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Ethnomusicology, Vol. 17, No. 3. (Sep., 1973), pp. 443-459.

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CHĪZ IN KHYĀL: THE TRADITIONAL COMPOSITION IN THE IMPROVISED PERFORMANCE

Bonnie Wade

Khyāl is the most important of the contemporary vocal genres of North Indian classical music. It evolved during the time when Muslim courts held the purses of patronage and came into its own as a genre in the Eighteenth Century at the court of Muhammed Shah (r. 1719-1748), the last Mogul ruler who maintained the tradition of lavish cultivation of the arts. The Arabic word “khyāl,” meaning literally “imagination” or “meditation” can refer to a genre of vocal music, to an item in that genre, and to a style of singing. Sung in most rāgs but in a limited number of tāls, a khyāl includes a short composition (*chīz* or *bandish*) of two sections, *sthāī* and *añtarā*,¹ which acts as a springboard from which the artist improvises in various styles, stretching his imagination but remaining within the dictates of the rāg and tāl. In performance two khyāls are usually paired, offering a contrast in speed and sometimes in tāl: a slow or medium speed khyāl (called *barā* or “large”) is followed without interruption by a shorter fast khyāl (*chhotā* or “small”).² It is considered one of the best tests of an artist’s mettle to be able to perform *barā* khyāl in slow tempo to perfection, for the form allows the singer freedom to display his skill, accomplishment, and depth of understanding of rāg and tāl, the melodic and rhythmic foundations of Indian classical music.

Chīz

“Chīz” is the Persian word for “*vastu*” (Sanskrit), a “thing”; *vastu* is one of the terms mentioned for “composition” in a very important Thirteenth-Century Sanskrit treatise, the *Sāṅgīta Ratnākara*. The term “chīz” connotes either a text, or a text and its melodic setting. A khyāl chīz is composed in a particular rāg and tāl, thus setting forth the elements basic to the improvised performance.

Poetically khyāl texts stem from a period in North Indian literary history (the ritikal period, 1700-1900) when royal patrons favored primarily love poetry and when poets no longer adhered to the tradition of Sanskrit poetics (Vasant 1969: 50-56). With the exception of Ghananand, a poet (and musician) of “classical” verse in the Eighteenth Century, khyāls were composed by musicians who ignored the formal principles of Sanskrit poetics and

thus followed the trend of the times. Although khyāl is a genre born of Muslim patronage and sung by Muslim artists, the most popular subjects of the texts are Kṛṣṇa and romantic themes couched in the language of the lyric poetry of the Kṛṣṇa bhakti cults. Other general themes are: views of life, tribute to a patron, wedding, religious devotion to deities other than Lord Kṛṣṇa, and other miscellaneous topics.

With occasional exceptions, the texts of the two khyāls paired in a performance, being in the same rāg, are complementary in theme and/or mood. In the following examples a medium speed khyāl, “Uchata gaī morī nīnd” and a fast speed khyāl, “Tanika sun rī” in Rāg Bhatiyār are paired, the former being romantic, the latter being a thought-provoking commentary on the former.

“Uchata gaī” Sthāī: O my beloved! My sleep is lifted away.

Āntarā: Had I known that it would cause me to be so uneasy to live without seeing you, I would not have loved you.

(Translated by B. D. Yadav)

“Tanika sun rī” Sthāī: Now listen to true words: happiness is imagination and unhappiness is imagination. This mirage of my heart helps dissolve all my doubts.

Āntarā: Life’s worldly entanglements are sheer illusion. Unless we remove ourselves from it, nothing remains for us. If you subordinate your wishes you will know boundless joy.

(Translated by Puran Acharya)

The texts are anonymous except when the composer—who usually writes both music and poetry—inserts his pen name (*mudra*) into a line of the song, observing a custom of long standing in Indian literary history. Even when composed by a man, the thoughts expressed are usually from the feminine point of view, in keeping with Hindu religious and customary practice. The texts are brief unmetred lines. The last words of the two sections of the chīz (the sthāī and āntarā) frequently rhyme and within single sentences and phrases there is often rhyme, as well as alliteration. One characteristic of the Hindi language, the use of words repeated for idiomatic meaning, also enhances the rhythm of the lines: for instance, “ghar meñ” is “in the house,” and “ghar ghar meñ” is “in every house.” A delightful example of a khyāl text with these traits is “Pāyal bāje” in Rāg Kedar, performed in fast speed:

Sthāī: Pāyal bāje sobhā rāj kī nār bhārī kām so.

Āntarā: Atal chhatra chhab dekho rāje bahādur.

Lapak jhapak pag dharat dharat dhuṁ dhām so.

This text tells of the coming of Spring, when “Love’s” ankle bells are jingling and ladies are eager to be with their beloveds.

The structure of khyāl texts is closely related to the speed at which the chīz are to be performed: study of texts and their settings indicates that chīz are composed specifically for performance in a certain speed—that is to say, for slow or fast with medium speed being a flexible in-between. Chīz to be performed in medium and fast speed have shorter, more easily repeatable sthāī and āntarā texts than do those to be sung in slow speed. In rendering slow khyāl, many artists use the text only as a vehicle for melody, to such an extent that the listener may be unable to distinguish the words and may even begin to doubt that the singer desires to use them meaningfully. The words of the texts are generally enunciated more clearly in medium and fast speed khyāl performances.

The text settings of chīz to be performed in slow, medium, and fast speed lie on a continuum from non-syllabic to very syllabic. In chhotā khyāl chīz (fast speed) the rhythmic effect of the syllabic setting is enhanced melodically by a large number of successively repeated pitches and indeed, the rhythmic nature of chhotā khyāl improvisation is in keeping with the melodic-textual-rhythmic conceptualization of the chīz.

With regard to subject content of the texts, it appears that singers consider a slower speed more appropriate for nonromantic texts, that romantic themes are especially abundant in medium and fast speed khyāls.³ The choice of speed for a given chīz is not always consistent among singers from different traditions, however: while “Mhāre dere āo” in Rāg Deśī is sung fast speed by Padmavati Gokhale, it is performed medium speed by Amar Nath and Krishna Rao Shankar Pandit.

The repertoire of khyāls sung by vocalists across North India for 200 years has been largely traditional. Most all the texts are in Braj bhasha, the dialect of Hindi spoken in the vicinity of Mathura and Brindaban, the home of Lord Kṛṣṇa; since its adoption by Sur Das in the Sixteenth Century, Braj bhasha has been the language of poetry, especially of Kṛṣṇa-poetry and, by extension, of all poetry with amorous themes. But those khyāl texts have been learned and taught by generations of musicians, many of whom scarcely understood Braj bhasha. Complaints nowadays about such elements as bad grammar and the mixing of languages within one text relate to this historical fact of diffusion and oral tradition.

Musically, too, the chīz are brief compositions. In vilambit laya the sthāī and āntarā as found in printed sources each take two, or sometimes three āvarta of the tāl, but in performance the sthāī consume only one or two tāl cycles. (See Example 1.) The length of the composition and performance time in terms of number of tāl cycles increase as the speed increases (cf. Example 1).

Khyāl chīz are composed in seven tāls—ektāl, tīntāl, tilwaṛa, jhaptāl, jhūmra, adachautāl, and rupak tāl. Occasionally one hears one and the same chīz performed in different tāls by singers of different traditions. A general statement can be made about the use of these tāls for the three performance speeds:

Vilambit	Madhya	Drut
Ektāl		Ektāl
Jhūmra		
Tilwaṛa	Tilwaṛa	
Tīntāl	Tīntāl	Tīntāl
	Jhaptāl	
	Rupak	
Adachautāl		Adachautāl

With the exception of jhūmra tāl which Ustad Amir Khan employs exclusively for vilambit khyāl, however, I have found that most performers rely primarily on only two of the tāls: ektāl for vilambit laya and tīntāl for madhya and drut laya. Ektāl of twelve beats in a cycle (2 + 2 + 2 + 2 + 2 + 2) and tīntāl of sixteen beats (4 + 4 + 4 + 4) are most popular, perhaps because the structure of ektāl ṭhekā is so distinctive that the singer can easily feel where he is in the cycle, and because the subdivisions of both ektāl and tīntāl are even, therefore conducive to rhythmic manipulations in improvisation. The cycles are also sufficiently long to provide time for broadly conceived melodic phrasing. Historical factors, too, probably contribute to the popularity of those two tāls; for example, ektāl is an adjustment for tabla of the chautāl in which dhrupads were composed, which is played on the pakhāvaj.

One rāg can serve as the melodic basis for many khyāl chīz. Among the many chīz in the same rāg, the melodies have a number of similarities, as might be expected when the selection of pitches, the rules of ascent and descent, the melodic motives and the like, put considerable restriction on the creation of a distinctive melody. Some Indian musicians go so far as to say that a chīz melody is not a distinctive entity within itself, a tune in the Western sense of the word; they feel it is solely a picture of the rāg. As a result of much analysis I have come to the conclusion that while chīz are unquestionably a picture of the rāg, they are also distinctive melodies, particularly in the sthāī sections. Repetition patterns, ranges, proportions of phrases, and the interest in the setting of the text distinguish chīz from one another. As with all melodies in a vocal repertoire, there are some which fit the text more appropriately, which are more imaginatively constructed, and the like.

Sthāī and antarā of khyāl chīz are described in many Indian texts on music in terms of pitch registers within the theoretical three-octave range a singer is expected to traverse. For example:⁴

Source	Sthāī	Āntarā
Bhatkhande	Mañdra & madhya saptak	Tār saptak
Gosvami	Low and middle register	-----
Pingle	"Register" octave	First octave above sthāī
Bali	Below Śā	Upper madhya & tār saptak

What these writers are giving us is a general statement of principle, correct in principle, but requiring explanation and qualification. I have found, for example, that in both notated and performed versions of khyāl chīz, the sthāī of more than half of them ascend to tār Śā and even above that pitch; the āntarā of all of them descend well into the middle octave and some even go into the low octave. The relationship of the melodic structure of a particular chīz to general khyāl performance practice is intimately involved with the specific and varying structural contour-types of its rāg.

There are, however, a few general features found in most or all khyāl compositions, irrespective of rāg. Several of these fall within the purview of the melodic-rhythmic conceptualization of the structure of the chīz—from the shape of single phrases, to the melodic expectancies of each section (sthāī and āntarā), to the design of the chīz as a whole.

Melodic phrases tend to correspond with textual phrases; longer textual and therefore longer melodic phrases tend to include more internal melodic curves. Sthāī have two or three (or four) phrases in a pattern of melodic shapes consisting of ascent-to-descent curves, or an initial descent and subsequent ascent-to-descent curves, in varying proportions in either direction. The final phrases generally reach the highest point in the sthāī and then fall to Śā or to Pa. The āntarā are generally three or four (or five or six) melodic phrases in length, since the textual phrases are often longer than in the sthāī and break up into a larger number of melodic curves. The āntarā ascend to Śā in the first phrase (and if not in the first, then in the second), and the second phrases ascend higher into tār saptak or again to tār Śā. The remaining phrases fall in ever-descending convolutions until the melody leads smoothly back into the repetition of at least the first part of the sthāī. The shape of the chīz as a whole, then, is 1) a gradual ascent in the sthāī and, depending on the rāg, reaching tār Śā or higher, 2) an approach to tār Śā from below at the beginning of the āntarā and emphasis on it, and 3) ascent farther into tār saptak before a gradual descent to meet the sthāī again (cf. Example 2).

Another general feature found in most khyāl chīz, irrespective not of rāg, but of tāl, is the manner in which the sthāī and āntarā fit within the tāl cycle. The end of an āntarā is not conceived as an ending as such; rather,

āntarā are composed rhythmically so as to link neatly with the beginning of sthāī. Further integration of the sthāī and āntarā at that point in some chīz is created by musical rhyming; that is, melodic repetition of the last phrase of the sthāī and the last phrase of the āntarā, confirming melodically the text rhyme at those points (cf. Example 3).

It appears, then, that a characteristic essential to khyāl chīz is the cyclic completeness of the sthāī as opposed to the designed incompleteness of the āntarā, a characteristic which is, of course, reflected in the literal meanings of the terms sthāī and āntarā. Further, I suggest that the purpose of the sthāī is to give a "picture of the rāg," accomplished by stating the rāg in condensed form—the *aroha* (ascent) and *avaroha* (descent) with the melodic distinctions built into a composition that fits hand-in-glove with a text, thus setting forth most of the elements which could be used for the improvisation. The melodies of the āntarā in different chīz are not so diverse as sthāī melodies and do not show the characteristics of individual rāgs to the extent that the sthāī do. On the whole, khyāl chīz have been found to be very carefully conceived musical compositions having sthāī and āntarā with individual complementary roles, yet as closely interrelated as are the text and its musical setting.

The Chīz in Khyāl

Every performance of khyāl begins with a statement of at least the sthāī portion of the chīz. The āntarā might be presented 1) in the opening statement, 2) after a brief improvisation on the text of the sthāī, or 3) later in the performance after a long improvisation on the text of the sthāī. In performances of slow khyāl the āntarā is generally sung later when the rāg development has attained tār Sa or it is omitted altogether; in madhya laya performances it comes either at the beginning or later; while in chhotā khyāl it comes most often near the beginning, after the presentation of the sthāī. The statements of the two sections of the chīz consume very little time relative to the length of the full performance; as stated previously, the chīz acts as a springboard for the improvisation that is the bulk of the khyāl performance.

Improvisation in the khyāl performance can take many and diverse forms; its main purposes are the exposition of the rāg and . . . rhythm. The two major types of improvisation are ālāp, the rather slow, searching manifestation of the rāg structure, sung on either the syllable "a" (*akār*) or on the words of the text (*bolālāp* or *bol-bāñṭ*); secondly, *tāns*, melodic figurations that show off the artists' virtuosity and grasp of rhythmic intricacies, sung on either vowels (*akār*) or on the text syllables. Our interest here is restricted to the role played by the melody and the text of the chīz in the lengthy improvisation.

The one portion of the khyāl chīz which remains intact as a melodic-verbal-rhythmic entity in the improvisation is referred to as a *mukhṛā*. A *mukhṛā* is usually that segment of the first line of the *sthāī* or *āntarā* which leads up to and includes the first count of the *tāl* cycle, the point at which all musical elements can come together in the formation of a cadence. The point of coming together is referred to as *sam* ("together"). In khyāl improvisation the *mukhṛā* functions cadentially, leading up to and including *sam*. A *sthāī mukhṛā* is prominent throughout a performance when the *sthāī* text is being employed for improvisation. An *āntarā mukhṛā*, usually the characteristic ascent to *tār Sa*, provides cadential material only so long as the *āntarā* text is being sung; when the *āntarā* has been presented en toto, including any improvisation, the return to the *sthāī mukhṛā* for a cadence marks the return to improvisation on the *sthāī* text. Thus the *mukhṛā* is both an end and a beginning, and continued reference to the *mukhṛā* creates a melodic and rhythmic cycle that allows the artist to continue his performance for as long as he likes.

A performance of *baṛā khyāl* in slow speed is expansive in conception; it is first and foremost *ālāp*, the role of the composed *chīz* being primarily to provide a text that interchanges with *akār* in the development. Once the *chīz* has been stated, most performers will drop to the low octave and begin a step-by-step *exposé* of the *rāg* melody that seems to float over the drum beats, of which the listener becomes aware at the cadences, when the *mukhṛā* melody and text are repeated and the singing is for a brief instant rhythmically bound rather than freely floating. When words are used for the *ālāp*, they are the *sthāī* text; the words come slowly with repetitions and elongations of the vowels. Occasionally a restatement of the complete first line of the *sthāī* text pulls the words and phrases together. When *tār Sa* is finally attained in the *ālāp*, the *āntarā* will be sung, if it is sung at all. If the statement of the *chīz āntarā* is interrupted temporarily by improvisation, *akār* phrases or *bol ālāp* manipulating the text of the first phrase of the *āntarā* will often preview the melody of the remainder of the *āntarā*. After the remainder of the *āntarā* has been sung, the artist turns his attention again to the *sthāī* with the singing of the *sthāī mukhṛā*. This return to the *sthāī* is often reaffirmed by immediate repetition of at least the first line of the *sthāī* and again the *sthāī mukhṛā*.

At this point the *chīz* has been presented completely and the *rāg* has been explored from *maṅdra* to *tār saptak*; in most performances the character of the improvisation will begin to change, with *ākār* and *bol ālāp* giving way partially to *akār* and *bol tān*, shifting the emphasis more to rhythm as the speed increases. Performances which began in slow speed do not remain in slow speed, either with respect to tempo or melodic density. Toward the end of the performance, a singer may restate the *chīz* with melody intact, but in

the body of the improvisation, only the mukhṛā remains of the chīz melody and the text is used as little or as much, as meaningfully or as meaninglessly as the singer wishes.

Performances in madhya laya have elements in common with the slow performances; the object is still to present the rāg, and the range development amounts to a somewhat less-extensive ālāp. But there is more frequent reference to the text of the chīz: the speed being faster from the outset, the words fall more closely together, and the repetition of longer phrases of both chīz melody and text make one generally more cognizant of the chīz as a composition. The number of boltāns is greater and in general the use of tān takes precedence over ālāp; since the āntarā are often stated at the beginning of the performance immediately after the sthāī, there is not such a marked dividing line in the character of the improvisation.

If the āntarā is performed later in a madhya laya performance, the events resemble those in a vilambit laya performance: tār Sa is touched before the āntarā is sung; an improvised interruption of the āntarā statement sometimes previews the remainder of the āntarā melody; at least the sthāī first line is repeated upon the completion of the āntarā. In madhya laya performances also, the sthāī and sometimes even the āntarā are restated as the end of the performance draws near.

In chhotā khyāl, fast speed, the chīz is of utmost importance. With the frequent repetitions of the sthāī, primarily the first phrases of the sthāī, the chīz provides a good part of the melodic material of the performance. In the tremendously fast speeds attained in drut khyāl, there is normally no desire for ālāp, no leisure for exploring the contours of the rāg in depth—nor is there a need, for that traditional requirement has been fulfilled by the preceding baṛā khyāl. The chhotā khyāl can be viewed as a continuation of the acceleration and rhythmic-melodic development with which the baṛā khyāl ends. Precedence is given to fast tāns on “a” or on long vowels in the words of the text, with contrast provided by moments of slow vocal ālāp over the continuing break-neck drut laya tīntāl of the tabla and by vocal rests. Intricate rhythmic boltāns are for the most part replaced by melodic repetition—of the chīz. Rarely is an āntarā neglected and very often the āntarā is resung toward the end of the performance. Since a number of artists shape even their tāns according to the contours of the chīz phrases, I can say conclusively that for a number of reasons the chīz is of prime importance in chhotā khyāl.

Summary

A khyāl chīz is a song—words and melody—composed in a particular rāg and tāl and consisting of two sections, sthāī and āntarā. Each section has its own pattern of melodic curves, with the general tendency being for the

sthāī to ascend through madhya saptak perhaps to tār Sa and the aītarā to emphasize tār Sa, go higher and then descend to meet the restatement of the sthāī that links smoothly both melodically and rhythmically. A chīz is generally so conceived as to show a number of characteristic features of the rāg in which it is composed. Chīz in the same rāg necessarily, then, show similarities in their melodies, but they are also individual compositions in themselves.

Melodic phrases tend to correspond with textual phrases. The style of text setting differs in chīz composed to be performed in different speeds, from non-syllabic in the slow chīz to very syllabic in the fast.

In a performance of khyāl, the sthāī of the chīz is stated at the beginning; the aītarā either follows immediately or comes later during the improvisational development. The first line of the sthāī is most important musically and textually for it is often restated several times in the course of the performance in ālāp and tār and from it is derived the mukhṛā, the melodic-textual-rhythmic fragment which provides cadential material. The mukhṛā leads up to and establishes the first count in the rhythmic cycle, which is at once an end and a beginning, a sam (together).

The nature of the chīz text and its setting corresponds with the nature of the performance of the khyāl. While the rendering of the text words becomes clearer as the speed increases, the artful manipulation of long phrases of the text is slower speed bol-bāñṭ and boltār gives way to repetition of only the first phrase of the sthāī and akār as the speed increases, thereby diminishing the importance of the text itself. In contrast, however, the musical composition assumes a more and more prominent role as the performance speed increases.

Khyāl would not be khyāl without chīz, for every performance of a khyāl is based on a chīz, a melodic and textual composition set in a particular rāg and tāl, which sets forth the elements basic to the improvised performance.

FOOTNOTES

1. Sthāī (or sthāyī) means "fixed," "stationary"; aītarā is "that which comes in between."

2. Barā and chhotā khyāl are often referred to as "vilambit" and "drut" khyāl, respectively. The range of speed in my collection of recordings is:

Vilambit	Madhya	Drut

3. Dr. Uma Misra asserts that while romantic themes are found in both barā and chhotā khyāl texts, they are particularly common in the chhotā type. (Misra 1962: 230.)

4. Bhatkhande 1968: I, 41; Gosvami 1957: 191; Pingle 1962: 50; Bali n.d.: 45. The three *saptak* (octaves) are *mañdra* (low, notated Sa, Re, Ga, etc.), *madhya* (middle, notated Sa, Re, Ga, etc.), and *tār* (high, notated Sā, Rē, Gā, etc.).

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Example 1

"Barān nadiyā"

RV V, 6 Vilambit Ekṛōi

Notated

1 Ba - rā n na - di yā

Performed

Vilambit Tīntāi (Tabla) $\text{♩} = 108 (\text{♩} = 54)$

Mukhrā

U bo - ra - a - na - na - no - n na - na

"Morā man hār līno re"

KPM VI, 360 Vilambit Ekṛōi

Notated

2 Mo - rā ma - n hā r lī no

Performed

Madhya Tīntāi (Tabla) $\text{♩} = 66$

Mukhrā

ma - rā ma - n hā r lī no

"Mhāre dere āo"

RV V, 11 Madhya Tīntāi

Notated

3 Mhā - re de - re ā vo

Performed

Madhya Tīntāi (Tabla) $\text{♩} = 88$

Mukhrā

Mān de - re ā o

Performed

Madhya Tīntāi (Tabla) $\text{♩} = 152$

4 a Mhā - re de - re ā o

Mukhrā

Performed

Drut Tīntāi (Tabla) $\text{♩} = 120$

5 Mhā - re de - re ā / Mhā - re

Mukhrā

"Sānchi kahai hai"

KPM VI, 352 Madhya Tīntāi

Notated

6 Sān - chi ka - ha - i hai A - da - rah - g yah

Performed

Drut Tīntāi (Tabla) $\text{♩} = 96$

Mukhrā

Sān - chi ka - ha - i hai A - dā - rah - g yah / Sān - chi ka - ha - i

"Gūnd gūnd khorī"

KPM VI, 351 Tīntāi

Notated

7 Gūn - d gūn - d lā vo re

Performed

Drut Tīntāi (Tabla) $\text{♩} = 120$

Mukhrā

Gūn - d gūn - d lā - vo re / Gūn - d gūn - d lā - vo

Example 1 (continued)

1
mo - ri re mo - ri pā chhe
di - yā mo o mo re (u - di)

2
no re / Mo
re /
e ma - rā ma - n hā r / (1:33)

3
Ā - vo jī
Ā - vo jī mhā rā -
Mān de de - re ā o (1:00)

4
Ā - vo jī

5
Ā - vo jī

6
Na - di nā v sah jo
hai A - dā rān - g yah / Na - di nā - ve san - ja g

7
vo re / Gūh - d gūh - d lā - vo re lā - vo re / Gūh - d gūh - d

Example 1 (continued)

1

īṭ pa ri re
pā che mo-re e e

2

3

ma-hā rā ja jī thā
jā ā-vo jī mhā-
o mān-de de-re ā-o

4

ā-o ā-vo jī
Mhā-re de-re āo/

5

Mhā-re de-re ā-vo jī ve Mhā-re de-re

6

nā-dī nā-ve san-jo Sān-chi ka-ho-t hai

7

lā-vo re Gūh-d gūh-d lā-vo rī

Example 1 (continued)

1

ha — t̄ he

re pa — rī ha —

Ba — ra — na — di — yā /

2

3

hūn to thā — rī te — ra ka — re — shāh

rā — ja ne — t̄ thā — rī te ka — re

4

ā — vo ra — s kī kī ba — jā

Mhā — re de — re āo /

5

A — vo ji ā — vo ji re

Mhā — re de — re āo / Mhā — re de — re

6

A — ā — rah — g yah

Sāh — chi ka — ha — t̄ hai /

7

mā — la — ni — yān phū — lah

mā — la — ni — yān phū — lah de

Gūh — d gūh — d rā / (sārahgī)

[1:405]

$\text{♩} = 104$

[0:45]

Example 1 (continued)

1

2

3
 jī thā /
 shā ————— ān
 Māh - de de - re āo / [2:04]

4
 ā - vo jī Ma-hā-rā ————— jā
 Mhā-re de-re āo / [0:24]

5
 ā ————— vo jī
 āo / [0:31] Mhā-re de - re āo / [0:35]

6

7
 hā ————— ra ————— vā / (Gūnd)
 hā - r ————— vā / Gūn - d gūn - d lā - vo - re
 Gūn - d gūn - d lā [0:37]

Rāg Rāmkalī, Tintāl (Performed Drut Laya)

“Rab garīb navāj”
Bhatkhande *KPM* IV, 315

Srhāī

Ra - b ga - rī ————— b na - vā ————— j

ga - rī - b nuh pā - lan - dā vo ————— yā - r /

Antarā

Teh - dī me - he - ra - dī meñ kī ————— ga - l āñ - kāñ me - he - ra - m

sa - b de hā ————— l , dī - vo ————— yā ————— r /

Rāg Āsāvārī, Jhaptāl (Performed Madya Laya)

“Sumir ho nām ko”
Rāg Vijnan I, 140

Srhāī

Su - mi - r ho nā - m ku ma - n hī ————— ke ma - n meñ

Cī - ji - ye dā - n gu - rū sā - he - b mā ————— lī /

Antarā

Sīñ - chī - ye be - l ta - n bhā - g me - re ko

a - ma - tī pha - l lā - go ha - r ha - r dā ————— lī //

Rāg Bhairav, Ektāl (Performed Madhya Laya)

“Koyal bole māī”
Bhatkhande *KPM*, II, 193

Srhāī

Ko ————— ya - l bo - le ————— mā ————— ī

mo dhi ng lā ————— l (ke na) bā ————— s pai /

Antarā

Kā - he ko ni - si dī - n bo ————— l su - nā ————— va - t

ā ————— va - t ma - re ————— ddhā —————

r pai / Ko ————— ya - l...

Rāg Bhatiyār, Tilwaṛa tāl (Performed Vilambit Laya)

“Uchata gai mori nīnd”
Bhatkhande *KPM*, VI, 102

Shhāī

U-cha-ta ga... ī mo... rī nīn... d ho bā - l -
- mā mo... rā re // U... / Jo men jā - n -
- tī ē - sī pī - t [na] ka - r - tī bi - n de -
- khe na - hīn chāi... n hā // U -

Rāg Lalit, Tīntāl (Performed Madhya Laya)

“Bhāvandā yārdā jovanā”
Bhatkhande *KPM*, IV, 501

Shhāī

Bhā - van - dā yār - dā jo... va - nā
dū - je na - ja - r na - hīn ā... van - dā /
A - lī - ph mī... m bī - ch pha - ra - k na ko... t
A - lī - ph mī... m ba - n ā... van - dā //

Rāg Dēśī, Ektāl (Performed Madhya Laya)

“Morā man hār līno re”
Bhatkhande *KPM* VI, 360

Shhāī

Mo - rā ma - n hā... r lī...
no re / Mo...
Gha - r kī bā - feh bi - s - ra ga... t
nā jā - nuñ kā kī... no
re... / Mo...