

Shellac, Bakelite, Vinyl, and Paper: Artifacts and Representations of North Indian Art Music [**eCompanion at www.oraltradition.org*]

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Introduction

Short songs in dialects of Hindi are the basis for improvisation in all the genres of North Indian classical vocal music. These songs, *bandishes*, constitute a central pillar of North Indian culture, spreading well beyond the geographic frontiers of Hindi itself. Songs are significant as being the only aspect of North Indian music that is “fixed” and handed down via oral tradition relatively intact. They are regarded as the core of Indian art music because they encapsulate the melodic structures upon which improvisation is based. In this paper we aim to look at some issues raised by the idiosyncrasies of written representations of songs as they have occurred within the Indian cultural milieu, and then at issues that have emerged in the course of our own ongoing efforts to represent *khyāl* songs from the perspectives of somewhat “insidish outsiders.”

Khyāl, the focus of our current research, has been the prevalent genre of vocal music in North India for some 200 years. *Khyāl* songs are not defined by written representations, but are transmitted orally, committed to memory, and re-created through performance. A large component of our current project¹ has been the transcription of 430 songs on the basis of detailed listening to commercial recordings that were produced during the period 1903-75, aspiring to a high degree of faithfulness to the details of specific performance instances. The shellac, bakelite, and vinyl records with

¹ An AHRB-funded (Arts and Humanities Research Board) project, “Songs of North Indian Art Music” (SNIAM), carried out by the two authors in the Department of Music at the School of Oriental and African Studies (SOAS). In the present article, where the first-person singular is used, it refers in discussions about text and language to Lalita du Perron and in musical discussions to Nicolas Magriel.

which we are working are among the most outstanding artifacts of twentieth-century Indian musical culture.

Published representations of Indian art songs have typically been skeletal abstractions, only loosely related to actual performance practice. This phenomenon is to some extent exemplary of the gulf between theory and practice in the Indian musical tradition. The written representations found in Indian music books are neither thoroughly descriptive nor successfully prescriptive. There is usually not enough detail to approximate the features of actual performance, some of the symbols are used inconsistently, and neither the performance instances nor the name of the performers are identified, so there is no possibility of verification by comparison with live or recorded musical examples. Similarly, in terms of prescriptiveness, these transcriptions supply only vague guidelines for performance: important stylistic information such as tempo, the details of ornamentation, and the scope for variation are omitted. On occasion written representations have been misleading, inconsistent with the realities of performance practice and significantly colored by personal and social exigencies.

Traditionally, reading music has not had a significant role in either performance or musical pedagogy; in fact, it seems probable that previous to the published codifying of music that took place during the twentieth century, the use of the *sargam* syllables (*Sa Re Ga Ma Pa Dha Ni*) was not a common feature of either performance or musical pedagogy. We learned from one of his students that Mallikarjun Mansur, one of the great singers of the twentieth century, had difficulty following *sargam* syllables and never used them in the course of teaching. My (Nicolas Magriel's) teacher, the eminent vocalist and music scholar Dilip Chandra Vedi, likened the use of *sargam* in performance, a widespread contemporary practice, to spelling. "If you're making a speech, you don't spell out every word!" he used to exclaim.²

The Oral Tradition and Musical Representation

Hindustani art music is an oral tradition. Music has always been learned by imitation. To this day, in the traditional teaching setting, notes are almost never written down, although song-texts are sometimes written down, and these serve to some extent as associative triggers for the recall of melodies. Teaching exclusively by example ensures that music is imbibed in

² Personal communication, Delhi, 1978.

the deepest levels of a future performer's being, his most corporeal memories. In its heyday Indian art music had little of the self-consciousness that can be associated with the "creating" of art and the "image" of an artist. For traditional hereditary musicians, even today, music is just what they do, one of the things they do—like talking or eating.

Oral tradition ensured the exclusivity of musical knowledge, keeping it securely in the hands of hereditary musicians, predominantly Muslim, who were employed in the courts where they entertained, taught their disciples, and sometimes innovated and enriched the collective musical repertoire. *Khyāl* developed in this courtly context, which by the end of the nineteenth century was widely perceived as decadent and disreputable.³

In the early years of the twentieth century, the nationalist movement inspired a renaissance of interest in traditional performing arts reflected in a widespread appropriation of these arts as symbols of national pride. Efforts were made to "clean up" these arts, especially to disentangle them from the stigma of courtesan culture. In the musical realm, a trend was set in place whereby the educated middle classes perceived themselves as rescuing music from the exclusive world of hereditary musicians and the morally suspect realm of the courtesan's salon. This trend was inspirational to much of the paramount musical scholarship of the twentieth century.

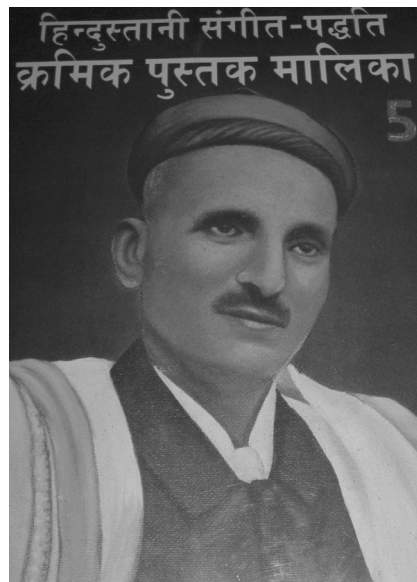


Figure 1: Vishnu Narayan Bhatkhande

³ For further discussion of this situation, see du Perron 2000, Kippen 1988, and Bor 1986/1987.

In the first three decades of the twentieth century, the Maharashtrian lawyer Vishnu Narayan Bhatkhande endeavored to revitalize and democratize the North Indian musical milieu by codifying contemporary music theory, establishing a standardized system of musical notation, and collecting some 2,000 songs that were published in the six-volume *Kramik Pustak Mālikā* (1917-1936; see Bhatkhande 1970). It is a monumental work that for the first time brought songs that had been the closely guarded property of hereditary traditions into the public domain.

Bhatkhande's accomplishments reign supreme in the theoretical canon of Hindustani music. He is, nevertheless, widely accused of having distorted musical material so as to bring it into line with his theories. His representations of song texts are often inaccurate, partially because he was not himself a native Hindi speaker. The texts of many songs were altered so as to excise those aspects perceived as being vulgar and render them more appropriate for teaching to respectable people. And the words are represented phonetically without indication as to where one word ends and the next begins; they are not presented as discrete poems, separate from the music. This appears to indicate scant regard for the poetic or cultural value of the texts themselves.

Song transcriptions in the works of Bhatkhande and in those of other pedagogues such as Maula Baksh, Vishnu Digambar Paluskar, Mirasi Bua, and Vinayak Rao Patwardhan are abstractions; an *idea* of each song is communicated. Attempts at thoroughly descriptive notation have not occurred. This to some extent represents a trend in Indian thought that sees the idea of something as being more real or more important than the thing itself. Many of Bhatkhande's notations are simplified and "regularized," rendering them useful for teaching relatively disengaged pupils in music schools, but unhelpful for communicating the dynamics, ornamentation, and syncopation that characterize actual performance. The exigencies of musical style are left free to be determined by the training and imagination of each musician who uses these books.

Every *khyāl* composition in Bhatkhande's work is presented in the bipartite form of *sthāyī* followed by *antarā*; this is not entirely consistent with performance practice during the last 100 years. Many of the compositions on the recordings with which we are working comprise only one section—a *sthāyī*. Some of the musicians with whom we have worked in India speak of a *sthāyī* as a kind of complete composition, as a stand-alone entity embodying a *rāg* (melody type) and a concise poetic statement. In some nineteenth-century literature entire songs are identified as being *sthāyīs*. Beside the possibility that *sthāyī* was sometimes seen as a genre in

its own right, known reasons for omitting the *antarā* were economization of time (particularly in the case of three-minute 78 rpm recordings), a desire to hide the *antarā* (protecting intellectual property), or simply that singers did not know or had forgotten *antarās*.⁴ Omitting the singing of an *antarā* grew more common in the second half of the twentieth century as a result of an

Figure 2. A typical page in Bhatkhande's *Kramik Pustak Mālikā*, showing both halves (*sthāyī* and *antarā*) of one song and the first half of another song, both in "Rāg Jaunpurī." The song text is represented syllabically underneath the notes, but not as a discrete poem separate from the music. Each pair of lines on the page (music and text) comprises one cycle of the rhythmic cycle, in this case the sixteen-beat *tāl tintāl*. Each column represents one of the four four-beat divisions of the *tāl* (time cycle). In these examples, Bhatkhande has started the first poetic line at the left side of the page; the first beat of the *tāl* cycle, the *sam*, is marked by X in the middle of the page.

⁴ Many of the most prominent singers of the twentieth century, particularly those from the Kirana and Patiala *gharānās*, either began their careers as accompanists or were descended from instrumentalists who accompanied vocal music on the bowed *sārangī*. It is commonly said that these artists were particularly ignorant of songtexts, especially the texts of *antarās*, which are typically sung only once, without repetition, in performance.

increased bias towards pure melodic improvisation rather than text-based improvisation. We have observed that *antarās* included obligatorily are sometimes of lesser poetic interest than the *sthāyīs* with which they are paired, and can even be unrelated in meaning. This raises the question of what Lalita du Perron (2000) dubbed “floating *antarās*” and what the eminent musician and scholar Amit Mukerji refers to as “*sarkārī*” (“government”) *antarās*.⁵

Poetry on Paper

Even though traditional Indian musicians are unlikely to write down songs at the time of their learning, they may write the song texts later to supplement memory and for posterity. Modern music students who have been trained to use writing as a means of study in the contemporary education system commonly write down the lyrics of the compositions they are learning. A typical format of transcription is to write down the name of the *rāg* or melody type at the top of the page followed by the basic scale or tonal material of the *rāg*. The page is then divided into two sections, one for each part of the song—*sthāyī* and *antarā*. The words of the song are dictated by the teacher and written down by the students. This usually occurs at the very outset of learning the composition so that the students are familiarized in advance with the entire text that they will be singing.

My (Lalita du Perron’s) teacher Girija Devi is a popular singer of both *khyāl* and *ṭhumrī* and a native Hindi speaker from Benares in North India. Many of her pupils come from regions of India outside of what is known as the Hindi-belt. Some of the sounds of Hindi may prove as treacherous for Indian non-Hindi speakers as they are for foreigners. It is not always easy for students to follow the teacher’s dictation and get the words down on paper correctly. Furthermore, almost all North Indian songs are composed in one or a mixture of Hindi’s many regional dialects, and even native speakers of standard Hindi may find themselves lost when confronted with the poetic idiom commonly used in musical texts. When a student has written down the wrong word or phrase, this is usually picked up upon during singing practice, and the student is corrected. However, at this point the student does not necessarily make the correction in writing, for the written text is no more than a superficial *aide-memoire*, and s/he is by this time engaged in the process of vocalizing and trying to follow the teacher’s utterances. Hence

⁵ Personal communication, Mumbai, January 2005.

the many notebooks that are treasure troves of Hindustani song texts are not necessarily reliable repositories of lyrics; in personal songbooks inaccuracies are likely to be perpetuated and compounded, further proliferating the “Chinese whispers”-like phenomenon that already characterizes the oral transmission of songtexts.

In the course of my research I have seen dozens of singers’ and music students’ personal songbooks. Peoples’ attitudes towards their songbooks vary: some just give you their book, pen, and paper for copying, and go off to make tea. Others flick through their books for ages looking for a song that—to be generous—they may feel to be a real gem or—less generously—they consider uninteresting enough to pass on to a foreigner.

While working through songbooks I have also found that, perhaps seemingly paradoxically, the more educated vocalists in the urban centers of India have more of what we could tentatively call “mistakes” in their texts. By “mistakes” I mean phrases or words that do not make very much sense. A good example of such linguistic confusion is a text in “Rāg Toḍī”: “laṅgara kaṅkariyā jina māro” (“rascal, do not throw pebbles”). The word *jina*, an adverb meaning “do not,” is used in conjunction with an imperative verb, in this example *māro* (“throw”). Although this adverb is common in the dialects, it does not exist in Modern Standard Hindi. A well-educated vocalist and music teacher in Mumbai assured us that the text read “laṅgara kaṅkariyā jī na māro,” in which the adverb *jina* had become *jī* (“Sir”) and *na* (“not”). When I suggested the text should include the word *jina*, I was disdainfully told: “There is no such word.” At such a moment being a foreign researcher can be problematic. I felt it would be rude to point out to a well-respected and established scholar that there are dozens of Hindi dialects in which *jina* is a perfectly normal adverb. By contrast, traditional musicians without scholarly inclinations have much less trouble with the dialects of the texts because they already tend to be more comfortable with Hindi in its non-standard forms.

Published representations of song texts are often compromised by the fact that the people interested in writing down song texts from performance are most often educated musicologists who are not necessarily able to grasp the idiom in which most songs are written, since they are neither linguistically equipped nor from their own backgrounds familiar with Hindi dialects. They may have religious or political agendas that color their semantic perceptions, and, after all, they are primarily interested in the musical aspect of performance.

Bhatkhande himself was not a native speaker of Hindi and, as previously mentioned, did not provide song lyrics separate from the isolated

syllables that sit below the notation. It can therefore be difficult to decipher the texts, as is illustrated by the following oft-quoted, although admittedly facetious, example of a text in the “Rāg Mālkauns”: *paga lāgana de mahārāj* (“let me touch your feet, king”). Reading this sequence of syllables somewhat differently, the text could be interpreted as *pagalā gande mahārāj* (“crazy dirty king”), which is certainly not the text as originally composed.

One issue that arises when a performed genre is transcribed is the question of what actually constitutes a “line.” In many songs, the poetic line (insofar as it can be identified) often does not run concurrent with the musical line as defined by one cycle of the *tāl* (a time cycle). It is certainly the case that the act of writing impinges upon the ambiguity that is an inherent part of an oral tradition. A line of writing on a page suggests a “fixity” that is simply not there in performance. When there is a strong final rhyme-scheme the issue of lines becomes slightly easier to disentangle, as one may assume the rhyming words to appear at the end of a line. However, in a genre like *khyāl* where the primary unit is usually a word or short phrase, much recourse to mid-sentence or leonine rhyme can also be encountered.

Although there is no prescribed format to adhere to when writing down the words of a song, there do appear to be conventions that are followed in private notebooks and published anthologies alike. These conventions seem to dictate that repetitions occurring in performance should not be written down, and that most lines should be of more or less the same length as the first line. The length of the first line then becomes an important factor in deciding the shape of the written text. Where there is a rhyme scheme, it can dictate a template for the shape of the lines, but often there is only limited rhyme, which does not necessarily clarify the shape of the written text. However, the first line of most texts is readily identifiable, as it is the dominant line that is subject to frequent repetition in performance, particularly in the case of the medium- and fast-tempo *khyāls* in which improvisation is always built around and punctuated by repetitions of the first line.

I have identified three prominent contingencies for the interaction between poetic text and *tāl*:⁶

1) Songs in which the *sam* (the first beat of the *tāl*) falls on a poetically meaningful word, for instance:

⁶ These conditions are not necessarily mutually exclusive.

“Rāg Yaman Kalyān,” performed by Bhimsen Joshi:
e rī ālī piyā bina (“hey my friend, without my lover”)
 The *sam* is on *pi* of *piyā* (“lover”). Consequently the vowel becomes lengthened in performance.

“Rāg Gauḍ Sāraṅg,” performed by D. V. Paluskar :
piyu pala na lāgī morī ākhiyā (“love, I don’t get a moment’s rest”)
 The *sam* is on *lā* of *lāgī* (“get”).

“Rāg Dhanāsrī,” performed by Vilayat Hussain Khan:
tero dhyāna dharata hū dina raina (“I focus my attention on you night and day”)
 The *sam* is on *dhyā* of *dhyāna* (“attention”).

2) Songs in which the *sam* falls on a syllable that would not have stress in written poetry:

“Rāg Durgā,” performed by Mallikarjun Mansur:
catura sugbara āvo re (“clever beautiful one, please come”)
 The *sam* is on *ra* of *sugbara* (“beautiful”).

“Rāg Mārū Bihāg,” performed by Bhimsen Joshi:
tarapata raina dina (“I toss and turn day and night”)
 The *sam* is on *na* of *dina* (“day”). The vowel lengthens in performance.

3) Songs in which the *sam* falls in the middle of a verb:

“Rāg Darbārī Kānaḍa,” performed by Amir Khan:
kina bairana kāna bhare (“what enemy of mine is telling you things?”
 [literally “filling your ears”])
 The *sam* is on *re* of *bhare* (“filling”).

“Rāg Chāyanaṭ,” performed by Omkarnath Thakur:
bharī gagarī morī ḍhurakāī chaila (“that rascal threw down my full waterpot”)
 The *sam* is on *kā* of *ḍhurakāī* (“threw down”).

“Rāg Hamīr,” performed by D. V. Paluskar:
surajhā rahī hū (“I am getting tangled up”)
 The *sam* is on *jhā* of *surajhā* (“tangled”), in this case part of a verbal phrase. (We consider this composition in its entirety later).

It is also common to find that a word or phrase relating semantically to the first line is part of the second musical line or vice versa. For instance, in the text in “Rāg Kedār”—“tum sugbara catura baiyā, pakarata ho bālamā” (“you are beautiful and clever, catching hold of my arm, lover”)—the word

for “arm” (*baiyā*) is in the first line of music although it semantically belongs to the second line. In performance this actually makes for quite odd listening as it sounds as if the “arm” is being addressed in the continuously repeated phrase “you are beautiful and clever, arm.” At one stage in an early listening, a singer with whom we were working wondered if the word should not be *bhaiyā* (“brother”), but that option was soon discarded as unsuitable to the romantic overtones of the lyrics. In any case, the confusion was resolved when the word *pakarata* (“catching hold”) appeared.

Some singers are, by their own admission, not particularly poetically oriented; others sometimes denigrate the poetic value of the lyrics that they perform. The lyrics’ suitability to *khyāl* is often cited as lying in a particularly appealing combination of vowels and consonants (especially as found in the Braj Bhāṣa dialect of Hindi) rather than in either the content or composition of the poetry. In the last 50 years it has become fashionable to perform *vilambit* (“slow”) compositions at extremely slow tempos—as slow as eleven beats a minute. At such a speed the words’ syllables are delivered in such a disjointed fashion that much of their syntactic and poetic value is lost, so it is not surprising if singers emphasize a text’s aural value more than its poetic value. The ultimate cavalier attitude to song texts was nicely expressed by one famous singer when asked how he coped if he forgot a song’s *antarā* in mid-performance. “I just sing my phone number” he replied.⁷

There are of course instances when the singer really does not care, and also perceives the audience to be similarly uninterested in the poetic significance of the text being performed. The following story suggests that this is, at least partially, a matter of education, illustrative of the idea that “the public gets what the public wants.” In January 2003 I had been working on song-texts with Sunanda Sharma, a Delhi-based vocalist. At an evening concert in Amritsar in March of the same year she decided, perhaps inspired by our work, to announce the lyrics of the *khyāl* she was about to perform, and to explain the meaning and context. This is not common practice: most vocalists either do not mention the words of a composition at all or mention the first line by way of identification. Sunanda’s efforts, however, turned out to be enthusiastically received by the audience. The next day, when she gave another concert, she did not refer to the words of the song, and began her exposition having simply announced the name of the *rāg*. The audience stopped her performance, demanding to know what the lyrics were and what

⁷ Vidyadhar Vyas related this anecdote at a Seminar on Musical Forms, National Centre for the Performing Arts, Mumbai, January 2003.

they meant.⁸ After the concert she expressed her amazement and delight at the audience's sudden interest in poetry, and decided that she would from then on include a brief discussion of the lyrics of songs in her performances.

Although both musician and audience can engage actively and enthusiastically with the lyrics of a *khyāl* text, the fact remains that in musical performance, poetry is of secondary importance. In *khyāl* the text is subservient to the music, and although the words may help set the mood they are not what “makes” a performance. How, then, do we address this fact in our transcription? To be sure, when we see three or four lines of poetry on a page we are drawn into a relationship with the words that is not necessarily representative of what these words mean to a performer. The relationship between lyrics and performance in *khyāl* makes us question the applicability of valuations of the weighting of individual words, as conventionally applied to written poetry. In *khyāl* the word or short phrase is the predominant unit. Representing a song-text on paper is potentially misleading as the textual symmetry on the page is rarely mirrored in performance.

What do vocalists do with the words of the song they are performing? The clarity of enunciation in performance varies from the researcher's dream text, clearly enunciated and intelligible, to garbled and seemingly confused deliveries. Sometimes, when the words are particularly unclear, it is difficult to glean whether a phrase consists of freeflowing improvisation or an actually meaningful sequence of words. Two contrasting reasons emerge for why singers place a low premium on enunciation: in a climate in which, due to the opening of music schools and the publication of music books, music was already being disseminated beyond its traditional realm, musicians were reluctant to make their song repertoires freely available to anyone who could purchase a disc, or even those who could listen to a disc on the radio—the medium via which the early phonographic industry exerted its greatest influence. Many artists either truncated their performances (for instance, by omitting *antarās*) or mumbled the words of songs so that they could not be gleaned from the recording. In the case of female vocalists, a gender-specific situation emerges. By emphasizing their serious interest in the musical abstractions of *khyāl* and denigrating the importance of words, the “new”

⁸ The lyrics of *khyāl* are to a certain extent comprehensible to speakers of modern Hindi, but the Hindi dialectic in which they are written often necessitates some clarification. In this particular case the audience would have been linguistically disadvantaged by being predominantly Panjabi-speakers. Audiences in Bengal and Maharashtra, two of the states of India with thriving North Indian musical cultures, are also disadvantaged in understanding these songs by not having Hindi as their first language.

women artists distinguished themselves from the courtesans who actively engaged with their texts and acted them out while batting their eyelids at their patrons. By way of contrast, those vocalists who enunciated song lyrics clearly may have done so out of a desire to display their erudition and distinguish themselves from the stereotype of the uneducated and somewhat bawdy hereditary musician.

Typically the structure of *khyāl* performance is that the memorized song is performed in its entirety at the outset. This is followed by gradually accelerating melodic improvisations that return periodically to iterations of the song's first line. One of the anomalies with which we are working is that sometimes a singer presents almost none of a song's wording at the time of its "intact" presentation, but then proceeds to deliver melodic improvisations that confidently articulate the entire song-text. In our endeavor to represent the song's performance, should we transcribe the song as sung or the song as we conjecture it would be were the entire text to be included? The latter consideration will be reserved for the analytical section. We deem it more important that our song collection reflect the realities of performance practice than that we produce a neat standardized anthology of songs.

Music on Paper

The techniques and functions of musical transcription have long been a subject for heated debate among ethnomusicologists. What is the purpose of notation? Should it as accurately as possible represent what actually happens in a musical performance in terms of pitch, rhythm, and dynamics? Or should it describe what is likely to have been taking place in the performer's mind, representing not the sound itself but the cognitive basis for the sound, those aural events that are intellectually significant to the performer himself? Should it represent sound in such a way as to communicate a clear picture to the educated outsider, an aid for achieving some understanding of an alien musical culture, or is it important that transcriptions be understood and verified by members of the musical culture that produced the sounds being studied? Is transcription primarily a way of memorializing past performances or a way of potentiating future ones? Is our intended audience made up of musicians, scholars, or the general public? Which is more important: accuracy of detail or accessibility?

While Indian music books offer skeletal abstractions of songs, we are dedicated to showing what actually happens in performance, including a good measure of stylistic nuance; hence I (Nicolas Magriel) am constantly

negotiating the somewhat problematic interface between what Indian musicians actually do and our understanding of what they *think* they are doing, the parameters according to which music occurs in their minds. I also must continuously reappraise the balance between accuracy (sometimes very complicated) and readability (sometimes unduly abstract) as I transcribe and retranscribe one song after another.

The main drawback of all notation systems in representing Indian music is that, whether one uses *sargam* or dots on a staff, there is a tendency to boil the music down to discrete pitches and discrete durations. The broader, more complex tonemes (to use Van der Meer's term),⁹ which are the real units of Indian musical cognition, encompass not only sustained pitches but also the slides and touches by which those pitches are approached. Representing these tonemes via the analogue of discrete tones has an inevitably reductive effect on how people conceptualize the music. The linking of notes via subtle manipulations of the infinite gradations of inter-tonal space is the emotional essence of Indian music, the focal-point of pathos without which the music becomes a rather dull one-dimensional exercise—considering also that there is none of the harmonic and textural variety that sustains Western art music. So it is regrettable that even the Indian *sargam* system of notation has no facility for representing the ever-present sliding tones of Indian music.

Because our present study should have great relevance and usefulness for musicians and scholars associated with the art music tradition of North India, we have chosen to utilize a modified form of *sargam* notation. The modifications that I have introduced enhance *sargam*'s accuracy with regard to time values, the details of ornamentation, and the balance between sound and silence in musical performance. The musical examples in this article are executed in a cipher analogue of *sargam* notation.¹⁰

Nowadays *sargam* syllables are an important element of melodic cognition, and are often present in a musician's mind at the time of performance: there is a psychological unity between the syllable and the relative pitch that it designates. To represent Indian music without employing *sargam* syllables would exclude native musicians and scholars from understanding, utilizing, or being able to criticize our work, and would render our work accessible to only a pitifully small group of outside

⁹ "Visions of Music," unpublished paper presented at ESEM (European Seminar in Ethnomusicology) conference, Vienna 2003.

¹⁰ My musicological work has necessitated the creation of three fonts: one for *sargam*, one for its cipher analogue, and a matching one for text.

scholars. We have found that fully uninitiated Western scholars are able to learn the note nomenclature of Indian music in an hour or two, so they will not be unduly handicapped by our approach.

One paramount drawback of staff notation in representing Indian song compositions is that it does not easily lend itself to a cyclical representation of time. As we have seen in Figure 2, in the prevalent form of Indian notation each cycle of the *tāl* occupies one line. In accord with the sixteen-beat *tāl*, *tīntāl*, the page is divided into four columns, each representing a four-beat *vibhāg* or division of the *tāl*. All *vibhāgs* are equal in duration; hence this system supplies us with a very clear visual analogue of the passage of time as well as of the cyclical nature of the music. Staff notation, by way of contrast, relies entirely on the note heads and beams to indicate durations: a measure containing a whole note (breve) is visually much shorter than a measure containing four quarter notes (crochets) although it is equal in duration. Furthermore, modern software for generating staff notation, although extraordinarily complex and sophisticated in many ways, stubbornly resists being manipulated into supplying equal-sized measures or fixed numbers of measures per line. It is also unable to automatically generate the measures of complex time signatures, for instance the alternate measures of two and four beats required by the common ten-beat *tāl*, *jhaptāl*.

In ethnomusicological works, and in some modern Western art music, sliding between notes (*mīṇḍ*) has commonly been represented by a diagonal line between two note-heads. The disadvantage of this system is that the diagonal line has no time value of its own. If, for instance, it connects two minims, we have no way of knowing whether the slide begins at the inception of the first minim, or halfway through its duration, or at the beginning of the second minim's duration, and we have no way of knowing whether the slide stabilizes on the second tone at the beginning, middle, or end of the second minim. I have made some, albeit imperfect, headway in solving this problem, by enclosing in parentheses the notes or the dashes that indicate prolongation. The following table represents such contingencies with regard to a slide from *Re* to *Ga*, between the second and third degrees of a *śuddh* (major) scale. Each example comprises four beats. The individual beats are separated by spaces. Each beat can be subdivided into any number of notes or prolongations. I have utilized the Western slur symbol to unite notes that are sung within the same syllable of text.

2 — 3 —	2 and 3 are sung in separate syllables—not linked.
$\overbrace{2 \quad \text{—} \quad 3 \quad \text{—}}$	2 and 3 are linked by the same syllable; transition is rapid.
$\overbrace{2 \quad (\text{—}) \quad 3 \quad \text{—}}$	The second half of 2's duration is occupied by a slide up to 3.
$\overbrace{2(\text{—} \quad \text{—}) \quad 3 \quad \text{—}}$	Three quarters of 2's duration is occupied by a slide up to 3.
$\overbrace{2 \quad \text{—}(\text{—}) \quad 3 \quad \text{—}}$	One quarter of 2's duration is occupied by a slide up to 3.
$\overbrace{2 \quad \text{—} \quad (\text{—})3 \quad \text{—}}$	One quarter of 3's duration is occupied by a slide from 2.
$\overbrace{2 \quad \text{—} \quad (\text{—}) \quad 3}$	2 is stable for two beats; one beat is occupied by the slide to 3.
$\overbrace{(2 \quad \text{—} \quad) \quad 3 \quad \text{—}}$	Nearly all of 2's duration is occupied by a slow slide up to 3.

Figure 3. Representations of various slides from the note 2 to the note 3

This system gains further specificity by representing smaller divisions of the beats and intermediary semitones as in the following examples:

$\overbrace{2 \quad (\text{—}) \quad 3 \quad \text{—}}$	2 is stable for a quarter beat; the slide stabilizes on the 3rd beat.
$\overbrace{\underline{2} \quad \text{—} \quad (\text{—}) \quad 3}$	A slide occupies the 3rd beat and three quarters of the final beat.
$\overbrace{2 \quad (\text{—} \quad \text{---}) \quad 3}$	2 and 3 are stable, each for a quarter beat, at the beginning and end.
$\overbrace{2 \quad (\text{—} \quad \underline{3}) \quad 3}$	Slide accelerates when it reaches the region of flattened 3.
$\overbrace{2 \quad (\underline{3} \quad \text{—}) \quad 3}$	Slide decelerates taking longer to cover the semitone from $\underline{3}$ to 3.

Figure 4. More complex representations of slides from the note 2 to the note 3

In the last two examples above, the flattened third degree (identified by an underscore) serves as a signpost in mid-slide, indicating the point at which the slide has covered a half of its whole-tone distance. Because it is enclosed in parentheses, the reader understands that $\underline{3}$ does not represent a discrete stable tone—just a tendency to linger in the neighborhood of that tone. This innovation in *sargam* notation gives an indication of the acceleration and deceleration of the slides that connect tones in Indian music, and this is crucial for conveying something of the music's emotional flavor. The following figure summarizes:

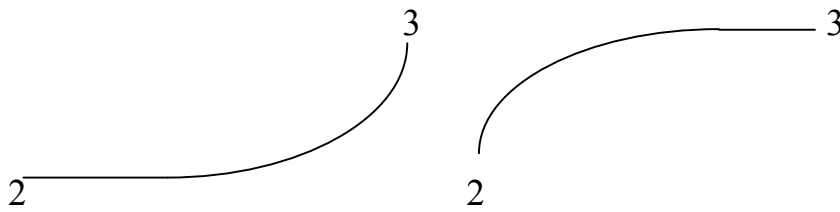


Figure 5. Contrasting curves of sliding steps between two pitches

Does a slide linger close to the first tone, then ascend rapidly to the second, or does it move abruptly up to the region of the second tone and then extract maximum tension from the dissonance of near-unison with that tone? This issue is at the core of *rāg* aesthetics, and although we can do the intricacies of inter-tonal space full justice only by utilizing an electronically generated melodic line, I have found that the above method offers a useful approximation. We can at least attenuate the practice among both Indian and Western scholars of avoiding coming to grips with what is, to my mind, the most seminal feature of Hindustani music.

Kans are the small, often rapid “touches” by which notes are approached from above or below. In representing such ornaments, I often have to make decisions that balance rhythmic accuracy with straightforward clarity and emic faithfulness. If I understand a grace note as occupying exactly an eighth of a beat, giving it a distinctly different feeling from a neighboring grace note that occupies a quarter of a beat, and if I deem this different feeling to be musically significant, in some way essential to the gestalt of the song in question, then I am tempted to represent the first as in Figure 6:

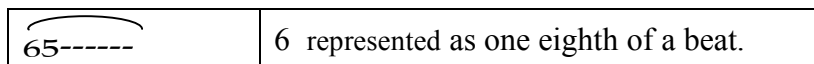


Figure 6

As we have seen earlier, hyphens represent prolongations: we understand clearly that the ornament *Dha* takes up one-eighth of the entire note/beat. The second would be represented as in Figure 7:

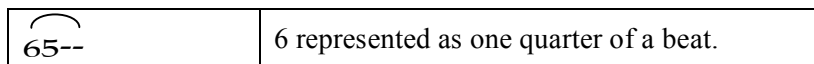


Figure 7

In this example the ornament 6 occupies a quarter of the beat. But this presentation has disadvantages: (1) it is difficult for the uninitiated to read,

(2) it takes up a lot of space,¹¹ and (3) it is most certainly over-articulated in relation to what is happening in the performer’s mind. The performer probably thinks *Pa* and the rest is a matter of spontaneous “feel”—so even the standard Indian representation shown in Figure 8 could be considered over-detailed.

°5	6 represented as a superscript grace note.
----	--

Figure 8

But this type of representation is a good choice particularly for fast songs where the duration of a rapid ornament is automatically taken care of by “feel.” In fast songs more ponderous ornaments are best accounted for by representing the ornament parenthetically occupying an entire beat (as occurs many times in Figure 11 below). A further useful refinement of the superscript approach is to italicize the superscript ornament when it comes before the beat (as determined by the *tablā* accompaniment); this distinction is mainly relevant to slower compositions.

°5	A rapid approach from the region of 6 occurs just before the beat.
----	--

Figure 9

“Tongues” indicate that a note is approached from above or below from an indistinct or minusculely distant position in tonal space:

°2	2 is approached from an indistinct distance above.
°2	2 is approached from indistinct distance below.
°2	2 is approached from a tiny distance above.
°2	2 is approached from a tiny distance below.

Figure 10. “Tongue” ornaments

According to one school of thought, ornamentation is an essential element of style: a composition is inevitably sung in a certain style, but style is not inherent in the song composition itself. This is one important reason why a significant number of professional musicians, even if they can read them

¹¹ As we are portraying songs against the grid of *tāl*, the cyclical rhythms to which the songs are set, each division of the *tāl* must occupy the same amount of space. If most of the notes are unornamented, this approach would leave us with a lot of blank paper and feeling guilty about rainforests.

(which is not always the case), distrust written representations of songs and rarely refer to them. But our primary intention remains to document, as accurately as possible, what songs actually sound like in performance and to document musically important features of the oral tradition that do not normally find their way into print.

The following transcriptions represent unique single instances of performance of each song, so it needs to be emphasized that our intention is not to proffer “correct” versions of song compositions. All manner of ornamentation of the notes, spacing of the words, timing, and a variety of other parameters could be correct according to oral tradition, even according to a single performer’s conception of what is possible. Indeed, the same song might be sung in varying ways within a single performance. An important part of our analytical task involves focusing on the range of variation that we encounter. But by capturing specific instances of performance, we are able to communicate many of the stylistic specialities that individual artists showcase in their treatments of songs. In some cases we have transcribed several artists’ interpretations of the same song. These demonstrate startling degrees of variation both in musical and textual features, and affirm the remarkable fluidity of the oral tradition. This degree of analytical detail is beyond the scope of the present paper, but we would like to offer a few examples of our style of representation, including both music and text.

Most of our transcriptions fit on one page. They are identified by *rāg*, *tāl*, and the name of the performer. The Hindi text is accompanied by an English translation. The note placed just above the song itself includes the range of *mātrās* (“beats”) per minute of the entire performance of the song, the length of the performance in minutes and seconds, the number of *tāl* cycles, and the pitch of the tonic. The two sections of the song follow, presented in the conventional Indian way: one cycle of the *tāl* filling a line, the melody above the song text, and each section divided vertically into *vibhāgs*, divisions of the *tāl*. The first beat of the cycle, *sam*, is marked by an X, and appears at the beginning of the musical line on the page, although the actual musical lines of the song rarely start on the first beat of the cycle. Our first example starts on the fifteenth beat of the cycle.¹²

¹² A summary of my notation system appears at the end of this article.

Rāg Hamīr Tīntāl

D. V. Paluskar

surajhā rahī hū, surajhata nāhī
 urajhe nainā ko kaise surajhāvū re.
 gunijana parī prema kī jinako
 nita uṭha lāge rahe, nita urajhe.

However I try to disentangle myself, it's not
 Working, how can I unstick eyes that are stuck?
 Wise folk say: those who fall in love, their eyes
 keep getting stuck,
 They keep getting mixed up.

Sthāyī ♩ 202-82mpm, 3:26, 46 cycles, E

X	2	o	3
			‡ ‡ 3 4 su ra
(7) 6 — 7 jhā ra	ī — 7 ī hī	(7) 6 (7) 4 hū	56 5 [#] 5: 3 4 su ra
(7) 6 — 7 jhā ra	ī — 7 ī hī	(7) 6 5 - ⁷ hū	‡ 3 4 5 ^u 5 su ra jha ta
5 6 — — nā	5 ⁴ 5 5 ⁶ 5 ⁴ 5 ā	— (5) 3 4 hī	(-) ² 2 ⁷ 4 ³ (3)5 u ra jhe
5 [#] 5 6 5 ⁴ 5 nai	5 ⁴ 5 ⁴ 6 5 ⁴ 5 na	(5) 3 — 4 nā	— 2 ‡ 1 ko kai
— 23 45 — se	(5)3 4 2 — su ra	1 — — 2 jhā vū	1 — 3 4 re su ra

Antarā

X	2	o	3
‡ ‡ ‡ 4 gu	4 5 — 5 nī ja na	56 54 5 — pa	(5) 3 4 (—) rī
2 1 34 (7) pre	6 ī — — ma	ī — — — kī	7 ī 7 2 ji na
ī — ‡ 6 ko ni	7 ī — 2 ta u ṭha	ī 7-2 ī 7 ī lā	(7) 6 — 67 ge ra
ī (7) 6 4 he	5 ‡ 5 4 ni ta	5 5 ⁷ 6 5 — u ra jhe	(⁴ 34) 2 3 4 su ra

Figure 11. “Rāg Hamīr” sung by D. V. Paluskar (GCI: N88100, 1947)

This example is from the academic wing of the *Gwalior gharānā* (stylistic school) of vocal music. The singer D. V. Paluskar was the extraordinarily gifted son of the reformist pedagogue Vishnu Digambar Paluskar. Although replete with an airy buoyant feeling, this rendition is devoid of rhythmic or melodic ambiguities, typical of performances by the pedagogical class of singers. This is to say that the notes are very clear, not obscured by *gamak* (a vigorous broad shaking of notes), and they tend to fall squarely on the beats. The enunciation is also very clear. This sort of song is conducive to pain-free transcription.

The frequent occurrences of (7) followed by 6 are exemplary of a distinguishing feature of the “Rāg Hamīr”: 6 is often approached via a sliding step from the region of 7. Perhaps the least cut-and-dried feature of this rendition is the use of triplet timing at the end of the third line of the *sthāyī*: the syllables *su*, *ra*, and *jha* occupy two beats.

Our next example, Figure 12, gives a taste of the greater complexity encountered in *vilambit*, or slow tempo, compositions. It is now standard practice to begin a *rāg*'s performance with this sort of composition, and to do most of the improvisation around the *vilambit* composition before ending with a fast composition. The fitting of slow compositions to the beats of the *tāl* is far more flexible: generally one must complete all the phrases in time to reach the *sam*, but there are few, if any, road signs along the way—words that should fall on certain beats. Indeed, many musicians consider it *beśarm* (“shameless”) to sing too precisely on the beats.

Here, Kishori Amonkar, considered by many to be the greatest living *khyāl* singer, sings a rare *rāg* that is a speciality of the *Jaipur-Atrauli gharānā*, a seven-note version of the popular pentatonic “Rāg Mālkauns.”

Rāg Sampūrṇ Mālkauns Vilambit Tīntāl
Kishori Amonkar

baraja rahī vāh , ye rī
vo to dhīṭha laṅgara,
chailā citāro.
gyāna sarasa aiso naṭakhaṭa ālī re
vo to nanda dulāre.

I kept stopping him, my friend,
He's such a stubborn rascal,
Dandyish heart-stealer.
Clever juicy one, he is so naughty,
He is Nand's darling little boy.

Sthāyī ♩ 29.3 - 63.7 mpm, 23:49, B-

		11	‡ ‡ ‡ †7	12	2 ¹ ‡ 1‡ †2 †3 ⁴
			e		
13	5 4 — 4	14	— — — 5	15	(4) ‡ 4 —
	ba ra			16	‡-4 5 54 —
			ja		ra
x	45 — — —	2	(-)4 — — --(-)	3	‡ — — 2 ⁷
	hī			4	‡ ‡ ‡ †7
					vā
5	(-‡)2- — (-4) ‡	6	-(-‡) 4 — —	7	— — (-) ‡
				8	(-)4 -‡ ‡ (-)
					hū
o	1 — — —	10	— — -1 ‡(-)	11	‡ -1 — †(-)
			ye		rī
13	— ‡ †1 †1	14	4 — — —	15	— ‡ 4 —
	vo		to		dhī
16	— 4 — 54				ta laṅ
x	5 — — —	2	45 — 4(-) ‡	3	— (3) ‡ ‡
	gā			4	‡ ‡ ‡ †1‡
					chai
5	‡‡‡ (-)‡ -‡ (i)‡	6	-(-) † — —	7	— — — †
				8	— -‡ ‡ †i‡
					lā
o	‡i † (‡) ‡	10	— — — 5	11	— 4 — (-)
	tā			12	‡ ‡ †3 ⁴ 5
					ā
13	(-)4 54 (-)‡ 4‡	14	2 4‡ (-)4-‡ (‡)	15	1 (-)4 — 4
			ro		ba
				16	4 -‡ †3 ⁴ 5 54-
					ra ja ra
x	5 (-)4 — —	2	-(-) ‡ ‡ ‡		
	hī		(followed by <i>antarā</i>)		

Antarā

⁰ १ (14) ३ (-)4 gyā	¹⁰ — 7 (-)6 — na	¹¹ 6 — १ १(5) sa	¹² i)Z-- -i-- — — ra
¹³ — — — 1 sa	¹⁴ — (i3) 7 1 e	¹⁵ — — 1 — so	¹⁶ १ १ 1 2 na ṭa
^X (s4)3̣ — -i3̣ i2̣ kha	² — -3̣ (4)3̣ -44 rī	³ 3̣iZ 1 1 -1 ṭa	⁴ १ (6i)Z 3̣i-Z 1 ā
⁵ (7) 6 — — lī	⁶ (— -)5 —(-) 4 rī	⁷ — — — —	⁸ -111 134 — — vo
⁰ -5 1(53) 4(-) 3̣ to	¹⁰ — -1 111 1 3̣ nan	¹¹ — 4 5--4 5 da du lā	¹² — (-)4 — (-)3̣
¹³ 3̣ 3̣2 — -111 ā	¹⁴ 723̣ (4)3̣ -43̣ 3̣17 ā	¹⁵ 13 234 54 4 re ba	¹⁶ 4-54 434 3-45-- 54 ra ja ra
^X 5 (—) 41 १ hī	² (followed by <i>barhat</i>)		

Figure 12. “Rāg Sampurn Mālkauns” sung by Kishori Amonkar (Music Today A91006)

In this transcription I have done my best to capture a sense of the many ponderous, emotionally loaded *mīṇḍs*, slides between notes, that are a hallmark of this artist’s style; hence there is a liberal sprinkling of parentheses. The auxiliary employment of notes normally excluded by the *rāg* is noteworthy. The flattened 3̣ is on occasion approached from the region of 3, and the flattened 6̣ is, in the *antarā*, ornamented by 6. Most unusually, the very first note in our transcription, an unmistakable natural 7, is totally foreign to the *rāg*, but it is employed so skillfully at the inception of an introductory ascending run that no damage is done to the *rāg* image.

Our final example, Figure 13, is of the type of composition with which transcribers wrestle and sweat and then wrestle and sweat again at periodic intervals. Faiyaz Khan, one of the towering figures of Indian music in the twentieth century, appears to have transcended concrete relationships with songs: he pushed them and pulled them, molding them around his musical inspiration. It is not easy, sometimes not possible, to deduce what is actually “song” and what is improvisation; the two blend extremely fluidly.

Although Faiyaz Khan's rendition of "Rāg Toḍī" is in a medium tempo, the song connects with the *tāl* in a very abstract manner.

Rāg Toḍī Madhya-lay Tīntāl

Faiyaz Khan

garavā mē saṅga lāgī mīta piharavā	I embraced him, my sweet lover,
ānanda bha-ilavā more mandaravā.	Happiness occurred in my home.
sagarī raina mohe jāgata bītī	I spend every night awake,
bhora bhae phala pāila	When morning came I succeeded.
phulavana seja bichāũ more aṅganā	I will spread flowers on my bed and body.
rahasa rahasa gara ḍarũgī haravā.	Merrily I will place a garland round your neck.

Sthāyī ♩ 131-258 mpm, 3:06, c36 cycles, C#

X	2	o	3
	ḷ ḷ ḷ 1 gar	² 2 (-)ḷ — 2 vā mē	— — 1 ¹ 7 saṅ ga
1 — ḷ ḷ lā	ḷ ḷ ² 1 ¹ 7 gī	1 1 2 (-)ḷ ga ra vā	-2 — 1 ¹ 7 mē saṅ ga
1 — — 2 lā	ḷ ḷ ⁵ — gī lā	(6 3 2) 3 gī	⁶ 5 4 (—) 6 pi yā
⁶ (- 4) 33 4 mī ta pi	3 2 1 — ha ra vā	4 4 6 6 a nan da bha	1 7 1 ḷ i la vā
¹ 1 ² 3- -2 -3 mo re man	-2 1 ¹ 1 7 da ra vā	ḷ ḷ 1(2) 3 garvā	2 — ¹ 1 7 mē saṅ ga
ḷ ḷ ḷ 5 gī	4 6 ḷ ḷ (followed by <i>antarā</i>)		

Antarā

X	2	o	3
		$\frac{7}{4}$ 6 6(-) 1̇	— — — —
		sā ga rī	
— 1̇ 1̇ 3̇	3̇ 3̇ 3̇ 57	-i 2̇ — —	— i ⁷ 7 ⁷ 7(3̇) 2̇
bī tī	saga	rī rai	rai
— -i (2̇)3̇ -2̇	1̇ -2̇ (i)7 3̇	1̇ 2̇-i 7i -2̇	-i -2̇ 3̇ 2̇
na		rai na	mo
1̇ 2̇ i ⁷ i 7	1̇ 2̇ i ⁷ i i ⁷	i ⁷ 44 4 4	3̇ 66 -7 7
he jā	ga ta bī	tī saga rī rai	aina mo he
1̇ — — —	— 3̇ 3̇ 3̇	3̇ 67i 2̇ —	— — — 3̇
jā		jā	
3̇ 1̇ — —	— -2̇ 3̇ ² 3̇ 2̇	— 1̇ 7 1̇	-2̇ -(-) 3̇ -2̇
jā			ga
-7 1̇ (7) 4(7)	6(-) 1̇ — —	— 3̇ 3̇ 3̇	$\frac{7}{4}$ 66 -7 7
ta bī			rai na mo he
3̇ 1̇ ii 1̇	— — 1̇ 3̇	3̇ 1̇ 1̇ 1̇	1̇ 3̇ 1̇ 2̇ ⁷
jā gata bī	tī	bho ra bha	e phu la
i7 — 1̇ 2̇	i ⁷ i7- (-) 6 (r6)4	3̇ 3̇ 67 6	5 5 (5)3̇ 2̇
pā i	lā	phul va	na se ja bi
3̇ — $\frac{7}{4}$ 4 ⁷	6 7 1̇ 3̇	i2̇ 3̇ 3̇ 2̇	-i 6 ⁷ 4 6
chā mo re	añ ga nā	raha sa ra	ha sa ga ra
7i2̇ 3̇ -2̇ -7	6 4 3̇2̇ 1̇	— 1(2̇) 3̇ —	2̇ — 1̇ 7 ⁷
ḍā rū gī	ha ra vā	garvā	mē sañ ga
3̇ 3̇ 3̇ 3̇			
	(followed by <i>barhat</i>)		

Figure 13. “Rāg Toḍī” sung by Faiyaz Khan (GCI: H249, 1934)

The length of this transcription is due to the artist's meandering delivery of the *antarā*: many of the words are repeated in various combinations and melodic contexts, and without including these variations it would not have been possible to give a faithful impression of the artist's style of song delivery. Notice the powerful syncopation and complex meter: the singer is by no means a slave to the regular beats of the *tablā*. The words are unclear in several instances: the first syllable of the song, *gar*, is a barely audible condensation of the first two syllables of the word *garavā*. Similarly, the first syllable of the flowers (*phulavana*) of the penultimate line becomes lost in performance, but we do not mind: this is a great singer pouring his heart out, one of the most iconic disc recordings of twentieth-century Indian music, and we are happy to wrestle with it.

Conclusion

In this paper we have looked at some of the issues arising from our ongoing attempt to represent the songs of an oral tradition in a useful and accurate manner. A song can be remembered, written down, taught, sung at an intimate musical gathering, sung in a public concert, or recorded to disc or tape. How does a song permutate as a result of its mode of existence or performance context? What is more “real”—the song as it exists in a musician's mind, the song as formulated in the course of teaching his disciples, the song as sung in concert (attending to all the extra-musical exigencies of public performance), the song as idea (abstracted and written down), or the “permanent” and reaccessible aural evidence of a song that we find on a recording?

By transcribing only recordings that are in the public domain, we hope to locate our work as a companion, an aid to understanding and imbibing the songs found on India's most iconic musical artifacts, the first tangible distillations of an oral tradition. In so doing we also reaffirm the power of Indian music's recent past, represented by the styles and renditions of the great masters of the twentieth century, the last pre-modern artists, many of whom are either already forgotten or are rapidly being forgotten. Shellac, bakelite, and vinyl provide a testament to the masterpieces of North Indian music in the twentieth century.

Summary of the Notation System

The *sam* or first beat of the *tāl* (rhythmic cycle) is indicated by an X, and the ninth beat is indicated by an o. In Figures 11 and 13 (fast and medium tempo compositions) each vertical column contains four beats, whereas in Figure 12 (a slow composition) each numbered box represents one *mātrā* (beat) containing four subdivisions separated by spaces. The degrees of the scale are represented by the numbers one to seven, functionally equivalent to the Indian *sargam* syllables (*Sa, Re, Ga, Ma, Pa, Dha, Ni*). Half-height numbers occupy less than an entire beat. As in the Indian system, a subscript dot indicates a lower octave while a superscript dot indicates an upper octave. Flattened notes are underlined. Hyphens indicate prolongations. Crochet rests (ʒ) last a full beat (full quarter-beat in Figure 12). Quaver rests (ʒ) are of variable duration, that is to say, a quarter of a beat if the beat has four subdivisions, a third of a beat if the beat has three subdivisions, half a beat if the beat has two subdivisions, and so on. Slurs join those notes that are sung to the same syllable. Notes or prolongations encircled by parentheses are unstable, sliding towards the subsequent note. Superscript notes are grace notes; when italicized they are voiced before the beat. Superscript tongues as in [˘4] or [˘3] indicate that notes are approached from above or below but not from an identifiably distinct tone.

At the upper left-hand corner of each transcription the following data is supplied: number of *mātrās* (beats) per minute and duration of the song's performance—including all improvisation—in minutes and seconds, number of rhythmic cycles, and tonic pitch.

The following sound examples may be found in the eCompanions section at www.oraltradition.org.

- “Rāg Yaman Kalyān,” *sthāyī* performed by Bhimsen Joshi. GCI: EALP9321, 1967.
- “Rāg Gauḍ Sāraṅg,” *sthāyī* performed by D. V. Paluskar. GCI: N35289, 1947.
- “Rāg Dhānaśrī,” *sthāyī* performed by Vilayat Hussain Khan. W7EPE1217, 1961.
- “Rāg Durgā,” *sthāyī* performed by Mallikarjun Mansur. GCI:HT33, date unknown.
- “Rāg Mārū Bihāg,” *sthāyī* performed by Bhimsen Joshi. GCI: ECLP2276, 1962.
- “Rāg Darbārī Kānaḍa,” *sthāyī* performed by Amir Khan. HMV: EALP1253, 1960.

- “Rāg Chayanaṭ,” *sthāyī* performed by Omkarnath Thakur. Cassette Rhythm House 240361, 2002, original recording 1940s.
- “Rāg Hamīr,” *sthāyī* and *antarā* performed by D. V. Paluskar. GCI: N88100, 1947.
- “Rāg Sampūrn Mālkauns,” *sthāyī* and *antarā* performed by Kishori Amonkar. Cassette Music Today A91006, 1991.
- “Rāg Toḍī,” performed by Faiyaz Khan. GCI: H249, 1934.

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Glossary

<i>antarā</i>	the second section of a song composition
<i>bandīś</i>	a song composition
<i>gharānā</i>	a tradition of hereditary musical specialists, usually defined by place of origin; a tradition of musicians with a common musical style or teaching lineage associated with one of the hereditary lineages
<i>khyāl</i>	the prevalent genre of Hindūstānī (North Indian) classical vocal music; also a song composition in the <i>khyāl</i> style
<i>mātrā</i>	one beat in any <i>tāl</i> (rhythmic cycle)
<i>sāraṅgī</i>	the main bowed stringed instrument of North Indian music, traditionally used to accompany vocal music
<i>sthāyī</i>	the first section of a song composition
<i>ṭhumrī</i>	a genre of semi-classical vocal music, romantic and sensuous in nature, originally sung by courtesans