

Chapter 5

Bandish : A Key to explain Mishra raga or Role of bandish to explain and/or to understand Mishra raga :

As we understand that mishra raga is created with the combination or mixture of two or more than two ragas, These ragas (which are used for to create mishra raga) may have different nature i.e. different tonal structure, their mood may be also different from each other, different notes etc. With such diversities it is difficult to give clear scenario of particular mishra raga (tonal structure). So there should be proper skeleton (tonal) from which the clear perfect swaroop of a raga can be understood. Since it concerns with mishra ragas the bandish i.e. tonal structure is an essential factor to understand mishra raga. Achhop ragas (obscure) like Triveni, Patmanjari, Lankadan, Sarang, Khemkalyan can be understood through bandish.

"Bandish is a replica of a Raga." (1) It is also true for all the ragas. Because raga elaboration is totally depend upon bandish we will not discuss literary part/ poetic content of bandish

All gharanedar (traditional) Gurus and performers have strong opinion about bandish i.e. a key to understand and elaborate raga. Particularly mishra raga it is very essential because with which phrase and where particular raga has been used to create mishra raga as mishra raga contains mixture or combination of two or more than two ragas.

Some of mishra ragas have dispute i.e., which particular ragas have been used to create mishra raga. Whether they have been used in Purvang, uttarang? For this thesis it has been discussed with experts like Prof. N.V.Patwardhan, Dr. Sumati Mutatkar, Pt. Dinker Kaikini, Pt. Jasraj, Prof. Shivkumar Shukla, Prof. V.R.Athawale etc.

All have common opinion about this topic. i.e. "It is a key (Bandish - musical composition - Tonal structure) to understand, to teach, to learn and to elaborate raga.

"Mishra and offscoure raaga cannot be taught, elaborated or performed with set rules of Aroha - Avaroha, Vadi Samvadi etc." (2)

[This has been deeply discussed with Prof. Sh. V.R. Athawale on 8/12/96 at his residence'

The old masters always instructed their Shagird to keep in mind while presenting khayal, the tonal structure of bandish for elaboration (it is also with all types of raga). For mishra raga it is essential too because it is very difficult to present raga with Nom Tom or Rupakaalap etc. The old master said "why worry about the rules or grammar of the raga? Look at the bandish and sing."

This means that in khayal (mishra raga) singing the elaboration depends upon the tonal structure of the bandish.

Tonal analysis of some Bandish/es :

(1) Raga Jayant Malhar :

It is a combination of raga Jayjayvanti and Miya Malhar.

Jayant indicates Raga jayjayvanti now question rises for malhar. Which Malhar is combined ? GaudMalhar ? Miya Malhar ? SurMalhar ? or any Malhar ? This can be found out from the bandish itself.

Now question arises for Jayjayvanti. Which phrases are used for jayjayvanti? Whether it is ध नि रे प रे, ग म ध नि सो, म प नि सा ? All these questions can be answered by bandish analysis. We can find out from bandish that where the phrase or the ragang placed, i.e., in Purvang or Uttarang. From total tonal structure or with the help of tonal structure of Bandish. We have to elaborate the raga (Khayal, Brupal Dharmar or Gat).

Analysis of bandish (Raga Jayant Malhar) :

Bandish source : Raga Vignan, Part 4 (Late Pt. V.N.Patwardhan), Page 59 - 60.

Jayjayvanti is reflected by following phrases in the Bandish.

सा ध नि रे - (See underlined phrases in Bandish)

(Same phrases are used in Taar Saptak)

Now Malhar (See underlined phrases)

म रे म रे प - It is a phrase of Malhar.

प प प नि ड ध नि सो Specific identical phrase of MiyaMalhar.

सो ध नि म प Malhar

In this raga we have liberty to use phrases of jayjayvanti and MiyaMalhar one after another. In this bandish the tonal structure is created in such a manner that we can sing or play Jayjayvanti and MiyaMalhar in purvang and uttarang both. Also Jayjayvanti can be sung or played with ध नि रे and प रे, but its uttarang can be sung or played with ग म ध नि सो and म प नि सो. Its uttarang is showed by Miyamalhar only.

From the bandish : (Malgunji)

ग म रे सा - Rageshri

ध नि ड ध प म - Bageshri

म ग म ग रे सा - Bageshri

Pl see 46A - 18
for Notation

Shay

ਸੀਨਾ ਗਿਲਵਾਡੀ :-

ਬਰਾਹਮਾ ਜੋਤੀ

ਪ੍ਰਾਗਿਧਮਾਨ - ੫

Bilaskhani

ੴ ਸਾਹਿਬ ਸਾਹਿਬ
ਨਾਮੁ ॥ ੧ ॥

ੴ ਸਾਹਿਬ ਸਾਹਿਬ
ਨਾਮੁ ॥ ੧ ॥

ੴ ਸਾਹਿਬ ਸਾਹਿਬ
ਨਾਮੁ ॥ ੧ ॥

Bilaskhani

ੴ ਸਾਹਿਬ ਸਾਹਿਬ
ਨਾਮੁ ॥ ੧ ॥

Bilaskhani

Antara

ੴ ਸਾਹਿਬ ਸਾਹਿਬ
ਨਾਮੁ ॥ ੧ ॥

ੴ ਸਾਹਿਬ ਸਾਹਿਬ
ਨਾਮੁ ॥ ੧ ॥

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Bilaskhani Tochi

- म ध नि सो - Can be for Bageshri

ग म ध नि सो - Rageshri

सो ध नि रे सा - Bageshri

सो नि ध ड म ध नि सो नि - May be for both Rageshri and Bageshri

सो नि ध प - Bageshri

ग ड म म ग रे सा - An identical phrase for Raga Malgunji

Bahaduri todi :

From the bandish

ग प म ग रे सा - Bilaskhani Todi

म प नि ध ड नि ध सो - Jaunpuri

प रे ग सा रे सा - Desi Todi

रे नि ध म ग - Bilaskhani Todi

रे नि सा रे ग सा रे ग - an identical phrase of Bahaduri Todi

Raga Nat Bhairav : Notation Source (Raga Vignana - 7 , Page no. 136)

Sthayi :

रे सा नि सा रे सा नि ध नी सा सा म ग म प म ग रे सा ग म नि ध ड ध प प ध ध
नि त सु म र न क र त डं क रे ता र ति ग रे च र न श

प म प ग म रे सा
र न मा टे दी जे

*pl see
notation
on 47A*

Antara :

ग म नि ध ध सो सो रे सो नि ध ध नी सो नी सो रे रे सो रे गे मे रे सो नी रे सो नि ध
दी न द या ल अ भ य व र दा ता ई त नी बि न ति मो

ध प ग म प म ग रे सा
री सु न लि ते

Raga Nat Bhairav : Notation Source (Raga Vignan - 7 , Page no. 136)

Sthayi :

रे सा नि सा रे सा नि ध नी सा सा	म ग म प म ग रे सा ग म नि ध ड ध प प प ध ध	प म प म रे सा
नित सु मर	है कर	र न मो हे दी जे
न कर त	ता र ति हा	
7	8 + 7	3

Antara :

[illegible]

(2) Raga Nat Bhairav :

We know that it is combination of Nat and Bhairav. (In purvang Nat and in Uttarang Bhairav). Now from the analysis of Bandish it can be found out that :-

Sthayi :

- 1) ग म धू नि धडधू प - shows Bhairav
- 2) प म प ग म रे सा - shows Nat
- 3) रे सा नि सा रे सा - Nat
- नि धू नी सा ड - Bhairav

Antara :

- 1) ग म नि धू सो - shows Bhairav
- 2) सो रे सो - shows Nat
- 3) सो नि धू धू नि सो - shows Bhairav
- 4) सो रे रे गे मे रे सो - shows Nat
- 5) सो नि धू धू प - shows Bhairav
- 6) ग म प म ग रे सा - shows Nat

Now it is clear from the bandish itself that Nat must be in purvang and Bhairav must be in uttarang.

For Bhairav the phrase ग म धू ड ड प is used not ग म रे सा , which can be seen from the bandish.

प रे Swar sangati is not used for Nat.

रे ग म ग म रे सा is used for Raga nat.

Mishra raga like Kaunsi Kanada , Jogkauns it can be found out from the bandish that which variety or Prakar of Kanada or Kauns is used.

Mishra raga like Jog , Maligauara where we do not have any idea from their name that which ragangs are used to create these ragas, can be found out with the analysis of Bandish itself. That is why the old masters always believed to learn and know as many Bandish of one raga, as the bandish (tonal structure) is a key to elaborate the raga.

To conclude this chapter it can be said that

- (1) From bandish the theory of raga can be discussed.
- (2) Bandish gives clear and specific tonal structure of raga.
- (3) Bandish gives us idea that which phrases and Swar Sangatees are used of the ragas to create mishra raga.

It gives clear idea or total raga picture of mishra raga and gives idea of the variety of mishra raga (Kauns, Todi, Kalyan etc).

Tonal structure helps to elaborate mishra raga and also help to maintain continuous same raga swaroop which is composed in Bandish.

It is difficult to give idea or to teach mishra raga with usual aroha pattern or theory but with the help of bandish one can be easily explained with the raga swaroop of a particular mishra raga.

Thus the Bandish plays an important role to perform mishra raga.