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

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ABSTRACT

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

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1. Introduction

The soul of Indian music is the melody [1]–[3]. A musician presents different captivating melodic motions of a certain set of notes, showing their diverse permutations and combinations as well as their hidden beauty. This melodic exposition decorates the mind with several melodic expressions and embellishments and is hence referred to as Rāg, which brings aesthetic pleasure [4]–[6]. The Rāg presentation is unique to the Indigenous and its splendor, the result of the artistic and aesthetic imagination of the musician [7]–[9]. The two parts of the Rāg presentation are a composition known as Bandīś and melodic sentences called alāp. A musician, endowed with both pieces of equipment, creates a delightfully shady, svaras design. In Rāg presentation, composition plays an important role [10], [11]. It allows a musician to create or weave an appealing alāp of Rāg pattern [12]. The concealed aesthetic expression of Rāg can be developed mutually through composition and alāp [13]. Svaras is the core, the Rāg’s soul. Even while the svaras or alāp of Rāg can be sung without the help of a composition, a composition is nevertheless crucial to its disguised beauty and the aesthetic attraction of the performance [14]. A composition’s lyric acts as a vehicle for the presentation of the melodic rhythms, which lend appeal to Rāg. The words create alāp novelty, as can be seen in bola-alāp or the
ālāp of dhrupad "nom tom" as the ālāp sound sung with ā-ā-ā sounds [15]. The lyrics of a composition act as a vehicle to present the melodic as well as rhythmic patterns of Rāg, which add charm to its rendering [16]. The words create novelty in ālāp, as can be noted in bola-ālāp or a "nom tom" ālāp of dhrupad than the plane ālāp sung with sound ā-ā-ā.

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

2. Gāndhrava Trividham vidyāt svara Tālā Padātmakam

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

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

3. Khyāl

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

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

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

4. The Gharānā-s of Khyāl

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

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5. Articulation in Khyāl Music

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

<table>
<thead>
<tr>
<th>Tāl</th>
<th>No of Mātrā</th>
<th>Chanda / Pattern</th>
<th>Thekā</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jhāṁpatāl</td>
<td>10</td>
<td>2≥3≤2/3</td>
<td>1 2 3 4 5 6 7 8 9 10</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Dhī Nā</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Dhīn Dhīn</td>
</tr>
<tr>
<td>Ekatāl</td>
<td>12</td>
<td>2≥2≥2≥2</td>
<td>1 2 3 4 5 6 7</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Dhīn Dhīn</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Dhī Tā</td>
</tr>
<tr>
<td>Jhumrā</td>
<td>14</td>
<td>3≥4≥3≥4</td>
<td>1 2 3 4 5 6 7</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Dhīn Dhāge Terkēt</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Dhāge Terkēt Dhīn Dhīn Dhāge Terkēt</td>
</tr>
<tr>
<td>Tilavāḍā</td>
<td>16</td>
<td>4≥4≥4</td>
<td>1 2 3 4 5 6 7</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Dhāge Terkēt Dhīn Dhīn Dhāge Terkēt</td>
</tr>
<tr>
<td>Tintāl</td>
<td>16</td>
<td>4≥4≥4</td>
<td>1 2 3 4 5 6 7</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Dhāge Terkēt Dhīn Dhīn Dhāge Terkēt</td>
</tr>
</tbody>
</table>
6. Bandīs-s in various tāl

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

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

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

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

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

**Fig. 4.** Bhairav- Tintāl (Vilambit)
**Tilwadatāl** is a **Tintāl** variation. **Tintāl** has the same number of beats, vibhāg structure, clapping, and waving as ī. The thekā's bol-s are so similar that they could be classified as a **prakār** rather than a distinct tāl. This is an example of composition by **Sadārgāng**; see Figure 5—tag – Bhupali Tal-Tilwada. Sthāyī, jabahon jānī tehārī bāta tabla main surajanavā, antarā: Mahunmadasā piyā sadārangile batiyān sunale ho kāne.

![Figure 5. Example of Sadārang Composition](image)

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

![Figure 6. a 10-beat Rāg exposition pattern](image)

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

![Figure 7. Mārwā- Tintāl (Madhyalaya) Sthāyī](image)
**Ektāl** has a straightforward structure, **Figure 8.** It is divided into six **vibhāgs** of two **matrā-s** each, totalling 12 matrā-s. It is most closely related to the **khyāl** singing style. A movement known as **badā khyāl** or **vilambit khyāl** is nearly entirely executed in very slow ektāl.

![Table](image)

**Fig. 8. Rāg: Malhāra Drut – Ektāl**

7. The structure of **Bandīś-s**

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

![Table](image)

**Fig. 9. Bandīś starts from the 7th matrā and bandīś starts from the 6th matrā**
8. Bandīś-s based on the concept of pūrvāṅg and uttarāṅga

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

![Fig. 10. Bandīś-s based on the concept of pūrvāṅg and uttarāṅga](image)

9. Khyāl presentation

The bada khyāl rendition begins with the presentation of the sthāyī and antarā of the bandīś and is followed by improvisatory movements woven around the sthāyī. It is not uncommon, however, for the antarā to be introduced after the first improvisatory movement. The bada khyāl uses three improvisatory movements, east distinct in the melodic-rhythmic structure. The sequencing of these movements agrees with the convention of progressive enhancement of melodic and rhythmic density and complexity. In recent times, it has become customary to match this progression, at each transition, with a perceptible stepping-up of the basic tempo of the tāl performed by the percussionist. Ālāp, the ālāp is a free-flowing, rhythmically unstructured improvisation of low melodic density, in which the melodic lines attempt no correspondence with the beats of the tāl. The ālāp acknowledges the rhythmic cycle only at the end of each round of improvisations when it has to rejoin the sthāyī. For
articulation, an \textit{ālāp} can either use the poetic element of the song [\textit{bola-ālāp}], the abstract \textit{ākār} [the vowel form \textit{Ā}], or a combination of the two. In rare cases, solfa symbols [\textit{saRāgm}] are also found in the \textit{ālāp}.

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

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

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

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

<table>
<thead>
<tr>
<th>Text</th>
<th>Rāg</th>
<th>Tāl</th>
<th>Laya</th>
</tr>
</thead>
<tbody>
<tr>
<td>More āye kunwara kannhāyī</td>
<td>Sahānā Kānādā</td>
<td>Jhap Tāl</td>
<td>Madhyalaya</td>
</tr>
<tr>
<td>Tana mana dhana</td>
<td>Pradīpī (Pratham Prakār)</td>
<td>Tīn Tāl</td>
<td>Madhyalaya</td>
</tr>
<tr>
<td>Sadārāṅg piyā bichur guyo haii</td>
<td>Miśān kī sāranga</td>
<td>Eka Tāl</td>
<td>Vilambit</td>
</tr>
<tr>
<td>Daiyā rī mai kāse</td>
<td>Hema Kalyāna</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pritam saiyā daras dikhā</td>
<td>Lālītā gaurī (Purvī ang)</td>
<td>Eka Tāl</td>
<td>Vilambit</td>
</tr>
<tr>
<td>Aba kabahūn nā sangwā</td>
<td>Nāṭa Kedāra</td>
<td>Tīn Tāl</td>
<td>Madhyalaya</td>
</tr>
<tr>
<td>(Ae mā) Jhan jhan jhan</td>
<td>Nāṭa Bibāg</td>
<td>Tīn Tāl</td>
<td>Madhyalaya</td>
</tr>
<tr>
<td>Tāl-suran kī sewā</td>
<td>Śīvamata Bhairav</td>
<td>Tīn Tāl</td>
<td>Madhyalaya</td>
</tr>
<tr>
<td>Ye garajata āye bādala</td>
<td>Sūrā Malhāra</td>
<td>Tīl vādā</td>
<td>Vilambit</td>
</tr>
<tr>
<td>Māhāre ddere āvoji āvoji</td>
<td>Deśī</td>
<td>Tīn Tāl</td>
<td>Madhyalaya</td>
</tr>
<tr>
<td>Sānch kaho tuma sānche pyāre</td>
<td>Deśī</td>
<td>Tīn Tāl</td>
<td>Dhimā</td>
</tr>
<tr>
<td>Nike ghungharīyā ūmmkata</td>
<td>Bīlāskhānī todi</td>
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<td>Vilambit</td>
</tr>
<tr>
<td>Māchhānīyā mendī suno more</td>
<td>Rāmkalī</td>
<td>Tīl vādā</td>
<td>Vilambit</td>
</tr>
<tr>
<td>Ae palakan lāgī rāhī</td>
<td>Miśān kī sāranga</td>
<td>Tīn Tāl</td>
<td>Madhyalaya</td>
</tr>
<tr>
<td>Garje ghatā ghana kāre</td>
<td>Megh Malhār (Dūsrā Prakār)</td>
<td>Jhap Tāl</td>
<td>Madhyalaya</td>
</tr>
<tr>
<td>Dhan dhan bhāga</td>
<td>Gorak kalyān (Paṇchamsahit)</td>
<td>Tīl vādā</td>
<td>Vilambit</td>
</tr>
<tr>
<td>Bhor kaśī milan bhāylawā</td>
<td>Āśāwarī</td>
<td>Tīn Tāl</td>
<td>Madhyalaya</td>
</tr>
<tr>
<td>Kaise sukha sove</td>
<td>Bīhāg</td>
<td>Tīl vādā</td>
<td>Vilambit</td>
</tr>
<tr>
<td>Gore mukhson more mana</td>
<td>Bhīmpalāsī</td>
<td>Tīn Tāl</td>
<td>Madhyalaya</td>
</tr>
</tbody>
</table>

*Bilambita Banisudha (Bandīś-s in khyāl of Indian classical music....)*
10. The lyrical analysis of bandīś-s of sadāraṅg

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

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

<table>
<thead>
<tr>
<th>Text</th>
<th>Rāg</th>
<th>Tāl</th>
<th>Laya</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jā jā re apane mandirvā</td>
<td>Bhāmpalāsī</td>
<td>TinTāl</td>
<td>Madhyalaya</td>
</tr>
<tr>
<td>Bālamūvā mere sainīyā</td>
<td>Bhai ṛav</td>
<td>TinTāl</td>
<td>Madhyalaya</td>
</tr>
<tr>
<td>Balmā mori tore saṅga</td>
<td>Bāgeshrī</td>
<td>TinTāl</td>
<td>Madhyalaya</td>
</tr>
<tr>
<td>Paga lāgān de mahārājā</td>
<td>Mālkauṇs</td>
<td>EkaTāl</td>
<td>Vilambit</td>
</tr>
<tr>
<td>Tenddere kāran menddere</td>
<td>Hamīr</td>
<td>EkaTāl</td>
<td>Druta</td>
</tr>
<tr>
<td>Jabahon jānī tehrā</td>
<td>Būhpā</td>
<td>Tilvādā</td>
<td>Vilambit</td>
</tr>
<tr>
<td>Mero bhālo kīyo rāma</td>
<td>Kalyān</td>
<td>EkaTāl</td>
<td>Vilambit</td>
</tr>
<tr>
<td>Mārī kāwana kājā Kawana</td>
<td>Mārwā</td>
<td>TinTāl</td>
<td>Madhyalaya</td>
</tr>
<tr>
<td>Moso bānā mere ghar</td>
<td>Mulatānī</td>
<td>Tilvādā</td>
<td>Vilambit</td>
</tr>
<tr>
<td>Mundari mori kāheko chīna</td>
<td>Ādānā</td>
<td>TinTāl</td>
<td>Madhyalaya</td>
</tr>
<tr>
<td>Bolana bina kabaḥūn</td>
<td>Mārwā</td>
<td>TinTāl</td>
<td>Madhyalaya</td>
</tr>
<tr>
<td>Karale pīchārī kesara bhara</td>
<td>Hinddola</td>
<td>TinTāl</td>
<td>Dhīnā</td>
</tr>
<tr>
<td>Ae gokula gānva ke chhorā</td>
<td>Mulatānī</td>
<td>Jhumarā</td>
<td>Vilambit</td>
</tr>
<tr>
<td>Jā jā re pathikavā more</td>
<td>Todī</td>
<td>ĀḍācuTāl</td>
<td></td>
</tr>
<tr>
<td>Bolana bīna babahūn ācun</td>
<td>Māravā</td>
<td>TinTāl</td>
<td>Madhyalaya</td>
</tr>
<tr>
<td>Rī ariye morī mā hamaṣan</td>
<td>Śuddhakalyāṇa</td>
<td>TinTāl</td>
<td>Madhyalaya</td>
</tr>
<tr>
<td>Āyī samadhiṇa more ko</td>
<td>Malhāra</td>
<td>EkaTāl</td>
<td></td>
</tr>
<tr>
<td>Ĉanaka būnda pari ālo</td>
<td>Hinddola</td>
<td>TinTāl</td>
<td>Madhyalaya</td>
</tr>
<tr>
<td>Mahamadasaś rangītāre balamā</td>
<td>Malhāra</td>
<td>EkaTāl</td>
<td>Druta</td>
</tr>
<tr>
<td>Kahe lādvā lādvā lādvā</td>
<td>Miyaṇ Malhāra</td>
<td>ĀḍācuTāl</td>
<td>Madhyalaya</td>
</tr>
<tr>
<td>Kāhe ho huma so</td>
<td>Gaudamalhāra</td>
<td>EkaTāl</td>
<td>Vilambit</td>
</tr>
<tr>
<td>Ārake phulana ke haravā</td>
<td>Śrī</td>
<td>EkaTāl</td>
<td>Vilambit</td>
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<tr>
<td>Bolare pailiyārā abā</td>
<td>Malhāra</td>
<td>TinTāl</td>
<td>Madhyalaya</td>
</tr>
<tr>
<td>Dulariye rāma sana āyīre</td>
<td>Śrī</td>
<td>TinTāl</td>
<td>Madhyalaya</td>
</tr>
<tr>
<td>Dhungajason āyā hanārā</td>
<td>Miyaṇ Malhāra</td>
<td>TinTāl</td>
<td>Vilambit</td>
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<tr>
<td>Piḷā guṇavāntā sabahī</td>
<td>Pūriyā</td>
<td>EkaTāl</td>
<td></td>
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<tr>
<td>Sapane mein āye piḷā</td>
<td>Pūriyā</td>
<td>TinTāl</td>
<td>Madhyalaya</td>
</tr>
<tr>
<td>Kaise kumaraṇa jīla</td>
<td>Vībhāṣ</td>
<td>TinTāl</td>
<td>Madhyalaya</td>
</tr>
<tr>
<td>Piḷāre de gara lāgī</td>
<td>Pūriyā</td>
<td>Jhumarā</td>
<td>Vilambit</td>
</tr>
<tr>
<td>Sughra sughra bāntāre saba</td>
<td>Māravā</td>
<td>TinTāl</td>
<td>Madhyalaya</td>
</tr>
<tr>
<td>Daiṭāya baḍa dīḥbara baḥi</td>
<td>Todī</td>
<td>EkaTāl</td>
<td>Vilambit</td>
</tr>
<tr>
<td>Ĉhānddo kṛṣṇa jungala</td>
<td>Vībhāṣa</td>
<td>EkaTāl</td>
<td>Druta</td>
</tr>
<tr>
<td>Saba nisa barajorī karata</td>
<td>Todī</td>
<td>Jhumarā</td>
<td>Vilambit</td>
</tr>
</tbody>
</table>

Bilambita Banisudha (Bandīś-s in khayāl of Indian classical music....)
This Bandīś Sadāranga describes a gorgeous woman. The poet is captivated by the poet's tempting glances at her fair face, doe-eyes, and beautiful lips, which he compares to a lotus.

Rāg: Bageśri  
Tāl: TinTāl  
Laya: Madhyalaya

Sthāyī: Balmā mori tore saṅga lāgalī pīta.
Antarā: Ghara āṅganā nā kaĉhu nāhin bhāve, hitwā mitwā sadārangaṅe, ghara āyilo dekhiye pīta kī rīta

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

Rāg: Miyaṅ kī sāraṅg  
Tāl: Tīntāl  
Laya: Madhyalaya

Sthāyī: Ae palakan lāgī rahī morī ankhīyan piyā bin.
Antarā: Ekto ‘rangile’ videś mein cchāye, abahūn bhejī ekahūn patiyā.

Rāg: Gorakh kalyān (Paṅchansahit)  
Tāl: Tilwāṅgā  
Laya: Vilambit

Sthāyī: Dhan dhan bhāga jāge ho gorī tore naiin salone madabhare piyā pyāre.
Antarā: Abaki bera mohe jāne de sadāraṅg madabhare piyā pyāre.

Rāg: Bihaṅ  
Tāl: Tilwāṅgā  
Laya: Vilambit

Sthāyī: Kaise sukha sove nindariyā śyāma surat chit chaḍī.
Antarā: Soche soche sadāraṅg okalāwe yā bidha gāṅh parī.

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

Sthāyī: Ae gokula gānva ke chorā re barasāne kī nāra re.
Antarā: Ina do una mana mile moha layo haii bhaṅ sadāraṅg nērā re.

Rāg: Darvari kānaḍā

Tumsa nehin karim Rahim
Hakim parvardigār

Rāg- Shankarā

Adi Mahādev bin bajāye
Pāi niyamat piyā sadāraṅg kon

Bandīś-s refer to musical Terminology

Rāg: Śivamata Bhairav  
Tāl: TinTāl  
Laya: Madhyalaya

Sthāyī: Tāḷ-suran kī sewā
kara ho gunijana kī.
Antarā: Sapta surana ke bheda
bakhāne sadāraṅg kahata sāchī.
**Bandīś-s are sung in particular seasons – rainy**

- **Rāg:** Sāra Malhāra  
  **Tāl:** Tilwāḍā  
  **Laya:** Vilambit

  - **Sthāyī:** Ye garajata āye bādala
    - kāle atahī sukha pāye.

  - **Antarā:** Garaja garaja chahūn ore barasa rahe
    - tabahi sadāraṅg baḥut sukha pāye.

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

  - **Sthāyī:** Garje ghaṭā ghana kāre rī kāre,
    - pāwas rūt āyī, dulha na mana bhāye.

  - **Antarā:** Rāin andherī, bijarī darāve,
    - sadāraṅgile mahmadasā, piyā ghara nāhin.

- **Rāg:** Malhāra  
  **Tāl:** TīnTāl

  - **Sthāyī:** Bolare paiyarā aba Ghana garaje, aba Ghana garaje.

  - **Antarā:** Ėna Ėna kara āyī badariyā barasana lāgī sadāraṅgile
    - meharawā dāminī sī kanda ċanda morā jiwarā laraje.

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

- **Rāg:** Hinddola  
  **Tāl:** TīnTāl

  - **Sthāyī:** Čanaka buṇda pari lo re balamā,
    - ċalo huma tuma mila khele basanta.

  - **Antarā:** Gawana karibe ki ye rūta nahin,
    - sadāraṅg ki gala sāncē māna le

**Many bandīś-s refers to metaphysical themes**

- **Rāg:** Desī  
  **Tāl:** TīnTāl

  - **Sthāyī:** Sāncē kaho tuma sāncē pyāre
    - rabanu jo tumre mana jānche.

  - **Antarā:** Sāncē ke sāncē mein jhuṭe nā samāye
    - kahata sadāraṅg sāncē ko kahā ānche

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

- **Rāg -Shaṅkarā Tāl- Tritāl**

  - **Sthāyī:** Kino re karatār mahāvali aurangaje
    - bhaiyo tope puro partāp

  - **Antarā:** āp bali tapa bali naukhaṇḍa mahābali

  - **Sadāraṅg chado partāp**
In this Bandīśh author has written on the glory of Auaṅgzeb

\[ \text{Rāg} - \text{Purvī Tāl} - \text{Ektāl} \]
\[ \text{Sṭhāyi}: \text{Sultān nizāmmūddfīn ayo māi} \]
\[ \text{ghar mere ghar mere} \]
\[ \text{Antarā}: \text{āj Suhāg ki rāt e} \]
\[ \text{sadāraṅg nyāmata ayo mere} \]

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

\[ \text{Rāg}: \text{Mālkauns Tāl}: \text{Ektāl Laya: Vilambit} \]
\[ \text{Sṭhāyi}: \text{Paga lāgan de mahārāja kunwarā.} \]
\[ \text{Antarā}: \text{Sadāraṅgile pītamune pāwana de.} \]

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

11. The language used in khyāl bandīś-ś

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

\[ \text{Bandīś} \text{ in Braj language:} \]
\[ \text{Rāg}: \text{Śahānā Kānaȡā Tāl}: \text{JhapTāl Laya: Madhyalaya} \]
\[ \text{Sṭhāyi}: \text{More āye kunwarā khanhāyī,} \]
\[ \text{Chandra kī ķyota malin bhayī.} \]
\[ \text{Antarā}: \text{Nanda ko lalā kāro, jaga ujiyāro,} \]
\[ \text{sadāraṅg chaba dikhalaṅyī,} \]
\[ \text{Chandra kī ķyota malinā bhayī.} \]

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

\[ \text{Rāg}: \text{Bhīmpalāsī Tāl}: \text{TīnTāl Laya: Madhyalaya} \]
\[ \text{Sṭhāyi}: \text{Jā jā re apane mandirwā,} \]
\[ \text{suna pāvegi sāsa nānadiyā.} \]
\[ \text{Antarā}: \text{Suna ho sadāraṅg tumako ċāhat haiin,} \]
\[ \text{kyā tuma humako ċhagana diyā.} \]

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

\[ \text{Bandīś} \text{ in Rajasthāni language} \]
\[ \text{Rāg}: \text{Deśī Tāl}: \text{TīnTāl Laya: Madhyalaya} \]

Bilambita Banisudha (Bandīś-s in khayāl of Indian classical music.....)
An analysis of bandīś of Sadāraṅga to its literary content is as follows:

- Bandīś-s are composed with full of Rasa such as srngāra, vīra, karunā rasa, and devotional and spiritual elements.
- Some Bandīś-s are sung in particular seasons – spring and rainy.
- Bandīś-s are composed in different languages. Besides their obvious literary and linguistic value, it provides important information on the socio-religious background, particularly the Hindu Muslim culture of the Mughal period, with Hindu artists employed in Muslim courts and vice versa.
- Bandīś-s of Sadāraṅga give some interesting biographical elements on composers as well as their patrons and some more general historical and semi-historical formations on the social set-up; they are often a valuable source of knowledge of medieval culture once they have collaborated with other authentic pieces of evidence.

12. An analysis of bandīś

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

Āroha (ascending) - ṁi Sa Ga Ma Pā Ni ṣa
Avaroh (descending) - ṣa Ni Dha Pa Ma Ga Re Sa

Sthāyī: Jā jā re apane mandirwā,
      suna pāvegi sāsa nanadiyā.
Antarā: Suna ho sadāraṅg tumako ċāhat haiin,
      kyā tuma humako ċhagana diyā

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

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

References


Bilambita Banisudha (Bandīś-s in khayāl of Indian classical music....)