Appreciating Hindustani Music
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Lecture - 26
Khayal Compositions by Contemporary Composers

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Hello and welcome.

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Today we are going to look at a few bandishes composed by composers from more.

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Recent times to see how musical thought continues to take new and interesting.

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Shapes and forms while building upon the contributions of the masters of the past.

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Now, one common strand that is found in all of the bandishes that we are going to look up.

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Look at today is innovative approaches to rhythm work.

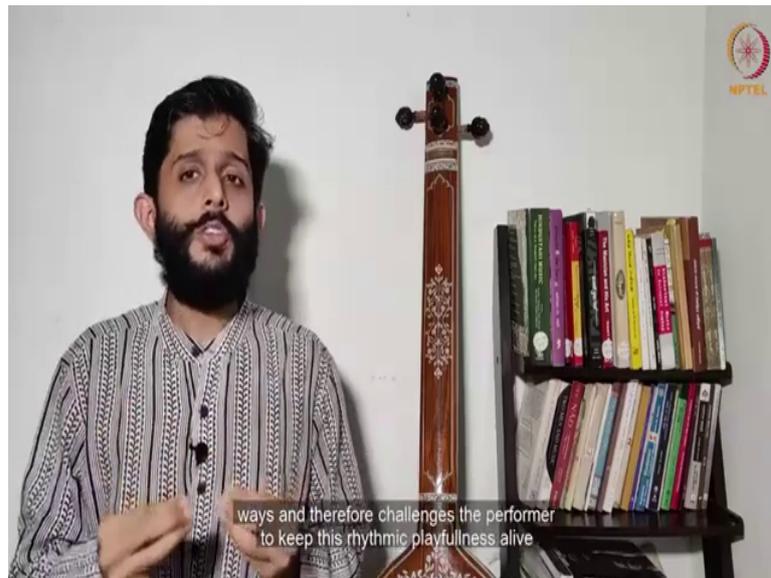So, I am going to present three examples of bandishes, let us start the mukhada of which starts at.

Unconventional points in the rhythm cycle and arrives at the sum in very interesting.

Ways and therefore, challenges the performer to keep this rhythmic playfulness alive.

In his improvisation.

So, let us begin with a bandish by Pandit Shankar Abhyankar.

Shankar Abhyankarji is a Sitar player and he is hugely influenced in his musical thought.

By Pandit Ravi Shankar and Pandit Kumar Gandharva and you might see the influences of these.

Two greats in his many beautiful compositions.

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Now, today I am going to sing for you a composition by Shankar Abhyankarji in the Raga.

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Madhukauns, in Taal Teental.

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Now, the think about this composition is that the mukhada, the mukhada of the composition.

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'Gunijan Aaye Mandarava' it begins from the 7th beat of teental.

But it emphasizes the 8th beat.

Now, the 7th beat is a slightly unconventional point from which to start a.

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Bandish and it makes the mukhada really long because in the 16 bit teental, you.

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Now have from the 7th to the 16th, you have those you have those many beats to cover before you.

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Arrive at the sum.

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So, the bandish goes like this [Music]. So 1, 2, 3, 4, 5, 6 gunijan aaye mandarava.

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The sum is on that 'va', on the last syllable of this line.

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But although it begins from the 7th beat, the stress, the.

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Emphasis is 1, 2, 3, 4, 5, 6 gunijan aaye right.

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It's on the 8th beat.

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This dynamic, this shifting of emphasis from an emphasized beat to an unemphasized.

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Beat is called 'syncopation'.

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And, bandhishes like this one have this kind of syncopation built into them and they.

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Challenge and invite the performer to bring this kind of syncopation into their.

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Improvisation as well, right?

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The text of this bandish is also interesting, it describes a gathering of.

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Musicians who have come together to make music, to play with raag and taal.

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'Gunijan aaye mandarava' right.

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But notice of course, keep your eye on the visualization and do notice how the.

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Bandish starts from the 7th beat, emphasizes the 8th and then arrives.

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Interestingly at the sum and everything.
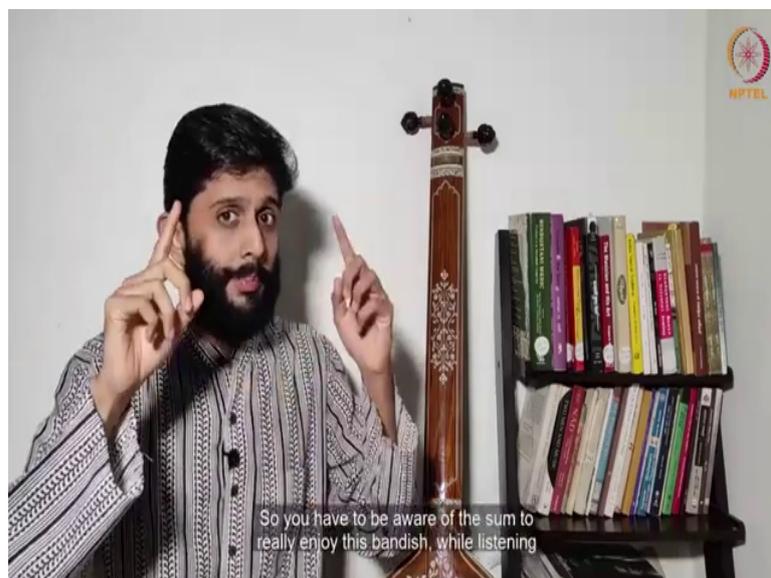
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And, also notice as the sthai ends: 'aaj gaayak tantakar sab mil taal suran ki karat barasaat'.
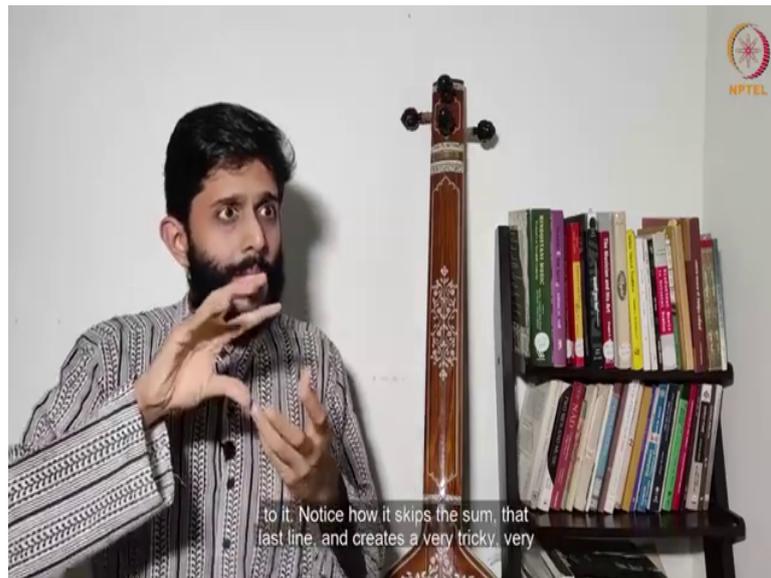
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In those lines in that last line, the bandish skips the sum.

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So, you have to be aware of the sum to really enjoy this bandish, while listening to it.

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Notice how it skips the sum, that last line and creates a very tricky very.

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Interesting, very playful atmosphere.
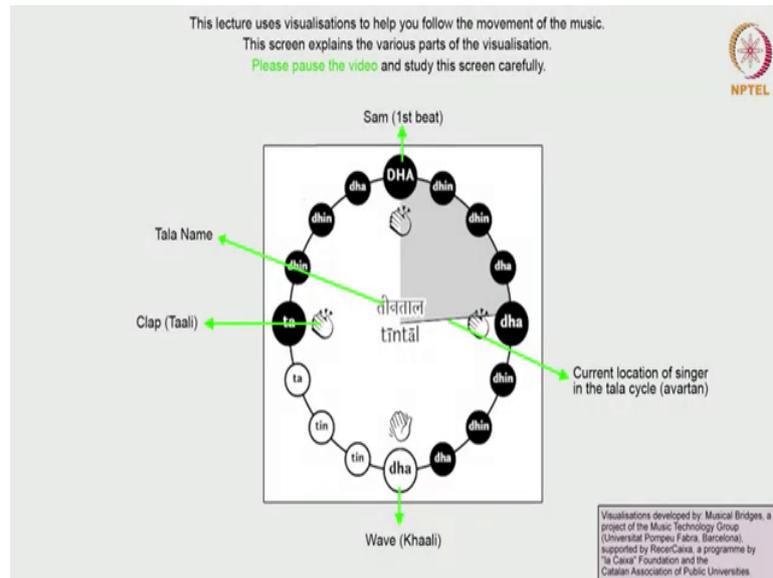
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So, here is my attempt at presenting this wonderful bandish by Pandit Shankar Abhyankar.

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'Gunijan Aaye Mandarava'.

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[Music] [Music] [Music] [Music] [Music] [Music] [Music] [Music].

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So, the second bandish I am going to present is a bandish composed by Pandit Shrikrishna.

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Haldankar, also known as Babanrao Haldankar, a singer of the Agra gharana.

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Who spent decades learning the intricate rhythm work, the beautiful word play of the.

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Agra gharana from the late Ustad Khadim Hussain Khan.

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Babanrao Haldankar who is known to be an absolute master of rhythm work and his.

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Command, his mastery over rhythm is very apparent in his compositions, in the many.

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Compositions that he composed.

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I am going to try to sing one of them today.

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This is a tarana in the in taal Ektaal, in the raag Darbari Kanada.

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Now, the thing about this tarana is that every line of the tarana starts from the.

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2nd beat of ektaal right.

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So, for example, [Music].

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So, you see it starts after the sum [Music].

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So, that the clap, I am clapping on the sum and the beat after that the 2nd beat is.

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Where the mukhada starts.

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So, this thing that musicians and composers and singers often do of skipping the sum.

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Of de-emphasizing the sum and emphasizing the beat after that is called 'anaaghaat'.

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And every line of this composition starts from the 2nd beat.

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So, the challenge it presents to the performer is you have to do your.

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Improvisations and conclude them at the 2nd beat instead of on the sum like you are.

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Usually used to doing right.

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So, but while doing this you also have to keep the bandish playful and interesting.

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And beautiful. You cannot let it turn into an acrobatical display of rhythm work right.

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So, I am going to try to do that, let me see how successful I am.

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Here is a tarana in raag Darbari Kanada, composed by the late Pandit Babanrao Haldankar.

[Music] [Music] [Music] [Music] [Music] [Music] [Music] [Music].

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And finally, let me present this bandish in the raag Bageshree by my own guru.

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Pandit Satyasheel Deshpande.

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Satyasheel ji is a disciple of Pandit Kumar Gandharva and is widely known for the.

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Eclectic and wide ranging approach that he brings to khayal singing.

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Now, in this composition in taal ektaal, Satyasheelji talks about.

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The restless mind of the artist.

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He says 'Laage nahi jiya, maane nahi jiya' yeah.

But again, it starts from.

Very unconventional, tricky.

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Point in the ektaal cycle.

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So, it is a two and a half beat mukhada.

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Now it is complicated, but hear me out.

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So, in a 12 beat taal, a two and a half beat mukhada means that he begins from the ten and a halfth beat.

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So, the bandish starts from between the 10th and the 11th beat like this.

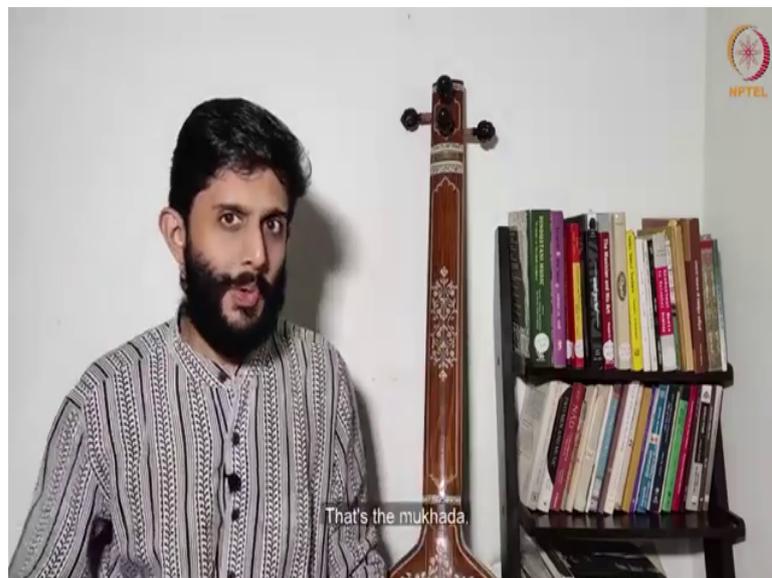(Refer Slide Time: 19:59)

[Music] [Music] yeah.

So 1, 2, 3, 4, 5, 6, 7, 8, 9, 10 [Music] that is the mukhada.

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[Music].

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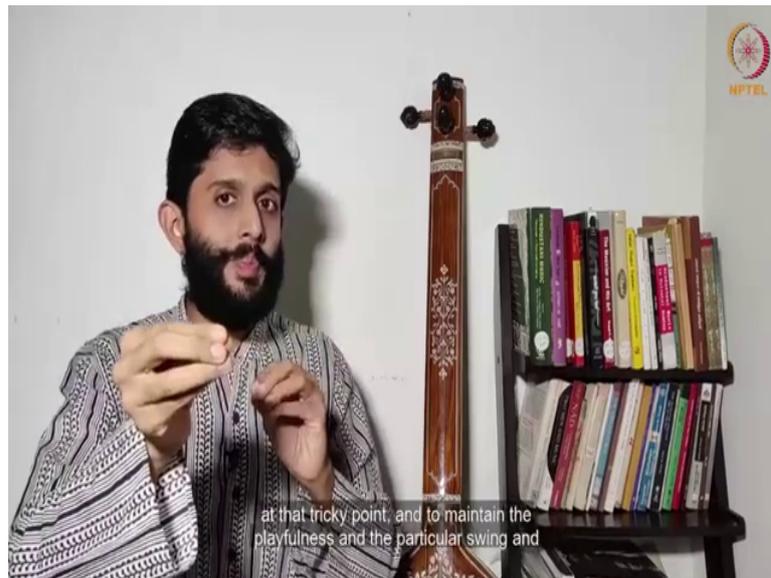That is the mukhada alright.

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And, again like in the other bandishes that we just heard, the this bandish invites the.

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Performer, challenges the performer to pick up to conclude his improvisations at that point.

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At that tricky point and to maintain the playfulness and the particular swing and.

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The lilt that this unconventional rhythm work built into the bandish creates.

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But Satyasheelji's bandishes never allow the innovation in the raag and taal to.

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Overpower the lilting 'song-ness', the song-like quality of his bandishes.

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So, in this bandish, he says like I said, 'laage nahi jiya, maane nahi jiya' the.

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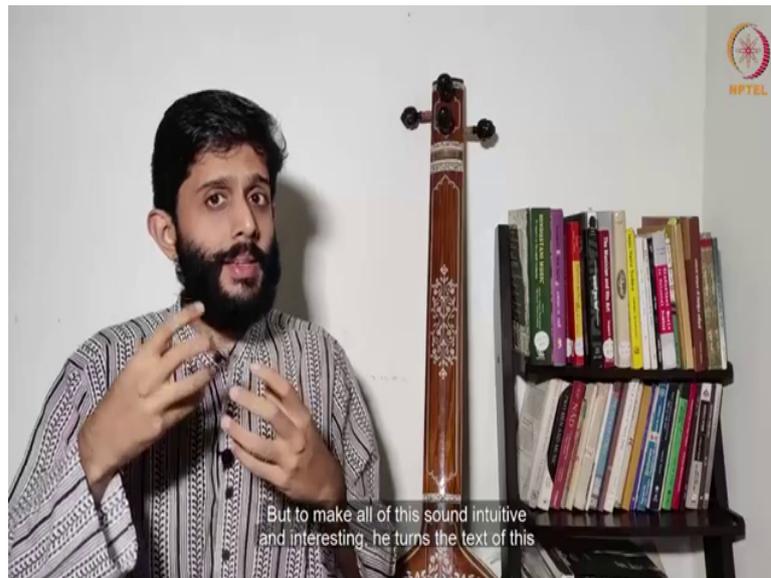Restless state of the performer.

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'Man uthat, jaay basat' - his mind does not settle in one place, it.

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Wants to it wants to see all sorts of beauty.

But to make out of this sound intuitive and interesting, he turns the text of this.

Bandish into very intuitive tihai.

So, he says 'Man uthat jaay basat, kahin kahin kahin'.

And, that 'kahin kahin kahin' turns into a lovely tihai and concludes at that 10.5.

Point in the cycle and arrives at the sum yeah.

In the antara of the bandish, Satyasheelji says, 'Gaan gaat yahi hot' - he finds that.

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In his own singing, this is what happens.

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'Bikhar bikhar banat jaat' you construct a khayal singer, an improvising musician constructs.

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By scattering 'Bikhar bikhar banat jaat, srijan ki yahi reet', this is how.

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Creativity happens, but does it happen with everybody, everytime?

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No, it happens like this, 'kahin kahin kahin'.

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So, here is this bandish and raag Bageshree, composed by Pandit Satyasheel Deshpande.

[Music] [Music] [Music] [Music] [Music] [Music] [Music].