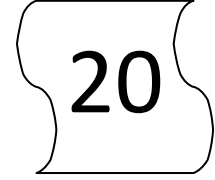


Timing Of Ragas From The View Point Of Pandit V.N.Bhatkhande

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Abstract

Time concept of ragas is always considered as an interesting subject from time immemorial. Lakshanagrhandhas of the past have mentioned the timing of ragas through different headings. The ragas are categorised as Dinageya ragas, Rathrigeya ragas, Suryamsa ragas, chandramsra ragas, sandhi prakasa ragas etc. But one of the astonishing factor is that, the method adopted to divide the ragas in to these different categories is unknown. Is there any particular way to calculate the timing of ragas wason probe for centuries.

In this context, the 19th century composer Pandit. Vishnu Narayan Bhatkhande made a remarkable contribution in this field by propounding a Time Circle. By adopting the theories adopted in the time circle, one can get an approximate time for singing or playing that particular raga. This time circle became a new innovation to music world which throw light to new thinking.

The importance of time for the emotional balance of a humanbeing, reference of time concept in lakshanagrhandhas, how the time theory became a fascinating subject from time immemorial, details of the revolutionary Time circle propounded by Bhatkhande, the method adopted to find out an approximate time to ragas is described in the project.

Introduction

Indian music which is unparalleled among world music have dealt with many ideas which made the stream supreme. In India at first one system of music was prevalent. It is considered as music of Hindustan. By the time of Mughal invasion around 14 th century at Northern part of India, music of Hindustan bifurcated in to two which made different individuality to both North Indian and South Indian music. Because of Vindya and Satpura mountains in the middle of our motherland , the Mughals concentrated much on Northern India and it did not affect the south Indian music and the stream sustained with its own individuality. Thus 2 systems of music came in India. North Indian music came to be known as Hindustani music and South Indian music as Carnatic music. Though Indian music bifurcated in to two, both streams became gems which always sparkled with utmost Individuality.

Many legendary composers of the past have brought Indian music to the supreme level through their research. Constant research made many to get awareness regarding subtle as well



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as indepth subjects. Many subjects has been came for discussions. The concept of multiple features of Indian music made the researchers to think more and more regarding the theoretical as well as practical aspects of music gave us abundant information. Many fascinating subjects like music and its super natural effect, music and emotions, music and yoga, music and its time of singing etc have been discussed in detail. From that, music and the time of singing became a topic of much Interest.

When we think of this subject, many factors we should consider to approach the subject. The ragas and the time of singing is purely based on the emotional concept. Before we go in to the subject, we should consider what time really means. Time is a great factor for producing varied and changing expressions of feelings and emotion. An emotion experienced in the morning hours in the influence of fresh and cool morning breeze will be different from that experienced under the hot Sun. The sentiments evolved in the spring season is quite different from that experience in the summer season. A raga became more melodious when there is total involvement and synchronization both between the singer and the hearer. The physical and mental condition of the hearer as well the performer also has a bearing on it. All these independently or in unison affect amusical presentation and it is here that the concept of Time theory of ragas becomes relevant. The association of raga to the particular hours of the day and night and the seasons of the year can be defined as **Time theory of ragas or Ganakala niyama of ragas.**

Reference of the time concept of ragas from lakshanagrandhas

Lakshana grandhas which is considered as authentic source of reference gives us abundant information about music. Lakshanakaras of different period have dealt in detail with the time theory or ganakala niyama of ragas. Many lakshanagrandhas have mentioned many classification of ragas according to the allocation of hours which is considered as suitable time for singing the ragas.

Ragas sung in the morning – Dinageya ragas

Ragas sung during night – Rathrigeya ragas

Ragas dedicated to Sun- Suryamsa ragas

Ragas dedicated to Moon – Chandramsa ragas

Ragas to be sung at a time when day meets night which will occur twice at dawn and at Sunset-Sandhiprakasa ragas

Sangeetha makaranda of Narada

The concept of time theory of ragas is mentioned in this work. The time table of ragas or the raga velas is mentioned in its 3 rd chapter. Raga velas are described in the form of



conversation between narada and brahma. Narada by folding hands requests brahma- What all ragas are to be played or sung in the morning? and also what is the appropriate time for the ragas which when played or sung gives an auspicious effect. Brahma gives the reply – Question is excellent. He then praises Narada as Mahapurusha for asking such a brilliant question and gave the raga vela nirnaya procedure. He gives the suryamsa ragas, chandramsas ragas, madhyahna ragas, ragas to be sung during evening, ragas to be sung before sunrise and after sunrise etc. He also gives information that, ragas are liable to be killed if sung during inappropriate or odd hours and whoever listens to them experiences poverty and shortens his span of life

Swaramela kalanidhi of Ramamathya

In the work he mentioned the characteristics of 20 superior ragas, 15 middling ragas and 8 inferior ragas with their divisions in to Sampoorana, Shadava, Audava and their Ganakala niyama

Raga mala and Sad raga chandrodaya of Pundarika vittala

The time table of ragas is mentioned in different headings like Sunrise melodies, morning melodies, noon-tide melodies, afternoon melodies, Sun set melodies, evening melodies, nocturnal melodies, melodies suited for all hours. One important thing to be noted here is that, while dealing with ragas suddhanatta and bhairavi, in sad raga chandrodaya, the time allotted for the raga suddhanatta is to the middle of the day. But in Raga mala, the raga is assigned to sandhya vela. In raga mala, bhairavi is regarded as a morning melody but in sad raga chandrodata, it is assigned to all hours.

Raga vibhodha of Somanatha

In the work, a 23 mela chart which clearly indicates the characteristics of ragas with Graha, Amsa, and Nyasa swaras are given. The raga velas of ragas also is mentioned in the chart.

Chathurdandi prakasika of Venkatamakhi

While describing the lakshana of various ragas, the work mentions the time of singing too. The time allotted for singing them during different hours of the day is mentioned. The role of madhyama as Ava-dasika (guiding note) is mentioned in the work.

Raga tarangini of lochanakavi

He gives the list of rags by dividing them in to two traditions. One is ancient based on the authority of saint thumburu and another of later time based on the practice current in his time. He gives the time table of ragas and named them in different heads like morning melodies and evening melodies. In one verse, the author indicates that, on the stage and under royal command singing a melody at inappropriate hours does not amount to an offence



Sangeetha saramritha of king Thulaja

The work gives a list of mela ragas and also their janya ragas. All the characteristics of janya ragas with the Graha, Nyasa and Amsa swaras and also the Ganakala niyama is given in a clear way

Sangeetha darpana of Damodaramisra

The work gives a list of ragas with Ganakala niyama. Here it is mentioned that, none of the melodies is specially assigned to the evening hours, but it is generally asserted that, the melodies assigned to the hours after the third yama are pleasant to hear up till midnight. It also mentions that, the melodies should be sung at appropriate hours following ancient traditions, except under royal command in which time is of no consideration

Although lakshanakaras have given the details of ragavelas or Ganakala niyama, the basis on which the allocation of time given is unknown. As already mentioned, Lakshanakaras of the past throw abundance of information regarding the music of their time. New innovations and current practice of music during their time came to limelight through these works. The information's that we got from these classical works became a beacon light to the next generations.

One of the notable personality of the 19 th century who gave light to many innovative versions to various field of music is Pandit V.N.Bhatkande

Pandit Vishnu Narayan Bhatkhande

One of the notable musicologist of the 19 th century is pandit Vishnu Narayan Bhatkhande. He have made vast innovations in various fields of music. Basically he is a Hindustani classical singer. He systematised the present Dhat system. For that he travelled widely to know the culture of music and had discussions with many practioners of different schools, he arranged the ragas of Hindustani music to the 10 musical scales called Dhats. This innovation made great revolution in Hindustani classical music.

Apart from arranging the 10 dhats, he have concentrated to yet another topic which also became a great revolution . He propounded one Time circle. This time circle became a remarkable contribution by him for the determination of time for the ragas. The important element of time circle is the relation of time to the number of notes taken by the raga and the combination of different varieties of Komal and tivra notes helps to allot vast number of ragas to different hours of the day and night. Time circle prescribed by Bhatkhande can be used for the determination of time for ragas.

In the time circle, 24 hrs of the day and night are divided in to 8 sections of 3hrs duration. The cycle begins from 12 am. The 1 st section ends at 3 am, 2nd at 6 am, 3rd at 9 am, 4 th at 12



noon, 5th at 3 pm, 6 th at 9 pm and 8 th at 12 midnight. These 8 sections are again classified in to 3 sections which is mentioned as A,B ,and C. These 3 sections are applicable to both Anti meridian timing and post meridian timing, that is the division of the circle in the Anti meridian is repeated in the Post meridian section. Bhatkhande has given note varieties for these 3 sections which are as follows :

Section	Anti- Meridian	Varieties of notes
A	3 am to 9 am	R1 – Suddha Rishabham G2- Antara Gandharam D1- Suddha dhaivatham N2- Kakali nishadam
B	6 am to 12 noon	R2- Chathusruthi rishabham G2- Antara Gandharam D2- Chathusrithi dhaivatham N2- Kakali Nishadam
C	12 midnight to 3 am	G1- Sadarana Gandharam N1- kaisiki nishadam

In the post-meridian , the varieties of notes are repeated which are as follows

Section	Post- Meridian	Varieties of notes
A	3 pm to 9 pm	R1 – Suddha Rishabham G2- Antara Gandharam D1- Suddha dhaivatham N2- Kakali nishadam
B	6 pm to 12 midnight	R2- Chathusruthi rishabham G2- Antara Gandharam D2- Chathusrithi dhaivatham N2- Kakali Nishadam
C	12 noon to 3 am	G1- Sadarana Gandharam N1- kaisiki nishadam

Based on the rules of Time circle, we can calculate an approximate time of the raga by checking the note varieties adopted by the raga. One important factor to be noted is that, in



chathurdandi prakasika of venkatamakhi, he have mentioned the role of madhyama. He describes that. the note madhyama is looked upon as Adva-darsika or the guiding note.

// **Madhyamenanurupena yata sav-adhva – darsakah//**

He also gives a description about the note madhyama in the sloka

Kataha- sambhrtam ksiramkevalamdadhi vindhuna/

Yatha sam-yojyamanam tu dadhi-bhavam prapadyate//

Tathaiva purva-melaste madhyamena mi samjnikah/

Kevalenapi sam-yukta bhajantyuttara melatam// sloka no :65

That is, just by a drop of curd, a jar of sweet milk is converted to the quality of curd. Likewise the introduction of the note madhyama- suddha madhyama or prati madhyama, the purva raga melody is turned in to an utthara raga melody and vice versa.

This important statement is followed by pandit Bhatkhande too. From the theory it is clear that, all the suddha madhyama ragas are suitable to be sung during the Anti-meridian part and the prathi madhyama ragas during Post-meridian part. In the case of ragas which takes both the madhyamas, the ganakala can be corresponding timings of either of Anti or the post-meridian sections.

Vivadi melas and their time allocation

In the case of vivadi melas, where the melas with dual names occurs, the original nomenclature of the note has been taken in to account. That is shadsruthi rishabha as sadarana gandhara and suddha gandhara as chathusruthi rishabha in the purvanga. In the same way, shadsruthi daivatha as kaisiki nishada and suddha nishada as chathusruthi dhaivatha in the uttaranga.

Application

Let us check Bilawal dhat. For the calculation, we can take the corresponding raga of the dhat -Sankarabharanam. The raga takes the notes chathusruthi rishabha, antara gandhara, suddha madhyama, chathusruthi dhaivatha and kakali nishada. As we have already mentioned, according to theory, all suddha madhyama ragas comes under Anti-meridian and prathi madhyama ragas comes under post- meridian. so it is clear that, this dhat comes in theAnti-meridian part. Now we have to calculate the approximate timing of the dhat by checking other notes as well.For easy calculation, we can do like this:

A	B	C
G2 n2	R2g2d2n2	-



It is seen that the notes of the raga is distributed among the 3 sections. A section adopted 2 notes from the raga and b section adopted 4 notes from the raga. None of the notes is adopted in the c section. So the timing of c section 12 midnight to 3 am is totally avoided. Since the raga takes only 2 notes of A section i.e g2n2, the entire timing of the A section 3Am to 9 am cannot be considered. The time extends from 3 am and goes little further 6 am. The raga took all the notes of B section i.e r2g2d2n2. So the entire timing of B section- 6am to 12 noon should be considered. So the timing starts from 3 am to little further 6 am + 6 am to 12 noon is calculated. So the approximate timing of the dhat or the raga is from 3 am to 12 noon. Since Mecha kalyani is the corresponding prathi madhyama raga of sankarabharanam, its timing will be approximated to 3 pm to 12 midnight as it takes prathi madhyama. In this way we can calculate time for any number of ragas by getting the swarasthanas of that particular raga. For calculating any raga one should be clear regarding the swarasthanas of that particular raga. In this way we can calculate the whole Dhats of Hindustani music, its janyas ,72 melakartha scheme of karnatic music and its janya ragas, sopana sangeetha ragas, puns of Tamil music etc. Thus the theory propounded by Bhatkande became one of the greatest innovation of the period.

Conclusion

The time concept of ragas or Ganakala niyama of ragas is a subject worth to be studied in detail. Lakshangrandhas of different periods hold an authentic version and even the nomenclature is fixed specifically indicating the terms of their singing such as Purva ragas, Uttara ragas that is ragas sung during morning hours, evening hours etc. Thus the subject of time has relevance from those far off days. Though from time immemorial specific time has been set for rendering of a particular raga, the actual musical characteristics that determine the time were not rationally examined. It was Pandit.V.N. Bhatkande who for the first time tried to analyse the time and the ragas. The varieties of notes occurring in a raga plays a very vital role in determining time to a raga. This is being established by the Time circle propounded by Bhatkande. Time circle of Pandit .V.N. Bhatkande is considered as a great asset to the music world. By applying the theory adopted in the time circle, we can calculate any number of ragas. Only thing we have to make sure is the swarasthanas adopted by the particular raga. So that an approximate timing can be calculated by adopting the theory of time circle. This contribution of Pandit.V.N .Bhatkande became another milestone in the field of music. Further studies can be made on this topic which definitely will be considered as another golden feather in the history of music

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