

Raag of Indian Classical Music of the book Sitar Darpan and Contemporary Music of Raag Basant

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Abstract:

The imperative process of decolonisation of Indian Classical Music is a process of critically examining the colonial legacy on artistic expressions. Here I would like to present my analytical study of Raag Basant in context of a book Sitar Darpan and contemporary Music.

Review of Literature:

The book Sitar Darpan by Ustad Bhikhan Khan / Ustad Anwar Khan / Ustad Sarvar Khan and Ustad Ahmedraza Khan is a collection of compositions (Gats) with theoretical details. It has been published in January 1960 by Bhartiya Sangeet Nrutya Natya Maha Vidhyalaya, The Maharaja Sayajirao University of Baroda for Family / Disciples / Students of UG PG level of Various Universities. It includes 58 Raagas and it has been well received by the Teachers / Students.

The book Bhatkhande Sangeet Shastra Part 1 to 4 by Pandit V N Bhatkhande is a collection of theoretical details including the results of contemporary Music in various Raagas considered by the various Ustad of different Gharanas i. e. Seniya Gharana / Amir Khan Gulab Sagar Gharana and different Granthaas Ancient / Medieval and Modern Periods.

Methods / Discussion:

Decolonisation of Raag Basant:

The Raag Basant is Originated from Bhairav / Purvi / Marwa / Bilawal Thaats. It bears two varieties in contemporary Music as under:

1. Rishbha Komal, Both Shuddha and Tivra Madhyam Pancham Varjit in ascending and Komal / Shuddha Dhaivat, Basant Raag.

1.1 Basant is originated from Gauri Thaats according to “Raag Tarangini” it is our Bhairav Thaats.

1.2 Aalapchari of Basant according to “Sangeet Sar” is as Follows: Sa Ni Sa, Ni Dha ma Pa, ma Ga ma Ga, Ma Ni Dha , ma Ga re Sa. Ni Sa Ga Ma Ni Dha, Ni Dha, Pa ma Pa ma Ga, ma Ga re Sa.

1.3 Pandit Ramamatya has narrated Raag Shuddha Basant which can be included in our Bilawal Thaats.

1.4 According to Captain Willard Basant contains the elements of Devgiri / Nat Malhar / Sarang and Bilawal.

1.5 The most utilised version of Basant containing of Shuddha Dhaivat is narrated by “Chandrikasaar”.

2. Rishbha Komal, Both Shuddha and Tivra Madhyam including Pancham and Dhaivat Komal, Basant Raag.

2.1 The Phrases “Sa Ni dha Pa or Sa re Ni dha Pa” creates illustration of the Raag “Shri” but the “Ga, ma Ga, ma Ga” Phrase clears the entity of Raag Basant.

2.2 The listeners may observe “Shri and Gauri Ang” in Basant but since Basant is an Utarang Pradhan and contains the Phrase “re Ni dha Pa, ma Ga ma Ga Ni ma Ga ma Ga re Sa” it disappears the illustration of “Shri and Gauri Ang”

2.3 Utilisation of Shuddha Madhyam with reference to “Lalit Ang” will disappears any other Raagas originated from Purvi Thaata.

Raag: Basant Taal: Vilambit / Madhya Laya Trital

Gat: Masitkhani Gat Sthai

X				2				0				3			
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
											NN	d	PP	m	G
											DIR	DA	DIR	DA	RA
m	d	S	SS	N	NN	S	r	S	N	d	PP	m	PP	m	G
DA	DA	RA	DIR	DA	DIR	DA	RA	DA	DA	RA	DIR	DA	DIR	DA	RA
G	mm	N	d	P	mm	G	m	G	r	S	SS	M	MM	M	G
DA	DIR	DA	RA	DA	DIR	DA	RA	DA	DA	RA	DIR	DA	DIR	DA	RA
m	dd	r	S	r	SS	N	S	N	d	P					
DA	DIR	DA	RA	DA	DIR	DA	RA	DA	DA	RA					

Raag: Basant Taal: Vilambit / Madhya Laya Trital Gat: Masitkhani Gat Antara

X				2				0				3			
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
											GG	G	mm	d	d
											DIR	DA	DIR	DA	RA
r	S	S	SS	N	NN	S	r	S	N	d	mm	G	rr	N	S
DA	DA	RA	DIR	DA	DIR	DA	RA	DA	DA	RA	DIR	DA	DIR	DA	RA
G	mm	d	r	S	NN	d	P	m	P	mG					
DA	DIR	DA	RA	DA	DIR	DA	RA	DA	RA	DIR					

Raag: Basant Taal: Madhya / Drut Laya Trital

Gat: Razakhani Gat Sthai

X				2				0				3			
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
											S	N	d	-	P
											DA	RA	DA	-	RA
P	-	P	-	m	P	mm	PP	m-	mG	-G	mm	G	rr	N	S
DA	-	RA	-	DA	RA	DIR	DIR	DA-	RDA	-R	DIR	DA	DIR	DA	RA
S	SS	SS	M	-	M	m	G	m	dd	rr	SS	r	rN	-N	S
DA	DIR	DIR	DA	-	RA	DA	RA	DA	DIR	DIR	DIR	DA	RDA	-R	DA
r	S	N	S	N	d	SS	SS	N-	Nd	-d	S	N	d	-	P
DA	RA	DA	RA	DA	RA	DIR	DIR	DA-	RDA	-R	DA	RA	DA	-	RA

Raag: Basant Taal: Madhya / Drut Laya Trital

Gat: Razakhani Gat Antara

X				2				O				3			
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
S	SS	SS	M	-	M	m	G	m	dd	SS	SS	r	rN	-N	S
DA	DIR	DIR	DA	-	RA	DA	RA	DA	DIR	DIR	DIR	DA	RDA	-RA	DA
mm	mm	mm	G	-	G	r	S	m	dd	rr	SS	r	rN	-N	S
DIR	DIR	DIR	DA	-	RA	DA	RA	DA	DIR	DIR	DIR	DA	RDA	-RA	DA
r	S	N	S	N	d										
DA	RA	DA	RA	DA	RA										

Innovative Gat Raag: Basant

Taal: Vilambit / Madhya Laya Trital

Gat: Masitkhani Gat Sthayi

X				2				0				3			
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Sthai											SS	N	dd	P	mG
											DIR	DA	DIR	DA	RA
m	d	S	SS	r	SS	N	S	N	d	P	mm	N	dd	m	G
DA	DA	RA	DIR	DA	DIR	DA	RA	DA	DA	RA	DIR	DA	DIR	DA	RA
m	GG	r	S	M	MM	m	G	m	d	rS					
DA	DIR	DA	RA	DA	DIR	DA	RA	DA	DA	DIR					

Innovative Gat Raag: Basant

Taal: Vilambit / Madhya Laya Trital

Gat: Masitkhani Gat Antara

X				2				0				3			
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Antara											PP	m	GG	m	d

											DIR	DA	DIR	DA	RA
r	r	S	SS	r	NN	d	P	m	D	S	mm	G	rr	N	S
DA	DA	RA	DIR	DA	DIR	DA	RA	DA	DA	RA	DIR	DA	DIR	DA	RA
r	NN	d	P	d	mm	G	m	G	r	S					
DA	DIR	DA	RA	DA	DIR	DA	RA	DA	DA	RA					

Innovative Gat Raag: Basant

Taal: Madhya / Drut Laya Trital

Gat: Razakhani Gat Sthayi

X				2				0				3			
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Sthai						m	d	S	NN	d	P	-	d	m	G
						DA	RA	DA	DIR	DA	RA	-	DA	DA	RA
m	d	S	-	r	S	m	d	m	NN	d	P	m	G	-	m
DA	RA	DA	-	DA	RA	DA	RA	DA	DIR	DA	RA	DA	RA	-	DA
G	-	m	G	r	S	N	S	S	MM	MM	MM	m	G	m	D
DA	-	DA	RA	DA	RA	DA	RA	DA	DIR	DIR	DIR	DA	RA	DA	RA
r	S	N	S	N	d										
DA	RA	DA	RA	DA	RA										

Innovative Gat Raag: Basant

Taal: Madhya / Drut Laya Trital

Gat: Razakhani Gat Antara

X				2				O				3			
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Antara								m	NN	dd	PP	m	GG	m	d
								DA	DIR	DIR	DIR	DA	DIR	DA	RA
r	-	r	S	-	S	r	S	m	dd	rr	SS	r-	rN	-N	S
DA	-	RA	DA	-	RA	DA	RA	DA	DIR	DIR	DIR	DA-	RDA	-	DA
														RA	
r	S	N	S	N	d										
DA	RA	DA	RA	DA	RA										

Note : All Capital Letters used in Above Mentioned Gatas are Shudh Swaras and Small Letters are Vikrut Swaras.

Results / Conclusion:

1. Swar Samya determines the Thaats of the Raagas and Swarup Samya determines the differentiations between the Raagas originated from the same Thaat due to their Swar Sangaties in Indian Classical Music.
2. The most frequently at present the Raag Basant containing Shudhha Dhaivat do not considered in general but it is considered by Instrumentalist and Dhruvpad Gayaks.

3. The most frequently at present the Raag Basant containing Komal Dhaivat is considered in general by Instrumentalist and Khyal Gayaks.
4. Masitkhani and Razakhani Gats Compositions of Raag Basant by Ustad Bhikhan Khan.
5. Innovative Masitkhani and Razakhani Gats Compositions of Raag Basant by me a Research Scholar Tahir razakhan.

References:

1. Bhatkhande Sangeet Shastra Part – 3 by Pandit Vishnu Narayan Bhatkhande
2. Sitar Darpan by Ustad Bhikhan Khan/Anwar Khan/Sarvar Khan/Ahmedraza Khan
3. <https://archive.org/details/in.gov.ignca.28771/page/n3/mode/2up>