Exploring Kāfi through Voice and Flute – A Dancer's Perspective

Ayona Bhaduri
MA Vocal Music Rabindra Bharati University CDOE

Into the mystical, magical world of flute,
Enters the dancing damsel…
One small unsure step
At a time,
One wonders what she seeks here
One wonders who she aspires to become
And which branch will she hold on to,
Lest she falls…

"King Vajra requests Sage Mārkandeya to accept him as his disciple and teach him the art of icon-making, so that he may worship the deities in their proper forms. The sage replies that one cannot understand the principles of image-making without a knowledge of painting. The king wishes for instruction in this art and is told that, unless he is accomplished as a dancer, he cannot grasp even the rudiments of painting. The king requests that he be taught dancing, whereupon the sage replies that, without a keen sense of rhythm or a knowledge of instrumental music, proficiency in dance is impossible. Once again the king requests that he be taught these subjects; to which the sage replies that a mastery of vocal music is necessary before one can be proficient in instrumental music; and so finally the sage takes the king through all these stages before he is taught the art of iconography"[1]

This dialogue between King Vajra and Sage Mārkandeya from the Vishnudharmottara Purana illustrates very well the inter relationship of Indian classical art forms. What is of particular interest to us here in the context of this paper is not only the mastery of vocal music being indispensable to proficiency in instrumental music, but also that sans a knowledge of instrumental music, proficiency in dance is impossible.

I can neither claim to be a vocalist nor an instrumentalist. I am a dancer to the core. So then, what am I doing here attempting to deliver a note on music, let alone the delicate bond between human voice and flute?

To this, I may humbly submit, that a dancer's dance is always a reflection of how s/he perceives music and is a kinaesthetic expression of her individualistic response to music. And the dancer aspires to perceive her dance as distinctly musical, mirroring not only her's but also her musicians' sense of music in terms of tone, timbre, melody, harmony, intensity, loudness and rhythm.

A dancer's perspective

I started my search towards discovering a movement language of my own, one that would be intrinsic to my aesthetic sensibility, with my study on the tradition of Guru Kelucharan Mahapatra and its evolution into distinct sub-styles in 2012-13 (initiation into the study was made possible by Junior Fellowship awarded by Ministry of Culture, Govt of India). And the study continues, as I mature into a responsible thinking choreographer.

Back then, the focus was very dance oriented - finding my own movement aesthetic within Odissi, exploring the Odissi technique minutely, discovering stylistic nuances so embedded, most often gone unnoticed, hence unuttered in movement language. An opportunity, in 2016, to choreograph an hour-long solo Odissi work, was a boon in disguise, the experience of which, right from its conception till its presentation on stage, was truly an eye-opener. And it was in those months when the dancer-mind was at work 24/7 attempting to create something meaningful, that I realized how important and indispensable it is, to perceive music through the dancer's lens, or, to put it more poetically, through the dancer's inner eye.

For, the music to which the able dancer dances, can be best understood and conceived by none other than the dancer herself. It was then that I decided to learn

[1] Vatsyayan Kapila, Classical Indian Dance in Literature and the Arts

music, and I chose to study Vocal Music. Because, the dancer, while in the dance, must be refined in her sensibilities enough, to be able to sing with her body.

Music – A form of Art

Music has been practised and cultivated as an art in India for more than 3000 years. The Rig Vedic chant remains till date an essential element of Vedic ritual and it is this chant – Samagāna – that is the fountainhead of Indian music in all its myriad forms. References in later Vedic literature, the scriptures of Buddhism, and Brahmanical epics reveal that music was already highly developed as a secular art in centuries preceding the Christian era, its zenith being assigned most appropriately to the Imperial age of the Guptas – from the 4th to the 6th century AD. This period was also the classical period of Sanskrit literature, culminating in the lyrical drama of the most revered Kālidāsa; and to the same time is assigned the monumental treatise of Bharata on the theory of music, dance and dramaturgy.[2]

Any form of art, be it visual, performing or plastic, may be regarded, according to Leo Tolstoy, as a communication of speech and thought, along with the senses of proportion and beauty.

Art may also be understood, as Rabindranath Tagore states, as the response of man's creative soul to the call of the real[i].

Again, art may be considered, in Acharya Vishwanath's words from his much revered Sahitya Darpana, as,

"*Vakyam Rasatmakam Kavyam*"[ii] ,

which Dr. Ananda Kentish Coomaraswamy interprets as, "Art is Expression Informed by Ideal Beauty"[iii]

Now, aesthetic judgement of any art is always preceded by the aesthetic experience (rasasvadana). Rasasvadana has been defined in Sahitya Darpana and interpreted by Coomaraswamy as:

"Pure aesthetic experience is theirs in whom the knowledge of ideal beauty is innate; it is known intuitively, in intellectual ecstasy without accompaniment of ideation, at the highest level of conscious being".[iv]

Aesthetics is therefore the highest realm of activity of the human mind.

To this end, Bharata, in his compendium, the Natyashastra recognises eight emotive sentiments and their corresponding moods as the means for rendering value and beauty to music, dance and dramaturgy:

Ashtam rasa, trayo gita-vaaditrayaa…..[v]

He further admits that the primary rasas are four, namely, shringara or the erotic, raudra or the furious, veera or the heroic and vibhatsa or the disgusting. The other rasa or sentiments proceed from these primary ones. And it is these primary and secondary sentiments, in confluence with the eight permanent moods called Sthayi bhavas[vi], that are not only essential but intrinsic to music, dance and dramaturgy. Now, what is sentiment or rasa. To this, Bharata says,

Atra rasa iti ka padaartha
Uchyate, aasvaadyatvaat[vii]

Rasa is that which is only to be experienced, it is that intangible life-force for want of which, music becomes barren and lifeless. Finally, expounding the process of creation of rasa, Bharata proposes his famous Rasa Sutra thus –

'Vibhava anubhava vyabhichari samyogat rasa nishpattih'[viii]

The statement has been interpreted by Dr. Manomohan Ghosh thus –

No poetic meaning proceeds (from speech) without (any kind of) sentiment (rasa). Now sentiment is thus produced (rasanishpattih) from a combination (samyoga) of determinants (vibhava), consequents (anubhava) and transitory states (vyabhichari bhavas)[ix].

And this constitutes the core of the Rasa theory of Bharata which explains the aesthetic experience so derived from a work of art as an expression informed by ideal beauty. And Bharata is explicit in pointing out that rasanishpattih leading to rasasvadana or rasanubhuti, is accessible only to the informed spectator, the competent, Pramaatr, Rasika or Sahrdaya; for it is the spectator's own energy (utsaha) that is the cause of rasasvadana, the permanent mood (sthayi bhava) so expressed in the artwork, is brought

[2] A K Coomaraswamy, ed. Premlata Sharma Essays on Music pp 61

to life as rasa, only and only because of the rasika's own capacity for relishing or rasanubhuti.

And for one to experience this rasanubhuti while listening to music, it is, but the human voice as a vehicle of Indian music which is considered supreme, the veena (lute) and venu (flute) revered as the near perfect emulators of this prime vehicle. The Indian singer's voice is sometimes of great intrinsic beauty, and sometimes used with sensitive intelligence as well as skill. The Indian singer is a poet, and the poet a singer[3], the predominant subject matter of the songs almost always being human or divine love in all its aspects, the words always brief, voicing a mood rather than telling a story, sung purposefully to enhance the music, often with little regard to their own logic. An intrinsic feature of Indian music – be it the voice or the instrumental solo – is elaborate grace, an embellishment or elaboration to a particular note. And equally inherent, is the unfamiliar interval rather than the note that is sung or played, which accordingly provides a continuity of sound, thus rendering a unique tonality to it.

The art music of today is a direct descendant of the ancient Indian principles, practices and thoughts, whose traditions have been handed down with comment and expansion in the guilds of hereditary musicians. While the lyrics of the song might have been composed at any time and age, the musical themes so communicated orally from Guru (master) to shishya (disciple) are essentially ancient[4]. It is this Guru-shishya Parampara into which a seeker of music is initiated into, that shapes and moulds not only his/her mind but also his/her means of deliverance of the art itself – be it the voice or the instrument, stringed, bowing or blowing.

Raga & Nava Rasa – The Nine Sentiments

Raga is a concept, central and predominant to Indian music which serves as a basic framework for the composition and improvisation in classical art music. Best defined as a melody-mould or the ground plan of a song[5], it is this ground plan which is first communicated by the Guru to the shishya, and to sing or play it, is to improvise upon the theme so defined. A selection of five, six or seven notes or swaras, distributed along the scale, it has certain characteristic progressions, and a primary swara to which the vocalist or flautist constantly returns.

Bharata, in his *magnum opus*, the Natyashastra, explains the word *raga* in its general connotation of emotional colour, or aesthetic enjoyment, or pleasure (*rakti*)[6]. However, it was Matanga who is believed to have conceived the idea of *raga* as absolute music endowed with the power of impacting the nine sentiments – Nava rasa, in his *Brihaddeshi*.

Sharangdeva, in his Sangita Ratnakar, a text revered as sacred in the realm of music, a comprehensive synthesis of ancient and medieval musical knowledge in India, quotes Matanga thus,

'Yo so Dhwani visheshastu swarvarna vibhushita

Ranjako Jana Chittanang sa Raga kathito budheyih|'[7]

A succession of pleasing sounds, the product of creative imagination and aesthetic flair, sparkling with melodic beauty and captivating the minds of listeners – that is called Raga by the wise.[8]

The very foundation of Indian music is the twelve swaras or notes – Sa,Ri,Ga,Ma,Pa,Dha,Ni in the pure or Shuddha form and ri,ga,dha,ni in their lower variant or Komal form and ma in its upper variant or Tivra form.

It was Sharangdeva who expounded the theory that each swara evokes a particular sentiment or rasa which is stated thus,

'Sa-Ri veeradbhutey raudre Dha vibhatse bhayanake

Karyo Ga-Ni tu karuna hasya shringarayor Ma-Pou|'[9]

Sa-Ri – Veera, Roudra, Adbhuta

Dha – Vibhatsa, Bhayānaka

Ga-Ni – Karuna

Ma-Pa – Hāsya, Shringara

[3] A K Coomaraswamy, ed. Premlata Sharma Essays on Music pp 65
[4] A K Coomaraswamy, ed. Premlata Sharma Essays on Music pp 61
[5] A K Coomaraswamy, ed. Premlata Sharma Essays on Music pp 63
[6] Sangita Ratnakara of Sharangdeva Vol II Translated by Dr. R K Shringy pp 2
[7] ibid
[8] Sagitaratnakara of Sharangadeva A Study R Rangaramanuja Ayyangar pp98
[9] Sangita Ratnakara of Sharangdeva Vol II Translated by Dr. R K Shringy

The Nāradishiksha of 1st century AD, too, has definitely determined the emotional states which are generated from the five causal microtones, termed as śrutis– dīpta, āyata, karuna, mridu and madhya; and it is these five that have given rise to twenty-two developed microtones or śrutis and their respective emotional sentiments.

Narada of Shiksha[10]		Bharata of Natyashastra
Dīpta	excited, bright, radiant	Tīvra
Āyata	Extended, broad, wide	Kumudavati
Mridu	Soft, tender, mild, gentle	Mandā
Madhya	Central, proper, tolerable, middling	Chandovati
Karuna	Sympathetic, compassionate, merciful	Dayāvati

But of course, musicians and musicologists across decades, do agree that it is not any one particular swara, rather, it is the specific combination of particular swaras that evokes a particular emotion or bhava leading to the experience of its corresponding sentiment or rasa.

When a specific selection of swaras is so combined as to depict a musical entity, a specific raga, wherein the choice of swaras, their manner of intonation, relative duration and their specific melodic approach are clearly defined, it begins to portray a particular mood or bhava. For it is the sheer ability of the musician – vocalist and instrumentalist alike, to psychologically evoke and convey to the sahrdaya (informed spectator) that very mood, through his/her imaginative, intuitive and emotive rendition. For, a given raga always embodies a specific musical idea, a specific mood which is uniquely identified with it.

Dance – a visual portrayal of music

Dance, in its highest form of expression, may be thought of as the embodiment of music in visual form, a poetry in motion evoking such bhava as in response to the music, an act of devotion. For more than thousand years, our śāstras or ancient scriptures have confirmed that an individual dedicated to dance must be equally dedicated to music and must receive thorough training in both the arts.

The song repertoire for dance is vocal. Indian classical dance is not mere dancing to the tune of instrumental music but dancing to words set to music. Yet it is not just dancing to the words in their superficial meaning alone. Nor is the music itself detached from the words and their full-inner and outer meaning. Even the rhythmic patterns of the feet are accompanied by the recitation of corresponding vocal syllables. For the perfect evocation of rasa in performance, all elements must be in balance. Although the tāla provides a wonderfully strong backbone, it is undoubtedly raga-bhava which evokes rasa in all of its varying shades and infinite variety. All too often, with excessive emphasis on the rhythm, the element of raga is overlooked to the point that the opportunity for full expression of bhava is seriously hampered. A competent dancer must be able to discern through her continuous practice, how delicately linked is the realization of movement to raga expression in abhinaya, including the subtle expression of gamaka-s, intonation of śruti, and the unfolding of improvisation in abhinaya. In the same way that we look for perfect blending of raga and tāla and of raga and bhava in abhinaya, so also it is essential that raga and sāhitya be perfectly matched and in accordance with the necessities of expression in the dance.[x]

As Bālāsaraswati, very aptly, explains the progression of music in dance,

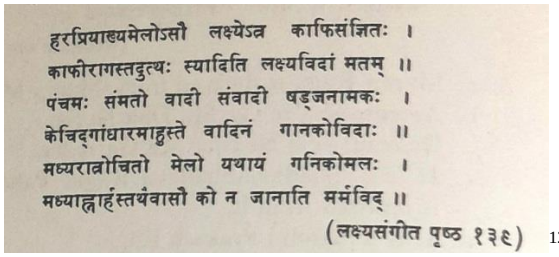
‘At first, mere metre; then, melody and metre; continuing with music, meaning, and metre; thereafter, music and meaning without metre; in variation of this, melody and metre; in contrast to the pure rhythmical beginning, a non-metrical song at the end.’[11]

It is to explore the realisation of movement in response to rāga-bhāva, in all its varying shades, its ebb and flow, that I have chosen to study Kāfi – one of the 10 thāts or parent scales in Hindustani music, rāgas born out of it, with the hope that I may be able to discern its character, its subtleties in myriad forms of its rendition, its colour and very mood. Such that, over time, I may become competent enough to portray it in visual form though my dance.

[10] Swami Prajnananda A history of Indian Music Vol I, pp 18

[11] Balasaraswati T. Bharatanatyam: Its Philosophy and Practice; 1979

Kāfi – as a parent scale and rāga-bhāva


हरप्रियाख्यमेलोऽसौ लक्ष्येऽत्र काफिसंज्ञितः ।
काफीरागस्तदुत्थः स्यादिति लक्ष्यविदां मतम् ॥
पंचमः संमतो वादी संवादी षड्जनामकः ।
केचिद्गांधारमाहुस्ते वादिनं गानकोविदाः ॥
मध्यरात्रोचितो मेलो यथायं गनिकोमलः ।
मध्याह्नार्हस्तथैवासौ को न जानाति मर्मविद् ॥
(लक्ष्यसंगीत पृष्ठ १३६) [12]

'harapriyākhyamelo sou lakshyetra kāfi sangitah |

Kāfi rāgastadutthah syāditi lakshyavidām matam ||

Panchamah sammato vādi samvādi shadaja nāmakah |

Kechid gāndhāramāhuste vādinam gānakovindām ||

Madhya rātrau chitomelo yathāyam gani komalah |

Madhyanharhastatheivāsau ko na jānāti marmavid' ||[xi]

In this verse, Pt. Bhatkhande has laid down the lakshangeet of Kaafi. The lyrics give the name of the raag, Kharaharapriya which is the Carnatic equivalent of raag Kaafi; it spells out the vādi and samvādi swaras as Pa or pancham and Sa or shadaj, the time when it is to be sung, that is midnight or noon, the swaras which are komal are ga or gandhar and ni or nishaad, as also the mood so evoked by this raag.

Kāfi is one of the ten basic thāts or parent scales of Hindustani music. Raag Kāfi is one of the oldest ragas and its intervals find mention in the Natyashastra as the basic scale. Thus, in ancient and medieval times, Kāfi was considered as natural scale.

Of the numerous raags born of this parent scale, I have chosen to explore the following raags which are most often used in composing music for dance:

- Bhimapalāsi
- Bāgeśrī
- Miyā ki Malhār
- Vrindāvani Sārang
- Jaijayanti (Paramelpraveshak raag)
- Jog
- Nāyaki Kannada

Raag Bhimapalāsī

Born of Kāfi that, Bhimpalāsī is a raag that evokes shānta rasa. It is to be performed in early afternoon between 12pm and 3pm. Because Re and Dha are omitted in its ārohan, its jāti is Audav-Sampoorna. It can be performed in all three saptaks or octaves. Its Carnatic equivalent is raag Ābheri.

- Ārohan – ni Sa ga ma Pa ni Sa'
- Avarohan – Sa' ni Dha Pa ma ga Re Sa
- Chalan – ni Sa ma, ma ga, Pa ma ga, ma ga Re Sa
- Vādi – madhyam
- Samvādi -Shadaj
- Lakshangeet:

Bheempalaasee ke sur neeke|
Dwitya pahar din sabko bhaavat, 'ga-ma-ni' komal, 'Ri-Dha' sur teekhe||
Guinijan kaafi that bakhaanat, 'ma-Sa' vaadi-samvaadi maanat|
Aarohan me 'Ri-Dha' sur tyaagat, avarohan me sab sur dikhe||[13]

Raag Bageshree

Bageshree evokes the mood of melancholy, depicting the emotion for reunion with one's lover – one of the shades of Sringara rasa. Being most melodious as a raga, it has gained popularity over the centuries. In Hindustani music, it is said to have been first sung by Miya Tansen, the celebrated court musician of Emperor Akbar in the 16th century. In Carnatic system of music, it is a janya raga (derived scale) of the 22nd melakarta Kharaharapriya. Because Rishabh and Pancham is omitted in its arohan, while all seven swaras are engaged in its avarohan, its jaati is Audav-Sampoorna. It is to be performed at between 9pm and 12am. Bageshree is also known by the name Bageshwaree which is another name for Goddess Saraswati.

- Arohan – Sa ga ma Dha ni Sa'
- Avarohan – Sa' ni Dha, ma pa dha, ga, ma ga Ri Sa
- Chalan – Dha ni sa, ma Dha ni dha, ma Pa Dha, ma ga Ri Sa
- Vaadi – madhyam
- Samvaadi – Shadaj
- Lakshan Geet:

'ga-ni' komal surana baageshree sohe|
'ma ga ma Dha, ni Dha, ma Pa Dha. Ma ga Re Sa' howe||
'ma' vaadi, 'Sa' samvaadi, aarohan Rishabh varaja|

[12] S. Bandhopadhyaya, The Origin of Raga, pp 70

[13] Sangeet Journal 1971, Issue – Lakshan Geet, Hathras, pp 49

Pancham avarohan chhor, raat aadhee ko mohe||[14]

Raag Miya ki Malhar

Miya ki Malhar is a confluence both Malhar and Kannada family of raags. One of the most melodious and beautiful raags, it was created by Miya Tansen, the famed musician of the royal court of Emperor Akbar. Here, nishaad is employed in both pure or Shuddha and variant or komal forms along with komal Gandhar. Both Rishabh and Dhaivat being omitted in its arohan, and Dhaivat being omitted in its avarohan, this raag's jaati is Audav-Shaadav. Miya ki Malhar is to be performed at midnight; however, being a seasonal raag, it can be performed at any time during the monsoons. It evokes joy and ecstacy, depicting union in love or Sringara rasa. It is also known as Gayand Malahar as both nishaads (Shuddha and komal) swing aroung Dhaivat like an elephant or gayand swinging his head. Legend has it that, upon Akbar's instruction when Tansen sang raag Deepak, it generated so much heat that Tansen was physically in so much agony that it had be pacified by listening to raag Malhar by sisters Tana and Riri, whose singing caused the rains to come down in torrents. This raag is best explored in the lower and middle saptaks or octaves.

- Arohan – Sa ma Re Pa, ma Pa, ni Dha NI Sa'
- Avarohan – Sa' ni Pa, ma Pa, ga ma Re Sa
- Chalan – Re ma Re Sa ni Pa ma Pa, ni Dha Ni Sa, Re Pa ga ma Re Sa
- Vaadi – madhyam
- Samvaadi – Shadaj
- Lakshan Geet:

Sumadhur raag malhaar miya ki|
Kaafi mel sau, barkhaa ritu me laage neekee||
Madhyam kahe Vaadi, shadaj sohe samvaadi|
Mrudu 'ga-ni'sau sajaaye, guni gaawe raag neekee||[15]

Raag Vrindavani Saarang

Born of Kaafi that, Brindavani Saarang was created by Swami Haridas. Mythology associated with this raag is that Swami Haridas brought Lord Krishna to earth by singing this raga, who then took the form of an idol which can still be seen in Mathura. One of the popular raags of the Saarang raagang or family, it is characterised by the way Rishabh is sung or played, without being accorded any embellishments, whether meend or andolan – a distinct feature of all Saarang raags. This pre-eminence of Rishabh makes this swara the vaadi of Vrindavani Saarang, Pa being its samavaadi. The raag employs both suddha and komal nishaad and is to be performed at early afternoon between 12pm and 3pm. Gandhar and Dhaivat being omitted completely, this raag has jaati Audav-Audav.

- Arohan – Ni Sa Re ma Pa Ni Sa'
- Avarohan – Sa' ni Pa, ma Pa, ma Re Sa
- Chalan – Ni Sa Re, ma Re, Pa ma Re, ni Sa
- Vaadi – Rishabh
- Samvaadi – Pancham
- Lakshan Geet:
- *'ga-dha' baraj, nishaad do u swar, saarang vrindavani kahaaye|*

Din dopahare chhabi niraalee, audav roop saral sundar,
're' vaadi, 'pa' samvaadi bhaaye||[16]

Raag Jaijaiwanti

Jaijaiwanti is classified as a 'Paramel Praveshak Raga' which means a raga which, while characterised by the swaras of a particular mel or thaat, also posseses additional notes by virtue of which it is allowed to qualify under another, usually the following, mel or thaat. It employs both Shuddha and Komal Gandhar as also both Shuddha and Komal Nishaad. With more stress on Shuddha Ga and Komal Ni, Jaijaiwanti dislays the characteristics of Khamaaj thaat, whereas more focus on Komal Ga and Ni in performance renders it the qualities of Kaafi Thaat. Thus, it may be thought of as concluding the raags of Khamaaj thaat and introducing the raags of Kaafi thaat.

Jaijaiwanti is considered to be a combination of Gaur, Bilawal and Sorath raags. It evokes the feeling of happiness and satisfaction of achievement while simultaneously conveying the grief of loss. It employs all seven notes in arohan as well as avarohan, hence its jaati is Sampoorna-Sampoorna and is to be sung between 9pm and 12am.

- Arohan – Sa Dha ni Pa Re, Ga ma Pa Ni Sa'
- Avarohan – Sa' ni Dha Pa, Dha ma, Re ga Re Sa
- Chalan – Re ga Re Sa, ni Sa Dha Ni Re
- Vaadi – Rishabh
- Samvaadi – Pancham
- Lakshan Geet:

[14] Sangeet Journal 1971, Issue – Lakshan Geet, Hathras, pp 59

[15] Sangeet Journal 1971, Issue – Lakshan Geet, Hathras, pp 67

[16] Ibid pp 60

'Sorath' ko ang saadh, sampooran roop dhare|
Dono lagat sur Gandhar, vaadi Rishabh Madhur kare||
'Bilawal', 'Gaur', 'Sorath' melan parisang kare|
Paramel praveshak nisa 'jayavanti' naam dhare||[17]

Raag Jog

A raag belonging to Kaafi thaat, raag Jog employs both Shuddha and komal Gandhar, and komal nishaad. Because Rishabh and Dhaivat are completely omitted, the jaati of this raag is Audav-Audav. It is performed during the later hours of the time period between 9pm and midnight, and true to its name, it evokes sringara rasa in union, both human and divine.

- Arohan – ni Sa Ga ma Pa ni Sa'
- Avarohan – Sa' ni Pa ma, Ga ma, ga Sa
- Chalan – Ga ma Pa ni Pa, ma Ga ma ga, ni ga Sa
- Vaadi – madhyam
- Samvaadi – Shadaj
- Lakshan Geet:

Raag jog lakshan geet gaawat|
Thaat Kafi, audav sur laagat||
Madhyam vaadi, shadaj samvaadi|
'ga' dono, 're-dha' varjit laagat||
Komal 'ga-ni' sur ko batlaawat|
'Shyamdas' gaawat mann bhaavat||[18]

Raag Nayaki Kannada

Born of Kaafi thaat, raag Nayaki Kannada is a popular variety of Kanada family of raags and is believed to be the creation of Gopal Nayak, a contemporary of Amir Khusrau and a musician in the court of Sultan Allauddin Khilji[19].

Two types of Nayaki Kanada have been prevalent. Both have the same tonal material but there is a considerable difference in the phraseology[20]. The first type is a combination of raags Suha and Sarang, whereas the second type is characterised by the inclusion of a typical phrase – g m P m R S R -S. Typical of the raag are the glides R-P and n-P. Re is an important note which is much emphasized. Dha is omitted totally, so its jaati is Shadav-Shadav.

- Arohan – Sa Re Pa, ga ma ni Pa, ni Sa'
- Avarohan – Sa' Pa, ni Pa, ma Pa ga ma Re Sa
- Chalan – Re-Pa, ga ma ni Pa
- Vaadi – Rishabh
- Samvaadi - Pancham

Concluding Note

The classical arts of India – be it music or dance, are living traditions that have survived over centuries through the practice and performance of its practitioners and enthusiasts alike. Born out of the ancient Indian doctrines and principles, they form the bedrock of all that is Indian. Be it the ten established thaats or parent cycles of music or the eight recognised classical dance forms along with allied traditional art forms, they speak of experiences in life through their very rendition. Every raag, every movement corresponding to it, brings alive an emotion and an experience that are deeper and wider and older than the emotion or wisdom of any single individual[21], brought to life by the sheer imagination and virtuosity of the one rendering it.

Likewise, Kafi as a parent scale, is the reflection of several human moods and sentiments through the exploration of its myriad ragas. And accordingly, one aspires that the same be portrayed visually through movement in response to word and meter, reflecting the very essence that Kafi is, such that it becomes a living experience to be savoured long after it was witnessed.

For, in W B Keats' very own words,

'Indian music, though its theory is elaborate and its technique so difficult, it not an art, but life itself[22].'
So also, is true of Indian dance. Hence the need to corelate and collaborate, to search and re-search, to live and re-live these co-existing and converging ancient traditions.

REFERENCES

[1] Ayyangar, R. R. (2016). Sangitaratnakara of Sarangdeva: A Study. Mumbai: Vipanci Charitable Trust.
[2] Balasaswati, T. (2018, February). Bharatanatyam: Its Philosophy and Practice. Sruti.

[17] Sangeet Journal 1971, Issue – Lakshan Geet, Hathras, pp 136
[18] Sangeet Journal 1971, Issue – Lakshan Geet, Hathras, pp 77
[19] Shah, Kanada Ke Prakar, 1972, pp 204
[20] Shah, Kanada Ke Prakar, 1972, pp 204
[21] Essays on Music pp 66
[22] Ibid pp 67

[3] Bandopadhyaya, S. (1946). The Origin of Raga. Delhi : Munshiram Manoharlal Publishers Pvt. Ltd.
[4] Baumer, B. (Ed.). (2001). Kalatattvakosha (Vol. I). New Delhi: IGNCA.
[5] Coomaraswamy, A. (2014). The Transformation of Nature in Indian Art. New Delhi: Munsiram Manoharlal Publications Pvt Ltd.
[6] Coomaraswamy, A. K. (2010). Essays on Music. Delhi: IGNCA.
[7] Garg, L. (Ed.). (1971). Lakshan Geet. Sangeet, 37(1).
[8] Ghose, S. (2010). Angel of Surplus. Kolkata: Viswa Bharati.
[9] Kane, P. (1956). The Sahitya Darpan of Vishwanath. Bombay: Pandurang Vaman Kane.
[10] Kramrisch, S. (1928). The Vishnudharmottara (Part III): A Treatise on Indian Painting and Image-Making. Calcutta: Calcutta University Press.
[11] Prajnananda, S. (1963). A History of Indian Music (Vol. I). Calcutta: Ramkrishna Vedanta Math.
[12] Prajnananda, S. (1979). Music: Its Form, Fuction & Value. Delhi : Munshiram Manoharlal Publishers Pvt. Ltd.
[13] Puranam, M. (2015). An Indian Analysis of Aesthetics: The Dance, The Dancer & the Spectator. New Delhi: Abhinav Publications.
[14] Rangacharya, A. (2019). The Natyashastra. New Delhi: Munsiram Manoharlal Publishers.
[15] Sangita Ratnatkara of Sarangdeva (Vol. 2). (1989). (R. K. Shringy, & P. Sharma, Trans.) Delhi: Munshiram Manoharlal Publishers Pvt. Ltd.
[16] Vatsyayan, K. (1968). Classical Indian Dance in Literature and the Arts. New Delhi: Sangeet Natak Akademi.

End Notes

[i] 1. Ghose S. Angel of Surplus. Kolkata: Visva Bharati; 2010. What is Art, pp 56-67

[ii] 2. Kane P. The Sahityadarpan of Vishwanath, 4th Edition. Bombay: Pandurang Vaman Kane; 1956. pp 5

[iii] 3. Coomaraswamy AK. The transformation of Nature in Indian Art. New Delhi: Munsiram Manoharlal Publishers Pvt Ltd; 2014. pp 46

[iv] 4. Ibid. pp 49

[v] 5. Prajnananda Swami. Music-Its Form, Function and Value. 1979. pp 129

[vi] 6. The eight sthayi bhavas are –

- 1] RATI or love
- 2] HAASYA or mirth
- 3] KRODHA or anger
- 4] UTSAAHA or courage
- 5] BHAYA or fear
- 6] JUJUPSA or aversion
- 7] VISMAYA or wonder
- 8] SHOKA or sorrow

[vii] 7. Prajnananda Swami. Music-Its Form, Function and Value. 1979. pp 130

[viii] 8. Shastri AM. Natyashastra of Bharatmuni. Varanasi: Benaras Hindu University Press; 1975. Volume I, Chapter 6, V – 31, pp 620

[ix] 9. Ghosh M. The Natyashastra. Calcutta: Manisha Publishers; 1995. Volume I, Chapter VI, pp 81

[x] 10. Balasaraswati T. Bharatanatyam: Its Philosophy and Practice; 1979 re-print Sruti Magazine, Chennai February 2018

[xi] 11. This verse is found in Lakshya Sangeetam by Pt. V. N. Bhatkhande, page 138, as stated by S. Bandhopayaya in his 'The Origin of Raga'