

**Appreciating Hindustani Music**  
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**Lecture 25**  
**Khayal, A Compositional Form - 2**

I now present two more compositions in another very traditional raga and the first of these is a traditional composition; that is, we really do not know who composed it. It is a pretty old composition, it is a description of Lord Krishna. And the mukhada starts on the... 1 2 3 4 [Music] 9 10 11 12 13 [Music]. That is the mukhada, and the antara starts on the sam. I am not going to tell you which matra the sthayi mukhada starts on -it is for you to figure out. Try and see which matra the mukhada of the sthayi starts on. It is an informal assignment for you. [Music]

And as I said this is the Raag Kedar. [Music] [Music]. [Music] [Music]. So, you can see how because of the words of the bandish different possibilities of presentation arise. Here, for instance nanda nandana is a nice word to play with [Music] [Music] [Music] [Music] [Music]. A second composition in Kedar which is also in teentaal, a little faster though, more drut than this. It is a relatively newer composition. It is about 100 years old maybe. Composed by Azmat Hussain Khan, whose signature was Dilrang which appears in the second part of the composition. And here, again, the mukhada is on the 7th beat and again there are interesting possibilities because of the way the mukhada is constructed. So, it says tose nahi boloon balmaa re. So, the mukhda could start just with naahi boloon balmaa re on the 7th beat or just balmaa re. So, the variation is possible here, as you will see when I present. [Music] [Music] [Music] [Music] [Music].

So, by and large, drut bandishes are generally found only in teentaal and ektaal. And I present two compositions in ektaal, [Music], both drut laya and both are relatively modern. The first that I am going to be presenting is by Pandit Jagannath Buwa Purohit in Raag Lalit. And it has a very interesting mukhada. It goes [Music] that is how it starts 1 2 3 4 5 6 7 [Music]. [Music] [Music] [Music] [Music].

And in contrast, this was the composition of Pandit Jagannath Buwa Purohit, whose signature was Gunidas. And I am now going to present a composition of his disciple, his shishya Pandit C R Vyas, whose signature was Jaanguni [Music]. And this is in Raag Bageshree, and again mukhada is in an interesting place. It is actually in the 7th part, 7th place. It is the middle of the avartan, but the mukhda is structured so - this is such an interesting mukhada that there is a lot of variation possible in this [Music]. [Music] [Music].

A khayal is never presented as a standalone piece, just as a song. It is always the anchor for improvisation. We will end this lesson with a rendition of a Chota Khayal in Raag Chayanat by Bhuvanesh Komkali. This bandish is a very well known one, very popular, composed by Inayat Hussain Khan of the late 19th and early 20th century, whose signature was Inayat and it appears in the antara or the second part of the khayal.

The words are jhanana jhanana jhanana nananananenu baaje bichuwa. I will first demonstrate it with the taal, so that you can follow Bhuvanesh Komkali's rendition. Chayanat. So the composition is as I said set in teentaal and the mukhda starts on the sam [Music]. [Music]. So, this is a very unique composition in the sense the sam is on the beginning of the bandish which is not very usual. The mukhda usually does not begin on the sam. It leads to the sam.

But in this case it starts on the sam. [Music]. And it goes to the lower mandra pancham and gives it a very dignified kind of feeling. So, this is one of the, as I said, very iconic compositions. Let us listen to Bhuvanesh Komkali rendering this bandish. You might want to follow how he is using the bandish as an anchor for improvisation. [Music] [Music] [Music] [Music] [Music] [Music] [Music] [Music].