



The Importance Of Bhaav In Musical Rendition Of Raags With Special Reference To Jasarangi Jugalbandi Gayan

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Abstract: Sangeet Martand Pandit Jasraj ji had developed and introduced a unique concept in Indian classical Jugalbandi music called Jasarangi Jugalbandi which involves a jugalbandi between a male and a female artist. Each artist performs a different Raag in two different scales but in their natural pitches. This concept revives the ancient technique of moorchana, where the Shadaj- Madhyam or Shadaj- Pancham samvad prevalent between the tonal reference notes of the two Raags play a pivotal role. The two Raags sung as an integrated performance maintain their own identity yet are in unison. Every Raag has a different emotional landscape which conveys its mood and is called the Bhaav, which is unique for every Raag and is showcased by the artist through intricate ornamentations and adherence to proper Raag grammar. The continuous and emotive rendition of notes of any Raag play an essential role in depicting the Bhaav of a Raag, termed Naad Kadi or Swar Lagav. During the performance of Jasarangi Jugalbandi the use of Naad Kadi plays a very important role to create the unique Bhaavs of both the Raags. Jasarangi Jugalbandi thus results in a complimentary performance where two distinct emotional landscapes of two Raags merge to evoke a third unified mood. This paper explores the importance and significance of Raag Bhaav in the performance of Jasarangi Jugalbandi Gayan.

Keywords- Jasarangi Jugalbandi Gayan, Moorchana, Raag Bhaav.

I. INTRODUCTION

Hindustani classical music has a tradition of continuous evolution within its musical boundaries. This has come a long way from Vedic music to fusion only because of the evolving process of innovations. Pandit Jasraj ji has put a new feather in the cap of evolution by introducing a new concept in vocal jugalbandi that involves a male and a female vocal artist singing in their natural pitches and performing two different Raags together in the same performance each with a different scale.

Aadi Granthkaar maharshi Bharat has mentioned about moorchana prayog in his famous treatise Natyashastra, which has become a rare musical concept in the modern era. Sangeet Martand Pandit Jasraj ji developed a practical classical aspect to the theory of moorchana prayog and presented a new genre to the world of music which is popularly known as jasarangi jugalbandi. The concept of moorchana was innovatively applied to the contemporary musical performances, breathing new life into the ancient art of music to develop Jasarangi Jugalbandi. This has introduced a novel approach to fusion within Hindustani classical music which weaves two distinct raags into a seamless tapestry of sound, enabling the presentation of the two raags in an interactive dialogue across separate tonal centers. The application of moorchana shifts the notes relatively with each other and creates unique and new intervals that define this musical dialogue.

Jasarangi Jugalbandi showcases the application of samvad specifically, shadaj- Madhyam or shadaj-pancham samvad (consonant relationships) between the tonal frameworks of the two Raags presented by

the two vocalists. The natural vocal ranges of a male and female differ approximately by half an octave. In a performance of Jusrangi Jugalbandi the Raags are rendered in their respective natural scales by a male and a female vocalist. Consequently, the tonal gap between the two Raags presented will also be half an octave which aligns with the shadaj- Madhyam or shadaj pancham samvad. This establishes a harmonious interplay and aesthetically pleasing dialogue between the performers.

The female artist sings a Raag from her natural scale and the male artist picks her madhyam swar and makes it his shadaj swar to begin his respective Raag. The male artist sings the same notes that of the female Raag but with the different reference point as shown below. The two singers, giving prominence to Shadaj-Madhyam samvad, perform in their own natural pitches, without compromising on the tonal quality of their voices. The **ma** swar of the female voice becomes the **sa** of the male voice thus creating magic in the presentation of two raags being presented simultaneously without compromising vocal quality.ⁱ

Female Raag-	S R G m P D N S R G M (shuddha madhyam)
Male Raag (with madhyam as shadaj) -	S R G M P D N S (teevra madhyam)
Murchana prayog	

This transposition of scale is called moorchana prayog in musical language. Moorchana is a very important and ancient concept in Hindustani classical music used for the development and improvisation of Raags. Moorchana prayog refers to melodic rotation of notes in any Raag, i.e. relocating the Shadaj swar within the same interval. Dr. Ashok Ranade in his book, 'Music Contexts- A concise Dictionary of Hindustani Music' defines Moorchana as "A sequential arrangement of seven notes, in ascent or descent, but beginning with a different note every time."

The concept deals with the singing of the notes of the scale by shifting the reference note i.e. shadaj to a different note. In short, the notes of a given scale are rendered with different starting points or different reference points which alter the nature of the notes (komal, teevra) while maintaining the order and sequence of the notes in the scale.

To fully appreciate the concept of Jusrangi Jugalbandi in depth, it is essential to understand some fundamental concepts of Raag and its Aesthetic dimensions.

1. The concept of Raag
2. Expression of the aesthetic moods of a Raag (Bhaav)
3. The elements of expression in a performance

1.1 Raag

Hindustani classical music is known for its rich tradition and intricate expressions. These artistic expressions are based on three fundamental elements: Raag, Bhaav and Taal.

The concept of Raag in Hindustani classical music has been defined by many scholars as a collection of swars with certain specific style of singing along with certain alankars (meend, i.e. glides, khatka, murki, etc) and which create exciting and sweet musical sound to make a person happy. It is a melodic framework that carries emotional and spiritual significance. Quoting Vidushi Ashwini Bhideji - "Raag is an entity that makes a person, his mind and soul happy".

Hindustani classical music perceives Raag as a melodic framework through which the artists convey the Bhaav of the Raag in a musical form. The Bhaav of the Raag is the expression, a feeling and a state of being that is a psychological or emotional essence that the musician has to convey to the audience via his performance. Raag is a melodic framework or mode, with specific patterns of notes having particular intervals and ornamentations used as a base for improvisation with emotional or expressive perception of the Raag.

Raag is a thought, an emotion and a thing of beauty. This is a combination of manifestation and aesthetic sense and is a reward of superior presentation. Raag Sangeet is the ultimate aspire and a brilliance testing point for an artist who can achieve the extremity of Sangeet through the Raag's architecture and expansion capacity.ⁱⁱ

Raag is not merely a scale of notes, but is a complex system of rules that govern the ascent and descent of notes, the ornamentations, the way of presentation, oscillations and other relationships between all the notes of the given Raag.

Raag is a given set of notes on a scale with melodies, musical motifs and designs. The musicians move from note to note in a particular manner predetermined with specific ornamentation and Raag grammar, in order to create a specific Bhaav, or emotion, feeling or mood, that is unique for each Raag.

1.2 Bhaav- Expression of Aesthetic Mood

Bhaav is the soul of expression of a Raag. Bhaav of a Raag are emotions, feelings or expressions about a Raag perceived by the artist which are expressed through their performances. It is an emotional or psychological state of mind conveyed through music and is a very crucial aspect of musical art in Hindustani classical music.

Conveying of the Raag Bhaav is the main art of expression in any musical performance. The artists use different kinds of ornamentations and voice modulations to communicate the intended emotion or Bhaav of any Raag in the performance.

The Bhaav of a Raag is a state of mind which is absolutely abstract and which cannot be expressed by words. It can be conveyed by expressing the state of mind with the help of a set of notes i.e a Raag. A Raag is capable of creating and enhancing a specific mood or Bhaav. Bhaav is an experience of every individual in a subjective manner, depicted in a musical way with the help of the swars of a certain Raag.

Every Raag in Hindustani classical music is associated with a specific Rasa i.e. mood with a specific Bhaav. These rasas can be experienced by an emotive expressive rendition of the Raag by talented artists. Each Raag has a distinct personality, emotive tone and a specific Bhaav which evokes certain specific emotions and moods. Proper expression of Bhaav requires more than just technical correctness; it demands deep emotional engagement.

1.3 Elements of Expressing Bhaav

The performance of any Raag by an artist does not merely pertain to presenting the notes technically in the correct musical form, but the conveying of the correct emotions in depth that the Raag needs to express. Expression of Bhaav in any performance is shaped by several factors:

1. The continuity between the rendition of swars, i.e Naad kadi
2. The style of ornamentations used in the rendition (Alankar)
3. The raag grammar and phrasing (chalan)
4. The importance and emphasis on specific swars (alpatwa- bahutwa)
5. The natural laya of the Raag rendition

In Hindustani classical music every Raag has a unique and specific style of singing its swars. The speciality of singing swars in any Raag lies in the space between the two swars. Any two swars of a Raag are not sung separately, but there is supposed to be a continuousness in between the swars of a Raag. There are innumerable musical sounds in between any two musical notes. During the rendition of any Raag only some of these musical sounds are selected and used to denote the special specific emotive mood of the Raag. These musically audible sound notes provide the needed continuity to the rendition of the Raag. This continuity of swars is called **Naad Kadi** which is unique for each Raag.

The audibility of the notes in any Naad Kadi is very indistinct and they cannot be analysed as distinct notes. These Naad Kadis are very specific for any Raag. All the notes in any Raag are sung along with these Naad Kadis and are called **Swar Lagav**. Proper rendition of the swars along with the Naad Kadis and the Raag grammar will convey the emotional landscape and proper picture of the Raag to the audience.

The proper emphasis on specific notes of a Raag changes the emotional landscape of a given scale thus creating different Raags from the same set of notes. The grammar pertaining to the Raag adds to the colour of the emotive expressions,

II. JASRANGI JUGALBANDI

Eminent classical vocalist Vidushi Ashwini Bhide ji states that, a Raag is an emotion or a feeling that has to be conveyed to the audience through the medium of swars by the artists. The correct expression of swars of any Raag are used as tools or resources along with its grammar and ornamentations by an artist, to develop the emotional landscape of any Raag. The proper picture of any Raag is conveyed by the rendition of the swars with the specific ornamentations and the correct rendition of the emotional landscape

of any Raag. So different Raags having the same swars may also have different emotional landscapes and they should be conveyed differently to the audience by any artist.

Hindustani classical music has innumerable numbers of Raags but every Raag has a distinct aesthetic mood and emotional expression. During the rendition of Jasrangi Jugalbandi two Raags having similar audible swar positions are sung together i.e. every swar sung by the female artist will be sung with a different tonal reference by the male artist, thus renaming every swar. Though the position of notes overlaps audibly, the tonal reference points, Raag grammar and distinct ornamentations ensure distinct emotive expressions. (refer to the table below)

Raag 1. (female) - S R M P D S R M (Raag Durga)

Raag 2. (male) - S R G P D S (Raag Bhoopali)

When the male artist sings Raag Bhoopali, the **sa** of Raag Bhoopali will correspond to the **Maa** of Raag Durga. Both these swars will have the same audible Swar position but since the reference points of the swars of both the Raags are different, they will be named differently in both the Raags. Since both the Raags have different emotional landscapes, they will have distinctly different audible picture renditions by the artists.

Aesthetic expression of any Raag depends on different factors which are distinct in every Raag. The clusters of notes or Raag vachi Swar samooch used during rendition, their chalan, the specific ornamentations used, the alpatva and bahutva of the swars, the natural laya of rendition of the Raag, etc are some of the major factors designing the emotional expression of any Raag.

The two Raags in the Raag jodi of Jasrangi Jugalbandi are two distinct Raags sung together hence they have two different emotional expressions or landscapes which have to be rendered properly and conveyed to the audience. These two Raags are supposed to be sung properly and accurately according to the Raag grammar and emotional expressions prescribed in the shastra of the Raag, so that they can be distinctly different yet can be rendered in unison in one performance.

The two Raags sung together during the performance of Jasrangi Jugalbandi gayan are very carefully selected after applying many norms pertaining to shadaj- madhyam samvad and raag swarop. The male counterpart Raag of jasrangi jugalbandi arises from the madhyam of the female counterpart Raag. Hence the importance of Madhyam and Pancham in the Raags sung by the female and the male artist respectively is an important factor in the selection of the Raags. The emotional landscapes of the two Raags should also match with each other so that the two Raags sung together can match perfectly and complement each other. For example, Raag Darbari and Raag Kafi is a technically perfectly matched Raag jodi, but both these Raags have very divergent emotional expressions that do not match with each other if sung together in one performance, hence this Raag jodi is not sung in Jasrangi jugalbandi.

Jasrangi Jugalbandi is performed as an integrated performance by a male and female artist having two different Raags but experienced by the audience as a complimenting performance. Hence this performance has two different Raags with two different emotional landscapes which have to be conveyed to the audience in an integrated form. For example,ⁱⁱⁱ Raag Abhogi and Raag Kalavati are sung together in Jasrangi Jugalbandi performances. Both these Raags have different emotional landscapes which convey different moods but can be gelled together in a single performance, so the integrated performance creates a third unified mood which overwhelms the audience.

Jasrangi Jugalbandi is an experimental musical genre, hence the two Raags sung together are not supposed to be heard separately but a third different mood that is created has to be experienced and appreciated by the audience. The performance transcends individual Raags to present a harmonized experience, where emotional contrasts and complementarity merge into a heavenly musical expression.

III. CONCLUSION

Jasrangi Jugalbandi represents a unique confluence of tradition and innovation. This is a very unique musical experimental and immersive musical form, profoundly rooted on the concept of moorchana, which allows the male and female artists to maintain their natural vocal ranges while performing different raags in perfect harmony.

The two Raags rendered together have their own identity but still the performance is in unison and an integrated whole. The two artists a male and a female, singing two different Raags in two different scales

create two different emotional landscapes of the respective Raags. The Bhaav aspect of the two Raags keep their identity intact while the style of rendition makes it a complimentary performance.

The emotional integrity of the complimentary presentation is the core of this genre. The success not only depends on the vocal skills of the artists but also on the artistic sensitivity and emotional quotient of the performers. The two artists have to uphold the individuality of each Raag's Bhaav while crafting an integrated musical experience for the audience

The artist's ability to convey the expressions, feelings and the mood of the Raag performed in Jasrangi Jugalbandi requires immense skill, creativity and emotional intelligence. The artist must balance the emotional connotations of both Raags and create a cohesive musical experience which can be conveyed to the audience. The complex emotional theme of the two Raags create a rich emotional landscape which has to be explored by the two artists which is very challenging for all. The success of this genre lies in the talent, genius and excellence of performance attained by the artists. Jasrangi Jugalbandi can be stated as a true testament to the genius and creativity of Pandit Jasraj ji which is a remarkable evolution in the journey of Hindustani Classical music.

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END NOTES

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