

Vital Aspects of Bandish(Composition)in Hindustani Music

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Before we discuss about the vital aspect of bandish let us know what the Bandish is -:In Hindustani Classical Music Bandish is a Persian term used for Composition.

A Bandish is condensed core statement that holds numerous possibilities bound inside it, possibilities that only the imagination of a skilled performer may unwind and make musically manifest. It is the Bandish that ensures consistency and integrity of a particular melodic and rhythmic thought

For the formation of a Bandish following points are salient.

- (1) Ability to express much more by fewer words.
- (2) Raga selection as per poetry.
- (3) Selection of words as per Raag/time concept.
- (4) Laya/taal selection as per the poetry and temperament of raag.
- (5) Word Synthesis as per taal.
- (6) Purity of raag.
- (7) Synthesis of Sam & Mukhda in a Bandish.

1. ABILITY TO EXPRESS MUCH MORE BY FEWER WORDS

A Bandish is ranked as an ideal Bandish if its fewer words have the potentiality to say much. The words express the more meaning, the more it will be embellishing from the language and poetry point of view. The beauty of language or the poetry is much manifested by the artistic synthesis of chhand and alankar.

In a Bandish the usage of words should be according to the theme and the thoughts of a Bandish. For instance Piyaawa, mitva, Piya etc. However, these words are synonyms of Piya (Husband) yet each word contains different beauty, flair, fragrance and it has different emotions embedded in it. In a bandish if the words correlate with the theme of the Bandish & articulated then accordingly the Rasa emerges & is more effective. Similarly the words if articulated softly. In that case the presentation of Bandish is more expressive. For the usage of these words the writer of a bandish should be well acquainted with the dialects of hindi like Brij, avadhi, Maithili, and Bhojpuri etc.

2. RAAG SELECTION AS PER POETRY.

If the raag is selected as per the poetry then the Bandish excels. If it describes the events of morning time so the raag must be of morning time. So wise the theme of the poetry describes the events of evening or night so the raag should be.

3. SELECTION OF WORDS AS PER RAAG/TIME CONCEPT:

The selection of a words again should be according to the event occurs at specific time. Such events description should be through the medium of words in raag.

4. LAYA & TAAL SELECTION AS PER THE POETRY & TEMPERAMENT OF THE RAAG.

According to the Raag temperament the laya of the Bandish should be selected. In Darbari, Jay Jaywanti and such other raags a complicated laykari (complex rhythmic patterns) does not appeal. Such raags are of grave nature and are sung during night hours hence reflects to stability.

Just as the words Mohan the alphabet Mo consists two matras (accents) ha and na contain one matra each. If in a bandish a balance is maintained between shabda (words) matra (beat) and Theka (rhythmic pattern) in that case the Bandish synchronizes with rhythmic speed.

5. WORD SYNTHESIS AS PER TAAL :

Ideally the words in a Bandish should be in accordance with the Bol (syllable) of Taal. The sounding & rounding of Bol in a taal ought to be similar to words. For example in a Taal a word of four matras is used in place of Tirkat then it appears to be integrated in the Taal of Bandish, but such usage is rarely seen in every Bandish.

6. PURITY OF RAAG :

The purity of Raag should be observed. In a standard Bandish raag is embodied with its full bloom. No sooner a Bandish is sung, the entire scenario is pervaded with raag. If a raag is presented in an uncommon and attractive style, raag is beautified.

Being within the limits of the prescribed rules of raags if in a bandish swara sangatis experimented with a novel idea, then that raag in a bandish appears to be in a new form.

7. SYNTHESIS OF SAM & MUKHADA IN A BANDISH.

In a Bandish it is important to know that the sam (1st beat of rhythmic cycle) has been placed at which swara of a raag. In fact the very swara (Main Note of Raag) is the soul or essence of raag. In a raag the combination of a swara or a synthesis of a number of special musical notes are called as main phrase of the raag. If this swara combination (Main phrase) is in the Mukhada (1st line of composition) then the Bandish is par excellence.

A few raags are befitting for dhrupad and dhamaar and some other raags are appropriate to khyal & Thumri. Thus, while composing a bandish this aspect must also be noticed.