



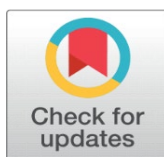
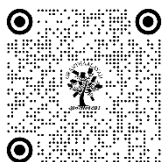


A CONCEPTUAL STUDY ON BHAJAN INTERPRETATION BASED ON 'BHAJAN SAMRAT' PADMASHREE DR. ANUP JALOTA'S POINT OF VIEW

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ABSTRACT

'Bhajan' is a Devotional Music genre in India. It is in practice as rituals in India for worshipping God or for God Realization or self-realization. Apart from that, Bhajan is extensively found to be sung in different way, different styles by different singers. Some general concepts are there in the society about the interpretation of Bhajan. This study aims to bring and highlight the details of the interpretational style of Bhajan singing of Bhajan Maestro Anup Jalota who is often addressed as the 'Bhajan Samrat'. In this article, after the introductory part, I have discussed the reviews of Anup Jalota's interviews where he had talked about the Bhajan interpretational style, his views and other knowledge about Bhajan and a little bit about how he maintains it musically. The interpretation of the existing data rose up a number of questions those where supposed to be answered. Then those questions have been answered by the legend himself in an interview taken by myself, the author. The overall concept about his views has been found at the conclusion. Since, gaining knowledge about the style of Bhajan interpretation has been the 'aim' of my doctoral thesis paper, this study is done in order to bring a strong boost to my thesis topic, as well as it's inspired by my thesis.

Keywords: Bhajan, Style, Anup Jalota, Spirituality, Devotional Music

1. INTRODUCTION

'Bhajan' is a devotional genre of Indian Music which was evolved since Bhakti Movement. Bhajan literally means sharing / partaking off. Bhajan songs are based on the poetry where the devotee expresses his or her devotion for the worshiped deity. As Bhajan is originated from 'Bhakti-Movement', the 'Bhakti Bhao' (evoking

devotion) has always been the main aim and purpose of Bhajan interpretation. (Naskar 2009, p. 287) (Thielemann 2000)

'Devotional lyrics' are found in other genres of music as well. But Bhajan is different because it only prioritizes expressing devotion 'Bhakti Bhao' and also 'Bhajan' is mainly connected with Hindu Religion, yet Sikh and Nirakar-Baad also have Bhajan. (Naskar 2009, p. 288) (Beck 2018)

The Bhajan music was evolved in order to spread harmony in people's life in India. The saint poets like Meerabai, Surdas, Tulsi Das, Kabir, Guru Nanak used to teach their philosophy through their compositions. The content is considered be composed in any tune and any Taal. The interpretational style also may be different from singer to singer (Ghosh 2019), This genre of music allows different kinds of compositions and interpretations with a common target of evoking 'devotion' through the interpretation. (Naskar 2009, p. 288-299)

2. AIM AND METHODOLOGY OF RESEARCH IN THIS ARTICLE

This article aims to study and highlight Bhajan Samrat Anup Jalota's Point of view about Bhajan interpretation. While carrying on this intention, his available interviews have been studied up to the maximum level possible. Then an analysis has been made. Based on the analysis, a fresh set of question has been asked to the singer to understand better his point of view and to gain knowledge. After analyzing the latest interview, the raised-up questions have been answered and the conclusion has been reached. The website links have been marked in the reference section for convenience to check the authenticity. The interviews have been taken by myself, the author over telephone. The original audio of the recording is also shared to the editorial email I'd for verification. Indian Music terminologies have been used based on traditions. (Mukherji 2013).

3. BRIEF EXPLANATION OF TERMS OF INDIAN MUSIC, USED IN THE ARTICLE

[Seven notes of Indian Music, those are Shadaj, Rishabh, Gandhaar, Madhyam, Pancham, Dhaivat, Nishad have been notified by SRGMPDN respectively, Upper Octave note :S`, Lower Octave Note: N1]

Murki: Ornamentations in Indian Music, constructed by musical notes within a specific timing. Example: SN1RS, SRS etc.

Palta: Repetitive pattern with musical notes of Indian Music. Example: SSRG, RRG, GGMP

Taan: a number of notes of Indian Music sung or played at a stretch, which can include other forms of ornamentations like single note, Double notes, Triple notes, Palta, Gamak ect.

Example: SGMPNNDNS`

Vistar: Expansion and improvisation of Raga or Song with Musical Notes with the vowel 'A' or with the lyrics of the composition. 'Vistar' is used in Indian Classical Music, also it called 'Badhat' in Indian Music. (Mahabharati 2012), (Mukherji 2013)

4. INTRODUCTION ABOUT ANUP JALOTA AND HIS VIEWS IN THE AVAILABLE INTERVIEWS

Padmashree Dr. Anup Jalota who is known as the 'Bhajan Samrat' has expressed his views in different interviews. He took his birth in Naini Taal as a son of famous Indian Classical Singer Purushottam Das Jalota who also remained his Guru. He belongs to the Shaam Chaurasi Gharana of Punjab. He started his professional journey at the age of seven with the 'Bhajan Thumak Chalata Raamchandra' with his father on stage and till date he has recorded more than 3000 songs and has performed in more than 5000 concerts. He was a student at Bhatkhande University Lakhnaw, also worked at Akashbani Choral Group (AIR MUMBAI) with renowned singers. His name is enrolled in the Guinness Book of World Record and was awarded 49 Gold and Platinum Disk (felicitated by Pandit Ravi Shankar). He has said in the interview of 'Shakshiyat' [Sansad TV \(2013\)](#) that he has been influenced by Salamat Ali Nazakat Ali of their gharana and placed the 'Murki Taan', in his gayaki of Bhajan (influenced by them). In his opinion short ornaments make music more beautiful. Anup Jalota also believes that the 'Knowledge of Indian Classical Music' made the distinction between his gayaki and his father's gayaki because of that according to him, Senior Jalota's singing was superior. According to him, Bhajan is poetry which itself is nice. It is supposed to be sung with love for the Supreme Power. In his experience, Bhajan can be influential on the young generation. This had happened when he started to sing Bhajans in his early days.

His views about the 'young generation's interest in Bhajan' are found in an interview. According to him, the young generation loves to listen to simple Bhajans. For example, he has referred Aisi Laagi Lagan, Achyutam Keshavam, etc. He considers 'Bhakti, Lagan, Riyaz' and 'discipline' in life especially about the Riyaz (music Practice) to be the reasons of his success. This information was collected from his interview of 'Bollywood Rewind'. [News18 Debate & Interview \(2016\)](#).

In his interview 'Khaas Mulaqat' in ETV URDU channel, [News18 Urdu. \(2018\)](#) he says about his singing style of Bhajan. He said that he used to listen to his father's singing again and again thus his gayaki (singing style) was contributed and influenced by his father. He claims he made his (his father's) gayaki simple and demonstrated three lines from his Bhajan 'Aisi Laagi Lagan'. According to him, the success in singing comes when the interpretation reaches in listener's heart and not confined till ears. He also stated that he had got influenced from Bhakti Movements's poets' contribution and along with that, he was also inspired by the Indian classical compositions which carries a lot of religious aspect.

In another interview in 'ART TALK' (The Power of Music and Spirituality), [NewsX. \(2016\)](#), the Bhajan maestro talks about Bhajan and its core concept. The host asks the reason of the popularity of his Bhajan and Mr. Jalota says that he considers the simplicity, clear pronunciation of lyrics, melody etc to be the reasons of the popularity. He also mentions about the influences of sage personalities also had contributed to his Bhajans. He appreciates the relatable stories of Mythologies in Bhajan. For him, it's a key to connect to the audience easily. He also has emphasized the meaning of the Bhajan while demonstrating some of his popular Bhajans which clearly showed his focus on the lyrics of the Bhajan.

In the interview of 'Zet-C' he explains his perspective about Bhakti. For him, 'getting involved in the subject completely' is Bhakti. In Hindi he says that Bhakti is 'Dub Jana'. Side by Side he also describes how Bhakti can be performed through the feeling of oneness by any other subject as well. This is how he shows a greater aspect of Bhakti beyond Music. [ETC Bollywood. \(2015\)](#)

In the interview named as 'Exclusive interview With Anup Jalota part- 2' by the channel 'The Bollywood Dynasty', he says that the lyrics of devotion makes Bhajan genre separate from any other genres in Music. There is no specific style mentioned for Bhajan singing. The only thing that should be taken care of is 'Baat Sahi Se Bola Hai', that is the correct approach and throwing of the lyrics with pronunciation and meaning. [The Bollywood Dynasty. \(2015\)](#)

In the interview of All India Radio in 1991 [AIR Raagam. \(2022\)](#) he had shared in a broader way about his view on Bhajan singing style. As a musician and human being, he had emphasized on practice (Riyaz), Learning and 'Karmayoga'. According to him, in the case of Bhajan, singers are supposed to sing the Poetry in order to beautify it with music, so that the poetry can be benefited. 'Keeping smoothness and sweetness in one's voice' is necessary for Bhajan interpretation whereas in classical music, clarity of words or sweetness of voice is not that much projected. But for the stream like Bhajan, clarity of words and sweetness of voice are important (4 minutes onwards). He also adds that the sweetness of voice should also be taken care of while doing Riyaz. He has demonstrated Sargam as example and how to keep the balance of 'gamak' and sweetness and the clarity of notes for the poetry-based composition like Bhajan. He prefers different voice throwing for this kind of music. The usage of microphone is also very important and knowing its use for recording quality in performance. Use of Ornamentation (Alankar) should be done according to the requirement of the composition. He explained its usage with the Bhajan 'Rang De Chunariya'. He used the Gamak for the word 'Bhari' and changed the voice throwing which is considered as volume dynamics or 'Kaku Prayog' or 'wazan' in Indian terminology, for the word 'Patla' in the line 'Jal se Patla Kaun hai'. He uses 'Murki' ornamentation' on 'Piya' of the word 'Shaam Piya'. Thus, he has demonstrated how each and every word can be taken care separately and ornamentations should be applied based on the requirement. Notation (Sargam) should be applied in order to beautify the songs only the continuity of the poetry should be maintained in case of singing sargam. If their kinds of expansion occur in the interpretation like sargam or Taan correctly, it would enhance the beauty of the song. He also showed the application of sargam with the line 'Bina Rangaye Mai Toh Ghar Nahi Jaungi'. He has also mentioned very clearly that the Sargam should be merged with the tune of the composition so that the flow of composition stays intact. (12:30 minutes onwards) He has clearly stated that Taan, Palta should not be projected in Bhajan. Poetry should always be prioritized. He Demonstrate the Bhajan 'Wo Kala Ek Baansuri wala'. The antara lines 'Chup Gayo Ek Taan Sunake, Kahan Gayo phir Baan Chalak', have been used in the interview for demonstrating more about it. First, he sings the compositional tune and then applies the Taan with the word 'Taan'. In his opinion people would appreciate Bhajan more, if this kind of application can be wisely used in the interpretation and people will get more connected with the words. Again and again, he has emphasized on highlighting the poetry. He added that Bhajan can be composed in any Raga, Mishra Raga and even different ragas can be featured in different antaras, that is different stanzas. He also says that there is not any rule of singing style like 'Shastriya Sangeet'. But if any tune on any word strikes in singer's mind and the singer things about bringing a change, actions can be taken. As the reason he thinks that if the word and the tune does not match with singers understanding then it would not have much quality as the singer will not get connected. He thinks that getting satisfied with the composition is very important for the singer. Only then the satisfaction would reflect in singer's mind. He compared the composition of a Bhajan as the attire (Besh-Bhusha) with which the composition should be presented. He says that Bhajan is mostly sung in folk dhun. Bhakti poets used to focus on the song for the followers, they used to focus on the teachings but,

not on the Raagdari (elaboration of the Raga). About the application of the folk, he says that a musically learned singer can apply many classical elements like a projection of his or her efficiency and also to spread the awareness that the learning of ICM is important to be a performer. Then he tells that 'Aisi Laagi Lagan' tune is a folk tune of Uttar Pradesh and how he expands its spaces with ornamentations (Murki) and all. Then he showed bol vistar with the lyrics 'Lagan, Lagi Re Lagan' Now he demonstrates with improvisation on 'Lagi', (20 minutes onwards). The whole of that stanza is sung with improvisations. Apart from that, he has also demonstrated the usage of 'Meend' (the sliding and gliding notes) and Chords in this song. He has also said that he prefers acoustic instruments for 'Bhajan' and not the electronic instruments. He used Guitars, Violins for recording of Bhajan and makes their usage in such a way so that it goes with his music. He does not take metallic sound and prefers to use Taanpura.

In the interview named as 'Interview with Anup Jalota' in Doordarshan National, Television channel, [Doordarshan National. \(2019\)](#) he has said that Bhajan has always been a part of Indian Classical Music and most of the Indian Classical Artists like 'Bhimsen Joshi, Kishori Amonkar, Jasraj' they use to conclude their performances in Classical concerts with a Bhajan. So, in Anup Jalota's opinion, whoever wants to sing Bhajan should learn Classical Music, and then only their interpretation will effect. Like he has applied many Ragas, in his Bhajan Renditions, sometimes he also has demonstrated Ragas while singing based on the requirements and it effects nicely on people (16 minutes onwards). So, he thinks that a Bhajan sung by a Classical singer is great but a singer who wants to sing Bhajan must learn Indian Classical Music.

In an interview named as 'Exclusive Interview with Anup Jalota' The Bollywood Dynastry, [The Bollywood Dynasty. \(2015\)](#) Jalota talks about the Subject matter of the Bhajan. The Basic thing in Bhajan has been its lyrics and the lyrics topic is the thing which creates the difference from the other genres of music. He also adds that there is nothing mentioned about Bhajan Gayaki or the style of interpretation of Bhajan. Every singer interprets a Bhajan with their choice of style (Sab Apne Dhang Mein Gatein Hai). For example he adds that in Indian Classical Music, it's found that Khayal, Dhrupad, Thumri, Dadra, Tappa are always under some rules and protocols. Unlike those genres, Bhajan was never meant to be sung in any particular way. He again admits that, for him, his idol has been his father and carries his influences. (10 minutes onwards) He again says that for putting emotions in his Bhajan renditions, he first feels his songs, and then transmits his emotions through songs. First, he feels emotional and then the person in front can get to reach the emotion through his Bhajan. For example, he adds that he can give something to somebody if he has one.

In another interview named as 'Ystem Baadsirk' by Dr. L. Subramaniam and Kavita KrishnaMurthy' [Subramaniam & Krishnamurti \(2021\)](#) he expressed his views about 'Bhajan and its singing style' in answer to the host, Dr. Subramaniam's questions. As the host asks whether it's necessary to learn Indian Classical Music to sing Bhajan or not, Anup Jalota says a 'Yes', it's necessary as Indian Classical Music shows the depth of a singer and boots his performances. It's not necessary or mandatory to perform Pure Classical music all the time on stage, like he does not perform Pure Classical Music on stage, but he uses the knowledge that he was taught by his father, and in Bhatkhande Sangeet MahaVidyalaya Lakhnaw, he uses the knowledge which makes his interpretation more interesting. In his words 'People start enjoying the classical part of it also, lyrical aspect also. So, in his opinion, Indian Classical Music is very important for every musician to learn. He also tells that he has done more than 5000 concerts so far. In another interview that is Mukesh Kanna's Bhism International, [Bheeshm International. \(2022\)](#) he has expressed his

opinions about Bhajan, he has expressed that the emotional approach makes the impact of Bhajan. Another point was highlighted in that particular interview. The host Mukesh Khanna asks about how it feels to him when he listens to any Bhajan in any film song tune. Mukesh Khanna tells that 'Tuning a Bhajan in a film Tune' reminded him of famous actors of that film (like Meena Kumari, Dilip Kumar) but not the God to whom the lyrics have been dedicated. Then Jalota added that he also heard a song 'Mandir Ke Piche Kya Hai' which reminded him instantly the actor Madhuri Dixit. Thus, the film tune can divert listener's mind to a different thing but not on the subject matter of the Bhajan (Mr. Khanna adds). Mr. Jalota also claims that Bhajan should be composed in a separate tune according to the requirement of the lyrics. For example, he refers his famous Bhajans like, 'Aisi Laagi Lagan', 'Jag mein Sundar Hai Do Naam' have been original yet very well accepted by audience. In the conversation Mukesh Khanna shares his experience that some people focus on the film song's tune's popularity (Which Mr. Khanna does not prefer). Mr. Jalota agreed with Mr. Khanna and firmly says "Aisa Nahi Hona Chahiye". Very clearly and firmly he supports the 'Bhajan having its original tune'. He thinks that film tunes should be at its' own place, they are very unique, popular. (21.14 minutes) But Bhajan should be composed separately. He always tries to make separate tunes for his Bhajans.

Also 23:22 minutes onwards he demonstrates 'Thumaka Chalata Raam Chandra' with many improvisations and says that he portrays the beauty of the lyrics while singing.

Based on this data analysis the viewpoint of Anup Jalota for Bhajan becomes very clear. The interpretation of the review is given below.

Analysis 1: According to the maestro Anup Jalota the

- 1) clarity of lyrics,
- 2) Focus on the Emotion,
- 3) Indian Classical Music Training,
- 4) the compositional tune on the lyrics,
- 5) experience and thoughtfulness about the utilization of ornamentation,
- 6) elaboration (vistar) of the lyrics,
- 7) the usage of volume dynamics,
- 8) chords,
- 9) instruments,
- 10) Singer's own involvement,
- 11) Imagination and creation are the important aspects, required for Bhajan interpretation. His thoughts about each aspect have been noted and the further study was done.
- 12) Bhajan lyrics should carry their own tune according to the requirement of lyrics.

5. INTERVIEW TAKEN FOR THIS PAPER

Based on the information, that was gathered, a set of questions were found for this research paper.

There are two interviews taken by myself Manali Ghosh the author of this paper. The first one was taken on 10th August, 2022 Wednesday after 1 Pm. This interview was not prescheduled, the call was made in order to get a schedule for the interview but surprisingly the call was received by the Bhajan Samrat himself. So,

one random question regarding my thesis paper was asked to him to which he promptly answered.

The question was based on the importance of Indian Raga Music on Bhajan singing. Anup Jalota agreed about the matter and expressed his view in support of Indian Raga Music to be an inevitable support in interpreting any kind of music. Especially, he mentioned the tutelage from his father which was based on Indian Classical Music, to be the most contributing factor for a qualitative Bhajan interpretation. He also had mentioned about the 'Shabad' Kirtan of Guru Granth Sahib always refers some particular Raga for interpreting it musically.

Then permission was taken to reset my questions within few days. Next on 12th September 2022, he managed time to see my messages and calls. Surprisingly a call back was found on my (author's Phone) Phone. An interview was taken from Bhajan Samrat Anup Jalota over telephone where very patiently every question was answered by him gently. This interview is attached with the paper as voice clip where Anup Jalota is in conversation with myself, Manali Ghosh, the author of this paper. This conversation was recorded with his permission. Here in this paper, the conversation will be narrated one by one as the main interview is attached as voice clip to the publisher. The conversation was carried out in Hindi language and has been translated in English for this Paper.

6. THE INTERVIEW IS DESCRIBED BELOW

The first question was, 'What are the aspects you always keep in your focus while interpreting a 'Bhajan'? The same question was repeated by me in Hindi, and he answers that it's Bhakti Bhao. He said the Bhakti Bhao should come clearly. He thinks the emotion of Bhakti should be reflected well while interpreting a Bhajan. Since, Bhajan is sung for worshipping Lord, so without devotion, the music presentation will not put any impact. So, whenever he sings a Bhajan, he imagines Lord's presence in front of him and he is singing for Him. So that's the reason the people get immersed in Bhajan, people keep listening to Bhajan with lots of Happiness. So, whenever he sings something, he tries to get involved in the Bhajan as much as possible, then only people will be enjoying it more, he thinks.

The next question was 'What do you do to boost up the emotional aspect of Bhajan?'

He answers that the lyrics helps him most for that. He thinks that it's very important to understand and feel the lyrics and get the lyrics very clearly. For example, he mentions that if the Bhajan is 'Thumaka Chalata Raamchandra' then the understanding of lyrics while singing should be of that level that one would get to see that Lord Raam is moving, sometimes falling, sometimes getting up, through the interpretation. If these imaginations are not portrayed enough, then the interpretation seems to be simple and dull and would not sound impactful on its audience. This is what is essential in Bhajan Gayaki. Then only the emotion comes.

My next question was 'As you have referred this Bhajan (Thumak Chalata Raam Chandra), so I am asking, you had mentioned the same Bhajan reference in Mukesh Khanna jee's Bhajan and demonstrated the elaboration word the word 'Thumak'. My question is, 'When you do this type of extension on Bhajan, then do you focus on the wording and lyrics phrases or on the Raga Phrases?'

He answered that he never thinks about Ragas while singing a Bhajan. But if the Bhajan is composed in a proper Raga, suppose in Malkauns then he focuses on that Raga while interpreting a Bhajan. But if that song is not composed in Raga, or

Composed in two or three Ragas, then he doesn't think about the Raga, but only thinks and focuses on the lyrics and the emotion of the Bhajan.

The next question was this.

'You had told in an interview in 1991 at AIR that the elaboration of the Bhajan should be done according to the requirement of the Bhajan. If that elaboration is not beautifying the Bhajan, then it is not required. As this interview was taken in 1991, almost 30 years back, so I am again asking whether you have the same point of view about it or not?'

He answered that he still has the same point of view. But if the elaboration is making the song beautiful then it should be done and if not then it shouldn't. And those improvisation or elaboration should be done in that particular swaras, by those specific movements and in that that particular Raga.

My next question 'You have said that any singer in Indian Music should learn Classical Music whether he sings Bhajan or not, but to sing any kind of song beautifully. My question is how did Bhajan help you in Bhajan singing?'

He replies that a body builder learns all kind of techniques, to project their art but does not project it on Road, but at the proper exhibition ground. It's same with Indian Raga Music. Musicians should learn it properly but use it necessarily.

The next question asked was 'should there be any time duration in 'Bhajan' interpretation or not?'

He answered no, there is no rule about its duration, and it would be so as much as it sounds enjoyable. How do you use chorus voice in Bhajan interpretation? Why is it used in Bhajan?

He answers that, there is a very important chapter in Bhajan which is called 'Kirtan'. Kirtan and Bhajan are same things. But there is 'Sam-Kirtan' in Kirtan, where many people join together for singing and worshipping, like Om Jai Jagdish Hare, Hare Raam Hare Krishna etc. So there is not much difference in Bhajan and Kirtan, except, a Bhajan consists of a complete Poetry whereas a Kirtan is consists of few lines which get repeated. Both these conceptions lead to express Bhakti.

Then I had added, 'So, is the use of Chorus in Bhajan came as an influence of Kirtan?' He replied that it was not influence as both are on same subject matter.

My next question was "You had mentioned in AIR 1991 interview that the root of Bhajan was folk music. In the interview of DoorDarshan National, you had mentioned that whenever the classical artists like Pandit Bhimsan Joshi, Vidushi Kishori Amonkar, Pandit Jasraj sing a Bhajan in their classical, they always conclude their performance with a Bhajan. So, Bhajan has always been connected to Indian Classical Music.

So my question is 'what is Bhajan's actual root?'

He said that Bhajan had come from 'Naam Chant', that is Prayer. So it is a 'Marg', a method towards God realization, as it is believed that somebody can attain God through music in a quicker way, because it's said that Lord Krishna had said that he resides where his devotees sing. Hence Hindu God realization has been its root.

"In one of your interviews, referring the song 'Janani Maine Makhani Nahi Khayo', you had said that this song was interpreted by Pandit Onkar Nath Thakur, then by sir, Pt. Purushottam Das Jalota in a comparatively simple way, and then by you in a simpler way. My question is 'What had you meant by mentioning it 'Simple'?"

Yes, he replied, adding that Pandit Onkar Nath Thakur had sung it in his Classical way, his (Anup Jalota's) Father simplified it partially and he made it more

simple. Simplification has been made by clarifying its words and pronunciation, and focused on understanding the lyrics, which made it reach more people and it became popular.

Then the next question was asked whether Bhajan can be sung in any Raga or any Tala? In reply he smilingly answered yes, it can be sung in any raga and in any Tala.

‘Do you think that the interpretational style of Bhajan should be fixed?’

He thinks that there is no interpretational style. It cannot be fixed by Raga, Tala, or style of interpretation. People can interpret Bhajan differently. That’s why people has supported and enjoyed different interpretation of Bhajan by different singers. The liked Pt. Onkarnath Jee’s Bhajan, Jasraj jee’s Bhajan, Kishori Amonkar’s Bhajan, Hariom Sharan Jee’s Bhajan, Kumar Gandharv jee’s Bhajan, his father’s Bhajan, Anuradha Padual jee’s Bhajan, So, there is not any fixed form of Bhajan Gayaki, but whoever sings it well, has always been accepted.

‘What is your advice for the future generation?’

For the future generation he advised to learn Indian Classical Music, to become devoted for the Lord and having the emotion of devotion and then should understand and connect with the lyrics well and then should sing.

Next question, “Is it only the ‘lyrics’ which make it different from other genres (like Ghazal or other composed songs)?”

He agreed at it and said that it has been the only difference. Bhajan is only sung for Bhakti, for the devotion for the Lord, he believes.

7. DATA INTERPRETATION OF THESE INTERVIEWS (TAKEN BY ME)

The details of the maestro’s perspective have been caught in the interview.

- 1) Behind the dignity of the feelings in Bhajan, there should be an inevitable connection with the deity; the story of the song, the singer should be a devotee first.
- 2) The simplicity in the throwing in words and avoiding unnecessary stretch on wordings should be avoided.
- 3) The knowledge of Raga and Indian Classical music is necessary and its application in Bhajan is based on the composition and the singer’s own dignity, efficiency, experience and understanding with the lyrics.
- 4) Liberation in the style of interpretation is there but always an understanding about the elaboration of wordings ‘Bol- Vistar’ is required for a Bhajan interpretation.
- 5) Also, the root of Bhajan music is not only confined into musical aspect, but it’s the spirituality, Bhakti, and Naam Chant.

8. COMMON FACTOR REOCCURRED IN THE INTERVIEWS ARE

- 1) Knowledge of Indian Classical music is very important for Bhajan interpretation.
- 2) Lyrics are the dominating factor of Bhajan interpretation.
- 3) Singer’s understanding with the lyrics and the sense of aesthetics are important when it comes to the elaboration (vistar).
- 4) Bhajan is a free form of music.

9. ANY ADDITIONAL FACTOR FOUND AFTER THESE TWO INTERVIEWS

- 1) Devotion begins from the singer's own connection with the deity and the philosophy.
- 2) Any Taal can be used in Bhajan composition, and the duration of the interpretation can be any.
- 3) Simplicity in Bhajan interpretation includes the clarity of words (lyrics) and emphasizing its meaning.
- 4) Bhajan and Kirtan are same things almost.
- 5) Root of Bhajan Music is spiritual, not any particular genre of music.
- 6) Bhajan should carry the expression of its lyrics only.

10. CONCLUSION

As per Padmashree Dr. Anup Jalota's point of view, Bhajan is a music genre where liberty and understanding of the limitation of that liberty is required for Bhajan interpretation.

Simplicity and the dignity of Knowledge of Classical Music and Raga, both have the opportunity to be placed in this genre. Bhajan offers the feeling of oneness with God and at the same time connecting the mass with that oneness. So, Bhajan is a genre which is liberal yet bound, serene yet colourful, focused on simplicity yet knowledge oriented, introvert yet massively connecting, music genre yet, a practice of spirituality.

CONFLICT OF INTERESTS

None.

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