

# Miyan ki todi मियाँ की तोड़ी

Miyan ki todi is presently the most important raga of the Todi family and therefore often simply referred to as Todi (plate 39), or sometimes Shuddh Todi. Like Miyan ki malhar it is supposed to be a creation of Miyan Tansen (d. 1589). This is very unlikely, however, since the scale of Todi at the time of Tansen was that of modern Bhairavi (S R G M P D N), and the name Miyan ki todi first appears in 19th century literature on music.<sup>152</sup>

The precursor of today's Miyan ki todi was a raga called Todi varali, obviously a combination of the then current ragas Todi and Varali (or Varati, plate 40).<sup>153</sup> It is first mentioned by Ahobala (1665) and had a scale (S R G M P D N) which was almost identical to modern Todi.<sup>154</sup>

Todi is characterised by a strong, very flat Dha on which the ascent usually begins, a strong very flat Ga, a very flat Re and the distinctive phrase R' G- ~ R ~ s, in which Re (and sometimes Ga) may be subtly oscillated. Pa is omitted in ascent, but it has a notable presence and is frequently sustained. Some musicians approach it obliquely from Dha in ascent; others insist that it can be reached directly from Ma.

Raga Miyan ki todi is very similar to Gujari todi and many movements are common to both ragas. However, in Gujari todi Pa is omitted and there is more emphasis on Re and Dha.

Time: Late morning, 9 - 12.

## Ascent-descent

(Ḍ Ṇ) S R G Ṃ D Ṇ Ṡ S R G Ṃ D P, Ṃ D Ṇ Ṡ S R G Ṃ P,

or

Ṃ D Ṇ Ṡ, Ṡ Ṇ D P Ṃ G R S Ṡ Ṇ D P Ṃ D Ṃ G R G R S

or

## Melodic outline

Ḍ Ṇ S R G̣—Ṛ~Ṡ, R G Ṃ Ṛ G̣, R G Ṃ Ḍ—P, Ṃ Ḍ—Ṃ G

Ṃ D Ṇ D P, Ṃ D Ṇ—Ṡ, D Ṇ S Ṛ G̣—Ṛ~Ṡ—Ṇ D—P, Ṃ Ḍ—Ṃ

G̣, R G Ṃ Ṛ G̣—Ṛ~S

**Performance by Vidyadhar Vyas**

S R R G G M D D N N S — , S S N N D P P M

M G R S , N — D D N S S G R — R — S — ,

D N S R R R R G — , S R G M G R R G R — S — ,

S G R R G R G M M D — , G M D N N D D P — P —

M M D M G — , G M G R G G R S —

Composition  
follows in  
fast *tintal*  
(16 counts)

Time 4.22

**Song text**

लंगर काँकरियाँ जिन मारो

*Mischievous one, don't throw pebbles,*

मोरे अंगवा लागि जा रे ।

*my body will get hurt*

सुन पावे मोरी सास ननंदिया

*My mother-in-law and sister-in-law*

दौड़ दौड़ घर आवे ॥

*will hear and come running.*

This famous composition mentions the standard enemies of the daughter-in-law, her husband's female family members, who will continuously be checking on her in the joint family.