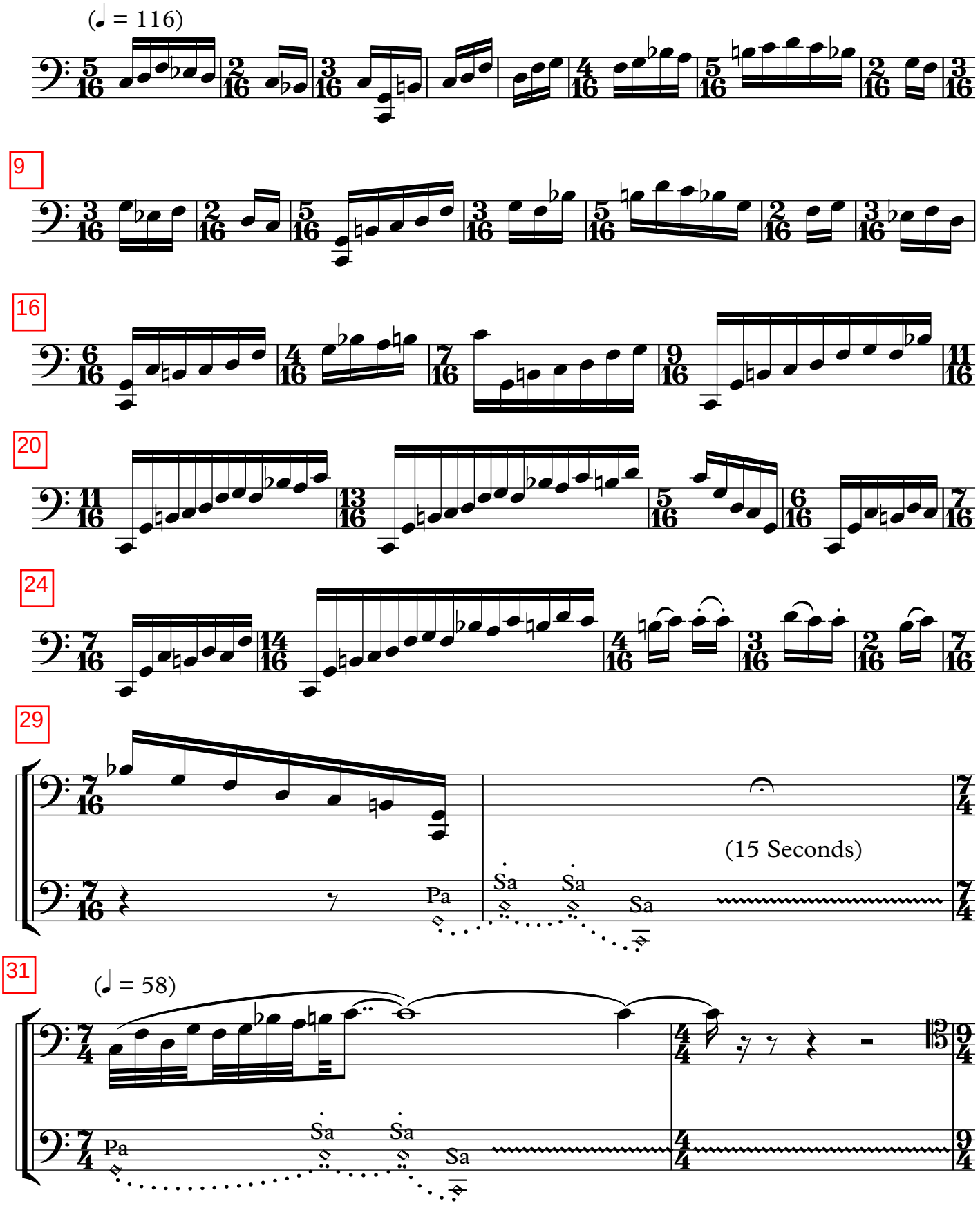
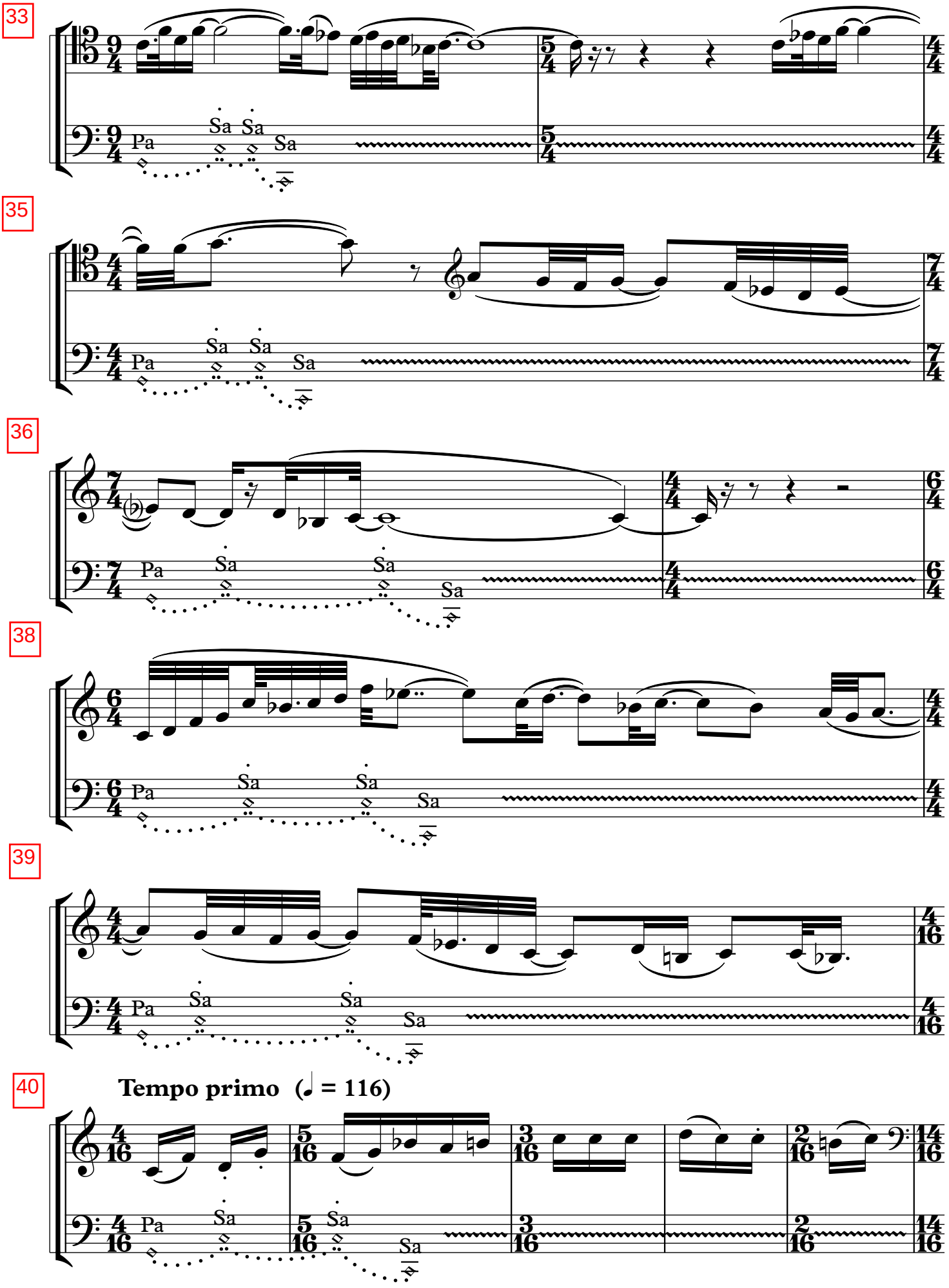
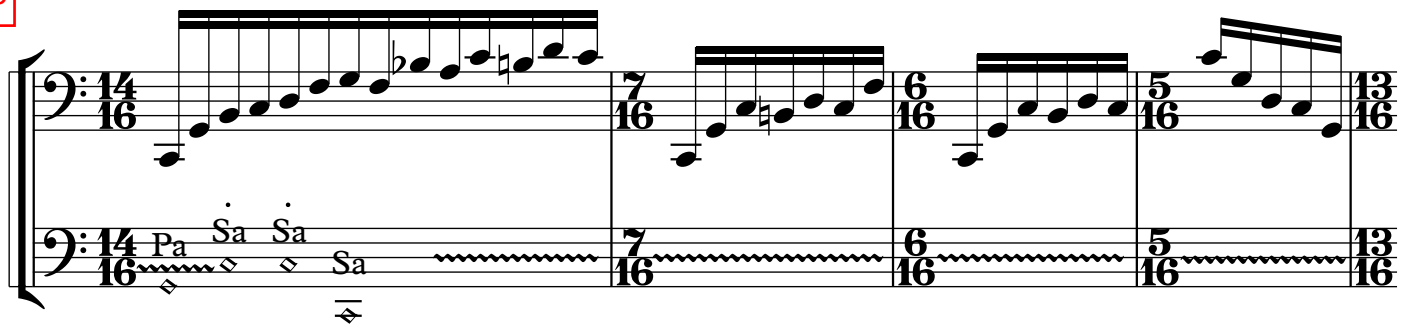
5.




33
Pa
Sa
Sa
Sa
35
Pa
Sa
Sa
Sa
36
Pa
Sa
Sa
Sa
38
Pa
Sa
Sa
Sa
39
Pa
Sa
Sa
Sa
40
Tempo primo (♩ = 116)
Pa
Sa
Sa
Sa

45



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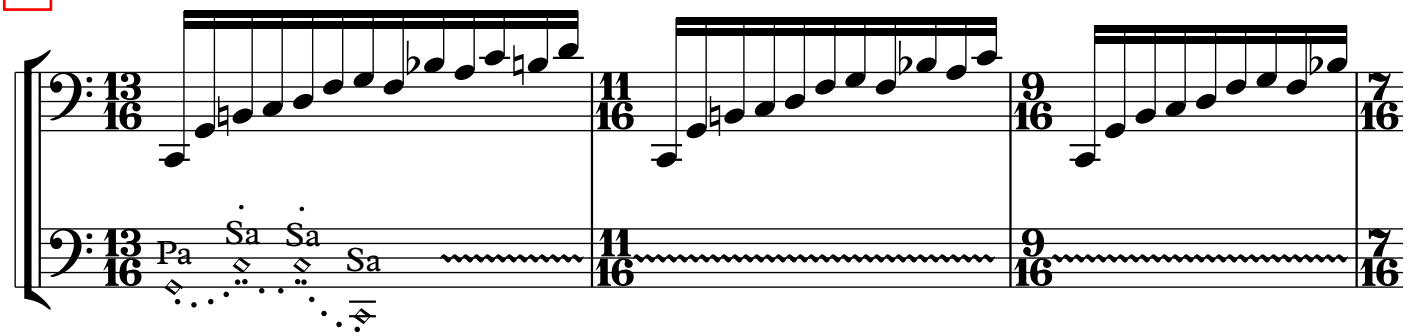

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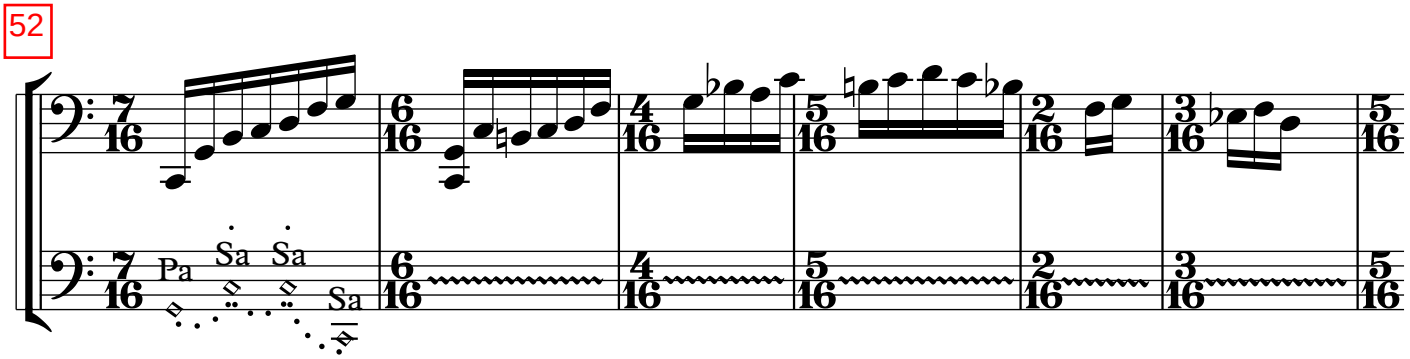

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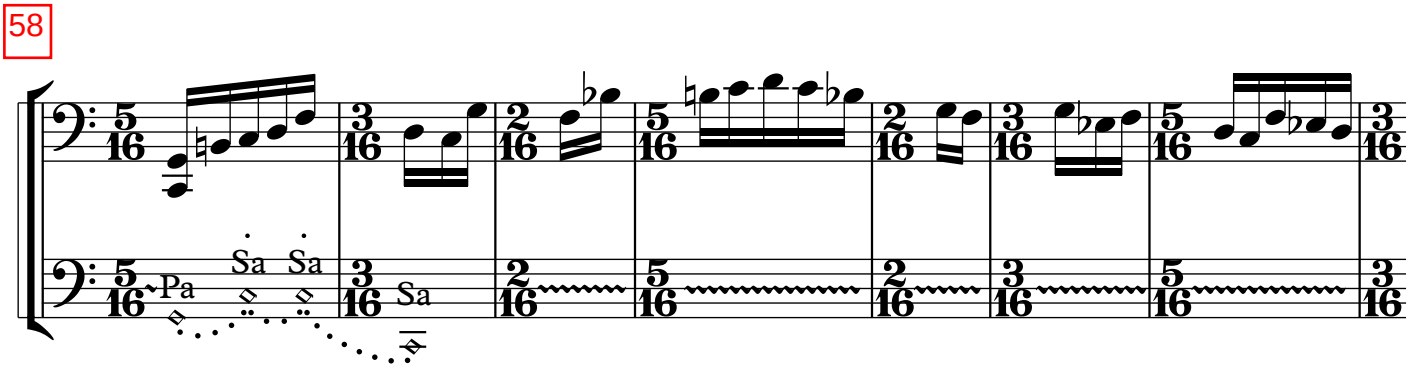

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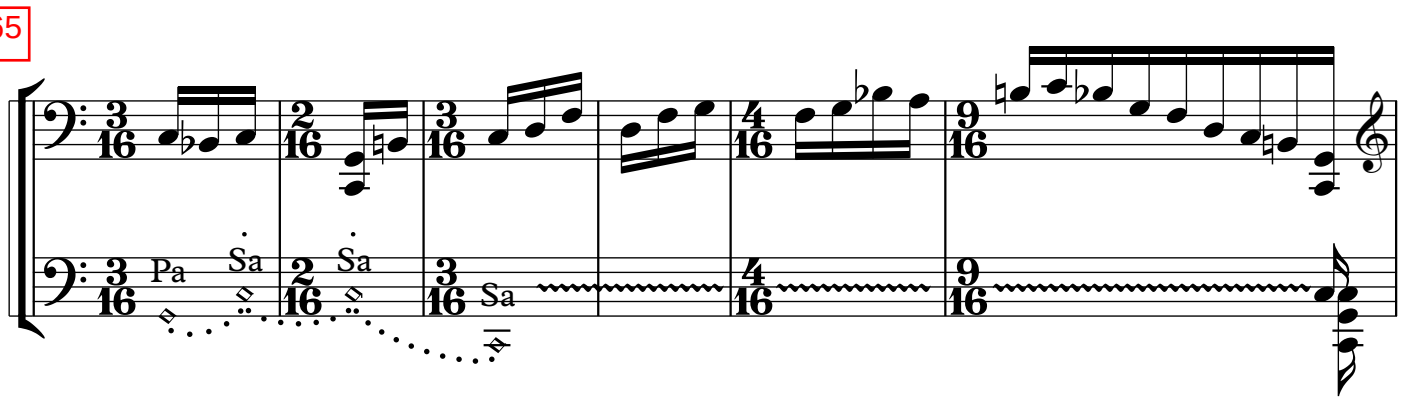


Miyan ki malhar मियाँ की मल्हार

Today, Miyan ki malhar is considered the main representative of the Malhar (or Mallar) ragas.[150] These are characterised by a profuse use of ornamentation, oblique movements and slow glides, such as M\R, R/P and N\P.

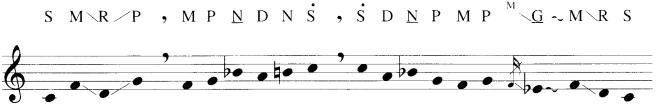
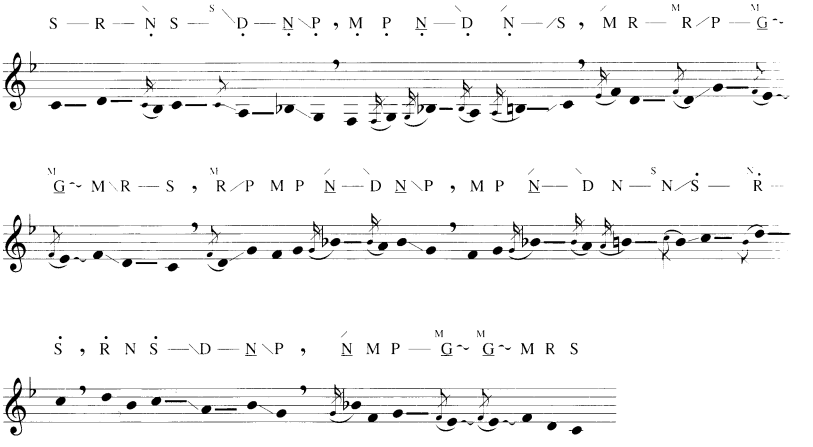
Raga Miyan ki malhar is supposedly a creation of Miyan Tansen (d.1589), although authors of the period do not refer to this important historical fact. Many interesting anecdotes are woven around this melancholy raga because of its association with the rainy season. According to D. C. Vedi, Malhar represents an ascetic in meditation, and indeed it is sometimes portrayed as such (plate 32).[151]

The most outstanding features of Miyan ki malhar are the treatment of flat Ga and use of both varieties of Ni. Ga is avoided in ascent and rendered in descent with a slowly repeated shake (*gamak*) which almost touches natural Ga. Natural and flat Ni usually appear linked together in a phrase, particularly in the characteristic one which leads to Sa: MPN- \DN- /S.

At first sight there is a remarkable similarity between the ragas Miyan ki malhar and Bahar. However, in Miyan ki malhar there is more emphasis on the low octave and the lower tetrachord of the middle register, while in Bahar most movements take place in the upper tetrachord of the middle register and beyond. There is also a distinct difference in the ascent-descent, the way Ga is treated and the pace at which these ragas are rendered. Although both ragas include the characteristic pattern NDNS, in Miyan ki malhar it appears as MPN- \DN- /S, and in Bahar as GM/N- DN- S. Finally, in Miyan ki malhar M\R and R/P are distinctive glides, and in Bahar S/M and M/N.

Time: Any time during the rainy season, otherwise around midnight.

Ascent-descent



Melodic outline