

## A composition in Bindumalini:

Notes: S R1 G3 M1 P D2 N2 S - S N2 D2 P M1 G3 R1 S

Nominal sanchara: s g r m p n s/ s r g m p d n p n s ; s n s d p g r s

Bold, upper case letters indicate tAra sthAyi; bold italics represent mandra sthAyi sancharas

This raga is derived from the 16th mELakarta ChakravAka.

1) g m p n | **S** d , p | g r s , | , - g g , | m , , - p | , , - n , | , **S** , , | d p g r ||

2) g m p n | **S** d , p | g r s , | , - g g , | m p , - n | **S** , d p | , g r , | s r g m ||

3) m , , p | g r s , | p , n **S** | d p g , | **G** , **M P** | **G R S** , | d p , g | r , r g ||

4) p d p - p | d p g g | m p m - m | p g r s | s r s - s | g r g m | p d p - p | d p n **S**  
||  
n **S** n - n | **G R R S** | **G R G - M** | **P G R S** | n **G R** - n | **R S** d p | m d p - s | g r g m ||

5) d , , , | , , d p | g r s . g | m p n **S** | d , , , | , , n **R** | **S** n , **S** | n - n **R S** ||  
d , , , | , , d p | g m p n | **S R** n **S** | d , d n | p , g m | r , m p | s , n **S**  
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6) **R** , n **S** | , d p | g , m p | , g r , | **p** , **n** r | , **n S** , | g , r g | , m p ,  
|  
m p n **S** | , p n **S** | **R** , n **S G** | , **R M** , | **P G R S** | d p g m | p g r s | **p n n s** |  
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\*\* The last akshara of this Avarta would be (s , n **S**) when going back to the beginning of 5 to make a neat transition to da, but when wrapping around to the pallavi (1), it should be sung as (s , **n** s) which will make it easy to go as (g m p n) ..

p.s: *In my opinion, the rAga Bindumalini more closely follows the contours of Ahir Bhairav than does ChakravAka, the mELa equivalent)*

p.p.s: No need to re-emphasize that this is greatly influenced by enta muddO (what else!) of Tyagaraja