

# **CENTRE FOR CULTURAL RESOURCES AND TRAINING**

## **TITLE OF RESEARCH**

**The Rāgas in its Winged Form, its Ideal Performance and  
Presence in Contemporary Texts From 19<sup>th</sup> To 21<sup>st</sup> Century**  
Period of the Project- 1<sup>st</sup> Jan. 2016 to 31<sup>st</sup> Dec. 2017

**COMPLETE PROJECT SUBMITTED UNDER**

**JUNIOR RESEARCH FELLOWSHIP, DEPARTMENT OF  
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Field of Fellowship- Classical Music  
Hindusthani Vocal, Year 2013 – 2014

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## Acknowledgement

I convey my thanks to all who helped me in this work. First of all I wish to thank Dr. Nupur Ganguly, Assistant Professor, Department of Vocal Music, Rabindra Bharati University, for her valuable guidance and encouragement during the course of my research work. I will remain indebted to her for the rest of my life. During the last two years, she has helped me at every step that I took to complete this enormous job. I owe my sincere thanks to all the staff members, Librarian and students of the Department of music, for their encouragement to my work. I show my gratitude, respect to the living legend Guru Pandit Ajoy Chakraborty for his inspiration and support. I am also grateful to Prof. Sabyasachi Sarkhel, HOD Vishwabharati University, for guiding me in the analytical illustration of the rāgas. My special thanks to the dynamic faculty of Benaras Hindu University for liking my research and appreciating me. I am deeply motivated by the positive response I got from the faculty members. I like to thank Dr. Sharda Velanker for her valued interview. I like to thank Dr. G.C Pandey and Dr. Ramshankar for providing me enough informations regarding my topic and also introducing me to other scholars and staff members. I would like to thank Dr. Revati Sakalkar for giving me valuable suggestions regarding the selection of the ragas, laya and lyrical phrases for the compositions. I thank Dr. Madhumita Bhattacharya for giving me all encouragements and valuable informations regarding my topic. I am extremely thankful to Dr. K Sashi Kumar, HOD, BHU for his warm welcome and also the written acknowledgement on behalf of the Department of Vocal Music, BHU. I

owe my thanks to Prof. Jayant Khot, HOD, University of Allahabad for his demonstration of Gwalior ang and also giving me some rare compositions of Tap Kheyal. My sincere thanks to Prof. Sahitya Kumar Nahar and Dr. Vidyadhar Misra for giving valuable informations on Ragas and performance. I will remain indebted to Prof. Prem Kumar Mallick grandson of Late Pandit Ram Chatur Mallick for demonstrating me the different rāgāṅgas for my research and also showing me the characteristics of the Darbhanga Gharānā. I take the opportunity to thank Prof. Suneera Kasliwal, Dean of University of Delhi for giving her precious time in classifying the rāgas under the rāgāṅgas. I thank Dr. Jayanta Chattapadhyay and Mrs Malati Chattapadhyay, son and daughter-in-law respectively of famous vocalist and Harmoniumist Late Pandit Vishwadev Chattapadhyay for their kind support and contribution. I would also like to thank Papri mam, Kankana mam and present HOD Chandrani mam of Rabindra Bharati University for standing by my side during the problems I faced during these years. I also convey my thanks and pranam to Pandit Gaud Saran Dasgupta of Calcutta University for helping me in analyzing the nuances of the winged form of the rāgas. Last but not the least my sincere thanks to my mother and my sister for giving me all the supports for the successful completion of my research work.

Pulokesh Bose

## *Introduction*

The two Paramparās(style) of Indian music are continuing their legacies flowing parallel to each other though the root is one only. We know that the Carnatic scholars and musicians are rigid in terms of Ragādari and composition unlike the North Indian musicians. Due to this flexibility the North Indian style actively changes from the 13<sup>th</sup> century A.D onwards. The change results in the total deviation from the texts and Treatises on music. To a much extent court music is responsible for that. In cases of Rāgas we find a total variation in Rāga form when we compare it between the available texts. For example, the evolution of Rāga Bhairav is to be noted. It is an ancient Rāga and Sage Śaraṅgadeva had already classified it under the Desi Rāgas in his Sangita Ratnākara. Before that Someswar classified it under the Major(Śuddha) Rāgas. If the ancient root of Bhairav is taken as Bhinna Swaraj then the form(Rāga roop) would be totally different from the form we avail from the texts like Sadragcandrodaya written by Pundarik Vitthala and Rāga Vibodh by Somnatha. So when this process of evolution started and how many forms can be traced for all the Rāgas prevalent now a days? This would really be an achievement if we can track the various *forms* (rāgarūp) of the known and unknown Rāgas and come into a conclusion. ‘It is necessary to perform alapa only to express the image of a raga, devoid of vistara’.<sup>1</sup>

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<sup>1</sup> Bimal Kumar Roy, *Sangiti Sabda Kosa*, New Delhi, Sharada Publishing house, 2004, p-162.

Due to the characteristic of Ranjakatva, the character of the Deśī Rāgas vigorously changed from time to time and one region to another and this effect is found hard to be explained. The previous researchers like Dr. Bimal kumar Roy, Swami Prajnanananda, Dr. Premlata Sharma, O.C Ganguly, Raja Sourindro Mohun Tagore, A.H Fox Strangways, Alain Danilou, Sangeet Sashtri Brajendra Kishore Roy Choudhury, V.Rāgavan, N.C Mehta, Acharya Kailash Chandra Bṛhaspati contributed a lot in overcoming the obstacles in understanding the total scenario of our distinctive Rāga tradition through texts. But merely translation, Rāga classification, working on the skeleton structure of the combination of swaras(notes) and shrutis(micro intervals) would never help in reviving the Rāga culture based on texts until and unless a comparative analysis on the Rāga roopa(identity) of diverse forms of a Rāga and different Rāgas are thoroughly done. The proposed research will try to relate with the Sanskrit texts where the explanation of the Rāgas need further research, devotion and new thinking. Notation is written in shorthand - a process developed by Late Pandit Nikhil Ghosh and some of these symbols are added by me.

***Background and scope of the study:*** The Sanskrit texts are considered to be the structural core of Musicology. Like all visible things in nature, Music too has an inner vision. This visibility needs purity, determination, will power, respect and hard work. A performer, student, teacher as well as a listener needs to be a learned person with a scientific bend of mind when music is concerned. Rāgas have played an important role since ancient times. The Indian tradition has seen

the era of Archik, Gathik & Samik with the emergence of Murchhanās, Jati & Grāmas, and Rāgas thereafter. Within the concept of Grām-Murchhanā, we find the earliest trace of a scale. The Rāga concept, not merely a concept, but a truth that the nature has already provided to us, totally depends on the scale theory. Since 13<sup>th</sup> century A.D when the bifurcation of the Indian Music into Karnatic & North Indian took its place, the Rāga classification has continuously played an important part in preserving the true identity of a Rāga in its pure and light form. In this era of globalisation we find the everlasting presence of the essence of Rāga in almost every possible format of Music. But how these Rāgas evolved time to time and what were its varied character? Modern research throws a light on the process of transformation from tune to Rāgas that took place with the adaptation of folk melodies. This perhaps took place in the Buddhist era where a trend for the language prakrita was seen. In the Buddhist era Sanskrit texts, Gāndharva sangeet started becoming obsolete. A mixing of culture started between the gandharva form and the regional form or the deśī. This mixing continued and during 7<sup>th</sup>-10<sup>th</sup> century AD the Hindu tradition again got revitalized. We come across the terms Karnatic Music and Hindusthani music for the first time in Haripala's work Sangita Sudhākara written some time between 1309 & 1312 AD. The term Hindusthani music is not found in early medieval literature.

With the increase in the number of Rāgas, various systems of Rāga classification were attempted from time to time. This culminated in the *janaka*

*janya paddhati*.<sup>2</sup> It was the prabandhas that gained importance in the Temple Rāga music culture since the later vedic period and the modern Dhrupad gradually gained its form from the Sālaga Suda prabandha (proved by Dr. Bimal Kumar Roy). Musical texts of ancient and medieval India like Bīhaddeśī, Saṅgīta Ratnākara, Sangita samayasāra, Sangita Dāmodara and many other Treatises clearly describe the salient features of Prabandha music and its variations through the ages. Since 14<sup>th</sup> -15<sup>th</sup> century AD Prabandha generally meant Gīta Prabandha<sup>3</sup>. The Rāgas simultaneously with the Dhatus and Angas played a pivotal role in the Gita Prabandha. Again from 11<sup>th</sup> century onwards different Matas (opinion) on Rāgas and Rāginīs came into existence, and the comparative study of those Rāgas with the modern classification theory has great importance. The scope is limitless. Here the raga comparison is based on the Rāgāngas of prevalent rāgs of the contemporary period. The Thāt concept has high value in North Indian Raga music but comparing the Ragas falling under it is sometimes difficult due to many factors like Swara, Vadi, Samvadi, Phrases, Nyasa etc. The Thāt is only the scale or the Skeleton structure of the raga but Rāgānga is the unique rāga identity or the swarūp. This whole research is based on the comparative analysis through phrases or rāgānga. We know the definition of the modern winged form of raga is varied and unique. A *raga* is a central concept of Indian music, has its unique expression, a living identity that has no direct Western translation. According to Walter Kaufmann, though a

<sup>2</sup> Bimal Kumar Roy, *Sangiti Sabda Kosa*, New Delhi, Sharada Publishing house, 2004, p-110.

<sup>3</sup> Bimal Kumar Roy, *Sangiti Sabda Kosa*, p-184.

raga is remarkable and prominent feature of Indian music, a definition of *raga* cannot be offered in one or two sentences. Each *rāga* has melodic structures which have the ability to "color the mind" and affect the emotions of the audience. The term raga is a melodic format. It was first described by Matanga in his work *Bṛhaddeśi*.

### ***The field of Cultural production: Literature review of a few Texts***


#### ***Text 01***

🚩 Ahobalkṛta saṅgīta Pārijāta\_ by Śacīndranatha Mitra

Indian music has changed in course of years. The process of bifurcation started in the 13<sup>th</sup> Century A.D soon after the advent of the Muslims from the Middle east. The book interprets the North Indian tradition of Indian music as indicated in saṅgīta Pārijāta. The writer Śacīndranatha Mitra had given an effort in explaining the troublesome manuscript logically. The writer started with a lucid introduction about the era of saṅgīta Pārijāta that could be older than Miya Tansen( 1506-1585AD) and furnished a detailed information about the number of published manuscripts of this treatise since 1819 AD. The first one was published from Pune in 1819 AD. Thereafter Mr Mitra found a number of other published works on saṅgīta Pārijāta dated 1879AD, 1885AD, 1912AD, 1949AD. But a Bengali translation published for the first time. The book will attract the young musicologists from Bengal who will be able to analyze this problematic manuscript according to their potential. The writer highlighted the difference between Gṛam Mūrcchanā and Rāga Mūrcchanā as mentioned in the

treatise which no other musicologist has ever revealed. He established his point on the Śuddha Ṭhāt that is Kafi and not bilābal. The book is published in two volumes. The first volume covers from ‘Uddeśya’ to the 12 number Rāga Basanta of the Rāgādhyāya. Volume one has therefore 1-370 verses, volume two has the next 261 verses.

The Chapters in the Contents are sequentially arranged. The page number is properly marked. Classical Musicians (composers, performers), Teachers, Musicologists would be the target readers generally. The first chapter explains the aims and objectives as enumerated by Pandit Ahobal followed by the critical analysis of Swar, Śhruti, Nāda, Grāma, Mūrccchanā, Kūtātān and Swar Prastār. After that comes the description of Naṣṭoddiṣṭa, Barṇa, Alaṅkāra, Jāti, ‘Amśa, Nyāsa o Graha’, Gamaka, ‘Swarashrutir sthān’, ‘Śuddha o Vikṛta Mela’, Gīti paddhati, ‘Rāgādi paribēśanār kāl, ‘Rāgadir baīśiṣṭa’, ‘Rāgadir paricay’. This book is a complete guide to all the scientific attributes, measurement, definitions in North Indian Music.

 Text 02 The concept and Evolution of Rāga in Hindusthani and Karnatic Music \_\_ Dr.(Smt) Geetha Ravikumar, Bhatariya Vidya Bhaban, Mumbai.

The book describes the concept of Rāga and its elaboration, ‘Rāga Alapana’ beautifully. The speciality and uniqueness of Rāga s of Hindusthani and Karnatic systems have been analysed and the main conclusion drawn is that both are independent in nature in the method of handling the swara phrases, the gamakas, usages, techniques, style of presentation though having the same

variety of notes or even names which could be common in both the systems, yet there is a lot of difference in the independent handling of Rāga -s depending on the intonation, punctuation, accent and other regional variations.

✚ Text 03 Rāga Rahasya\_ Dr. Bimal kumar Rāy, edited by Achārya Dr. Pradīp Kumār Ghoṣa, Śibling Pub.

The book gives a detailed explanation of the origin of Rāga (Gram Rāga , Jati, Rāga gīti, Deśī) and its Chronological development. The book gives us the possible reasons behind the different names and structure of a same Rāga . It also describes the application and the difference between ‘Lakṣya’(Practical) and Lakṣaṇa(Theoretical) that is mostly responsible for the diverse form of the Deśī(Abhijata) Rāgas.

The editor’s note describes the origin of the jatis and gram Rāgas. The Abhijāta deśī sangeet that evolved only after the intermingling of the Deśī Rāgas with the Gāndharva Rāgas is held responsible for the present form of Indian Classical Music(Carnatic and North Indian). The book clarifies why the present scenario of Indian Classical Music is not Mārga. The use of appropriate Rāga Gītis(articulation) in rendering the Jāti Rāgas and Gram Rāgas separately is thoroughly described in the note. A chart highlighting the evolution of Indian Rāgas and raginīs chronologically would be indispensable for the young researchers.

The first chapter deals with the basic conception of the term Rāga . The term rāgagīti and it's fourth form Besarā is clearly defined with the help of quotations from divine sages like Muṇi Bharata, Muṇi Mataṅga, Śāraṅgadeva, Madhav vidyaranya etc. From the text of Saṅgīta Pārijāta we get a variety of the rāga Barārī such as Śuddha Barārī, Toḍī Barārī, Nāga Barārī, Punnāg Barārī, Pratāp Barārī, Śoka Barārī , Kalyaṇa Barārī etc. But the reason for this variation was never indicated until Mr. Roy took the initiative. The formation of Catuṣka, the position of Aṁsa, the use of Nyāsa and bādi in Rāgas are properly explained. The next chapter deals with the Rāga Rāginī classification. Somdeva devised the scheme of 42 Prabartaka rāgas( evolved when the Deśī Rāgāṅga, Bhāṣāṅga, kriyanga, Upanga started mixing with the Gandharva GramRāga , Rāga , bhasa, bibhasa, Antarbhāsa Rāgas) in 1184 – 1186 A.D approx. Someswar and Somdeva are same person. Out of these 42 Rāga s Jagadekmalla(son of Someswara) propagated 6 Rāga s with 36 raginis. Someswar Mata was also known by the name Iswar Mata. According to Dr. Bimal Roy, the Rāga ragini classification should be categorized into four main parts: Hanuman mata(6 Rāga s 30 raginis), Bharat mata (6 Rāga s 30 raginis), Someswar Mata(6 Rāga 36 ragini), Narada mata.

The next chapter deals with the Rāga variety, in name as well as in structure. The Rāgas like Sri, Hindol remained almost intact in its structure in both North Indian and Carnatic tradition. The Rāga Bhairav according to Śāraṅgadeva is a janya Rāga of Bhinna Swaraj, which is totally different from Sommata Bhairav,

apar bhairav, Śuddha bhairav. Apar bhairav or Śuddha bhairav is devoid of komal re but the komal re was added afterwards and it became Komal bhairav or shivmata bhairav. But Mr. Roy tried his best to uncover the real form of ancient śuddha bhairav. The rāgaroop(form) of megh in sangit ratnakara is not given in this chapter as it is almost impossible to determine. The presence of Rāga Alahia Bilaval in the text Hryadayprakashana of Hridaynarayandeva is prominent than Suddh Belabal. The Rāga Kalyan got its distinctive feature during the reign of Shah Jahan that separates it from Rāga Yaman. Both of these Rāga s were prevalent at that time. Dr. Roy tried to relate the similarities and dissimilarities between the present form of Khāmbaj, suddh Khāmbaj and the medieval Rāgas Khāmbaici, Khāmaici, Kāmbhoji, kamas. He also tried to unfold the Rāgrūpa (Rāga identity) of Rāga Sri. The word Kafi is derived from an Arabic word and its earliest trace is found in the end of 17<sup>th</sup> century. The reason why the North Indian Kafi is sung in the Dhun style or in Tappa & Thumri but not in the Kheyal or Dhrupad is the presence of Śuddha Ga and śuddha Ni, which is never used in the Karnatik Rāga Kapī. The limitation of Rāga Pūrbi and Asāvāri as a Thāta Rāga is clearly defined with adequate examples.

The fourth Chapter deals with the effect of Gharanas on Thakur Parivār and the varieties of Rāga Raginis in Bengal. The last chapter is the biography of Sangitacharya Dr. Bimal Kumar Roy. The list of the books in the bibliography is chronologically arranged.

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## Transliteration

The diacritical letters used in this Thesis.

Diacritical marks in the traditional way:

अ			a				
आ			ā				
इ			i				
ई			ī				
उ			u				
ऊ			ū				
ऋ			r̥				
ए			e				
ऐ			ai				
ओ			ō				
औ			o				
ऑ			ô				
औ			au				
क	ka	च	ca	ट	ṭa	त	ta
		छ	cha			थ	tha
ख	kha	ज	ja	ठ	ṭha	द	da
				ड	ḍa	ध	dha
ग	ga	झ	jha			न	na
		ञ	ña	ढ	ḍha		
घ	gha			ण	ṇa		
ङ	ṅa	प	pa	य	ya	श	śa
		फ	pha	र	ra	ष	ṣa
				ल	la	स	sa
		ब	ba	व	va	ह	ha
		भ	bha			ढ	ṛha
		म	ma			ड	ṛa

## List of Abbreviations

### Abbreviations used for Śuddha and Komal swaras

#### Śuddha Swaras

Sa - S

Re - R

Ga - G

Ma - M

Pa - P

Dha - D

Ni - N

#### Komal Swaras

Komal re - r

Komal ga - g

Teevra ma - m

Komal dha - d

Komal ni - n

1. Upper dots denotes the upper octave. For example- ŚrĠ
2. Lower dots denotes the lower octave. For example - ṇḍP

### Shorthand form of Notation:

1. Śuddha Swaras Sa Re Ga Ma Pa Dha Ni are used as  $\odot \wedge | - /$   $\subset \uparrow$  respectively.
2. Komal Swaras r g d n are used as  $\wedge \downarrow \subset \uparrow$  respectively.
3. Teevra ma is used as  $\varnothing$ .
4. Upper dots denotes the upper octave. For example- ŚrĠ
5. Lower dots denotes the lower octave. For example - ṇḍP
6. The kan swaras are written in Superscripts like  $\supset |$ ,  $\wedge |$  etc.
7. 0 denotes hold on a particular note for one second.
8. ' denotes cut or ending hold/ Nyasa on a particular note.
9.  $\sim$ ,  $\frown$  denotes Andolan and Mir/Glide respectively.
10. , is taken for small pause between phrases.

## *Chapters on Rāga comparison*

## *Bhairav aṅg and its allied Rāgs {in terms of Rāgāṅga}*

**Bhairav Rāga:** This Rāga is the main representative of the Bhairava group of Rāgas. Composition- ‘Ja Ja re ja re ja pavanvā, Le ja re mora itni Sandesva’- a famous bandish from Kasur Gharana Patiala- Although it is one of the main Rāgas of Hindusthani Sangeet, it requires a great amount of musical maturity from the performer to maintain its purity and bring out it’s beauty. Bhairava is a very sober, deep, serene, dignified, majestic and slow-moving Rāga. The ordinary music lover often mixes up Bhairav with the popular Bhairavi Rāga. This Rāga is very appealing in the morning hours. It has sufficient Bhakti and Shanti Rasas with all Śuddha svaras except Re and Dha. A notable feature of Bhairav is the andolan on Komal Re and Komal Dha. Otherwise, it is a straight Rāga, meant for morning hours. V.N. Bhatkhande notices that some vocalists deliberately use Komal Ni in the avaroha as in the phrase S d n d P or S S d n d P.

He presents other details as given below:

Aroha:  $\text{᳚} \mid \text{—} / \text{᳚} \text{᳚}$  Avaroha:  $\text{᳚} \text{᳚} / \text{—} \mid \text{᳚}$

Vadi, Samvadi: — ,  $\text{᳚}$  Pakad:  $\text{᳚} \mid \text{—} / \text{᳚} /$

Bhairav rāga is mentioned in some old musical- works. It is classified under Bhairav Thāta because Bhairav is a sampooma Rāga that represents the Mela in all respects and also the most popular Rāga in that group. The presence of

Komal Re and Komal Dha is the principal sign of a sandhi-prakasa Rāga. Sandhi-prakasa is the hour of daybreak or twilight. Bhairav, as stated earlier, is suitable for the daybreak time-zone. It is better to avoid Komal Ni in the Avaroha to prevent the shades of Rāmkalī. Another composition ‘Tum jago mohan pyare, sāvārī surata more mana hī bhāve’<sup>4</sup>, is already documented with notation. SrG MGrS ṆSṆS GMGrS MG rGMP PMGr GMP d~dP NdP ddN ṆSṆdP MPd~NdP NdP M<sup>G</sup>M<sup>G</sup>rS.

᳚᳚ | — | ᳚~᳚ ᳚᳚᳚᳚ | — | ᳚᳚ — | ᳚ | — / / — | ᳚ | — / ᳚~᳚ / ᳚ ᳚ / ᳚᳚᳚ ᳚᳚᳚᳚ ᳚ / — / ᳚~᳚ ᳚ ᳚ / ᳚ ᳚ / — | — | ᳚᳚. Halting on Ma or Ga may bring in shades of Rāga Kalingada. Andolans on Komal Re and Komal Dha should start with kan svaras Ga or Ma on Re and kan svara Ni on Dha. Compositions:

1. ‘Uthata bāja murali āj’ in drut laya Ektāl’.<sup>5</sup>

Some of the basic features as follows:

Alap Phrases: S Ṇ᳚ Ṇ᳚ S ᳚ Ṇ SGr Gr S, GrGM PMGr GrS, SrGMNdNdP, GMNdNdP ddPMP PG M P M G r Gr S. G M Nd Nd ṆS d N Ś, ŚrŚrŚ Śr N Ś r r Ś N Ś Nd Nd P G M Nd Ś, Nd Nd P ddPMP PG M P M G r Gr S.

Alap: ᳚ ᳚᳚᳚ ᳚᳚᳚᳚ ᳚᳚᳚᳚ ᳚᳚᳚᳚ | ᳚᳚ — / — | ᳚᳚ ᳚᳚᳚᳚ ᳚᳚᳚᳚ | — ᳚᳚᳚᳚ ᳚ / | — ᳚᳚᳚᳚ ᳚᳚᳚᳚ — / O / | — / | — | ᳚᳚ ᳚. Alap2: | — ᳚᳚᳚ ᳚᳚ ᳚᳚᳚᳚ ᳚ ᳚ ᳚᳚᳚᳚ | ᳚᳚᳚᳚ ᳚᳚᳚᳚ ᳚᳚᳚᳚ — / / | —

<sup>4</sup> Nicolas Magriel with Lalita Du Perron, ‘The songs of Khyāl, Book Two: the song collection’, (New Delhi: Manohar Publishers, 2013), P-97.

<sup>5</sup> Jñan Prakash Ghosh, ‘Jñan Prakash Ghosher Gān’, ed. Ajoy Chakraborty and Arun Bhaduri (Kolkata: Paschim Banga Rājya Sangīt Academy, 2002), 01.

∕ | — <sup>1</sup> ♭ ~ ∩. Another composition: ‘Laga rahi manato’ is set in madhya laya Teental.

**Ahir Bhairav Rāga:** ‘Bhorahi Ahirina Dadha Makhana Yasoda ke dwar le ayi’<sup>6</sup>- a famous composition composed by Pandit Jñan Prakash Ghosh. Swara used in Ahir Bhairav are Komal Re, Śuddha Ga, Shuddha Ma, Śuddha Dha, and Komal Ni and Sa. Rāga obtained by the combination of Ahiri and Bhairav. In this Rāga Ma and Sa are the Vadi and Samavadi Swaras. The time for signing this Rāga is during the early hours of the day. A very popular morning Rāga. It has Bhairav in the poorvang and Kafi in uttarang. The first type of Ahir Bhairav has no nishad in the aroha. It is Shadav Sampoorna. The other type is Sampoorna Sampoorna. As the classical North Indian music evolved from the Abhijāta Desi sangit of North India the Rāgarūp often differs according to its region (desi). Being a misra Rāga, Bhairav occurs due to the suffix in the name and Bhairav-ang dominates. The name ‘Ahir’ of this Rāga should not be confused with ‘Ahiri’ which belongs to the Bhairavi (not Bhairav) Thāta. The rāgadāri is given below:

*Vadi,*

Samvadi: M, S

<sup>6</sup> Ghosh, “Jñan Prakash Ghosher Gān”, 02

Chalan: |—A~D A |—/C<sub>2</sub>C/—<sup>1</sup>—/—<sup>1</sup>A~— —A— //—/ /—/C<sub>2</sub>C/C  
—/|—<sup>1</sup>A~A |— /—<sup>1</sup>A~D.

Composition ‘Guru caraṇa bina mohe kachu nahi bhāve’- composed by Pt. Ajoy Chakraborty is best example of raga Ahir Bhairo. In a slightly different view we get:

Aroha: SrGMPDnŚ Avaroha: ŚnDPMGrS

Calan: DDA~D | | A~D |—<sup>1</sup>A~ /|—A~DDA~D—| A~D/|—/|—  
<sup>1</sup>A~D//—/ C/C/C<sub>2</sub>C/—<sup>1</sup>—/|—<sup>1</sup>A~D. Another composition ‘Kaise ke kar āyu mitwa’<sup>7</sup>- in drut Teentāl gives a glimpse of the sapat ang used in Raga Ahir Bhairav.

There is a Version which employs Komal Ga in the tar saptak. It can be occasionally used as a vivadi svara. Pakad: |—A~D A |—/C<sub>2</sub> C/—  
|—A~D.

Gayaki ang: C<sub>2</sub>C/—/C<sup>3</sup> D<sub>2</sub> C/C— /|—A~D |—/ | A~D C<sub>2</sub>/ D<sub>2</sub> |  
A~D C<sub>2</sub>C/ —/—/ | A~D

Composition: ‘Ho karatār karo beda pār’<sup>8</sup> in Ektal. Alaps are taken with phrases such as M G r S ṇ r S and Sr G M r S. Performers should not use kan svaras on Komal Re except Suddha Gandhar and Komal Dha in this Rāga, that is they

<sup>7</sup> Ghosh, “Jñān Prakash Ghosher Gān”, 04

<sup>8</sup> Ghosh, “Jñān Prakash Ghosher Gān”, 03

should not go after the Bhairav ang in using kan svaras. The following features are:

Pakad: /C᳚C/- | -A᳚A ᳚

Chalan: ᳚A᳚᳚C᳚A᳚ ᳚A | -A A | -/ -C/- /-/C᳚ C᳚C/- -/C᳚᳚  
᳚A᳚᳚A | -A᳚C᳚C᳚C/- -C᳚᳚ C᳚᳚C/- -C᳚C/- | A ᳚A᳚.

This is a Rāga that is sung for peacefulness as well as for sadness. A pakad and chalan is given below.

Pakad: | -A᳚ | -/C᳚C/- | -/- | A᳚

Chalan: A | -A᳚ ᳚C᳚A | ᳚A᳚ | - | A᳚ | -/ | - /C᳚C/ | -A᳚A᳚ | -/C᳚᳚  
C᳚᳚ A᳚᳚ | -A᳚᳚C᳚C/- // | -A᳚.

One more pakad and a chalan are as follows: Pakad: GMr SD᳚rS. ‘Sāwar saloni albeli nabeli nār’- a traditional composition is set to madhyalaya Teentāl.

Chalan: ᳚ ᳚ C ᳚᳚ ᳚C/-C᳚᳚ C᳚A᳚A᳚ ᳚A | - A | -/C/ C᳚C/ C᳚C/- A᳚᳚C/  
A᳚A | -A᳚A᳚ A᳚᳚C᳚C/ | -/C᳚ C/- | A A | -/- | A A᳚C᳚A᳚. ‘Jag utho nandalal bhor bhayo panchi bole’<sup>9</sup>- another composition composed by Pt. Ajoy Chakraborty.

**Anand Bhairav:** The scale is given as: Aroha: ᳚A | -/C ᳚ ᳚. Avaroha: ᳚ ᳚ C/- | A᳚. The Rāga has Bhairav in the poorvang and Bilaval in the uttarang. The morning hours are set to be the ideal time for the Rāga. V.N Batkhande talks in favour of using komal Dha in Aroha and Suddha Dha in

<sup>9</sup> Ajoy Chakraborty, “Geetinandan 2”, ed. Ajoy Chakraborty (Kolkata: Geetinandan, 2004), P-35.

Aroha:ᳵ᳚ | —/C ᳵ ᳵ Avaroha:ᳵ᳚ C/— | ᳵ᳚ Pakad:ᳵ᳚ | —/ | —᳚ C᳚/  
— | ᳵ᳚

Calan: C̣ ṡ ḌḐC | - / CḑC / - | ḐC / C ṡ ḐḐC ḐC |' - |' ḐḐC Ḍ  
C̣ḑCḑC / - | ḐC | - / | - | ḐC. This is to be noted that though there are differences in the above structures, a significant point is that Komal Re is used by all of them. We should not get confused with the other Ananda Bhairav that belongs to the Asavari Thāta. The Jati of this Rāga is Audava-Sampoorna, i.e five swaras being used in Aroha and all the seven swaras in Avaroha and the Vadi and Samavadi swaras are Ma and Sa, respectively. Some important phrases are ḐCṡḏḑC / - / - | ḐC, - / C ṡ ḐḐC, ṡC / - —00.

<sup>10</sup> Pandit Jasraj, "Golden Voice Golden Years- Pt. Jasraj," Youtube Video, 3.52, March 11, 2016, <https://www.youtube.com/watch?v=uwrtdO6wY3w>

Bhairav. Bairagi Bhairav, is a modern Rāga which belongs to the Bhairav group of Rāgas. It has the āndolita Komal re of the Bhairav ang and has been popularised by Pt.Ravi Shankar. A very few vocal compositions are available in this Rāga and it is mainly performed by the instrumentalists. Ma is Śuddha, Ga and Dha are omitted. Re, Ni are komal. There is Bhairav in the poorvang and Sarang in the uttarang. Other features according to musicologists are:

Aroha: SrMPnṢ̣ ॐA—/१ॐ

Avaroha: Ś n P M<sup>Mr</sup> S Vadi,Samvadi: M, S Pakad: MPnPMrS r SChalan:S rrSSrM<sup>Mr</sup>SMP PM<sup>Mr</sup> MP, nPM MMP<sup>Mr</sup>M rMrS SrMPnPM rMPnŚ nŚ Ṣ̣, rṢ̣nrŚ nP, nnPMPMr, rMPMr १rS.

ॐ A A ॐ ॐA—<sup>—</sup>A ॐ —/ /—<sup>—</sup>A —/ १/— ——/<sup>—</sup>A— A—A ॐ  
 ॐA—/१/— A—/१ ॐ१ ॐॐ A ॐ १ A ॐ १ / ११/—/—A  
 A—/—A १ A ॐ.

Composition: ‘Ab na mohe samjhao kanha tum’<sup>11</sup>- sung by Pt. Jasraj.

Musicians offer the following: Vadi, Samvadi: S, P

Pakad: rM nPM r १rS.

The variations given below are from eminent performers:

Pakad: n P M r r M Chalan: SrrS S rrM Mr rS SrM MP nPM PMrrM  
 MrrS MPnPnṢ̣ rŚnŚPnSnPM rMPM MrrS

ॐA A ॐ ॐ A A— —A A ॐ ॐA— —/ १/— /—A A— —A A ॐ  
 —/१/१ ॐ A ॐ ॐ/१ ॐ—A—/— —A A ॐ

<sup>11</sup> Pandit Jasraj, “Raga Bairagi Bhairav- The best of Pt. Jasraj,” Youtube Video, 5.08, December 3, 2015, <https://www.youtube.com/watch?v=1y3b5nAaS2A>

**Beehad Bhairav Rāga:** This raga is created by Kumar Gandharva. It has Komal Re and Dha as in Bhairav, and employs Śuddha and komal forms of both Ga and Ni. Ma is Śuddha. The main rāgadāri, projection of the Rāga is done mainly around Sa. Its aroha is similar to Jogiya as in S r M d P d Ś. It has a small portion of Sivamat Bhairav, found in the ragang r g r S. Komal ga has fast treble.

Aroha: SrM PM d PdŚ nrS Avaroha: ŚNdPM d PdndP M GrSn Srg grSṇ rrS

Vadi,

Samvadi: S, P

Pakad: SrM GrSrrS ṇS S rggrS n rrS Compositions: 1. ‘Bana bani ayomelo’<sup>12</sup> in madhyalaya Tīntal.

**Bhairav Bāhār Rāga:** A miśra Rāga , generally sung as a morning rāga. Rāgas Bhairav and Bāhar are combined with the preference of the bhairav ang. Due to this miśra form, it is difficult to put it under a definite raga form, Aroha, Avaroha, Vādi and Samavadi Swaras. The rāgarūp of the rāga should be remembered by the Calan or rendering of the combinations of swaras. Bhairav Bahar has an unique calan. The contemporary scholars haven’t mentioned any other form of this raga, but what they have done is just the rechauffe of the traditional composition.

Here is the following chalan and composition for Bhairav Bahar:

<sup>12</sup> Kumar Gandharva, ‘Classical Music- Rāg Beehad Bhairav’, Youtube Video, 5:13, October 16, 2012, [https://www.youtube.com/watch?v=z9rl\\_3j9OIo](https://www.youtube.com/watch?v=z9rl_3j9OIo).

Chalan: M MnD NŚnDPMGMrG MPMGrS SrSGM n D N ŚŔćŔŚ nPM MGMr  
GMPMGr S SNŚnP PGMrS SNS.

— २C १ ३C/ — | —A | — / — | A ७ ७A ७ | — २ C १ ३ A ७ २C —  
— | —A | — / — | A ७ ७ १ ३ २ / | —A ७ ७ १ ७ Composition: ‘Kajrā re naina  
gori ke, ras bhare man base mohan ke’ sung by Jasraj ji<sup>13</sup> in Teental. As Bhairav  
dominates the poorvang and Bahar the uttarang, the Rāga has Śuddha and  
komal forms of all the three svaras, namely, Re, Ga, and Ni, while Ma and Dha  
are Śuddha. According to Prof. Prem Kumar Mallick of Darbhanga Gharana,  
Bhairav ang should dominate the raga.

Aroha: SrGMPMMnDNŠrŠ

Avaroha: ŚnDPMG<sup>M</sup>MPM GrS NSrS

vadi,

Samvadi: M, S

Chalan:

r G M P M G M r S SrGMPM M n D P M M M n D N S

$$\mathbb{A} \mid - / - \mid - \mathbb{A} \cup \mathbb{A} \mid - / - - \mathbb{Q} \subset / - - - \mathbb{Q} \subset \mathbb{Q}$$

In another version, the Rāga has komal and Śuddha forms of all the four svaras Re, Ga, Dha, and Ni with the same vadi- samvadi (Ma, Sa). But there should be a debate on the point of involving Komal Dha. Some experts use Komal Dha,

<sup>13</sup> Pandit Jasraj, "Golden Voice Golden Years- Pt. Jasraj," Youtube Video, 4.46, March 11, 2016, <https://www.youtube.com/watch?v=P4WufZlBjSc>

some are against it as they feel it would bring in the influence of the Bhairav-ang in Bhairav Bahar. The manner in which the use of Komal Dha can be discussed for elaborating the Rāga's basic features, are given below: Aroha: SrGMPdNŚ Avaroha: ŚnDnPMPgMRS Pakad: GMP PMMnDNŚ ŚnDnP gMrS Chalan: G M P d N d PgMPgMrS MPgM n D N Ś NdP GMGrSdPMGrS MPnnP MP'gMrS.

| — / ६ १ ६ / ५ — / ५ — ५ ७ — / ५ — ५ ७ १ ७ १ ६ / | — | ५ ७ ६ / — | ५ ७ — / १ १ / — / ५ — ५ ७.

The Bhairav-ang lies in the poorvang in the phrase P M G M r S while the Bahar-ang is in the uttarang in the phrase PMnPMNDNŚ. The svara Madhyam which is crucial in both Bhairav and Bahar is chosen as the connector between the Bhairav alaps in the poorvang and the Bahar alaps in the uttarang.

Some examples: ddPM GMrS Bhairav-ang whereas MnPM n D N Ś Bahar-ang.

Ś D n P M n D N Ś Bahar- ang and rŚNddP MGMrS' Bhairav-ang.

M n D N Ś NŚnDnP Bahar-ang and P M G r S Bhairav-ang.

The use of Ma and Sa is found as the vadi and samvadi, respectively. The svara responsible for the change-over from Bhairav to the Bahar-ang, needs to be carefully considered to avoid sluggishness. 'Ik panchi bole, ik dar par cōc khole'<sup>14</sup>- a beautiful composition in drut teentāl.

<sup>14</sup> Jñan Prakash Ghosh, "Jñan Prakash Ghosher Gān", ed. Ajoy Chakraborty and Arun Bhaduri (Kolkata: Paschim Banga Rājya Sangīt Academy, 2002), 40.

**Devaranjani Rāga :** An early 20th cent mentioned by V.N. Bhatkhande in his pioneering modern work on Rāgas. In a recording of renowned Guru and vocalist Pt. Balasaheb Poochwale we observe the following ragādāri: “PḍṇS00SM0<sup>G</sup>P,MPḍPM00<sup>M</sup>S, S<sup>S</sup>ḍṇ00ṇS, SM<sup>G</sup>PN00ḍPM00,SṇḍṇS,PḍṇS00NḍPM000, MPḍN00<sup>d</sup>N00ḍPM00<sup>G</sup>PMS00ḍṇS000, SM00<sup>G</sup>PM00<sup>M</sup>SḍṇS000, MPPḍḍN<sup>ś</sup>00NḍN<sup>ś</sup>Nḍ00PM00,”<sup>15</sup>

Projection on Suddha Ma instead of Pancham is very important. There is a Rāga called Devaranji which belongs to Bhairav Thāta. That Rāga has no resemblance to Devaranjani of south. Bhatkhande gives the following features for Devaranjani: Devaranjani is an interesting Rāga and has been popularised in the north.

Aroha: SMPḍN<sup>ś</sup> Avaroha: <sup>ś</sup>NḍPMS

Vadi,

Samvadi: S, M

Typical phrases: ॐ — — / १ ६ / ६ ॐ ६ / ॐ ६ / — — / ॐ — — — / ६ ॐ ॐ — ॐ  
१ ॐ ६ / — / ॐ ६ ६ / — ॐ — — / ॐ — — / —

<sup>15</sup> Pandit Balasaheb Poochwale, “Rag Devaranjani” Youtube Video, 22:36, Feb 11, 2015, <https://www.youtube.com/watch?v=wynMcbkBM40>.

ॐ — — / १ ६ / ६ ६ ॐ ६ / ॐ ६ ६ / — — — / ॐ — — — / ६ ६ ॐ ॐ — ॐ १ ॐ ६ / — / ॐ  
 ६ ६ / — ॐ — — / ॐ — — — Composition: ‘Jiyā ke birha, Ka se kahu sajani’ sung  
 by Pandit K.G Ginde<sup>16</sup>

Komal Ni can be used as a kan svara, and this is accepted by Bhatkhande  
 although he does not show it in his svara presentation. Using Bhatkhande’s vadi  
 and samvadi, the following: Aroha: SM MP nd ndŚ Avaroha: ŚndndPdM MS  
 Chalan: ॐ — ॐ ॐ — — / — — ॐ — — — / — ६ १ ६ १ ६ / — — — / ॐ — / १ ६ ६ ॐ  
 ॐ — — — / ॐ — / ६ ६ / ६ ६ ६ / ६ — ६ ६ / — — — — ॐ. The omission of two  
 successive svaras Re and Ga is not accepted by the traditional musical  
 fraternity. According to the contemporary trend, if the Rāga have survived for  
 such a long time, this omission should be overlooked. Raga elaboration  
 continues as follows:

Aroha: SMP dNŚ

Avaroha: ŚN dP MS Pakad: MPdPM S d S

Chalan: S S SMPM MMPddP MPddNddP dPMMMP dd dMPdd ॐ d N d N d  
 PM Pd dNdPddPMPMPM S.

ॐ ॐ ॐ — — / — — — / ६ ६ / — / ६ ६ १ ६ ६ / ६ / — — — / ६ ६ ६ — / ६ ६ ॐ ६ ६ १ ६  
 १ ६ / — / ६ ६ १ ६ / ६ ६ / — — — — / — ॐ

<sup>16</sup> Pandit K.G Ginde, “The Legend Pt. K.G Ginde- Raga Devaranjani”, Youtube video, 2.27, July 4, 2013,  
<https://www.youtube.com/watch?v=Ox0CJnQyPIs>

Gauri of the Bhairav ang has a shadow of Kalingada. It is generally sung at the evening where Ga and Dha are avoided in the aroha, keeping avaroha as sampurna. Teevra Ma is totally kept away. Further points:

Pakad: SṄḍN rGrMGrSrṄ S SG''PG'rSS'rṄS''ḍḍN''ḍrS G0G'rS, SPGrS,  
SMP''ḍP''',<sup>MG</sup>PGrSS, MPḍP''Pd<sup>N</sup>P',ḍM<sup>PḍP</sup>PG''  
G<sup>PḍP</sup>G'rS.PG<sup>rSr</sup>G<sup>rS</sup>.GMPḍN''DNNNḍP'<sup>P</sup>GrS. Ś''NrŚNŚNḍPdŚ,  
S''NrSS<sup>N</sup>ḍP',ḍ<sup>PM</sup>M<sup>P</sup>P'PG<sup>rS</sup>rG'Sr0S'. SGM''MP<sup>P</sup>GrS. MP<sup>ḍPḍP',ḍPḍPMP</sup>PGrS.

[illegible]

卐𑖀𑖄𑖆𑖇𑖈𑖉𑖊𑖋𑖌𑖍𑖎𑖏𑖐𑖑𑖒𑖓𑖔𑖕𑖖𑖗𑖘𑖙𑖚𑖛𑖜𑖝𑖞𑖟𑖠𑖡𑖢𑖣𑖤𑖥𑖦𑖧𑖨𑖩𑖪𑖫𑖬𑖭𑖮𑖯𑖰𑖱𑖲𑖳𑖴𑖵𑖶𑖷𑖸𑖹𑖺𑖻𑖼𑖽𑖾𑗀𑖿𑗁𑗂𑗃𑗄𑗅𑗆𑗇𑗈𑗉𑗊𑗋𑗌𑗍𑗎𑗏𑗐𑗑𑗒𑗓𑗔𑗕𑗖𑗗𑗘𑗙𑗚𑗛𑗜𑗝𑗞𑗟𑗠𑗡𑗢𑗣𑗤𑗥𑗦𑗧𑗨𑗩𑗪𑗫𑗬𑗭𑗮𑗯𑗰𑗱𑗲𑗳𑗴𑗵𑗶𑗷𑗸𑗹𑗺𑗻𑗼𑗽𑗾𑗿𑘀𑘁𑘂𑘃𑘄𑘅𑘆𑘇𑘈𑘉𑘊𑘋𑘌𑘍𑘎𑘏𑘐𑘑𑘒𑘓𑘔𑘕𑘖𑘗𑘘𑘙𑘚𑘛𑘜𑘝𑘞𑘟𑘠𑘡𑘢𑘣𑘤𑘥𑘦𑘧𑘨𑘩𑘪𑘫𑘬𑘭𑘮𑘯𑘰𑘱𑘲𑘳𑘴𑘵𑘶𑘷𑘸𑘹𑘺𑘻𑘼𑘽𑘾𑘿𑙀𑙁𑙂𑙃𑙄𑙅𑙆𑙇𑙈𑙉𑙊𑙋𑙌𑙍𑙎𑙏𑙐𑙑𑙒𑙓𑙔𑙕𑙖𑙗𑙘𑙙𑙚𑙛𑙜𑙝𑙞𑙟𑙠𑙡𑙢𑙣𑙤𑙥𑙦𑙧𑙨𑙩𑙪𑙫𑙬𑙭𑙮𑙯𑙰𑙱𑙲𑙳𑙴𑙵𑙶𑙷𑙸𑙹𑙺𑙻𑙼𑙽𑙾𑙿𑚀𑚁𑚂𑚃𑚄𑚅𑚆𑚇𑚈𑚉𑚊𑚋𑚌𑚍𑚎𑚏𑚐𑚑𑚒𑚓𑚔𑚕𑚖𑚗𑚘𑚙𑚚𑚛𑚜𑚝𑚞𑚟𑚠𑚡𑚢𑚣𑚤𑚥𑚦𑚧𑚨𑚩𑚪𑚫𑚬𑚭𑚮𑚯𑚰𑚱𑚲𑚳𑚴𑚵𑚷𑚶𑚸𑚹𑚺𑚻𑚼𑚽𑚾𑚿𑛀𑛁𑛂𑛃𑛄𑛅𑛆𑛇𑛈𑛉𑛊𑛋𑛌𑛍𑛎𑛏𑛐𑛑𑛒𑛓𑛔𑛕𑛖𑛗𑛘𑛙𑛚𑛛𑛜𑛝𑛞𑛟𑛠𑛡𑛢𑛣𑛤𑛥𑛦𑛧𑛨𑛩𑛪𑛫𑛬𑛭𑛮𑛯𑛰𑛱𑛲𑛳𑛴𑛵𑛶𑛷𑛸𑛹𑛺𑛻𑛼𑛽𑛾𑛿𑜀𑜁𑜂𑜃𑜄𑜅𑜆𑜇𑜈𑜉𑜊𑜋𑜌𑜍𑜎𑜏𑜐𑜑𑜒𑜓𑜔𑜕𑜖𑜗𑜘𑜙𑜚𑜛𑜜𑜝𑜞𑜟𑜠𑜡𑜢𑜣𑜤𑜥𑜦𑜧𑜨𑜩𑜪𑜫𑜬𑜭𑜮𑜯𑜰𑜱𑜲𑜳𑜴𑜵𑜶𑜷𑜸𑜹𑜺𑜻𑜼𑜽𑜾𑜿𑝀𑝁𑝂𑝃𑝄𑝅𑝆𑝇𑝈𑝉𑝊𑝋𑝌𑝍𑝎𑝏𑝐𑝑𑝒𑝓𑝔𑝕𑝖𑝗𑝘𑝙𑝚𑝛𑝜𑝝𑝞𑝟𑝠𑝡𑝢𑝣𑝤𑝥𑝦𑝧𑝨𑝩𑝪𑝫𑝬𑝭𑝮𑝯𑝰𑝱𑝲𑝳𑝴𑝵𑝶𑝷𑝸𑝹𑝺𑝻𑝼𑝽𑝾𑝿𑞀𑞁𑞂𑞃𑞄𑞅𑞆𑞇𑞈𑞉𑞊𑞋𑞌𑞍𑞎𑞏𑞐𑞑𑞒𑞓𑞔𑞕𑞖𑞗𑞘𑞙𑞚𑞛𑞜𑞝𑞞𑞟𑞠𑞡𑞢𑞣𑞤𑞥𑞦𑞧𑞨𑞩𑞪𑞫𑞬𑞭𑞮𑞯𑞰𑞱𑞲𑞳𑞴𑞵𑞶𑞷𑞸𑞹𑞺𑞻𑞼𑞽𑞾𑞿𑟀𑟁𑟂𑟃𑟄𑟅𑟆𑟇𑟈𑟉𑟊𑟋𑟌𑟍𑟎𑟏𑟐𑟑𑟒𑟓𑟔𑟕𑟖𑟗𑟘𑟙𑟚𑟛𑟜𑟝𑟞𑟟𑟠𑟡𑟢𑟣𑟤𑟥𑟦𑟧𑟨𑟩𑟪𑟫𑟬𑟭𑟮𑟯𑟰𑟱𑟲𑟳𑟴𑟵𑟶𑟷𑟸𑟹𑟺𑟻𑟼𑟽𑟾𑟿𑠀𑠁𑠂𑠃𑠄𑠅𑠆𑠇𑠈𑠉𑠊𑠋𑠌𑠍𑠎𑠏𑠐𑠑𑠒𑠓𑠔𑠕𑠖𑠗𑠘𑠙𑠚𑠛𑠜𑠝𑠞𑠟𑠠𑠡𑠢𑠣𑠤𑠥𑠦𑠧𑠨𑠩𑠪𑠫𑠬𑠭𑠮𑠯𑠰𑠱𑠲𑠳𑠴𑠵𑠶𑠷𑠸𑠺𑠹𑠻𑠼𑠽𑠾𑠿𑡀𑡁𑡂𑡃𑡄𑡅𑡆𑡇𑡈𑡉𑡊𑡋𑡌𑡍𑡎𑡏𑡐𑡑𑡒𑡓𑡔𑡕𑡖𑡗𑡘𑡙𑡚𑡛𑡜𑡝𑡞𑡟𑡠𑡡𑡢𑡣𑡤𑡥𑡦𑡧𑡨𑡩𑡪𑡫𑡬𑡭𑡮𑡯𑡰𑡱𑡲𑡳𑡴𑡵𑡶𑡷𑡸𑡹𑡺𑡻𑡼𑡽𑡾𑡿𑢀𑢁𑢂𑢃𑢄𑢅𑢆𑢇𑢈𑢉𑢊𑢋𑢌𑢍𑢎𑢏𑢐𑢑𑢒𑢓𑢔𑢕𑢖𑢗𑢘𑢙𑢚𑢛𑢜𑢝𑢞𑢟𑢠𑢡𑢢𑢣𑢤𑢥𑢦𑢧𑢨𑢩𑢪𑢫𑢬𑢭𑢮𑢯𑢰𑢱𑢲𑢳𑢴𑢵𑢶𑢷𑢸𑢹𑢺𑢻𑢼𑢽𑢾𑢿𑣀𑣁𑣂𑣃𑣄𑣅𑣆𑣇𑣈𑣉𑣊𑣋𑣌𑣍𑣎𑣏𑣐𑣑𑣒𑣓𑣔𑣕𑣖𑣗𑣘𑣙𑣚𑣛𑣜𑣝𑣞𑣟𑣠𑣡𑣢𑣣𑣤𑣥𑣦𑣧𑣨𑣩𑣪𑣫𑣬𑣭𑣮𑣯𑣰𑣱𑣲𑣳𑣴𑣵𑣶𑣷𑣸𑣹𑣺𑣻𑣼𑣽𑣾𑣿𑤀𑤁𑤂𑤃𑤄𑤅𑤆𑤇𑤈𑤉𑤊𑤋𑤌𑤍𑤎𑤏𑤐𑤑𑤒𑤓𑤔𑤕𑤖𑤗𑤘𑤙𑤚𑤛𑤜𑤝𑤞𑤟𑤠𑤡𑤢𑤣𑤤𑤥𑤦𑤧𑤨𑤩𑤪𑤫𑤬𑤭𑤮𑤯𑤰𑤱𑤲𑤳𑤴𑤵𑤶𑤷𑤸𑤹𑤺𑤻𑤼𑤽𑤾𑤿𑥀𑥁𑥂𑥃𑥄𑥅𑥆𑥇𑥈𑥉𑥊𑥋𑥌𑥍𑥎𑥏𑥐𑥑𑥒𑥓𑥔𑥕𑥖𑥗𑥘𑥙𑥚𑥛𑥜𑥝𑥞𑥟𑥠𑥡𑥢𑥣𑥤𑥥𑥦𑥧𑥨𑥩𑥪𑥫𑥬𑥭𑥮𑥯𑥰𑥱𑥲𑥳𑥴𑥵𑥶𑥷𑥸𑥹𑥺𑥻𑥼𑥽𑥾𑥿𑦀𑦁

Aroha: SrGr GGMPM Pd N Š

Avaroha: ŚNdMP dMPMrG rG r N S N S

Vadi,Samvadi: M, S

Pakad:r G r

Chalan:— $\mathbb{C}/\mathbb{C}-//|-, \mathcal{O} \mathbb{A} \mathcal{O} \mathfrak{q} \mathcal{O} \mathbb{A} | \mathcal{O} \quad \mathcal{O} \mathbb{A} ||-//|-| -|\mathbb{A}/-|-|\mathbb{A}$   
 $\mathbb{C}/|- \quad //\mathbb{C} \mathfrak{q} \mathbb{C}/\mathbb{C}/|- \quad //\mathbb{C} \mathfrak{q} \mathcal{O} \mathfrak{q} \mathcal{O} \mathbb{A}' \mathbb{A}' \mathcal{O} \mathfrak{q} \mathcal{O} \mathfrak{q} \mathbb{C}/\mathbb{C}-|//|-|-|\mathbb{A} \mathbb{A} \mathcal{O}.$

Composition: ‘Mandarava na aye ri’<sup>18</sup>. Futher suggestions from Performers:

Svara-Sangati: MPdN rĠrNrdPM GMGr—/᳚᳚ ᳚|᳚᳚᳚᳚—|—|᳚

Vadi, Samvadi: P, N

<sup>17</sup> Pandit Jasraj, "Golden Voice Golden Years- Pt. Jasraj," Youtube Video, 4.48, March 11, 2016, <https://www.youtube.com/watch?v=RJepoINWqbE>

<sup>18</sup> Ramashray Jha, '*Abhinava Geetanjali*', (Allahabad: Sangeet Sadan Prakashan, Vol-04, 2014), P-96.

Pakad: r GrMGrN

Chalan: NrGr PMGrS PNMGrMG rN ᳚A | A /— | A᳚ /᳚— | A— | A ᳚

Detail analysis shows that this variety has Kalingada overtones, and so it is sometimes called ‘Evening Kālingada’. The scale is:

Aroha: SrMPNŚ

Avaroha: ŚNdPMGrS

### **Gunakrī Rāga:**

Rāga Gunakrī belongs to Bhairav ang. The striking feature of this raga is the dM combination as in d᳚M’ r0r0 S. There are two Rāgas called Gunakalī which belong to Bilāval and Bhairavi ang respectively, are totally different from Gunakree. Jati of Gunakree is Audava-Audava. Ga and Ni are totally avoided in the Aroha and the Avaroha. ‘Gāo Gunkali guniyana mein’<sup>19</sup>- A Madhya drut Teentāl composition composed by Pt. Jñan Prakash Ghosh.

Being a variety of Bhairav, Gunakri is often mistaken with the popular Gunakali due to its phonetic similarity. But they are different Rāgas. Gunakri may be placed under the Bhairav ang. The phrases S d d P and S ᳚ S r r S should be used properly because they show the Bhairav-ang clearly. The absence of Ga and Ni separates this Rāga from pure Bhairav. Another composition tuned in

<sup>19</sup> Jñan Prakash Ghosh, “Jñan Prakash Ghosher Gān”, ed. Ajoy Chakraborty and Arun Bhaduri(Kolkata: Paschim Banga Rājya Sangīt Academy, 2002), P- 27.

Vilambit ektal- ‘ Dariyā Kināre Par Pachtāye, Sanga ke sathi sab pār utar gaye’.<sup>20</sup>

Aroha: S r M P d Ś Avaroha: Ś d P M r S

Vadi,Samvadi: S, P

Pakad: MPdMrS SP Calan: S rdS SrM Mr SrMP

MPdPM, SrPM Mr SM PdŚ, ŚrŚ ŚrMŚrŚ ŚrŚd, PdM MrS.

ᳵ ᳵ᳚ ᳵ᳚—ᳵ, ᳵ᳚—/ —/᳚—, ᳵ᳚/— —ᳵ ᳵ— /᳚᳚, ᳵ᳚᳚ ᳵ᳚—᳚᳚  
ᳵ᳚᳚᳚, /᳚— —ᳵ᳚. Three more views are examined here.

Vadi, Samvadi: d, r

Pakad: Key phrase – SrMPdMPdMr0r0S. Calan- ᳵ᳚— —/᳚—/—ᳵ᳚, —/᳚᳚  
ᳵ ᳚᳚᳚, ᳵ᳚᳚ ᳵ—/᳚—ᳵ᳚ ᳚/—᳚—ᳵ᳚

Performers suggest the following:

Vadi,

Samvadi: P, R Pakad: PPdMrrS

BriefCalan: rSMPd’ PMPdP MRS MMPdŚ rrŚdP MMPMrS. Avoiding the stay or Nyasa in re and also applying the svara-sangati dM(using Pa) in Gunakri keeps it away from Rāga Jogiya. Other suggestions are as follows:

Vadi,Samvadi: D, R

<sup>20</sup> Ibid, P-26

This is considered to be a high class Rāga for its dignity. The Rāga should be sung slowly in the morning to establish the serenity with all its dynamics and articulation. Hindustani Rāga Jogia is allied to Gunakree. Composition: ‘Pitam pyāre mere nyāre, sab jagake mohan ugiyāre.’<sup>21</sup>

**JogiyāRāga:** ‘More Kangnā Kāgā bol re’<sup>22</sup> –a famous composition sung by none other than Pandit Rajan Sajan Misra themselves gives the complete outline of Jogiya. It is also known as Jogi. The Rāga is allocated to the early morning hours and has meditative qualities. Jogi is totally different from Rāga Jog and it exhibits the characteristics of the Bhairav ang. The jati is Audava—Ṣadava. In aroha svaras Ga and Ni are not used whereas Ga is dropped in the Avaroha. dṂrS, SrMM P, P dn d<sup>P</sup>M00, rS<sup>N</sup>dMPdŚ, Pḍr00S.<sup>23</sup> A very important Nyasa or hold on Swara Pancham should be strictly followed.

Some views given here has the following features: Aroha: SrMPdŚ

Avaroha: Ś<sup>N</sup> d P dMrS

Vadi, Samvadi: M, S

Chalan: rMM PP dMrS SrrS ṆḍS MPdPd00̣M rMr0S MMPPḍŚ ŚrŚ  
ŚṛṂṂṛ0ḍŚ ŚṛŚNḍP’, MP0<sup>d’nḍSṇ</sup>d00<sup>P</sup>M0 PM<sup>G</sup>rS, MPddMM<sup>G</sup>rrS SrM.

Komal Ni, a vivadi note, may be used as an avarohi kan svara touching from Komal Dha. The svara-sangatis rM and dM are very appealing. There is a view

<sup>21</sup> Ghosh, “Jñan Prakash Ghosher Gān”, P-28.

<sup>22</sup> Pandit Rajan Sajan Mishra, “Raga Jogiya”, Youtube Video, 7:12, August 12, 2013, <https://www.youtube.com/watch?v=jmoznHWNEil>

<sup>23</sup> S.N Ratanjankar, ‘Raga Jogiya’, Youtube Video, 14:24, Dec19, 2012, <https://www.youtube.com/watch?v=XWTP1cvol1w>

that Jogiya is a blend of raga Bhairav and Asavari. An important phrase that beautifies the raga is MPPMPPMPdndŚnd<sup>P</sup>M.

Though Aroha of Jogiya and Gunakri match closely, their avaroha are slightly dissimilar due to the employment of Ni in Jogiya. Pa is weak in the avaroha. Nyāsa on Ma has a very pleasing effect and is the typical characteristic of Jogiya. Svara group *dMP* should be nicely rendered to create the Jogiya effect. Komal Ni has the Karuna rasa (pathos) that sounds beautiful. Always sung during early hours of morning, the following calan is elaborated as:

Calan: SrS NḍS rrMrS rMPP dMrS M0PdP00dM' nd0Pd<sup>P</sup>M'PdŚNdPM  
rMPdM PM<sup>M</sup>rS''MMPPd<sup>~</sup>S ŚrS ŚrM ṛS ŚrS0<sup>N</sup>d<sup>P</sup>PdndPM0'PPdMPdPM0<sup>G</sup> rS.

Another calan is available:

—A᳚ A—// ḍ—A᳚ ᳚A— — ḍḍ/ ḍ᳚ḍ/ḍ— /ṛ ḍṛ ḍḍ/ —/ḍḍ— ṛ ḍ  
/—ḍ—/—A᳚— — / ḍ᳚ṛ ḍ/ḍ— AA᳚.

The use of Komal Ni in the avaroha can enhance this mood as given below:

ŚNdPMrS, ŚNdP dndPM rS. Other details are as follows:

Pakad: SrMrSPSṛS

Alap:᳚A— — —|A —/ḍ /—A ṛ A᳚ ᳚ A—/ḍ/— —/ḍ ᳚ṛ ḍ/ḍ—  
A—/ḍ—/ḍ —|A ᳚A/—A ṛ ḍA᳚

᳚A—/ḍṛ Aḍ—A A—ḍA ṛ ṛ᳚᳚ṛ /ḍ —A—/ḍ—/ ḍ —|A᳚A— —A᳚.

Pakad: r MPd PMrS

Gunakali: S d P MPrrS Jogiya: SNdP dM rS

ॐ ॐ — —/ॐ/ ॐ — ॐ —/ॐ/ ॐ ॐ ॐ/ ॐ —/ॐ १ ॐ/—  
 /ॐ ॐ/ॐ ॐ //ॐ — ॐ. Proper use of the phrase d M r S enhances the  
 Jogiya effect. Though Ga is totally absent, it can be used as a Kan svara to re as

in d M r S. Oscillation on Re should be avoided to remove any shadow of Bhairav.

‘Piya milana ki ās’, sung by Abdul Karim Khan. We find the halting on Ma enhances the beauty of the Rāga.

**Basant Mukhari Rāga:** A morning Rāga with an unique blend of Bhairav and Bhairavi. In the uttarang or the higher tetrachord, phrase  $\dot{d} \eta S M$  is heard but dha is komal. The Bhairav-ang is present in the poorvanga during the aroha and avaroha. It is a mixture of Bhairavi ang and the Bhairo ang. Komal re is oscillated. Pancam is prominent.  $S\eta \sim \dot{d}\eta r S00'$ ,  $\dot{d}\eta S \quad {}^G r \sim 00 S0'$ ,  $\dot{d}\eta S G00' \dot{d}\eta S {}^G r \sim S00'$ ,  $\dot{d}\eta \sim S d \sim {}^P M0 P0'$ . The traditional composition ‘bhayo bhor maur bolan lāgi’- has the dominance of the Bhairo ang. According to some scholars, the raga has many similarities with Kauṣī Bhairav where the kauns ang is prominent with a touch of Bhairo Bahar(RnD). But there are controversies regarding it.

Calan:

Aroha: S M GMP00M M nd nd n Ś

Avaroha: řn d PM0' GM GMPMrSřd Sη S M

vadi, Samvadi: M, S Chalan:  $\eta \sim \dot{d} S \eta \sim S$ ,  $SGM0'$ ,  $GM^M \sim nd \sim GM0'$ ,  $MGPM0'$ ,  $GMd \sim n \acute{S} d \sim M$ ,  $ndPGM nd nd \quad d n \acute{S} \acute{G}r \acute{G}r \acute{S} nd PMGM rGMPMG M PMGR GrrS$ .

**Megh Ranjani Rāga :** An extremely beautiful and pleasing rāga of the Bhairav ang. It shows an ang of Rāga Lalit when Teevra Ma is applied along with Śuddha Ma. However there is no dhaivat as in Lalit. The Rāga also has no Pa. Re is komal. Sung as a pre-dawn Rāga, the following data gives the detailing:

Aroha: ṆrGMG rGṂNS

Avaroha: ṛśNMG MrGrS Vadi,

Samvadi: M, S Svara-

Sangati: S-M

Chalan: NrGG MMG r G r S ṂNS ṆMG MrGrS Nr GM

ExamplewithTeevraMa: NrGMmMGrGMGrS GṂṆ<sup>m</sup>M, S00Nr0S.

There are two varieties, one has only Śuddha Ma, and the other has both forms of Ma. Pa and Dha are absent in both the varieties. Generally, in North Indian style, two successive notes are not dropped in a Rāga but Megh Ranjani is an exception. Both of them have Ma and Sa as vadi and samvadi, respectively.

Other points are:

Megh Ranjani with Śuddha Ma has the Aroha: S r G M N Ś

Avaroha: ŚNMGrS Calan: ॐॐॐ ॐ | — — — — | ॐॐॐ ॐ ॐ ॐ | | —  
— १ १ ॐ १ ॐ — — — ॐ | — | | ॐ ॐ ॐ

Megh Ranjani with both forms of Ma has the following features:

Aroha: ॐ | — १ ॐ

Avaroha: ऽ १—|२|३ Calan: ३३ ३| |—|१३ १३|—  
—११३—|३|—२—|३|२||३—२—|३|३.

**Nat Bhairav Rāga:** ‘Saba Mila Gāo Bajāo’<sup>24</sup>- sung by Patiyala Kasur gharana exponent Pt. Ajoy Chakrabortyji. Nat Bhairav has the anga of Nat in poorvanga and of Bhairav in uttaranga. It shows mostly the Bhairav anga. There is a mixture of the Nat ang with the Bhairav anga. The structure of the Rāga as given by stalwarts is as follows: Aroha: SRGMP G M Nd P Avaroha: P Nd P M P RGGMRS. Vadi, Samvadi: P, S

Pakad: RGMd~dP’ dPMGM<sup>G</sup>R NRS

Chalan: S<sup>G</sup>RGM<sup>N</sup>d00P’ SSRS<sup>G</sup>RGM<sup>G</sup>RS RGGMMPP GM<sup>N</sup>d ~<sup>N</sup>d~P

GM<sup>N</sup>dN<sup>S</sup>00NdP’ dPMP0MG0M<sup>G</sup>R0S RGMd~d~P0’dPMGM<sup>G</sup>R GRN<sup>d</sup> N<sup>S</sup>  
GM<sup>N</sup>d<sup>N</sup>dN<sup>S</sup>SG<sup>R</sup>M<sup>G</sup>RS<sup>S</sup>SG<sup>S</sup>SNdNdP0’dPPMPMGR GRS.

Composition: ‘Dim tom tana ta dim tanana’<sup>25</sup> a Tarana in Ektāl composed by Pt. Jñan Prakash Ghosh. The Nat-ang lies in the phrases like S<sup>G</sup>RRGGM RRS RGMPSR while the Bhairav-ang is seen in MPd~d~N<sup>S</sup>Nd~0dNdP. Scholars allocate Nat Bhairav to morning hours, and provide the following features:

Aroha: SRGMPdN<sup>S</sup> Avaroha: N<sup>S</sup>NdPMGRS Vadi, Samvadi: M, S

Pakad: |—६ ६/ |—३ ३ Calan: ३ | ३ ३ ३ | —/ ६ १ ३ | ३

<sup>24</sup> Ajoy Chakraborty, ‘Geetinandan2’P-55

<sup>25</sup> Jñan Prakash Ghosh, “Jñan Prakash Ghosh’s Gān”, ed. Ajoy Chakraborty and Arun Bhaduri (Kolkata: Paschim Banga Rājya Sangīt Academy, 2002), 5.

vadi,Samvadi: P, S

The composition '*Ratan jāḍe motiyana śo*' sung by Guru Pt. Jñan Prakash Ghosh is perfectly based on the main phrases of the Rāga. The following features are:

**Prabhāt Bhairav Rāga:** A combination of three or four Rāgas with an individuality of the Bhairav ang. It is a morning Rāga with a beautiful blend of Raga Lalit and Bhairav . Some musicians use the name as Prabhat or Prabhati. It is dominated by the Bhairav-ang with a touch of Rāga Lalit. Lalit-ang is present only in the avaroha where both Ma-s come together. The Bhairav-ang is seen in the use of Komal Re and Komal Dha. Here is a brief pakad and chalan given:

Pakad: GMG rS rS dṆS GMdP MGr GMmGrS.Calan: SrrS GMGrS MMGM  
PdP M r G M mGMGrS dS S Ṇ S SrG rG M MM r G M mGMGrS SPPddNG  
dṆS Ś N d PMGM dPMGrGMm GMGrS.

᳚᳚᳚ ᳚—᳚᳚ —᳚—/᳚/—᳚ ᳚—᳚ ᳚—᳚᳚ ᳚᳚ ᳚ ᳚᳚᳚ ᳚᳚—  
—᳚ ᳚—᳚ ᳚—᳚᳚ ᳚//᳚᳚᳚ ᳚᳚᳚ ᳚ ᳚/—᳚—᳚—᳚᳚—᳚—  
᳚—᳚᳚.

The vadi svara Ma separates Prabhat Bhairav from Bhairav while Pa keeps it away from Lalit. Ma and Ni in the avaroha separate it from Ramkali. The Rāga is performed in the Madhya and vilambit laya, because drut laya could bring the essence of raga Kalingada. Another view of the ragarup̄ is as follows:

Aroha: NrGMmG GMPdṆS Avaroha: ŚNdPM MdmMG r G m G r S

Vadi,

Samvadi: M, S Pakad: G M d<sup>N</sup>d<sup>N</sup>NdmM<sup>P</sup>G M.

Chalan: ᳚᳚᳚ ᳚᳚—, —/—᳚᳚—᳚, ᳚᳚᳚᳚᳚, ᳚᳚—/, ᳚—᳚᳚/—  
—᳚᳚᳚᳚᳚᳚᳚᳚᳚᳚᳚, —᳚᳚—, ᳚᳚—/᳚—᳚᳚. Composition:

‘Mundana Velare’<sup>26</sup> -Teevra Ma of Lalit is used in the phrase rGMm G. Many musicians keep the use of Teevra Ma less to avoid any influence of Lalit. It can be avoided by using the phrase Ṇ S G M P G M. Here is the Pakad: GMPGMdPM GMmGrS.

<sup>26</sup> Pt. Sharad Sathe, ‘Raga Prabhat Bhairav’, Youtube Video, 39:27, July 9, 2017, <https://www.youtube.com/watch?v=mB3OatSw-eM>

Chalan: NSGMPPGMddPGM GMNdŚNŚ dNdPGMPG NdNdSNdPM dPMG  
 rGMmGrS. १७|—/|—५५/|— |—१७१७ ५१५/|—/| १५१५ १५/—  
 ५/—| ५ | — २ | ५ ७. Some other features of the Rāga are given below:

Calan: SrrS dṇS GMrrS GM mMGm rrS S r r S GMddP dddMP GMrrGM  
 GMmM GMrrS P SrrS GMddPd d N Ś d N Ś ř ř Ā ā Ġ Ġ Ś ddNddP GMddP  
 GMmM GMPMrrS. ७५७ ५१७ |—५७ ७ |— २—|— ५७ ७ ५ ७ |—५५/  
 ५५—/ |—५५ |— |— २— |— ५७ ७/ ७५७ |—५५/ ५ ५ १ ७ ५ १ ७ ५ ५—  
 २ | ५ ७ ५५ ५५/ |—५५/ |— २— |—/—५७. The presence of Ni and Ga  
 preserve the identity of the raga and prevents it from the flavor of Gunakali.

### **Bibhās Rāga:**

*Bibhas* is a very beautiful raga. Vibhas and Rewa, in general, may be considered as complementary rāgas for the similarities in their scales. In Bibhas Nyāsa is taken on dhaivat and rishav unlike in Rewa. Rewa has a prominent Gandhar and Pañcam. The Rishav- dhaivat focus of Bibhas is missing in Rewa. This Rāga should be sung even before sunrise. The composition ‘Mohan basi baje’<sup>27</sup> composed by Jatileshwar Mukherjee is based on this raga. It is sung by renowned vocalist Pt. Ajoy Chakraborty. The antara of this composition is in misra Bivas form as it uses a touch of suddha madhyam.

The elaboration is in the following:

Pakad: dP GP GrS GP dP Sd P

Calan: ddP GPdP GrS SrS GPdP GPdPs dP ddP SrGP

<sup>27</sup> Pt. Ajoy Chakraborty, ‘Mohan Basi Baje’, youtube video, 4:26, March 10, 2015, <https://www.youtube.com/watch?v=jGvkJpE0e0I>

SdrSdP GPdP GrS GPdSSrSrdrS S dPPd GPGrS.

ॐ/ | / ॐ/ | ॐ ॐ ॐ | / ॐ/ | / ॐ/ ॐ/ ॐ ॐ/ ॐ | /

ॐ ॐ ॐ ॐ/ | / ॐ/ | ॐ | / ॐ ॐ ॐ ॐ ॐ ॐ ॐ/ / ॐ | / | ॐ. More

details are as follows: Aroha: S r G P d S Avaroha: S d P G r S Vadi,

Samvadi: d, r

Pakad: P d d P<sup>P</sup> GPGrS Svara-Sangati: GP

Calan: ॐ | / ॐ ॐ ॐ ॐ | ॐ

ॐ | / ॐ | / ॐ ॐ/ / ॐ / ॐ ॐ ॐ ॐ ॐ/ ॐ/ ॐ | /

| / | / ॐ/ | ॐ

Composition: ‘Prat samaya nandalal darasako ...’

The following pakad gives the true characteristic of the raga:

GPdP GPGr GPGrS

It is practically difficult to sing the large gap between Komal Dha and Tar Sa, particularly while executing tans. During the raga alap or aochar, performers use double Dha such as in S d d P or P d d S d d for keeping up the momentum.

Another view is added in the following:

Pakad: | / ॐ/ | ॐ ॐ Calan: ॐ | / ॐ/ | ॐ // ॐ ॐ/ | ॐ/ ॐ | /

ॐ ॐ/ | ॐ / ॐ / ॐ | / ॐ ॐ ॐ ॐ/ | ॐ.

There is another raga called Śuddha Vibhas where all the svaras used are Suddha. It is said that there are more Dhrupads than khayal in this Rāga. The following features are:

Aroha: SRGPDS

Avaroha: S NDPGRS vadi,

<sup>28</sup> Nicolas Magriel with Lalita Du Perron, *The songs of Khayāl, Book Two: the song collection*, (New Delhi: Manohar Publishers, 2013), P-581.

Rāga has devotional aspect in it. Further points:

Pakad: G—/—|— $\text{ṣ}$  १  $\text{ṣ}$  ७  $\text{ṣ}$  ७/—|— $\text{Ṣ}$  ७ $\text{Ṣ}$  ७ $\text{Ṣ}$  ७ calan: १  $\text{ṣ}$  ७  $\text{ṣ}$  १ ७  
 $\text{Ṣ}$  |—/ |— $\text{ṣ}$ / —|| $\text{Ṣ}$  ७ $\text{Ṣ}$  ७ $\text{Ṣ}$  ७ $\text{Ṣ}$  |—/ |—१  $\text{ṣ}$ / —|—१  $\text{ṣ}$  ७  
 १  $\text{ṣ}$  ७  $\text{ṣ}$ / |—/ |— $\text{Ṣ}$  ७ $\text{Ṣ}$  ७ $\text{Ṣ}$  ७.

१  $\text{ṣ}$  ७  $\text{ṣ}$  १ ७ $\text{Ṣ}$  |—/ |— $\text{ṣ}$ / —|| $\text{Ṣ}$  ७ $\text{Ṣ}$  ७ $\text{Ṣ}$  ७

७ $\text{Ṣ}$  |—/ |—१  $\text{ṣ}$ / —|—१  $\text{ṣ}$  ७ १  $\text{ṣ}$  ७  $\text{ṣ}$ / |—/ |— $\text{Ṣ}$

७ $\text{Ṣ}$  ७ $\text{Ṣ}$  ७Composition: ‘Ghar aye mora syam’ is in Teental.

Another view is available: Rāga is unfolded with the Bhairav flavour, with alap or tan ending with the rāgang r g r S. Other points are: Aroha: SrS GMP<sup>N</sup>d<sup>N</sup>d<sup>ś</sup>  
 Avaroha: ś<sup>ś</sup>ndP MgMP MGM<sup>G</sup>rgrS

vadi,

Samvadi: P, S, Pakad: gMP ddP r<sup>ś</sup>ndP dndP MrgrS. According to some other opinion, the Rāga has Todi and Kanada-ang apart from the Bhairav ang. We can get a glimpse of Todi in the phrase PGM r rgrS while the phrase ś<sup>ś</sup>ddP Pd<sup>n</sup>PGMd<sup>d</sup> P shows Kannada rāgang. Aroha: SrGMPdN<sup>ś</sup>  
 Avaroha: ś<sup>ś</sup> N d P dnP GMr grS

Pakatd: GMdd nPGMr grS Chalan: SrrS SGMrrgrSG M d d n Pd M  
 P G M rrgrS.

**Rāmkeḷī Rāga:** A morning Rāga having a few variations. In one variation, which is not very popular, Ma and Ni are omitted in the aroha. The second type is sampoorṇa in both the ascending and descending and has resemblance with Bhairavi. While in Bhairavi mandra and madhya saptak becomes important, in Rāmkeḷī madhya and tar saptak dominates.

The third type is also very popular and has Teevra Ma and Komal Ni as vivadi svaras. A typical phrase of this variant is m P d n d P. Further details of the third variant are:

Aroha: SG MP dNŚ

Avaroha: Ś N d P mPdndPG GMPGMrS

Vadi,

Samvadi: d or P, r Pakad: dP mP dndPGMrS

Other points given are: Aroha: S rG P d Ś Avaroha: Ś NdPMGrS Vadi,

Samvadi: d, r Chalan: SrrS GMrS dP MGMr MrS MGPP

ddP MGMP dndP ddP MGrS MPddŚ ŚNdPPdMMPMGMrS.

⊙▲▲⊙ |—▲⊙ ♪/ —|—▲ —▲⊙ —|// ♪♪/ —|—/ ♪♪/ ♪♪/ —|▲⊙ —/ ♪♪⊙⊙ ♪/ / ♪—/ —|—▲⊙.

In another view we get:- Aroha: SG MP d N Ś Avaroha: N d P mPd ndPG MrS. Teevra Ma and Komal Ni are vivadi svaras, used only in the avaroha.

Ending Alap phrases on Pañcam separates it from Bhairav. Other points are:

Aroha: SrGMPdNŚ Avaroha: Ś N d P mPdndP P<sup>P</sup>G M<sup>P</sup>r S

vadi,

Samvadi: P, S

Pakad: mPdndP P<sup>P</sup>GM<sup>P</sup>rS

Alap:

N<sub>r</sub>S SrGM<sup>P</sup>rS

SrGMP P<sub>m</sub> P<sup>P</sup>G M<sup>P</sup>r S

P<sup>P</sup>GMGP P<sub>m</sub> d P<sub>m</sub> P d N<sub>d</sub> P<sup>P</sup>G M G M N<sub>d</sub> N Ś d N<sub>d</sub> P mPdndP

Composition: ‘Sakhi mere manaki ko jane’ in Teental explains how Ramkali tries to come out of the shadow of Bhairav. Unlike Bhairav, Ramkali progresses within uttarang, employs Teevra Ma in addition to Śuddha Ma. It avoids Andolan on Re and Dha. Re is used as in G r S. Bhairav has a typical phrase M r S which separates it from Ramkali. Here is the following pakad and chalan:

[illegible]

<sup>29</sup>*The Oxford Encyclopedia of the Music of India*, ed.by. Late Pandit Nikhil Ghosh(New Delhi: Oxford University Press, vol- no.01, 2011), s.v. “Bhātiyār.”

Aroha: S r S G m D Ś Avaroha: ŚNDPM GmG rS Chalan: SDDPM MPG PM  
MPDŚ NDPM DPM PDŚr'ŚNDPM GM PGrS mDS SN r'GrS Ś r N D P mDŚ  
NDPM mDPM PGrrS.ᳵCC/— —/| /— —/CÓ ᳶC/— C/— /CÓÁᳶᳶC/—  
|— /|ᳵ᳚ ᳚C᳚ ᳚ᳶ Á'|Á᳚ ᳚ Á ᳶ C / ᳚CÓ ᳶC/— ᳚C/—  
/|ᳵᳵ᳚.Composition: ‘Mero man base kara lino sānvariya re’<sup>30</sup>, in madhyalaya  
Teental.Aroha: SrSM PG mDŚ Avaroha: r'NDPM PGrS

<sup>30</sup> Ajoy Chakraborty, "Geetinandan 2", ed. Ajoy Chakraborty (Kolkata:Geetinandan, 2004), 18.

Brief Chalan: ଧ୍ରୁବ ଧ୍ରୁବ ଧ୍ରୁବ ଧ୍ରୁବ ଧ୍ରୁବ ଧ୍ରୁବ ଧ୍ରୁବ ଧ୍ରୁବ ଧ୍ରୁବ ଧ୍ରୁବ  
 ଧ୍ରୁବ ଧ୍ରୁବ ଧ୍ରୁବ ଧ୍ରୁବ ଧ୍ରୁବ ଧ୍ରୁବ ଧ୍ରୁବ ଧ୍ରୁବ ଧ୍ରୁବ ଧ୍ରୁବ  
 ଧ୍ରୁବ ଧ୍ରୁବ ଧ୍ରୁବ ଧ୍ରୁବ ଧ୍ରୁବ ଧ୍ରୁବ ଧ୍ରୁବ ଧ୍ରୁବ ଧ୍ରୁବ ଧ୍ରୁବ.

There is another type of Bhatiyar with the Bilaval-ang:

Pakad: PMGRS RRS SR<sub>n</sub>DP

Chalan: SS RPP DPMGR SR DD<sub>n</sub>P PDŚ R<sub>n</sub>DP PPDD<sub>n</sub> R<sub>n</sub>DP DPMGRS RS

**Kālengrā:** ‘Chārdike mālanca berā, oi dekha jae bāri amar’ - a famous song from Bidya Sundar Jatra Pala, performed by Pt. Gopal Ur is a beautiful example of Raga Kalingada or Kalengra. Gurudev Rabindranath Tagore was so impressed with this composition that he put this tune into his composition- ‘Gharete Bhramor elo gunguniye’.

## *Mārwā and its allied rāgas {in terms of Rāgāṅga}*

**Mārwā Rāga:** Marwa is sung during the last prahara of the day and considered as a sunset raga. Popular compositions in Marwa are : ‘Jagata mein janam jab liyo unki dayā se’<sup>31</sup>-Trital Drut, ‘Jab koi chale nā sāth’<sup>32</sup>—Trital (Vilambit).

Svaras used are Komal Re, Śuddha Ga, Tivra Ma, Śuddha Dha and Śuddha Ni. It creates a space to enter the Kalyan and Rāgas of the post-sunset hours. Marwa is a very popular Hindustani Rāga and is called the Āśhraya Rāga of Mārwā Thāta. Jati of Mārwā is Ṣaḍava Ṣaḍava. Pa is omitted.

Rāgas similar to Marwa include Pooriya and Sohini. The following are the features:

Aroha: SrGmD N Ś

Avaroha: Ś NDmGrS

vadi,

Samvadi: r, D

Pakad: DmGr GmG rS

Compositions: 1. ‘Jagat janani jagadamba bhavani’ in Teental

While Re as the vadi is always preferable, but the other choice is Dha. Other details are :

<sup>31</sup> Ajoy Chakraborty, “Geetinandan 1”, ed. Ajoy Chakraborty (Kolkata:Geetinandan, 2004),20 .

<sup>32</sup> Chakraborty, ‘Geetinandan’, 19.



sruti higher than its Śuddha form, its Re is higher than its komal form but lower than its Śuddha form. It is almost impossible to use any fixed svvara as the vadi of Marwa. Sa is always used indirectly due to its typical calan. Here is the following detail:

Aroha: NṛG mDNŚ

Avaroha: ŚNDm DmGrS vadi,

Samvadi: D, r

Pakad: NṛGmDmD mGr G m G r S

mmD mmDmGr GmDmGrS rrDDGGrr GmDmGrS mDmDŚ ŚNṛrDD ḠḠṛr Nṛ  
NDmGrGmDmD mGr GmGrS.

Pakad: SṆ Nṛ rNDṆ mḌS Chalan: SṆrND NṁḌS NDmNDṛ ḌNṛG mGr GmD  
mDmGr GmDND mDmND mDNṛ ṛNDmD rNDŚ ŚNDNṛ NND NmDŚ  
NDmGr rṆNDS.

Chalan: ॐ१ॡ१ॢ १ॣॢ १ॢॣ १ॢॡ ॢ१ॡ। ॣ।ॡ ।ॣॢ ॣॢॣ।ॡ ।ॣॢ१ॢ  
ॣॢॣ१ॢ ॣॢ१ॡ ॡ१ॢॣॢ ॡ१ॢ ॢ१ॢ१ॡ ११ॢ १ॣॢ १ॢॣ।ॡ  
ॡ११ॢ.

**Puriyā Rāga:** ‘Bhai Sām nahi ayeghanasyām abahu dwāre’<sup>33</sup>-A pleasing evening melody under the Marwa That. It omits Pa which brings it close to

<sup>33</sup> Jñan Prakash Ghosh, “Jñan Prakash Ghosher Gān”, ed. Ajoy Chakraborty and Arun Bhaduri(Kolkata: Paschim Banga Rājya Sangīt Academy, 2002), 46.

Marwa and Sohni. Pooriya dominates the mandra and madhya saptak whereas Marwa and Sohni are elaborated in the madhya and tar saptak.

The Vistār or the swara unfoldment should be done between the mandra Teevra Ma and madhya Teevra Ma in Puriyā. Meend or glide is taken as N-r in the aroha and m-G in the avaroha.

The svara-sangati *Nm* in Pooriya is a striking feature as in the rāgang S N D N m G. Pooriya has a weak Re and Dha unlike Marwa but its Ga and Ni are very strong svaras. Presenting the raga in the following manner:

Aroha: NrS GmD NŚ Avaroha: SND m G r S Vadi,

Samvadi: G, N

Pakad: GNrS NDN mD rS

Pooriya sounds beautiful in the mandra saptak. Trained performers easily descend to the mandra saptak till mandra Ga. The following details of Pooriya are as follows:

Aroha: NrS GmD NrS

Avaroha: ŚNDmG NrG NrS Pakad: G NrS NDN m D r SNrG NrS

Chalan: NDNmG mDNrS GNrS NrmG G m D G m GNrGmG NrS GmD mG NrSNmDGmG NrmG NrG NrS.

१८३। २८१८। १८ १८२। । २८ । २ । १८।२। १८ । २८२।  
१८ १२८।२। १८२। १८। १८८।

Svara-sangatis GN and Nm add charm to the raga, if used as in  $^N m^d G m G^m N r$   
S. The raga is meant for pre-midnight hours.

Pooriya is known to be a favourite raga for the instrumentalists because of its high suitability for meends. Though there is a contradiction among scholars on the choice of Dha (komal or suddha) in Pooriya as in the case of raga Lalit, but since Dha is weak in Pooriya, the choice of Dha matters little. Using Ga as its vadi svara, the calan is in the following:

Pakad: G r S N r S

Chalan: S N D M N r S N r G m G S N r S G m N m G N r S m G m D m D N r S N S N D m G  
m N m G N r S

Beside Ga, Ni as important svaras of Pooriya, Teevra Ma is also very important and provides the following phrases: rrG rG mmG mDmG GmDN mDmG mG mGrG N r S. Scholars also advise to carefully select phrases in the uttarang such as G m D N m D m N N D N N D N S N r r N N D N mDmG to keep away Sohini. Pooriya should be elaborated in the poorvang through phrases like SrSGmGrS S D N D N D N SrS GmDGmGrS.

The following has the pakad to identify Pooriya: S N r S GmDNmDm GmG rG N r S.

**Sohini Rāga** - A popular Rāga which is widely popular through vocalist Bada Ghulam Ali Khan's disc-record 'Ka sanga khelu mein phāg', belongs to Marwa ang. This is the one which is popular wherein only Ma and Dha are both Tivra. 'Dekh Dekh man lalachaye'- sung by Ustad Rashid Khan is a brilliant composition.

Scholars assign Sohni to the Marwa Thāta though Sohni resembles Pooriya due to the use of similar svaras. Sohni is uttaranga (upper tetrachord) pradhan or as against Pooriya which is poorvāṅga (lower tetrachord) pradhan. Some musicians describe Sohini as Pooriya of the morning hours. Sohni is highlighted in the tar saptak—which has weak Re in the Aroha. Other points are: Aroha: SGmDNŚ Avaroha: Ś rŚ ND GmD m G r S

Vadi,

Samvadi: D, G

Pakad: Ś NDND GmD NŚ. Rāga and its samay are inter-related. Rāgas that are sung at the beginning of night, such as Pooriya, blossom more in the Mandra saptak. Slowly as the night progresses towards early morning, night rāgas are performed on higher notes until morning. It is a new Rāga that moves more in the tār saptak.

Some musicians often employ Komal Dha in Sohni. But that is very rare. Another view is in the following details:

Aroha: SGmDNŚ Avaroha: ŚNDmDG mGrS Chalan: GmD GmG rSṂS GGmG  
 mDNŚ D N Ś řŚND m D N D mG mGrS ŚNDmG G m D G m G SGmDND  
 mGmDNŚ řřŚ ĠřŚ mĠřŚ ŚND mDNDmG D m G mGrS. | ॠC | ॠ | ॠ७१७  
 | | ॠ | ॠC१७C १ ७ ॠ७१C ॠ C १ C ॠ | ॠ | ॠ७१C ॠ | | ॠ C | ॠ |  
 ७ | ॠC१C ॠ | ॠC१७ ॠ ॠ १ ॠ ॠ ॠ १C ॠC१C ॠ | C ॠ | ॠ | ॠ.

Sohni is very much close to other uttaranga-vadi Rāgas such as śuddha Basant, Paraj, and Hindol. The features are as under:

Aroha: S G m D N Ś Avaroha: Ś NDmG mGrS

vadi,

Samvtdi: D, G

Pakad: ŚNDmG mDNřŚ

Chalan: SG mGrS mDND NDmG m D N Ś NDmG mDNŚ NřŚ řřŚND  
 NNDNŚND mG mDNŚ DNřĠřŚ řSNřřŚND DřřřNŚ řŚND NDmG mGrS.

Pakad: SGmDNŚ NDN DmG mGrS

The calan given below has the basic phrases of this evergreen rāga:

Chalan: řřŚNDNDm DNŚ NDND GmGrS SṂS GmG GGmDNŚ NDND GG  
 mGm GrSmDmDŚ řřřŚNDN řmĠřŚ SNDNDm GmGrS.

Rāga Sohini is not meant for slow compositions of khayal. It is better suited for

Thumris. A detailed Rāgadāri shows: Aroha: SGmDNŚřřŚ Avaroha: ŚND mGrS

Pakad: řNŚND Chalan: řř NŚ ND m D N Ś NDmG GmD řř NDmG mDmDNŚ

ś Ś Ġm Ġś Ś N D N Ś ś ŚND mDmGrS SGmDNSrS. The traditional composition ‘Kāhe ab tum āye ho mere dware’<sup>34</sup>- in Teental gives the clear outline of Sohini.

**Rāga Śuddha Barāri** too has the Marwa ang when sung in a pure moodkeeping away the Pooriya Dhyanaashri ang. Jasraji sung a beautiful composition – ‘Kunja Behāri Thāri re, Bāsuri lag man pyāre.’<sup>35</sup> There is another Barari which has proximity to Puriya Dhanashri of the Poorvi ang. GPD<sup>NDN</sup>D00PPG’ DP<sup>GG</sup>r0S0’ GGP<sup>NSN</sup>DPGDPPGr0S00, P0<sup>NDŚN</sup>ś<sup>NDN</sup>DPPG, DP<sup>GG</sup>rS00’.

**Puriya Kalyan:** ‘Shyam chabi man mein samāyi, yād piya ki āye’,<sup>36</sup>.

<sup>34</sup> Malini Rajurkar, ‘Raga Sohini’, Youtube Video, 13:29, Dec 26, 2010, [https://www.youtube.com/watch?v=bp\\_fBlo0\\_B8&start\\_radio=1&list=RDQMxW8Me6x4TFI](https://www.youtube.com/watch?v=bp_fBlo0_B8&start_radio=1&list=RDQMxW8Me6x4TFI)

<sup>35</sup> Pt. Jasraj, ‘Raga Śuddha Barari’, Youtube Video, 4:05, Nov 20, 2012, <https://www.youtube.com/watch?v=7ihvtfuBI0c>

<sup>36</sup> Ajoy Chakraborty, ‘Geetinandan 1’, ed. Ajoy Chakraborty (Kolkata: Geetinandan, 2004), P-17.

## *Kāfī and its allied Rāgs*

**Rāga Kāfī:** A beautiful composition ‘Jare jare jare ja Koyeliya, ban me jare ambua dare, bahāde sur nadiya’<sup>37</sup> is an example of the majestic raga Kafi. The rāga rūp of Kafi is diverse. The kāfī scale is heard in many musical formats all over the world. Kafi is much accepted for lighter forms such as Tappa, Dadra, Thumri, Kajri, Chaiti, Jhoola, Dhun as because it allows performers to create more spontaneous variations. The dilute form of kafi is often called Mishra Kafi and it doesn’t generally have a fixed structure of its own. The use of Suddha Ga and Suddha Ni makes the raga attractive. The most popular phrase for common listeners is SS RR gg MM P. According to Vinayak Rao Patwardhan Suddha Ga may be allowed in the Avaroha<sup>38</sup> as in M G M P g R S. In the upper tetrachord of Kafi Suddha Ni is touched due to its closeness with Tar Sá. The phrase D P g R enriches the beauty of the Raga.

The pure form is hardly sung now. The present form of Kafi has resemblance with the raga Sindhura, another light raga, which has the shades of Kafi. During Dhrupad or Kheyal performance the Gandhar is demonstrated in a controlled way. Ma and Pa are important swaras and it is not sung in straight way Sampoorana. ‘Aj khelo Shyam Sanga Hori’<sup>39</sup> – a famous composition by Shankar Rao Vyas. Chalan: S R g M <sup>G</sup>M P M P D n D P M P <sup>MgR</sup>g R g S R ṇ

<sup>37</sup> Ajoy Chakraborty, “Geetinandan 1”, ed. Ajoy Chakraborty (Kolkata:Geetinandan, 2004), P-14.

<sup>38</sup> Sangit Mahabharati, 1<sup>st</sup> ed., 2011, s.v “Avaroha”.

<sup>39</sup> Geetha Ravikumar, ‘The Concept & Evolution of Raga in Hindusthani and Karnatic Music’, Mumbai: Bharatiya Vidya Bhavan 2002( first ed.), p-124.

S R <sup>S</sup>R g <sup>R</sup>g M <sup>g</sup>M P.

⊔ ∧ ⊥ — <sup>l</sup> — / — / C ⊔ C / — / <sup>⊥</sup> ∧ ⊥ ⊔ ∧ ⊔,

⊔ ∧ ⊔ ∧ ⊥ <sup>⊥</sup> — <sup>l</sup> — /.

**Bhimpalasī Rāga** - ‘Karam karo more sai, ab to mori naiyā ān pari majhadār’-

a beautiful composition in the popular afternoon Rāga, assigned to the Kafi Thāta by V.N. Bhatkhande. He points out that the Rāga closely resembles Dhanasri, and suggests the following features:

*Aroha: ṇ S g M P n Ś' Avaroha: Ś' n D P M g R S*

*Vadi, Samvadi: M, S*

*Pakad: ṇ S M M g P M g M g R S*<sup>40</sup>

It's Ma, the vadi svara, separates it from Dhanasri. Its sampoorṇa avaroha differentiates it from Dhani while the prominent Ga and Ni in the Aroha separates it from Sindhura. Another Dhrupad composition ‘Kunjana mein raco rās’ is set in Chowṭal. This is as follows:

S g S M g R S    S g M P    M P n D P S R S M g R S    n    S g M P    n D P  
M g M P g M g R S    P M P    g M P n D P    Ś' n D P    M P n n    P n P n S M g R S  
n D n D P    D    P M    P M    g M P M g R S.

<sup>40</sup> Sangit Mahabharati, 1<sup>st</sup> ed., 2011, s.v “Bhimpalasi”.

ॐॐ—ॐॐ ॐ—/ —/ॐॐॐ—ॐॐ ॐ ॐ—/ ॐॐ/  
 —ॐ—/ॐ—ॐॐ /—/ ॐ—/ॐॐ ॐॐॐ—/ॐॐ /ॐॐॐ—ॐॐ  
 ॐॐॐॐ/ ॐ /— /— ॐ—/—ॐॐ.

Taking rest or using Nyāsa on Pa instead of Ma brings it closer to the  
 Dhansri ang. The avaroha in Bhimpalasi vakra sampurna like M P<sup>M</sup>g M g  
 R S. Ma is the most important note in the poorvang and Ni in the uttarang.  
 The analysis of the Rāga is as follows:

Aroha: n S<sup>M</sup>g M P<sup>S</sup>n S

Avaroha: ॐॐॐ—/—ॐ— ॐॐॐ / ॐ: ॐ—ॐ/ॐ—ॐॐ :

ॐ ॐ / ॐ ॐ ॐॐॐ ॐ ॐॐ ॐॐ—/— /—/ॐ— ॐॐ ॐ ॐॐ ॐ

ॐ ॐ ॐ — / — ॐ — — ॐ / ॐ ॐ / ॐ — / ॐ —

ॐ—/ॐ—ॐ/ॐ— ॐ — ॐ ॐ — ॐ / ॐ ॐ ॐ / ॐ ॐ / ॐ ॐ ॐ

— ॐ—/ॐ ॐ ॐ/ॐॐॐ/ — ॐ—/— ॐ — ॐ / ॐ ॐ—ॐॐ.

**Bāgeśri:** Ye ri ye mein kaise kar ayu'- g M D n S”  
 gMnDnS, M D n S. The madhyam is powerful and is considered as the core of  
 the raga. A small hold on ga with a kan of Sa to Re is advised. S g M, M g M D,  
 D n D, D-M, g, SR, S. S n D n D, M P D Mg, SR, S. Another composition  
 ‘Yada káru dhyan dharu mātā Saraswati’<sup>41</sup>- is sung by kaushiki Chakraborty in  
 the album Geetinandan.

**Bārwā:** ‘Baje mori Payeliya, Jhanana’- sung by Pt. K.G Ginde. Most Hindustani

<sup>41</sup> Kaushiki Chakraborty, “Geetinandan 1”, ed. Ajoy Chakraborty (Kolkata: Geetinandan, 2004), P-59.

musicians today make ‘light’ of this raga but this raga always demands a kheyāl treatment. Barwa maintains a close alliance with Raga Kafi, Sindhura and Deśī.

S R M P or P g (Sindhura), M P <sup>M</sup>g R or M P DNS (Kafi); R P R g (Desi).

**Dhāni Rāga** -Considered to be a light Rāga, it is used mostly in Tappa, Thumri, and Bhajan. V.N. Bhatkhande assigns it to the Kafi Thāta. Ancient Dhani had two forms: one which omitted both Re and Dha as done by many present-day musicians, and the other which had only Re. The present form has the following features:

Aroha: ṇ S g MP n Ś , Avaroha: Ś n P Mg S

Vadi, Samvadi: g, n

Chalan: g S g MP n P n Ś ḡ Ś n P Mg g S MP g MP n P n S g S n P g g MP n P Mg S. १ ७ १ — / १ / १ ७ १ ७ १ / — १ ७ — / १ — / १ / १ ७ १ ७ १ / १ १ — / १ / — १ ७. Dha is totally avoided in Bhatkhande’s version, whereas Re is dropped only from the aroha. The vadi and samvadi are Komal Ga and Komal Ni respectively. It is an all-time Rāga and is also preferred as an evening Rāga.

Composition: ‘Dinana mahananda manao sakhiri’ in Teental.

Stalwarts suggest the following:

Aroha: g MP n P g R ṇ S S g M P n g Avaroha: Ś n P Mg ṇ S

Vadi, Samvadi: g, n

Pakad: n P gg Sg

Brief Chalan: R n S g MP g g S g MP n P n S S n P n P g S g R n S

Pa is the vadi, and Sa is the samvadi.

Meends should be totally avoided, to separate it from Dhanasri and Bhimpalasi.

To avoid their influence, a skillful use of Komal Dha like in the phrases MPgMdPorPnMPgMdP is suggested.

The phrase g R n S of Dhani also separates it from Dhanasri which employs g R S. g M n P M Pg Rn S is the catch phrase.

A limited use of Re is allowed as in phrases g R SRṇ SgMPnP nPMg RSṇ Sg.

**Hansakinkini Raga:** Hansakinkini is perceived as a mixture of Kafi and Kamod. The suggestions are as follows:

Aroha: ṆSG M P N Ś Avaroha: Ś nDPMgRS Vadi,

Samvadi: P, S

Chalan: S Ṇ SGMP PgRSNṆS GMP MGS SGMP nDP MPMG MPgRSMP N N Ś n D P M PŚ n D P g MP g R S. ॐ १ ॐ | — /  
/ ॐ ॐ १ १ ॐ | — / — | ॐ ॐ | — / १ C / — / — | — / ॐ ॐ — / १ १ ॐ  
१ C / — / ॐ १ C / ॐ — / ॐ ॐ. According to some other view, it is a rare raga with the ang of Tilang in the Aroha, and the ang of Bhimpalasi in the avaroha. In this view, suddha Ga and suddha Ni used in aroha are actually shrutis between their suddha and komal forms.

The raga also has the Dhanasri-ang and is considered as a post- noon raga.

Generally śuddha Ga and śuddha Ni are employed in aroha, and Komal Ga and Komal Ni in avaroha. The vadi and samvadi (Pa, Sa) are as in the versions given earlier. The calan is:

Aroha: Ṇ S G M P N Ś

Avaroha: Ś nDPMPG MP<sup>M</sup>gR

## NNS

*‘Govindrao Tembe calls it Hamsakankani. He believes that it is a compound raga of Hamsa and Kankani, both of which are not in vogue. It evolved by employing suddha Ga in a specific manner in raga Patdeep. Like Nawab Ali and Patwardhan, Tembe omits Re and Dha in the aroha. Komal Ni is used in a vakra manner in the avaroha as in D n D P’.*<sup>42</sup>The following pakad and chalan is:

PAKAD: SG P g R S

Brief Calan: SG MP g R S SGMP MG P g R S M P N Ś

N Ś g R Ś D n D P MG SGMP g R S

**Patadeep Rāga-** ‘Bairana bhayi kari re koyeliya’, a drut composition set in Teental. This is a post-noon raga, assigned to the Kafi That. *‘There is a view, held by Subba Rao, that the present version of Patadeep is different from what was earlier known as Patadeep or Patadeepaki. There is one more name, Pradeepak same as Patadeepaki but Pradeepaki is the older version’*<sup>43</sup>.

Patadeep has Komal Ga and Suddha Ni with all other svaras suddha. The prevalent form has śuddha Ni in aroha or Ni in- between suddha and komal forms whereas avaroha has Komal Ni. The raga is elaborated in mandra and madhya saptak. It exhibits some characteristics of Bhimpalasi but the komal Ni of Bhimpalasi is totally avoided. After a nyāsa on Suddha Ni the phrase S g R S is added as N S g R S. Sometimes Dha is added in aroha as in P N D N Ś,

<sup>42</sup>The Oxford Encyclopedia of the Music of India- Sangit Mahabharati, s.v. ‘Hamsakinkini.’

<sup>43</sup>The Oxford Encyclopedia of the Music of India- Sangit Mahabharati, s.v. ‘Patadeep.’

though normally in Patadeep, Re and Dha are omitted. This is an evening raga, according to some noted musicians.

Aroha: ṆS <sup>M</sup>g M P N Ś Avaroha: ŚNDPMgRSṆ SgRS

Vadi,

Samvadi: P, S

Pakad: SgMgRSṆ SgRS

**Jog:** ‘Dhana Jobana naḍī nāo saṇyog’- A madhyalaya Teentāl composition composed by veteran performer Pt. Ajoy Chakrabortyji. P̣ṇSGMPGM S<sup>M</sup>g~S is an important phrase of Raga Jog. Another composition-‘Piya Tum Bin Mohe Caina na base, biraha agana mein jiyarā jale’- is very popular among Pātialā vocalists. The Sthāyī of this composition is based on the phrase GMPMPGMgSgS <sup>ṇ</sup>P̣ <sup>S</sup>ṇ S. The Kirana composition ‘Sājan more ghar āyo’ is also very favourite among North Indian musicians.

## Kānnāḍa aṅg and its allied rāgs:

*Bhatkhande enumerates 18 traditional prakars of Kanada. Of these, only about 7-8 are elemental, in the sense that they have an original, individual swaroopa.*

*They are: Darbari, Adana, Suha, Sughrāi, Nayaki, Shahana and Devsakh.<sup>44</sup>*

**Adānā Bāhār Rāga:** An amalgamation of two popular Rāgas, Adana and Bahar. Structure of this miśra rāga is often debated.

Three views are given below where Sa is taken as vadi and Ma as samvadi.

Vocalists use this Rāga in three different ways:

1. *Dha is totally avoided. 2. Śuddha Dha is used in the AROHA AS MDNS'.*

3. *Komal Dha is used in the avaroha as a kan svara.<sup>45</sup>*

Presenting a chalan:

ṆS M g P M n P Ś ṇ P M M P g M R S Ṇ S g M P n P M g M P g M R S

ṇ S M M P g M n P S R S Ṇ S M M P g M S R S S M M M P g M n n N Ś

N S' N P g M g M P R S.

१७—५/—३/ ७ ३/—/५ —८७ १ ७५—/ ३/— ५—/५—८७

३ ७ —/५—३/ ७८७ १ ७ —/ ५ —७८७ ७— —/५— ३३

१ ७ १ ७ १/ ५— ५—/८७.

Performed in the pre-midnight hours using suddha dha with Suddha Ma as the vadi and Sa as the samvadi. There are two types: Type I: Aroha: S g M P n P N

Ś Avaroha: Ś n P M M g M n n P M g M R S.

Type II: Aroha: S g M P n P g M D N Ś

<sup>44</sup> Parrikar, Rajan P. "Kanada Constellation(Part-1/3)." Rajan Parrikar Music Archive. <https://www.parrikar.org/hindustani/kanada/> (accessed August 8, 2018)

<sup>45</sup> The Oxford Encyclopedia of the Music of India- Sangit Mahabharati, s.v. 'Adana Bāhār.

Avaroha: ŚnP MMg M n n P M g MRS

Some scholars avoid Re in aroha, but is in favour of engaging both forms of Dha, though in vakra form as in n d n S and in n D n P. The rāgāṅg M n D N Ś reflects the pure Bahar-ang and the raga is sung in the post-midnight hours. Other features are:

Aroha: S g MP d n P n Ś Avaroha: Ś NRS n D n P g MRS

Chalan: S g MPS n Ś n d n Ś R S g MPg MRS n P M n D N Ś n d n P g M R S

**Ādānā Rāga:** ‘Bājata mṛdanga gāwata Dhamar’ – A Dhamār composition in tāl Dhamār’. The popular Rāga is a variety of Kanada where Ga is komal, Ni is in both forms and Ga, Dha are always employed in an andolit state. Adana is ornamented in the middle and the upper octaves unlike Darbari which favours lower and the middle octaves. Adana needs a powerful voice to unfold itself.

Here are features of this midnight Rāga:-

Aroha: S R M P d N Ś

Avaroha: Ś d n P M P g MRS Vadi: Sá

Pakad: Ś d N Ś d n P M P g MRS

Composition: ‘Gagari mori bharana nahi de’ in madhya laya Teental’.

Adana acts as a switch-over Rāga for the ragas that are elaborated in madhya and tar saptak.

Chalan: n n MP Ś n P MP n d n P M g M RS M M P Ś d n Ś R N Ś n P

g g M MRS MP Ś R Ś Ś n Ś P n M P Ś d n P M M P n n g M R S

R n S g M M P n P

११—/ ७ १/ —/ १ ५१/ — १— ८७ — — / ७ ५१७ ८ १७ १/ ११

$$S^{R_n} S^{d_{S_n}} S S R^{M_g} M_g M R S$$
[illegible]
$$-/\partial\Lambda\Lambda\partial\mathfrak{z}\partial\Lambda\partial\Lambda\partial\mathfrak{z}\partial\Lambda\partial\mathfrak{z}/-/\mathfrak{z}\mathfrak{z}/-/\overline{\mathfrak{z}}'-/\overline{\mathfrak{z}}-\Lambda\mathfrak{D}$$

Uttarang of Darbari:      MPMP<sup>p</sup>d<sup>p</sup>dnnŚ

The following calan of Adana totally omits Dha:

Chalan: M M RS णS MPnP nnPM Pg gMRS PnnP M P n Ś Ř Ř Ś  
 M P Ś Ś Ř Ś n n P Ś PnnP MPng gMRS. — — ँ उ — / १ /  
 ११ / — / १ १ — ँ उ / ११ / — / १ उ ँ ँ उ — / उ उ ँ उ १ १ /  
 उ / ११ / — / १ १ १ — ँ उ. Adana is considered as a lighter counterpart of  
 Raga Darbari and many string instrumentalists favour avoiding Dha while  
 playing fast phrases and therefore they drop Dha totally.

**Darbārī Kānāḍa Raga** - A popular composition ‘Khelo piya sanga Hori hu to’-  
 is set to madhyalaya Teental. The raga is considered as the main raga of the  
 Kanada- ang. It is also mentioned as Darbari. It is said that Tansen created this  
 raga, and performed in the durbar of Mughal Emperor Akbar (r. 1556-1605).  
 The Emperor was so pleased that it came to be called Darbari Kanada. It is  
 assigned to the midnight hours with komal Ga, Dha, and Ni.

Re and Ma are Suddha. Ga is weak in the aroha. The raga is unfolded in the  
 mandra and madhya saptaks. *Further points from Bhatkhande are:*

*Aroha: णSRgRS MPdnŚ Avaroha; ŚdnP MPg MRS Vadi,*

*Samvadi: R, P*

*Svara-Sangati: nP*

Aroha: S R Mg Mg M P nd nd sn Ś

Avaroha: SndnP M PMgM RS ṇSRS

Pakad: ᵀ S R Mg MRS ᵀSR RᵀᵀP

Alap: S nSRMMpP M Pnd nd S nS SR Mg Mg MRS nSRS SR SR Mg Mg MP  
M P nd nd n P nM P Mg Mg M RSRS

S R Mg Mg M P nd nd n PMP nd nd nP ŠnŠ dnŠRŠ ŠRŠMgŠMgŠMRŠ RŠŠnŠ nd  
ndnP nMnP Š Mg Mg M R S

[illegible][illegible]

Teental.

<sup>46</sup>*The Oxford Encyclopedia of the Music of India- Sangit Mahabharati*, s.v. 'Darbari Kannada.'

A chalan, based on the above composition is given below:

Komal Dha and Komal Ga are pulled down to their ati-komal states during Andolan. Ga and Dha have kan svaras of their respective higher svaras. For example Ga has Ma and Dha has Ni as kan svaras. On the other hand Ga and Dha have kan svaras of their respective lower svaras Re and Pa. Examples are: SR RgRg M RS and RSPdPdRS.

Pakad: RnSRđ dnRS MPpdpdnP MpRgRgMRS

Chalan: S RnS RSPdPdnRS dnS Rn RgRg RgMRS MMPPdpdn P nnPMPRP  
 gMRS MPdpdpd nŚ Śg pdpd n n Ś.᳚ ᳚᳚ ᳚᳚/᳚᳚ ᳚᳚ ᳚᳚ ᳚᳚ ᳚᳚—᳚᳚  
 —// ᳚ ᳚ / ᳚᳚—/᳚᳚ ᳚᳚—/ ᳚ ᳚ ᳚᳚᳚ ᳚ ᳚ ᳚ ᳚.

Composition: ‘Akbar ke darbar gaye guni’ in Teental

Komal Dha is always vakra and Andolit in avaroha. Komal Ga can also be used straight as M g R S.

Aroha: S RgMPdnŚ Avaroha: ŚndnP MgMRS Chalan: ᳚᳚ ᳚᳚᳚᳚᳚᳚/᳚  
 ᳚᳚᳚᳚ ᳚ ᳚ ᳚᳚—/—᳚᳚᳚ ᳚᳚—/ ᳚᳚—/᳚᳚ ᳚᳚ ᳚᳚᳚᳚ ᳚᳚᳚ ᳚᳚—᳚  
 ᳚᳚᳚.

**Bāhār Rāga-** ‘Kaliyan Sanga Karata rangaraliya’<sup>47</sup>- A popular Rāga associated with a happy mood that indicates joy. It is considered to be a Rāga of the season of Vasant or Basant, that is springtime, consisting roughly from February to April. Though the raga is sung in the midnight hours in spring time it can be sung at any time. Compositions in Bahar generally contain romanticism.

This Kafi Thāt raga omits Re in the aroha and omits Dha in the avaroha. Some musicians make use of both forms of Ga and Dha.

*V.N. Bhatkhande cautions Thāta its vivadi svaras, Thāta is Śuddha Ga and Komal Dha, be employed with great skill. Some musicians avoid both Ga and*

<sup>47</sup> Pandit Bhimsen Joshi, ‘RagaBahar,’ Youtube Video, 9.08, June 26, 2011, <https://www.youtube.com/watch?v=8W1n5O7eDa0>

Experts suggest the following scale and chalan for Bahar: Aroha: S g MP<sup>n</sup>D  
N S Avaroha: S n P M P g M RS Chalan: MMPgM DnPDDNS' DNPnM  
PgMDNŚR'S' DnP g M RS g M D N Ś NŚR'R'S' g'g'M'R'S'  
R'S'NŚR'NP M DNS' R'DnPMPgMDnD NŚ. ---/└— C└/CCᳵᳵ  
Cᳵ/└— /└—CᳵᳵΛᳵᳵ C└/ └ — Λᳵ └ — C ᳵ ᳵ ᳵᳵΛ'Λᳵᳵ  
└└—Λᳵᳵ ΛᳵᳵᳵᳵΛᳵ/ — Cᳵᳵ ΛC└/—└—C└C ᳵᳵᳵ.

Aroha: nSMMPgM nDN S Avaroha: Ś nP M PgM RS Calan: SM MPgM  
n D Ś nPMP g M RS M MPgM DNS Ś D n P MPgMD N Ś RN  
ŚnnPMP gMRS. ॐ — — / ॥ — ॥ C ॐ ॥ — — / ॥ — ॥ — ॐ — — / ॥ —  
C ॐ ॐ C ॥ — — / ॥ — C ॐ ॐ ॐ ॐ ॥ — — / ॥ — ॐ.

<sup>48</sup>*The Oxford Encyclopedia of the Music of India- Sangit Mahabharati*, s.v. 'Bahar.'

In the tar saptak Re is used as in N Ś R ḡ R Ś N Ś. Musicians often use Dha in avaroha in vakra form as in the phrase R N Ś D n P. According to the compositions available we find that Bahar is sung mostly in the tar saptakas in the following:

Aroha: SMP M<sup>g</sup> MDnŚ

Avaroha: R N Ś Ś DnPM P<sup>M</sup><sub>g</sub> MRS

Pakad: SMP<sup>M</sup><sub>g</sub>M D n S n P.

*Aochar*

SM MPn P<sup>M</sup><sub>g</sub>M<sup>M</sup><sub>g</sub>M M n D D n S NNPMP

<sup>M</sup><sub>g</sub> <sup>M</sup><sub>g</sub> M <sub>g</sub> M P <sup>M</sup><sub>g</sub> M <sup>S</sup>R S <sub>g</sub>MDNSNR<sub>g</sub>RNSnDDnDnP <sub>g</sub> M P

<sup>M</sup><sub>g</sub> M <sup>S</sup>R S Antara <sub>g</sub>MDnS NR<sub>g</sub>RNSnD

DnSR<sub>g</sub>RS RNS n D n M P M<sub>g</sub> <sup>M</sup><sub>g</sub> M <sub>g</sub>MPRS.

○ — — / १ / ७ ७ — — १ C C १ ○ १ १ / — /

७ ७ — १ — / ७ — १ Λ ○ १ — C १ ○ १ Λ १ Λ १ ○ CC १ C १ / १ — /

७ — १ Λ ○ १ १ १ — C १ ○ १ Λ १ Λ १ ○ १ C.

C १ ○ Λ १ Λ ○ Λ १ ○ १ C १ — / — १ ७ — १ — / Λ ○. Bahar is sung with the use of Gamak and the alaṅkars are also gamak based. From a new view point:

Aroha: S g Mn DN Ś Avaroha: Ś n PMP g M R S Vadi: M. Another traditional composition ‘Bāhar āyi āyi re, gunjata bhramara kunja kunja mein, dāli dāli phuliyā chāyi re’ - is set in drut Teental.

Pakad: MDN Ś n PM Important phrases: nP MP gP g M R S Mn DN SRS R N S n PM MDN Ś . Musicologists are more liberal in the use of Dha in avaroha. According to them, once the Rāga swarūp of Bahar is firmly established, Dha can be directly employed in avaroha as in the phrases S D D n P NDPMP NDPMP g MRS n D P M g M. Other points are:

Aroha: N SGMDN Ś Avaroha: Ś D n P g MRS Pakad: SRSM MP g M g M D D n P M P g M RS

Calan: S N S SR N SM MP g M SR N SM M P g M RS g M D NND n P MP g MD MDN Ś DN Ś R N Ś R R N S DNPRGRSS D n P MP g MRS

○ १ ○ ○ १ ○ — — / ५ — ○ १ ○ — — / ५ — १ ○ ५ — C १ १ C १ / — / ५ — C — C १ ○ C १ ○ १ १ ○ १ १ ○ C १ / १ १ १ ○ C १ / — / ५ — १ ○

**Rāga Suhā Kānāḍa:** Darbari Kannada- Poorvanga, Megh Malhar-Uttaranga. The famous composition of Sadarang ‘Tu hai Mohammad Shah durbar’ is a perfect example of this winged raga. If Suha is slowed in tempo, it becomes Megh. That’s why it is generally not sung in Vilambit laya. SRg~RPMn P ~ Ś. Ś n PMRSRg~MRS. The andolan of komal gandhar in Suha is one shruti higher than in Darbari.

**Sughrāi Kānāḍa:** Phrase 1-  $g \sim M_g M \neg R O P$ ,

Phrase 2-  $MP^n \neg O P^N \acute{S} O O$ , 3<sup>rd</sup> Phrase-  $M_g M_g M O O \underline{R S R} O S O O$

Another composition ‘Nainana so dekhe maine eka jhalaka mohana ki’<sup>49</sup> is composed by Ustad Faiyaz khan sab of Agra Gharana and is often sung as Suha Sughrāi.

**Nāyaki Kānāḍa:** This raga has two forms, one with Dhaivat and the other is without Dhaivat. The calan without Dhaivat gives the following outline:

$SRg \sim M O_g M O \underline{R S R} O S$ ,

$SRg \sim M^P \neg n \neg P O O$ ,  $MP O^{MP} O O^n MP \neg R \sim g \sim \underline{g M P M R S R} S^n S$ .  $SRg \sim M R P n O O P O O^n \underline{P M P O M P} \neg$

$R \sim g \sim \underline{g M P M R S R} S$ .

**Sāhānā Kānāḍā:** This is an Uttaranga pradhan raga which has Dha as its vadi and Ma as samvadi. Andolan is on komal gandhar

$S \neg M^M P^M g \sim \sim MD O D O^{Dn \acute{S} n \neg D O D n} P O$ ,  $D M P^M g O M R O O S$ ,

**Devśākh:** A beautiful composition ‘Nanadiya mori jage’<sup>50</sup> sung by Pt. K.G Ginde too falls in the Kannada ang.

**Husaini Kānāḍā Rāga:**

*Dhaivat is applied in two ways according to Ustad Yunus Hussain Khan Sab of the Agra Gharana. Almost all the Kanada ang ragas vary from each other on*

<sup>49</sup>Ajoy Chakraborty, ‘Raga Suha Sughrāi’, Youtube Video, 4:31, Oct 02, 2015, <https://www.youtube.com/watch?v=K8NAIXqswlg>

<sup>50</sup>K.G Ginde, ‘Raga Devsakh’, Youtube Video, 2:09, July 04, 2013, <https://www.youtube.com/watch?v=ZGOVhUwBkJ8>

*the basis of the importance given on Ga and Dha. The following features for Husaini Kanada are: Aroha: S R g M P D n Ś' Avaroha: Ś' n D P g M R S Vadi, Samvadi: S, P*

In some other opinion - Vadi, Samvadi: P, S

Husaini is a pre-midnight raga and has a 'flavour' of Bahar. Experts believe that ragas like Mudriki and Sahana may come into Husaini Kanada. Some scholars find similarities of Darbari Kanada though Suddha Dha is used in place of Komal Dha in Darbari Kanada.

**Raisa Kānādā:** A traditional composition 'Man Mohalinu shyam sundarana'<sup>51</sup>- of the Agra gharana is sung by Ustad Yunus Hussain Khan sab in drut Teental.

**Kāfi Kānādā:** A beautiful composition sung by Vidushi Ashwini Bidhe Deshpande ji- 'Kanha kumar ke kara ballava'<sup>52</sup> is set in madhyalaya Teental. It is a pre-midnight raga that uses komal forms of ga and Ni with other svaras in the suddha form. Though it is preferred by the instrumentalists, Kafi Kanada is also a favourite raga of the Jaipur-Atrauli vocalists. A few versions are given below:

*There are two variations of the raga. One a combination of Kafi and Bagesri and the other is Kafi- Suha mixture. The first one is explained thus Bagesri is*

<sup>51</sup> Yunus Hussain Khan, 'Lecture Demonstration on Kanharas', Youtube Video, 1:30:07, 10 Aug, 2015, [https://www.youtube.com/watch?v=XWlh\\_wgyqZU&t=3767s](https://www.youtube.com/watch?v=XWlh_wgyqZU&t=3767s)

<sup>52</sup> Ashwini Bidhe Deshpande, 'Raga Kafi Kannada', Youtube Video, 07:21, May 6, 2012, <https://www.youtube.com/watch?v=sPsHJYauXlg>

*considered as a variety of Kanada. and so the Kafi Bagesri version is called Kafi Kanada.*

*The second, that is, the Kafi Suha type, is described thus Suha is also a variety of Kanada, and so this too is called Kafi Kanada.<sup>53</sup>* The typical svara- sangati of Suha that is nP is present in both Aroha and avaroha. In this type Dha is totally avoided in Aroha and Ma in avaroha as seen below.

Aroha: SRgM PnP nŚ AvarohaR nŚ DnPgRṇ S. Both the types are performed during the three hours before midnight.

The Jaipur Atrauli version uses Komal Ga and Komal Ni.

The absence of Dha in Aroha and the use of the svara-sargati nP brings the version nearer to Nayaki- a major Kanada ang raga.

**Kausī Kānāḍā Rāga-**‘Man Bhavana meri rasana’<sup>54</sup>, - composed by Pandit Jñan Prakash Ghosh.

*V.N. Bhatkhande advises that since the two varieties— Bagesri and Malkauns— have a common border, performers should be very careful about rules so that there is no mix-up of the two varieties. Vinayakrao Patwardhan states that this variety is a mixture of the Bagesri-ang and Kanada-ang.<sup>55</sup>*

Kausik Kanada is another Kanada ang raga. It is performed during midnight raga, with the following features:

Pakad: ṇSM gM Pg MgRS MdnŚ nd MdndM Pg MgRS

<sup>53</sup>The Oxford Encyclopedia of the Music of India- Sangit Mahabharati, s.v. ‘Kafi Kannada.’

<sup>54</sup> Jñan Prakash Ghosh, ‘Jñan Prakash Ghosher Gān’, P-119.

<sup>55</sup>The Oxford Encyclopedia of the Music of India- Sangit Mahabharati, s.v. ‘Kausi Kannada.’

Composition: ‘Rajan ke sirtaja raja Sriram’ in Ektal. Another rāga named Kausi differs from Kausi Kanada with a touch of Suddha Ga. Overall the rāga has a unique combination of Malkauns and Kanada ang with the following features:

Aroha: SgMdnŚ Avaroha: ŚnPMP gMRS Vadi,

Samvadi: M, S

Pakad: SgMdn PMPgMRS Chalan: SgMPg RSñS SgMPgMd nP MPg MRS  
ndnS

SgMgMg Pg MgS MPdnŚRŚ ġMRŚ ndnPMPg MgMRS.

It has Kanada-ang in the poorvang as in MgP MP gMRS. The Malkauns-ang is found in the upper tetra chord or the uttaranga as in the phrase g M d n Ś Ś n d M g. The following calan denotes:

SRnS Rd MdnS MgRgM MgMdM MgP PM MgRS MgMdn MdnndM gMdnS

[illegible]

SnS ggnS nSggM MgP ddnP nnPMPg MgñS MgP MPdnŚ nŚggnŚ ġġŚnŚd dnP  
MgP MPg MgñS.



— $\neg$ —C— $\neg$  $\neg$ — $\wedge$  $\supset$  $\wedge$  $\supset$

DSDDSRMRRMM

DMMDDSDDS RMRRMRRMRR M R  $M_g$   $M_g$  M R S

C $\supset$ C $\supset$ C $\supset$  $\wedge$ — $\wedge$ —

C—C $\supset$ C $\supset$ C $\supset$   $\wedge$ — $\wedge$ — $\wedge$ — $\wedge$  —  $\wedge$   $\neg$   $\neg$  —  $\wedge$   $\supset$

## Sārang aṅg and its allied rāgs:

**Śudh Sārang:** ‘Sunahrī vo din vāpas ārahe’<sup>58</sup> & ‘Jare Kagava’, are some of the beautiful compositions in this unique raga.

**Badāhans Sārang Rāga** ‘Ali more ghar āyo’<sup>59</sup>- a rare composition sung by legendary vocalist Late Pandit Jitendra Abhisheki. A rare variety of raga Sarang is considered as a mix of raga Desi and Sarang. Badahans Sārang falls under the seven varieties of Sarang together called Sapta Sarang. *V.N. Bhatkhande assigns the Rāga to the Kafi Thāta and to noontime, but some later authors place it under the Bīṭh Thāta.*<sup>60</sup> Other points are:

Vadi,

Samvadi: R, P

Pakad: nP MRS RMP nP N | nP MRS Chalan: <sup>P</sup>n <sup>D</sup>n P MRS

RMPMP nP NS n M n P

MRS S <sup>s</sup>n S RM MP MP nP NS SRS S nP

PM nP <sup>M</sup>RS S <sup>s</sup>NS <sup>M</sup>RMP

१ १ / — ८

८ — / — / १ / १ ८ — १ /

<sup>58</sup> Ajoy Chakraborty, “Geetinandan 02”, ed. Ajoy Chakraborty (Kolkata: Geetinandan, 2004), P-19.

<sup>59</sup> Jeetendra Abhisheki, ‘Raga Badāhans Sārang’, Youtube Video, 09:52, Sept 23, 2016, <https://www.youtube.com/watch?v=gUMq8TkCn6A>

<sup>60</sup> *The Oxford Encyclopedia of the Music of India- Sangit Mahabharati*, s.v. ‘Badāhans Sārang’

—ΛϞ Ϟ ॑ Ϟ Λ— —/ —/॑/ १Ϟ ϞΛϞ Ϟ॑/  
 /—॑/—ΛϞ Ϟ १Ϟ —Λ—/

Some informations from the Gwalior tradition:

Aroha: SRM RM PN Ś

Avaroha: ŚnPM<sup>D</sup>PMR<sup>R</sup>NS vadi,

Samvadi: R, P

Pakad: SRM nPMRMNRS

Chalan: SRSNPñ S SRM

RMP<sub>n</sub>P nMPMR MMRñ S RMPNŚNŚ ŚR<sup>ˆ</sup>NŚ<sub>n</sub>P n n P  
 MP<sup>M</sup>RM RMP<sup>M</sup>RM<sup>M</sup>ñRS

ϞΛϞ१/१ ϞϞΛ—

Λ—/॑/ ॑—/—Λ ——Λ१ Ϟ Λ—/१Ϟ १Ϟ ϞΛ<sup>ˆ</sup>१Ϟ॑/ ॑ ॑  
 /—/—Λ—Λ—/—Λ—<sup>ˆ</sup>१ ΛϞ

According to some other opinion, the Rāga is derived from Vrindavani Sāraṅg by applying Śuddha Gā in avaroha in a controlled way. Presenting this view with the following details:

Aroha: S R M P N Ś Avaroha: Ś n P M P GMRS Pakad: RMP<sub>n</sub>P  
 GMRS nPNS

Calan: ॐॐ १ॐॐ—ॐॐॐॐ—/ / | —ॐॐ ॐॐ / / १ॐॐ ॐॐ—/ॐ / —  
/ १ ॐॐॐॐ / ॐ / — / ॐ—/ | —ॐॐ.

**Vrindāvanī Sārang Rāga** - ‘Jāre Jāre Bhavara piyā pās’<sup>61</sup> - the drut composition is based on this significant raga of the Sarang family. Many musicians simply call it Sarang by not using any prefix. Another composition ‘Jāu mein tope balihār’<sup>62</sup> - is set in drut Teental and is sung mainly by the kirana vocalists.

This prototype of Sarang group was prevalent in the Vrindavan region near Agra where Lord Krishna spent his childhood. Classified under the Kafi Thāt, it excludes Ga and Dha, allowing a straight ascending and descending except using two phrases n P and M R in avaroha. To avoid the effect of the Malhar ang, Gamaks are not used in this noon time raga.

Vrindavani is close to Madhmad Sarang but the difference lies in the application of Ni. The point of difference was discussed at the All India Music Conference held in 1918 in Delhi and a definite conclusion was drawn about the two ragas.

Komal Ni was allotted to Madhmad Sarang while both Śuddha and komal Ni in the aroha and avaroha respectively allotted to Vrindavani Sarang. As a vivādi swara, a touch of suddha Dha is also popular among Jaipur vocalists.

*Bhatkhande offers the following basis for Vrindavani Sarang: Aroha:*

*Ṇ SRMPNŚ Avaroha: Ś , n PMRS Vadi,*

<sup>61</sup> Jñan Prakash Ghosh, “Jñan Prakash Ghosher Gān”, ed. Ajoy Chakraborty and Arun Bhaduri (Kolkata: Paschim Banga Rājya Sangīt Academy, 2002), 33.

<sup>62</sup> Jayateerth Mevundi, ‘Raga Brndavani Sarang’, Youtube Video, 20:04, Sept 06, 2018, <https://www.youtube.com/watch?v=TZONQtSDpf8&t=1049s>

Samvadi: R, P

Pakad: NSR MR PMRS Compositions: 'Piya bidesa gavanava' in Teental<sup>63</sup>.

Typical phrases used in the poorvang are P R M R while in the uttarang n P M R occurs repeatedly. The following calan is:

Aroha: SRMPNŚ Avaroha: Ś nPMRS

Vadi,

Samvadi: R, P

Pakad: RMPR MRPRS

Calan: ॐॐॐ—ॐ /—ॐॐ ॐॐ—ॐ —ॐ १ॐ

ॐॐ—ॐ—/ —/१/ १—/—ॐ ॐ—/—ॐ — / १ॐ ॐॐ १ॐ १ /१/—  
१/ १ — /—ॐॐ — / —ॐ — ॐ १ॐ

ॐॐ—/१/ — / १ ॐ/१—ॐ१ —/ १ ॐॐ ॐॐ—ॐॐ ॐ ॐ ॐ ॐ /  
ॐ—/१/ १—/—ॐ —ॐ १ॐ Composition: 'Mai na jau hari pas ri sajani' in

Ektal, by V.D, Paluskar. Pakad: RNSRMP PnMPR RS

Chalan: /—ॐॐ ॐॐ १ॐॐॐ—/१—/ ॐॐ १ॐ—/—/ १ १ /  
१/ॐ—/—ॐ—१/ १/—ॐ /—ॐॐ

In another view the scale is:

Aroha: Ṇ S R MPNŚ Avaroha: Ś n P MR N S

<sup>63</sup>The Oxford Encyclopedia of the Music of India, ed.by. Late Pandit Nikhil Ghosh(New Delhi: Oxford University Press, 2011), s.v. "Brindavani Sarang."

It is recommended that the alaps should generally end on Ṇ S to establish the rāgarūp of Sarang. Another typical Sarang phrase is MPnnP MPNS.

Meends and kan svaras should be avoided to keep away the Malhar- ang. This is mandatory because Sarang and Malhar Rāgas have similar svaras: Malhar-ang:

$\text{D}_n \text{D}_n \text{M P MP M M MR RS}$

Sarang-ang: nnP MR Ṇ S

Other points are: Pakad: MPNNS' PnPMR MPR MR Ṇ S

Composition: 'Langaraiya hum sanga na karo' - a beautiful composition sung by

Pandit Rajan Sajan Misra is set in Madhyalaya Teental. nPMR RNS MRP

MPnMP SNŚ R' NS' PnPMR S SRM M PPnPMP MPNS' PnPM

MRS

The Kafi-ang phrases of Vrindavani Sarang are:

NSRMR RMPnPMR M PN Ś n P nPMR RMPnMP P<sup>M</sup>R M R

MRNS etc.Pakad: RMP<sup>M</sup>R Ṇ S Chalan: MRSNSRMRRMRMP

MPnP nPMPP<sup>M</sup>RMR MRS Ṇ S RMPnPnnPMRMRMP

MPnMPNNS' nPMRMPNS' PNŚ R' M' R' NS' PNŚ nPMRS

ŚnPMPM R M RSR Ṇ S

—Λ᳚᳚᳚Λ—ΛΛ—Λ—/ —/᳚/ ᳚—//—Λ—Λ —Λ᳚᳚᳚

Λ—/᳚/᳚᳚—/Λ—Λ—/ —/᳚—/᳚᳚᳚ ᳚—Λ—/᳚᳚

/᳚᳚᳚—Λ'᳚᳚᳚ /᳚᳚᳚—Λ᳚ ᳚᳚—/— Λ—Λ᳚᳚᳚.

**Miyā ki Sārang Rāga** -‘Ban Thana āye āye ho, mero man bhāye ho’<sup>64</sup> – A madhyalaya Teental composition sung by veteran vocalist Pt. Sarath Sathe. The raga is perceived as a combination of Malhar and Sarang.

Swar combinations RM and RP show the Sarang-ang, whereas nD brings the shadow of Miya ki Malhar. Phrases such as S ṅ D S, have close relationship with the Malhar ang. The structure is as follows:

Aroha: S R M R P M P N Ś Avaroha: Ś D n P M R S ṅ D S vadi,

Samvadi: R, P

In some other opinion Teevra Ma is used with both forms of Ni and Suddha Ma as in the phrase S R M P m P D N Ś. Dha is omitted in avaroha. Musicologists add:

Aroha: S R M P m P D N Ś

Avaroha: Ś n P M R S Vadi,

Samvadi: R, P

Miya ki Sarang may be derived by removing Ga from raga Miya Malhar. According to another opinion, a blend of Vrindavani Sarang and Miya Malhar can be as seen as in the following example:

Ṅ S R M R Ṅ S (Vrindavani Sarang) ṅ D ṅ D Ṅ Ṅ S (Miya Malhar) Ṅ S ṅ P

(Vrindavani Sarang) M P ṅ D N Ṅ Ś (Miya Malhar)

RMP R P M M R (combination)

**Lankādhān Sārang:** Desi in Poorvang and Sarang in Uttarang- The traditional

<sup>64</sup> Pandit Jasraj, “Golden Voice Golden Years- Pt. Jasraj,” Youtube Video, 15.45, Feb 25, 2016, <https://www.youtube.com/watch?v=zuljzJHey-E>

composition ‘Sawali soorata mohali moorata’<sup>65</sup>- is sung by reputed vocalist Prof. Shruti Sadolikar.

**Madhmad Sārang:** ‘Ranga de ranga de ranga rejava’<sup>66</sup>-a madhyalaya Teental composition sung by eminent vocalist Pandit Pradeep Dhondji.

**Sāmant Sārang:** ‘Sachi Kahata vaki kou na mane’<sup>67</sup>- sung by Pandit Yashwant Bua Joshiji.

**Ambik Sārang:** ‘Pari hoon tore Paiyan saiya’<sup>68</sup>- a madhyalaya teental composition sung by Late Pandit K.G Gindeji.

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<sup>65</sup> Shruti Sadolikar, ‘Raga Lankadhan Sarang’, Youtube Video, 20:08, Jun 18, 2017, <https://www.youtube.com/watch?v=INDvixZIRgU>

<sup>66</sup> Pradeep Dhond, ‘Raga Madhmad sarang’, Youtube Video, 8:51, Aug 11, 2010, <https://www.youtube.com/watch?v=2ybmcBJmYm8>

<sup>67</sup> Yashwant Bua Joshi, ‘Raga Samant Sarang’, Youtube Video, 29:00, Nov 22, 2017, <https://www.youtube.com/watch?v=ppBqZwTmRsQ&t=1370s>

<sup>68</sup> K.G Ginde, ‘Raga Ambik Sarang’, Youtube Video, 6:48, Aug 13, 2011, <https://www.youtube.com/watch?v=nWqHYvG-R98>

## Malhār aṅg and its allied rāgs:

**Mirābāī ki Malhār:** ‘Jagat Jananī mātā Chaṇḍī’<sup>69</sup>- A rare raga composition set to madhyalaya Teentāl sung by Pandit Ajoy Chakraborty.

**Chanchalasā Malhār :** This Malhar variety was created by a composer named Chanchal Sasi of the 16th cent, and was named after him later.

It is assigned to the Kafi Thāta and MR is the swara-sangati where Ma is also very prominent. The raga is a blend of Megh with Kannada ang gMRS.

The raga has Śuddha Ma as the vadi and Sa as the samvadi and is close to the raga Devsakh, a Kānnada ang raga. The swara komal ga has a unique presense in this raga and dhaivat is totally avoided.

The Rāga’s scale is presented as:

Aroha: S RP MP nMP Ś Avaroha: Ś nSnP<sup>M</sup>g<sup>M</sup>gMRS. The second half of avaroha (<sup>M</sup>g ...) is frequently used.

The rāgāṅg ṇR S ṇ P MP S could be very appealing. Composition: ‘Ghana ghata ghor re’ sung by Pandit Ganesh Prasad Mishra.

**Charju ki Malhār Rāga-** ‘Chatur bhuja jhulata shyam hindor’<sup>70</sup>- Nayak Charju created this raga in the durbar of Mughal Emperor Akbar (1556-1605 AD).

V.N. Bhatkhande assigned the Rāga to the Kafi Thāta. It is aseasonal raga that

<sup>69</sup> Ajoy Chakraborty, “Geetinandan 01”, ed. Ajoy Chakraborty (Kolkata: Geetinandan, 2004), P-24.

<sup>70</sup> Pandit Jasraj, “Golden Voice Golden Years- Pt. Jasraj,” Youtube Video, 15.45, Feb 25, 2016, <https://www.youtube.com/watch?v=zuljzJHey-E>

can be performed at any time during monsoon. Musicologists present the Rāga in the following style:

Aroha: S <sup>M</sup>R P n N <sup>Ś</sup>

Avaroha: <sup>Ś</sup>PD<sup>M</sup>P<sup>M</sup><sub>g</sub><sup>M</sup><sub>g</sub>MPMMRS

Vadi, Samvadi: P, S

Calan: SRSN<sub>SS</sub><sup>M</sup>RPPDP <sup>M</sup><sub>g</sub> <sup>M</sup><sub>g</sub> M R S MPnPNSS <sup>Ś</sup><sup>M</sup><sub>g</sub> <sup>M</sup> <sup>R</sup><sup>Ś</sup>  
NnSPDP nMP<sup>M</sup><sub>g</sub><sup>M</sup><sub>g</sub>MR<sub>g</sub>. One important feature is the use of chromatic Ni (both forms of Ni one after another).

**Dhuliyā Malhār Rāga** -‘Barkha ritu ayi, ritu ayi’<sup>71</sup>-A rare variety of Malhar created by Nayak Dhondu of the durbar of Mughal Emperor Akbar (1556-1605 AD). Also called Gaundagiri Malhar, the raga denotes the Deś ang using svara-sangati MR. The following chalan is:

Catch phrases: M R MM P PPnDNMPS NSnDP M P n D P MRMMP

There is a controversy in using Suddha Ga as it is totally omitted by many musicians. The phrases are:

Aroha: SRMRPN<sup>Ś</sup> Avaroha: <sup>Ś</sup>nDPMRN<sub>S</sub> Vadi, (No Dha in Aroha)

Samvadi: P, R

According to many musicologists, the phrases n D P Sn D P D P M R S Dhuliyā Malhar are similar to Rāgas like Narayani and Sur Malhar. This is also a

<sup>71</sup> Pandit Jasraj, “Raga Dhuliyā Malhar,” Youtube Video, 10:00, June 25, 2009, <https://www.youtube.com/watch?v=bnhyBoQtEOI>

seasonal raga, often sung in the premidnight hours and has the following features:

Aroha: S <sup>M</sup>R P n D N <sup>Ś</sup> Avaroha: <sup>Ś</sup> n D P M R <sup>M<sub>g</sub></sup> <sup>M<sub>g</sub></sup> M P M M R S

Vadi, Samvadi: P, S

Pakad: MRP n D P M R

Mg Mg<sub>M</sub> P M M R S Chalan: ॐ<sup>-</sup>Λ/ ॐC/ ॐ-/-Λ-ॐ-ॐ-/-Λ

ॐΛ १ ॐ १ C १ ॐ - / C १ ॐ १ ॐ १ ॐ १ C / / ॐ-/-Λ/ ॐ-/-Λ-ॐ-  
-ॐ-/-Λ ॐ

ॐΛ ॐΛ १ ॐ ॐ १ ॐ ॐ -/-/-Λ -/C/Λ C १ C-ॐ-ॐ-Λ ॐ

**Deś Malhār** - ‘Badariyā ghir āyi kārī’- A combination of Malhār and Deś with different versions. ‘Type 1: Des dominates in the aroha, Malhar in the avaroha. Type 2: Malhar in the aroha, Des in the uttarang of the avaroha. Type 3: Malhar in the aroha and also in the uttarang of the avaroha, Des in the poorvang of the avaroha.’<sup>72</sup>

There are two other combinations of Des and Miya Malhar, Des and Gaud Malhar. The Deś-Miya Malhār variety has the following calan: Aroha: SRMPN<sup>Ś</sup> nMP nDN<sup>Ś</sup>

Avaroha: <sup>Ś</sup>nDPMGR Pg MRS. Ga and Dha are weak in the avaroha. Pakad:

RMPnDP DMGR PgMRS N<sup>Ś</sup>SDnD N<sup>Ś</sup>S RMGRGS.

<sup>72</sup>The Oxford Encyclopedia of the Music of India, ed.by. Late Pandit Nikhil Ghosh(New Delhi: Oxford University Press, vol- no.01, 2011), s.v. “ Deś Malhar.”

The Deś Gaud Malhar variety has - Aroha: S R M P N Ś DPMPDS Avaroha: S n D P M G R MRP DPM PMGRGS Pakad: RMP nDP MPDS DPM RM RP DP DMG RGS.

**Miyā Ki Malhār Rāga-** :‘Jor ghata ghana āye jahā sakhī’- a beautiful composition set in madhyalaya Teentāl. A raga is accredited to Miya Tansen and it is associated with the rainy season. Set to the Kafi Thāt, the raga includes both forms of Ni, drops Ga in the ascending and Dha in the descending. As beautiful combination of Kanada and Malhar, it can also be sung at midnight hours. Svaras allotted are Komal Ga, both forms of Ni, Suddha Re, Suddha Ma, and Suddha Dha. Chromatic use of both forms of Ni one after another is a unique characteristic of this raga. Its basic features are as follows:

Aroha: RMRSMP n D N Ś Avaroha: Ś n P MP g MRS  
vadi,

Samvadi: 1. S, P

2. M, S ( acc. to Bhatkhande)

Pakad: RMRS nP M P n D N S  
P g MRS.

Miya Malhar has the Kanada-ang and we find it around the andolan on Komal Ga while MR combination has the Malhar-ang. Another important phrase is nP. Performing artists use both forms of Ni one after the other like the suddha Nishad that follows Komal Ni as in P n N Ś and Komal Nishad that follows Suddha Ni as in S N n M P. This raga is independent from all other Malhar ang

rāgas. Pakad: R MRS Ṇ S ṇ P ṇ D Ṇ S R S. The raga needs a strong tuneful voice to unfold it effectively through gamak and it should be kept in mind that Komal Ga used in Miya Malhar rests in the ati- komal state.

*Phrases like P ṇ D Ṇ Ś in the aroha and g M R S in the avaroha are unavoidable. Phrases like S R M P are strictly avoided. Miya Malhar is created by adding Komal Ga to Malhar. The Malhar-ang can be expressed through the phrases M <sup>M</sup>R <sup>M</sup>R P and M P Dn <sup>D</sup>n M P. Komal Ga is added as in the avarohi phrase <sup>D</sup>n M P <sup>M</sup>g <sup>R</sup>g <sup>R</sup>g M R S.<sup>73</sup>*

### **Megh Malhār Rāga:**

This is a typical rāga that favours the monsoon. ‘The raga omits Dha and Ga, even though a few compositions employing Dha are available, according to V.N. Bhatkhande’<sup>74</sup>. One practice of the raga has its repeated oscillations on Re with Ma as a touch note. The phrase MR MR M, R is used several times to keep the raga away from Sarang while MR P shows the typical Malhar ang.

Though there is Dha used on some rare occasions, it gets close to raga Surdasi Malhar. Scholars represent Megh as a regular raga performed at a slow pace in middle and upper octaves. The structure is as follows:

Aroha: S R M P ṇ Ś Avaroha: Ś ṇ P MRS. There is another dimension where both forms of Ni are used by vocalists.

**Sur Malhār Rāga** - ‘Garaje garaje ghana aye re, chamake chamake rahi bijuri chamake’ - a madhyalaya Teental composition composed by Late Pandit Gajanan bua Joshi. Sung in the upper tetrachord, it handles both forms of Ni and

<sup>73</sup>The Oxford Encyclopedia of the Music of India- Sangit Mahabharati, s.v. ‘Miya Ki Malhar’

<sup>74</sup>The Oxford Encyclopedia of the Music of India- Sangit Mahabharati, s.v. ‘Megh Malhar.’

put Suddha Dha only in the avaroha. Perceived as Surdasi Malhar, this raga is credited to Surdas of the Mughal Emperor Akbar. Komal Gandhar is applied in avaroha in a variant of this raga, as presented by the Seni musicians of the Rampur durbar. They found it as a midnight raga which could also be performed anytime during monsoon.

Aroha: S R M P N Ś

Avaroha: ŚNPMnDP g M R S

Vadi,

Samvadi: M, S

Some celebrated scholars avoid Ga, but some do apply.

Aroha: Ṇ SRMPNŚ Avaroha: Ś nDPMRS Vadi,

Samvadi: S, M

Pakad: Ṇ SRM PnDPM 'PMPR MRS Ś nDPnDPMRS.

*Sur Malhar is a 'mild' raga, when compared with other Malhar varieties like Megh Malhar. Sur Malhar uses mild andolans as against the pronounced andolans of Megh Malhar.*<sup>75</sup>Some more points are:

Svara-

Sangati: Ś n DM Pn D P Pakad: n M P nDP Brief

Chalan: R Ṇ SS nMP nDP MRP MRRS MPn MPNŚ nPnMP Ś nD MPnDMP MR PR SṆS. ँ १ ७ ७ १—/ १ C / —Λ / —ΛΛ ७ —/ १ —/ १ ७ १ / १—/ ७ १ C —/ १ C —/ —Λ / Λ ७ १ ७. Researchers prefer

Ma as the vadi and presents the following:

<sup>75</sup>The Oxford Encyclopedia of the Music of India- Sangit Mahabharati, s.v. 'Megh Malhar'

Pakad: Ś nDMPnDP

nMPMRM <sup>M</sup>R<sup>M</sup>RP M RÑS

Composition: ‘Barasan lage badara’ in Ektal

**Ragas like :**

**Nat Malhār :** ‘Umaḍa Ghana ghumāḍa ghir āyi kari badariyā’- <sup>76</sup> A madhyalaya Ektāl composition sung by Pt. Sarad Sathe.

**Rāmdasi Malhār:** ‘Mādho Mukunda Giridhar Gopal’- <sup>77</sup> The composition is set to madhyalaya Teental, sung by Pandit K.G Ginde.

**Śudh Malhār:** ‘Dhum dhām te ayi badariya’<sup>78</sup> – sung by veteran vocalist Smt. Subha Mudgal.

are also classified under the Malhar ang.

**Gauḍ Malhar Rāga** - ‘Jhuke ayī badariya sāwanki’- A popular variety of Malhar. There are two main variants, one supporting the Khamaj Thāta with Śuddha Ga, and the other supporting the Kafi Thāta with Komal Ga. The Śuddha Ga version is more familiar at present but both variants are attractive. The application of Śuddha Ga classifies Gaud Malhar from other traditional Malhar Rāgas such as Miya Malhar and Megh Malhar. This Malhar variety is also a monsoon Rāga. Nishad is limited in the ascending. The following details are for the Śuddha Ga variety:

Aroha: RGRMGRS RPMPDŚ

<sup>76</sup> Sarad Sathe, ‘Raga Nat Malhar’, Youtube Video, 21:08, 10 June 2017, [https://www.youtube.com/results?search\\_query=nat+malhar&sp=mAEB](https://www.youtube.com/results?search_query=nat+malhar&sp=mAEB)

<sup>77</sup> K.G Ginde, ‘Raga Ramdasi Malhar’, Youtube Video, 4:47, 4 July, 2013, <https://www.youtube.com/watch?v=ek-VBq7Q4q0>

<sup>78</sup> Subha Mudgal, ‘Raga Suddha Malhar’, Youtube Video, 5:24, 20 July, 2014, <https://www.youtube.com/watch?v=frRnrgMfFYA>

Avaroha: ŚDnP MGMRS

Vadi,

Samvadi: M, S

Pakad: RGRMGRS PMPDŚ D PM

Composition: 'Kahe ho hamaso pitama' in Teental.

There is a Kafi Thāta variant with Komal Ga:

Aroha: SRMPDŚ

Avaroha: ŚnP MPgM RS

The Komal ga version almost matches Miya ki Malhar but the variation lies in their tempo. Gaud Malhar is relatively a lighter form that is presented at a faster tempo while the chromatic andolan of the two nishads of Miya ki Malhar is absent in it.

Two types of aroha is found in this raga. One without Ni and another with Śuddha Ni.

Aroha: Type I: S R M P D Ś (Avoided)

Type II: S R M P D N Ś (with Śuddha Ni)

Avaroha: Same for both: SDnP MG MRS (with Komal Ni)

Vadi,

Pakad: SSRMGRS RPMGM PDŚDnDMGRS

Chalan: P̣ṆSRS SRGMGRGRS RPM GPDPM GSRGM GRGRS RP  
 DnP DNŚDnP MGRGRS MPDNŚRŚNDP DPMG SSRGM P̣NŚRŚ  
 ŚĠMRŚNDP ŚNDPMG RGM. P̣ṆSRS SRGMGRGRS RPM GPDPM  
 GSRGM GRGRS RP DnP DNŚDnP MGRGRS MPDNŚRŚNDP  
 DPMG SSRGM P̣NŚRŚ ŚĠMRŚNDP ŚNDPMG RGM.

⁄ṁḍḌ ḍḌḌḌḌḌ ḌḌḌḌḌ ḌḌḌḌḌ ḌḌḌḌḌ ḌḌḌḌḌ ḌḌḌḌḌ  
 ḌḌḌḌḌḌ ḌḌḌḌḌ ḌḌḌḌḌḌḌḌḌ ḌḌḌḌḌ ḌḌḌḌḌ ḌḌḌḌḌ  
 ḌḌḌḌḌḌḌḌḌḌḌḌḌḌḌ ḌḌḌḌḌ ḌḌḌḌḌ ḌḌḌḌḌ ḌḌḌḌḌ  
 ḌḌḌḌḌḌ ḌḌḌḌḌ ḌḌḌḌḌ ḌḌḌḌḌ ḌḌḌḌḌ ḌḌḌḌḌ  
 ḌḌḌḌḌḌḌḌḌḌḌḌḌḌḌ ḌḌḌḌḌ ḌḌḌḌḌ ḌḌḌḌḌḌḌḌḌḌḌḌḌḌḌ  
 ḌḌḌḌḌ

In reality, the two forms of Ni are seen in aroha. Komal Ni is used as in Dn P. In the poorvang, Śuddha Ga has a small andolan but it doesn't produce any specific mood. Researchers add the following:

Aroha: SRGM MPDŚ

Avaroha: ŚDP DnnPM GMRS

Vadi: M

Svara Sangati: n P (P D n n P)

Pakad: GMRS SRGMPM

Chalan: —/ —|/— ∧||—/— —/ C11/ —|— —/CC᳚  
 —/C᳚᳚C/— /C11/ |—/ —|—᳚ —/ —|/— ∧||—/—  
 —/ C11/ —|— —/CC᳚ —/C᳚᳚C/— /C11/ |—/ —|—᳚.

The ragang MPDŚ is used instead of M P D N Ś. Gaud Malhar is a fusion of Gaud and Malhar. The two phrases R G M G M and GRGRS are repeated. The melodic combination Mn is a striking feature used in the phrases ŚnnPM MnPM and M P D n P M G. Researchers present the following features for Gaud Malhar with Śuddha Ga:

Aroha: SRGMGM M P D N Ś Avaroha: Ś DnPGM GRGRGRS Pakad: RGM MPDnPM GRG RS

Chalan: S᳚᳚᳚ RGMGM MPM PPMGM GRGRGRS SRGMMPM  
 MPDnŚ ŚnnPGM MPDnŚ ŚRnŚ ᳚᳚᳚ ŚR᳚᳚᳚᳚᳚᳚  
 MPDn᳚᳚ ŚDnPGM GRGR G R S. S᳚᳚᳚ RGMGM MPM PPMGM  
 GRGRGRS SRGMMPM MPDnŚ ŚnnPGM MPDnŚ ŚRnŚ ᳚᳚᳚  
 ŚR᳚᳚᳚᳚᳚᳚ MPDn᳚᳚ ŚDnPGM GRGR G R S.

Composition: ‘Jhuki ayi badariya savanaki’ in madhya laya Teental.

Some performing artists concentrate on the note that is responsible for the change over from one raga to another of a misra raga. In the case of Gaud Malhar the note is Pañcam. If the alap commences with ᳚᳚ R G R M, there is a change-over to Malhār with M MR P D n P. Researchers present further details:

Aroha: NSRGM MRP M P DnŚ

Avaroha:  $\acute{S}DnP$   $MP$   $MGRS$  Pakad:  $RGM$   $MRP$   $MPDN\acute{S}$   $DnP$   $MPMGR$   
 $GRS\grave{N}S$ .

Chalan:  $SR\grave{N}S$   $GRMG$   $M^M RMRP$   $MPDnP$   $nnMPM$   $MPDN\acute{S}$   $\acute{R}\acute{S}$   $\acute{S}DnP M$   
 $\acute{S}NDPM$   $PM$   $M$   $RGRS$ .  $\mathcal{O}\wedge\mathfrak{I}\mathcal{O}$   $| \wedge - |$   $- \neg \wedge - \wedge /$   $- / C \mathfrak{I} /$   $\mathfrak{I} \mathfrak{I} - / -$   
 $- / C \mathfrak{I} \mathcal{O}$   $\acute{A} \mathcal{O}$   $\mathcal{O} C \mathfrak{I} / -$   $\mathcal{O} \mathfrak{I} C /$   $- / - - \wedge | \wedge \mathcal{O}$ .

## Kauṣaṅg and its allied rāgs:

**Candrakauṣa Rāga-** ‘Rangaraliya karata mose kāhe śyam’- There are several versions of this Rāga, centered around Dha and Ni. Experts have tried to explain this unique Rāga by approaching into several conclusions.

It has evolved using Śuddha Ni and Komal Dha. According to scholars the upper octave has the phrase d N Ś Ṙ Ś N d. A touch of vivadi suddha Re is often applied in this raga. Re and Pa are totally avoided. This is a post-midnight Rāga, and the main characteristics are as follows:

Aroha: S g MdN d N Ś Ṙ Ś Avaroha: Ś<sup>N</sup>d M g S g M N Ś<sup>N</sup> Ś Vadi,

Samvadi: M, S

The Śuddha Ni-Komal Dha variety has the following features:

Aroha: ṄS g MdNdN Ś Avaroha: Ś N dM g MgS Vadi, Samvadi: N, M

Pakad: MgSṄ SgMdNd M g M g S Chalan: Ś NdŚ ṄŚ gMgS ṄS  
MgSṄ MdNdMg ṄSgMg dMNdṄŚ MdṄŚ gMgS NdMg  
Ś dNMd gMSgS

— ̣ ̣ ̣ — ̣ ̣ ̣ — ̣ — ̣ ̣ Calan: ̣ ̣ ̣ ̣ ̣ ̣ — ̣ ̣ ̣ ̣ — ̣ ̣ ̣  
— ̣ ̣ ̣ — ̣ ̣ ̣ — ̣ ̣ ̣ ̣ — ̣ ̣ ̣ — ̣ ̣ ̣ ̣ — ̣ ̣ ̣  
̣ ̣ ̣ — ̣ ̣ — ̣ ̣ ̣ The contemporary version is allotted to  
midnight hours. Following are the features:

Vadi, Samvadi: M, S

Pakad: g M g S N S Ś N Ś

M<sup>M</sup>g M d N S NdM<sup>M</sup>g M g S

Chalan: M<sup>M</sup>g M<sup>M</sup>gs N S<sup>N</sup>d N S M<sup>N</sup>d N S M<sup>M</sup>g M<sup>N</sup>d N S

<sup>N</sup>dMgS SgMdN MN dN<sup>M</sup>g M d N d N S gSN dMgS M<sup>M</sup>g  
N<sup>N</sup>dNŚ NŚ<sup>N</sup>dM<sup>M</sup>gMgM gS

<sup>N</sup>dN Ś NdM<sup>M</sup>gM<sup>M</sup>S<sup>N</sup>dNdM<sup>M</sup>gMgSgMgSNS Ś N Ś

M<sup>M</sup>g M d N S NdM<sup>M</sup>g M g S

Chalan: — ̣ — ̣ १ ७ १ ७ — १ ७ १ ७ — ̣ — १ ७ १ ७

१ ७ — ̣ ७ ̣ — ७ १ — १ ७ १ ̣ — ७ १ ७ १ ७ ̣ १ ७ — ̣ — ̣  
१ १ ७ १ ७ १ ७ १ ७ — ̣ — ̣ — ̣

१ ७ १ ७ १ ७ — ̣ — ̣ १ ७ १ ७ — ̣ — ̣ Composition: ‘Bhet

bhayi natavar nagar giridhari gopal se’.

Musicologists classify the two types of Chandrakauns as Chandrakauns of the Pilu-ang and Chandrakauns of the Malkauns-ang. The prevailing variety is the Pilu-ang variety that is derived from Malkauns by adding Śuddha Ni in place of Komal Ni. Oscillations on ga and dha are totally avoided to save the raga from Malkauns. The Pilu-ang variety has no andolan on ga and dha. Other details are as follows:

Aroha: N S g M d N Ś Avaroha: Ś Nd Mg S Vadi, Samvadi: d, g

Pakad. dNSGM PdndPM GMgS

<sup>80</sup>*The Oxford Encyclopedia of the Music of India- Sangit Mahabharati*, s.v. 'Chandrakauns.'

**Mālkaus̄ Rāga:** ‘E Pī more mandaravā’- A drut composition set in Teental. ‘It was one of the principal Rāga s of the old Rāga -ragini system. One of itsold names was Malkaunsika. V.N. Bhatkhande comments that due to the absence of Re and Pa in Malkauns, some musicians assign it to the Asavari Thāta. They have some justification in their claim, because in some rare instances Śuddha Re is used as a vivadi svara. However, it is customary to identify Malkauns with the Bhairavi Thāta’.<sup>81</sup> A traditional Rāga, allotted to the modern Bhairavi Thāta. V.N. Bhatkhande illustrates that due to the absence of Re and Pa in Malkauns, some scholars put it to the Asavari Thāta. The argument lies around the presence of Śuddha Re which is used as a vivadi svara. Generally Malkauns is compared with the Bhairavi Thāta. The svaras used are Komal Ga, Komal Dha, Komal Ni, and Śuddha Ma. Re and Pa are omitted. The Rāga ’s basic features are: The svaras used are Komal Ga, Komal Dha, Komal Ni, and Śuddha Ma. Re and Pa are omitted. The Rāga’s basic features are: Aroha: nSgMdnŚ

Avaroha: ŚndMgMgS

Vadi, Samvadi: M, S

<sup>81</sup> Ibid, 'Malkauns'.



Pakad: ggSṇSM M ggṇS Chalan: SṇS g g ṇ S ggSṇSgd ḍṇ ṇS SṇḍṇSM M Mg  
ggṇS gM MdMd Mg sg sg ṇS gM Md Mg ḍṇ ḍṇ Md ḍṇ ḍṇ Ś ṇŚ ḍṇśd dMg Mg  
sgṇS.

**Suryakaṣṭ Rāga-** There are different versions of Surya kauns. A very rare composition ‘Jananananana bichuyā bāje’- sung by Ustād Badar Uz Zaman of Pakistan has Suddha Gandhar with Komal dhaivat, suddha Nishad and a touch of Pancam. Also stated as Suryakos, the other version of this Rāga has suddha Dha and suddha Ni with Re and Pa. But from the available version of Pandit

<sup>82</sup>*The Oxford Encyclopedia of the Music of India- Sangit Mahabharati*, s.v. 'Malkauns.'

Bhimshen Joshiji's recording<sup>83</sup>, we find it as a blend of raga Nat Bhairo in the Poorvanga and Chandrakauns in the uttaranga. Here we find the use of Pancam with chromatic Ga as in <sup>G</sup>RGMPMGMGgS.

It is a unique Rāga where Komal Re is totally omitted but a touch of Pancam is present. The use of komal ni in the phrase GM<sup>n</sup>dNŚŚŚŚNŚ is controversial.

The following denotes short calan of this raga:

Vadi,

Samvadi: M, S

Calan: SGMGS MGM<sup>PGM</sup> N<sup>d</sup>NŚ ND<sup>P</sup>M ŚND<sup>P</sup>M GMGS- according to Ustad Badar-ud- Zaman of Lahore, Pakistan.

Researchers present another version, with Pa. Its calan is comparable to Malkauns with occasional use of Pa.

**Madhukaṣ:** Aroha: SgmPnŚ Avaroha: ŚnPmgS. Composition: 'Mane na mane na mane na'<sup>84</sup>- set in drut Teental.

**Nandkaṣ:** A beautiful raga created by legendary vocalist Pt. Chinmoy Lahiri. The composition 'Paru tore mai paiyan'<sup>85</sup> is set in madhyalaya Teental.

**Sampoorna Mālkaṣ:** The favourite raga of Ustad Bade Gulam Ali Khan Sahab. Later on, it was adopted by the Jaipur tradition. Aroha is Malkauns and Avaroha includes Pancam and Rishav.

<sup>83</sup>Pandit Bhimshen Joshi, 'Raga Suryakauns,' Youtube Video, 37:32, April 28, 2015, <https://www.youtube.com/watch?v=MCWbXGxWR-4&t=289s>

<sup>84</sup>Arati Thakur, 'Raga Madhukauns', Youtube Video, 5:42, 23 May, 2009, <https://www.youtube.com/watch?v=c33c1ducVgY>.

<sup>85</sup>Chinmoy Lahiri, 'Raga NandKauns', Youtube Video, 09:46, 09 July, 2018, <https://www.youtube.com/watch?v=4czu0JpBl68&t=85s>

## *Unique Bhairavi*

**Bhairavi Rāga** - ‘Jāu myaya tope balihār Dātā’- Bhairavi has a rich culture of using only komal svaras with Śuddha Ma and Pa. It is apparently the most favorite raga among Hindustani Rāgas and the unique name is considered very propitious.

*‘Bhairavi is an all-time Rāga , which means it can be performed at any time of the day or night. It is customary to sing Bhairavi at the end of a concert. During night-long concerts which would conclude in the pre-dawn hours, the last Rāga would be Bhairavi, and therefore Bhairavi is also considered an auspicious morning Rāga . Traditionally, after Bhairavi, no musical piece is performed’.*<sup>86</sup>

In medieval texts it is mentioned as a ragini of Rāga Bhairav with an eternal mood. Khyāl in Bhairavi is rarely heard nowadays as musicians perform it in the Dhun ang or the lighter form such as thumri, tappa, bhajan, or ghazal. There is no such rigid rules for the rāgarūp. For example, Śuddha Re is applied in the aroha and all the twelve notes are used by performers. Śuddha Ma can be used as vadi and Sa as the samvadi. Here are the following features:

Aroha:        SrgMPdnŚ

Avaroha: ŚndPMgrS Vadi,

<sup>86</sup>The Oxford Encyclopedia of the Music of India- Sangit Mahabharati, s.v. ‘Bhairavi.’

1. 'Jamunake tir', Abdul Karim Khan
2. 'Bajuband khula khula ja', Faiyaz Khan

3. 'Bāta chalata nayi, chunari ranga dāri..' – A traditional composition.
4. 'Babul mora naihara chhuto jai', KL. Saigal.

In the following chalan only traditionally allowed svaras are used.

S rgM grS gMdP gMgrS ndP MgrS dP gMdnS SdP MgrS.

Bhairavi can be performed at any time. Since it is customary to end a concert with Bhairavi, performers take liberty to sing it at any odd hour. Probably the 12 svaras are used to justify it for singing at any time.

Teevra Ma: gMdP gMmMgrS.

Śuddha Ga and Teevra Ma: gMPdndP MGMmMgrS

Śuddha Dha: gNPDnDndP

Śuddha Ni: g SrSrṆSṆSrS

Śuddha Re: dnSRg RgrŚ

Adding the Pakad we get: gMdP gMrS or, SrgMgrS

Alap: SrgrS ṛṇSḍṇS Srg gMgrŚ ṇSgMP gMPM gMrS ḍṇSrgrS SgMPgMdP  
dndP dMPgn gMPdndP dPdMPgM SgMP gMrS ḍṇSrgrS.

PgMdnŚ dnŚrŚ ŚndPMgMg PdnŚ dnŚrgrŚ rŚnŚdP dndP gMdnŚ ŚrgMgrŚ  
rŚnŚdnŚ ŚndP MPggMP gMrS.

᳚᳚᳚᳚ ᳚᳚᳚᳚᳚᳚ ᳚᳚᳚ ᳚—᳚᳚᳚᳚ ᳚᳚᳚—/ ᳚—/— ᳚—᳚᳚ ᳚᳚᳚᳚᳚᳚ ᳚᳚—/᳚—᳚᳚  
᳚᳚᳚/ ᳚—/᳚᳚ ᳚—/᳚᳚᳚/ ᳚᳚᳚—/ ᳚᳚᳚—/ ᳚—᳚᳚ ᳚᳚᳚᳚᳚᳚.



## Śrī-ang

**Śrī Rāga** - 'Harike carana kamala'<sup>87</sup>- A madhyalaya composition set to Jhāptāl.

A very popular raga that falls under the Poorvi That. Sri was considered as one of the six main ragas with six raginis during medieval times. Later Poorvi became the parent raga in the modern period. Sri has a dignified personality, having characteristics of Madan, the God of affection, circled by attractive women.

Sri omits Ga and Dha in Aroha and is sampoorṇa in avaroha. Svaras are: Sa, Komal Re, Suddha Ga, Teevra Ma, Pa, Komal Dha, and Suddha Ni. V.N. Bhatkhande presents the following:

Aroha: SrrS rmPNŚ Avaroha: Ś NdPmGrGrrS Vadi,

Samvadi: r, P

Pakad: SrrS PmGr Gr rS

Sometimes Ga and Dha are avoided in Aroha, but Dha is often seen in the uttarang through the phrase m d N Ś.

Aroha: S r m P N Ś Avaroha: ŚNdPmGrS Pakad: Srr SrPmGr dm Gr GrS

In a different view:

Aroha: SrmPdPmdPNŚ ᳵ᳚ ᳚/᳚/᳚ ᳚/᳚ ᳚

Avaroha: ś N d nP d mP mr G r S ᳚ ᳚ ᳚/᳚ ᳚/᳚ ᳚ ᳚ ᳚

<sup>87</sup> Sarad Sutaone, 'Raga Shree', Youtube Video, 20:00, Jan 18, 2014, <https://www.youtube.com/watch?v=C8ySysVjvWs&t=760s>

Pakad: r r Pmd Pmr G r Sā A /ṛḥ /ṛA | A Ṭ

Phrases: ṬA | AṬ ṬṛAṛḥ / /ṛ ṬA | AṛṬ ṬA | A / /ṛḥ /ḥ /  
 AA /ṛḥ | ṛAṬṬA | A /ṛḥ /ḥ ṛḥ ḥ ṛḥ ṛḥ /A | AṛṬ A  
 ṛ /ḥ /ṛ /ṛṬ ṛAṬ ṬA ḥṛḥ ḥAṛṬ ṬṛAṛḥ /ṛḥ ṛ ḥ ḥ ṛ ḥ  
 ḥ /ḥḥṛ /ṛA | AṛṬ.

Svara-sangati NP is always adviced in this raga. The use of different kan (grace) svaras like Sr, Gr, pd, Nd P add a different beauty to it. Svara groups PNdP, rmPNŚ or m d N Ś are also used frequently.

**Trīveṇī Rāga** - ‘Kālindi Saraswati’<sup>88</sup>- A madhyalaya Jhaptal composition sung by Late Pt. Jitendra Abhisheki. Many veterans had dealt with Triveni, including V.N. Bhatkhande who placed it under the Poorvi That. The raga has its vadi Komal Re and samvadi Pa. The preferred svara-sangati is GP.

Here is the rāgarūp of Triveni:

Aroha: S r G P d N Ś

Avaroha: Ś N d P G r S

Chalan: SrGrS NṛGr GPGrGrS PGPdP NṛNdP ŚNdP ŚŚrNdP  
 PdPPGrGrS. Triveni is separated from Sri raga because it has Ga and Dha in the Aroha and the avaroha too doesnot have all the seven svaras. Another view of the raga allotted to evening hours is given:

<sup>88</sup> Jitendra Abhisheki , ‘Raga Triveni,’ Youtube Video, 17:36, Oct 17, 2015  
<https://www.youtube.com/watch?v=1NqgirqzVhc>

Aroha: SrrS SrGPdPŚ Avaroha: ŚNdP PG r r S

vadi,Samvadi: S,P

Pakad: SrP dPŚ NdP GPGr

Chalan: S rNdP S rGP NdP rNdP PGr rGrS PPdP Ś ŚrŚ rGrGrŚ  
 ŚNrNdP GPGr PGrS.

## ***Poorvi and its allied Rāgs{Poorvi- Pooriya Dhyanaashri-Paraj-Basant}***

**Basant Rāga** - Since the beginning of 20<sup>th</sup> Century we get various types of Vasant evolved out of the basic scales- 'Vilavala, Purvi, Asavari, Marwa & Bhairavi'<sup>89</sup>. Basant is the season of spring, during Feb.-Apr., and this raga reveals the mood of spring, with birds relishing and enjoying the season. V.N. Bhatkhande put it under the Poorvi That and it is performed throughout the season from late night till pre-noon hours. To keep Basant away from Paraj, Ni and Pa is generally avoided in aroha. The use of Lalit-ang S M m G also differentiates it from Paraj. Basant is related to raga Sohni because both ragas commence with Tar Sa, then drop slowly into Madhya saptak and again progress towards the tar saptak. Basant uses Suddha Ma as well as Teevra Ma. m G m G a very important phrase of Basant. Another common phrase is Ś N d N d sung in the uttarang. 'Feel the flower Regalia'- is an English composition set in madhyalaya Ektal.

The popular structure uses both forms of Ma, and has Pa as the samvadi. Tar Sa is considered as the vadi svara and Pa as the samvadi. The same samvadi svara is avoided in aroha to avoid any shadow of Paraj.

Bhatkhande adds the following: Aroha: SGmdrŚ Avaroha: rNdP mGmG m d m G r S

<sup>89</sup> Prajnanananda Swami, Rag O Rup, p- 88.



Aroha: ṆrGmdNŚ Avaroha: ŚṆdP mGmG rS

Vadi,

Samvadi: S, m

Pakad: ŚṆdP mmG mGrS ṆSMG mdṆrŚ Chalan: ṆŚṆdP mGmG GmṆdmG  
mGrS SM MG G m d N Ś NdṆŚrSṆdP mdṆŚ ṛŚṆdP ĠṛŚṛŚ NdNdP ŚĠṛṃĠṛŚ  
N d m d ŚṆdmG mGrS. When alap reverts to the madhya saptak Sa, it directly  
rises to Suddha Ma. With a short halt on Ma it moves to Suddha Ni with a glide  
and again moves to Tar Sa through the phrase N D m D N Ś. A pakad and a  
string of svara-sangatis:

Pakad: m Ḍṛ Ś

Svara-Sangatis: ṛ ŚṆ dP P̣PmG mGrS SMNdPmG mdṆṛŚ. Scholars are in  
favour of omitting Ni in the aroha along with Pa, and instead provide two types  
of aroha:

Aroha: 1. SrS G m d Ś

2. SrS GmdNŚ Avaroha: Ś N d P m G P GmGrS

Vadi,

Samvadi: P, S

Pakad: ॐ ॐ | ॐ ॐ ॐ/ॐ ॐ|ॐ| ॐ ॐ ॐ ॐ/Calan: ॐ ॐ | ॐ ॐ ॐ/ॐ  
ॐ|ॐ| ॐ ॐ ॐ/ॐ ॐ | ॐ | ॐ ॐ ॐ— ॐ— | ॐ ॐ/ॐ|ॐ| ॐ ॐ ॐ ॐ  
| ॐ ॐ ॐ ॐ ॐ ॐ/ॐ|ॐ| ॐ ॐ.

**Deepak Rāga (Poorvi ang)** Composition ‘Deepaka kathana karata’<sup>90</sup> of Pandit V.N Bhatkhande is set in madhyalaya jhaptāl and truly is a majestic one. It is an evening raga. The svaras used are:

Komal Re, Komal Dha, Teevra Ma, Suddha Ga, and Suddha Ni. Re is omitted in aroha and Ni in avaroha. Other points:

Vadi, Samvadi: S, P or P, S Chalan: Ś P GPGrS SGP mdP GmdPŚ N ŚrŚ P GPGrS. Experts state the following:

Aroha: SGmGPdPNŚ Avaroha: SPmdPGrS Vadi,

Samvadi: P, S

jati: Vakra Shadav

Chalan: S N S r S G m G P mdP mG mdmG PG rS NŚ mdPNŚ mPNŚ NrŚ GPGrS.

**Gauri Rāga (Poorvi ang)** ‘*This is the most popular version in the Gauri cluster. Under the Poorvi That there are two varieties of Gauri, one with Poorvi-ang, and the other with Sri-ang, according to V.N. Bhatkhande*’.<sup>91</sup> According to a different opinion, it also matches with Sri- ang due to the omission of Ga and Dha in aroha. A traditional composition namely ‘Devi Durge Bhavani, jagat janani narayani sukhadaini’<sup>92</sup>- is sung by Dr. Ashwini Bhide Deshpandeji.

<sup>90</sup>Kaivalya Kumar Gurav, ‘Raga Deepak,’ Youtube Video, 06:07, April 01, 2014 , <https://www.youtube.com/watch?v=LjnQLjUAK2E>.

<sup>91</sup>The Oxford Encyclopedia of the Music of India- Sangit Mahabharati, s.v. ‘Gauri’

<sup>92</sup>Vidushi Ashwini Bidhe Deshpande, ‘Raga Gauri,’ Youtube Video, 03:21, March 16, 2015 [https://www.youtube.com/watch?v=t3nXcAPO\\_Us](https://www.youtube.com/watch?v=t3nXcAPO_Us)

Chalan: mmGrS NđN r rGrS mdN Śr řř ĠrŚ SSPP PmPd mG mGrS.⌘⌘ | ♡

ᵐᶜᵐ ᵃ ᵃ | ♡ ⌘ ᶜᵐ ᵐᵃ ᵃ | ᵃᵐ ᵐᵐ // /⌘ /ᶜ ⌘ | ⌘ | ♡.

[illegible]

Musicians generally perform this raga in the evening hours with the vision of Goddess Gauri dancing before Lord Siva. Teevra Madhyam is a very important svara that dominates the raga phrases, but it is not considered as the vadi svara. Here Pancam is assigned as the vadi svara. Other details are:

Calan: རྩལ་། ༔། ༔། རྩལ་། རྩལ་། ། ༔། ༔། ། རྩལ་། ་རྩལ་རྩལ་། ་རྩལ་ རྩལ་། ་རྩལ་  
། ༔། ༔། ་རྩལ་།. There is a variant that excludes Ga in aroha. Komal Dhaiyat

is also dropped in aroha. The raga is embellished generally in the madhya saptak. Further points are:

Aroha: S r m P d N S

Avaroha: SNdPmGrS

Pakad: SṂḍṂ rG rmGr Sr ṂṂS Sr ṂṂS

Brief Chalan: SSPP mmPdmG rm Gr Sr ṂṂS SṂḍṂ rG rmGr Sr ṂṂ S.

According to a different viewpoint, Dha is dropped in Aroha and Re held weak by using it in a vakra style, such as S r S G M P. Teevra Ma is vakra in avaroha like NdPmGmGPGrS. Scholars add:

Vadi,

Samvadi: P, S

Chalan: Ṃ S G r S GmP m G M G r S P m P NS r'GrS NdP mGPGrS NdNdP  
ṂSGrS. १ ७ | ॡ ७ | ॡ/ ॡ | — | ॡ ७ / ॡ / १ ७ ॡ' ॡ' ७ १ ॡ/ ॡ | / | ॡ ७  
१ ॡ १ ॡ/ १ ७ | ॡ ७.

**Malavi Rāga** - Use of komal dha brings raga Malavi under the Poorvi ang. whereas the Śuddha Dha variety comes under the Marwa ang. Its jati is Shadava-Shadava. In aroha Ni is not used while in avaroha Dha is dropped. *Among senior authors Raja Nawab Ali is the only one who has discussed Malavi. He assigns it to the Poorvi That. The svара-sangati GP, handled*

*properly, can make the raga very appealing.*<sup>93</sup> The raga structure is as follows:

Aroha: SrG mP mdŚ Avaroha: Ś N P m G r S Vadi: r Svara-Sangati: GP

Pakad: PGrrS SrSG mGrG mdrŚ NPG GmG SrS.

Chalan: rrS rrGrm PPGr G m G r S SSGrS rGPG NPG GGmG rGr mGr PmGr  
rS mG mdŚ rGrŚ rŚ NP mdŚ ŚNPmG rGmPmG PGrS SrS. Some artists favor  
Suddha Dha, in place of Komal Dha, and place the rāga under Marwa Thāt  
while some accept Suddha Ma in place of Teevra Ma, and keep it under the  
Bhairavi Thāt. A beautiful composition ‘Namo namo namo narayana’ set in  
Teental is composed by Sri S.N Ratanjhankar. Aroha: Ṇ S G m d Ś Avaroha:  
ŚNPmGr GPGrS Vadi, Samvadi: G, N

Chalan: Ṇ S G r S GmGrS GmdŚ NPmG PGrS ṆrS<sup>94</sup>. The famous composition  
‘Anga sugandh’ belongs to the Marwa ang.

**Paraj Rāga** - ‘Chalo hatho Kanha mose bolo na’<sup>95</sup>- set in madhyalaya Teental  
and sung by Lalit Rao. Paraj is very much connected with Basant. Both have the  
same notes and the same vadi svaras. Both the ragas have compositions that  
start from the Tar Sa. The difference is noticed during the descending glide as ṛ  
N d P in Basant while in the phrase Ś N dP in Paraj. Paraj has a faster  
movement than Basant. Further, Ni is more prominent in Paraj than in Basant

<sup>93</sup>The Oxford Encyclopedia of the Music of India- Sangit Mahabharati, s.v. ‘.Malavi’

<sup>94</sup> K.G Ginde, ‘Ocean of Ragas’, <http://www.oceanofragas.com/#>.

<sup>95</sup> Vidushi Lalit Rao, ‘Raga Paraj,’ Youtube Video, 09:32, July 21, 2016,  
<https://www.youtube.com/watch?v=MyclGoNHIGE>

with alaps resting on it as in  $\acute{m}\acute{G} \acute{r} \acute{S} d N d N \acute{S} \acute{r} N \acute{S} N \acute{r}\acute{G}\acute{r}\acute{S}N$  and GmdN etc.

Paraj has a weak teevra ma while Suddha Ma is used as GMG.

*Paraj is close to Basant, and therefore a mix-up may take place. This point will be taken up after discussing the fundamentals as presented by veterans from V.N. Bhatkhande onwards. Bhatkhande uses Komal Re and Komal Dha, Suddha and Teevra Ma, and suddha forms of Ga and Ni. He assigns it to the Poorvi That and to the late night hours. Bhatkhande emphasizes the importance of Ni.<sup>96</sup>*

Vocalists often conclude their tans on Ni as, for instance, in the phrase  $\acute{S}\acute{r}\acute{S}\acute{r}NdN$ . Other basic points from Bhatkhande are:

Aroha:  $\acute{N}SG mdN\acute{S}$

Avaroha:  $\acute{S}NdP mPdP GMG MGrS$

Vadi,

Samvadi:  $\acute{S}$ , Pa

Pakad:  $dP GMG mdNS$  and  $\acute{S}NdP mPdP GMG$

Some musicians use shades of Kalingada in Paraj but it is perceived that Paraj is more fit for drut compositions than vilambit ones. A tan taken as  $\acute{S} N dPmPdP GMG$  shows the movement in Paraj.

The calan is: Aroha:  $\acute{N}S GmPdN\acute{S}$  Avaroha:  $\acute{S}NdP mPdP GMG m G r S$

<sup>96</sup>The Oxford Encyclopedia of the Music of India- Sangit Mahabharati, s.v. 'Paraj'



A variety of Paraj called Paraj Kalingada has a typical phrase m P d M G which brings the raga close to Kalingada. A distinct view of Paraj (and not Paraj Kalingada) is given in the following:

Aroha: SGmP mPdNŚrŚ

Avaroha: ŚNdN dPm dM mGrS

Pakad: N Ś r Ś N d N Calan: ŚNdP N dPdM PG NmP d M G mGrS NS

GmG PdNŚ dNŚrŚ

**Rewā Rāga :** PdPŚ00' PdPGrG00'-Some scholars relate Rewa with Raga Triveni as both belong to the Poorvi Thāt and exclude Ma. While Triveni excludes Ma, Rewa drops both Ma and Ni. Ga is the vadi in both of them. *Bhatkhande mentions it as an evening raga, and provides the following chalan: GrG PGrS SrGP PdPG SrGrG ŚrŚ dPG PGrS.*<sup>97</sup>

Rewa is obtained from the popular Sri raga by eliminating svaras Ma and Ni from it. For this reason Rewa closely matches with raga Bibhas and can be separated by using svara combinations S-r and r-P in the poorvang. The following details show:

Vadi,

Samvadi: S, P

Pakad: SrG PdPG SrGrG

<sup>97</sup>The Oxford Encyclopedia of the Music of India- Sangit Mahabharati, s.v. 'Rewa'

**Lalit:** Amir Khan's rendering of madhyalaya Teental composition 'Jogiya mere ghar aye' is a masterpiece.

<sup>98</sup> Ramashray Jha, 'https://www.parrikar.org/music/poorvi/jha\_reva.mp3, 1:47.

**Din ki Pooriyā-** ‘Chalo chalo ri ali mandirwa’- sung by Pt. Jasraj. No pancam is used in this raga.<sup>99</sup> NṛGmdNṛNdmGrS, NṛGmdmdNṛNdmdmG, GmdmGrGrS. The raga has fast movement.

**Pooriyā Dhyanāśhrī:** Also belong to the Poorvi ang. ‘Payelia jhankar mori’- a famous tradional composition set in madhyalaya teental is sung by many noted vocalists and legends of Hindusthani classical Music.

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<sup>99</sup>Pandit Jasraj, ‘Raga Din-Ki Puriya,’ Youtube Video, 01:30, May 21, 2014, <https://www.youtube.com/watch?v=gIGVI52dAMs&t=25s>

## *Todī aṅg and its allied Rāgs*

**Gurjarī Todī Rāga-**‘Bhor bhai tori bāt takata Piya’<sup>100</sup>-Also known as Gujari Todi, this is a traditional form of Todi. Gurjari Todi can be put under the modern Todi That. Here is the analysis:

Vadi,

Samvadi: d, r (or g)

Pakad: S rg mdmg Ndmg rgrS. Focus on r and d.

Chalan: g r S Ṇ S r g rgmgdmgrgrS ṆrS

Pa is a point of debate in this raga. The present form uses Pa in the avaroha and shows the following raga structure: Aroha: SrgmdNŚ Avaroha: ŚNdmgrS.

Pakad: Srgmd mgmdNd mgrg mrgrS.

The main difference between Todi and Gurjari Todi is only in the absence of Pa in Gujari Todi and therefore Pa should be completely withdrawn in Gurjari Todi. Both the ragas have almost similar movement and sung in the pre-noon hours. The following features are:

Aroha: Ṇ r g m d N Ś Avaroha: ŚNdmgrgrS Vadi,

Samvadi: d, g

Pakad: mdNd mgrgrS Alap:

<sup>100</sup> Pt. Ajoy Chakraborty ‘Raga Gurjari Todi’, Youtube Video, Jun 28, 2011, <https://www.youtube.com/watch?v=3s6hT7vU3BM>

[illegible]

Aroha: S rgm dN Ś Avaroha: Ś Ndmgr S.

Pakad: ५ २ ६ ६ २ ५ ५ ७ २ ६ १ ६ २ ६ २ ५ ५ ७.

**Khat Todī Rāga** - A Jaipur gharana composition ‘Dhana Dhana dhir’ is a very rare one and has been performed by noted vocalists like Late Pt. Jitendra

Abhisheki, Late Kishori Amonkar ji, Pandit Mallikarjun Mansur etc. A miśra raga from the Todi family that falls under the Todi ang. The Khat-ang directs this pre-noon raga. Due to the presence of Todi, both forms of Ma are applied in it. Suddha Ma is used in the phrase SRMPdNŚ and Teevra Ma in S r g m d N Ś. Rest is taken in Komal re, Suddha Ma, Pa and komal dha. Khat has andolan in Komal dha in the descending mode.

There are two versions of this raga related to the use of Suddha ma. They are:

Use of Bhairavi svaras. Teevra Ma is optional. Calan is given: PgMdP grS SrgMP dnŚ ŚndP MPgrS.

Use of both forms of Ma and the calan is:

Srrg gMPd dndŚ ŚndnP mPdnd pgrS

Though not having any fixed form, Khat Todi is a beautiful combination of Khat and Todi. It is relatively a difficult raga because Suddha Ma and Komal Ni are dominating svaras in Khat while Teevra Ma and Suddha Ni are equally strong in Todi. But the Todi-ang is the dominating part in this raga. Khat phrase d d n n P is joined with phrase Mgg rgrS of Todi to get the overall flavour of Khat Todi. Some typical phrases are: PdnPNdmg rgrS SrgrS rg gM PnP ddndnP gMPd mgr grS mdnP mdNŚ Śr ġ řŚ ŚdnP Ndmg gMnP mgr grS.

There is another version as given below:

Aroha: SRMPdNŚ ř ġ řŚ Avaroha: ŚNdPMgrS

Multani is a paramela pravesaka raga sung after Bhimpalasi(a late afternoon raga). It is always suitable to enter sandhiprakasa ragas via Multani due the common svvara-sangati of mg. Bhatkhande observes that Re, Ga, and Dha should be skillfully applied to evade the shadows ofTodi- ang. The calan of Multani is:

Aroha: ṆSgmPṆŚ Avaroha: ŚṆdP mgrS.

1. ‘Sundara surajanava sai re’ in madhya laya Teental

[illegible]

Calan: ॐ ञ ॐ १ / १ १ ॐ १०<sup>२</sup>॥ॐ १०<sup>२</sup>॥२/ २६/ ॥२/१६/ ॥२/१०  
 /१००१६/ २॥२॥ २॥ॐ १६/२॥२/१० १०॥०॥१ ॐ १०<sup>२</sup>॥ ०॥२/२<sup>१</sup>  
 /२<sup>१</sup>॥००॥१०१ ६<sup>२</sup>/२॥२॥ ॥२/१६/२<sup>१</sup>॥ॐ.

Composition: ‘Nainana me an ban’ in drut Ektal.

Some variations in the pakad and calan:

Pakad: णSmgP mPmg mgrS Chalan: mgmP PmgrS णSmgmgmP PNdP Pmg  
 mgrS PMgmPNŚ NŚgrŚ NSNdP ŚNdP Pmg mgrS.

The following details give another glimpse of the raga:

Aroha: ण S <sup>m</sup>g m P N Ś Avaroha: ŚNdP mgrS Pakad: णSmgP mPg rS Chalan:  
 SणS mgrS ण॥ P॥m॥PNŚ rS णSmgP gmgP mPdP dmPg rS Pmg mN mPN NdP  
 gmPNŚ रŚ म grŚ NSdP dPmPg mgrs.

**Saheli Todī:-** Kumar Gandharva favoured this raga having two versions. The raga drops Ma totally. Komal Ni is optional in the ascending and the raga elaboration is mainly done in the mandra and madhya saptaks, for example ढ S ढ॥ S S ढ. Vadi is Komal Dha, samvadi is Komal Ga. It is a pre-noon raga. A calan is given:

Aroha: Sr gP dŚOrSrgrgPdndŚ रgrŚ Avaroha: dndP grgr S ढ S Pakad: ढSrg Pg  
 rgrS rS॥ Compositions: ‘Kahe re jagava de’, in Ektal, by Kumar Gandharva.  
 Another view: Aroha: SrgP dndŚAvaroha: ŚdndP g rgrS.

Madhusudan Patwardhan favours Sa as the vadi note, and Pa as the samvadi.

With all komal swaras used in it, flavour of Bilaskhani and Bhoopal Todi are found in this unique raga.

**Miyā Ki Todī:-** ‘Ab mori naiya par karo’, ‘Mandala baje sajani heri’- are some traditional compositions made in this popular raga. The raga is allotted to pre-noon hours, and is present in both Hindustani and Karnatik music. It is a Janaka raga in Karnatik music as well as in Hindustani music. Medieval texts on musicology give reference to Todi and its variants. Such variants like Todi, Suddha Todi, Darbari Todi, and Miya ki Todi are always examined whether they are different ragas or different names of the same raga. *‘During the All India Music Conference held in Delhi in 1918, this point was discussed, and after a good deal of arguments the conference agreed that Suddha Todi, Darbari Todi, and Miya ki Todi were one and the same raga and should be called by the common name Todi and be assigned to the pre-noon hours’.*<sup>101</sup> V.N. Bhatkhande gives the following chalan for Todi:

Chalan: Ṇ Srg rg mPdP mPdmg rgrS Ṇd grgdmgrg rS ṆS Srg

Seni gharana musicians believe that Darbari Todi and other Todi varieties are different. But according to some noted Scholars Miya Ki Todi and Darbari Todi are the same.

The basic Calan of Todi is:

Aroha: SrgmPdṆṢ

<sup>101</sup>The Oxford Encyclopedia of the Music of India- Sangit Mahabharati, s.v. ‘Miya Ki Todi.’

Avaroha: ŚNḍP mgrS

Vadi, Samvadi: d, g

Pakad: dṂS rgrS mg rgrS Composition: ‘Langar kankariya jin maro’ in Teental

There are controversies on the use of Pa in Todi. Some opines that there is no difference between the Todi and Miya Ki Todi but some are against this view. Bhatkhande favours the use of Pa in Todi.

Both Ga and Dha are very important notes in this raga and it is assigned to the pre-noon hours. Dha is the vadi. Pakad: ddPd Pmg rgrS NdN<sup>s</sup>

Chalan: dṂS grgrS ṂḍP ṁdṂS dṂSrg mgrg rgmg mp ddP mgmrg ddPNḍP m  
dŚ r Śd N Ś rgrŚ NdPmP N mdgm rg rrS. ङ१७ ॡॡॡ७ १ ॡ/ ॡॡ१७  
ॡ१७ॡ ॡॡॡ ॡॡॡ ॡ ॡॡ/ ॡॡॡॡ ॡॡ/१ ॡ/ॡ ॡ ॡ ७ॡ १ ७  
ॡॡॡ७ १ ॡ/ॡ/ १ ॡॡॡ ॡॡ ॡॡ७.

The position of komal ga in Todi is one sruti below its normal state(i.e ati-komal). As Todi is similar to raga Multani to some extent, scholars are against the use of the phrase ṂS mg m P which is a representative of Multani. When ga is used as a kan with Teevra Ma, it also produces the effect of Multani. The phrase rgrS should be repeatedly used to establish the identity of the raga.

Aroha: ṂrgmdṂŚ Avaroha: ŚNḍP mdmg <sup>m</sup>rgrS Pakad: ṂḍN<sup>r</sup>g <sup>m</sup>rg rS

Alap: SṂSrSṂḍ Ṃḍ<sup>s</sup>Ṃ<sup>r</sup>ḍS dṂSr ggrrg <sup>m</sup>rgrṂḍ Nd<sup>s</sup>N<sup>r</sup>dŚ Ṃ<sup>g</sup>rg grmg <sup>m</sup>g<sup>P</sup>md Pmg  
<sup>m</sup>rgr ṂS <sup>m</sup>g <sup>P</sup>m d <sup>d</sup>m d N d <sup>m</sup>P m d mg<sup>m</sup>r gr<sup>N</sup>S.



*Pakad:* ḍṇSrg rgm rgrS *Chalan:* S ṇḍP ṁ ḍ ṇ S g r S rṇS Ṣrg mg mPmrgmg  
gmPdP dmPmg m PdP mdN NdP mdNdNŚ ŚrŚ ŚrgrgrŚ rgrŚ Śrgmḡ mrgr  
SrNdP mdNŚ NdP mg mrgrS<sup>102</sup>. Too much focus on Dha may bring the shadow  
of Gurjari Todi.

Aroha: SrgmdNŚ

Avaroha: Ś N d P mdmg rgrS *Pakad:* ḍṇSrg mrgrS

***Calan:*** SḍṇSrg rgr SrgS ṇS ṇSrSṇḍ dg mrg rgrS Srg mrmg gMPmd dP  
Pmdmrg mdNdP mrgrS.

<sup>d</sup>mṇdNŚ ḍ ṇ Ś r ŚrgrŚ ŚNṛSṇḍ rSṇḍ dgrŚ ŚNrSṇSṇḍP Pmd mrg gmrg rg grS.

Typical Todi Phrases of poorvang: S r rg r rg r S

Phrases of uttarang: md Nd Ś N d N r N d. Several Todi ragas are designed by  
mixing different ragas with Todi, such as Bairagi Todi, Bahaduri Todi(with  
Desi and Asavari) , Lakshmi Todi(with Kafi and Asavari), Hussaini Todi(with  
Kafi Kanada and Asavari), Lachari Todi(with Gaud, Kafi, Desi, and Asavari),  
Anjani Todi(with Kafi, Desi, Asavari, and shades of Bhairav).

**Bilās-khāni Toḍī Rāga:** ‘Panchi tu uḍa ja pinjre se’<sup>103</sup>- This Rāga is linked  
with Bilas Khan, son of Tansen. V.N. Bhatkhande classified the raga under  
Bhairavi Thāta.

<sup>102</sup>The Oxford Encyclopedia of the Music of India- Sangit Mahabharati, s.v. ‘Todi.’

<sup>103</sup> Ajoy Chakraborty, “Geetinandan 02”, ed. Ajoy Chakraborty (Kolkata:Geetinandan, 2004), P-14.

This is a morning Rāga with pathos and the swara combination is S rg. Todi is allotted to the Bhairavi Thāta because all its svaras are komal. Bilas-khani Todi is a unique blend of Rāga Asavari with Todi and the following phrases show the typical ragarup.

Limited use of Śuddha Ma and Komal Ni in the aroha separates Bilas-khani from Bhairavi. Phrases like g M P or P M P or S r g M g r S should be eluded to keep away from Bhairavi.

Svaras Ma, Pa, and Komal Ni should be delicately used.

Phrases such as Srg rg rSḍ S rnd g r g r should be used supporting the Todi-ang. Phrases like Srgr SḍS rg M g r S may be used only after establishing the Todi ang.

Dha is more prominent than Pa. A touch of the Bhairavi-ang can be added to apply the tirobhav technique, so that the listeners get mesmerized.

Dha and Ga should be cautiously used.

Komal Ni should be used as P nd Ś rn dŚgrgr S.

A different view presents the following:

Pakad: S rṇ Srg rg Mg rS Chalan: S rṇ Srg MgrSSrnd Srg Mgrg rS dPndM Pg rgMg rS SḍSrg rg MgrS. ॐ ऎ३ ॐ॥ —॥ॐ ॐ॥३ ॐ॥ —॥॥ ॥ॐ ६/३६— /॥ ॥—॥ ॥ॐ ॐ॥॥ ॥॥ —॥ॐ. Composition: ‘Nike ghungariya’ in vilambit Tilvadataal.

Aroha: rñSrgMPdnŚ

Avaroha: ŚndMPdMgrS Pakad: rṇSrg MgP dndŚ ndMP dMgrS. Chalan: SrṇSrg MgrS Srđ ṇSrgrS SrgMP dndP PdŚ řnŚndŚ MPdŚ ŚřđřŚřnŚ řnŚd MPMgrS SrgrS.

The svaras of Bilas-khani Todi are one sruti lower than that of the normal komal svara(i.e ati komal form). These ati-komal svaras keep the Rāga away from Bhairavi. Bilas-khani Todi is poorvanga- pradhan rāga, whereas Bhairavi is uttaranga-pradhan. Bhairavi omits Re in the aroha. Bilas-khani has the following Todi-ang:

Srg grgMg rgrṇS

Komal Rishabh Asavari applies the phrase r rrṇṇṇS while Bilaskhani employs r r ṇS where Ni is ati-komal. In Bilaskhani Todi, Komal Re and Komal Ga are always connected by a meend or glide during Aroha. In the avaroha Re and Dha are presented with andolan. A typical avaroha phrase is dPndM PdMgr grS. During Avaroha, Tar Sa is bypassed by sliding from Tar Re (komal) to Komal Ni. Similarly, Pa is avoided by gliding from Dha to Ma.

To keep Bilas-Khani separated from Āsavari, the āndolita komal dhaivat of Āsavari should be one śruti below its normal form. Glide such as p d g or M P g, which are common to Āsavari should be totally avoided.

The svara sangati rg rg of Bilās-khānī keeps it away from Bhairavi. Performers give more importance to Komal Dha instead of Pa and warn against fast

A pre-noon raga Bahaduri Todi is generally sung in the mandra saptak, restricting the gayaki within madhya saptak. The laya used is slow.

Type 1: This variant has Suddha and komal forms of Re, and komal forms of Ga, Dha, and Ni, and Suddha Ma, beside the ang of Todi, Asawari and Bhairavi. Ni is prohibited in the aroha. Sa is the vadi, Pa the samvadi. Further points: Aroha: R ṇ S R ḡ ṣR ḡ MP ṇd Ś Avaroha: ŚrṇdMḡr ḡṣRḡrS Calan:

ಮಹಾದೇವಾ ದೇವಪತಿ ಮಲ್ಲಿಕಾರ್ಜುನಮನ್ಸುರಃ  
Composition: ‘Mahadeva devan pati’, in Tilvadatal, a favourite composition of Mallikarjun Mansur.

<sup>104</sup>*The Oxford Encyclopedia of the Music of India- Sangit Mahabharati*, s.v. ‘Bahaduri Todi’

[illegible]

Pakad:    gPdPgrgPgrS      Chalan:   PḍSrgPdgpḌdPgP    grSSḌPgPdS    rgrS  
dPgrSrḌPdP       gr     S./C/AḌ/CḌ/CḌ/CḌ/Ḍ/       ḌAḌḌCḌ/Ḍ/CḌ       AḌAḌ  
CḌ/ḌAḌAḌCḌ/CḌ/ḌA C.

[illegible]

<sup>105</sup> Pt. Jitendra Abhisheki, '*Raga Bhopal Todi*', Youtube Video, 5:53, Jul 30, 2010, <https://www.youtube.com/watch?v=c7NvicCtflw>

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Some performers of the Jaipur-Atrauli gharana sing a version of Husaini Todi using Śuddha Re and Śuddha Ni. This version appears closer to Desi Todi. Nyasa in Suddha Ni is observed.

**Anjani Toḍī Rāga:** The rāga uses both forms of Dha, both forms of Ni, Komal Ga, Śuddha Re, and Śuddha Ma. Poorvāṅga has the shadow of Deśī-ang while the uttarāṅga has a blend of Kāfī and Āsāvārī. Composition: ‘Nidrā hunahi averi mayi’ <sup>107</sup>in Chautal. Anjani Todi is a pre-noon raga, and is an amalgamation of Todi, Kāfī, Āsāvārī and Deśī. Here śuddha Dha is the vādī and śuddha Ga is the samvadi. There is another variety that is close to Jaunpurī.

The calan is: Aroha: SRMPdnŚ Avaroha: ṘndPMPgRgS

vadi, Samvadi: P, S

Pakad: SRMP MPdndP ŚnŚ ndP MPgMg RgS MdnŚ ṘṀg ṘgŚ ndP MPŚ ndP MPg RgS. ॐ—/ —/ ॐ ॐ/ ॐ ॐ ॐ ॐ/ —/ ॐ— ॐ ॐ — ॐ ॐ ॐ— ॐ ॐ ॐ/ —/ ॐ ॐ/ —/ ॐ ॐ.

**Āsāvārī Rāga :** ‘Kanha mohe Asavari rāga sunaye’- a traditional Gwalior composition set in madyalaya Teental. Asavari has two variants, one with Komal Re and the other with Suddha Re. Komal Rishav Asawari which is also called Asawari Todi is in vogue among Kirana gharana musicians. Ustad Ali Akbar Khan talked about the use of Shakari Re with Śuddha Re. Komal Rishav Asavari and Bilaskhani Todi both have the same notes, only Vadi and Samvadi

<sup>107</sup>Ocean of Ragas. Accessed February 18, 2019.

[http://oceanofragas.com/mobilesite/RagaDetailsM.aspx?name=songs/AnjaniTodi\\_S. N. Ratanjankar\\_.mp3](http://oceanofragas.com/mobilesite/RagaDetailsM.aspx?name=songs/AnjaniTodi_S. N. Ratanjankar_.mp3).

differs. The Komal Re version is widely known as Komal Rishabh Asavari and has resemblance with Bilaskhani Todi. Some musicians combine both these varieties by employing Suddha Re in the aroha and Komal Re in the avaroha. MPdMPg~''<sup>RS</sup>RS- A typical phrase of Asawari. gRS<sup>M</sup>R<sup>P</sup>MP00RMPn00dP, MPdŚ''SR0SRg0RS0'ŔnŔŚgŔndP, ŚŔndP', MPnndPMPdPMg~<sup>RS</sup>RS, Rnd~S, RMP<sup>n</sup>d~P, dPdMPRM00RMPg~<sup>RS</sup>RS. A khatkā can be taken in Re. Some other Asawari phrases are RMPn'dP, SRggRS. One can rest on dhaivat, gandhar and pancham. In Komal rishav Asawari the Phrase MPdMPg is not often used. MPnd'dMgr' grndS is used with MPdŚŔnŔŚgŔnd'dMg'grndS. In K.R Asawari another important phrase is SrMPdndMgr'S- A small Nyasa is there in the komal re of komal rishav Asavari. Similarly in suddha Rishav Asavari nyāsa can be taken on dhaivat gandhar and pañcam.

It is a basic Thāt Rāg which is Auḍav Sampoorṇa. Asāvāri has Ga, Dha, and Ni in komal form, along with Suddha Re and Suddha Ma. Asavari is a calm and sensitive morning raga and during alap it swiftly reaches the uttarang above Ma and hardly returns to the poorvang. Ga, Pa, and Dha used in the avaroha ang are very important svaras and the raga is allotted to pre-noon hours. The following features give the calan:

Aroha: SRMPdŚ Avaroha: ŚndPMgRS

Vadi, Samvadi: d, g

Aroha: SRMP<sup>n</sup>d<sup>n</sup>dŚ Avaroha: ŚndP MPdMP<sup>M<sub>g</sub></sup><sub>M<sub>g</sub></sub> RS

Pakad: MPdMP <sup>M<sub>g</sub></sup><sub>M<sub>g</sub></sub> RS

Aochar:  $\odot \overset{\circ}{\curvearrowright} \underset{\circ}{\curvearrowleft} \odot \odot \wedge \neg \neg \wedge \odot \odot \wedge - / - / \neg \neg \wedge \odot$

$$\mathbb{C} \Lambda - \bigoplus_{i=1}^n \mathbb{C}^i \mathbb{C} / \mathbb{C} - \bigoplus_{i=1}^n \mathbb{C}^i \mathbb{C} \Lambda^i \mathbb{C}^i \mathbb{C} / \mathbb{C} - \mathbb{C} \mathbb{C} / - \bigoplus_{i=1}^n \mathbb{C} \mathbb{C} \bigoplus_{i=1}^n \mathbb{C} \Lambda$$

. ङा-१ ऐ ओ उ -१ णं लं ळं ऌँ उँ ऐ ए -२ ँ —।—।ओ.Asavari  
and Jaunpuri are very much similar to each other. To retain their identities intact,  
Komal Ni is put weak in aroha in Asavari, while it is bold in Jaunpuri.  
Ga, Dha, and Ni of Jaunpuri are more komal than their complementary svaras in  
Asavari.

Aroha: S R M PŚ d Ś

Avaroha: Ś n d P MgRS



composition ‘Kanha mohe Asawari rag sunaye’- set in madhyalaya Teental is perfect example of this dynamic raga.

**Devgāndhar Rāga:** ‘Barajori na karore ye kanhai, Jamuna ke ghat paniya jo bharan, gagari mori girai mose karke larai’- A Madhya laya composition set to Teental is sung by Veteran singer Pt. Jitendra Abhisheki.<sup>109</sup> There are two versions of this rāga, one using only Komal Ga, and the other using both Komal and Suddha Ga.

*But there is the fact that the second variety of this raga has two forms of Gandhars (Ga), that is, ‘do’ Gandhar. ‘Do’ in Hindi means two. ‘Do’ in due course became ‘dwi’ and finally got twisted into ‘dev.’<sup>110</sup>*

The raga known as Devgandhar, is a raga with two Gandhars.

The salient features are as follows:

Aroha: M P d P Ś n Ś Avaroha: ŘSndPMPgPgRS

vadi,

Samvadi: d, g

Chalan: MMP dP Ś n Ś nnS ŘŚ ndPdP gMP ŘŚ ndP dP gRS.

Devchandhar is also called Gandhari in north India. Dha is dropped in Aroha while Suddha Re is in aroha, and Komal Re in avaroha. It is a blend of raga Asāvari and Dhanāsri, with Dhanāsri in āroha and Asavari in avaroha.

<sup>109</sup> Pt. Jitendra Abhisheki, ‘Raga Devchandhar, Youtube Video, 43:14, Jan 2, 2018, <https://www.youtube.com/watch?v=IHloU6a-EBk&t=1891s>

<sup>110</sup> The Oxford Encyclopedia of the Music of India- Sangit Mahabharati, s.v. ‘.Dev Gandhar’

Devchandhar applies suddha Ga as well as komal ga, and it is used in the phrase RGMPgRS. The raga is further demonstrated as:

Avaroha: ŚndP dMP gRS SRG MS

[illegible]

**Deśī Todī Rāga** – ‘According to Vinayakrao Patwardhan, when *Desi* uses only *Komal Dha*, it becomes a variant of *Desi* with the suffix *Todi*’<sup>111</sup>. *Desi* can be described as blend of *Sarang* in the *poorvang*(lower tetrachord) and *Asavari* in the *uttarang*(upper tetrachord). It is classified under the *Asavari Thāt* due to its *svara* combinations. ‘Sachi kahata hai Adaranga yaha nadi nayo saṅyog’-a traditional composition set in *Teental*. This pre-noon raga has the following features:

Vadi,

<sup>111</sup>*The Oxford Encyclopedia of the Music of India- Sangit Mahabharati*, s.v. 'Desi Todi.'

[illegible]

Chalan:  $\text{—}\downarrow\Lambda\text{O}$   $\text{O}\uparrow\text{O}\uparrow\text{C}/\text{C}\text{O}\uparrow\text{O}$   $\text{O}\Lambda\text{—}/\text{C}/\text{—}/$   $\Lambda\downarrow\Lambda\text{O}$   $\text{—}/\text{C}\text{O}\uparrow\text{O}$   $\text{O}\uparrow\text{C}/$   
 $/\text{C}/\text{C}/\text{—}/$   $\text{—}/\downarrow\Lambda$   $\downarrow\Lambda\text{O}$   $\Lambda\text{O}$ . The phrases  $\text{R}\eta$  SRMP and  $\text{RgR}\eta\text{S}$  in the  
poorvang and phrases  $\text{MP}\acute{\text{S}}$  and  $\text{PndPdP}$  in the uttarang of the Avaroha keeps  
the rāga away from Jaunpuri. Desi is identified by its descending. Similarly  
phrases like  $\text{MPdg MPg}$  or  $\acute{\text{S}}\text{dPg}$  should be avoided to keep Desi away from  
Asavari. Phrases  $\text{S R M P } \acute{\text{S}} \text{ P d}$  or  $\text{RgR}\eta\text{S-}$  which strongly establish the Desi-  
ang should be used as much as possible to prevent the influence of the Sarang  
ang. Komal Dha and Nishould be cautiously used to avoid the impact of  
Jaunpuri and Asavari. Other points are:

Pakad: PR gRS

—/ Λ—/ १८/ Λ— —/ —/ ΛΛ ΛΛΛΛ १८ —/ ८/८८/ ८/—/ १८  
/ ८/Λ—/ΛΛ ΛΛΛ—/८८ΛΛ ΛΛΛ८ ८/ . g R g S R १ S is a catch phrase of  
the raga. A meend from Tar Sa to Madhya Pa is a typical movement of the raga.

The entire view of Gandhari is presented with the following svaras: Komal Ga, Komal Dha, Komal Ni, Suddha and komal forms of Re and Suddha Ma. Ga is omitted in aroha. Further points are:

[illegible]

Aroha: SRMPdnŚ Avaroha: ŚndPdMPgrS Vadi,

<sup>113</sup>*The Oxford Encyclopedia of the Music of India- Sangit Mahabharati*, s.v. 'Jaunpuri.'

Rishabh Asavari'. Including the phrases r n d and M g r S make it Jogi Asavari. MPdnŚdP is a dominating phrase of Gandhari.

Another view suggests the following:

Aroha: SRMPdnŚ Avaroha: ŘŚndPMgRS

ॐ स्र— —/स्र ॐल्ल ॐ स्र/—ल ॐ ॐ—/ॐ स्र/ स्र ॐ स्र/—ल ॐ ॐ ॐल्ल ॐ ॐ  
ल ॐ ॐल्ल स्र—/ ॐ ॐल्ल ॐ ॐ.

According to some scholars, the vadi and samvadi of Jaunpuri are Sa and Pa (but Bhatkhande suggested komal dha and ga). The use of Ni in aroha is the basic difference between Asavari and Jaunpuri. Jaunpuri can be described as Sarang in the poorvang and Asavari in the uttarang. Some important features are as under:

Aochār- M P d n Ś nd P Śn dMPMR M RMPMPS ण्द nd S S R Mg Mg SR S  
SR<sup>P</sup>MP<sup>P</sup>RMP MP d M P Mg Mg SR S SRMPndndPdM MdPndP ddPMPRM M  
P d n Ś nd nd P dMP Mg Mg SRS .

The position of the swaras Ga, Dha, and Ni are one sruti lower than their komal states and Pa, Re are vadi and samvadi respectively. A detailed view of its ati komal state is as follows:

ॐल्ल ॐ—/ स्र स्र/ स्र—/ लल लल लल लल ॐ—/ स्र स्र ॐल्ल ॐ  
लल स्र स्र/ ॐ स्र स्र/ स्र—/ लल लल ॐ. Komal Dha and Komal Ga use kan  
svaras from their lower swaras in this raga.

**Lachāri Toḍī Rāga :** This is brought under the Todi Thāt by V.N. Bhatkhande, but some modern authors do not agree with this view. Bhatkhande uses the Suddha and komal forms of all the three svaras, Ga, Dha, and Ni. Re and Ma are Suddha. Further data from him has only a chalan and a composition:

S M GMPdMP g R<sup>ś</sup>g<sup>M</sup>RṆ<sup>RS</sup> G RGM GMP <sup>ś</sup>nDnP MG RG RGM g MRSg

RṆS PMg sRMg SR ṆS RG RG MGMP DnP SnDP MG RG M PdMP Mg

RṆS.᳚ — | —/᳚—/ ᳚ ᳚᳚᳚᳚᳚᳚ | ᳚| — | —/ ᳚᳚᳚᳚᳚᳚ —| ᳚| ᳚| — ᳚  
—᳚᳚᳚

᳚᳚᳚᳚᳚᳚ —᳚ ᳚—᳚ ᳚᳚ ᳚᳚ ᳚| ᳚| — | —/ ᳚᳚᳚᳚᳚᳚᳚ —| ᳚| —/᳚—/ —᳚  
᳚᳚᳚᳚.

**Leelāvati Rāga:** This belongs to the Asavari Thāt. It omits Ma and Ni, and is called the komal dha form of Sivaranjani. The latter applies suddha Dha while Leelavati uses Komal Dha. A traditional composition ‘Tum hi to sab jane’<sup>114</sup> set in madhyalaya Teental is sung by Ustad Gulam Hyder Khan. Other points are:

Aroha: SR gPd<sup>ś</sup>

Avaroha: <sup>ś</sup>S d P gR RSR᳚S

Vadi, Samvadi: R, P

Pakad: PdP gRS ᳚S.

<sup>114</sup> Gulam Hyder Khan, ‘Rāga Leelavati’, Youtube video, Feb 09, 2018, <https://www.youtube.com/watch?v=ize2cx7hxMk>.

## *Kalyān aṅg and its allied Rāgs*

**Kedār Rāga :** Composition: ‘Kāṇha re nanda nandan’<sup>115</sup>. ‘A popular raga, also known as Kidar, Kedari, and Keddrika. It belongs to the Kalyan That and is assigned to post-sunset hours.’<sup>116</sup>

Kedar applies both forms of Ma with Suddha Ma used as the vadi svara of raga. The aroha of Kedar don't have Re and Ga. Ga is weak and it is present in Kedar as a hidden form. In Kedar, Ga is pressed behind by a strong Suddha Ma.

Kedar applies Komal Ni as vivadi swara, but it has limited usage through the phrase DnP. Aroha: SM MPDP NDŚ— —/C/ १CŚ

Avaroha: ŚNDP mPDP M GMRSŚ १C/ २/C/ — |—Λ

Vadi,

Samvadi: M, S—, ॐ

Pakad: SM MP DPM PMRS— —/C/— /—Λ

Some musicologists assign Kedar to the Bilaval That- This is because Suddha Ma has more preference than Teevra Ma. In Kedar, performers overlap Re and Ga in the poorvang through the usage S M, and also Dha and Ni in the uttarang through the phrase P P Ś or P D P Ś.

<sup>115</sup> Rajan –Sajan Mishra, ‘Rāga Kedar’, Youtube video, Aug 12 2013, <https://www.youtube.com/watch?v=5RR2UHhuhDo>

<sup>116</sup> The Oxford Encyclopedia of the Music of India- Sangit Mahabharati, s.v. ‘Kedar’

In other view:

Aroha: SMPDNŚ orŚM M PD PŚ—/Cᳵ ᳵ— —/C/ᳵ

Avaroha: SNDP m PD P MMRSᳵᳵC/ᳶ /C/ —ᳵ

Vadi,

Samvadi. M, S—,ᳵ

Pakad: SSMMPPDPM MRS ᳵᳵ—//C/— —ᳵ

Chalan: MMRS MMPPDPM ŚDPmPDPM MRS PPŚ ŚDP DPM  
MPŚ NŚMRŚŚ DPmPDnDP M PM RS.—ᳵ —//C/— ᳵC/ᳶ/C/—  
—ᳵ //ᳵᳵC/C/— —/ᳵ ᳵᳶ—ᳵᳶC/ᳶ/CᳶC/ —/— ᳵ.

The whole raga halts on Suddha Ma. Ga is dropped in order to enhance the influence of Ma, but some artists apply Ga without diminishing the significance of Suddha Ma. Basically, Teevra Ma is not a part of the raga. But there is an inclination among musicians to touch Teevra Ma in a glide from Pa to Suddha Ma. Slowly and steadily the phrase P mM has become a part of the raga. Similarly, Komal Ni is also used through the avarohi phrase P n D P M. Therefore all the three svaras—Ga, Teevra Ma, and Komal Ni are allowed in Kedar. Another outline of the rāgarūp:

Pakad: SM<sup>G</sup>PDPmMᳵ—<sup>l</sup>/C/ᳶ—

Chalan: SRS M MPM DP<sup>m</sup>M MRS SM<sup>G</sup>P DM<sup>G</sup>PDPS NŚDP<sup>m</sup>M DMPM  
DP<sup>m</sup>MRS DP<sup>m</sup>M ŚDPM MRS.ᳵᳵ — —/— C/ᳶ— —ᳵ ᳵ—<sup>l</sup>/C—<sup>l</sup>/C/ᳵ  
ᳵᳵC/ᳶ— C—/— C/ᳶ—ᳵ C/ᳶ— ᳵC/— —ᳵ. When Ni is totally dropped

in Kedar, it becomes Jaladhar Kedar which does not have Ni. The raga uses Suddha and Teevra Ma one after the other like in Lalit. The following points are added: Aroha: SRS M MGPmPDNŚ.  $\text{ᳵ᳚᳚} - - | / \text{᳚} / \text{C} \text{᳚᳚}$ .

Avaroha: ŚNDP mPDPM MRS᳚᳚C /  $\text{᳚} / \text{C} / - - \text{᳚᳚}$

Pakad: SRS M MGP mPDM MRS᳚᳚ - - | /  $\text{᳚} / \text{C} - - \text{᳚᳚}$

In the phrase M R S, a glide from Ma to Sa is advised; otherwise, there is a chance of Sarang flavor coming in. The following chalan gives:

Chalan: SSM MPDPM MGP PDPmPDM DNŚ DPmPDPMRS MMDP  
 DPŚ DNŚRŚ mPDPM RŚ.  $\text{᳚᳚} - - / \text{C} / - - | / / \text{C} / \text{᳚} / \text{C} -$   
 $\text{C} \text{᳚᳚} \text{C} / \text{᳚} / \text{C} / - \text{᳚᳚} - - \text{C} / \text{C} / \text{᳚᳚} \text{C} \text{᳚᳚} \text{᳚᳚} \text{᳚} / \text{C} / - \text{᳚᳚}$ . Kedar has four more varieties which too are popular. They are Chandni Kedar, Suddha Kedar, Jaladhar Kedar and Maluha Kedar.

**Chāyanat Rāga** - A widely popular raga, allotted to the evening hours, and to the Kalyan ang. It is a Kalyan ang raga having a distinct Nat form. The Karnatik system too has Chhayanat, but that has different characteristics.

Like Kamod and Kedar, Chhayanat too uses Teevra Ma but in the avaroha only. Suddha Ma is used in both the aroha and avaroha. Ni is vakra in the Aroha and Ga is vakra in the Avaroha. Komal Ni is used as a vivadi swara. The following is the structure of the raga:

Aroha: SRGMPNDŚ ॐΛ|—/१Cॐ<sup>117</sup>

Avaroha: ŚNDP mPDP GMRS ॐ१C/ २/C/ |—Λॐ<sup>118</sup>

vadi,

Samvadi: P, R or R, P /, Λ or Λ, /

Pakad: P R G M P MGMRS /Λ|—/—|—Λॐ

Composition: ‘Pal pal soch vichar’ in Teental

Kamod, Hamir, and Kedar are very close to Chhayanaṭ in terms of ragang, and among the three, Kamod is more close to Chhayanaṭ. To avoid too much closeness, repeated use of the phrase PRRGMP<sup>~</sup>RS is suggested. Suddha Ni is used in phrases like S<sup>N</sup>D<sup>m</sup>P P NŚRŚ<sup>~</sup> mP.

Komal Ni is used very carefully. Other points are:

Aroha: S RG MP P<sup>m</sup>D<sup>m</sup>P Ś ॐΛ|—/ / २C<sup>~</sup>/ ॐ

Avaroha: Ś<sup>N</sup>D<sup>m</sup>P DmP<sup>P</sup>R<sup>G</sup>RGMP<sup>P</sup>RS ॐ१C<sup>~</sup>/ C<sup>~</sup>/Λ<sup>~</sup> |Λ|—/Λॐ

Pakad: PR RGMPRS /ΛΛ|—/Λॐ

Alap: S<sup>S</sup>D<sup>P</sup> P<sup>R</sup> G<sup>R</sup> GMR<sup>N</sup>S SR<sup>G</sup>RG<sup>R</sup>GMP PDm<sup>P</sup>PR<sup>G</sup>RGMP MRS D<sup>m</sup>P<sup>P</sup>Ś ŚD<sup>m</sup>P<sup>P</sup>R<sup>G</sup>RG<sup>R</sup>GM<sup>P</sup>R<sup>N</sup>S.

ॐ ॐC<sup>~</sup>/ /Λ<sup>~</sup> |Λ|—Λ<sup>~</sup> ॐ ॐΛ<sup>~</sup>|Λ<sup>~</sup>|—/ /C<sup>~</sup>/Λ<sup>~</sup> |Λ|— /— —Λॐ  
C<sup>~</sup>/ ॐ ॐC<sup>~</sup>/Λ<sup>~</sup> |Λ<sup>~</sup>|—/Λ<sup>~</sup> ॐ Antara: PDmPŚ ŚR<sup>N</sup>Ś  
G<sup>R</sup>RG<sup>R</sup>GM<sup>P</sup>R<sup>N</sup>Ś ŚR<sup>N</sup>Ś ŚD<sup>m</sup>P PDmPŚ<sup>~</sup>ŚD<sup>m</sup>P PDmPpR GRG<sup>R</sup>GMP<sup>P</sup>RS.  
/C<sup>~</sup>/ ॐ ॐΛ<sup>~</sup> ॐΛ<sup>~</sup>|—Λ<sup>~</sup> ॐ ॐΛ<sup>~</sup> १ ॐ ॐC<sup>~</sup>/ /C<sup>~</sup>/ ॐC<sup>~</sup>/ /C<sup>~</sup>/ Λ<sup>~</sup>|Λ<sup>~</sup>|—/Λ<sup>~</sup> ॐ.

Composition: ‘Madhuri Murata Tum Ri’<sup>119</sup> in madhya laya Teental.

<sup>117</sup> Bhatkhande, *Kramik Pustaka Malika*, 4: 109

<sup>118</sup> *ibid*

Chalan:  $\mathfrak{D}\Lambda|-/\ -|- \Lambda \ \mathfrak{D}\Lambda\mathfrak{D} \ \mathfrak{D}\zeta/\ //\Lambda\mathfrak{D} \ \Lambda|-/\ \mathfrak{C}\mathfrak{C}/ \ |- \Lambda\mathfrak{D}$   
 $\Lambda|-/\ \mathfrak{C}\mathfrak{C}/ \ \mathfrak{Z}/\mathfrak{C}/ \ \mathfrak{D}\mathfrak{C}/ \ \Lambda'\mathfrak{D}\mathfrak{C}/ \ |-/\ \ |- \Lambda\mathfrak{D} \ -/\mathfrak{D} \ \Lambda'\mathfrak{D} \ \mathfrak{D}\Lambda'|- \Lambda'\mathfrak{D}$   
 $/|- \Lambda'\mathfrak{D} \ \Lambda'\Lambda'\mathfrak{D} \ \mathfrak{C}/\Lambda \ |-/\ \ |- \Lambda \ \mathfrak{D}\Lambda\mathfrak{D}.$

Chalan:  $\neg \exists x (\neg A(x) \wedge B(x))$   
 $A(x) \rightarrow B(x)$

Chhaya is a rare raga and Nat is mostly noticed through its alliances with other ragas such as Kedar, Hamir, Kamod, etc. Some musicians simply assign Chhayanat to Chhaya. The Nat-ang is expressed through the phrase RGMP and the avaroha through  $\acute{S} N D P GMR \grave{N}S$  and  $\acute{S}NDP RGMP GMR \grave{N}S$ . Komal Ni is the vivadi svara and without Komal ni, not much difference is noticed in the ragadari. Komal Ni is often omitted during tans.

<sup>120</sup> Bhatkhande, *Kramik Pustaka Malika*, 4: 124

Vadi, Samvadi: /, ^ Pakad: /^ | -^ ʒ̣ Chalan: ^ʒ̣ ^ | - / | -^ ʒ̣ C  
/^ | - / | -^ | - / ʒ̣ Áʒ̣ C /^ | - / | -^ ʒ̣ ̣

*Manik-bua Thakurdas prefers the straight view that Chhayana is a mixture of Chhaya and Nat, and isolates the angas as given below: Chhaya-ang: ʒ̣^ | ̣ / ̣ ^ | - / - / ^ | ̣ C / - / ̣ C /*

*Nat-ang: ̣ ^ | ^ | / | -^ C / ̣ - / ^ | / -^ | ̣.* In keeping with the above statement, the following is the structure of the Raga:

Aroha: ʒ̣ | - / C / ̣

Avaroha: ̣ ʒ̣ C ʒ̣ C / - | ^ | ̣

Pakad: ʒ̣ ^ | ^ | ʒ̣ ^ | | - - / ^ ^ | ʒ̣

Chalan: ̣ C / ^ | ʒ̣ ^ | - / / - / ^ ^ | - C / C ʒ̣ C / ̣ Áʒ̣ ʒ̣ | Áʒ̣ ̣ C  
C ̣ C / ^ | - / / - / | -^ | ̣.

**Kādambari Kedār Rāga** An unique combination of Kedar and Sankara are found in this raga. The svaras used in this night raga are all suddha. The raga's features are:

Aroha: SRS MG P D N S' ̣ ^ | ̣ - / C ʒ̣ ̣

Avaroha: S' N D S N N D P D M P M S R S

̣ ʒ̣ C ̣ ʒ̣ ʒ̣ C / C - / - ̣ ^ | ̣

Vadi,

Samvadi: M, S—, ऽ

Pakad: SRSM MGP PDP NDP NDŚN

ऽΛऽ— —| / /C / १C / १Cऽ १

Chalan: S S R S G P R G R S S M G P M P D P M N D P  
ND Ś N N D P D P M S R S .

ऽऽΛऽ| / Λ | Λऽ ऽ—| / — / C / — १C / १Cऽ १  
१C / C / — ऽΛऽ

**Bhūpāli Rāga:** ‘Prabhu ranga bhina’- Avilambit composition set in Ektal. Bhoopali is a late night raga, but it is also sung in the early morning hours. There is a probability of Bhoopali getting very close to comparable ragas like Suddha Kalyan, Deskar, and Jait Kalyan. Therefore rigid rules should be applied to Bhoopali for avoiding mix-ups with similar ragas. The rāgarūpis as follows:

Aroha: SRGPDŚऽΛ| / Cऽ

Avaroha: ŚDPGRSऽC / | Λऽ

vadi,

Samvadi: G, D|, C

Pakad: GRSD SRG PGD PG RS | Λऽऽ ऽΛ| / | C / | Λऽ

*Raja Nawab Ali points out the noticeable resemblance between Bhoopali and Deskar. Both have the same svaras, but Bhoopali is poorvanga-pradhan with Ga as the vadi svara while Deskar, which belongs to the Bilaval That, is uttaranga-pradhan, with Dha as the*

<sup>121</sup>*The Oxford Encyclopedia of the Music of India- Sangit Mahabharati*, s.v. 'Bhoopali.'

ŚRŚŚDPDŚRĠŚRĠ ĠRĠĠ ĠRŚDŚDŚ ŚŚDPPGR<sup>s</sup>D<sup>s</sup>D<sup>s</sup>.

᳚᳚|/C᳚C /|᳚|/C᳚᳚C᳚C᳚ ᳚᳚|᳚᳚᳚|᳚ ᳚᳚᳚C/᳚᳚᳚|᳚᳚᳚|  
|᳚/|᳚ |᳚᳚C᳚C᳚ ᳚᳚C//|᳚᳚C᳚C᳚.

A corresponding calan:

Chalan:

|᳚᳚᳚C᳚᳚| |/C/|᳚|᳚ ᳚᳚| /|//C᳚C ᳚᳚/C/| ᳚|/C  
|/C/C/| ᳚|/C᳚ ᳚᳚᳚ ᳚᳚᳚ ᳚᳚᳚ ᳚C/᳚C/|᳚ |᳚ |/CC᳚  
/C/| |᳚|/. Alankars such as gamak, andolan, and meend suit

Bhoopali better than khatka and murki. Andolans on Ga and Dha, and meends between G-R or between S-D are typical of Bhoopali.

Adding the following:

Aroha: SRG P D Ś᳚᳚| / C ᳚

Avaroha: ŚDPG RS᳚C/| ᳚᳚

Pakad: SD SRG PG ᳚C ᳚᳚| /|

Raga Suddha Vibhas is close to Bhoopali having Re and Pa as important svaras but Bhoopali has Ga and Dha as its two dominating svaras. So these two ragas are different in spite of having the same scales. Jait Kalyan, which also has the same svaras, has Pa and Re as its dominating svaras. Bhoopali, Deshkar, Jait Kalyan, and Suddha Vibhas, these four ragas have the same aroha and avaroha (S R G P D Ś Ś D P G R S) but the actual difference lies in the way these svaras are applied i.e the vadi samvadi and the use of Nyasa. Bhoopali has the following calan:

Aroha: SR PG P <sup>s</sup>D Ś ᳚᳚| /| /

ॐC ॐ

Avaroha: Ś ŚDPPGRS ॐ ॐC / / 1 1 ॐ

Pakad: PGRPG GP ŚD P PG GGP ŚD ŚDŚ.

/ 1 1 / 1 1 / ॐC / / 1 1 1 / ॐC ॐC ॐ.

A typical kan of Tar Sa on Dha and a kan of Pa on Ga makes the two notes Dha and Ga teevra tar, that is one Sruti higher than their respective Suddha forms. This is another important characteristic of Bhoopali. ‘Tore naino ne mose aise kini’- another traditional composition set in drut Teental.

**Hāmīr Rāga:** ‘Jaha bhi ho tum raho chain se’<sup>122</sup>- a madhyalaya Teental bandish composed by Pt. Ajoy Chakraborty. This is a very popular raga. It applies all the seven notes and both forms of Ma. All the notes used are Śuddha. Suddha Ma is applied in both Aroha and avaroha but Teevra Ma is occasionally used in avaroha. Though old compositions do not display the use of Teevra Ma, both forms of Ma are prevalent nowadays.

The calan follows the Kalyan ang and therefore it is assigned to the Kalyan That. Hamir has a vakra Ni in aroha and a vakra Ga in avaroha as discussed in the phrases D N D Ś and P G M R S. Sometimes Komal Ni is used as a vivadi svara like in the phrase D n P. The aroha bypasses Re, Pa, and Ni while the avaroha is sampooma. It is a post-sunset raga.

<sup>122</sup> Ajoy Chakraborty, “Geetinandan 01”, ed. Ajoy Chakraborty (Kolkata: Geetinandan, 2004), P-39.

$$1. \exists A | - \neg \Lambda \wedge | - C \text{ } iC \text{ } iC^{\perp} / / C^{\perp} /' | - \Lambda D.$$

$$\begin{aligned} & \mathfrak{D}\Lambda \mid - \quad \mathfrak{C} \mathfrak{C} \mathfrak{D} \mathfrak{C} \mathfrak{A} \mathfrak{D} \quad \mathfrak{D} \mathfrak{A} \mathfrak{I} - \mathfrak{A} \mathfrak{D} \quad \mathfrak{D} \Lambda \mathfrak{C} \mathfrak{D} \mathfrak{C} \mathfrak{C} \mathfrak{Z} / \quad \mathfrak{C} \mathfrak{Z} / \\ & / \mid - \Lambda \mathfrak{D}. \end{aligned}$$

Aroha: 𐤀𐤋𐤁 | —C 9 𐤁

Avaroha: ऽ १ C / २ / ३ - ४

**Pakad:**  $\supset \mid \neg C \ C/\neg \neg \mid \neg \wedge \mid \neg C/\mid \neg \wedge \supset.$

Chalan:  $\supset | - C / \quad - | - C / \quad / | - \Lambda \quad | - / \quad / | - \Lambda \supset \quad / \text{?} \supset \Lambda \supset$   
 $| - C / | - \Lambda \supset \quad / \text{?} | - C \quad C \text{?} C / \quad C \text{?} \Lambda' \supset \text{?} C / \quad | - \Lambda | - C / | - \Lambda \supset.$

Dha is the most prominent svara and the use of Pa is always reduced to focus Dha. Komal Ni, is the vivadi svara, and it is used as S D n P.

Some vocalists use Dha repeatedly but it decreases the artistic beauty of the raga. Raga adds:

Aroha:     ၁   |   —   ၂   ၃   ၄

Avaroha: ऽC१C/ | —ΛC

Vadi, Samvadi: C, I (Pa is the vadi according to another opinion)

Pakad:  $1 - C$

Chalan:  $\mathfrak{D} | - C / \quad | - \Lambda \mathfrak{D} \quad | - C / \quad \mathfrak{q} \mathfrak{D} C / \quad C \mathfrak{q} \Lambda \mathfrak{D} \quad C \mathfrak{q} C / \quad | - C \mathfrak{q} \mathfrak{D}$   
 $| - \Lambda \mathfrak{D} \quad | - C \mathfrak{q} C / \quad C / | - \Lambda \mathfrak{D}$ . Old compositions of Dhrupad and  
Dhamar have no Teevra Ma and nishad is only used as a touch

<sup>123</sup> Bhatkhande, *Kramik Pustaka Malika*, 4: 84

Pakad: SRP GMP GMRS Chalan: 1- / 1-Λ / C/Ó 9ÓΛ 9ÓC/

|—/ |—Λ १ ७Λ Λ/ C/ |—/|—Λ७. ७१ ७/ ७/७ ७Λ७ |—/  
 |—Λ७ —Λ७ /|—Λ७ |—C/ CC/ ७C/ C/ |—/  
 |—Λ७Λ/ C/७ ७Λ७७C/ |—Λ७ Λ/C/७ ७Λ७ |—Λ७ ΛΛ७७  
 —Λ७७ ७७C/ |—/ |—Λ७.

Teevra Ma is generally used as a touch note (kan svara), as in G M<sup>m</sup>P. It is also used in the phrase R P m P. A Calan given below totally omits Teevra Ma:

Svara-Sangati: R P

Composition: 'Chhand de mora anchhara' in Teental, sung and also recorded by Bade Ghulam Ali Khan.

The result shows that Pa is the vadi and Re is the samvadi. Ga is used repeatedly. Scholars may withdraw Teevra Ma, can use it as a Kan swara or can apply it in some limited phrases. Suddha Ma is prominent in the raga.

**Khem Kalyāṇ Rāga:** The composition 'Sab sakhiyana mila kar kara singar'-<sup>124</sup> is composed by veteran vocalist Ustad Khadim Hussain Khan and sung by Pt. Vikas Kashalkarji. Khem and Khem Kalyan are similar ragas. While Khem applies only Suddha svaras, Khem Kalyan, a pre-midnight raga applies the phrase Suddha M R G.

Vadi,

Samvadi: S, P

Chalan: ७Λ७ | |—Λ७ | // १C// ७Λ | | |—७Λ७ // | ७C/

<sup>124</sup> Vikas Kashalkar, 'Rāga Khem Kalyāṇ', Youtube video, 11:59, June 25, 2011, <https://www.youtube.com/watch?v=KFhv9aRYiKQ>

१C/२A| | | – ३A३/३A३// ३ | | – | / /१C//२A|. Ni and Teevra Ma is limitedly used beside Suddha Ma.Re is used as P GMRS as in Kalyan ang.

**Saṅgam Kedār Rāga:** Saṅgam Kedar comprises three ragas namely Nat, Bilaval, and Kedar but Nat and Bilaval already exist in the basic framework of Kedar. ‘Sangam’ means a confluence or a meeting place. So the meaning symbolises a meeting point of these three ragas. Both forms of Ma are used. Kedar Bodasji uses the touch of Nand in it through GMDP GR. Other details are as follows:

Pakad: णS GMP mM mPD GMRS

Chalan: GRS MGmP GMRS PM PNDPNP RS णS GM mPM MPGRS  
SRSMPM DP MM SRS PNNŚ PNŚRŚ DP PDNSŚ RNS DPMP  
GMRS RS. | A३ – | २/ | – A३ / – / १C/१/ A३ १३ | –  
२/ – – / | A३ ३A३ – / – C/ – – ३A३ / ११३ / १३A३ C/  
/ C१३३ A१३ C/ – / | – A३ A३.

**Sāvanī Kalyāṇ Rāga:** ‘Neeko Ladla’<sup>125</sup> – a unique composition sung by Pt. T.D Janorikar. Scholars classify this raga under the Kalyan That. Ma and Ni are weak in the Aroha. The compositions generally finish on Dha in the mandra saptak, and raga illustration is conducted in the mandra and madhya saptak. The following features are:

Vadi: S (samvadi not given) Chalan: GRS णDNP P S RGRS

<sup>125</sup> T.D Janorikar, ‘Raga Savani’, ITC Sangeet Research Academy, <https://www.itcsra.org/Raga-Online.aspx>.

Aroha: SRS GPDPŠ

<sup>126</sup> Pt. Vishnu Narayan Bhatkhande, *Hindusthani sangit Patddhati*, Vol-04, (Bombay: Sitaram Sukthankar, 1939), 53.

the raga. Meends are attempted between Tar Sa and Dha almost touching, Suddha Ni and between Pa and Ga touching Teevra ma.

The following phrase shows: GRSS PRGG <sup>G</sup>PG<sup>G</sup>P<sup>P</sup>DP GRS  
 DSN<sub>DP</sub> P<sub>SD</sub> SS<sup>R</sup>GRS N<sub>D</sub> N<sub>DP</sub> <sup>P</sup>PG <sup>P</sup>GPGRS.

There is controversy on the use of vadi and samavadi.

Some musicians use Re and Pa as the vadi and samvadi respectively, while some other use Ga and Dha. Ma and Ni should be wiped lightly through a glide or a kan(touch). The phrases are as follows:

Aroha: SRGPDŚ Avaroha: Ś<sup>N</sup>DP<sup>m</sup>GRS

vadi, Samvadi: R, P or G, D

Chalan: PG RGRS DRS D<sub>P</sub> SD<sub>SGGR</sub> SRG RS PPŚ DŚŚRŚ ŚR RGRDRŚ  
 DPGR PRS GPŚŚRGRŚ RRŚNDNDP GGPD RŚNDP PGRGPRS. / | Λ | Λ  
 ÇΛ Ç / ÇÇ | | Λ ÇΛ | Λ / / Ç ÇÇΛ ÇÁ ÁÍÁ ÇÁ Ç / | Λ  
 /Λ | / Ç ÇÁÍÁ ÁÁ Ç ÇÇÇ / | | Ç ÁÇÇ / / | Λ | /Λ.

Some scholars prefer Re as the vadi and Pa as the samvadi. Performers reach Sa directly from Pa but also as P D P Ś or D PŚ. The following phrase is recommended:

GRS PGPRS PDPS ŚNDP PDPRS. This raga is also called Bhoop Kalyan.

During raga illustration, Teevra Ma and Ni are used only as meend in the Avaroha. The following phrase ŚNDP NDP RŚNDNDP GRGPmGPRS, and the Kalyan-ang should be distinctly verified.



*major raga Yaman or Iman.*<sup>127</sup>

Yaman Kalyan uses both forms of Ma. Many musicologists mention it as a blend of Suddha Kalyan, Iman, and Bilaval. The vadi, samvadi, and chalan are close to Yaman. The scale is:

Aroha: SRGmPDNṠ

Avaroha: NDPm GMGRS

When Suddha Ma is used in a restricted way in Yaman, it is called Yaman Kalyan. The catch phrase is Pm GR GMGR SRS or PDNDP GMGRGP. Pa is suggested as the vadi and Re as the samvadi. The following chalan gives:

SRG GmPmG GMGR GMGRS RGP mPDNDP DNṠ ṘĠṘṠ NDP  
PmGMGR Sṇḍṇṛs.᳚᳚ | ᳚/᳚ | |—|᳚ |—|᳚ ᳚|/  
᳚/C᳚C/ C᳚᳚ ᳚|᳚᳚ ᳚C/ /᳚|—|᳚ ᳚᳚᳚᳚᳚. Presenting the  
plain view that Yaman Kalyan is a blend of ragas Yaman and  
Kalyan, the scale is:

Yaman: Aroha: ṆRGm D N Ṡ

Avaroha: Ṡ N D m G R S

Kalyan: Aroha: S R G m P DNṠ

Avaroha: Ṡ N D P mGRS

Yaman Kalyan: Aroha: Sḍṇṛ GmP DNṠ

Avaroha: SṘNDPmG RGMG RGRS

In YamanKalyan, Re, Pa, and Dha are important svaras of

<sup>127</sup>The Oxford Encyclopedia of the Music of India- Sangit Mahabharati, s.v. 'Yaman Kalyan.'

the Kalyan-ang while Ga, Ni, and Teevra Ma show the Yaman-ang.

Through a different view we get:

Aroha: SRGmPDNŚ

Avaroha: Ś N D Pm G M G R S

Vadi,

Samvadi: G, S

Suddha Ma can be used as NRGmPmG MGRG or as P m G R G M G. According to some other opinion, Yaman Kalyan is the same as raga Kalyan and the key phrase employs two Gandharas like G M G R S.

**Yaman Rāga:** ‘Tu jaga mein sharam rakho meri’- A beautiful madhyalaya composition set in Teental. A popular raga, under the Kalyan That. All its svaras are suddha except Teevra Ma. Yaman is generally accepted as a major raga of the North Indian classical Music. It is a difficult raga to handle and therefore it is taught as a beginner’s raga to the students before learning other ragas. This post- sunset raga has the following features:

Aroha: SRG mP D N Ś

Avaroha: Ś N D P mG RS

Vadi,

Samvadi: G, N

Pakatd: N R G R S Pm G R S

Compositions:

1. ‘Ari yeri Ali piyabina’

2. 'mein vari vari jaungi'
3. 'Intezar mein baithahoon'<sup>128</sup>.

The three compositions given above, in madhyalaya teental are among the most popular ones in this raga.

4. 'Jaga mein kachu kam' in vilambit ektal.
5. 'Chandrama lalat par' a Sadra in Jhaptal.

It is a sampoorana raga. Sometimes the two achal svaras Sa and Pa are intentionally avoided to create a Tirobhav effect, that is, to momentarily distract listeners from the rāgarūp. The raga has a sampoorana aroha and avaroha, and there is enormous scope for alap and tans. Adding a calan:

Aroha: S R G m P D N Ś

Avaroha: Ś N D P m G R S

Pakad: N R S m R G m P D m N D P m R G N R S.

While moving to the Tar Sa, the phrase P m G m D N N Ś N R Ś gives a better artistic charm. The phrase G M G R transforms the raga into Yaman Kalyan. Pa has limited use in the aroha during the alap, as in the phrase N R G m D N D P m G R S. Providing the following features for Yaman:

Aroha: N R G m D N Ś

Avaroha: Ś N D P m G R S

Pakad: N R N G m G R N R S

*Aochār:*

<sup>128</sup> Ajoy Chakraborty, "Geetinandan 2", ed. Ajoy Chakraborty (Kolkata: Geetinandan, 2004), P-28.

**Gauḍ Sārang Rāga:** This is a Kalyan ang raga of the Sarang group. It is not clear why this raga is part of the Sarang family. There is no rāgang of Sarang in it. Ga is the vadi svara of Gaud Sarang unlike other Sarang varieties. Dha is used as the samvadi. Some musicians perform it in the afternoon hours while all other varieties of Sarang are sung during pre-noon hours.

Aroha: S, GRMG, PmDP,ND Š<sup>129</sup>

vadi, Samvadi: G, D

<sup>129</sup> Bhatkhande, *Kramik Pustaka Malika*, 4: 134

130 *ibid*

Composition: ‘Piu Palana lagi moriakhiyan’<sup>132</sup> in madhya layaTeental.

Ga is used as G R M G P in aroha and as G M R S in avaroha. Dha in aroha appears as D P N D Ś and as D N P D m P in avaroha. A meend from Pa to Re in avaroha is a special feature of the raga. Komal Ni has a weak appearance through the phrase ŚD n P. Teevra Ma is also weak, and therefore Gaud Sarang is classified under Bilaval That. Adding the following: Aroha: SRS GRMG PmDP NDŚ

Avaroha: ŚDNP DmP GMR PRS

Chalan:        NRS        GRMGṆSPṆS        MGPP        MGRMG PRS  
 SRGRMG PmPDPMG RGRMG    PRSPPS    ŚRS    ŚRMGRŚŚRS    NDNDP  
 DmPMGNDŚNRŚ NDPMG RGRMG PRS. १८ ॥ ८—॥ १८/१८ —॥//  
 —॥८—॥ /८ ८॥८—॥ /२/८—॥ ८॥८—॥ /८ //८ ८॥  
 ८॥—॥८८८८ १८१८/ ८२/—॥ १८८१८ १८/—॥ ८॥८—॥ /८. The  
 rāgarūp of Gaud Sarang is retained vakra to restrict the flavor of related ragas  
 like Kamod, Kedar, and Chhayana. Another Calan suggests:

Aroha: ṆS GRMG PMDMPŚ

Avaroha: NDPm PMG MG RMG PRS

Pakad: S GRMG PRS

<sup>131</sup> ibid

<sup>132</sup> Ulhās Kashalkar, ‘Rāga Gaud Sarang’, Youtube video, 16:28, July 30, 2016,  
<https://www.youtube.com/watch?v=KFhv9aRYiKQ>

Pakad: SGRMG GMPRS Chalan: NŚ GRMG MRS PŃSRSGMPNDPMG  
SRSPNŚNDP DPMGMRS GMPNŚŔŚ ŚŚDPMG PPRMG MRS ŚNDP ŔŔŚND  
PNDP PNŚŔNDP GRMG PRS.

၂၁    |A-|    -A၁    /၂၁A၁|-/၂C/-|    ၁A၁/၂၁၂C/    C/-|-A၁  
 |-/၂၁A၁    ၁၁C/-|    //A-|-A၁    ၁၂C/    A၁၁၂C/၂C/    /၂၁A၂C/  
 |A-|    ၁၁C၂/-|    A-|    /A၁

Typical ragaphrases: PDmP MGRMG DmPPND and ŚRŃŚNDPDmP. Mero man nandalal so atko-<sup>133</sup> A composition compiled by Pt. Vishnu Narayan Bhatkhande. It is a poorvanga-pradhan raga.

**Jait Kalyāṇ Rāga:** ‘Odatana dere na dim’<sup>134</sup>- a beautiful composition sung by Vidushi Pratima Tilakji is set in drut Teental. This is also a pentatonic raga-like

<sup>134</sup>Pratima Tilak, 'Rāga Jait Kalyan', Youtube video, 11:46, Jan 22, 2018, [https://www.youtube.com/watch?v=f5i5\\_KoGgsw](https://www.youtube.com/watch?v=f5i5_KoGgsw)

vadi, Samvadi P, S or R Pakad: SG PDPG <sup>P</sup>RS P̣S. Chalan: SRS P̣S G<sup>P</sup>RS  
SGP P<sup>D</sup>G PDP<sup>G</sup>RS S<sup>P</sup>GP PDPŚ ŚRŚ ĠĠRŚ ŚṖDŚ ŚPDG GPŚ ŚRŚ PPDG  
GPD P<sup>G</sup>RS.᳚᳚ ᳚᳚ ᳚᳚ ᳚᳚ ᳚᳚ ᳚᳚ ᳚᳚ ᳚᳚ ᳚᳚ ᳚᳚ ᳚᳚ ᳚᳚ ᳚᳚ ᳚᳚ ᳚᳚ ᳚᳚  
᳚᳚ ᳚᳚ ᳚᳚ ᳚᳚ ᳚᳚ ᳚᳚ ᳚᳚ ᳚᳚ ᳚᳚ ᳚᳚ ᳚᳚ ᳚᳚ ᳚᳚ ᳚᳚ ᳚᳚ ᳚᳚. Jait Kalyan is a  
night counterpart of the evening melody jait. Another view has:

According to the Agra gharana view jait Kalyan is a poorvanga-pradhan raga where ma is totally avoided.

It is a Kalyan ang raga with a touch of Bhoopali with jait added to it. Dha is the bridge between Bhoopali and Jait, as found in the phrase G P GPDP G<sup>R</sup>S. It is a post-sunset raga. Other points are:

Aroha: SRS GPGPDPŚ Avaroha: Ś D P G R S

Vadi, Samvadi: S, P

Pakad: PG GP GPDP G<sup>R</sup>S

Svara-Sangati: SGP P<sup>D</sup>PG<sup>R</sup>S SPGP

*Alap Phrases:* 1. SP SRS PG GPGPDPG<sup>R</sup>S◡/ ◡Λ◡ /| | /| /C/ | ^◡

2. PGP PPŚ PG ŚRŚ P<sup>G</sup> GPGPDP GRSGPDPŚ ŚRŚGRŚ ŚPDPPG  
GPDP G<sup>R</sup>SDPPŚ ŚG<sup>P</sup> GRŚŚŚ PDPP GGP GPDP GRS./| / //◡ /|  
◡Á◡| | /| /C/ | Λ◡| /C/◡ ◡Á◡| Á◡◡/C//| | /C/ | ^◡C//◡  
◡| / | Á◡◡◡ /C// | | / | /C/ | Λ◡.

**Ānandī Kedār Rāga** -This is a blend of rāga Nand and Kedar and forms of Ma are used. Other svaras are Śuddha. Kedar is found in aroha as in S M M P Dm P M while Nand or Anandi is in avaroha as in G M D P R S. It is a night Rāga. Many musicologists add:

Aroha: SM MGP mPDNŚ Avaroha: ŚNDNmP GMDPRS Vadi,

Samvadi, M, S

Pakad: NDP DPM GMDPRSM

Chalan: ŚNDPmP PSSRS SMMGP PDmPM NDP GMDPRS PDmPŚŚŚŚ  
 MGP ŚDNmP NNDmP DPM GMDPRS ॐ१C/२/ /ॐॐॐ ॐ—|/  
 /C२/— १C/ |—C/ॐ /C२/ॐ ॐॐ —|/ ॐC१२/ ११C२/ C/—  
 |—C/ॐ.

**Chhāyā Rāga:** This raga is also known as Chhaya Kalyan. The rāga is allotted to the Bilaval Thāta and has the following calan:

SGRS DṇP PS RGMP MGRS PDPDnP PPŚŚŚ DnP ŚŚŚŚŚNDP  
 RGPMGRS DṇP MPS SRGMPMG RS<sup>135</sup>. Having Kalyan-ang, it uses both forms of Ma, keeping Teevra Ma weak. Many researchers perceive these two ragas Chhaya Kalyan and Chhaya as separate ragas. The sitar recital of Pt. Buddhadev Dasgupta is available on AIR and it has been recently uploaded on Youtube.

The Rāga's features are:

Aroha: S RG MGPDND Ś Avaroha: ŚNDPmPGMRS Vadi,

Samvadi: R, P

Pakad: RGMPMGP GMRS RGMDP RGMP PmPDNDP DNDŚ NDPR  
 GMDP GMRS

According to some noted performers, śuddha Ma has a gentle touch only. But Śuddha Ma is an important note of the raga. They also describe it as a post-sunset Rāga and suggest the following:

<sup>135</sup>Buddhadev Dasgupta, 'Rāga Chaya', Youtube video, 1:16:56, Feb 02, 2018, <https://www.youtube.com/watch?v=0FRwTKSA5v0&t=48s>

Some of the later views are given below.

vadi,

Samvadi: M, S Pakad: MRS SDPMPNNS

Calan: ၁၈၅၀    ၅၆၅၀    ၁၁၀၆/-/၀    ၅၈၀    ၁-//၁-၈၅၀    ၅၀၅၀  
 /၀၀၅၅၀    ၁-၁/၀၃/    ၅၅၀၃/    /၀၃/၁၅၈၀    -၁'-၈၀    ၁၈၅၁၁၀၃/     
 ၃/၁၁၀၆/-၁-၀    ၃//၁-၈၀.

The Rāga is illustrated mainly in the madhya and tar saptak. The Alap taken in the Mandra is much suitable for the raga. Performers say that it is a combination of two favorite Rāgas, Kamod and Kedar. Śuddha Ni is prominent in the aroha. The Kamod-ang is seen in G M P G M R S. Another that ends in mandra Ma is S RSDPDṀPṄRS. The uttarang phrase is M P N Ś́ R Ś́ DP DM. Performers add the following: Pakad: SḊMṖNSRS Brief Chalan: PGMP GM SRS D M PN Ś́ NRŚ́ Ś́DPDM GMP GMSRS.

Some contemporary analysis avoids Dha in the Aroha and Ni in the avaroha. Ga is not so important in the raga. Other points are:

Vadi.

Samvadi: M, S (as given by Many musicologists)

Pakad: NSM MG RS RNSDMPNS

Chalan:

ଠାଠ —ଠଠଠ— ଠଠଠଠ— —/— —ଠାଠ ଠଠଠଠଠ/ ଠ—/ଠ—/ଠଠ

ଠ— —/ଠଠ/ଠ—/— —ଠାଠ ଠଠ/ ଠ—/ଠ ଠଠାଠ —/ଠଠାଠଠ  
ଠଠାଠଠଠଠ/ଠ—/ଠ ଠଠ/ ଠ—/ —ଠାଠ.

**Koheri Kalyāṇ:** The calan is Bhoopali with a touch of komal ni.

SRGP<sup>S</sup>DSD<sup>NSN</sup>DPGPGRS. The composition ‘Jaye base ho tum bedesava’<sup>136</sup> is set in madyalaya Teental and is composed by Pandit Ajoy Chakrabortyji.

<sup>136</sup> Ajoy Chakraborty, “Geetinandan 2”, ed. Ajoy Chakraborty (Kolkata: Geetinandan, 2004), P-32.

## *Bihāg and its allied rāgs*

**Bihāg:** A beautiful composition ‘Ab to rata lagi mori’<sup>137</sup> is sung by legendary vocalist Ustad Bade Gulam Ali Khan. The Phrase GMPmGMG<sup>~R</sup>S is a typical Behag ang. In Aroha, Re and Dha are avoided and Avaroha is Sampoorna though the position of Dha and Re is weak. There is a glide from Ni to Pa and Ga to Sa. Teevra Ma is used as a vivadi svara through phrases such as NNDm PPGM MPMG and PmGMPNŚ in Aroha. The raga is performed before midnight. Here is a view of the calan:

Aroha: SGMPNŚ Avaroha: ŚNDP MGRS

Vadi,

Samvadi: G, N

Pakad: ṆS GMP GMG RS

The glide from Ni to Pa and from Ga to Sa touches the corner of Dha and Re. Researchers add that Teevra Ma, which is used as a vivadi svara, can be completely avoided without disturbing the Rāga format. They give a calan which does not use Re, Teevra Ma, and Dha:

MGS      ṆPNŚ      GMPMGS      GMP      GMPNP      GMPN  
 PNŚMPGMGSPNŚNPGMGNPGMGS SGMPNŚ      MPNŚSSNPGMG G M P  
 M GS

<sup>137</sup>Bade Gulam Ali Khan, ‘Rāga Behag’, Youtube video, 30:33, Feb 06, 2011, <https://www.youtube.com/watch?v=5dE6goFUrAw>

—।७ १/१७ ।—/—।७ ।—/ ।—/१/ ।—/१ /१७ —/।—।७  
/१७१/।—। १/।—।७ ७।—/१७ —/१७७ ७१/।—। ।—/—।७

According to some scholars, Teevra ma is necessary to preserve the Rāga's originality. Researchers point out that many Dhrupad singer neglected Teevra ma but Khyāl performers acknowledged it as a significant swara of the Rāga.

Behag has the following features:

Aroha: ṆSGMPNŚ

Avaroha: ŚNDPm GMG RṆS Pakad: NSGMPm GMG RṆS

Chalan:

७।७१ १७। ७।—।, /१७।१७। ७।/२।—।

।—७२/ /२।—। ।—/१७२/ /२।—। ७/२।—। ।१७ ।—/१  
/१७ ७७१७/२ ।—/१७ /१७।'७ १७।१।१७ १७२/२।—।  
७/२।—। ।१७.

Some other features are as follows:

Aroha: ṆS G M P N Ś

Avaroha: Ś N D P mGMGRS Pakad: NSMGP PmGMG RS Chalan:

/।—।।७१७।—। ।—/१७ /२/।—/— ।।७।—/१७ १७/ /१७।'७  
७१७२।—।।७.

Teevra Ma, is used as a vivadi with a kan(touch) as in P mG M G. Sometimes chromatic forms of ma are used like P m M G. According to some performers,

Teevra Ma reduces the pureness of the Rāga. Another view of the structure of the Rāga is as follows: Aroha: SGMPNŚ

Avaroha: ŚNDP GMG RS Vadi,

Samvadi: G, N Pakad: PGM G Chalan: ॐ—| |—/ |—| ॐ C|—| ॐ  
१C/|—| ॐ |—/ १C/ /|—| ॐ |—/ ॐ १C/C|—/ |—| ॐ

Critics say that bihag ang is found in the antara of several compositions. It has proximity with several other ragas. It is a pleasant Rāga, and its simplistic calan is preferred by many musicians.

More views are given here. According to some performing artists, as long as Ga controls the alaps, Teevra Ma remains weak. When Pa becomes powerful, Teevra Ma starts unfolding its character. Researchers present two varieties of Bihag. The variety with both Śuddha and Teevra Ma are as follows:

Chalan: ॐ—| / २|—| | ॐ ॐ|—/

/|—| / / २|—| ॐ|—/ C २/ |—| ॐ / १ १ ॐ / १ ॐ १C/ १C/ २/  
/C २/C—/ |—| | ॐ

The variety which omits Teevra Ma totally is referred to as Śuddha Bihag, with the following features:

Calan:

ॐ|—| ॐ

१७७१/१७ -१/ १-७ १-१ १-१७/ ७१-१ /-१-१७  
 ऎ७१७ॎ१ १७/७१-१ १७

**Bihāgaḍā Rāga:** ‘Raina dina Kaise kate ri daiya’<sup>138</sup>- A madhyalaya Teental bandish composed by pandit Ajoy Chakraborty. This is a unique variety of Bihag. Researchers find two varieties of Bihagda, both having Bihag ang. The first variation is obtained by combining Komal Ni to Bihag. The second variation has Teevra Ma in Bihag. Both the variations are blended in the following manner:

Aroha: ण॑S GMPN॑

Avaroha: ऑ N D P nDPmMGRS

Chalan

Phrases: S G G M n D M

PmGMGRSRSN॑ P॑N॑S GM nDP DPm GMGPmGMGRSSGMP nDP PDNP  
 DPm GMPm GMGRS.

७ १ १ -१ ७-

/२१-१७७१ /१७ १-१७/ ७/२ १-१ /२१-१७७१-१ १७/  
 /७१/ ७/२ १-२ १-१७.

Musicologists accept both forms of Ni while the rest of the svaras remain Śuddha. Some musicians utilize both forms of Ma. Re and Dha are dropped

<sup>138</sup> Ajoy Chakraborty, “Geetinandan 2”, ed. Ajoy Chakraborty (Kolkata:Geetinandan, 2004), P-61.

from aroha. The Rāga is allotted to the pre-midnight hours. Further points are:

Aroha: Ṇ S G M P N Ś Avaroha: ŚNDP nDP DGMGRS.

Vadi,

Samvadi: G, N

Pakad: nDP DGMG RS Chalan

Phrases:

᳚᳚᳚ ᳚᳚᳚ ᳚᳚ ᳚᳚᳚ ᳚᳚᳚ ᳚᳚᳚᳚ ᳚᳚᳚ ᳚᳚᳚᳚᳚ ᳚᳚᳚᳚  
C ᳚᳚᳚ ᳚᳚᳚ ᳚᳚᳚᳚᳚ ᳚᳚᳚᳚᳚ ᳚᳚᳚᳚᳚ C᳚᳚᳚᳚ ᳚᳚᳚᳚᳚ ᳚᳚᳚᳚᳚.

Aroha: SGMPDNŚ

Avaroha: ŚnPDmPGRS

vadi,

Samvadi: M, S.

Pakad: GMPDŚnDPD GMRS DPMGRS

Alap

Phrases: ᳚᳚᳚᳚ ᳚᳚᳚᳚᳚᳚ ᳚᳚᳚ ᳚᳚᳚᳚᳚᳚ ᳚᳚᳚᳚᳚᳚

᳚᳚᳚᳚᳚᳚᳚ ᳚᳚᳚᳚ ᳚᳚᳚᳚᳚᳚᳚᳚ ᳚᳚᳚᳚᳚᳚ ᳚᳚᳚᳚᳚᳚᳚ ᳚᳚᳚᳚᳚᳚᳚  
᳚᳚᳚᳚᳚᳚᳚ ᳚᳚᳚᳚

Bihagda is considered as a simple raga where Komal Ni is added to the calan of

Bihag. There are some variations between the two. Bihag is an arohi Rāga

whereas Bihagda shines in the avaroha and there is a weightage on Ma as in D M G R S. In Avaroha, Teevra Ma is sometimes applied between two Pa-s.

Performers present the following: Pakad: PnDP DM GRS Chalan: SGMP DMGRS PDMP ŚNDP MDM GRS NŚRŚŚNDPGM PPDnnDP.

ॐ॑—/ C—।ॐ /C—/ ॐ॑C/ —C— ।ॐ १ॐ॑ ॐ॑C/।—  
//C॑C/ . Some compositions totally avoid Teevra Ma, while others use Teevra Ma in combination with Pa.

Researchers say that presently Teevra Ma is avoided in Bihagda. Eminent performers present the following features:

Aroha: S G M PN Ś

Avaroha: Ś NDP DnDP GMGRS

Pakad: GMPDnDPMG MG MPM PGRS

Chalan Phrases: ॐ॑ॐ। ॐ॑/१ॐ।ॐ १ॐ।—/— /।ॐ ११ॐ।ॐ ।—/  
।—/C॑C/।—। ।—/C—/ॐ /१ॐ॑ १ॐ ।॑ ॐ॑ ॐ॑१/ /C॑C॑C/  
।—/C —/।—/ —/।ॐ.

**Sāvani Rāga:** ‘Manata nahi aba mori bat’<sup>139</sup>- a masterpiece sang by Pandit Ulhas Kashalkarji. It is said that Mehboob Khan Daraspiya created this Rāga. Scholars classify this raga under the Bilaval Thāta. Researchers add: Aroha: SGMPNŚ

<sup>139</sup> Ulhās Kashalkar, ‘Rāga Sāvani’, Youtube video, 22:02, Sep 16, 2016, <https://www.youtube.com/watch?v=bBHI5sLnTWU>.

Samvadi: S, P

၁၂-၁၃ ၁၄ ၁၅ ၁၆ ၁၇ ၁၈ ၁၉ ၂၀ ၂၁ ၂၂ ၂၃ ၂၄ ၂၅ ၂၆ ၂၇ ၂၈ ၂၉ ၃၀ ၃၁ ၃၂ ၃၃ ၃၄ ၃၅ ၃၆ ၃၇ ၃၈ ၃၉ ၄၀ ၄၁ ၄၂ ၄၃ ၄၄ ၄၅ ၄၆ ၄၇ ၄၈ ၄၉ ၅၀ ၅၁ ၅၂ ၅၃ ၅၄ ၅၅ ၅၆ ၅၇ ၅၈ ၅၉ ၆၀ ၆၁ ၆၂ ၆၃ ၆၄ ၆၅ ၆၆ ၆၇ ၆၈ ၆၉ ၇၀ ၇၁ ၇၂ ၇၃ ၇၄ ၇၅ ၇၆ ၇၇ ၇၈ ၇၉ ၈၀ ၈၁ ၈၂ ၈၃ ၈၄ ၈၅ ၈၆ ၈၇ ၈၈ ၈၉ ၉၀ ၉၁ ၉၂ ၉၃ ၉၄ ၉၅ ၉၆ ၉၇ ၉၈ ၉၉ ၁၀၀

**Māru Bihāg:** ‘Tadapa tadapa biti jata raina dina piya bina mora’<sup>140</sup>- a madhyalaya Ektal bandish composed by Pt. Ajoy Chakraborty. This is a popular concert raga and is also used by composers and film makers. It is a contemporary raga having Teevra Ma as a regular svara.

Some scholars put Maru Bihag into the Bilaval That and advise the measures that can evade the flavor of Kalyan ang ragas. They recommend phrases such as SGMND PmGGR and S S R S N̄ to prevent the Kalyan ang. They also recommend Teevra Ma in the Arohi phrase S M G m P and the Avarohi m G G

<sup>140</sup> Ajoy Chakraborty, "Geetinandan 2", ed. Ajoy Chakraborty (Kolkata:Geetinandan, 2004), 16.

R S. In avaroha Teevra Ma is used with Ga as a kan svara. The phrase R S N is often used to enhance the beauty of the raga.

Other details are—

Aroha: SGM GmP mP GmPNŚŌ | — | २/२/ | २/१Ō

Avaroha: S NDPmGRS Ō १C/२ | १Ō

Pakad: 1. mGGRS RSN२ | | १Ō १Ō १

2. SMG GmPmmP. Ō— | | २/२२/

Chalan: SRSN SGMGGmPmP NGGRSSṆGMN DPmG  
ŚNDPmG DPmGGRŚS G MPNŚ RŚND mmGGRS.

Ō १Ō १Ō | — | | २/२/ १ | | १Ō Ō १C/२ | C/२ | | १Ō Ō | —/१Ō १Ō १C  
२२ | | १Ō.

This is a Kalyan Thāt raga sung with the Bihag-ang. Bihag-ang lies in the Aroha and Kalyan-ang in the avaroha.

The following features are presented:

Aroha: SMG GmP PNŚ Ō— | | २/ / १Ō

Avaroha: ŚNDPmG mGRS RṆSŌ १C/२ | २ | १Ō १Ō १Ō

Vadi, Samvadi: P, S/, Ō

Pakad: SMG GmPNDP mGRS  $\text{—} | | \text{z} / \text{yC} / \text{z} | \text{A}$

Aochar:  $\text{SR}^{\text{S}}\text{N}$  SMGS<sup>m</sup>Gm<sup>P</sup>mGP PmDPmG PmG GmPNNDP m  
DPDPmP<sup>m</sup>G SmG<sup>P</sup>mG mGRS.

$\text{A}^{\text{y}}$   $\text{—} | \text{z} | \text{z} ' \text{z} | / / \text{zC} / \text{z} | / \text{z} | | \text{z} / \text{yC} / \text{z}$   
 $\text{C} / \text{C} / \text{z} / \text{z} | \text{z} | ' \text{z} | \text{z} | \text{A}$ .

GmPDmPN<sup>S</sup>N<sup>S</sup>  $\acute{\text{S}}\text{R}\acute{\text{S}}\text{R}\acute{\text{S}}\text{N}$   $\acute{\text{G}}\text{R}\acute{\text{S}}$   $\acute{\text{R}}\text{S}\text{N}$  NDP PDmPNDPmG  $^{\text{S}}\text{MG}$  NDmG  
mGRS.

$| \text{z} / \text{Cz} / \text{y}^{\text{y}} \text{y}^{\text{y}} \text{y}^{\text{y}} \text{y}^{\text{y}} | \acute{\text{A}} \acute{\text{A}} \acute{\text{A}} \acute{\text{A}} \acute{\text{A}} \text{y} | \acute{\text{A}} \acute{\text{A}} \acute{\text{A}} \acute{\text{A}} \text{y} | \text{yC} / / \text{Cz} / \text{yC} / \text{z} | \text{—} | \text{yCz} |$   
 $\text{z} | \text{A}$ .

With the following:

Aroha: SGMG mPN<sup>S</sup>  $\text{—} | | \text{z} / \text{y}^{\text{y}}$

Avaroha:  $\acute{\text{S}}\text{NDPmP}$  GmGRS  $\text{y}^{\text{y}} \text{yC} / \text{z} / | \text{z} | \text{A}$

Vadi, Samvadi: S, P  $\text{—} /$

Pakad:  $\text{SR}^{\text{S}}\text{N}$  SMGmPNDPmG mGRS  $\text{—} | \text{z} / \text{yC} / \text{z} | \text{z} | \text{A}$

Chalan: SMG mGRSGmPmPGmRS  $\text{P}^{\text{S}}\text{N}$  MGmGRS NDPmP  
GmGRS GMPN<sup>S</sup> NDPmMG GmPmP GmPN<sup>S</sup>  $\acute{\text{G}}\text{R}\acute{\text{S}}$  GmPmP SMGmPMG  
mGRS.

ॐ—।      २।८।२/२/।२८      /१७      —।२।८ १८/२/  
 ।२।८ ।—/१७ १८/२—। ।२/२/      ।२/१७ ।१७  
 ।२/२/ॐ—।२/—। २।८.

**Sāvani Rāga-Bihāg ang-** ‘Jane akala sab’<sup>141</sup>- a traditional composition set in madhyalaya Teental has a strong Bihag-ang. It is assigned to the Bilaval Thāta. Savani exhibits the vakra form of Bihag such as PDM MPG and MPMPG. Researchers present the structure of this night Rāga as :

Vadi,

Samvadi: P, S

Pakad: GMPSP PDM MPG MPMP GRS

Chalan:

ॐ८१८/ /१७ ७। —/— /।८ ७८१७ ७।—। ।—/ /८/८/— —  
 /—/ /। ।—/—/।८ ८१८१/ /७ ।—/७/ ८/— /८—/७  
 ७।१७ ७—।१७ ७१७/ ८/— —/—/।८ ८१८/ /११७.

Arohi phrase, GMPNS shows the identity of Behag in Savani. Svara Sagati DPM MP M PG RS sounds elegant in this raga. Some notes are used with kan Svaras like<sup>P</sup>D <sup>M</sup>P <sup>G</sup>M. Performers acknowledge the svara sangati SPNS as an important catchphrase of the raga. They add the following Aroha: S G M P Ś

Avaroha. ŚP P D M P G M p M P GRS

<sup>141</sup> S.N Ratanjankar, ‘Raga Savani-Behag ang’, Youtube video, 07:24, Dec 19, 2012, <https://www.youtube.com/watch?v=cRbZW0msZkk>

Pakad SG MP M P GS Chalan: S G M P MPMP GS D P MP MP GS SP N S SM  
GPMP GS PNŚG' RŚ PDP M P M PGS

Scholars of the contemporary period have another view. Both Savani and Bihag drop Dha in the aroha and have Ga as the vadi and Ni as the samvadi. Bihag applies Dha and Teevra Ma in the Avaroha. These features classify Bihag from Savani. Some musicians apply Dha and Re in Savani. Continuing with the following data:

Calan: S N N S G<sup>R</sup>S N S P NNS G G M P M PG RS G G M PM PG S

PGMP PN NŚ ŚP PMPGSGMPMPG<sup>R</sup>S RNNSP PNSSGGM SGMPMPG RS.

There are two versions of Savani. One of them has the following features:

Aroha: S G M P N Ś Avaroha: ŚNDŚNPGPMGRS

vadi,

Samvadi: G, N

Chalan: N S G MPN N D Ś NPGP MGRS NDSRS N P SMG PNŚ G'RS'RS  
PMGS.

Savani normally applies Śuddha svaras only.

## ***Bilāwal and its allied rāgs***

**Alhāiyā Bilāval Rāga-** Compositions such as ‘Ladli Lal phul’, ‘Rab so neha lagao re manva’<sup>142</sup>- This is a morning raga which has many similarities with Śuddha Bilaval. These two ragas use only Śuddha svaras and have the same vadi and samvadi. Traces of the name Alhaiya is found in the books of Pandit Lochan and Hridaya Narayanadeva(16th Century AD). Komal Ni is used as Ś D<sup>n</sup>PDP, a vivadi svara in Alhaiya Bilaval. Dha is used as GP <sup>N</sup>DNŚ with a touch or Kan in Suddha Ni. Ga, Pa and vakra Ma are important svaras in Allahiya Bilawal. Experts present the following:

Aroha: SRGRGPD NDNŚ Avaroha: ŚNDP DnDP MGMRS

Vadi, Sam vadi: D, G Pakad: GRGP DNS.

Aroha: SRS GRGP DNDŚ Avaroha: ŚNDP DnDP GMPMGRS

Pakad: PNDNŚDnDP MGMR GMPMGRS

Calan: ṆŚ GMRGP nDP GMRGP NDŚ nDnDPGMR nPMN ŚRNS nDP NDNŚ GMGPŚ RNS DnDPDPGMR GMPMG RS ŚDPDnP MGRGP NS DnDP MGRS. Musicologists’s views are in line with that of Bhatkhande’s.

Researchers suggest that kan svaras may be used to enhance the appeal of the Rāga. This is brought out in the description below:

<sup>142</sup> Ajoy Chakraborty, Kaushiki Chakraborty, ‘Raga Ālāhiya Bilāwal’, Youtube video, 04:54, May 3, 2017, <https://www.youtube.com/watch?v=DiFFp-0cLPY>.

Alap:

ॐॐ/ ॐॐॐॐ ॐॐॐ ॐॐॐॐॐ ॐॐॐ ॐॐॐॐॐ/ ॐॐॐॐॐ/ ॐॐॐॐॐ/ ॐॐॐॐॐ  
ॐॐॐॐॐ

**Deśkār Rāga:** ‘Devi prasad dije apni janan ko’- A Miya Tansen composition is set in Surfakta tal and is sung in fast madhyalaya. A morning Rāga with five notes( pentatonic), just like Bhoopali. Deskar falls under the Bilaval Thāta whereas Bhoopali under the Kalyan Thāta.

Deskar is an Uttaranga pradhan raga while Bhoopali is Poorvanga pradhan. Nyasa on Dha should be cautiously used to prevent the shadow of Bhoopali. Other main features of Deskar are: Aroha: SRGPDŚ Avaroha: ŚDP GPDP GRS Vadi, Samvadi: D, G Pakad: DP GP GRS.

Experts choose Re as the samvadi and Pa is the nyasa(hold) svara. Pa-Re alliance classifies Deskar from Bhoopali. There are many similarities between Deskar and suddha dhaivat Bibhas, but the komal re-separates it from Deskar. Presenting Deskar as an uttaranga- pradhan Rāga, further details are:

Aroha: SRGP DP Ś

Avaroha: ŚDP GPDP GRS

Vadi, Samvadi: D, R

Chalan: SDDS SRGPDP

$C/I/IA \quad CC/ \quad I/C/ \quad /I/C \quad CC/ \quad C \quad \acute{C} \quad C \quad / \quad C/ \quad C/ \quad I \quad /C \quad \acute{C}\acute{C}C/$   
 $\acute{C}\acute{A}\acute{C}/\acute{C}/ \quad \acute{I}\acute{A}\acute{C}\acute{A}\acute{C}\acute{C}/ \quad I/C/IA$

Designing a halt in the alaps on Pa is essential to produce the Rāga swaroop of Deskar. Many musicologists provide the following phrases as examples:

[illegible]

| / c3^c 3    3 A3A | A3^c3    c3 A3^c    / | / c3    cc3 c3^c / | /    | / | / c / |  
/ | A3^c c3.

Researchers observe that the Re and Dha of Deskar is one sruti lower than the Re and Dha of Bhoopali. Other points are:

Chalan: SG GP PD<sup>D</sup>GP GRS PPDDP G PDGDD<sup>Ś</sup>DP DGPGR SSRGPDGP.

○ | | / / C<sup>C</sup> | / | A // CC / | / C | CC<sup>Ś</sup> C / | A ○ A | / C | /.

Researchers define that the kan swars are used as <sup>Ś</sup>D and <sup>P</sup>G in Bhoopali, but in Deskar we find SD SD P PG PG R G. In this phrase Dha and Ga are raised by one Sruti each from their normal position. Some performing artists suggest SG and GP instead of SRG and RGP. In the uttarang phrases P D P <sup>Ś</sup> and G P D P <sup>Ś</sup> are applied to overcome Bhoopali. Researchers add the following:

Calan: SG GP <sup>P</sup>D <sup>P</sup>D P PDGP GPDP GS S<sup>P</sup>D<sup>P</sup>DP PDP<sup>Ś</sup> SPDGP<sup>R</sup>S. Suddha Re is present as a kan svara in this raga.

**Durgā Rāga:** ‘Jay Jay Durge Jay ma Bhavāni’<sup>143</sup> - A variation of Durga of the Bilaval ang. It is a pre-midnight Rāga with svara-combinations DM RP and RD. The four Rāgas Durga, Śuddha Malhar, Sorath and Jaladhar Kedar have close resemblance. Excluding sorath, the other three have the same Aroha and Avaroha i.e omitting Ga and Ni. For example:

Aroha: SRMPD<sup>Ś</sup>Avaroha: <sup>Ś</sup>DPMRS

Vadi,

Samvadi: M, S

<sup>143</sup> Ajoy Chakraborty, “Geetinandan 1”, ed. Ajoy Chakraborty (Kolkata: Geetinandan, 2004), 49.

Pakad: PMP DMR P ŚD ŚR̥PD MRS

Chalan: PMP DMR RS Ś D Ś

ṚDŚ PD MRP MPDŚ ŚṚDŚ ŚṚMṚDŚ PDŚDMR ṚDŚ PDMRP

/—/ C—Λ ΛO O C O

ΛC O /C —Λ/ —/C O O ΛC O O Λ—ΛC O /C O C—Λ ΛC O /C—Λ/

Though pre-midnight hours are ideal for this Rāga, it is also performed during the afternoon. The following features show:

Pakad: P MPDM MRPPD M RSChalan: SḌSR PDMPPDMRS SRS

DDMRP RPDM MMPŚ ŚṚMṚŚ MPŚ ṚṚDŚ ŚD ŚṚŚP DM PMPDM MRP

PPM SRS. OCOΛ /C—/—/C—ΛO OΛO CC—Λ/ Λ/C— —/O O Λ—ΛO

—/O ΛΛC O O C O ΛO /C—/—/C— —Λ/ //—OΛO.

Scholars recommend phrases such as D M R SRM RM PD and MPDM with the repeated use of R P MR with meend.

Durga: SRḌS RMPDMRP MPDMRS RḌ S OΛCO Λ—/C—Λ/ —/C—ΛO ΛC

O

Śuddha Malhar :OΛO— —/C— /C—/— OΛO, Jaladhar Kedar: OΛO— — —

/C— /C— /—OΛO.

Chalan: ऽलऽ ऽल- / C- / - / C- ऽ-लऽलऽ C- / ऽ  
 ऽलऽ / C- / - / C-लऽलऽ Composition: 'Devi durge dayani daya karo'  
 in Teental.

**Khokar Rāga-** 'Aj ananda mukha chanda'<sup>144</sup>- a Jaipur-Atrauli gharana composition sung by legendary vocalist Late Vidushi Kishori Amonkarji is a very rare one. Khokar has similarities with Kukubh Bilaval. Researchers give the following points:

Vadi,

Samvadi: S, P

Pakad: MPMG GRGS RRS SSRS RnDPS

Chalan: MM MPDS ŚDŚ ŚRĠRŚn DnDP RŚnDP SRGS

A specific use of ni with an avarohi Ga are important features of the raga. Scholars add:

Phrases: DnGR P GR R g R S nDPPP MGGR Scholars suggest pre-noon hours for this Rāga .

**Lacchāsākh Rāga:** This is a Bilaval-ang Rāga that uses both forms of Ni with Dha as the vadi and Ga as the samvadi. This characteristic is the hallmark of the Bilaval-ang Rāgas. The typical phrases are:

<sup>144</sup>Kishori Amonkar, 'Raga Khokar', Youtube video, 44:28, Dec 20, 2016, [https://www.youtube.com/watch?v=F6FxH\\_lf9GU](https://www.youtube.com/watch?v=F6FxH_lf9GU)

A presence of Jhinjhoti is noticed in this raga. Researchers add the following:

The arohi suddha Ma and the avarohi Śuddha Ni both are limited in the raga. It applies the combination of notes such as GP DM DG, ŚDnP, and GMRS. Another calan are as follows:

**Kukubh Bilāval Rāga** - The aroha and avaroha are presented as SRGMPŚn nDPMMGMRS with RMD swar combination. Use of Ga is limited. Kukubh Bilaval can be vocalized in two ways: Rāga Alhaiya Bilawal with Jaijaiwanti and the other one is rāga Alhaiya Bilawal with Jhijnhoti.

The avaroha has strong Bilaval-ang. Re, Ga, and Ma are oscillated (andolita), and a presence of Rāga Jaijaiwanti is found in the aroha. There is no komal ga. It can be concluded saying that Rāga is a blend of Alhaiya Bilaval and Jhijnhoti.

According to Experts its features are as follows:

Aroha: SRPMP DNDŚ Avaroha: ŚNDP MPMG MRS Vadi,

Samvadi: R, P

Chalan:

[illegible]

Many musicologists call it Kakubh Bilaval. shadow of Jaijaiwanti- ang is found in the poorvang, as in RGMRSR SḌṇP.

Researchers add the following:

Chalan:  $\supset \wedge \text{ q } \supset \supset \text{C } \nearrow \nearrow \text{ q } \text{C } \text{ q } \supset \text{ I } \wedge \text{ I } \wedge \supset \supset \wedge \text{ I } - \text{ I } - \wedge \nearrow \text{ I } \nearrow \text{ C } - \text{ I } \wedge$   
 $\text{I } \nearrow \text{C } \text{ q } \supset \text{C } \nearrow \text{ q } \text{C } \text{ q } \supset \text{ I } \wedge \text{ I } \wedge \supset \text{C } \text{C } \nearrow \text{ C } - \text{ I } - \wedge \text{ I } \wedge \supset.$

Agra gharana has the following calan:

ङ|— —<sup>1</sup>/ /C—| ३C/—| |Λ|७ |— — /७| |—/— |/—|  
 |Λ|७ ३ ७ : ङ|— |/ //७ ७३C/ //७७ ३—| —/—|Λ|७ |/  
 /१C१७७ ३<sup>^</sup>३— ३<sup>^</sup>३ ३—|—/ ७३C/ —|—/—| |Λ|७.

**Sarparda Bilāval Rāga** - ‘Ye to manva na rahi humara’- <sup>145</sup>According to experts, Sarparda is Śuddha Bilaval as it applies only Śuddha svaras. It is allocated to morning hours, and has touches of four ragas namely Alhaiya Bilaval, Bihag, Gaud and Yaman. Prominent svaras are Sa, Ga, Pa, and Dha. Further points are:

Aroha: S RGM DP ND NŚ Avaroha: Ś NDP MGMRS vadi,

Samvadi: S, P Chalan: S R G M D PMGMRS GMDP SRG MRS SRG GRG  
 MPMG RS GMPMG MRS. ङΛ | — C /

—|—Λ७ |—C/७Λ| —Λ७७Λ| |Λ| —/—| Λ७ |—/—| —Λ७

The identity of Bilaval is revealed in its avaroha. The rāga also has the Bihag-ang. Other points are:

Aroha: SRGM DPDNŚ Avaroha: ŚNDP NDP DPM G M RS

Chalan: ७Λ|— CC/ /—/ —| |—C/ C/C—| —/—| Λ७ १७  
 /७१७ |Λ|— /|—Λ७ —/ ७३C/ C/१C१७ १C/ —/C१७ १C/  
 CC/—/ —|—Λ७.

<sup>145</sup>K.G Ginde, ‘Raga Sarparda Bilawal’, Youtube video, 03:23, July 04, 2013, <https://www.youtube.com/watch?v=vCxLEVdaPCY>.

Researchers opine that Ni can be used in any form (either in Śuddha or komal) as in GMDP DNPorDnP. It can also be dropped as in the phrase SDP M G M R S. Researchers advise that phrases such as D N D P or D n D P should be cautiously used. Many contemporary musicians consider Sarparda and Sarparda Bilawal as the same raga.

Pakad: SRGM MDDPGMPMG MRS

ᠳᠢᠴᠤᠳ ᠭ᠋ᠣᠨ | - CC / | - / - | | - ᠕ᠳᠣᠨ | - CC / / 9C9D DQ /  
 3A3B F A B C 9C9D Q / | - / - | C - / | - A |  
 - 9C / | - / - | / - | - A .



$\text{I} - \text{I} / \text{C} \text{A} \text{C} / - \text{I} - / - \text{I} / \text{C} \text{I} \text{C} \text{I} / \text{C} - / \text{C} \text{I} / - / - \text{I} -$   
 $\text{A} \text{I} - / \text{C} \text{A} \text{C}$

Two more views are given below:

Calan:  $\text{C} \text{I} \text{I} - \text{C} \text{I} \text{C} / - \text{I} - \text{A} \text{I} \text{C} \text{A} \text{I} \text{I} - - / - \text{I} - \text{A} \text{I} \text{C} - \text{C} \text{I} \text{C} /$   
 $- / \text{I} \text{C} \text{C} \text{I} \text{C} / \text{C} / - \text{I} \text{I} - \text{I} - \text{A} \text{C}$ . Some other views are:

Chalan:  $\text{C} \text{I} - / \text{C} / - \text{I} - \text{A} \text{A} \text{I} - / \text{C} \text{I} \text{C} \text{I} / \text{C} - / - \text{I} - \text{A} \text{C}$ . Komal Ni and  
 suddha Ni are used in the avaroha scale only.

**Nat Nārāyaṇ Rāga:** Another name is Nat Narayani. Musicologists allot it to  
 the Bilaval Thāta. Suddha Ni is found in the vakra form as P N D Ś during  
 ascending and Ś D N P during descending. Re is totally excluded in aroha.

Further points:

Aroha: SRS MGPMP NDŚ

Avaroha: ŚDNP MGMRS vadi,

Samvadi: M, S Chalan: SMGMGP MGMRS SRSM GPMPNDŚ DNP M P N  
 D Ś DNDŚ DNP MGMRP MGMRS.  $\text{C} - \text{I} - \text{I} / - \text{I} - \text{A} \text{C} \text{C} \text{A} \text{C} -$   
 $\text{I} / - / \text{I} \text{C} \text{C} \text{C} \text{I} / - / \text{I} \text{C} \text{C} \text{C} \text{I} \text{C} \text{C} \text{I} / - \text{I} - \text{A} / - \text{I} - \text{A} \text{C}$ .

Scholars provide the following:

Aroha: SRG MPDPŚ

Avaroha: ŚDPGMSRS Pakad: SRS PDG ŚDPRGMP GM SRS.

**Nat Bihāg:** The rāga possesses Nat- ang in the poorvanga and Bihag ang in the uttaranga.

A detailed view as available from scholars are as follows:

Aroha: SRGMP PNNS

Avaroha: S N D PGMnDPMG PMGRS

vadi,

Samvadi: P, S

Pakad: GMnDP PMG RGMP MGRS

Alap:

SRS Ṇ<sup>ᵈ</sup>P PṆṆSSRG GMPMG RG <sup>M</sup>RS PṆSR RG MP MG PDMPNŚ  
ŚRṆŚNDP PNDP DMGM PMGR SRṆS

ᵀᵀ ᵀᵀ/ /ᵀᵀᵀ ᵀᵀ | |—/—| ᵀᵀ ᵀᵀ /ᵀᵀᵀ ᵀᵀ —/ —|  
/C—/ᵀᵀ ᵀᵀᵀᵀᵀ/ /ᵀC/ C—|— /—|ᵀ ᵀᵀᵀ

GMPNNS PṆŚĠRŚĠ ĠPṆPĠRŚ ĠRŚ ŚRṆŚNDP PNDP PDmPMG  
GMnDP<sup>P</sup>G M G RGMPM<sup>P</sup>G <sup>M</sup>R S R Ṇ S.

|—/ᵀᵀᵀ /ᵀᵀᵀᵀᵀ ᵀᵀ —/—/ᵀᵀᵀ ᵀᵀᵀ ᵀᵀᵀᵀᵀ/ /ᵀC/ /Cᵀ/—|  
|—ᵀC/ /|—| ᵀᵀ—/—/| ᵀᵀᵀᵀ ᵀᵀ.

Some musicians use Teevra Ma as a vivadi svara with both forms of Ni but some are against it.

Calan: MnDPP MPDP MGGMP GMRGMG RS NNP PNSR NSRG RG M  
P G M R G.

Some other features:

Calan: RGMP GMG MGR NS NSNDP SRS RGMPGMGMRS GMPNS  
SGMGRNSΛ|—/ |—| —|Λ १७ १७१७/ ७Λ७ Λ|—/|—|—Λ७ |—/१७  
७|—|Λ१७

The phrase S R R and G G M brings the shadow of Nat-ang while GMP G M G points Bihag-ang. The two svaras Re and Ga are used as in S GR GR G RG M, which is a typical Nat ang. Komal Ni is seen in the phrase G M n D P and Śuddha Ni is observed as MPN PNSRŚN ĠRŚN Ś SRŚN. Experts add:

Chalan: SNNS NSGRS NPPNNS SRRGGM PGMG SR RG GM nDP GMG  
MGRS GMPNNSNNP GMnDP SRRGM PMG RS ७११७ १७|Λ७  
१/११७ ७ΛΛ| |— —|Λ७ |—/११७ ७ ११/ |—१७/ ७ΛΛ|— /—|  
Λ७

In another view Re and Dha are dropped in Aroha while Dha is applied as vakra in avaroha as N P D M P. Sometimes Ga is also used as vakra as in G M R S.

Chalan: १७|—|Λ७ |—/१ ७१/७—/—| Λ७ १७|—|Λ|—/  
—|—/१७|Λ७ १/७—|Λ७ Λ—|—/१७१/ —|Λ७.

## ***Khāmāj and its allied Rāgs***

**Campak Rāga:** Sung after sunset, the raga is allocated to the Khamaj-ang and the four svaras Re, Ga, Ma, and Dha all are used in its suddha form except Ni which is applied in both the forms. The avaroha is vakra and the calan is M P G RS PDM PGRS. Here RS is an important combination.

The Nyasa on arohi Ni should be continued as in GMPDNNDŚ to prevent the door of Gaud Malhar and hence Ni can also be used as MPDNŚ.

Giving the above data, musicologists add:

Aroha: S RG M GMPDNNDŚ Avaroha: Ś Ř n D PM MP PG RS R S Vadi,

Samvadi: M, S

Pakad: S RM PD M PG RSRS Chalan: ङ ङ॒ ङ॒ ङ॒ ङ॒ ङ॒— / | ङ॒—/C —  
CC/—/—|— |—/C॑ ङ॑ ङ॑ ङ॑ ङ॑ ङ॑ ङ॑ ङ॑ ङ॑ ङ॑ ङ॑ ङ॑ ङ॑ ङ॑ ङ॑ ङ॑  
ङ॑ ङ॑

Omkarnath Thakur made the raga popular. The raga uses vakra Ga and Ni in the aroha and vakra Re in the avaroha. It may be noted that experts use only Komal Ni. Some experts suggest the following aroha and avaroha using only komal ni:

Aroha: SRMP GMPDn nDŚ

Avaroha: ŘnŚDnPDMPGS SRGS.

**Deś Rāga** ‘Badar ghir ayi’<sup>146</sup>- A popular, light Rāga under the Khamaj ang. According to performers, Des avoids Ga in aroha but uses it as a touch note(kan) in avarohi glide as MGR(Ma to Re). Stay on Ga is never recommended in this raga. Some examples are given below:

Aroha: S R M P N Ś

Avaroha: Ś n D P M G R S

Pakad : MGR Ṇ S R Chalan: SRMPnDP MGRRMP Ś N D P M G R MPNŚ  
 ṚnDP MPnDP MGR RMPMGR GṆS ṆSMGR. Calan: ॐΛ—/ṛC/  
 —|ΛΛ—/ ॐ ṛ C / — | Λ —/ṛ ॐ ṚC/ —/ṛC/ —|Λ Λ—/—|Λ  
 | ṛ ॐ ṛ ॐ—|Λ.

It is sung before midnight. Basic features are:

Aroha: S R M P NŚ Avaroha: ŚnDP MGRG S

Vadi,

Samvadi: R, P (P, R also possible)

Pakad: RMP nDP PDPM GRGS

Des and Sorath possess some common features and are difficult to render one after the other. Suddha Ga is strong in Des in avaroha, but light in Sorath. Re is vakra in avaroha whereas Ga and Dha are dropped in Aroha. Sorath differs on these following features:

<sup>146</sup> Ajoy Chakraborty, “Geetinandan 2”, ed. Ajoy Chakraborty (Kolkata:Geetinandan, 2004), 23 .

Avarohi Komal Ga can be applied as a vivadi swara in Des through the phrase ŚnDMDM G R g R S ṂS. Sorath drops Re during ascending whereas Deś uses it as S RMP N D or N ŚRŚ nDP. Researchers add that the precise rules are used only to differentiate these ragas.

Aroha: SRMP nD PNŚ Avaroha: ŚnDPMGRS Ghalan: SRMP DMGRgRSRṂS  
nDPṂS GRMP nDP DMGR MPDP nDPN Ś RŚ RnDP DPMGR gR SRṂS.  
᳚᳚—/ C—|᳚ ᳚᳚᳚᳚᳚ ᳚᳚/᳚᳚ |᳚—/ ᳚C/ C—|᳚ —/C/ ᳚C/᳚ ᳚  
᳚᳚᳚᳚C/ C/—|᳚ ᳚᳚ ᳚᳚᳚᳚

In Des, the alap taken during Aroha normally finishes on Pa while the avarohi alap finishes on Pa and Re. Some experts are in favor of using Komal Ga but some do not. In another view:

Aroha: SRMPNŚ

Avaroha: ŚnDP DMGR G ṂS

Pakad: nDPDMGR G ṂS

Alap: SṂṂS SRMGR ᳚ṂS ᳚RP MRMGR RMPnDP DMGR RMPNŚNŚN Ś R  
Ś ND P DDPMPnDP DMGR᳚ṂS. ᳚᳚ ᳚᳚ ᳚᳚—|᳚ ᳚᳚ ᳚᳚ —᳚—|᳚  
᳚—/᳚C/C—|᳚ ᳚—/᳚᳚᳚᳚ ᳚ ᳚᳚᳚᳚ ᳚C/ CC/—/᳚C/ C—|᳚ ᳚᳚.

SRMPNŚNŚ PNŚR ŚR᳚᳚᳚᳚᳚ PNŚRṂ᳚᳚᳚nDPDMGR GGRS  
RPRMGRGṂS.᳚᳚—/᳚᳚᳚᳚ /᳚᳚᳚ ᳚᳚—|᳚᳚ ᳚᳚᳚᳚᳚᳚C/C—|᳚  
| |᳚᳚᳚᳚—|᳚᳚ ᳚᳚.

In some rare cases, Suddha Ga and Dha are added in Aroha to enhance the beauty of the raga. Researchers observe that raga Des is ideal for emotional expressions in compositions. Another view of Des is as follows:

Aroha: S R M P N Ś Avaroha: Ś n D P MGRGÑS Pakad: RMP DMGR RGÑS

Achalan given below:

—|Λ᳚᳚ Λ|—|Λ Λ—Λ—/ /C/—|Λ —Λ—/᳚᳚ ᳚᳚᳚᳚C/ C/C—|Λ  
—|Λ᳚᳚ —/᳚᳚᳚᳚ ᳚᳚᳚᳚C/ ᳚C/C/—|ΛΛ|—/—|Λ—|Λ᳚᳚. A well-

organized effort is made by some famous musicians in comparing Des with Sorath and Tilak Kamod. The analysis is as follows:

In the poorvang:

Des: RMP PDMGR RGÑS

Sorath: RM MPDMR RR ᳚ S

In the uttarang:

Des: PnDP DMGR

Sorath: MPMnDPDMR

In Tilak Kamod Ga is strong while in Des, Re is strong as seen below:

Des: RMPDMGR RGÑS Tilak Kamod: RMPDMG RGS

Des: DPDMGR RGÑS Tilak Kamod: DPDMG RGS.

Another pakad and calan:

Pakad: MPDMGR GNS Chalan: SṆSRMGR GNS RMP DMGR  
 MPnDP DMGR GNS MPNNŚ ṚnDP DMGRRnDnPDMPDMGR RPMGR  
 GNS.

**Gārā Rāga** -A light Rāga supporting Khamaj ang. It uses Śuddha and Komal Ga with Śuddha and Komal Ni. Gara exhibits many features of Khamaj ang though there is a presence of Komal Ga. A very popular Bhajan ‘Thumaka calata Rāmachandra’- sung by Pt. D.V Paluskar is set to this dynamic raga. P

Gara is embellished in the mandra and madhya saptak and is ideal for ghazal, thumri, and other light forms. It also uses phrases from related Rāgas such as Pilu, Khamaj, and Jhinjhoti. Aroha has suddha Ga and Ni which is also the vadi and samavadi respectively.

Adding the following: Chalan: S Dṇ MGMP MGM RgRS ṆṆDṇP MPDṆS  
 RṆS Dṇ G GMG SGMPM RgRSPMP GM RgRS RṆS ṇDṇP MPDṆS.᳚ ᳚  
 —|—/ —|— ᳚᳚᳚ ᳚᳚ ᳚᳚᳚/ —/᳚᳚᳚ ᳚᳚᳚ ᳚᳚ | |—| ᳚|—/—  
 ᳚᳚᳚ /—/ |— ᳚᳚᳚ ᳚᳚᳚ ᳚᳚᳚/ —/᳚᳚᳚.

Musicologists detect colors of Rāga Jhinjhoti and Jaijaiwanti in Gara. The phrase RgRSṆRSṆSṆD is a very important catchphrase. Musicians usually set mandra Śuddha Ma as middle octave Sa and progress to sing Rāga Khamaj, which is Gara's original scale. This creates Rāga Gara. This conventional technique of generating one Rāga from the other is very essential for performing Gara.

$C_2 \mid - \mid \wedge \quad \perp \wedge \supset C_2 \quad C_2 \mid - \mid C_1 \supset \quad C_2 \supset \mid \quad - \mid \quad - \mid - \mid \quad \supset \mid - \mid C_1 C \mid$   
 $C \mid - \mid \mid - C_1 \supset \mid \supset \mid C \quad \supset C \mid - \mid \quad \mid - C_1 \supset \quad C_2 \supset \mid \quad - \mid \mid \supset \mid \supset \quad \supset \mid \supset \mid C$   
 $\supset \mid C \mid - \mid \mid - \mid - \mid \wedge \wedge \supset.$

**Jaijaiwanti Rāga** ‘Jāg rahi Mandir mein āj’<sup>147</sup>-One of the most difficult and at the same time one of the most beautiful among Hindustani Rāgas. It is considered as one of the most beautiful ragas of North Indian Classical music. Its complicated nature has influenced scholars and performing artists to analyze it from a different perspective and their views are given below:

It uses both forms of ga and has both the Kafi and the Khamaj ang. It is called a Paramela Pravesak Rāga. Some musicians skillfully tackle this raga while mixing the flavor of Gaud, Bilaval, and Sorath into it. It applies Śuddha and komal forms of both Ga and Ni but Re, Ma, and Dha are Śuddha. Komal Ga is used as a vivadi svara through the phrase R g R S. The following features are:

Aroha: S RR RgRS णDP R G M PN Ś

Avaroha: Ś n D P DM RgRS

Vadi,

Samvadi: R, P Pakad: RgRS णDP R

A fusion of Khamaj and Kafi is found in this raga. A shadow of Deś and Bāgesrī too is seen. The Bāgesrī-ang lies in the phrase R g R S and g R S.

Pancam may be dropped in aroha. The following features show:

Aroha: SRGMDNŚ

Avaroha: ŚnDPMGR gRSNSDṇR Pakad: RgRS SD ṇ R Alap:

<sup>147</sup> Ajoy Chakraborty, “Geetinandan 2”, ed. Ajoy Chakraborty (Kolkata: Geetinandan, 2004), 56 .

### Bagesri-ang and Des-ang:-

Chalan: MGR GRSNS DnR RGRPMGRgR DPMGRG MDnSnDnR' gR'SnDP  
nDPMGR GRPMGR MGR gRSNS. Performers point out that the uttaranga  
aroha should follow Des-ang or Bagesri-ang though the raga is vakra in both  
Aroha and Avaroha. For example:

- The two important phrases in the avaroha are M G R g R and S n D R.

Samvadi: R, P

Sorath-ang: nSDnR M PN N Š NŠRŔNŠ ŔnDPMGRS.

The Sorath-ang with a brief Komal Ga is considered as the most authentic form of Jaijaiwanti. The original pattern omits Dhaivat in aroha. Giving two different modes of aroha and avaroha, one with Śuddha Ga and the other with Komal Ga:

Aroha: ṆSR GMPMG M D N Ś

Avaroha: ŚnDPMGR RSṆS

**Kalāvati Rāga-** ‘Mehar Ki je rab rahman’<sup>148</sup>-A night Rāga that meets the Khamaj-ang with the following features:

Aroha: SGPD ŚnDŚ

Avaroha: ŚnDPG<sup>D</sup>PGS

Vadi,

Samvadi: P, S

Pakad: GPDnDPG<sup>D</sup>PGS

Chalan: SGS SṇDS ḌSG SGPGS GPDnDŚ ŚnDP DPG DŚG ŚG<sup>Ṗ</sup>GŚ ŚGŚnD  
nDPGGPGnDP DPG GPDPGS

A glide from Ga to Sa, an andolan on Komal Ni and a khatka on Dhaivat- are the characteristics of Kalavati. The phrase GPDnŚŚDP could be very appealing.

Researchers suggest the following details:

Pakad: GPDnDP DGP GPDPGS

<sup>148</sup> Ajoy Chakraborty, “Geetinandan 1”, ed. Ajoy Chakraborty (Kolkata: Geetinandan, 2004), 62.

Chalan: SGGS n̄nDŚ S̄nD̄n SG GPD DPGGS GPDn DnDP DGP GPDPG GS  
DnDŚ GPDnŚ ŚGŚŚ ŚŚ ŚnnDDP DGP GGS n̄nDŚ.

ଘାଠି ଘାଠି ଘାଠି ଘାଠି ଘାଠି ଘାଠି ଘାଠି ଘାଠି ଘାଠି ଘାଠି  
 ଘାଠି ଘାଠି ଘାଠି ଘାଠି ଘାଠି ଘାଠି ଘାଠି ଘାଠି ଘାଠି ଘାଠି

and Ma are omitted from Rāga Kalavati. When the phrase GPGS is applied with komal ni and suddha Dha(with Khatka), Kalavati is heard. Eminent artists use almost the same phrases. They are: GPDnDPGS Chalan: S ṇḌS GS ṇḌḌS GPGS ṇṇḌS GPDnnD PD

PGP<sub>n</sub>DDP G<sub>n</sub>DPGPGS GPD<sub>n</sub>DDŚ ŘŚ<sub>n</sub>DŚ PD<sub>n</sub>DŚ ŚĜŚ Ś<sub>nn</sub>DDP GPD<sub>n</sub>DP  
GPGS<sub>n</sub>DS.

**Khāmāj Rāga** - ‘Kāhe karata barjorī dhītā langarva’<sup>149</sup>-A large number of ragas are associated with the Khamaj āng. Mostly lighter forms such as Thumri, Dadra, Jhoola, Kajri etc are sung in this raga.

The following features are noted:

Aroha: S G M P D n Ś

Avaroha: ŚnDPMGRS

vadi,

Samvadi: G, N

Pakad: n D M P D MG

<sup>149</sup> Ajoy Chakraborty, 'Geetinandan2'P-20

Pakad: GGS GMP GMnD MPDMG. Calan: PMG nD PMG nDMPDMG DNŚ  
GM nDNŚ ŚnDP MGRS DNŚnDP MGRS. The raga uses suddha Re in the  
upper octave as PDŚRĠŚRĠMĠ. Another traditional composition ‘Koyelia Kuk  
sunave, sakhiri mein ka birha satave’- is set in madhyalaya Teental.

In khamāj we find the use of chromatic Ni (both forms of Ni) like Ś N n D P.

Another calan is added: Aroha: S G M P D N Ś Avaroha: ŚnDPMGRS. Pakāḍ:

GMPD nDPD GMG. *Alap*: S<sub>n</sub>D S SGM<sup>M</sup>GDGPMG SGMDP DPMGPGMPD<sub>n</sub>

nDPMGP      Ś<sup>N</sup>DŚ      ŚRŚnDP GMPDNŚ PDPD<sub>n</sub>      DnRŚnDPP<sup>D</sup>GPMG

P<sup>G</sup>RSGMPDNŚNŚD<sub>n</sub>PDNŚPDSRG      SRMGRS      SRNS<sub>n</sub>DP      SDP

PDN<sup>R</sup>S<sub>n</sub>DPDGMG G<sup>P</sup>M<sup>P</sup>G    <sup>R</sup>S.᳚᳚C ᳚    ᳚|—|    C|/—|    ᳚|—C/

C/—|/    |—/C᳚ ᳚C/—|/    ᳚᳚C᳚    ᳚᳚᳚C/    |—/C᳚᳚    /C/C᳚

C᳚᳚᳚C/    /<sup>C</sup>|/—|    /|<sup>᳚</sup>    |—/C᳚᳚᳚C᳚/C᳚᳚/C᳚᳚᳚C/    ᳚᳚—|<sup>᳚</sup>᳚

᳚᳚᳚᳚C/    ᳚C/ /C᳚<sup>᳚</sup>᳚    C/C|—|    |/—|<sup>᳚</sup>. Lighter ragas like Jhinjhoti,

Pahadi, mand etc are close to khamaj. The following features describe:Aroha:

SGMPDNŚ Avaroha: ŚnDPMGRS Pakad: M PD MG

SGMPD MG nDP MPD MG N Ś nDP GMPPDMG SRG  
GMPMGSGMPnDMG SGMP SRG RGPMG.

GMnDNŚ ŚNŚn ŚNŚnDŚ nDPŚnD GMPDnP GMPŚRĠ ŚnDMPG GMPD  
GMP GMPS.

ᳵ|—/C —| 1C/ —/C —| 9 ᳵ 1C/ |—//C—| ᳵΛ|  
|—/—|ᳵ|—/1C—| ᳵ|—/ ᳵΛ| Λ|/—|.

|—1C9ᳵ ᳵ9ᳵ ᳵ9ᳵ1Cᳵ 1C/ᳵ1C |—/C1/ |—/ᳵΛ| ᳵ1C—/|  
|—/C |—/ |—/ᳵ.

Another view:

Aroha: NSGMPDNŚAvaroha: ŚnDP DGMG GMPGMRS

vadi,Samvadi: G, N Pakad: G M P D G M G. ChalanPhrases: ᳵSGMP DGMG

GMnD PDNŚ ŚnDPDGMG GMP GMRS GGSG MPGMnD MPD  
MGDNŚ GMDNŚ DNŚ ŘŚND Ġ MĠRŚ DMG ŚDNŚG MGRS.

If Ga and Ni are taken as the vadi and samvadi, respectively, there is a chance of Raga Bihag creeping into it, and therefore a bold Ga and Ni are not recommended. But the phrase G M G is compulsory in Khamaj inspite of being a Bihag ang phrase. The phrases are ᳵSGMGGMP GMG and ᳵSGMPD GMG.The following alap phrases show:

<sup>150</sup> Jñan Prakash Ghosh, “*Jñan Prakash Ghosher Gān*”, ed. Ajoy Chakraborty and Arun Bhaduri (Kolkata: Paschim Banga Rāīya Sangīt Academy, 2002), P-72.

Pakad: RŚnDnSGM

Key Phrases: ŚnDṆS ḌṆSG RGMGRS ḌṆSG MD<sup>p</sup>GM MDŚnŚn DDGM  
MDNŚNDNŚ DNŚĠRŚ DNŚĠM ĠMĠRŚ ŚRŃŚnD GMDNŚ SDDGMRS .  
᳚᳚᳚᳚ ᳚᳚᳚᳚ ᳚᳚᳚᳚ ᳚᳚᳚᳚ ᳚᳚᳚᳚ ᳚᳚᳚᳚ ᳚᳚᳚᳚  
᳚᳚᳚᳚᳚᳚ ᳚᳚᳚᳚᳚᳚ ᳚᳚᳚᳚᳚᳚ ᳚᳚᳚᳚᳚᳚ ᳚᳚᳚᳚᳚᳚ ᳚᳚᳚᳚᳚᳚  
᳚᳚᳚᳚᳚᳚.

Other recommendations are:

Aroha: SGMDNŚ

Avaroha: ŚnDMGGMRS Vadi: G (samvadi not stated)

Pakad: ŚnDṆSG

Chalan: RŚnDṆSG MGMRS GMD MMG SGMDM MDnnD MGMRRS  
GMDnDD ŚĠMŖŚ ŚnD MGM RRS RnḌS GGM RRS.᳚᳚᳚᳚᳚᳚ ᳚᳚᳚᳚᳚᳚  
᳚᳚᳚᳚ ᳚᳚᳚᳚ ᳚᳚᳚᳚᳚᳚ ᳚᳚᳚᳚᳚᳚ ᳚᳚᳚᳚᳚᳚ ᳚᳚᳚᳚᳚᳚ ᳚᳚᳚᳚᳚᳚  
᳚᳚᳚᳚᳚᳚ ᳚᳚᳚᳚ ᳚᳚᳚᳚᳚᳚ ᳚᳚᳚᳚᳚᳚ ᳚᳚᳚᳚᳚᳚. Details of the calan are as follows:

Aroha: SGMDnŚ

Avaroha: ŚnDMGRS

Vadi,

Samvadi: M, S

Pakad: SGMDGMMGRS

Aroha: P̣ṆSRMPN̄Ś Avaroha: ŚNDPMR GS Pakad: P̣ṆSR GR PMG SRG SN̄  
PNS RGS.

Aroha: SRGS RMPDMPŠ Avaroha: ŠPDMG SRG SN

Pakad: P̣NSRGS RPMG ṢṆ. Composition: ‘Nir bharana kaise jaun sakhiri aba’<sup>152</sup>— a beautiful bandish ki Thumri set in Teental.

Both forms of Ni are used in a limited way. The arohi ang Śuddha Ni can be applied only in the tar saptak, as in SRMPNŚRĠŚ. The vakra Komal Ni is

<sup>152</sup> Shubha Mudgal, 'Raga Tilak kamod-Bandish ki Thumri', Youtube video, 12:43, September 18, 2011, <https://www.youtube.com/watch?v=T6UShR9jhi8>.

applied in the avaroha through the phrase ŚPnDPDMG. The scale excludes suddha Ni, uses it only during alap. Calan:

SNP P̣NSR SRP<sup>p</sup>MG SRGS S<sup>M</sup>RP RMPDMP DMG SRPMG  
 S<sup>G</sup>RGRS.RMPDMPNŚ PNŚRĠŚRĠŚ ŚRNŚP PDMPŚ PPDM PDMG  
 SRGS.᳚᳚/ /᳚᳚᳚ ᳚᳚/—| ᳚᳚|᳚ ᳚—᳚ ᳚—/C—/C—| ᳚᳚—|  
 ᳚<sup>1</sup>᳚|᳚. ᳚—/C—/᳚ ᳚᳚᳚᳚᳚᳚ ᳚᳚᳚/ /C—᳚ //C— /C—|  
 ᳚᳚|᳚.

Phrases : GGS GPMGS PNŚRŚŚ PDMG RMPŚ DPDG PMGRGS PNŚĠRŚ  
 PDnDPM MPGS. Tilak Kamod is a dynamic raga. PNŚ and Ś P n D P may be  
 allowed in the raga.

The Rāga is rendered between the upper tetrachord of the lower octave and the  
 lower tetrachord of the middle octave as observed in the phrases P̣NSRGS  
 RMGGS᳚ RMPDMGS᳚PṆS GRGS.

In the upper tetrachord of the middle octave, the Aroha and avaroha are P S and  
 S P, respectively. Example:

Aroha: S R M P Ś Avaroha: ŚPDMGRGS᳚ Pakad:P̣NSRGS᳚

Brief Chalan: GRG S᳚ RMPD MG SRG S᳚ P̣NSRGS.

The two variants of Tilak Kamod:

Version one:Aroha: S <sup>M</sup>R M P D P M P Ś

Avaroha: ŚPD MG RGS

Version two: Aroha: S <sup>M</sup>R <sup>Í</sup>MPN<sup>Ś</sup>. Avaroha: <sup>Ś</sup>nDPMGR GS

A prominent Tilak-ang is found in the lower tetrachord of the middle octave as in SMRM RP MGRGS SMRP MGRGS. In the upper tetrachord the Kamod-ang is observed as in M P D P MP<sup>Ś</sup> Ś<sup>Í</sup>Ś

Researchers add the following:

Pakad: P<sup>̣</sup>NSRMGRGS. Some experts find only the presence of Des and Khamaj. For kamaj the phrase is P D M G P D n D P M G. The catch phrase may be taken as S R G <sup>R</sup>S N P N S R G <sup>R</sup>S (for TilakKamod).

Another view is in the following chalan: SRGRSNP<sup>̣</sup>NSRGSRMPD MGRSN<sup>̣</sup>SRMPDMPN<sup>Ś</sup>Ś<sup>Í</sup>PDMG

SRPMGRSNP<sup>̣</sup>NSRG<sup>R</sup>SMPN<sup>̣</sup>SPDMP<sup>n</sup>DPMG<sup>Í</sup>Ś<sup>Í</sup>SRPMGRSNP<sup>̣</sup>NSRG<sup>R</sup>S. ७A | ८ १/१ ७A | ७A—/C — | ८ १ ७ — | ८—/C—/ १ ७ ७/C— | ७A—/ | ८ १/१ ७A | ८—/ १ ७/C—/ १C—/ | ८A—/ | ८ १/१ ७A | ८.

**Tilang Rāg-** ‘Tore naina jadu bhare’<sup>153</sup>- a Thumri in tāl Jat. Tilang uses suddha Ni, komal ni and Śuddha forms of Ga and Ma. Re and Dha are avoided. The Rāga is sung before midnight. Here is the following calan:

Aroha: S G M P N <sup>Ś</sup> Avaroha: <sup>Ś</sup> n P M G S

Vadi, Samvadi: G, N Pakad: n P G M G Chalan: N<sup>̣</sup>SGMP nP <sup>Ś</sup>nP GMG PG MGS N<sup>̣</sup>ŚnP <sup>Ś</sup>NP<sup>Í</sup>G<sup>Í</sup>M<sup>Í</sup>G<sup>Í</sup> <sup>Í</sup>M<sup>Í</sup>G<sup>Í</sup> <sup>Ś</sup>nP GMG PGMGS. १ ७ | —/ १/ ७ १/

<sup>153</sup> Pandit Ajoy Chakraborty, ‘Idea Jalsa- Tore naina jadu bhare,’ Youtube Video, 4.03, April 13, 2014, <https://www.youtube.com/watch?v=GfBA92XtBCs>

### Alap Phrases:

GMGS SPMG ŚnPPGMG ŚŚnP nPMG PRS ŘNŚNP PGS SM PGMGS SS  
 RSñ ññS ñP PPnPM MM PMG MGS |—|⊃ ⊃/—| ⊃ñ//|—| ⊃⊃ñ/  
 ñ/—| /Λ⊃ Áḡ⊃ḡ/ /|⊃ ⊃—/|—|⊃⊃⊃Λ⊃ñ ññ⊃ ñ./ //ñ/—  
 /—| —|⊃.

Some versions have Re in the Avaroha as in R G R M G. The key phrases are:

Aroha: ṆSGMPNŚ Avaroha: Śn PMGMRG RMGS

Key Phrases: ṆSGMG RGRMG MPNŚ PNŚRŚnPMG RGRMGRS RGMPM PŚnP MMGS.

The combination G M G and PNŚ may produce the effect of Bihāg and Sāraṅg respectively. Tilang is known as an avarohi Rāga due to the phrases like GMPMG PMG and SnP NPM GS. The following phrases show the detailed structure of Tilang:

Aroha: SGMPNŚ Avaroha: Ś n P M G S or ŚnPMG RS Pakad: n P G M G

᳚|—/—|᳚ ᳚᳚|—/ |—/᳚ /᳚ /|—| ᳚|— /|—|᳚|—/᳚/᳚ /—|  
 ᳚|— |—/—᳚/—| /—|᳚/—|—/ ᳚/|—| ᳚|—/  
 ᳚᳚|᳚᳚|—/᳚/|—| |—/᳚ ᳚᳚ /|—/᳚ /|—|᳚|—/᳚ /᳚᳚᳚  
 /᳚᳚᳚/—|—|᳚

᳚᳚|—/᳚᳚ /᳚ /| —/᳚᳚ —|᳚᳚᳚᳚/ ᳚/|—| |—/  
 ᳚᳚᳚|—/|—/᳚᳚᳚/ |—/᳚᳚᳚/|—| ᳚|—/|—/᳚/|—|/—|᳚.

**Rāga Jhinjhoti** : <sup>M</sup>ROOO<sup>M</sup>R ᳚ <sup>S</sup>D'S, ᳚᳚<sup>S</sup>GRMG''<sup>R</sup>S, GRGRSR' P'', DPDP

MPD<sup>Ś</sup>n n D<sup>n</sup>PM' <sup>G</sup>PG<sup>R</sup>S''. Pati devana Mahadeo Siva Sambhu<sup>154</sup>- a beautiful composition sung by vidushi Ashwini Bhide Despande is set to madhyalaya Teentāl.

<sup>154</sup> Ashwini Bhide Despande, 'Raga Jhinjhoti', Youtube Video, 15:31, Aug. 27, 2012, <https://www.youtube.com/watch?v=dOLfAJRFlfk>

Aroha: S R M <sup>ś</sup>D <sup>ś</sup> Avaroha: SDPDnD<sup>P</sup>MR MRSnDS

Chalan: SRSn<sup>S</sup>D S SRM<sup>M</sup>R <sup>P</sup>DnD<sup>P</sup>M<sup>M</sup>Rn<sup>S</sup>n<sup>S</sup>D<sup>S</sup>DS MDŚŚŚ<sup>Ś</sup>DnD<sup>P</sup>M<sup>M</sup>R R

MPDnD<sup>P</sup>M<sup>M</sup>R RMRSn<sup>S</sup>D<sup>S</sup>DS. ङाङ्गङ्ग ङ ङा—^ ङाङ्गङ्ग—^ ङाङ्गङ्गङ्गङ्ग

—ङाङ्गङ्गङ्गङ्गङ्ग ङाङ्गङ्गङ्गङ्गङ्ग ङाङ्गङ्गङ्गङ्गङ्ग. Some musicians introduce

Komal Ni and Pa in the aroha and present it as shadav-shadav. Researchers

observe that Durga-ang commands this Rāga but Komal Ni separates it from its

shadow. Ga is totally excluded. Other details are as follows:

Chalan: nDS RSMPMRSnnSMDSRMRSnSRMDMDMRS MDŠ M D Š D  
ŠnŠRMRŠn MPDŠ RMRŠ DnDMRM R n S

<sup>155</sup> Vidyadhar Vyas, 'Raga Gorakh Kalyan', Youtube Video, 24:03, Aug: 21, 2015, <https://www.youtube.com/watch?v=Jr7nwt6dX-Y>



## Conclusion

Indian music itself is a major feature of the heterogeneous Indian society and has played a very important role down the course of history. Raga music has the power to represent the order of the Universe and to sustain human existence. The drone of the Indian Music displays the characteristics of centrality and unbrokenness. Raga Music is considered to be a subtle divine thread capable of linking up the Jivatman with the Paramatman. This detailed study focused around issues of comparative raga analysis, its unique identity, rich tradition, and performance. Raga and Indian Music has a very important relationship right from the origin and the establishment of the music system and expresses many fundamental aspects of India's rich religious and philosophical thought. The rāgadāri is one of the most essential part during performance. The articulated notes with the help of Bādī Samabādī/sonant Consonnant, Nyāsa/Rest, Rāgāṅga/Phrase, Mīd/Glide and Gamak constitute the whole of rāga Gayaki. These evergreen ragas create an asthetic effect and please the mind of the listeners. The application of the distinct raga phrases are the most important part a trained performer works upon. These spontaneous varieties are carefully selected and performed within a permissible boundary. This research throws a light on the endless scope of raga performance through gāyaki rāgāṅg. The speciality and uniqueness of Rāgas of Hindusthani systems have been analysed and the main conclusion drawn is that both are independent in nature in the method of handling the swara phrases, the gamakas, usages,

techniques, style of presentation though having the same variety of notes or even names which could be common in both the systems, yet there is a lot of difference in the independent handling of Rāga -s depending on the intonation, punctuation, accent and other regional variations. We may say that the mode of singing a Khyal composition depends upon many factors. Many scholars hold the view that a vocalist is given absolute freedom to unfold the whole range and establish the personality of the Raga and its aesthetic elements according to his own inimitable way in the Alapa part. But under no circumstances is the singer allowed to take liberty with the Bandish he sings. It has to be sung according to the mood of the composition, taking into account the poetic contents and the inherent character of the Raga and Tala. Unlike in Khyāl, each Dhrupad singer has a different calibre and quality of voice and the compositions are selected according to the accentuation, intonation or timber of the voice. Religion and Music has a very important relationship right from the origin and the establishment of the music system expresses many fundamental aspects of India's rich religious and philosophical thought. In case of ragas the origin is linked to the presentation from the verse of the Sāma veda, the sacred Sanskrit text and the tradition is undoubtedly a major heritage of the Indian culture.

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# Appendix I

## List of the Interviews taken:

1. Dr. Gyanendra Chandra Pandey of Benaras Hindu University. Topic - Raga analysis, importance of Pada in Composition etc.
2. Prof. Sharma Velankar of BHU. Topic- Overall opinion on comparative analysis of North Indian Ragas.
3. Prof. Rewati Sakalkar, BHU. Topic- Grouping of Similar and dissimilar Ragas based on raganga concept. Opinion on writing raga phrases, suitable ragas for research as well as performance etc.
4. Dr. Madhumita Bhattacharya( Assistant Prof.), BHU, Topic- Kafi, Bhairav ang ragas etc.
5. Dr. Ramshankar, BHU, Topic- Shrutijati, modulation and articulation.
6. Prof. Jayant Khot, Allahabad Central University, Topic – Gwalior Gharana compositions, Tap kheyal, Tappa in Tappa Theka, Rajbhairav Poochwale's contribution etc.
7. Prof. Sahitya kumar Nahar , Allahabad University, Topic- Ragas suitable for string instruments like sitar and sarod, Kalyan ang Ragas, Bhairav ang etc.
8. Prof . Prem Kumar Mallick, Allahabad University, Topic- Sri ang, Poorvi ang, Todi ang, Kalyan ang, Kafi ang, Bilawal ang, Kannada ang ragas etc.
9. Prof. Vidyadhar Misra, Allahabad university, Topic- Bhairavi ang, Raga Dhun, Bol banao in Thumri with reference to the dhun form of the Raga.

10. Prof. Suneera Kasliwal, Delhi University, Topic- Classifying ragas with raganga concept.