

BHARATIYA SANGEET

RAGANIDHI

A COMPARATIVE STUDY OF
HINDUSTANI AND KARNATAK RAGAS
VOLUME ONE

(A to C)

B. SUBBA RAO

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Dedicated
to
The Revered Memory of my Parents
who gave me
The Greatest of Gifts
“Love for Music”

—B. SUBBA RAO

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Blessings from

His Holiness Swami Shivanandaji

“May the Blessings of the Lord rest on the noble work. May God bless you, and all those who have helped you in the publication of the book. May God bless all who will make use of the book. May all learn to increase their devotion to God through the singing of devotional bhajans and kirtans.”



B. SUBBA RAO

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Madhya Pradesh.*

*Member, Central Advisory Board for Music,
A.I.R. New Delhi.*

*Formerly, Member of Board of Studies in Music,
Nagpur University.*

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FOREWORD

It is indeed with great pleasure that I write this Foreword to the First volume of the Book entitled Raga Nidhi by Shri B. Subba Rao, Retired Deputy Director of Agriculture, M. P., whom I have had the pleasure of knowing for many decades.

I do not pretend to be an expert in Music, but I feel interested in the publication as it is the first effort in India at a comparative study of the Ragas of the North and the South, to be of help to the listeners of Music broadcast from the A. I. R. The inspiration for this endeavour came from the well-known artist of Poona, Pandit Vinayak Rao Patwardhan. This is in itself a notable testimony of the merits of this book. Herein one will find many new Ragas which are composed by musical experts based on the original styles of the South and sung in the North to the delight of the listeners. It is high time that there is a blending of the two traditional styles in India.

The production of a book of this type is by no means an easy task. It could be successfully carried out by one like Shri Subba Rao who devoted himself to the profound study of the subject for more than three decades, and had accumulated experience in a variety of ways.

It was through his efforts that Music came to be introduced as a subject for the Intermediate and B.A. Examinations of the Nagpur University. He had been a member of the Board of Studies for ten years and took part in the preparation of the Syllabus of Studies.

He presided over the Birth Day Anniversaries of Shri Thyagaraj Swami, Pandit Vishnu Digamber Paluskar, and Pandit V.N. Bhatkhande, the celebrated musicians of India, and delivered enlightening addresses. He is not unknown to the listeners of A.I.R. He has also to his credit several compositions in Hindi, Sanskrit and Telugu which won appreciation. He had the privilege of learning Karnatak music at the feet of a great master late Veena Vidwan Vishwanath Shastry who was a disciple of Maha Vaidyanath Iyer. He had the privilege of learning Hindustani music from the well-known musician Late Wamanrao Joshi of Amraoti.

Besides being a vocalist, he has a good command on such delicate and delicious instruments as Vichitra Veena and Violin. He accompanied with remarkable success on the violin many top ranking artistes of both North and South. He has been actively associated with the A.I.R., Nagpur, ever since its inception as an Artiste, as a member of the Programme Advisory Committee, and by writing scripts for the item Bharatiya Sangeet which is broadcast on alternate Sundays.

I have no doubt that this publication will not only serve to shed light on the principles underlying the two traditions of Indian Music but also stimulate effort to co-ordinate the two, if not to fuse them together.

It is my ardent hope that the author's continued labour of decades will evoke appreciative response from the public to whom he presents it with great humility but confidence.

Nagpur,
3rd August 1956.

M. B. Niyogi

PREFACE

It gives me great pleasure to place before the Music loving public the First Volume of Raga Nidhi written by me. I had named it as Raga Guide in the specimen booklet which was published some-time back. But as suggested by my well-wishers it has been changed to Raga Nidhi.

These notes on Ragas of Hindustani and Karnatak Sangeet compiled by me during the last many years, for my personal use, have been published as a result of the encouragement given to me by the Station Directors of the All India Radio, Nagpur, and Satygeet Chudamani Vinayakrao Patwardhan the celebrated Musician of Maharashtra who not only considered the notes useful but also undertook to publish the First Volume of the book with the object of introducing this humble contribution of mine to the cause of Bharatiya Sangeet (Indian Music). I am highly obliged to them.

Excellent books on Hindustani and Karnatak Sangeet have been published by well-known authorities on these two branches of Bharatiya Sangeet. The present addition to the existing literature on Bharatiya Sangeet may therefore appear to be superfluous. The aims and objects of Raga Nidhi however are different from those books on Sangeet which already exist.

Raga Nidhi is not a text book on Music. It does not discuss the theory of Shruties, Talas, or Melas in any detail. Nor does the book give "Cheejas", Kritis, Taranas, or Jawalis with notation.

Raga Nidhi is meant to be a handy companion to those who feel pinched for ready made information

regarding the Ragas of North or South which are popular at present. It is also meant to be of help to those who wish to follow a Raga which is interesting and is being broadcast by the A.I.R. Stations. Many new Ragas which we hear today are not described in the old text books on Music. There is no book on Ragas which gives a Comparative Study of Ragas of North and South, in the way it has been attempted in this book by a study and cross-study of the Ragas of these two systems of Sangeet.

Raga Nidhi is intended to be helpful to teachers of Music, talkers on Music, and for Artistes who would like to say something about the Ragas they are going to sing or play, for the benefit of an enlightened audience interested in a Comparative study of the Ragas of both North and South. It is also intended to be helpful to those who are interested in writing scripts for the A.I.R. on comparative study of Ragas of North and South.

The Ragas have been dealt in the Alphabetical Order. Hence no time is lost while referring to the Ragas contained in Raga Nidhi.

Either due to oversight or want of reliable details some Ragas have been omitted. All such Ragas will be dealt in a separate Volume.

I am thankful to the Drama Association, New Delhi, for having referred the specimen Booklet of Raga Guide (renamed Raga Nidhi) to Prof. V. Srinivasan, Retired Principal of Travancore University who was also Director of Broadcasting Station Travancore, and sending me a copy of his remarks.

My special thanks are due to Prof. V. Srinivasan, Member of the Central Advisory Committee for Music, Prof. P. Sambamurthy B.A.B.L, Head of the Department of Music, Madras University, Sangeeta

Kalanidhi Mudikondan Venkatrama Iyer, Music Academy, Madras, Sangeeta Pravin Prof. Vasant Rao Rajopadhye, Member of Sangeet, Natak Academy, New Delhi, and Sangeet Pravin Shankar Rao Sapre of Nagpur for their appreciation of my humble attempt and for the valuable suggestions given by them to make Raga Nidhi more useful.

Dr. V.S. Jha, M.A. Ph.D., Vice Chancellor Benaras Hindu University, and Shrimant Baburao Deshmukh, the great patron of Music and Musicians to whom I am known for over three decades, have written very appreciatively regarding my musical activities and utility of Raga Nidhi written by me. I am very much obliged to them for their kindness.

My thanks are also due to Dr. K. R. Ramaswamy M. A.D.Litt. Principal, Municipal High School, Malegoan, Shri M. V. Athawle A.M., Principal, Nagpur School of Art, Shri C. N. Shama Rao, B.A., B.E., Retired Superintending Engineer, Bangalore, and Shri S. G. Annegiri, M.A., Chief Personal Officer, Empress Mills, Nagpur, and for their letters of appreciation of Raga Nidhi.

The preparation of this book would have been a very difficult one had not my esteemed friends Shri N. V. Patwardhan, M.A., Producer of Music, All India Radio, Nagpur, and Shri S. T. Iyengar, Deputy Post Master, Nagpur, helped me in correcting the manuscripts, typing them and correcting the proofs. All this was hard work. But they have done it with great love and I am very much obliged to them.

Messrs K. N. Paonaskar and V. K. Sheorey, M.A. of The Aryan Press, Nagpur, have worked hard to print the book nicely and quickly. I am grateful to them for the keen interest they took in printing Raga Nidhi.

My publishers, Vishnu Digambar Smarak Samiti, Poona, arranged for the printing of the book by

The Aryan Press, Nagpur. This greatly facilitated the work of editing and correcting the proofs. All this was possible due to the great interest taken by Prof. Vinayakrao Patwardhan and his son Shri Narayanrao Patwardhan in regard to the publication of the book.

The cover page which conveys the object of the book has been designed by Shri V. V. Athawle, Artist, Central Museum, Nagpur. My thanks are due to him.

I am under a deep debt of gratitude to the authors of Books and Journals which I have consulted while preparing Raga Nidhi.

Lastly, I offer to Dr. Justice Bhavanishankar Niyogi, my heart felt thanks for having condescended to write the Foreword for Raga Nidhi. The interest Sir Niyogi takes in all social activities is well known. I feel proud and consider it an honour that Justice Niyogi, has, inspite of his many important engagements which make a heavy demand on his time, consented to write the Foreword and bless the Raga Nidhi.

B. Subba Rao.

PUBLISHER'S NOTE

The Music Academy, Madras, has pleasure in bringing out this reprint of Volume I of the 'RAGANIDHI'. The Academy had earlier published Volume II of the work in 1964, Volume III in 1965 and Volume IV in 1966.

The 'RAGANIDHI', the *magnum opus* of the late Sri B. Subba Rao, is a unique compilation of the Ragas of both the Karnatic and the Hindustani systems of Indian music. It is an invaluable guide not only for students of the respective systems of music but also for those who are interested in a comparative study of both the systems.

We cannot be sufficiently grateful to the author for giving away as a gift to this Academy his life's work with the only request that the whole work should be published and made available to lovers of Indian music in this country and abroad. It is a matter for immense satisfaction to us that we have been able to fulfil Sri Subba Rao's desire.

I. V. Rajagopalan
Member in charge of Publications

T. S. Parthasarathy
Secretary

The Music Academy, Madras
November, 1980

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Ragas in Bharatiya Sangeet

Development of Raga Lore

India's greatest cultural heritage is her Sangeet (Music). It is considered to be an Upaveda and given the same respect that the Vedas receive. It is associated with Gods, Goddesses and Rishis. Hence it is called 'Agaurushya'. It is considered to be the best of Moksha Sadhanas. Moksha is not the name of a place or planet. It is a state of mind. Hence, there is Moksha even in this existence of ours. The happy state of mind one has when engrossed in devotional music is really Moksha. One who enjoys this kind of Moksha in this world can certainly attain the promised Moksha to deserving people after death. The part which Sangeet plays in the attainment of Artha and Kama is better judged at present than in the past. Many enjoy the privilege of listening to good Music, learning good Music, and earning by their Musical talents. These were the privileges of only a few in the past. Blessed with facilities for recording the music of our time in print and in actual sound (Disc recording, Film recording, and Tape recording), it is the duty of the present generation to hand over to the next the Music which it has inherited, enhanced and enriched.

In the great musical heritage which we possess the Forms of Sangeet like Geetas, Varnams, Kritis, Pallavi, Dhrupad, Khyal, Taranas and Thumris are all modern when compared with the antiquity of Ragas. We do not know, and we do not sing, the songs which were popular three hundred years ago. But the Ragas which were in currency then, are still with us. On account of repetition and lapse of time, they are considered "Classical".

The Origin of Ragas of Yore has been attributed to Gods, Goddesses, Rishis and Gandharvas. The first Raga to have been created is believed to be Bhairav of Hindustani Sangeet which corresponds to the Raga Mayamalavagowla of Karnatak Sangeet. It is said to have originated from the middle face of Lord Mahadeva. It is called the Adi Raga. Four other Ragas are believed to have originated out of His remaining faces and Parvati is said to have contributed the sixth Raga.

In addition to Ragas given to us by Gods, Goddesses and Rishis, we have a number of Ragas composed by persons who lived in comparatively modern times. Bhartruhari, Tansen, Swami Haridas, Goral Naik, Ramaswamy Dixitar, and Thyagaraja, have left us many beautiful Ragas. Thyagaraja is traditionally believed to have received a book called Sangeeta Swatarnava from Narada Rishi who came to him in the disguise of a Brahmin. Had not his cruel brothers destroyed many of the compositions of Thyagaraja the musical world would have been very much richer today in Ragas and Kirtanams which would have unfolded the Ragabhava of several Apoorva Ragas.

Many new Ragas like Patadeep, Chandrakauns, Marubihag, Kalavati, Madhuvanti and Shivaranjini which have been introduced into Hindustani Sangeet are among the more recent additions. The authorship of many of these is not quite well known. Professor Wamanrao Padhye of Kolhapur has given us the Raga called Ambika, which he composed in praise of the Goddess Ambabai of Kolhapur. This Raga is better known as Madhuvanti as another composer is said to have constructed a similar Raga simultaneously and called it Madhuvanti. Such instances of synchrony in the birth of Ragas are not rare. When Prof. Dileepchandra Vedi came to Nagpur and sang his Raga "Lalit Of The Night" (रत्न का अलित) the author of this book had already composed

a Keertanam in his Raga called Dwigandharabhushani which in many respects resembles Rathka-Lalit of Prof. Dileepchandra Vedi and Raga Shivaranjini which became known several years later. Shri J. D. Patki has published a collection of nearly hundred Ragas called Aparichit Ragas. Many of these are very pleasing. Our popular Sitarist Pt. Ravi Shanker has given us the Raga Rasiya. Very recently We heard Master Manhar Barve of Bombay singing a Raga called Darbarkauns. Kumar Gandharva has Ragas like Lagan Gandhar and Malavati to his credit. Ragas like Rageshri Bahar *etc.*, composed by N. Patwardhan and others, very recently, are also included in this book.

Place of Ragas in Sangeet

Bharatiya Sangeet and Ragas are inseparable. Whether of North or South, Instrumental or Vocal, Alap, Khyal or Keertanam, the beauty of the Music lies in the Ragas or melodies which form the soul of Indian Music. There may be no words at all as in Alapana, only a few as in Khyals and Paliavi, and many as in Keertanams and Bhajans. It is the Ragas in which they are rendered or set that captivate the mind.

A Raga or Melody in Bharatiya Sangeet is the arrangement of groups of swaras or notes, which, by being rendered in a special way, gives the Raga its personality or swaroop or Bhava. Without the Raga Bhava, the swaras or notes by themselves are ineffective in presenting a Raga personality or constructing a Raga edifice.

To get properly acquainted with the swaroop or Bhava of a Raga, it is necessary that one should listen repeatedly to the Raga being rendered by great Artists, both Vocalists and Instrumentalists. Thanks

to the All India Radio, we have now plenty of opportunities to listen to first rate Artists and enrich our knowledge of music.

To remember a raga properly, it is very necessary that one should have swara-gnyan so that he may know the swaras used in Aroha and Avaroha (Ascending and Descending notes), the dominant note Vadi, the Pakad or diagnostic swara groups, the sangathis *etc.* Differences in the Vadi swaras, differences in the clogation of swaras, vakratwa or zig-zagness in the arrangement of swaras, and even other minor differences may give rise to two or more Ragas in spite of the fact that the swaras or notes used are the same. This is particularly so in the case of Hindustani Ragas. Hence the problem of diagnosing allied Ragas or "Samaprakritik" Ragas becomes a difficult one. In this book an attempt is made to solve these difficulties in detail.

In Karnatak and Hindustani systems put together there are already nearly six hundred Ragas, swaroops of which are known. New Ragas are either being coined or salvaged from the Granthas by research workers. Inventing new Ragas is a highly intellectual and commendable branch of study of Indian Music. During the last twenty-five years a number of new Ragas have been introduced in Hindustani Sangeet. It should be a matter of pride for musicians and the Radio Stations to give publicity and currency to these new Ragas and new compositions or songs as well in these Ragas.

Need for Comparative Study

A study of the existing Ragas of North and South reveals the following. There are Ragas having the same name, or very similar names, in North and South. Excepting in the case of a few, their swaroops are however widely different. There are Ragas which

have got almost the same swaroop but possess names which sound absolutely different. There are also Ragas in each system which have not got their counterparts in the other. It is therefore very necessary that the equivalent names and swaroops should be known to musicians.

The following incident shows how very necessary it is that the equivalents of the Ragas in the two systems should be properly understood to avert confusion. A great Hindustani musician had gone to Mysore. The Maharaja, himself an exponent and connoisseur, of Karnatak Sangeet consented to listen to his Music. The concert was arranged to take place at 10 A.M. on the appointed date. After listening to the Ustad's Music for some time the Maharaja suggested that he should sing Shree Raga. Shree Raga of the South is the Raga usually taken up round about mid-day. The musician was astonished when he was asked to sing Shree Raga in that hour about midday. The musicians of the North were in those days even more orthodox and particular about the timings for Ragas than they are today. Shree Raga of Hindustani sangeet is an evening Raga and resembles the Raga Vijayashree of Karnatak Sangeet. As the suggestion came from the Maharaja the musician had to fulfill the request. He began a vilarobit Khyal in Raga. Shree, of North. The Maharaja did not seem to be pleased. That was not the Shree Raga which the Maharaja wanted to listen to. The late Vainika Shikhamani Sheshanna (The Veena wizard to listen to whose magical silvery tunes musicians from all parts of India used to go to Mysore) whispered into the ear of the Ustad that he should sing the Hindustani Raga Badahamsa Sarang which resembled the Karnatak Shree Raga. The Musician took the hint and switched over to Badahamsa Sarang which was just the Raga for that hour of the day. He sang beautifully and received handsome encomiums and presents from the Maharaja. Veena

Sheshanna's knowledge of Raga equivalents did the trick.

Scope of the Present Work

Bharatiya Sangeet is like a big tree having two branches represented by the Karnatak and Hindustani systems. They are both melodic systems, or based on Ragas. It is becoming more and more necessary that a student of one system should have a fair knowledge of the other also. The cultural Ambassadors of India who visit other countries should be able not only to talk about, but also demonstrate the peculiarities of the Music of the various parts of this Sub Continent.

Great possibilities exist to enrich both the systems of Sangeet prevailing in India by a "give and take" process. Our good Government have given us a network of Radio Stations which have brought the Bharatiya Sangeet to the door of everyone. The object is to make everyone Music-minded and appreciative of not only the Classical Music of one part of the country but to learn and appreciate the different systems of music prevailing in this country. Dr. B. V. Keskar, the Union Minister for Information and Broadcasting, has been trying his best to raise the standard of Music in India and to bring about a closer understanding and appreciation between the two great systems. His earnestness in thought, words, and deeds in this direction is very inspiring. It is to contribute towards the achievement of this goal by the Ministry of Information and Broadcasting that I, in my own humble way, have thought of publishing these notes on Ragas collected by me. If the Raga Nidhi will serve even in a small way towards this object my efforts will not have been in vain.

Shruties in Bharatiya Sangeet

In an octave the number of Shruties can be very large. For instance, on the Deva Datta Veena (Vichitra Veena Gotuvadyam or Gatta Been) within the space of one octave wherever the wire is touched with the slider, a note will be produced. But for purposes of Music, these notes should be distinguishable and recognisable. They must be separated by a certain minimum number of vibrations and bear certain simple ratios based on vibrations or the length of wire producing these notes. Such notes which are capable of being used for Music are called Shruties. In Bharatiya Sangeet twenty-two shruties are recognised although the human voice cannot produce all of them successfully. Stringed instruments (particularly the Vichitra Veena or Gotuvadyam.) are capable of producing more notes than the human voice. The compartments in a Saraswati Veena produce only twelve notes in an octave. These correspond to the twelve notes produced by a properly tuned tempered scale Harmonium. But a large number of notes other than these twelve "Fret" notes are produced by pulling the wires to produce gamaks. The utility of the Veena lies in its ability to produce the Microtones by Gamaks giving to certain Shruties their "neither this nor that" or a "flirting" or "elusive" character which gives real beauty to certain Ragas. These flirting or elusive Shruties are like butterflies winging about and difficult to chase, while the twelve notes are like butterflies which are settled and sucking the nectar from the flowers.

The utilisation of the twenty-two Shruties is, therefore a matter of perfection of musical instruments and imagination in compositions to admit the use of these Shruties. For instance while playing the Raga, Miya Malhar, on the Vichitra Veena, it is possible to employ atleast four types of Nishad as there is a suffi-

cient space on the wire between the Komal Ni and the Tan. Shadja for the slider to be moved. Each time a higher Ni is used there is a peculiar beauty of its own without interfering with the Raga Bhava. Late Abraham Pandit of Tanjore had made his children learn to play on the twenty-two Shruti Veena which he had invented. Shri. Lingappa of Mysore (who also plays Gotuvadyam well) has invented a Harmonium which has more than twelve keys in an octave. Several years ago he gave a demonstration of his improved Harmonium in which more Shruties were used. I quite remember him playing Ragas like Kamavardhini, Kalyani and Simhendramadhyan to demonstrate how the utilisation of Shruties introduced by him enhance the beauty of some of the Ragas. His attempts were highly appreciated by the Vidwans who were present on the occasion. Prof. Achrekar of Poona also had succeeded in making the Harmonium a more useful instrument by improvising means for producing gamaks.

The utilisation of Microtones or Sukshma Shruties depends on the capacity of instruments to produce them and the capacity of the ear to appreciate them. What all the Veena can produce the human throat is not able to produce. Still, it is very desirable that musicians should learn how to play on stringed instruments like veena, Gotuvadyam, and Sitar, to help them in getting a control over their Shruti-gyan. In South India the Veena is the standard instrument. All others including Vocalists try to imitate the Veena. Hence, the peculiarity of the vocal music of the South is not always appreciated by the people of the North, although the same music rendered on the Veena is applauded by them.

Shruties of Hindustani and Karnatak Sangeet

The 12 Shruties of the North Correspond to the 16 of the South. It is thus :

In an octave or saptak in a harmonium as well as in the Veena, there are twelve notes, or shruties or swaras as they are called. These twelve notes, shruties, or swaras of a properly tuned harmonium and those of the twelve compartments or frets of a properly tuned Veena have, for our purposes, the same tonal value. In other words they agree.

These twelve notes, shruties, or swaras, are shown in the table on page XI.

In Karnatak Sangeet in addition to the above mentioned twelve swaras or notes or shruties there are four more, making the total sixteen. How are then these four Shruties introduced without changing the tonal values of the other twelve? It is done as under.

The twelve notes in the Octave of a Harmonium or Veena are not changed at all. The swara Ri usurps the place of Komal Ga. Gandhar similarly goes down and usurps the place of Tiwra Ri. Dhaiwta goes up and usurps the place of Komal Ni. Nishad comes down and usurps the place of Tiwra Dha. What happens in this process is indicated in the table below :

No.	Swara which usurps.	Swara which is usurped.	New name for the usurped Swara	Sign (K)
1	Rishabha	Komal ग (H) Sadharana ग (K)	Shatshruti र	Ri ₃ Ru
2	Gandhara	Tiwra र (H) Chatushruti र (K)	Shuddha ग	Ga ₂ Ga
3	Dhaiwata	Komal नि (H) Kaishika नि (K)	Shatshruti ध	Dh ₃ Dh
4	Nishadha	Tiwra ध (H) Chatushruti ध (K)	Shuddha नि	Ni ₂ Na

The four shruties or swaras or notes Shatshruti Rishabha (Ri₃ - Ru) - Shuddha Gandhara (Ga₁ - Ga) - Shatshruti Dhaivata (Dh₃ - Dhu) and Shuddha Nishadha (Ni₁ - Na) are obtained as explained. There are no changes in tonal values introduced in this process. Only some Swaras or Shruties get two names.

1. Komal गृ (H) gets two names

New-(1) Shatshruti रे (K)

Old -(2) Sadharana ग (K)

2. Tiwra रे (H) gets two names

New-(1) Shuddha ग (K)

Old -(2) Chatushruti रे (K)

3. Komal नि (H) gets two names

New-(1) Shatshruti ष (K)

Old -(2) Kaishika नि (K)

4. Tiwra ष (H) gets two names

New-(1) Shuddha नि (K)

Old -(2) Chatushruti ष (K)

Swara group स रे रे म प ग गृ स of (H) becomes स रे ग₁ म₂ प ग₂ ञ स of (K). The above mentioned method has been introduced in the Karnatak system in which Komal and Tiwra Varieties of the same note cannot be used side by side under the same Swara name. Including the old names and the new names we have in Karnatak Sangeet 16 Swaras or Shruties.

$$\left. \begin{array}{l} S + Ri + Ga + Ma + Pa + Dh + Ni \\ 1 + 3 + 3 + 2 + 1 + 3 + 3 \end{array} \right\} = 16$$

No.	Swara.	Hindustani Paddhati.		Karnatak Paddhati.		
		Name of Variety.	Sign.	Name of Variety.	Sign.	Sign.
1	Shadja	Shadja	स	Shadja	स	Sa
2	Rishabha	Komal रे	र	Shuddha रे	र ₁	Ra
3	Rishabha	Tiwra रे	र	Chatushruti रे	र ₂	Ri
4	Gandhara	Komal ग	ग	Sadharana ग	ग ₁	Gi
5	Gandhara	Tiwra ग	ग	Antara ग	ग ₂	Gu
6	Madhyama	Shuddha म or Komal म	म	Shuddha म	म ₁	Ma
7	Madhyama	Tiwra म or Prati म	म	Prati म	म ₂	Mi
8	Panchama	Panchama	प	Panchama	प	Pa
9	Dhaiwata	Komal ध	ध	Shuddha ध	ध ₁	Dha
10	Dhaiwata	Tiwra ध	ध	Chatushruti ध	ध ₂	Dhi
11	Nishada	Komal नि	नि	Kaishika नि	नि ₁	Ni
12	Nishada	Tiwra नि	नि	Kakali नि	नि ₂	Nu

Swaras of Hindustani and Karnatak Sangeet (Read from bottom upwards)

After being encroached or usurped by the lower swara.	Normal Swara.	After being encroached or usurped by the higher swara.
(K) Shatshruti Dhaivata ५ ₃ - ५ - Dhu	No. 12 (H) Tiwra Nishad ५ ₄ (K) Kakali Nishadha ५ ₃ - ५ - Nu	
	No. 11 (H) Komal Nishad ५ ₂ (K) Kaishika Nishadha ५ ₁₂ - ५ - Ni	
	No. 10 (H) Tiwra, Dhaivata ५ (K) Chatushruti Dhaivata ५ ₁ - ५ - Dhi	(K) Shuddha Nishadha ५ ₁ - ५ - Na
	No. 9 (H) Komal Dhaivata ५ ₁ (K) Shuddha Dhaivata ५ ₁ - ५ - Dha	
	No. 8 (H) Panchama - ५ (K) Panchama ५ - Pa	
	No. 7 (H) Prati or Tiwra Madhyam म ₄ (K) Prati Madhyama म - म ₃ - Mi	
	No. 6 (H) Shuddha or Komal Madhyam - म (K) Shuddha Madhyama म ₁ - म - Ma	
	No. 5 (H) Tiwra Gandhar - ४ (K) Antara Gandhara ४ ₃ - ४ - Gu	

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After being encroached or usurped by the lower swara.	Normal Swara	After being encroached or usurped by the higher swara
(K) Shatshruti Rishabha १ ₃ - ष - Ru	No. 4 (H) Komal Gandhar - १ (K) Sadharana Gandhara १ ₂ - षि - Gi No. 3 (H) Tiwra Rishab - १ (K) Chatushruti Rishabha १ ₂ - षि - Ri	(K) Shuddha Gandhara १ ₁ - ण - Ga
	No. 2 (H) Komal Rishab १ (K) Shuddha Rishabha १ ₁ - ण - Ra No. 1 Shadja (H) - ष Shadja (K) - ण - Sa	

Classification of Ragas

A Botanist classifies the plants which he sees around him. A Zoologist classifies the animals, from the biggest to the smallest. Both are faced with various difficulties in their attempt to classify new forms which emerge naturally or happen to be evolved by a process of hybridization. For instance the creation of a cross between a Lion and a Tiger was a biological achievement but the difficulty was to classify it--whether under lions or tigers. The name given to the cross was Liger. The Botanist produces many useful forms of hybrids, useful from the point of utility and beauty. But he is faced with the problem of classification. Similarly, in Music, with the evolution of new Ragas the Musicologist is faced with the difficulty of classification of Ragas. There is a race during recent times in Hindustani Sangeet for the manufacture of new Ragas called Samyukta Ragas, and Mishra Ragas. The difficulties presented by these compound Ragas for their classification under Thats and Melakartas are great.

Classification of Ragas has been a gradual process. The oldest system which prevailed for centuries was the Raga, Ragini, Putra system of classification. This system was followed in Hindustani Sangeet for many centuries, although the system was not satisfactory and created confusion. The Karnatak system evolved what is called the Seventy two Melakarta system a long time before the Hindustani Musicians thought of giving up the Raga Ragini system.

Late Vishnu Narayan Bhatkande collected all the Ragas which were in currency in his time and brought them under five groups and ten Thats. The groups were as under :

Group I:—Thats in which only Shuddha swaras are used (Shuddha swaras of Hindustani Sangeet.)

Group II:—Thats in which one Vikriti swara is used.

Group III :—Thats in which two Vikriti swaras are used.

Group IV :—Thats in which three Vikriti swaras are used.

Group V :—Thats in which four Vikriti swaras are used.

Thats falling under these groups and vikriti swaras used are indicated below :—

Group No.	No. of Vikriti swaras used	Thats		Vikriti swaras used
		No.	Name	
I	None (All Shud-dha)	1	Bilawal	None
II	One Vik-riti	2	Khamaj	रि- Komal Ni
		3	Kalyan	म- Tiwra Ma
III	Two Vik-riti	4	Kafi	ग- Komal Ga रि- Komal Ni
		5	Bhairav	रि- Komal Ri ध- Komal Dh
		6	Marwa	रि- Komal Ri म- Tiwra Ma
		7	Poorvi	रि- Komal Ri म- Tiwra Ma ध- Komal Dh
IV	Three Vik-riti	8	Asavari	ग- Komal Ga ध- Komal Dh रि- Komal Ni
		9	Todi	रि- Komal Ri ग- Komal Ga ध- Komal Dh म- Tiwra Ma
V	Four Vik-riti	10	Bhairavi	रि- Komal Ri ग- Komal Ga ध- Komal Dh रि- Komal Ni

Although this method of classification was a big improvement over the confused and chaotic Raga Ragini system, the ten Thats borrowed from the seventy-two Melakartas of South are no longer found sufficient, as many Ragas like Vachaspati Dharmavati, Simhendramadhyama, Keeravani etc.; which are important Melakartas themselves are becoming popular among North Indian Musicians, particularly Instrumentalists. There is thus an urgent necessity to enlarge the number of Thats in Hindustani Sangeet. Some authorities on Hindustani Sangeet are even inclined to adopt the seventy-two Melakarta Scheme of Karnatak Sangeet in spite of the fact that nearly forty of them have what is called the Vivadi Dosha. There are certain rules and methods suggested for overcoming these Vivadi Doshas while composing songs. Shri Tyagaraja must have composed many keertanas under each of the seventy-two Melakartas. Unfortunately most of them were destroyed by his brothers. A few which escaped that fate and are still extant go to prove the above assumption. Shri Muthuswami Dixitar has also composed Songs in Ragas having Vivadi Dosha. But still they are highly musical.

Beauty of many of the Melakarta Ragas having the Vivadi Dosha can be appreciated when one listens to these Ragas played on the Veena. No other instrument, stringed or wind, bowed or plucked, can bring out the real beauty of these Ragas. The author's Guru late Veena Vidwan Viswanatha Shastry who was a disciple of Late Maha Vaidhayanatha Iyer of South Indian fame used to play the Seventy-two Melakarta Ragamalika, a composition of Maha Vaidhayanatha Iyer on the Veena. It was a treat to listen to his rendering on the Veena this famous composition. How beautiful used to be the way one Raga was replaced by the next Raga in the Chakra! This Ragamalika of seventy-two Ragas took more than four hours for playing. It is a pity that even

great Veena Vidwans have neglected this Melakarta Ragamalika. Encouragement should be given to Veena players who can play the Melakarta Ragamalika in full. This Ragamalika should find a place in the curricula for students of Music who offer Veena as the instrument for the highest examinations in Music.

The Seventy-Two Raga Melakarta scheme is compared by some to a big jack fruit in which the edible stuff obtained after much cutting, splitting and wrenching is very small and that most of the Ragas are unmusical. Veena is the instrument they should hear to revise their opinion in regard to the Melakarta Ragas.

The difficulty of fixing the Melakartas for certain Ragas exists in Karnatak Sangeet also. But in Hindustani Sangeet this is much greater as a large majority of Ragas use two varieties of the same swara or swaras. Many new Ragas called Mishrita, Samyuktha Ragas or Jod ragas which are being invented make the situation worse. This is one of the reasons why some writers wisely prefer not to mention any That for these Ragas. They merely mention the swaras used and indicate the swarup by giving the "Chalan" or trend of swaras of the Raga. This indication of the swarup or Chalan of the Raga is more useful than mentioning the name of a Melakarta to which it belongs but bears no resemblance to, on account of free use of swaras which are not permitted in the Melakarta.

Ten Thats of Hindustani Sangeet and the Ten corresponding Melakartas of Karnatak Sangeet.

No.	Name of Hindustani That	Swaras used	Corresponding Melakarta of Karnatak Sangeet	No. in the 72 M. scheme	Swaras used
1	Yaman or Kalyan	स रे ग म प ध नि	Mechakalyani	65	स रि ₂ ग ₃ म ₂ प ध ₂ नि ₃
2	Bilawal	स रे ग म प ध नि	Dheerashenkarabhara	29	स रि ₂ ग ₃ म ₁ प ध ₂ नि ₃
3	Khamaj	स रे ग म प ध नि	Harikamboji	28	स रि ₂ ग ₃ म ₁ प ध ₂ नि ₂
4	Bhairav	स रे ग म प ध नि	Mayamalavagoula	15	स रि ₃ ग ₃ म ₁ प ध ₁ नि ₃
5	Poorvi	स रे ग म प ध नि	Kamavardhini	51	स रि ₁ ग ₃ म ₂ प ध ₁ नि ₃
6	Marwa	स रे ग म प ध नि	Gamanashrama	53	स रि ₁ ग ₃ म ₂ प ध ₂ नि ₃
7	Kafi	स रे ग म प ध नि	Kharaharapriya	22	स रि ₂ ग ₂ म ₁ प ध ₂ नि ₂
8	Asavari	स रे ग म प ध नि	Natabhairavi	20	स रि ₁ ग ₂ म ₁ प ध ₁ नि ₂
9	Todi	स रे ग म प ध नि	Shubhapantuvarali	45	स रि ₁ ग ₂ म ₂ प ध ₁ नि ₃
10	Bhairavi	स रे ग म प ध नि	Hanumatodi	8	स रि ₁ ग ₂ म ₁ प ध ₁ नि ₂

In addition to the ten Melakartas of Karnatak Sangeet corresponding to the ten Thats of Hindustani Sangeet the following additional Melakartas of Karnatak Sangeet are becoming necessary in Hindustani Sangeet.

No.	No. of Melakarta	Melakarta	Ma or Mi	Group	Swaras used as per (K)	Corresponding swaras in (H)
1	9	Dhenuka	Ma	Ra-Gi-Dha-Nu	स रि ₁ ग ₂ म ₁ प ध ₁ नि ₃	स रे ग म प ध नि
2	16	Chakravaka	Ma	Ra-Gu-Dhi-Ni	स रि ₁ ग ₃ म ₁ प ध ₂ नि ₂	स रे ग म प ध नि
3	21	Keeravani	Ma	Ri-Gi-Dha-Nu	स रि ₂ ग ₂ म ₁ प ध ₁ नि ₃	स रे ग म प ध नि
4	23	Gourimanobari	Ma	Ri-Gi-Dhi-Nu	स रि ₂ ग ₂ म ₁ प ध ₂ नि ₃	स रे ग म प ध नि
5	26	Charukesi	Ma	Ri-Gu-Dha-Ni	स रि ₂ ग ₃ म ₁ प ध ₂ नि ₂	स रे ग म प ध नि
6	36	Chalanata	Ma	Ru-Gu-Dhu-Nu	स रि ₃ ग ₃ म ₁ प ध ₃ नि ₃	स रे ग म प ध नि
7	52	Ramapriya	Mi	Ra-Gu-Dhi-Ni	स रि ₁ ग ₃ म ₂ प ध ₂ नि ₂	स रे ग म प ध नि
8	56	Shanmukhapriya	Mi	Ri-Gi-Dha-Ni	स रि ₂ ग ₂ म ₂ प ध ₁ नि ₂	स रे ग म प ध नि
9	57	Simhendramadh- yama	Mi	Ri-Gi-Dha-Nu	स रि ₂ ग ₂ म ₃ प ध ₁ नि ₃	स रे ग म प ध नि
10	59	Dharmavati	Mi	Ri-Gi-Dhi-Nu	स रि ₂ ग ₂ म ₂ प ध ₂ नि ₃	स रे ग म प ध नि
11	62	Rishabhapriya	Mi	Ri-Gu-Dha-Ni	स रि ₂ ग ₃ म ₂ प ध ₁ नि ₂	स रे ग म प ध नि
12	63	Latangi	Mi	Ri-Gu-Dha-Nu	स रि ₂ ग ₃ म ₃ प ध ₁ नि ₃	स रे ग म प ध नि
13	64	Vachaspati	Mi	Ri-Gu-Dhi-Ni	स रि ₂ ग ₃ म ₂ प ध ₂ नि ₂	स रे ग म प ध नि

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The Seventy-two Melakartas of Karnatak Sangeet.

Chakra.	M. K. No.	Name of Melakarta. Shuddha Ma	Swaras used.	Name of Melakarta. Prati Ma	M. K. No.	Chakra.
I Indu	1	Kanakangi	ra-ga-dha-na	Satagam	37	VII Rishi
	2	Ratnangi	" " " -ni	Jalarnavam	38	
	3	Ganamurti	" " " -nu	Jhalavarali	39	
	4	Vansapati	" " -dhi-ni	Navaneetam	40	
	5	Manavati	" " " -ru	Pavani	41	
	6	Tanarupi	" " -dhu-nu	Raghupriya	42	
II Netra	7	Senavati	ra-gi-dha-na	Gavambodhi	43	VIII Vasu
	8	Hanumatodi	" " " -ni	Bhavapriya	44	
	9	Dhenuka	" " " -nu	Shubhapantu- varali	45	
	10	Natakapriya	" " -dhi-ni	Shadvidhamar- gini	46	
	11	Kokilapriya	" " " -nu	Suvarnangi	47	
	12	Rupavati	" " dhu-nu	Diwyamani	48	

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Chakra.	M.K. No.	Name of Mela karta. Shuddha Ma m ₂ or ma	Swaras used.	Name of Mela karta. Prati Ma m ₂ or mi	M.K. No.	Chakra.
III Agni	13	Gayakapriya	ra-gu-dha-na	Dhavalambari	49	IX Brahma
	14	Vakulsbharana	" " " -ni	Namanarayani	50	
	15	Mayamalavagoula	" " " -nu	Kamavardhini	51	
	16	Chakravaka	" " -dhi-ni	Ramapriya	52	
	17	Suryakanta	" " " -nu	Gamanashrama	53	
	18	Hatakambari	" " -dhu-nu	Vishwambhari	54	
IV Veda	19	Jhankaradhwani	ri-gi-dha-na	Shyamalangi	55	X Disi
	20	Natabhairavi	" " " -ni	Shanmukhapriya	56	
	21	Keeravani	" " " -nu	Sindhendramadh- yama	57	
	22	Kharahatapriya	" " -dhi-ni	Hemavati	58	
	23	Gourimanohari	" " " -nu	Dharmavati	59	
	24	Varunapriya	" " -dhu-nu	Nitimati	60	
V Bana	25	Mararanjani	ri-gu-dha-na	Kanthamani	61	XI Rudra
	26	Charukesi	" " " -ni	Rishabhapriya	62	
	27	Sarasangi	" " " -nu	Latangi	63	
	28	Harikamboji	" " -dhi-ni	Vachaspati	64	
	29	Dhirashankar- bharana	" " " -nu	Mechakalyani	65	
	30	Naganandini	" " -dhu-nu	Chitrambari	66	
VI Rutu	31	Yagapriya	ru-gu-dha-na	Sucharita	67	XII Aditya
	32	Ragavardhani	" " " -ni	Jotiswaroopini	68	
	33	Gangeyabhushini	" " " -nu	Dhatuwardhini	69	
	34	Vegadhishwari	" " -dhi-ni	Nasikabhushini	70	
	35	Sulini	" " " -nu	Kosalam	71	
	36	Chalanata	" " -dhu-nu	Rasikapriya	72	

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Signs and abbreviations used.

Hindustani Paddhati - (H) Karnatak Paddhati - (K)

The seven swaras are represented as under

Shadja - स - Sa

Rishabha - रे - Ri

Gandhara - ग - Ga

Madhyama - म - Ma

Panchama - प - Pa

Dhaiwata - ध - Dh

Nishadha - नि - Ni

Mandra Saptak Swaras - नि ष ष ष ग र से (dots placed below).

Madhya Saptak Swaras - स रे ग म प ध नि (No dots).

Tara Saptak Swaras - सं रे ग म प ध नि dots placed above).

Komal means "Flat" and Tiwra means "Sharp" of Western Music.

Komal Swaras according to Hindustani Paddhati :—
रे ग ध नि (Slant strokes placed below).

Tiwra Swaras according to Hindustani Paddhati :—
रे ग ध नि (No strokes).

Shuddha Madhyam or Komal Madhyam according to Hindustani and Karnatak Paddhati :—
म (No vertical stroke on top).

Prati Madhyam or Tiwra Ma according to Hindustani and Karnatak Paddhati :—
-म-(Vertical stroke on top).

Three Varieties of Rishabha, Gandhara, Dhaiwata and Nishadha according to Karnatak Paddhati indicated as under

Ri₁-Ri₂-Ri₃ Ga₁-Ga₂-Ga₃ Ma₁ Ma₂ Dh₁-Dh₂-Dh₃ Ni₁-Ni₂-Ni₃ or
रि₁ रि₂ रि₃ ग₁ ग₂ ग₃ etc.

Ra-Ri-Ru Ga-Gi-Gu Ma Mi Dha-Dhi-Dhu Na-Ni-Nu

Kari or Grace note placed on the left top of the note-

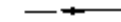
म म म
स - रे - नि

Elongation of swaras indicated by a ऽ :—म ऽ रे ऽ ग ऽ

Meend - indicated by a curved line - above the

swaras :—मरे—रेध

Halt - indicated by a dash :. - म - ग - प म ..



RAGA NIDHI

1

ABHERI

Hindustani Sangeet

There is no Raga called Abheri in Hindustani Sangeet. There is a Raga called Abhir which resembles Karnatak Raga Abheri in almost every detail. (See Abhir.)

Karnatak Sangeet

Abheri is a Janiya Raga from the 20th Melakarta Natabhairavi (ri, gi, ma, dha, ni). Natabhairavi corresponds to Asavari That of Hindustani Sangeet.

In Aroha swaras Ri and Ni are not used. They are Virjya swaras. In Avaroha all the seven swaras are used. Hence the Jati of Raga Abheri is Audhava-Sampoorna.

Aroha and Avaroha of Abheri are as under :—

Aroha स ग₂ म₁ प नि₂ सं

Avaroha सं नि₂ ध₁ प म₁ ग₂ रि₂ ण

According to Hindustani notation they are as under :—

Aroha ण गृ म ष भि सं

Avaroha सं नि धृ ष म गृ रे ष

Swaras used are Chatushruti Ri, Sadharana Ga, Shuddha Ma, Shuddha Dh, and Kaishiki Ni.

According to Hindustani nomenclature swaras Ga, Dh and Ni are Komal. Ri is Tiwra and Ma is Shuddha. The Aroha, Avaroha, and

swaras used correspond to those of Raga Abhir of Hindustani Sangeet.

The Kriti "Nagumomu Ganaleni" which is commonly sung is the only one composed by Shri Thyagaraja in Raga Abheri. It used to be sung with Shuddha Dhaivata (Komal Dh.). The use of Chatushruti Dhaivata (Tiwra Dh) as in Bhimpalas was found more pleasing. It replaced the Shuddha Dhaivata. "Nagumomu Ganaleni" with Chatushruti Dhaivata and touches of Bhimpalas evoked some criticism from the orthodox class of South Indian Musicians. The new and pleasing style of singing Nagumomu however has taken root. The present tendency in the South is to make Nagumomu Ganaleni even more Bhimpalas-like than those who introduced the style.

As sung to-day, Abheri with Chatushruti Dhaivata (Tiwra Dh) like Bhimpalas should be included among the Janya Ragas of the 22nd Melakarta Kharaharapriya (ri, gi, ma, dhi, ni), which corresponds to Kafi That of Hindustani Sangeet.

The only popular composition in Raga Abheri is given below.

Nagumomu Ganaleni— Adi tala - Shri Thyagaraja.

Ragas Dhanyasi and Bhimpalas are allied to Ragas Abheri old and new respectively. The orthodox or old Abheri resembles Dhanyasi. But in Dhanyasi Ri is Shuddha or Komal (See Dhanyasi). Abheri with Chatushruti Dh resembles Bhimpalas which has found its way to the South and has become popular as Bhimpalas.

Allied Hindustani Ragas are Abhir and Bhimpalas. Abhir resembles Abheri with Shuddha Dhaivata or Komal Dh. (See Abhir). Bhimpalas resembles the present day Abheri with Chatushruti Dhaivata or Tiwra Dh (See Bhimpalas).

There is a Raga called Abhiru mentioned in some books on Karnatak Sangeet. This Raga does not resemble either Abheri of Karnatak Sangeet or Abhir mentioned in some books on Hindustani Sangeet.

Abhiru is an Aparichit Raga and there are no compositions in this Raga.

2

ABHIR

Hindustani Sangeet

A Raga called Abhir is mentioned in some books on Hindustani Sangeet. The Aroha and Avaroha of Abhir are

Aroha नि ष ग् म प नि स

Avaroha स नि ष् प म ग् रे स

From the above Aroha and Avaroha the Jati of Abhir is Audhava-Sampoorna. In Aroha swaras Ri, and Dh are not used. They are Virjya swaras. In Avaroha all the seven swaras are used.

Swara Ri is Tiwra. Swaras Ga, Dh, and Ni are Komal. Ma is Shuddha.

According to the swaras used, Abhir can be put under Asavari That (Natabhairavi).

Vadi swara is Pa and Samavadi is Sa.

This is an uncommon Raga and there are no compositions available in this Raga.

Two Ragas, Komal Dhanasari and Bhimpalas, are allied to Raga Abhir.

In Komal Dhanasari Ri is Komal. That is the only difference. (See Komal Dhanasari).

In Bhimpalas Dh is Tiwra. (See Bhimpalas).

Karnatak Sangeet

There is no Raga called Abhir in Karnatak Sangeet.

There is a Raga called Abheri which resembles the Hindustani Raga Abhir in every detail. (See Abheri)

From the similarity between the names and swarcops, Abheri and Abhir stand for the same Raga.

3

ABHOGI

Hindustani Sangeet

This Raga is also called Abhogi Kanada. In Hindustani Sangeet, Ragas are classed under certain Angas indicating the presence to a good degree of the Chaya of an important Raga. Some of the important Angas are Dhairav Ang, Malhar Ang, and Kanada Ang. In Ragas having Kanada Ang the swara group ऋ म रे स is introduced frequently to give the Kanada Chaya. As this is found in Abhogi Raga, as sung at present in Hindustani Sangeet, it is called Abhogi Kanada.

Abhogi has been introduced into Hindustani Sangeet from Karnatak during recent years.

Abhogi is put under Kafi That (Kharabarapriya). In both Aroha and Avaroha swaras Ni and Pa are omitted. Hence it's Jati is Audhava. Audhava Vadi and Samavadi swaras are Sa and Ma. Aroha and Avaroha of Abhogi Kanada are as under :—

Aroha स रे म्ग म ष सं

Avaroha. सं ष म ग् रे ष ओ सं ष म ग्—प म्गऽऽ रे सं—पं म

In Avaroha the vakra sanchara म्गऽऽ म रे स is introduced to give the Kanada Chaya. Use of म ग् रे स in a straight way frequently will result in the Avaroha resembling Bageshree very much.

The Pakad or Gunjan swara groups (Diagnostic swara groups) of Abhogi are

रेमग् रे स—प स—रेमग्म—प म्गऽऽ म रे स ष स

Time for singing this Raga is between 9 p. m. and midnight. Sangati ष ग् and Andolan on Ga are charming.

Grace note or Kan of Ma on Ga as म्ग is beautiful. A jerk or aghat (अवरा) on Dh in म्ग म रे स—प म has a peculiar effect and introduces a Durga effect. The sanchara of this Raga is mostly in Mandra and Madhya Sthayees.

This Raga is full of Bhakti Rasa and suited for entreaty.

Popular compositions in Abhogi Raga are :

1. Banara--Vilambit Trital-Khyal.
2. Jayati Siri Radhike—Jhaptal.
3. Charana Dhar Aye Ri—Jhaptal.

Allied or Samaprakritik Hindustani Ragas are Bageshree and Bhavani.

In Bageshree swara Ni is used both in Aroha and Avaroha but in Abhogi it is a virjya swara. In Bageshree म ग् रे स is used in a straight way and not in a vakra sanchara as म ग् रे स (See Bageshree)

In Bhavani three swaras Ga, Ma, Ni are absent (See Bhavani)

Karnatak Sangeet

Abhogi is a very popular Raga in Karnatak Sangeet. It is a Janya Raga from the 22nd Melakarta Kharabarapriya (ri, gi, ma, dhi, ni) Swaras Pa and Ni are

dropped in both Aroha and Avaroha. Its Jati is therefore Audhava—Audhava. Its Aroha and Avaroha are as under :

Aroha सं रि₂ ग₂ म₂ प₂ सं.

Avaroha सं प₂ म₁ ग₂ रि₂ ग

Swaras used are Chatushruti Ri, Sadharana Ga, Shuddha Ma, and Chutshruti Dh.

According to Hindustani notation they are as under

Aroha स रे ग म प सं

Avaroha स प म ग रे स

The Aroha and Avaroha of Karnatak Abhogi are exactly like those of the Hindustani Raga Abhogi. In Karnatak Abhogi the vakra sanchara ग म रे स is not done. म ग रि स is used in a straight way.

Andolan on Ga and use of double Ri as रि रि ग give emphasis and add to the beauty of the Raga.

It is full of Bhakti Rasa and entreary.

Sadharana Gandhara (ga or gi) and Chatushruti

Dhaivata (dh or dhi) are the Chaya swaras of Karnatak Raga Abhogi. ²

The following swara groups are frequently used,
रि ग-ग रि रि स-प स-रि ग म-म प सं पऽम-ग-रि-ग रि रि स

Popular compositions in Raga Abhogi are

1. Evari Bodhana—Varnam—Adi tala
2. Nannu Brova Nee—Kriti—Adi tala—

Shri Thyagaraja.

Karnatak Raga which is allied to Abhogi is Shriranjini. In this Raga swara Ni is used both in Aroha

and Avaroha. Shriranjini corresponds to Shuddha Bageshree of Hindustani Sangeet (See, Shriranjini)

From the swaras used, and their Aroha and Avaroha the Ragas Abhogi of North and South are similar.

4

ADANA

Hindustani Sangeet

Adana is a very popular Raga in Hindustani Sangeet. It is derived from Asavari That (Natabhai-ravi)

In Aroha, swara Ga is omitted (Virjya). Seven swaras are used in Avaroha. Hence the Jati of Adana is Shadhava—Sampoorna.

Swaras used in this Raga are Tiwra Ri, Komal Ga, Shuddha Ma, Komal Dh, and either Komal or both kinds of Ni. Aroha and Avaroha of Raga Adana are as under :

Aroha स रे म प ध नि सं or स रे म प ध नि सं

Avaroha सं ध नि प म प-ग म रे स

Vadi and Samavadi swaras are Tara Shadja and Pancham. Pakad or Diagnostic swaras of Adana are

सं-ध-नि सं-नि प-न प-ग म रे स

The sanchara of Adana is mostly in Madhya and Tara Saptaks as it is a Uttaranga Raga.

Adana is full of Veera Rasa.

This Raga is sung in the third prahara of night.

Tiwra Ni is used only in Aroha occasionally to distinguish Adana from Durbari Kanada. It is used as सं ध नि सं But use of Tiwra Ni gives a Bahar touch.

Vakra sancharas वृ नि ष and ग् म रे स should be remembered. Omitting Dh in Avaroha gives the touch or chaya of Raga Suba.

Popular compositions in Raga Adana are :

1. Gavata Chatura Guni Jhap tal-Lakshanageet.
2. Pata Rakhi Mori —Vilambit Ektal-Khyal.
3. Gagari Mori Bharana —Tri-tal, Chota Khyal.

Hindustani Raga which is allied to Adana is Durbari Kanada. In Durbari Kanada Tiwra Ni is not used. Ga is used in Aroha although it is weak or durba. Durbari Kanada is a Poorvanga Raga and its sanchara is mostly in Mandra and Madhya Sapcaks. (See Durbari Kanada).

Karnatak Sangeet

There is no Raga called Adana in Karnatak Sangeet. There is a Raga called Attana which is very popular and which has certain similarities with Adana. In Attana Tiwra Ga, Tiwra Dh, and Tiwra Ni are used. Aroha and Avaroha of Attana are as under :—

Aroha स रे म ष नि सं or स रे म ष ङ नि सं or
स रे म ष नि सं नि सं
Avaroha सं नि ष ङ म ष ग रे स (See Attana)

There is no Raga in Karnatak Sangeet which exactly corresponds to Adana of Hindustani Sangeet. Raga Kanada of South resembles Adana of North in certain sancharas. As in Attana of South in Kanada also Tiwra Dh is used. Ga and Ni are Komal and not Tiwra as in Attana. It's Aroha and Avaroha are as under:

Aroha स रि ग् म ष म ङ नि सं
Avaroha सं नि सं ष ङ म ष ग रे स (See Kanada)

Like Bageshree, Dhimpalas and other Ragas, Adana of Hindustani Sangeet is also getting popular in the South under the name Adana.

5

ADANA BAHAR

Hindustani Sangeet

This is one of the combined or samyukta Ragas which have been composed during recent years. The Bahar Anga is grafted on several other Ragas like Bageshree, Bhairav, Sasant *etc.* giving rise to compound Ragas like, Bageshree Bahar, Bhairav Bahar, Sasant Bahar, *etc.* Adana Bahar is also one such Samyukta or compound Raga.

The construction of compound Ragas offers intellectual exercise to those who are interested in the Art. Some of the Ragas resulting from intelligent fusion of two or more Ragas are very pleasing, but often the patch work is obvious. The resulting Ragas do not have the individuality possessed by pure Ragas. The artist's attention is more engaged in negotiating the Raga than in its artistic presentation. Classification of such Ragas under the Thats becomes almost impossible. In the case of many Ragas in Hindustani Music it is difficult to place them under any of the ten Thats. That is why some writers have thought it wise to merely state the kinds of swaras used without making mention of Thats at all. For instance Raga Adana belongs to Asavari That (Natabhairavi) while Raga Bahar belongs to Kafi That (Kharaharapriya). Adana Bahar can come under both or neither.

In Adana Bahar swaras Pa and Dh are omitted in Aroha. In Avaroha only Dh is omitted. Hence it's Jati is Andhava-Shadhava. But some use Dh in Aroha making the Jati Shadhava-Shadhava. Vadi and Samavadi swaras are Ma and Sa. Some suggest the reverse arrangement.

The swaras used are Tiwra Ri, Komal Ga, Shuddha Ma, and both kinds of Ni. But Tiwra Ni is slightly

used in Avaroha and Komal Ni is used both in Aroha and Avaroha. When Dh is used it is Tiwra Dh.

The Aroha and Avaroha of Raga Adana Bahar are as under :—

- No. 1. } Aroha स ग् म प-नि प नि सं
 } Avaroha सं नि ष-मऽऽम-ग् म नि नि प म रे रे स or
 } ग् म रे स
- No. 2. } Aroha स ग् म प-नि प-ग् म ध नि सं
 } Avaroha सं नि पु-मऽऽम-ग् म नि नि प म-ग् म रे म

The time for singing this Raga is between 9 P.M. and midnight. Some use Komal Dh in Avaroha as-से ष् नि प and then add मऽऽम. The use of elongated Madhyam as मऽऽम is very beautiful in Adana Bahar.

Popular compositions in Adana Bahar are :—

1. Yalla Sai Sajana - Vilambit Ektal-Khyal.
2. Piyaso Neha - Madhyalaya Trital-Khyal.

As in the case of other compound Ragas in the case of Adana Bahar also it's Allied Ragas are the compounded Ragas themselves.

Karnatak Sangeet

There is no Raga called Adana Bahar in Karnatak Sangeet. Raga Kanada which has the following Aroha and Avaroha has some resemblance to Adana Bahar.

- Aroha स रे ग् म प म षडनि सं
 Avaroha सं नि ष ष म प ग् म रे स

If in the above Avaroha Dh is made Komal and the sanchara made vakra as ष् नि प the Kanada of Karnatak Sangeet will greatly resemble Adana Bahar.

Another method of getting an equivalent to Adana Bahar in Karnatic Sangeet is to mix Attana with Kanada and use Shuddha Dh (Komal Dh) in Avaroha.

AHIRI

Hindustani Sangeet

Although a number of compound Ragas like Ahir Bhairav, Ahir Thodi etc. are sung the swaroop of Raga Ahiri itself seems to have been forgotten. We do not hear Ahiri being sung in Hindustani Sangeet.

Ahir means the Gowala or of Gowli caste. Why has this Raga been named after that profession? Has a Raga been formed from the folk songs of the Ahirs in the same way as Pahadi has been formed from the tunes of the Hill Tribes (Pahadi people) or Mand from folk songs sung by people of Rajasthan during marriage occasions!

According to Sangeeta Kalpadruma Ahiri is a combination of Bhairav in Poorvang and Kafi or Harapriya in Uttarang. Harapriya stands for Kharaharapriya. Jati of Ahiri is Sampoorna-Sampoorna. Its Aroha and Avaroha are :—

- Aroha स रे ग म प ष नि सं
 Avaroha सं नि ष प म ग रे स

Swaras used in this Raga are Ri Komal, Ga Tiwra, Ma Shuddha, Dh Tiwra and Ni Komal.

Vadi Swara is Shadja and Samavadi is Pancham. The time for singing this Raga is morning.

Ahir Bhairav of Hindustani Sangeet has got the same swaras in Aroha and Avaroha as the Ahiri described above. But in Ahir Bhairav the sanchara is Vakra. (See Ahir Bhairav).

Karnatak Sangeet

Raga Ahiri of Karnatak Sangeet is now considered a Janya of the 14th Melakarta Vakulabharna (ra, ga, ma, dha, ni). For a long time it was put under No. 8 Melakarta Hanumathodi. (ra, gi, ma dha, ni).

Jati of Ahiri is Sampoorna-Sampoorna. In Aroha the sanchara is zig zag or vakra. In Avaroha swara Dh is elongated. Aroha and Avaroha of Ahiri are as under :

Aroha स रि₁ ग₁ म₁ म₃ प ष₁ नि₂ से or

स रि₁ स ग₃ म₃ प ष₁ नि₂ से

Avaroha से नि₂ ष₁ ऽ प म₁ ग₃ रि₂ स

According to Hindustani Notation they are

Aroha स रे म म ग म प ष नि से or

स रे स ग म प ष नि से

Avaroha से नि ष ऽ प म ग रे स

In certain sancharas touches of Ri, Ga, Dh, and Ni other than those mentioned above are found. Hence the difficulty of fixing the Melakarta for this Raga.

In Hindustani Ahiri swara Dh is Tiwra. Ahiri of South sounds like Bhairav of Hindustani Music in Poorvang and Bhairavi of Hindustani Music in Uttarang.

This Raga expresses sorrow. This is a difficult Raga and hence attempted by big musicians only.

Compositions in this Raga are :—

1. Adaya Shri Raghuvara—Adi Tala—Shri Thyagaraja.

2. Challara Ramachandra—Tripata tala—Shri Thyagaraja.

Karnatak Raga allied to Ahiri is Vakulabharna which is Melakarta No. 14. (See Vakulabharna).

7

AHIR BHAIRAV

Hindustani Sangeet

This Raga is an old one and is now popular. As the name suggests it is a compound or Samyukta Raga obtained by the combination of Ahiri and Bhairav. Its Poorvanga has Bhairav Ang and its Uttaranga has Kafi or Harapriya Chaya.

Ahir Bhairav belongs to Bhairav That. There are two types of Ahir Bhairav. In the first type, in the Aroha, swara Ni is (Virjya). The Jati of this type is therefore Shadhava-Sampoorna. Its Aroha and Avaroha are as under :

Aroha स रे ग - म प - नि ष प - म प ष से

Avaroha से-नि ष ऽ प-म ऽ प म-म-प ग-रे ऽ स or म रे स.

The second type is of Sampoorna-Sampoorna Jati having for its Aroha and Avaroha

Aroha स रे ग म प ग म - ष नि से

Avaroha से नि ष प म ग रे ऽ-नि रे स

Swaras used in Ahir Bhairav are Komal Ri, Tiwra Ga, Shuddha Ma, Tiwra Dh, and Komal Ni. In this Raga Ma and Sa are the Vadi and Samavadi swaras. The time for signing this Raga is during the early hours of the day.

In the first type of Ahir Bhairav the ending of the Avaroha with प ग ऽ रे स gives a Vibhas Chaya although the meend on म रे slightly removes it. In the Second type of Ahir Bhairav म ग रे स is used. The use of म रे स is better than प ग-रे स which is used in the first type.

In both types the vakra sanchara म प ग ऽ is beautiful.

In the second type नि रे स at the end of Avaroha gives gambhirata. In this type the ending of Alaps is done with the following swara groups,

म ग रे स-नि रे स-नि ष नि रे स

The Antara in the first type begins with नि ष प -न प ष सं while in second type it is with प न म- ष नि सं

The Pakad or diagnostic swaras suggested for the second are as under. प ष नि ष प म-ग म रे स -नि रे स

The Hindustani Raga which is allied to Ahir Bhairav is Ananda Bhairav. In Ananda Bhairav however, swaras Dh and Ni are omitted in Aroha. The swara groups म प सं ष-नि ष प are characteristic. (See Ananda Bhairav).

Karnatak Sangeet

There is no Raga called Ahir Bhairav in Karnatak Sangeet. Chakravaka which is Melakarta No. 16 (ra, ga, ma, dhi, ni) resembles the Sampoorna-Sampoorna type of Ahir Bhairav very closely. Aroha and Avaroha of Chakravaka are as under.

Aroha स रि ग म प ष नि सं

Avaroha सं नि ष प म ग रे स

(See Chakravaka).

8

AHIRI TODI

Hindustani Sangeet

This is an Aparichit or uncommon Raga. Swaras used in this Raga are Komal Ri, Komal Ga, Shuddha Ma, Komal Dh, and both Komal and Tiwra Ni. Aroha and Avaroha of Ahiri Todi are:

Aroha रे-स प-धू ष नि ष-प म-म प नि सं-धू नि सं

Avaroha रे-सं-नि धू प-म प-म-रे स or म म प रे स

One peculiarity of this Raga is that both Komal and Tiwra Nishads are used in both Aroha and Avaroha.

Vadi and Samavadi swaras are Komal Dh and Komal Ga.

Karnatak Sangeet

There is no Raga called Ahiri Todi in Karnatak Sangeet. There is no Raga in Karnatak Sangeet which is allied to Ahiri Todi.

9

ALAIYA BILAWAL

Hindustani Sangeet

This Raga belongs to Bilawal That and is the most commonly sung type of Bilawal. It is a morning Raga. The swaras used are Tiwra Ri, Tiwra Ga, Tiwra Dh, Komal and Tiwra Ni, and Shuddha Ma.

In Aroha Ma is omitted. Hence its Jati is Shadhava-Sampoorna. Its Aroha and Avaroha are as under.

Aroha स-रे-ग रे ग प ष-नि ष-सं

Avaroha सं नि ष प-धू नि ष प-म ग म रे स or ग प-म ग रे स

The Sanchara is Vakra or Zig Zag is both Aroha and Avaroha.

Pakad, Gunjan, or diagnostic swara groups are, न प-धू नि सं and ग रे ग प म ग-म ग रे स

Komal Ni is used as ष नि ष प only. Sangati ष म is sometimes used.

Vadi and Samavadi swaras are Dh and Ga. Popular compositions in this Raga are:

Jab Kahawata Aliya—Trital-Madhyalaya-Lakshana-geet.

Manaharawa — Trital-Chota khyal.
Dayya Kaha Gaye — Tilwada-Khyal.
Kavana Bataria — Trital-Chota Khyal.

Some other types of Bilawal like Shukla Bilawal, Shuddha Bilawal etc are allied to Alaiya Bilawal. (See Shuddha Bilawal and Shukla Bilawal).

Karnatak Sangeet

There is no Raga called Alaiya Bilawal in Karnatak Sangeet.

Raga Bilahari which is derived from the 29th Melakarta Dheerashankarabharana (Bilawal That) resembles Alaiya Bilawal very closely. Its Aroha and Avaroha are.

Aroha स रि ग म प ध से

Avaroha से नि ध प-प नि ध प-म ग रि-स नि धु स

In Aroha of Bilahari, both Ma and Ni are dropped. In Alaiya Bilawal only Ma is omitted. Use of Komal Ni as ष नि ध प is found in Bilahari also. (See Bilahari).

AMBIKA

Hindustani Sangeet

This Raga is also called Madhuvanti or Madhumalati. It is better known by the name Madhuvanti.

This Raga has been introduced during the last twenty five or thirty years. Two persons are said to have composed this Raga simultaneously. Professor Wamanrac

Padhye of Kolhapur composed this Raga in the name of the Goddess Ambabai worshipped in Kolhapur. Sitarist Ustad Vilayatkhani of Gouripur is also said to have composed a Raga similar to Ambika simultaneously.

This Raga is described in detail under Madhuvanti. (See Madhuvanti).

Karnatak Sangeet.

There is no Raga called Ambika, Madhuvanti or Madhumalati in Karnatak Sangeet. Karnatak Melakarta Raga No. 59 Dharmavati (ri, gi, mi, dhi, nu) resembles Ambika or Madhuvanti. Its Aroha and Avaroha are

Aroha स रि ग म प ध नि सं

Avaroha सं नि ध प म ग रि स

(See Dharmavati).

II

AMRITAVAHINI

Hindustani Sangeet

There is no Raga called Amritavahini in Hindustani Sangeet. The Hindustani Raga, Kaushi Kanada of Asavari That (There is one belonging to Kafi That also) resembles Amritavahini of Karnatak Sangeet. Aroha and Avaroha of Kaushi Kanada of Asavari That are as under :

Aroha नि स-म-म ग-प ग-म नि-धु-नि सं

Avaroha मं गूं रें सं नि ष-म-प ग-म गूं रें म

Karnatak Sangeet.

Amritavahini is a janya of the 20th Melakarta Natabhairavi (Asavari That). It is a Shadhava--Shadhava Raga, Virjya swaras being Ga in Aroha and Pa in Avaroha. It has for its Aroha and Avaroha

Aroha स रे ध प षु नि सं

Avaroha सं नि धु म ग रे स

This Raga is not a very commonly heard Raga. Popular composition in this Raga is

Sriramapadama—Adi Tala—Shri. Thyagaraja.

There are two Karnatak Ragas which are allied to Amritavahini. These are Kanakavasanta and Saramati. Kanakavasanta is a janya of Natabhairavi (Asavari That) It is a Shadhava-Sampoorna Raga having Aroha and Avaroha as under.

Aroha स ग्-म प-नि ष् सं

Avaroha सं नि ष् प म ग् रि स

Saramati is also a janya of Natabhairavi Melakarta. Aroha is Sampoorna. In Avaroha Pa and Ri are dropped. Hence it is a Sampoorna-Audhava Raga. Its Aroha and Avaroha are given below.

Aroha स रे ग् म प ष् नि सं

Avaroha सं नि ष म ग् स

From the Aroha and Avaroha given above it will be seen that Saramati of South is almost inverted Kaushi Kanada of North. (See Saramati).

12

AMRITAVARSHINI

Hindustani Sangeet

There is no Raga called Amritavarshini in Hindustani Sangeet.

Amritavarshini of South, which we frequently hear during recent years, resembles the Hindustani Raga Malashree. Aroha and Avaroha of this type of Amritavarshini are

Aroha स ग् म प नि सं

Avaroha सं नि ष प म ग् स

There are three types of Malashree. Swaras Ri and Dh are not used in any of the types. The first type has only three swaras. Ma and Ni are both Vitjyu Swaras. In the second type Ni is omitted. In the third type Ma is omitted. In the third type in Aroha Ma is omitted but in Avaroha both Ni and Ma are slightly touched.

Malashree which resembles Amritavarshini has the following Aroha and Avaroha—

Aroha स ग् प नि सं

Avaroha सं नि ष्- मं ग-प म स

(See Malashree)

Karnatak Sangeet

Amritavarshini is placed under different Melakartas by different writers. Some put it under No. 39 Melakarta, Jhalavarali (ra, ga, mi, dha, nu) and the Aroha and Avaroha given are—

Aroha स रि₁ ग₁ म₂ प षः नि₃ ष सं

Avaroha सं नि₃ ष ष₂ ष₁ ग₁ रि₁ स

Swaras used are Shuddha Ri, Shuddha Ga, Prati Ma, Shuddha Dh and Kakali Ni.

According to Hindustani notation they are

Aroha स रे रे मं प ष् नि प सं

Avaroha सं नि ष ष ष रे रे स

The above swaroop of Amritavarshini is very peculiar and has some resemblance to Hindustani Raga, Shree. Shree, of North has the following Aroha and Avaroha—

Aroha स रे रे-म-रे-मं प-नि सं

Avaroha सं-नि ष्-प-मं ग रे-न रे-रे स

In Amritavarshini one writer omits Dh in Aroha and gives the same swaras for Avaroha as are given in

the first kind of Amritavarshini. This type of Amritavarshini without Dh in Aroha has even greater resemblance to Raga Shree of Hindustani Sangeet.

There are no compositions available in these types of Amritavarshini.

The type of Amritavarshini which is sung at present has no resemblance to the above types. It is put under No. 53 Melakarta, Gamanashrama (ra, gu, mi, dhi, nu). Gamanashrama corresponds to Marwa That. Dixitar's school of musicians place Amritavarshini under No. 66 Melakarta, Chitrambari (ri, gu, mi, dhu, nu). As swaras Ri and Dh are not used in this type of Amritavarshini it can come under either of the Melakartas.

Aroha and Avaroha of this type of Amritavarshini are—

Aroha स ग₃ म₂ प नि₃ सं

Avaroha सं नि₃ प म₂ ग₃ स

This is an Audhava - Audhava Raga with swaras Ri and Dh omitted.

Swaras used are Antara Ga, Prati Ma, and Kakali Ni.

According to Hindustani notation the Aroha and Avaroha will be as under :

Aroha स ग सं प नि सं

Avaroha सं नि प सं ग स

This type of Amritavarshini resembles Malashree of Hindustani Sangeet.

Popular compositions in Raga Amritavarshini of Chitrambari or Mechakalyani Melakartas are :—

1. Anandamritavarshini Amritavarshini—
Adi Tala—Muthuswamy Dixitar.
2. Sudhamayee—Rupaka Tala—
L. Muthiah Bhagawatar.

It is said that Shri Muthuswamy Dixitar brought down rain at Ettiapuram by singing the song Anandamritavarshini Amritavarshini in the Raga Amritavarshini in praise of the Goddess of that place and saved the crops which were drying up for want of rains.

Ragas Amritavarshini and Devamritavarshini are two entirely different Ragas.

13

ANAND BHAIRAV

Hindustani Sangeet.

This Raga is placed under Bhairav That. Strictly speaking it should come under the Karnatak Melakarta Chakravaka. But in Hindustani Sangeet there is no That corresponding to Chakravaka of Karnatak Sangeet.

Swaras used in this Raga are Ri Komal, Ga, Tiwra, Ma Shuddha, Dh Tiwra and Ni Komal.

The Jati of the Raga is Audhava-Sampoorna, five swaras being used in Aroha and all the seven swaras in Avaroha. Its Aroha and Avaroha are as under :

Aroha स-स-रेग-म-म-म-सं

Avaroha सं-बन्धित-मग-मरे-पममरे-रे स

The Virjya swaras in Aroha are Dh and Ni. The Vadi and Samavadi swaras of Anand Bhairav are Ma and Sa, respectively. This Raga is recognised by the following groups of Swaras which go to make the Pakad of the Raga.

सं प नि, प or म प सं-ब नि प-मग-मरे-रे स

In this Raga the Poorvanga is Bhairav and the Uttaranga is Bilawal. Vakra sancharas वक्रिय and म ग म रे are characteristic of the Raga. Halt on Ma is beautiful. As in Bhairav, in Anand Bhairav, Andolan on swara Ri is prominent. This Raga is sung in the morning.

Popular compositions in this Raga are :

1. Aje Ananda Bhaye-Jhaptal Vilambit-Lakshangeet.
2. Mere Mana-Jhaptal-Khyal.

The following Hindustani Ragas are allied to Anand Bhairav.

Ahir Bhairav. In this Raga Dh is used in Aroha as म प व से. In Avaroha से नि व र म is used and not से व रि ग. (See Ahir Bhairav).

Shivmat Bhairav or Shiva Bhairav. In this Raga two Gandhars are used. Chaya of Todi is brought in on account of Komal Ga in Avaroha (See Shivmat Bhairav).

Karnatak Sangeet.

There is no Raga called Anand Bhairav in Karnatak Sangeet. There is a very popular Raga called Anandabhairavi which does not resemble Anand Bhairav of Hindustani Sangeet. (See Anandabhairavi.)

Vegavahini which is a Janya of the 16th Melakarta Chakravaka has some resemblance to Anand Bhairav of Hindustani Sangeet. It's Aroha and Avaroha are as under.

Aroha म रे ग म प व नि ध से

Avaroha से नि ध प म ग रे म

(See Vegavahini)

ANANDABHAIRAVI

Hindustani Sangeet

There is no Raga called Anandabhairavi in Hindustani sangeet. Raga Anand Bhairav is quite a different Raga and has been described already. (See Anand Bhairav).

The Maharashtra stage song Debata Sharanagata (देवाता शरणगत) from the Play Manapaman is supposed to be the imitation of a song in Ananda bhairavi of the South. As sung at present it has not got the Anandabhairavi swaroop. It is now sung like a mixture of Hindustani Kali and Pilu.

There is no Raga in Hindustani Sangeet which is allied to Ananda'bhairavi of South.

Karnatak Sangeet

Anandabhairavi is a very popular Raga in the South. It is derived from the 20th Melakarta Natabhairavi (ri, gi, ma, dha, ni). Natabhairavi corresponds to Asavari That.

This is one of the Bhashanga Ragas in which swaras other than those in the Melakarta or That are introduced for Ranjakatwa. In Hindustani Sangeet such Ragas are many. In Karnatak sangeet also there are a few Ragas which come under this category. In Anandabhairavi two Gandhars, two Dhaivatas, and two Nishads are used.

There are also a number of vakra sancharas in this Raga. Hence great care has to be taken while rendering this Raga to bring the features properly.

Long andolans on Ga, Dh, and Ni and halt on Ma are beautiful.

The Aroha and Avaroha of Anandabhairavi are as under

Aroha स ग₁ रि₂ ग₁ म-प ष₂ प से or प ष₂ प नि₃ से

Avaroha से नि₂ ष₂ प-ग₃ म₁ प म₂ S-ग₃ म₁ प ष₁ S-

म₁ ग₂ रि₂ स-नि₃ ग

According to Hindustani notation they are as under

Aroha स ग₁ रे ग₁ म-प ष प से or प ष प नि से

Avaroha से नि ष प-ग म प मS-ग म प पूSS-स ग₁ रे स नि ष

Swaras used mostly are Chachushruti Ri, Sadharana Ga, Shuddha Ma, Chathushruti Dh and Kaisika Ni, Sometimes Antara Ga, Shuddha Dh, and Kakali Ni are also used.

Popular compositions in Anandabhairavi are :—

1. Oh ! Jagadamba-Adi Tala-Shyama Shastri
2. Manasa Gurugaha-Rupaka Tala-Muthu-swami Dixitar
3. Satbhaktiyu Galga-Rupaka Tala-Ramnad Srinivasa Iyengar

The Karnatak Raga Reetigowla is allied to Ananda bhairavi to some extent. In Reetigowla Dh is not used in Aroha. Only one kind of Ri, Ga, Dh and Ni are used.

Reetigowla is also a janya of the 20th Melakarta Natabhairavi (See Reetigowla).

15

ANANDI, ANANDA KALYAN, OR NANI.

Hindustani Sangeet

Anandi is also called Ananda Kalyan or Nani Rag. This Raga is one of comparatively recent introduction. It belongs to Kalyan Thaat. (Mechakalyani). It is a Shadhava-Sampoorna Raga, the virjya swara in Aroha being Ri. The Aroha and Avaroha of Anandi are as under :—

Aroha ऋनिमग - म मं प - धरिप - ष मं पं - निसे

Avaroha से - निप - ष मं - पन - ग मं ष प रेऽम

This Raga is diagnosed by the following swara groups (Pakad):

धररेऽम - गऽ - म - ऋनिमप - पषऽऽमं

The Vadi and Samavadi swaras are Pa and Sa. But some suggest the reverse combination. The swaras used in this Raga are Ri Tiwra, both Shuddha and Prati Ma, and Ni Tiwra. Komal and Tiwra Madhyams occur side by side as ग नं in Aroha. Vakra sancharas नि प-ष मं प ग are characteristic of this Raga. Halts on swaras Ri, Ga and Ma in धररेऽम - गऽ are beautiful. This Raga is sung between 8 P.M. and midnight. Anandi or Nani Rag is considered to be a mixture of Bihag, Nat and Hamir.

Popular compositions in Nani Rag are :

1. Ajshoo na Aye Shyam - Trital - Khyal.
2. Dhanda Bare Sayya-Ekta Khyal Vilambit.

The Hindustani Raga Bihag in some ways resembles Nani Raga. But in Bihag Komal and Tiwra Ma are not used side by side in Aroha. It may occur in Avaroha as मं प. Vakra Sancharas of Anand Kalyan are not found in Bihag. (See Bihag).

Karnatak Sangeet

There are no Ragas called Anandji, Anand Kalyan or Nand in Karnatak Sangeet.

There is no Raga in Karnatak Sangeet which is allied to the above Raga.

Like many other Hindustani Ragas, Nand Raga is also finding a place in film music in the South.

16

ANDHALI**Hindustani Sangeet**

There is no Raga called Andhali in Hindustani Sangeet. There is no Hindustani Raga which either corresponds to, or is allied to Andhali of Karnatak sangeet.

This Raga is very well suited for introduction into Hindustani Sangeet.

Karnatak Sangeet

Even in Karnatak Sangeet it is not a very popular Raga. It is a janya of the 28th Melakarta Harikamboji (Khamaj That). Its Jati is Audhava—Shadhava. Virjya swaras are Ga and Dh in Aroha and Dh in Avaroha. Its Aroha and Avaroha are as under:—

Aroha स रि₂ म₁ प नि₂ सं

Avaroha सं नि₂ प म₁ रि₂ ग₃ म₂ रि₂ स

According to Hindustani notation they are as under:—

Aroha स रे म प नि सं

Avaroha सं नि प म रे ग म रे स

Swaras used in Andhali are Chathushruti Ri, Antara Ga, Shuddha Ma, and Kaishika Ni.

A popular composition in this Raga is :
Bruhannayaki—Adi tala—Muthuswamy Dixitar.

17

ANDOLIKA**Hindustani Sangeet**

There is no Raga called Andolika in Hindustani Sangeet.

Raga Sorat resembles Andolika very closely. Sorat has the following Aroha and Avaroha.

Aroha स रे म प नि सं

Avaroha सं नि प म रे स

(See Sorat).

Karnatak Sangeet

Although the number of songs in this Raga is small the Raga is a very beautiful one.

Andolika is derived from the 28th Melakarta Harikamboji (Khamaj That). It is an Audhava—Audhava Raga. Swaras Ga and Dh are omitted in Aroha and Pa and Ga are omitted in Avaroha. Its Aroha and Avaroha are as under:—

Aroha स रि₂ म₁ प नि₂ स

Avaroha स नि₂ ग₃ म₁ ऽ रि₂ ऽ स

According to Hindustani Notation they are as under:—

Aroha स रे म प नि सं

Avaroha सं नि प म रे ऽ स

The swaras used in Andolika are Chathushruti Ri, Ga Virjya, Shuddha Ma, Chathushruti Dh, and Kaishika Ni.

Elongation of swaras Ma and Ri in Avaroha has a peculiar charm. Meend or Jaru from Ma to Ri as मरे sounds beautiful.

Compositions in this Raga are:—

1. Mahishasuramardhini - Varnam - Adi tala-
Muthiah Bhagawatar.
2. Ragasudha Rasa -Adi tala—Shri. Thyagaraja.

Raga Surati of Karnatak Sangeet is allied to Andolika. But in Surati Ga is used in Avaroha. Vakra sanchara म ग प म रेऽस is characteristic of Surati. (See Surati).

18

ANJANI TODI**Hindustani Sangeet**

This is an Aparichit or uncommon Raga.

Although this is supposed to be a kind of Todi it is difficult to fix the That in which it should be included.

In Aroha swara Ga is either not used or used in a Vakra fashion.

In Avaroha all the seven swaras are used. Hence it's Jati is Shadhava-Sampoorna.

It's Aroha and Avaroha are as under:—

Aroha स-रेम-गुनिसें or स-रेमवसे-निसें-धुनिनिसें

Avaroha. से-धप-निधप-मपगु-येम-गुरे-गुस or गुरेस

In this Raga Ri is Tiwra, Ga is Komal, Ma is Shuddha, Dh is both Komal and Tiwra and Ni is also both Komal and Tiwra. Komal Dh is used in Aroha and Tiwra in Avaroha. Tiwra Ni is used in Aroha and Komal Ni in Avaroha.

The swaroop of this Raga is not properly understood.

The swaras निनि-से-धप give a chaya of Patadeep. Then the following swaras नि ध प-म प गू sound like Bhimpalas. The swaras म प-गू-रेम-गू रे-गू स sound like Desi. Chayas of three Ragas, Patadeep, Bhimpalas and Desi have to be brought out in the make up of this Raga.

Although called Anjani Todi the chaya of Todi Raga is not in evidence.

There is no Raga in Hindustani sangeet which is closely allied to Anjani Todi.

Karnatak Sangeet

There is no Raga called Anjani Todi in Karnatak Sangeet. There is no Karnatak Raga with the swaroop of Anjani Todi of Hindustani Sangeet.

19

ARABHI**Hindustani Sangeet**

This Raga is also called Patakhambavati by some.

Arabhi is one of the Ragas introduced into Hindustani Sangeet from the South through the stage music of Maharashtra. The song 'Chandrika Hi Janu' (चंद्रिका ही जनु) from the Play Manapaman is in Arabhi Raga. Arabhi is rarely heard being sung in concerts of Hindustani classical music. Musicians prefer to sing Durga (Bilawal That) in preference to Arabhi.

Arabhi is included among Ragas of Bilawal That. In its Aroha Ga and Ni are omitted. The Avaroha takes all the seven swaras. Hence it is an Audhava-Sampoorna Raga. The Aroha and Avaroha are as under:—

Aroha --स रे म प ष सं

Avaroha--सं नि ध प म ग रे स

All swaras are Shuddha swaras of Hindustani Sangeet.

Some times swara Ni is dropped in Avaroha also. The sanchara स च प म ग रे स नृ म without Ni is permissible. But Ga should be used in Avaroha.

This Raga is sung in the night as the Aroha has mostly Chaya of Durga (Bilawal That).

The Raga which is allied to Arabhi in Hindustani Sangeet is Durga (Bilawal That). In Durga swaras Ga and Ni are not used. (See Durga).

Karnatak Sangeet

Arabhi is a popular Raga in Karnatak Sangeet. It is one of the five Ragas which are called Ghana Ragas. Ghana means "great." The five Ghana Ragas are Nata, Gowla, Arabhi, Shroeraga and Varali. Veena players practice playing of Thanara or Madhyama-kala in these five Ghana Ragas.

Arabhi is derived from the 29th Melakarta Dheerashankarabharna (ri, gu, ma, dhi, nu.)

Shankarabharana corresponds to Bilawal That of Hindustani Sangeet.

Swaras Ga and Ni are vitija in Aroha. Avaroha is complete. Hence it is an Audhava-Satapoorna Raga. There are certain compositions in which Ni is not used in Avaroha also. Even when used, sancharas are often made omitting this swara. Ni is used to differentiate Arabhi from Raga Sama. Aroha and Avaroha of Arabhi are :-

Aroha स रि म प ध सं

Avaroha सं नि ष प म ग रि स

According to Hindustani notation they are

Aroha- स रे म प ध सं

Avaroha- सं नि ष प म ग रि स

The Aroha and Avaroha of Karnatak Raga Arabhi resemble those of Arabhi or Patakambavati of Hindustani Sangeet.

While singing Arabhi use of double or janti or jodu swaras like सस-रे-मम sound beautiful. Swara Ri is jeewa swara of this Raga. Ending on Ri as सरिदगभिमांस वऽमपरिसांस. etc sounds nice.

Popular compositions in Arabhi are :

1. Sadhinchine—Adi Tala—one of the Pancharattna Keertanas of Shri. Thyagaraja,
2. Chala kallaladu -Adi Tala—Shri. Thyagaraja.

Karnatak Ragas Devagandhari and Sama are closely allied to Arabhi.

In Devagandhari, swaras Ni and Ga are elongated. Use of Kaishika Ni (Komal Ni) is also in evidence (See Devagandhari)

In Sama, swara Ni is not used at all. In Arabhi, Ni is used atleast occasionally to differentiate it from Sama. In Sama, the andolan on swaras Ri and Ma are very prominent. (See Sama)

Hindustani Sangeet

This is an Apatichit or uncommon Raga. Shri J. D. Patki has been trying to popularise this Raga. This Raga is put under Bilawal That. But as Patki suggests it should come under Suryakanta, Melakarta No. 17, of Karnatak Sangeet. All the swaras are used in both Aroha and Avaroha. Hence it is a Sampoorna-Sampoorna Raga.

It's Vadi and Samavadi are Ma and Sa.

The Aroha and Avaroha of Raga Araj are :-

Aroha सरेग-मप- मे प-मपधनिष्यऽम-निष्यऽम-पम मे पसं

Avaroha गंरेंसं-गंमंरेंऽसं-निष्यम-मपधनिसं

ऽम- मे पधनिष्यऽम-पऽमऽरेंसं

Swaras used are Komal Ri, Tiwra Ga, both Komal and Tiwra Ma, Tiwra Dh and both Komal and Tiwra Ni.

The diagnostic swara groups (Pakad) of this Raga are :-

मम-मपऽ- मे पधम-निष्य-पऽमऽरेंसं

This Raga is sung in the morning.

This Raga is a difficult Raga as the sancharas are vakra. Use of two Madhyams and two Nishads makes it complicated. Tiwra Ma and Komal Ni are used in the Kedara Raga fashion as मे पधनिष्य. Sometimes Komal Ni is also used in Aroha as मप धनिष्यऽम. In this Raga chaya of Kedara is prominent. Here and there a touch of Nand Raga is also seen--

Karnatak Sangeet

There is no Raga bearing the name Araj in Karnatak Sangeet. There is no Raga which is equivalent or allied to the Hindustani Raga Araj.

ARUNA SHANKARA

Hindustani Sangeet

This Raga is also called Malan (मालन) or Malini (मालिनी) in Hindustani Sangeet.

This Raga is rarely heard being sung although it is a pleasing one. As this is a new Raga it has not gained currency yet.

Aruna Shankara or Malan belongs to Marwa Thaat. It is an Audhava -Audhava Raga. The Varjya swaras in Aroha and Avaroha are different. In Aroha Ri and Ma are dropped. In Avaroha Ma and Dh are dropped. Aroha and Avaroha of Aruna Shankata are as under :-

Aroha सि स ग प-प नि ध सं

Avatoha सं-निऽ ञेव ऽ-ग प न-रे स

In this Raga Ri is Komal, Ga, Dh and Ni are Tiwra Ma is not used.

The Diagnostic swaras (Pakad) are :-

पनिषेने निऽऽपऽम-पमऽरेंसं

In Aroha it resembles Shankara Raga. In Avaroha use of Komal Ri makes it sound like Jetashree. This Raga sounds like a combination of Shankara in Aroha and Jetashree in Avaroha.

Swara Dh is taken only in meend. It may even be dropped both in Aroha and Avaroha. It is a weak or durbal swara in this Raga. When used it is used in a vakra fashion as in Shankara. Komal Ri gives this Raga a peculiar charm. Ni is a very good vishrantisthan.

This Raga is sung in the evening. The following Hindustani Ragas are allied to Aruna Shankara or Malan.

Shankara --In Shankara Komal Ri is not used in Avaroha (See Shankara).

Jetashree.--In Jetashree Dh is Komal. (See Jetashree).

Karnatak Sangeet

There is no Raga called Aruna Shankara. There is no Raga in Karnatak Sangeet which resembles Aruna Shankara of Hindustani Sangeet.

22

ARDRA DESHI or ARDRA DESHIKA

Hindustani Sangeet

There is no Raga called Ardra Deshi in Hindustani Sangeet. There is the popular Deshi Todi or Desi which does not resemble Ardra Deshi which is a Karnatak Raga.

Ardra Deshi resembles the Hindustani Raga Bhairav with Ni omitted in Avaroha. It corresponds to the variety of Bangala Bhairav of Hindustani Sangeet in which Ni is used in Aroha (See Bangala Bhairav).

Karnatak Sangeet

Ardra Deshika is a janya of the 15th Melakarta Mayamalavagowla (Bhairav That). Its Jati is Sam-poorua-Shadhava. Aroha is complete or takes all the seven swaras. In Avaroha Ni is dropped. Its Aroha and Avaroha are as under:—

Aroha स रि₁ ग₃ म₁ प ष₁ नि₃ स

Avaroha सं ष₁ प म₁ ग₃ रि₁ स

According to Hindustani Notation they are:—

Aroha स रे ग म प ध् नि स

Avaroha सं ध् प म ग रे स

Ardra Deshi is an uncommon Raga even in Karnatak Sangeet. The following composition is however occasionally sung in music concerts :

Shree Ganeshatparam—Jhampa Tala—Shri Muthu-swamy Dixitar.

There is a Raga called Marga Deshika which also is a Janya of Mayamalvagowla. Its Aroha and Avaroha are:—

Aroha स रे ग प ध् सं

Avaroha सं ध् म प ग रे स

This is an apatichit Raga. But it is an interesting Raga.

23

ASA

Hindustani Sangeet

Information regarding Asa is scanty. Word Asa is prefixed giving rise to names like Asavari, Asatodi, Asakali etc.

Asa resembles Mand with Ri prominent.

Karnatak Sangeet

There is no Raga called Asa in Karnatak Sangeet.

24

ASAKALI

Hindustani Sangeet

This Raga is mentioned by Shri J. D. Patki in his book on Aparachit Ragas. This Raga is formed by combining the two Ragas Asavari and Kalingada. It is a Samyukta Raga. In Poorvanga swaras of Asavari are used. In the Uttaranga Chaya of Kalingada is brought out. Its Aroha and Avaroha are

Aroha स रे म प-मं प ध् म प ध् सं-रें रूं रे सं-रें नि सं

Avaroha सं नि ध् व-मं प ध् नि ध् प-मं प ध् म प-गूं रे स

Karnatak Sangeet

There is no Raga called Asakali or any Raga corresponding appalled to Asakali in Karnatak Sangeet.

in Asavari has been introduced. This Asavari is called Komal Asavari (See Komal Asavari)

Asavari has almost come to mean Komal Asavari.

With this change of swarup of Asavari due to the substitution of Tiwra Ri by Komal Ri the name of the That can no longer be Asavari That. It will have to be Jeevanpuri That or Natabhairavi That of Karnatak Sangeet.

Popular compositions in Asavari are :

- 1 Baje Jhanana—Jhumra—Khyal Vilambit.
- 2 Are Mana Samojha—Trital—Khyal.

Hindustani Ragas which resemble Asavari (with Tiwra Ri) are Jeevanpuri and Gandhari.

In Jeevanpuri Ni is used in aroha (See Jeevanpuri)

In Gandhari both Komal and Tiwra Gandhars are used (See Gandhari).

Karnatak Sangeet

In Karnatak Sangeet there is a Raga called Asaveri (आसावेरी) and not Asavari (आसावरी)

The Karnatak Raga Asaveri resembles Komal Asavari of Hindustani Sangeet (See Asaveri - आसावेरी)

The Hindustani Raga Asavari (आसावरी) is also sung in the South. But it is a mixture of Jeevanpuri and Asavari. When even Hindustani musicians find it difficult not to mix these two Ragas it is not surprising that Jeevanpuri is mixed with Asavari in the south.

Karnatak Ragas Natabhairavi and Nagagandhari resemble Asavari (with Tiwra Ri) and Jeevanpuri Ragas. The Aroha and Avaroha of Natabhairavi are :—

Aroha स रि च म प ध् नि सं
Avaroha सं नि ध् प म ग रि स

(See Natabhairavi.)

Nagagandhari is a Nishadantya Raga. It has the following Aroha and Avaroha.

Aroha स रि ग् म प ध् नि
Avaroha नि ध् प म ग् रि स

(See Nagagandhari).

27

ASAVERI

Hindustani Sangeet

There is no Raga called Asaveri. The Raga Asavari (आसावरी) which resembles in its name Asaveri (आसावेरी) has been described already (See Asavari).

Komal Asavari and Asa Todi of Hindustani Sangeet resemble Asavari of Karnatak Sangeet. (See Komal Asavari and Asa Todi)

Karnatak Sangeet

Asaveri (आसावेरी) is ajanya of the 8th Melakarta Hanumathodi (ri, gi, dha, ma ni.)

In Aroha Ga and Ni are omitted. In Avaroha all the seven swaras are used. Its Jati is therefore Audhava—Sampoorna.

The Aroha and Avaroha of Karnatak Raga Asaveri are :

Aroha स रि₁ म₁ प ष₂ सं

Avaroha सं नि₂ स प ध₁ म₁ प रि₁ ष₂ सं₁ स

Swaras used are Shuddha Ri (Komal) Sacharana Ga (Komal) Shuddha Dh (Komal) and Kaishika Ni (Komal). A touch of Shuddha Ni (Tiwra Dh) is given sometimes on the veena. Aroha and Avaroha according to Hindustani notation are

Aroha स रे म प ध् सं

Avaroha सं नि सं प ध् म प रे ग् सं रे स

Vakra Sanchara and Andolan on Ga in Avatoha have a special attraction in this Raga.

This Raga is very pleasing in the early morning. The rasa is one of entreaty.

The important swaras or Raga Chaya swaras are Shuddha Ni, Sadharana Ga, and Shuddha Dh. Slight use of Chatusroti Ri is made in ग रि म swara group sometimes.

Popular compositions in Asaveri of Karnatak Sangeet are :

- (1) Ra Rama Inti-Adi-Tala-Shri Thyagaraja.
- (2) Lekaya Ninou-Adi Tala-Shri Thyagaraja.

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ATTANA

Hindustani Sangeet

There is no Raga called Attana in Hindustani Sangeet. Raga Adana whose name has a great resemblance to Attana is a popular Raga in Hindustani Sangeet and has been described (See Adana).

If in Adana Tiwra Ga and Tiwra Dh are used then it will sound like Attana of Karnatak Sangeet. A type of Adana Bahar in which Dhaivata is used resembles Attana (See Adana Bahar).

Karnatak Sangeet

Attana is a very popular Raga in Karnatak Sangeet.

Like Adana of Hindustani Sangeet it is a commanding Raga. It is full of veera rasa and a Raga very well suited for reprising.

Its sanchara is therefore most attractive round about Tara Shadja.

Attana is derived from the 29th Melakarta Dheerashankarabhatana (Ri, Gu, Ma, Dhi, Nu). This melakarta corresponds to the Bilawal That of Hindustani Sangeet.

In Attana the use of Kaishika Ni (Komal Ni) is sometimes made. Hence it used to be put under Melakarta Harikamboji (Khamaj That). But consensus of opinion is in favour of its inclusion under Dheerashankarabhatana (Bilawal That). There are two types of Aroha given for this Raga. In the first type of Aroha Swaras Ga and Dh are omitted (virjya). In the second type only Ga is omitted. The Avaroha in both types is Smapoorna. Hence we have Attana Audhava-Sampoorna and Attana Shadhava-Sampoorna. Their Aroha and Avatoha are

Aroha Audhava स रि₂ म₁ ग रि₃ प स रि₄ ङ

Shadhava स रि₂ ग₂ प ञ₂ ङ म₃ स

Avaroha स₂ रि₃ म₂ ङ प म₃ ग रि₂ स

According to Hindustani system of Notation they are

Aroha Audhava स र र प नि प स₂ नि स₂

Shadhava स र र म प ञ नि स₂

Avaroha स₂ नि ष₂ म ग ग₂ र स

Elongation of swaras Ga and Dh sounds beautiful in Attana. Swaras used in Attana are Chatusroti Ri, Antara Ga, Shuddha Ma, Chatusrti Dh, and Kakali Ni. But in certain sancharas Sadharana Ga and Kaishika Ni are also used. Popular compositions in Attana are:—

1. Elanidaya-Adi Tala-Shri Thyagaraja.
2. Anupamaganambudhi—Jhampatala—Shri Thyagaraja
3. Brihaspate—Tripata tala— Shri Muthuswamy Dixitar.

AUDHAVA BILAWAL

Hindustani Sangeet

This Raga is an uncommon Raga. In its Aroha and Avaroha swaras Ri and Pa are omitted. Hence its Jati is Audhava—Audhava. Swaras used are all Shuddha.

Aroha and Avaroha of this Raga are:—

Aroha स ग म प नि से

Avaroha से-निष-मग-स

Vadi and Samavadi swaras are Dh and Ga. This Raga is sung in the morning.

This Raga sounds like Hindol with Komal Ma. Durga of Khamaj That, also called Madhuradhawani, resembles Audhava Bilawal. But in Madhuradhawani swara Ni is Komal. (See Durga and Madhuradhawani.)

Karnatak Sangeet

There is no Raga called Audhava Bilawal in Karnatak Sangeet. None of the Karnatak Ragas have the Aroha and Avaroha of Audhava Bilawal.

Karnatak Ragas which are allied to Audhava Bilawal are Lalita and Hindola type II.

In Karnatak Raga Lalita, swara Komal Ri is used in both Aroha and Avaroha.

Aroha स रे ग म प नि से

Avaroha से नि प म ग रे स

(See Lalita)

Audhava Bilawal is obtained by dropping Ri in Lalita in both Aroha and Avaroha.

One type of Hindola of Karnatak Sangeet has the following Aroha and Avaroha.

Aroha स ग म प नि से

Avaroha से नि ष म ग स

(See Hindola)

If in above, Tiwra Ni is substituted for Komal Ni then Raga Audhava Bilawal is obtained.

The Hindola mentioned above has the same Aroha and Avaroha as Madhuradhawani (See Madhuradhawani).

AUDHAVA DEOGIRI

Hindustani Sangeet

This Raga is a difficult one to sing. Swaras used are the same as those in Bhoop, Deshkar, and Jethkalyan. To keep clear of those Ragas and preserve the Swaroop of Audhava Deogiri requires great skill.

This Raga belongs to Bilawal That. (Dheerashankarabharna). Swaras Ma and Ni are omitted in both Aroha and Avaroha as in the three Ragas Bhoop, Deshkar and Jethkalyan. It is an Audhava—Audhava Raga. Its Aroha and Avaroha are:

Aroha स रे ग म प-धरं

Avaroha से-षग-पगरेस

Vadi swara is Dh. Sargati षे is used. The swara group स रे ग म प s is prominently used and has a special appeal. The Sanchara of this Raga is mostly in madhya and tara saptaks. It sounds like a mixture of Bhoop Deshkar and Jethkalyan. In

Avaroha the vakra sanchara सपि-धमे-पमे followed by स रे गमगस gives the Raga a swaroop of its own. Compositions in this Raga are :—

1. Kasa Nandana—Sul Tal.
2. Anudhruta Laghu Guru—Sul Tal.

The following Rāgas are allied to Audhava Deogiri in Hindustani Sangeet.

1. Bhoop. Sanchara of Bhoop is mostly in Mantra and Madhya saptaks. The swara group स रे ग ङ ग ङ with Ga elongated twice is not used. Sangati ञ ग is not used. (See Bhoop).

2. Deshkar. In Deshkar Vadi swara is Dh.
(See Deshkar)

3. Jethkalyan—In Jethkalyan Vadi is Pa.
(See Jethkalyan)

Karnatak Sangeet

In Karnatak Sangeet there is no Raga called Audhava Deogiri. The Karnatak Raga Mohana has the same Aroha and Avaroha as Audhava Deogiri.

As Vadi and Samavadi differences are not observed while singing Mohana it sounds like a mixture of Bhoop, Deshkar, Jethkalyan, and Audhava Deogiri (See Mohana).



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BADAHAMSA

Hindustani Sangeet

Badahamsa is also called Badahamsa Sarang as the swara group रे म प म रे म which forms the essence of Sarang is found in this Raga.

There are three or four types of this uncommon Raga.

On account of differences in swaras used in different types of this Raga difficulty arises in fixing the That for this Raga. One variety may come under Khamaj That, another under Kafi, and a third under Bilawal.

In the first type, swaras Ga and Dh are completely left out. Hence it is an Audhava—Audhava Raga. Its Aroha and Avaroha are as under :—

Aroha स रे गमड-मप-निगं

Avaroha ररेम-निरेरेनिप-मड-रेम

Tiwra Ri, Shuddha Ma, and Komal Ni are used. Tiwra Ni is not used in this type of Badahamsa.

This type of Badahamsa resembles the Hindustani Raga Madhumad Sarang. In Badahamsa, as indicated in the Aroha and Avaroha, swara Ma is elongated. This gives Badahamsa a special feature which is not found in Madhumad Sarang.

In the second type of Badahamsa swara Ga is omitted in both Aroha and Avaroha. Its Jati is therefore Shadhava—Shadhava. The Aroha and Avaroha are as under :—

Aroha स रे मड-पवनिप-धदिमं

Avaroha मंनि-पवपमड-रेम

Both Komal and a touch of Tiwra Ni are used in Aroha. In Avaroha only Komal Ni is used. Other swaras are Tiwra Ri, Shuddha Ma, and Tiwra Dh.

In both Aroha and Avaroha the sanchara is vakra.

In the third type of Badahamsa Ga is dropped only in Aroha. Avaroha is Sampoorna. Jati of this type is therefore Shadhava-Sampoorna. Its Aroha and Avaroha are :—

Aroha नि॒स-रेमपम॑ऽ-व॒धनि॑पमप॒ध-नि॒सं

Avaroha सं॒नि-ध॒नि॑म॑ऽ-रे॒से

Tiwra Ri, Komal Ga, Shuddha Ma, Tiwra Dh, and Komal Ni are the swaras used.

This type of Badahamsa, or Badahamsa Sarang, is the one that is generally sung. As in other types, swara Ma is elongated. The sancharas in both Aroha and Avaroha are zig zag or vakra.

There is a fourth kind of Badahamsa. It resembles Brindavani Sarang and uses two Nishads. In Brindavani Sarang, Ma is not elongated.

A composition in Badahamsa is :—

1. Aj Balava Supanehi-Jhumra Tal-Khyal.

Karnatak Sangeet

There is no Raga called Badahamsa in Karnatak Sangeet. There is Balahamsa which resembles Badahamsa in the name very closely. But the swarop of Balahamsa is entirely different from that of any of the four types of Badahamsa described above.

Aroha and Avaroha of Balahamsa are :—

Aroha स॒रेमप॑मं

Avaroha सं॒नि॒धप-म॑रे-म॒गस

Raga Balahamsa resembles the Hindustani Raga Khambavati whose Aroha and Avaroha are as under :—

Aroha स॒रेमप॑मं

Avaroha सं॒नि॒धप-म॑म-ग॒मस

In Khambavati Ri is is not used in Avaroha. (See Khambavati).

Although the Karnatak Raga Balahamsa does not resemble any of the Badahamsa types, it is interesting to find in Karnatak Sangeet equivalents for the four types of Badahamsa Sarang.

First type of Badahamsa (Audhava-Audhava) resembles the Karnatak Raga Madhyamavati whose Aroha and Avaroha are :—

Aroha स॒ रे म प नि॒ सं

Avaroha सं॒ नि॒ प म रे स

(See Madhyamavati.)

The second type (Shadhava-Shadhava) resembles the Karnatak Raga Devamanohari whose Aroha and Avaroha are given below.

Aroha स॒ रे म प ध नि॒ सं

Avaroha सं॒ नि॒ ध नि॒ प म रे स

(See Devamanohari.)

The third type (Shadhava-Sampoorna) resembles the Shtiraga of South very closely. Shtiraga has the following Aroha and Avaroha.

Aroha स॒रेमप॑नि॒सं

Avaroha सं॒नि॒-प॒व॒नि॒म॒रे-ग॒ऽरि॑स

The fourth type resembles the Brindavani Saranga of South which itself is an imitation of the Brindavani Sarang of the North (See Brindavani Saranga).

Ma is not elongated in the above Ragas.

BAGESHREE

Hindustani Sangeet

This is one of the pleasantest of night Ragas. Its name in granthas is Vageshwari.

It is placed under Kafi That. The swaras used are Tiwra Ri, Komal Ga, Shuddha Ma, Tiwra Dh, and Komal Ni.

There are three types of Bageshree according to number of swaras used in Aroha and Avaroha.

In the Audhava-Shadhava type Ri and Pa are omitted in Aroha, and Pa only in Avaroha. Its Aroha and Avaroha are as under:—

Aroha स-म-गु-ध-नि

Avaroha सं-निधम-गु-रेस

In the Shadhava-Shadhava type of Bageshree the virjya swara is only Pa. Aroha and Avaroha of this type are:

Aroha सरेगम-वनिध

Avaroha संनिधम-गु-रेस

This type of Bageshree is called Shuddha Bageshree.

The third type is the Shadhava-Sampoorna type. The virjya swara in Aroha is Pa. Its Aroha and Avaroha are:

Aroha सरेगमपनिध

Avaroha संनिधम-गु-रेस

Pa is used in a vakra fashion as पवमन् and not straight or "sara" as धवमन्.

Some use Tiwra Ni when halting on Tara Shadja, as संनिध. This sounds nice and there is no harm done to the ragabhava. But use of Tiwra Ni as वनिध should not be made as that prayoga gives the chaya of Raga, Bahar.

In all the types of Bageshree Vadi swara is Ma and Samavadi, Sa. The sangathi's म and न् add to the beauty of the Raga.

Popular compositions in Bageshree are:

- 1 Mohe Manava-Vilambit Khyal-Ekrol.
- 2 Kaun Gat Bhai-Drut Khyal-Teenrai.

Raga Bahar of Hindustani Sangeet is allied to Bageshree.

In Bahar both Nishads are used. Pa is taken as मनिधगुम. Swara Dh is not used in Avaroha. (See Bahar).

Raga Abhogi or Abhogi Kanada also resembles Bageshree, but in Abhogi Ni is completely dropped, and Ga is used in vakra fashion occasionally as गुमरेस to remove the chaya of Bageshree created by the straight use of मगरेम. (See Abhogi).

Karnatak Sangeet

There is no Raga called Bageshree in Karnatak Sangeet. Vageeshwari of Karnatak Sangeet uses the Shuddha swaras of Karnatak Sangeet. It is a janya of No. 1 Melakarta Kanakangi (ra, ga, ma, dha, na). Shuddha swaras of Karnatak Sangeet are different from those of Hindustani Sangeet. Hence Vageeshwari of Karnatak Sangeet has no resemblance to Bageshree or Vageeshwari of North. (See Vageeshwari).

Karnatak Raga Shuddha Bhairavi, which is an uncommon Raga, resembles Audhava-Shadhava type of Bageshree. Shuddha Bhairavi is a janya of Kharaharapriya (Kafi) and uses the swaras of Audhava-Shadhava Bageshree in both Aroha and Avaroha. (See Shuddha Bhairavi).

Shriranjini which is a janya of the 22nd Melakarta Kharaharapriya (Kafi That) resembles Shuddha Bageshree (Bageshree in which Pa is not used.) Aroha and Avaroha of Shriranjini are as under:—

Aroha सरेगम-वनिध

Avaroha संनिधम-गु-रेस

(See Shriranjini)

Rithigowla which is a janya of the 20th Melakarta, Natabhairavi (Asavari That) resembles the Shadhava Sampoorna type of Bageshree in which Pa is used. Aroha and Avaroha of Rithigowla are:—

Aroha सरेग-गुम निधम-वनिध or निधिम

Avaroha संनिधम-गु-मगरेस-निध-निधिम

This Raga sounds beautiful between 9 P. M. and midnight. Popular compositions in this Raga are :-

1. Gore Gore Mukh-Vilambit Khyal-Ektal.
2. Leho Dhay ---Drut Khyal-Trital.

Karnatak Sangeet

There is no Raga called Bageshree Kanada or Pancham Bageshree in Karnatak Sangeet.

Bageshree Kanada seems to be an imitation of Kanada of south by using swaras Pa in Bageshree in Aroha also.

(This reminds one of a Raga called Pancham Malakosh. In Malakosh swara Pa is not used. In imitation of the Karnatak Raga Jayantashree, Pa was introduced in Malakosh in Avaroha as in Jayantashree and the name Pancham Malakosh was given to that Raga.)

Raga Bageshree Kanada closely resembles the Karnatak Raga Kanada which is a janya of the 22nd Melakarta Khataharapriya (Kafi). The Aroha and Avaroha of Karnatak Raga Kanada are as under :—

Aroha स रे ग म प म ष ५-निः
Avaroha सं निः सं ष ५ प-म प म ष रे

(See Kanada)

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BAHUDARI

Hindustani Sangeet

There is no Raga called Bahudari in Hindustani Sangeet. This name should not be confused with Bahaduri.

Hindustani Raga Tilang resembles the Karnatak Raga Bahudari in Avaroha and to some extent in Aroha also. In Tilang Dh is not used at all, while in Bahudari it is used in Aroha. (See Tilang.)

Karnatak Sangeet

Bahudari is a janya of the 28th Melakarta Hari-kamboji (ri, gu, ma, dhi, ni). This Melakarta corresponds to Khamaj That of the North. Raga Bahudari has become very popular during the last thirty years. It is a Shadhava-Audhava Raga. Swara Ri is dropped in Aroha. In Avaroha swaras Dh and Ri are left out. Its Aroha and Avaroha are as under :—

Aroha स ग३ म१ प ष२ नि२ सं or स ग३ म१ ष२ प ष२ नि२ सं
Avaroha सं नि२ प म१ ग२ स

According to Hindustani Notation they are : -

Aroha स ग न प ष नि सं or स ग म ष प ष नि सं
Avaroha सं नि प म ग स

The first kind of Aroha without vakra sanchara is generally followed. Sometimes Tiwra Ni is touched as in the prayoga :—ग म प नि प म ग म

The most popular composition in this Raga is :—

Brova Bharama—Adi Tala—Shri Thyagaraja.

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BAHADURI TODI

Hindustani Sangeet

Bahaduri Todi belongs to Todi That. (Shubha-pantubharali.) There are two types of Bahaduri Todi. The first type resembles the Hindustani Raga Todi. The swaras are those of Todi. But in Bahaduri Todi swara Pa is not brought into prominence. Its Jati is Shadhava-Shadhava.

Aroha and Avaroha of this type of Bahaduri Todi are as under :—

Aroha स रे ग मे ध नि स
Avaroha सं नि ध मे ग रे स

In the second type of Bahaduri Todi we find a mixture of Todi and Bilaskhani Todi. Tiwra Ma is used in Aroha while both Komal and Tiwra Ma are used in Avaroha. Swaras Ri, Ga and Dh are Komal. Ni is Tiwra, Pa is used in Avaroha. Its Jati is Shadhava-Sampoorna.

Aroha and Avaroha of the second type of Bahaduri Todi are as under :—

Aroha नि रे ग मे ध नि सां
Avaroha सां नि ध प मे ध ग रे गमगरे-गरेस

In Avaroha care should be taken not to use Komal Ni which makes it Bhairavi like.

Vadi and Samavadi swaras in both types are Dh and Ga.

A composition in Bahaduri Todi, type Shadhava-Shadhava is :—Varu Mukhachandra—Jhaptal—Khyal

Karnatak Sangeet

There is no Raga called Bahaduri Todi in Karnatak Sangeet. Bahaduri is an entirely different raga and has already been described.

Raga Shekharachandrika which is a janya of the 45th Melakarta Shubhapanthuvatali (Todi That) has the same swaras in Aroha and Avaroha as in Bahaduri Todi, Shadhava type.

Aroha and Avaroha of Shekharachandrika are as under :—

Aroha स रि ग मे नि ध नि गं
Avaroha गं नि ध मे ग रे ग

(See Shekharachandrika)

There is no Raga in Karnatak Sangeet which is allied to the Sampoorna type of Bahaduri Todi.

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BAHAR

Hindustani Sangeet

In Hindustani language Bahar means flowers. This Raga is sung during any time of day or night during Vasanta Ritu. This is a seasonal or mosami Raga. In other seasons it is sung in the night only.

Raga Bahar belongs to Kafi That (Kharaharapriya). Its Jati is Shadhava-Sampoorna. Swaras Ri is omitted in Aroha.

In this Raga both Komal and Tiwra Ni are used. Tiwra Ni is used in Aroha and Komal Ni in Avaroha. Aroha and Avaroha of Raga Bahar are as under :

Aroha स ग-प ग म-घड नि सं
Avaroha रं नि सां ध नि प-म प ग म-रे सा

The scintillating or Gunjan swaras of this Raga are

नि प-म प ग म-घ ड -नि स

Elongation of swara Dh gives a special beauty to this Raga. The vakra sancharas in Aroha and Avaroha are attractive. Employment of sangatis मध-निप-सम are nice.

Swara groups सम-समम-मप with Ma repeated is a very attractive sanchara in this Raga. So also the use of the following swara groups,

नि नि प-नि नि प-म प and ग ग म- ग ग म-रेस

The Vadi swara of Bahar is Ma. Its Samavadi is Sa.

Popular compositions in Raga Bahar are :—

- 1 Nai Ritu Nai Phuli—Vilambit Khyal—Ektal
- 2 Picoiwale Kanth—Drut Khyal—Trital

Balahamsa of South does not resemble the Bahamsa of North. It resembles the Hindustani Raga Khambavati which has the following Aroha and Avaroha :—

Aroha स-रेम-प-ध-मे

Avaroha सं-गिधप-धम-गमसं

In Balahamsa Ri is also used in Avaroha. The Avaroha of Balahamsa is

संदिधप-मरे-ममसं

Bhatiyari of Khamaj That also resembles Balahamsa of South to some extent. (See Bhatiyari)

Karnatak Sangeet

Balahamsa is a janya of the 28th Melakarta Harikamboji. (Khamaj That) Swaras used are ri, ga, ma, dhi, ni. Swaras Ga and Ni are not used in Aroha. In Avaroha all the swaras are used. Hence it is an Audhava-Sampoorna Raga.

Its Aroha and Avaroha are as under :—

Aroha ग रि₂ म₁ प ध₂ न

Avaroha सं गि₂ ध₂ प-मरि₂-म₁ ग₂सं

According to Hindustani Notation they are :—

Aroha स रे म प ध सं

Avaroha संदिधप-मरे-ममसं

The vakra sanchara म रि-नं ग सं is fascinating. This reminds us of the ending of Hindustani Raga Koombavati with धम-संमसं.

Balahamsa is not a very commonly sung Raga. But it is a very pleasing one.

Popular songs in this Raga are :—

1. Ninnu Basi Yeda—Adi tala—Shri Thyagaraja.
2. Evarannaru—Adi tala—Mysore Sadasivarao.

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BAMSA KANADA

Hindustani Sangeet

This is an Aparachit Raga. This Raga is said to have been composed by Swami Haridas.

Bamsa Kanada belongs to Kafi That. (Kharahara-*prīya*) It is an Audhava-Sampoorna Raga the Virjya swaras being Ga and Dh in Aroha. Aroha and Avaroha of Bamsa Kanada are as under :—

Aroha सरे-मरिधप-नितं

Avaroha रंतं-धुव-विध-ग-मप-पम-मरेसं

Swaras used in Aroha are Tiwra Ri, Shuddha Ma, and both Komal and Tiwra Ni. In Avaroha only Komal Ni, Komal Dh, Komal Ma and Tiwra Ri are used.

Svara groups मर-मम-ममरे-मनि-सरेमरे sound like Keervani of Karnatak Sangeet or like Pilo of North. म र नि ध नि सं sounds like Kapi of South. रंतं-धुवनिप is Kanada Anga.

The combination of above angas of different Ragas is interesting.

A composition in Bamsa Kanada is :—

1 Avo Avo Avoji—Ek Tal—Madhya Laya.

Raga, Suha of Hindustani Sangeet resembles Bamsa Kanada to a great extent. But in Suha, Tiwra Ni is not used. (See Suha)

Karnatak Sangeet

There is no Raga called Bamsa Kanada in Karnatak Sangeet.

There is no Karnatak Raga which is allied to Bamsa Kanada.

BANGALA

Hindustani Sangeet

There is no Raga called only Bangala in Hindustani Sangeet. There are Ragas called Bangala Bhairav, Bangala Bilawal etc.

There is no Hindustani Raga which is allied to Raga Bangala of South.

Karnatak Sangeet

Bangala is a janya of the 29th Melakarta Dheerashankarabharna (Bilawal That). It is a vakra Audhava-Shadhava Raga. Swaras Dh and Ni are dropped in Aroha. In Avaroha Dh is left out.

Aroha and Avaroha of Bangala are as under :—

Aroha स र₂ ग₃ म₁ प म₁ रि₂ प स

Avaroha स नि₃ प म₁ रि₂ ग₃ रि₂ स

Swaras used are Chatushruti Ri, Antara Ga, Shuddha Ma, and Kakali Ni.

According to Hindustani notation they are : -

Aroha स रे ग म प म रे प स

Avaroha स नि प म रे ग रे स

Chatushruti Ri (Tiwra Ri) and Pancham are Raga chaya swaras.

Popular compositions in Bangala are :—

1. Giritajasutha Thanaya.—Adi Tala—Shri Thyagaraja.

2. Munupe Teliyaka—Adi Tala—Shri Thyagaraja.

Raga Poornachandrika which is also a janya of the 29th Melakarta Dheerashankarabharna (Bilawal That) resembles Bangala. But in Poornachandrika swara Dh is used in Aroha and in Avaroha रि ग म रि स is used and not simply म रि स. (See Poornachandrika).

BANGALA BHAIRAV

Hindustani Sangeet

Bangala Bhairav belongs to Bhairav That. (Mayamalawagowla). It is a Shadhava-Shadhava Raga. Virjya swara is Ni. But some musicians use Ni also, but in Antara only.

Aroha and Avaroha of Bangala Bhairav are :—

Aroha सरेम-गमपधं

Avaroha संधम-गऽमरेप-गमरेस

Swaras Ri and Dh are Komal. Ga is Tiwra and Ma is Shuddha. Ni is virjya.

Vadi swara is Komal Dh. Sangathi रेम is used frequently. Sometimes Ma is kept elongated or extended. The Sanchara in Avaroha is vakra. When Ni is used in Antara it is used as धू-निसं-धूतनिसं निसं-धू-संसं. Swara Ga is elongated in Avaroha so that chaya of Jogiya may be avoided.

This Raga is sung in the morning. It is not a very commonly sung Raga.

A composition in Bangala Bhairav is :—

1. Ye Bangala Bana Aya - Trital Vilambit-Khyal.

Two Ragas, Bhairav and Jogiya, are allied to Bangala Bhairav.

In Bhairav swara Ni is used in both Aroha and Avaroha. Swaras Ma and Ga are not elongated. (See Bhairav).

In Jogiya swara Ga is not used in Aroha. In Avaroha it is only as a grace note or kan for swara Ri as ग रे. Even this is not done sometimes when swara group धू म रे is used. (See Jogiya).

Karnatak Sangeet

There is no Raga called Bangala Bhairav in Karnatak Sangeet. Raga Kannada Bangala which is a janya of the 15th Melakarta Mayamalavagowla (Bhairav That) resembles the Hindustani Raga Bangala Bhairav. Aroha and Avaroha of Kannada Bangala are :—

Aroha सा रे ग म प ध प ध सं

Avaroha सं ध प म ग रे ग

As in Bangala Bhairav Ni is left out in Kannada Bangala also. In Bangala Bhairav there is vakra sanchara in both Aroha and Avaroha while in Kannada Bangala the Aroha has vakra sanchara. Vakra sanchara suggests halt on Ma and Dh.

A Karnatak Raga which resembles Bangala Bhairav with Ni in Aroha is Ardra Deshi or Ardra Deshika. This Raga is also a janya of Mayamala-vagowla Melakarta (Bhairav That). Its Aroha and Avaroha are :—

Aroha स रे ग म प ध नि सं

Avaroha सं ध प म ग रे स

(See Ardra Deshi).

43

BANGESHREE**Hindustani Sangeet**

This Raga is also called Vangeshree. It is an uncommon Raga.

This Raga is considered to be a mixture of Jijnoti, Sindhura and Khamaj Ragas. Hence it is difficult to decide the That under which this Raga should be placed. Some put it under Khamaj That.

It is a Sampoorna-Sampoorna Jati Raga. Its Aroha and Avaroha are as under.

Aroha नि सं र स-ग म प-प ध सं-नि सं

Avaroha सं रे-नि निषप-ग-ग म ग र स-रे नि प-म-प ध नि ग

Swaras used are Tiwra Ri, Ga, and Dh, both Komal and Tiwra Ni, and Shuddha Ma. Tiwra Ni is used in Aroha and Komal Ni in Avaroha.

Vadi swara is Sa and Samavadi Pa. Sanchara of this Raga is mostly in Mandra and Madhya saptaks. While singing this Raga care should be taken to keep clear of Ragas like Rageshree, Khambavati, Lankeshree, Lajeshree, and Jinjhoti.

A Composition in this Raga is :—

Pyare Pyare Naina-Trital-Madhya Laya.

Karnatak Sangeet

There is no Raga called Bangeshree or Vangeshree in Karnatak Sangeet. There is no Karnatak Raga which is allied to Bangeshree.

A combination of Khamaj and Jinjhoti of Karnatak Sangeet will sound like Bangeshree.

44

BARARI**Hindustani Sangeet**

This Raga is also called Varari. This is supposed to be 'Jawab' of the morning Raga Bibhas.

There are two types of Barari according to the kind of swara Dh used. Barari using Komal Dh comes under Poorvi That and Barari using Tiwra Dh falls under Marwa That. Barari with Tiwra Dh is the more commonly heard type. (Marwa That). Barari is a Shadhava-Sampoorna Raga. Swara Ni is not used in

Aroha. Its Aroha and Avaroha are as under:—

Aroha स रे ग म ग-रे ग-प ष-प षं

Avaroha सं-रे नि प-प ष ग-प म ष म ग-रे ग-रे स

Swaras used are Komal Ri, Tiwra Ga, Shuddha Ma, Tiwra Dh. and Tiwra Ni.

Vadi swara is Ga and Samavadi is Dh. This Raga is sung in the evening. Use of प ष ग and रे नि प are very important in Barari. सं नि ष प is not used as that will sound like Kalyan. After प ष ग care should be taken not to use Pa only prominently as प ष ग-प ष. Because use of Pa in this way produces a morning effect. When Komal Dh is used (Poorvi That) the Poorvi ang should be clearly brought out. Without the Poorvi ang it will sound like Maligowra. (See Maligowra)

Compositions in Barari of Marwa That are:—

1. Sumaran Karale-Choutal Vilambit.
2. Birahana Bavari-Choutal Vilambit.

Hindustani Raga Poorvakalyan resembles Barari. But swara group रे नि प and प ष ग are not used in Poorvakalyan. In Poorvakalyan swara Ni is virjya in Aroha. (See Poorvakalyan).

Karnatak Sangeet

There is no Raga called Barari in Karnatak Sangeet. Karnatak Raga Poorvikalyani which is very similar to Poorvakalyan of Hindustani Sangeet resembles Barari. Poorvikalyani is a janya of the 53rd Melakarta Gamanashrama (Marwa That)

Although swara Ni is used in Aroha the vakra sanchara makes the Aroha end with प ष षं, which

indicates that Ni is durbal even in Aroha. Aroha and Avaroha of Poorvikalyani are as under:—

Aroha स रि ग म प ष नि प ष प सं

Avaroha सं नि ष प सं ग रे स (See Poorvikalyani).

45

BARWA

Hindustani Sangeet

Barwa Raga belongs to Kafi That (Kharaharapriya). There are two types of this Raga. In the Audhava-Sampoorna type swaras Ga and Ni are not used in Aroha. The second type is Sampoorna jati. Aroha and Avaroha of the Audhava-Sampoorna jati are as under:—

Aroha स रे म प ष सं

Avaroha सं नि ष प-म प ष-ग-रे ग म

The Sampoorna-Sampoorna type has the following Aroha and Avaroha.

Aroha स-रे ग-रे स-रे म-रे म-प-प ष सं-नि नि सं

Avaroha सं नि सं-नि ष प-नि ष-म-प ग-रे ग स

Swaras used are Ri and Dh Tiwra, Ga and Ni Komal and Ma Shuddha. Regarding Vadi and Samavadi swaras some suggest Ri and Pa combination while others suggest Pa and Sa.

In Poorvanga Barwa sounds like Desi. Swara groups ग स रे and म म प are used frequently in this Raga. Some musicians use two kinds of Ri, two kinds of Ga and two kinds of Ni. This becomes an uncontrolled kind of Barwa. This is used for singing Thumries where, for the sake of ranjakatwa, rules are not adhered to. This Raga is not considered a high class Raga. It is meant for light music or Kshudraageet.

Compositions in Barwa are :

1. Hamari Kona Sune-Ektal-Vilambit Khyal.
2. Nahi Manata Nari-Trital Madhyalaya-Khyal.

Hindustani Raga Sindhura resembles Barwa. In Sindhura the Poorvang does not sound like Desi. Vadi and Samavadi swaras in Sindhura are Sa and Pa (See Sindhura).

Karnatak Sangeet

There is no Raga called Barwa in Karnatak Sangeet. Salagabhairavi which is a janya of the 22nd melakarta Kharaharaptiya (Kafi That) resembles Barwa type Audhava-Sampoorna. Aroha and Avaroha of Salagabhairavi are as under :—

Aroha स रे म प च सं

Avaroha सं नि ध प म ग् रे स (See Salagabhairavi)

Manjari which is also a janya of Kharaharaptiya (Kafi That) resembles Barwa type Sampoorna-Sampoorna. Manjari has for Aroha and Avaroha :—

Aroha स ग् रे म् म प नि च नि सं

Avaroha सं नि ध प म ग् रे स (See Manjari)

Barwa using two Dhavats resembles Karnatak Raga Mukhari. Mukhari has :—

Aroha स रे म प नि ध सं

Avaroha सं नि ध प म ग् रे स (See Mukhari)

BASANT

Hindustani Sangeet

Basant or Vasant is a very Popular Raga. It is also used to form Combined or Samyukta Ragas like Basant Bahar.

It is a mosami or seasonal Raga. During the Vasanta Ritu this Raga may be sung at any time of day or night. Otherwise it is sung in the night between 9 P.M. to midnight.

Basant belongs to Poorvi That (Kamsvardhani). Its Jati is Shadhava-Sampoorna. In Aroha swara Pa is not used. Aroha and Avaroha of Basant are :—

Aroha स ग-म ध्-रेँडसं-नि सं

Avaroha संनिध्वप-मग-मग्रेस

Swaras used are, Ri and Dh Komal, Ga and Ni Tiwra, and Ma Tiwra. Sometimes Komal Ma is also used.

Sometimes Komal Ma is introduced and kept elongated and isolated as नि स म ङ-म ग सं च रेँडस (After coming down to मधुमेगर्गरेस)

Ang of Lalit is also introduced as नि स म ङ म म ग. This gives a beautiful effect.

Diagnostic swara groups or Pakad consist of मध्-रेँडसं-सनिध्व-मगमेग-रेँ-निसमऽमेमग

Sanchara of Ri is vakra in Avaroha. Use of Komal Ma in an isolated and elongated way, introduction of Lalit chaya, elongation of swara Ri in tara saptak and repetition or punaravritti of मगमेग are features of this beautiful Raga. Swara group संनिध्व uttered slowly sounds majestic.

In this Raga swara Ni should not be extended. It will sound like Paraj which is allied to Basant.

This is a Uttaranga Raga. The tara Shadja should be scintillating.

Vadi and Samavadi swaras of Basant are Sa and Pa. Compositions in Basant are :—

1. Ambuwa Mori-Vilambit Khyal-Ektal.
2. Phagawa Brij Dekhana-Drut Khyal-Teental.

Ragas Paraj and Pooria Dhanashree are allied to Basant.

In Paraj swaras are used in a straight way (नि स ग रं धृ नि सं. Use of सं रं नि सं नि धृ नि सं and use of Komal Ma as मं प ष प ग म ग are characteristic. In Paraj, Lalit Ang or Chaya is not introduced. (See Paraj).

In Pooria Dhanashree Komal Ma is not used. मं ष रं ऽसं with elongated Ri is not used. Chaya of Lalit मं मं म ग is not introduced. (See Puria Dhanashree.)

Karnatak Sangeet

There is a popular Raga called Vasantha in Karnatak Sangeet. Vasantha is a anya of the 16th Melakarta Mayamalawagowla (Bhairav That). It has its Aroha and Avaroha as under:—

Aroha स ग ग धृ नि सं
Avaroha सं नि धृ म ग रि स

Tiwra Ma is not used at all. Hence the swarop of Karnatak Raga Vasantha is different from that of Hindustani Raga Basant. (See Vasantha.)

There is no Karnatak Raga resembling Hindustani Basant.

47

BASANT BAHAR

Hindustani Sangeet

This is a Samyukta Raga formed by the combination of Ragas Basant and Bahar.

In the case of Samyukta Ragas Aroha, Avaroha, Vadi swara etc., cannot be properly fixed. Only the "Chalan" or the rendering can be given.

Chalan of Basant Bahar is as under:—

सं-नि-धृ-प-प-संग-संग-मं-धृ-रं-सं-धृ-नि-सं-नि-धृ-प-संग-नि-
संग-संग-रं-नि-संग-म-प-नि-नि-संग-प-ग-म-अ-रि-सं-नि-धृ-प-धृ-सं-संग-सं

In the above type commencement is with swaras of Basant till the Shadja is reached. While descending or in the Avaroha, Bahar ang is introduced. In another type the reverse combination is followed. Aroha has Bahar and the Avaroha Basant. Chalan of this type is as under.

ममपगसनिधृनि सं-रं-सनिधृपसंगसंग-संग-रं-सं

Sometimes the understanding that the Aroha should be Basant and Avaroha Bahar or Vice versa is not maintained. Mixing of swaras of Bahar and Basant in other intricate ways are done. Success achieved depends on the ingenuity of the musician.

Compositions in Basant Bahar are:—

1. Ye Barjo Na Mane-Vilambit Khyal-Tilwada.
2. At Sab Des Pat-Drut Khyal-Trital.

Ragas Bahar and Basant are allied to Basant Bahar.

Karnatak Sangeet

There is no Raga called Basant Bahar in Karnatak Sangeet. There is no Karnatak Raga which is allied to Basant Bahar of Hindustani Sangeet.

48

BASANTI HINDOL

Hindustani Sangeet

This is a samyukta or combined Raga in which fusion has been made of Ragas Basant, and Hindol.

Jati of this Raga is Chatuswari-Shadhava. In Aroha swaras Ri, Pa and Ni are eliminated to keep Hindol anga prominent. In Avaroha only Ri is dropped.

Chalan of Basanti Hindol is as under :—

स-रम-मम-मप- मध- मेध- संऽसं-संगं-गंमं-गंसं- निध-५- दीव- मंग-
मंग-स

In the above combination of swaras neither the Aroha nor the Avaroha completely consists of one Raga. Both Ragas are present in Aroha and Avaroha.

In this Raga swaras used are, Ri is Virija, Tiwra Ga, Shuddha and Prati Ma, Komal and Tiwra Dh. and Tiwra Ni.

As in Basant, Shuddha Ma is kept isolated and elongated. Swara group मेधरेऽसं characteristic of Basant with रेऽसं elongated is not used. Only मेध सं is used with Tiwra Dh. Swara Pa is introduced in Avaroha.

Allied Hindustani Ragas are Bahar and Hindol.

Karnatak Sangeet

There is no Raga called Basanti Hindol in Karnatak Sangeet.

There is no Raga in Karnatak Sangeet which is allied to Basanti Hindol.

49

BASANT MUKHARI

Hindustani Sangeet

This is a Karnatak Raga which is being popularised by Shree Krishna Ratanjankar.

Basant Mukhari belongs to the 14th Melakarta Vakulabharana (ra, ga, ma, dha, ni) of Karnatak Sangeet for which there is no corresponding That in Hindustani Sangeet.

It uses all the seven swaras in both Aroha and Avaroha. Hence its Jati is Sampoorna-Sampoorna. Its Aroha and Avaroha are as under :—

Aroha सग- रेगमप-ध्रुनिसं

Avaroha सं ऽप-द्विष्व-मग-मरेऽस

Swaras used are Komal Ri, Tiwra Ga, Shuddha Ma, Komal Dh and Komal Ni.

While signing this Raga care has to be taken to keep Ni Komal. Otherwise the Raga becomes Bhairav. Ending with गग-मरेऽस gives Bhairav effect. Swara group ध्रु रि सं रे सं द्वि ध्रु प न sounds like Bhairavi. But after this the Tiwra Ga which comes in changes the chaya or complex.

Compositions in Basant Mukhari are :

1. Malaniya Lavori-Ektal Vilambit-Khyal.
2. Urthatha Jeeva Hook-Trital MadhyaLaya-Khyal.

Karnatak Sangeet

There is a Raga called Vasanta Mukhari in Karnatak Sangeet. This Raga is janya of the 14th Melakarta Vakulabharana (ra, ga, ma, dha, ni)

There are two types of Vasanta Mukhari. The Sampoorna-Sampoorna type and the Shadhava-Sampoorna type. In the Shadhava-Sampoorna type swara Ri is left out in Aroha. Aroha and Avaroha of Sampoorna-Sampoorna type are :—

Aroha स रि ग₃ म₂ प ध₁ नि₂ सं

Avaroha सं नि₂ ध₁ प म₁ ग₃ रि₁ स

According to Hindustani notation they are :—

Aroha स रे ग म प ध्रु रि सं

Avaroha सं द्वि ध्रु प म ग रे स

This is the type which is being introduced in Hindustani Sangeet. But in the Hindustani Basant

Mukhari vakra sanchara is given in both Aroha and Avaroha.

Shadhava-Sampoorna type of Basant Mukhari has the following Aroha and Avaroha,

Aroha स ग₁ ग₃ म₁ प ष₁ नि₂ सं
Avaroha सं नि₂ ष₁ प म₁ ग₃ र₂ स

According to Hindustani Notation they are :--

Aroha स म ग म प ष नि सं
Avaroha सं नि ष प म ग र स

In the Aroha of Shadhava-Sampoorna type Ga is vakra.

Vasanta Mukhari is not a popular Raga in the South. There are few compositions which are in currency.

The Sampoorna-Sampoorna type resembles the parent Raga Vakulabharna (See Vakulabharna).

Another Raga which is allied is Vasanta Bhairavi which is also a janya of Vakulabharana. It is a Shadhava-Sampoorna Raga having the following Aroha and Avaroha.

Aroha स रि₁ ग₃ म₁ ष₁ नि₂ सं
Avaroha सं नि₂ ष₁ प म₁ ग₃ रि₁ स

According to Hindustani notation they are :

Aroha स र₂ ग म ष रि सं
Avaroha सं नि ष प म ग र स

In Aroha Pa is not used. (See Vasantha Bhairavi)

50 BEGADA

Hindustani Sangeet

There is no Raga in Hindustani Sangeet called Begada. There is a Raga called Bihagada which does not resemble Begada of Karnatak Sangeet. (See Bihagada).

Shree Kalyan of Hindustani Sangeet if sung with Komal Ma instead of Tiwra Ma will sound like Begada of South to some extent. (See Shree Kalyan).

Karnatak Sangeet

Raga Begada is a very popular Raga. Begada is derived from the 29th Melakarta Dheerashankarabharna. (ri, ga, ma, dhi, ni). Begada is a Sampoorna-Sampoorna Jati Raga. Its Aroha and Avaroha are as under :—

Aroha स-ग₃रि₂-ग₃म₁पष₂ नि₂ऽष₂प-सं
Avaroha सं-नि₂ऽष₂प-म₁ऽग₃रि₂स

Swaras used are Chatushruti Ri, Antara Ga, Shuddha Ma, Chatushruti Dh and both Kaishika and Kakali Ni. Kaishika Ni is used in Aroha and Kakali Ni in Avaroha.

Swara Ni is a "Flirting" one. Beauty of Begada lies in the "neither this nor that" character of Ni. Andolan on Ni and Ma is beautiful in this Raga.

According to the Hindustani notation they are as under :

Aroha स-गरे-गपवव-निऽऽषव-सं
Avaroha सं-निऽऽषव-मऽऽगरेस

In this Raga the vakra sanchara in Aroha ग रे ग म and नि ऽऽ ष व सं have to be noted. The elongation of swaras Ni and Ma as नि ऽऽ ष व and म ऽऽ ग रि ग sound very beautiful and are characteristic

of Begada. The prayoga म ऽऽ प ग रि ङ is also permissible. So also प ग ऽऽ ग रे म. This Raga is described as argumentative Begada. The Swara group सं प रि ऽऽ सं when uttered with dignity sounds like putting a question.

Popular Compositions in Begada are :--

1. Intachalamu Jesite-Varnam-Adi Tala.
2. Nadopasana-Adi Tala-Shri Thyagaraja.
3. Anudinamunu - Rupaka Tala - R. Sreenivasa Iyengar.

51

BHAIRAV

Hindustani Sangeet

Bhairav is called "Adi Raga" or the first Raga. This Raga is held in great reverence as it is believed to have emanated from the middle face of Lord Mahadeva.

Bhairav is a Ashraya Raga of Bhairav That. (Mayamalavagowla). Its Jati is Sampoorna-Sampoorna. Aroha and Avaroha of Bhairav Raga are :—

Aroha म रे ग-म-प-ध-नि सं

Avaroha सं नि ध-प-म-ग-रे-म

Swaras Ri and Dh are Komal. Ma is Shuddha. Ga and Ni are Tiwra.

Swara Ri is durbal in Aroha. Hence the prayoga म ग म प ध ऽ. Komal Ni is occasionally used for Ranjakatwa as सं नि ध नि ष प. Sangatis म ग रे and म म ग रे in which Ga is suppressed are used. Ga should be shown as a grace note for Ri as ग रे Use of double Ri as म ग म ग रे ग रे स sounds beautiful. Andolan on Ri and Dh are diagnostic of Bhairav.

Gati or sanchara of Bhairav is more in Mandra and Madhya Saptaks. Vishrantisthan is Pa. Halt should not be made on Ma, as that will sound like Jogia. In Avaroha Ni is kept suppressed are weak by using सं ञ्. Swaras म ग रे ऽ ङ constitute what is called the Bhairav anga.

Pakad or diagnostic swara groups of Bhairav are

म-ग-मप-धू-प-पञ्चनिसं-सरेसं-प-गम^१रे-स

This Raga is very appealing in the morning. It is full of Bhakti and Shanti Rasas.

Vadi and Samavadi swaras are Dh and Ri.

Popular Compositions in this Raga are : -

1. Balamuva—Vilambit Khyal --Tilwada.
2. Jago Mohan Pyare—Drut Khyal--Tiral.

Hindustani Ragas Bangala Bhairav, Kalingada, Shivamath Bhairav and Ramkali are allied to Bhairav. They all belong to Bhairav That.

Bangala Bhairav. Swara Ni is not used at all in this Raga. Ma is sometimes elongated. (See Bangala Bhairav).

Kalingada. In this Raga no meend work is expected to be done. Uttaranga is prominent. Swaras Ri and Dh are weak, (See Kalingada)

Shivamath Bhairav. Two varieties of Ga and Ni are used. (See Shivamath Bhairav)

Ramkali. Both varieties of Ma and Ni are used. (See Ramkali)

Karnatak Sangeet

There is no Raga called Bhairav in Karnatak Sangeet. Raga Bhairava which is a janya of the 17th Melakarta Suryakanta (ra, gu, ma, dhi, nu) is different from Bhairav although there is a good deal of resemblance.

Aroha and Avaroha Bhairava are:--

Aroha स रे ग म प ध नि सं

Avaroha सं ष ड प म ग रे स

In Bhairava Dh is Tiwra while in Bhairav it is Komal. (See Bhairava)

Karnatak Raga allied to Bhairav is Mayamalavagowla which is Melakarta No. 15 (ra, ga, ma, dha, nu). It has

Aroha स रे ग म प ध नि सं

Avaroha सं नि ष ष म ग रे स

(See Mayamalavagowla)

52

BHAIRAVA

Hindustani Sangeet

There is no Raga called Bhairava in Hindustani Sangeet. But Raga Bhairav is a very popular morning Raga and has some resemblance to Bhairava of South. In Bhairava Dh is Tiwra. In Bhairav of Hindustani Sangeet it is Komal. (See Bhairav).

Karnatak Sangeet

Bhairava is a janya of the 17th Melakarta Suryakanta (ra, ga, ma, dha, nu). Its jati is Sampurna-Shadhava. In Avaroha swara Ni is omitted or varjya.

Its Aroha and Avaroha are:--

Aroha स रे₁ ग₁ म₁ प ष₂ नि₃ सं

Avaroha सं ष₂ ष₁ प म₁ ग₁ रे₁ स

According to Hindustani notation they are

Aroha स रे ग म प ध नि सं

Avaroha सं ष ष म ग रे स

Swaras used are Shuddha Ri, Antara Ga, Shuddha Ma Chatushruti, Dh and Kakali Ni.

Shuddha Ri, Shuddha Ma, and Kakali Ni are the chaya swaras of this Raga.

This is not a very popular Raga. The following keertanam is however sung sometimes.

Mariyada Gadaya-Adi tala—Shri Thyagaraja.

Karnatak Raga Mayamalavagowla resembles Bhairava. But in Mayamalavagowla Dh is Shuddha. In Bhairav Dh is Chatushruti. Mayamalavagowla uses Ni in Avaroha. In Bhairava Ni is dropped in Avaroha.

(See Mayamalavagowla)

53

BHAIRAV BAHAR

Hindustani Sangeet

This is a Samyukta Raga formed by combining the Ragas Bhairav and Bahar.

In the case of compound Ragas it is difficult to fix the That, Aroha, Avaroha, Vadi and Samavadi swaras. The swaroop of the Raga should be remembered by the "Chalan" or rendering of the combinations of swaras. Bhairav Bahar has the following chalan.

स-मन्दिष-द्विस-संनिष्प-मग-मरेग-कधपमगरेस-स-स-रे-सग-मनिष्पनि
क्रे-सरे-सं-द्वि-म-मगमरेगमदमदरे-स ॥ संनिष-द्वि-प-म-मरेस-सन्निष-रे-स-
म-पगमरेस

Swaras used are Komal Ri, Tiwra Ga, Shuddha Ma, Tiwra Dh, and both Komal and Tiwra Ni.

This is a difficult Raga and hence attempted by first rate musicians only. Combinations of swaras are intricate and the desired effect is difficult to achieve.

In Poorvanga it is Bhairav, and Bahar in Uttara-
ranga,

Compositions in Bhairav Bahar are :—

1. Ye Meri Basantki-Vilambit Khyal-Tilwada
2. Jobana re-Drut Khyal-Trital

Hindustani Raga Koushi Bhairav resembles Bhairav Bahar very closely. (See Koushi Bhairav).

Karnatak Sangeet

There is no Raga called Bhairav Bahar in Karnatak Sangeet. There is no Karnatak Raga which is allied to Bhairav Bahar.

BHAIRAVI

Hindustani Sangeet

Bhairavi is one of the most popular Ragas in Hindustani Sangeet. This is usually the Raga with which, a music concert extending beyond midnight comes to a close. Concerts start late in the night and extend till 3 A.M. to enable the musician to end the recital with Bhairavi. Bhairavi is an early morning Raga.

Bhairavi belongs to Bhairavi That (Hanumatodi). It is a Sampoorna-Sampoorna Raga. Strictly speaking the swaras to be used are all Komal swaras only with Aroha and Avaroha as under :—

Aroha स-रेगम-पञ्चनिस

Avaroha संनिषप-मग्-रेस

Pakad or diagnostic swara groups are

ध्र-मग्-सरेस-ध्रनि-सरेस

Vadi and Samavadi swaras are Ma and Sa. Swaras Ga, Dh, and Pa are also suggested by some as Vadi swaras.

Bhairavi in which only Komal swaras are used as in the Aroha and Avaroha mentioned above is called Shuddha Bhairavi or Shastra Bhairavi to distinguish it from the Ashuddha or Ashastra Bhairavi which is current at present and in which all the notes of a saptak, including Tiwra Ma, are used. This liberty is taken with Bhairavi for Ranjakatwa particularly when Bhairavi forms the base for a Thumri.

Harmonium players are very fond of this Raga, as on that instrument, they can play Ashuddha Bhairavi to their hearts content making use of all the keys without restriction and create special effects.

Bhairavi is sung today as a mixture of Bhairavi and Sindhu Bhairavi.

Popular compositions in Bhairavi are :—

1. Jamuna Ke Tect-Thumri-Deepchandi Tal,
2. Baju Band Khul Khul Ja—Thumri-Deepchandi Tal,

Sindhu Bhairavi, which belongs to Asavari That, is allied to Bhairavi. In Sindhu Bhairavi Tiwra Ri is used. Sindhu Bhairavi is different from a Raga called Sindh. (See Sindhu Bhairavi)

Bilaskhani Todi resembles Bhairavi in certain sancharas. In Bilaskhani Todi swaras Ma and Ni are left out in Aroha. (See Bilaskhani Todi).

Karnatak Sangeet

Bhairavi of Karnatak Sangeet is also a very popular Raga. But Karnatak Bhairavi has no resemblance to Hindustani Bhairavi.

Karnatak Raga which corresponds to Hindustani Bhairavi is the Karnatak Todi which is a janya of the 8th Melakarta Hanumatodi (Bhairavi That). Its Aroha and Avaroha are

Aroha स रे ग म प ध नि से

Avaroha से नि ध प म ग रे स (See Todi)

Ashuddha Bhairavi of North with all the twelve notes of a saptak has also found its way to the South and is sung as Hindustani Bhairavi.

Karnatak Sangeet

Bhairavi of Karnatak Sangeet is a janya of the 20th Melakarta Natabhairavi (ri, ga, ma, dha, ni). Natabhairavi Melakarta corresponds to Asavari That of Hindustani Sangeet.

Karnatak Bhairavi is an example of a Bhashanga Raga in which notes other than the permissible in the Melakarta are used for ranjakarwa. According to its parent Raga Natabhairavi, only Shuddha Dh (Komal Dh) can be used. But in Karnatak Bhairavi, in the Aroha, Chathushruti Dh is used instead of Shuddha Dh. This no doubt gives the Raga its present beauty.

Bhairavi is a Sampoorana-Sampoorna Raga. Its Aroha and Avaroha are :—

Aroha स रि₂ ग₂ म₁ प ध₂ नि₂ से

Avaroha से नि₂ ध₁ प म₁ ग₂ रि₂ स

According to Hindustani notation they are :—

Aroha स रे ग म प ध नि से

Avaroha से नि ध प म ग रे स

Swaras used are Chathushruti Ri, Sadharana Ga, Shuddha Ma, Chathushruti Dh in Aroha and Shuddha Dh in Avaroha and Kaishika Ni.

Bhairavi is one of the Major Ragas. It is chosen for Raga Alapana and singing of Pallavi. This is a Raga which affords plenty of scope for expansion of the Raga. It is a very impressive Raga and abounding in compositions in all forms of Karnatak Sangeet.

Popular compositions are :—

1. Veeriboni--Varnam--Atta Tala.
2. Balagopala--Adi Tala--Muthuswamy Dixitar.
3. Tanayuni Brova--Adi Tala--Shri. Thyagaraja.

Karnatak Raga Mukhari is allied to Karnatak Bhairavi. As in Bhairavi two Dhayatas are used in Mukhari. But in Mukhari there is vakra sanchara in Aroha and Ga is not used in Aroha. Its Aroha and Avaroha are :—

Aroha स रि म प नि प स

Avaroha से नि ध प म ग रे स (See Mukhari)

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BHAKTAPRIYA

Hindustani Sangeet

There is no Raga called Bhaktapriya in Hindustani Sangeet. Raga Abir Bhairav resembles the Karnatak Raga Bhaktapriya (See Abir Bhairav)

Karnatak Sangeet

Even in Karnatak Sangeet Bhaktapriya is an uncommon Raga. It is derived from the 16th Melakarta Chakravaka (ra, ga, ma, dhi, ni). It is a Shadhava-Sampoorna Raga. Swara Ri is omitted in Aroha. Its Aroha and Avaroha are :—

Aroha स ग₃ म₁ प ध₂ नि₂ से

Avaroha से नि₂ ध₂ प म₁ ग₃ स रे₁ स

According to Hindustani Notation they are:—

Aroha स ग प प नि स

Avaroha सं नि प प ग म रे स

Sanchara in Avaroha is Vakra as म ग म रे स and this reminds one, of the way the ending of many Ragas of Bhairav That are done, in Hindustani Sangeet.

Karnatak Raga Chakravaka is allied to Bhaktapriya. Chakravaka is a Sampoorna Raga (See Chakravaka).

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BHANKAR**Hindustani Sangeet**

Bhankar belongs to Marwa That (Gamanashrama). It is a Shadhava-Sampoorna Raga. Swara Ni is not used in Aroha. Its Aroha and Avaroha are:—

Aroha निसे-गड-मपम-मधसं

Avaroha संनिष-मंग-पगरेस

Swaras used are Komal Ri, Tiwra Ga, both Komal and Tiwra Ma in Aroha. Only Tiwra Ma in Avaroha and Tiwra Ni.

Pakad or diagnostic swara groups of Bhankar are:—

प-म-पग-पगरेस-निसेस-मपम-मधमंग-पगरेस

Vadi and Samavadi swaras are Pa and Sa. Sangatis प ग and प म are effective. Vishrantisthanas are Sa, Ga, and Pa. Use of both Madhyams in Aroha is a feature of this Raga. In Aroha vakra sanchara पग-मधसं sounds beautiful and should be remembered, ष प is not used in this Raga. ष प is used in Bhatiyari.

In this Raga Uttaranga should be kept prominent. The following groups of swaras should be frequently used प-मपम-पगरेस; म-पम-मधमंग-प-गरेस

This Raga is sung during the third prahara of night. When properly sung it is a pleasing Raga.

It is attempted by only expert musicians.

Compositions in Bhankar are:—

1. Ye Rutha Ma He Kari—Trital Vilambit—Khyal.
2. Karim Karathar Patavar—Trital Madhya laya—Khyal.

Hindustani Ragas Pancham and Bhatiyari are allied to Bhankar.

Pancham. In this Raga anga of Lalit is found as निसे-म-प-मपम: (See Pancham).

Bhatiyari. In this Raga Vadi swara is Komal Ma. The Swara groups पम-पपम-पम are prominent (See Bhatiyari).

Karnatak Sangeet

There is no raga called Bhankar in Karnatak Sangeet. There is no Raga also which resembles Bhankar.

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BHATIYARI

This Raga is also called Bhattihari or Bhattiyar.

It is said to have been composed by Raja Bhattihari. There are three types of this Raga each one of which belongs to a different That, Marwa, Bilawal and Khamaj.

Bhatiyari

(Marwa That)

Hindustani Sangeet

This type belongs to Marwa That (Gamana-shrama). It is an Audhava-Sampoorna Raga. In Aroha swaras Ri and Ni are omitted. Aroha and Avaroha are :—

Aroha स-घ-प-धमः -रग-मं श्रं

Avaroha रेंनि-ध-प-मः-पग-रेंस

Swaras used are Komal Ri, Tiwra Ga, both Komal and Tiwra Ma in Aroha, Komal Ma in Avaroha, Tiwra Dh and Tiwra Ni.

Sangaries पग-मंम-धमं are beautiful. Halt on Komal Ma is a feature of Bhatiyari and is very pleasing. As in the case of other Ragas which are sung in the early morning airtara begins with मं ध मं. Frequent use of Komal Ma in an elongated way gives a touch of Raga Lalit. Ni is weak or darba in Aroha. In Avaroha it is taken in a vakra fashion. In Uttaranga some chaya of Mand is also seen. The following group of swaras are important.

पग-मंघः-संघधमः-रेंनिधमः-निधमः संघदिय

Vishranti sthanas in Bhatiyari (Marwa That) are Sa, Ma, Pa and Db.

In Bhatiyari swara group मं-निध-पग sounds nice.

Compositions in Bhatiyari (Marwa That) are:-

1. Uchata Gayi Mori—Tilwada Tal—Vilambit—Khyal.
2. Nisa Dina Nabi—Japtal Madhyalaya—Khyal.

Bhankar and Pancham Ragas are allied to Bhatiyari of Marwa That.

Bhankar has Pa as Vadi. Swaras मं ध-पग are prominent. Halt on Ma is avoided. (See Bhankar)

Pancham. In this Raga anga of Lalit is very prominent as नि-म-म-मंम (See Pancham)

Karnatak Sangeet

There is no Karnatak Raga which resembles Bhatiyari of Marwa That.

Bhatiyari

(Bilawal That)

Hindustani Sangeet

This type belongs to Bilawal That (Dheerashankar-abharana).

It is an Audhava-Sampoorna Raga. The virjya swaras in Aroha being Ga and Ma. Its Aroha and Avaroha are :—

Aroha स-रें-प-ध-ध-नि-प-ध-सं

Avaroha रेंनि-ध-म-रें-म-नि-ध-प-ध-सं

Swaras used are Tiwra Ri, Tiwra Ga, Shuddha Ma, Tiwra Dh and Komal Ni. Strictly speaking in Ragas of Bilawal That, Ni should be Tiwra. But there are many exceptions.

Vadi and Samvadi swaras are Sa and Pa. Halt on swara Ri is beautiful in this Raga.

In this type of Bhatiyari there is a mixture of Bilawal and Jinjoti.

A Composition in this type of Bhatiyari is:—

Hara Hara Shankara—Jhaptal—Khyala

Karnatak Sangeet

Raga Chayatarangini which is a janya of the 28th Melakarta Harikamboji resembles Bhatiyari of Bilawal That in several sancharas. (See Chayatarangini).

Bhatiyari.

(Khamaj That)

Hindustani Sangeet

This type belongs to Khamaj That, (Harikamboji) and hence called Khammaji Bhatiyari. It is an Audhava-Sampoorna Raga. Swaras Ga and Ni are not used in Aroha. Its Aroha and Avaroha are :—

Aroha स रे ग प ध सं

Avaroha सं नि ध प म ग रे स

Swaras used are Tiwra Ri, Tiwra Ga, Shuddha Ma, Tiwra Dh and Komal Ni.

Pakad or gunjan swaras are :—

मधःऽऽप-धममभेरस-निधुस-निरेऽऽस

Vadi swara is Pa and Samavadi Sa. Although touches of Jinjoti, Khambavati, and Sindhura are found still the following swara groups धसरेमग of Jinjoti, गममस of Khambavati and use of Komal Ga as in Sindhura are not found in this Raga.

Compositions in Bhatiyari (Khamaj Type) are :—

- 1 Madhura Bajavata Basari-Ektal-Khyal.
- 2 Sakhi Ri Garaja-Trital-Khyal.

Karnatak Sangeet

Karnatak Raga, Sama (Shyama) which is a janya of the 28th Melakarta Harikamboji, resembles Khammaji Bhatiyari in Aroha. But in Avaroha of Sama swara Ni is not used. Aroha and Avaroha of Raga Sama are :—

Aroha स रे ग प ध सं

Avaroha स ध प म ग रि स

If while singing sama Ni (Kaishika) is introduced in Avaroha then it will sound like Khammaji Bhatiyari. (See Sama.)

Another Karnatak raga which resembles Kammajee Bhatiyari is Balahamsa. It has for Aroha and Avaroha.

Aroha स रि म प ध सं

Avaroha सं नि ध प म ग रि म ग स

Prayoga of रि म ग स of Balahamsa is not found in Khammajee Bhatiyari. (See Balahamsa.)

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BHAULI

Hindustani Sangeet

There is no Raga called Bhauli in Hindustani Sangeet. Hindustani Raga Bibhas (Bhairav That) resembles the Karnatak Raga Bhauli. In Bhauli swara Ni is also used in Avaroha. Aroha and Avaroha of Bibhas are as under :—

Aroha स रि ग प ध सं

Avaroha सं ध प ग रे स (See Bibhas.)

Karnatak Sangeet

Bhauli is derived from the 15th Melakarta Mayamalawagowla (ra, ga, ma, dha, nu). It is an Audhava-Shadhava Raga in which Ma and Ni are virjya in Aroha and only Ni omitted in Avaroha. Its Aroha and Avaroha are as under :—

Aroha स रि₁ ग₂ प ध₁ सं

Avaroha सं नि₂ ध₁ प ग₂ रि₁ स

Swaras used are Shuddha Ri, Antara Ga, Shuddha Dh and Kakali Ni.

According to Hindustani notation they are :—

Aroha स रे ग प ध सं

Avaroha सं नि ध प ग रे स

This is a very pleasing and sublime morning Raga.

Popular compositions is Bhauli are:--

1. Tappulanniyu-Rupaka Tala-Muthiah Bhagawatar.

Karnatak Ragas Revagupti and Bhupala are allied to Bhauli.

Revagupti does not use Ni in either Aroha or Avaroha (See Revagupti).

Bhoopala uses Sadharana Ga and does not use Ni either in Aroha or Avaroha (See Bhoopala).

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BHAVANI

Hindustani Sangeet

Bhavani is a Raga having only four swaras (Chatuswari). According to rules laid down in old grinthas, for construction of Ragas, every Raga should have at least five swaras. In hindustani Sangeet however there are a few Ragas like Bhavani and Malashree which have only four swaras but yet are very pleasing. There is a Raga called Jaladhar Sarang which has only three swaras.

Out of these unshastraic or ashastriya Ragas, Malashree is wellknown. Bhavani is not so popular, But still it is a very pleasing Raga.

Bhavani belongs to Bilawal That (Dheerashankara-bharana). Bhavani is obtained by removing Pa from Raga Durga of Bilawal That. (There is a Durga of Khamaj That also). Aroha and Avaroha of Bhavani are :—

Aroha स रे म ष छ
Avaroha छ ष म३ रे स

Its Jati is Chatuswari. Swaras used are all Shuddha swaras of Hindustani Sangeet.

Vadi and Samavadi swaras are Ma and Sa. This Raga is sung from 9 P. M. till midnight.

While singing this Raga the Pa of Thamboora should be tuned to Ma. The effect will be beautiful.

This is a difficult Raga. Hence musicians prefer to sing Durga in which there is greater scope for sanchar and taking tanas (Tanbaji).

Compositions in Bhavani are:--

1. Madhura Raga Ata-Jhaptal-Lakshana geet.
2. Jhuma Jhuma Aye-Trital-Chota Khyal.

Karnatak Sangeet.

There is a Raga called Bhavani mentioned in books on Karnatak Sangeet also. But this Raga is not known to many. It is a Janya of the 44th Melakarta Bhavapriya (ra,ga,mi,dha,ni). This Bhavani has for its Aroha and Avaroha :—

Aroha स रि१ म२ ष३ नि२ सं
Avaroha सं नि२ ष३ म२ म३ रि१ स

Jati of Bhavani (K) is Shadhava-Shadhava. Pa is omitted. Swaras used are Shuddha Ri, Sadharana Ga, Prati Ma, Shuddha Dh and Kaishika Ni.

According to Hindustani notation Aroha and Avaroha of Bhavani of South will be as under :—

Aroha स रे ग मं ष नि सं
Avaroha सं नि ष मं ग रे स

Although swara Pa is omitted in the Karnatak Raga Bhavani also, still the use of Pratimadhyama, Tiwra Ri and Dh makes it sound entirely different from the Bhavani of Hindustani Sangeet.

Bhavani of the South is interesting as its Poorvanga resembles Todi and its Uttaranga Bhairavi of Hindustani Sangeet.

A composition in the Karnatak Raga Bhavani composed by Shri Thyagaraja was known to some musicians about sixty years ago. But that Keertanam has fallen into disuse. Even the text is not remembered.

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BHAVANI KEDAR.

Hindustani Sangeet.

This is a new Raga composed by the author of this book.

This Raga is formed by combining the two Ragas Bhavani and Kedar. The Aroha is only Bhavani. But in the Avaroha, Anga of Kedar is introduced.

Aroha and Avaroha of Bhavani Kedar are :-

Aroha स रे म ध सं

Avaroha संधे-मं-पधमऽ-रेऽ स-धुग

Jati of Bhavani Kedar is Chathuswari-Audhava. Swaras Ga and Ni are dropped both in Aroha and Avaroha, Pa is not used in Aroha but used in Avaroha.

Swaras Ri and Dh are Tiwra, Ma is Komal in Aroha. In Avaroha both kinds of Ma are used.

Pakad or diagnostic swara groups are:--

धुगरेमपऽ-प- गंधमऽ-सऽरेमऽ

Vadi and Samavadi swaras are Komal Ma and Sa. Swara group मं प ध मऽ gives chaya of Kedar धु स रे मऽ, with Ma elongated is characteristic of Bhavani and sounds beautiful. The Antara begins with सं ध म ध संऽ and then swara group मं पं मेऽ रे सं is added.

A composition in Bhavani Kedar is:--

1. Bhavani Kedaranatha Priye-Jhaptal-Geet.

Karnatak Sangeet

There is no Raga called Bhavani Kedar in Karnatak Sangeet and there is no Raga which is allied to Bhavani Kedar.

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BHAVASAKH

Hindustani Sangeet

This is an uncommon Raga. Bhavasakh belongs to Bilawal Thaat. It is an Audhava-Sampoorna Raga. Swaras Ri and Ga are omitted in Aroha. Aroha and Avaroha of this Raga are:--

Aroha स-मम-धपध-सं-निरेसं

Avaroha संनिधनिधपम-गरे-निरेस

All the swaras are Shuddha swaras of Hindustani Sangeet.

Pakad or diagnostic swara groups are:--

निधपम-गरे-निरेस-मऽम

Vadi and Samavadi swaras are Ma and Sa. Swara group मऽमऽ sounds beautiful. Group ध प ध सं sounds like Mand and गरे-निरेस like Yaman.

Goud Malhar and Yaman Kalyan are allied to Bhavasakh.

Goud Malhar. In this Raga Komal Ni is also used (See Goud Malhar).

Yaman Kalyan. Tiwra Ma is prominently used.

(See Yaman Kalyan)

Karnatak Sangeet

There is no Raga called Bhavasakh in Karnatak Sangeet. Raga Kannada of Karnatak Sangeet has some resemblance to Bhavasakh. Kannada (Not Kanada) is a janya of the 29th Melakarta Dheerashankarabharana (Bilawal). Its Aroha and Avaroha are:—

Aroha स ग म प ध नि सं

Avaroha सं नि सं षड प म षड म रे स (See Kannada)

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BHIM**Hindustani Sangeet**

This Raga is also known as Gavati. There is difference of opinion regarding this Raga. Some do not recognise Bhim as a separate Raga although others believe Bhim and Palasi to be different Ragas by whose combination Raga Bhimpalasi is derived.

There are some who consider that Raga Bhim is a combination of Bhimpalasi and Khambavati, the Uttaranga being Bhimpalasi and the Poorvanga consisting of Khambavati. This type of Bhim is described below.

Jati of Bhim or Gavati is Audhava-Sampoorna. In its Aroha swaras Ri and Dh are not used. Its Aroha and Avaroha* are:—

Aroha स ग म प षेन सं

Avaroha गूं रे सं नि ष म षेन रे स

Swaras used in Aroha and Avaroha should be noted carefully. In Aroha Ga is Tiwra. Ma and Ni are Komal. In Avaroha Ri is Tiwra, Ga is both Komal and Tiwra, Ma is Shuddha, Dh is Tiwra and Ni is Komal.

Pakad or diagnostic swaras are:—

नि सं—गूं रे सं—नि ष म—म ग रे स

Vadi and Samvadi swaras are Sa and Pa respectively. This Raga is sung during the third prahara of the day.

There is no shastraic sanction or adhara for the swarop given above. Use of Komal Ga only in Tara saptak as गूं रे सं नि ष म and that of Tiwra Ga as in नि ष म ग रे स should be borne in mind. Ending of alaps is done with रे स to remove the chaya of Khambavati. But it sounds like Rageshree.

A composition in Raga Bhim is:—

1. Par Na Payo—Drut Khyal—Teental.

Karnatak Sangeet

There is no Raga called Bhim in Karnatak Sangeet. No Karnatak Raga is allied to Bhim.

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BHIMPALASI**Hindustani Sangeet**

This Raga is said to be a combination of two Ragas Bhim and Palasi. Some think that Palasi is the real name and Bhim is only an adjective to mean "great" on account of the greatness of the Raga Palasi. This bears an analogy to Shankarabharana being called Dheerashankarabharana in Karnatak Sangeet. A third section consider that Bhim (also called Gavati) is a different Raga formed by the combination of Palasi and Khambavati.

Bhimpalasi or Bhimpalas is a very popular Raga in Hindustani Sangeet. It is a favourite Raga of the Mahatashtra Stage. Bhimpalas belongs to Kafi That (Kharaharapriya). It is an Audhava-Sampoorna Raga. Swaras Ri and Dh are not used in Aroha. Its Aroha and Avaroha are as under.

Aroha निमग्न-प-निम

Avaroha संनिष-म-गरे

Swaras used are Tiwra Ri, Komal Ga, Shuddha Ma, Tiwra Dh and Komal Ni.

Pakad or gunjan swaras are :—

निमग्न-नग-मगुल

Vadi and Samavadi swaras are Ma and Sa. This is a Poorvanga Raga. Commencement of the Raga with नि म म sounds very beautiful. Swara Ma is kept isolated and sangathi म ग is frequently used. These two features distinguish Bhimpalas from Dhanasari. Bhimpalas is sung during the third prahara of the day.

A few popular Compositions in Bhimpalas are :—

- 1 Ab To Badi Ber-Vilambit Khyal-Ektal
- 2 Biraj Me Dhum-Drut Khyal-Trital
- 3 Swakula Tarak-Trital-Stage Song.

Three Ragas which are allied to or samaprakritik with Bhimpalas are Dhanasari, Dhani and Patadeep.

Dhanasari has Pa as its Vadi swara. Sangathi प ग is used frequently in Dhanasari. In Bhimpalas म ग is used. In Dhanasari swara Ma is not kept isolated (See Dhanasari.)

Dhani does not use Ri and Dh either in Aroha or in Avaroha. Sometimes Ri is used for ranjakatwa as ग रे नि म (See Dhani)

Patadeep uses Tiwra Ni in both Aroha and Avaroha. (See Patadeep).

Karnatak Sangeet

There was no Raga called Bhimpalas in Karnatak Sangeet two decades ago. But today this Hindustani Raga is very popular in the South and is called Bhimpalas.

Karnatak Raga Abheri which is a janya of the 20th Melakarta Natabhairavi (Asavari That) but which is sung to-day with mostly chaturshruti Dh instead of Shuddha Dh of Natabhairavi scale, resembles Bhimpalas very closely. (See Abheri).

BHINNASHADJA

Hindustani Sangeet

This is an aparachit Raga but a very pleasing one. Bhinnashadja belongs to Bilawal That. It is an Audhava-Audhava Raga. Swaras Ri and Pa are dropped or virjya in both Aroha and Avaroha. Its Aroha and Avaroha are :—

Aroha सग-मप-निम

Avaroha सं-निष-मग-म

Swaras used are all Shuddha swaras of Hindustani Sangeet.

Pakad or diagnostic swaras of this Raga are :—

सं-निष मग-मग स

Use of Tiwra Ni makes singing of this Raga difficult. Meend ग स in मग स is beautiful.

This Raga is sung between 9 p. m. and midnight Compositions in Bhinnashadja are :—

1. Ye Sunatahi Manaka-Ada Choutal-Vilambit Khyal.
2. Barasana Lagi Badariya-Trital-Khyal.

Hindustani Ragas Rageshwari, Madhuradhwani (Durga of Khamaj That) and Chakradhar are allied to Bhinnashadja.

Rageshwari uses Tiwara Ni in Aroha and Komal Ni in Avaroha. Swara Ri is used in Avaroha. (See Rageshwari).

Madhuradhwani uses only Komal Ni in both Aroha and Avaroha (See Madhuradhwani).

Chakradhar uses Ri in both Aroha and Avaroha (See Chakradhar).

Karnatak Sangeet.

Bhinnashadja of Karnatak Sangeet is a janya of the 9th Melakarta Dhenuka (ra,gi,ma,dha,nu). Its Jati is Shadhava-Shadhava. In Aroha the virjya swara is Dh while in Avaroha the virjya swara is Ni.

Aroha and Avaroha of Bhinnashadja of Karnatak Sangeet are as under :-

Aroha स री₁ ग₂ री₁ प म₁ प नि₂ सं

Avaroha सं ष₁ प म₁ ग₂ री₁ स

Swaras used are Shuddha Ri, Sadharana Ga, Shuddha Ma, Shuddha Dh and Kakali Ni.

According to Hindustani notation the Aroha and Avaroha are :-

Aroha स रे ग् रे प म प नि सं

Avaroha सं ष प म ग् रे स

Excepting Ni which is Tiwra all swaras are Komal. Sauchara in Aroha is vakra or zig. zag. Raga Chaya swaras are Shuddha Ri, Sadharana Ga and Kakali Ni.

This is not a popular Raga in the South. A composition in Bhinnashadja is :-

1. Sarivarilona-Adi Tala-Shri Thyagaraja.

Karnatak Raga which is allied to Bhinnashadja of Hindustani Sangeet is a type of Hindola of the South which uses Antara Ga, Chatushruti Dh, Shuddha Ma and Kaishika Ni.

Its Aroha and Avaroha according to Hindustani notation will be :-

Aroha स ग न ष नि सं

Avaroha सं नि ष म ग स

Keertana "Manasuloni Marmamu" of Shri Thyagaraja is sometimes sung with the use of above swaras. This type of Hindola is exactly like the Madhuradhwani or Durga of Khamaj That of Hindustani Sangeet. In Bhinnashadja (H) Tiwra Ni is used and not Komal Ni as in Hindola (K) of the type mentioned above.

Hindustani and Karnatak Ragas called Bhinnashadja have entirely different swaroops.

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BHOOP

Hindustani Sangeet.

This Raga is also called Bhopali. Bhoop belongs to Kalyan That (Mechakalyani). Its Jati is Audhava-Audhava. Virjya swaras are Ma and Ni in both Aroha and Avaroha. Its Aroha and Avaroha are :-

Aroha स रे ग प ष सं

Avaroha सं ष प ग रे स

Swaras Ri, Ga and Dh are Shuddha or Tiwra.

Diagnostic swara groups or Pakad of this Raga are:-

गरे-सङ्-सरेपग-पपक-रेस

Vadi swara is Ga. Samavadi is Dh. Sangati षग is Characteristic of Bhoop. Visranti sthanas are Ga and Pa. This Raga is sung during the first Prahara of night. It is a very popular Raga.

Popular compositions in this Raga are :-

1. Jab hi Sab Nar-Vilambit Khyal-Jhumra
2. Jabse Tumisan Lagali-Drut Khyal-Trital.

Ragas Deshkar, Jethkalyan, Audhava Deogiri and Shuddha Kalyan are allied to Bhoop.

Deshkar has Dh for Vadi and Ga for Samavadi and is a morning Raga (See Deshkar).

Jeth Kalyan has Pa as Vadi swara. It is an evening Raga. Sangati ध ग is used frequently (See Jeth Kalyan).

Audhava Deogiri has the swara group म रे ग म् स which in which swara Ga is extended and creates a different effect. (See Audhava Deogiri).

Shuddha Kalyan has the same Aroha as Bhoop. But in Avaroha swaras Ma and Ni are touched creating a beautiful effect (See Shuddha Kalyan).

Karnatak Sangeet.

There is no Raga called Bhoop in Karnatak Sangeet. Karnatak Raga Bhoopala has nothing to do with Bhoop.

Raga Mohana of Karnatak Sangeet resembles Bhoop very closely. As Vadi and Samavadi swara rules are not strictly followed in Karnatak Sangeet Mohana sounds sometimes like Bhoop and in certain sancharas like Deshkar and Jethkalyan.

Mohana (K) has the following Aroha and Avaroha,

Aroha स रे ग प ध सं

Avaroha सं ध प ग रे स

Bhoop also has the above Aroha and Avaroha (See Mohana).

BHOOPALA.

Hindustani Sangeet.

This Raga is also called Bhoopala Todi. It is different from the very popular Raga Bhoop or Bhopali.

Bhoopala Todi belongs to Bhairavi That (Hanumathodi). It is an Audhava-Audhava Raga in which swaras Ma and Ni are omitted both in Aroha and Avaroha. Aroha and Avaroha of Bhoopala are :-

Aroha म रे ग् प ध सं

Avaroha सं ध प ग् रे स

All swaras are Komal swaras of Hindustani paddhati.

Vadi swara is Dh and Samavadi Ga. Sangatis रे ग् and प ग् are pleasing. This Raga is sung in the morning.

Compositions in Bhoopala Todi are :-

1. Jag Re Sub Raina-Vilambit Khyal-Ektal.
2. Jab Ram nam Kahi Gavega-Drut Khyal-Trital.

Hindustani Ragas Bibhas and Rewa are allied to Bhoopala Todi.

Bibhas uses Tiwra Ga (See Bibhas).

Rewa uses Tiwra Ga (See Rewa).

Karnatak Sangeet.

Bhoopala of Karnatak Sangeet is a janya of the 8th Melakarta Hanumathodi (ra,gi,ma,dha,ni) This melakarta corresponds to Bhairavi That of Hindustani Sangeet. It is an Audhava-Audhava Raga in which Ma and Ni are dropped in both Aroha and Avaroha.

Its Aroha and Avaroha are as under :-

Aroha स रे ग१ प ष२ सं

Avaroha सं ष२ प ग१ रि स

Swaras used are Shuddha Ri, Sa'bharna Ga, and Shuddha Dh.

According to Hindustani notation the Aroha and Avaroha are :-

Aroha स रे ग१ प ष२ सं

Avaroha सं ष२ प ग१ रि स

All swaras are Kormal swaras. From the Aroha and Avaroha and swaras used it will be seen that Bhoopala of Karnatak Sangeet is exactly like the Bhoopala Todi of Hindustani Sangeet.

Compositions in Bhoopala are :-

1. Kadamba Vasa Vasini-Rupaka Tala-Murhish Bhagawatar.
2. Shree Venkatesham-Adi Tala-Venkata Narayanacharya.

Karnatak Ragas Revagupti and Bhauli are allied to Bhoopala of South and North.

Revagupti is a janya of the 15th Melakarta Mayamalawagowla (Bhairav That). Aroha and Avaroha are similar to those of Bhoopala but in Revagupti swaras Ga is Tiwra. Hence Revagupti corresponds to Bibhas of Hindustani Sangeet. Raga Reva of north resembles Revagupti of South in every detail. But Reva is expected to be sung with Paerwi ang to produce an evening effect. It is an evening Raga (See Revagupti, Bibhas and Reva).

Bhauri resembles Bhoopala but being a janya of Mayamalawagowla uses Tiwra Ga as in Revagupti. Bhauri uses also Ni in Avaroha (See Bhauri).

Bhoopala Todi.

(See Under Bhoopala).

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BHOOP KALYAN

Hindustani Sangeet.

This Raga is also called Shuddha Kalyan. This is a very popular evening Raga. It is a combination of Bhoop in Aroha and Kalyan in Avaroha. Why it is more popularly called Shuddha Kalyan, when Bhoop Kalyan is a very appropriate name, is not clear. Adjective Shuddha in this case, as in the case of many other Ragas with the prefix Shuddha, does not suggest any swara features.

As Bhoop Kalyan is more popularly known as Shuddha Kalyan it is described fully under Shuddha Kalyan (See Shuddha Kalyan).

Karnatak Sangeet.

The Karnatak Raga Mohana Kalyani corresponds to Bhoop Kalyan or Shuddha Kalyan of Hindustani Sangeet. Mohana corresponds to the Hindustani Raga Bhoop and Kalyani is similar to Kalyan. Hence Mohana Kalyan is a very apt name for the Raga in which Aroha is Mohana and Avaroha is Kalyani (See Mohana Kalyani).

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BHRAMARADHWANI.

Hindustani Sangeet.

There is no Raga called Bhramaradhvani in Hindustani Sangeet.

Bhramaradhvani and the 54th Melakarta Viswambhari (ra,ga,mi,dhu,nu) of Karnatak Music from which it is derived are interesting as the swara group रि नि स which is found in Miya Mulhar is also found in these two Ragas, and the Poorvanga

swaras स रे ग मं प are found as in Poorvi That. These Ragas may be easily introduced into Hindustani Sangeet as they are very well suited for that purpose.

Karnatak Sangeet.

Bhramaradhvani is an apatichit Raga. It is a Janya of the 54th Melakarta Vishwambari (ra,gu,mi,dhu,nu), whose Aroha and Avaroha according to Hindustani notation are :-

Aroha स रे ग मं प नि नि सं

Avaroha सं नि नि प मं ग रे स

In the above swaras Komal Ni (नि) stands for Shatshruti Dh of Karnatak padhati.

Bhramaradhvani is an Audhava-Sampoorna Raga. Swaras Ri and Pa are dropped in Aroha. Aroha and Avaroha are as under :

Aroha स ग मं नि नि सं

Avaroha सं नि नि प मं ग रे स

Komal Ni (नि) stands for Shatshruti Dh.

There are no compositions available in this Raga.

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BHUSHAVALI

Hindustani Sangeet.

There is no Raga called Bhushavali in Hindustani Sangeet. There is no Raga allied to Bhushavali of Karnatak Sangeet.

Karnatak-Sangeet.

Bhushavali is derived from the 64th Melakarta, Vachaspati (ri,gu,mi,dhi,ni). Jati of Bhushavali is Shadhava-Sampoorna. In Aroha swara Ni is dropped.

Its Aroha and Avaroha are as under :-

Aroha स रि₂ ग₃ म₂ प घ₂ सं

Avaroha सं नि₂ घ₂ प म₂ ग₃ रि₂ स

Swaras used are Chatushruti Ri, Antara Ga, Prati Ma, Chatushruti Dh, and Kaishika Ni.

According to Hindustani Notation they are :-

Aroha स रे ग मं प ध सं

Avaroha सं नि घ प मं ग रे स

Bhushavali is not a commonly sung Raga. A composition in Bhushavali which is occasionally sung is given below.

Thana Meedane—Adi Tala—Shri. Thyagaraja.

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BHUVANAGANDHARI

Hindustani Sangeet.

There is no Raga called Bhuvanagandhari in Hindustani Sangeet.

Hindustani Raga Jeevanpuri which belongs to Asavari That resembles Bhuvanagandhari of Karnatak Sangeet to some extent. But Jeevanpuri which has the following Aroha and Avaroha is a Sampoorna Raga.

Aroha स रे ग मं प ध नि सं

Avaroha सं नि घ प मं ग रे स (See Jeevanpuri).

Swara Dh which is a Jeeva swara of Jeevanpuri in Aroha is absent in the Aroha of Bhuvanagandhari. This makes a big difference.

Karnatak Sangeet.

This a good example of giving currency to Ragas which are mentioned in the Granthas. It is a new introduction.

Bhuvanagandhari is a janya of the 20th Melakarta Natabhairavi (ri,gi,ma,dha,ni). Natabhairavi corresponds to Asavari That of Hindustani Sangeet. Bhuvanagandhari does not use swaras Ga, and Dh in Aroha and Ri is varjya in Avaroha. Its Jati is Audhava-Shadhava. Aroha and Avaroha of this Raga are :-

Aroha स रि२ ग१ प नि२ सं

Avaroha सं नि२ ध१ प म१ ग२ स

Swaras used are Chatushruti Ri, Sadharana Ga, Shuddha Ma, Shuddha Dh, and Kaishika Ni.

According to Hindustani notation they are :-

Aroha ग रे म प नि सं

Avaroha सं नि ग र म ग स

There are not many compositions in this Raga. The following one is gaining popularity.

Lalitambe Shri Mate-Adi Tala-Venkatagitiappa.

Karnatak Ragas which are allied to Bhuvanagandhari are Saramati, Nagagandhari and Jeevanpuri. All these are derived from Naradhatri Melakarta. (Asavari That).

Saramati is a Sampoorna-Audhava Raga. Its Aroha and Avaroha are :-

Aroha स रे ग र प ध नि सं

Avaroha सं नि ध म ग र स (See Saramati)

Nagagandhari is a Sampoorna Raga with Vakra sanchara in Aroha. Its Aroha and Avaroha are :-

Aroha स रे म ग र प ध नि सं

Avaroha सं नि ध म ग रे स (See Nagagandhari).

Jeevanpuri of North has become popular in South and has the same Aroha and Avaroha as Jeevanpuri of North (See Jeevanpuri).

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BIBHAS

(Bhairav That)

Hindustani Sangeet

There are three types of Bibhas derived from Bhairav, Poorvi, and Marwa Thats. They are therefore treated as different Ragas.

The Bibhas of Bhairav That (Mayamalavagowla) does not use Swaras Ma and Ni. Hence this is an Audhava-Audhava Raga. Its Aroha and Avaroha are as under :-

Aroha स रे ग प ध सं

Avaroha सं ध प ग रे स

Swaras Ri and Dh are Komal and Ga is Tiwra. Vadi swara is Dh. Samavadi is Ga. This Raga should be sung even before sunrise.

In this Raga swara Pa should be kept prominent. Sangati ग र should be used frequently to produce a morning effect. Swara Dh should be elongated before descending to Pa. as ग र ध स प. This Raga should be sung like Deshkar but with Komal Ri and Dh.

In Aroha swaras रे ग प ध should not be used frequently as it will sound like Raga Reva. Only ग र ध should be used. In the same way स रे ग प should be avoided. The object, in both cases, is to avoid use of Ri, frequently in this type of Bibhas.

Compositions in this Raga are :-

(1) Piya Tuma Vahjav-Ektal-Vilambit Khyal.

(2) Prata Samye Nandadal-Jhap Tal-Khyal

Hindustani Ragas which are allied to Bibhas (Bhairav That) are Reva and Triveni.

Reva is an evening "jawab" to Bibhas. Sa is kept prominent to give the evening effect. Ri is used frequently in Aroha. It is a Poorvanga Raga with Ga as Vadi swara. (See Reva).

Triveni uses swara Ni which is varjya in Bibhas. (See Triveni).

Karnatak Sangeet

Karnatak Raga Bibhasu has the same Aroha as that of Bibhas (Bhairav That). But the Avaroha of Karnatak Bibhasu is like that of Hindustani Raga Jogiya. (See Bibhasu).

Revagupti which is a janya of the 15th Melkarta Mayamalavagowla (Bhairav That) has the same Aroha and Avaroha as Bibhas (Bhairav That), and Reva of Hindustani Sangeet. Its Aroha and Avaroha are :-

Aroha स रे ग प ध्रं
Avaroha सं ध्रं प ग रे स (See Revagupti).

Karnatak Raga Bhauli has the same Aroha as Bibhas (Bhairav That) but in Avaroha slight use of Ni is made. Its Aroha and Avaroha are :-

Aroha स रे ग प ध्रं
Avaroha सं नि ध्रं प ग रे स (See Bhauli)

Bibhas

(Poorvi that)

Bibhas of Poorvi That (Kamavardhini) is an Audhava-Sampoorna Raga. Swaras Ma and Ni are Varjya in Aroha. Aroha and Avaroha of this Raga are :-

Aroha स-रेस-गप-ध्रं
Avaroha सं-निध्रं-पग-रेंस

Swaras Ri, and Dh are Komal. Ma and Ni are Tiwra. Vadi and Samavadi swaras are Dh and Ga. Halting swaras or vishranti sthans are Sa, Ga, Pa, and Dh.

This Raga is sung early in the morning. It is a Uttaranga Raga. Although Tiwra Ma and Tiwra Ni are used they are used in Avaroha only and occasionally. Tiwra Ma is used in a vakra fashion. Hence they are not likely to create an evening effect by their presence. Prayoga of Tiwra Ma is made as मं प ध्रं प as in Ramakali.

Karnatak Sangeet

Karnatak Raga which is allied to Bibhas of (Poorvi That). is Bhauli. But in Bhauli Ma is not used (See Bhauli)

Bibhas

(Marwa That).

Hindustani Sangeet

This Raga belongs to Marwa That (Gamakashtama). It is a Sampoorna-Shadhava Raga. Aroha is vakra. Varjya swara in Avaroha is Ni. Aroha and Avaroha of this Raga are :-

Aroha निरेगप-पग-मध्रं
Aroha संध-मध्रं-पग-रेंस

Swara Ri is Komal. Swaras Ga, Ma, Dh and Ni are Tiwra. Pakad or gunjan swaras are :-

गप-पग-मैय-पगरेस

Vadi and Samavadi swaras are Dh and Ga. Sangatis ग प and मध्रं are frequently used.

This is a Uttaranga Raga. It is considered to be a morning "jawab" of the evening Raga Vard or

Barari. It sounds like a mixture of the two Ragas Deshkar and Marwa.

While using swara Ni care has to be taken not to use it as नि स or ध नि स. Use of swara Ni will sound like Sohoni. Swara Pa should be kept prominent to give morning effect.

Compositions in this Raga are :—

- 1 Kamskuvarava Jayila-Trital Madhya-laya-Khyal.
- 2 Morare Meeta Piyarawa-Trital Madhya laya-Khyal.

Allied Hindustani Ragas are Jeth (with Tiwra Ma), Varati or Barari, Sajiri, and Poorvakalyan.

Jeth with Tiwra Ma has the following Aroha and Avaroha.

Aroha स-रे-ग-प-ध-मं-प-सं

Avaroha सं-सं-मं-प-ग-ध-प-रे-स

Barari or Varati is a Poorvanga Raga with Ga as the Vadi Swara. (See Barari)

Poorvakalyan uses Ni as नि रे ग मं प and not नि रे ग प. Ni is used in Aroha. (See Poorva Kalyan).

Sajiri uses both Madhyams and both Dhaivats. (See Sajiri)

Karnatak Sangeet

Raga Poorvi Kalyani resembles Bibhas of Marwa That very closely. But प ग रे स is not used मं ग रे स is used (See Poorvi Kalyani).

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BIBHASU

Hindustani Sangeet

Name Bibhasu sounds very similar to Bibhas, three types of which were described under that Raga.

There is no Hindustani Raga which corresponds to Bibhasu mentioned in some books on Karnatak Sangeet. If the Aroha and Avaroha given in those books are correct, without any printing mistake, then Bibhasu sounds like a combination of Bibhas in Aroha with Joga in Avaroha. Its Aroha and Avaroha are as under :—

Aroha स रे ग प ध सं

Avaroha सं ध प म रे स

This combination is interesting.

Karnatak Sangeet

Bibhasu is a janya of the 15th Melakarta Mayamalavagowla (ra, ga, ma, dha, nu). It is an Audhava-Audhava Raga. Varjya swaras in Aroha are Ma and Ni, while in Avaroha Ni and Ga are dropped. Aroha and Avaroha of Bibhasu are as under :—

Aroha स रि ग₃ प ध सं

Avaroha सं ध₁ प म₁ रे₁ स

Swaras used are Shuddha Ri, Antara Ga, Shuddha Ma and Shuddha Dh. According to Hindustani notation Ri, Dh and Ma are Komal and Ga is Tiwra. This is an uncommon Raga in the South also. Aroha sounds like Revagupti and Avaroha like Saveri without Ni and Ga. This combination of Aroha and Avaroha is interesting in a way. There are no compositions in Raga Bibhasu.

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BIHAG

Hindustani Sangeet

Ancient name for Bihag is Vihang. This is one of the most popular Hindustani Ragas which are sung in the night between 9 P.M. and Midnight.

Bihag is an example of Ragas in which one variety of a swara is gradually replaced by another variety, till the variety introduced for ranjakatwa becomes the more important one. Originally Bihag used to be sung with Komal Ma and was put under Bilawal That. But use of Tiwra Ma is now so common that without a liberal use of Tiwra Ma, Bihag sounds dull. On account of the use of Tiwra Ma some suggest that Bihag should be put under Kalyan That. Some musicians however still adhere to the orthodox way of using only Komal Ma although they find it difficult to do so for any length of time as the temptation to use Tiwra Ma is very strong.

In Bihag swaras Ri and Dh are not used in Aroha. In Avaroha all the swaras are used. Hence it is an Audhava—Sampoorna Raga. Its Aroha and Avaroha are as under :—

Aroha निव-गम-रनिषं

Avaroha सं-निषव-मगरेस

All swaras are Shuddha swaras of Hindustani Sangeet. (Bilawal That). Bilawal That corresponds to Dheerashankarabharna Melakarta of Karnatak Sangeet. Prati Madhyama is an introduced swara which is not permissible in Bilawal That. Hence Bihag is a Bhashanga Raga.

Vadi and Samavadi Swaras are Ga and Ni. Sangatis निष and गस are used frequently. Tiwra Ma is used in the swara group प षं ग म ग. Sometimes prayoga प षं म ग

with both Madhyams side by side is also made for ranjakatwa. Ri is durbal even in Avaroha. It is only touched as Kan or grace note to Sa as गसरेस.

This Raga is full of Shringara Rasa. Bihag is a Poorvanga Raga. Hence the vistara in Mandra and Madhya Saptaks is very pleasing. Halting swaras or visrantisthans are Ga and Ni.

Compositions in Bihag are :—

1. Kaise Sukh Sowe—Vilambit Khyal—Ektal.
2. Langar Dheet Mag—Drut Khyal—Trital.
3. Mama Atma Gamala—Stage Song.
(Marathi).

Hindustani Ragas Bihagada, Marubihag, and Shankara are allied to Bihag.

Bihagada uses Komal Ni also. Tiwra Ma is rarely used. (See Bihagada).

Marubihag gives great prominence to Tiwra Ma and Ri in Avaroha. Komal Ma is elongated as नि ष म ऽ ऽ म ग (See Marubihag).

Shankara uses Dh in a vakra fashion in Aroha as नि ष षं नि. Madhyam is not used in the commonly sung type of Shankara. (See Shankara).

Karnatak Sangeet

Behag or Byag is a janya of the 29th Melakarta Dheerashankarabharna (ri, gu, ma, dhi, nu.) which corresponds to Bilawal That of Hindustani Sangeet.

This is a Shadhava—Sampoorna Jati Raga. Varjya swara in Aroha is Ri. Its Aroha and Avaroha are as under :—

Aroha म ग₂ ग₂ प नि₃ ष₂ नि₃ सं

Avaroha सं नि₃ ष₂ प म₁ ग₂ रि₂ सं

Swaras used are Chatasruti Ri, Antara Ga, Shuddha Ma, Charusruti Dh and Kakali Ni.

According to Hindustani notation they are :—

Aroha स ग म प नि ष नि स

Avaroha से नि ष प म ग रे स

It may be noted that in Karnatak Behag swara Dh is used in Aroha as नि ष नि ष.

Even in Karnatak Sangeet Behag is not sung with only Shuddha Ma. Prati Ma is used as in Hindustani Sangeet.

In Karnatak Behag Komal Ni is also used as प ष नि ष प म ग. Komal Ni is used in Bihagada of Hindustani Sangeet, and not in Bihag. Karnatak Behag sounds like a mixture of Bihagada and Bihag of Hindustani Sangeet.

This Raga is of Shringara Rasa. Hence it is very well suited for Jawalis. Some good Tillanas are also composed in this Raga.

Compositions in Behag or Byag are :—

1. Smarajanka Shubhacharita—Chapu Tal—Swati Tirumal.
2. Yelliruwe Tande Baro—Adi Tala—Parandara Dass.
3. Nadira Dira Tom Ta Dhira—Tillana—Veena Shehanna.

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BIHAGADA

Hindustani Sangeet

There are two types of Bihagada. Both belong to Bilawal That (Dheerashankarabharana).

One variety of Bihagada is a mixture of Mand and Bihag. In this variety Tiwra Ma and Komal Ni are not used. Its Jati is Shadhava-Sampoorna. Varjya Swara in Aroha is Ri. Its Aroha and Avaroha are as under :—

Aroha स ग म प नि ष स

Avaroha से नि ष प म ग रे स

All swaras are Shuddha swaras of Hindustani Paddhati. Vadi swara is Ma and Samavadi Sa. In this type of Bihagada swara group नि ष षे is used to keep clear of Bihag. प नि षे which is used in Bihag is absent in Bihagada. Swara group नि ष षे which is used in Bihagada occurs in Shankara also. But in Shankara swara Ma is generally not used.

It is difficult to sing this type of Bihagada as it resembles Bihag very closely. Hence this type is not commonly sung.

The popular and more pleasing type of Bihagada is the one in which Komal Ni is used in a beautiful sanchara. Jati of this type also is Shadhava-Sampoorna. Varjya Swara in Aroha is Ri. Its Aroha and Avaroha are :—

Aroha स ग म-कम-नि ष-से

Avaroha से-नि ष-गम-प ष नि ष प-म ग-रे स

Swaras Ri, Ga and Dh are Shuddha or Tiwra. Both Komal and Tiwra Ni are used. Ma is Komal.

The Pakad or diagnostic swara groups are :—

गम-प ष नि ष प-म ग

Use of Komal Ni as shown above sounds very beautiful in this Raga. Ri is weak or durbal even in Avaroha. Tiwra Ma is not used in this Raga. This Raga is sung in the night. Compositions in this Raga are :—

1. Pyari Pag Ho—Vilambit Khyal—Vilambit Teental.

2. Nita Karata Rar—Trital Madhya laya—Khyal.

In some Sancharas, Chaya of Nand Raga is found in Bihagada.

Bihag, and Patabihag are allied to Bihagada.

Bihag does not make use of Komal Ni. Tiwra Ma is much in evidence. (See Bihag).

Patabihag has more of Bihag Ang in it than in Bihagada. Swara Ri is more prominent in Patabihag. (See Patabihag)

Karnatak Sangeet

There is no Raga called Bihagada in Karnatak Sangeet. There is a Raga called Begada which has no resemblance to Bihagada. (See Begada).

Karnatak Raga Behag or Byag resembles the Hindustani Raga Bihagada more than Bihag as in Karnatak Bihag or Byag use of Komal Ni is made in the same way as in Bihagada of the North. (See Behag).

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BIHARI

Hindustani Sangeet

This is an uncommon Raga. The Aroha does not reach the tara Shadja but ends with Ni. This is an example of "Nishadantya" Raga.

Bihari belongs to Khamaj Thaat. It is a Sampoorna-Sampoorna Raga. Its Aroha and Avaroha are :—

Aroha स रे ग म प नि

Avaroha निषपमग रेसनि-पुनिस

Swaras Ri, Ga, and Dh are Tivra. Ma is Shuddha. Both varieties of Ni are used. Komal Ni is used as in Bihagada in the swara group प ष नि ष प म ग.

Its chalan or rendering is as under :—

निमड-रेड-वमड-गड रे-गरेसनि-पुनिसड;

मम-वमडिधमममड-रेसम-गमम-रेसनि-पुनिस

In Bihari touches of Tilakkamod, Jayajayavanti, and Bihagada are found. Tilakkamod chaya is more prominent.

Composition in Bihari is :—

1. Jay Jagadish Hare—Trital.

Karnatak Sangeet

There is no Raga called Bihari in Karnatak Sangeet. Raga Bilahari is an entirely different Raga.

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BILAHARI

Hindustani Sangeet

There is no Raga called Bilahari in Hindustani Sangeet.

Alaiyya Bilawal which belongs to Bilawal Thaat (Shankarabharna) resembles Bilahari of Karnatak Sangeet very closely. Alaiyya Bilawal has the following Aroha and Avaroha,

Aroha स रे-ग रे-गप-वनिष

Avaroha संनिषप-गनिषप-मग-मरेम or गप-मगरेस

In Bilahari Ni is not used in Aroha while in Alaiyya Bilawal it is used. (See Alaiyya Bilawal)

Karnatak Sangeet

Bilahari is a Janya of the 29th Melakarta Dheera-shankarabharna (ri, gu, ma, dhi, nu). Its Jati is Audhava-Sampoorna with vakra sanchara in Avaroha. Varjya swaras in Aroha are Ma and Ni. Its Aroha and Avaroha are :—

Aroha ग रि₂ ग₃ ग ष₂ सं

Avaroha सनि₃ ष₂ -गप₂ नि₂ ष₂ पड-म₁ ग₃ रि₃ स-नि₃ ष₂ स

Swaras used are Chatushrotri Ri and Dh, Antara Ga, Shroddha Ma, and Kakali Ni, with occasionally use of Kaishika Ni in Avaroha, in a Vakra Sanchara.

According to Hindustani notation the Aroha and Avaroha are :--

Aroha स रे ग प ध सं

Avaroha संनिध-पधनिधपऽ-मनरेस-निधस

Bilahari is a Raga with Veera Rasa. This Raga is a favourite one with the Nadaswaram players, (Shahanai) and is played in the morning. Elongation of Pa as in सं नि ध प ऽ; म ग रे ग प ऽ etc. sounds nice. Use of Kaishika Ni (Komal Ni) as in प ध नि ध प ऽ sounds beautiful, Langhana or skipping of swaras as in रिगप-धंरिस is also done. Use of Janti or Jod swaras like रिरे-गग-पप adds beauty to the Raga.

Bilahari very closely resembles the Hindustani Raga Alaiyya Bilawal. In Alaiyya Bilawal Ni is used in Aroha. But in Bilahari Ni is omitted in Aroha.

Compositions in Bilahari are :

1. Sa Ri Ga Pa-Jati swara—Adi Tala—A very popular Abhyasa Gana Form of Karnatak Sangeet. Very well suited for Vrinda Gana (Orchestra).
2. Intha Chauka-Varnam-Adi Tala.
3. Paridana Michithe-Jhampa Tala-Shri. Patnam Subbramanya Iyer.
4. Shri Chamundeshwari — Adi Tala --Shri. B. Vasudevachar.

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BILASKHANI TODI

Hindustani Sangeet

There is a story attached to this Raga.

When Tansen died his sons assembled near his dead body and sang to please Tansen's soul. When his son Bilaskhan sang a new kind of Todi, Tansen's

dead body is said to have shook its head in appreciation of the Raga. Hence this Raga is called Bilaskhani Todi.

Bilaskhani Todi belongs to Bhairavi That. Swaras Ma and Ni are omitted in Aroha. In Avaroha Pa is dropped. Hence the Jati of this Raga is Audhava-Shadhava. Aroha and Avaroha of Bilaskhani Todi are:—

Aroha स रे ग प ध सं

Avaroha रेनिधम-गरे-गरे-स

All swaras are Komal swaras of Hindustani Sangeet. Pakad or diagnostic swaras are as under

प-धनिधमगरे-गरे-स

Vadi and Samavadi swaras are Dh and Ga.

Sathis रिनि and धम sound beautiful.

This Raga is sung in the second prahara of the day.

The beauty of this Raga consists of the Todi effect created by use of Komal swaras only.

Elongation of Ga as in रे नि स रे ग ऽऽ is enchanting.

Popular compositions in this Raga are:—

1. Neeke Ghungaria-Ektal-Vilambit Khyal,
2. Hariso Neha Lagavo-Trital-Chota Khyal
3. Vahi JavoJavo-Trital-Khyal.

Hindustani Ragas Bhairavi, Komal Asavari and Asa Todi are allied to Bilaskhani Todi.

Bhairavi is Sampoorna-Sampoorna. (See Bhairavi) Komal Asavari uses Ma in Aroha and all the swaras in Avaroha. (See Komal Asavari)

Asa Todi omits Ga in Aroha. Ma and Ni are used (See Asa Todi).

Karnatak Sangeet

There is no Raga called Bilaskhani Todi in Karnatak Sangeet. Aroha of Bilaskhani Todi resembles that of Karnatak Raga Bhoopalam. But in Avaroha Bhoopalam omits Ni and Ma (See Bhoopala)

Himandi a janya of the 8th Melakarta Hanumatodi (Bhairavi) resembles to some extent Bilaskhani Todi. Aroha and Avaroha of Himandi are as under:

Aroha स रे ग प ध नि ध्रु सं

Avaraha सं नि ध्रु म ग रे स (See Himandi)

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BILAWAL

Hindustani Sangeet

Bilawal That of Hindustani Sangeet corresponds to the Karnatak Melakarta Dheerashankarabharna.

Swaras of Bilawal That are considered to be the Shuddha Swaras of Hindustani Sangeet.

Raga Bilawal which is of Sampoorna-Sampoorna Jati is called Shuddha Bilawal. It corresponds to the Karnatak Raga Shankarabharna. Shuddha Bilawal is not a popular Raga. (See Shuddha Bilawal).

Alaiyya Bilawal which belongs to Bilawal That is commonly known as Bilawal and is very popular. Alaiyya Bilawal very closely resembles Bilahari of Karnatak Sangeet (See Alaiyya Bilawal).

Karnatak Sangeet

There is no Raga called Bilawal in Karnatak Sangeet. Melakarta No. 29 Dheerashankarabharna corresponds to Bilawal That of Hindustani Sangeet.

Raga Shankarabharna corresponds to Shuddha Bilawal of Hindustani Sangeet. Unlike Shuddha Bilawal, Shankarabharna is a very popular Raga.

Alaiyya Bilawal which is the most important of Bilawals is generally called Bilawal. This Raga resembles Bilahari of Karnatak Sangeet. (See Bilahari)

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BINDUMALINI

Hindustani Sangeet

There is no Raga called Bindumalini in Hindustani Sangeet.

In its Avaroha it resembles Bibhas of Hindustani Sangeet to some extent.

There is no Raga allied to Bindumalini in Hindustani Sangeet.

Karnatak Sangeet

Bindumalini is a janya of the 16th Melakarta Chakravaka (ra, ga, ma, dhi, ni). It is a Shadhava-Shadhava Raga with vakra sancharas in both Aroha and Avaroha. Vicjya swara in Aroha is Dh. In Avaroha Ma is dropped. Aroha and Avaroha of Bindumalini are:

Aroha स ग₂ रि₁ ग₃ म₁ प नि₂ सं

Avaroha सं नि₂ सं ष₂ प ग₃ रि₁ स

Swaras used are Shuddha Ri, Antara Ga, Shuddha Ma, Chatushruti Dh and Kaishika Ni.

According to Hindustani notation they are:—

Aroha स ग रे ग म प ध्रु सं

Avaroha सं ध्रु सं ध्रु प ग रे स

Antara Ga and Kaishika Ni are the Raga chaya Swaras. Bindumalini is not a popular Raga. It is seldom heard.

A composition in this Raga is.

1. Yenta Muddo-Adi Tala-Shri. Thyagaraja.

BRINDAVANI SARANG

Hindustani Sangeet

Brindavani Sarang belongs to Kafi That. (Kharaharapriya). It is an Audhava--Audhava Raga. Swaras Ga and Dh are dropped in both Aroha and Avaroha. Its Aroha and Avaroha are :—

Aroha नि॒स-रे॒म-पनि-सं

Avaroha सं॒दि॒पु-मरे॒स

Tiwra Ri and Shuddha Ma are used. In Aroha Tiwra Ni is used while in Avaroha Komal Ni is used.

Vadi swara is Ri and Samavadi Sa Pakad or Gunjan swaras are :—

नि॒सेर-भरे-कमरे-स

This Raga is sung at midday.

The swara groups नि॒पमरे-रेमरेमरे and रे are frequently used.

This Raga is called merely Sarang very often. Popular compositions in this Raga are:—

1. Bhorc Jin Ala—Vilambit Khyal—Tilwada.
2. Darshan Dena Pran Piyare—Drut Khyal—Trital.

Hindustani Ragas Badahamsa, Madhumad Sarang and Sur Sarang are allied to Brindavani Sarang.

Badahamsa. Ma is elongated in Badahamsa. (See Badahamsa).

Madhumad Sarang. Tiwra Ni is not used. (See Madhumad Sarang)

Sur Sarang. Dh is used in Avaroha. (See Sur Sarang).

Karnatak Sangeet

There are two Arohas and Avarohas given for the Brindavani Sarang of Karnatak Sangeet.

The first type has the following Aroha and Avaroha.

Aroha स ग२ रे२ म१ प नि२ सं

Avaroha सं नि२ प म१ रि२ ग२ स

It is of Shadhava-Shadhava Jati. The Sanchara is Vakra in both Aroha and Avaroha.

This type is derived from the 22nd Melakarta Kharaharapriya (Kafi That).

Swaras used are Chatushruti Ri, Sadharana Ga, Shuddha Ma, and Kaishika Ni.

According to Hindustani notation they are :—

Aroha स ग॒ रे म प नि स

Avaroha सं नि प म रे ग स

Use of only Komal Ni and inclusion of Ga in Avaroha distinguishes it from Brindavani Sarang, of North.

This type is not popularly sung. The following is a composition in the above type of Brindavani Sarang.

1. Kamalapta Kulakalashabdi—Adi Tala—Shri. Thyagaraja.

This type of Brindavani Saranga of South resembles Pushpalatika which is also a janya of Kharaharapriya. In Pushpalatika there is no Vakra Sanchara. Aroha and Avaroha of Pushpalatika are :

Aroha स रे ग॒ म प नि सं

Avaroha सं नि प म ग॒ रि स (See Pushpalatika)

The Second type which is becoming popular resembles Brindavani Sarang of North very closely.

This type also belongs to Kharaharapriya Melakarta. Its Aroha and Avaroha are :--

Aroha स रे₂ म₁ प नि₃ स
Avaroha सं नि₂ प म₁ रि₂ स

In this type Kakali Ni is used in Aroha and Kaishika Ni in Avaroha. This is therefore a Bha-shanga Raga. According to Hindustani notation the Aroha and Avaroha are :--

Aroha स रे म प नि स
Avaroha स नि प म रे स

The following composition is becoming very popular :--

1. Shri Ranga Puri-Rupaka Tala-Shri Muthu-swamy Dixitar.

Without the use of Kakali Ni in Aroha this type will sound like Madhyamavati which has the following Aroha and Avaroha.

Aroha ग रि म प नि सं
Avaroha सं नि प म रे स (See Madhyamavati).



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CHAITI GOURI

Hindustani Sangeet

This is a Shadhava-Sampoorna Raga. Virjya swara is Ga in Aroha. The Aroha and Avaroha are as under :

Aroha सरे मे प- मे धनि सं (only Tiwra Ma)
Avaroha सं नि ध प ध म- प मे ध सं ग रे रे सं (Both Madhyams)

The Diagnostic swaras (Pakad) of the Raga are :--
नि ध प ध म- मे ध ग रे ग रे सं

This Raga is formed by the combination of the two Ragas Shree and Gouri. Shree is found in Poorvanga and Gouri in Uttaranga. Sometimes Gouri comes in Uttaranga also in Aroha. But Poorvanga in Aroha is always Shree.

In this Raga the swaras used are Komal Ri, Tiwra Ga, both Komal and Tiwra Madhyams, Komal Dh and Tiwra Ni. In Aroha only Tiwra Ma is used. In Avaroha both the Madhyams are used.

The sancharas in both Aroha and Avaroha are vakra. The Vadi and Samavadi swaras are Pa and Sa. This Raga is sung in the evening.

This Raga is called Chaiti Gouri because it is mostly sung during the month of Chaitra.

Chaiti Gouri is of two types. One with Poorvi anga and the other with Shree anga. The Aroha and Avaroha given above are for Chaiti Gouri with Shree anga. When the Poorvi anga Chaiti Gouri has to be sung Tiwra Ma is brought to prominence. The use of Komal Ma in the swara Group प ध म is peculiar in this Raga.

A Composition in this Raga is :--

1. Vo jo gayiti-Vilambit Khyal--Ektal.

Karnatak Sangeet

There is no Raga called Chaiti Gouri in Karnatak Sangeet. There is no Raga in Karnatak Sangeet which is allied to Hindustani Raga Chaiti Gouri.

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CHAKRADHAR**Hindustani Sangeet**

This Raga was introduced into Hindustani Sangeet by Prof. Umdekar of Gwalior,

Chakradhar belongs to Bilawal That, (Dheerashankarabharana). In this Raga swara Pa is omitted in both Aroha and Avaroha. Hence Chakradhar is a Shadhava-Shadhava Raga. The Aroha and Avaroha of this Raga are :—

Aroha स-रे-गम-धनिः

Avaroha सनिधम-गरेस

Swaras used are Ri, Ga, Dh and Ni Tiwra. Ma is Komal. Pakad or gunjan swaras are :—

सरेगम-धम-निधम-गरेस

Vadi swara is Ma. Samavadi is Sa. Ma is kept elongated in this Raga.

In this Raga slight use of swara Pa is made in Avaroha occasionally as permitted by the rules pertaining to the use of Vivadi swaras.

Compositions in this Raga are :—

1. Hridayee Kamana—Marathi Bhajan—Trital.
2. Bairanasi Ratiya—Drut Khyal—Trital.

Ragas Madhuradhwani, Rageshwari, Durga (Khamaj That) and Bhinnashadja of Hindustani Sangeet are allied to Chakradhar.

Madhuradhwani. The swaras used are the same as those in Chakradhar but Ma is not elongated. (See Madhuradhwani).

Rageshwari. Ri is not used in Aroha, Ni is Komal. (See Rageshwari).

Durga (Khamaj That). Ri is not used. Ni is Komal. (See Durga).

Bhinna Shadja. Ri is not used. (See Bhinna Shadja).

Karnatak Sangeet

There is no Raga called Chakradhar in Karnatak Sangeet. There is no Raga in Karnatak Sangeet which has the Aroha and Avaroha of Chakradhar. The following Ragas have some resemblance with differences as indicated.

1. Ravichandrika.

Aroha स रे ग म ध नि सं

Avaroha सं नि ध म ग रे स

Ni is Komal. (See Ravichandrika)

2. Natakuranji.

Aroha स रे ग म ध नि सं

Avaroha सं नि ध म ग न प ग रे स

Ni is Komal. Pa is frequently used. (See Natakuranji)

3. Goud Malhar.

Aroha स रे म प ध सं

Avaroha सं नि ध म ग रे स

The Avaroha of Goud Mallaru (K) is the same as that of Chakradhar. But the Aroha is that of Durga or Khambavati. (See Goud Malhar K)

CHAKRAVAK

Hindustani Sangeet

This is a Karnatak Raga which is being introduced into Hindustani Sangeet. There was no Raga called Chakravak in Hindustani Sangeet. Late Prof. Shankarrao Pravartak, Principal Bhatkhande College of Music, Nagpur tried to popularise Chakravak in Hindustani Sangeet. A song composed by him in Chakravak is:—

Ugavala Nabha Pranganti-Trital Madhyalaya,

Ahir Bhairav which has the following Aroha and Avaroha resembles Chakravak.

Aroha स रे ग म प म म - र नि सं

Avaroha सं नि प म म रे स-नि रे स

(See Ahir Bhairav)

Karnatak Sangeet

Chakravak is a very popular Raga. It is a Melakarta itself, it's number in the Melakarta Scheme being 16. (ra, gu, ma, dhi, ni). It is a Sampoorna-Sampoorna Raga. The swaras used are Shuddha Ri, Chatushruti Ga, Shuddha Ma, Chatushruti Dh, and Kaishika Ni. Aroha and Avaroha of Chakravak are:—

Aroha स रि₁ ग₃ म₁ प ष₂ नि₂ सं

Avaroha सं नि₂ ष₂ प म₁ ग₃ रि₁ स

According to Hindustani Notation they are:—

Aroha स रे ग म प ष नि सं

Avaroha सं नि प म ग रे स

Shuddha Ri (Komal Ri) and Kaishika Ni (Komal Ni) are the Jeeva swaras of this Raga. Popular compositions in this Raga are:—

1. Etulabrothuvo-Tripata Tala-Shri. Thyagaraja.
2. Inka Daya Raleda-Adi Tala-(Chauka kala)-
Vecna Kuppayyar.
3. Sugunamule Chappu-Rupak Tala-Pattanam
Subbramanya Iyer.

CHALANATA

Hindustani Sangeet

There is no Raga called Chalanata in Hindustani Sangeet. Ragas Tilang and Jog resemble to some extent Chalanata of the South.

Telang has got the following Aroha and Avaroha.

Aroha स ग म प नि सं

Avaroha सं नि प म ग स (See Tilang)

Raga Jog has the following Aroha and Avaroha.

Aroha स प म प नि सं

Avaroha सं नि प म ग स ष स स (See Jog)

Karnatak Sangeet

Chalanata is Melakarta No. 36 of Karnatak Melakarta Scheme (ru, gu, ma, dhu, nu). Its Aroha and Avaroha are:—

Aroha स रि₃ ग₃ म₁ प ष₃ नि₃ सं

Avaroha सं नि₃ ष₃ प म₁ ग₃ रि₃ स

The swaras used are Shatshruti Ri, Antara Ga, Shuddha Ma; Shatshruti Dh and Kakali Ni.

According to Hindustani notation the Aroha and Avaroha are :—

Aroha स ग म प नि नि सं

Avaroha सं नि नि ष म ग ग स

In this Raga the Shatshruti Ri Stands for Komal Ga and the Shatshruti Dh for Komal Ni.

Chalanata is not commonly heard.

Kailasa Chalanata-Adi Tala, Maha Vaidyanatha Iyer (From the Seventy Two Melakarta Ragamalika.) is an example.

Karnatak Raga Nata is derived from Chalanata and is a very popular Raga. In its Avaroha Dh and Ga are dropped. Its Aroha and Avaroha are:—

Aroha स ग (रि३) ग म प नि (ध३) नि सं

Avaroha सं नि ष म ग (रि३) स (See Nata)

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CHAMPAK

Hindustani Sangeet

This Raga has attracted attention after the gramophone record of this Raga sung by Pt. Onkarnath Thakur was released. It is a very pleasing Raga.

Champak belongs to Khainaj That. Its Jati is Audhava-Shadhava. Swaras Ga and Ni are omitted in Aroha and in Avaroha Ri is omitted. Aroha and Avaroha of this Raga are :—

Aroha स-रेम-प-गमपनिऽ-निऽसं

Avaroha रेंनि-संध-निप-धम-पगऽऽस-सरेगऽऽ स

Vadi swara is Ma and Samavadi is Sa. Sangathi's निऽ ऽ ऽ प and प ऽ ग ऽ ऽ स are prominent. The Pakad or diagnostic swaras are :—

स-रेम-प-धऽऽम-पऽऽगऽऽस

Swaras used are, Ri, Ga and Dh Tiwra. Ni and Ma Komal.

The time for singing this Raga is second Prahara of night.

This Raga has a number of vakra sancharas in its Aroha and Avaroha. It resembles Khambavati at certain places, but the Sangathi गमऽस of Khambavati is absent.

The following are the compositions in this Raga :—

(1) Mag Jai Ho-Vilambit Khyal-Tilwada

(2) Rakho Pat Mori—,, ,, —Ektal

The allied Hindustani Raga is Khambavati.

Khambavati-Uses Sangathi गमऽस

(See Khambavati)

Karnatak Sangeet.

There is no Raga called Champak in Karnatak Sangeet. The Karnatak Raga Balahamsa has some resemblance to the Hindustani Raga Champak. (See Balahamsa).

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CHAMPAKALI.

Hindustani Sangeet.

This is a New Raga which is introduced by Shri Shreedhar Dhage of Nagpur. This Raga comes under the Melakarta Vachaspati of Karnatak Sangeet. It is an Audhava-Sampoorna Raga. Swaras Ri and Dh are not used in Aroha, Aroha and Avaroha of this Raga are :—

Aroha निऽगऽ मं -पऽ-निऽसं

Avaroha संनिऽषप- मंपमंगरेस

The diagnostic swara groups of this Raga are :—

मंप-निऽषपऽ मंप-मंग - मंगरेस- रेनिऽऽ-सग

Vadi swara is Sa and Samavadi is Pa. The time for singing this Raga is about midnight.

In Hindustani Paddhati Tiwra Ma and Komal Ni are not used in the same Raga. But in this Raga however this rule is broken to show that Tiwra Ma and Komal Ni could be used in the same Raga giving rise to a certain beauty of its own.

In this Raga the Chayas of Bhimpalas, Marubihag, and Multani are found.

Bhimpalas. संनिषव-निषवः-पनिःसं

Marubchag सगः-मंरंरं

Multani. सगमंष

Care has to be taken to avoid Komal Ga, Komal Ri, and Tiwra Ni, as the use of these will turn Champakali to Multani.

Compositions in this Raga are:—

1. Mane Nahi Saiyya-Ektal Vilambit-Khyal.

2. Neha Karo Peetama Ke Sang-Trital Madhya laya-Khyal.

Karnatak Sangeet.

There is no Raga called Champakali in Karnatak Sangeet.

The Raga Ketakapriya which is a janya of the 64th Melakarta Vachaspathi (ti, gu, mi, dhi, ni), has the following Aroha and Avaroha:—

Aroha सगमंषनिः

Avaroha मं नि ष व मं ग रे स

Raga Ketakapriya resembles Champakali of North. In the Swaras used in Aroha and Avaroha

Ketakapriya is an Audhava-Sampoorna Raga. Swaras Ri and Dh are not used in Aroha.

(See Ketakapriya)

CHANCHALDAS MALHAR

Hindustani Sangeet.

This Raga is also called Chanchaldas Malhar. It belongs to Kafi Thaat. It is an Audhava-Shadhava Raga in which Ga and Dh are not used in Aroha and Dh in Avaroha. Its Aroha and Avaroha are as under:—

Aroha म-रेष-मप-निःष-मं

Avaroha रेनिःमं-निष-मं(निः)परेम

Swaras used in this Raga are Tiwra, Ri, Komal Ga, Shuddha Ma, Komal Ni.

Sanchara of this Raga in Mantra Saptak with the use of the following swara groups is very pleasing.

निरेम-निःष-मप

Sangathi मः and swara group मं नि ष व मं रे स are frequently used.

A composition in this Raga is:—

Eri Mayee Piyake-Choutal Vilambit-Khyal.

This Raga is allied to the popular Raga Nayaki Kanada.

Nayaki Kanada. Ga is used in Aroha. There is Andolan on Ga. Sangathis are रेष and नि ष. (See Nayaki Kanada).

Karnatak Sangeet

There is no Raga called Chanchaldas Malhar in Karnatak Sangeet. There is no Karnatak Raga having the Aroha and Avaroha of Chanchaldas Malhar.

The swaras used are those of Melakarta Khara-harapriya. This is a very pleasing Raga and can be absorbed into the Karnatak system. This Raga can be formed by combining the Aroha of Madhyamavati with the Avaroha of Pushpalatika.

Aroha of Madhyamavati स रे म प निः मं

Avaroha of Pushpalatika मं नि ष म ग रे स

The vakra sancharas as required in Chanchaldas Malhar may be introduced.

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CHANDANI KĒDAR

Hindustani Sangeet

Chandani Kedar belongs to Kalyan That (Mecha Kalyani). In this Raga both Madhyams and both Nishads are used. Swaras Ri, Ga and Dh are Tiwra. The following swara groups are prominent.

गडरेस- मे धप मे धपमड-प मे धगडमपड

The chalan of this Raga is as under :—

गडसडरेसड-निधुधुपड-सरेसड-प मे धगड-

मपड-मपममड-रेसड-मेधमेधरेसड-रेसड-

मेनिधप- मे धपमप-गड-गड-रेसड

Chandani Kedar is an Apoorva Raga.

Karnatak Sangeet

There is no Raga called Chandani Kedar in Karnatak Sangeet, and there is no Karnatak Raga which is allied to Chandani Kedar.

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CHANDANI MALHAR

Hindustani Sangeet

In this Raga two Madhyams and two Nishads are used. Ri, Ga, and Dh are Tiwra.

In Aroha Ga is omitted. Avaroha is Sampoorna. Hence its Jati is Shadhava-Sampoorna. Its Aroha and Avaroha are as under :

Aroha मेध-समध-धरे वडप- मे ध-निध-निधं

Avaroha संध-निध- मे धधधध-गध- रेस

Its Vadi swara is Ma and Samavadi is Sa. In this Raga are found chayas of Kedar, Kamod and Miya-malhar, स रे स म न and मे व ध म groups sound like Kedar, स रे व ड प and ग न रे स sound like Kamod, मे व नि ध नि सं sounds like Miya Malhar.

It is a pleasing Raga. It is sung in the night between 9 p. m. and 11 p. m.

A composition in this Raga is :—

1. Dhana Dhana Mohana-Jhaptal-Khyal.

Karnatak Sangeet

There is no Raga called Chandani Malhar in Karnatak Sangeet. There is no Karnatak Raga which is allied to Chandani Malhar.

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CHANDRAKANT

Hindustani Sangeet

Chandrakant belongs to Kalyan That (Mecha-kalyani). All swaras used are Tiwra. In Aroha Madhyama is not used. In Avaroha all the seven swaras are used. Hence it is a Shadhava-Sampoorna Raga. Aroha and Avaroha of Chandrakant are as under :

Aroha स रे ग प ध नि सं

Avaroha सं नि ध प मे ग रे स

The Diagnostic swaras or Pakad of Chandrakant are as under :

ग-रे-स-निध-निध-ध-म-गरेग-ध मे ग-प-रे-स

It is a Poorvanga Raga. The Vadi and Samavadi swaras are Ga and Ni respectively. The vistara or sanchara of this Raga is mostly done in mandra and madhya saptaks and it sounds beautiful. Use of नि षु नि षु and ग रे स frequently gives a charm to this Raga. Chandrakant is sung in the night between 6. p. m. and 8 p. m. It is not a commonly sung Raga.

Compositions in this Raga are :—

1. Pyare Tori Chab More Vilambit Khyal-Tental (Vilambit)
2. Chandrakant Sakhi At Manbhay-Lakshangeet-Trital

The Hindustani Raga which is allied to Chandrakant is Shuddha Kalyan or Bhooop Kalyan. In Shuddha Kalyan both Ma and Ni are not used in Aroha. (See Shuddha Kalyan).

Karnatak Sangeet

There is a Raga called Chandrakanta in Karnatak Sangeet. This belongs to the 65th Melakarta Mecha Kalyani (Kalyan That). Chandrakanta is a Sampurna Raga. Its Aroha and Avaroha as given in some books are :—

Aroha स रि ग मं प ध नि सं

Avaroha सं नि ध प मं ग रे स

As there are no songs given in any of the books in the Karnatak Raga Chandrakanta it is difficult to say how this Raga differs from Raga Kalyani of South. This Raga is unknown to Musicians of South. If Ma is dropped in Aroha then it will resemble Chandrakant of Hindustani Sangeet.

The Allied Karnatak Raga is Mohanakalyani. This corresponds to Bhooop Kalyan or Shuddha Kalyan of

Hindustani Sangeet. It has for its Aroha and Avaroha :—

Aroha स रे ग प ध सं

Avaroha सं नि ध प मं ग रे स (See Mohanakalyani)

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CHANDRAJYOTI

Hindustani Sangeet

There is no Raga called Chandrajyoti in Hindustani Sangeet. There is no Raga in Hindustani sangeet which is allied to the Karnatak Raga Chandrajyoti.

Karnatak Sangeet

Chandrajyoti is an uncommon Raga. It is janya of the 41st Melakarta Pavani (ra, ga, mi, dhi, nu.) In its Aroha and Avaroha swara Ni is dropped. Hence it is a Shudhava-Shadhava Raga.

Swaras used in Chandrajyoti are Shuddha Ri, Shuddha Ga, Pratinadhyama and Shatushruti Dh. According to the Karnatak system of notation its Aroha and Avaroha are as under :—

Aroha ग रि₁ ग₂ म₂ प ष₂ सं

Avaroha सं प₂ म₂ ग₁ रि₂ स

According to the Hindustani notation they are as under :—

Aroha स रे रे₁ मं प पु सं

Avaroha सं पु प सं रे रे₂ स

It is to be noted that Tivra Ri has to be pronounced as Ga (Shuddha Gandhara) Compositions in this Raga is.

1. Baganaiya Ni—Adi tala—Siri, Thyagaraz.

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CHANDRAKALI

(or Chandra Kalyan)

Hindustani Sangeet

This is an aparachit Raga. It is described by J. D. Patki in his book "Aparichit Ragas"

It is not possible to put this Raga under any one of the ten Thats of Hindustani Sangeet. It can be put under the 63rd Melakarta Lathangi of Karnatak Sangeet. It is a Shadava-Shadava Raga. Swara Ga is omitted altogether. Its Aroha and Avaroha are as under:—

Aroha स रे म प ध नि स

Avaroha निरं-निष्प-म रे-नि-

The Pakad or gunjan swaras of this Raga are:—

रनिष्प-म धप-म रे-निः

Vadi swara is Pa and Samvadi is So. Sangathi is used in avaroha. In Aroha Dh is durbal or weak. The swarup of this Raga is not fully understood yet.

Karnatak Sangeet

There is no Raga called Chandrakali or Chandra Kalyan in Karnatak Sangeet. There is no Raga which is allied to Chandrakali or Chandra Kalyan.

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CHANDRAKAUNS**Hindustani Sangeet**

Chandrakauns is a Raga which shows how the swaras and the swarop of ragas change in course of time. Chandrakauns mentioned by Late Prof Bhatkhande is different from the Chandrakauns which has gained currency during recent years.

Old Chandrakauns is Malkauns in Poorvanga and Bageshree in Uttaranga. Its Aroha and Avaroha are:—

Aroha स ग म प ध नि मं

Avaroha सं नि ध म ग स

It is an Audhava-Audhava Raga. The varjya swaras being Ri and Pa. Swaras used are Komal Ga, Shuddha Ma, Tiwra Dh, and Komal Ni.

This type of Chandrakauns belongs to Kafi That. (Kharaharapriya) We do not hear this type of Chandrakauns being sung today. The new type of Chandrakauns is the old one with Tiwra Dh replaced by Komal Dh and Komal Ni replaced by Tiwra Ni. It is also a Audhava-Audhava Raga with Ri and Pa omitted. Its Aroha and Avaroha are:

Aroha स ग म ध नि मं

Avaroha सं नि ध म ग स

The new type of Chandrakauns obtained by the double change in swaras Dh and Ni of old Chandrakauns is no doubt very pleasing.

The new type of Chandrakauns is Malkauns with Tiwra Ni instead of Komal Ni. This Raga is sung in the night.

Popular composition in this raga is:—

1. Jobanare- -Drut Khyal—Trital

Karnatak Sangeet.

There is no Raga called Chandrakauns in Karnatak Sangeet.

Chandrakauns with Tiwra Ni is obtained by combining the Aroha of Raga Kalyana Vasantha (स ग न ध नि स) with the Avaroha of Nagdeepakamu (सं नि ध म ग स) These Ragas are Janyas of the 21st Melakarta Keeravani.

CHANDRIKA.

Hindustani Sangeet.

This Raga has been introduced into Hindustani Sangeet by Shri. J. D. Patki.

Chandrika belongs to Bilawal That (Dheerashankarabharata). It is an Audhava-Audhava Raga. Swaras Ga and Dh are dropped (variya) in Aroha. In Avaroha Ni and Gi are omitted. Its Aroha and Avaroha are as under :

Aroha नि-रे-प-नि-सं

Avaroha नि-सं-प-रा-प-प-सं-नि-सं

Swaras used are all Shuddha swaras of Hindustani Sangeet. Pakad or diagnostic swara groups of this Raga are :—

पे-प-नि-सं-प-रा-प-प-सं-नि-सं

Vadi and Samavadi swaras of this Raga are Pa and Sa respectively. This Raga is a midnight Raga. But during the rainy season it may be sung at any time. It is a monsoon or seasonal Raga.

In Chandrika angas of the following Ragas are found.

1. Sarang नि-सं-प-प-नि-सं
2. Durga सं-प-सं-प-रे-न-ध-प-सं
3. Sayama Kalyan सं-प-प-नि-सं
4. Paradeep प-प-सं-नि-सं

While singing Raga Chandrika angas of the above mentioned Ragas should be brought into prominence.

Karnatak Sangeet

There is no Raga called Chandrika only. There are many Ragas having the name Chandrika affixed to them. Poornachandrika, Ravichandrika, Udayaravichandrika, Goulachandrika etc. Out of these only Poornachandrika has some resemblance to the Hindustani Raga Chandrika. Poornachandrika is a janya of the 29th Melakarta Dheerashankarabharata (ri, ga, ma, dhi, nu). This Melakarta corresponds to Bilawal That of Hindustani Sangeet. In Poornachandrika swara Dh is not used. Hence it is a Shadhava--Shadhavi Raga. Its aroha and avaroha are as under.

Aroha स-रि-ग-म-प-नि-सं

Avaroha सं-नि-सं-प-म-ग-म-रि-सं

According to Hindustani notation they are as under:—

Aroha प-रे-स-म-प-नि-सं

Avaroha सं-नि-सं-प-म-प-रे-सं (See Poornachandrika)

CHARJUKI MALHAR

Hindustani Sangeet

This is an apatichit Raga. It belongs to Kafi That. (Kharaharagriya.) In this Raga Tiwra Ni is used in Aroha. It is an Audhava—Shadhava Raga. Swaras Ga and Dh are dropped in Aroha. In Avaroha Ma is omitted. Its Aroha and Avaroha are :

Aroha स-प-रे-प-नि-सं

Avaroha सं-नि-सं-प-रे-प-सं

The diagnostic swara groups or pakad of this Raga are :—

सं-प-प-नि-सं-प-रे-प-सं-प-नि-सं-प-रे-प-सं

Sangati स रे म प in Aroha and swara groups स्रियव-रे in Avaroha sound beautiful. In this Raga chaya of two Ragas Sindhu and Desi are seen. Although it is a very pleasing Raga as can be seen from its Aroha and Avaroha it is not commonly sung.

Karnatak Sangeet.

There is no Raga called Charjuki Malhar in Karnatak Sangeet. The Karnatak Raga Hindustani Kapi resembles Charjuki Malhar in many details. In Hindustani Kapi of South sometimes Komal Dh (Shuddha Dh) is used which makes the Kapi sound like a mixture of Pilu of North. If Komal or Shuddha Dh is not used in Karnatak Kapi it sounds like Charju ki Malhar.

Aroha and Avaroha Karnatak Raga Hindustani Kapi are:—

Aroha स रे म प नि ङ

Avaroha संनि-चन्द्रिन्द्र-पञ्चम गूडरे-संरस

In the South there is a Raga called Karnataka Kapi or orthodox Kapi which is slightly different from the Hindustani Kapi. (See Kapi).

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CHARUKESI

Hindustani Sangeet

There is no Raga called Charukesi in Hindustani Sangeet. If Poorvanga स रे म म of Bilawal That and प षु ङि सं Uttaranga of Bhairavi That are combined then the Karnatak Melakarta Charukesi is formed.

There is no Raga in Hindustani Sangeet which is allied to the Raga Charukesi of South.

Karnatak Sangeet

Charukesi is the 10th Melakarta of Karnatak Sangeet padjhati ri, ga, ma, pa, ni. Swaras used are Chatusshruti Ri, Anura Ja, Shuddha Ma, Shuddha Dh and Kaishik Ni.

It sounds like Shankarabharana (Bilawal) in the Poorvanga and Hanumatodi (Bhairavi) in Uttaranga. Its aroha and avaroha are as in set:—

Aroha स रि ग म प षु नि ङ

Avaroha सं नि षु प म ग ङ ङ

According to Hindustani notation it is as under:—

Aroha स रे म षु षु ङि ङ

Avaroha सं नि षु प म षु षु षु

The following Keertanams are popular.

1. Adimodigalada-Adi rala Shri, Thyagaraja.
2. Kripaya Palaya Shoure-Chapu Taku-Swati Tirunal

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CHAYA

Hindustani Sangeet

There is diversity of opinion regarding the swarup of this Raga. Some think that Chaya and Chayanar are identical. Others think that they are different Ragas. Those who consider Chaya an independent Raga suggest that in Chaya only Komal Ma should be used and that Komal Ni should not be introduced. According to this view Aroha and Avaroha of Chaya will be as under:—

Aroha स रे ग म प-सं

Avaroha संनचप-प-सं-समरेग

Avaroha of this type of Chaya Gowla will be as under :—

Aroha स रे र म प ष नि सं

Avaroha सं ष नि प म रे रे स

In the above Tiwra Ri corresponds to Shuddha Gandhara.

This type of Chayagowla is not at all common. No composition is available in this Raga.

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CHAYA NAT

Hindustani Sangeet

Chayanat is a popular Raga. It is sung in the night between 7 P.M. and 10 P.M.

This Raga belongs to Kalyan Thaat. There are two types. One type is Shadhava-Sampoorna. The second type which is popular is Sampoorna-Sampoorna. In the Shadhava-Sampoorna type swara Ni is omitted in Aroha. Its Aroha and Avaroha are as under :—

Aroha स-रेमप-पषप-सं

Avaroha सं-षनिप-पम-परे-गमरेस

The Sampoorna-Sampoorna type has the following Aroha and Avaroha.

Aroha मरे-गमप-निष-सं

Avaroha संषनिप-मपषप-गमरेस

Pakad or gunjan swaras of this Raga are :—

संषत्रप-रे-गमप-मग-मरे-सरेस

Sangathi pre is frequently used and sounds beautiful. Komal Ni is sometimes used as in the swara group म नि ष प and sounds attractive. Pa and Ri are the Vadi and Samavadi swaras.

While singing this Raga the use of two Madhyams, use of Komal Ni, Vakra prayoga of Ni in Aroha and Ga in Avaroha, use of सं ष नि प sometimes instead of सं नि ष प have to be borne in mind. Tiwra Ma is used only in Aroha. In Avaroha both Madhyams are used. Popular compositions in Chayanat are :—

1 Eri Ab Gund Lavo —Vilambit Khyal—Jhumra.

2 Zanan Zanan—Drut—Khyal—Trital.

Hindustani Ragas Nat, Hamir, and Kamod are allied to Chaya Nat.

Nat Vadi Swara is Ma. Swara Dh is weak or dirbal in Avaroha. Elongation of Ma is peculiar and beautiful. सं ष नि प is used and not सं नि ष प even occasionally. (See Nat)

Kamod. Sangati is रे प and not प रे as in Chaya Nat. (See Kamod.)

Hamir. Swara groups निषप-मप-गमस are characteristic. (See Hamir).

Karnatak Sangeet

Chayanata of Karnatak Sangeet is a janya of the 34th Melakarta Vagadeeshwari (ru, gu, ma, dhi, ni).

Chayanata is a Andhava-Shadhava Raga, with Dh and Ni omitted in Aroha and Ga in Avaroha. There are vakra sancharas in both Aroha and Avaroha.

Its Aroha and Avaroha are as under :—

Aroha स रे₃ ग₃ म₁ प₁ ष सं

Avaroha सं ष₁ नि₂ प₁ म₁ रे₃ स

Swaras used are Sharshruti Ri, Antara Ga, Shuddha Ma, Charushruti Dh and Kaishika Ni. Accor-

ding to Hindustani Notation the Aroha and Avaroha of Chaya Nata (K) are :—

Aroha सप्तम-प-मपसे

Avaroha सं नि ष नि प स रू स

Komal Ga in both Aroha and Avaroha stands for Shatshruti Ri.

A composition which deserves to be popularised is :—

Idisamayamuta-Adi Tala-Shri Thyagaraja.

Chaya Nata of South has no resemblance to the Hindustani Raga Chaya Nat.

The Karnatak Raga which is allied to Hindustani Chaya Nat is Saranga. Karnatak Raga Saranga is a Janya of the 65th Melakarta Mechakalyani. (Kalyan That). It has the following Aroha and Avaroha.

Aroha स रे ग मं प ष नि सं

Avaroha सं नि ष प मं रे ग म रे स

In Avaroha Komal Ma is also used. (See Saranga.)

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CHAYATARANGINI

Hindustani Sangeet

There is no Raga called Chayatarangini in Hindustani Sangeet.

There is no Raga which is closely allied to Chayatarangini of South. Chayatarangini in certain sancharas resembles Hindustani Ragas Khamaj and Kharabavati.

Karnatak Sangeet

Chayatarangini is derived from the 28th Melakarta Harikamboji (ri, gu ma, dhi, ni). This Melakarta corresponds to Khamaj That.

Chayatarangini is a Vakra-Shadhava-Sampoorna Raga. Swara Dh is omitted in Aroha. Its Aroha and Avaroha are :

Aroha स रि₂ म₁ रउ म₁ प नि₂ सं

Avaroha सं नि₂ ष₂ प म₁ ग₃ रि₂ स

According to Hindustani Notation they are :—

Aroha स रे म ग म प नि सं

Avaroha सं नि ष प म ग रे स

Swaras used are Chatushruti Ri, Antara Ga, Shuddha Ma, Chatushruti Dh and Kaishiki Ni

Ranjaka swara groups of Chayatarangini Raga are :—

कमऽगुरि-रिऽमऽगुरि-गमऽरि etc.

Although not a very popular Raga, the following compositions are occasionally sung :—

- (1) Itara Daiwamula-Rupaka Tala-Shri. Thyagaraja.
- (2) Kripa Jujutaku-Adi Tala-Shri. Thyagaraja.
- (3) Saraswati Chayatarangini-Adi Tala-Shri Muthu-swamy Dixitar.

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CHAYA TILAK

Hindustani Sangeet

This Raga belongs to Bilawal That (Dheerashankarana). Chaya Tilak is a combination of Chayanat and Tilak Kamod Ragas. The angas of Chayanat and Tilak Kamod are found in the following swara groups :—

Chayanat रेग-रेगमप-म-पग-मरे

Tilak Kamod रेप-मग-सरेग-स

The "chalan" or rendering of Chaya Tilak is done as under :—

रेग-गमपम-गरेस-रेग-मपम-पग-सरेग-स-पुपुस-रेग-संलपम-गरेग ॥
म-मपनिनिसं-रेपमं-संरेगं-धमिप-मगरेग

A composition in this Raga is :—

Jaya Sunavo-Jhumra Madhya laya-Khyal.

Karnatak Sangeet

There is no Raga called Chaya Tilak. There is no Raga allied to Chaya Tilak.

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CHENCHU KAMBOJI

Hindustani Sangeet

There is no Raga called Chenchu Kamboji in Hindustani Sangeet.

There is no Raga in Hindustani Sangeet which is allied to Chenchu Kamboji. In Avaroha of Chenchu Kamboji there is a touch of Hindustani Raga Tilang in the swara group सं नि प नि म ग

Karnatak Sangeet

Chenchu Kamboji is a janya of the 28th Melakarta Hari Kamboji (Khamaj That).

Its Jati is—Audhava—Shadhava. In Aroha swaras Ri and Ga are omitted. In Avaroha Dh is dropped. Its Aroha and Avaroha are as under :—

Aroha स प म ष नि सं

Avaroha सं नि प नि म ग रे स

There are vakra sanchara in both Aroha and Avaroha.

Chenchu Kamboji is a Raga which is being heard during the last few years only. It is an interesting Raga.

In Avaroha there is a touch of Hindustani Raga Tilang.

The only Keertanam in Chenchu Kamboji which is becoming popular is :—

Vara Raga Lagulu—Adi Tala— Shri Thyagaraja.

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CHITRAMBARI

Hindustani Sangeet

There is no Raga called Chitrambari in Hindustani Sangeet. There is no Raga allied to Chitrambari.

Karnatak Sangeet

Chitrambari is Melakarta No. 66 of Karnatak Melakarta scheme (ri, gu, mi, dhu, nu).

Swaras used are Chatushruti Ri, Antara Ga, Prati Madhyama, Shatshruti Dh and Kakali Ni. According to Hindustani notation Aroha and Avaroha of Chitrambari will be as under :—

Aroha स रे ग मं प नि नि सं

Avaroha सं नि नि प मं ग रे स

Komal Ni stands for Shatshruti Dh.

This Raga is not commonly sung There are no Keertanams.

The following is rendered in Chitrambari in the Seventy Two Melakarta Ragamalika composed by Maha Vaidyanatha Iyer :

Vichitrambarisha Varada—Adi Tala.

CHITTAMOHINI

Hindustani Sangeet

This is a Raga which Prof. Umdekar of Gwalior has tried to popularise.

Chittamohini belongs to Bilawal That (Dheera-shankarabharna).

In Aroha all the swaras are used. In Avaroha, swaras Ga and Dh are dropped. Hence its Jati is Sampoorna-Audbhava. The Aroha and Avaroha are as under :—

Aroha स रे ग म प ष नि सं

Avaroha सं नि प ण् म रे ऽ स

In this Raga Ri, Ga and Ma are Shuddha swaras of Hindustani Sangeet. But Komal and Tiwra Ni are used. Komal Ni is slightly used in Avaroha only.

Vadi and Samavadi swaras are Ri and Pa. The sangathis नि प and म रे are frequently employed. The Chief Tan of this Raga consists of :—

मपषनि-सं-निप-रेगमम-मरेनिष

This Raga is a midday Raga. In Chittamohini chayas of Nat and Sarang are found.

This Raga is considered to be Kamod Nata mentioned in Sangeet Parijata.

Composition in Chittamohini is :—

Ghunghata Mo Mana Mero—Trital Madhyalaya.

Karnatak Sangeet

There is no Raga called Chittamohini in Karnataka Sangeet.

There is no Raga in Karnataka Sangeet which is allied to Chittamohini.

CHITTARANJINI

Hindustani Sangeet

There is no Raga called Chittaranjini in Hindustani Sangeet.

There is no Hindustani Raga which is allied to Chittaranjini of Karnatak Sangeet.

Karnatak Sangeet

Chittaranjini is a janya of the 19th Melakarta Jhankaradhvani (ri, gi, ma, dha, na).

This Raga is Nishadantya Raga. In the Aroha it stops at the swara Ni instead of going to Tara Shadja.

The sanchara in Aroha and Avaroha is Vakra for Ga. Aroha and Avaroha of Chittaranjini are :—

Aroha स रि₂ ग₂ रि₂ ग₂ म₁ प ष₁ नि₁

Avaroha नि₁ ष₁ प म₁ रि₂ ग₂ रे₂ स

According to Hindustani Notation they are

Aroha स रे ग् म प ष् ष

Avaroha ष ष् प म ग् रे स

The swaras which should be used are Chatushruti Ri, Sadharana Ga, Shuddha Ma, Shuddha Dh, and Shuddha Ni.

In practice Chatushruti Dh and Kaishika Ni are used, in the only keertanam which is sung in this Raga. It is sung like Kharaharpriya. This very popular composition is mentioned below.

Nada Tanu Manisham—Adi Tala—Shri Thyagaraja.

CHURNIKAVINODINI

Hindustani Sangeet

There is no Raga called Churnikavinodini in Hindustani Sangeet.

Karnatak Sangeet

Churnikavinodini is derived from the 66th Melakarta Chitrabari (ri, gu, mi dhu, nu).

It is a Sampoorna-Sampoorna Raga with Vakra Dh in Avaroha.

Aroha स रि₂ ग₃ म₂ प ष₃ नि₃ सं

Avaroha सं नि₃ ष₃ नि₃ प म₂ ग₃ रि₂ स

According to Hindustani notation they will be as under :—

Aroha स रे ग मं प नि नि सं

Avaroha स नि नि नि प मं ग रे स

This is an uncommon Raga. The following composition however exists.

Kamsantaka Nanu Brochutaku-Adi Tala-Shri.
Tiruvattur Thyagaraja. (Gopala Dasa)