

RAGANIDHI

A COMPARATIVE STUDY OF
HINDUSTANI AND KARNATAK RAGAS

B. SUBBA RAO

VOLUME THREE

*Aided by the Sangeet Natak Akadami
New Delhi*

PUBLISHED BY
THE MUSIC ACADEMY, MADRAS
115-E, MOWBRAY'S ROAD, MADRAS-14

1st Impression—1965

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PRINTED IN INDIA BY G. N. RAMA RAO AT
MYSORE PRINTING AND PUBLISHING HOUSE
MYSORE

Blessings from His Holiness 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 this book. May all learn to increase their devotion to the God through the singing of devotional bhajans and kirtans ”.

THE MADRAS MUSIC ACADEMY CONFERENCE 1963



The Author of Raganidhi demonstrating Karnatak and Hindustani Ragas

AUTHOR'S NOTE

I feel flattered and am grateful to connoisseurs of Music in India and abroad for their appreciation of Volume Two (D to J) of Raganidhi which was published last year by the Music Academy Madras. I am thankful to Journals and News papers which have reviewed the book and recommended it to their readers.

I feel happy that the Music Academy will be releasing Volume Three of the Raganidhi during February 1965. I hope it will have the same reception from lovers of Music as Volume I and volume II.

I realise the necessity of the early publication of Volume Four (O to Z) and the revised edition of Volume One (A to C). Myself and the Printers are making our best efforts to expedite their publication.

I am thankful to Dr. V. Raghavan, M.A. Ph.D., Honorary Secretary Music Academy, Madras for the special interest he has been taking in the publication of the Raganidhi

I am grateful to the Sangeet Natak Akadamy, New Delhi for having given a grant to the Music Academy Madras towards the cost of publishing this work.

"Shreenivasam"

1297, IV Cross Road,
Krishnamurthipuram, Mysore-4.

B. Subba Rao

Signs and Abbreviations used

Hindustani—H

Karnatak—K

Seven svaras are represented as under :—

Shadja - Sa - स
Rishabha - Ri - रि
Gandhara - Ga - ग
Madhyama - Ma - म
Panchama - Pa - प
Dhaivata - Dh - ध
Nishada - Ni - नि

PUBLISHER'S NOTE

Volume Two of the valuable thesaurus of Ragas of Hindustani and Karnatak music compiled by Sri. B. Subba Rao was published and released during the 37th Annual Conference of the Music Academy, Madras, in 1963. The plan of this work and the whole scheme relating to its publication have been explained in the Publisher's Note in that Volume.

Volume Three was ready for release during the 38th Conference in 1964 but as there was a proposal to hold under the joint auspices of the Music Academy, Madras and the Sangeet Natak Akademy, Delhi a Hindustani Karnatak Seminar sometime early in 1965, it was considered that it would be appropriate to release the Volume at that Seminar. As, unfortunately owing to unavoidable causes, that Seminar had to be postponed, the Music Academy has now arranged to publish Volume Three of the Raganidhi without any more delay.

This volume, which is somewhat larger than the previous, deals with the Ragas under the alphabets K-P. The method of exposition followed in the previous volume is adhered to in this volume also.

It is hoped that by the end of the year we will be able to issue the fourth volume also and take up the revised publication of the first volume.

Music Academy,
Madras-14.

V. Raghavan

Mandra Saptak Svaras.

नि षु षु म् गु रि सु (A dot below each svara).

Madhya Saptak Svaras.

स रि ग म प ध नि (No dot).

Tara Saptak Svaras.

सं रिं गं मं पं धं निं (A dot above each svara).

Hindustani Komal stands for European Flat or Karnatak Taggu. Sign used is a slant stroke below the svara as रि षु षु नि.

Hindustani Tivra stands for European Sharp or Karnatak Hetchu. There is no stroke or any other sign. रि ग ध नि (Plain).

Suddha or Komal Ma of Hindustani—No sign (Plain)—म.

Prati or Tivra Ma of Hindustani—Vertical stroke on top of the note—म̄.

Three varieties of Rishabha, Gandhara, Dhaivata and Nishada and two varieties of Madhyama according to Karnatak

Ri₁-Ri₂-Ri₃ -Ga₁-Ga₂-Ga₃- Ma₁-Ma₂-Dh₁-Dh₂-Dh₃-Ni₁-Ni₂-Ni₃.

ra-ri-ru-ga-gi-gu-ma-mi-dha-dhi-dhu-na-ni-nu.

Kan or Graac Note placed on the left top of note—

स गु ग
ग - रि - नि

Elongation of svaras indicated by a \$ as in स \$ रि \$ ग \$.

Meend—Indicated by a curved line above the svaras included in

the meend, स षु रि—प रि etc.

Halt—Indicated by a dash : स - ग - प म-etc.

Nomenclature of Svaras or Notes

In Bharatiya Sangeet excepting the two svaras Sa and Pa the other five svaras have broadly speaking, two variations each—the lower pitched and the higher pitched. In Hindustani the terms Komal and Tivra are used to indicate these. In Karnatak the terms Taggu and Hetchu are used to indicate these Flats and Sharps used in Western Music for the same purpose. In Karnatak however these Taggu and Hetchu svaras have other names as well. There are therefore twelve notes or svaras ($2 \times 5 + 2 = 12$) in an octave. One thing to be remembered is that in Bharatiya Sangeet the Shadja Sa which is taken to be the Base Note or Adhara Sruti is not a note of constant pitch unlike the 'C' of European Music which is a pitch of a fixed number of vibrations per second. Generally it is 240 v.s. The pitch of Sa chosen varies within wide limits depending upon the voice or the chief instrument in a concert. Hence the remaining eleven notes of the octave vary in their vibrational values according to that of the Adhara Sruti (Shadja) as they are all relative and not fixed.

In Hindustani sangeet signs used, according to Bhatkhande's system which is the one mostly in vogue, are a downward slant (·) to indicate the lower pitched (Komal, Taggu or Flat) notes of Ri, Ga, Dh and Ni. In the case of Ma however a vertical bar (|) is used to indicate the higher note (Tivra, Hetchu or Sharp). The downward slant or tail for Komal svaras is used below the svaras Ri, Ga, Dh and Ni as रि ण् ञ् ण्. The vertical bar for Tivra or Prati Ma is used above the svara as म̄. Sa and Pa have no signs. Hence the twelve notes in Hindustani are represented by :—

स रि रि ण् ग म म̄ प ष ष् ण् नि नि.

In Karnatak the signs given for these are :

स · रि₁ · रि₂ · ग₂ · ग₃ · म₁ · म₂ · प · ष₁ · ष₂ · नि₂ · नि₃.

In the above ग₁ and नि₁ are not found but contrary to expectation ग₃ and नि₃ are found. It happens to be like this. In

Karnatak, रि₂ (Tivra Ri-रि) goes up to the pitch or position of ग₂ (Komal Ga-ग) and becomes रि₃. ध₂ (Tivra Dh-ध) goes up to नि₂ (Komal Ni-नि) and becomes ध₃. Similarly ग₂ (Komal Ga-ग) comes down to pitch of रि₁ (Tivra Ri-रि) and becomes ग₁ and नि₂ (Komal Ni-नि) comes down to the pitch of ध₂ (Tivra Dh-ध) and becomes नि₁.

In the above process twelve svaras of Hindustani become sixteen of Karnatak by each of the svaras Ri, Ga, Dh and Ni getting a third status although there is really no change in the pitches of the twelve svaras. These are explained in the accompanying charts.

To those who are acquainted only with Hindustani system the names and sthanas (positions) of the sixteen svaras of Karnatak is no doubt a little confusing. For instance to maintain the pitch at Tivra Ri (रि) and utter it as Ga (Ga₁ or Suddha Ga) is a problem. The svara group सरि₁ ग₁ म₂ of South in which Suddha Ga occurs will only be rendered by the Hindustani musicians as सरि रि म. Similarly सरि₂ ग₂ म would be स ग म.

The adjective Suddha stands for different things in the two systems. In Hindustani the Suddha svaras are those which are used in the Bilaval That. This corresponds to Melakarta Dheerasankarabharana of Karnatak. They are :

स - रि - ग - म - प - ष - नि
(Tivra)—(Tivra)—(Komal) (Tivra)—(Tivra).

According to Karnatak, the notation for equivalent notes are :

स · रि₂ · ग₃ · म₁ · प · ष₂ · नि₂.

The Suddha svaras of Karnatak are those which are found in its Melakarta Kanakangi. They are :

स · रि₁ · ग₁ · म₁ · प · ष₁ · नि₁.
(ra)—(ga)—(ma) (dha)—(na).

According to Hindustani, the notation for equivalent notes are :

स · रि · रि · म · प · ष · ष.

Ten Thats of Hindustani Sangeet and the ten corresponding Karnatak Melakartas

Serial No.	Hindustani That	Svaras used	Corresponding Karnatak Melakarta	M. K. No. in the 72 Melakarta Scheme	Svaras used
1.	Kalyan or Yaman	स रि ग मं प ध नि	Mechakalyani	65.	स रि ₂ ग ₁ म ₂ प ध ₂ नि ₃
2.	Bitaval	स रि ग म प ध नि	Dheerasankarabharana	29.	स रि ₂ ग ₂ म ₁ प ध ₂ नि ₃
3.	Khamaj	स रि ग म प ध नि	Harikambhoji	28.	स रि ₂ ग ₂ म ₁ प ध ₂ नि ₂
4.	Bhairav	स रि ग म प ध नि	Mayamalavagaula	15.	स रि ₁ ग ₂ म ₁ प ध ₁ नि ₃
5.	Poorvi	स रि ग मं प ध नि	Kamavardhani	51.	स रि ₁ ग ₂ म ₂ प ध ₁ नि ₃
6.	Marwa	स रि ग मं प ध नि	Gamanashrama	53.	स रि ₁ ग ₂ म ₂ प ध ₂ नि ₃
7.	Kafi	स रि ग म प ध नि	Kharabarapriya	22.	स रि ₂ ग ₂ म ₁ प ध ₂ नि ₂
8.	Asavari	स रि ग म प ध नि	Natabhairavi	20.	स रि ₂ ग ₂ म ₁ प ध ₁ नि ₂
9.	Todi	स रि ग मं प ध नि	Subhapantuvarali	45.	स रि ₁ ग ₂ म ₂ प ध ₁ नि ₃
10.	Bhairavi	स रि ग म प ध नि	Hanumatodi	8.	स रि ₁ ग ₂ म ₁ प ध ₁ नि ₂

Varieties of Svaras used in Hindustani and Karnatak Systems
(Twelve svaras of Hindustani and sixteen of Karnatak)

No.	Svaras	Hindustani		Karnatak		Fixed svaras, Four extra Svaras of Karnatak
		Name of variety	Sign	Name of Variety	Signs	
1.	Shadja	Shadja	स	Shadja	स Sa	Adhara Shruti- (Base Note).
2.	Rishabha (Rikhab)	Komal Ri	रि	Suddha Rishabha	रि ₁ ra	No variation.
3.	-do- (do)	Tivra or Suddha Ri	रि	Chatusruti Rishabha	रि ₂ ri	This becomes also Suddha Ga of South-Ga ₁ or ga.
4.	Gandhara	Komal Ga	ग	Sadharana Gandhara	ग ₂ gi	This becomes also Shatsruti Ri of South-Ri ₃ or ru.
5.	-do-	Tivra or Suddha Ga	ग	Antara Gandhara	ग ₃ gu	No Variation.
6.	Madhyama	Komal or Suddha Ma	म	Suddha Madhyama	म ₁ ma	No Variation.
7.	-do-	Prati or Tivra Ma	मं	Prati Madhyama	म ₂ mi	No Variation.
8.	Panchama	Panchama	प	Panchama	प Pa	No Variation.
9.	Dhaivata	Komal Dh	ध	Suddha Dhaivata	ध ₁ dha	No Variation.
10.	-do-	Tivra or Suddha Dh	ध	Chatusruti Dhaivata	ध ₂ dhi	This becomes also Suddha Ni of South-Ni ₁ -na.
11.	Nishada (Nikhad)	Komal Ni	नि	Kaisiki Nishada	नि ₂ ni	This becomes also Shatsruti Dh of South—Dh ₃ or dhu.
12.	-do-	Tivra or Suddha Ni	नि	Kakali Ni	नि ₃ nu	No Variation.

The Seventy two Melakartas of Karnatak Sangeet

Chakra	M. K. No.	Suddha Madhyama—Ma ₁ —ma		Svaras used	Prati Madhyama—Ma ₂ —mi		M. K. No.	Chakra
		Present Name	Old Name		Present Name	Old Name		
I Indu	1.	Kanakangi	Kanakambari	ra-ga-dha-na	Salagam	Sougandhini	37.	VII Rishi
	2.	Ratnangi	Phenadhyuti	ra-ga-dha-ni	Jalarnavam	Jaganmohana	38.	
	3.	Ganamurti	Ganasama- varali	ra-ga-dha-nu	Jhalavarali	Dhalivarali	39.	
	4.	Vanaspati	Bhanumati	ra-ga-dhi-ni	Navanitam	Nabhomani	40.	
	5.	Manavati	Manoranjani	ra-ga-dhi-nu	Pavani	Kumbhini	41.	
	6.	Tanarupi	Tanukirti	ra-ga-dhu-nu	Raghupriya	Ravikriya	42.	
II Netra	7.	Senavati	Senagrani	ra-gi-dha-na	Gavambodhi	Girvani	43.	VIII Vasu
	8.	Hanumatodi	Janatodi	ra-gi-dha-ni	Bhavapriya	Bhavani	44.	
	9.	Dhenuka	Dhuni Bhinna- shadja	ra-gi-dha-nu	Subhapantumarali	Shivapantu- varali	45.	
	10.	Natakapriya	Natabharana	ra-gi-dhi-ni	Shadvidhamargini	Sthavararaj	46.	
	11.	Kokilapriya	Kokilarava	ra-gi-dhi-nu	Suvarnangi	Souveera	47.	
	12.	Rupavati	Rupavali	ra-gi-dhu nu	Divyamani	Jeevantini	48.	

III Agni	13.	Gayakapriya	Geyahejjuji	ra-gu-dha-na	Dhavalambari	Dhavalanga	49.	IX Brahma
	14.	Vakulabharana	Dhati Vasanta Bhairavi	ra-gu-dha-ni	Namanarayani	Namadeshi	50.	
	15.	Mayamalava- gaula	Mayamalava- gaula	ra-gu-dha-nu	Kamavardhini	Kashirama- kriya	51.	
	16.	Chakravaka	Toyavega- vahini	ra-gu-dhi-ni	Ramapriya	Rama- manohari	52.	
	17.	Suryakanta	Chayavati	ra-gu-dhi-nu	Gamanasrama	Gamakapriya	53.	
	18.	Hatakambari	Jayasuddha Malavi	ra-gu-dhu-nu	Vishvambhari	Vamshavali	54.	
IV Veda	19.	Jhankara- dhvani	Jhankara- bhamari	ri-gi-dha-na	Syamalangi	Syamala	55.	X Desi
	20.	Natabhairavi	Nariritigaula	ri-gi-dha-ni	Shanmukhapriya	Chamara	56.	
	21.	Kiravani	Kiranavali	ri-gi-dha-nu	Simhendra- madhyama	Sumadyuti	57.	
	22.	Kharahara- priya	Shriraga	ri-gi-dhi-ni	Hemavati	Deshisimha- rava	58.	
	23.	Gaurimanohari	Gaurivelavali	ri-gi-dhi-nu	Dharmavati	Dhamavati	59.	
	24.	Varunapriya	Veeravasanta	ri-gi-dhu-nu	Nitimati	Nishada	60.	

Chakra	M. K. No.	Suddha Madhyama—Ma ₁ —ma		Svaras used	Prati Madhyama—Ma ₂ —mi		M. K. No.	Chakra
		Present Name	Old Name		Present Name	Old Name		
V Bana	25.	Mararanjani	Sharavati	ri-gu-dha-na	Kantamani	Kunthala	61.	XI Rudra
	26.	Charukesi	Tarangini	ri-gu-dha-ni	Rishabhapriya	Ratipriya	62.	
	27.	Sarasangi	Sourasena	ri-gu-dha-nu	Latangi	Geetapriya	63.	
	28.	Harikambhoji	Harikedara-gaula	ri-gu-dhi-ni	Vachaspati	Bhushavati	64.	
	29.	Dheerasankarabharana	Dheerasankarabharana	ri-gu-dhi-nu	Mechakalyani	Shantakalyani	65.	
	30.	Naganandini	Nagabharana	ri-gu-dhu-nu	Chitrambari	Chaturangini	66.	
VI Rutu	31.	Yagapriya	Kalavati	ru-gu-dha-na	Sucharitra	Santana-manjari	67.	XII Aditya
	32.	Ragavardhini	Ragachudamani	ru-gu-dha-ni	Jotisvarupini	Jotiragam	68.	
	33.	Gangeyabhusini	Gangatarangini	ru-gu-dha-nu	Dhatuwardhani	Dhauta-panchama	69.	
	34.	Vagadhisvari	Bhogachayana	ru-gu-dhi-ni	Nasikabhushani	Nasamani	70.	
	35.	Sulini	Sailadeshakshi	ru-gu-dhi-nu	Kosalam	Kusumakara	71.	
	36.	Chalanata	Chalanata	ru-gu-dhu-nu	Rasikapriya	Rasamanjari	72.	

Chart indicating how twelve svaras of Hindustani become sixteen of Karnatak

		→ Ri ₂ (K)								→ Dh ₃ (K)				
Sa(K)	Ri ¹ (K)	Ri ₂ ¹ (K)	Ga ₂ (K)	Ga ₃ (K)	Ma ₁ (K)	Ma ₂ (K)	Pa(K)	Dh ₁ (K)	Dh ₂ ¹ (K)	Ni ₂ (K)	Ni ₃ (K)	Sa(K)		
स(H)	रि(H)	रि(H)	ग(H)	ग(H)	म(H)	म(H)	प(H)	ध(H)	ध(H)	नि(H)	नि(H)	से(H)		
		Ga ₁ (K) ←								Ni ₁ (K) ←				

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KATANAKUTUHALAM

Hindustani

There is no Hindustani raga called Katanakutuhalam, nor one which resembles this Karnatak raga.

Karnatak

Katanakutuhala is not an ancient raga. It was invented by Patnam Subrahmanya Iyer as an improvement over the raga Kutuhala which he had learnt from his guru. Katanakutuhala is only a century old raga. It is derived from the 29th Melakarta Dheerasankarabharana (ri, gu, ma, dhi, nu) which corresponds to Hindustani Bilaval That. Its jati is Sampoorna—Sampoorna. Its aroha and avaroha are,

स रि_२ म_१ ध_२ ऽ नि_३ ग_३ प सं—सं नि_३ ध_२ प म_१ ग_३ रि_२ स.

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kakali Ni. In aroha there is a vakra sanchara नि ग प and elongation of Dh in म ध ऽ नि. These are beautiful features of this raga, and give it a Western tinge. On instruments like veena and violin this raga offers great possibilities to create special effects which are very pleasing.

According to Hindustani notation the aroha and avaroha are :—

स रि म ध ऽ नि ग प सं—सं नि ध प म ग रि स.

There are not many popular compositions in Katanakutuhalam. The following kriti by the inventor of the raga has immortalised the raga and is a very popular one. It is a composition which is very well suited for orchestral presentation. The chittesvara in this kriti is very pleasing. It is said that the chittesvara was contributed by some other composer.

Raghuvamsa Sudhambudhi Chandra-Adi Tala—

Patnam Subrahmanya Iyer.

There is a Karnatak raga called Kutuhala which is also a janya of the 22nd Melakarta Dheerasankarabharana. It resem-

bles Katanakutuhala. Its aroha and avaroha are :—

स रि म नि ऽ ध प नि सं—सं नि ध प म ग रि स.

(See Kutuhala.)

KAFI

Hindustani

Kafi is a very popular raga. It belongs to Kafi That (Kharaharapriya). Its jati is Sampoorna—Sampoorna. The aroha and avaroha are :—

स रि ग् - म - प - ध नि सं - सं नि ध - प - म ग् - रि - स.

Svaras used are Tivra Ri, Komal Ga, Suddha Ma, Tivra Dh, and Komal Ni. Pakad or Gunjan Svvara groups are:—स स - रि रि - ग् ग् - म म - प ऽ, or स स - रि रि - ग् ग् - स ऽ - रि प ऽ. Jod or double svaras स स - रि रि - ग् ग् - म म - प प - are pleasing in this raga. Vadi is Pa and Samvadi Sa. Some suggest Ga and Ni as Vadi and Samvadi. In this raga ग् रि in Poorvanga and नि ध in uttaranga should be used frequently. Ending of alaps with प म ग् रि is graceful. Beauty of this raga rests on the svaras स, ग्, प and नि. For ranjakatva Tivra Ga, Tivra Ni and Komal Dh are used as in the sancharas ग म प ग् ऽ रि—म प नि नि सं - म प ध ऽ प.

Pure Kafi is rarely sung at present. What is catered as Kafi contains touches of Sindhura which resembles Kafi closely. Kafi is mostly chosen for rendering Thumries, Bbajans, Hori, Tappa, etc. There are also some Dhrupads in Kafi.

This raga is very pleasing. It is an evening and night raga. Popular compositions in Kafi are :

Aaj Khele Shyam Sanga Hori—Trital (Madhya)

—Shankarao Vyas.

Khelata Nandakumar—Deepchandi Tal.

Hindustani raga Sindhura resembles Kafi.

Sindhura—Ga and Ni are not used in aroha. Only Komal Ni is used. (See Sindhura).

Karnatak

There is a Karnatak raga called Hindustani Kafi which resembles the Hindustani raga Kafi in many details. It is a mixture of Hindustani ragas Kafi and Piloo.

KAFI JILHA

Hindustani

This raga is a pleasing mixture of the two ragas Kafi and Jilha. It is also called Jilha Kafi. Jilha Kafi belongs to Kafi That (Kharaharapriya). Svaras used in Jilha Kafi are Tivra Ri, both Komal and Tivra Ga, Suddha Ma, both Komal and Tivra Dh and both Komal and Tivra Ni. Chalan or trend of Kafi Jilha is as under :

स ग - म स - ग म प ध - प म - ग् - ग् रे स ध नि - स । प प - ग् म
प - ग - म - रि - म ग् - रि - ध ध ध - प ध नि - ध प - म म - ग् रि स - ध नि
स । प रि - रि ऽ - रि सं रि - गं मं - रिं ग् - सं रिं नि ध प - म प - सं नि ध प - म
प - सं नि ध प - म प ध - म प - ग् रि - स ध नि - स ।

A composition in this raga is :

Jamuna ke Teer Kanhayya—Trital (Madhya)

—S. N. Ratanjankar.

Hindustani raga Gara resembles Kafi Jilha (See Gara).

Karnatak

There is no Karnatak raga called Kafi Jilha. Raga Dhana-kapi of South resembles Jilha Kafi or Kafi Jilha of North.

(See Dhanakapi).

KAFI KANADA

Hindustani

Kafi Kanada belongs to Kafi That (Kharaharapriya). Its jati is Sampoorna—Sampoorna. Aroha and avaroha of Kafi Kanada are :

नि - स - रि रि ग् - म रि - नि ध प - म प - सं - सं - नि ध प - नि प -
म प - ग् म - रि स.

Svaras used are Tivra Ri, Komal Ga, Suddha Ma, Tivra Dh and Komal Ni. Vadi is Pa and Samvadi Sa. This raga is sung during second prahara of night. In this raga angas of Kafi and Kanada are :— Kafi anga :—नि स - रि रि ग् - नि ध प . Kanada anga—नि प - म प - ग् म रि स. This is a very pleasing raga. Compositions in Kafi Kanada are :

RAGANIDHI

Balama Tore Chala Bala—Ek Tal (Vilambit)

—S. N. Ratanjankar.

Barakha Ritu—Tri Tal (Madhya)—Chidanand Nagarkar.

Sukha kar Ayec—Teen Tal (Vilambit).

Karnatak

There is no Karnatak raga called Kafi Kanada. A raga called Karnatak Kafi resembles the Hindustani raga Kafi Kanada in many sancharas. Aroha and avaroha of Karnatak Kafi are :

स रि ग३म - प ध नि सं—सं नि ध म ग३ स.

(See Karnatak Kafi.)

KAIKAVASHI

Hindustani

There is no Hindustani raga called Kaikavashi. This is an interesting raga. It is suited for being absorbed into Hindustani Sangeet. Aroha and avaroha of Kaikavashi according to Hindustani notation are :

स रि ग३म प नि नि सं—सं नि प म ग३ रि स.

There is a touch of Mia Malhar in aroha and of Madhuvanti in avaroha.

Karnatak

Kaikavashi is a janya of the 60th Melakarta Neetimati (ri, gi, mi, dhu, nu). It is a Sampoorna-Shadava raga. Dh is omitted in avaroha. Its aroha and avaroha are :

स रि२ ग२ म२ प ध२ नि२ सं—सं नि२ प म२ ग२ रि२ स.

Svaras used are Chatusruti Ri, Sadharana Ga, Prati Ma, Shatsruti Dh and Kakali Ni. According to Hindustani notation aroha and avaroha are :

स रि ग३म प नि नि सं—सं नि प म ग३ रि स.

In the above Komal Ni (नि) represents Shatsruti Dh (ध२) of South. Kaikavashi is not a popular raga. A composition in this raga is :

Vachama gochara me manasa (Telugu)—Adi Tala

—Tyagaraja.

KAISHIKA RANJINI

Hindustani

This is a rare raga. Kaishika Ranjini belongs to Karnatak Melakarta Kiravani. Its jati is Shadava-Shadava. Pa is dropped completely. Aroha and avaroha of Kaishika Ranjini are :

स रि ग३म ध नि सं—सं नि ध म ग३ स.

Svaras used are Tivra Ri, Komal Ga, Suddha Ma, Komal Dh and Tivra Ni. If Tivra Ri is added to the present day Chandrakans in both aroha and avaroha the resulting raga will be Kaishika Ranjini. This raga is being popularised by Pandit Chidanand Nagarkar of Bombay. Compositions in this raga are :

Yeri Mayee Piya—Ek Tal (Vilambit)—Chidanand

Nagarkar.

Barakata Ritu—Trital (Madhya)—Chidanand Nagarkar.

Karnatak

There is no Karnatak raga called Kaishika Ranjini. No Karnatak raga has the same aroha and avaroha svaras of this Hindustani raga.

KALAGADA

Hindustani

There is no Hindustani raga called Kalagada. There is a raga called Kalingada which has no resemblance to Karnatak raga Kalagada. There is no Hindustani raga which resembles or is allied to Kalagada.

Karnatak

Kalagada is a janya of the 13th Melakarta Gayakapriya (ra, ga, ma, dha, na). Its jati is Shadava-Sampoorna. Ma is not used in aroha. Aroha and avaroha of Kalagada are :

स रि१ ग३ प ध१ नि१ सं—सं नि१ ध१ म१ ग३ रि१ स.

Svaras used are Suddha Ri, Antara Ga, Suddha Ma, Suddha Dh and Suddha Ni. According to Hindustani notation aroha and avaroha are :

स रि ग प ध्र ध सं—सं ध्र प म ग रि स.

Tivra Dh (ध) represents Suddha Ni (नि₁) of Karnatak. Kalagada is not a popular raga. The following compositions are available :

Samayamu Yemarake (Telugu)—Adi Tala—Tyagaraja,
Parvati Ninnu (Telugu)—Roopaka Tala—Syama Sastry.

KALAKANTI

Hindustani

There is no Hindustani raga called Kalakanti, nor one which resembles this Karnatak raga.

Karnatak

Kalakanti is a janya of the 13th Melakarta Gayakapriya (ra, ga, ma, dha, na). Its jati is Shadava-Shadava. Pa and Ma are omitted in aroha and avaroha respectively. Aroha and avaroha of Kalakanti are :

स रि₁ ग₂ म₁ ध₁ नि₁ सं—सं नि₁ ध₁ प ग₂ रि₁ स.

Svaras used are Suddha Ri, Antara Ga, Suddha Ma, Suddha Dh and Suddha Ni. According to Hindustani notation aroha and avaroha are :

स रि ग म ध्र ध सं—सं ध्र प म रि स.

Tivra Dh (ध) represents Suddha Ni (नि₁) of Karnatak. Kalakanti is a rare raga. The following composition is available :

Shree Janaka Tanaye (Sanskrit)—Adi Tala—Tyagaraja.

KALANIDHI

Hindustani

There is no Hindustani raga called Kalanidhi. Hindustani raga Kafi has some resemblance to Kalanidhi of South.

(See Kafi).

Karnatak

Kalanidhi is a janya of the 22nd Melakarta Kharahara-priya (ri, gi, ma, dhi, ni) which corresponds to Kafi That. Its

jati is Sampoorna-Sampoorna with vakra sancharas in aroha. Aroha and avaroha of Kalanidhi are :

स रि₂ ग₂ म₁ स प म₁ ध₂ नि₂ सं—सं₂ नि ध₂ प म₁ ग₂ रि₂ स.

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni.

Aroha and avaroha of Kalanidhi according to Hindustani notation are :

स रि ग म स प म ध नि सं—सं नि ध प म रि स.

Svara group रि ग म स is pleasing. Andolan on Ga is prominent. Kalanidhi is not a popular raga. The following composition is sometimes heard.

Chinna Nade Na Chaibattitivi (Telugu)—Adi Tala

—Tyagaraja.

KALAVATI

Hindustani

Kalavati is also called Kalavati Kalyan. But it belongs to Khamaj That (Harikambhoji). Its jati is Audava-Audava. Ri and Ma are omitted in both aroha and avaroha. Aroha and avaroha of Kalavati are :

सं सं सं
स ग प ध - नि₂ - ध प - ध सं—सं नि₂ ध प—

सं सं
ग प ध नि₂ ध प - ग प ध प - ग₂ सं.

Svaras used are Tivra Ga, Tivra Dh and Komal Ni. Pakad or Gunjan svara groups are :

सं सं
ग प ध नि₂ सं ध प - ग प ध प - ग₂ सं.

Ni is weak or durbal in Aroha. Here ध सं is used. Vadi is Pa and Samvadi Sa. Kalavati is sung before midnight. Mcend

ग₂ सं and andolan on Ni as ग प ध नि₂ सं ध प are very pleasing. This raga has an individuality of its own. It is becoming popular although it is a recent introduction. Compositions in this raga are :

Sakhi Mane—Jhap Tal (Madhya)—J. D. Patki
Bolana Lage Koyalika—Trital (Madhya)—J. D. Patki.

Karnatak

Kalavati is the old name for the 31st Melakarta Yagapriya. Karnatak raga Kalavati is a janya of the 16th Melakarta Chakravaka (ra, gu, ma, dhi, ni). Its jati is Audava-Shadava. Ga and Ni are omitted in aroha and in avaroha Ni is dropped. Aroha and avaroha of Kalavati are :

स रि₁ म₁ प ध₂ सं—सं ध₂ प म₁ ग₂ स रि₁ स.

Svaras used are Suddha Ri, Antara Ga, Suddha Ma, Chatusruti Dh. There is Vakra Sanchara in avaroha. Suddha Ri, Antara Ga, and Suddha Ma are the raga Chaya svaras. According to Hindustani notation, aroha and avaroha are :

स रि म प ध सं—सं ध प म ग स रि स.

Karnatak raga Kalavati is entirely different from the Hindustani Kalavati. It resembles Hindustani raga Hevitri which has got the following aroha and avaroha :

स रि म प ध सं—सं नि ध प - म ग रि ग - (म) - रि स.

(See Hevitri)

Karnatak raga Kalavati is a pleasant one and deserves to be popularised. The following composition is available :

Ennanadu Chootumu—(Telugu)—Adi Tala—Tyagaraja.

Karnatak raga Malayamaruta which is a janya of the 16th Melakarta (Chakravaka) resembles to some extent Hindustani Kalavati. Aroha and avaroha of Malayamaruta are :

स रि ग प ध नि सं—सं नि ध प ग रि स.

If Ri is omitted completely in Malayamaruta the resulting raga will be like Hindustani Kalavati. (See Malayamaruta).

According to Dikshitar school Kalavati is a Sampoorna-Sampoorna raga, with vakra sanchara in aroha and avaroha. It belongs to 31st Melakarta Yagapriya (ru, gu, ma, dha, na). Its aroha and avaroha are :

स रि₂ ग₂ म₁ प ध₁ नि₁ ध₁ प सं—सं नि₁ ध₁ प म₁ रि₂ ग₂ म₁ रि₂ स.

According Hindustani notation they are :

स ग ग म प ध ध प सं—सं ध ध प म ग ग म ग स.

A composition in this type of Kalavati is :

Kalavati Kamalāsana Yuvati (Sanskrit)—Adi Tala
—Muttuswamy Dikshitar.

KALINGADA

Hindustani

Kalingada belongs to Bhairav That (Mayamalavagaula). Its jati is Sampoorna-Sampoorna. Aroha and avaroha of Kalingada are :

स रि ग म - प - ध नि सं—सं नि ध प - म ग रि स.

Svaras used are Komal Ri, Tivra Ga, Suddha Ma, Komal Dh, and Tivra Ni. Pakad or Gunjan svāra groups are :

ध प - म म ग - नि स रि ग - म - प ध - प

Vadi is Dh and Samvadi is Ga. Regarding Vadi and Samvadi svaras of this raga, there is difference of opinion. Pa and Ma are suggested for Vadi. This raga is sung during the last prahara of night.

Kalingada resembles Bhairav very closely. But in Kalingada there is no andolan on Ri and Dh. Komal Ni is not even touched. (In Bhairav this is allowed although very sparingly). Beauty of this raga lies in svaras Ma, Pa and Dh. Rendering or Gati of Kalingada is in Madhya and Tara saptaks. Some think that Ma should be Vadi and prominently brought out as in the following sancharas :

नि - स रि ग म - ग म - प ध प म - रि ग - म ग रि स - ध प म म - रि म - ग म ध प म.

Kalingada is considered to be Kshudra raga fit for light music like Dhoon, Thoomrics etc. Compositions in Kalingada are :

Kouma Khele Tumase—Deopchandi Tal (Vilambit).

Gagariya Le Mai Kaise—Trital (Madhya).

Hindustani Bhairav resembles Kalingada very closely.

Bhairav—Ri is Vadi. There is andolan on Ri and Dh. Komal Ni is very sparingly used. Sanchara is in Madhya and Mandra saptaks. Gati is Gambhira. (See Bhairav)

Karnatak

There is no Karnatak raga called Kalingada. There are

ragas called Kalthada, Kalakada and Kalagada all of which are janyas of the 13th Melakarta Gayakapriya. They have no resemblance to Hindustani Kalingada. Raga Mayamalavagaula which corresponds to Hindustani Bhairav has great resemblance to Hindustani Kalingada. Aroha and avaroha of Mayamalava gaula are :

स रि ग म प ध नि सं—सं नि ध प म ग रि स

(See Mayamalavagula)

Karnatak ragas Nadanamakriya and Paraju also possess some resemblance to Kalingada of Hindustani. (See Nadanamakriya and Paraju).

KALYAN or KALYANI

Hindustani

Raga Kalyan is also called Iman, Eman or Yaman. Kalyan or Yaman is a very pleasing raga. It belongs to Kalyan That (Mechakalyani). Its jati is sampoorna-Sampoorna. Aroha and avaroha of Kalyan are :

स रि ग म प ध नि सं—सं नि ध प म ग रि स.

Svaras used are all Tivra svaras. Pakad or Diagnostic svara groups are :

नि रि ग रि - स - प म ग - रि - प रि स. Vadi is Ga. Samvadi is Ni. This raga is sung during the first prahara of night. Although the aroha is Sampoorna while taking Tanas Sa and Pa are omitted giving it only an Audava sanchara as नि रि ग म ध नि सं. In aroha svara groups नि रि ग and म ध नि leaving out Sa and Pa are used frequently. It sounds beautiful. In avaroha svara group प रि स. is used leaving out Ga. This is a night raga. Yaman or Kalyan is a very popular raga. There are a number of compositions in this raga. The following are very popular.

Yeree Ali Piya Bina—Teen Tal (Madhya)

Bhaja Hari Nama Tu. Tri Tal (Vilambit)

Allied Hindustani ragas are Yaman Kalyan and Chandrakanth.

Yaman Kalyan—Komal Ma or Suddha Ma is used occasionally in particular way. (See Yaman Kalyan).

Chandrakanth—In aroha Ma is omitted. (See Chandrakanth).

Hindustani raga Kalyan or Yaman has great resemblance to Karnatak raga Kalyani.

Karnatak

Kalyani is a very popular raga. It has great resemblance to Kalyan or Yaman of Hindustani sangeet.

Kalyani called Mechakalyani for purposes of "Katapayadi Sankhya" calculations, is the 65th Melakarta (ri, gu, mi, dhi, nu). This corresponds to Kalyan That of Hindustani sangeet. Kalyani is the scale which is obtained by the Shadja-Panchama process of modal shift or Sruti Bbeda. This is the Gandhara Moorchana of the ancient Shadja Grama and the first Prati Madhayama raga which came to the notice of man. It is one of the major ragas giving plenty of scope for alapana and elaboration.

Raga Kalyani is of Sampoorna-Sampoorna jati. Aroha and avaroha of Kalyani are :

स रि₂ ग₂ म₂ प ध₂ नि सं—सं नि₃ ध₂ प म₂ ग₂ रि₂ स

Svaras used are Chatusruti Ri, Antara Ga, Prati Ma, Chatusruti Dh, and Kakali Ni.

According to Hindustani notation the aroha and avaroha are :

स रि ग म प ध नि सं—सं नि ध प म ग रि स.

The above aroha and avaroha are identical with those of Hindustani raga Kalyan or Yaman.

There are a large number of compositions in raga Kalyani. A few of the well known ones are :

Nidhi chala Sukhama (Telugu)—Chapu Tala—Tyagaraja

Nija Dasa Varada (Sanskrit)—Adi Tala—Patnam

Subrahmanya Iyer.

KALYANA VASANTHA

Hindustani

There is no Hindustani raga called Kalyana Vasantha.

Aroha of Hindustani raga Chandrakauns resembles that of Kalyana Vasantha of South. But the avarohas are entirely different. Avaroha in Kalyana Vasantha resembles that of Kiravani which is becoming popular in the North. Kalyana Vasantha may be considered to be a combination of Chandrakauns and Kiravani in aroha and avaroha respectively as under :

स ग म प नि सं—सं नि ध्र प म ग रि स.

Karnatak

Kalyana Vasantha is derived from the 21st Melakarta Kiravani (ri, gi, ma, dhi, nu). Its jati is Audava—Sampoorna. In aroha Ri and Pa are not used. Aroha and avaroha of Kalyana vasantha are :

स ग_२ म_१ ध_१ नि_३ सं—सं नि_३ ध_१ प म_१ ग_२ रि_२ स.

Svaras used are Chatursruti Ri, Sadharana Ga, Suddha Ma, Suddha Dh, and Kakali Ni.

According to Hindustani notation the aroha and avaroha are :

स ग म प नि सं—सं नि ध्र प म ग रि स.

Sadharana Ga and Chatursruti Ri are the Raga Chaya svaras. Kalyana Vasantha is not a popular raga. The following compositions in this raga are available.

Nadalo Lundai (Telugu)—Rupaka Tala-Tyagaraja

Shri Ranganatham (Sanskrit) —Jhampa Tala

—Jayachamaraja Wadiyar

KAMALAMANOHARI

Hindustani

Kamalamanohari is an imported raga from the South. Prof. B. Umdekar of Gwalior has tried to popularise this raga in the North. Kamalamanohari has been placed under Bhairav That. (Mayamalavagaula). Its jati is Audava-Shadava. Ri and Dh are omitted in aroha. In avaroha Ri is not used. Aroha and avaroha of Kamalamanohari are :

स - ग - म - प - नि सं - सं - नि ध्र प म - ग - प म - ग सं.

Svaras used are Tivra Ga, Suddha Ma, Komal Dh, and Tivra Ni. Pakad or Anga svaras of this raga are, स प नि सं—सं नि ध्र प म सं. Svaras Ga, Ma, and Dh are important. This is a morning raga. This raga is considered to be a mixture of Bihag and Bhairav ragas. A composition in this rare raga is :

Payala Baje Jhanana—Trital Madhya—B. Umdekar.

Karnatak

Kamalamanohari is derived from the 27th Melakarta Sarasangi, (ri, gu, ma, dha, nu). It is an Audava-Shadava raga. Varja svaras in aroha are Ri and Dh. In avaroha Ri is dropped. Aroha and avaroha of Kamalamanohari are :

स ग_२ म_१ प नि_३ सं—सं नि_३ ध_१ प म_१ ग_२ स.

Svaras used are Antara Ga, Suddha Ma, Suddha Dh and Kakali Ni. According to Hindustani notation the aroha and avaroha are :

स ग म प नि सं—सं नि ध्र प म ग स.

These resemble the aroha and avaroha of Kamalamanohari as sung in the North. Kamalamanohari is not a very commonly heard raga. The following composition is however well-known.

Kanchadlayathakshi Kamakshi (Sanskrit)—Adi Tala.
Muttuswamy Dikshitar.

According to Dikshitar's school, Kamalamanohari is called merely Manohari and it is put under the 33rd. Melakarta Gangeyabhushini. As Ri is not used it makes no difference.

KAMALARANJANI

Hindustani

This is a rare raga. It belongs to Bilaval that (Dheerasankarabharana). Its jati is Audava-shadava. Ri and Ma are omitted in aroha. Ri is dropped in avaroha. Aroha and avaroha of Kamalaranjani are :

स ग - प - ध सं - सं - नि ध्र - नि ध्र प - म ग - प म ग सं.

Svaras used are Tivra Ga, Suddha Ma, Tivra Dh, and both

Komal and Tivra Ni. Pakad or diagnostic svara groups are :

स ग प - ञ नि ष प - म ग - प म गऽऽस. Komal Ni is used as in Bilaval

अ ष नि ष प. Sangati गऽऽस is a feature of this raga. Svara groups

प म - गऽऽस sound like Kamalamanohari. This raga sounds mostly like Bilaval. Absence of Ri in both aroha and avaroha however gives it a different svaroop. In this raga there are chayas of ragas Bihag and Bihagada. Commencement of Asthayee

is with the svara groups ग म - नि ष प - प म गऽऽस. Beginning sounds like Bihagada. Antara begins with ग प - नि ष नि - संऽस A composition in this raga is :

Javo Sakhi Javori—Tri Tal (Vilambit).

Hindustani ragas which are allied to Kamalaranjani are Bilaval, Bihag and Bihagada. In all these ragas Ri is used and hence they all differ from Kamalaranjani. (See Bilaval, Bihag, and Bihagada).

Karnatak

There is no raga called Kamalaranjani in Karnatak sangeet nor one which resembles this rare Hindustani raga.

KAMAVARDHINI

Hindustani

There is no Hindustani raga called Kamavardhini. Pooria Dhanashree which belongs to Poorvi That (Kamavardhini) has great resemblance to the Karnatak raga Kamavardhini. Pooria Dhanashree has the following aroha and avaroha.

नि रि ग मं प - ष प - नि सं--नि नि ष प - मं ग मं रि ग - रि स.

(See Pooria Dhanashree).

Karnatak

Kamavardhini is Melakarta No 51 (ra, gu, mi, dha, nu) of Karnatak sangeet. This corresponds to Hindustani Poorvi That. Its old name is Kashiramakriya. This Sampoorna—Sampoorna raga has the following aroha and avaroha :

स रि ग₂ म₂ प ष₁ नि₃ सं—सं नि₃ ष₁ प म₂ ग₂ रि₁ स.

Svaras used are Suddha Ri, Antara Ga, Prati Ma, Suddha Dh and Kakali Ni. According to Hindustani notation the aroha and avaroha are :

स रि ग मं प ष नि सं—सं नि ष प मं ग रि स.

Kamavardhini is a very popular raga. It used to be called Panthavarali. Panthavarali today stands for Shubhapanthavarali which corresponds to Hindustani Todi That. Some persist in calling Kamavardhini as Pantuvarali. Kamavardhini is one of the major ragas of the South. There are numerous compositions in this raga. The following are very popular.

Appa Rama Bhakti Yento (Telugu) —Roopaka Tala

—Tyagaraja.

Sarasaksha Paripalaya (Sanskrit) —Adi Tala

—Swati Tirunal.

KAMBHOJI or KAMBODHI

Hindustani

This raga is also called Kambodhi. Raga Kambhoji is said to have been once popular in Hindustani sangeet. It is almost extinct today. Kambhoji belongs to Khamaj That (Hari Kambhoji). Jati of Kambhoji is Audava-Sampoorna. In aroha Ma and Ni are omitted. Aroha and avaroha of Kambhoji are :

स रि ग - प - ष सं—सं नि ष प - म ग - रि स.

Svaras used are Tivra Ri, Tivra Ga, Suddha Ma, Komal Ni and Tivra Dh. Pakad or Gunjan svara groups are : ग प ष सं—नि ष प - (म) ग रि स. Vadi is Ga. Samvadi is Dh. This raga is sung during the second prahara of night. A composition in Kambodhi is :

Aye Bahar Nore —Trital (Madhya).

Karnatak

Kambhoji or Kambodhi is a very popular raga. It is one of the major ragas. Kambhoji is a janya of the 28th Melakarta Harikambhoji (ri, gu, ma, dhi, ni) which corresponds to

Khamaj That of Hindustani sangeet. It is a Shadava-Sampoorna raga. Ni is omitted in aroha. Aroha and avaroha of Kambhoji are :

स रि₂ ग₂ म₁ प ध₂ सं—सं नि₂ ध₂ प म₁ ग₂ रि₂ स

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. Although Kaisiki Ni is the svara to be used according to Melakarta Harikambhoji still in the prayoga सं नि प ध सं. Tivra Ni is used. According to this usage of Tivra Ni, the aroha and avaroha as actually observed are :

स रि ग म प ध सं ऽ नि प ध सं—सं नि ध प म ग रि स.

Svara group सं ऽ नि प ध सं with Tivra Ni gives great beauty to Kambhoji. There are several beautiful compositions in this raga. A few are mentioned below.

Shree Subramanyaya Namaste (Sanskrit)—Roopaka Tala
—Muttuswamy Dikshitar.

Evani Mata (Telugu)—Adi Tala—Tyagaraja.

Mari Mari Vachuna (Telugu)—Adi Tala

—Mysore. B. Vasudevachar.

KAMOD

Hindustani

This raga is also called Kamoda. It is a popular raga. Kamod belongs to Kalyan That. (Mechakalyani). Its jati is Shadava-Sampoorna. Aroha and avaroha of Kamod are :

स रि - प सं प - नि ध सं - सं - नि ध प - सं प ध प - ग म प - ग ध रि स

Svaras used are Tivra Ri, Tivra Ga, both Komal and Tivra Ma, Tivra Dh and Tivra Ni. There are vakra sancharas in both aroha and avaroha. Pakad or diagnostic svara groups are :

स रि - प प - सं प ध प - ग म प - ग म रि स - रि प प. In aroha Ga and Ni are kept weak or durbal. Vadi is Pa. Samvadi is Ri. Only Tivra Ma is used in avaroha. In avaroha both Suddha and Prati Ma are used. Sangati रि प is very prominent in this raga and is suggestive of Kamod. Svara groups सं प ध सं प - ग म प - ग म रि स - रि प प. are very much in evidence and form the soul of this raga.

If Ga is omitted in this raga then it becomes what is called Suddha Kamod. All other sancharas are as in Kamod. (See Suddha Kamod). Kamod is sung during first prahara of night. Compositions in Kamod are :

Hu To Janaman Chandi—Tri Tal (Vilambit).

Jane Na Doongi Yeri Ma—Trital (Madhya).

Hindustani raga Shyam Kalyan resembles Kamod.

Shyam Kalyan—Sangati रि सं प is used, and not रि प. (See Shyam Kalyan).

Karnatak

There is a Karnatak raga called Kamoda. But it is not a popular raga. Kamoda is a janya of 65th Melakarta Mecha kalyani (ri, gu, mi, dhi, nu) which corresponds to Kalyan That of Hindustani sangeet. Kamoda is an Audava—Audava raga. Pa and Dh are completely omitted. Aroha and avaroha of Karnatak raga Kamoda are :

स रि₂ ग₂ म₂ नि₂ सं—सं नि₂ म₂ ग₂ रि₂ स.

Svaras used are Chatusruti Ri, Antara Ga, Prati Ma, and Kakali Ni. According to Hindustani notation the aroha and avaroha of Karnatak raga Kamoda are :

स रि ग सं नि सं—सं नि म ग रि स.

There are no compositions in the Karnatak raga Kamoda.

Aroha and avaroha of Karnatak raga Kamoda remind us of the raga Megharanjini which is a janya of the 15th Melakarta Mayamalavagaula (Bhairav That). Aroha and avaroha of Megharanjini are as under :

स रि ग म नि सं—सं नि म ग रि स.

(See Megharanjini).

Karnatak raga Kamoda has no resemblance to Hindustani raga Kamod.

Kamoda of South sounds like Adbhut Kalyan of Hindustani sangeet. Aroha and avaroha of Adbhut Kalyan are :

स रि ग ध नि सं—सं नि ध ग रि स.

In Karnatak Kamoda Pa and Dh are not used. In Adbhut Kalyan Ma and Pa are omitted (See Adbhut Kalyan).

A Karnatak raga which has some resemblance to the

Hindustani raga Kamod is raga Saranga which is a janya of the 65th Melakarta Mechakalyani (Kalyan That). Aroha and avaroha of raga Saranga are :

स रि ग मं र ध नि सं—सं नि ध प म रि ग म रि स.

Komal Ma is used in avaroha in a particular sanchara ग म रि स (See Saranga).

KANADA or KANARA

Hindustani

In Hindustani sangeet there are a number of ragas called Kanada—Durbari Kanada, Nayaki Kanada, Abhogi Kanada etc. Durbari Kanada is the best representative of Kanada features (See Durbari Kanada). Durbari Kanada resembles the Karnatak raga Kanada very closely. In Durbari Kanada, Komal Dh is used. In Karnatak raga Kanada Tivra Dh is used. Karnatak raga Kanada with its Tivra Dh resembles the Hindustani ragas Sahana—Kanada and Huseni Kanada. (See Sahana Kanada and Huseni Kanada).

Karnatak

In Karnatak sangeet there is only one raga called Kanada. There is a raga Kannada. This raga has nothing to do with raga Kanada. (See Kannada).

In Karnatak sangeet there are ragas to which the prefix “Kannada” is attached—Kannada Bangala, Kannada Gaula etc. But there are few ragas to which the prefix “Kanada” is attached.

Kanada is a very popular raga in the South. It is a janya of the 22nd. Melakarta Kharaharapriya (ri, gi, ma, dha, ni) which corresponds to the Hindustani Kafi That. It is a Sampoorna—Sampoorna raga having vakra sancharas in both aroha and avaroha. Aroha and avaroha of Kanada are :

स रि₂ ग₂ म₁ प₁ म₁ ध₂ नि₂ सं—सं नि₂ सं ध₂ ऽ प म₁ प ग₂ ऽ म₁ रि₂ स

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. Dh is elongated in both aroha

and avaroha. Ga is elongated only in avaroha. There is andolan on Ga in avaroha. According to Hindustani notation, aroha and avaroha of Kanada are :—

स रि ग म प म ध ऽ नि सं—सं नि सं ध ऽ प म प ग ऽ म रि स.

In the rendering of Kanada the sancharas do not strictly conform to the above mentioned aroha and avaroha. For instance, सं नि प म ग ऽ is used in which svara Dh is omitted. Unlike Durbari Kanada of North, Tivra Dh is omitted. With Tivra Dh, Kanada of South resembles ragas, Sahana Kanada and Huseni Kanada of North (See Sahana Kanada and Huseni Kanada).

Popular Compositions in this raga are :—

Shree Narada (Sanskrit)—Roopaka Tala—Tyagaraja.

Mamava Sada Janani (Sanskrit)—Roopaka Tala

—Swati Tirunal.

KANADA BAHAR

Hindustani

This raga is a mixture of the two popular Hindustani ragas Durbari Kanada and Bahar. In poorvanga chaya of Durbari Kanada and in uttaranga that of Bahar should be brought out. This raga is put under Kafi that (Kharaharapriya). Its jati is Sampoorna—Shadava. Dh is omitted in avaroha. Aroha and avaroha are :—

स - रि - स रि - स रि - ग - ग - म प - म ध - नि सं—सं - नि प - म प - ग - म - रि स.

Svaras used are Tivra Ri, Komal Ga, Suddha Ma, Tivra Dh and both Komal and Tivra Ni. Pakad or Gunjan svara groups consist of :—

रि नि - स रि म ग - म ग - म प - म - नि - ध नि - सं - नि प - म प - ग - म - रि - रि - ग - म रि स.

In aroha while showing Bahar anga Tivra Ni is used. In avaroha while showing Kanada chaya Komal Ni is used. Vadi is Ma and Samvadi Sa. There is a slight chaya of Nayaki in

poorvanga. Sangati रि प and andolan on Ga are prominent. Angas of Kanada and Bahar consist of :—

Kanada—नि स रि - स रि ग म रि स - नि प - म प स - ग म रि स - नि म प etc.

Bahar—म प - म ग - नि ध नि सं - ध नि सं रिं सं - नि प.

This is a night raga. Compositions in this raga are :—
Kaisi Bahar Ayi—Ek Tal (Vilambit)—Jayasukhlal T. Shah,
Avasara Bara Bara Nahi Ave—Trital (Madhya)—Jayasukhlal
T Shah.

Karnatak

There is no Karnatak raga called Kanada Bahar. Karnatak raga Kanada has some resemblance to Kanada Bahar. But Komal Dh is not used in Kanada of South. (See Kanada).

KANADA MALHAR

Hindustani

This raga seems to be a recent introduction. It is a mixture of the two popular Hindustani ragas Durbari Kanada and Malhar, popularly known as Mia Malhar. The poorvanga consists of Kanada anga and the uttaranga of Malhar.

Svaras used are Tivra Ri, Tivra Ga, Suddha Ma, both Komal and Tivra Ga and both Komal and Tivra Ni. Vadi is Ri and Samvadi Pa. Chalan or trend of this raga is :—

नि नि

स - नि स रि स - ध ध नि प - प स - नि रि स - स रि म ग म ग म ग म रि स - म रि प - नि म प - म ग म ग म रि प - नि नि म प - म प नि ध नि सं - सं रिं नि सं - सं ध नि म प - नि नि प म प - म ग म ग म रि स.

Angas of Kanada and Malhar are as under.

नि नि

Kanada—नि स रि स - ध ध नि प - प स - नि रि स—स रि म ग म ग रि स.

Malhar—रि प - नि नि म प - म प नि ध नि सं

Compositions in Kanada Malhar are :—

Mori Boondariya Pacharanga—Ek Tal (Drut).
Bramana Bara Poore—Jhap Tal (Madhya).

Karnatak

There is no Karnatak raga called Kanada Malhar. Popular raga Kanada of South has some resemblance to Kanada Malhar. In Kanada Komal Dh is not used. (See Kanada).

KANAKAKUSUMAVALI

Hindustani

There is no Hindustani raga called Kanakakusumavali, nor one which corresponds to this rare Karnatak raga. It is a pleasing raga for the evening time. Its aroha and avaroha are :

स रि ग म प ध सं—सं ध प म ग रि स

Karnatak

Kanakakusumavali is derived from the 61st Melakarta Kanthamani (ri, gu, mi, dha, na). It is a Shadava—Shadava raga. Ni is omitted in both aroha and avaroha. Its aroha and avaroha are :—

स रि₂ ग₃ म₂ प ध₁ सं—सं ध₁ प म₂ ग₃ रि₂ स.

Svaras used are Chaturruti Ri, Antara Ga, Prati Ma and Suddha Dh.

According to Hindustani notation the aroha and avaroha are,

स रि ग म प ध सं—सं ध प म ग रि स.

This is a rare but pleasant raga. The following composition in this raga is available :—

Karunarasa Sharadhi Nanu (Telugu)—Ādi Tala—Tiravottiyur
Tyagaraja.

KANAKAMBARI

Hindustani

There is no raga called Kanakambari in Hindustani Sangeet. Its aroha sounds like Jogia. Inclusion of Tivra Dh and Tivra Ri and their occurrence with Komal Dh and Komal Ri in avaroha

as सं घ ष्ट प—म रि रि स gives a beauty. It is a pleasing raga with aroha and avaroha as :—

स रि म प ष्ट सं—सं घ ष्ट प म रि रि स.

Kanakambari is the old name for the 1st Melakarta Kanakangi (ra, ga, ma, dha, na).

Janya raga Kanakambari from 1st Melakarta Kanakangi is an Audava—Sampoorna raga. Ga and Ni are omitted in aroha. Its aroha and avaroha are :—

स रि₁ म₁ प ष्ट₁ सं—सं नि₁ ध₁ प म₁ ग₁ रि₁ स.

Svaras used are all Suddha svaras of Karnatak sangeet.

According to Hindustani notation the aroha and avaroha are,

स रि म प ष्ट सं—सं घ ष्ट प म रि रि स

In the above Tivra Ri (रि) represents Suddha Ga (ग₁) and Tivra Dh (ध) represent Suddha Ni (नि₁) of Karnatak sangeet.

A composition in Kanakambari is :—

Kanakambari Karunyamrita Lahari (Sanskrit)—Trisra Eka Tala—Muttuswamy Dikshitar.

KANAKANGI

Hindustani

There is no Hindustani raga called Kanakangi. Kanakangi of South corresponds to the ancient Mukhari Scale. There is no Hindustani raga which corresponds to the Karnatak raga Kanakangi.

Karnatak

Kanakangi is Melakarta No. 1 of Karnatak system (ra, ga, ma, dha, na). This is the Suddha scale of the present day Karnatak sangeet. According to Dikshitar School, this Melakarta is called Kanakambari. Aroha and avaroha of this Sampoorna—Sampoorna raga are :—

स रि₁ ग₁ म₁ प ष्ट₁ नि₁ सं—सं नि₁ ध₁ प म₁ ग₁ रि₁ स.

All svaras used are Suddha svaras of Karnatak sangeet.

According to Hindustani notation the aroha and avaroha are :—

स रि रि म प ष्ट सं—सं घ ष्ट प म रि रि स.

In the above aroha and avaroha, Tivra Ri (रि) represents Suddha Ga and Tivra Dh (ध) represents Suddha Ni of Karnatak sangeet.

Kanakangi is not a popular raga. Compositions in this raga are :—

Kankangaka—Adi Tala—Kotiswara Iyer.

Shrisha Putraya Namastute (Sanskrit)—Roopaka Tala—

Balamuralikrishna.

KANNADA

Hindustani

There is no Hindustani raga called Kannada. Hindustani raga Kanada is a different raga and has no resemblance to Kannada of South, but it has some resemblance to Karnatak raga Kanada. (See Kanada).

Karnatak

There are three ragas called Kannada in Karnatak sangeet. They are derived from three different Melakartas. Hence their svaroops are entirely different.

TYPE 1

The type which is popular is derived from the 29th Melakarta Dheerasankarabharana (ri, gu, ma, dhi, nu) which corresponds to Bilaval That of Hindustani. Its jati is (a) Sampoorna—Sampoorna (b) Audava—Shadava. Aroha and avaroha of the two jatis of Kannada of Dheerasankarabharana janya are :—

(a) Sampoorna—Sampoorna with vakra sancharas.

स रि₂ ग₂ म₁ प म₁ ध₂ नि₂ सं—सं नि₂ सं ध₂ ष्ट म₁ ग₂ ष्ट रि₂ स.

(b) Audava—Shadava.

स म₁ ग₂ म₁ ध₂ नि₂ सं (Ri and Pa omitted)—सं ध₂ ष्ट म₁ ग₂ ष्ट म₁ रि₂ स—(Ni omitted).

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kakali Ni.

According to Hindustani notation the aroha and avaroha of the two types are :—

(a) Sampoorna—Sampoorna Type

स रि ग म प म ध नि सं—सं नि सं ध ऽ प म ग ऽ म रि स

(b) Audava—Shadava Type

स म ग म ध नि सं—सं ध ऽ प म ग ऽ म रि स

The following compositions in Kannada derived from Dheersankarabharana are popular.

Intakata Kavalana (Telugu)—Rupaka Tala—Pattanam

Subramanya Iyer.

Saketa Niketana (Telugu)—Rupaka Tala—Tyagaraja.

TYPE II

Raga Kannada derived from Melakarta Natabhairavi (Asavari That) is an interesting one although it is not popular. Its jati is Audava—Audava. Ri and Ni are omitted in aroha and Pa and Ri are not used in avaroha.

Aroha and avaroha of this Kannada are :—

स ग₂ म₁ प ध₁ सं—सं नि₂ ध₁ म₁ ग₂ स

Svaras used are Sadharana Ga, Suddha Ma, Suddha Dh and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are :—

स ग म प ध सं—सं नि ध म ग स

This is not a popular raga. This raga resembles the Hindustani raga Kokila Pancham. (See Kokilapancham).

This type is allied to Hindola Vasantha, Gopika Vasantha, Jayantashree and Prabhupriya ragas of Karnatak Sangeet.

Hindola-Vasantha—Ni used in aroha in vakra sanchara. Pa is used in avaroha in vakra sanchara. (See Hindola Vasantha).

Gopika Vasantha—Ni used in aroha, Pa used in avaroha. (See Gopika Vasantha).

Jayantashree—Pa not used in aroha. Ni used in aroha. Pa is used in avaroha in vakra sanchara. (See Jayantashree.)

Prabhupriya—Aroha and avaroha are both like aroha of Kannada—type II. (See Prabhupriya)

TYPE III

According to Dikshitar school, Kannada raga is a janya of 28th. Melakarta Harikambhoji (ri, gu, ma, dhi, ni). Its jati is Sampoorna-Sampoorna.

Aroha and avaroha are—

स रि₂ ग₂ म₁ प ध₂ ऽ नि₂ सं—सं नि₂ ध₂ ऽ प म₁ ग₂ ऽ रि₂ स

According to Hindustani notation, they are :—

स रि ग म प ध ऽ नि सं—सं नि ध ऽ प म ग ऽ रि स

A composition in this type of Kannada is :—

Shri Mathrubhutam (Sanskrit)—Misra Eka Tala—Muttuswamy Dikshitar.

KANNADA BANGALA

Hindustani

There is no Hindustani raga called Kannada Bangala. Hindustani raga Bangala Bhairav which belongs to Bhairav That (Mayamalavagaula) resembles Kannada Bangala. Aroha and avaroha of Bangala Bhairav are :—

ध रि म - ग म प ध सं—सं ध प म - ग ऽ म रि प - ग म रि स

As in Kannada Bangala, Ni is omitted in Bangala Bhairav (See Bangala Bhairav).

Karnatak

Kannada Bangala is derived from the 15th Melakarta, Mayamalavagaula (ra, gu, ma, dha, nu) which corresponds to Hindustani Bhairav That. Kannada Bangala is a Shadava-Shadava raga with vakra sanchara in aroha. Ni is omitted in this raga. Aroha and avaroha of Kannada Bangala are :—

स रि₁ म₁ ग₂ म₁ प ध₁ सं ऽ म₁ ध₁ प ध₁ सं—सं ध₁ प म₁ ग₂ रि₁ स.

Svaras used are Suddha Ri, Antara Ga, Suddha Ma and Suddha Dh. According to Hindustani notation aroha and avaroha of Kannada Bangala are,

स रि म ग म प ध सं ऽ म ध प ध सं—सं ध प म ग रि स

Kannada Bangala is not a popular raga. The following composition in this raga is available :—

Ilalona Neeku (Telugu) - Adi Tala—Tiruvattiyur Tyagayya (Gopala Dasa).

According to Dikshitar's school, Kannada Bangala is an Audava-Shadava raga. In aroha Ga and Ni are omitted. In avaroha Ni is omitted. Aroha and avaroha are :—

स रि₁ म₁ प ष₁ सं—सं ष₁ प म₁ ग₁ रि₁ स

According to Hindustani notation they are:—

स रि म प ष सं—सं ष प म ग रि स

A composition with this aroha and avaroha is ;
Renukadevi Samrakshitoham (Sanskrit)—Jhampa Tala—
Muttuswamy Dikshitar.

It will be seen that the above aroha and avaroha are exactly like those of raga Malahari. (See Malahari).

KANNADA GAULA

Hindustani

There is no Hindustani raga called Kannada Gaula. This Karnatak raga is an interesting one and can be introduced into Hindustani sangeet under Kafi That. Aroha and avaroha of Kannada Guala are :—

स रि ग म प नि सं—सं नि ष प म ग स

Svaras used are Tivra Ri, Komal Ga, Suddha Ma, Tivra Dh and Komal Ni. In aroha Dh, and in avaroha Ri are omitted.

Karnatak

Kannada Gaula is a janya of the 22nd Melakarta Kharahara-priya (ri, gi, ma, dhi, ni) which corresponds to Kafi That of Hindustani sangeet. Its jati is Shadava—Shadava. In aroha Dh is not used and in avaroha Ri is omitted.

Aroha and avaroha of Kannada Gaula are :—

स रि₂ ग₂ म₁ प नि₂ सं—सं नि₂ ष₂ प म₁ ग₂ स

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma, Chatusruti Dh, and Kaisiki Ni.

According to Hindustani notation the aroha and avaroha are :—स रि ग म प नि सं—सं नि ष प म ग स.

In Kannada Gaula, Kaisiki Ni in aroha and Sadharana Ga in avaroha are the jeeva svaras. The following svara groups are

beautiful in this raga. नि ष नि स ग स—प म ग स—सं गं सं नि ष—स रि ग म ग स—रिं गं सं नि ष प म, etc.

Kannada Gaula is a fairly popular raga. The following compositions are frequently heard.

Ora Jupu Chuchedi (Telugu)—Adi Tala—Tyagaraja.

Sogasu Jooda Tarama (Telugu)—Rupaka Tala—Tyagaraja.

According to Dikshitar's School, raga Kannada Gaula is of two types—(i) Sampoorna—Audava (Dh and Ri are omitted in avaroha) and (ii) Audava—Audava (Ri and Dh are omitted in aroha and Pa and Ri in avaroha). According to Hindustani notation they are :—

Sampoorna—Audava—

स रि ग म प ष नि सं—सं नि ष म ग स

Audava—Audava—स ग म प नि सं—सं नि ष म ग स

KANTAMANI

Hindustani

There is no Hindustani raga called Kantamani nor one which resembles this rare Karnatak raga.

Karnatak

Kantamani is Melakarta No. 16 of Karnatak Melakarta Scheme (ri, gu, mi, dha, na). Its old name is Kuntala. It is a Sampoorna—Sampoorna raga having the following aroha and avaroha :—

स रि₂ ग₂ म₂ प ष₁ नि₁ सं—सं नि₁ ष₁ प म₂ ग₂ रि₂ स

Svaras used are Chatusruti Ri, Antara Ga, Prati Ma, Suddha Dh and Suddha Ni. According to Hindustani notation, aroha and avaroha of Kantamani are :—

स रि ग म प ष सं—सं ष प म ग रि स

In the above Tivra Dh (ष) represents Suddha Ni of Karnatak sangcet.

Kantamani is not a popular raga. The following composition in this raga is available :—

Palintuvo (Telugu)—Adi Tala—Tyagaraja.

KAPI**Hindustani**

There is a Hindustani raga called Kafi which resembles the Karnatak raga Kapi. (See Kafi).

Karnatak

There are two varieties of Kapi raga. The popular one is the Hindustani Kapi. The other one is the Karnataka Kapi. Both are derived from the 22nd Melakarta Kharaharapriya (Kafi That) and are discussed under Hindustani Kapi and Karnataka Kapi. (See Hindustani Kapi and Karnataka Kapi).

KAPINARAYANI**Hindustani**

There is no Hindustani raga called Kapinarayani, nor one which resembles this Karnatak raga. Khammajee Bhatiyar of Hindustani sangeet has some resemblance to Kapinarayani. But in Khammajee Bhatiyar Ni is not used in aroha. Aroha and avaroha of Khammajee Bhatiyar are :—

स रि म प ध सं—सं नि ष प म ग रि स

(See Khammajee Bhatiyar).

Karnatak

Kapinarayani is derived from the 28th Melakarta Hari-kambhoji (ri, gu, ma, dhi, ni) which corresponds to Khamaj That of Hindustani. Kapi Narayani is a Shadava-Sampoorna raga. Ga is not used in aroha. Aroha and avaroha of Kapi narayani are :—

स रि₂ म₁ प ध₂ नि₂ सं—सं नि₂ ध₂ प म₁ ग₂ रि₂ स.

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Chatusruti Dh, and Kaisiki Ni.

According to Hindustani notation the aroha and avaroha are :—

स रि म प ध नि सं—सं नि ष प म ग रि स.

Suddha Ma and Kaisiki Ni are the raga chaya svaras of Kapinarayani. Following sancharas are specially employed in this raga :—

रे म रे म ऽ-म ऽ ग रे- नि नि- सं नि नि ष ध ऽ

The following composition in Kapinarayani is very popular :—

Sarasa Samadana Bheda Danda (Telugu)—Adi Tala

—Tyagaraja.

KARNARANJINI**Hindustani**

There is no Hindustani raga called Karnaranjini. Hindustani raga Manohari having the following aroha and avaroha has some resemblance to the rare Karnatak raga Karnaranjini.

स रि ग म प ध सं—सं ष प म ग रि स.

(See Manohari)

Karnatak

Karnaranjini is a janya of 22nd Melakarta Kharaharapriya (ri, gi, ma, dhi, ni) which corresponds to Kafi that. Its jati is Shadava-Sampoorna. Ni is omitted in aroha. Aroha and avaroha of Karnaranjini are :—

स रि₂ ग₂ म₁ ग₂ प ध₂ सं—सं नि₂ ध₂ प म₁ ग₂ रि₂ स.

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma, Chatusruti Dh, and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are :—

स रि ग म ग प ध सं—सं नि ष प म ग रि स

There is vakra sanchara in aroha. A composition in this rare raga is :—

Vanchadomuna (Telugu)—Trisra Jati Tripata Tala—

Muthiah Bhagavatar.

KARNATAKA BYAG**Hindustani**

There is no Hindustani raga called Karnataka Byag. Raga Bihag of Hindustani sangeet has no resemblance to the raga Karnataka Byag. Raga Khamaj of Hindustani sangeet has some resemblance to raga Karnataka Byag. (See Khamaj).

Karnatak

Karnataka Byag is derived from the 28th Melakarta Harikambhoji (ri, gu, ma, dhi, ni) which corresponds to Khamaj That. Its jati is Sampoorna-Sampoorna, with vakra sancharas in avaroha. Aroha & avaroha of Karnataka Byag are :—

स रि_२ ग_२ म प ष_२ नि_२ सं—सं नि_२ ष_२ नि_२ प ष_२ म_१ ग_२ रि_२ स.

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are—

स रि ग म प ष नि सं—सं नि ष नि प ष म ग रि स.

This raga is not a popular one. One familiar composition in this raga is a kriti by Shri Tyagaraja commencing with the words "Neenendu Vedu Kundura". Even regarding this composition some consider it to be in the raga Harikambhoji. But certain sancharas in the rendering resemble those of the avaroha of Karnataka Byag as indicated above.

KARNATAKA DEVAGANDHARI

Hindustani

There is no Hindustani raga called Karnataka Devagandhari which is different from the popular Karnataka raga Devagandhari.

One type of Raga Karnataka Devagandhari resembles the popular Hindustani raga Bhimpalas which has the following aroha and avaroha :—

स ग म प नि सं—सं नि ष प म ग रि स

(See Bhimpalas)

Bhimpalas also resembles the present day Abheri of South which uses Chatusruti Dh (Tivra Dh).

Karnatak

Type I.

(Kharaharapriya janya)

This type of raga Karnataka Devagandhari (not Devagandhari) has come to light since very recently. This raga has the

same aroha and avaroha as the present day Abheri which uses Chatusruti Dh and hence resembles the Hindustani raga Bhimpalas. Had the existence of the raga Karnataka Devagandhari been known to our musicians some forty years ago perhaps Abheri raga would not have undergone the change it did. It would have continued to make use of only Suddha Dh.

Although in Abheri Chatusruti Dh is now mostly used a touch of Suddha Dh is still lurking in certain sancharas in the Kriti "Nagumomu" of Shri Tyagaraja. By emphasising the use of Suddha Dh atleast in certain sancharas like प ऽ ष प म ग म ऽ it will be possible to give the new Abheri a different svaroop from raga Karnataka Devagandhari which does not make use of Suddha Dh.

Aroha and avaroha of Karnatak Devagandhari, which is an Audava—Sampoorna raga, are :—

स ग_२ म_१ प नि_२ सं—सं नि_२ ष_२ प म_१ ग_२ रि_२ स

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are :—

स ग म प नि सं—सं नि ष प म ग रि स.

A composition in raga Karnatak Devagandhari which is becoming popular is :—

Panchashat Pitha Rupini (Sanskrit)—Adi Tala—

Muttuswamy Dikshitar.

Type II

(Kiravani janya)

Its aroha and avaroha are :—

नि स ग म प—ष ऽ प म ग रि स नि

It is a Nishadantya raga and is not popular.

KARNATAKA KAPI

Hindustani

There is no Hindustani raga called Karnataka Kapi. There is a raga Kafi which resembles Karnatak raga Karaharapriya from which raga Karnataka Kapi is derived. (See Kafi).

Karnatak

Karnataka Kapi is different from the Kapi which is in currency at present under the name Hindustani Kapi. Unlike Hindustani Kapi, Karnatak Kapi is not a bhashanga raga. Svaras used are only those which are found in the Melakarta to which it belongs. Karnataka Kapi is a janya of the 22nd Melakarta Karaharapriya (ri, gi, ma, dhi, ni) which corresponds to Hindustani Kafi That. It is a Sampoorna raga with vakra sanchara in avaroha.

Aroha and avaroha of raga Karnataka Kapi are :—

स रि_२ ग_२ ऽ म_१ प ष_२ नि_२ सं—सं नि_२ ष_२ प म_१ ग_२ म रि_२ स

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. Ga is elongated in aroha. In this raga admixture of Hindustani raga Piloḥ is not found. Although many compositions were originally meant to be sung in the Kapi of South, at present sancharas of Hindustani Kapi are introduced. A composition which is sung in the pure Karnataka Kapi style is :—

Kousumbha Vasanopethe (Sanskrit)—Mishra Chapu Tala—
Muthiah Bhagavatar.

KARPURABHARANI**Hindustani**

There is no Hindustani raga called Karpurabharani. Although Ni is not used there is a flavour of Hindustani raga Madhuvanti in this rare Karnatak raga. (See Madhuvanti).

Karnatak

Karpurabharani is a new raga which has been invented by Shri P. K. Rajagopala Iyer.

It is a janya of the 59th Melakarta Dharmavati (ri, gi, mi, dhi, nu). Its jati is Shadava—Shadava. Ni is omitted in both aroha and avaroha. There are vakra sancharas in both aroha and avaroha. Its aroha and avaroha are :

स रि_२ ग_२ प म_२ प ष_२ सं—सं ष_२ प म_२ प ग_२ रि_२ स

Svaras used are Chatusruti Ri, Sadharana Ga, Prati Ma, Chatusruti Dh and Kakali Ni. According to Hindustani notation they are :—

स रि ग प सं प ष सं—सं ष प सं प ग रि स

Beauty of this raga lies in the vakra sancharas ग प सं प and प सं प ग रि

The following composition in this raga is in praise of Saint Tyagaraja.

Tyagarajam Bhajare Chitta—Adi Tala—P. K. Rajagopala Iyer.

Dharmavati, parent raga of Karpurabharani, is allied to it. Dharmavati—Ni is used. There are no vakra sancharas. (See Dharmavati).

KASHIRAMAKRIYA**Hindustani**

There is no Hindustani raga called Kashiramakriya. Poorvi That corresponds to this Karnatak Melakarta which at present is called Kamavardhini. (See Poorvi).

Hindustani raga which has some resemblance to the janya raga Kashiramakriya is Pooria Dhanashree. (See Pooria Dhanashree).

Karnatak

Kashiramakriya is the old name for the 51st Melakarta raga called at present Kamavardhini (ra, gu, mi, dha, nu). Kashiramakriya is a janya raga from the 51st Melakarta, Kamavardhini. Jati of Kashiramakriya is Sampoorna—Sampoorna, with vakra sanchara in aroha. Its aroha and avaroha are :—

स ग_२ रि_१ ग_२ म_२ प ष_१ नि_२ सं—सं नि_२ ष_१ प म_२ ग_२ रि_१ स.

Svaras used are Suddha Ri, Antara Ga, Prati Ma, Suddha Dh and Kakali Ni. According to Hindustani notation the aroha and avaroha are :—

स ग रि ग सं प ष नि सं—सं नि ष प सं ग रि स.

A composition in this raga is :—

Shri Sundararajam (Sanskrit)—Adi Tala—Muttuswamy

Dikshitar.

KATHI MAND**Hindustani**

Kathi Mand is the name given to the raga in which a kind of folk song is sung during marriages in Rajasthan. There is a

ceremony in which people sing this song and dance round a pole (Kathi) which is pitched in the ground.

Svaras of Kathi Mand are almost like that of Mand. But it has got a peculiar flavour of its own.

Karnatak

There is no raga called Kathi Mand in Karnatak sangeet. Raga Mand which has established itself in the South resembles Kathi Mand of Rajasthan.

KEDARA

Hindustani

Kedar or Kedara is a very popular raga. It is also an old raga. Kedar belongs to Kalyan That (Mechakalyani). Its jati is Audava—Shadava or Sampoorna. Ri and Ga are omitted in aroha. In avaroha Ga is either omitted or taken in a vakra sanchara. Aroha and avaroha of Kedara are :—

स म ऽ - स प - ध प - नि ष - सं—सं - नि ष - प - मं प - ध प - म -

ग म रि स and when Komal Ni is used सं - नि ष - प - मं प ध नि ष प - म - ग म रि स.

Svaras used are Tivra Ri, Tivra Ga, both Suddha and Prati Ma, Tivra Dh and both Komal and Tivra Ni. Pakad or Gunjan svras groups are :—

स - म ऽ - स प - ध प - मं प ध प - म ऽ - प म ऽ - रि स. Although both Madhyamas are used the jeeva svras is Suddha Ma. This svras is kept isolated and elongated.

Komal Ni is sparingly used in a special sanchara मं प ध नि ष प. It is possible to sing raga Kedara omitting Komal Ni altogether. Occassionally it is used as सं - नि ष - नि प. Vadi is Suddha Ma. Samvadi is Sa. Sangati स म ऽ is very pleasing. Ga, although used in avaroha, is weak (durbal). It is often not used in many sancharas. Sometimes both the Madhyamas are used side by side as ध प - मं म ऽ - ध प म ऽ. This is a night raga. Popular compositions in raga Kedara are :—

Bana Thana Ka—Ek Tal (Vilambit).

Kanganawa Mora—Trital (Drut).

Hindustani ragas Chandani Kedar, Suddha Kedar, Maluba Kedar, Jaldhar Kedar and Bhavani Kedar, contain the Kedar anga in them. Chandani Kedar resembles raga Kedara very closely.

Chandani Kedar—Ga is used prominently. Svras groups नि ष सं प स and प सं ध ग ऽ are characteristic. (See Chandani Kedar.)

Karnatak

Kedara of Karnatak sangeet is a popular raga. But Kedara of South has no resemblance to the Kedara of North.

Kedara of South is a janya of the 29th Melakarta, Dheera-sankarabharana (ri, gu, ma, dhi, nu) which corresponds to Hindustani Bilaval That. Its jati is Audava—Shadava or Audava—Sampoorna. Aroha and avaroha of Kedara types are :—

Type :—Audava—Shadava.

स म₁ ग₂ म₁ प नि₃ सं—सं नि₃ प म₁ ग₂ रि₂ स

In aroha Ri and Dh are not used. In avaroha Dh is omitted.

Type :—Audava—Sampoorna.

स म₁ ग₂ म₁ प नि₃ सं—सं नि₃ प म₁ ग₂ म₁ ध₂ म₁ ग₂ रि₂ सः

In aroha Ri and Dh are not used.

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kakali Ni. According to Hindustani notation aroha and avaroha are :—

Audava—Shadava type :—

स म ग म प नि सं—सं नि प म ग रि स.

Audava—Sampoorna type :—

स म ग म प नि सं—सं नि प म ग म ध म ग रि स.

The Audava—Shadava type has some resemblance to raga Tilang of Hindustani sangeet. The Audava—Shadava type is more popular than the Audava—Sampoorna type.

Following sancharas are characteristic of raga Kedara.

स म ग म - प सं नि प म - गं रि सं नि प म ग म - ग म प सं नि प म - ग रि स नि प ऽ - नि - स ग स ऽ ऽ etc.

Popular compositions in Kedara are :—

Rama Nee Pai Tanaku (Telugu)—Adi Tala—Tyagaraja.
Bhajana Seyave Oh Manasa (Telugu)—Roopaka Tala

—Anayya.

Karnatak raga Neelambari has some resemblance to Kedara.

Neelambari—Ma is elongated and has andolan. Kaisiki Ni is used occasionally. (See Neelambari).

Hindustani raga Nat Bibag of Shadava - Shadava jati has some resemblance to Karnatak raga Kedara. Aroha and avaroha of Shadava - Shadava type Nata Bibag are as under :—

स - रि - रि - ग म - प - सं - नि सं—रिं - सं नि च प - सं-सं-पम - म
ग - रि - स. (See Nata Bibag).

KEDAR BAHAR

Hindustani

Kedar Bahar is a "samyukta" raga formed by combining the two popular ragas Kedar and Bahar. Jati of Kedar Bahar is Audava - Sampoorna. Dh and Ni are not used in aroha. Aroha and avaroha of Kedar Bahar are :—

स - रि स - म - म प - (प) - ग म - प - सं—रिं सं - नि च प म - प म ग -
म - ग म प - ग म - रि स - रि - स.

Svaras used are Tivra Ri, Komal Ga, Suddha Ma, Tivra Dh and Komal Ni. Komal Ni is used sparingly in the sancharas नि स म - म नि (नि) प - नि प म. Tivra Ni is sometimes touched in the svara groups नि सं रिं गं मं पं मं. Pakad or diagnostic svara groups are, म प - ग म - रि रि - स - नि स म - प - च प म - प म ग - म - ग म प - ग म - रि - स. Vadi is Ma. Samvadi is Sa. This raga is sung during the second prahara of night.

As Kedara and Bahar are both night ragas their combination in Kedar Bahar is beautiful. It is a night raga. Being a new raga it has not become popular yet. A composition in Kedar Bahar is,

Madhumat Ayce Hara Harshayee—Trital—(Madhya)—

S. N. Ratanjankar.

Karnatak

There is no Karnatak raga called Kedar Bahar, nor one which resembles this Hindustani raga.

KEDARAGAULA

Hindustani

There is no Hindustani raga called Kedaragaula. Hindustani raga Des or Desh has great resemblance to this Karnatak raga. Des has the following aroha and avaroha,

स रि म प नि सं or स रि म प - नि च - प नि सं—सं नि च प - म ग - रि ग स.
(See Desh).

It is possible to combine the Hindustani ragas Kedar and Goudsarang and create a raga Kedaragaula for Hindustani sangeet. Aroha and avaroha of this new raga Kedaragaula of Hindustani sangeet will be

स - म S - ग रि - म ग - प - नि च सं—सं नि च प - म प च प - म S - ग
रि - म ग - प - रि स.

This Kedaragaula will have no resemblance to the Kedaragaula of South. This new raga will be an interesting one.

Karnatak

Kedaragaula is a very popular raga. It is a janya of the 28th Melakarta, Harikambhoji (ri, gu, ma, dhi, ni) which corresponds to Hindustani Khamaj That. Its jati is Audava-Sampoorna. Ga and Dh are not used in aroha. Aroha and avaroha of Kedaragaula are :

स रि, म₁ प नि₂ सं—से नि₂ ध₂ प म₁ ग₂ रि₂ स.

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. Aroha and avaroha according to Hindustani notation are :

स रि म प नि सं—सं नि च प म ग रि स.

Kedaragaula of South resembles Hindustani raga Des or Desh. Tivra Ni is not used in Kedaragaula. (See Des or Desh).

Kedaragaula has veera rasa. Popular compositions in Kedaragaula are :

Tulasi Bilwa (Telugu)—Adi Tala—Tyagaraja.
Ncelakantham Bhaje (Sanskrit)—Rupaka Tala—
Muttuswamy Dikshitar.
Saraguna Palimpa (Telugu)—Adi Tala
—R. Sreenivasa Iyengar.

KEDARA NATA

Hindustani

Kedar Nata belongs to Bilaval That (Dheerasankara-bharana). Its jati is Sampoorna-Sampoorna. Aroha and avaroha of this rare raga are :—

स रि ग म प ध नि सं—सं नि ध प - ध नि प - म ग रि स.

Svaras used are Tivra Ri, Tivra Ga, Suddha Ma, Tivra Dh and both Komal and Tivara Ni. Pakad or "raga chaya" svara groups are :—

स - रि स - म - म प - ध प - म - ग म - प सं नि ध प - ध नि प.

Ni is weak or "durbal" in aroha. In this raga svara groups of Nata are :—

रि ग म प - स रि स - स ग - म - म प म - ग म.

Chalan of Kedara Nata is as under :-

स - रि स - म - म प - ध प - म - ग म - म - प - सं नि ध प - ध नि प -
ध प म - स रि ग म प - म रि स.

Vadi is Ma. Samvadi is Sa. Svara group सं - ध नि प sounds like Ananda Bhairav. Therefore सं नि ध प - ध नि प should be used. Kedara Nata is not a popular raga. Compositions in this raga are :

Jaya Jagat Uddharana—Trital (Madhya)
—S. N. Ratanjankar.
Dai Marore Deetha—Trital (Madhya).

Karnatak

There is a Karnatak raga called Kedara Nata. It is a janya of the 27th Melakarta, Sarasangi (ri, gu, ma, dha, nu). Its jati is Shadava-Shadava. Dh is omitted in this raga. Aroha and avaroha of Kedara Nata are :—

स रि₂ ग₂ म₁ प नि₃ प सं—सं नि₃ प म₁ ग₂ रि₂ स.

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma and

Kakali Ni. According to Hindustani notation they are :—

स रि ग म प नि प सं—सं नि प म ग रि स.

Kedara Nata is not a popular raga. Kedara Nata and Kedara of South resemble each other. In Kedara Ri is not used in aroha (See Kedara).

KESARI

Hindustani

There is no Hindustani raga called Kesari, nor one which resembles this rare Karnatak raga.

Karnatak

Kesari is not a popular raga. It is a janya of the 25th Melakarta Mararanjani (ri, gu, ma, dha, na). Jati of Kesari is Shadava-Sampoorna. Ni is omitted in aroha. Aroha and avaroha of this raga are :

स रि₂ ग₂ म₁ प ध₁ प ध₁ सं—सं ध₁ नि₁ ध₁ प म₁ ग₂ रि₂ स.

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Suddha Dh and Suddha Ni. Aroha and avaroha of Kesari according to Hindustani notation are :—

स रि ग म प म ध प ध सं—सं ध ध ध प म ग रि स.

Tivra Dh stands for Suddha Ni of Karnatak sangeet. There are vakra sancharas in both aroha and avaroha. The following composition in this raga is available :—

Nannu Kannatalli (Telugu)—Adi Tala—Tyagaraja.

KHAMAJ

Hindustani

Khamaj is a very popular raga. It belongs to Khamaj That (Harikambhoji). Khamaj is a Shadava-Sampoorna raga. Ri is omitted in aroha. Aroha and avaroha of Khamaj are :—

स - ग म - प - ध नि सं—सं - नि ध प - म ग रि स.

Svaras used are Tivra Ri, Tivra Ga, Suddha Ma, Tivra Dh and Komal Ni. Tivra Ni is also used in aroha as सं नि सं - नि ध नि सं. Pakad or diagnostic svara groups are : नि ध म प - धऽम ग.

Vadi is Ga. Samvadi is Ni. Sangati ध म is frequently used. Although Ri is a varja svara in aroha some think that it is only durbal or weak. Hence in rapid tanas use of Ri is overlooked or excused. Pa is sometimes hidden in avaroha as seen in the following sancharas which are pleasing even without Pa being used—सं नि ध - म म ग - म नि ध नि - म प ध ड म ग. Ni is sometimes dropped in aroha as in म म प सं नि ध. Although Komal Ni is the svara which is used, Tivra Ni is introduced in aroha as in सं नि सं - नि ध नि सं. While singing Khamaj, sancharas should not be made in great detail in Mandra saptak. It will then sound like Jinjoti. Beauty of this raga lies in the svaras ग - म - प and नि. Tanas end on these svaras.

This raga has Srngara rasa. Hence it is specially used for singing Thoomries, Tappas, Horis etc. There are a few Dhrupads in Khamaj. Khyals are not generally sung in Khamaj. This raga is mixed with many other ragas when Thoomries are sung. Khamaj is sung during the second prahara of night. Popular compositions in Khamaj are :-
Sakhi Savaro Giridhara—Trital (Madhya)—S.N. Ratanjankar,
Na Manungi Na Manungi—Trital (Madhya).

Karnatak

Raga Khamaj is also called Khamas or Khamach in the South. It is a very popular raga. Khamas resembles the Hindustani raga Khamaj very closely. Khamas is a janya of the 28th Melakarta, Harikambhoji (ri, gu, ma, dhi, ni) which corresponds to Khamaj That of Hindustani sangeet. Jati of Khamach is Shadava-Sampoorna. Ri is not used in aroha. Aroha and avaroha of Khamas are :-

स म₁ ग₂ म₁ प ध₂ नि₂ सं—सं नि₂ ध₂ प म₁ ग₂ रि₂ स.

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. There is a vakra sanchara in aroha. Aroha and avaroha according to Hindustani notation are :-

स म ग म प ध नि सं—सं नि ध प म ग रि स.

In aroha sometimes Kakali Ni (Tivra Ni) is used as in प ध नि सं नि ध.

Khamas has Srngara rasa. It is specially suited for singing Javalis. The following compositions are very popular.
Seetapathe Namanasu (Telugu)—Adi Tala—Tyagaraja.
Brochevarevarura (Telugu)—Adi Tala—Mysore Vasudevachar.
According to Dikshitar school Khamach is a Sampoorna-Sampoorna raga with no vakra sancharas. A composition in this type is :-

Enta Ninne Delupudura (Telugu)—Trisra Eka Tala—
Muttuswamy Dikshitar.

KHAMBAVATI

Hindustani

Khambavati belongs to Khamaj That (Harikambhoji). Its jati is Audava Shadava. Ga and Ni are omitted in aroha. Ri is dropped in avaroha. Aroha and avaroha of Khambavati are :-

स - रि म - प ध - प ध सं—सं नि ध प - ध म - ग म ड स.

Svaras used are Tivra Ri, Tivra Ga, Suddha Ma, Tivra Dh and Komal Ni. Pakad or Gunjan svara groups are :-

नि ध प - ध म - ग म ड स. Vadi is Sa and Samvadi Pa. Sangatis

ध म and म स are very beautiful in this raga. Khambavati should be sung slowly to bring out the full bhava of the raga.

Svara group ग म ड स with "meend" is the soul of this raga and gives it its individuality. Sometimes Tivra Ni is used in

aroha as in म प नि नि सं—सं रि म सं. There are chayas of Mand and Sindhura in this raga. Sindhura chaya is found in the swara groups प ध सं—नि नि ध सं.

Khambavati is sung during the second prahara of night. Compositions in Khambavati are—

Laja Sharama Toku Nahin Ave—Trital (Madhya)—

S. N. Ratanjankar.

Piya Bina Naina Neend Na Ave—Trital (Madhya).

One author mentions a kind of Khambavati having the following aroha and avaroha,

स ग - म ध - नि सं—सं - नि - ध म - ग म ऽ स.

This resembles raga Durga of Khamaj That (Madhura-dhvani) with the Khambavati ending ग म ऽ स attached to it.

Karnatak

There is no Karnatak raga called Khambavati. Karnatak raga Balahamsa has some resemblance to Khambavati of Hindustani.

Balahamsa is derived from the 28th Melakarta Harikambhoji (Khamaj That). Aroha and avaroha of Balahamsa are :—

स रि म प ध सं—सं नि ध प म रि - म ग स.

In Khambavati avaroha ends with ग म ऽ स. In Karnatak Balahamsa it ends with म ग स. (See Balahamsa)

KHAMMAJEE

Hindustani

Khammajee belongs to Khamaj That (Harikambhoji). This raga is a mixture of the two ragas Khamaj and Jinjoti. Khamajanga is more prominent. Its jati is Shadava—Sampoorna. In aroha Dh is not used. Aroha and avaroha of Khammajee are :

स रि ग - म प - नि सं—सं - नि ध प - म ग - ग स -

स रि ग स - नि ध प - म ग स.

Svaras used are Tivra Ri, Tivra Ga, Suddha Ma, Tivra Dh and both Komal and Tivra Ni. Pakad or diagnostic svara groups are :— ग म प नि सं—सं नि ध प - म ग स. Vadi is Ga and Samvadi Ni. This is a rare raga. A composition in this raga is :—

Aaye Raghuveera Lankapati—Jhaptal (Madhya),

Karnatak

There is a Karnatak raga called Khamajee which is a janya of the 28th Melakarta Harikambhoji. (Khamaj That of Hindustani). Its aroha and avaroha are :—

स म ग म प ध नि सं—सं नि ध प म ग स.

In avaroha म न म स sounds like Khambavati of North. Khamaji is a rare raga. Compositions in this raga are not available.

KHAMMAJEE BHATIYAR

Hindustani

This is a type of raga Bhatiyari. (See Bhatiyari).

Karnatak

There is no Karnatak raga called Khammajee Bhatiyar. Karnatak raga Sama resembles Hindustani raga Khammajee Bhatiyar. (See Khammajee Bhatiyar and Sama).

KHARAHARAPRIYA

There is no Hindustani raga called Kharaharapriya. The Maharashtra stage song "Tejanabhi" (तेजानभी) is an imitation of the kriti in Teluga commencing with the words "Sankalpa Metido Manasa" in the raga Kharaharapriya. Svaras of Kafi That of Hindustani sangeet correspond to those of Melakarta raga Kharaharapriya. Svaras used in Kafi that are :—

स रि ग म प ध नि सं—सं नि ध प म ग रि स.

(see Kafi).

Karnatak

Kharaharapriya is a very popular raga. It is a very pleasing raga. It is a favourite raga with instrumentalists. Old name for this raga was only Harapriya. Word "Khara" has been prefixed for purposes of the "Katapayadi" sankhya scheme. According to Diskhitar school this raga is called Sriragam.

Kharaharapriya is the 22nd Melakarta (ri, gi, ma, dhi, ni) corresponding to Hindustani Kafi That. Jati of Kharaharapriya is Sampoorna—Sampoorna. Its aroha and avaroha are:

स रि२ ग२ म१ प ध२ नि२ सं—सं नि२ ध२ प म१ ग२ रि२ स.

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are :

स रि ग म प ध नि सं—सं नि ध प म ग रि स.

Sadharana Ga, and Kaisiki Ni, are jeeva svaras of Khara-harapriya. Popular compositions in this raga are :—

Chakkani Raja Marga (Telugu)—Adi Tala—Tyagaraja.
Pakkala Nila Badi (Telugu)—Chapu Tala—Tyagaraja.

KHAT OR SHAT

Hindustani

This is not a popular raga. There is diversity of opinion regarding this raga. It is considered to be a mixture of six ragas and hence called "Shat". Word 'Shat' has become changed to "Khat". Even regarding the six ragas which go to form "Shat" or "Khat" there is difference of opinion. Some think that the six ragas are Suha, Kanada, Sarang, Desi, Gandhari and Sugharayee. Others think that the six ragas are Ramakali, Asavari, Todi, Gujari, Varati and Gandhari.

On account of the mixture of several ragas, a number of types of Khat are mentioned. In the type of Khat that is occasionally heard, angas of Bhairavi and Asavari are present. Jati of this type is Shadava—Sampoorna. Ri is omitted in aroha. Aroha and avaroha are :

स-ग म प - ध ध प - ध ध - सं नि सं—नि सं - ध ध - नि ध प - म प - ग म प - रि स.

In all types of Khat, Ma is Komal. Other svaras vary from type to type of Khat. The following compositions are heard in raga Khat :—

Ye Ri Aj Sakhi Bana te Bane—Frital (Madhya).
Shri Rama Jaya Rama—(Marathi)—Jhaptal (Madhya).

Karnatak

There is no Karnatak raga called Khat or Shat, nor one which resembles this rare Hindustani raga.

KHAT TODI

Hindustani

Khat Todi belongs to Asavari That. There are two Types of this raga.

TYPE I

In this type both Suddha and Prati Madhyama are used. Its jati is Shadava-Shadava. Ri is omitted in aroha. In avaroha Ni is not used. Aroha and avaroha of this type are :—

स नि - स ग - म प - ध प - नि ध प - ध नि सं—गं - रि रि - सं - सं सं - ध प - सं सं - ध सं - ग रि स.

Svaras used are Komal Ri, Komal Ga, both Suddha and Prati Ma, Komal Dh and Tivra Ni. Ni is weak (durbal) even in aroha. Suddha Ma is used in aroha and Prati Ma in avaroha.

TYPE II

In this type only Suddha Ma is used. Ri, Ga, Dh and Ni are all Komal. Aroha and avaroha of this type of Khat Todi are :

स - रि ग - म प - ध - नि सं—सं - नि ध प - म प - ग - रि स.

Strictly speaking this type should be placed under Bhairavi That.

While singing this type svaras रि ग should be sung as in Todi to produce the Todi effect. Aroha has Bilaskhani chaya. Vakra sanchara in avaroha gives Komal Asavari effect. A composition in raga Khat Todi is :—

Dhet Te Dhe Te Le (Tarana)—Ektal (Vilambit).

Karnatak

There is no Karnatak raga called Khat Todi. In type II of the Hindustani raga Khat Todi, there is a touch of Karnatak raga Todi in aroha and of Dhanyasi in avaroha. This combination is interesting. (See Todi and Dhanyasi).

KHOKAR

Hindustani

This rare raga belongs to Khamaj That (Harikambhoji).

Its jati is Shadava-Sampoorna. Ga is not used in aroha. Aroha and avaroha of this raga are :

स रि प म - नि ष प - म प ध सं—सं नि ष प - ध नि प - म ग रि ग रि स.

Svaras used are Tivra Ri, both Komal and Tivra Ga, Suddha Ma, Tivra Dh, and Komal Ni. There are vakra sancharas in both aroha and avaroha. Komal Ni is used in avaroha as in Jayajayavanti. In aroha Ni is weak (durbal). Vadi is Ri and Samvadi Pa. In the following sancharas there are chayas of Jayajayavanti : ध नि ग रि - प ग रि रि ग रि स ऽ नि ष प—प प - म ग ग रि. This raga is sung during the second prahara of the day. Compositions in raga Khokar are :—

Deva Deva Maha Deva—Ektal (Drut).

Aj Sakhi Ghara Aye—Trital (Madhya)—J. D. Patki.

Karnatak

There is no Karnatak raga called Khokar, nor one which resembles this rare Hindustani raga.

KIRANAVALI

Hindustani

There is no Hindustani raga called Kiranavali, nor one which resembles this Karnatak raga.

Karnatak

Kiranavali is the old name for the 21st Melakarta Kiravani (ri, gi, ma, dha, nu).

Kiranavali is a janya of the 21st Melakarta Kiravani. Its jati is Sampoorna-Shadava. Ni is omitted in avaroha. Aroha and avaroha of Kiranavali are :—

स रि ग₂ म₁ प ध₁ नि₂ सं—सं ध₁ प म₁ ग₂ रि₂ स.

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma, Suddha Dh, and Kakali Ni.

According to Hindustani notation the aroha and avaroha are :—

स रि ग म प ध नि सं—सं ध प म ग रि स.

Kakali Ni and Suddha Ma are the raga chaya svaras. While singing Kiranavali vakra sancharas which are not

actually indicated in the aroha and avaroha are freely used. They are :— स रि म ऽ - प ध प नि सं—सं नि प ध प - म प ग रि स. The following svvara groups are frequently used—स स ध प - रि रि म - म ऽ ग रि स - म प ग रि स - प सं सं ग रि—सस नि प.

Kiranavali is not a popular raga. The following compositions in Kiranavali are sometimes heard :—

Yeti Yojanalu jesi (Telugu)—Adi Tala—Tyagaraja.

Paraku Neekeela Rama (Telugu)—Adi Tala—Tyagaraja.

According to Dikshitar school Kiranavali is a Shadava-Sampoorna raga. In aroha Ga is omitted. The aroha and avaroha are :—

स रि₂ म₁ प ध₁ नि₂ सं—सं नि₂ ध₁ प म₁ ग₂ रि₂ स.

There is a vakra sanchara in aroha. A Composition in this type of Kiranavali is :—

Panchabhuta Kiranavali (Sanskrit)—Khanda Ekatala—Muttuswamy Dikshitar.

KIRAVANI

Hindustani

This Karnatak raga is being popularised in Northern India by instrumentalists chiefly. The Maharashtra stage song "Surasukha Khani Too Vimala" (सुर सुख खनितुविमला) from the play "Vidyaharana" is an imitation of the Telugu Kriti "Varamulosagi Brochuta" in the raga Kiravani.

Kiravani is a Sampoorna-Sampoorna raga. Its aroha and avaroha are :—

स रि ग म प ध नि सं—सं नि ध प म ग रि स.

Svaras used are Tivra Ri, Komal Ga, Suddha Ma, Komal Dh and Tivra Ni. Vadi is Ri and Samvadi Sa. Time for singing this raga is second prahara of night. Hindustani raga Piloo resembles Kiravani very closely.

Piloo :—Komal Ni and Tivra Ga are used in certain sancharas. Sanchara नि प ग ऽ रि स नि स with Dh omitted is used in avaroha. (See Piloo).

Compositions in Kiravani are :

Jbumata Ave Mohana—Ektal (Vilambit).

Madhura Muraliya Shyama-Trital (Madhya).

Karnatak

Kiravani is a popular raga. It is the 21st Melakarta (ri, gi ma, dha, nu). According to Dikshitar school this Melakarta is called Kiranavali. It is a Sampoorna-Sampoorna raga. Aroha and avaroha of Kiravani are :—

स रि२ ग२ म१ प ध१ नि३ सं—सं नि३ ध१ प म१ ग२ रि२ स.

Svaras used are Chaturruti Ri, Sadharana Ga, Suddha Ma, Suddha Dh and Kakali Ni.

According to Hindustani notation the aroha, and avaroha are :—

स रि ग म प ध नि सं—सं नि ध प म ग रि स.

Chaturruti Ri, Suddha Ma and Kakali Ni are the jeeva svaras of Kiravani.

Popular compositions in Kiravani are :—

Varamulosagi Brochuta (Telugu)—Rupaka Tala—

Patnam Subbrahmnya Iyer.

Kaligiyundina Gada (Telugu)—Adi Tala—Tyagaraja.

KOHAL

Hindustani

Kohal is a rare raga. It belongs to Kafi That (Kharahara-priya). Jati of this raga is Audava-Audava. Ma and Dh are omitted in this raga. Aroha and avaroha of this raga are :—

स रि ग - प नि सं—सं नि प ग - रि ग रि स.

Svaras used are Tivra Ri, Komal Ga, and both Komal and Tivra Ni. Tivra Ni is used in aroha. Komal Ni is used in avaroha. Pakad or Gunjan svara groups are :—

प नि स रि ग रि स—रि प ग प रि ग रि स. Vadi is Ri and

Samvadi Pa. Vakra sanchara रि ग रि स give beauty to this raga. This raga is sung during the second prahara of night. A composition in the raga Kohal is :—

Jogi A Vilamb Rahe—Ektal (Vilambit).

Karnatak

There is no Karnatak raga called Kohal. There is a Karnatak raga called Kohala which has no resemblance to the Hindustani raga Kohal. (See Kohala).

KOKILABHASHINI

Hindustani

There is no Hindustani raga called Kokilabhashini. This rare Karnatak raga has a beauty of its own in the svara groups :—

स रि ग म प - सं नि प म ग - ग म रि स

Karnatak

Kokilabhashini is a janya of the 29th Melakarta Dheera-sankarabharana (ri, gu, ma, dhi, nu) which corresponds to Hindustani Bilaval That. Its jati is Sampoorna-Shadava. Dh is omitted in avaroha. There is a vakra sanchara in avaroha: Aroha and avaroha are :—

स रि२ ग२ म१ प ध१ नि३ सं—सं नि३ प म१ ग२ म१ रि२ स.

Svaras used are Chaturruti Ri, Antara Ga, Suddha Ma, Chaturruti Dh and Kakali Ni. According to Hindustani notation the aroha and avaroha are :—

स रि ग म प ध नि सं—सं नि प म ग म रि स.

Absence of Dh and the vakra sanchara ग म रि in avaroha gives a beauty to this raga. The following composition in this raga is available :—

Shri Vidya Modini (Sanskrit)—Trisra Triputa Tala—
Jayachamaraja Wadiyar.

KOKILADHVANI

Hindustani

There is no Hindustani raga called Kokiladhvani. This is a pleasing raga which can be introduced among ragas of Khamaj That. Its aroha and avaroha are :—

स रि ग म ध नि ध सं—सं नि ध नि प म ग रि स.

Karnatak

Kokiladhvani is derived from the 28th Melakarta Hari-kambhoji (ri, gu, ma, dha, ni) which corresponds to Hindustani Khamaj That. Its jati is Shadava-Sampoorna with vakra sancharas in both aroha and avaroha. In aroha Pa is omitted. Aroha and avaroha of Kokiladhvani are :—

स रि२ ग२ म१ ध२ नि२ ध२ सं—सं नि२ ध२ नि२ प म१ ग२ रि२ स.

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are :

स रि ग म ध नि ध सं—सं नि ध नि प म ग रि स.

Kokiladhvani is not a popular raga. The following compositions in this raga however are often heard.

Koniyadeḍu Nayada (Telugu)—Adi Tala - Tyagaraja.
Toli Nenu Jcsina (Telugu) - Adi Tala - Tyagaraja.

KOKILA PANCHAM

Hindustani

Kokila Pancham belongs to Asavari That (Natabhairavi). Some put it under Bhairavi That (Hanumatodi). Its jati is Audava - Audava. Ri and Ni are not used in this raga. Aroha and avaroha of this raga are :—

स-ग-म-प-धः सं—सं-ध-म-प-ध-म-ग-म-सः सं—
ध-ध-ध-स.

Svaras used are Komal Ga, Komal Dh, and Komal or Suddha Ma. Dh is given a grace note of Komal Ni occasionally. Pakad or Gunjan svāra groups are :

स गः सं - म प - धः सं - सं - धः सं - म प ध सं - धः सं - म प ध म प - म
गः सं स.

Vadi is Dh and Samvadi Ga. Some suggest Pa and Sa as Vadi and Samvadi. Uttaranga sounds like Asavari. Svāra group स गः सं म गः सं स sounds like Malkosh.

The svāra group स म स - प धः सं स प with andolan on Dh sounds beautiful.

This raga is sung in the morning. It is a very pleasing raga. But it is not very popular. Compositions in this raga are :—

Dheere Jhulavo Shyama Hindole-- Trital (Madhya)

--J. D. Patki

Jago Ho Mera Jagat Ujare--Trital (Madhya)

--M. P. Rasik.

Hindustani ragas Koushi Kanada and Pancham Malakosh have resemblance to Kokila Pancham.

Koushi Kanada (Asavari That)--Ni is used in aroha and avaroha. Ri is used in avaroha. (See Koushi Kanada).

Pancham Malakosh--Pa is not used in aroha. Ni is used in aroha and avaroha. (See Pancham Malakosh.)

There is a raga called Kokila Panchami which belongs to Todi That. It uses only Prati Ma. Its aroha and avaroha are:—

स रि ग प ध नि सं—सं नि ध प म ग रि स

Karnatak

Karnatak raga Kokila Panchama has no resemblance to Hindustani raga of the same name.

Kokila Panchama is derived from the 39th Melakarta Jhalavarali (ra, ga, mi, dha, nu). Jati of Kokila Panchama is Shadava-Sampoorna. Ma is omitted in aroha. Aroha and avaroha of Kokila Panchama are :—

स ग१ रि१ स प ऽ धा नि१ सं ० स रि१ ग१ प ध१ नि१ सं—सं नि१ ध१ प
म१ ग१ ऽ रि१ स.

Svaras used are Suddha Ri, Suddha Ga, Prati Ma, Suddha Dh and Kakali Ni. According to Hindustani notation the aroha and avaroha are :—

स रि रि स प ऽ ध नि सं ० स रि रि प ध नि सं—सं नि ध प म रि ऽ रि स.

Tivra Ri (रि) stands for Suddha Ga of South. Ga is the jeeva svāra of this raga. A composition in this raga is :—

Nadarupinim Vandeham (Sanskrit)—Adi Tala—

Jayachamaraja Wadiyar.

Aroha and avaroha given in some books are :—

प घ_१ नि_३ सं रि_१ ग_१ रि_१—सं नि_३ घ_१ प घ_१ नि_३ सं

In the above aroha and avaroha Ma is completely omitted. Sanchara also becomes restricted.

Karnatak raga Prabhupriya which is a janya of the 8th Melakarta Hanumatodi (Bhairavi That of Hindustani) resembles Kokila Pancham of Hindustani sangeet very closely. Aroha and avaroha of Prabhupriya are :—

स ग म प घ सं—सं घ प म ग स

(See Prabhupriya)

Kannada (Natabhairavi Mela janya) has the same svaras as those of Kokila Pancham of Hindustani in aroha. In avaroha Ni is used. Pa is not used. Its aroha and avaroha are :—

स ग म प घ सं—सं नि घ म ग स

(See Kannada)

KOKILAPRIYA

Hindustani

There is no Hindustani raga called Kokilapriya. Kokilapriya That is obtained by combining poorvanga of Bhairavi and uttaranga of Bilaval Thats. Aroha and avaroha of such a combination will be :—

स रि ग म प घ नि सं—सं नि घ प म ग रि स.

Karnatak

Kokilapriya is Karnatak Melakarta No. 11 (ra, gi, ma, dhi, nu). It is a Sampoorna-Sampoorna raga. According to Dikshitar school this Melakarta is called Kokilaravamu. Aroha and avaroha of Kokilapriya are :—

स रि ग_२ म_१ प घ_२ नि_३ सं—सं नि_३ घ_२ प म_१ ग_२ रि_१ स.

Svaras used are Suddha Ri, Sadharana Ga, Suddha Ma, Chatusruti Dh and Kakali Ni.

According to Hindustani notation the aroha and avaroha

स रि ग म प घ नि सं—सं नि घ प म ग रि स.

Kokilapriya is not a popular raga. The following compositions in this raga are available :

Neekabhimanamu Leda (Telugu)—Adi Tala—Mysore,

B. Vasudevachar.

Tamasa Memi (Telugu)—Adi Tala—

Tiruvottiyur Tyagaraja.

KOKILARAVA

Hindustani

There is no Hindustani raga called Kokilarava, nor one which resembles this Karnatak raga.

Karnatak

Kokilarava is the old name for the 11th Melakarta Kokilapriya (ra, gi, ma, dhi, nu).

Raga Kokilarava is the janya of the 11th Melakarta Kokilapriya. Its jati is Shadava-Sampoorna. In aroha Ga is omitted and there is a vakra sanchara in aroha. Its aroha and avaroha are :

स रि_१ म_१ प घ_२ नि_३ सं—सं नि_३ घ_२ प म_१ ग_२ रि_१ स.

Svaras used are Suddha Ri, Sadharana Ga, Suddha Ma, Chatusruti Dh and Kakali Ni. According to Hindustani notation the aroha and avaroha are :

स रि म प घ नि सं—सं नि घ प म ग रि स.

A composition in Kokilarava is—

Kodanda Rama Manisham (Sanskrit) —Adi Tala—

Muttuswamy Dikshitar.

KOKILAVARALI

Hindustani

There is no Hindustani raga called Kokilavarali. It is an interesting raga which can be absorbed into Hindustani Sangeet among ragas of Asavari That.

Karnatak

Kokilavarali is derived from the 20th Melakarta Nata-

bhairavi (ri, gi, ma, dha, ni) which corresponds to Hindustani Asavari That. Its jati is Sampoorna-Sampoorna. Aroha and avaroha of Kokilavarali are :—

स रि_२ ग_२ म_१ प ध_१ नि_२ ध_१ सं OR स रि_२ ग_२ रि_२ म_१ प ध_१ नि_२ ध_१ सं—
सं नि_२ ध_१ नि_२ प म_१ रि_२ ग_२ रि_२ सं OR सं ध_१ नि_२ ध_१ प म_१ रि_२ ग_२ रि_२ सं.

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma, Suddha Dh and Kaisiki Ni. According to Hindustani notation, aroha and avaroha of Kokilavarali are :

स रि ग म प ध नि ध सं OR स रि ग रि म प ध नि ध सं—

सं नि ध नि प म रि ग रि स OR सं ध नि ध प म रि ग रि स

Kokilavarali is not a popular raga. The following composition in Kokilavarali is available :—

Samukhamuna Nilva—(Telugu)—Deshadi Tala—

Tyagaraja.

KOLAHALA

Hindustani

There is no Hindustani raga called Kolahala. There is a raga called Kolahas which has no resemblance to this Karnatak raga. (See Kolahas). Kolahala sounds like Bilaval with Ri omitted in aroha and vakra sanchara स प म ग introduced in avaroha.

Karnatak

Kolahala is a janya of the 29th Melakarta Dheerasankarabharana (ri, gu, ma, dhi, nu) which corresponds to Bilaval That of Hindustani. Its jati is Shadava-Sampoorna. Ri is omitted in aroha. There is a vakra sanchara in aroha. Aroha and avaroha are :

स प म_१ ग_२ म_१ प ध_२ नि_३ सं—सं नि_३ ध_२ प म_१ ग_२ रि_३ सं.

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kakali Ni. According to Hindustani notation the aroha and avaroha are :

स प म ग म प ध नि सं—सं नि ध प म ग रि स

Vakra sanchara स प म ग gives Kolahala a distinguishing

touch. This is a rare raga. Compositions in this raga are :—
Madilona Yochana (Telugu)—Adi Tala—Tyagaraja.
Neerajaksha Mam Pahi (Sanskrit)—Adi Tala—

C. Rangiah.

KOLAHAS

Hindustani

Kolahas is a rare raga. It belongs to Kafi That (Khara-harapriya). Its jati is Shadava-Shadava. Ma is omitted in both aroha and avaroha. Aroha and avaroha are :

स रि ग प ध नि सं—सं नि ध प ग रि स.

Svaras used are Tivra Ri, Komal Ga, Tivra Dh and Komal Ni. Pakad or "raga vachak" svvara groups are :—

ग स रि ग प - ध नि - प ग रि स.

Vadi is Pa and Samvadi Sa. This raga is sung during the fourth prahara of the day. A composition in raga Kolahas is :—

Barajori Na Pakar Shyama—Trital (Madhya)—

Yeshwant Bhat.

Karnatak

There is no Karnatak raga called Kolahas. There is a raga called Kolahala. But it does not resemble Hindustani raga Kolahas. (See Kolahala). There is no Karnatak raga which resembles Kolahas.

KOMAL ASAVARI

Hindustani

Komal Asavari belongs to Asavari That (Natabhairavi). Its jati is Audava-Sampoorna. Ga and Ni are not used in aroha. Aroha and avaroha of Komal Asavari are.

स रि म - प - ध SS - सं—सं नि ध प - म प ध - म प - ग S - रि S सं

OR सं नि ध - म प - ग S - रि रि स.

Svaras used are Komal Ri, Komal Ga, Suddha Ma, Komal Dh and Komal Ni. As all svaras are Komal this raga should

be put under Bhairavi That (Hanumatodi). But use of Komal Ri is a recent innovation with the object of giving Asavari an independent svaroop as, with Tivra Ri, it was difficult to distinguish between Asavari and Jeevanpuri. Even with Komal Ri the Asavari anga is kept prominent. Hence this raga is put under Asavari That.

Pakad or diagnostic svara groups are, रि म - प नि ष प - म प ग् स - रि स. Vadi is Dh and Samvadi Ga. Sangatis प ग् and ष ग् are employed frequently. Komal Asavari is a morning raga. Compositions in this raga are :

Kagawa Bol—Jhumra Tal (Vilambit).

Badhaiyya Lavo—Teen Tal—(Drut).

Hindustani ragas Jogia and Gandhari Todi resemble Komal Asavari.

Jogia—Ga is either totally left out or even when used in aroha Tivra Ga is used. Svara group ष म रि is used. (See Jogia).

Gandhari Todi—Ni (Komal) is used in aroha. No vakra sanchara in avaroha. (See Gandhari Todi).

Karnatak

There is no Karnatak raga called Komal Asavari. Karnatak raga Asaveri (आसावेरी) derived from 8th Melakarta Hanumatodi (Bhairavi That) resembles the Hindustani raga Komal Asavari. Aroha and avaroha of Karnatak raga Asaveri (आसावेरी) are,

स रि म प ष सं—सं नि सं - प ष म प - रि ग् स रि स.

(See Asaveri).

KOMAL BAGESHREE

Hindustani

Peculiarity in this type of raga Bageshree is that both Komal and Tivra Ri and only Komal Dh are used. Komal Ri is used in avaroha as म ग् रि स occasionally. Aroha and avaroha of this raga are :—

स ग् - म ष सं - नि सं — रि सं - नि सं नि - प म ग् म - ग् रि स - ग् रि स.

Svaras used are both Komal and Tivra Ri, Komal Ga,

Suddha Ma, Komal Dh and Komal Ni. Sangati ष म is frequently used. This prevents the chaya of Bhairavi creeping in. Svara groups नि ष सं - म ष सं are also used. There is a chaya of Kousi Kanada in avaroha. The following compositions are available in this raga :—

Aye Alasta Bhaye—Choutal.

Kaise Tum Ho Moorakha—Dhamar.

Karnatak

There is no raga called Komal Bageshree in Karnatak sangeet nor one which resembles this Hindustani raga.

KOMAL BHAIRAV

Hindustani

This is a rare raga. It belongs to Bhairav That (Mayamalavagaula). Its jati is Sampoorna-Sampoorna. Aroha and avaroha are :—

स - रि ग् - म स - प - ष - सं — सं नि ष - प - म - ग् - रि स - स.

Svaras are Komal Ri, Atikomāl Ga (ग) having the vibration value 284-4/9, Suddha Ma, Komal Dh, and Tivra Ni. This is a morning raga. A composition in this raga is,

Kalab Kaise Ke Pare—Choutal.

Karnatak

There is no Karnatak raga called Komal Bhairav. Raga Ganamoorthi which is the 3rd Karnatak Melakarta (ra, ga, ma, dha, nu) resembles Hindustani raga Komal Bhairav.

Atikomāl Ga (ग) used in Komal Bhairav corresponds to the svara Ga which is produced by Veena-players of South India while playing Karnatak raga Todi, by pulling the wire from fret No 1 of Veena (Suddha Ri). This Ga is slightly lower than Komal Ga of North and Sadharana Ga of South.

KOMAL DESI

Hindustani

Komal Desi belongs to Asavari That (Natabhairavi). Its jati is Shadava-Sampoorna. In aroha Ga is omitted. Aroha

and avaroha of Komal Desi are :—

स रि म प ष्च नि सं — सं नि ष्च प - म प ष्च म प - ग् - रि - स.

Svaras used are both Komal and Tivra Ri, Komal Ga, Suddha Ma, Komal Dh and Komal Ni. Tivra Ri is used in aroha and Komal Ri is used in avaroha.

In Hindstani sangeet there are some examples like Komal Desi in which instead of the important svara its vikriti is used, giving rise to a new raga. Such examples are Komal Asavari, Komal Bageshree, Komal Bahar, Komal Basant etc.

Komal Desi is sung like raga Desi or Deshi. In avaroha Komal Ri is used as is done in Komal Asavari. A composition in raga Komal Desi is :

Gokula Dhooma Machayi—Dhamar (Vilambit).

Karnatak

There is no Karnatak raga called Komal Desi, nor one which resembles this Hindustani raga.

KOMAL DHANASHREE

Hindustani

Komal Dhanashree belongs to Bhairavi That (Hanumatodi). Its jati is Audava-Sampoorna. In aroha Pa and Dh are omitted. Aroha and avaroha are :

नि स ग् म - प नि सं — सं नि ष्च प - म प ग् रि स.

Svaras used are all Komal svaras. Vadi is Pa and Samvadi Sa. This raga is sung in the morning. Chalan of Komal Dhanashree is as under :—

नि स ग् म - म प - ए ष्च प - म प ग् - ग् म प - ग् - रि स - रि नि - स - म प - ग् म प - नि ष्च प - प ष्च म - ग् - ग् म प - ग् म ग् - रि स ।

प प ष्च प - ग् - म प - नि - नि सं - ग् रि सं - प नि सं - प ष्च प - ग् - म प - नि नि सं - ग् रि सं - प नि सं - प ष्च म प - ग् म प - ग् रि स ।

Komal Dhanashree represents Dhanashree of Kafi That (Kharaharapriya) in which Tivra svaras have been replaced by Komal svaras. (See Dhanashree).

Komal Dhanashree is not popular. Interest regarding this raga lies in that the Karnatak raga Dhanyasi or Dhanashree

resembles it very closely. (See Dhanyasi or Dhanashree).

Hindustani raga Takka resembles Komal Dhanashree.

Takka — Ma is not used at all in avaroha. In Komal Dhanashree in avaroha Ma is used in a vakra fashion. (See Takka).

Karnatak

There is no Karnatak raga called Komal Dhanashree. Raga Dhanasari or Dhanyasi which is a janya of 8th Melakarta Hanumatodi (Bhairavi That) resembles Hindustani ragas Komal Dhanashree and Takka very closely. Aroha and avaroha of Dhanyasi of South are as under.

स ग् म प नि सं — सं नि ष्च प म ग् रि स or म प ग् ऽ रि स.

(See Dhanyasi or Dhanasari).

KOMAL RAMKALI

Hindustani

Komal Ramkali is Ramkali in which Komal Ga and Komal Ni are used occasionally. If Komal Ga is used very often then it will sound like a kind of Todi. A new kind of Todi called Ram Todi can be created. In Komal Ramkali use of Komal Ga and Komal Ni should be noted carefully. When Komal Ni is used Pa which precedes Ga is given a grace note

or "Kan" of Prati Ma as ^म प ऽ ग्. Chalan of Komal Ramkali is as under :—

प प रि स - रि ग ऽ म - ष्च ऽ ष्च - प - ष्च नि ष्च प - ग् म - ष्च - प प - ष्च म - म प म ऽ प - रि रि स.

:प ऽ प प - ष्च नि नि - सं ऽ सं - सं रि सं ऽ - ष्च ऽ ष्च ऽ - नि ष्च सं नि

^म ^प
ष ऽ ष्च ऽ - नि ष्च प - ग् म नि ष्च प ऽ - ष्च म - प ऽ ग् - प रि ऽ स.

Komal Ramkali is not commonly heard. A composition in this raga is,

Morawa Tu More—Choutal (Vilambit).

Karnatak

There is no Karnatak raga called Komal Ramkali, nor one which resembles this Hindustani raga.

KOSALA

Hindustani

There is no Hindustani raga called Kosala, nor one which resembles this rare Karnatak raga.

Karnatak

Raga Kosala is the 71st Melakarta (ru, gu, mi, dhi, nu). Old name of this Melakarta is Kusumakara. Aroha and avaroha of this Sampoorna-Sampoorna raga are :

स रि० ग० म० प च० नि० सं—सं नि० च० प म० ग० रि० स०

Svaras used are Shatsruti Ri, Antara Ga, Prati Ma, Chatursruti Dh and Kakali Ni. Aroha and avaroha of Kosala according to Hindustani notation are :—

स ग म प ध नि सं.—सं नि ध प म ग ग स.

Komal Ga (ग) represents Shatusruti Ri of Karnatak sangeet.

Compositions in this raga are,

Kusumakara Shri (Sanskrit) —Trisra Eka Tala—

Muttuswamy Dikshitar.

Ka Kriha (Tamil)—Rupaka Tala—Kotisvara Iyer.

KOUSHI BHAIRAV

Hindustani

This is a rare raga and a raga which is difficult to render. This raga is a mixture of the two ragas Kousi and Bhairav. Jati of Koushi Bhairav is Shadava-Sampoorna. In aroha Ri is not used. Aroha and avaroha are :

नि नि

स म - ग म प म - स ध ध - नि सं— रिं नि ध प म - ग म - ग म प - रि स - रि ध् नि स म.

Svaras used are both Komal and Tivra Ri, Tivra Ga, Suddha Ma, both Komal and Tivra Dh, and both Komal and Tivra Ni. Vadi is Ma and Samvadi Sa.

Koushi or Bageshree anga is seen in uttaranga. Bhairav anga is seen in poorvanga in avaroha. Svava group ध् नि स म

sounds like Bageshree. But Dh is Komal and not Tivra as in Bageshree.

This is a morning raga. It is rarely heard. The following composition in this raga is available :—

Hariki Gati Natu—Trital (Madhya).

Karnatak

There is no raga called Koushi Bhairav nor one which resembles this Hindustani raga.

KOUSHI KANADA or KOUSHIK KANADA

(ASAVARI THAT)

Hindustani

Koushi Kanada or Koushik Kanada is different from two ragas called Koushi and Kousi Kanada. Koushi Kanada or Koushik Kanada is of two types, belonging to Asavari and Kafi Thats respectively.

Koushi Kanada belonging to Asavari That is a Shadava-Sampoorna raga. In aroha Ri is not used. Aroha and avaroha of this raga are :—

नि स - म ऽ - स ग - प ग ऽ—स नि ध् - नि सं—सं ग रिं सं - नि ध् म - प ग - स ग रि स.

Svaras used are Tivra Ri, Komal Ga, Suddha Ma, Komal Dh and Komal Ni. Vadi is Ma. Samvadi is Ga. This raga is sung in the night. This type of Koushi Kanada is a mixture of Bageshree, Bhimpalas, and Malkosh. Angas of these ragas are found as under :—

Bageshree—नि ऽ स - म ऽ - Bhimpalas—प ग ऽ - स ग रि स. Malkosh—स ध् नि सं - नि ध् म.

It should be remembered that in this type of Koushi Kanada Dh is Komal. In poorvanga mixture of Bageshree and Bhimpalas is found. In uttaranga mixture of Malkosh and Bageshree is found. This is a very pleasing raga. Compositions in Koushi Kanada (Asavari That) are :—

Kirpa Kare Jogi Da - Ektal (Vilambit).

Rajanke Siratha—Tilvada (Vilambit).

Hindustani raga Pancham Malkosh resembles Koushi Kanada of Asavari That.

Pancham Malkosh :—Ri is not used, Pa is used in avaroha only. (See Pancham Malkosh).

Karnatak

There is no Karnatak raga called Koushi Kanada. Karnatak ragas Kanaka Vasantha, Hindola Vasantha and Saramati resemble Koushi Kanada of Asavari That with certain differences. All the three ragas are derived from 20th Melakarta Natabhairavi (Asavari That).

Kanaka Vasantha—Its aroha and avaroha are :—

स ग ऽ - म प - नि ष सं—सं नि ष प म ध प - म ग रि स.

(See Kanaka Vasantha).

Hindola Vasantha—Ri is not used in either aroha or avaroha. Its aroha and avaroha are :

स ग म प ध नि ष सं—सं नि ष प म ध म ग स.

(See Hindola Vasantha)

Saramati—Ri is used in aroha but not in avaroha. Pa is used in only aroha. Aroha and avaroha are :

स रि स म प ध नि सं—सं नि ष म ग स.

(See Saramati).

KOUSHI KANADA

(KAFI THAT)

Hindustani

Koushi Kanada belonging to Kafi That (Kharaharapriya) is more popular than the one which belongs to Asavari That (Natabhairavi). This type is a mixture of Bageshree and Kanada ragas. Its jati is Shadava-Sampoorna. Ri is durbal or weak in aroha. Aroha and avaroha are :—

नि नि

रि नि स - ग - म रि स - ध ध—ध नि प - ध नि सं—सं - ध - नि प - म प - ग म - रि स.

There are vakra sancharas in both aroha and avaroha. Svaras used are Tivra Ri, Komal Ga, Suddha Ma, Tivra Dh

and Komal Ni. Use of Tivra Dh only in this raga should be remembered.

Vadi is Ma and Samvadi Sa. The following svara groups are characteristic of Koushi Kanada of Kafi That.

नि प - म प नि - म प ग म - ए ग - म - रि स - म ध - नि ष - म प - ग म ध - नि ष - प - म प - ग म - रि स.

This raga is sung between 9 p.m. and midnight. A composition in Koushi Kanada of Kafi That is :—

Udho Tum Jay—Teen Tal (Drut).

Hindustani ragas Shahana Kanada, Huseni Kanada and Kafi Kanada, resemble Koushi Kanada of Kafi That.

Shahana Kanada—Aroha ends with नि प - ध म प सं (See Shahana Kanada).

Kafi Kanada—Aroha ends with नि ष प - म प सं (See Kafi Kanada).

Huseni Kanada—Ni is not used in aroha. (See Huseni Kanada).

Karnatak

Karnatak raga Kanada which is a janya of 22nd Melakarta Kharaharapriya (Kafi That) resembles Koushi Kanada of Kafi That. Karnatak raga Kanada has the following aroha and avaroha.

स रि ग म प ध ऽ नि सं—सं नि प म - प ध नि ष प म ग ऽ ऽ - म रि स.

(See Kanada).

KSHANIKA

Hindustani

This is a new raga which can be put under Bhairav That. Its jati is Audava-Audava. Ga and Pa are not used in this raga. Aroha and avaroha of Kshanika are :

स - म - रि - ध नि नि ष सं—सं - ध - नि ष - म रि स - ध नि ष सं.

Svaras used are Komal Ri, Suddha Ma, Komal Dh and Tivra Ni. In this raga chayas of ragas Jogiya and Gunakree are found. There are vakra sancharas in both aroha and avaroha. These give a special beauty to this raga. A composition in Kshanika is :—

Shivani Dayani Bhavani—Ektai (Vilambit)—

Balaram Roy.

Hindustani ragas Jogia and Gunakree resemble raga Kshanika.

Jogia—Pa is used. Ga is also used by certain musicians. Sometimes Komal Ni is used (See Jogia).

Gunakree—Ga and Ni are not used. (See Gunakree).

Karnatak

There is no Karnatak raga called Kshanika. Ragas Malahari, Padi and Saveri are allied to Kshanika.

Malahari—Pa is used in both aroha and avaroha. Ni is not used in either aroha or avaroha. Ga is used in aroha. (See Malahari).

Padi—Pa is used in both aroha and avaroha. Ni is not used in aroha. (See Padi).

Saveri—Ni is used in aroha. Pa is used in both aroha and avaroha. Ga is used in avaroha. (See Saveri).

KUKUBH BILAVAL

Hindustani

Kukubh Bilaval belongs to Bilaval That (Dheerasankara-bharana). Many are of the opinion that it is a mixture of Alaiyya Bilaval and Jayajayavanti ragas. Some think that it is a mixture of Alaiyya Bilaval and Jinjoti. Different musicologists have suggested different aroha and avaroha for Kukubh Bilaval.

TYPE I

Shadava-Sampoorna jati with vakra sancharas in avaroha. Ri is omitted in aroha. Aroha and avaroha are :

स ग - म प - ष नि सं—सं ष - णि प - णि ष प - ष म - ग म - रि स - ग म

TYPE II

Shadava-Sampoorna jati. Ma is omitted in aroha. There

is vakra sanchara in avaroha. Aroha and avaroha are :—

स रि ग प नि ष नि सं—सं नि ष णि ष प म ग रि - स स रि - स
Pakad svara groups of this type are,

ग रि - ग प म ग रि स - रि

TYPE III

Sampoorna-Sampoorna jati with vakra sanchara in both aroha and avaroha. Aroha and avaroha are :—

स - रि म प - म ग रि ग म ष प - प नि ष णि ष प - ष - म प सं—सं
नि - ष नि सं - ष नि ष प - ष म ग रि - ग रि स - रि प म ग रि - ग म रि स.

Svaras used in this raga are all Suddha svaras of Hindustani with Komal Ni used sparingly as in Alaiyya Bilaval. In all types vadi is Pa and samvadi Sa. Some suggest Pa and Ri as vadi and samvadi. Ri is however an important svara particularly where chaya of Jayajayavanti has to be given. It is kept isolated at the end of svara groups म ग रि स रि ऽ - म ग रि ऽ - ष नि सं रि ऽ. This raga is sung in the morning. Although this raga has chaya of Jayajayavanti still Komal Ga, which is so important in Jayajayavanti, is not used in Kukubh Bilaval. Svava groups ष म - ग म रि स - स ष णि प suggest Jayajayavanti. In the use of Komal Ni in this raga it should be remembered that it should be used as in Bilaval and not as in Khamaj. In Jayajayavanti, Komal Ni is used as in Khamaj.

The following svava groups which are used frequently in Kukubh Bilaval give a chaya of Tilak Kamod. But at the end of these, svava Ri is kept elongated which at once dispels the Tilak Kamod effect.

स - प - प ष प म ग रि ग स - रि.

Sangatis रि प, स प, and ष प are used frequently. Sanchara of Kukubh Bilaval is as under —

स ऽ - प ऽ प ऽ - म ग रि स - रि ऽ - ग ऽ - म ऽ - प ऽ - म म - ग म - म प - म प - म ऽ - ग रि म - सं - म ग रि स ।

प ऽ - नि नि - सं सं - सं सं - ऽ सं - ष नि सं रि - सं - ष णि प प - ग म - प ऽ - म ग - रि ऽ - स स - रि ऽ - ग ऽ - म ऽ - प ऽ ।

Kukubh Bilaval is a difficult raga to render. It is a morning raga. Compositions in Kukubh Bilaval are :—

Kako Bhajana Bina—Jhaptal (Madhya).

Teri Milanda Chave—Jhaptal (Madhya).

Karnatak

There is no Karnatak raga called Kukubh Bilaval nor one which resembles, this Hindustani raga.

KHAMBAVATI KHAMAJ

Hindustani

We owe this raga to Master Manhar Barve. It belongs to Khamaj That (Harikambhoji). It is a mixture of Khambavati and Khamaj ragas. In aroha it has Khambavati anga and of Khamaj in avaroha. Its jati is Shadava-Sampoorna. In aroha Ga and Ni are not used. Aroha and avaroha are :—

स रि - म प ध - सं - सं - नि सं - नि ध - प म ग - रि म प ग स or रि म ग स

Svaras used are Tivra Ri, Tivra Ga, Suddha Ma, Tivra Dh and both Komal and Tivra Ni.

Aroha is completely like Khambavati. In avaroha svara groups सं - नि सं नि ध - प म ग suggest Khamaj. The svara group म प ग स with which the raga ends sounds peculiar and gives an individuality to Khambavati Khamaj. Svara group रि म ग स is also used instead of म प ग स. These svara groups remind us of the group म ग स स with which the avaroha of Khambavati ends. This raga is sung during the second prahara of night. A composition in this raga is :—

Radha Ne Mori Bansi — Trital (Madhya)

—Manhar Barve.

Karnatak

There is no raga called Khambavati Khamaj. Karnatak raga Balahamsa has some resemblance to Khambavati Khamaj. Arohas are similar. Avaroha of Balahamsa is सं नि ध प म रि म - ग स (See Balahamsa).

KHAMMAJEE KANADA

Hindustani

Khammajee Kanada is a mixture of Khamaj and Kanada ragas. Its jati is Shadava-Sampoorna. Ri is not used in aroha. Aroha and avaroha are :—

स ग - म प - नि ध - नि सं - सं नि ध - नि प - ग म रि स.

Khamaj anga is prominent in aroha and Kanada anga in avaroha. Svara groups ग म नि ध - नि सं रि नि सं - नि ध indicate Khamaj and नि प - ग म रि स produce Kanada effect. A composition in this rare raga is :—

Mai Jab Dekhee Gopal Lala - Choutal.

Karnatak

There is no raga called Khammajee Kanada. There is no allied raga.

KUMBHINI

Hindustani

There is no Hindustani raga called Kumbhini, nor one which resembles this rare Karnatak raga.

Karnatak

Kumbhini is the old name for the 41 st Melakarta Pavani (ra, ga, mi, dhi, nu) Janya raga Kumbhini belongs to the 41st Melakarta Pavani. Its jati is Sampoorna-Shadava with vakra sancharas in aroha. In avaroha Dh is omitted. Aroha and avaroha of Kumbhini are :—

स ग₁ रि₁ ग₁ म₁ प म्नि₂ ध₂ नि₂ सं—सं ऽ नि₂ प म₂ ग₁ रि₁ स.

Svaras used are Suddha Ri, Suddha Ga, Prati Ma, Chatursti Dh and Kakali Ni. According to Hindustani notation the aroha and avaroha are :—

स रि रि रि मं प नि ध नि सं—सं ऽ नि प सं रि रि स.

In the above Tivra Ri (रि) represents Suddha Ga of Karnatak system. A composition in Kumbhini is :—

Sachidananda Maya (Sanskrit) —Adi Tala—

—Muttuswamy Dikshitar.

KUMUD

Hindustani

Raga Kumud belongs to Bilaval That (Dhecrasankarabharana). Its jati is Shadava—Shadava. Ma is omitted in this raga. Its Aroha and avaroha are :—

स-रि ग प - ध नि सं—सं नि ध-प ग रि स.

Svaras used are all Suddha svaras of Hindustani sangeet. Vadi is Ga and Samvadi Ni. This raga is sung during the second prahara of night. Its aroha sounds like Alaiyya Bilaval while the avaroha has chaya of Suddha Kalyan. This raga is not a familiar one.

Ragas Shankara and Hamsadhvani are allied to raga Kumud.

Shankara—In aroha Ri is not used. Dh is used in vakra sanchara as नि ध सं नि in aroha and not used at all in avaroha.

(See Shankara)

Hamsadhvani—Dh is not used. (See Hamsadhvani).

Karnatak

There is no raga called Kumud in Karnatak sangeet. Kumud is obtained by including Chaturruti Dh in both aroha and avaroha of raga Hamsadhvani. Aroha and avaroha of Hamsadhvani are :—

स रि ग प नि सं—सं नि प म रि स.

Aroha and avaroha of Kumud are :—

स रि ग प ध नि सं—सं नि ध प ग रि स.

KUMUDAKRIYA

Hindustani

There is no Hindustani raga called Kumudakriya. This is an interesting raga which can be included among ragas of Poorvi That. Aroha and avaroha of Kumudakriya are :—

स रि ग मं ध सं—सं नि ध मं ग रि स

Karnatak

Kumudakriya is a janya of the 51st Melakarta Kama-vardhini (ri, gu, mi, dha, nu) which corresponds to Hindustani Poorvi That. Its jati is Audava—Shadava. Pa and Ni are omitted in aroha. In avaroha Pa is not used. Aroha and avaroha are :—

स रि ग मं ध सं—सं नि ध मं ग रि स.

Svaras used are Suddha Ri, Antara Ga, Prati Ma, Suddha Dh and Kakali Ni. According to Hindustani notation they are :—

स रि ग मं ध सं—सं नि ध मं ग रि स

The following special sancharas are found in this raga :—

मं ध ध सं - - सं ऽ नि सं ऽ नि ध ऽ - मं ग मं ग रि स

While singing this raga care should be taken to avoid Sadharana Ga (ग) and Chaturruti Dh (Tivra ध). A composition in this raga is,

Aradhanarishvaram Aradhayami (Sanskrit)

—Rupaka Tala—Muttuswamy Dikshitar.

KUNTHALA

Hindustani

There is no Hindustani raga called Kunthala. One type of Ahir Bhairav having the following aroha and avaroha resembles Karnatak raga Kunthala

स रि ग - म प - नि ध प - म प ध सं—सं - नि ध ऽ प - म ऽ प ग - म - प ग रि ऽ सं or म रि स

(See Ahir Bhairav).

Karnatak

Kunthala is the old name for the 61st Melakarta Kantamani (ri, gu, mi, dha, na). There are two janya ragas called Kunthala derived from two different melakartas. They are: (1) Chakravaka janya and (2) Kauthamani janya.

KUNTHALA (Chakravaka janya)

One raga Kunthala is derived from the 16th Melakarta

Chakravaka (ra, gu, ma, dhi, ni). Its jati is Sampoorna-Sampoorna with vakra sancharas in aroha and avaroha. Aroha and avaroha are :

स रि₁ ग₂ म₁ प ष₂ नि₂ ध₂ सं—सं ष₂ नि₂ प म₁ ग₂ म₁ रि₁ स.

Svaras used are Suddha Ri, Antara Ga, Suddha Ma, Chaturuti Dh and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are :—

स रि ग म प ष नि ध सं—सं नि ध नि प म ग रि स.

This is not a popular raga. The following composition in this raga is available.

Mati Matiki Nee Namame (Telugu) — Adi Tala

—Tiruvottiyur Tyagaraja.

KUNTHALA (Kanthamani Janya)

Second type of Kunthala is a janya of the 61st Melakarta Kanthamani (ri, gu, mi, dha, na). Its jati is Shadava-Sampoorna. In aroha Ni is omitted. Aroha and avaroha are :—

स रि₂ ग₂ म₂ प ष₁ सं—सं नि₁ ध₁ प म₂ ग₂ रि₂ स.

Svaras used are Chaturuti Ri, Antara Ga, Prati Ma, Suddha Dh and Suddha Ni. According to Hindustani notation the aroha and avaroha are :—

स रि ग म प ष सं—सं ष प म ग रि स.

In the above Tivra Dh (ष) represents Suddha Ni of Karnatak system.

A composition in this type of Kunthala is,

Shri Sugandhi Kunthalambika (Sanskrit)—Trisra Eka Tala—Muttuswamy Dikshitar.

KUNTHALAVARALI

Hindustani

Kunthalavarali which is a popular Karnatak raga is finding its way into Hindustani sangeet. But it is slightly modified as will be seen later. Kunthalavarali is put under Khamaj That (Harikambhoji). Its jati is Audava-Audava. Ri and Ga are omitted in this raga. Aroha and avaroha of this raga are :—

स म प - ध नि ध - सं—सं नि - ध प - म ऽ - स.

Svaras used are Tivra Dh, Suddha Ma, Komal Ni and Tivra Ni. One peculiarity which should be remembered is that, unlike the use of Tivra Ni in aroha and Komal Ni in avaroha in Hindustani ragas, in Kunthalavarali Komal Ni is used in aroha and Tivra Ni in avaroha (In the Karnatak raga only Komal Ni is used in both aroha and avaroha). Pakad or Gunjan svara groups are :— म प - ष नि ध सं - नि ष प म. Vadi is Ma and Samvadi Sa. This raga is sung during the second prahara of night. This raga has yet to gain popularity among vocalists. Only gats in this raga are played by instrumentalists.

If only Komal Ni is used in both aroha and avaroha then it will resemble the Karnatak raga Kunthalavarali. In Karnatak raga, Tivra Ni is not used.

Hindustani raga Khambavati resembles Kunthalavarali to some extent.

Khambavati—In aroha Ni is not used but Ri is used. In avaroha Ga is used as ग म ऽ स (See Khambavati).

Karnatak

Kunthalavarali is a janya of the 28th Melakarta Harikambhoji (ri, gu, ma, dhi, ni) which corresponds to Hindustani Khamaj That. Jati of Kunthalavarali is Audava-Audava. Ri and Ga are completely omitted. Aroha and avaroha are :—

स म₁ प ष₂ नि₂ ध₂ सं—सं नि₂ ध₂ प म₁ स.

Svaras used are Suddha Ma, Chaturuti Dh, and Kaisiki Ni. According to Hindustani notation the aroha and avaroha of Kunthalavarali are :—

स म प ष नि ध सं—सं नि ष प म स.

There is a vakra sanchara in aroha. This is a very pleasing raga. The following compositions in Kunthalavarali are very popular

Shara Shara Samarai (Telugu)—Adi Tala—Tyagaraja.
Kalinarulaku Mahimalu (Telugu) — Adi Tala

—Tyagaraja.

KURANJI

Hindustani

There is no Hindustani raga called Kuranji. This Karnatak raga has resemblance to some varieties of Bilaval.

Karnatak

Kuranji is a janya of the 29th Melakarta Dheerasankarabharana (ri, gu, ma, dhi, nu) which corresponds to Bilaval That of Hindustani. Kuranji is a Nishdantya or Nishada-Dhaivata madhya raga. Its aroha and avaroha are :—

स नि२ स रि२ ग२ म१ प ध२—ध२ प म१ ग२ रि२ स नि२ स.

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Chatusruti Dh, and Kakali Ni.

According to Hindustani notation the aroha and avaroha are :

स नि स रि ग म प ध—ध प म ग रि स नि स.

Kuranji is sung in Madhyama shruti and hence has a peculiar charm. The following compositions in this raga are very popular.

Shree Venugopala (Sanskrit) — Misra Chapu

-- Muttuswamy Dikshitar

Shiva Deeksha Paru Talanu (Telugu)—Adi Tala

—Ghanam Seemayya.

According to Dikshitar school, it is not a Nishadantya raga. Its jati is Sampoorna-Sampoorna with vakra sanchara in both aroha and avaroha as under.

स रि२ ग२ म१ ग२ म१ प ध२ नि२ ऽ सं—सं नि२ प नि२ ध२ ध२ प म१ ग२ रि२ स.

According to Hindustani notation they are :

स रि ग म ग म प ध नि ऽ सं—सं नि प नि ध ध प म ग रि स.

The composition "Shree Venugopala" of Muttuswamy Dikshitar mentioned above is not sung in this Sampoorna-Sampoorna type although according to Sangeeta Sampradaya Pradarshini belongs to this type.

KUSUMARANJANI

Hindustani

Kusumaranjani belongs to Poorvi That (Kamavardhini).

Its jati is Shadava-Sampoorna. Ga is not used in aroha. Aroha and avaroha of Kusumaranjani are :—

स रि सं प ध नि सं—सं नि ध नि प म ग रि स.

There is vakra sanchara in avaroha. Svaras used are Komal Ri, Tivra Ga, Prati Ma, Komal Dh and Tivra Ni. Pakad or Gunjan svara groups are :—

नि रि मं प - नि ध नि - रि नि ध प - मं ग रि स.

Vadi is Pa and Samvadi Sa. This raga is sung during the second prahara of night. It is sung with Shree anga. A composition in this raga is :—

Ruma Jhuma Payala Baje—Trital.

Raga Shree resembles Kusumaranjani.

Shree-In aroha Dh is not used. (See Shree).

Karnatak

Karnatak raga Gaulipantu has some resemblance to Kusumaranjani. In Gaulipantu, in aroha Dh is not used.

(See Gaulipantu).

KUTHUHALA

Hindustani

There is no Hindustani raga called Kuthuhala. It can be included among Hindustani ragas belonging to Bilaval That. The aroha of this raga with its vakra sanchara रि म नि ऽ ध has a special beauty.

Karnatak

Kuthuhala is derived from the 29th Melakarta Dheerasankarabharana (ri, gu, ma, dhi, nu) which corresponds to Bilaval That. Its jati is Shadava-Sampoorna. Ga is not used in aroha. Aroha and avaroha of Kuthuhala are :—

स रि२ म१ नि२ ऽ ध२ प नि२ सं—सं नि२ ध२ प म१ ग२ रि२ स

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kakali Ni. According to Hindustani notation the aroha and avaroha are :—

स रि म नि ऽ ध प नि सं—सं नि ध प म ग रि स

Kuthuhala is a rare raga. It is said that-Katanakuthuhala

was an improvement effected by Patnam Subrahmanya Iyer in the raga Kuthuhala which already existed. Katanakuthuhala has become every popular. Its aroha and avaroha are :—

स रि म ध ऽ नि ग प से—स नि ध प म ग रि म

Ga has been introduced in aroha and instead of नि ष प नि सं of Kuthuhala we find ष नि ग प से in Katanakuthuhala and the change is very pleasing. (See Katanakuthuhala).

Compositions in Kuthuhala are :—

Avarakula Shramamai Dochu (Telugu)—Adi Tala
—Manabuchyadi Venkatasubbiah.
Mati Matiki Ni Namame (Telugu) Adi Tala—
Tiruvattiyar Tyagaraja.

LACCHASAKH

Hindustani

Amir Khusru is said to have introduced this raga. Lacchasakh belongs to Bilaval That (Dheerasankarabharana). Its jati is Sampoorna - Sampoorna. Aroha and avaroha are :—

म रि ग - म - प - ध नि सं—स नि ध - ध नि ष प - म ग - म रि स or ग रि स.

Svaras used are Tivra Ri, Tivra Ga, Suddha Ma, Tivra Dh and both Komal and Tivra Ni. Pakad or Diagnostic svara groups are :—

ग म नि ष - प - म ग - रि प - म ग - म रि स or म ग रि स.

Vadi is Dh and Samvadi Ga. Sangatis ध ग - रि प - स ग - ध रि - म रि etc. are used.

Lacchasakh is considered by some to be a mixture of Alaiyya Bilaval and Jinjoti. Some others consider it to be a mixture of Alaiyya Bilaval and Khamaj. Bilaval anga is very prominent in avaroha. Hence it is considered to be a type of Bilaval. Bilaval, Jinjoti and Khamaj angas found in this raga are : Bilaval—ध नि ष प - ध म ग - रि ग - प म ग - म रि स Jinjoti—रि प म ग - प ध सं रि गे म गे. Khamaj—ग म प ध नि सं. In some compositions Kedar anga is also present. Ga which is sometimes kept elongated gives a chaya of Goud Sarang. When

this happens angas of Jinjoti and Bilaval are introduced. Ga is used as ग म रि म and also as म ग रि स. This raga is sung during the first prahara of the day. This is a difficult raga although a pleasing one. It is not a popular raga. A composition in Lacchasakh is :—

Kahe Karata Ho Mose—Ek Tal (Vilambit).

Karnatak

There is no Karnatak raga called Lacchasakh nor one which resembles this Hindustani raga.

LACHARI TODI

Hindustani

This is a rare raga and a difficult one to render properly. This raga is put under Todi That (Shubhapantuvarali) although chaya of Todi is not found. In this raga two Gandharas, two Dhaivats and two Nishads are used. Ri is Tivra and Ma is Suddha. Arohas and avarohas suggested by different authors are :—

(1) Sampoorna—Sampoorna Type.

स ग - रि ग म - प ध - नि सं—स - ग रि सं - नि ष प म - प ग रि - नि स

(2) Shadava—Sampoorna Type. In this type Ni is omitted in aroha.

रि नि नि नि
स रि ग म म - म प ध ध प सं—स - रि नि ष प - ध प - म प
म म
ग ग रि ग म स.

In the second type svara group रि ग म स gives a peculiar effect. This raga has more of Asavari chaya than of Todi. Compositions in this raga are :—

Bahuta ya Jagmo—Ektal (Vilambit)

—S. N. Ratanjankar.

Hame Dekhilo Lakhilo—Trital (Madhya).

Hindustani raga Hamsakankini resembles Lachari Todi (Sampoorna—Sampoorna) to some extent.

Karnatak

There is no raga called Lachari Todī in Karnatak sangeet. Karnatak raga Anandabhairavi resembles it in some sancharas. (See Anandabhairavi).

LAJAVANTI

Hindustani

Lajavanti is a rare raga belonging to Bilaval That (Dheera-sankarabharana). Its jati is Audava - Audava Ga and Ni are omitted in both aroha and avaroha. Aroha and avaroha of Lajavanti are:—

स - म रि प - ध ध प - प ध म प स—स प - ध ध प - प म रि स.

Svaras used are all Suddha svaras of Hindustani sangeet. Pakad or diagnostic svara groups are : म रि प स - ध ध प - म प

स स प - ध ध प - म प ध ध प - प म रि स. Vadi is Pa and Samvadi Ri. This raga is an interesting one on account of the fact that the svaras used are the same as in Durga of Bilaval That. But in Lajavanti prominence is not given to svaras Ma and Dh as in Durga. Hence the svaroop of Lajavanti becomes different from that of Durga.

While singing this raga touches of ragas Kamod, Tilak kamod, and Sarang are introduced as, Kamod:—स म रि रि - प प म - ध ध प प. Tilak Kamod:—प ध - म प - स स प. Sarang:—प म रि स or म प रि स स.

Lajavanti is sung during the last prahara of night. A composition in this raga is :

Aj Jage Mere Bhag—Ektal (Madhya)—J. D. Patki. Hindustani raga Durga (Bilaval That) resembles Lajavanti.

Durga—Prominence is given to Ma and Dh. (See Durga).

Karnatak

There is no raga called Lajavanti in Karnatak sangeet. Suddha Saveri uses the same svaras as Lajavanti. But Suddha Saveri resembles Durga in its sancharas more than Lajavanti. (See Suddha Saveri).

LAKSHMI KALYAN

Hindustani

This raga is said to have been composed by Shri Wamanrao Bhatt. Lakshmi Kalyan belongs to Kalyan That (Mechha-kalyani). It is a Sampoorna - Sampoorna raga with yakra sancharas in both aroha and avaroha. Aroha and avaroha of Lakshmi Kalyan are:—

स - रि ग म रि - स प ध नि स—स - ध प - म - म - ग म रि - स - ध प - नि नि ध - स नि - रि स - रि ग म रि स

Svaras used are Tivra Ri, Tivra Ga, both Suddha and Prati Ma, Tivra Dh and Tivra Ni. Pakad or Gunjan svara groups are:—

रि ग म रि - स प - नि स ध प म म - ग म रि स ध प - नि नि ध स नि - रि स - रि ग म रि.

Ni is durbal in aroha. Tivra Ma is used as म प in aroha avoiding Ga. In avaroha both Madhyamas are used side by side as म म ग म रि. There are chayas of Suddha Sarang and Kamod in Lakshmi Kalyan. But as Ga is used in Lakshmi Kalyan its svaroop becomes different from that of Suddha Sarang. In Kamod svara groups रि प - ग म प - ग म रि are frequently used. These are not in evidence in Lakshmi Kalyan. This is an evening raga.

Lakshmi Kalyan is not a popular raga. A composition in this raga is:

Sundara Mooratiya—Trital (Madhya)—J. D. Patki.

Karnatak

There is no raga called Kakshmi Kalyan in Karnatak sangeet nor one which resembles Lakshmi Kalyan of Hindustani

Karnatak raga Saranga having the following aroha and avaroha resembles Lakshmi Kalyan to some extent.

स रि ग म प ध नि स—स नि ध प म रि ग म रि स.

In Saranga Tivra Ma and Komal Ma are not used side by side as in Lakshmi Kalyan (See Saranga).

LAKSHMI TODI

Hindustani

This is a rare raga. This raga is a very difficult one to render as two Rishabhs, two Gandhars, two Dhaivats and two Nishads are used. Madhyama used is only Suddha Ma.

Use of above mentioned svaras are as under ;—

Ri In aroha Tivra Ri. In avaroha Komal Ri Ga—In aroha Tivra Ga. In avaroha Komal Ga. Dh—In aroha Komal Dh. In avaroha Tivra Dh. Ni—In aroha Tivra Ni. In avaroha Komal Ni.

Svaroop of Lakshmi Todi can be imagined by the following chalan of the raga.

स - रि ग - म म ग - प - प ध - ध - नि प ग - म प ग - म ग रि स - नि स - ग रि स ।

म प - ध ध - नि सं - सं - नि सं - रि सं - नि सं - नि ध प - म प - ध नि प - सं - ध ध प - ग म - नि ध प - प ध नि सं - नि प - ध ध प - म ग - प म - सं नि प म ग रि

A composition in Lakshmi Todi is,
Aye Jhoomata Javata Avata—Ek Tal.

Karnatak

There is no raga called Lakshmi Todi in Karnatak sangeet nor one which resembles this Hindustani raga.

LALIT or LALAT

Hindustani

Lalit or Lalat is a very pleasing raga. It is also a very popular raga. Lalit belongs to Marwa That (Gamanashrama). Its Jati is Shadava - Shadava. Pa is omitted in this raga. Aroha and avaroha of Lalit are :—

नि रि ग म ऽ - म म ग - म ध सं—रि नि ध - म ध - म म ऽ ग - रि - स.

Pakad or diagnostic svara groups are :—

नि रि ग - म ऽ म ध - म म ग - म ग रि स.

Svaras used are Komal Ri, Tivra Ga, both Suddha and

Prati Ma, Tivra Dh and Tivra Ni. Some musicians use only Komal Dh and some use both Komal and Tivra Dh. As this raga belongs to Marwa That it is proper to use Tivra Dh. Vadi is Suddha Ma and Samvadi Sa. This is one of the few ragas in which the two Madyamas occur side by side as म म. They occur in this way in the svara group म ध म म ग. This sounds beautiful. As Pancham is not used in this raga, the tambura wire for Pa is tuned to Ma. This sometimes causes confusion to the singer and the listener too—in regard to the Adhara Shruti or Base Note used. This is an uttaranga raga. In this raga Komal Ma is kept more elongated than Tivra Ma as नि रि ग - म ऽ ऽ - म म ग. In aroha Ni is kept weak or durbal. Hence म ध सं is used. This raga can be sung almost from mid-night till 9 A. M. Popular compositions in Lalit are :

Raina Ke Sapana—Ek Tal (Vilambit).

Are Mana Rama Nam—Ek Tal (Vilambit).

Piyu Piyu Ratata—Teen Tal (Drut).

There is a raga called Lalitha in Hindustani sangeet which is quite different from Lalit. (See Lalitha)

Karnatak

There is no raga called Lalit or Lalat. There is a raga called Lalitha which resembles Hindustani raga Lalit in many details. But in Karnatak raga Lalitha, only Suddha Ma is used. Aroha and avaroha of Karnatak raga Lalitha are :

स रि ग म ध नि सं—सं नि ध म ग रि स.

If Prati Ma is removed from Hindustani raga Lalit what remains is the same as Karnatak raga Lalitha (See Lalitha).

If Prati Ma is added to Karnatak Lalitha then it becomes Hindustani Lalit or Lalat.

LALIT BHAIRAV

Hindustani

Lalit Bhairav belongs to Bhairav That (Mayamalavagaula). Its jati is Shadava-Shadava. Pa is omitted in this raga. Aroha and avaroha of Lalit Bhairav are :—

स रि ग म ऽ ध नि सं—सं नि ध म ऽ ग रि स

Svaras used are Komal Ri, Tivra Ga, Suddha Ma, Komal Dh and Tivra Ni. This raga does not use Tivra Ma at all. The chaya of Lalit is produced by elongating Ma which is Komal. Lalit Bhairav is a pleasing raga and yet not popular.

Karnatak

There is no raga called Lalit Bhairav in Karnatak sangeet. Karnatak raga Vasantha which is a janya of the the 15th Melakarta Mayamalavagaula (Bhairav That) very closely resembles the Hindustani raga Lalit Bhairav. Vasantha of South has the following aroha and avaroha :—

स ग म ध नि सं—सं नि ध म ग रि स.

In Vasantha Ri is not used in aroha (See Vasantha). In Lalitha of Karnatak some use Komal Dh instead of Tivra Dh. When this is done Lalitha resembles Lalit Bhairav of Hindustani sangeet (See Lalitha).

LALITHA

Hindustani

There is a raga called Lalitha mentioned by some writers. The svaroop of this raga is quite different from the popular raga Lalat or Lalit. Lalitha is a rare raga. It is said to be a mixture of Sohoni and Basant. Svaroop of Lalith is not known. It is said that this raga resembles the Hindustani raga Manjari. Aroha and avaroha of Manjari are as under :—

स - म - म ग - म ग - म ध सं - नि सं — रिं मं रिं सं - सं नि ध - रिं नि - ध प - प ध ग - म ग रि स. (See-Manjari).

Karnatak

Karnatak raga Lalitha is a popular one. But Karnatak Lalitha has no resemblance to Hindustani raga of the same name. Karnatak Lalitha has great resemblance to Hindustani Lalit excepting that Prati Ma is not used in Karnatak raga Lalitha. Want of Prati Ma and absence of two Madhyams side by side as in Hindustani raga Lalitha gives it a different svaroop altogether. If Prati Ma is removed from the Hindustani raga Lalit what remains is Karnatak raga Lalitha. As in Hindustani

Lalit, in Karnatak Lalitha also some use Komal Dh. This type resembles the Hindustani raga Lalit Bhairav (See Lalit Bhairav).

Lalitha, when Chatusruti Dh (Tivra Dh) is used belongs to the 17th Melakarta Suryakantha (ra, gu, ma, dhi, nu). Its jati is Shadava - Shadava. Pa is not used in this raga. Aroha and avaroha of Lalitha are :—

स रि₁ ग₂ म₁ व₂ नि₃ सं—सं नि₃ व₂ म₁ ग₂ रि₁ स

Svaras used are Suddha Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kakali Ni. According to Hindustani notation they are ;—

स रि ग म ध नि सं—सं नि ध म ग रि स

This can be called Komal Sohoni of Hindustani. In Sohoni if Suddha Ma is used instead of Prati Ma then it becomes Lalitha of Karnatak.

In Lalitha of Karnatak some use Suddha Dh (Komal Dh) instead of Chatusruti Dh (Tivra Dh). Lalitha then has the following aroha and avaroha :—

ग रि ग म ध नि सं—सं नि ध म ग रि स.

This Lalitha will have to be put under the Melakarta Mayamalavagaula (Bhairav That).

While singing Lalitha, Ri is skipped over in aroha giving rise to the sanchara स ग म ध नि सं. This should not be done when Suddha Dh is used. The aroha then becomes that of Karnatak raga Vasantha.

A popular composition in Lalitha is :—

Seethamma Mayamma (Telugu) — Rupaka Tala

—Tyagaraja.

Karnatak raga Vasantha has great resemblance to Lalitha. Several discussions had taken place in Music Conferences in South India regarding the svaras used, the sancharas and the Melakartas under which they should be put. As a result of these discussions the opinion of the majority seems to be as under :

Lalitha :—Melakarta—Suryakantha. Only Chatusruti Dh

to be used. Ma not to be elongated. Ri should not be skipped over in aroha.

Vasantha :—Melakarta—Mayamalavagaula. Only Suddha Dh to be used. Ma should be elongated in avaroha. Ri should be dropped in aroha. (See Vasantha).

LALITHA GAURI (Bhairav That)

Hindustani

In Lalitha Gauri which belongs to Bhairav That, only Komal Dh is used. Its Jati is Sampoorna—Sampoorna. Aroha and avaroha are :

स रि ग म - मं स ग - ग म प घ प - प छ नि सं—सं नि घ प - घ म -
सं
मं घ मं स - ग रि स.

Svaras used are Komal Ri, Tivra Ga, both Suddha and Prati Ma, Komal Dh, and Tivra Ni. Vadi is Ma and Samvadi Sa.

This type of Lalitha Gauri consists of a combination of the two morning ragas Bhairav and Lalit. It is sung with Bhairav anga. Hence this raga is more suited for being sung in the morning than in the evening. Compositions in this raga are:—

Phuli Sanga Madhuvanama—Jhaptal (Madhya)—
Prabhat Deoji Sahib.

Ye Muraliwale—Dhamar—Vilambit.

Karnatak

There is a raga called Lalitha Gauri in Karnatak sangeet. It is a janya of the 15th Melakarta Mayamalavagaula (ra, gu, ma, dha, nu) which corresponds to Hindustani Bhairav That. Its jati is Sampoorna—Audava. In avaroha Ni and Ma are not used. Aroha and avaroha of Lalitha Gauri are :

स रि ग_३ म_१ प घ_१ नि सं—सं घ_१ प ग_३ रि स.

Svaras used are Suddha Ri, Antara Ga, Suddha Ma, Suddha Dh and Kakali Ni. According to Hindustani notation aroha and avaroha are :

स रि ग म प घ नि सं—सं घ प ग रि स.

Lalitha Gauri is not a popular raga.

Lalitha Gauri of South has no resemblance to Lalitha Gauri (Bhairav That) of Hindustani sangeet as Prati Ma is not used in Lalitha Gauri of South. It has also no resemblance to the Hindustani raga Lalitha Gauri which belongs to Marwa That (Gamanashrama).

(See Lalitha Gauri—Marwa That).

LALITHA GAURI (Marwa That)

Hindustani

This raga is also called by the other names—Lalitha Mangal and Sampoorna Bibhas. In Lalitha Gauri which belongs to Marwa That (Gamanashrama) both Komal and Tivra Dh are used. Tivra Dh is even more prominent than Komal Dh. Jati of this type of Lalitha Gauri is Audava—Sampoorna. Ri and Ga are omitted in aroha. Aroha and avaroha of this type are:—

स - म - म प - घ प - मं घ - प नि सं—रि नि घ प - प घ ग - मं ग रि स.

Svaras used are Komal Ri, Tivra Ga, both Suddha Ma and Prati Ma, both Komal and Tivra Dh and Tivra Ni.

Tivra Dh is used in both aroha and avaroha and Komal Dh only in avaroha. Vadi is Sa and Samvadi Pa. It is a raga to be sung very early in the morning—“Ushakala”.

It is said that this type of Gauri is obtained by using both Madhyams in Gauri. In this raga chayas of Hindol, Basant, Sohoni, and Bhatiyar are present. In fact there is no anga of Lalit.

Chalan of this raga is as under:—

मं घ - नि रि - ग रि - सं - नि सं - सं नि - घ प - घ नि प - ग प ग -
रि ग - रि स।

स - नि घ स - रि स - प - प घ नि - प - ग - म प म - घ - सं सं -
सं रि सं - नि रि - ग रि सं - सं नि घ प - प घ नि प - ग - म प।

This is not a popular raga. A composition in this raga is;

Bhora Bhayee—Jhap Tal (Madhya).

Hindustani raga Bhatiyar of Marwa That resembles this type of Lalitha Gauri. (See Bhatiyar—Marwa That).

Karnatak

Karnatak raga Lalitha Gauri has been described under the raga Lalitha Gauri of Bhairav That. (See Lalitha Gauri—Bhairav That). This raga has no resemblance to the Hindustani raga Lalitha Gauri belonging to Marwa That.

There is no Karnatak raga which resembles Lalitha Gauri of Marwa That.

LALITHA KALI

Hindustani

This raga belongs to Bhairav That. (Mayamalavagaula). Its jati is Sampoorna—Sampoorna. Aroha and avaroha of Lalitha Kali are :

नि रि ग म - मं स - ग प - ष नि ध प मं - ध से—रि नि ध प - ग मं स ग - मं ग रि स.

Svaras used are Komal Ri, Tivra Ga, both Suddha and Prati Ma, Komal Dh and both Komal and Tivra Ni. Pakad or Gunjan svara groups are :

नि रि ग म - ग मं स ग - ग प ष नि ध प - मं ग - मं ग रि स.

This raga is said to be formed by svara vinyasa in the raga Ramkali. Tivra Ma is taken directly or in a straight way. While reaching Tara Shadja Ni is omitted and मं - ष - से is used as in Lalit anga. Sangati ग प is beautiful. Nyasa on Ga is very pleasing. This is a difficult raga. Compositions in Lalitha Kali are :

Anga Bibhuti Jaya Gangadhara—Ektal (Vilambit)
—“Rasik.”

Sovata Neenda—Trital (Madhya)—“Rasik”
Hindustani raga Ahir Lalit resembles this raga.

Ahir Lalit—Dh is Komal. Both Komal and Tivra Ni are used. (See Ahir Lalit).

Karnatak

There is no raga called Lalitha Kali in Karnatak sangeet, nor one which resembles this Hindustani raga.

LALITHAVARI

Hindustani

This is a rare raga. This is supposed to be a kind of Lalit. There is chaya of Hindol also in this raga.

Svaras used are Komal Ri, Tivra Ga, both Suddha and Prati Ma, Tivra Dh and Tivra Ni. Jati is Shadava—Shadava. Pn is not used. Chalan of Lalithavari is as under :—

म नि रि स - रि नि ध - मं ध स नि रि स - नि रि ग - मं ग रि ग -
मं ग रि स - ग मं ध नि ध मं ग - ग मं ध सं - नि रि सं - सं रि नि सं नि ध -
ग मं ध मं ग रि ग - मं ग रि स - मं स ग - म मं स ग - नि ध मं स ग

Halt is made on Ga to avoid too much of Lalit Chaya in poorvanga. In uttaranga halt is made on Dh. Compositions in this raga are :—

Bhala Jagare Sara Raina—Ektal (Vilambit)—Kabirdas.
Kaha Nara Apani Janma—Teen Tal (Madhya).

Karnatak

There is no Karnatak raga called Lalithavari, nor one which resembles this Hindustani raga.

LALIT PANCHAM or LALITHA PANCHAMA

Hindustani

Lalit Pancham belongs to Bhairav That (Mayamalavagaula). Its Jati is Audava—Sampoorna. Ri and Pa are omitted in aroha. Aroha and avaroha of Lalit Pancham are :—

नि रि ग म - मं स म ग - मं ध नि सं—सं नि ध प मं - म प - ग मं ग रि स

Svaras used are Komal Ri, Tivra Ga, both Komal and Tivra Ma, Komal Dh and Tivra Ni. Vadi is Ma and Samvadi Sa. Lalit Pancham may be considered to be raga Lalit in which Pa has been introduced. There is Lalit anga. Introduction of Pa gives a different svaroop from Lalit. This raga is sung during the last prahara of night. Compositions in Lalit Pancham are :—

Kara manaka yi Bichara Manuja — Trital (Madhya).

Saba Kuch Hota Nahi—Trital (Madhya)

—G. N. Natoo.

Lalit Pancham is different from raga Pancham which belongs to Marwa That. In Pancham Tivra Dh is used (See Pancham).

Karnatak

Karnatak raga Lalitha Panchama is a janya of the 15th Melakarta Mayamalavagaula (ra, gu, ma, dha, nu) which corresponds to Bhairav That. Jati of Lalitha Panchama is Shadava—Sampoorna. Pa is omitted in aroha. Aroha and avaroha of Lalit Panchama are :—

स रि_१ ग_२ म_३ ध_४ नि_५ सं—सं नि_५ ध_४ म_३ प म_३ ग_२ रि_१ स.

Svaras used are Suddha Ri, Antara Ga, Suddha Ma, Suddha Dh and Kakali Ni. According to Hindustani notation the aroha and avaroha are :—

स रि ग म ध नि सं—सं नि ध म प म ग रि स.

There is a vakra sanchara in avaroha. Aroha is of Lalitha (Karnatak). In avaroha Pa is introduced. One thing to be noted is that in Lalitha Panchama Suddha Dh (Komal Dh) is used. In Karnatak Lalitha, although majority of opinion is in favour of Chatusruti Dh (ध), some use Suddha Dh (ध्र).

Lalitha Panchama is a rare raga. The following composition in this raga is available—

Parama Purusham—Khandajati Chapu Tala

—Swati Tirunal.

Shri Vidya Pati—Adi Tala—Jayachamaraja Wodeyar.

According to Dikshitar school, Lalitha Panchama is derived from the 14th Melakarta Vakulabharana (ra, gu, ma, dha, ni). Its jati is Audava—Sampoorna. In aroha Ri and Pa are omitted. Its aroha and avaroha are :—

रि_१ स ग_२ म_३ ध_४ नि_५ सं—सं नि_५ ध_४ प म ग_२ रि_१ म.

Svaras used are Suddha Ri, Antara Ga, Suddha Ma, Suddha Dh, and Kaisiki Ni.

According to Hindustani notation the aroha and avaroha are :—

रि स ग म ध नि सं—सं नि ध प म ग रि स.

A composition in this type of Lalitha Panchama is :—

Brihadishvaram Bhajare—Adi Tala

—Muttuswamy Dikshitar.

This type of Lalitha Panchama has some resemblance to Karnatak raga Ahiri. In Ahiri, in aroha, Pa is used. (See Ahiri).

LANKADAHAN SARANG

Hindustani

Lankadahan Sarang belongs to Kafi That (Kharaharapriya). There are two types of this raga : (1) Audava - Sampoorna. (2) Audava - Shadava.

TYPE I

In the Audava—Sampoorna type Ga and Dh are omitted in aroha. Aroha and avaroha of this type are :—

स - रि - म - म - प नि ध नि प - म प नि सं—सं नि ध नि प - म प ग म रि स.

Svaras used are Tivra Ri, Komal Ga, Suddha Ma, Tivra Dh and Komal and Tivra Ni. Pakad or diagnostic svara groups are,

नि धि प - सं नि ध नि प - म प ग म रि स. Ga is used in a vakra sanchara as ग म रि स or रि ग रि स.

This is a midday raga. A composition in this type of Lankadahan Sarang is,

Gulal Ranga Bharaki—Dhamar (Vilambit)

TYPE II

In the Audava-Shadava type Ga and Dh are not used in aroha. In avaroha Dh is not used.

Aroha and avaroha of this type are :—

स रि म प नि सं—सं नि प म रि ग रि स.

Svaras used are Tivra Ri, Komal Ga, Suddha Ma, and both Komal and Tivra Ni. Tivra Ni is used in aroha and Komal Ni in avaroha. Vadi is Sa and Samvadi Ma. Ga is used in a vakra sanchara as ग म रि स or as रि ग रि स.

This is a midday raga. A composition in this raga is :—

Abki Bar Ayee Re—Jhumra (Vilambit).

Karnatak

There is no raga called Lankadahan Sarang in Karnatak sangeet.

There are three Karnatak ragas having some resemblance to Lankadahan Sarang of Audava-Sampoorna type. But Tivra Ni is not used in any of these. Aroha and avaroha of these ragas are :—

Shree Raga :—स रि म प नि सं—सं नि प म रि ग रि स.

Kanakavarali :—स रि म प नि सं—सं नि प म रि ग रि स.

Suddha Velavali :—स रि म प नि सं—सं नि प म रि ग रि स.

All these ragas are derived from the 22nd Melakarta Kharaharapriya (Kafi That).

Karnatak raga Manirangu has some resemblance to the Audava—Shadava type of Lankadahan Sarang. In Manirangu there is no vakra sanchara in avaroha and Ga is elongated. Only Komal Ni is used in both aroha and avaroha. Aroha and avaroha are :—

स रि म प नि सं—सं नि प म ग रि स.

LANKESHREE

Hindustani

Lankeshree belongs to Khamaj That. (Harikambhoji.) Its fati is Sampoorna-Sampoorna. Aroha and avaroha are :—

स - ग रि - स - स म - ग प - म - नि ध - सं—सं रि गं - सं - रि - नि सं नि ध प - नि ध म - ग म रि स or म ग म रि स or म ग रि स.

Svaras used are Tivra Ri, Tivra Ga, Suddha Ma, Tivra Dh and both Komal and Tivra Ni.

In this raga there are many vakra sancharas both in aroha and avaroha. Vadi is Ma and Samvadi Sa. Some suggest the reverse arrangement.

Lankeshree is formed by combining the two ragas Khamaj and Jinjoti. Chalan of this raga is as under :—

रि - स नि - ध नि स - ग - ग रि - ग रि स - स म - ग प - म ग - म रि - स ।

म - ध प - नि ध म - ग म रि स - ग म ग रि - ग रि - ग - ग रि - म ग रि स ।

ध प - म ग रि - म ग रि स - म - नि ध - सं - गं रि गं - सं - रि - नि सं - नि ध प - म ग - म रि स.

This raga is sung during the second prahara of night. It is a difficult raga and not a popular one. A composition in this raga is :—

Balama More Saiyya - Ada Choutal (Madhya)

Hindustani ragas Bangeshree and Rageshvari resemble Lankeshree.

Bangeshree :— Chalan is mostly in Mandra Saptak. (See Bangeshree.)

Rageshvari :— Komal Ni is used. Pa is not used. (See Rageshvari.)

Karnatak

There is no raga called Lankeshree in Karnatak sangeet, nor one which resembles this Hindustani raga.

RAGANIDHI
LATANGI

Hindustani

There is no raga called Latangi in Hindustani sangeet. Hindustani raga Latika has some resemblance to this Karnatak raga. In Latika Ma is not used. (See Latika).

Latangi Mel or That is obtained by combining Kalyan and Poorvi Thats in poorvanga and uttaranga respectively as under.

Poorvanga (Kalyan) — स रि ग म. Uttaranga (Poorvi) — प ध नि सं.

Latangi — स रि ग म - प ध नि सं — सं नि ध प - म ग रि स.

Karnatak

Latangi is Melakarta No 63 of Karnatak sangeet (ri, gu, mi, dha, nu). According to Dikshitar school this Melakarta is called Geetapriya. Aroha and avaroha of this Sampurna-Sampoorna raga are :

स रि_२ ग_३ म_२ प ध_१ नि_३ सं—सं नि_३ ध_१ प म_२ ग_३ रि_२ स.

Svaras used are Chatusruti Ri, Antara Ga, Prati Ma, Suddha Dh and Kakali Ni.

According to Hindustani notation the aroha and avaroha are :—

स रि ग म प ध नि सं—सं नि ध प म ग रि स.

Although Latangi is not a very popular raga, the following composition in Latangi is often heard.

Eee Diname Sudinamu—Chapu Tala—Tyagaraja.

LATIKA

Hindustani

Latika belongs to Poorvi That (Kamavardhini). Its jati is Shadava-Shadava. Ma is omitted in this raga. Aroha and avaroha of Latika are :—

स रि ग - प ध नि सं—सं नि ध प - ग रि स.

Svaras used are Tivra Ri, Tivra Ga, Komal Dh and Tivra Ni. Strictly speaking Latika cannot come under Poorvi That. In Poorvi That Komal Ri is used. Latika should come under either of the two Karnatak Melakarta ragas Sarasangi (No 17) or Latangi (No 63). There are no Thats corresponding to these Melakartas in Hindustani sangeet. In fact Latika sounds like Latangi from which Prati Ma has been removed (See Latangi). Pakad or Gunjan svarga groups are,

स रि - ध नि - स रि ग प - नि ध - प ग रि - प रि - ग रि स.

Vadi is Ga and Samvadi Ni. This is an evening raga. Latika is a pleasing raga and should be popularised. A composition in Latika is :—

Kona Bahane Bavare—Trital (Madhya)—Balaram Roy.

Karnatak

There is no raga called Latika in Karnatak sangeet. Latika can be obtained by omitting Ma in the two ragas Sarasangi and Latangi, preferably in Latangi. Aroha and avaroha of these are :

Sarasangi :— स रि ग म प ध नि सं—सं नि ध प म ग रि स.

(See Sarasangi)

Latangi :— स रि ग म प ध नि सं—सं नि ध प म ग रि स.

(See Latangi)

LILAVATI

Hindustani

Lilavati belongs to Asavari That. Its jati is Audava-Audava. Ma and Ni are both omitted in this raga. Aroha and avaroha of Lilavati are :—

स रि - ग प ध सं—सं ध प - ग रि - रि स रि ध स.

Svaras used are Tivra Ri, Komal Ga, and Komal Dh. Pakad or Gunjan svarga groups are, प ध प - ग रि स - ध स. Vadi is Ri and Samvadi Pa. This raga is sung during the second prahara of night. A composition in raga Lilavati is :—

Kara Trishula Hat Damaru—Ek Tal.

Lilavati has great resemblance to the popular raga Shivaranjini and to raga Dvigandharabhushini.

Shivaranjini :—Tivra Dh is used. Vadi svara is Pa. (See Shivaranjini).

Dvigandharabhushini—Tivra Dh is used in aroha and Komal Dh in avaroha. Two Gandharas—Komal and Tivra—are used side by side as

स रि ग ग गृ - रि ऽ स - ष् ऽ - पृ - ध ऽ स ऽ

(See Dvigandharabhushini)

Karnatak

There is no Karnatak raga called Lilavati. Raga Dvigandharabhushini has some resemblance to Lilavati. (See Dvigandharabhushini).

LOKARANJINI

Hindustani

There is no Hindustani raga called Lokaranjini. This Karnatak raga is very well suited for being introduced into Hindustani sangeet. Aroha and avaroha of this raga are:—

स ग मं प मं ध नि सं—सं नि ध नि प मं ग रि स.

Karnatak

Lokaranjini is derived from the 52nd Melakarta Ramapriya (ra, gu, mi, dhi, ni). Jati of this raga is Shadava-Sampoorna. Ri is omitted in aroha. Aroha and avaroha of Lokaranjini are :

स ग₁ म₂ प म₂ ध₂ नि₂ सं—सं नि₂ ध₂ नि₂ प म₂ ग₁ रि₁ स.

Svaras used are Suddha Ri, Antra Ga, Prati Ma, Chatursti Dh and Kaisiki Ni.

According to Hindustani notation the aroha and avaroha are :

स ग मं प मं ध नि सं—सं नि ध प मं ग रि स.

Lokaranjini is not a popular raga but a pleasing one. The following composition in Lokaranjini is available :—

Yennadu Joothuno (Telugu)—Adi Tala

—Tiruvottiyur Tyagayya (Gopala Dasa).

MADHAVAMANOARI

Hindustani

There is no Hindustani raga called Madhavamanohari. One type of Karnatak raga Madhavamanohari has some resemblance to Bageshree. The second type, judging from its aroha and avaroha, seems to be very well suited for being introduced into Hindustani sangeet. Aroha and avaroha of Madhavamanohari of this type are :—

स गृ रि गृ मं प नि ष् नि सं—सं नि ष् मं गृ रि स.

The above type has a chaya of raga Madhuvanti in its avaroha. Dh is used is Komal. In Madhuvanti Dh is Tivra.

As the raga Simhendramadhyam is becoming popular in the North it is easy to introduce Madhavamanohari which is obtained by giving a vakra sanchara in aroha and omitting Pa in avaroha of Simhendramadhyam.

Karnatak

Madhavamanohari is of two types.

One type is derived from the 57th Melakarta Simhendramadhyama (ri, gi mi, dha, nu). Its jati is Sampoorna—Sampoorna. In avaroha Pa is omitted. Aroha and avaroha of Madhavamanohari of this type are :—

स ग₂ रि₂ ग₂ म₂ प नि₂ ध₁ नि₂ सं—सं नि₂ ध₁ म₂ ग₂ रि₂ स.

Svaras used are Chatursti Ri, Sadharana Ga, Prati Ma, Suddha Dh and Kakali Ni. There are vakra sancharas in aroha. According to Hindustani notation the aroha and avaroha are :—

स गृ रि गृ मं प नि ष् नि सं—सं नि ष् मं गृ रि स.

This is not a popular raga.

According to Dikshitar school, Madhavamanohari is a janya of the 22nd Melakarta Kharaharapriya (ri, gi, ma, dhi, ni) which corresponds to Kafi That of Hindustani. Its jati is Sampoorna-Shadava with vakra sanchara in aroha. Pa is omitted in avaroha. Aroha and avaroha of this type of Madhavamanohari are :—

स रि_२ ग_३ म_१ प नि_२ ध_२ नि_२ सं—सं नि_२ ध_२ म_१ ग_२ रि_२ स.

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni.

According to Hindustani notation the aroha and avaroha are :—

स रि ग म प नि ध नि सं—सं नि ध म ग रि स.

A composition in this type of Madhavamanohari is :—

Mahalakshmi Karunarasa Lahari (Sanskrit)—Adi Tala
—Muttuswamy Dikshitar.

This type of Madhavamanohari resembles Hindustani raga Bageshree to some extent. (See Bageshree)

Allied Karnatak ragas are :—Shriranjani and Ritigaula.

Shriranjani :— Pa is not used (See Shriranjani).

Ritigaula :— Pa is used in avaroha and not in aroha. (See Ritigaula).

According to the decision of the Music Academy Madras the aroha and avaroha of Madhavamanohari are :—

स रि_२ ग_२ म_१ प म_१ नि_२ ध_२ नि_२ सं—सं नि_२ ध_२ म_१ ग_२ रि_२ स.

The Suddha Dhaivat is "alpa" in certain prayoga.

MADHUKAUNS

Hindustani

This is a rare raga which is put under Kafi That (Kharaharapriya) although only Prati Ma is used. There are two types.

TYPE I

Its jati is Audava-Audava. Ri and Dh are not used in this type. Aroha and avaroha of Madhukauns of this type are :—

नि स - ग म - प - नि सं—सं नि - प म - ग स.

Svaras used are Komal Ga, Prati Ma, and Komal Ni. Pakad or Gunjan svara groups are :

स ग - म प नि - प म - ग नि स

Vadi is Pa and Samvadi Sa. This raga is sung during the third prahara of night.

Madhukauns of this type is obtained by substituting Prati Ma for Suddha Ma in the raga Dhani which has the following aroha and avaroha.

स ग म प नि सं—सं नि प म ग स

(See Dhani)

Raga Dhani corresponds to the ragas Udayaravichandrika and Suddha Dhanyasi of South.

A composition in this type of Madhukauns is,

Namana Kar Shiva Shankara—Jhap Tal—(Madhya)

TYPE II

This type of Madhukauns is obtained by a combination of two ragas Malakauns and Madhuvanti. Its jati is Audava-Shadava. In aroha Ri and Dh are not used. In avaroha Ri is not used. Aroha and avaroha are :—

स ग म प नि सं—सं नि ध प म ग स

Svaras used are Komal Ga, Tivra Ma, Tivra Dh and Komal Ni.

In this type Dh is used in avaroha to bring out clearly chaya of Madhuvanti. In tara saptak Tivra Ri is slightly touched for ranjakatva. A composition in this type of Madhukauns is :

Bat Na Mane Piyarava—Trital (Madhya)
Both the types of Madhukauns are of recent introduction.

Karnatak

There is no Karnatak raga called Madhukauns. One type of Madhukauns is obtained by substituting Prati Ma for Suddha Ma in ragas Udayaravichandrika and Suddha Dhanyasi whose aroha and avaroha are ;—

स ग म प नि सं—सं नि प म ग स.

Aroha and avaroha of Madhukauns are :

स ग म प नि सं—सं नि प म ग स

MADHUMAD SARANG

Hindustani

This raga is also called Madhyamadi Sarang. It belongs to Kafi That (Kharaharapriya) Its jati is Audava—Audava. Ga and Dh are omitted in this raga. Aroha and avaroha of Madhumad Sarang are ;—

स - रि - म प - नि - सं—सं - नि प म रि - स.

Svaras used are Tivra Ri, Suddha Ma and Komal Ni. Vadi is Ri and Samvadi Pa' Sangatis प रि and नी प are frequently used and they are beautiful.

Some use Tivra Ni in aroha as in Brindavani Sarang. It is a mistake. Only Komal Ni should be used in this raga.

This raga is sung during midday. Compositions in Madhumad Sarang are ;—

Aj anjana Diyo-Jhaptal (Madhya).

Piyu Mose Mana Bhaye-Trital (Drut)—

Murali Manohar Shukla.

Allied Hindustani raga is Brindavani Sarang.

Brindavani Sarang—Tivra Ni is used in aroha and Komal Ni in avaroha. (See Brindavani Sarang).

Karnatak

There is no Karnatak raga called Madhumad Sarang.

Karnatak raga Madhyamavati which has the following aroha and avaroha resembles Madhumad or Madhyamadi Sarang of Hindustani.

स रि म प नि सं—सं नि ऽ प म रि ऽ स.

(See Madhyamavati.)

MADHUMALATI

Hindustani

Madhumalati is another name for the popular raga Madhuvanti. Hence it is described in detail under Madhuvanti. (See Madhuvanti).

Karnatak

There is no Karnatak raga called Madhumalati. Karnatak raga Dharmavati resembles the Hindustani raga Madhumalati which also goes under the names Madhuvanti and Ambika. (See Ambika and Madhuvanti).

MADHURADHWANI

Hindustani

This is another name for the raga Durga belonging to Khamaj That (Harikambhoji). Hence this raga is described in detail under raga Durga of Khamaj That. (See Durga-Khamaj That.)

Karnatak

There is no Karnatak raga called Madhuradhwani. One type of raga Hindola resembles Madhuradhwani or Durga of Khamaj That of Hindustani. (See Hindola).

MADHURANJANI

Hindustani

Madhuranjani belongs to Kafi That (Kharaharapriya). Its jati is Audava—Audava. Ri and Dh are omitted in this raga. Aroha and avaroha are ;

स - ग म प नि - सं—सं - नि प - ग म प - ग म ग स नि - स.

Svaras used are Komal Ga, Suddha Ma, and Tivra Ni. Pakad or diagnostic svara groups are ;

नि सं नि ऽ ऽ प - ग् म प - ग् म ग् स - नि ऽ ऽ

Vadi is Pa and Samvadi Sa. This is an evening raga and a very pleasing one. This raga has chayas of Patadeep, Tilang, Dhani and Chandrakauns ragas. Their chayas are as under :—

Patadeep :— स - ग् म प नि ऽ - सं Tilang :— म प नि - सं.

Dhani :— ग् म प - ग् म ग् स. Chandrakauns :— ग् म ग् स - नि ऽ ऽ. It also has a little chaya of raga Jog. This is an evening raga and is very pleasing. This raga is not a popular one. It deserves to be popularised. Compositions in this raga are,

Dheeta Langarava—Trital (Madhya)—J. D. Patki.
Jhanjhanana Baje—Ektal (Madhya)—J. D. Patki.

The following Hindustani ragas are allied to Madhuranjani.

Patadeep :— Ri and Dh are used in avaroha. (See Patadeep)

Tilang :— Tivra Ga is used. Komal Ni is used in avaroha. (See Tilang).

Dhani :—Komal Ni is used (See Dhani).

Chandrakauns :—Dh is used. Pa is not used. (See Chandrakauns).

Jog :— Both Komal and Tivra Ga are used. (See Jog)

Karnatak

There is no raga called Madhuranjani in Karnatak sangeet. Following Karnatak ragas have resemblance to Madhuranjani.

Udayaravichandrika or Suddha Dhanyasi :—

Ni is Komal. (See Udayaravichandrika).

Gambhira Nata — Ga is Tivra. (See Gambhira Nata.)

Nata—Both Komal and Tivra Ga are used. Komal Ga (ग) represents Shatsruti Ri of South. Both Komal and Tivra Ni are used. Komal Ni (नि) represents Shatsruti Dh of South. Ri and Dh are used in aroha only. (See Nata).

MADHURI

Hindustani

Madhuri belongs to Khamaj That (Harikambhoji). Its jati is Svarantara—Audava. In aroha only four, and in avaroha five svaras are used. In aroha Ri, Ma, and Dh are omitted. In avaroha Ri and Dh are not used. Aroha and avaroha of Madhuri are :—

स ग - प नि सं—सं नि - प ग - प म - नि स

Svaras used are Tivra Ga, Suddha Ma, and both Komal and Tivra Ni.

Tivra Ni is used in aroha and Komal Ni in avaroha. Pakad or Gunjan svara groups are ;—

ग प - म - नि स - प म - नि स.

Vadi is Ma and Samvadi Sa. Svara groups ग प - म - नि स are used frequently and give charm. This raga is sung late in the night. This is a rare raga. A composition in raga Madhuri is :—

Gopala Meri Preetama Pyare—Trital (Madhya)

—Balaram Roy.

This raga sounds like mutilated Tilang.

Karnatak

There is no Karnatak raga called Madhuri, nor one which resembles this Hindustani raga.

MADHUVANTI

Hindustani

This raga is also called Ambika, Madhumanti and Madhumalati. It was introduced nearly thirty years ago. (See Ambika).

Madhuvanti should be placed under the Melakarta, Dharmavati of Karnatak sangeet. There is no That in Hindustani sangeet which corresponds to Melakarta Dharmavati. Jati of Madhuvanti is Audava - Sampoorna. Ri and Dh are omitted in aroha. Aroha and avaroha of Madhuvanti are :—

नि स - ग - मं प - or मं ग प - नि सं — सं नि ष प मं ग रि स.

Svaras used are Tivra Ri, Komal Ga, Tivra Ma, Tivra Dh and Tivra Ni. Vadi is Ma and Samvadi Sa. Pakad or "raga vachak" svara groups are :—

गं म - प नि ष प - मं ग रि स. During recent years Komal Ni is also being used occasionally as प नि ष प. Aroha of this raga sounds like Mooltani. But in avaroha Tivra Dh and Ri change the chaya of Mooltani. Svara group सं नि ष प sounds

like Patadeep. Sangati पं ग sounds like Mooltani. This raga has gained great popularity during the last twenty years. This is an evening raga. Compositions in Madhuvanti are :—

Na Mane Sakhi More—Trital (Madhya)—J. D. Patki.
Ye Ri Ali Ko Yahiya—Teen Tal (Drut).

Ragas Mooltani and Simhendramadhyam resemble Madhuvanti.

Mooltani— Ri is Komal. Dh is Komal. (See Mooltani).

Simhendramadhyam— Dh is Komal. Its aroha is also Sampoorna. (See Simhendramadhyam).

There is no Karnatak raga called Madhuvanti or Madhumalati.

Melakarta No. 59 Dharmavati uses the same svaras as those used in Madhuvanti. Aroha and avaroha of Dharmavati are :—

स रि गं प ष नि सं—सं नि ष प मं ग रि स.

(See Dharmavati).

MADHUVANTI MALHAR

Hindustani

This raga has been invented by Pandit. N. V. Patwardhan. In this raga a combination of two popular ragas Madhuvanti and Mia Malhar is found. Madhuvanti is reflected in the poovanga. Mia Malhar is evident in the uttaranga. Its jati is Sampoorna-Sampoorna. There are vakra sancharas in both aroha and avaroha. Aroha and avaroha of Madhuvanti Malhar are :—

स रि प मं प - मं गं मं ग - मं प नि ष नि सं—सं ष नि मं प - प ष मं प

स
मं गं मं ग रि स

Svaras used are Tivra Ri, Komal Ga, Prati Ma, Tivra Dh and both Komal and Tivra Ni. Vadi is Ri and Samvadi Pa. This raga is sung in the evening. A composition in this raga is :—

Le ja Kahiyo Sandesava—Jhumra Tal (Vilambit)

There is no Karnatak raga called Madhuvanti Malhar, nor one which resembles this compound Hindustani raga.

MADHYAMAVATI

Hindustani

Some consider Madhumad Sarang or Madhyamadi Sarang or Madhyamavati Sarang to be the same raga, having the following aroha and avaroha :—

स रि म प नि सं—सं नि प म रि म.

This corresponds with the Karnatak raga Madhyamavati. (See Madhumad Sarang).

One author is of opinion that the Hindustani raga Madhyamavati is different from Madhumad Sarang or Madhyamadi Sarang. He mentions that it is a mixture of Jinjoti, Sindhura, Khamaj and Sorat ragas.

Chalan (trend) of this Madhyamavati is as under :—

ष प - मं ग रि स - ग - स रि म - ग - रि ग - स नि - नि स स - स - म प - नि - नि सं ।

सं - सं रि नि ष - प - ष - प ष - ष म - प - म प ग - रि ग स ।

This Type of Madhyamavati makes use of all the seven svaras. Hence its jati is Sampoorna.

Svaras used are Tivra Ri, both Komal and Tivra Ga, Suddha Ma, Tivra Dh, and both Komal and Tivra Ni. A composition in this type of Madhyamavati is,

Abato Mori Sunale—Jhaptal (Madhya).

Karnatak

Madhyamavati is a very popular Karnatak raga. It is a

janya of the 22nd Melakarta Kharabarapriya (ri, gi, ma, dhi, ni) which corresponds to Kafi That of Hindustani. Its jati is Audava-Audava. Ga and Dh are completely omitted. Aroha and avaroha of Madhyamavati are :—

स रि₂ म₁ प नि₂ सं—सं नि₂ प म₁ रि₂ स.

Svaras used are Chatusruti Ri, Suddha Ma and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are :—

स रि म प नि सं — सं नि प म रि स.

This raga is considered to be very auspicious. Music concerts generally conclude with a short alapana in Madhyamavati after the Mangalam Kriti in Sourashtra "Nee Nama Rupamulaku" is sung. Popular compositions in Madhyamavati are :—

Rama Katha Sudharasa Panamu (Telugu)—Adi Tala
—Tyagaraja.
Alagalalia Ladaga (Telugu)—Rupaka Tala—Tyagaraja.
Nannu Brova Rada—(Telugu)—Adi Tala—Mysore
Vasudevachar.

MAHURI

Hindustani

There is no Hindustani raga called Mahuri, nor one which resembles this Karnatak raga.

Karnatak

Mahuri is a janya of the 28th Melakarta Harikambhoji (ri, gu, ma, dhi, ni) which corresponds to Khamaj That of Hindustani. Its Jati is Shadava-Sampoorna with vakra sancharas in both aroha and avaroha. Ni is Omitted in aroha. Aroha and avaroha of Mahuri are—

स रि₂ म₁ ग₂ रि₂ ग₃ प ष₂ सं — सं नि₂ ष₂ प म₁ ग₂ रि₂ स रि₂
ग₃ रि₂ स.

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are :—

स रि स ग रि म प ष सं—सं नि ष प म ग रि स रि ग रि स.

This is a rare raga. A composition in Mahuri is :—

Mamava Raghuveera—Misra Eka Tala—Muttuswamy
Dikshitar.

MALAGUNJI

Hindustani

This raga is also called Malgunji or Malgunjari and belongs to Kafi That (Kharaharapriya).

Its jati is Audava-Sampoorna. Some make it Shadava-Sampoorna. In the first type in aroha Ri and Pa are omitted. In the second type Pa is omitted only in aroha. Audava-Sampoorna type is more popular. Aroha and avaroha of Malagunji are :—

नि स - ष नि स ग - म - ष नि सं—नि सं नि ष प म - ग म ग रि स.
or

सं नि ष प म ग - म ग रि स.

Svaras used are Tivra Ri, both Tivra and Komal Ga, Suddha Ma Tivra Dh and Komal Ni. Komal Ga is sparingly used in a particular sanchara म ग रि स at the conclusion of the alapana in avaroha. Pakad or Gunjan svara groups are,

ग म ग ऽ रि स - नि स - ष ऽ नि - स ग म. Vadi is Ma and Samvadi Sa. Some musicians omit Pa even in aroha. This raga is sung with Bageshree anga. Chalan of Malgunji is as under.—

नि
नि स - ष नि स ग - म - ष - नि सं - ष नि सं रिं ग सं - गं म गं -
रिं सं - नि सं नि ष - प म - ग म ग रि स - नि स - ष नि स ग ऽ म.

The following prayogas or sancharas are also employed :—

ष नि स ग ऽ म - ष नि सं रिं ग सं - रि म ष ऽ म - प ष प ष नि ऽ
ष प म.

This raga is sung in the night. Compositions in Malgunji are :—

Baname Charavata Gaiyya — Ek Tal (Vilambit).
Muraliki Dhuna Suni—Trital (Madhya).

Hindustani ragas Hamsakankini, and Patamanjari resemble Malgunji. But these two ragas are sung with Dhanashree anga while Malgunji is sung with Bageshree anga.

Hamsakankini—Sung with Dhanashree anga. Ri and Dh are omitted in aroha. Pa is prominent in aroha. In avaroha Ma is kept elongated as—म प गु म ऽ ऽ प र् रि स Avaroha of Hamsakankini is vakra. (See Hamsakankini)

Patamanjari—Sung with Dhanashree anga. Pa is used in a vakra sanchara in both aroha and avaroha. Tivra Ni and Pa of mandra saptak are beautiful Nyasa svaras. (See Patamanjari).

Madhuradhwani—(Durga of Khamaj That) also has some resemblance to Malgunji. Only Komal Ni is used. Pa and Ri are left out. (See Madhuradhwani).

Karnatak

There is no raga called Malgunji in Karnatak sangeet. Natakuranji which is a janya of the 28th Melakarta Hari-kambhoji (Khamaj That) has resemblance to Malgunji of Hindustani sangeet. In Natakuranji only Tivra Ga (Antara Ga) is used. Aroha and avaroha of Natakuranji are :—

स रि ग म नि ष नि प च नि सं—सं नि ष म ग रि स.

(See Natakuranji)

MALAHARI

Hindustani

Malahari means an agency which removes dirt. Malahari is a rainy season raga. The name is an apt one as rain removes dirt. Name Malahari has undergone several changes. It became Malhari, Malhar and ultimately Mallar even. Very little is known regarding the raga Malahari of Hindustani sangeet. One writer mentions it as a Sampoorna-Sampoorna raga consisting of only Suddha svaras having Ga as Nyasa svara and with Ma elongated. Some omit Ni and make it Shadava-

Shadava raga consisting of Suddha svaras only. Occasionally, use of Komal Ni is also permitted. Chalan of raga Malahari according to that author is as under :—

ष सं च प - म म ग रि - स रि म म - म ग म म ग म ष सं - सं सं -
सं च - प म ग रि - स स स स - म म म म - ग म म म - ग रि स स - स स
स ष - स ष ष ष - ष स स स - च प म ग रि स.

This is not a popular raga.

Hindustani ragas Jogia and Gunakree have for their aroha the same svaras as in Karnatak raga Malahari. Avarohas are slightly different. Aroha and avaroha of raga Jogia are,

स रि म प ष सं—सं नि ष म रि स. (See Jogia).

Aroha and avaroha of Gunakree are,

स रि म प ष सं—सं च प म रि स. (See Gunakree).

Karnatak

Malahari is a janya of the 15th Melakarta Mayamalava-gaula (ra, gu, ma, dha, nu) which corresponds to Bhairav That of Hindustani. Its jati is Audava-Shadava. In aroha Ga and Ni are omitted. Aroha and avaroha of Malahari are :—

स रि₁ म₁ प च₁ सं—सं च₁ प म ग₂ रि₁ स.

Svaras used are Suddha Ri, Antara Ga, Suddha Ma and Suddha Dh. According to Hindustani notation, aroha and avaroha of Malahari of South are,

स रि म प ष सं—सं च प म ग रि स.

Raga Malahari is said to clean the mind of bad thoughts when sung in the morning with bhakti. In Karnatak sangeet the most elementary form of music having sahitya is the Geeta. The very first Geeta which is a composition of Shri Purandara Dasa—a prayer to God Vinayaka, the Granter of success—is set in the raga Malahari. As students of music practice music in the morning the raga Malahari is both appealing and purifying.

Malahari is not a raga which is sung in musical concerts.

Raga Saveri and other Janya ragas of Mayamalavagaula are chosen for the purpose. Compositions in Malabari are :—

Lambodara Lakumkara (Sanskrit)—Geeta—Roopaka
Tala—Purandara Dasa.
Buddhi Devi (Kanarese)—Roopaka Tala
—Muthjah Bhagavatar.

MALAKOSH

Hindustani

Malakosh, also called Malkosh or Malakauns is a very old and popular raga. It is one of the pleasantest of ragas. This raga is also called Malawa Koushik. Malakosh belongs to Bhairavi That (Hanumatodi). Some put it under Asavari That. (Natabhairavi). Its jati is Audava—Audava. Ri and Pa are omitted in this raga. Aroha and avaroha of Malakosh are :—

स ग म ध नि सं or नि स ग म ध नि सं — सं नि ध म ग स or
ग म ग स.

Svaras used are all Komal svaras of Hindustani sangeet. Pakad or Gunjan svara groups are स - म ग - ध नि ध म - ग स. Vadi is Ma and Samvadi Sa. Malakosh is sung with Bhairavi anga म ध नि सं. In this raga andolana on the svaras Ga, Ni and Dh are very beautiful. Ma is kept isolated and sounds majestic. This raga is sung between 9 p.m. and midnight. There are several compositions in this raga. The following are very popular.

Peerana Ja—Ek Tal (Vilambit).

Mukha Mora Mora—Trital (Madhya).

Allied Hindustani ragas are Chandrakauns, Pancham Malkosh and Nabhokauns.

Chandrakauns—Ni is Tivra (See Chandrakauns).

Pancham Malakosh—Pa is used in avaroha as ग म प म ग स. (See Pancham Malkosh)

Nabhokauns—Uses both Komal and Tivra Ni (See Nabhokauns).

Karnatak

There is no raga called Malakosh, Malakauns or Malava Koushik in Karnatak sangeet. Karnatak raga Hindola which is a janya of the 20th Melakarta Natabhairavi (Asavari That) has the same aroha and avaroha as Malakosh. Aroha and avaroha of Hindola are,

स म ग म ध नि सं—सं नि ध म ग स.

(See Hindola).

Hindola is a very popular raga and resembles Malakosh of Hindustani very closely.

MALAN

Hindustani

This rare raga is also called Malini or Aruna Shankara and has been described under Aruna Shankara (See Aruna Shankara).

Karnatak

There is no Karnatak raga called Malan, nor one which resembles this Hindustani raga

MALARANI

Hindustani

Malarani is a rare raga. It belongs to Kalyan That (Mechakalyani). Its jati is Audava—Audava. Ga and Dh are not used in aroha. In avaroha Ni and Ma are omitted. Its aroha and avaroha are :—

स - रि मं प - नि सं—सं ध प - रि मं प ध प मं - प म ऽ रि स

Svaras used are all Tivra svaras. Pakad or diagnostic svara groups are :—

रि मं प ग ऽ रि - प ग रि ऽ स - ध ऽ प - मं प सं - रि - स - ग रि ऽ.

Beauty of this raga lies in halting on Ri. Sangatis ध ग and रि ध are used in this raga. Antara commences with प प सं ऽ - रि सं. In Malarani there are chayas of Shyam Kalyan, Suddha

Kalyan and Kamod ragas. This raga is sung during the first prahara of night. Malarani is a difficult raga. It is not popular. Compositions in this raga are:

Balama Ho Rasia—Tilvada (Vilambit)—J. D. Patki.
Juga Juga Jeevo—Trital (Madhya) — J. D. Patki.

Karnatak

There is no raga called Malarani in Karnatak sangeet. Aroha of Malarani resembles that of Hamsanadam. Avaroha has a distinctly Kalyani chaya in the svara group प ग ऽ रि - प ऽ ग ऽ रि ष.

(See Hamsanadam and Kalyani.)

MALASHREE

Hindustani

Malashree belongs to Kalyan That (Mechakalyani).

Malashree is one among the small number of ragas in Hindustani sangeet in which the number of svaras used are less than five and hence not in accordance with the rules regarding the construction of ragas. In spite of this defect Malashree, like Bhavani which uses only four svaras, is a very pleasing raga. There are four types of Malashree.

TYPE I

In this type only three svaras are used in both aroha and avaroha as under :—

स ग प सं—सं प ग स-

This type sounds like the military bugle. Jati of this type is Samika-Samika. (Trisvari—Trisvari)

TYPE II

In this type three svaras are used in aroha and four in avaroha as under :—

स ग प सं—सं प मं ग स-

Jati of this type is Samika-Svarantara. (Trisvari—Chatusvari).

TYPE III

In this type four svaras are used both in aroha and in avaroha.

सं
स ग प नि सं—सं नि प - ग - प ग सु.

This is called the Chatusvari or Svarantara jati. In avaroha grace note or Kan of Prati Ma is given for svara Ga as ^{मं} ग.

This is the popular Type of Malashree.

TYPE IV

In this type five svaras are used in both aroha and avaroha as under:

स ग मं प नि सं—सं नि प मं ग स.

Its jati is Audava—Audava.

In all types of Malashree svaras used are Tivra svaras only. Vadi is Pa and Samvadi Sa. Pakad consists of ग स - प स. While singing tanas, use of double or Jod svaras as स स ग ग प प are employed and they sound well. This raga should be kept clear of ragas like Hindol, Shankara and Bihag.

Compositions in Malashree are,

Karata Ho Sakala Singara (without Ma)—Trital (Madhya).

Bajare Thumaka (with Ma)—Trital (Madhya).

In some gronthas Malashree is put under Kafi That (Khara harapriya). If so all svaras become Komal and the raga sounds like Dhani of North or Udayaravichandrika of South with the following aroha and avaroha :—

स ग म प नि सं—सं नि प म ग स

(See Dhani and Udayaravichandrika)

Karnatak

There is no raga called Malashree in Karnatak sangeet. There is a raga called Malavashree which has no resemblance to Malashree.

One type of raga Amritavarshini (popular type) resembles the type IV of Malashree in which five svaras are used. Amritavarshini has the following aroha and avaroha :—

स ग म प नि स- सं नि प म ग स.

(See Amritavarshini)

MALASHRINGAR

Hindustani

This raga has been composed by Shri Baburao Kaslikar. In this raga, angas of Hindol, Todi, Kafi, Kedar and Jayajayavanti are found, Hindol anga is found while reaching Tara Shadja. Kafi and Todi angas are also found round about Tara Shadja. Kedar and Jayajayavanti angas are found near Madhya Shadja. Hindol anga is shown with Tivra Ma and Durga anga with Komal Ma, They are as under:—

रि-मप-धप-मंघ-मंघ-सं-रिं-रिं-रिं-सं-धप-म.

In this raga both Komal and Tivra Ri, both Komal and Tivra Ga, both Suddha and Prati ma, Tivra Dh and both Komal and Tivra Ni are used. Vadi is Tara Shadja and Samvadi Ma (Komal). In aroha Ga and Ni are sparingly used. When coming down to Madhyam from Tara Shadja, Kedar anga is shown by using both Madhyams together as पमंऽमऽ. Andolan on Komal and Tivra Rishabs is a feature of this raga as in,

गु गु रि-स- रि-स-धस

Svaroop of this raga can be made out by the following chalan of the raga.

स स
स-ध-ध-स-रि-गुरि-मग-रि-मप-
गं गं गं गं

धसं-रिं- रिं- रिं-सं- रिं- सं-धसं-नि-धप-मंघ

गु गु
सं-पमंऽमग-रि-गुरि-स-ग-रि-रि-ध-ध-स.

This raga is sung during third prahara of night. Compositions in Malashringar are :—

Ayee Ho Ritu Ayee — Ektal Vilambit) — B. Kaslikar
Kavana Tore Nagar - Trital (Madhya) — B. Kaslikar.

Karnatak

There is no raga called Malashringar in Karnatak sangeet, nor one which resembles this rare Hindustani raga.

MALATI BASANT

Hindustani

This rare raga is formed by the fusion of the four popular ragas Pooria, Basant, Hindol and Sohoni. There is chaya of Lalit also. Its jati is Shadava-Shadava. Pa is omitted in this raga. Aroha and avaroha are :—

स नि रि स- स ग- मंघसं- सं नि रि नि ध- मं ग- स म मं स ग- मं ग रि स

Svaras used are Komal Ri, Tivra Ga, both Suddha and Prati Ma, Tivra Dh and Tivra Ni. Pakad or Gunjan svara groups are. —

स म मं स ग- मं घ नि मं घ- मं ग रि स- नि रि स

Angas of the four component ragas are found as under.

Basant — मं ग स ग रि स

Pooria — मं ग रि स- रि स नि

Hindol — स ध ध नि मं घ

Sohoni — सं नि रिं नि ध

Lalit — स म म- मं स ग

Vadi is Dh and Samvadi Ga. This raga is sung in the last prahara of the night. Compositions in this raga are: -

Tala Sura Bheda Gavata-Ada Choutal.

Santo yeso Dundha Pasara -TeenTal (Madhya).

Karnatak

There is no Karnatak raga called Malati Basant, nor one which resembles this Hindustani raga.

MALAV

Hindustani

This rare raga belongs to Bhairavi. That (Hanumatodi) Its jati is Shadava -Shadava Ri is not used. Aroha and avaroha of raga Malav are :-

स ग म - म ष् नि सं—सं नि ष् प ध ध - नि ष् प म - ग ग म ग् - सं नि.

Svaras used are both Komal and Tivra Ga, Suddha Ma, both Komal and Tivra Dh, and Komal Ni. Pakad or Gunjan svra groups are :-

स ग म - ष नि ष् प म - ग म - ग् स.

Vadi is Ma and Samvadi Sa. In this raga svra groups प ध - ष नि ष् प म with Tivra Dh given prominence are frequently used. This raga is sung during the third prahara of night. A composition in this raga is,

He Mero Mana Mohana—Trital (Madhya).

There is a Hindustani raga called Malavi, but it is quite different from Malav (see Malavi).

Karnatak

There is no Karnatak raga called Malav. No Karnatak raga resembles this Hindustani raga. There is a Karnatak raga called Malavi which does not resemble the Hindustani raga Malav. (See Malavi).

MALAVA KEDARA

Hindustani

Malava Kedara is better known under the name Maluha Kedara. Hence it is described under Maluha Kedara. (See Maluha Kedara)

Karnatak

There is no raga called Malava Kedara in Karnatak sangeet.

MALAVA PANCHAMA

Hindustani

There is no Hindustani raga called Malava Panchama. It sounds like Bhairav in avaroha. In aroha Dh is not used.

Karnatak

Malava Panchama is a janya of the 15th Melakarta Maya-malavagaula (ra, gu, ma, dha, nu) which corresponds to Hindustani Bhairav That. Jati of Malava Panchama is Shadava-Sampoorna. In aroha Dh is omitted. Its aroha and avaroha are :

स रि₁ ग₂ म₁ प नि₃ सं—सं नि₃ ध₁ प म₁ ग₃ रि₁ म.

Svaras used are Suddha Ri, Antara Ga, Suddha Ma, Suddha Dh and Kakali Ni.

According to Hindustani notation the aroha and avaroha are :

स रि ग म प नि सं—सं नि ष् प म ग रि स.

A composition in Malava Panchama is :

Vasudevamupasmahe — Rupaka Tala—

Muttuswamy Dikshitar.

Karnatak raga Gaulipantu is allied to Malava Panchama. In Gaulipantu Dh is used in aroha but in vakra sanchara. (See Gaulipantu)

MALAVASHREE

Hindustani

There is no Hindustani raga called Malavashree. There is a raga called Malashree which has no resemblance to the Karnatak raga Malavashree. (See Malashree)

Both types of Malavashree described below are pleasing ragas and can be introduced under Hindustani Kafi That.

Karnatak

Malavashree is a janya of the 22nd Melakarta Kharahara-priya (ri, gi, ma, dhi, ni) which corresponds to Hindustani Kafi That. Its jati is Shadava-Shadava. Ri is omitted in both aroha and avaroha. Its aroha and avaroha are :

स ग₂ म₁ प नि₂ च₂ नि₂ प च₂ नि₂ सं—सं नि₂ च₂ प म₁ ग₂ स.

Svaras used are Sadharana Ga, Suddha Ma, Chaturruti Dh and Kaisiki Ni.

According to Hindustani notation the aroha and avaroha are :

स ग म प नि ष नि प च नि सं—सं नि ष प म ग स.

Malavashree is mentioned in some books as a Shadava-Audava raga with Ri omitted in aroha and Ri and Pa omitted in avaroha. Aroha and avaroha of this type of Malavashree are,

स म ग म प नि ष नि प च नि सं—सं नि ष म ग स.

Malavashree is not a popular raga. A composition in this raga is,

Yennallu Dirugunadi (Telugu)—Adi Tala—Tyagaraja.

According to Dikshitar school, jati of Malavashree is Audava Shadava with vakra sanchara only in avaroha. In aroha Ri and Dh are omitted. In avaroha Ri is omitted. Aroha and avaroha are :—

स ग₂ स₁ प नि₂ सं—सं नि₂ च₂ प म₁ प नि₂ च₂ म₁ ग₂ स.

According to Hindustani notation they are :—

स ग स प नि सं—सं नि ष प म प नि ष म ग स.

A composition in this type of Malavashree is :—

Mangabayam Namaste (Sanskrit)—Jhampa Tala—

—Muttuswamy Dikshitar.

MALAVI

Hindustani

Raga Malavi belongs to Poorvi That (Kamavardhini). Its jati is Shadava-Shadava. In aroha Ni is not used. In avaroha Dh is omitted. Aroha and avaroha are :—

स रि ग प - रि ग मं च सं—सं - नि प - मं ग - रि ग - रि स.

Svaras used are Komal Ri, Tivra Ga, Prati Ma, Komal Dh and Tivra Ni. Pakad or diagnostic svara groups are :—

स - रि रि स - ग - प ग - रि स - स ग - मं च सं - रि सं - नि प - ग - प ग - रि मं ग - रि स. There are vakra sancharas in both aroha and avaroha. Vadi is Ri and Samvadi Sa. Sangati ग प is some-

times used. This is an evening raga. Hence the poorvanga is prominent. Malavi is sung with Shree anga. Commencement of the raga is made with Shree anga. Then gradually Ga is introduced. Sangati ग प is used. Halting on Ga removes the Shree chaya. But Shree chaya has to be maintained in the raga. That is why Ga is not made Vadi. Chalan of raga Malavi is as under.

स - रि रि - स - ग प ग रि स - स रि स - रि ग रि प मं ग - रि ग रि स - स ग प मं - रि मं ग रि स - स - रि ग प - मं ग रि - ग रि स.

Although it is a pleasant raga, it is rarely sung. Compositions in raga Malavi are :—

Namo Namō Namō Narayana—Trital (Madhya)

—S. N. Ratanjankar.

Uoothana Manakar Le—Trital (Madhya).

Hindustani ragas Poorvi, Shree, Gauri and Reva are allied to Malavi.

Poorvi - Both Komal and Tivra Ma are used (See Poorvi).

Shree—In aroha Ga and Dh are not used. (See Shree).

Gauri—Ga is sparingly used. (See Gauri).

Reva—Ma and Ni are not used. (See Reva).

Karnatak

There is a Karnatak raga called Malavi. It is a janya of the 28th Melakarta Harikambhoji (ri, gu, ma, dhi, ni) which corresponds to Hindustani Khamaj That. Malavi is a Sampoorna-Sampoorna raga with vakra sancharas in both aroha and avaroha. Aroha and avaroha of Malavi are :

स रि₂ ग₂ म₁ प म₁ च₂ नि₂ सं—सं नि₂ च₂ नि₂ प म₁ स₂ म₁ रि₁ स.

Svaras used are Chaturruti Ri, Antara Ga, Suddha Ma Chaturruti Dh and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are :—

स रि ग म प म च नि सं—सं नि ष नि प म ग म रि स.

From the above aroha and avaroha it will be seen that the Karnatak raga Malavi has no resemblance to Hindustani raga of the same name. Malavi is not a popular raga. The following composition is sometimes heard.

Nenarunchinanu (Telugu)—Adi Tala—Tyagaraja.

MALAYAMARUTA

Hindustani

There was no raga called Malayamaruta in Hindustani sangeet. This Karnatak raga is being introduced into Hindustani sangeet by instrumentalists.

Malayamaruta is obtained by leaving out Ma in Ahir Bhairav. Ahir Bhairav has the following aroha and avaroha.

स रि ग म प ध नि स—सं नि ध प म ग रि स.

Malayamaruta has for its aroha and avaroha :—

स रि ग प ध नि स—सं नि ध प ग रि स.

Ahir Bhairav corresponds to the Karnatak raga Chakravaka. (See Ahir Bhairav). Malayamaruta is a Shadava-Shadava raga with Ma omitted in both aroha and avaroha. It is a morning raga and a very pleasing one. A composition in this raga is

Jago Mohana Pyare—Trital (Madhya) -B. Subba Rao.

Karnatak

Malayamaruta is a janya of the 16th Melakarta Chakravaka (ra, gu, ma, dhi, ni). Jati of Malayamaruta is Shadava-Shadava. Ma is omitted completely. Aroha and avaroha of Malayamaruta are :

स रि₁ ग₂ प ध₂ नि₂ स—सं नि₂ ध₂ प ग₂ रि₁ स.

Svaras used are Suddha Ri, Antara Ga, Chaturvuti Dh and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are :—

स रि ग प ध नि स—सं नि ध प ग रि स.

Antara Ga and Kaisiki Ni are the raga chaya svaras. Halt on Dh produces a sublime effect as in म प ध स. This raga is very appealing in the morning time. It is a very popular raga. The following composition is a favourite one.

Manasa Yetulortu Nena (Telugu)—Rupaka Tala

—Tyagaraja.

MALHAR

Hindustani

Although several Hindustani ragas have the name Malhar affixed to them indicating the presence of the Malhar anga

(Megh Malhar, Meera Malhar, Goud Malhar, Mia Malhar, Suddha Malhar etc.), very little is known about the pure raga Malhar itself.

Some writers refer to raga Mia Malhar as only Malhar thereby taking it for granted that Mia Malhar is the real raga called Malhar. Some suggest that the raga called Suddha Malhar is the typical Malhar. Some think that raga Malahari has come to be called Malhari and finally called Malhar or even Mallar. Very little is known regarding raga Malahari of Hindustani sangeet. (See Malahari). The following svara groups are accepted as indicating Malhar anga and are found to some extent in all varieties of Malhar—

रि प - ग म रि स - नि ध नि स.

Karnatak

There is no raga called only Malhar in Karnatak sangeet. There are ragas called Gouda Mallaru, Megha Mallaru etc., as in Hindustani sangeet. In Hindustani sangeet the Malhar anga is represented by certain groups of svaras like रि प - ग म रि स - नि ध नि स. But in Karnatak sangeet there are no such svara groups to indicate the Malhar or Mallaru anga.

MALIGAURA

Hindustani

This raga is also called Marugaura. Maligaura belongs to Marwa That (Gamanashrama). There are four types of Maligaura.

TYPE I

This type is the popular one. Its jati is Sampoorna—Sampoorna. Aroha and avaroha are :—

स - नि रि ग - म ग रि स - रि प - मं ध प - मं ग मं ध मं - सं नि स—
नि रि सं नि रि नि ध प स - मं ध प मं ग - मं ध ग - ध स मं ग - मं ग मं -
रि स.

Svaras used are Komal Ri, Tivra Ga, Tivra Ma, both Komal and Tivra Dh and Tivra Ni. Pakad or diagnostic svara groups are :—

नि रि नि ध्र प - सं ध्र प - रि प सं ग रि स. Vadi is Ri. Samvadi is Pa.

This type of Maligaura is a mixture of Pooria and Shree ragas. Hence the use of both Komal and Tivra Dh. In aroha Tivra Dh is used and it gives a Pooria chaya. In avaroha Komal Dh is used and along with Pa gives a Shree chaya. In Pooria chaya Pa is not used. Some are of the opinion that only one Dh which is neither Komal nor Tivra should be used. Due to difficulty in locating and rendering such a svara both Komal and Tivra Dh are used.

Halting svaras are Sa, Ga, and Pa. Halt should not be made on Dh. In this raga, poorvanga is prominent. Rendering of the raga is done mostly in mandra and madhya saptakas.

This is an evening raga. Compositions in this type of Maligaura are,

Bhaja Shree Rama—Trital (Madhya).

Nainan me Chabi—Ektal (Vilambit)—J. D. Patki.

TYPE II

In this type of Maligaura there is Shree anga only. Only Komal Dh is used and even that very sparingly. Shree chaya is given by रि रि - स - रि - प प. Sangati नि प sounds beautiful. In aroha Pa is omitted. Antara commences with सं ध्र सं ग सं सं. In this type chaya of Pooria Dhanashree also comes in. Hence it is difficult to give the svaroop of this type.

TYPE III

In this type of Maligaura there is only Pooria anga. Only Tivra Dh is used as far as possible. Pa is used in avaroha only. Dh should not be used as सं नि ध्र प because it will sound like Poorva Kalyan.

TYPE IV

In this type Dh is completely omitted. Its jati is Shadava-Shadava. Aroha and avaroha are :

स रि ग सं प नि सं—सं नि प सं ग रि स.

Karnatak

There are two ragas Maruvagaula and Maruvagauri. These names resemble the names Maligaura and Marugaura.

Maruvagaula is a janya of the 43rd Melakarta Gavambodhi (ra, gi, mi, dha, na) and Maruvagauri is a janya of the 46th Melakarta Shadvidhamargini (ra, gi, mi, dhi, ni). These ragas have no resemblance to any of the four types of raga Maligaura or Marugaura of Hindustani sangeet. These ragas are unfamiliar ragas in Karnatak sangeet.

Raga Mandari which is derived from the 52nd Melakarta Gamanashrama (Marwa That) resembles Type IV Maligaura. Aroha and avaroha of raga Mandari are,

स रि ग सं प नि सं—सं नि प सं ग रि स.

(See Mandari).

MALLIKAVASANTHAM

Hindustani

There is no Hindustani raga called Mallikavasantham. Aroha of this Karnatak raga consists of svaras of raga Tilang and avaroha of Bhairav.

Karnatak

We owe raga Mallikavasantham to Pallavi Shesha Iyer who composed the raga and also a kriti in this raga.

This raga is a janya of the 15th Melakarta Mayamalavagaula (ra, ga, ma, dha, nu) which corresponds to Bhairav That of Hindustani. Its jati is Audava-Sampoorna. In aroha Ri and Dh are omitted. Aroha and avaroha of Mallikavasantham are :—

स ग₂ म₁ प नि₃ सं—सं नि₃ ध₁ प म₂ ग₃ रि₂ स.

Svaras used are Suddha Ri, Antara Ga, Suddha Ma, Suddha Dh and Kakali Ni. According to Hindustani notation the aroha and avaroha are :

स ग म प नि सं—सं नि ध्र प म ग रि स.

It is difficult to locate the groups of svaras or sancharas which suggest Vasantha. Aroha sounds like Gambhira Nata or SuddhaNata and avaroha is like Mayamalavagaula.

A composition in Mallikavasantham is ;

Ne Neruganu Rama Nee Mahimalu (Telugu)—

Trisra Eka Tala—Pallavi Sesha Iyer.

Karnataka Jagānmohini resembles Mallikavasantham,

Jagānmohini—Dh is not used in avaroha. Ga is elongated in avaroha. (See Jagānmohini).

MALUHA KEDAR

Hindustani

This raga is also called Malava Kedar. Maluha Kedar belongs to Bilaval That. Its jati is Shadava-Shadava. Ri is omitted in aroha. In avaroha Ni is not used. Aroha and avaroha of Maluha Kedar are :—

स - म ग - प - ध मं प - नि सं— सं ख प - मं प ख प - ग म प ग म
रि - नि स ष प म् - म प नि स.

Svaras used are Tivra Ri, Tivra Ga, both Suddha and Prati Ma, Tivra Dh and Tivra Ni. Komal Ni is sometimes used for ranjakatwa. Pakad or Gunjan svara groups are : म रि स - स ष प म् - प प नि नि स. Vadi is Ma. Samvadi is Sa. Some suggest Pa as Vadi. It is considered by some that Ni may be used in avaroha also as सं नि ध मं प.

This raga is formed by introducing angas of ragas Kamod and Shyama Kalyan into Kedar. According to some Tivra Ma should not be used in Maluha Kedar. Even without Tivra Ma, the raga has its own beauty.

Tivra Ma is used as प ख मं प or ध मं प. Komal Ni is occasionally touched as ख नि प. Tivra Ma and Komal Ni may both be avoided or eliminated without loosing the ragabhava. Ga is taken in a vakra sanchara as ग म रि स.

Angas of component ragas of Maluha Kedar are :

Kedar :— स म - म प - म ग प - मं प ख प - मं प ख नि ध प - प ख म प सं - मं प सं ऽ ऽ ख प - प नि सं रि. - सं नि ध प. Kamod—मं प ख मं प - ग म प ग म रि - प ग म रि. Shyam Kalyan—म ऽ रि - नि ऽ स.

To the above the following are added in Mandra sthayee. They give the characteristic feature of Maluha Kedar.

स ऽ ष प म् - म प नि ऽ स.

This raga has Dheera and Gambhira chalan. In alap svaras should be rendered with Gambhirata.

Rendering in mandra and madhya saptaks is very attractive. This raga is sung during second prahara of night. Compositions in this raga are :—

Krishna Murari Shyama Giridhari—Trital (Madhya).

Javo Javo Ghara Shyama—Jhaptal (Madhya)

—J. D. Patki.

Dagara Chalata Mori—Trital (Madhya)

—Ajmat Hussain (Dilrang).

Karnatak

There is no Karnatak raga called Maluha Kedar. No Karnatak raga resembles Maluha Kedar or Malava Kedar of Hindustani.

MALUHA SARANG

Hindustani

This raga is a combination of Maluha Kedar and Sarang ragas. Its jati is Audava-Audava. In aroha Ga, and Dh are not used. In avaroha Ga and Ni are dropped. Svaras used are all Suddha svaras of Hindustani. Aroha and avaroha are :

स रि म प नि सं—सं ख प म ऽ रि स.

Aroha consists of Sarang and avaroha of Maluha Kedar angas,

Chalan is mostly in mandra mand madhya saptaks. Trend or Chalan is as under :—

स - नि स - नि नि स - स रि म - नि स - स रि ऽ स - ष प म् - म प - प नि - नि स - नि नि स - स रि म - म नि रि स - ख प - म

This raga is sung during midday. Svara groups in mandra sthayee have got the chaya of Maluha Kedar. A composition in Maluha Sarang is :—

Kaise Sajan Ghar Javoo—Teen Tal (Madhya).

Karnatak

There is no Karnatak raga called Maluha Sarang nor one which resembles this Hindustani raga.

MAMATA or RAJ

Hindustani

This is a rare raga. It is said to have been invented by Swamy Sampooranand. This seems to have been the opinion of Prof. Allauddin Khan of Maihar. This is evidently a modern raga.

Mamata is a mishra raga formed by the combination of Shankara and Yaman ragas. Some put this raga under Kalyan. That (Mechakalyani). Others place it under Bilaval That (Dheerasankarabharana). Jati of this raga is Audava-Audava. Ri and Ma are completely omitted in this raga. Aroha and avaroha of Mamata are :

स ग प ध नि सं—सं नि ध प ग स.

All svaras used are Suddha svaras of Hindustani sangeet. Vadi is Ga and Samvadi Ni. Svaroop of Shankara is present in this raga in its poorvanga. Unlike Shankara there are no vakra sancharas in Mamata. This raga is impressive in madhya and tara saptakas.

In uttaranga it has the Yaman chaya. Want of Ma and Ri gives a different svaroop. It is particularly suited for compositions in vilambit laya. Meends पस and गस sound beautiful. In this raga gamaks are used in plenty.

Some think that Mamata is formed by a mixture of Shankara and Malashree. Prominent use of Dh in Mamata makes such a belief weak. In Malashree Dh is either completely omitted or it is weak or durbal.

This is a morning raga. A composition in Mamata is :—

Shyam Svaroop Bhujanga—Trital (Vilambit)

—Akhauri Suraj Narayan.

A raga introduced by Pandit Hamsa Raj under the name "Raj" in 1940 has got the same svaroop as Mamata.

Karnatak

There is no Karnatak raga called Mamata, nor one which resembles this Hindustani raga.

MANAVATI

Hindustani

There is no Hindustani raga called Manavati nor one which resembles this Karnatak raga.

Karnatak

Manavati is Melakarta No. 5 of Karnatak system (ra. ga, ma, dhi, nu). Its old name is Manoranjani. Its jati is Sampoorna-Sampoorna. Aroha and avaroha of Manavati are :—

स रि₁ ग₁ म₁ प ध₂ नि₃ सं—सं नि₃ ध₂ प म₁ ग₁ रि₁ स.

Svaras used are Suddha Ri, Suddha Ga, Suddha Ma, Chatursruti Dh and Kakali Ni. According to Hindustani notation the aroha and avaroha are :—

स रि रि म प ध नि सं—सं नि ध प म रि रि स.

Tivra Ri (रि) represents Suddha Ga of Karnatak sangeet. Manavati is not a popular raga. The following composition in this raga is available :—

Yevarito Ne Delpudu Rama—(Telugu)—Adi Tala

—Tyagaraja.

MANAVI

Hindustani

This is a rare raga. It belongs to Kafi That (Kharahara-priya). Its jati is Shadava-Shadava. Ma is omitted in both aroha and avaroha. Aroha and avaroha of Manavi are :—

स रि ग प ध नि सं—सं नि ध प ग रि स.

Svaras used are Tivra Ri, Komal Ga, Tivra Dh and Komal Ni. Vadi is Sa and Samvadi Pa. Poorvanga has the chaya of raga Shivaranjini. There is a raga called Kolahas which has the same svaras as Manavi. But in Kolahas Vadi svara is Pa and Samvadi is Sa. This raga is sung during the last prahara of night. A composition in Manavi is :—

Aye Ri Ali Piya Bina Nahi Aye—Ek Tal (Vilambit)

—Kamalakantha Joshi.

Allied Hindustani ragas are Shivaranjini and Kolahas.

Shivaranjini—Ni is not used. (See Shivaranjini).
Kolahas—Vadi is Pa. Samvadi is Sa. (See Kolahas).

Karnatak

There is no raga called Manavi in Karnatak sangeet. This is a pleasant raga which could be included among ragas of Kharaharapriya Melakarta.

MAND

Hindustani

This is a popular raga. It is also called Maud. Raga Mand belongs to Bilaval That (Dheerasankarabharana). Its jati is Sampoorna-Sampoorna. This raga is characterised by a large No. of vakra sancharas in both aroha and avaroha which are :—

स - ग रि - म - ग प - - म ध - प नि ष सं—सं ध - नि प - ध म - प
ग - म रि - ग स.

Svaras used are all Suddha svaras of Hindustani sangeet. Vadi is Sa and Samvadi Ma. Some suggest Pa as Samvadi. In aroha very often Ri and Ni are kept weak or durbal. Sometimes they are even omitted. If omitted then the aroha will sound like Nagasvaravali. Hence they are used atleast in vakra sancharas.

Mand is not considered to be a high class raga. But it is a very pleasing raga. It is particularly suited for Bhajans. This raga is very popular in Maharashtra stage music. Mand can be sung at any time of day or night. (Sarvakala raga).

The following compositions are popular,

Kharato Prema—Marathi stage song from the play Manapaman.

Thakura Tava Sharana—Trital (Madhya)—Bhajan.

Karnatak

Hindustani raga Mand has gained popularity in the South. It is called Mand and is sung in the same style as in North

India. It comes under the Melakarta Dheerasankarabharana which corresponds to Bilaval That (ri, gu, ma, dhi, nu).

Aroha and avaroha of this raga are :—

स ग₂ म₁ प ध₂ सं—सं लि₃ ध₃ प म₁ ग रि₂ स.

Svaras used are Chatursruti Ri, Antara Ga, Suddha Ma, Chatursruti Dh and Kakali Ni.

According to Hindustani notation aroha and avaroha are :—

स ग म प ध सं—सं नि ध प म ग रि स.

A composition in Mand is :—

Janaki Manoharam Bhaje Ham (Sanskrit)—Adi Tala
— Mysore. B. Vasudevachar.

MANDARI

Hindustani

There is no Hindustani raga called Mandari. A type of Maligaura in which Dh is completely dropped resembles the Karnatak raga Mandari. Type of Maligaura in which Dh is omitted has the following aroha and avaroha,

स रि ग म प नि सं—सं नि प म ग रि स.

(See Maligaura).

Karnatak

In some books Mandari is put under Melakarta No. 50, Namanarayani. In this Melakarta Kaisiki Ni is used. Mandari as sung at the present day uses Kakali Ni. As Dh is not used it can come under either of the two Melakartas, Kamavardhini or Gamanashrama. According to the procedure adopted for determining the Melakarta under which a raga should be placed, Mandari should come under the 51st Melakarta, Kamavardhini. This is the decision arrived at by the Madras Music Academy also. But some put in under No. 52 Melakarta, Gamanashrama (ra, gu, mi, dhi, nu).

Jati of Mandari is Shadava-Shadava. Dh is not used. Aroha and avaroha of Mandari are,

स रि₁ ग₂ म₂ प नि₃ सं—सं नि₃ प म₂ ग₂ रि स.

Svaras used are Suddha Ri, Antara Ga, Prati Ma and Kakali Ni. According to Hindustani notation the aroha and avaroha are :—

स रि ग म प नि सं—सं नि प म ग रि स.

The following composition in raga Mandari is a popular one.

Ninnu Cheppa Karana Meroi (Telugu)—Adi Tala
—Pattanam Subramani Iyer.

MANGALA KAISHIKI

Hindustani

There is no Hindustani raga called Mangala Kaishiki. This raga can be introduced into Hindustani sangeet under ragas of Bhairav That (Mayamalavagaula).

Karnatak

Mangala Kaishiki is a janya of the 15th Melakarta Mayamalavagaula (ra, gu, ma, dha, nu) which corresponds to Bhairav That of Hindustani. Mangala Kaishiki is of the following Types :—

1. Sampoorna—Sampoorna jati. 2. Shadava—Sampoorna jati with Ri omitted in aroha. 3. Shadava—Sampoorna jati with Ni omitted in aroha.

Aroha and avaroha of the above types are :

TYPE I

Sampoorna—Sampoorna with vakra sanchara in aroha :—

स रि₁ ग₂ म₁ प म₁ ग₂ प ध₁ नि₃ सं—सं नि₃ ध₁ प म₁ ग₂ रि स.

According to Hindustani notation they are :—

स रि ग म प म ग प ध नि सं—सं नि ध प म ग रि स.

TYPE II

Shadava—Sampoorna with Ri omitted in aroha and with vakra sancharas in aroha.

स म₁ ग₂ म₁ प म₁ ध₁ नि₃ सं—सं नि₃ ध₁ प म₁ ग₂ रि स.

According to Hindustani notation they are :—

स म ग म प म ध नि सं—सं नि ध प म ग रि स.

TYPE III

Shadava—Sampoorna with Ni omitted in aroha and with vakra sanchara in aroha :—

स रि₁ म₁ ग₂ ध₁ प सं—सं नि₃ ध₁ प म₁ ग₂ रि स.

According to Hindustani notation they are :—

स रि म ग ध प सं—सं नि ध प म ग रि स.

Svaras used in all the above types are Suddha Ri, Antara Ga, Suddha Ma, Suddha Dh, and Kakali Ni.

Mangala Kaishiki is not a popular raga. The following compositions are available.

TYPE II

Prematoda Napu Vilichi—(Telugu)—Adi Tala

—Tiruvattiyur Tyagaraja.

TYPE III

Shri Bhargavi Bhadram Dishatu (Sanskrit)

—Mishra Eka Tala—Muttuswamy Dikshitar.

MANIRANGU

Hindustani

There is no Hindustani raga called Manirangu. It is a pleasing raga which could be introduced to Hindustani sangeet under ragas of Kafi That (Kharaharapriya). It can form a type of Saranga.

Karnatak

Manirangu is derived from the 22nd Melakarta Kharaharapriya (ri, gi, ma, dhi, ni) which corresponds to Hindustani Kafi That. Jati of Manirangu is Audava—Shadava. Ga and Dh are omitted in aroha. In avaroha Dh is not used. Aroha and avaroha of Manirangu are :—

स रि₂ म₁ प नि₂ सं—सं नि₂ प म₁ म₂ ऽ रि₂ स.

Svaras used are Chatusruti Ri, Suddha Ma, Sadharana Ga and Kaisiki Ni.

According to Hindustani notation the aroha and avaroha are :—

स रि म प नि सं—सं नि प म ग ऽ रि स.

In avaroha the elongated Ga gives a peculiar charm to Manirangu. Use of Ga makes this raga different from Madhyamavati. The following compositions in Manirangu are popular.

Ra Nidhi Radu (Telugu) — Adi Tala—Tyagaraja.

Mamava Pattabhirama — (Sanskrit)—Misra Laghu Tala
Muttuswamy Dikshitar.

Karnatak raga Pushpalatika has some resemblance to Manirangu. (See Pushpalatika)

MANJARI

Hindustani

Manjari is a rare raga. It belongs to Poorvi That (Kamavardhini). As extraneous svaras are freely used in this raga it is difficult to give its svaroop properly. Its jati is Shadava-Sampoorna. Ri is not used in aroha. Aroha and avaroha of Manjari are :

स स - म - म प - ग म ग - मं घ सं - नि सं—रिं गं रिं सं - सं नि घ -
रिं नि - घ प - प घ ग - म ग रि स.

Svaras used are Komal Ri, Tirra Ga, Komal and Tivra Ma, both Komal and Tivra Dh and Tivra Ni. Pakad or Gunjan svara groups consist of :

मं ग - मं घ - नि प - मं ग - मं ग रि स.

These groups of svaras sound like Poorva Kalyan. But use of Komal Ma and Komal Dh changes the svaroop. Vadi is Sa and Samvadi Pa. Here and there. chayas of Hindol Mand and Sampoorna Bibhas are found.

Chalan of Manjari is as under :—

प - प घ प - प घ ग - प - मं ग रि स - स स - म - म प - म प ग -
मं घ सं - रिं नि घ प - मं ग - प घ ग - मं ग रि स - मं घ सं - रिं गं रिं सं -
सं नि घ - नि - मं ग रि सं - नि सं - नि घ प - प घ ग - मं ग रि स.

Manjari is a morning raga. A composition in Manjari is :—

Bhora Bhayee Mohana Pyare—Jhaptal (Madhya).

Hindustani ragas Bhatiyari (one type), Hindol Pancham, Lalit Pancham, Basant Pancham and Lalitha (different from Lalit) resemble raga Manjari.

Hindustani raga Manjari has no resemblance to the Karnatak raga Manjari.

Karnatak

Manjari is a janya of the 22nd Melakarta Kharaharapriya (ri, gi, ma, dhi, ni) which corresponds to Kafi That of Hindustani. Jati of Manjari is Sampoorna-Sampoorna with vakra sancharas of Ga and Ni in aroha. Aroha and avaroha of Manjari are :—

स ग₂ रि₂ ग₂ म₁ प नि₂ घ₂ नि₂ सं—सं नि₂ घ₂ प म₁ ग₂ रि₂ स.

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are :—

स ग रि ग म प नि घ नि सं—सं नि घ प म ग रि स.

Excepting the Vakra sanchara प नि घ नि सं in avaroha Manjari resembles Kharaharapriya very much. The following composition in raga Manjari is popular.

Patti Biduva Raru Na Cheyu (Telugu)—Adi Tala

—Tyagaraja.

MANJH

Hindustani

This is a rare raga and one which is difficult to render. This raga is a mixture of Mand, Khamaj and Bilaval ragas. Angas of above mentioned ragas are found as under :—

Mand—रि सु - ग रि - म ग - म प - ध प - नि ध सं. Khamaj—
ग म ध नि सं - ध म प म ग रि स. Bilaval—नि ध प म ग - ग म प म ग -
रि - स.

Svaras used are all Suddha svaras of Hindustani sangeet. In this raga Ri is kept isolated. Vadi is Ga and Samvadi Dh. Commencement of the raga is as under :

स - नि ध स - स - स ग - म ग - प म ग - ध म - ग रि - स रि सु - नि ध स.

Chalan of raga Manjh is as under :—

नि ध प म ग - प म प ग - ध म - ग - प म ग - स रि स - नि ध स.
ग म ध - सं - सं नि ध - रि - सं नि ध - प म - प ग - ध प म ग - प
म ग - रि स रि - स - नि ध - स.

A composition in this raga is :—

Bahuta Bahuta Din Pacche—Ek Tal (Madhya).

Karnatak

There is no Karnatak raga called Manjh, nor one which resembles this Hindustani raga.

Raga Manji of the South has no resemblance to raga Manjh of North.

MANJI

Hindustani

There is no Hindustani raga called Manji, nor one which resembles this Karnatak raga.

Hindustani raga Manjh has no resemblance to the Karnatak raga Manji (See Manjh).

Raga Manji is a janya of the 20th Melakarta Natabhairavi (ri, gi, ma, dha, ni) which corresponds to Asavari That of Hindustani. There are two arohas and avarohas suggested for this raga as under :—

1. Sampoorna-Sampoorna with a vakra sanchara in avaroha.

स रि₂ ग₂ म₁ प च₂ नि₂ सं—सं नि₂ च₁ प म₁ ग₂ रि₂ स.

According to Hindustani notation they are :—

स रि ग म प च नि सं - सं नि ध प म ग रि स.

2. Shadhava-Shadava :—Dh is omitted.

स रि₂ ग म₁ प नि₂ सं—सं नि₂ प म₁ ग₂ रि₂ स.

According to Hindustani notation the aroha and avaroha of Shadava-Shadava type are :—

स रि ग म प नि सं—सं नि प म ग रि स.

Svaras used in both types are Chatusruti Ri, Sadharana Ga, Suddha Ma, both Suddha and Chatusruti Dh and Kaisiki Ni.

The first type is popular. This type resembles the Karnatak raga Bhairavi very much. As in Bhairavi, Chatusruti Dh is used in aroha. Hence this is also a Bhashanga raga like Bhairavi. This is a difficult raga. Hence alap and svara singing of this raga are attempted by only expert musicians. Compositions in this raga are very few. The following composition is however occasionally heard.

Brovamma Tamasa—(Telugu)—Chapu Tala

—Syama Sastry

The second type corresponds to the raga Pushpalatika which is derived from the 22nd Melakarta Kharaharapriya. (See Pushpalatika). There are no compositions in this type.

MANOHAR

Hindustani

Manohar is a rare raga. This raga is different from Manohari. (See Manohari). Manohar belongs to Poorvi That (Kamavardhini). It is said to be formed by the fusion of Marwa, Triveni and Gauri ragas. Its jati is Shadava-Sampoorna. Pa is omitted in aroha. Aroha and avaroha of Manohar are :

स रि ग म च - नि ध सं—सं नि ध प ग म ग रि स.

Svaras used are Komal Ri, Tivra Ga, Prati Ma, Komal Dh, and Tivra Ni. There is vakra sanchara in both aroha and avaroha. Pakad or diagnostic svara groups are :—

ध्रं ग रि - ग रि स - सं ध रि नि ध्र प - ग मं ग रि स or प मं ग
मं ग रि स.

Vadi is Ga and Samvadi Dh. Svара groups प मं ग रि स
is not used, ग मं ग रि स or प मं ग मं ग रि स are used.

This is an evening raga. A composition in Manohar is :
Ataki Manohar Naina—Trital (Madhya).

Hindustani ragas Pooria Dhanshree, and Basant resemble
raga Manohar.

Pooria Dhanashree—प मं ग मं रि ग is frequently used.
(See Pooria Dhanashree)

Basant—Ri is prominently used as in सं ध रि स स सं. Komal
Ma is also used. (See Basant).

Karnatak

There is no raga called Manohar in Karnatak sangeet
There is a raga called Manohari (See Manohari). Raga Kama-
vardhini with Pa omitted in aroha will sound like Manohar.
(See Kamavardhini).

MANOHARI

Hindustani

Karnatak raga Manohari was introduced into Hindustani
sangeet by Prof Umdekar of Gwalior. This raga is different
from raga Manohar (See Manohar). Manohari belongs to
Kafi That (Kharaharapriya). Jati of Manohari is Shadava-
Shadava. Ni is dropped in both aroha and avaroha. Aroha
and avaroha of Manohari are :—

स रि स - ग रि ग - म प ध सं—सं ध प - म ग - रि स.

Svaras used are Tivra Ri, Komal Ga, Suddha Ma and
Tivra Dh. Pakad or Gunjan svरा groups are :— रि ग रि रि -
स रि ध्र स—सं ध प - म ग रि स. Vadi is Sa and Samvadi Pa.
Manohari is sung during the third prahara of night. It is not
a popular raga. Following composition in this raga is available
Jugasi Bitata Ghari Pala—Trital (Madhya).

Ragas Gopikambodi and Shivaranjini have resemblance to
to Manohari.

Gopikambodi—There are no vakra sancharas Ni is used
in aroha (See Gopikambodi).

Shivaranjini—Ma is not used. (See Shivaranjini).

Karnatak

Manohari of Karnatak sangeet is derived from the 22nd
Melakarta Kharaharapriya (ri, gi, ma, dhi, ni) which corres-
ponds to Kafi That of Hindustani sangeet. Its jati is Shadava-
Shadava. Two different arohas and avarohas are mentioned.

TYPE I

Ni is omitted. There is vakra sanchara in aroha. Aroha
and avaroha are :—

स ग₂ रि₂ ग₂ म₁ प ध सं—सं ध₂ प म₁ ग₂ रि₂ स.

TYPE II

Ri is omitted. Aroha and avaroha are :—

स ग₂ म₁ प ध नि सं—सं नि ध₂ प म₁ ग₂ स.

Svaras used are Chatusruti Ri, Sadhara Ga, Suddha Ma,
Chatusruti Dh and Kaisiki Ni.

According to Hindustani notation the aroha and avaroha
are :—

Type I. स ग रि ग म प ध सं—सं ध प म ग रि स.

Type II. स ग म प ध नि सं—सं नि ध प म ग स.

Type I corresponds to Hindustani raga Manohari.

Type II is allied to the Hindustani raga Jayanth which
has the following aroha and avaroha.

स ग म प ध सं—सं नि ध प म ग स.

In Jayanth Ni is not used in aroha. (See Jayanth).

A composition in Type I of this raga is :—

Paritapamu Kani Yadina (Telugu)—Rupaka Tala

—Tyagaraja.

Type II of Karnatak Manohari resembles the Karnatak
raga Malavashree which is also a janya of Melakarta Khar-

harapriya (Kafi That). Aroha and avaraha of raga Malavashree are as under :—

स ग म प नि ष नि ष नि सं—सं नि ष प स ग स.

In Malavashree there are a few vakra sancharas in aroha. (See Malavashree)

According to Dikshitar school raga Manohari is a janya of 33rd Melakarta Gangeyabhushini (ru, gu, ma, dha, nu). Aroha and avaroha, for this type III of Manohari are :—

स ग म प नि सं—सं नि ष प म ग स.

Svaras used are Antara Ga, Suddha Ma, Suddha Dh and Kakali Ni. According to Hindustani notation the aroha and avaroha are :—

स ग म प नि सं—सं नि ष प म ग स.

This Type III of Manohari makes the study of this raga interesting. The following composition is available in Type III of Manohari.

Shankaramabhirami Manohari (Sanskrit)—Rupaka Tala
—Muttuswamy Dikshitar.

MANORANJINI

Hindustani

There is no Hindustani raga called Manoranjini, nor one which resembles this Karnatak raga. Manoranjini is an interesting raga and can be introduced into Hindustani sangeet. Aroha and avaroha of this raga are :

स रि म प ष नि सं—सं नि ष प म रि रि स.

In avaroha both Tivra and Komal Ri occur side by side and sound beautiful

Karnatak

According to Dikshitar school, Manoranjini is the name of present day Melakarta Manavati.

Manoranjini is a janya of the 5th Melakarta Manavati (ra, ga, ma, dhi, nu). Its jati is Shadava-Sampoorna. In aroha Ga is not used. Aroha and avaroha of Manoranjini are :

स रि म प ष नि सं सं नि ष प म ग रि स.

Svaras used are Suddha Ri, Suddha Ga, Suddha Ma, Chaturvuti Dh and Kakali Ni. According to Hindustani notation the aroha and avaroha are :

स रि म प ष नि सं—सं नि ष प म रि रि स.

(Tivra Ri - रि- represents Suddha Ga of Karnatak system)

Manoranjini is a rare raga. The following composition in this raga is available :

Atu Karadani (Telugu)—Adi Tala—Tyagaraja.

MARARANJINI

Hindustani

There is no Hindustani raga called Mararanjini. There is no raga which is allied to this Karnatak raga.

Karnatak

Mararanjini is Melakarta No. 25 of Karnatak sangeet (ri, gu, ma, dha, na). Old name for this raga is Sharavati. Aroha and avaroha of Mararanjini are :

स रि ग म प ष नि सं—सं नि ष प म ग रि स.

(Tivra Dh - ष- represents Suddha Ni of Karnatak sangeet).

Mararanjini is a rare raga. The following composition in this raga is available :

Manasa Shri Rama Ni Daya (Telugu)—Adi Tala

—Tyagaraja.

MARGA BIHAG

Hindustani

Marga Bihag is slightly different from Maru Bihag although they resemble each other very closely. Marga Bihag belongs to Kalyan That (Mechakalyani). Its jati is Audava-Sampoorna. In aroha Ri and Dh are omitted. Aroha and avaroha of Marga Bihag are :

स ग म प नि सं—सं नि ध प म ग रि स.

Svaras used are Tivra Ri, Tivra Ga, Prati Ma, Tivra Dh and Tivra Ni. In Marga Bihag only Tivra Ma is used. In Maru Bihag both Komal and Tivra Ma are used. Pakad or diagnostic svara groups are :

म ग - म ग - रि स - स - ग म प - म प. Vadi is Ga and Samvadi Ni. This raga is sung during the second prahara of night. A composition in Marga Bihag is :

Mana Tyag De Ho Pyari—Ek Tal (Vilambit) -

S. N. Ratanjankar.

Maru Bihag resembles Marga Bihag very closely.

Maru Bihag—Komal Ma is also used and it is kept isolated and elongated. (See Maru Bihag).

Karnatak

There is no Karnatak raga called Marga Bihag. Raga Suddha Kosala which is janya of the 65th Melakarta Mecha-kalyani (Kalyan That) resembles Marga Bihag. It is a Chatuswari-Shadava raga. Aroha and avaroha of Suddha Kosala are :

स ग म प सं—सं नि ध म ग रि स.

In aroha Ri, Pa and Dh are omitted. In avaroha Pa is not used. Svara groups स ग म प and म ग रि स sound like Marga Bihag.

Shuddha Kosala is an interesting raga. But it is not a popular one.

MARGA DESHI or MARGA DESHIKA

Hindustani

There is no Hindustani raga called Marga Deshi or Marga Deshika. Marga Deshika is obtained by introducing Ma in avaroha of raga Bibhas as shown below :

Bibhas—Aroha and avaroha are :

स रि ग प ध सं—सं ध प ग रि स.

Marga Deshika—Aroha and avaroha are :

स रि ग प ध सं—सं ध म प ग रि स.

Karnatak

Marga Deshika is a janya of the 15th Melakarta Maya-malavagaula (ra, gu, ma, dha, nu) which corresponds to Bhairav That of Hindustani. Its jati is Audava-Shadava. In aroha Ma and Ni are omitted. In avaroha Ni is not used. Aroha and avaroha of Marga Deshika are,

स रि ग₂ प धा सं—सं धा मा प ग₂ रि स.

Svaras used are, Suddha Ri, Antara Ga, Suddha Ma and Suddha Dh. According to Hindustani notation aroha and avaroha are :

स रि ग प ध सं—सं ध म प ग रि स.

There is a vakra sanchara in aroha.

Although this is an interesting raga it is not a popular one. It is a rare raga.

According to Dikshitar school, Marga Deshi is a Shadava Shadava raga. Ni is omitted completely. There are vakra sancharas in both aroha and avaroha. Aroha and avaroha are :

स रि₁ ग₂ रि₁ ग₂ धा म₁ प धा सं—सं धा मा प ग₂ रि₁ स.

According to Hindustani notation the aroha and avaroha are :

स रि ग रि ग ध म प ध सं—सं ध म प ग रि स.

A composition in this type of Marga Deshi is,

Mangala Devate Paradevate (Sanskrit)—Adi Tala

—Muttuswamy Dikshitar.

MARGA HINDOLA

Hindustani

There is no Hindustani raga called Marga Hindola. Koushi Kanada (Asavari That) has some resemblance to Marga Hindola types derived from the Natabhairavi Melakarta (Asavari That) Koushi Kanada (Asavari That) has the following aroha and avaroha :—

नि॒ स - म॒ ऽ - म॒ ग् - प॒ ग् ऽ - म॒ नि॒ - घ॒ नि॒ - सं—सं॒ नि॒ ष॒ म॒ प॒ -
ग् - म॒ ग् - रि॒ स॒.

(See Koushikanada-Asavari That).

Karnatak

Marga Hindola is also called Sampadveshini by some. There is difference of opinion regarding the Melakarta to which this raga should belong. It is considered by some (including Dikshitar school) to be a janya of the 20th Melakarta Natabhairavi (Asavari That). After careful discussions it has been decided by the Experts' Committee of the Madras Music Academy that Marga Hindola should be considered to be a janya of the 22nd Melakarta Kharaharapriya (Kafi That).

TYPE I

Marga Hindola (Kharaharapriya Janya)—Jati of this type is Sampoorna-Audava. Pa and Ri are omitted in avaroha. Aroha and Avaroha are :

स॒ रि॒ ग॒ म॒ प॒ ध॒ नि॒ सं—सं॒ नि॒ ध॒ म॒ ग॒ स॒.

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma, Chatusruti Dh and Kakali Ni. According to Hindustani notation they are :—

स॒ रि॒ ग् म॒ प॒ ध॒ नि॒ सं—सं॒ नि॒ ष॒ म॒ ग् स॒.

It is suggested that Tyagaraja kriti "Chala Melara" (Telugu) in Adi Tala should be sung with the above mentioned notes of Marga Hindola raga.

TYPE II

Marga Hindola (Natabhairavi Janya)—Jati of this type is Sampoorna-Shadava. Ri is not used in avaroha. Aroha and avaroha are :

स॒ रि॒ ग॒ म॒ प॒ ध॒ नि॒ सं—सं॒ नि॒ ध॒ म॒ ग॒ स॒.

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma, Suddha Dh and Kaisiki Ni. According to Hindustani notation they are :

स॒ रि॒ ग् म॒ प॒ ध॒ नि॒ सं—सं॒ नि॒ ष॒ म॒ ग् स॒.

The following kriti of Tyagaraja is more often sung with the above aroha and aroha of Marga Hindola.

Chala Melara Saketa Rama (Telugu)—Adi Tala

—Tyagaraja

TYPE III

Marga Hindola (Natabhairavi Janya)—According to Dikshitar school the aroha and avaroha are :—

स॒ ग॒ म॒ प॒ ऽ म॒ ध॒ नि॒ सं—सं॒ ध॒ म॒ ग॒ स॒ रि॒ स॒.

Jati is Shadava-Audava. Ri is omitted in aroha and Pa is not used in avaroha. According to Hindustani notation they are :

स॒ ग् म॒ प॒ ऽ म॒ ध॒ नि॒ सं—सं॒ ध॒ म॒ ग् स॒ रि॒ स॒.

There are vakra sancharas in aroha and avaroha. A composition in this type of Marga Hindola is,

Marga Hindola Raga Priya (Sanskrit)—Adi Tala

—Muttuswamy Dikshitar.

MARU BIHAG

Hindustani

Maru Bihag is said to have been introduced by late Ustad Allauddin Khan, the noted musician of Bombay. This raga is therefore a recent one.

Maru Bihag and Marga Bihag are two slightly different ragas. In Maru Bihag both Komal and Tivra Ma are used. In Marga Bihag only Tivra Ma is used.

Maru Bihag belongs to Kalyan That (Mechakalyani). Its jati is Audava-Sampoorna. Ri and Dh are omitted in aroha Aroha and avaroha of Maru Bihag are :

प॒ नि॒ स॒ ग॒ - म॒ प॒ - नि॒ सं

or

स॒ म॒ ग॒ - ग॒ म॒ प॒ - प॒ नि॒ सं—नि॒ रि॒ नि॒ ध॒ - प॒ म॒ ग॒ - म॒ ग॒ - म॒ म॒ ग॒
रि॒ स॒ - नि॒ स॒ म॒ ऽ

or

सं॒ नि॒ ध॒ म॒ म॒ - म॒ ग॒ रि॒ स॒ - रि॒ नि॒ स॒ - म॒ ऽ.

Svaras are Tivra Ri, Tivra Ga both Suddha and Parti Ma, Tivra Dh and Tivra Ni. Pakad or diagnostic svvara groups are स म ऽ ऽ - ग - ग म - प लि ष प - मं ग मं ग मं ग रि स नि स ऽ ऽ. Use of Suddha Ma as नि स म ऽ ऽ and use of Prati Ma as मं ग मं ग - मं ग रि स are features of this raga. They give a special charm and individuality to Maru Bihag.

Vadi is Ga and Samadi is Ni. Sometimes both Madhyams are used side by side as प म मं ग. But the svvara group प मं ग म ग is not used as that becomes Bihag. Maru Bihag is a combination of Bihag in aroha and Kalyan in avaroha. It is sung with Bihag anga. Why it is called Maru Bihag is not known. It has nothing to do with Marwa as is known from its swarop. It has sringara rasa. Thi raga is sung in the night. Compositions in this raga are :

Rasiya Ho Na Ja—Ektal - (Vilambit).

Brija Juvati—Trital (Madhya)—S. N. Ratanjankar.

Hindustani ragas Marga Bihag and Bihag resemble Maru Bihag.

Marga Bihag—Only Tivra Ma is used. (See Marga Bihag)

Bihag—Komal Ma is more important. Svvara group प मं ग ऽ रि स is not used with Prati Ma in a straight way (See Bihag).

Karnatak

There is no Karnatak raga called Maru Bihag. Karnatak raga Bihag has some resemblance to Maru Bihag. But it resembles raga Bihag and Bihagada of Hindustani sangeet more than Maru Bihag. (See Bihag).

MARUVA or MARWA

Hindustani

Maruva or Marwa is a very popular Hindustani raga. It is the most important raga of Marwa That. Hence it is called the Ashraya raga of Marwa That (Gamanasrama). Jati of Maruva is Shadava-Shadava. Pa is omitted. Aroha and avaroha of this raga are ;

स रि ऽ - म मं ष ऽ - नि ष सं--रि ऽ - नि ष ऽ - मं ग रि ऽ - म

Svaras used are Komal Ri, Tivra Ga, Tivra Ma, Tivra Dh and Tivra Ni. Pakad or Gunjan svvara groups are,

ष ऽ मं ग रि ऽ - ग मं ग - रि ऽ स. Vadi is Ri and Samvadi Dh. Sangatis रि ष ऽ and मं ष ऽ are very pleasing. Halts on Ri and Dh give a characteristic charm to this raga. In raga Marwa Ni should not be given prominence to as it will produce a Poorya effect. While singing this raga Sa of Tara saptak is not taken at once. Raga is sung without using tara Shadja for some time. After keeping the audience in expectation for sometime, tara Shadja is reached. Tanas in this raga end mostly on svvara Ri. Important svaras in this raga are Ri, Dh and Ga in order of importance.

Marwa is sung during the last prahara of the day. Popular compositions in Marwa are :

Piya More Anatha—Trital (Vilambit).

Suna Suna Batiya—Trital (Madhya).

Hindustani ragas Pooriya and Sohoni have great resemblance to Marwa.

Poorya—Vadi is Ga. Samvadi is Ni. (See Pooriya)

Sohoni - This is an uttaranga raga. (See Sohoni).

Karnatak

There is a raga called Maruva in Karnatak sangeet. It is a rare raga. It is a janya of the 15th Melakarta Mayamalava-gaula (ra, ga, ma, dha, nu) which corresponds to Bhairav That of Hindustani sangeet. Its jati is Audava—Sampoorna with vakra sanchara in aroha. There are two types.

TYPE I—Ri and Dh are omitted in aroha.

TYPE II—Ri and Pa are omitted in aroha.

TYPE I

Aroha and avaroha are :

स ग₃ म₁ प नि₃ सं—सं नि₃ ध₁ म₁ ग₃ रि₁ स.

Svaras used are Suddha Ri, Antara Ga, Sudda Ma, Suddha Dh and Kakali Ni. According to Hindustani notation the aroha and avaroha are :

स ग म प नि सं—सं नि ध म प म ग रि स.

There are no compositions in this type of Maruva.

TYPE II

Aroha and avaroha are :—

स ग₂ म₁ ध₁ नि₂ सं—सं नि₂ ध₁ प ग₃ म₁ ग₂ रि₁ स रि₁ ग₂ रि₁ स

According to Hindustani notation they are :

स ग म ध नि सं—सं नि ध प ग म ग रि स रि ग रि स.

Svaras used are Suddha Ri, Antara Ga, Suddha Ma, Suddha Dh and Kakali Ni.

There is vakra sanchara in aroha. A composition in this type of Maruva is :

Maruvakadi Malini Sulini—(Sanskrit)—Adi Tala
—Muttuswamy Dikshitar.

Neither of the types of Maruva of Karnatak described above has any resemblance to the Hindustani Marwa or Maruva.

There are no Hindustani ragas which resemble the two types of Karnatak Maruva.

Karnatak raga Hamsanandi which is derived from the 54th Melakarta Gamanashrama (Marva That) resembles raga Marva of Hindustani sangeet according to the svaras used in aroha and avaroha. Aroha and avaroha of raga Hamsanandi are :

स रि ग म ध नि सं—सं नि ध म ग रि स.

(See Hamsanandi)

In actual rendering of raga Hamsanandi has greater resemblance to raga Sohoni than to either Marwa or Poori; the aroha and avaroha for all the three Hindustani are same but the Vadi and Samvadi svaras are different.

MARU DHANYASI or MARUVA DHA

Hindustani

There is no Hindustani raga called Marwa Dhanyasi. Hindustani raga Kafi resembles Dhanyasi of South in certain sancharas. (See Kafi)

Karnatak

Maruva Dhanyasi is ajanya of the 22nd Melakarta Kharaharapriya (ri, gi, ma, dhi, ni) which corresponds to Kafi That of Hindustani sangeet. Jati of this raga is Audava—Sampoorna. Aroha and avaroha are :

स ग₂ म₁ प ध₂ सं—सं नि₂ ध₁ प म₁ ध₂ म₁ ग₂ रि₂ स.

or

सं नि₂ ध₂ प म₁ ग₂ रि₂ स

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma Chatusruti Dh and Kakali Ni. According to Hindustani notation the aroha and avaroha are :

स ग म प ध सं—सं नि ध प म ध म ग रि स

or

सं नि ध प म ग रि स.

Maruva Dhanyasi is a rare raga. The following compositions in this raga are available.

Nanu Brova Yanta Jagalara (Telugu)—Adi Tala

—Tiruvottiyur Tyagaraja.

Mainda Bhashana Nata Vibhishana (Tamil)

—Deshadi Tala.

MARU SARANG

Hindustani

This rare raga belongs to Kafi That (Kharaharapriya). Its jati is Audava—Audava. Ga and Dh are not used. Aroha and avaroha are :

स रि म प नि सं—सं नि प म रि स - नि ५

Svaras used are Tivra Ri, Suddha Ma, both Komal and Tivra Ni. In aroha Tivra Ni and in avaroha Komal Ni as in Brindavani Sarang are used.

Maru Sarang resembles Brindavani Sarang very closely. In Maru Sarang in mandra sthayee Komal Ni is elongated as स रि स नि ५ and gives a beautiful effect. Halt on Komal Ni in mandra sthayee gives this raga an individuality.

Bridavani Sarang resembles Maru Sarang.

Brindavani Sarang—Komal Ni is not elongated in mandra sthayee (See Brindavani Sarang).

Karnatak

Maruva Saranga belongs to the 47th Melakarta Suvarangi (ra, gi mi, dhi, ni). Its jati is Sampoorna-Shadava with vakra sanchara in both aroha and avaroha. Ni is not used in avaroha Aroha and avaroha of Maruva Saranga are :

स रि_१ ग_२ म_२ प म_२ ध_२ नि_२ सं—सं ध_२ प म_२ ग_२ रि_२ स.

Svaras used are Suddha Ri, Sadharana Ga, Prati Ma, Chaturruti Dh and Kakali Ni. According to Hindustani notation they are :

स रि ग म प ध नि सं—सं ध प म ग रि स.

Maruva Saranga of Karnatak has no resemblance to Maru Sarang of North. It is a pleasing raga but not popular. Compositions in this raga are not available.

Karnatak raga Brindavani Sarang (one type) resembles Maru Sarang of North.

MAYAMALAVAGAULA

Hindustani

There is no Hindustani raga called Mayamalavagaula. Raga Bhairav of Hindustani corresponds to Mayamalavagaula of Karnatak. Bhairav has the following aroha and avaroha :

स रि ग म प ध नि सं—सं नि ध प म ग रि स.

(See Bhairav).

Karnatak

Mayamalavagaula is the 15th Melakarta (ra, gu, ma, dha, nu). Its old name was also Mayamalavagaula. This corresponds to Bhairav That of Hindustani Sangeet.

Its original name is Malavagaula. Word Maya is the prefix given to it for purposes of Katapayadi Sankhya scheme for determining the number of the Melakarta and thereby the svaras used in the Melakarta.

Mayamalavagaula is a Sampoorna-Sampoorna raga. Its aroha and avaroha are :

स रि_१ ग_२ म_१ प ध_१ नि_२ सं—सं नि_२ ध_१ प म_१ ग_२ रि_१ स.

Svaras used are Suddha Ri, Antara Ga, Suddha Ma, Suddha Dh and Kakali Ni. According to Hindustani notation the aroha and avaroha are :—

स रि ग म प ध नि सं—सं नि ध प म ग रि स.

This is a popular raga. Students of Karnatak sangeet are given the first lessons of Alankaras, Varises etc. in Mayamalavagaula. This raga is held in great reverence as it is an ancient raga.

Following compositions are very popular.

Meru Samana (Telugu) – Adi Tala—Tyagaraja.

Kalinaruluku Nee Mahima (Telugu)—Adi Tala

—Mysore, B. Vasudevachar.

MAYAPRADEEPA

Hindustani

There is no Hindustani raga called Mayapradeepa, nor one which resembles this Karnatak raga. It can be included among ragas of Kafi That. Its aroha and avaroha are :—

स म ग म प ध नि सं—सं ध प म ग रि स.

Karnatak

Mayapradeepa belongs to the 22nd Melakarta Kharahara-priya (ri, gi, ma, dhi, ni) which corresponds to Hindustani Kafi That. Jati of this raga is Shadava-Shadava. In aroha Ri and in avaroha Ni are left out. There is vakra-sanchara in aroha. Aroha and avaroha are :—

स म_१ ग_२ म_१ प ध_२ नि_२ सं—सं ध_२ प म_१ ग_२ रि_२ स.

Svaras used are Chaturruti Ri, Sadharana Ga, Suddha Ma, Chaturruti Dh, and Kaisiki Ni. According to Hindustani notation they are :

स म ग म प ध नि सं—सं ध प म ग रि स.

A composition in this raga is :—

Tappa Mannisou Tave (Kanarese)—Adi Tala

—Mutiah Bhagavatar.

MAYURADHVANI

Hindustani

There is no Hindustani raga called Mayuradhvani. Raga Sorat of Hindustani sangeet resembles Mayuradhvani which is another name for the Karnatak raga Andolika (See Sorat).

Karnatak

Mayuradhvani is not mentioned even in recent books on Karnatak sangeet.

This name seems to be another name for the raga Andolika. The kriti "Raga Sudharasa" of Shri Tyagaraja which was in Mayuradhvani is sung in the raga Andolika which is also a janya of the 22nd Melakarta Kharaharapriya. (See Andolika).

MECHABHAULI

Hindustani

There is no Hindustani raga called Mechabhauri. Aroha of Mechabhauri resembles that of Bibhas and avaroha of Bhairav of Hindustani (See Bibhas and Bhairav).

Karnatak

Mechabhauri is a janya of the 15th Melakarta Mayamalavagaula (ra, gu, ma, dha, nu) which corresponds to Bhairav That of Hindustani. Its jati is Audaya-Sampoorna. Ma and Ni are omitted in aroha. Aroha and avaroha of Mechabhauri are :—

स रि ग_३ प ध_१ सं—सं नि_३ ध_१ प म_१ ऽ ग_३ रि स.

Svaras used are Suddha Ri, Antara Ga, Suddha Ma, Suddha Dh and Kakali Ni.

According to Hindustani notation the aroha and avaroha are :

स रि ग प ध सं—सं नि ध प म ऽ ग रि स.

A composition in this raga is :—

Devi Divyanama Sundari (Sanskrit)—Rupaka Tala

—Subbarama Dikshitar.

Karnatak raga Gumma Kambhodi resembles Mechabhauri.

MECHAKALYANI

Hindustani

Kalyan or Yaman of Hindustani sangeet corresponds to Mechakalyani of South by which name the melakarta Kalyani is known. Yaman or Kalyan has the following aroha and avaroha. स रि ग मं प ध नि सं—सं नि ध प मं ग रि स. (See Kalyan)

Karnatak

Mechakalyani is the 65th Melakarta (ri, gu, mi, dhi, nu) of Karnatak sangeet. Word Mecha has been prefixed to Kalyani for purposes of Katapayadi Sankhya scheme for finding out the number of the melakarta and thereby the svaras used. The old name for Mechakalyani is Shanta Kalyani. It is generally called Kalyani and has been described under that name. (See Kalyani).

MECHAKANGI

Hindustani

There is no Hindustani raga called Mechakangi. Hindustani raga Poorva Kalyan resembles Mechakangi of Karnatak. Poorva Kalyan has the following aroha and avaroha :—

स रि - ग मं प - ध - नि ध सं—सं नि ध प - मं ग रि स.

Vakra sanchara in Poorva Kalyan is however different from those found in Mechakangi. (See Poorva Kalyan).

Karnatak

Mechakangi is a janya of the 53rd Melakarta Gamana-shrama (ra, gu, mi, dhi, nu) which corresponds to Marwa That of Hindustani. Mechakangi is a Sampoorna-Sampoorna raga with vakra sancharas in both aroha and avaroha. Aroha and avaroha Mechakangi are :

स रि_१ ग_३ म_२ - प ध_२ प नि_३ सं—सं नि_३ - प ध_२ - प म_२ ग_३ रि स.

Svaras used are Suddha Ri, Antara Ga, Prati Ma, Chatur-sruti Dh and Kakali Ni. According to Hindustani notation the aroha and avaroha are :

स रि ग मं - प ध - प नि सं—सं नि - प ध - प मं ग रि स.

Mechakangi is not a popular raga. The following composition in Mechakangi is available :—

Gopika Manohara Nadu (Telugu) —Adi Tala
—Tiruvottiyur Tyagaraja.

Mechakangi resembles Poorvi Kalyani.

Poorvi Kalyani :—Only प च प सं is used in aroha and not प च प नि सं. In avaroha there is no vakra sanchara. (See Poorvi Kalyani).

MEEN

Hindustani

This is a raga belonging to Todi That (Subhapantuvarali). Its jati is Audava-Audava. Ma and Ni are not used. Aroha and avaroha of raga Meen are :

स - रि ग - रि प - ग ष - प प सं ऽ—सं - गं रि - गं रि - सं - च प
ष प - ग प ग रि स.

Svaras used are all Komal svaras. Pakad or diagnostic svara groups are :

ग रि ऽ ग रि ऽ - सSS - SSष स रि - ग ऽ रि प ऽ ऽ ग ष प SS रि

Vadi is Pa. Samvadi is Sa. Sangati रि प, ग ष ऽ प sounds beautiful. This raga is sung during the first prahara of the day. Compositions in this raga are

Mridu Gandhara Ri Dhaivata—Ek Tal
—(Lakshanaageet).

Ab ka Sovai Sakhi—Trital (Madhya).

There is no Karnatak raga called Meen nor one which is allied to this Hindustani raga.

MEGHAMBARI

Hindustani

Meghambari is another name for raga Khammajee Bhatiyar.
(See Khammajee Bhatiyar).

Karnatak

There is no Karnatak raga called Meghambari- There is no Karnatak raga which resembles Meghambari or Khammajee Bhatiyari.

MEGH or MEGH MALHAR

Hindustani

Megh or Megh Malhar belongs to Kafi That (Kharahara-priya). Its jati is Audava-Audava. Ga and Dh are not used. There are two types of this raga.

TYPE I

Aroha and avaroha of this type are :

नि प - नि स - रि म रि - प म - नि नि प प - नि नि सं— रि
म रि सं रि सं नि सं - नि नि प - प नि प - रि म - नि रि स.

Svaras used are Tivra Ri, Suddha Ma and both Komal and Tivra Ni. Pakad or Gunjan svara groups are :

म म म
रि रि रि म - रि स - नि प - स नि नि स. Repeated use

of Ri with grace note of Ma as रि रि रि is beautiful. Tivra Ni is used in aroha and Komal Ni in avaroha. Sometimes both are used side by side as प नि नि सं. Sometimes only Komal Ni is used in this raga without Tivra Ni even in aroha. Sangati म रि प is introduced to create a Malhar effect.

Vadi is Sa. Samvadi is either Pa or Ma.

TYPE II

Aroha and avaroha of type II are :

स म रि म प नि सं—सं नि प म रि स नि रि स.

This type sounds more like Brindavani Sarang than the type I although svaras used in both are the same. While singing Megh or Megh Malhar it is necessary to clearly bring out the difference between this raga and the closely

allied ragas Brindavani Saranga and Madhumad Saranga.

This is done by using रि रि रि म रि स and by halting on Ni in mandra saptak as नि रि स or नि रि स. Halt is made on Ma so that it may sound different from Sarangas. Sanchara in mandra sthayee is another point to be remembered. Use of two Nishadas side by side as प नि नि स also enables one to give an individuality to this raga. Sanchara of this raga is as under :—

म म म
रि रि रि म रि स
म म रि स - नि प - नि स - रि - म रि प - रि म रि स ।
म म रि - रि म रि स - नि प - स - स रि रि - रि म म - रि स रि -
म रि स नि प - म प सं - नि प म रि स ।
म प नि - सं - सं - रि सं - नि सं रि म रि सं - नि प - सं - नि प रि
म रि म रि स ।

Compositions in raga Megh Malhar are :

Nachata Nanda Kishora—Dhamar

—S. N. Ratanjankar.

Umada Ghumanda Me—Jhaptal (Madhya).

Neela Gaganame—Trital (Madhya)—S. N. Mahadkar.

Hindustani ragas Brindavani Sarang and Madhumad Sarang resemble the two types of Megh Malhar.

Brindavani Sarang :— रि रि रि म रि is not used. Both Nishads are not used as प नि नि स. Sanchara is not prominent in Mandra Saptak. Halt is not made on Ma (See Brindavani Sarang).

Madhumad Sarang :— रि रि रि म रि स is not used. प नि नि सं with two Nishads side by side is not used. Halt is not made on Ma. (See Madhumad Sarang).

Karnatak

There is a raga called Megh Malhar in Karnatak sangeet.

This raga is a janya of 52nd Melakarta Ramapriya (ri, gu, mi, dhi, ni). Jati of Megha Mallaru is Shadava—Sampoorna with a vakra sanchara in avaroha. Aroha and avaroha of this raga according to Hindustani notation are :—

स ग म प ध नि सं—सं नि ध प म ग म रि स.

Karnatak raga Megha Mallaru has no resemblance to the Hindustani raga Megh or Megh Malhar. Megha Mallaru is a rare raga. It is a pleasing one and deserves to be popularised.

Karnatak ragas Brindavani Sarang and Madhyamavati have resemblance to Megh or Megh Malhar of Hindustani sangeet. These two Karnatak ragas are identical with Brindavani Sarang and Madhumad Sarang of Hindustani sangeet.

There is a raga called Megharaga in Karnatak sangeet. Although it is not a well known raga it is an interesting and pleasing raga and deserves to be popularised. Megharagam is a janya of the 13th Melakarta Gayakapriya (ra, gu, ma, dha, na). Jati of Megharaga is Shadava—Shadava with vakra sanchara in aroha. Ga is omitted in this raga. Aroha and avaroha of Megharaga are :—

स रि, म₁ प नि, ध₁ प मं—सं नि, ध₁ प म₁ रि, स.

Svaras used are Suddha Ri, Suddha Ma, Suddha Ni, and Suddha Dh. According to Hindustani notation the aroha and avaroha are :—

स रि म प ध ध प सं—सं ध ध प म रि स.

Tivra Dh (ध) represents Suddha Ni of Karnatak sangeet. This Suddha Ni gives a peculiar beauty to the raga.

This is a rare raga. There are no compositions in this raga.

MEGHARANJI or MEGHARANJINI

Hindustani

Megharanji or Megharanjini belongs to Bhairav That (Mayamalavagaula). Its jati is Audava—Audava. Pa and Dh are omitted completely. Aroha and avaroha of Megharanjini are :—

नि रि ग - स - रि ग म ऽ - नि ऽ - सं - रि सं - नि ऽ - म ग - म रि ।
स - नि रि ग म ऽ

Svaras used are Komal Ri, Tivra Ga, Suddha Ma and Tivra Ni. Vadi is Ma and Samvadi Sa. This raga is sung during the third prahara of night. Sangathis स म and नि म are used giving a charming effect. Ni and Ma are elongated and are pleasing. Some musicians introduce Prati Ma to give a Lalitha effect as under :— नि रि ग म - सं म ग - रि ग. Even without the use of Prati Ma Megharanji has a chaya of Lalit. This raga is appealing when sung in vilambit laya. Megharanji or Megharanjini is a rare raga. But it is a pleasing one. The following compositions are available :—

Danava Dalana Dheera—Jhaptal (Madhya)

—S. N. Ratanjankar.

Basa Basaye Ho Piya Ki Angana—Ek Tal (Vilambit).

Hindustani raga Lalit resembles Megharanjini.

Lalit :— Dh is used. Both Suddha and Prati Ma are used. Ni is not elongated (See Lalit).

Karnatak

Megharanji or Megharanjini is a Janya of the 15th Melakarta Mayamalavagaula (ra, gu, ma, dha, nu) which corresponds to Bhairav That of Hindustani sangeet. Megharanji is an Audava-Audava raga. Pa and Dh are omitted completely. Aroha and avaroha of Megharanji are :—

स रि_१ ग_३ म_१ नि_२ ऽ सं—सं नि_३ म_१ ऽ ग_३ रि स.

Svaras used are Suddha Ri, Antara Ga, Suddha Ma and Kakali Ni. According to Hindustani notation the aroha and avaroha are :

स रि ग म नि ऽ सं—सं नि म ऽ ग रि स.

From the above aroha and avaroha it will be seen that the Karnatak raga Megharanji or Megharanjini resembles the Hindustani raga of same name. In the Karnatak raga Prati Ma however is never used. In aroha Ni is elongated more than Ma. Megharanji is not a popular raga. The following composition is available.

Smara Bhumi Sutadhipam (Sanskrit)—Adi Tala

—Mysore Vasudevaahar.

MELADALAN

Hindustani

Meladalan and Thatavidhwamsa are pseudonames which Acharya Brahaspati who is popularising the raga has given to the raga the identity of which Acharya wants to keep unpublished for certain reasons. He points out however that it is an ancient raga which he wants to bring into life again.

Meladalan means destroying Mela or That. Thatavidhwamsa also conveys the same meaning. They break the existing rules regarding Melas or Thats.

In both Hindustani and Karnatak systems Thats or Melas are Sampoorana ragas in both aroha and avaroha. Both Suddha and Prati Ma cannot be present in the same That. Both of them cannot be present side by side in either aroha or avaroha.

It has been pointed out by some musicologists that a series of Melas or Thats in which Pa is eliminated and substituted by Prati Madhyama is possible. Hindustani raga Lalit is such a one and is a very popular one. In this series in which Prati Madhyama is substituted for Panchamas 36 Thats or Melas are possible.

Raga Meladalan of Acharya Brihaspati is derived from one of these Panchama varjita—Dwi Madhyamayuta Thats or Melas.

In raga Meladalan there are six svaras in aroha and six in avaroha containing Prati Ma as a separate svara representing Pa. Hence its jati is Shadava-Shadava. In the aroha Ri is omitted. In avaroha Ni is omitted. Aroha and avaroha of this raga are :

स ग म सं ष् रि सं—सं ष् मं म ग रि स.

Svaras used are Komal Ri, Komal Ga, both Suddha and Prati Ma, Komal Dh and Komal Ni.

Vadi is Sa. Samvadi is Suddha Ma. There is andolan on Tivra Ma. In the group of svaras म सं ष् मं म the meend म सं ष् sounds like the svara group स रि ग of raga Todi. Descending from Sa to Prati Ma and then halting on Suddha Ma creates an effectlike "ष् ऽ र" of Bhairav.

While singing this raga, the Pa wire of the tamboora

should be tuned to Ma. This creates a very pleasing effect and gives a peculiar bhava to the raga.

In all the 36 Melas where Pa is omitted and Prati Ma takes the place of Pa the tuning of the tamboora should be as suggested above. While singing Hindustani raga Lalit this is invariably done.

This raga is appealing when sung in Vilambit Laya.

Being a new raga, the svaroop of which is not properly understood, it has yet to gain currency. A composition in this raga is :-

Nada Sindhu Athaha Hai—Tevra Tal—Khyal and
Dhrupad—Acharya Brahaspati.

Karnatak

There is no raga called Meladalan or Thatadhwamsa. There are no ragas in Karnatak sangeet in which the two Madhyams occurs side by side and in which Pa is replaced by Prati Ma. A scheme of thirty six such ragas is possible. Raga Meladalan described above sounds like Karnatak Todi or Hindustani Bhairavi in which Pa is replaced by Prati Ma giving rise to a raga having the following aroha and avaroha.

स रि ग म मं घ नि सं—सं नि ष म म र रि स.

MIA MALHAR

Hindustani

Mia Malhar is supposed to have been invented by Mia Tansen. Some doubt this. It is contended that this raga existed before Tansen and that it was merely called Malhar. Even now some like to call it merely Malhar.

This is a very popular raga and is considered to be a high class one like Durbari Kanada, Malkosh etc. Mia Malhar is put under Kafi That (Kharaharapriya). Jati of this raga is Shadava-Shadava. In aroha Ga is omitted and in avaroha Dh is dropped. Aroha and avaroha of Mia Malhar are :

स ऽ - म रि ऽ - प - नि ऽ ष ऽ - नि ऽ सं—सं नि प - म र् ऽ - म र् ऽ -
म - प म म ऽ रि ऽ - स.

Svaras used are Tivra Ri, Komal Ga, Suddha Ma, Tivra Dh and both Komal and Tivra Ni. Pakad or diagnostic svaras are :-

रि म रि स - नि प म प - नि ष नि सं - प - र् ऽ म रि स and also
म रि प - म र् ऽ म र् ऽ - म - प म म रि ऽ स - नि नि स.

Regarding the Vadi svara, there is difference of opinion. Some suggest Pa. some Ma and some others Sa. Some suggest Sa as Samvadi. Other suggest Pa. Sangati नि म is used frequently. Use of both Nishads as नि ऽ ष नि ऽ सं or प नि ऽ नि ऽ सं and सं नि नि म प is a feature of this raga. Svara group म ऽ प म म ऽ रि ऽ स sounds beautiful. Alapana of this raga in Mandra saptak is very impressive. Some musicians make use of Dh in avaroha also. But this will create confusion as chaya of Durbari Kanada is likely to creep in,

This raga is sung between 9 p.m. and 12 p.m. It is a seasonal raga (Mosami raga) and is sung during the rainy season.

Compositions in this raga are :-

Karim Nam Tero—Ektal—Vilambit.

Sadho Manaka Man Tyago—Trital—Guru Nanak.

Ragas Bahar and Durbari Kanada have so many sancharas and chayas of Mia Malhar in them that it is difficult to sing these ragas immediately after singing Mia Malhar.

Durbari Kanara—Only Komal Ni is used. Dh is prominent in avaroha (See Durbari Kanada).

Bahar - Both Nishads are not used side by side. Sangathi स म ऽ is prominent. (See Bahar).

Karnatak

There is no raga called Malhar or Mia Malhar. There are various other Malhars like Gouda Mallar etc.,

Karnatak raga Kanada which is a janya of the 22nd Melakarta, Kharaharapriya (Kafi That) has resemblance to Mia

Malhar in many sancharas. Tivra Ni not used prominently in Karnatak raga Kanada. But touches of Tivra Ni are unavoidable and do exist. Aroha and avaroha of Kanada are :—

स रि ग् म प म ध ऽ नि स—सं नि प म ध ऽ नि ष प म म् ऽ ऽ म रि स.
(See Kanada)

MIAKI SARANG

Hindustani

This rare raga is formed by combining Brindavani Sarang and Mia Malhar ragas. It belongs to Kafi That (Kharaharapriya). Its jati is Shadava-Shadava. Ga is completely left out. Aroha and avaroha of this raga are,

स - नि ष नि ष स नि स - रि - म रि - म प - नि ष सं नि स—सं -
नि ष नि प - ध प - म रि - प म रि - स.

Svaras used are Tivra Ri, Suddha Ma, Tivra Dh and both Komal and Tivra Ni. Pakad or diagnostic svara groups are, नि ष नि ष स नि स - रि - म रि - प म रि - स रि नि स. Dh, though used, is not kept prominent. It is even sometimes dropped to create a Sarang chaya. This "Kriya" is justifiable. Vakra sancharas म रि म प - नि ष सं नि स in aroha and नि ष नि प - म रि प म रि in avaroha are characteristic of this raga. Tivra Ni is mostly used as a grace note or "Kan" for Tara Shadja—सं नि स. Mia Malhar anga नि ष नि स is also introduced at the end of avaroha alap. Compositions in this raga are,

Balamuva Mora—Titwada (Vilambit)

—Jayasuklal T. Shah.

Bana Bana Dhoondana—Trital (Madhya)

—Jayasuklal T. Shah.

Hindustani raga Mia Malhar is closely allied to Miaki sarang.

Mia Malhar—Ga is used prominently. Vakra sanchara नि ष सं नि स is not found. (See Mia Malhar)

Karnatak

There is no Karnatak raga called Mia Ki Sarang, nor one which resembles this Hindustani raga.

MIRABAI KI MALHAR

Hindustani

This is not a well known raga. Some say that this raga was invented by Mira Bai of fame. But it is believed by others that Meera Bai who composed this raga was the daughter of Ramdas Naik, a famous musician. This raga belongs to to Kafi That (Kharaharapriya). Its jati is Sampoorna—Sampoorna. Aroha and avaroha are :—

म - रि - स रि नि स - ग् - म रि प - नि ष नि स—सं ष - नि प - म
प ग म - रि म प ध म प - म् - म रि स.

Svaras used are Tivra Ri, both Komal and Tivra Ga, Suddha Ma, Komal and Tivra Dh and both Komal and Tivra Ni.

Pakad or Gunjan svara groups are :

म रि स रि नि स - ग् - म रि प - नि ष नि स ष - नि प - म ग म - रि
म प ध म प. Vadi is Pa and Samvadi Sa. This is a raga for the rainy season, when it could be sung at any time. During other seasons it is sung in the night. Although both Gandharas are used, use of Komal Ga is more prominent. Tivra Ga is used as म ग म - म प ग म and Komal Ga in a vakra way as ग् - म रि प in aroha. Svara group रि म प ध म प is used in aroha also. Tivra Dh is more prominent than Komal Dh. It is used in a straight way in aroha as ध नि स and also as intermediate svaras in रि म ध म प. Komal Dh is used in avaroha in a vakra way as सं ष ऽ नि स. This kind of Malhar is formed by combining the ragas Mia Malhar and Adana. A composition in this raga is,

Tum Ghanse Ghan Garaje—Choutal (Vilambit).

Karnatak

There is no Karnatak raga called Mirabai ki Malhar nor one which resembles this Hindustani raga.

MOHANA

Hindustani

There is no Hindustani raga called Mohana. Hindustani raga Bhoop or Bhoopali (not Bhupala) has

great resemblance to Mohana of Karnatak. Aroha and avaroha of Bhoop are :

स रि ग प ध सं—सं ध प ग रि स.

(See Bhoop)

As Vadi and Samvadi restrictions are not strictly observed while singing Karnatak ragas, raga Mohana also sounds like ragas Deshkar and Jait Kalyan of Hindustani sangeet. They use the same notes as Bhoop in both aroha and avaroha. (See Deshkar and Jait Kalyan).

Karnatak

Mohana is a very popular raga. It is derived from the 28th Melakarta Harikambhoji (ri, gu, ma, dhi, ni) which corresponds to Hindustani Khamaj That. Its jati is Audava-Audava. Ma and Ni are not used. Aroha and avaroha of Mohana are :

स रि_२ ग_२ प ध_२ सं—सं ध_२ प ग_२ रि_२ स.

Svaras used are Chatusruti Ri, Antara Ga, and Chatusruti Dh. According to Hindustani notation the aroha and avaroha are :

स रि ग प ध सं—सं ध प ग रि स.

Antara Ga is the jeeva svara of Mohana. Mohana has veera rasa and it is a very popular raga on the stage for expressing anger, challenge etc., There are many compositions in this raga. The following are very popular.

Nanupalimpa Nadachi (Telugu)—Adi Tala—Tyagaraja.
Ra Ra Rajeevalochana (Telugu)—Adi Tala

—Mysore B. Vasudevachar.

Karnatak raga Mohana resembles the Hindustani raga Bhoop or Bhopali (not Bhoopala) very closely.

MOHANA KALYANI

Hindustani

This raga corresponds to Bhoop Kalyan or Suddha Kalyan of Hindustani. Aroha and avaroha of Bhoop Kalyan or Suddha Kalyan are,

स रि ग प ध सं—सं नि ध प म ग रि स.

(See Suddha Kalyan)

Karnatak

Mohana Kalyani is put under the 65th Melakarta Mecha Kalyani (ri, gu, mi, dhi, nu) which corresponds to Kalyan That of Hindustani sangeet.

This raga is formed by the combination of the two very popular ragas, Mohana and Kalyani. Aroha has svaras of Mohana. Avaroha has those of Kalyani. Its jati is Audava-Sampoorna. Ma and Ni are omitted in aroha. Aroha and avaroha of Mohana Kalyani are :

स रि_२ ग_२ प ध_२ सं—सं नि_२ ध_२ प म_२ ग_२ रि_२ स.

Svaras used are Chatusruti Ri, Antara Ga, Prati Ma, Chatusruti Dh and Kakali Ni. According to Hindustani notation the aroha and avaroha are :

स रि ग प ध सं—सं नि ध प म ग रि स.

Mohana Kalyani which resembles Suddha Kalyan of North is not as popular. The following composition however is sometimes heard.

Bhuvaneshvari Alita Manasa (Kanarese)—Adi Tala

—L. Muthiah Bhagavatar.

MOHANANATA

Hindustani

There is no Hindustani raga called Mohananata. This is an interesting raga and can be introduced into Hindustani sangeet. Its aroha and avaroha are :

स ग_२ ङ म प ध प म प नि सं—सं नि प ध प म ग स.

This raga resembles Kokil Pancham of Hindustani. In Kokil Panchama however Ni is not used in either aroha or avaroha. Hindustani Kokil Pancham resembles Karnatak raga Prabhupriya very closely.

Karnatak

Mohananata is a janya of the 9th Melakarta Dhenuka (ra, gi, ma, dha, nu). Its jati is Shadava-Shadava. In aroha and avaroha Ri is not used. Its aroha and avaroha are :

स ग_२ ऽ म_१ प_१ ध_१ प_१ नि_३ सं—सं नि_३ प_१ ध_१ प_१ ग_३ स.

There are vakra sancharas in both aroha and avaroha. Svaras used are Sadharana Ga, Suddha Ma, Suddha Dh and Kakali Ni.

According to Hindustani notation the aroha and avaroha are :

स ग_२ ऽ म_१ प_१ ध_१ प_१ नि_३ सं—सं नि_३ प_१ ध_१ प_१ ग_३ स.

This is a pleasing raga although not popular. A composition in this raga is :

Mohananata Ragapriye Lalithe (Sanskrit)—Adi Tala
—Muttuswamy Dikshitar.

Raga Prabhupriya resembles Mohananata.
Prabhupriya—Ni is not used. (See Prabhupriya).

MOOLTANI

Hindustani

This is a very popular raga. Mooltani belongs to Todi That (Subhapantuvarali). Its jati is Audava-Sampoorna. In aroha Ri and Dh are omitted. Aroha and avaroha of Mooltani are :

नि स - ग_२ म_१ प_१ - नि सं—सं नि ध_१ प_१ - म_१ ग_३ रि स.

Svaras used are Komal Ri, Komal Ga, Prati Ma, Komal Dh and Tivra Ni. Pakad or raga chaya svvara groups are :

नि स - म_१ ग_२ - प_१ ग_२ म_१ प_१ - म_१ ग_२ - प_१ ग_२ - रि स.

Vadi is Pa and Samvadi Sa. Halting svaras in this raga are Sa, Pa and Ni. Ri, Ga and Dh should not be brought into prominence. Otherwise it will sound like Todi Raga. Repetition of the svvara group म_१ ग_२ as म_१ ग_२ म_१ ग_२ sounds beautiful in this raga. Svvara group नि स ग_२ म_१ should be used and not नि रि ग_२ म_१. The latter group is used in Todi raga. Ga is taken

with Tivra Ma as its grace note—^{मं} ग_२. But Todi raga uses straight ग_२ or ^{रि} ग_२ and not ^{मं} ग_२.

Mooltani raga has Shringara and Karuna rasas.

This raga is a Paramela Praveshak raga. It is sung during the last prahara of the day.

Popular compositions are :

Gokula Gav—Jhumra Tal (Vilambit).

Sundara Surajanava—Teen Tal (Madhya).

Hindustani ragas Todi and Madhuvanti resemble Mooltani.

Todi—Halting svaras are Ri, Ga, and Dh. Kan of Prati

Ma is not given to svvara Ga. Svvara group नि रि

ग_२ म_१ is used (See Todi).

Madhuvanti—Ri is Tivra (See Madhuvanti).

Karnatak

There is no raga called Mooltani in Karnatak sangeet.

There is a raga called Gamakasamantha which is a janya of the 45th Melakarta Shubhapantuvarali. (ri, gi, mi, dha, nu). Thir raga resembles the Hindustani raga Mooltani in its aroha and avaroha svaras. It is an Audava-Sampoorna raga. Aroha and avaroha of Gamakasamantha are,

स ग_२ म_१ प_१ नि_३ सं—सं नि_३ ध_१ प_१ म_१ ग_३ रि_१ स.

According to Hindustani notation they are,

स ग_२ म_१ प_१ नि सं—सं नि ध_१ प_१ म_१ ग_३ रि स.

Gamakasamantha is not popular in the South and there are no compositions in this raga.

MOORATI

Hindustani

This is not a well known raga. This is said to be a kind of Kanara. Moorati belongs to Asavari That. (Natabhairavi). Its jati is Audava-Sampoorna. Ri and Dh are omitted in aroha. Aroha and avaroha of Moorati are :

स ग म प नि सं—सं ध नि प - म ग - म रि स.

Svaras used are Tivra Ri, both Komal and Tivra Ga, Suddha Ma, Komal Dh and Komal Ni. Tivra Ga is used in aroha and Komal Ga in avaroha. Vadi is Ma and Samvadi

Sa. This raga is sung during the last prahara of the night. A composition in this raga is:

Kahe Na Bole —Ektal (Vilambit)—Balaram Roy.

Karnatak

There is no raga called Moorati in Karnatak sangeet, nor one which resembles this Hindustani raga.

MOTKI

Hindustani

This raga which is put under Bhairav That (Hanumatodi) is actually a mixture of Thats. In this Rishabs are two, Dhaivats are two, Gandharas are two and Nishads are also two. Only Suddha Ma is used. Chalan of this raga is as under.

नि
स - ष् नि प स - स म - प - ग् - रि - स - ग् म रि स - नि स
से
ग् - म प ध नि - नि ग - रि स - स रि प ग ।
म प नि - सं नि सं - सं - नि नि सं - सं नि ध प - म म ग् - प ध नि -
ग् रि - स - स रि प ग् ।

This is a rare raga. A composition in this raga is,
Mohana Liya Mana Sakhi—Jhaptal (Madhya).

Karnatak

There is no Karnatak raga called Motki, nor one which resembles this Hindustani raga.

MUDRIKA KANARA

Hindustani

This raga is also called Mangala Kanada.

This is a rare raga about which there is difference of opinion. Its jati is Audava-Samporna. Aroha and avaroha of this raga are ;

स म - ग् म नि ध - नि सं—सं नि ध प - म प ध ग् ग् रि

म
रि स

In aroha Ri and Pa are not used. Svaras used are Tivra Ri, Komal Ga, Suddha Ma, Tivra Dh and Komal Ni. Vadi is Sa and Samvadi Pa. In aroha svaras Sa and Ma found together as स म give a touch of Bahar. Tivra Dh gives a chaya of Shahana. This raga is for the night. Chalan of this raga is as under :

स ऽ नि रि स - रि रि रि स - नि ष् - नि स - ग् ग् म रि स -
म म
स म - म प - म प ध ग् ग् - म रि स् ।

Compositions in this type of Mudrika Kanada are :

Jab Te Shyama Sarana Ho Payo—Teen Tal (Madhya).
Haro Mero Dukha—Jhap Tal.

This type of Mudrika Kanada sounds like Bageshree in which Pa is used, (See Bageshree).

In another type of Mudrika Kanara Ri and Pa are used in aroha also. In avaroha Ma is kept weak. Meend प ऽ ग् is taken. Compositions in this type are :

Vegi Tum Karma Karo—Choutal.
Ayo Phaguna Mas Sakhi—Dhamar.

Karnatak

There is no Karnatak raga called Mudrika Kanada, nor one which resembles this Hindustani raga.

MUKHARI

Hindustani

There is no raga called Mukhari in Hindustani sangeet. Raga Mukhari which is from the South is obtained by combining svaras of Kafi That in aroha and those of Asavari Thats in avaroha. In aroha Ga should be omitted. It will then have for its aroha and avaroha,

स रि म प ध नि ष सं—सं नि ष प म ग रि स.

Vakra sanchara in aroha as ष नि ष सं should be remembered.

Karnatak

Mukhari is a popular Karnatak raga. It is a janya of the 22 nd. Melakarta Kharaharapriya (ri, gi, ma, dhi, ni,) which corresponds to Kafi That of Hindustani. Its jati is Shadava-Sampoorna. Ga is omitted in aroha. There is vakra sanchara in aroha. Aroha and avaroha of Mukhari are :

स रि₂ म₁ प ष₂ नि₃ ध₂ सं—सं नि₂ ध₁ प म₁ ग₂ रि₂ स.

Svaras used are Chaturruti Ri, Sadharana Ga, Suddha Ma, both Suddha and Chaturruti Dh and Kaisiki Ni. Suddha Dh is used in aroha. Chaturruti Dh is used in aroha. Aroha and avaroha of Mukhari according to Hindustani notation are,

स रि म प ध नि ष सं—सं नि ष प म ग रि स.

Svara groups नि ष सं - रि म ऽ ग ऽ रि - म प ध नि सं - नि ष प - म ग ऽ रि स. are characteristic of this raga.

This raga has shoka and karuna rasas. Popular compositions in this raga are :

Yema Ninne Telusu (Telugu) Adi Tala—

Subbarama Dikshitar.

Kshinamai Tiruga (Telugu)—Adi Tala—Tyagaraja.

Yenta Ninnevarintunu Shabari (Telugu)

—Rupaka Tala—Tyagaraja.

Mukhari is a Bhashanga raga. It employs Suddha Dh in avaroha which is not found in the melakarta Kharaharapriya. It is interesting to compare Mukhari with Bhairavi which is also a Bhashanga raga.

According to Dikshitar school, there are two types of Mukhari.

TYPE I

It is a Janya of the 18th Melakarta Kanakangi (ra, ga, ma, dha, na). Its jati is Audava-Sampoorna. Ga and Ni are omitted in aroha. Aroha and avaroha of this type of Mukhari are :—

स रि₁ म₁ प ष₁ सं—सं नि₁ ध₁ प म₁ ग₁ रि₁ स.

Svaras used are Suddha svaras of Karnatak sangeet. According to Hindustani notation they are,

स रि म प ध सं—सं ष प म रि रि स.

In above Tivra Ri represents Suddha Ga (ग₁) and Tivra Dh represents Suddha Ni of Karnatak system.

A composition in this type of Mukhari is,

Ganapriya Munijana—Dhruva Tala—Lakshanageet

—Venkatamakhi.

TYPE II

It is a Janya of Natabhairavi. Its jati is Audava-Sampoorna. In aroha Ga and Ni are omitted Aroha and avaroha are :—

स रि₂ म₁ प ष₁ सं—सं नि₂ ध₁ प म₁ ग₂ रि₂ स.

According to Hindustani notation they are :—

स रि म प ध सं—सं नि ष प म ग रि स.

A composition in this type of Mukhari is,

Pahimam Ratnachalanayaka (Sanskrit)—Adi Tala—

Muttuswamy Dikshitar.

NABHKAUNS

Hindustani

We owe this raga to Shri Sunil Kumar Bose. It is a combination of two popular ragas Malkauns and Chandrakauns. Its aroha consists of svaras of Malkauns and avaroha of those of Chandrakauns. The use of both Komal and Tivra Ni sometimes consecutively gives an individuality and an appeal. Its jati is Audava-Audava. Ri and Pa are not used. Aroha and avaroha are :

स ग म ष नि सं—सं नि ष म ग स.

Svaras used are Komal Ga, Suddha Ma and both Komal and Tivra Ni. Tivra Ni is used in aroha and Komal Ni in avaroha. Sometimes both Nishads are used as नि नि सं and नि नि ष. These prayogas create a peculiar effect. Vadi is Ga and Samvadi Dh. The following svara groups form the Pakad of this raga :

म —
 झ नि स ग स—झ नि ष

This is a raga which has been recently introduced. A composition in this raga is,

Kacchu Na Suhave Ali Ri Mayee—Ek Tal (Vilambit)
 —Sunil Kumar Bose.

Karnatak

There is no Karnatak raga called Nabhkauns, nor one which resembles this Hindustani raga.

NABHOMANI

Hindustani

There is no Hindustani raga called Nabhomani, nor one which resembles this rare Karnatak raga.

Karnatak

Nabhomani is the name for the 40th Melakarta Navaneetam according to Dikshitar school. Nabhomani is derived from the 40th Melakarta Navaneetam (ra, ga, mi, dhi, ni). It is an Audava-Sampoorna raga with vakra sanchara in aroha. Dh and Ni are omitted in aroha. Aroha and avaroha of Nabhomani are :

स ग₁ रि₁ ग₁ म₂ प सं or स रि₁ ग₁ रि₁ म₂ प सं—सं नि₂ ष₂ प म₂ ग₁ रि₁ स.

Svaras used are Suddha Ri, Suddha Ga, Prati Ma, Chaturruti Dh and Kaisiki Ni. Aroha and avaroha of Nabhomani according to Hindustani notation are :—

स रि रि रि मं प सं or स रि रि रि मं प सं—सं नि ष प मं ग स.

Tivra Ri (रि) of Hindustani stands for Suddha Ga (ग₁) of Karnatak.

Nabhomani is not a popular raga. The following composition in this raga is available :—

Nayeda Vanchana Seyakura (Telugu)—Adi Tala
 —Tyagaraja.

According to Dikshitar school Nabhomani is Sampoorna-Sampoorna raga with vakra sanchara in aroha. Aroha and avaroha are :

स ग₁ रि₁ म₂ प ष₂ प नि₂ सं—सं नि₂ ष₂ प म₂ ग₁ रि₁ स.

According to Hindustani notation they are :

स रि रि रि मं प ष प नि सं—सं नि ष प मं रि रि स.

A composition in this type of Nabhomani is :

Nabhomani Candragni Nayanam (Sanskrit)

—Tripura Tala—Muttuswami Dikshitar.

NADABRAMHA

Hindustani

There is no Hindustani raga called Nadabramha, nor one which resembles this rare Karnatak raga.

Karnatak

This raga is derived from the 64th Melakarta Vachaspathi (ri, gu, mi dhi, ni). Its jati is Audava-Shadava. There are two types. They differ in their aroha svaras.

TYPE I

In this type svaras which are omitted in aroha are Ri and Ga. In avaroha Ri is not used. Aroha and avaroha are :—

स प म₂ प ष₂ नि₂ सं—सं नि₂ ष₂ प म₂ ग₃ स.

Svaras used are Antara Ga, Prati Ma, Chaturruti Dh, and Kaisiki Ni. According to Hindustani notation they are ;

स प मं प ष नि सं—सं नि ष प मं ग स.

Compositions in this type of Nadabramha are :

Shri Vidya Lalitham (Sanskrit)—Adi Tala

—Jayachamaraja Wadiyar.

Nadabramha Svaroopam (Sanskrit)—

Trisra Rupaka Tala—R. S. Gururajachar.

TYPE II

In this type in aroha Ri and Ma are not used. In avaroha Ri is omitted. Aroha and avaroha are :

स ग₃ प ष₂ नि₂ सं—सं नि₂ ष₂ प म₂ ग₂ स.

According to Hindustani notation they are :

स ग प ध नि सं—सं नि ध प म ग स.

A composition in this type of Nadabramha is :

Nadabramhanuragame Naravarulaku (Telugu)

—Adi Tala—“Mishu Krishna”.

The above composition is in praise of Saint Tyagaraja.

NADAKALYANI

Hindustani

There is no Hindustani raga called Nadakalyani. This is a pleasing raga which can be introduced among ragas of Kalyan That. Its aroha and avaroha are :—

स ग मं ध नि सं—सं नि ध मं ग मं रि ऽ स

Karnatak

This raga has been invented by Shri C. Rangiah of Mysore. It belongs to the 65 th Melakarta Mechakalyani (ra, gu, mi, dhi, nu) which corresponds to Kalyan That of Hindustani. Jati of Nadakalyani is Audava-Shadava with vakra sanchara in avaroha. In aroha Ri and Pa are not used. In avaroha Pa is omitted. Aroha and avaroha of Nadakalyani are :—

स ग_३ म_२ ध_३ नि_३ सं—सं नि_३ ध_२ म_२ ग_३ म_२ रि_२ ऽ स

Svaras used are Chatusruti Ri, Antara Ga, Prati Ma, Chatusruti Dh and Kakali Ni. According to Hindustani notation the aroha and avaroha are :—

स ग मं ध नि सं सं नि ध मं ग मं रि ऽ स

The vakra sanchara सं ग मं रि ऽ स with रि elongated sounds beautiful.

A composition in this raga is :—

Na Aham Sahe Krishna Viraham (Sanskrit)—Adi Tala

—C. Rangiah.

NADANAMAKRIYA

Hindustani

There is no Hindustani raga called Nadanamakriya.

Hindustani raga Bhairav if sung with Madhyam “Sur” sounds like this Karnatak raga.

Karnatak

Nadanamakriya is derived from the 15th Melakarta Mayamalavagaula (ra, gu, ma, dha, nu) which corresponds to Bhairav That of Hindustani. This is a Nishadantya raga. Its aroha and avaroha are :—

स रि_१ ग_३ म_१ प ध_१ नि_३ — नि_३ ध_१ प म_१ ग_३ रि_१ स नि_३

Svaras used are Suddha Ri, Antara Ga, Suddha Ma, Suddha Dh and Kakali Ni. According to Hindustani notation they are :—

स रि ग म प ध नि — नि ध प म ग रि स नि

Suddha Ri, Suddha Ma and Suddha Dh are the Ghaya svaras of this raga.

Nadanamakriya expresses sorrow. Elongation of svaras Ri, Ga, Dh and Ni by turns creates the effect of expressing sorrow. Compositions in this raga are,

Karuna Jaladhi Dasharathi (Telugu)—Adi Tala—

Tyagaraja.

Kande Kannara (Kanarese) Trisra Tripata—

R. S. Gururajacharya (“Karnalesha”)

NADARAMAKRIYA

Hindustani

There is no Hindustani raga called Nadaramakriya. If Bhairav is made Nishadantya with sancharas as under then it will sound like Nadaramakriya also called Nadanamakriya.

नि ऽ — स रि ऽ — ग म प ध नि ऽ—नि ऽ ध प म ग रि स . नि ऽ

Karnatak

Nadaramakriya of Dikshitar school seems to be the same raga as Nadanamakriya which is a popular one. It is derived from the 15th Melakarta Mayamalavagaula (Bhairav That). It is a Nishadantya raga.

नि_३ स रि_१ ग_३ म_१ प ध_१ नि_३ — नि_३ ध_१ प म_१ ग_३ रि_१ स नि_३

Svaras used are Suddha Ri, Antara Ga, Suddha Ma, Suddha Dh and Kakali Ni. According to Hindustani notation these are :—

नि स रि ग म प ध नि—नि ध प म ग रि स नि

A composition in Nadaramakriya are :

Nilakantaya (Sanskrit)—Chapu Tala—Muttuswamy
Dikshitar.

NADAVARANGINI

Hindustani

There is no Hindustani raga called Nadavarangini nor one which resembles this rare Karnatak raga.

Karnatak

Nadavarangini belongs to the 22nd. Melakarta Kharahara-priya (ri, gi, ma, dhi, ni) which corresponds to Kafi That of Hindustani. It is an Audava-Sampoorna raga with vakra sancharas in both aroha and avaroha. Ri and Ga, are omitted in aroha. Aroha and avaroha of this raga are :—

स प ऽ—म₁ प ध₂ नि₂ सं OR म₁ नि₂ ध₂ नि₂ सं—सं प नि₂ ध₂ प म₁ ग₂
रि₂ स OR ग₂ रि₂ ग₂ स.

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. Aroha and avaroha of Nadavarangini according to Hindustani notation are :—

स प—म प ध नि सं OR म नि ध नि सं—सं प—नि ध प म ग रि स
OR ग रि स.

“Datu” or skipping of svaras in this raga sounds beautiful. Suddha Ma, Panchama and Kaisiki Ni are the Chaya svaras. This is not a popular raga. The following composition in this raga is available :—

Kripalawala Kaladhara (Telugu)—Adi Tala—
Tyagaraja.

NAGABHUSHINI

Hindustani

There is no Hindustani raga called Nagabhushini. If Tivra Ni is included in aroha of Durga of Bilaval That a raga having the aroha and avaroha svaras of Nagabhushini of South will result. They are as under :

स रि म प ध नि सं—सं ध प म रि स.

This is an interesting raga and it calls into our mind raga Narayani which has svaras of Durga and in the avaroha uses Komal Ni in vakra sancharas, (See Narayani).

Karnatak

Nagabhushini is a janya of the 29th Melakarta Dheera-sankarabharana (ri, gu, ma, dhi, nu) which corresponds to Bilaval That of Hindustani. Its jati is Shadava-Audava. In aroha Ga is not used. In avaroha Ni and Ga are omitted. Aroha and avaroha of Nagabhushini are :

स रि₂ म₁ प ध₂ नि₂ सं—सं ध₂ प म₁ रि₂ स.

Svaras used are Chatusruti Ri, Suddha Ma, Chatusruti Dh, and Kakali Ni.

According to Hindustani notation the aroha and avaroha are :

स रि म प ध नि सं—सं ध प म रि स.

Nagabhushini is not a popular raga. The following composition in this raga is available :

Ganeshaskanda Janami (Sanskrit)—Roopaka Tala—

L. Muthiah Bhagavata.

There is another Karnatak raga called Nagabhushini which is a janya of the 30th Melakarta Naganandini. This raga is different from Nagabhushini described above and is not a familiar raga.

NAGADHVANI

Hindustani

There is no Hindustani raga called Nagadhvani. This is

an interesting raga. It sounds like a mixture of Bilaval and Tilang ragas. Tilang chaya is in poorvang of avaroha.

Karnatak

Nagadhvani is a janya of the 29th Melakarta Dheera-sankarabharana (ri, gu, ma, dhi, nu) which corresponds to Hindustani Bilaval That. Its jati is Sampoorna-Shadava with vakra sancharas in both aroha and avaroha. Ri is supposed to be omitted in avaroha. Aroha and avaroha of Nagadhvani are,

स रि_२ स म_१ ग_२ म_१ प नि_३ च_२ नि_३ सं—सं नि_३ च_२ नि_३ प म_१ ग_२ स.

Although the avaroha ends as म स there is a prayoga of ग म रि स also.

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Chatusruti Dh, and Kakali Ni. According to Hindustani notation they are,

स रि स म ग म प नि च नि सं—सं नि च नि प म ग स.

A composition in this raga is :—

Shri Lalitam Maha Tripura (Sanskrit)

—Khanda Triputa Tala—Jayachamaraja Wadiyar.

According to Dikshitar school the aroha and avaroha are,

स रि_२ ग_२ प म_१ ग_२ म प च_२ नि_३ सं—सं नि_३ च_२ नि_३ प म_१ ग_२ रि_२ ग_२ स.

According to Hindustani notation they are :

स रि ग प म ग म प च नि सं—सं नि च नि प म ग रि ग स.

A composition in this type is :—

Brihadishvaram Bhajare (Sanskrit)—Adi Tala

—Muttuswamy Dikshitar.

NAGAGANDHARI

Hindustani

There is no Hindustani raga called Nagagandhari. This raga sounds very much like raga Jeevanpuri of Hindustani.

Jeevanpuri has the following aroha and avaroha —

स रि म प ध नि सं—सं नि ध प म ग रि स.

(See Jeevanpuri)

Karnatak

Nagagandhari belongs to the 20 th Melakarta Natabhairavi (ri, gi, ma, dha, ni) which corresponds to Asavari That of Hindustani. Strictly speaking Nagagandhari is a Nishadantya raga. Its jati is Sampoorna-Sampoorna. Aroha and avaroha of this type are :—

स रि_२ ग_२ म_१ प च_१ नि_२—नि_२ ध_१ प म_१ ग_२ रि_२ स

According to Hindustani notation they are :—

स रि स म प ध नि—नि ध प म ग रि स.

In the popular composition which is sung, the above aroha and avaroha are not followed. The following aroha and avaroha are in vogue.

स रि_२ म_१ ग_२ म_१ प च_१ नि_२ सं—सं नि_२ ध_१ प म_१ ग_२ रि_२ स.

Svaras used are Chatusruti Ri, Sabdharana Ga, Suddha Ma, Suddha Dh, and Kaisiki Ni. According to Hindustani notation they are —

स रि म ग म प ध नि सं—सं नि ध प म ग रि स.

Nagagandhari is becoming popular. The following composition is often heard.

Sarasijanabha Sodari (Sanskrit)—Roopaka Tala—

Muttuswamy Dikshitar.

NAGANANDINI

Hindustani

There is no Hindustani raga called Naganandini nor one which resembles this Karnatak raga. In aroha uttaranga has chaya of Mia Malhar in the svara group म प नि नि स.

Karnatak

Naganandini is Melakarta No. 30 (ri, gu, ma, dhu, nu) of Karnatak sangeet. According to Dikshitar school it is called Nagabharana. Aroha and avaroha of this raga are :—

स रि_२ ग_२ म_१ प च_२ नि_२ सं—सं नि_२ च_२ प म_१ ग_२ रि_२ स.

It is a Sampoorna-Sampoorna raga. Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Shatsruti Dh and Kakali Ni. Aroha and avaroha of Naganandini, according to Hindustani notation are :—

स रि ग म प नि सि सं—सं नि दि प म ग रि स.

Komal Ni (नि) represents Shatsruti Dh (ष). Naganandini is not a popular raga. A composition in this raga is :

Sattaleni Dinamu Vacchuna (Telugu)—Adi Tala
—Tyagaraja.

NAGASVARAVALI

Hindustani

This raga is also called Nagasvari and Nageshvari. This Karnataka raga is becoming popular in the North. It belongs to Khamaj That (Harikambhoji). Its Jati is Audava—Audava. Ri and Ni are not used in this raga. Aroha and avaroha of Nagasvaravali are :—

स ग - म प - ष सं — सं ऽ ष प म - प ग - स ग ऽ ष सं - ग स -
म ग - प म. Svaras are Suddha svaras of Hindustani saugeet. Pakad or Gunjan svara groups are :—

प ष सं ऽ—ष प म ऽ - प ग ऽ — म ग ऽ स

Vadi is Ma and Samvadi Sa. This raga is sung during the second prahara of the night. Pa, although not completely omitted, is kept weak or durbal in aroha.

In avaroha meend प ग ऽ gives a Bhatjari touch. This raga has resemblance to raga Mand but is more dignified or 'Gambhira.'

A composition in Nagasvaravali is :—

YeriAb Gunda La—Trital (Madhya).

Karnatak

Nagasvaravali is derived from the 28th Melakarta Hari-kambhoji (ri, gu, ma dhi, ni) which corresponds to Hindustani Khamaj That. Its jati is Audava-Audava. Ri and Ni are omitted. Aroha and avaroha of this raga are,

स ग₂ म₁ प ष₂ सं—सं ष₂ प म₁ ग₂ स-

Svaras used are Antara Ga, Suddha Ma and Chatusruti Dh. According to Hindustani notation the aroha and avaroha are :

स ग म प ष सं—सं ष प म ग स.

Hindustani and Karnatak ragas Nagasvaravali are similar. Nagasvaravali is a popular raga. The following composition is very frequently heard.

Shreepate Nee Pada (Telugu)—Adi Tala—Tyagaraja.

NAGAVARALI

Hindustani

There is no Hindustani raga called Nagavarali. While singing this raga which has svaras of Bhairavi That (Hanumatodi) the effect should be like that of Bilaskhani Todi producing Todi (Shubhapantuvarali) effect.

Karnatak

Nagavarali is derived from the 8th Melakarta Hanumatodi (ra, gi, ma, dha, ni) which corresponds to Hindustani Bhairavi That. Its jati is Sampurna-Sampurna. There is vakra sanchara of Pa in both aroha and avaroha which gives beauty to the raga. Aroha and avaroha are :

स रि₁ ग₂ म₁ प म₁ ष₁ नि₂ सं—सं नि₂ ष₁ म₁ प ग₂ रि₁ स.

Svaras used are Suddha Ri, Sadharane Ga, Suddha Ma, Suddha Dh and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are :—

स रि ग म प ष नि सं—सं नि ष प म ग रि स.

This is not a popular raga. The following composition in this raga is available.

Ganalola —Chapu Tala - Muttuswamy Dikshitar.

While singing this raga a Shubhapantuvarali or Hindustani Todi effect has to be created by using Shudda Ma only as is done in the Hindustani raga Bilaskhani Todi.

NALINIKANTI

Hindustani

There is no Hindustani raga called Nalinikanti. Hindustani raga Tilak Kamod resembles this Karnatak raga. Tilak Kamod has the following aroha and avaroha.

प नि स रि ग स - रि म प नि स—सं नि - प ध - म ग रि ग स or
सं ऽ प - ध ऽ म ग - रि ग स ऽ (See Tilak Kamod)

In Nalinikanti Dh is not used.

Karnatak

Nalinikanti is a janya of the 27th Melakarta Sarasangi (ri, gu, ma dha, nu). It is a Shadava-Shadava raga with vakra sanchara in aroha. Dh is omitted in this raga. Aroha and avaroha of Nalinikanti are :

स ग₂ रि₂ म₁ प नि₂ सं—सं नि₂ प म₁ ग₂ रि₂ स.

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma and Kakali Ni. Aroha and avaroha of Nalinikanti according to Hindustani notation are,

स ग रि म प नि स—सं नि प म ग रि स.

Ma is an important svara. It is elongated as ग रि म ऽ. This raga has resemblance to the Hindustani raga Tilak Kamod Bui in Nalinikanti Dh is not used. (See Tilak Kamod).

This raga is very pleasing. The following composition is very often heard.

Manavi Yala kinchara (Telugu)—Adi Tala—Tyagaraja.

NAMANARAYANI

Hindustani

There is no Hindustani raga called Namanarayani. This Karnatak Melakarta has Poorvi svaras in poorvanga and Bhairavi svaras in uttaranga :—

स रि ग मं प धू नि सं—सं नि धू प मं ग रि स

Karnatak

Namanarayani is the 50 th Melakarta (ra, gu, mi, dha, ni).

It is called Namadeshi by Dikshitar school. This Sampoorna-Sampoorna raga has the following aroha and avaroha.

स रि₁ ग₂ म₂ प ध₁ नि₂ सं—सं नि₂ ध₁ प म₂ ग₂ रि₁ स.

Svaras used are Suddha Ri, Antara Ga, Prati Ma, Suddha Dh and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are :—

स रि ग मं प धू नि सं—सं नि धू प मं ग रि स.

Namanarayani is not a popular raga. The following compositions in this raga are available :—

En Maname. (Tamil)—Adi Tala—Kotiswará Iyer.

Narmada Kaveri Nilaye (Sanskrit)—Triputa Tala

—Muttuswamy Dikshitar.

NAND

Hindustani

This raga is also called Anandi and Ananda Kalyan. It is one of comparatively recent introduction. It belongs to Kalyan That (Mechakalyani). Its jati is Shadava-Sampoorna. In aroha Ri is not used. Aroha and avaroha are :—

घ नि स ग - म मं प - ध नि प - ध मं प सं—नि सं - सं - नि प - ध मं - प म - ग म ध प - रि ऽ स.

Svaras used are Tivra Ri, Tivra Ga, both Suddha and Prati Ma, Tivra Dh, and Tivra Ni. Komal and Tivra Ma occur side by side as म मं प sometimes. Pakad or diagnostic svara groups are :

ध प - रि ऽ स - ग ऽ - म ऽ - प - ध नि ऽ ध प - प ध ऽ प मं

Vadi is Pa and Samvadi Sa. Some suggest the reverse arrangement.

Vakra sancharas नि प - ध मं - प ग are characteristic of Nand raga. Halts on svaras Ri, Ga, and Ma as ध प रि ऽ स - ग ऽ - म ऽ are beautiful. This raga is sung between 8 P.M. and midnight.

Anand Kalyan is considered to be a mixture of Bihag, Nat and Hamir ragas. Popular compositions in this raga are:—

Ajahoo Na Aye Shyam.—Trital (Madhya).
Dhoonda Bara Saiyya- Ek Tal (Vilambit).

Bihag resembles Nand to some extent.

Bihag—Komal and Tivra Ma are not used as मंमप in aroha but as मंमग in avaroha only occasionally. Vakra sancharas of Nand raga are not found. (See Bihag).

Karnatak

There is no Karnatak raga called Nand or Anandi or Ananda Kalyan, nor one which resembles this Hindustani raga.

Like many other Hindustani ragas Nand raga is also becoming popular in the South.

NANDAKAUNS

Hindustani

This is a rare raga. Its jati is Shadava-Shadava. Ri is not used in this raga. Aroha and avaroha of Nandakauns are :—

स ग म प म ध नि सं—सं नि ध प म ग स ग स.

Svaras used are both Komal and Tivra Ga, Suddha Ma, Tivra Dh, and Komal Ni. In aroha only Tivra Ga is used. In avaroha both Komal and Tivra Ga are used as म ग म ग स. There are vakra sancharas in both aroha and avaroha. Vadi is Ma. Samvadi is Sa.

Pakad or Raga Vachak svara groups are स ध नि स ग म . प म नि ध प म - ग म ग स. Use of both Gandharas in avaroha as ग म ग स is a feature of this raga. Antara commences with ग म ध नि सं. This raga is sung during third prahara of night. The following compositions in raga Nandakauns are available.

Mana mori mana- Ektal—(Vilambit).

Bhali Bhuri Bat—Trital (Drut).

Karnatak

There is no raga called Nandakauns in Karnatak sangeet, nor one which resembles this Hindustani raga.

NANDANAT

Hindustani

This raga is formed by the fusion of Nand and Nat or Chayanat ragas. Angas of these ragas are found as under.

Nand — ग म प ध नि प - ध प प - मं प मं प - ध नि ऽ प - प प - सं
सं - सं रि सं

Nat — रि ग म प - ग म रि स

Svaras used are Tivra Ri, Tivra Ga, both Komal and Tivra Ma, Tivra Dh and Tivra Ni.

Chalan of Nandanat is as follows :—

रि ग म प - ग म रि स - प ऽ प प - ग म प ध नि ऽ प ऽ - म नि ऽ प -
ध प प - मं प मं प - ग म रि स । प ऽ प प - सं सं सं ऽ - रि सं - प ध नि -
प ध - म प - ग प रि स

This is an evening raga. A composition in this raga is :—
Jhananana Jhananana Payala Baje—Trital (Madhya).

Karnatak

There is no Karnatak raga called Nandanat nor one which resembles this rare Hindustani raga.

NARAYANA DESHAKSHI

Hindustani

There is no Hindustani raga called Narayana Deshakshi. This Karnatak raga has the same aroha and avaroha as Suddha Bilaval of Sampoorna type (See Suddha Bilaval).

Karnatak

Narayana Deshakshi is a janya of the 29th Melakarta Dheerasankarabharana (ri, gu, ma, dhi, nu,) which corresponds to Bilaval That of Hindustani. Its jati is Sampoorna-Sampoorna with vakra sanchara in aroha. Aroha and avaroha are :—

स रि_२ म_१ ग_२ रि_२ ग_३ म_१ प ध_२ नि_२ सं—सं नि_२ ध_२ प म_१ ग_३ रि_२ स.

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma,

Chatusruti Dh and Kakali Ni. According to Hindustani notation the aroha and avaroha are :—

स रि म ग रि म म प च लि सं—सं नि ष प म ग रि स.

The vakra sanchara in avaroha should be noted. Special sancharas नि ष प च ऽ रि सं and प च सं नि ष प are attractive. Ma and Dh are the raga chaya svaras. A composition in this raga is :—

Oh Jagadamba (Sanskrit)—Khandajati Triputa Tala—
—Jayachamaraja Wadiyar.

According to Dikshitar School Narayana Deshakshi has the same aroha and avaroha as Sankarabharana without any vakra sanchara.

A composition in Narayana Deshakshi, according to Dikshitar School is:

Shankara Narayanam (Sanskrit)—Adi Tala
—Muttuswamy Dikshitar.

NARAYANAGAULA

Hindustani

There is no Hindustani raga called Narayanagaula. There are chayas of Desh and Khamaj ragas in this Karnatak raga.

Karnatak

Narayanagaula is derived from the 28 th Melakarta Harikambhoji (ri, gu, ma, dhi, ni,) which corresponds to Khamaj That of Hindustani. It is a Shadava-Sampoorna raga with vakra sancharas in both aroha and avaroha. Ga is omitted in aroha. Aroha and avaroha of Narayanagaula are :—

स रि_२ म_१ प नि_२ च_२ नि_२ सं—सं नि_१ च_२ प म_१ ग_३ रि_२ ग_३ रि_२ स.

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Chatusruti Dh, and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are :—

स रि म प नि ष लि सं—सं नि ष प म ग रि ग रि स.

Narayanagaula is not a very popular raga unlike Kedara-gaula which it resembles very closely. The following compositions are some times heard.

Maguva Ninne Kori (Telugu) —Atta Tala (Varnam)
—“Shree Venugopala”

Manasu Ninne Maruvaka (Telugu)—Adi Tala—
Tiruvattiyur Tyagaraja.

NARAYANI

Hindustani

Raga Narayani is gaining popularity during recent years. Narayani belongs to Khamaj That (Harikambhoji). Its jati is Audava-Shadava. Ga and Ni are omitted in aroha. In avaroha Ga is dropped. Aroha and avaroha of Narayani are :—

स रि म प - ष सं—रिं सं - नि ष प - रि म प नि ष प . म प म - रि
स - नि ष स

Svaras used are Tivra Ri, Suddha Ma, Tivra Dh and Komal Ni. Pakad or diagnostic svvara groups are :—

रि म प नि ष प - म प म - रि स - नि ष स.

Vadi is Tara Shadja, Samvadi is Pa. Some suggest Ri as Vadi. This raga is sung during the second prahara of night. The following svvara groups which are used in Narayani give it a chaya of raga Sur Malhar.

रि म प नि - ष प - नि ष - म प नि ऽ ष प.

In Narayani use of Dh is more prominent. Sur Malhar is sung with Malhar anga. Narayani is sung with Durga anga.

Popular compositions in Narayani are :—

Narayana ka Nama Bhaja Le—Sultal (Madhya).

Saheli Riya Gavro Ri Aj—Trital (Madhya)—

S. N. Ratanjankar.

Aye Sakhina Ghara—Trital (Madhya)—J. D Patki.

Hindustani ragas Sur Malhar and Sorat are allied to Narayani.

Sur Malhar—Sung with Malhar anga. Dh is not prominent.

(See Sur Malhar).

Sorat—Svvara group ष म रि is used in avaroha (See Sorat).

Karnatak

Narayani is a janya of the 28th Melakarta Harikambhoji (ri, gu, ma, dhi, ni) which corresponds to Khamaj That of Hindustani. Jati of Narayani is Audava-Shadava. Ga and Ni are omitted in aroha. In avaroha Ga is not used. Aroha and avaroha of Narayani are :—

स रि_२ म_१ प च_२ सं—सं नि_२ ध_२ प म_१ रि_२ स.

Svaras used are Chatusruti Ri, Suddha Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation they are :

स रि म प च सं—सं नि ध प म रि स

Svaras of Narayani of Hindustani and Karnatak systems are identical. Narayani is not a very popular raga. The following compositions are sometimes rendered.

Bhajana Seya Margamu (Telugu)-Deshadi Tala—
Tyagaraja.

Rama Neevegani (Telugu)--Adi Tala—Tyagaraja.

According to Dikshitar School Narayani is a Janya of 29th Melakarta Dheerasankarabharana (ri, gu, ma, dhi, nu,) which corresponds to Bilaval That. Its Jati is Shadava-Sampoorna with vakra sancharas in both aroha and avaroha. Ni is omitted in aroha. Aroha and avaroha are :—

स रि_२ म_१ ग_२ रि_२ ग_२ म_२ प ध_१ सं—सं नि_२ प नि_२ ध_२ प च_२ म_१ ग_२ रि_२ स.

According to Hindustani notation they are :—

स रि म ग रि ग म प च सं—सं नि प नि ध प च म प म ग रि स

A composition in this type of Narayani is :—

Mahishasura Mardini (Sanskrit)—Misra Eka Tala—
Muttuswamy Dikshitar.

NASIKABHUSHANI

Hindustani

There is no Hindustani raga called Nasikabhushani nor one which resembles this Karnatak raga.

Karnatak

Nasikabhushani is the 70th Melakarta of Karnatak sangeet (ru, gu, mi, dhi, ni). Its old name is Nasamani. Aroha and avaroha of this Sampoorna-Sampoorna raga are,

स रि_२ ग_२ म_२ प च_२ नि_२ सं—सं नि_२ ध_२ प म_२ ग_२ रि_२ स.

Svaras used are Shatsruti Ri, Antara Ga, Prati ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are :—

स र्ग म प च नि सं—सं नि ध प म ग स.

Komal Ga (ग्) represents Shatsruti Ri of Karnatak system.

Nasikabhushani is not a popular raga. The following composition is occasionally heard.

Mara Vairi Rama Ni (Telugu)—Rupaka Tala.

—Tyagaraja.

According to Dikshitar school there is vakra sanchara म_२ रि_२ ग_२ स in avaroha. A composition with this vakra sanchara is :—

Shri Rama Saravati Sevita (Sanskrit)—Adi Tala—

Muttuswamy Dikshitar.

NAT or NATA

Hindustani

Raga Nat or Nata belongs to Bilaval That (Dheerasankarabharana). Some consider it to be a Audava-Sampoorna raga. Others take it to be a Sampoorna-Sampoorna raga. Aroha and avaroha of the two types of Nata are :—

Audava-Sampoorna Type

स - म म - प म ग - रि ग म प - सं—सं ध नि प - म ग रि ग - म प -
स रि स.

Dh and Ni are omitted in aroha.

Sampoorna-Sampoorna Type

स - रि स - म म - म प - च नि सं सं - नि ध - नि प (or नि प) -
रि ग ग प - म - ग म रि स

In the Sampoorna-Sampoorna type Komal Ni is sometimes touched in aroha. Otherwise in both types all svaras are Suddha svaras of Hindustani sangeet. Pakad or Gunjan svraga groups are रि ग म प - स रि स. Vadi and Samvadi svaras are Ma and Sa. This raga is sung during the second prahara of night.

In this raga halt is frequently made on svraga Ma as स ग म - म - ग म - म र म etc. The above mentioned svaras and frequent halts on Ma form the Nata anga. These are combined with other ragas to give rise to compound ragas like Chaya Nat, Hamir Nat, Nat Bilaval etc.,

Raga Nat or Nata of Hindustani sangeet is not sung by itself. Jod or Samyukta or combined ragas like Chaya Nat etc., are frequently rendered. Hindustani raga Nat has no resemblance to the Karnatak raga Nata. Hindustani ragas Tilang, and Jog have some resemblance to the Karnatak raga Nata.

A composition in Nata is :—

Karata Ho Mose Neha Ki - Teen Tal (Vilambit).

If in Nata, Komal Ri is used in place of Tivra Ri then the raga will sound like Anand Bhairav.

(See Anand Bhairav).

Karnatak

Nata is a very popular raga in Karnatak sangeet. It is considered to be a Ghana raga. Veena players are very fond of playing Tanam in this Ghana raga. Keertanas in Nata are also rendered as opening songs in concerts. Nata is a Janya of the 36th Melakarta Chalanata (ru, gu, ma, dhu, nu). Its jati is Sampoorna-Audava. Ga and Dh are omitted in avaroha. Aroha and avaroha of Nata are :—

स रि_३ ग_३ म_३ प_३ ध_३ नि_३ or स रि_३ ग_३ म_३ प_३ ध_३ नि_३ प नि_३
सं—सं नि_३ प म_३ रि_३ स.

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Shatsruti Dh and Kakali Ni. According to Hindustani notation aroha and avaroha of raga Nata are :—

स ग ग म प नि नि सं or स ग ग म प नि नि प नि सं—सं नि प म ग स.

In the above aroha and avaroha Komal Ga (ग) represents Shatusruti Ri of South. So also Komal Ni (नि) represents Shatsruti Dh.

The following compositions in Nata are very popular :—

Jagadananda (Sanskrit)—Adi Tala—Tyagaraja.

(One of the Pancha Ratna Kcertanas)

Svaminatha Paripalaya (Sanskrit)—Adi Tala

—Muttuswamy Dikshitar.

NATA BHAIRAV

Hindustani

Nata Bhairav has the anga of Nat in poorvanga and of Bhairav in uttaranga. It is rendered mostly with Bhairav anga. But only Tivra Ri is used. Its jati is Sampoorna-Sampoorna. Aroha and avaroha of Nata Bhairav are :—

स - रि ग म प ध नि सं—सं नि ध प म ग रि स

Svaras used are Tivra Ri, Tivra Ga, Suddha Ma, Komal Dh and Tivra Ni. Vadi is Ri and Samvadi Pa. This is a morning raga. Nata Bhairav is not a popular raga. Some instrumentalists render this frequently these days. Compositions in Nata Bhairav are :—

More Nanda Lal Ab - Ektal (Vilambit)—“Sudhara”.

Nainana Barasata - Trital (Madhya)—“Sudhara.”

Karnatak

There is no Karnatak raga called Nata Bhairav. There is a raga called Nata Bhairavi which has no resemblance to Nata Bhairav of Hindustani sangeet. Nata Bhairavi has resemblance to Jeevanpuri of North.

Karnatak raga Sarasangi which is the 27th Melakarta of Karnatak system has the same aroha and avaroha of Nata Bhairav. Aroha and avaroha of Sarasangi according to Hindustani notation are :—

स रि ग म प ध नि सं—सं नि ध प म ग रि स.

(See Sarasangi)

NATABHAIRAVI

Hindustani

There is no Hindustani raga called Natabhairavi. Raga Nata Bhairav of North has no resemblance to the Karnatak raga Natabhairavi. Natabhairavi Melakarta corresponds to Asavari That. Raga Natabhairavi resembles the Hindustani raga Jeevanpuri which belongs to Asavari That. In Natabhairavi Ga is not left out in aroha (See Asavari and Jeevanpuri).

Karnatak

Natabhairavi is the 20th Melakarta (ri, gi, ma, dha, ni). It corresponds to Asavari That of Hindustani. According to Dikshitar school Natabhairavi is called Nariritigaula. Natabhairavi is a very important Melakarta. It has many derivatives or janya ragas. Aroha and avaroha of this Sampoorna-Sampoorna raga are:—

स रि₁ ग₂ म₁ प ध₁ नि₂ सं—सं नि₂ ध₁ प म₁ ग₂ रि₂ स.

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma, Suddha Dh, and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are:—

स रि ग म प ध नि सं—सं नि ध प म ग रि स

Care should be taken not to use Prati Ma. It will otherwise become Shanmukhapriya. Many sancharas of Natabhairavi are also found in Shanmukhapriya.

Although many ragas derived from Natabhairavi are popular the parent raga itself is not so. The following composition is available in this raga.

Parulu Seva (Telugu)—Rupaka Tala—

Ramnad Sreenivasa Iyengar.

Hindustani raga Jeevanpuri resembles Natabhairavi and has become popular in the South as Jeevanpuri.

Jeevanpuri— Ga is not used in aroha. (See Jeevanpuri).

NATA BIHAG

Hindustani

Nata Bihag belongs to Bilaval That (Dheerasankarabharana). There are two types of Nata Bihag.

1. Shadava-Sampoorna.
2. Shadava-Shadava.

Shadava Sampoorna Type

In Shadava-Sampoorna type Dh is omitted in aroha. Aroha and avaroha of this type are :

स रि ग म - प नि नि सं - सं नि ध प - ग म - नि ध प म ग - म ग रि स.

Both Nishads are used. Other svaras are all Suddha svaras of Hindustani sangeet. Pakad or diagnostic svara groups are :

म ग नि ध प - म ग - रि ग म प म ग रि स.

Vadi is Pa and Samvadi Ma. Some suggest the reverse arrangement. With Komal Ni, Nata Bihag sounds like Bihagada. Hence some do not use Komal Ni. But it is more pleasing with Komal Ni. Sometimes Tivra Ma is touched for ranjakatva. This raga is sung in the night. Compositions in this type of Nata Bihag are :

Mohana Chalo Chalo Kadamba Ko—Teen Tal

(Madhya).

Jham Jham Jham Payala Baje—Trital (Madhya)

Hindustani raga Bihagada is allied to Nata Bilaval of above type.

Bihagada :—Tivra Ma is prominently used. (See Bihagada).

Shadava-Sampoorna Type

In this type Dh is not used at all. Aroha and avaroha of this type are :

स स - रि - रि - ग म - प सं - नि सं—रि - सं नि ध - सं - सं - प म म ग - रि - स.

This is not a commonly sung type.

Karnatak

There is no raga called Nata Bihag in Karnatak sangeet. Raga Bihag of South resembles Nata Bihag and Bihagada ragas (See Bihag). Karnatak raga Kedara has some resemblance to the Shadava-Shadava type of Nata Bihag of North. Aroha and avaroha of Karnatak raga Kedara are as under :—

स म ग म प नि सं—सं नि प म ग रि स.

(See Kedara).

NATA BILVAL

Hindustani

Nata Bilval belongs to Bilval That (Dheerasankara-bharana). Its Jati is Sampoorna-Sampoorna.

Aroha and avaroha of Nata Bilval are :—

स - रि ग म प - नि - ध नि सं (Sampoorna) or स ग म ग - म प म - ध नि सं (Shadava) —सं - नि ध - नि प - म ऽ ग - रि ग - रि स or म ग - म रि - स.

In aroha Ri is sometimes omitted thus making it a Shadava aroha. Svaras used are Tivra Ri, Tivra Ga, Suddha Ma, Tivra Dh and both Komal and Tivra Ni. In this raga the group रि ग म प gives it a chaya of Chayanat. In avaroha Ma is kept elongated as नि ध - नि प - म ऽ. Svara groups सं नि ध with Komal Ni sounds like Khamaj. Vadi is Ma and Samvadi Sa. This raga is sung in the morning.

Nata Bilval is formed by combining ragas Nat and Bilval in poorvanga and uttaranga respectively. Compositions in this raga are :—

Aj Nava Nagari—Jhaptal (Madhya).

Kouna Kisamaki Unaki—Trital (Madhya).

—J. Bannerjee.

Hindustani raga Shukla Bilval resembles Nata Bilval.

Shukla Bilval :— Svara group रि ग म प is used and not रि ग म प (See Shukla Bilval).

Karnatak

There is no Karnatak raga called Nata Bilval nor one which resembles this Hindustani raga.

NATAKAPRIYA

Hindustani

There is no Hindustani raga called Natakapriya. Natakapriya is obtained by combining Bhairavi in poorvanga and Kafi in uttaranga. The combination will have the following aroha and avaroha.

स रि ग म - प ध नि सं—सं नि ध प - म ग रि स.

Natakapriya is Melakarta No. 10 of Karnatak sangeet (ra, gi, ma, dhi, ni). According to Dikshitar school it is called Natabharana. Aroha and avaroha of this Sampoorna-Sampoorna raga are :—

स रि ग म प ध नि सं—सं नि ध प म ग रि स.

Svaras used are Suddha Ri, Sadharana Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation they are :—

स रि ग म प ध नि सं—सं नि ध प म ग रि स

Natakapriya is not a popular raga. The following compositions are available.

Yendukinta Kopamu (Telugu)—Adi Tala

—Tiruvottiyur Tyagaraja.

Idi Samayamu Brovarada (Telugu)—Rupaka Tala

—Mysore. B. Vasudevachar.

NATA KEDAR

Hindustani

Nata Kedar is different from Kedar Nat (See Kedar Nat). Nata Kedar may be put under Bilval That—just as Bihag—although in both these Prati Ma is used. Its jati is Shadava-Sampoorna. Ni is omitted in aroha. Ri is vakra in aroha. Aroha and avaroha of Nata Kedar are :

स रि स म - म ग प - प ध प सं—सं नि ध प - म प ध प म - म ग म रि स.

Svaras used are Tivra Ri, Tivra Ga, both Suddha and Prati Ma, Tivra Dh and Tivra Ni. Although Ni is omitted in aroha it is taken when rendering rapid tanas. Pakad or "raga vachak" svara groups are स म - ग प - ध प म - ग म रि स. Vadi is Sa and Samvadi Pa. Nata Kedar is sung during the second prahara of night.

Nata Kedar is formed by fusion of ragas Nat and Kedar. Anga of Nat is म ग म रि स. Anga of Kedar is म प ध प म.

Nata Kedar is a very pleasing raga. But it is difficult to render it properly.

Compositions in Nata Kedar are :—

Mat Kar Bhaiti—Tilvada (Vilambit).

Ek Din Brijame—Ek Tal (Drut).

Nata Kedar is different from Kedar Nat.

Kedar Nat :—Komal Ni is also used. Tivra Ma is not used. (See Kedar Nat).

Karnatak

There is no Karnatak raga called Nat Kedar. There is a raga called Kedara Nata (See Kedara Nata). There is no Karnatak raga which resembles Nata Kedar of Hindustani sangeet.

NATAKURANJI

Hindustani

This raga is also called Natakuranjika. This Karnatak raga in a modified form is gaining popularity in Hindustani sangeet also. Natakuranji or Natakuranjika is put under Khamaj That (Harikambhoji). Its Jati is Audava-Shadava. In aroha Ri and Pa are omitted and in avaroha Pa is dropped. Aroha and avaroha of Natakuranji are :— नि॒ स ग - म ग - नि॒ से रिं नि॒ - सं ध ऽ स - ग म ध ऽ म ग - ग म रि स - रि नि॒ स ग ऽ ऽ स -

Svaras used are Tivra Ri, Tivra Ga, Suddha Ma, Tivra Dh and Komal Ni. Pakad or diagnostic svara groups are:—

सं
म ध - नि॒ ध ऽ म - ग म रि स ऽ रि - नि॒ स ग - म.

Vadi is Sa and Samvadi Ma. Halting svaras or Vishranti sthanas are Ga and Ni. Vakra sanchara म ग म रि स and svara group नि॒ स ग are frequently used. This raga is sung in the night. A composition in Natakuranji is:—

Darasa Bina Harike—Trital (Madhya)—J. D. Patki.

The following Hindustani ragas are allied to Natakuranji.

Madhuradhvani—Ri is completely omitted (See Madhuradhvani).

Bhinnashadja—Ni is Tivra. (See Bhinnashadja).

Rageshwari—Tivra Ni is also used. Svara group म ग रि स is not used. म ग रि स is used (See Rageshwari).

Malgunji—Pa is occasionally used. Komal Ga is also used. (See Malgunji).

In Hindustani raga Natakuranjika (as in the majority of ragas of North), Ri is omitted in aroha when Ga is used. In the Karnatak raga Natakuranji Ri is not omitted in aroha. Pa is used. In the Hindustani raga there are vakra sancharas in avaroha. In Karnatak raga there are vakra sancharas in aroha but not in avaroha (excepting the occasional prayoga म प ग रि स)

Karnatak

Natakuranji is a very popular raga. It is a major raga and is chosen for raga alapana and pallavi singing. It is a janya of the 28th Melakarta Harikambhoji (ri, gu, ma, dhi, ni) which corresponds to Hindustani Khamaj That. Different authors have given different aroha and avaroha for Natakuranji. They are as under:—

1) Sampoorna-Shadava jati. Pa is omitted in avaroha.

स रि॒ ग॒ म॒ नि॒ ध॒ नि॒ प॒ ध॒ नि॒ सं—सं नि॒ ध॒ म॒ ग॒ रि॒ स.

According to Hindustani notation they are :—

स रि ग म नि ध नि प ध नि सं—सं नि ध म ग रि स

2) Sampoorna—Audava jati.

Ri and Pa are omitted in avaroha.

स रि॒ ग॒ म॒ ध॒ नि॒ प॒ ध॒ नि॒ सं—सं नि॒ ध॒ म॒ ग॒ स.

According to Hindustani notation they are :—

स रि ग म नि ध नि प ध नि सं—सं नि ध म ग स

3) Shadava—Audava jati.

Pa is omitted in aroha. In avaroha Pa and Ri are not used.

स रि॒ ग॒ म॒ ध॒ नि॒ सं—सं नि॒ ध॒ म॒ ग॒ स.

According to Hindustani notation they are :—

स रि ग म ध नि सं—सं नि ध म ग स.

In practice however no particular type is followed. The svaroop which Natakuranji has is a mixture of all the above ones. A sanchara म प ग रि स which is not found in any of the three types mentioned above is also employed. It sounds beautiful.

The following compositions in Natakuranji are very popular.

Parakela Sarasvati (Telugu)—Rupaka Tala
—Tirupati Narayanaswamy.
Manasu Vishaya Nada (Telugu)—Adi Tala
—Tyagaraja.

NAT MALHAR

Hindustani

This raga is formed by the combination of ragas Nat and Malhar. According to some poorvang is Malhar and uttaranga is Nat. Others hold the opposite view, that poorvanga is Nat and uttaranga is Malhar. Its jati is Sampoorna-Sampoorna. The following arohas and avarohas are suggested for Nat Malhar.

1. स - रि ग - म रि - - म प or ग म प सं - नि सं or नि ध सं
—सं - ध - नि प - ग - ग म प - ध ध म प - म ग म रि - नि स.

2. स रि ग रि ग म - म रि प - नि ध नि सं—सं ध नि प म ग -
म रि - रि म नि ऽ स

Svaras used are Tivra Ri, Tivra Ga, Suddha Ma, Tivra Dh, and both Komal and Tivra Ni. Komal Ga is also sometimes used as प म ग - ग म - रि स. Some suggest the use of Komal Ga also in this raga to justify its inclusion in Kafi That (Kharahara-priya). But in the aroha and avarohas given above only Tivra Ga is used. Pakad or diagnostic svara groups are :—

ग ग
रि रि ग म—म रि प—नि ध नि सं

Sangatis म रि and रि प are beautiful in this raga. Vadi is Ma and Samvadi Pa. Some suggest the reverse arrangement. This is a raga for the rainy season. In this raga there are chayas of Goud Malhar in the svara group सं ध नि प and ध प म ग. This is a difficult raga. Compositions in Nat Malhar are :

Piya Likhana Pathawe—Trital (Vilambit).
Najara Nahi Andani—Tilvada (Vilambit).

Karnatak

There is no Karnatak raga called Nat Malhar, nor one which resembles this rare Hindustani raga.

NATANARAYANI or NATANARAYANA

Hindustani

Some call this raga Natanarayana also. It belongs to Bilaval That (Dheerasankarabharana). Its jati is Shadava-Shadava. Ni is omitted in both aroha and avaroha. Aroha and avaroha are :—

स रि ग म प - ध प - सं—सं ध प - ग म - स रि स

Svaras used are all Suddha svaras of Hindustani sangeet. Pakad or Gunjan svara groups are,

स रि स - प ऽ ध ग ऽ - सं ऽ ध ऽ प - रि ऽ ग म प - ग म - स रि स

Compositions in Natanarayani are :—

Sunare Aj Sujao—Rupaka Tal (Vilambit)
Hath Damaru Liye—Jhap Tal (Madhya).

Karnatak

Natanarayani is a Janya of the 28th Melakarta Hari-kambhoji (ri, gu, ma, dhi, ni) which corresponds to Hindustani Khamaj That. Its jati is Shadava-Sampoorna. Pa is omitted in aroha. Aroha and avaroha of Natanarayani are :—

स रि₂ ग₂ म₁ ध₂ नि₂ ध₂ सं—सं नि₂ ध₂ प म₁ ग₂ रि₂ स

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni.

According to Hindustani notation they are :—

स रि ग म ध नि ध सं—सं नि ध प म ग म रि स.

There are vakra sancharas in both aroha and avaroha. Natanarayani of Karnatak sangeet has no resemblance to the Hindustani raga Natanarayani. This is not a popular raga. The following composition is sometimes heard :—

Mahaganapathe Palayasu (Sanskrit)—Adi Tala
—Muttuswamy Dikshitar.

NAVANEETAM**Hindustani**

There is no Hindustani raga called Navaneetam, nor one which corresponds to this Karnatak Melakarta.

Karnatak

Navaneetam is the 40th Melakarta of Karnatak system (ra, ga, mi, dhi, ni). Its old name is Nabhomani. Aroha and avaroha of this Sampoorna-Sampoorna raga are :—

स रि₁ ग₁ म₂ प ष₂ नि₂ सं—सं नि₂ ष₂ प म₂ ग₁ रि₁ स.

Svaras used are Suddha Ri, Suddha Ga, Prati Ma, Chaturuti Dh and Kaisiki Ni. According to Hindustani notation they are :—

स रि रि सं प ष नि सं—सं नि ष प म रि रि स.

Tivra Ri, (रि) represents Suddha Ga of Karnatak sangeet. Navaneetam is not a popular raga. A composition in this raga is :—

Umapati Pahi Mam (Sanskrit)—Rupaka Tala—
Balamuralikrishna.

NAVARASAKANNADA**Hindustani**

There is no Hindustani raga called Navarasakannada, nor one which resembles this Karnatak raga which is a pleasing one and deserves to be introduced into Hindustani Sangeet under Khamaj That. Aroha and avaroha of this raga are :—

स ग - म प सं—सं नि ष म ऽ ग रि स

Karnatak

Navarasakannada is a very pleasing raga. Instrumentalists—particularly flutists—are very fond of this raga. It is suited for Orchestral music (Vadya Vrinda). This raga is a janya of the 28th Melakarta Harikambhoji (ri gu, ma, dhi, ni) which corresponds to Hindustani Khamaj That. Jati of this raga is Chatusvari or Svarantara-Shadava. In aroha only four svaras are used. Ri, Dh and Ni are not used. In avaroha Pa is

not used. Aroha and avaroha of Navarasakannada are :—

स ग₂ म₁ प सं—सं नि₂ ष₂ म₁ ग₂ रि₂ स.

Svaras used are Chaturuti Ri, Sadharana Ga, Suddha Ma, Chaturuti Dh and Kaisiki Ni. According to Hindustani notation, the aroha and avaroha are :—

स ग म प सं—सं नि ष म ग रि स

The following compositions in Navarasakannada are very popular.

Ninnu Vina Nama Dendu (Telugu)—Rupaka Tala—
Tyagaraja.
Paluku Kanta Chakkarani (Telugu)—Adi Tala—
Tyagaraja

NAVARATNAVILASAM**Hindustani**

There is no raga called Navaratnavilasam in Hindustani sangeet. This is a pleasing raga and can be introduced among ragas of Asavari That

Karnatak

Navaratnavilasam is a janya of the 20th Melakarta Natabhairavi (ri, gi, ma, dha, ni) which corresponds to Hindustani Asavari That. Its jati is Shadava-Shadava Ni is omitted in both aroha and avaroha. There are vakra sancharas in both aroha and avaroha. Aroha and avaroha are :—

स रि₂ ग₂ म₁ प ष₁ प सं—सं ष₁ प म₁ ग₂ म₁ रि₂ स.

Svaras used are Chaturuti Ri, Sadharana Ga, Suddha Ma, and Suddha Dh. According to Hindustani notation the aroha and avaroha are :—

स रि म प ष प सं—सं ष प म म रि स.

A composition in Navaratnavilasam is :—

Navaratna Vilasa Vaibhava Prade (Sanskrit)—
Adi Tala—Muttuswamy Dikshitar.

NAVAROJ

Hindustani

Although the name Navaroj suggests its Mohamedon origin this raga is not commonly heard in Hindustani music.

Karnatak raga Navaroj has resemblance to Hindustani ragas Jinjoti and Devagiri Bilaval. (See Jinjoti and Devagiri Bilaval).

Karnatak

Navaroj or Navaroju is a Panchamantya raga, or has its sanchara from Pa to Pa. It is a Sampoorna-Sampoorna raga. This raga is a janya of the 29th melakarta Dheerasankarabharana (ri, gu, ma, dhi, nu) which corresponds to the Hindustani Bilaval That. Aroha and avaroha of Navaroju are:—

पृ ष्च३ नि३ स रि३ ग३ म३ प—सा ग३ रि३ स नि३ ष्च३ प

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kakali Ni. According to Hindustani notation the aroha and avaroha of Navaroju are:—

पृ ष्च नि स रि ग म प—स ग रि स नि ष्च प

This raga has resemblance to the Karnatak raga Jinjoti. In Jinjoti, Sadharana Ga (Komal Ga—ग) is also occasionally used. Chatusruti Dh and Antara Ga are raga chaya svaras of Navaroju in both aroha and avaroha. Chalan or trend of Navaroju raga is as follows.

पृ नि - स रि ग ऽ - रि ग - म ऽ ग रि - ग म - ग ग रि स - ग रि - स नि ष्च ऽ - स नि - ष्च ष्च प ऽ - ष्च नि - स रि ग ऽ - रि ग - म ऽ ग रि - ग रि स ऽ ॥ स ग - म प - स ग - ष प - स प म ग - रि ग - म प - म ग - रि ग - म ग रि स - ग रि - स नि ष्च ऽ स नि - ष्च ष्च प ऽ - ष्च नि - स रि ग ऽ - रि ग - म ऽ ग रि - ग रि - स ऽ ऽ ऽ ॥

The following compositions are available in this raga.

Giridhara Mamava (Sanskrit)—Rupaka Tala.

(This is a Gita for beginners)

Hastapadanayanamastubhyam (Sanskrit) — Misra Eka Tala—Muttuswamy Dikshitar.

Navaroju resembles Hindustani raga Devagiri Bilaval in

many of its sancharas. Svvara groups पृ ष्च नि स - ष्च नि - स रि ग ऽ - रि ग म ऽ ग रि etc. remind us of Devagiri Bilaval.

NAYAKI

Hindustani

Hindustani raga Nayaki is the popular raga Nayaki Kanada which is said to have been composed by the famous musician Gopal Naik who was in the court of Amir Khusru. Nayaki or Nayaki Kanada belongs to Kafi That (Kharahara-priya). It is a Shadava-Shadava raga. Dh is omitted in this raga. Aroha and avaroha of Nayaki Kanada are:—

नि स - रि प - ग ऽ म - प स - नि स—से - नि प - स प - ग ऽ म - रि स.

Svaras used are Tivra Ri, Komal Ga, Suddha Ma, and

Komal Ni. Pakad or Gunjan svvara groups are:— ग म नि स

प - नि म प ग म रि स. Grace note (Kan) of Ma for Ga should be carefully noted. It gives beauty to Nayaki Kanada. Although Dh is omitted in this raga some musicians use Komal Dh in aroha as स ष्च नि प and नि ष्च नि प. Strictly speaking Dh should not be used in this raga. Vadi and Samvadi svaras are considered to be Ma and Sa respectively. Some suggest Pa and Ma as Vadi and Samvadi svaras. Andolan on Ga is prominent. Ma is sometimes kept isolated. Sangatis रि प and नि प are used frequently. This raga is sung during the third prahara of night. Popular compositions in Nayaki Kanada are:—

Banara More Pyare—Teen Tal (Vilambit).

Papi Hari Mukha Bolare Tu—Trital (Madhya).

The following Hindustani ragas resemble Nayaki Kanada closely.

Suha—In aroha Ri and Dh are not used. Sangatis रि प and नि प are not used (See Suha).

Sugarayee—Avaroha is Sampoorna. Dh is used in avaroha. It is Tivra Dh Vadi is Pa. (See Sugarayee).

Devasakh—Ri is used in aroha. In avaroha Ri is used but not Dh. Sangati गृ प is used. ष ष नि प - गृ गृ प used frequently (See Devasakh).

Sahana—Tivra Dh is used prominently both in aroha and avaroha. Both Komal and Tivra Ni are used (Shahana).

Chanchaldas Malhar—Ga and Dh omitted in aroha. Dh omitted in avaroha. (See Chanchaldas Malhar)

Karnatak

Nayaki is a janya of the 22nd Melakarta Kharaharapriya (ri, gi, mi, dhi, ni) which corresponds to Hindustani Kafi That. It is a Shadava-Sampoorna raga with vakra sancharas in both aroha and avaroha. Ga is omitted in aroha. Aroha and avaroha of Nayaki raga are :—

स रि_२ ग_२ ऽ म_१ प ष_२ नि_२ ऽ ष_२ प सं—सं नि_२ ऽ ष_२ प म_१ रि_२ ग_२ ऽ रि_२ स OR सं नि_२ सं ष_२ प म_१ रि_२ ग_२ ऽ रि_२ स.

Svaras used are Chatusruti Ri, Sadharana Ga, Prati Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation the aroha and avaroha of Nayaki raga are:—

स रि म प ष नि ऽ ष प सं—सं नि ऽ ष प म रि गृ ऽ रि स OR सं नि सं ष प म रि गृ ऽ रि स-

Elongation of Ni in both aroha and avaroha and andolan on Ga sound beautiful. Svara groups प ष प सं - नि ऽ ष प - प म रि गृ ऽ रि स etc. are frequently used.

Popular compositions in Nayaki raga are :—

Nee Bhajana Gana (Telugu)—Rupaka Tala—

Tyagaraja.

Kanugonu Soukhyamu —(Telugu). — Rupaka Tala

—Tyagaraja.

Karnatak raga Durbar is very much allied to Nayaki.

Durbar—Ni is used in a straight way as म प ष नि सं. Ga and Ni are not supposed to be elongated (See Durbar).

According to Dikshitar school Nayaki is a Sampoorna-Sampoorna raga. Not only is Ga used in aroha but it is also kept elongated. Aroha and avaroha are :—

स रि_२ ग_२ ऽ म_१ प ष_२ नि_२ ऽ सं—सं नि_२ ऽ ष_२ प म ग_२ ऽ रि_२ स
According to Hindustani notation they are :—

स रि गृ ऽ म प ष नि ऽ सं—सं नि ऽ ष प म गृ ऽ रि स.

There are no vakra sancharas in the above aroha and avaroha. A composition in this type of Nayaki is, Ranganayakam (Sanskrit)—Adi Tala— Muttuswamy

Dikshitar.

NAYAKI MALHAR

Hindustani

This is a rare raga. It is formed by the combination of Nayaki Kanara and Mia Malhar ragas. It is a Shadava-Sampoorna raga. Ga is omitted in aroha. Aroha and avaroha of this raga are :—

स - ष ष - नि प - म प ष नि सं—सं - नि ष नि प - रि प - गृ गृ म - गृ म - प म रि स.

Svaras used are Tivra Ri, Komal Ga, Suddha Ma, Tivra Dh and both Komal and Tivra Ni. Tivra Ni is used in aroha as म प ष नि सं.

Karnatak

There is no Karnatak raga called Nayaki Malhar nor one which resembles this Hindustani raga.

NEELAMBARI

Hindustani

This raga has been popularised by Pandit Omkarnath Thakur. Neelambari belongs to Kafi That (Kharaharapriya). In aroha Ga and Ni are omitted. Its aroha and avaroha are :—

स - रि म - प ष सं—रि नि ष प - म ग गृ रि - नि ऽ नि स - ष नि गृ रि ऽ ऽ

Svaras used are Tivra Ri, both Komal and Tivra Ga, Suddha Ma, Tivra Dh, and Komal Ni. Tivra Ni is also used sometimes along with Sa. Pakad or diagnostic svara groups are :

रि म प ष - म ग गृ रि - गृ रि - गृ रि स नि - नि स - ष नि गृ रि ऽ ऽ

Vadi is Ri. Samvadi is Pa. In Neelambari chayas of Sindhura and Jayajayavanti are found. Following svara groups give Sindhura chaya: स - रि म प ध सं - म प ध सं - नि ध सं. Jayajayavanti chaya is created by the elongation of svara Ri. In Jayajayavanti Tivra Ga is more important than Komal Ga. In Jayajayavanti grace note given to Ri is that of Komal Ga. In Neelambari use of both Gandharas side by side as म ग ग रि is beautiful. In Jayajayavanti the Gandharas are not used side by side but as म ग रि ग रि स. In Neelambari svara group ध नि ग रि is used. In Jayajayavanti ध नि रि is used. This is a very pleasing night raga. Compositions in this raga are,

Ho Mitava—Teen Tal (Vilambit).

Kajara Sobata Naina—Tri Tal (Madhya)—J. D. Patki.

Hindustani ragas which are allied to Neelambari are, Jayajayavanti and Sindhura.

Jayajayavanti—Tivra Ga important. Komal Ga could even be dropped. Both Komal and Tivra Ga not used side by side (See Jayajayavanti).

Sindhura—Vadi is Pa and Samvadi Sa. Svara groups ध ग प ग रि - रि म प ध - म प ग रि are used. Andolan on Ni prominent (See Sindhura).

Karnatak

Karnatak raga Neelambari has no resemblance to the Hindustani Neelambari. Neelambari is derived from the 29th Melakarta Dheerasankarabharana (ri, gu, ma, dhi, nu) which corresponds to Hindustani Bilaval That. It is a Sampurna-Shadava raga. Dh is omitted in avaroha. Its aroha and avaroha are :—

स रि_२ ग_२ म_१ प ध_१ नि_२ सं—सं नि_३ प म_१ ग_२ रि ग_३ स.

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kakali Ni. According to Hindustani notation the aroha and avaroha are :—

स रि ग म ध प नि सं—सं नि प म ग रि म स

In this raga andolan on Ma with Ga as grace note as म म

ग म ऽ ऽ is beautiful and is characteristic of this raga. Svара groups ग म ग ऽ स ऽ ऽ with Ga and Sa elongated and use of Komal Ni occasionally as ग म प ध नि ऽ ऽ प lend a charm. This raga expresses sorrow.

Popular compositions in Neelambari are,

Amba Neelambari (Telugu)—Adi Tala

Shringara Lahari (Kanarese)—Adi Tala—

Lingaraja Urs.

NEELAVENI

Hindustani

There is no Hindustani raga called Neelaveni. This is a pleasing raga which can be introduced among ragas of Asavari That (Natabhairavi). Its aroha and avaroha are :—

स रि ग म प ध नि ध सं—सं ध प म ग रि स

Karnatak

This raga is derived from the 20th Melakarta, Natabhairavi (ri, gi, ma, dha, ni) which corresponds to Hindustani Asavari That. Its jati is Sampurna-Shadava. Ni is omitted in avaroha. There is vakra sanchara in aroha. Aroha and avaroha are :—

स रि_२ ग_२ म_१ प ध_१ नि_२ ध_१ सं—सं ध_१ प म_१ ग_२ रि_२ स

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma, Suddha Dh and Kaisiki Ni. Aroha and avaroha according to Hindustani notation are :—

स रि ग म प ध नि ध सं—सं ध प म ग रि स

Ri, Ma and Ni are jeeva svaras. Vakra sanchara प ध नि ध सं and svara group सं ध प म with Ni omitted sound beautiful. A composition in this raga is :—

Balakrishnam (Sanskrit)—Adi Tala—Jayachamaraja

Wadiyar.

NEETIMATI

Hindustani

There is no Hindustani raga called Neetimati. This Karnatak raga sounds like a combination of Simhendramadhyam in poorvanga and Mia Malhar in uttaranga.

Karnatak

Neetimati is the 60 th Melakarta (ri, gu, mi, dhu, nu). It is called Nishada Melakarta by the Dikshitar school. Jati of Neetimati is Sampoorna -Sampoorna.

Aroha and avaroha are :—

स रि_३ ग_२ म_२ प ध_३ नि_३ सं—सं नि_३ ध_३ प म_२ ग_२ रि_३ स.

Svaras used are Chatusruti Ri, Sadharana Ga, Prati Ma, Shatsruti Dh and Kakali Ni. According to Hindustani notation the aroha and avaroha are :—

स रि ग म प नि नि सं—सं नि नि प म ग रि म

In the above Komal Ni (नि) represents Shatusruti Dh (ध_३) of Karnatak system.

Neetimati is not a popular raga. A composition in this raga is :—

Vachamagochara Nee —(Telugu)—Deshadi Tala

—Tyagaraja.

NIGAMAGAMINI

Hindustani

There is no Hindustani raga called Nigamagamini. In this newly invented Karnatak raga there are only four svaras used in both aroha and avaroha as in the case of Malashree and Bhavani ragas. It is a Chatusvari or Svarantara raga and can be introduced among ragas of Kafi That (Kharaharapriya). Its aroha and avaroha are :—

म ग स - ग म नि सं—सं नि म ग स - म ग स

Four svaras used are Sa, Komal Ga, Suddha Ma and Komal Ni. This raga sounds like Malakosh minus Dh.

Karnatak

We owe this raga to Shri C. Rangiah. It is a Svarantara or Chatusvari raga belonging to the 22nd Melakarta Kharaharapriya (Kafi That). The svaras used are Sa, Ga, Ma, and Ni. Aroha and avaroha are :—

म ग स - ग म नि सं—सं नि म ग स - म ग स

Svaras used are Sadharana Ga, Suddha Ma and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are :—

म ग स - ग म नि सं—सं नि म ग स - म ग स

Sadharana Ga is the jeeva svara. This raga sounds like Hindola with Dh withdrawn. (See Hindola). Followingsancharas are pleasing.

ग म ग स - च ग म ग स - ग म नि स - नि स म ग स नि सं मं ग स - नि सं ग सं etc.

A composition in this raga in which the svaras, (other than Shadja) used are indicated in the name itself is :—

Nigamagamini Pahi—Rupaka Tala—C. Rangiah.

NIRMALANGI

Hindustani

There is no Hindustani raga called Nirmalangi. The rare Hindustani raga Salang (not Sarang) has the same svaras in aroha and avaroha as the newly introduced Karnatak raga Nirmalangi. Salang resembles Brindavani Sarang, but only Tivra Ni is used in both aroha and avaroha. (See Salang.)

Karnatak

Nirmalangi has been introduced by Prof. R. Srinivasan. This is a modification of raga Madhyamavati. Kaisiki Ni is replaced by Kakali Ni in both aroha and avaroha. Its jati is Audava-Audava. Ga and Dh are not used. Its aroha and avaroha are :—

स रि म_१ प नि सं—सं नि प म_१ रि स

Svaras used are Chatusruti Ri, Suddha Ma and Kakali Ni. According to Hindustani notation the aroha and avaroha are :—

स रि म प नि सं—सं नि प म रि स

In this raga Ni should be kept as sharp as possible. Its pitch is Ati Tivra.

A composition in this raga is :—

Bhanu Vamsa Bhushana (Sanskrit)—Rupaka Tala—
R. Sreenivasan.

NIROSHTA

Niroshta means having no lips. Persons who are unable to use their lips cannot utter the letters Ma and Pa. A Niroshta raga is one in which svaras Ma and Pa are both omitted. This is against the rules regarding construction of ragas, but it is meant for the convenience of the lipless.

Hindustani

There is no Hindustani raga called Niroshta. Adbhut Kalyan is an example of a Niroshta. Adbhut Kalyan has the following aroha and avaroha.

स रि ग ध नि सं—सं नि ध ग रि स

Adbhut Kalyan has the same aroha and avaroha as raga Niroshta. As Ma and Pa are both omitted it can be put under either Kalyan or Bilaval Thats. (See Adbhut Kalyan).

Karnatak

This rare raga belongs to the 29th Melakarta Dheera-sankarabharana (ri, gu, ma, dhi, nu.). Its jati is Audava-Audava. Ma and Pa are omitted. Its aroha and avaroha are :—

स रि₂ ग₂ ध₂ नि₃ सं—सं नि₃ ध₂ ग₂ रि₂ स

Svaras used are Chatusruti Ri, Antara Ga, Chatusruti Dh and Kakali Ni. According to Hindustani notation the aroha and avaroha are :—

स रि ग ध नि सं—सं नि ध ग रि स

It is a pleasing raga. The following composition in this raga is available :—

Raja Raja Radhite (Sanskrit)—Rupaka Tala
—Muthiah Bhagavatar.

Hindustani raga Adbhut Kalyan corresponds to this raga.

NISHADA

Hindustani

There is no raga called Nishada in Hindustani sangeet. It sounds like a combination of Simhendramadhyam in poorvanga and Mia Malhar in uttaranga.

Karnatak

Nishada is the old name for the 60th Melakarta Neetimati (ri, gi, mi, dhu, nu). Janya raga Nishada belongs to the 60th Melakarta Neetimati. Its jati is Sampoorna-Shadava. In avaroha Dh is omitted. Aroha and avaroha of Nishada are :—

स रि₂ ग₂ म₂ प ध₃ नि₃ सं—सं नि₃ प म₂ ग₂ रि₂ स

Svaras used are Chatusruti Ri, Sadharana Ga, Prati Ma, Shatsruti Dh and Kakali Ni. According to Hindustani notation aroha and avaroha are :—

स रि ग म प नि नि सं—सं नि प म ग रि स.

A composition in raga Nishada is :—

Nishadadi Deshadhipatinuta—(Sanskrit). Tripata
Tala—Muttuswamy Dikshitar.

NISHASAKH

Hindustani

This rare raga belongs to Khamaj That (Harikambhoji). Its Jati is Sampoorna-Sampoorna. Aroha and avaroha of Nishasakh are :—

नि स ऽ ग - ग म ग रि - ग म ध म - प नि सं—सं नि ध प ग म ग -
रि ग - नि स.

Svaras used are Tivra Ri, Tivra Ga, Suddha Ma, Tivra Dh, both Komal and Tivra Ni. Tivra Ni is used in aroha and Komal Ni in avaroha. Vadi is Ga and Samvadi Dh. Svava groups ग म ध म - प नि सं are characteristic of this raga in aroha. In avaroha रि ग - नि स is prominent. This raga is sung during the second prahara of night. A composition in this raga is :—

Devi Durga Sad Santa Jana—Jhaptal (Madhya)—
"Achapala".

Hindustani raga Khamaj resembles Nishasakh.

Khamaj—Svara group ग म ध स and प नि स are not used.
(See Khamaj).

Karnatak

There is no raga called Nishasakh in Karnatak sangeet.
Karnatak raga Khamas or Khamaj resembles Nishasakh of
Hindustani sangeet in certain sancharas.

NOOR SARANG

Hindustani

TYPE I

This type of Noor Sarang is formed by the combination of
Madhumad Sarang and Barwa ragas. Its jati is Audava-
Shadava. In aroha Ga and Ni are not used. In avaroha Ni is
omitted. Aroha and avaroha are :

स रि म प नि स—सं नि प म रि गुरि स or रि गुरि स.

Svaras used are Tivra Ri, Komal Ga, Suddha Ma, and both
Komal and Tivra Ni. Tivra Ni is used in aroha and Komal Ni in
avaroha. (In Madhumad Sarang there is difference of opinion
regarding the Ni. Some hold that only Komal Ni should be
used to distinguish it from Brindavani Sarang. Some use occa-
sionally Tivra Ni in aroha only. A few use even in avaroha
occasionally Tivra Ni as स नि प - नि स). In Noor Sarang रि गुरि स
gives the Barwa Chaya. The following svara groups are
characteristic of Noor Sarang.

नि स - रि गुरि स - नि प - स प नि स - रि गुरि स - रि म - प नि प म रि स -
नि स रि

Other sancharas are of Madhumad Sarang. A composition
in this raga is :—

Brijaki Tohe Laj—Tri Tal (Madhya).

TYPE II

This type of Noor Sarang is obtained by using only Tivra
Ma in Suddha Sarang. Jati of this type is Audava-Shadava. In

aroha Ga and Dh are omitted. In avaroha Ga is not used.
Aroha and avaroha are ;—

स रि - म रि - म प नि स - सं नि ध प - म प - ध प - म रि स.

Svaras used are all Tivra svaras. Vadi is Ri and Samvadi
Pa. This is a midday raga like Type I

This type of Noor Sarang resembles Shyam Kalyan also.

Shuddha Sarang—Suddha Ma is also used.

(See Suddha Sarang)

Shyam Kalyan—Suddha Ma is also used. Ga is used some
times (see Shyam Kalyan).

Karnatak

There is no raga called Noor Sarang. Madhyamavati of
South has some resemblance to Noor Sarang Type I. Tivra Ni
is not used and sanchara रि गुरि स is not found (See Madyamavati)

Hamsanada, a Janya of 60th Melakarta Neetimati, has
some resemblance to Noor Sarang Type II. As sung at present
Shatsruti Dh is omitted and the present aroha and avaroha of
Hamsanada are :—

स रि म प नि स—सं नि प म रि स

In Noor Sarang Type II Dh is slightly used but in
Hamsanada the Shatsruti Dh which is strictly speaking a note
to be used is not used at the present day. (See Hamsanada)

PADI

Hindustani

There is no Hindustani raga called Padi. There is a raga
called Pahadi which has no resemblance to the Karnatak raga
Padi. (See Pahadi). Hindustani raga Jogia has some resemblance
to the Karnatak raga Padi in its avaroha. Aroha and avaroha
of Jogia are :—

स रि - म स - प प - ध ध - सं—सं नि ध प - ध म रि स.

(See Jogia)

In Padi Ni is used in aroha but Dh is not used.

Karnatak

Padi is a janya of the 15th Melakarta Mayamalavagaula
(ra, gu, ma, dha nu) which corresponds to Hindustani Bhairav
That. Padi is an Audava-Shadava raga. Ga and Dh are omitted

in aroha. In avaroha Ga is omitted. There is a vakra sanchara in avaroha. Aroha and avaroha of Padi are :—

स रि₁ म₁ प नि₃ सं—सं नि₃ प ध₁ प म₁ रि₁ स

Svaras used are Suddha Ri, Suddha Ma, Suddha Dh, and Kakali Ni. According to Hindustani notation the aroha and avaroha are :—

स रि म प नि सं—सं नि प ध प म रि स.

Padi seems to have been a popular raga in the past. It has fallen into disuse. It seems to have been superceded by other janya ragas of Mayamalavagaula. A composition in Padi is :—

Shri Guruna Palitosmi—Rupaka Tala—Muttuswamy
Dikshitar.

Two Karnatak ragas which resemble Padi are Gauri and Gundakriya. They have the same aroha as Padi but their avarohas are Sampoorna.

Gauri :—स रि म प नि सं—सं नि ध प म ग रि स. (See Gauri)

Gundakriya :—स रि म प नि सं—सं नि प ध प म ग रि स
(See Gundakriya).

PADMAVATI

Hindustani

Padmavati belongs to Kafi That (Kharaharapriya). It is a rare raga. Jati of this raga is Audava-Audava. Ga and Dh are completely omitted. Aroha and avaroha of Padmavati are :—

स रि स म - म प प नि ऽ प - नि म प सं—सं ऽ प नि ऽ प - म प म -
स रि ऽ स

Svaras are used are Tivra Ri, Suddha Ma, and both Komal and Tivra Ni. Komal Ni is a very important svaras in this raga. Pakad are diagnostic svara groups are :—

नि ऽ म प सं ऽ - प नि ऽ प - म प म - स रि ऽ स

Vadi is Ma and Samvadi Sa. This raga is sung during the second prahara of night.

Although svaras used are those found in Sarang, the chayas present are those of Kedar and Nayaki Kanada. Chaya of Kedar is found in poorvanga and of Nayaki Kanara in uttaranga. Kedar anga is found as :—

स रि स म म प - म प म - स रि ऽ स.

Nayaki anga consists of

नि प - नि ऽ म प सं - प नि ऽ प.

Chaya of Kedar is produced by keeping Ma as vadi svara. Svara groups म प नि सं - म प नि प . and प म रि ऽ स which are characteristic of Madhumad Sarang are avoided in raga Padmavati. Compositions in this raga are :—

Aye Ritu Bahar Sakhi—Jhumra Tal—

(Vilambit)—J. D. Patki.

Navala Chaila Chabila—Frital (Madhya)—J. D. Patki.

Hindustani ragas which are allied to Padmavati are Madhumad Sarang, Kedar and Nayaki Kanara.

Madhumad Sarang—Svara groups म प नि सं . म प नि प . प म रि ऽ स are used. Vadi is Ri (See Madhumad Sarang).

Kedar—Dh is used. Komal Ni is not important.

(See Kedar)

Nayaki Kanara—Tivra Ni is not used. Ga is used.

(See Nayaki Kanara).

Karnatak

There is no raga called Padmavati in Karnatak sangeet. Karnatak ragas Madhyamavati and Brindavani Saranga (type imported from North) have some resemblance to Hindustani raga Padmavati. But the Kedar and Nayaki Kanara chayas give Padmavati a different svaroop.

Madhyamavati—Tivra Ni (Kakali) is not used. Vakra sancharas of Padmavati are absent in Madhyamavati. (See Madyamavati)

Brindavani Sarang—Vakra sancharas of Padmavati are absent. (See Brindavani Sarang).

PAHADI

Hindustani

This raga is a very pleasing one. It is a favourite raga of the Maharashtra stage music. Pahadi belongs to Bilaval That (Dheerasankarabharana). Its jati is Audava-Sampoorna. Ma and Ni are omitted in aroha. Aroha and avaroha of Pahadi are :—

स - रि ग - प घ - प घ सं—नि - ध प ग म ग रि - स नि ष - प - ष स

Svaras used are all Suddha svaras of Hindustani sangeet. Suddha Ma is even avoided. Sometimes even Tivra Ma is touched for ranjakatva when it sounds like Bhoop Kalyan. Ni is not important. Pakad or "raga vachak" svara groups are :—

ग - ग रि - ग प ग रि - स ऽ नि ष - प ष स.

Vadi is Sa and Samvadi Pa. This raga is sung at all times of night and day. Expansion or vistar of this raga is pleasing in mandra and madhya saptaks. It is appealing when sung with Madhyam sur (sruti). Dh in mandra sthayee has great beauty in this raga. Ga, although not Vadi, is of great importance.

Prominence to mandra Dh distinguishes Pahadi from ragas like Bhoop, Deshkar and Suddha Kalyan. This raga has shringara rasa. It is not considered a high class raga but fit only for light music. Still it is a very pleasing raga. Compositions in this raga are :—

Kashi ya Tyaju Padala (Marathi stage song from
"Rukmini Swayamvar")
Murali Madhura Dhuna—Teen Tal (Madhya).

Karnatak

There is no raga called Pahadi in Karnatak sangeet. Hindustani raga Pahadi has become popular in the South.

There is a raga called Padi in Karnatak sangeet which is a janya of the 15th melakarta Mayamalavagaula (Bhairav That). It has no resemblance to Hindustani raga Pahadi but has some resemblance to Hindustani raga Jogia. Aroha and avaroha of Padi are :—

स रि म प नि सं—सं नि प ष प म रि स.

(See Padi).

Mohana Kalyani of South is allied to Pahadi of North. In Mohan Kalyani in avaroha Prati Ma is touched. In Pahadi mostly Suddha Ma is touched (See Mohana Kalyani).

PALASI

Hindustani

Palasi belongs to Kafi That (Kharaharapriya). These days Palasi and Bhimpalasi are considered to be one and the same raga. But the aroha and avaroha of Palasi will indicate that it is an independent raga.

Jati of Palasi is Shadava-Shadava. Dh is omitted in both aroha and avaroha. Aroha and avaroha of Palasi are :

स रि ग म प नि सं—सं नि प म ग रि स

Svaras used are Tivra Ri, Komal Ga, Suddha Ma and Komal Ni. With the above aroha and avaroha, Palasi is a pleasing raga with an independent svaroop. It deserves to be popularised in this form. A composition in Palasi is :—

Chandra So Anana Khanjana—Jhap Tal (Madhya).

Hindustani ragas Bhimpalas and Dhani have some resemblance to Palasi.

Bhimpalas—Ri is not used in aroha but Ga is used. Avaroha is Sampoorna. (See Bhimpalas).

Dhani :—In pure Dhani Ri and Dh are not used.

(See Dhani).

Karnatak

There is no raga called Palasi in Karnatak sangeet. Karnatak raga Pushpalatika, a janya of the 22nd Melakarta Kharaharapriya (Kafi That), has the following aroha and avaroha,

स रि ग म प नि सं—सं नि प म ग रि स.

These correspond to those of Palasi raga of North.

(See Pushpalatika).

Another Karnatak raga which has the same aroha and avaroha as Palasi is Poornashadja which is derived from the

20th Melakarta Natabhairavi (Asavari That). Its aroha and avaroha are :—

स रि ग म प नि सं—सं नि प म ग रि स.
(See Poornashadja).

PANCHA KALYAN

Hindustani

This is a rare raga. It belongs to Kalyan That. Its jati is Sampoorna-Sampoorna.

It is not possible to fix the aroha and avaroha of this raga. Its svaroop has to be made out from the Chalan or rendering of the svara groups.

Pancha Kalyan is formed by mixing five varieties of Kalyan namely Yaman, Shyama Kalyan, Suddha Kalyan, Hema Kalyan and Hamir Kalyan. Vadi is Sa and Samvadi Pa. This raga is sung in the night. Pancha Kalyan possesses bhakti rasa. Chalan of this raga is as under.

प ष प - स ष प स - रि स ष प - ग रि ष । स - स रि स - ष प - प
ष प - ग ग - ग म रि स - स रि ग रि - ग म ग प प - प ग रि - ग म ष प -
ग म रि स ।

(In the above groups of svaras only Suddha svaras are used).

प प सं ऽ - सं रि सं ऽ - ष प - नि ष प - ग प ष प - ग म रि स - म रि स -
नि स - ग म प (Both Suddha and Prati Ma are used).

Pancha Kalyan is not a popular raga. A composition in this raga is,

Pancha Vadana Pancha Raga—Ek Tal (Madhya).

Karnatak

There is no Karnatak raga called Pancha Kalyan, nor one which resembles this Hindustani raga.

PANCHAM

Hindustani

Raga Pancham is placed under Marwa That (Gamana-shrama). There are five types of raga Pancham as under.

1. Uses both Ma. Pa is omitted (Popular Pancham without Pancham)—Dh is Tivra.
 2. Uses both Ma. Pa is used. Dh is Tivra.
 3. Uses both Ma. Pa is not used. Ri is omitted. (Pancham with Hindol anga)
 4. Uses only Tivra Ma. Pa is not used. Ri is used Pancham with Sohoni anga)
 5. Uses only Komal Ma. Pa is used.
- Types which are popular are Types No1 and No2.

TYPE I

Jati of this type is Audava-Shadava. Ri and Pa are omitted. This type may be called Pancham without Pancham. Aroha and avaroha of this type are :—

स ग म मं च - नि ष - नि मं च - सं—सं - नि ष - मं च - मं ग रि स.

Vadi is Suddha Ma. Samvadi is Sa. This is a night raga.

Although there is a chaya of Lalit the two Madhyamas do not come together. There is Hindol anga also—नि मं च - सं. Svaras used are Komal Ri, Tivra Ga both Komal and Tivra Ma, Tivra Dh and Tivra Ni.

Chalan of this type is as under:—

मं च सं - नि ष - मं च - मं ग - रि स - स म - ग मं च - नि ष - नि
मं च ॥

मं च - सं - सं नि ष - मं च मं ग - मं ग रि स - नि स म - म - म ग -
मं च सं - नि ष नि मं च ॥

Compositions in this type of Pancham are,

Phuli Basanti Baharia—Teen Tal (Vilambit).

Chandraja Ke Bhala Biraje—Ek Tal (Vilambit).

Avo Gavo Rijhavo—Tri Tal (Madhya).

TYPE II

Jati of this type is Shadava—Shadava. In aroha Ni is omitted. In avaroha Pa is not used.

Aroha and avaroha of this type of Pancham are;

स - रि स - म - म - म ग - प - मं च सं—रि सं - रि नि ष - मं च मं
म - म ग - मं ग रि स.

Svaras used are Komal Ri, Tivra Ga, both Komal and Tivra Dh and and Tivra Ni. In aroha Komal Ma is used as म ग प and not ग म प. In avaroha both Madhyams occur side by side as in Lalit मं ध मं म - म ग. Some suggest that both Ma should not be used side by side as shown above in raga Pancham.

Chalan of this raga (Type 2) is as under.

ग - रि स - नि रि ग - म प मं ध - मं ग - रि स । ग - मं ग - रि स -
म - म - म ग प - मं ध मं म - म ग - मं ध सं - रि सं - रि नि ध - मं ध मं
म ग - रि ग - मं ग रि स ॥

A composition in this type of Pancham is,

Wama Deva Mahadeva—Ek Tal (Vilambit).

Rama Nama Lele—Sul Tal (Madhya)

Hindustani ragas Lalit, Basant and Hindol resemble this type of Pancham.

Basant—Uses Komal Dh. Pa used in avaroha. (See Basant)

Lalit—Pa is not used. Both Madhyams occur side by side in both aroha and avaroha. (See Lalit).

Hindol—Ri and Pa are not used. Suddha Madhyama is not used. (See Hindol)

TYPE III

This type is called Pancham with Hindol anga. Pa is not used. Both Komal and Tivra Ma are used. Ri is not used. Chalan is :—

मं ध - सं नि ध मं - ग ग ऽ स - सं ऽ ध म ग ऽ - स म म म - ग ग म
ध - नि ध सं नि ध मं ग ग ऽ स ॥ म ध मं ध - सं सं सं ऽ - सं मं सं नि -
ध मं - ग मं - ध नि - म ध - ग मं ग स ॥

Compositions in this type of Pancham are :—

Yeji Mere Bhore Aye—Trital.

Chintana Kare—Jhap Tal.

TYPE IV

This type is called Pancham with Sohoni anga. Pa is not used. Only Tivra Ma is used. Ri is used. Its chalan is :—

स ग - मं ध सं - ध सं - रि नि ध मं - ग रि - ग मं - ध सं - सं नि -
रि सं नि ध - मं मं ध नि - मं ध म ग ऽ स । मं ध नि सं - नि सं सं ऽ - सं

रि सं गं सं - नि रि नि ध - मं ध नि मं ध - मं ग स ऽ

A composition in this type of Pancham is :—

Masayakha Alaiyya Door Karana- Choutal.

TYPE V

Pa is used. Only Komal Ma is used. Chalan is :—

म ध नि ध - म म ग म - म ऽ प प - ग रि स - नि ध नि स - म ऽ म
म - म ऽ ध ध - म प ग ऽ - म म प प - ग रि स । म म ध ध - नि नि सं सं -
सं रि सं रि - नि ऽ सं ऽ - मं मं गं रि - सं रि सं ऽ - नि ऽ नि नि - नि सं ध म -
म ऽ म ग - प प - ग ग - म ग - रि स ॥

A composition in this type of Pancham is :—

Jai Manamohana Shyama Murari—Trital (Madhya).

Karnatak

Raga Pancham of Karnatak sangeet is derived from the 22nd Melakarta Kharaharapriya (ri, gi, ma, dhi, ni) which corresponds to Kafi That of Hindustani. Its jati is Audava-Sampoorna. Ga and Ma are omitted in aroha. Aroha and avaroha of Pancham raga are,

स रि₂ ध₂ ऽ प नि₂ सं—सं नि₂ ध₂ प म₁ ग₂ रि₂ स.

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni.

According to Hindustani notation they are,

स रि ध ऽ प नि सं—सं नि ध प म ग रि स-

Svara group स रि ध ऽ प in aroha is very beautiful. A composition in this raga is,

Kanikaramu (Telugu)—Adi Tala—Tyagaraja.

Karnatak raga Pancham has no resemblance to any of the types of Hindustani raga Pancham.

PANCHAM MALAKOSH

Hindustani

This raga belongs to Bhairavi That (Hanumatodi). Some suggest that this raga should be put under Asavari That (Natabhairavi).

Pancham Malakosh is the name which has been coined for the raga Jayantashree introduced from the South some forty years ago. This raga has in its aroha svaras of Malakosh. Pa is introduced only in avaroha as in Jayantashree. Hence it is called Pancham Malakosh.

Jati of this raga is Audava-Shadava. There is a vakra sanchara in avaroha. Ri and Pa are omitted in aroha and in avaroha Ri is not used. Aroha and avaroha of Pancham Malakosh are :—

स ग म प ध नि सं—सं नि ध म प म ग स.

All svaras are Komal svaras. It is not a popular raga yet. The only composition which is sometimes sung is the Maharashtra stage song "Madhusudana He Madhava" which is in imitation of the kriti "Marugelara Oh Raghava" of Shri Tyagaraja in the Karnatak raga Jayantashree. Hindustani raga Malakosh is allied to Pancham Malakosh.

Malakosh—Pa is not used (See Malakosh).

Karnatak

There is no raga called Pancham Malakosh in Karnatak sangeet. Karnatak raga Jayantashree derived from the 20th Melakarta Natabhairavi (Asavari That) is exactly like the Pancham Malakosh of Hindustani sangeet. It is Jayantashree which was imported from the South that was named Pancham Malakosh.

Aroha and avaroha of Jayantashree are,

स ग म प ध नि सं—सं नि ध म ग प म ग स.

Janyantashree bears the same relation to Hindola of Karnatak sangeet as Pancham Malakosh bears to Malakosh of Hindustani sangeet. (See Jayantashree).

PANTUVARALI

Hindustani

There is no Hindustani raga called Pantuvarali. Karnatak Pantuvarali today stands for Melakarta Kamavardhini which corresponds to Poorvi That of Hindustani sangeet.

Aroha and avaroha of Poorvi That are ;

स रि ग म प ध नि सं—सं नि ध प म ग रि स.

Karnatak

Pantuvarali is the name by which raga Kamavardhini (Ramakriya) is also called. Strictly speaking Pantuvarali stands for Shubhapanthavarali Melakarta (Todi That). Shubha is prefixed for purposes of Katapayadi Sankhya scheme to find out the No of the Melakarta.

Somehow since long (whether it is a mistake or a confusion) Pantuvarali stands for Kamavardhini whose old name is Ramakriya. (See Kamavardhini). *

PARAJ or PARAJU

Hindustani

Raga Paraj belongs to Poorvi That (Kamavardhini). Its jati is Audava-Sampoorna. Ri and Pa are omitted in aroha. Aroha and avaroha of Paraj are,

नि स ग - म ध नि सं - सं - नि ध प - म प ध प - ग म ग - म ग रि स-

Svaras used are Komal Ri, Tivra Ga, both Suddha and Prati Ma, Komal Dh and Tivra Ni. Pakad or diagnostic svara groups are :—

सं - नि ध प - म प ध प - ग म ग.

Vadi is Ga and Samvadi Pa. This raga is sung during the last prahara of night. It has bhakti and sringara rasas. Paraj is a Poorvi anga raga. In this raga Ni is also prominent

This is an Uttaranga raga. Tara Shadja gives a special charm to this raga. The following svara groups are frequently used,

सं ऽ ऽ - नि ध प ऽ ऽ and म प ध प - ग म ग ऽ

Many tanas end with the following

सं रि - सं रि - नि ध नि ऽ or सं रि - नि सं - नि ध नि ऽ

Some omit only Ri in aroha and use Pa in the following way.

नि स ग मं प ध नि सं or नि स - ग - म प - ध मं ध नि सं.

In the Tara sthayee of Paraj there is anga of Kalingada as under,

नि रिं ग रिं सं—सं नि ध प - ध नि ध प - ग म ग.

In this raga in its Poorvanga the svara groups मं प ध प - ग म ग and in the uttaranga सं रि - नि सं - नि ध नि ऽ are "raga vachak" svaras. To sing this raga efficiently raga vistar in aroha is made like Basant. In avaroha Sohoni is sung using Komal Dh and anga of Kalingada is introduced here and there. Mandra sthaye is not reached except occasionally. There is not much meend work in this raga.

Compositions in raga Paraj are,

Sakhi Vanamali—Teen Tal (vilambit).

Biti Gayi Raina Sakhi—Jhumra (Vilambit)—

S. N. Ratanjankar

Chandani Rat Ati Bhaye—Teen Tal (Drut)

Hindustani ragas Sohoni, Basant and Poorvi are allied to Paraj.

Sohoni :—Pa is not used. Only Tivra Ma is used.

(See Sohoni)

Basant :—Komal Ma is used in an isolated manner as

नि स - म ऽ. Sometimes Komal Ma is altogether not used. (See Basant)

Poorvi :—Ri is used in aroha as स - रि ग. Tivra Ma is more important than Komal Ma. (See Poorvi)

Karnatak

Paraj or Paraju is a janya of the 15th Melakarta Mayamalavagaula (ra, gu, ma, dha, nu) which corresponds to Hindustani Bhairav That. Its jati is Shadava-Sampoorna. In aroha Ri is omitted- Aroha and avaroha of Paraju are :—

स म_२ ऽ म_१ प ध_१ ऽ नि_२ सं—सं नि_२ ध_१ प म_१ ग_२ ऽ रि_१ स.

Svaras used are Suddha Ri, Antara Ga, Suddha Ma, Suddha Dh and Kakali Ni, According to Hindustani notation the aroha and avaroha are,

म ग ऽ म प ध ऽ नि सं—सं नि ऽ ध प म ग ऽ रि स.

Ga and Dh are elongated in aroha and Ni and Ga in avaroha. Sometimes Ri is also taken in aroha making it Sampoorna. Raga Paraju has bhakti and karuna rasas in it. Compositions in this raga are :—

Triloka Mata (Telugu)—Chaputala—Syama Shastri.

Shri Shukra Bhagavantham (Sanskrit) —Atta Tala

—Muttuswamy Dikshitar.

Karnatak ragas Mayamalavagaula and Nadanamakriya resemble Paraj.

Mayamalavagaula—Ri is used in aroha also. Pa is important. (See Mayamalavagaula).

Nadanamakriya—This is a Nishadantya raga (See Nadanamakriya).

There is some resemblance between Hindustani raga Paraj and Karnatak raga Paraju or Pharaju. In the Karnatak raga Paraju, Prati Ma is not used. Only Suddha Ma is used.

PARAJ BAHAR

Hindustani

Paraj Bahar is included in Poorvi That (Kamavardhini). This raga is formed by mixing Paraj and Bahar ragas. Svaras used are both Komal and Tivra Ri, both Komal and Tivra Ga, Suddha Ma, both Komal and Tivra Dh, and both Komal and Tivra Ni.

Chalan or trend of this raga is as under :—

नि सं - नि ध प - म - म प - ध - नि नि सं - सं रि - नि सं - ध नि - सं रि - गं रि - सं नि ध - म म प - ग म - नि ध सं - नि प - ग म - ग रि स ।
नि ध नि सं - रि नि सं - नि - ध प - म - प ध - प ध नि - ध नि सं - सं रि - गं रि - सं नि ध सं ॥

While singing this raga care should be taken not to stray away into the allied ragas Basant, Babar and Kalingada Bahar.

A composition in Paraj Bahar is,

Palana Jhula Kanha - Ektal (Madhya)—R. N. Vaze.

Karnatak

There is no Karnatak raga called Paraj Bahar, nor one which resembles this Hindustani raga.

PASHUPATIPRIYA

Hindustani

There is no Hindustani raga called Pashupatipriya. Raga Durga uses the same svaras as are used in this Karnatak raga. But raga Durga has no vakra sancharas and hence the svararups are different. (See Durga).

Karnatak

Pashupatipriya is a janya of the 28th Melakarta Hari-kambhoji (ri, ga, ma, dhi, ni). Its jati is Audava-Audava. Ga and Ni are completely omitted. There are vakra sancharas in both aroha and avaroha. Aroha and avaroha of this raga are :—

स रि₂ म₁ प म₁ ध₂ सं—सं ध₂ प म₁ रि₂ म₁ स.

Svaras used are Chatusruti Ri, Suddha Ma and Chatusruti Dh. According to Hindustani notation they are :—

स रि म प म ध सं—सं ध प म रि म स.

Dh and Ma are the jeeva svaras of Pashupatipriya. Ending of avaroha with रि म स sounds good. Compositions in this raga are :—

Paripalisow Parameshwari (Kannada)—Adi Tala

—Mysore Venkatagiriappa.

Pashupati Priya Sati—Rupaka Tala—Muthiah Bhagavatar, Karnatak raga Suddhasaveri is allied to Pashupatipriya.

Suddhasaveri—There are no vakra sancharas. The avaroha

does not end with म म (See Suddhasaveri).

PATA BAHAR

Hindustani

Pata Bahar is a "Samyukta" raga formed by combining ragas Patadeep and Bahar. It is difficult to give the aroha and avaroha for this raga as svaras of Patadeep and Bahar are mixed in a variety of ways in this mixed raga.

Svaras used are Tivra Ri, Komal Ga, Suddha Ma, Tivra Dh and both Komal and Tivra Ni. Angas of Patadeep and Bahar are found as under.

Patadeep — ध नि सं नि ध प - म प ध प ग म नि सं - ग म प नि सं सं.

Bahar — नि ध नि सं—सं ऽ नि प - म प ग म - रि स - गं सं रि सं - म नि ध नि.

Chalan of this raga is,

ध नि सं नि ध प - म प ध प ग म - नि ध नि सं रि सं नि सं - गं रि सं - नि सं सं नि ऽ प म प ग ग म रि स - स म म - म ऽ प ग म - ग म प नि सं - प नि सं रि सं नि

This is not a popular raga. A composition in this raga is, Chalori Sakhi Aj Chalo—Trital (Madhya)—J. D. Patki.

Karnatak

There is no Karnatak raga called Pata Bahar, nor one which resembles this Hindustani raga

PATA BIHAG

Hindustani

Pata Bihag belongs to Bilaval That (Dheerasankara-bharana). It is a kind of modified Bihag. Some consider its jati to be Audava-Sampoorna. Others take it to be Shadava-Sampoorna. In the Audava-Sampoorna type Ri and Dh are omitted in aroha. In the Shadava-Sampoorna type only Dh is dropped in aroha. Aroha and avaroha of the two types are as under.

Audava-Sampoorna

रि

सु ग म प नि सं—सं नि ध प - ग म - ग रि स.

Shadava-Sampoorna

स रि ग म प नि सं—सं नि ध प - म नि ध प - ग म रि स - प म ग - रि स.

In the first type only Suddha svaras are used whereas in the second type Komal Ni is also used. Pakad or diagnostic svara groups for both types of Pata Bihag are :—

रि

नि ध प प ग म - ग म ग.

In the above raga Tivra Ma is not used. In the present day Bihag, Tivra Ma is used although in orthodox Bihag only Suddha Ma is expected to be used. Komal Ni is used as म नि ध प and not सं नि ध प or ध नि ध प.

In Pata Bihag anga of Bihag is more in evidence than in Bihagada, a raga which is allied to Pata Bihag. Ri is much in evidence in Pata Bihag. Pata Bihag is not a popular raga. Compositions in this raga are,

Kaise Kaise Bolata Moso Ada Choutal (Madhya).

Bita Gaye Gaye Bita Ri Trital (Madhya)

—S. N. Ratanjankar

Hindustani ragas Bihag and Bihagada resemble Pata Bihag.

Bihag—Tivra Ma is used. Komal Ni is not used (See Bihag).

Bihagada—प ध नि ध प is used and not म नि ध प. In aroha Dh is used as नि ध सं (See Bihagada)

Karnatak

There is no raga called Pata Bihag in Karnatak sangeet. Karnatak raga Bihag, on account of the use of Komal Ni has some resemblance to Pata Bihag. In Bihag both Madhyams are used. (See Bihag).

PATADEEP

Hindustani

Patadeep is also called Patadeepaki. Present day Patadeep is different from Patadeepaki. Patadeep is different from the

ragas Pradeepika and Pradeepaki (Patadeepaki). There seems to be some confusion regarding the above mentioned ragas. Patadeep has become popular during the last three decades.

Patadeep belongs to Kafi That (Kharaharapriya). Its jai. is Audava-Sampoorna. Ri and Dh are omitted in aroha. Aroha and avaroha of Patadeep are,

नि स ग म प नि ऽ सं—सं नि ध प म ग रि स नि ऽ - स ग रि स.

Svaras used are Tirra Ri, Komal Ga, Suddha Ma, Tivra Dh and Tivra Ni. Vadi is Pa and Samvadi Sa. This is an evening raga.

While singing this raga Tivra Ni has to be brought into prominence. It is slightly elongated. Ending of the alap is with नि ऽ - म ग रि स. This present day Patadeep sounds like Bhimpalas in which Tivra Ni has been substituted for Komal Ni.

Compositions in this raga are,

Piya Nahi Ave-Trital (Madhya)

Rajata Rangi Natale (Marathi) - Trital - (Madhya).

Hindustani raga Bhimpalas resembles Patadeep.

Bhimpalas :- Tivra Ni is not used. Vadi is Ma.

(See Bhimpalas)

Karnatak

There is no Karnatak raga called Patadeep or Patadeepika. There is no Karnatak raga which resembles Patadeep or Patadeepaki of Hindustani sangeet.

Hindustani raga Patadeep itself is becoming popular in the South as Patadeep.

PATAMANJARI

Hindustani

There are three types of raga called Patamanjari—

1. Patamanjari belonging to Bilaval That.
(Dheerasankarabharana)
2. Patamanjari belonging to Kafi That. (Kharaharapriya)
3. Patamanjari of a mixed type.

TYPE I
(Bilaval That)

Jati of this type is Sampoorna-Sampoorna. Aroha and avaroha of this type are :-

स रि ग ग - प ध म - म प नि सं—सं नि ध - नि प - म ग रि स

Svaras used are all Suddha svaras of Hindustani sangeet. Vadi is Sa. Samvadi is Pa. This raga is sung at midnight. This is not a popular raga. Compositions in this raga are,

Sakala Guni Jane - Jhap Tal (Madhya)
Trisula Khappara Damaru - Sul Tal (Madhya)

TYPE II
(Kafi That)

Jati of this type is Shadava-Sampoorna. Ri is not used in aroha. Aroha and avaroha of this type of Patamanjari are:—

स प - नि स - ग म ध ऽ म - प नि ऽ ऽ सं - नि ध म - नि ऽ ऽ सं—
सं नि ध ऽ म - प ग ऽ रि स नि - प - नि, स ।

Svaras used are Tivra Ri, both Komal and Tivra Ga, Suddha Ma, Tivra Dh and both Komal and Tivra Ni.

This raga is sung during the third prahara of the day. In this raga mandra Pa and Suddha Ni sound beautiful. Pa is used in vakra sanchara in both aroha and avaroha. This raga has resemblance to ragas Malgunji and Hamsakankini.

Patamanjari like Hamsakankini is sung with Dhanasari anga. Malgunji is sung with Bagesari anga.

TYPE III
(Mixed Type)

This type is said to be a mixture of five ragas Bhimpalas, Goud, Shankara, Malkosh and Bilaval. It is a complicated one. It is difficult to sing and also not an impressive one.

Chalan of this type is as under.

(स - नि नि स - म ग रि स - ग म प) - (ग रि - म प - म) -
(ध म - ग स) - (स नि ध प - नि नि - स)

(प प - सं - सं नि सं - रि सं) - (नि ध - सं - नि प) - (नि ध - प म ग) - (ग - म प - म ग रि स)

Svaras used are Tivra Ri, both Komal and Tivra Ga, Suddha Ma, Tivra Dh and Tivra Ni.

A composition in this type of Patamanjari is,
Tuma Paramesara Narahara—Trital (Madhya).

Karnatak

There is no raga called Patamanjari in Karnatak sangeet. Raga Sankarabharana in many sancharas resembles Patamanjari type I. (Bilaval That).

(See Sankarabharana)

Karnatak raga which resembles Patamanjari type 2 (Kafi That) to some extent is Phalamanjari (See Phalamanjari).

There is no Karnatak raga which resembles type III of Patamanjari.

PAVANI

Hindustani

There is no Hindustani raga called Pavani, nor one which resembles this Karnataka Melakarta raga.

Karnatak

Pavani is the 41st Melakarta (ra, ga, mi, dhi, nu) called Kumbhini Melakarta by Dikshitar school. Jati of this raga is Sampoorna-Sampoorna. Its aroha and avaroha are:—

स रि₁ ग₁ म₂ प ध₂ नि₃ सं—सं नि₃ ध₂ प म₂ ग₁ रि₁ स

Svaras used are Suddha Ri, Suddha Ga, Prati Ma, Chatursti Dh and Kakali Ni. According to Hindustani notation, the aroha and avaroha are,

स रि रि म प ध नि सं—सं नि ध प म रि रि स.

In the above Tivra Ri represents Suddha Ga of Karnatak sangeet. This is not a popular raga. Compositions in this raga are —

Anjade (Tamil)—Mishra Chapu Tala—Kotishwara Iyer.
 Jaya Dhana Danaka (Sanskrit)—Adi Tala -
 Balamuralikrishna.

PHALAMANJARI

Hindustani

There is no Hindustani raga called Phalamanjari. One of the types of Patamanjari has some resemblance to this Karnatak raga. (See Patamanjari)

Karnatak

Phalamanjari is a janya of the 22nd Melakarta Kharahara-priya (ri, gi, ma, dhi, ni) which corresponds to Hindustani Kafi That. Its jati is Chatusvari-Sampoorna. In aroha Ri, Pa, and Ni are omitted.

Aroha and avaroha of this raga are :—

स ग₂ म₁ ध₂ सं—सं नि₂ ध₂ प म₁ ग₂ ऽ म रि₂ स.

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma, Chatusruti Dh and Kaisiki Ni. According to Hindustani notation the above aroha and avaroha are :—

स ग म ध सं—सं नि ध प म ग ऽ म रि स.

In avaroha there is vakra sanchara. In avaroha Ga is elongated and there is andolan on Ga. This is not a popular raga. The following composition is occasionally heard,

Pattibiduvvararu Na Chyai (Telugu) —Adi Tala
 —Tyagaraja.

PHENADHYUTI

Hindustani

There is no raga called Phenadhyuti in Hindustani Sangeet, nor one which resembles this Karnatak raga.

Karnatak

Phenadhyuti is the old name for the 2nd Melakarta Ratnangi (ra, ga, ma, dha, ni). Janya raga Phenadhyuti is

derived from 2nd melakarta Ratnangi. Its jati is Shadava-Sampoorna. In aroha Ga is omitted. Aroha and avaroha of Phenadhyuti are :—

स रि म₁ प ध₁ प नि₂ सं—सं नि₂ ध₁ प म₁ ग₁ रि₁ स.

Svaras used are Suddha Ri, Suddha Ga, Suddha Ma, Suddha Dh and Kaisiki Ni. There is vakra sanchara in aroha. According to Hindustani notation the aroha and avaroha are:—

स रि म प ध प नि सं—सं नि ध प म रि रि स.

In above Tivra Ri (रि) represents Suddha Ga (ग₁) of Karnatak system.

A composition in Phenadhyuti is :—

Shree Dakshinamoortem Eesham (Sanskrit)—Adi Tala
 —Muttuswamy Dikshitar.

PILOO

Hindustani

Piloo belongs to Kafi That (Kharaharapriya). Its jati is Shadava-Sampoorna. Ri is omitted in aroha. Aroha and avaroha of Piloo are :—

नि स - म म प - नि ध प - सं --सं नि ध प - ध प म ग - रि स - नि स.

Svaras used are Tivra Ri, both Komal and Tivra Ga, Suddha Ma, both Komal and Tivra Dh and both Komal and Tivra Ni. Pakad or Gunjan svaragroups are :—

ग म ध प - ग रि स नि स - प ध - प ध - स - नि स.

Vadi and Samvadi are Sa and Pa. Some suggest Pa as Vadi

and Ga as Samvadi. Sangati पम् is frequently used. Ri is some times not used at all or used in a vakra sanchara ग रि ग. Dh is also durbal are weak in aroha. It is also used in a vakra sanchara प ध प or नि ध प - सं. Tivra Ma is used for ranjakatva as सं प ध नि सं in mandra sthayee. Chalan or rendering of this raga is beautiful in mandra and madhya saptaks. This raga is considered to be a kshudra raga and fit for only light music. It is however a very pleasing raga.

This raga has karuna (pity) and shoka (sorrow) rasas. Hence it is very much suited for Bhajans and Thoomries. Svara groups ग नि स - रि नि षू षू - षू षू नि स, are frequently used to bring about effect of pathos.

Compositions in this raga are :—

Socha Samajho Nadan—Tal Deepchandi.

Sundara Sudhara Subain—Tri tal—Shankar Rao
Vyasa.

Karnatak

Raga Keeravani which is being popularised in Hindustani sangeet resembles Piloo. (See Keeravani)

Hindustani raga Piloo has become popular in the South. There was no raga called Piloo in Karnatak sangeet.

One type of raga Karnatak Devagandhari (not Devagandhari) which is a janya of the 21st Melakarta Kiravani is a Nishadantya raga and resembles Piloo. (See Karnatak Devagandhari).

POORBA or POORBYA

Hindustani

Poorba or Poorbya belongs to Marwa That (Gamanashrama). Its jati is Shadava-Shadava. Pa is omitted in both aroha and avaroha. Aroha and avaroha of Poorba are :

नि रि षू स - नि रि ग - मं षू सं—नि नि - ध मं षू मं ग रि ग रि स - रि नि षू षू स.

Svaras used are Komal Ri, Tivra Ga, Prati Ma, both Komal and Tivra Dn and Tivra Ni. Use of Komal Dh in both aroha and avaroha has to be remembered. Without the use of Komal Dh, the beauty of this raga is not brought out. The svaroop becomes different. This raga is formed by the combination of three ragas Poorvi, Pooria, and Marwa.

Raga vistara of Poorba or Poorbya is mostly in mandra and madhya saptaks. Compositions in raga Poorbya are :—

Ek Pala Hu Na Jane—Tilvada (Vilambit).

Mandarawa Baje—Tilvada (Vilambit).

Hindustani ragas Poorvi, Pooria and Marwa resemble raga Poorbya.

Poorvi :—Komal Ma is also used. Only Komal Dh is used, (See Poorvi).

Pooria :—Komal Dh is not used. (See Pooria).

Marwa :—Komal Dh is not used. (See Marwa).

Karnatak

There is no Karnatak raga called Poorba or Poorbya, nor one which resembles this Hindustani raga.

POORIA

Hindustani

Pooria belongs to Marwa That (Gamanashrama). Its jati is Shadava-Shadava. Pa is omitted in this raga. Aroha and avaroha of Pooria are :—

नि रि स - ग - मं षू - नि रि स - सं - नि षू मं ग - रि - स.

Svaras used are Komal Ri, Tivra Ga, Prati Ma, Tivra Dh and Tivra Ni. Pakad or Gunjan svara groups are :—

ग - नि रि स - नि षू स नि - मं षू - रि स.

Vadi is Ga and Samvadi Ni. It is a Sandhi Prakash (when day and night meet) raga. It is sung till 10 P. M. Sangatis ग नि and नि मं are used frequently. Svava groups मं ग रि स - नि षू नि - मं षू नि स are very important in this raga. They should be delivered slowly and with "gambhirata". So also ग - नि रि स.

Chalan or rendering of this raga is mostly in mandra and madhya saptaks. If prominence is given to uttaranga then it will sound like Sohani. Pooria is a poorvanga raga. Nyasa on mandra Ni as नि षू नि स sounds beautiful. Antara begins as under :—

मं ग मं षू मं सं—सं नि रि सं.

Svara group नि षू म is not used in Pooria. It is used in Sohani. Pooria is a very popular raga. Compositions in Pooria are,

Phoolana Ke Harava—Ek Tal (Vilambit).

Sapane Me Aye—Teen Tal (Drut)

Bina Dekhe Mana—Teen Tal (Drut).

Hindustani ragas Sohani, and Marwa have great resemblance to Pooria.

Sohani :—Uttaranga raga—नि ष ग is used (See Sohani)

Marwa :—Vadi svara is Dh and Samvadi is Ri. (See Marwa)

Karnatak

There is no raga called Pooria in Karnatak sangeet. Karnatak raga Hamsanandi has some resemblance to Pooriya. In Hamsanandi Ri is used in both aroha and avaroha.

(See Hamsanandi)

POORIA DHANASHREE

Hindustani

This raga is also called Pooria Dhanasari. It belongs to Poorvi That (Kamavardhini). Its jati is Sampurna—Sampurna. Aroha and avaroha are :—

नि रि ग म प - ष प - नि स—रि नि ष प - म ग म रि ग - रि स.

Svaras used are Komal Ri, Tivra Ga, Prati Ma, Komal Dh and Tivra Ni. Pakad or diagnostic svara groups are :

(1) नि रि ग - म प - ष प - म ग - म रि ग.

(2) रि नि ष प - म ग - म रि ग.

(3) ष म ग - रि स - नि रि स.

Vadi is Pa and Samvadi Ri. Sangati म रि ग is frequently used. This is an evening raga and a very popular one. Rendering or chalan of this raga is mostly in madhya and tara saptaks. Although it is called Pooria Dhanshree it has neither anga of Pooria nor of Dhanashree. This raga is sung with Poorvi anga.

In this raga Pa is kept more prominent than Ga. The svara group नि-रि ग म प indicating its evening character is frequently used. While taking tanas Ga is made Nyasa svara by using the svara groups ष प म ग म रि ग. In aroha Pa is some times avoided by using नि रि ग म-ष नि-रि नि ष प. Antara begins with म ग म ष म

सं स स - नि रि स. Pooria Dhanashree is a very popular raga. Compositions in this raga are :—

Ab To Ritu Man—Tilvada (Vilambit).

Payaliya Jhanakar—Teen Tal (Drut).

Hindustani ragas Poorvi, Gauri, and Shree are allied to Pooria Dhanasari.

Poorvi :—Pa is not used. Vadi is Ga. (See Poorvi)

Shree :—Dh is not used. Emphasis is laid on the svara group रि रि स (See Shree).

Gauri :—Pa is not used (See Gauri).

Karnatak

There is no Karnatak raga called Pooria Dhanashree. Karnatak raga Kamavardhini which is the 51st Melakarta has the same aroha and avaroha svaras as Pooria Dhanasree and possesses great resemblance to it. Aroha and avaroha of Kamavardhini are :—

स रि ग म प ष नि स—सं नि ष प म ग रि स.

(See Kamavardhini)

There is a Karnatak raga called Poorva Darshi whose name resembles Pooria Dhanashree but its svaroop is different. Poorva Darshi is ajanya of the 14th melakarta Vakulabharana and a Nishadantya raga. aroha and avaroha of this raga are :—

स ग म प ष नि - ष प म ग रि स नि.

POORNACHANDRIKA

Hindustani

There is no Hindustani raga called Poornachandrika. This is a pleasing raga which could be introduced into Hindustani sangeet under ragas of Bilaval That.

Karnatak

Poornachandrika is derived from the 29th melakarta Dheerasankarabharana (ri, gu, ma, dhi, nu) which corresponds to Bilaval That of Hindustani.

Its jati is Shadava-Shadava. Some consider it to be Shadava Sampoorna. Ni is omitted in aroha. In avaroha Dh is dropped in the Shadava-Shadava type. Aroha and avaroha of the two types of Poornachandrika are;

Shadava-Shadava :—

स रि२ ग३ म१ प ध२ प सं—सं नि३ प म१ रि२ ग३ म१ रि२ स

Shadava-Sampoorna :—

स रि२ ग३ म१ प ध१ प सं—सं नि३ प ध२ प म१ ग३ म० रि२ स

There are vakra sancharas in both aroha and avaroha. Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kakali Ni. According to Hindustani notation the aroha and avaroha of this raga are ; --

Shadava-Shadava

स रि ग म प ध प सं—सं नि प म रि ग म रि स

Shadava Sampoorna

स रि ग म प ध प सं—सं नि प ध प म ग म रि स.

Poornachandrika is a fairly popular raga. The following composition is a favourite one.

Telisi Rama Chintana (Telugu)—Adi Tala

—Tyagaraja

Karnatak ragas Bangala and Janaranjani are allied to Poornachandrika.

Bangala :—Aroha :—स रि ग म प म रि प सं.

Avaroha :—सं लि प म रि ग रि स.

(See Bangala)

Janaranjani --Aroha :—स रि ग म प ध प नि सं

Avaroha :—सं ध प म रि स-

(See Janaranjani)

According to Dikshitar school Poornachandrika is a Sampoorna-Shadava type with Dh omitted in avaroha. There is vakra sanchara in avaroha. Aroha and avaroha of this type of Poornachandrika are:—

स रि२ ग३ म१ प ध२ नि३ सं—सं नि३ प म१ ग३ म० रि२ स

According to Hindustani notation the are ;—

स रि ग म प ध नि सं—सं नि प म ग म रि स.

A composition in this type is,

Shankha Chakra Gada Panim (Sanskrit)—

Rupaka Tala—Muttuswamy Dikshitar.

POORNA LALITA

Hindustani

There is no Hindustani raga called Poorna Lalita, nor one which resembles this rare Karnatak raga.

Karnatak

Poorna Lalita is a janya of the 19th Melakarta Jhankaradhvani (ri, gi, ma, dha, na). Its jati is Audava-Sampoorna. Dh and Ni are omitted in aroha. Aroha and avaroha of Poorna Lalita are :—

स ग२ रि२ ग३ म१ प सं ऽ स रि२ ग३ म१ प सं—सं नि३ ध१ प म१ ग३ रि२ स.

Some are of opinion that there is vakra sanchara in aroha. Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Dh and Suddha Ni. According to Hindustani notation aroha and avaroha of Poorna Lalita are :—

स ग रि ग म प सं ऽ स रि ग म प सं—सं ध ध प म ग रि स.

In the above avaroha Tivra Dh (ध) represents Suddha Ni of Karnatak sangeet. Poorna Lalita is not a popular raga. The following composition in this raga is available.

Kaluguna Pada Neeraja(Telugu)—Adi Tala

—Tyagaraja.

POORNA PANCHAMA

Hindustani

There is no Hindustani raga called Poorna Panchama. This raga has some resemblance to raga Gunakree of Bhairav That in which Ga and Ni are omitted in both aroha and avaroha.

Gunakree (Bhairav That)—Ga and Ni are not used. Its aroha and avaroha are :—

स रि ग प ध सं—सं ध प म रि स (See Gunakree).

Karnatak

Poorna Panchama is a janya of 15th Melakarta Mayamala-vagaula (ra gu, ma, dha, nu) which corresponds to Bhairav That of Hindustani sangeet. Its jati is Shadava-Shadava with Ni omitted in both aroha and avaroha. Aroha and avaroha are :-

स रि, ग, म, प ध, सं—सं ध, प म, ग रि स.

Svaras used are Suddha Ri, Antara Ga, Suddha Ma and Suddha Dh. According to Hindustani notation they are,

स रि ग म प ध सं—सं ध प म ग रि स.

A composition in this raga is :-

Sama Jana Chitta Sarasijodayam (Sanskrit)—

Tripata Tala—Muttuswamy Dikshitar.

Raga Malahari is allied to Poorna Panchama but in aroha of Malahari svaras Ga and Ni are not used, (See Malahari.)

POORNA SHADJA

Hindustani

There is no Hindustani raga called Poorna Shadja. Hindustani raga Palasi resembles the Karnatak ragas Poorna Shadja and Pushpalatika. Aroha and avaroha of raga Palasi are:

स रि ग म प नि सं—सं नि प म ग रि स. (See Palasi)

Karnatak

Poorna Shadja is a janya of the 20th melakarta Nata-bhairavi (ri, gi, ma, dha, ni,) which corresponds to Asavari That of Hindustani. It is a Shadava-Shadava raga. Dh is omitted in aroha and avaroha. Aroha and avaroha of Poorna Shadja are :-

स रि, ग, म, प नि, सं—सं नि, प म, ग, रि, स.

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma and Kaisiki Ni. According to Hindustani notation they are :-

स रि ग म प नि सं—सं नि प म ग रि स.

This is a very pleasing raga but not very frequently heard. The following composition in this raga is sometimes rendered.

Lavanya Rama Kanulara (Telugu)—Rupaka Tala

—Tyagaraja.

This composition is also sung in the raga Rudrapriya which is a janya of the 22nd Melakarta Kharaharapriya. Rudrapriya has the following aroha and avaroha :-

स रि ग म नि ऽ सं—सं नि प म ग रि स.

Rudrapriya resembles Poorna Shadja. In Rudrapriya in aroha Pa and Dh are both omitted, (See Rudrapriya).

Another composition which exists in this raga is,

Idi Thaguva Indiresha—(Telugu)—Patti Tala

—Chakravarti Venkatanarayanachar.

Raga Pushpalatika, a janya of the 22nd Melakarta Khara harapriya, resembles Poorna Shadja in its aroha and avaroha. Aroha and avaroha of Pushpalatika are :-

स रि ग म प नि सं—सं नि प म ग रि स.

(See Pushpalatika)

POORVAGAUULA

Hindustani

There is no Hindustani raga called Poorvagaula, nor one which resembles this rare Karnatak raga.

Karnatak

Poorvagaula is a janya of the 29th Melakarta Dheera-sankarabharana (ri, gu, ma, dhi, nu) which corresponds to Hindustani Bilaval That. Its jati is Sampoorna-Sampoorna with vakra sanchara in aroha. Aroha and avaroha are,

स ग, रि, ग, स रि, म, प ध, नि, सं—सं नि, ध, प म, ग, रि, स.

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Chatusruti Dh and Kakali Ni. According to Hindustani notation, the aroha and avaroha are :-

स ग रि ग स रि म प ध नि सं—सं नि ध प म ग रि स

A composition in this raga is :-

Neelotpambikam (Sanskrit)—Rupaka Tala—

Muttuswamy Dikshitar.

POORVAVARALI**Hindustani**

There is no Hindustani raga called Poorvavarali. Aroha of Poorvavarali resembles that of Jogia and in avaroha both Komal and Tivra Ri coming side by side as म रि रि म give it a special feature.

Karnatak

Poorvavarali is a janya of 3rd melakarta Ganamurti (ra, ga, ma, dha, nu). Its jati is Audava-Sampoorna. Ga and Ni are omitted in aroha. Aroha and avaroha of Poorvavarali are :—

स रि म₁ प घ₁ सं—सं नि₂ घ₁ प म₁ ग₁ रि स.

Svaras used are Suddha Ri, Suddha Ga, Suddha Ma, Suddha Dh and Kakali Ni. According to Hindustani notation they are:—

स रि म प घ सं—सं नि घ प म रि रि स.

In above Tivra Ri (रि) represents Suddha Ga (ग₁) of Karnatak system.

This is not a popular raga. A composition in Poorvavarali is :—

Parameshvarena Palitosmi (Sanskrit)—Rupaka Tala—
Muttuswamy Dikshitar.

POORVI**Hindustani**

Raga Poorvi belongs to Poorvi That (Kamavardhini). Its jati is Sampoorna-Sampoorna. There are two types of Poorvi. In one type only Prati Ma is used. In the second type both Suddha and Prati Ma are used. Aroha and avaroha of these types are :—

Type I. स - रि ग - म प घ नि सं—सं नि घ प - म - ग रि स.

Type II. स - रि ग - म प घ - नि सं—सं नि घ प - म ग - रि म ग - रि ग रि स.

Svaras used are Komal Ri, Tivra Ga, Prati Ma, Komal Dh and Tivra Ni. In the second type Komal Ma is also used.

Type I which does not use Suddha Ma. sounds like Pooria Dhanashree which is a very popular raga. It is to overcome this difficulty that Suddha Ma is also used in a special way in Poorvi. Hence type II is the popular type of Poorvi. Pakad or diagnostic svara groups are,

नि - स रि ग - म ग - म ग - रि म ग - रि म रि स. use of Suddha Ma as म ग - रि म ग should be carefully noted. Suddha Ma is used only in avaroha in this special way.

Vadi is Ga and Samvadi Ni. This is a Sandhi-prakash (when day and night meet) raga. It is sung between 6 p.m. and 9 p.m. Prakriti of this raga is of Gambhirya. While singing this raga some use both Madhyams together as under :—

मं घ प - मं म ग - रि म ग

This also sounds well. Antara of of this raga begins with मं ग - मं घ मं - सं ऽ—सं. Although Pa is not omitted in aroha it is kept weak or durbal. This makes it look different from Pooria Dhanashree in aroha. In avaroha Komal Ma makes the difference still more clear

Poorvi is a very popular raga. Compositions which are favourites are :—

Piyarawa Ke—Tilvada (Vilambit).

Kagawa Bole Mori—Teen Tal (Drut).

Hindustani ragas which are allied to Poorvi are Pooria Dhanashree, Paraj and Basant.

Pooria Dhanashree—Suddha Ma is not used. Pa is prominently used in aroha also. (See Pooria Dhanashree).

Paraj—Pa not used in aroha. Suddha Ma is used as मं प - घ प ग म ग (See Paraj).

Basant—Pa not used in aroha. Suddha Ma is kept is olated as नि स म ऽ. Lalit anga is also found—मं मं म ग.

(See Basant).

Karnatak

There is a raga called Poorvi in Karnatak sangeet also.

This is a janya of the 15th melakarta Mayamalavagaula (ra, gu, ma dha, nu) which corresponds to Bhairav That of Hindustani. Its jati is Shadava Sampoorna. Pa is omitted in aroha. Aroha and avaroha of Poorvi of Karnatak are :—

स रि, ग, मः - ष, नि, सं—सं नि, ष, प, म, ग, रि, स.

Svaras used are Suddha Ri, Antara Ga, Suddha Ma, Suddha Dh and Kakali Ni. According to Hindustani notation they are :—

स रि ग म . ष नि सं—सं नि ष प म ग रि स.

Raga Poorvi is different from Poorvi Kalyani or Poorva Kalyani. Karnatak raga Poorvi is a combination of Karnatak ragas Vasanta in aroha and Mayamalavagaula in avaroha.

In Hindustani sangeet there is a type of Sohoni which has the same aroha as Karnatak Poorvi. If raga Bhairav is used as avaroha then the Karnatak raga Poorvi is obtained. (See Sohoni)

Karnatak raga Poorvi is not known to many musicians. It is not a popular raga. The following composition in the Karnatak raga Poorvi is available. But in this composition the aroha and avaroha of Poorvi followed are as under.

स रि ग म प ष नि ष सं—सं नि ष प म ग रि स.

Kaligedi Durlabhamu (Telugu)—Chapu Tala

Tiruvattiyur Tyagaraja.

Raga Kamavardhini corresponds to Hindustani raga Poorvi in which only Prati Ma is used. Kamavardhini is Melakarta No. 51 of Karnatak sangeet. Its aroha and avaroha are :

स रि ग म प ष नि सं—सं नि ष प म ग रि स

(See Kamavardhini).

According to Dikshitar school also Poorvi belongs to Melakarta Mayamalavagaula, but it is a Sampoorna-Sampoorna raga without any vakra sancharas.

A composition in this type of Poorvi is,

Sri Guru Guhasya Dasoham (Sanskrit)—

Mishra Eka Tala—Muttuswamy Dikshitar.

POORVI KALYANI

Hindustani

This is also known as Poorva Kalyan and Pooria Kalyan. It belongs to Marva That (Gamanashrama). Its Jati is Sampoorna-Sampoorna. Aroha and avaroha of Poorva Kalyani are :

स - रि ग म प ष नि सं—सं नि ष प - मं ष मं ग - नि नि ष मं - ग रि स.

Svaras used are Komal Ri, Tivra Ga, Prati Ma, Tivra Dh and Tivra Ni. Pakad or Gunjan svara groups are .—

सं
रि ग मं प - ष नि ष प ऽ - रि ऽ.

Vadi is Ri and Samvadi Dh. Some suggest Sa and Pa as Vadi and Samvadi. This raga is sung in the evening, and till 10 p. m. Pa is weak or durbal in avaroha as is seen in vakra sanchara of avaroha. Sangatis प रि and ष मं are frequently

used. Halt on Ri sounds beautiful. Svava group ष मं - रि नि in which Prati Ma is used only as Kan or grace note to Ri sounds very well.

Antara commences with the following svaras—ग ग मं ष मं - सं ऽ—सं

Poorva Kalyani is formed by the combination of Pooria in poorvanga and Kalyan in uttaranga. Poorva Kalyani is a very popular raga. A composition in this raga is,

Howana Lagi Sanjh—Ek Tai (Vilambit).

Karnatak

Karnatak raga Poorva Kalyani is also called Poorvi Kalyani. This raga resembles the Hindustani raga Poorva Kalyan or Pooria Kalyan very much.

Poorvi Kalyani is derived from the 53rd Melakarta Gamanashrama (ra, gu, mi, dhi, nu) which corresponds to Hindustani Marva That. This raga is of Sampoorna-Sampoorna jati. The following arohas and avarohas are given to this raga by different musicologists.

1. स रि₁ ग₂ म₂ प ध₂ नि₃ ध₂ प सं—सं नि₃ ध₂ प म₂ ग₃ रि₁ स or सं ध₂ प न₃ ग₃ रि₁ स. (Shadava with Ni omitted).

2. स रि₁ ग₂ म₂ प ध₂ नि₃ ध₂ सं—सं नि₃ ध₂ प म₂ ग₃ रि₁ स.

3. स रि₁ ग₂ म₂ प ध₂ नि₃ प ध₂ प सं—सं नि₃ ध₂ प म₂ ग₃ रि₁ स.

Svaras used are Suddha Ri, Antara Ga, Prati Ma, Chaturshruti Dh and Kakali Ni.

According to Hindustani notation the aroha and avaroha of the three types :—

Type I. स रि ग मं प ध नि ध प सं—सं नि ध प मं ग रि स or सं ध प मं ग रि स. Ni omitted

Type II. स रि ग मं प ध नि ध सं—सं नि ध प मं ग रि स

Type III. स रि ग मं प ध नि प ध प सं—सं नि ध प मं ग रि स.

Sanchara प ध प सं as given in the 3rd set of aroha and avaroha is very frequently rendered in this raga and is characteristic of the raga. This is a very popular raga. The following compositions are frequently heard.

Parama Pavana Rama (Telugu)—Adi Tala (Vilamba Laya)—Ramnad Sreenivasa Iyengar.
Gyana Mosaga Rada (Telugu)—Rupaka Tala—

Tyagaraja.

Raga Gamanashrama resembles Poorvi Kalyani.

Gamanashrama—Ni is used in aroha in a straight way as प ध नि सं (See Gamanashrama).

POOSHA KALYANI

Hindustani

There is no raga called Poosha Kalyani in Hindustani sangeet. This Karnatak raga which is not popular even in the south is an interesting one and can be easily introduced into Hindustani sangeet.

Aroha and avaroha of this raga are :—

स रि म मं प नि नि सं—सं नि प मं ग रि स.

Poorvanga sounds like Poorvi and uttaranga has Mia Malhar chaya. It can be called Poorvi Malhar.

Karnatak

Poosha Kalyani is a janya of the 54th Melakarta Vishwambhari (ra, gu, mi, dhu, nu). Its jati is Sampoorna-Shadava. In avaroha Dh is omitted. Aroha and avaroha of Poosha Kalyani are,

स रि₁ ग₂ म₂ प ध₂ नि₃ सं—सं नि₃ प म₂ ग₃ रि₁ स

Svaras used are Suddha Ri, Antara Ga, Prati Ma, Shatshruti Dh and Kakali Ni. According to Hindustani notation the aroha and avaroha are,

स रि ग मं प नि नि सं—सं नि प मं ग रि स.

In the above aroha Komal Ni (नि) represents Shatsruti Dh of Karnatak system. Although it is a pleasant raga it is not a popular one. A composition in this raga is ;—

Kori Bhajinchiti (Telugu)—Rupaka Tala—Tiruvottiyur
Tyagaraja.

PRABHAT BHAIRAV

Hindustani

Prabhat or Prabhat Bhairav belongs to Bhairav That (Mayamalavagaula). Its jati is Sampoorna-Sampoorna. Aroha and avaroha of two types of this raga are, as given below.

TYPE I

स स - रि रि स - ग - म - प प ध ध - नि सं—सं नि ध प - म ग - रि स - म मं - ग म ग - रि स.

In this type use of Lalit anga and use of two Madhyams together is found only in the avaroha.

TYPE II

नि रि ग म मं ग - ग म प ध नि सं—सं नि ध प म - म ध प म - प ध मं - म म - रि ग मं ग रि स

In this type Lalit anga and the use of two Madhyams side by side occurs in both aroha and avaroha equally prominent.

Svaras used are Komal Ri, Tivra Ga, both Suddha and

Prati Ma, Komal Dh and Tivra Ni, Vadi is Suddha Ma and Samvadi Sa. Raga Prabhat as the name suggests is a morning raga possessing bhakti rasa.

Although Lalit anga is introduced in this raga, the raga in general possesses Bhairav anga. Hence Ri and Dh are used as in Bhairav raga.

Although this raga is formed by the fusion of three or four ragas still it has an individuality of its own. Commencement of this raga is like that of raga Kalingada.

Compositions in this raga are :—

Uthi Prabhata Sumariye—Dadra Tal (Madhya).

Ab to Jago Manava—Tilwada (Vilambit)—

S. N. Ratanjankar.

Hindustani ragas Ramkali and Megharanjini also use Tivra Ma and have to be kept clear.

Ramkali—Lalit anga is not found. Two Madhyams are not used together. (See Ramkali).

Megharanjini—It is of Audava jati. (See Megharanjini).

Karnatak

There is no raga called Prabhat or Prabhat Bhairav in Karnatak sangeet, nor one which resembles this Hindustani raga.

PRABHUPRIYA

Hindustani

There is no Hindustani raga called Prabhupriya. This recently introduced Karnatak raga has great resemblance to the Hindustani raga Kokilapancham which has the following aroha and avaroha.

नि

स - र्ग म प ध ऽ ऽ सं—सं ध प - म प - म प ध - म प - र्ग - म र्ग ऽ
स - ध ष ष - स (See Kokilapancham)

Karnatak

Raga Prabhupriya was invented by Sri Mysore Venkatagiriappa. He places this raga under the 8th Melakarta Hanumatodi (ra, gi, ma, dha, ni) which corresponds to

Bhairavi That of North. It is an Audava-Audava raga. Ri and Ni are not used. Aroha and avaroha are :—

स र्ग म₁ प ध₁ सं—सं ध₁ प म₂ र्ग₂ स.

Svaras used are Sadharana Ga, Suddha Ma and Suddha Dh. According to Hindustani notation, the aroha and avaroha are :—

स र्ग म प ध सं—सं ध प म र्ग म

Ma and Pa are the jeeva svaras. Svара groups स र्ग म ऽ and र्ग म प ऽ are frequently used and sound beautiful. This is a very pleasing raga and deserves to be popularised. A composition in this raga is :—

Shri Rajarajeshvari (Kanarcse)—Adi Tala—

Mysore Venkatagiriappa.

PRADEEPAKI or PATADEEPAKI

Hindustani

Pradeepaki or Patadceepaki belongs to Kafi That (Khara-harapriya). It is different from Patadeep. Jati of this raga is Audava-Sampoorna. In aroha svaras Ri and Dh are omitted. Its aroha and avaroha are,

स र्ग म प नि सं—सं नि ध प म र्ग म प र्ग रि स.

Svaras used are Tivra Ri, both Komal and Tivra Ga, Suddha Ma, Tivra Dh and Komal Ni. Tivra Ga is used in aroha while in avaroha both Komal and Tivra Ga are used.

Pakad or diagnostic svара groups are,

प र्ग - म र्ग - रि स - नि स - र्ग म प - र्ग म - नि ध प - म र्ग म -
र्ग रि स ।

Vadi is Sa and Samvadi Ma. Some suggest Ma as Vadi svара. This raga is sung during the third prahara of the day. It is sung with Bhimpalas anga. Use of Tivra Ga in aroha has a peculiar effect. It should be carefully used. Raga vistara is rendered mostly in mandra and madhya saptaks. In aroha Ri is weak and can even be omitted. Although Ri and Dh are

Tivra, it is suggested that they should be kept somewhat lowered in pitch. There is slight chaya of Hamsakankini in this raga. But by halting on Ma this effect is removed or changed.

Compositions in raga Pradeepaki are,—

Piya Ghara Nabi Kaise—Tilvada (Vilambit).

Ari Beera Aa Piya—Jhumra (Vilambit).

Karnatak

There is no Karnatak raga called Pradeepaki or Patadeepaki, nor one which resembles this Hindustani raga.

PRADEEPIKA

Hindustani

Pradeepika is different from Pradeepaki or Patadeepaki. Pradeepika belongs to Kafi That (Kharaharapriya) and seems to be a combination of Bhimpalās and Deepak ragas. This type is sung with Bhimpalās āngā. Svāra group नि स म is used in poorvāngā. A peculiarity of this raga is that Komal Ni is used in aroha and Tivra Ni in avaroha. This is the reverse of usual use of two Nishads in the same raga.

Svaras used in this type are Tivra Ri, both Komal and Tivra Ga, both Suddha and Prati Ma, both Komal and Tivra Ni, and both Komal and Tivra Dh. Vadi is Ma and Samvadi Sa. Chalan of this raga is as under.

स स म म प
 नि नि स म ग - रि सु म म प - म प म ग म म - म प
 म म म
 ग ग - म ग रि स - म प - म प नि ध प म ग म म - प ग ग - म ग रि
 म म
 स - ग ग म प - म प नि ध प म ग म - ग म म.
 स स म
 प नि नि स - स नि ध प - म ग म म - प ग म ग रि स - स स नि
 म
 ध प ध - म ग म म - म प ग रि - ग म प ग ग म ग रि सु.

This type of Pradeepika is difficult to render and is not popular. A composition in this raga is,

Tuma Bina Taraphata—Trital (Vilambit)

—Sankara Rao Vyas.

Karnatak

There is no raga called Pradeepika, nor one which resembles this Hindustani raga.

PRAMODINI

Hindustani

There is no Hindustani raga called Pramodini. This is an interesting raga which is obtained by substituting Tivra Dh for Tivra Ni in the Hindustani raga Malashree. Aroha and avaroha of Pramodini will be as under:—

स ग म प ध स—स ध प म ग स.

This raga can be included under Kalyan That. Pramodini is also obtained by using Prati Ma instead of Suddha Ma in Nagasvaravali (See Nagasvaravali)

Karnatak

Pramodini belongs to 65th Melakarta Mechakalyani (ri, gu, mi, dhi, nu) which corresponds to Hindustani Kalyan That. Jati of this raga is Audava—Audava. Ri and Ni are omitted. Aroha and avaroha are:—

स ग म प ध स—स ध प म ग स.

Svaras used are Antara Ga, Prati Ma and Chaturruti Dh. According to Hindustani notation they are,

स ग म प ध स—स ध प म ग स

A composition in this raga is:—

Jyotiye Ichoodanai Tahad (Tamil)—Trishra Rupaka
 Tala—R. Srinivasan.

Raga Pramodini may be considered to be raga Nagasvaravali in which Prati Ma has been substituted for Suddha Ma. (See Nagasvaravali).

PRANAVAPRIYA

Hindustani

There is no Hindustani raga called Pranavapriya. This raga can be introduced among ragas which have Madhuvanti chaya. Aroha and avaroha of Pranavapriya are :—

स रि मं प नि ऽ सं—सं नि ऽ प मं ग रि स

Karnatak

Pranavapriya is a janya of 57th Melakarta Simhendramadhyama (ri, gi, mi, dha, nu). Its jati is Audava-Shadava-Ga and Dh are not used in aroha. Dh is omitted in avaroha. Aroha and avaroha are :—

स रि_२ म_२ प नि_२ ऽ सं—सं नि_२ ऽ प म_२ ग_२ रि_२ स.

Svaras used are Chatusruti Ri, Sadharana Ga, Prati Ma, and Kakali Ni. According to Hindustani notation the aroha and avaroha are :—

स रि - मं प नि ऽ सं—सं नि ऽ प मं ग रि स

Ni is elongated in both aroha and avaroha as :—

प नि ऽ ऽ - स रि सं नि ऽ ऽ - प मं ग रि स नि ऽ

Pranavapriya is a rare raga but a pleasing one. A composition in this raga is,

Padaravindamule Gati yani (Telugu)—Adi Tala—
Ogirala Veeraraghava Sharma.

PRATAPAVARALI

Hindustani

Pratapavarali belongs to Khamaj That (Harikambhoji). Its jati is Audava-Shadava. Ga and Ni are omitted in aroha. Ni is not used in avaroha. Aroha and avaroha of Pratapavarali are :—

स रि म प ध सं—सं ध प म ग रि स

Svaras used are all Suddha svaras of Hindustani sangeet. Vadi and Samvadi are Ri and Dh. This raga is sung during the second prahara of night. This is not a popular raga. A composition in this raga is,

Kahe Na Mana—Trital (Madhya).

Hindustani ragas Durga (Bilaval That), Arabhi, Narayani and Goud Malhar resemble Pratapavarali.

Durga—Ga is not used (See Durga)

Arabhi—Ni is slightly used in avaroha (See Arabhi.)

Narayani—In avaroha Ni is used but Ga is not used.

(See Narayani).

Goud Malhar—Ni is used in avaroha (See Goud Malhar).

Karnatak

Pratapavarali is derived from the 28th Melakarta Hari-kambhoji (ri, gu, ma, dhi, ni) which corresponds to Khamaj That of Hindustani.

Jati of this raga is Chatusvari-Shadava. In aroha Ga, Dh and Ni are omitted. In avaroha Ni is not used. Some use Dh in vakra sanchara in aroha. Aroha and avaroha of Pratapavarali are :—

स रि_२ म_१ प सं ऽ स रि_२ म_१ प ध_२ प सं—सं ध_२ प म_१ ग_२ रि_२ स

Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma and Chatusruti Dh. According to Hindustani notation they are :

स रि म प सं ऽ स रि म प ध प सं—सं ध प म ग रि स.

It will be seen that the Karnatak and Hindustani ragas use the same svaras. Arohas however slightly differ. This is not a popular raga. The following composition in this raga is available.

Vina Nasa Koni (Telugu)—Adi Tala—Tyagaraja,
Karnatak ragas Arabhi and Sama resemble Pratapavarali .

Arabhi—Dh is used in aroha. (See Arabhi)

Sama—There is andolan on Ma and Ri is elongated.

(See Sama)

PRAVALASHODHI

Hindustani

There is no Hindustani raga called Pravalashodhi. It is a pleasing raga which can be included among ragas of Khamaj

That. Svара group स रि म प ध in aroha sounds like Durga and नि प म ग स in avaroha has chaya of Tilang.

Karontak

Pravalashodi is a janya of the 28th Melakarta Hari-kambodhi (ri, gu, ma, dhi, ni) which corresponds to Hindustani Khamaj That. Its jati is Shadava-Shadava. Ga is not used in aroha. In avaroha Ri is omitted. Aroha and avaroha are :—

स रि२ म१ प ध२ नि२ सं—सं नि२ ध२ नि२ प म१ ग२ स

There is vakra sanchara in avaroha. Svaras used are Chatusruti Ri, Antara Ga, Suddha Ma, Chatusruti Dh, and Kaisiki Ni. According to Hindustani notation they are .—

स रि स प ध नि सं—सं नि ध नि प म ग स

Svара groups स नि ध नि स S - स S रि म S - रि म ग S सं —सं नि ध नि प S etc are frequently used.

Pravalashodhi is not a popular raga. The following composition in this raga is available.

Parabrahāmu Raghu Tilaka (Telugu)—Adi Tala.

—Venkatasubbiah.

PUNNAGAVARALI

Hindustani

There is no Hindustani raga called Punnagavarali. Certain sancharas of Bilaskhani Todi resemble those of Punnagavarali (See Bilaskhani Todi).

Karnatak

Punnagavarali is a janya of the 8th melakarta, Hanumatodi (ra, gi, ma, dha, ni) which corresponds to Bhairavi That of Hindustani. It is a Nishadantya raga. Its jati is Sampoorna-Sampoorna. Aroha and avaroha of this raga are :—

नि२ सं रि१ ग२ म१ प ध१ नि२—नि२ ध१ प म१ ग२ रि१ स नि२

Svaras used are Suddha Ri, Sadharana Ga, Suddha Ma, Sudda Dh and Kaisiki Ni. According to Hindustani notation they are,

नि२ स रि१ म१ प ध१ नि२—नि२ ध१ प म१ ग२ रि१ स नि२

In this raga andolan on Ga and elongation of Ri are fascinating. Following svара groups are characteristic of this raga. There is andolan on Ni also.

स S S रि रि स नि२ S S - स रि ग S S - म ग रि S S स - म S प S ध प म
प म ग S S S.

While rendering this raga certain groups of svaras which produce the effect of Snake Charmers "Pungi" are used to produce this effect and it is charming. The following composition in this raga is a very popular one.

Kanaka Shaila Viharini (Sanskrit)—Adi Tala—

Sama Sastry.

PUSHPA

Hindustani

This raga is of recent introduction. It belongs to Kafi That (Kharaharapriya). Its jati is Audava-Shadava. In aroha Ma and Ni are not used. In avaroha Ni is not used. In aroha Ma is introduced in vakra sanchara. Aroha and avaroha are :—

स रि ग म ग प ध सं—सं ध प - ग म ग - रि स

Svaras used are Tivra Ri, Komal Ga, Suddha Ma, and Tivra Dh. Vadi is Ri and Samvadi Pa. Pakad or Gunjan svара groups are :— रि ग रि - प प ध प - ग म ग रि स. This raga is sung during night. It possesses sringara rasa.

It sounds as if this raga has been obtained by introducing Suddha Ma in raga Shivaranjani.

A composition in raga Pushpa is :—

Gori Savan Ke Din Aye—Trital(Madhya)—

Y. D. Bhatt.

Raga Shivaranjani resembles Pushpa.

Shivaranjani—Ma is not used. (See Shivaranjani)

Karnatak

There is no raga called Pushpa, nor one which resembles this Hindustani raga.

PUSHPALATIKA

Hindustani

There is no Hindustani raga called Pushpalatika. There is a raga called only Pushpa. This does not resemble the Karnatak raga Pushpalatika. Hindustani raga Palasi resembles Pushpalatika. Aroha and avaroha of Palasi are,

स रि ग म प नि स—सं नि प म ग रि स

(See Palasi)

Karnatak

Pushpalatika is derived from the 22nd Melakarta Khara-harapriya (ri, gi, ma, dhi, ni) which corresponds to Hindustani Kafi That. Jati of Pushpalatika is Shadava-Shadava. Dh is omitted in this raga. Aroha and avaroha of Pushpalatika are :-

स रि₂ ग₂ म₁ प नि₂ सं—सं नि₂ प म₁ ग₂ रि₂ स

Svaras used are Chatusruti Ri, Sadharana Ga, Suddha Ma and Kaisiki Ni. According to Hindustani notation the aroha and avaroha are,

स रि ग म प नि सं—सं नि प म ग रि स

This is a very pleasing raga but not frequently heard. The following composition is some times played by Nadaswara artists,

Ikanaina Na Moravinarada (Telugu)—Adj Tala—

Tirupati Narayanaswamy.

Old name for the present day Pushpalatika seems to have been Kalindi.

Karnatak ragas Manirangu, Rudrapriya, and Poornashadja have some resemblance to Pushpalatika.

Manirangu—Does not use Ga in aroha. In avaroha Ga is elongated.

स रि म प नि सं—सं नि प म ग ऽ ऽ रि स

(See Manirangu).

Poornashadja—Has the same aroha and avaroha as Pushpalatika, But it is a janya of 20th Melakarta Natabhairavi. (See Poornashadja)

Rudrapriya—In aroha Pa is not used.

स रि ग म नि ऽ सं—सं नि प म ग रि स.

(See Rudrapriya).

PUSHPARANJANI

Hindustani

Pushparanjani belongs to Poorvi That (Kamavardhini). Its jati is Shadava-Shadava. Dh is not used. Aroha and avaroha are :-

स रि ग म मं प नि सं—सं नि प म मं ग रि स

Svaras used are Komal Ri, Tivra Ga, both Suddha and Prati Ma, and Tivra Ni. Both Suddha and Prati Ma occur side by side म मं in both aroha and avaroha. Pakad or Gunjan svara groups are :-

नि . रि ग म . म मं . ग रि स

Vadi is Ga and Samvadi Ni. This raga is sung during the second prahara of night.

This is a newly introduced raga and is not popular yet. A composition in this raga is :-

Akhiyan Pyasi Piya Darshan Ki—Trital (Madhya)

Y. D. Bhatt.

Karnatak

There is no Karnatak raga called Pushparanjani nor one which resembles this Hindustani raga.

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