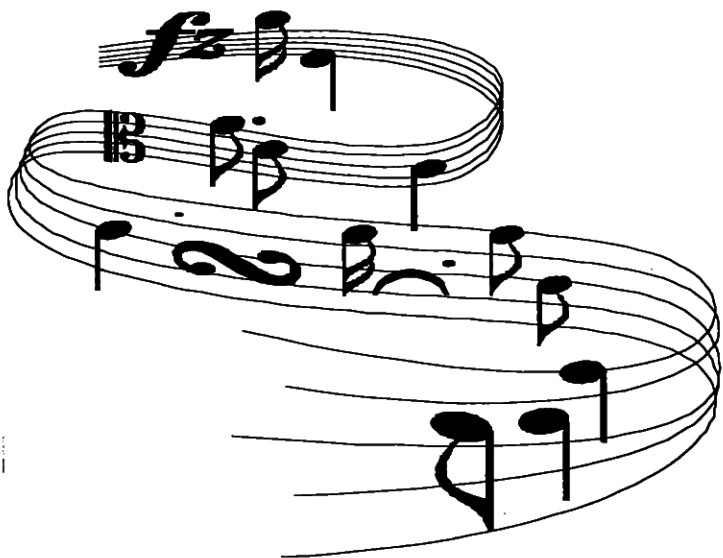
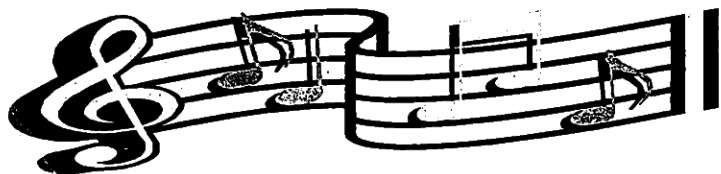


BASIC PRINCIPLES OF HINDUSTANI MUSIC



Pandit Jaisukhlal T. Shah "Vinay"





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Pandit Jaisukhlal T. Shah

April 15, 1909 - January 18, 1989

Other books from Pandit Jaisukhlal T. Shah in Hindi

1. Malhar Ke Prakar (II Edition)
2. Kanad Ke Prakar
3. Sarang Ke Prakar
4. Bairav Ke Prakar

PRINCIPLES OF HINDUSTANI MUSIC

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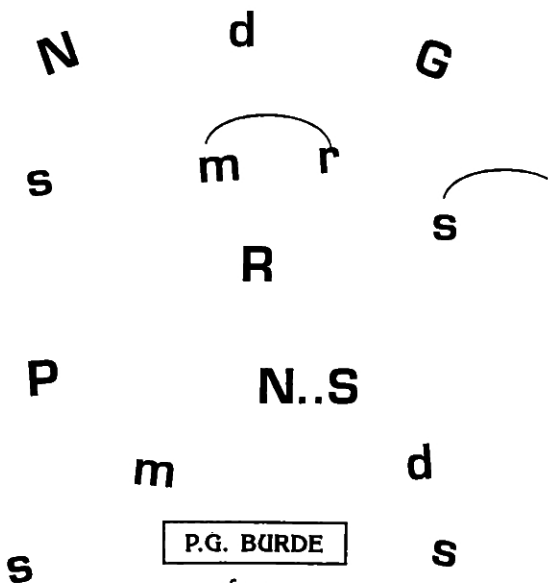
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
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“SANGEET KE MOOL TATVA”

PANDIT JAISUKHLAL T. SHAH “VINAY”

SWARALIPI

NOTATIONS FOR THE ENGLISH TEXT

		Key of C
1. Shadja	S	C
2. Komal rishabh	r	C#, Db
3. Shuddha Rishabh	R	D
4. Komal Gandhaar	g	D#, Eb
5. Shuddha Gandhaar	G	E
6. Shuddha Madhyam	M	F
7. Teevra Madhyam	Ml	F#
8. Pancham	P	G
9. Komal Dhaiwat	d	G#, Ab
10. Shuddha Dhaiwat	D	A
11. Komal Nishaad	n	A, Bb
12. Shuddha Nishaad	N	B
Meend Shadja to Pancham If this sign precedes a swara then a matra should be dropped or consider that the space is dropped.		
Lengthening of the syllable two or more swaras in onematra	s s	
Sam is indicated by X under the matra.		
Khali is indicated by o under the matra	o	
Madhya Saptaka; no special sign	SRGMPDNS	
Mandra Saptaka	SRGMPDNS	
Taar Saptaka	SRGMPDNS	

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With Best Compliments

from,

Shak Pariwar

Bombay

April 17, '99

PREFACE

Sometime last year, Shri Madanlal Vyas, a musicologist and author of many books in Hindi and a close friend of the late Pandit Jaisukhlal T. Shah broached the subject of translating into English, a small monograph by Panditji originally published in Hindi. I had read the booklet which was given to me at the time of the posthumous publication of the magnum opus-Bhairav-Ke-Prakar. Without much hesitation, I accepted as I was aware of the tremendous work Pandit Shah had done.

I was a witness to his 75th birthday celebrations held on April 15, 1984 in Sahitya Sangha Mandir, Girgaum. Such was his esteem and respect he commanded that Ganasaraswati Kishori Amonkar decided to sing in his honour without any predetermined fixing of an event.

I was also present when the prestigious Sangeet Research Academy Award was presented to him in 1986.

Be that as it may, when I undertook the work which originally did not exceed more than 37 printed pages, it was decided to add a few of his compositions from his selected works as a bird's eye view of his vast writings and to add more information about the taals. While going through some of the texts, I had earlier undergone great difficulty in understanding the vocabulary of music. Hence it was decided to add a glossary of words not only used in this monograph but also term which are in vogue.

With a fast increasing interest in Indian and specifically Hindustani Music all over the world, there is now a greater necessity to introduce such small booklets covering different aspects of music, making this booklet a harbinger of such affordable series in performing arts.

This monograph first appeared as an appendix in 1986 and later was published as "Sangeet ke Moola Tatva" in 1991 is now ready in English.

I take this opportunity to thank the Shah family and especially Smt. Veena Shah for having trusted my competence in translating the booklet in English, having permitted me to add a few pages to the original text.

I am immensely indebted to Shri Madanlal Vyas, a true friend, philosopher and guide for having lent his helping hand from time to time and my daughter Aparna without whose help this manuscript would not have seen the light of the day.

I would like to gratefully acknowledge Shri Salian of Aarati Art Printers for his excellent co-operation in bringing out this book within an extremely short time.

I am extremely thankful to the President of the Karnataka Sangha Shri Jayaram Alva for having allowed the release of this book, Acharya S.C.R. Bhat for having accepted the invitation to release this book, and last but not the least, Smt. Ashwini Bhide Deshpande and her companions, Seema & Vishwanath Shirodkar for having readily agreed to perform in Kalabharati on this release-day which also happens to be the Tenth death Anniversary of Pandit Jaisukhalal Shah.

Mumbai

17th January, 1999

P. G. Burde

Post script : I am greatly indebted to close friends like Pandit Yashwantbua Joshi, Omkar Gulawadi and Vishwanath Kanhere for a vocal recital at a very very short notice.

PANDIT JAISUKHLAL T. SHAH (1909 – 1989)

One of the pillars of Hindustani classical music of this century, came crashing down on 18th January, 1989. Pandit Jaisukhalal Tribhuvandas Shah, a great musicologist, a fairly popular performer, educationist (teacher) what is more a supreme traditionalist left behind vast knowledgeable treasure covering wide range of topics specifically written, like system of North Indian Classical Music, classification, notation, annotation, time theory and innumerable compositions of his own. During his life time at least part of his writings could see the light of the day which included chronologically **Malhar Ke Prakar (1969)**, **Kanada Ke Prakar (1972)**, **Sarang Ke Prakar (1986)**. He had collected plenty of material for Bilawal and Todi Ke Prakar too. Even his **Bhairav Ke Prakar** was in manuscript form; unabridged and unedited. It was through the able hands of Shri Madanlal Vyas, late Pandit K.G. Ginde and the constant follow up by the family of Pandit Jaisukhalal T. Shah the book was finally published in 1991, two years after his demise. Pandit Shah was well versed in both the practical and theoretical aspect of classical music. As a poet and composer, he befittingly chose the noni de plume of 'Vinay'. Always smiling and cheerful, Pandit Shah without hesitation shared his knowledge with his disciples.

Pandit Jaisukhalal Tribhuvandas Shah was born on April 15, 1909 in a religious Vaishnav family of Bharuch. His father Tribhuvandas and mother Mancha-Gouri had keen interest in Bhakti Sangeet hence since child-hood Jaisukhalal was exposed to music devoted to please the Gods. Little wonder then that the youngster came in contact with Pandit Bapurao Balawant Phansalkar. It will not be out of place to give the

details of Jaisukhalals' teacher's training. Phansalkar had undergone systematic and arduous training from Ustad Moulabux and Ustad Faiz Mohammed Khan. Still restless, he was drawn to the 'new' method of teachings of Pandit Vishnu Narayan Bhatkhande which was slowly gaining popularity in Gujarat. In due course, he lent a helping hand in popularising this new system in the state. Thus, automatically, the mantle of this missionary work of propagation of music naturally fell on his young shoulders. A meticulous approach to the raag-system and the indepth perception of the various musical topics were Pandit Phansalkar's gift to the young Shah. For fifteen years (1930 – 1945) Pandit Jaisukhalal Shah taught Hindustani Music in Bharuch. The students of Stree Mandal and Motlabai Wadia Girls School immensely benefited by Shah's enthusiastic tutorship based on newly found scientific and technical methods established by Pandit Bhatkhande. Further musical journey was not so difficult for the young man.

From Bharuch to Baroda. In those days Baroda was known as the premium Centre of performing arts in India. Naturally, here Jaisukhalalji came in contact with yet another giant in performing arts. Hirjibhai Doctor was known for his erudite scholarship. He was then working as a Principal of Baroda College of Indian Music, Dance and Dramatics Baroda, being the cultural capital of Gujarat, attracted the best of the then talents. Besides, like the Maharaja of Mysore, the ruling family of Gaikwads were the great patrons of art and culture. Thus, Aftab-e-Moushiki Faiyyaz Khan Saheb and scores of other singers were the court musicians when young Jaisukhalal came to Baroda. He was in Baroda learning all the intricacies of performing on the stage for the next seven years

(1945-52). He then came to Bombay in 1952 and decided to make Bombay as his head-quarters. It was a natural step for Panditji as Bombay was fast emerging as the cultural capital of Western India in the post independence period. The death of Ustad Faiyyaz Khan in 1950 too had shaken him completely. After nearly two years of mourning, he decided to move to this great metropolis.

Pandit Jaisukhalaji was already a regular broad-caster on All India Radio Baroda and also Bombay. Bombay's Opera House area was the centre of cultural activity because of Pandit B.R. Deodhar, whose school of Indian music was in the vicinity. Prof. B.R. Deodhar was quite impressed by the erudite scholarship of Pandit Jaisukhalaji and it was natural that he invited Pandit Jaisukhalaji to write for his '**Sangeet Kala Vihar**' – a unique monthly magazine devoted solely for the dissemination of knowledge of music. What then began as a trickle of articles became a torrent from his facile pen. In addition he was a regular broad-caster from Baroda and Bombay till 1968. These two decades of uninterrupted broad casting from two premier stations and his writings had already made him a much sought after guide and a mentor to many a young musician. Pandit Jaisukhalaji took great pains to stress the importance in the face of resistance and difficulties to make others understand the tangible basis of Raag-Raagini system, the gamut of twelve swaras could thus be better understood by the students and lay-listeners alike. He had the vision and foresight to understand the importance of live lecture-demonstrations on difficult subjects pertaining to music. Aesthetics was yet another subject in which Panditji delved into with great enthusiasm. Likewise phonetics and

language of music also interested him. Thus, Pandit Jaisukhalal Shah 'Vinay' wrote many new bandishes not only in siddha Raagas but in rare 'Aprachalit' Raagas too. It was a little wonder then Panditji came to be known as a modern day Vaggeyakar by the practising musicians.

Thus enormous quantum of work undertaken by him while in Baroda now started bearing fruit. Bombay provided him a wider canvas of various hues and colours. Panditji known to his admirers and disciples as Vinay was finally able to publish "**Malhar Ke Prakar**" in 1969. This book contained not only traditionally known Malhars but also few of his own creations like **Sohan Malhar, Basanti Malhar, Khamaj Malhar, Tribhuvan Malhar** (named after his father) and was able to re-establish the lost dignity of **Shuddh Malhar** which was almost extinct. In addition he provided the details in correct perspective of 25 other Malhars. Soon, this book was considered as the most exhaustive and authoritative work, a precursor of many which were to follow as it were with a predetermined frequency. Lauding Jaisukhalalji's efforts, Hirjibhai Doctor, a musicologist, teacher and ex-principal of College of Indian Music, Dance and Dramatics of the M.S. University of Baroda in his prefatory remarks expressed opinion of Jaisukhalalji's work as distinctive and 'Valuable' 'Most original and interestingly useful contribution' that "will help both the study and practice of the different Malhar Prakars which have more or less have disappeared in the limbo or the past." Prof. B.R. Deodhar chose to christen this work as a 'reference book' for those interested in higher studies. Rightly, his work was prescribed as a text book by Akhila Bharatiya Gandharva Maha Vidyalaya just after its

publication. He repeated this unbelievable performance by publishing yet another monumental work titled "**Kanada Ke Prakar**" within 3 years (1972). This book too contained 30 varieties of Kanadas laced with his own compositions set to notations. In addition he collected cheezas from different sources and what is more, acknowledged his gratitude in all humility. An interesting part of the story is that this book contained his own creation "Vinaya Kanada" with two Gandhars and two Nishads. "Baalam Tore Aavanaki", the bandish in Tritaal was yet another highlight of this book.

Pandit Jaisukhalaji completed the hat-trick in 1986 by publishing **Sarang Ke Prakar** in which he detailed 23 different Sarangs. Some popular, some uncommon and few on the verge of extinction but revived !.

Thus began the odyssey of '**Prakar's** with actual lecture-demonstrations by the author himself on **Malhar Ke Prakar, Kanada Ke Prakar and Sarang ke Prakar**. Pandit Jaisukhalaji Shah was much sought after artiste specifically for lec/dems because of his erudite exposition. All these books were prescribed as texts for higher studies and later served as models for the research work in the years to come. Thoughtfully, Sangeet Research Academy of Calcutta invited this Scholar-Musician to conduct a workshop in 1972. Likewise, many premier Institutions like Indira Kala Vishwa Vidyalaya, Khairagarh appointed him as visiting Professor. He toured all over India with invitations from Varanasi, Pune, Baroda, Rajkot, Jaipur, Indore, Srinagar and Jammu. His repertoire was vast; so was his erudition and scholarship.

Many awards and accolades came his way. He was honoured by Bharat Gayan Samaj, Pune, Indira Kala Sangeet

Vishwa Vidyalaya, Khairagarh, Bombay Sangeet Shikshaka Sangha, Brihangujarat Sangeet Shikshana Sangha, Swara Sadhana Samiti, Mumbai to mention a few.

Pandit Jaisukhalal T. Shah completed 75 years on April 15, 1984. This writer still nostalgically recalls the impromptu singing of Smt. Kishori Amonkar who had come to attend the function decided to sing in Panditji's honour. While Wamanrao Deshpande yet another Scholar-Musician bemoaned the apathy of Maharashtra Government by choosing to ignore the illustrious contribution of Pandit Shah, this of course was more than made up by the spontaneous vocal recital by one of the greatest vocalist to one of the greatest Scholar-musician !

High water mark in his career came when he was awarded Sangeet Research Academy Award in 1986. Belatedly, the Gujarat Government recognised his immense contribution, posthumously though, 6 months after his demise on 18th January, 1989.

Thus finally the curtain came down on a seasoned veteran, a well respected musicologist, a much admired Guru and above all a great dignified human being.

Pandit Jaisukhalal Tribhuvandas Shah has left a legacy; a legacy of his published books and unpublished works, a long list of his disciples like Munnibai, Sushila Tembe, Keki Jijina, Dr. Ms. Aban Mistry, Mohile Sisters, Vijay Sanzgiri to name a few. There are still amongst us many more with whom he shared his knowledge thus leaving an indelible mark as a Vaggeyakar and researcher of modern times.

BASIC PRINCIPLES OF HINDUSTANI MUSIC

To call music as “organised sound” may look like an utterance of a well worn cliché. Typically, sounds have two major attributes or characteristics; pitch and duration. Pitch describes the intensity of the sound. Time comes into play while describing duration.

The common spatial organisation of sound in the west is an OCTAVE. An octave spans an interval of 8 notes.

This interval is created when the frequency of the vibration of the highest note of the octave is exactly twice that of the lowest note.

With in the octave are the seven notes (or twelve half steps) of the scale. These are shared by both Indian and Western music. The easiest way to learn Hindustani system is to learn the Hindi terms and vocabulary. Let us first talk of Naad. Naad means sound; sound heard by the human ear. It is accepted that sound is either pleasing or harsh-nonmusical. Naad comes out of vibration, either by a strike, a shake or a rub. Such sound is called “Ahat Naad”, struck sound Swara is a musical tone or note. Swaras are the audible tones of music produced by a vocalist or instrumentalist. Swaras are either Shuddha or Komal. Chala or Achala. Two swaras Shadja and Panchama are achala and rest are chala swaras. The seven ascending swaras of the saptak are similar to Western system called solfagio. The seven ascending swaras (Aroha) are likewise placed in ascending and descending (avaroha) or sthayi (stationary) scales.

THHAAT

Thhaat is thus progression of seven swaras arranged systematically either raised or lowered and many possible scales are formed. Such a progression is called as **Thhaat** or by **Mela** or some as **sansthithi**. But Thhaat is a word popularised by Pandit V. N. Bhatkhande.

The origin of Shruti (microtones) lies in Naad (sound). Swara is formed out of Shruti, a Saptak is created out of swaras and thus a Saptak is the origin of Thhaat. Alternatively, one could say that many progressions can be had with raising and lowering of swaras in a Saptak. This progression follows a particular pattern – a set of rules. Following are the set of rules governing a Thhaat.

Rule 1 : In Thhaat, the swaras are given in an ascending order (not in descending order) like S, R, G, M, P, D, N,

Rule 2 : It is not essential that swaras are arranged in ascending (Aroha) and descending (Avaroha) order.

Rule 3 : Swaras in a scale thus arranged need not be aesthetically appealing.

Rule 4 : More often than not, Thhaat is known by the raag which is at once simple and popular (like Biawal, Kalyan etc.). It is also known as ashraya raag.

Rule 5 : It is not essential that ashraya raag should have all the seven swaras even if the Thhaat has as many. For example raag Aasavari falls in Aasavari Thhaat. Yet Gandhar and Nishad are omitted in Aroha. But Aasavari Thhaat has all the seven swaras.

THE NUMBER OF THAATS IN HINDUSTANI & KARNATAKA STYLE

The seven principle tones of a scale is called saptaka which are known as Shuddha (Pure notes) swaras and five vikrat (flat), thus totalling 12 swaras. Whether it be Hindustani or Karnataka, a permutation and combination of shuddha and Vikrat swaras form a Thhaat. The distinguishing feature of Karnataka or Hindustani is the nomenclature of swaras. In Karnataka system, the names of the same swaras were considered as deviation and both varieties could not be used in the same thhaat hence mathematically there is a reason to believe that there is a scope for 72 thhaats in Karnataka music.

It is widely believed that mela or thhaat slowly came into vogue in 14th century. In the beginning there was a complete lack of arithmetical precision. The mela system was stabilised by Venkatamakhi in 17th century as references to these are found in his "**Chaturdandi Prakashika**". like wise in North India, Ahobala applied Thhaat system loosely in his 'Sangeet Parijaat'. Be that as it may, one must remember that at this time slowly grammar began to take control of loosely knit abstracted form of music then in vogue. Periodically, there were many appeals as it were, to derive a raag from mela with Janya (derived), Janaka (Parent) aspect.

72 THHAATS OF KARNATAKA SYSTEM

When one speaks of Indian Music, Karnataka or Hindustani system, a saptaka will have four swaras in the lower half (Shadja to Madhyam) i.e. Poorvardha and four in latter half (Pancham to Shadja) Uttarardha. Thus entire gamut will have eight notes. Poorvardha which is also known as Poorvaanga (lower tetrachord) would begin with Shadja and end with Madhyama and likewise, Uttarardha which is also known as uttaranga (upper tetrachord) would start with Panchama to end with shadja. One can obtain six combinations as shown below :

Poorvardha (lower half)	Uttarardha (upper half)
1. S, r, R, M	P, d, D, S'
2. S, r, g, M	P, d, n, S'
3. S, r, G, M	P, d, N, S'
4. S, R, g, M	P, D, n, S'
5. S, R, G, M	P, D, N, S'
6. S, g, G, M	P, n, N, S'

It is now clear that by combining Poorvardha and uttarardha combinations one can construct 36 permutations as shown below:

1. S, r, R, M, P, d, D, S'
2. S, r, R, M, P, d, n, S'
3. S, r, R, M, P, d, N, S'
4. S, r, R, M, P, D, n, S'
5. S, r, R, M, P, D, N, S'
6. S, r, R, M, P, n, N, S'

You will notice that $6 \times 6 = 36$ combinations can be obtained with different combinations of Poorvardha and Uttarardha. If one substitutes Teevra Madhyam with Shuddha Madhyam one can have still 36 more varieties. For example

1. S, r, R, M', P, d, D, S'
2. S, r, R, M', P, d, n, S'
3. S, r, R, M', P, d, N, S'
4. S, r, R, M', P, D, n, S'
5. S, r, R, M', P, D, N, S'
6. S, r, R, M', P, n, N, S'

If you add 36 Shuddha Madhyam combinations to 36 Teevra Madhyama combinations, the total becomes 72. There is one important point to be noted that there is a fundamental difference between Karnataka and Hindustani systems. Karnataka musicians call lower gandhara as a variety of Rishabh (Shatshruti Rishabh), the upper Dhaiwat as a variety of Nishad. Thus Karnataka system has sixteen notes compared to the Hindustani 12 (even Western music has 12!).

This was done more as an operational convenience. Theoretically there could be janya Raagas of 72 melas, one must bear in mind, that here one deals with a melody and not an arithmetic!. Considering human frailty and fertile imagination, one can safely put the number of known Raagas at 250. Suffice to say without offending none, that a very well trained artiste can at best sing or play about 100 Raagas.

These musical incompatibilities of Janya and janaka or Venkatmakhi's mathematical melas which add to 72 number made some to suggest 32 melas for Hindustani music.

32 THHAATS OF HINDUSTANI MUSIC

Poorvardha (lower half)	Uttarardha (upper half)
1. S, r, g, M	P, d, n, S'
2. S, r, G, M	P, d, N, S'
3. S, R, g, M	P, D, n, S'
4. S, R, G, M	P, D, N, S'

Thus there would be $4 \times 4 = 16$ combinations with different Poorvardha and Uttarardha combinations. Likewise, if Shuddha Madhyam is replaced by teevra, this would yet again yield $4 \times 4 = 16$ combinations. So total would be 32 in all with different Poorvardha and Uttarardha formations. Thus in Hindustani system there could be 32 Thhaats.

TEN THHAATS OF HINDUSTANI MUSIC

Such Thhaats or progressions are though mathematically precise, however it would be difficult to remember the number of progressions which would ultimately accommodate various Raagas. In Karnataka system Venkatmakhi compressed 72 melas in 19 groups with Raagas of similar nature. What Venkatmakhi did to Karnataka system was successfully implemented by Pandit Vishnu Narayan Bhatkhande in the beginning of 20th century (August 10, 1860 – September 19, 1936) for Hindustani Music. His system though became popular was not necessarily logical because of some inherent inconsistencies and deficiencies. He has arranged all Raagas under the ten thhaats and named them after the best known Raag identified as Aashraya Raag using all or some swaras.

The ten Thhaats of Hindustani music are listed below:

	THHAATS	SWARAS
1)	Blawal (All Shuddha Swaras)	S R G M P D N S'
2)	Kalyan (Teevra Madhyam)	S R G M' P D N S'
3)	Khamaj (Komal Nishad)	S R G M P D n S'
4)	Bhalrav (Komal Rishabh, Komal Dhaiwat)	S r G M d N S'

- | | |
|--|-------------------|
| 5) Poorvi
(Komal Rishabh,
Komal Dhaiwat,
Teevra Madhyam) | S r G M' P d N S' |
| 6) Marwa
(Komal Rishabh,
Teevra Madhyam) | S r G M' P D N S' |
| 7) Kafi
(Komal Gandhar,
Komal Nishad) | S R g M P D n S' |
| 8) Aasavari
(Komal Gandhar,
Komal Dhaiwat,
Komal Nishad) | S R g M P d n S' |
| 9) Bhairavi
(Komal Rishabh,
Komal Gandhar,
Komal Dhaiwat,
Komal Nishad) | S r g M P d n S' |
| 10) Todi
(Komal Rishabh,
Komal Gandhar,
Teevra Madhyam,
Komal Dhaiwat) | S r g M P d N S' |

Let us now examine the ten Thhaats of Hindustani sangeet and the ten corresponding Melakartas of Karnataka Sangeet

Hindustani System

- 1) Bilawal
- 2) Kalyan

Karnataka System

- Dheera Shankarabharana
Mecha Kalyani

3) Khamaj	Hari Kambhoji
4) Bhairav	Maya Malav Goula
5) Poorvi	Kamavardhini
6) Marwa	Gamanashrama
7) Kafi	Kharaharapriya
8) Aasavari	Natabhairavi
9) Bhairavi	Hanumatodi
10) Todi	Shubhapantuvaraali

As mentioned before, thaat is a progression of various raised or lowered swaras in a scale from which originates a Raag, a melodic composition composed within the set rules to express emotion and delight to the listener. Raag is derived from the Thhaat which will encompass the supportive swaras of the Thhaat. If swaras of two or more Thhaats are used in a melodic way in a raag, then that raag is known as Mishra-melotpanna Raag.

RAAG

Raag is a special composition which draws upon swaras and varnas the exposition of which delights the mind.

VARNA

Varna is a possible direction a raag can take in being composed of swaras those are higher, lower or same as the previous Swara. The movement of a singers voice from one swara to another is what eventually produces a melody. There are four varnas:

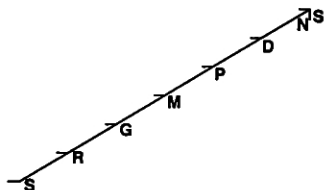
1. Sthaaayee Varna (Stationary)
2. Arohi Varna (Ascending)
3. Avarohi Varna (Descending)
4. Sanchari Varna (mixed)

1. **Sthaayee (Stationary) Varna**

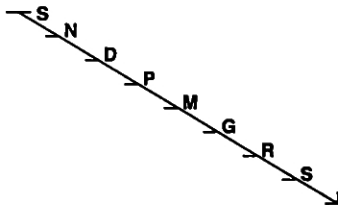
In sthaayee varna the swaras remain the same and repeated again and again For example S S S S S.

2. **Arohi (Ascending) Varna :**

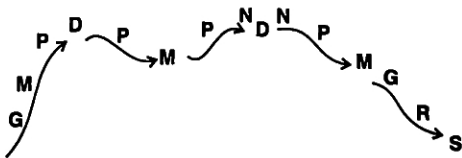
In Aroha, the swaras ascend like S R G M P D N



3. In Avaroha Varna the swaras descend in orderly fashion



4. **Sanchari Varna (mixed) :** This fourth varna is the mixture of Arohi and Avarohi swaras



In a delineation of a raag, all these varnas are judiciously used. Sanchaari is the back-bone of Raag Vistaar.

RULES GOVERNING RAAGAS

Though the term Raagas as been mentioned often, the easiest way to understand a raag is to listen to one! Be that as it may, to redefine raag once again, one can say that Raag is a composition which draws upon swaras and varnas and is related to a Thhaat in order to create a pleasing and delightful experience. These again follow certain set of rules.

1. Raag originates from a Thhaat or Thhaats
2. Thhaat is described as the parent/originator Janaka (progenitor) and Raag is Janya – a product.
3. Raag must have at-least five of the seven swaras of the saptaka.
4. A Raag must be pleasing to the ear.
5. A Raag must have a predetermined Aroha, Avaroha Vadi (frequently used swara) and samvadi (second most frequently used swara) Swaras.
6. Raag must have a shadja, S.
7. In a raag, either Madhyam (M) or Pancham (P) is present. Both cannot be omitted together.
8. A swara having two identities are not used in conjunction (There are exceptions like in Shuddha Sarang or in Kedar where in both Teevra & Shuddha Madhyam (M' & M) are used or in Lalit, N r G M M' M combination is used)
9. Like Vaadi and Samvaadi swaras, Shadja and Pancham swaras too assume a great importance. In a Swar-Vistar,

a singer often dwells on these notes and therefore these notes are known as resting swaras (Vishranti swara).

10. In some of the Raagas besides Vaadi and Samvaadi swaras some other swaras too assume importance as resting swaras.

GRAHA SWARA

Graha Swara is that swara by which the raag exposition begins; even a song would begin with a Graha swara.

ANSHA SWARA

Ansha Swara is the main swara which is frequently used in a raag exposition. Built in emotional sentiment of a raag is even better expressed by the mere application of this swara. These days this ansha swara is known as Vadi Swara.

NYASA SWARA

Nyasa Swara is the finale of dwelling swara. Normally, a raag is expected to end with this swara. These days, no one strictly follows this method as trends in music per se are slowly changing.

As mentioned earlier, these rules were strictly being followed in Jati and later in Raag-sangeet too. Yet the Raag-vistar and even lyrical phrases would sound phonetically similar and repetitive. Therefore, above system slowly disappeared making a way for Vadi, Samvadi system.

VADI, SAMVADI, ANUVADI, VIVADI AND VARJYA

Vadi : Is an ansha swara. The particular swara more frequently used in the raag exposition or swara vistaar in a raag. This swara is considered as a Monarch or Chief of that raag.

Samvadi :

The second most frequently used swara. This swara has the status as a deputy of the Monarch or better still a Prime-Minister !

Anuvadi :

All swaras other than vadi and samvadi in a particular melody are known as Anuvadi swaras. These in the archaic parlance could be called as the courtiers of the Monarch !

Vivadi :

The swaras which have been generally kept out of the gamut of the particular raag are known as Vivadi swaras. Here, **generally** becomes the key word because though a particular swara is kept out and is treated as an alien swara, the imaginative musician at times diligently uses this Vivadi swara to enhance the exposition of the raag. More often than not, some welcome such intrusions!

Varjya :

Varjya is a swara which cannot be used at any cost. If used it would be offensive unpleasant and disagreeable. One can even describe this swara as a 'forbidden' one. If applied the melody is bound to be distorted beyond repair.

Again at the risk of repetition, it is essential to make the distinction between Vivadi and Varjya. Expert musicians cleverly and carefully apply a Vivadi swara in a concert either as a premeditated move or as an extempore improvisation. But Varjya swara is a forbidden swara because it truly mars the rendition and twists a raag beyond repair.

PLACE AND POSITION OF VADI AND SAMVADI

If Vadi swara is in the poorvanga of a raag then samvadi is in the uttaranga. Vice versa is also true. It is commonly understood that Samvadi is the 5th Swara from Vadi Swara. If 5th is a 'Varjya' swara, then 4th swara could also be Samvadi swara. As said earlier, the saptaka is divided into two parts of the scale. In the West they are called as tetrachords; poorvanga and uttaranga.

A raag that has Vadi swara in the lower tetrachord then that raag is known as poorva raag and if it is in the latter tetrachord (uttaranga) then it is known as utara Raag. Some call them as Poorvang Vadi and Uttarang Vadi as well.

Hindustani music is unique because it takes into account the psychological effect of music on the mind at different periods of the day and night. There is always an attractive time to play or sing a raag when it will be most effective and touches the emotional chord. This is known as Raag-Samay which has been detailed in Samaya bheda. Suffice to say that 24 hours are divided into two halves; the first half i.e. from noon 12 to midnight 12 and from the stroke of midnight to morning 12. The first half is Poorva Samaay and latter, Utara Samay.

GRAMA, MOORCHHANA, JAATI, RAAG, RAAGINI

The earliest defined music is vedic hence the origin of musical scales are also vedic. It varied from monotonic to tritonic. Sylvan Levi, the well known Indologist without hesitation mentions that "Western system of notations is derived from Hindu Music". Some scholars think that English word Gamut is derived from French gamme and Sanskrit grama. The scales given by Bharat Muni in his Natya Shastra (2nd BC) refers to Shadja Grama. Grama means village. Thus, a cluster of swaras are referred to as Grama, Shadja Grama, Madhyam Grama and so on. These were the standard notes in an octave Antar Gandhar, Kakali Nishada etc. Jaati was (is) a melodic idea with the potentialities for improvisation. The scale to which the Jaati could be ascribed is Moorchhana. Jaatis which could be assigned to the same moorchhana differed in their syntax, stasis, opening notes and so on.

In those days, a melody was known by its **Grama, Moorchhana** and **Jaati** important and accepted melodies were six namely,

1. Bhairav,
2. Malkosh or Malkounsa,
3. Hindol,
4. Shree,
5. Deepak,
6. Megha.

These six main melodies were known as Raagas and rest of the melodies derived or resembled were treated as Patni (wife) or Putra (son) (janya-janaka concept). These were raaginis. Pandit Vishnu Narayan Bhatkhande revolutionised the entire concept and brought in the simple Thhaat system

and therefore one could say, better streamlined. The classification of a Raag based on the number of swaras it contains, is known as Jaati. There are mainly 3 Jatis.

- a) **Sampoorna (Complete; absolute)**
- b) **Shadhav (hexatonic) and**
- c) **Audhav (Pentatonic).**

- a) **Sampoorna (absolute) :** In this Jaati, all seven swaras are used. Sampoorna/Sampoorna Raag means a raag which has seven notes in Poorvanga and seven in uttaranga.
- b) **Shadhav (Hexatonic) :** Raagas using six notes, Shadja is an achala swara (immovable). If each is dropped from the octave, there could be six different varieties of Shadhav Raagas.
- c) **Audhav (Pentatonic) :** In this, raag employs five swaras. Every time it two swaras are dropped (Varjya) there could be 15 combinations.

For example,

- | | | |
|----------|-----------|-----------|
| (1) R, G | (6) G, M | (11) M, D |
| (2) R, M | (7) G, P | (12) M, N |
| (3) R, P | (8) G, D | (13) P, D |
| (4) R, D | (9) G, N | (14) P, N |
| (5) R, N | (10) M, P | (15) D, N |

THHAAT, JAATI : - A MATHEMATICAL PROPOSITION

We have explained earlier that there are three main Jaati or Jaatis. With the application of more and/or less swaras in Aroha (ascending) or Avaroha (descending) the number of Raagas thus mathematically formed is given below.

Sr. No.	Raag/Jaati	Formations	Raag numbers
1.	Sampoorna/Sampoorna	1 X 1	1
2.	Sampoorna/Shadhav	1 X 6	6
3.	Sampoorna/Audhav	1 X 15	15
4.	Shadhav/Sampoorna	6 X 1	6
5.	Shadhav/Shadhav	6 X 6	36
6.	Shadhav/Audhav	6 X 15	90
7.	Audhav/Sampoorna	15 X 1	15
8.	Audhav/Shadhav	15 X 6	90
9.	Audhav/Audhav	15 X 15	225
	Thus in each thhaat		-----
	The number of Raagas would be		= 484

Likewise if you take up 72 melas the total number of Raagas obtained would be a staggering figure of $72 \times 484 = 34,848$! There still could be additions with Vadi and Samvadi swara being the same in Aroha and Avaroha or/and combinations of Vakra/Sampoorna or Khanda/Sampoorna, the number of Raagas would still go up. One must bear in mind that raag should be aesthetically appealing and not just a mathematical proposition. Therefore not more than 200 – 300 Raagas are in circulation at any given time and the singer or musician is said to know 80 – 100 Raagas but has a mastery over mixed 25 Raagas!

SHUDDHA, CHHAYALAGA AND SANKEERNA

Shuddha raag : Shuddha raag is the one which is truly Shuddha (pure) without any influence or flavour of other Raagas.

Chhayalaga Raag : A raag is known as chhayalaga when there is either a shade, shadow or even a reflection of other Raag found in its exposition or rendition.

Sankeerna : When a Raag is blended (mixed Raag) with other two or three Raagas then the combination thus formed is known as Sankeerna Raag. Another short name is Mishra or Jod-raag. If the raag originates from different Thhaats then it is Mishra melotpanna raag.

CLASSIFICATION BASED ON TIME-THEORY

Indian music is unique because of its ability to create a psychological impact. There is always an appropriate time to sing or play a raag when the impact is most effective. The classification is based on Indian Prahara (sub division of time) as 24 hours are divided into 8 praharas of 3 hours each. Day time Praharas are 3 and night time 3 with two twilight praharas of morning and evening.

Therefore Raagas have been classified into (a) Day time (Diwas geya) (b) Night time (Ratri geya). Again mid afternoon and midnight melodies too are classified according to the time theory. Dawn and Dusk melodies are grouped together in Sandhi Prakash Raagas.

THREE GROUPS OF RAAGAS

Broadly speaking, three groups or divisions of Raagas can be made

- (1) Raagas with Komal Rishabh and Dhaiwat
- (2) Raagas with Shuddha Rishabh and Dhaiwat
- (3) Raagas with Komal Gandhar and Nishad

In the first set, by virtue of having Komal Rishaba and Dhaiwat and Shuddha Gandhar and Nishad, all Sandhi Prakash Raagas find a place are in this group. Raagas with dominant Shuddha Madhyam sung in the morning and Teevra Madhyam sung in the evening also fall in this group.

In the second set, Raagas with Shuddha Rishabh, Dhaiwat and Nishad are grouped together.

The third set, contains Raagas with Komal Gandhar and Nishad, and naturally would contain Raagas with Rishabh and Dhaiwat. In this as an exception, Rishabh and Dhaiwat too could be Komal.

It is now clear that Sandhi Prakash Raagas are sung in the morning and Evening. Thus Raagas belonging to Bhairav thhaat are sung in the morning and Poorvi and Marwa thhaat in the evening. Then follow the day time and night time melodies of Bilawal thhaat, Kalyan thhaat, Kafi, Aasavari, Bhairavi and Todi in that order.

MADHYAM, THE GOLDEN MIDDLE

In Hindustani music, madhyam assumes a great importance. The very character and physique of the Raag depends on Madhyam with few exception, and if Teevra Madhyam is used as a dominant note, then one can say that it is an evening melody and if Shuddh is applied then it is assumed to be a day time Raag.

PARAMELA PRAVESHAKA RAAGAS

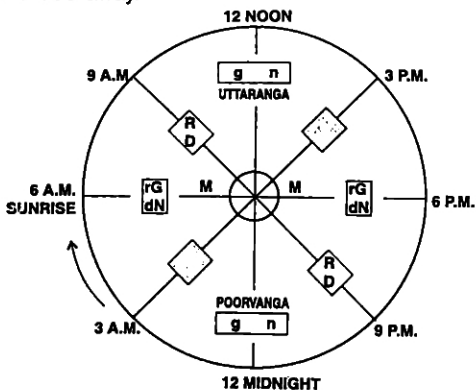
In Sanskrit, Pravesh means enter. A raag which enters from one mela (thhaat) in to the other is Paramela Praveshaka raag. In fact these Raagas join both preceeding and succeeding Thhaats. For example, Multani is a paramela Praveshaka raag because Multani joins Sandhi Prakash Raag with that of an afternoon one as it has Rishabh, Gandhar and Dhaiwat of Komal variety, Madhyam is Teevra and Nishad is Shuddha. Like wise, Jaijaiwanti which is a Paramela Praveshaka Raag of Sandhi Prakash and midnight.

COMMON RULES GOVERNING RAAGAS

1. Five swaras should be present in a Raag.
2. Five essential elements are necessary for a construction of a Raag. They are :

- (a) Thhaat
 - (b) Aroha and Avaroha
 - (c) Vadi/Samvadi Swaras
 - (d) Aesthetic appeal, it should be pleasing to the ear (रंजकता) and
 - (e) Raag-samay (time theory)
3. Though not as a rule but as a convention it is suggested that morning Raagas will have dominant Komal Rishabh and Dhaiwat and evening melodies will have Shuddha Gandhar and Nishad.
 4. Shuddha Madhyam is prominent in morning melodies and Teevra madhyam is the evening Raagas.
 5. Shuddha Madhyam is predominantly used in Aroha and Avaroha of a night melody and Teevra Madhyam sparsely used in Aroha.
 6. In a night melody of DWIMADHYAMA Raagas (Raagas with two madhyams) it is very common to introduce Nishad as in N-D-S combination in Aroha and Gandhar applied in a Vakra style like G-M-R-S.
 7. If a melody has Teevra Madhyama as a predominant note, Komal Nishad is normally absent. Yet there is a possibility of a melody having both Madhyams and Nishads.
 8. In some of the melodies like Kedar, Kamod, Hamir, Chhayanat, Goud Sarang, belonging to the Kalyan thhaat, the antara (second portion of the song) usually has supporting swaras P-P P Ṣ-Ṣ Ṣ̣-Ṣ̣ Ṣ̣ Ṣ̣ Ṛ Ṣ̣. It is a common knowledge that Antaras therefore sound similar with the result that understanding different melodies is difficult more so the interpretations there of. But one can solve this problem in the poorvang of the melody as the pakkad swaras being different, one must carefully understand and appreciate the distinctiveness.

9. In Dwimadhyam Raagas of Kalyan thhaat Teevra Madhyam is used in conjunction with P, D N S R S N D P in straight Taan pattern.
10. It is also of common knowledge that the character of raag blossoms in Aroha if it is Poorvanga Pradhan Raag and in Avaroha if it is Uttaranga Pradhan Raag.
11. N S R G or N R G swara-combines are usually applied in Sandhi Prakash Raagas.
12. It is noticed that Sandhi Prakash Raagas create tranquility and compassion while romantic mood is created by the melodies having R G D Shudda swaras. It is also said that Veer, Roudra, Bhayanak Rasas are better expressed by the themes having Komal Gandhar and Komal Nishad (Shahana).
13. Rishabh and Nishad become stronger as the sun rises while after midnight Shadja, Madhyam and Dhaiwat become prominent. In the 3rd prahara or after 4 in the evening Rishabh and Dhaiwat become weak; in fact they just fade away.



14. Poorvanga and Uttaranga Pradhan Raagas could be in every thhaat. These could be sung either during day or night. With the change of Vadi and Samvadi swaras there could be multiplicity of Raagas.
15. S, M and P would be dominant notes in Poorvanga and M P S in Uttaranga.
16. The Raagas with inherent characteristic of seriousness and solemnity (Gambhir) normally have swara vistaar in Mandra Saptaka (Marwa, Shree)
17. In Rule 3 we have mentioned about morning melodies. To add further information, Dhaiwat and Pancham are prominent notes as well but to reduce their prominence, and to usher in the mood of the morning, Gandhar is used in continuation of above mentioned swaras in poorvang.
18. In the themes having Shuddha Gandhar and Komal Dhaiwat, Pancham as a rule is not omitted (वर्ज्य). But if Pancham is absent then both Madhyams are used.
19. In Raagas with Komal Nishad, in aroha Shuddha Nishad too is used (Khamaj). There could be no better example than Raagas of Khamaj and Kafi Thhaat.
20. Raagas with Teevra Madhyam usually have an antara with a Gandhar support.
21. A Thhaat may have day time, night time or twilight Raagas. Yet though there are these inconsistencies it is strictly ordained that the time cycle is scrupulously followed while presenting such melodies on the concert platform.
22. Few Raagas would have the influence of other Raagas.

This has been explained in Paramela Praveshaka Raag. Yet at times, halo effect could be created by using the dominant note of the other Raag fleetingly in the Raag under rendition. This must be done very carefully without spoiling the beauty of the bandish or the emotion (Bhava) of the Raag.

RULES GOVERNING THE RAAG FORMATION

Following 20 ideas must be borne in mind while maintaining the tempo of a construction of a raag.

1. Thhaat
2. Jati: Sampoorna; Shadhav; Audhav
3. Aroha – Avaroha
4. Gayan Samay Time-theory
5. Anga Pradhanya i.e. Uttaranga or Poorvanga
6. Vadi
7. Samvadi
8. Swara-Sangati
9. Mixed Raagas; Jod Raagas
10. Varjya Swara
11. Weak Swaras
12. Vakra Swaras
13. Pakkad, The most succinct arrangement of those swaras and minimum number of swaras that must be sung to identify the Raag.
14. Vishranti Sthana or resting place
15. Nyasa Swara
16. Opening of Sthayee and Antara
17. Common system of notations
18. Theme friendly Raagas and the difference between

if any

19. Reference to textual matter

20. The present day form of the Raag

It is a known fact that a raag is flexible, pulsating and vibrant. Hence it has a capacity to change with the time. It is therefore, in the fitness of things that the form presently popular should be presented.

TEN THHAATS AND FEW KNOWN RAAGAS

1. **Bilawal Thhaat** : Bilawal, Allhaiyya Bilawal, Kukubh Bilawal, Saraparada, Lachhasakh, Shukla Bilawal, Nat Bilawal, Deogiri Bilawal, Gunakali, Deshkar, Bihag-Nat, Nat Bihag, Shankara,, Durga, Maand, Pahadi, Hemkalyan, Hansadhwani, Maluha Kedar, Yamani Bilawal, Savani Bihag, Shuddha Malhar, Jaladhar Kedar.
2. **Kalyan Thhaat** : Yaman, Yaman Kalyan, Hamir, Kedar, Kamod, Goud Sarang, Chhayanat, Shyam-Kalyan, Bhoopali, Shuddha Kalyan, Jait Kalyan, Malashree, Hindol, Sawani Kalyan, Marubihag etc.
3. **Khamaj Thhaat** : Khamaj, Jhinjhoti, Desh, Sorath, Tilak-Kamod, Gara, Khambavati, Tilang, Raageshwari, Durga (Khamaj thhaat), Jaijaiwanti, Goud Malhar, Narayani, Naga-swarali, Pratap varali, Bihagada etc.
4. **Bhairav Thhaat** : Bhairav, Kalingada, Ramkali, Ahir Bhairav, Anand-Bhairav, Prabhat, Bangal Bahirav, Shivamat Bhairav, Sourashtra Tank, Bibhas, Jogia, Gunakri, Jhilaaf, Lalit-pancham, Dev-ranjani, Gouri etc.
5. **Poorvi Thhaat** : Poorvi, Puriya-Dhanashree, Shree, Jaitashree, Rewa, Triveni, Tanki, Paraj, Basant, Lalit (with Komal Dhawat), Gouri etc.

6. **Marwa Thhaat** : Marwa, Puriya, Sohani, Jait, Maligoura, Sanjgiri, Varhati (Barari), Bibhas, Poorva Kalyan, Bhatiyar, Bhankar, Lalit, Lalita Gouri, Pancham etc.
7. **Kaafi Thhat** : Kafi, Sindhoora (Saindhvi), Dhanashree, Bhimspalasi, Dhani, Barava, Patmanjari, Patadipaki (Pradeepki), Hansakinkini, Pilu, Bageshri, Bahar, Suha, Sughray, Suha-Sughray, Nayaki-Kanada, Devsakh, Palasi, Vrindavani Sarang, Madhyamadi Sarang, Samant Sarang, Badhahansa Sarang, Miya Ki Sarang, Lanka Dahana Sarang, Shuddha Sarang, Shuddha Malhar, Megh-Malhar, Sur-Malhar, Miya Malhar, Goud-Malhar (g, n), Nat Malhar, Kounsi Kanada (Bageshree ang), Chandrakounsa(Bageshri ang), Goud etc.
8. **Aasavari Thhaat** : Aasavari, Jounpuri, Gandhari, Devgandhar,, Sindhabhairavi, Deshi, Darbari-Kanada, Kounsi Kanada (Malkounsa ang), Khat, Jhilaaf, Gopi Basant etc.
9. **Bhairavi Thhat** : Bhairavi, Malkouns, Bilaskhani-Todi, Motaki, Bhoopal Todi, Uttari Gunakali etc.
10. **Todi Thhat** : Miya ki Todi, Gurjari Todi, Multani, Laxmi Todi, Lachari Todi, Bahaduri Todi, Anjani Todi etc.

TEN ORIGINAL RAAGAS OF TEN THAATS

1. BILAWAL AND ALLHAIYYA BILAWAL : THHAAT BILAWAL

As the name suggests, Raag Bilawal originates from Bilawal Thhaat. It has all shuddha swaras and its Jati is Sampoorna/Sampoorna. Though Allhaiyya Bilawal as it were is the identical twin of Bilawal, yet there is a difference that in Aroha G P Sangati is totally omitted. Both Nishads are used with the rest of the swaras being shuddha. Shuddha Nishad

is also used in a simple and straight forward manner in Aroha and Avaroha while in Avaroha Komal Nishad is used in combination like S N D n D P with the result that Dhaiwat transforms itself into a serious note. This is the speciality of Allhaiyya Bilawal and it thus stands apart. Likewise Gandhar is used in association with Madhyam (M G M R) in a slightly Vakra or Zig-Zag manner. Above all, in Taanas the same combination is used in a linear way like M G R S.

It is interesting to note that despite the fact that Bilawal is the main-stay Raag of this thhaat, it is perhaps least popular. Contrary to this, Allhaiyya Bilawal is very popular. It is not out of place to mention that many singers present Allhaiya Variety of Bilawal instead of Bilawal while singing. Following swara-sangatis are key phrases of the Raag and are used quite often G R G P D n D P N D N S S N d n D P D G MR. Because of the use of P N D N S R S this Bilawal is also known as Kalyan of the morning. This is a Raagnga Raag in which popular varieties like Kukubha. Bilawal, Sarparada, Lachchasakh, Shukla Bilawal Nat Bitawal etc. are in vogue. Vadi is Dhaiwat and samvadi is Gandhar.

Vadi Swara Dhaiwat (D)

Samvadi Swara Gandhar (G)

Time: Morning 10 A.M. to 11.30 A.M

BILAWAL (SHUDDHA)

Aroha : S R G, M P, D, N S

Avaroha : S N D, P M G, R S

Pakkad : G P, D N S

ALLHAIYYA BILAWAL

Aroha : S R, G R, G P, D, N S'
Avaroha : S N D n D, P, M G, M R, S
Pakkad : G R, G P, D, n D, P D G, M R S
Time : Morning 10 to 11.30

2. RAAG YAMAN THHAAT KALYAN

This is one of the most popular and pleasant Raagas belonging to Kalyan Thhaat. Teevra Madhyam is an important note of this Raag with other swaras being Shuddha. The chalan of this constitutes the N R G swara combination. While moving towards Uttaranga in Avaroha, P is left out and G M' D combination is taken. Antara usually begins with P G P P S S N R G R S N D P combinations. In addition, D N R, N R G, M' D N, P R is used quite often to lend the grace. When Shuddha Madhyam is sparingly used in Avaroha in place of Teevra or like P M' G M G R G combination the melody becomes Yaman Kalyan.

Vadi Swara : Gandhar (G)
Samvadi Swara : Nishad (N)
Time : 1st Prahara of the night; 7 to 11.30 P.M
Aroha : S R G, M' P, D, N S'
Avaroha : S' N D, P M' G, R S
Pakkad : N R G, M' P, R G, R, N R S

3. RAAG KHAMAJ THHAAT KHAMAJ

Raag Khamaj as the name suggests, originates from Khamaj Thhaat. Though Komal Nishad is applied at times Shuddha Nishad is also used. Hence it can be safely said that both Nishads are used. Rest of the swaras are Shuddha.

Rishabh is varjya in Aroha therefore the jati is Shadhav-Sampoorna. As this has shringar as a prominent sentiment expressed, Khamaj is used quite often to sing Thumris or songs of light classical genre (love-songs). Though it may seem a contradiction yet Rishabh is used in Aroha quite often in the exposition and as such few musicologists classify this in Sampoorna-Sampoorna category as well. G M P D n D, M P D G, G M n D, PDNS, NS, P N S R, D, S, n D P like swara sangatis are used quite often.

Vadi Swara	: Gandhar (G)
Samvadi Swara	: Dhaivat (D); (few consider Komal Nishad too as samvadi swara)
Time	: 2nd prahara of the night; 10 to 11.30 P.M.
Aroha	: S G, M P, D, n Ṣ
Avaroha	: Ṣ n D P, M G, R S
Pakkad	: n D P D, M P D, M G

4. RAAG BHAIRAV THAAT : BHAIRAV

Bhairav thhaat is the source of Raag Bhairav. This has Komal Rishabh and Dhaiwat and rest of the swaras are Shuddha. Andolan on Rishabh and Dhaiwat are diagnostic swaras of Bhairav. The jati of this Raag is Sampoorna-Sampoorna. In aroha from Shadja one moves to Gandhar omitting Rishabh but taken later. In avaroha too G M R combination is used with a graceful sliding (meend) with Madhyam and Rishabh.

It is a Sandhi Prakash Raag hence has all the graceful elements of a morning melody. Not only the raag is serene, it is also sung with great reverence, while Kalingada, yet another raag with similarity is chanchal, a little flighty. While

Vadi Samvadi of Bhairav are Dhaivat and Rishabh, Kalingada has Pancham and Shadja thus providing quick-silver differentiation between the two. Bhairav is a Raganga raag. Raagas are formed out of Bhairav like Ahir Bhairav, Anand Bhairav, Prabhat Bhairav, Bangal Bhairav, Shivamat Bhairav, Sourashtra Bhairav. (For further study one can refer to Bhairav ke Prakar – a Voluminous work by the author).

Raagvachak swar-sangatis or key notes are S G M P, G M r, G M d, S' N S' etc. Komal Nishad too is used at times in a form of Vivadi Swara, though dissonance lends charm to the melody.

Vadi Swara	: Dhaivat (D)
Samvadi Swara	: Rishabh (R)
Time	: Early morning 5.30 to 7 a.m.
Aroha	: S r G, M P, d, N S'
Avaroha	: S' N d, P, M G, r S
Pakkad	: P, G M d, P, M G, M r, S

5. RAAG POORVI THHAAT : POORVI

Raag Poorvi belongs to Poorvi Thhaat. Jati of this Raag is sampoorna sampoorna. Rishabh and Dhaivat are komal and both the Madhyams are used in this melody. Rest of the swaras are all Shuddha Swaras. Teevra madhyam is used in a straight manner in aroha and avaroha but Shuddha Madhyam js stuck to Gandhar as in P M' G M G r G combination. In n r G r G combination, r G combination is used twice for better elucidation. If in Aroha N r G is taken leaving behind Shadja the same system is followed in Uttaranga Aroha, leaving behind Pancham like in G M' d S' or M' d N S'. Generally in Avaroha, Taar Shadja is left behind.

This raag is sombre in nature and also to an extent ponderously serious (as Vadi Gandhar & Samvadi Nishad). This is an evening melody with a jati sampoorna. This also is a Sandhi Prakash raag. Because of Teevra Madhyam, Pooriya Dhanashree is a similar sounding raag. What differentiates the latter from the former is that Vadi is Pancham and Samvadi, Shadja. Avaroha is M' r G and this Swar-Sangati puts Pooriya Dhanashree apart, thus making it distinctly different. Poorvi thaat accommodates, apart from Poorvi, Puriya-Dhanashree, Basant and Paraj to name a few. All the songs in the above mentioned Raagas, the Antara piece beings with-M'-G G M'-d-S'-S'-S'-N r S'-like swara-combines. Therefore there is a possibility of all these Raagas to sound alike. But each raag has a distinct chalan, specific swara-sangatis and what is more" different Raagnga, hence differentiation could easily be made.

Vadi Swara	: Gandhar (G)
Samvadi Swara	: Nishad (N)
Time	: Evening 5 to 7.30 P.M.
Aroha	: S, r G, M' P, d, N S'
Avaroha	: S' N d P, M' G M G, r
Pakkad	: N r G, r G, M' P, M' G M G, r S'

6. RAAG MARWA THHAAT : MARWA

Raag Marwa belongs to Marwa thaat, except Rishabh being Komal and Madhyam teevra, rest of the swaras are shuddha. Varjya swara is Pancham. Hence this is Shadhav-Shadhav Raag. Being a Sandhi-Prakash Raag (dusk-time) the swara delineation is more marked in Mandra and Madhya Saptak. N r is used while starting the aroha with Shadja, N D S combination is exploited. Needless to add that Nishad is

used as a Vakra Swara even in a swara combination of N r S. Marwa is flighty and fickle in nature while Pooriya is serene (because of Vadi Gandhar and Samvadi Nishad). This also sets Marwa apart from Pooriya.

Vadi Swara	: Rishabh (R)
Samvadi Swara	: Dhaivat (D)
Time	: Evening 4th prahar of the day 5.30 to 7.00 p.m.
Aroha	: S r, G, M' D, N D, S'
Avaroha	: S' N D, M' G, r, S
Pakkad	: D, M' D, M' G r, N r, N D, S

7. RAAG KAFI THHAAT : KAFI

Raag Kafi belongs to Kafi thhaat and as such has Komal Gandhar and Komal Nishad with rest of the swaras being Shuddha. This, like Khamaj is the fountain head of themes of light classical genre, like Thumris, tappas etc. Jati of this Raag is sampoorana-sampoorana. Vadi is Pancham and samvadi Shadja. Because of frequent use of Komal Gandhar and Komal Nishad quite a few musicologists consider these as the Vadi and Samvadi swaras. To beautify the exposition, Shuddha Nishad is also used in Aroha. Likewise, Komal Dhaivat too is applied.

Vadi Swara	: Pancham (P)
Samvadi Swara	: Shadja (S)
Time	: After 10 P.M. to Midnight (few consider it as an all time melody)
Aroha	: S R g, M P, D n S'
Avaroha	: S' n D P, M g, R S
Pakkad	: S S, R R, g g, M M, P

8. RAAG AASAVARI THHAAT : AASAVARI

Raag Aasavari belongs to Aasavari thhaat. Gandhar, Dhaivat and Nishad are komal and rest of the swaras are shuddha. As Gandhar and Nishad are omitted in Aroha, the jati of this raag is Audhav-Sampoorna. Aasavari resembles Jeevanpuri (Jaunpuri) which is also derived from Aasavari thhaat. The differentiation comes through Gandhar not being used while Nishad is used in Aroha. The diagnostic swaras of Aasavari are M P S'-d-P, P-g-R-S', R n d P, d M P g and so on. There is yet another Aasavari, known as Komal Rishabh Aasavari which originates from Bhairavi thhaat. It is assumed by some that while executing Taan patterns with Komal Rishabh is difficult therefore Shuddha Rishabh may have come into existence in Aasavari.

Vadi Swara	:	Dhaivat (D)
Samvadi Swara	:	Gandhar (G)
Time	:	Morning; 10 to 11.30 a.m.
Aroha	:	S, R M, P, d, S'
Avaroha	:	S, n d, P, M g, R S
Pakkad	:	R M P, n d, P

9. RAAG BHAIRAVI THHAAT : BHAIRAVI

Raag Bhairavi belongs to Bhairavi Thhaat. Rishabh Gandhar, and Dhaivat are Komal and Madhyam is Teevra and Pancham and Shadja are Shuddha Swaras. Some times, Shuddha Dhaivat too is taken in Aroha, though Vadi is Madhyam and Samvadi is Shadja. Some accept Dhaivat as Vadi and Gandhar as Samvadi. Jati of this Raag is Sampoorna-Sampoorna. Basically Bhairavi is an early morning raag. Yet over the years it has become finale theme of a concert-recital. This is popular raag used in films, Bhajans and songs of light-classical

nature. Sindha-bhairavi is also similar sounding raag but difference being use of the Shuddha Rishabh swara.

Vadi	:	Madhyam (M)
Samvadi	:	Shadja (S)
Time	:	Morning; But is sung in all praharas as a concluding piece
Aroha	:	S, r g, M, P, d, n S'
Avaroha	:	S' n d P, M, g r, S
Pakkad	:	d P, g, M P, g M g, r S d n S

10. RAAG TODI THHAAT : TODI

Raag Todi belongs to Todi Thhaat. In Todi, Gandhar and Dhaivat are komal, Madhyam is Teevra and rest of the swaras are shuddha. Vadi Swara is Dhaivat and Gandhar is Samvadi Swara. Jati is Sampoorna-Sampoorna. This raag is sung in the 2nd Prahara of the day. As mentioned earlier though jati is Sampoorna, Pancham is used sparingly, r g and d are diagnostic swaras, Gurjari Todi is very similar to Todi but in Gurjari Todi, Pancham is totally dropped hence Raagnga of Todi is crystal clear. Many Todi prakars originate from Todi, to mention a few Gurjari (Gujari) Todi, Bilasakhani Todi, Lachari Todi, Bahaduri Todi, Bhoopal Todi, Laxmi Todi, Anjani Todi, Hussaini Todi etc. As the rules of delineation being different, each one stands apart from the other with inherent distinctive qualities.

Vadi	:	Dhaivat (D)
Samvadi	:	Gandhar (G)
Time	:	Morning; 10 to 11.30 a.m.
Aroha	:	S r g, M' P, d, N S'
Avaroha	:	S' N d, P, M' g, r S
Pakkad	:	S, r g, r g, r, S d M' d, M' g, r g, r S

RAAG DISTINCTIVENESS DUE TO ANGA BHEDA

Now that we have explained ten Raagas of Ten thaats, basically the ones known as Ashraya Raagas, we can now proceed further in the same direction.

Raagas could belong to same thaat (other than Ashraya Raagas) with different swara combinations (Vibhinna swaras) or similar (saman) swaras still be classified into different Thaats. Converse could also be true. Broadly speaking, this classification is justified but one should bear in mind, that difference in swara combination need not be a sole criterion when one studies Indian Music with microscopic details. Anga-bheda, Chalan bheda, Swara sangati bheda to mention a few have to be taken into consideration. Grammatical peculiarities of tonal/rhythmic groupings arranged in an orderly fashion for a singing style too have to be considered. Before one delves into this slightly difficult and complicated terrain, let us first understand the meaning of some of the words used; what exactly the meaning implies with reference to music making as **Anga** and **Bheda** have different connotations.

Most simplified meaning of **Anga** is a limb or a part of a body of either a human being, a creature or a bird. If one extends this to a sculpture, painting or to any creation, subjective or plastic art, **Anga** then is a part of a whole structure. Thus **Anga** is a divisible part of a musical structure, similar in construction, when joined, make it into a whole. So, swaras make an **Anga** when arranged in an orderly fashion. Without swaras Raag is not formed but mere grouping of swaras too do not make a Raag. A limb or a part of a body is made up of flesh, blood, various tissues, nervous system

and bone structure covered by skin. If skin, bones, nervous tissues blood and flesh from various sources put together, cannot make a Limb. But when whole Limb is structured as an inherent part of the whole body with predetermined form then one can call it as an **Anga**. Thus, in music two angas are similar in construction and in the number of constituents, namely the swaras or notes. The proper **structure of raag is complete only when each Thhaat, Swara, Aroha, Avaroha, Jati, Vadi, Samvadi, various cluster of swaras, Chalan (movement in a predetermined scale), Anga and Upaanga is ornamentally decorated.** This in short, is Anga, a selected aspect of the Raag. What is **Bheda**? Bheda too has a different connotation. Monier Williams gives the meaning of **Bheda** as breaking, splitting, cleaving, tearing, rending, piercing. This of course is the literal meaning of **Bheda**. It also means breaking open, disclosing, divulging. This also means rupture, breach, expanding, blossoming, separation, division, partition, position, distinction, difference, kind, sort, species, variety etc. So when the word **Bheda** is used as a suffix to yet another word, the meaning of the word changes. For example, in **Anga-bheda** and **Raag-bheda**, the word **Bheda** is used twice. The notes or swaras which is an **Anga** of a Raag, **Raag-bheda** is formed. If the same word is in **Anga-bheda**, it describes **distinctiveness**.

Raag also has different meanings. Let us now examine the meaning of Raag.

1. Raag : (a) Anger, Hatred, Displeasure
 - (b) Any feeling or passion, love, affection, sympathy for vehement desire, interest or joy

- (c) Colour, hue, tint or specifically red dye
 - (d) Traditionally speaking, Raag is broad based. It is a melody and harmony (Monier William's) Raag is a group of stationery ascending or descending notes creating delightful feelings (refer 1.b).
2. **Viraag** : If Raag cannot create the proper ambience of delight and pleasure and if the concert continues then there is a feeling of Viraga.
 3. **Chiraag** : Creation of pleasure and delight among the listeners by presentation of Prachalita (common) and Aprachalita (uncommon) themes for a longer time.
 4. **Paraag** : Spreading the aroma of the raag all around like that of an fragrant flower.
 5. **Anuraag** : Creation of feeling of love, affection by charming depiction or rendition of a raag.
 6. **Khatraag** : This is a creation of mixture of 6 Raagas, blended beautifully giving rise to a new Raag.

But musically speaking, if there is 'a discordant note' between the singer and accompanying artistes or if there is oneupmanship between them, then also this effect is known as KhatRaag !

Those in short, are different nuances of **Anga, Raag Angabheda** and **Raagbheda** as understood in the language of music.

There is a melodic framework in Raag formation and this is done within the gamut of seven Shuddha and five vikrut swaras. To think of it, swaras have their own existence, like in

Thhaat, Aroha, Avaroha, Jati (Audhav-Shadhav etc), Vadi, Samvadi. yet swaras can take the hue and colour of different Raagas according to the placements. It is therefore necessary to know in what context swara is applied. It may be for example used in one as Vadi Swara, in another Vivadi, in the third Anuvadi and in the fourth varjya, vakra and weak so as explained earlier it is essential to study the science of swaras with reference to the context not only of their individual existence but also of and in relation to the **Angas** and **Upangas**.

Different Raagas will have different distinguishing swaras which could be discriminating swaras in one and discerning in the other. These could be vital swaras in some and insignificant in others. Therefore, it is necessary to have **indepth** study of swaras in relation with **Anga** of a Raag.

At the risk of repetition, it is necessary to stress the distinguishing features of **Thhaat** and **Raag**.

Thhaat simply means a form, carefully brought out design and a structure of primary notes in ascending and descending order. The relationship of Thhaat and Raag is like that of father and son. (**Janaka-janya**) – **progenitor and born** as Raag belongs to a Thhaat. But in actual presentation, Raag takes the drivers seat and Thhaat remains, naturally in the background.

Contrary to this, Raag has its inherent strength. By remaining in the same form of Thhaat, it can be ornamented, beautified and what is more, takes different hue and colour. Some times ponderous, at times serene, serious, a Raag can be flighty, fanciful and naughty. A veteran artiste uses all his artistic experience at his command and tries to bring in one of the rasas for which the Raag is famous.

After careful scrutiny and study one can differentiate Raagas (**Raag-bheda**) in the following fashion :

- (1) Thhaat distinction
- (2) Swara distinction
- (3) Aroha-Avaroha distinction
- (4) Jati distinction
- (5) Vadi Samvadi distinction
- (6) Chalan distinction
- (7) Kana distinction (momentary melodic distinction)
- (8) Meenda distinction—(Swara-stretch distinction)
- (9) Andolan distinction
- (10) Nyasa or Viram (resting) distinction
- (11) Uchhar or pronounciation distinction
- (12) Anga distinction
- (13) Swara-Sangati distinction
- (14) Avirbhav-Tirobhav distinction (Manifestation-disappearance distinction)
- (15) Prakriti-distinction (nature distinction)
- (16) Samay-distinction (Time distinction)

Now let us separately consider each one in detail.

1. THHAAT-BHEDA THHAAT DISTINCTION

- 1.1 With distinct grouping of swaras, Ten different Thhaats are formed eg. **Bilawal, Yaman, Khamaj, Kafi, Bhairav** etc.
- 1.2 Same swaras, same Jaati yet different thhaats as a result of which Raag distinction is different. For example, SRGPDS

(a) **Bhoopali (Kalyan Thhaat), Deshkar (Bilawal Thhaat)**, all Shuddha Swaras

(b) **Rewa (Poorvi Thhaat), Bibhas (Bhairav Thhat)**
Rishabh and Dhaiwat are Komal (r, d)

1.3 Same Jaati (of existence designed by birth, family) with similar structure of swaras yet because of Thhaat distinction giving rise to Raag difference e.g. :

(a) S R G P D S

(1) **Bhoopali** (All Shuddha Swaras) Kalyan Thhaat

(2) **Bhoopal-Todi** (r g d) Bhairavi Thhaat

(b) N S G M P N S'; S N D P M G R S

1. **Bihag** : With all Shuddha Swaras with teevra M in vivadi status (Bilawal Thhaat)

2. **Bhimpalasi** : g n (Kafi Thhaat)

3. **Multani** : r g M' d (Todi Thhaat)

4. **Madhuvanti** : g M' (Mishra Thhaat)

5. **Patadeep** : g (Mishra Thhaat)

6. **Marubihag** : M',-Shuddha M in vivadi form (Kalyan Thhaat)

1.4 Despite the fact that the name of the Raag and Jaati being same there are few examples of Thhaat distinction due to swara bheda. Striking example is of Raag **Durga** of **Bilawal** thhaat and **Khamaj**.

Durga : S R M P D S (Bilawal)

Durga : S G M D n S (Khamaj)

2. SWARA BHEDA SWARA DISTINCTION

2.1 As mentioned in Thhaat distinction 1.1, all ten Ashraya Raagas of ten Thhaats come in this category. It is needless to add that there is Thhaat and swara distinction as well.

2.2 There are certain other Raagas whose jaati and swara structure are same. but due to Thhaat distinction, there could be swara distinction and thus effecting different Raagas.

1. Bhoopali – RGD Shuddha
2. Bhoopali Todi –; rgd
3. Rewa & Bhibhas – r G d

2.3 Thhaat and Jaati being similar, due to difference in swaras Ragabheda is caused.

Swarasangati : S R M P n S` (Kafi thhaat)

1. Vrindavani Sarang : **Two Nishads**
2. Madhyamadi Sarang : **Komal Nishad**

2.4 The family and name of the raag being the same, yet there could be difference in that due to changes in swaras.

1. **Durga** – S R M P D S
2. **Durga** – S G M D n S

2.5 In 1.3b, we have mentioned a few Raagas which also fall in this group all shuddha Swaras like Bihag.

e.g. **Bhimpalasi** (g n), **Multani** (r g M' d), **Madhuvanti** (gM), **Patdeep** (g), **Marubihag** (M)

(b) S G M D N S`

Malkouns : g d n

Chandrakouns (Bageshree anga) g D n

Chandrakouns (Malkouns ang) g d N

2.6 Examples of Same thaat, same jati, but swar bheda resulting in Raagbheda.

1. **Deskar** S R G P D S'

2. **Durga** S R M P D S'

2.7 Raagas belonging to either same or different Jaati but causing **Thaat Bheda** and **Raag Bheda** are classified in this group.

3. **Aroha** and **Avaroha Bheda**

3.1 Aroha similar in structure and Avaroha different in structure

1. **Bageshree – Bahar**

2. **Brindavani Sarang, Des, Sur Malhar**

3.2 Aroha different and Avaroha similar in structure

1. **Kafi – Bhimpalasi**

2. **Bahar – Miya Malhar**

3. **Asavari – Jaunpuri**

4. **Todi – Multani**

3.3 Both Aroha and Avaroha being different in structure

1 **Bhimpalasi – Bageshree**

2 **Bageshree – Abhogi**

4. **JAATI BHEDA JAATI DISTINCTION**

Same thaat but difference in Jaati and as such difference in Raagas.

4.1 **Kafi** (Sampoorna), **Bhimpalasi** (Audhav/Sampoorna)

Sindhoora (Shadhav/Sampoorna)

4.2 **Aasavari** (Audhav/Sampoorna), **Jaunapuri** (Shadhav/Sampoorna), **Gopi-Basant** (Shadhav-Shadhav)

- 4.3 **Pooriya** (Shadhav-Shadhav), **Poorva Kalyan** (Sampoorna)
- 4.4 **Bhairav** (Sampoorna), **Gunakri** (Audhav)
- 4.5 **Rageshree** (Audhav-Shadhav) **Durga of KhamajThhaat** (Audhav)

5. **VADI-SAMVADI-BHEDA VADI/SAMVADI DISTINCTION**

Following are few examples in which despite the variation in Thhaat, one could find similar swaras with a proviso that Jaati could be the same or different;

- 5.1 **Bhoopali** (G,D), **Deshkar** (D,G), **Jait Kalyan** (P,R-P,S)
- 5.2 **Marwa** (r,D), **Pooriya** (G,N), **Sohani** (D,G)
- 5.3 **Poorvi** (G, N), **Pooriya-Dhanashree** (P, S)
- 5.4 **Pradeepaki** (S,M-M,S), **Hansakinkini** (P,S)
- 5.5 **Rewa** (r,P- S,P) **Bibhas** (d,G- d,r)
- 5.6 **Jogia** (M,S – S,M) – **Gunakri** (d,r)
- 5.7 **Hindol** (D,G), **Sanz** (G,N)

6. **CHALAN BHEDA CHALAN DISTINCTION**

Following are examples of Raagas which sound differently because of **Chalan-Bheda** and are also classified differently. These may have same or different swaras (saman or asaman). These could be loosely grouped into 3 groups namely, one of **Kalyan Thhaat**, the other **Kanada Prakar** and the third with **similar swaras**. The examples of saman swaras and Raagbheda is distinctly seen due to Chalan-bheda as in (a) & (b) and of saman swaras in (c)

- (a) **Dwimadhyam** or Raagas having two madhyams have the chalan of similar sounding swaras specifically in antara in uttaranga like in **Kedar, Kamod, Hameer** or

Chhayanat as a result of which identification of Raagas truly becomes difficult. One must ensure carefully to note the Poorvanga chalan of such Raagas thus Raagbheda can be distinctly made.

- (b) **Durbari Kanada, Adana, Nayaki, Suha-Raagas** fall in to the category of **Kanada prakar**. Antaras of these Raagas too sound similar due to saman chalan of samaan swaras, yet one can distinctly distinguish the Raagas in Avaroha due to the dissimilarity in swaras. Thus, **Raag-Bheda** is clear in above mentioned Raagas. Further explanation is detailed in Swara Sangati and Avirbhava-Tirobhava section.
- (c) Now let us turn to those Raagas with saman swaras but due to **chalan-bheda, Raagbheda**, could be distinctly made. Following are few examples:

1. Raagas with saman swaras but due to chalan bheda Raag-bheda occurs.

1.1. **Bhoopali :**

G, P, D, P, G, R, S, R, S, D, S.

Deshkar :

G, P, S' S' P, D P G, R S, P G P, S'
D D D

Shuddha Kalyan :

S, D, P, D, S, R, G R, G P, R, S.

Jait-Kalyan :

S, G, P, D P, S', P D G P, R, S.

1.2 **Bhairavi :**

S, r g M P d P, M, g M g r, S

Bilaskhani Todi :

S, r n d, S, r g, P, d, M g, r g, r S.

1.3 Bahar :

S, M, M P, g, M, D, N S.

S, n P, M P, g, M R, S

Miya-Malhar :

S, M, R P, M P n, D N, S'.

S' n P, M P, g, M R S

1.4 Brindavani Sarang :

N, S R, S R, M R, P M R, N, S

Megha-Malhar :

M M

R, R, R M R S R N S P n P, R R,

2. Few examples of Raagas in which despite similarity in **Swara, Thhaat, Jaati, Vadi and Samvadi, Ragabheda** could be noticed due to **Chalanbheda**.

Durga :

S, M, R P, M P, D M R, S D S, R P, M P, D, S', D, M D S'
R D S, D, MR, SD, S

Shuddha Malhar :

S, R M R M, R P, M P, D S', D P M, R M P M, R, S, R M R M

Jaladhar Kedar :

S, M, M P, D P M, S, D P M, R P M, R M, R S, M

**(7) KANABHEDA (8) MEEND BHEDA (9) ANDOLAN BHEDA
(10) NYASA OR VIRAM BHEDA (11) UCHCHAR BHEDA**

For the followers of Hindustani music, the above mentioned Bhedas are equally important. As these are interconnected, all these have been grouped together. Further, these are complementary to each other and do not function in isolation. While Kana swara means grace note like the act of touching upon a preceeding or following swara, Meend is a graceful glide. A musician gracefully glides and tastefully decorates through all the swaras. Like for example from S to P in an uninterrupted flow. $\overset{\frown}{S} P$ This sign denotes the meend. Andolana means swinging a note. This gives a flavour of Gamaka. Even the pronunciation of swara and vyanjana is also important while singing.

- n d p S G r M N
7. **Kanabheda** S, S S S, r, r, r, G, r S'
8. **Nyasa-Meend Bheda**- G M r, S, - G, $\overset{\frown}{M} r - -, S,$
G S
- Mr - - $\overset{\frown}{M} - - r,$ $\overset{\frown}{N} - S$
9. **Kana, Meend, Andolan bheda :**
- M M M M $\overset{\frown}{M}$
G M r - $\omega \omega \omega \omega$ S

We have given few examples of swaras with **Kana-meend-Andolan** taking shapes. Needless to add that the differentiation in Raag is distinctly perceived (Raag bheda). Here is an example of difference between **Bhairav** and **Shree** due to Kana bheda. The readers must bear in mind that only those swaras have been emphasised where this Bheda exists.

1. S S S S
S, r, r, S, - S, r, r, S

2. M S' S' D P S'
n DN, S' - n, Dn, DN, S' - n, D N, S'

The swaras mentioned above are the examples of **Bahar**, **Miya Malhar** and **Khamaj**. The distinction in Raag's due to **Kana**, **Meend** and **uchhar**.

3. r r g S
S r g r S - S, r, g, r, g, $\overbrace{r, S}^{\text{---}}$ -

Likewise in **Bhairavi** and **Todi** as demonstrated above.

4. G M G r S r NS - GMr, $\overbrace{r, S}^{\text{---}}$, N....S
Kana, **Meend Andolan** and **Nyasa** to distinguish **Kalingada** and **Bhairav**.

5. Still, one more example of **Des** and **Sarang** with the presence of invisible Gandhar or Gupta Gandhar;

$\overbrace{G}^{\text{---}}$ $\overbrace{S}^{\text{---}}$
M P D M G R, G N S - M P D M..... R N....S

6. Yet another example is that of **Basant** and **Paraj**.

M' G G
G, Md, $\overbrace{r - S'}^{\text{---}}$ N d, P, M', G, M', G
G, M' d N S' r S' N d N -, dP, GMG, -

In **Sarang**, there is a free (Mukta) use of Madhyama and Nyasa on Nishad thus highlighting the difference between the two.

12. ANGA BHEDA ANGA DISTINCTION

The student of classical music is aware of Poorvang and Uttarang of a raag delineation. If a Vadi Swara falls in

Poorvang of a Raag, then that Raag is known as Poorvang vadi Raag or Poorva Raag. Likewise would be Uttaranga Vadi or Uttaranga. Taking this into account, despite the Raag having the same swaras, due to **Vadi Bheda** there could be **Anga Bheda**.

Examples of Raagas distinction due to Angabheda

1.1 **Bhoopali** (Poorvang) – **Deskar** (Uttaranga)

1.2 **Rewa** (Poorvang) – **Bibhas** (Uttaranga)

1.3 **Pooriya** (Poorvanga) – **Sohani** (Uttaranga)

1.4 In 1.3 above in addition to prominent **Angabheda** one could perceive **chalan bheda**, **Swara sangati bheda**, **Aroha-Avaroha** and even **Prakriti bheda** having totally dissimilar nature thus making the Raagas totally distinct and different despite having the saman swaras.

Pooriya : S, NrG, M'DN, D, M'G, Nr, S

Sohani : S, G, M'DNSrS, ND, M'G, r, S

2. **Angabheda** occurs when existing swaras are used by twisting the scale of the swaras thus effecting the **Raagbheda**. Either a Shuddha swara could be applied or the same swara could either be made Vikrata thus effecting the change. Following are few examples of this type.

2.1 **Bhim palasi** : g,M,P, n, D, P, MP, g, MgR, S

Dhani : nS, g, MP, nP, g Mg, S

Bageshree : gMD, nD, M, g, MgR, S

2.2 **Bahar** : SM, MP, g, M, D, NS'

Miya-Malhar : S, M, RP, MP n, DN, S'

2.3 **Bihag** : SG, MG, RS

Marubihag : SG, M'G, R, S

13. SWARA-SANGATI BHEDA SWARASANGATI DISTINCTION

One of the most important component of a Raag is swara-sangati. In few Raagas one could find similar swara-sangati and in yet others few specific types giving an impression of shadow of different Raagas. If a methodical application of this swarasangati is done, the Raag becomes more pronounced and thus **Raagbheda** becomes clearer. Let us find out how many such **Raagbheda** are formed due to very common swarasangati. One can have not less than 14 different groupings under these **Swara Sangatibhedas**.

1. **Samanya Swara Sangati :**

1.1 The example of more than one Raagas with common swarasangati are :

Kafi, Bhimpalasi and Des : SnDP

1.2 **Kafi, Bhimpalasi and Bageshree : MgRS**

2.0 **Specific swarasangatis :** Cases in which more than one swarasangati is used with specificity enhances the beauty of the Raag. This also could be an inseperable part of the Raag. Not using these swaras in a predetermined form may not affect the delineation of the Raag. Examples :

2.1 **Yaman : R G, R M', R P, P R, M'R, G R**

2.2 **Shree : r G, r M', r P, P r, M' r, G r.**

3. If one swara is dropped from such swarasangatis the resultant Swara formations are SG, GP, PN, MD, NP, MR, GS etc.

Examples : **Shankara : GP, NS Bihag : SGM, PNS'**

4. Swarasangatis formed with combination of two swaras like in certain short taans which are diminutive in

structure but distinctive in expressing the lucidity of a Raag as in Khatkas

Goud Malhar : M P D S D P M

Bihag : G M P M G

5. Samvadita Swarasangati :

We know now that Samvadi swara is the second most frequently used swara in a particular Raag. This swarasangati could begin with **Madhyamabhaava** or **Panchamabhaava** i.e. in other words, beginning with M or P. Like for example.

Madhyamabhaav : S G M P – M DnS'
S G M' P – M' DNS'
S R M P – M PnS'

Panchambhaav : SrM – P dS'
SRM – P DS

Again examples : **Jaijaivanti** : S, D, n R

Hamir : P, G M D

6. Visamvadita Swarasangati :

(1) S G M – P n S'

(2) S g M – P N S'

(3) S R M – P d S'

(4) S r M – P D S'

Bihag : S G M P Chandrakouns : M d N S

7. Aarohi Swarasangati :

Two or more swaras placed in ascending order could form a swarasangati.

Asavari : SRMPd **Durga** : S R M P D

Malkouns : g M d n S **Chandrakouns** : g M d N S

8. **Avarohi Swarasangati :**

Likewise two or more swaras placed in descending order.
Examples.

Aasavari : P d M P g, R S' **Bhairav :** P d M P G, Mr, S

9. **Angapradhan Swarasangati :**

Bhoopali : G P D S' **Bibhas :** G P d S'

Jaijaivanti : D n R' **Gara :** D n g R

10. **Avirbhav (Visible/manifestation) and Tirobhav (Vanishing) Swarasangati**

Swarasangati caused due to Avirbhaav (Manifestation) or Tirobhav (disappearance or totally vanishing)

Examples : **Jaijaivanti :** D n R **Hamir :** G M D

11. **Despite common structure and system of Raagas, Ragabheda due to swarabheda :**

One is aware of NRG combination which is a soul of **Yaman** yet the same combination could appear in different Raagas,

11.1 **N R G Yaman :** N R G;

Poorvi : N r G r G, **Pooriya :** N r G N r S

11.2 **D N R Yaman :** D N R

Jaijaivanti: D n R **Marwa :** D N r **Ahir Bhairav :**
D, n, R **Durbari :** d n R;

11.3 **N S G – Bihag :** N S G,

R S; **Multani N S g, r S;** **Bhimpalasi :** n S g, r S;

11.4 **S G M G R S: Bihag :** S G M G R S

Marubihag : S G M G R S;

11.5 **R M P D P : Shyam Kalyan :** R M' P D, P;

Shree : r, M' P, d P,

11.6 **G M D** Bageshree : g M D Bahar : g M n D

Shahana : g M D g ᳵ ᳵ M D

12. Few selective cases of Raagas in which Swara sangati is kept equidistant in poorvang and uttarang beginning with Madhyambhava or Panchamabhava

12.1 **Bhoopali beginning with Madhyamabhav :**

$$\left(\frac{\text{RGP} - \text{PDS}'}{\text{PDS}' - \text{RGP}} \right)$$

12.2 **Durga with Panchamabhaav :**

$$\left(\frac{\text{S R M} - \text{P D S}'}{\text{P D S}' - \text{S R M}} \right)$$

12.3 **Yaman with Madhyamabhaav :**

$$\left(\frac{\text{GMP} - \text{DNS}'}{\text{DNS}' - \text{GMP}} \right)$$

12.4 **Bhairavi with Madhyamabhaav :**

$$\left(\frac{\text{g M P} - \text{d n S}'}{\text{D n S}' - \text{g M P}} \right)$$

12.5 **Jogia or Gunakri with Panchamabhaav :**

$$\left(\frac{\text{S r M} - \text{P d S}'}{\text{P d S}' - \text{S r M}} \right)$$

13. Few supporting passages of Swarasangatis in which Raagas open with similar style but differ in Thhaat, Jaati and prominent Raag vachak appendages with distinctness of Raagas in Raagbheda:

13.1 **RP-Kamod** – RP, GMRS; **Goud-Malhar** – RP, MPDS'DPM;
Durga-RP, MPDMR; **Durbari or Nayaki** – RPg or MR, S;
Deshi – RPRgSRnS

13.2PR-Chchayanat – P, RGMP, M;

Goudasarang : GRMG, PR,S

Shuddha Kalyan – GPDPG, PR, S;

Jait Kalyan – S', PDGPR, S;

Nand - GMDPR, S

13.2-RMP-Sarang - RMP, MR, NS;

Tilak Kamod – RMPDMG, SRGSN;

Desh - RMPnDP, D, MGR;

Jaunpuri or Aasavari – RMPdMP, g, R S

14. Few instances in which swaras are same but different swara groupings or swarasangatis but effecting pronounced Raag difference or Raagbheda

14.1 **Bhairav** – G M d, P, G M r, S

Kalingada – GM P d M P, G M G, r S

14.2 **Poorvi** – P, M'GMG, M'G, rS

Pooriya Dhanashree - P, M'G, M'rG, rS;

14.3 **Basant** – G, M'd, r, S', NdP, M'G M', G

Paraj – G, M' d N S' r S, N d N, dP, GMG

15. AVIRBHAVA AND TIROBHAVA CAUSING RAAGBHEDA

In Hindustani music, Shadja–Madhyam, Shadja–Pancham combinations have great significance because such combinations are especially meaningful due to the musical dialogue thus established (Swara-samvad). These combinations not only embellish the themes selected except in some cases but also these are considered as samvadis or the next important swar-combinations after vadi.

Shadja – Madhyam, Shadja-Pancham bhavas themselves could create 12 different swara combinations:

From **Shadja – Madhyam bhaav** :

- | | | |
|------------|-------------|-------------|
| (1) S – M, | (5) d – r, | (9) G – D, |
| (2) M – n, | (6) r – M', | (10) D – R, |
| (3) n – g, | (7) M' – N, | (11) R – P, |
| (4) g – d, | (8) N – G, | (12) P – S' |

From : **Shadja – Pancham bhaav** :

- | | | |
|------------|-------------|-------------|
| (1) S – P, | (5) G – N, | (9) d – g, |
| (2) P – R, | (6) N – M', | (10) g – n, |
| (3) R – D, | (7) M' – r, | (11) n – M, |
| (4) D – G, | (8) r – d, | (12) M – S' |

Among the different forms of music, singing or vocal music is most powerful. A credible performer best of his kind, is an expert in creating a halo effect by cleverly using all these combinations at his disposal. He could for example exhibit chalan according to the norms set for the delineation of a particular Raag and at the same time create exactly opposite effect. That in short is the meaning of manifestation Avirbhav i.e. by manifestation, creating the opposite effect, - Tirobhav.

How many of these **Tirobhavas** could there be?

14.1 One could keep the chalan of the Raag constant, with shadja-Pancham emotion (Bhav) or converting existing Panchama as Shadja, various Swarasangatis could be formed and Tirobhav of other ragas could be created.

14.2 Giving prominence to other swaras than Madhyam and Panchama, creating a mood of different Raagas with variation in chalans of the other swaras.

14.3 Keeping the Shadja as a constant base, using few prominent swaras of the main Raag under delineation and creating an effect of other Raagas.

This requires tremendous amount of experience, expertise, and practice of gaining of mature handling of a theme. With wisdom, experience and sophistication one can even venture though not necessarily in literal sense to create newer variation of themes or Raagas by using permutations and combinations of swaras without affecting the manifestation of the given Raag.

14.4 One can select few Thhaats, Raagas, Raagngas and select predetermined Swarasangatis common to them and using them expertly to express Tirobhaav. All these could be accommodated in regular succession and create a Tirobhav as in (a) or (b) given below :

14.4(a) **Bhoopali** : P D S R G P D S' R G'

1. **Durga** : S R M P D S' from Pancharam Bhaav
2. **Dhaani** : S G M P n S
making Dhaivat as Shadja
3. **Malkouns** : S g M d n S'
by making Gandhar as Shadja

Likewise, one can venture into the realm of Tirobhav by creating the impression of different Raagas on the mind. In Durga one could show the shades of Bhoopali with Madhyam bhav or by making Shadja of the existing dhaivat, Malkouns and in Malkouns by converting Madhyam to Shadja and offer a flavour of Dhaani. If Gandhar is made as Shadja you have Durga, Dhaivat if made as Shadja then Bhoopali and if Nishad

is made into Shadja then Madhyamadi Sarang effect could be obtained.

- 14.4(b) **Bhairavi** : P d n S r g M P d n S' r g M'
 i) **Bilawal** : S R G M P D N S
 Dhaiwat as Shadja
 ii) **Kafi** : S R g M P D n S'
 Nishad as Shadja
 iii) **Yaman** : S R G M' P D N S
 iv) **Khamaj** : S R G M P D n S
 Gandhar as Shadja
- 14.4(c) **Abhogi** : M D S R g M D S'
Kalavati : S G P D n S
 Madhyam as Shadja
- 14.4 (d) **Chandrakouns** : S g M d N S g M'
Madhukouns : S g M' P n S'
 Madyam as Shadja

Some of the bandishes of Kedar, Kamod, Hamir and Chhayanat Raagas belonging to Kalyan Thhaat at times may have similar sounding Antaras as these lyrics may begin with Pancham or P-P P S'-S'-S' S' S' S' R' S'- sounding swaras incorporated therein. Therefore, it could be safely deduced that if words of an Antara are sung, one cannot identify a Raag unless one shows the chalan of the Raag in the Poorvanga. I have given few examples of the bandishes to drive home the fact.

- 1) **Hamir** : Kaise Ghar Javoo Hun Jo Chali Panaghatava thhaado
कैसे घर जाऊं । हूँ जो चली पनघटवा ठाडो
- Hamir** : Naman Karoo Mai Kalimal Harana sab sukh Karana
नमन करूँ मैं । कलिमल हरणा सब सुख करणा
- Kedar** : Kanganava Mora Jo Tum Deho To Guna Manoo
कंगनवा मोरा जो तुम देहो तो गुण मानू ।।
- Chhayanat** : Baar Baar Kahe Jao Jao Tum San Hama Nahi Bole
बार बार कहे । जाओ जाओ तुम सन हम नहीं बोले
- Kamod** : Kare Janena Doongi Chamak Bijari Meha Barase
करे जाने न दूंगी । चमक बीजरी मेहा बरसें
- Gouda Sarang** : Lagan Lagi Mohan So Ja Re Pathikava Itano Sandeshava
लगन लागी मोहन सो । जा रे पथिकवा इतनो संदेशवा

2) In Poorvi thhaat too as in Poorvi, Pooriya Dhanashree, Basant and Paraj compositions, one can discern similar Antaras or similar swaras in Antaras. This will be specifically understood from following examples

- Poorvi** : Kagawa Bole Avan na Karo Tum More Piyarawa
कगवा बोले । अवन न करो तुम मोरे पीयरवा ।
- Pooriya** : Payaliya Zanakare Piya Samajhavoo
Dhanashree : Samajhat Nahi
पायलिया झनकारे । पिया समझावूँ समझत नाहीं ।।

- Basant** : Phagawa Brij Dekhan Aayee bahar
Sakal Ban Phule
फगवा बृज देखन । आई बहार सकल बन फूलें ।
- Paraj** : Mag Chalal Kanha Anat Desha Ki
Aalam Gujaria
मग चलत कान्ह । अनत देश की आलम गुज़रिया ।।

One can truly say that technically competent singer to enhance the beauty of the theme resort to such type of Tirobhav nuances. Few Kanada varieties and Bhairav-Ramkali compositions also fall into such types and while delineating these, few expert singers resort to such methods which may puzzle the best of the connoisseurs.

This Tirobhav as explained, pertains to the full Raag delineation. A momentary tirobhav could also be obtained by playing with few swaras.

1. **Chandra Kouns** (Bageshri-ang) with Nishad as Shadja :
Chandrakouns : n S n D n S – S g M g S n S
Sarang : S R S N S R – R M P M R S R
2. **Todi** : With Komal Rishabh as Shadja.
Todi : S r g M' g r S – d M' g M' d M' d
Sarang : N S R M R S N – P M R M P M P

Those erudite Scholars could try out these combinations of Avirbhava and Tirobhava and their efforts would bear fruit in creating new Raagas (themes) or lay emphasis on Raagbheda in a distinctive manner.

15. PRAKRITI BHEDA : CHARACTER DISTINCTION

These words refer to, generally, a singer's mental make up or emotional state. Perhaps temperamental distinction

could be a better term than the character distinction, as in the latter responses to life which are not deeply ingrained is better explained. Suffice to say that in Prakriti bheda despite having similar swaras one could, at the same time discern fast paced nuances having an effect of sombre, and heavy weight effect. Though clearly, one cannot distinguish this difference, from the point of view of RASOTPATTI, one can have distinctions as mentioned below;

1. Bhairav (profound) Kalingada (chanchal fickle & wavering)
2. Pooriya (Profound or solemnness); Sohani (fickle & wavering)
3. Durbari Kanada (Profound); Adana (fickle & wavering)

16. SAMAYABHEDA TIME DISTINCTION

A Hindustani Raag has been traditionally associated with the time of the day. Every raag has been ascribed time-a "Prahar" and no musician will sing or play this out of time context. There are certain empirical rules governing this Time Theory of the Raagas which are normally divided into twilight, dawn and dusk (Sandhi Prakasha), two praharas of the day and night. Each prahara is of three hours. This means in all there are 8 Praharas

- (1) There are 4 praharas during day time-when sun shines
- (2) There are 4 praharas during night time – when there is darkness
- (3) And as mentioned above, Sandhiprakash i.e. in the morning & evening and thus leaving mid afternoon and midnight. Pandit Vishnu Narayan Bhatkhande, was the first one to have re-organised this old system of TIME THEORY and to this day is unquestionably being followed in letter and spirit. There have been, nodoubt, eyebrows raised for the

strict adherence but fact remains that a prudent practitioner follows this grudgingly, though. In other words, in Bhatkhande's classification, there are 4 Praharas during day time of 3 hours each and 4 in the night of equal number of hours. Thus leaving aside morning, evening and what is midafternoon and midnight praharas. If one strictly goes by the modern system, Raagas sung during midafternoon 12 O'clock to midnight 12 are known as Poorva Raagas and the Raagas falling in the other half are known as Uttar Raagas. The morning and evening melodies naturally then are Sandhi Prakash Raagas. It would not be out of place to mention 'seasonal flavour' of the Raag too while we are on the subject of "Samaya Bheda". Some of the more important examples are Basant sung in spring and Malhar in the rainy season.

16.1 Beginning at the stroke of midnight, strictly speaking is the first Prahar : e.g. **Bhoopali**

Beginning at the stroke of mid afternoon would be the first prahar of the day e.g. **Deshkar**

16.2 **Rewa** sung in the evening (Poorvi-ang)

S r G P d S – Sd – PG – PG – PG r S
 Aroha Avaroha

(Jawab of the morning Bibhas)

Bibhas sung in the morning

NrGP-PG-MDS – SD-MDM'-PG-rS
 Aroha Avaroha

16.3 **Pooriya** sung in the evening

N r S – G – MD-NrS – S N D P M' G – r – S
 Aroha Avaroha

Sohani sung in the 4th prahar of the night

SG-M'DNS-SrS – ND-G M' D – M'G – rS

Aroha

Avaroha

16.4 **Poorvi** sung in the evening

S r G – M' P d N S – S N d P – M' G r S

Aroha

Avaroha

Either Shuddha or teevra Madhyam is used

In season, Basant can be sung any time but strictly speaking other than spring it is Sung like sohani in the 4th Prahar of the night (after 3.00 A.M. in the morning and before the day break)

Basant : S G M d r S S N S – S N d P-MG-MgrS

Aroha

Avaroha

16.5 **Nayaki** is sung at the stroke of midnight

nSRP – g S M – PS – nS – S – nP-MP-g S M R S

Aroha

Avaroha

Suha is sung in the second prahar of the day

n S- g M-P nMPS – S – S dnP-MP-g-MRS

Aroha

Avaroha

Though there are 4 types of Sohani with variations and two types of Suha, we have given only one type of each raag as an example to highlight the importance of Swaras used in Raagas sung in different Praharas of the 24 hours of the day.

Sandhi means junction, the passing of the night into day and day into night. One could discern mental twilight which is reflected in the music of the twilight. Therefore, it is a time when one sits for a prayer and meditation. It is but natural to bring in this meditative quality, Rishabh and Dhaivat used are

of Komal variety and Gandhar and Nishad being Shuddha. These swaras go well with the spiritual or meditative mood of the time and the raag. This alongwith the use of Teevra Madhyam, one could hardly offer any other scientific basis for the use of the above mentioned swaras.

The use of Teevra Madhyam is of interest. It not only replaces the Shuddha variety in the evening Raagas but also appears along with Sandhi Prakash Raagas. (Lalit-early morning; Poorvi-dusk). One can also bear in mind that being a dissonant note (say incompatible), it may have a part to play in the scheme of things.

Before we conclude this monograph, one can mention safely that this time theory aesthetics is not present in the Karnatic style of music. There is nothing to prevent a singer of this genre to sing any raag any time of the day or night. Sole exception could be of Bhoopalam. This, in fact is to a great advantage to a modern day singer leaving a wide range of choice of the Raagas for a concert.

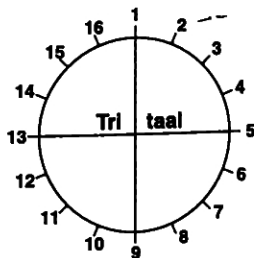
Modern living, changes in the lifestyles, invasion of the mass media like television and above all concerts held in the heavily draped airconditioned auditoriums with western type of sitting arrangements, one is likely to forget the ambience of earlier mehefils!. Sunrise and sunset do not have the intensity to move our souls any more living in urban areas. The rural mind on the contrary still dwells in the agrarian society! These days one could visually watch a singer singing the morning melody Lalit in the morning and the same melody repeated at night! This was sacrilegious, even a decade ago.

Be that as it may, Samayabheda like other Bhedas enumerated earlier, is an important basic principle of Hindustani Music.

A SHORT NOTE ON TAAAL

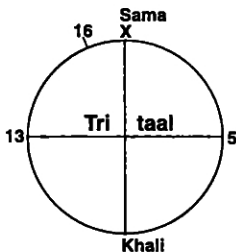
A simple 'tick-tock' of a grand father's clock, though being unmusical has an innate sense of a rhythm. So has the rattle of train. But both these examples are of unmusical nature in a sense that there is no coming back to the origin of the rhythm. There is only a cyclic or a repetitive process carried on in a uniform manner.

While tempo or speed is recognised as Laya which could be Vilambit, Madhya and Drut, a taal could be defined as a cyclic arrangement of time units (matras) placed in a certain defined sections like Khand, laghu and so on. This arrangement could be divisive which could be called as Gati. While again tempo could be ati vilambit laya or Ati Drut Laya, the durational value of the time unit (matras) play an important role. For slowest speed like in Ativilambit, the span between the two matras would be long and in Atidrut it is too short. Laya, therefore becomes more or less of subjective value. A sixth sense of highly developed 'skill' is required to get a feel of a laya in any given rhythm. A singer normally opens his recital with Alaap and goes into ati or Vilambit laya in a predetermined taal followed by a Drut. He accordingly chooses the bandish as well. As mentioned earlier these matras are arranged in a cyclic manner such two cycles make an Avarta as shown in the diagram below.



16 matras (4+4+4+4) are made of 4 angs of 4 matras. The notation of Tritaal is therefore **I4I4I4I4**. Though Tilwada too has 16 matras, like in a Raag, chalan is totally different. Therefore it was initially said that 'feel' of a rhythm which is to some extent indescribable assumes greater importance. The rhythm element is difficult to learn from the books therefore a deeper study with a teacher is a must.

Given below are few important main taals, showing matras sama, talis, Khalis and bols that correspond to each matra. The first beat of every bar gets a stressed accent of these the initial beat of the avarta is known as sama; there is other which is usually, but not necessarily the exact midpoint of the taal is known as Khali.



Thus sama is the beginning and the end of a cycle. The singer must at all costs return gracefully to sama after various elaborations and generally elicits a wah! It is needless to add that great musical skill is required to create at times surprises, shocks but never falling short or overstepping sama which could be compared to an off key notes in a beautiful delineation of a Raag. Tabla and Daggā pair, the Indian drum is the most important instrument to maintain the rhythm of the theme under exposition. We give below twelve important taals out of nearly 23 in existence. Some alas; are already extinct; few are on the verge of extinction. Suffice to mention that the

study or the knowledge of important taals would provide the window of the world of the Rhythm unknown.

1. **DADRA TAAL** (6 matras or beats)

1	2	3	4	5	6
धा	धी	ना	धा	ती	ना
Dha	Dhi	Na	Dha	Ti	Na
(x)			(o)		

2. **RUPAK TAAL** (7 Matras or beats)

1	2	3	4	5	6	7
ती	ती	ना	धी	ना	धी	ना
Ti	Ti	Na	Dhi	Na	Dhi	Na
o			2		3	
X						

3. **TIVRA TAAL** (7 matras or beats)

1	2	3	4	5	6	7
धा	धिन्	ता	तिट	क्त	गदि	गिन
x			2		3	

4. **TRITAAL or TEENTAL** (16 matras or beats)

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
धा	धिन्	धिन्	धा	धा	धिन्	धिन्	धा	धा	तिन्	तिन्	ता	ता	धिन्	धिन्	धा
x				2				0				3			

5. **JHAPTAAL** (10 matras or beats)

1	2	3	4	5	6	7	8	9	10
धी	ना	धी	धी	ना	ती	ना	धी	धी	ना
Dhi	Na	Dhi	Dhi	Na	Ti	Na	Dhi	Dhi	Na
x		2			0			3	

6. **EKTAAL** (12 matras or beats)

1	2	3	4	5	6	7	8	9	10	11	12
धिन्	धिन्	धागे	तिरकिट	तू	ना	क	त्ता	धागे	तिरकिट	धी	ना
Dhin	Dhin	Dhage	Tirakit	Too	Na	Ka	Ttaa	Dhage	Tirakit	Dhi	Na
x		0		2		0		3		4	

7. CHARTAAL or CHOUTAAL ((12 matras or beats)

1	2	3	4	5	6	7	8	9	10	11	12
धा	धा	धिन्	ता	किट	धा	धिन्	ता	तिट	कति	गदि	गिन
Dha	Dha	Dhin	Ta	Kita	Dha	Dhin	Ta	Tita	Kati	Gadi	Gina
x		0		2		0		3		4	

8. DEEPCHANDI TAAL (14 matras or beats)

1	2	3	4	5	6	7	8	9	10	11	12	13	14
धा	धिन्	--	धा	गे	ति	--	ता	तिन्	--	धा	गे	धिन्	--
Dha	Dhin	--	Dha	Ge	Ti	--	Ta	Tin	--	Dha	Ge	Dhin	--
x			2				0			3			

9. KEHRAWA TAAL (8 matras or beats)

1	2	3	4	5	6	7	8
धा	गे	ना	ति	ना	क	धि	ना
Dha	Ge	Na	Ti	Na	Ka	Dhi	Na
x				0			

10. TILWADA TAAL (16 matras or beats)

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
धा	तिरकिट	धिन्	धिन्	धा	धा	धिन्	धिन्	ता	तिरकिट	धिन्	धिन्	धा	धा	धिन्	धिन्
Dha	TiraKit	Dhin	Dhin	Dha	Dha	Dhin	Dhin	Ta	Tirakit	Dhin	Dhin	Dha	Dha	Dhin	Dhin
x				2				0				3			

11. ADA CHOUTAAL (14 matras or beats)

1	2	3	4	5	6	7	8	9	10	11	12	13	14
धिन्	तिरकिट	धी	ना	तू	ना	कत	ता	तिरकिट	धी	ना	धी	धी	ना
Dhin	Tirakit	Dhi	Na	Tu	Na	Kat	Ta	Tirkit	Dhi	Na	Dhi	Dhi	Na
x		2		0		3		0		4		0	

12. SULTAAL (10 matras)

1	2	3	4	5	6	7	8	9	10
धा	धा	धिन्	ता	किट	धा	तिट	कत	गदि	गिन
Dha	Dha	Dhin	Ta	Kit	Dha	Tit	Kat	Gadi	Gina
X		0		2		3		0	

MORE ABOUT RAAGAS

A Raag is a melodic scheme governed by certain traditional rules providing a great degree of improvisation. Though there is a history of evolution of a concept of a raag, suffice to say that the excessive dependence on the text and lack of ethno - musical approach by a performing artiste during his students days may over emphasize the purity of the raag, but at the same time there is a fear of losing the 'soul' of the rag in the process. It is impossible to sing or even make an attempt to sing a raag merely on the basis of the words of the poems or the songs given.

Following are few examples of how Pandit Jaisukhlal Shah 'Vinay' created a few Bandishes in different Raagas, keeping the basic principles of music intact. You will note in the following pages musical notations with the details of thaat, swara, jati, vadi, samvadi, time of singing etc. These Bandishes are first given in English followed by Hindi script. For further information, readers can refer to the books **Bhairav ke Prakar**, **Kanada ke Prakar**, **Malhar ke Prakar** and **Sarang ke Prakar** which provide complete information about each bandish with detailed taan patterns too. The information given below at best may serve as a guideline for the interested initiates.

RAAG BHAIRAV

Thaat	: Bhairav
Jati	: Sampoorna/Sampoorna
Vadi	: Komal Dhaiwat (d)
Samvadi	: Komal Rishabh (r)
Time	: 1st prahar of the morning.

Bhairav is considered as Adi Raga which is sung in the morning. Hence many compositions are created in the praise

of Gods. This is an Ashraya (supportive) Raag of Bhairav thhaat (Maya malava gowla of karnatic style). There are not less than 48 varieties of Bhairav like Bangal Bhairav, Ramkali, Shivmat Bhairav, Nat Bhairav, Prabhat Bhairav, to mention a few. We give below a composition in Raga Bhairav by Pandit Jaisukhlal Shah set to Vilambit Ektal of 12 beats.

RAAG BHAIRAV TAAL-EKTAAL VILAMBIT (12 BEATS)

Sthayee Tribhuvan Ke Tum Natha Jagadata

Vinay Prabhu Tum Sab Ke Bhagya Vidhata

Antara Mahima Tumari Aparampara Jako Kau Na Payo Para
Deena Dukhiyan ke Trata

स्थायी : त्रिभुवन के तुम नाथा जगदाता ।

विनय प्रभु तुम सबके भाग्य विधाता ।।

अंतरा : महिमा तुमरी अपरंपारा, जाको कोउ न पायो पारा
दीन दुखियन के त्राता

(4)	S d d P	d Pd P, G M	(x)	P	--, M P D P	(o)	MP	M
	Tribhuvan	Ke sss, Tum		Na	s, ssss		ss	Tha
(2)	MM	GMPM,GM	(3)	r S	SS dd	(4)	S	r S
	Jaga	Dasss, ss		Ta s	Vin YaPra		Bhu	Tum
(x)	GM	d,Nd	(o)	S ---	dNSr---		SNS	
	Saba	Ke ss		s s	Bhasss,s,		Gya, Vi	
(o)	d N S r, Sn	d P G M	(3)	r	S			
	Dha sss, ss	sss		Ta	s			

Antara	(4)	(x)	(o)	(2)		
	M P, d	--- NSN S	--- S r G	MM	r S	
	Mahima	s Tum Ri	s Aparam	spa	s Ra	
	(o)		(3)	(4)		
	dNSR, SN	SGM	d N	SS	dPMP	MG,M
	Jas Ko ss	s Kos	ssUU	sNa	Passs	Yoss
	(x)	(0)		(2)		
	r S	NSGM	PdNS	SrS,Nd	S	
	Pa ra	Deenadu	Khiyana	KeSSSS	S	
			(3)			
	dNSNS	dPGM	r S			
	Trasss,ss	ssss	ta s			

AHIR BHAIRAV

Thhaat : Bhairav

Jati : Shadhav/Sampoorna or
Sa:mpoorna/Sampoorna

Vadi : Madhyam (M)

Samvadi : Shadja (S)

Time : 1st Prahara of the morning

There are two varieties of Ahir Bhairav. Poorvang is Bhairav and Uttaranga is Kafi. As the name suggests it is also a combination of Ahiri and Bhairav. Vakra Sanchara of M P G sounds attractive in this raga. As there is no reference of this raag in the old texts, it is presumed that it came into existence in the middle ages.

RAAG AHIR BHAIRAV TAAL - TRITAAL (16 beats)

Sthayi Javo Javo Javo Koi le Avo

More Piya Ko Sandes

Antara Vinay Dharat Vinati Karat Batavo

Batavo Batavo Batavo Piya Mora Rahat Kouna Desa

स्थायी जावो जावो कोई ले आवो

मोरे पिया को संदेस ।

अंतरा विनय धरत विनती करत बतावो

बतावो बतावो पिया मोरा रहत कौन देस ।।

	o		3		x		2		G M
								Ja Vo	
Sthayee	PD	nS	GM	Gr, S d n	r	---	---	s	--- D n
	Jas	ss vo	Jas	ss Vo Koi	Ja	s s s	Vo	S	LeS
	S -	r -	S -	M G	M	---	M	M	D n r
	Aa	s s s	Vo	s Mos	Re	s s Pi	Ya	s s s	
	S	---	S	Sr SS N S nd	Dn	DP GM	r	S	G M
	Ko	s s s	De	sssss	sssss	sssss	Sa	s	Ja vo
	o		3		x		z		G M
									V N

Antara	P	---	D n	S n r	S	---	G	r	S - S
	Ya	S S	Dha Ra	Ta Vi Na	Tee	S S Ka	Ra ta	S Ba	
	Sr	Sn nS	Dn S	---	D	Dn DP MP MG	M	---	P
	Ta	ss ss ss	Vo ss	Ba	Tas	ss ss ss	Vo	s s	Ba
	GM	Gr Sr Sn	S	---	P	M G r r	S -	D n	
	Ta	ss ss ss	Vo s s	Pi	Ya	s s Mo	Ra	s Raha	
	S	r S	M G M P	D	n	---	S	---	G M
	Ta	s s	Kou s	Na Ce s	s s s s	s s s s	s s	Ja vo	

RAAG YAMAN

Thhaat : Kalyan

Jati : Sampoorna/Sampoorna

Vadi : Gandhar (G)

Samvadi : Nishad (N)

Time : Late in the evening ; first Prahar of the night.

In this raag Madhyam (M) is Teevra and other swaras are Shuddha. This raag is also known as Kalyan. This is one of the most common Raagas used in popular music like Bhajans and in films. Following is one of the popular compositions of 'Vinay' Pandit Jaisukhlal Shah, set to Ektaal of 12 beats.

RAAG YAMAN TAAL-EKTAAL (12 beats)

Sthayi Mana Kahe Socha Kare Jo Tu Maname Chahata,
Bhagya Bina Nahi Pavata Vinaya Chatura Chahe,
Lakha Upaya Kare.

Antara Jaba Tu Jaga Me Aayo Sanga Kachu Nahi Layo
Na Kachu Le Javego Itano Jo Samajhat Phir Kyon
Mero Mero Kare.

स्थायी मन काहे सोच करे जो तू मन में चाहत, भाग्य बिना नहीं पावत
विनय चतुर चाहें, लाख उपाय करें ।

अंतरा जब तू जग भे आयो संग कछु नहीं लायो, न कछु ले जावेगो
इतनो जो समझत, फिर क्यों मेरो मेरो करें ।।

	2	0	3	4	x	0		
Sthayi	---	---	--	--	---	N	R	
						Ma	Na	
	G M	P	P	R	--	N	--	R
	Ka	s	He	So	s	Chã	s	Ka
		Re	s	s	s	s	s	s
	S	--	N	D	N	R	S	--
	Jo	s	Tu	s	Ma	Na	Me	s
		Cha	s	Ha	Ta			

	P	---	M'	G	M'	D	N	S	N	D	P	P
	Bha	s	Gya	Bi	Na	s	Na	Hi	Pa	s	Va	Ta
	P	M	P	R	G	R	S	S	G	R	S	N
	Vi	Na	Ya	Cha	Tu	Ra	Cha	He	La	S	Kha	Uu
	D	P	M'	P	PD	PM'	GM'	GR	S	---	N	R
	Pa	s	Ya	Ka	Rs	ss	ss	ss	s	s	Ma	Na
	x		0		2		0		3		4	
Antara	P	P	S	---	S	S	S	---	N	R	S	---
	Ja	Ba	Tu	s	Ja	Ga	Me	s	Aa	s	Yo	s
	N	R	G	R	S	---	N	S	N	D	P	---
	San	s	Ga	Ka	Chhu	s	Na	Hi	La	s	Yo	s
	P	---	P	P	P	---	M'	R	G	---	G	---
	Na	s	Ka	Chhu	Le	s	Ja	s	Ve	s	Go	s
	N	R	G	M'	P	M'	P	R	G	R	S	---
	I	ta	No	Jo	Sa	Ma	Jhha	Ta	Phi	Ra	Kyon	s
	G	---	R	S	N	D	M'	P	NR	GM'	P	MR
	Me	s	Ro	Me	s	Ro	s	Ka	Res	ss	s	ss
	G	---	N	R								
	s	s	Ma	Na								

RAAG SHUDDHA KALYAN

- Thhaat : Kalyan
 Jati : Audhava/Sampoorna
 Vadi : Gandhar(G)
 Samvadi : Dhaivat (D)
 Time : First prahar of the night.

This raag too has a predominance of Teevra Madhyam. Pancham-Rishabh combination brings additional sweetness to this raag. This raag is a combination of Bhoop and Kalyan.

Swaras of Aroha are of Bhoop and Avaroha consists of Kalyan Swaras. Pancham, Teevra Madhyam and Gandhar combination with a meend on Madhyam, P-R and P-S combinations highlight the Kalyan and Bhoop effects. One of the composition of 'Vinay' in Tilwada taal of 16 beats is selected as a representative of Shuddha Kalyan.

RAAG SHUDDHA KALYAN TAAL-TILWADA TAL (16 beats)

Sthayee More Mana Ki Sudha bhudha Saba Bisarayee Eri Sakhi Ri
Jaba Ten Dekhi, Shyama Suratya

Antara Raina Dina Mohe, Kachchu Na Suhawat Una bina Naina
Pyasee Udasee Tadafat Beetat Mori Ratiya

स्थायी मोरे मनकी सुध बुध सब बिसरायी एरी सखी री,
जब ते देखी श्याम सुरतिया

अंतरा रैन दिना मोहे कछु न सुहावत उन बिन नैना,
प्यासी, उदासी तडफ़्त बीतत मोरी रतियाँ

	3		x		2	
	S				R	G
Sthayee	G R S R (S) N D S - D S R		P - - M' G		G R - - G - P	
	Mo sss Resss s ssMaNa		Ki s s s		Sudha s Budha	
	0		(3)			
	R S S (S) N-D N.D. P		P(P) M'G-P		R S	
	Sa ba Bi Sa Ra ssssss Ee		Ees Ri ss sa		Khi Ri	
	x		2 M'		R	
	SRGPDNDP N D P - - P M' G R				G G	
	Jasssssss Bas Te sa Desss sss s khi					
	P R G R GRSR S-ND					
	Shyamas Su Ra ssTi Yasss					

Antara	3	P	SS	S	SR	x	S	---	SS	ND	2	ND	PP	GR	GR
		Rai	Nadi	Na	Mo s		He s	Kachu	Nasu		Has	Vata	Una	Bina	
	0	(s)	ND	S	---	3	G	GP	R	S	SR	GP	DS	SS	
		Nai	s	Na	s		Pya	Siu	Da	Si	Tada	Phata	Bis	Tata	
	2	SRSSN—	D—	S S	SRGRG—	—	SRSSN—	D—	S						
		Mo	sssssss	s	Ri	Rasssss	Ti	s	Yans	sssssss					
		P	D	P	P	G—P—	R	S	N	D					
		ssss		ssss											

RAAG ALLHAIYYA BILAWAL

- Thhaat : Bilawal
 Jati : Shadhava/Sampoorna
 Vadi : Dhaiwat (D)
 Samvadi : Gandhar (G)
 Time : Late morning, early afternoon.
 2nd Prahar of morning.

This raga belongs to Bilawal thaat and is most commonly sung type of Bilawal. In aroha madhyam is omitted and Avaroha all swaras are accommodated. Therefore it is shadhav/sampoorna raga. The movement of swaras are zig-zag both in Aroha and Avaroha as you would notice in the following composition of 'Vinay'.

ALLHAIYYA BILAWAL TAAL ROOPAK (7 beats)

Sthayee : Aiso Deena dayal Prabu Sama
 Aura Na Doojo Kovoo Jaga Me

Antara : Vinay Dharat Vako Le Jo
 Sharanava Deta Bhava se Paar Utaar

स्थायी : ऐसो दीनदयाल प्रभु सम और न दूजो कोऊ जगमें

अंतरा : विनय धरत वाको ले जो शरणवा देत भव से पार उतार

	x	2	3	x	2	3			
Sthayee	G --- R	G P	D N	S --- S	D	n	D	P	
	Ai s So	Dee s	Na Da	Ya s La	Pra	Bhu	Sa	ma	
	D P D	G ---	M G	P M G	M	R	S	---	
	Au Ra Na	Doo s	Jo s	Ko s Voo	Ja Ga	Men	s		
	x	2	3	x	2	3			
Antara	P P P P	N D	N N	S S S S	R	S	---		
	Vinay Dha	ra Ta	Va Ko	Le Jo Sha	Ra Na	Va	s		
	G M R	S R	S ---	D n	D P	G	M	R S	
	De s Ta	Bha Va	Se s	Pa	Ras	Uta	s	s R	

RAAG BIHAG

Thhaat : Bilawal
Jati : Audhav/Sampoorna
Vadi : Gandhar (G)
Samvadi : Nishad (N)
Time : 9 P.M. to Midnight

Ancient name of Bihag is Vihang. This is a popular melody sung at night. Bihag is a typical example of evolution of raag as you would notice that use of Teevra Madhyama has become so popular that original Komal Madhyam variety is

rarely heard. Rishabh and Dhaiwat are not used in Aroha and all swaras are used in Avaroha hence this is pentatonic in Arohava and complete in Avaroha. This raag exudes Shringar rasa. Resting places while elaborating this theme are Gandhar and Nishad.

Following composition perhaps is a traditional one which appears in Bhairava Ke Prakar (page 502). For further details students may refer to this book for notations as only the bandish is reproduced below.

RAAG BIHAG TAAL-EKTAAL (12 beats)

Sthayee Aavana Ki Kaba Biti Ghadi, Na Aaye Sainya More
Una bin Ankhiyan Pal-pal China china Mori Tarasa Rahi

Antara Bata thakat Kaba Ki Mai Thhadi, Kahe Dera Bhai
Jyo Jyo Rajani Bitata, Una bina Atahi Tadafa Rahi

स्थायी आवन की कब बीती घड़ी, न आये सैय्या मोरे उन बिन अंखिया
पलपल छिन-छिन मोरी तरसरही

अंतरा बाट तकत कबकी मैं ठाड़ीं, काहे देर भई ज्यो ज्यो रजनी बीतत
उन बिन अतही तड़फ रहीं

KHAMAJ

Thhat	: Khamaj
Jati	: Shadhav/Sampoorna
Vadi	: Gandhar (G)
Samvadi	: Nishad (N)
Time	: 9.00 P.M. to Midnight

Khamaj is a popular raag. The pakkad of this raag is nDMDSMG. Dhaiwat-Gandhar sangati is often used. While singing Khamaj, lot of liberties are taken and as such bandishes of light classical nature are sung in this raag, like tappas, thumris and Horis. Even bhajans in praise of Lord

Krishna are sung in this raag. The following bandish in Tritaal is full of praise of the Lord and the poet seeks forgiveness.

RAAG KHAMAJ TAAL-TRITAAL (16 BEATS)

Sthayee Aparadh Mero Nahin Dhyan Dharo Re, Daya Sindhu Prabhu Kshma Karo

Antara Kumati Kutil Khai Kami Moodhamati Sharana Aaayo Prabhu Sahaya Karo Bhava Sagar Me, Bhool Rayo Meri jeevan Nouka Paar Karo

स्थायी अपराध मेरो नहीं ध्यान धरो रे, दयासिंधु प्रभु क्षमा करो ।
अंतरा कुमति कुटिल खलकामी मूढमति शरण आयो प्रभु सहाय करो,
 भव सागर मे भूल रयो मेरी जीवन नौका पार करो ।।

Sthayee	3	X	2	P D A Pa
G P M G	--- S G M	P --- P P	P ---	G M P D
Ra s Dha Men	s Ro Na hi	Dhya s Na Dha	Ro s Res	ss
N N --- N	--- N P D	S S -- R n D	P D	
Da ya s Sin	s dhu Pra Bhu	Ksha Ma s Ka	Ro s, A pa	
0	3	x	2	
Antara G M n D	n PD N N	S --- N S	--- N S S	
Ku Ma ti Ku	Ti Las Kha La	Ka S Mee Ma	S Dha 'Ma Ti	
P N N N	--- N N S	P N S R n D	M P	
Sha Ra Na Aa	s yo Pra bhu	Sa Ha s ya	Ka Ro s s	
D D D ---	D n D ---	P GP DS	n D P P D	
Bha Va Sa s	Gara Me s	Bhoo las ss	Ra Yo s Me Ri	
G P M M	G S G M	P --- P P P	--- P D	
Jee s Va Na	Nou s Ka s	Pa Ra Ka Ro s,	APA	

RAAG POORVI

- Thhaat** : Poorvi
Jati : Sampoorna/Sampoorna
Vadi : Gandhar (G)
Samvadi : Nishad (N)
Time : Evening 6.00 P.M. to 9.00 P.M.

In Poorvi both kinds of Madhyam are used as also Komal Rishabh and Dhaiwat too. The singer has to be careful while presenting this raag as there is a possibility of straying into Pooriya-Dhanashree because of the use of Teevra Madhyam. Therefore with a clever combination with Shuddha Madhyam, one can overcome this temptation.

RAAG POORVI **TAAL-TRITAAL** (16 beats)

Sthayi Aaye Nahin Giridhari Baat Takhat Mori Ankhian Hari
Antara Deepa liye Mandir Aayee Poojana Archana Lelo Mayee
 Haath Joda Ye Vinati Hamari Bhajo More Mohana Murari.

स्वायी आये नहीं गिरीधारी बात तकत मोरी अंखियाँ हारी
अंतरा दीपलिये मंदिर आई पूजन अर्चन ले लो भाई हाथ जोड ये विनति
 हमारी भजो मोरे मोहन मुरारी

	3	X	2	0	n aa
Sthayee	r G M' P M'	d P -- --	P d M' PM' G M G M'		
	s Yes s Na	Hee s s' s	Ge ri Dha ss ri s s, Ba		
<hr/>					
	G r r S	r r S N	r GM' Pg PM' Gr S N		
	s ta ta Ka	ta Mo ree a	Khi yaans haa ss ss ree aa		
<hr/>					
Antara	M' G M' d S S -- S	N d Nr N d P -- --			
	Dee s pa s li ye s ma	ndi ra aa s yee s s s			
<hr/>					

P d M' P M' d S S .Nr g r S r N d P
 Poo s Ja Na ar s Cha na le s lo s Maa s yee s

M' d S S -- S S S N r G r S n d P
 Haa s tha Jo s da ye s vi Na tee Ha Maa s ree s

d d P M' P G M G r N r -- S -- --, N
 Bhe s Jo mo re mo s ha na mu raas ree s s aa
 3 X 2 0

RAAG POORVA KALYAN

- Thhaat : Marwa
 Jati : Sampoorna/Sampoorna
 Vadi : Rishabh (R)
 Samvadi : Dhaiwat (D)
 Time : Sung between 7 to 10 P.m.

This raag is formed by the combination of Pooriya in Poorvanga and Kalyan in Uttaranga. This is quite a popular raag. One can have the traces of Marwa, Pooriya and Yaman Raagas in this molody. Those who sing with marwa ang keep R and D as Vadi and Samvadi respectively as mentioned above and there are some who sing this melody with Gandhar and Nishad as Vadi and Samvadi. Be that as it may, because of Pancham being a resting place, the elaboration of this raag is quite melodious. Following bandish appears on page 664 of Malhar Ke Prakar by Pandit Jaisukhlal Shah. This is sung in jhoomna taal of 14 beats.

RAAG POORVA KALYAN TAAL- JHOOMRA (14 beats)

Sthayee: Sumar Le Hari Nam Tu More Manava, Jeevan
 Ke Din Char Ab To

Antara : Bal Yuvapan Yunhee bita, Japo Na Hari Ka Nam,
 Bahut Gai Thodi Rahi, Ab To Dhara Le Vako Dhyan

स्थायी : सुमर ले हरीनाम तू मोरे मनवा, जीवन के दिन चार अब तो ।
अंतरा : बाल युवापन यँहीं बीता, जपोन हरी को नाम, बहुत
 गई थोड़ी रही; अब तो धरले वाको ध्यान ।।

RAAG BHIMPALASI

Thhaat : Kafi
Jati : Audhav/Sampoorna
Vadi : Madhyam (M)
Samvadi : Shadja (S)
Time : Early evening 4.00 P.M. to 7.00 P.M.

Bhimpalasi is a very popular melody amongst singers of Marathi stage songs. Swaras like Rishabh & Dhaiwat are not used in Aroha. This is a Poorvanga Pradhan raag. There are three 'samaprakratika' Raagas of same nature like Dhanashree, Dhani and Patdeep. The difference lies in the treatment of Gunjan swaras like MPG and MGRS. Following composition by Vinay is given for the benefit of the readers.

RAAG BHIMPALASI **TAAL : TILWADA (16 beats)**

Asthayee : Aaaye Sharan Tihare, He Prabhu He Prabhu Tum
 Ho Jaga ke Palana Hara Deen Dukhi Ke Dukh
 Sankat Hara

Antara : Tumari Mahima Sab Koi Gaave Suranar Muni Nit
 Dhyan Lagave Bhaktan Ke Tum Bhava Bhaya
 Hara Pavan Patit Uddhara

स्थायी : आये शरण तिहारे हे प्रभु, हे प्रभु तुम हो जग के पालन
 हारा, दीन दुखिके दुख संकट हारा ।

अंतरा : तुमरी महिमा सब कोई गावे सुरनर मुनि नित ध्यान लगावे
 भक्तन के तुम भव भय हारा पावन पतित उद्दारा ।।

RAAG BHAIRAVI

Thaat	: Bhairavi
Jati	: Sampoorna/Sampoorna
Vadi	: Madhyam (M)
Samvadi	: Shadja (S)
Time	: Strictly speaking, early hours of the morning. Now it is used to end the concert at any time of the day or night.

This is perhaps the only popular Raag known in India and abroad. Swaras used are all Komal Swaras and therefore it is known as Shuddha Bhairavi too. But due to the popularity of this melody even in light classical themes in folk and film music, lot of liberties are taken while presenting this raag. All the notes of Saptak including Teevra Madhyam is used while elaborating this melody. One can truly create special effects by using the notes without any restriction. 'Jamuna Ke Teer' popularised by Ustad Abdul Karim Khan can be quoted as high watermark of Bhairavi's popularity. 'Bajuband Khul Khula Jaye' is yet another example of a popular Bandish. We give below a composition in this raag without any notations. For further details of notations please refer page 784 of Bhairav Ke Prakar by Pandit Jaisukhlal Shah.

RAAG BHAIRAVI TAAL-TRITAAL (16 beats)

Shayee Ek Palak Jo Rahiye Brindavana, Ek Palak Jo Rahiye
Janam Janam Ke Papa Katat hai Krishna, Krishna
Mukha Kahiye Brindavan.....

Antara Maha Prasad Jala Jamuna Ko Talap Talap Bhara Liye
Sura Shyam Vaikuntha Madhupuri Bhagya Bin Kahan
Se Payiye Brindavan.....

स्थायी एक पलक जो रहिये वृंदावन एक पलक जो रहिये, जनम
जनम के पाप कटत है, कृष्ण, कृष्ण, मुख कहिये ।

वृंदावन.....

अंतरा महाप्रसाद जल यमुना को तलप तलप भर लइये सूर श्याम
वैकुण्ठ मधुपुरी, भाग्य बिन कहाँ से पाइये ।।

वृंदावन.....

RAAG TODI

Thhaat : Todi

Jati : Shadhav/Sampoorna

Vadi : Komal Dhaiwat (d)

Samvadi : Komal Gandhar (g)

Time : 7 a.m. to 11 a.m. in the morning

Swaras in Todi used are Komal swaras conforming to Sandhi-Prakash ambience. It is but natural that this raag exudes Bhakti rasa. It is also interesting to note that Gandhar is Ati Komal and when Gandhar is shown in the instrument like harmonium or even vocally applied one can deduce that raga under elaboration is Todi. Panchama is sparingly used but effectively as halt is made on Pancham soon after evasion. The effect so brained describe is simply divinell. Following is a composition by "Vinay" in Raag Todi, which is popularly known as Miya Ki Todi which is set to the rhythm of Tritaal of 16 beats.

RAAG TODI TAAL - TRITAAL (16 beats)

Sthayee : Nadiya Gahari Nav Purani Kaise Lagau Paar
Naiyya Daga maga Dole Re

Antara : Na Sathi-Sangati Vinaya Prabhu Aan Phansi Mazdaar
Tuma Bin Kaun Lagave Paar Naiyya Daga Maga
Dole Re

स्थायी नदिया गहरी नाव पुरानी, कैसे लगाऊँ पार नैया डगमग डोलेरे ।।
 अंतरा वा साथी सांगाती, विनय प्रभू आन फँसी मँझधार तुमबिन
 कौन लगावे पार नैय्या डगमग डोले रे ।।

Details of notations of this beautiful bandish are given in "Bhairav Ke Prakar" page 811. Students are advised to study this bandish under the expert guidance of a teacher.

RAAG MEGHA - MALHAR

Thhaat : Kafi
 Jati : Audhav/Audhav
 Vadi : Shadja (S)
 Samvadi : Pancham (P) or Madhyam (M)
 Time : In rainy season any time of the day, preferably night.

There are two types of Megh Malhar in vogue. One is Audhav in which Komal Gandhar is used in conjecture with Andolit Rishabh and the other with the total omission of Gandhar and Dhaivat. Though Vadi and samvadi are Shadja and Pancham respectively equal importance is given to Madhyam which is used as a grace note with Rishabh (MR, MR). Komal Nishad is applied in a straight forward manner and Shuddha Nishad is applied in Aroha and occasionally in Avaroha. One should bear in mind that nyasa on Rishabh and Pancram (Mandra) and Pancham-Rishabh combination and Rishabh-Pancham combination with MR, the raag is more pronounced and helps to distinguish it from Sarang.

For more details Refer Malhar Ke Prakar Page 68

Aroha : S, M_R, M_R, M_R, MṘ, MP, N, S

Avaroha : S ṅP MṘM_R, S

Pakkad : M_R, M_R, MR, S, RnSPn P, M_R, M_R, MR, P MR S

RAAG MEGHA – MALHAR TAAL TAILWADA (16 Beats)

Sthayee Umad, Ghumad Aayo Garajat Pavan chalat chamake
Bijariyan Barakha Ata hi Mana Bhayo

Antara Badar Barase, Jiyara Tarase Piyu Piyu Bolat Birahi
Papihara Piki Yada Dilayo.

स्थायी उमड़ घुमड़ आयो गरजत पवन चलत चमक बिजरियाँ बरखा
अतही मन भायो ।

अंतरा बादर बरसे जियरा तरसे, पियु पियु बोलत बिरही पपिहरा पीकी
याद दिला यो ।।

GOUD-MALHAR

Thaat	: Kafi
Jati	: Audhav/Sampoorna
Vadi	: Madhyam(M)
Samvadi	: Shadja (S)
Time	: Any time in rainy season but normally late night.

In this raag Gandhar and occasionally Teevra Nishad is used. Shuddha Gandhar in Goud Malhar is also in vogue which some classify either in Khamaj or Bilawal Thhaat. RGRMGERS combination highlights this Shuddha Gandhar of Goud Malhar. This is a serene raag.

Aroha	: RGRMGERS, RP, MP, DS
Avaroha	: SDnP, MPMG, RS
Pakkad	: RGRMGERS, RPMP, DS DPM

RAAG GOUD MALHAR TAAL-TRITAAL (16 beats)

Sthayee: Barase Badara Ka re Ka re Piyu Piyu Piyu Piyu
Papiha Pukare Chatak Mor Bhaye Mataware

Antara : Ko Birahana Ko Adhika Jarave, Premi Jana Mana
Moda Badhave, Vinay Piya Mila Ati Sukha Pave

- स्थायी : बरसे बदरा कारे कारे पियु पियु पियु पियु पपिहा पुकारे
चातक मोर भये मतवारे
- अंतरा : को बिरहान को अधिक जरावे, प्रेमीजीन मन मोद बढ़ावे,
विनय पिया मिल अति सुख पावे

DURBARI KANADA

- Thhaat : Aasavari
Jati : Sampoorna/Sampoorna
Vadi : Rishabh (R)
Samvadi : Pancham (P)
Time : Midnight or later but before 3.00 A.M

This is one of the most majestic melodies. Mia Tansen who was one of the gems in Akbar's court is said to have created this melody but yet some believe that it was in existence even before as Shuddha Kanada. Be that as it may, one cannot deny the fact that this raag sounds beautiful when handled in Mandra Saptaka and Madhya saptaka. Andolan on Gandhar and elongation of Dhaivat provides greater charm to this melody. The stress on Gandhar though weak gives extra colour to the rendition. The resting on or Pancham too is very pleasing.

There are 2-3 varieties of this raag details could be had from Kanada ke Prakar (page 21).

- Aroha : S R, g, MP, d, nS or NS, Rg, RS, MP, d nS
Avaroha : S, d, n, P
Pakkad : MMRS, ns,R, d, nP s nR, SRg, MR S

RAAG DURBARI KANADA TAAL IN CHOUTAAL VILAMBIT (12 beats)

Sthayee Sapta Surana Ke Bheda Shadja Rishabh Gandhar
Madhyam Pancham Dhaivat Nishad/Ae So Guni
Saba Manat Shastra Pramanat.

Antara Arohi Avarohi Ta me Sudha Bikarat Mela Mila Ke
Vinaya Chatur Guni Nyaro Nyaro Rag roop Dikhavat

स्थायी सप्त सुरन के भेद षड्ज रिषभ गांधार मध्यम पंचम धैवत
निषाद एसो गुनिसब मानत शास्त्र प्रमाणत ।

अंतरा आ रो ही अवरोही तामें शुद्ध बिकरत मेल मिला के विनयचतुर
गुनि न्यारो न्यारो रागरूप दिखावत ।।

RAAG ABHOGI KANADA

Thhaat	: Kafi
Jati	: Audhav/Audhav
Vadi	: Madhyam
Samvadi	: Shadja
Time	: Midnight

It has been mentioned earlier about the importance of Ranganga and angabheda. Abhogi which is of Karnatic origin has Kanada ang in it and therefore known as Abhogi Kanada. Though Pandit Bhatkhande in his "Kramika Pustak" gives Shadja as Vadi and Madhyam as Samvadi, the one with Madhyam as Vadi and Shadja as Samvadi is more popular as in Lakshangeet too clarifies that Madhyama is Vadi and Shadja as Samvadi. This is in nature pentatonic but has a ponderous effect on the audience when treated in Mandra and Madhya saptak alaap.

Aroha : S, Rg, M, D, S

Avaroha : S, D, M, g, M, RS

Pakkad : S, D, S, Rg, M RS, RD, S

RAAG ABHOGI KANADA TAAL-EKTAAL (12 Beats)

Sthayee Aavo Saba Mil Avo Gavvo Bajavo Mangal Din Shubha
Ghadi Shubha Pal Aaj

Antara Baar Baar Nahi Aavat Avasar Aaiso Vinay Umangaso
Aanand Dhoom Machavo

- स्थायी : आवो सब मिल आवो गावो बजावो मंगल दिन शुभ घडी शुभ पल आज
- अंतरा : बार बार नही आवत अवसर ऐसो विनय उमंग सा आनंद धूम मचावो ।।

VRINDAVANI SARANG / BRINDAVANI SARANG

- Thhaat : Kafi
 Jati : Audhav/Audhav
 Vadi : Rishabh (R)
 Samvadi : Pancham (P)
 Time : Mid day Afternoon

This is a popular raag. Gandhar and Dhaiwat swaras are dropped in Aroha and Avaroha. Another important feature is that in Aroha Shuddha Nishad is applied and in Avaroha Komal Nishad.

- Aroha : S R M P N S
 Avaroha : S NP, MR, S
 Pakkad : NS, R, SR, MR, PMR, N,S,n,P NS, R

RAAG VRINDAVANI SARANG TAAL-TRITAAL (16 beats)

Sthayee: Chalo Hori Khelan Sakhi Shyam Bulave Yamuna Ke
 Tir Hori Khelan Adhir Dekho Kaise Machi Hai Bhid

Antara : Vinay Umang Ghar Nachat Gavatt Pichakari Rang
 Bhar Bhara Marat Yamuna Tir Machi Hai Bhid Hori
 Khelan Ko Adhir

- स्थायी : चलो होरी खेलन सखी श्याम बुलावे यमुना के तीर,
 होरी खेलन अधीर देखो कैसी मची है भीड़ ।
- अंतरा : विनय उमंग घर नाचत गावत, पिचकारी रंग भरभर
 मारत । यमुना तीर मची है भीड़, होरी खेलन को अधीर ।।

RAAG SHUDDHA SARANG (PRAKAR 1)

Thhaat : Kafi

Jati : Audhav/Shadhav

Vadi : Rishabh (R)

Samvadi : Pancham (P)

Time : After 12 O'clock during day upto 2.00 P.M

Some call it as Mishra Melotpanna raag i.e. it is derived from Kafi and Kalyan thhaat because of use of Teevra Madhyama. Both Madhyams, both Nishads having accommodated, this raag has balance Shuddha swaras, P, DP and DM'P combinations are frequently used. Because of the overbearing power of Teevra Madhyam, this melody at times has a shade of Shyam Kalyan. But because Gandhar is omitted and use of Komal Nishad in Avaroha, this melody can be turned into distinct and different and save it from the shade of Shyam Kalyan.

Aroha : S, R, M'P, N, S

Avaroha : S, nP, DP, MR, N, S,

Pakkad : R, M'P, DP, N, S, nP, MR, N, S

RAAG SHUDDHA SARANG TAAL-TEEVRA TAAL (7 beats)

Sthayee: Para Hita Kaj Jisne Jaga Me, Kachu Na Kachu
Hi Kiyo

Antara : Vinay Kahat Tisane Apano Janma Suphala hi kiyo

स्थायी : पर हित काज जिसने जगमें कछु न कछु ही कियो ।

अंतरा : विनय कहत तिसने अपनो, जन्म सुफल ही कियो ।।

GLOSSARY

A. Aarati	Moving a lighted lamp or incense in a rotatory way in front of an idol, Guru or any person for at least three times
Aaroha	The two or more swaras placed in ascending order. Ascending pattern of a Raag.
Aasaavari	A Hindustani Raag and a thhaat.
Abhang	A devotional Song of Maharashtra
Abhinaya	semantically meaningful expression in dance
Abhog	The third section of a Dhrupad
Achala-ṣwara	A non variable (having neither flat (Komal) nor Sharp) note eg.: S & P
Adi Taal	Karnatic Taal with 4+2+2 beats.
Ahata naad	When the equilibrium of an object is disturbed then the sound is produced. Such heard sound is called Ahata naad
Allhaiyya Bilawal	Hindustani Raag with SRGPDN in ascent and SNDnDPMGR in descent
Alankar	A repetitive melodic design. Beginners are taught these as exercises
Alaap	Free extemporization of raag in a slower tempo

Alpatava	Scarcity of occurrence of a note in a raag
Anagata	'Off beat' when the note's text fall after the beat of the rhythm
Anahata Naad	In deep meditation, the yogi hears another type of a naad. This eternal inner sound vibrates in space.
Aandolana	A note 'swinging' – A technique of oscillation of a note, a variety of gamaka
Anga	<ol style="list-style-type: none"> 1. The characteristic phrase of a raga 2. The section of a taal 3. A style of singing or playing 4. A tetrachord from S to P or M to S. (C to G or F to C)
Anibaddha	'Free', 'open', not restricted to taal
Ansha or Ansa	The most important note in a raga or Jati, Vadi
Antara	<ol style="list-style-type: none"> 1. Second section of a text of a song 2. In ancient type of singing consisting of four parts, Antara was the second part : Sthyayee, Antara, Sanchari and Abhoga. now Antara means section of a song.

Anudaatta	The lowest of the three notes in vedic chant
Anuvadi	The other notes used in a Raag
Aprachalit	Rare
Asaman	Unequal, dissimilar.
Ashtapadi	A type of song with 8 stanzas Eg: Jaideva's Ashtapadis
Asthaayi (Sthayee)	The first section of a song
Ateeta	Anagata; off beat
Avanaddha Vadya	Covered instruments; drums
Aavaroha	The descending pattern of a Raag
Avarta	One cycle of a taal
Avayava	A limb; a part of a song or melody
Aavirbhav	Manifestation of visibility
Audhav	A pentatonic Raag with 5 notes
B. Bahutva	Multiplicity of occurrence of a note in a raag or Jati
Baani	Originally Vaani; a school or style of music as in dhrupad, Dagurbani
Besur or Besoor	Off tune; or off key; out of tune
Bhairav	Hindustani raag and thhaat, for details refer the text
Bhairavi	Hindustani raag and a thhaat, for details refer the text
Bhajan	A devotional song

Bhakta; Bhakti	A devotee; Devotion
Bhastrika	A Breathing technique or pranayama. In this, both exhalation and inhalation are vigorous and forceful
Bhatiyali	A boatman's song from Bengal
Bhaava	Emotion. Subjective or affective state of mind; change in mood (for better) affect, desire, feeling, passion, sentiments are various are.
Bhayanaka	various shades of emotions, fearful; one of the nine rasas
Bilawal	A Hindustani raag and thhaat for details refer the text
Bol or bole	(a) Words of a song in Hindustani music (b) The name of the strokes on tabla/pakhawaj in Hindustani music
Boltaan	Textual words sung in faster pattern.
Bramari	A breathing technique done by exhaling with a partially closed glottis. Singers practice this exercise of vocal chords. It is said Bramari soothes the nerves and calms the mind
C. Chaiti	A folk song of Uttar Pradesh
Chalan	Characteristic melodic movement of the raag

Chala	The 'changeable' swaras of the octave which could be Komal (flat) or teevra (sharp) R, G, M, D & N are chala swaras and S and P achala swaras
Chougun	A quadruple division of a time unit (matra) in Hindustani music
Cheez	A classical song in Hindustani music
Chhota Khyal	A short khyal sung in medium (Madhya) or fast (drut) tempo
Chhaya laga	Shadowed; dependent; having a shade of the other
Chikaari	Drone strings in sitar, samrod and such stringed instruments
Chiraga	From chir; long lasting : The one which is in use for a long time.
Chromatic Scale	A scale inclusive of all of the twelve notes in an octave. In a piano or harmonium it is all the black and white keys
D. Dadra	<ol style="list-style-type: none"> 1. Hindustani taal with 3 + 3 beats; 2. Hindustani musical style of light classical nature sung in Dadra taal.
Dandiya-Raas	A stick dance of Gujarat
Deepchandi	Hindustani taal with 3+4+3+4 beats usually thumris are sung in this taal

Dagga	The flattish demispheric drum forming a pair with tabla
Desi	Regional ;
Dhamaar	1. Hindustani Taal with 5+5+4 beats 2. Ancient Dhrupad style of singing in Dhamaar Taal of 14 beats.
Dhaatu	A musical structure of a song
Dhrupad	Ancient type of singing still being practised. There are four Dhrupad banis 1. Khandar bani 2 Gohar bani 3. Dagur bani and 4. Nouhar bani
Diaphragmatic breathing	Yet another breathing technique involving the diaphragm. During inhalation diaphragm contracts, flattens and it pushes downward causing upper abdominal muscles to relax and extend slightly. In this position lungs expand. During exhalation exactly opposite action takes place; Excellent breath control exercise
Drut (Laya)	1) Fast tempo 2) A time unit of two aksaras
Dugun	Doubling the original tempo or dividing a time unit into half
E. Ektaal	Hindustani taal 4+4+2+2 beats (matras)

Flats	Some (achala) swaras are Komal (soft or flat). The pure swara or shuddha swara has been changed by lowering the pitch. This can be done with R, G, M, D, N only. see Chala swara
G. Gaan	A song or a chant; singing or chanting
Gamaka	A tonal ornament; a grace, a glide, a trill, a swing etc.
Gambhir	One of the Navarasas, Solemn, grave mood.
Gat	A rhythmic composition for Hindustani vocal music or of instrumental music.
Gati	Movement; a divisional aspect of a time unit; as chaturasra, tisra, khanda and Mishra are some of the Gatis.
Gayaki	The manner or style of rendition like Gwalior Gayaki, Alladiya Gayaki etc
Gayaki ang	A style of instrumental music, imitative of the vocal : to be still precise, vocal music is always reproduced in the instrument. These days, it would be correct to say Khyal ang instead of Gayaki ang
Geet	A song in Hindi

Gharana	A school of music. Initially of heredity, now used to describe the followers of a particular school.
Ghazal	Urdu/Persian (love) Song, a lyrical romantic song
Graama	An Ancient standard scale
Graama Geya Gaan	Vedic chants sung in the rituals in the settlements.
Guru	A leader with devoted followers in spiritual and musical teachings.
Gurukul	Tutelage at Gurus abode
H. Hasya	mirth; gaitly characterised by laughter; one of the Navrasas
J. Janaka	Parent : one of the parental scales of Raagas from which other Raagas are considered to have been derived. This system prevalent before the introduction of thaat system by Pandi Bhatkhande (Janya-Janya system)
Janya	The one derived from Janaka
Jati	A rhythmic mnemonics
Jaati	<ol style="list-style-type: none"> 1) Ancient melodic scheme 2) A variety of taal (one of the 35 types) 3) A variety of raag (Audhav, Shadhav, a form of existence sampoorna etc)

Javari	Small bits of strings utilised at the time of tuning of tanpura for rich resonance
Jhaala	A form, free of Taal, usually in a faster tempo than Alaap using the drone strings only in instrumental playing of specifically applied to stringed instruments.
Jhap	Taal with 2+3+2+3 beats
Jhoomra	Taal with 3+4+3+4 beats
Joad or Jod	A musical progression in medium temp after Alaap before Jhaala, played on instruments
Juari	The slope of the bridge is stringed referred to by this word
Jugalbandi	A friendly competition between the two artists performing before the public
K. Kafi	Hindustani raag and thaat, refer text
Kana Swara	Musical technique touching another note
Kajari	Folk form of singing from Uttar Pradesh
Kalyan	Thaat Yaman is also known as Kalyan refer inside text
Kampana	tremor a gamaka

Kana Swara	Grace notes the act of lightly touching upon a preceding or following swara
Karuna	Pathos; one of the Navarasas
Keherawa	Taal with 4 beats or 8 beats. Some consider 4 beats like Punjabi Keherawa.
Khaali	An 'empty' beat, shown by the wave of the hand and soft strokes on the drum. A taal consists of 4 components. Vibhag, Tali, Khali and sama. It is indicated with the notation 'o'
Khamaj	A raag and thhaat refer inside pages of the text
Khanda	<ol style="list-style-type: none"> 1. The section of a Taal 2. A section of Taal with 5 units on temporal division of 5 units
Khanda Meru	Permutations and combinations of notes in ascending order, a style of singing.
Khatka	Ornamental phrase or nuance like Khatka and Murki in Thumris
Khyal	A manner of singing a bandish in North Indian Style or Khayal; a thought process but used to describe.
Komal	Flat (note)

Kriti	A compositional type in Karnatic music, like a bhandish or cheez in Hindustani Music.
L. Laghu	a) Duration of a short syllable b) A taal section having 3, 4, 5, 7, or 9 Units
Laya	Tempo ; The speed in which the taal is played. There are mainly 3. Vilambit, Madhya and Drut. Ustad Amir Khan popularised Ati Vilambit and instrumental players resorted to Ati drut as well in the modern times
M. Madhya Laya	Medium Tempo
Madhya Saptaka	Middle Octave
Magnitude	Magnitude or loudness is the degree to which it can be heard at longer or shorter distances
Major scale	All Shuddha swaras in a scale is a major scale
Mandra (Saptak)	Lower range; The tones are low and deep lower octave. Ati mandra is also possible.
Mantra	An utterance in Sanskrit with occultic implications.
Marwa	Thhaat and Raag: for details refer the text
Matra	A time unit, a 'beat'
Meend	A glide, a slow stretched movement from one note to the other

Mehefil	A concert specifically with the Indian style Baithak (sitting)
Mela	Scale
Melakarta	A parental scale (janaka)
Mishra	1. Mixed eg: mishra Raag 2. Karnatic style taal
Moorchana	A scale obtained by modal shift; i.e. making each note of a standard scale successively the tonic Shadja
Mukhada	The key phrase of the text of the composition
Murki	A decorative design given to a note combining with the other neighbouring note
N. Naadi Shodhana	A breathing technique in Yoga to purify naadis. This balances the flow of breath in the nostrils and the flow of energy in the naadi
Nibaddha	A form of music bound by taal-rhythm
Nyasa	The ending note of Jati (archaic) a subsidiary tonic stasis
O. Octave	A common spatial arrangement of sound; An Octave spans an interval of eight notes. This interval is created when frequency of the vibration of the highest note of the octave is exactly twice that of the lowest note;

P. Paddhati	Style mode, manner eg: sangeeta Paddhati
Pakkad	The Characteristic phrase of the Raag
Pitch	Frequency of vibration of the sound, (waves) Greater the frequency higher the pitch i.e. Pitch describes whether the sound is high or low
Poorab ang	The 'eastern' school (Varanasi) of singing Thumris (light classical-upashastriya music) or tabla playing
Poorvang	Lower portion or lower 'tetrachord' from S to P (C to G)
Poorvi or Purvi	A thaat and raag. refer the details in the text
Prabandha	i) an ancient closed form ii) any song
Prahara	$\frac{1}{8}$ th portion of a day each is of 3 hours duration. Refer chapter on time theory
Prakar	A mode; A manner, Paddhati
Pramaana	Standard
Prastaar	Permutations and combinations of notes or time units
Prakriti	Nature

R. Raag, Raagini	Some time written as Raga and Ragini, a melodioc seed idea capable of extempore growth in an entertaining way (Ranjak) Raag has a masculine and Raagini has feminine ethos. See the text
Raagmaala	1) Mediaeval miniature paintings depicting Raag, Raginis 2) A garland of Raagas extemporised in a recital-which are popular these days.
Raag Samaya	An appropriate time to sing or play a melody depending on the time-structure when psychological effect of music on the mind will be most effective
Roopaka	Hindustani Taal with 3+2+2 beats Karnatak Taal with 4+2 beats
S. Saahitya	The text of a song
Saki	Lady companion
Sam or Sama or. Sum	1) The first beat of the time cycle 2) Commencement of and/or coincidence of a note and/or of text with the beat of a rhythm. Opposite is vishama
Saman	Similar, equal
Samaveda	An early Veda devoted to music

Sampoorna	Heptatonic; with all seven notes; sampoorna Raag
Samvaadi (swara)	The second frequently used swara in a raag is Samvaadi swara
Sanchara	A characteristic phrase or movement of a Raag
Sanchari (Varna)	Combination of first three varnas stationary ascending and descending are called as sanchari varna
Sandhi Prakash raag	A twilight raag
Sandhya	Twilight or dusk
Sangeeta Ratnakara	A musical treatise of great value written by Sharanga Dev
Sangati	Finer variations of melodic line; swara sangati
Sankeerna	(1) Mixed (2) A taal with 9 units (Karnataka)
Saptaka	A gamut of seven notes; Octave
Siddha Raag	A raag which is Sampoorna in Aroha & Avaroha
Saral Taan	Straight medium of fast melodic phrases
Sarang	Hindustani raag sung in the afternoon 12 to 3 P.M.. See Saranga Ke Prakar by Pandit Shah
Sargam	Singing phrases in (sol-fa) notation to beautify a phrase

Scale	Within the octave are seven notes(Sapta sura) or including the flat and sharp 12 of the scale-notes these are essentially shared by Indian and Western music. The theoretical ways of understanding and organising the tones of the scale differ between East and West
Shabad	Sikh devotional songs
Shadja	First note of an octave; Achala swara in character
Shadja grama	An ancient standard scale
Shadhav or Shadav	A raag with six notes
Sharps	A swara can be raised in pitch from its pure tone such a swara is sharp or teevra. This can be done with Madhyam as in Teevra Madhyam
Shishya	A disciple
Shringara	Erotic; one of the Navrasas
Shruti	A microtonal interval, 22 in number in an octave finest level of sound distinguishable by the meditative ear
Shuddha	Natural or 'pure' note, the one which is not Komal or Teevra
Shyahi	A black paste applied to the Tabla and Dagga

Tabla	Slightly longish demispheric drum forming the pair with the Dagga
Taal	A pattern of beats in a cycle with defined sections in music meter. There are many taals some of which are listed under Taal Section
Taali	While counting or singing, a clap of the hands on the strong Matra of sam and/or the first matra of subsequent vibhags except Khaali is called Taali
Taan	A fast musical phrase; singing cluster of swaras through Taans, the raag expands. There are many varieties of Taans like Saral, Sapat, Vakra and Gamak Taan incorporating different characteristics of the phrase.
Taanpura/Tambora	A musical instrument with 4 to 5 strings tuned to the pitch of the singer and used both to provide a background drone and even to help keeping time.
Taara	The upper limit. For eg, upper octave.
Tantra-ang	A style of musical, specifically stringed instrumental rendition in other instruments.
Tanta Vadya	Stringed instruments. e.g. Tambora, Sitar etc.
Tappa	A compositional form of music with very fast and quick movements of phrases
- Tarab	Resonant strings in instruments.

Tarana	Musical compositional type using non-semantic words like 'Yaliyal' or 'Yalari Yalari'.
Teentaal/Tritaal	A taal with 4+4+4+4 beats.
Teevra	Sharp note; higher than the 'natural'
Thhaat	a) A scale; as Ten thhaats of Raagas b) The arrangement of frets on sitar and so on
Theka	The definitive drum strokes forming the basic notation of a Taal for a song.
Thumri	A lyrical form of singing of semi or light classical genre. It is either sung in Poorabi or Punjabi style
Tigun/Trigun	Tripling the tempo in a given beat
Tilwada	A taal with 4+4+4+4 beats.
Timbre	The distinctive tone of the voice or the instrument. The quality of sound that distinguishes one person's voice from another's, or one instrument from another, even when singing or playing at the same pitch or loudness is called as Timbre.
Tisra	Dividing time unit into 3 or a taal section having 3 units.
Todi	A thhaat and a raag see the text.
Vaadi	The most important note of a Raag; 'dominant' note.
Vaadya	Instrument
Vaadya Vrinda	Instrumental ensemble'

Vaggeya Kara	One who composes text and music and sets a pace-setting trend.
Vakra	Crooked or tortuous
Vani	See Bani
Varjita Swara	A swara which cannot be used in a raag at any cost.
Varna	A musical phrase; a possible direction a melody can take in being composed of swaras those are higher, lower or the same as the previous swara. The movement of a singer's voice from one swara to another eventually will produce a melody.
Varnam	A type of composition in Karnatak music
Vikrata	Variet; flat or sharp-note.
Vibhag	Each section of a taal is called Vibhag the vertical line demarcates the sections.
Vilamba-Vilambit	Slow tempo; refers to the rhythm
Vishama	'off beat' when text and/or note does not coincide with the beat of the rhythm
Vivadi (swara)	A note not admitted in a raag; a dissonant or 'incompatible' swara.
Uttarang (raag)	A raag that has its vadi swara in the upper tetrachord is an uttarang raag. The upper tetrachord is PDNS
Yaksha gaana	A variety of dance drama of Karnataka
Yaman	As in Kalyan; see Kalyan

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In Sarang Ke Prakar, author dissects each type of Sarang one by one and gives his expert comments with different and distinct bandishes. Moreover, he has given the source of his information, notations of each bandishes set to different rhythmic patterns. Interested readers could get this book from :

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As detailed above "Malhar Ke Prakar" written by Pandit Jaisukhlal Shah and published by him has 30 varieties of Malhar with different bandishes in different and distinctive taals. In addition descriptive information about the origin of the Raag with background details too is provided.

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