CHAPTER II
THAAT & RAAG
2.1 Thaat
2.2 Raag
2.3 Anulom (Aroha) / Ascending
2.3.1 (Avaroha): Descending
2.3.1(a) Viloma
2.3.2 Pakad
2.4 Varna
2.5 Vakra
2.6 Vadi-Samvadi
2.6.1 Anga Pradhaanya
2.7 Anuvadi
2.8 Vivadi
At the present day, there are two different systems of music which are perfectly independent of each other, namely Hindustani and Karnatic music system. These two great schools have existed in the country for many centuries past, and the chief difference between them lies in their two perfectly independent shudda or primary scales.

Our present Hindustani music system is based on the Bilawal scale, which very nearly corresponds with the European scale of C. The Shuddha scale of Karnatic music system is called the Kanakangi scale. In the "Nagmat-e-Asaphi" written by Mohammmed Raza, a nobleman of Patna about the fasli year 1224, corresponding with A.D. 1813, we come across for the first time, a reliable authority with the Bilaval scale for its Suddha scale. This scale is the foundation scale of our modern Hindustani music system.

The following general features for instance, of our Hindustani music, are the means of evolving an excellent shastric foundation for a good music system:

1) During the last three or four hundred years the various treatises systematizing the music of the country seem to have been written on the basis of the twelve notes of the scale so commonly known.

2) All our writers on music whether ancient or modern seem to accept the principles of laying down the parent modes or Thatas first and then classifying the Ragas under them.

3) There seems to be a perfect arrangement as to the division of Ragas into the three main classes, (1) Odava (2) Shadava and (3) Sampurna.

4) As a general rule, a Raga to be legitimate is bound to have at least five of the twelve notes of the scale.

5) No Raga is allowed to drop Ma and Pa notes at the same time.

6) And, as a general rule, a Raga is not allowed to use two notes of the same denomination consecutively except in a very few special cases.

It is not necessary to enumerate any more of such features, as this will be enough to make my meaning clear.11

---

11 A short Historical Survey of Music of Upper India by Pt. Bhatkhande V. H.
2.1 Thaat

When the seven notes are articulated or written in their natural ascending order, the whole of the gamut is called a Thata, Krama, Mela or Scale. The descending order is not so called, it is simply a descent or Avaroha. Including the sharps and flats we have twelve notes. Out of these twelve, a selection has been made of seven notes only to form a Thata Caturdandiprakasika, written by Vyankataimukhi, mentions 72 Thatas but all of these Thatas are not used in Hindustani Music. Pandit Visnunarayana Bhatakhande has selected only 10 out of these 72 Thatas and has tried to fit in all the common Ragas (about 195 in number) of Hindustani music within these ten, but all musicians do not agree with him on this. At present, the diatonic major scale has been accepted as the fundamental scale or Suddha Thata viz., SRGMPDN and is called the Bilavala Thata. Each of the ten Thatas has a number of Ragas using those particular notes. In order to keep in easy memory the notes that are used in each Thata, Pandit Bhatakhande has named each after the most common Raga falling under it. It should be clearly borne in mind that the Ragas thus grouped under a Thata in vain do some of the musicologists try to establish a sort of kinship among the Ragas falling under a Thata.

Here is the description of ten Thatas as propounded by Pandit Bhatakhande.

<table>
<thead>
<tr>
<th>Hindustani</th>
<th>Carnatak</th>
<th>Thatas according to notes used</th>
<th>Total number of Ragas under the Thata according to Bhatakhande</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) Kalyana</td>
<td>Mecakalyani</td>
<td>SRGmPDN</td>
<td>15</td>
</tr>
<tr>
<td>(2) Bilavala</td>
<td>Dhrasankarabharanam</td>
<td>SRGMPDN</td>
<td>36</td>
</tr>
<tr>
<td>(3) Khamaj</td>
<td>Harikambhoji</td>
<td>SRGMPDN</td>
<td>14</td>
</tr>
<tr>
<td>(4) Bhairava</td>
<td>Mayamalavagula</td>
<td>SRGMPDN</td>
<td>18</td>
</tr>
<tr>
<td>(5) Puravi</td>
<td>Kamavardhani</td>
<td>SRGmPDN</td>
<td>15</td>
</tr>
<tr>
<td>(6) Marava</td>
<td>Gamanasrama</td>
<td>SRGmPDN</td>
<td>16</td>
</tr>
<tr>
<td>(7) Kaphi</td>
<td>Kharaharapriya</td>
<td>SRGMPDN</td>
<td>53</td>
</tr>
<tr>
<td>(8) Asavari</td>
<td>Natabhairavi</td>
<td>SRgMPdn</td>
<td>14</td>
</tr>
<tr>
<td>(9) Bhairavi</td>
<td>Hanumattodi</td>
<td>SrgMPdn</td>
<td>7</td>
</tr>
<tr>
<td>(10) Todi</td>
<td>Subhapantuvarali</td>
<td>SrgmPDN</td>
<td>7</td>
</tr>
<tr>
<td>Total</td>
<td>195</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The total number of Ragas given above contains some uncommon Ragas and also some Dhunas (vide) and the number given is approximate.
Raga Marava does not take P yet the Thata as described above, has P. As has already been said these names have been given to the Thatas for memorizing them easily rather than of any other reason. On the basis of the notes used, these Thatas would have to be known respectively as:

1. Scale using M sharp
2. Suddha Scale
3. Scale using flattened N
4. Scale using flattened R and D
5. Scale using flattened R, D and sharpened M
6. Scale using flattened R and sharpened M
7. Scale using flattened G and N
8. Scale using flattened G, D and N
9. Scale using flattened RGD and N
10. Scale using flattened RGD and sharpened M

Obviously, it is better that these Thatas have been named after Ragas. Otherwise, they would have to be memorized with the above connotation.

The above Thatas can be further subdivided into three groups viz., Sampurna, Sadava and Auduva according to the number of notes viz., seven, six or five used in a particular Raga. It is possible that all such subdivisions do not have corresponding Ragas for each. Musicologists hold that a Raga cannot be formed of a scale using fewer than five notes, the only exception being Raga Malasri, using only four notes. By using the notes in their proper sequence, each of the above ten Thatas of seven notes each, can be used to indicate the Raga after which that Thata has been named. But for any other Ragas falling under that Thata, the variation of the sequence would be needed to mark the difference between them and the principal Raga which lends its name to the Thata. This principal Raga has been called 'Melakarta' (i.e., lord of the scale) or 'Asraya Raga' (i.e., Raga giving shelter) or 'Janaka Raga' (i.e., the father Raga). Ragas grouped under a Thata are known as 'Asrita' (sheltered) or 'Janya' (begotten) Ragas. These relative terms such as sheltering and sheltered, or father and begotten etc. have proved themselves grounds for each misunderstanding. Since no relation between a pair of Ragas falling under a Thata can be traced either emotionally or intellectually – they are simply different Ragas using the same notes.
The principal Raga as per the Thata-name is rightfully presumed to use all the seven notes. Any other Raga using fewer than seven notes cannot be treated as the principal Raga or sheltering Raga. In this sense, it is not justified to call Raga Marava, using six notes only and known as Sadava Raga, as the Principal Raga or Melkarta. Instead, the present author recommends to name the Thata Purva Kalyana, since this uses all the seven notes of the scale. Although a mixed Raga, Purva Kalyana is no less popular than Marava among the musicians. Since the scale in memory, it matters little if the name of a mixed Raga is adopted for this purpose instead that of a pure Raga. Likewise, the present author is strongly in favour of naming Asavari Thata as Jaunapuri since there is no controversy at all about the notes used in Raga Jaunapuri. However, for the last few decades there have been controversies regarding the use of R in Asavari. Most of the traditional musicians of upper India, corroborated by the old Sastras, are of the opinion that Asavari takes flattened R while Pandit Bhatakhande had emphatically recommended natural R. The main point in the present context is why the Thata using natural R should be named after a controversial Raga instead of a Raga having a consensus about the notes to be used in it?

A Thata loses its character as soon as its notes are arranged to indicate a particular Raga. After such an arrangement a Thata becomes an ascent of a Raga. Even in case of the Raga after which the Thata has been named, if any ascending arrangement of notes is made with a view to expressing the spirit of the Raga, it is simply called Aroha and no longer a Thata, e.g., Bilavala Thata is SRGMPPDN but with the changed arrangement of SRGMRGPNDN it becomes an Aroha of a variety of Bilavala.

"Thata" also means the frets of a stringed instrument (vide "Acala Thata").

Pt. V.N. Bhatkhande has accepted the system expounded by his predecessors of the mediaeval age and puts them in a more easy, scientific and reasonable way. He had accepted the seven shuddha and five vikrant notes in an octave. He says that when, out of these 12 notes of the complete Gamat, one variety each of the "chala - swara" with all the "achala - swaras" fixed note arranged in their proper serial order, i.e. lowest to the highest form a melodic Thata.
Thus a large number of different meals can be produced by different combinations; each of which becomes the source of several Ragas.13

During the early 20th century the eminent scholar V. N. Bhatkhunde propagated the scale system this classification of Ragas was based on a simple scheme of ten scales, which are called 'Thata'. Though very popular this classification was strongly criticized because either certain Raga like lalit do not fit in to any Thata or some other Ragas have been classified under Thata which have no relevance e.g. Raga Bilaskhani Todi which directly relates to Todi has been classified under Bhairavi Thata. In spite of this, the system is very popular as it is based on a simple scheme of ten Tha'as.14

2.2 Raag

The root meanings of Raga according to Samgitaratnakara are as follows: 'Ranjayati Iti Ragalv.'

(a) The sound, produced out of Svaras (q.v.) i.e., notes and Vamas (q.v.) i.e., cluster of notes, to which people's mind is attracted is called a Raga.

(b) The sound, produced out of Svaras and Vamas which people's mind is attracted is called a Raga.

The above definitions or rather descriptions do not lead anybody anywhere, the descriptions are so widely general that any type of pleasing sound can be called a Raga, including the Western music. The definition can be formulated in the following manner.

"The juxtaposition of notes, according to some particular rules, when sounded to produce a pleasing perception in the listeners can be called a Raga." Juxtaposition of notes is different from a harmonic composition where chords are sounded simultaneously. Raga is a composition solely depending upon the juxtaposition of notes, sounded in sequence. We can explain by citing an example. 'SGP', if sounded simultaneously, would produce a major chord of the Western harmonic music. but if sounded in a sequence, would reveal a short phrase of Raga Sankara. That is the only

12 The Dictionary of Hindustani Classical Music by Bimalakanta Roychaudhuri
13 The origin of raga by S. Bandhopadhyay
difference between harmonic and melodic music. But all melodic compositions are not Ragas. In order to compose a Raga-melody, one has to strictly follow the rules of a particular Raga in such a careful manner that while listening the same, no other Raga melody seems to appear even for a short while, unless intended by the musician himself. The Raga melody is entirely Indian in origin; nowhere in the world is there anything like a Raga melody, although there are pure melodic music in various parts of the world. Innumerable different Ragas have been created so far based upon the use of twelve notes (seven pure and five either flattened or sharpened) in ascending and descending orders, the use of a number of notes of a scale and the inter-relation of juxtaposed notes. The whole edifice of the Raga melody stands on this juxtaposition of notes. Various precise and meticulous rules have been devised solely to keep one melody separate from all others.

A Thata is simply an enumeration, in natural sequence, of notes to be used in a particular Raga composition. A Thata has neither an Aroha nor an Avaroha. All the ten Thatas that have obtained currency since 1930 or so, use seven notes of the scale i.e., they are Sampurna (q.v.) in nature.

By omitting one or two notes from a Thata, and arranging the six or five notes in particular and different ways, various Ragas have been formed; so from each Thata, various Ragas may be formed. That is the difference between a Thata and a Raga. A Thata is a general enumeration of notes in their natural sequence whereas a Raga is a specific juxtaposition of notes belonging to a particular Thata. In short, Thata is the enumeration of 7 Suddha (q.v.) or Vikrta (q.v.) notes, and Raga is the enumeration of 5, 6 or 7 Suddha or Vikrta notes according to a particular way of Aroha and Avaroha, e.g.,

‘Thata’ – SRgMPDnS
‘Raga’ – Aroha – nSgMPnS
Avaroha – nDPMgRS

In the above example, enumeration of the ‘Kaphi Thata’ is given using flattened G and N i.e., E flat and B flat (Western) respectively. Then the Aroha and Avaroha of a Raga, Bhimapalasri, using the same notes as Kaphi Thata, but in some

14 Ragas in Indian Classical Music by Anupam Mahajan
particular arrangement viz., in ascending i.e., in Aroha, it starts from B flat (Western) of the lower octave and omitting D and A and in Avaroha, it uses all the notes upto C and does not necessarily touch B flat of the lower octave.

In olden times, Hindustani classical music was based upon the ‘Jati’ (q.v.) system, but for the last five or six centuries, the ‘Raga’ system has been used in place of the former. Later, references had been made of Ragas, their Raginis (wives), sons and daughters-in-law (vide ‘Mata’) but this imaginary relationship cannot be supported by logic.

Generally there are three types of Ragas:

1. Sampurna (Heptatonic or using 7 notes)
2. Sadava (Hexatonic or using 6 notes)
3. Aduva (Pentatonic or using 5 notes)

By an intermixture of the above, according to Aroha and Avaroha, 9 types of Ragas can be created (vide ‘Jati’). There is yet another way of classifying the Ragas viz.,

1. Suddha – Pure Raga
2. Salanka or Chyalaga – Mixture of two Ragas
3. Samkima – Mixture of more than two Ragas.

Besides the above the Ragas has classified according to season or Rtu (q v.). Pandit Visnunarayana Bhatakhande has classified the Ragas thus:

1. Day Ragas
2. Dawn and Dusk Ragas

Furthermore, Panditji, after examining and analysing the Ragas, has formulated the following rules in respect of their classification:

1. Ragas are of 3 types according to the use of 7, 6 or 5 notes.
2. At least 5 notes are required for a melody to be called a Raga. There is an exception, namely, a variety of the Raga Malasri using 4 notes
3. No Raga would leave out both P and M at the same time.
(4) Generally, a note cannot be used in both Suddha and Vikrta form together in a Raga - there is an exception viz., Suddha and Tivra M in Raga Lalita.

(5) In Upper India Bilava Thāṭa or the diatonic major scale is to be known as the Suddha scale.

(6) Generally, in the Hindustani system, Ragas have been classified in three main categories viz.,
   (a) Ragas using Suddha R and Suddha D
   (b) Ragas using Komala R and Komala D
   (c) Ragas using Komala G and Komala N

(7) In every Raga, there will be one Vadi (Āmsa) note and it will be used in a distinguished manner.

(8) A Raga will be called Uttaramga (q.v.) or Purvamga (q.v.) on the basis of Vadi note

(9) The time factor as determined for each Raga appears to be based upon psychological reasons.

(10) In determining the time factor, the role of Tivra M is very important

(11) Ragas for dawn and dusk are known as ‘Sandhiprakasa’ (i.e., manifestation of transition between day and night) Ragas, and usually belong to the category using Komala R and Komala D

(12) Generally, Ragas using Komala G and Komala N are used at noon and at mid-night.

(13) Ragas using Suddha R, G, D & N are used immediately after the ‘Sandhiprakasa’ Ragas

(14) An evening Raga can easily be rendered a morning Raga by shifting the Vadi note from Purvamga to Uttaramga i.e., from lower tetrachord to upper tetrachord respectively. For example an evening Raga having the Vadi Svara G, which is on the lower tetrachord of the scale, can be changed to morning Raga by treating D as the Vadi note which is in the upper tetrachord.

(15) The Hindustani musicians of India, by their personal dexterity, use the Vivadi note of a Raga.

(16) Purvamga Ragas express their beauty fully in Aroha while Uttaramga Ragas in Avaroha.
(17) Ragas used immediately before ‘Sandhiprakasa’ Ragas, prolong the use of the notes, S, M and P and these notes are used as Vadi in them.

(18) There is scope for inter-mixture of Ragas in North India while such a thing is unthinkable in the South.

The following aspects of a Raga are to be noted carefully:

1. Name
2. Aroha and Avaroha
3. Thata
4. Laya (time interval), whether slow, medium or fast tempo
5. Purvamga or Uttaramaga
6. Amsa or Vadi note
7. Graha etc. i.e., the initial and the ending note
8. Region of the scale — whether lower, middle or upper octave should preponderate
9. Jati — Sampurna, Sadava or Auduva
10. Classification — Suddha, Chayalaga or Samkirna
11. Calana i.e., progress, whether Suddha (or straight) or Vakra (or crooked)
12. Time — Season and hour
13. Pakada — Important short phrases to recognize a Raga
14. Gosthi — i.e., Group

It can be said with regard to this last i.e., Gosthi or group that Ragas which belong to one Thata may not be of the same group, e.g., Todi and Multani both belong to Todi Thata but they are widely different from each other in spirit or sentiment; obviously they belong to different groups. Likewise Bhairavi and Malakausa, although of a common Bhairavi Thata, belong to different groups in sentiment (vide ‘Prakarabheda’).

The following have been considered as the basic Ragas:

(1) Kanhada          (11) Malakausa
(2) Kaphi            (12) Malasri
(3) Kamoda           (13) Megha
(4) Khamaj     (14) Lalita
(5) Gauda Saranga (15) Sankara
(6) Nata       (16) Suddha Kalyana
(7) Vrndavansaranga (17) Suddha Malhara
(8) Bilavala   (18) Sri
(9) Bihaga     (19) Sindhu
(10) Bharava   (20) Hindola

The time schedule of Ragas, according to Indian Standard Time, as accepted by the Seniya Gharana

4 to 5.30 a.m. - Vasanta, Paraja, Sohia, Lalita, Pancama, Bhatiyara, Vibhasa, Bhakara, etc.
5.30 to 7 a.m. - Megharanjani, Vibhasa, Jogiya, Kalimgada, Prabhata, Ramakali, Gunakali or Gunakari, Bhairava, etc.
7 to 10 a.m.  - Hindola, Malasri, Gaudasaranga etc.
10 to 11.30 a.m. - Bhairavi, Asavari, Todi, Jaunapuri, Desi, Khata, etc.
11.30 a.m. to 1 p.m. - Suha, Sughrai, Devasakha, Saranga, etc.
1 to 4 p.m.  - Hamsakimkini, Patamanjari, Pradipika, Dhani, Bhumapalasri, Dhanasri, Pilu, Multani etc.
4 to 5.30 p.m. - Puravi, Puriya, Dhanasri, Jaysari, Reva, Sri, Triveni, Tamka, Malavi, Gauri etc.
5.30 to 7 p.m. - Puriya, Marava, Jayet, Maligaura, Sajagiri, Varati.
7 to 10 p.m.  - Yamana, Bhupali, Suddha Kalyana, Jayet Kalyana, Candrakanta, Hamira, Kamoda, Syama, Chayanata, Bihaga, Hemakalyana, Nata, Maluha, Sankara, Durga, Mamd, Pahadi etc.
10 to 11.30 p.m. - Khamaj, Jhumjhoti, Tilamga, Kambavati, Durga, Ragesri, Gara, Suratha, Desa, Tilaka Kamoda, Jayajayanti etc.
11.30 p.m. to 1 a.m. - Kaphi, Saindhavi, Sinduara, Bagesri, Bahar, Sahana, Megha, Malhara etc.
There are many books recommending different timings for different Ragas but the foregoing timings are well established and generally accepted by musicians and musicologists.

Indian Classical Music is based on the Raga System. Ragas form the core and are also the most prominent feature of Indian Classical Music. The Raga system has continuously evolved over the centuries of history of Indian Classical Music and has acquired a profoundness and richness, which is un-paralleled. The term ‘Raga’ has also acquired and developed a wealth of meaning and background over this long period of time.

ETYMOLOGICAL DERIVATIONS

The root word of the term Raga is the Sanskrit word “Ranja”. Ranja means to please, to colour, to tinge. Each of the meanings of the root word has a content of pleasure in it.

From this, it is evident that Raga essentially has a content of pleasure in it.

Raga however, has a much wider range of meaning conveying many ideas and images such as – colour, hue, tint, dye (especially red colour), or redness, inflammation, any feeling or passion (especially love, affection or sympathy), vehement desire, interest, joy, delight, loveliness, beauty, a musical note, melody (musical mode or order of sound), seasoning, anger, greediness and so on.

This wealth of meaning basically revolves around three basic meanings i.e. Colour, passion and melody. These meanings have been associated with the word ‘Raga’ by various scholars through the millennia of Indian history.

Raga is basically a melodic idea. A Raga must not be confused with a song. A single Raga can be the basis of composition of any number of different songs without
destroying its individuality or characteristic flavour. There is an ample scope for inclusion of aesthetic appeal within any given Raga. This is achieved by the elaboration of a Raga and the procedure is called improvisation.

During improvisation the same phrase is performed with different combinations of notes and embellishments. This is not to say that a performer can combine the notes and present them along with embellishments in whatever way he feels like. There are some conventions forming the framework of a Raga, which an artist has to follow and he has to use his imagination within the framework which is governed by certain rules and regulations.

A Raga is a musical entity in which the number and the order of notes, their relative duration and the intonation is defined. The notes form a scale, which may be different in ascending and descending forms, and the order in which these notes are used is fixed. Every note has a limited duration depending upon the phrase in which it has been used. These phrases constitute the Raga chalan, which contains the fundamental musical atmosphere of the Raga.

Thus there are certain conventions regarding the formation of Raga which are as under.

**JATIES:** A Raga consists of a fixed, unchangeable number of notes, which are presented, in the forms of ascending and descending orders. The minimum number of notes which a Raga may have five and the maximum seven, though shuddha and Vikrat varieties of notes may be used differently in the ascending and descending orders. Pentatonic scales are called odava/Audav. Hexatonic scales are called Shadav and Heptatonic scales are called Sampurna.

By the combination of these three, nine types of JATIES of Ragas can be obtained as under.

---

12 *The Dictionary of Hindustani Classical Music* by Bimalakanta Roychudhuri
<table>
<thead>
<tr>
<th>Ascending Scales</th>
<th>Descending Scales</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) 5 notes Audav</td>
<td>5 note Audav</td>
</tr>
<tr>
<td>(2) 5 &quot; &quot;</td>
<td>6 &quot; Shadav</td>
</tr>
<tr>
<td>(3) 5 &quot; &quot;</td>
<td>7 &quot; Sampurna</td>
</tr>
<tr>
<td>(4) 6 &quot; Shadav</td>
<td>5 &quot; Audav</td>
</tr>
<tr>
<td>(5) 6 &quot; &quot;</td>
<td>6 &quot; Shadav</td>
</tr>
<tr>
<td>(6) 6 &quot; &quot;</td>
<td>7 &quot; Sampurna</td>
</tr>
<tr>
<td>(7) 7 &quot; Sampurna</td>
<td>5 &quot; Audav</td>
</tr>
<tr>
<td>(8) 7 &quot; &quot;</td>
<td>6 &quot; Shadav</td>
</tr>
<tr>
<td>(9) 7 &quot; &quot;</td>
<td>7 &quot; Sampurna16</td>
</tr>
</tbody>
</table>

Thus, we get (1) Audav Audav (2) Audav Shadav (3) Audav Sampurna (4) Shadav – Audav (5) Shadav – Shadav – Shadav (6) Shadav – Sampurna (7) Sampurna – Audav (8) Sampurna – Shadav and (9) Sampurna – Sampurna Jatis of Ragas, which indicate the number of notes, used in ascending and descending orders.

Pandit Vishnu Narayna Bhatkhande – whose monumental works on the system of present day music have removed all dissension and placed before the music-loving people the whole theory of this art in a very lucid way, based on scientific lines.17

### 2.3.0 Anuloma (Aroha)/Ascending

The simile has been drawn from the body hair or the Loma or the wool. 'Anu' is 'Towards', so 'Anuloma' is 'Towards the pile of the wool'. In music it means the natural sequence of going up, i.e., S R G M P D N S. It is also called Aroha.

### 2.3.1 Avaroha

Descending. The opposite of Aroha or ascending; is also called Viloma (vide) viz., NDPMGRS.

---

16 Ragas in Indian Classical Music by Anupam Mahajan
17 The origin of Raga by S Bandhopadhyay
2.3.1(a) (Avaroha)/Descending

Descending. It is the converse of ascending or the natural sequence of notes e.g., SRGMPDN; its Viloma is NDPMGRS. It is also called Avaroha (q.v.)

2.3.2 Pakad

The meaning of this Hindi word is ‘To catch’. In musical terminology, it means the phrases, composed of the smallest number of notes, by which a particular Raga can be distinctively recognised. For instance, the phrase PmGrGmP can be considered Padada of Raga YamaNa, because this phrase can point only to YamaNa and to no other Raga; Pakada phrases of Tilaka Kamoda are RMPDMG, SRGSN, those of Sohni - G - mDNSrS - the phrase includes G separated by a dash, i.e., a time gap of a second or so, the rest of the notes are sounded in quick succession.

2.4 Varna

In the musical Sastras, only two out of innumerable meanings of this word have been taken into account. Firstly, in the meaning of the letters of the alphabet, and secondly, in the meaning of class or group. As in literature, music also has its alphabet in the symbols of SRGMPDN. In language, the alphabet has letters; these are the written symbols of the sounds uttered. So also in music, we use Varnas to indicate the written or uttered symbols for the musical sounds we produce vocally or instrumentally. The symbols by which musical sounds are uttered or expressed and expanded into melodic compositions are called Varnas. Here Varna means a musical note. As in literature, letters form a word, e.g., ‘PEN’ i.e., arrangement of letters in a particular sequence forms a word to mean a writing implement, so also a particular arrangement of musical notes or Varnas would form a musical Raga-phrase, e.g., NRG, which is a short phrase mainly belonging to Raga YamaNa. As in literature, a haphazard arrangement of letters does not form a meaningful word, so also a haphazard arrangement of Varnas (here musical notes) would not indicate any Raga such as SNMD – this is not a musical phrase indicating any Raga (q.v. – ‘Pada’)

In the Sastras, the words Sthayi Varna, Arohi Varna, Avarohi Varna and Sanchari Varna are mentioned. Sthayi Varna, viz. SSS, Arohi Varna viz. SRG, Avarohi Varna viz. GRS, Sanchari Varna viz. SGR. Many subsequent authors had misinterpreted the Sastras and confused the above words with the stanzas (similar to
movements in Western music) of a composition, since in the context of stanzas the words Sthayi and Sanchari have also been used but in a different meaning. Those authors have referred to the four stanzas viz., Sthayi, Antara, Sanchari and Abhoga as Varnas. In fact, Varna should be used with reference to the Alamkaras only viz., Sthayi, Arohi, Avarohi and Sanchari and not with reference to the stanzas of compositions.

2.5 Vakra

The opposite of straight or Suddha, or in natural sequence. A Kuta Tana is called Vakra, e.g., SGMP is a straight or Suddha Tana while SMGP is Vakra or Kuta Tana; here the natural sequence is broken. Those Ragas where the notes are used in sequences other than the straight or natural, are called Vakra Ragas. It may be noted that in straight Ragas, sometimes Vakra Tanas are used, but in the introductory phrases i.e., by which a Raga can be easily recognised, the use of notes would only be in their natural sequence. Similarly, the Vakra Ragas are those which use notes in a Vakra manner, Yamana is straight Raga, the introduction of which requires notes in their natural sequence, e.g., NRGmP In this Raga, Vakra Tanas are also used e.g., GmNDP. On the other hand in a Vakra Raga, notes in their natural sequence in introductory phrases would not reveal its character. For example ‘SMRP’ is a short phrase indicating Raga Kamoda. Here SMRP is not in the natural sequence (which would be ‘SRMP’), but the natural sequence of these 4 notes would point to Raga Saranga and never to Kamoda. In short, if the Pakada (q.v) of a Raga contains notes in a Vakra sequence, that Raga is known to be Vakra.

Some phrases of notes are called ‘Vakra notes’, but it is better to call the phrase not Vakra, but ‘Belonging to Sancari Vartna’. This is so because in case Ragas, the use of notes can either in Arohi sequence, or in Avarohi sequence or in Sancari sequence. This last sequence contains both Aroha and Avaroha. SRGM is in Arohi sequence, MGRS is in avarohi sequence, in GMRS, GM is in arohi and RS is in Avarohi. So the whole phrase GMRS is a mixed phrase containing both Aroha and Avaroha, so it is called Sancari phrase. Here, which particular note can be called Vakra? Usually, in this particular phrase, G is called Vakra note, but in the phrase ‘NDPMGMRS’ G and M both can be called Vakra notes, so it is needless to calla
particular note Vakra, rather the whole phrase of notes should be called Vakra or Sanchari phrase.

2.6 Vadi–Samvadi

This word has produced endless arguments and misunderstandings among the musicians arising out of the misinterpretations according to one's own imagination instead of the real meaning as per the Sastras. We are trying to determine the real meaning according to the Sastras. In Samgitaratnakara, the Svaradhānya or the chapter on musical notes, deals entirely with Svaras, their inception, inter-relation etc. In this chapter it has been considered unnecessary to refer to Ragas or melodies since there is a separate chapter ‘Ragadhyāya’ for the purpose. In the Svarajñāya, primarily the description of Srutis, the placement or identification of notes on particular Srutis and the inter-relation of each note to the others have been dealt with. In order to determine such relationships, each note has been considered separately and called Vadi. Vadi being the chief or principal note of the gamut, other notes must either be Samvadi, Anuvadi or Vivadi to the principal note i.e. Vadi. The relationship between the notes thus determined is unalterably fixed and is universally accepted. The Samvadi notes according to the Sastras are on the 9th and 13th Srutis from Vadi. In the Western theory of notes, these are the 4th and 5th notes from the principal note. Some of the Western scholars name the relationship as ‘Sonant’, ‘Consonant’, ‘Assonant’ and ‘Dissonant’ respectively. It may be noted here that the whole system of the developments of harmony rests on these relationships. The difference from the Indian system lies in the inclusion of the octave in Western music so that it becomes a chief consonant besides the 4th and 5th notes. The Indian system does not include the octave, so the question of its being Samvadi does not arise. In the Sastras, there do not appear to be mentioned the rules regarding Vivadi or Anuvadi but from the tables given, it is evident that the two notes having 3 Srutis each viz., R and D are Vivadi to all other notes. The notes having 2 Srutis each viz. N and g are Vivadi to R and D only and Anuvadi to the rest. It appears that the notes having 4 Srutis have Anuvadi relationship with notes having 2 Srutis each but there are no Samvadi or Anuvadi relationship of the notes having 3 Srutis each with any other notes.
In the Sastras, the principal relationship has been recognised to be Vadi-Samvadi i.e., Sonant – consonant relationship. There are two rules mentioned in the Sastras to satisfy this relationship:

1. The note that is placed on the 9th and the 13th Srutis from the principal note i.e. Vadi
2. Notes having equal number of Srutis are Vadi-Samvadi to one another.

According to the first rule, it will be seen that, if S is considered Vadi, then M and P become its Samvadi. The question may arise as to how both M and P are Samvadi to S? In answer, it may be interesting to note that M, which is on the 9th Sruti from S, is again on the 13th Sruti in the lower octave from S. Thus it can be deduced from this that the Samvadi note should be on the 13th Sruti either on the lower or on the higher side of Vadi. The rule that the Samvadi note is on the 9th Sruti may actually be a bye-law to transfer the lower Samvadi to its octave in the middle scale. Several authors have called this Vadi-Samvadi relationship as ‘Sadja-Pancama Bhava, and it has been given great importance.

Taking the 9th Sruti as a difference between Vadi and Samvadi, it is obvious that M and n have Vadi-Samvadi relationship but they are not of equal Srutis as M has 4 while n has two. Subsequently, the second rule viz. That the notes having equal number of Srutis each would be in Vadi-Samvadi relationship, was introduced to nullify Samvadi relationship between M and n.

In short, it can be concluded that the notes which are placed on the 13th Sruti from each other either in the ascending or in the descending order, have Vadi-Samvadi relationship. Thus we can find M and P both being Samvadi to S.

In this connection it should be noted that the present Suddha scale i.e. Bilavala or Western diatonic major scale, gives us P and D both Samvadi to R. But this is a mistake because R, according to the Sastras, has 3 Srutis and P has 4 Srutis, besides P is not placed on the 13th Sruti from R. On the other hand, D is placed onm the 13th Sruti and has 3 Srutis. So R and D are Vadi-Samvadi but R and P are not. In the Madhyama Grama, P has three Srutis and is placed on the 13th Sruti from R in the descending order or on the 9th Sruti in the ascending order and thus Vadi-Samvadi...
both Sadja Grama and Madhyama Grama, D is on the 13th Sruti in the ascending order from R. As such, R and D are Vadi-Samvadi in both the Gramas (q v. Pramana Sruti). Continuous and long use of harmonium has completely shaken the basis of our scale according to the Sastras. Any way, we are making a list of the Vadi and Samvadi notes in conformity with the present practice among the classical musicians. Apart from the Samvadi notes mentioned below against a Vadi note, there cannot be any other note as Samvadi to any Vadi. We are setting out in a tabular form all the Samvadi notes of each note.

<table>
<thead>
<tr>
<th>Descending Region</th>
<th>Middle Region</th>
<th>Ascending Region</th>
</tr>
</thead>
<tbody>
<tr>
<td>Samvadi</td>
<td>Anuvadi</td>
<td>Vivadi</td>
</tr>
<tr>
<td>M</td>
<td>d</td>
<td>N</td>
</tr>
<tr>
<td>m</td>
<td>D</td>
<td>S</td>
</tr>
<tr>
<td>P</td>
<td>n</td>
<td>r</td>
</tr>
<tr>
<td>d</td>
<td>N</td>
<td>R</td>
</tr>
<tr>
<td>D</td>
<td>S</td>
<td>g</td>
</tr>
<tr>
<td>n</td>
<td>r</td>
<td>G</td>
</tr>
<tr>
<td>N</td>
<td>R</td>
<td>N</td>
</tr>
<tr>
<td>S</td>
<td>g</td>
<td>m</td>
</tr>
<tr>
<td>r</td>
<td>G</td>
<td>P</td>
</tr>
<tr>
<td>R</td>
<td>M</td>
<td>d</td>
</tr>
<tr>
<td>g</td>
<td>m</td>
<td>D</td>
</tr>
<tr>
<td>G</td>
<td>P</td>
<td>n</td>
</tr>
<tr>
<td>M</td>
<td>d</td>
<td>N</td>
</tr>
</tbody>
</table>

The above list, although not strictly according to the Sastras, is a practical and workable one.

There are no other Samvadi notes apart from those mentioned above. Some hold r and P or G and n as Vadi-Samvadi, but that is definitely wrong. It has become a formal and universal practice to refer to Vadi, Samvadi, Vivadi and Anuvadi notes while mentioning Ragas but this usage runs counter to the intents of the original Sastras, where, in connection with the Ragas, only such words as Amsa, Nyasa, Apanyasa etc. have been used. The words Vadi, Samvadi etc. are of course, used in the Ragas not as such, but in a different way. These words are used in order to
determine the Graha, Amsa, Nyasa etc. In a particular Raga this inter-relationship of notes Vadi Samvadi etc. may be taken into account; but it should be remembered that the Ragas themselves have no Vadi, Samvadi etc., instead they have Amsa Svara i.e., the principal note and then, taking this Amsa Svara as the Vadi, other lesser important notes are determined to be used in the Raga in the form of Graha, Nyasa, Apanyasa etc. Such as a consonant note of the Amsa note can be used either as Graha, Nyasa or Apanyasa, but a dissonant note to the Amsa Svara, although present in the Raga, can never be used as Graha, Nyasa etc. This is the implication of the rule of the Sastras that “Vivadi” is a note to be avoided in the Raga. Otherwise, no Sa,purna Raga can have Vivadi notes, a Sadava Raga has one Vivadi note while an Auduma Raga has two Vivadi notes- absurd and ludicrous. In some Ragas, there may be found mentioned R and P as Vadi-Samvadi and in some other Ragas S and P are mentioned as Vadi-Samvadi. The present writer suggests that those Ragas where R-P Vadi-Samvadi relationship is mentioned, can be considered as Ragas belonging to the Madhymama Grama and where S-P Vadi-Samvadi is mentioned, belonging to the Sadja Grama (vide Pramana Sruti).

2.6 1 Anuga Pradhanya

Pradhanya means dominance. A Raga (vide) is said to have a particular Anuga Pradhanya i.e., the dominance of one tetrachord when the Amsa (vide) note of that Raga lies in that particular Anuga. For example, the Amsa note of Raga Yamana is G and it lies in the lower tetrachord i.e. Purvaanga. As such Yamana is called a Raga of Purvaanga Pradhanya or, in other words, Purvaanga Pradhana Raga. Pradhanya is an abstract noun from Pradhana.

2.7 Anuvadi

The note that follows the Vadi or the principal note. The meaning here appears to be somewhat vague. We know that the fourth or the fifth note from the principal note is called Samvadi or consonant. Likewise we call the third from the principal note Anuvadi or assonant, viz, G is an Anuvadi of S, M is of R, P is of G, D is of M, N is of P and S is of D. In the Sastras mention has been made of consonant i.e., Samvadi and dissonant i.e., Vivadi and the rest are called Anuvadi or assonant. In Western music due importance has been given to the third, fourth and the fifth notes as it is in Indian music and this kind of relationship between different notes of a gamut seems to be universal (vide ‘Vadi’).
2.8 **Vivadi**

It has been mentioned in the sāstras that two notes having only one śruti (q.v.) between them are Vivadi to each other. For example, in the diatonic major scale G and M are Vivadi or dissonant to each other. A list of Vivadi notes is given in the table below:

<table>
<thead>
<tr>
<th>Vivadi Note</th>
<th>Vadi Note</th>
<th>Vivadi Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>S</td>
<td>r</td>
</tr>
<tr>
<td>S</td>
<td>r</td>
<td>R</td>
</tr>
<tr>
<td>r</td>
<td>R</td>
<td>g</td>
</tr>
<tr>
<td>R</td>
<td>g</td>
<td>G</td>
</tr>
<tr>
<td>g</td>
<td>G</td>
<td>M</td>
</tr>
<tr>
<td>G</td>
<td>M</td>
<td>m</td>
</tr>
<tr>
<td>m</td>
<td>m</td>
<td>P</td>
</tr>
<tr>
<td>M</td>
<td>P</td>
<td>d</td>
</tr>
<tr>
<td>P</td>
<td>d</td>
<td>D</td>
</tr>
<tr>
<td>d</td>
<td>D</td>
<td>n</td>
</tr>
<tr>
<td>D</td>
<td>n</td>
<td>N</td>
</tr>
<tr>
<td>n</td>
<td>N</td>
<td>S</td>
</tr>
</tbody>
</table>

In some Ragas, sometimes the application of Vivadi notes becomes interesting and pleasing. For example, in Bihaga Raga G is the Amsa Svara and M its Vivadi, but the phrase GMG is indispensable in this Raga. It is to be noted here that one cannot remain on M for long and if M is used as a Bidari (q.v.), the spirit of the Raga Bihaga will certainly be destroyed to some extent, yet modern musicians constantly delve upon M as an experiment. It should never be used as an ending note of a Pada or Phrase in Raga Bihaga either as Nyasa, Apanyasa, Sanyasa or Vinyasa. The real implication of the Raga rule is that the Vivadi note is to be always shunned in a Raga, and not that the Vivadi note should be kept outside the scale or Thata (q.v.) of a particular Raga. If at all M is used longer in Bihaga, it should be kept oscillating between G and P e.g., MG, MG, MG, or PM, PM, PM.\(^{18}\)

---

\(^{18}\) The Dictionary of Hindustani Classical Music by Bimalakanta Roychoudhuri