APPENDIX III

DESCRIPTIONS OF RĀGAS REFERRED IN THESIS

1. Rāga Yaman

This rāga is originally known to as kalyān. The name yaman or earlier imen, emen are the influence of Persian music. In the modern classification of Pt.Bhatkhande, this rāga is considered as janya-rāga of kalyān thāta. The major note-vādi is Ga and sub-major-samvādi is Ni, are most expressive notes in this rāga. It is classified among late evening rāgas. As well its modern version is hexa-tonic ascending, which omitted Pa, in ascending, however, it is considered as sampurna- hepta tonic rāga. (Shirivastava,2004;I.15)

Specialities

i. Most of all improvisations in rāga begins from mandra Ni.

ii. The name kalyān may have many variations like, yaman kalyān, puriyā-kalyān, shudha-kalyān, jait-kalyān but particularly the only ‘kalyān’ always refers to ‘yaman’

iii. This is most used rāga by vocalists as well as instrumentalists.

iv. This is a present rāga which could be elaborated in all three octaves of vocal range

Structure of rāga

Āroha: Type 1. Sa Re Ga Ma Pa Dha Ni Sa

Type 2. Ni Re Ga Ma Dha Ni Sa

Avroha : Sa Ni Dha Pa Ma Ga Re Sa

Pakad : Ni Re Ga, Pa Ma Re Ga, Re, Ni Re Sa.

Nyāsa: Ga,Ni,Pa.
2. Rāga Bihāg

This rāga is generated from bilāwal thāta. Rishabh and dhaivat are omitted in ascending and tivra Ma is used in vakra fashion in avroha ending. Ga is the vādi and Ni is the samvādi in this odhava sampurna rāga. It is set to first phrase of night or late evening. (Srivastva, 2004; I.22)

Specialties

i. This is a very popular rāga among both vocalists and instrumentalists.

ii. This rāga is suitable for explorations in all three octaves.

iii. In this rāga, most of all improvisations start from mandra nishādha.

iv. It is said that originally this rāga has only shudha madhyam and tivra Ma was used as vivādi note. However the tivra Ma has become an essential note to establish the rāga in modern days and few of them consider this Rāga belonging to kalyān thāta. Still we can find some dhrupad musicians using only shudha Ma in this rāga. (Sharma; 1983; 21.272)

v. As well Dha is varja in ascending but some musicians use it as vakra kana swara such as Ni DNi Sa.

Structure of rāga

Āroha: Ni Sa Ga Ma Pa Ni Sa

Avroha: Sa Ni Dha Pa, Ma Pa Ga Ma Ga, Re Sa

Pakad: Ni Sa Ga Ma, Pa Ma Ga Ma Ga, Re Sa

Nyāsa: Sa, Ga, Pa, Ni. Nearest Rāga: Yaman Kalyān.
3. Rāga Bhairavi

The one of most ancient raginis, bhairavi is highly attributed throughout music history. The Sketch of bhairavi that we hear today is different than the earlier one, and had been modified throughout. Rāgini bhairavi has all komal notes and Ma-Sa as vādi-Samvādi. It is a sampurna jāti that uses all seven notes in ascending-avrohaending. Time assigned is early morning. This is janya ragini of bhairavi thāta (Shaviastava,2004;I.27)

Specialties

i. This rāga as heard today, depending on the skill and talent of performer, allows to use all 12 notes of an octave occasionally.

ii. It is set to a morning time but in performance usually it is being used as on ending rāga to a concert.

iii. In modern practice, this rāga is not used to perform slow tempo gats. But before present century it was also used to perform vilambit laya.

iv. This rāga is much suitable for thumri and all other genres and dhun on instruments.

Structure of rāga

Āroha:   Sa Re Ga Ma Pa Dha Ni Sa

Avroha:  Sa Ni Dha Pa Ma Sa Re Sa

Pakad:   Dha Pa, Ga Ma Pa, Ga Ma Ga Re Sa

Nyāsa:   Sa, Ma and Pa

Similar rāgas: Bilashkhanī todi and komal rishab asāvari
4. **Rāga Patdeep**

*Rāga patdeep* is one of the beautiful rāgas of Hindustani music. It is an odhava-sampurna rāga having Pa-Sa as vādi-samvādi notes. It is a rāga that used to sung-played in din-kā-tisra-Prahar which means late afternoon. (Shrivastava, 2004; II.67)

**Specialties**

i. This is a likewise modern rāga created in last century. It is said that changing komal Ni into tivra of bhimplāsi, this rāga was invented.

ii. This is a uttarānga Rāga but also flows in mid and the end of mandra saptak.

iii. To avoid the impression of bhimplāsi, shudha Ni has to elaborate repeatedly.

iv. *Dha-Ma* Phrase in this rāga is pleasingly beautiful.

**Structure of rāga**

Āroha : Ni Sa Ga Ma Pa Ni Sa

Avroha : Sa Ni Dha Pa Ma Ga Re Sa

Pakad : Ga Ma Pa Ni, Sa Dha Ma Pa

Nyāsa : Sa, Ga and Pa

Nearest rāga: Madhuvanti which has tivra Ma.
5. Rāga Shyām Kalyān.

This Rāga belongs to kalyān thāta. Ga and Dha are omitted in ascending. So it is an odhava-sampurna rāga. The time assigned to this rāga is late evening. Vādi is Pa and samvādi is Sa Both madhyam notes one used in this Rāga. (Shirivastava,2010;IV.89)

Specialties.

i. This is a serious rāga which is very popular in modern instrumental performance.

ii. Using the shudha Ma is very peculiar and always remains using vakra-Ga Ma Re Sa Phrase.

iii. Sometime before last century this rāga was considered as sampurna in the texts like Mārif-un-Nagmat

iv. However there is no Dha in ascending but still a small sparsha occurs while placing Ni especially in mid octave.

v. The Shades of Rāga komal & kalyān appears in this rāga.

Structure of rāga

Āroha : Sa Ra Ma Pa Ni ṛNi Sa

Avroha : Sa Ni Dha Pa Ma Pa ṛGa Ma Re Sa

Pakad : Re Ma Pa, Ga Ma Re Sa,

Nyāsa : Sa, Re and Pa

Nearest rāga: Kamod
6. *Rāga* Pilu

This *Rāga* belongs to *kafi thāt*. Normally *Re* and *Dha* notes are abstained in ascending while in *avroha*ending All seven notes are used. This is considered as a *sankirna Rāga*. Usually it is sung/played in a second section of performance. *Vādi* is *Ga* and *samvādi* is *Ni*. The time assigned to this *rāga* is afternoon. (Shirivastava,2004;II.241)

**Specialties.**

i. Both *komal* and *shudha* status of *Ga*, *Dha* and *Ni* are used in this *rāga*.

ii. This is a *chanchal* and *shringāra bāhva rāga* used to render *thumri* etc genres.

iii. In instrumental music it was used to perform slower compositions before a century. The composition attributed to Ustad Rehmat Khan in this *rāga*, is very slower *vilambit* sat.

iv. Usually it is said as *odhava* - penta-toanic *rāga* but all seven notes occasionally used in ascending also.

v. It is assigned to the afternoon time of day but in practice, it is being performed at any time of day cycle.

**Structure of rāga**

Āroha : *Ni Sa Ga Ma Pa Ni Sa*

Avroha : *Sa Ni Dha Pa, Ga Ma Dha Pa, Ga-Re Sa*

Paked : *Ni Sa Ga, Re Sa Ni, Dha, Ma Pa Ni Sa*

Nyāsa : *Sa, Ga, Pa, and Ni*. Nearest *rāga*: *Patdeep*
7. Rāga Desh

This rāga is generated from khamāj thāta and both komal-shudha nishādha (Nī) were used. Same like brindāvani sārang, the shudha Nī is used in ascending and komal is in descending. Ga and Dha are omitted in ascending; the descending has all seven notes thus it is an odhav-sampurna rāga. Vādi is rishabh and samvādi is panchama. The singing and playing time assigned this Rāga is morning section of day between nine to twelve noon. (Sharma, 1983;21.251)

Specialties

i. As well Ga and Dha are omitted in ascending but they could be used in a vakra (crooked) fashion such as Re Ga Ma Ga Re, Pa Dha Ni Dha Pa.

ii. This rāga also sometimes sung/played in thumri style. It is less used in very slow tempo and most of all compositions in this rāga are set to medium and slow-medium tempo. However in instrumental music the vilambit elaborations of this rāga are found frequently.

iii. This rāga have controversial opinions about vādi-samvādi among the musicologists. According to Srivastava (2004;II.36) ‘this is a purvanga rāga which suitable to elaborate in mid and lower octaves thus vādi may have to set up in first half of the octave.

Structure of rāga

Āroha: Ni Sa Re Ma Pa Ni Sa
Avroha: Sa Ni Dha Pa Ma Ga Re Ga Ni Sa
Pakad: Ma Pa Dha, Ma Ga Re, Ga Ni Sa Nyāsa: Sa, Re, Pa
8. Rāga Brindāvani Sārang

This rāga belongs to kāfi thāta. The notes Ga and Dha are omitted in this rāga thus it is classified as odhava jati. Both komal-shudha nishādh (Ni) are used in this rāga. Whereas the shudha used in ascending and komal is in descending. Vādi is rishabh and samvādi is panchama. The singing and playing time assigned this rāga is morning section of day between nine to twelve’o clock noon. (Sharma,1998;21.273)

Specialties

i. Musicologists have controversial opinions about thāta of this rāga. A minority holds it in to khamāj thāta but according to Srivastava (2004;I.62) ‘considering the nature this rāga it is more suitable in kāfi thāt’.

ii. This rāga is said to having its origin in a folk tune sung in Uttar Pradesh state.

iii. This rāga is always used only in classical vocal and instrumental to elaborate both vilambit and drut explorations and never been used in light classical such as thumri, tappā etc.

iv. Whereas there are many verities of sārang like shudha sārang, madhumād sārang, lankādahan sārang and miyān ki sārang etc, are in existence but the term sarang particularly refers to brindāvani sārang only.

Structure of rāga

Āroha: Ni Sa Re Ma Pa Ni Sa
Avroha: Sa Ni Pa Ma Re Sa
Pakad: Ni Sa Re Ma Re, Ma Pa Ni, Ma Pa. Nyāsa: Sa, Re, Pa
9. Rāga Puriyā Kalyān

This rāga belongs to marwā thāta and known as parmela praveshika rāga because it carries both construction of puriyā and kalyān which joints to marwā and kalyān thātas. Re is komal note which doesn’t have an independent character and always attached with Ga or Ni notes. It is considered as sampurna rāga but few musicologists classify it in to shādhava-sampurna rāga.

Specialities

i. There is another rāga- purva kalyān appears very similar to this rāga by name. But characteristically both are different rāgas. The later one uses shudha Ma and has ang of purvi. While puriyā kalyān always has only Tivra Ma.

ii. Most of elaborations & improvisations starts from mandra Ni for ex. Ni Re Ga,

iii. To prevent the entries of bhāva of other rages, performers often touch ReMa Ga and Ma Dha Ni Dha Pa phrases.

Structure of rāga

Āroha type1: Ni Re Ga, Ma Pa, Dha Ni Sa

Type 2: Ni Re Ga Ma Dha Ni Sa

Avroha: Sa Ni Dha Pa, Ma Ga Re Sa.

Paked: Ni Re Ga Ma Pa, Re Ma Ga, Ni, Ma Dha Ni Sa

Nyāsa: Ni, Ga and Pa

Nearest rāga: Puriyā
10. Rāga Lalit

This rāga belongs to marwā thāt. The important note Pa is absent in this rāga. But both status of Ma are used. Vādi is Ma and samvādi is Sa. It is a morning rāga of pleasant shānta, karuna bhāvas and classified as shādhava- hepta-tonic rāga. (Basant,2002;316)

Specialties

i. The very important character of this rāga is the usage of both shudha-tivra Ma notes at one that gives present melody and the interval between Both notes always managed with meend

ii. In older days this Rāga was known to have shudha Dha. Basant (2002:316) states that till 1970 it was heard in All India Radio, If one like to sig this rāga with komal Dha, the artist has to announce it as ‘Komal Dha ka Lalit’

iii. In all treaties this is noted with shudha Dha thus it is classified in marwā that. It doesn’t fit in any one of the 10 thātas.

Structure of rāga

Āroha : Ni Re Ga Ma Ma Ga, Ma Dha Ni Sa

Avroha: Re Ni Dha Ma Dha Ma Ma, Ma Ga Re Sa

Pakad: Ni Re Ga Ma, Ma Ma Ga, Ma Dha Ma Ma

Nyāsa: Ma and high Sa

Nearest rāga: Purvi, Pancham
11. Rāga Mālkauns

This rāga is generated from bhairavi thāta. Excluding the Re and Pa, this rāga belongs to odhava jati. Vādi is madhyam and samvādi is shadja. Ga, Dha and Ni notes are komal in this rāga and it is set to third phrase night which comes after mid-night. (Basant, 2002; 310)

Specialties

i. This is an ancient rāga and believed to created by lord shiva. It is mentioned in most of all ancient musicological texts but the structure described is totally different then modern form.

ii. This is a serious type rāga and used both in khayāl and dhrupad music genres. It is never used in thumri style.

iii. Mandra and madhya octave explorations are much suitable in this rāga. Also vilambit elaborations are suitable to this rāga.

iv. As there is no pancham in this rāga, the first string of tānpura has to set to madhyam and the third string on sitār also has to set to lower octave madhyam.

v. This rāga was known as mālakosha in ancient age.

Structure of rāga

Āroha: Sa Ga Ma Dha Ni Sa
Avroha: Sa Ni Dha Ma Ga Sa
Pakad: Dha Ni Sa Ma, Ga Ma Ga Sa
Nyāsa: Sa, Ga, Ma. Nearest rāga: Chandrakauns
12. Rāga Hameer

This rāga belongs to kalyāṇ thāta and has both shudha-tivra madhamas. This is a vakra sampurna rāga in which Dha is vādi and Ga is samvādi. Rest all notes are shudha and it is set to the first phrase of night or late evening.

Specialties

i. There are controversial opinions about the thāta of this rāga and few musicians categorize it into bilāwal thāta.

ii. According to Pt.Bhatkhande this rāga doesn’t have pancham in aroha thus it should be classified as shadha-sampurna jāti. Srivastava (2004;II.37) observes that Pa can be used in vakra manner and states that it is belongs to vakra sampurna jati.

iii. This rāga is an exception to the rāga-samaya rule as it has vādi in uttarānga but set to late evening time.

iv. Ga is always used in vakra mode thus Ga Ma Re Sa is essential in this rāga. Some times komal nishādh is also used as vivādi note but most of all musicians do not use it.

v. This is not very ancient rāga.

Structure of rāga

Āroha: Sa Re Sa, Ga Ma Pa, Ga Ma Dha, Ni Dha Sa (Srivastva2004;II.34)

Type 2. Sa Re Ga Ma Dha Ni Sa (Sharma,1998;21.298)

Avroha: Sa Ni Dha Pa, Ma Pa, Ga Ma Re Sa

Pakad: Dha Ni Sa Ma, Ga Ma Ga Sa