

CHAPTER - 5

R A G A

A

C O N T E M P O R A R Y S T U D Y

5.1 KEYS TO NOTATION AND ANALYSIS OF THE CHOSEN RĀGAS

SVARA	SYMBOL	ABBREVIATED AS
Ṣaḍja	S	Sa
Śuddhaṛṣabha	r	ri
Catuśrutirṣabha	R	Ri
Sadhāraṇagāndhāra	g	ga
Antaragāndhāra	G	Ga
Śuddhamadhyama	m	ma
Pratimadhyama	M	Ma
Pañcama	P	Pa
Śuddha dhaivata	d	dha
Catuśruti dhaivata	D	Dha
Kaiśikiniṣāda	n	ni
Kākaliniṣāda	N	Ni

Note:

1) Dots have been supplied over svara-s to denote Tārasthāyi, and below, to denote mandra sthāyi.

2) '—' over svara-s denotes that those svara-s are about twice the speed of the others in the same phrase. This is not, in many phrases, 'exact' as Rāga phrases cannot be rendered in a uniform kālāpramāṇa. It is the dynamic variation (both in terms of duration and volume of rāga phrases) that defy any system of notation.

3) () has been used to denote a sphurita kind of movement (meaning a svara is hit from the preceding svara (taken by the rāga) or microtone).

Ex.  (In some cases, the preceding svara microtone has been indicated, as Ex. ).

4)  denotes that the two svaras (under each tip of the arc) are linked with one another.

5)  denotes that the svara represented in slightly lower than the tone represented by the actual sthana.

6) (x) denotes an indefinite point.

7) Important parts within a phrase have been underlined
- this does not relate to musical interpretation.

5.2. Some terms used in the analysis and their definitions

Hṛsva - Short in duration

Dhīrga - Long in duration

Sustained svara

A svara which is dhīrga, as well as rich in tone.

End phrases

They are smaller units within phrases which repeat in many phrases ---- bestowing rāgatva. In some rāga-s, some distinctions have been made even within these phrases by dividing them into major and minor end phrases depending on how often they figure and their suitability to be repeated in successive phrases.

Phrasal theme

The sequence of phrases in forming a 'rāga phrase' is very important, and the right combination and order of sub - phrases within a larger perceivable phrasal frame-work has been referred to as 'phrasal theme'.

Twilight zones

All phrases in a particular rāga are not exclusively in the domain of the rāga. Many phrases are shared between rāga-s or show a very subtle variation from one rāga to another, or on slight manipulation lead to another rāga. Such phrases are listed under 'Twilight zone'.

7) Principle of 'dove-tiling'

If the microtone involved in the representation of a svara happens to be the last microtone of the preceding svara, or the first of the succeeding svara, the microtone of the svara under consideration often merges with the preceding or succeeding ones. This could be called 'dove-tiling'.

Ex. $Ni = SNS$. Ni , if preceded by S , could be represented as NS , and if succeeded by S , is represented by SN .

5.3 ANALYSIS ---- FORMAT

1) Some important phrases figuring in the rāga have been sung in the audio cassette, and notated both prescriptively and descriptively on separate notation sheets. Each box contains the following details.

=====
DESCRIPTIVE NOTATION

PRESCRIPTIVE NOTATION

SĀHITYA / SYLLABLES
=====

2) General observations on the rāga and specific observations on the phrases chosen for analysis have been given, covering also the twilight zones if any, with other raga-s. *

3) A chart representing the movement patterns and svara-s through which these movement patterns have been expressed with reference to phrases analysed has been provided. The movement patterns in this chart do not generally furnish any information on the duration of microtones or the number of repetitions. Although the chart gives a statistical data of the svara-s associated to movement patterns, the internal duration within these patterns is an important factor in distinguishing one rāga from another. For exact details, the descriptive notation is best referred to.

 *Other rāga-s analysed in this work. There are, however a few instances wherein rāga-s, other than those analysed have been referred to.

4) The designation of svara-s and microtones defining the movement pattern is subject to perceptual variations.

5) Phrases chosen have been essentially conceived from ālāpana, and at times, substantiated through examples from compositions. In an ālāpana, the duration cannot be accurately notated ---- as varying degrees of speed (not exact doubling or halving) occur even within one phrase. The elongation of a particular svara indicated by commas is only an approximation and not accurate pulsation.

6) In some rāga-s, it has been attempted to locate and demonstrate the creation of phrases from a germinal end phrase.

5.4

A N A L Y S I S

R A G A

B H A I R A V I

BHAIRAVI - PHRASE-1

sd
d p mg R g m p d P msp, msp, msp
ta na na ra na

PHRASE-2

sd
p d n s r r s . . n, d p
na a na

PHRASE-3

ss ds dpd m, Rmr, mr, mnd, n PmRm, Rm, Rm, Rm, P mg, m
n n d p g d, p g P, g, R S
a na a ra . na

PHRASE-4

gr, m gr s d, s, s, s, s, s, s, s sg r r r r d s d, s d d p
g, R, s n, R s g r r s n, d p
ta ra na na a na

PHRASE-5

sn, s d, s, s, s, s, s, s, s, s s d
p d n, d n, R s Rmga s
a na na ra

PHRASE-11

SPm₁ → D₁ R₁ R₁ R₁ D₁ d₁ d₁ SPm₁ → D₁ d₁ d₁
 d₁ P m₁ P D n₁ s₁ r₁ g₁ m₁ g₁ r₁ s₁ n₁ d₁ P - m₁ P g₁ r₁ s₁ n₁ d₁ P -
 na a

SPm₁ → D₁ m₁, R₁ m₁, m₁, R₁, m₁, R₁, P m₁, g₁, m₁ R S
 m₁ P s₁ n₁ d₁ P g P = g , R
 a na

PHRASE-12

R₁ g D S D₁ S
 g R S n S
 na a

PHRASE 13(a)

P₁ s₁ s₁ s₁ d₁ d₁ P m₁ P
 s , n , d , P
 (mada) da . nu . ja vā (raṇa . . .)

PHRASE 13(b)

S₁, R₁ S₁, s₁ d₁ d₁ P₁, d₁ P₁, m₁, P₁ m₁, g₁, m₁
 s , n , d , P , m , g , R ,
 mo . ra . li . da . ga . vi . nu (kā mā kṣi)

PHRASE 13(c)

š D R š D, š d p d p m d p

š , n , d , p , , , . . .

(vipudumā) ka . bha . ya ni . . . (yha vē . . .)

PHRASE-14

s g

s n, s

š d

m g, m

g r g r p, m t

s , , , , R s n , D - n s g , R g m p d p

na ya - ta da ri na

PHRASE-15

š n, š

š d

š š k p

š š š š . . . š n , D n š š g r g r š

na na a

PHRASE-16

š n t, š ~

p , , d n , d p

vā li . (bamum)

PHRASE-17

š , g š š d š, n t

š , n , d p

TWILIGHT ZONE: BHAIRAVI AND ĀNANDA BHAIRAVI : BHAIRAVI

R, mR, mR, mR, mr, p mg, m R S R, mR, mR, mR, R mR P . . R R, mR, p mg, m R . S
g , , , , p g , R , , , , COR g , , , , g m P g P , g , R
na ya . na na na na na

ĀNANDA BHAIRAVI

R, mR, mR, mR, mr, p R, m R g R g . . g R . . , g S
g , , , , p m g R , S
na ya . na

Bhairavi									
Ārōhaṇa	: S	S mg,m g	R	gRg g	RP,m m	P	D	D,ŚD n	Ś
Avarōhaṇa	: Ś	Ś,,R n	ŚD,Ś d	dP,d P	P,,d m	Pm,P g	mg,m R	S	

Bhairavi

A rāga offering wide scope for creativity.

Sa is a sustained svara. Many long Sa-s end on Dha.

Ri is generally a plain svara. In some phrases Ex: R R,, R,g m P,,, (R) P, g, R it is understood to be slightly lower than the sthāna of Ri.

Many sustained descending Ri-s end on Sa.

ga, if plain, could be lower than the sthāna of sādharana gāndhāra. (Ref. Phrases 4,5,10,11)

Many phrases end on a sustained 'ma' but suggest progression. Example : Phrases 1 and 6. They have to be followed by 2 & 7 respectively, for the completion of the phrasal theme.

Phrases 1 & 14 are good beginning phrases for ālāpana. Many compositions in Bhairavi start on ḡRŚ or DnŚ. Some examples have been illustrated.

ḡRŚ

- Mugattai kātṭiyē dēham
- Upacāramulanu
- Janani māmava

DnŚ

upacāramulanu

Tanayuni

Rāmā

Note: The beginning phrases of "Mugattai kātṭiyē" and "Upacāramulanu" are interchangeable. There are two versions, one beginning on ḡRŚ and another on DnŚ.

Pa is a sustained svara. Most phrases ending with 'Pa' are characteristically rendered as dP or ddP.

In Bhairavi, phrases generally take 'Dha' in ascent and 'dha' in descent. Some exceptions have been illustrated in phrases 1, 14 and 16.

The sequence in phrase 11 is characteristic of Bhairavi. The different ways in which S, n DP could be rendered have been illustrated in 13.

13) c) Ś, n, dP could also be expressed as Ṛ,n, dP in some contexts. The movement S D R, represented as S in the example, could also be expressed as Ri in a different context.

Twilight Zones

R,mR,mR,= g ,,, is common to both Bhairavi and Ānandabhairavi. An example of the phrasal contexts in which it is manifest in these rāga-s has been illustrated.

Major end phrases

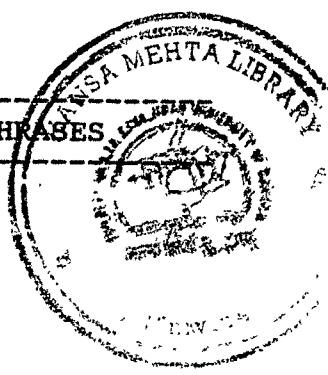
- a) dP
- b) dPm,,,

Minor end phrases

- a) P g, R
- b) R S n, D
- c) SRgR.

Bhairavi

SVARA	MOVEMENT PATTERN	REFERENCE PHRASES
Sa	a) S ... D	a) 4, 5
	b) RS	b) 8,10
	c) PS	c) 11,13 a,
	d) SR	d) 13 b
	e) SDR	e) 13 c
Ri	a) gR	a) 4
	b) R..S	b) 3,10,11
	c) SDR	c) 7
	d) RSR	d) 15
	e) Rg	e) 17
ga	a) gRg	a) 1,6
	b) mR/Rm	b) 3
	c) mgm	c) 3
	d) gRm	d) 4



SVARA	MOVEMENT PATTERN	REFERENCE PHRASES
ma	a) Pm or m P/S Pm	a) 1,11
	b) RPm or RPm	b) 6,14
	c) Vib	c) 6
	d) mRP	d) 10
	e) gRm/Rm	e) 11
Pa	a) mRP	a) 3
	b) dP	b) 4,2,7,8,10
	c) Pm P	c) 6, 13
Dha	Plain in all contexts	
dha	a) Sd	a) 1
	b) dPd	b) 11,13
ni	a) DSD/SDS/DSDS	a) 2,3,4,5,6,8,9,10,13,15
	b) Sn S/D Sn S	b) 2,7
	c) S S	c) 3
	d) SnS	d) 5,13,14,15,16
	e) DnD/Dn D	e) 7
	f) n D	f) 7
	g) DS/Sthāna of D	g) 11,12
	h) RSDSn	h) 17

R A G A

H U S E N I

HUSENI

PHRASE-1

m↓ pm↓p

s, s, , p m p

na va . . .

PHRASE-2

R, , g m R, g s

na

PHRASE-3

R g p m g r g s

na a

PHRASE-4

mr mr,p mr,m gr,g rg ^{mr}sr

R g p m m g g R R

na a a

PHRASE-5

R, g m p p, d p

va va a

PHRASE-6

R, n D n P d P

na . ra . . . a .

PHRASE-7

Ds,D

P s n s P

ta a . . .

PHRASE-8

$\vec{s}P$ $\vec{p}m \downarrow$ $\dot{s}n, \dot{s}$ $D, \dot{s}D$ $sD, \dot{s}$ D

P, m P n D D n s , , ,

na . ra na : , a . a

PHRASE-9

n↓

$P, m \downarrow P, m \downarrow P, m \downarrow$

$\dot{s}$, , , n $\dot{r}$ s n D P m , , ,

ra , na

PHRASE-10

D n, s , , , m , , , P, D n s $\dot{r}$ s n D

PHRASE - 11

D, S, D R, S, R Dn vib
 P, D n s r R s n D m, . .
 na ra

PHRASE - 12

R, m, R mg, m R, g, s
 m, g m P, . . , m g, R s
 na a.

EXAMPLE - 13

D, S, D D s Dm P m
n, s, R, g, R || n, s, r, s n, D, n, P P, D, n, D m, . . ||
 su || m,

EXAMPLE - 14

R, g, g, m m, P, m, P, D, P mg, m g, R,
 ra ma

Husēni

Arōhaṇa	:	S	R	R,mR g	m	P	Sn,S n	D	D,SD n	ṡ
Avarōhaṇa	:	ṡ	ṡD,ṡ n	SP,d d	P	m	g	R	S	

Husēni

Husēni and Bhairavi share the same skeletal frame work. Husēni is understood only from compositions --- more as a 'tune' than as a full fledged 'Rāga' where principles of delineation could be extracted.

The placement of 'dha' in Husēni is not very logical (so as to get it to represent Arōhaṇa - Avarōhaṇa). The general rule is,

Śuddha dhaivata is always succeeded by Pa.

Ex. PdP, Pnd P

Catuśruti dhaivata occurs in both ascending and descending phrases.

Ex. P n D n ṡ

ṡ n ṡ PdP

PDnṡR Rṡn Dm

nDnP

A study of two compositions, "Rāmā ninnē" and "Eppaḍi manam tuṇindadō" gives some insight into this rāga.

- 1) There are more of plain svara-s in Husēni when compared to Bhairavi and more smooth glides.

- 2) Phrases range mainly from S - Ṙ, occasionally reaching ḡ.
- 3) SP mP and ŚnŚ PdP sequences are frequent.
- 4) P, d, P --- Long pause on Pa and glide to dha are characteristic of Husēni.

Some small phrases have been extracted from the two compositions taken up for study. They reveal that Husēni has an identity of its own. There seems to be very little scope for creativity.

Twilight zone

Husēni and Mukhāri

- 1) P, Ś nn DD is common to both rāga-s .Only the context distinguishes the rāga.
- 2) Ṣaḍja is characteristically rendered as R,,,g S in Mukhāri. In Husēni, it could be occasionally rendered with the movement pattern RgS, but pause in R is shorter. (Refer Phrase 12 in Huseni).

Husēni

SVARA	MOVEMENT PATTERN	REFERENCE PHRASES
Sa	a) SDS	a) 8, 10
	b) RgS	b) 12

SVARA	MOVEMENT PATTERN	REFERENCE PHRASES
Ri	a) Rg	a) 4
	b) RSR	b) 11
ga	a) mR/RmR	a) 4,12
	b) gRg/Rg	b) 4,14
	c) mgm	c) 12,14
ma	a) m	a) 1
	b) mRm	b) 4
	c) Pm	c) 8,9
	d) vib	d) 10,11
	e) DmPm	e) 13
Pa	a) Pm P	a) 1
	b)mRP	b) 4
	c) SP	c) 8
dha and Dha are plain in all contexts.		
ni	a) DSD	a) 7,8,10,11,13
	b) on the sthāna of S	b) 10,13
	c) on the sthāna of D	c) 13

R A G A

M U K H A R I

PHRASE - 9

gr, DND, vib S...R SN,S R...S
 R m P S...N D m... P D S... N, D S R...
 ta... ya... na na...

PHRASE - 10 (a)

P,mPm mg,m R...gs
 P m, g, R S

10(b)

P,dP PmPm Ri,gs
 P, m, g R S

PHRASE - 11 (a)

m,P mg,m R,gs
 m g R S

PHRASE - 11(b)

mR,Pm mg,m R,gs
 m, g R S

11(c)

$P, m P, m$ $m g, m$ $R, g s$

m , g R S

PHRASE - 12

$P, , m \downarrow P, , m \downarrow P, , m \downarrow P, m \downarrow$ $P m \downarrow P$ $R, , g s$

m , , , , m P $d \cdot P$ P m g R S

Mukhāri

Ārōhana : S R m P $\dot{S}n, \dot{S}$ D $\dot{S}$ or S R m P D $\dot{S}$
 Avarōhana : S $\dot{S}D, \dot{S}$ n d P $\dot{S}m, P$ mg, R, gS
 P m g R S

Mukhāri

This is a raga with moderate scope for creativity.

Placement of 'dha' and 'Dha'

- i) Dha figures in all phrases except in those phrases succeeded by Pañcama.

- ii) dha is always succeeded by Pa.

Ex. RmPnD $\dot{S}$, nDm,,, PD $\dot{S}$, D $\dot{S}$ Rmg, R $\dot{S}$ ndP, RmPdP mPdP m, gRS,,

Important end phrases

S ,, (R, g S)

n d P

g R S

Minor end phrases

SR mm ,,,

RmP ,,,

RmPnDn ,,,

SnD ,,, SR ,,,

PD $\dot{S}$ R ,,,,

Observations

Phrase 1

It is a good beginning phrase.

Phrases 4 & 6

SAgR and mPdP are typical of Mukhāri. They lend themselves to be rendered twice, successively. This is a unique feature of Mukhāri.

ŚRġR ŚRġR Ś (Ref Phrase 4)

mP dP mPdP m, gR S (Ref Phrase 6).

Phrase 5

Two ways of interpreting RmgR have been illustrated. ni, ma are at times rendered lower than their sthāna and are indicated by n↓ and m↓.

Phrase 8

Illustration of how a slight change on a phrase results in another new phrase. Also illustrated is the manifestation of 'Ri' as a sustained end svara. (of a minor end phrase).

Example 10 illustrates the different ways of rendering P m g R.

Example 11 illustrates the different ways of rendering mgRS.

Phrase 12

Illustrates 'ma' rendered as P m

Bhairavi and Mukhāri

Although these two rāga-s share the same svarasthāna-s and microtones, there are differences --- basically in the ascent, and even in the descent (which is logically the same).

In Bhairavi ŚndPmgRS (n=DS d=Pd g=mg,m) could figure as a sequence, without any pause.

In Mukhāri, this sequence is more likely to be rendered as ^{ṣṣ}Ś,n dP ,, m, gRS (n=DŚ P=P,dP m=PmPm). These pauses highlight the rāgatva of Mukhāri.

Gāndhāra is generally plain in the phrase gRS*

Mukhāri

SVARA	MOVEMENT PATTERN	REFERENCE PHRASES
Sa	a) RgS	a) 1,4,6,10,11,12
	b) RSRS	b) 4
	c) S...D	c) 5
	d) S R	d) 8,9
	e) SDS	e) 7

*In Bhairavi, ga is generally rendered as mg,m in g R S

SVARA	MOVEMENT PATTERN	REFERENCE PHRASES
Ri	a) Slight vibrato	a) 6
ga	a) Rg/gRg	a) 1,4
	b) mgm	b) 5,10a,11
ma	a) Pm /Pm	a) 1,2,3,6,12
	b) vibrato	b) 3,9
	c) PmPm	c) 6,10,11c
	d) mP	d) 11a
	e) mRPm	e) 11b
Pa	a) P m P	a) 1, 12
	b) dP	b) 3,5,8
	c) PdP	c) 10b
Dha	a) Dn DD	a) 2, 7
	b) n D/nD	b) 8
	c) DnD	c) 9
dha	a) SDSd	a) 5 b
	b) Pd	b) 6
ni	a) SRD	a) 2,5b,7
	b) Sn S on SDS	b) 3,5a,8a
	c) Dn	c) 6, 8b
	d) Sn	d) 9
	e) SnS	e) 9

R A G A

M A N J I

NĀŪJI PHRASE-1

m, r,, vib

R, g m m,,

(Brōva vammā) tā . ma sa . . (mēlē)

PHRASE-2

RP, m↓ SD

DS RM, RM, R

m P D n ś R ġ R ś n d p m R g , , ,

(dēvī tāja) lē

Māñji

Arohana	:	S	R	RmR g	m	P	D	SD n	ṡ
Avarohana	:	ṡ	Dṡ n	dPd d	P	m	mg,m g	R	S

Māñji

This is another rāga which could be studied only from compositions. One is yet to extract the identity of Māñji. A study of the rāga from the ingenious composition 'Brōvavamma' gives an impression that it is Bhairavi, rendered slow, with more gliding movements, the dynamics in terms of duration and volume more uniform.

ma in phrase 1 is rendered with a slight vibrato kind of movement. In R, the mR glide is smooth and slow. There is no such glide in Bhairavi.

Phrase 2, 'Dha' and ga are plain, with no thrust or accent on them, as in Bhairavi.

R A G A

K A M B H O J I

KĀMBHŌDHIGĀMBHŌJĪ PHRASE-1

mā Gm m m p s, d, s, d, s, d, s, d, n p
 P . . . , m G G , P D . . . ,
 na na . . . na na

PHRASE-2

s d s d n
 P D s . . s n d p
 na na . .

PHRASE-3

p d Gm Gm R G, R S . . g r, g r, g r, n d, n p g p Gm
 D P m G m G R S R . . , , D, P P P m G m G R S
 na . na . na na . . na . na . . na . .

PHRASE-4

n s P . . s d, s d, s d, s d, G R, G s d s
 S N P D . . . R D S . . .
 na ya . na . . .

PHRASE-5

s g r Gm d n s d, G R, G R G, . .
 D S R G m G m G R S n d p, p, d s R G m G . . .
 a . . . na . . . na na ya . .

PHRASE-6

Gm GR,GR,GR,GR,RS,R SPS ND SD, GR GRG....
 MGRS... - D, S R, , S, N, D P - P, D SRGMG...,
 na... - ta da ri... ra. na... -... ya...

PHRASE-7

GP,GP,GP,GP GP,GP D,ND Pmm,GR,G GP,GP,GP,GP,
 Gm , , , P, D ND m, P D, m, G, m, , , ,
 ta ra... na... a... na... na...

PHRASE-8

SD,i ND, S...R SN,i ND,nP P,SD,ND,ND,
 PD, PD S... n, D P D , , ,
 na... ta ra... na... na...

PHRASE-9

DS DN
 PD S... S ND P
 na... na...

PHRASE-10

SGR DS DN
 PDPDS DS RGMG RS... S NDP
 na... ra... na...

PHRASE - 11

$\dot{n}D, nD, nD, \dot{G}m \quad \dot{R}a \quad \dot{S}, \dot{D}, \dot{S} \quad \dot{D}n$
 $\dot{D}, \dots, \dot{m} \dot{G} \dot{R} \dot{G} \dot{R} \dot{S}, \dots, \dot{S} \quad n \quad \dot{D} \quad P$
 $ta \dots na \dots na \dots na \dots na \dots na \dots$

(OR)

$nD, nD, nD, \dot{G}m \quad \dot{G}R, \dot{G} \quad \dot{S}, \dots, \dot{R} \quad \dot{S}n, \dot{S} \quad nD, nP$
 $\dot{D}, \dots, \dot{m} \dot{G} \dot{R} \dot{G} \dot{R} \dot{S}, \dots, n \quad \dot{D} \quad P,$
 $ta \dots na \dots na \dots na \dots na \dots na \dots$

PHRASE - 12

$\dot{G}m \quad \dot{n}S \quad P \quad \dot{S}, \dot{D}, \dot{S}, \dot{D}, \dot{S}, \dot{D}, \dot{G}R, \dot{G} \quad \dot{S}, \dot{D}, \dot{S}$
 $\dot{m} \dot{G} \dot{R} \dot{S}, \dots, \dot{S} \quad n \quad P \quad \dot{D}, \dots, \dot{R} \quad \dot{D} \quad \dot{S}$
 $na \dots na \dots na \dots na \dots na \dots na \dots$

PHRASE - 13

$\dot{G}R, \quad \dot{P}G \quad nD \quad \dot{P}m, \quad \dot{S}, \dots, \dot{R} \quad \dot{S}n, \dot{S} \quad nD, nP$
 $\dot{S} \quad \dot{R}, \dot{G} \quad m \quad P, \dot{D} \quad m, \dot{G} \quad P, \dot{D} \quad \dot{S}, \dots, n, \dot{D} \quad P,$
 $na \dots na \dots na \dots na \dots na \dots na \dots$

PHRASE - 14

$\dot{S}, \dot{D}, \dot{S}, \dot{D}, \quad \dot{S}, \dot{R} \quad \dot{S}n, \dot{S} \quad nD, nP \quad \dot{P}D \quad \dot{G}m \quad \dot{G}m \quad \dot{R}G, \dot{R}G, \dot{R}G, \dot{R}$
 $\dot{P}, \dot{D}, \dots, \dot{R} \quad \dot{S}, \quad n, \dot{D} \quad P, \dot{D} \quad P \quad m \quad G \quad m \quad G \quad R, \dots,$
 $na \dots na \quad na \quad na \dots na \dots na \dots na \dots na \dots$

PHRASE-15

S, G_R, G_R, G_R, ND, N G_M G_M G_M R G_R,
 S R , , , , D , P P P m G m G R ,
 ta na . . . na . . . ra . . . na . . .

(or)

S, G_R, G_R, G_R, SD, S G_M G_M G_M R G_R,
 S R , , , , D , P P P m G m G R ,
 ta na . . . na . . . ra . . . na . . .

PHRASE-16

SDS QN P, SD, SD, SD, GR, SDs
 S , , , , R G RS , , , n DP Q , , , , R, D S , , , ,
 na ra . . . na . . . a . . . na

PHRASE-17

SDS
 S , S n DP
 na

18

SDS ND
 S n , DP (D, S R G, S)

PHRASE-19

ś . . R ś k, ś nD, nP
ś , n, D P

PHRASE-20

gī ś D nD, śār ś P
wī ġī R-ś , R ġī ġī R ś , , , , - D ś R ġī ġī R ś , -
na ra - na ra -

śD, ś D nD, R, ā R śD ś P, śD, śD, śD
P D , ś , R ġī ġī R ś , , , , - D , ś , R , ś , n D P D , , ,
na ra - na ra

21

P, śD śār, ġī ġī
P D , ś R , ġī ,

(vā śa vādi)

22

Pm, ġ m ġ m ġ, m ġ,
m , , , m ,
Bhū . . . śu . (rā . . . di)

Kāmbhoji

Ārōhana	:	S	S,GR R	G	G,Pm m	P	P,ŚD D	Ś,DŚ S
Avarōhana	:	Ś, , R S	Śn, Ś n	D	P	mG, m m	GRGR, R	S

Kāmbhōji is a rāga offering wide scope for creativity. The analysis of this rāga also emphasises the fact that a rāga cannot be interpreted on the basis of the scalar structure. A scalar perception, for instance, in Kāmbhoji admits of the phrase m P D S*, but the rāga Kāmbhōji does not admit of such a phrase starting on ma.

Phrases proceed as: S R G m P D m G , R G m PD Ś R Ġ Ś,
DSRGm G ETC

It is, therefore, essential to contemplate on the rāgatva, to experience the rāga.

Observations

Phrase 1 is a good beginning for ālāpana.

Phrase 15 is a good concluding phrase for ālāpana.

The phrase Ś , , , Ś nDP:-

(Reference Phrase 17) (Also refer 2,9,10 and 11).

* mPDŚ P is a characteristic phrase of Yadukulakāmbhōji.

It is an important phrase in Kāmbhoji. It is difficult to express this phrase in terms of svara-s, and even if it is split up into the perceivable constituent svara units, it is most unlikely that it is rendered as 'svara' in any context.

When rendered as svara: (Reference phrase 18)

Sa is hr̥s̄va, and the movement ŚDŚ (previously expressed as Sa in ālāpana) is expressed as ni, the movement pattern being a slower glide.

The Phrase Ś, R Śn, Ś nD nP
 Ś, n, D P :- (Reference
 phrase 19) (Also refer phrase 8, 11, 14)

This is another characteristic phrase of Kāmbhōji. This phrase remains intact even if rendered as svara. ni and Pa in this phrase are generally rendered as Śn, Ś and nD, n: *

Tāra ṣaḍja in Kāmbhōji is a sustained svara the ending on Dha or Pa (Refer Example 20)

Ga rendered as GmG is a characteristic ending svara (while rendering kalpana svara-s). This observation has been illustrated in Example 21.

*If the phrase does not end on Pa, and proceeds as Ś, n, D, PD, ŚRĠ, then Pa is rendered as DP.

ma in Kāmbhōji

i) when a movement between ma and ga is widely used in phrases spanning Sa and Pa. This variety of ma is not used as an ending svara. **

ii) When a movement between Pa and Ga, suggests progression towards phrases proceeding beyond Pa. This could be an ending svara (as in phrase 7), but successive phrases generally do not take this variety of ma as the ending svara, as it tends to impart a forward thrust.

iii) ma rendered as PmmG, mG, mG, ---- is at times used as the fulcrum in rendering kalpana svara-s. This has been illustrated in example 22, where the fulcrum is the placement on 'Bhūsurādi', taking this variety of ma.

Ni in Kāmbhōji

Ni figures in the phrase SNPD,S (phrases 4 and 12). This phrase does not figure frequently.

Important end phrases/Svara-s

- a) D , , ,
- b) S,nDP , , ,/nDP
- c) G , , ,
- d) m , , ,

**A similar ma is a characteristic ending svara in Khamās.

Kāmbhōji and YadukulaKāmbhōji

Many svāra-s in these two rāga-s are represented by similar movement patterns. These movement patterns are vigorous in Kāmbhōji while YadukulaKāmbhōji is characterised by gliding movements.

Character of madhya sthāyi sādja in Kāmbhōji and YadukulaKāmbhōji.

This is not generally a sustained svāra in Kāmbhōji. In fact, there are very few ways of descending from ma to Sa in Kāmbhōji. (Reference Phrases 3,5,6,14,15).

In YadukulaKāmbhōji, it is a strong and sustained svāra. This observation has been illustrated through an example from a composition in each of the two rāga-s.

- a) Kambhoji -- Śrī Subramanyāya namastē - namastē
The first 'namastē' lands on Sa, after which there is a long pause, but the Sa is not sustained all through.
- b) YadukulaKāmbhōji - Kāmākṣi
Every long Sa is sustained.

SVARA	MOVEMENT PATTERN	REFERENCE PHRASES
Sa	a) SDS	a) 2,4,9,10,11,12, 16,17
	b) RSR	b) 6
	c) S .. R	c) 8,11,14,19
	d) S ... D	d) 20
	e) S ... P	e) 20
Ri	a) SgR/gR	a) 3,6
	b) RGR/RG	b) 3,20
	c) GRG	c) 4
	d) SGR/GR	d) 5,6,10,14,15,21
	e) SDR	e) 14
Ga	a) GRG	a) 5,6,7
	b) GmG	b) 21
ma	a) Gm	a) 1,2,5,6,11,12,14, 15,20
	b) GPG	b) 7
	c) Pmm	c) 7,13
Pa	a) PGP	a) 3,15
	b) DP	b) 6
	c) nDn P	c) 8,11,13,14,19
Dha	a) PD	a) 3,4
	b) nDn/nD	b) 3,8,11,13,15,20
	c) PSD/SD	c) 4,5,6,8,12,14,20
	d) SDS	d) 15

SVARA	MOVEMENT PATTERN	REFERENCE PHRASES
ni	a) Dn/nDn	a) 2,5,9,10,11,16
	b) SDS	b) 6,18
	c) SnS	c) 8,13,14,19
Ni	SNS	4,12

R A G A

Y A D U K U L A K A M B H O J I

YADUKUKAKĀMBHŌJI - PHRASE-1

SAR GRG PG AP AP PM,P
S R G, G, , G, , m P, DP m P m, G
na : : na : a : : : : a : a :

PHRASE-2

GRG Gm RG, RG, RG, R
G, m G R , , ,
ta . na

PHRASE-3

Gm GR PS, DS, DS, P SD, S
m G RSS, , , , S, R G R S N P D , , , S , ,
ta . na na

PHRASE-4

GR GRmG, mGmG, mG, mG, mG, P, G P, G P, ND, ND, ND, ND, ND, NP
S R m, m , , , Gm P, P , , , m P D , , , , ,
ta ra na na ta : a na

PHRASE-5

SP, G ND, AS DP,
m P D S P
ta . ya na na

$G, G, \dots, G, m, P, m, G$
 $to na \dots na \dots a \dots$

$GR, GRMB, mG, mG, mG, \rightarrow GR, mG, mG, mG, mG,$
 $SR, m, m, m, m, m, m, m, m, m, m, m, m, m, m, m,$
 $ra, na, na, na, na, na, na, na, na, na, na, na, na, na, na,$

GR, GR, $\rightarrow$ PGP CM	G, mG, mG, mG, m
S R, R P P m m G m , , , ,	
na	a

GR, GR, GR,	RP, G	DP
S, R	, m	P D S P
na	a	na

	$\dot{S}D$	$\dot{S}iD$	Dn
$D, D, \dots, D, n$	$\dot{S} \dot{R} \dot{S}$	$n \dot{S}$	$n D$
$to, na, \dots, \dots, \dots$	$\dots$	$\dots$	α

PHRASE - 10 (b)

SD DSD Śn, ś
D, D, . . . , D, n ś R ś n ś n, D
ta na . . . a . . . a . . .

TWILIGHTZONE - YadukulaKāmbhōji and Sāmā : YadukulaKāmbhōji - NUMBER-1

SP, G P, G R ś DP

m P D ś P (Also refer Phrases 5 and 9)

Sāmā

R, G DP . . . m
m P D ś P . . . (m P D m P m n a R S R a, R R, . . .)

NUMBER-2 YadukulaKāmbhōji

a R, a R, a R, R, G DP
S R . . . m P D ś P

Sāmā

m ś R, G SD, n
(D S R m) S, R m P D ś, D, P
(ma ra va ka) ge ō . (ma na s ā)

NUMBER-3 Yadukulakāmbhōji

P, D ś DRŚŚ DP
na ra.

Sāmā

vib

m D ś DRŚŚ DP
(Dharanijā) nā ya. (kude . . .)

TWILIGHT ZONE : Yadukulakāmbhōji and centurutti : Yadukulakāmbhōji

GRGR PUP am a, ma, ma,

S R R P P m m a m , , , . (Also refer phrase 8)

centurutti

SS, R R P P m m a m , , , .
(Anta) rañ gu . . . (daiyu nanda)

Yadukulakāmbhōji

Ārōhaṇa	: S	R	RP,G m	P	SD D	Ṣ		
Avarōhaṇa	: Ṣ	SDṢ Ṣ	Ṣn,ṣ n	D	P	mGm m	GR,GR R	S

Yadukulakāmbhōji

This is a rāga with limited scope for creativity. This raga is characterised by many gliding movements and plain svara-s. The phrases are generally in slow tempo, with uniform dynamics. *

The rāga limits itself mainly to madhyasthāyi phrases. Tārasthāyi phrases are few, and occur occasionally. Mandrasthāyi phrases are few, but occur more frequently. (Ex. Kāmākṣi - Svarajati and Padarē - Aṭatāla varṇam). **

Observations

Phrase 1 is a good beginning phrase for ālāpana. m P m G is characteristically rendered as in this phrase, or as in phrase 6.

G , , , G , , , , G,m PDP mP,mG
and

D,D , , , D,n ṢRṢ nṢnD are symmetrical phrases ***

*In Kāmbhōji phrases could be charged with dynamic variations.

**Kāmbhōji has phrases spanning all the three sthayi-s. For more difference between the two, refer Kāmbhōji also.)

***This kind of symmetry in the treatment of samvādi svara-s is observed in many rāga-s. Such phrases/Svara-s are not always necessarily understood in terms of samvāditva or consciously incorporated. It is more an intuitive phenomenon.

Phrases 2 and 6 are important end phrases.

Phrase 7 could end as S R, P mmGm , , , or also as SR,RPPmmGm (as in phrase 8).

Phrase 3 is a good ending phrase.

Twilight Zone

Yadukulakāmbhoji and Śāmā.

Phrases mPDŚP and SRmPDŚP

mPDŚP as a beginning phrase is characteristically rendered in Yadukulakāmbhōji as illustrated. In Śāmā, it is rendered as illustrated, invariably landing on ma to proceed further.*

SRmPDŚP could be rendered similarly in both raga-s (Reference Phrases: Yadukulakāmbhōji-9 :Śāmā-2). In Śāmā, this phrase also admits of being rendered differently, as cited in the illustration, with 'Maravakavē' as example.

YadukulaKāmbhōji and Cenjurutṭi

YadukulaKāmbhōji and Cenjurutṭi share the end phrases illustrated under the twilight zone.

* For more details on the subtle difference between the phrases, the descriptive notation could be referred to.

YadukulaKāmbhōji

SVARA	MOVEMENT PATTERN	REFERENCE PHRASES
Sa	a) SDS	a) 3
	b) RS	b) 5
Ri	a) SGR	a) 1
	b) RGR	b) 2
	c) GR	c) 3,4,7,8,9
Ga	a) GRG	a) 1,2
	b) mG	b) 4
ma	a) PG/SRG or RPG	a) 1,4,5,6,9
	b) PmP	b) 1
	c) Gm	c) 2,3,4,7,8
	d) GRmG	d) 4,7
Pa	a) PGP	a) 4,6,8
	b) DP	b) 5,9
Dha	a) PSD	a) 3
	b) PnD	b) 4
	c) nD	c) 5
ni	a) SD/DSD	a) 10 a
	b) Dn	b) 10 a
	c) SnS	c) 10 b
Ni	a) SNS	a) 3

SĀMĀ - PHRASE-1

Sd

D S R m m . . m m G R S R G , R R , , , , , , ,

ta da ri na na . . na . . ra . . na . . na . . na . .

PHRASE - 2

[illegible][illegible]

PHRASE - 2 (continuation)

GA, GR, GR, GR, GR, GR

R . . . S

.....na

PHRASE-3

$\dot{S}D,$	$\dot{G}_m$	$\dot{G}_R, m\dot{G}_m$	$\dot{S}, \dot{G}_R, \dot{G}_R, \dot{G}_R, \dot{G}_R, \dot{G}_D$
-------------	-------------	-------------------------	--

Discrete, periodic, symmetric, and smooth

[illegible]

PHRASE-4

$\dot{S}D_R$	:	$\dot{S}D_P$	:	$G_R, g_R, g_R, g_R, g_R, g_R, g$
$\dot{S}D_i$	:	$\dot{S}D_j$	:	$G_m \sim$

$\bar{R} \leq D, P \leq m, \overline{P, DP} \leq pm$

ta	ra	na	na	ta	na	.	.	na	.	na	.	ra	.	.
ta	ra	na	na	ta	na	.	.	na	.	na	.	ra	.	.

PHRASE-S

GR, g → SDS

R, D S . . .

na . . .

TWILIGHTZONE SĀNĀ AND KĒDĀRA GAULAI: SĀNĀ

vib . . . ġm GR, gR, gR, gR, gR S

Ġ, p ġ ġ ġ, Ġ Ġ . . .

(Tara ġi vana sġ Tila ku) dġ (dharanġā . . .)

KĒDĀRA GAULAI

ġm ġi, ġ Ġ,

Ġ Ġ ġ ġ ġ, Ġ Ġ

(dġ ġu ġa) sġ ġi (vanawġi . . .)

R A G A

S A M A

Śāmā

Ārōhaṇa	: S	R	RP,m m	P	nD,n, D	ṡ
Avarōhaṇa	: S	ṡD,ṡ D	ṡD,n D	P	m	G,,m G R S

Śāmā

Śāmā is a rāga with many germinal phrases offering wide scope for exploration. The end phrases, are, however, limited.

Important end phrases

- 1) RG, R R ,,
- 2) mG, R R ,,

Ri and ma are often rendered with a slight vibrato.

Jaṇṭa phrases are important.

EX: S R PmmGR (SRGSR ,,)

DRṡ ṡD DP PmmGR figure frequently.

Śāmā

SVARA	MOVEMENT PATTERN	REFERENCE PHRASES
Sa	a) SDS	a) 5
	a) GR gRD(or) GR gR...S	a) 1,2,3,4
Ri	b) GR/gR	b) 2,3
	c) SDR	c) 4
	d) GRg	d) 5
Ga	a) mGm	a) 1,3
	b) Gm	b) 2

SVARA	MOVEMENT PATTERN	REFERENCE PHRASES
ma	a) RPG	a) 2
	b) Gm	b) 2,3,4
Pa	a) DP	a) 2,4
Dha	SD/SDS	1,3,4

R A G A

K E D A R A G A U L A I

KĒDĀRAGAUḌAI - PHRASE-1.

DPD G, MRGR, GR,

R m P n, D DP m G R , , , ,

ta ya . na

PHRASE-2

GRm GRa S D

m G G R S , , , , ,

na na

PHRASE-3

DSD/PSD GRg DS nD, nP

n S R m G R S S S n D P , , ,

na : na na

PHRASE-4

DSD mG, m GR, GR, GR,

n S R G, R R , , ,

na ya

PHRASE-5

GR, GR, RP, mD PD G, MRGR, GR, R

R, , m P D S DP D P m G R , , ,

na ya na

PHRASE-6

R, P, m, v P, S, D R, G, R, S S, D, S
m P n S R, S S S n, D, P
na ya na

PHRASE-7

R, P, m, v P, S, D m, G, m G, R, G, R, G, R, ,
m, P n S R G, R R, ,
na na na

PHRASE-8

G, R, G, R, G, m S P
R, , P m, G m G R S, , , ,
ya na na

PHRASE-9

S, D G, v D R, G, R n, S, R, S n, D, P
na na

PHRASE-10

P, m, v P, D G, m, m, R, G, R, G, R,
m, P D, n, D D, P, m, G, R, , , ,
ya na

PHRASE - 11

GR, PD G....mRGA,GR,
R m P S nD DP mG R , , ,
ta . ra . na na . .

PHRASE - 12

DS SDS
S S n D P n , , , S
na a . . . na

TWILIGHTZONE KĒDĀRAGAUŁAŁ AND YADUKULAKĀNBHŌTĪ : KĒDĀRAGAUŁAŁ NUMBER 1

PAP

P P m G

(Varaṃulō) sa . . . (gi nannu)

YADUKULAKĀNBHŌTĪ

PAP

P P m G

(Śrīgāra) rā . . . (ma yaṇi)

KĒDĀRAGAUŁAŁ

NUMBER-2 EXAMPLE

RP,G PAP vib DP

m P D , , , P

Kai . kku ttān (Śollappōmō)

KĒDĀRAGAUṢAI EXAMPLE-2

RP.G PGP vib DP

m, P D, ., P

Sa : ra gu . . . na (pāṇpa)

YADUKULAKĀMBHOJĪ

SPG DP

m, P D, ., P

śrā . gā . . . ra (rāma yaṇi)

Kēdāragaulai

Ārōhana	:	S	R	m	P	n	Ṣ
Avarōhana	:	Ṣ	^{nDn} n	D	P	m	G, ^{mR} R S

Kēdāragaulai

This is a *rāga* defined by a few definite phrases, with not all svara-s admitting of being sustained. There is lesser scope for creativity. There are many tārasthāyi phrases in this rāga. Mandrasthāyi phrases are few.

Observations

Long Sa-s generally end on 'Dha' or 'Pa'.

Important end phrases/Svara-s

- 1) R , , , / RG, R R,
- 2) mGGRS

Twilight Zone

Kēdāragaulai and Śāmā

R G , , R and R , , are good end phrases in both raga-s.

In Kedaragaulai, the movement pattern is as follows:

- a) G , , , m R GR, GR, (R , , ,) (Reference Phrase 2)
- b) GR, GR, GR , , (R , ,) (Reference Phrase 7)

Note: a) Occurs more frequently.

In Śamā, Rī could be sustained for about twice the duration of that in Kēdāragaulai, (and perhaps, even a little longer). The movement pattern is :

- a) RmG, mR GR, gR, gR, ... (RG ,, R ...) (Reference phrase 1)
- b) GR, gR, gR, ... (R,, ...) (Reference phrase 2)

The phrase $\dot{R}$, $\dot{P}m\dot{G}\dot{R}$ $\dot{R}$,, figures in both raga-s. This has been illustrated through an example from a composition in each of the two rāga-s. An analysis of the movement patterns reveals some subtle, but important differences.

Kēdāragaulai

$\dot{R}$,, $\dot{P}m\dot{G}$, $\dot{R}\dot{R}$

1) Rī is not a vibrato

2) $\dot{G}$, = $\dot{G}$,

Śamā

$\dot{R}$ $\dot{P}m$ $\dot{m}\dot{G}$, $\dot{R}$ $\dot{R}$

Rī is a vibrato movement

$\dot{G}$, = $\dot{G}$,, $\dot{m}$

Kēdāragaulai

SVARA	MOVEMENT PATTERN	REFERENCE PHRASES
Sa	a) DS/SDS	a) 3,6,12
	b) S...D/S...P	b) 2,8
	c) RS	c) 6
Rī	a) GmRGR	a) 1,5,10,11
	b) gRg	b) 3
	c) GR/gR	c) 4,5,7,8,
	d) RG	d) 6

SVARA	MOVEMENT PATTERN	REFERENCE PHRASES
Ga	a) mGm	a) 4,7
	b) GRG	b) 2
ma	a) GRm	a) 2
	b) RPm/Pm	b) 5,6,7,10
	c) Gm	c) 8
Pa	a) nDnP	b) 3
Dha	a) DPD	a) 1
	b) PD	b) 5,10,11
ni	a) DSD/PSD/SD	a) 3,4,9
	b) PSDS	b) 6,7
	c) on the sthāna of D	c) 9
	d) PSD SD ..	d) 12

R A G A

C E N J U R U T T I

CENJURUTTI PHRASE-1

A. . . S

GEM

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99

PHRASE -2

ND, NP

SDS

2
A
S
S
S
S
A

ta	da	ri	.	i	.	.	ra
----	----	----	---	---	---	---	----

PHRASE - 3

Q.R.G.

62,

P D S R G W G

6
.
.
.
.
.
.
.
.
.
6
+

PHRASE-4

m_G	m_G	m_G	m_G	G, m_G, m_G, m_G, m
m_G	m_G	m_G	m_G	$G.R. RP PUP$

$m, m, mm, R, P, P, G, G, G$

t	a	.	r	a	n	a	.	.	.	.	.	.	.	.
t	a	.	r	a	n	a	.	.	.	.	.	.	.	.

PHRASE - 5

595

 $G, mRGR, GR, GR;$

G. m P D n D m P D P m G R

f_a	.	r_a	.	a	.	.	.	r_a	.	na	.	.
f_a	.	r_a	.	a	.	.	.	r_a	.	na	.	.

PHRASE-6

GR GRM GR GR, GRP PAP GRM
M, G S, R GMA RSS, S, R, PP M M G, , ,

PHRASE-7

NDM GR SD, GR, GRG
D N S, R M G GR RSS, S S N D D, N P P D, S R, G M G RSS,
to da vi na na na

PHRASE-8

ND, Rg NS SD, →
D N S , , , M G GR S S , , , N D N S D, N P

PHRASE-9

S, N SN SD,
N S R G R N S R S N D N P

PHRASE-10

SNS NS, SD,
S S S, N D N S D N P

Cenjurutti

Arōhaṇa	DS	SDS	SG	GRG	GPG		nDn
:	D	S	R	G	m	P	n
Avarōhaṇa		mGm	GR,g	nDn	D,nP		
:	D	P	m	G	R	S	n
						D	P

Cenjurutti

This rāga is rendered in madhyama śruti.* This is a minor rāga, and there are very few compositions (viz. Jāvaḷi-s, Tillāna-s, Rāgamālika-s or poems) **

The raga Cenjurutti is defined by a few phrases. This fact could be observed in composition -viz., "Marubāri" (Jāvaḷi) and "Nādabindukalādi namō namō" (Tiruppugazh popularly rendered in this rāga) . However, a few more phrases have been incorporated into this rāga, and these are rendered even by great masters. Some such phrases have been influenced probably by the Hindustani system. The "tune" known as "Kāvaḍicindu" is also attributed to this rāga.

*Madhyama is the tonic or Sa.

** Poems imply compositions like those of Mahakavi Subramanya Bharati, which are generally set to music by the musicians themselves.

Observations

Phrases 1-7

The rāga Cenjurutti comprises essentially of these phrases. However, it allows more variations, stretches and manipulations resulting in newer phrases. Many phrases rendered, are similar to those in Kāmbhōji and Yadukulakāmbhōji.

Phrases 8-10

These are some of those phrases which have been incorporated into this rāga.

Phrases 11-14

This is an extract from the folk tune Kāvadicindu.

Cenjurutti		
SVARA	MOVEMENT PATTERN	REFERENCE PHRASES
Sa	a) S ... D	a) 1
	b) SDS	b) 2,7
Ri	a) GR	a) 3,4,6
	b) GmR G R	b) 5
	c) gR	c) 7
Ga	GRG/RG	a) 3,7
ma	a) mGm	a) 1
	b) GRm	b) 1,6
	c) mG-mGm	c) 4
	d) SPG	d) 5

SVARA	MOVEMENT PATTERN	REFERENCE PHRASES
Pa	a) nDnP	a) 2
	b) RP	b) 4
	c) PGP	c) 4,6
	d) GRP	d) 6
Dha	a) SD	a) 2
ni	nDn	2,7

Note: This chart takes into account only those svara-s figuring in phrases 1-7.

R A G A

A T H A N A

ATHĀNĀ - PHRASE-1

R P, m↓ š D š D R N š n D, n D, n D, n D, n P
 m P R š š , , , , , R š N D D , , , , P
 ta da vi na nā na

PHRASE-2

D š, D →
 P , , D n š R š n P
 na

PHRASE-3

vib P, n P m R m R P, n P, n D n D
 m P , g , m P P , , D , n , P
 ta ra . na na na

PHRASE-4

P, D R P, m↓ P š D š D R N š n D, n D, n D, n
 n P m P š , , , , , R š N D D , , , P
 na na

PHRASE-5

mē mē mē š D š, D š D, R š, N š D n D, n D, n D, n D, n D, n P
 R m R š , , , , , n š R š n š D , , D , , , ,
 ta da vi na na

PHRASE - 6

$\overline{m}$ PD	$\overline{m}$ DN	$\overline{m}$ DSD,	$\overline{m}$ DSD,	$\overline{m}$ P
P, D	D n n	S n	S n	S n P
ra	.	.	.	ra.
				

PHRASE-7

	vib	s	n _D	s ^m _{n_D}
p	D	n	,	, , D
ta	ra	rā	.	.

PHASE - 8

P, n	$PmRm, R$	P, nP	P, nP, n	DnD
$P, ,$	g	m	$P,$	D
Na	ra	na	$n,$	P

Example - 9 (USE OF KĀKALI NIṢĀṬA)

$\dot{S}, D$	$\dot{S} D \dot{S}, N \uparrow$
D, N	$\dot{S}$
(gdē pātru)	le va rō (zū dā rā)

PHRASE - 10

	nD	, nD	,	nD	,	nD	,	nD	,	nP	
D	,	,	,	,	,	,	,	P	,	D	n s r s n P
to ra	.	.	.	.	.	.	.	na	.	.	ra.

PHRASE-10 (RENDERED AS SVARA)

nd, nd, n̄d, nd, nd, n̄d, PD PD D̄s, D̄ n̄p
D, D, D, D, P D n̄s r̄s p

PHRASE-11

m̄r̄m̄ ś D D̄sD s̄r̄ śn̄s D nd, nd, nd, n̄p
m̄ r̄ ś ś n̄ s̄ r̄ s̄ D, D, , P
ta ra na na ra na

TWILIGHT ZONE: Athāṇa and Darbār NUMBER 1

|| ś, n, ś, . . . śm̄p, D D̄p, | m̄ D P m, P q, | m̄ R, s̄ R m̄ P n ||
śrī nī uā sa . . . da . . . | yā . . . nī dhē | . . . ||

m̄r̄, m̄ R, m̄r̄

Darbār

m̄r̄, m̄ m̄r̄, g
P m̄ R q̄ R s̄ R m̄ P m, P
cā la nam (mī)

TWILIGHT ZONE: Athāṇa, Darbār and Surati

D̄s, D̄ ś D̄ s̄ D̄ s̄ D̄ śn̄s D̄ nd, nd, nd, nd, n̄
ś n̄ s̄ r̄ . . . s̄ n̄ s̄ , D, D, , , P
ra mā na

Darbār

R, m R, m	gR, g	RP, m	RP, m	P, nD	RmR, mR, m	gR, g
g, RS R, S	R m P	m	P	D n	P m R g, ,	R S R, S
ta. ra. .	va. .	.	.	.	va. . na. .	va. .

Suratī

nDn	P, nD	P m m	m g P	gR, gR, gR, gR, P	m m	gR, g
R m P n, D	P	m, m g P	P	m g R R, ,	P	m m S R, , S
va. . .	.	va na. .	.	va. .	.	.

TWILIGHTZONE - Athāna and Kānada - Athāna NUMBER 1

D S, D	nD, P, n	P m R, mR	P, n	D nD
1) n S R m R S n P	P, , D n	P, g, m	P, , D n, P	
na. . . ra. .	na. .	va. .	ta. .	.

Kānada

n S R m R S n P	P, , nD, n	P m R, mR	P, nD P m R, mR
na. . . ra	na	va	va. . na. . ra. .

NUMBER - 2

Athāna

SD SD R S, n S D nD, P D	R m R, m	SD SD R S, n S D nD,
2) P R S n S D	n P m P R, S	n S, D, ,

Aṭhāṇā

Ārōhaṇa : S R $\overset{RP,m}{m}$ P $\overset{P\dot{S},D}{D}$ $\overset{D\dot{S}D}{n}$ $\dot{S}$
 Avarōhaṇa : S $\overset{D\dot{S}D}{n}$ $\dot{S}, \dot{R}$ $\dot{S}ND,$ P m $\overset{P,,D}{P}$ $\overset{PmRmR}{g,}$ $\overset{mR,m}{m}$ R S

Aṭhāṇā

Aṭhāṇā is a rāga limiting itself to a few phrases, however, offering some scope for more 'manipulation' rather than 'creation' of new phrases.

Ni could figure both as a microtone, and as a svara. It is generally rendered as SNS.

Very rarely do we come across 'G'--in the phrase n $\dot{S}$ $\dot{G}$ m. Reference Composition: "Hariyum Haranum".

End Phrases

1. S N D D,, or S, D, , ,
2. D, n P
3. R, S

Observations

Phrase 1

m P $\dot{R}$ $\dot{S}$, , , , $\dot{R}$ $\dot{S}$ N D D , , , , P

- i) N D could be represented also as Dha

- ii) Likewise, D , , , , P could be expressed as Dha, ending on Pa to denote further progression.
This is a good beginning phrase.
- iii) ma could begin on 'R'(as in cassette) or 'Pa'

Phrase 2 This phrase falls in the twilight zone of Kānaḍā.

P , , D ṇ Ṣ Ṛ Ṣ ṇ P

- i) nP would be designated as Pa also, in some contexts, but a smooth glide could indicate Kānaḍā.
- ii) P , , , D - The 'Pa' could be plain (as in the cassette) or start on Dha as D P , , , D.

This phrase also indicates a further progression.
The phrasal theme is not complete.

Phrase 3 m , P , g , m P P , D n P

- i) D , , n P - The idea is phrasal and it is almost impossible to logically designate the svāra for that part of the phrase.
- ii) In P,g, the 'Pa' could be considered as P,D or P,n--the microtonal difference does not matter--both ways rāgatva is established.

Phrase 4 n P m P Š , , , R Š N D D , , , , P.

N D & D , , , P - observations (i) & (ii) for phrase is valid.

It suggests further progression.

Phrase 5

Kākali Niṣāda figures as anusvara frequently in descent, but occasionally figures in ascent as cited in the example.

Phrase 6

D , , , , , P D n Š R Š P

Although a long Dha, it is perceived as a sum of Dha-s. The example following as svara pattern--similar to the phrase--reveals that it is not a sustained Dha as a single unit.

Example 12

In Aṭhāṇā and Darbār, phrases circle around madhya Pañcama and Tāra madhyama, and even in lower ranges, there are more of ascending phrases. The descent from madhya pancama to ṣaḍja, and below, does not reveal any clear idea or rāgatva especially in the compositions cited as examples.

Twilight Zone

Aṭhāṇā & Darbār

1) m R S of Aṭhāṇā and g R S of Darbār. The movement mR,m is designated 'ma' in Aṭhāṇā & "ga" in Darbār as the examples reveal.

Twilight zone Aṭhāṇā, Darbār and Surāṭi

Phrase S R, S is common to all the three rāga-s. The contexts in which they figure are given in the cassette.

Twilight Zone Aṭhāṇā & Kāṇaḍā

1) n Ṣ Ṛ ṁ Ṛ Ṣ n P is common to both rāga-s. The succeeding phrase decides the context.

2) P - R movement is important to both rāga-s, but the duration and context of the svara-s distinguish the two rāga-s.

3) ṁ Ṛ Ṣ n Ṣ Ṛ Ṣ n Ṣ--if followed by Dha is a phrase of Aṭhāṇā, and; if followed by Pa it is a phrase of Kāṇaḍā.

Aṭhāṇā

SUARA	MOVEMENT PATTERN	REFERENCE PHRASES
Sa	a) SDR	a) 5
	b) S....D	b) 1, 11

SVARA	MOVEMENT PATTERN	REFERENCE PHRASES
Ri	a) SDR	a) 1, 4
	b) mR or RmR	b) 5
	c) SR	c) 11
	d) gR, g	d) twilight zone Aṭhāṇā & Kānaḍā-3
ga	a) Pm, R, mR	a) 3
	a) R P, m P, m	a) 1, 4,
ma	b) m R m	b) 5, 11
	c) vib	c) 3
Pa	a) P n/PD	a) 3, 8
	b) P n P/PDP	b) 3, 8
	c) n P	c) 10, 11
	d) Pm P	d) 12-vina lēdā
	e) D P	e) 2(Refer comments)
Dha	a) n D or n D	a) 1, 5, 7, 11
	b) S N S	b) 1, 5, 11
	c) D n D	c) 3, 8
ni	a) D S D	a) 2, 10, 11
	b) S D	b) 5
	c) P D	c) 4
	d) vib	d) 7
	e) S n n	e) 7

R A G A

K A N A D A

PHRASE-6

vib $\overrightarrow{nds}$ $\overrightarrow{np}$

m D n , , , s p , , ,
ta ra na . . . na . . .

PHRASE-7

RmR ndn $\dot{s} \dot{d} \dot{s} \dot{ndn}$ RmR $\rightarrow$ RmR ,

g m D n $\dot{s}$ n p m g m p m g m R , , , ,
na

PHRASE-8

p . . nd Pm R , mR

s R p , , , g , , m D , , ,
ta va na . . . ra . . . na

PHRASE-9

m, nd $\rightarrow$ p nd Pm R , mR

D n p , , , m p , , , g , m D , , , ,
ta . na . . . na . . . ra . . . na

PHRASE-10

$\dot{s} n, \dot{s}$ $\dot{D}, \dot{s}$ $\dot{D}, \dot{s} \dot{D}, \dot{s} \dot{D}, \dot{s} \dot{D}$, $\dot{s} \dot{D} \dot{R}$ $\overrightarrow{np}$

m , , , D n , n , , , , R s p
na . . . ra na

PHRASE-11

m, n DP, D P, P R, m, R $\rightarrow$
 n D D P P m g m R
 $\bar{a}$ $.$ $.$ $.$ $.$ $.$ $.$ $.$ $.$

PHRASE-12

m m n n n R S P nP
 na $.$ $.$ $.$ $.$ $.$ $.$ $.$ ya

PHRASE-13

R, m, R nd, n s $.$ D s, m, R R, S
 g m D n s $,$ $,$ $,$ R s
 a $.$ $.$ $.$ $.$ $.$ $.$ $.$ ya

PHRASE-14

DS, D R s $\rightarrow$ P m, R m, R m, R
 n s R R $,$ $,$ $,$ s R P g $,$ $,$ $,$
 ta ra na na $.$ $.$ $.$ $.$ na $.$ $.$ $.$ $.$

PHRASE-15

p, m, R, m R, S $.$ $.$ $.$ D s, D, R, S n, P
 g $,$ $,$ s $,$ $,$ $,$ s $.$ P
 $\bar{a}$ $.$ $.$ na $.$ $.$ $.$ $.$ ra

PHRASE - 16

$\dot{S}\dot{D}$ $\overset{np}{\curvearrowright}$
 m, D n s $\overline{RmR\dot{S}}$ P
 na . . . ra na

PHRASE - 17

$\dot{m}\dot{R}$, $\dot{m}\dot{R}$, $\dot{m}\dot{R}\dot{m}$: $\dot{S}\dot{D}$, $\dot{S}\dot{D}\dot{R}$ $\dot{m}\dot{R}$, $\dot{m}\dot{R}$, $\dot{m}\dot{R}\dot{m}$ R . . . S
 g, g, $\dot{m}$ $\dot{R}\dot{S}$ n $\dot{R}$ $\dot{S}$ n P g, g, m $\overline{RS}$ R . . ,
 ta ra $\dot{m}\dot{a}$. na . va .

PHRASE - 18

D $\dot{S}\dot{D}\dot{m}\dot{R},m$ $\curvearrowright_S$
 S , n R , S
 na

Kānaḍa āṅga in Hindustāni music

R . . m g, m g, m g, $\overline{pm\dot{m}}$. . G $\overline{RS}$ R . . .
 g , , , , m , , R . . .
 na ra . . . na . . .

Kāṇaḍā

Ārōhaṇa : S R P ^{PmR, mR}G , m D ^{D, ṣD}n Ṣ
 Avarōhaṇa : Ṣ ^{nDn}n P m ^{RmRmR}g , ^{mRm}m R S

Kāṇaḍā

This rāga offers good scope for creativity. It is not generally considered as a major rāga.*

ga is generally a movement between Ri and ma, and occasionally between Ri, ma and ga, (as in phrase 2) only some schools use a larger proportion of the second variety mentioned above.

There are many areas where Kāṇaḍā and Aṭhāṇā could overlap.

Important end phrases

- 1) g m R
- 2) R S S
- 3) n P
- 4) P g , , ,

*For Rāgam-Tānam-Pallavi, or even and the 'piece de resistance' in a performance.

The svaras S, R, g, D and P could be 'sustained' for long duration. The possibility of weaving phrases is, thus, wide.

Observations

Phrase 1

This is a good beginning phrase.

Phrase 2

- i) ga starts on an indefinite point. It could also start from R.
- ii) Ṣaḍja, in many phrases, ends on N--the 'Ni' is more an Anusvara than an independent svara. This observation is also valid for phrase 4.

Phrase 3

- i) D, n, D could also be expressed as n,
D S ... could also be expressed as S.
- ii) S..n Ṣaḍja could be considered as ending on n (the sthana of n being that of D). This observation is also valid for phrases 4 and 18.
- iii) m m R S ma starts on an indefinite point. It could also commence from the end point of the preceeding Sa.

Phrase 4

Suggests completion of a phrasal theme.

Phrase 5

Suggests progression of a phrasal theme.

Phrase 6

n S could also be rendered as

n = D, S D

S = S D S or S D R S

Phrase 7

Ri is a sustained, vibrant ending svara.

Phrase 9

The gliding movement over P m P - is typical of Kānaḍā.

Phrase 10

Pa is also a good ending svara; the phrase, however, suggests progression of the phrasal theme.

Phrases 11 & 12

These indicate Jaṇṭa svara usages.

In 11 , the movement is a smooth glide.

In 12, it is sphurita Jaṇṭa.

Phrase 13

This suggests completion of the madhya sthāyi sañcāra-s and indicates further progression to tārasthāyi.

Phrases 14 & 15

This represent Tārasthāyi sañcāra.

Phrase 16

The phrase n S R m R S P falls in the twilight zone of Aṭhāṇā.

Phrase 17

The sequence ḡ ḡ ṁ Ṛ Ṣ - n Ṛ Ṣ n P - g g m R S - is a characteristic phrasal sequence.

Phrase 18

It is a good ending phrase.

In Hindustāni music, g, m R S, with the typical gāndhara as rendered, is the Kānaḍa Aṅg, and many varieties of Kānaḍa are widely sung. Although karnāṭak versions of some of those rāga-s, Viz: Darbāri kānaḍā exist, they are minor rāga-s, stylistically rendered close to the Hindustāni system.

KĀNADĀ		
SVARA	MOVEMENT PATTERN	REFERENCE PHRASES
Sa	a) R S S	a) 2, 4, 13, 15
	b) n D S	b) 4,
	c) S D S	c) 7
	d) S D R S	d) 15
	e) S....N	e) 2, 4
	f) S....n	f) 12

SVARA	MOVEMENT PATTERN	REFERENCE PHRASES
Ri	a) R....g	a) 1
	b) S D m R or SDmR..g	b) 4, 13, 18
	c) S D R	c) 10, 12, 17
	d) R....s	d) 14
ga	a) R m R or m R	a) 1, 7, 11, 13, 17
	b) m g m or (x) mgm	b) 2
	c) P m R m R	c) 5, 8, 9, 14
	d) p m R m	d) 15
ma	a) m R m or (x) m R m	a) 3, 17
Pa	a) m P	a) 1, 7
	b) n P	b) 3, 6, 10, 12, 15, 16
	c) PD/Pn	c) 5
	d) P n D	d) 8
	e) P m P	e) 11
Dha	a) D n D	a) 3, 4
	b) n D	b) 3
	c) m n D	c) 9
	d) D P D	d) 11
ni	a) n D n	a) 4, 7, 13
	b) on the sthana of D	b) 3, 4, 18
	c) D S D/S D	c) 5, 14, 16, 17
	d) vib	d) 6
	e) S n S	e) 10
	f) R n	f) 11

R A G A

D A R B A R

DARBÄR - PARASE-1

 R, mR

R.P.M.,
P.D.,

$p, D, N, P, M, R, \dots, q, \overline{R}, \overline{S}, R, \dots$

[illegible]

PHRASE-2

 R, mR

$R P_{ND} \rightarrow P_{ND}$

m P D n P m R , $\overline{R^S}$ R , S

2	.	.	.	na	.	na	na
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PHRASE - 3

RP, W

5.

[illegible][illegible]

PHRASE-4

 n_D, n

Dis

is: p d, p

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PHRASE - 5-

$$\begin{matrix} \cdot & \cdot & \cdot & \cdot & \cdot \\ R & \cdot & R & \cdot & R \\ \cdot & \cdot & \cdot & \cdot & \cdot \end{matrix}$$

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[illegible]

PHRASE - 6

ND,N

$\bar{R} \dot{S} n \dot{S} \overline{DP} \quad D, P$

$\bar{a} \dots na \dots$

PHRASE - 7

$R, mR \quad R, mRm \quad R \quad \dot{S} \quad R, mR \quad R, mRm$

$\overline{DP} \quad mR \quad g, \dots \quad \overline{RS} \quad R, \dots \quad \overline{DPMR} \quad g, g, \quad \overline{RS} \quad R, \dots \quad S$

$a \dots na \dots va \dots \dots na \dots na \dots va \dots na$

PHRASE - 8

$\overline{DSD} \quad nD, n \quad D, \dots \quad SD, SD, S \quad \overline{DSD}$

$\overline{RS} \quad nS \quad \overline{DP} \quad \overline{D}, P \quad \overline{D}, n, \dots \quad RS \quad n \quad S$

$\bar{a} \dots va \dots \dots va \dots na \dots \dots$

PHRASE - 9

$\dot{R}, m\dot{R} \quad \dot{R}, m\dot{R}m \quad D, \dot{S}D \quad D, \dot{S}D\dot{S} \quad R, mR \quad R, mRm$

$\dot{g}, \dot{g}, \quad \dot{R} \dot{S} \quad n, \quad n, \quad DP \quad g, g, \quad RS$

$n\bar{a} \dots va \dots \bar{a} \dots na \dots na \dots$

PHRASE - 10

$\dot{R}, m \quad \dot{R}, m \quad D, \dot{S} \quad D, \dot{S} \quad R, m \quad R, m$

$\dot{g} \dot{g} \quad \dot{R} \dot{S} \quad n \quad n \quad DP \quad mR \quad g \quad g \quad RS$

$\bar{a} \dots \dots \dots \dots$

RP,m DS,SD,SR DS,DS RP,m RP,m PNDN R,mR,mR,m
 113 R m P D n s r s n s d p m p | R m p d n p m r | g, g, R s R, 11

SR, DS,DS mR,mR P GR,RP,m ND, RP,m ND, DSD GR, P,m P,mP,
 11 S, R n s R m R P, m R m p d n | P, D s R m p d | n s R m P, , 11

ND, ND,RP,m ND, SR SP m PMD ND, RP,m RP,m DS,D SP,
 11 D P D m P D s R s P m D P D R m | P D n s R m p d | m p d n s P, 11

R,m R,g DS,D GR,mR,m mR,P mR,m DS,DS DS,DS R,mR,mR,m
 11 m r s n s r m r p m r g r s n s | D P D r s n s d | P D m p g, g, 11

11 R S

(Yoganā)

Darbār

Ārōhaṇa : S R ^{RP,m} m P D ^{DSD} n Ṣ
 Avarōhana : S ^{DṢ} n , ^{DṢ} , D P m R ^{R,mR} g , ^{RmRm} g , R S

Darbār

This is a rāga with very little scope for creativity. Phrases are characterised by 'vigorous' movements, accenting or 'hitting' on many svara-s and almost no smooth glides. Phrases and compositions in Darbār are generally fast in tempo, but there are compositions in slow tempo also.

Ex. Fast tempo:- Yōcanā, "Rāmābhirāmā"

Slow tempo:- Mundu veṇuka

The end phrases are few, and vigorous. The svara-s in this rāga are not 'sustained'--there could be only pauses,

Viz phrases P , , , , m P D, n P

m P D , , , R R S n S

P , , , , D P m R, g,g, R S R,

The pauses could seem long, but the svara is not tonally elongated, nor do we see any vibrant quality about

the 'elongated' svāra-s*.

Observations

Phrases 1 & 2

They are similar, but the phrase 1 ends on R-- suggesting a progression. Phrase 2 suggests completion of a phrasal theme. They are both good beginning phrases.

Generally, madhyama is 'hit', and not precise on its sthāna.

Phrases 3 & 4

In R m P, n , ni' is the sthāna of S. D P D, P of phrase 3, and P D, P are good end phrases.

Phrase 5

The phrase is complete by itself, but suggests further progression of the phrasal theme. g,g,R S is the 'code phrase' for Darbār. It is repeated frequently.

*This is perhaps, one of the factors lessening creativity in many rāga-s. Even the most tuneful ṣaḍja may seem out of place in some contexts. Mere tunefulness cannot bestow rāgatva. Only meaningful 'elongations' and 'Sustenance' are permissible in a 'Rāga'.

On the other hand, the Hindustāni system seems to allow more of sustained svāra-s experiencing pure tones in almost all rāga-s. Their concept of rāga is probably more elastic than that of the Karnāṭak system. Each rāga, therefore, seems endless.

Phrase 6

Suggests completion.

Phrase 7

The idea of a phrase ending on R--only to be followed by the next, to end on R , , S--is highlighted. R , , is therefore, an ending svara of a phrase which is part of a bigger phrase for the phrasal theme to be complete.

Phrase 8

This is a good concluding phrase for an ālāpana / section of or whole composition.

Phrases 9 & 10

The phrasal chains are typical of Darbār.

The cittasvaram taken up for analysis shows excellent phrasal perception. The designation of svara-s to some such phrases poses problems by not fitting into the grammar of the rāga-s. (considering the Ārōhana - Avarōhana, and it defies any logic).

Ex : $\overset{\dot{r},m}{m}$ R $\dot{s}$ n $\dot{s}$ $\overset{\dot{m},\dot{r}}{R}$ $\dot{m}$ R $\dot{p}$ $\dot{m}$ R $\overset{\dot{m},\dot{r}}{g}$ R $\dot{s}$

The movement, at one instance, is 'ma' and another, 'ga'. In Darbār, generally, the svara attributed to the movement 'mR' in descent is only 'ga'.

Darbār

SVARA	MOVEMENT PATTERN	REFERENCE PHRASES
Sa	could be perceived as S D S/D S	Refer citta svaram under analysis.
Ri		In all contexts
ga	RmRm	In all contexts
ma	R P m	In most phrases
Pa	plain	In most phrases
	a) P n D	a) 1,
Dha	b) n D	b) 2
	c) n D n	c) 3, 4, 6, 8
	a) on the sthāna of S	a) 3
ni	b) D S D	b) 3, 4, 5, 6, 8, 9,
	c) D S	c) 10

R A G A

S A N K A R A B A R A N A M

ŚĀṆKARĀBHARANAM PHRASE-1

S, G_R, G_R, G_R, G_R, , m_G, m m_G D G_m G_R, G_R G_m S D S, , NS
 S R , , , , G_m , D P m G_R G_R , , m G_R S , , , , D N , S , , ,
 ta na' . . . na . . . a . . . na . . . a . . . a . . . na . . .

PHRASE-2

S_N G_R, G_m G_m, m R NS S, G_R G_R, P G_m
 N S R G_m G_R , , , , m G_R S N S R P m m G_R , , , ,
 na . . . na . . . na . . . a . . . a . . . na . . .

PHRASE-3

G_m m_G, m_G, m_G, m_G, m P G_m D G_m m_G, P G_R, G_R, G_R, G_R,
 m G_R m , , , , D P m G_R G_R , , , m P m G_R , , , ,
 ta ra na . . . na . . . a . . . na . . . na . . . na . . .

R_m G_m m_G, m NS
 m m G_R R S N
 . . . na .

PHRASE - 4

m_G m_G m_G m_G, R, G_R, R_m G_m G_m, m NS
 P , , , D P m m, G_R m , , , P m G_R R , , m m G_R S N
 ta . . . ra . . . na . . . na . . . a . . . na .

PHRASE-4 could also be conceived as:

P, . D ^{PM, G} MG MG MG MG, P MG, R, GR, RM GM GM NS
P, G, M, ., R M M G R S N
ta. ra. na. . a. . . na.

PHRASE-5

GR MG, M P, . . . D ^{PM, G} PM, G G, . . P, . . G, P, . . G GP, G ND, N
S, ., R G M P, G M, ., P M P D, P . . .
na. . . . ra na. . . na. . . .

PHRASE-6

G, . . P, G P, G P, G G, P, G P, S D ^{SN} S ^{SD, N} DP
G M, . ., M P D N S D, P
ta na. . . . a. . na

PHRASE-7

P, S D S D S, N S P, S D S D S N S G, R, G
D, N, P D, N, S N S R, . . .
na. . . . na. . . .

PHRASE-8

S, N R, G ^{RS, N, S, N, S, N, R} NS SN NS D, N
N, S R N, ., R S N D N S N D P . . .
ra. . . na. . . . a. . . na. . .

PHRASE - 9

$\dot{S}D\dot{S}N$ $\dot{S}N\dot{S}$ $\dot{S}D, \dot{S}$ $\dot{S}D, \dot{S}$ $\dot{D}P$
 $\overline{mGmP\dot{D}N}$ $\overline{\dot{S}R}$ $N\dot{S}$ $\dot{D}$ $N\dot{P}$ or $\dot{D}, P$
 na na . na . na

PHRASE - 10

mGm $mG, mG, mG, mP\dot{D}P$ $G\dot{R}, G$ Gm $N\dot{S}$ $\dot{S}N, \dot{S}$ $\dot{S}D, \dot{S}, \dot{N}\dot{S}$
 m G m , , , $\dot{D}$ $\overline{mG}$ G , , , mG R S N S , , , $\dot{D}$ N , , , P
 ta na na n . na . ta . . na . . na a

PHRASE - 11

$P, \dot{S}, \dot{D}$ $\dot{S}D\dot{S}, \dot{N}$ $N\dot{S}$ $G\dot{R}, \dot{g}$ $\dot{S}, \dot{D}$ $\dot{S}D\dot{S}, \dot{N}$
 $\dot{D}, \dot{N}$, S N S R , , , S $\dot{D}$, N , S , , , ,
 na na a a

PHRASE - 12

$P, G\dot{P}, \dot{S}$ $\dot{S}, G$ $\overline{G\dot{R}, G}$ $G\dot{P}\dot{P}$ $\dot{P}\dot{S}$ $\dot{S}D\dot{S}N$ $\dot{S}, N\dot{S}$ $\dot{S}N\dot{S}$
 S , R G m P $\dot{D}$ N $\dot{S}$ S

(or)

$S, P\dot{G}, P$ S $\dot{S}, G$ $\overline{G\dot{R}, G}$ $G\dot{P}\dot{P}$ $\dot{P}\dot{S}$ $\dot{S}D\dot{S}N$ $\dot{S}, N\dot{S}$ $\dot{S}N\dot{S}$
 S , R G m P $\dot{D}$ N $\dot{S}$ S

PHRASE - 13

S, P $\rightarrow$ P_K, P P_S S_D, S_N

m P D N S

PHRASE - 14

S, N

N R G m R, G $\xrightarrow{RSS}$

na . . . a . . .

PHRASE - 15

$\dot{G}_R$, $\dot{N}_S$

S, . . R G R R G m G R S N

na . . . a . . . na . .

PHRASE - 16

G_R, G_R, G_R, $\rightarrow$ G_R m, G

S R, . R P G m R G $\xrightarrow{RSS}$ (or) S

na . . . a . . . na .

PHRASE - 17

$\dot{G}_R$ G_m

G_PG, P_G, P_G, G_P, G

N_D, N

S P P P m G G $\xrightarrow{Pm m}$ R G m . . . P m P D, . P

to na na . . . a . . . na . . . na . . .

PHRASE - 18

ND, n P, G P, G, D

S D, P m D P, m G, m R
ta a a

Example - 1

SD, D P, G
S, D, P m
ta (wasamh)

Example - 2

SD, n
S, D, P
Sa . da . . (gita . .)

PHRASE - 19

G, R, G

P, , G, R
Bhak (guru katakata . . .)

PHRASE - 20

mam S NS S SG R R, g
G, m S, , S R G m D P G R, S
na a va . . .

TWILIGHT ZONE: ŚANKARĀBHARAṆAM AND SAURĀṢṬRAM

pmD,

||', m, r G m, P, P, P m | D, , , D N ś, | S N D N P, , , ||
vā ri ṣa pā dā di. | mē | rē vā ||

TWILIGHT ZONE: ŚANKARĀBHARAṆAM AND KĒDARAM: ŚANKARĀBHARAṆAM

g G G G P G P, G

S P P P m G, G m, R G m, ,

KĒDĀRAM

P G m → G R G
S P m G, R S R G S

Śaṅkarābharāṇam

Ārōhaṇa	:	S	S,GR R	G	G,PG, m	P	P,SD D	SDS,N N	Ṣ
Avārōhaṇa	:	Ṣ	ṢNS N	ṢNS,DN D	DP P	mGm m	GRGR G	R	S

Śaṅkarābharāṇam

It is a rāga offering wide scope for creativity. It cannot be treated at a scalar level at all as it is very well-defined by specific movements and end phrases.

Important end phrases*

R S N

m G m , ,

P D, P

S R , S

Observations

Phrase 1

It is a good beginning phrase.

Phrase 2 Ga as fulcrum:

Ga is the 'fulcrum' in the initial phase of alapana. A chain of phrases could begin on Ga, followed by another chain ending on 'Ga' establishing a cyclic phenomenon.

Ex: N S R G m G , , , M G R S N S R P m m G...

* In Kalyāṇi, SND, PmG, G , , R, are good end phrases. There is a big difference in the two rāga-s, although scale-wise, only madhyama is different.
Ex: Ni is a good ending svāra, in Śaṅkarābharāṇam. Ni is an important fulcrum, but not an ending svāra in Kalyāṇi.

Phrases 3 & 4

The svara, ma is a movement between m & G in the phrases encompassing S - P range.

Phrase 6

If ma is a movement between P & G, then it indicates progression upwards. There is generally, no more lingering on to the S - P range.

PHRASE Pm PD , , P (Phrase 5)

This phrase often indicates that one phase of the alapana spanning mandra and madhya sthāyi Pa is complete, and that the next phase is to begin soon. At times, this could also be the final phrase in an ālāpana, for a composition starting on madhya sthāyi pañcama.

PHRASE ŚN Ś R , , Ś (Phrase:7)

This phrase is almost symmetrical to Pm, P D , , P with about the same duration and dynamics. This often figures as the ultimate or penultimate phrase. In the tāra sthāyi it indicates the completion of phrases spanning madhya sthāyi, with just one more phase in the tāra sthāyi, or the final winding up phase.

Phrase 11

SN SR , , S could be a good end phrase, but is often succeeded by S , , D N , , S (as in Phrase-11) in an ālāpana. This phrase, emphasised properly, imparts a sense of completion. Most ālāpana-s end on this phrase.

Phrases 12 & 13

The movement S P G P could be called Sa (Phrase 12) the same movement could also be attributed to the svara-s m P (Phrase13).

Phrases 17, 18 & 19

S P S D P G movements are characteristic of Śaṅkarābharaṇam.

COMPOSITIONS IN ŚAṅKARĀBHARAṆAM

The compositions in this rāga are of two categories.

- 1) Compositions progressing as an alapana would

Eg. "Manasu svādīna", "Nannubrōvakanu"

"Akṣayaliṅgavibhō"

"Sarōjadalānētri"

- 2) Compositions which progress more on the basis of svara structure rather than ālāpana oriented phrases.

Eg. "Etuḍanilacitē"

"Svara rāga sudhā"

"Nr̥tyati Nr̥tyati"

Śaṅkarābharanam

SVARA	MOVEMENT PATTERN	REFERENCE PHRASES
Sa	a) S N S	a) 10, 12, 20
	b) PGPS/SPGPS	b) 12
	c) RS NS	c) 14, 16
Ri	a) GR/SGR/RGR	a) 1,2,3,4,5,15,16,18
	b) GRg or GRG	b) 7, 11
	c) R G	c) 8
	d) S N R	d) 8
	e) S G	e) 12, 20
Ga	a) G R G	a) 1, 10, 12
	b) Gm	b) 2, 4
ma	a) mGm/Gm	a) 1,2,3,4,5,6,17,20
	b) m G	b) 3, 4, 6
	c) R m	c) 3, 4
	d) G P G PGP GP PG	d) 5, 6, 12, 17, 18
	e) S P G P	e) 13
Pa	a) G R P	a) 2
	b) P D	b) 4, 5,
	c) D P	c) 6, 9
	d) P G D P	d) 10
	e) P G P	e) 13

SVARA	MOVEMENT PATTERN	REFERENCE PHRASES
Dha	a) P G D	a) 3, 10, 18
	b) n D n	b) 5, 17, 18
	c) P S D	c) 6, 7, 11
	d) SDS/SDN	d) 6, 9
	e) S D	e) 11
	f) P S	f) 12, 13
Ni	a) S N S	a) In all other contexts
	b) S D S N S	b) 1, 7, 10, 11, 12, 13
	c) R S S N S	c) 8
	d) on the sthāna of S	d) 9

R A G A

K E D A R A M

KĒDĀRAM - PHRASE-1

Gm NS NS P S, N S, N S, N S.
S, m G, R S R, S S N N, . . ,
ta . . na . . a

PHRASE-2

G Gm GR m G, m
S, . . P, . . m G, R S R G, . . S
ta na a

PHRASE-3

NS PS, NEN Gm GR, g NS, NR
S m Gm P N P S N N, S m G, R S R, S S N R S
ta a na na a

NS NS PS, NEN
S N N, .
a

PHRASE-4

SN SNRS NS PNP, Gm, G, GR
G m P N S, N P, m G, R S R G, . . S
ta a a

TWILIGHT ZONE: KĒDĀRAM AND KURINJI - KĒDĀRAM - 1

NS P.S.N.S.,NS,N

S N N ,

(cit Sabhēśam) m . .

KURINJI

NS NS D.S., NSN

S N N ,

(endu cey) su . . .

KĒDĀRAM - 2

Gm mG,m GR,G

S, mG, R S R , , S

ta. ra . . a . . .

KURINJI

Gm mG,m GR,G

S, mG, R S R , , S (N R S S N N ,)

ta. na

Twilight Zone: KĒDĀRAM AND NĪLĀMBARI - KĒDĀRAM - 1

SG RG ..

(SR) G , , S

NĪLĀMBARI

SG SG S

(RGm) G , , , , , S .. (RGm Pm G RGm G RGm) G , , , S

KĒDĀRAM - 2

n NP, m↓ Gm

Gm P N P, m m G, R (SRG, , S)

NĪLĀMBARI

n NP, GP Gm

Gm P, N P, m m G, R (PP, Gm , , ,)

KĒDĀRAM - 3

P, S ŠNŠ .. NŠ

(Gm) P N : Š , , , N (Š, m G, , R ŠR, , Š)

NĪLĀMBARI

$\begin{matrix} \curvearrowright \\ P \end{matrix} \dot{S} N \dot{S} N \dot{S} \dots N \dot{S}$
 $(G \ m) P \ N \ \dot{S} \dots N \ P \ (P P \ m \ G \ R \ P \ P, \ G \ m \dots)$

KĒDĀRAM - 4

$\begin{matrix} \curvearrowright \\ S \end{matrix} m \parallel G \ m \ P, \ N \ m \ G \parallel$
 $\begin{matrix} \curvearrowright \\ m \end{matrix} G, \ m G, \curvearrowright N \dot{S} \ P \dot{S} N,$
 $m \ G \parallel m \ m \ P \ \dot{S} \ N \ N, \parallel$
 (Jam takita) (tatata takita)

NĪLĀMBARI

$\begin{matrix} \curvearrowright \\ m \end{matrix} G,$
 $; \ G, \ m \ P \ P,$
 $yā \ . \ da \ va \ (krā \ hā)$

Kēdāram

Ārōhaṇa	:	S	^{mGm} m	G	^{mGm} m	P	^{SN} N	^Ṣ Ṣ
Avārōhaṇa	:	Ṣ	^{SNS} N	P	^{mGm} m	G	^{GR} R	S

Kēdāram

It is a rāga offering little scope for creativity. There are not many end phrases or complicated movements. Some phrases could overlap between Nīlāmbari and Kēdāram-- or one might lead to the other due to some small variations.

Sa in Kēdāram is a very vital ending svara. Phrases could end on SR, S, SN or SNN. Sañcāra-s go up to ma in the tārasthāyi, but the main operating range is madhya sthāyi.

Observations

The difference in handling of the phrase SNN in Kēdāram and Kurinji has been illustrated.

Kēdāram

Kurinji

- | | |
|---|---------------------------|
| 1. Sa generally commences on Pa, and ocassionally on Dha. | 1. Sa commences on Dha. |
| 2. Ni cannot be stretched. | 2. Ni could be elongated. |

The phrase S, mG, R S R , , S is characteristic to Kēdāram. Some performers render this phrase in Kurinji also.

Twilight Zone Kēdāram and Nīlāmbari

Phrase number 1

G , , S

Ga is longer in duration in Nīlāmbari.

Phrase number 2

G m P N P , m m G R

In Kēdāram, Pa drops to ma, hitting on it.

In Nīlāmbari, Pa glides down smoothly to Ga, and then to ma.

Phrase number 3

G m P N Ṣ , , , N

This is essentially similar in both rāga-s, but Pa to Ni is characterised by a smooth glide in Nīlāmbari.

Phrase number 4

m G m P

m G m in Kēdāram is perceived as m + G + m.

In Nīlāmbari, Ga begins on ma. Hence similarity in phrase, though not in conception.

Kēdāram

SVARA	MOVEMENT PATTERN	REFERENCE PHRASES
Sa	a) S N R S	a) 4
	a) g R g	a) 1, 3
Ri	b) GR	b) 2, 4
	c) SNR	c) 3
Ga	a) m G m	a) 2
	b) G mG	b) 4
ma	a) G m	a) 1, 2
	b) on the sthāna of G	b) 2
Pa	a) P n P	a) 4
	a) S N S	a) 1, 2, 3, 4
Ni	b) PSNS	b) 1
	Ni is on the sthāna of 'ni'	GmP, N, P, m mG, R, S R, S R, S(Twilight zone Kēdāram & Nīlāmbari 2)

R A G A

N I L A M B A R I

NĪLĀMBARĪ - PHRASE-1.

$\vec{S}N$ S_{GR} Gm $G, , mG, mG, mG, m$
 S N S R G m G m $, , , , ,$
 na $, , , a$ $, , , na$ $, , , , ,$

PHRASE-2

$m m.$ S_{GR} GmG S_{GR} $\vec{Gm}G$ $, , , , ,$
 $m,$ G R G m P m G R G m $, , , G$ $, , , , S$
 na $, a$ $, , , na$ $, a$ $, , , , a$ $, , , ,$

PHRASE-3

S $, , , G$ S_{GR} $, N S S$ $, , P$ $G P G P,$ $G, , mG, mG, mG, mG, mG, m$
 S $, , , N$ P $, , , P$ G m $, , , ,$
 na $, , , a$ $, a$ $, , , , na$ $, , , , ,$

PHRASE-4

mG, m G $m,$ P $, , , , S$ N P $P P$ m G R P P G m $, , , , ,$
 ta na na $, , , a$ $, , , na$ $, , , , a$ $, , , na$ $, , , ,$

PHRASE-5

P, S N S S_{GR} S_{GR} Gm $N S$
 N S R G m G R G m $, , , m$ G $, , , S$ S $, , , N$
 na $, , , , , , , , , , , a$ $, , , , ,$

PHRASE-6

$P \dot{S}, D$	$\dot{S} N \dot{S} N$	$\dot{N} \dot{S} P \dot{S}, D \dot{S} N$	$\dot{N} \dot{S} N \dot{S} \dot{S}$	$P \dot{S} P$	$G_1, m_1 G_2, m_2 G_3, m_3 G_4$
$D, N \dot{S} \dot{S} \dot{S} \dot{S}$	$\dot{S} N \dot{S} N \dot{S} N \dot{S} N$	$\dot{N} \dot{S} N \dot{S} N \dot{S} N$	$\dot{S} \dot{S} N, P P m G$	$m, , , ,$	
$na, . . .$	$. . . \alpha$	$. . . \alpha$	$. . . \alpha$	$. . . na$	$. . .$

PHRASE - 7

m	G_m	SGR	GP_{SG}	$P \cdot D$	$\dot{S}$	D_n	SGR	G_{mG}
m	G	R	G	m	P	D	P	m
n	a	a	$.$	$.$	$.$	r	a	$.$

S_{GR}	S_{GR}	G_m	$\rightarrow$
$R \quad G \quad m \quad G$	$R \quad G \quad m$	$, , , m \quad G$	$, , , S$
$a \quad . \quad . \quad .$	$a \quad . \quad .$	$. \quad . \quad .$	$. \quad . \quad .$

Nīlāmbari

Ārōhaṇa	: S	SGR R	G	mGm m	P	P, ŚN N	Ś*
Avarōhaṇa	: S	ŚNS N	P D	nDn n	P	mGm m	G R GRG G,,S G S

Nīlāmbari

Nīlāmbari rāga is also one which is very well defined, but limits itself to just a few phrases. Also, each svara does not lend itself to manipulation in many ways. There are definite ways of handling each svara, and combining them to form phrases. This rāga generally consists of slow phrases, and very few phrases lend themselves to being rendered in fast tempo.

1. Ga in many ascending phrases, is hr̥s̥va , and is dhīrga in almost all descending phrases.

2. ni figures both as a svara and as a microtone.

a) As a microtone:

G m P N P , m m G R P P G M , , ,

Ni is the on sthāna of ni. (Ref. Twilight zone Kēdāram & Nīlāmbairi)

b) As a svara in the phrase

P , , , Dn D , , n P which figures occasionally.

* It has to be admitted that the rāga is (most rāgas are) only partially conveyed, even through an ārōhaṇa-avarōhaṇa with descriptive notation.

Nīlāmbari

SVARA	MOVEMENT PATTERN	Reference Phrases
Sa	a) G S	a) 2, 7
	b) S G	b) 3
	c) S N S	c) 6
Ri	a) S G R	a) All phrases except 4
Ga	a) G R G	a) 7 (In RGmP, PG could also be expressed as R=SG & G= GRG)
	b) G m G	b) 2
ma	a) G m/m G m	a) 1, 4, 5, 7
	b) G m G	b) 1, 2, 3, 4, 6
	c) m,m	c) 2
	d) G P G	d) 7
Pa	a) S P	a) 3
	b) G P	b) 3
	c) R P G	c) 4
	d) P G P	d) 6
Dha	a) P S D	a) 6
	a) S N S	a) 1, 4, 5, 6
	b) P S N	b) 5
Ni	c) S G S N S	c) 3
	d) on Sthana of S	d) 7

R A G A

K A L Y A N I

KALYĀṆĪ - PHASE - 1

$G R P G$	$\dot{S} N \dot{S}$	$N S$	$m_G, m_G, m_G, m_G, m_G, m$					
G	$\dot{S}$	N	P	D	$\overline{D N}$	$\overline{D P M G}$	G	R
$n a$	$n a$	$n a$	$n a$	$r a$	$n a$	$n a$	$n a$	$n a$

PHRASE-2

$\vec{G}_R$	PM,	SN	NS	$G, m_G, m_{G,m}$
R	G M D	N R	N	$\frac{M}{DPP}, M, , , R$
a	.	.	.	na. . . . na. . . .

PHASE - 3

GRP	$P_{G P_G}$	$G_{R,G R}$
$P, G,$	R	G
α	$\cdot$	α
		$\frac{RSS}{\alpha}$

PHRASE - 4

[illegible]

PHRASE - 5

G, P, M	P, M
G, M, P	$M, P, N, \overline{D}, P, M$
na	na

EXAMPLE - 16 (a)

PG, SN

G, N, D, P

indēyami) ve da ki na

EXAMPLE - 16 (b)

PG, GP, M P, SD SN

|| G, M, P, D, N, || S . . .

Bha ja na de . ya ve . . .

PHRASE - 17

ND, N ^{DP} DPP

MP MG, MG, MG, MG, MG, MG, MG

D, P, , M DP MG G, , , R

ta . ra . . . na . . . va

EXAMPLE - 18

NS GR, ^{NS} RS,

NS SDND

|| S, N S, R G S, . . . || S S N D, P, P, M, DP MR ||

ni . . Sa . ri . Sā . . || tē vēl . . pu le . va . . ||

RP, G PH SD SN, SD NS

NG MG, P MP, MD SDN

|| G, M, P D N, D R S N || DP, M DP MR G M MD DN ||

ra m . mā . . . nit . || ya . . . ka . . . yā . . . ni . ||

Kalyāṇi

Ārōhaṇa	:	S	S,GR R	GRPG G	MGPM M	P	P,ŚD D	ŚDŚN N	Ś
Avarōhaṇa	:	Ś	ŚNŚ N	ŚD D	P	PM,P M	G	GR, R	S

Kalyāṇi

Kalyāṇi is an endless rāga offering unlimited scope for creativity. The rāga could be stretched -- exploring every possible facet encompassing mandra, madhya and tāra sthāyi-s*.

**Ni is a very good fulcrum around which many phrases could be created. Such exploration of a rāga around niṣāda could at a point create an illusion of niṣāda itself being the tonic --- finally resolving in 'Sa'. Expectations and other emotional upsurges become very meaningful by the succeeding sadja. Experiencing this aspect of Kalyāṇi could create an aura of ecstasy.

* The functional range of all rāga-s in Karnāṭak music is generally mandra sthāyi madhyama to tāra sthāyi pañcama. Beyond these svāra-s, the sañcāra-s are very rare, rendered more for technical fulfillment, not in anyway contributing to rāgatva.

**The sthāna of this Ni is slightly higher than that of Kākali Niṣāda. In spite of the interval between 'Ni' and 'Sa' being so small, the final resolving to 'Sa' would reveal how far apart these svāra-s are, the distance between even the smallest intervals (frequencywise) is a 'big' difference to a musical ear.

In Kalyāṇi, one could sketch any svara pattern --- rāgatva being supplied by use of Gamaka-s--- by braiding one svara to the other, and use of proper microtones. Being sampūrṇa, with each svara admitting of elongation, it provides immense scope for elaboration. The rāga is, in a wide sense, elastic --- as the microtone, and the Gamaka-s could be varied contextually, and according to the aesthetic conception of the performer, unlike many other rāga-s.

Important phrases

G,,(N)ŚND P,,DN DPMG G,,R

or

G D P,,DN DPMG G,,P etc.

are good beginning phrases. "G,,R" is a very important ending phrase in the first phase of ālāpana.

Gāndhara, in Kalyāṇi is more a starting point than a holding svara. * It is a potential Gāndhāra from which springs an upward or downward thrust.

All the svaras - R,G,M,D,N --- are embellished by braiding one with the other. This movement bestows rāgatva on Kalyāṇi.

* In Śaṅkarābharāṇam, it is an important fulcurn.

The 'samvāditva' is perceived in the treatment of all the svāra-s in Kalyāṇi.

Ex: Ri and Dha form ending svāra-s of the phrases ---- viz G,,R & ṚSND (RSND). An observation of ālāpana-s reveals that these two phrases are vital ending phrases in different phases of ālāpana.

The treatment of Ma and Ni is similar in many phrases.

Ex :	DPMG	RSND
	M,,, DPMG G,,R	N,,, NRSNDPM
	M = P,M,P,M,P,M	N = S,N,S,N,S,N

The Ga - Ni relationship is also vital. Eg. G ND and similarly GDP, GSND etc., are important sequences.

ṚN - ṢD - NP - DM - PG - MR is another important sequence.

Pañcama & Ṣaḍja varja phrases highlight the rāgatva of Kalyāṇi and bring out an emotionally and aesthetically appealing ālāpana.

The Ṣaḍja Pañcama varja phrases in many contemporary renditions pervade the alapana --- especially when niṣāda is the fulcrum. The varṇam "Vanajakṣi" is an outstanding example. Another example is the cittasvaram composed by Karaikudi vīṇa Subbarama Iyer for Ghanam Krishna Iyer's padam "Azhaitṭuvā pōḍi".

However, analysis of some of the recordings of musicians of a decade ago reveals that the ṣaḍja Pañcama varja phrases figured towards the end of the ālāpana or rather in proportion much less than currently in vogue. Such phrases are few (used perhaps only as a contrast with Sa and Pa) in many compositions also.

Example: Ētāvunarā

Nidhitsāla

Bhajana sēyavē

Observations

The descriptive notation reveals that although conceptually we do not visualise a 'ma', 'ni' or 'ga' in Kalyāṇi, they figure as microtones, but go unnoticed as a rāga is understood only through phrases. The aim of this analysis is to communicate such phrases in a precise manner.

Phrase 1 is a good beginning phrase.

Phrase 12 is a good concluding phrase.

Phrases 13, 14 and 15 illustrate the different ways in which ṛṣabha is manifest.

Phrase 16 illustrates how 'Ga' is hit from 'Pa' in some phrases.

Phrase 17 illustrates as to how 'ma' figures as a microtone of the svvara 'Ga'.

Phrase 18 illustrates the different ways in which Dha is manifest.

Cittasvaram for "Azhaittuvā pōḍi" reveals excellent perception of Kalyāṇi through highly creative Pañcama - Ṣaḍja varja phrases.

Kalyāṇi		
SVARA	MOVEMENT PATTERN	REFERENCE PHRASES
Sa	a) SNS	1,7,10
	b) RSNS	b) 8
Ri	a) G R	a) 2,3,4,9
	b) SDGR	b) 8
	c) GRg	c) 12,13
	d) SGR	d) 14
Ga	a) GRPG/GRMG	a) 1,5,14
	b) Gm/mG/GmG/mGm	b) 2,4,9,11,15,17
	c) MG	c) 7
	d) GRG	d) 10
	e) PG	e) 16
Ma	a) PGPM	a) 5
	b) PMP/PM/MP	b) 5,6,10,11
	c) MGPM	c) 14

SVARA	MOVEMENT PATTERN	REFERENCE PHRASES
Pa	a) GRP	a) 3
	b) DPP/DPMP	b) 6,17
	c) PMD	c) 11
Dha	a) nD/DnD/nDn	a) 6,9,17
	b) PSD/SD	b) 6,7,8,10
	c) PMSD	c) 14
Ni	a) SNS/NS/SN	a) 1,4,7,8,9,10,12,13, 16,18
	b) Suggestion	b) 5
	c) SDSNS	c) 6,8
	d) SDN	d) 18

R A G A

S A R A N G A

ŚĀRĀṆGĀ PHRASE-1

G_R, G_S S[→] P
 S, P, , , P M D P P M M, , ,
 ta . na a

PHRASE-2

SP, M P S D N S[→] S D S D, MP PMP
 M P D N S R D, P P M (or) M DPM, R, . . . (or) R, . . .
 a a na

PHRASE-3

g_R, g_R, g_R, g_R, m_G, m_G, m_G, D m_R g_R, g_R
 R, , R G m, R, S
 ta a

PHRASE-4

G_R, g_S S[→] S N S N R S, D S, N ^{na} DPP,
 S S N R S N D N, P
 ta na a na .

PHRASE 5 (a) / 5(b)

vib D DP, D, S
 R, , , , D, . . . DPM, R / R_i rendered without vibrato.
 ta va na

EXAMPLE - 6

|| Š Ė Ė N Š Ė N P Ė N Ė P M P R Ė M I P - R Ė W R S P M | D R Ė M P, D N ||

NSR Š N Ė, ND,

PS Ė, N Š Ė, ND,

|| Š Ė Ė Ė N Ė Š Ė, D P M P Ė N I Š Ė Š Ė, P P I M R, Ė M P Ė N I

1

2

PS, R Š N Š Ė, ND,

② could also be rendered as: Š Ė,

Sāraṅgā

Ārōhaṇa	:	S	S,GR	G	P,,M	P	P,SD	SN	Ṣ
			R		M		D	N	
Avarōhaṇa	:	Ṣ	ṢN	D,ṢD		PM,	PMR	RmG	mR,
			N	D	,	P	M	R	G m R S

Sāraṅgā

Sāraṅgā is a rāga with restricted scope for creativity.

Sa-Pa relationship plays a vital role in bestowing ragatva to Sāraṅgā.

Ri, even in the plainest form, is rendered with a slight vibrato.

Ma figures in all ascending phrases, and in descending phrases such as ṢN D, PM (RGmRS), DPMR.. (R, Gm R, S). Ma is a holding svara in many phrases.

Example. PM DP PM M ,,,

ma figures in the phrase RGmRs, which is characteristic of Sāraṅgā.

In Sāraṅgā although the Ārōhaṇa reads as SRGMPDNS, the sequence generally does not figure as a phrase.

Phrases ascend as: SRGMP R, GMPDNṢ

(or)

SPMP or SṢ or PMPDNṢ

Even in the varṇam Intamōḍi, the sequence is split as follows.

| Ṥ D , P M R G m | R S - R G M P D N
mē . rā . . ga . . du- s̄ā mi

Phrases could descend as ṤND, PM, but more frequently as ṤD, P (Refer example 6 illustrating different ways in which ṤD, P is rendered)

Ni is not a powerful svara in Sāraṅgā.

Important end phrases

PMDP M , , ,

D N Ṥ

D, P

DPMR

RGm, R, S

Sāraṅgā

SVARA MOVEMENT PATTERN		REFERENCE PHRASES
Sa	a) GRGS/GRgS	a) 1, 4
	b) NSR/PSR	b) 6
	c) PS	c) 6

SVARA	MOVEMENT	PATTERN	REFERENCE	PHRASES
Ri	a)	gR	a)	3
	b)	mRGrg	b)	3
	c)	SNR	c)	4
	d)	SDSN	d)	4
	e)	Vib	e)	5
Ga	a)	mG	a)	3
Ma	a)	PMP/MP/PM	a)	1,2
	b)	GPM	b)	1
	c)	SPM	c)	2
ma		m , ,D		3
Pa	a)	SP	a)	1
	b)	MP	b)	1
	c)	DPP,	c)	4
Dha	a)	PMD	a)	1,2,3,5
	b)	PSD/SD	b)	2
	c)	DPSD	c)	5
	d)	SNSDnD	d)	6
Ni	a)	NS/SNS/SN	a)	2, 4
	b)	SDSN	b)	4

R A G A

K H A R A H A R A P R I Y A

KHARAHARAPRIYA PHRASE-1

$\dot{n}b, \dot{s}$ $n, \dot{d}n$ $p \dots m$ $\dot{d}n\dot{d}$ $R, mRmRmR,$
 $\dot{d}, (or) \dot{s}$ $n, \dot{d}$ $p \dots m$ $\dot{d}, \overline{pmm}, Rg \dots$
 ta na na $na \dots na \dots na \dots$

PHRASE-2

$gr,$ $rpm \rightarrow$ $\overline{sm}, mR$ $\overline{mgg},$ $R \dots S$
 $R \dots g$ m p $\dot{d}n, \dot{d}$ p $\dot{d}, p$ m, R g p $g, R \dots$
 $na \dots a \dots a \dots na \dots na \dots$

PHRASE-3

gr, m $gg,$ $\overline{sm}, \dot{d}p\dot{d}$ $S \dots \dot{d}$
 m, g, R n $\dot{d}, n$ $S \dots$
 ta va na $na \dots na \dots$

PHRASE-4

$\overline{rs}$ $mg,$ $\overline{sm}, \dot{d}p\dot{d}n\dot{d}n$ $R \dots S$
 $S \dots R$ g, R n $\dot{d} \dots R \dots$
 $na \dots va$ $na \dots na \dots va \dots$

PHRASE-5

R, mR, mR, mR, mR $\overline{rn}$ $\dot{d}p\dot{d}$ pmp mrm gg
 R $g \dots$ n $\dot{d}$ $\dot{d}$ p p m g R S
 na $na \dots va \dots a \dots a \dots$

PHRASE-6

RM R, g m m P . . . , n D PMm, P D, P
 ta . . na na na . . . na . na . na . . .

PHRASE-7

Dn P D ndn s g R SNH,
 n, D, n s . . . , R n, D
 ta . ra na ra .

PHRASE-8

Dg m m Rg R s
 g R m g g R s n D, n SRg R
 a na . . . na

PHRASE-9

Dg g Rg R R R s s n n D PNs R g, R n, D
 a na .

PHRASE-10

SD R R R R s s nd s s s ndn
 P, D n R g R s s n D P D n R s s n D P m . . .
 na na . . . na . . .

PHRASE-11

gR, sn $\overline{m}m$ $\overline{m}R$ $\overline{m}g$ R S
 R, g n, n n DP m , R g P g, R , , , ,
 ta . na na . na . na

PHRASE-12

$\overline{S}mRm$ R, mR, mR, mR, $\overline{S}D\overline{S}$ D, nD, nD, nD, nD, m m m R g : $\overline{R}\overline{S}$ $\rightarrow$ Dn
 m m g R g , , , , $\overline{S}\overline{S}$ nD n , , , , n n g g , R $\overline{S}\overline{R}\overline{g}\overline{R}\overline{S}$ n n , D
 na na a na na .

PHRASE-13

$\overline{D}P$ nD, nD, nD, nD, $\overline{R}\overline{S}$ $\overline{S}D$, $\overline{S}n$, $\overline{m}m$ nD, n
 P D n , , , , $\overline{S}$ D n n DP m , P D, P
 ta na na na . na . na . na

PHRASE-14

$\overline{G}mR$ $\overline{m}g$ R g P g R S
 n D $\overline{P}m$, R g P g R S

PHRASE-15

$\overline{S}Dg$ m m R g D, S, D S, D S, D
 g R m g g R S n D n , , , , ,

Q9 R9 NDN, DPB, NDN

Q9 R S N, D N S , , ,

Kharaharapriya

Ārōhaṇa	:	S	R	^{R,mR} g	m	P	D	^{DSD} n	^ṡ ṡ
Avarōhaṇa	:	^ṡ ṡ	^{ṡnn} n	DPD D	P	m	^{mggRg} g	RSR R	S*

Kharaharapriya

This is a rāga offering wide scope for elaboration. Each svara admits of its being the beginning or end svara, thereby enhancing the scope for creativity. The rāga also gives room for 'technical' elaboration--using sphurita, akāra and fast passages.

Svara passages such as PPm - mg - gR S

nn D - DP Pm - mg - gR S

nD - DP - Pm - mg - gR S figure

frequently.

Ri and Dha serve as ideal fulcrum while rendering kalpana svara-s**.

The phrase mm (or m), could be rendered as a sphurita gamaka in three ways.

1) A fast movement without a deliberate Ga. (Reference Phrases 10,11,13)

* Although it is possible to interpret a scale structure or phrase in many ways, the method which reveals the rāga instantaneously has been given for all the rāgas. This does not mean that other ways of rendering are incorrect.

** In most rāga-s, Sa and Pa are used as a convention (whether considering or not considering rāgatva).

2) A slower, dynamically more powerful glide with a strong trace of Ga. (Ref. Phrases 2,14)

3) As mm (Ref. Phrases 6,12)

The movement nD,S could be expressed both Dha and Sa*

Important end phrases

- 1) mgg, R
- 2) Snn, D
- 3) R, , S
- 4) P D , , P

While the phrases mentioned above are frequent, almost all svara-s are good ending svara-s, and the rāga lends itself for exploration in all facets.

Kharaharapriya

SVARA	MOVEMENT PATTERN	REFERENCE PHRASES
Sa	a) n D S	a) 1
	b) S.. D	b) 3
	c) R S	c) 4, 12, 13
	d) S D S/D S	d) 9, 10

* In Sahānā, (reference phrase 8) it is essentially expressed as Dha .

SVARA	MOVEMENT PATTERN	REFERENCE PHRASES
Ri	a) m R	a) 2, 11, 14
	b) R.. S	b) 4, 8, 11
	c) R m R	c) 6
	d) gR	d) 7, 11
	e) R S R	e) 9, 10
ga	a) R m R	a) 1, 5, 12
	b) mgg /mg	b) 2, 4, 11, 14
	c) gRg	c) 3, 5, 8, 9, 12, 15
	d) Dg/S D g	d) 8, 9, 15, 16
ma	a) m m or m m	a) 2, 11, 13
	b) gRm	b) 3
	c) mRm	c) 5, 6, 8, 12, 15
	d) SmR	d) 12
Pa	a) P...m	a) 1
	b) PmP	b) 5
	c) DP	c) 13
Dha	a) nDS	a) 1
	b) DnD	b) 1
	c) DPD/PD	c) 3, 4, 5, 7, 16
	d) nDn	d) 6
ni	a) nDn/Dn/nD	a) 1, 4, 7, 9, 10, 12, 13, 16
	b) DnD	b) 4, 7, 9
	c) DnD	c) 6, 12
	d) SD/DSD	d) 10, 15

R A G A

S A H A N A

$\mathcal{S} \mathcal{D} \mathcal{S}$	$\mathcal{S} \mathcal{G} \mathcal{R}$	$m \mathcal{G}, m \mathcal{G} \mathcal{P}$	$m \mathcal{G}, \mathcal{G}, m$	$\mathcal{G} \mathcal{R}, \mathcal{G} \mathcal{R}, m \mathcal{G}, m$	$\mathcal{S}, , , , \mathcal{D}$
$n \mathcal{S}$	$\mathcal{R} \mathcal{G}$	$m \mathcal{P}$	$m \mathcal{G}, m$	$\mathcal{R} \mathcal{G}, \mathcal{G}$	$\mathcal{R} \mathcal{S}, , , ,$
$n \alpha$	$, , , , ,$	$, , , , ,$	$, , , , ,$	$\alpha, , , , ,$	$, n \alpha, , , , ,$

$D \dot{S} D$	$\dot{M}$	$D \dot{S}, D$	$\dot{S} D \dot{R}$	$D \dot{S} D \dot{S}$
$N \dot{S} \dot{R} \dot{G} \dot{R} \dot{S}$	N	$\dot{R} \dot{S}$	$N \dot{S}$	D
na	$\cdot$	ra	$\cdot$	$\cdot$

D, s	nd, n	P R
D ,	n ,	D P . . . ,
ta .	ra .	na

$\dot{S}D, \dot{S}D, \dot{S}D \xrightarrow{\quad} D$
 $W \quad D \quad \dot{R} \quad W, \quad \dot{S} \quad D$
 $ra \quad \cdot \quad ra \quad wa \quad \cdot \quad a \quad \cdot$

$$G_R, \quad \dot{S}_R, \dot{S} \quad m_G, \overline{m_G m_G m},$$

$$R, \quad G \quad m \quad P, D \quad n, \quad \overline{DP} \quad m \quad G, \quad m, \quad R$$

PHRASE - 11

S,GR mGm mGp mG mGm GR GR,mGm S D.
 R G m P m G m R G G RS . . . ,
 va na

PHRASE - 12

DS SGR m, D,SDSD SDSD m SDSDR
 n S R G m n , , m G RS D R S , , R G RS D
 na na na

PHRASE - 13

S,D SDsna,s
 n, n, D P m D , ,
 ta ra na

PHRASE - 14

DS,Ds,Ds,DSD
 n , , , R S n S
 na

Sahānā

Ārōhaṇa	:	S	SGR R	G	mGm m	P	m	D	,	ṢḌ n	Ṣ	
Avarōhaṇa	:	Ṣ	D, ṢD, Ṣ n	D	P	m	m,,G G	mGm, m	m,GR R	mRm G	R	S

Sahānā

Sahānā is a rāga comprising of just a few phrases and it is defined by them. Each phrase is pregnant with rāgatva. Almost all compositions in Sahānā have similar tunes or 'Varṇameṭṭu'. Sahānā is almost synonymous with the phrases analysed, but one could be creative, not by creating new phrases, but in the variation in their alignment.

EX: The phrase S, P, m, D could be the end phrase, also a germinating phrase for succeeding phrases.

P,m Gm, R GGR, - SP, m D
 R GmPm Gm RGGR - SP, m D
 Ṣ n, DPm Gm RGGR - SP, m D
 n,n,DPm Gm RGGR - SP, m D
 ṇSRGm - P, m D

In Sahānā, phrases proceed as

PmDnṢ, mPmD,
 mPmGmR, mPDm GmR

Descending phrases figure as

Ṣ n D P - (RGm Pm.....)

DPm - GmRGRS

PmGm - RGRS

n,DPmGm - RGRS

The phrase RGmPDn, DPm (Ex.Phrase 10) figures at least once, and at the most twice in every ālāpana. This phrase, however, does not figure in the basic tune of any composition. It is incorporated in some Padam-s.

Ex.Mogaḍuci - as a variation of the previous line, and does not seem to have been part of the basic varṇameṭṭu. Some phrases, conceived in the ālāpana, do not lend themselves to be rendered as svara-s. The svara-s have been designated to such phrases only for the purpose of notation.

Ex. R G G R (Reference Phrase 1,6,11)

n m , G R S D (Reference Phrase 12)

End phrases

R GG R S

RG, R R, R,

P m D

n D P ... R

RSnS .

Sahānā

SVARA	MOVEMENT PATTERN	REFERENCE PHRASES
Sa	a) S . . . D	a) 1,6,11
	b) SD SD	b) 9
	c) SDS	c) 14
Ri	a) GR	a) 1,2,6,11,
	b) GRgR	b) 2
	c) SGR	c) 6,
	d) SDR	d) 12
Ga	a) mG/mGm	a) 1,2,3,6,9,10,11
	b) GR m	b) 1,6,11,
	c) on the sthāna of ma	c) 7
Ma	a) mGm	a) 1,6,10,11
	b) Vib	b) 3
	c) Pmm	c) 4
	d) Dm	d) 5
Pa	a) mRP	a) 1
	b) P . . m	b) 3
	c) P . D	c) 4
	d) mGP	d) 6,11
	e) P . .R	e) 9
Dha	a) DS/nds	a) 8
	b) DmD	b) Phrase 9 could also be rendered as Dm = m DmD = mD (Not illustrated)

SVARA	MOVEMENT PATTERN	REFERENCE PHRASES
ni	a) DSD/SD	a) 1,5,7,9,12,13,14
	b) nDn	b) 8,9
	c) SnS/SDSnS	c) 10,13

R A G A

N A T A K U R A N J I

NĀTAKURANJI - PHASE-1

$\rightarrow$	S	.	G	S.D.S	n.p.	D.S.D	S.D.S	S.G.R	G.R.G	m	G, m G, m G, m G, m G, m
M	G	S	.	.	n	D	n	S	R	G	m G m , , ,
ta	na	na	.	.	va	.	.	.	.	.	na ,

PHRASE-2

[illegible]

PHRASE - 3

	nD	$p, \dot{s}D, \dot{s}D$	$D, \dot{s}D$	$\dot{g}R, \dot{g}$
mG				
G	$m, n, D, \dots$	$n, \dot{s}, nD, nP, D, n, \dot{s}, n, \dot{s}, \dot{R}, \dot{s}$		
ta	$\cdot, ra, na, \dots$	$\cdot, \cdot, na, \cdot, \cdot, ra, a, na, \dots$		

PHRASE - 4

$D \dot{S}, D$	$\dot{S} \dot{G} \dot{R}$	$\dot{S} \rightarrow D$	$\dot{S} \dot{D} \dot{R} \dot{S}$	$\dot{S} \dot{D}, \dot{S}$	$n D$	$D P,$	$\rightarrow$
$n \dot{S}$	$\dot{R} \dot{G} \dot{I}$	$\dot{I} \dot{P}$	$\dot{I} \dot{G} \dot{I} \dot{S}$	$n, \dot{S}$	$n,$	$D P D$	$n \dot{S} n D m$
$n a$	$\cdot \cdot \cdot$	$\cdot \cdot \cdot$	$n a \cdot \cdot$	$n a$	$\cdot \cdot \cdot$	$n a \cdot \cdot \cdot$	$n a \cdot \cdot$

PHRASE - 5

G, R, G, R, G, R, G, R	G, mR	G, R, G, S	S, P, S	n, D	D, S, D, S, D	G, R, g
$R,$	G	m	P	G	$R,$	S
na	.	.	.	:	na	.
.	.	.	.	:	ra	na
.	.	.	.	:	.	na
.	.	.	.	:	.	na

TWILIGHT ZONE: NĀTAKURANJĪ AND RĪTIGAUAḤAI : PHRASE - S, ND : NĀTAKURANJĪ

ś, d, r̥ś ś, d̥ś n̄d

ś, n, d (p d n ś, n d m m m ḡ ḡ m p m ḡ s . . . n, d n s ḡ m ḡ m . . .)
 ta . ra na na na na na

PHRASE - S, ND: RĪTIGAUAḤAI

ś, d, r̥ś ś, d̥ś n̄d

ś, . . . n, d, (m, m, . . . ḡ, r, s . . .

tā . ma sa (mu sē . . . ya ka nē)

PHRASE p d n d m : RĪTIGAUAḤAI

p d n, d m

dvai . . . ta mu (sukhānā)

Nāṭakuranji

Ārōhaṇa	:	S	S,GR R	G	mGm m	mn n	D	nDn n	PD P	PD D	DŚD n	Ś
Avarōhaṇa	:	Ś	SDŚ n	nDn D	mGm m	G	mGm m	mGP P	G	GR, R	S	

Nāṭakuranji

This rāga offers moderate scope for elaboration. There are not many end phrases; therefore creativity is restrained. Also, many a time, just one svara for example Sa, is rendered as SDRS even in fast tempo restraining possibilities of mathematical combinations.

Mandrasthāyi sāncāra-s are important, and have a fair place even at the very outset*. Rītigauḷai and Nāṭakuranji share many phrases. The Ārōhaṇa Avarōhaṇa of Nāṭakuranji does not adequately communicate the possible ways in which phrases ascend or descend.

Possible ways of ascent

- 1) SRGm nDn PDnŚ
- 2) RGm nDn Ś
- 3) mDnŚ (RGmGS)

*In most vocal styles, the initial phase of ālāpana (in many rāgas) shows only a small proportion of mandrasthāyi phrases.

Mandrasthāyi phrases are relatively more towards the conclusion of the ālāpana. But instrumental renditions seem to allot a phase for mandrasthāyi sāncāra-s even at the outset.

4) GmDnṢ́ (very occasionally)

Example. "Karūṇaitandennai"

Gm Dn Ṣ́

Am m ma (Amma inidāna un)

Possible ways of descent

- 1) Ṣ́ n Dm Gm PGRS
- 2) mGS/mmGS/PDnDmGS
- 3) mPGRS/PGRS
- 4) Ṣ́nDPDnDm

Prohibited patterns of phrases

Ascent

Gm PDnṢ́

PDṢ́

Descent

Ṣ́nDPm/nDPm

PmG

Observations

Phrase 1

It is a good beginning phrase for an ālāpana.

Phrase 2

mG m n D could also be expressed as G mn D.

Phrase 3

Ṣ́nṢ́Ṛ , , Ṣ́ is a good end phrase suggesting completion of the madhyasthāyi phase.

Phrase 4

P G G , , , mR (is also expressed as PG m , , , R) and is a phrase used sparingly, perhaps just once in a whole ālāpana.

Major end Phrases

- 1) R G M , , ,
- 2) R G m G m , , ,
- 3) Sn SR , , , S or SR , , , S

Minor end phrases

- 4) Gm PG RS

SSnDn , ,

Twilight Zone

Nāṭakuranji and Rītigaṭṭai

- 1) S nD is similarly rendered in both raga-s.

Ex. Nāṭakuranji

ṢDRṢ ṢDṢ nD
S n D (P DnṢnDm mmG RGmP mG s , , , ṇ, Ḍ ṇS RGmGm , , ,

Rītigaṭṭai

ṢDRṢ ṢDṢ nD m

Tā ma Sa mu ("Sēyakanē brōvumu")

- 2) PD nD m

a) The phrase similarly rendered in both rāgas.

(Ref. Nāṭakuranji Phrase 2. Rītigaṇḍai phrases 6 and 9)

b) Another way of rendering this phrase in Rītigaṇḍai is also illustrated through a phrase from the composition "Dvaitamu."

The interval, duration and dynamics between svaras.

n D m , , , g, r (Rītigaṇḍai)

and

m G S , , , n, D (Nāṭakuranji) are just the same. If the tonic is not known, one could imagine it to belong to either raga:

Twilight Zone

Nāṭakuranji & Nīlāmbari

The phrase RGmGm , , , is common to both rāga-s, but a difference in the rendering of m , , , is observed. In Nāṭakuranji G, mG, mG, mG, m , , , , , is faster compared to that of Nīlāmbari.

Nāṭakuranji

SVARA MOVEMENT PATTERN		REFERENCE PHRASES
Sa	a) S . . . G	1
	b) DS	b) 1
	c) SDRS	c) 4

SVARA	MOVEMENT	PATTERN	REFERENCE PHRASES
Ri	a)	SGR	a) 1, 2
	b)	GRg	b) 3, 5
	c)	GR	c) 5
	d)	GmR	d) 5
Ga	a)	mG	a) 3
ma	a)	SM	a) 1,2
	b)	GmG	b) 1,2
Pa	a)	DP	a) 2,4
Dha	a)	nD	a) 1,4,5
	b)	DPD	b) 2
	c)	PSD	c) 3
ni	a)	SDS	a) 1,4,5
	b)	DSD	b) 1,3,4,5
	c)	n d	c) 3

R A G A

R I T I G A U L A I

PHRASE-6

RmR gr.g $\text{sd}\dot{\text{s}}$ nd dp dpd vib
 g m $\dot{\text{r}}$ $\dot{\text{s}}$ n , D p , D n , D m $\dots$
 ta ra ri na $\dots$ a $\dots$ na na $\dots$

PHRASE-7

mr,mR p,nP pm,pm R,m grg,rs
 g m p m g R s $\dots$
 ta na $\dots$ ra $\dots$ na $\dots$

PHRASE-8

$\text{sd}\dot{\text{r}}\dot{\text{s}}$ $\text{sd}\dot{\text{s}}$ nd nd
 $\dot{\text{s}}$ n D m

PHRASE-9

mr,mR nd m $\dots$ D mg,m R,mR,mR,mR
 g m p $\dots$ D n D m $\dots$ g R g $\dots$

PHRASE-10

dp dpd mr,mR,mrm
 p d d m g g m m

Ritigaulai

Ārōhana	:	S	mg,m g	R	g	m	mn n	nD D	mn m	nDn n	S
Avarōhana	:	Ṣ	ṢDṢ n	nDn D	m	RmR g	m	P,nP P	Pm,P m	mg,m g	RgRg,Rgs R S

Ritigaulai

A rāga offering adequate scope for creativity. There are many plain svara-s figuring in many phrases, and rāgatva is bestowed by employment of proper dynamics and proper end phrases. There are many minor end phrases, but the important end phrases are few. The important end phrases have to figure frequently ---- succeeding the minor ones at least in the next or following phrase.

Important end phrases

- 1) S , , , (Rg Rg , , RS)
- 2) gRg , , ,
- 3) S , , n

Minor end phrases

m,g,R

gg,m

gm n,n

Phrase 1

Good beginning phrase.

Phrase 2

A good phrase, brimming with rāgatva, but mmGRS cannot be rendered as svara. * Similarly gm Ṛ, Ṣ in phrase 6. The svara-s have been attributed for the sake of reference and understanding.

Phrase 8

This phrase illustrates the manifestation of S as SDRS.

Phrase 10

This svara passage, with śuddha dhaivata, figures in "Vanajākṣa" - Aṭa tāla varṇam. This usage is, perhaps, obsolete now.

Phrase 4

Ṣ,,,Ṛ could be rendered S if succeeding nn and as R if succeeding S.

Ex: gm n n, Ṣ,,, Ṛ, n,, (R = ,,,, g R)

Rītigaulai and Ānandabhairavi

Manifestation of Ṣaḍja.

Rītigaulai

S = Rg,,R S ,,, or gRg,, R S ,,,
or

(Ref. Phrase 1)

(Phrase 7)

* In kalpana svara, svara passages in compositions.

Ānandabhairavi

- 1) S = RgRg , , , g R , , , g S

There is more pause on the microtone R.

(Reference phrases 3, 8 in Ānandabhairavi.)

- 2) RgRg , , gR S (Reference. Phrase 6.)

The glide from gR is smooth, while in Rītigaulai,
a short pause splits these two microtones*.

Rītigaulai

SVARA	MOVEMENT PATTERN	REFERENCE PHRASES
Sa	a) Rg , , Rs or gRg , , , Rs	a) 1, 7
	b) SR or SgR	b) 4
	c) SDRS	c) 5, 8
	d) SDS	d) 3
Ri	a) Rm	a) 1, 7
	b) gR/SgR	b) 4
	c) gRg	c) 6

* These elements of music are learnt intuitively, and the differences are not consciously learnt or observed. It is not possible in an art form to follow a strict logic, as intuition and creativity would suffer at a conscious level.

Lakṣaṇa comes only after Lakṣya. At a later point, a knowledge of Lakṣaṇa might help 'understand' Lakṣya, but cannot 'create' art.

SVARA	MOVEMENT PATTERN	REFERENCE PHRASES
ga	a) mgm	a) 1,3
	b) RmR/mR	b) 1,3,4,6,7,9,10
	c) gRg	c) 2,5
ma	a) mRPm	a) 1
	b) mRm	b) 2,9
	c) m .. D	c) 3
	d) Slight vib	d) 6
	e) Pm	e) 7
SVARA	WAY IN WHICH MANIFEST	REFERENCE PHRASES
Pa	a) DP	a) 6
Dha	a) nD	a) 6,8,9
	b) DPD	b) 6
ni	a) mn	a) 1,4
	b) nDn	b) 2,4
	c) on the Sthana ofD	c) 2
	d) gR DSD	d) 3, 5
	e) SDS	e) 6, 8

R A G A

A N A N D A B H A I R A V I

ĀNANDABHAIRAVI - PHRASE-1

vib SP,m nP,
P, P . . . , m P n P P, m
ta ra na . a . .

PHRASE-2

Rm,R vib Pm,n mg,m R, mR, mR, mR, mR,
g, m P m . . . , D P m g, R g . . . ,
ta . . . ra na . . . na a

PHRASE-3

mr,P m R . . . m RgRg . . gR . . ,gs
m, g R . . S . . . ,
ta . ra . . . na

PHRASE-4

S . . . R s, sD, sD, sD, vib mg,m
S . . , n . . , S P m . . . m P, m g, R
ta . . . ra . . . ta na na . . . a

R, mR P R P m ↓
g m P g m, P . . . ,
a

PHRASE-5

P_n $SP, m \rightarrow$ $\curvearrowright$ $\dots \dot{R} \dot{S}, \dot{R} \dot{S} D, \dot{S} D$
 n P $\dot{S}$ $, , , , n , ,$
 na $.$ a $.$ na $.$

PHRASE-6

$\overline{migg}, R, m \quad R \dot{g} R \dot{g}, , g R \dot{S}$
 $\dot{S}$ m $\dot{g}$ $, \dot{R} \dot{S} , , ,$
 ta da na na $.$

PHRASE-7

$\dot{S} D$ D $P . . n \quad n P, m . .$
 $P , \dot{S} , , , n \dot{S} \quad \overline{R, g \dot{R}} \quad \overline{n \dot{S} R \dot{S}} \quad n D P \quad P , , m , , ,$
 $ta . ra . . . na . . . a na . . . ra . . .$

$R, m R$ $P m, P$ $R g$ $R, m R, m R, m R, m R,$
 $g , m \quad \overline{P, D P} \quad P m \quad g R \quad g , , , ,$
 $ta a . . . na$

PHRASE-8

$R, m R$ $d P, d P, d P, d \quad \overline{d R, m R, m R, m R},$ $P m, P$ $R g R g, , , g R, , , g S$
 $g , m \quad P \quad d , , , , g , , , , m , P \quad n P \quad P m g R \quad S , , ,$
 $na na na ra$

PHRASE-9

S...D S P S D S P S D m g, m p, d v: b
 n, , , , s p m G, R G, m P, , m m, , ,
 na ta ra na na . . a na

PHRASE-10

m g, m R, m R, m R, m R, P P m P
 m P, , m g, R g, , m, P, , ,
 ta a

PHRASE-11

S D, R R S R S S D, S n D, n P
 R, S, n, D P

PHRASE-12

m g, n p m, p R, m R g, R, g s
 g, m P g m D P P m g R, S, , ,
 ta . . ra na . na ra . . .

PHRASE-13

m R
 P m G G m, (O R) P m G G m,

SVARASĀHITYAM IN MARIVĒRĒ

$\overrightarrow{P} \overrightarrow{M}$ MR MR, P MR MR, P mg, m
 P . . . D P m || g P m g R ||

$\overrightarrow{P} \overrightarrow{R}$ MR, m PM, d Pd PM, P mg, m RS S, MR
 g . . m P g m d || P m g R S g m ||

$\overrightarrow{M} \overrightarrow{R}$ MR, P m, P g, R mg, m D SDS D SD, g
 P m g m, g, R || g R n S n g R ||

R D SD S, g S S m, R MR, m $\overrightarrow{M} \overrightarrow{R}$ vib
 n n S S g g m || m P m G G m, ||

15- (a) 15- (b)
 P(x) PM, P $\overrightarrow{P} \overrightarrow{S}$ P(x) PM, P $\overrightarrow{P} \overrightarrow{S}$
 m P S m P S

15- (c)

SP PM,P P'S
m P S

PHRASE-16

NSN DND SN GR.G S . . . P
S N D, N S R, S S . . .

PHRASE-17

MR MR,m PM,d Pd PM,P mg,m
g, m d, P, m g, R

Ānandabhairavi

Ārōhana	:	S	Smg,m g	R	g	m	P	p,n D	nP P	PS S
Avarōhana	:	S	SDS n	nD D	nP P	Pm,P m	mg,m g	R,gR,m R	RgRg,,,gr,,gs S	

Ānandabhairavi

This is a potential rāga, rich with phrases pregnant with rāgatva. There is no room for creativity based on the sthāna-s of the scale, or phrases induced by the potential of the voice or instrument. Creativity, in this rāga at every moment is led only by the rāgatva. There is no scope for exploration utilising other features viz., - combining different svara-s in various ways, manipulating phrases in faster speeds and exhibiting the facility of the voice/instrument (as in Pantuvarāḷi or Kalyāṇi). This rāga offers moderate scope for ālāpana and kalpana svara.

Observations

Phrase 1

This is a good beginning phrase for alapana.

There are many vibrato movements, especially on ma and Pa in this rāga.

Dha is on the sthāna of ni in many phrases, and representing such phrases through svara-s is complex.

Example: Phrase 2, Phrase 12, Phrase 13 (Svara

sāhityam) P,,,D Pmg.

ni is on the sthāna of Dha in some fast phrases.

Example: Phrase 7 ns RgR nSRS

In phrase 8, m,P nP could also be perceived as m, PDP.

The expression of these phrases through svara-s is more intuitive than logical.

The movement pattern SDR is expressed as Ri in Ānandabhairavi*.

The movement

a) mRPm is expressed as ma.

(Ref. Phrase 3, example 13 - Svara Sāhityam)

Pmg m,g,R.

b) mRP is expressed as Pa.

example 13, (Svarasāhityam) P,,, DP mg Pm

Phrase 15 P,m,g,R

c) The movement mRP is also expressed as ma.

Ref. Example 13 Svara sāhityam

P,,, DPmg P m g m g R

ma is often hit, and lower than its sthāna. The exact sthāna of such 'ma's cannot be indicated. It could range between S and m.

Example: Phrase 1 P P ,,,, m P n P

Phrase 4 g m P g m P.

Phrase 5 nP m P

* Rītigaulai, SDRS is expressed as Sa.

The different ways in which 'ma' is hit have been demonstrated in example 15. The differences are very subtle, and in all ways rāgatva remains untarnished. The phrasal contexts in which mPŚ figures have also been given.

Phrase 7 dha could also be used in the place of Dha in g, m
P D P.

Phras 8 & 16

These phrases illustrate the context in which 'Ni' figures.

Phrase 17

This phrase illustrates the context in which 'dha' figures.

Phrase 13

This phrase illustrates the manifestation of 'Ga' in the phrasal context. Two different ways of rendering GG have been demonstrated

- 1) $\tilde{G}\tilde{G}$ ('R' from which the second 'Ga' is hit is not obvious)
- 2) $\tilde{G}\overset{\overset{R}{\sim}}{G}$

Phrases in which 'Ga' and 'Ni' figure are rendered at the most twice, in a whole ālāpana/composition. Stylistically, two ways of rendering 'ga' are recognised.

- 1) R, mR, mR, mR,

Pause on R, followed by a brisk mR where 'm' which is hit, glides to R.

2) Rm Rm Rm Rm

It is a circular movement right from the beginning.

Both ways are permissible. The proportion in which such 'precise' and 'circular' gamaka-s figure in the performer's rendition distinguishes the style inherited/imbibed/chosen.

Important end phrases

- a) P, m
- b) g, R g , , , *
- c) S , , n
- d) S , , , (Rg Rg , , , R . S)

The movement SDR is expressed as Ri in Anandabhairavi**

The movement mRPm is designated ma, and mRP, 'Pa' in some pharsal contexts. These facts again illustrate how a rāga is conceived from phrases, and not scales.

Ref. 1) 'mRPm' = ma: Phrase 3,13 (Svarasāhityam)
Pmgm, g, R

2) mRP = P: Phrase 13 - (Svarasāhityam P , , ,
DP mg P m), Phrase 15 P, m, g, R.

3) P and m = m R, P (Phrase 13 Svarasāhityam)
P , , , D P M || g P m g m g R||

* Similar to Rītigaulai

** In Rītigaulai S D R S is expressed as Sa)

Twilight Zone

Anandabhairavi and Ritigaulai

1) The phrase m, gRS is common to both rāga-s but a small difference in the movement patterns is perceived.

AnandabhairaviRitigaulai

1) ga is rendered as gRg.

1) ga is plain

2) If ga is plain, then Ri is rendered as gR

2) Ri is not linked with ga

3) Sa is rendered as gS

3) S = gR g,,gR S.

For other differences in the manifestaion of 'Sa' in these two rāga-s, also refer analysis under Ritigaulai.

Anandabhairavi

SVARA	MOVEMENT PATTERN	REFERENCE PHRASES
Sa	a) Rg Rg S or Rg Rg RS	a) 2,3,6,8,12
	b) S R	b) 4
	c) PS/PSR	c) 5,15
	d) RS/gS	d) 11,13(Svarasāhityam)
Ri	a) g R g	a) 16
	b) R,m	b) 3,6,12
	c) SDR	c) 11

SVARA	MOVEMENT PATTERN	REFERENCE PHRASES
ga	a) RmR	a) 2,4,7,8
	b) mgm	b) 2,4,10,14
	c) PR/mR	c) 4,13(Svarasāhityam), 17
	d) mgg	d) 5
	e) Rg	e) 7
ma	a) Vib	a) 2,4,9,13
	b) mRPm/mRP	b) 3,13(Svarasahityam)
	c) Pm or SPm or P(x)	c) 4,5,10,15
	d) PmP/Pm P	d) 13 (Svarasāhityam), 14,15
	e) m	e) 13 (Svarasāhityam),17
Pa	a) Plain	a) 1,2,3,5,7,8,9,10, 11,12,13
	b) Vib	b) 1
	c) PmP	c) 7,8,12
	d) P,,d/p,,,D	d) 1,9,17
	e) mRP	e) 13 (Svarasāhityam)
Dha	a) Pmn	a) 2
	b) nDn	b) 11
	c) Sthāna of ni	c) 12,13 Svarasāhityam
	d) DND	d) 16
ni	a) SD/SRSD	a) 4,7,9,11
	b) Pn/PD or sthāna of D	b) 5,7 13 (Svarasāhityam)
Ni	a) NSN	a) 16
dha	a) dP	a) 8

R A G A

V A R A L I

VARĀṬI PHRASE-1

P, , , , M P d N* d P M, g , , , , Y
 ra ra na

(or)

P, M R, g d R, g d R, g d R, g
 P, , , , M P d N d P M, g , , , , Y
 na a ra na

PHRASE-2

S, N NS S N g d R, g d R, g d R, g d
 S , , , , N S Y g* Y S N g , , , , ,
 ta a a a

PHRASE-3

R, g R, g R, g g R, P, M PM, P R, g R, g R, g Y, S
 g , , , , M, P , , d , M g , , , , Y S , , , ,
 a a a a na

PHRASE-4

(x) g R, g R, g R, P, M PM, N d P d PM, R g R g R g R, Y S
 g , , M, N d P M g , Y Y , , S
 a a ra a

* Denotes that the respective svaras are suggested, and not precise on the sthāna.

PHRASE - 5

(x) P, M P, d M R, g R, g R, g
M P d N ^{*} d P P, M , , g , , r
a ra a

PHRASE - 6

ns PM, M d P, d P, d
š , , N ^{DP} P, M d , ,
na na

PHRASE - 7

(x) š N → š , š N d P, d š , N NP
N š š š N , , d N , d P M
a a ra

PHRASE - 8

P ^š š š š N g R, g R, g R, g
š N š , , , r
ta ra na

PHRASE - 9

(x) g R, g P, M R g, R, g. ^r š
g , M š , r š
a ra na na

PHRASE - 10

$\dot{S}N, \dot{S}N, \dot{N}S$ R, gR, gR, gR, g
 $N, N, \dot{S}, \dot{Y}N \overline{dPM}, g, , , ,$
 $na \cdot a \cdot , , , , na \cdot a \cdot , , ,$

PHRASE - 11

$gR, gPM, dP, d\dot{S}N$ $\dot{N}S$ R, gR, gR, gR, gR, g
 $gM P d N \dot{S}, , , \dot{Y}N \overline{dPM}, g, , , , Y$
 $a \cdot , , , a \cdot , , , a \cdot , , , a \cdot , , ,$

PHRASE - 12

$(x) gR, gR, PM, P, PM, dP, d \overline{dP}, d\dot{S}N, \dot{S}$ $\dot{N}S$ $R, gR, g,$
 $g g M M d d N N \dot{S}, , , \dot{Y}N \overline{dPM}, g, , , , Y$
 $a \cdot , , , a \cdot , , , a \cdot , , , a \cdot , , ,$

PHRASE - 13

MP R, gR, gR, gR, g $Y \cdot , , , , S$
 P, M $g, , , , Y$ $Y, , , , S, , , ,$
 $na \cdot a \cdot , , , , na \cdot , , , a \cdot , , ,$

Varāli

Ārōhaṇa	:	S	g Rg g	rSr r	g Rg g	PM M	P	dPd d	ṢN N	Ṣ
Avarōhaṇa	:	Ṣ	ṢNṢ N	dPd d	P	PM M	R,g R g g ,	r	rS S	

Varāli

Although a Sampūrṇa rāga, it offers only moderate scope for creativity. Many characteristic phrases tend to span within a small range, rather than encompass a full sthayi. This could be a limiting factor for creativity. Another factor is the complexity in the rendering of ga, - its very small interval from ri, and big interval from ga. This limits fast phrases. The svara-s are well defined through specific movements, ruling out the possibility of scalar conception.

Important end phrases/Svara-s

- 1) g , , ,
- 2) g , , , r
- 3) r S
- 4) rSN
- 5) dPM, d , ,
- 6) S , , N
- 7) s, r N

ga in Varāḷi is manifest in the following ways.

- 1) Most ḥṛsva ga-s are generally rendered as gR,g.
- 2) Dhīrga ga-s are rendered as:
 - a) R,g R,g ... or (x) gR, g or gR, g.
 - b) R, g R, g

Most instrumental renditions follow pattern (a) while many vocal renditions follow (b).

Madhyama in Varāḷi

In descending phrases with ḥṛsva Ma, Ma is rendered as PMP (as in most Pratimadyama rāga-s).

In phrases beginning on 'Ma' (dhīrga), and most descending phrases, Ma is rendered as PM PM. This movement P to M is a slow glide, wherein the character of madhyama (on its sthāna) is predominant, imparting a plainness .

Varāḷi and Pantūvarāḷi share a particular movement of M and N, viz. P, dM (=M) and S, r N (=N).

Varāḷi	Reference Phrase
M	Phrase 5
N	Phrase 7

However, a small difference in the placement of this variety of Ma & Ni in these two raga-s is observed. In varali, they figure anywhere within the phrase or as a commencing svara of a phrase, but not very frequently. In

Pantuvarāli, they are very characteristic ending svara-s,
and figure also at times as beginning svara-s.

Varāli

SVARA	MOVEMENT PATTERN	REFERENCE PHRASES
Sa	a) r S	a) 3, 4, 9
	b) P S	b) 8
ri	a) r S r	a) 2
	b) r S	b) 13
ga	a) Rg or Rg	a) 1,3,4,5,9,10,11,12,13
	b) Suggestion	b) g in 2
	c) gRg or g Rg	c) 9, 11, 12
	d) SNgR	d) 2, 8
Ma	a) P d M	a) 5
	b) PMP/PM	b) In all other contexts except the one cited above
Pa	Plain	In all phrases
dha	a) dPd	a) 4,7,11,12
	b) PMd	b) 12
Ni	a) S N S/NS	a) 2,6,7,8,10,11,12
	b) Suggestion	b) 1, 5
	c) SrN	c) 7
	d) PMN	d) 4

R A G A

P A N T U V A R A L I

PANTUVARĀṬI PHRASE-1

dpd P,M P.....dm
d, P, , M P d P M , , , ,
ta ra . . na na

PHRASE-2

PMd,P PMPG MG P.M Ysr
P, G , M , , Y
ta . ra . . na

PHRASE-3

Gr, PG PG,nd app, . P,M P....dm
G, d, P , , M P d P M , , ,
a . . na . . . ra . . . na . . .

PHRASE-4

Gr, Gr,G ^{PM} RSS, r,G ^{MS}
r P G P G r, S , , r, rsN.
ta . a . . . ra . . . ra . .

PHRASE-5

rsr PG,G Gr,PG, PG,nd dPMP
S r G, r G, d, P , , ,
ta da rd na . . .

PHRASE-6

$\begin{matrix} \text{dP} & \text{dP} & \text{P, M dP, dP, dP, dP, d} \\ \downarrow & & \\ \text{P} & \text{, , ,} & \text{d N d N \dot{S} N} \end{matrix}$

$\text{na} \dots \text{a} \dots \text{a} \dots \text{ra} \dots \text{a} \dots \text{a} \dots$

PHRASE-7

$\dot{S}, N \quad \dot{S} \dots \dot{r} N,$

$N \dot{S} \dot{r} \dot{S} N \dots$

$\text{ra} \dots \text{ra} \dots$

PHRASE-8

$\text{rpg} \dots \text{G} \dot{S} \quad \text{N\dot{S}} \quad \text{MP}$

$\text{G} \dots \dot{S} \dots N \quad \underline{\text{dPM}},$

$\text{a} \dots \text{a} \dots \text{ra} \dots$

PHRASE-9

$\text{P.d} \quad \dot{S} N \quad \text{N\dot{S}}$

$\text{d} \quad N \quad \dot{S} \quad \dot{r} \quad \underline{\dot{S} N}$

$\text{a} \dots \text{ra} \dots$

PHRASE-10

$\dot{S} N, \text{vib}$

$N, \dot{r}, \quad \text{G} \dots \quad \underline{\dot{r} \dot{S} N},$

$\text{ra} \dots \text{ra} \dots \text{ra} \dots$

PHRASE-11

š . . . ŷ N

N . . . , dPM G Y ,

ra na wa .

PHRASE-12

S . . . r N m dP, dP, d N S SN, G, N

N . . . , dPM d . . . S . . . , N G Y r SS

na a ra

PHRASE-13

š N N š

š . . . , N š ŷ G ŷ š N ,

na na ra . . .

PHRASE-14

N š Pd, š N

š N d, N š ŷ š N dPM,

ra a ra . . .

PHRASE-15

dP, dP, dP, d dP, N

d, d, d, d, N d d P M G Y

ta . ra . na . wa ra .

PHRASE-16

MP PM,d PG P,, M YSR,
P,, M d P M G M,, Y
ra na na

PHRASE-17

GrPg, PG P,, M PMd, Pd Ndš,, Nš
G,, M,, d,, N,,
na a a

PHRASE-18

Vib PM
G M P d N š ĩ Ğ YšN,
na ra

Pantuvarāḷi

Ārōhaṇa	: S	rSr r	MG, G	PM M	P	dP,d D	ŚNŚ N	Ś
Avarōhaṇa	: Ś	ŚNŚ N	SP,d d	P	PMP M	MG, G	GSr r	S

Pantuvarāḷi

This is a rāga offering fairly wide scope for creativity. This rāga is very often handled with a scalar perception-phrases ending or beginning almost on any svara. But the 'rāga' Pantuvarāḷi is defined by specific Gamaka-s, and end phrases, and even at the rāga level, it lends itself to elaboration. A scalar interpretation may be initially pleasing, but in such a potential rāga a mere intervallic realisation is not enough. The characteristic phrases should be meaningfully woven into the rāga elaboration.

Ṣaḍja is a powerful svara. A long ṣaḍja is often the commencing svara for many phrases. Ref: Phrases 13, 14.

Niṣāda rendered as S, , rN and madhyama as P, , dM are very characteristic of Pantuvarāḷi.

In many rāga-s wherein r and d figure they are characterised by the movements rSr and dPd respectively, ri and dha slightly lower than their actual sthāna -s, and the character of ṣaḍja and Pañcama dominating respectively. In Pantuvarāḷi and Pūrvikalyāṇi these svara-s, even if rendered as rSr and dPd, are dominated by the character of ṛṣabha and dhaivata respectively.

Madhyama is generally rendered as PMP, here too the character of 'Ma' is predominant -- when compared to most Pratimadhyama rāga-s (but not so dominant as in that of Varāḷi).

Phrases beginning on Pa could begin on a plain Pa, dha, PMd, PM etc., --- the manifestation being subject to the performer's aesthetic vision.

Ga in Pantuvarāḷi is a good commencing svāra for many phrases. Most phrases, however, tend to end as G m r and not on a sustained Ga.*

Observation

The phrases chosen for Niraval/Kalpana svāra in so many compositions reveal that in Pantuvarāḷi, Ga is not the fulcrum. This fact has been illustrated in the cassette

Examples	Pantuvarāḷi		
Composition	N**	S***	Fulcrum
1) Śambhō	✓	✓	S [Śambhō, Surabṛnda]
2) Sārasākṣa		✓	S [Sārasākṣa]
3) Aparāma	✓	✓	P [Lakṣmidēvi]

* Phrases such as S r G , , , ; MdP PM Gr G , , , ; rGM , , , G, etc., are sung in many ālāpana-s. But G seems to be ideal as a 'sustained' ending svāra more for Pūrvikalyāṇi (G-D Samvāditva).

N** - Niraval

S*** -Kalpana Svāra

Pūrvikalyāṇi

Composition	N *	S * *	Fulcrum
1) "Gñānamo"	—/	—/	'G' [Paramātmida]
2) "Mīnākṣi"	—/	—/	'G' [Madhurāpurī]
3) "Kāśī"	—/	—/	'G' [Kāśī Puravāsini]

Most phrases in Pantuvarāḷi span the Madhya sthāyi, and go upto G (tāra sthāyi) and M (Mandra sthāyi). The 'potential' range is over with tāraṣaḍja. Phrases beyond tāraṣaḍja are not 'sustained'. Occasionally, the phrase P Ġ r Ś could figure, P being suggested from Ġa and not reached or sustained.

(These rules are not followed in a scalar interpretation).

Important End phrases

- 1) dPM Gr
- 2) NSrG rSN
- 3) dPM, /dPP,
- 4) P , , , d M (= M)
- 5) d, d,
- 6) NSrSN , , ,
- 7) rSN,
- 8) S , , rN

Observations

Phrase 1

A good beginning phrase, establishing ragatva at the very outset.

Phrase 2

This attribution of svara-s to movement patterns, viz. P, G, M, r (phrase 2) and phrases 17 & 19) G, d, P (Phrase 3) reveals phrasal conception. This 'braiding' of svara-s with preceeding ones is frequent in Pantuvarāli.

Phrase 4

This is a good phrase in Pantuvarāli, for which it is not possible to designate svara-s.

Phrase 5

Although pausing on P, the phrase indicates progression, it is not complete by itself.

Phrases 9, 14 & 18

In these phrases there is suggestion of ri & Ga. In most fast phrases, these svaras are 'suggested' rather than reached. (They, however, lend themselves to be considered as 'plain' svara-s).

Pantuvarāli

SVARA	MOVEMENT PATTERN	REFERENCE PHRASES
Sa	a) rSS	a) 3, 12
	b) GS	b) 8

SVARA	MOVEMENT PATTERN	REFERENCE PHRASES
ri	a) rSr	a) 2, 5, 11,16
	b) Gr/GrG/rG	b) 4
	c) Vib	c) 10
Ga	a) PMPG	a) 2
	b) GRPG	b) 3, 17
	c) PG/rPG	c) 5, 8
	d) Vib	d) 8, 18
	e) Suggestion	e) 9, 10, 13
	f) S N G	f) 12
Ma	a) PMP/PM	a) 1,3,6,8,11,12,14,15,16,18
	b) PdM	b) 1, 3
	c) MGPM/PGPM	c) 2, 16,17
Pa	a) PMdP	a) 2
	b) dPP,	b) 3, 5
dha	a) dPd/Pd/dP	a) 1,2,6,12,14,15,18
	b) PGNd/PGSd	b) 3, 5
	c) PM dPd/PMdP	c) 6,16,17
Ni	a) SNS/SN/NS	a) 6,8,9,10,12,13
	b) SrN	b) 7,11,12
	c) Suggestion	c) 15
	d) NdSNS	d) 17

R A G A

P U R V I K A L Y A N I

PŪRIKALYĀNI PHRASE-1

NG, NG, r s r s, r s s, s r
 G M D N G Y G S Y D
 na ra na

PHRASE-2

ND, r s r
 D S Y G r s s, D,
 ta dari ra na

PHRASE-3

SG r s r
 G, , r, G, , r s s, D,
 ta na na na

PHRASE-4

Gr, r s r
 Y G M D N G Y G, r s s, D
 a ra na

PHRASE-5

S, Y G r s s, D
 na ra

PHRASE-6

N D S . . . , r G rss D
ta ra na ra . . .

PHRASE-7

P, MP

P . . . , M G r G M , G
ta ra

PHRASE-8

P, , MP G, P G

SD D S r G . . . , r G M , rss D ,
ta ra a ra . . .

PHRASE-9

P . . . , M

G, r G r, M G M G, P M S D

r , G, M, D, P, M G r G M , , G
ta ra a

PHRASE-10

ND, ND, ND, ND, ND , , , N DPMG

ta ra

PHRASE - 11

(x) Š Dš PD P^{HP} YSY
 N N D D P M G Y
 a ya .

PHRASE - 12

NS
 D š . . . N ~~DPP~~ M,
 na ya

PHRASE - 13

NG,
 G M D N DP M,
 a na

PHRASE - 14

(x) Dš
 Y Y š N DP M
 a ya

PHRASE - 15

NG,
 G M D š Y G ~~YSN~~ D
 ta ya

PHRASE - 16

NS

D š ĩ Ğ ĩ š N, D

ta . . . ra . . .

PHRASE - 17

NS

D Ğ ĩ Ğ ĩ š N, D

na . . . na . . .

PHRASE - 18

D, š ĩ Ğ ĩ ^{MA} š . . . ĩ D

ta . . . ra . . . na . . .

PHRASE - 19

š D, Ğ NS

Ğ ĩ š N D PM Ğ r,

a . . . na . . . na . . .

PHRASE - 20

NS

Ğ, M D š ĩ Ğ ĩ š N D PM Ğ r,

a . . . ra . . . na . . .

PHRASE-21

S, S

N D P H G r ,

a . . . a .

PHRASE-22

S , r G M D H G r G , ,

a r a . n a

PHRASE-23

S , , , , r D .

n a

PHRASE-24

D² r , s r , s r , s r , G ~~r s s~~ , D

r , , , , , D ,

t a r a .

PHRASE-25

P M , P G H G P , N P M S D ,

G , M , D ,

Pūrvikalyāṇi

Ārōhaṇa	: S	rSr r	MG, G	PM M	P	ṢD, D	P	Ṣ
Avarōhaṇa	: Ṣ	ṢNṢ N	ṢD, D	P	PMP M	MG G	GSr r	S

Purvikalyani

This is a rāga offering wide scope for creativity. The compositions of Diksitar in this rāga bear the name 'Gamakakriya', but one is yet to arrive at any conclusion regarding the nomenclature. Conceptually, the rāga-s in Diksitar's compositions show a style and approach very distinct and different from all other styles. Our analysis on the conceptualisation has been arrived based only on ~~the~~ the existing versions of the compositions.

In general, in the compositions of Diksitar there are more of gliding movements.

The language and words tightly tugged to tala give room only for slight variations from the basic tune, and not a 'saṅgati' formula (could be original versions/additions later interpretations) as found in the bulk of other compositions.

Two compositions, viz. "Gñānamosagarāda" and "Mīnākṣi mēmudam dēhi" have been taken up for analysis. An extract of phrases has been given from each section of these two compositions. The phrases in the extract are based on the compositions, but have been modified to present an ālāpāna structure.

Phrase Extract

Pallavi

"Gñānamosaga rāda"	"Mīnākṣimēmudam"
DSr GPM GrS(brisk phrase)	S , , , S , , r D-S, r G , ,
GMP, PPMND PMGr,	GrG, M, P , , , M DM Gr
G , , , -MP DP ŚŚ ŚDĠr ŚND	S , , , r D ŚN PD , , P
DĠĠr ŚND NDPM	S , . PMGr GD P , , , M
GM DM Gr S,	GMDŚ, N DPM Gr , , S.

Observations

- 1) Quick movements. 1. Gliding Phrases encompassing
An out time covering mainly mandra sthāyi, and
all the sthāyi-s. going up to tāra-ṣaḍja.
- 2) There is wide scope for 2) Only slight variations and
interpretation and not a strict Saṅgati package.
Saṅgatis.

Phrase extract

Anupallavi

P,DP ŚŚ ŚrĠ ṛŚŚrD
 DP ŚŚ ŚrĠ MĠr ŚND
 DĠr ŚND NDPM
 GM DŚN DPM Gr

Anupallavi

P,,,MGM DN DPM,
 DM Gr G,,, -DMGrSD-
 SrGMDM Gr, - G,M,D,,
 DŚN PD,P-Ś,,,ṛ D Ś -
 Ś ṛĠ ṛŚŚ, Ś N D N D P M
 G r G,,, - G N D M G
 G M D M G r

Observations

- 1) S is the fulcrum.
- 2) Phrases are brisk,
 progressing mostly as
 P D P-Ś and not in MDŚ.
 A complete picture encom-
 passing tāra & madhya
 sthāyi-s has been given.

1. G is the fulcrum.
2. Phrases circle around
 Pañcama initially,
 occasionally going down to
 mandrasthāyi.
 Then the phrases slowly ascend
 up to tāraṣadja, giving a
 flash of tārasthāyi (Ś ṛ Ġ
 ṛŚŚ,) and descend to the
 fulcrum.
 Phrases ascend generally as
 MDŚ and there are many
 pañcama varja phrases ---

portraying a different
facet of the rāga, and
these phrases influence
more gliding movements.

Phrase Extract

Caranam

"Minakṣi"

"Gñānamosagarāda"

P,P,P, M NDP GrG -

PMG, r Sr G, M P -

PDP ṢṢ - other phrases

similar to Anupallavi.

PM G r S , , , r G r SSD -

S r G , , , , - P,M GM DM

G M P , , M DM Gr - r G MDM

G r , S . . .

GMD, Dr ṢṢN PDP, , -

DP Ṣ , , , rḠ ṢṢND

DṢr ḠrḠ - Ḡ rṢṢ N D -

NDP, P,M-G,M,D,M

Gr , , , s-

An outline of the rāga-
is given in the
Madhyamakala Sāhitya, "madumat"

Observations

- | | |
|--|---|
| <p>1) 'P' is the fulcrum, and the caranam is ideal for Niraval/Kalpanasvara - both musically and poetically.</p> | <p>1) Commencing on Pañcama, phrases initially have long pauses. The first line of the caranam has been</p> |
|--|---|

The latter part of the caranam is similar to the Anupallavi.

conceived like a "Pallavi".*

The rest of the caranam is just a group of phrases with no visible fulcrum or idea of logical progression as in the earlier phrases.

The analysis of the phrases indicates the following facts.

i) "Gñānamo..." is a fast-paced song, with not much of a gradual progression or long pauses. Still, the core of Pūrvikalyāṇi is effectively conveyed.

ii) "Mīnākṣi", on the other hand, proceeds like an elaborate ālāpāna. There are many long svāra-s and the pauses lend themselves to be effectively filled and enriched with rāgatva.

iii) An ālāpāna for "Gñānamo" should ideally be brisk and spontaneous --- a brief outline as a prelude.

iv) An ālāpāna for "Mīnākṣi" should be ideally slow, and gradual. A planned ālāpāna, exploring each facet unhurriedly, would be ideal for a prelude.

* As in Rāgam -- Tānam - Pallavi.

Observations

Phrases 1 - 26

All the phrases cited as examples have been conceived to illustrate the numerous ways of creating specific end phrases, due to which many examples may sound repetitive. Also, a very special attention has been paid to illustrate the designation of svara-s to phrases, which in turn influence the embellishments employed even while rendering as svara-s (be it in cittasvara/Kalpna svara). It is this phrasal conception that bestows rāgatva even to a rāga like Pūrvikalyāṇi where there is a large proportion of plain svara-s braided to each other*. Ri and Dha, even if plain, are rendered with a slight shake or 'vibrato'. **

Ex. Phrases 2 & 3

*The descriptive notation will reveal the small proportion of microtones.

**This fact is could be observed in some svara-s in other rāgas also, (although such svara-s admit of plain versions). This could also be the result of the influence of a particular school/style.

Important phrases in Pūrvikalyāṇi

- 1) S, r D
- 2) rSS, D or rSN,D
- 3) S r G , , ,
- 4) r G M , , G
- 5) DPMG
- 6) P , , M
- 7) DPM/DPP, M
- 8) DPM Gr

Note: Gāndhāra is an important fulcrum in Pūrvikalyāṇi. The rāga offers wide scope for exploration as there are numerous end phrases in each range.

Generally, phrases in most raga-s tend to be repetitive in mandra sthāyi and tāra sthāyi. End phrases too repeat themselves in each sthāyi.

Ex. S, r Ḍ - Ṣ̣ ṛ Ḍ
rSS, Ḍ - ṛSṢ, Ḍ

Pūrvikalyāṇi

SVARA	MOVEMENT	PATTERN	REFERENCE PHRASES
Sa		rSS	26
ri		a) rSr	a) 4, 11
		b) G r	b) 4, 9
		c) Dr or (x) r	c) 14
		d) rSrG	d) 26
		e) r,S,r,S,r,G	e) 24

SVARA	MOVEMENT PATTERN	REFERENCE PHRASES
Ga	a) mG	a) 8
	b) GrMG	b) 9, 25
	c) MG	c) 13, 15
	d) SDG	d) 19
	e) PMPG	e) 25
Ma	a) PM/PMP	a) 7, 8, 11, 26
	b) GP	b) 8
	c) MGPM	c) 9, 25
	d) DPP, M	d) 26
Pa	Plain	In all phrases
Dha	a) SD	a) 8, 26
	b) PMSD	b) 9
	c) nD	c) 10
	d) P D	d) 11
	e) SDG	e) 19
	f) rSS, D	f) 24, 26
Ni	a) Suggestion	a) 10, 13
	b) (x)S/DS/SS	b) 11, 21
	c) NS/SN	c) 12, 14, 15, 16, 17, 19, 20, 26

R A G A

S A U R A S T R A M

SAURĀṢṬRAM - PHASE-1

$m \downarrow$ $p_m \dot{s} D$ $n D n D$ $\dot{s} N$

P . . . m D , D N $\dot{s}$ N D D , n , D P

na na

PHRASE - 2

$m \rightarrow$	pm, D	$\rightarrow P$	SmG	$\rightarrow m$	$\rightarrow mG$	S, r, S, r, S, r, S
P	m	D	P	m	G	r
na						na

PHRASE - 3

N.S	SPG	S, r S, r S, r r m G	S	$\Rightarrow$	S, r S, r S, r r
S	D	r S, r, G m P, D n D P m G S r, ,			
na	a	na . . . na			na

PHRASE-4

$n_{D,D}, \dot{S}N$	$\dot{S}D$	$N\dot{S}$	DnD	n
$D, \underline{\dot{S}, rs}$	n	$\dot{S}$	D	D
∞	α	$\cdot$	na	$\cdot$

PHRASE -5-

$\dot{D} \dot{S} D$	$\dot{D} \dot{S} D$	$\dot{S} N$	$D N D$	$\vec{N} D$
$\dot{S} N$	$\dot{S}, \dot{r}, \dot{S}$	$\dot{S} N$	$D N, D P$	
$N a$			$N a$	

PHRASE - 6

$\rightarrow$ mGP S, rS, rS, rS, r
 m G P m G S r , , ,
 na . . . na . . .

PHRASE - 7

GS, G sr rSrs, rSS
 G r S , , , (or) r G S
 na . na ra . na

Saurāṣṭram

Ārōhaṇa	:	S	rsr	rmG	m	P	Pm	PmSD	SDSN	N	Ṣ
Avarōhaṇa	:	Ṣ	N	D	n	Dn	nD	P	m	mG	rsr
										G	r S

Saurāṣṭram

A rāga with almost no scope for creativity.

The placement of 'ni' and 'Ni' in some phrases does not fall in line with the logic derived from Ārōhaṇa-Avarōhaṇa.

Ex. Ṣ n Ṣ, r Ṣ n Ṣ N D; D N Ṣ, r Ṣ n Ṣ N D

It is customary to conclude performances with "Pavamāna" in this rāga. It is not possible to relate the rāga with this practice. Probably the composition "Pavamāna" influenced this convention.

Observations

Phrase 1

This falls in the twilight zone of Dēvagāndhāri.

Phrases 2 & 3

These are characteristic of Saurāṣṭram.

G, m G S r , , , figure in Ahiri also. (Callarē

rā . . . m a)

Phrase 4 & 5

fall in the twilight zone of Dēvagāndhāri.

SAURĀṢṬRAM

SVARA	MOVEMENT PATTERN	REFERENCE PHRASES
Sa	Plain	In all contexts
ri	S .r/r S r	In all contexts
Ga	a) S m G	a) 2
	b) r m G	b) 3
	c) m G or m G	c) 6
	d) G S G	d) 7
ma	m	1, 2
Pa	m G P	6
Dha	a) D n D	a) 1, 4, 5
	b) P m D	b) 2
	c) n D or n D	c) 1, 4, 5,
	d) Pm S D	d) 1
ni	a) on the sthāna of S	a) 3
	b) D S D	b) 4, 5,
Ni	S N S	In all contexts.

R A G A

D E V A G A N D H A R I

DEVAGĀNDHĀRI - PHRASE - 1

PHRASE - 2

SP, G	P, G P	vib	P, D	m $\overline{Gm}$	$\overline{mG}$	gr, gr, gr, . . . g
m	P	D	P	D P m ,	m G	R R R S
na	a	ra	na	na	na	

PHRASE - 3

Br. g (v) m.r.m	mm R.S	45 D. in R DSD	g 2. (v) m.r.	g R, g R, g R, g
S R,	S	N D.	R	, , , , S
to	ra	na	.	

PHRASE - 4

PHRASE - S-

G	P_4, S, D	ND, S, Z	Z, S, D, D, D, D	$\rightarrow$
P	$, , m$	D, Z, S	Z, D, D, n, D, P	
ra	$, a$	$a, , , Na$	$, , , a$	

Dēvagāndhāri									
		gR,	Rp,m	nD,					
Ārōhana	:	S	R	m	P	D		Ṣ	
Dēvagāndhāri									
		ṢNṢ	D,nDn,D				mG	mR,gR	
Avārōhana	:	S	N	D	P	m	G	R	S

It is a rāga with almost no scope for creativity.
The rāga shares some phrases with Saurāṣṭram, almost all svarasthāna-s with Ārabhi.

COMPOSITIONS IN DĒVAGĀNDHĀRI

a) Compositions in Dēvagāndhāri often have a phase encompassing tārasthayi Sa & Pa--each svāra in it reached almost dramatically.*

Ex. a) 'Tārakanāma' ("Ksīra sāgara")

b) Anupallavi in "Karuṇā samudra"

'Karupā samudra' has many Saṅgati-s - not found in any other composition. The saṅgati progression seems quite different from the conception of rāga Dēvagāndhāri, as in present times.

This technique of Saṅgati progression is adopted in a very small proportion nowadays. The Saṅgati progression currently in vogue tends to be smaller variations of the first line accenting on rāgatva, rather than a technical variation.

*Many of our compositions and even rāga-s, have phrases reaching only upto Ga - beyond that it is rather suggestion of svāra-s than 'reaching' or 'sustaining'.

Observations

Phrase 1

D Ṛ Ṣ , , , could be expressed also as Ṛ Ṣ

Phrase 2

(Vib) D , , , could also be rendered as nD, nD, Ṣ.

Phrase 3

In SR, S, R could be rendered as mR, m

or g R, g.

ḡ R , , , , S, - R could begin on m or g.

These microtonal differences do not matter to the rāga. Either way, rāgatva remains untarnished.

Phrase 7

In S, RS the R is only suggested, and not on its sthāna.

Twilight Zone Dēvagāndhāri and Śāmā

Indicates how a small variation could lead to a distinctively different rāga.

Important end phrases

1) Dn, DP

2) R , , , S

Dēvagāndhāri

SVARA	MOVEMENT PATTERN	REFERENCE PHRASES
Sa	S N S	1
Ri	a) g R	a) 2, 3, 4, 6, 7, 9, 10
	b) suggestion of R - lower than its sthāna	b) 8
ga	a) RmG	a) 2, 4, 7,
	b) mG or m G	b) 4, 6, 7, 9, 10
ma	a) SPG / R P G	a) 2, 6
	b) P G	b) 5,
	c) Pm Gm	c) 9
Pa	a) P G P	a) 2
	b) D P	b) 2
	c) P..D	c) 9
Dha	a) S D	a) 1, 6
	b) D n d	b) 1, 3, 5, 7
	c) Vib	c) 2, 5,
	d) P G S D	d) 5
	e) n D	e) 8
ni	a) D S D	a) 2
	b) on the sthāna of S	b) 6
Ni	S N S	In all contexts.

R A G A

B I L A H A R I

BILAHARI - PHRASE - 1.

mg, SD, SN, NS NS $\rightarrow$ R, GR, ...
G P D R S, N PD, N DP mg R, , ,
ta da ri na . . .

PHRASE - 2

mg, DP RS
G P mgRG S, , , ,
ta ra na . . . na

PHRASE - 3

GR, GRG NS D, N D,
S, , , , R GR S N D, ,
na . . . a . . .

PHRASE - 4

ND, ND, ND, GRG NS D, ND
D, , , , G GR S N D
na . . . na . . .

PHRASE - 5

SD, NS SD, S DP
D R S N D, P
na . na . a . na

PHRASE-6

$\overline{P, S, D}$ $\overline{N, S, N, E}$ $\overline{S, N, S}$ $\overline{R, R, S}$ $\overline{S, D, S}$ $\overline{N, S}$
 $\overline{D, S, S}$ $\overline{N, R, S}$ $\overline{N, D, R, D, S}$ $\overline{N, D}$
 $\overline{na, a, na}$ $\overline{na, a, na}$ $\overline{na, a, na}$

PHRASE-7

$\overline{m, G, m, S}$ $\overline{S, G, R}$ $\overline{m, G, m, P, \dots}$ $\overline{D, P}$ $\overline{m, G, R}$
 $\overline{S, R, G, P, \dots}$ $\overline{D, P}$ $\overline{m, G, R}$
 $\overline{ta, ra, na, na, \dots}$ $\overline{na, \dots}$

PHRASE-8

$\overline{m, G, R}$ $\overline{D, P}$ $\overline{R, G, R}$
 $\overline{G, P}$ $\overline{m, G, R}$
 $\overline{ta, na, na, \dots}$

PHRASE-9

$\overline{m, G, R}$ $\overline{S, D}$ $\overline{N, S}$ $\overline{R, G, R}$
 $\overline{G, P, D, S, \dots}$ $\overline{N, D, P}$ $\overline{m, G, R, \dots}$
 $\overline{ta, a, na, \dots}$ $\overline{na, \dots}$

PHRASE-10

$\overline{m, D, n}$ $\overline{R, G, R}$
 $\overline{P, D, P, m, G, R, \dots}$
 $\overline{a, na, \dots}$

PHRASE-11

DP P_{max} . . . G_m R_{uR}
 G P m , , , m G R ,
 ta va na . . . a . .

PHRASE-12

G_m ge_g S_{uR} m_g, ND_{NP} . . G_m R_{uR}
 m G R S R, G P , , , m G R ,
 na . . . va . na na . . . na . .

PHRASE-13

NS D_nD . . S[~] DP → R_{uR}
PD S , , , N D , , , P , , , , D , P m G R , ,
 na na a . . na . .

PHRASE-14

S_{uR} m_g, m_g, ND_{NP} . . ND_u R_{uR}
 S R, G, P , , , , D S DP m G R , ,
 ta va na na va . na . .

PHRASE-15

G_R , NS SD_u S[~] DP
 S , , , R CPD S , , , N D , , P , , ,
 na a . . . na . .

PHRASE-16

mā, SD, Ns DND, S DP
G, P D Ġ R Š N D, , P . . .
ta . ra nai . na . a . . . na

PHRASE-17(a)

mā, NS NS
G P D Š, , , Š N D P D Š, , , N DP mā R, , ,
ta dari . . . na . . . a na na . .

PHRASE-17(b)

mā, ND, Ns ĠRĠ NS
G P D Š, , , ND R, D Š, , , N D
ta dari . . . na . na

PHRASE-18

ND, ĠR, Ns D, ND
D Š R Ġ R Š N D
na ra . .

PHRASE-19

ND, ĠRĠ NS
D Ġ Ġ R Š N D
na a . . . na . .

PHRASE-20

SD, a NS

G R S N D

a . na . .

PHRASE-21

NS D, ND

S, R G R S N D

na . . . ra . .

PHRASE-22

NS D, ND

PD S N D

na

PHRASE-23

NS D, ND

S, R G P m G R S N D

na ra . . . na . .

PHRASE-24

SD, NS SD, DP R, GR

D R S D, P ma R . .

ta . na na na na . .

PHRASE-25

NS SN,R NS NS GR,g

S,, N R S S N D, R, D S,, ,

na ra . a a . . .

PHRASE-26

ma,m NS,SN

m G D D N N 11 S S, P P, S S, Ā R S N D P D I

11(Ninnē)

EXAMPLE-27

SD SD,R NDm ma,m

11 P, D R S,, , P D P m a,, , , 1 R, a S R,, , 1 S N D P S,, , 11

S,GR GR,g Pa,Pa ma,m Ā GR,D..

11 R, R S a,, , P m a R D,, , 1 S N D P R,, , 1 N S D N P,, , 11

SD, SN,SN DP

11 S S S, P P P, D N P, m a R, 1 R a D, m a R S / N P D R S,, , 11

Bilahari

Ārōhaṇa	: S	SGR R	G	P	SD D	Ṣ
Avarōhaṇa	: Ṣ	ṢNṢ N	SD,N D	DP P	mG,m m	GR,GR G R S

Bilahari

Bilahari offers moderate scope for creativity. Bilahari has the svarasthāna-s of Mōhanam in ascent, and Śaṅkarābharanam in descent. This might be logically true, but the rāga does not show any trace of the other two. There is proof enough to say that a raga in the real sense is not conceived of as an incorporation of movements over any scale. The phrases, their end points, dynamics, and the duration of svara-s within phrases, etc., are the factors bestowing Rāgatva. A Rāga cannot be synonymous with combinations of svara-s from its scale.

Kaiśiki niṣāda is generally accepted as part of Bilahari, and phrases such as

GPDSnnDP mGR RGPDSnnDPMGR.

figure in most ālāpana-s (twice or thrice in a whole ālāpana or composition). However, there are renderings without these phrases. If not obviously as in those phrases, ni figures as a microtone in Dha in some phrases.

Observations

Phase I

Phrases 1 & 2

These are good beginning phrases.

Phrases 3 to 5

These are examples for some sañcāra-s.

Phrase 6

This ends on ND, indicating further progression.
One phase of ālāpana ,thus gets completed -
leading to the next.

Phase II

Phrases 7 to 14

These are examples of phrases ending on mGR. The
technique of creating phrases in a rāga has been
represented in this phase.

Phrases 15 & 16

These end on D,,P, but do not indicate completion
of idea. The idea is complete in 17a, and the
phase is complete with phrase 17b.

Phase III

Phrases 18 to 23

These are examples of those phrases which could be created with ŚND as end phrase. This phase has sañcāra-s encompassing tārasthāyi. Phrase 24, goes down to indicate the completion of tāra sañcāra-s. A few more phrases could be rendered, as a similar winding up phase, to end on phrase 25 to Phases I & II,

Such a gradual progression of a logically conceived ālāpana is observed in many contemporary renditions. Many renditions of musicians of yesteryears have essentially the same rāgatva, but phrases are not conceived with this orderliness. They were, perhaps, governed by the aesthetics achieved by random exploration rather than by a chiseled structural frame work.

Bilahari does not take Ni (as a svara) in ascent. However, phrases as $\text{GPD}\dot{\text{S}}\text{N}\dot{\text{S}}\text{DN-PD}\dot{\text{S}}$,,, N DP mGR,,, do figure in ālāpana-s, the Ni in ascent --- being more of a 'karn svara'* in a phrase. The same phrase is never rendered as svara.

The varṇam in Bilahari 'Inta Cauka sēya' has phrases as $\dot{\text{S}}\text{NDP}\dot{\text{R}}$, , $\dot{\text{N}}\dot{\text{S}}\text{DNP}$, MG DD NN etc.. Such phrases do not figure at all in any contemporary alāpana. Such obvious 'niṣāda' in ascent is best avoided as it is far from the contemporary conception of the rāga.

SVARA	MOVEMENT PATTERN	REFERENCE PHRASES
Sa	a) SNS	a) 1, 24
	b) RS NS	b) 2
	c) SDS	c) 6
	d) GS/mG, mS	d) 7

* Svara which is 'heard' rather than deliberately sung.

In Hindustani music, although a raga might be said to comprise of a set of svara-s (Eg. S D P G R S), the phrases descending might show a trace of niṣāda~~madhyama~~--known as 'karn svara' or 'what is heard'. Such microtones occur in almost every potential rāga.

SVARA	MOVEMENT PATTERN	REFERENCE PHRASES
Ri	a) RGR	a) 1,8,9,10,11,12,13,14,24
	b) GR	b) 3,15,23,21,18
	c) gRg or GRg	c) 6,12,17b,25
	d) SNR	d) 6,25
	e) SGR	e) 7,14,12
	f) SDR	f) 27
Ga	a) mG	a) 2,7,8,9,12,14,16,17a,b
	b) GRG	b) 3,4,19
	c) SDG	c) 20
ma	a) Gm	a) 11,12
	b) Pmm	b) 11
Pa	a) DP	a) 2,5,8,11,13,15,24
	b) nDnP	b) 7,12,14
Dha	a) SD	a) 1,5,9,16,24
	b) SDS	b) 5,15,24
	c) nD	c) 4,14,17b,18,19
	d) DnD	d) 3,4,13,18,20,21,22,23,25
	e) DnDS/nDS	e) 16
	f) P S D	f) 6
	g) n D n	g) 10
Ni	NS/SNS	All contexts
ni	Plain & Dn	28

R A G A

S U R A T I

SURUTTI(OR) SURATI PHRASE-1

$\curvearrowright$ $\rightarrow$ m g p $\rightarrow$ g r, g r,
 R, m p, n d p, ., m g p m g r r, ,
 ta da ri na

PHRASE-2

m r, . m m g r, g
 R p m m s r, s
 na . . . a . .

PHRASE-3

$\curvearrowright$ m g p m d p m n m g, R, g r, g
 n s r m, g p, m n, d p m g p m g r, , ,
 na . . . a . a . ra

PHRASE-4

$\curvearrowright$ n, d n, n, d n, n v i b n d s n d n, d p . . . r
 R m p n n, n, n n, d p p, , ,
 ta da ri . na . na ra . . . a . . .

PHRASE-5

P, n (or) p, d d m d p, m d p r m n n d, n m n
 n m, p r s s n n, n s, , , ,
 na . . . a a

PHRASE-6

š . . D š . . D š D g r g
n , n , n , n š r m , g r š
na . . . a

PHRASE-7

vib š n r r š vib n d š p . . . R
n . . . r š r m r š n . . . š D n , D P . . .
ra

PHRASE-8

m , m , m P D , m m G R R , , ,
ta ra na . na na
gr . gr . gr . gr . gr ,

PHRASE-9

p . . D p m m gr , gr , gr ,
p , m m G P m G R R , , .
ta ra na

PHRASE-10

gr , g
R , m R m S R , S

Suratī

Ārōhaṇa	:	S	R	^{RPm} m	P	n	D	^{DSD} n	Ś		
Avarōhaṇa	:	^{SDŚ} Ś	^{nDn} n	D	P	m	^{mG} G	^{mGP} P	m	^{mGR} R	S

Suratī

This is a rāga with limited scope for creativity. Some combinations may be perfectly within the scale structure, but in this rāga, phrases are not just permuted or combined. The ārōhaṇa of Suratī might not disallow the phrase RmñR--but phrases cannot be formed by dropping or combining svara-s at random. Many phrases in a raga may not correspond to strict logic. Therefore, the purpose of ārōhaṇa-avarōhaṇa is to just indicate ascent-descent. It may not be meaningful to the rāga many a time. But it is customary to teach the ārōhaṇa-avarōhaṇa before any composition because it gives the skeletal framework of a raga. It is not possible to give all the microtones in just this frame work. There are many ways each svara manifests itself, and the ārōhaṇa-avarōhaṇa concept totally fails to convey many of these details especially in Vakra rāga-s.

End Phrases

m G P m R

S R, S/R S

m G R

n, D P

Suraṭi

SUARA	MOVEMENT PATTERN	REFERENCE PHRASES
Sa	a) n D S	a) 4
	a) m R	a) 2
Ri	b) gRg/	b) 2, 6, 10
	c) RgR/gR	c) 1, 2, 8, 9
	d) PR	d) 5
Ga	mG/mGm	In all contexts.
ma	a) Vib	a) optional in some parases
	b) mm/Pmm	b) 2,9
	c) m	c) 3
	d) Dm Pm	d) 5
Pa	a) m G P	a) 3
	b) P..R	b) 4, 7
	c) P..D	c) 9
Dha	a) nD	In all contexts
ni	a) Pm n	a) 3
	b) nDn	b) 4
	c) Vib	c) 4, 7
	d) PD/Pn	d) 5
	e) SD/Sn	e) 6, 7