

CHAPTER 4

A DETAILED STUDY OF SEVENTEEN RAAGA CREATET BY NAZRUL

1. RAAGA BANAKUNTALA

Aroho	-	Pa Dha Sa Re, Ga Ni Dha Pa, Dha Sa
Abroha	-	Sa Ni Dha Pa, Ga Re, Ga Sa
Vado	-	Pa
Samvadi	-	Re

Due to the use of Madhyam in Kalyan Anga, in total there are six Vargas Ragaas to be announced. Out of these six Vargas, we dont find the use of Tivra Madhyam in one Varga, like Raaga Bhupali, Raaga Jaite Kalyan which are under this category and Raaga Banakuntala which is also under this category.

In the Aroha, Sucha Nishad is being used in this Raaga, and in the Abroha the Rishav is used in a Vakra style. After using the phrase Ga Ni, when Dha Pa Dha Sa and Ga Re Sa are used then the main essence of this Raaga pronounces itself out, with this Swara Vinays, or the identity of this Raaga is focussed. By prohibiting Madhyam in the Abroha of Shamanto Kalyan of Kalyan Anga and by the Vakra use of Nishad in Aroha and Rishav in Abroha, this Raaga is formed.

On the use of phrase Pa Dha Sa Re, the influence of Raaga Bhupali, Shamanto - Kalyan, Shuddhokalyan is felt but then after the usage of the phrase Ga Ni Dha Pa it sweeps out the influence of the above Raagas.

In this Raaga the usage of 'meand' is not like as Suddhokalyan, so we can say the nature of this Raaga is chanchal.

All those phrases, where the influence of Kalyan Anga is felt, within that ^{Ga Ga} Re Re Ga and this phrase Sa Ni Dha Pa, Ga Re Re Ga, and Sa Ni Re Sa, Pa Ni Dha, Pa Dha Sa, when we combined with (usage) the phrase Ga Re Ga Sa sweeps out the influence of Kalyan Anga. According to Nazrul the Vadi Swara is pancham and the Samvadi Swara is Rishav, but by seeing the nature of Raaga the Vadi Swara should be Gandhar and the Samvadi Swara should be Nishad.

Due to the categorization in Kalyan Anga, the singing time of this Raaga is the first hour of night. A similar Raaga is Shankara. The play of this Raaga can be equivalent to all the three Saptak, Mandra, Madhya and Taara, Nayas Swara is Saroj, Gandhar, Pancham and Rishava.

Aroha, Abroha Swarup:

Sa sss, Pa, Dha Sa Re, Ga Sa, Ga Re Ga Ni Dha Pa Dha Sa
 Sa Ni Dha Pa Ga Re Ga Sa.

Alap

1. Ga Re Ga (Sa) sss, Sa sss Ni Dha Pa, Pa Dha Sa Re Re,
Ga Re Ga Sa.
2. Sa Ni Dha Sa sss Re Dha Sa Re Re, Ni Dha Sa Re Re Re Ga,
Sa Ni Dha Pa Dha Ni Dha Sa.
3. Dha Sa Re, Re Ga, Ga Ni Dha Pa, Pa Dha Ni Dha Pa,
Ga Ga Ni Dha Pa Ga Pa Ga Re Ga Sa ssss.

4. Ga Ni Dha Pa, Dha Sa, Dha Sa Ni Dha Pa,
Dha Sa Re Sa, (Sa) Ni Dha Pa, Ga Re Ga Sa.
5. Sa Ni Dha Pa Ga Ni Dha Pa Dha Sa Re, Re Re Ga sss,
Sa sss, Sa Re (Sa) Ni Dha (Pa) Ga,
Ga Ni Dha Pa Ga Ga Re sss, Ga Re, Ni Dha Pa Dha Sa Re Sa.

2. SANDHYA MALATI

All the swara of Sandhya Malati are used in both ways like Shudh and Komal.

In the North Indian Sangeet Shastra, Bhairavi is a very graceful Raaga and the performers present it very skillfully. But in the Aroha of this Raaga, the phrase Ni Sa Ga Re Sa is thought to be like Bhimpalasi, Bageshri, Sudhrai Raaga which are in Kafi thata. But when the Shudh Gandhar is used like Ga Ma Pa and then Ni Dha Ma, Pa Ni Sa is sung then also it's essence is of Raaga Khambaj and other Raaga of North Indian classical music which are based on Kafi thata.

In the Aroha of this Raaga Sudha Rishav is used in the place of Komal Rishav in the South Indian renown 'Mela Vabapria.'

Shudh Madhyam, Shudh Nishad, Shudh Gandhar are being used in the Aroha, and in the Abroha Komal Nishad, Komal Dhaivat, Tivra Madhyam, Komal Gandhar and Rishav are used. Only the use of Dhaivat is in a Vakra way in this Raaga.

There are only two Ragaas as Khut and Khut Todi which are combinations of four Raaganga in North Indian classical music there is no other this kind of Raaga, but all anga which has been used in this kind of Raaga are very clearly visualized. But in the Sandhya Malati Raaga such kind of combination of Raaganga is not seen. By entering into other swaras before the establishment of Kafi and Dhanashri Anga, is the main objective of this Raaga and this is the beauty, excellency and speciality of this Raaga.

As for example, after the play of Sa ss Ga Re Sa, Ni Sa Re Sa, this phrase of Dhanshree Anga Ga Ma Pa phrase is used, before the establishment of different raaga of Khamaj thata, then by the using of the phrase Ni Dha Ma, Pa ss Dha Pa Ma Pa, all kind of the essence of the Khamaj thata's Raaga sweeps out and then by playing the phrase Ma Pa Ga Re Sa, we get the essence of Raaga Madhuvanti but immediately by playing Ga Ma Pa it loses that image. Again when we play the phrase Pa Ni Sa for starting the Antara's Alap, we get the essence of Khamaj thata but the usage of Sa Ni Dha Pa phrase it seems the essence of Raaga Asavari, Jainpuri and Bhiravi, but before establishment of above Raaga's to play Ma Pa Ga Re Sa phrase, sweeps out the influence of above Raaga.

By seeing the movement of this Raaga it is better to categorize this Raaga in Ragango Vargikaran Padhhati instead of thata Vargikaran Padhhati because the play of swara vinyas of this Raaga, gives us some kind of speciality and excellence. It is a very beautiful combination of twelve swara's.

In the rule of sastra, we can say the meaning of Raaga is an Art or Kala and the thata or Mela Anga is its norm or pattern that way the creation of an art is first and the norms is later. In this manner the creation of Raaga is first then its Swarup, Ranjkata, depth, characteristics are thought of and are categorized into the norm (shastra).

In this way, Raaga Sandhya Malati should be categorized in to Dhanashree Anga. In North Indian classical music, there is so many Raaga like Kafi, Tori, Hemavati Mela and Dharmavati Mela's Raaga's also included in the Dhanshree Anga.

In this Raaga the multiple ways of using of the twelve swaras, create a Shanta Rasa. Sometime Chanchal Rasa and sometime Karun Rasa. That way this Raaga is categorized as a Mishra Prakriti. The pancham of this Raaga is known as Mukam swara. Samvadi swara is Saraj. The other Anuvadi swara which have been used in this Raaga, all of them have its own Samvadi swara. Like, Komal Gandhar with Komal Nishad,
Suddha Gandhar with Shudha Nishad,
Madhyam with Komal Nishad,
Dhaivat with Gandhar.

The different Raaga of Dhanashree Anga is used to be played in the fourth phase of the day. This Raaga is also categorized in the same Anga and for the fulfilment of the name Sandhya Malati as ascribed by Nazrul, provides us with an essence of dusk

(twilight) of evening in the songs created on the above Raaga. That way this Raaga should be played in the fourth phase of the day (evening).

Alap

1. Sa sss, Ni Sa Ga Ra Sa, Re Ni Sa, Re Ni Dha Pa, Pa Ni Dha Ma s,
Pa Ni Sa.
2. Sa Ga Re Sa, Ga Ma Pa, Ma Pa, Dha Pa Ma Pa Ga Re Sa,
Re Ni Sa.
3. Ga Ma Pa, Ni Dha Ma ss Pa Dha Pa Ma Pa Ga Re Sa,
Ga Ma Pa, Ma Pa Ga Re Sa Ni Sa.
4. Ni Sa Ga Re Sa Re Ni Sa, Ga Ma Pa, Ma Pa Ma Pa Ga Ma Ga Ma
Pa Ni Dha Ma Ma, Pa Dha Pa Dha Pa Ma Pa Ga ss Re Sa ss,
Ga Ma Pa Ni Dha Ma Pa Ni Sa Sa Ni Dha Pa, Pa Ni Dha Ma,
Pa Dha Pa Dha Pa Ma Pa Ga ss Re Sa.
5. Ga Ma Ni Dha ss Ma Pa Ni Sa, Ni Sa Ga Re Sa, Sa Re Ni Dha Pa,
Ma Pa dha Pa Ma Pa Ga ss Re Sa, Sa Re Ni Sa.
6. Ma Ni Dha Ma Pa Ni Sa, Ni Sa Pa Re Sa Re Ni Dha Pa,
Pa Ni Sa, Ni Sa Ga Re Sa, Ni Sa Re Re Sa Ni Sa Ni Dha Pa,
Pa ss Dha Pa Ma Pa Ga Re Sa, Sa sss Ga Ma Pa
Ni Dha Ma Pa, Dha Pa Ma Pa Ga Re Ni Sa.

3. RUDRA BHAIKAV

Aroha - Sa Re Ma Dha Ni Sa.

Abroha - Sa Ni Dha Ma Re Sa.

Like different types of Bhairav, the creation of Rudra Bhairav, by Kazi Nazrul, could have been a renowned Raaga. Even though the

Aroho of this Raaga is like Raaga Jogia but to the excessive uses of Komal Nishad, Jogia becomes nonexistent almost.

The beautiful lucid, graceful play of swaras in Rudra Bhairav makes it out standing amongst other Raagas. In Uttaranga though a keen observation of the swara play provides one with the essence of Bhairavi but the excessive use of Dhaivat and Rishav shifts the focus more towards Bhairav Anga. While playing with Bhairav Raaga in the Andolan of Dhaivat, Nazrul might have used a lesser frequency of Komal Nishad in place of Suddho Nishad creating the new Raaga. Of our concern Dhaivat is an extremely important swara in this kind of a uttarang vadi raga. Even though pancham is the Mukham swara but a diversity of the use of Dhaivat makes the Raaga grand.

In the Bhairav Anga Andolan of Komal Rishav, the Rasa creates a kind of Karun Rasa, due to which the feeling of Bhairavi gets sub-dued like Sa sss, Pa Dha Ni Sa ^{Sa} Re ^{Sa} Re ^{Sa} Re Sa, Sa Re Ni ^{Sa} Dha Ni ^{Sa} Re ^{Sa} Re ^{Sa} Re Sa. The directly usage of Komal Nishad in the purbang sweeps out the influence of the Raaga's like Jogia, Bairagi, like Sa Re Ma sss ^{Ma} Re s Ma Pa, Ma Pa Re Ni Sa is the essence of Raaga Bairagi, and in phrase Ma Re Ma Pa Dha Dha Pa, Ma Pa Dha Ma Pa Ma Re, we get the flavour of Raaga Jogia and in the phrase Ma Pa Dha Ni Dha Pa, Pa Ni Dha Pa, Ma Pa Ma Re finally provides us with the real unmatched essence of Raaga Rudra Bhairav. The beginning of antaras alaap is usually with the phrase - Ma Pa Dha sss Pa Dha Ni Sa Ni Re Sa.

Usually those Raaga which are of the Uttranga Vadi type and which are sung in the morning usually cannot create the flavour

of Chanchal Rasa. But according to the character of this Raaga site presentation the Shanto and Karun Rasa are felt more. But the name that is ascribed to it by Nazrul provides us with an essence of the Vir Rasa or that of discrepancy.

The Vadi Swara is Dhaivat and Samvadi is Rishav. Usually the early morning Raaga have their swara play based in the Uttarange but in this Raaga the swara is mainly played in the Mandra and Madhya Saptak which are excessively used. The Jati of this Raaga is Sadav Sadav. The use of Gandhar is absent and remaining all the swaras are Komal, Neyas swara is Saraj, Rishav and Pancham.

Alap

1. Sa ssss, Ni ss Sa, Re Re Sa,
Re Sa Ni Dha, Pa Dha Dha Ni Ni Sa ^{Sa} Re Sa.
2. Sa Dha Ni Sa Re Re, (Ma), Re Sa Re Sa Ni Sa, Ni Sa sss.
3. Sa Re Ma Ma Pa, Ma Pa Re, Re Ma Pa Dha Dha,
Ma Pa Dha Ma Pa dha, Pa Dha Ni Dha Pa, Ma Pa Ni Dha
Ma Ma Re, Sa Ni Dha Ni Sa.
4. Sa Re Ma Pa Dha Dha Dha Ni Dha Pa, Pa Dha Ni Dha
Ma Pa Dha Pa, Pa Ni Dha Pa Ma Re Dha Dha Pa,
Pa Dha Ni, Ma Pa Dha Ma Pa Ma Re Ni Sa.
5. Ma Pa Dha Ni Dha, Pa Dha Ni Ni Sa, Sa Dha Ni Sa Re Re Sa,
Re Ni Dha, Pa Dha Ni Sa Dha Dha Pa, Pa Ni Dha Pa,
Ma Dha Pa Dha, Ma Pa Ma Re ss, Re Ni Dha Ma Pa Ma Re Ni Sa.

4. RAAGA BENUKA

Aroha	-	Sa Re Ma, Pa <u>Ni</u> Dha, Pa Dha Ma, Pa Dha Sa [•]
Abroha	-	Sa [•] Ni Pa Dha Ma, Ga Re Ga Sa
Vadi	-	Ma
Samvadi	-	Sa

This Raaga is categorized under Khamaj thata. Jati is Sadav Sampurna, based upon a Vakra nature of tune. Probably Nazrul created this Raaga Benuka combining Raaga Durga of Bhilaval thata, Raaga Narayani of Kafi thata and Raaga Jhinjyoti of Khamaj thata. In this Raaga, the use of Komal Nishad in Aroha is with Pancham like Pa Ni Dha. In the uttaranga of Aroha this phrase Sa[•] Ni Pa Dha Ma is of Khambavati and in purbanga this phrase Ga Re Ga Sa is of Raaga Jhinjyoti, combination of which is very beautiful and lucid.

Upon this phrase Sa Re Ma of Aroha, even though we get the essence of Durga Sarang, narayani Sarang but the use of this phrase Pa Ni Dha, Ma Ga Re Ga Sa finally provides us with the real unmatched, essence of Raaga Benuka. This Sangat is very much for Raag Vachak.

Uses of Swara

In this Raaga the use of Rishav is very simple in Aroha, but is Vakra in Abroha. The use of Madhyam called 'Mukta prayog' and 'Alangan Bahuttba,' keeps the Raaga Benuka out standing from the

other Raagas. That is why Madhyam is the Vadi Swara of this Raaga. The Pancham is used in such a way, that it cannot become a Neyas Swara. Pancham with Dhaivat in Abroha, is used in a very special way like - Pa Ni Dha Pa Da Ma, Re Ma Pa Ni Dha Pa Dha Ma, Pa Dha Sa ss, Sa Ni Pa Dha Ma, Ni dha Pa Dha Ma.

The nature of this Raaga is Chanchal which is more or less like Jhinjyoti and Narayani. The Samvadi swara is Saroj. The time of recital is the second phase of night. From the point of Samvadita in Aroha :

Madhyam with Komal Nishad,

Saroj with Madhyam,

Rishav with Pancham,

Pancham with Saroj is used.

And in Abroha :

Nishad with Gandhar,

Dhaivat with Gandhar is used.

There is a completeness in this Raaga which is judged on the point of Samvadita. A very special feature of this Raaga is that the Raaga Bister is done by not taking more than three swara like Sa Re Ma, Ga Re Ga, Sa Ni Pa Dha Ma, Pa Dha Sa, Ma, Ga Re Ga Sa ss, Re Ma Pa Ni Dha, Pa Dha Ma, Re Ma. This type of phrase is used in this Raaga.

Alap

1. Sa ssss, ^{Ma} Re Ma, Ga Re Ga Sa, Ni Pa sss, Dha Ma, Pa Dha Sa.
2. Sa sss, Re Sa Ni Sa, Na Pa Ni Dha, Pa Dha Sa.

3. Sa Re Ma sss, Pa Ni Dha ssss Ma, Pa Dha Ma, Re Ma, Dha Ni Pa,
Dha Ma, Pa Ni Dha, Pa Dha Ma, Ga Re Ga Sa, Re Ni Pa Dha Sa.
4. Ma sss Ga Re, Ga Sa ssss, Re Ma, Pa Ni Dha, Ma, Pa Dha Sa,
Ni Pa Dha Ma, Pa Ni Dha, Ma sss, Re Ma, Dha Ni Pa Dha Ma
Ga Re Ga Sa.
5. Ma ss, Pa Ni Dha, Pa Dha Sa, Sa Re Sa, Sa Re Ma, Ga Re Ga
Sa sss, Re Ni, Pa Dha Ma, Pa Dha Sa, Re Sa, Ni Pa Dha Pa,
Pa Sa Ni Pa Dha, Pa Ni Dha, Pa Dha Ma, Ga Re Ga, Sa sss,
Ni Pa Dha Sa.

5. SHIVANI BHAIRAVI

In South Indian classical music Raaga Aadi Bhairavi and Jog Bhairavi of Asha Bhari Mela are well known. Even though they are similar in name and swar sawrup but one locates dissimilarity in the number of swaras (jati) like :

Aadi Bhairavi

Aroha - Sa Ga Re Ga Ma Pa Dha Sa
Abroha - Sa Dha Pa Ma Pa, Ga Re Sa

Jog Bhairavi

Aroha - Sa Re Ga Ma, Pa Dha Sa
Abroha - Sa Ni Dha Pa Re Sa

In the imagination of the creator of the Raaga, it may be seen that in the Aroha, in the place of Suddha Dhaivat the poet used Komal Dhaivat in the Raaga Shiva Ranjani and named it as Shivani Bhairavi, and he has created a new category of Bhairavi. The Aroha of Shivani Bhairavi is Sa Re Ga Pa, Ga Pa Dha Sa. In the

Abroha the phrase Sa Re Ga Pa reflects the essence of Shiva Ranjani and Ga Pa Dha Sa reflect Bhupal Todi.

Abroha - Sa Ni Dha Pa, Ma Ga Sa. In Abroha Sa Ni Dha Pa, by the simple use of the phrase and in Dha Pa Ma Pa Ga Sa, we get the touch of Bhairavi, and since this Ma Ga Sa phrase is like Malkons, so it has been categorized under Bhairavi Thata. In the Aroha of this Raaga the use of Madhyam is less frequently used but the phrase - Ni Dha Pa Ma Ga, Ga Pa Dha Pa Ma Ga Dha Pa Ma Ga, Ma Ga Sa, is used in this fashion in phrase of Bhairavi Sa Re Sa, and the use of suddha Rishav in place of Komal Rishav the identity of the Raaga blossoms itself.

According to Thata Vargikarana Padhyati, by seeing the use of swaras in the Raaga, it should be placed under Asha Bhari Thata, but according to Chalan Balshista (the way of movement of swaras) and according to Raaganga it is placed under Bhairavi Thata.

According to the thoughts of the creator, the Vadi swara of this Raaga is Saroj and Samvadi is Madhyam but according to its way of movement (Chalan) and the excessive usage and importance of Pancham, the Vadi Swara should be the Pancham Swara itself. The time of recital this Raaga is morning and its nature is Shanta (quiet).

Alap

1. Sa sss, Re Ga Sa Re Sa Ni Dha Sa, Sa Re Ni Sa Ni Dha Pa,
Ga Pa Dha Pa Dha Sa.

2. Dha Sa Re Ga, Sa Re Ga Pa, Pa Ma Ga Ma Ga Sa,
Sa Re Dha ss Sa.
3. Sa Re Ga Pa, Ga Pa Dha Pa, Pa Dha Ni Dha Pa, Ma Ga,
Ga Pa Dha sss Pa Ma Ga, Ga Ma Ga Sa, Sa Re Sa.
4. Ga Pa Dha Dha, Pa Dha Ni Dha Ma Ga, Ga Pa Pa Dha Pa Ma Ga,
Ga Ma Ga Sa.
5. Ga Pa Dha Dha Sa, Pa Dha Re Sa, Dha Sa Re Ga Re Sa,
Re Ni Dha Pa, Pa Dha Sa sss, Pa dha Ni sss Dha Pa Ma Ga,
Ga Re Ga Pa Dha Ni Dha Pa Ma Ga, Ga Ma Ga Sa.

6. RAAGA ARUN BHAIKAV

Social, economics and other aspects of human life are responsible for the changing tasks of the common mass. Music is a form of sophisticated art which has developed through ages. It has come through the intense dedication of intellectuals and music lovers and practitioners, enriching our culture. Through the last 900 years that can be clearly felt the changes and phases of development of this art.

In history of music, we get the first mention of Bhairav Raaga in 700 A.D. in Matangs 'Vrihadeshi,' but there is no similarity between the format that which is (practiced today) familiar to us today. In A.D. 1600 in Damoder's Sangeet Darpan, Bhairav Raaga was mentioned Aadi Raaga but mention of such an attribution of Aadi Raaga is nonexistent in the Sangeet Sahitya which come out at an earlier date. Earliest existence of this Raaga seems to be in a period between 1100-1300 A.D. Pandit

Parshudev's book Sangeet Samaya Sar, mentioned this Raaga Bhairav along with Raaga Bhairavi and that established the authenticity of this Raaga. In the forthcoming era many introducing and antiquated Raaga have been created in combination of Bhairav Raaga along with other Raaganga, examples are Aahir Bhairav, Nat Bhairav, Bairagi Bhairav, Bangal Bhairav, Ananda Bhairav, Shivmat Bhairav Kaunsi Bhairav etc.

In Aahir Bhairav, Purvanga is Bhairav and ultarang is Kafi. In Nata Bhairav, purvanga is Nata and Uttaraṅga is Bhairav, in Ananda Bhairav purvanga is Bhairav and in Uttaraṅga, the influence of Nanda is seen. But in Arun Bhairav, Purbanga is Bhairav and in Uttaraṅga (Pa Ni Dha Sa) the shadow of Narayani, Bahar, Shahana, Gaurav Kalyan of Kafi Raaganga is focussed, in uttaranga of Mandra Saptak the shadow of Aahir Anga is also seen. Dha Ni Sa Re^{Sa}, Sa Re Ni Sa Ni Dha. In this phrase the essence of Aahir Bhairo is seen, when the phrase Sa Ga Ma Ma Ga Ma Re Sa is used then the essence of Bhairav is clear. Then Sa Ni Dha Ni Pa Ma Dha Pa in this phrase finally provides us with the real essence of Raaga Arun Bhairav.

Pa Ni Dha Sa, in this phrase, while coming to Narayani, and when this phrase Dha Ni Sa Re Sa is sung, the flavour or touch of Narayani is lost. In the phrase Sa Ga Ma Dha Pa of Bhairav Anga is sung, immediately following phrase Ni Dha Ni Pa is used the influence or flavour of Bhairavi is lost. After this the piece of Bhairav and Aahir is sung, we come back to Saroj, piece of Bhairav and Aahir as follows:

(i) Bhairav - Ma Dha Pa Ma Ga Ma Re,

(ii) Aahir - Ni Dha Ni Re Sa

In this Raaga the use of Komal Dhaivat is used only with Pancham in Aroha Krama to establish Bhairav Anga. Komal Rishav is used to focus Bhairav and Aahir Raaganga. Suddho Nishad is used with Suddho Dhaivat in Abroha Krama to establish originality of the Raaga like - Sa Ni Dha Ni Pa Ma Dha Pa, Ma Dha^{Pa} Ni Dha Sa by this phrase we get the special identity of the Raaga. In Aroha, Komal Nishad is used with Dhaivat in a Vakrarupa and in Abroha Suddha Nishad is used only with Dhaivat in a Vakrarupa. The using of the beautiful combination of two Dhaivat and two Nishad is not seen in any of the Raaga of Bhairav Anga.

In Aroha, Suddha Gandhar is used in a straight way like Bhairav Anga and in Abroha, it is used as a Vakrarupa with Madhyam. Gandhar is used to give clearance to Bhairav Anga.

Jati - By the diversity of using swaras, we say that it should be felt that it is a Vakra Sampurn Jati Raaga,

Vadi Swara - Madhyam

Samvadi - Saroj

Mukam Swara - Pancham

Neyas Swara - Saroj, Madhyam, Pancham.

Because of the excessive use of Bhairav Anga, this Raaga should be recited in the early morning. Nature is Mishra Prakriti.

Alap

1. Sa Dha Ni Sa Re Sa, Sa Ni Dha Ni Pa, Ma Dha ss Pa
Pa Ni Dha Sa ss, Sa Ni Sa Re Sa.
2. Dha Ni Sa Ga Ma, Ga Ma Re Sa, Sa Ga Ma, Ga Ma Re Sa Ni Ma,
Ga Ma Re Sa.
3. Ni Sa Re ss Sa, Ga Ma Pa, Ma Pa Ga Ma Pa, Pa Pa Ma Ga Ma,
Dha Dha Pa Ma Pa, Ni dha Ni Pa, Ma Dha Pa, Ma Pa Ga (Ma)
Re Ni Dha Ni Sa.
4. Ga Ma Dha ss Pa, Ma Pa Ma Dha Pa Ma Ga Ma,
Pa ss Ni s Dha Sa, Sa Ni Dha, Ni Sa Re Ma,
Sa s Ni Dha Ni Pa, Ma dha Pa Ga (Ma) Re Ni Sa.
5. Pa Ni Dha Sa Re Sa, Sa Ga Ma Re Sa, Sa ss Re Re Sa
Ni Sa Ni Dha Ni Pa, Dha ss Dha Pa Ma Pa Ga Ma, Pa Dha Pa
Ni Dha Sa, Sa Ni Dha Ni Pa Ga Ma Re Ni Dha Sa.

7. RAAGA ARUN RANJNI

Ranjni is used in various well known as well as obsolete Raagas of different thata as well as Angas. Example:

- in Bhairavthata - Raaga Megh Ranjni,
- in Bilavalthata - Raaga Rasa Ranjni,
- in Todi thata - Gaud Ranjni,
- in Purvithata - Yash Ranjni,
- in Kafithata - Madhu Ranjni, Shiv Ranjni and Saraswati Ranjni
- Dharmavati Melas - only Ranjni (seen in South Indian classical music).

But this Arun Ranjni by Nazrul is within the Bhavpriya Mela of south Indian classical music in which the Tivra Madhyam is included in the Bhairavi Raaga of North Indian classical music, in Aroha, Rishav and Nishad is left out and in Abroha Komal Nishad is used and Tivra Madhyam used in Vakra (curvilinear) way, is grouped under Dhanshree Anga.

In this Raaga in the purbanga of the Aroha, we get the influence of Multani and Madhuvanti, like Sa Ga Ma Pa. In Uttaranga, starting from the Madhyam to the Abrohakram by using Pa Ma Pa Dha Ni Dha Pa phrase upto Dhaivat, we get the essence of Ramkeli. In Abroha by using the below swaras Sa Ni Dha Pa Ma Pa provides us with the real unmatched essence of Raaga Arun Ranjni and in purbang Ma Ga Re Sa. In this phrase we get the essence of Multani. But the specific style of this Raaga get their light by the below phrase:

Pa Ma Pa Dha Sa Ni Dha Pa Ma Pa.

Aroha - Sa Ga Pa Ma Pa, Pa Ma Pa Dha Ni Dha Pa, Pa Dha Sa

Abroha - Sa Ni Dha Pa Ma Pa, Ga Re Sa.

By seeing the play of the Raaga it is more justified to categorize this Raaga in Todithata instead of Bhavpriya Mela. Vadi - Pancham. Samvadi - Saraj. The Nature of this Raaga is Shant and Karun. The time of recital is the last phase of the day.

In this Raaga, the Tivra Madhyam is used with Pancham in the Arohakram like Sa Ga Pa Ma Pa, Pa Ma Pa Dha Ni Dha Pa, and in Dhanashree Anga Ma Pa Ga, Ga Pa Ma Pa Ga Re Sa is used like this only.

Nayas Swara - Saroj and Pancham

Jati - Oudav, and Vakra Sampurn

Alap

1. Sa sss, Ga Re Sa, Sa Re Ni Dha Pa Ma Pa, Pa Ma Pa Dha Sa
2. Dha Sa Ga Re Sa, Sa Ga Pa Ma Pa, Ma Pa Ga, Pa Ma Pa
Pa Ma Pa, Ga Re Sa.
3. Sa Ga Pa Ma Pa Dha Pa, Pa Ma Pa Dha Ni Dha Pa Ma Pa Ga,
Ga Pa Ma Pa Ga Re Sa.
4. Sa ss Ga Pa, Ma Pa, Ga Re Sa, Pa Ma Pa, Ga Re Sa,
Ga Pa Ma Pa Dha Pa, Pa Ma Pa Dha Ni Dha Pa,
Pa Dha Sa Ni Dha Pa Ma Pa, Ni Dha Pa Ma Pa, Ma Pa, Pa Dha,
Dha Ni Dha Pa Ma Pa, Ga Re Sa.
5. Pa Ma Pa Dha Sa Dha Sa Re, Dha Sa Ga Re Sa Re Ni Dha Pa,
Pa Ma Pa Dha Re Sa Ni Dha Ma Pa Ga, Ga Pa Ma Pa Ga Re Sa.
6. Ga Pa Dha Pa Ma Pa Dha Sa, Pa Dha Sa Ga Re Sa, Sa Re Ni Sa,
Sa Ga Pa Ma Ga Re Sa, Sa Re Ni Sa Ga Re Sa, Re Ni Dha Pa Ma
Pa, Pa Ma Pa Dha Pa Dha Ni Dha Ni Dha Pa Ma Pa Ga Re Sa.

8. RAAGA ASHA BHAIRAVI

By the beautiful combination of Bhairavi and Ashavari Anga we have the renowned Raaga Asha Bhairavi, Komal Rishav Ashavari, Ashavari Todi, and by the combination of Bhairavi Anga and Todi Anga the Raaga Bilaskhani Todi is well known.

But in Asha Bhairavi Raaga it is formed by the combination of Ashavari and Bhairavi Raaganga. This kind of Ourav Sharav Jati is formed by the combination, is not seen always or it is very rare.

Even though Aroha and Abroha is likely to seem as renowned Raaga Gunkeli, but it is played in Ashavari Anga. So the Raaganga Vargikaran categorization of this Raaga should be in Ashavari Anga. By the using of this phrase of Bhairavi Anga - Pa Dha Ma Pa Ma Re, Re Ma Pa Dha Ma Pa Ma Re, Ma Pa Dha Dha Sa, Dha Pa Ma Pa Ma Re, after singing these phrase when we sing phrase Sa, Re, Ga Sa Re Sa. We get the multicolouredness of the Asha Bhairavi Raaga, it makes the Raaga grand and pomp.

In Aroha Komal Gandhar is used with Komal Rishav in a Vakrakram to focus Bhairavi Anga. Aroha even though seems like Gunkali and Bairagi, by this phrase:

1. Ma Dha Ma Pa, Dha Ma Pa Ma
2. Ma Pa Dha Sa Dha Pa Ma Pa, Pa Dha Pa Ma Pa ss Ma

we get a clear essence of Ashavari Anga, and along with this by the use of this phrase Re Sa, Ga Re Sa, Sa Re Ga Sa Re Sa, Dha Sa Re Ga sss Sa Re Sa of Bhairavi, that influence is lost.

The time of recital is early morning. We get the Karun Rasa flavour from it.

Vadi Swara - Pancham
 Samvadi - Saroj
 Neyas Swara - Saroj, Madhyam, Pancham
 Similar Raga - Gunkali, Bhairagi,

Alap

1. Sa sss Dha sss Sa, Re ss Sa Dha ss Pa,
Dha ss Sa Ga Re Sa Re Sa.
2. Dha Sa Re Ga Sa Re Ma Ma Re Sa (Ga) Sa Re Sa

3. Re Re Ma Ma Pa Dha Dha Pa Ma Pa Ma, Pa Dha Ma Pa Ma Re
Re Ma Ma Pa Pa Dha ^{Dha} ss Ma Pa Ma Re Sa Re (Ga) Sa Re Sa.
4. Ma Pa Dha Dha Sa Re Sa, Sa Re Ga Re, Re Sa Dha Pa,
Pa Ga Sa Re Sa Dha Sa, Sa Re Dha Pa
Pa Dha Ma Pa Ma Re Re Re Sa
Sa Dha Pa Ma Pa Dha Ma Pa Ma Re Sa Re (Ga) Sa Re Sa.
5. Ma Pa Dha Dha Sa, Dha Sa Ga Re Ga Sa Re Sa,
Sa Re Ma Ma Ma Pa Ma Re Sa Ga Re Ga Sa Re Sa Dha Pa,
Pa Sa Dha Ma Pa, ^{Ni Ni Pa} Ma Re, Re Ma Pa Dha Re (Ga) Sa Re Sa.

9. SHANKARI

Aroha	-	Sa Ga Pa Dha <u>Sa</u>
Abroha	-	<u>Sa</u> <u>Ni</u> Pa, Ga Pa <u>Ni</u> Pa Ga Sa
Vadi	-	Ga
Sambadi	-	<u>Ni</u>

In this Raaga four swara's are being used in Aroha. In Abroha a clear essence of Raaga Kalavati has seem to be in a Vakrarup, like - Sa Ni Pa, Ga Pa Ni Dha Pa, Ga Pa Dha Pa ss Ga Sa. According to Nazrul the vadi swar is Gandhar and Samvadi swara is Nishad. But by seeing the movement of the Raaga, Dhaivat should be considered as Samvadi swara. This Raaga can also be a popular Raaga like Kalavati. Even though Aroha is somewhat similar to Raaga Jait and Raaga Deshkar, but by using of Komal Nishad, the shadow of above Raaga is lost. By looking to the swarup (character) of this Raaga it is thought that it may be within the Khamaj thata -

Neyas Swar - Sa, Ga, Pa, Dha.

We get the Shringar Rana from this Raaga. The time of recital is the second half of the night. Similar Raaga is Kalavati, Shankara.

Aroha Abroha Swarup

Sa sss Ga Pa Dha Pa, Ga Dha Pa Ni Dha Pa ss, Dha Sa,
Sa Ni Pa, Pa Ni Dha Pa sss, Ga Pa Dha, Pa Ni Dha Pa, Ga Pa Ga Sa.

Vishes Swara Sangati

Pa Dha Sa ss Ni Pa, Ga Pa Ni Dha Pa Ga Sa.

Alap

1. Sa ssss Ga Sa Ni Pa, Dha sss Sa, Sa ssss Ni Pa Dha Pa,
Pa Ni Dha, Pa Dha Sa.
2. Sa Ga ss, Ga Pa Dha Pa, Ga Pa Ni sss Dha Pa, Ga Dha (Pa) Ga,
Ga Pa Pa Dha Pa Ni Dha Pa, Ga Pa Ni Dha Pa, Ga ss Sa Ni Dha
Pa Dha, Ga ss Sa ss.
3. Ga Pa Dha Pa sss Dha Sa, Sa sss Ni Pa, Pa Ni s Dha Pa.
Ga Pa Ni Dha Pa, Dha Pa, Sa Ga Sa Pa Ga, Ga Pa Dha Pa
Pa Dha Pa Ni Dha Pa Ga Pa ssss Ga Sa.
4. Pa Dha Pa Dha Sa sss, Dha Sa Ga Pa Ga Sa sss,
Ga Sa Ni Pa Dha Sa, Sa Ni Pa Dha sss Pa Ga, Ga Pa Ni dha Pa,
Dha Ga Ga Dha Pa Ga Sa sss Ni s Pa Dha Sa.

10. ROOP MANJARI

Aroha - Sa Re Ma Pa Ni Sa
Abroha - Sa Ni Dha Pa, Ga Ma Re Sa, Sa Re Ni Sa.
Vadi - Pancham
Samvadi - Saroj

The jati of this Raaga is Audav Sampurna. All the Sudha swara's are used in this Raaga. According to the movement and nature of this Raaga it is seen that by the beautiful combination of Sarang and Kalyan the poet has created this Raaga. Though Aroha was created by the swara of Sarang Anga but the influence of Kalyan in Abroha is more, like Sa Re ^{Ma} Ma Pa, Ma Pa Ni Sa, Sa Ni Dha Pa, Pa Ni Dha Pa, Pa Dha Pa Ga ^{Ma} Ma Re, Ni Sa Re Sa. In the phrase of the Aroha and Abroha, Sa Ni Dha Pa, Pa Dha Pa, Ga Ma Re. This phrase is of Kalyan Anga and Ma Pa Ni ^{Ma} Sa, Re Ma Pa, Sa Re Ma ss Re Ma Pa, Sa Ni Sa Re Sa. This phrase is of Sarang Anga.

By seeing the movement of the Raaga it is very difficult to decide in which thata or Raganga it will fit in. The Alap of this Raaga starts and ends with Sarang Anga. So Raaga Roop Manjari should be categorized in Kafi thata. In this Raaga the use of Sudha Gandhar Pa sss Ga Ma ^{Ma} Re is in this way and it is used with Madhyam in a Vakraroop in Abroha.

In Aroha, Gandhar and Dhaivat is omitted. The Vadi of this Raaga is Pancham. According to the poet the Samvadi swara is Saroj. But since the use of Rishav is more, Rishav can be considered as a Samvadi, because the change of Anga starts with Rishav like - Sa ss Re Ma s Re Ma Pa, this phrase is of Sarang Anga, Ni Dha Pa ss, Pa Dha Pa, Ga Ma ^{Ma} Re ss, this phrase is of Kalyan Anga. But since this phrase ends up with Aalap Sa ss Ni Sa Re Sa ss of Sarang Anga, so rishav should be considered as Samvadi.

Since Pancham is one of the most important swaras of this Raaga and the change of Raaganga is more by Pancham also, compared to Rishav, like Ma Re Ma Pa, this phrase is of Saranga, Ni Dha Pa Ma Pa this phrase is of Kalyan's, Pa Ni Sa is also of Sarang's and Pa Dha Pa is of Kalyan Angas. Pa Ma Re is of Sarang's and Pa s Ga Ma Re, this phrase is of Kalyan. All the phrase starts from Pancham. By seeing the movement, the nature of this Raaga is more like Sarang. That's why the time of recital of this Raaga is second phase of the day.

Neyas Swara - Saroj, Rishav and Pancham.

Alap

1. Sa ssss Re Ni Sa Re Sa ss, Sa Ni Dha Pa sss,
Ma Pa Ni Sa Re ss, Re Ma Ma Pa s, Ga Ma Re Sa sss Re Sa.
2. Sa Re Ma Ma Pa s, Pa Dha Ma Pa, Pa s Ni Dha Pa s,
Ga Ma Re Sa Ni Sa Re Sa.
3. Re Ma Pa Ni s Ni s Dha Pa, Pa Ma Pa Dha Pa ss
Ni Dha Pa ss, Ma Pa Ni ss Ma Pa Ni Dha Pa,
Pa Ni Dha Pa ss Ga Ma Re.
4. Ma Pa Ni s Ni s Sa, Sa Ni Re Sa s Ni s Dha Pa Ma Pa Ni Sa,
Sa Ni Dha Pa s Ni Dha Pa Pa Dha Pa Pa Ga Ma Re Sa sss Re Sa.
5. Pa Dha Pa Pa Sa sss, Ni Sa Re Ma Pa sss, Ga Ma Re
Sa Re Ni Sa, Sa Ni Re ss Ni Dha Pa Ma Pa Ni Sa sss
Ni Dha Pa, Ga Ma Re Sa, Ni Sa Re Ni Sa.

11. DOLAN CHAMPA

In Kalyan Ange, both Madhyams are used equally, these are Shaym Kedar, Durgakalyan, Shyama Kalyan. But Dolan Champa Raaga is one of the new Raag of Kalyan Anga's Shashto Vargo. (According to the use of Madhyam). In the Aroha of this Raaga, we find the shadow of Marubihag and Hamir like -

Sa s Ga ¹Ma Pa ¹Ma Pa, Pa ¹Ma Pa Ga ¹Ma Pa, Pa Dha Pa ¹Ma Pa Ga ¹Ma Pa,
Sa Ga Pa ¹Ma Pa etc. This phrase belongs to Marubihag and Ga Ma ^{Ni}Dha, Pa Ga Ma ^{Ni}Dha, Pa Ni Dha Sa, this phrase is of Hamir. But the use of Tibra Madhyam is very much used in Raaga Dolan Champa. So, this Raaga can be separated from Raaga Hamir. In uttaranga - Pa Ni Dha Sa, Sa Ni Dha Pa, Dha Pa Ma Pa, this phrase is of Kalyan and Pa ¹Ma Pa, Ga Ma Pa Ga Ma Re Sa, This phrase is of Shyam Kalyan's and Sa Ga ¹Ma Pa, Ga Ma Ni Dha, Pa from this phrase we can detect that it is of Raaga Dolan Champa.

Rishav is not used in Aroha, Dhaivat is used in a Vakra form. In Abroha, Gandhar is used in Vakra form. Tibra Madhyam is used with Pancham only during Aroha Kram. Vadi swar is Pancham and Samvadi is Saroj. The time of reciting is the Ratree Ditiyo Prahar. The Neyas swar is Saroj, Pancham. The starting of the Antara of the Raag is from Pa Ni Dha Sa. The Dhaivat is one of the most important swara of this Raaga. Some of the Bandish of this Raaga should be started, based upon the Dhaivat Swara. The similar Raagas are Marubihag, Hamir, Shyam Kalyan. Basically the nature of Purvango Vadi Raaga is Shanto Gambhir, but the feeling

of this Raaga is quite momentary too. Aroho, Abroho, sawrup -
 Sa sss, ^{Ma}Ga Ma Pa ^{Ma}Pa, Ga Ma Ni Dha, Pa sss Ni Dha Pa ss, Pa Ni
 Dha ^{Ma}Sa, ^{Ma}Sa Ni Dha Ni Dha Pa, Ga Ma Ni Dha Pa ^{Ma}Pa, Ga Ma Pa Ga Ma
 Re Sa,

Alap

1. Sa ssss Re Sa Ni Sa sss, Ni Dha sss Ni Dha ss Pa, ^{Ma}Ma Pa,
 NiDha, NiDha Sa ssss.
2. Ni Sa ^{Ma}Ga ^{Ma}Pa ^{Ma}Pa, ^{Ma}PaMaPa Ga Ma Re Sa sss, Ga ^{Ma}Ma ^{Ma}PaDhaPa,
^{Ma}PaMaPa, Ga Ma Ni Dha Pa, Ga Ma Pa Ga Ma ^{Ma}Re Sa sss.
3. Ga Ma ^{Ma}Re Sa Ga ^{Ma}Pa ^{Ma}Pa, Ga Ma NiDha NiDha Pa ssss,
 Pa Ni Ni DhaPa, GaMa NiDha, ^{Ma}PaMaPa GaMa ReSa ssss,
4. Ga ^{Ma}Ma Pa, Pa Ni Dha, ^{Ma}Sa Ni Dha NiDha Pa, ^{Ma}PaMaPa, Dha sss Pa,
 Ga Ma NiDha NiDhaPa, Pa ^{Ma}Sa sss NiDha NiDha Pa, Ga Ma Re Sa
 ssss.
5. Pa Ni Dha ^{Ma}Sa ssss, NiDha Sa ^{Ma}Re sss Sa, Sa ^{Ma}GaMaReSa, ^{Ma}Sa ssssss
^{Ma}GaMaPa ^{Ma}MaPa Ga ^{Ma}Ma ^{Ma}Re ^{Ma}Sa, ^{Ma}ReSa ^{Ma}NiSa sss NiDhaPaDha Pa Dha sss
 Ni sss DhaPa ^{Ma}MaPa, GaMaNiDhaPa sss ^{Ma}MaPa ss, GaMaReSa.

12. UDASHI BHAIKAV

In the Bhairav Angas of the Ourab Jati, leaving 'Pa' and
 'Dha,' we find the controversial aspect in the norms of classical
 music. Then also this Raag is nice to listen, and can be a
 renowned Raaga too. Now the question is why we find such
 controversy here. All the 40 aspects in the formation of a Raaga,
 that is, side by side 2 swaras can never be omitted, but in this
 Raaga, nearby two swara's 'Pa' and 'Dha' being omitted, then also
 this Raaga remains pleasurable. In Raaga Shashtra, there are few

famous Raagas which are narrated, where side by side 2 swaras are not used, even if it is there, then it is very little and is indirectly (Vakrarup) used, like very famous Raaga, 'Kedar' where in 'Aaroha,' 'Rishav' and 'Gandhar' are omitted (Sa Re Sa Ma Ma Pa), Rishav is curvelly used with Saroj and Gandhar with Madhyam is used as a Karn. Like Ma Pa. Another Raaga 'Jait' or 'Jyoti' - In this Raaga's 'Nishad is varjit. The Dhaivat swara is curvelly used in 'Aroha' and 'Aboraha.' In the norms of classical music, all this Raagas are debated upon the "Jati Vishayak Sidhanta." But in the early, narrated in 'Udashi Bhairav Raaga' Pancham and Dhaivat, even though omitted, the Ranjakatha is not weakened.

In this Raaga, in Purbanga, the influence of Bhairav and in the uttranga, by the use of two Madhyam, the essence of Lalit Raag is being felt. In Bhairav Anga, along with Komal Nishad, the shadow of Aahir Bhairav is visualized like Ga(Ma) Re ss Sa - In this phrase the shadow of Bhairav, Ra ss Ni Sa Re Ga Ma, in this the shadow of Aahir Bhairav. Ga Ma Ma Ma Ga - in this phrase, the shadow of Lalit Raag. Ma Ma Ni Sa Ra Sa - In this phrase, for a laymen it appears to be like Bhairagi Raaga.

Aroho - Sa Ra ss Ni Sa Ra Ga Ma, Ma [|]Ma Ma Ga, Ma [|]Ma Ni Sa Ni Ra Sa.

Abroha - Sa [°]Ni [|]Ma, Ma Ma Ga, Ga (Ma) Re Sa.

Vadi - Madhyam

Samvadi - Saroj.

The timing for the singing of raaga is the first phase of the day.

The Udashi Bhairav is very much categorized into "Prato Kalin-Sandhi Prakash" Raaga, because it is a beautiful

combination of Raaga Bhairav and Lalit, where the Bhairav Angas Raag is sang in the early morning and Lalit Raaga is sang at the last phase of night. The nature of this raaga being quite and sad, the name Udashi Bhairav finds its way. Like the different types of Bhairav Raaga, as Aahir Bhairav, Bangal Bhairav, Bairagi Bhairav, Kala Bhairav, the Udashi Bhairav is also Sarthak. In this raaga, the Neysh swar is Saroj, Madhyam and Gandhar. In this raaga, Saroj Madhyam and Madhyam Komal Nishad is seen in Samvad. Even though there is no Samvad between Gandhar and Komal Rishab, it is not unpleasant in hearing.

Special Swara Sangati - Even though there is a great influence of Bhairav, Aahir, Lalit and bairagi, Ni Ma Ma Ga, Ra Ga Ma - this phrases establishes its own character in the raaga Udashi Bhairav.

Sama Prakriti Raag (similar Raagas): Bhairav, Aahir, Lalit.

Alap

1. Re Ni Sa ss, Ni Re Sa Ni, Ni Ma Ma Ma, Ma Ma Ni Sa.
2. Sa Ni Sa Re Ga, Ga ss, Re Ni Sa Ga Ma Re Sa.
3. Sa Re Ga Ma, Ga Ma Re Ga Ma, Ga Ma Ma Ma Ga, Ga Ma Re Ma Ga
(Ma) Re Sa
4. Sa Ma Ga Ma Re Ga Ma Ma Ma Ga Ma, Ga Ma Ma, Ga Ma Ma Ni Ma
Ma Ga Ma Ma Ga Re Ga (Ma) Re Ni Sa.
5. Sa Re Ga Ma, Ga Re Ga Ma, Ni Sa Re Ga Ma, Ma Ma Ga, Ga Ga Re
Sa Re Ga Ma Ma Ma Ga Ma, Ma Ma Ni Ma, Ma Ma Ga (Ma) Re Sa.
6. SaRe Ga Re Ga, Re Ga Ma Ga Ma, Ga Ma Ma s, Ga Ma Ma Ni Ni, Ma
Ma Ga Ma, Ma Ga Re Re Ni Ni Ma Ma Ga (Ma) Re ss Sa.

7. $\overset{1}{\text{Ma}}$ Ma Ga Ma , $\overset{1}{\text{Ma}}$ Ni $\overset{\cdot}{\text{Sa}}$ Ni $\overset{\cdot}{\text{Sa}}$ $\overset{\cdot}{\text{Re}}$ $\overset{\cdot}{\text{Sa}}$, $\overset{\cdot}{\text{Sa}}$ $\overset{\cdot}{\text{Re}}$ $\overset{\cdot}{\text{Ga}}$ $\overset{\cdot}{\text{Re}}$ Ni $\overset{\cdot}{\text{Sa}}$ $\overset{\cdot}{\text{Ga}}$ $\overset{\cdot}{\text{Ma}}$
 $\overset{\cdot}{\text{Re}}$ $\overset{\cdot}{\text{Sa}}$ $\overset{\cdot}{\text{Sa}}$ $\overset{\cdot}{\text{Re}}$ $\overset{\cdot}{\text{Re}}$ $\overset{\cdot}{\text{Sa}}$ Ni $\overset{\cdot}{\text{Sa}}$ $\overset{\cdot}{\text{Re}}$ $\overset{\cdot}{\text{Sa}}$, Ni Ni $\overset{1}{\text{Ma}}$ Ma Ga , Ga (Ma) $\overset{\cdot}{\text{Re}}$ Ni Ni $\overset{\cdot}{\text{Sa}}$

Bandish

Sumaran karo tana mana dhana

Nama japo tero nita subah shaam

Dina dayaal tuhi kara tara

Bavsagara para karo tuma.

Sthaii

Ma Ga Ma $\overset{\cdot}{\text{Re}}$	S $\overset{1}{\text{Sa}}$ Ma Ma	S $\overset{\cdot}{\text{Sa}}$ $\overset{\cdot}{\text{Re}}$ Ga Ma	Ma Ma S Ga
Su ma ra na	- ka - ro -	- tan ma na	dha na - -
2	Ø	3	+
Ga S Ma Ma	Ni Ma Ma Ma	Ni Ma Ma S	Ga S Ma S
Na - ma ja	po - te ro	ni ta su bah	sha - am -
2	Ø	3	+

Antara

Ma S Ma Ni	Ni Sa Re Ma S	Sa Re Ga Ma	Re Re Ma S
Di - na da	ya - - al -	tu hi ka ra	ta - ra -
2	Ø	3	+
Ni Ni Sa S	Ni Ma Ma Ga	S Re Ga Ma $\overset{\cdot}{\text{Ga}}$ Ma	Re Re Sa S
Ba va sa -	ga ra pa ra	- ka ro - -	tu - ma -
2	Ø	3	+

13 RAAGA - SHIVA SARASWATI

Rishava is not used in this raaga. Shhudh Gandhar is used in aroha and komal gandhar is used in abroha. Following the style of swar prayoga, the above raag can be categorized in Bhairavthata. But due to the use of komal gandhar in aroha the famed raaga - Chandrakonsh can be seen reflected in the above raaga.

The Nature of Aroha - Sa ss Dha Ni Sa, Ga Ma, Dha Pa, this swara seem to be the swaras of Bhairav raaga. Now using the group of swaras - Ga Ma Da Ni Sa, one can find the reflection of raaga Chandrakonsh in them.

In the abroha, swara - Sa Ni Dha Ma, the impact of raaga Chandrakosh can be seen, while Dha Pa Ma Ga the originality of raaga Shivasaraswati can be found. Abroha includes itself with the use of Ma Ga Ma Sa (Kaunsanga).

From the above discussion we feel that Raganga Bargikaran Padhati is more justified than 'Thata Bargikaran Padhati.' The discussion regarding swaras however reveal that the above raaga can be categorized in Kaunsanga.

The Important Swarvinyases -

Ga Ma Pa, Ma Dha Pa, Ga Ma Dha ss Pa, Dha Pa Ma Ga, Ga Ma Dha Ni Dha Ma Dha Pa, Dha Pa Ma Ga, Ma Sa, Sa ss Dha Ni Sa Ga Ma, Sa Ga Ma, Ga Ma Pa, Ma Pa Dha, Pa Dha ss Pa Ma Ga, Ga Ma Ga Sa.

The Time of Singing - Due to the use of swaras Bhairav and Kaunsanga, it seems that this raaga can be sung during any time of the day; but due to the greater impact of Kaunsanga it is better if this raaga is sung during mid-night.

Jati - Shadava, Shadava - The use of Panchama in aroha is weak. Muktamadhyam. We enter into Bhairav and Kaunsanga's bidaris from the madhyamswaras.

Prakruti - (Shanta) -

Using Komalgandhar in this raagas Sa Ga Ma Dha Pa ss, Dha s
Ma Pa, Ga Ma Dha Ni Dha Ma, Pa Dha Pa Dha, Ma Pa Ga Ma, Sa Ni Dha
Ma Dha Pa, Dha Pa Ma Ga.

After singing these above swaras, when we sing Dha Pa Ma Ga
and Ga Ma Dha Ni Dha Ma, Dha Pa Ma Ga - group of swaras, we can
see it clearly that it has the nature of raaga Shivasaraswati.
The combination of Komal Gandhar and Komal Dhaivata shows the
original character of raaga Shivasaraswati.

Niyasswara - Sa, Ma, Pa. Similar Raagas - Chandrakonsh,
Yogkonsh.

The name of the raaga - Shivasaraswati can make anyone think
that it is a beautiful combination of Shiva Ranjinis - Shiva and
the Saraswati raaga.

The Swaras of Raaga - Shiva Ranjini -

Sa Re Ga Pa Dha Pa, Ga Pa Dha Sa,
Sa Dha Pa Ga Re, Sa Re Dha Sa.

The Swaras of Raaga - Saraswati -

Sa Re Ma Pa, Ni Sa,
Sa Ni Dha Pa Ma Pa Ma Re, Ma Re Ni Sa (Ni, Ma Vikrit Swara)

But in the swaravinyas of Raaga - Shivasaraswati there is no
similarity with raaga Shiva Ranjini and Raaga - Saraswati. The

special combinations in this raaga and the flow of the swaras is totally different from the other raagas.

Aroha Sa ss Dha Ni Sa Ga Ma, Ga Ma Dha Pa, ^{Ma} Ga Ma Dha Ni Sa.
 Abroha Sa Ni Dha Ma, Dha Pa Ma Ga, Ga Ma Dha Pa, Dha Pa Ma Ga
 Ga Ma Ga Sa.
 Vadi Madhyam
 Samvadi Saroj

In classical music from the point of view of the group of swaras used in this raaga, as well as the Sambada, this raaga is a complete raaga.

Just as - Sadaj-madhyam, Sadaj-pancham, Komal-gandhar and Komal dhaivat, has Sadaj-madhyam Bhava. Shhudh Gandhar and Shhudh Nishadh has Sadaj-pancham Bhava.

14. RAAGA - DEBJANI

Rishabh, Gandhar is not used in aroha and abroha. Though this raaga does not follow the 40 Siddhantas, as far as the creation of raagas in classical music is concerned. It somehow manages to escape this mechanics and thus pleases the human ear (due to Ranjkata). This raaga can be popular if used as a 'short' raaga. In Indian classical music, the word - 'Deb' is used in certain well-known as well as absolute Raagas, eg. in Kafithata - Raaga Dev Mukhari Devshakh, Kalyanthat - Raaga Devaki Puriya, in Ashavarithat - Dev Gandhar and in Bilavalthata - raaga Devgiribilaval etc. But looking at the character of raaga Debjani, of raagas as quoted above. However, in the phrase Sa Re ^R

Re Pa, we find the reflection of raaga Kamod in it. While in Pa Dha Ni Dha Sa we find the reflection of Bilaval Anga. In using the phrase, Sa Ni Re Sa, Sa Ni Dha Pa, Dha Pa Re, Kalyan Anga gets reflected. In spite of its resemblance with the group of raagas as pointed above, raaga Debjani manages to maintain its original flavour through the phrase Re Pa Dha Pa Ni Dha Pa. All the swaras used in this raaga are Shuddha. Vadi-Pancham, Samvadi Saroj. The time of singing - the first part of the night. In raaga Debjani, the impact of Kalyan Anga is greater than that of Bilaval Anga. Therefore as far as the time distribution (of singing) blended with raaga Vargikaran of this raaga is concerned, it is better to categorize it in purva raaga.

Neyas Swara - Sa, Re, Pa. This raaga is generally sung in mandra, saptak and madhya saptak. However the nature of the group of raagas elaborated (vistar) in mandra saptak and madhya saptak is gambhira. If we listen to the group of swaras and phrases of this raaga we find its nature - Gambhira, like the well-known Purvangavadi raaga, most probably resembling to Narayani and Hansadhari raagas.

Alap

1. Sa ss, Ni Re Sa, Ni Dha Ni Dha Pa, Pa Dha Pa Dha Ni Dha Ni Sa
2. Sa sss, Ni Dha Ni Sa Re, Sa Re Pa Dha Pa Re, Sa Re Sa
3. Sa Re Pa ss, Dha Pa sss, Pa Re Pa Dha Pa, Ni Dha Pa, Re Pa Re Sa Re Sa.
4. SaRe SaPa DhaPa, Re Pa Dha NiDha Pa, Pa Ni Dha Sa NiDhaPa, NiDhaPa, Dha Pa Re Sa Re Sa.
5. PaDhaNiDhaNi, DhaNiSa, Sa Ni Dha Ni Sa ss Re Sa, Ni Re Sa NiDhaNiDha Pa, PaSa Ni Dha Pa Re, Sa NiDha Ni Sa.

15. RAAG NIRJHARINI

Aroha Sa Pa Ga Ma Pa [•] Sa
Abroha Sa Dha Pa Ma Ga Ma Re Sa
Vadi Pancham
Samvadi Saroj

In all the introducing raaga, the similar raagas of raga Nirjharini is not seen. In the aroha of this raaga, four swaras were being used which is against the norms, in the creation of raagas in classical music (shastra). In Aroha Re Dha Ni is not used, like Sa Pa, Ga Ma Pa, otherwise Sa Ma Ga Ma Pa, Sa ss Ga Ma Pa ss Ga Ma Pa ss, Pa ss [•] Sa. In the above phrase, this aroha swar is not seen in any raaga of Bhairav Anga. In abroha, without using Suddho, Nishad the phrase Sa Dha Pa, Ma Ga Ma, Ra ss Sa ss is done in this way. But even though it is swarup is thought to be like the non-introducing raaga like Bangal, but in aroha kram by using the phrase Sa Pa s Ga Ma Pa, Ga Pa Ga Ma Pa or Pa Ga Ma Pa the original identity of raaga Nirjarini is formed.

Like [•] Sa Dha ss Pa, Ma Ga Pa ssss, Ga Ma Pa, Sa ssss GaPa, GaMaPa Ga(Ma) sss Re Sa.

The singing tune of this raaga is early morning whose vadi swar is pancham and samvadi is saroj. The similar raagas are Bangal bhairav and the aroha swarup is more or less like raaga Jeelf (in the Court of Allauddin Kheelji in 1400 AD, the creator of raaga Jeelf is Hazrat Aamir Khusroo). The aroha of Jeelf raaga Sa Ga Ma

Pa Dha Sa, but the use of Dhaivat is used very little
Vakrarupa way.

Alap

1. Sa ss Ga Pa, Dha sss, Pa ss, Ma Ga Re Sa\$SS.
GaMaRe sss Sa Ga Ma Re sss Sa ^{Sa} Dha sss Pa Sa.
2. Sa Pa GaMa GaPa, Pa Dha Pa sss Sa, Sa ss Dha ss Pa,
Ga Pa Ga Ma Re ss Sa.
3. MaGa MaPa sss Sa Re ss Sa, Sa ^{Dha} Dha sss MaPa, Ma Ga (Ma) Re Sa sss
4. PaDha Pa Sa sss Re ss Sa ss, ReSaDha sss Pa ReSa, SaRe SaSa
Dha sss Pa ReSa, SaPa DhaPa sss DhaPaMa Pa Ma Ga Ma Re Ma Re
sss, Sa sss Dha sss Sa.
5. Sa Ga Pa MaPa GaMaPa, GaMaPa Sa sss Dha sss Pa,
SaGa GaPa GaMaPa Sa Pa GaMa GaPa, DhaPa Sa ssss, Sa sss
Pa(Dha) MaPa Ma Ga(Ma) Re sss Sa sss Dha Pa Sa ss.

16. MEENAKSHI

Aroha Ni Dha Sa Ni Re Ga Ma Pa, Ga Ma Pa Dha Sa
Abroha Sa Ni Dha Ma Pa, Dha Pa Ma Ga Re, Ga Sa
Vadi Rishav
Samvadi Pancham

By the combination of swarup of Khamaj, Kafi, Kirvani, this
raag Meenakshi is originated. In this raaga Shuddho Dhaivat is
used with pancham in aroha and in abroha Komal Dhaivat and Komal
Gandhar in ^s used as Dha Pa Ma Ga Re. In aroha, the use of Rishav
is Alangan^h bahutta and in abroha it is used in a Vakra way with

Suddho Gandhar. Even Suddho-Gandhar is also Alangan Vahutta in Aroha, and in abroha, it is used in this way Dha Pa Ma Ga Re ss Ga Sa, like Basanto, Paraj, Sahini Raaga, where in the Purbanga of Madhya Saptak, Rishab even though boycotted, but in Purbanga of Tarsaptak, Rishab is used. Likewise in this raaga Meenakshi the use of Nishad is done in the uttaranga of Mandra Saptak but is boycotted in the Uttaranga of Madhya Saptak in aroha, so the Jati of this raaga is Vakra Sampurna.

Vadi Swar is Pancham, Samvadi is Rishab, but accoring to the thoughts of the creator, the vadi swar should have been Rishab and Samvadi swar should be Pancham. According to the movement of raaga, the use of Rishab is more compared to Pancham. The nature of this raaga is mixed. It is sung in the second phase of night.

Abroha, Swarup - Sa NiDha Sa, Ni Re Ga, GaMaPaDhaSa, Sa Ni Dha Pa,
 Niyas Swara - Sa, Re, Ma, Pa. Dha Pa Ma Ga Re, Ga Sa.

Mukhango - Re Ga Ma Pa Dha Pa, Dha Pa Ma Ga Re, Ga Sa

Alap

1. Sa Ni Dha ss, Sa sss Ni Re Sa sss, Sa Ni Dha Pa,
 Ga Ma Pa Dha Sa, Ni Dha Sa ssss.
2. Sa NiReGa ssss Ma Pa, GaMaPa sss Dha Pa, GaMa GaPa MaDha Pa
 sss, Dha Pa Ma Ga Re ssss, Re Ga Ma Pa, Dha Pa Ma Ga Re, Ga Sa.
3. GaMaPaDhaPa sss PaDhaSa, Ni Dha Sa ssss, Sa Ni Dha Pa,
DhaPa MaPa GaRe GaSa
4. GaMa PaDha, PaDhaSa sss, NiReGa ssss, Ma Ga ReGa Sa, Ni Dha
Sa Ni Sa sss, Sa Ni Dha Pa, Pa Dha Sa sss, Ni Dha Pa, Pa Dha
 sss Pa Ma PaDha PaMa GaRe, Ga Sa.

17. RAAGA JOGINI

Aroha Sa Re Ga ¹Ma, Dha Pa, Ma Pa Ni Dha Pa Sa,
Abroha Sa [•]Ni Dha Pa, Pa ¹Ma Ga, Ma Ma Ga Re Sa
Vadi Pancham
Samvadi Saroj

By the beautiful combination of 'Tori,' Bhairavi and Ashavari, this raaga Jogini is born. The Jati is Vakra Sampurna, this raaga can also be called as a beautiful alteration of raaga 'Tori.' In the North Indian classical music, there is no such thata, where two Madhyam and two Nishad, are used, so this raaga should be categorized under Bhairavi Anga. Even though all the swars of Tori are being used, but this phrase Sa ss Re ^{Ga}Re Ga Re Sa, is not at all used in this raaga.

After this phrase, Pa ¹Ma Ga of Tori is sung then this phrase ¹Ma Ga Re Sa of Bhairavi is added to the above phrase of Tori. Again when Ma Pa Ni Dha Pa of Ashavari is sung, then ¹Ma Pa Ga of Tori is entered and is ended by Ma Ga Re Sa of Bhairavi.

Like Pa Ma Pa Ni Dha Pa, Pa ¹Ma Ga, Ma Ga Re Sa - Komal Nishad is used in Vakra formway in arohakram to focus upon Ashavari Anga, like Ma Pa Ni Dha Pa, Pa [•]Sa. Suddho Nishad is used only in abroha. The Vadi swar of this raaga is Pancham and Samvadi swar is Saroj. It is sung in early morning. The Nayas swara is Saroj, Gandhar, Pancham. The similar raagas are Tori and Bhairavi.

Alap

1. Sa, Ni Dha Pa, Ma Pa Ni Dha Pa, Ma Dha Pa, Pa Dha Pa Sa.
2. Sa Re Ga Ma, Pa Ma Ga, Ma Ga Re Sa, Sa Re Ga Ma Dha Pa, Pa Dha Ma Pa Ni Dha Pa, Pa Ma Ga Ma, Ma Ga Re Sa.
3. Sa Re Ga Ma Ga Ma Dha Pa, Ma Pa Ni Dha Pa, Pa Dha Pa Ma Pa, Pa Ma Ga Ga Ma Pa Ma Ga Ga Ma Ma Ga Re Sa.
4. Pa Ma Pa Ni Dha Pa, Dha Pa Sa, Sa Ni Dha Pa, Ma Pa Ni Dha Pa, Pa Ma Ga, Ga Ma Ga, Ga Ma Pa Ma Dha Pa, Ma Pa Ni Dha Pa, Ma Pa, Pa Dha Pa Ni Dha Pa, Pa Sa.
5. Pa Dha Pa Ma Pa Ni Dha Pa, Pa Ma Ga, Ga Ma Dha Pa, Ni Dha Pa, Pa Dha Sa, Sa Re Ga Ma Ga Re Sa, Sa Re Sa Ni Dha Pa, Ma Pa Ni Dha Pa, Pa Ma Ga, Ma Ma Ga Re Sa.

In Aroha, the phrase Sa Re Ga Ma, Dha Pa is of Tori and the phrase Ma Pa Ni Dha Pa Sa of Ashavari is used. The phrase Sa Ni Dha Pa in abroha even though thought to be like Bhairav, by the use of the phrase Pa Ma Ga, the shadow of Bhairav disappears and after entering into Tori swaras then the phrase Ma Ga Re Sa of Bhairavi is being used.

Aroha Abroha swarup -

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

In the raaga, Suddho Madhyam is used to show Ashavari Anga in aroha and Bhairavi Anga in abroha.