

The Theory of Indian Music



The Theory of Indian Music.

BOOK I & II

(Hindustani Sangit Paddhati).

Kramik Pustakmalika.

BY

Mrs. Padmavati Kirtikar, B. A.

**For the Matric and the Intermediate Examinations
of the Benares Hindu University.**

Price As. 12. + 1

1933.

27721

Printed by—Ganesh Kashinath Gokhale, Secretary,
Shri Ganesh Printing Works, 495-496 Shanwar, Roona 2.

Published by—Mrs. Padmavati K. Kirtikar,
Juhu Road, Santa Cruz.

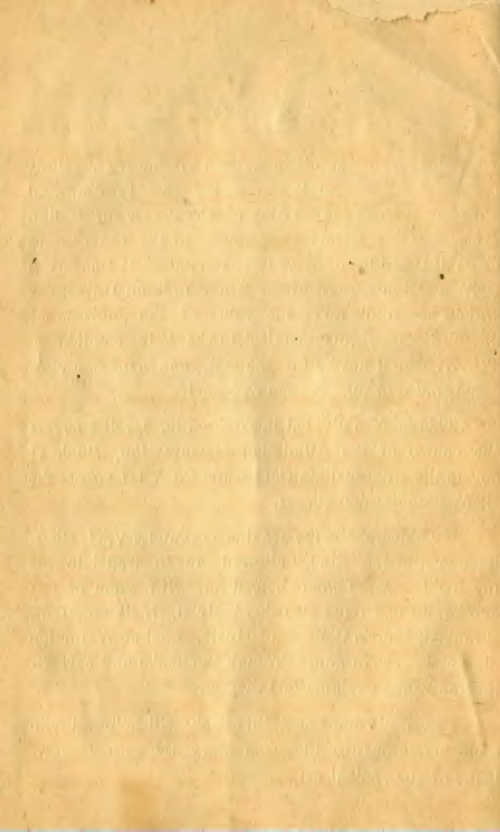
PREFACE.

This book is specially written to remove the difficulties of people who do not understand Marathi, and wish to get some information of the theory of Indian Music. It is a simple explanation of the theory and short descriptions of some of the popular Ragas. It is written at the request of the Benares Hindu University which has understood the value of the subject and offered it as a regular subject to the lady candidates. Why it should not be for the rest, one cannot understand; but a change is soon expected.

This book is divided in three parts. Book I covers the course of the Admission Examination, Book II covers the Intermediate Course and Book III covers the B. A. Examination course.

My sincere thanks are due to Pandit V. N. Bhatkhande who very kindly allowed me to translate his invaluable works and helped me with some of the explanations. I must also thank Mr. S. N. Ratanjankar, Principal, Morris College of Music, Lucknow, for his kind assistance in going through the books and correcting the vague explanations therein.

I earnestly hope that this book will help all who are eager to possess the elementary theoretical knowledge of our ancient art.



The Theory of Indian Music.



BOOK I.

‘Sangit’ is a term collectively applied to vocal and instrumental music and dancing. The term would literally mean “Vocal music and the allied arts”. Vocal music is the leading art hence the term “Sangit.”

Southern and Northern Systems.

There are two systems of music in India—namely the South Indian system (दक्षिणपद्धति) and the North Indian System (उत्तरपद्धति) Musicians of the Madras Presidency and Mysore follow the former which is also known as the Karnatic System.

All over India, except the above named places, the latter i. e. उत्तरपद्धति is followed which is also known as the Hindustani system.

Sound.

Music depends upon Sound. Sound is of two kinds—one which is useful for music and the other which is not. The first can be called musical “Nāda,” and the second noise. In the study of music we are concerned with the former. There are three important aspects of Nāda—

- (a) The magnitude of the Sound,
- (b) The timbre of the Sound,
- and (c) The pitch of the Sound.

Now to explain the first namely **Magnitude**—the same sound can be produced either loudly or softly, the loud sound is audible at a distance where as the soft is audible only near-by and yet the sound may be the same in both the cases.

Timbre.—The quality of sound helps us to recognise its source, whether it is from an instrument or some person, e. g. we are able to recognise all the different instruments like Harmonium, Sahanai, Sarangi, and violin simply by hearing the quality of sound produced from them without looking at them even if it is the same sound in all the cases.

Pitch:—The pitch of a sound depends upon the number of vibrations in each sound. ' The greater the number of vibrations, the higher the pitch, and *vice versa*. Here it should be remembered that the magnitude of sound does not depend upon the number of vibrations. The same sound can be loud and soft but not high or low in pitch.

Notes—(स्वर).

The ancient authors on music, take into consideration only 22 sounds of different pitches in music and call them “Shrutis.” Seven of these twenty-two “Shrutis,” are the notes used for practical purposes in the music. ‘These notes are definitely related to one another in pitch. According to the modern calculations of the twenty-two “Shrutis” the present seven notes would be based in the following order:—

1, 5, 8, 10, 14, 18, and 21.

The above seven fundamental notes are universally known as “Shadj” (षड्ज), “Rishabh” (ऋषभ), “Gandhar” (गंधार), “Madhyama” (मध्यम), “Pancham” (पंचम), “Dhaiyat” (धैवत), and “Nishad” (निषाद). They are reduced to short form as, sa (सा), ri (री), ga (ग), ma (म) pa (प), dha (ध), ni (नि), as it is more convenient for singing.

Octave (सप्तक).

These seven notes when sung in the above order form an octave. It is known as the “Bilval Saptak”, in the Hindustani music system, and the notes are called Shudhaswar (शुद्धस्वर).

There are three recognised voice registers in connection with its pitch (1) मन्द्र or the lowest (2) मध्य or the medium and (3) तार or the highest. These together are known as नादस्थानस (fixed places of sound). In each of the “sthānas” there is an octave namely the lowest

octave (मन्द्र स्वर सप्तक), medium octave (मध्यस्वर सप्तक) and the highest octave (तारस्वर सप्तक). Our natural voice in which we usually speak is placed in the medium octave, the voice lower than that is in the मन्द्र lowest octave, and the one higher than the natural voice in the तार highest octave, Medium is double that of मन्द्र (low) in pitch and तार (high) is double that of मध्य (medium). Generally only these three octaves are used in singing.

तीव्र (Sharp) and कोमल (Flat) notes of an octave.

We have seen that there are seven principle notes and that their names are Sa, Ri, Ga, Ma, (सा री ग म) etc. Some of these have each, two varieties of their own, namely शुद्ध (natural) विकृत (changed). They are also known as Prakrit and Vikrit (प्रकृत and विकृत) when a note is lowered from its usual pitch, it becomes कोमल (flat) and when it is raised in pitch it becomes तीव्र (Teevra-Sharp).

The twelve notes of an Octave.

There are altogether twelve notes—seven शुद्ध (Shudha) and five विकृत (Vikrit). The latter are only different forms of the former, and therefore they take the same names of those notes. All the Ragas (रागस) are based on these twelve notes.

As is already mentioned above the fundamental notes are called the (Shudha Swars) शुद्ध स्वर. When these fundamental notes are varied in pitch they are

called Vikrit (विकृत.) The following are some general rules with regard to the विकृत notes.

1. Ri. Ga. Dha. Ni. when विकृत (Vikrit) are called कोमल री (Komal Ri). कोमल ग (Komal Ga) कोमल ध (Komal Dha) and कोमल नि (Komal Ni).
 2. Ma (म) when it is in its विकृत (Vikrit) form is called तीव्र म. (Teevra Ma).
 3. सा (Sa) and प (Pa) never change their Pitches and therefore they are known as अचल (Achal) or fixed notes.
 4. The शुद्ध or the standard form of री, ग, ध, नि (Ri, Ga, Dha, Ni) is some times oalled Teevra (तीव्र) and the शुद्ध म (Shuddha Ma) is called कोमल म. (Komal Ma).
-

थाट (Thāt) or Parental Scales

We come to the next point namely Thāt (थाट). “Thāts” are formed from the twelve notes of the octave. They are known as मेलस (Mela) in Sanskrit. From sound are evolved the notes, the notes form an octave, and then follows the That (थाट) or a setting of notes. It is defined as follows :—

मेल (mela or Thāt) is an array of notes which produces a Rag.

A few points are to be noted regarding “Thāt”

1. Seven notes are essential to form a Thāt (थाट)
2. The notes must follow each other in their fixed order Sa, Ri, Ga, Ma, Pa, Dha, Ni, Sā.
3. आरोह (ascent and अवरोह (descent) are not an essential feature of Thāt.
4. A Thāt does not need any beauty of Composition.
5. The Thāts are named after one of the Chief Ragas which derive from it. The Raga need not be composed of seven notes.

According to the above rules, a large number of parental scales, each consisting of seven notes, can be produced out of the Indian gamut of twelve notes.

Ragas—melody.

A Raga is generated from 'That' a number of Ragas are produced from a That. Raga is defined as follows.

A Raga is a typical combination (composition) of स्वर (notes) which has वर्ण (varnas) and which is essentially beautiful.

Here it is necessary to explain the terms स्वर and वर्ण (Swar and Varna).

Varna (वर्ण) is the very act of singing. There are four varnas स्थायी (sthayi) आरोही (arohi) अवरोही (avarohi) and संचारी (sanchari).

The repetition of a note is the special feature of (Stayi) स्थायी e. g. सा, सा, सा. (Sa, Sa, Sa).

Arohi or ascent is singing all the notes from सा (Sa) to नि (Ni).

Avarohi (descent) is from नि to सा (Ni to Sa).

The combination of "sthayi," "arohi" and the "avarohi" is called a "sanchari."

All these features occur in a singing performance. It will be noticed that "varna" is only used in Raga, and is essential for it. "There is no mention of varna in the definition of "Thāt."

The Three forms of Ragas.

Ragas have three forms:—

- (1) औडव-Audauva (Pentatonic, or composed of five notes of the octave).
 - (2) षाडव-Shadava. (Hexatonic, composed of six notes of the octave).
 - (3) संपूर्ण-Sampurna. (Heptatonic i.e. formed by all the seven notes).
-

अलंकार (Alankars).

A particular composition of Varna is called Alankar. Alankars are a combination of notes and are popularly known as पलटे (Palate). Some examples are given in the first part of the series of "The Hindustani Sangit Paddhati". The aim in teaching these to the students is to acquaint them with the variations of a Raga and to make them infallible in the singing of the notes. There is no limitation to the notes taken in an Alankar.

(Vadi, Samvodi, Anuvadi and Vivadi) वादी, संवादी, अनुवादी and विवादी these are four important notes in a Raga and need special attention.

वादी (vadi) is the note which is more important than the rest of the notes taken in the Raga. It is repeated several times in the Raga oftener than the rest of the notes. It is called the king of the notes. It helps one to recognise a Raga and indicates the time of singing it.

संवादी (samvadi) is a note less important than वादी (vadi) and more important than the other notes, it is called the Prime Minister in the Raga constitution.

अनुवादी (anuvadi) The notes of a Raga except the vadi and samvadi are called anuvadi and are said to be the servants in relation to the king and the minister.

विवादी—Vivadi is an accidental i. e. a note which is not natural to a Raga but which occurs in it. sometimes only accidentally. It is almost a वर्ज्य (abandoned) note. It is said to be the enemy of the other notes. It is very difficult to use a vivadi note in a Raga without marring its beauty and hence it is left out of the Raga and is called the वर्ज्य स्वर. (abandoned note).

स्वरमालिका, लक्षणगीत, ख्याल, ध्रुवपद and धमार.
(Swarmalika, Lakshaganit, Khyal, Dhruvad and Dhamar).

1. स्वरमालिका (Swarmalika)—a composition of the notes of a Raga set to time and showing the chief features of a Raga is called a सरगम (Sargum) or स्वरमालिका (Swarmalika).
2. लक्षणगीत (Lakshaganit)—a composition describing the chief features of a Raga (e. g. its notes, time vadi samvadi etc.) and sung in the Raga is called लक्षरागीत. (Lakshaganit).
3. ख्याल (Khyal) and (Dhruvapada) ध्रुवपद are the composition of our ancient musicians. This is the accepted classical music. The subtleties of the two depend upon the words, moods, sentiments and the mode of singing.
4. धमार (Dhamar)—is the time measure to which the composition called Hori (होरी) is sung.

स्थायी, Sthayi, अंतरा, Antara, संचारी, Sanchari, and अभोग Abhog—are the different parts of song. Some songs are composed with only the first two parts. Dhruvapads generally have all the four parts, where as a Khyal generally has the first two. Sanchari is sometimes known as भोग (Bhog).

आश्रयराग (Ashraya-Raga).

In the Hindustani system of music a Thāt is named after one of the chief Ragas generating from it—as is mentioned previously. Such Ragas are called आश्रयराग (Ashraya-Ragas). The other Ragas deriving from the same Thāt, show to a close observer, a similarity with the Ashraya Raga, but it does not therefore follow that they depend upon it. The name is for the sake of convenience. When the specific rules of the derivative Ragas are ignorantly broken by a musician the result resembles the chief of the derivative Ragas, therefore it is called Ashraya Raga.

वक्रस्वर (Vakraswar)—while singing Aroha or Avaroha if after a note the previous note or notes are repeated then the note at which the change is made is called Vakra-swara. e. g. पध निध सां (Pa, Dha, Ni, Dha, Sa.) here Ni is Vakra.

पकड—(Pakad-catch of a Raga) The group of notes peculiar to a Raga are called its Pakad or the catch notes.

मात्रा—(Matra) The time measure of a song is called Matra or beat.

लय—(Laya) The speed in music is called लय. There are three varieties of it. Vilambit-slow speed. मध्य—(Madhya) medium speed and Druta laya or fast speed.

Writers on music and practical musicians could not understand them and their classes of Ragas have, therefore, remained only as name.

Rag Yaman.

Yaman Raga originates from the Kalyan Thāt and is a Heptatonic Raga i. e. it is formed of all the seven notes of the Saptak. In this Raga the Madhyam note is Teevra and the rest are Shuddha. The Chief note (Vadi) is Gandhar or Ga, and the second chief note is Nishad or ni. The time for singing this Raga is the earlier part of the *night (between 6 to 9 p. m.) when Komal Ma is used in this Raga it is called Yaman-kalyan.

Bilawal Raga.

It originates from the Bilawal Thāt and is Heptatonic. Its Vadi is Dhaivat or Dha and Samvadi is Ga. The time for singing this Raga is the first part of the morning (6 to 9 a. m.). It is similar to Kalyan and therefore it is also known as the morning Kalyan. When Ma is left in the Aroha and Ni Komal is taken in the Avaroha it becomes Allaihya Bilawal. This is more commonly sung.

Khamaj.

Originates from the Khamaj Thāt. Ni is Komal in this Raga and the rest are Shuddha. Ga is the Vadi note and Ni is Samvadi. Ri is left out in Aroha and therefore it is a Shadava-Sampurna Rag. The time for singing this Raga is the second part of the night

* Indian time is divided in 8 parts. Four in the day and four in the night. Day begins from 6 A. M. and ends at 6 P. M., each part is of three hours. Night is from 6 P. M. to 6 A. M.

(9 to 12 p. m.). Nī Teevra can be taken in the Aroha. The beauty of this Raga lies in the notes Ga, Ma, Pa and Ni, and many variations or Tāns end in these four notes.

Bhairava-Raga.

Originates from the Bhairava Thāt. It is a Sampurna Raga. Ri and Dha are Komal in it and the rest are Shuddha, Dha is the vadi note and Ri Samvadi. It is sung in the early morning. Some musicians use Komal Ni in this Raga. It is a grave Raga (of a serious nature) and the beauty lies in the use of Ri and Dha.

Poorvi Raga.

Originates from the Poorvi Thāt. Ri and Dha are Komal and both the Mas are taken in it. The rest are Shuddha. Ga is Vadi and Ni Samvadi. The time of this Raga is the last part of the day (about 3 to 6 p. m.). The beauty of it is in the notes Sa, Ga, Pa and Ni. Its nature is grave. Teevra Dha is used in the Raga by the North Indian Musicians.

Marava Raga.

Originates from Marava Thāt, Ri is Komal, Ma is Teevra and the rest are Shuddha in it. Pa is excluded, and therefore it is a Shadava--Shadava Raga; Ni is often a vakra note in Aroha. Ri is Vadi and Dha Samvadi. The beauty of the Raga lies in the notes Ri, Ga and Dha, when Ri becomes the Vakra note in Avaroha, the Raga is more easily recognised. There

is less of Meend* (मींद) in this Raga. The time for its singing is the last part of the day. Raga Kalyan is easily sung after this Raga and therefore this Raga is also known as Paramela Praveshaka Raga. (Through which we can enter into other Thāts).

Raga Kafi.

Originates from Kafi Thāt, Ga and Ni are Komal and the rest are Shuddha. Pa is Vadi and Sa is Samvadi. It is a Sampurna--Sampurna Raga. The time of singing it is midnight but some musicians believe it to be a Raga which can be sung at any time. Though simple it is a popular Raga. Teevra Ga and Ni are often introduced in its Aroha, and its clever use increases the beauty of the Raga--though the above named notes are not in the Raga. Some singers use even the Komal Dha without spoiling its form. The beauty lies in the notes Sa, Ga, Pa and Ni. It is supposed to be a Muslim Raga. (Coming originally from the muslim singers). Laymen can recognise it from the notes Sa Sa, Ri Ri, Ga, Ga, Ma, Ma, Pa.

Asavari.

Originates from the Asavari Thāt, Ga, Dha and Ni are komal and the rest are Shuddha. It is a very popular Raga. Dha is Vadi and Ga is Samvadi. The time for singing this Raga is the second part of the

* Meend means gliding from one note to another without giving jerks to the middle notes. It can be called a soft gliding from one note to another.

day, (9 a. m. to 12). Ga and Ni are omitted in the Aroha and the Avaroha has seven notes therefore it is an Auduva--Sampurna Raga. Jounpuri and Gandhari are similar to this Raga. Ri Komal is used by the northern musicians. The Maharashtra Khyāl singers always use Ri Teevra. Ri Komal is difficult in quick Tanṣ and that accounts for the use of Teevra Ri. The beauty of this Raga is in the notes Ga, Pa, and Dha. This Raga is recognised by its Aroha.

Bhairavi.

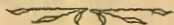
Originates from Bairavi That, Sa and Pa are Shuddha in it, the rest are Komal. It is a Sampurna Raga, Vadi is Ma and Samvadi is Sa. Some people take Dha as the Vadi. The time of singing it is early morning. Some people think that it can be sung at any time. Ri Teevra is often used in the Aroha though it is not one of the regular notes of the Raga. The old books support the use of this note. This is a very popular Raga, and most of the musicians know it. There are very few Khyāls in this Raga. On the other hand there are many Gazals, Thumris and Tappas in it. The beauty of this raga is in Sa, Ga, Pa and Dha. Those who think Ma to be of greater importance introduce it in various places and thus lessen the importance of Ga.

Todi Raga

Originates from Todi That. Ri, Ga and Dha are Komal in it, and Ma is Teevra, the rest are Shuddha.

Dha is Vadi and Ga Samvadi. It is a Sampurna Raga, the time for singing it is the second part of the day (9 a. m. 12 noon). Pa is rarely used in this Raga. It is a difficult Raga for beginners. Raga Multani also originates from the same Thāt and the same difficulty arises in it. The beauty of Todi is in Ri, Ga and Dha where as in that of Multani it is in Ma, Pa and Ni.

The Theory of Indian Music.



BOOK II.

The Thāts (याट) are formed from the octave (सप्तक), in an octave there are twelve notes of which some are used to form a Rag (राग) the following are the rules governing a Thāt.

(1) A Thāt must have a complete octave (7 notes).

(2) Notes taken in it must follow each other in order of श्रुति (vibrations).

(3) तीव्र (Teevra) and कोमल स्वर (Komal Swaras) (which are two main forms of every note) can be taken in the same याट (Thāt) one following the other, because, unlike the राग (Ragas) याट (Thats) have no connection with beauty of composition. These are the three points to be noted about the nature of a (That) याट.

The ancient musicians have proved the fact that so long as an octave consists of twelve notes there can be only 72 याट (Thats) or मेल (Mels) formed from it. It is believed that this was first published by Vyan-
katmukhi a great South Indian Musician in his book called " Chaturdandiprakashika " (चतुर्दण्डप्रकाशिका) published in the later half of the Seventeenth century. His invention can be accepted in the Hindustani Sangit Paddhati because both the Schools accept only 12 notes in an octave.

The Method of the origin of Thāts.

(उत्पत्ति of थाटs).

It is now to be examined how these 72 That थाटs are formed. The following is the order in which the 12 notes stand :—

Sa Ri Ri Ga Ga Ma Ma Pa Dha Dha Ni Ni
सा री री ग ग म म प ध ध नि नि

Out of these twelve notes each That (थाट) takes seven notes at a time. For the sake of convenience first the मं (Ma teevra मध्यम तीव्र) will be omitted and सां (तारुषड्ज Highest Sa) will be placed at the end.

Sa Ri Ri Ga Ga Ma Pa Dha Dha Ni Ni Sa
सा री री ग ग म प ध ध नि नि सां

Now these notes will be divided into two equal parts, and it will be seen how many half octaves of four notes can be made of these six notes.

- (1) Sa Ri Ri Ma (2) Sa Ri Ga Ma (3) Sa Ri Ga Ma
(1) सा री री म (2) सा री ग म (3) सा री ग म
(4) Sa Ri Ga Ma (5) Sa Ri Ga Ma (6) Sa Ga Ga Ma
(4) सा री ग म (5) सा री ग म (6) सा ग ग म

In the same way the following will be the combinations of the latter half of the octave.

- (1) प ध ध सां (1) Pa Dha Dha Sa
 (2) प ध नि सां (2) Pa Dha Ni Sa
 (3) प ध नि सां (3) Pa Dha Ni Sa
 (4) प ध नी सां (4) Pa Dha Ni Sa
 (5) प ध नि सां (5) Pa Dha Ni Sa
 (6) प नि नि सां (6) Pa Ni Ni Sa

Here the first (प) Pa and the last (सां) Sa are constant. Now each of the second group is added to each of the first group and there will be 36 octaves--as

- (1) सा री री म, प ध ध सां
 (2) सा रा री म, प ध नि सां
 (3) सा री री म, प ध नि सां
 (4) सा री री म, प ध नी सां
 (5) सा री री म, प ध नि सां
 (6) सा री री म, प नि नि सां
- (1) Sa Ri Ri Ma, Pa Dha Dha Sa
 (2) Sa Ri Ri Ma, Pa Dha Ni Sa
 (3) Sa Ri Ri Ma, Pa Dha Ni Sa
 (4) Sa Ri Ri Ma, Pa Dha Ni Sa
 (5) Sa Ri Ri Ma, Pa Dha Ni Sa
 (6) Sa Ri Ri Ma, Pa Ni Ni Sa

--and so on with each of the group.

Now in all these combinations the म (Ma) is शुद्ध (Shudha) if this be removed and तीव्र म (Teevra Ma) be placed instead of it there will be another set of thirty-six थाट्स (Thats). These seventy-two are then said to be the Parental Scales. (जनक मेलस) of all the Ragas (रागस).

Ragas (रागस) are called Derived (जन्य). There can be as mentioned above 72 and only 72 Thāts (थाट्स) from these 12 notes. Although by mathematical calculation or in theory there are 72 Thats (थाट्स) possible, they are not all used for practical purposes. The whole system of Hindustani Ragas (रागस) is based only on 10 Thāts (थाट्स).

Ragas.

Having explained the method of forming the Thāts (थाट्स) it is now necessary to see how many Ragas (राग्स) can be formed out of each Thāt (थाट). The following are a few important points to be remembered about Ragas (राग्स).

(1) A Raga (राग) must be composed from a Thāt (थाट).

(2) Arōha, Avaraōha and a Vadiṣwar (आरोह, अवरोह and a वादीस्वर) are necessary for a Raga.

(3) It must be pleasing to the audience.

(4) There must be at least five notes in it.

(5) म (Ma) and प (Pa) can never be left out at the same time in any Raga.

(6) Two forms of a note viz. Komal and Shuddha ought not to follow each other in a Raga (राग).

Melodies--(Ragas) have three forms (1) औडुव (Pentatonic), (2) षडव (Hexatonic or taking six notes), (3) सम्पूर्ण (Heptatonic or taking the complete octave). The Aroha (ascent) and Avaroha (descent) take one of the above three forms independent of each other e. g. a melody, which has a सम्पूर्ण आरोह (Heptatonic ascent) may have any of the three as its अवरोह (descent). According to the rule there will be the following nine Ragas राग्स:--

- (1) सम्पूर्ण-सम्पूर्ण-Sampurna-Sampurna.
- (2) सम्पूर्ण-षाडव-Sampurna-Shadav.
- (3) सम्पूर्ण-औडुव-Sampurna-Auduva.
- (4) षाडव-सम्पूर्ण-Shadav-Sampurna.
- (5) षाडव-षाडव-Shadav-Shadav.
- (6) षाडव-औडुव-Shadav-Auduva.
- (7) औडुव-सम्पूर्ण-Audava-Sampurna.
- (8) औडुव-षाडव-Auduva-Shadav.
- (9) औडुव-औडुव-Auduva-Auduva.

The Number of Ragas in Theory.

From the 72 Thāts यात्स Bilaval can be taken for an example to see how many Ragas can be formed from it considering these nine possible Ragas.

1. (A) Sampurna-Sampurna--There can be only one Raga from it because both the Aroha and Avaroha must have seven notes in each.

6. (B) Sampurna-Shadav--There are six possible Ragas, because, each time one note can be dropped, except the Shadja or Sa.

15. (C) Sampurna-Auduva--From the Avaroha fifteen pairs of notes, one each time will be dropped viz,

Ni,Dha, Ni,Pa, Ni Ma, Ni,Ga, Ni,Ri, Dha,Pa,
Dha,Ma, Dha,Ga, Dha,Ri, Pa,Ma, Pa,Ga,
Pa,Ri, Ma,Ga, Ma,Ri, Ga,Ri.

6. (D) Shadava-Sampurna--Six Ragas in this because one note will be dropped each time in the Aroha.

36 (E) Shadava-Shadava—36 from this, because each set of six will be combined with six of avaroha.

90 (F) Shadava-Oudava—Ninety from this, because six Shadava Arohas can be combined with fifteen of Avaroha.

15 (G) Oudava—Sampurna—Fifteen from this similar to No : C.

90 (H) Oudava-Shaadva—Ninety from this similar to No ; F.

225 (I) Oudava-Oudava—Two hundred and twentyfive from this because here fifteen of each (Aroha and Avaroha) are combined.

Four hundred and eighty four will be the total of Ragas only from Bilaval Thāt ग३. Therefore the final total of the possible Ragas by numerical multiplication will be $72 \times 484 = 34,848$. It must be noted here that this is merely from the variety of Arohas and Avarohas. Besides these there are some other methods of forming Ragas e. g. having the same notes in Aroha, and Avaroha with a change of the Vadi and Samvadi Swaras each time. Yet there are in practice not more than 200 Ragas in all. One of its essential requirements that of its being pleasing—cuts short the list of Ragas.

Method of the ancient Ragas and Raginis.

The ancient writers divided these modes as Ragas and Raginis, Putra Ragas, etc. But as music changes with the taste of the times this method was gradually

-dropped, because the writers of the theory of music since two or three centuries have taken a more reasonable view of the system, keeping to Melas and the Ragas produced by them.

Purva Raga and Uttar Raga (पूर्वराग and उत्तरराग).

The Indian musicians divide Ragas into two parts according to the time of singing them, viz, Purva Raga and Uttar Ragas. The Ragas sung from 12 noon to 12 midnight are under the former head, similarly Ragas sung from 12 midnight to 12 noon fall under the latter division. They are sometimes called Purvangavadi and the latter Uttarangavadi. The simple reason being that the Ragas which are under the former head generally take their Vadi Swaras from the first half of the octave viz. Sa, Ri, Ga, Ma; similarly the other half in the latter. Therefore when the Vadi Swar is detected the approximate time can be guessed from it (or fixed to it). A point of special interest and one that should be marked is that the Ragas, which take Sa, Ma, or Pa as its Vadi can be either Purva or Uttar, for in this system the extent of Purva Raga is from Sa to Pa, and that of Uttar Raga from Ma to Sa. According to this rule some Purva Ragas take Pancham (Pa) as their Vadi and some Uttar Ragas take Maddhyama (Ma) as their Vadi.

Sandhi Prakash Ragas (संधिप्रकाश राग).

The time occurs twice during the 24 hours (1) at sunset (2) at sunrise and the Ragas sung at these

times are called Sandhi-Prakash Ragas. At these two moments the night merges into day and the day into night and hence the name.

These are closely connected with the classification of Ragas.

There are three chief divisions or groups of Ragas.

1. Ragas with natural (शुद्ध) Ri, Dha
2. ,, ,, flat (कोमल) Ri, Dha
3. ,, ,, ,, ,, Ga, Ni

The second group of Ragas are called the Sandhi-prakash Ragas. The flat Rishabh and natural Gandhar and Nishad (Ri, Ga and Dha) are the chief signs of the above Ragas. Again if the Gandhar is flat the Raga will be placed in the second group whatever form the Rishabh and Dhaivat may assume.

Natural Rishabh and Dhaivat are essential for the first group-whatever-form the Ni may take. Now the connection of these groups with the time is to be examined. The Ragas taking Ri, Dha, Ga, natural are generally sung after the Sandhi-prakash Ragas. After these follow the Ragas taking flat Ga, Ni, as the time occurs twice, this arrangement would seem correct both the times. If we draw an imaginary line to represent the periods between sunset and sunrise or if we draw an imaginary line to represent at one end sunset and the other sunrise, the line of demarkation will have first on one side the evening Sandhi-prakash Ragas ;

next the Ri, Dha, Ga natural Ragas and next to these will be the Ragas with Ga, Ni, flat. Similarly on the other side of it there will be the morning Sandi-prakash Ragas. Then the Ragas with Ri, Dha, Ga, natural and then the Ga, and Ni flat. Ragas will be in the reverse order. The Sandhiprakash times begin a little before the actual sunrise and sunset and last till later. There are experts who believe that the Sandhiprakash time occurs from 4 to 7 a. m. and p. m.

From 4 p. m. to 7 p. m. the Ragas which are derived from Marava and Purvi (मारवा and पूर्वी) and Bhairava That (भैरव थाट) are sung in the evening. Later the RATRIGEYA (रात्रिगेय Night Ragas) Ragas from Kalyan, Bilaval and Khamaj That (कल्याण, बिलावल and खमाज थाट). These are followed by the Ratrigeya Ragas (रात्रिगेय राग) from Kafi, Asavari, Bhairavi and Todi That (काफी, असावरी, भैरवी and तोडी थाट). Then follow the Pratargeya Ragas (प्रातर्गेय राग) (sung in the morning) of each group in the same order as above. Each Raga has Poorva (पूर्व) and Uttar-anga (उत्तर अंग former and later part) and hence this order.

The qualities and defects of Musicians.

The ancient musicians have very well expressed the good qualities and defects of singers. Once a person gets into wrong habits it is difficult for him to get over them and therefore it is necessary for students to note these. Singing is an art by which an audience is to be pleased and entertained.

The following are the good points of a musician.
A good musician is one.

1. Who has a sweet voice.
2. Whose voice is flexible by nature so as to express the nice ties of our music without much effort.
3. Who knows the rules of Graha and Nyas (ग्रह and न्यास).
4. Who is well versed in Ragāṅg, Bhashang, Kriyang and Upang (which are parts of Deshi Sangit).
5. Who is expert in singing Prabandh (type of songs described in ancient works on music).
6. Who knows the principles of different Alaptis or Alaps (अलप्ति or आलाप).
7. Who can easily sing the Gamaks.
8. Who has full control over his voice.
9. Who is well up in Timing (ताल).
10. Who can concentrate his mind.
11. Who can discriminate the Shuddha, Chhaya-laga and the Sankirna Ragas (शुद्ध, छाया-लग and संकीर्ण रागस)
12. Who does not feel exhausted while singing.
13. Who knows the scientific use of Shad vidha Kaku षड विध काकु (the six different shades of notes).
14. Who is good at forming innumerable small combinations of notes (स्वाय) of the Ragas while singing.

15. Who has no defects of singing.
16. Who is earnest at practice.
17. Who understands and is true to the principles of musical time-measure (लय).
18. Who is a creative artist.
19. Who has a good memory.
20. Who can produce the “निर्ज्वलं” (a kind of musical phrase which gives out a sound like that of thundering clouds).
21. Who can hold the audience spell bound as it were with his music.
22. Who has very highly qualified Teachers (Gurus).

Now a bad musician is one—

1. Who presses his teeth while singing.
2. Who sings very loudly-making noise.
3. Who breathes aloud while singing.
4. Who is nervous.
5. Who sings unnecessarily fast.
6. Whose words and voice are shaky.
7. Who opens his mouth too wide.
8. Whose intonation is defective.
9. Who has a shrill voice.
10. Who can not keep time.
11. Who stretches his neck.

12. Who makes his mouth long like a goat.
 13. The muscles of whose throat and face swell up in singing.
 14. Who makes his mouth round like a pumpkin.
 15. Who looks sideways.
 16. Who makes violent movements of the hands and feet.
 17. Who closes his eyes while singing,
 18. Who sings without creating interest.
 19. Who takes notes which should be dropped from the Ragas.
 20. Who does not pronounce his words articulately.
 21. Whose voice does not reach the proper pitches of notes.
 22. Who sings unmethodically or unsystematically.
 23. Who mixes Ragas (not deliberately but ignorantly).
 24. Who sings inattentively.
 25. Who sings with nasal sound.
-

Shuddha, Chhayalag and Sankirna Ragas.

These three classes of Ragas are mentioned in some of the ancient works, but in the absence of any explanation on their points of distinction the later writers on music and practical musicians could not understand them and their classes of Ragas have therefore remained only in name. The current Ragas may also be classified on these lines, but it is a difficult task unless and until the different characteristics of Ragas are properly examined in the All India Music Conference.

Raga Bhupali.

This Raga is derived from the Kalyan. That (याद). Ma and Ni are excluded in this Raga and therefore it is and Auduwa-Auduwa Raga (i. e. five notes in both Aroha and Avaroha). Its Vadi note is Ga and Samvadi is Dha. The time for singing this Raga is the first part of the night (i. e. about 6 p. m. to 9 p. m.). This is a very simple and beautiful Raga.

The art lies in keeping the form of this Raga aloof from that of 'Shuddha Kalyan,' 'Jat Kalyan' or 'Des'. Each is different due to its own rules.

Raga Hamir

Hamir Raga is originated from the Kalyani That and requires all its seven notes. The Vadi note is Dha and samvadi is Ga. Some musicians believe Pa to be its Vadi. Since this Raga is sung at night and belongs to the first part of the night it would be better

to take Pa as the Vadi. Both the Ma notes are used in the Raga. The Teevra Ma is used less often and only in Aroha Shuddha Ma comes in both Aroha as well as Avaroha. The ancient authors do not include Teevra Ma in Hamir, Kedar, Kamod, Chhayvat and such others, and therefore they put these Ragas in the Bilaval That. But in the present Indian system all the Ragas take both the Mas' and are put in the Kalyan That. These Ragas slightly resemble the Kalyan Raga and that accounts for their being in that That (थाट). There is a general rule about the Ragas, which take both the Mas—that Ni is the Vakra note in Aroha (note on which one turns back to a lower note—e. g. Pa, Dha, Ni, Dha, in this Ni is Vakra) and Ga in Avaroha, yet while singing the quick Tans Ni is rarely taken in Aroha (for the convenience of the singer). Sometimes in the Aroha, while coming down from Dha to Pa the phrase “ Dha-Ni (Komal) Pa ” is used by musicians; here, Ni Komal is used as a Vivadi note. This combination will be found in Ragas that have both the Mas. In the Aroha of this Raga, Ri, Pa, and Ni are generally omitted.

Kedar Raga.

Kedar Raga is derived from Kalyan That. There are two Mas in this Raga like the Hamir. Teevra Ma is used in Aroha, but the special feature of this Raga is that both the Mas can be used concurrently.

Its Vadi note is Ma Shuddha, and Samvadi is Sa. In its Aroha, Ma follows Sa omitting the two intermediate notes viz Ri, Ga, Ni Komal is sometimes used along with Dha in the Avaroha, but it comes in as a Vivadi note. The general rule about the Ragas taking both the Mas is also applicable to this Raga. Ri, and Ga are excluded in the Aroha, and Ga is Vakra and weak in the Avaroha. Therefore, this Raga is considered to be Auduva-Shadava.

It is difficult to keep this Raga aloof from others, while using the note Ga. If the phrase is Ga Ma Pa Ga Ma Ri Sa, it resembles Kamod and other Ragas, while the phrase Ma-Ga-Ri-Sa makes it resemble Ragas like Bilaval, and therefore the musicians say that Ga is invisible in Kedar Raga and hides itself under the strength of Ma Shuddha.

The time of this Raga is the first part of the night. There are four varieties of Kedar Raga, namely, Shuddha Kedar, Ohandani Kedar, Jaldhar Kedar and Maluha Kedar.

Bihag Raga.

Bihag is a one of the night Ragas originating from Bilaval That. Ri and Dha are excluded in Aroha and the Avaroha is complete; therefore, this Raga is Auduva-Sampurna. Ga is Vadi and Ni is Samvadi. The time for this Raga is the second part of the night. Musicians sometimes use Ma Teevra as Vivadi, and it adds to the beauty of this night Raga. Ri and Dha

are weak (less used) in Aroha, in case they are used oftener, the Raga would resemble Bilaval. Some musicians keep the Raga in perfect form without using Ri and Dha in the Avaroha. But a considerable skill is required to come down from Ni to Pa and Ga to Sa.

Desh Raga.

This is derived from the Khamaj That and is a Sampurna Raga. Ri is Vadi and Pa is Samvadi. Some people are of the opinion that Pa is Vadi and Ri is Samvadi. The time for singing this Raga is the second part of the night.

In its nature it resembles the famous Raga Sorat, and consequently the two get mixed together. The Musicians find it difficult to sing one after the other. Ga is a clear note in Desh Raga, whereas in Sorat it is hidden (or weak). However Ga and Dha are generally excluded in the Aroha of Des and the Ri is Vakra. It is a very popular Raga.

Tilak Kamod.

It originates from Khamaj That Dha is excluded in the Aroha and therefore it is a Shadava-Sampurna Raga. Ri is Vadi and Pa is Samvadi. The time for singing it is the second part of the night. Although it resembles Desh and Sorat the exclusion of Komal Ni by the northern musicians separates it from the above two.

This is considered to be a minor Raga. Its gait is crooked and therefore it is beautiful. When Komal Ni is included, it becomes Bihari Raga. In Maharashtra, both the Nis are used. The Avaroha is not Sa - Ni - Dha - Pa as usual, but Sa - Pa - Dha - Ma Ga - Sa - Ri - Ga - Sa - Ni.

Kalingada Raga.

This is derived from Bhairava That. It is simple and complete. Dha is Vadi and Ga Samvadi, but Pa as Vadi and Sa Samvadi would be more correct. The time for singing this Raga is the last part of the night (about 3 to 6 a. m.). At times combined with Paraj Raga and the result is a very beautiful combination, as, both the Ragas are of the same nature. If Ri and Dha are given a greater importance in Kalingada it would resemble Bhairava.

Shree Raga.

It originates from the Poorvi That, Ga and Dha are omitted in the Aroha, where as the Avaroha is complete therefore it is an Auduwa-Sampurna Raga. Ri is Vadi and Pa is Samvadi. Dusk is its time for singing.

Its nature is very grave yet it is a popular Raga. Its combination of Ri and Pa is very beautiful. This Raga is entirely different in its nature from the other evening Ragas. Sa-Ri-Ri-Sa is a characteristic and fine combination of this Raga.

Sohani Raga.

This is derived from the Marava That. Pa is omitted in this Raga, therefore, it is Shadava-Shadava. Dha is Vadi and Ga is Samvadi; the time for singing it is the last part of the night. Some times Komal Ma is cleverly introduced in it. It is an Uttārangavādi Raga (Its higher notes or the latter part of the octave being more important and is mostly used). The Tar Sa is of great importance and it increases the beauty of this Raga. Ri is weak in Aroha. Sohani resembles an evening Raga known as Puriya; but unlike Sohani, Puriya has its lower notes prominent and its beauty lies in the lowest octave. Sohāni is also called the morning Puriya.

Bageshri.

This originates from the Kafi That. Ga, Ma and Ni are Komal and the rest are Shuddha. Ma is Vadi and Sa is Samvadi. The time for singing this Raga is midnight. The combinations of Ma, Dha and Ni add to its excellence. Ri is generally excluded in the Aroha. There is a difference of opinion regarding the use of Pa. Some exclude it entirely, some take it in Aroha and the rest include it in both Aroha as well as the Avaroha. Therefore it can be called Shadava-Shadava, Shadava-Sampurna or Sampurna-Sampurna. Ragas taking Komal Ga and Ni are permitted to take Ni Teevra in the Aroha; but such a use of Ni depends on the combination of notes which come along with it.

Brindabani Sarang.

This originates from the Kafi That. Ga and Dha are excluded in the Raga therefore it is an Audava—Audava Raga. A slight touch of Dha does not spoil this Raga. Ri is Vadi and Pa is Samvadi. The time for singing it is Midday. Both the Nis' are used in it. It is a simple and a popular Raga.

There is some difference of opinion regarding the practice of this Raga. Some people are of the opinion that Ga and Dha should be omitted from the Aroha and Avaroha and both the Mas should be used; so that Madhyamadi (मध्यमादी) or Madhamad (मध्यमाद). Sarang which takes only one Komal Ni would result distinctly. But the main difficulty is that in practice, musicians use both the Nis in the Madhyamadi Sarang as well.

The other opinion is that Ga and Dha should be entirely excluded and only Teevra Ni be used. It may be a sensible view, but it is not observed in practice. Both the Nis' are used in most of the songs.

In the All India Music Conference of 1918 held at Delhi, the musicians decided that both the Nis should be used and Ga and Dha be excluded. Ni Teevra in the Aroha and Komal in the Avaroha and that a skillful touch of Dha in the Avaroha should be excusable.

Bhimpalasi Raga.

This also originates from the Kafi That, Ri and Dha are excluded from the Aroha and the Avaroha is

complete. Therefore it is the Auduwa-Sampurna. Ma is Vadi and Sa is Samvadi. The time for singing it is the third part of the day (about 3 to 6 p. m.). With Ri and Dha either weak or absent in the Aroha and Sa, Ma and Pa generally prominent determine the characteristics of such Ragas as are sung at this time of the day.

After singing Sarang with a prominent Ri, it is better to keep it weak in the next group of Ragas. The prominent Dha of Bhairavi, Todi, Gandhari, Jaunpuri etc. disappears in Sarang, and its absence is marked. Dhanashri is of the same nature as Bhimpalasi and originates from the same That. Pa is Vadi in it. As the Vadi note in the Ragas Bhimpalasi and Dhanashri, determines their respective natures, there is every possibility of the two Ragas getting mixed up into one another while singing. The note Pa Ga in one and Ma Ga in the other can as well show the difference in their natures. Perhaps, on account of this difficulty, Raga Dhanashri originating from Kafi That is more or less out of practice or use. Some musicians when asked to sing Dhanashri sing Puriya Dhanashri which originates from Purvi That.

One noteworthy point in Sarang, Bhimpalasi, Bageshri and such other Ragas is, that Ni is sometimes Komal and sometimes Teevra in the Aroha. Its particular use depends upon the combination of the other notes. All the same, Komal Ni is its natural note and the occasional use of Teevra Ni is excusable.

Raga Piloo.

This also originates from the Kafi That. Great musicians consider it a "dhūn" (धुन) i. e. an ordinary or humble Raga. Yet it is a very popular and pleasing Raga. It is a combination of Bhairavi, Bhimpalasi and Gauri. All the twelve recognised notes can be used in this Raga. Teevra notes are not forbidden in Avaroha, but they sound better in Aroha. Its Vadi is Komal Ga and Samvadi is Teevra Ni. The time for singing this is afternoon.

The present musicians of the famous Tansen's family (Tansen was a very great and reputed Hindu musician at the court of Akabar, the great Moghal Emperor) namely Vazir Khan of Rampur, Chhaman Sahib and some other learned musicians treat the That of this Raga as follows:—Sa, Ri (Komal) Ga (Komal) Ma, Pa Dha (Komal) Ni, Sa and they sing their songs according to this octave. 'Dhenuka' is the name by which such Thatas are known in the South Indian Music books. Chaturdandikar Vyankatmakhi Pandit calls it 'Bhinna Shadja' Although the Rampur system is genuine and beautiful it is rather uncommon, and is rare in actual practice, the commonly sung style is its mixed form.

Jaunpuri.

This Raga originates from Asavari That. Ga is excluded in the Aroha but the Avaroha is complete. Dha is Vadi and Ga is Samvadi. The time for singing

it, is, the second part of the day (about 9 a. m. to 12 noon) Its form in general resembles that of Asavari. In practice both the Nis are used in it.

Since it originates from Asavari That. Some musicians are of the opinion that if Ri Komal is introduced in the Asavari Raga, Jaunpuri can be more easily distinguished. But some Khyal and Dhrupad specialists sing Asavari with a Teevra Ri. Absence of Ni in the Aroha of Asavari and its presence in the Jau is the main point of difference between the two Ragas. This information given here is customary of the present music in practice. Jaunpuri resembles the ancient Gandhari Raga, which takes both the Ris where as Jaunpuri has only Teevra Ri.

Malkouns.

It originates from Bhairavi Thāt. Ri and Pa are entirely excluded therefore this Raga is Auduva-Auduva. Ma is Vadi and Sa Samvadi. Its time is the third part of the night (12 to 3 a. m.). It is a very popular and a grave Raga and is known to most of the singers.

Some musicians suggest that this Raga should be classed with the Ragas that have derived from the Asavari That. This suggestion can be entertained, since there is the omission of Ri in the Raga. When Ri has to be used it is Teevra and is taken as a Vivadi note. Although the other theory is correct it is popularly believed to be originating from the Bhairavi That.

BY THE SAME AUTHOR

Theory of Indian Music part III ... In:press
(Hindustani Sangit Paddhati)