

## DEPARTMENT OF MUSIC

### MUGBERIA GANGADHAR MAHAVIDYALAYA

#### 2<sup>nd</sup> Semester (C3T)

*Part of Prof. Pritam Katham.*

- Knowledge of the following Ragas:

BILAWAL, KHAMBAJ, YAMAN, KAFI, BHAIRAV, BHAIRAVI, BEHAG, ASAVARI, JOUNPURI & JOGIYA.

#### **RAAG BILAWAL:**

*Rag Bilawal is the most basic raga in Bilawal that. Indeed, the name of the thata is derived from this raga. Interestingly enough, this rag has been declining in popularity over the years. This raga is sometimes referred to as Shuddha Bilawal to distinguish it from the more popular Alahiya Bilawal.*

*Bilawal is considered by most to be Sampurna - Sampurna. However, some are of the opinion that it should be considered Shadav - Sampurna due to the weakness of its Ga in the arohana. The vadi / samavadi theory is generally discounted by modern musicologists, but for those who are inclined to follow this, it has been suggested that the vadi and samavadi are Dha and Re respectively.*

#### **RAAG KAFI :**

*Raga Kafi or Raag Kaafi is very Popular Raga for semi-classical composition in Indian Classical Music. Its chosen for light or semi classical or short-duration rendition compositions like Hori, Kajri, Thumri etc also.*

### *Raga Details:*

*Aaroh-Avaroh* (Scale): S R g M P D n S' - S' n D P M g R S

*Jati* (Class): Sampoorna' Jati Raga which has all 7 notes in it.

*Pakad* (Identifying Phrase): SS RR gg MM P-

*Preferable Time*: Mid-night

*Vadi Swara* (Main Dominant Note): P

*Samvadi swara* (Harmonic Sub-Dominant Note): S

*Nyas Swara*(Elongated Notes): P S R g

*Ragang and Important Note*: Raga Kafi is Ashraya or Parent Raga of *Thaat Kafi*. Raga Kafi Main phrases or Anga are 'SS RR gg MM P-' as it is also mentioned in Pakad. Other than that 'R n D n P D M P g R' and ' S R M g R g S' is also comes very often in Kafi. Shuddha G and N is also comes in almost all composition and can be termed as 'Vivadi Swaras'. Shuddha G comes between Two Shuddha M like ' MGM' phrase. Shuddha is introduced normally in Aaroh in Antara.

### **RAAG BEHAG:**

This is a very sweet melody equally popular with both the beginners as well as experts. P M G m G combination is Raag Vaachak. Madhyam Teevra and Madhyam Shuddha are used as follows: M P G m G or M P D M P G m G or P M D P M P G m G.

In Aaroh, Aalaps or Taans are always started with Madhyam Teevra rather than Madhyam Shuddha like: M P ; M P D G m G ; M P N S' N D P ;. But when Aalaps or Taans are started with any other note, Madhyam Shuddha will be used like: ,N S G m P N S'. In Avroh, Teevra Madhyam is used along with Madhyam Shuddha, like: M G m G; P D P M G m G. In Sapaat Taans (Straight Taans), only Shuddha Madhyam is used in Avroh, like: S' N D P m G R S.

As far as the *Thaat* of Raag Bihag is concerned, in olden days the *Thaat* was considered as Bilawal, as Madhyam Teevra was not used. No doubt the Raag is full of Bilawal Ang, for example D-G sangati, PmG RS etc. However in recent times the use of Madhyam Teevra is in practice. It is extensively used in different ways like MP GmG, N DP M P G m G, MPDMP GmG, P MGmG mG RS (still keeping

Bilawal Ang intact). In view of use of Madhyam Teevra many renowned musician categorized Raag Bihag in Kalyan Thaata.

In Avroh, Rishabh and Dhaivat are not used as resting notes however they are used in Meend. In this Raag, Nishad is a prominent note and Aalaps or Taans are generally started from this note. This Raag is full of Shringar Ras. This is a Poorvang Pradhan Raag.

### **RAAG JOUNPURI:**

Jaunpur was an independent Sultanat in the 15th century which had a reputation of being a city dedicated to learning (*ilm ka shahar*). It was considered second only to Varanasi as a hub of music and musicians. Jaunpur's sultans used to be 'wazirs' to the Tughlaq dynasty, but then they broke away and created their own. Sher Shah Suri, came to Jaunpur to learn Arabic, history and philosophy. He went on to build not only the Purana Qila in Delhi, but the Grand Trunk road — which spans from Kabul to Kolkata — as well as the postal system, that has survived 500 years of wear and tear.

Raga Jaunpuri is associated with Jaunpur where the raga is said to have evolved — at least that is what folklore says. Raga Malva, Raga Sindhu, are all named after places. However, it is difficult to ascertain whether these ragas have developed from regional melodies or simply evolved in these places. There are some ragas like Raga Miyan ki Todi that is named after the composer — the legendary Tansen or Miyan Tansen who sang in the court of emperor Akbar. Raga Bilaskhani Todi is another version of Raga Todi — this one is named after Tansen's son Vilas Khan. There are ragas named after Hindu goddesses like Raga Bhairavi, or Raga Saraswati or Raga Shri.

Raga Jaunpuri is a late morning raga. It is based on Asavari thaata. As is the mystery of Hindustani Classical music, the same notes can be shared by two ragas but they may sound very different. Darbari Kanada, Adana and Jaunpuri share the same notes but are entirely different in the way they are sung. A quick look at the Raga Samay will tell you that while Raga Darbari Kanada and Adana are ragas that are sung past midnight, while the notes of Jaunpuri sound the sweetest before noon. Jaunpuri is soft and pleasing and has simple nuances and avoids elaborate ornamentations (meends) while being performed. It is a morning melody. Darbari Kanada is a majestic night melody, of sombre and serious mood and with

restrained emotions. Raga Adana is somewhat restless – the artiste does not stay on one note long.

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|-----------------|--|
| Swaras          | Gandhar Varjya in Aaroh. Gandhar, Dhaivat and Nishad Komal. Rest all Shuddha Swaras. |
| Jati            | Shadhav - Sampurna   |
| Thaat           | Asawari  |
| Vadi/Samvadi    | Dhaivat/Gandhar  |
| Time            | 2nd Prahar of the day : Din Ka Dwitiya Prahar  |
| Vishranti Sthan | R; P; d; S'; - d; P; g; R;   |
| Mukhya-Ang      | R m P , d m P S' ; R' n d P ; m P n d P ; d m P g R m P ;                            |
| Aaroh-Avroh     | S R m P d n S' - S' n d P m g R S;   |

Raag Description: This Raag is very similar to Raag Aasavari in its rendering and is very sweet to listen to. Whereas in Asavari both Gandhar and Nishad are Varjya in Aaroh, in Raag Jaunpuri only Gandhar is Varjya.

R R m m P ; d m P g R S ; R , n S this are the characteristic notes of Raag Jaunpuri. d m P g R S these notes are rendered in Meend and Gandhar and Dhaivat are oscillated, which increases the beauty of this Raag.

This is a Uttarang Pradhan Raag and can be expanded in Madhya and Tar Saptaks. The atmosphere created by this Raag is deep and full of Bhakti and Shringar Ras. Comparable combination illustrative of Raag Jounpuri are:

S ,n ,n S ; R R S ; R R m m P ; P P ; P d d P ; d P d m P ; R R m m P ; m P n d P ; m P d n S' ; R m P d m P S' ; S' R' R' S' ; R' R' n n S' ; R n S R n d P ; d m P g R S R m p ; d m P S'

## **RAAG JOGIYA:**

Raag Description: The Raag name Jogiya came from Jogi, a corrupt name for Yogi. One can appreciate the characteristic mood of devotion and detachment created by this Raag.

Madhyam is powerful, a nyas Swar as well as a Vadi Swar. Jogiya has Rishabh and Dhaivat Komal like Raag Bhairav, however they are not oscillated here. In Avroh, Shuddha Nishad is Alp and is always used as a Kan Swar of Komal Dhaivat like: S' (N)d P. Sometimes Komal Nishad is also used as a Kan Swar with Komal Dhaivat like: m P d (n)d m ; m r S to enhance the beauty of this Raag. R-m and d-m are rendered in Meend.

This Raag is expandable in Madhya and Tar Saptaks. This Raag creates a heavy atmosphere, however it is suitable for Thumri, Bhajans and Dadra etc. Following combinations are illustrative:

S r S ,d S ; S r m ; m P ; P m r S ; r S ,d S ; r m P ; m P d S' ; S' (N)d P ; m P d (n)d m ; m r S ; ,d S ;

Other mention Raagas are attached with.