

**DEPARTMENT OF MUSIC**  
**MUGBERIA GANGADHAR MAHAVIDYALAYA**

**4th Semester. CC8. 2020**

•*Part of prof Pritam Katham.*

**THEORY:**

*Detailed Theoretical Knowledge of the following Ragas & comparative study*

*Of similar type of Ragas.*

• Raag Todi, Marwa, Puriyadhaneshri, Chayanaat, Jayjayanti, DarbariKanhara, Miyan-ki-malhar, Gurjaditori, Goudmalhar.

**RAAG TODI :**

Raag Description: Raag Todi is also referred to as Shuddha Todi, Miya ki Todi or Darbari Todi.

S r g ; r g ; g r ; g r S – these notes are rendered using Meend from Rishabh to Gandhar and vice versa. Hence, the Gandhar used in this Raag is of lower shruti than the regular komal Gandhar (Ati Komal). In this Raag, Komal Gandhar is Vadi and Komal Dhaivat is Samvadi.

The treatment of Pancham is special wherein it is used Alp but is not omitted otherwise Raag Gurjari Todi will make its appearance like : S r g M P ; P M d P ; M d N ; N d P ; M d M g r ; g r S. In Aaroh, Pancham is generally skipped, while rendering from Madhyam to Shadj like M d N S'. The form of Todi, without Pancham is named as Raag Gurjari Todi.

This Raag is deep and creates an atmosphere full of Bhakti and Karun Ras. This Raag can be expanded in all the three octaves. Other forms of Todi which are popular are: Bhupal Todi, Bilaskhani Todi, Gurjari Todi etc. The illustrative combinations for this Raag are:

S r r S ; r r g r S ; ,d ,d ,N ,N S ; r r g r S ; S r g M P ; P  
M d P ; M d N ; M d N S' ; S' r' g' r' g' r' S' ; S' N d ; N d P  
; M d N d M g r S ;

### **Raag marwa:**

**Raag Description:** This is a very melodious Raag. In this Raag, Rishabh and Dhaivat are considered Vadi and Samvadi notes respectively and therefore these notes are highly emphasized and used as Nyas Swar. [Raag Puriya](#) is similar to Raag Marwa. But In [Raag Puriya](#), Gandhar and Nishad are more emphasized. The skipping of Shadj (Sa) in Aaroh-Avroh and Alpatva of Gandhar and Nishad is observed in this Raag.

This Raag is not very easily expandable. This Raag is mostly rendered in Madhya Saptak. Raag Marwa instigates the feeling of detachment or renunciation from the pains and pleasures of the material world. Illustrative combinations are:

S ; ,N ,D ,N r ; G M D ; M G r ; ,N ,D r S ; M D ; M D S' ;  
S' D N r' N D ; M D ; M G r ; G r ,N ,D r S ;

### **RAAG PURITADHANESHRI:**

**Raag Description:** This Raag occupies very important place among evening melodies. It produces compassion and is emotional in character. It is very close to [Raag Purvi](#), which employs both Madhyams.

In Raag Puriya Dhanashri, Pancham is a very prominent note which is also the center point of all the Raag expansion. However, often Pancham is skipped in Aaroh and sometimes in Avroh like: ,N r G M P ; P d P ; P d M P ; M G ; M d N S' ; N r' N d P ; M d M G r ; G M r G r S. Shadj is also generally skipped in both Aaroh and Avroh,

like: ,N r G M P ; M d N S' ; N r' G' ; G' r' S' ; N r' N d P ; d P M P ; M G M r G ; r S. Aalaps and Taans generally start from Nishad.

In this Raag P M G M r G are the Raag Vachak notes. Following are the illustrative combinations of Raag Puriya Dhanashri:

,N r G ; G M G ; M P d P d M P ; M G M r G ; G r M G r S ; ,N r S ,N r G ; G M M G r G r G M P ; M g M r ; r G ; r G M P d P d M P ; P d P M G ; M r G ; ,N r M G r G ; r S ; ,d ,N r G ; M d N S' ; S' N r' S' ; r' N d P ; P d P M d P ; d P M G M r G r S ; P d P M G M d N S' ; N r' S' ; d N r' G' G' r' S' ; N r' N d ; P d P M ; G M r G ; r G M P d P M ; G M r G r S ;

## **RAAG CHAYANAT:**

This is a very sweet Raag that creates its mood and over powers environment with its impact. This is a mixture of Chhaya and Nut Raags. R G R S ; D N D P ; R G R S is very attractive, sweet and emotionally swaying. The Shuddha Madhyam is freely used in Aaroh and Avroh but Teevra Madhyam is used only in Aaroh like: D M P ; P D M P or M P D P. In Aaroh, sometimes Shuddha Nishad is skipped to reach Tar Saptak Shadj (Sa') like: R G m P ; P D P P S'. Descending from Tar Saptak Shadj (Sa') to Pancham via Meend at once creates the Raag Mood.

Sometimes Komal Nishad is used as a Vivadi Note, like: R G m n D P. In this Raag the Pancham-Rishabh Sangati (P R or ,P R) is important and Raag Vachak. Using Meend and Kan while rendering heightens the

melodic impact of the Raag. Aalaps and Taans are often started with Rishabh.

This Raag is expanded mostly in Mandra and Madhya Saptaks. The nearby Raags are [Kedar](#), [Kamod](#) and [Hameer](#). This Raag creates a heavy atmosphere. Following are the illustrative combinations of the Raag:

R R G ; G m P m ; G m R ; R G m P ; P D P R ; R G m P ; m G m R S ; ,P ,P S ; ,P R S ; R G m P D P R ; R R G ; G G m ; P m G m R S ; ,P S R R S ; R G m P ; P D P ; P M D P P R ; G m P S' ; R' S' ; D D P ; D P M P ; R R G ; R G m P D P ; M P M P D P ; D N D P ; R G R S ; ,P S R R S ; R G m n D P ; R R S

### **RAAG JAYJAYANTI:**

Raag Description: This is a very sweet and touching Raag that has a very wide public appeal. However it is a very complex Raag. There are several combinations that give flashes of various Raags such as R R G R R G m P m G m G R ; ,P R as in Chhaya Raga, G P D n G n n D P D G of [Raag Alhaiya](#) , R R m P N N S' N S' R' n D , P D m G ; m G R ,N S of [Raag Des](#) and these are intimately merged to give the overall atmosphere of Jaijaianti.

It should be well remembered that when R G R is with Shuddha Gandhar the Swar yojna must be in Aaroh only, R g R S must be done with Komal Gandhar ie in Avroh, komal Gandhar will be taken between two Rishabhs. Otherwise Shuddha Gandhar will be taken in Avroh if not taken in between two Rishabhs eg : S' n D P m G R S.

### **RAAG DARBARI KANHARA:**

Raag Description : The Raag Darbari Kanada, said to be created by Miya Tansen, results in a sweet and heavy atmosphere.

In this Raag, Gandhar and Dhaivat are the two prominent notes which have oscillating character. In Aaroh, Gandhar is rendered with a Kan of Rishabh and Dhaivat is rendered with a Kan of Pancham. Whereas in Avroh, Gandhar is rendered with a Kan of Madhyam and Dhaivat with Kan of Nishad.

Dhaivat is skipped in Avroh like S' (n)d n P. This is a Gamak and Meend Pradhan Raag and is generally expanded in Mandra and Madhya Saptaks. The following notations are considered illustrative in Raag manifestation:

,n S R ; R S ; ,n S R S ; S S R R S ,n S ; (,n) ,d ; ,n ,d ,n S ; ,n ,n S ; ,n ,n R ; R g (R)g ; g m P ; (m)g m R S ; R ,n S ; (,n),d (,n),d ,n ,n S ; ,d ,n R S ; m P d (P)d n ; d n S' ; S' (n)d n P ; m P ; n n P m P ; m P ; (m)g g m R S ;

## **RAAG MIYA KI MALHAR :**

Raag Description: This Raag is also referred to as 'Miya Malhar' since it was a wonderful creation by Sangeet Samrat Miya Tansen. The combinations of the melody can really ape the vagaries of nature in the thunder of clouds and the rain torrents falling from sky onto the earth. The Shuddha Nishad of Madra Saptak makes the Raag very impressive and sweet rendering requires bold presentation of the combinations to enthral the audience with the Raag mood.

Illustrative combinations are: ,N S; ,n ,D; ,N; ,m ,P; ,n ,D; ,N ,N S; ,N; R R S; R ,D ,n ,P; ,n ,D; N S

## RAAG GURJARI TODI:

Raag Description: Eliminating Pancham in [Raag Todi](#) results in the melodic atmosphere of Raag Gurjari Todi. This Raag is also known as Gujari Todi. It is very effective in producing Karunya or Karuna Ras.

As compared to [Raag Todi](#), Komal Rishabh is strong in Gurjari Todi and is rendered Deergh. This can be expanded in all the three octaves. The following combinations are truly representative of this sweet melody:

S ; ,N ,d ; ,M ,d ; ,M ,N ,d ; ,N ,N S ; S r ; S r g ; g r ,N ,d ; ,d ,N ,N S ; S r g M ; d M d ; M d N S' ; d N S' ; d N S' r' ; g' r' N d ; M d N S' r' ; d S' ; d S' r' N d M ; d N d M ; g M d ; M g r S;

## RAAG GOUD MALHAR:

Raag Description: Raag Gaud Malhar is a very popular Raag as it is very impressive and melodious. The Raag is also called Gaud by some musicians. This Raag is a combination of Gaud Ang, Shuddha Malhar Ang and Bilawal Ang.

In Aaroh, Poorvang starts with Gaud Ang like: S R G m ; m G m ; G R G (R)S ; R G m P m then this Raag makes its way into Malhar Ang like: S R G m ; m (m)R ; (m)R (m)R P; m P D (n)P ; G P m. In Aaroh, in Uttarang one may render, m P D S' or m P D N S' (Malhar Ang) or P P N D N S' (Bilawal Ang). There are two ways to descend in Avroh, S' D n P (Bilawal Ang) or S' D P m (Shuddha Malhar Ang).

The Sangati S' D P m ; D n P m ; m P D n P m G ; R G R S; is very pleasing. This melody is suited particularly to Vipralambh Shringar

(separation of sweethearts). The following combinations are illustrative of the Raag:

S R G m ; m R ; m R (m)R P ; m P D (n)P ; m P D N S' ;  
R' S' D n P ; D P m G P m ; P ; P N D N S' ; S' D P m ; m  
R (m)R ; P ; G P m ; S R G m ; G R G m ; G R G (R)S ;