

Contents

Preface (original version)	13
Preface (revised and augmented version, 2012)	15
Acknowledgments (original version)	19
Transliteration	23
Transliteration Code	25
Music Notation System - <i>Svaralipī</i> (स्वरलिपी)	29
A. Name of Indian notes with their correspondances	30
B. Help to the hand-writing of notes & <i>bola-s</i> (बोल)	30
C. Notation system	32
D. Comparison : <i>Bhatkhandeji & Paluskarji Svaralipī-s</i> (स्वरलिपी)	37
Introduction	39
Part I : <i>Kalyāna</i> Group - कल्याण अंग	45
1. <i>Yaman - yamana</i> - (यमन)	47
2. <i>Shuddh Kalyan - śuddha kalyāna</i> (शुद्ध कल्याण)	51
3. <i>Bhupali - bhūpālī</i> (भूपाली)	56
4. <i>Jait Kalyan - jaita kalyāna</i> (जैत कल्याण)	60
5. <i>Chandrakant - candrakānta</i> (चंद्रकान्त)	62
Chart 1 : <i>Śuddha Kalyāna, Bhūpālī, Deśakāra, Jaita Kalyāna, Candrakānta</i> Comparison	64
6. <i>Puriya Kalyan - pūriyā kalyāna</i> (पूरिया कल्याण)	65
7. <i>Sawani Kalyan - sāvanī kalyāna</i> (सावनी कल्याण)	68
8. <i>Malashree - mālašrī</i> (मालश्री)	70
9. <i>Dhavalashree - dhavalāśrī</i> (धवलाश्री)	71
Chart 2 : <i>Dhavalāśrī / Malāśrī</i> Comparison	72
Uncommon varieties of the <i>kalyāna</i> (कल्याण) Group	73
10. <i>Hem Kalyan - hema kalyāna</i> (हेम कल्याण)	73

11. Panch Kalyan - <i>pañca kalyāṇa</i> (पञ्च कल्याण)	74
12. Samant Kalyan - <i>sāmanta kalyāṇa</i> (सामन्त कल्याण)	75
13. Gaur Kalyan - <i>gaura kalyāṇa</i> (गौर कल्याण)	75
14. Shree Kalyan - <i>śrī kalyāṇa</i> (श्री कल्याण)	75
15. Malarani - <i>mālārānī</i> (मालारानी)	76
16. Lakshmi Kalyan - <i>lāshmi kalyāṇa</i> (लक्ष्मी कल्याण)	77
17. Vaijyanti - <i>vaijyanī</i> (वैजयंती)	77
18. Durga Kalyan - <i>durgā kalyāṇa</i> (दुर्गा कल्याण)	78
<i>Kalyāṇa</i> (कल्याण) Group : Conclusion	80
Recapitulation : <i>Kalyāṇa rāga-s</i> : different types	84
Part II : <i>Sārāṅga</i> Group - सारंग अंग	93
1. Vindravani Sarang - <i>vṛndāvanī sārāṅga</i> (वृन्दावनी सारंग)	95
General features : <i>Sārāṅga</i> (सारंग) family	97
2. Madhyamadi Sarang - <i>madhyamādi sārāṅga</i> (मध्यमादि सारंग)	98
3. Shuddh Sarang - <i>śuddha sārāṅga</i> (शुद्ध सारंग)	100
4. Miya-Ki-Sarang - <i>miyan kī sārāṅga</i> (मियां की सारंग)	104
5. Samant Sarang - <i>sāmanta sārāṅga</i> (सामन्त सारंग)	106
6. Badhans Sarang - <i>baḍhānsa sārāṅga</i> (बडहंस सारंग)	110
7. Lankadahan Sarang - <i>lankādahana sārāṅga</i> (लंकादहन सारंग)	112
8. Narayani - <i>nārāyaṇī</i> (नारायणी)	115
Recapitulation : <i>Sārāṅga rāga-s</i> (सारंग राग)	118
Part III : <i>Bhairava</i> Group - भैरव अंग	123
1. Bhairav - <i>bhairava</i> (भैरव)	125
2. Kalingada - <i>kālingadā</i> (कालिंगड़ा)	127
Chart 3 : <i>Bhairava / Kālingadā</i> Comparison	128
3. Ramkali - <i>rāmakālī</i> (रामकली)	130
4. Bibhas - <i>bibhāsa</i> (बिभास)	133
Chart 4 : <i>Bibhāsa / Revā</i> Comparison	134
5. Nat Bhairav - <i>naṭa bhairava</i> (नट भैरव)	136
6. Vasant Mukhari - <i>vasānta mukhārī</i> (वसंत मुखारी)	137
7. Kaushi Bhairav - <i>kaūśī bhairava</i> (कौशी भैरव)	139
Chart 5 : <i>Kaūśī Bhairava / Vasānta Mukhārī</i> Comparison	141
8. Jogiya - <i>jogiyā</i> (जोगिया)	142
Chart 6 : <i>Jogiyā / Sāverī</i> Comparison	144
9. Gunkari - <i>guṇakārī</i> (गुणकारी)	145
Chart 7 : <i>Jogiyā / Guṇakārī</i> Comparison	146
10. Kabir Bhairav - <i>kabīra bhairava</i> (कबीर भैरव)	147
11. Bairagi Bhairav - <i>bairāgī bhairava</i> (बैरागी भैरव)	148
12. Mangal Bhairav - <i>maṅgala bhairava</i> (मंगल भैरव)	149
13. Bangal Bhairav - <i>bangāla bhairava</i> (बंगाल भैरव)	151

14. Sorashtra Bhairav - <i>saurāṣṭra bhairava</i> (सौराष्ट्र भैरव)	153
15. Prabhat Bhairav - <i>prabhāta bhairava</i> (प्रभात भैरव)	155
16. Shiv Mat Bhairav - <i>śiva mata bhairava</i> (शिव मत भैरव)	156
17. Anand Bhairav - <i>ānanda bhairava</i> (आनन्द भैरव)	158
18. Bhatiyar - <i>bhaṭiyāra</i> (भटियार)	160
19. Bhankhar - <i>bhankhāra</i> (भंखार)	164
Chart 8 : <i>Bhaṭiyāra / Bhankhāra</i> Comparison	167
20. Madhu Bhairav - <i>madhu bhairava</i> (मधु भैरव)	168
21. Jogi Asavari - <i>jogī āsāvārī</i> (जोगी आसावरी)	169
22. Ahir Bhairav - <i>ahīra bhairava</i> (अहीर भैरव)	170
23. Bhairav Bahar - <i>bhairava bahāra</i> (भैरव बहार)	173
Uncommon varieties : <i>Bhairava</i> group	176
24. Devranjani - <i>devaranjani</i> (देवरजनी)	176
25. Desh Gaud - <i>deśa gauḍa</i> (देश गौड़)	178
26. Meghranjani - <i>megharanjani</i> (मेघरजनी)	178
27. Jangula - <i>jangūlā</i> (जंगूला)	180
28. Jhilaf - <i>jhīlapha</i> (झीलफ)	181
<i>Bhairava</i> group of <i>rāga-s</i> (राग) : Conclusion	182
Recapitulation : <i>Bhairava rāga-s</i> (राग) - different types	184
Part IV : <i>Gaurī</i> Group - गौरी अंग के राग	193
Introduction	195
1. Gauri - <i>gaurī</i> (गौरी)	195
2. Lalita Gauri - <i>laliṭā gaurī</i> (ललिता गौरी)	200
3. Chaiti Gauri - <i>caiṭī gaurī</i> (चेती गौरी)	203
Recapitulation : <i>Gaurī anga</i> (गौरी अंग) - different types	204
Part V : <i>Kānaḍā</i> Group - कानड़ा अंग	209
Introduction	211
1. Darbari Kanada - <i>darabārī kānaḍā</i> (दरबारी कानड़ा)	219
2. Adana Kanada - <i>aḍānā kānaḍā</i> (अड़ाना कानड़ा)	227
Chart 9 : <i>Darabārī / Aḍānā</i> Comparison	230
3. Naiki Kanada - <i>nāyākī kānaḍā</i> (नायकी कानड़ा)	231
4. Suha Kanada - <i>suhā kānaḍā</i> (सुहा कानड़ा)	237
5. Sughrāi Kanada - <i>suhgarāī kānaḍā</i> (सुगराई कानड़ा)	242
6. Suha Sughrāi Kanada - <i>suhā suhgarāī kānaḍā</i> (सुहा सुगराई कानड़ा)	246
7. Devsakh - <i>devasākha</i> (देवसाख)	248
8. Bhavsakh - <i>bhavasākha</i> (भवसाख)	252
9. Ram Sakh - <i>rāmasākha</i> (रामसाख)	257
Chart 10 : <i>Nāyākī Kānaḍā, Suhā Kānaḍā, Sugharāī Kānaḍā, Suhā Sugharāī Kānaḍā & Devasākha</i> Comparison	258
10. Shahana - <i>śahānā kānaḍā</i> (शहाना कानड़ा)	264

11. Raisa Kanada - <i>rāyasā kānaḍā</i> (रायसा कानड़ा)	269
12. Huseni Kanada - <i>husenī kānaḍā</i> (हुसेनी कानड़ा)	273
13. Mudriki Kanada - <i>mudrikī kānaḍā</i> (मुद्रिकी कानड़ा)	288
Chart 11 : <i>Sahānā Kānaḍā, Rāyasā Kānaḍā, Husenī Kānaḍā & Mudrikī Kānaḍā</i> Comparison	293
14. Kafi Kanada - <i>kāfi kānaḍā</i> (काफी कानड़ा)	297
15. Bageshree Kanada - <i>bāgeśrī kānaḍā</i> (बागेश्री कानड़ा)	300
16. Kaunsi Kanada - <i>kaunsi kānaḍā</i> (कांसी कानड़ा)	307
Chart 12 : <i>Kāfi Kānaḍā, Bāgeśrī Kānaḍā & Kaunsi Kānaḍā (Bāgeśrī Anḡa)</i> Comparison	319
17. Abhogi Kanada - <i>abhogī kānaḍā</i> (अभोगी कानड़ा)	322
Part VI : Miscellaneous Rāga-s (राग)	329
1. Ahir Lalit - <i>ahīra lalita</i> (अहीर ललित)	331
2. Pancham - <i>pañcama</i> (पंचम)	333
Introduction on <i>Āsāvārī</i> based <i>rāga-s</i>	335
3. Gandhari - <i>gāndhārī</i> (गांधारी)	340
4. Devgandhar - <i>devagāndhāra</i> (देवगांधार)	342
5. Jait - <i>jaita</i> (जैत)	344
6. Hemant - <i>hemanta</i> (हेमन्त)	348
7. Jhinjhoti - <i>jhinjhotī</i> (झिंझोटी)	350
8. Kalavati - <i>kalāvati</i> (कलावती)	354
9. Lalit Pancham - <i>lalita pañcama</i> (ललित पंचम)	357
10. Dhanashree - <i>dhanāśrī</i> - (धनाश्री)	359
11. Multani - <i>mulatānī</i> (मुलतानी)	363
12. Multani Dhanashree - <i>mulatānī dhanāśrī</i> (मुलतानी धनाश्री)	365
13. Khat - <i>khata</i> (खट)	367
14. Vashaspati - <i>vācaspati</i> (वाचस्पति)	372
15. Madhukauns - <i>mādhukaunsa</i> (मधुकाँस)	373
16. Bhinna Shadj - <i>bhinnaśadja</i> (भिन्षडज)	374
17. Maligaura - <i>mālī gaurā</i> (माली गौरा)	376
List of Illustrations	383
List of Comparative Charts of <i>rāga-s</i> (राग)	385
List of <i>rāga-s</i> (राग) examined in the Text	389
Musicological Terminology	403
Glossary	415
Bibliography	439
Index	459



Introduction

The study of *rāga* (राग) forms is the backbone of *Hindusthānī rāga saṅgīta*¹ (हिन्दुस्थानी राग संगीत) since its interest is not confined to theoreticians and grammarians of music alone but directly concerns all the performing artists who have, in their « home-work », to ponder and study the structure, form, movements and spirit of each *rāga* (राग) before performance. Moreover, it is also practical because, if on the one hand, the theoretical study of their rules and structures is compulsory prior to the performance of their elaboration in *ālāpa*² (आलाप) and compositions, on the other hand, it is only through the practical study of their most representative *bandīśa*³ (बन्दिशा) that a true insight into *rāga* (राग) may be achieved.

Notwithstanding the utmost importance of the *guru* (गुरु) whose teachings are, by essence, irreplaceable, the present day musician, more than ever, has to keep his ears open to what others perform and go into the contemporary texts of the *Pandīta* (*Pandīta*) (पण्डित, पंडित) for the description of the *rāga* (राग) and their compositions. I insist on the word « contemporary » because, while there exists an impressive amount of classics or traditional texts on music, I dare say that, for the present day artist, their study can only bringforth an intellectual satisfaction or a

1. The term *saṅgīta* (संगीत) encompasses vocal, instrumental music and dance. There is not, traditionally, a term « music » in Sanskrit. The term *Hindusthānī* (हिन्दुस्थानी) - literally « place » *sthāna* (स्थान) of the *Hindu-s* (हिन्दु) - applies to North Indian music (in opposition to karnatic music - of the South) or « highbrow » music (in opposition to the so called « popular » music) because transmitted by the classics - *śāstra-s* (शास्त्र) - of the Indian musicological literature, the appellation *Hindusthānī rāga saṅgīta* (हिन्दुस्थानी राग संगीत) is therefore, the most appropriate. We could translate it by « music of North Indian *rāga-s* (राग) ».

2. Introductory movement of a *rāga* (राग) without percussion. See *Glossary*.

3. Generic term for musical theme or composition, either vocal or instrumental.

sound historical and cultural background but that they are absolutely of no practical use in performance.

The *rāga-s* (राग), despite their traditional rules which have been set at length in the *sāstra-s* (शास्त्र) through the centuries, have nevertheless undergone so many changes of forms that there seems to be a paradox between tradition and change which deserves reflection.

I understand that, in the Indian context, tradition never means stagnation. On the contrary, tradition is a thoroughly dynamic process which leaves, within the rules, vast freedom for the creativity of the individual who epurates, transforms and adds within the age-old frame-work. Perhaps, this aspect of traditional music is a reflection of the Hindu (हिन्दू) way of life, so structured that, to the foreigner, it often appears to imprison the individual into an over-intricate knot of socio-religious bondages, while behind the surface, it may well turn out to be nothing else than one accepted guide-line to freedom. Something totally incomprehensible to the average modern western attitude which has discarded tradition as « old hat » and prefers to dabble for a ghost freedom. In other words, while the westerner, in his way of life, as in his avant-garde music, hopes liberating himself by doing away with the « established rules », the Indian, in his life and traditional arts, understands that freedom can be more surely achieved by accepting and making the best of them. Therefore, the study of *rāga sangīta* (राग संगीत) offers us a valuable example of the intricacies of a system which reflects the duality of tradition and evolution as dynamic processes — in other words — of a living tradition.

In the context of *rāga* (राग), it means that it is only possible to know what was performed a century ago at the most and that, even since *Pandita Bhatkhandeji's* time, there has been not only an evolution of the styles and techniques but also a change of fashion. While new *rāga-s* (राग) have crept in, some previously popular ones have been relegated to the background. For instance, not so long ago, *rāga naṭa* (राग नट) and *pūrvī* (पूर्वी) were very much in fashion while today they are seldom performed by the artists who prefer *chāyānata* (छायानट) and the hybrid *pūriyā dhanāsrī* (पूरिया धनाश्री) ; a number of new *rāga* (राग), either taken from *karnāṭaka sangīta* (कर्नाटक संगीत) like *rāga vācaspati* (वाचस्पति) and the like, or composed by outstanding artists like *Amir Khan, Kumar Gandharva, Allaudin Khan, Ali Akbar Khan* and *Ravi Shankar* to name but a few, have momentarily established themselves but, time alone will tell whether they will remain or fall into oblivion in coming generations.

While the form of many *rāga-s* (राग) is unique, quite a number of other *rāga-s* (राग) have been attributed different forms by the scholars and artists and it can be at times a frustrating affair to look into the matter since an apparent confusion prevails because of the diversity of types. In this regard, and notwithstanding the increased consciousness of the need for a standardisation of the *rāga-s* (राग) which is mostly due to *V. N. Bhatkhande*, there are still today a number of « clashes » between *rāga-s* (राग). For instance, *rāga* (राग) A, type 1, may be totally similar to *rāga* (राग) B, type 3, and one may wonder if there exists at all a « true » or « authentic » version of a *rāga* (राग) taking into account that, in due course of time, it may have taken different forms under the same name - or vice-versa - or that both form and name have undergone transformations.

Indian music was much less widespread in the past than it is today. The vastness of the land, the lack of mass-media, the secretive attitude of the musicians who were closely guarding it within the family made it such that, many good artists of recent times only knew a few *rāga-s* (राग). Many had to spend years just cooking, cleaning, lighting the *hookah*¹ and massaging the *ustad*² in the hope that he would teach them one day when convinced of their sincerity and devotion. Needless to say that it remained an unfulfilled dream for many who only ended-up with a very incomplete knowledge made-up of the scraps of what they managed to surreptitiously steal by putting their ears against the door of the practice chamber. Due to a faulty memory, to the insufficiency of their material, they may have added and transformed the *rāga* (राग) which, in time, came to be passed on to their disciples. Such a distorted transmission must have given rise to a multiplicity of types. Otherwise, how could we explain that contemporary scholars have described four types of *husenī kānaḍā* (हुसेनी कानड़ा), a *rāga* (राग) supposedly created by *Huseni*, son of *Bakshu* ?

It also appears that a number of uncommon varieties may have been created out of an occasional craving for originality and eccentricity or out of a mistake : a foreign note, accidentally taken during the performance is stressed instead of being covered-up, thus giving rise to another « entity » as may have been the case for *rāga lalita pancama* (राग ललित पंचम) and the like. It is funny and sad to wonder how such *rāga* (राग) could manage to find their way into the *śāstra-s* (शास्त्र).

1. Water-pipe.

2. Honorific title given to one who has mastered an art. A Muslim equivalent of the *Hindū Paṇḍita* (*Paṇḍita*) (हिन्दू पण्डित).

Finally, out of all the *prakāra-s*¹ (प्रकार) of the different groups, only a few *rāga-s* (राग) are truly outstanding in spirit and form and have successfully passed the « test of time ». Such forms as *kāfī* (काफी), *khamājā* (खमाज), *bhairavī* (भैरवी), *darabārī* (दरबारी), *bhairava* (भैरव), *toḍī* (तोड़ी), *pūriyā* (पूरिया) etc. have such an intrinsic beauty and aesthetic appeal that they seem to be « self-created » and indestructible.

The analysis of their components show that they are made-up of very limited matter — or phrases — which are borrowed by all the secondary *rāga-s* (राग). In other words, the whole of *rāga saṅgīta* (राग संगीत) can be reduced to a small number of key phrases which are repeated, altered and transposed to suit each individual *rāga* (राग). From these main forms, have sprung all the lesser varieties which are nothing than alterations or amputations of the basic pillars of *rāga saṅgīta* (राग संगीत).

Despite the fact that many such sub-varieties are, in the words of Dr. K. C. Gangrade « nothing more than mind-teasers », that they do not contribute in any positive way to *rāga saṅgīta* (राग संगीत) and rather unnecessarily burden it, and inspite of their limited appeal and shortcomings, they nevertheless « exist » and therefore, may be studied, if only for the sake of knowledge as they can help the musician to keep away from their identifying phrases during the performance of a main type. In this respect, pairs of *rāga-s* (राग) like *bhūpālī* (भूपाली) and *deśakāra* (देशकार), *bibhāsa* (बिभास) and *revā* (रेवा), *bhimapalāsī* (भीमपलासी) and *dhanāśrī* (धनाश्री), *megha malhāra* (मेघ मल्हार) and *madhamāda sārāṅga* (मधमाद सारंग), *bhairava* (भैरव) and *kāliṅgaḍā* (कालिङ्गड़ा) to name but a few, resemble one another so closely that, in order to perform one of them, a thorough knowledge of its immediate neighbour becomes a must.

At last, the study of the main *rāga-s* (राग) and their varieties gives us a deeper perception of the unequalled greatness of *rāga* (राग).



2. Adana Kanada - aḍānā kānaḍā (अड़ाना कानड़ा)

Rāga aḍānā (राग अड़ाना) comes from *āsāvārī thāṭa* (आसावरी थाट) (सारेगुमप धनीसां । सानीधुपमगुरेसा ॥) and is a variety of the *kānaḍā* (कानड़ा) group which is directly rattached to *darabārī* (दरबारी), its immediate counterpart also using गु - धु - नी *komala* (कोमल).

Scholars tell us that, in the past, *aḍānā* (अड़ाना) was taken to come from *kāfi thāṭa* (काफी थाट) and was either using *śuddha* (शुद्ध) ध or totally omitting it.

Nowadays, everyone perform it with *komala* (कोमल) धु but there is a « superficial » controversy regarding the note नी : while *O. Thakur, V. R. Patwardhan, Master Krishnarao, Raja Nawab Ali* and others restrict the use of नी to its *komala* (कोमल) form, *V.N. Bhatkhande, R.N. Vaze, J. Shah* etc. use *śuddha* (शुद्ध) नी as an « accessory » note in *āroha* (आरोह) only, while *komala* (कोमल) नी is taken in *āroha-avaroha* (आरोह-अवरोह) both.

The use of both नी is perfectly justified in *aḍānā* (अड़ाना) because, moving practically exclusively in *uttarāṅga* (उत्तराङ्ग), around *tāra* (तार) सां, the नीसां *saṅgati* (संगति) will be frequently taken and नी, when *komala* (कोमल), will have the natural tendency to raise a bit. That is why some scholars have said that the नी of *aḍānā* (अड़ाना) is « higher » than an « ordinary » *komala* (कोमल) नी or that it is « between *komala* (कोमल) and *śuddha* (शुद्ध) नी ».

Therefore, whether *komala* (कोमल) नी only or both नी are taken, it does not alter the *vīra rāsa* (वीर रस) and the *cāncala* (चंचल) nature of *aḍānā* (अड़ाना).

Let us study its characteristics :

Vādī (वादी) : सां

Samvādī (सम्वादी) : प

Jātī (जाती) : can be understood as *vakra-sampūrṇa* (वक्र सम्पूर्ण), although it is also considered to be *sampūrṇa-ṣāḍava* (षाडव-सम्पूर्ण) because of the ध *varjita* (वर्जित) in *āroha* (आरोह)¹.

Āroha (आरोह) : सारेगुमपधनीसां । सारेमपधनीसां ॥

or सारेगुमपधनीसां । सारेमपधनीसां ॥ नी *śuddha* (शुद्ध)

Avaroha (अवरोह) : सांघुनीप गुमरेसा ॥

Performing time : second or third *prahara* (प्रहर) of the night. Actually performed around midnight.

Like in the other *kānaḍā rāga-s* (कानड़ा राग), *komala* (कोमल) गु is *vakra* in

1. Although it is actually *vakra* (वक्र) and not *varjita* (वर्जित).

avaroha (वक्र अवरोह) and also ध, like in *darabārī* (दरबारी). These notes are taken in the same combinations as in *darabārī* (दरबारी) although with different expressions.

In *aḍānā* (अड़ाना), the « special » गृध्र *āndolana* (आन्दोलन) of *darabārī* (दरबारी) is not done in such a pronounced and elongated manner ; moreover, गृमरे and सांधनीप combinations are shorter in duration :

<i>darabārī</i> (दरबारी)	गृध्रमरेसा ॥ सांधनीप ॥
<i>aḍānā</i> (अड़ाना)	गृमरेसा । गृमरेसा or गृध्रमरेसा । सांधनीप । सांधनीप ॥

In fact, *komala* (कोमल) गृ and ध्र are often omitted in *āroha* (आरोह) :

सारेमप । पनीसां । पनीसां । पसां ॥

The सारेमप *sāngati* (संगति) is so often taken in *aḍānā* (अड़ाना) that some scholars had proposed a *sādava jāṭī* (षाडव जाती) ; however, as *komala* (कोमल) गृ is also taken in *āroha* (आरोह), it is better to consider it as *sampūrṇa* (सम्पूर्ण) or *vakra sampūrṇa* (वक्र सम्पूर्ण).

These phrases omitting गृ in *āroha* (आरोह) and ध्र in *āroha-avaroha* (आरोह-अवरोह), are typical of *śāraṅga* (सारंग) (सारेमपनीसां । सानीपमरेसा ॥) and indeed, *śāraṅga anga* (सारंग अंग) is more prominent in *aḍānā* (अड़ाना) than in *darabārī* (दरबारी). In this regard, O. Thakur says that *aḍānā* (अड़ाना) is obtained by adding to *śāraṅga* (सारंग) the notes गृ - ध्र taken in a *vakra avaroha* (वक्र अवरोह) fashion.

The same phenomena of the quantitative use of the *śāraṅga* (सारंग) phrase सारेमप as a differentiating factor between *darabārī* (दरबारी) and *aḍānā* (अड़ाना) is found in the *rāga-s* (राग) *suhā* (सुहा) and *sugharāī* (सुगराई) : while the former uses नीसां गृ - म - प and नीसां गृ म प in a *bhīmapalāsī* (भीमपलासी) fashion, the latter uses the नीसारेमप of *śāraṅga* (सारंग).

From that point of view, *aḍānā* (अड़ाना) and *sugharāī* (सुगराई), both having a strong *śāraṅga* (सारंग) element, are close to one another especially if, to complicate matters, we bring in the fact that there exists a type of *sugharāī* (सुगराई) in which ध्र is *komala* (कोमल) ! Then, both *rāga-s* (राग) - *uttarāṅga pradhāna* (उत्तराङ्ग प्रधान) and *śāraṅga* (सारंग) dominant - would be undissociable. Furthermore, if *kāfī thāṭa* (काफी थाट) *aḍānā* (अड़ाना) was performed with ध्र *varjita* (वर्जित), it would become similar to a variety of *sugharāī* (सुगराई) in which ध्र is *varjita* (वर्जित). At last, *kāfī thāṭa* (काफी थाट) *aḍānā* (अड़ाना) using *śuddha* (शुद्ध) ध्र would also get similar to the accepted form of *sugharāī* (सुगराई) which uses *śuddha* (शुद्ध) ध्र in *avaroha* (अवरोह).

Therefore, we must stick to the accepted versions of these *rāga-s* (राग) in order not to end-up completely confused : the note ध acts as a « separating agent » between *aḍānā* (अड़ाना) and *sugharā* (सुगराई) which are, otherwise, quite similar in spirit and movements.

As *aḍānā* (अड़ाना) uses सारे ग as well as सारेम, we could also speak of its resemblance with *rāga* (राग) *suhā sugharā* (सुहा सुगराई) which uses both *ārohī* (आरोही) forms and with *megha malhāra* (मेघ मल्हार) whose formula is *madhumāda sārāṅga* (मधुमाद सारंग) in a *malhāra* (मल्हार) spirit.

That is why some scholars have said that *aḍānā* (अड़ाना) is a mixture of *kānaḍā* (कानड़ा) and *megha* (मेघ) while others have given its formula as a mixture of *sugharā* (सुगराई), *sārāṅga* (सारंग) and *kānaḍā* (कानड़ा). I feel that it is better to consider *aḍānā* (अड़ाना) as a mixture of *kānaḍā* (कानड़ा) and *sārāṅga* (सारंग) than anything else because सारेमप and नीप are *sārāṅga* (सारंग) movements found in *megha* (मेघ) and not vice-versa ; furthermore, against the second formula, suffice to say that *sugharā* (सुगराई) is itself a *kānaḍā* (कानड़ा) variety and that it is *sārāṅga* (सारंग) dominated.

Most of all, *aḍānā* (अड़ाना) is just an *uttarāṅga pradhāna* (उत्तराङ्ग प्रधान), faster moving and lighter version of the *ganbhīra* (गंभीर) *darabāri* (दरवारी).

Calana (चलन)

(सां) धनीप मप सांसां--ध नीप गुमरेसा । सारेमपधनीसां नीसारं सांधु नीरिप मप धनीसां रेगुं मरेसां
सांनीसारंसांनीसां- नीप मपसां धनीसारं धनीप नीनीपमप गुमरेसा । नीसारंमप धनीसां नीनीपमपनीसां,
मपधनीसां । प मप सांसां ध नीप पनीसारंमप गं मरेसां नीसारंनीसां धनीप मप सां--
नीपमपनीपगु मरेसा रेगुं, मपध, नीसां धनीसां रेसांनीसां धनीप (सां) ॥

Bibliographical References

- BHATKHANDE, Vishnu Narayan.** *Kramika Pustaka Mālikā*. Vol.IV : descr. 698-699 ; compos. 700-740 ; *vistāra* 837-840.
- BHATKHANDE, Vishnu Narayan.** *Saṅgīta Śāstra*. Vol.IV : descr. 561-582 ; compos. 569, 578-580 ; *vistāra* 569-570, 576-577.
- BHATKHANDE, Vishnu Narayan.** *Svara Mālikā*. Compos. 106-108.
- BHATT, Balvantray.** *Bhāvarāṅga Laharī*. Vol.I : compos. 102-114.
- GANDHARVA, Kumar.** *Anūpa Rāga Vilāsa*. Compos. 76-78.
- KHAN, Raja Nawab Ali.** *Mārīphunnagamāta*. Vol.I : descr. 241-242 ; compos. 242-243. Vol.II : compos. 201-203.
- MOUTAL, Patrick.** *Hindustānī Gata-s Compilation : Instrumental Themes in North Indian Classical Music*. Compos. 59-60.
- PATWARDHAN, Narayan Rao.** *Tarala Prabandhāvalī*. Compos. 1.

PATWARDHAN, Vinayak Rao. *Rāga Vijñāna*. Vol.I : descr. 38-39 ; compos. 41-62 ; *vistāra* 39-41.

PHULAMBRIKAR, Master Krishnarao. *Rāga Saṅgraha*. Vol.III : compos. 61-70.

RATANJANKAR, S. N. *Abhinava Gīta Manjarī*. Vol.I : compos. 188-191. Vol.IIb : compos. 100-101, 212-214.

SHAH, Jaisuklal. *Kānaḍā Ke Prakāra*. Descr. 34-35 ; compos. 36-45 ; *vistāra* 35.

SRIVASTAVA, Harichandra. *Rāga Paricaya*. Vol.III : descr. 48-50 ; *vistāra* 50-51.

THAKUR, Omkarnath. *Saṅgītānjali*. Vol.III : descr. 70-71 ; compos. 74-81 ; *vistāra* 71-74.

VAZE, Ramkrishna Narahar. *Saṅgīta Kalā Prakāśa*. Vol.I : descr. 119 ; compos. 118. Vol.II : descr. 81 ; compos. 81-84.

Chart 9 : Darabārī / Adāna Comparison

A. Points of resemblance

1	both are	<i>kānaḍā rāga-s</i> (कानड़ा राग)
2	"	come from <i>āsāvārī thāta</i> (आसावरी थाट)
3	"	use गृ - धृ - नी <i>komala</i> (कोमल)
4	"	use गृ - धृ as <i>vakra svāra-s</i> (वक्र स्वर) in <i>avaroha</i> (अवरोह) : गुरे । धृनीप ।
5	"	are <i>vakra sampūrṇa</i> (वक्र सम्पूर्ण) or <i>sampūrṇa sādava jāti</i> (सम्पूर्ण षाडव जाती)
6	"	are performed around midnight

B. Points of difference

Nb	Points of comparison	<i>Darabārī</i> (दरबारी)	<i>Adāna</i> (अड़ाना)
1	<i>Vādī-samvādī</i>	रे - प	सां - प
2	Use of नी	only <i>komala</i> (कोमल) नी	both नी usually taken
3	<i>Āṅḍolana</i> (आन्दोलन)	गृ ॰ ॰ ॰ धृ ॰ ॰ ॰	गृ ॰ ॰ ॰ short or not <i>āṅḍolita</i> धृ ॰ ॰ ॰ short or not <i>āṅḍolita</i>
4	गृ - धृ value	Low in between रे+ & गृ +	Normal although slightly oscillated
5	<i>Vakra</i> (वक्र) expression	गृ ॰ ॰ ॰ म रे - ररे-सा गृ ॰ ॰ ॰ रे - रे - सा सां ॰ ॰ धृ ॰ ॰ नी ॰ प	गृ मरे सा गृ मरे सा सां धृ नी प, सां नी प
6	<i>Mīṅḍa-s</i> (मींड)	long, slow moving	faster & shorter
7	<i>Sthāna-s</i> (स्थान)	<i>mandra & madhya</i> (मन्द्र-मध्य)	<i>madhya & tāra</i> (मध्य-तार)
8	Movements	slow, dignified	faster, vivacious
9	Nature	<i>ganbhīra</i> (गंभीर)	<i>cañcala</i> (चंचल)
10	<i>Sāraṅga</i> (सारंग)	सारंग मरेसा । सारंग, मपधु sometimes सारमपधु ॰ नीप	more prominent

Nb.	Points of Comparison	Sāhānā	Rāyasā	Husenī	Mudrikī
1	<i>Vādī-Samvādī</i>	प - सा	प - सा	रे - प or सा - प	प - सा
2	<i>Jātī</i> (accepted type)	<i>Sādava-Sampūrṇa</i>	<i>Sampūrṇa</i>	<i>Sampūrṇa</i>	<i>Sādava-Sampūrṇa</i>
3	Characteristic phrases (accepted type)	साँध, धीधनीप, धम पँसा, धनीप, म(प) गु मरे सा। साम मप गु म ध - धनीप ॥ साँ, धनीप, धम पँसा	सारे गु मप, धनीसाँ, नीप, (धनीप, धनीप), मप गु मरे सा ॥ सारे गु मप, धनीसाँ, नीप, (धनीप, धनीप), मप गु मरे सा, रे प, ध, धनी सा ॥	सारे गु मरे सा, नी साँ, धनीसाँ, म, प, ध, नी, सा, पँ गु मरे सा, रे प, ध, धनी सा ॥	सारे गु, मप, साँध, धनीप रेम रेप, नीनीपम (प) गु मरे सा ॥
4	<i>Nyāsa</i>	प and temporary on म & ध	प	सा - प and temporary on गु & ध	प
5	<i>Pūrvāṅga</i> <i>Āroḥī</i> ways	सामप गु मध। साँध धनीप ॥ very rarely सारे गु मरे सा ॥	सारे गु म प ॥	सारे गु मरे सा, सा, प गु मरे सा। रे (प) गु मरे सा ॥	सारे गु म प। सा, मप रेम रेप ॥
6	<i>Pūrvāṅga</i> <i>Āvarohī</i> ways	प गु मरे सा ॥ (प गु म रे सा) common	प गु मरे सा ॥ common	प गु मरे सा ॥ common	प गु मरे सा ॥ common
7	<i>Uttarāṅga</i> <i>Āroḥī</i> ways	धम पँसा ॥ (नीपनीसाँ)	प ध नी साँ (मपसाँ, मपनीपसाँ, मपनीसाँ, पनीपनीसाँ ॥)	मपँसाँ, मपनीसाँ, मपनीपँसाँ ॥	पनीसाँ, पँसाँ, पनीसाँ, पँसाँनीसाँ ॥

Nb.	Points of Comparison	Sahānā	Rāyasā	Husenī	Mudrīkī
8	Uttarāṅga Avarohī ways	सां धी धनी धनीप । (सां, नीधनीप, सां धनीप, सां नीप, सां नीप ॥	सां नीप । सां धनीप । सां नीधनीप ॥	सां नीप । सां धनीप । rarely धनीप ॥	सां नीप । सां धनीप । सां धनीप ॥
9	Ways of ध	basic : नीधनीप । सां ध, धी धनीप । धनीप । धम प सां ॥	प ध नी सां । ध नी प । नीधनीप ॥	रे ध, ध नी सा । धमपधम नी गु ॥	साध, पधुप, सां धनीप ॥
10	Prakāra-s “() ” are accepted type	(1) साम प नी गु म ध- धनी धनीप, धम प सां, नीप मप नी गु मे सा । सां ध, धी धनी धनीप, मप सां, नी धनीप, (प) नी गु मे सा ॥ 2- Agra gharānā similar to (1) + सरामप occasionally (Sūddha म)	(1) सारे नी गु म प, प ध नी सां नीप मप नी गु मे सा ॥ 2- R. N. Vāze : ध varjita (could be called dhāni kānaḍā) रेसा, नीप रे, सा गुगु, मप, गुमेसा, नीमप, गुमेसा । मप, नीपसांसां, नीमप, गुम, पप, नी, गुगु, मेसा ॥	(1) Sharafat Hussain Khan pūrvaṅga pradhāna सारे नी गु मे सा, रे ध, नी, सा । म, प, ध, नी, सा । सा, प नी गु रे सा, रे प, ध, नी, सा ॥ 2- Mohamad Hussain Khan uttarāṅga pradhāna, close to śahānā (3) both ध : pūrvaṅga pradhāna 4- both ध : uttarāṅga pradhāna	(1) Agra gharāna J. Shah : सारे नी गु म प, सां ध, धनीप मप, रेस रेप ॥ 2- V. R. Patwardhan mixture of bahāra & śahānā & very close to bagesrī kānaḍā (rejected) 3- Raj Nawab Ali : mixture of devasākha + dhanāsīrī + occasio- nally धनीप - गुमेरे सानिसाप, प, मगुरेसारे, सासा नीसारे, धनीप पसासा सानिसा सारे (...) नी सगुप ॥

Nb.	Points of Comparison	Sāhānā	Rāyasā	Husenī	Mudrikī
11	Formula accepted type	denuded <i>pūrvānga</i> : साम्, साध trend-setter of <i>śuddha</i> ध <i>prakāra-s</i> सां नीधनीप, धम प सां, धनीप । साम्प ३ गु म ध — ३ ध ३ ध नी पा सां ध, ३ ध नी प ॥	liberal version of <i>śahānā</i> . Free use of ध in <i>āroha</i> सोरेगमपधनीसां + <i>kānādā</i> in <i>avaroha</i> : सां, नी प ३ गु मरे सा ॥	<i>darabārī</i> with <i>śuddha</i> ध, in <i>mandra</i> + <i>madhya</i> <i>sthāna</i>	<i>nāyakī</i> / <i>sughararū</i> + साध, धनीप + मप, रम रेप ॥
12	<i>Sthāna/pradhāna</i> accepted type	<i>madhya-tāra</i> <i>sthāna</i>	possible <i>madhya-tāra</i> <i>sthāna</i> dominance	<i>mandra</i> - <i>madhya</i> <i>sthāna</i> dominance	possible <i>madhya</i> <i>sthāna</i> dominance

A

abhogi	322
abhogi kanada	322-324, 356
<i>bibliography</i>	325
<i>chalan</i>	324
abhuri.....	322
<i>bibliography</i>	325
adana kanada.....	212, 214-215, 224-225, 227-230, 231-233, 242-245, 256, 266, 279, 368, 370
<i>bibliography</i>	229
<i>chalan</i>	229
ahir bhairav.....	168, 170-172, 173-174, 185, 188, 189, 331-332
<i>bibliography</i>	172
<i>chalan</i>	172
ahir lalit	183, 331-332
<i>bibliography</i>	332
<i>chalan</i>	332
alhaiya bilaval.....	159
anand bhairav 158-159, 161, 175, 180, 185, 188, 189	
<i>bibliography</i>	160
<i>chalan</i>	159-160
asa gauri	195, 203
asavari ... 157, 169-170, 223-224, 335-338, 340, 342, 368, 370	
<i>bibliography</i>	338
<i>chalan</i>	337
asavari ang	335, 370
audav bilaval	375
audav devgiri.....	58, 60

B

badhans sarang .. 97-98, 106-107, 110-112, 119, 250	
<i>bibliography</i>	112

<i>chalan</i>	112
bageshree.....	139, 171, 265-267, 274-275, 289-290, 298, 300-304, 308-311, 313, 323
<i>bibliography</i>	281
bageshree ang	139, 289, 301-302, 307-311, 319
bageshree kanada	215, 271, 273-274, 278, 289, 298, 300-304, 307-309, 319
<i>bibliography</i>	306
<i>chalan</i>	305
bahaduri todi	212
bahar	172-173, 189, 238-239, 256, 265-267, 274-275, 278-280, 288-289, 309
<i>bibliography</i>	282
bahuli	368
bairag	148, 168
bairagi bhairav	148-149, 168, 184, 188
<i>bibliography</i>	149
<i>chalan</i>	149
balhans	110
bangal	151
bangal bhairav .	151-152, 184, 186
<i>bibliography</i>	152
<i>chalan</i>	152
bans kanada.....	279-280
<i>bibliography</i>	283
barari	368
barwa	276
<i>bibliography</i>	283
basant mukhari.....	137
bhairav.....	42, 125-126, 127-128, 130-133, 136, 139-141, 145, 147-149, 151, 154-160, 170-171, 173, 183-184, 185, 186, 188, 195,

197, 200, 221, 225, 266, 331, 368, 370
bibliography 127
chalan 126
 bhairav ang **123, 125-126, 128-131, 136-142, 144, 145, 147-151, 153, 155-158, 160, 164, 168-170, 173, 178, 180-184, 195-196, 198, 201-202, 205, 369**
 bhairav bahar 139, 170, 172, **173-175, 185, 189**
bibliography 175
chalan 175
 bhairavi 42, 138, 157, 186, 365-366, 368, 370
 bhairavi ang 137, 359, 361, 365-366
 bhankhar 161-163, **164-167, 184-185, 188, 334**
bibliography 167
chalan 166
 bhatihar **160**
 bhatiyali 160
 bhatiyar 158-159, **160-163, 164-166, 167, 184-185, 188, 189, 201, 205, 266**
bibliography 163
chalan 163
 bhatiyari **160**
 bhavsakh **248, 249, 252-254, 255, 256, 257-258, 368**
bibliography 256
chalan 253, 255-256
 bhimpalasi 42, 228, 234-235, 238-240, 254, 265, 270, 311, 313, 322, **360-362**
 bhimpalasi ang 360
 bhinnashadj 349, **374-375**
bibliography 376
chalan 376
 bhookosh **375**

bhup 52, **56, 75, 90**
bibliography 59
 bhup kalyan **51-53, 56**
bibliography 55, 59
 bhupali 42, 51-54, **56-58, 60, 62-63, 64, 71, 76, 78, 80, 83, 85, 129, 133-134, 186, 344**
bibliography 59
chalan 58
 bibhas 42, 129, **133-135, 152, 184, 186, 344-345**
bibliography 135
chalan 133-135
 bihag ... 68-69, 73, 75, 78, 80, 84, **89, 90, 362**
 bihagda 171
 bihari 312
 bilaskhani todi **338**
chalan 338
 bilaval 180, 257
 bilaval ang 175, 248, 266, 362
 bindrabani **95**

C

chaiti gauri 182, 195, 197-198, **203, 205**
bibliography 204
chalan 204
 chanchalsas malhar 114, 119
 chandini kedar **88**
 chandrakant . 55, **62-64, 80, 83, 85**
bibliography 63
chalan 63
 chandrakauns 307, **373**
bibliography 316
 chaurasi tank **153**
 chaurayshi tank **153**
 chayanat ... 40, 77, 80, 84, **87, 360**

D

- darbari kanada 42, 51, 56, 211-214, **219-225**, 227-229, **230**, 231-232, 235-236, 244, 266, 275, 279, 281, 297-298, 303-304, 312, 314, 324
bibliography 226
chalan 225
- desh ... 96, 106, 108-109, **119**, 360
desh ang 116
desh gaud. **178**, 179, 183-184, **187**
bibliography 178
chalan 178
- deshakh **248**
deshakhya **248**
deshashi **248**
deshkar 42, 57-58, 60, 62, **64**, 134, 186, 344-345, 353
desi. 113, 119, 223, 276-277, 303, 368, 370
bibliography 283
desi ang 113
desi kanada 303
devgandhar ... 279, **335**, **337**, 340, **342-343**, 370
bibliography 284, 343
chalan 342-343
devgandhar toti **342**
bibliography 344
devgiri bilaval 54, 58
devranjani **176-177**, 178-179, 183-184, **187**
bibliography 177
chalan 177
devranji **176**
devsag **248**
devsakh . 212-213, 215, 231, 234, 236-237, 239-240, 242, 244, **248-251**, 253, **258-259**, 265, 290, 292, 368
bibliography 252
chalan 252
- dhaka 375
dhanashree 42, 254, 290, 311, 313, 342, **359-363**, 365-366
bibliography 363
chalan 362
dhanashree (bhairavi ang) **361**
dhanashree (khamaj or bilaval ang) **362**
dhanashree kalyan 66
dhani 270, **361**, 373
dhani kanada 270
dhannasi **359**
dhannasika **359**
dhanyashree **359**
dhavalashree .. 60, **71-72**, 80, 84, **86**
bibliography 72
chalan 72
dhuliya malhar 96, 108, 116
divya hindol 374
divya pancham **333**
durga.. 51, 56, 78, 81, 88-89, 116, 145, 150, 188, 322-323, 351, 355, 374
durga kalyan 51, **78**, 81, **88**
bibliography 79
dvgandhar **342**

G

- gandhar 368
gandhari **335**, **337**, **340**, 342, 368-370
bibliography 341
chalan 341
gandhari toti ... **336-337**, **340**, 341
gara 350, 352
gaud sarang 80, 83-84, **88**, **118**
gaur kalyan **75**, 81, **90**

<i>bibliography</i>	75
<i>chalan</i>	75
gauri	128, 182, 184, 185 ,
195-199 , 200-204, 205 , 368, 378	
<i>bibliography</i>	199
<i>chalan</i>	197, 199
gauri ang	182, 195 , 204
gopi ka vasant.....	312
<i>bibliography</i>	317
gorakh kalyan . 82, 108, 116, 119 ,	
323	
<i>bibliography</i>	325
gujari todi	368
gunji kanada.....	279
<i>bibliography</i>	285
gunkali	145, 376
gunkari 144, 145-146 , 184, 187	
<i>bibliography</i>	146
<i>chalan</i>	146
gunkri	145
gurjari	368

H

hamir... 56, 73, 75, 77, 80-81, 84,	
87 , 89-90	
hamir kalyan	74, 81, 89
hans kalyan	82
hansdhwani	82
hem	74
hem kalyan	73-74 , 81, 89, 90
<i>bibliography</i>	74
<i>chalan</i>	74
hem khem.....	73
hemant	348-349
<i>bibliography</i>	349
<i>chalan</i>	349
hevitri	355
hindol ... 80, 83-84, 86 , 333-334,	
376	
hindoli.....	375

huseni kanada.....	41, 267, 271,
273-276 , 278-281 , 288-289, 291,	
293 , 300-302	
<i>bibliography</i>	281
<i>chalan</i>	277-278, 281

I

iman	47
------------	-----------

J

jaijaiwanti	280, 352
<i>bibliography</i>	285
jait.....	60, 344-345
<i>bibliography</i>	62, 346
<i>chalan</i>	345-346
jait kalyan .. 58, 60-61 , 62-63, 64 ,	
80, 83, 85 , 345, 353	
<i>bibliography</i>	61, 347
<i>chalan</i>	61
jaitshree.....	345
<i>bibliography</i>	347
jaldhar kedar	81, 89 , 116, 351
jamini kalyan.....	47
jangula	180 , 184, 188
<i>bibliography</i>	181
<i>chalan</i>	181
jaunapuri	336
jaunpuri .. 157, 223-225, 335-338 ,	
340-343, 370	
<i>bibliography</i>	339
<i>chalan</i>	337
jaunpuri todi	337
jayant kanada.....	280
<i>bibliography</i>	286
jayat.....	344
jet.....	344
jhilaf.....	181 , 184, 186
<i>bibliography</i>	182
<i>chalan</i>	182

jhinjhoti	350-353
<i>bibliography</i>	354
<i>chalan</i>	353
jhinjoti	350
jogi	142
jogi asavari ...	169-170 , 182, 184, 187
<i>bibliography</i>	170
<i>chalan</i>	170
jogiya	142-144 , 145, 146 , 147-148, 169-170, 177, 183-184, 186, 187 , 366, 376
<i>bibliography</i>	144
<i>chalan</i>	144
jogkauns	307, 312
<i>bibliography</i>	317

K

kabir bhairav ..	147-148 , 183-184, 186
<i>bibliography</i>	148
<i>chalan</i>	148
kafi ..	42, 104, 170, 223, 246-247, 271, 276, 280, 297-299, 301-304, 310, 350, 359-361
kafi ang	298-299, 313, 360-361
kafi kanada ...	104, 215, 271, 273, 278-280, 289, 297-300 , 301, 303-304, 319
<i>bibliography</i>	299
<i>chalan</i>	299
kalavati	322-323, 354-356
<i>bibliography</i>	325, 356
<i>chalan</i>	356
kalavati (karnatak)	355-356
kalavati kalyan	355
kalingada	42, 125, 126-129 , 131-132, 138, 147-148, 153-156, 161, 184, 185 , 186, 196-197, 199-205, 225

<i>bibliography</i>	129
<i>chalan</i>	129
kalingada paraj	128
kalyan ..	47 , 65-67, 69 , 73-74, 82, 86-87, 90
kalyan ang .	45 , 47 , 51 , 54 , 56-57 , 60 , 62 , 65 , 68 , 70-71 , 73-78 , 80-81 , 83-84 , 101, 118, 345, 372
kalyani	47
kamod ..	56, 73-74, 77, 80-81, 84, 87 , 89-90, 101
kamod kalyan	81
kanada	104
kanada (rag)	214
kanada ang	56, 73, 99, 104, 211-215 , 219 , 221 , 224 , 227 , 229 , 231 , 234, 235 , 238 , 240 , 242-243 , 244-245, 246 , 248-249 , 252-254 , 256-258 , 264-271 , 273-277 , 279-280 , 288-293 , 297-305 , 307-315 , 319 , 322 , 360, 368, 370
kanada bahar	280
<i>bibliography</i>	286
kanada malhar	280
<i>bibliography</i>	286
kaunsi	307
kaunsi kanada	139, 140 , 141, 300-301, 307-315 , 319
<i>bibliography</i>	315-316
<i>chalan</i>	315
kaushi	139 , 307, 312
<i>bibliography</i>	317
kaushi bhairav	137, 139-141 , 147-148, 184, 186
<i>bibliography</i>	142
<i>chalan</i>	141-142
kaushi dhvani	375
kaushi kanada	186
<i>bibliography</i>	317
kaushidhvani	375
kaushik	307

kaushikadhwani 375
 kaushiya 312
 kausi 307
 kedar ... 69, 73-74, 80, 84, **88**, 89,
 116, 171, 265
 khamaj 42, 82, 171, 213,
 257-258, 348, 350-352, 368, 370,
 372, 374
 khamaj ang 350-351, 362
 khanbavati 116, 140, 350-351
 khat **367-369**
 bibliography 371
 chalan 371
 khat todi **369**
 bibliography 371
 khem **73**
 khem kalyan **73-74**
 kokila pancham **333**
 komal asavari .. **335-337**, 340, 369
 bibliography 339
 komal bageshree 312
 bibliography 317
 konsi 311
 kosi 311
 koushiya 312
 kudai **243**
 kulai **243**

L

lacchasakh 248-249, 356
 lachari todi 337, 343
 lakshmi kalyan **77**, 81, **88**
 bibliography 77
 chalan 77
 lakshmi todi 337, 343
 lakshmisakh 248
 lalit 154-156, 179, 186-187,
 200-202, 205, 331, 357-358
 lalit ang . 179, 183, 187, 199-200,
 202, 333-334, 357

lalit pancham.... 41, 183, 200, **357**
 bibliography 358
 chalan 358
 lalita gauri 182, 195, 199,
200-202, 205
 bibliography 203
 chalan 201-202
 lankadahan sarang . 108, **112-115**,
 118, **119**
 bibliography 115
 chalan 113

M

madhamad sarang . 42, 96-97, **98**,
 109, 111, **118**, 119, 149
 madhu bhairav **168**, 184, **188**
 bibliography 169
 chalan 169
 madhukauns 307, **373-374**
 bibliography 374
 chalan 374
 madhumad sarang .. **98**, 107, 188,
 229
 madhur dhvani 374
 madhuvanti 373-374
 madhyamadi **98-99**
 madhyamadi sarang **98-99**,
 106-107, 110
 bibliography 100
 chalan 99
 malarani **76**, 81, **88**
 bibliography 77
 chalan 77
 malashree 60, **70-72**, 80, 84, **86**
 bibliography 71
 chalan 71
 malav 378
 malayamaruta 355
 malgunji 279, 352
 bibliography 286

malhar	104, 224
malhar ang	99, 105, 108, 114-116, 119, 213, 224, 229, 234-235, 243, 258, 266, 280, 291, 360
malhua kalyan	73, 82
malhua kedar	89
mali gaura	199
maligaura	376-379
<i>bibliography</i>	380
<i>chalan</i>	380
malkauns	139-141, 186, 307-308, 311-315, 373-374, 376
malkauns ang	301, 307-308, 310-311, 315
malva gauri	195, 199, 205
mand	161-163, 166, 188, 255, 348
mangal bhairav	145, 149-150 , 185, 188
<i>bibliography</i>	150
<i>chalan</i>	150
mangal kanada	292
manjh	348
maru bihag	89 , 334, 363
marugaura	376
marwa . 65, 67, 86, 161, 195, 198, 205, 377-379	
marwa gauri	195, 198, 205
marwa kalyan	67
megh	213
megh malhar 42, 51, 99, 115, 119, 229, 234-235	
meghranjani ...	178-179 , 183-185, 187
<i>bibliography</i>	180
<i>chalan</i>	179
mirabai ki malhar	280-281
<i>bibliography</i>	286
miya ki malhar	104-105, 213, 223, 234, 280-281

<i>bibliography</i>	287
miya ki sarang	104, 119
<i>bibliography</i>	105
<i>chalan</i>	105
mudrika kanada	292
mudriki kanada	273-274, 288-293 , 300-301
<i>bibliography</i>	293
<i>chalan</i>	292
multani	363-364 , 365-366
<i>bibliography</i>	364
<i>chalan</i>	364
multani dhanashree	359, 365-366 , 373
<i>bibliography</i>	366
<i>chalan</i>	366

N

naiki kalyan	81
naiki kanada	56, 211-215, 219, 223, 231-236 , 237-238, 240, 242-244, 250, 258-259 , 264, 266, 271, 277, 290-292, 301-303, 315
<i>bibliography</i>	236
<i>chalan</i>	236
narayani	108, 115-116 , 119
<i>bibliography</i>	116
<i>chalan</i>	116
nat	40, 69, 90, 136, 186, 360
nat bhairav	136 , 184, 186
<i>bibliography</i>	137
<i>chalan</i>	137
nat kalyan	81
nur sarang	102, 119

P

pahadi	171, 350, 353
pahadi jhinjhoti	353
panch kalyan	74 , 81, 89

bibliography..... 74
chalan..... 74
 pancham **333-334**, 375
 bibliography..... 335
 chalan 334
 pancham bageshree ... 289, **300**,
304
 pancham malkauns 312
 bibliography..... 318
 paraj..... 128, 183
 patdeep..... **362**
 patdeep ang 362
 patdeepki 362
 pathahansika **110**
 patmanjari 277
 bibliography..... 287
 prabhat bhairav..... **155-156**, 184,
186, 200
 bibliography..... 156
 chalan 156
 pradeepki 362
 pranvendra madhyam **331**
 purba **65**
 purba kalyan **67**
 purbya 65
 puriya 42, 65-67, 86-87, 199,
 377-379
 puriya ang 379
 puriya dhanashree . 40, 66-67, 87,
 195, 199, 202, 205, 360, 378-379
 puriya kalyan .. **65-67**, 80, 82-83,
87
 bibliography..... 68
 chalan..... 68
 purn pancham **333**
 purva 66, 86
 purva kalyan **65-67**, **86**
 bibliography..... 68
 purvi 40, 65-66, 82, 195, 204,
 360, 377-379

purvi ang 195, 197-202,
 204-205, 379
 purvi kalyan 82

R

raisa kanada .. 215, 233, 254, 264,
 267-268, **269-272**, 273, 276, 278,
 289, 291, **293**, 300-301, 309
 bibliography..... 272
 chalan 272
 ramkali .. 126, 128, **130-131**, 155,
 184, **185**, 368
 bibliography..... 132
 chalan 132
 ramsakh ... 248-249, 252, **257-258**
 bibliography..... 258
 revti kanada..... 303
 rewa 42, **134**, 186, 345

S

sahana kanada **264**
 sahna kanada **264**
 sakh ang 215, 248, **249**, **251**,
253, **256-257**, 368-370
 salang..... **96**, **118**
 samant..... **106**
 samant kalyan..... **75**, 81, **89**
 bibliography..... 75
 chalan..... 75
 samant sarang .. **106-109**, 116, **119**
 bibliography..... 109
 sampurn pancham..... **334**
 sarang **95**, 96, 101, **104**, **108**,
 148-149, 223-224, 229, 368, 370
 sarang ang..... **93**, **95-99**, **101**,
105-106, **108-116**, **118-119**, 213,
 224-225, 228-229, 234-235,
 238-239, 243-246, 250-251, 258,

266-267, 271, 291-292, 298, 335 , 360	shuddh bhairav..... 156
saraswati..... 73, 372-373	shuddh kalyan.. 49, 51-55 , 56-58, 60-63, 64 , 68-69, 74-76, 78, 80, 83, 85 , 89-90
savani kalyan	<i>bibliography</i> 55
<i>chalan</i> 90	<i>chalan</i> 55
savant..... 106	shuddh karnat 214
savant sarang 106	shuddh malhar 81, 89, 116, 351
saveri 143-144 , 184, 187	shuddh pancham..... 333
sawani 68, 69	shuddh sarang 77, 88, 95-96, 100-103 , 111, 118 , 119
sawani kalyan.. 68-70 , 80, 90 , 353	<i>bibliography</i> 103
<i>bibliography</i> 70	<i>chalan</i> 103
shahana..... 254, 257	shuddh vasant 334
shahana kanada 56, 212, 215, 233, 242, 245, 264-268 , 269, 271, 273-276, 278-279, 288-292, 293 , 300-301, 309-311	shyam 368
<i>bibliography</i> 269	shyam kalyan .. 74, 76-78, 80, 82, 84, 87 , 88-89, 101-102
<i>chalan</i> 268	sindhura 223, 246-247, 301, 303-304, 350
shahanai kanada 244	sohni 333-334
shahna kanada..... 264	sorashtra bhairav 153-154 , 184
sham ka vasant..... 376	<i>bibliography</i> 155
sham ki vasant 379	<i>chalan</i> 154
shana kanada 264	sorashtra tank 153
shankara 51, 56, 60, 71, 81	sorat..... 96, 360
shankara kalyan 51, 81	sugarayee 246
shiv bhairav 156	sughrāi kanada 212, 214-215, 223, 228-229, 231-233, 237, 239-240, 242-245 , 246-247, 250-251, 253, 258-259 , 265-267, 290-292, 308, 368, 370
shiv mat bhairav ... 156-157 , 184, 186	<i>bibliography</i> 245
<i>bibliography</i> 158	<i>chalan</i> 245
<i>chalan</i> 157	suha kanada... 212, 214-215, 228, 231-236, 237-240 , 242-244, 246-247, 250-251, 253-254, 258-259 , 265-267, 274-275, 277, 292, 308, 311, 368-370
shivranjani 323	<i>bibliography</i> 241
<i>bibliography</i> 326	<i>chalan</i> 241
shobhana kanada 264	
shorashtra tank 187	
shree 178, 196-198, 203-205, 378-379	
shree ang 134, 197-198, 379	
shree bhairav 156	
shree gauri 195, 198, 205	
shree kalyan 75 , 81, 86	
<i>bibliography</i> 76	

suha sughrayi kanada 212,
214-215, 229, 231-232, 234, 237,
239-240, 242, 244, **246-247**, 253,
258-259, 308
 bibliography 248
 chalan 247
sur malhar 108-109, 116
sut sarang 100

T

tilak kamod 82, 312, 350-351
 bibliography 318
tilak shyam 82
todi 42, 157, 337, 340, 368-370

V

vaijyanti **77-78**, 81, **86**
 bibliography 78
 chalan 78
vairati 368
vangeshree 350, 352
varari 368
vasant 334, 378-379
vasant mukhari **137-138**, **141**,
184, **186**
 bibliography 138

chalan 138
vashaspati 40, 82, **372-373**
 bibliography 373
 chalan 373
vindrabani **95**
vindravani **95**
vindravani sarang 51, **95-97**,
98-99, 103-104, 106-107,
109-111, **118-119**, 243
 bibliography 97
 chalan 97
vinod kalyan 81
vriddhans **110**

Y

yaman **47-49**, 63, 66-67, 75,
78-80, 82, 84, **85**, 86-88, 90, 126,
222, 372
 bibliography 50
 chalan 50
yaman kalyan .. **47**, **49-50**, 55, 74,
85, 89
 bibliography 51
yamani bilaval... 49, 80, 83-84, **89**
yamuna kalyan **47**



*To read the whole text
Pour lire le texte intégral*

*Order the book directly on the site
Commandez directement le livre sur le site*

<http://www.moutal.eu>

<http://moutal.eu/articles/published-books-en/727-comparative-study-of-hindustani-raga-s-vol-i.html>

No part of this publication may be reproduced without the prior written permission of the publisher Patrick Moutal Editeur.

Toute représentation ou reproduction intégrale ou partielle sans le consentement de l'auteur ou de ses ayants droits ou ayants cause est illicite. Il en est de même pour la traduction, l'adaptation ou la transformation, l'arrangement ou la reproduction par un art ou un procédé quelconque.

L.122-4 du Code de la Propriété intellectuelle