

Appreciating Hindustani Music
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Lecture 12
The World of Raga 4- Paths of a Raga

So, phrases are everything. Aroha the avaroha as I have said many times is in it its just a straightforward it is just a skeleton and it is a yaman aroha avaroha is just straightforward between we never sing yaman like that. It is always misleading the aroha avaroha is quite misleading. Because that is never the path of the raga. The paths are always more complex.

So, this really takes us to the idea of the Chalan; Chalan of the raga that is. Chalan of a raga. Chalan of a raga. What is Chalan? Chalan is really the walk, the gait, the movement how the raga moves. So, and that really incorporates many of all these aspects, that we have gone through, this Vadi Samvadi phrasing, Alpatva Bahutva ornament, Prakriti, everything. All of these come into come to form the unique character of raga, the unique way it moves which is called the Chalan. Chalna in Hindi means to walk.

So, I will, you know, demonstrate how you know these various aspects make a difference to the meaning and how you know finally, what we mean by Chalan. Now I will sing this same set of phrases first without any ornament or any feature. I will just of course, use some pauses, but besides that there will be nothing else and then I will sing it with ornament then finally, with other considerations which, you see, Chalan also incorporates the it is a element of Laya, right, of of rhythm of rhythm not in the sense of foot tapping rhythm.

But the way the phrases flow that is what is integral, it is the central to the idea of Chalan. [Music] This is raag yaman [Music] Ok first I am going to sing without any ornament, nothing, but with some pauses [Music]. So, this does not give any sense of yaman. Now, I am going to introduce just the ornaments, this is not yet fully the Chalan of the raag, but just the ornaments, the gamakas [Music]. Now I will sing this with the Chalan of yaman [Music].

So, because raga is so much more than its scale, much more than can really be described in words as I am trying to do. So, because this thing, because this, because of this truth that raga of course, if the raga is associated with a scale mostly almost every raga can be associated with a you know roughly sketchable scale.

But still it is much more than that scale. So, we have this phenomenon that the same scale may be associated with more than one raga, or you may say that more than one raga maybe, may share the same scale. What really lies at the heart of the differences between these ragas that share the same scale, may be slightly different in some the prakriti may be different you know the the the nature of the raga may be different. and that that that is one of the important reasons for the difference in some the kind of ornament that may be different in some Vadi Samvadi right.

The notes that have to be highlighted that would be the fundamental reason for the difference. So, I am I will demonstrate two ragas Puriya Dhanashree and Gauri. They have exactly the same

scale [Music]. This is the scale- we have Komala Rishabh and Komal Dhaivat and Tivra Madhyam the rest are Shuddha. So, Ga and Ni are Shuddha Swaras Re and Dha are Komal and Ma is Tivra.

So, this is the scale. Now what happens in Puriya Dhanashree is it is its full of languorous meends [Music]. This is the heart of Puriya Dhanashree [Music] this is Puriya Dhanashree. You can see the long movements [Music]. Now as different from this Gauri has much sharp movements [Music] that is it [Music] not [Music] this is Puriya Dhanashree [Music].

So, we don't have very long Meends. Meend is there. without Meend there is no Khaval or Dhrupad, but we do have very long loops in Gauri [Music]. So, this is called Khada Swars, you know the swaras are just more standing [Music]. So in fact, there is another raga- the Raag Basant, which also has the same scale.

There is in addition, there is another- the Shuddha Madhyam is also used, but that is used in a separate phrase almost which adds a lovely color, but the basic scale is the same, but you know Basant is Uttarang Pradhan it remains in the upper regions [Music]. Now, this these notes are there in Gauri and Puriya Dhanashree we would never sing this [Music]. This is Basant [Music], that phrase, that ornament, that Jhatka right [Music].

Another very famous, you know such a pair which you know they share the same scale, but they are different because of the Vadi and Samvadi. And that is the that is Marwa and Puriva and also Sohoni. Both of them have the scale of Komal Rishabh and Tivra Madhyam and the rest are Shuddha.

So, and there is no Pancham [Music]. This is the bias skeleton, how do you in Marwa [Music]. So here, the Re is very important. So, is Dha [Music] Puriva has a fair, is a very much diminished Rishabh and the Ga and Ni are highlighted [Music].

So, the Re, Dha are considerably diminished, their presence [Music]. So, now, in between Marwa and Puriva of course, the most important thing is when we speak about it, is that the Vadi and Samvadi are different. So, Marwa has Re and Dha as Vadi and Samvadi. Whereas Puriva has Ga and Ni as Vadi and Samvadi, but just that is not you know that does not really give you an idea of how the raga goes. So, how are the notes to be highlighted? How is the Vaditva going to be expressed? So, what kind of prominence, what are the phrases and the relative strengths of the Swaras.

Now these are the things that cannot be described. So, now, I have really gone over the various aspects of the grammar of ragas, the raga lakshana as it is called. Categories that we use to describe the ragas grammar and identity. But ultimately it all falls short. No amount of such description can really convey the ragas essence; this is something that can only happen by training under a good teacher, a good guru and also listening to good performances of the raga. We will take a listen to a very short performance of Raag Marwa.

[Music].