

# Raga Bhatiyar Marwa That

## Ocean of Ragas- *RagaParichaya* - Introduction of Raga

<b>Name( Commonly used and alternate names, if any)-</b>	Bhatiyar(Marwa anga)		
<b>Thata-</b>	Marwa	<b>Melakarta-</b>	Gamanashrama
<b>Number of notes in raga-</b>	Sampurna- Sampurna/Seven notes-Seven notes		
<b>Upayojita Swara (Scale)-</b>	S, r, G, M, m, P, D, N	<b>Family-</b>	Nil
<b>Aroha (Ascent)-</b>	-		
<b>Avaroha (Descent)-</b>	-		
<b>Vaadi (Sonant)-</b>	M	<b>Samvaadi (Consonant)-</b>	S
<b>Vivaadi swara (note used rarely to enhance beauty)-</b>	-		
<b>Vakra (Zigzag)-</b>	-	<b>Meenda (Glissando)-</b>	P->G, N->P
<b>Kana swara (Grace note)-</b>	-	<b>in Avaroha-</b>	P, M, S
<b>Nyasa swara (Resting note)in Aroha-</b>	S, P		
<b>Gaan Samaya- (Traditionally followed time for Presentation)-</b>	4 a.m.-7 a.m.		
<b>Additional information (if any)-</b>	-		
<b>Pakada (Distinctive tonal phrases)-</b>	mDS", r" N->P, DM, P->G, PGrS		
<b>Chalana (Sample melodic combinations)-</b>	SD, DPM, P->G, mDS"; r" N->P, DM, P->G, PGrS		
<b>Varjya swara samooha (Phrases to be avoided)-</b>	r" ND-Marwa; M, PG, mGrS- Bhankhar; Halt on -M- in Ascent; GMPDNPDm- Nand; mMG- Lalat		
<b>Mixture of Ragas(if any)-</b>	Marwa, Mand, Bibhas		
<b>Similar Raga/s from Hindustani Music-</b>	-		
<b>Similar Raga/s from Carnatic Music-</b>	-		
<b>Note:For some Anwat(Obscure)Ragas, the information given in this format may be incomplete due to non-availability of authentic documentation.</b>			
<b>Nomenclature for Notation-</b>	'D 'n 'N ; S r R g G M m P d D n N ; S" r" R"	Halt between P and RS-P , RS	
<b>Meenda (Glissando)-</b>	P->M;	<b>Kana swara (Grace note) (R)G<sup>R</sup>G</b>	To sing in one matra- [DPMP] <u>D P M P</u>
<b>Elongate Swara</b>	g-R;	<b>Andolit (Gentle Oscillation)-</b>	~g~



### Details of Reference Books, if available, are given in the box below

RagaNidhi Subbarao,1  
 Bhatkhande Kramik Pustak Malika,6  
 Raga Vidnyan - Pt. Vinayakrao Patwardhan,6  
 Abhinav Geetanjali- Pt.Ramashreya Jha,1  
 Pt Manikbuwa Thakurdas-Raga Darshana,2