Raga of the Month- June, 2016

Vedi ki Lalit

The name of the Raga suggests connection to Vedi and Lalit. The name Vedi stands for Pandit Dilip Chandra Vedi who introduced this Raga. (*Pandit Dilip Chandra Vedi (1901-1992) was trained under stalwarts like Uttam Singh, Dhrupadiya of the Tilwandi Gharana of Punjab, Pandit Bhaskar Rao Bakhle, Ustad Faiyaz Khan and Ustad Alladiya Khan, the great doyen of Jaipur Gharana.*) Pandit Dilip Chandra Vedi performed this Raga in 1926. The word Lalit refers to the use of 2 Gandhars in a way similar to use of 2 Madhyams in Raga Lalit.

The Raga is based on the principle of Transposition *(Murchana)* by considering Shuddha Dhaivat as Shadja in Raga PooriaKalyan. *{Murchana is a sequential Arrangement of seven notes, in ascent or descent, but beginning every time on a different note. The Western concept of key-modulation may come near to murchana.*} Let us try to understand how the structure may have been conceptualized by looking at the scale of Raga PooriaKalyan and applying principle of Transposition:

Raga PooriaKalyan: S r x x G x Teevra m P x D x N

Raga Vedi ki Lalit   g G x x P x D n x S x R -> S,R,g,G,P,D,n

{Crosses denote the notes omitted}

Important Phrases- SRgPDS''; S'' DP, PDnDP, PgR, SRgGS; RS 'DS.

The Raga has a melodious musical structure. It has some resemblance to Raga Shivranjani (originally a Carnatic Raga), but, it must be borne in mind that the Carnatic Raga entered the scene of Hindustani Classical Music many decades later.

Please listen to an audio sample of the Raga sung by Pandit Dilip Chandra Vedi.

- (Updated on 01/06/2016.)