

## Raga of the Month- September, 2016

### Raga SangamKedar

In this month we study Raga SangamKedar. The term *SANGAM* is normally used to denote a confluence of 2 or more rivers. In this case the term indicates that the new Raga has arisen out of a merger or amalgam of multiple Ragas. Some musicians opine that 2 Madhyams Teevra and Shuddha are used one after another in Avaroha of this Raga, i.e. they merge in to each other; hence the name SangamKedar. The Principal Raga in this combination is Kedar and selected phrases of Ragas Nata, Nand and Bihag are introduced to create a homogenous melody structure.

The scale of the Raga consists of the notes **S,R,G,M,m,P,D,N**.

*In this Raga, M and S are considered respectively as Vaadi (Sonant) and Samvaadi (Consonant).*

*Pakada* (Distinctive tonal phrase) of the Raga is RGMPmM, PNS'' DP, GMDP-RS

*The Important Phrases used in the Raga SangamKedar are listed below:*

Nata- S, GM, PNS''N ND, NP, RGMP, SRS;

Kedar- SRS, MM, PD, NDP, mPDGM, GMRS, RS;

Nand- DNP, GMDP-RS;

Bihag- GMPGMG, GMPNS''

SangamKedar- GMPmM, S''DP

This Raga has been documented in "Sangeet- Kala- Prakash" by Pandit RamkrishnaBuwa Vaze and in "Raga Nidhi" written by Prof. B. SubbaRao. Pandit Kedar Bodas has learnt it from Pandit Bhalchandra Pendharkar, a disciple of Pandit RamakrishnaBuwa Vaze.

**Acknowledgements:** Information and Audio sample Courtesy Pandit Kedar Bodas. (Kedar Bodas received initial *talim* from his grandfather Pandit Lakshmanrao Bodas who was a direct disciple of Pandit Vishnu Digambar Paluskar of the Gwalior *Gharana*, and subsequently, from his father Pandit Narayanrao Bodas, Dr. Ashok Da Ranade, Pandit C. P. Rele, Pandit T.D. Janorikar and Pandit Bhalachandra Pendharkar.)

Please listen to excerpts of Raga SangamKedar sung by Pandit Kedar Bodas.

(Updated on 01/09/2016.)