Raga of the Month- August 2019

Ragas KomalRishabhAsavari and BilaskhaniTodi

In this month, we shall study two scale-congruent Ragas; KomalRishabhAsavari and BilaskhaniTodi. It is interesting that Raga Bhairavi also has the same scale, that is, S r g M P d and n. However, it is the gross and subtle variations in presentation that make distinct melody structures of these Ragas; namely, *swara ucchara*, *meend, kana, abhyas* and *swaravakya*. Since there is a possibility that a student might unknowingly enter into the mood of another Raga, it is important to know dos and don'ts in the delineation of these two Ragas.

Presented here are excerpts from Lecture Demonstration of Late Pandit K G Ginde which clearly explain highlights of the melody structure of the two Ragas. The main points pertaining to the two Ragas are summarized below:

Raga KomalRishabhAsavari: Aroha SrMPdS''; Avaroha S''ndP,MgrS; Vadi d, Samvadi g; Gansamaya 2nd Prahar of the day, i.e. 10 a m to 1 p m; P-g and d-g samvad
Phrases- S,rS, 'n'd, 'P, 'M'P'dS, SrMP, MPdPMP^{M}grS, rMP, PdndP, d->grS; MPdS'', r'',g''r''S'', S''ndndP, MPndP, MPdMPgrS.

Raga BilaskhaniTodi: Aroha Srg,P,d, ndS''; Avaroha S''r''nd, Mgrg,rS; Vadi d, Samvadi g; Gansamaya 2nd Prahar of the day, i.e. 10 a m to 1 p m.
Meend r-n-d, n-d-M, M-g-r-g, r-'n-'d'S; Phrases- Sr'n'dS, Srg, M-grgP, dMgrg, r-S, SrgP, gPd, nddS'', r''nd-P, ndM-gr, gMgrg-rS.

Phrase r''ndMgr, in KRAsavari is sung with all notes in quick succession and in BilaskhaniTodi is sung with M elongated as M is prominent in BTodi, whereas, it is less significant in KRAsavari.

The Audio file consists of excerpts from Lecture Demonstration of Ragas KomalRishabhAsavari and BilaskhaniTodi by Pandit K G Ginde; and samples of Raga KomalRishabhAsavari sung by Pandit D V Paluskar and Raga BilaskhaniTodi by Pandits Rajan and Sajan Mishra.

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