

Raga of the Month- September, 2012.

Raga Narayani.

There are many Ragas in Hindustani Classical Music which have their origin in Carnatic Music; however, they do not become popular after adoption in Hindustani Music. Raga Narayani falls in that category of Ragas. The Raga is documented in Carnatic Music under 3 Melakartas- No.16 Chakravakam, No. 28 Harikambhoji and No.29 Dheerashankarabharanam. The Raga from Harikambhoji Melakarta (Khamaj Thata) resembles Narayani of Hindustani Classical Music.

Aroha- SRMP, DS”;

Avaroha- S” nD, P, M->RS

Raga Narayani is considered to be a mixture of Ragas Durga and Sorath (Aroha of Raga Durga and Avaroha of Raga Sorath). The scale of the Raga can also be interpreted as Raga Durga with the addition of Komal Nishad –n- in Avaroha. Comparison with other similar Ragas and *Chalan* is given below—

Raga Sorath- Aroha- SR, MP,NS”;; Avaroha- S” nDP, M->R, R ‘NS

Raga SurMalhar- SRM, M->RRPRM; MPnDP, nMP, PMRM, R ‘NS; Stress on Madhyam –M-;Dhaivat D is a passing note; Shuddha Nishad N is used in Aroha;

In **Raga Gorakh Kalyan**, Pancham is omitted in both Aroha and Avaroha, hence it gets separated easily from Raga Narayani although they do have some similarities.

Raga Narayani-MPDS” nD-P, MPDnD-P, MPDS” nnDD-P; Dhaivat D is stressed;
Chalan: SRS, SRMP, PMR, MRS, S 'n'D'M'P'D S;

RMPnD-P, MPDS”, S” nDP, DMPnDP, M->R, MRS;

DMPDS”, R”M”R”S”, DS” nD-P, M->R, MRS ‘n’D S.

A variant of Raga Narayani highlighting Sarang anga is documented by Pt.Vinayakrao Patwardhan.

{Ref: Pt. V.N.Bhatkhande-Hindustani Sangit Paddhati- Vol.V ; B. Subbarao-RagaNidhi- Vol, Vol.III; Pt. Ramashreya Jha- Abhinav Geetanjali Vol. III; Pt.Vinayakrao Patwardhan- Raga Vidnyan- Vol.VI; Raga Pravaham-Dr. M.N.Dhandapani and Smt. D.Pattamal}

The audio sample of Raga Narayani sung by Mrs. Vasanti Sathe, a leading disciple of Late Pandit Shivkumar Shukla of BhendiBazaar Gharana, is presented here.

Listen

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