

## Raga of the Month- February, 2011- Phulashree.

The name Phulashree suggests its close relation with Raga Shree\*. Raga Shree is an old Raga. It belongs to Poorvi That ( Kamvardhini, 51<sup>st</sup> Melkarta of Karnatak Music). Scale of Poorvi That is S,r,G,m,P,d,N,S". Aroha and Avaroha Raga Shree is S,r,m,P,N,S" and S",N,d,P,m,G,R,S with an emphasis on Teevra Madhyam "m", (though the phrase mPNS" is frequently used, phrase mdNS" is also sparingly used). Its Vadi and Samvadi are Komal Rishabh "r" and Pancham "P" which does not have Shadaj- Madhyam or Shadaj- Pancham consonance. It has a serious, meditative mood and signifies asceticism- absence of worldly desires or passion. Although it is a very melodious Raga, it is extremely difficult to master it.

Raga Phulashree is a unique Raga. It is a JodRaga formed by combining the melodic potentials of Shreeanga and Raga Bhairav. It has all the emotional potential and ascetic mood of Raga Shree, but it is achieved with minimum use of Madhyam. The phrases S r P; S- <sup>s</sup>R <sup>G</sup>R- S; Meend (Glissando) P->r, Meend (Glissando) d->r are frequently employed. Teevra Madhyam "m" is sparingly used as mdNS" or mdP and use of Shuddha Madhyam "M" is also limited to dPMP->r or dPMPGr. A version of the Raga omitting Teevra Madhyam and making abundant use of Shuddha Madhyam in Ascent and Descent is preferred by some musicians. To create the emotional appeal and ascetic mood of Raga Shree, de-emphasizing Teevra Madhyam "m" is a real challenge to a musician. In order to see how melodiously and effectively it is presented, let us listen to an excerpt of it, presented effortlessly by Pandita Laxmibai Jadhav, Baroda ( a distinguished disciple of Ustad Haider Khan- brother of Ustad Alladiya Khan, doyen of Jaipur Atrauli Gharana).

### Listen

\* Shree Raga of Karnataka Sangeet is a janya of the 22<sup>nd</sup> Melakarta Kharaharapriya. Ragas Madhyamavati, Pushpalatika and Manirangu have some resemblance to Raga Shree of Uttar Hindustani Sangeet Paddhati.

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