

## Ragas of the Month- July, 2011-

### Bhupali, ShuddhaKalyan, JaitKalyan, Deshkar.

This month we have a collection of 4 Scale-congruent Ragas and we shall try to understand the different moods of the same through the Audio File attached. It is difficult to put on paper the subtle variations in their melodic structures. A simplistic and brief theoretical comparison of salient features of the four Ragas is given in the table below:

Name of the Raga	Bhupali	ShuddhaKalyan *	JaitKalyan	Deshkar
Aroha	S, R, G, P, D, S''	S,R G P, (S'')D, S''	S R G P, D S''	S R G P, D, S''
Avaroha	S'' D P G , R, S	S'', D P, G, P R, G S	S'' D P' G P R S	S'', D, P, G <u>RS</u>
Vadi	G	R	P	D
Samvadi	D	P	S	G
Meend(Glissando)	P->G	P-m->G	D->G	-
GraceNote	(S'')D	(S'')D, (G)R, (G)P, (S)R	(P)G	(P)D
Nyasa in Aroha	R, G	R, P	S, P	P, D, S''
Nyasa in Avaroha	G, R	P, R	P, S	S'', D, P
Alpatva	-	m, N	D; R in Aroha	R in Aroha & Avaroha
Time of presentation	7 p.m. to 10 p.m.	7 p.m. to 10 p.m.	7 p.m. to 10 p.m.	7 a.m. to 10 a.m.
Sangati-Combination	G D	P R	G P, D G	D G
Pakada (Prominent Melodic Phrases)	S 'D S R G, P G D P G	G, P R, R , G-> S, G P D P S''	P D G P D P R- S; S P; S'' P, D P R S	P G P D, D P D, G P D P S''

- In practice, Teevra Madhyam "m" is shown in Meend from P to G and Shuddha Nishad "N" is used sparingly in Avaroha which assists the artist in distinguishing the Raga from Bhupali.

Excerpts, from Lecture Demonstration Series conducted by Late Pandit K G Ginde, illustrate the distinctions in melodic structures of the four Ragas.

### Listen

(Audio- Courtesy Shri Ajay Ginde)

{Updated 29-06-2011}