

BHATHKHANDE SANGITH

MADHYAMA VOCAL

Theory notes



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The brief history of Indian Music

Hindus believed that the music had been created by Brahma. So they regarded the music as divine legacy. Even Hindu Kings and Emperors studied music and some became proficient musicians. Such a King was Samudra Gupta (330 – 375 AD). He was a prominent Veena player. The writer of Amarakosh, Pt. Amarasinghe and the poet Kalidase were in the service of King Vikramaditya Samudra Guptas (375 – 413 AD) court. There were professional musicians in Kings' palaces. They received great favours from the Kings'. Before the invasion of Muslims during the 9th and the 10th century, Bharatiya Sangit had risen up to the grand status. Indian music was influenced by Jayadevas "Geet Govinda". The composers of 'Bhakti Geet' also rendered a great service for the progress of the Indian music. Such as Vidyapati (1368 – 1450 AD), Kabir (1440 – 1518), Chandidas (1417 – 1477), Surdas (1478 – 1586), Chaitanya (1486- 1534), Tulsidas (1537 – 1623), Tukaram (1609 – 1649), Meerbai (1560 – 1630) etc. Their names glitter in the history of Indian music forever.

Bharatiya Sangit survived even the eras of invaders. Yet most of Mughal King, did a great favour for the progress of music. Such a King was Allah Uddin Kilji (1296 – 1316). The great musician Amri Kushro was in his service. Kushros' work in music field was unique. He was a musician of genius versatile. He modified and modernized the Hindustani music by mixing the taste of Persian and Arabic music. Among them, there were few rulers who ignored music and musicians. The emperor Ouranga Sheb not only drove away the musician from his palace, but also prohibited music throughout his empire. The dogmatic emperor was recognized as "Assassin of Music".

The 'Golden Era' of Hindustani music was seen during the reign of the Great Akbar (1556 – 1605). The greatest of all musicians Tansen was in his service. All the ministers of Akbars were musicians. Akbar was a prominent musician and 'Nakkara' player. Other great singers who lived in his reign were Nayak Baiju, Ramdas, Bashbahadur, Tan Taranga Khan, Meerabai, Haridas Swami who lived in Brindasan was a great teacher of music (nayak).

Till the 13th century AD there was only one system of music prevalent all over India known as Bharatiya Sangit Paddhati. Accordingly Grama Moorchana Jati system had been functioning in North and South. After the time of Sharangadeva (13th century) in South one Ramamatya introduced Thata Raga system (Jank Mela and Janya Raga) in place of Grama Moorchana Jati system.

In North one Narada (author Sangi gMakaranda) introduced Raga Ragani system of music. The two systems were known as Hindustani and Karanat. Ahobal, Hirdayanarayana introduced Thata Raga system of South in North. But it was in vain, Raga Ragini system was prevalent till 19th century with popularity. In 1813 Mohammed Raza a nobleman of Patna exploded a new Raga Ragani system of music.

In the 20th century Chatur Pandi V. N. Bhatkande realized the Raga Ragini systems were not scientific and he boldly introduced Thata Raga system in North. From 72 Thatas of Vyamkatmukhi and from his 32 Thatas he selected only 10 for the classification of all the Ragas. The North Indian music is based on Thata Raga system and it has been in vogue today.

Pt. Vyankatmakhi and his 72 Thatas (72 Melakartas)

In the history of music in the South of India the name of Pt. Vyankatmakhi is brilliant and predominant. He was the fourth musician of Tanjore Raha. Govinda Dixit was his father, who carried Guru Parampara of his teacher Tanappacharya. He wrote his famous, treatise on music, Chaturdandi Prakashika (1640 AD). He is a lyricist too, his songs are still sung throughout South India. He was the pioneer of 72 Melakartas.

This is how musicologist Vyankatmakhi constructed 72 Melakartas mathematically. Write 12 Shuddha and Vikrit Swaras in serial order as shown below:

S R R G M Ṁ P D D N

Now keep aside Teevra Ṁ for a moment and add Tar S at the end, in the following manner:

S R R G M P D D N S

Then divide them into 2 equal parts:

S R R G M / P D D N S

Now we can construct 6 different varieties of half scale of 4 notes each part which means 12 half scales of 4 notes in total according to notes introduced as in the South.

	(1)	(2)
1	S <u>R</u> <u>R</u> M	P <u>D</u> <u>D</u> S
2	S <u>R</u> <u>G</u> M	P <u>D</u> <u>N</u> S
3	S <u>R</u> <u>G</u> M	P <u>D</u> <u>N</u> S
4	S <u>R</u> <u>G</u> M	P <u>D</u> <u>N</u> S
5	S R G M	P D N S
6	S G G M	P <u>N</u> N S

Now join all the six half scales of the first part with each of the six half scales of the second part in the following manner:

1+1	2+1	3+1	4+1	5+1	6+1							
1+2	2+2	3+2	4+2	5+2	6+2							
1+3	2+3	3+3	4+3	5+3	6+3							
1+4	2+4	3+4	4+4	5+4	6+4							
1+5	2+5	3+5	4+5	5+5	6+5							
1+6	2+6	3+6	4+6	5+6	6+6							
<hr/>												
06	+	06	+	06	+	06	+	06	+	06	=	<u>36</u>

By means of this method of permutation of notes and combination of half scales we can obtain 36 melakartas mathematically in total.

Besides, by using Theevra \acute{M} , which was omitted before, we can get additional 36 melakartas. So the total number of melakartas become 72 (with Komal M = 36) (with Theevra \acute{M} = 36) yet only 19 melakartas are selected for the classification of Ragas in Karnataki music.

The Modern Theory of Ten Thata of Pt. V. N. Bhathkande

Pt. V. N. Bhathkande constructed only 32 Thatas omitting the first line and the sixth line of the illustration (1st scale and sixth scale) according to the Hindustani music as follows:

	(1)	(2)	
1	S <u>R</u> R M	P <u>D</u> D S	(omitted)
2	S <u>R</u> G M	P <u>D</u> N S	
3	S <u>R</u> G M	P <u>D</u> N S	
4	S <u>R</u> G M	P D <u>N</u> S	
5	S R G M	P D N S	
6	S G G M	P <u>N</u> N S	(omitted)

Same as we did before to get 72 Melakartas, join all the half scales of the first part with each of the half scales of the second part in the following manner:

1+1	2+1	3+1	4+1	
1+2	2+2	3+2	4+2	
1+3	2+3	3+3	4+3	
<u>1+4</u>	<u>2+4</u>	<u>3+4</u>	<u>4+4</u>	
04	+ 04	+ 04	+ 04	= 16

16 Thatas can be constructed by using Komal M, and another 16 Thatas can be constructed by using Teevra \acute{M} . Hence Pt. Bhathkande calculated the number of Thatas as 32. Yet only 10 Thatas are selected for the classification of Raga, vig.

1	Bilawal	1	S R G M P D N S
2	Yaman or Kaylan	2	S R G \acute{M} P D N S
3	Kamaj	3	S R G M P D <u>N</u> S
4	Bhairava	4	S <u>R</u> G M P D <u>N</u> S
5	Poorvi	5	S <u>R</u> G \acute{M} P D <u>N</u> S
6	Marwa	6	S <u>R</u> G \acute{M} P D N S
7	Kaphi	7	S R <u>G</u> M P D <u>N</u> S
8	Asawari	8	S R <u>G</u> M P D N <u>S</u>
9	Bhairavi	9	S <u>R</u> <u>G</u> M P D N S
10	Todi	10	S <u>R</u> <u>G</u> \acute{M} P D N S

Time Theory of Ragas (Time-Circle)

There is a specific period for performing Ragas. It is a distinguish feature of Hindustani music. This is rule of practice. Whether it is observed or not it is still recognized as a guiding rule.

According to the time theory all the Ragas have been classified under 3 groups, viz

1. Ragas having both R and D Teevra
2. Ragas having both R and D Komal
3. Ragas having both G and N Komal

Each group has its salient feature.

1. Teevra R and D Ragas must have R, D, G Teevra. N either Teevra or Komal
2. Komal R and D Ragas must have R Komal both G and N Teevra. D either Komal or Teevra

The time of singing begins from Komal R, D Ragas. They are also known as Sandhi –Prakash – Ragas which belong to Sandhi – Prakash Samay. Sandhi means junction. Prakash means light. Sandhi Prakash means the time of day and night meet or the twilight time. The twilight falls at sun rise and sunset, the time is of 4.00 – 7.00 AM and 4.00 – 7.00 PM. Sandhi-Prakash-Raga belongs to Bhairava, Poorvi and Marwa melas. Paraj, Vasant Sohani, Bharava, Ramkali, Kalingada, Jogia etc are morning Sandhi-Prakash-Ragas. Poorwi, Marwa, Pooriya-Dhanashri, Sajgiri, Maligura, Shri etc. are evening Sandhi-Prakash-Ragas.

Ragas having R, D Teevra are sung immediately after R, D Komal Ragas. They belong to Yaman, Bilawal, Kamaj melas. Bilawal, Deshkar, Sarparda, Hindol Ragas are sung from 7.00 AM to 10.00 AM. Yaman Bhoopali, Hamir, Kedar, Kamod, Chhayana, Behag, Tilak Kamod, Shinghoot etc. are sung from 7.00 PM to 10.00 PM. Then Ragas having G, N Komal and belonging to Kaphi Asawari, Bharavi and Todi Melas are assigned to be sung from 10.00 AM to 10.00 PM in the evening and from 10.00 PM to 4.00 AM morning next day. Peelu, Bhimpalasi, Dhanashri Multani etc are sung from 10.00 AM to 4.00 PM in the evening. Kaphi, Bageshri, Darbari Adana, Malkaus etc. are sung from 10.00 PM to 4.00 AM early in the morning.

The character of Maddhyam and position of Vadi are also distinguish features of the time theory. Maddhyam is describes as Adhava-dharshak Swara or the Guiding note. Most of the Ragas having Komal M are sung in the day. While Ragas having Teervā \acute{M} are sung in the night. There are few exceptions like Sohani, Ramkali, Hindol, Todi Mutani etc. In spite of having Teevra \acute{M} , they are sung in the day.

The position Vadi note decides the time of singing. All the Ragas are divide into 2 main groups, namely Poorva Raga and Uttar Raga. Poorva-Ragas are sung between 12 noon and 12 mid-nights. While Uttar Ragas are sung between 12 mid-night and 12 noon next day. Poorva Ragas Vadi note is in the first part vig, SRGM or SRGMP. So, they are called Poorvangavdai-Raga. Uttar-Ragas' Vadi note is in the secon part of the octave, vig PDNS or MPDNS. So, they are called Uttarangavadi-Raga.

Classification of Ragas

For the classification of Ragas Pt. V. N. Bhatkande selected only 10 of them out of 32 or 72 melakartas. They are known as Kalyani, Bilawal, Kamaj, Bhairava, Poorvi, Marwa, Kafi, Asawari, Bharavi and Todi. The principles adopted for the classification of Ragas under 10 Thatas are:

1. Teevra and Komal Swara of the Ragas
2. Essential features of the Raga
3. Close affinity (resemblance) between the 'That' and the Raga concerned.

If we take Ragas, Hamir, Kedar, Kamod, Chayanat, they show distinct affinity with the Kalyan Thata. Komal and Teevra Maddyamas are used in these Ragas in particular. Their full effect and charm are seen Poorvanga. Their Antara begins like $PP\acute{S}$, $\acute{S}R\acute{S}$, G and N used as crooked notes. All these features are similar to Kalyan. These facts prove that they have distinct affinity between Kalyan 'That'. So they are classified under its name.

Let us take another example:

G, R, S, N, RS, G, G, $P\acute{M}G$, DPMG, NDP
 $\acute{M}DDNDP$, $\acute{M}G$, $P\acute{M}G$, GR, NRS

The above Alap has distinct features of the Rag Yaman. Now if we omit G and keep Komal M instead, it will become Kedar.

Now see:

MRS, SRS, M, M, $P\acute{M}M$, $DP\acute{M}M$, NDP, $\acute{M}DNDP$,
 $DP\acute{M}M$, $P\acute{M}M$, MR, SRS.

It is clear that Rag Kedar has a distinct affinity with Kalyan Thata. Hence the principles adopted for the Thata-Raga classification is the affinity between the Raga and the Thata to which it has been allotted.

Ustad Faiyaz Khan

Faiyaz Khan was the greatest of all singers in Agra Gharana. There is confusion regarding his year of birth. One was 8th of Feb 1881 H. M. V. recorded the year as 1880. There is another recorded the year as 1886.

He was the most prominent of the Agra musicians. He was an extremely versatile who could sing Drupad, Dhamar, Thumri, Dadra as well as Khyals. He wrote poetry and created new compositions. He had a deep, forceful voice and had a great power to make the audience stand spell bound.

Faiyaz Khans' singing was exceptional. His Gayaki style is unique. His performance of Rag Lalit, Rag Todi was matchless. His performance was basically simple, appealing and attractive. He transformed traditional austere style and gave a new look to the Agra Gharana.

He paid great attention to the 'Alap' and rhythmic figure to bring out layakaris while singing 'bandish'. Sometimes he sang lyrics in conversational style controlling his voice with loudly, softly intender and vigorous manner in accordance with lyrics.

Such a great musician had to leave the world. He expired on the 5th of November 1950.

Pt. Vishnu Digambar Palushkar

Pt. Vishnu Digambar was born on 18th of August 1872 in a village named Kurundvan belonged to Maharastha. Sri Digambar Gopal was his father who was a renowned 'Kirtan' singer. Fathers' abilities influenced the child so much. So very soon he also became a praiseworthy Kirtan singer.

According to the tradition his marriage took place at the early age of boyhood. During that time his eye sight began to blur. At last he became blind. As a result he had to neglect his school education. Yet his keen knowledge and talents of music made him go ahead towards the music field. His sweet songs spread like a breeze of fragrance everywhere in India. At the age of 25 he was appointed as the professional artist in Barodas palace in favour of the Queen.

Then he left for Gwalior for further studies. He sharpened his skills by learning music from great teachers of Gwalior Gharanan such as Pt. Shankar, Amir Khan. The creative pattern he demonstrated in Nirman Divas festival made him the most popular singer in India.

In 1901 he established Gandharva College at Lahore. Before that music had been applied mostly for fun and amorous activities. The bad and dirty attitudes of music vanished. His bold effort was appreciated. Even the parents of high class and clan admitted their children to the academic. By 1906 the Gandhara Maha Vidyalay had risen up to a high status.

The darkness fell upon the college, when the teachers of other Gharanas were jealous of him and did everything they could to do destroy Palushkar's personality. They criticized him harshly. They exclaimed in public "Palushkar is only a Kirtan singer... He knows nothing about pure classical music." Then the attendance and admission of students collapsed. He could hardly maintain the institution. But with great difficulty he began a new course for the teachers. That service became popular and prosperous. However he left Lahore and settled in Bombay.

In 1906 Prince of Wales (George) came to India with a group of diplomats. They stood spell bound by hearing the songs of the golden voiced Palushkar. He was honoured as the pioneer of music schools. The convocation for music graduates was commendable proposal of Palushkar.

He rendered a great service to the field of music. Among them, starting of institutions were predominant viz

1. Gandhara Maha Vidyalay
2. Saraswati Sangit School
3. Gopal Gayan Samaj
4. Sri Ram Sangit School
5. Maharastha Sangit School

Moreover, he introduced a new notation system. His Bajans such as Raghupati Ragava, Vysnabajanaka, Thumaka Chalita will live forever and ever.

Having lived 69 years he passed away on 21st of August 1931.

Sool Tala

(10 Matras)

1	2	3	4	5	6	7	8	9	10
Dha	Dha	Din	Ta	Kit	Dha	Tit	Kat	Gadi	Gan
X		0		2		3		0	

Tal Tevra

(7 Matras)

1	2	3	4	5	6	7
Dha	Dha	Ta	Tit	Kat	Gadi	Gan
X			2		3	

Tala Punjabi

(16 Matras)

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Dha	S Dhee	S K	Dha	Dha	S Dhee	SK	Dha	Ta	S Dhee	S K	Dha	Dha	Dh Dhee	Dhi	Na
X				2				0				3			

Tala Deepchandi

(14 Matras)

1	2	3	4	5	6	7	8	9	10	11	12	13	14
Dha	Dhin	S	Dha	Dha	Tin	S	Ta	Tin	S	Dha	Dha	Dhin	S
X			2				0						

Sulphak

(10 Matras)

1	2	3	4	5	6	7	8	9	10
Dhin	Traka	Dhin	Na	Tin	Traka	Dhin	Na	Tin	Na
X		0		2		3		0	

(1) DADARA TAL

X			0			
1	2	3	4	5	6	
dha	dhin	na	dha	thun	na	

This Tāl consists of 6 Matras. The sum is one the 1st Matra and the Kali is on the 4th Matra, and it consists of 2 Vibhāgas. The two Vibhāgas are the two groups from the 1st to the 3rd Matra and from the 4th to the 6th Matra

The complete movement from the 1st Matra to the 6th Matra is the “Āvartha.”

(2) TRITAL

X				2				0				3				
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	
dha	dhin	dhin	dha	dha	dhi	dhin	dha	dha	thin	thin	tha	tha	dhin	dhin	dha	

Trital consists of 16 Matras. The sum is on the 1st Matra. The Kali in the 9th Matra. The 2nd Tāla and the 3rd Tāla are on the 5th Matra and on the 13th Matra. Trital has 4 Vibhāgas.

(3) EKTAL

X		0		2		0		3		4		
1	2	3	4	5	6	7	8	9	10	11	12	
dhin	dhin	dhage	thirikita	thun	na	kath	tha	dhage	thirikita	dhi	na	

Ektal consists of 12 Matras. It has 6 Vibhāgas of 2 Matras each. The Kalis or viramas are the 3rd and the 7th Matras. The 2nd, 3rd and the 4th talas are on the 5th, 9th and the 11th Matras.

The Avarath having the sullables of the “Bols” called the “Theka.” A musical performance is done normally in three “Layas” or Tempos. They are the slow which is called “Vilamba,” the medium speed which is the “Madhaya,” and the fast which is the “Drut” Laya.

Similarly the following Tālas also could be studies by observations.

JAPTAL

1	2	3	4	5	6	7	8	9	10
dhi	na	dhi	dhi	na	thi	na	dhi	dhi	na
X		2			0		3		

THEEVRATAL

1	2	3	4	5	6	7
dha	dhin	tha	thita	katha	gadhi	Gina
X		2			3	

CHAU TAL

1	2	3	4	5	6	7	8	9	10	11	12
dha	dha	dhin	tha	kita	dha	dhin	tha	thita	katha	gadhi	gina
X		2		0		3		0			

ADA CHAU TAL

1	2	3	4	5	6	7	8	9	10	11	12	13	14
dhin	thirikita	dhin	na	thun	na	kath	tha	thirikita	dhin	na	dhin	dhin	na
X		2		0		3		0		4			0

JUMRA TAL (KDUMRA)

1	2	3	4	5	6	7	8	9	10	11	12	13	14
dhin	-dha	thirikita	dhin	dhin	dhage	thirikita	thin	-tha	thirikita	dhin	dhage	thirikita	thirikita
X			2				0			3			

DHAMAR TAL

1	2	3	4	5	6	7	8	9	10	11	12	13	14
ka	dhi	ta	dhi	ta	dha	-	ga	thi	ta	thi	ta	tha	-
X					2		0			3			

TILVADA TAL

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
dha	thirikita	dhin	-dhin	dha	dha	thin	thin	tha	thirikita	dhin	-dhin	dha	dha	dhin	dhin
X				2				0				3			

RUPAK TAL

1	2	3	4	5	6	7
dhin	dha	thraka	dhin	Dhin	dha	Thraka
X			2		3	

KAHARAVA TAL

	1	2	3	4
(i)	dhage	<u>n</u> aka	naka	dhin
(ii)	dha	thin	thraka	Dhin
	X		0	

SOOL TAL

1	2	3	4	5	6	7	8	9	10
dha	dha	dhin	tha	kita	dha	thita	katha	gadhi	gina
X		0		2		3		0	

Raga	Ascent-Descent	Thata	Jati	Swara	Vadi	Samvadi	Time of Singing	Catch-notes
Jaunpuri	Sa, Re Ma, Pa <u>Dha</u> , <u>Ni</u> Sa – Sa, <u>Ni</u> <u>Dha</u> , <u>Pa</u> , Ma, <u>Ga</u> , <u>Re</u> Sa	Asawari	Shadava Sampurna	‘Ga’, ‘Dha’ and ‘Ni’ Komal and Shuddha Swaras	Dha	Ga	Second quarter of the day	Ma Pa. <u>Ni</u> <u>Dha</u> Pa, Ma Pa <u>Ga</u> Re Ma Pa
Sohani	Re, Ga <u>Re</u> , <u>Re</u> Sa, Sa Ga, Ma Dha Ni Sa – Sa <u>Re</u> Sa, Ni Dha, Ga, <u>Ma</u> Dha, <u>Ma</u> Ga, <u>Re</u> Sa	Marwa	Shadava	‘Re’ Komal, ‘Ma’ Teevra and the remaining Shuddha Swaras	Dha	Ga	Last quarter of the night	Sa, Ni Dha, Ni Dha, Ga, <u>Ma</u> Dha Ni Sa
Bageshri	Sa, <u>Ni</u> Dha <u>Ni</u> Sa, Ma <u>Ga</u> , Ma Dha <u>Ni</u> Sa – Sa, <u>Ni</u> Dha, Ma <u>Ga</u> , Ma <u>Ga</u> Re Sa,	Kaphi	Shadava and Shadava- Sampurna	‘Ga’ and ‘Ni’ Komal and the remaining Shuddha Swaras	Ma	Sa	Mid-night	Sa, <u>Ni</u> Dha, Sa, Ma Dha <u>Ni</u> Dha Ma, <u>Ga</u> Re, Sa
Bhimpalasi	<u>Ni</u> Sa <u>Ga</u> Ma, Pa, <u>Ni</u> Sa Sa – <u>Ni</u> Dha Pa Ma, <u>Ga</u> Re Sa	Kaphi	Odava- Sampurna	‘Ga’ and ‘Ni’ Komal and the remaining Shuddha Swaras	Ma	Sa	Third quarter of the day	<u>Ni</u> Sa Ma, Ma <u>Ga</u> , Pa Ma, <u>Ga</u> , Ma <u>Ga</u> Re Sa
Bindrabani	Ni Sa, Re Ma Pa, Ni Sa Sa- <u>Ni</u> Pa Ma Re Sa	Kaphi	Odava	Both the Nishadas and the remaining Shuddha Swaras	Re	Pa	Mid-day	Ni Sa Re, Ma Re, Pa Ma Re, Sa

Raga	Ascent-Descent	Thata	Jati	Swara	Vadi	Samvadi	Time of Singing	Catch-notes
Hamir	Sa Re Sa, Ga Ma Dha Ni Dha, Sa – Sa Ni Dha Pa, Ma, Pa Dha Pa, Ga Ma Re Sa	Kaphi	Sampurna	Both the Madhyamas and the remaining Shuddha Swaras	Dha	Ga	Mid-day	Sa Re Sa, Ga Ma Dha
Kedar	Sa Ma, Ma Pa, Dha Pa, Ni Dha, Sa – Sa, Ni Dha, Pa, Ma, Pa Dha Pa, Ma, Pa Ma, Re sa	Kaphi	Odava- Sampurna	Both the Madhyamas and the remaining Shuddha Swaras	Ma	Sa	Mid-day	Sa, Ma, Ma Pa, Dha Pa Ma, Pa Ma, Re Sa,
Behag	Sa Ga, Ma Pa, Ni Sa Sa, Ni Dha Pa, Ma, Ga, Re Sa,	Bilawal	Odava- Sampurna	All Shuddha Swaras	Ga	Ni	Second quarter of the night	Ni Sa, Ga Ma Pa, Ga Ma Ga, Re Sa
Tilak-Kamod	Sa Re Ga Sa, Re Ma Pa Dha Ma Pa, Sa - Sa, Pa Dha Ma Ga, Sa Re Ga, Sa Ni	Bilawal	Shadava Sampurna	All Shuddha Swaras	Re	Pa	Second quarter of the night	Pa Ni Sa Re Ga, Sa, Re Pa Ma Ga, Sa Re Ga, Sa Ni.
Malkosh	<u>Ni</u> Sa, <u>Ga</u> , Ma <u>Dha</u> , <u>Ni</u> Sa Sa <u>Ni</u> <u>Dha</u> , Ma, <u>Ga</u> Ma <u>Ga</u> Sa,	Bhairavi	Odava	All the Komal Swaras	Ma	Sa	Third quarter of the night	Ma <u>Ga</u> , Ma <u>Dha</u> <u>Ni</u> <u>Dha</u> , Ma, <u>Ga</u> , Sa