BHATHKHANDE SANGITH

MADHYAMA INSTRUMENTAL

Theory notes

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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 courth musician of Tanjores Raha. Govinda Dixit was his father, who carried Guru Parampara of his teacher Tanappacharya. He wrote his famous, treaties 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 G M Ḿ P D D N N

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

S R R G G M P D D N N S

Then divide them into 2 equal parts:

S R R G G M / P D D N 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 R R M	P D D S
2	S RG M	P DN S
3	S RG M	P D N S
4	S RG M	P D N S
5	S RG M	P D N S
6	S GG M	P N 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
06 +	06 +	06 +	06 +	06 +	06 = 36

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 Ḿ, which was omitted before, we can get additional 36 melakartas. So the total number of melakartas become 72 (with Komal M = 36) (with Teevra Ḿ = 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 R R M~~	~~P D D S~~	(omitted)
2	S RG M	P DN S	
3	S RG M	P D N S	
4	S RG M	P D N S	
5	S RG M	P D N S	
~~6~~	~~S GG M~~	~~P N 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	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
04 +	04 +	04 +	04 +	04 +	04 = 16

16 Thatas can be constructed by using Komal M, and another 16 Thatas can be constructed by using Teevra Ḿ. 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 Ḿ P D N S**
3	**Kamaj**	3	**S R G M P D N S**
4	**Bhairava**	4	**S R G M P D N S**
5	**Poorvi**	5	**S R G Ḿ P D N S**
6	**Marwa**	6	**S R G Ḿ P D N S**
7	**Kaphi**	7	**S R G M P D N S**
8	**Asawari**	8	**S R G M P DN S**
9	**Bhairavi**	9	**S RG M P DN S**
10	**Todi**	10	**S RGḾ P D N S**

Origin of Ragas and their number

It is understood that 72 Thatas or Melakartas can be obtained from 12 notes (Shuddha & Vikrit) notes of the scale. By means of nine Jaties we can construct 484 Ragas from Bilawal Thata alone. Moreover 34,848 Ragas can be constructed mathematically from all the 72 Thatas. How does such a unbelievable number of Ragas originiate?

Each Raga has its own number of notes in the Ascent and in the Descent. It is called Jati of a Raga. There are mainly 3 groups of Jati, namely:

1. Sampurna – Sampurna (It having 7 notes both in the Ascent and in the Descent)
2. Shadava – Shadava (It having 6 notes both in the Ascent and in the Descent)
3. Oudava – Oudava (It having 5 notes both in the Ascent and in the Descent)

In addition they are again classified into 6 groups. Then the total number of Jati becomes nine in number as shown below:

Sampurna (7 Notes)	Arohi Avarohi	Sampurna (7) Sampurna (7)	Sampurna (7) Shadava (6)	Sampurna (7) Oudava (5)
Shadava (6 Notes)	Arohi Avarohi	Shadava (6) Shadava (6)	Shadava (6) Sampurna (7)	Shadava (6) Oudava (5)
Oudawa (5 Notes)	Arohi Avarohi	Oudava (5) Oudava (5)	Oudava (5) Sampurna (7)	Oudava (5) Shadava (6)

Only one Sampurna –Sampurna Raga can be constructed, because no note is dropped in the Ascent or in the Descent.

Yet a lot of Ragas can be constructed mathematically combining different Jathies with one another. For instance, if combine Sampurna Jati with Shadava Jati we will get six Ragas of Sampurna- Shadava as illustrated above.

AROHI (Ascent)	**AVAROHI (Descent)**
Sampurna	Shadava
S R G M P D N	**~~N~~ D P M G R S**
S R G M P D N	**N ~~D~~ P M G R S**
S R G M P D N	**N D ~~P~~ M G R S**
S R G M P D N	**N D P ~~M~~ G R S**
S R G M P D N	**N D P M ~~G~~ R S**
S R G M P D N	**N D P M G ~~R~~ S**

Retaining 7 notes n Arohi and dropping one note in Avarohi one after another 6 Ragas of Sampurna-Shadava Jati.

In like manner we can apply same method to form Ragas of different Jaties.

1	Sampurna - Sampurna	01	Only one Raga
2	Sampurna - Shadava	06	Retaining 7 notes Arohi and dropping one note in Avarohi one after another each time in Avarohi
3	Sampurna - Oudava	15	Retaining 7 notes in Arohi and dropping 02 notes one after another each time in Avarohi
4	Shadava - Shadava	36	Dropping one note in Arohi and in the Avarohi each one after another each time
5	Shadava - Sampurna	06	Dropping 1 note in Arohi and retaining 7 notes in Avarohi one after another each time

6	Shadava - Oudava	90	Dropping 1 note in Arohi and 2 notes in Avarohi one after another each time
7	Oudava - Oudava	225	Dropping 2 notes both in Arohi and in Avarohi one after another each time
8	Oudava - Sampurna	15	Dropping 2 notes in Arohi and retaining 7 notes in Avarohi one after another each time
9	Oudava - Shadava	90	Dropping 2 notes in Arohi and 1 note in Avarohi one after another each time

Total 484 RAGAS FROM ONE THATA

Total Ragas from all the 72 Thatas
484 x 72 = 34, 848

Short Descriptions

Graha Swara

Today the singers and players of instruments do not begin a Raga with a peculiar note. They start the song of any sort of note extempore according to this will. But in ancient time there was a prescribed note for the beginning. Graha Swara means starting note of a Raga. That custom was neglected in course of time.

Nyas Swara

There was a prescribed note for the conclusion of Raga. Raga should be finished on that note. It was the Nyas Swara. Now Nyas Swara lost its old significance. Modern concept of Nyas Swara is meant getting stoppage on any note while rendering a Alapa. It can be used on Vadi, Samvadi or any other important note.

Ansha Swara

Ansha Swara is a predominant note in a Raga. It is frequently used and it is the life-note of a raga.

Poorva Raga

The Ragas sung or played on musical instruments between 12 noon and 12 mid-night are called Poorva Raga.

Uttara Raga

The Ragas sung or played on musical instruments between 12 mid-nights and 12 noon next day are called Uttara Ragas.

Poorvanga-Vadi Raga

The Ragas have their own Vadi note. If it is on the first part of the octave, vig S R G M or S R G M P are called Poorvanga Vadi Raga. They are usually sung from 12 noon to 12 mid-nights. It is in the first part, so Kamaj is called Vadi Raga.

Vadi Note in Kamaj raga is “Ga”. The vadi note Ga is in the first part of the octave. So Kamaj raga is poorangavadi raga.

Uttarange – Vadi Raga

The Ragas have their own Vadi note. If it is in the second part of the octave vig, P D N S or M P D N S is called Uttaranga Vadi Raga. They are usually sung from 12 mid-night to 12 noon next day. Vadi note of Bilawal is 'D'. It is in the second part of the octave, so, Bilawal is called Uttaranaga Vadi Raga.

Sandhi Prakash Raga

Sandhi means junction and Prakash means light. There is a junction between day and night. This period comes twice a day. One is at sunrise (4.00 AM – 7.00 AM) and the other is at sunset. The Ragas sung during this period is called Sandhi Prakash Ragas. They carries "R" e and "Dha" Komal and they are derived from Bhairava, Poorvi and Marwa Thatas. The sunrise Ragas have their Vadi note in the Uttaranga while, sunset Ragas have their Vadi note in the Poorvanga and give prominence to Teevra "Ma". Komal "Re" "Dha" and "Ga Ni", never omit simultaneously in Sandhi Prakash Ragas.

Shuddha Raga

Shuddha Ragas appear in pure form with their own resources quite independently. example, Yaman, Bhairava and Todi.

Chayalaga Raga

Chayalaga Raga has shadow from any other Raga. It is made up of two different Ragas. example, Gauda-Mallar, Ahir-Bhairava, Puriya-Dhanasri etc.

Sankeerna Raga

Sankeerna Ragas are performed by the mixture of more than two Ragas. For example, Rag Peelu is a mixture of Bhairavi, Bhimpalasi and Gauri. It is combination of more than two, three or four ragas.

Gat

Gat is a sober nature of set musical composition which is played on a Sitar or Sarod using meends, glides and various embellishments. Gats are of two kinds:

1. Maseetkhani – Gat (used Vilambit Tempo)
2. Ragakhani – Gat (used Drut Tempo)

Besides, there are two varieties more

1. Madhya – Laya – Ki Gat (used Maddhya Tempo)
2. Amirkhani-Gat (played simple way, used medium tempo)

Khyal

Khyal means thoughts. How does the musician express his performance by prolongation in his Gayan depends upon individual efforts of the musician himself. Sthai and Antara are the two parts of Khyal. Alap, Meend, Gamak, Thans and other embellishments are demonstrated to beautify the Gayan. Khyal are of two kinds:

1. Bada-Khyal (Vilambit or Slow tempo Khyal)
2. Chhota-Khyal (Drut Khyal or fast tempo Khyal)

Khyal helps the beginners and learners to study the subject well.

Varna

Varna is defined as the mode or manner. They are of four kinds, namely: Sthai, Arohi, Avarohi and Sanchair.

Sthai Varna: Singing or playing one and the same note over and over again. E.g.: S, S, S, S, S, S etc.

Arohi-Varna: Singing or playing notes in the ascending order E.g.: S, R, G, M, P, D, N

Avarohi – Varna: Singing or playing notes in the descending order. E.g.: N, D, P, M, G, R, S

Sanchair: Singing or playing notes together with Sthai, Arohi, Avarohi Varnas. E.g.: SRSRGSSRGMPDPMG GRG, RSR SSR GMP GMMMRRS

Sthai: First part of the song or Gat. Most of the time sthai part used Mandra and Madya Sapthak.

Antara: Second part of the song or Gat. Most of the time anthrara used Madya and Uchcha Sapthak.

Sanchari: Combined movement of Sthai and Antara. It is performed in Drupad and Damar as the third part of Drupad or Dhammar. It used madya and middle of high pitch octave.

Abhog: It is performed in Drupad and Damar. It is the fourth part of them. It is mainly used in high pitch octave.

Raga and Thata

Thata (Mela)

A collection of notes which can produce Raga is called Thata. There are some rules regarding Thata.

1. Thata must have seven notes
2. Notes must be in Serial order, ex. Sa, Re, Ga, Ma, Pa, Dha, Ni
3. No matter, to have 2 notes of Komal and Teevra belong to the same family one after another (E.g.: Ma, Ni)
4. No need to have both Ascend and Descend. Ascend alone can indicate Thata. (E.g.: Kalyan Sa Re Ga Ma Pa Dha Ni Sa)
5. No need to have Ranjakata (music value)

Raga

A composition of notes which can please ear and mind is called a Raga. But each and every composition cannot be called a Raga. There are some rules regarding Ragas:

1. Raga should be derived from a Thata
2. Raga should have at least five notes
3. Raga should have regular Ascend and Descend
4. Ma and Pa should not be omitted simultaneously
5. Sa should not be omitted in any circumstance
6. Raga should have its own Vadi Note
7. Raga should have Ranjakata (Music value)
8. Notes of (Komala) flat and (Teevra) sharp belong to same family (ex. Ma, Ma, Dha etc.) should not be used one after another. (Yet few exceptions are seen in: Lalith, Kedar, Behag, Ragas).

Importance of Vadi Swara

- The most important note of a Raga is Called Vadi Swara. It is predominant and most frequently used e.g. G, R, SDS RG, DPG, PG, GRSDG so on. It is the reigning note of a Raga. So it is regarded as a king who has a distinctive and distinguished character.

- Each Raga has its own Vadi Swara. It is the life note which is known as Ansha Swara. Artists use Vadi in peculiar manners.

- Vadi Swara can be recognized by means of its frequent use, longest stoppage, starting and finishing on it.

- Vadi decides the 'Time of Singing' the suitable period for singing Raga. It indicated as to whether a Raga would be a Poorvanaga or Uttaranga. For instance 'G' is the Vadi of yaman. It is in Poorvanga, so yaman is Poorvangavadi Raga. Vaid of Bilawal is 'D'. It is in Uttaranga, so Bilawal is Uttaranga Raga. Poorvanga Ragas are sung between 12 noon and 12 mid-night. Yaman is sung in the first quarter of the night. Uttaranga Ragas are sung between 12 mid-night and 12 noon. Bilawal is sung in the first quarters of the day.

- A collection of notes attached to Vadi incites a Raga, ex: G, RS, NSG, MG, P, GMG. Above passage of notes recognizes the Rag Behag.

- Some other Raga also can be formed by changing Vadi note. The Vadi of Bhimpalasi is 'M'. If we enter 'P' instead of 'M' Bhimpalasi will become Dhanashri.

- As a rule the development of a Raga is performed from the Vadi note. E.g: SM, SMGM, ND M G M, NDNN D M… and so on. Malkaus Raga's Alap begins in such manner.

- The entire embellishment depends on Vadi Swara.

Rag-Ragini Paddhati

Till the 13th century AD there was only one systems of music prevalent all over India known as Bharatiya Sangeeth Paddhati. Accordingly Grama Moorchana Jati system had been functioning both in the North and in the South. After the era of Sharangadeva (13th century), one Ramamatya in the South introduced That-Raga system instead of Grama-Moorchana Jati system. Similarly, Narada, the writer of Sang it Makaranda introduced Raga-Ragini system. It had been influenced until the 19th century. Rag-Ragini is classififed into Raga Ragini, Puttra Raga, Putra Badhu.

There were schools regarding Rag-Ragin system known as Someshwar School, Bharat School, Kallinath School, Hanuman School. Their opinions were different from one another. Yet all of them accepted six principal Ragas derived from each of them five Raginis, eight Putra Ragas and eith Putra Badhus which means six Ragas, thirty Raginis, forty-eight Putra-Ragas and forty-eight Putra-Badhus. There were about 1000 Raga – Raginis were prevalent during that time.

The opinions or concepts concerning Rag- Ragini Schools

1) **Someshwar School**
   Principal Ragas: 1. Shri 2. Vasant 3. Pancham 4. Bhairava 5. Megh 6. Nat-Narayana. They produced 5 Raginis, eight Putra Ragas and eith Putra-Badhu from each of them.

2) **Barat School**
   Principal Ragas: 1. Bhairava 2. Malkaus 2. Hindol 4. Deepak 5. Megh 6. Shri. The production of other Raga is similar. It is common to all principal Ragas

3) **Kallinath Schoo**
   Principal Ragas: Similar to Someshwar School. But their Raginis were different from those of the Someshwar school.

4) **Hanuman School**
   Principal Ragas: Similar to the Bharat School. But Raginis were different from those of the Bharat School.

Besides there was another school called Indra- Prastha School. Their principal Raga were: Bhairava, Kaishik, Hindol, Deepak, Sri and Megh.

Ragas of Rag-Ragini were sung in different seasons assigned to them. They were never sung ignoring that custom.

During the time of Muslim rule, it was very popular and universally accepted in the North. But in 1813, one Mohammed Raza, a nobleman of Patna exploded a new Rag-Ragini system criticizing all the other opinions. He also wrote a book called 'Nagmat-l-Asafi'. He accepted Bhairava, Malkans, Hindol, Shri, Megh and Nat as the 'principal' Ragas and produced 36 Raginis therefrom. He also accepted Bilawal as the (Shuddha) natural scale. This scale is known as the foundation scale of Hindustani music.

Rag-Ragini system is no longer current today. Pt. V. N. Bhatkhande boldly declared all the opinions of Rag-Rigini were imaginative and unscientific and the 'That-Raga' system was correct and scientific and since them (later on the 20th century) That-Raga system has been in vogue due to the boundless effort of Pt. Vishnu Narayana Bhatkhande.

Jati

The pattern of Ascend and Descend in different number of Swaras which enables to construct a Raga is called Jati. Ragas are classified under nine Jatis as illustrated below:

Sampurna (7 Swaras)		
Sampurna – Sampurna	Sampurna – Shadava	Sampurna – Oudava
Shadava – Shadava	SHADAVA (6 SWARAS) Shadava – Sampurna	Shadava – Oudava
Oudava - Oudava	OUDAVA (5 SWARAS) Oudava 0 Sampurna	Oudava -Shadava

Time Theory of Ragas (Time-Circle)

There is a specific period for performing Ragas. It is a distinguish feature of Hindustani music.This a 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, vig

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 silent 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 Period. 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. There are mornings 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 scales. Bilawal, Deshkar, Sarparda, Hindol Ragas are sung from 7.00 AM to 10.00 AM. Yaman Bhoopali, Hamir, Kedar, Kamod, Chayanat, Behag, Tilak Kamod, JinJuti 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 Scales 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. There are sung from 10.00 AM to 4.00 PM in the evening. Kaphi, Bageshri, Darbari Adana, Malkaus etc. There 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 Teerva Ḿ are sung in the night. There are few exceptions like Sohini, Ramkali, Hindol, Todi, Mutani etc. In spite of having Teevra Ḿ, they are sung in the day.

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

Raga Description

Raga Bhimpalasi

Raga : - Bhimpalasi

Scale : - Kafi

Jathi : - Oudawa – Sampoorna

Ascent : - N S, G, M P, N S

Descent : - S N D P , M G R P

Vadi Note : - M

Samavadi Note : - S

Catch Note : - N S M , G M P G , M G R S

Time of Singing : - 3rd Prahara of the Evening

Perticular : - Raga Bhimpalasi is derived from Kafi Scale. It's raga of Oudawa Sampoorna Jathi. Because "R" and "D" off in the ascent. Raga Bhimpalasi "G" and "N" notes are flat and remaining shuddha notes. Its Vadi note is "M" and Samavadi Note is "S". Its catch notes are N S M , G M P G , M G R S. Raga Bhimpalasi is singing in the 3rd prahara of the evening.

Raga Bageshri

Raga : - Bageshri

Scale : - Kafi

Jathi : - Oudawa – Shadawa

Ascent : - S N , D N S , M G , M D N S

Descent : - S N D , M G , M G R S

Vadi Note : - M

Samavadi Note : - S

Catch Note : - S N ,D N S , M G , M D N D , M G R S

Time of Singing : - 3rd Prahara of the night

Perticular : - Raga Bageshri is derived from Kafi Scale. It's raga of Oudawa Shadawa Jathi. Because "R" "P" off in the ascent and only "P" is off in the descent. In Raga Bageshri G ,D , N notes are flat both ascent and descent and remaining shuddha notes. Its Vadi note is "M" and Samavadi Note is "S". Its catch notes are S N ,D N S , M G , M D N D , M G R S. Raga Bhageshri is singing in the 3rd prahara of the night.

Raga Tilak Kamod

Raga : - Tilak Kamod

Scale : - Kamaj

Jathi : - Oudawa – Sampoorna

Ascent : - S R G S , R M P D , M P Ṡ

Descent : - Ṡ P D , M G , S R G , S , Ṇ

Vadi Note : - R

Samavadi Note : - P

Catch Note : - Ṗ Ṇ S R , G , S , R P M G , S Ṇ S

Time of Singing : - 2nd Prahara of the night

Perticular : - Raga Tilak Kamod is derived from Kamaj Scale. It's raga of Oudawa Smpoorna Jathi. Because "N" is off in the Ascent and remaining all notes in the descent. It has "R" Vadi note and "P" Samavadi note. Its catch notes are Ṗ Ṇ S R , G , S , R P M G , S Ṇ S. This is a poornagavad raga. Because the vadi note "R" is in the 1st part of the octave.

Raga Brinda –Bani Sarang

Raga : - Brinda – Bani Sarang

Scale : - Kafi

Jathi : - Oudawa – Oudawa

Ascent : - Ṇ S R , M P , Ṇ Ṡ

Descent : - Ṡ N , P M , R , Ṇ S

Vadi Note : - R

Samavadi Note : - P

Catch Note : - N S R , M R , P M R , S

Time of Singing : - 3rd Prahara of the evening

Perticular : - Raga Birnda – Bani Saranga is derived from Kaphi Scale. It is raga of Oudawa Jathi. Because its "G" and "D" off in the both ascent and descent. It takes "N" flat in the descent and remaining shuddha notes. Its Vadi note is "R" and Samavadi note is "P".

Raga Birnda – Bani Saranga is poorangavadi raga. Because the vadi note "R" is first part of the octave. Its catch notes are N S R , M R , P M R , S.

Raga Jaunpuri

Raga : - Jaunpuri

Scale : - Asawari

Jathi : - Shadawa – Sampoorna

Ascent : - S , R M P , D N Ṡ

Descent : - Ṡ N D P , M G , R , S

Vadi Note : - D

Samavadi Note : - G

Catch Note : - M P , N D P , M P G , R M P

Time of Singing : - 3rd Prahara of the evening

Perticular : - Raga Jaunpuri is derived from Asawari Scale. It is raga of Shadawa – Sampoorna Jathi. Because its "G" is off in the ascent. Raga Janupauri "G" and "D" flat in both ascent and descent and "N" is flat only Descent. Its Vadi note is "D" and Samavadi note is "G".Its catch notes are M P , N D P , M P G , R M P. Raga Jaunpuri is sing on the 3rd Prahara of evening. Raga Janupuri is uththarangavadi raga. Because vadi note "D" is in the second part of the octave.

Raga Malkaus

Raga : - Malkaus

Scale : - Bhairava

Jathi : - Oudawa – Oudawa

Ascent : - N S , G M , D N Ṡ

Descent : - Ṡ N D M , G M , G S

Vadi Note : - M

Samavadi Note : - S

Catch Note : - M G , M D N D M , G M , Ḍ Ṡ

Time of Singing : - 2nd Prahara of the night

Perticular : - Raga Malkaus is derived from Bhairava Scale. It is raga of Oudawa – Oudawa Jathi. It having only five notes both ascent and descent. It remove "R" and "P". It takes G , D , N flat both ascent and descent. Malkaus Raga is singing in the 2nd Prahara of night. It is Uththaranga vadi raga. Because the vadi note "M" is in the 2nd part if the octave. Its catch notes are M G , M D N D M , Ġ M , D S. Raga Malkaus used 3 Sapthak similary.

Raga Bihag

Raga : - Bihag

Scale : - Bilawal

Jathi : - Oudawa – Sampoorna

Ascent : - S , G M , P N Ṡ

Descent : - Ṡ N D P , M G R S

Vadi Note : - G

Samavadi Note : - N

Vadi Note : - M´

Catch Note : - N Ṡ , G M P , G M G , R S

Time of Singing : - 2nd Prahara of the night

Perticular : - Raga Bihag is derived from Bilawal Scale. It is raga of Oudawa Sampoorna jathi. It have only five notes in ascent and all seven notes used in Descent. It take off R, D in ascent. Raga Bihag is singing in the 2nd prahara of night. It is pooorangavadi raga because "G" is in the 1st part of the octave. Raga Bihag used 3 sapthak similary.

Raga Hamir

Raga : - Hamir

Scale : - Kalyan

Jathi : - Shadava - Sampoorna

Ascent : - S R S ,G M D , N D Ṡ

Descent : - Ṡ N D P , M P D P , G M R S

Vadi Note : - D

Samavadi Note : - G

Catch Note : - S , R S , G M D

Time of Singing : - 1st Prahara of the night

Perticular : - Raga Hamir is derived from Kalyan Scale. It is raga of shadava, sampoorna jathi. It has only five notes in ascent, and all the seven notes used in descent. It takes off "P" in ascent. Raga Hamir is singing in the 1st prahara of the night . its catch notes are S , R S , G M D. its vadi note is "D" and samavadi note is "G". Raga Hamir is uththarangavadi raga because vadi note "D" is second part of the octave.

Raga Sohini

Raga : - Sohini

Scale : - Marwa

Jathi : - Oudawa – Shadawa

Ascent : - S G , Ḿ D , Ṅ Ṡ

Descent : - Ṡ Ṙ S , N D G , Ḿ G , Ṙ Ṡ

Vadi Note : - D

Samavadi Note : - G

Catch Note : - Ṡ , N D N D , G Ḿ D N Ṡ

Time of Singing : - Last quarter of the night

Perticular : - Raga Sohini is derived from Mara Scale. It is raga of Oudawa – Shadawa jathi. Its ascent is S G , Ḿ D , Ṅ Ṡ and its descent is Ṡ Ṙ S , N D G , Ḿ G , Ṙ Ṡ . Its catch notes are Ṡ , N D N D , G Ḿ D N Ṡ . It has only five notes in ascent and six notes in descent. It takes off “R”and “P” in the ascent , and remove “P” in descent.
Its vadi note is “D” and samavadi note is “G”. It is singing in the last quarter of the night. Raga sohini is uththarangavadi raga because vadi note is “D” is second part of the octave.

Raga Kedar

Raga : - Kedar

Scale : - Kalyan

Jathi : - Oudawa – Sampoorna

Ascent : - S M , Ḿ P , D P , N D , Ṡ

Descent : - Ṡ , N D , P , Ḿ P D P , M , G M R S

Vadi Note : - M

Samavadi Note : - S

Catch Note : - S M , Ḿ P , D P M , P M , R S

Time of Singing : - 1st quarter of the night

Perticular : - Raga Kedar is derived from Kalyan scale. Its Raga of Oudawa – Sampoorna jathi. Because “R” and “G” off in ascent. Its ascent is S M , Ḿ P , D P , N D , Ṡ and descent is Ṡ , N D , P , Ḿ P D P , M , G M R S. It have only five notes in ascent and all the seven notes in descent. Raga Kedar vadi note is “M” and samavadi note is “S”. Its singing in the 1st quarter of the night. Raga Kedar is poorangavadi raga because vadi note is “M” is first part of the octave

Sool Tala (10 Matras)

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

Tal Tevra (7 Matras)

Mathra	1	2	3	4	5	6	7
Teka	Dha	Thin	Ta	Tit	Kat	Gadi	Gan
Tal Signs	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	Thin	S	Tha	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	

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	naka	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	

Thala description

Tri tal (Teen tal)

Taal signs	x	2	0	3
Mathra	1 2 3 4	5 6 7 8	9 10 11 12	13 14 15 16
Bols	Dha Dhin Dhin Dha	Dha Dhin Dhin Dha	Dha Thin Thin Tha	Tha Dhin Dhin Dha

This thala consists of 16 mathras. It used only four thal signs. These are Sum "X" , second sub thal "2" , Kali "O" and Third sub thal "3". The sum is on the 1st mathra and the Kali is on the 9th mathra and it consists of 4 vibagas. Each vibaga has 4 mathras. The four vibagas are in the four groups from the 1st to the 4th mathra, from 5th mathra to the 8th mathra, from 9th mathra to 12th mathra and 13th mathra to 16th mathra. It has same mathras in each vibagas.

The complete movement from the 1st mathra to the 4th mathra is called "Avartha". An avartha having the syllables of the "Bols" called "Theka". A musical performance is done normally in three "Layas" or tempos. They are the slow speed which is called "Vlamba Laya" the medium speed which is called the "Madhya laya" and the fast speed which is called the "Druth laya" . Teen Thala is used to the medium speed which is called "Madhya Laya".

Ektal

Taal signs	x	0	2	0	3	4
Maatra	1 2	3 4	5 6	7 8	9 10	11 12
Bols	Dhin Dhin	Dhage Tirikita	Thu Na	Kath Tha	DhageTirikita	Dhi Na

This thala consists of 12 mathras. It used only six thal signs. These are Sum "X", Kali "0", second sub thal "2", Kali "0", Third sub thal "3" and Fourth sub thal "4". The sum is on the 1st mathra and the Kali is on the 3rd mathra and the

7th mathras. It consists of 6 vibagas .Each vibaga has 2 mathras. The six vibagas are in the six groups from the 1st to the 2nd mathra, from 3rd mathra to 4th mathra, from 5th mathra to 6th mathra,from 7th mathra to 8th mathra, from 9th mathra to 10th mathra and 11th mathra to 12th mathra. It has same mathras in each vibagas.

The complete movement from the 1st mathra to the 12th mathra is called "Avartha". An avartha having the syllables of the "Bols" called "Theka". A musical performance is done normally in three "Layas" or tempos. They are the slow speed which is called "Vlamba laya" ,the medium speed which is called the "Madhya laya" and the fast speed which is called the "Druth" laya. Ektal Thala is used to the medium speed which is called "Madhya Laya".

Jap Tal

Taal signs	x		2			0		3		
Maatra	1	2	3	4	5	6	7	8	9	10
Bols	Dhi	Na	Dhi	Dhi	Na	Thi	Na	Dhi	Dhi	Na

This thala consists of 10 mathras. It used only four thal signs. These are Sum "X", second sub thal "2", Kali "O" and Third sub thal "3". The sum is on the 1st mathra ,2nd sub thal is on 3rd mathra, the Kali is on the 6th mathra and 3rd sub thal is on the 8th mathra. It consists of 4 vibagas. Each vibaga has 2 or 3 mathras. The two vibagas are in the two groups from the 1st to the 2nd mathra, from 3rd mathra th 5tgh mathra,from 6th mathra to the 7th mathra and from 8th mathra to 10th mathra. It has same mathras in one vibag and third vibag and also it has same mathras in second vibag and fourth vibaga.

The complete movement from the 1st mathra to the 10th mathra is called "Avartha". An avartha having the syllables of the "Bols" called "Theka". A musical performance is done normally in three "Layas" or tempos. They are the slow speed which is called "Vlamba laya" the medium speed which is called the "Madhya laya" and the fast speed which is called the "Druth" laya. Jap Thala is used to the medium speed which is called "Madhya Laya".

Kherva Tal

Taal signs	x	0
Mathra	1 2 3 4	5 6 7 8
Bols	Dha Ge Na Thi	Na Ka Dhi Na

This thala consists of 8 mathras. It used only two thal signs. These are Sum "X" and Kali "O". The sum is on the 1st mathra and the Kali is on the 5th mathra. It consists of 2 vibagas. Each vibaga has 4 mathras. The two vibagas are in the two groups from the 1st to the 4th mathra, and from 4th to the 8th mathra. It has same mathras in each vibagas.

The complete movement from the 1st mathra to the 8th mathra is called "Avartha". An avartha having the syllables of the "Bols" called "Theka". A musical performance is done normally in three "Layas" or tempos. They are the slow speed which is called "Vlamba laya" the medium speed which is called the "Madhya laya" and the fast speed which is called the "Druth laya". Kherva Thala is used to the medium speed which is called "Madhya Laya".

Chau Thal

Taal signs	x	0	2	0	3	4
Maatra	1 2	3 4	5 6	7 8	9 10	11 12
Bols	Dha Dha	Dhin Dha	Thita Dha	Dhin Dha	Thita Katha	Gadi Gena

This thala consists of 12 mathras. It used only six thal signs. These are Sum "X", Kali "0", second sub thal "2", Kali "0", Third sub thal "3" and Fourth sub thal "4". The sum is on the 1st mathra and the Kali is on the 3rd and 7th mathras . It consists of 6 vibagas.Each vibaga has same mathras. The six vibagas are in the six groups from the 1st to the 2nd mathra, from 3rd mathra to the 4th mathra, from 5th mathra to 6th mathra, from 7th mathra to 8th mathra, from 9th mathra to 10th mathraand from 11th mathra to 12th mathra. It has same mathras in each vibagas.

The complete movement from the 1st mathra to the 12th mathra is called "Avartha". An avartha having the syllables of the "Bols" called "Theka". A musical performance is done normally in three "Layas" or tempos. They are the slow which is called "Vlamba" the medium speed which is the "Madhya" and the fast which is the "Druth" laya. Thala Dhadara is used to the medium speed which is called "Madhya Laya".

Tilavada Tal

Taal signs	x	2	0	3
Maatra	1 2 3 4	5 6 7 8	9 10 11 12	13 14 15 16
Bols	Dha Thirikita Dhin -Dhin	DhaDha Thin Thin	Tha Thirikia Dhin -Dha	Dha Dha Dhin Dhin

This thala consists of 16 mathras. It used only four thal signs. These are Sum "X", Two "2", Kali "0" and Three "3". The sum is on the 1st mathra and the Kali is on the 9th mathra and it consists of 4 vibagas each vibaga has 4 mathras. The four vibagas are in the four groups from the 1st to the 4th mathra, and from 1th to the 16th mathra. It has same mathras in each vibagas.

The complete movement from the 1st mathra to the 16th mathra is called "Avartha". A avartha having the syllables of the "Bols" called "Theka". A musical performance is done normally in three "Layas" or tempos. They are the slow speed which is called "Vlamba laya" the medium speed which is called the "Madhya laya" the fast speed which is the "Druth" laya. Tilavada Tal Thala is used to the medium speed which is called "Madhya Laya".

Dhamar Tal

Taal signs	x	2	0	3
Maatra	1 2 3 4 5	6 7	8 9 10	11 12 13 14
Bols	Ka Dhi Ta Dhi Ta	Dha __	Ge Thi Ta	Thi Ta Tha __

This thala consists of 14 mathras. It used only four thal signs. Those are Sum "X",second sub thal "2", Kali "O" and Third sub thal "3". The sum is on the 1st mathra, second sub thal on the 6th mathra,the Kali is on the 8th mathra and 3rd sub thal is on the 11th mathra,It consists of 4 vibagas. Each vibaga has different mathras. The four vibagas are in the four groups from the 1st mathra to 5th

mathra, from 6th mathra to 7th mathra, from 8th to the 10th mathra and 11th mathra to the 14th mathra. It has different mathras in each vibagas.

The complete movement from the 1st mathra to the 14th mathra is called "Avartha". An avartha having the syllables of the "Bols" called "Theka". A musical performance is done normally in three "Layas" or tempos. They are the slow speed which is called "Vlamba laya" the medium speed which is called the "Madhya laya" and the fast speed which is called the "Druth laya". Dhamar Thala is used to the medium speed which is called "Madhya Laya".

Dadara Tal

Taal signs	x			0		
Mathra	1	2	3	4	5	6
Bols	Dha	Dhi	Na	Dha	Tu	Na

This thala consists of 6 mathras. It used only two thal signs. Those are Sum "X" and Kali "O". The sum is on the 1st mathra and the Kali is on the 4th mathra. It consists of 2 vibagas. Each vibaga has same mathras.it means one vibaga has 3 mathras. The two vibagas are in the two groups from the 1st to the 3rd mathra, and from 4th to the 6th mathra. It has same mathras in each vibagas.

The complete movement from the 1st mathra to the 6th mathra is called "Avartha". An avartha having the syllables of the "Bols" called "Theka". A musical performance is done normally in three "Layas" or tempos. They are the slow speed which is called "Vlamba laya" the medium speed which is called the "Madhya laya" and the fast speed which is called the "Druth laya". Thala Dhadara is used to the medium speed which is called "Madhya Laya".

Sool Tala (10 Matras)

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

This thala consists of 10 mathras. It used only four thal signs. Those are Sum "X", second sub thala "2", Kali "0" and Third sub thala "3". The sum is on the 1st mathra and the Kali is on the 3rd and 9th mathra and it consists of 5 vibagas each vibaga has 2 mathras. The five vibagas are in the five groups.It is from the 1st to the 2nd mathra, from 3rd mathra to 4th mathra,fro, 5th mathra to 6th mathra, from 7th mathra to 8th mathra and from 9th mathra to 10th mathra. It has same mathras in each vibagas.

The complete movement from the 1st mathra to the 10th mathra is called "Avartha". A avartha having the syllables of the "Bols" called "Theka". A musical performance is done normally in three "Layas" or tempos. They are the slow speed which is called "Vlamba laya" the medium speed which is called the "Madhya laya" the fast speed which is the "Druth" laya. Sool Thala is used to the medium speed which is called "Madhya Laya".

Tal Tevra (7 Matras)

Mathra	1	2	3	4	5	6	7
Teka	Dha	Dhin	Ta	Tit	Kat	Gadi	Gan
Tal Signs	X			2		3	

This thala consists of 7th mathras. It used only three thal signs. Those are Sum "X", second sub thala "2" and Third sub thala "3". The sum is on the 1st mathra and second sub thal is on 4th mathra and 3rd sub thal is on 6th mathra. it consists of 3 vibagas each vibaga has 2 or 3 mathras. The three vibagas are in the three groups.It is from the 1st to the 3rd mathra, from 4th mathra to 5th mathra and 6th mathra to 7th mathra.

The complete movement from the 1st mathra to the 7th mathra is called "Avartha". A avartha having the syllables of the "Bols" called "Theka". A musical performance is done normally in three "Layas" or tempos. They are the slow speed which is called "Vlamba laya" the medium speed which is called the "Madhya laya" the fast speed which is the "Druth" laya.Thala Teevra is used to the medium speed which is called "Madhya Laya".

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	Thin	S	Tha	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	

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, Ḿa, 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, Ḿa, 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	Ni Sa, Ga, Ma Dha, Ni Sa Sa Ni Dha, Ma, Ga Ma Ga Sa,	Bhairavi	Odava	All the Komal Swaras	Ma	Sa	Third quarter of the night	Ma Ga, Ma Dha Ni Dha, Ma, Ga, Sa

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

Vadi -Vadi is the predominant and the life note of the raga. It is most frequently used and long stoppages are done on it. vadi note discharge live functions. It determines the name of the raga, whether it is a poorvangavadi or uththarangavadi raga and also the approximate time when the raga has to be sung. vadi note is compared to a king.

SamVadi -Beside Vadi note Samavadi note is more important than other notes. Vadi and samvadi is co-related to each other. Samvadi is the fifth or forth note from vadi. (eg:YamanGa-Ni/BhoopaliGa-Da)
Samvadi is compared to a minister.

Anuvadi -Apart from vadi and samvadi the remaining notes are called anuvadi eg: In raga yamanGa is vadi and Ni is samvadi,anuvadi notes are Ri Ma Pa Da. Anuvadi notes are also important. Vadi and samvadi alone cannot give any impression of the raga without the help of anuvadi notes, Anuvadi notes are compared to the servent of state.

Vivadi -Vivadi does not belong to a raga. It can be used sparing to beautify the raga. But it should be done very carefully in a proper manner at the proper place. Otherwise the whole raga will be spoiled. It is very important when we use vivadi note, that person has to be a good knowledge about raga and it has to use very carefully.

Vakra swara-While ascending or descending to a desired note we sometimes make a turn from a note in the middle to the next lower note. Then again reach the desired note .Without stopping anywhere. That turning note is called vakra swara or crooked note.

Eg: Pa Dha Ni DhaSa (Ascend) Ni crooked note.

GaRi Ma Ga (descend) Ri crooked note.

Alankara(Palta)- The peculiar pattern of a groups of notes is known as alankar. It operates both in ascend and descend eg:SaGa , Ri Ma, Ga Pa, Ma Dha, Pa Ni,Dha Sa,/ Sa Dha, Ni Pa, Dha Ma, Pa Ga, Ma Ri, Ga Sa.
Alankara helps a great deal to achieve clear expressionand intonation of every note .No one cannot be proficient artist without practicing alankaras.

Thata(mela) - A collection of notes which can produce raga is called thata. There are some rules regarding thata.

1. Thata must have seven notes
2. Notes must be in serial order.eg: Sa Ri Ga Ma Pa Dha, Ni
3. No matter, to have 2 notes of komala and theevra belong to same family one after another (Ma G).
4. No need to have both Ascend and Descend. Ascend alone can indicate thata (eg:kalyana-Sa Ri Ga Ma Pa Dha Ni Sa)
5. No need to have Ranjakata (Music value)

Raga -A composition of notes which can please ear and mind is called raga. But each and every composition cannot be called a raga. There are some rules regarding Raga.

1. Raga should be derived from thata.
2. Raga should have at least five notes.
3. Raga should have regular Ascend and Descend.
4. Ma and Pa should not be omitted simultaneously.
5. Sa should not be omitted in any circumstance.
6. Raga should have its own vadi note.
7. Raga should have Ranjakata Music value.
8. Note of komala and teevra belong to same family (eg:Ma Ma, GaGa) should not be used one after another.(yet few exception are seen Lalith , Kedar, Behag)

Pakad -Mukhayanga is another name for pakad. It is predominant passage of notes of a raga in short. That means catch notes. Which indicate the peculiar raga.eg: SS RR GG MM P. On hearing this combination of notes we can recognize it as raga kafi.

Meend

-A graceful transition from one note to another without silencing the voice is called meend. It is of great aesthetic value in music. In violin it is played by sliding from one note to another. In sithar it is played pulling the main wire. Meends are played both upwardly and downwardly: GMP this is how upwardly meend is written in a notation. PMG is an example for a downward meend. We used "⁀" symbol for show meend between two notes.

Ghaseet -Ghaseet is defined as a graceful transition from one note to another by a glide without breaking the continually of sound. Ghaseet is played on sitar. The same action on Sarod, Violin, and Sarangi, is called Soot.

Soot -In Violin when two or three notes are played with a glide over the notes smoothly and gracefully without breaking the continuity of sound with one action of the bow is called soot. The same action on sitar is called Ghaseet.

Kan -Kan is defined as a grace note. Sometimes a peculiar note is played touching another note slightly. The preceding touched note is the kan.It is written over the peculiar note. e.g.: p^{m} (Here "M" is the Kan note)

Toda - Todas are slow and rapid successions of notes intonated in different forms or styles meant for developing Raga. Tans and Todas are one and the same thing when a Tana is played on sitar it is called Toda. When the same Tana is sung, it is called a Toda when it played on sitar.

Alap -Creates an atmosphere regarding the raga which is going to be sung. As an athlete do some sort of free exercises before the event, the artiste perform some phrases of notes in rhythmic manner, much slower than tempo of the raga. It is the rhapsodically embellishment of a raga. Alap is used at the beginning, at interval and the end. This is very important to introduce the raga and to expan the raga.

Tan -Singing or playing of same lines of raga repeatedly may create monotony. Tans help to give fresh sweetness throughout the raga. In short tans are open voiced running passages of notes in quick tempo. Its main aim is to develop the raga with embellishment. Unlike other styles of singing tans are not used in Drupad and Dhamar.

Ex. SS RR GG MM / P- PM GR S-

Laya -Laya means speed or tempo of a beat (tal).Laya is mainly three kinds. 1. Vilambit laya (slow tempo)
2.Madhya laya (medium tempo)
3. Drut laya (fast tempo)
Music is controlled by laya. VilambitKhyal (Badakhyal) applies vilambitlaya, while Druthkhyal (ChotaKhyal) applies Madhya and Drutlaya respectively. There are more verities of laya. Namely; Ati vilambit, Anudtut, Adi, Kuadi, and Biadi.

Tal -Tal means beating. Tal are formed by clapping hands or beating on Tal instruments. Such as Table, Mrudanga, etc. Tal is the singer or the instrumentalist to do his task rhythmically and attentively. Notation of a song cannot be written without the help of Tal.

Theka -The composition of syllables which are used to play Tal instruments is called Theka. Each Tal has its own different number of matras. The syllables set, according to the number of matras is called Theka. Some of the syllables (Akshara) of tabla are: Dha, Ti, Na, Ga, Thiri, kita etc.

Theka Dadara Tal

1	2	3	4	5	6
DhaDhi		Na	DhaTu	Na	
x			o		

Sam - (Samagraha) it is the principal beat of Tal. It should be played forcefully and attentively. Tal begins and finishes on the Sam. MukadaTukata, Tihai, Mohora, Chakkradar, finish on Sam.

Khali -It isthe weak point of Tal. But it is the most important point which helps to recognize the fourth coming sam. "O" is the symbols of Khali. The hands are separated when showing Khali. Khali is not found in Karnataka music or in any other music.

Bhari -The places in Tal on which hand. Beats are shown is defined as Bhari. It is also called Anutala.

Matra - Is the shortest measure (unit) it is equitant to single pulse or a twinkle of the eye.

Ashraya Raga-is also known as ThataVachaka Raga or Raga which suggests name of the Raga. There are 10 Ashraya Ragas. Namely Yaman, Bilawal, Kamaj, Bhairava, Poorvi, Marwa, Kaphi, Asawari, Bhairavi and Thodi Ragas which are produced from the same Raga have the things of the Ashraya Raga.

Sargam -Sargam Gayan is the rhythmical representation of notes in the shape of songs and the Ragas. Which are properly controlled by proper time and rhythm.

Shuddha swara-The notes that stand on their originally faced pitched or natural places pitches or natural places in the scale are called shuddha swaras. (Prakurti Swara) S R G M P D N

Vickrit swara-When the Shuddha swaras change their original pitches or natural place in the scale or when they are lowered or raised from their original pitches they become vickrit. RiGaDhaNi (komalvickrit) Ma (Teevra vickrit)

KomalVikrit-When the sound of Ri GaDha Ni (shuddha) these 4 notes is lowered from their original pitches,they are called komal or komal vikrit. RiGaDhaNi

Teevra–vikrit-

When the sound of Ma is raised from its original pitch,it is called TeevraVikrit. Ma

Dhrupad

Dhrupad is the best type of Gayaki. In 13th century A.D. in time of sarangadeva the jati gayan was more popular and after jati gayan the Dhrupad style of singing came in to practice.

This type of composition and style of singing has it origin from Raja Man singh of Gwalior. He is considered as the founder of Dhrupad style of singing and most proficient composer as well as great pattern of it. It is sung in slow rhythm.

It contains for parts:Sthai (First part), Antara(Second part), Sanchari (Third part), and Abhoga(Fourth part).the language of Dhrupad is high and the thoughts are deep. The Tan-Paltas are prohibited in it. This Gayan needs a forcefull voice and throat hence it is mainly sung by the male musicians.

Veer, Shanti, and Shurngar tastes are prominent in this type f song. The central theme of this Gayan contains the ideas of self-reliance and songs of devotion to god and is mainly sung in Chartala and oblique Talas.

Dhamar

The songs sung in DhamarTalaare called Dhamar. It is a kind of Hori. A Dhamar depicts the picture of life activities of of sri Krishna just like Ram Leelas which are sung to display the life activities of Radha and Krishna in the month of Falgun of Vickram Era. Srungar Rasa is more prominent in this Rasa and contains four parts – Sthai, Antara,Sanchari,andAbhoga like Dhrupad Gayan. These Gayans are sung in Gamak, Meend, Bol talas and in Duggun and Chaugun, It also requires a forceful sound.

Khayal

Khayal is the word derived from Urdu language which carries thoughts asits meaning. This Gayan is verypopular now –a-days. The AnibaddhaGyan was sung in from of prolongation without time and rhythm. KhyalGyan came in practice by combining the Anibaddha Gayan with Nibaddha Gayan. Amir Khusro tried to popularizethis Gayan but it could not complete with Dhrupad Gayan which continued for a long time. After this in the period of MohommadShah, Adarand and Sadarang took interest in popularizing the Khyal Gayan. Khyal Gayan is of two types:-

a) BadaKhayal (slow khayal)

b) ChhotaKhayal (fast khayal)

Badakhayal is sung in Vilambit Laya Teental, Ektal and Ada Chavthal, while Chotakyal in Teen tala, and Jhap tala. Sringar Rasa plays the prominent role in this Gayan. How does the musician express his art by prolongation in his Gayan, depends upon individual efforts of the musician himself. The poetic words are not given importance in comparison with prolongation.

Thumary

The Thumary Gayan was started from Nawab families near about 200 years ago. It is sweet and popular like Khayal Gayaki but the musician is not expected to maintain the correctness and purity of Raga like Khayal Gayaki. Beauty of Gayaki expresses the prominent part of the sung. Thumary is sung in Khaphi, Bhairavi and KhamajThatas, Ragas in Teen Tala, Kaharwa and Dadara etc. Thumaries mainly depict the life activities of Radha and Krishna. The Thumary Gayans are more popular in Brijmandal and in eastern U.P.

The Thumary Gayan are divided in to two parts, First part (sthai) and second part (Antara). The use of Tan paltas makes the Gayan more beutyful.

Tarana

This Gayan is sung through the word like Tom, Tana, Ta, Dir, Da and Nee instead of songs. This Gayan is rhythmical and correctness of Raga is the chief characteristic of this Gayan. The musicians now –a-days sing this song for recreation only. Tarana was started in times of Allauddin Khilji who originated it to impart the musical education to the foreigners who were not famillier with Indian and the musical symbols etc. Hence he taught them Ragas through the above bols.

Lakshan Geet

The Gayan which tells us the special features of Raga is called the Lakshan Geet. The Lakshan Geet makes us known with the name and theory of Raga, its ascent and descent and time of singing etc. The lakshanGeet is sung in time and rhythm of the Raga to which it belongs. The Lakshan Geet clearly explains the special features of its mother Raga.

Sargam

The Sargam Gayan is the rhythmical representation of notes in the shape of song and the ragas which are properly controlled by proper time and rhythm. Sargam is more important to apprentice persons to know about raga well and to get the idea about the raga. Sargam is only created by notes. It has the model of sthai, anthara.

Dhatu

Dhatu means the different parts of Prabandha, Vastu, Roopak etc. in ancient times prabandha vastu Roopak had different parts called Udgraha, Melapak, Dhruva, Antara and Abhog which were called “Dhatu”.

Tune a Violin

How to Tune a Violin. A violin is one of the hardest instruments to tune. You must have a trained ear for music and pitch or you will not be able to tune a violin on your own. Tightening the strings too much will cause the strings to wear or even break. If the violin is not perfectly tuned, the music will never sound quite right.

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Things You'll Need

- Violin
- Tuner or piano

- Bow
- Rosin

Instructions

1 Purchase a tuner if you do not have one. Find one that will make sounds for all four strings which are E, A, D and G. You can use a piano or keyboard to get those notes but they may be slightly off, especially a piano if it has not been tuned properly in awhile.

2 Rosin the bow to make sure the bow will bring out a good clear tone. If this is not done properly, it will make tuning the violin that much harder.

3 Tune the "A" string first. Play the note on the tuner or piano. Match the sound with your violin. Use the pegs to get as close as possible and then use the fine tuner to get it exact.

4 Repeat this process for the other three strings or, if you have a trained ear, use the harmony of fifths to perfectly tune the violin. To tune using the harmony of fifths, tune a string by playing it at the same time as the "A" string. Adjust the string being tuned until the vibrations disappear and the strings are in perfect harmony.

Many Things You Need to Know about Buying a Violin

Whether you are a beginner, or advanced player, here are some tips to help you select the right violin.

You might be trying to find a violin for the very first time as a beginner, or you may be upgrading to a finer instrument after playing for a long time.

Here are some tips:

For the beginner:

The beginner has two options, either to rent an instrument or make a purchase.

While violin rental may be viewed by some as an opportunity to grow acclimated to the instrument, be aware that these are generally lesser-quality instruments that can be extremely frustrating to play upon. The law of diminishing returns applies to rentals, as you begin paying more for a lesser-quality violin that you never will be the owner of; if you rent for more than a year, you may have already paid through the value of the instrument. Some shops will let you apply part of your rental fees towards the purchase of an instrument, but you should always ask about this ahead of time and not count on this being the case.

One good reason for the rental of an instrument would be if you are looking for a child's (undersized) instrument. In this case, it is generally not worth the risk of physical injury to buy an instrument which is too large, thinking that the child will "grow into" it. On the other hand, it is quite expensive to buy a series of increasingly larger instruments (there are 8 basic sizes, and children grow out of their violin sizes at a surprisingly rapid rate.) Besides rental, another option for aquiring a small violin is to find a reputable luthier or music store nearby and ask about their "trade-in policy". Assuming you take care of the instrument, many shops will give you a generous discount on the purchase of the next size up if you bring back your current instrument as a "trade". (Take note that they do this because they want you to be a return customer. For this reason, most places will not give you a trade-in discount for an instrument you did not buy from them).

That said, if you decide to buy a full-size violin, you may well want to go to a violin dealer or a "luthier," which is a person who makes or repairs stringed instruments.

When purchasing an instrument from a store, it is always an excellent idea to go in the company of an experienced violinist or luthier. In general, however, the instrument must be solid to the touch with no creaks when you press down (but

not too heavily!) anywhere on the violin. If it is possible to test the instrument in-store, all of the open strings should sound full, resonant, and pleasing to the ear.

For buying a higher-quality instrument:

If you buy an instrument from a luthier, you will probably be buying the violin, bow and case separately.
It is appropriate to test violins and bows, to play on them, before buying them. If a luthier lives in another city, he or she can send you violins or bows to try out for a time, after which you can decide on one, or send them all back and buy none, or ask for some others to try. It is also appropriate to negotiate the purchase price of the instrument.

If you are going to a violin shop, most have a room or a place where you can test out an instrument that interests you.

Do not come straight out and tell the dealer your price range. They may have an intent to mark-up violin's prices on the spot if the instruments do not have a price tag. Only if the instruments have tags on them with clear pricing should you tell them your price range. Try to test only instruments you can afford. If none are to your liking, keep looking elsewhere.

Modern instruments, made by a luthier who is still living, tend to be less expensive than older instruments. An older instrument is valuable not only because of the sound it makes and the beauty of its construction, but because of its antique value, and because it is necessarily a "limited edition" if its maker is dead and no longer creating violins!

An older instrument can be an excellent investment. But there are many modern makers whose instruments sound every bit as good, and if you are on a budget, this may be the way to go. A new instrument, if played well (in tune, for maximum resonance), can "open up," and it is quite exciting to be the person that helps shape the fiddle's voice.

As far as bows are concerned, a bow needs to have good weight, flexibility and balance between frog and tip. This is not always easy to gauge, and requires spending some time with the bow.

If it is too heavy, it can strain your hand and even cause injury over time. If it is too light, it can make it difficult to produce a big sound.

If it is either too flexible or too stiff, it will be less nimble in your hands.

If it is not balanced, it will be difficult to execute advanced bow stroke such as spiccato (bouncing bow), sautille (really fast bouncing bow), ricochet (bouncing several times on a down bow or up bow) or other strokes.

Do not forget to use one of your best resources: your teacher. Bring the violins and bows to your teacher, or ask your teacher to come with you to help pick something out. If you don't have a teacher any more, don't forget to use the ears of your musician friends. Realize, however, that neither your teacher or your violinist friends are likely to be experts in the actual construction of the instrument and can only offer an experienced opinion on the sound of the violin and point out any glaring problems.

Therefore, it's a good idea to have the violin "vetted out" by a trusted luthier. A good luthier will likely be able to verify the maker and/or approximate age of the violin. More importantly, he or she will be able to tell if the instrument is well or poorly made or if it has any structural problems.

Go to a big hall and play for someone, or let the other person play so you can hear what the violin sounds like from across, what impression it gives. Try to play the violin in as many rooms as possible - from large halls to your practice room - to assess fully the capabilities of the instrument.

But, most importantly, do not ever buy a violin that you either don't like or have doubts about.

Luthiers and friends do have influence on your opinion, therefore do not forget that you should be the one to pick the instrument after all. Believe in your thoughts.

There is nothing worse than playing on an instrument that you bought for a lot of money and don't really like!

And make sure you are ready to upgrade; and, that you know how to test an instrument. What qualities should be present for example when you shift upward, or play on the low G string? Though personal preference directly influences these things, there is also some common performance specifications that you can discuss with your friends, preferably skilled friends.

Basically, if you don't know what the above performance specifications should be, perhaps you are not ready to upgrade your instrument just yet. What decisions went into the process of helping you decide to upgrade. Did your instructor tell you that you are working too hard to get the sound from the instrument--this is sometimes one indicator that it might be time to upgrade.

And would a refitting by a qualified luthier make your old instrument come to life. This is sometimes the case, and often an instrument might be adjusted by a good luthier and given a new life. So if you are ready to get that next instrument do go slowly and shop around; and, by all means make sure the instrument matches your playing style, as already mentioned.

Expectations of value

A common epectation is that a violin is an investment and will rise in value over time. This is possibly true for very expensive violins but certainly no one should expect dramatic appreciation on a violin purchased for less than $100,000. The economics of dealing in violins makes this very implausible and the market for the private sale of violins is not well developed. Most violins will hold their value as long as you trade the violin for another more expensive violin from the dealer who sold you the instrument. Dealers may also offer you trades at similar value for instruments you purchased elsewhere. If you quit playing the violin and decide to sell it altogether you could see a significant decline in its value. You may decide to save it for a child or grandchild or to donate it to a school and take a tax deduction.

How to Buy a Violin

Violins, along with the rest of the String family, (violas, cellos and basses) are an integral part of the Symphony Orchestra.

The instrument is commonly associated with classical music, but there are other genres such as Mariachi, blue grass, folk and various styles of “fiddle music”. It’s also occasionally heard in blues, jazz and rock.

Contrary to some popular beliefs, the violin is not a particularly difficult instrument to play, and with consistent practice beginners usually make rapid progress, playing simple melodies relatively quickly.

The violin is particularly child-friendly in that it comes in a variety of sizes. As a student grows, the instrument can be traded for larger sizes. It’s critical that a student has the proper size instrument.

A violin that is too large in proportion to the size of the student can create a very uncomfortable situation. In extreme situations, this can lead to tendonitis leaving students discouraged and turned off to the instrument.

Student Level

These violins are produced for beginning students and are often produced by machine. Maple is sometimes used for high friction parts (pegs, fingerboard) and dyed to resemble the more expensive Ebony, which is found on most violins. These

instruments are excellent for the early stages of development and are priced to easily fit into most budgets.

Intermediate Level

These instruments represent better quality wood and workmanship, most (if not all) of which is done by hand. The result is an instrument that sounds better and will accommodate a player to more advanced levels of play. Pegs and fingerboard are usually made of Ebony. Extensive hand graduation of the top and back of the violin result in a more refined sound. Some intermediate violins may approach the professional level of performance.

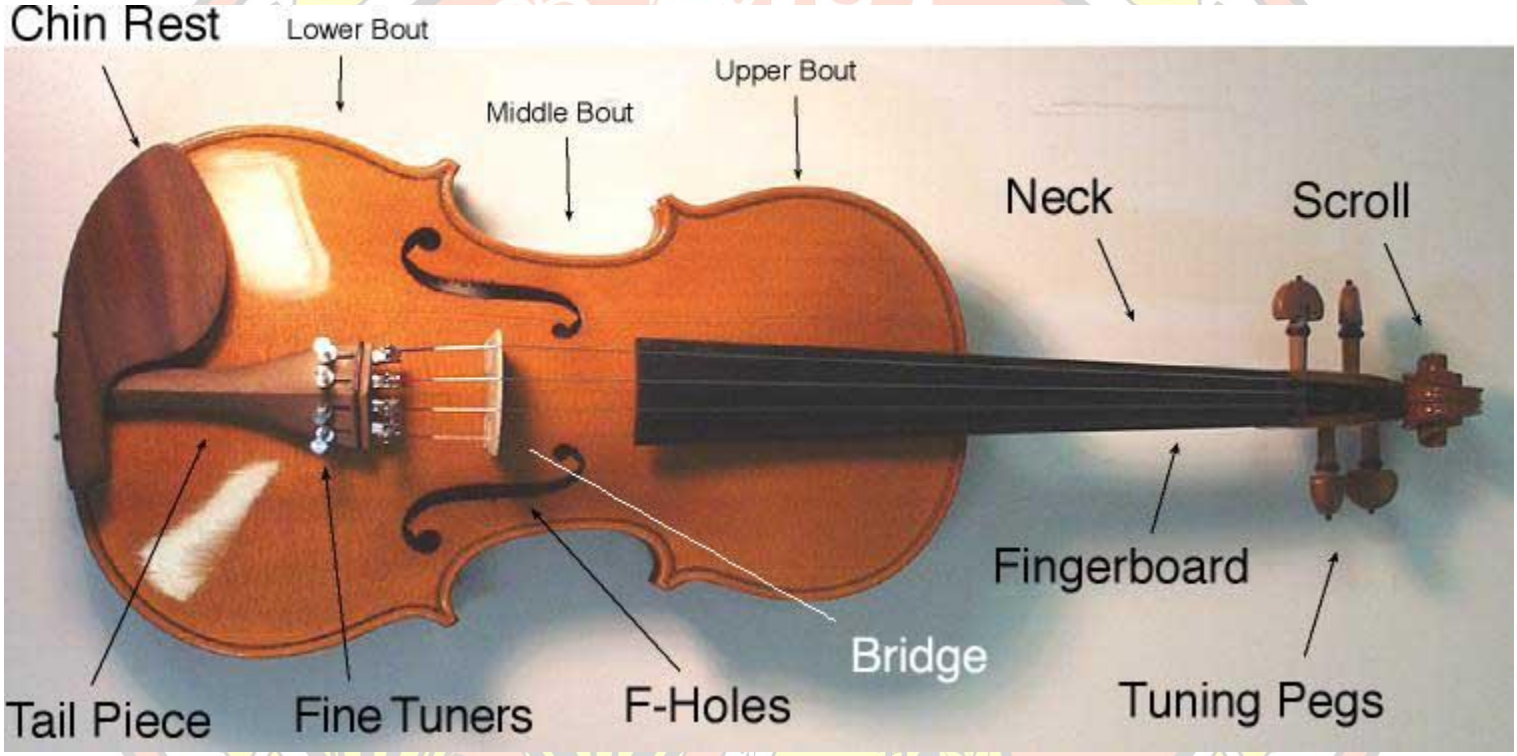
Pro Level

These are violins made from only the finest woods and built with a near fanatical devotion to every detail of the instruments construction and appearance. Because of the relatively low number of craftsman skilled at this level, and the number of hours required to produce an instrument of this caliber with a select piece of natural wood, the price of these instruments is considerably higher.

More Info - There are 2 basic areas of the violin:

* Body – The “box” part of the instrument. The top is generally made of a thinly and precisely shaved piece of spruce, the back and sides (ribs) are generally made of maple. The top and back may be made of a single piece of wood or a bookmatched piece.

* Neck Assembly – the structure that attaches to the top end of the violin body. It is generally made of maple and has at the top-end, the peg box (where the strings attach to the pegs) and the scroll. Applied to the top of the neck are the fingerboard (where the left-hand fingers press down to alter the pitch of the strings) and the nut (a small piece of wood that supports and separates the strings just as they pass into the "peg box").



The Parts of a Violin

* Bridge - a specially shaped and fitted piece of hard maple that sits between the strings and body of the instrument and transmits the majority of the string vibrations to the body.

* Soundpost – a small cylindrical piece of wood that is fitted and wedged between the back and face of a stringed instrument. Its placement has a great effect of the sound of the instrument.

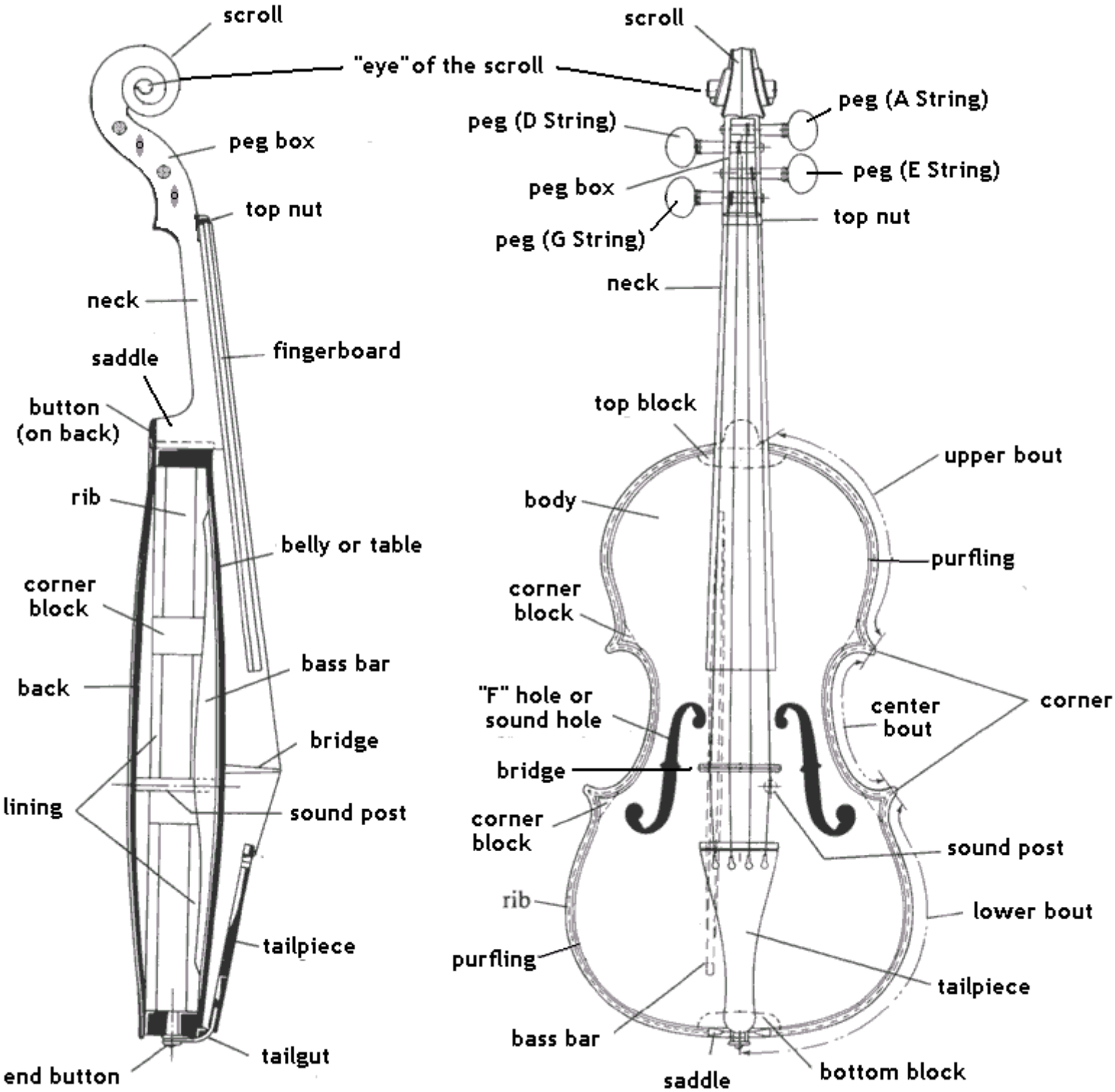
* F-Hole – Two holes precisely cut in the top of a stringed instrument to permit the sound to be projected from the interior of the instrument.

* Button – a small round piece of wood fitted by pressure into a hole in the bottom ribs of a stringed instrument. It serves as the anchoring point for the string adjuster (tailgut), which is attached to the tailpiece.

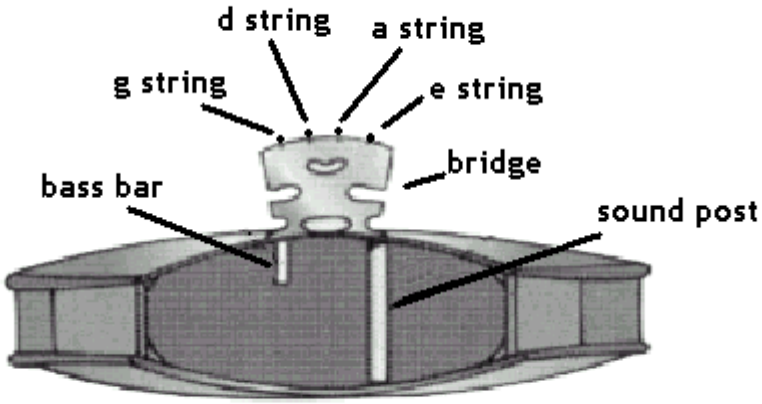
* Tailpiece – a long tapered piece of material suspended above the top of the violin by the ends of the strings at the bridge end, and the tailgut at the button end.

* Tailgut – the long strand of material that attaches through two holes in the bottom end of the tailpiece and then passes over the bottom edge of the instrument, looping around the button as its other anchoring point.

* String Adjuster (optional) – a small mechanical device attached to the tailpiece of a stringed instrument to make fine adjustments in string tension


scroll
"eye" of the scroll
peg box
top nut
neck
fingerboard
saddle
button (on back)
rib
belly or table
corner block
back
bass bar
bridge
lining
sound post
tailpiece
tailgut
end button
scroll
peg (A String)
peg (D String)
peg (E String)
peg box
top nut
peg (G String)
neck
top block
upper bout
body
purfling
corner block
corner
"F" hole or sound hole
center bout
bridge
corner block
sound post
rib
lower bout
purfling
tailpiece
bass bar
saddle
bottom block

The inside should look like this:



Indian Classical Style Comparisan- Hindustani and Carnatic Music

There are mainly two styles of classical music in India. Hindustani and Carnatic Music. Learn the main difference which is listed below. *Carnatic* is prevalent style in southern India and *Hindustani* is popular in rest of sub-continent. Also practiced in Pakistan, Bangladesh and Afghanistan. This is not easy to mention all the similarities and differences in this single article. But I tried to touch some significant areas of these two very old and rich styles of Indian Music.

Background:

There was only one classical music in India before 13th century. Post that Era Classical Music has been divided into two distinct styles. In North India Persian and Mughal influence started making its place very strongly with Amir Khusro. Tansen and his contemporary musicians mostly performed in Dhrupad genre and later Khayal singing was popularized by Sadarang-Adarang. And many *Gharanas* (Schools) in different regions of India evolved.

On the other hand, Carnatic Music was evolved mainly by Saint Purandardas, Tyagraja, Muthuswamy Dikshitar and Shyama Shashtri. Today most of the classical training revolves around Kritis composed by these great saint musicians. But I am not sure when Violin was introduced in Carnatic Classical and Why? Since Violin is definitely not Indian Instrument but became very popular accompanying instrument with Carnatic Classical Vocals.

Some Basic Differences:

Factors	Hindustani Music	Carnatic Music
Raga System	Based on 10 Thaats and 32 Ragang Ragas	Based on 72 Melakarta or Janak Raga
24-hr Time-Cycle of Ragas	Yes	No
Taal	Popular 10-12 Taal(also 10-12 Rare Taal)	Popular 35 Taal(108 total)
Composition or Kriti Forms	Khayal, Dhrupad, Tarana, Thumri, Dhamaar divide into parts like -Sthayi, Antara, Snachari and Abhog	Varnam, Kriti divided into parts like-Pallavi, Anupallavi and Charnam
Composers	Stalwarts from many 'Gharana' or Schools in different regions of Northern India	Saint Purnadardas, Tyagraja, Dikshitar and Shyama Shastri
Demography	Popular in North, central, West and Eastern India. Also in Pakistan and Bangladesh	Popular in South India (Tamilnadu, Karnataka, Andhra Pradesh and Kerala)
Shuddha Swara Saptaka (Primary Notes Scale)	Raga Bilawal (Similar to Carnatic Raga Dheer Shankarbharnam)	Raga Maya Malav Gaula (Similar to Hindustani Raga Bhairav)
Rendition	Improvisation given more importance	Composition given more importance

Difference in Swara or Notes: (if Sa or Shadja is on Key C in Piano)

Position	Hindustani Swara	Carnatic Swara	Short name
C	Shadja	Shadja	Sa
C#	Komal Rishabh	Shuddh Rishabh	Re or Ri
D	Shuddh Rishabh	Chatusruti Rishabh/Shuddh Gandhar	Re or Ri
D#	Komal Gandhar	Shatsruti Rishabh/ Sadharan Gandhar	Ga
E	Shuddha Gandhar	Antar Gandhar	Ga
F	Shuddh Madhyam	Shuddh Madhyam	Ma
F#	Tivra Madhyam	Prati Madhyam	Ma
G	Pancham	Pancham	Pa
G#	Komal Dhaivat	Shuddh Dhaivat	Dha
A	Shuddha Dhaivat	Chatusruti Dhaivat/ Shuddha Nishad	Dha

A#	Komal Nishad	Shatsruti Dhaivat/ Kaishiki Nishad	Ni
B	Shuddha Nishad	Kakali Nishad	Ni

As you can see in this table, Carnatic Swara *Chatusruti Rishabh* and *Shuddha Gandhar* is same note/pitch with two different names, they don't occur together in any Carnatic Raga. And same applies to Dhaivat and Nishad.

More Similarities:

- Both the styles give prime importance to melody. Unlike western music Harmony is not given much importance.
- Both has one dominant swara or Vadi swar in each Raga
- Both uses Sampoorna Scale(with all 7 notes) to define Janak Thaat or Raga to create Janya Raga.
- Both uses a Tanpura or Drone with one or two notes to represent Pitch and base in Raga rendition.

Some Similar Raga with different Names:

Hindustani	Carnatic
Bilawal	Dheer Shankarabharnam
Bhopali	Mohanam
Yaman or Kalyan	Mech Kalyani
Khamaj	Harikambhoji
Bhairav	Maya Malav Gaula
Bhairavi	Todi
Asavari	Natbhairavi
Poorvi	Pantuvarali
Kafi	Kharharpriya
Marwa	Gamanashram
Malkauns	Hindolam
Kedar	Kamavardhini
Todi	Shubha Pantuvarali
Alhaiya Bilawal	Bilahari