



Swaranjali Music School
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Visharad Pratham Theory

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Theory: Written Exam Paper # 1:

Chapter 2: Comparison of Raaga pairs

Definitions for some new words used in this chapter:

Alpatva of Swar: Using the note (swar) in small quantity. Unimportant or weak note in a raaga

Bahutva of Swar: Using the note in large quantity. Important or strong (dominant) note in a raaga.

Abhyaas: Used in practice often, Ga in Bhoopaalee

Anabhyaas: Not used much in practice, Ma

Langhan: Used within limits, No use

Alanghan: Use is limitless, use but not as important

1. Bhoopaalee – Deskaar

Similarities:

1. Ma and Ni are varjya (omitted).
2. Jaati is Odav-Odav.
3. Both use same swar: (Sa Re Ga Pa Dha Sa¹)
4. Ga and Dha are dominant swar.

Differences:

	Bhoopaalee	Deskaar
1	Thaat: Kalyaan	Thaat: Bilaaval
2	Vaadi Sauvaadi Ga-Dha	Vaadi Sauvaadi Dha-Ga
3	Poorvaanga pradhana raag	Uttaraanga pradhana raag
4	Time for singing: First prahar of night	Time for singing: Second prahar of day
5	Pa - Ga combination indicates raag Bhoopaalee	Dha Ga Pa , Re Dha Sa Swar clusters indicate raag Deskaar
6	Following swar combinations are used Ga Re Pa Ga , Sa Dha Sa , Sa Re Ga , Ga Pa Ga , Re Ga	Swar combinations that linger on Gandhaar are not used
7	Chalan: Dha Sa Re Ga , Sa Re Ga Re Ga , Sa Re Ga Pa Ga , Ga Pa Re Ga , Ga Re Sa , Sa Dha Dha Sa , Ga Re Pa Ga , Dha Sa Re S , Sa Re Sa	Chalan: Pa , Dha Ga Pa , Pa Dha Sa Dha Pa , Pa Dha Ga Pa , Ga Re Sa , Re Dha Sa , Ga Pa Dha Pa Dha , Sa Re Ga Pa Dha , Ga Pa Dha Sa ¹
8	Rishabh is prominently used: Sa Re Ga , Ga Pa Re Ga , Re Ga , Re Sa , Dha Sa Re , Sa Re Sa	Rishabh has alpatva is Deskaar
9		Deskaar shows its' Bilaaval character by using Dha-Ga swar combination.
10	Nyaas is performed on Gandhaar	Nyaas is performed on Dhaivat and Pancham again and again. While doing nyaas on Dha, kanaswar of Sa ¹ or Re ¹ must be used.
11	Bhoopaalee's character is of serious nature. Tempo of aalaaps is slower than Deskaar	Deskaar's character is playful and brisk.
12	Aaroha, Avaroha: Sa Re Ga , Pa Dha Sa ¹ ; Sa ¹ Dha Pa Ga , Re Sa	Aaroha, Avaroha: Sa Re Ga Pa Dha Sa ¹ ; Sa ¹ Dha Pa , Dha Ga Pa , Ga Re Sa , Re Dha Sa
13	Pakad: Ga Re Pa Ga , Ga Re , Sa Dha Sa	Pakad: Pa Dha Ga Pa , Ga Re Sa , Re Dha Sa

Swar Vistaar: (Expansion of notes)		
	Bhoopaalee	Deskaar
1	Sa ⁵ Dha ⁵ Dha ⁵ Sa , Dha ⁵ Sa Re , Sa Re Sa	Sa ⁵ Dha ⁵ Sa , Ga Pa S , Sa Re Ga Pa , Dha Pa Dha , Dha ⁵ Ga Pa , Ga Re Sa
2	Sa Re Ga , Ga Re Pa Ga , Ga Re , Sa ⁵ Dha ⁵ Sa	Sa Re Ga Pa , Dha ⁵ Ga Pa , Ga Pa , Ga Pa Dha Pa , Ga Re , Sa Re , Sa ⁵ Dha ⁵ Sa
3	Sa Re Ga Pa Ga S , Re Ga Re Pa S Ga , Ga Re Sa , Sa ⁵ Dha ⁵ Dha ⁵ Sa	Sa Re Ga Pa , Ga Pa Dha Pa Dha , Dha Ga Pa , Ga Pa Dha Pa , Ga Re Sa ⁵ Dha ⁵ Sa
4	Sa Re Ga , Re Ga Pa Ga , Dha Pa Ga Re Ga , Re Ga Re Pa S Ga , Pa Re S Ga , Ga S Re Sa	Ga Pa Dha Pa Dha , Ga Pa Dha , Pa Dha Sa Dha Pa , Dha ⁵ Ga Pa , Ga Re , Dha ⁵ Sa
5	Sa Re Ga , Ga Pa Dha Pa Ga , Ga Pa Sa ⁵ Dha ⁵ Sa ⁵ Dha ⁵ Sa ⁵ , Sa ⁵ S Dha Pa Ga , Re Ga S Re S Sa	Sa Re Ga Pa , Dha ⁵ Ga Pa , Ga Pa Dha , Pa S Dha S Sa ⁵ Dha ⁵ Sa ⁵ Dha ⁵ Pa , Dha ⁵ Ga Pa , Ga Pa Dha Pa Ga Re , Dha ⁵ Sa

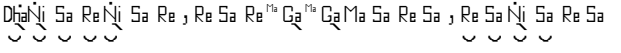
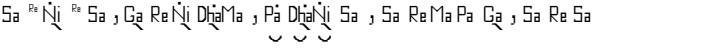
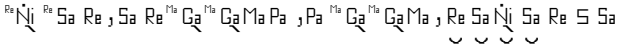
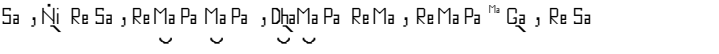
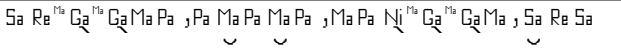
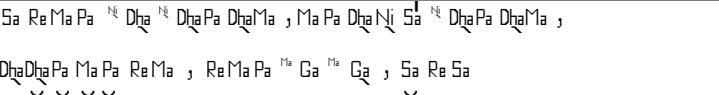
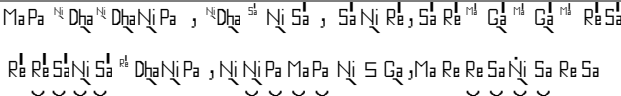
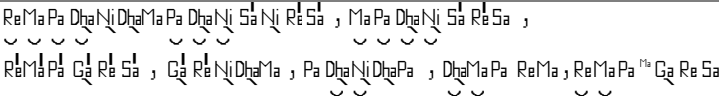
2. Darbaaree Kaanadaa – Jaunpuree

Similarities:

1. Thaat Aasaavaree
2. $G_a D_h a N_i$ Komal
3. Gandhaar is varjya in aaroha of Jaunpuri. Often times, Gandhaar is also varjya in Dabaaree's aaroha.
4. Jaunpuri has six swar in aaroha. Sometimes Darbaaree kaanadaa also has six swar in aaroha.

Differences:

	Darbaaree Kaanadaa	Jaunpuree
1	Created by Miyaan Taansen	Created by Sultaan Hussain from Jaunpur
2	Seven swar in aaroha	Gandhaar varjya in aaroha
3	Dhaivat varjya in avaroha (Used is vakra style)	Avaroha has seven swar
4	Gandhaar and Dhaivat are used with oscillations (or undulations), like in Raag Kaanadaa. (Raag Kaanadaa anga anga or style)	No oscillations on Gandhaar and Dhaivat. (There is no Raag Kaanadaa anga)
5	In avaroha, Gandhaar oscillates and is used in a 'vakra' or twisted manner. $^{\text{Ma}} G_a \text{ S } \text{ S } \text{ Ma }^{\text{Sa}} \text{ Re } \text{ Sa}$	In Jaunpuree, Gandhaar, Dhaivat are used straight (without oscillations) $\text{Sa}^{\text{Ni}} \text{ Dha} \text{ Pa } \text{ Dha}^{\text{Ma}} \text{ Pa } \text{ Re} \text{ Ma} \text{ Pa } \text{ Pa }^{\text{Ma}} \text{ G}_a \text{ Re } \text{ Sa}$
6	Jaati Sampoorana – Shaadav (Some scholars think it is Vakra Sampoorana)	Jaati Shaadav Sampoorana
7	Vaadi Saunvaadi $\text{Re} - \text{Pa}$	Vaadi Saunvaadi $\text{Dha} - \text{G}_a$ (Some scholars think it is $\text{Sa} - \text{Pa}$)
8	Poorvaanga pradhaan raag	Uttaraanga pradhaan raag
9	Time for singing: Second prahar of night or midnight	Time for singing: Second prahar of day
10	Another raag with similar characteristics: Adaanaa	Another raag with similar characteristics: Aasaavaree
11	Aaroha, Avaroha: $\text{Sa} \text{ Re}^{\text{Ma}} \text{ G}_a^{\text{Ma}} \text{ G}_a^{\text{Ma}} \text{ Pa} ; \text{Ni}^{\text{Ma}} \text{ Dha}^{\text{Ni}} \text{ Dha}^{\text{Sa}} \text{ Ni}^{\text{Sa}} ;$ $\text{Sa}^{\text{Dha}} \text{ Ni}^{\text{Pa}} ; \text{Ma} \text{ Pa}^{\text{Ma}} \text{ G}_a^{\text{Ma}} ; \text{Re} \text{ Sa} \text{ Ni}^{\text{Sa}} \text{ Re } \text{ Sa}$	Aaroha, Avaroha: $\text{Sa} \text{ Re} \text{ Ma} \text{ Pa} \text{ Dha} \text{ Ma} ; \text{Pa} \text{ Dha} \text{ Ni}^{\text{Sa}} ;$ $\text{Sa}^{\text{Ni}} \text{ Dha} \text{ Pa} ; \text{Dha} \text{ Ma}^{\text{Pa}} \text{ Re} \text{ Ma} ; \text{Pa}^{\text{Ma}} \text{ G}_a \text{ Re } \text{ Sa}$
12	Pakad: $\text{Ni}^{\text{Sa}} \text{ Re}^{\text{Ma}} \text{ G}_a \text{ Ma} \text{ Re } \text{ Sa} ; \text{Ni}^{\text{Sa}} \text{ Re} \text{ Dha} \text{ Ni}^{\text{Pa}}$	Pakad: $\text{Ma} \text{ Pa} \text{ Dha} \text{ Ni}^{\text{Sa}} \text{ Dha} \text{ Pa} ; \text{Ma} \text{ Pa}^{\text{Ma}} \text{ G}_a \text{ Re } \text{ Sa}$
13	Aalaap are primarily important during expansion of Darbaaree Kaanadaa. It is a serious raag. Saarang anga is strong in taan. After singing khyaal, generally a chhotaa khyaal is presented in raag Adaanaa, which makes it easier to present taan.	Both aalaap and taan are presented during expansion. Jaunpuri is used to depict sad or romantic emotions.
14	Shadows of raag Malhaar or Bahaar can be seen while singing Darbaaree Kaanadaa. Singer needs to be aware of it and protect Darbaaree from sounding like Malhaar or Bahaar.	Shadow of Malhaar or Bahaar is not seen while singing Jaunpuree.

Swar Vistaar: (Expansion of notes)		
	Darbaaree Kaanadaa	Jaunpuree
1	Sa ^{Re} Ni ^{Re} Sa ^{Re} Dha ^{Re} Dha ^{Re} Ni ^{Re} Ni Sa , Dha Ni Sa Re Re Sa	Sa ^{Re} Dha ^{Re} Dha Sa , ^{Re} Ni ^{Re} Sa , Re Ni Dha Ma Pa Dha Ni Sa , Ni Re Sa
2	Dha Ni Sa Re Ni Sa Re , Re Sa Re ^{Ma} Ga ^{Ma} Sa Re Sa , Re Sa Ni Sa Re Sa 	Sa ^{Re} Ni ^{Re} Sa , Ga Re Ni Dha Ma , Pa Dha Ni Sa , Sa Re Ma Pa Ga , Sa Re Sa 
3	^{Re} Ni ^{Re} Sa Re , Sa Re ^{Ma} Ga ^{Ma} Pa , Pa ^{Ma} Ga ^{Ma} , Re Sa Ni Sa Re S Sa 	Sa , Ni Re Sa , Re Ma Pa Ma Pa , Dha Ma Pa Re Ma , Re Ma Pa ^{Ma} Ga , Re Sa 
4	Sa Re ^{Ma} Ga ^{Ma} Pa , Pa Ma Pa Ma Pa , Ma Pa Ni ^{Ma} Ga ^{Ma} , Sa Re Sa 	Sa Re Ma Pa ^{Re} Dha ^{Re} Dha Pa Dha Ma , Ma Pa Dha Ni Sa ^{Re} Dha Pa Dha Ma , Dha Dha Pa Ma Pa Re Ma , Re Ma Pa ^{Ma} Ga ^{Ma} , Sa Re Sa 
5	Ma Pa ^{Re} Dha ^{Re} Dha Ni Pa , ^{Re} Dha ^{Ma} Ni Sa , Sa Ni Re , Sa Re ^{Ma} Ga ^{Ma} Re Sa , Re Re Sa Ni Sa ^{Ma} Dha Ni Pa , Ni Ni Pa Ma Pa Ni S Ga , Ma Re Re Sa Ni Sa Re Sa 	Re Ma Pa Dha Ni Dha Ma Pa Dha Ni Sa Ni Re Sa , Ma Pa Dha Ni Sa Re Sa , Re Ma Pa Ga Re Sa , Ga Re Ni Dha Ma , Pa Dha Ni Dha Pa , Dha Ma Pa Re Ma , Re Ma Pa ^{Ma} Ga Re Sa 

3. Chhaayaanat - Kaamod

Similarities:

1. Thaat Kalyaan
2. Two Madhyams are used
3. Both have same swar
4. Jaati Sampoorna – Sampoorna
5. Gaanasamay (time for singing) : First prahar of night
6. Poorvaanga pradhaan
7. Gandhaar is vakra in avaroha ($G_a M_a R_e S_a$)
8. Komal Nishaad (N_i) appears in avaroha in the form of Vivaadi ($S_a^1 D_h a N_i P_a$)
9. To start Antaraa, both raagas use ($P_a P_a S_a^1$) or ($D_h a P_a M_a P_a S_a^1$)
10. (R_e) and (P_a) have 'Nyaas Bahutva '.
11. Both have Vaadi – Sauvaadi: $P_a - R_e$.
12. Teevra Madhyam, Dhaivat and shuddha Nishaad are weak. ($M_a, D_h a, N_i$) are weak or faded.
13. Both raagas use ($P_a P_a S_a^1$), ($S_a^1 D_h a N_i P_a$), ($D_h a M_a P_a$), and ($G_a M_a R_e S_a$) swar samooaha.
14. Both raagas have serious and peaceful nature.

Differences:

	Chhaayaanat	Kaamod
1	Some scholars consider Chaayanat's Vaadi – Saunvaadi to be $R_e - P_a$	Kaamod's vaadi-saunvaadi is $P_a - R_e$. (G_a, N_i) are vakra and weak or faded.
2	This raag is a mixture of raag Chhaayaa and raag Nat. Raag Chhaayaa does not have (M_a, N_i) (Teevra Madhyam and Komal Nishaad). Chhaayaanat has both (M_a, N_i).	Kaamod is a mixture of Raag Hameer and Raag Kalyaan. Some scholars consider Kaamod to be mixture of Raag Kalyaan and Raag Gaud.
3	Komal Nishaad is used as a Vivaadi ($R_e G_a M_a N_i D_h a P_a$)	Komal Nishaad is used like this: ($S_a^1 D_h a N_i P_a$)
4	($P_a \bar{S} R_e$) combination sounds nice.	($R_e \bar{S} P_a$) combination is used.
5	Meend is strong in this raag ($S_a^1 R_e^1 S_a^1 D_h a P_a, P_a \bar{S} R_e$)	Meend is not used like Chhaayaanat.
6	Poorvaanga has characters of Raag Nat ($S_a G_a R_e, G_a R_e G_a, R_e G_a M_a, R_e S_a R_e, R_e S_a$)	Poorvaanga has some shadow of Raag Malhaar ($S_a R_e S_a, M_a R_e P_a, G_a M_a P_a G_a M_a S_a R_e, S_a$)
7	Pakad: ($P_a \bar{S} R_e, R_e G_a G_a M_a P_a R_e S_a$)	Pakad: ($R_e P_a, M_a P_a, D_h a P_a, G_a M_a P_a G_a M_a R_e S_a$)

4. Des – Tilak kaamod

Similarities:

1. Thaat Khamaaj
2. Two Nishaads are used: Shuddha Nishaad in aaroha and komal Nihsaad in avaroha
3. Jaati Odav – Sampoorna
4. Gaanasamay: Second prahar of night
5. Both are useful for singing Thumari.
6. Vaadi Saunvaadi Re – Pa
7. (Re Ma Pa Ni Sa¹) are main swar clusters
8. These ragas do not include Vilambit khyaal (People do not sing badaa khyaal in these raagas).
9. Both are small capacity raagas. They are used for singing classical compositions in taals Roopak, Teentaal, Jhaptal and semi-classical compositions like naatyageet, bhavageet, bhajan, romantic songs etc.

Differences:

	Des	Tilak kaamod
1	Straight forward chalan (Chalan: movements or improvisations in a raga)	Vakra chalan (Twisting improvisations)
2	Des is a playful raag	There is no playfulness
3	Singing time: Any time for semi-classical compositions or second prahar of night	Second prahar of night
4	(Dha-Ma) combination is important	(Sa ¹ -Pa, Pa-Sa ¹) combinations are important
5	Nyaas on Rishabh in avaroha.	Nyaas on Gandhar
6	(Pa - Re) as also thought of as vaadi - saunvaadi	(Sa -Pa) as also considered as vaadi - saunvaadi
7	Character of raag Des remains consistent	Tilak kaamod is also performed with all shuddha swar
8	(Ga S Ni Sa) combinations is often used	(Ga Sa) combination is used
9	Aaroha, Avaroha: Sa Re Ma Pa Ni Ni Sa ¹ Sa ¹ Ni Dha Pa , Dha Ma Ga Re , Ga Ni Sa	Aaroha, Avaroha: Sa Re Ma Pa Sa ¹ Sa ¹ Pa Dha Ma Ga , Sa Re Ga Sa Ni
10	Pakad: Re Ma Pa Ni Dha Pa , Dha Ma Ga Re , Ga Ni Sa	Pakad: Pa Ni Sa Re Ga , Sa Re Pa Ma Ga , Sa Re Ga Sa Ni

	Swar Vistaar: (Expansion of notes)	
	Des	Tilak kaamod
1	Sa , Sa Ni Ni Sa , Pa Ni Sa Re Ni Dha Pa , Pa Ni Ni Sa , Re Ma Ga Re Ga Ni Sa	Sa Ni Pa Ni Sa , Re Ga Sa Re Ga Sa , Ma Pa
2	Sa Re Ma Ga Re , Re Ma Ma Pa , Pa Dha Ma Ga Re , Re Pa Ma Ga Re , Ga Ni Sa	Pa Ni Sa Re Ga S , Sa Re Pa S Ma Ga , Sa Re Ga Sa Ni , Pa Ni Sa Re Sa
3	Sa Re Ma Pa Dha Ma Ga Re , Re Ma Pa Ni Sa ¹ Ni Sa ¹ , Sa ¹ Re Ni Dha Pa , Pa Dha Ma Ga Re Ga Ni Sa	Sa ¹ Re Pa , Re Ma Pa Dha Ma Pa Dha Ma Ga , Sa Re Pa Ma Ga , Sa Re Ga Sa
4	Re Ma Pa Ni Ma Pa Ni Sa ¹ Ni Sa ¹ , Pa Ni Sa ¹ Re Ni Dha Pa , Ma Pa Sa Ni Dha Pa , Pa Dha Ma Ga Re Ga Ni Sa	Sa ¹ Re Pa , Re Ma Pa Dha Ma Pa Dha Ma Ga , Sa ¹ Pa Dha Ma Ga , Sa Re Ga Sa
5	Ni Dha Pa Ma Ga Re Ma Pa Ni Sa ¹ Ni Sa ¹ , Pa Ni Sa ¹ Re Ni Sa ¹ Re , Re Ma Ga Re , Re Ga Ni Sa , Sa ¹ Re S Ni Dha Pa , Pa Dha S Ma Ga Re , Re Ga S Ni Sa	Re Ma Pa Dha Ma Pa Sa ¹ , Sa ¹ , Pa Ni Sa ¹ Re , Sa ¹ Re Ga Sa Ni Pa Ni Sa , Sa ¹ Pa Ni Dha Ma Ga , Sa Re Pa Ma Ga , Sa Re Ga Sa