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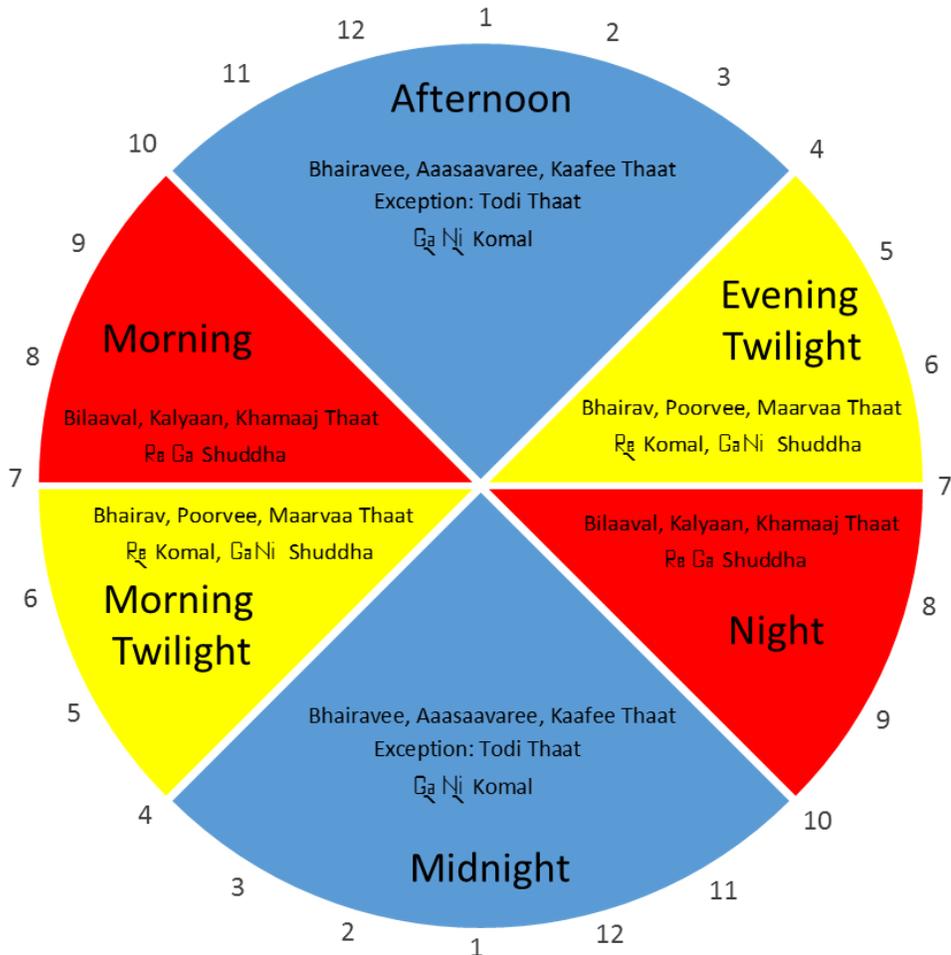
Vishaarad Pratham Theory

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Theory: Written Exam Paper # 2: Chapter 3: Time Circle of Raag and Division of Raag Into Three Groups

Time Circle of Raag



In north Indian classical music, time of day or night is considered important for performing raag in vocal or instrumental music. Traditionally, time constraints exist in the lives of all humans. Season circle, festival circle, daily routine cycle, planets and star cycles exist and same way, Raag Time Circle is also necessary.

In short, it is important to pay attention to following points while studying Raag Time Circle.

1. Support of ancient books,
2. Connection to Nature
3. Poorvaanga – Uttaraanga, importance of vaadi
4. Three groups of raag – swar
5. Twilight raag
6. Time period of day or night
7. Ardhvadarshak Swar
8. Raag Time Circle
9. Merits – demerits, necessity, variation, conclusion etc.
10. Other: Paramel praveshak, answering raag, suitability of singing particular swar in the morning or evening, analysis of thaat-raag.

1. Support of ancient books:

Sages from ancient times, like Naaradmuni, Matangmuni, Bhramtamuni to modern musicians and scholars like Pandit Bhatkhande have contributed to in depth research of performing raag based classical music. For example: 1. In a treatise Naatyashashtra, Bharatmuni fixed a time to perform dhruvaagaayan and jaatigaayan. He further proposed theories on seasonal raag and time for performance. 2. In his book, 'Makarand', Naaradmuni wrote about importance of performing a raag at its' own time. He emphasized that performing raag at a wrong time, causes severe damage. Pandit Bhatkhande ji's valuable contribution includes ten thaat and organizing these ten thaat in three groups according to time for singing raag in those thaat.

2. Support of Connection to Nature:

Natural cycles, seasonal cycles, festival cycles are connected to human lives. Great poet Kaalidaas wrote in his collection of poems 'Rutusanhaar', that human lives are deeply affected by seasons and seasonal cycles. From month of Chaitra to month Faalgun there are many festivals embedded in Indian culture. Hence to decide on an appropriate time for performing a raag, there is considerable assistance from ancient books and natural cycles.

During a 24 hour cycle, state of darkness and light changes from early morning with mixture of dark from night and filtering morning light, to the brightly lit afternoon, followed by evening twilight and then full darkness of midnight. The mood of life force is a reflection of these light cycles. Early morning, when darkness slowly diminishes and light becomes stronger, at this cheerful time, komal Re and komal Dha and other shuddha swar create a joyful spiritual atmosphere. This same principle can be used for arranging the swar – raag in three groups. Sunrise is the most valuable and useful phenomenon for human kind.

3. Poorvaanga Uttaraanga and Importance of Vaadi swar:

Music scientists divided twenty four hours of day in two parts. The 12 hours from 12 o'clock in the afternoon to 12 o'clock at midnight is called **poorvaanga** and next 12 hour time from 12 midnight to 12 noon is **Uttaraanga**. In a raag, vaadi swar is the most important swar. Raag has only one vaadi swar and only one saunvaadi swar. If a Vaadi swar is in the bottom half of saptak (poorvaanga of a saptak- S_a to M_a - it is called a poorvaangavaadi raag) then saunvaadi swar is always in top half of saptak (uttaraanga of a saptak: P_a to S_a^1 , it is an uttaraangavaadi raag). Poorvaanga range is also considered to be from S_a to P_a and uttaraanga range from M_a to S_a^1 . M_a and P_a are in both ranges. Some of these raag are sung any time. Poorvaangavaadi raag are performed in poorvaanga of day (12 noon to 12 midnight) and uttaraangavaadi raag are performed in uttaraanga of day (12 midnight to 12 noon).

Hence vaadi is a very important swar in a raag that determines the time for performance of the raag. It also indicates body of raag, thaat, chalan (character of a raag or the way a raag moves or is improvised) of a raag, strength or poorvaanga and uttaraanga, aaroha-avaroha movements. Example: Raag Bhoopaalee and Deskaar, both have same notes, shuddha swar, M_a are N_i are varjya, raag jaati is Odav, however, Bhoopaalee's vaadi swar is Gandhaar and hence Bhoopaalee is a poorvaanga pradhaan (dominating first half of saptak, most improvisations will be in the first half) raag, with avarohee chalan, with P_a to $R_e S_a$, combination, which makes it a raag from Kalyaan thaat to be performed in the first prahar of night. Deskaar is uttarangaprdhaan raag, aarohi, chalan, $G_a R_e G_a P_a$ combination like Bilaaval, so it belongs in thaat Bilaaval and hence it is performed in the first prahar of day. This is why vaadi swar is called king of the raag.

4. Three groups of Raag - Swar:

Ancient treatise called 'ShreemallakshyaSangeetam' has formed three groups of raag based on time of singing.

1. $R_e D_{ha}$ Komal, $G_a Ni$ Shuddha = Raag originating from thaat Bhairav, Poorvee, Maarvaa
2. $R_e D_{ha}$ Shuddha = Raag originating from thaat Kalyaan, Bilaaval, Khamaaj
3. $G_a N_i$ Komal = Raag originating from thaat Kaafee, Aasaavaree, Bhairavee, Todi

Now we will proceed to divide the raag into these three groups.

5. Sandhiprakaash Raag (Twilight raag) - $R_e D_{ha}$ Komal group:

Twilight or gradual mixing of darkness and light happens twice every twenty four hours- during sunrise and sunset (morning twilight and evening twilight respectively). Taking into account the seasonal changes in day and night patterns, scientists have fixed these timings between 4 – 7 in the morning and evening. Between these timings, raag with $R_e D_{ha}$ Komal are performed.

Characteristics of Sandhiprakaash raag :

1. It is necessary to have $R_e D_{ha}$ Komal and also $G_a Ni$ should be shuddha.
2. R_e must be Komal. It is acceptable if D_{ha} is shuddha, however, $G_a Ni$ must always be shuddha.
3. Vaadi will decide the time for singing. Poorvaanga vaadi raag are performed in the evening and are called evening twilight raag ('Saayankaaleen Sandhiprakaash raag). Uttaraangavaadi raag are called morning twilight raag (4 – 7 in the morning). Hence Bhairav and Poorvee thaats with $R_e D_{ha}$ Komal and Maarvaa thaats with R_e Komal and D_{ha} Shuddha fall in this time period.

Morning twilight raag: Uttaraangavaadi : 4 – 7 in the morning – Bhairav, Kaalingadaa, Bibhaas, Gunakree, Basant, Paraj, Sohoney, Bhatiyaar, Lalit, Bhankhaar etc.

Morning twilight raag: Poorvaangavaadi : 4 – 7 in the evening – Gauri, Poorvee, Shree, Jaitaashree, Revaa, Maarvaa, Puriyaa, Puriyaa Kalyaan etc.

6. Raag with $R_e D_{ha}$ Shuddha Swar group:

These are raag that originate from thaats Kalyaan, Bilaaval and Khamaaj. Poorvaangavaadi raag from this group will be performed after evening twilight raag, after 7 PM until 10 PM (first prahar of night). Uttaraangavaadi raag will be performed after morning twilight raag, after 7 AM until 10 AM. Khamaaj thaats raag have two nishaad.

7. Raag with $G_a N_i$ Komal Swar group:

This group consists of four raag from four thaats: Bhairavee, Kaafee, Aasaavaree and Todi. This group includes a group with all swar Komal. First part of this part includes raag Aasaavaree, Desi, Jaunpuri and second part includes raag Baageshree, Malkauns, Jayjayvantee etc.

8. Time circle:

Morning: First twilight – 4 – 7 AM: $R_e D_{ha}$ Komal and $M_a G_a Ni$ shuddha – Raag from Bhairav thaats

Morning 7 – 10 AM: Raag with $R_e D_{ha}$ Shuddha, from thaats Kalyaan, Bilaaval, Khamaaj

Afternoon 10 AM – 1 PM and 1 – 4 PM: Raag with $G_a N_i$ Komal – Raag from Kaafee, Aasaavaree and Bhairavee thaats (Todi has shuddha N_i , but it is included in this group as an exception).

Evening: Second twilight – 4 – 7 PM: $R_e D_{ha}$ Komal and $M_a Teevra$, $G_a Ni$ shuddha – Raag from Maarvaa and Poorvee thaats

Evening 7 – 10 AM: Raag with $R_e D_{ha}$ Shuddha and $M_a Teevra$, from thaats Kalyaan, plus from thaats Bilaaval, Khamaaj

Night time 10 PM – 1 AM and 1 – 4 AM: Raag with $G_a N_i$ Komal – Raag from Kaafee, Aasaavaree and Bhairavee thaats (Todi has shuddha N_i , but it is included in this group as an exception).

There are some instances when these rules are not strictly followed.

Examples: Sometimes in Sandhiprakaash raag, only R_e is Komal, D_{ha} can be shuddha.

Morning twilight raag have M_a shuddha, but raag Lalit has both Madhyam. Same way in evening twilight raag, M_a is teevra, but raag Poorvee has both madhyam. Todi has shuddha N_i , but it is included in the group from 10 AM – 1 PM, whose characteristic is $G_a N_i$ Komal.

Raag Time Circle is used only in North Indian Classical Music. Now a days, there are respected singers and scholars who do not think time of day or night has anything to do with proper performance of raag and their opinions are taken seriously. When CDs are recorded, or when a singer performs, the rules about time are not always obeyed. Most concerts are held at night, so when does a singer perform morning or afternoon raag?

9. Adhvarshak Swar:

Just as Vaadi swar is important in a raag, same way, teevra M_{1a} or shuddha M_{1a} is very important. Madhyam indicates whether the raag's appropriate time for singing is morning or evening, raag's Poorvaanga-Uttaraanga, shows the road to night or day and time. Adhva means a path. That is why it is called Adhvarshak swar.

Normally morning raag have shuddha madhyam. Morning twilight raag have shuddha madhyam and evening twilight raag have teevra madhyam. Hence it becomes easy to determine raag's time based on which madhyam it uses. Just by changing madhyam, singing style changes significantly. Hence it is said, that madhyam signals day and night for singers. When you look at madhyam used in all raag in twenty four hours, you understand strong influence of shuddha and teevra madhyam.

to summarize:

1. In morning raag, Bhairav, Kaalinagadaa, Gunakree have a strong shuddha madhyam. Raamkalee has small inclusion of teevra madhyam and Hindol and Todi have strong influence of teevra madhyam.
2. Bilaaval, Aasaavaree, Jaunpuri, Desi again have a strong shuddha madhyam. Gaud Saarang has two madhyam and afternoon Saarang based raag have strong shuddha madhyam. At the end of the day, Multaanee and Madhuvantee have dominant teevra madhyam.
3. After this, in the evening, teevra madhyam is very strong – Poorvee, Puriyaa Dhanaashree, Shree, Maarvaa, Puriyaa, Puriyaa Kalyaan etc.
4. After evening raag, Kalyaan thaata raag (Hameer, Kedaar, Kaamod, Chhaayaanat) have teevra as well as shuddha madhyam.
5. In late night, shuddha madhyam again becomes dominant in raag Bihaag, Des, Tilak – Kaamod, Jayjayvantee, Kaafee, Baageshree, Bahaar, Malhaar etc.
6. In the morning again both madhyam get busy. Example: raag Basant, Paraj, Bhatiyaar, Lalit.
7. Some times both madhyam are absent. Example: Bibhaas, Deskaar, Bhoopaalee, Shankaraa, Kalaavatee, Hansadhvani

This is why Madhyam is called a swar that shows a path through time circle.

10. Other aspects:

1. Paramel praveshak raag: Those raag that give indication about which raag are about to enter the time circle, are called paramel pravehak raag. These raag are at the border of two distinct prahar. Multaanee, Puriyaa Kalyaan, Jayjayvantee are paramel praveshak raag.
2. Jabaabee raag: Some raag have similar swar and some other properties, however, because of some differences, one is a night raag and other is performed during day. These are called Jabaab or Jabaabee raag. Examples: Bhoopaalee – Deskaar, Saarang - Kaanadaa, Bibhaas – Revaa.

Sometimes, by changing swar of raag from shuddha to vakra and the other way around, new Jabaabee raag is formed. Example: When you make all swar teevra in Malkauns, you get Hindol.

11. Raag from ten thaata:

1. Kalyaan : Bhoop, Yaman, Shuddha Kalyaan, Hameer, Kedaar, Kaamod, Chhaayaanat, Hindol, Gaudsaarang
2. Bilaaval : Bihaag, Shankaraa, Hansadhvanee, Durgaa, Nat, Alhaiyaa Bilaaval, Deskaar
3. Khamaaj : Khamaaj, Des, Tilak – Kaamod, Kalaavatee, Tilang, Raageshree, Jayjayvantee
4. Bhairav : Bhairav, Kaalingadaa, Gauri, Raamkalee, Bibhaas, Gunakree
5. Poorvee : Poorvee, Puriyaa-Dhanaashree, Shree, Jaitaashree, Revaa, Trivenee, Basant, Paraj
6. Maarvaa : Maarvaa, Puriyaa, Sohoni, Bhatiyaar, Lalit
7. Kaafee : Kaafee, Bheempalaasee, Patadeep, Baageshree, Bahaar, Kaanadaa- Malhaar - Saarang types
8. Aasaavaree : Aasaavaree, Jaunpuri, Darbaaree, Adaanaa,
9. Todi : Todi, Gujari, Mulataanee, Madhuvantee
10. Bhairavee: Bhairavee, Malkauns, Bilaaskaanee, Komal Rishabh Aasaavaree

