

Chapter 6

SOME NEWLY CREATED MISHRA RAGA

SOME NEW CREATIONS :

Raga Jogkauns : (A landmark of modern mishra raga) :-

This is an excellent creation of late Pt. Jagannath Buva Purohit "Gunidas". It is a combination of Raga Jog, Chandrakauns (both old and newly created by Prof. Devdhar).

Chalan :

सा नि ध् - सा नि सा, नि सा म ग् म ग्

सा ग ग म म नि ध् नि ध् म, प म ग् सा ग म ग् सा,

सा ग म प म म नी नि ध् प ध् नि ग् म प म ग् म, म ग् म ग् नी सो

ग् म ध नी सो नि ध नी सो ध् नि सो नी ध म,

प ध नि ध् म प प म ग म, सा ग् सा

Here,

- (1) Phrase सा ग ग म is used for raga Jog
- (2) Phrase सा ग म ग् सा is also used for raga Jog
- (3) Phrase सा नि ध् नि सा is used for raga Chandrakauns
- (4) Phrase म ग् म ग् नी सा is also used for raga Chandrakauns
- (5) Phrase ग म ध् नी सो is also used for raga Chandrakauns
- (6) Phrase प ध नि ध् म प is used for od Chandrakauns

While discussing this raga with Prof. N.V.Patwardhan on 18/12/88 he told us that he had a wide discussion with Buva and Buva has told him that while creating the raga Jogkauns the old Chandrakauns having komal Nishad was in his mind. So he had used phrase प ध नी म प... which now an identical phrase of raga Jogkauns (प ध नी ध् म प म ग म)

Also discussing this raga with Pt. Arvind Parikh a sitar mastreo and disciple of Sh. Ustad

VilayatKhan; he also told that he believes only one newly created mishra raga which may be called as a land mark of mishra raga is only raga Jogkauns created by Pt. Jagannath Buva Purohit.

The Purvang contains raga Jog and the Uttarang contains raga Chandrakaus.

(1) Gunjikaus :

It is a creation of Sh. Arvind Parikh sitar mastreo and disciple of Ustad Vilayat Khan.

ग म ग्रे सा नि सा रे ग म सा धू म नि धू नि सा नि सा रे ग म प ग म ग रे सा

ग म धू नि सो म धू नि सो नि ध म प ग म रे सा

ग म नि ध प ग म ग रे सा

ग म ग सा नि सा रे ग म प ग म ग सा

धू नि सा म ग म ग रे सा

Malkaus and Magunji combination, Malkaus is mixed with Malgunji.

ग म ग सा - phrase is used for malkaus.

रे ग म ग रे सा - phrase is used for malgunji

Also सा नि धू नि सा म रे ग म ग्रे सा - phrase is used for malgunji

मू धू नि सो नि धू म - malkaus

प ग म ग्रे सा - malgunji

According to Pt. Arvind Parikh (personal interview with him, 5-1-97) any raga or mishra raga has to contain following points

- (1) It requires minimum 5 swaras.
- (2) Combination : Proper combination of two or more than two ragas at proper place i.e. . purvang and uttarang
 - Proper swar sangtees
 - Identical phrase
 - Chalan
- (3) Emphasis : i.e. Vadi samvadi with two swars are prominent i.e. swar sangatee
- (4) Emotional value : Any newly created mishra raga must have emotional value.
- (5) Universal acceptance : It must have universal acceptance.

(2) Bhupavali :

It is a creation of Pt. Dinker Kaikini. It has raga Bhupali in Purvang and Uttarang is Alahaiya Bilaval respectively.

The chalan :

Here,

सा रे सा ध सा रे ग प ग रे सा ध,

सा रे ग प ध नि ध प ध प ग रे ग रे सा ध

सा रे ग प ध सां रे गं पं गं रें सां, ध नि ध प

ग म ग रे ग प ध नि सो नि ध प ग रे सा

ग म ग रे ग प - ध, नि ध प ग, रे ग - प ध नि सो नि, ध नि ध प ध प ग रे, सा रे ग ड प

सो नि ध नी ध प ग प ध प ग रे सा रे ध सा

Here,

सा रे सा ध, सा रे ग प, ग रे सा ध, ध प ग रे, गे रे सो ध or ग रे सा ध

phrases are used for Bhopali and

ग प ध नि सो नि ध प, ग म ग रे ग प - ध नि ध प ग, ध नि सो नि ध नि ध प

phrases are used for Alhaiya Bilaval.

Vadi swar : Shudhdha Gandhar

Samvadi swar : Shudhdha Dhaivat.

Time to perform : First prahar of the night

(Ref :- Raga Rang, written by Pt. Kaikini, page - 99)

(3) Sagara :

It is a creation of Pt. C.R.Vyas "Gunijan". It is a combination of Bibhas Kalavati and AhirBhairav. Vadi swar Komal Rishabh and Samvadi shudhdha Dhaivat.

Chalan

सा रे ग प ग प ध नि रे सो

सा रे म प ग प ध नि ध प ध नि रे सो

सो नि ध प ग प ध नि ध प ग प रे सा

Here phrase सा रे ग प - Vibhas

ग प ध नि ध प - Kalavati

ध नि रे सो - Ahir Bhairav

सो नि ध प - Both kalavati and Ahir Bhairav

Madhyam (both) is totally omitted.

(4) Desi Bhairavi :

It is a self creation, having a combination of Desi and Bhairavi.

Chalaan :

सा नि सा प प ध नि सा रे सा प ध म प नी ड सा रे सा

सा रे ग रे ग सा रे सा सा प म प नि ड सा रे म प रे ग सा रे नि सा रे सा

ग म प ध म ड रे ग सा रे नि सा रे सा रे म रे म प ध म ध प प रे ग सा रे नि सा रे सा

ग म ध नि सो, रे गे सो रे नि सो - सो नि सो प प ध नि ध नि प ध प

ध म प ग रे ग सा रे नि सा रे सा- रे म प ध म प सो प ध म प, प रे ग सा रे नि सा रे सा

(Using Shudhdha Dhaivat)

Tivra madhyam shudhdha gandhar and Nishad are omitted.

Here,

Phrase सा नि ध प indicates raga Desi

Phrase प ध नि सा रे सा indicates Bhairavi

Phrase सा रे ग रे ग सा रे सा indicates Bhairavi

Phrase सा नि सा प म प नि ड सा indicates raga Desi

Phrase रे म प रे ग सा रे indicates raga desi

नि सा रे सा indicates rag Bhairavi

Phrase ग म ध नि सो indicates raga Bhairavi

नि सा ग म प ध प Bhairavi

प रे ग सा रे नि सा Desi

Phrase रे म प ध म प सो प Desi having

ध म प प रे ग सा रे नि सा Shudhdha Dhaivat

प ध नि सो रे ग सा रे सा - Bhairavi (-Shudhdha Dhaivat)

प ध नि ध नि प ध प - Bhairavi Both Dhaivat

प रे ग सा रे नि सा रे सा - indicates Pakad of Desi Bhairavi

Here on further analysis :

- Raga Desi has Gandhar Nishad and Dhaivat Komal Rishabh and madhyam swaras are shudhdha
- Raga Bhairavi has all twelve swaras but we have used only both Rishabha and Dhaivat along with swaras of raga Desi
- Both in Bhairavi and Desi we may use both Dhaivat whole Bhairavi has two Rishabh i.e. komal and shudhdha (see the raga chalan)
- Thaata (Not at all necessary but for study purpose) - Bhairavi
- Time to perform, morning 7 to 10 A.M.
- Can be performed for Vilambit and Dhruv khayal, Dhruv Dhamar and Masitkhani Rajakhani Gat (Not for thumari)
- Jati Sampurna Sampurna, vadi : madhyam, Samvadi : Shada, Omitted swar : Shudhdha Gandhar, Shudhdha Nishad and Tivraa Madhyam, Rasa : Shringar Viraha.

(4) Khemdhvani : (Created by Pt. Dinker Kaikini)

It is a nice combination of offscourer raga Khem of Agra Gharana and well known raga Hansadhvani of Karnataka Sangeet. According to Pt. Dinker Kaikini

" रचनाकार का इन उक्त दोनों रागों का विस्तारक्षेत्र कुछ सीमित लगनेके कारण इन दोनों रागोंके संमिश्रण की कल्पना हुई जिसके फल स्वरूप राग क्षेमध्वनि की निर्मिति हुई ।"

(RagaRang, Page 92, written by Pt. Kaikini)

Both the ragas Khem and Hansadhvani have limitations for their elaboration. So the creator had thought to combine them to create a mishra rag Khemdhvani.

Chalan :

सा नि धू नि सा ग रे, ग प , नि ध सो
सो, नि ध प, ग रे, ग प नि ध प ग प ग रे सा

Raga Khem :

धू नि सा ग रे सा धू रे सा धू प सा ग रे,
पू ध सा धू नि ग रे, सा रे (सा) द प

Raga Hansadhwani :

ग रे ग प नि प ग प ग रे सा
नि रे नि (प) ग रे ग प ग रे सा

सा रे नि, प धू प नि सा, नि ध नि ग रे, नि रे नि (प), प नि ध नि सा ।

नि ध नि सा ग रे, प ग रे सा, रे नि पू धू प नि सा ।
सा सा प ग प ग ध प , ग प नि ध प ग रे, नि ध नि -
सा ग रे, ग रे ग प नि ध , ध नि सां गं रे, नि रे नि (प) ग रे, ग प ग रे सा

प ग प सां, सां रें सां, प नि ध नि ध प ग रे ग प सो सां रें सां, नि ध नि सां गं रें, नि रें नि (प)
ध नि सां रें गं रे सा रे नि रें नि प प नि ध प ग रे, ग प नि ध प ग रे, ग ध प ग रे, प ग प ग रे सा

Both madhyam are omitted in this raga. The time to perform for this raga is First prahar at night.

Vadishwar shudhdha Rishabha and Samvadiswar is Pancham.

(5) Chhaya Jayant (or Jayant Nat) :

It is a self creation. It has a combination of Chhayana and jayjayvanti.

Both Chhayana and jayjayvanti have common swars (off course Jayjayvanti does not have Tivra madhyam).

Both raga have प. रे. swara sangate. Both have swar vistar in Mandra madhyam saptak.

Chalan :

सा धू नि रे, रे ग ड म रे रे ग ड म ग रे सा ।
प सा रे सा धू नि रे, रे रे ग ड म ग रे सा ।

प रे रेडगड म ग म रे सा नि सा धू नि रे रेडगड म ग म रे सा ।
प रे रेडगड म ग रे सा ।

पडसोड सो रेगड मे मे मे मे रे ग रे सो
सो रे नि सो ध नि ध प रे ग म नी ध प प रेड गड म प ध प म ग म रे ग रे सा

Here,

Phrase

सा ध नि रे shows Jayjayvanti

रे ग ड म रे सा shows Chhayanat

प रे shows Jayjayvanti

प सा रे सा shows Chhayanat

श ग म नी ध प shows both Jayjayvanti

प रे रेड गड म प ध प म ग Chhayanat

रे ग रे सा shows Jayjayvanti

Time to perform : First Prahar of the night

Vadi : Pancham, Samvadi Rishabha

Jati : Shadav, Sampurna

SOME CREATION BY LATE PT. S.N. RATANJANKAR :

(1) Savanikedar :

It is a Kedar combination with Malhar having a flavour of Miyamalhar. It is a seasonal raga also known as SavaniMalhar. This raga can be performed at any time in rainy season as it is a rainy season raga.

Aroha : सा ,रे सा, म म ग, प नि ध नि सो ।

Avaroha : सो नि प म, ग म प ग म, रे सा ॥

Swarvistar :

- (1) सा ध नि ध सा, रे सा, सा म ग म ग म ग प म, ग म, ग सा रे सा
ध नि ध नि सा, सा प म ग रे सा, ध नि ध, सा ।
- (2) सा, सा म ग प प, नि ध नि सो, नि म प ध नि प, म
ग म प , ग म ग रे सा, प प नि सो रे सो, नि (प) म ग रे सा ॥
- (3) सा प ध नि ध नि ध प नि सो, सो रे सो, मे, गे मे रे सो, प प नि सो रे सो नि सो,
सो सो रे गे मे पे गं मे रे सो, प सो (प) म म ग प नि, ध नि प म म प म, ग म प, ग म सा रे सा॥

Phrase :

- (1) सा नि ध नि सा - shows MiyaMalhar
- (2) ग म प ग म, रे सा - shows Savani
- (3) सा सा म ग प प - shows Kedar
- (4) नि म प ध नि प म - shows also Kedar
- (5) प प नि सो रे सो नि सो - Kedar
- (6) म प म shows Kedar
- (7) नि ध नि प म shows Malhar
- (8) सा सा म ग प प ग म प ग म रे सा नि ध नि सो - identical phrase of Savani Kedar

[Ref : Abhinav Geet Manjari, Part III, Page 175, written by Pt. (late) Sh. S.N. Ratanjanker]

(2) Raga Gauri Shanker :

It is a combination of raga Gauri and Shanker, Madhyam is omitted. Time for to perform this raga is evening time. Vadi : Pancham , Samvadi : Shadaja.

Chalan :

प ग, रे सा नि, सा ग , प ग प, नि धू नि (प), नि धू नि (प) ग प, ध प ग, रे सा, रे नि सा ग, प ग प

(१) प, ग रे सा, सा, नि सा ग, प ग प नि (प) सा, रे ग, प सो, नि (प) ग प, ग रे सा

(२) नि सा ग, प ग प सो, नि ध नि, ग प ग, सा ग , प, ध प ग, प ग रे सा, रे सा नि सा ग, प ग प ।

(३) नि सा, प ग रे सा, रे नि सा, ग प ग प ग प ध नि (प) सो, नि (प) ग प ध नि सो, नि (प) रे सो नि ध नि (प), ग प, ग रे सा, रे सा नि, सा ग, प ग प ।

(४) प ग प प सो रे सो, गे रे गे पे गे पे गे रे सो (न) सो नि (प), प सो, नि (प) ग प रे ग प ध प, ग प, ग रे सा नि सा ग प ग प ।

Here phrase

(1) ग रे सा नि shows Gauri

(2) ग प नि प ग shows Shankara

(3) सो नि ध नि प ग प shows Shankara

(4) प ग रे सा नि shows Gauri

(5) प ग प प सो shows Shankara

(6) सा ग प ग प नि ध सो shows also Shankara

Here late Annasaheb has creatively used phrase ग रे सा नि from raga Gauri and combined with Shankara. (Ref : Abhinav Geetmanjari, Part III, page 178)

(3) Raga Pilu Ki Maanz :

It is a combination of raga Pilu and Tilak Kamod. It has all shudhdha swaras but only Gandhar is komal.

In Karnatak music there is a scale सा रे ग म प ध नि सा । known as Gaurimanohari from there it derives this combination.

सा प नि सा रे ग सा रे प म प ध, म (ग) सा नि सा रे ग सा रे म ग (सा)

सा प , म ग (सा) नि नि सा, रे प म ग (सा)

प नि, म प नि, सा म रे प म प ध प म (ग) सा नि,

प नि सा रे ग सा रे ग म, (सा)म प नि, नि सो, सो रे गे (सो), रे मे ग,

(सो), सो प म प ध म ग सा, नि प नि सा रे प म ग

Here phrase

- (1) सा रे ग सा रे ग म indicates raga Pilu
- (2) सो प म ग सा indicates raga Tilakkamod
- (3) प नि सा रे ग indicates raga Pilu
- (4) म प नि नि सो indicates for raga Pilu

Here we should note that Agra Gharana has a bandish i.e., बमना एक सुगुन...in Tilakkamod which has ग .Late Sh. Annasaheb had a training from agra Gharana so he had used for Tilakkamod .Also raga Pilu has also Komal Gandhar. So for this combination he has used ग.

(4) Raga Suranjini :

It is derived from Karnatak Sangeet Mela 19, i.e., Suryakant Mela. It has a combination of Raga Bhairav and Raga Mand. It should be performed in morning (7 to 10 A.M.). It has Vadi swar Madhyam and Samvadi swar is Shadoj.

Chalan :

सा रे ग म प, ग रे सा रे ग म
ग म प ध प म प म रे ग रे सा ।

- सा ग म प ग म रे सा, सा रे ग म, म ग प ध,
प म, ध प म रे, ग म प ग म, रे सा ।
- म, ग म रे ग म सा, सा रे सा ग म ध प म, नि सा ग म, ध प नि ध प म,
सौ रे सो नि द, नि ध प ध म, ग म प, म, ध प म ग रे सा ।
- ध म ध ध नि सो, रे रे स, सो रे ग म म रे सा रे सां ध प म ध नि सो,
नि ध प नि ध म रे, ग म ध प ग म रे म रे सा ।

Here phrase

- (1) सा रे ग म प shows raga Bhairav
- (2) ग रे सा सा ग म shows raga Bhairav

- (3) प म ध प म shows raga Mand
- (4) ध प नि ध प म shows raga mand
- (5) प म म रे ग रे सा shows Bhairav
- (6) सो नि ध, नि ध प ध म, shows raga Mand
- (7) ग म प - may be used in both ragas Bhairav and Mand
- (8) सो रे गे म रे सा shows raga Bhaairav
- (9) म ध नि सो नि ध प नि ध म shows raga Mand
ग म ध प
- (10) प ग म ऋ रे सा shows Bhairav

SOME CREATIONS OF LATE MAHARAJA - Saheb Sh. Jayavantsinhji Ranmalsinhji Thakore ('Sanand Thakore Saheb')

(1) Jayavanti Todi : [Ref: Sangit Saurabha , by Thakore Saheb, Page no. 1]

It is a creation of Thakore Saheb. Basically it is a combination of AhirBhairav and Todi. Sh. ThakoreSaheb has written in this chapter

वास्तवमें राग के स्वरूप देखते हुए राग के नाम "अहीरी तोडी" होना चाहिए, किन्तु इसी नाम का एक राग पहलेसे प्रचलित है और उसका इस रागके स्वर - संयोजन से मेल नहीं है, अतः गुनीजनों की राय से इस राग का नाम रचनाकार के नाम पर "जयवन्ती तोडी" रखा गया है।

In this raga Rishabh, Gandhar, Nishad are used as a flat notes where as madhyam and dhaivat are used as sharp notes.

Aroha : सा रे म प ध नि सो ।

Avaroha : सो नि ध प म ग रे सा ।

Pakad : सा रे म प नि ध प, ध म प ग म रे सा ।

Time : Early morning

Aroha : Gandhar virgit (१६१८)

Purvang : Todi, Uttarang : AahirBhairav, Jati : Shadav Sampurna

Chalan and raga vistar :

(१) सा रे नि सा ध, नि ध प प ध नि रेड ग रे सा ।

(२) सा रे ग रे, नि रे रे ग रे नि सा ।

(३) सा रे म, म ग म ग रे ग रे नि ध नि ग रे सा ।

(४) सा रे म प म ग ग रे ग म रे ग, ग रे नि सा ।

(५) म प ध म प ग म रे म प ग रे नि ध नि रे ग रे रे सा ।

(६) सा रे म प ध नि सो सो रे नि सो ध नि ध नि ध प, म ग रे ग रे सा ।

Here phrase

(1) रे ग रे सा shows raga Todi

(2) ध नि रे सा shows raga AhirBhairav

(3) म प ध नि सो shows raga AhirBhairav

(4) रे नि सा also shows raga AhirBhairav

(5) नि ध नि रे shows raga AhirBhairav

In this combination only रे ग रे सा phrase is used for Todi raga or Todi Anga. Other phrases are used for raga AhirBhairav.

(2) Raga Bagkauns :

This is a combination of Raga Bageshri and Malkauns.

Both the raga Bageshri and Malkauns have common vadi - smvadi swars i.e. madhyam (shudhdha) and shadaj hence raga Bagkauns has also shudhdha madhyam and shadaja are vadi and samvadi respectively. The time to perform for this raga is late night. Other swaras used are Rishabh Pancham and Komal Dhaivat, Shudhdha Dhaivat and Komal Nishad, Komal Gandhar.

Aroha : सा ग, म, ध नि सा ।

Avaroha : सा, नि ध, म प ध नि ध म् ग सा, रे नि सा ।

Pakad : ध नि ध म, प ध नि ध म् ग सा ।

Chalan :

(१) सा, नि ध, म ध नि सा, सा ग् ग् ग् सा ।

(२) सा, सा ग् नि ध, म प ध नि ध म्, म ध नि सा ।

(३) सा, ग् म, म ध, नि ध म, ध नि सा ग् म् ग् सा ।

(४) ध नि ध म म प ध नि ध म, म ग् सा, सा रे, नि ध नि सा ।

(५) म ग् म नि ध, ध नि सो, नि सो नि ध म, म प ध नि ध म म ग् म ग् सा ।

(६) म ध नि सो, गे सो, रे नि ध, द मे गे सो, सो रे नि सो नि ध म्, म प ध नि ध म् ग् सा ।

Following phrases are used for Bageshri and, malkauns :

(1) सा, नि ध, म ध नि सा - Bageshri (2) सा ग् ग् ग् सा - Malkauns

(3) सा, नि सा ग् नि ध - Bageshri (4) ध नि ध म - Malkauns

(5) म ध नि सा Bageshri (6) ध नि ध म म प Bageshri

(7) म ग सा Malkauns (8) म ध नि सो Bageshri

(9) गे सो Malkauns (10) रे नि ध Bageshri

(11) ध मे गं सां Bageshri (12) सौ रे नि सो नि ध म Bageshri (13) ध नि ध म, ग सा

(Malkauns,)

(Ref : Sangit Saurabh, Page 14, By Sanand Thakor Saheb)

(3) Raga Jayavant Sarang :

[Ref : Sangit Saurabh, Page 8, By late Sanand Thakor Saheb]

It is a good combination of raga Jayjayvanti and Brindavani Sarang. From the name of creator late Sh. Thakor Saheb it is named as jayvant Sarang.

Vadi : Rishabh (shudhdha) Samvadi : Pancham

Time ; 10 A.M. to 1 P.M. Omitted : Dhaivat

Other swaras : Shudhdha Rishabha, Shudhdha madhyam, Both Gandhar and Both Nishad

Jati : Shadav Shadav

[Here in raga Jayvant Sarang नि प Swar Sangateer is used for Sarang not for Kanada anga]

Aroha : सा रे, म प नि प, नि सो ।

Avaroha : सो, नि प, म ग रे ग रे सा ।

Pakad : म प, नि प म ग, रे ग रे, नि प रे सा ।

Chalan :

(१) सा नि प प नि, नि सा, सा रे सा ।

(२) सा, रे नि प, प ग रे सा, रे म प म ग, रे ग रे सा ।

(३) म प नि प, म नि म प, म ग रे, ग रे नि प ग रे सा ।

(४) सा रे म प नि प, प नि सो, नि सो नि रे नि प म ग रे, ग रे सा ।

(५) नि सो रे मे गे रे, नि सो रे गे रे नि प प म ग रे, रे म प रे, ग रे नि सा, प रे ग सा ।

(६) म प नि सो नि सो, नि रे नि प, प रे गे नि प म रे नि प म ग रे ग रे नि सा नि प ग रे सा ।

Here both Gandhar and Nishad are used because jayjayvanti has both Gandhar and Nishad and Brindavani Sarang has both Nishad.

On further analysis

- (1) सा नि ष indicates raga Sarang
- (2) रे म ष, म ग रे ग रे सा indicates raga Jayjayvanti
- (3) म ष नि ष म नि म ष indicates raga Sarang (see the discussion)
- (4) नि सो रे मे गे रे indicates Des (see the discussion)
- (5) म ष नि सो नि सो indicates raga Sarang (see the discussion)

We have analysed the different phrases of raga Jayavanti Sarang. Jayjayvanti has two different Angas (1) Des (2) bageshri (but to me it is Rageshri)

Late Sh. Thakore Saheb has used Des Anga for raga Jayjayvanti so he has used phrase like नि सो रे म गे रे and रे म ष म ग रे.

Phrase म ष नि सो also used in Des. In raga Jayjayvanti having Des Anga, the uttarang or Antara has phrase like म ष नि सो.

म ष नि सो नि सो may be used for Sarang (Sarang means Brindavani Sarang)

In other words late Sh. Thakore Saheb has created this raga omitted Dhaivat for raga Jayjayvanti. He has created this raga giving a tonal structure of Sarang and Jayjayvanti of Des anga.

In the concluding part of this chapter it can be said that

- (1) To create mishra raga or Raga combination process is an intellectual phenomena. One must have proper and deep study about ragas which are used for combination.
- (2) A scholar like late Annasaheb, Pt. Dinker Kaikini, Pt. C.R.Vyas have created ragas combining Hindustani and Karnataki ragas. We must give credit for these creations to late Ustad Baba Allaudin Khan, Ustad AliAkabarkhan, Pt Ravishankar, Sh. Arvind Parikh, Ustad Amjad Ali Khan (all instrumentalists) who gave us raga like Hembihag, Hem Hindol, GauriManjari, Parmeshwari, Tilakshyam, Gaurikauns, haripriyaKanada etc.
- (3) As we have discussed in previous chapters that to create a mishra raga is an intellectual pleasure. A creator creates mishra raga for an intellectual pleasure. It is not for mass but as time passes it becomes popular rag. i.e., raga Purya kalyan, Shyam Kalyan, NatBhairav etc.

It is a duty of a teacher or guru to encourage such creation and propagate among students and intellectual listeners but side by side it is also to maintain status of original ragas which should not be forgotten to perform.