

Chapter - 1

INTRODUCTION

The Indian Music is an ocean which cannot be measured. Music is always changeable hence its practical and theoretical restudy is required time by time. Its study gives us the depth of the subject, new creation and qualitative analytical informations.

In Indian music the study of a Raga - Ragabhyas has great importance. The study of a raga gives new creative dimensions, ideas to create new raga which is called 'Navraga Nirmitee'.

Some differences or many different opinions regarding a new raga - structure i.e. Tonal structure (राग संरचना) its classifications. It may be required one standard pattern for tonal structure classification and creation of a raga.

Different Gharanas have their own belief/opinion for particular raga, specifically, mishra or sankirna raga. The tonal structure of ragas may be different in different Gharanas but their classification should be in the same that or in the same system of classification.

In our Hindustani Sangeet Padhadhathi ragas are divided in three main categories. (1) Shudhdha (pure), (2) Chhayalag (Shadowed), (3) Sankirna or Mishra (Complex or combination of two or more than two ragas).

We will concentrate only on Mishra - Sankirna ragas. "The mixture/combination of two or more than two ragas creates mishra raga."

When we are saying a mixture or combination then two or more than two ragas are to be combined or mixed.

"The process of creating or an idea of creating mishra raga is not new." (1) Only the systematic analysis is done by the experts from time to time or oftenly.

An analysis of Mishra raga may be done as follows :

- (1) How many ragas have been mixed or combined.
- (2) The nature of the ragas which are based for the combination or mixing.
- (3) Which Ragang is powerful or mostly used than other/s.
- (4) The tonal structure of new raga, i.e., Vadi, Samvadi, Komal , Shudhdha.
- (5) The time of a raga to perform.
- (6) The classification, i.e., in which that it is classified whether it is justified or not.
- (7) Which will be basic raga in mishra raga.

- (8) Which will be prominent raga in mishra raga.
- (9) Identical phrase i.e. Pakad.
- (10) Whether it gives a pleasure (Melodic appeal)
- (11) How it is named (titled)

The above mentioned points may be useful to analyse or to study creativity of a mishra raga. One must note that all the rare/ offscore ragas are not mishra ragas.

The main purpose to create Mishra raga or Sankirna raga is to give/gain intellectual pleasure alongiwht the entertainment (ईश).