

Chapter 4

MISHRA RAGA AND ITS CLASSIFICATION

Different classification systems of the ragas, known as "Raga Vargikaran" have been introduced by different experts of music time to time. A systematic classification is always helpful to study any subject / topic. It gives us theoretical as well as classical knowledge of the subject and gives easy ways for the study. Basically the classification shows the similarities as well as differentiations.

In our Indian Music there was a wide and vast development of ragas. So it was essential to classify them in systematic manner. As a result, first time Bharat had given a concept of 'Jatis'.

Upto Bharat the Indian music was based on Jati system. There was no existence of the word "Raga". After Bharat and Narad time to time these jatis had been known as ragas. After that the classification system which were introduced were based on Jatis in their developed and transcript forms. This can be seen in 'Naradiya Shiksha' created by narad after Bharat.

Our old experts had given different systems of ragas classification on the basis of their similarities and differences among them. it is still a continuous process.

The different classification systems may be divided in three parts. (1) Ancient period (2) Medieval period and (3) Modern period.

(1) Ancient period : Four different classification systems were in existence.

- (1) Jati vargikaran
- (2) Gram Raga vargikaran
- (3) Ratnaker Raga vargikaran
- (4) Pure shadow and complex or mishra

(2) Medieval period :

- (1) Pure, shadow and complex raga
- (2) Raga Ragini vargikaran
- (3) Mela raga vargikaran

(3) Modern period :

- (1) Pure, shadow and complex raga
- (2) Raga ragini vargikaran
- (3) Ragang vargikaran
- (4) Thaat Raga vargikaran

Other classification :

- (1) On the basis of the time for the rendering of a raga : i.e. at the time of Sun rise and Sunset
- (2) On the basis of vadi swar
- (3) On the basis of challan : Purvangvadi and uttarangvadi

This classification is not suitable for mishra ragas classification as mishra raga has different ragas for the combination both in purvang and uttarang.

- (4) Mediaval period : Raga Ragini system for classification.

- (1) Shiva or Someswar : Six ragas and 36 Raginis are classified.

- (a) Shree : Malshree Triveni Gauri Kedari Madhumalti Pahadika
- (b) Vasant : Desi Devgiri Varahi Todika Lalita Hindoli
- (c) Bhairav : Bhairavi Gurjari Ramkiri Gunkiri Bangali Saindhavi
- (d) Pancham : Vibhasha Bhoopali Karnati Nat hansika Palavi Patmanjari (e) Brhannat : Kamodi Kalyani Amari Nataki Sarangi Natthambira (f) Mesh ; Malhari Sorath Savari Kaushiki Gandhari Harshrungar

According to Bahrat : Hanman : they had also classified 6 ragas and 36 raganis. In 'Nagmantee Asari' by Ahmad Raza - he had also classified 6 ragas and 36 ragini in Rag Ragini system.

- (1) Bhairav ; Ramkali Gurjari Khat Gandhari Asavari
- (2) Malkauns : Bageshri Todi Desi Sugharai Sooha Multani
- (3) Hindol : Pooriya Vasant Lalit Pancham marva Dhanashri
- (4) Shree : Gauri Poorvi Gaura Triveni Jaitashri
- (5) Megh : Madumadh Gaud Shudhdha sarangi Badhans Samant Sorath
- (6) Nat : Chhayana Hamir Kalyan Kedar Bihagada Yaman

The group of (combination of) Meaning that shruti Graha swar etc creates Jati or a combination of shruti Grah, Swar etc creates Jati.

Others :

Grama Raga vargikaran (Pt. Matang)

Dasvidh Raga vargikaran (Pt. Sharangdev)

- (1) Gram raga (2) Raga (3) Uparaga (4) Bhasha (5) Vibhasha (6) Antrbhasha (7) Ragang (8) Kriyang (9) Upang (10) Bhashans

Grama raga, Uparaga, Raga :

Evolved from Jatis. Raga nearer to Gram raga known as upraga, The total upraga are eight. (1) Shaktilak (2) Takkasaindhav (3) Kokila pancham (4) Revagupta (5) Pancham shadav (6) Bhavana pancham (7) Naga Gandhar (8) Naga pancham.

The evolution of raga was based on jati . The total number of raga are 20.

Bhasha, Vibhasha, Antrabhasha :

Bhasha ragas were included in the creation; created from Gramraga. The evolution creation of Vibhasha raga was from Bhasha raga and the creation of Antrabhasha was from Vibhasha raga. In old books - Granthas had two different opinions or interpretation of Bhasha raga Vibhasha raga and Antrabhasha raga.

As per one opinion Bhasha, Vibhasha and Antrabhasha were specific musical creation which were used to be sung.

As per other opinion these three i.e. Bhasha, Vibhasha and antrabhasha were the specific styles of singing. The raga which had a folk based was known as a bhashang raga.

Matang Muni had described 7 different styles of singing(Geetees) in "Brahdeshi" which included these Bhasha, Vibhasha ragas. According to Matang Muni there were 10 Bhasha ragas and 13 Vibhasha raga. There was no description of Antrabhasha ragas by Matang Muni.

Ragang Bhashang Kriyang Upang :

These four prakar/types have been classified under Deshi sangeet. There are also three different opinions for these four types.

- (A) Damodar Pandit in 'Sangeet Darpan' has mentioned that raga having a shadow of Gram raga and having a shadow of Bhasha raga known as Ragang and Bhashang raga respectively. No clarification have been given for Upang and Kriyang.
- (B) In other opinion : Ragang means different sections of raga (anga of raga). Upang means minute angas of raga. Bhashang means different angas of Bhasha geetee. Kriyang means different styles to perform / render the raga.
- (C) According to Pt. Bhatkhande in his book Bhatkhande Sangeet Shashtra Vol I page 140
 - Ragang Raga means Raga performed with all rules and regulations.
 - Bhashang raga means raga based on the folk tunes of particular region. They are not classified ragas but nearer to classical raga.
 - Kriyang ragas means those ragas in which while performing them vivadi swar was used to create more entertainment / relish.

Suddha, Chhayalaga and Sankirna :

In ancient time there was a system of classification of raga i.e. Sudhha Chhayalaga and Sankirna.

A raga is totally independent in its tonal structure was known as a sudhdha i.e. Pure raga.

A raga having a shadow of other raga in its tonal structure was known as Chhayalaga : Shadow raga.

A raga having a combination or a mixture of two or more than two raga was known as Sankirna i.e. Mishra raga.

These days this system of classification may be revised and used for classification of ragas and proved easier than that system.

Medival Period :

Following classification system of ragas have been found during medival period.

- (1) Shudhdha chhayallag sankirna
- (2) Mela raga classification
- (3) Raga Ragini classification
- (4) Classification based on the time of performing the raga
- (5) Based on number of swaras used in raga
- (6) Based on gender
- (7) Classification created by Pundarik Viththal (Ragmala)

(1) Sudhdha chhayalag sankirna : This particular system also been seen in Medival period. There was no change in its meaning but it could not be sustained over the period as other systems and method had been created for classification of a raga.

(2) Mela raga classification : It is still in exsistance in Karnataki music. It is a mother of our today's Thaata system. There were different experts who had given different number of mela. This mela classification was nothing but a developed structure of Murchhana classification of an ancient time/period.

- Pt. Vyanketmachi had derived total 72 melas. [Now today in South India total 19 melas are in practice]

- Pt. Locha had derived 12 melas (Raga Tarangini) likewise in Raga Vibodh²³, Swarkalanidhi 27 and in Chaturdandi prakashika 19 melas had derived.

(3) Raga Ragini(vargikaran) classification : In Medival period there was a tradition of classification which was based on male and female raga, but there were four different opinions about the same.

Classification by

शिव Shiv or Someshwar : Total six ragas i.e. Shree, Basant, Pancham, Bhairav, Megh and Nat narayan and each had six raginis and their sons and daughter in laws.

कृष्ण Krishna or Kallinath : The ragas were same as classified by Shiv but six raganis and their Sons - daughter in laws were different from shiv.

¶ Bharat : Six ragas i.e. Bhairav, Malkauns, Hindol, Deepak, Shree and Megh. Each had 5 Raginis and 8 Sons and 8 Daughters in law.

¶ Hanuman : Six ragas were same as classified by Bharat but 5 raginis and 8 Sons daughters in law were different.

Six ragas and raginis by Shiv

- Shree : Malashri, Triveni, Gauri, Kedari, Madhumati, Pahadika
- Vasant : Desi Devgiri, Varati, Todika, Lalita, Hindoli
- Bhairav : Bhairavi, Gurjari, Ramkiri, Gunkiri, Bangali, Saindhavi
- Pancham : Vibhasha, Bhupali, Karnati, NadHansika, Palavi, Patmanjari
- Brahannat : Kamodi, Kalyani, Amari, Natika, Sarangi, Nathmira
- Megh : Mallari, Sorathi, Saveri, Koshiki, Gandhari, Harshringar

According to Krishna :

- (1) Shree : Gauri, Kolahal, Dhaval, Varorji, Malkauns, Devgandhar
- (2) Vasant : Aghali, Gunakali, Patmanjari, Gaudgiri, Dhanki, Devsag
- (3) Bhairav : Bhairavi, Gurjari, Bilavali, Bihag, Kagnat, Kanada
- (4) Pancham : Triveni, Hasantrehta, Ahiri, Kokabh, Barari, Asavari
- (5) Natnarayan : Timbanki, Tilangi, Purvi, Gandhari, Rama, Sindhimallari
- (6) Megh : Bangali, Madhura, kamod, Dhanashri, Devtirthi, Diwali

According to Bharat :

- (1) Bhairav : Madhumalvi, Lalita, Varari, Bhairavi, Bahuli
- (2) Malkauns : Gurjari, Vidhyavati, Todi, Khambhavati, Kukubh
- (3) Hindol : Ramkali, Malavi, Asavari, Devari, Keki
- (4) Deepak : Kedari, Gauri, Rudhravati, Kamod, Gurjari
- (5) Shree : Saindhavi, Kafi, Thumari, Vichitra, Sohini
- (6) Megh : Mallari, Sarang, Desi, Rativallabha, Kanara

According to Hanuman :

- (1) Bhairav : Madhamadi, Bhairavi, Bangali, Varatika, Saindhavi
- (2) Kaushik : Todi, Khambhavati, Gauri, Gunakri, Kukubh
- (3) Hindol : Belavali, Ramkiri, Deshvya (Deshakhya), Patmanjari, Lalita
- (4) Deepak : Kedari, Kunada, Desi, Kamodi, Natika
- (5) Shree : Vasanti, Malavi, Malashree, Dhanasik, Asavari
- (6) Megh : Mallaari, Deskari, Bhupali, Gurjari, Tanika

These systems or theories were criticized by Muhhamad Raza of Patana in 1913, but he himself could not keep him out of impression of these theories when he gave a same theory. He also gave Raga Ragini theory which is as under :

- (1) Bhairav : Bhairavi, Ramkali, Gurjari, Khat, Gandhari, Asavari
- (2) Malkauns : Bageshwari, Todi, Desi, Sugharai, Suha, Multani
- (3) Hindol : Puriya, Vasant, Lalit, Panchari, Dhanshri, Marava
- (4) Shree : Gauri, Purvi, Gaura, Triveni, Malashree, Jaitashree
- (5) Megh : madhumadh, Gaud, Shudhdha Sarang, Badhans, Samant Sorath
- (6) Nat : Chhayana, Hamir, Kalyan, kedar, Behasada, Yaman

This theory is also incomplete for the raga classification.

Modern period :

In the modern period major classification theories may be

- (A) - (1) Shudhdha, (2) Chhayalag, (3) Sankirna
- (B) Ragang Theory
- (C) Thaata Theory

Unlike ancient and medieval period classification theory/system i.e. Shudhdha, Chhayalag and Sankirna was also in practice but after some time it was not in practice.

Thaata system :

It is an alternative of a Mela system of raga classification. Pt. Bhatkhande was inspired by Mela Padhdhati of South Indian Music and he had tried Mela Padhdhati in revised version which is known as Thaata padhdhati. He had reduced number of Melas from 72 to 10. He had given 10 Thaats which are as under.

1. Bilaval : All pure (Sharp) swaras. Madhyam shudhdh
2. Khamaj : Flat Nishad (Komal) Two/both sharp Nishad
3. Kalyan : Madhyam(both)
4. Bhairav : Rishabh Dhaivat flat (Komal)
5. Kafi : Gandhar Nishad komal
6. Asavari : Gandhar Dhaivat Nishad komal
7. Purvi : Rishabh Dhaivat komal both madhyam
8. Marva : Rishabh komal Tivra madhayam
9. Todi : Rishabh Gandhar Dhaivat komal madhyam tivra
10. Bhairavi : Rishabh, Gandhar Dhaivat Nishad flat.

Pt. Bhatkhande had tried to classify all ragas in ten different Thaats. he had tried to classify ragas with a view to similarities in tonal structure and swaras used in ragas (स्वरूप साम्य - स्वर साम्य).

But this theory / system has limitations.

- It has a fixed pattern of swaras which are used in raga.
- Ragas do not have swaras which are supposed to be in Thaats. They have been also classified in particular Thaats. e.g., (1) Madhuvanti (2) Patdeep etc.

Pt. Bhatkhande had never claimed that theory created by him is totally complete and ideal. He stated that he had a small effort to classify ragas in minimum numbers of thaats. He had also given Thaats theory with a view of or based on Ragang. e.g., Pt. Bhatkhande had stated in fourth volume Bhatkhande Sangeet Shashtra on page 29,

" अंग अर्थात् ऐसा भाग जो रागों में अधिक स्पष्ट दिखाई है । किसी राग में आरोह में नियमित स्वर छोड़ना, किसीके आरोह या अवरोह में विशेष प्रकार से रखना, किसी रागकी स्वर रचना विशिष्ट प्रकार की रखना आदि ।"

Further more clarification he had given .Classification of Kafi Thaats ragas in five different specific "Anga" . (1) Kafi Anga, (2) Dhanashri Anga, (3) Kanada Anga (4) Sarang Anga, (5) malhar anga.

We may say that Thaats Theory contains also ragang theory but due to based on number of swars, types of swars given more importance in Thaats Theory hence ragang part of it is being hidden.

Rang theory :

Pt. Narayan Moreshwar Khare had created this theory for the classification of raga.

" Each raga is based on some specific phrase or विशिष्ट स्वर संदर्भ, which has all required characteristics like Aroha - avaroha, Vadi samvadi, Alpatva bahutva also have a corresponding phrases between purvang and uttarang. It is known as an independent raga.

The raga which is clearly containing phrases of independent raga known as ragans or raga created from an independent raga known as Rang raga." (Rag Vignana 6 Phase 10).

Pt. Khare had derived 26 different independent ragas having different ragang raga.

(1) Bhairav :

(1) Bhairav (2) Kalingada (3) Jogiya (4) Gunakri (5) Gauri (6) Shivmat Bhairav (7) Ramkali
(8) Prabhat (9) Mangal Bhairav (10) Bairagi (11) Shobhavari

(2) Bilaval :

(1) Bilaval (2) Allaiya (3) Sarparada (4) Kukubha (5) Lachhasas (6) Shukla Bilaval (7) Yamini
Bilaval (8) Jaij Bilaval (9) Devgiri Bilaval (10) Sukhiya

(3) Kalyan :

(1) Kalyan (2) Shudhdha Kalyan (3) Yaman (4) Chandrakant (5) Tivrakallyan (6) Pahadi (7)
Homkalyan (8) Jayatkalyan

(4) Khamaj :

(1) Khamaj (2) Zinzoti (3) Tilang (4) Mand (5) Khambhavati

(5) Kafi :

(1) Kafi (2) Sindhora (3) Anand Bhairavi

(6) Poorvi :

(1) Poorvi (2) Pooriya Dhanashri (3) Paraj

(7) Marva :

(1) Marva (2) Bhatiyar (3) Bhankar (4) Pooriya

(8) Todi :

(1) Miyaki Todi (2) Gurjari (3) Chhaya Todi (4) Multani

(9) Bhairavi :

(1) Bhairavi (2) malkauns (3) Bhupall (4) Sindha Bhairavi

(10) Asavari :

(1) Asavari (2) Jaunpuri (3) Gandhari (4) Dev Gandhar (5) Komal rishabh Asavari (6) Desi

(11) Sarang :

(1) Brindavani Satrang (2) Megh (3) Shudhdha Sarang (4) Madhyamadi Sarang

(12) Dhanashri :

(1) Dhanashri (2) Bhimpalasi (3) Dhani (4) Patdeep (5) Pradipaki (6) Hansakaikini

(13) Lalat :

(1) Lalat (2) Vasant (3) Pancham (4) Prabhat (5) Lalita Gauri

(14) Piloo :

(1) Piloo (2) Barva (3) Badhans

(15) Sorath :

(1) Sorath (2) Des (3) Tilak Kamod (4) Jayjayvanti

(16) Vibhas :

(1) Vibhas (2) Jayat (3) Jayatshri

(17) Nat :

(1) Nat (2) Gaud

(18) Shree :

(1) Shree (2) Triveni (3) Chaiti (4) Deepak

(19) Bageshri :

(1) Bageshri (2) Rageshri (3) Bahar (4) Kaushik Kanada

(20) Kedar :

(1) Kedar Nat (2) Bhavani Kedar (3) Kamod (4) Jaldhar Kedar

(21) Shankara :

(1) Shankara (2) Malshree (3) Bihag (4) Hansadhwani

(22) Kanada :

(1) Darbari (2) Adana (3) Susharai (4) Shahana (5) Nayaki (6) Gunji Kanada (7) Hussaini
kanada (8) Kanada Mallhar (9) Mudraki Kanada (10) Kaunsi Kanada (11) Abhogi

(23) Malhar :

(1) Malhar (2) Ramdasi Malhar (3) Soor malhar (4) Gaudmalhar (5) Meghmalhar (6)
Natmalhar (7) Charjuki malhar (8) Dhundiya malhar

(24) Hindol :

(1) Hindol (2) Sohni (3) Bhinnashadaj (4) Shudhdha Sohini.

(25) Bhupali :

(1) Bhupali (2) Deskar (3) Jayat (4) Jayatkalyan

(26) Aasa :

(1) Aasa (2) Durga (3) Bhavani

In short The Ragang Theory is descriptive version of Thaats Theory. The 10 Thaats created by Pt. Bhatkhande is also kept in mind or considered by Pt. Moreshwar Khare.

In Ragang Theory we can easily identify the raga particular mishra raga that from which anga it is created. Before conclusion of this chapter it is necessary to have different opinions from experts for Mishra raga classification.

Different experts have given their opinions regarding the classification of raga/ mishra raga (interview)

1) According to Dr(Mrs) Sumati Mutatkar (Delhi, 28 Aug., '95) :

"Either we should accept 72 Melas for classification of ragas or we should have new classification system. For mishra raga no classification is required. "

2) Prof. Shivkumar Shukla :

"The word raga is a classified word. The Thaats system is a necessary evil today but in practice it is unnecessary."

3) Prof. N.V. Patwardhan :

"The Thaats system is totally incomplete. It is for beginners who are studying the music. It has no practical relevance, because music is always dynamic and changeable. No such system of classification of mishra raga is essential. For study the ragang theory given by Pt. Khare can be utilised with same modification. Thaats system has a base of ragang theory also, but it is totally a mechanical system.."

4) Pt. Dinker Kaikini (6/1/96, Saturday, Ahmedabad) :

"There should not be a binding of Thaats System or any classification system to classify any type of raga as the creation of a raga is an abstract phenomena". (राग निर्माण भावप्रधान सर्जनशक्ति का परिणाम है). He agrees as the limitations of all different systems of raga classification including Thaats system too".

(5) Prof. V.R.Athawale (8/1/97, Sunday, Mumbai) :

"The Thaata System and other systems of raga classification are for only the study purpose but in practice there is no such importance of these systems. Because the performance or reading of a raaga is an abstract phenomena and raga cannot be rendered with the pairs of Swaras." Particularly the classification of Mishra raga no such system is required."

[राग गायन - वादन भावप्रधान घटना है राग का गायन वादन स्वर संगति से सीफ़े नहीं होता है]

All experts have been agreed on following points.

(1) No necessity to classify Mishra raga by any classification theory or system.

(2) All theories given by old experts are for the beginners but while performing any raga it has no application.

(3) In Hindustani music there is no such limit for the numbers of ragas. It (music) is always dynamic hence numbers of ragas may be increased. It is impossible to classify all ragas in limited number of Thaata or ragas.

To me once we are using the word "Mishra" no need for any further classification.