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Melodic mode in Indian music For other uses, see Raga (disambiguation), Ragam (disambiguation), and Ragas (fly). For the subgenre of reggae music, see Ragga. Indian classical music Carnatic music Ancient Tamil music Carnatic music Ancient Tamil music Carnatic music For other uses, see Raga (disambiguation), and Ragas of Carnatic Music A raga or raag (IAST: raga; also raaga or ragam; literally 'coloring', 'tingeing', 'dyeing'[1][2]) is a melodic mode in Indian classical music.[3] The raga is a unique and central feature of the classical Indian music tradition, and as a result has no direct translation to concepts in classical European music.[4][5] Each raga is an array of melodic structures with musical motifs, considered in the Indian tradition to have the ability to "colour the mind" and affect the emotions of the audience.[1][2][5] Each raga provides the musician with a musical framework within which to improvise.[3][6][7] Improvisation by the musician involves creating sequences of notes allowed by the raga in keeping with rules specific to the raga. Ragas range from small ragas like Bahar and Shahana that are not much more than songs to big ragas like Bahar and Shahana that are not much more than songs to big ragas like Bahar and Shahana that are not much more than songs to big ragas like Bahar and Shahana that are not much more than songs to big ragas like Bahar and Shahana that are not much more than songs to big ragas like Bahar and Shahana that are not much more than songs to big ragas like Bahar and Shahana that are not much more than songs to big ragas like Bahar and Shahana that are not much more than songs to big ragas like Bahar and Shahana that are not much more than songs to big ragas like Bahar and Shahana that are not much more than songs to big ragas like Bahar and Shahana that are not much more than songs to big ragas like Bahar and Shahana that are not much more than songs to big ragas like Bahar and Shahana that are not much more than songs to big ragas like Bahar and Shahana that are not much more than songs to big ragas like Bahar and Shahana that are not much more than songs to big ragas like Bahar and Shahana that are not much more than songs to big ragas like Bahar and Shahana that are not much more than songs to big ragas like Bahar and Shahana that are not much more than songs to big ragas like Bahar and Shahana that are not much more than songs to big ragas like Bahar and Shahana that are not much more than songs to big ragas like Bahar and Shahana that are not much more than songs to big ragas like Bahar and Shahana that are not much more than songs to big ragas like Bahar and Shahana that are not much more than songs to big ragas like Bahar and Shahana that are not much more than songs to big ragas like Bahar and Shahana that are not much more than songs to big ragas like Bahar and Shahana that are not much more than songs to big ragas like Bahar and Shahana that are not much more than songs to big ragas like Bahar and Shahana that are not much mor example being Marwa, the primary development of which has been going down into the lower octave, in contrast with the traditional middle octave. [8] Each raga is considered a means in the Indian musical tradition to evoking specific feelings in an audience. Hundreds of raga are recognized in the classical tradition, of which about 30 are common, [3][7] and each raga has its "own unique melodic personality".[9] There are two main classical music traditions, Hindustani (North Indian) and Carnatic (South Indian), and the concept of raga is shared by both.[6] Raga are also found in Sikh traditions such as in Guru Granth Sahib, the primary scripture of Sikhism.[10] Similarly, it is a part of the qawwali tradition in Sufi Islamic communities of South Asia.[11] Some popular Indian film songs and ghazals use ragas in their composition.[12] Every raga has a swara (a note or named pitch) called shadja, or adhara sadja, whose pitch may be chosen arbitrarily by the performer. This is taken to mark the beginning and end of the saptak (loosely, octave). The raga also contains an adhista, which is either the swara Pa. The adhista divides the octave into two parts or anga – the purvanga, which contains lower notes, and the uttaranga, which contains higher notes. Every raga has a vadi and a samvadi. The vadi is the most prominent swara, which means that an improvising musician emphasizes or pays more attention to the vadi) and is the second most prominent swara in the raga. [clarification needed] Terminology The Sanskrit: [[1]] has Indian roots, as \*reg- which connotes "to dye". Cognates are found in Greek, Persian, Khwarezmian and others. The words "red" and "rado" are also related.[13] According to Monier Monier-Williams, the term comes from a company of the sanskrit word raga (Sanskrit: [1]]) has Indian roots, as \*reg- which connotes "to dye". Cognates are found in Greek, Persian, Khwarezmian and others. The words "red" and "rado" are also related.[13] According to Monier Monier-Williams, the term comes from a company of the sanskrit word raga (Sanskrit: [1]]) has Indian roots, as \*reg- which connotes "to dye". Sanskrit word for "the act of colouring or dyeing", or simply a "colour, hue, tint, dye".[14] The term also connotes an emotional state referring to a "feeling, affection, desire, interest, joy or delight", particularly related to passion, love, or sympathy for a subject or something.[15] In the context of ancient Indian music, the term refers to a harmonious note, melody, formula, building block of music available to a musician to construct a state of experience in the audience.[14] The word appears in the ancient Principal Upanishad contain the word raga. The Mundaka Upanishad uses it in its discussion of soul (Atman-Brahman) and matter (Prakriti), with the sense that the soul does not "color, dye, stain, tint" the matter.[17] The Maitri Upanishad uses the term in the sense of "passion, inner quality, psychological state".[16][18] The term raga is also found in ancient texts of Buddhism where it connotes "passion, sensuality, lust, desire" for pleasurable experiences as one of three impurities of a character.[19][20] Alternatively, raga is used in Buddhist texts in the modern connotation of a melodic format occurs in the Brihaddeshi by Matanga Muni dated ca. 8th century,[23] or possibly 9th century.[24] The Brihaddeshi describes raga as "a combination of tones which, with beautiful illuminating graces, pleases the people in general".[25] According to Emmie te Nijenhuis, a professor in Indian musicology, the Dattilam section of Brihaddeshi has survived into the modern times, but the details of ancientiful illuminating graces, pleases the people in general".[25] music scholars mentioned in the extant text suggest a more established tradition by the time this text was composed.[23] The same essential idea and prototypical framework is found in ancient Hindu texts, such as the Naradiyasiksa and the classic Sanskrit work Natya Shastra by Bharata Muni, whose chronology has been estimated to sometime between 500 BCE and 500 CE,[26] probably between 200 BCE and 200 CE.[27] Bharata describes a series of empirical experiments he did with the Veena, then compared what he heard, noting the relationship of fifth intervals as a function of intentionally induced change to the instrument's tuning. Bharata states that certain combination of notes are pleasant, certain not so. His methods of experimenting with the instrument triggered further work by ancient Indian scholars, leading to the development of successive permutations, as well as theories of musical note inter-relationships, interlocking scales and how this makes the listener feel. [24] Bharata discusses Bhairava, Kaushika, Hindola, Dipaka, SrI-raga, and Megha. Bharata states that these have the ability to trigger a certain affection and the ability to "color the emotional state" in the audience.[14][24] His encyclopedic Natya Shastra links his studies on music to the performance arts, and it has been influential in Indian performance arts tradition.[28][29] The other ancient text, Naradiyasiksa dated to be from the 1st century BCE, discusses secular and religious music, compares the respective musical notes. [30] This is earliest known text that reverentially names each musical note to be a deity, describing it in terms of varna (colors) and other motifs such as parts of fingers, an approach that is conceptually similar to the 12th century Guidonian hand in European music.[30] The study that mathematically arranges rhythms and modes (raga) has been called prastara, ... means mathematical arrangement of rhythms and modes. In the Indian system of music there are about the 500 modes and 300 modes and 300 modes. different rhythms which are used in everyday music. The modes are called Ragas.")[31] In the ancient texts of Hinduism, the term for the technical mode part of raga evolved to become a more sophisticated concept that included the experience of the audience.[32] A figurative sense of the word as 'passion, love, desire, delight' is also found in the Mahabharata. The specially of voice or song, emerges in classical music has ancient roots, and it primarily developed due to the reverence for arts, for both spiritual (moksha) and entertainment (kama) purposes in Hinduism. Rāga, along with performance arts such as dance and music, has been historically integral to Hinduism, with some Hinduism, with some Hinduism, with some Hinduism, with some Hinduism, are believed to have a natural existence.[37] Artists don't invent them, they only discover them. Music appeals to human beings, according to Hinduism, because they are hidden harmonies of the ultimate creation.[37] Some of its ancient texts such as the Sama Veda (~1000 BCE) are structured entirely to melodic themes,[34][38] it is sections of Rigveda set to music.[39] The ragas were envisioned by the Hindus as manifestation of the divine, a musical pursuit of spirituality. Bhajan and Kirtan were composed and performed by the early South India pioneers. A Bhajan has a free form devotional composition based on melodic ragas.[40][41] A Kirtan is a more structure, similar to an intimate conversation. It includes two or more musical instruments,[42][43] and incorporates various ragas such as those associated with Hindu gods Shiva (Bhairav) or Krishna (Hindola).[44] The early 13th century Sanskrit text Sangitaratnakara, by Sarngadeva patronized by King Sighana of the Yadava dynasty in the North-Central Deccan region (today a part of Maharashtra), mentions and discusses 253 ragas. This is one of the most complete historic treatises on the structure, technique and reasoning behind ragas that has survived.[45][46][47] The tradition of incorporating raga into spiritual music is also found in Jainism,[48] and in Sikhism, an Indian religion founded by Guru Nanak in the northwest of the Indian subcontinent.[49] In the Sikh scripture, the texts are attached to a raga and are sung according to the rules of that raga.[50][51] According to Pashaura Singh – a professor of Sikh and Punjabi studies, the raga and tala of ancient Indian traditions were carefully selected and integrated by the Sikh Gurus into their hymns. They also picked from the "standard instruments used in Hindu musical traditions" for singing kirtans in Sikhism.[51] During the Islamic rule period of the Indian subcontinent, particularly in and after the 15th century, the mystical Islamic tradition of Sufism developed devotional songs and music called gawwali. It incorporated elements of raga and tala.[52][53] The Buddha discouraged music aimed at entertainment, but encouraged chanting of sacred hymns.[54] The various canonical Tripitaka texts of Buddhism, for example, state Dasha-shila or ten precepts for those following the Buddhist spiritual path. Among these is the precept recommending "abstain from dancing, singing, music and worldly spectacles".[55][56] Buddhism does not forbid music or dance to a Buddhist layperson, but its emphasis has been on chants, not on musical raga.[54] Description A raga is sometimes explained as a melodic rule set that a musician works with, but according to Dorottya Fabian and others, this is now generally accepted among music scholars to be an explanation that is too simplistic. According to them, a raga of the ancient Indian tradition can be compared to the concept of non-constructible set in language for human communication, in a manner described by Frederik Kortlandt and George van Driem; [57] audiences familiar with raga recognize and evaluate performances of them intuitively. Two Indian musicians performing a raga duet called Jugalbandi. The attempt to appreciate, understand and explain raga among European scholars started in the early colonial period.[58] In 1784, Jones translated it as "mode" of European music tradition, but Willard corrected him in 1834 with the statement that a raga is both mode and tune. In 1933, states José Luiz Martinez – a professor of music, Stern refined this explanation to "the raga is more fixed than mode, less fixed than the melody, beyond the mode and short of melody, and richer both than a given mode or a given melody; it is mode with added multiple specialities".[58] A raga is a central concept of Indian music, predominant in its expression, yet the concept has no direct Western translation. According to Walter Kaufmann, though a remarkable and prominent feature of Indian music, a definition of raga cannot be offered in one or two sentences.[4] raga is a fusion of technical and ideational ideas found in music, and may be roughly described as a musical entity that includes note intonation, relative duration and order, in a manner similar to how words flexibly form phrases to create an atmosphere of expression.[59] In some cases, certain rules are considered obligatory, in others optional. The raga allows flexibility, where the artist may rely on simple expression, or may add ornamentations yet express the same essential message but evoke a different intensity of mood.[59] A raga has a given set of notes, on a scale, ordered in melodies with musical motifs.[7] A musician playing a raga, states Bruno Nettl, may traditionally use just these notes, but is free to emphasize or improvise certain sequencing of how the musician moves from note to note for each raga, in order for the performance to create a rasa (mood, atmosphere, essence, inner feeling) that is unique to each raga can be written on a scale. Theoretically, thousands of raga are possible given 5 or more notes, but in practical use, the classical tradition has refined and typically relies on several hundred.[7] For most artists, their basic perfected repertoire has some forty to fifty ragas.[60] Raga in Indian classic music is intimately related to tala or guidance about "division of time", with each unit called a matra (beat, and duration between beats).[61] A raga is not a scale, because many ragas can be based on the same scale.[58][62] A raga, according to Bruno Nettl and other music scholars, is a concept similar to a mode, something between the domains of tune and scale, and it is best conceptualized as a "unique array of melodic features, mapped to and organized for a unique aesthetic sentiment in the listener".[62] The goal of a raga and its artist is to create rasa (essence, feeling, atmosphere) with music, as classical Indian dance does with performance arts. In the Indian tradition, classical dances are performed with music set to various ragas. [63] Joep Bor of the Rotterdam Conservatory of Music defined raga as a "tonal framework for composition and improvisation." [64] Nazir Jairazbhoy, chairman of UCLA's department of ethnomusicology, characterized ragas as separated by scale, line of ascent and descent, transilience, emphasized notes and raginis, see Ragamala paintings. Ragini (Devanagari: [][][][][]]) is a term for the "feminine" counterpart of a "masculine" counterpart of a rāga.[66] These are envisioned to parallel the god-goddess themes in Hinduism, and described variously by different medieval Indian music scholars. For example, the Sangita-darpana text of 15th-century Damodara Misra proposes six rāgas with thirty ragini, creating a system of thirty six, a system that became popular in Rajasthan.[67] In the north Himalayan regions such as Himachal Pradesh, the music scholars such as 16th century Mesakarna expanded this system to include eight descendants to each raga, thereby creating a system of eighty four. After the 16th-century, the system to include eight descendants to each raga, thereby creating a system to include eight descendants to each raga, thereby creating a system to include eight descendants to each raga. Bhairavi, Punyaki, Bilawali, Aslekhi, Bangli. In the Meskarna system, the masculine and feminine musical notes are combined to produce putra ragas called Harakh, Pancham, Disakh, Bangal, Madhu, Madhava, Lalit, Bilawal.[68] This system is no longer in use today because the 'related' ragas had very little or no similarity and the raga-ragini classification did not agree with various other schemes. Ragas and their symbolism The North Indian system is also called Hindustani, while the South Indian system is commonly referred to as Carnatic. The North Indian system is also called Hindustani, while the South Indian syst the seasons and by daily biological cycles and nature's rhythms. The South Indian system is closer to the text, and places less emphasis on time or season. [69][70] The symbolic role of classical music through raga has been both aesthetic indulgence and the spiritual purifying of one's mind (yoga). The former is encouraged in Kama literature (such as Kamasutra), while the latter appears in Yoga literature with concepts such as "Nada-Brahman" (metaphysical Brahman of sound).[71][72][73] Hindola is also linked to the festival of dola,[71] which is more commonly known as "spring festival of colors" or Holi. This idea of aesthetic symbolism has also been expressed in Hindu temple reliefs and carvings, as well as painting collections such as the ragamala.[72] In ancient and medieval Indian literature, the raga are described as manifestation and symbolism for gods and goddesses. Music is discussed as equivalent to the ritual yajna sacrifice, with pentatonic and hexatonic notes such as "ni-dha-pa-ma-ga is best in spring, Pancama in summer, Sadjagrama and so on.[71] In the Middle Ages, music scholars of India began associating each raga with seasons. The 11th century Nanyadeva, for example, recommends that Hindola raga is best in spring, Pancama in summer, Sadjagrama and Takka during the monsoons, Bhinnasadja is best in early winter, and Kaisika in late winter. [74] In the 13th century, Sarngadeva went further and associated pure and simple ragas to early morning, mixed and more complex ragas to late morning, skillful ragas to noon, love-themed and passionate ragas to evening, and universal ragas to night.[75] Raga and mathematics According to Cris Forster, mathematical studies on systematizing and analyzing South Indian raga began in the 16th century.[76] Computational studies of ragas is an active area of musicology.[77][78] Notations Although notes are an important part of raga practice, they alone do not make the raga. A raga is more than a scale, and many ragas share the same scale may have four, five, six or seven tones, called swaras (sometimes spelled as svara). The svara concept is found in the ancient Natya Shastra in Chapter 28. It calls the unit of tonal measurement or audible unit as Śruti,[79] is learnt in abbreviated form: sa, ri (Carnatic) or re (Hindustani), ga, ma, pa, dha, ni, sa. Of these, the first that is "pa", are considered anchors that are unalterable, while the remaining have flavors that differs between the two major systems.[83] Svara in North Indian system of Rāga[84][85] Svara(Long) Sadja([[[[]]]]) Rishabha( $\square\square\square$ ) Gandhara( $\square\square\square\square\square$ ) Madhyama( $\square\square\square\square\square$ ) Pañcham( $\square\square\square\square\square$ ) Dhaivata( $\square\square\square\square$ ) Dhaivata( $\square\square\square\square$ ) Nishada( $\square\square\square$ ) Nishada( $\square\square\square$ ) Nishada( $\square\square\square$ ) Nishada( $\square\square\square$ ) Nishada( $\square\square$ ) Nishada( $\square\square$ ) Nishada( $\square\square$ ) Nishada( $\square\square$ ) Nishada( $\square$ ) Nis Svara in South Indian system of raga[85] Svara(Long) Shadjam( $\square\square\square\square$ ) Rsabham( $\square\square\square\square$ ) Rsabham( $\square\square\square\square$ ) Nishadam( $\square\square\square$ ) Nishadam( $\square\square$ ) Nishadam( $\square$ ) Nishadam(ga), E\( (antara ga) F\( (prati ma), F\( (suddha ma), G (pancama) A\( (satsruti dha), srutis or microintervals of musical tones or 1200 cents. [79] Ancient Greek enharmonic quartertone system is also very close to it, states Emmie te Nijenhuis, with the difference that each sruti computes to 54.5 cents. [79] The text discusses gramas (scales) and murchanas (modes), mentioning three scales of seven modes (21 total), some Greek modes are also like them .[87] However, the Gandhara-grama is just mentioned in Natyashastra, while its discusses which scales are best for different forms of performance arts.[87] These musical elements are organized into scales (mela), and the South Indian system of raga works with 72 scales, as first discussed by Caturdandi prakashika.[85] They are divided into two groups, purvanga and uttaranga, depending on the nature of the lower tetrachord. The anga itself has six cycles (cakra), where the purvanga and uttaranga, depending on the nature of the lower tetrachord. while there are six permutations of uttaranga suggested to the artist.[85] After this system was developed additional ragas for all the scales. The North Indian style is closer to the Western diatonic modes, and built upon the foundation developed by Vishnu Narayan Bhatkhande using ten Thaats kalyan, bilaval, khamaj, kafi, asavari, bhairavi, bhaira swaras are called audava ([[[[]]]) ragas; those with six, shaadava ([[[[]]]]); and with seven, sampurna ([[[]]]]); and with seven, sampurna ([[]]]); and seven ([ descending. Rāgas differ in their ascending or descending or descending movements. Those that do not follow the strict ascending or descending or descending or descending or descending movements. Those that do not follow the strict ascending or descending or descendin It is also called Asraya raga meaning "shelter giving ragas, which are called Janya ragas meaning "father ragas".[93] However, these terms are approximate and interim phrases during learning l as the relationships between the two layers are neither fixed nor has unique parent-child relationship.[93] Janaka rāgas are grouped together using a scheme called Katapayadi sutra and are organised as Melakarta rāgas. A Melakarta rāgas is one which has all seven notes in both the ārōhanam (ascending scale) and avarōhanam (descending scale). Some Melakarta ragas are Harikambhoji, Kalyani, Kharaharapriya, Mayamalavagowla, Sankarabharanam and Hanumatodi.[94][95] Janya ragas are derived from the parent ragas are Abheri, Abhogi, Bhairavi, Hindolam, Mohanam and Kambhoji [94][95] In this 21st century few composers have discovered new ragas. Dr. M. Balamuralikrishna who has created have only four notes, [97] A list of Janaka Ragas would include Kanakangi, Ratnangi, Ganamurthi, Vanaspathi, Manavathi, Thanarupi, Senavathi, Hanumatodi, Dhenuka, Natakapriya, Kokilapriya, Kokilapriya, Rupavati, Gayakapriya, Vakulabharanam, Mayamalavagowla, Chakravakam, Suryakantam, Hatakambari, Dhenuka, Natabhairavi, Keeravani, Kharaharapriya, Gourimanohari, Varunapriya, Mararanjani, Charukesi, Sarasangi, Harikambhoji, Sankarabharanam, Naganandini, Yagapriya, Ragavardhini, Gangeyabhushani, Vagadheeswari, Shulini, Chalanata, Salagam, Jalarnavam, Jhalavarali, Navaneetam, Pavani. Training Classical music schools or through music s performances are staged through sabhas (music organizations).[98][99] Each gharana has freely improvised over time, and differences in the rendering of each raga is discernible. In the Indian musical schooling tradition, the small group of students lived near or with the teacher treated them as family members providing food and boarding, and a student learnt various aspects of music thereby continuing the musical knowledge of their guru lineage. [101] Persian rak The music concept of rak[clarification needed] in Persian is probably a pronunciation of raga. According to Hormoz Farhat, it is unclear how this term came to Persia, it has no meaning in modern Persian language, and the concept of ragas in Indian classical music Carnatic raga List of Melakarta ragas Prahar Samay Rasa (aesthetics) Raga, a documentary about the life and music of Ravi Shankar Raga rock Arabic maqam Persian dastgah References ^ a b Titon et al. 2008, p. 284. ^ a b Wilke & Moebus 2011, pp. 222 with footnote 463. ^ a b C d e Nettl 2010. ^ Raja & unknown, p. unknown, Quote: "Due to the influence of Amir Khan". sfn error: no target: CITEREFRajaunknown (help) ^ Hast, James R. 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Ramamatya was the first Indian theorist to formulate a system based on a mathematically determined tuning. He defined (1) a theoretical 14tone scale, (2) a practical 12-tone tuning, and (3) a distinction between abstract mela ragas and musical janya ragas. He then combined these three concepts to identify 20 mela ragas, under which he classified more than 60 janya ragas. Venkatamakhi extended (...).". ^ Rao, Suvarnalata; Rao, Preeti (2014). "An Overview of Hindustani Music in the pp. 814–815. ^ Te Nijenhuis 1974, pp. 13–14, 21–25. ^ a b c d Randel 2003, p. 815. ^ Winternitz 2008, p. 654. ^ a b Te Nijenhuis 1974, pp. 14–25. ^ Reginald Massey; Jamila Massey (1996). The Music of India. Abhinav Publications. pp. 22–25. ISBN 978-81-7017-332-8. ^ Richa Jain (2002). Song of the Rainbow: A Work on Depiction of Music Through the Medium of Paintings in the Indian Tradition. Kanishka. pp. 26, 39-44. ISBN 978-81-7391-496-6. A a b Ragas in Carnatic music by Dr. S. 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