



RAGA RAGINI SYSTEM OF INDIAN MUSIC WITH SPECIAL REFERENCE TO ODISHI MUSIC

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ABSTRACT: -

Almost in all the treatises of music in Sanskrit authored by the medieval Odishan Scholars, it is mentioned that there are sixteen thousand *ragas* and out of them thirty-six are largely used. Among these thirty-six, only six are *ragas* and remaining thirty are *raginis*, which are wives of the six *ragas*, each *raga* has, accordingly, five/six wives. But in *Gitaparakasa* of Krsna Dasa Badajena Mohapatra, conceptions of *raga* and *ragini* are not there. The nomenclatures of *ragas* and *raginis* are not found to be equal in all the texts written in Odisha.

Keywords- Music, Odishan, Raga, Ragini, Hindustani, Classical, Karnataki, System, Tradition.

The term *ragini* as wife or feminine gender of *raga* or diminutive phase of *raga* is not defined by Bharata, Dattila, Matanga and Sarangadeva. This appears to be an important peculiarity on Odishi system. The Odishan scholars have classified *ragas* as *suddha*, *salaga* and *samkirna* and *sampurna*, *sadava*, *audava*. They have also recognized male and female *ragas*. This conjecture is not totally new in Odishi as it is also referred to by some scholars of northern and southern schools.

We come across classification of *ragas* as male, female and neuter in *Sangita Makaranda* of Narada, who has used the word '*ragini*' in the sense of *stri* or *yosit* (wife). We cannot brush aside such classification as male and female *ragas* as baseless on the following grounds:

1. *Grama* means a village where come *jatis* (castes) reside in *grha*(house) that is *murcchanas*.
2. There are families of different *jatis*.
3. A *raga* is a family of a particular *jati* consisting of father (male), his wife (a female, *ragini*) and their sons, i.e., a minor melody born of the union of male and female phases of the melodies.

4. Some scholars identify *bhasa*, *vibhasa* and *antarbhasa ragas* with feminine endings as female, because *bhasas* are derived from *grama-ragas*, *vibhasas* from *bhasas* and *antarbhasas* from *vibhasa ragas*.
5. According to Narada, the *ragas* are assigned to the sentiments of wonder, courage and anger; the *raginis* to love, laughter and sorrow; the neuters to the terror, fear, disgust and peace.
6. According to *Vedanta Chintamani* of Pandit Krisna Chandra Ghose, the *ragas* have an ascending (*aroha*) tendency with the cadential notes (*nyasa, apanyasa, sanyasa, vinyasa*) resting on the stronger pulses and the *raginis* have descending tendency with cadential notes resting on the weaker impulses.
7. In order to differentiate *raga* from *ragini*, Odishan scholars assert that after recital of *alapa* of a *raga*, one of its own *raginis* is to be sung. The experts in dramaturgy and theory of *ragas* should be careful in this matter, otherwise the *gandharvas* will imprecate that singer. A *raga* will be followed by its own *ragini*, not by a wife (*ragini*) of another *raga*. The exception is allowed only while a *ragini* is accompanied with dance, or if the king so desiers.

*Ragam cedalapet purvam raginim tadanantaram/
anyapatnyastu ganena gandharvastam sapanti hi//
tasmadrauatenena raganam ragininam vinirnayah/
kartavyau ragatattvajairnatyasastravisaradaih//
yam ragamalapettattadraginim ca tatah param/
evam hi niyamo nasti nrpajnyam ca nattane//*

the names of six *ragas* and their *raginis* mentioned in some of the treatises of Odishan scholars.

- A. According to *Sangita-Darpana* of Damodara Mishra, *Indurekha* of Golak Chandra Pradhana and *Vividhakosa* of Pandit Narayana Mohapatra and Adhyapaka Sridhara Das (jointly compiled)

Sl. No.	Ragas	Raginis
1.	Sri	Malasri, Triveni, Gouri, Kedari, Madhumadhavi, Pahadika
2.	Vasanta	Desi, Devagiri, Varati, Todika, Lalita, Hindoli
3.	Bhairava	Bhairavi, Gujjari, Ramakiri, Gundakiri, Bangali, Saindhavi
4.	Pancama	Vibhasa, Bhupali, Karnati, Vadahamsika, Malavi, Pattamanjari
5.	Megha	Mallari, Saurati, Saveri, Kaisiki, Gandhari, Harasrngari
6.	Natanarayana	Kamodi, Kalyani, Abhiri, Natika, Sarangi, Natahamvira

B. According to *Sangitamuktavali* of Harichandana, the six *ragas* are the same as above (A) except Malava replaced by Pancama. The *ragas* have five *raginis* each as follows:

1.	Vasanta	Andolita(Hindola), Desakhya, Lila, Prathamamanjari, Mallari
2.	Bhairava	Bhairavi, Kausiki, Bhasa, Velavali, Bangali
3.	Megha	Lalita, Malasi, Sauri, Nati, Devakiri
4.	Natanarayana	Taramani, Abhiri, Kamodi, Gujjari, Kukubha
5.	Sri	Gandhari, Devagandhari, Malasri, Savari, Ramakiri
6.	Malava	Gauri, Gundakiri, Varadi, Ksamavati, Karnati

C. According to *Sangitasara* of Hari Nayaka, the match is as follows:

1.	Karnata	Bhopala, Malasri, Sindhu, Velala, Pahadia, Vibhasa
2.	Nata	Candani, Kamoda, Narayananata, Patamanjari, Cokhi, Mukhari
3.	Malhara	Malhari, Lalita, Patimanjari, Angabhasa, Saveri, Desikari.
4.	Desakhya	Gujjari, Ramakeri, Gandakeri, Rehi, Dhana, Varadi
5.	Malava	Sri, Vadhu, Meghamalhara, Nalanigauda, Cinta, Kedara
6.	Vasanta	Bhairavi, Bangabhatiari, Meghamani, Pancama, Amara, Kedaragauda.

D. The lists of six *ragas* and their *raginis* furnished in *Natyamanorama* and *Sangitarnavacandrika* are the same as noted under.

1.	Malava	Dhanasri, Malasri, Ramakeri, Sindhuda, Asvavari, Bhairavi
2.	Malhara	Velavali, Puravi, Kanada, Madhavi, Koda, Kedarika
3.	Sri	Gandhari, Subhaga, Gaudi, Kaumarika, Veloyari, Bairagi
4.	Vasanta	Todi, Pancami, Lalita, Pattamanjari, Gujjari, Vibhasa
5.	Hindola (Hillola)	Mayuri, Dipika, Vesakari, Pahida, Varadi, Marahathi
6.	Karnata	Natika, Bhopali, Ramakeli, Gada, Kamodi, Kalyani

E. According to *Sangitakalpalatika* of Haladhara Mishra, the match is like the following:

1.	Nata	Kamboji, Natabhasa, Natika, Gunamanjari, Nokhari, Mukhari
2.	Karnata	Caudani, Malavasri, Sindhu, Velavali, Prapacani, Vibhasa
3.	Mallara	Mallari, Lalita, Desi, Patamanjari, Madhukari, Dugdhakari
4.	Vasanta	Bhairavi, Rangalila, Meghaparni, Supancami, Amari, Tosagauda.
5.	Desakhya	Gujjari, Ramakeri, Gundakeri, Surehika, Dhanasri, Varadi
6.	Malava	Sri, Kedara, Meghamanjari, Kadhu, Cinta, Narani

F. In *Sangitanarayana* of Purusottam Mishra, four types of *ragas-raginis* are quoted from different texts.

First – The view of Subhankara as per his *Sangita Damodara* is quoted in *Sangitanarayana* it is found to be the same as in *Rasakalpadruma* of Jagannatha Mishra and *Santitamuktavali* of Harichandana with the only difference that Malava of *Sangitamuktavali* is mentioned as Malavakaisika in *Sangita Damodara*.

Second – According to *Panchamasara Samhita* (as quoted in *Sangitanarayana*), the *ragas* and their *raginis* are as under. This is also referred to in *Rasakalpadruma* of Jagannatha Mishra as the second set of *ragas-raginis*.

1.	Malava	Dhanasi, Malasi, Ramakeri, Sindhuda, Asavari, Bhairavi
2.	Malhara	Velavali, Pravara, Kanada, Madhavi, Koda, Kedarika
3.	Sri	Velavali, Gauri, Gandhari, Subhaga, Kaumari, Varati
4.	Vasanta	Todi, Pancami, Lalita, Pattamanjari, Gurjari, Vibhasa
5.	Hindola	Mayuri, Dipika, Desakari, Pahada, Varadi, Marahati
6.	Karnata	Natika, Bhupali, Ramakeri, Gada, Kamodi, Kalyani

Third – The views of *Sangitaratnamala* of Mammatacharya are quoted in *Sangitanarayana*. This view is almost the same as that of *Sangitasara* of Hari Nayaka with some different *raginis*.

1.	Karnata	Candani, Malavasri, Sindhu, Velabali, Prapacani, Vibhasa
2.	Nata	Kamboji, Natabhasa, Natika, Gunamanjari, Sekhari, Mukhari
3.	Mallara	Pathinamanjari, Madhukari, Dugdhakari, Desi, two more are not mentioned
4.	Desakhya	Gujjari, Ramakeri, Gundakeri, Surehika, Dhanasi, Varadi
5.	Malava	Sri, Kedarsamjna, Meghamarjanika, Sindhu, Cinta, Narani
6.	Vasanta	Bhairavi, Bangahari, Meghatani, SUPancami, Amara, Gaudi

Fourth – Purusottama Mishra has quoted the views of Srngara Sekhara as southern system with eight *ragas* and twenty-four *raginis*.

1.	Bhupala	Velakuli, Malahari, Mauli
2.	Bhairava	Devakriya, Megharanji, Karanji
3.	Sri	Hindoli, Mahuri Kalapanjara
4.	Padhamanjari	Sankarabharana, Desi, Lalita
5.	Vasanta	Ramakriya, Varali, Kaulika
6.	Malava	Gundakriya, Gurjari, Gaudika
7.	Bangala	Dhanyasika, Kamboji, Karnati
8.	Nata	Narayanagauda, Desakhi, Ahiri

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