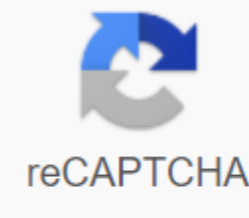


# Carnatic ragas on keyboard pdf



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historical and old raga and various folk music (Tappa, Hori, Dadra, Kirtan, dedicated songs) can be easily found in all parts of India. It's Kafi, Jati - Sampurna - Sampurna, Varjit Swar - Suddh Madhyam y Suddh Nishad, Aaroha - sa re ga komal ma pa, dha ni komal sa, Avaroha - sa komal ni dha pa ma, ga komal re sa, Pakad - re pa pa pa komal ga re, ma ma pa, Vadi - Samvadi - Pa and Sa, Komal or Tirva S , Nature Rag - Playful (shringar), Rag Vishtar - Mandra and Madhya , Samprakirti rag - Mishra Kafi. 4. Bhairav Bhairav - This is a very old and historical rag, bhairav has its name from Shiva's incarnation. In carnatic music they begin to learn from this raga, and it is called there as Mayamalavgaudraga. In India (Shih tradition) Guru Grant Sahib, Sikh Saint Grant (book) There are a total of 31 raga compositions, and this raga appears as the twenty-fourth number raga in the series. The composition of this raga is displayed on a total of 43 pages from 1125 to 1168. This rag was used by Guru Nanak, Guru Amar Das, Guru Ram Das and Guru Aryan Saheb to perform 99 hymns. It is also called the Sandy Prakash rag. These are Bhairav, Jati - Sampurna - Sampurna, Varjit Swar - Suddh Re and Dha, Aaroha - sa komal re ga ma pa, komal dha Ni Sa, Avaroha - Sa Ni dha komal pa ma, ga re komal sa, Pakad - ga ma komal dha komal dha pa, ma pa pa ma pa ma komal re komal re sa, Vadi - Samvadi - dhaiwat and Rishabh Komal, Tirva Swar , Nature Rag - Paphos and Deep, Rag Vishtar - Mandra and Madhya , Samprakirti rag - Ahir Bhairav, Bairagi, Gunkali, Hijaz Bhairav, Nat Bhairav, Ramkali, Jogia and Kalingda. 5. Bihag Bihag - He created Bilaval that. In Aaroh re and dha abandoned, Jati Odav - sampuran, wadi - gandhar and samwadi - Nishad, singing time - the first part of the night. Sometimes in Avroh Tirva ma is used in this rag. It's Bilaval, Jati - Odav - Sampurna, Varjit swar - Re and Dha, Aaroha - Ni sa ga, ma pa, Ni Sa, Avaroha - sa Ni, dha pa, Tirva ma pa ga ga, re sa, Pakad - ni sa ga ma pa, Tirva ma ma ga, re sa, Vadi - Samvadi - Pa and Sa, Komal or Tirva Swar - gandhar, Nature Rag - Playful (Shringar), Rag , Samprakirti rag - Maru Bihag, Bihagra. 6. Alhaya Bilawal Alhaya Bilawal - This rag is part of the beating of the rag. Jati - Shadav - Sampuran, Madhyama, abandoned in Aaroh and in Avarokh Komal Ni is used in this rag. It is a very popular raga in northern India. Samprakirti rag - Bilaval, Shuddha Bilaval, Devgiri Bilaval, Shukla Bilaval, Kakubh Bilawal, singing time - Morning, about 9am-12NOON. This is - Bilawal Jati - Shadav - Sampurna Varjit swar - Madhjam in Aaroh and Suddh Nishad in AvaroH Aaroha - sa, ga re ga pa, dha, Ni Sa Avaroha - sa ni, dha pa, dha ni dha pa, ma ga ma re, sa Pakad - ga re s ga pa, ma ga ma re, ga pa dha ni dha pa pa vadi - Samvadi - dha and ga komal or Tirva Swar - avaroh kom nial Abandoned swar - Ma in aaroo , Madhya and Tar Samprakirti rag - Bilaval, Shudda Bilaval, Devgiri Bilaval, Shukla Bilawal, Kakubh Bilaval 7. Hamadj Hamadj - This rag is more suitable for semi-classical and light styles. The Karnatic musical equivalent of Khamaj Thata is Harikambhojii, 28 Melakarta Raga. It is Hamadj, Jati - Shadav - Sampurna, Varjit swar - Rishab in Aaroh and Suda in Avaroha, Aaroha - sa ga, ma pa, dha ni sa, Avaroha - sa komal ni dha pa, ma ga, re sa, Pakad - ga re ga, ma ga ma re, ga pa dha ni dha pa, Vadi - Samvadi - Gandhar y Nishad, Komal or Tirva Swar - avar Nioh komal, Singing Time - Second Part, Rag Vishtar - Maddra, Madhya and Tar, Sampra , Devgiri Bilaval, Shukla Bilaval, Kakubh Bilawal. 8. Bage shri Bage shri - That kafi, Jati - Audav - Sampurna, Varjit swar - Rishabh and pancham in Aarokh, Wadi - Samwadi - Madhyam and Nishad, Singing Time - The Second Part of the Night, Nature Rag - Playful (Sringer), Samprakirti rag - Bhipali. What - Kafi, Jati - Odav - Sampurna, Varjit Swar - Rishab and Pancham in Aarokh, Aaroha - Komal Ni sa Komal ga, ma dha komalNi Sa, Avaroha - sa komal ni dha, ma pa dha ga s ma komal ga sa, Pakad - dha ni sa ma, dha komal ni dha ma, ma pa dha ga, ma ga re sa, Vadi - Samvadi - Madhyam and Nishad, Komal , Singing time - the second part of the night, Nature Rag - Playful (shringar), Rag Vishtar - Mandra, Madhya and Tar, Samprakirti rag - Bhipalasi. 9. Durga Durga - Durga's name comes from the name of the goddess Amba or Parvati. She is Shiva's wife and is associated with great power. It is also referred to as Ma Durga or Durga Mata, which means Mother Durga. It is said to represent patience and fearlessness. The same raga in the south is called Suddh Savers. There are two ragas like Durga 1. Bilaval, that 2. Khamaj that, the 1st is more popular in society. What - Bilawal, Jati - Odiva - Ojav, Varjit Swarg - Gandhar and Nishad in Aarokh and Avaroha both, Wadi - Samwadi - Dhaiwat and Rishabh, Singing Time - the second part of the night, Nature Rag - Playful (Shringgar), Samprakirti rag - Jaldhar kedar. 10. Aashawari Aashawari It - Aashawari, Jati - Audav - Sampurna, Varjit swar - Gandhar and Nishad in Aaroh, Wadi - Samwadi - Dhaiwat and Gandhar , Singing Time - Second Part of the Day, Nature Rag - Sad and Deep, Samprakirti Rag - Jaunpuri and Darwari. 11. Bhairavi Bhairavi Eto - Bhairavi, Jati - Sampurna - Sampurna, Varjit swar - Suddh re, ga, dha and ni, Rishabh, Gandhar, Dhaiwat and Nishad in Aaroh and Avaroh both, Wadi - Samwadi - Madhyam and Shadai , Singing Time - Morning Time, Nature Rag - (playful) shringar, Sampraki Birnavani This raga was created in the state of Uttar Pradesh based on folk song. These are Kafi, Jati - Odiva - Odav, Vardjit Swar - Gandhar, Dhaiwat, Wadi - Samwadi - Rishabh and Pancham, Singing Time - Afternoon, Nature Rag - (playful) Shringar, Samprakirti rag - Surhar, Sudh Sarang, Mian 13. Bhipalasi Bhipalasi - In this raga Tomari can be avoided. It's Kafi, Jati - Odav - Varjit swar - Rishabh and Dhaiwat in Aarokh, Wadi - Samwadi - Madhyam and Sadaj, Komal and Tivara - Gandhar and Nishad, Singing Time - Afternoon (third part of the day), Nature Raga - deep, Samprakirti rag - Bageshwari. 14 years old. Desh Desh It is Hamadj, Jati - Odav - Sampurna, Varjit Swar - Ganadhar and Dhaiwat in Aarokh, Wadi - Samwadi - Rishabh and Pancham, Komal and Tirva - Komal Ni in Avaroha, Singing Time - the second part of the night, Nature Raga - playful (Sringer), Sampraki In the main in this raga Tumari and Drathara Use as Ni in Aaroh simple Ni and in Avaroh Komal Ni. 15 years old. Tilak Kamod Camod Eto - Hamadj, Jati - Odav - Shadav, Varjit Swar - Ganadhar and Dhaiwat in Aaroh and Rishab in Aavrokh, Wadi - Samwadi - Shadaj and Pancham, Komal and Tirva - NA, Singing Time - the second part of the night, Nature Raga - peaceful and Deep, Pilu Pilu Eto - Kafi, Jati - Odav - Sampurna, Varjit swar - Rishabh and Dhaiwat in Aaroh, Wadi - Samwadi - Dhaiwat and Nishad, Komal and Tivara - Komal Ma in Aaroh and Aavoh (both) Ma used in practice, Singing time - First part of the night, Nature Rag - deep, Sampraprakirti In practice Pancham used very minimally. 17. Kedar Kedar Eto - Kalyan, Jati - Odav - Shadav, Varjit swar - In Aaroh Rishabh and Gandhar and Aavroh Gandhar, Wadi - Samwadi - Madhyama and Shadaj, Komal and Tirva - Komal and Suddh (both) Ni in Aaroh and Aavoh Singing Time - Second part of the night, Nature Rag - Playful (shringar), Sampraki Kalingda Kalingda Eto - Bhairav, Jati - Sampurna - Sampurna, Varjit Swar - Suddh Rishabh and Dhaiwat, Wadi - Samwadi - Pancham and Shadaj, Komal and Tirva - Komal Rishabh and Dhaiwat , Singing time - Early morning (4 to 7), Nature Rag - playful (Sringer), Samprakirti rag - Bhairai. Patdeep Patdeep That - Kafi, Jati - Audav - Sampurna, Varjit Swar - in Aaroch Rishabh and Dhaiwat, Wadi - Samwadi - Pancham and Shadaj, Komal and Tivara - Komal Gandhar, Singing time - Third part of the day, Nature Rag - playful (Shringgar), Sampraki rag - Bhipalashi, Notation Nyas Jaunpuri Jaunpuri That - Ashawri, Jati - Shadav - Sampurna, Varjit Swar - Gandhar in Aaroha, Wadi - Samvadi - Dhaiwat and Gandhar, Komal and Tial Singing time - the second part of the day, Nature Raga - Samprakirti rag - Ashawari, Notation Nyas - sa and pas 22. Malkauns Malkauns In southern India it is known as Hindolam raga That - Bhairavi, Jati - Odav - Odav, Varjit swar - Rishabh and Pancha in Aaroh and Avarokh both, Wadi - Samwadi - Madhyam and Shadaj, Komal and Tivara - Komal Gandhar, Dhaiwat and Nishad in Aaroh and Avaro, Singing Time - Third Part of the Night, Nature Raga - Peaceful and Deep, Pilu Pilu Eto - Kafi, Jati - Odav - Sampurna, Varjit swar - Rishabh and Dhaiwat in Aaroh, Wadi - Samwadi - Gandhar and Nishad, Komal and Tivara - Komal Gandhar, Dhaiwat and Nishad in Avaroha, Singing Time - Third Part of the Day, Nature Rag - Playful (Sringer), Samprakirti Rag - NA, Nota Note : In the singing as a team and suddh Rishabh, Gandhar This raga has no specific features and it is very narrow. 24. Deshkar Deshkar To make a difference with Bhubali Raga basically Rishab refused in practice. It is - Bilawal, Jati - Odav - Odav, Varjit Swar - Madhyam y Nishad, Wadi - Samwadi - Dhaiwat and Gandhar, Komal and Tirva -NA, Singing Time - Second part of the day, Nature Rag - deep, Samprakirti rag - Bhupali, Notation of Nyas - pa. 25. Shanka Shanka, that - Bilawal, Jati - Audav - shadav, Varjit swar - in Aaroh Rishabh and Madhyam and in Aavroh only Madhyam, Vadi - Samvadi - Pancham and Shadaj, Komal and Tirva -NA, Singing time - Third part of the night, Nature Rag - deep, Samkirprati rag - Jajaiwanti Jajaiwanti Eto - Hamadj, Jati - Sampurna - Sampurna, Varjit swar - NA, Vadi - Samvadi - Rishabh -Pancham, komal and Tirva - both comal and suddh Gandhara and Nishada, Singing Time - Second Part of the Night, Nature Rag - Deep, Sampratikir Note : due to the use of both Gandhar 27. Kamod Kamod Eto - Kalyan, Jati - Wakra - Sampurna, Varjit swar - NA, Wadi - Samwadi - Pancham - Rishab, Komal and Tirva - Tirva Ma, Singing Time - First Part of the Night, Nature Rag - Deep, Samprakirti Rag - Cedar and Hamir, Notation Nyas - Sa, Re. Note: 28. Marwa Marwa It's Marwa, Jati - Shadav - Shadav, Varjit swar - Pancham and Suddh Madham, Wadi - Samwadi - Komal Rishabh and Dhaiwat, Komal and Tirva - Komal Rishabh and Tivre Ma, Singing Time - Last Part of the Day, Nature Rag - Dry and Playful, Samprakirti Rag - Puria 29. Multani Multani Eto - Todi, Jati - Odav - Sampurna, Varjit Swar - in Aaroch Rishabh and Dhaiwat, Wadi - Samwadi - Pancham and Shadaj, Komal and Tirva - Komal Rishabh, Komal Komal Dhaiwat and Tirva Madhyam, Singing Time - Fourth of the day, Nature Rag - deep, Samprakirti rag - Todi, Notation Nyas - Sa, Ga, Pa and Ni. It is also called Parmel - Praveshak raga. Note : if despite the use of komal rishabh and dhaiwat using suddh rishabh and dhaiwat than it would be Madhuwanti raga. 30. Sohani Sohani Eto - Marwa, Jati - Odav - Shadav, Varjit swar - in Aaroha Rishabh and in Avaroha Dhaiwat, Wadi - Samwadi - Dhaiwat and Gandhar, Komal and Tivara Tivara - Mival Rishabh and Tirva Madhyam, Singing Time - Fourth of night, Nature Rag - playful, Samprakirti rag - Puria and Hindol, Note Not: how komal and suddh Ni is used in this rag. In the story, there are no details about it, according to Pt. Bhatkhande's (karmic pushtak part 4) determined that it is a mixture of three ragas Bageshwari, Adana and Mian Malahar. 31 years old. Bahar Bahar Eto - Kafi, Jati - Shadav - Shadav, Varjit Swar - in Aaroh Rishabh and in Avarokh Dha, Wadi - Samwadi - Madhyam and Shadaj, Komal and Tivr - Komal Gandhar and Nishad, Singing Time - Third Part of the Night, Nature Raga - Playful, Sampraki 32. Purvi Purvi It is Purvi, Jati - Shampurna, Varjit swar - suddh Rishabh y Gandhar, Wadi - Samwadi - Gandhar y Nishad, Komal and Tirva - Komal Rishabh, Gandhar and Tirva and suddh as Madham, Singing Time - Evening, Nature Rag - Deep, Samprakirti Rag - in Purwang Paraj 33. Puria Puria Eto - Marwa, Jati - Shadav, Varjit Swar - Pancham, Wadi - Samwadi - Gandhar y Nishad, Komal and Tirve - Komal Rishabh and Tirva Madhyama, Singing Time - Evening, Nature Rag - Deep, Samprakirti rag - Marwa and Soni, Notation Note : It is also called Sandhi Parkash and Parmel parveshak raga. 34. Gaud Malahar Gaud Malahar Eto - Hamadj, Jati - Shampurna, Varjit swar - NA, Wadi - Samwadi - Madhyama and Shadaj, Komal and Tivara - in Avaroha Komal Nishad with dhaiwat in the curve of the otherwise suddh Nishad in Aaroha and Avaroha both, Singing Time - The second part of the night, Nature Rag - Playful, Note : It is also called seasonal (Rami) 35. ChhayaNat ChhayaNat It - Kalyan, Jati - Shampurna, Varjit Swar - NA, Wadi - Samwadi - Rishabh and Pancham, Komal and Tirva - Tirva Madtjam, Singing Time - First part of the night, Nature Rag - Playful, Samprakirti rag - kamod and Hamir, Note: as a comal and suddh It's a combination of two raga chohai and Nat. 36. Shree Shree That - Purvi, Aaroha - Sa, komal Re Re Ma Tirva Pa, Ni, Tar Sa, Avaroha - Sa, Ni Dha, Pa, Tirva Ma Ga komal Re S Re, Sa, Pakad - (Kan Ga) Re (Kan Ga) Re Sa, Comal Re Pa, Tivre Ma Ga (Kang Ga) Re (Kan Ga) Re Sa, Jati - Audav - Shampurna, Varjit swar - In Aaroh Gandhar and Dhaiwat, Wadi - Samwadi - Komal Rishabh and Pancham, Komal and Tirva - Komal Rishabh, Dwathai and Madhyam Tirva , Singing Time - Fourth part of the day, Nature Rag - Deep, Sampraki : it is also called 37. Hindol Hindol Eto - Kalyan, Aaroha - Sa, Ga, Tirva Ma Dha Ni Dha, Tar Sa, Avaroha - Tar Sa, Ni Dha, Tivara Ma Ga, Sa, Palad - Tar Sa, (Kan Ni) Dha (Kan Ni) Tirva Ma Dha Tar Sa, Jati - Audav, Varjit Swar - Rishabh and Pancham, Wadi - Samwadi - Dhaiwat and Gandhar, Komal - Madhyam , Nature Rag - Deep, Samprakirti rag - Sohni, Notation Note : This raga is suitable for dhrupad singing. 38. Gaud Sarang Gaud Sarang Eto - Kalyan, Aaroha - Sa Ga Re Ma Ga, Pa Tirva Ma Dha Pa, Ni Dha, Tar Sa, Avaroha - Tar Sa, Dha, Ni Pa, Dha Tivara Ma Pa, Ga, Re Ma Ga, Pa Re Sa, Pa, Ga, Re Ma Pa Re Sa, Jati - Wakra Sampurna, Varjit Swar - NA, Wadi - Samwadi - Gajda - Gandhar , Singing Time - Third Day, Nature , Samprakirti rag - NA, Notation Nyas - Pa, Komal Dha and Sa. Note : By name it is a combination of two rags Gaud and Sarang, but the feature shows a combination of Raga Gaud and Kalyan. Somewhere it's a complicated raga. 39. Vibhas Vibhas That - Bhairav, Aaroha - Komal Re Pa Komal Dha, Tar Sa, Avaroha - Tar Sa, Komal Dha Pa, Ga Pa Komal Dha Pa, Ga Comal Re Sa, Pakad - Komal Dha Comal Dha Pa, Ha, Pa Ga Komal Re Sa, Jati - Adav - Odav, Varjit Swar - Madhyam and Nishad, Wadi - Samwadi - Dhaiwat and Rishab, Komal, Nature - Rag that) and in Purvang jait, Notation Nyas - Pa, Dha and Sa. Note : There are three species of vibhas and they all differ in nature from each other. Vibhas that belong to Bhairav are more in practice. It is also called Morning Sandy - Prakash Raga. Forty years. Darwari Kanhad Darwari Kanhada Eto - Ashawri, Aaroha - Sa Re Ma (kan) Ga Ga Ma Re Sa, Ma Pa Ni (kan) Dha Ni Sa, Aavroha - Tar Sa, Komal Dha Komal Ni Pa, Ma Pa Ma (Kan) Ga Ma Re Sa, Palad - Sa Re Ma (Kan) , Jati - Vakra sampurna, Varjit swar - NA, Vadi - Samwadi - Rishab and Pacham , Dhaiwat and Nishad, Singing Time - The third part of the Night, Nature Rag - Peaceful and Deep, Samprakirti rag - Aadana, Notation Nyas - Sa. It's also called Mardana Raga. Note : This raga is not found in any old scenario, except Bhav Bhatt and Bhav Bhatt was a contemporary of Emperor Shahjahan, but in the old defined about Karnat Rag and that Karnat word with time and culture can be changed as kanhada and Darwari is a word that belongs to the Muslim era of the emperor and slowly - slowly it is called the people of Darwari Kanhada. Basically this Raga is expanded to Mandra and Madhya so that it is called Mardana Raga. 41. Todi Todi Eto - Todi, Aaroha - Sa komal Re komal Ga, Tirva Ma komal Dha Ni Tar Sa, Avaroha - Tar Sa Komal Dha Pa, Tirva Ma komal Ga, komal Re komal Komal, Pakad - komal Pa Dha Tirva Ma kom kom. Jati - sampurna, Varjit swar - NA, Wadi - Samwadi - Dhaiwat and Gandhar, Komal and Tivara - Komal Rishabh, Gandhar, Dhaiwat and Tirva Madhyam, Singing Time - Second Part of the Day, Nature Rag - Peaceful and Deep, Samprakirti Rag - Gurjari Todi and Multani Eta 42. Aadan Aadan What - Ashawri, Aaroha - Sa Re Ma Pa, Komal Dha Ni Tar Sa, Avaroha - Tar Sa Komal Dha Komal Ni Pa, Ma Pa Komal Ga Re Sa, Pakad - Ma Pah Komal Ni Tar Tar Sa, Komal Dha Komal Ni Pa, Ma Pa Comal Ga Ma Ma Re Sa, Jati - Shadav - Sampurna, Varjit Swar - in Aaroh Gandhar, Vad , Dhaiwat, Nishad, Singing Time - Third Part of the Night, Nature Rag - Playful, Samprakirti Rag - Darvari Kanda and Nayaki Kanda, Notation Nyas - Pa and Tar Sa. 43. Ramkali Ramkali Eto - Bhairav, Aaroha - Sa Ga, Ma Pa, Komal Dha Ni Tar Sa, Avaroha - Tar Sa Ni Comal Dha Pa, Tivre Ma Pa, Komal Dha Komal Dha Pa, Ga Ma Komal Re Sa, Pa, Tirva Ma Pa Komal Dhal Dha Pa, Ga Ma Comal Re Goal Re Sa, Jati - Shada, Wadi - Samwadi - Pancham and Shadai , Dhaiwat Nishad (both Nishad) and Tirva and Suddh (both Madhyam), Singing Time - First Part of the Day, Nature Rag - Playful, Nature Rag - Peaceful and Deep, Samprakirti Rag - Bhairav, Notation Nyasa - Sa and Pa. Note - It's also called Morning. 44. Mian Malahar Mian Malahar Eto - Kafi, Aaroha - Sa Ma (Kan) Re Pa Ma (Kan) Komal Ga Ma Ma Re Sa, Ma Re Pa, Dha Ni Tar Sa, Avaroha - Tar Sa Komal Ni Pa, Ma Pa, Komal Dha Komal Dha Pa, Ga Ma Comal Re Sa Pa, Ga Ma Comal Re Komal Re Sa, Jati - Sampurna - Shadav, Varjit Swar - in Avarokh Dhaiwat , Wadi - Samwadi - Shadaj and Pancham, Komal and Tivars - Komal Gandhar and Nishad (both Nishad), Singing Time - Third Part of the Night, Nature Raga - Playful, Sampraki Note : In the old script there is no information about this rag, but he said that this raga was created by Mia Tansen. In this raga the main song is associated with the rainy season. It's also called seasonal raga. 45. Paraj Paraj Eto - Purvi, Aaroha - Ni Sa Ga, Tirva Ma Pa Komal Dha Pa, Tirva Ma Komal Dha Tar Sa, Avaroha - Tar Sa Ni Komal Dha Pa, Tivara Ma Komal Dha Pa, Ga Ma Ga, Tivara Ma Komal Re Sa, Pa Pa, Varjit swar - in Avarokh Dhaiwat, Wadi - Samwadi - Shadaj and Pancham, Komal y Tivre - Komal Rishabh Dhaiwat and as Tirva , Singing Time - The fourth part of the night, Nature Rag - Playful, Samprakirti rag - in Purvang kalingra and in Twang Vasant, Nota It called Pramel - Pralashak Raga. 46. Bazant Bazant That - Purvi, Aaroha - Sa Ga, Tirva Ma Komal D'a Komal Re Ni Tar Sa, Avaroha - Tar Re Ni Komal Dha Pa, Tirva Ma Tirva Ma Ma Ma Ha, Tirva Ma Komal Dha Ga, Komal Re Sa, Palad - Tirva Ma Komal Dha Komal (Tar), Jati - Odav - Sampurna, Varjit swar - in Avaroh Rishabh and Pacham, Vadi -, Komal and Tirva - Komal Rishabh Dhaywat and Tirva and Suddh Madhyam, Singing Time - Fourth part of the night, Nature Rag - Playful, Sampraki rag - Paraj, Purvi and Puriadhanash Note : In the spring season it is Evergreen Raga. 47. Rag shree Rag shree That - Purvi, Aaroha - Sa komal Re komal Re, Tirva Ma Pa, Ni Tar Sa, Avaroha - Tar Sa, Ni komal Dha Pa, Tirva Ma Komal Re komal Re Sa, Pakad - Sa, (kan)Ga komal Re (kan) Ga komal Re Sa, komal Re Pa, Tirva Ma Ga (kan) , Jati - Audav - Sampurna, Varjit swar - in Avarokh , Wadi - Samwadi - Komal Rishabh and Pancham, Komal and Tivara - Komal Rishabh Dhaiwat and Tirva Madhyam, Singing Time - Fourth of the day, Nature Rag - Deep and Peaceful, Samprakirti rag - NA, Notation Nyasa - Re and Pa. Note: this is a very old and important ancient raga in all four sects. 48. Puria Dhanashri Puria Dhanashri Eto - Purvi, Aaroha - (Mandra) Ni Komal Re Le Tirva Ma Pa, Tivara Ma Komal Dha Ni (Tar) Sa, Avaroha - (Tar) Re, Ni Komal Dha Pa, Tivre Ma Ga, Tivre Ma Komal Ga Komal Re Sa, Palad - (Mandra) Ni Comal Re Tivre Ma Pa, Comal Dha Pa, Komal Re Sa, Jati - Sampurna , Wadi - Samwadi - Pancham and Shadai, Komal and Tivara - Komal Rishabh Dhaiwat and Tirva Madhyama, Singing Time - Fourth of the day, Nature Rag - Deep and Peaceful, Samprakirti rag - Purvi and Jaitashree, Notation Nyas - Sa, Ga and Pa. Note: The name shows that this raga is a mixture of two Ragas. It is also called Evening Sandy - Parkash Raga. Artists love to sing this Ragu, except for other rags such as Marwa, Sri or Purvi. 49. Lalit Lalit Eto - Purvi, Aaroha - (Mandra) Komal Re Ga Ma, Tirva Ma Suddh Ma Ga, Tirva Ma Komal Dha Ni (Tar) Sa, Avaroha - (Tar) Re, Ni Komal Dha, Tivre Ma Komal Dham Dha tiva Maddh Ma Ga, Komal Re Sa, Palad - (Mandra) Ni Komal Re La Ma, Tivara Ma Suddh Ma Ga, Tivre Ma Comal Mha Jati - Shadav - Shadav - Shadav , Wadi - Samwadi - Suddh Madhyama and Sadaj, Komal and Tirva - Komal Rishabh Dhaiwat and Tirva and suddh as Madham, Singing Time - First part of the day, Nature Rag - Deep and Peaceful, Samprakirti rag - Meghran. Note : Some ragas like Lalit and Meghranjani donot combine with any that according to theory and rules but somehow and forcefully it belongs to Purvi because of no other option except 10 that's in Indian music. Music. carnatic ragas on keyboard pdf

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