—RAGA MASTERLIST—

Full list of all ragas I've yet encountered (1000+): with swara-sets, sources, and recordings. Don't hesitate to comment below or email me with insights & corrections [n.b. Underlined: raga included in Masterlist; (Bracketed): yet to be added; [Bold]: listening link; [*Unbold*]: other sources; [*untraced*]: no recordings found

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- **(Aahuti)**
  - [Amjad Ali Khan] [untraced] mentioned as his 1996 creation, no other info

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- **Aastha**
  - **S-r-G-M-D-S** (=Varati/Devanand)
  - [**Abhirang**] "Introducing a vakra prayoga of komal re in the avroh of Hindol" (**SG, MD, S; SD, MG, SrS**)

- **Abhavati**
  - **S-r-g-m-P-d-n-S** (=Bhairavi)
  - Essentially 'Bhairavi with Malkauns-ang in aroha' (like Kaunsi Bhairavi)
  - [**DISCUSSED IN KAUNSIS**]

- **Abheri Todi**
  - **S-rR-gG-m-P-d-n-S**
  - **[FULL MEGALIST PAGE]**

- **Abhir**
  - **S-R-g-m-P-d-n-S** (=Darbari)
  - [**Arijit Mahalanabis**] Dhrupad demo (*Murata Dekha Bina*): shades of Kanada in uttarang (**Sn\dn**) but 'straight-line' descents more common (**PmgRS nSm**), somewhat like Bhimpalasi/Dhanashree komal dha, also ga omitted for long stretches (especially in aroha) and generally much weaker than Re
  - [Nidhi v1 p.3] "mentioned in some books...Re and dha not used [in aroha]...[Pa-Sa vadi-samvadi]... allied to 'Komal Dhanashree' & Bhimpalasi [suggests it is just the Hindustani version of Carnatic Abheri]; Darbari prakriti

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- **Abhogi**
  - **S-R-g-m-D-S**
  - [Parrikar]
  - [Tanarang]
  - [Bor 74]
  - [MUSIC IN MOTION**]**

- **[FULL MEGALIST PAGE]**
- **[Aarshin Karande]** Wedding Song
- **[Aarshin Karande]** Aao Balama

- **Abhogi Bahar**
  - **S-R-g-m-D-nN-S** (=unique)
  - [**Abhirang**] "Taken from Sangeet Magazine (Hathras, U.P). Blend of Abhogi and Bahar." (**DSRgm, gmnDNS, DNS, NSR, SRgRS; NSgmRS, SDmgRS, Dm, gmnDNS**)

- **Abhogi Kauns**
  - **S-R-g-m-D-n-S** (=Shadav Bageshri)
  - [Manchi] via whatsapp: "Abhōgīkauns / Rāga Manjithkauns, Freshly Baked Rāga after seeing your Kauns Database)" [overview | transcriptions]
  - [**DISCUSSED IN KAUNSIS**]
  - [untraced] 'Abhogikauns' mentioned as sung by Salamat Ali Khan?

- **(Abhogini)**
  - [Ulhas Bapat] [untraced] listed as creator ("an evening melody")

- **(Achob)**
  - **S-R-G-m-P-D-nN-S** (=Alhaiya Bilawal)
  - [**Sarahang**] Farhan: "A hint of Gaoti and Sindhura too. Quite hybrid; does seem 'achhob / aprachalit'..." [but no komal ga? also shades of Malhar: **mPnDP; nDNS**)
  - [actually just a mistitling of an 'achop' raga? or an Afghan name?]

- **Adambari Kedar**
  - **S-R-G-mM-P-D-N-S** (=Bihag)
  - [**Mallikarjun Mansur**]
  - [Parrikar] "A hybrid involving Kedar and Shankara...A key tonal molecule of Shankara – **P(P)G P(R)G (R)S** – intercepting an otherwise standard Kedar is all there is to the fancy-sounding Adambari Kedar. A bravura performance by Mallikarjun Mansur in this unpublished recording."

- **Adana**
  - **S-R-g-m-P-d-n-S**
  - [Tanarang]
  - [Bor 74]
  - [Shounak Abhisheki CD]
  - **[FULL MEGALIST PAGE]**

- **Adana Bahar**
  - **S-R-g-m-P-D-nN-S** (=Bahar)
  - [**Rajan & Sajan**]
  - [Nidhi v1 p.9] Pa often omitted in avroh (=consecutive varjits), shuddha Ni weak and in avroh only, elongated ma; “composed during recent years”

- **Adana Bhairav**
  - **S-rR-gG-m-P-d-n-S** (=Abheri Todi)
  - [**Abhirang**] “Taken from Sangeet Magazine - Hathras (U.P): Adding the Bhairav-ang of '**GmrS**' in avroh of Adana” **SRmP(d)nS ; SdnP, GmrS**

- **Adarangi Todi**
  - **S-r-g-mM-P-d-nN-S**
  - **[FULL MEGALIST PAGE]**

- **Adbhut Chandni Todi: S-r-g-D-n-S**
  - **S-r-g-D-n-S** [ADD: to Chandni Todi]
  - [Ashish Dha] (“I need name suggestions!”) via message; “part of a set of 4 Todi prakars with generic swaras ‘Sa-Re-Ga-Dha-Ni’, all with re and ga komal and Ma-Pa varjit” (Nirosthi Todi; Adbhut Kalyani Todi; Adbhut Chandni Todi)

- **Adbhut Kalyan**
  - **S-R-G-D-N-S**
  - **[FULL MEGALIST PAGE]**

- **Adbhut Kalyani Todi**
  - **S-r-g-D-N-S** [ADD: to Adbhut Kalyan]
  - [Ashish Dha] via message; “part of a set of 4 Todi prakars with generic swaras ‘Sa-Re-Ga-Dha-Ni’, all with re and ga komal and Ma-Pa varjit” (Nirosthi Todi; Adbhut Kalyani Todi; Adbhut Chandni Todi)

- **Adbhut Ranjani**
  - **S-R-g-M-P-D-nN-S** (=Tanseni Madhuvanti)
  - [**Gokulotsavji Maharaj**] 1970s album rendition (announcement: “Mishra...Hindol, Abhogi, Shivranjani”)

- **Adbhut Todi**
  - **S-r-g-d-n-S** (=Pulind Bhairavi)
  - [**Ashish Dha**?] via message; “part of a set of 4 Todi prakars with generic swaras ‘Sa-Re-Ga-Dha-Ni’, all with re and ga komal and Ma-Pa varjit” (Nirosthi Todi; Adbhut Kalyani Todi; Adbhut Chandni Todi)

- **Adi Basant**
  - **S-rR-G-m-P-D-N-S**
  - **[FULL MEGALIST PAGE]**
  - [Pandit Jasraj/Hariprasad Chaurasia] [*]

- **Adi Bhairavi**
  - **S-R-g-m-P-d-S** (=unique)
  - [**Abhirang**] "Adopted from Carnatic, this has shades of Kafi, Bhairavi and Asavari" **SgRgmPdS; SRSdP, mPgR, PgR, SgRdS**

- **(Agar)**
  - [Five unusual paintings from a ragamala series] [untraced] "Sons of Shri: in the upper register, a horseman in combat with a swordsman on foot; below, a priest performing a ritual before an image of Vishnu" [& 'Sindhori'=Sindhura?]

- **Ahimohini**
  - **S-R-gG-m-P-dD-n-S** (=Lachari Todi)
  - [**Kumar Gandharva**]
  - [Nidhi v4 p.226] Kumar Gandharva invention, ma-ni axis, night raga; "an interesting raga which [resembles] the Carnatic Bhairavi"

- **Ahir Bharant**
  - **S-r-g-M-D-n-S** (=Hari Todi)
  - [**Biswarup Ghosh Dastidar**] "Ahir Bharant is a rare raag...Pa is varjit...In Ahir Bhairav, komal ga and tivra Ma are used in place of shuddha ga and shuddha ma, and Pa is omitted (**SrgMDnS; SnDMgrS**)"

- **Ahir Bhairav**
  - **S-r-G-m-P-D-n-S**
  - **[FULL MEGALIST PAGE]**
  - [**RESEARCH NOTES**]
  - [Nainava Barase]

- **Ahir Bibhas**
  - **S-r-G-P-D-n-S** (=Malay Marutam: ADDED)
  - [**Bahadur Khan**] 1977: sounds like 'Bibhas poorvang + Ahir Bhairav uttarang'
  - [**Badar-uz-Zaman**]

- **Ahir Lalit**
  - **S-r-G-mM-D-n-S**
  - [Raja]

    - [Jairazbhoy p.88]
    - **[FULL MEGALIST PAGE]**
    - [**1998 RMIC**: Aashish Khan?] "**AHIR LALIT** is also a traditional Raag. In Ahir there are also many ragas such as Ahir Bhairav, Ahir Lalit, Ahiri Todi, Ahiri Bilawal. These are all old traditional ragas."

- **Ahirashree**
    - **S-r-G-m-P-D-n-S** (=Ahir Bhairav)
    - [**Abhirang**] "Blend of Ahir Bhairav and Shree" Chalan: **GmPD nDP, PrGrS, GrnDP, PSrS**

- **Ahireshwari**
    - **S-r-m-D-n-S** (=unique)
    - [**Abhirang**] "Derived by omitting Ga and Pa in Ahir Bhairav. Shades of Ahir Bhairav and Parameshwari. Known as Ghrutaachi in Carnatic." (**SrmDnS; SnDmrS**)

- **Ahiri**
    - **S-r-g-m-P-D-n-S**
    - [Raja]
    - [Sangtar]
    - [Ocean of Ragas]
    - **[FULL MEGALIST PAGE]**
    - [NEW] food myths?
    - [NEW] hunting raga?

- **Ahiri Bhatiyar**
    - **S-r-G-m-P-D-n-S** (=Ahir Bhairav)
    - [**Abhirang**] "Created by Pt Madhusudan Patwardhan ji. Using the swaras of Ahir Bhairav in the mould of Bhatiyar. Composition by Mahaveer Prasad Mukesh - Sangeet Magazine, July 1994" (**Sm, mPG, mDS, nrS <> SnD, PDm, mPG, PGrS**)

- **(Ahiri Bihag)**
    - [Yunus Hussain Khan] [untraced] "has left a valuable collection of his compositions under the nom-de-plume 'Darpan' and several ragas, like Ahiri Bihag" [untraced: maybe covered in this lecture?]

- **Ahiri Bilawal**
    - [1998 RMIC: Aashish Khan?] "In Ahir there are also many ragas such as Ahir Bhairav, Ahir Lalit, Ahiri Todi, Ahiri Bilawal. These are all old traditional ragas."

- **Ahiri Malhar**
  - **S-r-G-m-P-D-nN-S** (=Anand Bhairav)
  - [**Chinmoy Lahiri**] sounds like 'Ahir Bhairav + Malhar nDNS'

- **Ahiri Marwa**
  - **S-r-G-M-P-D-n-S** (=Rampriya)
  - [**Sanjoy Bandopadhyay**]

- **Ahiri Todi**
  - **S-R-g-m-P-D-nN-S**
  - **[FULL MEGALIST PAGE]**

- **Ajad Hindol**
  - **S-G-M-P-D-N-S** (=Hindol Pancham)
  - [**Amodini**] "A morning raga...A very interesting jod raag. Another name for this raag is 'Yamani Hindol'...Hindol is the prominent raga, and only a small phrase of Yaman is combined [given as **PMGP, MD, MDMN DPDPMP GMGP MDMNDP MG**]".

- **Alaknanda**
  - **S-g-m-P-N-S** (=Madhuranjani)
  - [**Sunder Lal Gandharv**] "With his untiring efforts and deep dedication Pt. ji has invented: Alaknanda (1988)" [great recording: slight touches of Re]

- **Alam Bhairav**
  - **S-R-G-m-P-d-n-S** (=Charukeshi)
  - [**Ali Akbar Khan**] sounds like Charukeshi with strong Pa-murchana (=Ahiri) - unclear where the Bhairav-ang is located (maybe **n\d d(n)P**?)

- **Alamgiri**
  - **S-R-G-m-P-D-N-S** (=Bilawal)
  - [**Ali Akbar Khan**] folksy Bilawal-prakriti melodies, Re & Ga nyas, light ni-kan

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- **(Alami Kauns)**
  - [Amjad Ali Khan] [untraced] listed as creator
  - 'Alam Kauns'?

- **Alhaiya Bahar**
  - **S-R-gG-m-P-D-nN-S** (=Jaijaiwanti)
  - [Nidhi v4 p.227] Alhaiya Bilawal + Bahar, invented by R.S. Joshi of Nagpur..."Both Alhaiya and Bahar are uttarang ragas. The bifurcating point is at Pa"; Re omitted in aroha

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- **Alhaiya Bilawal**
  - **S-R-G-m-P-D-nN-S**
  - [Tanarang]
  - [Bose p.198]
  - [Jairazbhoy p.102]
  - [Tristan]
  - [ICM Catalog]
  - [Bor 74]
  - [Pradhan]
  - [MUSIC IN MOTION**]**
  - **[FULL MEGALIST PAGE]**

- **Alhaiya Sarang**
  - **S-R-G-m-P-D-nN-S** (=Alhaiya Bilawal)
  - [**Abhirang**] 'Alhaiya Bilawal + Brindabani Sarang'

- **Amaravati**
  - **S-R-G-m-P-D-n-S** (=Khamaj)
  - [Z-lib] JYOTIN BHATTACHARYA 16.05.1987 Sarod Amaravati Aalap & Gat
  - [keyboard demo] **SRGmDS <> SnDPmGRS**
  - [Biswarup Ghosh Dastidar] "Pt. Jotin Bhattacharya...a disciple of Ustad Alauddin Khan. He created more than forty ragas, [including]...Amaravati"

- **Amba Manohari**
  - **S-R-g-m-D-N-S** (=unique)
  - [**Abhirang**] "Derived by omitting Pa in Gauri Manohari, OR - omitting Pa in Patdeep and using Re both in aroha and avroh, OR - adding shuddha Ni to Abhogi" (**SRgmDNS**; **SNDmgRS**)
  - [Nidhi v4 p.202] "there is no raga called Vasantha Shree or Ambamanohari...[Ni-for-ni] in Shuddha Bageshri"

- **Ambika Sarang**
  - **S-R-mM-P-D-nN-S**
  - Apoorva (10m)
  - Parrikar
  - Ocean of Ragas
  - **[FULL MEGALIST PAGE]**

- **Amiri Todi**
  - **S-rR-g-m-P-dD-n-S**
  - **[**Thiyyadi]
  - **[FULL MEGALIST PAGE]**

- **Amirkhani Kauns**
  - **S-G-M-P-n-S**
  - Self-composed 'Untitled raga': (1-Chhota khayal, tal trital): "*Paar karo gun nahin momen, ham murakh tum chatur khiwaiya*"...The dominance of tivra madhyam in chandra madhu distinguishes it from madhu kauns
  - https://www.youtube.com/watch?v=TPdDtDpkXgY
  - **[FULL MEGALIST PAGE]**
  - **Devashish Dey ('Ameerkauns')**

- **Amrit Bihag**
  - **S-R-G-mM-P-D-N-S** (=Bihag)
  - [**Moumita Mitra**] blend of Bihag + Maru Bihag
  - [**Moumita Mitra**]

- **Amritvarshini**
  - **S-G-M-P-N-S** (=unique)
  - [**FULL MEGALIST PAGE**]

- **Amrut Ranjani**
  - **S-gG-m-dD-n-S**
  - **[FULL MEGALIST PAGE]**

- **Anand Bhairav**
  - **S-r-G-m-P-D-nN-S**
  - **[FULL MEGALIST PAGE]**

- **(Ananda Bhairavi)**
  - **S-R-g-m-P-dD-n-S** (=Kaushik Bahar)
  - [Nidhi v4 p.230] [untraced] not Anand Bhairav; ni omitted in aroha; night raga; different to Carnatic namesake

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- **Ananda Mohini**
  - **S-R-G-mM-P-D-nN-S** (=Manj Khamaj)
  - [**Abhirang**] 'Nand + Jansammohini' (**SGmGP, GmPD**)

- **Anandi Kedar**
  - **S-R-G-mM-P-D-N-S** (=Bihag)
  - [**Vinayakrao Patwardhan**]
  - [**Hemala Khare-Ranade**]
  - [Khyal Creativity: Wade 1985]

    - [Nidhi v4 p.232] “invented by Narayanrao Patwardhan…formed by the fusion of Nand and Kedar…in aroha Re and Ga are omitted…aroha is completely of Kedar chaya, in avroh Nand is very much in evidence”

- **Anant Naad**
    - **S-R-G-m-P-n-S** (=Janaki Malhar/Manarang)
    - [**Sunder Lal Gandharv**] With his untiring efforts and deep dedication Pt. ji has invented: Anantnad (1993)

- **(Andhri [Jati])**
    - [**Ramkrishna Das**: Sangitaratnakara] [historic]

- **Andolika**
    - **S-R-m-P-D-n-S** (=Gorakh Kalyan)
    - [**Bade Ghulam Ali Khan**]
    - [Ocean of Ragas] ‘Carnatic import: Aroha of Madhumad Sarang and avroh of Gorakh Kalyan’

- **Anil Madhyam**
    - **S-R-g-M-P-n-S** (=Madhura)
    - [**Sanjoy Bandopadhyay**]
    - [**Rajrupa Chaudhuri Darbar**]

- **Anjani Kalyan**
    - **S-R-g-M-P-D-N-S**
    - **[FULL MEGALIST PAGE]**

- **Anjani Todi**
    - **S-R-g-m-P-dD-nN-S** (=unique)
    - [**Abhirang**] “Prakar 1: only shuddha Re” (**SRmPnDP, mPNS; SRnDP, dPmP, gRmg, RgSRnS**)
    - [Nidhi v1 p.28] “although this is supposed to be a kind of Todi, it is difficult to fix the thaat…the Todi chaya is not in evidence…the swarup is not properly understood”; chayas of Patdeep & Bhimpalasi; and Desi

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- **Annapurna**
    - **S-r-g-M-P-d-N-S**
    - **[FULL MEGALIST PAGE]**

- **Antardhwani**
    - **S-r-g-m-d-N-S**
    - **[FULL MEGALIST PAGE]**

- [**RESEARCH NOTES**]

- **Antariksh**
  - **S-r-g-mM-d-n-S** (=Meladalan)
  - [Ashish Dha] “And here's one: the companion raag to Antardhwani. Swar-sthan are Locrian | 2 paths to Realisation - Raag Antardhwani & Raag Antariksh: Either you can become so humble that you become "nothing", so that you are able to squeeze through that tiniest of apertures known as "I am", into Realisation! ...or you can expand yourself to include all of existence, across space and time, so that you smash through all your fetters into Realisation...Dileepan”

- **Anubandh**
  - **S-R-G-m-P-D-n-S** (=Khamaj)
  - [**Abhirang**] “A humble attempt to blend 2 raags - Kalavati and Rageshri. A bandish written on Aug 19th, 2024, to celebrate 'Rakshabandhan'.”

- **Anup**
  - **S-R-gG-m-P-n-S** (=unique)
  - “Sanskrit ‘anūpa’ has the following meanings: 'watery', 'situated near the water', 'bank of a river', 'pond', 'lagoon'...”
  - [**FULL MEGALIST PAGE**]

- **Anupriya**
  - **S-gG-m-d-n-S** (=Madhurkauns)
  - [**Abhirang**] “Created by Madhusudan Patwardhan”
  - [**DISCUSSED IN KAUNSIS**]

- **Anuranjani**
  - **S-R-G-P-d-n-S** (=UNIQUE)
  - [**Biswarup Ghosh Dastidar**] “Anuranjani is derived by omitting ma from Charukeshi.”

- **Arabhi**
  - **S-R-G-m-P-D-N-S** (=Bilawal)
  - [**Abhirang**] “Adopted from Carnatic. Derived by adding shuddha Ni and shuddha Ga in the avroh of Durga” (**SRmPDS; SND, PmGR(S); S(N)DPmG(R)S**)
  - [**Vinayakrao Patwardhan**]
  - [**Bhimsen Joshi**]
  - [Abdul Halim Jaffer Khan] 25.08.1986 Sitar Arabi
  - [Carnatic]

- [Nidhi v1 p.29] a.k.a. 'Patakhambavati'; "introduced from the South through the stage music of Maharashtra. The song *Chandrika Hi Jani* from the play *Manapaman* is in Arabhi...rarely sung in concerts of Hindustani classical music, musicians prefer to sing Durga"; Ga-Ni omitted in aroha

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- **Araj**
  - **S-r-G-mM-P-D-nN-S** (=Basanti Kanada)
  - [**Abdul Halim Jaffer Khan**] 1972 liner notes
    - Swaras: **SrGmMPDnNS**
    - Thaat: Bhairav
    - Jati: sampurna-sampurna
    - Aroha: **SrG, mP, MP, MPDPm, MPDnDP, NDPm, PDMPS**
    - Avroh: **SNDPm, mPDnS, mPGrS**
    - Pakad: **Sm, mP, MPDPm, nDPm, PGrS**
    - Vadi: ma-Sa
    - Gaan Samay: 4-7am
  - [Nidhi v1 p.31] "J.D. Patki has been trying to popularise this raga, [and] suggests it should come under Suryakanta [melakarta #17]...a difficult raga, as the sancharis are vakra...chayas of Kedar are prominent, and a touch of Nand"; vadi: ma-sa; morning

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- **Ardha Shankar**
  - **S-G-P-D-N-S** (=unique)
  - [**Abhirang**] "Derived by avoiding shuddha Re in Shankara" (**SGPNDSNS; SNDSN(D)PG, PGS**) (or 'Kalavati shuddha Ni')

- **Ardhanarishvara**
  - **S-r-g-m-P-d-N-S**
  - [**FULL MEGALIST PAGE**]

- **Arpan**
  - **S-r-g-M-P-d-n-S** (=Komal Ramkali: ADDED)
  - [**Abhirang**] "A humble attempt to visualize Multani sung with a komal ni"; **nSgMPnS; SndPMgrS**; "Melakarta: Bhavapriya; Vadi: **Pa**; Samvadi: **Sa**; Samay: raatri 3rd prahar; Jaati: audav-sampurna; Poorvang-pradhan; Nyas: **S-g-M-P-n**"
  - essentially the same concept as 'Komal Ramkali'

- **(Arshabhi [Jati])**
  - [**Ramkrishna Das**: Sangitaratnakara] [historic]

- **Arun Kauns**
  - **S-G-m-d-N-S** (=Girija etc)

- [**Abhirang**] “Derived by changing komal Ga to shuddha Ga in Chandrakauns” (**SGmdNS; SNdmGmGS**)
- [**DISCUSSED IN KAUNSIS**]

- **Arun Malhar**
  - **S-R-G-m-P-D-nN-S**
  - RMIC
  - **[FULL MEGALIST PAGE]**

- **Aruna Shankar**
  - **S-r-G-P-D-N-S** (=Gauri Shankar)
  - [Nidhi v3 p.64] ‘Malini/Malan’, redirected to Aruna Shankara
  - [Nidhi v1 p.32] [untraced] as ‘Aruna Shankara’; a.k.a. ‘Malini/Malan’; “rarely sung although it is a pleasing one, as this is a new raga it has not gained currency yet…komal re gives a peculiar charm…sounds like a combination of Shankara in aroha and Jaitashree in avroh”; audav-audav but shadav overall (re omitted in aroha, Dha in avroh); Dha optional, durbal, and taken only in vakra meend; evening

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- **Asa**
  - **S-R-G-m-P-D-N-S** (=Bilawal)
  - **[FULL MEGALIST PAGE]**

- **Asa Bhairav**
  - **S-rR-G-m-P-D-N-S**
  - **[FULL MEGALIST PAGE]**

- **Asa Mand**
  - **S-R-G-m-P-D-N-S** (=Bilawal)
  - [**Jasraj**]

- **Asa Kafi**
  - **S-R-g-m-P-D-n-S** (=Kafi)
  - [**Ranbir Singh**] Sikh raga, captivating melody

- **Asakali**
  - **S-R-g-m-P-d-N-S** (=Kirwani)
  - [Nidhi v1 p.35] “mentioned by Shri J.D. Patki in his book on Aprachalit Ragas…formed by combining Asavari and Kalingada”; poorvang Asavari, uttarang Kalingada”

- **Asavari**
  - **S-rR-g-m-P-d-n-S**
  - **[FULL MEGALIST PAGE]**
  - [**RESEARCH NOTES**]

- **Ashok**
  - **S-r-G-m-N-S** (=unique)
  - [**Bismillah Khan**] actually his 'single ma' interpretation of Meghranjani scale
  - **Actually just his Meghranjani import**: but with no tivra Ma (Abhirang uses it ornamentally to bring chayas of Lalit, Bismillah has more Bhairav?)
  - [**Bismillah**] Farhan Amin: "What a strange and haunting raga indeed! Takes Ma, Pa, & dha out of Poorvi"
  - [**Biswarup Ghosh Dastidar**] "Ashok is created by shehnai maestro Ustad Bismillah Khan. It has shades of Lalit. But does not have Lalit-ang because tivra Ma is omitted. (**SNrGmNS; SNmGrS**)"

- **Ashokasundari**
  - **S-R-g-M-P-D-n-S** (=Hemavati)
  - [**Moumita Mitra** | **another**] "New Raag Ashokasundari; The story behind it: While practising Madhukauns I desperately wanted to use Dha and Re in avroh, but could not figure out which scale it was. was sure that there should be a similar Ragam or Mel in Carnatic Music, Kavitha Shibu Aunty again was a saviour who told that the Carnatic Mela Hemavati is the Sampurna scale of this...I was trying **SgMPDnS** and sampurna avroh like we do in Madhuvanti. Hence the new Raag came up. Regarding the strange name Ashokasundari: Hemavati is Goddess Parvati's name and since this raag originated from Hemavati, hence it could be the daughter of Parvati: and Parvati's eldest daughter's name was Ashokasundari. Lyric from *Kramik Pustak Malika Khammaj*..." (**SgMPnS** <> **SnDPMgRS**)

- **Asthai**
  - **S-g-M-D-N-S** (=unique)
  - [**Abhirang**] Derived by omitting Re and Pa in Dharmavati / Anjani Kalyan (**SgMDNS; SNDMgS**)

- **Atal Manjari**
  - **S-R-g-mM-P-dD-nN-S** (=Subbhulakshmi)
  - [Amjad Ali Khan: **2018**]
  - [wiki] "created in 2018 due to Atal Bihari Vajpayee's death"

- **Atal Ranjani**
  - **S-R-g-mM-P-dD-nN-S** (=Atal Manjari)

- [**Amjad Ali Khan**] as 'Atal Ranjini' (Ma/dha/Ni stronger than ma/Dha/ni: sthayi **SRgMP, Mg, RSR**)
- same swaras as Amjad's 'Atal Manjari' and 'Subhalakshmi'

- **Atmaranjani**
  - **S-r-G-m-P-D-n-S** (=Ahir Bhairav)
  - [Nidhi v4 p.234] [untraced] "invented by Narayanrao Patwardhan...chayas of Kalavati in uttarang, Puriya Kalyan in poorvang, and Ahir Bhairav [ni-re]"

- **Audav Bageshri**
  - **S-g-m-D-n-S** (=Sundarkauns)
  - alternate scale title for Purana Chandrakauns (/Sundarkauns)

- **Audav Deogiri**
  - **S-R-G-P-D-S** (=Bhupali)
  - [Nidhi v1 p.53] [untraced] "a difficult one to sing...to keep clear of [Bhupali, Deshkar, and Jait Kalyan] requires great skill", Bilawal thaat, vadi: Dha; mostly in madhya and taar saptak; pakad given

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- **Audav Dhanashree**
  - **S-r-G-M-d-S** (=unique)
  - [**Abhirang**] "Derived by omitting Pa and Ni in Puriya Dhanashree" (**SrGMdS; SdMGrS**)

- **Audav Meladalan**
  - **S-g-mM-n-S**
  - [**FULL MEGALIST PAGE**]

- **Audav Multani**
  - **S-g-M-P-N-S** (=Soudhamini)
  - [**Abhirang**] live in Bangalore 2024: "Derived by omitting re and dha in Multani: **NSgMPNS; SNPMg, PMgS**. Known as Raag Soudhāmini in Carnatic music. Madhyalaya rupak and drut ektal composed under my pen-name "Abhirang" [n.b. Abhirang has also recorded it as **'Soudhamini'**]
  - Just the aroha swaras of Multani

- **Badhans Sarang**
  - **S-R-G-m-P-nN-S** (=unique)
  - **[FULL MEGALIST PAGE]**

- **Bageshri**
  - **S-R-g-m-P-D-n-S**
  - **[FULL MEGALIST PAGE]**
  - [**RESEARCH NOTES**]
  - Ever So Lonely!

- **Bageshri Bahar**
  - **S-R-g-m-P-D-nN-S**
  - **[FULL MEGALIST PAGE]**

- **(Bagkauns)**
  - by Jaiwant Singh Waghela
  - [demo?]

- **Bahadur Kauns**
  - **S-R-g-m-d-N-S** (=Kaushik Ranjani)
  - [**Nusrat Fateh Ali Khan**] essentially Chandrakauns with shuddha Re
  - 'Bahadurkauns'
  - [**DISCUSSED IN KAUNSIS**]

- **Bahaduri Todi**
  - **S-rR-g-m-P-d-n-S**
  - **[FULL MEGALIST PAGE]**

- **Bahar**
  - **S-R-g-m-P-D-nN-S**
  - **[FULL MEGALIST PAGE]**
  - SWARA HISTOGRAMS
  - Ocean of Ragas
  - Bor 74
  - MUSIC IN MOTION

- **Bahar Malhar**
  - **S-R-g-m-P-D-nN-S** (=Ahiri Todi)
  - [**Abhirang**] 'Bahar + Miyan ki Malhar' (**SRm, RP, mP, gm(n)DNS; S, nDnP, mP, g, mRPgmRS, nDNS**)

- **Bahar Sarang**
  - **S-R-g-m-P-D-nN-S** (=Bahar)
  - [**Moumita Mitra**] interwoven Bahar + Sarang blend, origins unclear

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- **Bairagan**
  - **S-r-m-P-d-n-S** (=unique)
  - [**Abhirang**] From 1962 Sangeet Magazine (Hathras, U.P): “Derived by replacing komal Ni with komal Dha only in the avroh of Bairagi Bhairav” (**SrmPnS; S(nS)dP, mrnS**)

- **Bairagi**
  - **S-r-m-P-n-S**
  - [Tanarang]
  - [Parrikar]
  - [Groups]
  - [MUSIC IN MOTION]
  - **[FULL MEGALIST PAGE]**
  - [**1998 RMIC**: Aashish Khan?] “4. Raag: **BAIRAGI**, is also an old traditional raga. Before Ravi Shankar l played it, I had heard this raga sung by the Late USTAD AMEER KHAN SAHIB. In fact I remember once Ameer Khan objected when Ravi Shankar claimed that he composed this raga, saying that he (Ameer Khan) would never have sung this raga if it were true. He was a very strict, pure and traditional musician. He never sang a thumri as long as he lived; he would only sing pure, traditional, classical ragas.” [*]

- **Bairagi Shree**
  - **S-r-P-n-S** (=unique)
  - [**Abhirang**: own creation] “A humble attempt at creating a chatuswari blending Bairagi Bhairav and Shree” (**PnSr, SrP, PnS; SnrnP, rPr, nPnrS**); chatuswari gives feel of ancient Vedic chant (more distilled version of Bairagi); although Ga-kan used sometimes

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- **Bairagi Todi**
  - **S-r-g-P-n-S**
  - **[FULL MEGALIST PAGE]**
  - [Tanarang]
  - [Parrikar]
  - [RMIC]
  - [Ocean of Ragas]
  - [**Biswarup Ghosh Dastidar**] "Birahini is also known as Bairagi Todi or Meenakshi Todi. Basically if ma is replaced by ga in Bairagi, it is called Birahini. (**SrgPnS; SnPgrS**)”

- **(Bakra Madhyama Todi)**
  - [Balaram Pathak] [untraced] “compositions and introductions of...Latangi, Charukeshi, Sanmukh-priya, Amrit-Versa, Bakra-madhama Tori, Mukhari, Lilawati, Ahiri”

- **Bakula Bhairav**
  - **S-r-G-m-P-d-n-S** (=Basant Mukhari)
  - [Parrikar] "Bakula Bhairav derives its name from the parent Carnatic melakarta and was conceived by Sumati Mutatkar. In this, her own dhrupad composition, the treatment is Bhairav-like albeit with the komal ni."
  - [Parrikar] "Hussaini Bhairav, Bakula Bhairav, Basant Mukhari, Kaushi Bhairav...have one common feature in that they share the same scale, corresponding to the 14th Carnatic melakarta, Vakulabharanam: **SrGmPdnS**"

- **(Baleshwari)**
  - [Ravi] [untraced] but invented by LM? "Dr. Lalmani Misra [GSM's father]...travelled abroad with the troupe of Uday Shankar, composing scores for the innovative dance presentations and ballets on mythological and contemporary themes. He created several ragas like...Baleshwari"
  - [by Lalmani Misra? *Raga Rupanjali*: Dr Pushpa Basu 2007] "Baleshwari. "Hexa-hexatonic Raga blending Bageshri and Bilaskhani Todi, played before noon"

- **Bamsa Kanada**
  - **S-R-g-m-P-d-nN-S** (=Chandrakaushiki)
  - [untraced] a.k.a. 'Bans Kanada'
  - [Parrikar mention]
  - [Nidhi v1 p.59] "said to have been composed by Swami Haridas..resembles Suha to a great extent"; Kafi thaat; shades of Kirwani; Ga-Dha omitted in aroha; (**SRmPnNS; SndPmRS**: Pa presumed: where is ga?)

- **Bangal Bhairav**
  - **S-r-G-m-P-d-S**
  - **[FULL MEGALIST PAGE]**
  - [Jairazbhoy: Ex.123]

- **Bangal Todi**
  - **S-r-g-M-d-S** (=Firozkhani Todi)
  - [**Moumita Mitra**] 2026: "Rare Todi ke Prakar. Bangal Todi Tintal"

- **Banjara (Pilu)**
  - **S-R-gG-m-P-dD-nN-S** (=Pilu)
  - [Ravi Shankar] in Craske as 'Pilu Banjara'
  - [**Ravi**] freeform Pilu, with phrases e.g. **DNS**, lots of uttarang deviation from main swara-set (even tivra Ma), but generally similar to Menuhin Pilu
  - [**symphonic finale**?]

- [liner] “The fourth movement is based on Raga Banjārā, also created by Ravi Shankar. Banjārā uses a flattened 6th and both the major and minor 7th. The Banjārā are a nomadic people with a lively folk tradition living throughout the Indian subcontinent. This movement explores Indian rhythm in a folk context, and the centre of the movement contains a beautiful contrasting alap (non-rhythmic) section for the solo sitar. Indian rhythmic cycles are then explored by individual sections of the orchestra. Ever the innovator, Ravi Shankar explores them in a way never before attempted by a Western orchestra: there is a surprise in store towards the end of the work”
- Banjara=‘nomadic’?

- **Bangal Bilawal**
  - **S-R-G-m-P-D-nN-S** (=Desh)
  - [**Bahadur Khan**] slight Ma-kan
  - linked to Bangali?

- **Bangali**
  - **S-R-G-m-P-D-N-S** (=Bilawal)
  - ragini of Bhairav: extinct?
  - [**Jasraj**] ni-kan, name clearly said in intro...5 other ragas mentioned (ragini heritage?)
  - same as Bangal Bilawal? linked to these Carnatic forms?

- **Bangeshri**
  - **S-R-G-m-P-D-nN-S** (=Desh)
  - [Nidhi v1 p.63] [untraced] a.k.a. ‘Vangeshree’; “considered to be a mixture of Jhinjhoti, Sindhura, and Khamaj...mostly in mandra and madhya saptaks...”, vadi: Sa-Pa

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- **Bapukauns**
  - **S-g-m-P-d-n-S** (=Gopika Basant)
  - [**Amjad Ali Khan**] [not on Amjad list] sounds like Darbari variant (also like Shakti’s *Isis*), Re-kan & slight Dha-kan
  - [**DISCUSSED IN KAUNSIS**]

- **Baradi**
  - **S-r-G-M-P-D-N-S**
  - **[FULL MEGALIST PAGE]**

- **(Barahansika)**
  - [untraced] [extinct?] old ragini of Pancham

- **Barwa**
  - **S-R-g-m-P-D-nN-S**
  - **[FULL MEGALIST PAGE]**
  - Parrikar
  - Ocean of Ragas

- **Basant**
  - **S-r-G-M-P-d-N-S**
  - Tanarang
  - Parrikar
  - Wiki
  - ISMIR
  - Bor 74
  - MUSIC IN MOTION
  - **[FULL MEGALIST PAGE]**

- **Basant Bahar**
  - **S-rR-gG-mM-P-dD-nN-S** [=all]
  - [**FULL MEGALIST PAGE**]
  - [**POST**]
  - [ask Manjiri Asanare-Kelkar]

- **Basant Mukhari**
  - **S-r-G-m-P-d-n-S**
  - **[FULL MEGALIST PAGE]**
  - [**RESEARCH NOTES**]

- **Basant Pancham**
  - **S-r-G-m-P-D-N-S** (=Bhatiyari Bhairav)
  - [Ulhas Kashalkar] another name for 'Shuddha Basant-ang Lalit Pancham'
  - [**Ruchira Panda**] Rare Raga Revival 2020; as 'Basant Pancham'; "Basanta Pancham started a classical vocal institution at Chandannagar near Kolkata in 2020, and its inauguration was marked by a classical conference at Rabindra Bhavan by the river Ganges. The invocation of Raga Basanta Pancham, therefore, is a splendid choice for the evening. The raga is rarely available in vocal khayal form, though some instrumentalists have tried to crack the code of this near-extinct species. Their versions, as it normally happens, differ. Here we find a unique mood of Basant Pancham in a vocal khayal composed by Ruchira Panda, by applying the note Pancham to another rare raga Adi Basant (Carnatic Vasantha). The result is the spirit of a spring that is a riot of colors, yet with a tinge of something or somebody missing in the celebration." (as 'Adi Basant + Pa'; Ma-kan)

- **Basanti**
  - (alternate name for Bhupkali/Bhupeshwari)

- **Basanti Kanada**
  - **S-r-G-mM-P-D-nN-S**
  - **[FULL MEGALIST PAGE]**

- **Basanti Kedar**
  - **S-r-G-mM-P-D-N-S** (=Shuddha Basant)
  - [**Mogubai**] re only subtle
  - [**Chhota Gandharva**]
  - [**Arun Dravid**]
  - [Nidhi v4 p.202] as 'Vasantha Kedar'; "poorvang is Basant and uttarang Kedar...the Kedar-ang is more prominent than that of Basant...Ga omitted in aroha"; (**S-rR-G-mM-P-dD-N-S**); vadi: ma-Sa; second night prahar, "alap commences with Kedar-ang, and at the end of the alap the Basant-ang is introduced"

- **Basanti Paraj**
  - **S-r-G-mM-P-d-N-S** (=Paraj)
  - [**Bhimsen Joshi**] "This bhajan was recorded only twice" reputedly distinct? gats already so similar! (a.k.a. 'Paraji Basant')

- **Basanti Malhar**
  - **S-rR-G-mM-P-dD-nN-S** (=11: all but ga)
  - [**Abhirang**] "Created by Pt Jaisukhlaal 'Vinay' Shah: A blend of Basant and Gaud Malhar" (**SG, MdrS, Nd, P, MGMG, mRP, mPD(N); SD(n)P, mPm, GRGRS, SRGmGm, MG, MGrS**)

- **Basanti Hindol**
  - **S-G-mM-P-dD-N-S** (=unique)
  - [**Pelva Naik**] as 'Hindol Basant' (check same?)
  - [Nidhi v1 p.69] 'Basant + Hindol', "Re-Pa-Ni omitted in aroha to keep Hindol prominent, in avroh only Re is dropped...as in Basant, shuddha ma is kept isolated and elongated...allied to Bahar"; chalan given

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- **('Bay Raari')**
  - **S-r-G-M-P-D-N-S** (=Baradi)
  - [**Hari-Bhau Ghangrekar**] probably just a mistitled 'Baradi' (prakriti)

- **Bayati**
  - **S-r-g-m-P-d-n-S** (=Bhairavi with maqam quarter-tones)

- [FULL MEGALIST PAGE]

- **Bhairav**
  - **S-r-G-m-P-d-N-S**
  - [FULL MEGALIST PAGE]
  - [RESEARCH NOTES]

- **Bhairav Bahar**
  - **S-rR-gG-m-P-D-nN-S**
  - Parrikar
  - Bose
  - [FULL MEGALIST PAGE]

- **Bhairavi**
  - **S-r-g-m-P-d-n-S**
  - [FULL MEGALIST PAGE]
  - [RESEARCH NOTES]
  - Taksim Ve Peshraf: Bhairavi-like **Rg, rS** (~50s)

- **Bhairavi Todi**
  - **S-r-g-mM-P-d-nN-S** (=Mangal Todi)
  - [Moumita Mitra] own composition 2025

- **(Bhaman Pancham)**
  - [**Ramkrishna Das**: Sangitaratnakara] v1 [historic]
  - [**Ramkrishna Das**: Sangitaratnakara] v2 [historic]

- **Bhankar Todi**
  - **S-r-G-m-P-dD-N-S** (=Saurashtra Bhairav)
  - [**Bhimsen Joshi**] amazing 1960 recording! double-Dha separated in chalan ("this is neither Lalit Bhatiyar nor Bhairav Bhatiyar. The proof lies itself in 'Rare Raag Repertoire' Concert where he himself stated that this is Raag Bhankar Todi...On few occasions he sang this as Drut Bandish with Raag Lalat Bhatiyar "O Kartar" but "Jago Jago Nandlal" is a different composition altogether. In this recording he starts this composition independently without any preceding Ektaal. In 1st 3 minutes he shows us the "World of Ragas")

- **Bhankar**
  - **S-r-G-mM-P-dD-N-S**
  - [FULL MEGALIST PAGE]

- **Bhankari**
  - **S-r-G-mM-P-D-N-S**
  - [Parrikar]
  - [Ocean of Ragas**]**
  - **[FULL MEGALIST PAGE]**

- **Bharadwaj Harindra**
  - **S-gG-P-n-S** (=unique)
  - [**Abhirang**] “Seeking your blessings on this auspicious day of Guru Poornima, presenting a self-composed drut ektal in Bharadwaj Harindra: a chatuswari created by Vidwan A. Sundarmurthy ji in the name of our Guruji 'PTDB. HARINDRA'. Derived by omitting Ma in Jog. Speciality: using both Gandhars in progression in aroha and avroh.” (**SGPnS**; **SnPgS**)
  - [CANDIDATE] interesting chatuswari

- **Bhativari**
  - **S-R-G-m-P-D-n-S** (=Khamaj)
  - [Nidhi v1 p.85] [untraced] Ga-ma omitted in aroha, vadi: Sa-Pa, halt on Re; “a type of Bhatiyar...a mixture of Bilawal and Jhinjhoti”

- **Bhatiyali**
  - **S-R-gG-mM-dD-P-nN-S** (=UNIQUE)
  - [**Sarwar Hussain Khan**] Darbar 2023, mishra form: loose & folksy overall, Kafi swaras strongest: **GgG** like Pahadi, occasional dha, Ma introduced in gat improv for shades of Vachaspati, also Charukeshi section): familiar-sounding **GPS, NSNDP**, **S-G** strong
  - [**Hariprasad Chaurasia**] dhun, sounds distinct (**S-R-g-M-P-D-N-S**)
  - [**Vanita Kale Ram**] mixed-form
  - just a genre term?

- **Bhatiyar**
  - **S-r-G-mM-P-D-N-S**
  - Tanarang
  - Nikhil uses shuddha ma
  - Story of King Bhartruhari
  - Ocean of Ragas
  - Bor 74
  - MUSIC IN MOTION
  - **[FULL MEGALIST PAGE]**

- **Bhatiyar Kali**
  - **S-r-G-mM-P-d-N-S** (=Paraj)

- [**Moumita Mitra**] “Bhatiyar + Ramkali; Amalgamation of phrases of Bhatiyar and Ramkali. Bhatiyar phrase: **SmP, GPGrS**; Ramkali phrases : **GmdP; MPdndP; MPGmrS; SGmdP; GmdNS**. Chalan: **SmP - GmdMPdndPMP; GPGrS NSmGP; mPMdP; SmPGP GrSGmdNS; dndPMP; SmSPGPGrSm**. Description tutorial from 9:27 onwards”

- **Bhatiyari Bhairav**
  - **S-r-G-m-P-D-N-S**
  - Parrikar
  - Ocean of Ragas
  - **[FULL MEGALIST PAGE]**

- **Bhatiyari Lalit**
  - **S-r-G-mM-P-D-N-S** (=Bhatiyar)
  - [**Moumita Mitra**] “An existing raag in a new cover. Raag Bhatiyari Lalit (Shuddha Dha). Not the existing ‘Lalit Bhatiyar’ (which is Bhatiyar and Komal dha Lalit). I have used Shuddha Dha Lalit purposely to avoid the ‘jerk’ of the komal and shuddha Dha. Instead of singing Lalit for a while and then Bhatiyar for a while, I tried to blend both”

- **Bhatiyari Todi**
  - **S-r-g-m-P-D-N-S** (=Kokilapriya)
  - [**Moumita Mitra**] [**sketch/quiz**] 2026:
    - “Equivalent to Carnatic Kokilapriya. Being a Melkarta Raag, it's actually of Sampoorna Jaati. However the Bhatiyar and Todi Ang need to be shown distinctly to justify the Raag name.
    - Vadi Samvadi **ma-Sa**;
    - Nyaas = **SrPD** occasionally **g**;
    - Morning Raag
    - Bhatiyar Ang = **mmPDNrS mDNr'NDP**
    - Bhatiyari Ang (without r) or Bhatiyar Ang same = **SmPDmP SDPDmP mDNS**;
    - Todi Ang comes mostly as **rgrS**;
    - **NSrg** = Shuddh Todi or Miyanki Todi
    - **SrgP mgrgrS rgm rgrS** = Bilaskhani Todi
    - **SrgmPDmP rgPm rgrS** = Ahiri Todi
    - Hence in **NSrgmPD** any combination will have shades of Bilaskhani and Ahiri Todi with **rgrS** as a must. Rest will be Bhatiyar mostly in Uttarang. The **SmP** or **SD** phrase in Bhatiyar was an addition by myself to give a stronger Bhatiyar feel. P acts as a bridge between the two angas. In Bhairav Bhatiyar it's easier to blend the two Raagas due to the presence of Shuddh Ga common to both.

        - "While [creating] Bhatiyari Todi I also went through Bhairav Bhatiyar on your website to compare...its easier to handle Bhatiyar Bhairav because of presence of shuddha Ga, komal Ga in Bhatiyari Todi has a conflict of expression with Bhatiyar, which demands shuddha Ga - but we are forced to use Komal Ga"

- **Bhav Sakh**
    - **S-R-g-m-P-D-n-S** (=Kafi)
    - [**Khadim Hussain Khan**]: [**S-R-g-m-P-D-n-S**], clear Kanada influence, Dha/Ni-kan
    - [Nidhi v1 p.91] "an uncommon raga belonging to Bilawal thaat"; Re-Ga omitted in aroha; vadi: ma-Sa; chayas of Mand and Yaman; allied to Gaud Malhar; all shuddha swaras [=**S-R-G-m-P-D-N-S**: alternate?]

- **(Bhavakri Todi)**
    - [RICMP] [untraced] "I got [it] from a book, haven't heard anyone do it"

- **Bhavani**
    - **S-R-m-D-S**
    - **[FULL MEGALIST PAGE]**
    - Carnatic Chatuswaris: Lavangi (**SrmdS**)

- **Bhavani Bhairav**
    - **S-r-m-P-D-S** (=unique)
    - [Ravi Shankar?] in Craske as 'Bhawani Bhairav'
    - [**Ajay Prasanna**] ma-Sa tanpura, sounds like 'Bhavani + Bhairav's re'

- **Bhavani Kedar**
    - **S-R-mM-P-D-S** (=Kumudvanti/Durga Kedar)
    - [Nidhi v1 p.90] [untraced] "composed by the author of this book...by combining Bhavani and Kedar. The aroha is only Bhavani [**SRmDS**], but in avroh, Kedar-ang is introduced", vadi: ma-Sa; pakad given

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- **Bhavapriya**
    - **S-r-g-M-P-d-n-S** (=Thaat #16/mela #44)
    - change name to 'Bhavpriya'?
    - [**Pamalka Karunanayake**]

- **Bhavmat Bhairav**
    - **S-r-gG-m-P-d-nN-S**
    - Parrikar
    - Kalakar
    - **[FULL MEGALIST PAGE]**

- **Bheem**
  - **S-R-gG-m-P-D-n-S**
  - Tanarang
  - Parrikar
  - Raga Gaoti
  - gat like Hari Bageshri
  - **[FULL MEGALIST PAGE]**

- **Bheem Gandhar**
  - **S-R-gG-m-P-D-n-S** (=Bheem)
  - [**Arawind Thatte**] [via teqx0] "Raag Bheem Gandhar, created by Dr Aravind Thatte, similar to Dev Gandhar. Created by using both Gandhars in Bhimpalasi" [*n.b. Bheem often already has hints of taar komal ga*]

- **Bhim Kafi**
  - **S-g-m-P-D-n-S** (=UNIQUE)
  - [Farhan email] "Ocean of Ragas has shared a Bhim-Kafi of Ustad Faiyaz Khansaheb's which is said to correspond to **SgmPDnS**"

- **Bhimpalasi**
  - **S-R-g-m-P-D-n-S**
  - **[FULL MEGALIST PAGE]**
  - [**RESEARCH NOTES**]

- **Bhimri**
  - **S-R-g-m-P-D-nN-S** (=Miyan ki Malhar)
  - [**Aslam Khan**] comments: "An achop-anwat Raga. This Bada Khayaal in Raga Bhimri is from the Atrauli (Jaipur) Gharana. First Bandish is of Sangit Samrat Ustad Allahdiya Khansahab AHMEDPIYA [creator?], and Drut Bandish of Ustad Azmat Hussain Khansahab Dilrang"; mainly Malhar-ang
  - [Mumbai Mirror] "Aslam Khan has learned many uncommon ragas...Bhimri, a combination of 'Malhar + Kamod', which is almost extinct."

- **Bhimsen**
  - **S-r-g-m-P-D-N-S** (=Kokilapriya)

- **Bhinna Bheem**
  - **S-R-gG-m-P-D-n-S** (=Bheem) [Abhirang: unknown] Derived by adding komal Ga in the avroh of Bheem (Gavati). Shades of Bheem, Bhimpalasi and Jog: n. SGmPn S;nSDp,Dm,PG, SGmPgRs

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- **Bhinna Shadja**
  - **S-G-m-D-N-S**
  - [Parrikar]
  - **[FULL MEGALIST PAGE]**
  - [NEW] https://www.youtube.com/watch?v=xCleVwgZsgg
  - **[Aarshin Karande]** Lakshmi Bhajan

- **Bhinnakauns**
  - **S-g-m-D-N-S** (=Rajeshwari)
  - [Shivkumar Sharma]
  - [Ocean of Ragas] Malkauns + Bhinna Shadja
  - [**DISCUSSED IN KAUNSIS**]

- **(Bhinna Kaushik)**
  - [**Ramkrishna Das**: Sangitaratnakara] [historic]

- **Bhinna Lalit**
  - **S-G-mM-D-N-S** (=unique)
  - [**Abhirang**] 'Bhinna Shadja + Lalit'. "Derived by adding tivra Ma to Bhinna Shadja" (**SGmMm, GmDNS; SNDMm, GmGS**)
  - Same swaras as 'Neelkauns' (unrecorded?)
  - "Sadhana Shiledar's other creations Ritu, Godhuli, Savitri, Bhinna Lalit..."

- **(Bhinna Kaushik Madhyam)**
  - [**Ramkrishna Das**: Sangitaratnakara] [historic]

- **Bhinna Pancham**
  - **S-R-G-m-P-d-n-S** (=Charukeshi)
  - mentioned in Sangita Ratnakara, resurrected by **Ramkrishna Das**: uttarang-focused, Pa strong, Ga weak - different mood to Charukeshi, high Sa often avoided as a resolution point
  - originally an even more ancient base scale?
  - [**Ramkrishna Das**: Sangitaratnakara] [historic]
  - [Mukund Lath] "Abhinavagupta [~C11th] quotes an earlier authority called Kashyapa, an ancient theorist (date unknown) who speaks of the seasonal aspect of ragas: "Takka, Gaudakakubha, Bhinnashadaja, Kaushiki, and Bhinnapanchama are favoured in summer and the subsequent seasons."

- **Bhinna Rageshri**
  - **S-R-G-m-D-N-S** (=unique)
  - [**Abhirang**] "A blend of Bhinna Shadja and Rageshri. Derived by changing komal Ni to shuddha Ni in Rageshri." (**SGmDNS**; **S(N)Dm, GmRS**)

- **(Bhinna Taan)**
  - [**Ramkrishna Das**: Sangitaratnakara] [historic]

- **(Bheemavanti)**
  - [Sunder Lal Gandharv] [untraced] “With his untiring efforts and deep dedication Pt. ji has invented...Bheemvanti (1985)”

- **Bhupeshwari**
  - **S-R-G-P-d-S** (=Bhupkali)
  - ‘Bhoopeshwari’
  - [**Prapti Puranik**] short
  - [Ronu?]shyamkauns
  - [**Biswarup Ghosh Dastidar**] "Bhupeshwari is also known as Bhupkali, Pratiksha and Basanti. Bhupeshwari is derived by replacing shuddha Dha to komal Dha in Bhupali. It is a audav jati raag. (**SRGPdS; SdPGRS**)”

- **(Bhukosh)**
  - archaic ancestor of Bhinna Shadja [how different is it?]

- **Bhupkali**
  - **S-R-G-P-d-S** (=Bhupeshwari)
  - [Abhirang] “(Bhoopeshwari, Prateekshā, Vāsanti). Derived by changing shuddha Dha to komal dha in Raag Bhoopali”
  - [**Biswarup Ghosh Dastidar**] "Bhupkali is derived by changing shuddha Dha to komal Dha in Bhupali. It is also audav jati like Bhupali. Bhupkali has few other names too,such as Bhupeswari, Pratiksha and Basanti.”

- **Bhup Mand**
  - **S-R-G-m-P-D-N-S** (=Mand)
  - [Ken Zuckerman email] “I believe Bhoop Mand is also a composition of Khansahib” [**Ken**]
  - [**Ali Akbar Khan**: ‘Bhoop-Mand’] ni-kan

- **Bhup Nat**
  - **S-R-G-m-P-D-N-S** (=Bilawal)
  - [**Chhota Gandharva**] Ni weak

- **Bhupali**
  - **S-R-G-P-D-S**
  - **[FULL MEGALIST PAGE]**
  - [**RESEARCH NOTES**]

- **Bhupali Bilawal**
  - **S-R-G-mM-P-D-N-S** (=Bihag)
  - [**Sharad Sathe**] as 'Bhoop Bilawal'

- **Bhupali Madhyam**
  - **S-r-g-m-P-d-S** (=unique)
  - [**Abhirang**] "Derived by adding shuddha Ma in the avroh of Bhupali Todi" (**SrgPdS; SdP, gmSgrS**)

- **Bhupali Todi**
  - **S-r-g-P-d-S**
  - Tanarang
  - Parrikar
  - Bor 74
  - MUSIC IN MOTION
  - **[FULL MEGALIST PAGE]**

- **Bhushavali**
  - **S-R-G-M-P-D-n-S** (=Vachaspati)
  - [**Abhirang**] "Adopted from Carnatic, a janya of Vachaspati. Popularised in Hindustani by Dr Madhusudan Patwardhan ji. Shades of 4 ragas - Bhupali (**DSRG**), Yaman (**RGMR**), Saraswati (**MPDPSRnDP**), and Maru Bihag (**MPG, MGRS**)" (**SRGMRP, MPDPS**; **SnDP, MPMG, MRDS**)

- **Bibhas**
  - **S-r-G-P-d-S**
  - Parrikar
  - Tanarang
  - Jairazbhoy p.142
  - Ocean of Ragas
  - Bor 74
  - Bibhas | MUSIC IN MOTION
  - **[FULL MEGALIST PAGE]**

- **Bihad Bhairav**
  - **S-r-gG-m-P-D-nN-S**
  - Parrikar
  - **[FULL MEGALIST PAGE]**

- **Bihag**
  - **S-R-G-mM-P-D-N-S**
  - **[FULL MEGALIST PAGE]**
  - [**RESEARCH NOTES**]

- **('Bihag Bahar')**
  - [**Mogurbai**] actually just seems to be 'Bihag then Bahar' (transition at ~1:45)

- **Bihag Kalyan**
  - **S-R-G-mM-P-D-N-S** (=Bihag)
  - [**Abhirang**] 'Bihag + Yaman'

- **(Bihag Sohini)**
  - [Khyal Creativity: Wade 1985] [untraced]

- **Bihaga**
  - **S-R-G-mM-P-D-nN-S** (=Manj Khamaj)
  - [Manchi, via whatsapp] "I have created a new Raga on 19th of April 2025, named it 'Bihāgā'. A mixture of Bihag and Gawati."

- **Bihagara**
  - **S-R-G-m-P-D-nN-S**
  - [Jawaddi Taksal**]**
  - **[FULL MEGALIST PAGE]**
  - Ashwini's like Derek Trucks?

- **Bihagda**
  - **S-R-G-m-P-D-nN-S**
  - Parrikar
  - Groups
  - Kusnur
  - Raja
  - MUSIC IN MOTION
  - **[FULL MEGALIST PAGE]**

- **(Bihagra Bihag)**
  - [Ali Akbar Khan] [untraced]

- **Bihari**
  - **S-R-G-m-P-D-N-S**
  - [RMIC**]**
  - **[FULL MEGALIST PAGE]**

- **Bihari Kalyan**
  - **S-R-G-m-P-D-N-S** (=Bihari)
  - a.k.a. 'Bihari Nat' and 'Sar Nat'

- [**Sharafat Hussain Khan**] [**Vilayat Hussain Khan**] a.k.a. 'Bihari Nat'; "This has been extracted from An AIR Archival Release (T Series Vol 6), labelled Bihari Kalyan there"..."Vilayat Hussain Khan used to call it Bihari Kalyan" (as tivra Ma is only an occasional kan?)
- [RICMP] "I was listening to Vilayat Hussain Khan singing Bihari Kalyan (from the AIR release). His rendition sounded awfully close to Mallikarjun Mansur's Shuddha Nat (ankhan mori lagi). Especially the repetition of **m, GRG, RSR** phrase in both"; "Bihari Kalyan by VHK is called as Sar Nat by Babanrao Haldankar. They both sing same bandish (raga is same too) and belong to same gharana, but name the raga differently"

- **Bilas Kalyan**
  - **S-R-G-M-P-D-N-S** (=Yaman/Shuddha Kalyan)
  - [**Chaitanya Kunte**] 2013 solo harmonium ("Raga Bilas Kalyan in solo Harmonium rendition by Dr Chaitanya Kunte...This Raga was created by Dr. Kunte in 2013. This raga is derived from the transformation of the phrase structure of Bilaskhani Todi to the Kalyan scale...the same notes as Shuddha Kalyan, but it is unique due to the difference in the ascending-descending and overall phrase structure")
  - 'Bilaskhani Todi phrases set to Kalyan thaat'

- **Bilaskhani Todi**
  - **S-r-g-m-P-d-n-S**
  - **[FULL MEGALIST PAGE]**
  - [**RESEARCH NOTES**]

- **Bilawal**
  - **S-R-G-m-P-D-N-S**
  - Bilawal='happiness'
  - **[FULL MEGALIST PAGE]**

- **Bilawal Bahar**
  - **S-R-gG-m-P-D-nN-S** (=Jaijaiwanti)
  - [Ocean of Ragas]

- **Bilawali**
  - **S-R-G-m-P-D-N-S** (=Bilawal)
  - [**Amodini**] 'Bilawal + Bhupali'

- **Birahavati**
  - **S-r-G-P-D-S** (=Lilavati)
  - [**Abhirang**] "Created by Dr Madhusudan Patwardhan ji" (**SGP, PDPS; SP, DP, dP, GrS**)

- **Birju Malhar**
  - **S-R-g-m-P-D-nN-S** (=Miyan ki Malhar)
  - [**Khadim Hussain Khan**] as 'Birju ki Malhar' with unknown female singer in background (sthayi: **P(m)R, SNS, m**; recurrent **S, PnP (m)P**; Dha weak)
  - [**Subhomoy Bhattacharya**] similar to Khadim's interpretation
  - [**Lalith Rao**]
  - [**Ramkrishna Das**] in rare Malhar demo

- **Bisheshwari**
  - **S-R-G-m-P-d-n-S** (=Charukeshi)
  - [**Devu Chuwadhury**] sitar; Pa mainly used in Kanada-ang **dnP**; generally a similar feel to Imratkauns
  - [**Subhasis Bose**] on hansaveena

- **Bishuddha Kanada**
  - **S-R-g-m-P-d-n-S** (=Darbari)
  - [**Biswarup Ghosh Dastidar**] "Bisuddha Kanada is a creation of Pt. Jatin Bhattacharya...a disciple of Ustad Alauddin Khan. Bisuddha Kanada has the same notes as Darbari Kanada, but a different application."

- **Biyogini**
  - [Biswarup Ghosh Dastidar] [untraced] "Pt. Jotin Bhattacharya...a disciple of Ustad Alauddin Khan. He created more than forty ragas, [including]...Biyogini"

- **(Botta)**
  - [**Ramkrishna Das**: Sangitaratnakara] [historic]

- **Brahma Kanada**
  - **S-R-g-m-P-D-n-S** (=Kafi thaat)
  - [Habib Ali Khan] non-public recording
  - [Animish Hegde: via email]: "I found an interesting one, **Raag Brahma Kanada**. As much as I know, there is only one rendition of this beautiful Raag by Ustad Habib Ali Khan on the vichitra veena. He explains in the recording that it is a mixture of Brindabani Sarang and Bhimpalasi...I am still unaware of any Raagas synonymous to this in the chalan. Thought this was unique. Hope it helps in the research. I would be willing to share more unheard melodies, and will write to you once I get enough information and knowledge of them. As for the audio, I will have to share it exclusively if you need it, as it is not available on YouTube or other platforms that I've searched:
    - Scale: **SRgmPDnS**

        - Aroha-avroh: **SRmPnS**; **SnDPmg, gmRS**.
        - Angas: The **gmRS** brings out the Kanada ang. Bhimpalasi is clearly visible in avroh, while the Sarang-ang surfaces in the aroha of the poorvang as **SRmP**.
        - Thaat: Kafi...close to Bhimpalasi, and also fits the scale perfectly.
        - Vadi-samvadi: ma-Sa
        - Time: also as explained by Ustad ji in the recording, is the third prahar of the day.

- **Chaiti Gauri**
    - **S-r-G-mM-P-d-N-S** (=Basant)
    - [**Rewa Natu**] as 'Chaiti Gouri'
    - [**Mani Prasad**] as 'Chaiti Gouri'
    - [Nidhi v1 p.123] "the combination of Shree and Gauri...Shree is in poorvang, and Gauri in uttarang [but] sometimes Gauri's aroha also comes in uttarang, but poorvang is always Shree...called 'Chaiti Gouri' because it is mostly sung during the month of Chaitra [Mar-Apr]"; ga varjit in aroha; vakra sancharis in both directions, vadi: Pa-Sa, evening; also a distinct Poorvi-ang version

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- **Chakor Lalita**
    - **S-R-G-mM-D-N-S** (=Deepavali)
    - [**DR Parvatikar**] captivating strumming on Dattatreya Veena!

- **Chakradhar**
    - **S-R-G-m-D-N-S** (=unique)
    - [**Malini**]
    - [Nidhi v1 p.124] "introduced by Prof. Umdekar of Gwalior"; vadi: ma-Sa, ma elongated, shades of Pa allowable in avroh, allied to Madhuradhwani, Rageshri, Durga, Bhinna Shadja
    - [**Biswarup Ghosh Dastidar**] **SRGmPDNS**: "Chakradhar is audav-sampurna. Aroha is like Hindoli, but avroh is vakra. [mandra] **DNRS** & **GPm** swar sangati make this raag different from Hindoli. (**SGmDNS; SNDPm, GPm, GmRS**)"

- **Chakravak**
    - **S-r-G-m-P-D-n-S** (=Ahir Bhairav)
    - [Nidhi v1 p.126] "a Carnatic raga [Chakravakam: Melakarta #16] which is being introduced into Hindustani sangeet...late Prof. Shankarao Pravartak, Principal of Bhatkhande College of Music in Nagpur, tried to popularise [it]"

- **Champak**
    - **S-R-G-m-P-D-nN-S**

- Parrikar
- **[FULL MEGALIST PAGE]**

- **Champakali**
  - **S-R-G-M-P-D-n-S** (=Vachaspati)
  - [Nidhi v1 p.129] "a new raga introduced by Shri Shreedar Dhage of Nagpur…under the Vachaspati mela…in Hindustani Paddhati, tivra Ma and komal ni are not used in the same raga, but in this raga this rule is broken…giving rise to a certain beauty of its own", Re-Dha omitted in aroha, vadi: Sa-Pa, midnight; chayas of Bhimpalasi, Maru Bihag, Multani
  - "Champakali, which apparently is Maru Bihag with a Komal Ni in it" [?]
  - just an alternate name for Vachaspati? (e.g. Nusrat, Rajan-Sajan's is a bit like Amirkhani Kauns)

- **Chanchalas Malhar**
  - **S-R-g-m-P-nN-S**
  - **[FULL MEGALIST PAGE]**

- **Chandni Bihag**
  - **S-G-mM-P-D-nN-S**
  - **[FULL MEGALIST PAGE]**

- **Chandni Kedar**
  - **S-R-G-mM-P-D-nN-S**
  - Parrikar
  - Groups
  - Ocean of Ragas
  - **[FULL MEGALIST PAGE]**

- **Chandni Kalyan**
  - **S-R-G-M-P-D-n-S** (=Vachaspati)
  - Just the 'Imdadkhani Vachaspati', or a distinct form?
  - [Chris Stephens] Chandini Kalyan

- **Chandni Malhar**
  - **S-R-gG-mM-P-D-nN-S** (=Hindol Bahar)
  - [**J.J. Music**] Ma-kan, Miyan ki Malhar elements clear
  - [Nidhi v1 p.132] Ga omitted in aroha, vadi: ma-Sa, chayas of Kedar, Kamod, and Miyan ki Malhar, "a pleasing raga sung in the night, between 9-11pm"

- **Chandni Todi**
  - **S-r-g-M-P-D-n-S**
  - **[FULL MEGALIST PAGE]**

- **Chandra Bhairav**
  - **S-r-G-m-d-N-S** (=Chandramouli)
  - [Nidhi v4 p.250] "we owe this raga to Shri Narayanrao Patwardhan...a combination of Chandrakauns and Bhairav. In uttarang it sounds like Chandrakauns...[with] vakra sancharis of Bhairav in the poorvang of avroh", re omitted in aroha
  - [**Naman Dutt**] own distinct creation
  - [**DISCUSSED IN KAUNSIS**]

- **Chandra Bhankar**
  - **S-r-g-mM-P-d-nN-S** (=Mangal Todi)
  - [**Hafiz Ali Khan**] intriguing (Ni in chikari tuning, but ni stronger in melodies)
  - (Allauddin Khan's is actually Hafiz Ali Khan mislabelled)

- **Chandra Dhani**
  - **S-R-gG-m-P-dD-nN-S** (=Pilu)
  - [**Ali Akbar Khan**] "Chandranandan's lunar focus also helped inspire, in turn, the impromptu creation of another brand new raga. Khan went to the White House to receive an award in 1997, and was only given 10 minutes to perform. Before taking the stage he stood on the balcony of the Ben Franklin room, staring at the moon, and adapted Chandranandan's ideas into Chandra Dhani ('moon over the capital) for the occasion."

- **Chandra Dhwani**
  - **S-G-m-P-D-N-S** (=Kamal Ranjani)
  - [**Amjad Ali Khan**] similar to Hemant? strong ma, weak/absent Re, ni-kan

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- **Chandra Gunakri**
  - **S-r-m-d-N-S** (=unique)
  - [**Abhirang**] "Derived by omitting Ga and Pa in Bhairav. Shades of Gunakri in poorvang and Chandrakauns in uttarang. Known as 'Gopika Kusuma' in Carnatic." (**SrmdNS**; **SNdmrS**)
  - [**DISCUSSED IN KAUNSIS**]

- **Chandra Jog**
  - **S-r-m-d-N-S** (=unique)
  - [**Abhirang**] "Derived by omitting Ga and Pa in Bhairav. Shades of Gunakri in
  - different to 'Jog Chandra'
  - [**DISCUSSED IN KAUNSIS**]

- **Chandra Kalyan**
  - **S-R-M-P-d-N-S** (=Chandrashekhar)

- [Nidhi v1 p.136] a.k.a. 'Chandrakali'; resembles a 'no Ga' Latangi (melakarta #63); vadi: Pa-Sa; Dha durbal in aroha, pakad given, "described by J.D. Patki in his book *Aprachalit Ragas*...the swarup is not totally understood yet"
- [Nidhi v4 p.250] as 'Chandrakali'; mirrors info above
- [Jerry Oviedo] same raga?

- **Chandra Kanhra**
  - **S-R-g-m-d-nN-S** (=unique)
  - [**Imrat Khan**] 1987 surbahar album
  - [**DISCUSSED IN KAUNSIS**]

- **Chandra Lalit**
  - **S-g-mM-d-N-S** (=unique)
  - [**Abhirang**] 'Chandrakauns + Lalit'. "Derived by adding tivra Ma to Chandrakauns" (**dNSgm, MdNS**; **SNdMm, gmgS, NdS**)
  - [**DISCUSSED IN KAUNSIS**]

- **Chandra Mukhi**
  - **S-g-m-d-nN-S** (=Tulsikauns)
  - [**Kartick Kumar**] "Sandhya - Dusk"; very close to prakriti Tulsikauns, very possibly an alternate/mis-title of the same raga
  - 'Chandramukhi'='moon-faced girl'
  - [Pannalal Ghosh] actually 'Chandramouli'

- **Chandra Neel**
  - **S-g-m-P-d-N-S** (=unique)
  - [**Om Prakash Chourasiya**] "Dec 1977 at Gate House, Varanasi"
  - [RMIC]

- **(Chandrakant Kalyan)**
  - [Faiyaz Khan: mistitled] [untraced] mentioned as recorded by Bande Hussain Khan - just 'Chandra Kalyan'

- **Chandrakauns**
  - **S-g-m-d-N-S**
  - [Tanarang]
  - [Bor 74]
  - [HarmonyOm]
  - **[FULL MEGALIST PAGE]**
  - [RMIC]
  - Agra Bhairavi-ang version (via Ashwin): Daraskauns?

- **Chandrakaushiki**
  - **S-R-g-m-P-d-nN-S**
  - Nikhil (85m)
  - An acoustical and psychological study on contribution of lyrics in raga-based happy and sad Indian music
  - Celebrating the Full Moon
  - Chandrakantha
  - **[FULL MEGALIST PAGE]**

- **Chandralekha**
  - **S-R-g-M-P-D-n-S** (=Hemavati)
  - [Nidhi v4 p.252] 'Kafi tivra Ma' scale; Vadi: Sa-Pa, **SRgMPDS; SnDPMgRS**; "a newly invented raga and not yet popular...care has to be taken to suppress the [Madhuvanti] chaya"; Carnatic Hamsabhramari
  - [Ali Akbar Khan: untraced alternate?] for new baby

- **Chandramadhu**
  - **S-g-M-P-n-S** (=Madhukauns)
  - [Ocean of Ragas]
  - **[FULL MEGALIST PAGE]**

- **Chandramala**
  - **S-gG-m-d-nN-S** (=unique)
  - [Nidhi v4 p.252] "a combination of Chandrakauns and Malkauns [...Ga?]...an interesting raga"; higher Ga/Ni options taken in descent only; touches of Malgunji & Jog

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- **Chandramouli**
  - **S-r-G-m-d-N-S** (=unique)
  - [Parrikar] Pannalal's 'Bhairav no Pa'
  - 'Chandramauli'
  - [Biswarup Ghosh Dastidar] "Pt. Jotin Bhattacharya...a disciple of Ustad Alauddin Khan. He created more than forty ragas, [including]...Chandramouli"

- **Chandranandan**
  - **S-R-gG-m-P-d-nN-S**
  - **[FULL MEGALIST PAGE]**
  - [**RESEARCH NOTES**]
  - Bill Evans: forgetting Peace Piece

- **Chandraprabha**
  - **S-R-m-d-N-S** (=unique)

    - [Hafiz Ali Khan] actually Chandra Bhankar
    - [Ocean of Ragas] “Pt. Manikbuwa Thakurdas has documented two Ragas - Koumudi and Chandrahas - in his book *Ragadarshan Vol.2* which are similar to Chandraprabha. In *Ragapravaham* we find **Priyadharsini** which is Scale-Congruent with Chandraprabha” [=different to Priyadarshani?].
    - [**FULL MEGALIST PAGE**]

- **Chandrashekhar**
    - **S-R-m-P-d-N-S** (=Ushak)
    - [**Chhota Gandharva**] creation? “a rare raga...with the swara-set **SRmPDNS**. To me, the raga seems to be a derivative of Chandraprabha (**SRmDNS**). Any other observations or anecdotes from the channel's listeners are most welcome. The bandish 'Paara na payo' seems to contain some references to Tansen and Gopal Nayak, but I could not make out the exact words
    - close to Sarangkauns scale

- **Chandrika**
    - **S-R-gG-m-P-dD-nN-S** (=Pilu)
    - [**Ali Akbar Khan**] Ga-kan, ga weak, Ni occasional, dha distinctive use

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- **Chandra Todi**
    - **S-r-g-m-d-N-S** (=Antardhwani: mentioned on page)
    - [**Abhirang**] ‘Chandrakauns + Gujri Todi’ (**SgmdNS; SNdm, rgrS**)

- **Chandramani**
    - **S-R-g-P-d-N-S** (=unique: ADDED to Shivangi)
    - [**Mrinalini Thakurdas**] “Raga Chandramani is a rare raga falling into the category of shadav...Khayal in Champak taal (14 beats) & drut in Pakshini Savari (11 beats). This recording has been taken from the lec-dem series on rare ragas by Pt. Manikbua Thakurdas”

- **Chapaghantavara**
    - **S-R-m-P-d-n-S** (=unique)
    - [Nidhi v4 p.255] [untraced] “a rare raga [of] Asavari thaat”; Vadi: Sa-ma; linked to prakriti but also-rare Carnatic namesake exists

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- **(Chargbesi)**
    - **S-R-G-m-P-d-n-S** (=Charukeshi)
    - [**Jonathan Mayer**] as ‘Chargbesi Mela’
    - (definitely a mistitled Charukeshi: no mela or ragam called ‘Chargbesi’)

- **Charju ki Malhar**
    - **S-R-g-m-P-D-nN-S** (=Miyan ki Malhar)

- [**Aslam Khan**]
- [**Subhomoy Bhattacharya**]
- [**Wahid Hussain**] Khurja gharana; themes: **SmR, (mR)P, mPP, Pn(P)S, m(gm),** Dha absent, shuddha Ga occasionally included as **GmRSNS**
- [**Khadim Hussain**] ('Churaagi Malhar'=same?); Dha as **mDPmR; PnDPD; nDPmP**
- [**FULL MEGALIST PAGE**]

- **Charu Bahar**
  - **S-R-gG-m-P-dD-nN-S**
  - [Manchi esraj new creation: via whatsapp 2025]
  - [**Pamalka Karunanayake**] "A combination of Charukeshi and Bahar. Thaat: Asavari; Jati: sampurna-sampurna; vadi: Pa-Sa; 2nd quarter of the night; chanchal prakriti; uttarang-pradhan...It was created on 31st October 2020, and takes 10 out of the 12 notes: omitting komal re and tivra Ma. All the other notes are used in this raga expressing the characteristics of both Charukeshi and Raga Bahar..."

- **Charukauns**
  - **S-R-G-m-P-d-n-S** (=Charukeshi)
  - [**Ravi Shankar**]
  - [**Chandraveena**] "The scale of Raga Charukeshi, the 26th Melakarta, is Sa Re Ga ma Pa dha ni. In this rendition, I have used the scale of Raga Charukeshi, but approached it in the style of Raga Kaushiki and Raga Panchamkauns. At the end of the recording, I had not yet formed an identity or name for the Raga. On further inspection, I found a recording of Pandit Ravi Shankar on Sitar taking a similar approach to this scale, and he had named it Raga Charukauns. As a mark of respect to this great musician, I have retained the name as Raga Charukauns."
  - [**DISCUSSED IN KAUNSIS**]

- **Charukeshi**
  - **S-R-G-m-P-d-n-S**
  - **[FULL MEGALIST PAGE]**
  - [**RESEARCH NOTES**]
  - Laage Laa Mora Mana Toso: "Often, Hindustani musicians lend raga-angs Bhairav or Bhairavi to Chārukeshī. But, my guru also includes others like Nat, Kauns, and Sarang - and I follow that. This raga uniquely possesses multiple personalities and lends itself well to contradictory emotions and moods. This raga captures the simultaneous joy and torment of romantic infatuation, as articulated by this bandish."
  - [Chandramauli] old name? different to **SrGmdNS** form

- **(Charuvi)**
  - [Ulhas Bapat] [untraced] ‘an expressive melody’

- **Chaya**
  - **S-R-G-mM-P-D-nN-S**
  - [SarodAU]
  - **[FULL MEGALIST PAGE]**

- **Chaya Bihag**
  - **S-R-G-m-P-D-N-S** (=Bilawal)
  - [**Abhirang**] “Introducing Pa-Re sangati of Chaya into Shuddha Bihag” (**NSGmPNS; SNP, PR, RGmPDG, mGS**)

- **Chaya Hindol**
  - **S-R-G-mM-P-D-N-S** (=Bihag)
  - [**Tarapada Chakraborty**] as ‘Chhaya Hindol’ (“This raag afaik, is Tarapadarao’s concoction, maybe [the lyrics are] Daraspiya’s”); Hindol dominates, plus repeated **GmG RS** and other Chaya conclusion phrases

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- **Chaya Kalyan**
  - **S-R-G-mM-P-D-N-S** (=Bihag)
  - [**Kumar Gandharva**] [via teqx0] “This bandish, *Kaise Daras Paras*, is described as ‘Chaya Kalyan’ - Kumar Gandharva says that that the original name is ‘Kedar Chaya Kalyan’) [*linked to his ‘Kalyan Chaya Bihag’?*]
  - [**Ravi Shankar**] [via teqx0] “There's also this recording of Ravi Shankar which is labeled as ‘Chaya Kalyan’. I'm not well versed enough to confirm this.”

- **Chaya Malhar**
  - **S-R-G-m-P-D-N-S**
  - **[FULL MEGALIST PAGE]**

- **Chaya Sindhura**
  - **S-R-G-m-P-D-n-S** (=Khamaj)
  - (‘Chhaya Sindhura’)
  - [**Kumar Gandharva**] [via teqx0] ““He mentions the name in the recording. Beautiful.”

- **Chaya Tilak**
  - **S-R-G-m-P-D-nN-S** (=Desh)
  - [**KG Ginde**]
  - [Ocean of Ragas]
  - [Nidhi v1 p.147] “a combination of Chayanat and Tilak Kamod”, pakads given

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- **Chaya Todi**
  - **S-r-g-M-d-S** (=Firozhkani Todi: added to page)
  - [**Joydeep Mukherjee**] “the same as Firozkhani Todi as far as I know”
  - [Nidhi v4 p.258] vadi: ga-dha; second daytime prahar; Todi and Gujari Todi are allies; “a pleasing raga and deserves to be popularised”

- **Chayamohini**
  - **S-R-G-m-P-D-n-S** (=Khamaj)
  - [**Abhirang**] ‘Chayanat + Janasammohini’

- **Chayanat**
  - **S-R-G-mM-P-D-N-S**
  - [Tanarang]
  - [Tristan]
  - [Chhaya, Chhyanat, & Nat]
  - [Ocean of Ragas]
  - [Bor 74]
  - [ROTW!]
  - [MUSIC IN MOTION**]**
  - **[FULL MEGALIST PAGE]**
  - [Jafferkhanibaaj**]**

- **Chittamohini**
  - **S-R-G-m-P-D-nN-S** (=Desh)
  - [Nidhi v1 p.150] [untraced] “a raga which Prof. Umdekar of Gwalior has tried to popularise…considered to be ‘Kamod Nata’ mentioned in *Sangeet Parijata*” ga-dha dropped in avroh (=sampurna-audav!), vadi: Re-Pa; pakads and taans given, midday, chayas of Nat and Sarang,

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- **Chitra Gauri**
  - **S-r-G-mM-P-d-N-S** (=Paraj)
  - [**Ali Akbar Khan**] ‘morning raga’, Lalit-like Ma (**mMm**)

- **Dagori**
  - **S-R-G-m-P-D-N-S**
  - **[FULL MEGALIST PAGE]**

- **Dakshinatya Basant**
  - **S-r-G-m-P-D-N-S**
  - **[FULL MEGALIST PAGE]**

- **Daraskauns**
  - **S-g-m-P-d-n-S** (=Gopika Basant)
  - [**Babanrao Haldankar**] strong ma, **gmP** important, re-kan
  - [**DISCUSSED IN KAUNSIS**]

- **Darbari**
  - **S-R-g-m-P-d-n-S**
  - **[FULL MEGALIST PAGE]**
  - [**RESEARCH NOTES**]

- **Darjeeling**
  - **S-r-g-m-P-d-n-S**
  - **[FULL MEGALIST PAGE]**

- **Daulati**
  - **S-R-g-m-P-nN-S** (=unique)
  - [**Abhirang**] “Kafi thaat: blend of Malhar, Shivaranjani, and Brindabani Sarang.” (**SRPgmR, RgPnPNS; SnPgR, RPgmR, mRnPNS**)
  - [**Moumita Mitra**] as ‘Daulati Kanada’ (Ritvi Pant comment: “The feeling of this raga is completely different from Kanhra and all other types like Darbari etc. I have listened to your banish on this raga many times since yesterday. In this raga, pure Nishad Kanhra ang and Malhar ang together with Sanga ang is producing a very sweet rasa.”)

- **Dayabati**
  - **S-R-G-m-P-D-nN-S** (=Desh)
  - [**Bahadur Khan**] Manj Khamaj + Rageshri
  - [**Biswarup Ghosh Dastidar**] "Dayavati is created by Sarod maestro Ustad Bahadur Khan by adding Pa in Rageshri.”

- **Deen Todi**
  - **S-r-g-m-D-n-S**
  - **[FULL MEGALIST PAGE]**
  - Like Ravi & Ronu refrains (Todi-ang)

- **Deep Kauns**
  - **S-g-m-P-d-N-S** (=Chandra Neel)
  - [**Abhirang**] “Created by Madhusudan Patwardhan by using aroha of Patdeep and avroh of Chandrakauns.” **NSgmPNS; SNdmgS**
  - [**SECOND PRAKAR**] [**Saleem Mahmood**] “Deep Kauns is an innovation of Ustad Ghulam Haider Khan”
  - [**BOTH PRAKARS DISCUSSED IN KAUNSIS**]

- **Deepa Kalyan**
  - **S-R-G-mM-P-S** (=unique)
  - [Nidhi v2 p.6] [untraced] “it may be that this is the Deepak [of] Kalyan thaat”; Dha/Ni omitted (consecutive varjits!)

- **Deepak**
  - **S-R-G-m-P-D-nN-S**
  - [Parrikar]
  - [Quora]
  - [Groups]
  - [Portrait of Tansen]
  - [Unique Poetry on Five Ragamala Paintings**]**
  - **[FULL MEGALIST PAGE]**
  - [NEW] inscription! (“The Hindi inscription is even more interesting. It mentions the name of Kalawant Tansen and adds a couplet: *Raga Dipaka gayo, tethi marana payo*. “Tansen sang the Raag Dipaka, and the fire ignited by his wonderful music consumed his body…”)
  - https://music.du.ac.in/pdf/2023/Final%20Vol%2036.pdf#page=55
  - Dhrupad ‘original’ form?
  - unusual ragmalas
  - RICMP cursed
  - TV episode

- **Deepak Kedar**
  - **S-R-G-mM-P-D-N-S** (=Bihag)
  - [**Manik Varma**]
  - double-fiery name!

- **Deepavali**
  - **S-R-G-mM-D-N-S** (=unique)
  - [Ocean of Ragas] One finds shades of Shuddha Dha Lalit…Deepavali is also scale-congruent with Hem Lalit [?] and Lalita Dhwani“
  - named for Diwali?
  - [**FULL MEGALIST PAGE**]

- **Des Malhar**
  - **S-R-G-m-P-D-nN-S**
  - [Uberfoi]
  - [Ocean of Ragas]
  - **[FULL MEGALIST PAGE]**

- **Desh**
  - **S-R-G-m-P-D-nN-S**

    - **[FULL MEGALIST PAGE]**
    - [**RESEARCH NOTES**]

- **Desh Gaud**
    - **S-r-P-d-N-S** (=unique)
    - [**Abhirang**] “Adopted from Carnatic, derived from Bhairav by omitting Ga and ma. Shades of Shree.” (**SrPdNS**; **SrNdP; rNSdP, PdPrSrS**)
    - [Nidhi v2 p.7] Bhairav thaat; ga and ma are omitted (consecutive varjits!); chalan given, visharanti: Sa-re-Pa; “there is a raga called ‘Deshya Gaula’ in Carnatic which resembles [it] very closely”

- **(Deshi Tilang)**
    - Desh + Tilang (‘Desi Tilang’ spelling is misleading)
    - [Narayanrao deadlink] great take (*Shyam Sundara Madan Mohan*)
    - [Chandrakantha] “the description says it is a mixing between Des and Tilang; in fact the audio sounds just like that. But for me the name is misleading because on could think that it refers to Desi”

- **Deshkar**
    - **S-R-G-P-D-S**
    - [Tanarang]
    - [Parrikar]
    - [On the Distributional Representation of Ragas]
    - [Ocean of Ragas]
    - [Chandrakantha]
    - [MUSIC IN MOTION]
    - **[FULL MEGALIST PAGE]**

- **Deshkar Komal Re**
    - **S-r-G-P-D-S** (=Birahavati)
    - [**Mushtaq Ali Khan**]
    - [Z-lib] MUSHTAQ ALI KHAN (USTAD) 07.03.1962 Sitar Komal Rishabh Ka Deshkar Alap, Jod, Jhala & Gat

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- **Deshkar Mand**
    - **S-R-G-P-D-N-S** (=Shankara)
    - [**Devki Pandit**] Ja Re Leja Re Sandesa (“Bandish: Sanjeev Abhyankar & Devaki Pandit”) image of Deshkar strongest; shades of Ma

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- **Desi**
    - **S-R-g-m-P-D-n-S**
    - [Tanarang]
    - [Ocean of Ragas]

- [Bor 74]
- [MUSIC IN MOTION]
- **[FULL MEGALIST PAGE]**

- **Desi Malhar**
  - **S-R-g-m-P-D-n-S** (=Kafi)
  - [**Moumita Mitra**] "Desi [**SRmPnS; SRgRS**] + Miyan ki Malhar [**RP, mPDnP...**]"

- **Desi Todi**
  - **S-rR-g-mM-P-dD-nN-S** (=unique)
  - [**Bhimsen Joshi**] "As far as I know till today only one recording of Bhimsen Joshi singing Desi Todi is available. Here is a video recording of him singing Desi Todi at an interview with Dr. Ashok Ranade. So thus is a short but complete version" (mainly Desi, with distinct Todi segment)

- **Dev Gandhar**
  - **S-R-gG-m-P-d-n-S**
  - [Tanarang]
  - [Parrikar]
  - [Jairazbhoy p.115]
  - [Ocean of Ragas]
  - [Kundan Lal Saigal] 1930s
  - **[FULL MEGALIST PAGE]**

- **Dev Kalyan**
  - **S-R-G-M-P-D-S** (=Iravati)
  - [**Devashish Dey**] own creation
  - slight shades of ni & Ni
  - own creation

- **Dev Kauns**
  - **S-R-g-m-P-N-S** (=Rangeshwari)
  - [**Aslam Khan**] nomtom alap, ma weak, Dha-kan
  - [**DISCUSSED IN KAUNSIS**]

- **Dev Prabha**
  - **S-g-M-P-D-S** (=UNIQUE)
  - [**Devashish Dey**] own creation
  - low Dha strong
  - 'Hemavati no Re-ni'

- **Dev Sakh**
  - **S-R-g-m-P-n-S** (=ADDED to Sakh)

- [**Abhirang**] Kanada-ish sound, Ni-kan
- [**Amodini**] assigns to Kanada, up/down given
- [**Chhota Gandharva**]
- [**Mallikarjun Mansur**] as 'Devsakh Kanada'
- [**Mallikarjun Mansur**] AIR session
- [Nidhi v2 p.28] **S-R-g-m-P-n-S** as 'Devshakski'/'Devasakh'/'Deshakhya' (not Carnatic 'Deshakski'); vakra in both directions, vadi: Pa-Sa (or Sa-Pa); pakads and phrases given; second daytime prahar; "considered to be a mixture of Kanada and Megh...some musicians introduce Dha slightly, [but] it is better not to use Dha...angas of Malhar, Sarang, and Kanada"; close to Suha/Sughrai
- [Parrikar] "Bhatkhande enumerates 18 traditional prakars of Kanada. Of these, about 7-8 are considered elemental due to their distinct swaroopa: Darbari, Adana, Suha, Sughrai, Nayaki, Shahana, and Devsakh."
- **Deshaskh [?]** painting

- **(Dev Yani)**
  - [Khyal Creativity: Wade 1985] [untraced]

- **(Devakiri)**
  - [untraced] [extinct?] old ragini of Basant
  - linked to Devgiri?

- **Devanand**
  - **S-r-G-M-D-S** (=unique)
  - [Nidhi v2 p.24] [untraced] a.k.a. 'Devanandini'; "a newly introduced raga...a pleasing one and deserves to be popularised...chayas of Marwa and Hindol at every stage, by alternately using the angas of these two ragas the danger of completely running into any one of them is avoided", vadi: Ga-Ni, evening

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- **Devangini**
  - **S-r-g-m-D-S** (=unique)
  - [**Abhirang**] "Derived by changing shuddha Re to komal re in Abhogi; OR - omitting komal ni in Parameshwari." (**SrgmDS**; **SDmgrS**)

- **Devata Bhairav**
  - **S-r-gG-m-P-d-N-S**
  - Parrikar
  - **[FULL MEGALIST PAGE]**

- **Devgandhari Todi**
  - **S-rR-gG-m-P-d-n-S**
  - Parrikar
  - Ocean of Ragas

- **[FULL MEGALIST PAGE]**
- [Arabhi]

- **Devgiri Bilawal**
  - **S-R-G-m-P-D-nN-S**
  - Tanarang
  - MUSIC IN MOTION
  - **[FULL MEGALIST PAGE]**

- **Devmaya**
  - **S-G-M-P-D-n-S** (=Ganapati)
  - [**Devashish Dey**] own creation
  - very slight Re-kan in taar
  - 'Amirkhani Kauns + Dha'

- **Devpriya**
  - **S-R-m-P-d-S** (=Shobhawari)
  - [**Mukund Vishnu Kalvint**] Gwalior: ma strong, **Rmd** motion strong
  - [ROTW Carnatic] different raga
  - [Braz Gonzalvez: jazz fusion]

- **Devranjani**
  - **S-m-P-d-N-S**
  - [Jairazbhoy p.144]
  - [Parrikar]
  - [Ocean of Ragas]
  - **[FULL MEGALIST PAGE]**

- **Devshri**
  - **S-R-M-P-n-S**
  - [Tanarang]
  - **[FULL MEGALIST PAGE]**

- **(Devyani)**
  - [Yunus Hussain Khan] [untraced] "has left a valuable collection of his compositions...and several ragas, like Devyani..."

- **DhaariNi**
  - **S-r-G-M-P-d-n-S** (=Namanarayani: ADDED)
  - [**Moumita Mitra**] 2026 "Rare Unheard Melkarta...DhaariNi. Equivalent to Namanarayani in Carnatic. Sampoorna-Sampoorna: **nSrGMPdnS**. Vadi Samvaadi Pa-Sa. Time 4th Prahar. Nyas **SGP** (**n** occasionally). Predominant Raag Angas: Puriya Dhanasree (**rGMPdP**), Ramkali (**MPdndP**). Other Angas as

shades (not to be shown in excess, to be balanced with Tivra Ma often): Ahir Bhairav (**nSrG**), Basant Mukhari (**PdnSrG**), Bhairavi (**PdnSrS**)"

- **Dhabaleshwari**
  - **S-r-G-M-P-D-N-S** (=Puriya Kalyan)
  - [**Arup Ratan Mukherjee**] 2005 sitar; "Raag Dhabaleswari...created by Baba Allauddin Khan Sahib"

- **(Dhaivati [Jati])**
  - [**Ramkrishna Das**: Sangitaratnakara] [historic]

- **Dhanakoni Kalyan**
  - **S-R-G-M-P-n-S** (=Krishna Kalyan)
  - [**Jitendra Abhisheki**] "Dhankoni Kalyan was conceived by the late Pt. C R Vyas. This raga shows primary colours of Kalyan anga but by omitting Dha completely and alpa use of rishab in aroha movements" [doesn't sound that Kalyanic due to strong komal ni]
  - [**Biswarup Ghosh Dastidar**] "Dhankoni Kalyan is created by Pt. C.R. Vyas. It is derived from Vachaspati, the difference [being] the omission of Dha. Nearest raag is Krishna Kalyan where in both aroha and avroh Re is in use, but in dhankoni Kalyan Re is used only in avroh. (**SGMPnS; SnPMGRS**)"

- **Dhanashree**
  - **S-R-g-m-P-D-n-S**
  - [Tristan]
  - [Ocean of Ragas]
  - [MUSIC IN MOTION]
  - different phraseologies are similar, but the chal differ:
    - Kafi (**SRgmPDnS**), Shubha/Sikh
    - Khamaj (**SRGmPDnNS**), Ulhas/Shubhata/Agra
    - Bhairavi (**SrgmPdnS**), Tanarang
  - **[FULL MEGALIST PAGE]**

- **Dhanashree Kalyan**
  - **S-R-G-M-P-d-N-S** (=Latangi: ADDED)
  - [**Mrinalini Thakurdas**] "A paramparik bandish in Dhanashree Kalyan, a sampurna raga performed in the evening. It is a combination of Kalyan & Dhanashree Asavari-ang. The vadi-samvadi are Re-Pa. Equivalent to the Carnatic Latangi"

- **Dhani**
  - **S-g-m-P-n-S**
  - =Minor Pentatonic

- [**FULL MEGALIST PAGE**]

- **Dhanikauns**
  - **S-g-m-P-n-S**
  - 'Dhani with strictly no Re'
  - [Ocean of Ragas]
  - [**DISCUSSED IN KAUNSIS**]

- **Dhanya Dhaivat**
  - **S-r-G-P-D-S** (=unique)
  - 'Deshkar komal re'
  - [Ocean of Ragas]
  - [Nidhi v2 p.34] "introduced by J.D. Patki...sounds like a mixture of Bibhas and Deshkar"; pakad & phrase patterns given, morning
  - [**Biswarup Ghosh Dastidar**] "Dhanyadhaivat is audav-jati Raag. Vadi is Dhaivat & Samvadi is re. It is a morning Raag. Basically if shuddha Re is replaced by komal re in Deshkar, then it is called Dhanyadhaivat. It is a uttarang-pradhan raga. In Deshkar Samvadi is Ga, but in Dhanyadhaivat samvadi is re. (**rS, SGPDSDSP, DS; SD, SP, GPDPrGrS**)"

- **Dhavalshree**
  - **S-r-G-M-P-dD-N-S**
  - [Parrikar]
  - [Ocean of Ragas]
  - [**FULL MEGALIST PAGE**]

- **Dhenuka**
  - **S-r-g-m-P-d-N-S** (=Ardhanaarishvara)
  - [Manchi] "Pilu's older version is exactly like Dhenuka (**SrgmPdNS**), With komal re; Dhamar and hori are found with komal re" [*]
  - [sitar clip]

- **Dhenuka Todi**
  - **S-r-g-m-P-d-N-S** (=Ardhanarishvara)
  - [**Moumita Mitra**] 2026 "Equivalent to the Carnatic Dhenuka. Sampoorna Sampoorna **SrgmPdNS**. Todi-ang **rgrS** needs to shown frequently. A grammar such **SrgrS ,NSrG rgmrgrS gmDP SgmdNS, SNdPm grgrS, NrS**. Instead of **PdNS; mdNS** is more common. Shuddha Todi ang **dNSrgS ,NrgrgS** Bilaskhani Todi ang **SrgPdmgrgS rgmrgrS** To be balanced with shuddha Ni to preserve the Raag character. Shades of Bhairavi **SrgmPd SgmdP SdPmgrS**. But always need to be balanced with like **PdPmgrS, NSrgrS** Vadi Samvadi g d Time 2nd Prahar of Day Nyas **SrgPd**"

- **Dhuliya Malhar**
  - **S-R-g-m-P-D-nN-S** (=Miyan ki Malhar)
  - [**FULL MEGALIST PAGE**]
  - 'Dhulia' etc

- **Dhuliya Sarang**
  - **S-R-m-P-D-n-S** (=Narayani)
  - [**Abhirang**] "Second Prakar of Dhuliya Sarang with the 'Desi' ang (**nSRPm, RmPnS; RnSP, Dm, PR, RPmR, nRS**)
  - [Parrikar] "This is an aprachalit prakar mostly found in the Agra armoury. Even among the various stems of Agra there is a difference of opinion as regards the raga-swaroopa. Like its Malhar counterpart, Dhulia Malhar, the version included here combines elements of Desh and Sarang. In this Latafat Hussain Khan recording, there is a fleeting, albeit discernable, touch of shuddha gandhar. It enters the picture via a **mGR** meend or via **RGSRmP** or through a quick **RGm** type of flourish."
  - [Born_Replacement_287] "Dhulia Sarang is a mix of Sarang and Desh Ang, it's mostly sung by Agra gharana singers, most notably Khadim Hussain Khan and Latafat Hussain Khan (both whom deserve more love from the Sangeet community, especially latafat, but I digress), so I'm willing to bet that dhulia refers to raags with Desh Ang (which makes sense given some of the variations of dhulia Malhar add Desh Ang) but I guess that really just a hunch and nothing else." [RJ replies]

- **Dhumavati**
  - **S-R-g-m-D-N-S** (=Amba Manohari)
  - [**Devashish Dey**]
  - Kanada **mgmRS**; Bageshri **RgmDmgR**
  - zonal raga
  - Dhumawati/Dhoomavati?

- **Dhyan Kalyan**
  - **S-R-G-M-d-n-S** (=Sehera: ADDED)
  - [**Abhirang**] "Created by Pt Mani Prasad 'Dhyanrang': Derived by omitting Re and Pa in the aroha, and omitting only Pa in the avroh of Rishabhapriya" (**SRGMPdnS**)" (**SGMdnS; SndMG, MRS**)
  - [**Ramesh Jule**]
  - [**Biswarup Ghosh Dastidar**] **SRGMPdnS**: "Dhyan Kalyan is also known as Karunavati Kalyan or Rishabhpriya. It is a sampurna raga, derived by adding Pa in Sehera. (**SRGMPdnS; SndPMGRS**)"

- **(Diminisha)**
  - **S-R-g-mM-dD-N-S** or **S-r-gG-M-P-D-n-S** (=both unique)

- [Ulhas Bapat: unrecorded?] “based on Diminished Scale” [>Messiaen modes]

- **Din ki Puriya**
  - **S-r-G-M-d-N-S**
  - [Parrikar]
  - **[FULL MEGALIST PAGE]**

- **Din ki Todi**
  - **S-R-g-m-P-d-n-S** (=Darbari)
  - ‘Daytime Todi’
  - [**Chand Khan**] AIR 1960
  - =possibly just Jaunpuri? although recording sounds more Darbari-ang

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- **Dipawati**
  - **S-G-m-d-n-S** (=Suryakauns)
  - [**Rajrupa Chatterjee**] as ‘Dipawati’, Darbar
  - different to ‘Deepavali’

- **DoGa Kalyan**
  - **S-gG-M-P-D-N-S** (=Kosalam)
  - [**FULL MEGALIST PAGE**]

- **Dogaha**
  - **S-gG-m-P-nN-S** (=unique)
  - [**Vilayat Khan**] creation, ‘Jog-Tilang’ (‘Do-Ga’)

- **DoMa Marwa**
  - **S-r-G-mM-D-N-S** (=Lalita Sohini)
  - [**Bahauddin Dagar**] (sent in by Ashish Dha); 2021 baithak; described but not titled (‘Marwa Ka Prakar’)?

- **Dugam Hindol**
  - **S-gG-mM-D-N-S** (=unique)
  - ‘DoGa Hindol’
  - [**Abhirang**] “Blend of Hindol and Jog. Name derived as Du (two) - Ga (gandhar) - Ma (madhyam)” (**SGMD, NMDS**; **SNDMG, GmgS**)

- **Durga**
  - **S-R-m-P-D-S**
  - **[FULL MEGALIST PAGE]**
  - [**RESEARCH NOTES**]

- **Durga Abhogi**
  - **S-R-g-m-P-D-S** (=Manohari)
  - [**Krishnarao**] interweaving of both parent ragas
  - no further renditions found

- **Durga Bhairav**
  - **S-r-G-m-P-D-S** (=unique)
  - [**Abhirang**] “Adding the Bhairav-ang **GmrS** in the avroh of Durga Komal re” (**SrmPDS**; **SDPm, PGmrS**)

- **Durga Kalyan**
  - **S-R-G-mM-P-D-N-S** (=Bihag)
  - [**Rewa Natu**] “a unique combination of Durga and Kalyan, sung at night... vadi: Sa-Pa, double Ma...a traditional bandish”
  - [Nidhi v2 p.51] “a new raga formed by combining Durga and Kalyan...has not yet gained popularity”; Kalyan dominates and shuddha ma only used for occasional Durga chaya; taans and pakads given; first night prahar

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- **Durga Kedar**
  - **S-R-mM-P-D-S** (=Kumudvati)
  - [**Abhirang**] (**DSRmR, SmP, MPDPm, mPDS, PDPSRS, SmSRS, mRD, SDSRDP, MPDPm, mPDmR, mSRS**)

- **Durga Khamaj**
  - **S-G-m-D-nN-S** (=Madhuradhwani)
  - [**Moumita Mitra**] **SGmDNS; SnDmGS** (similar to ‘Kaushik Dhwani up, Rageshri down’)

- **‘Durga komal Pa’**
  - **S-R-mM-D-S** (=unique)
  - [**Violin**] “The audio is a snippet from a 1960s-70s concert uploaded by Raju Asokan. The concert was organised at the behest of Pt Bhimsen Joshi, in order to display the rare-ragas side of his repertoire. The present audio snippet has the violinist (as yet unknown to me, as is the tabla player) play a rare raga, whose scale seems to be **SRmMDS**", i.e., like Raga Durga, but with Ma replacing Pa. At one point, Bhimsen Joshi appears to say, 'Iska jod main sunaunga', and indeed, he follows this up with 'Khelan Ayo Radha-Madhav' in Lalita-Gauri. At another point, the violinist demonstrates how the raga is a chalan bheda on Raga Vibhas of the Marwa thaat. He also briefly shows how the raga would sound in Bhimsen ji's style of gayaki”

- **Durgawati**
  - **S-R-m-P-D-n-S**

- [Reddit]
- **[FULL MEGALIST PAGE]**

- **Durgeshwari**
  - **S-R-G-m-P-D-n-S** (=Khamaj)
  - Version 1:
    - [**Zuckerman Darbar 2007**] “Thanks very much Purnima! ascending & descending would **SRmPDnDS** and **SnDPmGR nRG, RSRS**, vadi ma-ni”
    - [Ali Akbar Khan]
    - [Kamal Mallick] 13.01.1989 Sarod Durgeshwari Alap & Gat
  - Version 2: GP Jaipurwale
    - [Ocean of Ragas] by GP Jaipurwale

- **Eeshwari**
  - **S-R-gG-m-D-n-S** (=unique)
  - [**Abhirang**: own creation] “Rageshri in aroha, and Bageshri in avroh” (**SGmDnS; SnDmgRS**)
  - in Khokar murchana set
  - [**Biswarup Ghosh Dastidar**] "Ishwari is a blend of Rageshri and Bageshri”

- **Eeshwari Todi**
  - **S-r-g-m-D-n-S** (=Parameshwari/Deen Todi)
  - [**Ashish Dha**] “The only difference [vs. Todeshwari] is the latter skips Re up, keeping the aroha pure Bageshri”

- **Ek Nishad Bihagda**
  - **S-R-G-m-P-D-nN-S** (=Desh)
  - [**Mallikarjun Mansur**] **DnSGmG** refrain
  - ‘Double-Ni Bihagda’
  - [via teqx0] “I attended a concert of Ashwini Bhide-Deshpande where she introduced a raag as ‘Ek Nishad Bihagda’ and sang the bandishes *Bairan Bina* and *Mohe Jane De*...” | [**Kishori Amonkar**] [**Jitendra Abhisheki**] [**Rajshekhar Mansur**]

- **Ek Prakar ki Kauns**
  - **S-gG-m-d-nN-S**
  - [liner notes]
  - **[FULL MEGALIST PAGE]**

- **Emni Bilawal**
  - **S-R-G-mM-P-D-nN-S**
  - [**Allauddin Khan**] also spelt ‘Imni Bilawal’

- Moumita: just another name for 'Yamani Bilawal'

- **Enayetkhani Kanada**
  - **S-R-gG-m-P-d-nN-S**
  - [early take]
  - **[FULL MEGALIST PAGE]**

- **Farghana**
  - **S-R-g-m-P-D-n-S** (=Kafi thaat)
  - [**Aslam Khan**] comment: "This Raga is an Iranian Raga introduced by the legendary Hazrat Amir Khusrau...It was amalgamated later on by the Gharana Musicians and specially the Qawwal Bachchas. The same way Zeelaf, Ghanam, Ushshaq, Sarparda, and many other rare, ancient ragas have brought glory and novelty to the Indian classical music...In the traditional Qawwali Singers these Ragas are still very popular."

- **Faridi Todi**
  - **S-r-gG-M-d-n-S** (=unique)
  - =Superlocrian/Altered Scale!
  - [**Supriyo Maitro**] [**full**]
  - [**FULL MEGALIST PAGE**]

- **Firozkhani Todi**
  - **S-r-g-M-d-S** (=Chaya Todi)
  - [**Abhirang**]
  - (guitar: proof of instability)
  - [Nidhi v4 p.258] Chaya Todi
  - [**Kashyap Bandhu**] 3:40 discussion
  - **[FULL MEGALIST PAGE]**

- **Gagan Vihang**
  - **S-R-G-m-P-D-N-S**
  - [Parrikar]
  - [Ocean of Ragas**]**
  - **[FULL MEGALIST PAGE]**

- **(Gajadhar)**
  - [Five unusual paintings from a ragamala series] [untraced] "in the upper register, two carpenters at work; below, a prince holding a trident in each hand, flanked by two monkeys."

- **(Ganamurti)**
  - [Z-lib] [untraced] AJIT MUKHERJEE 01.07.1984 Violin Ganamurti Alap & Gat
  - =melakarta #3

- **Ganeshkauns**
  - **S-r-g-m-P-D-n-S** (=Ahiri)
  - [**Zarin Daruwala**] combining a Malkauns-like aroha with scalar avroh motions
  - [**DISCUSSED IN KAUNSIS**]

- **Ganapati**
  - **S-G-M-P-D-n-S** (=unique: ADD to Vachaspati)
  - [**Indradeep Ghosh** invention] enchanting, on 5-string violin! (**SGMPDnDS** <> **SnDPMGS**): like Vachaspati with no aroha Re
  - [Sunder Lal Gandharv] "With his untiring efforts and deep dedication Pt. ji has invented...Ganapati (1990)" [presumably a different one?]
  - (not the Carnatic Ganapati: **S-R-P-S**)

- **Gandhari**
  - **S-rR-g-m-P-d-n-S**
  - Shashwati (+ others) occasional use of double Dha/Ga
  - **Gandhari Todi**:
    - https://www.youtube.com/watch?v=7_sLggYTH8s
    - Amjad rendition: Jaunpuri + Bilaskhani Todi?check: explanation in recording ("chalan; Jaunpuri; aroha Re, avroh re" & bandish lyrics..."Raag Gandhari"?) so Todi=same?
    - [**Amjad**]
  - **[FULL MEGALIST PAGE]**

- **Gandharkauns**
  - **S-G-m-d-n-S** (=Suryakauns etc)
  - [Biswarup Ghosh Dastidar] alternate name for 'Malkauns shuddha Ga'
  - [**DISCUSSED IN KAUNSIS**]

- **Gandharva Bhairav**
  - **S-rR-G-mM-P-d-nN-S** (=Gaurimanjari)
  - [**Moumita Mitra** created] "An amalgamation of Nat Bhairav and Ramkali"; slight Ma-kan

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- **(Gandhar Rati Bhairav)**
  - [Amir Khan] [untraced] listed on CD but not on audio, no track length listed

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- **(Gandhari [Jati])**
  - [**Ramkrishna Das**: Sangitaratnakara] [historic]

- **(Gandhari Pancham)**
  - [**Ramkrishna Das**: Sangitaratnakara] [historic]

- **Gandhari Priya**
  - **S-R-g-M-P-D-N-S** (=Madhuvanti)
  - [**Geeta Athalekar**] "A late afternoon or early evening raga, Gandhari Priya is a sampurna raga. The vadi-samvadi are Pa-Sa. In short, Gandhari Priya is a 'sampurna Madhuvanti'."

- **Gandhi Malhar**
  - **S-R-G-m-P-D-nN-S** (=Miyan ki Malhar)
  - [**Kumar Gandharva**] tribute to Gandhi; prominent Ga ('Ga-ndhi'); **SGRS** like Lagan Gandhar; very lyrical and syllabic rendering; mostly not so Malharic except drawn out **nDNS** (with higher ni sruti) and occasional **mRP**;
  - [Aneesh Pradhan] "Kumar Gandharva singing his Gandhi Malhar, also a tribute to Gandhi. The raag has shades of Bilawal, Miyan ki Malhar, and Khamaj, with Ga positioned prominently. But the character of the raag that emerges through the performance is very much its own"

- **Ganesh Kalyan**
  - **S-R-G-mM-P-D-nN-S** (=Manj Khamaj)
  - [**Amjad Ali Khan**] [Amjad list: 1992]
  - [**Amjad**] [**Samaagam orchestral**]

- **Ganga**
  - **S-gG-P-D-n-S** (=Milan Gandhar: ADDED to Milan Gandhar & Gangeshwari]
  - [**Tarun Bhattacharya**] "In 2018, Tarun Bhattacharya composed Ganga, a tribute to the holy river in the nation. The raga had garnered appreciation from different corners."
  - sounds like Kalavati with interspersed komal ga, including as **gGSnD** (i.e. very much like Milan Gandhar)
  - ma varjit, but Sa-ma tanpura

- **Gangeshwari**
  - **S-G-m-P-d-n-S**
  - [Temple]
  - [Discogs]
  - **[FULL MEGALIST PAGE]**

- **Gangeyabhushan**
  - **S-gG-m-P-d-N-S** (=Jogkauns)
  - [**ZM Dagar**] 33rd melakarta Gangeyabhushani
  - [Nidhi v2 p.64] "there is no Hindustani raga called Gangeyabhushani"
  - **Devashish Dey ('Mangeyabhushani')**

- **Ganjama**
  - **S-r-G-m-P-nN-S** (=unique)
  - Mela #18 (Hatakambari)
  - [Xavi Ganjam] via reply on **Chandrakantha**:
    - Vadi/Samvadi: **ma-Sa**
    - Vishranti: **G-m-P; P-G-r**
    - Mukhya-Ang: **SGmP; PGrS; mP; mPnPGRS; NSrS; nP; mPnS**
    - Aroha-Avroh: **SGmPnS, NrS <> SnPGrS, NrS**
  - [**Raju Chakraborty**]

- **Gaoti**
  - **S-R-G-m-P-D-n-S**
  - [Bhattacharya]
  - **[FULL MEGALIST PAGE]**

- **Gara**
  - **S-R-gG-m-P-D-nN-S**
  - **[FULL MEGALIST PAGE]**
  - [**1998 RMIC**: Aashish Khan?] "3. Raag: **GARA** is also an old and traditional raga, which Ravi Shankar has learned from my grandfather. Because he changed the tonic note does not mean that he has created the raga. This technique is common in Western music, known as modulation. The technique was also taught and played by my grandfather, the raga is easy to play from the Pa (G) and the ma (F) on the sarod because both of these notes are open strings. For sitar, my grandfather taught Ravi Shankar to play from the Pa note. It is very easy to play because of the frets."

- **Gara Bageshri**
  - **S-R-gG-m-P-D-n-S** (=Gaoti)
  - [**Mallikarjun Mansur**] recorded many other times
  - [Nidhi v2 p.66] "a combination of Gara and Bageshri. Most of the sancharis are from Bageshri...Pa is prominent...suited to drut laya"; chalan given

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- **Gara Kanada**
  - **S-R-gG-m-P-D-nN-S** (=Gara)
  - [**KG Ginde/Faiyaz Khan**] sounds like 'Gara then Kanada'

- [Nidhi v2 p.67] ma omitted in aroha; vakra movements; “Kanada is not very much in evidence…chayas of Bageshri”

- **Gaud**
  - **S-R-G-m-P-D-N-S**
  - different to ‘Gaund’
  - **[FULL MEGALIST PAGE]**
  - **[**Veder comment] variants

- **Gaud Bahar**
  - **S-R-gG-m-P-D-nN-S** (=Jaijaiwanti)
  - [**Nivruttibuwa Sarnaik**] Malharic

- **Gaud Bilawal**
  - **S-R-G-mM-P-D-N-S** (=Gaud Sarang)
  - [**Moumita Mitra**] ‘Gaud Sarang + Alhaiya Bilawal’ (“both halves consist of both [ragas], of course Bilawal is more in uttarang”)

- **Gaud Kamod**
  - **S-R-G-mM-P-D-nN-S** (=Shyam Kalyan)
  - [Nidhi v4 p.266] [untraced] as ‘Goud Kamod’; “a mixture of Goud and Kamod…sing during the first prahar of night…. appealing during the rainy season”, vadi: Pa-Re

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- **(Gaud Kaushik)**
  - [**Ramkrishna Das**: Sangitaratnakara] [historic]

- **Gaud Malhar**
  - **S-R-G-m-P-D-nN-S**
  - [Parrikar]
  - [Ocean]
  - [Bor 74]
  - [MUSIC IN MOTION**]**
  - **[FULL MEGALIST PAGE]**
  - **[Aarshin Karande]** Badar Barasave

- **(Gaud Pancham)**
  - [**Ramkrishna Das**: Sangitaratnakara] [historic]

- **Gaud Sarang**
  - **S-R-G-mM-P-D-N-S**
  - [Tanarang]

- [Parrikar]
- [Jairazbhoy]
- [Bor 74]
- [MUSIC IN MOTION]
- [Chandrakantha]
- **[FULL MEGALIST PAGE]**

- **Gaudakakubha**
  - [historic] [extinct]
  - [Mukund Lath] "Abhinavagupta [~C11th] quotes an earlier authority called Kashyapa, an ancient theorist (date unknown) who speaks of the seasonal aspect of ragas: "Takka, Gaudakakubha, Bhinnashadaja, Kaushiki, and Bhinnapanchama are favoured in summer and the subsequent seasons."

- **Gaudgiri Bahar**
  - **S-R-g-m-P-D-nN-S** (=Miyan ki Malhar)
  - [**Khadim Hussain**] strong Kanada components

- **Gaudgiri Malhar**
  - **S-R-g-m-P-n-S**
  - **[FULL MEGALIST PAGE]**

- **Gaudkali**
  - [Subhash Kashalkar] 'Gaudkaali'; "an innovation by Kashalkar, who combined Raag Gaud and Ramkali"

- **(Gaund)**
  - [historic] [extinct] [untraced] "associated with the monsoon season, which appears to have been the favorite raga of the Mughal emperor Shah Alam II (r.1759–1806)"
  - close to Miyan ki Malhar? and nearly same as the Sikh Gond?
  - [Newsweek: Lost Ragas]

- **Gaund Malhar**
  - **S-R-G-m-P-D-nN-S** (=Gaud Malhar)
  - [**Ramkrishna Das**] in rare Malhar demo
  - [**Bhawanpreet Singh**] Sikh raga? somewhat like Miyan ki Malhar with shuddha Ga
  - some are mistitlings of 'Gaud Malhar'?

- **Gaur Malhar**
  - **[?]**
  - [**Ramkrishna Das**] in rare Malhar demo

- **(Gaurangi)**
  - [comment] requested to Moumita (who doesn't know it!)
  - no further traces

- **Gauranjani**
  - **S-r-G-M-P-d-N-S** (=Puriya Dhanashree)
  - [**Abhirang**] "From the book - 'Aprakashit - Part 1' - by Pt J J Patki ji. An aprachalit of the Purvi Thaat - using the swaras of Puriya Dhanashree in the mould of Multani." (**NSGMPNS; SNdPMGrS**)
  - [**Mahadev Pednekar**]
  - [Nidhi v2 p.93] as 'Gouranjani'; "sung under the style of Multani...chayas of Puriya Dhanashree, Basant, Jaitashree"; evening, differentiations given

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- **Gauri**
  - **S-r-G-m-P-d-N-S**
  - [Tanarang]
  - [Bose]
  - [Parrikar]
  - [Raja]
  - **[FULL MEGALIST PAGE]**

- **Gauri Basant**
  - **S-r-G-M-P-d-N-S**
  - [Global Bihari]
  - [Aneesh Pradhan]
  - **[FULL MEGALIST PAGE]**

- **Gauri Kalyan**
  - **S-rR-G-mM-P-D-N-S** (=unique)
  - [**Gurdev Singh**] dilruba
  - [Kirtan] Sikh form?

- **Gauri Shankara**
  - **S-r-G-P-D-N-S** (=Aruna Shankar)
  - [Nidhi v2 p.75] [untraced] as 'Gaurishankara'; "a combination of Gauri and Shankara"; Dha omitted in aroha; vadi: Pa-Sa; evening; phrases given; resembles Arunashankara/Malan

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- **Gauri Todi**
  - **S-rR-gG-mM-P-d-N-S** (=unique)
  - [Nidhi v4 p.264] [untraced] 'Gauri + Todi'; "mixing is done in all the saptak"; chalan given

- **Gaurimanjari**
  - **S-rR-G-mM-P-d-nN-S**
  - [Lipner lesson]
  - **[FULL MEGALIST PAGE]**

- **Geetanjali**
  - **?** (unclear where in rendition it appears)
  - [Chris Stephens] Wajahat has a video on his channel where you can hear Imratkauns (and raga Gitanjali created by his brother Vilayat)…" [pt.2/3]
  - [**Wahajat Khan**] Dartington 2011; "I'll play a very special piece for you, a very beautiful raga created by my father Ustad Vilayat Khan [?], which he dedicated to Tagore, called Raag Geetanjali: also [the name of] a famous book by Tagore…"
  - [contact Wahajat?]

- **Ghaton**
  - [Brak Rasik]

- **Girija**
  - **S-G-m-d-N-S** (=Arun Kauns)
  - aka 'Kauns Gandhar'/'Audav Bhairav'/Arun Kauns
  - Reddit: whiskeymagnet22
  - [Nidhi v2 p.81] "an unfamiliar raga [of] Bhairav thaat…sung in the morning", vadi: Sa-ma; like Chandrakauns, Madhuradhwani, 'Bhinna Shadja komal dha'

- **Godhani**
  - **S-R-G-m-P-D-N-S** (=Bilawal)
  - [HOS] "a very rare unheard raga…very close to Bhinna Shadja & Hemant…we do not find any recordings of this raga sung by any musician on any media"
  - [Ashwini] in article
  - [**Ratnakar Pai**] (**SRGmPDNS**)
  - [Nidhi v4 p.266] a.k.a. 'Goverdhan Todi'; "said to have been invented by the Senia-Rampur musicians…chayas of Desi, Bhimpalasi, and Kafi…it seems to be a type of Todi due to the prominent chaya of Desi Todi…[but] no chaya of Todi at all"; **S-R-g-m-P-dD-n-S** [alternate?]; chalan given

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- **Godhuli**
  - **S-R-g-mM-dD-nN-S**
  - [**Sadhana Shiledar**] own creation ("New dhun-ugam Raag Godhuli, created and sung by Sadhana Shiledar…based on a folk tune Gudhulya Geet sung in Konkan region"); fascinating Pa-skipping melodies, reminiscent of HW Diminished Scale!

- **Gondgiri Bahar**
  - **S-R-g-m-P-D-nN-S** (=Bahar)
  - [**Khadim Hussain**] Dha weak

- **Gondgiri Malhar**
  - **S-R-G-m-P-nN-S** (=Badhans Sarang)
  - [**Rajshekhar Mansur**] a 'shuddha Ga Malhar': different to Gaudgiri Malhar, strong Megh signatures

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- **Gopika Basant**
  - **S-g-m-P-d-n-S**
  - [Tanarang]
  - [Jairazbhoy]
  - [Ocean of Ragas]
  - by SN Ratanjankar?
  - **[FULL MEGALIST PAGE]**

- **Gopikhambodhi**
  - **S-R-g-m-P-D-n-S** (=Kafi)
  - [Nidhi v2 p.83] [untraced] "popularised by B. Umdekar of Gwalior"; vadi: Ga-Ni; second night prahar; allied to Manohari; pakad given
  - 'Gopikhamboji'?

- **Gopikhamboji**
  - [historic]
  - [Daniélou p.266]

- **Gorakh Kalyan**
  - **S-R-m-P-D-n-S**
  - **[FULL MEGALIST PAGE]**
  - [**RESEARCH NOTES**]

- **Gorakh Malhar**
  - **S-R-m-P-D-nN-S** (=Miyan ki Sarang)
  - [**Abhirang**] "Adding **nDNS** of Malhar to Gorakh Kalyan" (**SRm(P)nDNS; SRSnDNSnD(P)mR, m(Pm)RnDNS**)

- **Gorakh Rageshri**
  - **S-R-G-m-D-n-S** (=Rageshri)
  - [**Abhirang**: own creation] 'Gorakh Kalyan + Rageshri' (**SRmDnS; SnDGmRS**)

- **Gorakhi**
  - **S-R-m-D-n-S** (=Pulindika: ADDED to Shivangi)
  - [**Mrinalini Thakurdas**] “Raga Gorkhi (Gorakhi) is an early night melody, falling in the genre of audav ragas, omitting Ga & Pa completely. The vadi-samvadi is ma-Ni. Today there is a lot of confusion, with many thinking that Gorkhi is Gorakh Kalyan. But according to Pt. Manikbua Thakurdas, the traditional compositions are living proof that Gorkhi & Gorakh Kalyan are two different ragas, each with their individual forte. Mrinalini Thakurdas outlines traditional khayal & drut compositions. By Shubhada Moghe”
  - [Gorakh Kalyan ancestor?] Some performers include only four swaras in aroha (**SRmD**), with scholars linking this facet to its possible origins in a now-extinct audav raga known as ‘Gorakhi’ – itself an offshoot of the ‘chatuswari‘ Bhavani (**SRmD**) [*]

- **Goudi**
  - **S-R-G-m-P-D-nN-S** (=Desh)
  - [**Nirmalya Dey**]
  - [Nidhi v2 p.88] “different from Gaud…an unfamiliar raga…[with] vakra sancharis…supposed to be a mixture of Bilawal, Sorath, and Malhar”; Dha omitted in aroha; vadi: ma-Sa; phrases given
  - linked to ‘Desh Gaud’?

- **Goura Kalyan**
  - **S-R-G-mM-P-D-N-S** (=Bihag)
  - [Nidhi v2 p.92] [untraced] “said to be an old raga which has fallen into disuse…Lord Shankara is said have taught the raga to Shri Narada…the raga is supposed to be a combination of Bhupali, Bihag, and Hameer”; audav-shadav by sampurna overall (Re-Dha omitted in aroha, Ni in avroh); double-Ma in aroha but only shuddha in avroh; pakad & chalan given; resembles Hem Kalyan

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- **Gowardhani Todi**
  - **S-R-gG-m-P-dD-n-S** (=unique)
  - [**Nissar Hussain Khan**] as ‘Gobardhan Todi’; Kanada-ang; double-Dha very separated (Dha weaker but definitely in core form)
  - [**Faiyaz Khan**] as ‘Govordhani Todi/Gowardhani Todi’; also uses shuddha Ga prominently; comment: “MISLABELLED?…the swaras sung here bear no resemblance to any form of Raag Thodi I've ever heard! Could it be a variant of Hansakinkini?”
  - [Khyal Creativity: Wade 1985]
  - [Parrikar] “some [are Todi] only in name, without even a scent of Todi-ang…e.g. Desi Todi, Gowardhani Todi, Anjani Todi, etc”

- **(Gujiri)**
    - [extinct? or now Gujiri Todi?] ragini of Deepak: p.58: “Depicted as a lady seated on a carpet playing the Veena, the Ragini Gujri awaits her absent betrothed. She seems to point at a large bird, symbolising her lover’s absence, and looks over longingly. Pairs of reunited birds, symbolic of the reunited human lovers fly overhead. Representing Virahotkanthita Nayika. She is depicted playing the melody of love, the fieriest of all emotions, on the veena. She awaits her lover, the distressed heroine. Due to his preoccupation, he has failed to return home. The time depicted is daytime but the background is red, and fiery depicting an association with Deepak...”

- **Gujiri Todi**
    - **S-r-g-M-d-N-S**
    - [Jairazbhoy]
    - [Chandrakantha]
    - [Bor 74]
    - [MUSIC IN MOTION]
    - **[FULL MEGALIST PAGE]**
    - [NEW] ZC 2013
    - [NEW] jaltarang & bansuri!
    - [NEW] demo
    - [NEW] Vilayat & Bismillah

- **Gulaab Kali**
    - **S-rR-gG-m-P-d-nN-S** (=unique)
    - [**Abhirang**] ‘Asavari + Bhairav’

- **Gulabvanti**
    - **S-R-G-P-dD-N-S** (=unique)
    - [**Farhan Amin**] (formerly ‘Naamheen’) “Even I can’t say if it is more Bhoop or Deshkar, but it is basically what I could do to make a Hindustani tune out of the scale of *The Last Rose of Summer* (I mention it in the Description too), which is a tune I first heard played on the piano as a small boy. From an HCM perspective, the 'scale' of Last Rose is **SRGPDNS** with a measured proportion of komal dha also being used in a chromatic phrase **DdD**. I tried to bring out all these features in this bandish....In HCM, one does hear the **DdD** kind of phrases in thumri. Abdul Karim Khan’s *Piya bin nahi aavat chaina* has the phrase slipped in snugly in the middle somewhere. Vasantrao also dabbles in such phrases in his rendition of the thumri *Eri sakhi kal na pare*...”

- **Gun Kalyan**
    - **S-R-G-mM-P-D-N-S** (=Bihag)

- [**Vilayat Khan**] ni-kan, sings it too ("This appears to be Raga Ananda Kalyan [=Nand Kalyan?] but in the nomenclature it has been described as Gun Kalyan. The reason remains unknown to listeners. Ustadji has, as usual, performed superbly in this rendition")

- **Gun Lalit**
  - **S-r-G-mM-P-d-N-S**
  - Aroha-avroh: **Srm, P, d, PdS; rNd, MdMm, MmG, MGrS**
  - Pakad: **r, mPdS r, Nd, MNd, Mm, MmG, Rm, PdS**
  - [Pamalka Karunanayake] "This Ragini was invented by Pamalka Manjitha Karunanayake of Sri Lanka on 15th April 2020 at 04:18 a.m...This is a combination of *Raga Gunkari* and *Raga Lalit*. Both the Ragas are of female nature, and therefore, *Raga Gun-Lalit* is also considered a *Ragini*. The ascending and descending of this *Ragini* can be in any of the pre-mentioned *Raginis*. Because of the combination of either way, this *Ragini* is complex by nature. Usage of the *Chalan* of this *Ragini* requires a concentrated mind. To get a clearer idea about the nature of the *Ragini*, go through the given *Swar* phrases. Hence, this is born from *Poorvi Thaat*, *Teevra Madhyam* is used. The use of *Gunkari* resembles the characteristics of *Raga Bhairav*, and in the middle, there can be slight colors of *Raga Komal Rishabh Asavari*. This *Ragini* can be considered as *Uttarangvadi* & *Uttarangpradhan*. Also, this is more suitable in a way of *Meend* and *Gamak*. Using *Taan* will be difficult, and the *Bhakti & Karuna Ras* will disappear by using *Taan*...**RMPD, Ś , RND, MND, MD, MMG, MRMPD, Ś**" is the catchment phrase. Ascending can be either S, RM, PDS or RND, MD, NŚ, while descending can be either **ŚD, PM, R S or RND, MDN, MMG, MGRS**. The well-concentrated usage of these four phrases in Vilambit and Madhyalaya will give the proper intonation of this Ragini. Usage of **DPMMG** and **GMMPD** are prohibited in this Ragini. Instead of those, the following phrases must be used in relevant places respectively: **DMMG, DPMG, DPMR & GMMD, GMMM, RMPD**. Thaat: Poorvi | Jati: shadav-sampurna | Vadi: **ma-Sa** | Anuvadi: **r-G-M-P-d-N** | Graha: Sa | Nyas: **m-S-r-D** | Samay: 4th quarter of the night | Phrases: **Srm, mPd-d, PdS, rNd, MNd, MdMm, MmG, rGMdMNdMm, mGr-rS, ddS, rNS, NrGm, SrmP, rGMd, GMdNdMm, mdPdm, mPdrS, GMdNrS, NrGMGrS, NdNd, MdNMNdMm, GMdNrS, SSDP, mmdrS, SPdm, MmG, mGrGmGrrS, SrmPdMm, mSNMdNS, NdMm, GmMmGrS, rmPdP, rS**

- **(Gun Sakh)**
  - [RMIC] [untraced] "I've heard of two other sakh's like 'Nishasakh' and 'Hanumatsakh' along with a now lost 'Gunsakh'..."

- **Gunakauns**
  - **S-R-G-m-P-d-n-S** (=Charukeshi)

- [**Chhota Gandharva**] (Charukeshi with stronger Kauns element, e.g. **mdnS**)
- [Nidhi v4 p.268: different raga] as **S-R-g-mM-P-d-N-S** (=unique); “a new raga...angas of Bhimpalasi, Kafi, and Multani...difficult to sing, as the beauty depends on the ability of the musician to indulge in the avirbhav-tirobhav process”; Re-Pa omitted in aroha; Ma in special sancharis; night [same raga?]
- [**DISCUSSED IN KAUNSIS**]

- **Gunakri**
  - **S-r-m-P-d-S**
  - [Bose]
  - [MUSIC IN MOTION]
  - **[FULL MEGALIST PAGE]**

- **Gunaranjani**
  - **S-r-mM-D-S** (=unique)
  - =’Chatuswari Lalit’?
  - [Ocean of Ragas]
  - [**Biswarup Ghosh Dastidar**] "Gunranjani was created by Pt. Dinkar Kaikini. It is audav jati. if Pa of Bibhas is treated as Sa, then it will be Gunranjani. **SrmMDS**)”

- **Gunji Kanada**
  - **S-R-gG-m-P-d-n-S**
  - [Parrikar]
  - [Ocean of Ragas]
  - slight shades of shuddha Dha
  - by VD Paluskar?
  - **[FULL MEGALIST PAGE]**
  - [**1998 RMIC**: Aashish Khan?] “1. Raag: **GUNJI KANADA** is an old traditional raga, which is known as an aprachalit (uncommon) raga. I have handwritten notation of this raga, written by my Guru and grandfather Baba Allauddin Khan Sahib. I think this is more than enough to prove that this raga is not composed by Pandit Ravi Shankar. The Late Pandit Nikhil Bannerjee, who was also a disciple of my grandfather and a student of my father, Ustad Ali Akbar Khan, played Gunji Kanada which he learned from them. It is on a cassette recording which we have. In the mid-1970’s, Ravi Shankar performed this raga in Berkeley, California. Before playing this raga, he announced that he had not learned it personally from his Guru, but had learned it just by listening. There were many distinguished musicians in that audience who had been invited by the organizer.” [*]

- **Gunjikauns**
  - **S-R-gG-m-P-d-n-S** (=Charukeshi)

    - title encompasses various ‘Malkauns + Malgunji’ blends
    - [**DISCUSSED IN KAUNSIS**]

- **Gunkali**
    - **S-r-m-P-d-S**
    - [Tanarang]
    - [Parrikar]
    - **[FULL MEGALIST PAGE]**
    - [NEW] Reddit
    - [NEW] Reddit
    - **[Aarshin Karande]** Sufi Song
    - [Farhan email] ‘Guna’ means ‘quality’ or sometimes ‘talent’; basically ‘positive attribute’. A possessor of ‘guna’ can be called ‘guni’ and ‘guni gyaani’ is thus an honorific for a ‘good’ human being who is also knowledgeable (in some field), and say, one whose good quality is that of generosity.

- **Guru Kalyan**
    - **S-R-G-M-P-D-nN-S** (=Shankara Karan)
    - [**Chhota Gandharva**]

- **Gurujyothi**
    - **S-R-G-M-d-S** (=unique)
    - [**Abhirang**] “Adopted from Carnatic. Derived by omitting Pa and Ni in Latangi.” (**SRGMdS**; **SdMGRS**)

- **Gurupriya**
    - **S-R-G-P-d-N-S** (=Latika)
    - [**Akash Sergey Ancupov**] sarod (Amjad Ali Khan disciple), Riga 2013; **PdSRGP** launches; subtle ma; lehra **RGP, NdP, RGP, GR RS**
    - ‘Nat Bhairav no ma’ (different to Carnatic namesake)

- **Gurushree**
    - **S-r-G-mM-P-d-N-S** (=Paraj)
    - [**Indradeep Ghosh**] self-created “to offer his salutation to all the Gurus”
    - [*]

- **Gyan Bhairav**
    - **S-r-g-m-P-d-n-S** (=Bhairavi)
    - [**Karkare**] “extinct raga”; **Srm** prominent
    - similar shape to Gyankali (**SrmdnS**)
    - [UNESCO school name], no other info online

- **Gyankali**
  - **S-r-m-d-n-S** (=unique)
  - [**Suman Ghosh**] “This raag and the bandish are the creations of 'Sanand Bapu' Maharana Jaiwant Singh-Ji Waghela of Sanand”
  - [**Biswarup Ghosh Dastidar**] “This raag is also known as ‘Dhyankali’. Adding komal ni and omitting Pa in Gunkali, this raag is made. It is a audav jati. This is sung by the Mewati gharana. (**SrmdnS; SndmrS**)”
  - [**Abhirang**] “Derived by omitting Ga and Pa in Bhairavi. Shades of Bhairavi (**dnSrS**), Bairagi (**nSrmrS**), & Malkauns (**mdn, Sdndm**)” (**SrmdnS**; **Sndmr, nrS**)
  - [**Rasiklal Andharia**] via Farhan
  - [**Ramesh Narayan**]
  - [Farhan email] It seems that the same scale may have the alternate names of ‘Jnankali’ (Akhil Jobanputra) and ‘Dhyankali’ (Biswarup Ghosh Dastidar) | Aha. ‘Jnaan’ is a more accurate/traditional Hindi to English transcription of the word usually written as ‘Gyaan’. ‘Dhyaankali’ is likely a misinterpretation of the name...‘Gyaan’ is ‘knowledge’ and hence ‘gyaani’ is she/he who is knowledgeable...‘Dhyaan’ is a different word, meaning (context-dependently) ‘attention’, ‘care’, ‘awareness’ or even ‘meditation’.

- **Hafiz Kauns**
  - **S-gG-m-P-dD-n-S** (=unique)
  - [**Amjad’s tribute**] dedicated to his father
  - [**DISCUSSED IN KAUNSIS**]

- **(‘Haha Huhu Malhar’)**
  - really??

- **Halayudhapriya**
  - **S-g-M-P-d-S** (=unique)
  - [**Abhirang**] “Adopted from Carnatic. Derived by omitting Re and Ni in Todi” (**SgMPdS**; **SdPMgS**)

- **Hameer**
  - **S-R-G-mM-P-D-N-S**
  - [Tanarang]
  - [Jairazbhoy]
  - [Bor 74]
  - [MUSIC IN MOTION]
  - Parrikar]
  - **[FULL MEGALIST PAGE]**

- **Hameeri Bilawal**
  - **S-R-G-m-P-D-nN-S** (=Desh)
  - [**Abhirang**] 'Hameer + Alhaiya Bilawal' (**SRGRGPmGmR, Gm(N)DNS; SNDP, DnDP, mGmR, GmDPGmR, RGPmGmR, SRS**)
  - [**Radhika Mohan Maitra**]
  - [**DT Joshi**] as 'Hameer Bilawal'; with swaras **S-R-G-mM-P-D-N-S**; refrain **ND, NDP**

- **Hameeri Kedar**
  - **S-R-G-mM-P-D-N-S** (=Bihag)
  - [**Abhirang**] 'Hameer + Kedar'

- **Hamir Nat**
  - **S-R-G-mM-P-D-N-S** (=Bihag)
  - [Nidhi v2 p.103] [untraced] Nat in poorvang, Hameer in uttarang; taans must mix both Ma; chayas of Chayanat

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- **Hamsa Bihag**
  - **S-R-G-mM-P-D-N-S** (=Bihag)
  - [**Abhirang**] 'Hansadhwani + Bihag'

- **Hamsa Desh**
  - **S-R-G-m-P-D-nN-S** (=Desh)
  - [**Abhirang**] 'Hansadhwani + Desh'

- **Hamsa Kalyan**
  - **S-R-G-M-P-D-N-S** (=Yaman)
  - [Nidhi v2 p.108] [untraced] aroha Hansadhwani, avroh Kalyan ("the combination is comparable to Bhoop Kalyan"), Ma-Dha omitted in aroha

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- **Hamsa Manjari**
  - **S-R-m-P-D-n-S** (=Gorakh Kalyan)
  - [Nidhi v2 p.113] [untraced] "an unfamiliar raga...ni in mandra saptak is important as in Gorakh Kalyan, but in Gorakh Kalyan the vadi is ma not Pa...in certain sancharis there are chayas of Sindhura also"; vadi: Pa-Re; andolan on ni

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- **Hamsananda**
  - **S-R-M-P-D-N-S** (=Noor Sarang)
  - [**Abhirang**] "Hamsananda (Shyamrang). Created by Dr Madhusudan Patwardhan ji, derived by omitting Ga in Kalyan." (**SRMPDNS; SNDPMRS**)

- [Nidhi v4 p.268] audav-audav but shadav overall (Pa-Dha omitted in aroha, Dha-Ga in avroh), (**S-r-G-M-P-N-S**), evening, resembles Carnatic namesake
- [**Biswarup Ghosh Dastidar**] "Hamsananda Is also known as Shyam Rang. if Ga is omitted from Shyam Kalyan or in Saraswati if komal nishad is replaced by shuddha Nishad, it is called Hamsananda. This is created by Dr. Madhusudan Pattavardhan."

- **Hamsashree**
  - **S-G-m-P-nN-S** (=Tilang)
  - [Nidhi v2 p.116] : second night prahar; vadi: Pa-Sa; ma durbal; mandra sthayi elaboration ("this gives the raga gambhira [dignity], and also [distinguishes it] from Tilang, which resembles Hamashree closely...also there are angas of Bihag and Sarang, which should be brought out")
  - not 'Hansashree'

- **Hansa Narayani**
  - **S-r-G-M-P-N-S**
  - [Parrikar]
  - **[FULL MEGALIST PAGE]**

- **Hansadhwani**
  - **S-R-G-P-N-S**
  - Tanarang
  - Jairazbhoy p.88
  - [Annotation]
  - Ravikiran
  - Ocean of Ragas
  - Bor 74
  - MUSIC IN MOTION
  - **[FULL MEGALIST PAGE]**

- **Hansakali**
  - [no recordings found]
  - [Amirkhani Khayal] "On the basis of information available, the list of ragas presented by [Amir Khan]...49-Hansakali (composed by combining Hansadhwani and Kalavati)..." [=**S-R-G-P-D-nN-S**?]

- **(Hansanandi)**
  - **S-r-G-M-D-N-S** (=Sohini)
  - [**Jasraj & Balamurali Krishna**] North-South vocal jugalbandi
  - actually Sohini (just the Carnatic name)

- **Hanskinkini**
  - **S-R-gG-m-P-D-nN-S**
  - [Tanarang]
  - [Parrikar]
  - **[FULL MEGALIST PAGE]**

- **(Hamviri)**
  - [untraced] [extinct?]
  - old ragini of Nat Narayani

- **(Hansa Ranjani)**
  - [untraced] by S.N.Ratanjankar? ('Hansaranjani')

- **Hansashree**
  - **S-r-G-P-N-S** (=unique)
  - [**Abhirang**: own fusion] 'Hansadhwani + Shree' (**PNSr, rPr, GrS, GPNPG, GPNS, NPG, PrGrS**)
  - [**Biswarup Ghosh Dastidar**] **SrGPNS**: "Hansashree is audav-jati. it is a blend of Hamsadhwani and Shree. If Re is replaced by re in Hamsadhwani, it is called Hansashree. (**SrGPNS; SNPGrS**)"
  - [**Shubha Sankaran**] resurrected 'Hans Shree'?
  - not 'Hamsashree'

- **(Hanumat Sakh)**
  - [RMIC] [untraced] "I've heard of two other sakh's like 'Nishasakh' and 'Hanumatsakh' along with a now lost 'Gunsakh'..."

- **(Harasringara)**
  - [untraced] [extinct?]
  - old ragini of Megh

- **Hari Abhogi**
  - **S-R-g-m-P-D-S** (=unique)
  - [**Abhirang**: own creation] "Created in the name of my Guruji PtDB Harindra ji. A blend of Durga and Abhogi."

- **Hari Priya Kanada**
  - **S-R-G-m-P-d-n-S** (=Charukeshi)
  - [**Amjad Ali Khan**] "Amjad Ali created this new Raga Hari Priya Kanada in the late 1960s. He is playing this Raag in the Sadarang Music Conference" (clear poorvang-uttarang separations, shuddha Ga held back for a long time, Pa generally weak and only enters after ~5mins)

- late 60s: still the pre-Charukeshi era?

- **Hari Todi**
  - **S-r-g-M-D-n-S** (=unique)
  - [**Abhirang**] "Derived by adding the Todi ang of **rgrS** to Hari Kauns. The phrase **rnSrg** further gives a hint of Bilaskhani Todi. A scale equivalent of in Carnatic is known as 'Karaladhara'" (**S(r)gMDnS**; **SnDMg, rgrS**)
  - [**DISCUSSED IN KAUNSIS**]

- **Harikauns**
  - **S-g-M-D-n-S**
  - [Tanarang]
  - [Ocean of Ragas]
  - **[FULL MEGALIST PAGE]**

- **Haripriya**
  - **S-R-g-mM-P-D-n-S** (=UNIQUE!)
  - [**Hariprasad Chaurasia**] (sent in by Mrinmay Flute); fascinating unique scale, tivra Ma introduced late to bring shades of Vachaspati

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- **Haripriya Kanada**
  - [Amjad Ali Khan] "created in the 1960s as a compound of Raga Charukeshi and Raga Darbari Kanada in honor of Swami Haridas"

- **Hem Bhairav**
  - **S-r-G-m-P-D-N-S** (=Bhatiyari Bhairav)
  - [**Asit Banerjee**] sitar excerpt is almost alankar-free

- **Hem Bihag**
  - **S-R-G-m-P-D-N-S**
  - Chandrakantha
  - Raja [gone]
  - Ravi (25m)
  - Raja
  - **[FULL MEGALIST PAGE]**

- **Hem Lalit**
  - **S-r-G-M-P-D-N-S** (=Puriya Kalyan)
  - [**Nikhil Banerjee**] "I've heard an AIR interview in which Mr. Banerjee himself mentions this as a mix of Hemant and Lalit...Probably just a tribute from NB to his gharana by calling it Hem Lalit when Bhinna Shadaj/Kaushik Dhwani Lalit would've been more accurate" (Pa weak)
  - [**legendary rendition**]

- [**Biswarup Ghosh Dastidar**] "Hemlalit was created by Ustad Alauddin Khan. It is a blend of Hemant & Lalit."

- **Hemambari**
  - **S-R-g-M-d-S** (=unique)
  - [**Abhirang**] a.k.a. 'Shuddha Gujri'; "Derived by omitting Ni in Gujiri Todi and changing komal Re to shuddha Re. Known as Hemambari in Carnatic." (**SRgMdS**; **SdMgRS**)

- **Hemangi**
  - **S-R-g-M-P-D-N-S** (=Madhuvanti)
  - [**Hariprasad Chaurasia**] "A newly created raga by Legendary Flautist Pt. Hariprasad Chaurasia ji"; Dha weak & absent in aroha
  - [Carnatic Hemangi] different ('Kanakangi no Pa': **SrRmdDS**')

- **Hemangini**
  - **S-R-g-M-P-d-N-S** (=Simhendra Madhayam)
  - [Ocean of Ragas]
  - [mis-rendering of 'Hemangi'?]

- **Hemant**
  - **S-R-G-m-P-D-N-S**
  - Tanarang
  - Raja [in RofR book]
  - **[FULL MEGALIST PAGE]**

- **Hemavati**
  - **S-R-g-M-P-D-n-S**
  - Parrikar
  - Ocean of Ragas
  - **[FULL MEGALIST PAGE]**

- **Hemnata**
  - **S-R-G-m-P-D-N-S** (=Bilawal)
  - [Ocean of Ragas] by S.N. Ratanjankar

- **Hemshri**
  - **S-g-m-P-nN-S**
  - Tanarang
  - **[FULL MEGALIST PAGE]**

- **Hevitri**
  - **S-r-G-m-P-D-n-S** (=Ahir Bhairav)
  - [Nidhi v2 p.127] [untraced] “a recent introduction, [which] can be put under the Carnatic Chakravakam [mela #16]...chayas of Ahir Bhairav”

- **Hijaz**
  - **S-r-G-m-P-d-n-S** (=Basant Mukhari: ADDED)
  - subsumed by Basant Mukhari in mid-20th century
  - [Parrikar] another older form subsumed into Ahir Bhairav instead?
  - [**Ramkrishna Das**]
  - [**Abdul Halim Jaffer Khan**]
  - [Ahmed Raza Khan] 15.10.1980 Vichitra Veena Hijaz Aalap, Vilambit & Drut Gats | ‘Ejaz’, Ahmed Raza Khan, vichitra veena, 23 NM009
  - [Nidhi v2 p.128] as ‘Hijaj Bhairav’; “the name suggests a Mohammedan association...a dignified, pleasing raga...Basant Mukhari, which is becoming popular in Hindustani, resembles [it] very closely”; re omitted in aroha; chalan given; vadi: ma-Sa; visharanti Sa-re-ma-Pa; morning
  - [maqam]
  - [**Biswarup Ghosh Dastidar**] "Hijaz is influenced by Arabic Scale Hijaz and similar to Basant Mukhari or Bakulbharanam in Carnatic Music. It is also sung by a few musicians using Re”

- **Hindh Kalyan**
  - **S-R-G-M-P-D-N-S** (=Yaman)
  - [**Abhirang**: own fusion] ‘Hindol + Shuddha Kalyan’

- **Hindol**
  - **S-G-M-D-N-S**
  - Tanarang
  - Jairazbhoy p.101
  - Meer
  - Bor 74
  - Hindol | MUSIC IN MOTION
  - **[FULL MEGALIST PAGE]**
  - [NEW] ancient base mode
  - [NEW] Magriel tivra Ma tanpura!

- **Hindol Bahar**
  - **S-R-gG-mM-P-D-nN-S** (=Kedar Bahar)
  - [**Abhirang**] great fusion of concepts
  - [Nidhi v2 p.132] ‘Hindol + Bahar’; two types: Hindol dominates, chatuswari aroha of **SGMD**; Bahar only in avroh (**S-R-gG-mM-P-D-nN-S**) - or a more even

mix of the two ragas as 'Hindol poorvang + Bahar uttarang' (prakriti); "a difficult raga and requires great mastery to be rendered properly"

- **Hindol Hem**
  - **S-G-mM-P-D-N-S** (=Hindolita)
  - [**Ali Akbar Khan**] 1965
  - [**Ken Zuckerman**] [Ken Zuckerman email] "Another wonderful raga that Khansahib composed is Hindol-Hem"
  - [Chandrakantha] "Hindol-Hem is a melody that Ali Akbar Khan composed and it is played in the Spring and Fall seasons. It is a combination of two already existing ragas: Hindol and Hemant..The phrase, characteristic of Hemkalyan, **GMPGMG**, is superimposed over the melodic structure of Hindol to give the Raga Hindol Hem a separate identity."

- **Hindol Kalyan**
  - **S-R-G-M-D-N-S** (=mentioned in Raj Kalyan)
  - [**Abhirang**] 'Hindol + Yaman'
  - [**Amir Khan**]

- **(Hindol Lalit)**
  - [**Bhimsen Joshi**] 'Hindol Lalat': actually just Hindolita (same bandish etc)

- **Hindol Pancham**
  - **S-G-M-P-D-N-S** (=unique)
  - [**Abhirang**] "Adding a shade of Kalyan in Hindol by adding Pa in avroh "(**SGMD(N), MDS**; **SD, NDP, MG, MGS**)

- **Hindoli**
  - **S-G-m-D-N-S** (=Kaushik Dhwani)
  - [**Biswarup Ghosh Dastidar**] "Hindoli is audav-jati...Vadi is ma and samvadi is Sa. rishabh & Pa are varjit swar. This raag has many alternative names, such as Bhinna Shadja, Audav Bilawal, Kaushik Dhwani. (**SGmDNS; SNDmGmGS**)"

- **Hindolita**
  - **S-G-mM-P-D-N-S**
  - **[FULL MEGALIST PAGE]**

- **Hiradharini**
  - **S-G-M-P-D-S** (=unique)
  - [**Abhirang**] "Adopted from Carnatic. Derived by omitting Re and Ni in Kalyan." (**SGMPDS**; **SDPMGS**)

- **Homshikha**
  - **S-gG-P-D-n-S** (=Milan Gandhar)
  - [**Abhirang**] “From Sangeet Magazine 1955 (Hathras, U.P): Derived by adding komal Ga in the avroh of Kalavati. Speciality - Using both Ga together both in aroha and avroh.” (**S(g)GPDnS; SnDPGgS**) (Kalavati-ang: ni only)
  - [**Abhirang**] live in Bangalore 2024; includes spoken description
  - [Nidhi v2 p.137] ‘Homashikha’; vadi: ga-Dha; “andolan on Dha/ni sounds beautiful”, difficult; midnight (double-Ni)
  - [**Biswarup Ghosh Dastidar**] "Homshikha is an audav raag derived from Khamaj Thaat where both shuddha and komal ga are used. (**SGPDnS; SnDPGgS**)”

- **(Huseni)**
  - [Nidhi v2 p.138] as ‘Huseni’; “as the name suggests, it is associated with Mohammedan music. The present-day swarup is a confused one and this raga is not sung”; although Carnatic Huseni is popular (close to Desi Todi)
  - probably not the source of the ‘Hussaini phrase’?

- **Hussaini Bhairav**
  - **S-r-G-m-P-d-n-S** (=Basant Mukhari)
  - [Yunus Hussain Khan] “has left a valuable collection of his compositions under the nom-de-plume ‘Darpan’ and several ragas, like Hussaini Bhairav.”
  - [Parrikar] “Hussaini Bhairav by Yunus Hussain Khan (Pranpiya’s son) discloses a peculiar swoop on the mandra Pa from Sa. The Bhairavanga surfaces in the poorvanga.” | “ Hussaini Bhairav, Bakula Bhairav, Basant Mukhari, Kaushi Bhairav...have one common feature in that they share the same scale, corresponding to the 14th Carnatic melakarta, Vakulabharanam: SrGmPdnS”

- **Hussaini Kanada**
  - **S-R-g-m-P-D-n-S**
  - **[FULL MEGALIST PAGE]**
  - **[Aarshin Karande]** Krishna Bhajan
  - **[Aarshin Karande]** Pag Lagan De Balma

- **Hussaini Kauns**
  - **S-R-gG-m-P-d-nN-S**
  - [**DISCUSSED IN KAUNSIS**]

- **Hussaini Todi**
  - **S-R-g-m-P-D-nN-S**
  - Parrikar
  - **[FULL MEGALIST PAGE]**

- **Imratkauns**
  - **S-R-G-m-d-n-S**
  - [Chandrakantha]
  - **[FULL MEGALIST PAGE]**

- **Indira Kalyan**
  - **S-r-G-M-P-D-n-S** (=Rampriya: ADDED)
  - [**Hariprasad Chaurasia**]
  - [**Abhirang**] “Derived by changing shuddha Ma to tivra Ma in Ahir Bhairav. Known as ‘Rampriya’ in Carnatic” (**SrGMPDnS; SnDPMGrS**)
  - [**Biswarup Ghosh Dastidar**] "Indira Kalyan is derived from Ahir Bhairav by replacing shuddha ma to Komal Madhyam.”

- **Indumati**
  - **S-G-M-P-d-N-S** (=unique)
  - [Nidhi v4 p.272] “a rare raga of Poorvi thaat”; Pa omitted in aroha; chayas of Basant and Hindol; derived from Carnatic namesake
  - [Oxford Encyclopaedia of Music] “Both the Hindustani and Carnatic versions of this raga have the same scale. The Karnatik version's Mela corresponds to the Poorvi thaat of Hindustani music.”

- **Iravati**
  - **S-R-G-M-P-D-S** (=unique)
  - [**Abhirang**] [**Abhirang**] “Iravati / Airavati: Adopted from Carnatic. Derived by omitting Ni in Kalyan.” (**SRGMPDS**; **SDPMGRS**)

- **Jaganmohini**
  - **S-r-G-m-P-N-S** (=Tilang Bahar)
  - [Nidhi v2 p.140] [untraced] a.k.a. ‘Jagamohini’ (different to ‘Jaganmohana’); “introduced from the South during recent years”; re omitted in aroha; second night prahar; resembles one form of ‘Jait no Dha’; vadi: Ga-Ni

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- **Jai Jai Bilawal**
  - **S-R-G-m-P-D-nN-S** (=Desh)
  - [**Vinayak Patwardhan**] solo demo & explanation, sounds like “Bilawal + Jaijaiwanti uttarang phrases”
  - [Nidhi v2 p.141] as ‘Jaij Bilawal’; ‘Bilawal poorvang + Jaijaiwanti uttarang’; some omit Pa or Dha; Re prominent; vadi: Re-Pa; pakad & chalan given

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- **Jai Jai Des**
  - **S-R-gG-m-P-D-nN-S** (=Jaijaiwanti)

- [**Abhirang**: own creation] 'Jaijaiwanti + Des' (**NSDnR, RmPN, SDnR, NSRmGR, RgRS, PNSRnDP, DmGR, RgRS**)

- **Jai Kauns**
  - **S-g-mM-D-N-S** (=unique)
  - [**Abhirang**] "Taken from *Sangeet Magazine*: Derived by adding tivra Ma in the avroh of Rajeshwari (**SgmDNS**). But restricting its usage to **mMm** [Lalit-ang], ensuring the transition from shuddha ma to shuddha Dha and back does not feature tivra Ma." (**SgmMm, DNS**; **SNDmMm, gS**)
  - [**DISCUSSED IN KAUNSIS**]

- **Jai Bhavani**
  - **S-R-m-D-n-S** (=unique)
  - [Nidhi v2 p.151] as 'Jaya Bhavani'; "this raga has been conceived by B. Subba Rao...by combining Jaijaiwanti and Bhavani...Jaijaiwanti-ang is added while ending the avroh", chatuswari-audav (ni omitted in aroha); Sa-ma tanpura; structure given; "halt on ma sounds beautiful...this raga possesses gambhir ['**']"; Re-ma elongated; chayas of Gorakh Kalyan and Jaldhar Kedar

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- **Jai Kanada**
  - **S-R-gG-m-P-D-nN-S** (=Jaijaiwanti)
  - [Nidhi v2 p.152] [untraced] as 'Jayjayavanti Kanada'; 'Jaijaiwanti + Kanada' (but not the same as 'Jayantha Kanada'); can prioritise either parent; chalan given

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- **Jai Nat**
  - **S-R-G-m-P-D-nN-S** (=Desh)
  - [**Bhimsen Joshi**] just an 'experimental Jaijaiwanti' with no ga and more **GRS**?

- **Jaij Khambavati**
  - **S-R-gG-m-P-D-nN-S** (=Jaijaiwanti)
  - [**Moumita Mitra**] "Jaij-Khambawati, self composed, a Jhaptaal composition followed by chalan and bandish notation from 12:04 onwards. The idea of combining Jaijaiwanti with Khambavati came while studying Kukubh Bilawal in which Bilawal, Jaijaiwanti and Jhinjhoti have been combined." [added to Khambavati]

- **Jaisheri**
  - **S-R-G-M-P-N-S** (=unique)
  - [**Badar-Uz-Zaman Qamar-Uz-Zaman**] sounds like 'Kalyan no Dha'
  - (='Jaitashree'/"Jaishree'?)

- **Jaijaiwanti**
  - **S-R-gG-m-P-D-nN-S**

    - [Tanarang]
    - [Dhrupad.org]
    - [SarodAU]
    - [Bor 74]
    - [Mira Nair] “I listen to Ustad Vilayat Khan's Raag Khamaj and Raag Jaijaiwanti virtually every morning”
    - [MUSIC IN MOTION]
    - **[FULL MEGALIST PAGE]**
    - **[Aarshin Karande]** Raas Leela

- **Jaijaiwanti Kanada**
    - **S-R-gG-m-P-D-nN-S** (=Jaijaiwanti)
    - [via teqx0] Chaitanya Kunte lecture: "Another important [Kanada] variety is Jayant Kanada. In this regard there are two varieties: there is a separate raga called **Jaijaiwanti Kanada**, and a Jayant Kanada, which is also separate. What is the difference? Two variations can be named. One is that it is Nayaki Kanada that is to be sung, only the ‘dha ni re’ phrase of Jaijaiwanti comes into it; that is one variety. In another variety the raga to be sung is Jaijaiwanti, it is entirely Jaijaiwanti, only the phrase ‘ga ma re sa’ is to be taken in it; that is one variety. And there is a third variety in which the main part is Kanada, that is, Kanada with shuddha dhaivat, and there is a mixture of Jaijaiwanti. This third version is not much in circulation."

- **Jaijaiwanti Komal Gandhar**
    - **S-R-g-m-P-D-nN-S** (=Miyan ki Malhar)
    - [**Bahadur Khan**] ‘Komal ga beheen Jaijaiwanti’

- **Jaijaiwanti Nat**
    - **S-R-gG-m-P-D-nN-S**
    - **[FULL MEGALIST PAGE]**

- **Jait**
    - **S-rR-G-P-D-S**
    - [Parrikar]
    - **[FULL MEGALIST PAGE]**
    - Hariprasad: up/down in recording intro

- **Jait Kalyan**
    - **S-R-G-P-D-S**
    - [Parrikar]
    - [Ocean of Ragas]
    - **[FULL MEGALIST PAGE]**

- **Jaitashree**
  - **S-r-G-M-P-d-N-S**
  - Parrikar
  - Jairazbhoy p.53
  - Raja
  - Ulhas (33m)
  - MUSIC IN MOTION
  - 26th in Guru Granth Sahib
  - **[FULL MEGALIST PAGE]**

- **Jaiwanti Todi**
  - **S-r-g-m-P-D-n-S**
  - Parrikar
  - **[FULL MEGALIST PAGE]**
  - **[Aarshin Karande]** Saraswati Stuti
  - **[Aarshin Karande]** Gyaanrang

- **Jaldhar Kedar**
  - **S-R-m-P-D-S**
  - Tanarang
  - Ocean of Ragas
  - **[FULL MEGALIST PAGE]**

- **Jaldhar Des**
  - **S-R-G-m-P-D-N-S** (=Bilawal)
  - 'Jaldhar Kedar + Desh'
  - [**Kumar Gandharva**] sometimes sung along with 'Jaldhar Basanti'
  - [**Kumar Gandharva**] "In this performance, rasikas will also sense very much a feeling of Varsha Ritu Malwa Geet. Kumar-ji's genius in interweaving the relevance of the raga name into the tenor and appropriate Sahitya is remarkably noticeable!! No superfluous Taan Baazi, here Raag Jaldhar Desh and Jaldhar Basnti were Sh. Kumar Jee's two Unique creations that were not that easy to master and perform!! Perhaps the reason , we don't see these being taken up even by his ardent disciples!!"

- **Jaldhar Basanti**
  - **S-r-G-mM-P-dD-N-S** (=Lalita Gauri)
  - [**Kumar Gandharva**] sometimes sung along with 'Jaldhar Des'
  - [**this one**] is actually 'Jaldhar Basanti'?

- **Jaldhar Malhar**
  - **S-R-m-P-D-nN-S** (=Miyan ki Sarang)

- [Nidhi v4 p.273] [untraced] “a combination of Jaldhar Kedar and Miyan ki Malhar in poorvang and uttarang respectively…with vakra sancharis in both aroha and avroh”; vadi: Sa-Dha; pakad given; first night prahar, gambhira [dignity]”

- **Jaldhar Sarang**
  - **S-R-n-S** (=unique) [added: Malashree]
  - listed in Sikh sources (is it the same raga?)
  - [Nidhi v2 p.147] only 3 swaras, and R–n sruti ‘squeezed together’

- **(Jaladharini)**
  - [Z-lib] [untraced] KALYANI ROY 16.06.1967 Sitar Jaladharini Alap
  - ‘Jaldharini’?

- **Janani**
  - **S-R-G-mM-P-D-N-S** (=Bihag)
  - [**Deepsankar Bhattacharjee**] AHJK sitar disciple: “A raga created by my father and guru Pandit Harashankar Bhattacharya, one of [his] most beautiful creations. He dedicated this raga to all the mothers”

- **Janaki Malhar**
  - **S-R-G-m-P-n-S** (=unique)
  - [**Abhirang**] “Adding a vakra prayog of shuddha Ga in the avroh of Megh.” (**nSRmPnS**; **SnPmGm, PR, mR, nS**)

- **Janaranjani**
  - **S-R-G-m-P-D-N-S** (=Bilawal)
  - [**Jitendra Abhisheki**] mistitled: actually Manoranjani
  - [Nidhi v2 p.148] “borrowed from the South, B. Umdekar of Gwalior had tried to popularise [it]”; no Dha in aroha, no Ga/Ni in avroh although Ni still the most important swara; mainly explored in madhya and taar saptak; compositions by M.P. Rasik; linked to Carnatic form
  - [**Biswarup Ghosh Dastidar**] "Janaranjani is a Janya of Shankarbharanam. It is Vakra Sampurna-audav jati in the Carnatic system (**SrGmPDPNS; SDPmrS**). But in North India Janaranjani is audav-jati. If Re is replaced by re in Durga, it is Janaranjani. (**SrmPDS; SDPmrS**)”

- **Jansammohini**
  - **S-R-G-P-D-n-S**
  - **[FULL MEGALIST PAGE]**

- **Japaniya**
  - **S-R-g-P-d-S** (=unique)

- [**Abhirang**] “Adopted from Carnatic, derived by changing shuddha Dha to komal Dha in Shivaranjani” (**SRgPdS**; **SdPgRS**)
- **[FULL MEGALIST PAGE]**

- **Jaun Bhairav**
  - **S-rR-gG-m-P-d-nN-S**
  - **[FULL MEGALIST PAGE]**

- **Jaunpuri**
  - **S-R-g-m-P-d-n-S**
  - [Parrikar]
  - [Agrawal]
  - [Jairazbhoy p.169]
  - [Ocean of Ragas]
  - [Bor 74]
  - [The Disciple]
  - [MUSIC IN MOTION**]**
  - **[FULL MEGALIST PAGE]**
  - https://www.youtube.com/watch?v=AQcxlLyE-A8
  - Kushal: symmetry of Rm dP (Re much more prominent in general, e.g. as a launchpoint in mandra & madhya saptak)
  - [Meer komal dha: deadlink]

- **Jaunpuri Bahar**
  - **S-R-g-m-P-dD-nN-S** (=unique)
  - [**Abhirang**] ‘Jaunpuri + Bahar’; **SRmPdnSdP, nPgmnDNS, gmRS, nSRndP, mnPgmR, RmPdmPgRS**
  - [**Amodini**]

- **(Jawahar Manjari)**
  - [Amjad list: 1990] [untraced] “Amjad Ali Khan...created Jawahar Manjari as a tribute to Pandit Jawaharlal Nehru in London on his birth centenary celebrations in 1990” [just a one-off performance?]

- **Jayant**
  - **S-R-G-m-P-D-nN-S** (=Desh)
  - [Pannalal Ghosh] Desh-ang ‘Jaijaivanti with Ga only’
  - [Nidhi v2 p.156] as ‘Jayanth’ (**S-g-m-P-D-n-S**: different raga?); Ni omitted in aroha; “a very pleasing raga and deserves to be popularised”; prakriti with Carnatic Jayanthasena; pakad given

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- **Jayant Kanada**
  - **S-R-gG-m-P-D-nN-S** (=Jaijaiwanti)

    - [via teqx0] Chaitanya Kunte lecture: "Another important variety is Jayant Kanada. In this regard there are two varieties: there is a separate raga called Jaijaiwanti Kanada, and a Jayant Kanada, which is also separate. What is the difference? Two variations can be named. One is that it is Nayaki Kanada that is to be sung, only the 'dha ni re' phrase of Jaijaiwanti comes into it; that is one variety. In another variety the raga to be sung is Jaijaiwanti, it is entirely Jaijaiwanti, only the phrase 'ga ma re sa' is to be taken in it; that is one variety. And there is a third variety in which the main part is Kanada, that is, Kanada with shuddha dhaivat, and there is a mixture of Jaijaiwanti. This third version is not much in circulation."

- **Jayant Malhar**
    - **S-R-gG-m-P-D-nN-S**
    - **[FULL MEGALIST PAGE]**

- **Jayant Sarang**
    - **S-R-gG-m-P-D-nN-S** (=Jaijaiwanti)
    - [**Abhirang**] "A mishra-melotpan born out of Khamaj and Kafi thaats, blending Jaijaiwanti and Brindabani Sarang" (**S, NS, DnR, RGmP, NS ;SnP, mR, NS / SnDP, mGRgR , nPmRS**)

- **Jayant Shankara**
    - **S-R-G-P-D-N-S** (=Shankara)
    - [Nidhi v2 p.159] [untraced] as 'Jayantha Shankara'; "a rare raga, combining Jait Kalyan and Shankara...certain swara groups of Jait Kalyan are introduced here and there"; chalan given

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- **Jayavanti**
    - **S-r-g-M-P-d-S** (=unique)
    - [**Abhirang**] "Derived by omitting Dha and Ni in the aroha, and omitting only Ni in the avroh of Todi" (**SrgMPS**; **SdPMgrS**)
    - [Nidhi v2 p.161] different to Jaijaiwanti; dha omitted in aroha; vadi: Sa-Pa; second daytime prahar, "best suited to compositions of sringara rasa"
    - [**Biswarup Ghosh Dastidar**] "Jayavanti derived from Todi thaat and it is audav-shadav jati. if komal dha & shuddha Ni is omitted in aroha and shuddha nishad in avroh of Todi, it is called Jayavanti. (**SrgMPS; SdPMgrS**)"

- **Jayraaj**
    - **S-R-m-P-D-N-S** (=unique)
    - [**Abhirang**] "Jayraaj (Bilawal Thaat): Created by Pt Jayraaj ji of Jagannath Puri. (from the book Aprachalt Ragas by J.J. Patki). Shades of 5 ragas - Durga, Kedar, Rageshri, Bhatiyar, & Nand." (**S(R)m**, **mP**, **mDP**, **mDNS**; **RS(N)DPm**, **mDPRS**)

- [Nidhi v2 p.160] as 'Jayraj'; "said to have been composed by Pandit Jayraj of Puri Jagannath"; vadi: ma-Sa; full of vakra sancharis, and meend are important. Rapid taans should not be taken as they do not sound well in this raga"; midnight; chayas of Kedar, Durga, Bhatiyar, Rageshri, and Nand

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- **Jeevika Basant**
  - **S-R-m-P-D-n-S** (=Gorakh Kalyan)
  - [Farhan email/OOR scale form]
  - 'Jeevika' > Jaunpuri connection?
  - [untraced]

- **Jetashree**
  - **S-r-G-M-P-d-N-S** (=Puriya Dhanashree)
  - [Nidhi v2 p.164] [uttarang] a.k.a. 'Jayashree'; re-dha omitted in aroha; chayas of Puriya Dhanashree and Shree, vadi: Ga-Ni (or Pa-Sa); chalan given; evening

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- **Jhilaf**
  - **S-R-g-m-P-d-n-S** (=Asavari)
  - one type seems to be the original name for 'Zila/Zeelaf' (e.g. 'Jihla Kafi')
  - [Nidhi v2 p.166] two types:
    - Asavari thaat (**S-R-g-m-P-d-n-S**); a mix of Khat and Jeevanpuri; fabled as a Khusrau invention
    - Bhairav thaat x2 (**S-G-m-P-d-S** [=Zeelaf]); **S-r-G-m-P-d-N-S**)

- **Jhinjhat Manjh**
  - **S-R-G-m-P-D-nN-S** (=Desh)
  - [**Ali Akbar Khan**] 'Jhinjhoti + ?'; Ni-kan

- **Jhinjhoti**
  - **S-R-G-m-P-D-n-S**
  - **[FULL MEGALIST PAGE]**
  - [**RESEARCH NOTES**]
  - **[Aarshin Karande]** Patidevana Mahadeva Shiva Shambhu
  - **[Aarshin Karande]** Kahe Karat Kanhai Chaturai

- **Jog**
  - **S-gG-m-P-n-S**
  - **[FULL MEGALIST PAGE]**
  - [**RESEARCH NOTES**]
  - **[Aarshin Karande]** Hanuman Lala
  - **Jog:** Seher (Mercan Dede: main riff)

- **Jog Bahar**
  - **S-R-gG-m-P-D-nN-S** (=Jaijaiwanti)
  - [**Laxmanprasad Jaipurwale**] creator
  - [**Govindprasad Jaipurwale**]
  - [**Amit Chaudhuri**]
  - [Ocean of Ragas] performance tale 1956
  - [OcelotOk2898] "Jog Bahar...Quite recent, made by 'Guni Gandharva' Laxmanprasad Jaipurwale, I don't think there's any documentation other than [Ocean of Ragas]. The recordings are where the money's at, there's a Vilambit, a Drut, and a Tarana, those are the only cheez I've been able to find...renditions by both Laxmanprasad and his son Govindprasad. The Tarana might genuinely be the fastest Tarana I've ever heard"

- **Jog Chandra**
  - **S-gG-m-D-n-S** (=Jogeshwari)
  - different to 'Chandra Jog'
  - [**Abhirang**] "Derived by using shuddha Ga in the aroha of Audav Bageshri, thus giving a shade of Jog; or omitting Pa and adding Dha in Jog. Name derivation: **nSGmgS** giving 'Jog'...And Audav Bageshri, also known as 'Purana Chandrakauns' giving 'Chandra' = Jog Chandra." (**SGmDnS; SnDm, GmgS**).
  - [Aarshin Karande mention] "This endearing bandish was composed by Khansaheb. It was originally in Raga Chandrajōg, a raga of his own creation; a jōd (bi-compound) of Ragas Chandrakauns (Agrawale) and Jōg. This composition has been repurposed for Raga Jōgkauns by Jitendra Abhisheki"
  - a.k.a. 'Manohar Dhwani'
  - [**Biswarup Ghosh Dastidar**] "Also known as Manohar Dhwani. If Re is omitted from Rageshri, and ga is added to it in avroh, it is called Jog Chandra."
  - [**DISCUSSED IN KAUNSIS**]

- **(Jog Kanada)**
  - [untraced] mentioned as sung by Salamat Ali Khan?

- **Jog Tilang**
  - [**FULL MEGALIST PAGE**]
  - [TRANSLATE] Vilayat intro explanation & at 50m35s: mentions 'Jog, Tilang, do-Ga'

- **(Jog Todi)**
  - [Ravi Shankar] [untraced] "Dr. Lalmani Misra [GSM's father]...travelled abroad with the troupe of Uday Shankar, composing scores for the innovative dance presentations and ballets on mythological and contemporary themes. He...created several ragas like...Jog Todi"

- [Raga Rupanjali: Dr Pushpa Basu 2007] “Jog Todi. Hexa-heptatonic Raga blending Jog and Todi, played any time due its light nature.”

- **Jogeshwari**
  - **S-gG-m-D-n-S**
  - **[FULL MEGALIST PAGE]**

- **Jogeshwari Pancham**
  - **S-gG-m-P-D-n-S**
  - **[FULL MEGALIST PAGE]**

- **Jogin**
  - **S-gG-m-P-D-n-S** (=Jogeshwari Pancham)
  - [**Abhirang**] “Derived by adding shuddha Dha in the avroh of Jog. Shades of Jog, Gaoti, and Khamaj” (**nSGmPnS; (n)SDP, mPDmG, GmgS**)

- **Jogiya**
  - **S-r-m-P-d-N-S**
  - [Tanarang]
  - [Jairazbhoy p.148]
  - [Parrikar]
  - [Bor 74]
  - [MUSIC IN MOTION]
  - [Mishra]
  - **[FULL MEGALIST PAGE]**
  - [**Biswarup Ghosh Dastidar**] “some name this raag as ‘Savera ki Asavari’.

- **Jogiya Asavari**
  - **S-r-G-m-P-d-S** (=Bangal Bhairav)
  - [**Mallikarjun Mansur**] haunting long dha
  - ‘Asavari Jogiya’
  - [Nidhi v2 p.173] a.k.a. ‘Jogi Asavari’, poorvang-uttarang split of Jogiya-Asavari (**S-rR-g-m-P-d-n-S**); shuddha Re only used in taar saptak; vadi: Sa-Pa; night raga

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- **Jogiya Kalingra**
  - **S-r-G-m-P-d-nN-S** (=unique)
  - ‘Jogiya + Kalingada’, with Ga held back and usually weak
  - [**Ali Akbar Khan**] “Mark Maron & Derek Trucks brought me here”; ni-kan as in Kalingada
  - [Ken Zuckerman email] “Another one of my favorite ragas composed by Khansahib is Jogiya Kalingra. **This** is a short piece that I played with Swapan

Chaudhuri in Switzerland at a Memorial Program commemorating the first anniversary of his passing."
    - [John Pitts: Aroma of Saffron]

- **Jogkauns**
    - **S-gG-m-P-d-N-S**
    - **[FULL MEGALIST PAGE]**
    - [**RESEARCH NOTES**]
    - **[Aarshin Karande]** Rare Composition

- **Jogranjani**
    - **S-gG-m-P-d-n-S** (=Vardhini)
    - [**Abhirang**: **x2**] "Prakaar 1 - 'Komal Jog': Derived by adding Komal dha and omitting Pa in the aroha of Jog. Shades of Jog, Malkauns, and Jogkauns" (**SGmdnS; SndPm, GmgS / Sndm, Pdndm, nPGmgS**)

- **Jogswaravali**
    - **S-G-m-P-D-S** (=unique)
    - [**Abhirang**: own creation] "A humble attempt at blending Nagaswaravali of Carnatic and Jog of the Hindustani system. Replacing komal Ni of Jog with shuddha Dha; or Changing shuddha Ga to komal Ga in the avroh of Nagaswaravali." (**SGmPDS**; **SDPm, GmgS**)
    - [Abhirang] more info in comment

- **Jogvarna**
    - **S-R-g-m-P-d-n-S** (=Asavari)
    - [**Vinay Bhide**]
    - [Nidhi v4 p.274] mix of Deshi and Kafi; no ni in aroha; vadi: Pa-Sa; vakra in both directions; night raga

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- **Jogwanti**
    - **S-G-m-P-N-S** (=unique)
    - [Yunus Hussain Khan] "has left a valuable collection of his compositions under the nom-de-plume 'Darpan' and several ragas, like Jogwanti etc."

- **Jungala**
    - **S-R-g-m-P-d-n-S**
    - more like a general 'modifier term' for assorted folksy forms
    - **[FULL MEGALIST PAGE]**

- **Jungala Bhairavi**
    - **S-r-g-m-P-d-nN-S** (=Bhairavi)

    - [**Jagdish Prasad**] 'Jangla Bhairav' thumri, mishra touches (e.g. Ma & **nNS**), just seems like a Mishra Bhairavi
    - [Chandrakantha] "All I have to go on is the beautiful ghazal of Farida Khanum on the sarangi.info site"

- **Jungala Gara**
    - **S-R-G-m-P-D-N-S** (=Bilawal)
    - [**Yunus Hussain Khan**] as 'Jangla Ghara'; comment: "When there is a prefix Jangla to a Dhun-Raga (e.g. Jangla Piloo, Jangla Khamaj, etc.), it suggests that the notes of the Raga have been changed a little bit to give a different flavour or it contains shades of other Ragas to indicate the mood in poetic content. So here, original phrases belong to Gara but the notes have been changed (e.g. not using both G & N) to give an intriguing effect."; ga/Ma/ni-kan
    - linked to Yamani Bilawal? "Sounds very much like Yamani-Bilaval of the kind played by Imdadkhani/Inayatkhani sitarists. They have a gat and sthayi in this raga that sounds exactly like this in the lower tetrachord in this vocal rendition -- which is superb! But, the use of komal nishad in the antara's avaroha is slightly removed from how it's used in Yamani-Bilaval. But he does it only once or twice - other renditions of returns from tar-Sa are more direct (without komal ni)."

- **Kabiri Bhairav**
    - **S-r-G-m-P-dD-nN-S**
    - [PrateekShalaya]
    - **[FULL MEGALIST PAGE]**

- **(Kachheli)**
    - [historic] [extinct] [lost tortoise raga p.59] "Texts describe Ragini Kachheli as the song of the tortoise. A youthful damsel is seen, she is beautiful and elegantly bejewelled. The painting suggests that, like the notes of the tortoise, Ragini Kachheli is a low-pitched but formidable melody with sharp notes vibrating correspondingly with the brook. The tortoise in Indian fables is seen as endowed with a divine spirit, always helping a cause and the ragini too recreates spirit by always being pleasant. This ragini has been categorised as a consort of Raga Deepak; and is the melody of love..."

- **(Kadambak)**
    - [historic] [extinct]
    - lost, or mythical Tansen-era raga?

- **Kadambari Kedar**
    - **S-R-G-mM-P-D-nN-S**

- [**Aslam Khan** demo]
- 'Adambari Kedar'?

- **Kafi**
  - **S-R-g-m-P-D-n-S**
  - **[FULL MEGALIST PAGE]**
  - [**RESEARCH NOTES**]

- **(Kafi Barwa)**
  - [Ali Akbar Khan] [untraced]

- **Kafi Kalyan**
  - **S-R-gG-mM-P-D-nN-S** (=Hindol Bahar)
  - [**Abhirang**] 'Kafi + Kalyan'

- **Kafi Malhar**
  - **S-R-g-m-P-D-nN-S** (=Miyan ki Malhar)
  - [**Harsh Narayan**] "Presented here is Kafi Malhar. This variation of the parent raga of Shuddha Malhar is a rare one since only few musicians have performed or recorded it. I have always been drawn to it since my grandfather Pandit Ram Narayan's rendition of it is so remarkable in its clarity of defining both Kafi and Malhar in its grammar and development."

- **Kailash Bhairav**
  - **S-r-m-P-D-n-S** (=unique)
  - [Ocean of Ragas]
  - 'Ahir Bhairav no Ga'?
  - [Nidhi v4 p.239] same as 'Bhamvar'; some use both Ma+Ni; sung at daybreak; "considered by some to be the first putra [son] of Malkauns"; chalan given

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- **(Kakubh)**
  - [**Ramkrishna Das**: Sangitaratnakara] [historic]
  - linked to 'Kukubh' Bilawal?

- **Kala Bhairav**
  - **S-r-G-m-P-D-n-S** (=Ahir Bhairav)
  - [**Abhirang**] "A humble attempt at blending Kalavati and Bhairav: **SGP, DnDS; SnDP, GmrS**"

- **Kala Dhwani**
  - **S-R-G-m-P-D-nN-S** (=Desh)
  - [**Abhirang**] 'Kalavati + Hamsadhwani'

- **Kala Kalyan**
  - **S-R-G-M-P-D-nN-S** (=Shankara Karan)
  - [**Abhirang**] 'Kalavati + Shuddha Kalyan' (**S(PM)GPDnDS / SGPDnD, PS(N)RS; SnDP(M)G, GPR, nDS**)

- **Kala Shankar**
  - **S-R-G-P-D-n-S** (=Jansammohini)
  - [**Abhirang**: own creation] 'Kalavati + Shankara' (**SGPDnDS; S(nD)SPG, GP(R)G(R)S**)

- **Kalakanta Dhwani**
  - **S-R-G-P-d-n-S** (=Anuranjani)
  - [Abhirang] (insta) different swaras to 'Kala Dhwani'

- **Kalaranjani**
  - **S-R-gG-P-D-n-S** (=unique)
  - [**Hariprasad Chaurasia**] In 1989, "Hariprasad created this raga on the occasion of Osho's Birthday...[a] combination of Kalavati and Shivranjani"
  - same lineage as the 'Kalavati + Shivranjani' by [**Kartik Kumar**]?
  - [Mandar Karanjkar] info

- **Kalashri**
  - **S-R-G-m-P-D-n-S**
  - Amir alternate (8hr)
  - [MUSIC IN MOTION**]**
  - **[FULL MEGALIST PAGE]**
  - **[Aarshin Karande]** Dhan Dhan Bhaag Suhaag

- **Kalavardhini**
  - **S-R-gG-P-D-n-S** (=unique)
  - =Kalavati/Jansammohini + Shivranjani (double-Ga linked to Vardhini?)
  - [Ocean of Ragas]

- **Kalavati**
  - **S-G-P-D-n-S**
  - **[FULL MEGALIST PAGE]**
  - [**RESEARCH NOTES**]

- **(Kalawanti)**
  - [Khyal Creativity: Wade 1985]
  - presumably just Kalavati

- **(Kali)**
  - [Five unusual paintings from a ragamala series] [untraced] “son of Dipak: in the upper register, a man playing the flute before two cockerels; below, a man hunting nilgai at night, carrying a sword and a lantern…”
  - just Bhairavi?

- **Kalindaj**
  - **S-r-G-m-P-n-S** (=Kanak Bhairav)
  - [**Parveen Sultana**] 1988; chayas of Bairagi Todi; **Gm** mostly held back
  - [Parveen & Dilshad] vocal, 11 D4HV0547

- **Kalindi**
  - **S-R-g-m-P-D-N-S** (=Patdeep)
  - [**Abhirang**] “An old prakar of Patdeep, with shades of Patdeep (**gmP NPS, NSDmP**) in the uttarang, and Bhimpalasi (**SgmPm, PgmgRS**) and Bageshri (**SgmDg, mgRS**) in the poorvang.” (**SgmPNPS; SNDm, PgmgRS**)

- **Kalingada**
  - **S-r-G-m-P-d-N-S**
  - [Parrikar]
  - [Chandrakantha]
  - **[FULL MEGALIST PAGE]**

- **Kalpana**
  - **S-R-gG-m-P-D-S** (=UNIQUE)
  - [**Shivkumar Sharma**] folksy presentation; sthayi **DPmG, SgG**
  - [Abdul Halim Jaffer Khan & sitar quintet] strange harmonised experiment, Bilawal thaat [different form?]

- **Kalyan Chaya Bihag**
  - **S-R-G-mM-P-D-N-S** (=Bihag)
  - [**Kumar Gandharva**] [via teqx0] “The natyageet *Mama Atma Gamala* is mentioned as Raag Bihag or at least, based on Bihag. But I found somewhere that this is called as Raag ‘Kalyan Chaya Bihag’.” [*sounds like stronger Kalyan elements vs. Bihag’s usual Bilawal-ang ascents*]

- **Kamal Manohari**
  - **S-G-m-P-d-N-S** (=unique)
  - [**Abhirang**] “aprachalit raga of Bhairav thaat. In aroha, re and dha are omitted, and in avroh, only re is omitted. Vadi: ma-Sa”

- [Nidhi v3 p.12] as 'Kamalamanohari'; imported from the South; "Prof. B. Umdekar of Gwalior has tried to popularise [it]...considered to be a mix of Bihag and Bhairav"; dha omitted in avroh; Ga-ma-dha important; morning

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- **Kamal Ranjani**
  - **S-G-m-P-D-nN-S** (=unique)
  - [**Dhanjibhai Gadhiya**]
  - [Nidhi v3 p.13] as 'Kamalranjani'; ma omitted in aroha; komal ni like in Alhaiya Bilawal; chayas of Bihag, Bihagda, Kamal Manohari; patterns given

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- **Kamalshree**
  - **S-r-G-mM-P-dD-N-S** (=Lalita Gauri)
  - [**Amjad Ali Khan**] "Eccentric Raag Kamalshree"; "Amjad Ali Khan has recorded raga Kamalshree, a self composition. Kamalshree expresses a spectrum of feelings and emotions. It is full of pathos, compassion and devotion to God" [Amjad list: 1991]
  - "Amjad Ali Khan had...also created Kamal Shree in the memory of Rajiv Gandhi after he was assassinated in 1991"

- **Kambhoji**
  - **S-R-G-m-P-D-n-S**
  - Parrikar
  - Nidhi p.18: almost extinct
  - Carnatic | Carnatic
  - **[FULL MEGALIST PAGE]**
  - [NEW] RICMP
  - [NEW] Don Cherry [*]
  - [NEW] Dhrupad

- **Kameshwari**
  - **S-R-M-P-D-n-S**
  - **[FULL MEGALIST PAGE]**

- **(Kamini)**
  - [Sunder Lal Gandharv] [untraced] "With his untiring efforts and deep dedication Pt. ji has invented: Kamini (1984)"

- **Kamod**
  - **S-R-G-mM-P-D-N-S**
  - Jairazbhoy 39, 41
  - Tanarang
  - Bor 74
  - Kamod | MUSIC IN MOTION

- kamod='fulfilment'?
- **[FULL MEGALIST PAGE]**

- **Kamodi Malhar**
  - **S-R-gG-m-P-n-S** (=Anup)
  - [**Aslam Khan**] 1989 cassette; interesting Ga interplay; Ma weak as in Kamod ('double-filtered by the waters of Malhar')
  - [**Vrinda Mudkal**]

- **(Kamodini)**
  - [historic] [extinct] [Ragini of Deepak: p.58] "The Ragini Kamodini is imagined as a princess who is in waiting for her lover to return. The lady depicted holds two garlands in her hand, possibly of champak flowers, a tree, a flowing rivulet, some cottages and six palm trees against the sombre blue background are part of the composition..."
  - [Bor] not the same lineage as Kamod

- **Kamodvanti**
  - **S-R-gG-m-P-D-nN-S** (=Jaijaiwanti)
  - [Ocean of Ragas] brief overview of 'Kamod + Jaijaiwanti' blends
  - [via teqx0] [**Kumar Gandharva**] "This bandish is listed in Anup Raag Vilas under Raag Kamodvanti (कामोदवंती)"

- **Kanada Bahar**
  - **S-R-g-m-P-dD-nN-S** (=unique)
  - [**Abhirang**] (Prakaar 1: both Dha): "A blend of Darbari and Bahar" (**nSRgmRS, SmPgmnDNS, SdnP, gmnDnP, mPngmRS, mPdnSDnP, nPmPgmRS**)

- **'Kanada Prakaar'**
  - **S-R-g-m-P-d-n-S** (='decoy Darbari')
  - [**Ali Akbar Khan**] "Let me share a secret! Years ago when I met [Ali Akbar Khan], I told him how I loved this Darbari record so much and how beautifully authentic [a] presentation I felt it was. [He] had a great sense of humour, although his music is so deep and serene by nature. Anyway, the reason he said this album was called 'Kanada Prakaar' was because the record company was not interested in publishing 'yet another' Darbari LP! So he said he called it 'Kanada Prakaar'! Whether he was joking or serious is anyone's guess, but this is what he said..." [like Ek Prakar ki Kauns]
  - [**Latafat Hussain Khan**: named incidentally?]

- **Kanak Bhairav**
  - **S-r-G-m-P-n-S** (=?)

- [**Abhirang**] “Created by Pt Deepak Chatterjee ‘Rasikrang’ in the name of his mother. Derived by omitting Dha from Ahir Bhairav, or adding Ga to Bairagi Bhairav. Shades of 2 ragas - Bhairav and Bairagi” (**Sr, Gm, PnS; SnrnP, mGmRS, nPnrS**)

- **Kanakangi**
  - **S-rR-m-P-dD-S** (=unique)
  - =Carnatic mela #1
  - [**FULL MEGALIST PAGE**]

- **Kanchanangi**
  - **S-R-g-M-P-d-S** (=unique)
  - [**Abhirang**] “Adopted from Carnatic. Derived from the Shyamalangi mela by omitting the Ni.” (**SRgMPdS**; **SdPMgRS**)

- **Kanthamani**
  - **S-R-G-M-P-dD-S** (=unique)
  - =’unintroduced’ Carnatic melakarta #61
  - [Ocean of Ragas]

- **Kapar Gauri**
  - **S-r-G-mM-P-d-N-S** (=Paraj)
  - [**Kedar Bodas**] “Bodas rendered Raga Kapar Gauri also known as ‘Shubhra Gauri’. He presented 2 compositions: *Akbar Daur* a traditional composition & *Dekho Ri Maai* (composed by late Prahladpant Ganu)”; description in intro
  - [Aslam Khan] Tribhuvan Gauri is “a blend of…Marwa, Lalit, & Kapar Gauri”
  - [Aneesh Pradhan] recommends Bodas rendition

- **(Karnati)**
  - [untraced] [extinct?] old ragini of Pancham

- **Karuna**
  - **S-r-g-m-P-d-n-S** (=Bhairavi)
  - [**Abhirang**] “A humble attempt to sing the swaras of Bhairavi in the framework of Darbari”; **dnrS, rgmP, dnS; SdnP, gmRS**

- **Kashyapi**
  - **S-r-g-P-d-N-S** (=UNIQUE)
  - [**Abhirang**] “Adopted from the Carnatic system of music. Derived by omitting tivra Ma in Todi / Shubhapantuvarali” (**SrgPdNS; SNdPgrS**)

- **(Kasuri)**
  - [historic] [extinct] said to be an extinct Kafi-ang form

- **Kathi Mand**
  - **S-R-G-m-P-D-N-S** (=Mand)
  - [Nidhi v3 p.33] [untraced] “Kathi Mand is the raga in which a kind of folk song is sung during marriages in Rajasthan. There is a ceremony in which people sing this song and dance around a kathi (pole)”; close to Mand

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- **Kaumudi**
  - **S-R-g-m-d-N-S** (=Kaushik Ranjani: ADDED to Shivangi)
  - [**Abhirang**] “Derived by replacing komal Ga with shuddha Re in Chandrakauns, but retaining komal Ga only as a vakra prayoga of '**RgRS**' in the avroh” (**SRmdNS; SNdmRgRS**)
  - [**Aslam Hussain**] ‘Kaumudi/Kamodi’
  - [**Vivek Khadilkar**] “A rare late night raga. In the late 1960s, when Pt. Manikbua Thakurdas directed music for the Marathi play ‘Baiju’, he used Kaumudi in the song ‘Baharla Rani Ruturaj’ sung by Pt. Udayraj Godbole, which was very popular & highly appreciated...Although an audav raga [?], in avroh, Kaumudi uses komal gandhar in a vakra way. It omits Pa completely. The vadi-samvadi are ma & Sa respectively...**NSRmdNS; SNdmRgRS**”

- **Kauns Gandhar**
  - **S-G-m-d-N-S** (=Malkauns shuddha Ga)
  - [**DISCUSSED IN KAUNSIS**]

- **Kaunsi Basant**
  - **S-r-gG-mM-P-d-N-S** (=Phuleshwari)
  - [**Prabhakar Karekar** 1996] [as ‘Kaushi Basant’] [via teqx0] “Raag Kaunsi Basant. Malkauns + Basant” (*“Raag Kaushi Basant is a powerful and evocative blend of Malkauns (Kaushik-ang) and Basant, bringing together the depth of the former and the spring-like brightness of the latter...”: AI text?*) - Basant dominates, with Malkauns/Chandrakauns woven into Basant’s **Sm** antara
  - [*] [**ADD TO KAUNSIS**]

- **Kaunsi Bhairavi**
  - **S-r-g-m-P-d-n-S** (=Bhairavi)
  - [**Rajeev Taranath**]
  - [**DISCUSSED IN KAUNSIS**]

- **Kaunsi Kanada**
  - **S-R-g-m-P-d-n-S**
  - **[FULL MEGALIST PAGE]**

- [**RESEARCH NOTES**]

- **Kaunsi Malhar**
  - **S-R-g-m-P-dD-nN-S** (=Suha Sughrai)
  - [Manchi via message: recording to follow!]
  - **S(m)gm (m)RP, mP, nDNS, dnS; Sndm, nP, gm, RS, ngS**
  - avroh has fewer specific swaras than aroha?

- **Kaushik Bageshri**
  - **S-R-g-m-d-n-S** (=Rishabh Malkauns)
  - Bageshri's Pa?
  - [**Geeta Athalekar**] "As the name implies, Kaushik Bageshri is a combination of Malkauns (Kaushik) & Bageshri (sampurna-ang). The poorvang is Bageshri & the uttarang is Malkauns. and the vadi-samvadi are ma-ni. The pakad is **gmdmgR, RgmgRS**"
  - [**DISCUSSED IN KAUNSIS**]

- **Kaushik Bahar**
  - **S-R-g-m-P-dD-n-S** (=unique)
  - [**Chhota Gandharva**] as 'Kaunsi Bahar'
  - [Ocean of Ragas]
  - [**DISCUSSED IN KAUNSIS**]

- **Kaushik Bhairav**
  - **S-r-G-m-P-d-n-S** (=Basant Mukhari)
  - [**Allauddin Khan**]
  - [**Vivek Khadilkar**]
  - [**DISCUSSED IN KAUNSIS**]

- **Kaushik Dhwani**
  - **S-G-m-D-N-S**
  - [Tanarang]
  - [Chandraveena]
  - **[FULL MEGALIST PAGE]**

- **(Kaushik Madhyam)**
  - [**Ramkrishna Das**: Sangitaratnakara] [historic]

- **Kaushik Ranjani**
  - **S-R-g-m-d-N-S** (=unique)
  - [Ocean of Ragas] invented by [**Chidanand Nagarkar**] by adding shuddha Re to Chandrakauns
  - [**Malini Rajurkar**]

- [**Prabhakar Karekar**]
- [**Suyog Kundalkar**] harmonium solo, unusual tala
- [**DISCUSSED IN KAUNSIS**]

- **Kaushik Todi**
  - **S-g-mM-d-S** (=unique)
  - [RMIC/Parrikar] "I just asked Ravi Shankar about Kaushik Todi. It is nothing like the above. The raga uses the swaras **SgmMdS**. That is, both the Ma, no Ni, no Pa. He said there were elements of Malkauns and Bilaskhani Todi, and briefly sang the chalan, I could hear both the Ma used consecutively. He has never recorded the raga but he said a 3-set CD commemorative to be released shortly has one of his students (Deepak Chowdhary?) playing it."
  - [Ravi Shankar] in Craske?
  - [**DISCUSSED IN KAUNSIS**]

- **Kaushiki**
  - **S-R-g-m-P-d-n-S**
  - **[FULL MEGALIST PAGE]**
  - **[**Chandrakantha comment]

- **Kedar**
  - **S-R-mM-P-D-N-S**
  - [Tanarang]
  - [Jairazbhoy p.209]
  - [Bhaduri]
  - [Bor 74]
  - **[FULL MEGALIST PAGE]**
  - **[Aarshin Karande]** Ganesha Bhajan

- **Kedar Bahar**
  - **S-R-gG-mM-P-D-nN-S** (=unique)
  - [**SN Ratanjankar**] creator
  - [**KG Ginde**]
  - [**Abhirang**] (**SRSm, m(G)P(M)DPm, mnPgmRS, Sm, PgmnDNS - (N)DPm, mSRS, mPDPS, SmPmSRS, gmRS, RS(N)DPm, nPgmRS**) [lots of mandra saptak movement in chalan]
  - [OcelotOk2898] "Conceived by Ratanjankar, the most famous composition (or perhaps the only one) is 'Madmaate Aaye At Alsaaye', you can listen to his own rendition, and also K. G. Ginde's over on Sundeep Dougal's channel."

- **Kedar Bhankar**
  - **S-r-G-mM-P-D-N-S** (=Bhankari)

    - [**Vilayat Khan** creation] strange adjacent tivra Ma srutis at 14 mins! (tuning/adjusting instrument?)
    - [Parrikar] “Incidentally, there is an illegitimate Kedar offspring called ‘Kedar Bhankar’ mothered by Vilayat Khan…It is a measure of my humanity that I choose not to foist that atrocity on my dear readers…”

- **Kedar Madhu Malhar**
    - **S-R-mM-P-D-nN-S** (=Rang Malhar)
    - [**Moumita Mitra**] “An attempt to make a video with self-composed Raag and Lyric. Wanted to sing Kedar Malhar, but forgot the exact traditional chalan and sang a Malhar with all Kedar phrases and tivra Ma (Kedar Malhar is with Shuddha Ma only). So thought of naming it ‘Kedar Madhu-Malhar’…”

- **Kedar Malhar**
    - **S-R-G-mM-P-D-nN-S** (=Manj Khamaj)
    - [Ocean of Ragas]

- **Kedar Nat**
    - **S-R-G-m-P-D-nN-S** (=Desh)
    - [**Mallikarjun Mansur**] as ‘Nat Kedar’
    - [**Ulhas Kashalkar**] as ‘Nat Kedar’
    - [**Ram Marathe**] as ‘Nat Kedar’
    - [Nidhi v3 p.38] Ni weak in aroha; vadi: ma-Sa; chayas of Ananda Bhairav

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- **Kesari Kalyan**
    - **S-R-G-P-D-N-S**
    - **[FULL MEGALIST PAGE]**

- **Ketsuri**
    - **S-R-G-mM-P-D-nN-S** (=Manj Khamaj)
    - [Afghan raga] **SGmPDnS; SnDPmGmP**; “Kesturi is an important mode in Afghan popular music, but unlike most of the Afghan modes does not seem to correspond with an Indian rag [/Manj Khamaj etc?]. The tonic is transposed up a 5th to Pe. The arui and amrui according to Amir Jan Khushnawaz are distinctly odd….although the tonal centre is Pe, Amir Jan's ascending scale goes from Sa to Sa1, omitting Re. Secondly, his descending scale starts on Sa1 and ends on Pe. **SGmP** is very important combination. This naghma has an astai-related antara, like Yeman and Bairami.”

- **Khamaj**
    - **S-R-G-m-P-D-n-S**
    - [Tanarang]
    - [ISMIR]

- [Bor 74]
- [Mira Nair]
- [MUSIC IN MOTION]
- **[FULL MEGALIST PAGE]**

- **Khamaji Bhatiyar**
  - **S-R-gG-m-P-D-nN-S** (=Jhinjhoti)
  - [**Anandrao Limaye**] unclear where Bhatiyar-ang is located
  - [Nidhi v3 p.43/148] "a type of Bhatiyari"; a.k.a. 'Meghambari'
  - [Ocean of Ragas] "also known by the name 'Badi Jhinjhoti"

- **Khamaji Sarang**
  - **S-R-G-m-P-D-nN-S** (=Desh)
  - [**Abhirang**] 'Khamaj + Brindabani Sarang' (**SGmPDNS <> SnDP; PDmG; mRmnP mRNS**)

- **Khamajee**
  - **S-R-G-m-P-D-nN-S** (=Desh)
  - [Nidhi v3 p.42] [untraced] 'Khamaj + Jhinjhoti'; as 'Khammajee'; Dha omitted in aroha; vadi: Ga-Ni; pakad given

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- **Khambavati**
  - **S-R-G-m-P-D-n-S**
  - [Raja]
  - [Tanarang]
  - [Parrikar]
  - [Nusrat]
  - **[FULL MEGALIST PAGE]**

- **(Khambavati Kanada)**
  - **S-R-G-m-P-D-nN-S** (=Desh)
  - [**Ali Akbar Khan**] Malharic double-Ni
  - actually a mistitling? (no other record of this name, and Kanada-ang unclear)

- **Khambavati Khamaj**
  - **S-R-G-m-P-D-nN-S** (=Desh)
  - [Nidhi v3 p.66] [untraced] "we owe this raga to Master Manhar Barve...in aroha it is completely like Khambavati...and Khamaj is in avroh; no Ga-Ni in aroha, second night prahar, specific conclusion phrases given

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- **Khat**
  - **S-rR-gG-m-P-dD-n-S**
  - [Parrikar]

- [AUTRIM]
- **[FULL MEGALIST PAGE]**
- [Arun Dravid combo]

- **Khat Todi**
  - **S-r-g-mM-P-d-nN-S**
  - [Parrikar]
  - [AUTRIM]
  - **[FULL MEGALIST PAGE]**

- **Khatma**
  - **S-r-g-M-P-D-n-S** (=Chandni Todi: ADDED)
  - [Nidhi v4 p.79] "a rare raga...poorvang consists of Todi and uttarang of Khamaj...the old name for the melakarta is 'Sthavaraj'..."

- **Khem Dhwani**
  - **S-R-G-P-D-N-S** (=Shankara)
  - [**Dinkar Kaikini**] "This raga has been conceived by Pt Dinkar Kaikini himself by an amalgam of Khem Kalyan and Hansdhwani.. or we can say, by omitting the [Ma] of Khem Kalyan it gives birth to Khemdhwani"
  - [**Biswarup Ghosh Dastidar**] "Created by Pt. Dinkar Kaikini by blending Khem & Hansadhwani. (**GSRNSDNPS**)"

- **Khem Kalyan**
  - **S-R-G-mM-P-D-N-S**
  - [Raja]
  - [Jairazbhoy p.146]
  - [Ocean of Ragas]
  - **[FULL MEGALIST PAGE]**

- **Khokar**
  - **S-G-m-P-D-nN-S**
  - [Parrikar]
  - [Raja]
  - **[FULL MEGALIST PAGE]**

- **Khusrawani**
  - **S-R-G-m-P-d-n-S** (=Charukeshi)
  - [Abdul Halim Jaffer Khan & sitar quintet] strange harmonised experiment, Charukeshi thaat: no further recordings

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- **Kinari Bhairavi**
  - **S-rR-g-mM-P-dD-n-S** (=UNIQUE)

- [**Balaram Pathak**] mixed, interweaving sound (form of Mishra Bhairavi), Dha often prominent
- [**Evgeny Noskov**]

- **Kinnareshapriya**
  - **S-r-g-P-D-N-S** (=unique)
  - [**Abhirang**] "changing komal ni to shuddha Ni in Salagvarali" (**SrgP, DNDS** <> **SNDP, rgrS**)

- **Kiran Ranjani**
  - **S-R-gG-m-P-D-n-S** (=Malgunji)
  - [**Amjad Ali Khan**] "I created a melody which I call 'Kiran Ranjani'. It is there in my first record [**1967**], so I want to think about all of that and play for you"; chayas of Pilu & Zila Kafi with double-Ga; also Shivranjani with strong Dha (aroha: Shivranjani)

- **Kirwani**
  - **S-R-g-m-P-d-N-S**
  - [Tanarang]
  - [Chandrakantha]
  - [Bor 74]
  - **[FULL MEGALIST PAGE]**
  - **[Aarshin Karande]** Guru Smaran

- **Kohal**
  - **S-R-g-P-nN-S** (=unique)
  - [**Abhirang**] "Taken from 1954 Sangeet Magazine (Hathras, U.P): derived by replacing ma in Brindabani Sarang with komal ga. Shades of 3 ragas - Brindabani Sarang, Shivaranjani, and Pilu." (**NSRgPNS; SnPgRS**)

- **Kokila Deepakam**
  - **S-R-g-m-D-N-S** (=unique)
  - [**Abhirang**] as 'Kokildeepa' "Derived by adding shuddha Re to avroh of Rajeshwari. Shades of Bhinna Shadja (**mDNSNDm**), Bageshri (**gmDg, mgRS**), and Malkauns (**SgmgS**)" (**SgmDNS; SNDmgRS**)
  - [**Chris Stephens**] "A Carnatic raga with only two recordings I could find. One on the album Mauj by Chandu and the other is a youtube video here ["conceived by Valai Kalki"]...It is basically Raga Bageshri with shuddha ni swapped for komal ni, which is quite a unique sound as it clashes with the madhyam drone"

- **Kokilapriya**
  - **S-r-g-m-P-D-N-S** (=Thaat #22)

- [**Abhirang**] July 2025; alap (yet to write a bandish)
- [**FULL MEGALIST PAGE**]

- **Komal Bageshri**
  - **S-r-g-m-D-n-S** (=Parameshwari)
  - [**Biswarup Ghosh Dastidar**] "Komal Bageshri is a creation of Pt. Chinmoy Lahiri. Komal Bageshri belongs to Todi thaat and it is shadav-jati. vadi is Dha & Samvadi is re. re, ga and komal nishad are used in it, remaining all swaras are sudh. Pa is Varjit swar. Similar ragas are there with different names, such as Deen Todi, Parameshwari, Suhagi Todi etc. (**SrgmDnS; SnDmgrS**)"

- **Komal Bhimpalasi**
  - [archive] "A rare interview of the maestro [Ustad Allauddin Khan] with Bhopal Radio has him singing Raag Komal Bhimpalasi"
  - [no recordings found]

- **Komal Dhanashree**
  - **S-r-g-m-P-d-n-S** (=Bhairavi)
  - [Nidhi v1 p.3] [untraced] "two ragas, Komal Dhanashree and Bhimpalasi, are allied to Abhir. In Komal Dhanashree, re is komal: that is the only difference"

- **Komal Gaoti**
  - **S-R-G-m-P-d-n-S** (=Charukeshi)
  - [**Abhirang**] "Derived by changing shuddha Dha to komal Dha in avroh of Gaoti" ('Komal Gawati') (**nSGmPnS; nSdP,GmPGRS / GmRS, nSdPS**)

- **Komal Ramkali**
  - **S-r-g-M-P-d-n-S** (=Thaat #16)
  - **[FULL MEGALIST PAGE]**
  - mentioned here (2012)
  - [**Pamul Karunakaye**] as Bhavapriya

- **Kosalam**
  - **S-gG-M-P-D-N-S** (=unique)
  - [**Gopal Meera**]
  - =Melakarta #71 (concept like DoGa Kalyan/Rasikpriya)

- **Koushiya**
  - **S-R-G-m-P-D-n-S** (=Khamaj)
  - [Nidhi v4 p.276] "different from Kaushik, Kaunsi Kanada, etc...resembles Khamaj [with ni omitted in aroha]"; night; phrases given

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- **Krishna Kalyan**
  - **S-R-G-M-P-n-S** (=unique)
  - [**Abhirang**] Derived by omitting Dha in Vachaspati
  - [**Biswarup Ghosh Dastidar**] "Krishna Kalyan is shadav-jati. (**SRGMPnS; SnPMGRS**)"

- **(Krishna Todi)**
  - [Sunder Lal Gandharv] [untraced] "With his untiring efforts and deep dedication Pt. ji has invented: Krishna Todi (1984)"

- **Kshanika**
  - **S-r-m-d-N-S** (=unique)
  - [**Abhirang**] "Derived by omitting Ga and Pa in Bhairav. Known as Raga Gopika-Kusum in Carnatic" (**SrmdNS**; **SNdmrS**)
  - (not Carnatic 'Kshanika'!)

- **Kukubh Bilawal**
  - **S-R-G-m-P-D-nN-S**
  - Parrikar
  - Ocean of Ragas
  - Rajeshkar Mansur
  - **[FULL MEGALIST PAGE]**

- **Kular Sarang**
  - **S-R-M-P-n-S** (=Devshri)
  - [Ocean of Ragas]

- **Kut Todi**
  - **S-rR-gG-m-P-d-nN-S** (=Devgandhari Todi)
  - [**Pran Nath**] also as 'Koot Todi': Bhairavi swaras dominate, occasional adjacent **PdnSRg RrS** motion, **dS** strong, Dha occasional
  - (different to 'Khat Todi')
  - no other recordings found: what does 'kut/koot' mean? (~mishra?)

- **Kuheri Kalyan**
  - **S-R-G-P-D-n-S** (=Rishabranjani)
  - [**Biswarup Ghosh Dastidar**] "If komal ni is added to Bhupali then it becomes Kuheri Kalyan."

- **Kumari**
  - **S-r-G-M-P-N-S** (=Hansa Narayani: ADDED)
  - [Pannalal Ghosh] "Komal dha omitted from Shree"

- Alternate/original title for Hansa Narayani?

- **Kumud**
  - **S-R-G-P-D-N-S** (=Shankara)
  - [Nidhi v3 p.68] [untraced] “aroha sounds like Alhaiya Bilawal while the avroh has chayas of Shuddha Kalyan”; allied to Shankara and Hamsadhwani; vadi Ga-Ni; second night prahar

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- **Kumudvati**
  - **S-R-mM-P-D-S** (=unique)
  - [**Abhirang**] “Created by S.N. Ratanjankar ‘Sujaan’. Derived by changing shuddha Ma to tivra Ma only in the aroha of Durga” (**SRMPDS**; **SDPmRS**)
  - [Ocean of Ragas]

- **Kundavati**
  - **S-R-G-m-P-D-nN-S** (=Desh)
  - [**Shruti Sadolikar**] “Kundavati is a Mishra-Raga developed on the platform of Raga Durga. The Raga was introduced by Pandit Anandrao Limaye of Jaipur Gharana....a disciple of Pandit Govindbuwa Shaligram(a leading Disciple of Ustad Alladiya Khan) and Ustad Azizuddin ‘Baba’ Khan (grandson of Ustad Alladiya Khan). Pandit Anandrao Limaye was well known for presenting rare Ragas with ease. Raga Kundavati has been developed by introducing shuddha Ni in the aroha of Durga and shuddha Ga and komal ni in vakra sancharis as **RGS** or **RGRS** and **DnP**. These additions enhance the beauty of the melodic structure and keep it distinct from similar ragas such as Pratapvarali, Arabhi, Jhinjhoti, etc.”
  - [Ocean of Ragas]

- **Kunthalavarali**
  - **S-m-P-D-nN-S** (=unique)
  - [**Ajoy Chakrabarty**]
  - [**Kaushiki Chakraborty**] Carnatic collaboration
  - [Nidhi v3 p.70] “a popular Carnatic raga which is finding its way into Hindustani sangeet, but it is slightly modified...in the Carnatic, only komal ni is used”; Re-Ga omitted (consecutive varjits!); ni used in aroha and Ni in avroh; vadi: ma-Sa; second night prahar; “yet to gain popularity among vocalists, only [instrumental] gats are played”; somewhat like Khambavati [?]
  - [CANDIDATE] strange shape!

- **(Kusri Bhairav)**
  - [untraced] by Hafiz Ali Khan?

- **Kusum Kedar**
  - **S-r-G-mM-P-D-N-S** (=Bhatiyar)
  - [**Mohan Darekar**]
  - [**Biswarup Ghosh Dastidar**] "Kusum Kedar is derived from Kedar by adding komal re. (**SmGP, MPDS; SNDP, MPDnDPMPDPmrS**)"

- **Kusumaranjani**
  - **S-r-G-M-P-d-N-S** (=Puriya Dhanashree)
  - [Nidhi v3 p.72] [untraced] an "improvement" of Kuthuhala; Ga omitted in aroha; vakra avroh; vadi: Pa-Sa; second night prahar; "sung with Shree-ang"

- **Kusumi Kalyan**
  - **S-R-G-M-P-D-nN-S** (=Shankara Karan)
  - Kalyan with distinctive insertions of ni
  - [**Parveen Sultana**] 1997; Tarse Nain More / Aali Mohe Bichhad Gaye
  - [**Sangeeta Bandyopadhyay**] 2020; "a unique creation of Sangeetacharya Pandit Chinmoy Lahiri"; wild intense taans; great harmonium solo
  - [**Biswarup Ghosh Dastidar**] "Kusumi Kalyan is a creation of Pt. Chinmoy Lahiri, derived by adding komal ni to Yaman Kalyan."

- **Lacha Bilawal**
  - [historic]
  - [Daniélou p.193] 'Laccha'

- **Lacha Sakh**
  - **S-R-G-m-P-D-nN-S** (=Desh)
  - [**Mansur**] "Durlabh Raga Prasang was motivated by need for Conserving Complex Content. Stalwart of Atrauli-Jaipur Gharana, Pt. Rajshekhar Mansur presented a recital in morning so that Aprachalit Ragas could reach the audience..."
  - 'Lacha Sakh' / "Lachchasakh Todi (Jaipur)"
  - [**Samaresh Chowdhury**]
  - [**Haji Altaf Hussain Khan**]
  - [**Amodini**]
  - [Raagtime]
  - [Nidhi v3 p.74] "Amir Khusro is said to have introduced this raga...considered bu some to be a mixture of Alhaiya Bilawal with Jhinjhoti [or] Khamaj...Bilawal ang-is very prominent in aroha...in some compositions, Kedar-ang is also present...Ga, which is sometimes elongated, gives a chaya of Gaud Sarang...a difficult raga although it is a pleasing one"; vadi: Dha-Ga; first daytime prahar

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- **Lachari Kanada**
  - **S-R-gG-m-P-nN-S**
  - Parrikar ("The candidate with which you can shout 'RARE RAGA' to boost your dicksize that extra nanometer")
  - **[FULL MEGALIST PAGE]**

- **Lachari Todi**
  - **S-R-gG-m-P-dD-n-S**
  - **[FULL MEGALIST PAGE]**

- **Lachmi**
  - [Biswarup Ghosh Dastidar] [untraced] "Pt. Jotin Bhattacharya...a disciple of Ustad Alauddin Khan. He created more than forty ragas, [including]...Laachmi"

- **Lagan Gandhar**
  - **S-R-gG-P-D-S**
  - Nidhi v4
  - [POST] r/icm
  - [POST] Chandrakantha
  - **[FULL MEGALIST PAGE]**

- **(Lagankauns)**
  - [untraced] mentioned as sung by Salamat Ali Khan?

- **Lajwanti**
  - **S-R-m-P-D-S** (=Durga)
  - [**Abhirang**] "Lajwanti (Prakaar 1): Taken from the book 'Aprakashit Raag' by Pt J J Patki ji. Using the swaras of Durga to show shades of Kamod, Tilak Kamod, and Brindabani Sarang." (**SmRP, DDP, PDmPS; SP, DDP, PmRS**)
  - [**Ali Akbar Khan**] 'not same as Jhinjhat Manjh'; "Chalan: **SnDS, SRGmGRGS, SGmP, PDnDPm, SRPm, GRGS; SGmP, DnPDP, nDPmGRS nDS; SGmP, nDP, S, R nDP, PDPmGRSn, SRmP, PDnDPm, SRPmGRGS**"
  - [**Amodini**]
  - [Nidhi v3 p.76] **S-R-m-P-D-S** as 'Lajavanti'; pakad given; vadi: Pa-Re, "this raga is an interesting one on account of the fact that the swaras used are the same as Durga, but in Lajwanti, prominence is not given to ma and Dha"; touches of Kamod, Tilak Kamod, and Sarang"; last night prahar

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- **Lakshmi Kalyan**
  - **S-R-G-mM-P-D-N-S**
  - 'Vamanrao Bhat[t]'?
  - [AB Chandorkar]

- [gbv.de]
- 'Zurtaabi'?
- Documented by **Moutal** 1991
- **[FULL MEGALIST PAGE]**

- **Lakshmi Todi**
  - **S-rR-gG-m-P-dD-n-S**
  - Parrikar
  - **[FULL MEGALIST PAGE]**

- **Lalit**
  - **S-r-G-mM-d-N-S**
  - **[FULL MEGALIST PAGE]**
  - [**RESEARCH NOTES**]

- **Lalit Pancham**
  - **S-r-G-mM-P-D-N-S**
  - [Jairazbhoy p.50]
  - [Ulhas review]
  - Beenkar Suvir rudra veena
  - **[FULL MEGALIST PAGE]**

- **Lalit Bahar**
  - **S-r-G-mM-P-D-N-S** (=Bhatiyar)
  - [**Lakshmi Bai Jadhav**]
  - [**Niaz Hussain Shami**] 1961

- **Lalit Bibhas**
  - **S-r-G-mM-P-dD-N-S** (=Lalita Gauri)
  - [**Kishori Amonkar**] (Neelay Mehendale: "Kishori Amonkar sings raag Lalit-Vibhas. This raag is a mixture of Lalit and [shuddha Dha] Vibhas. here vibhas is sung with shuddha Dha as it is generally in jaipuri style (otherwise it is generally sung with the Komal Dhaivat")...
  - [Prasenjit Duara] "The dhaivat here is in a shruti form, not a regular shuddha Dha [historical Lalit tuning?]. Kishori tai says she practised this shruti for months. It is one of her most beautiful renditions and is a very rare raga. Does anyone know if it his her invention?"

- **Lalit Bilawal**
  - **S-R-G-mM-D-S** (=unique)
  - [**Abhirang**] "A blend of Marwa Thaat Lalit (Lalitavari, shuddha Dha Lalit) and Bilawal" (**SRS, GmMm, DS**; **SDMm, GmRS**)

- **Lalit Bhairav**
  - **S-r-G-m-d-N-S** (=Chandramouli)
  - [**Abhirang**] "(Prakaar 1 - without Pa) A blend of Lalit and Bhairav" (**NrGm, Gmd(N)S; NrNd, Sdm, GmrS**)
  - [Nidhi v3 p.79] no tivra Ma ("the chaya of Lalit is produced by elongating ma...a pleasing raga and not yet popular"); otherwise 'Bhairav no Pa'

- **Lalit Kesari**
  - **S-r-G-mM-P-d-n-S** (=unique)
  - [**Abhirang**] "Created by Hafiz Ahmed Khan. A blend of Lalit and Bhairavi" (**SrGm, Mm, MmG, MdnS**; **rnSdP, dndMm, MmG, MGrS**)

- **Lalit Mangal**
  - **S-r-G-mM-P-dD-N-S** (=Lalita Gauri)
  - [Nidhi v4 p.278] [untraced] "a 'Paramela Praveshak' raga, sung before dawn...considered to be a mixture of Basant, Hindol, Bhatiyar, and Sohini"; re-Ga omitted in aroha; shuddha ma only used in consecutive Ma passages; dha in aroha and Dha in avroh; ga-kan allowable

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- **(Lalit Sandhya)**
  - [Sunder Lal Gandharv] [untraced] "With his untiring efforts and deep dedication Pt. ji has invented: Lalit Sandhya (1987)"

- **Lalita Dhwani**
  - **S-R-G-mM-D-N-S** (=Chakor Lalita)
  - [**Amjad Ali Khan**] [Amjad list: 1976] actually 1965? family raga?
  - [SPK 'lost coincident'?] "I was playing in an all-night concert...I did not go to the stage until around 2:30am, and did not feel that it was truly night time or dawn. There is no raga created for this exact time - but there is the night Kaushik Dhwani, and the morning Lalit. So I blended the two on the spot"

- **Lalita Gauri**
  - **S-r-G-mM-P-dD-N-S**
  - [Parrikar]
  - [Raja]
  - [ROTW]
  - [MUSIC IN MOTION]
  - [Nidhi] p.52: two variants
  - **[FULL MEGALIST PAGE]**

- **Lalita Sohini**
  - **S-r-G-mM-D-N-S**
  - [Raja]

- [Raja 2]
- [MUSIC IN MOTION]
- **[FULL MEGALIST PAGE]**

- **Lalitkali**
  - **S-r-G-mM-P-d-nN-S** (=Ramkali)
  - [**Abhirang**] 'Lalit + Ramkali'
  - [Nidhi v3 p.84] as 'Lalitha Kali'; "said to be formed by swara vinyasa in Ramkali. Tivra Ma is taken directly, or in a straight way, and while reaching taar Sa, Ni is omitted [like] Lalit-ang...this is a difficult raga"; pakad given
  - [**Biswarup Ghosh Dastidar**] "Lalitkali is a blend of Lalit and Ramkali."

- **Lalitavari**
  - **S-r-G-mM-D-N-S** (=Lalita Sohini)
  - [**Abhirang**] "Marwa thaat Lalit, shuddha Dha Lalit" (**NrGmMm, MDNS; SNDMm, MGrS**)
  - [Nidhi v3 p.85] as 'Lalithavari'; "supposed to be a kind of Lalit, there is a chaya of Hindol also...halt on Ga to avoid too much of Lalit chaya, in uttarang halt on Dha"

- **Laliteshwari**
  - **S-r-g-mM-D-n-S** (=unique)
  - [**Abhirang**: own creation] "Lalit and Parameshwari. Derived by adding tivra Ma in Parameshwari." (**SrgmMDnS**; **SnDMmgrS**)

- **Lanka Dahan Sarang**
  - **S-R-g-m-P-D-nN-S**
  - [Tanarang]
  - [Discern the culture, between the notes]
  - [Ocean of Ragas]
  - **[FULL MEGALIST PAGE]**

- **Lankeshwari**
  - **S-R-gG-m-P-D-n-S**
  - **[FULL MEGALIST PAGE]**

- **Latangi**
  - **S-R-G-M-P-d-N-S** (=unfilled #3)
  - **[FULL MEGALIST PAGE]**

- **Latika**
  - **S-R-G-P-d-N-S** (=unique)
  - [**P.K. Parmar**] same raga?

- [Nidhi v3 p.90] like Latangi; Poorvi thaat; vadi: Ga-Ni, evening, “a pleasing raga and should be popularised”; pakad given
- ‘Latangi no Ma’

- **Lilavati**
  - **S-g-P-D-n-S**
  - [Majoye Hajary]
  - [Balaram Pathak] “compositions and introductions of...Latangi, Charukeshi, Sanmukh-priya, Amrit-Versa, Bakra-madhama Tori, Mukhari, Lilawati, Ahiri”
  - **[FULL MEGALIST PAGE]**

- **Loom**
  - **S-R-G-m-P-D-N-S** (=Bilawal)
  - [**Ali Akbar Khan**] 1977
  - [**Ali Akbar Khan**] 1983 album
  - [**Warren Senders**]
  - [**Wolfman**] sitar
  - **Ramkrishna Das** (**txt**):
  - [**FULL MEGALIST PAGE**]

- **Loom Nat**
  - **S-R-G-m-P-D-N-S** (=Loom: ADDED)
  - [**Ali Akbar Khan**] “This raga has eluded me for so long. Apparently it's kinda exclusive to our gharana, like Chandranandan etc. As far as I could decipher it, there is a profound emphasis on Ga and Pa which distinguishes it from Bilawal”...”There is some resemblance with Gaud Malhar”
  - [Nadkarni] “The Ustad described the raga as Lom-Nat. The name sounded unusual and unfamiliar, too. Sensing, as it were, the eager curiosity of his listeners, he explained that the melodic theme was taught to him by his father in his childhood as an elementary exercise to enable him to acquire a thorough grip over the shuddha swaras of the saptak. True enough, it was a gat composition cast in the mould which was composed of all shuddha swaras. In its build-up, it presented an uncanny amalgam of the ingredients from Chayanat, Tilak Kamod, and Yaman. This charming innovation of Lom-Nat had all the dignity and charm of a time-honoured traditional raga.”
  - [RMIC]

- **Loom Mand**
  - **S-R-G-m-P-D-N-S** (=Loom: ADDED)
  - [**Ali Akbar Khan**] “Loom or Lome is the old name of Raag Bilawal which is a Muslim name”
  - [RMIC]

- **Loom Sarang**
  - **S-R-mM-P-nN-S** (=unique)
  - [**Radhika Mohan Maitra**] 'Lom Sarang'
  - A different Loom lineage?

- **Madan Manjari**
  - **S-R-gG-m-P-dD-nN-S** (=Pilu)
  - [**Ali Akbar Khan**]
  - [**Biswarup Ghosh Dastidar**] "Madan Manjari is created by Ustad Alauddin Khan after his wife's name."
  - [R.HU]
  - [more]

- **Madhav Todi**
  - **S-r-g-mM-d-N-S** (=UNIQUE)
  - [**Biswarup Ghosh Dastidar**] "Madhav Todi's aroha is the same as Gujiri Todi. But in avroh both the Ma are used in a unique way. (**SrgMdNS; SNdMgrmrgrS**)"

- **Madhkauns**
  - **S-gG-m-d-n-S** (=Madhurkauns)
  - [**Salamat's 'Madhkauns'**] ("Madhkauns was created by Ustad Salamat Ali Khan Sahib (source 'Sadarang.com' [*deadlink: but Shujaat Ali Khan's blog says the same*]). It is the mixture of Malkauns with Jog. It has two Gandhars...So its neither Malkauns nor Madh-u-kauns..."
  - [Madhkauns] not to confuse it with Madhukauns. I have listened this composition with two titles, some call it Madhkauns and some Mohankauns. I have focused on Sargams by cutting Alaap and stuff just to make it sure that people get it right. Nevertheless a beautiful rendition, a little jugalbandi between notes and sarangi makes it more beautiful. Raag Madhkauns was created by Ustad Salamat Ali Khan Sahib
  - [**DISCUSSED IN KAUNSIS**]

- **(Madhu Ambika)**
  - [C.R. Vyas] [untraced] "The first edition of *Raag Sarita* was launched in 1984 and comprised 120 compositions. The second edition, includes 31 original compositions created by my father. The book also has two of his own composed ragas, Madhu Ambika and Sanjogiya, which were not a part of the earlier edition," said Suhas.
  - ['Madhuvanti' and 'Ambika' are the same scale]

- **Madhu Bairagi**
  - **S-r-g-M-P-n-S** (=unique)
  - [**Abhirang**] "Derived by adding komal Re to Madhukauns, thus introducing shades of Bairagi, Bairagi Todi, & Todi" (**PnSr, rgrS, SrgMrgrS, nSgMP, nS, PnSrS, rnP, SnPM, Pg, rgMrgrS, rnPS**)
  - [**DISCUSSED IN KAUNSIS**]

- **Madhu Bhairav**
  - **S-r-G-m-P-n-S** (=Kanak Bhairav)
  - [**Gopal Shankar Mishra**] 1989 in Varanasi;
  - "Dr. Lalmani Misra [GSM's father]...travelled abroad with the troupe of Uday Shankar, composing scores [and] ballets on mythological and contemporary themes. He...created several ragas like...Madhu-Bhairav"
  - [by Lalmani Misra: Raga Rupanjali: Dr Pushpa Basu 2007] "Madhu Bhairava. Hexatonic Raga of Bhairava Ang performed in early morning."

- **Madhu Kalyan**
  - **S-R-g-M-P-D-N-S** (=Madhuvanti)
  - [**Abhirang**] 'Madhuvanti + Yaman' (**N, SgMP, MDNS; SNDP, MgRS**)

- **Madhu Kanada**
  - **S-R-g-m-P-d-n-S** (=Darbari)
  - [**Abhirang**] live in Bangalore 2024 (as 'Madh Kanhada'); "A humble attempt at blending Madhumad Sarang and Darbari" [Madhumad Sarang swaras already contained in Darbari, ignoring sruti differences]

- **Madhu Kedar**
  - **S-R-G-mM-P-D-nN-S** (=Chandni Kedar)
  - [**Abhirang**: own fusion] 'Madhumad Sarang + Kedar' (**RnSRPm, m(G)P, P(D)PS(N)RS, SnPm, P(MPDP)m, mS(N)RS, nPnSRmRS**)

- **Madhu Madhavi**
  - **S-R-g-m-P-nN-S** (=Chanchalas Malhar)
  - [**recording**] as 'Madhu Madhavi'; description given (**SRmPNS; SnPmRgRS**); lively vocal bandish with distinct alankar
  - same as the old ragini of Shree?

- **Madhu Malati**
  - **S-R-g-M-P-D-nN-S** (=Tanseni Madhuvanti)
  - [**Ali Akbar Khan**] [Ali Akbar Khan] [**Zuckerman**]
  - [Alam Khan: Insta] "Madhumalati, my father's creation"

- [**Abhirang**] “Madhumalati (Prakaar 1: Saraswati Ranjani). From 1958 Sangeet Magazine (Hathras, U.P): Derived by changing shuddha Ni to komal Ni only in the avroh of Madhuvanti (**NSgMPNS; SnDPMgRS**)”
- [Nidhi v3 p.97] “another name for Madhuvanti” [?]

- **Madhu Malhar**
  - **S-R-g-M-P-D-nN-S** (=Tanseni Madhuvanti)
  - [**Abhirang**] “Adding the Malhar-ang of **nDNS** to Madhuvanti [=similar to prakriti Tanseni Madhuvanti]” (**NSgMPnDNS; SDnP, MPg, MgRS, nDNS**)

- **Madhu Manjari**
  - **S-R-gG-m-P-dD-nN-S** (=Pilu)
  - [**Biswarup Ghosh Dastidar**] "Madhumanjari is created by Pt. Krishna Bhatt...a blend of Gaurimanjari, Hijaz Bhairav, & Charukeshi.”

- **Madhu Meladhwani**
  - **S-R-g-mM-P-D-n-S** (=Haripriya)
  - [**Ruchira Panda**] Saptak 2013: “Madhu Meladhwani, a poignantly melodic Raga created by Pandit Manas Chakraborty, one of the giant composers of the vocal ICM genre who has left behind a colossal body of work. This raga is a combination of Madhu[kauns?], Dhani, and Bheem (Gaoti). The chalan is expressed in the sargam taan a few minutes into this demonstration at this Saptak Archive concert. The Bandish achieves the lofty ideals of Kotali Ghanara, that has always shunned mediocrity and the banal, siding with intellectuality of compositions, ragdari and mijaz.” (sthayi: **SgMPDP, SgmgS**)

- **Madhu Multani**
  - **S-r-g-M-P-D-N-S** (=thaat #6)
  - [**FULL MEGALIST PAGE**]

- **Madhu Saraswati**
  - **S-R-g-M-P-D-n-S** (=Madhukant)
  - [Ocean of Ragas]

- **Madhu Yamani**
  - **S-R-g-M-P-D-N-S** (=Madhuvanti)
  - [**Kedar Naphade**] “Composed by Pt. Madhukar Pednekar (1916-1967), guru of my guru Pt. Tulsidas Borkar. Similar to Carnatic Dharmavati” (comment: “I heard about this raga in a recent interview of Shri Borkar...”); ‘Madhuvanti poorvang + Yaman uttarang’?; chayas of Patdeep
  - [Tulsidas Borkar] Harmonium, 16 BMG51178 as ‘Madhu Yamini’

- **Madhuchandrika**
  - **S-R-g-mM-P-n-S** (=unique)
  - Madhukauns variant
  - [**Tulsidas Borkar**] 2013 “Solo harmonium recital…This raga is a new composition by Pt. Tulsidas Borkar” (the only harmonium raga creator?); description before playing; chayas of Malkauns and Shrutivardhini; Re generally used as kan to ga; fascinating form!
  - [**DISCUSSED IN KAUNSIS**]

- **Madhudeep**
  - **S-R-g-mM-P-D-N-S** (=unique)
  - [**Moumita Mitra**] 2023 Sarb Akal TV; tivra Ma stronger than shuddha ma

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- **Madhukali**
  - **S-R-g-M-P-d-nN-S** (=unique)
  - [**Abhirang**] “Created by Pt Lalmani Mishra ji: A blend of Madhuvanti, Multani, and Ramkali (**NSgMPNS**; **SNdP, MPdndP, MgRS**)
  - “Dr. Lalmani Misra [GSM’s father]…travelled abroad with the troupe of Uday Shankar, composing scores for the innovative dance presentations and ballets on mythological and contemporary themes. He…created several ragas like…Madhukali”
  - [by Lalmani Misra: Raga Rupanjali: Dr Pushpa Basu 2007] “Madhukali. Penta-heptatonic Raga blending Madhuvanti, Multani, & Ramkali, played in early evening.”
  - [**Lalmani Misra**] “Raga Madhukali is an original creation of Dr. Misra's combining the purvang of Raga Madhuvanti with the uttarang of Raga Ramkali. The prakar of Ramkali used by Dr. Misra is the more common khyal version of the raga, using **ni** in the signature phrase **MPdndP**, rather than maintaining only the **Ni** throughout, as is the case with Maihar Gharana musicians. Following the alap and jor, Ishwar Lal accompanies the vilambit and drut gats in tin-tala, concluding the jhala with Dr. Misra's unique style of sawal-jawab.”

- **Madhukant**
  - **S-R-g-M-P-D-n-S**
  - **[FULL MEGALIST PAGE]**

- **Madhukauns**
  - **S-g-M-P-n-S**
  - **[FULL MEGALIST PAGE]**

- **Madhumad Malhar**
  - **S-R-g-m-P-D-nN-S** (=Miyan ki Malhar)

- [**Abhirang**: own creation] ‘Madhumad Sarang + Miyan ki Malhar’ (**RnSRPm, mRP, mPnDNS; RSnPm(R), RPgmRS, nDNS**)

- **Madhumad Sarang**
  - **S-R-m-P-n-S**
  - **[FULL MEGALIST PAGE]**

- **Madhumanti**
  - **S-R-g-mM-P-D-N-S** (=Madhudeep)
  - [**Hariprasad**] sounds like a double-Ma Madhuvanti? (‘Madhu-ma-nti?’)
  - just mistitlings of ‘Madhuvanti’?

- **Madhupriya**
  - **S-g-M-P-D-n-S** (=unique)
  - =Madhukauns plus Dha
  - [Ocean of Ragas]
  - [**DISCUSSED IN KAUNSIS**]

- **Madhura (Palasi)**
  - **S-R-g-M-P-n-S** (=unique)
  - [**Abhirang**] “Derived by changing shuddha Ma to tivra Ma in Palas.” (**nSgMPnS**; **SnPMgRS**)
  - Alternate ‘Madhura’ = Siddharanjani
  - ‘Madhurapalasi’

- **Madhuradhwani**
  - **S-G-m-D-nN-S**
  - [Parrikar]
  - [Ocean of Ragas]
  - [Nidhi p.59]
  - **[FULL MEGALIST PAGE]**

- **Madhuralap**
  - **S-R-G-D-n-S** (=unique)
  - [**Abhirang**] “Adopted from Carnatic. Derived by omitting both Ma and Pa in Khamaj Thaat. One of the ‘Niroshtaka’ ragas…” (**SRGDnS**; **SnDGRS**) [*]

- **Madhuranjani**
  - **S-g-m-P-N-S**
  - **[FULL MEGALIST PAGE]**
  - **[Aarshin Karande]** Hori

- **Madhurkauns**
  - **S-gG-m-d-n-S**
  - **[FULL MEGALIST PAGE]**
  - DIfferent to **Salamat's 'Madhkauns'**

- **Madhuswaravali**
  - **S-g-mM-P-n-S** (=Shrutivardhini)
  - FORMERLY TITLED 'Madhusurawali' in project
  - [Ocean of Ragas]
  - [~~**DISCUSSED IN KAUNSIS**~~] **NOT ACTUALLY OF KAUNSI DERIVATION**
  - [Sourya Dev email 2026] "I conversed about Raag Madhuswaravali with my guruji [Pt. Debendra Narayan Satapathy]. It turned out he'd learnt it from his guru, who learnt it from its creator Bhavrang himself [Pt. Balwant Rai Bhatt]. He also had his *Bhavrang Lahiri* series, which are like an expansion of the *Sangeetanjali* by [Bhavrang's guru] Pt. Omkarnath Thakur. The raga is listed in the 3rd volume - here is my translation of the information: "Experts are aware of the raga Multani Dhanashree, among the special ragas of the Gwalior tradition. Madhuswaravali has been created by discarding the Re-Dha from it. In Multani Dhanashree, both the Nishads are used alongside both Madhyams, but Madhuswaravali uses only the komal Nishad. The chalan phrases **Sg(m)M(P), PgmgSnS** evoke the spirit of Madhuswaravali, with the sweet addition of gandhar enhancing the raga's beauty. Tivra Madhyam is comparatively more used than Shuddha Madhyam, Gandhar and Pancham serve as nyas, and Nishad and Gandhar are graha...A delight to the hearing, Madhuswaravali is idyllic in the evening". Dev adds that "there appears to be no written evidence of the two khayals my guruji has performed (*Suran ko sadh le* & *Mana mandira shyam aaye*), which appear to be passed down orally, since Pt. Rahul Bhatt's rendition also has the same bandish." [images in email]

- **Madhusurja**
  - **S-rR-mM-P-n-S**
  - [Kumar Gandharva goat]
  - [RMIC]
  - **[FULL MEGALIST PAGE]**

- **Madhuvanti**
  - **S-R-g-M-P-D-N-S**
  - [Parrikar]
  - [Tanarang]
  - [Morgan-Ellis]
  - [Anoushka resource]
  - [Bor 74]

- [MUSIC IN MOTION]
- **[FULL MEGALIST PAGE]**
- **[Keshav Raj Acharya]** Nepali Sarangi
- [Kult FM]

- **Madhuvanti Malhar**
  - **S-R-g-M-P-D-nN-S** (=Tanseni Madhuvanti)
  - [Nidhi v3 p.61] [untraced] N.V. Patwardhan
  - essentially the same as Madhu Malhar/Tanseni Madhuvanti?

- **(Madhyama [Jati])**
  - [**Ramkrishna Das**: Sangitaratnakara] [historic]

- **(Madhyama [Grama])**
  - [**Ramkrishna Das**: Sangitaratnakara] [historic]
  - [extinct] mentioned in Sangita Ratnakara: "It arises from the scale types Gandhari, Madhyama and Panchami, uses the note kaakali; has madhyama as its final note, low Shadja as its fundamental and initial note, and sauvīrī as its murchana...intervals are employed in evoking mirth and conjugal love; it is sung in the first quarter of the day in summer for the propitiation of Shiva."

- **Madhyamavati**
  - **S-R-gG-m-P-D-nN-S** (=Jaijaiwanti)
  - [**Rafique Khan**]
  - one form prakriti with popular Carnatic namesake (**S-R-m-P-n-S**)
  - [Nidhi v3 p.101]" one author is of the opinion that the Hindustani Madhyamavati is different from [the Carnatic]...he mentions it is a mix of Jhinjhoti, Sindhura, Khamaj, and Sorath"; chalan given

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- **Madhyami**
  - **S-R-gG-m-P-dD-n-S** (=Lachari Todi)
  - [**FULL MEGALIST PAGE**]

- **Maghava**
  - **S-R-G-m-P-D-n-S** (=Khamaj)
  - [Nidhi v4 p.280] Kumar Gandharva invention; no Re-Pa in aroha; "a slight touch of Bahar...in aroha there are vakra sancharis"; vadi: ma-ni
  - [**Kumar Gandharva**] 1968 Geet Varsha
  - [**via r/teqx0**] "I was going through your research notes and saw one of Kumar Gandharva's creations still marked as untraced: Raag Maghava. I came across a recording from Geet Varsha marked as Raag Maghava: Also, the raag is thoroughly explained in his book, Anup Raag Vilas." | "Some

details of Raag Maghava, from Anup Raag Vilas (from a scanned copy, so there might be slight errors):

- The aaroh of this raag is vakra. Rishabh and Pancham are varjya in the aaroh. Because madhyam is the vaadi, and due to the phrase 'mnDnS', it evokes the feeling of Raag Bahar. However, since both nishads and komal gandhar are used in Raag Bahar, Raag Maghava remains distinct from it. It can be described as a 'Bahar prakruti' raag, yet it retains its own distinct identity.
- Raag Maghava: SRGmPDnS
- Jaati: Audav-Sampurna
- Vadi-samvadi: ma-ni
- Nyas: Re-Pa
- Time: 9:00 PM to 11:00 PM
- Aaroh-Avroh:
  - **SmGmnDnS** | **SnDPmGRS**
  - **SmGmP, mnDnS** | **SnDPmGRS**
- Phrases: **SmGmPm, mnD, PmPm, GR, S**

- **Mahendra Malhar**
  - **S-R-g-m-P-D-S** (=unique)
  - [**Abhirang**] 'Durga + Malhar'. Bandish: (Geeta Banerjee: Malhar Darshan) (**SRmPDS; SDPmR, RPgmR, mRDS**)

- **Malarani**
  - **S-R-G-M-P-D-N-S** (=Yaman)
  - [**Abhirang**] "A blend of Shyam in the aroha, with shades of Kalyan and Bhoopali in the avroh" (**S(G)R, MP, NS; (N)SDP, (M)PGR, NS**)
  - [Nidhi v3 p.107] "a rare raga [of] Kalyan thaat...beauty lies in halting on Re"; audav-audav despite being sampurna overall (no Ga/Dha in aroha, no Ni/Ma in avroh); chayas of Shyam Kalyan, Shuddha Kalyan, & Kamod; first prahar of night; difficult; pakad given
  - [**Biswarup Ghosh Dastidar**] "Malarani is a blending of Shyam Kalyan and Bhupali. But the complex descent of Shyam Kalyan is absent and tivra Ma is omitted. Only shuddha ma is used. raag vachak: **SRD, PDG**"

- **Malashree**
  - **S-G-P-S**
  - [Jairazbhoy] p.52/140
  - [Pradhan]
  - [Parrikar]
  - **AAK:** ("From the 12 notes...there are 75,000 different melodies, different , different seasons. But in this particular one...there are only these notes [**SGP**]...It is called Malashree: only one raga from over 75,000!").

- Can be all overtones! (...which other ragas?)
- **[FULL MEGALIST PAGE]**
- Carnatic 3-swara raga Ganapati (**SRPS**: sus2/4)

- **Malashringar**
  - **S-rR-gG-mM-P-D-nN-S** (=Panchavati)
  - [Nidhi v3 p.107] [untraced] "composed by Shri Baburao Kaslikar...angas of Hindol, Todi, Kafi, Kedar, Jaijaiwanti"; andolan on both Re; complex form

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- **Malati**
  - **S-r-g-M-P-dD-N-S** (=UNIQUE)
  - [**Moumita Mitra**] as 'Maalati': "this is not the Maalti prevalent in Pakistan (which is Shivranjani in Hindustani). The Maalati discussed here is a rare traditional Hindustani Raag. Pre dawn time. A blend of Todi, Multani, and Bilawal: **SrgMPdNS; SNDPMgrS**": rare feature of 'dha in aroha, Dha in avroh'
  - somewhat like 'sampurna Multani up, Madhu Multani in descent'
  - 'Malati' [related to Madhu Malati?]

- **Malav**
  - **S-gG-m-P-dD-nN-S** (=unique)
  - [**CR Vyas**]
  - [**Moumita Mitra**] "Found its mention in Rajan Parrikar's website [where?]. While I was trying to read about Jogkauns & Nandkauns, I came across this kind of Kauns, and, as per the rendition by Pandit C.R Vyas, tried to conceive a structure. Actually it's Jog in poorvang and Malkauns in uttarang, with an additional shuddha Dha used like **PDn DDPmGm**. However, I have also used shuddha Dha in other ways.
    - Aroha/avroh: **SGmP, GmdnS; SdnPGmgS**
    - Additionally: **PDnDP GmGmP GmgS** like Jog, and **mdnS** like Malkauns; Both Pa and ma are important and nyas. I have used shuddha Dha like **GmP, GmDnDnP, mGPm** apart from the usual **PDNDPGm**"
  - [Nidhi v3 p.112] (as **S-g-m-P-d-n-S**); 'Bhairavi no re'; different to Malavi; vadi: ma-Sa; dha prominent; third prahar of night
  - [**DISCUSSED IN MALAV**]

- **(Malav Kaushik)**
  - [**Ramkrishna Das**: Sangitaratnakara] [historic]
  - linked to modern Malav/Kaushiki?

- **(Malav Pancham)**
  - [**Ramkrishna Das**: Sangitaratnakara] [historic]
  - [Mukund Lath] "Abhinavagupta [~C11th] quotes an earlier authority called Kashyapa, an ancient theorist (date unknown) who speaks of the seasonal

aspect of ragas: “Raga Prenkholita should be sung in spring, so should Malavapanchama.”

- **Malavi**
  - **S-r-G-M-P-D-S**
  - **[FULL MEGALIST PAGE]**

- **Malavati**
  - **S-R-G-m-P-D-N-S** (=Bilawal)
  - [**Kumar Gandharva**] many renditions
  - [Nidhi v4 p.281] like Arabhi; Kumar Gandharva invention; no Ga/Ni in aroha; vadi: Re-Dha; pakad given; “vakra sanchari of Ga produces a peculiar effect”; night raga

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- **Malay Marutam**
  - **S-r-G-P-D-n-S**
  - [Ocean of Ragas]
  - **[FULL MEGALIST PAGE]**

- **Malayalam**
  - **S-R-G-m-P-d-n-S**
  - **[FULL MEGALIST PAGE]**

- **Malgunji**
  - **S-R-gG-m-P-D-n-S**
  - [Parrikar]
  - [Tanarang]
  - [Kalakar]
  - [Ocean of Ragas**]**
  - **[FULL MEGALIST PAGE]**
  - **[Aarshin Karande]** Raina Kari Daravan Lagi Re

- **Maligoura**
  - **S-r-G-M-P-dD-N-S**
  - [Parrikar]
  - [AAK 60m lesson]
  - [Gurbani]
  - **[FULL MEGALIST PAGE]**

- **Malini Basant**
  - **S-G-mM-D-N-S** (=Bhinna Lalit)
  - [Ocean] “Malini Basant has a similar arrangement of notes [to Malti Basant], in which Pa and re are omitted. Therefore, the raga has a predominance of

Bhinna Shadja and Chhaya of Basant is shown...Malati Basant is heard sometimes, but only one record [**Bade Ghulam Ali Khan**] is available:
    - Aroha- SGMDNS"
    - Avaroha- S" ND. mDmMG, mGS
    - Characteristic: S, 'N'D'NSMG, mDmG, mMGS; MGMDNS", NDmDmMGS.
    - Scale-congruent: Bhinna Lalit, Hindolita, Hindol Basant, and Pancham Hindol-ang;

- **Malkali**
    - **S-G-m-P-d-n-S** (=Gangeshwari)
    - [Nidhi v4 p.280] [untraced] vakra in both directions; phrases given; allied to Pancham Malkauns but with shuddha Ga (also called Sundarkauns [v2])
    - [**MENTIONED IN KAUNSIS**]

- **Malkauns**
    - **S-g-m-d-n-S**
    - **[FULL MEGALIST PAGE]**
    - [**RESEARCH NOTES**]

- **Malti Basant**
    - **S-r-G-mM-D-N-S**
    - **[FULL MEGALIST PAGE]**

- **Maluha**
    - **S-R-G-m-P-D-N-S**
    - **[FULL MEGALIST PAGE]**

- **Maluha Mand**
    - **S-R-G-m-P-D-N-S** (=Maluha/Mand)
    - [**Parveen Sultana**] Darbar 2007, as 'Maluha Maand' ("Raag Maluha Maand is basically a form of Maand into which Maluha-like characteristics have been infused"): sthayi: **SGmD(P)G PmG, GmGRS**

- **Maluha Kedar**
    - **S-R-G-m-P-D-N-S** (=Bilawal)
    - [**Sunil Bose**]
    - [**Khadim Hussain Khan**] **PNS** strong
    - [Nidhi v3 p.120] a.k.a. 'Malava Kedar'; Re omitted in aroha; ni-kan allowable, "formed by introducing chayas of Kamod and Shyam Kalyan into Kedar"; some add tivra Ma; vadi: ma-Sa; chalan given

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- **Malvari**
    - **S-R-g-m-P-d-n-S** (=Darbari)

- [**Karkare**] “extinct raga”; discussed at start; Kanada character; Pa+Re stronger in avroh; **gmd** vital, Re nyas

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- **Mamata**
  - **S-G-P-D-N-S** (=Ardha Shankar)
  - [**Kabir Suman**] same raga? “speaks on Raag Mamata controversy…” [news]
  - [Nidhi v3 p.122] a.k.a. ‘Raj’; “said to have been invented by Swami Sampoornanand, this seems to have been the opinion of Allauddin Khan. This is evidently a modern raga…a mishra raga formed by the combination of Shankara and Yaman…[but] unlike Shankara there are no vakra sancharis…impressive in madhya and taar saptak [and] suited to compositions in vilambit laya…gamaks are used aplenty”; vadi: Ga-Ni; chayas of Yaman are in uttarang; also linked to Malashree by some; morning

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- **Manarang**
  - **S-R-G-m-P-n-S** (=unique)
  - [**Abhirang**] “From *Sangeet Magazine*: A blend of 3 ragas: Madhumad Sarang, Gaoti, & Veenavadini.” (**nSRm, PnS**; **SnPm, PGRS**)

- **Manavi**
  - **S-R-g-P-D-n-S**
  - [Ocean of Ragas]
  - **[FULL MEGALIST PAGE]**

- **Mand**
  - **S-R-G-m-P-D-N-S**
  - [Tanarang]
  - **[FULL MEGALIST PAGE]**

- **Mand Bhairav**
  - **S-r-G-m-P-D-N-S** (=Bhatiyari Bhairav)
  - [**Vilayat Khan**] as ‘Maand Bhairav’; Bhairav generally stronger than Mand; sthayi **SrGrS, (N)DNS, rS** (liner notes in video: “composed by Ustad Vilayat Khan himself, and has sringara and shantha rasas. The Ustad depicts Mand as Parvati, and Bhairav as Shankar [Shiva]. In Mand he feels and therefore portrays feminine grace, and in Bhairav he feels and shows the mood of vigour and vitality along with the tranquility of dawn.”)

- **(Mand Bhatiyar)**
  - **S-R-G-m-P-D-N-S** (=Mand)
  - [**Kumar Gandharva**] recording too low/slow? and actually just Mand?

- **Mandhari**
  - **S-r-G-M-P-n-S** (=unique)
  - [**Abhirang**] “Adopted from Carnatic, derived by omitting Pa [actually Dha] in Rampriya. Shades of Bairagi Bhairav, Ahir Bhairav, Puriya Dhanashri, and Yogini.” **(SrGMPnS**; **SnPMGrS**)

- **Mangal Bhairav**
  - **S-r-G-m-P-D-N-S**
  - [Parrikar]
  - [Ocean of Ragas]
  - **[FULL MEGALIST PAGE]**

- **Mangal Dhomi**
  - **S-r-g-m-P-D-S** (=Mangal Dhwani)
  - [**Uma Thapa**] Nepali sitar: sounds like ‘Ahiri no ni’
  - actually prakriti Mangal Dhwani?

- **Mangal Dhwani**
  - **S-r-g-m-P-D-S** (=ADDED to Prabhateshwari)
  - [**Hariprasad?**] created it? no other full renditions; sounds like Ahiri with weak ni, also occasional Re; amazing unique mood
  - [**Abhiram Nanda**] bansuri
  - [**Ratnakar Tripath**] deep bayan!
  - [**Tepui Bansuri**] in line with Hariprasad

- **Mangal Gujari**
  - **S-r-g-M-d-n-S**
  - [Parrikar] [Parrikar 2]
  - **[FULL MEGALIST PAGE]**

- **Mangal Todi**
  - **S-r-g-mM-P-d-nN-S**
  - **[**Parrikar]
  - [Ocean of Ragas]
  - **[FULL MEGALIST PAGE]**
  - [**Biswarup Ghosh Dastidar**] "Mangal Todi is derived from Gujiri Todi. If shuddha Ni is replaced by komal nishad in Gujiri Todi it is called Mangal Gujiri. In Mangal Gujiri, if both Ma are used then it is known as Mangal Todi. Pa is varjit for all three ragas. It is a very sweet raag, which is ideal for light classical music.”

- **Mangalkauns**
  - **S-R-g-m-P-d-nN-S** (=Chandrakaushiki)

- [**Bahadur Khan**]
- [**DISCUSSED IN KAUNSIS**]

- **(Mangresh)**
  - [Amjad list: 1990] [untraced] “created in 1990 after Deenanath Mangeshkar's rendition of the Marathi natyasangeet ‘Prem Seva Sharan’ from *Sangeet Manapman*”

- **Manj Khamaj**
  - **S-R-G-mM-P-D-nN-S**
  - [Bor 74]
  - **[FULL MEGALIST PAGE]**
  - [**1998 RMIC**: Aashish Khan?] “In fact my grandfather’s creation MANJH KHAMBAJ is another example of shifting the Sa (C) using ma (F) as a Sa.”

- **Manjari Bihag**
  - **S-R-G-m-P-D-N-S**
  - Parrikar
  - **[FULL MEGALIST PAGE]**
  - Oriental Traditional Music

- **Manjh**
  - **S-R-G-m-P-D-N-S** (=Bilawal)
  - [Nidhi v3 p.129] [untraced] “a rare raga which is difficult to render. A mixture of Mand, Khamaj, and Bilawal”; Re kept isolated, vadi: Ga-Dha; chalan given

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- **Manjiri**
  - **S-R-g-P-d-n-S** (=Shiv Kanada)
  - [**Shubhada Moghe**] “Taught to me by my Guruji, Pt. Manikbua Thakurdas, raga Manjiri is a rare, late morning raga...It omits Ma completely. Ga, Dha & Ni are its komal swaras. Re & Pa are the vadi & samvadi swaras. In Manjiri, the vakra chalan is important (**PRgSRnS**). One can see nuances of Jaunpuri & Desi. In this video listen to a drut bandish which is set to a rare 11-beat taal called Pakshini Savari”

- **Manohar**
  - **S-r-G-M-P-d-N-S** (=Puriya Kalyan)
  - [**Lalmani Mishra**] vichitra veena 1973; lovely **rGMdM; GrS** pakad, ni-kan
  - [Nidhi v3 p.131] “a rare raga, different from Manohari...said to be formed by the fusion of Marwa, Triveni, and Gauri...vakra sanchari in aroha and avroh”; pakad given

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- **Manohari**
  - **S-R-g-m-P-D-S** (=Pushp)
  - [Nidhi v3 p.132] from Carnatic namesake; different to Manohar, 'Kafi no Ni'; third night prahar; vadi: Sa-Pa; chaya of Shivranjani

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- **Manoranjani**
  - **S-r-m-P-D-S** (=Bhavani Bhairav)
  - [**Karkare**] "rare morning raga"; 'Gunkali shuddha Dha'; tabla tuned to Dha
  - [**Jitendra Abhisheki**] mistitled as Janaranjani

- **Marg Bihag**
  - **S-R-G-M-P-D-N-S** (=Yaman)
  - [**Abhirang**] "Derived by avoiding the occasional use of shuddha Ma in Maru Bihag" (**NSGMPNS; SNDPMGRS**)
  - by Shrikrishna Narayan Ratanjankar?
  - [Nidhi v3 p.135] as 'Marga Bihag'; "slightly different from Maru Bihag although they resemble each other very closely"; Re/Dha omitted in aroha; second night prahar ('Maru Bihag with Ma only')

- **Marg Hindol**
  - **S-r-G-M-P-D-N-S** (=Marwa)
  - [**Abhirang**] (**SGMDNDS; SrNDMG, PGS**)

- **Marg Kalyan**
  - **S-R-G-M-P-D-N-S** (=Yaman)
  - [**Abhirang**: own creation] "A humble effort to blend 2 ragas - Marg Bihag and Shuddha Kalyan (Marg Bihag is derived by avoiding the occasional shuddha Ma in Maru Bihag)"

- **Margi Bhairav**
  - **S-r-G-m-P-D-n-S** (=Ahir Bhairav)
  - [**Mallikarjun Mansur**] "This a rare raag of Jaipur gharana. I remember, My father Pt. Wamanrao Sadolikar used to sing this raag in 1960s"..."Unlike in Ahir Bhairav, here Ra and Pa are omitted in aroha...and also Pa is alpa in avroh. Sangati of ma and upper Sa is unique too"
  - 'Marg Bhairav'?

- **Maru**
  - **S-R-G-M-D-N-S** (=Raj Kalyan)
  - **[FULL MEGALIST PAGE]**
  - [**Uday Bhawalkar**] preface: "I will be singing Raag Maru...an old raga which you can also find in the Guru Granth Sahib and old books. Both my gurus

used to explain a little bit about it, so I will try to sing that; it needs your blessings”
    - Sikh: [Bhai Gurmeet Singh Shant] [Kartar Singh] separate raga (named ‘Kill’?)
    - [Bor] linked to Malavi [?]

- **Maru Basant**
    - **S-rR-G-M-P-d-N-S** (=unique)
    - [**Abhirang**] “Maru Bihag and Basant” (**RNSGMP, GMdNSrS, PNSGRS, dNSrNSNdP, dMPMG, NdMG, MGRS**)
    - [**Amar Nath**]
    - [via teqx0] “Found a wonderful [**Malini Rajurkar**] recording”

- **Maru Bihag**
    - **S-R-G-mM-P-D-N-S**
    - [Tanarang]
    - [Parrikar]
    - [Groups]
    - [Bor 74]
    - [MUSIC IN MOTION]
    - **[FULL MEGALIST PAGE]**
    - [NEW] Bahadur Khan

- **Maru Kalyan**
    - **S-R-G-M-D-N-S** (=mentioned in Raj Kalyan)
    - [**Amir Khan**] essentially just the same as Maru?

- **Maru Kedar**
    - **S-R-G-mM-P-D-N-S** (=Bihag)
    - [**Moumita Mitra**] ‘Maru Bihag + Kedar’; “I just found one reference...sung following rendition by Rasoraaj Nidan Bandhu Bandopadhyay. This is another raga used in Rabindrasangeet. However this version of Maru Kedar is quite different from the Rabindrasangeet *Oseemo Aakaashe Ogonyo* which seemed to be better amalgamation of Maru Bihag and Kedar...Will try to come up with a different version of Maru Kedar soon, based on the lines of the Rabindrasangeet and a better amalgamation of Maru Bihag and Kedar. Found just one rendition by [**Rasoraj Nidan Bandhu Bandopadhyay**]. From the rendition and as the name suggests possible chalan would be: **SGMDNDS <> SNDPMm; SmGPMPm; SGMPDPmGRS**”

- **Maru Khamaj**
    - **S-R-G-mM-P-D-N-S** (=Maru Bihag)
    - [**Allauddin Khan**] as ‘Maru Khambaj’; pakad: **GSGPm**

- **Maru Sarang**
  - **S-R-m-P-nN-S** (=Sarang)
  - [**Roshanara Begum**] several renditions
  - [Nidhi v3 p.143] “resembles Brindabani Sarang very closely, [but with] mandra saptak komal ni elongated [for] a beautiful effect”

- **Marwa**
  - **S-r-G-M-D-N-S**
  - **[FULL MEGALIST PAGE]**
  - [**RESEARCH NOTES**]

- **Marwa Bhairav**
  - **S-r-G-m-D-N-S** (=Shuddha Sohini)
  - [**Abhirang**] ‘Bhairav poorvang + Marwa uttarang’; strong shuddha ma

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- **Marwa Shree**
  - **S-r-G-M-P-dD-N-S** (=Maligoura)
  - [**Bhimsen Joshi**] mainly Marwa; Shree flavours via **MPd**

- **Mateshwari**
  - [Biswarup Ghosh Dastidar] [untraced] "Pt. Jotin Bhattacharya...a disciple of Ustad Alauddin Khan. He created more than forty ragas, [including]...Mateswari”

- **Mayuri Basant**
  - **S-r-G-mM-P-D-N-S** (=Shuddha Basant)
  - [**Aarshin Karande**] “Raga Mayur Basant, a rare raga specialty to the Mewati gharana, known for being the oldest and first in the Basant family of ragas. The first bandish in tintal was composed by Sangeet Mahamahopadhyaya Pandit Maniram-ji. The second bandish in ektal was composed by Sangeet Martand Pandit Jasraj-ji. From a live concert recording in Pune, January 2026.” [*just the Mewati name for Shuddha Basant?*]

- **Mazamiri**
  - **S-R-g-m-P-d-N-S** (=Kirwani)
  - [Abdul Halim Jaffer Khan & sitar quintet] strange harmonised experiment, Kirwani thaat - bizarre vibratos! no further recordings - very Western classical melodies!

- **Medhavi**
  - **S-R-G-mM-P-D-nN-S**
  - Medhavi: AAK (21m)

- Kalakar: “13 year old Abhishek Borkar playing Raag Medhavi”
- ‘Madhabi’? AAK | ‘Manahabi
- **[FULL MEGALIST PAGE]**

- **Meen**
  - **S-r-g-P-d-S** (=Bhupali Todi)
  - [Nidhi v3 p.148] [untraced] ‘Todi no Ma-Ni’; pakad given; vadi: Pa-Sa; first daytime prahar

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- **Meerabai ki Malhar**
  - **S-R-gG-m-P-dD-nN-S** (=Pilu)
  - [**FULL MEGALIST PAGE**]

- **Megh**
  - **S-R-m-P-n-S**
  - **[FULL MEGALIST PAGE]**
  - [**RESEARCH NOTES**]

- **Megh Sarang**
  - **S-R-G-mM-P-nN-S** (=unique)
  - [**Ali Akbar Khan**] shuddha Ni and Ga more prominent than komals

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- **Meghanand**
  - **S-r-g-P-D-n-S** (=Salagavarali: ADDED)
  - Subbha Rao's Raga Nidhi Vol.4 mentions on p.52 that "Salagavarali is taken to be the raga 'Meghanand' mentioned in the Sangeeta Parijat [c.1650]"

- **Meghranjani**
  - **S-r-G-mM-N-S**
  - [Jairazbhoy] p.134/144
  - [Ocean of Ragas]
  - **[FULL MEGALIST PAGE]**

- **Mehndi Bihag**
  - **S-R-G-mM-P-D-N-S** (=Bihag)
  - [**Sharafat Hussain Khan**] “a creation of the Agra-wala”; sthayi: **GmPSN**

- **Meladalan**
  - **S-r-g-mM-d-n-S**
  - [Omenad Brahaspati]
  - Nidhi p.87: (‘Thatvidhwamsa’)
  - [POST] Chandrakantha

    - [POST] reddit | reddit
    - **[FULL MEGALIST PAGE]**

- **Milan Gandhar**
    - **S-gG-P-D-n-S**
    - **[FULL MEGALIST PAGE]**

- **Mina Mani**
    - **S-R-m-P-d-S** (=Shobhawari)
    - [**Sarahang**] “Ustad’s personal creation”; sthayi **S(m)Rm; RmdP mPdP**
    - Afghan equivalent of Shobhawari?

- **(Mishravanti Jhinjhoti)**
    - [untraced] by Kumar Gandharva? just a ‘Mishra Jhinjhoti’?

- **Miyan ki Malhar**
    - **S-R-g-m-P-D-nN-S**
    - **[FULL MEGALIST PAGE]**
    - [**RESEARCH NOTES**]
    - Ata Dhoom Re

- **Miyan ki Sarang**
    - **S-R-m-P-D-nN-S**
    - [**Moumita**]
    - **[FULL MEGALIST PAGE]**

- **Mohankauns**
    - **S-gG-m-d-n-S**
    - **[FULL MEGALIST PAGE]**

- **Mohini**
    - **S-R-G-M-D-S** (=UNIQUE)
    - [**Devashish Dey**] tritonal **MDS**; slight Pa-kan, also subtle **(N)S** like Hindol; funny interaction at start (no komal dha)
    - [Biswarup Ghosh Dastidar] "Pt. Jotin Bhattacharya...a disciple of Ustad Alauddin Khan. He created more than forty ragas, [including]...Mohini”

- **Monomanjari**
    - **S-r-G-M-P-D-nN-S**
    - [Review]
    - **[FULL MEGALIST PAGE]**

- **Moorati**
  - **S-R-gG-m-P-d-n-S** (=Dev Gandhar)
  - [Nidhi v3 p.162] as 'Moorati'; "said to be a kind of Kanada"; Ga up ga down; vadi: ma-Sa; final night prahar
  - [**Abhirang**] "From Sangeet Magazine 1956. An aprachalit audav-sampurna Kanada prakar of Asavari Thaat, carrying shades of Tilang and Darbari" (**SGmPnS; SdnP, mg, mRS**)

- **Motaki**
  - **S-rR-gG-m-P-dD-nN-S** (=unique)
  - [**S.N. Ratanjankar**]
  - [**Shivkumar Shukla**]
  - [**Abhirang**]
  - [Ocean of Ragas]
  - [Nidhi v3 p.162] as 'Motki'; chalan given; mix of thaats

- **Mouni**
  - **S-R-G-mM-P-D-N-S** (=Bihag)
  - [**Arup Ratan Mukherjee**] sitar; "This raga is created by Guru Pandit Jotin Bhattacharaya in the name of his Dharma Guru Mouni Baba of Ujjain"
  - [Biswarup Ghosh Dastidar] "Pt. Jotin Bhattacharya...a disciple of Ustad Alauddin Khan. He created more than forty ragas, [including]...Mouni"

- **Mrigranjani Todi**
  - **S-r-g-mM-P-d-N-S** (=UNIQUE)
  - a.k.a. 'Baiju ki Todi' (no info online under either name)
  - [**Karkare**] "extinct raga"; discussed at start ('Baiju ki Todi'); "In Mrigranjani Todi or 'Baiju ki todi', Ga and dha are komal but ni is shuddha - and both Ma are used, but almost always tivra Ma in aroha and shuddha ma in avroh! Mostly **MdNS**, and less use of **MPdNS**, and **rgmgrgrS** is common."

- **Mruduvani**
  - **S-R-g-P-d-S** (=unique)
  - [**Abhirang**] "Adopted from Carnatic, by omitting Ma and Ni in Kirwani" (**SRgPdS**; **SdPgRS**)

- **Mudriki Kanada**
  - **S-R-g-m-P-D-n-S**
  - **[FULL MEGALIST PAGE]**

- **Mukhari**
  - **S-rR-m-P-dD-S** (=Kanakangi)
  - [historic] (old base scale)

- [Daniélou p.139]

- **Mukhi**
  - **S-R-g-P-D-S** (=Shivranjani: mistitling?)
  - [**Shruti Sadolikar**] (“Abhijat Music Forum presents Raag Nukhi by Shruti Sadolikar, presented during the three day residential music festival at Hrishikesh” [YT titled ‘Mukhi’])
  - mistitled/alternate Shivranjani?

- **(Mukteshwari)**
  - [untraced] mentioned as sung by Salamat Ali Khan with Jogeshwari’s swaras?

- **Mukundapriya**
  - **S-R-g-M-P-D-n-S** (=Madhukant)
  - [**Abhirang**] “Created by Pt Mukund Vishnu Kalvint. Named by his disciple Pt Devashish Dey ji as ‘Mukundapriya’ in his Guru's name. Derived by changing shuddha Ni to komal Ni in Madhuvanti. Shades of Madhuvanti, Madhukauns, Bhimpalasi, and Kafi.” (**nSgMPn(D)S; SnDP, MPg, MgRS**)

- **Multani**
  - **S-r-g-M-P-d-N-S**
  - **[FULL MEGALIST PAGE]**
  - [**RESEARCH NOTES**]

- **Multani Dhanashree**
  - **S-r-g-mM-P-d-nN-S** (=Khat Todi)
  - [**Balwantrai Bhatt ‘Bhavrang’**] “spectacular performance by Pt. Balwantrai Bhatt 'Bhavrang' ji on the occasion of Pt. Vishnu Digambar Paluskar Jayanti. Here he is presenting his own compositions in a combination of two raags known as Multani Dhanashree. The 1st composition " Aayi Aayi re Ritu Pawas ki" is set to Jhaptaal followed by a Tarana set to Teentaal. He is accompanied by Pt. Babulal Pakhawaji on Tabla and Pt. Pannalal Chaurasiya on Violin along with his two prominent disciples Dr. C.R. Jyotishi and Dr. Damodar Hota on Vocal support. This was performed on 30th August 1959 at Banaras Hindu University, Varanasi”
  - [**Parashuram Deshpande**] bandish (with shuddha Ni)
  - [Parrikar] “The Gwalior musicians also sing a hybrid known as Multani-Dhanashree”
  - [Gandharvam] “Shaikh Bahauddin Jakriya have started creating new ragas by merging two or more ragas around 12th century and he created a new raga Multani-Dhanashree, by mixing dhanashree and malashree raga . The emperor of Jaunpur, Hussain Shah Sarqi mentioned 12 types of shyama raga like Gour Shyam, Malhar Shyam, Megh Shyam etc.” [?]

- [**Sourya Dev emails**] “Experts are aware of the raga Multani Dhanashree, among the special ragas of the Gwalior tradition”; “It's a great recording you've uncovered, and it's definitely important despite being of bad audio quality I dug around the internet for multani dhanashree, and I found a recording of **Parashuram Deshpande** and a Swarganga page. I suppose finding out about Multani Dhanashree is also in my musical bucket list (just like playing hindustani on my mandolin) Regards, Sourya PS- rendering vocal support alongside Pt. Bhavrang is my grand-guru late Pt. Damodar Hota!”

- **Multani Shree**
  - **S-r-gG-M-P-N-S** (=unique)
  - [**Abhirang**] ‘Multani + Shree’ (**NSgrS, PNSr, rMPNS; rNdP, dMGr, PgMgrS**)
  - [**Kumar Gandharva**] [via teqx0]

- **Nabhukauns**
  - **S-g-m-d-nN-S** (=Tulsikauns)
  - [Nidhi v3 p.165 & Nidhi v4 p.283 correction] [untraced]
  - [**DISCUSSED IN KAUNSIS**]

- **Nagadhwani Kanada**
  - **S-R-gG-m-P-D-nN-S**
  - Parrikar
  - **[FULL MEGALIST PAGE]**
  - email Joydeep?
  - **Nagadhwani Kanada**: comment: “Bapuji the great singer used to sing this raag”

- **Nagaswaravali**
  - **S-G-m-P-D-S** (=unique)
  - [**Abhirang**] “Adopted from Carnatic, by omitting Re and Ni in Khamaj” **(SGmPDS**; **SDPmGS**)
  - [**RICMP**]
  - [Nidhi v3 p.174] a.k.a. ‘Nagaswari/Nageshwari’; “this Carnatic raga is becoming popular in the North”; vadi: ma-Sa; second night prahar; Pa durbal in aroha; chayas of Bhatiyari and Mand (“but is more dignified”)

- **(Naishadi [Jati])**
  - [**Ramkrishna Das**: Sangitaratnakara] [historic]

- **Namanarayani**
  - **S-r-G-M-P-d-n-S**
  - thaat #12: rename when filled?

- [**FULL MEGALIST PAGE**]

- **Nanak Malhar**
  - **S-R-g-m-P-nN-S** (=Daulati/Padmavati)
  - [**Jasraj**] 'Nanak ki Malhar' (+swara demo)
  - [Jasraj mentions]

- **Nand**
  - **S-R-G-mM-P-D-N-S**
  - [Tanarang]
  - [Parrikar]
  - [Nand! : r/icm]
  - [MUSIC IN MOTION]
  - **[FULL MEGALIST PAGE]**
  - **[Aarshin Karande]** Devi Stuti

- **Nand Basant**
  - **S-rR-G-mM-P-dD-N-S** (=unique)
  - [**Chhota Gandharva**] created by: intriguing blend (untitled raga=same rendition)

- **Nand Kedar**
  - **S-R-G-mM-P-D-N-S** (=Bihag)
  - [**Bismillah Khan**] Kalyan elements present
  - [**Kumar Gandharva**] (via r/teqx0)
  - [**Bhuvanesh Komkali**] (via r/teqx0)
  - [**Vasantrao Deshpande**] (via r/teqx0)
  - 'Kedar Nand' (केदारनंदा)

- **Nandadeep**
  - **S-R-gG-m-P-D-N-S** (=UNIQUE)
  - [**Varad Harmonium**] as 'Nandadip' (Nand + Patdeep); Ma-kan

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- **Nandkauns**
  - **S-gG-m-P-d-n-S**
  - [Parrikar]
  - **[FULL MEGALIST PAGE]**

- **(Nanda Dhwani)**
  - [Ravi] [Ravi/Ashwini: mislabelled]
  - seems to be a mistitling

- **Nanda Nat**
  - **S-R-G-mM-P-D-N-S** (=Bihag)
  - [Nidhi v3 p.179] [untraced] as 'Nandanat'; "formed by the fusion of Nand with Nat or Chayanat"; evening

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- **Nandamrit**
  - **S-R-G-mM-P-D-N-S** (=Bihag)
  - [**Abhirang**] 'Nand + ?'

- **Nandavati**
  - **S-R-G-mM-P-D-n-S** (=unique)
  - [**Abhirang**: own fusion] (**GmDPRS, Gm(G)P, GmPnSDP, DM, PG, GmPG(m)RnS**)

- **Nandeshwari**
  - **S-gG-m-D-n-S** (=Jogeshwari)
  - [**Salamat Ali Khan: London 1987**] "Raag Nandehwari is a mixture of two Thaats, Kafi and Khamaj. Two Gandhars are used, Teevra in ascending and Komal in descending, Rishab and Pancham are not used in this Raag. It is basically a Raag of five Swaras..."

- **Nandini**
  - **S-R-m-P-d-n-S** (=Chapaghantavara)
  - [**Abhirang**] "Adopted from the Carnatic system of music. Derived by omitting komal ga in Asavari. Drut ektaal - Swarākshar (text and swaras matching in pronunciation) - composed under my pen-name "Abhirang""
  - [Ali Akbar Khan] mentioned on RMIC, but no recordings or other evidence

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- **Nandini Todi**
  - **S-r-g-P-n-S** (=Bairagi Todi)
  - [**Vivek Khadilkar**] "A rare type of Todi, Nandini Todi falls in the genre of audav ragas...see also Supriya Todi"
  - [**Biswarup Ghosh Dastidar**] "Nandini Todi is audav-jati. If komal dha and shuddha ma are omitted from Bilaskhani Todi, then it constitutes Nandini Todi. (**SrgPnS; SnPgrS**)"
  - [**Moumita Mitra**] 2026: great drut rendition

- **Narayan Bhairav**
  - **S-r-G-m-P-n-S** (=Madhu Bhairav)
  - [**Biswarup Ghosh Dastidar**] "If Ga is added to Bairagi it is called Narayan Bhairav."

- **Narayani**
  - **S-R-m-P-D-n-S**
  - [Tanarang]
  - [Parrikar]
  - [Swarashree]
  - [Ocean of Ragas]
  - **[FULL MEGALIST PAGE]**

- **Narayani Gauri**
  - **S-r-G-mM-P-D-N-S** (=Sohini Pancham)
  - [**Moumita Mitra**] presumably via Poorvi-ang Gauri; linked to Ali Akbar Khan?

- **Narendra**
  - **S-R-G-mM-P-D-n-S** (=Nandavati)
  - [**Rewa Natu**] "Raag Narendra created and **composed by Dr Rewa Natu**, which she has dedicated to Hon Prime Minister Shri Narendraji Modi. The bandish is written by her. The raga is a combination of Jhinjhoti, Saraswati, and Jansammohini...all rights of Raag Narendra belong to Dr Rewa Natu"

- **(Narta)**
  - [**Ramkrishna Das**: Sangitaratnakara] [historic]

- **Nat**
  - **S-R-G-m-P-D-N-S**
  - **[FULL MEGALIST PAGE]**

- **Nat Bhairav**
  - **S-R-G-m-P-d-N-S**
  - [Parrikar]
  - [MUSIC IN MOTION]
  - **[FULL MEGALIST PAGE]**
  - [**1998 RMIC**: Aashish Khan?] 5. Raag: **NAT BHAIRAV** and **NAT BHAIRAVI** are also old traditional ragas. In Nat there are so many ragas; old traditional ragas like Nat Bilawal, Nat Mallhar, Nat Bhairavi and many many more.

- **Nat Bhatiyar**
  - **S-rR-G-m-P-D-nN-S** (=unique)
  - [Nidhi v4 p.283] [untraced] as 'Nata Bhatiyar'; Nat and Bhatiyar; "it is difficult to fix the aroha and avroh of this raga"; chalan given

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- **Nat Bihag**
  - **S-R-G-mM-P-D-nN-S**

    - Parrikar
    - **Waseem Ahmed Khan** wild performance
    - **Faiyyaz Khan (1934)**
    - **[FULL MEGALIST PAGE]**

- **Nat Bilawal**
    - **S-R-G-m-P-D-N-S** (=Bilawal)
    - [**Sanjoy Bandopadhyay**]
    - [Nidhi v3 p.188] 'Nat poorvang + Bilawal uttarang'; Re sometimes omitted in aroha; ni allowable; chayas of Chayanat and Khamaj; vadi: ma-Sa; ma elongated in avroh, morning; close to Shukla Bilawal

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- **Nat Kamod**
    - **S-R-G-m-P-D-nN-S**
    - [Raja]
    - **[FULL MEGALIST PAGE]**

- **Nat Madhuri**
    - **S-R-G-m-P-n-S** (=Janaki Malhar)
    - [**Chaitanya Kunte**] ("Dr. Chaitanya Kunte presents the Nav-raag 'Nat-Madhuri' on harmonium, composed by senior guru and musician Dr. Madhuri Dongre. Listening to new ragas and bandishes increases the interest of listeners towards classical music...")
    - 'Kafi thaat no Dha'

- **Nat Malhar**
    - **S-R-G-m-P-D-nN-S** (=Desh)
    - [**Varsha ke Rang**]
    - [**Kishori Amonkar**]
    - [Nidhi v3 p.192] "according to some, poorvang is Malhar and the uttarang is Nat, others hold the opposite view"; komal ga included by some
    - [Raga Malhar Darshan] "The arvachina ragas [C19-present] take centre stage in Chapter 5, with their variants and stylistic nuances carefully dissected...Nat Malhar is explored in its two iterations—one featuring both gandhars and the other employing only shuddha gandhar"

- **Nat Nagari**
    - **S-R-G-m-P-D-N-S** (=Nat)
    - [**Ramrang**] [Parrikar] "We make a nodding acquaintance with a prakar of Nat known as Nat Nagari. This is a creation of Ramrang, and with moorings in Chhayanat. A deft chalan bheda imparts to it an independent swaroopa. Notice the Kukubh-like prayoga of the rishab. The text addresses a prasanga in the life of Bhartrhari. At the conclusion of his sanyasa he returns to his

unfaithful wife and asks for alms, as enjoined by his guru. The penitent wife now responds: *kahe alakha jagayo jogi tum mere prana adhara*."

- **Nata Kedar**
  - **S-R-G-mM-P-D-N-S** (=Bihag)
  - [Nidhi v3 p.189] [untraced] "Nata Kedar is different from Kedar Nat...a very pleasing raga, but difficult to render properly"; Ni omitted in aroha except in drut taans, Re is vakra in aroha; pakad given

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- **Nata Khamboji**
  - **S-R-G-m-P-D-nN-S** (=Desh)
  - [Nidhi v4 p.283] [untraced] as 'Nata Kambhoj'; no Ga in aroha; vakra in both directions, vadi: Pa-Re; second night prahar; some resemblance to 'Chayanat without tivra Ma'; Re elongated

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- **(Natacharuka)**
  - [Ravi Shankar] [untraced] said to be for Anoushka

- **Natakuranji**
  - **S-R-G-m-D-n-S** (=Rageshri)
  - [Nidhi v3 p.190] [untraced] a.k.a. 'Natakuranjika'; modified from Carnatic; Re omitted in aroha; vadi: Sa-ma; vishranti: Ga-ni; allied to Madhuradhwani, Bhinna Shadja, Rageshri, and Malgunji

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- **Natavari**
  - **S-R-G-m-P-d-n-S** (=Charukeshi)
  - [Ocean of Ragas] "Nat in poorvang and Asavari in uttarang...solely developed on the basis of these two ragangas"; created by Dr. Alka Deo Marulkar; phrases given from each parent raga

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- **(Nat Deepak)**
  - [Yunus Hussain Khan] [untraced] "has left a valuable collection of his compositions under the nom-de-plume 'Darpan' and several ragas, like Nat Deepak"

- **Nat Narayan**
  - **S-R-G-m-P-D-n-S** (=Bilawal)
  - [**Jasraj**] "the most fascinating and nuanced performance I've heard of this raga he had a special affinity with"
  - [Nidhi v3 p.193] as **S-R-G-m-P-D-S**; a.k.a. 'Natanarayana'; pakad given
  - also mentioned in ancient texts [same raga?]

- **Nat Sarang**
  - **S-R-G-m-P-nN-S** (=Gondgiri Malhar)
  - [**Vishwajeet Borwankar**]
    - **SR RG Gm mP, mPSNS, SnPmRNS**

- **Nata Madhuri**
  - **S-R-G-m-P-D-nN-S** (=Desh)
  - [**Rewa Natu**] 'Madhuri + Nat'

- **Nateshri**
  - **S-R-G-m-d-S** (=unique)
  - [**Abhirang**] "Nat Bhairav and Rageshri. Derived by omitting Pa and Ni in Nat Bhairav, but retaining Ni only as a kan to Dha." (**SGmdS**; **SdGmRS**)

- **(Natika)**
  - [untraced] [extinct?] old ragini of Nat Narayani

- **Nauhar Todi**
  - **S-r-g-mM-d-n-S** (=Meladalan: ADDED)
  - [**Mashkoor Ali Khan**] "Ustad Mashkoor Ali Khan sahib presents a rare prakar of Todi in this morning concert"; captivating poorvang-bounded bandish with shuddha ma strong; distinctive separation (ma then Ma: very much like 'komal Pa'); dha introduced in antara (**MdnS**);
  - [Khyal Creativity: Wade 1985]
  - linked to Nauharbani Dhrupad?
  - [Yunus Hussain Khan] "has left a valuable collection of his compositions under the nom-de-plume 'Darpan' and several ragas, like...Nohar Todi"

- **Navranjani**
  - **S-R-g-M-P-D-S** (=Shivawanti)
  - [**Devashish Dey**]
  - 'Hemavati no ni'; 'Shivranjani + Ma'

- **Navaroj Kalyan**
  - **S-G-M-P-D-S** (=Hiradharini)
  - [**Salamat & Sharafat Ali Khan**] as 'Navrooz Kalyan'; strong **SDSGS**; sthayi: **PMPDMP, GPGS**; very slight re-kan? (Farhan: "Wow! This Navrooz Kalyan seems to be a new scale to me! I could detect shades of Hindol in it, with a clever use of Pancham" | Narbab: "I came to know Navroj is a carnatic raga so this is a mix of Kalyan and Navroz" [but different swaras?]

- **Nayaki Kanada**
  - **S-R-g-m-P-n-S**
  - [Tanarang]
  - [Bor 74]
  - [MUSIC IN MOTION]
  - **[FULL MEGALIST PAGE]**

- **Nayaki Malhar**
  - **S-R-g-m-P-D-nN-S** (=Miyan ki Malhar)
  - [**Asha Khadilkar**]
  - said to be essentially the same as Dhulia Malhar
  - [Nidhi v3 p.197] 'Nayaki Kanada and Miyan ki Malhar'; no ga in aroha

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- **Neelambari**
  - **S-R-gG-m-P-D-n-S**
  - [Parrikar]
  - **[FULL MEGALIST PAGE]**

- **Neelkauns**
  - **S-g-m-d-nN-S**
  - [**Padma Tawalkar**] ('New Kauns')
  - [**DISCUSSED IN KAUNSIS**]

- **(Neeshee)**
  - [Sunder Lal Gandharv] [untraced] "With his untiring efforts and deep dedication Pt. ji has invented: Neeshee (1988)"

- **(Nehru Sarang)**
  - [Ali Akbar Khan] [untraced] mentioned on RMIC, but no further evidence

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- **Niagara**
  - **S-g-mM-P-n-S** (=Shrutivardhini)
  - [**Salamat & Sharafat Ali Khan**] "Inspired by the famous Niagara Falls in Canada, Ustad Salamat Ali Khan Saab along with his Ustad Sharafat Ali Khan Saab, created this beautiful Raag and called it 'Niagara'...while on tour of Canada and America. We were blessed to have witnessed these legends!"; close to Audav Meladalan with tivra Ma stronger than Pa;

- **Nihara**
  - **S-G-M-d-N-S** (=unique)
  - [**Abhirang**] [**Abhirang**] "Adopted from the Carnatic system of music. Derived by omitting re and Pa from Poorvi thaat"; **SG, Md, NS; SNd, (M)GMGS**

- structure close to ‘Hindol komal dha’

- **Ninadini**
  - **S-gG-m-D-N-S** (=unique)
  - [**Abhirang**] “Created by Dr Madhusudan Patwardhan. Derived by changing shuddha Ga to Komal Ga only in the avroh of Bhinna Shadja. Shades of Bhinna Shadja, Jog, and Rajeshwari.” (**SGmDNS; SNDm, GmgS**)

- **Nindiyari**
  - **S-R-G-mM-P-D-N-S** (=Bihag)
  - [by **Kumar Gandharva**] “A ragini that arose from the creative imagination of Kumarji. Tracing the origins of Raag in folk tunes was one of his lifelong endeavours. The germ of this raag lies in a few selected lullabies that he had come across. No wonder he chose to name it Nindiyari [‘lullaby’]. Using both the Ma, this can be said to belong to the Kalyan family, yet still retains its unique identity. Indeed, Kumarji presented this as a part of his 'Kalyan ke Prakaar' concert”...“all swaras, with tivra Ma in aaroha and shuddha ma in avroh. Aroha-avroh are straight. (Given in Anoopragvilas book by Kumar Gandharva)”
  - [**Vasantrao Deshpande**] “In this private concert, Vasantrao Deshpande seems to present a composition in ‘Raag Nindiyaari’, both - the Raag as well as the composition - originally composed by Kumar Gandharva (as told by Mr. Chinmay Kulkarni). Unfortunately, information related to the year and the location of this private concert is not available”
  - [**Biswarup Ghosh Dastidar**] "Nindiyari is created by Pt. Kumar Gandharva. These type of ragas are known as ‘dhun-ugam’ as they are influenced by folk music.”

- **Niranjan Kalyan**
  - **S-R-G-m-P-D-n-S** (=Khamaj)
  - [Haresh Bakshi] **SRGmPDnS**; “The following is a Gorakh Kalyan-inspired raga, to be called Niranjan Kalyan: **SRmDnS**; **SnDP, GPDnD, DmR, nDS**. If you have heard some such variation, please let me know.”

- **Niranjani Todi**
  - **S-r-g-mM-P-D-nN-S**
  - [Parrikar]
  - [RICMP]
  - **[FULL MEGALIST PAGE]**

- **Nirmalkauns**
  - **S-R-g-M-P-D-n-S** (=Hemavati)

    - [**Nirmal & Rishi Nair**] creators (circa 2021), bansuri & persian santur: "Dedicated to Shri Mataji Nirmala Devi" (founder of Sahaja Yoga); Re occasional, close to Madhukauns
    - [**DISCUSSED IN KAUNSIS**]

- **Niroshthi Todi**
    - **S-r-g-d-N-S**
    - [Ashish Dha] via message; "part of a set of 4 Todi prakars with generic swaras 'Sa-Re-Ga-Dha-Ni', all with re and ga komal and Ma-Pa varjit" (Nirosthi Todi; Adbhut Kalyani Todi; Adbhut Chandni Todi)

- **Nisha Sakh**
    - **S-R-G-m-P-D-nN-S** (=Desh)
    - [**Mohan Singh**] as 'Nishasag'
    - [Nidhi v3 p.205] [untraced] as 'Nishasakh'; vadi: Ga-Dha; second night prahar

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- **Noor Bilawal**
    - **S-R-G-m-P-d-N-S** (=Nat Bhairav)
    - [**Aslam Hussain**] "Custodian Of Hapur Khurja Jewels"; sounds like a 'Bilawal-Bhairav' with variance in Ni shruti

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- **Noor Sarang**
    - **S-R-mM-P-D-N-S**
    - Abhirang discussion
    - Parrikar: "Then there is Noor Sarang which employs only the tivra Ma"
    - Wiki: 'Noor Sarang (very Specially sung in Haveli sangeet)'
    - **[FULL MEGALIST PAGE]**
    - [**Biswarup Ghosh Dastidar**] **SRMPDNS**: "if shuddha ma is omitted from Shuddha Sarang...it is called Noor Sarang. Nearest raags are Jaimini Sarang (both Ni)...& Shyam Kalyan."

- **Nupurdhwani**
    - **S-R-g-P-N-S** (=unique)
    - [Pannalal Ghosh creation] 'Hamsadhwani ga-for-Ga'

- **Padma Kalyan**
    - **S-R-G-M-P-D-N-S** (=Yaman)
    - [**Chandrakant Limaye**]
    - [Ocean of Ragas]

- **Padmavati**
    - **S-R-g-m-P-nN-S** (=Daulati)

- [**Rupak Kulkarni**]
- [Nidhi v3 p.208] as **S-R-m-P-nN-S**; komal ni important; second night prahar; pakad given; vadi: ma-Sa; chayas of Kedar in poorvang and Nayaki Kanada in uttarang; melodies of Madhumad Sarang are avoided

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- **Palas**
  - **S-R-g-m-P-n-S** (=Suha Kanada)
  - many derivatives! Bhimpalasi; Palas Kafi; Palasi Durga; Madhura Palasi
  - [Munshi Raziuddin & sons] Live at Mehdi Hasnain 1988, "sister raga to Bheem": swaras SgGmPDnS (**nSGGmm**); actually a different raga?
  - [**FULL MEGALIST PAGE**]

- **Palas Kafi**
  - **S-R-g-m-P-n-S** (=Palas)
  - [**Ravi Shankar & Ali Akbar Khan**] in Craske; mixed use of both Dha as kan outside gats; also ga-kan and other mishra touches
  - is it really distinct from Palas?
  - [**1998 RMIC**: Aashish Khan?] 2. Raag: **PALAS KAFI**, is a joint composition of my father and Ravi Shankar. I produced, mixed and edited this LP for HMV Calcutta, India in 1960. I remember very clearly the entire recording session. The Late Pandit Kanai Dutt was playing tabla for this recording. Regarding the composition of the gat (theme), I remember that they were both giving ideas to each other and changing the melodic line of the gat. The melodic lines which my father was composing for the gat, were getting difficult for Ravi Shankar to play, because they were technically too difficult for him to reproduce on sitar. The first melodic line of the gat was composed by Ravi Shankar and the second melodic line of the gat was composed by my father. The variations within the performance were composed on the spot by each artist, therefore this raga is truly a collaboration. I still remember the very beautiful melodic lines. If you listen to that composition, especially when my father is playing the gat alone, he is playing in his own sarod style but he had to simplify it for Ravi Shankar. We just recently learned that this same album received a Gold Disc in 1972 but no one ever told my father, and Ravi Shankar never mentioned my father's name, nor did he share the award with him. This is not the only time when they have played a duet and my father had to sacrifice and compromise in the playing and in the concert sound system. In the film *Concert for Bangladesh*, you can hear how badly his sarod was balanced in comparison to sitar. This is the reason my father stopped playing duets with Ravi Shankar after their last performance in Montpelier, France.

- **Palas Sarang**
  - **S-R-g-mM-P-D-N-S** (=Madhudeep)

- [**Moumita Mitra**] “Raag Palaas Saarang, conceived by myself. Amalgamation of Bhimpalasi and Shuddha Sarang: **SRMPNS**; **SNDPMgmgRS**. Other phrases: **gmPNS; NSRmRSN**”

- **Palasi Durga**
  - **S-R-g-m-P-D-S** (=unique)
  - [**Abhirang**] “A blend of Palas and Durga” (**SgmPm, mPDS**; **SDPm, Pg, mgRs, mRDS**)

- **Pahadi Jhinjhoti**
  - **S-R-G-m-P-D-n-S** (=Jhinjhoti)
  - [**Ali Akbar Khan**] Jhinjhoti strong; ma on sam (**GRSRm**); Ni-kan
  - [**Ali Akbar Khan & Nikhil Banerjee**] seems like a Maihar speciality
  - [**Rabin Ghosh**] violin, same gat

- **Panch Kalyan**
  - **S-R-G-mM-P-D-N-S** (=Bihag)
  - [**Abhirang**] “From 1950 Sangeet Magazine - Hathras (U.P): Created by Miyan Tansen. An amalgam of 5 ragas: Yaman, Shyam Kalyan, Shuddha Kalyan, Hem Kalyan, and Hameer”
  - [**Amar Nath**] ‘Pancham Kalyan’ (different raga?)
  - [Nidhi v3 p.212] same 5 Kalyan ragas as Abhirang suggests; “it is not possible to fix the aroha and avroh…its swarup has to be made out from the chalan or rendering of swara groups”; bhakti rasa; night

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- **Pancham**
  - **S-r-G-mM-P-D-N-S**
  - [Parrikar]
  - [Chandraveena]
  - **[FULL MEGALIST PAGE]**

- **(Pancham [Jati])**
  - [**Ramkrishna Das**: Sangitaratnakara] [historic]

- **(Pancham Khambavati)**
  - [untraced] mentioned as sung by Bhimsen Joshi (e.g. at 1980s Pune baithak)

- **Pancham Malkauns**
  - **S-g-m-P-d-n-S**
  - **[FULL MEGALIST PAGE]**
  - a.k.a. ‘Panchamkauns’ e.g. [**Dinkar Panshikar**]

- **Pancham Marwa**
  - **S-r-G-M-P-D-N-S** (=Puriya Kalyan)
  - [**Manikbua Thakurdas**] "Listen to Pt. Manikbua Thakurdas sing Pancham Marwa, a rare raga. This program was held in USA in 1990."
  - 'Marwa add Pa'

- **Pancham se Gara**
  - **S-R-G-mM-P-D-nN-S**
  - **[FULL MEGALIST PAGE]**

- **Pancham se Pilu**
  - **S-R-G-mM-P-D-nN-S**
  - **[FULL MEGALIST PAGE]**

- **(Panchamukhri Bhairav)**
  - [Z-lib] [untraced] RADHIKA MOHAN MOITRA 28.10.1980 Sarod Panchamukhri Bhairav Alap & Gat

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- **Panchavati**
  - **S-rR-gG-mM-P-dD-nN-S** (=all 12!)
  - Pannalal Ghosh ragamalika containing 5 evening ragas starting with the letter B: Barwa (**S-R-g-m-P-D-nN-S**), Basant (**S-r-G-M-P-dD-N-S**), Bihag (**S-R-G-mM-P-D-N-S**), Bageshri (**S-R-g-m-P-D-n-S**), & Bahar (**S-R-g-m-P-D-nN-S**)" (=all 12, depending on Basant's Dha)

- **Paraj**
  - **S-r-G-mM-P-d-N-S**
  - [Parrikar]
  - [Ocean of Ragas]
  - [Aneesh Pradhan]
  - [LearnRaga]
  - **[FULL MEGALIST PAGE]**

- **Paraj Bahar**
  - **S-rR-gG-m-P-dD-nN-S** (=11: all but Ma)
  - [Nidhi v3 p.219] [untraced] all swaras except tivra Ma; chalan given; close to Basant, Bahar, and Kalingada Bahar

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- **Paraj Kalingada**
  - **S-r-G-mM-P-d-N-S**
  - [Sangeet Aarohee]
  - [Parrikar]

- [**FULL MEGALIST PAGE**]

- **Parameshwari**
  - **S-r-g-m-D-n-S**
  - [Ocean of Ragas]
  - [**FULL MEGALIST PAGE**]
  - [**RESEARCH NOTES**]

- **Pari**
  - **S-R-m-P-D-S** (=Durga)
  - [Afghan raga] **mPDSRm; mRSDPm** (Pa-murchana: **SRmPDS**=Durga); "The naghma-ye kashal in Rag Pari is well known and played both as a solo and as a group instrumental piece. The tonic is transposed up a 4th to **ma**"

- **Parvati Todi**
  - **S-r-g-mM-P-d-nN-S** (=Mangal Todi)
  - [**Amjad Ali Khan**] composition is by his father (raga too?) "very unusual, that the sam is on 'komal madhyam' [?], which is very very rare" [i.e. rare to have prominent ma in a Todi raga? also Deen Todi, Bilaskhani Todi...]

- **Pat Bahar**
  - **S-R-g-m-P-D-nN-S** (=Bahar)
  - [**Abhirang**]
  - [Nidhi v3 p.221] as 'Pata Bahar'; "a 'samyukta' raga formed by combining Patdeep and Bahar: it is difficult to give the aroha and avroh, as [the parent ragas] are mixed in a variety of ways"; chalan & phrases given

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- **Pat Bihag**
  - **S-R-G-mM-P-D-N-S**
  - [Parrikar]
  - **Kishori Amonkar** (frank sourcing discussion)
    - liner notes
  - [**Ashok da Ranade**] 1999
  - [**FULL MEGALIST PAGE**]

- **Pat Malhar**
  - **S-R-m-P-D-n-S** (=Narayani)
  - [**Abhirang**] "Derived by omitting Ga and Dha in the aroha, and omitting only Ga in the avroh of Kafi. Shades of Megh, Surdasi Malhar, Gaoti, and Durga." (**nS, Rm, RP, nS; SnP, DP, mR, nRS**)

- **Pat Multani**
  - **S-R-g-M-P-D-N-S** (=Madhuvanti)

- [**Ashwin Batish & David Harnish**] fun guitar-sitar duet!
- [**Ashwin Batish**] [just his name for the Madhuvanti scale?
- [via Chris Stephens: reply] given the 'Pat Multani' name, my guess is that they're conceptualising it as 'Multani's poorvang + Patdeep's uttarang' (**SRgM**; **PDNS**), with a bit more of the Patdeep-ang in uttarang, e.g. **PNSDP** - although you can also play this in Madhuvanti... (all three are interlinked Dhanashree ragas, so hard to distinguish!

- **Patdeep**
  - **S-R-g-m-P-D-N-S**
  - **[FULL MEGALIST PAGE]**
  - [**RESEARCH NOTES**]
  - **[Aarshin Karande]** Piya Nahi Aaye

- **Patdeep Malhar**
  - **S-R-g-m-P-D-nN-S** (=Miyan ki Malhar)
  - [**Prabha Atre**] Sa-Ni tanpura; various Malharic elements are strong; Patdeep mainly in prominent Ni (**PNS**); comment: “This is indeed a rare jod raga! usually, the Jaipur musicians have these jod-raga presentations to their credit. It bears some phrasal similarities with Charukeshi”

- **Patdeepaki**
  - **S-R-gG-m-P-D-nN-S**
  - [RMIC]
  - [Sangtr]
  - **[FULL MEGALIST PAGE]**

- **Patmanjari**
  - **S-rR-gG-mM-P-dD-nN-S**
  - [specific ragini: p.60]
  - [**Balwat Rai Bhatt**]
  - [POST] r/icm
  - [POST] Chandrakantha
  - **[FULL MEGALIST PAGE]**

- **‘Period Raga’**
  - **S-rR-g-m-P-d-n-S** (=Mishra Bhairavi)
  - [**Bawari Basanti**] “'The Period Raga' by @theriopads for PCOS Awareness Month 202: "Ragas have always had a certain pain and agony communicated through them. Linking that particular rollercoaster of emotions to what women with PCOS go through, really communicated the feeling in a unique way. Supporting the initiative by @theriopads, Mahima (@bawaribasanti), lent her beautiful voice to the cause and really took the concept to where it

is.". The prevalence of PCOS is on the rise... “There’s much more pressure in schools and jobs, so the hormonal balance between the hypothalamus, pituitary, and ovarian hormones gets altered.” RIO Heavy Flow Pads by Nobel Hygiene launched its #RIOTalksPCOS campaign with a Raaga video that creates awareness about the hormonal ups and downs that a woman with PCOS goes through when she is on her heavy flow period.”
    - another ad-based Mishra Bhairavi (like Darjeeling)

- **Phuleshwari**
    - **S-r-gG-mM-P-d-N-S** (=unique)
    - [**Dhondutai Kulkarni**] double-Ga sruti interplay, occasional ma

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- **Phulashree**
    - **S-r-G-M-P-d-N-S** (=Poorvi)
    - [**Amodini**] “the bandish is addressed to a father by his daughter”
    - [Ocean of Ragas]

- **Pilu**
    - **S-R-gG-m-P-dD-nN-S**
    - **[FULL MEGALIST PAGE]**
    - [**RESEARCH NOTES**]
    - [Manchi] “Pilu’s older version is exactly like Dhenuka (**SrgmPDNS**), With komal re; Dhamar and hori are found with komal re”

- **Pilu Barwa**
    - **S-R-gG-m-P-dD-nN-S** (=Pilu)
    - [**Ali Akbar Khan**] as ‘Pilu Baroowa’; adjacent Ga in places (no ni/dha)
    - [**Chhotey Khan**] incredible continuous sarangi glides (with ni/dha)

- **Pilu Bhairav**
    - **S-rR-gG-m-P-dD-nN-S** (=Motaki)
    - [**Ali Akbar Khan**] re very occasional (e.g. 18:10), chaotic chromatics in places (even touches of tivra Ma=all 12 swaras!)

- **Pilu ki Manj**
    - **S-R-g-m-P-D-N-S** (=Patdeep)
    - (like old Pilu?)
    - [**Devashish Dey**] **SNP, DPm, gRg**

- **Pitambara**
    - **S-R-G-M-P-d-N-S** (=Latangi: ADDED)
    - [**Devashish Dey**] **PdPMG**

- **(Poornanaad)**
  - [Ulhas Bapat] [untraced]

- **Poorvi**
  - **S-r-G-mM-P-d-N-S**
  - **[FULL MEGALIST PAGE]**
  - [**RESEARCH NOTES**]

- **Poorvi Kalyan**
  - **S-r-G-mM-P-D-N-S** (=Pancham)
  - [**Ravi Shankar**] in Craske as 'Purvi Kalyan'; Poorvi's double-Ma prominent but no komal dha, Kalyan via **MPD; DN** sangatis (Poorvi poorvang + Kalyan uttarang)

- **Prabha**
  - **S-r-G-m-D-S** (=UNIQUE)
  - [**Biswarup Ghosh Dastidar**] "Prabha is derived by omitting Pa and Ni from Bhairav and replacing komal dha with shuddha Dha. It is a Bhairav thaat raag. (**SrGmDS; SDmGrS**)"
  - [Sunder Lal Gandharv] "With his untiring efforts and deep dedication Pt. ji has invented: Prabha (1996)"
  - [Parween & Dilshad] vocal, 15 CDNF150112

- **Prabhakali**
  - **S-r-G-m-P-d-n-S**
  - **[FULL MEGALIST PAGE]**

- **Prabhat Bhairav**
  - **S-r-G-mM-P-d-N-S**
  - [Parrikar]
  - [Bose]
  - [Ocean of Ragas]
  - **[FULL MEGALIST PAGE]**
  - [**Moumita**]

- **Prabhateshwari**
  - **S-r-g-m-P-D-n-S**
  - **[FULL MEGALIST PAGE]**

- **Prabhati Todi**
  - **S-r-gG-mM-P-d-n-S** (=unique)

- [**Chinmoy Lahiri**] strange core form, almost as if tabla is a murchana; odd phrases (e.g. **GmPdP**), sargam in last 2mins
- [Jawaddi Taksal]
- [CANDIDATE] strange sound!

- **Pratapavarali**
  - **S-R-G-m-P-D-S** (=unique)
  - [**Prattyush Banerjee**] Darbar
  - [**Devashish Dey**] as 'Pratapwarali'
  - [**Prapti Puranik**] short
  - [Parrikar] Bhatkhande's monumental exegesis Hindustani Sangeet Paddhati has a reference to the Carnatic import, Raga Pratapvarali (he may well have been the one to introduce it in Hindustani music although, in keeping with his self-effacing nature, he doesn't claim credit). The sangatis in Pratapvarali are vakra, especially the ones around the avarohi gandhar. Durga (of the Bilawal that) is kept at bay through special phrases (the alert reader will figure them out)...There is an older composition in Pratapvarali courtesy Aman Ali Khan of Bhendibazar. Ramrang's two compositions presented here were huge favourites of Jitendra Abhisheki."

- **Pradeepika**
  - **S-R-gG-mM-P-dD-nN-S** (=11: all but re)
  - [Nidhi v3 p.244] [untraced] "different from Pradeepki/Patadeepaki...seems to be a combination of Bhimpalasi and Deepak...a peculiarity is that komal ni is used in aroha, and shuddha Ni in avroh...difficult to render and not popular"; all swaras except re used; chalan given; vadi: ma-Sa; alternate forms implied

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- **Pranav Kedar**
  - **S-R-G-m-P-D-N-S** (=Bilawal)
  - [**Abhirang**: own fusion] 'Kedar + Shankara' (**Sm, m(G)P, GP(R)G(R)S, SNDSN, P, PDPm, mGP , PDP, SRS , PNSG(R)S, mGP, NDSNP, PSNDPm, PDPSRS, PNSG(R)S, NDSNP, PDPm, m(G)P, GP(R)G(R)S**)

- **Pranav Ranjani**
  - **S-gG-mM-P-D-N-S** (=unique)
  - [**Omkarnath Thakur**] creator; "Pranav Ranjani is a new raga invented by pt. Omkarnath Thakur. Here, he is singing a Meera Bai's composition (ek bair, ek bair bol, jogi). We easily recognize Pt. Balwant Rai Bhatt's voice accompanying him"; lively melody; ga-kan mirrors stronger Ma-kan

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- **Pratiksha**
  - **S-R-G-P-d-S** (=Bhupkali)

- [**Sadhana Shiledar**] “Morning Raga Pratiksha by Sadhana Shiledar. This has been composed by Pt Shankar Abhyankar (Mumbai)”

- **(Pratyakshadarshee)**
  - [Sunder Lal Gandharv] [untraced] “With his untiring efforts and deep dedication Pt. ji has invented: Pratyakshadarshee (1986)”

- **Prenkholita**
  - [historic] [extinct]
  - [Mukund Lath] “Abhinavagupta [~C11th] quotes an earlier authority called Kashyapa, an ancient theorist (date unknown) who speaks of the seasonal aspect of ragas: “Raga Prenkholita should be sung in spring, so should Malavapanchama.”

- **Priyadarshani**
  - **S-R-G-mM-P-dD-N-S** (=unique)
  - [**Amjad Ali Khan**] [Amjad list: 1984] for Indira Gandhi [Thakurdas/Mussolini?]
  - [Deccan Herald] “It is always fulfilling to perform at such events, but today it was more special as I performed the Priyadarshani Raga in the memory of Indira Gandhi,” he told the enthusiasts who had gathered at the sprawling Nehru Park braving the early evening chill. Indira Gandhi, he recalled, had attended many of his concerts. “At my performance held during the Congress convention at Panchmarhi in Madhya Pradesh, she had sat through the whole one-and-a-half hour concert,” he reminisced. Khan had created Priyadarshini Raga as a homage to Indira Gandhi after her assassination. He had also created the Kamal Shree Raga in the memory of Rajiv Gandhi after he was assassinated in 1991, and Jawahar Manjari Raga as a tribute to Jawaharlal Nehru in London on his birth centenary celebrations in 1990.”

- **Priyaranjani**
  - **S-R-g-M-P-D-S** (=Shivawanti: ADDED)
  - [**Rashid Khan**] “Rashid Khan's own creation, an intermingling of Madhuvanti and Shivranjani in rupak, diffusing sweet romance in the air...”; Ni-kan; murchana-chayas of Kalavati
  - [Koyel Bhattacharya call] not actually Rashid’s creation: a pre-existing form which can span many ragas around Madhuvanti

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- **Pulind Bhairavi**
  - **S-r-g-d-n-S** (=UNIQUE)
  - [**Manikbua Thakurdas**] A very unique & rare raga, composed by Ustad Faiz Mohammad Khan (Gwalior gharana). The unique feature is that it has neither Ma nor Pa. Ustad Faiz Mohammad Khan taught this suravat to Pt. Bhaskarbua Bakhle, who in turn taught it to his disciple Pt. Yashwantbua

Thakurdas, father of Pt. Manikbua Thakurdas. Disciples of Pt. Manikbua have been fortunate to carry on this rich tradition. This audio clip was recorded in April 1999 (when Pt. Manikbua Thakurdas was 89 years old) for the archives of Samvaad Foundation"
    - [**Biswarup Ghosh Dastidar**] "Pulinda Bhairavi is created by Ustad Faiz Mahammad Khan of Gowalior Gharana. Ma and Pa are omitted. Since **rgdn** are komal, thus it comes under Bhairavi [thaat], but it rather resembles Todi. (**SrgdnS; SrndgrS**)"

- **Pulindika**
    - **S-R-m-D-n-S** (=Jai Bhavani)
    - [**Suvratadev Sharmana Vandyopadhyay**] Dhrupad
    - [Nidhi v4 p.287] "rare [and] very pleasing...sounds like Bageshri without ga"; chayas of Sorath

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- **Purabi Kalyan**
    - **S-r-G-M-P-D-N-S** (=Puriya Kalyan)
    - [**Nikhil Banerjee**] 100-min rendition

- **Purana Chandrakauns**
    - **S-g-m-D-n-S** (=Sundarkauns)
    - Alternate title for the 'Sundarkauns/Audav Bageshri' scale
    - [**DISCUSSED IN KAUNSIS**]

- **Purba**
    - **S-r-G-mM-P-dD-N-S**
    - **[FULL MEGALIST PAGE]**

- **Purbi Manjari**
    - **S-r-G-mM-P-D-nN-S** (=Basanti Kanada)
    - [**Josh Feinberg's creation**] "Here's a little clip Purbi Manjari. It is a combination of Purbi and Monomanjari. This is a humble experiment of mine, just a try at something..."

- **Puriya**
    - **S-r-G-M-D-N-S**
    - **[FULL MEGALIST PAGE]**
    - [**RESEARCH NOTES**]

- **Puriya Basant**
    - **S-r-G-M-P-dD-N-S** (=Maligoura)
    - [**Abhirang**] "A blend of Puriya and Basant" (**NrGMG, MdNS; SNdP, MG, NMDG, MGrS**)

- **Puriya Bihag**
  - **S-r-G-mM-P-D-N-S** (=Bhatiyar)
  - [**Abhirang**]

- **Puriya Dhanashree**
  - **S-r-G-M-P-d-N-S**
  - **[FULL MEGALIST PAGE]**
  - [**RESEARCH NOTES**]
  - **[Aarshin Karande]** Shyam Murari Banawari

- **Puriya Kalyan**
  - **S-r-G-M-P-D-N-S**
  - [Raja]
  - [Parrikar]
  - [Tanarang]
  - [Bor 74]
  - [Bhimsen story]
  - **[FULL MEGALIST PAGE]**
  - [Chandrakantha]
  - [Dhyanesh liner]

- **Puriya Kauns**
  - **S-G-m-d-nN-S** (=unique)
  - [**Badar & Qamar-Uz-Zaman**]
  - [**DISCUSSED IN KAUNSIS**]

- **Purva**
  - **S-r-G-M-P-D-N-S**
  - [Jairazbhoy p.94]
  - [Deepak Raja]
  - **[FULL MEGALIST PAGE]**

- **Pushpa**
  - **S-R-g-m-P-D-S** (=Manohari)
  - [**Abhirang**] "From 1958 *Sangeet Magazine*: An aprachalit of the Kafi Thaat. Derived by adding a vakra prayoga of shuddha ma as **gmg** in the aroha and avroh of Shivaranjani" (**SRgmgPDS**; **SDPgmgRS**)
  - [Nidhi v3 p.249] "of recent introduction...it sounds as if this raga has been obtained by introducing shuddha ma to Shivranjani"; no ma in aroha; ma vakra in avroh; night; pakad given

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- **Pushpachandrika**
  - **S-gG-m-dD-n-S** (=Amrut Ranjani)
  - [Pannalal Ghosh] Rageshri up, Malkauns down
  - [Parrikar] “created by Shri Himanshu Dutta of Kolkata” [same raga?]
  - [**Biswarup Ghosh Dastidar**] "Puspachandrika derived from Malkauns by adding Ga and Dha. Both komal and shuddha Ga and Dha are used in this raag. It is audav jati. (**SGmd, mdndmG, GmD, Snd, mdndmG, GmgS**)”
  - [**DISCUSSED IN KAUNSIS**]

- **(Pushpanjali Bihag)**
  - **S-R-G-m-P-N-S** (=Salang)
  - [**Shounak Abhisheki**] as (**SGmPNS**); as ‘Pushpanjali Bihag’; “Dr. Vidya Damle, disciple of Pt. Jitendra Abhisheki and a well-known Gynecologist has composed many Bandishas in various Ragas and published a book named 'Raag Pushpanjali'.” (probably the name of book not raga?)

- **Pushpanji**
  - **S-R-G-P-D-n-S** (=Jansammohini)
  - [**Badar & Qamar-Uz-Zaman**] as ‘Pushpaanji’; basically sounds like Jansammohini
  - ‘Pushpanjali’: a format of classical dance

- **Pushparanjani**
  - **S-r-G-mM-P-N-S** (=unique)
  - [Nidhi v3 p.251] as ‘Pushparanjani’ (different raga?); vadi: Ga-Ni; second night prahar, “a newly introduced raga and not popular yet”

- **(Raat ki Puriya)**
  - [untraced] mentioned as sung by Bhimsen Joshi (e.g. at 1980s Pune baithak)
  - ‘Puriya of Night’

- **Rabkosh Kanada**
  - **S-R-g-m-P-d-n-S** (=Darbari)
  - [**Dabir Khan & Santosh Banerjee**] very close to Kaunsi Kanada
  - maybe just a mistitling of ‘Kaunsi/Malkosh Kanada’?

- **Rageshri**
  - **S-R-G-m-D-n-S**
  - [Tanarang]
  - [Parrikar]
  - [Bor 74]
  - [MUSIC IN MOTION]

- **[FULL MEGALIST PAGE]**
- [NEW] Tutorial series
- **[Aarshin Karande]** Dekho Shyam

- **Rageshri Bahar**
  - **S-R-gG-m-P-D-nN-S**
  - [Abhirang]
  - **[FULL MEGALIST PAGE]**

- **Rageshri Bhairav**
  - **S-rR-G-m-P-D-n-S** (=unique)
  - [**Bhimsen Joshi**] 'Rageshri + Ahir Bhairav' ("This song is typically sung in Miyan Ki Todi and on some occasions Bhimsen Joshi sung this is Lalit Pancham, he also used to sing this song in Hindolita and Lalit Hindol. But this version is totally different")

- **Rageshri Kanada**
  - **S-R-gG-m-P-D-n-S**
  - **[FULL MEGALIST PAGE]**

- **Rageshri Kauns**
  - **S-R-G-m-d-n-S** (=Imratkauns)
  - [**Mehfooz Khokhar**] 'Rageshri poorvang + Malkauns uttarang'
  - [**DISCUSSED IN KAUNSIS**]

- **Rageshri Lalit**
  - **S-R-G-mM-D-n-S** (=unique)
  - [**Abhirang**] 'Rageshri + Lalitavari' (**SGmMm, DnS; SnDMm, GmRS**)

- **Rageshri Malhar**
  - **S-R-G-m-P-D-nN-S** (=Arun Malhar)
  - [**Pushkar Gadgil**] bandish "penned by Pt. Vijay Bakshi"

- **Rahat Kauns**
  - [Amjad list: 1997] [untraced] "created in 1997 to honor Khan's mother, Rahat Jahan"

- **Rahi**
  - **S-R-G-m-P-D-nN-S** (=Desh)
  - [**Kumar Gandharva**] as 'Rahee'
  - [**Vasundhara Komkali**] Kumar's wife

- [Nidhi v4 p.288] “we owe this raga to Kumar Gandharva”; no Ga-Ni in aroha; komal ni has special treatment, vadi: Sa-Pa; nyas: Re-ma-Dha; night

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- **Raisa Kanada**
  - **S-R-g-m-P-D-n-S**
  - [Parrikar]
  - [RICMP]
  - **[FULL MEGALIST PAGE]**

- **Rajya Kalyan**
  - **S-R-G-M-P-D-N-S** (=Yaman)
  - [Ravi] **here** (not Raj Kalyan)
  - [Ravi Shankar] in Craske as ‘Rajya Kalyan’
  - actually ‘Rasiya’, or a new raga, or just new title?

- **Raj Kalyan**
  - **S-R-G-M-D-N-S**
  - **[FULL MEGALIST PAGE]**

- **Rajeshwari**
  - **S-g-m-D-N-S**
  - **[FULL MEGALIST PAGE]**

- **Rakta Hans**
  - **S-R-m-P-D-n-S** (=Gorakh Kalyan)
  - [**Abhirang**] “Kafi thaat…a blend of Durga + Madhumad Sarang…From Sangeet Magazine Jan 1958” (slight Ga-kan)
  - [Nidhi v4 p.9] as ‘Raktahams’; two types which differ via the inclusion of komal ni in avroh (“the [inclusive] type has a better swarup”); vadi: Re-Pa; midday; pakad given

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- **Ram Kalyan**
  - **S-r-G-M-P-D-n-S** (=Rampriya: same raga?)
  - [**Amir Khan**] **SrGmPDnS**, **SnDPmGrS** [‘Audav Ram Kalyan’]
  - [**Jayateerth Mevundi**]

- **Ram Gauri**
  - **S-r-G-mM-P-d-N-S** (=Paraj)
  - ‘Ramkali + Gauri’
  - [**Babanrao Haldankar**] mentions name in intro; close to Gauri; Ma gradually given greater prominence
  - [**Khadim Hussain Khan**] as ‘Ramgouri’; “Composed By Ustad Khadim Hussain Khan”

- [Khyal Creativity: Wade 1985]

- **Ram Sakh**
  - **S-R-G-m-P-D-nN-S** (=Desh)
  - [**Abhirang**]
  - [**Rahat Fateh Ali Khan**]
  - [**Amodini**] "a combination of Bilawal and Bihagada...a complex raga"
  - [**Shahrukh Fakhar**] sounds close to Gaoti
  - [RMIC] "The Ramsakh of Jaipur is very different from the Ramsakh of Patiala"

- **Ram Todi**
  - **S-r-g-mM-P-d-n-S** (=unique)
  - [RICMP] "By the way, it is interesting to note that Ram Todi uses the same notes as Adarangi Todi. The chalans are markedly different though - Ram Todi is gotten by grafting the **mPdndP** act of Ramkali onto Todi's structure (with Ni axed)."

- **(Ramakiri)**
  - [untraced] [extinct?] old ragini of Bhairav

- **Ramakrishna Kalyan**
  - **S-R-mM-P-D-nN-S** (=Ambika Sarang)
  - [**Abhirang**] "Created by Ramrang, derived by adding the Malhar-ang **nDNS** to Shuddha Sarang. [Also] has shades of Miyan ki Malhar and Narayani." (**NSRMP, PnDNS; S(DnP), nDPmR, MPmR, nDNS**)

- **Ramdas**
  - **S-R-g-M-P-D-n-S** (=Hemavati)
  - [**Sunder Lal Gandharv**] "With his untiring efforts and deep dedication Pt. ji has invented...Ramdas (2003)"; "Rag Ramdas is a new rag composed by pt Sunder Lal Gandharv"; great bandish (sounds like Hariprasad's Hemavati?)

- **Ramdasi Malhar**
  - **S-R-gG-m-P-D-nN-S**
  - **[FULL MEGALIST PAGE]**

- **Ramkali**
  - **S-r-G-mM-P-d-nN-S**
  - [Tanarang]
  - [Parrikar]
  - [Bor 74]
  - [MUSIC IN MOTION]
  - **[FULL MEGALIST PAGE]**

- **Ramkali Bahar**
  - **S-rR-gG-mM-P-dD-nN-S?** (all 12: presumed)
  - [untraced] [sarangi archives: 'Ramkali ki Bahar' mentioned in list]

- **Ramkali Todi**
  - **S-r-g-M-P-d-N-S** (=Todi)
  - [Nidhi v4 p.17] [untraced] "a combination of two popular morning ragas"; Todi dominates and specific Ramkali phrases added; chalan given

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- **Rampriya**
  - **S-r-G-M-P-D-n-S**
  - **[FULL MEGALIST PAGE]**

- **Rang Malhar**
  - **S-R-mM-P-D-nN-S**
  - **[FULL MEGALIST PAGE]**

- **Rangeshwari**
  - **S-R-g-m-P-N-S**
  - **[FULL MEGALIST PAGE]**

- **Rangila Bihag**
  - **S-R-G-mM-P-D-N-S** (=Bihag)
  - [**Biswarup Ghosh Dastidar**] "Rangila Behag is audav-sampurna jati. Aroha is like Behag, but in avroh there is Khamaj-ang **SnDP** (**SGmPNS; SnDP, MPGmRS**)"

- **Ranjani**
  - **S-R-gG-m-P-D-nN-S** (=Jaijaiwanti)
  - [Nidhi v4 p.19] [untraced] a.k.a. 'Ragaranjani' (but different to Carnatic namesake); "composed by Shri Baburao Kaslikar"; no Re-Pa in aroha; vadi: ma-Sa; second night prahar; both ga in avroh; chayas of Kafi and Khamaj

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- **Ranjani Kalyan**
  - **S-R-G-m-P-D-n-S** (=Khamaj)
  - [Ocean of Ragas] description

- **Ranjankauns**
  - **S-g-m-dD-n-S** (=unique)
  - [Nidhi v4 p.20] [untraced] 'Ranjani Kauns'
  - [**DISCUSSED IN KAUNSIS**]

- **Rasachandra**
  - **S-R-G-mM-D-S** (=unique)
  - [**Abhirang**] “Taken from the book "Aprakashit Raag" by Pt J.J. Patki. Derived by omitting komal Ni and adding tivra Ma to Rageshri. Shades of Rageshri and Lalitavari (Marwa Thaat Lalit / shuddha Dha Lalit)” (**DSGmMm, MDS**; **SDMm, DGmRS**)
  - [Nidhi v4 p.21] as ‘Rasachandra’; Re durbal in aroha; pakad given; “both Ma are used side-by-side as in Lalit…meend should be given wherever possible”; vadi: ma-Sa, Ga visharanti; Bilawal-ang
  - [**Biswarup Ghosh Dastidar**] "Rasachandra is a unique raag (**SRGmMDS**)”

- **Rasadeep**
  - **S-R-g-m-P-D-N-S** (=Patdeep)
  - ‘Colourful Patdeep’
  - [Nidhi v4 p.22] [untraced] “Shankar Rao Vyas popularised this rare raga…obtained by creating a chaya of Pilu in Patdeep, by elongating komal ga and shuddha Ni, vadi: ga-Ni; phrases given

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- **Rasaraj**
  - **S-R-gG-m-P-D-nN-S** (=Jaijaiwanti)
  - [Nidhi v4 p.23] [untraced] “composed by Padmakar Barve…a combination of Desi and Alhaiya Bilawal”; vadi: Sa-Pa; chalan given; second daytime prahar

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- **Rasaranjani**
  - **S-R-m-D-N-S**
  - **[FULL MEGALIST PAGE]**

- **(Rasik Ranjani)**
  - [Khyal Creativity: Wade 1985]
  - actually a Carnatic raga?

- **Rasikpriya**
  - **S-gG-M-P-nN-S**
  - **[FULL MEGALIST PAGE]**

- **Rasiya**
  - **S-R-G-M-P-D-N-S** (=Yaman)
  - [Ravi: **here**]
  - [Nidhi v4 p.25] as ‘Raisa’, “we owe this raga to Ravi Shankar…a mixture of Pahadi and Yaman…halting on Ga sounds beautiful”; chalan given

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- **Rasmadhuri**
  - **S-r-m-d-S** (=UNIQUE: ADDED to Shivangi)
  - [**Geeta Athalekar**] 'According to Pt. Manikbua Thakurdas, whose profound & extensive research is well known, there existed ragas of 4 swaras which were known as 'swarantar'. Rasmadhuri is one such raga, having the four swaras **Srmd**. A rare morning raga, the vadi-samvadi is ma-Sa. Listen to Geeta Athalekar demonstrate traditional compositions in Rasmadhuri: khayals set to Basant taal (9 beats) & Pakshini Savari taal (11 beats)"

- **Rathipathipriya**
  - **S-R-g-P-n-S** (=UNIQUE)
  - [**Abhirang**] "Adopted from the Carnatic system of music. Derived by omitting ma and dha in Kharaharapriya / Kafi" (**SR, gP, nS; SnP, gR, S**)"

- **Rati Bhairav**
  - **S-r-G-m-P-dD-nN-S**
  - Kumar: no ni? or faintest kan of both?
  - **[FULL MEGALIST PAGE]**

- **Ratnadeep**
  - **S-r-G-M-P-D-N-S** (=Marwa)
  - [**Abhirang**] "Derived from Marwa Thaat. Changing shuddha Re in Maru Bihag to komal re. Also completely avoiding the shuddha ma." (**NSGMPNS; SDPMGrS**)
  - [Nidhi v4 p.28] no re-Dha in aroha, no Ni in avroh; vadi: Sa-Pa; "halting on Ma gives dignity to this raga", chayas of Jaitashree; pakad given; evening

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- **Ratnajyoti**
  - **S-R-G-m-P-D-nN-S** (=Desh)
  - [**P.K. Parmar**] intro & demo, linked to Tilang
  - [Nidhi v4 p.29] audav-audav but sampurna overall (no Re-Dha in aroha, no ma-Pa in avroh); shringara rasa; second night prahar; chayas of Tilang and Rageshri; "recently introduced"

- **Ratnapushpika**
  - **S-R-gG-m-P-dD-n-S** (=Lachari Todi)
  - [Pannalal Ghosh] 'Re & Pa added to Pushpachandrika'

- **Ratneshwari**
  - **S-rR-G-M-P-dD-nN-S** (=UNIQUE)
  - [Gopal Chandra Nandi] [no recordings] **SrMP, dPNS; rNDP, DMG, MrG, nRS**; pakad **rMP, dPDMG, MrGRS**; "I created this Raga in the year 2000 to hail the

coming millenium...a blend of Shree, Puriya, and Kalyan. The ascending Shree is perfectly complimented by Puriya and Kalyan in the descent."

- **Ravichandrika**
  - **S-R-G-m-P-D-nN-S** (=Desh)
  - [Nidhi v4 p.32] [untraced] "its aroha is Khamaj, and avroh Rageshri" no Pa in avroh; ni in aroha and Ni in avroh; close to Carnatic namesake

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- **Ravikosh**
  - **S-R-gG-m-D-n-S** (=Eeshawari)
  - [**Vijay Bakshi**: partially broken audio] shades of Rageshri/Bageshri
  - [Raagtime] **SGmDnS; SnDmRgRS**

- **Ravipriya**
  - **S-R-gG-M-P-N-S** (=UNIQUE)
  - [**Devashish Dey**]
  - Re slight? as **(gR)g**
  - beautiful ga insertion

- **Renuka**
  - **S-g-m-P-nN-S** (=Hemshri)
  - [**Devashish Dey**]
  - 'an evening raga'
  - **NSnP** like Sarang

- **Reva**
  - **S-r-G-P-d-S**
  - [Parrikar]
  - [Ocean of Ragas]
  - [comment]
  - **[FULL MEGALIST PAGE]**

- **(Revagupta)**
  - [**Ramkrishna Das**: Sangitaratnakara] [historic]

- **Revati Kanada**
  - **S-R-g-m-P-D-n-S** (=Shahana)
  - [**Abhirang**] 'Desi + Shahana Kanada' (**nSRmP, DmPS; SDnP, gmRS**)
  - [Nidhi v4 p.37] as 'Rewati Kanada'; no ga-ni in aroha; phrases given

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- **Rishabh Chandrakauns**
  - **S-R-g-m-d-N-S** (=Bahadur Kauns)

- [**Ashish Sankrityayan Dhrupad**] as 'Chandrakauns Shuddha Re'
- [**DISCUSSED IN KAUNSIS**]

- **Rishabh Malkauns**
  - **S-R-g-m-d-n-S** (=unique)
  - [**Abhirang**] "Taken from Sangeet Magazine (Hathras, U.P), a blend of 2 ragas - Malkauns and Sarang Kauns" (**SgmdnS; SndmR, gS**)
  - [Nidhi v4 p.39] as 'Rishabhi Malakosh'; "obtained by the slight use of Re in the avroh only of Malkauns in a vakra sanchari"; specific meend must be avoided
  - [**DISCUSSED IN KAUNSIS**]

- **Rishabhapriya**
  - **S-R-G-M-P-d-n-S** (=Thaat #11)
  - Mela #62
  - [**Abhirang**] July 2025
  - [**FULL MEGALIST PAGE**]

- **Rishabhranjani**
  - **S-R-G-P-D-n-S** (=Jansammohini: ADD*)
  - [**Shubhada Moghe**] "Raga Rishabhranjani is a traditional raga taught to me by my Guruji, Pt. Manikbua Thakurdas, whose lineage goes back seven generations of musicians. According to my guruji, the beauty of Rishabhranjani revolves around the swara 'rishabh', hence the name...a late evening or early night raga. It omits ma completely. Ni is komal. Re-Pa are the vadi-samvadi."

- **Ritu**
  - **S-r-g-mM-d-n-S** (=Meladalan: ADDED)
  - [**Sadhana Shiledar**] "Based on a folk tune from the Malwa region of Madhya Pradesh"; ma+Pa absent for a long time at the start, then introduced via a curious '**gmM**' refrain

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- **Roop Kalyani**
  - **S-R-G-M-P-n-S** (=Dhanakoni/Krishna Kalyan)
  - [**Chinmoy Lahiri**] "There was another raga called Pravati Todi" [=Prabhati Todi]; very subtle Dha

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- **(Roop Sadharita)**
  - [**Ramkrishna Das**: Sangitaratnakara] [historic]

- **(Roopdhani)**
  - [untraced] mentioned as sung by Salamat Ali Khan?

- **Roopkali**
  - **S-rR-G-mM-P-d-N-S**
  - [Parrikar]
  - **[FULL MEGALIST PAGE]**

- **(Rupanjali)**
  - **S-g-m-P-d-n-S?** (=Gopika Basant)
  - [by Lalmani Misra?] [untraced] "Raga Rupanjali: Dr Pushpa Basu 2007] "Anand Bhairavai. Revived through research. Kind of Bhairavi called Madhyam-Pradhan, which shuns Re"

- **Rupmanjari Malhar**
  - **S-R-gG-m-P-D-n-S** (=Malgunji)
  - [Sanjoy Bandopadhyay] 'Rupamanjari Malhar'
  - [**Moumita Mitra**] 'Roopmanjari Malhar' "Raag Roopmanjari Malhar details: Vadi Samvadi Ma Sa. Audav-Sampurna. Audav in aroha because Ga and Dha are nor used much in Arohan. However in renditions we see exceptions. Chalan: (**SmRP, mGR, RgRS; RmPnDnP, mGR, SRS; nDnP, PS; nDnPmG, GRS**). Ragas present in it are:
    - 1. Desh (added komal ga version) - **RmPnGR**
    - 2. Jhinjhoti (**nDnPmG, GRS, mPnDnPmG; GmRS**)
    - 3. Jaijaiwanti (**PR** and **RgRS** with no andolan on ga) however presence of Jaijaiwanti has not been theoretically mentioned.
    - The use of **RgRS** could be said as Desh with komal ga or Desh Malhar and also as Jaijaiwanti and:
    - 4. Shuddha Malhar or Malhar Ang (**mmP**)
    - 5. Megh (**PnR, nRS**). However presence of Megh has not been mentioned in theory.
    - 6. Additionally **nPmRG** phrase [is in] Ali Akbar Khan's rendition."

- **Rudramanjari**
  - **S-r-g-M-P-d-N-S** (=Todi)
  - [**Abhirang**] "Derived by omitting Ma and Ni in the aroha of Todi (**SrgPdS <> SNdpMgrS**; chalan: **Srg, MrgP, dNdS; rNdMgrS**")

- **Saadhvi**
  - **S-G-M-d-n-S** (=unique)
  - [**Abhirang**] "Adopted from Carnatic. Derived from Rishabhapriya by omitting Re and Pa" (**SGMdnS**; **SndMGS**)

- **Sagar**
  - **S-R-G-mM-P-dD-nN-S** (=unique)

- [**Vinayakrao Patwardhan**] complex chalan separations
- [**Narayanrao Vyas**] seems similarly complex
- [Zarin Daruwala] sarod, 20 PSLP5370
- 'Sagar': 'ocean' (maybe a general ragmala-like term?)

- **Sagera**
  - **S-r-G-P-D-n-S** (=Malay Marutam) [added: Malay Marutam]
  - [**C.R. Vyas**] inventor?; chayas of Kalavati; fantastic bandish

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- **Sagun Ranjani**
  - **S-r-mM-D-S** (=Gunaranjani)
  - [**Abhirang**] "Derived by omitting Ga and Ni in Marwa-thaat Lalit (shuddha Dha Lalit)" (chatuswari) (**SrmMDS; SDMmrS**)
  - [just an alternate name for Gunaranjani?]

- **Saheli Todi**
  - **S-r-g-P-d-n-S**
  - **[FULL MEGALIST PAGE]**

- **Sahasradeep**
  - **S-R-g-m-P-D-nN-S** (=Hussaini Todi)
  - [**Purbayan Chatterjee**] "I composed it sometime in 2020. The visual of this Raga is a thousand lamps getting lit up...It is a combination of Patdeep and Sahana. So again, the concept of light and shadow"

- **(Sahmal)**
  - [Sunder Lal Gandharv] [untraced] "With his untiring efforts and deep dedication Pt. ji has invented...Sahmal (1994)"

- **Sajan**
  - **S-R-G-m-P-D-nN-S** (=Desh)
  - [**Abhirang**] "Shades of Rageshri, Bhinna Shadja, and Bahar" (**SGmDNS; SDnP, mGm, GmRS**)
  - [Nidhi v4 p.48] no Re-Pa in aroha; vadi: ma-Sa; second night prahar; pleasing vakra phrases; ma is elongated; resembles 'Gaud Malhar with Ni in aroha'

- **Sajan Sohini**
  - **S-r-G-mM-P-D-N-S** (=Bhatiyar)
  - [**Khadim Hussain Khan**] mainly 'Sohini + ma+Pa'; Ma separations; Pa weak

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- **Sakh**
  - **S-R-G-m-P-D-n-S**

- **[FULL MEGALIST PAGE]**

- **Salag Bhairavi**
  - **S-r-g-m-P-d-n-S** (=Bhairavi)
  - Salaga Bhairavi, Amjad Ali Khan & N. Krishnan, 45 PSLP5432
  - [Ocean of Ragas] by Dinkar Kaikini ('Salag Bhairavi'): Bhupali Todi with extra ni phrases & subtle shuddha ma
  - different to Carnatic namesake?

- **Salagavarali**
  - **S-r-g-P-D-n-S**
  - Parrikar
  - Tanarang
  - Ocean of Ragas
  - **[FULL MEGALIST PAGE]**
  - [NEW] Salag Barari Todi, Rajan & Sajan Mishra, vocal, 51 SNCD71097

- **Salang**
  - **S-R-G-m-P-N-S** (=unique)
  - [**Prabhakar Karekar**]
  - [Nidhi v4 p.52] "closely resembles 'Brindabani Sarang with Ni only'; vadi: Sa-ma; midday; "sung in Shuddha Sarang style [also] omitting Dha"

- **Salang Sarang**
  - **S-R-m-P-N-S** (=unique)
  - [**Abhirang**] as 'Megh shuddha Ni'
  - [Ocean of Ragas]

- **Samant Sarang**
  - **S-R-m-P-D-nN-S**
  - [Parrikar]
  - [Jairazbhoy] "In Samant Sarang the Dha is used in an alternative descending line, while the normal balanced pentatonic descent of Sarang remains"
  - **[FULL MEGALIST PAGE]**

- **Samant Malhar**
  - **S-R-m-P-D-n-S** (=Gorakh Kalyan)
  - [Farhan email/OOR] [untraced]

- **Samant Todi**
  - **S-r-g-M-P-d-S** (=Jayavanti)
  - [**Moumita Mitra**] 2026 "Aprachalit Todi ke Prakar. Based on Shuddha Todi: **Srg rMPdS; S'dPMgrS**. Vadi Samvadi dha-re. Morning Raag, Time of Todi.

Nyaas **SrPd**, ga sparingly, **rMPdMP rP** Shree-like phrases are special. This could also be called the Samant Ang, as described before in a separate video named Samant Ang. **rgrS rgPMdP dMPMg MdMgrgrS** All as Shuddha Todi or Todi ang. ga is considered weak, mostly avoided in Aroh like **rgMP**. However in bandishes I could [make use] of **MgMdP**."

- **Samanta Kalyan**
  - **S-R-G-M-P-D-N-S** (=Yaman)
  - [Nidhi v4 p.57] [untraced] "a mixture of Shuddha Kalyan in poorvang and Hameer in uttarang"; vadi: Ga-Dha; evening; chalan given

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- **Sameshwari**
  - **S-R-G-m-P-D-n-S** (=Khamaj)
  - [**Ragini Trivedi**]
  - [**FULL MEGALIST PAGE**]

- **(Sampurna Kanada)**
  - **S-R-g-m-P-d-n-S** (=Asavari)
  - [Ocean of Ragas]
  - basically just the 'Sampurna Malkauns' concept

- **Sampurna Malkauns**
  - **S-R-g-m-P-d-n-S**
  - Raja
  - Groups
  - **[FULL MEGALIST PAGE]**

- **Sampurna Nand**
  - **S-R-G-mM-P-D-N-S** (=Bihag)
  - [Nidhi v4 p.60] [untraced] "recently introduced"; no Re-Dha or tivra Ma in aroha ("sounds like Bihag"); first night prahar

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- **Sampurna Poorva**
  - **S-r-G-mM-P-dD-N-S** (=Lalita Gauri)
  - [**Amodini**] "a shade raga: a base of Poorvi with shades of Gauri, Marwa, & Ramkali...there are different versions of this raga, [e.g.] only komal dha, or both dha"

- **Sandarshini**
  - **S-gG-m-D-N-S** (=Ninadini)
  - [**Devashish Dey**]
  - 'Bhinna Shadja + ga'
  - high Re-kan?

- **Sangam Kedar**
  - **S-R-G-mM-P-D-N-S** (=Bihag)
  - [**Kedar Bodas**]
  - [Ocean of Ragas]
  - [Nidhi v4 p.60] name means 'Meeting Place of Kedars'; "Kedar, Nat, and Bilawal merge...a difficult raga"; no Ni in avroh (sampurna-shadav); vadi: ma-Sa; "the commencement of this raga is peculiar"; chalan given

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- **Sangati**
  - **S-R-G-m-P-D-nN-S** (=Desh)
  - [Bapat] [**listen**] fantastic rendition - second melody 'shadows' main one (**GPSnP; RmnDm**: like -2 modulation)
  - 'Sangati'= 'shadow'

- **Sanjari**
  - **S-R-gG-mM-P-D-nN-S** (=Manj Khamaj)
  - [**Kumar Gandharva**]
  - [Nidhi v4 p.61] "we owe this new raga to Kumar Gandharva...a difficult raga"; Ga-Ni omitted in aroha; vakra in both directions; chayas of Jaijaiwanti

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- **Sanjh ka Hindol**
  - **S-G-M-D-N-S** (=Hindol)
  - [**Abhirang**] "Involves free use of shuddha Ni in Hindol; changing its orientation from an uttarang to a poorvang pradhan raga; and adding a shade of Puriya"
  - [Nidhi v4 p.62] a.k.a. 'Sanjh'; "considered to be the evening counterpart or 'jawab' of the morning Hindol...it sounds beautiful"; pakad given, vadi: Ga-Ni; "Ni elongated and Dha kept short [to] produce the evening effect, and nyas is not made on taar Sa as this will create a [morning] effect"; "mostly in mandra and madhya saptak...sung with Puriya-ang"
  - [**Manchi recording**]

- **Sanjh Kalyan**
  - **S-R-G-M-P-D-N-S** (=Yaman)
  - [**Ravi Shankar**] in Craske ('Evening Kalyan'); basically just Yaman

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- **Sanjh Lalit**
  - **S-r-G-mM-P-d-N-S** (=Poorvi)
  - [**Moumita Mitra**] "New Raag Saanjh Lalit (self-composed)...a combination of Lalit Komal Dha, Shree, and Puriya Dhanashree. It has been named because morning Lalit has been blended with evening (Sanjh) Shree and Puriya

Dhanashree...The bandish consists of the names of the ragas used...'puriyaa' in Sanskrit means 'filling'..."

- **Sanjh Ranjani**
  - **S-R-g-m-P-D-n-S** (=Kafi)
  - [**Vijay Bakshi**] as 'Saanjranjani'; "Guruji's self-created raga"; chayas of Shivranjani with distinct ma use (**gmP**); also Bhimpalasi (**nSnDP**); Dha held back initially; harmonium anticipates new swaras; Ni-kan
  - [**Vijay Jagtap**] "Vijay Jagtap presented Raag Sanjranjani in Gurupournima of Surmani Pt. Vijay Bakshi ji's Gurupournima 2023. All the students and Bakshi sir presented ragas created by Pt. Vijay Bakshi ji."

- **Sanjh Saravali**
  - **S-R-G-mM-P-D-N-S**
  - [Raja]
  - [Aneesh Pradhan]
  - **[FULL MEGALIST PAGE]**

- **Sanjh Tarini**
  - **S-r-G-mM-P-dD-N-S** (=Lalita Gauri)
  - [**Hafiz Ali Khan**] 'Sanj Tarini'

- **(Sanjogiya)**
  - [C.R. Vyas] [untraced] "The first edition of *Raag Sarita* was launched in 1984 and comprised 120 compositions. The second edition, includes 31 original compositions created by my father. [It] also has two of his own composed ragas, Madhu Ambika and Sanjogiya..."

- **Sar Nat**
  - **S-R-G-m-P-D-N-S** (=Nat)
  - a.k.a. 'Bihari Nat' and 'Bihari Kalyan': [RICMP] "I was listening to Vilayat Hussain Khan singing Bihari Kalyan (from the AIR release). His rendition sounded awfully close to Mallikarjun Mansur's Shuddha Nat (ankhan mori lagi). Especially the repetition of **m, GRG, RSR** phrase in both"; "Bihari Kalyan by VHK is called as Sar Nat by Babanrao Haldankar. They both sing same bandish (raga is same too) and belong to same gharana, but name the raga differently"
  - [**Babanrao Haldankar**]

- **Saradeswari**
  - [Biswarup Ghosh Dastidar] [untraced] "Pt. Jotin Bhattacharya...a disciple of Ustad Alauddin Khan. He created more than forty ragas, [including]...Saradeswari"

- ‘Saradeshwari’?

- **Saraiki Kafi**
  - **S-R-gG-mM-P-dD-nN-S** (=11: all but re)
  - [**Biswarup Ghosh Dastidar**] “All notes except komal re are used in Saraiki Kafi. It is a useful raga as far as light-classical music is concerned.”

- **Sarang (Brindabani)**
  - **S-R-m-P-nN-S**
  - Tanarang
  - Jairazbhoy
  - Pai: Laxman Pai’s Raagmala paintings (1965)
  - MUSIC IN MOTION
  - **[FULL MEGALIST PAGE]**
  - [NEW] http://hcmforheart.blogspot.com/2009/11/raag-saarang-cooler.html

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- **Sarang Bahar**
  - **S-R-g-m-P-D-nN-S** (=Bahar)
  - [**Dinkar Panshikar**] 2019 Sarang Festival (age 84!)

- **Sarang Malhar**
  - **S-R-g-m-P-nN-S** (=Melakarta #24)
  - [**Jitendra Abhisheki**] “Miyan Ki Sarang and Brindabani Malhar are synonymous. When sung as a type of Sarang, it is called Miyan Ki Sarang. And if sung in monsoon, it is called Brindabani Malhar.”
  - [Nidhi v4 p.65] “composed by Shri Baburao Kaslikar of Yeotmal”; no Ga in aroha; pakad given, adjacent Ni allowable; vadi: Pa-Sa; second night prahar

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- **Sarangkauns**
  - **S-R-m-d-n-S** (=unique)
  - Enclosed by: Darbari, Charukeshi
  - **[FULL MEGALIST PAGE]**
  - Prakriti? Ulhas Bapat ‘evening melody’: **SRmdnS**

- **Saras Shyam**
  - **S-R-G-mM-P-D-n-S** (=unique)
  - [**Abhirang**: own creation] ‘Saraswati + Shyam Kalyan’ (**SRMPDnDS; SnDP, MPGmR, nDS**)

- **Sarasa**
  - **S-r-G-M-P-D-n-S** (=Rampriya)
  - [**Abhirang**: own creation] “Sarasa, meaning ‘swan’. Derived by omitting Re and Dha in the aroha of Rampriya / Indira Kalyan (**SrGMPDnS**), and adding a

touch of Saraswati using Dha in the aroha (**MPDnDP**). Also derived by changing shuddha Re to komal Re in Champakali." (**nSG, MP, nS; SnDP, (MPDnDP), MGrS**)

- **Saraswat Sarang**
  - **S-R-mM-P-N-S** (=unique)
  - [**Moumita Mitra**] "different fusion to 'Saraswati Sarang' "An amalgamation of Brindabani Sarang and Shuddha Sarang (without Dha). New raga concept by myself. Chalan: **SRmPNS** (like Brindabani Sarang), **SnP; MPMnP; MPmRS** (like Miyan ki Sarang), (like Shuddh Sarang)...'Saaraswat' has 2 meanings... 1. 'Belongs to Ma Saraswati', 2. 'Classical or Shastriya'..."

- **Saraswati**
  - **S-R-M-P-D-n-S**
  - [Tanarang]
  - [Groups]
  - [Reddit]
  - [Book]
  - **[FULL MEGALIST PAGE]**

- **Saraswati Chandra**
  - **S-R-g-M-P-D-n-S** (=Madhukant)
  - [**Abhirang**] "Taken from Sangeet Magazine - Dec 1984: In theory - **nSRMPDnS; SnDPMPgRgS**. In practice - **["]; SnPMgS**. Aroha Saraswati, avroh Madhukauns. The Shruti Bhed or Murchana taking Pa of Madhukauns as Sa gives us Chandrakauns, hence the name Saraswati Chandra (**PMgSnP: SNdmgS**). A shade of Madhuvanti seen in **MPDPgRS**. Also, the [murchana] taking Re as Sa gives a subtle hint of Basant Mukhari."
  - [**DISCUSSED IN KAUNSIS**]

- **Saraswati Kalyan**
  - **S-R-G-M-P-D-n-S** (=Vachaspati)
  - [**Amjad Ali Khan**] [Amjad list: 1980] different spin on Vachaspati scale, interesting Ma srutis
  - [**Acharya Jayanta Bose**] same concept (e.g. **nSRMP**)

- **Saraswati Kanada**
  - **S-R-M-P-d-n-S** (=unique)
  - [**Abhirang**] "A blend of Saraswati and Darbari Kanada" (**SRMP, dnS; SdnP, nPMR, dnRS**)

- **Saraswati Kedar**
  - **S-R-G-mM-P-D-nN-S**

- **[FULL MEGALIST PAGE]**

- **Saraswati Ranjani**
  - **S-R-g-M-P-D-nN-S** (=Tanseni Madhuvanti)
  - [**Abdul Halim Jaffer Khan**]
  - [Nidhi v4 p.70] "an unfamiliar raga, different to Ranjani"; no Re-Dha in aroha; played like a 'Kafi tivra Ma'; vadi: Pa-Re; pakad given; chayas of Multani in aroha and Kafi, Madhuvanti, & Simhendramadhyamam in avroh

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- **Saraswati Sarang**
  - **S-R-mM-P-D-nN-S**
  - **[FULL MEGALIST PAGE]**

- **Sarparda Bilawal**
  - **S-R-G-m-P-D-nN-S** (=Desh)
  - [**Ramrang**] [Parrikar] "This traditional derivate draws its genetic material from Gaud, Khamaj and Bihag, fitting it within an overall Bilawal framework. The disparate constituents are held together with special sancharis. The Gaud strand is at once evident through the **SRGm** gesture in the poorvanga. A sample chalan: **S, RGm, mDDP, DPmG, RGm**"
  - [Nidhi v4 p.72] as 'Sarparda'; "said to have been composed by Amir Khusro...a mixture of Alhaiya Bilawal, Yaman, Gaud, and Bihag"; better to omit komal ni entirely; first daytime prahar; vadi: Sa-Pa

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- **Satyajit**
  - **S-r-G-m-P-D-n-S** (=Ahir Bhairav)
  - [**Ravi Shankar**] mentioned in Craske (p.539): [Ravi in 2011]: "Satyajit, a development of his Ahir Bhairav melody from *Farewell My Friend*..." [on Living Room Sessions]; curious sruti in places (result of old age?)

- **Saugandh**
  - **S-R-g-M-P-D-n-S** (=Hemavati)
  - [**Murad Ali Khan**]
  - [archive] "A rare interview of the maestro [Ustad Allauddin Khan] with Bhopal radio has him singing raag 'Komal Bhimpalasi' and raag 'Sugadh'.
  - [RMIC/Parrikar] "There are at least two ragas that go by the name Saugandh/Sugandh. One is a creation of Allauddin Khan of Maihar. The other is played by Sabri Khan and his son (Kamal?) on sarangi. I presume you heard the latter type of Saugandh. From what I remember (I have heard only the son's version), it is grounded in the Carnatic melakarta Hemavati. Madhuvanti employs the shuddha nishad (although some may occasionally take in the komal nishad the shuddha nishad is pradhana). The chalan of Saugandh may, prima facie, sound Madhuvanti-like on account of the the

alpatva of R and D in aroha sancharis but the overall personality and effect projected are quite different. I recall capturing an abhasa of both Madhuvanti and Bhimpalasi."
    - [name] "Sugandh in Hindi refers to: scent, fragrance, perfume, aroma; ~[yukta] scented, fragrant, perfumed, aromatic..."
    - [RJ] "For those wondering about Saugandh: it is a very rare raga, particular to the Khan sarangi lineage, with swaras SRgMPDnS: like 'Madhuvanti komal ni' or 'Vachaspati komal ga' - and also the same scale form as Raag Hemavati (a Carnatic import played by Hariprasad Chaurasia) and Raag Madhukant (now essentially extinct). Saugandh has also been recorded by Sabri Khan / Kamal Sabri, but as far as I can tell there are no non-sarangi renditions."

- **Saurashtra Bhairav**
    - **S-r-G-m-P-dD-N-S**
    - [Parrikar]
    - **[FULL MEGALIST PAGE]**

- **Saurashtra Tank**
    - **S-r-G-m-P-dD-N-S** (=Saurashtra Bhairav)
    - [**Krishnarao Chonkar**] 'Bhairav Thaat (Raag Saurashtra Tunk)'?
    - just an alternate name for Saurashtra Bhairav?

- **(Saurati)**
    - [untraced] [extinct?] old ragini of Megh

- **(Sauvir)**
    - [**Ramkrishna Das**: Sangitaratnakara] [historic]

- **Savani**
    - **S-R-G-m-P-D-N-S**
    - **[FULL MEGALIST PAGE]**

- **Savani Bahar**
    - **S-R-gG-m-D-nN-S** (=unique)
    - [Nidhi v4 p.73] [untraced] "a kind of Bahar sung in the month of Shravan [Jul-Aug], hence it is called 'Savani' Bahar"; phrases given; night

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- **Savani Barwa**
    - **S-R-gG-m-P-D-nN-S** (=Gara)
    - [**Aminuddin Dagar**]

- **Savani Bhatiyar**
  - **S-r-G-m-P-D-N-S** (=Bhatiyari Bhairav)
  - [**Anandrao Limaye**] Bhatiyar stronger in refrains
  - [**Sukhada Kane**]

- **Savani Bhupali**
  - **S-R-gG-m-P-D-nN-S** (=Jaijaiwanti)
  - [Nidhi v4 p.73] [untraced] "a mix of Bhupali and Malhar"; no ma in aroha; both ni in aroha but neither in avroh; both Ga in avroh; vadi: Sa-Dha

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- **Savani Bihag**
  - **S-R-G-m-P-D-N-S** (=Savani)
  - [**Abdul Rashid Khan**] 'Saavani Bihag' (where is Bihag's tivra Ma)?
  - [**BR Deodhar**] demo
  - [Nidhi v4 p.74] "said to have been composed by Mehboob Khan ['Daraspriya'] of Abroli, the father-in-law of Faiyaz Khan"; no Re-Dha in aroha; vadi Sa-Pa; chalan given

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- **Savani Bilawal**
  - **S-R-G-m-P-D-nN-S** (=Desh)
  - [**Khadim Hussain**] ni mainly via **DnD** type phrases, slight Ma-kan

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- **Savani Desh**
  - **S-R-G-m-P-DnN-S** (=Desh)
  - [Nidhi v4 p.75] [untraced] vakra both ways; chalan given; ma elongated

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- **Savani Kalyan**
  - **S-R-G-m-P-D-N-S** (=Savani)
  - [**Arun Dravid**] just an alternate name for Savani?
  - [RMIC] "In Moutal's "Comparative study of selected hindustani raags" p. 81-82. Three different formulas:
    - 1) 'Shuddha Kalyan + Nat' (mentioned by R. Vaze but unexplained and probably obsolete (could this have developed into Savani Nat? HB)
    - 2) 'Shuddha Kalyan + Bihag', chalan: **PGRS GmGmP GmGRS; NDPPNS**
    - 3) 'Shuddha Kalyan + occasional **SmGm** and nyas on Dha'. This type has been given by V.N. Bhatkhande (and adopted by B. Subha Rao). Its vadi is S. ...moves mainly in Mandra and Madhya Stana with a Nyasa on D...[for] the first Paraha of the night. In this type the Bihag element is reduced to the maximum with only an occasional **SmGP** which is indicative of Bihag. Therefore the importance of M is very little and one has to play Sudh Kalyan without m and with D' nyasa: **SRS NDNDP, PS, RGRS SSmG, PPD, PDPG, RSD, GRS**

- [Nidhi v4 p.76] “sung with the ang of Shuddha Kalyan [shuddha ma]...according to some, this is a ‘Dhaivatantya’ raga”; vadi: Sa-Pa; first night prahar; mostly in mandra and madhya saptak, chalan given

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- **Savani Kedar**
  - **S-R-G-m-P-D-nN-S** (=Desh)
  - [**Dinkar Kaikini**]
  - [**K.G. Ginde**] student of Ratanjankar (who may have created it?)
  - [Nidhi v4 p.76] no Dha in avroh (sampurna-shadav); rainy season, pakad given; tivra Ma must be avoided despite Kedar-ang

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- **Savani Nat**
  - **S-R-G-m-P-D-N-S** (=Bilawal)
  - [**Shruti Sadolikar**] Darbar: traditional Jaipur-Atrauli raga

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- **Saveri Todi**
  - **S-r-gG-m-P-d-nN-S** (=Bhavmat Bhairav)
  - [**Mani Ram**]

- **Savitri**
  - [untraced]
  - “Sadhana Shiledar’s other creations Ritu, Godhuli, Savitri, Bhinna Lalit...”

- **(Sawan Malhar)**
  - [Amjad list: 2008] [untraced] as ‘Sawan Malhar’ (‘Savani + Malhar?’)

- **Sazgiri**
  - **S-r-G-mM-P-dD-N-S**
  - **[FULL MEGALIST PAGE]**

- **Sehera**
  - **S-R-G-M-d-n-S**
  - [POST r/icm]
  - [POST Chandrakantha**]**
  - **[FULL MEGALIST PAGE]**

- **Shadav Alankar**
  - **S-r-g-m-D-n-S** (=Parameshwari)
  - [**Karkare**] “Shayar Shamin, Girish Goswami”; **Srg rSnS** refrain; **mDS, nDPm** switches mood; Dha sparing in descent, sounds like a ‘Bageshri Todi’; Pa weak but present, very similar to Parameshwari [see Komal Bageshri]

- **Shadav Bageshri**
  - **S-R-g-m-D-n-S** (=Shreeranjani)
  - just Bageshri with varjit Pa throughout

- **Shailaja**
  - **S-g-P-d-n-S** (=Tharanga)
  - [**Biswarup Ghosh Dastidar**] "Shailaja is derived from Malkauns by adding Pa & by omitting ma" (**SgPdnS; SndPgS**)
  - [**DISCUSSED IN KAUNSIS**]

- **Shadav Kirwani**
  - **S-R-g-m-P-d-S** (=?) [**Abhirang**] "Derived by omitting Ni in Kirwani"; **SRgmgP**, **dS**; **SdP, gRgmS**
  - [*] add recording

- **(Shadja [Jati])**
  - [**Ramkrishna Das**: Sangitaratnakara] [historic]

- **(Shadja [Grama])**
  - [**Ramkrishna Das**: Sangitaratnakara] [historic]

- **(Shadja di Chyava [Jati])**
  - [**Ramkrishna Das**: Sangitaratnakara] [historic]

- **(Shadja Kaushik)**
  - [**Ramkrishna Das**: Sangitaratnakara] scale [historic]
  - [**Ramkrishna Das**: Sangitaratnakara] jati [historic]

- **Shahana**
  - **S-R-g-m-P-D-n-S**
  - [Tanarang]
  - [Ocean of Ragas]
  - [Bor 74]
  - [Majesty of Shahana]
  - [MUSIC IN MOTION]
  - **[FULL MEGALIST PAGE]**

- **Shahana Bahar**
  - **S-R-g-m-P-D-nN-S** (=Bahar)
  - [**Bhimsen Joshi**] refrain **PDNS SnDn PmP** (Farhan: "Joshi usually sang this composition, 'Soundhe sugandh', in Shuddha Bahar, but here it is recast in Shahana Bahar"); also similar to his Bageshri Bahar

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- **(Shailangi)**
  - [Ravi Shankar] [untraced] existed by 1995
  - [RS last concert review] “Ravi Shankar’s own composition in Shailangi was followed by Vachaspati. Anoushka then played the Carnatic composition Raghuvamsasudha in Kathanakutoohalam”

- **Shalmali**
  - **S-r-g-P-N-S** (=unique)
  - [**Abhirang**] “Adopted from Carnatic, derived from Todi by omitting Ma and dha (**SrgPNS**; **SNP, rgrS**)”
  - [**Biswarup Ghosh Dastidar**] "Shaalmali is derived by omitting Ma and dha from Todi. (**SrgPNS; SNPgrS**)”

- **Shankar Dhwani**
  - **S-R-G-mM-P-D-nN-S** (=Manj Khamaj)
  - [**by Debashish Bhattacharya**] Jan 2024; Ni strong, ni occasional
  - different to ‘Shankh Dhwani’

- **Shankara**
  - **S-R-G-P-D-N-S**
  - [Tanarang]
  - [Parrikar]
  - [Jairazbhoy p.139/207]
  - [Bor 74]
  - [MUSIC IN MOTION]
  - **[FULL MEGALIST PAGE]**

- **Shankara Aran**
  - **S-G-M-P-D-N-S** (=Hindol Pancham: ADDED to Shankara Karan)
  - [**Yashwantbua Joshi**]
  - [Parrikar] “Three basic prakars of Shankara - Shankara Bharan, Shankara Karan and Shankara Aran - have been traditionally acknowledged, and all of them have gone out of fashion...no consensus prevails on their swarup”
  - [Nidhi v4 p.82] “a type of Shankara in which tivra Ma is prominent in aroha...not a popular raga but an interesting one”; shadav-audav (no Ma in avroh); vadi: Pa-Sa; pakad given; aroha chaya of Hameer; night;

- **Shankara Bharan**
  - **S-R-G-mM-P-D-N-S** (=Bihag: ADDED to Shankara Karan)
  - [**Ali Akbar Khan**] Bihag-style weak tivra Ma
  - [Parrikar] “Three basic prakars of Shankara - Shankara Bharan, Shankara Karan and Shankara Aran - have been traditionally acknowledged and all of

them have gone out of fashion…no consensus prevails on their swarup…The few old surviving dhrupads are at sixes and sevens over the nature of [Shankara Bharan]. Typically, the basic Shankara frame is extended with one or both Ma. In the version advanced by Ali Akbar Khan, a soupçon of Bihag and Kalyan is injected via the two Ma. The tivra madhyam is subtle, a la Shuddha Kalyan: **P(M)G**. The tonal phrase **GmN\D\P** stands out."

- **Shankara Karan**
  - **S-R-G-M-P-D-nN-S**
  - **[FULL MEGALIST PAGE]**

- **Shankara Shree**
  - **S-r-G-M-P-D-N-S** (=Puriya Kalyan)
  - [**Abhirang**] 'Shankara + Shree'

- **Shankaranandini**
  - **S-R-G-mM-P-D-N-S** (=Bihag)
  - [Nidhi v4 p.85] [untraced] "a pleasing new raga which is a mixture of Shankara, Bihag, and Nand…aroha consists of Shankara, uttarang of avroh is Bihag, and poorvang of avroh is Nand"; phrases given; night

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- **Shankh Dhwani**
  - **S-R-G-P-n-S** (=Veenavadini)
  - [**FULL MEGALIST PAGE**]

- **Shanmukhpriya**
  - **S-R-g-M-P-d-n-S** (=thaat #15)
  - Ocean of Ragas names two ragas as an exact match for the **SRgMPdnS** swara set – 'Godhani' and 'Asakali' – but all Godhani renditions I can find fit with Bilawal thaat instead, and I can't trace a Raag Asakali in the wild at all.
  - [**FULL MEGALIST PAGE**]

- **(Shantana)**
  - [Amjad list: 1990] [untraced]

- **Sharada Sarang**
  - **S-R-m-P-D-N-S** (=Yashovati Sarang)
  - [**Sunder Lal Gandharv**] "With his untiring efforts and deep dedication Pt. ji has invented…Sharada Sarang (1985)"

- **Sharvari**
  - **S-r-G-m-P-d-N-S** (=Bhairav)

- [**Abhirang**] “From 1950s Sangeet Magazine (Hathras, U.P): Aprachalit of Bhairav thaat. Derived by omitting ma in the aroha of Bhairav, and starting with **NrG**” (**NrG, PdNS; SNdP, GmrS**)

- **Sharavati**
  - **S-g-mM-P-n-S** (=Shrutivardhini)
  - [**Abdul Halim Jaffer Khan** & sitar quintet] strange harmonised experiment, close to Shrutivardhini! no further recordings

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- **Shiv Abhogi**
  - **S-R-g-M-D-S** (=unique)
  - [**Abhirang**] “Adopted from Carnatic [Hemapriya]. Derived by omitting Pa and Ni in Anjani Kalyan. Known as ‘Shiv Abhogi’ in the Hindustani system” (**SRgMDS**; **SDMgRS**)
  - [**Biswarup Ghosh Dastidar**] "Shiv Abhogi is also known as Hempriya...Ni and Pa are omitted from Anjani Kalyan. (**SRgMDS; SDMgRS**)”
  - [**CR Vyas**] created by? same raga?

- **Shiv Bhatiyar**
  - **S-r-G-m-P-D-N-S** (=Bhatiyari Bhairav)
  - [**Kumar Gandharva**] creator; distinctive bandish *Yo Jogika*; perhaps a specific fusion for this composition?

- **Shiv Bihag**
  - **S-R-G-mM-P-D-nN-S** (=Nat Bihag)
  - [**Vijay Bakshi**] “A new raag created by Pt. Vijay Bakshi on the occasion of Gurupurnima”

- **Shiv Kalyan**
  - **S-R-gG-M-P-D-N-S** (=unique)
  - ‘Yaman double ga’
  - [Ocean of Ragas]
  - [**Parichay**]

- **Shiv Kanada**
  - **S-R-g-P-d-n-S** (=Manjiri)
  - [**Abhirang**] (“ma as kan only”)

- **Shiv Kedar**
  - **S-R-G-mM-P-D-N-S** (=Bihag)
  - [**Kumar Gandharva**] [**Bhuvanesh Komkali**] [via teqx0] “This is said to be Kumar Gandharva’s own version of Kedar. Read somewhere that the name 'Shiv' is derived from his name 'Shivputra'...”

- **Shiv Todi**
  - **S-r-g-P-D-S** (=Shivastuti)
  - [**Devashish Dey**]
  - 'Shivranjani komal re'

- **Shiv Manjari**
  - **S-R-G-m-d-n-S** (=Imratkauns)
  - [Shivnath Mishra] guruji's raga!
  - [**Pat Lambdin**] sarod 2024
  - **[FULL MEGALIST PAGE]**

- **Shiva Bhairava**
  - [historic]
  - [Daniélou p.116] just an old title for Bhairav?

- **Shiva Tilak**
  - **S-R-G-m-P-D-N-S** (=Bilawal)
  - [**Mahale & Sudhindra Bhaumik**] as 'Shiv Tilak'
  - [Nidhi v4 p.97] as 'Shivatilak'; "formed by combining Tilak Kamod in poorvang and Shankara in uttarang...a very pleasing raga which deserves to be popularised"; chayas of Bihag used as a "connecting link"

- **Shivangi**
  - **S-G-P-D-S** (=unique)
  - [**FULL MEGALIST PAGE**]

- **Shivanjali**
  - **S-gG-m-P-d-nN-S** (=unique)
  - [reflections: deadlink]
  - [Amjad 1987: different raga] [untraced]
  - [**FULL MEGALIST PAGE**]

- **Shivaraj**
  - **S-R-g-M-P-d-N-S** (=Simhendra Madhyamam)
  - [**Devashish Dey**] "on Birth Anniversary of Pt Mukund Vishnu Kalvint Ji"
  - [Nidhi v4 p.95] "sounds like a mix of Simhendra Madhyamam, Multani, and Pilu"; no Re-Dha in aroha; pakad given; chayas of Kirwani
  - [**Devashish Dey**] 'Shivraj'; mentioned as mela #57: description preamble: TRANSLATE: 'poorvang of Madhuvanti', 'murchana')

- **Shivastuti**
  - **S-r-g-P-D-S** (=unique)
  - [**Abhirang**] “Derived by changing Re to komal re in Shivranjani, or omitting komal Ni in Salagavarali. Known as ‘Vaijayanti’ in Carnatic [?]” (**SrgPDS**; **SDPgrS**)

- **Shivawanti**
  - **S-R-g-M-P-D-S**
  - [Chandrakantha]
  - **[FULL MEGALIST PAGE]**
  - **Chris Stephens comment**: You are correct Ustad Imrat Khan also has a recording of this raga on the album "Yoga Music on Sitar and Veena". There are two tracks: 1. Sitar Solo is an alap,jor,jhalla and 2. Sitar & Tabla which features several teental gats with tabla accompaniment by Samir Chatterjee (this album was released after I recorded Ustadji playing it in concert!) [*excellent, I’ll add to main Shivawanti page!*]

- **Shivdhaam**
  - **S-R-g-M-P-D-S** (=Shivawanti)
  - [**Devashish Dey**]
  - Ma subtle as **(M)P**
  - ‘Shivdhama?’

- **Shivmat Bhairav**
  - **S-r-gG-m-P-d-nN-S**
  - [Parrikar]
  - [Ocean of Ragas]
  - [MUSIC IN MOTION]
  - **[FULL MEGALIST PAGE]**

- **Shivkauns**
  - **S-g-m-D-n-S**
  - [**Badar & Qamar uz-Zaman**] closest to Bageshri
  - [**Ronu Majumdar**] (‘Kafi Chandrakauns’) “Shivkauns: This is a recent melodic innovation in which Bageshri and Malkauns are ingeniously blended. The buildup that emerges strikes the listener with a colour and character of its own. According to some, the raga is also known as ‘Chandrakauns of Kafi group’. ma & Sa are its Vadi & Samvadi respectively”
  - [**Abhirang**: alternate form] ‘Shivaranjani and Chandrakauns’. Created by Mohammed Hussain Saheb”: **SRgPm, mdNS; SNdmgS (S-R-g-m-P-d-N-S)**
  - **[BOTH PRAKARS DISCUSSED IN KAUNSIS]**

- **Shivranjani**
  - **S-R-g-P-D-S**
  - **[FULL MEGALIST PAGE]**
  - [NEW] demo
  - [NEW] Bismillah
  - [NEW] Kumoi scale
  - [NEW] FlyLo Zodiac Shit

- **Shobhawari**
  - **S-R-m-P-d-S**
  - definite ga-kan in alap (**gR, gRgR**)
  - **[FULL MEGALIST PAGE]**
  - this one ('Bhabhavari'?)

- **Shree**
  - **S-r-G-M-P-d-N-S**
  - **[FULL MEGALIST PAGE]**
  - [**RESEARCH NOTES**]

- **Shree Kalyan**
  - **S-r-G-M-P-D-N-S**
  - (audible)
  - [**Ajay Dixit**]
  - [**Balaram Pathak** & **Ashok Pathak**]
  - **[FULL MEGALIST PAGE]**

- **(Shree Tank)**
  - **S-r-G-M-P-d-N-S** (=Tankeshree)
  - [Nidhi v4 p.104] [untraced] three types, all of Poorvi thaat: 1) no Ma-Ni in aroha, 2) also no Ma in avroh, 3) no Ma in aroha
  - seems to be an alternate name for prakriti Tankeshree

- **Shreevanti**
  - **S-r-g-M-P-N-S** (=unique)
  - [**Abhirang**] "An aprachalit Todi prakar derived by omitting komal dha in the avroh of Multani, and displaying a hint of Shree (**PNSr** & **Pr**)" (**NS, gMP, NS**; **SN, PMgrS**)
  - [Nidhi v4 p.105] no re in aroha; vadi: Pa-Sa; evening; pakad given; allied to Multani, Madhuvanti, Hemavati, and Jayavanti

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- **Shreeranjani**
  - **S-R-g-m-D-n-S** (=Shadav Bageshri)

- [Nidhi v4 p.103] [untraced] as 'Shreeranjani'; matches Bageshri aroha; Abhogi should be avoided; also "in Bageshri...shuddha Ni is also slightly used"
- [**Karkare**] as 'Shri Ranjani'; "extinct raga"; discussed at start ('granthas, shastras'; 'shadav-shadav'); strong Bageshri feel but more **SRgm** in ascent; "This is an extinct rag given in old texts. Researcher Pandit Neelesh Karkare"

- **(Shri Nath)**
  - [Five unusual paintings from a ragamala series] [untraced] "male and female acrobats performing to the beat of a drummer" [possibly 'Shree Nat'?]

- **Shringeri**
  - **S-R-G-m-P-D-n-S** (=ADDED to Rageshri)
  - [**Abhirang**] "An older form of Rageshri. Derived by adding Pa in the avroh of Rageshri" (**DnSGmPm, GmDnS; SnDPm, GmR, nDS**)"

- **Shrotashwini**
  - **S-g-m-P-N-S** (=Alaknanda)
  - [**Abhirang**] a.k.a. 'Madhuranjani'. "Derived from Gaurimanohari Melakarta (**SRgmPDNS**) by omitting Re and Dha" (**NSgmPNS**; **SNPmgS**)
  - 'Dhani shuddha Ni'

- **Shrutipriya**
  - **S-R-G-m-P-d-nN-S** (=unique)
  - [**Chinmay Alaat**] "Chinmay Alaat presented Raag Shrutipriya in Guru Purnima of Surmani Pt. Vijay Bakshi ji's Guru Purnima 2023. All the students and Bakshi sir presented ragas created by Pt. Vijay Bakshi ji"; discussed before (mentioned: "dhun bandish; flexible; gambhir; soft touches"); introduction of komal dha shifts alap mood instantly; **RSd** vs. **SRG** contrast

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- **Shrutivardhini**
  - **S-g-mM-P-n-S** (=Madhusurawali)
  - **[FULL MEGALIST PAGE]**
  - which recording is bluesiest?

- **Shubh Kalyan**
  - **S-R-G-M-P-D-n-S** (=Vachaspati)
  - ['**Unknown raga: Malini Rajurkar**] "Malini tai called while singing this in a concert, announced the name 'Shubh Kalyan'...Tai explains the structure as a combination of Shuddha Kalyan and Kalavati..hence the usage of both komal ni and tivra Ma"... (also mentioned as 'Mohanavachaspati': Carnatic?)

- **Shuddha Bahar**
  - **S-R-G-m-P-D-nN-S** (=Desh)

    - [Gurmat Gian]
    - [Parrikar]
    - [**Basavraj Rajguru**] “Gunijan to decide whether to call it Shuddha Bahar or Suha Bahar”…”Bhimsen calls it Shuddha Bahar” (=Bahar with shuddha Ga?)

- **Shuddha Baradi**
    - **S-r-G-P-D-N-S** (=Gauri Shankara)
    - [**Jasraj**]

- **Shuddha Basant**
    - **S-r-G-mM-P-D-N-S**
    - **[FULL MEGALIST PAGE]**

- **Shuddha Bihag**
    - **S-R-G-m-P-D-N-S** (=Bilawal)
    - [**Manikbuwa Thakurdas**?] “Shuddh Bihag is an audav-sampurna raga. The unique feature of this raga is that it uses only shuddha madhyam. The vadi-samvadi are Ga-Dha. This audio clip was recorded (April 1999) for the archives of Samvaad Foundation.”

- **Shuddha Kalyan**
    - **S-R-G-M-P-D-N-S**
    - [Raja]
    - [Tanarang]
    - [Ocean of Ragas]
    - [Bor 74]
    - [MUSIC IN MOTION**]**
    - **[FULL MEGALIST PAGE]**
    - [Meme] [*]

- **(Shuddha Kaushik)**
    - [**Ramkrishna Das**: Sangitaratnakara] [historic]

- **(Shuddha Kaushik Madhyam)**
    - [**Ramkrishna Das**: Sangitaratnakara] [historic]

- **Shuddha Malhar**
    - **S-R-m-P-D-S**
    - [Parrikar]
    - [Ocean of Ragas]
    - [WWS]
    - [AsianAge]
    - [WWS]

- **[FULL MEGALIST PAGE]**

- **(Shuddha Pancham)**
  - [**Ramkrishna Das**: Sangitaratnakara] v1 [historic]
  - [**Ramkrishna Das**: Sangitaratnakara] v2 [historic]

- **Shuddha Pilu**
  - **S-R-g-m-P-d-N-S** (=Kirwani)
  - [**Bhimsen Joshi**] thumri: “Shuddha Piloo is a typical raag of Kirana Gharana. This thumri is itself an composition of Khansaheb Abdul Karim Khan...A rare raag Concert was held at Lausanne in Switzerland in January 1990” (Ni strong, uttarang focus, even occasional hints of komal re)

- **(Shuddha Ranjini)**
  - by? C.R. Vyas

- **(Shuddha Sadharita)**
  - [**Ramkrishna Das**: Sangitaratnakara] [historic]

- **Shuddha Sarang**
  - **S-R-mM-P-D-N-S**
  - [Tanarang]
  - [Jairazbhoy p.90]
  - [Bor 74]
  - [MUSIC IN MOTION]
  - [Chandraveena]
  - **[FULL MEGALIST PAGE]**

- **(Shuddha Shadav)**
  - [**Ramkrishna Das**: Sangitaratnakara] [historic]

- **Shuddha Shyam**
  - **S-R-G-mM-P-D-N-S** (=Shyam Kalyan)
  - [**Kumar Gandharva**] great recording quality! [via teqx0] “The bandish *Mohe Bulaa Ke* is said to be talking about a misunderstanding with a particular concert organiser, where in the sthayi, Kumarji says, "Call me and at least ask about me (greet me)? Your ways are so strange!". In the antara he laments, "I can't understand why you're complicating things, what's my fault that I'm stuck in this situation?". The above description is taken from [**Milap Rane**’s] Shuddha Shyam video [‘This was reportedly from a concert at Phanase Residence on July 31, 1991’] [comment: ‘Is this the only recording/rendition of this raag done ever? I find no other artist who sing it.’]

- **Shuddha Sohini**
  - **S-r-G-m-D-N-S** (=unique)
  - [**Abhirang**] "Taken from *Sangeet Magazine*. Derived by changing tivra Ma to shuddha ma in Sohini. Known as 'Vasanta' in Carnatic." (**SGmDNS; SNDmGrS**)
  - [Nidhi v4 p.124] no re in aroha; played as 'Sohini shuddha ma'; chalan given

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- **Shukla Bilawal**
  - **S-R-G-m-P-D-nN-S**
  - [Jairazbhoy p.102]
  - [Parrikar]
  - [Aneesh Pradhan]
  - [Chandraveena]
  - **[FULL MEGALIST PAGE]**

- **Shuklapalasi**
  - **S-R-G-m-P-D-n-S** (=Khamaj)
  - [Pannalal Ghosh] 'Bhimpalasi Ga-for-ga'

- **Shwet Malhar**
  - **S-R-g-m-P-D-nN-S** (=Miyan ki Malhar)
  - [**Moumita Mitra**] Kanada signature strong

- **(Shyam Bihag)**
  - [Ravi Shankar] [untraced]
  - [by Lalmani Misra? Raga Rupanjali: Dr Pushpa Basu 2007] "Shyam Bihag. penta-heptatonic raga of Kalyan thaat and ang, performed in late evening."

- **Shyam Bilawal**
  - **S-R-G-m-P-D-nN-S** (=Desh)
  - [**Moumita Mitra**] "self conceived: 'Shyam Kalyan + Alhaiya Bilawal'. A jhaptal bandish followed by raga description from 14:11 onwards. Structure: **NSGRGPNDNS; SNDnDPGmRS**. Normal phrases of Alhaiya Bilawal like **NSGRGP; PNDNS; SNDnDP** Adding the **GmRS** phrase of Shyam Kalyan with Alhaiya Bilawal. Also **PNSGmRS** of Shyam Kalyan added. Nyas on Sa and Re (like Shyam Kalyan)"; phrases given

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- **Shyam Desh**
  - **S-R-G-mM-P-D-nN-S** (=Chandi Kedar)
  - [Ocean of Ragas] 'Shyam Kalyan + Desh'; "conceived by late Pandit Balwantrai Bhatt [as per his daughter Swaravandana Sharma]"

- **Shyam Gauri**
  - **S-r-G-M-P-dD-N-S** (=Maligoura)
  - [**Amjad Ali Khan**] [Amjad list: 1999] 'Shyama Gouri' (also 'Shyama Gauri')

- **Shyam Kalyan**
  - **S-R-G-mM-P-D-N-S**
  - [Tanarang]
  - [Bor 74]
  - [MUSIC IN MOTION]
  - **[FULL MEGALIST PAGE]**

- **Shyamkauns**
  - **S-R-g-m-P-d-N-S** (=Kirwani)
  - [**Devashish Dey**] as 'Shamkauns' Kauns-ang Kirwani? Pa subtle
  - [**Prapti Puranik**] student of Dey
  - [**Biswarup Ghosh Dastidar**]
  - [**DISCUSSED IN KAUNSIS**]

- **Shyam Kedar**
  - **S-R-mM-P-D-N-S** (=Kedar)
  - [**Vilayat Hussain Khan**]
  - [**Sanjay Guha**]
  - [Ocean of Ragas]
  - [Nidhi v4 p.130] "composed by Shri Bhaskarao Ghodke of Nasik...a mixture of Shyam Kalyan and Kedar"; vadi: ga-Sa; second night prahar; Ma in aroha and ma in avroh; only Ni in aroha, both Ni in avroh with komal rendered vakra", Shyam Kalyan mainly in aroha and Kedar mainly in avroh; chayas of Saraswati and Shuddha Sarang

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- **Shyam Malhar**
  - **S-R-G-mM-P-D-nN-S** (=Chandi Kedar)
  - [**Souravbrata Surbahar**]
  - [Ocean of Ragas] 'Sham Malhar'

- **Shyam Sarang**
  - **S-R-mM-P-nN-S** (=unique)
  - [Ocean of Ragas]

- **Shyam Shree**
  - **S-R-G-M-P-d-N-S** (=Thaat #3/Latangi!)
  - [Amjad list: **1980**] ('Shyam Shri') laughter in crowd at something; core form is Latangi with slight ma-kan

- [wiki] “created in 1980 as a compound of Yaman in poorvang and Shree in the uttarang”]

- **Siddharanjani**
  - **S-G-m-d-n-S** (=Madhura)
  - [**Abhirang**] “Adopted from Carnatic. Derived by omitting Re and Pa in Charukeshi; OR changing komal ga to shuddha Ga in Malkauns: **SGmdnS**; **SndmGS**” (close to Mohankauns)
  - [**DISCUSSED IN KAUNSIS**]

- **(Silent Raga)**
  - ...where did you hear (of) it?

- **Simhadhwani**
  - **S-r-G-m-d-N-S** (=Chandramouli)
  - [**Abhirang**] “Taken from *Sangeet Magazine*. Derived by omitting Pa in Bhairav. Known as ‘Lalita’ in Carnatic” (**SrGmdNS; SNdmG(m)rS**)
  - [Nidhi v4 p.134] re-Pa omitted in aroha; chayas of Lalit and “resembles Kalingada [no Pa] closely”; vadi: ma-Sa; andolan on re-dha; pakad given

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- **Simhendra Madhyamam**
  - **S-R-g-M-P-d-N-S**
  - **[FULL MEGALIST PAGE]**

- **Sindhi Bhairavi**
  - **S-rR-g-m-P-dD-n-S** (=Amiri Todi)
  - [**FULL MEGALIST PAGE**]
  - [Oxford Encyclopedia] “A variety of Bhairavi, said to be folk-based. Both forms of Re, Ma, and Dha are used. Ga and Ni are Komal. Sindhi Bhairavi maestro, Ali Akbar Khan refers to a tarana, ‘Dim tanana derena tanaderena’ in tintal. A chalan of the tarana as given by him runs...[paywalled]”

- **Sindhi Kafi**
  - **S-R-G-m-P-D-N-S** (=Bilawal)
  - [**Bade Ghulam Ali Khan**] Ma-kan; Kafi links unclear
  - [**folk song**] related?

- **Sindhu**
  - **S-R-gG-m-P-D-n-S** (=Dev Gandhar)
  - [Nidhi v4 p.138] [untraced] “a ‘panchamantya’ raga [Pa is the highest allowable swara]...considered to be a kshudra [‘light’] raga...well-suited for playing gats on sitar...There is a raga called ‘Sindhi Bhairavi’ which is quite different”; close to Gara; vadi: Re-Dha; chalan given

- **Sindhu Bahar**
  - **S-R-g-m-P-D-nN-S** (=Bahar)
  - [Nidhi v4 p.139] [untraced] "a mixture of Sindhura and Bahar...Bahar is found in uttarang and poorvang, Sindhura is mostly in uttarang"; Re-Ni omitted in aroha; second night prahar

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- **Sindhura**
  - **S-R-g-m-P-D-nN-S**
  - [Tanarang]
  - [Parrikar]
  - [Bor 74]
  - **[FULL MEGALIST PAGE]**

- **Sindhura Asavari**
  - **S-R-g-m-P-dD-n-S** (=Saurashtra Bhairav)
  - [**Bhimashankar Rao**]
  - [Nidhi v4 p.142] Ga-Ni omitted in aroha; pakad given; "this is an uttaranga raga...Sindhura is prominent, while Asavari is weaker"

- **(Sindhura Jhinjhoti)**
  - [untraced] by Kumar Gandharva?

- **Sohan Malhar**
  - **S-rR-G-mM-P-D-nN-S** (=unique)
  - [**Abhirang**] "Created by Pt Jaisukhlaal 'Vinay' Shah. A blend of Sohini and Gaud Malhar." (**SG, MD, NSrS, NDMDMG, mRP, mPD(N)SDnPm, GRGRS**)

- **Sohini**
  - **S-r-G-M-D-N-S**
  - [Tanarang]
  - [Parrikar]
  - [ISMIR]
  - [Bor 74]
  - [MUSIC IN MOTION]
  - [Carnatic jugalbandi]
  - **[FULL MEGALIST PAGE]**

- **Sohini Bahar**
  - **S-rR-gG-mM-P-D-nN-S** (=11: all but dha)
  - [**FULL MEGALIST PAGE**]

- **Sohini Bhatiyar**
  - **S-r-G-mM-P-D-N-S** (=Bhatiyar)
  - [**Kumar Gandharva**]

- **Sohini Pancham**
  - **S-r-G-mM-P-D-N-S**
  - [Neuman]
  - [Parrikar]
  - **[FULL MEGALIST PAGE]**

- **Sonakshi**
  - **S-r-G-mM-P-dD-N-S**
  - https://www.youtube.com/watch?v=7KxUh_0st8w (1999)
  - **[FULL MEGALIST PAGE]**

- **Soodha Sarang**
  - **S-R-mM-P-D-nN-S** (=Saraswati Sarang)
  - [Nidhi v4 p.151] [untraced] as 'Soodha Sarang'; "although this seems to be another name for Shuddha Sarang, the aroha and avroh differ slightly...dha is not used in avroh [vs. only in aroha]"; vadi: Sa-Pa; late morning

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- **Soudhamini**
  - **S-g-M-P-N-S** (=unique)
  - [**Abhirang**] "Derived by omitting Re and Dha in Multani. Known as 'Soudhamini' in Carnatic." (**NSgMPNS**; **SNPMg, P(M)gS**)

- **Sorath**
  - **S-R-G-m-P-D-nN-S**
  - [Ocean of Ragas**]**
  - **[FULL MEGALIST PAGE]**

- **Sreekanti**
  - **S-g-M-P-D-n-S** (=Vanti)
  - [**Abhirang**] "Adopted from the Carnatic system of music. Derived by omitting Re in Hemavati melakarta: **SgMPDn(D)S; SnDP, MPg, MgS** Has shades of Madhukauns (Sumaneesha-ranjani), Saraswati, and Harikauns."

- **Subhalakshmi**
  - **S-R-g-mM-P-dD-nN-S** (=Atal Manjari)
  - [**Amjad Ali Khan**] [Amjad list: 1995] for his wife?; both Ma held back; chayas of Patdeep; almost sounds like a ragmala
  - [**Samaagam orchestral version**]

- [RMIC] mention (“sounds like ‘tossed swara salad’…”)

- **Sucharitra**
  - **S-gG-M-P-dD-S**
  - [**Abhirang**] 2025; Carnatic mela #67; “Speciality: using both ga and dha together in both aroha and avroh”

- **Sughandha**
  - **S-R-gG-m-D-S** (=unique)
  - [**Abhirang**: own fusion] “replacing komal Ga with shuddha Ga only in the aroha of Abhogi. Shades of 4 ragas: Abhogi (**SDmgRDS**), Bhupali (**RDSRG**), Dev Gandhar (**gRSRGmGm**), Malgunji (**SRGmGmgRS**)” (**SRGmDS**; **SDmgRS**)

- **Sughrai**
  - **S-R-g-m-P-D-nN-S**
  - [Govind Rao Dantale (Agra)]
  - [Ocean of Ragas]
  - [Parrikar**]**
  - **[FULL MEGALIST PAGE]**
  - [NEW] Mallikarjun live
  - **[Aarshin Karande]** Kanana Sunai Re

- **(Suha Adana)**
  - [Salamat & Nazakat] is actually just ‘Suha then Adana’

- **Suha Bahar**
  - **S-R-g-m-P-nN-S** (=Chanchalas Malhar)
  - [Nidhi v4 p.162] [untraced] “this rare raga is a combination of Suha and Bahar, many details of this raga are not available…ma seems to be kept elongated and isolated”; chalan given

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- **Suha Bhairav**
  - **S-r-G-m-P-n-S** (=Kanak Bhairav)
  - [**Moumita Mitra**] “New Raag Suha Bhairav…Uttarang Suha, Poorvang Bhairav. Morning Raag; Raag composer: Sayak Barua” (**SGmPnS; SnPmGmGrS**)

- **Suha (Kanada)**
  - **S-R-g-m-P-n-S**
  - [Jairazbhoy] end chapter
  - [Ocean of Ragas]
  - [Parrikar]
  - [**Kishori Navras**] [*]

- [**FULL MEGALIST PAGE**]

- **Suha Sughrai**
  - **S-R-g-m-P-dD-nN-S** (=Anjani Todi)
  - [**Madhup Mudgal**]
  - [**Vilayat Khan**] just Suha?
  - [**Nikhil Banerjee**] just Suha? played mishra? (**PSg** pakad)
  - [Nidhi v4 p.162] as 'Suha Sugharyee'; (**S-R-g-m-P-n-S**; "dha is completely omitted"); vadi: ma-Sa or Sa-Pa; "it is difficult to sing either Suha or Sughrai in a pure style, what is generally sung is a mixture of the two ragas: this is analogous to Kafi and Sindhura, which are generally mixed with each other"

- **Suha Todi**
  - **S-r-g-m-P-dD-n-S**
  - Parrikar
  - Moumita Mitra
  - [**FULL MEGALIST PAGE**]

- **Suhag**
  - **S-r-G-mM-D-N-S** (=Lalita Sohini)
  - [Nidhi v4 p.147] [untraced] as 'Sohag'; "sounds like 'Poorvi without Pa'...There is a beautiful mixture of chayas of Lalit, Basant, Paraj, and Sohini...Shuddha ma is used only between the two Ga, according to vivadi rule...[ma] is also extended...a very pleasing raga, it is unfortunate that it is not very much in currency"; vadi: ma-Sa; late night; pakad given
  - 'Suhag': 'love' (Hindi)

- **Suhag Bhairav**
  - **S-r-G-m-P-dD-nN-S** (=Kabiri Bhairav)
  - [**Amjad Ali Khan**] named & described before performance [mentions: "Bhairav, Ahir Bhairav"; Ma-kan; ni-kan
  - [Chandrakantha] "The notes I heard (**NSrGmPdDnNS**); Dha seemed to be on ascent, dha on descent?), shuddha Ni and (very rarely) komal ni? Does this sound right? The great emphasis seemed to be on Shuddha Ni, Shuddha ma, Sa, and Pa. Komal re, Ga, and Shuddh Dha seemed very lightly dealt with. Tivra Ma only appeared once or twice as an ornament to Pa, never self-standing. Shuddha Dha also seemed to appear only in conjunction with Pa phrases, although it was struck as its own swara. In other phrases komal dha was prevalent."; 'Suhag': 'love' (Hindi)

- **Sujani Malhar**
  - **S-R-m-P-D-n-S** (=Gorakh Kalyan)
  - [**Yunus Hussain Khan**]

- [Ocean of Ragas]

- **Sukhiya Bilawal**
  - **S-R-G-m-P-D-N-S** (=Bilawal)
  - [**Manjiri Asanare-Kelkar**] Amodini: “a combination of Bilawal with Bihagada and Savani”
  - different to ‘Shukla Bilawal’

- **Sultani**
  - **S-g-M-P-n-S** (=Madhukauns)
  - [**Salamat & Sharafat Ali Khan: Kabul 1976**] very similar to Madhukauns
  - [Vighnesh Hedge] “It is most definitely Madhukauns, barring a few freak appearances of Re in the ati taar saptak. It follows the pentatonic scale **SgMPnS**. This raga conveys the typical Multani-ang in phrases like **S(M)gMP, MPg**. The approach to ga via a tug from Ma is also typical to Madhuvanti. It also incorporates the Kauns-ang in the **g\S** meend. This concert was in 1976, which was probably around the time this raga was conceived [or] popularised in Hindustani music. I am not aware if this duo also developed it independently or just sung it under the name ‘Sultani’ to highlight its closeness to Multani.”
  - [**DISCUSSED IN KAUNSIS**]

- **Sundarkali**
  - **S-r-G-P-n-S**
  - [Tanarang]
  - **[FULL MEGALIST PAGE]**

- **Sundarkauns**
  - **S-g-m-D-n-S**
  - [Tanarang]
  - **[FULL MEGALIST PAGE]**
  - [**Karkare**] as ‘Bageshri Kauns’/’Audav Bageshri’
  - [**Biswarup Ghosh Dastidar**] "Suryakouns is derived from Carnatic. it has various names, such as Ganeshkauns, Gandharkauns, Surya, Sundarkauns, etc. If in Malkauns, ga is replaced by Ga, then it is called Suryakouns. (**SGmdnS; SndmGS**)”
  - [**SECOND PRAKAR**] **SGmPdnS**

- **Supriya Todi**
  - **S-r-g-P-d-n-S** (=Saheli Todi: ADDED to Shivangi)
  - [Moghe] rare raga sung by Thakurdas
  - [**Jayant Chitre**] “A rare type of Todi, Supriya Todi falls in the category of shadav ragas, omitting Ma completely. The vadi-samvadi are ga-dha.”

- [**Biswarup Ghosh Dastidar**] "Supriya Todi is almost like Bilaskhani Todi: the only difference is in avroh ma is omitted. (**SrgPdS; rndPgrS**)"

- **Suraj Kali**
  - **S-r-G-P-n-S** (=Sundarkali)
  - alternate name for Sundarkali?
  - [**Izhar**] rabab baithak, slight ga-kan
  - [**Rohdari Mazi Miri**] as 'Surajkali'; great harmonium solo

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- **Suranjani**
  - **S-R-gG-P-D-S** (=Lagan Gandhar) [added: Lagan Gandhar]
  - [**Mohtaram Peer Shahzada Qamar**] informal setting (birds, motorbikes, children playing); interesting variable Ga srutis (like prakriti Lagan Gandhar!); chayas of Bhupali & Shivranjani
  - [Ravi Shankar] [untraced] in Craske (different raga?)

- **Sureshwari**
  - **S-R-G-m-P-D-N-S** (=Bilawal)
  - [**Abhirang**] "Created by Acharya Pt S N Ratanjankar "Sujaan". Using the concept of 'Thaat Parivarthan', keeping the nuances of Bageshri as they are, shifting it from Kafi thaat to Khamaj Thaat [?], by changing komal Ga and komal Ni to shuddha Ga and shuddha Ni." (**SGm, PDmG, mDNDS; SND(P)m, PDmG, mGRS**)
  - [**Deepti**]

- **Surdasi Malhar**
  - **S-R-m-P-D-nN-S**
  - [Tanarang]
  - [Ocean of Ragas]
  - [Bor 74]
  - [MUSIC IN MOTION]
  - **[FULL MEGALIST PAGE]**

- **Surmanjari**
  - **S-gG-M-P-D-n-S** (=unique)
  - [**Abhirang**] "Created by Pt Deepak Chatterjee 'Rasikrang'" (**SG(g)GMPnS**; **SnP(DP), MGgG, SgnS**)
  - =Melakarta #70: Nāsikābhūśaṇi (=Hungarian Major Scale)
  - [**Biswarup Ghosh Dastidar**] "Suramanjari is audav-shadav jati. Both Ga, tivra Ma, Pa, komal ni...Re and dha varjit. (**SGgMPnS; SnPDPMGgGSgnS**)"

- **Suryakantha**
  - **S-r-G-m-P-D-N-S** (=Bhatiyari Bhairav)

- [Nidhi v4 p.171] [untraced] “this Carnatic raga is now being introduced in the North...like a combination of Bhairav in poorvang and Bilawal in uttarang”

- **Suryakauns**
  - **S-G-m-d-n-S** (=Siddharanjani)
  - [**Prabha Atre** invention] “This is the earlier form of her Madhurkauns which only has shuddha Ga. Later she modified it to include both shuddha and komal Ga.”
  - linked to Carnatic Surabhi / Surya?
  - [**Biswarup Ghosh Dastidar**] "Suryakouns is derived from Carnatic. it has various names, such as Ganeshkauns, Gandharkauns, Suryakauns, Sundarkauns, etc. If in Malkauns, ga is replaced by Ga, then it is called Suryakouns. (**SGmdnS; SndmGS**)”
  - [**SECOND PRAKAR: SRGmPdNS**] [**Bhimsen Joshi**] [**Bhimsen** 2]
  - [**BOTH PRAKARS DISCUSSED IN KAUNSIS**]

- **Suryakosh**
  - **S-g-m-D-N-S** (=Rajeshwari)
  - [Nidhi v4 p.172] [untraced] “this newly introduced raga has been formed by changing the komal ni and dha of Malkauns to shuddha Ni and Dha...an interesting raga, which sounds like Durga of Khamaj thaat (Madhuradhwani)”

- **(Suvarna)**
  - [Ravi Shankar] [untraced] in Craske

- **Swanandi**
  - **S-R-G-m-P-D-N-S**
  - [Parrikar]
  - [RMIC]
  - [Swarganga]
  - **[FULL MEGALIST PAGE]**

- **(‘Swar Sameer’)**
  - **S-R-G-m-P-D-n-S** (=Khamaj)
  - [**Amjad Ali Khan**] [**Amjad**]
  - mistitling of album cover: ‘Emperor of Swaras’

- **Takka**
  - **S-r-g-m-P-d-n-S** (=Bhairav)
  - [**Ramkrishna Das**: Sangitaratnakara] [historic] same raga?
  - [Nidhi v4 p.175] “all swaras are komal”, re-dha omitted in aroha, ma omitted in avroh; vadi: ma-Sa, resembles Komal Dhanashree and Carnatic Dhanyasi

- [Mukund Lath] “Abhinavagupta [~C11th] quotes an earlier authority called Kashyapa, an ancient theorist (date unknown) who speaks of the seasonal aspect of ragas: “Takka, Gaudakakubha, Bhinnashadaja, Kaushiki, and Bhinnapanchama are favoured in summer and the subsequent seasons.”

- **(Takka Kaushik)**
  - [**Ramkrishna Das**: Sangitaratnakara] [historic]

- **Tankeshree**
  - **S-r-G-M-P-d-N-S**
  - [Parrikar]
  - [Omkarnath Tankeshwari] (1940)
  - **[FULL MEGALIST PAGE]**

- **Tankika**
  - **S-r-G-M-P-d-N-S** (=Puriya Kalyan)
  - [**Abhirang**]
  - alternate name for prakriti Tankeshree? (’Tanki’, ’Shree Tank’, ’Tankeshree’?)

- **Tanseni Madhuvanti**
  - **S-R-g-M-P-D-nN-S**
  - [Parrikar]
  - [Ocean of Ragas]
  - **[FULL MEGALIST PAGE]**

- **(’Thames’)**
  - [Salamat & Sharafat Ali Khan] ’Thames’: vocal, 28 PSLP5203
  - presumably a mistitling!

- **Tharanga**
  - **S-g-P-d-n-S** (=unique)
  - [**Abhirang**] “Adopted from Carnatic, derived by omitting Re and Ma in Bhairavi.” (**SgPdn(d)S**; **SndP, gPgS, ndS**)

- **Tilak Bhairav**
  - **S-rR-G-m-P-dD-N-S**
  - **[FULL MEGALIST PAGE]**

- **Tilak Bihag**
  - **S-R-G-m-P-D-N-S** (=Tilak Kamod)
  - [**Shivrambua Vaze**]

- **Tilak Bihari**
  - **S-R-G-m-P-D-N-S** (=Bihari)
  - [**Ramrang**] [Parrikar] "Jha-sahab's first clip is a full rendition of a traditional thumri he received from Bholanath Bhatt. This objet d'art, based in Raga Tilak Bihari, uses Tilak Kamod for its base, renders its rishab deergha, and borrows elements from Khamaj."

- **Tilak Desh**
  - **S-R-G-m-P-D-nN-S** (=Desh)
  - [**Kedar Naphade**] by Tulsidas Borkar ("Small attempt by me of Rag Tilakdes, composed by Pt P Madhukar ji, on occasion of Borkar gurujis 3rd Death anniversary"); 'Tilak Kamod + Desh'

- **(Tilak Kafi)**
  - [**Ali Akbar Khan**] actually just Zila Kafi? no other evidence of existence

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- **Tilak Kamod**
  - **S-R-G-m-P-D-N-S**
  - **[FULL MEGALIST PAGE]**
  - [**RESEARCH NOTES**]
  - **[Aarshin Karande]** Sur Sangat

- **Tilak Malhar**
  - **S-R-G-m-P-D-nN-S**
  - [Malhar Darshan]
  - **[FULL MEGALIST PAGE]**

- **Tilak Maluha**
  - **S-R-G-m-P-D-N-S** (=Tilak Kamod)
  - [**Padmakar Barve**]

- **Tilak Nat**
  - **S-R-G-m-P-D-N-S** (=Tilak Kamod/Nat)
  - [**AAli Akbar Khan**]

- **Tilak Sarang**
  - **S-R-G-m-P-D-nN-S** (=Desh)
  - [**Abhirang**] 'Tilak Kamod + Brindabani Sarang' (**NSR, mP, NS, PDmPS, PNSRGS, mRNS; nPmR, RmPD mG(S), RmG(S), RGS**)
  - [**Moumita Mitra**] "A blend of Tilak Kamod and Brindabani Sarang" (two versions/chalans notated: with/without Dha)

- **Tilak Shyam**
  - **S-R-G-mM-P-D-N-S** (=Bihag)
  - [**Ravi**] [**Ed Sullivan show**]
  - 'Shyam Tilak'

- **Tilang**
  - **S-G-m-P-nN-S**
  - [Tanarang]
  - [Parrikar]
  - [Jairazbhoy p.142]
  - [Bor 74]
  - [MUSIC IN MOTION]
  - **[FULL MEGALIST PAGE]**

- **Tilang Bahar**
  - **S-R-gG-m-P-D-nN-S**
  - [Tanarang]
  - [Chhota Gandharva]
  - **[FULL MEGALIST PAGE]**

- **Tilang Bhairav**
  - **S-r-G-m-P-N-S** (=unique)
  - [**Abhirang**] "A mishra-melotpan of Bhairav and Khamaj thaats, with Tilang in the aroha and uttarang of the avroh, and Bhairav in the poorvang of the avroh." (**SGmPNS; SnPmG, mr, rS**)
  - [Nidhi v4 p.183] "Sri Ambadass Rao has introduced this samyutka raga...the aroha is completely Tilang. The Bhairav chaya comes in the poorvang of avroh...ending in swaras of Bhairav"; 'Tilang + Bhairav'; re omitted in aroha

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- **Tivrakauns**
  - **S-g-M-d-n-S**
  - **[FULL MEGALIST PAGE]**

- **Todeshwari**
  - **S-r-g-m-D-n-S** (=Parameshwari)
  - [**Ashish Dha**] "Here's a short video of me singing sargam alap in my new Raag ToDeshvaree, an incorporation of the heart-melting Todi-ang into the basic structure of the traditional viraha-romantic Bageshri" (**SgmDnS; SnDmgr, rgrS**) A closely related raag is Raag Eeshvaree Todi, with the same avaroh, but which uses r in the aaroh also, making the poorvang straightforwardly 'Todi with a shuddha ma'

- **Todi**
  - **S-r-g-M-P-d-N-S**
  - **[FULL MEGALIST PAGE]**
  - [**RESEARCH NOTES**]

- **Todi Marwa**
  - **S-r-g-M-D-N-S** (=unique)
  - [**Abhirang**] “Known as ‘Hatakangi’ in Carnatic. Changing shuddha Ga to komal Ga in Marwa”

- **Tribhuvan Gauri**
  - **S-r-G-mM-D-N-S** (=Lalita Sohini)
  - [**Aslam Khan**] “A blend of three ragas: Marwa, Lalit, and Kapar Gauri” (occasional Pa-kan on Ma: Lalit segment separated in chalan)
  - ‘Confluence of Three Gauris’ (or ‘Three Ragas Converge at Gauri’): like Triveni/Gaurimanjari concept

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- **Tribhuvan Malhar**
  - **S-R-gG-m-P-D-nN-S** (=Jaijaiwanti)
  - [**Abhirang**] “Created by Pt. Jaisukhlaal ‘Vinay’ Shah. Shades of Miyan ki Malhar, Gaud Malhar, Shuddha Malhar, & Jog”

- **Triguna**
  - **S-r-m-P-D-N-S** (=unique)
  - [**Abhirang**] “A humble attempt to blend Marwa, Komal Rishabh Durga, and Bhatiyar” (**DNr, SrmPDPmrS, SD, PDNDm, rmPDPmr, NDrS**)

- **Trishanku**
  - **S-R-G-M-d-n-S** (=Sehera)
  - [Ashish Dha] “Wow I did this one [Sehera] too. I called it **Trishankoo** - so you know the story about him [Wiki]? Two **different** recordings with different shruti ratios for the Ma-dha-ni [in the filenames]”

- **TrishNaa**
  - **S-R-gG-P-dD-S** (=unique)
  - [**FULL MEGALIST PAGE**]
  - [Ashish Dha info]

- **Triveni**
  - **S-r-G-P-d-N-S**
  - [Parrikar]
  - [Jairazbhoy p.146]

- **[FULL MEGALIST PAGE]**
- **Chris Stephens comment**: This raga is also sometimes called Tirwan/Tirvan. There is a fantastic recording by Ustad Mohammad Sharif Khan Poonchwale on sitar you can easily find. Its on the album Music of Pakistan 1978 and features some really unique gamaka taans of the Poonch gharana. There is also a rare live recording of Ustad Poonchwale playing Tirwan in Kabul on youtube by Dr.Qayum Belal. Highly recommended listening! [*thanks! yep, there are so many name & transliteration variants for this raga*]

- **Tukhari**
  - **S-R-g-M-P-D-nN-S** (=Tanseni Madhuvanti)
  - [**Rajendra Prasanna**] comment: "This raag is in GGS, sung in evening when kirtan is done in gurdwaras"; chayas of Madhuvanti, Patdeep, & Pilu
  - [Jawaddi Taksal]

- **Tulsikauns**
  - **S-g-m-d-nN-S**
  - **[FULL MEGALIST PAGE]**

- **Ushak**
  - **S-R-m-P-d-N-S** (=unique)
  - [**Abhirang**] as 'Ushhaak'; "From 1950's Sangeet Magazine (Hathras, U.P): A mishra-mel created by Amir Khusro carrying shades of Sarang, Asavari and Bhairav" (**SRmPdNS**; **SNdPmRS**)

- **Utari Basant**
  - **S-r-g-M-P-d-N-S** (=Todi)
  - [**Abhirang**] "From *Sangeet Magazine*: Adding a shade of Multani to Basant by changing Ga to ga"; (**MdrSrNSNdP, PdMP, Mg, MdNMg, MgrS, NdS, SPMg, MdNSrS**)
  - [Nidhi v4 p.191] "obtained by using ga instead of Ga in Basant...Ga is lowered, hence it is called 'Utari' Basant. Use of komal ga should be carefully made, otherwise [it] will sound like Multani"; chalan given

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- **Utari Desi**
  - **S-R-g-m-P-d-n-S** (=Darbari)
  - [Nidhi v4 p.192] [untraced] "a kind of Desi in which only komal dha is used. In aroha, Re is used while re is used in avroh"

- **Utari Gunkali**
  - **S-rR-g-m-P-d-n-S** (=Asavari)

- [Nidhi v4 p.192] [untraced] as 'Utari Gunakali'; "a mixture of Asavari and Bhairavi...the style of presentation should [follow] the Bhairavi style"; Bhatkhande's chalan given

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- **(Utari Kalyan)**
  - [untraced] by Kumar Gandharva? ('Utaraa Kalyan')

- **Vachaspati**
  - **S-R-G-M-P-D-n-S**
  - **[FULL MEGALIST PAGE]**
  - [**RESEARCH NOTES**]

- **Vagadeeshwari**
  - **S-gG-m-P-D-n-S** (=Jogeshwari Pancham)
  - [**Chhota Gandharva**] distinctive double-Ga
  - =Melakarta #34

- **Vairagya**
  - **S-R-gG-m-dD-n-S** (=UNIQUE)
  - [**Karkare**] "rare extinct raga: this raga is in the 72 thaat [?=no Pa], an ancient raga sung by Bairagis and Sanyasis. It is considered extinct in this era"; discussed at start; shades of Rageshri (**GmRS**); strange Dha sruti in bandish (discussed in comments; historic existence of raga queried)

- **Vaishali Todi**
  - **S-r-g-d-S** (=UNIQUE)
  - [**Mrinalini Thakurdas**] "Contrary to the belief that a raga must have either Ma or Pa, Vaishali Todi is truly an exception: not only does this rare raga omit both Ma and Pa, but also Ni! A morning raga, the vadi-samvadi are ga-dha. Mrinalini Thakurdas demonstrates traditional compositions in Vaishali Todi. Khayal in Tal Chandrakala (10 beats) & drut in tintal."

- **Vaishnavi**
  - **S-r-G-M-d-n-S** (=unique)
  - [**Abhirang**] "Derived by omitting Pa in Melakarta Namanarayani" (**SrGMPdnS**)
  - [**Biswarup Ghosh Dastidar**] "Baishnavi is derived from Carnatic Namanarayani. If Pa is omitted, then it is called Baishnavi (**SrGMdnS**)...If in Sehera shuddha Re is replaced by re then it becomes Baishnavi. (**SrGMdnS; SndMGrS**)"

- **Vani Kalyan**
  - **S-R-G-M-P-D-N-S** (=Yaman)

- [**Chaitanya Kunte**] 2016 (“Dr Chaitanya Kunte presented a new, self-created raga called ‘Vaani Kalyan’…a unique creation by Dr Kunte in which he has transformed the phrase-structure of Bageshri (i.e. Vagishwari, meaning ‘Vaani’) in Kalyan Mela. So, this Raga is called ‘Vaani Kalyan’…”)

- **Vanti**
  - **S-g-M-P-D-n-S** (=Madhupriya)
  - presumed Madhuvanti variant?
  - [**Ahmed & Rahmat Ali Khan**] captivating TV rendition; Dha occasional (never pronounced in sargam: outside core form)
  - linked to prakriti Sultani (same Khan family)?; close to Madhukauns

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- **Varati**
  - **S-r-G-M-D-S** (=unique)
  - [**Vinayak Vora**]
  - [Sahapedia] mentioned as a ragini of Basant
  - [Nidhi v4 p.197] Ga durbal in avroh; vadi: Dha-re; andolan on re; “a very pleasing raga which deserves greater popularity…altogether different from Varati/Barari/Baradi”; resembles Marwa & Poorvi Kalyan

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- **Vardhini**
  - **S-gG-m-P-d-n-S**
  - **Hridaynath Mangeshkar & Asha Bhosle** (Marathi songs)
  - **Ritwik Sanyal**: Dhrupad
  - Carnatic guitar symphony
  - **[FULL MEGALIST PAGE]**

- **Vari**
  - **S-g-P-d-N-S** (=unique)
  - [**Abhirang**] “Adopted from Carnatic, derived by omitting Re and Ma from Kirwani” (**SgPdNS**; **SNdPgS**)

- **Varudha**
  - **S-g-P-D-N-S** (=unique)
  - [=Patdeep no Re/ma]
  - [**Abhirang**] as ‘Varudhha’; “Adopted from Carnatic. Derived by omitting Re and ma from Gowrimanohari“ **NSgP, DNS; SNDP, gPgS, NDS**

- **(Varun Kauns)**
  - [Sunder Lal Gandharv] [untraced] “With his untiring efforts and deep dedication Pt. ji has invented: Varun Kauns (1985)”

- **Vedi ki Lalit**
  - **S-R-gG-P-D-n-S** (=unique)
  - by Dilip Chandra Vedi
  - [Ocean of Ragas]
  - no mM? so murchana of Lalit-ang?

- **Veenavadini**
  - **S-R-G-P-n-S** (=Shankh Dhwani)
  - [**Abhirang**] from Carnatic; “Derived by changing shuddha Ni to komal Ni in Hamsadhwani.” (**SR, GP, nS**; **SnP, G(P)R, nPS**)
  - Lavani: alternate name for scale?

- **Veni Kedar**
  - **S-R-G-m-P-D-nN-S** (=Desh)
  - [Nidhi v4 p.208] [untraced] vakra sancharis in both directions; vadi: ma-Sa; second night prahar, chalan given

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- **(‘Verag Todi’)**
  - **S-r-g-P-n-S** (=Bairagi Todi)
  - [**Salamat Ali Khan**] sounds just like Bairagi Todi, likely just a mistitling

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- **(Vesar Shadav)**
  - [**Ramkrishna Das**: Sangitaratnakara] [historic]

- **Vibhasini**
  - **S-r-gG-P-d-S** (=unique)
  - [**Moumita Mitra**] “It is ‘Bibhas Komal Dha’ in Bhairav thaat with additional Komal Ga (Todi ang). With the normal Bibhas phrases, it uses **Srg, SrgP, gS**”
  - a.k.a. ‘Bibhasini’

- **Vibhavati**
  - **S-r-G-P-n-S** (=Sundarkali)
  - [**Abhirang**] “Derived by omitting Ma and Dha in Ahir Bhairav. Shades of Vibhas (Bhairav thaat) and Bairagi Bhairav. How the name is derived: 'Vibha' from Vibhas + 'Vati' from Revati (equivalent of Bairagi Bhairav in Carnatic system” [also ‘Lasaki’])” (**SrGPnS; SnPGrS**)
  - [Nidhi v4 p.208] as ‘Vibhavari’; “this new Hindustani raga has been introduced by Sri Narayanrao Patwardhan...it belongs to the Carnatic Chakravakam [mela #16]...A combination of Bibhas in poorvang and Sarang in uttarang”; vadi: Sa-Pa; morning
  - [**Biswarup Ghosh Dastidar**] “Also known as Lasaki. Bibhavati is a blending of Bibhas & Revati. (**SrGPnS; SnPGrS**)”

- **Vidhyeshwari**
  - **S-R-m-P-D-n-S** (=Gorakh Kalyan)
  - [Nidhi v4 p.210] [untraced] as 'Vidhyeshvari'; "we owe this raga to Sri Vasantha Annaji Vaidya...Vakra sancharis should be repeatedly used...ending with ma elongated gives a Shuddha Malhar touch"; pakad given, night

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- **Vidyapati Kalyan**
  - **S-R-g-M-P-D-nN-S** (=Tanseni Madhuvanti)
  - [**Abhirang**] has Malharic **nDNS**

- **Vihang**
  - **S-r-G-mM-P-D-N-S**
  - **[FULL MEGALIST PAGE]**

- **Vihangini**
  - **S-R-G-m-P-D-N-S** (=Bilawal)
  - [Aneesh Pradhan] "We follow this with another raag named Vihangini, which seems to suggest a connection with the word vihang ['bird']. This is a raag composed by Kirana exponent Mani Prasad"
  - [**Mani Prasad**] lively, ma subtle
  - [Lata] made it famous in filmi?
  - 'Vihanginee', Ramesh Jule, vocal, 11 CDNF150176

- **Vijayanagari**
  - **S-R-g-M-P-D-S**
  - Malini Rajurkar (57m): 'This can't be accredited to VMB ji. It's a Carnatic scale brought to Hindustani by Pt. Balabhau Umdekar of Gwalior. Malinitai has sung many of his bandishes and created/brought ragas like Chakradhar'
  - 'Madhuranjani and Vijayanagari'
  - **[FULL MEGALIST PAGE]**

- **Vijayanand**
  - **S-R-G-mM-P-D-nN-S** (=Chandni Kedar)
  - [**Hrishikesh Badve**] "Shri. Hrishikesh Badve presented Raag Vijayanand in Gurupournima of Surmani Pt. Vijay Bakshi ji's Guru Purnima 2023. All the students and Bakshi sir presented ragas created by Pt. Vijay Bakshi ji."; name & description given before performance (mentioned: "Durga; Triveni; Maru Bihag; vadi: Ga-Ni..."); Ma occasional

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- **Vijayanti**
  - **S-R-M-P-N-S** (=unique)

- [**Abhirang**] “Derived by omitting Ga and Dha in Kalyan. Shades of Shyam Kalyan in poorvang, and Bihag in uttarang, because Dha is used as a kan swar with Pa in the avroh.” (**NSRMPNS**; **SN(D)PMRS**)
- [Nidhi v4 p.215] as ‘Vyjayanti’; vadi: Re-Pa; second night prahar; “a very pleasing raga and deserves to be popularised”; resembles Shuddha Sarang, Salang, and Shyam Kalyan
- [**Biswarup Ghosh Dastidar**] "Vaijayanti is sung in both Carnatic & North Indian systems. It is derived from Kalyan Thaat & it is considered as audav-jati. vadi is Pa & Samvadi is rishabh. It is an evening raag. Ga and Dha are Varjit. It is a blend of Shyam Kalyan in poorvang and Bihag in uttarang respectively. Pa to Re Swarsangati is a unique feature of Vaijayanti. (**SRMPNS; SNPMRS**)”

- **Vinay Bhairav**
  - **S-r-G-m-D-n-S** (=unique)
  - [**Abhirang**] “Created by Pt Jaisukhlaal ‘Vinay’ Shah: A mishra - melotpan raag, born out of Bhairav and Khamaj Thaats. Derived by omitting Re and Pa in aroha, and omitting only Pa in avroh of Ahir Bhairav. Shades of 2 ragas - Rageshri and Ahir Bhairav.” (**SGmDnS**; **SnDmGrS**)

- **‘Vindaloo’**
  - [Stephen Jones] satirical; “In classical treatises rāg Vindaloo is described as a raga for dusk, shortly after opening time…Scholars have recently questioned the authenticity of a ragamala painting depicting an obese balding accountant in a pink sombrero, bedecked in opulent wombat furs and clutching a gaily-coloured [can of] Kingfisher, his sumptuous belvedere adorned with a garden gnome. Questionably, Bhatkande classified rāg Vindaloo under Paneer thaat. It had already appeared by the 18th century in the bold attempt of picaresque, nay swashbuckling, adventurer and arms-dealer Lord Auberon Cholmondeley-Smythe to codify the repertoire, notwithstanding his comment in the Prefatory Observations that “it all sounds the same to me, this Indian music”. In dhrupad renditions the nomtom syllables tiddley-pom and poppadom are prominent. As to arohana and avarohana patterns, whereas in ascent flat and natural re, ga, dha, and ni, natural and sharp ma may be sounded interminably and apparently at random, in descent all notes are avoided entirely…”

- **Virahi**
  - **S-r-G-m-P-D-nN-S** (=Anand Bhairav)
  - [**Abhirang**] “A humble attempt to blend Alhaiya Bilawal and Bhairav, by changing the shuddha Re in Alhaiya Bilawal to komal re, but retaining the raag structure. **SrGrGP, DNS; SNDP, DnDPmG, mrS**. Madhyalaya rupak bandish - Kaba Jaage - composed under my pen-name "Abhirang".”

- **Virakti**
  - **S-r-M-P-n-S** (=unique)
  - [**Ashish Dha**] recording via whatsapp; “Bairagi is just a shuddha ma apart...I'm thinking of calling this Raag Virakti”

- **Viranchimukha**
  - **S-R-G-mM-P-N-S** (=unique)
  - [Nidhi v4 p.213] [untraced] Re omitted in aroha, vadi: Ga-Ni; Dha allowable as vivadi; second night prahar; chayas of Bihag and Maru Bihag

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- **Virat Bhairav**
  - **S-r-G-m-P-dD-n-S**
  - **[FULL MEGALIST PAGE]**

- **(Vishnu Kauns)**
  - [Sunder Lal Gandharv] [untraced] “With his untiring efforts and deep dedication Pt. ji has invented: Vishnu Kauns (1986)”

- **Vishuddh Kanada**
  - **S-R-G-m-P-d-n-S** (=Dev Gandhar)
  - [**Abhirang**: own fusion] “A humble attempt to blend Charukeshi and Darbari Kanada” (sounds like refitting Darbari phrases with Charukeshi’s Ga)

- **Vishwamanjari**
  - **S-R-g-M-P-D-N-S** (=Madhuvanti)
  - [**Vishwa Mohan Bhatt**] “created...by combining two ragas Shivranjani and Madhuvanti” (powerful sound! using octave pedals?)
  - [**Vishwa Mohan Bhatt**] as Vishwaranjani [‘Biswaranjani’] (“created by Sri Vishwa Mohan Bhatt with mix of Raga Shivranjani and Madhuvanti”)

- **Vishwambari**
  - **S-r-G-M-P-nN-S** (=mela #54)
  - [**Pushpraj Koshti**] surbahar 2026

- **Viyog**
  - **S-R-g-m-P-d-n-S** (=Jaunpuri)
  - [**Abhirang**: own fusion] “A humble attempt to blend Jaunpuri and Desi. Chalan: **dmPSdP, RmPnDP, mPgR, Rg(S), SR(n), nS** [*inclusion of shuddha Dha is an error?*]; Addha tintal drut - Kaun desavaa - composed under my pen-name "Abhirang"”

- **Viyog Kauns**
  - **S-gG-m-d-n-S** (=Madhurkauns: seemingly identical concept)
  - [**Milind Vasudev**] [sent in by Manchi] harmonium 2026
  - [**DISCUSSED IN KAUNSIS**]

- **Viyogavarali**
  - **S-r-g-m-d-N-S**
  - [Parrikar]
  - [Giitaayan]
  - [Ocean of Ragas]
  - **[FULL MEGALIST PAGE]**

- **Yaman**
  - **S-R-G-M-P-D-N-S**
  - **[FULL MEGALIST PAGE]**
  - [**RESEARCH NOTES**]
  - True Romance 1h17m (Clem Alford)

- **Yaman Kalyan**
  - **S-R-G-mM-P-D-N-S** (=Bihag)
  - [**FULL MEGALIST PAGE**]

- **Yaman Manjh**
  - **S-R-G-mM-P-D-N-S** (=Yaman Kalyan)
  - [Ravi Shankar] [**1949 with Anokhelal**] playing to Nehru age 27, followed by Manj Khamaj ragmala

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- **Yamani Bihag**
  - **S-R-G-mM-P-D-N-S** (=Bihag)
  - [**Moumita Mitra**] "An amalgamation of Yaman and Bihag; A teentaal composition followed by brief discussion of chalan (13:05 onwards). Brief chalan: **NRGMPMP; GmPGmGGmPNS; SNDP; MDNDPMP; GmPDMPGmGRSD; NRGRSNDP; PNS; GmGRS**"
  - [**Sanjay Guha**] same swaras, possibly original combo (ni-kan)

- **Yamani Bilawal**
  - **S-R-G-mM-P-D-nN-S** (=Manj Khamaj)
  - [**Mallikarjun Mansur**] "Jaipur Atrauli gharana's Yamani Bilawal has a different structure than all others. **NRNG** cluster forms the only indication of Yaman..and the rest remains Alhaiya Bilawal as usual with both Ni present. Other gharanas deviate by providing a little more emphasis on Yaman by

including Ma, using **NRGM** cluster, emphasising Ni and getting rid of ni...different styles but mansurji's rendition is by far the best"
    - [**Kishori Amonkar**]
    - [Ocean of Ragas]
    - [Nidhi v4 p.219] "a mixture of Yaman and Bilawal...a fairly popular raga...allied to Yaman, Gaud Sarang, and Bihag"; vakra sancharis in both directions; vadi: Sa-Pa; morning, pakad given
    - Also spelt 'Emni Bilawal/Imni Bilawal' in Maihar (e.g. Allauddin Khan)

- **Yamani Hameer**
    - **S-R-G-mM-P-D-N-S** (=Bihag)
    - [**Moumita Mitra**] "Self Conceived Yamani Hameer or Imni Hameer. Rupak Bandish followed by description Phrases of Yaman and Hameer have been amalgamated: **NRGMPMPGmNDNS; SNDPMDNDPGmRNRS**. In Uttarang of Hameer, Yaman phrases are already present. Hence we need to show the presence of Yaman mostly in poorvang phrases."

- **'Yamani Puriya'**
    - **S-rR-G-M-P-D-N-S** (=unique)
    - [**Ramkrishna Das**] intentionally left unnamed ("Khayals in Raag: what must be the name...'")

- **Yashovati Sarang**
    - **S-R-m-P-D-N-S** (=unique)
    - [**Abhirang**] "Poorvang of Brindabani Sarang, and Uttarang of Patdeep" (**NSRmPNS; NSDmP, mR, NS**)

- **Yashranjani**
    - **S-r-M-P-d-S** (=unique)
    - [**Abhirang**] "From 1950's Sangeet Magazine (Hathras, U.P): Derived by omitting Ga and Ni in Poorvi thaat. Known as 'Hasthini' in Carnatic." (**SrMPdS**; **SdPMrS**)

- **Yogashri**
    - **S-r-G-M-P-D-N-S** (=Puriya Kalyan)
    - [**Abhirang**] **NSrGr, MPDP, NDPDPS(PDS); SNDP, MPDP, rGrS**
    - [**Vishwajeet Borwankar**] **SrGMPMP, GMPNNS, SNPMGr, rMGrS**

- **Zartabi**
    - **S-r-G-M-P-D-nN-S** (=Monomanjari)
    - [**Roshanara Begum**] ni weaker than Ni

- [**Biswarup Ghosh Dastidar**] “Zartabi is very rarely known...In Vachaspati, komal re and shuddha ni are added...it resembles Puriya Kalyan, though **MDN** phrase is not used. It has a vakra chalan like **PD, MP, GM, rG**”

- **Zazen**
  - **S-r-G-P-n-S** (=Sundarkali: ADDED)
  - [**Ashish Dha**] 2025 “Dagarvani-style dhrupad alap in Raag Zazen. Such a simple scale (**SrGPnS; SnPGrS**), I'm surprised it isn't already a raag! For me, it lives in the same meditative musical space as Bairaagee, Jogiyaa, Gunkali... And other new raags I've discovered, like Malang. So unless anyone knows this as an existing raag, I have christened it Raag Zazen”

- **Zeelaf**
  - **S-G-m-P-d-S**
  - **[FULL MEGALIST PAGE]**

- **Zeelaf Todi**
  - **S-R-g-m-P-dD-n-S** (=Kaushik Bahar)
  - [**Khadim Hussain**] occasional double-dha shades (or just high komal sruti?), sounds more Kanada in uttarang (e.g. **mP(n)dnS** & long **n\d** swoops)?

- **Zila Kafi**
  - **S-R-gG-m-P-D-nN-S**
  - **[FULL MEGALIST PAGE]**

- **(Zila Kafi Gara)**
  - **S-R-gG-m-P-D-nN-S** (presumed)
  - [Ali Akbar Khan] [untraced] mentioned as creator

UNIDENTIFIED RECORDINGS:

- ~~Unknown raga: Chhota Gandharva~~
  - **S-rR-G-mM-P-dD-N-S** (=Nand Basant)
  - self-composed, contains some Basant ideas?
    - definitely **Nand Basant**!

- ~~Unknown raga: Amjad Ali Khan~~
  - **S-rR-g-m-P-d-n-S** (=Mishra Bhairavi)
    - definitely just a **Mishra Bhairavi**

- ~~Unknown raga: Bade Ghulam Ali Khan~~
  - **S-R-g-m-P-d-nN-S** (=Miyan ki Malhar)

    - “राग लंकेश्री (additional प्रकार). Chalan: **SRgmP, mPdP, dNS, RnS, SndP, mPdP, mgRS**” [translation: ‘Lankeshri: additional prakar’]
    - a sparse a Kanada raga
        - an alternate form of **Lankeshri Kanada**

- ~~Unknown raga: Badar & Qamar-uz-Zaman~~
    - **S-R-G-M-P-N-S** (=Jaisheri)
    - low tivra Ma sruti?
        - definitely matches their **Jaisheri**

- Unknown raga: Khadim Hussain
    - **S-R-G-mM-P-nN-S** (=Megh Sarang)
    - (‘Jait + Hindol’?) “This raag has been reduced to a dhun by some ‘band baaja’ players these days! Very few khayaliyas dare attempt a khayal [in it]”
    - **SGP** ascents (Jaitashree), Re/ma/Ni occasional, ni in descent only
        - no leads (working title: ‘**Jait Hindol**’?)

- Unknown raga: Khadim Hussain
    - **S-R-G-mM-P-D-n-S** (=Saras Shyam)
    - “Sweeps of Shyam Kalyan with Maluha phrase **SDPm** mandra” [plus ni? although ni used very sparingly]
        - unclear: some Kalyan variant

- Unknown raga: Khadim Hussain
    - **S-R-g-m-P-D-nN-S** (=Miyan ki Malhar)
    - shuddha Ni less frequent, **SRmPDS** common ascent path
        - unclear: not a Malhar raga

- Unknown raga: Vasantrao Deshpande
    - **S-rR-m-P-dD-S** (=Kanakangi)
    - (“Shankar Chandra...Dhun”; mishra touches?)
        - Actually a dhun rather than a raga?

- Unknown raga: Vijay Bakshi
    - **S-G-m-P-D-n-S** (=unique)
    - shades of Kalavati (**DnSG**) & Bageshri
        - self-created, title unclear

- Unknown raga: Pashupati Nath Mishra
    - **S-G-m-P-D-S** (=Nagaswaravali)
    - a rare Benares speciality?
    - strong Dha, shades of ‘Bhinna Shadja + Pa’
        - no clear leads