

IMPORTANCE OF ADHVDARSHAK SWAR (MADHYAM) IN THE RAAGAS OF KALYAN ANG

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Abstract

Swar, Tala and Laya, these are the three basic elements of Sangeet. It means that Sangeet is used for its three fold meaning, namely vocal music, instrumental and dancing. Sangeet as a combination of these three parts pleases and soothes the minds of living beings. We are about to put light on one of the most important element of sangeet i.e Swar. As we already know that there are 7 shuddh and 5 virit swaras in sangeet and each swar has its own melody and importance in music. In this article, we may learn about the importance of madhyam swar which is also known as Adhvdarshak swar. Moreover, in this article, the importance of madhyam swar will be discussed with respect to its usage in the ragas of Kalyan ang.

Keywords: Shuddh Madhyam, Teevra Madhyam, Kalyan ang, Adhvdarshak swar, Raagang.

IMPORTANCE OF MADHYAM SWAR:

Indian Classical music is very rich in its heritage and is one of the world's most expounded music systems (Paranjape, 2004). Each swar in hindustani sangeet leaves a remarkable influence on its listeners. In this article, we are about to discuss the significance of madhyam swar.

Madhyam swar is situated in the middle of the saptak, therefore it is called madhyam. This swar has great importance and impact on raagas as the time schedule of various raagas depend immensely upon madhyam swar which is the reason it is called *Adhvdarshak swar*.

Raagas can change their form depending upon the presence or absence of madhyam swar. Another important aspect regarding madhyam swar is that it has two forms:

- Shuddh madhyam
- Teevra madhyam

These two states of madhyam are responsible for the setting of the time period of any raag. The raagas sung early morning include shuddh madhyam in them while those sung in the evening include teevra madhyam (Sharma, 2007). For eg. Bhairav Raag which is sung early morning incorporates shuddh madhyam in it but, if this shuddh madhyam is replaced by teevra madhyam, then it becomes Poorvi Raag of nightfall. In the same way, if shuddh madhyam of early morning Raag Bilawal is replaced by teevra madhyam, then it becomes Yaman Raag which is sung in the evening.

According to great scholars, Pt. Vishnu Narayan Bhatkhande's disciple *Narayan Moreshwar Khare* originated the *Raagang vargikaran* in which he has discussed 26 primary ragas that are known as Raagang. These 26 raagangas contain all the raagas and each raagang has their own unique traits that can be seen in all the raagas of that particular raagang.

KALYAN ANG

'Just as the idiom and not mere grammar makes a language so also it is the 'Ang' and not merely the scale of a 'Raga' that is its distinguishing feature.'

-Smt. Krishna Bisht

The ragas containing swaras referring to kalyan ang fall under the category of kalyan ang. The Kalyan ang is one of the most popular angas out of all 26 raagangas given by Pt. Narayan Moreshwar Khare. Whenever we hear the word Kalyan, the first thing that crosses every vocalist's mind is Raag Yaman that is due to its admirable flavour and easy-to-understand nature. There are many other ragas such as bhopali, kedar, hameer, hindol, etc that also fall under the ragas of Kalyan ang.

CLASSIFICATION OF RAGAS UNDER KALYAN ANG

The madhyam swar holds a very important and special place in the ragas of kalyan ang. We already know that kalyan ang comprises teevra madhyam but there are some other raagas in which the usage of madhyam is restricted or both madhyams are used. In the below-given classification, we will discuss the different ragas falling under different categories depending upon the usage or forms of madhyam swar.

Madhyam restricted Ragas:

Bhopali, Shuddh-Kalyan, Chandra-kant

Only Teevra Madhyam:

Yaman, Malshree, Hindol, Puriya-Kalyan, Saraswati-Kalyan

Both madhyam Included:

Hameer, Kedar, Chhayanat, Kamod, Shayam-Kalyan, Goud-Sarang, Aanand- Kalyan

Description of Various Ragas of Kalyan ang and Importance of Madhyam swar in them

RAAGA YAMAN

Raaga yaman of kalyan that is regarded as the original raaga of the whole kalyan ang due to its purity. All the swaras except for madhyam(that is teevra, ma) are used in their shuddh forms in this raaga.

The chalan of the raaga is-

Ni re ga , ga ma pa ^{ma}ga^{re}, ^{ga}sa, ga ma dha ni, dha pa, pa dha pa sa, pa ma ga ma ga re sa.

The usage of Madhyam swar in Yaman raaga is as follows:

The madhyam swar is not used for nayaas in this raaga. Instead it is used as Anabhayaas in swar sangatis like ga ma pa, pa ma ga, ma dha pa and many more(Jha,2020). It is also used as violation (langhan) swar in swar sangatis like

ga ma pa re, ni dha, pa ga etc.

RAAGA SHUDDH KALYAN

It is an unpopular raaga of kalyan ang derived from the mixture of raaga bhopali and raaga kalyan which means that the aaroh of the raga is from Bhopali whereas avroh of the raga is from Kalyan.

Madhyam swar is restricted in this raaga but a little impression of teevra madhyam is still seen while taking the meend from pa to ga in the avroh. Therefore, madhyam swar is used very minutely in this particular raaga.

RAAGA SHAYAM KALYAN

The speciality of the raaga is that both teevra and shuddh madhyams are used in it. Teevra madhyam is used in aaroh while shuddh madhyam is used in avroh(Jha,2020).

THE USAGE OF SHUDDH MADHYAM(MA)

Shuddh madhyam is used mostly in avroh but it is very precisely used in aaroh like- ga Ma pa, ga Ma dha pa. The shuddh madhyam is violated in the pa ga swar sangati of Pa ga Ma re sa swaras in avroh but in swar sangati ga Ma re sa, the usage of madhyam is compulsory.

THE USAGE OF TEEVRA MADHYAM(MA):

The teevra madhyam is never abandoned in the aaroh. The is sometimes used as a majority like sa re ma, ma pa ga ma re, re ma, dha ma ma pa, etc.

RAAGA KEDAR

This raaga of kalyan ang also comprises of both the madhyams. However, the current form of kedar is different from the ancient form as teevra madhyam was not that much used in the ancient form. It was used as vivadi swar only and came under Bilawal that. In present times, both madhyam are used and the raga comes under Kalyan thaat (Jha,2020) Madhyam is also the samvadi swar of the raaga. Teevra madhyam is used in the aaroh of the raaga but the raaga holds its importance under the fact that both the madhyams, one after the other, are used in the avroh such as sa dha pa ma Ma.

THE USAGE OF SHUDDH MADHYAM(MA)

Shuddh madhyam is of great significance in both aaroh and avroh of the raaga. The sangati of swaras sa and ma is the identification of raaga kedar and is used as sa Ma, Ma pa in aaroh and ma pa dha pa Ma, ma dha Ma, re sa.

THE USAGE OF TEEVRA MADHYAM(MA):

While proceeding towards the sa of taar saptak, teevra madhyam is used ma pa dha pa, ma dha pa, ma pa dha ni sa, ma pa sa. In avroh also, teevra madhyam is used to reach out shuddh madhyam- ma dha pa Ma, re sa Ma ga, pa ma dha pa Ma. Sometimes both the madhyams are used together as- dha pa sa ma Ma.

RAAGA HAMEER

Raag Hameer is one the popular ragas of kalyan ang which includes the usage of both shuddh and teevra madhyam. But there are many disputes by different scholars regarding the usage of madhyam swar in the raga. Some Sanskrit authors forbid the usage of madhyam swar in hameer, kedar, kamod, chayanat, etc and believe these ragas to be fallen under Bilawal thaat whereas, In Hindustani Padhati, the usage of both madhayam in all these ragas is clearly seen. That's why due to the impact of kalyan ang upon these ragas, they are kept under Kalyan thaataat(Bhathande, 1956).

THE USAGE OF SHUDDH MADHYAM(MA):

Shuddh madhyam is used in a simple way in aaroh like: 'ga Ma pa, ga Ma dha'. And in avroh, shuddh madhyam is used in a vakra way like, 'ga Ma re sa'.

THE USAGE OF TEEVRA MADHYAM(MA):

In this raga, teevra madhyam is used in the swar sangatis like: 'ma pa dha pa', 'sa ni dha S ma pa'.

CONCLUSION

Every raga comprises of a different ang which adds to its beauty and enhances its form and melody. Similarly ragas of the Kalyan ang create an impeccable impact on everyone. Although belonging to the same ang, the each raga is different from the other in a certain way which is due to the usage of swaras in a different and unique ways. The madhyam swar is indeed a very important swar in the ragas of kalyan ang. Hence, as per the above illustration, we can imagine how by changing the position and forms of madhyam swar, we see different ragas. And, this leads us to conclude that adhvadarshak swar madhyam holds a very specific position in 255agas of kalyan ang.

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