

‘Śuddha Sāraṅga – a study’

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Abstract

Śuddha Sāraṅga holds a place in the present Hindustani classical music scene as a concert favourite Raga. This rāga that is performed during noon creates an interesting melodic soundscape with the interplay of two madhyama-s along with the Sāraṅga rāgāṅga. This rāga has been classified under the Sāraṅga family of rāga-s. The central rāga of the Sāraṅga rāga family is Bṛṅdāvanī Sāraṅga. This study explores Rāga Śuddha Sāraṅga that carries the prefix Śuddha and has a dvai madhyama svarūpa with the two madhyama-s featured in succession in the avarōha or descending order of the svara-s of the rāga. The methodology is qualitative, descriptive and exploratory. A study of the characteristic features of this rāga is done by analysis pertaining to renditions of Dhruvada of the Dagar tradition and Khayāla of Gwalior, Kirana, Agra and Jaipur Atrauli Gharāna-s. A comparative study of rāga characteristics has been carried out on the basis of modern era theoretical texts with an attempt to trace the historical aspects of rāga Śuddha Sāraṅga in reference to musicological texts of the mēla period (16th to 18th century). Interviews with musicologists and experts form the primary sources of data for this study. The scholars and musicians interviewed are Krishnadas Nayak, Anil Beohar, Ritwik Sanyal. Secondary sources are books and the recordings available in the public domain.

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I. INTRODUCTION

Sāraṅga is the name given to the family of rāga-s which share the rāgāṅga that typifies this family of early afternoon rāga-s. Śuddha Sāraṅga is a rāga that is sung in an elaborate manner with expanse in maṅdra, madhya and tāra saptaka-s. This rāga is sung extensively in both Dhruvada and Khayāla traditions. In the practicing tradition of present day Hindustani Music, while the name ‘Sāraṅga’ is used synonymously with Bṛṅdāvanī Sāraṅga, Śuddha Sāraṅga occupies a significant place in the Sāraṅga family. This paper aims to study rāga Śuddha Sāraṅga and its importance in the Sāraṅga rāga family. The scope of the study is limited to the study of theoretical descriptions of the rāga from musicological texts and the study of a few examples of rendition of this rāga found in the public domain.

Sāraṅga Rāga family and the Rāgāṅga:

‘Sāraṅga’ or Bṛṅdāvanī Sāraṅga is a pentatonic scale that finds resemblance with the folk styles of music in the regions of Rajasthan and Uttar Pradesh. The tonal fragments that indicate the Sāraṅga Rāgāṅga are drawn from this rāga- ‘ri ma pa’ in the Pūrvāṅga or first half of the octave and ‘ma pa ni sa’ in the Uttarāṅga or second half of the octave. The ma could be śuddha or tīvra and ni could be kōmala or śuddha depending on the svara-s employed in a specific prakāra. The Sāraṅga Prakāra-s employing tīvra madhyama are few. The riṣabha and dhaivata are observed to be śuddha in these rāga-s. Sāraṅga family of rāga-s hold prominence in the Puṣṭi Mārgīya Bhakti Saṅgīta or Havēli Saṅgīta tradition. These rāga-s are assigned to be sung during the offering to the lord during noon through the pūjā vidhāna or ritual called the Rājabhōga. The season associated with Sāraṅga rāga prakāra-s is summer. The reason for this is that these rāga-s are said to be possessing cooling properties by nature and are termed as Śhīta prakṛti rāga-s. The Sāraṅga rāga prakāra-s that are mostly performed in the Dhruvada and Khayāla traditions are: Bṛṅdāvanī Sāraṅga, Madhmāda Sāraṅga, Śuddha Sāraṅga, Miyān ki Sāraṅga, Sāmanta Sāraṅga, Sūr Sāraṅga, Lankādahan Sāraṅga, Nūr Sāraṅga. In the Havēli tradition the prakāra-s like Dēvagiri Sāraṅga, Mēgha Sāraṅga are found in addition to the above mentioned prakāra-s. Śuddha Sāraṅga is outside the Havēli tradition as stated by Sri Champaklal Nayak(29), an exponent of the Havēli Saṅgīta tradition.

Features of Sāraṅga Rāga as per Musicological Texts up to the 18th century:

Sāraṅga has been described as a rāga as well as a mēla and Saṁsthānam in the Lakṣaṇa Grantha-s of the mēla period between the 16th-18th century AD. This indicates that Sāraṅga was one of the parent scales.

To understand the history of Sāraṅga, the rāga descriptions in different treatises are examined.

In Sadrāgacandrodaya, Sāraṅga is described as a rāga that is beautiful when sung in the afternoon. The sa and ga, ma and pa are śuddha, the laḡhu-ṣaḍja and laḡhu-paṅcama are present, and the ni is kaiśiki, in the mēla of Sāraṅga. This is a mēla from which Sāraṅga (a pūrṇa rāga) and other rāga-s arise.

As this rāga is pūrṇa or Saṁpūrṇa the sa, ri, ga, ma, pa, dha, ni svāra-s are correlated to ṣaḍja, śuddha gāndhāra, śuddha madhyama, laḡhu paṅcama, paṅcama, kaiśiki niṣāda and cyuta ṣaḍja respectively in the above description.

The equivalents of these svāra-s in present-day Hindustani Music are:

Sa, ri, ma, ma¹, pa, ni, ni

In Rāgamañjari and Rāgamāla the rāga description states that this rāga has gāndhāra, which has moved up by four steps. Ma, ni and dha have gone up three steps, ri has gone up two steps- from their śuddha position, and other śuddha svāra-s.

In Rāgamāla, the terms used for augmentation of 4 steps, 3 steps and 2 steps are vedagaḡ, guṇagati and pakṣagaḡ respectively.

In Rāga Vibhoda, the mēla of Sāraṅga rāga, is described having tīvratarā ri, tīvratama ga, mṛdu pa, tīvratama dha, mṛdu sa, and śuddha sa and pa.

The following observations could be made based on these descriptions-

1) The Sāraṅga rāga is described to have all the seven svāra-s.

2) These descriptions though use different terms as prefixes to describe the position of a Svāra, correspond to Sa, ri, ma, ma¹, pa, ni, ni in the present day svāra system.

The augmented gāndhāra and the augmented dhaivata of these descriptions correspond to śuddha madhyama and kōmala niṣāda of present-day svāra system in Hindustani Music.

Later, the gāndhāra and dhaivata of the rāga described in these grātha-s could have taken the place of the present-day śuddha madhyama and kōmala niṣāda, leading to the presence of two madhyama-s and two niṣāda-s in the scale of the rāga -

Sa, ri, ma, ma¹, pa, ni, ni

In Anūpaṣaṅgītaratnākara, the grouping of Sāraṅga ‘bhēda’-s and Gauḍa ‘bhēda’-s is also seen, which could be perhaps linked to the later classification of Sāraṅga ‘prakāra’-s

We also observe that Śuddha Sāraṅga is a Sāraṅga prakāra that has both the varieties of ma and both the varieties of ni, though the kōmala ni appears to be sparsely used, bringing it close to the description in the lakṣaṇa grātha-s mentioned above. Perhaps this is the reason for this prakāra to be labelled ‘Śuddha Sāraṅga’ with the prefix ‘Śuddha’. ‘Śuddha’ is seen to refer to the older form of a rāga in lakṣaṇa tradition (Hema Ramanathan 6).

Features of Sāraṅga Rāga-s as per modern theoretical texts:

The modern texts and recordings considered for this study are associated with schools of thought linked with Gharana traditions.

Rāga Vigyān Part 4 (160):

In Shuddha Sāraṅga two madhama-s and two niṣāda-s are sung. Gāndhāra is absent. The rāga jāti is auḍav-shāḍav. The ārōha has five svāra-s and avarōha includes six svāra-s. vādi and samvādi are riṣabha and paṅcama respectively. Time of singing is madhyāhna or afternoon. The mukhya aṅga (also called pakaḍ in some texts) is - ri ma¹ pa ni dha pa, ma ri

Ārōha: sa ri ma ri pa, ma¹ pa ni ni śa

Avarōha: śa ni pa, ma dha pa ma re, ma ri, sa ṇi sa

The special features of this rāga are elucidated as follows: Shuddha Sāraṅga is a combination of Shyāmkalyāṇa and Sāraṅga. The rāga expansion needs to take place by avoiding individual influences of these rāga-s. The vakra prayōga of dhaivata in the avarōha contributes to the individual characteristic of this rāga, kōmala ni is taken in the avarōha bringing in the shade of Sāraṅga.

Hindustāni Saṅgīt Paddhati Kramik Pustak Mālīkā Part 6 (173):

Śuddha Sāraṅga is said to have originated from Kāfi Thāta. The Gāndhāra is varjya or absent. Rishabha and Paṅcama are vādi and samvādi respectively. This rāga is sung during the second quarter of the day. The Dhaivata is included in the Avarōha following the lakṣya or practicing tradition. Both Madhyama-s and both Niṣāda-s are included in this rāga. This rāga finds mention in Hṛdaya Kautuka, Hṛdaya Prakāṣa and Pārijātha.

Rāga Nidhi Part 4 (121):

Śuddha Sāraṅga is placed under Kāfi Thāta. It is an auḍava- saṃpūrṇa rāga. Two ārōha-avarōha-s have been given-

sa ri ma ri pa, ma^l pa ni śa — śa ni dha pa - ma^l pa dha pa ma ri sa and
sa ri^{pa} ma^l pa^{ma} ma^l pa, ma^l pa ni^{dha} ni śa — śa ni - dha ma^l pa ma ri , maⁿⁱ dhaⁿⁱ sa

The description is as follows: Both madhyama-s have been used in succession ma^l pa ma^l ma ri -

Kōmal ni is taken in the avarōha occasionally. Vādi and Samvādi are ri and pa. The nyāsa on ri and ni beautifies this rāga. It is mentioned that the rāga has gained popularity from the past thirty years. This indicates that Śuddha Sāraṅga is a rāga that emerged in the performance repertoire in the beginning of the 20th century.

Sāraṅ ke prakār (Jaisukhlal T. Shah,114 and 120)

In this text, two types of Śuddha Sāraṅga are described.

The first one is the form that originates from the combination of two Thāta-s- Kāfi and Kalyāna. This rāga is ancient and finds mention in ancient texts. This rāga has shuddha ma and kōmal ni in the avarōha, has tīvra ma and shuddha ni in the ārōha. The ārōha is auḍava with ga and ni varjya. The avarōha is shāḍava with inclusion of dhaivata.

Ārōha : sa, ri, ma^l pa, ni, śa

Avarōha: śa, ni pa, dha pa, ma ri, ni, sa

Pakaḍ: ri, ma^l pa, dha pa, ni śa, ni pa, ma ri, ni, sa

The second type of Śuddha Sāraṅga is the prevalent form that originates from Kalyāna Thāta. This form includes both madhyama-s, rest of the svāra-s are shuddha. Gāndhāra is varjya in the ārōha and dhaivata is taken in the avarōha in a direct manner of śa ni dha pa or in a phrase as vakra prayōga - ni dha sa ni ri sa ni sa ni

Ārōha : sa, ri, ma^l pa, ni, śa

Avarōha: śa ni, dha pa, ma ri, sa ni, sa

Pakaḍ: sa ni, pa , ni dha sa ni ri, sa, ri , ma^l pa, ma^l ma ri, ni , sa ni

Observations drawn from the above texts of the modern era:

1) Rāga Viḡyān is authored by Pt. Vinayakrao Patwardhan of the Gwalior Gharana tradition. In this text there is a clear mention of Kōmal ni in the Avarōha. The approach of rāgāṅga leads to the terminology Mukhya aṅga to name the rāga vāci or the identifying phrase of this rāga. Further a perspective that this rāga is a combination of Shyāma Kalyāna and Sāraṅga is used to explain the tīvra madhyama svarūpa. The relevance of vakra prayōga of Dhaivata is explained as this signifies the identity of this rāga from similar rāga-s like Shyāma Kalyāna.

2) In Hindustānī Saṅgīt Paddhatī Kramik Pustak Mālikā Pt. Vishnu Narayan Bhatkhande has placed Śuddha Sāraṅga in Thāta Kāfi. The inclusion of two niṣāda-s in the medieval texts may have been the basis for this. The same idea is found in Rāga Nidhi authored by Subba Rao.

3) In Sāraṅ ke prakār authored by Jaisukhlal T. Shah a consolidated view is explained by giving two variants of this rāga, one under Kāfi thāta and the second one under Kalyāna thāta. The Śuddha Sāraṅga that is in practice during current times is in adherence with the second variety.

II. SUMMARY:

It has been stated in some contemporary lakṣaṇa texts that this rāga has a presence in ancient texts. The rāga svarūpa of Śuddha Sāraṅga has the following variations from that described in the older texts.

1) The use of kōmal ni is not seen.

2) The use of dhaivata is defined as alpa prayōga in the avarōha along with the vakra prayōga in the phrase pa ni dha sa ni re sa

3) The use of tīvra ma and śuddha ma in succession in the avarōha is taken as a beautifying element.

Śuddha Sāraṅga in the practicing traditions of Dhrupada and Khayāla :

Śuddha Sāraṅga is a rāga that has a key place in the performance arena of the Dhrupada tradition. One of the older versions of Śuddha Sāraṅga includes kōmala ni as kaṇa svāra.

The rāga svarūpa of this ancient version as explained by Pt. Ritvik Sanyal is as follows:

ni sa ri ma^l pa ma - ri - , ma^l pa ni śa , pa ni śaṛiśaśa ni dha pa - , ni śa ni - dha ma^l pa ,
pani - pa ma^l pa ma - ri, ri ma^l pa ni -, ri ma^l pa ni śa ni - dha - pa - nipa - ma^l - pa ma - ri

In this rāga the two Madhyama-s are taken in succession in Mīnd, only in the Avarōha.

The following is detailed observation drawn out of the recordings of Dhrupad of the Dagar tradition choosing two generations of performers and one instrumental music recording of the Rudra Vīṇa.

Dagar brothers (Jr.)

The rendition of Śuddha Sāraṅga Dhruvada is about 47 minutes long. It includes the ālāpa, jōda, jhālā and the bandiṣ with upaj improvisation within the tāla structure.

- 1) The beginning of the ālāpa involving mandra saptak phrases revolve around the Sāraṅga aṅga as- ri ma^l pa^l ni , ni sa ma ri - - and ni - sa^lni sa^lni - - - , ni - dha^lpa^l - - ma^l pa^l ni - sa ma ri - - ni - - The nyāsa on riṣabha is prominent. The nyāsa on mandra niṣāda enhances the beauty of this rāga. Dhaivata is heard as a kaṇa svāra.
- 2) The two madhyama-s are shown after a brief nyāsa on tīvra ma (5:29minutes) The nyāsa on pañcama unfolds after this.
- 3) The dhaivata is also used in the phrase ma^l pa^l dha pa (11:15 minutes)
- 4) The three main svāra-s of nyāsa that are shown are ni, pa and ri.
- 5) Dha is applied in small measure or alpaprāmāṇa in the avarohī movements
- 6) The concluding phrase of the ālāpa section is ni ni sa ri - sa - (21:20 minutes)
- 7) Jōd ālāpa is the second section of ālāpa that incorporates the element of layakāri or rhythmic development. There is extensive nyāsa on tīvra madhyama that is resolved on ri (21:38 minutes) The nyāsa on pa(23:32minutes) is also preceded with āndōlita movement between pa and tīvra ma (22:55 minutes)
- 8) The concluding phrase of the jhālā section is ni ni sa ri - sa - (31:33 minutes)
- 9) The Bandiṣ ‘Āj to Badhāi Bhai’ is set to Chautāla. The Sama or the first emphatic beat of the tāla in this composition is placed on madhya saptaka ni.
- 10) A clear dhaivata is applied in the phrase ma^l ma^l pa - dha - pa in the layakāri section (39:28 minutes)

Ustad Zia Mohiuddin Dagar:

- 1) The beginning of the ālāpa of mandra saptak include the Sāraṅga aṅga as- ma^l pa^l ni , ni sa- and rāga exploration of kharaj.
- 2) ma^l pa^l dha pa is included (9:16 minutes)
- 3) The svāra phrases ri pa ma^l , ma^l dha pa , pa śa ni (17:23 minutes) and occasionally taken ni dha pa - in Jōd ālāpa section where dha is explicit (22:10 minutes)
- 4) In Jhālā ni ni ni dha dha dha pa pa pa - has been used. (32:42, 33:44, 34:07 minutes)

The contemporary Khayala and Dhruvada renditions delineate the following svarūpa of Śuddha Sāraṅga - ni sa ri ma^l pa^l ni śa - śa- ni dha pa -, ma^l pa^l ma - ri -, ma - ri ni - - dha p.ni dha sa ni ri - sa.

The subtle difference that could be observed in the contemporary Dhruvada renditions is

- 1) The slightly longer nyāsa on dhaivata in avarohī movements as in the phrase - śa - ni - dha pa in contrast to the phrase śa - ni- dhapa pa - practiced in Khayāla.
- 2) The application of the phrase pa^l ni dha sa ni ri is heard lesser often in Dhruvada in comparison to Khayāla.

Dagar brothers (Sr.)

The rendition of Śuddha Sāraṅga Dhruvada is about 30 minutes long. It is noted that the first string of the tānpura is tuned to śuddha ni.

- 1) The ālāpa progresses from the mandra saptak. The nyāsa on mandra niṣāda and pañcama is taken as ni ni- dha^lpa^l(1:03minutes) pa^l ni dha^lni - The dhaivata taken in a subtle manner as vakra prayōga (1:17 minutes)
- 2) The Sāraṅga rāgāṅga is depicted in the mandra ri ma^l pa^l ni pa - and ri pa - ma ri -
- 3) As the ālāpa proceeds to sa, the svāra group ni dha sa ni re - sa
- 4) There are beautiful strokes of Sāraṅga with āndōlita shuddha ma in the phrase ma ri , ma ri , ma ri, ma - ri sa ni - - (from 8:30 minutes) The svāra-s of nyāsa are ri and ni.
- 5) pa^l ni dha sa ni ri - prayōga is drawn out delicately combined with ma ri ni of Sāraṅga (from 9:25 minutes)
- 6) Further ālāpa moves on to the nyāsa svāra of pa with āndōlita movement of ma^lpa^l ma^lpa. The mīnd or glide between tīvra ma and śuddha ma commences before approaching pa. (10:21 minutes)
- 7) Svāra group ri - ma^lpa^l dha pa - , dha ma^l - pa ma - ri (11:22 minutes). Further use of dha in the avarōha is taken in ri ma^l pa^l ni - dha^lpa^l - ma^l pa^l ma ri - (13:25minutes).
- 8) Concluding phrase of ta na- tum - is taken with svāra-s- ni ni sa ri - sa-
- 9) The tāra sa is approached after nyāsa on ni (14:43 minutes)
- 10) The Jōd and Jhālā follows the pramāna of svāra-s just as in the ālāpa while rendering repetitive svāra patterns- ma^l dha pa pa pa pa, pa dha - ma^l ma^l ma^l (17:38 minutes) In drut laya ri ma^l pa^l ni śa ni dha pa ma^l dha pa ma ri ma^l pa^l ni is taken (19:42)

11) The Bandiṣ is ‘Ālī rī mai kā’ stresses on the riṣabha. ṇi sa^{ma}ri ri pa - ma - ri - and includes a shade of dha in ṇi - ḍha in gliding movement of mīnd with ṇi - sa - sa -

The following is detailed observation drawn from the recordings of Khayāla rendered by artists with allegiance to different Gharāna styles.

Basavaraj Rajguru (Kirāna Gharāna)

- 1) The Sāraṅga Rāgāṅga is featured in the beginning ālāpa as- ma ri, ma ṇi - sa -
- 2) The popular Badā Khayāla Bandiṣ set to Vilambit Ektāl ‘Ja re Kagava’ has been chosen. The Sam is placed on pañcam- ṇi sa ri ma sa ri - ma^l pa pa -
- 3) The dhaivata has taken its role in the avarōha (3:35 minutes)
- 4) The two madhyama-s are taken in succession through avarōhī movement in the short svara passages (5:18 minutes)
- 5) A liberal application of dhaivata is seen in the Tāna section.

Mallikarjun Mansoor (Jaipur atrauli Gharāna)

- 1) In the beginning ālāpa phrase, there seems to be focus on mandra śudhha ṇi.
- 2) The Sam of the Bandiṣ ‘Tapan lāgi gaila’ set to Vilambt Tīntāla is placed on mandra ni as- ma ri sa ni sa ṇi
- 3) The mandra saptaka ālāpa follows ṇi sa ri sa, ri ma ri sa of sāraṅga and takes dha in the avarohi mīnd of ṇi - ḍha pa - -
- 4) The ri ma^l pa dha ma^l pa(3:40 minutes) is taken proceeding with delicate use of dha in the avarōha as in ni ni - dha pa - (4:46 minutes) The dha is taken with the murki resting on pañcama depicting the alpa prayōga or use in shorter duration in comparison with ni and pa. A brief pa ni^{dha} ni - ni -^{dha} pa pa- (4:56 minutes) has been applied in this rendition.
- 5) In the Taan- ni dha pa ma^l dha pa ma^l - pa ma ri and ni ni ni, dha pa pa, dha pa, ri ma^l pa ni śa ni dha pa - (8:21 and 8:27minutes) are sample phrases to indicate the role of the dhaivata in this rāga being maintained even in the swift Tāna passages.

Lalit J Rao (Agra Gharāna)

This recording is about 33 minutes long.

- 1) The first Bandiṣ is ‘Sakala Bana’ is set to Vilambit Tīntāl. The Sam is placed on mandra niṣada as ma ri sa ṇi sa ni - dha pa ṇi - -
- 2) The rendition is characterised by beautiful mīnd highlighting ri in ma ri, pa ma ri and pa ma^l ma ri, ma^l pa ni ri -
- 3) Further pañcam is in focus (7:52 to 8:22 minutes). Considerable importance is given to ni as ni is sustained before resting on pa. The svara glides or mīndyukta prayōga-s are as follows- ma ri ma^l pa ni - - - dha pa - - with clear dha. ma^l pa ni ma - - ri, ma - ri, pa ma - ri, ma^l - - pa, ma^l ni dha pa ma - ri, ma^l - - pa ni, ma^l - pa ni, ri - ma, ri ma^l ma^l - pa ma^l pa, pa - dha pa - dha ma^l - pa and so on. The following are the gamaka prayōga-s (8:45 minutes) ma ma ri ri -, pa pa ma ma -, śa śa ni dha ni -^{dha} pa -, ma^l pa ni śa ri ni śa, ma^l - pa dha ma^l pa, ri ma^l ni - dha, ma^l ri pa ma^l dha^{śa} paⁿⁱ - - - the vakra prayōga of dha is taken.
- 4) Special feature in this rendition is the swooping glide from tāra saptaka mā to ri (11:44 minutes) and tāra pa to ri (13:05 minutes)
- 5) In the svara section(17:58 to 20:54 minutes) dha is applied in in a more free manner and greater pramāṇa or quantity.
- 6) The chōtā khayāla chosen, ‘Ab mōri bāta’ is composed by Ustād Faiyaz Khan, the doyen of Agra Gharāna. This composition opens with Sam on mandra ni extending with the phrase ṇi - ḍha pa -ḍa ṇi - ḍha sa - ṇi ri- sa (24:01minutes)

Gajanan Bua Joshi (Gwalior Gharāna)

In this recording Gajanan Bua Joshi has performed his self composed Bandiṣ ‘Sakhi ri’ set to Madhyalay Tīntāl. The duration is about 6 minutes.

- 1) The mood is uplifting as the Sam is placed on the Tāra Saptak śa - sa ri ma^l -pa ni śa
- 2) The sāraṅga rāgāṅga and the śuddha dhaivata is applied in the avarōha. The prayōga is short, this could be observed in the ālap starting just after the composition is sung(1:27 minutes onwards)
- 3) The vakra prayōga could be seen in further ālap with focus on ni and pa(2:47 minutes onwards)
- 4) In the Tān, the same pattern has been applied.

- 5) The recording of Gajanan Bua’s grand daughters Apoorva Gokhale and Pallavi Joshi’s duet performance of the same
- 6) Veena Sahasrabuddhe whose style has influences of the Paluskar style from her family tradition has also been a disciple of Pt. Gajanan Bua Joshi.
- In her presentation of this Rāga it is observed that she follows the prevalent rāga lakṣaṇa-s of Śuddha Sāraṅga with the phrase pa ni - dha sa - ṇi ri - sa is taken at 4:01.

Analysis:

Placing the lakṣya and lakṣaṇa-s in alignment, the following observations are made under 3 headings-

1) The role of Komal ni- The Komal niṣāda mentioned in texts as Rāga Vigyān is said to be sparingly applied in Dhruvada. In the recordings of Dhruvada komala niṣāda has not found, thus the lakṣaṇa differing from lakṣya in this aspect. The same is found in the recordings of Khayāla tradition from different Gharāna styles- Gwalior, Agra, Jaipur and Kirana. The mention of kōmala ni is found in the text Rāga Vigyān pertaining to the Gwalior tradition.

2) The application of dhaivata- The application of dhaivata in the avarōha rendering this rāga as a audava-ṣadaḍava is followed in Dhruvada and Khyāla traditions. The application of dhaivata as an avarōhi note is more prominent with comparatively longer sustain or dīrghōchhāra in the contemporary Dhruvada styles of the Dagar tradition. The application of the Dhaivata in the form of alpa prayōga or short sustained note in avarōha and vakra prayōga in the form of the phrasing like pa ṇi dha sa ṇi ri sa is observed in the older recordings of senior Dagar brothers and the Gwalior Gharana style of Veena Sahasrabuddhe. In the Agra Gharana style this prayōga of dhaivata is preserved in the popular Bandish ‘Aba mōri Bāta’ composed by the founder of this Gharana Ustad Fayyaz Khan.

3) Similar rāgas- The rāga svarūpa has resemblance to Shyāma Kalyāna. This is noticed across Dhruvada and Khayāla traditions. A rāga with similar Svara structure is Nūr Sāraṅga performed in the Dāgar tradition. This version applies 2 Madhyama-s and 2 Niṣāda –s, mentioned in text As Ritwik Sanyal describes – the Nūr Sāraṅga of the Dagar tradition is unique because of the beautiful inclusion of two Niṣāda-s and two Madhyama-s sung in succession. The rāga Svarūpa is as follows -

ṇi sa ri ma¹ - ma - ri - ma¹ pa ni – pa, ma¹ pa ni ṣa ni – ni – pa –
ri ma¹ pa ma¹ - ma - ri - , ma¹ pa ni - ni - pa - ma¹ ma – ri - ṇi sa

The present generalisation that is followed in rāga lakṣaṇa states that the śuddha form of a svara is employed in the Ārōha and Kōmala form is employed in the Avarōha and mostly the two forms of a svara are not used in a continuum. This norm is not followed for rāga lakṣaṇa-s in the Dhruvada tradition as this restricts the expression of beauty by svara structures. In this rāga Nūr Sāraṅga, use of 2 Madhyama-s and the 2 Niṣāda-s in the order of Kōmala Ni – Śuddha Ni (rec12, 1:25- 3:08min)

Another form of Nūr Sāraṅga that is practiced in the Havēlī tradition employs tīvra ma sparingly only as an optional vivādī svara. This form has komal ga and ni in the avarōha, the ārōha being identical to Brīndāvanī Sāraṅga. A special feature of this rāga is that it is often sung by taking the Madhyama as sa (Nayak, 201). The rāga svarūpa resembles old ‘dhun’ or a folk tune (Sharma, 113)

Summary :

- 1) Śuddha Sāraṅga in lakṣaṇa points out at the possibility of inheritance of ūrdhva ga and highest dha from medieval times in the form of tīvra ma and śuddha ni of present day.
- 2) Śuddha could have 2 interpretations. One interpretation is that the prefix śuddha is an indicator to identify the oldest version or the oldest member in the particular rāga family. According to another interpretation, the rāga-s with prefixes like Śuddha, Gauda, Bhinna imbibe the characteristics from the key characteristic features of gīti-s categorised by same prefixes. This is applied to Śuddha Sāraṅga for its simplistic structure as well as Gauḍ Sāraṅga for its zigzag structure.
- 3) Śuddha Sāraṅga in Dhruvada and Khayāla but not in Havēlī – this is puzzling. The Sāraṅga rāga-s practiced in the Havēlī tradition may trace their origin to the folk forms. Nūr Sāraṅga is another rāga belonging to this family which is similar to Śuddha Sāraṅga, is in practice in Dhruvada style. The Nūr Sāraṅga of Havēlī differs in structure with absence of tīvra ma. The tonic shifted to madhyama in this Nūr Sāraṅga is an indicator of the rāga-s path of evolution from folk music.
- 4) Śuddha Sāraṅga svarūpa has marginal variations across Dhruvada and Khayāla traditions considering Lakṣya. This is due to the prayōga of dhaivata performed as a part of the avarōha structure in certain styles and the vakra prayōga or subtle zigzag movement of Dhaivata.
- 5) The Lakṣaṇa-s of Sāraṅga found in medieval texts lead to the emergence of a Dwai-madhyama and Dwai-niṣāda (two ma-s and two ni-s) rāga structure that could be the parent scale generating the different prakāra-s that are in contemporary practice. The system that resembles the rāgāṅga theory followed today forms

basis to group rāga-s as prakāra-s under a family. A similar theory finds mention as ‘Bhēdaha’- Sāraṅga Bhedaha in particular. Bhedaha means types and prakāra means the same.

6) The Lakṣaṇa-s of Sāraṅga found in modern texts give rise to two forms broadly. One form with the inclusion of kōmala ni resembles more closely to the Sāraṅga described in the medieval texts. Another form is the one that has a larger following in the practicing traditions across different traditions; this omits kōmala niṣāda. Some scholars have therefore grouped it under kalyāṇa. However, the lakṣaṇa grantha-s describe Sāraṅga with the inclusion of both śuddha and tīvra ma in the form of ūrdhva gandhāra and madhyama and both niṣāda-s, providing it the status of a parent rāga equivalent to today’s Thāta. This opens the possibility of interpretations of this rāga as belonging to kalyāṇ or kāfi thāta

III. CONCLUSION :

Śuddha Sāraṅga is an important rāga of the Sāraṅga family which exhibits the characteristics of both madhyama-s and niṣāda-s. The varieties of these two notes are seen in the other members of this rāga family. This also seems closer to the description of the rāga in medieval texts. However, it is interesting to note that this rāga is not present in the Havēlī tradition. It has a significant presence in both Dhruvada and khyāla traditions across different Gharana-s with slight variations in lakṣya as well as lakṣaṇa.

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