

The Indian Scale & Comparison with Western Staff Notations:

The vowel 'a' is pronounced as 'a' in 'father', the vowel 'i' as 'ee' in 'feet', in the Sa-Ri-Ga Scale

In this scale, a high note (swara) will be indicated by a dot over it and a note in the lower octave will be indicated by a dot under it.

Note	Staff Symbol	Carnatic Name	Hindustani Name	Chakra
Sa	C - Natural	Shadaj	Shadaj	MulAadhar (Base of spine)
ri	D - flat	Shuddha Rishabh	Komal ri	Swadhishthan (Genitals)
Ri	D - Natural	Chatushruti Rishabh	Shudhh Ri	
ga	E - Flat	Sadharana Gandhara	Komal ga	Manipur (Navel & Solar Plexus)
Ga	E - Natural	Antara Gandhara	Shudhh Ga	
Ma	F - Natural	Shudhh Madhyam	Shudhh Madhyam	Anahat (Heart)
ma	F - Sharp	Prati Madhyam	Tivra Madhyam	
Pa	G - Natural	Panchama	Panchama	Vishudhh (Throat)
dha	A - Flat	Shuddha Dhaivata	Komal Dhaivat	Ajna (Third eye)
Dha	A - Natural	Chatushruti Dhaivata	Shudhh Dhaivat	
ni	B - Flat	Kaisiki Nishada	Komal Nishad	Sahsaar (Crown of head)
Ni	B - Natural	Kakali Nishada	Shudhh Nishad	
Sā	C - Natural	Shadaja	Shadaj	

**Short description of Few Popular Raags :: Sanskrut (Sanskrit) pronunciation is Raag and NOT Raga**

**(Alphabetical)**

Name of Raag (Karnataki Resemblance)	Timing Mood	Details	Aroha Avroha Vadi, Samvadi (Main Swaras)
Ahir Bhairav (Chakravaka)	Morning serious, devotional	It is a old raag obtained by the combination of two raags, Ahiri & Bhairav. It belongs to the Bhairav Thaati. Its first part (poorvang) has the Bhairav ang and the second part has kafi or harpriya ang. Jati is sampoorna - sampoorna. Similar raag in Hindustani music is Anand Bhairav.	Sa ri Ga Ma Pa Ga Ma Dha ni Sã  Sã ni Dha Pa Ma Ga ri Sa  (Ma, Sa)
Asavari (Natabhairavi)	Morning tenderness, renunciation	In Aroha ,ga & Ni are not used. The combination of Pa-ga and dha-ga is pleasing. The beauty of this raag lies in Avroha as it is Utranga raag. Jati is Audava Sampoorna.	Sa Ri Ma Pa dha Sã  Ri Ni dha Pa Ma ga Ri Sa  (dha, ga)
Bageshree (Rithigowla)	Night Pleasant	One of the pleasantest of night Raags. Its name in granthas is Vageeshwari. Placed under Kafi thaati. Jati is shadava sampoorna. Pa is used in vakra fashion and not in straight manner. e.g. Pa Dha Ma ga Ri Sa. Pa is not used in Aroha.	Sa Ri ga Ma Dha ni Sã  Sã ni Dha Ma Pa Dha Ma ga Ri Sa  (Ma, Sa)
Basant (Vasantha)	At night; any time during season of Vasanti Ritu	It is a mausami or seasonal raag. Belongs to Purvi Thaati. In Aroha, Pa is not used. Ang of Lalit is also introduced. This gives a beautiful effect. Ni should not be extended else it will sound like raga Paraj.	Sa Ga ma dha Ni Sã  Sã Ni dha ma Ga Ma Ga Ma Ga ri Sa  (Sa, Pa)
Bhairav (Maya-malava- gowla)	Morning tenderness, invocation, devotional, peace.	It is called the "Adi Raag" or the first Raag. This raga is held in great reverence as it is believed to have emanated from the middle face of Lord Mahadeva. Andolan on ri and dha are diagnostic. Similar raga kalingda.	Sa ri Ga Ma Pa dha Ni Sã  Sã Ni dha Pa Ma Ga ri Sa  (dha, ri)

Bhairavi (Hanuma-todi)	Early Morning sadness, passion	One of the most popular raag. This is usually the raag with which, a music concert extending beyond midnight comes to a close. Belongs to Bhairavi That. Today it is sung as mixture of Bhairavi & Sindhu Bhairavi. Bilaskhani Todi resembles Bhairavi to some extent.	Sa ri ga Ma Pa dha ni Sâ Sâ ni dha Pa Ma ga ri Sa (Ma, Sa)
Bhupali	Early Morning Charming, Soothing	One of the most popular raag due to its simple and uncontroversial structure. Five note scale is used popularly known as "anahemitonic pentatonic". Belongs to Kalyan Thaata.	Sa Ri Ga Pa Dha Sâ Sâ Dha Pa Ga Ri Sa (Ga, Dha)
Bihag (Behag or Byag)	Between 9 p.m.- Midnight melancholy, desire for enjoyment	Classic example of Raags in which one variety of a swara is gradually replaced by another variety for increasing pleasantness till the another variety becomes more important one. Today, use of Tivra ma is so common that without a liberal use of Tivra ma Bihag sounds dull. That Bilawal or Kalyan. Pa ma Ga Ma Ga is used quite often.	Ni Sa Ga Ma Pa Ni Sâ Sâ Ni Dha, Pa ma Ga Ma Ga Ri Sa (Ga, Ni)
Bilawal Shankarabharana		Shudhh Bilawal is a Sampoorna Jati Raag originating from thaata Bilawal. Allaiya Bilawal is more popular than shudhh Bilawal.	Sa Ri Ga Ma Pa Dha Ni Sâ Same in descent (Dha, Ga)
Bilaskhani Todi (Himandi)	2nd prahara of day. Sadness, Divine.	When Tansen died, his sons assembled near his dead body and sang to please Tansen's soul. When his son Bilaskhan sang a new kind of Todi, Tansen's dead body is said to have shook its head in appreciation of the Raga. Hence this raag is called Bilaskhani Todi. It belongs to Bhairavi Thaata.	Sa ri ga Pa dha Sâ ri ni dha Ma ga ri Sa (dha, ga)
Charukeshi (south Indian raga)		It is formed when Sa Ri Ga Ma of Bilawal thaata are combined with Pa dha ni Sa (uttranga) of Bhairavi Thaata.	Sa Ri Ga Ma Pa dha ni Sâ Sâ ni dha Pa Ma Ga Ri Sa
Chaya Nat (Saranga) Chayanat of Karnatak Music is different.	7 p.m. to 10 p.m.	Belongs to Kalyan thaata. Pa Ri Combination is frequently used and sounds beautiful. Komal ni is sometimes used. Tivra ma is used only in Aroha. In Avroha both Madhyam are used. Like raga's include, Hamir & Kamod.	Sa Ri - Ga Ma Pa - Ni Dha - Sâ Sâ Dha Ni Pa - ma Pa Dha Pa - Ga Ma Ri Sa (Pa, Ri)

Deepak (Deepaka)	Evening "Lamp-lit" time.  Serious	It is an ancient raag. It is said that this raga had the power of creating fire. But no one is able to demonstrate its power today. Tansen is said to have performed this successfully by singing Deepak Raga and lighting the wicks. (Tansen was the famous court Musician of Akbar) It originates from poorvi thaat.	Sa ga ma Pa dha Ni Sâ  Sâ dha Pa ma Ga ri Sa  (Sa, Pa or Pa, Sa)
Des or Desh (Kedaragaula)	9 p.m. to midnight.	It belongs to the khamaj thaat. It is an Audav Sampoorna Raga, and the sangati of Dha Ga sounds beautiful. Ga is elongated so that it may not seem like Tilak Kamod. It is a popular raga.	Sa Ri Ma Pa Ni Sâ  Sâ ni Dha Pa Ma Ga Ri Sa  (Pa, Ri)
Deshi or Desi Todi (Huseni) (Desika todi is different)	2nd prahara of the day 9 am to midday.	It belongs to the Asavari thaat. Two types 1. Audava Sampoorna and 2. Shadvav Sampoorna.	ni Sa Ri Pa ga -Ri Ma Pa - dha Pa Sâ Ni Sâ Sâ ni dha Pa - Pa dha Ma - ga Ri - Ni Sa  (Pa, Ri)
Durbari Kanada (Durbari Kanada)	Night  Majestic, enchanting, serious, peace.	It is one of the grandest of Hindustani Raags. Mia Tansen who was one of the nine gems of Akbar's court is said to have invented this raga and sung it in Akbar's Durbar, Hence it is called Durbari Kanada. It is full of majesty. Belongs to Asavari Thaats. Andolan on ga and elongation of dha give great charm to this raga. Combination of ni Pa & halt on Pa is pleasing.	Sa Ri ga - Ma Pa - dha ni Sâ  Sâ dha - ni Pa -Ma Pa - ga Ma - Ri Sa  (ga, dha)
Durga (Suddha Saveri)	Morning	Belongs to Bilawal Thaats & is sung with Malhar Anga. Its jati is Audava-Audava. Swaras Ga & Ni are omitted both in Aroha and Avroha.	Sa Ri Ma Pa Dha Sâ  Sâ Dha Pa Ma Ri Sa  (Pa, Sa)
Gara (Dhanakapi)	2nd Prahara of Night  Pleasing	It belongs to Khamaj Thaats. It is played mostly in mandra and madhya saptak. It is considered to be mixture of raags Pilu, Jhinjoti and Khamaj. It is meant for light songs.	Ma Pa Dha Ni Sa- Ri ga Ri - Ga Ma Pa - Pa Ma ga Ri - Sa ni Dha Pa Dha Ni Sa  (Sa, Pa)
Hamsadhvani (Hamsadhvani)	First prahara of night  Love	Karnataki raga, placed under Bilawal Thaats. Its jati is Audava-Audava. Ma and Dha are omitted completely. Ri is a beautiful halting swara. It is not mentioned in ancient books.	Sa Ri Ga Pa Ni Sâ  Sâ Ni Pa Ga Ri Sa

Jayajayavanti (Jeejavanti)	Night Appealing, majesty	It is a popular raag belonging to khamaj thaat. Jati is Sampoorna- Sampoorna. Dha ni Ri is characteristic of this Raga. Two types 1 . with Bageshree Anga 2. with Desh Anga	Sa Ri ga Ri Sa - Dha ni Pa Ri Ga Ma Dha ni Sâ Sâ Ni Dha Pa Dha Ma Ga Ri - Ri ga Ri - Sa (Ri, Pa)
Jhinjoti (Senchurutti)	Night Love	It is a very pleasing raag. It is freely mixed with other ragas for rendering thumris. Rendering of this raga in mandra and madhya saptaks is very pleasing. Belongs to the khamaj thaat.	Sa Ri Ma Ga - Ma Pa ni Dha - Pa Dha Sâ Sâ ni Dha Pa Ma Ga Ri Sa (Ga, Ni)

Name of Raga (Karnataki Resemblance)	Timing Mood	Details	Aroha Avroha Vadi, Samvadi (Main Swaras)
Kafi (Kharahara- priya)	Evening / Night Passion	Kafi is a very popular raag. It belongs to Kafi thaat. Its jati is sampoorna sampoorna. Double swaras Sa Sa - Ri Ri ga ga Ma Ma Pa Pa are pleasing in this raga. Pure kafi is rarely sung at present. What is catered as kafi contains touches of Sindhura which resembles kafi closely. Kafi is mostly chosen for rendering Thumries, Bhajans Hori Tappa etc.	Sa Ri ga Ma Pa Dha ni Sâ Same in descent (Pa, Sa)
Kamod (Saranga) Kamoda has no resemblance to Kamod	First prahara of night Love	It belongs to kalyan thaat. Its jati is Shadava-Sampoorna. Combination of Ri Pa is very prominent and suggestive of Kamod. If Ga is omitted, then it becomes what is called Shudhh Kamod.	Sa Ga Ma Pa dha ni Sâ Sâ ni Dha Pa Ma Ga Ri Sa (Pa, Ri)
Khamaj (Harikambodhi or Khamaj)	2nd prahar of night. Devotional.	Belongs to khamaj thaat. It is a shadav sampoorna raag. Ri is omitted in Aroha. Combination of Dha Ga is frequently used. Beauty of this raga lies in the swaras Ga Ma Pa and Ni Tan's end on these swaras	Sa Ga Ma Pa Dha ni Sâ Sâ ni Dha Pa Ma Ga Ri Sa (Ga, Ni)

Lalit (Suryakanta)	From midnight till 9 am. tenderness	Belongs to marva thaat. Jati is shadav - shadav. Pa is omitted in this raga. Some musicians use only komal dha while some use both Komal and Shudhh dha. This is one of the few raags in which two Madhyam occur side by side as ma Ma.	Sa ri Ga Ma ma dha Ni Sâ  Same in descent  (Ma, Sa)
Malkauns (Hindola)	Midnight, also midday Peace, sublimity	Very old and popular raga. It is one of the pleasantest of ragas. It belongs to Bhairavi thaat. Jati is Audava Audava. Ri & Pa are omitted in this raga. In this raga, andolans on ga ni and dha are beautiful. Ma is kept isolated and sounds beautiful.	Sa ga Ma dha ni Sâ  Sâ ni dha Ma ga Sa  (Ma, Sa)
Mand (Mand)	Any time (sarvakal raga). Pleasing	It belongs to Bilaval thaat. Jati is sampoorna. Characterized by large no of irregular sancharis like Sa Ga, Re Ma, Ga Pa, Ma Dha, Pa Ni. It is not considered to be a high class raga. It is particularly suited for bhajans. In Aroha, Ri and Ni are weak (sometimes omitted).	Sa Ga Ma Pa Dha Sâ  Sâ Ni Dha Pa Ma Ga Ri Sa  (Sa, Ma)
Marwa (Gamanapriya)	Last quarter of the day. Roughness, uneasiness	It is the most important raag of Marwa thaat. Jati is shadav-shadav Pa is omitted. Combination of ri Dha & ma Dha are pleasing. Halts on ri & Dha give a characteristic charm to this raga. Ni should not be prominent else it will sound like raga Puriya.	Sa ri Ga ma Dha Ni Dha Sâ  ri Ni Dha ma Ga ri Sa  (ri, Dha)
Megh Malhar	Last quarter of the day.	Belongs to kafi thaat. Audava - Audava jati. It is a seasonal raag and sung as invitation to Rains. It is similar to Bridavan Sarang.	Sa - Ma Ri - Ma Pa Ni Sâ  Same in descent.  (Sa, Pa or Ma)
Mia Malhar (Kanada)	9 p.m. & 12 p.m. . Seasonal raga and is sung in monsoon	It is supposed to be invented by Mia Tansen. However, there are some doubts about it as some believe that the Raga known as Malhar which was prevalent before Tansen is now known as Mia Malhar. Two nishads are used. Kafi thaat. High class raga like darbari kanda, malkaunsh etc. Jati shadav.	Sa - Ma Ri Pa - ni Dha Ni - Sâ  Sâ ni Pa - Ma Ga Ri Sa  (Pa, Sa)
Peelu (Karnatak Devgandhari)	Evening pity, sorrow	It belongs to the kafi thaat. It s jati is shadav-sampoorna. Ri is omitted in Aroha. It is fit only for light music, however, it is a very pleasing raga. Nowadays, nearly all musicians sing mishra peelu only. It is very much suited for Bhajans and Thoomries.	Ni Sa Ga Ma Pa - ni Dha Pa - Sâ  Sâ Ni dha Pa- Dha Pa Ma ga -Ri Sa  (Pa, ga)

Purvi (Kamavardhani)	6pm to 9pm (when day & night meet)  Prayer	It belongs to the poorvi thaat. It s jati is sampoorna. Both madhyams are used. Shudhh Ma is used only in Avroha. Although Pa is not omitted in Aroha, it is kept weak to differentiate from Puriya Dhanashree.	Sa ri Ga ma Pa dha Ni Sâ  Sâ Ni dha Pa- ma Ga -ri Ma Ga - ri Ga ri Sa  (Ga, Ni)
Rageshree (Ravichandrika)	Night  Love	It is a very pleasing raga belonging to khamaj thaat. Jati is Audava Shadava. Ri & Pa are omitted in Aroha. In Avroha, Pa is dropped. Originally it consists of two nishads but currently, most musicians use only komal Nishad. Combination of Dha Ma appear frequently.	Sa Ga Ma Dha Ni Sâ  Sâ ni Dha Ma Ga Ri Sa  (Ga, ni)
Todi (Mia Ki Todi) (Jana Todi)	morning raga 7am-11am.  Devotional	It belongs to Todi Thaat. Combination of dha ga appear frequently. Pa is used sparingly and in a special manner as ma dha Pa. When halt is made on Pa after evading it for some time, it sounds beautiful. Similar ragas include Mooltani and Bahadur Todi.	Sa ri ga ma dha Ni Dha Sâ  Sâ Ni dha Pa ma ga ri Sa  (ga, dha)
Yaman (Mecha-kalyani)	Second half of night  (Merriment)	It is also called kalyan. It belongs to kalyan thaat. Jati is Sampoorna. In Aroha combination of Ni Ri Ga & ma Dha Ni are used frequently leaving out Sa & Pa. It sounds beautiful.	Sa Ri Ga ma Pa Dha Ni Sâ  Same in descent.  (Ga, Ni)