

Samprakritik Raga

Samprakritik – the word itself defines that the ragas which share similar nature and swars but different gaayan- vaadan padhati (styles of playing and singing), chalan (flow), vadi, samvadi, aroha, avaroha, nyasa swar, samay (time) are called **Samaprakritik Ragas**. The practice of Samaprakritik Ragas is of utmost importance to the singer, as with its help, the raga being sung can be presented in its pure form. Eg: in Bhimpalasi raga, Bageshri raga and Kafi Raga, Gandhar and Nishad are komal. In both Bhimpalasi and Bageshri, the vadi-samvadi are Madhyam-Shadaj, but in Bageshri raga the uthav is - Ni Sa Ga Ma Dha Ni Sa while in Bhimpalasi raga it is - Ni Sa Ga Ma Pa Ni Sa.

Bageshri ragas and Kafi ragas are sung in the night hours, while Bhimpalasi ragas are sung in the afternoon. Therefore these three Ragas are called Samaprakritik Ragas.