

Raag – Tilak Kamod

That - Khamaj, **Vadi** - Re **Samvadi** - P, **Time**: 2nd quarter of Night

All notes shudh. Dha is not used in Aroh. Shadav - Samporna. both Ni are used. some use only shudh Ni

Aaroh: Sa Re Ga Sa, Re Ma Pa Dha Ma Pa Sa

S, P, N, S R G S, R M P N S

Avroh: Sa Pa Dha Ma Ga Sa Re Ga Sa Ni

Pakad: Pa Ni Sa Re Ga Sa, Re Pa Ma Ga, Sa Ni Sa

The descent progresses in a peculiar manner; instead of returning to Sa, it tends to go into the lower octave with a pause on natural Ni, as in S \ P D M G, S R G S N and then concludes like P, N, S R G \ S.

P D M G and R G S N are complementary phrases.

Most phrases in this *rag* move in an oblique manner. Ga and Dha are omitted in direct ascent and S R M P / S with a glide between Pa and Sa, is highly characteristic of Tilak kamod.

Similarly, S \ P D M G is a characteristic descent. Ga and Ni are important notes.

Alaap:

S, P, N, S R G (R)S, P M G, S R G, S N, S,

S, R G S, S R M G, S N, P, N, S

S R P M G, R G R P M G, S R G S N, P, N, S R G (R)S

R M P D M G, M P N S, S, P D M G, S R G S N, P, N, S R G (R)S

Some characteristic phrases:

S R M P / S

P N S R G \ S

S R P M G

S \ P D M G

S R G S N

Rag Des has some similarities with Tilak kamod, especially when Tilak Kamod also includes flat Ni. However a **proper emphasis on Ga instead Re** and the above phraseology can help maintain the character of Tilak kamod.

Sthayee

Chota Khayal (Teen Taal)

Neer bharan kaise jaaun sakhi ab
Dagar chalata mose karat raar (mein)

Na	Ti	Ti	Ta	Tet	Dhi	Dhi	dha	Dh	dhi	Dhi	Dh	Dh	Dhi	Dhi	Dhi	dh
	n	n		a	n	n		a	n	n	a	a	n	n		a
R	G	R	P	M	GR	Ṇ	S	Ṇ	P̣	Ṇ	S	R	G	Ṇ	S	
Nee	-	R	Bha	Ra	Na	Kai	Se	Ja	-	Un	Sa	Khi	-	A	ba	
		a														
0				3				X				2				
R	M	P	D	M	P	Ś	Ś	P	D	M	G	R	G	Ṇ	S	
Da	Ga	R	Cha	La	Ta	Mo	Se	Ka	Ra	Ta	Ra	-	Ra	Me	-	
		a														
0				3				X				2				

Antaraa

Aiso chanchala chapala
hat natkhat maan
Tana kahun ki baat
vinati karat mein gayi re haar ab

Na	Ti	Ti	Ta	Teta	Dhi	Dh	dh	Dh	dhi	Dhin	Dha	Dh	Dhi	Dh	dh
	n	n			n	in	a	a	n			a	n	in	a
								M	M	P	P	N	N	N	N
								Ai	So	Chan	Cha	La	Cha	Pa	la
								X				2			
Ṣ	Ṣ	N	N	Ṣ	Ṣ	Ṣ	Ṣ	Ṛ	G̣	Ṛ	Ṃ	G̣	SṆ	Ṣ	Ṣ
Ha	Ta	N	Ta	Kha	Ta	Ma	na	Ta	Na	Ka	Hun	Ki	Ba	-	ta
		a				a									
0				3				X				5			
P	N	Ṣ	Ṛ	Ṇ	Ṇ	D	P	P	D	M	G	R	G	Ṇ	S
Vi	na	ti	ka	ra	ta	me	-	ga	yi	re	ha	-	ra	a	ba
0				3				X				5			
R	G	R	P	M	GR	Ṇ	S	Ṇ	P̣	Ṇ	S	R	G	Ṇ	S
Nee	-	ra	bha	ra	na	kai	se	ja	-	un	sa	khi	-	a	ba
0				3				X				5			
Na	Ti	Ti	Ta	Teta	Dhi	Dh	dh	Dh	dhi	Dhin	Dha	Dh	Dhi	Dh	dh
	n	n			n	in	a	a	n			a	n	in	a

Alaap

Neer bharana

1. S ___ Ṇ___, PṆSR ___ G ___ S _____
2. ṆSRG ___ S ___ Ṇ___, S RG ___ RMG ___, S ___
3. RGRPMG ___, SRGRPMG, SṆ, SRGS _____

4. ṆS, R M P D __ M __ G __, S R _ P _ M G, R M G, S Ṇ, P̣ṆS

5. M P N Ṣ, Ṣ, P D M G, S R G S Ṇ, P̣Ṇ S R G (R)S

6. M P N --- N --- Ṣ-----

Aiso chanchala chapala hat nat khat maan

7. P N __ _ Ṣ __ _ , M P N __ _ , P _ N _ Ṣ __ _

8. M P N Ṣ Ṛ __ Ṣ __ , P N __ P Ṣ __ , R M P N Ṣ Ṛ __ , Ṣ __ , Ṣ P D M G, R P M G,
R M P N Ṣ

Taan

1. (X) R M P D M P Ṣ Ṇ D P M G R S ṆS
2. (X) M P N Ṣ P D M G R P M G R S ṆS
3. (X) P N Ṣ Ṛ Ṣ Ṇ D P, R G R P M G R S
4. (X) Ṛ Ṛ Ṣ Ṇ D P M P Ṣ Ṇ D P M G R S
5. (X) ṆS R M G R S, ṆS R P M G R G R S, ṆS R M P N Ṣ Ṛ Ṃ G̣ Ṛ G̣ Ṣ Ṛ ṆS, P Ṣ N D P M
G R, R P M G R S ṆS
6. (X) ṆS R G R P M G R S, P-ṆS, Ṛ G̣ R P' Ṃ G̣ Ṛ G̣ Ṛ N-Ṣ- , P N Ṣ Ṛ S Ṇ D P, M P Ṣ P D
M G, R P M G R S

Difference between Tilak Kamod and Des

The essence of Tilak Kamod's poorvanga is encapsulated in the following tonal sentence:

P̣ṆS R G S Ṇ, S R P M G, S R G S Ṇ...

The nyasa on mandra nishad is a key lakshana. Take stock of the relative weight accorded shuddha gandhar here vis-à-vis Des. The rishab is now relegated from the powerful station it occupied in Des.

The uttaranga markers are embedded in the next cluster:

S R M P N $\overset{\circ}{S}$, $\overset{\circ}{S}$ →P, D M G, S R G S $\overset{\circ}{N}$...

The arohi launch is Des-like but the nishad is rarely elongated. The swoop from $\overset{\circ}{S}$ →P is characteristic of Tilak Kamod. Oftentimes the shuddha nishad is skipped in aroha as in M P $\overset{\circ}{S}$. Attention is also drawn to a mild Khamaj chhaya via D M G. The departure from Des ought to be abundantly clear at this point.