CHAPTER-1

THE ORIGIN AND EVOLUTION OF MADHYAMĀVATHI

RĀGA

This chapter includes three sections :

i) The common features of Madhyamāvathi rāga

ii) The rāga through Lakshan ā grantthās

iii) Allied rāgās of Madhyamāvathi

i) The common features of Madhyamāvathi rāga :

This is a janya rāga of the 22nd mēla Kharaharaprīya. Its ārōhan and avarōhan are : s r m p n s - s n p m r s. The notes taken are; Shadja, Chathuśrūthi Rishabha, Śuddha Madhyaama, Pańchama and Kaiśiki Nishāda. It is an audāva - audāva rāga. It is an upānga rāga which omits ‘gāndhāra’ and ‘dhaivatha’ in both the ascent and descent. It is a thrīsthiyāi rāga that portrays bhakthi and karunā rasa. This rāga is suitable for rendering ślōkās, rāgamālika, viruththam, musical drama and dance in the post pallavi part of a concert. Compositions usually starts in ‘rishabha’ (Dharīmasamvarīddhani), ‘panchama’ (Alakalallalādīagagani), and ‘nishāda’ (Nādupaibalikēru).

Graha svarās - Shadja, Rishabha, Madhyama, Pańchama and Nishāda.

Nyāsa svarās - Rishabha, Madhyama, Pańchama and Nishāda

Amśa svarās - Rishabha, Nishāda, Pańchama, Madhyama
Jiva svarās - Rishabha, Nishāda
Thāra svara - Thāra pañchama

Mandrāsa svara - Mandrāsa madhyama
Kampitha svarās - Rishabha and Nishāda
Ragacchāya svarās - Rishabha, Madhyama and Nishāda
Ranjaka prāyōgās - r m p n; p m r; - S s n p p; - s m, r p, m n, p s, n p,
- m p

\[ n p n p m - m r p m n p s ; n r ; s - r , m , n , r , s n p m r \]

**Rāga sanchāra:** R; ; p m r; s; - r s ; , s n p p ; - n s r s r ; ; r m p ;
m r ; - r m p ; n ; p m r ; - r m r p m n p m r , - n s r m r s n p n s r m p n , -
p s n s ; , s n p , r m p n s n p n s ; , n p , - n s r ; r s n p n s r ; m r s n p n s r ,
; r s n p , - m r p m n p s n r s n p n s r , - n s r m ; r m r s n p n s r m ; -
r , p m r m r , s n p n s , n p , - n ; p m r , - r m r p m n p s n r s m r ; ; s n p m r ; - r r m m n r r s n p m r , - r , m , n , r , s n p m r , - s r m s m r ; , s n p p r , n p ; s ;

**Peculiarities of the rāga:**

- This rāga having high concordance since it takes the first three notes of
  the cycle of fifths i.e.: Shadja, Pañchama and Chathuśruthi Rishabha and
  the first three notes of the 4th cycle namely: Shadja, Śuddha Madhyama
  and Kaiśiki Nishāda.

- The pūrvavāchāryās have described Madhyamavathi as a surāgam
  (śubha- rāgam) which is capable of warding off the sins caused by singing
  various ragas in inauspicious moment¹.
- 12 -

- When sung at the end, a state of aesthetic equilibrium and tranquility are
  restored in persons who had been subjected to emotional appeals of a
  varied character in the concert or religious exposition².

Madhyamāvathī corresponds to the Senthurutti panē of the Thamil
thēvārum

music. Hindusthāni rāga like ‘Madhumathi Sārang’ (or Madhyamādi Sārang)

¹ Article titled rāgam madhyamavathi by Sri .P .P. Narayanasvami (Carnatica.net)
² Prof. P. Sambamoorthy - South Indian music Book V, Page No: 260-261

corresponds to Karnatic Madhyamāvathi. It belongs to the Kāfi tthāt, and has
the scale s r m p n s - s n p m r s. The svarās are; Shadāja, Thivra Rishabha, Śuddha Madhyama, Panchama and Komal Nishāda. Vādi is
‘rishabha’ and Samvādi is ‘panchama’³. This rāga has ample scope for
ālāpana and pallavi expositions. The rāga Madhyamāvathī is used in
‘Katthakali’ also. Śrīrāga, 
Manirangu, Brāndāvana Sāranga and Āndōlika are the allied rāgās of
Madhyamāvathi.

**Model shift of tonic:**

Madhyamāvathi is a sarvā svara mūrchchanakāraka rāga which makes
pentatonic scales - Hindōla, Śuddhasāvēri, Udayaravi Chandrika and Mōhana
through Model shift of tonic to the notes like rishabha, madhyama, panchama
and nishāda respectively.

‘Rishabha’ -

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‘Madhyama’ -

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- Śuddhasāvēri

(Shadāja, Thivṛā Rishabha, Kōmala Madhyama, Pańchama, Thivṛā Dhaivatha)

3. *Article titled ragam madhyamavathi by Sri. P. P. Narayanaswami (Carnatica.net)*

‘Pańchama’ -

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- Udayaravi Chandrika

(Shadāja, Kōmala Gāndhāra, Kōmala Madhyama, Pańchama, Kōmala-Nishāda)

‘Nishāda’ -

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- Mohana

(Shadāja, Thivṛā Rishabha, Thivṛā Gāndhāra, Pańchama, Thivṛā Dhaivatha)
ii) The rāga through Lakshanā Granthās:

Various writings on Indian classical music and dance dealt with various facets of life such as grooming, appearance, stage presence, voice, accompaniments and attributes required of artists and āchāryās were available since the early days which are compiled as the Lakshanā granthhas (Lakshanā means aspects and granthha means treatise). The lakshanā granthha are very unique that they provide the basis for the edifice relating to classical music and dance. The rāga ‘Madhyamāvathī’ is very old. It is mentioned in many lakshanā- granthās such as Sangitha Makaranda, Sangitha Rathnakara, Sangitha Sāra, Sangitha Samayasāra etc. In ancient times, the name of this rāga is mentioned as ‘Madhyamādi’ and not Madhyamāvathī.

Sangitha Makaranda of Nārada (11th century):

Madhyamādi magrahāmśo manyāsō ridhavar jithaha
Auduvaha paśchimēyāmē dinasya parigiyathē
Ithi madhyamādi rāgaha (Śrī rāga mēla)

‘Madhyamādi’ (rāga of the madhyama class) has ‘madhyama’ as graha, amśa and nyāsa, and is audava, dropping ‘rishabha’ and ‘dhaivatha’. It is to be sung in the later hours of the day⁴.

Sangitha Samayasāra of Pārśvadēva (11th century):

In this work, this rāga is mentioned as one of the 12 Rāgānga rāgās.

Sangitha Rathnākara of Sārangadēva (1247 A.D):
This work mentions that ‘Madhyamādi’ is a ‘Prāka Prāsididdha rāga’. Prāka- Prāsididdha rāga’ means the rāga which is currently well-known. It also mentions Madhyamādhīrma grahāmsa. The svara ‘madhyama’ is mentioned as the graha and amśa svara of the rāga.

Sangitha Sāra of Vidyāranya (1320 A.D):

He mentions that in ‘Madhyamādi’, the svaras ‘rishabha’ and ‘dhaivatha’ are varja. But Dr. S. Rāmanāthan in his article on Sangitha Sāra of Vidyāranya, in the journal of Music academy, in the year 1980, disputes the statement made by Vidyāranya. He states that though Vidyāranya mentions that ‘rishabha’ and ‘dhaivatha’ are not present in Madhyamādi, in the ākshipthika given by Vidyāranya the svara ‘rishabha’ is very much present5.

4Hema Ramanathan - Raga Lakshna Sangrahamu, Page No:775
5Article titled History of the rāga madhyamāvati by Dr. M.A. Bhageerathi (carnatica.net)

Svaramēla Kalānīdhī of Rāmamātya (1550 A.D):

In this work in the mela prākaranā, ‘Madhyamādi’, is mentioned as the janya of ‘Śrī’ rāga mēla. It is as follows:

Śrī rāga - Asmin mēlē sambavanthī Āndōli

Dēvagāndhāri madhyamādishtathāparā

In the ‘rāga prākaranā’, this rāga is mentioned as an audava rāga. It is to be sung in the evening. The svara ‘madhyama’ is mentioned as the graha svara, amśa svara and nyāsa svara for the rāga ‘madhyamādi’.

Madhyamādi magrahāmsō manyāsō

Audavaḥ paśchimē yāmē dinasya parigiyathē
Rāga Vibōdha of Sōmanāṭṭha (1609 A.D): 

The rāga Madhyamādi is mentioned as the janya of mallari mēla - ‘Mallāri janya’. The svarās ‘rishabha’ and ‘dhaivatha’ are not present in madhyamādi. He mentions ‘madhyama’ as the graha svara, amśa svara and nyāsa svara of this rāga.

\[ \text{Aridhōm āmsanyāsa grahaha pragē} \]
\[ \text{Madhyamādirudgēyaha} \]

The time of singing the rāga is as early morning\(^6\).

Chathurāḍanḍi Prakāśika of Venkitamahi (1620 A.D): 

\[ \text{Madhyamādisthu rāgāngarāgaha śrīrāga mēlajaha} \]
\[ \text{Ridhalotpādauduvoyam sāyamkālē pragiyathē} \]
\[ \text{Rakthirēthisya rāgasya murlaye一部 drśyathēyadhikā} \]

Madhyama as the nyāsa, amśa and graha. Madhyamādi is a rāgānga rāga that has originated from the ‘Śrī rāga mēla’. It is audāva, omitting rishabha and dhaivatha. It is sung in the evening. Its delightfulness is perceived to be heightened on the Flute\(^7\).

Rāgalakshanā of Shāji Mahārāja (A.D. 1686): 

This work mentions that ‘Madhyamādi’ is a rāgānga rāga - ‘rāgāngamu’. It mentions that the mēla for Madhyamādi is ‘Śrī rāga’ - \textit{madhyamādiki śrī rāgamu mēlamu}. The notes ‘gāndhāra’ and ‘dhaivatha’ are varja in this rāga- ‘Ga dha varjyamulu’. It is an audāva rāga - ‘audāvamulu’\(^8\).

Sangitha Sārāmr̥tha of King Thulaja (1735 A.D): 

\(^6\)Ibid

\(^7\)Ibid
Madhyamādi is a rāgānga rāga originating from the mēla of Śrī rāga. It is an audava as it lacks 'gāndhāra' and 'dhaivatha'. It may be sung in the evening. Its delightfulness is observed to be heightened on the flute. Its melodic movement in ascent and descent is not devious but straight⁹.

_Sadrāga Chandrōdaya of Puṇḍarika Vītāla_ (17th century) :
In this work Madhyamādi is mentioned as a janya of ‘Kēdāra’¹⁰.

⁹_Hema Ramanathan - Raga Lakshna Sangrahamu, Page No:782
¹⁰_Prof. P. Sambamoorthy - South Indian Music Book III, Page No:173

'Sangraha Chūḍāmanī of Gōvindāchārya' (18th century) :
_Mēlājāthā kharaharaprīyāddai madhyamāvathī_
_Manyāsām māmśakam chaiva madhyagrahamuchyathē_
Ārōhēavyavarōhē gadha varājyam thatthauduvam
sa ri mā pa ma pā ni sa. sa ni pā ma ri sā ni sa.

The rāga ‘Madhyamāvathī is born from the mēla ‘Kharaharaprīya’. It is described as having ‘madhyama’ as nyāsa, amśa and graha, omitting gāndhāra and dhaivatha in ascent and descent, and thus auduvam - ‘sa ri ma. pa ma pa. ni sa. sa ni pa. ma ri sa. ni sa’¹¹.
**Hamsavilāsa:**
The six primary rāgās mentioned in this work are; Bhairava, Pańchama, Nātta, Mallāra, Gaudamālava and Dēśāksha. In this work ‘Madhyamādi’ considered as a subsidiary rāga of ‘Bhairava’.12

**Ragathathva Vibōda of Śrīśinivāsa:**

\[ ga-dha \text{ var}^{\text{jiyā madhyamādir madhyamadika mūr \text{chchanā}} \]

The rāga ‘Madhyamādi’ (arising from the svarās of the Suddhamēla), lacks ‘gāndhāra’ and ‘dhaivatha’. It begins its mūr\text{chchanā} with madhyama-graha 13

**Rāgalakshanā of Mudduvenkitamahi:**

\[ \text{Madhyamādisthu rāgōyam madhyamagrahasamyuthaha} \]
\[ \text{Gadhalōpadauduvaha syāthsāyamkāle cha giyathē} \]

The rāga Madhyamādi has ‘madhyama’ as graha. As it lacks ‘gāndhāra’ and ‘dhaivatha’, it is audava. It is to be sung in evening time. This work mentions

\[ ^{11} \text{Hema Ramanathan - Raga Lakshna Sangrahamu, Page No:783} \]
\[ ^{12} \text{Prof: P. Sambamoorthy - South Indian Music Book VI, Page No:150} \]
\[ ^{13} \text{Hema Ramanathan - Raga Lakshna Sangrahamu, Page No:780} \]

Madhyamādi / madhyamāvathi, a bhāshānga rāga of the 22\text{nd} mēla and classes it as a rakthi rāga14.

**Rāgathāla Chinthāmanā of Polūri Gōvindamātya:**

‘Madhyamādi’ (madhyama rāga) has ‘madhyama’ as graha, amśa and nyāsa. It is audava in svara count, dropping ‘gāndhāra’ and ‘dhaivatha’. It is to be sung in the night time. (Śrī rāga mēla- 22\text{nd} in the 72 mēla scheme)
Sangitha Sudha of Gōvinda Dikshithar (17th cent.):

Lakshmōchyathē sampr̥athi madhyamādēha śr̥irāga mēlaha khalu thasya mēlaha
syānmadhyamanyāsa iha grahōmaṣō varājyaau thatthaivarēshabhadhaivathau

dau

The mela of this rāga is the ‘Śr̥i rāga’. Its nyāsa, graha and amśa functions are
performed by madhyama. The two svarās ‘rishabha’ and ‘dhaivatha’ are omitted

Sangitha Pārijātha of Ahōbala (17th century):

Madhyamādau gadhau na sthō mūrचchhanā madhyamādikā
Thathr̥a thvamśasvarāha pr̥ōktha ri - ma - nayō muniśvaraihi

Ithi madhyamādihī pr̥āthahakāliyā

The rāga ‘Madhyamādi’ (with the Śuddha mēla, or that of Vasantha bhairava)
lacks ‘gandhara’ and ‘dhaivatha’ and its mūrचchchana commences on ‘madhyama’(as graha). The sages have declared rishabha, madhyama and
nishāda to be the amśa svarās. It is to be sung at Dawn.

14 Hema Ramanathan - Raga Lakshna Sangrahamu, Page No:782
15 Ibid Page No:776
16 Ibid, Page No:780

Mahābhāratha Chūdāmanī:
(born in this Kharaharapr̥īya melam). Madhyamāvathi drops ‘gāndhāra’
and ‘dhaivatha’ in both ascent and descent.

Sangitha Chandrika of Āttūr-Kṛṣhnapishārati:
In this work, ‘Madhyamāvathi’ is considered as a rakthi rāga\textsuperscript{18}.

\textbf{Sangitha Sampradāya Pradarsini of Subbarāma Dikshithar (1904) :}

This work mentions about ‘Madhyamāvathi’ in part 2\textsuperscript{nd} as a janya of ‘Śrī’ rāga. It is mentioned as an audava rāga- ‘audavamu’. It is also mentioned as the bhāshānga rāga - bhāshāngamu. The svarās gāndhāra and dhaivatha are not present in this rāga - \textit{Gāndhāra dhaivatha varjyamu}. It is mentioned as a rakthi rāga - ‘rakthi rāgamu’. Subbarāma Dikshithar gives the time of singing the rāga as afternoon. ‘\textit{Madhyāhnakālamuna gānamu sēyunduku’}

He mentions for the first time that ‘Madhyamādi’ was popularly known as ‘madhyamāvathi’.

\textit{Madhyamādi madhyamāvathi ani prasiddhi galadu. Sakala subha rāgamu}\textsuperscript{19}

Some of the works mention this rāga as varjyā of ‘rishabha’ and ‘dhaivatha’, which has to be viewed with the idea that upto 15\textsuperscript{th} or 16\textsuperscript{th} century, the tonic was not a fixed one. The rāga ‘madhyamādi’ is mentioned as \textit{Madhyamāvathi} in the lakshanā granthās such as; \textit{Sangraha Chūḍāmanī, Mahābhāratha- Chūḍāmanī, Sangitha Chandrika} and \textit{Sangitha Sampradāya Pradarsini}.

\textsuperscript{17} Ibid. Page No:783
\textsuperscript{18} Dr. S. Bhagyalakshmi - Lakshanagranthas in Music, Page No:177
\textsuperscript{19} Article titled \textit{History of the rāga Madhyamāvatī} by Dr. M.A Bhageerathi (Carnatica.net)

\textbf{Some other opinions about Madhyamāvathi rāga}
The old name for the rāga was Madhyamādi. It was rendered with the  
*madhyama* as the starting or fundamental note and omitting *dha* and *ri* of the  
*Shadāja grāma* or the primordial scale. The ancients did not choose to play  
the rāga with *sa* itself as the fundamental omitting *ga* and *dha*, as the  
*rishabha* in the rāga was required to be a full *chathuśrūthi*. The rāga was  
therefore originally called Madhyamādi. The name implied the beginning and  
the middle, and excluded the end.²⁰

**Dēvathāmayarūpa of Madhyamāvathī rāga:**

The Rāgaviboddha of Sōmanātha (1609 A.D) is the first work which  
describes the melodic image of the rāgās and notations in the 5th chapter.  
‘Dēvathāmayarūpa’ is the visual interpretation or visual image of a rāga. The  
*Sangitha Darśana* of Dāmōdara Miśrā also gives the Dēvathāmayarūpa  
is incomparable in beauty; her complexion is gold, her robes are yellow. Her  
frisky eyes are emphasized with pasted collyrium, a wag - tail seems to  
dance on a golden lotus. A pearl top at the end of her nose, resembling a dew- 
drop on a flower of seasame. Her body is radiant with the paste of Saffron,  
she is a damsel from the family of septa - tonic melodies. She adores her lord  
like Cupid and gives him kisses and embraces. The quarter of her abode is  
the note madhyama (F) the succession of the notes are ma-pa-dha-ni-sa-ri- 
ga. Suitable for the six seasons beginning with the autumn, she is to be sung  
in the morning”²¹.

²⁰ *T. V. Subba Rao - Studies in Indian music, Page No: 157*
²¹ *O. C. Gangoly - Ragas and Raganis, A Pictorial and Iconographic study of Indian  
Musical modes based on original sources, Page. No: 146*
III) Allied rāgas of Madhyamāvathi:

Allied rāga concept is a recent development. So there is no reference to this type of classification before 19th century. This classification did exist in Hindusthāni system of music. Prof. P. Sāmbamūrti described allied rāgās are the rāgās which are the derivatives of the same mēla and deviates from its character due to one or more of the following reasons:-

- Ranjaka prāyōgās or pakādās
- Mouthing and intonation of the ārohanā and avarōhanā
- Variation in tempo or tempo in rendering
- Rāga classified on the basis of its identity being restricted to a particular part of the octave.
- Delicate śrūthi or notes
- Slight changes in the ārohanā or avarōhanā
- Differences in rendering of Gamakās

Here the allied rāgās of ‘Madhyamāvathi’ are taken for analysis based on the similarity of the mēla and ārohanā they belong to. The selected rāgās are Śrī rāga, Manīrangu, and Brāndāvana Sāranga and Āndōlika. The lakshanās of these rāgās are given below:-

1. Śrī rāga:
   This is a janya of the 22nd mēla Kharaharaprīya. Its ārohanā and avarōhanā are srmpns - snpmrgsr or snpdmrpmgr, rs. The svarās taken are:

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Shadja, Chathuśruthi Rishabha, Sādhāranā Gāndhāra, Śuddha Madhyama,
Pańchama, Chathuśruthi Dhaivatha and Kaiśiki Nishāda. It is an audava
-shādava rāga, thrīstthāyi rāga, ghana rāga and upānga rāga.
Graha - Shadja, Rishabha, Pańchama, Nishāda
Nyāsa - Nishāda, Shadja, Pańchama
Amsa - Rishabha, Gāndhāra, Nishāda
Jiva - Madhyama, Gāndhāra, Nishāda
Thara svara - Thārastthāyi Gāndhāra
Mandrāsa svara - Mandrāastthāyi Madhyama

**Madhyamāvathi and Śr̥i rāga:**

While considering the allied and non-allied aspects, some important points
are derived. They are :-

**Allied aspects:**

- Ārōhanā is same for Madhyamāvathi and Śr̥i rāga. ie: s r m p n s
- Both the rāgās are the janyās of 22nd mēla Kharaharaprīya.
- Some phrases like: s n p , - m r p m n p - s r n s p n m p - p m n p s
  n r s are commonly used in both rāgās.
- Lower range sanchāra till ‘Mandrāastthāyi Madhyama’ is same in both
  the rāgās.
- Śr̥i rāga - In the first charanā of the Pańcharathna Kr̥thi ‘Entharō
  mahānu -
  bhāvulu’ of Thyāgarājasvāmi.

    m p n s

sāmagānalōla ma na si ja
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Madhyamāvathi - In the chittasvara of the Kr̥ti ‘Pālinchu Kāmākshi’ of Śr̥i Śyāmaśāstrī.

\[
p, n, m,\
\]

santhathamusē - - ya - ni -

• Both are considered as auspicious rāgās and are suitable for singing at the concluding part of the concert.

Non- Allied aspects

• In Śr̥i rāga, ‘gāndhāra’ is introduced in the avarōhanā a i.e: s n p m r g, r s.

• Muththusvāmi Dikshithar̥i employed the p d n pratyayoga in the avarōhanā a of Śr̥i rāga, perhaps to differentiate it from Madhyamāvathi. i.e: s n p d n p m r g, r s and Śr̥i rāga is the 22nd asampurāṇa mēla in Venkitamahi’s 72 mēla scheme.

• In the Pańcharathna Kr̥ti ‘Entharō Mahānubhāvulu’, the note ‘Dhaivatha’ is not used in the avarōhanā a. But in the Varṇa a ‘Sāmininnēkōri’, the same note is used along with ‘Gāndhāra’.

• In thārastthāyi, Madhyamāvathi reaches up to ‘Pańchama’ but Śr̥i rāga reaches only upto ‘Thārastthāyi Gāndhāra’. Eg:

Madhyamāvathi - In the anupallavi of the Kr̥ti ‘Pālinchu Kāmākshi’

\[
r, p m, r, s,\
\]

Ī - - lā - - - - ku -

Śr̥i rāga - In the 5th charanā a of the Pańcharathna Kr̥ti ‘Entharō mahānu-

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bhāvulu’

mpns, r/grr, grrs

caranagal - gi,jagame - llanusudha

Śr̥i rāga is one among the ‘ghana pańchaka group’. It is most suitable for
‘thāna’ style of singing.

- In Madhyamāvathi, the phrase rmrs gives the identity of the rāga, while in Śr̥i rāga, the phrase rgr,rsg gives the identity.
- In Madhyamāvathi, ‘Rishabha’ is rendered with gamaka. The application of gamaka with the support of ‘Madhyama’. But in Śr̥i rāga, ‘Rishabha’ is mostly rendered as plain. Eg:- In the 2nd charana of the ‘Entharō mahānū- bhāvulu’

r, grrgrgrsn

mā - nasavanacharavara

If ‘rishabha’ is rendered with shake it will be with the touch of the note ‘Gāndhāra’. Eg: in the same charana, the ending phrase ‘bāhuga potaganē’

srgrr,

potaga nē -

The ‘Rishabha’ of Śr̥i rāga is Ėka-sṝuthi rishabha. So it is sung very close to ‘Gāndhāra’.

- Application of ‘Nishāda’ is plain in Śr̥i rāga’and it is close to ‘Pańchama’ (ie: nishāda is hearing as ‘p n p n’). Eg: In the starting of the anupallavi of the Varṇa ‘Sāmininnēkōri’ Kārūr̥ Dēvudu Ayyar̥.
In ‘Madhyamāvathī’, ‘Nishāda’ is rendered with gamaka and it is hearing as ‘s n s n’. Eg: In the pallavi of the Krūṭhi ‘Dhārmasamvaruddhāni’ of Muththusvāmi Dikshithar.

r, s, n, ;
da - ya - yā - mām

2. Manirangu:
This is a janya of the 22nd mēla Kharaharpriya. Its ārōhanā and avarōhanā are s r m p n s - s n p m g r s. The svarās taken are :- Shadja, Chathuśrūthi - Rishabha, Sadharana Gāndhāra, Śuddha Madhyama, Pańchama and Kaiśiki - Nishāda. It is an audava- shadava rāga, thristhāyi rāga, upānga rāga, varja- rāga and an auspicious rāga.

Graha - Rishabha, Nishāda
Nyāsa - Shadja
Amśa - Shadja, Rishabha, Pańchama
Jīva - Madhyama, Gāndhāra, Nishāda
Thāra svara - Thāraśṭhāyi Pańchama
Mandrag svara - Mandragasthāyi Pańchama

**Madhyamāvathī and Manirangu:**

Allied aspects
Both rāgās are the janyās of 22nd mēla ‘Kharaharapīya’

The note ‘Dhaivatha’ is not used in both rāgās.

In the thārastthāyi, the range of the sanchārās in both rāgās reaches up to ‘Thārastthāyi Pańchama’.

Madhyamāvathi- In the charanā of the krūthi ‘Rāmakathāsudhārasa’

r , p m

kalihara - - - mē

Manirengu - In the anupallavi of the krūthi ‘Jaya jaya Padmanābha’
of

Svāthi Thirunāl.

Both rāgās are auspicious and are suitable for singing at the concluding part of a concert.

Non- Allied aspects

In Manirengu, the note ‘Gāndhra’ is present in the avarōhanā

krāma. The

application of the note ‘Gāndhra’ is from the previous note ‘Madhyama’
in Manirengu, it is to be sung with gamaka. Eg: In the pallavi of the

krūthi

‘Jaya jaya padmanābha’.

bhā - - - nujē - - - - - śā
But ‘Gāndhāra’ is not used in Madhyamāvathi.

- Lower range sanchāra till ‘Mandrā a Madhyama’ is in ‘Madhyamāvathi’,
while in ‘Manirang’ the lower range is ‘Mandrā astthāyi Pañchama’.

Eg:-

Madhyamāvathi - In the Chittasvara of the krāthi ‘Pālinchu Kāmākshi’

\[ p, n, m, \]

santhathamu sē - - ya - ni -

Manirangu - In the pallavi of the krāthi ‘Jaya jaya padmanābha’.

\[ s \ n \ p, \]

jaya jaya padmanā - - bhānu

- In ‘Madhyamāvathi’, the phrase \( r m r s \) is used to reveal the identity of the rāga. But in ‘Manirang’, the phrase \( r, p m g r s \) took the place.

- In ‘Madhyamāvathi’, the note ‘Nishāda’ is rendered with gamaka, but in ‘Manirang’, a slight shake is given to ‘Nishāda’.

Madhyamāvathi - In the pallavi of the krāthi ‘Pālinchu Kāmākshi’

\[ s \ n \ p, \ n, , , \]

pā - - lin - - chu

Manirang - In the pallavi of the krāthi ‘Jaya jaya padmanābha’.

\[ n \ s r, s, \]

jaya jaya padmanābhā - - nu -

- ‘Rishabha’ is rendered with gamaka in ‘Madhyamāvathi’, but it is rendered in ‘Manirang’ without gamaka.

Madhyamāvathi - the very starting of the krāthi ‘Dharāmasamvarāddhani’
2. **Brāndavana Sāranga:**

This is a janya of the 22nd mēla Kharaharaprīya. Its ārōhanā and avarōhanā are: s r m p n s - s n p m r, g r s. The svarās taken are: Shadja, Chathuśrūthi- Rishabha, Sādhāranā Gāndhāra, Śuddha Madhyama, Pańchama, and Kaiśiki Nishāda. It is an audava-shādava rāga, upānga rāga and varja rāga.

Graha - Rishabha, Shadja
Nyāsa - Shadja, Rishabha, Nishāda
Amśa - Rishabha, Nishāda
Jiva - Rishabha, Madhyama, Nishāda
Thāra svara - Thārasṭṭhāyi Pańchama
Mandrā svara - Mandrāstṭhāyi Pańchama

**Madhyamāvathi and Brāndavana Sāranga:**

**Allied aspects:**

- Both rāgās have the same ārōhanā. i.e: s r m p n s
- These are the derivatives of the same mēla ‘Kharaharaprīya’.
- Lower range sanchāra till ‘Mandrāstṭhayi Pańchama’ is same in both rāgās.

Eg:-Madhyamāvathi- In the pallavi of the kruthi ‘Rāmakatthāsudhārasa’ s n p ṣ,
- 30 -

Rā - - - makatthā

Brṇḍāvana Sāranga - In the charanā of the krūṭhi ‘Rangapuravihāra’ of Śrī
t Muththusvāmi Dikshithar.

n n p, sōmā - ra - pankajitha

• The range of the note reaches to ‘Thārastthāyi Pańchama’ in both rāgās.

Madhyamāvathi- In the anupallavi of the krūṭhi ‘Rāmakaththāsudhārasa’

r , p m r , ,

Bharathā - - - - - - - thula

Brṇḍāvana Sāranga - In the charanā of the krūṭhi ‘Rangapuravihāra’.

r , , p m r , r,

kā - - - mā - - - - - raghu

Non- Allied aspects

• Both the rāgās differ in the avarōhanā pattern. The svara ‘gāndhāra’
is included in the avarōhanā of Brṇḍāvana Sāranga and it is used sparingly.

Eg:- The 2nd line of the anupallavi of the krūṭhi ‘Saundara rājam asrāaye’ of

Muththusvāmi Dikshithar.

r m r m p n p m r g s

suravinuthamahirā - - - - - - - - jam -
• While ‘Madhyamāvathi’ is rich in gamakās like Kampitha, Nokku, Jārū etc, ‘Brāndāvana Sāranga’ is characterized by Flat notes and simple glides.

Eg :- Brāndāvana Sāranga - In the very starting of the pallavi of the krūthi

‘Rangapuravihāra’, the glide from ‘Pañchama’ to ‘Rishabha’ is notable and ‘Nishāda’ is sung from Shadja. ie: s n s n

p , , , s , n , n ,
Ran - - - ga - - pu - ra -

In the charanā of the krūthi ‘Rangapuravihāra’, the note ‘Rishabha’ is treated as a plain note.

p , p , r ;
Va - ra - pan - kajajitha

4. Āndōlika:

This is a janya of the 22nd mēla Kharaharaprīya. Its ārōhana and avarōhana are: s r m p n s - s n d m r s. The svarās taken are: Shadja, Chathuśrūthi - Rishabha, Suddha Madhyama, Panchama, Chathusruthi Dhaivatha and Kaiśiki Nishāda. It is an upānga rāga belongs to Audava variety. This rāga is also known as Mayūradhvani. A sārvaṃvakālika rāga which evokes vira rasa.

Graha - Nishada, Shadja
Nyāsa - Rishabha, Shadja
Amśa - Pańchama, Rishabha
Jiva - Rishabha, Madhyama, Dhaivatha
Thāra svara - Thārastthāyi Madhyama
Mandrā svara - Mandrāstthāyi Nishāda

**Madhyamāvathi and Āndōlika**:

**Allied aspects:**

- Ārōhanā is same for Madhyamāvathi and Āndōlika. ie: s r m p n s
- Both the rāgās are the janyas of 22nd mēla Kharaharaprīya.
- Some phrases like m r m p , - m p n s r m r , - p n s , - r m p , - s n s , r ; m ; are commonly used in both rāgās.
- Thārastthāyi prāyōga and the Prāathyāhatha gamaka prāyōga are frequently used in both Madhyamāvathi and Āndōlika. Eg:
  
  n s r m r,
  
  s n n d d m (Āndōlika)
  
  s n n p p m m (Madhyamāvathi)

**Non-Allied aspects**

- In Āndōlika, ‘Dhaivatha’ occurs in the avarōhanā. ie: s n d m r s
- In Madhyamāvathi, the lower note reaches to ‘Mandrāstthāyi Madhya’.
  
  But in Āndōlika, the lower note reaches only to ‘Mandrāstthāyi Nishāda’.
  
  Eg: In the pallavi of the krūthi ‘ Rāgasudhārasa’ of Thyāgarājasvāmi.
  
  r s n , s ,
  
  ran - ji - lla -

- In thārastthāyi, Madhyamāvathi reaches up to ‘Thārastthāyi Pańchama’,
but Āndōlika reaches only up to ‘Thārasthāyī Madhyama’.

Madhyamāvathi - In the anupallavi of the kruthi ‘Pālinchu Kāmākshi’

    r ; p m , r ; s ,
    Ī - lā - - - - ku -

Āndōlika - In the anupallavi of the kruthi ‘Rāgasudhārasa’

    r ; s r m ,
    yāgayōgathā - ga - - -

• In Madhyamāvathi, ‘Nishāda’ is rendered with gamaka. But in Āndōlika,
  usually it is rendered with Janḍa prayōga and the individuality of
  the rāga is revealed.

Madhyamāvathi - In the anupallavi of the kruthi ‘Rāmakatthāsudhā’

    p , n ,
    bhā - mā - manī

Andolika - In the chittasvara of the varṇa ‘Nidayarāda’ of G.N.

Bāla-

Subrahmanya.

    // r s n d m p s n d m r m p n d m / n d m r s n / s r m p n n s , //
    // n n s n r r s s m r m s r n s r / m , r s n d m , / r s r m p n s r //

• In Madhyamāvathi, the note ‘Rishabha’ is sung with gamaka. But in
  Āndōlika, ‘Rishabha’ is usually starts from ‘Madhyama’ in the
  avarōhana prayōga.

Madhyamāvathi - In the pallavi of the kruthi ‘Rāmakatthāsudhā’

    n s r , s , r ; ; ;
    Rāma - - - ka - tthā - - - -

Āndōlika - The very starting of the pallavi of the kruthi ‘Rāgasudhārasa’
n,, d m, m r, m p,
Rā - - gasu - dhā - ra sa -