Chapter – V

The Lakshana-Lakshya Value of a Few Shadava-Sampurna Ragas
This chapter deals with the lakshana-lakshya values of five popular shadava-sampurna ragas – kamboji, khamas, purvakalyani, mukhari and atana. The study includes the analysis of the raga alapanas done by some known musicians and the analysis of kirtanas in those particular ragas.

*Kāmbōji*

Kāmbōji is the janya raga of the 28th mela Harikamboji.

Aro : $s r_2 g_3 m_1 p d_2 s$

Ava : $s n_2 d_2 p m_1 g_3 r_2 s$

It is a krama-shādava-sampūrna raga. Varja raga, Ni is omitted in the arohana. The svaras taken by this raga are Shadja, Chatusruti Rishabha, Antara Gandhara, Panchama, Chatusruti Dhaivata, Kaisiki Nishada and Kakali Nishada.

It is a mūrchanakaraka janya raga. Its Rishabha, Madhyama and Dhaivata taken as shadja results in the ragas Simhadvani, Indrābhāranam and Desia Todi respectively. Its pa taken as shadja results in a gandhara varja shādava-sampūrna raga, janya of Kharaharapriya mela.

It is an Eka-anya svara bhāshanga raga. The foreign note kakali nishada occurs in the phrase ‘s n p d s’. This foreign note is a consonantal note of antara gandhara. It is a purna bhāshāṅga raga. Though the foreign note is a jiva svara it cannot occur as a prolonged note.
The commencing notes are sa, ga, ma, pa and dha. Ga, ma, pa and dha are nyasa svaras. Gandhara, panchama and dhaivata are resting notes. Ma, da and ni (both varieties) are raga chaya svaras. m, gs, pdm mgpds, srg, s.p, dmg are vishesha prayogas.

This is a sarva svara gamaka varika rakti raga. This is one of the major raga and affords scope for an elaborate alapana. This is an auspicious raga. It is being sung at the commencement of concerts. Different musical forms are composed in this raga and all major and minor composers have compositions in this raga. This raga is known as Takkēssi in ancient Tamil Music. In kathakali music it is known by the name kamōdari.

Kāmbōji is based on one of the mūrchanās of sa-grama. The peculiar svarakrama gives characteristic charm to this raga. The phrase ‘pa dha sa’ is the characteristic feature of this raga. This raga is apt to express sringāra rasa. It is the raga of spirit and cheerfulness of pride and mastery.

This mode was derived from the ancient kingdom of kāmbōja or kambodia. Its attractive power could be experienced as well as understood from the nature of its notes which bear the simplest possible ratios to the fundamental.

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1 South Indian Music Book VI, p. 94.
2 Kerala Sangeetam, V. Madhavan Nair, p. 92.
The dance form sabdam is usually sung in kamboji raga. The music and dance performed for this item results in the creation of lively musical and dance atmosphere. This raga is also used in yakshagana.

This raga is referred in many ancient granthas. Sangita Makaranda has mentioned this as a noon raga. This is the 20th mela in the ‘Svaramēlakālānīdhi of Ramamatya’. The Raga Vibodha mention this raga as the 17th mela. Kamboji is the 8th mela in the Sangita Sārāmrita of King Tulaja. Sangraha Chūdamani mentions this raga as:-

\[
\text{श्री कारोपुरिन मेलासु} \quad \text{मालोलिक गाय ईतवे ।}
\]
\[
\text{सचासे साधके वेल} \quad \text{संबुलाई श्रव्यते ।}
\]
\[
\text{आरोहेत तु ते चंद्रि चतुबरेसे समग्रस्मा।}
\]
\[
\text{राजिगमचालिका} \quad \text{अविश्वास्मा किष्टिः ॥}
\]

This is a krama-shādava-sampūrṇa raga derived from the Harikamboji mela. Shadja is the graha, nyasa and amsa svara. Nishada is the varja svara in the arohana.

\begin{align*}
\text{Aro} & : \quad s \quad r_2 \quad g_3, \quad m_1 \quad p \quad d_2, \quad s, \\
\text{Ava} & : \quad s \quad n_2 \quad d_2, \quad p \quad m_1 \quad g_3, \quad r_2 \quad s
\end{align*}

Govindacharya has given a lakshanagita in this raga. ‘Are Re Jaya Jaya Deenajana’ in Sangraha Chūdamani.

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4 South Indian Music Book IV, p. 201.  
5 Sangraha Chūdamani, p. 127.  
6 Ibid, p. 139.
Sangita Chandrika mentions this raga as:-

\[ \text{Shadja is the graha and nyasa svara. amsa svaras are rishabha, gandhara, panchama and dhaivata. This is an upanga raga. Nishada is deleted in the arohana. It is said to be a bhāshānga raga.} \]

\[ \text{Aro} : \ s, r, g, m, p, d, s, \]

\[ \text{Ava} : \ s, n, p, m, g, r, s, \]

\[ 8 \text{A gita is given by Attoor Krishnapisharadi in this raga, 'Tachsrutva Nija Vrittam' in his Sangita Chandrika.} \]

Most of the composers have composed compositions in this raga. Some prominent compositions are:-

| Ō Rangasāi | Adi | Tyagaraja |
| Evarimata | Adi | Tyagaraja |
| Srisubramanyaya | Rupakam | Dikshitar |
| Kailāsanathena | Triputa | Dikshitar |
| Devi Ni Pada | Adi | Syamasastri |
| Rāśāvilasa | Adi | Swati Tirunal |
| Tiruvadi Saranamenru | Adi | Gopala Krishna Bharati |

\[ 7 \text{Sangita Chandrika, p. 525.} \]

\[ 8 \text{Ibid, p. 619.} \]
Many old musicians like G N B, Musuri Subramanya Iyyer, Chembai Vaidya Natha Bhagavatar, Madurai Somasundaram, Alathur Brothers, Semmangudi Srinivasa Iyyer and Mrs. Subbalakshmi have sung compositions and elaborate alapanas in this raga. Most of the singers begin their alapana with the bhashanga prayoga. Each musician has his own individual style.

9 G N B has sung this raga very beautifully with the special Briha sarira. In his alapana, ‘s, d, pdnd p,, p,,d m, g, p, d,’ the phrase ‘sd’, occurs. The phrase ‘r, d,’ occurs in the phrase ‘gś,,,,,t,d,’ ‘rmṛṛś . . . . t, d,’.

In the phrase ‘p d s r ĥ g m r ĥ , , , , , m, , ĥ r s n d p d’ the blending of the gandhara with madhyama is very impressive.

Just like in the kriti ‘Sri. Subramanyaya namasthe’ sung by G N B the combination of Panchama and Dhaivata Prayoga is rendered as plain notes.

P „, d s d , , p 1st sangati of the second pada of pallavi

Pdsdp, second sangati of second pada of pallavi

But 10 Madurai Somasundaram has given an alapana with ‘nd p,, d pmm,g, pd,....’. The starting note of nishada in the following phrase is from shadja sthana .. ‘pd sn, d pd...’. The phrase in tara stayi ‘m, m, m, mṛṛś,’ is a

9 Audio Cassette, G.N. Balasubramaniam (Vocal Concert).
10 Audio Cassette, Madurai Somasundaram.
special prayoga. The violin accompanist has played a special prayoga like ‘g m p d n d n r,” ...’. Other prayogas are:

‘g, m g r , r , g r s, s, r s n , d p,’

‘g m p, m g,, r g, s, r g,,,...’

In the alapana, Chembai has sung the phrases ‘d s n s r , s,’ ‘p m p m p m d n , d p d , p’ beautifully.

Musuri Subramanya Iyyer also has sung the phrase ‘d n, d .. p d, p ...’. In this phrase the Nishada and Dhaivata are rendered with Dirgham.

Kalpana Svaras are mostly sung with Dhaivata-Nishada combinations. The varja prayogas add beauty to the raga, being the trade mark of this raga.

The common varja prayogas are ‘p d s’ ‘m g p d s’, ‘p d s n, d’, ‘d r s n , d ,’ d s n d p, p n d p d, m , g , p d ,

The ‘s r p g , , m r g , r s ... n d p d , ...’ and ‘g m p , m g , r g, s , r g , are the raga chaya prayogas of this raga and most of the singers use these prayoga.

Kamboji is a rakti raga, and beauty of the raga lies in its tarastayi sancharas. Its bhashanga prayoga ‘snpds’ is a raga chaya prayoga and jeeva savara prayoga. Janta svara prayogas and datu svara prayogas add more beauty to the raga.

11 Audio Cassette, Musuri Subramanya Iyyer.
Mukhāri

This is an arohana-vakra-shādava-sampūrṇa raga derived from the 22nd mela kharaharapriya.

\[\begin{align*}
\text{Aro} & : \quad s \, r_2 \, m_1 \, p \, n_2 \, d_2 \, s \\
\text{Ava} & : \quad s \, n_2 \, d \, p \, m_1 \, g_2 \, r_2 \, s
\end{align*}\]

The notes figuring in the raga are Shadja, Chatusruti Rishabha, Sadharana Gandhara, Sudha Madhyama, Panchama, Chatusruti Dhaivata and Kaisiki Nishada and Sudha Dhaivata. Other arohana-avarohanas given for this raga are:

\[\begin{align*}
12 & \quad s \, r \, m \, p \, d \, s \quad : \quad s \, n \, d \, p \, m \, g \, r \, s \\
14 & \quad s \, r \, m \, p \, d \, n \, d \, s \quad : \quad s \, n \, d \, p \, m \, g \, r \, s
\end{align*}\]

This is an ekaanya svara bhāshāṅga raga. The anya svara sudha dhaivata occurs in the phrase ‘s n d p,’ ‘p n d p’. Like bhairavi the anya svara is incorporated in the scale itself. The arohana of this raga is vakra and nishada is the vakra svara. Jiva svaras are Rishabha, Gandhara, Madhyama and Dhaivata. This raga is suitable for singing compositions in karuna rasa. Many ancient Grandhas mention this raga as a mela and a janya.

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14 Sangita Gunādarsam, p. 22.
In the "Sangita Makaranda" this raga belongs to the group of ragas that can be sung at noon. This raga is mentioned as the first mela in the Raga Vibodha of Somanatha. "Svaramēla Kalānidhi" mentions this raga as the first mela and the first raga belongs to the group of 'Uttama' ragas. Raga Manjari mentions this raga as the first mela. This is the 11th mela in the Raga Tarangini'. Sangita Sārāmrita mentions this raga as the 10th mela. Raga Chandrika also mentions this raga. Sangraha Chūdamani mentions this raga as:

\[
\text{"हुँकार राग : साताक केला \text{कर्त्तरहस्यम्}।}
\]
\[
\text{रागाः सातः केला संवर्गांतरहस्यम्।}
\]
\[
\text{गंधर्व वर्जांतरहस्यम्। संभविते}।
\]
\[
\text{सौरिमायकलीकोकासा निर्धारणांगिरिष्टे।"}
\]

This raga is the janya of kharaharapriya mela. Shadja is the graha, nyasa and amsa svara. It is an arohana-vakra-shādava-sampūrna raga. Gandhara is the varja svara in the arohana.

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15 Sangeetha Makaranda, p. 17.
16 Raga Vibodha of Somanatha, p. 19.
17 Svaramēla Kalānidhi, p. 19 & 31.
18 Raga Manjari, p. 9.
19 Raga Tarangini of Lochana Kavi, p. 6.
20 Sangita Sārāmrita, p. 23.
22 Sangraha Chūdamani, p. 114.
Govindacharya has given a lakshanagita in this raga beginning with the words, 23‘Are re Jaya Jaya Dhananjaya’ in his Sangraha Chūdamani.

This raga is mentioned in the 24Sangīta Chandrika as:

This is a bhashanga raga. Shadja is the graha and nyasa svara. Madhyama is the amsa svara. Gandhara is deleted in the arohana. Sometimes Sudha Dhaivata add beauty to this raga.

A gīta is given in the Sangīta Chandrika beginning with the words, 25‘Atha Sishyeno’ in this raga.

Mukhari is mentioned in the 26Sangīta Pārijatha’. In the 27Anubandha of Chaturdandi Prakāsika this raga is mentioned as a rakti raga. This raga is

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23 Sangraha Chūdamani, p. 124.
24 Sangīta Chandrika, p. 509.
26 Sangīta Kalpadrum, Muthayya Bhagavathar, p. 571.
27 Anubandha of Chaturdandi-prakāsika, p. 5, 11.
also mentioned as an audava-sampūrṇa raga and a sarvakālikaraṇa. Many
composes have composed kritis in this raga. Some prominent compositions are:

<table>
<thead>
<tr>
<th>Composition</th>
<th>Talam</th>
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<tr>
<td>Sangīta Sāstra Jñanamu</td>
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<td>Bhavati Visvasomē</td>
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</table>

28 N.C. Vasanthaka Kokilam has rendered a composition in ‘Sataraga ratna
malika’ of Tyagaraja beginning with the words ‘Elavataramu’. The svara prastara
of this kriti shows that mukhari is an audava sampūrṇa raga. In this kriti the
arohana arohana is ‘s r m p d s – s n d p m g r s’. The phrase ‘p, d s’ occurs
commonly. The phrase ‘p n d s’ does not occur in this composition. ‘p n d m’
is a visheshya prayoga. The arohana phrase are mostly in ‘r, g r g s,’ or ‘r, g
m g r, g s’. The phrase ‘s n r, n d p,’ is a raga bhava prayoga. A phrase, r, m
m r, , r, p m m, also occurs. The prominent prayogas are:

\[ S, \bar{r}, \bar{g}, r, g s r, \bar{d} s \bar{r}, \bar{g} \bar{r} s n d m, p d s', n s n d s n d, r s n, d, p, p, \\
\text{s n d n d d, p n, d p p m p m p m p m p m m g, r.} \]

A composition in mukhari, beginning with words ‘Kshīnāmai’ of
Tyagaraja was rendered by M.D. Ramanathan.

\[ ^{28} \text{Audio Cassette, N.C. Vasanthaka Kokilam.} \]
He starts the kriti in anupallavi and has sung. He sings the composition with full of Raga Bhava. Chatusruti Dhaivata is the prominent note than the Sudha Dhaivata. The Sudha Dhaivata Prayogas are as follows:

“n,, r n, d p,”, “p, d, p”, “m, n d d, p,”
“p, n d n d d, p,”
“d, r s n, n d d, p,”

The Chatusruti Dhaivata Prayogas are:

r, m, p, n d d, p , d p m, p , d s ‘ s, r n, d’

Sudha Dhaivata and Chatusruti Dhaivata occurs in the phrase.

“n d2 d1 p d2 p”

The raga chaya prayogas are:

s, n, n d m, p, n,
 s, r n, d s,
 n d d, s,
 p d n,,
r, g r, g s r,
 n s r g r r g s

29 Audio Cassette, M.D. Ramanathan.
Another prayoga is \( m, n \ d \ d, p \ d, s, \). The \( r, g \ s \), occurs frequently in this kriti.

The alapana rendered in this raga is as an audava-sampūrna prayoga. The phrase ‘\( p \ n \ d \ s \)’ occurs once. The phrase \( r, g \ s \), occurs commonly.

The Sudha Dhaivata prayogas in his alapana are:

\[
\text{m}",, n d d,",, m", d p,",, n",, d p,"\]

\[
"s, r n d p,",, p d, p,"\]

Chatusruti Dhaivata Prayogas are:

\[
s,, r n, d,, d s r, p n d, p \]

\[
p, n d,, n d d, m, \]

\[
r m p, p m n, d p, ..., is a ragachaya prayoga. \]

He sings different prayogas like

\[
\text{r} \, \text{g} \, \text{m} \, \text{g} \, \text{r}, \, \text{g} \, \text{s}, \]

\[
\text{s}, \text{r} \, \text{g} \, \text{s} \, \text{m}, \text{g} \, \text{s} \, \text{s}, \text{g} \, \text{r} \, \text{r}, \text{p} \, \text{m} \, \text{g} \, \text{r} \, \text{s}, \]

\[
\text{p} \, \text{d} \, \text{s} \, \text{r} \, \text{m} \, \text{g} \, \text{r} \, \text{s} \, \text{s}, \text{r} \, \text{n}, \text{d} \, \text{p} \]

\[
"s \, r \, g, , r \, g \, s, ,"\]

\[
r \, m \, p, \, d \, p \, m \, g, , \, r \, d, \, p \, m \, g, \, r \, \, r \, m, , , , , \ldots \ldots \, g, \, r \]

In the above phrase madhyama is rendered as dirgha. Nishada also is rendered as dirgha in the phrase “\( p, s, \, s \, n \, n, d,",, n,, d \, s,, , \ldots \ldots \).
A shadava-sampūrana prayoga occurs in the phrase .... r m p n d s , ,
.....n d p m , , g r.

He sings different sangatis in the first pada of the charana sahitya of the
kriti ‘Entaninne’ of Tyagaraja. The combination of Sudha Dhaivata occurs in
these sangatis.

DK Pattammal sings a beautiful kriti of papanasam sivan in this raga.
This is a simple beautiful kriti beginning with the words ‘Sivakama Sundari’.
This kriti shows the different bhavas of the raga. The phrase ‘p n d s’ , occurs
in this kriti. The sudha dhaivata, chatusruti dhaivata combination occurs in the
kriti.

\[
\begin{align*}
\text{Jagagam} & \quad \text{m b a} \\
\text{Chatusruti Dhaivata occurs in the phrase} & \\
\text{Jagada} & \quad \text{m b a}
\end{align*}
\]

\[
\begin{align*}
\text{Sudha Dhaivata occurs in the phrase} & \\
\text{ke} & \quad \text{la} \quad \text{yo}
\end{align*}
\]
Both the Sudha Dhaivata and Chatusruti Dhaivata Prayoga reveals the individuality of the raga. But the Sudha Dhaivata Prayoga after the Chatusruti Dhaivata Prayoga gives a special soothing effect to the listener.

"r m p n d m , , ......... p n d , ....... ' s ,. The dirgatva of the madhyama is the characteristic of the raga. This dirghamadhya, madhyama, nyasa prayogas and the phrase ends with ‘r, g s’ shows the ragabhava very clearly."
Pūrvakalyāṇi

This raga is the Janya of 53rd melakarta Gamanasrama

30 Aro : s r₁ g₃ m₂ p d₂ p s
Ava : s n₃ d₂ p m₂ g₃ r₁ s

This is an arohana-vakra-shadava-sampūr na raga. Nishada is the varja svara in the arohana. The Svaras figuring in this raga are Shadja, Sudha Rishabha, Antara Gandhara, Pratimadhyama, Panchama, Chatusruti Dhaivata and Kakali Nishada. This is an upānga raga and a gamakavarika raktiraga. Rishabha, Madhyama, Dhaivata and Nishada are Raga Chaya Svaras. Gandhara and Panchama are nyasa svaras. Panchama is the resting rote. This is an evening raga and suitable for singing operas and dance dramas. In the Asampūrana melapadhati the 53rd mela is known as Gamakakriya. Other arohana-avarohanas mentioned about this raga -are:

31 s r g m p d n d s - S n d p m g r s
32 s r g m p d n p d s - S n d p m g r s

This33 raga is also called Purikalyani, Purvikalyani and Bhurikalyani.

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31 Sangitha Gunādarsam, p. 33.
32 Raga Sudhānnavam, p. 186.
33 Ibid.
Sangraha Chūdamani mentions this raga as:

"अन्तः नु भविष्कत्वमात्री गमनवर्गमेतः।
सद्वारा सापकं वैव सस्मृतामहमुखोः।
संयुक्तक्रमावरोऽहं यवस्त्री ह समग्रामः।
सरग्राम यथा नियम नविनयनगर्वद।\""

Pūrvakalyāṇi is the janya of Gamanasrama. Shadja is the graha, nyasa and amsa svara. It is an arohana-vakra-sampurna raga.

Aro : s r₁ g₃, m₂ p d₂, n₃ d₂, s
Ava : s n₃ d₂ p m₂ g₃ r₁ s

A 35lakhshana gita is given by Govindacharya, “Are Re Jaya Jara Parama Pavana” in his Sangraha Chūdamani.

Sangita Chandrika mentions this raga as:

"संग्रहेन श्रवणं रिगवाचाराये। गात्रणः
चुविकत्वमात्री अयायः।"

It is an upānga raga. Shadja is the graha and nyasa svara. Amsa svaras are Rishabha, Gandhara and Dhaivata. It is an arohana-vakra-sampūrṇa raga and nishada is the vaktra svara in the arohana.

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34 Sangraha Chūdamani, p. 140.
36 Sangita Chandrika, p. 544.
Aro : s r, g, m p d n, d, s,
Ava : s, n, d, p m g, r s

A gita given in the Sangītā Chandrika \(^{37}\) 'Ityuktē Tapasyā' is in this raga.

Many composers have composed kritis in this raga. Some famous kritis are:

- Paralōka Sādhanaṁē
- JnanamŚagarada
- Meenakshi Memudam
- Kāsi Visalakshi
- Ninuruvināgamari
- Dēva Dēva Jagadhisvara
- Ānandananatamāduvar
- Sātileni

Adi Tyagaraja
Rupaka Tyagaraja
Adi Dikshitar
Rupakam Dikshitar
Chapu Syamasastri
Adi Swati Tirunal
Rupakam Neelakantasivan
Chapu Thanjavur Ponnayyapillai

Traditional musicians like Madurai Mani Iyyer, Alathur Brothers, Madurai Samasundaram, M.S Subbalakshmi, M.L. Vasanakumari, M.D. Ramanathan have sung compositions and alapanas in this raga. Each musicians exhibit their own creative ability through different characteristic and ranjaka prayogas in this raga. Each of them have different svara prastharas in different style.

\(^{37}\) Sangīta Chandrika, p. 641.
Madurai Mani Iyyer starts his raga alapana with the phrase.

\[ \text{g, g, g, } .... \text{ g m d m g r s, ...} \]

\[ \text{ppp, ... g m p, dp m g r s, s, r, d, s, r g,} \]

He rendered different svara combinations in the form of alapana with lots of jantasvaras and pratyahata gamakas in his own style. His special prayogas like:

\[ "r s s r, d,", r s s, r, g, r s n d, \]
\[ r r 's n d s m d s', "m, d p m, m, d p g, m, d p g r," \]
\[ "m, d p m, m, d p m g, m, d p m g r," \]
\[ "s r g, m g r, g r s, s, r d,\]

add beauty to raga.

Janata svara prayogas like

\[ "d d s s r, r, g m g, r s," \]
\[ "s s r r g, r r g g m, m m d d s" \]

and pratyahata gamakaka prayogas like

\[ "g m d p p m m g g r r,", g m p, p m m g r, g, \]
\[ g m p, p m m g g r r,, g m p, d p p m g r s,, ... \]

shows the different bhavas of the raga.

---

38 Audio Cassette, Madurai Mani Iyyer.
The characteristic prayogas are:

```
"gm pd pm grs,"
"s rd,"
"ds pd p"
"ds rs rd,"
```

Varja and Vakra prayogas also occurs in his alapana.

Ex: "d s m d s", ndmgr dmgr mgrs,...
    ssrs,rd, dsrs,rd,, gmdmgrs,...
    pm,p, pgmgrgm mdpmgrg, → vakra prayoga

The phrases beginning with Madhyama, Gandhara and Dhaivata occurs in this alapana.

```
    m, m, mdmgr,...
    ddpmgrg,...
```

The ragabhava is revealed when the rishabha is sung as a plain dirgha svara.

The phrase ‘pdps’ occurs rarely. The prominent prayogas are ‘gmds, pd, s’

Dhaivata is a prominent nyasa svara

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    s, rd,, rsnd, drsnd,, dsrg,rsnd
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Alathur brothers has begun their alapana with the phrase .. r, s, .. s, rgrsnd,

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srg, .. gm, g-rss.
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The following are the example of their characteristic prayagas ...

\[ \text{rgmd} \quad r, gr, \quad \text{rss.} \]
\[ \text{rpmp} \quad gmr, g, \quad m, pmgrs. \]
\[ \text{srg}, \quad mrg, ... \rightarrow \text{ga dirghasvara} \]
\[ \text{pd} \quad \text{dpp.} \]
\[ \text{"r, s r, d,"} \quad \text{gm} \quad \text{r, gr, s, r d, s, ...'} \]

The ragabhava prayogas are:

\[ \text{pd, p}s, \quad \text{ṣ, ṣṛṣṇḍ} \]
\[ \text{m}, \text{mr, gr, r, gm g, mp pmgr mgr, s, ...} \]
\[ \text{d, s, rgs, rd,} \]
\[ \text{drsndpmgr srgmpdps} \quad \text{pdps' prayoga ...} \]

Jantasvara prayogas are:

\[ \text{ṛṛṣkṣ}, \ldots, \text{ṛṛṣkn, ṛṛṣndp} \ldots \]

Varja prayogas are ...

\[ \text{gm d} \quad \text{md} \quad \text{pds, npd, p} \]
\[ \text{rgmds, ndpmgr} \]
\[ \text{g, mrg, m, dmg, d, sds} \]

Tara stayi prayogas are:

\[ \text{ṣṛg,} \quad \text{ṣṛgmpmgmg, rs, ṣṛgs,} \]
Shadja nyasa prayogas like \( g \) \( m \) \( g \), \( r \) \( s \) \( s \), \( g \) \( m \) \( p \) \( m \) \( g \) \( r \) \( s \), \( g \) \( m \) \( p \), \( d \) \( p \) \( p \) \( m \) \( g \) \( r \) \( s \), and madhyama nyasa prayogas like \( p \), \( d \) \( p \), \( d \) \( p \) \( m \) \( m \), and dhaivata nyasa prayogas \( d \) \( s \) \( r \) \( s \), \( r \) \( d \), \( s \), \( r \), \( g \) \( r \) \( s \) \( n \) \( d \), add beauty to the raga.

Madurai Somasundaram had a different style of alapana. His svara prayogas varies in a different style. He rendered a composition of Bhadrachala Ramdas beginning with the words ... ‘O Rama Ni Mam’. This kriti shows a different bhava of Purvi kalyani. Certain prayogas entirely different with the characteristics prayogas. The kriti starts with phrase “\( d \), \( p \), \( p \), \( p \)”. The Dhaivata is rendered as a plain note. In the pallavi, the sangatis are varied with different Dhaivata combinations like ‘\( g \), \( d \), \( p \), \( d \), , ‘\( p \) \( d \) \( s \) \( d \) \( p \)’, ‘\( p \) \( d \) \( p \) g \( p \) d \( p \) g’. The plain rendering of gandhara shows a different Purvikalyani.

This kriti has different varja prayogas. In the anupallavi the varja prayogas are \( g \), \( m \) \( d \) \( s \), \( s \), \( d \) \( n \) \( n \) \( d \) \( m \) \( d \), \( d \), \( m \) \( d \) \( s \), \( n \) \( d \) \( p \) \( m \) \( g \) \( r \). The phrase occurs at the end of the anupallavi \( d \) \( i \), \( i \), \( i \), \( n \), \( n \), \( n \), \( m \) \( d \),... also shows a different bhava. The combination of Sudha Rishabha and Kakali Nishada shows a feeling of vivaditva. In the charana the varja prayogas are:

\[
\text{r m , m , m d p m g m g} \\
\text{“d , d , m d s , n d m d,”}
\]

The characteristic prayogas like:

\[
\text{m , m m r g m , p p m , g r , s .., d s r s , r d , s , r g r s n d , also occurs in this composition.}
\]
MLV begins her alapana with the phrase: g, g, g m d g m, g r s s.

She has rendered characteristic prayogas like r, g, m, d p p m g, r, s, s, r g, r s n d, d s, s, r, g, r s n d, d s r g, g r r s s, d s, r, g r s s, s, s, s s r s, r d, p, d s d p p.

Some examples of tarastayi prayogas are:

"d s r g, ..., g, r r s s, r, g,

s r g, g r r, r, g, g r g,

"s r g, g m p, m g m g r, s"

"d s r g m, m g m g r g, r s s,"

She also sings prayogas like “g g m g,” & ‘r, g, m, g, g m r g,”

Varja prayogas “g m n d p m g r”, m d n, d m g r g, m d m d s, s, add beauty to the raga.

The composition rendered by M.D. Ramanathan in this raga with the words ‘Ninnuvinaga mari’ of Syama Sastri contains beautiful varja prayogas.

They are:

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39 Audio Cassette, M.L. Vasanth Kumari.
A combination of Madhyastayi and Tarastayi shadja occurs in this composition “s, s, s”.

Characteristic prayogas like -, “p m g, n d,”, “d p s, s, s, n d n d p m g r s,” also occurs.

In the prayoga “d s n d n , , , ....” rishabha is rendered as a plain note and this gives a special charm to this raga.

Smt. M.S. Subbalakshmi has begun her alapana with the characteristic prayoga s , , , ... s , r , d... r s r g , ....

The raga bhava prayogas in her alapana are:

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ssrs, rd, ds, rg, rsnd, d s s n p d , p , , ... , s r g m p m g r ,
,g, p m g, r, s , , d, n, n, p d , p",

m , p , m p d , - d , ... d , r s s , p d , p ,
```

She adds beautiful varja prayogas like ‘g m r g m n d m g m d m g r’

“g m d s m d s”, “g, m d g m , g”
Pratyahata gamaka prayogas and Tara stayi prayogas reveals the individuality of the raga.

Pratyahata Gamaka

\[
\text{g r r s n s n n d p m} \rightarrow \text{Pratyahata Gamaka}
\]

T.R. Subramaniam has rendered a different kind of alapana and he has sung phrases in tara stayi panchama as an amsa svara. Some examples are:

\[
\begin{align*}
\text{r, s} & \quad \text{d s r g r s n d}, \\
\text{d, r, s} & \quad \text{s t g, r s n d}, \\
\text{g r g, s} & \quad \text{g r s s r g}, \\
\text{g, r, g, p m g, r}, & \quad \text{s, r g m p m g r s},
\end{align*}
\]

He also includes beautiful tarastayi gandhara nyasa prayogas like

\[
\begin{align*}
\text{m, g,} & \quad \text{g n m, g,} & \quad \text{r g n m g,} \\
\text{r, m g,} & \quad \text{r, g, n p, m g,}
\end{align*}
\]

in his alapana.
This raga admits scope for an elaborate alapana. Each gayaka can sing different combinations or prayogas with their creative talent. Each musicians have different svara patterns and beautiful varja prayogas. The varja combinations others than its characteristic prayogas add beauty to the raga. Some varja combination introduced a feeling of vivaditva. Each varja prayogas shows the different facets of the raga bhava.
Khamās

This raga is derived from the 28th mela Harikamboji.

Aro : s m₁ g₃ m₁ p d₂ n₂ s
Ava : s n₂ d₂ p m₁ g₃ r₂ s

This is an arohana vakra-shādava-sampūrna raga. The notes figuring in this raga are shadja, Chatusruti rishabha, Antara gandhara, Sudha madhyama, Panchama, Chatusruti Dhaivata and Kaisiki Nishada. This is an Eka Anya Svara Bhāshānga raga. Kakali Nishada is the Anya Svara. The foreign note occurs in the phrase ‘s n s’. The raga Chaya Svaras are Madhyama, Dhaivata and Nishada. ‘s g m’, ‘m g s’ and ‘p d m’ are vishesha sancharas. Sringara rasa and bhaktirasa are most suitable for this raga. This raga figures in kuravanji natakas. This is a sarvakālikaraga. This raga is known as ‘Pancha Chāmaram’ in Tamil music.

This is an old raga. This raga is mentioned as ‘Khamāj’ in Raga Chandrika and Raga Kalpadrumam. This raga is mentioned as a ‘Ragini’ in the Raga Tarangini of Lochana Kavi. This raga is mentioned in the Sangraha Chūdamani as:

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40 Raga Chandrika.
41 Raga Kalpadrumam.
42 Raga Tarangini of Lochana Kavi.
This raga is the janya of Harikamboji mela. Shadja is the graha, nyasa and amsa svara. It is a vakra-shadava raga. Nishada is the varja svara.

Aro : s m g, m p d, n s

Ava : s n d p m, g s

Govindacharya has given a lakshana gita in this raga, beginning with the words, 44 Are re jaya jaya in Sangraha Chudamani.

Sangita Chandrika also mentions this raga as:

This is a bhāshānga raga. Shadja is the graha and nyasa svara. Dhaivata is the amsa svara.

Aro : s, r g m, p d, n s

Ava : s, n d, p m, g r s,

44 Sangraha Chudamani, Edited by Pandit S. Subramania Sastri, p. 164.
45 Sangita Chandrika, Attoor Krishna Pisharadi, p. 530.
This is a sampūrna raga. A gīta, is given in Sangītā Chandrika, beginning
with the words, ‘Yōdasaradha Bhūpasuto’.

Originally this raga was an upānga raga. The Kakali Nishada prayoga
occurs later in some kritis and javalis. This raga can be used in slokas, padyas
and virutams. Many composers have compositions in this raga. Some prominent
kritis are:

| Sujana Jivana | Rupaka | Tygaraja |
| Sitapatē | Adi | Tyagaraja |
| Brōchēvārevarura | Adi | Vasudevachar |
| Teruvil varānō | Rupaka | Muttu Tandavar |
| Santānagōpālakrishnam | Rupaka | Dikshitar |
| Sārasa dalanayana | Tisra Trupta | Dikshitar |
| Tēruvatheppō | Adi | Neelakantasivan |
| Māthe Malayedvaja (Druvarna) | Adi | Muthayya Bhagavatara |

N.C. Vasantha Kokilam has rendered a composition ‘sārasadalanayana’
in this raga. Madhyama is the prominent note and the nyasa svara in this raga.
The vakra prayogas ‘m p d n d p d m g m , , and ‘m, n, d, n, ś,’ reveals the
beauty of the raga. The varja prayoga ‘g m p d ś, n d p,’ and the raga bhava

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46 Sangītā Chandrika, Attoor Krishna Pisharadi, p. 626.
47 Audio Cassette, N.C. Vasantha Kokilam.
sangati ‘d, n s d, n p’ add beauty to this kriti. Pallavi begins with shadja. This kriti is in upānga raga. The kakali nishada prayoga is not used in this kriti.

Semmangudi Srinivasa Iyyer sang a kriti, ‘Rāmajogi’ in this raga. The usual prayogas are seen in this kriti. The varja prayoga ‘p d s , n d m’, and the prayogas ‘d n ş, m g m g s’, and ‘d n d n d m’, add beauty to this composition. This kriti does not contain kakali nishada.

Madurai mani Iyyer sang a patriotic song of Mayuram Viswanatha Iyer ‘Jayati Jayati Bharata Mata’, in tisra nata. Apart from the usual prayogas, the kakali nishada prayogas ‘n n ş g ş,’ ‘ş n ş,’ occurs in this kriti.

N.C. Vasantha Kokilam has rendered a composition ‘sarasadalananayana’ in this raga. Madhyama is the prominent note and the nyasa svara in this raga. The vakra prayogas ‘m p d, n d p, , d m g m, ’ and ‘m, n, d, n, ş,’ reveal the beauty of the raga. The varja prayogas ‘g m p d ş, , , n d p,’ and the ragabhava sangati ‘d, n s d, n p’ add beauty to this kriti. Pallavi begins with shadja. This kriti is an Upānga Raga. The Kakali Nishada Prayoga is not used in this kriti.

Ramnad Krishnan’s Javali ‘Mōdijēsevelēlara’ contains kakali nishada prayoga. Maharajapuram Santhanam has rendered a song ‘Idathupadam’ in

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48 Audio Cassette, Semmangudi Srinivasa Iyyer.
49 Audio Cassette, Madurai Mani Iyyer.
50 Audio Cassette, N.C Vasantha Kokilam.
this raga. The varja prayoga ‘p d s, n d’ reveals the beauty of the raga. The kakali nishada prayoga occur in the prayogas, “m p s, , n d p m g m, , ,” ‘nsns’.

The composition, Borchavarevarur rendered by Maharajapuram santhanam and the javali ‘Aparudulu’ rendered by M.L.V., contain Kakali Nishada prayoga.

But the alaganas do not contain Kakali Nishada prayoga.

The Kakali Nishada prayoga occurs in certain kritis. Most of the singers have sung their alapana without the use of Kakali Nishada prayoga.
Atana

This raga is derived from the 29th mela Dhirasankarabharanam. Different arohana-avarohana are given about this raga.

\[ ^52 s r m p n s \rightarrow s n d, p m p g, r s \]
\[ ^53 p n s r g m p \rightarrow m g r s n p n \]
\[ ^54 s r m p d p n s \rightarrow s n s d, p m g, r s \]
\[ ^55 s r m p d, n s \rightarrow s n d, p m p g, r s \]
\[ ^56 s r m p n s \rightarrow s n d, p m g, r s \]

Svaras figuring in this raga are Shadja, Chatusruti Rishabha, Sudha Madhyama, Panchama, Chatusruti Dhaivata and Kakali Nishada. This is a Bhashanga raga. Sadharana Gandhara and Kaisiki Nishada are the anyasvaras. The Kaisiki Nishada and Kakali Nishada are used in the prayoga ‘p n s’. Kaisiki nishada occurs in the phrase ‘p d n s’. Dirgha Dhaivata and Dirgha Gandhara in the avorohana are the ragachaya prayogas. Sadharana gandhara occurs in the phrase ‘m p g, m p’.

It is a sarvakālika raga and vira rasa in most suitable to this raga. This raga is used in operas, Ragamalikas and Ragamalika svaras.

51 Raga Sudharnava. K.T. Ravendranath, p. 69.
52 South Indian Music Book III, Sambamoorthy, p. 400.
54 Raga Sudharavam, K.T. Ravindranath, p. 69.
55 Ibid.
56 Ibid.
This raga is referred in the 57 'Sangīta Chandrika'.

“

This is a Bhāshāṅga raga. Shadja is the graha and nyasva svara. Gandhara and Dhaivata are the amsa svaras. Sometimes Sudha Nishada occurs in the arohana. It is a sampūrna raga. Graha, nyasa are shadja and Gandhara and Dhaivata are the nyasa svaras.

Aro : s, r g, m p d, n s,

Ava : s, n d, p m g, r s

58 A Gita is given in Sangita Chandrika beginning with the words 'Taroche masona vibhō' set to Rupaka Tala.

This raga is mentioned in the 59 'Sangraha Chūdamani' as:


57 Sangīta Chandrika, Attoor Krishrapisharadi, p. 541.
58 Ibid, p. 638.
59 Sangraha Chūdamani, Edited by Pandit S. Subramanya Sastri, p. 127.
This raga is the janya of the Dhirasankarabharana mela. Shadja is the graha, nyasa and amsa svara. It is an audava sampūrna raga. Gandhara and Dhaivata are the Varja Svaras in the arohana.

Aro : s r₂ m₁, p n₃ s,

Ava : s n₃ d₂, p₁ m g₃, r₂ s,

A lakshana gita is given by Govindacharya in his Sangraha Chūdāmani beginning with the words "Are re Jaya Jaya'.

This raga is mentioned as a ragini by Lochana kavi in his 'Raga Tarangini'. This raga belongs to the list of 'Dēsiya' Ragas in the Anubandha of Chaturdandi Prakasika.

Many composers have compositions in this raga. Some of the prominent composition are:

- Elanee Dayaradu
- Anupama Gunāmbudhi
- Śrī Mahāganapatim
- Sakalagraha Phala Neene
- Nārada Ganalola
- Ilālopranatharthi

- Adi
- Jhampa
- Adi
- Kaanda Chapu
- Rupakam
- Adi

Tyagaraja
Tyagaraja
Mysore Maharaja
Purandara daser
Tyagaraja
Tyagaraja

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60 Sangraha Chūdāmani, Pandit S. Subramania Sastri, p. 177.
61 Raga Tarangini of Lochanakavi, Bahalachandra Sarmana, p. 9.
62 Anubandha of Chaturdandi Prakāsika, p. 5.
This raga is also mentioned as the janya of Harikamboji mela.

In this raga, the Tarastayi sancharas reveals the beauty of the raga. Usually Alapanas begin and end with tarastayi. Anyasvaras are more prominent than the Svakiya Svaras. Sadharana gandhara and Kaisiki Nishada prayogas shows the bhava of the raga. Kaisika Nishada and Kakali Nishada share equal status in this raga. In the prayoga ‘p d, n s d, n p, m p, g, m p,’ Kaisiki Nishada and Sadharana gandhara occur. The Kaisiki Nishada prayoga ‘p d n p,’ occurs frequently. Sadharana gandhara occurs in the phrase ‘p m p, r g, r s,’ The Dhaivata nyasa prayoga ‘p m p, r s n s d, d, is another trade mark of the raga. The varja prayogas ‘d, d m d,’ ‘p, r s n s d, d,’ ‘p, r, s n d p d n p,’ ‘p, s n p,’ add beauty to this raga. The antara gandhara prayoga ‘n s g, r s’ shows a different bhava of the raga. ‘p, p, p m g, m, p,’ ‘p, d n d n, n,’ ‘p, s n d, s, n d, d,’ ‘p n s,’ ‘m p n’ are common prayogas. Dhaivata nishada combinations reveals the bhava of the raga. Sancharas in this raga goes up to Tara Stayi Madhyama. Musicians like Madurai Somasundaram, Maduri Mani Iyyer, Chembai Vaidyanatha Bhagavatar, M.L. Vasanthakumari, Maharajapuram Santhanam, K.V. Narayana Swami have rendered compositions in this raga. Each of them have sung the same prayogas in different styles. Generally this raga is considered as an audava-sampūrṇa raga. But Chatusruti Dhaivata occurs with the anya svara kaisiki nishada in the

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63 Raga Sundharanavam, K.T. Raveendranath, p. 69.
arohana as ‘p d n ś’. This is a common prayoga in this raga. The Kakali Nishada prayoga ‘p n ś’ also occurs frequently.

Tyagaraja has composed many kritis in this raga. Dikshitar and Swati Tirunal composed kritis in this raga. Annaswami Sastry’s ‘parama pāvani’ is a famous kriti in this raga. Concerts usually begin with compositions in this raga.

Musicians of olden days have exhibited their musical ability through the alapanas of different ragas. The listeners can enjoy the different facets of the same raga. The beauty and tradition exists only through their alapanas of the great musicians. Each musician has their own individual style. The present musicians have tendency to elaborate rare and minor ragas but the traditional ragas exists with their own individuality.
Chapter – VI

Conclusion