Preface

Ragas are the backbone of Indian music. The study of ragas is a very interesting subject. The present raga system is the result of the developments handed down through many centuries. Different lakshanakaras have given various opinions about the classification of ragas.

This proposed work deals with an analytical study of shādava-sampūrna ragas. Ragas are analysed through various types of compositions. This work contains six chapters. The first chapter contains a brief Introduction on ragas from samavedic period to the present janaka-janya concept. The second chapter deals with the various views of the lakshanakaras regarding shādava-sampūrna ragas. Many granthas have mentioned the varieties of shādava, audava and sampūrna ragas. The present classification of shādava-sampūrna ragas were mentioned in different lakshanagranthas. The details of shādava-sampūrna ragas given in different granthas, are the content of second chapter. The third chapter deals with an analysis of uncommon shādava-sampūrna ragas. In this chapter eighteen ragas handled by Tyagaraja and Dikshitar are analysed. These eighteen ragas contain six rishabha varja ragas, four gandhara varja ragas, one panchama, one dhaivata varja raga and five nishada varja ragas. The fourth chapter deals with an analysis of the compositions in eleven common shādava-sampūrna ragas. These eleven ragas contains two nishada varja ragas, three panchama varja
ragas, five gandhara varja ragas and one rishabha varja raga. This chapter also gives prominence to the kritis of Tyagaraja, Swati Tirunal, Subbaraya Sastrī, Pattanam Subramanya Iyyer, Tiruppati Narayana Swami and Kumara Ettendra Maharaja.

The fifth chapter deals with the lakshana lakshya values of five popular shādava-sampūrṇa ragas like kāmbōji, khamās, pūrvikalyāṇī, Mukhāri and Ataṇā. The analysis are given through the compositions and alapanas rendered by the Great Musicians like Madurai Mani Iyyer, GNB, MD Ramanathan, D.K. Jayaraman, D.K. Pattammal, M.L. Vasanthi Kumari, N.C. Vasanthakokilam, M.S. Subbalakshmi, Ramnad Krishnan, Alathur Brothers, Chembai Vaidyanatha Bhagavatar, Musuri Subramanya Iyyer, Madurai Soma Sundaram, Maharajapuram Santhanam, Semmangudi Srinivasa Iyyer and T.R. Subramanya Iyyer are analysed in this chapter. The last chapter is a conclusion.

Since no in depth work related to this topic has been undertaken so far, I have selected this topic for my research work. This work has been carried out mainly through oral sources and secondary sources.