SAMAYA RAGAS AND LAKSHANA GRANDHAS

Indian Music, in its sojourn in space and time may be divided in a historical perspective into three phases - Ancient, Medieval and Modern. The three periods may be regarded as ending approximately with the 13th century AD, 18th century AD and our own times respectively. A systematic objective and critical study of the history of Indian-Music based on original source material still remains a desideratum.

The early centuries witnessed a golden period of writing scripts. Lakshana Grandhas are one classification of writing from the beginning of the world.

As we have many informative and valuable collections of epics like Ramayana and Mahabharatha, the origin of Lakshana Grandhas may be considered to have been from the Ramayana period.

Gandharva Sangeetha was a highly grammatised Music. As a matter of fact, the Gandharva was synonymous with music, particularly vocal. Gandharva has been described or mentioned in various epics and religious texts like Ramayana, Mahabharatha and various other puranas. It comprised songs set to suitable tunes in defined scales, with proper tala and necessary accompanying instruments. The Raga malika “Mashil Ayodhyayil Mannan Dasaradan” depicts the story of Ramayana with brief illustration. The Ragas which occur in this raga malika are Bauli - Suruti and Shanmugapriya.

As early as in the Ramayana 400 BC and in Bharatha’s Natya Sastra (200 BC - 200 AD), the earliest compendium on the performing arts, mention of grama ragas can be found. In the Ramayana, Lord Rama’s son Lava and Kusha came to his Court to sing his tale. He of course did not recognize them as his children. They sing in various grama ragas to the accompaniment of veena and harp. Their Guru Valmiki enjoins them “you should sing be-
fore the assembled sages according to the methods taught by me. “Do not aspire for money, for it has no value for a hermit living on fruit and roots”. But a definite idea and a definite concept of a raga took shape by about 5th century AD. The secular art of Music that is Desi Sangeetha has been described by Matanga in his Brihaddesi (5th - 9th Century). This Sangeetha, as was described in the texts, was Music varying from region to region and meant to please the hearts of men.

Centuries of history and cultural influences have changed to a great degree concepts and practice of raga. Till about the 15th century musicological ideas and descriptions of the art show a rapid change in this field.

BHARATHA AND NATYA SASTRA

The word raga, which was used in its literal sense in Bharata’s time evolved into a highly stylized form and became the very foundation of our music. It took in all the lakshanas of its predecessor Jati and added a few more like anuvadi and vivadi although the importance of graha, amsa, alptva, bahutva, lessened with the group of Jati Gana.

The new feature in the evolution of the raga was the introduction of the time - theory. Bharatha does not mention this aspect at all but Sarangadeva while defining the Grama ragas clearly specifies the time theory governing them. It has not been possible to trace the exact period of origin. But the significant point is that the musical structure and aesthetic forms began to be associated with the diurnal and nocturnal cycles and some inscrutable relationship was established between the intrinsic expressive quality of the swaras and the particular time of day and night. This indicates the realisation of the integration of sound and light in nature and how it is correlated to Music. This itself may open up a new field of research. In this age of technological specialisation, if may not be difficult to scientifically investigate the exact correlation between the swara and varying degree of light and shade.
Bharatha refers to Gandharva Music, the Music that was meant for the Deva Gandharvas as distinct from Nara Gandharvas. He called it Marga or spiritual music. Bharatha’s Natya Sastra is the earliest comprehensive and authentic work on Indian Music that gives a fairly, clear picture of Gandharva Music as it existed in about AD 100 to 400. Bharatha in his book refers to the particular grama ragas, for use in particular scenes.

Bharatha stressed more on Drama Music. Raga, as described by Bharatha, relates to drama as represented on the stage. He was very particular to choose appropriate ragas for various scenes. The two epics Ramayana and Mahabharatha also contain reference to Music. The former refers to Jatis only while the latter refers to Gramas only. Similarly in the Harivamsa purana, there are references only to Grama ragas.

While Matanga describes Grama murchana Jati briefly, he deals with Grama and Desi ragas. Matanga describes Grama ragas, Desi ragas, Bhashas, Vibhashas, Antharabhashas etc. He also gives a list of purva prasidha and adhuna prasidha ragas. Many ragas are illustrated in notation.

Indian Music is ancient. Its origin is traced to Samaveda. While Bharatha’s Natya Sastra is the most authentic and comprehensive work on Indian Music. Naradiya Sisksha is considered an earlier work than Natya Sastra.

In Natya Sastra, so far as music is concerned, the main subject matter is Vedic music followed by Grama ragas. Strangely there is no reference to Jati. Natya Sastra deals with the origin of the scale Krusta, Prathama, Dvithiya, Tritiya, Chaturta, Mandra and Atiswara. It also mentions the 6 Grama ragas namely Madhyama, Grama, Shadja Grama, Sadharitha, Panchama, Kaistika, Shadava and Kaisiki Madyama. But the structure and form of the ragas are not given with the result that one cannot get an idea of the swara arrangement of the above ragas.

Bharatna treated Grama raga under gana, which he considered as inferior to Jati. Mokshadeva who lived in the 13th century refers to 50 pravartaka ragas. Bharatha does not
mention the aspect of the time theory of ragas. Sarangadeva while defining the Grama ragas clearly specifies the time theory governing them. Eventhough it is not possible to know the exact origin of the theory, the significant point is that the musical structure and aesthetic forms began to be associated with particular times of the day and night. This indicates the realization of the integration of sound and light in nature and how it is correlated to music.

**SARANGA VEDA AND SANGITARATNAKARAM**

(13th Century)

Sangita Ratnakaram gives classification of ragas into Raganga, Bhashanga, Kriyanga, Upanga and various other branches.

Raganga :- Sarangadeva quotes Matanga and says that any raga which shows the direct influence of a Grama raga is called Raganga.

Bhashanga :- Bhashanga was that raga on which the influence of a Bhasha was clear and specific.

Kriyanga :- Kriyanga was that in which there was predominance of the emotional effect.

Upanga :- Upanga has not been defined clearly but Sarangadev states that it is a type of music which cannot be included in any of the other 3 angas namely Raganga, Bhashanga and Kriyanga.

Sarangadeva has classified the Desi ragas into two broad categories, namely Purva Prasidha and Adhuna Prasidha.

**Purva Prasidha Ragas**

These ragas were those which were in vogue in ancient times. Adhuna Prasidha ragas were those, which were current and was popular during his period. 8 Ragangas are enumerated under Purva Prasidha ragas. They are Shankarabharanam, Ghantarva, Hamsa, Riti, Kafi, Dipaka, Karnataka, Pallavi.
**Purva Prasidha Bhashanga ragas**

Gambhiri, Vahari, Svasita, Utpiti, Goli, Nadantari, Nilotpari, Chaya, Tarangini, Gandhari, Gatika - Verangi

**Purva Prasidha Kriyangas**

Bhavakri, Swabhavakri, Danukri, Ojakri, Indrakri, Nayakri, Dhanyakri, Vijayakri

**The Upangas**

Purnati, Devata, Gurunjika under Adhuna prasidha ragas, Sarangaveda mentions 13 Ragangas.

Madyamati, Malavasri, Todi, Bangala, Bhairava, Varali, Gurjari, Kolahala, Vasantha, Dhanyasi, Desi, Deshakhya.

9 Adhuna pradisha Bhashangas are mentioned. Danbalni, Savari, Valavali, Pratharva, Manjari, Adikkamodika, Nagadwani, Sudharavadika, Natta, Kartaka Bangala. 3 Kriyangas are mentioned by him: Ramakriti, Goudakriti, Devakriti.

In Hindustani Music, the Ragas are classified into 3 major heads according to the Hanuman Mat, Narada Mat and Damodar Mat respectively. All the ragas are carrying similar notes in all the 3 Mats pattern. The difference occurs in names only.

**MATANGA’S BRIHADESI**

Matanga, the writer of Brihadesi, was the first person to write about raga in detail. He gives a proper and wise definition of Raga, saying ‘Ranjayati Raga’. He also mentions that ragas originated from Jatis and Gramas. He classified the ragas according to their uses saying Raga Geeti, Sadharani Geeti and Bhasha Geeti.

a. Six Sadharani Geethis had been in use. These were Saka, Kakuba, Harman, Pancham, Rupasandharita, Gandhar, Pancham, Shadja Kousik.
b. Eight Raga Geetis were the specific Ragas, namely Takka, Soubir, Makwapancham, Sadeva, Malawakousia, Botta, Hindolaka and Takka Kousika.

According to Matanga, Bhasha Geeti had been the main and popular manifestation of Ragas. There had been a branch of Bhasha Geethis known as Bibhasha Geethis. There had been fifteen types Bhasha and Bibhasha Geethis.

Takka - 16, Malawakouishik - 8, Kubha - 7, Hindola - 5, Pancham - 10, Bhimashadj - 9, Soubir - 4, Binna pancham - 4, Bottaraga - 1, Mokwapancam - 1, Takka Kaishik - 3, Veshev Shadav - 2, Bhinnaton - 1, Ghandhar Pancham - 1, Pancham Shadav - 1. Thus the total number of Bhasha and Bibhasha Ragas comes to 73. This classification is rather pragmatic and gives ample scope for research.

NARADA and SANGIT MAKARANDA

Narada, the author of Sangit Makaranda, had to face much trouble due to the perplexing relationship between Ragas and Reginis. But he also believed in the idea of difference of sexes. His book was written sometime between 9th and 10th centuries and by that time many other Ragas and Reginis came into existence. Narada, therefore, classified ragas into 3 categories.

1. Pung Ragas - means male Ragas having masculine virtues.

2. Stree Ragas - means female ragas having feminine virtues and

3. Napumsaka Ragas - neuter ragas having neither of the above virtues.

A. The list of Pung ragas -

Bangala, Somaraga, Sreeraga, Bhupali, Chayagouda, Sudha Hindolika, Andoli, Dambuli, Gouda, Karnataka, Padamanji, Sudha Natta, Malawa goula, Raga ranga, Chayanati, Raga Kolahala, Sourastree, Vasantha, Sudhasaranga, Bhairavi and Ragadwani.
It is astonishing to note that Narada did not follow the list of any of his predecessors. Rather, he rejected all the previous Ragas in his own list of Pung Ragas except Vasantha. Narada through his work produced a lot of novelties. He gave new name to Sruthis. Produced murchanas of Gandhar Grama. He then collected the then existing Desa prabhandhas of Talas. For this novel outlook he was held in high esteem by Sarangadeva, Tulajaji, Harinayak, Somanath, Sudhakosh and others.

B. The list of Sthree Rags :-

Todi, Mallari, Mayuri, Saindhavi, Gandhari, Belawali, Bhouli, Gurjari, Barati, Goudi, Narayani, Ahiri and Misra Nata.

C. List of Napumsaka Ragas :-

Kaishiki, Lalitha, Dhannashi, Sourashtri, Saveri, Ramakuri, Balahansa, Samadevi, Shankarabharana.

The main feature of raga is Renjako Janachithanam ie., their capacity to create pleasure in the minds of people. Ragas are formed with notes and varnas. Sangitha Makaranatha of Narada gives much importance to Ragas in general and the various kinds of classifications prevalent at that time. The Ragas are discussed in the 3rd part of Sangithadhyaya consisting of 92 slokas.

Raga is not defined in Sangitha Makarantha of Narada. Naradiya Shiksha of Narada mentions about Grama Ragas and had enumerated the 7 Grama Ragas with their names. Bharatha does not mention about Ragas in the real sense, through, the word Raga occurs 5 times in Natyasastra, yet there is a sloka naming five Grama Ragas and their use in the drama. Matanga, Nanya Bhupala and Sharangadeva mentions about the Ragas. Matanga’s work “Brihadesi” is incomplete as far as the available text is concerned. Two parts of the ‘Bharatha Bhashyam’ are only published. The second part contains Ragadyaya which has only Ragas based on Shadja Grama and some Ragas of Madhyama Grama. All the Ragas appearing in Sangitha Makaranda cannot be described in full because Narada does not pro-
vide any practical hints about the singing time of certain ragas, omitting notes of Shadava and Oudava Ragas and various types of classification of ragas, Masculine, Feminine and Neuter Ragas. Obviously these descriptions are of no help in reconstructing the Ragas mentioned in Sangitha Makaranda. However, reconstruction of the Ragas of the past is not possible, as the notes of the Ragas cannot be compared with the notes now current.

In the work Sangitha Makaranda, Narada gives first hand information from Brahma about all the subjects concerned. Narada asks Brahma with folded hands to enlighten him about the singing time of Ragas.

And it is Brahma himself who replies to the questions, mentions about Desi ragas and its importance of the Raga vela.

Here the important point to be noted is the term ‘Deshi Ragas’ which indicates the type of Ragas described in this work. Sangitha Makaranda describes about Deshi Ragas of 7th and 8th Century.

Sangitha Makaranda refers to many types of Raga classification. Ragas are classified according to their time of singing, the number of notes they take, their gender and the general classifications followed at that time. Ragas having 3, 5 or 6 wives each are also stated.

With the above mentioned dialogue between Narada and Brahma, the classification of Ragas according to the time of their singing begins, but the term Raga is neither defined nor described. Narada’s approach to the time of singing of the Raga is peculiar. He commences his description with the time of singing of the Ragas. He categorises them into two classes - Suryamsha and Chandramsha i.e. Ragas related to the Sun and those related to the moon respectively. Sangitha Makaranda is the earliest work where the time of Ragas are discussed. The time theory, which is still practised in Hindustani Music, has lost its importance in Carnatic Music. However the time theory belongs to the vedic period and is not a recent development. It has its nucleus in the Sama Yajna and its three Savanas - prath -
morning and Madhyahna (noon) and Aparahna (after noon). The different kinds of Sama hymns are assigned to various seasons.

Bharatha has mentioned the time for using the Dhruvas, Pra Veshiki, Naistromic and Akshapaki, but he is not very particular about the singing aspect. He is of the opinion that the particular Dhruva should be used to indicate the time. But Bharatha is more concerned with the emotions and incidents that take place at a particular time and is not much interested in the time theory of Music. Bharatha believes that indication of time should be given by a particular Dhruva. Forenoon should be incitated by Praveshiki Dhruva and so on. Matanga does not indicate anything about the time theory of Jathis. Bharatha deals with Gandharva as a part of dramaturgy only and not as an independent subject. The actual time theory of Ragas cannot be described within the short limit of time devoted to dramaturgy.

After Sangitha Makaranda, Bharatha Bashyam discusses about the time theory. Nanya Bhupala accords morning noon and afternoon time to the 3 Gramas - Shadj, Madhyama, Gandharva respectively. He mentions the time and seasons, during which the Gramas Geetis are to be sung. In the 5th Adyaya of Bharatha Bhashyam Part I the time and seasons of Gramas along with time and seasons of Ragas are also given.

eg: Takka and Kakube

Nanya Bhupala allocates time to the 5 Geethis, Shuddha, Bhinna, Gouli and Vasara and Sadharani and states that ragas belonging to the Geethis should be sung during the time of the particular Geetis. Moreover he is not very serious in following the time concept. According to him, the time of the Raga should be followed only to get boons, name and fame. But Ragas can be sung at any time to fulfil one's daily needs.

From Sangita Makaranda onwards, the time concept of Ragas is dealt with by all the authors, allotting particular time to the Ragas.
Sharangadeva has given the singing time for Grama Ragas only. besides he has given the time and season for 20 ragas. He does not furnish the time for singing Bhasha Ragas, Upanga or Kriyanga or any other Ragas. Perhaps the time of the Grama Raga might be applicable to their Bhashas and other Ragas derived from that particular Grama raga. He says that raga Bhinmakoushik should be sung in the 1st watch of the winter season. In Sangitha Makaranda Narada at first mentions the names of Ragas according to their time of singing. His 3rd Pada of Sangithadhyaya starts with the heading which literally suits the chapter, because the Narada of Sangitha Makaranda gives the names of the different classes of Ragas with little or no description, confining himself only to Suryamsha and Chandramsha Ragas. In between, the names of ragas to be sung during Pratahkala and Madhyahna (noon time), Ragas apportioning them with the appropriate Praharas are given. Praharas are divisions of a day consisting of three hours each. Thus there are 4 praharas during daytime and four praharas at night. The ragas supposed to be sung in the morning are 19 in number and they are named below:

1. Gandhara
2. Deva Gandhara
3. Dhannasi
4. Saindhavi
5. Narayani
6. Gurjari
7. Bengali
8. Pala (Manjari)
9. Lalitha
10. Andola Srika
11. Sourashtreya
12. Jaya Sakshika
13. Mahlara
14. Samavedi
15. Vasantha
16. Shudha Bairava
17. Velaveli
18. Bhupala
19. Somaraga
Now the Ragas to be sung during noon time are mentioned below and they are 14 in all.

1. Shankarabharanam  
2. Poorva
3. Balahamsa  
4. Deshi
5. Manohari  
6. Saveri
7. Dombuli  
8. Khamboji
9. Gopi Kamboji  
10. Koushiki
11. Madhu Madhavi  
12. Bahuli (2 types)
13. Mukhari  
14. Mangala Koushiki

Sangitha Makaranda also states that these Ragas have morning deities.

After this list of day time Ragas, 17 names of Chandramsha Ragas are given which include Goudi which does not exists now. Instead the raga ‘gowri’ is in existence now.

1. Shudha Nata  
2. Salag Nata
3. Shudha Varatik  
4. Goula
5. Malava Goula  
6. Shri Rags
7. Ahiri  
8. Ramakriti
9. Ranji  
10. Chaya
11. Sarva Varatika  
12. Varatika
13. Dravitika  
14. Deshi
15. Naga Varatika  
16. Karnata
17. Goudi

According to the author by singing these ragas in the evening we may get wealth in abundance.
Thereafter Narada explains further that the Ragas belonging to day time or night should be allotted a similar time that is a prahara before sunrise, night or a prahara after sunrise. Thus Narada mentions that ragas like Deshakshi and Shudha Bhairav have been allotted the time - 3 hours from sunrise. In the same way, Chandramsha Ragas Varatika, Dravatika should be sung during three hours from the sun set.

Malhari, Mahuri and Andoli are set apart for the morning time, that is three hour after sunrise. While Chandramsha Ragas - Ramakriti Chayanata and Ranji should be sung during the 3 hours after sunset.

The Gouda ragas belong to noon time. Shudha, Salanga Nata should be sung after three praharas of the Sunset. With these, Sangitha Makaranda of Narada concludes his allocation of time to the raga. The table below summarises the time allocation.

<table>
<thead>
<tr>
<th>Morning Ragas</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Deshakshi</td>
<td>First Prahara of Sunrise</td>
</tr>
<tr>
<td>2. Bhairava Shudha</td>
<td>A prahara after Sunrise</td>
</tr>
<tr>
<td>3. Malhari</td>
<td></td>
</tr>
<tr>
<td>4. Mahuri</td>
<td></td>
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<tr>
<td>5. Andoli</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Night Ragas</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Varatika</td>
<td>During the ‘Prahara before Sunrise</td>
</tr>
<tr>
<td>2. Shudha Dravati</td>
<td>A prahara before Sunrise</td>
</tr>
<tr>
<td>3. Ramakriti</td>
<td></td>
</tr>
<tr>
<td>4. Chaya Nata</td>
<td></td>
</tr>
<tr>
<td>5. Rangaka</td>
<td></td>
</tr>
<tr>
<td>6. Gouda Ragas</td>
<td>Noon time</td>
</tr>
<tr>
<td>7. Shudha</td>
<td>Praharas after Sunset</td>
</tr>
<tr>
<td>8. Slang Nattika</td>
<td></td>
</tr>
</tbody>
</table>
After giving the time of 5 morning and 5 evening Ragas, Narada mentions Gouda Ragas and two night Ragas. The morning and Chandramsha Ragas are balanced accurately. Bhairav and Deshekshi correspond with the evening Ragas of Sudha Varalika and Dravitiaka. Both belong to the morning and the other belong to the evening but to the same first Prahara before and after Sunrise. In the same way Gouda Ragas and Sudha Salang Natas belong to the 4th Prahara of morning and evening.

After considering the time concept with a few examples Narada enlists the consequences of not following the time concept of Ragas. He observes that neglect of the rules regarding the time factor might hurt the Ragas and the listener would suffer from poverty.

But there are occasions when this time concept may be ignored. They are as follows. Singing for spiritual purposes, to praise God. Singing in auspicious occasions, ie. marriage etc.

The time theory of Sangeetha Makaranda concludes with this note. Thereafter a list of Ragas is given without introduction or conclusive information about the given list. Though the list appears after the list of Ragas of Suryamsha and Chandramsha, it has nothing to do with the time theory. Many ragas are missing in the lists.

<table>
<thead>
<tr>
<th>Devakriya</th>
<th>Shree Rag</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hansi</td>
<td>Malava</td>
</tr>
<tr>
<td>Deshekshi</td>
<td>Saveri</td>
</tr>
<tr>
<td>Bhairavi</td>
<td>Megh Ranji</td>
</tr>
<tr>
<td>Salang Bhairavi</td>
<td>Hindola</td>
</tr>
<tr>
<td>Kambhari</td>
<td>Kaishiki</td>
</tr>
<tr>
<td>Karnata Bangala</td>
<td>Tundi</td>
</tr>
<tr>
<td>Sudha Hindolika</td>
<td>Bangali</td>
</tr>
<tr>
<td>Sudha nata</td>
<td>Mahuri</td>
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<tr>
<td>Sarang Natika</td>
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</tr>
</tbody>
</table>
These are the classifications made by Narada according to the wise opinion of Brahma.

**Rama matya & Swaramela Kalanidhi**

Rama Matya was possibly the first musician cum composer of the 16th century, who introduced Mela system in Indian Music. There are others who say that Pt. Lochan Sharma, the composer of ‘Raga Tarangini’ had been the first man to introduce Mela system. Some Musicologists are of opinion that Lochan was a writer of the 17th Century. Rama Matya made a list of 20 melas and 64 Ragas of his and classified them under 20 heads as follows:

- Mukhari Mela
- Malawagoula
- Sree Mela
- Sarang Nat Mela
- Hindola Mela
- Sudha Rama Kriya Mela
- Desakshi Mela
- Kanada Goula Mela
- Sudha Nat Mela
- Abheri Mela
- Nada Nama Kriya Mela
- Sudha Barali Mela
- Reeti Goula Mela
- Vasantha Bhairavi
- Kedar Goula Mela
- Hejjiji Mela
- Samaravali
- Rewegupti Mela
- Samanta Mela
- Khamboji
64 Ragas

It is also said that Madhava Vidyaranga had been the first man to introduce Mela System in Indian Music.

Venkitamakhi & Chathurdandi Prakashika

Upto the close of the 16th century AD, the Mela paddhathi, was not very scientifically organised. These were based primarily on some vague assumptions and on some idealistic considerations. The use of notes, their melodic structure and tonal appeal had been the points for consideration in most cases. In 1620 AD, Venkateswara Deekshit commonly known as Venkita Makhi introduced a new Mela System, the scheme of which was enunciated in his famous book “Chaturdandi Prakashika”. His father was Govindacharya. He gave importance to the 72 Melas as Parikalpitha, which means “planned”.

The names of the 72 melas are not clearly mentioned in the Melaprakaranam chapter of Chaturdandi Prakashika. But there has been a mention of Raganga Ragas into Purvanga ragas and Uttaranga Ragas.

Later Prof. P. Sambamoorthy mentioned those Melas as Assampurna Melas and he prefixed Katapayadi wherever they were absent.
<table>
<thead>
<tr>
<th>Chakra Name and Swara's Name</th>
<th>Su: Madyama Name of Mela Kartha and Serial Number</th>
<th>Name of P: Madyama Ragas</th>
<th>Name of Chakras and Swarasthanas</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ra: Ga</td>
<td>1 Kanakangi 37 Salagam</td>
<td>Dha:Na</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2 Ratnangi 38 Jalamavam</td>
<td>Dha: Ni</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3 Ganamurthi 39 Jhalavarali</td>
<td>Dha: Nu</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4 Vanaspathi 40 Navanitham</td>
<td>Rishi Dhi: Ni</td>
<td></td>
</tr>
<tr>
<td>Indu</td>
<td>5 Manavathi 41 Pavani</td>
<td>Dhi: Nu</td>
<td></td>
</tr>
<tr>
<td></td>
<td>6 Tanarupi 42 Raghupriya</td>
<td>Dhu: Nu</td>
<td></td>
</tr>
<tr>
<td></td>
<td>7 Senavathi 43 Gavambodi</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ra: Gi</td>
<td>8 Hanum Todi 44 Bhavapriya</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>9 Dhenuka 45 Subha Pantuvarali</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>10 Nadaka Priya 46 Shadvia margini</td>
<td>Vasu</td>
<td></td>
</tr>
<tr>
<td>Nethra</td>
<td>11 Kokila Priya 47 Suvamangi</td>
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<td></td>
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<tr>
<td></td>
<td>12 Rupavathi 48 Divyamani</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>13 Gayaka Priya 49 Dhavalambari</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ra: Gu</td>
<td>14 Vakulabaranam 50 Namanarayani</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>15 Mayamalavagoula 51 Kamavardhini</td>
<td>Brahma</td>
<td></td>
</tr>
<tr>
<td>Agni</td>
<td>16 Chakravakam 52 Ramapiya</td>
<td></td>
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<tr>
<td></td>
<td>17 Surya kantham 53 Gamanasramam</td>
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<tr>
<td></td>
<td>18 Hatakambari 54 Viswambari</td>
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<tr>
<td></td>
<td>19 Jhankaradvani 55 Syamalangi</td>
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</tbody>
</table>
Govindacharya, an 18th century Musicologist, compiled a list showing the names of the 72 melas. The names were different from those of Venkitamakhi but became very popular during later years.

Classical Music of South India at present is following the Venkitamakhi’s system of 72 Mela ragas, which is highly practicable both in theory and practice. The six ragas of
Each chakra have its own swaras. According to the time, Swaras are used to be sung with each raga. Particular ragas are used to be sung during fixed times. Usually Sudha rishaba and Andhara Gandhara Sudha Madhyama Sudha Daivatha Kakali Nishadha were as Chathusruthi Rishaba, Sadharana Gandhara, Sudha Madhyama, Chathusruthi Daivatha and Kaishiki Nishadha govern forenoon ragas. Afternoon ragas with Sudha Rishaba, Andhara Gandhara, Prathi Madhyama, Panchama, Sudha Daivatha, Kakali Nishadha combinations shines well.

**RAGAVIBODHA OF SOMANATH**

Sudha ragas are pleasing and pure, having an individuality. The work written by the great Musicologist of the 16th century by Somanathan throws excellent informations about ragas. Chayalaga ragas possess the chaya of one or two ragas while Sankeerna ragas are mixed ragas. Somathana also gives analytical and detailed lakshanas of popular ragas which were prevalent during his time. He classifies ragas according to the time theory. Beginning with dawn 8 periods or yamas were allotted to ragas. Ragas were also classified on the basis of Nadatma, Devamaya, colour, dress, features, seasons etc. Each raga has individual deities. It is believed that the Raga Ragini paintings found in North India is based on this classification and description. Then Somanatha describes the Ragas and its timing followed by detailed sancharas taken by each raga.

The work, Raga Vibodha, of Somanatha describes the Ragavela in detail. According to the author there are particular ragas for the particular duration of a day. Each watches has been divided into 8 hour segments. Those should be followed very strictly.

**Early Morning Ragas**

Shankarabharanam, Velavali, Bhupali, Sudhalalitha, Vasantha, Hindolam, Vibasa lalitha. These are to be sung at Before Sunrise (early morning).

**Morning Ragas :** - Jaithasri, Danasri, Bairavi (Todi, Danushka Todi, Mallari, Nada Mallari) (At the Sun rising time).
Fore Noon Ragas: Konda, Purvagoudai, Desikaram, Sudhavaradi

After Noon Ragas: Bahuli, Sarangam, Nata Narayanam, Devakriya.

Evening Ragas: Sourashtram, Saithigoudi, Poorvi, Dravani, Kamboji.

Sandhya Ragas: Sudha Natta, Abiri, Kalyanam, Sree raga, Malavagoudai, Goudai

Night Ragas: Karnatam, Adana, Narna Nadai, Hamir, Kedaram, Vihangadai

Sarvakalika Ragas: Malavasri, Tavala, Mukhari, Ramakriya, Bavakom, Saindavi, Asaveri, Gandharam, Marwi, Paraj.

SANGITH SUDHA

This work refers to Gramas. According to its Author Govindacharya, Gramas are a group of Swaras. There are Shadja, Madyama and Gandhara gramas. Shadja grama is believed to be the oldest followed by Madhyama and Gandhara Gramas. The Murchanas derived from these three Gramas were used for chanting the vedic hymns.

RAMANATAKA OF ARUNACHALA KAVIRAYAR

The Rama Nataka, of Arunachala Kavirayar is a marvellous treasure in Tamil Music. Most of the songs in this work have been composed according to the situation of the Ramayana story. The Music is very fine and many ancient ragas figure in this work. The Krithi ‘Yaro Ivar Yaro’, in Bairavi, ‘Ramanukku Mannan Mudi’ in Hindolam are some of the beautiful Krithis, which completely depicts the, raga bhava of Bhairavi and Hindolam in full. These songs come under the category of incidental songs/occasional songs.

Dance Dramas

Dance Dramas like ‘Gita Govindam’ of Jayadev and ‘Krishnaleela Tarangini’ of Narayanatheertha depict mainly the love theme or the Raga bhava between the Nayaka and Nayaki. Therefore Ragas like Kapi, Behag, Khamas, Nattakurunji and Yamunakalyani frequently occur in these works.
Kalidasa uses the word Sangitha at several places in ‘Kumarasambavam’, ‘Reghuvamsham’ and ‘Meghadutha’. In the Kumarasabhavam, the terms Gita Mangala Murchana and Kaisika occur.

According to Kallinatha, the commentator, Kaisika is the name of Raga, some would prefix Mangala to Kaisika and hence the Raga Mangala Kaisika was perhaps used to be sung on auspicious occasions. Elements of folk songs are also noticeable at some places of Kalidasa’s works. For eg: there are references to the Satigopies (female guards of paddy fields) singing the glory of Raghu. This reminds one of what is called Sarigan of Bengal. Songs of this sort are sung by labourers who work in union, as a means of relief and entertainment in the midst of hard labour and also to foster spirit de corps.

All the six seasons prevalent in Bengal have been musicalized by Tagore in his songs. The greatest in number are the songs of the rainy season. In Kalidasa’s Meghadutham, it is stated that Tansen had created Mi-Ke-Malhar and some Vaisnava lyricists had composed lyrics of monsoon night. Their excellence, novelty and variety come as a new style through Tagore’s monsoon songs quite unforeseen in the history of India’s Musico-poetic culture.

In his Spring songs we can enjoy variegated imageries and subtle feelings set to highly characteristic tunefulness and suitable rhythmic patterns. Similarly the changing atmosphere along with the intricately changing human moods have been most artistically sonorified in Tagore’s other songs of different seasons.

Certain Komal Swaras and ragas like Pilu, Malhar, Kafi, Bhairavi, Multan (mixed) Kafi-pilu are used in the devotional songs of Tagore.
RAGA RAGINI PARIVARA SYSTEM

Rag Darpana is one of the monumental works, which were written during the 17th century. Many works and manuscripts paved the way for the Raga Ragini system of music in Hindustani Music.

Raga is the basis of melody in Indian Music. Raginis are the feminine modes of Ragas. Each raga has a particular sentiment, mood and passion and is associated with a particular time, season and occasion. The musical character of different ragas is well known to musicians in India though they question the mental visualizations of them along faultless lines and palpitating colours. It is conceded for instance that certain Rags should be sung only in the morning time, and certain others in the evening time, some are to be sung in spring and certain others only in winter. There is, in fact, an elaborate classification on the subject and Rajah Sir S.M. Tagore thus describes the passions to be associated with the six principal Ragas.

Sree rag is to be sung in the winter season and represent love. Vasantha is the rag of the spring and is allied with the emotion of Joy. Bhairav is the rag of asceticism and reverence. Pancham is the rag of the calm night, Megh is the rag of the rainy season and is allied with the emotion of extreme joy such as the onset of the rainy season. Natta Narayana is the rag of battle and encourage.

Mr. Lakshmanan Pillay, a great South Indian Musician and composer, gives another interesting description of the emotions associated with the different Ragas. According to him Todi and Bhairavi represent majesty and impress one like the march of a stately King, dressed in all his royal glory, Asaveri and Punnagavarali are wrapped in melancholy like one pleading the cause of a sovereign unjustly deposed from his throne and power. Girvani and Vasantha look serene and subdued like a sage sitting in a lonely forest or on a mountain calmly contemplating the beauty of the universe. Mohanam and Purvikalyani appear like a
coy maiden hiding her lover as a rose sits with blooming petals beneath its bower, but conscious fully of its beauty and attractiveness. Nilambari and Yadukula Kamboji are submissive and are imploring and melting the soul into streams of tender devotion like a true bhaktha full of prayers, in the presence of God. Thus each raga comes and goes with its store of smiles or tears, passion or pathos, its noble and lofty impulses and leaves its mark on the mind of the hearer.

There are anecdotes of how great Musicians like Tansen, Tyagaraja, Naik Gopal, Todi Sitaramayya and others produced the conditions and emotions associated with them by singing appropriate ragas and thus brought what appeared as Musical Miracles! It is this inherent power in Music that these pictures attempt to illustrate.

Take for instance, a popular rag like Todi, which is considered as one of the brides of the Vasant rag. It is generally represented by a young woman, clothed in a snow-white saree and perfumed with camphor. In her hands, she holds a veena and garland of flowers. A deer follows her attracted by her Music. In the foreground, there is arbor and lotus, a common motif in all these pictures. The background is a bright-sun scorched landscape, indicating that this particular rag is to be sung at midday.

Asaveri Ragini represents a young woman seated on a carpet beneath a sandal tree at the foot of a grassy hill surrounded by a tower. Cobras are attracted by the Music and are crawling all around, clouds gather in the sky with streaks of lightning, Ragini Gourimaller is represented by a young woman of blue complexion standing on a grassy hill between two following trees dancing and singing to the veena, while peacocks are attracted by the Music. Heavy clouds, rain and lightning keep company in the sky. Pancham is shown by a picture of a shower in the hot weather and a band of musicians playing around. Peacocks spread out their tails and dance in joy and frogs sit round and croak. The leaf buds of trees show new red shoots, the cattle hold up their heads refreshed. Megh Rag presents a delightful little picture of Krishna dancing with a lotus bud in his right hand and a garland of flowers round his neck, surrounded by a group of beautiful ladies singing with different
musical instruments in their hands dancing to the accompaniment of the instrument. These melody pictures have very striking and interesting pictorial qualities and are aesthetically very appealing. There is a vigorous style and the bright colour, which is very pleasing.

There are 6 ragas and 36 raginis according to the ancient theory. Bhairava, Malkouns, Hindol, Deepak, Sree and Megh are male ragas. Each raga has 6 wives, which are called Raginis (Female). (At present following the opinion of Pt. Bathkande, ragas and raginis are both named as ragas).

<table>
<thead>
<tr>
<th>No.</th>
<th>Name of the Rag</th>
<th>Name of the Raginis</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Bhairava</td>
<td>Bhairavi, Ramkali, Bangali, Kalinga, Mangalika, Sindhu, Koushik</td>
</tr>
<tr>
<td>2.</td>
<td>Mal Kouns</td>
<td>Koushik, Tanki, Mudraki, Bageswari, Natika, Gurji</td>
</tr>
<tr>
<td>3.</td>
<td>Hindol</td>
<td>Puria, Jayanthi, Devagiri, Vilawali, Kukub, Deshkari</td>
</tr>
<tr>
<td>4.</td>
<td>Deepak</td>
<td>Lalitha, Shovin, Kamodi, Kedari, Kalyani, Bhupali</td>
</tr>
<tr>
<td>5.</td>
<td>Sree</td>
<td>Dhanasree, Triveni, Malavi, Gouri, Jayantasena, Malabsree</td>
</tr>
<tr>
<td>6.</td>
<td>Megh</td>
<td>Malheri, Sourah, Deshakshmi, Sarang, Madhumadhabi</td>
</tr>
</tbody>
</table>

**Seasonal Classification of the Ragas and Raginis**

<table>
<thead>
<tr>
<th>Name of the ragas</th>
<th>Names of the seasons</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deepak or Pancham</td>
<td>Grishma Summer</td>
</tr>
<tr>
<td>Megh</td>
<td>Barsha Rainy season</td>
</tr>
<tr>
<td>Bhairava</td>
<td>Sarat Autumn</td>
</tr>
<tr>
<td>Mal kouns</td>
<td>Hemanth Dewy season</td>
</tr>
<tr>
<td>Sree</td>
<td>Shishiram Winter</td>
</tr>
<tr>
<td>Hindol</td>
<td>Basant Spring</td>
</tr>
</tbody>
</table>

According to Hanuman and Narad, the importance of Hindola Raga is recognized. Hindola is a Krishnaleela of the rainy season. According to them there are 12 ragas, which create sweet will.
<table>
<thead>
<tr>
<th></th>
<th>Raga</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Sree</td>
<td>7</td>
</tr>
<tr>
<td>2</td>
<td>Vasantha</td>
<td>8</td>
</tr>
<tr>
<td>3</td>
<td>Bhairava</td>
<td>9</td>
</tr>
<tr>
<td>4</td>
<td>Pancham</td>
<td>10</td>
</tr>
<tr>
<td>5</td>
<td>Megha</td>
<td>11</td>
</tr>
<tr>
<td>6</td>
<td>Nata Narayan</td>
<td>12</td>
</tr>
</tbody>
</table>

Each of this Raga has a family of its own consisting of five or six wives. According to the scheme of Hanuman, each raga has five wives. Suvankar also accepts the same number but Narada, the composer of Panchama Samhitha, preached that every raga has six wives. The most discouraging idea is that the names of the wives as furnished by one scholar are different from the names furnished by the others. So it is difficult for one to stick to the theory suggested by different authors.

Mahadeva or Lord Siva is considered to be the creator of Rag Bhairav. The season of singing this raga is Sarat ritu. A handsome male who resembles Lord Siva, looks like a Saint. There are bangles on his wrists wearing Janev (the Sacred thread) and has Tilak on his forehead. A snake is wrapped round his neck. A skin of elephant is wrapped on his body or he is using the skin as carpet and sitting on it. He is wearing a necklace of heads of human beings and the river Ganga is coming out of his Jada.

Rag Mal Kouns: This Rag has come out of the mouth of Mahadeva, Hari or Krishna. Season of singing of this raga is Shishir Ritu. Picture in Ragamala shows a healthy and strong male wearing blue dress, has frightening expressions, as he is intoxicated with liquor. He has a stick in his hand and has the heads of his enemies in a garland around his neck along with pearls of Marwarid.

Rag Hindol :- This Rag is believed to have originated from the body of Lord Brahma. According to another belief, it has emanated from Brahma’s navel. Season of singing this

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1. Indian Musicology, melodic structure by Mriganka Sekhar Chakroborty Pg. 112 published 1992.
Raga is the first part of the day in Basant Ritu. Picture in Ragmala - A young handsome male wearing yellow dress is sitting on the swing and beautiful women are singing and playing instruments and are rocking his swing.

Rag Deepak :- This Rag has come out of the eyes of the Sun. Season of singing is noon hour during the summer. Picture in Ragmala - A male of reddish complexion wearing colourful dresses and necklace of pearls, who is riding an elephant. He is accompanied by several women.

Rag Shree :- This Rag is born out of the Prithvi, earth. Season of singing is the last part of the day of Him Ritu. Picture in Ragamala - A handsome male wearing a necklace of fine polished beads. He is seated on the throne, is dressed in red and is surrounded by many men who are singing.

Rag Megh :- This Rag has emerged from the head of Brahma. Season of singing is Varsha Ritu. Picture in Ragamala - a handsome man who has his hair tied up like a beautiful turban and he has an unsheathed sword in his hand.

According to Hanuman Mat, each rag has Five Raginis. These Raginis are also described in detail. Following is their description.

Raginis of Rag Bhairav

1. Bhairavi : Season of singing is Sheet Ritu, morning time. Picture in Ragmala - a young and beautiful maid of yellowish complexion, who has long hair. She is wearing red blouse and white sari. Her head is adorned with a garland of champa flowers. She is seated on the peak of a mountain and is worshipping the Linga of Mahadev. Nearby some people are singing and playing manjeera (Sampurna Jati).

2. Barari or Barati :- Season of singing is evenings of Sheet Ritu. Picture in Ragmala - a beautiful woman, wearing bangles and necklace of flowers of Kalpavriksha. Her dress is white and she is sitting with her Nayak (companion).

3. Madhmad: Sampurna Jathi. Season of singing is morning of Sheet Ritu. Picture in Rigmala - a beautiful maid with attractive eyes, wearing yellow dress. She has a Saffron Tilak on her forehead, and also has saffron on her body, relaxed and enjoying the company of the Nayak.

4. Saindhvi: Singing time is last part of the day of Sheet Ritu. Picture in Rigmala - a beautiful woman wearing red sari is sitting and waiting for her Nayak, She has a garland in her hand and is absorbed in the thoughts of Mahadev.

5. Bengal: Sampurna Jati. Season of singing is the last part of the day in Sheet Ritu. Picture in Rigmala - a beautiful woman, who has applied ashes on her face like yogis. She has tied up her hair over the head as a bun. She has Trishul in her left hand and a lotus in her right hand. She is wearing a saffron colour dress.

Ragini of Rag Malkouns

1. Todi: Sampurna Jati. Season of singing is the second part of the day in Sheet Ritu. Picture in Rigmala - a beautiful and slender women wearing white sari and blouse made of animal skin. She has applied ashes of camphor on her body. She is playing veena in a lonely forest and a deer enchanted by her music is sitting in front of her.

2. Gouri: Audav Jati. Season of singing is the last part of the day of winter. Picture in Rigmala - a young maiden having a tender body and greenish complexion, dressed in white and wearing ear rings of the mango blossom. She wishes to sing but because of intoxication, she is unable to sing.

3. Gunkali or Kungli: Audav Jati. Season of singing is the mornings of Shishir Ritu. Picture in Rigmala - Woman who is separated from her companion and is weeping. Due to her sorrow, she has become very frail and weak.

4. Khambhavathi: Shadav Jati. Season of singing is the Shishir Ritu. Picture in Rigmala - a beautiful woman who is leading a luxurious life and is always absorbed in
singing and dancing. She wears a green blouse, white sari and beautiful garments and has a Bindhi on her forehead.

5. Kukubh :- Sampurna Jati. Season of singing is the last part of the night in Shishir Ritu. Picture in Ragmala - a beautiful healthy woman with attractive eyes, is comfortably seated by the side of her Nayak.

**Raginis of Rag Hindol**

1. Ramkri or Ramkali :- Avadav Jati. Season of singing is the morning of Basant Ritu. Picture in Ragmala - a beautiful maiden of yellowish complexion is wearing blue dress. She has a musk Tilak on her forehead. She had been waiting for her companion who has now arrived and his forehead on her feet, but she is still angry and is not looking at him.

2. Desh :- Audav Jati. Season of singing is the beginning of the day of Basant Ritu. Picture in Ragmala - a strong good-looking angry woman with an unsheathed sword. She always applies clay to her body and arms. She always dominates her Nayak and she can do wrestling and acrobatics.

3. Lalith : Audav Jati. Season of singing is the Basant Ritu morning. Picture in Ragmala - a dainty woman with a silver complexioned body and slender waist. She has lovely eyes and is adorned with hundreds of items of jewels. She is wearing a red dress and has a garland of flowers round her neck.

4. Beravar or Bilavali :- Sampurna Jati. Season of singing is the morning of Basant. Picture in Ragmala - a dark complexioned slender woman, wearing colourful dress and waiting for her Nayak.

5. Pat Manjari :- Sampurna Jati. Picture in Ragmala - a woman, dressed like yogis, is remembering her separated Nayak. She is sitting, with a garland of flowers on her neck of which all the flowers have dried.
Raginis of Rag Deepak

1. Desi :– Shadav Rag. Season of singing is the forenoon of summer. Picture in Ragmala - a beautiful woman wearing white and green dress. She is also wearing jewels.

2. Kamod : Sampurna Jati. Picture in Ragmala - a healthy woman of yellowish complexion, wearing a white blouse and red sari. She is sitting in a forest all alone, waiting for her Nayak. She is frightened and is weeping.

3. Nat :– Sampurna Jati. Season of singing is the last part of summer day. Picture in the Ragmala - a pink complexioned young woman decorated with jewels, wearing a man’s dress, riding on a horse and fighting the enemies with an unsheathed sword in the battle field.

4. Kedar :– Audav Jati. Season of singing is the midnight of Greeshma Ritu. Picture in Ragmala - a young woman, whose hair is tied over her head, on which a serpent is wrapped. She is wearing a saffron robe and has a crescent shaped Tilak on her forehead. She is meditating on Mahadev with closed eyes.

5. Kanhra :– The Sanskrit name of this Ragini is Karnati. Sampurna Jati. Season of singing is the morning hours of Greeshma Ritu. Picture in Ragmala - a man dressed in white, who has applied ashes on his body. He has an unsheathed sword in his right hand and an elephant tusk in his left hand.

Raginis of Rag Shree

1. Malshri :– Sampurna Jati. Season of singing is the noon hour of Him Ritu. Picture in Ragmala - a beautiful dainty woman of rosy complexion, wearing an yellow dress, sitting under a mango tree and laughing, with her women friends.

2. Marwa :– Shadav Jati. Season of singing is the Him Ritu. Picture in Ragmala - a woman wearing a golden dress, having a garland of flowers on her neck, sitting and waiting for her Nayak.
3. Dhanasri :- Shadav Jati. Season of singing is the noon of Him Ritu. Picture in Ragmala - a distressed and weak woman, wearing a red dress, weeping due to sorrow of separation from her Nayak, and seated under a mango tree.

4. Basant :- Sampurna Jati. Season of singing is the forenoon of Him Ritu and Basant Ritu. Picture in Ragmala - a fair complexioned handsome man wearing red dress who has a crown of peacock feather on his head. He has a bunch of mango blossoms in his hand and a garland of flowers on his neck. He is engrossed in enjoying himself along with singing and dancing girls in a garden. He has a folded betel leaf in his left hand and is playing flute.

**Raginis of Rag Megh**

Tunk - 1. Sampurna Jati. Picture in Ragmala - a tender woman lying on a bed made of lotus flowers.

2. Malhar :- Audav Jati. Season of singing is the midnight of rainy season. Picture in Ragmala - a young fair complexioned woman, who has became weak and pale due to sorrow of separation from her Nayak. She is seated and is wearing a garland made of jasmine flowers. She is weeping and playing Veena.

3. Gurjari :- Sampurna Jati. Season of singing is the morning of rainy season. Picture in Ragamala - a young woman wearing yellow blouse and red sari. Her body is adorned with jewels.

4. Bhoopali :- Sampurna Jati. Season of singing is the first part of the day in rainy season. Picture in Ragamala - a beautiful woman wearing a white sari who has applied saffron ashes to her body and has a garland of flowers around her neck. She is sitting with her arms around her Nayak’s neck.

5. Deshkar :- Sampurna Jati. Season of singing is the last part of the night during rainy season. Picture in Ragamala - a fair beautiful woman who has moles on her skin. She has almond eyes, silver like body, pomegranate like breasts, pistachio like mouth and is wearing a pearl necklace. She has applied sandalwood powder on her body. She is adorned with
jewels and is playing with her Nayak. According to Hanuman Mat, these Rags and Raganis also have putras (sons). Each Rag, Ragini has eight putras.

According to Kallinath Mat, there are 6 Basic ragas and each of them has 6 Raganis. The 6 Raga identified by him are following : Rag Shree, Rag Basant, Rag pancham, Rag Bhairav, Rag Megh and Rag Nat Narayan.

In Hanuman Mat, Basant has been described as Raginis and Pancham and Nat Narayan have been described as putras.

All the ragas are classified as Sudha, Chayalag and Sankeerna ragas. The formation of Sankeerna Ragas has been described in great detail. There are 150 Sankeerna ragas altogether in Hindustani Music.

### Ragernav Mat. 6 - Rags - 30 Raginis

<table>
<thead>
<tr>
<th>Rag</th>
<th>Raginis</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Bhairav</td>
<td>Bangali - Gunakri - Madhyamadi - Basant - Danasri</td>
</tr>
<tr>
<td>2. Pancham</td>
<td>Lalitha - Gurjari - Deshi - Varodi - Ramkri</td>
</tr>
<tr>
<td>4. Mallar</td>
<td>Megha Mallarika - Malavakoushik - Patamayari</td>
</tr>
<tr>
<td></td>
<td>Asavari - Megh</td>
</tr>
<tr>
<td>5. Gouda Malar</td>
<td>Hindol - Trivan - Gandhari - Gouri - Pat koushika</td>
</tr>
<tr>
<td>6. Deshakkhya</td>
<td>Desha - Bhupali - Kudadi - Kamodi - Natika-Balawati</td>
</tr>
</tbody>
</table>
### Rag Ragini System of Damodar Pandit, Book - Sangit Darpan

**Six Rags and 36 Raginis**

<table>
<thead>
<tr>
<th>Rag</th>
<th>Raginis</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Shree</td>
<td>Malshri - Triveni - Gouri - Kedari - Madhu Madvi - Pahadika</td>
</tr>
<tr>
<td>2. Basant</td>
<td>Deshi - Devgiri - Varati - Todika - Lalitha - Hindoli</td>
</tr>
<tr>
<td>3. Bhairav</td>
<td>Bhairavi - Gurjari - Ramkiri - Gunkiri - Bangali - Sandhvi</td>
</tr>
<tr>
<td>4. Pancham</td>
<td>Vibhasha - Bhupal - Kehati - Beda Taniska - Malavi - Pat manjari</td>
</tr>
<tr>
<td>5. Vrihannal</td>
<td>Kamodi - Kalyani - Amiri - Natika - Saranga - Nattahambira</td>
</tr>
<tr>
<td>6. Megha</td>
<td>Mallari - Sorthi - Saveri - Koushika - Gandhari - Hershringar</td>
</tr>
</tbody>
</table>

### Rag Ragini System of Pundarik Vittal From the Book Rag Mala

**Six Rags and each having 5 Raginis**

<table>
<thead>
<tr>
<th>Male Rags</th>
<th>Raginis</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Sudha Bairav</td>
<td>Dhanasri - Bhairav - Saindhavi - Marvi - Asaveri</td>
</tr>
<tr>
<td>2. Hindol</td>
<td>Bhupali - Basanthis - Todi - Turuska - Todi - Pratham manjari</td>
</tr>
<tr>
<td>3. Deshkar</td>
<td>Ramkri - Bahuli - Desni - Taitashree - Gurjari</td>
</tr>
<tr>
<td>4. Shree</td>
<td>Goudi - Pani - Gunkari - Sudha Ramkri - Gunakri</td>
</tr>
<tr>
<td>5. Shudha Nat</td>
<td>Malavshree - Deshakshi - Devaki - Madhu Madhavi - Ahiri</td>
</tr>
</tbody>
</table>

### Critical Analysis of Raga Ragini Parivara System

The Demerits of Raga Ragini System today are the result of many factors. In olden days, the pandits saw the scope and merits of its development and found that there is no
system to follow the scheme due to lack of description of each and every Ragini. Thus the system broke down in course of time.

1. Why the Ragas in the system are summarised to six or five? What was the aim of the scheme? There are no satisfactory answers to these questions.

2. What was the criteria for naming a male or a female Raga?

3. Eight ragas belong to putra rags and puthra vadhus. This idea lost continuity and so became insignificant.

Damodar pandit described in his grandha ‘Sangit Darpana’, that there are 3 types of Rag- Ragini system called by 3 different names. They were Shiva Mat, having 6 Ragas and 36 Raginis, Ragernav Mat, having 6 rag and 30 Raginis, Hanuman Mat having 6 Rags and 30 Raginis. Besides the above, there were three more types, which were very famous at that time. They were called Krishna Mat, Bharat Mat and Rag Ragini system of Muhammed Raja in 1813.

According to history it is believed that Mohammed Raja’s system was somewhat good and scientific. Pt. Bhatkhande studied the system evolved by Mohammed Raja and he partially supported the system. After Mohammed Raja, Rag Ragini system gradually faded and became nonexistent.