CONCLUSION

On the time theory of Ragas, I have gone through a number of books, a lot of other literature and primary sources of Data. From these references and discussions with scholars, musicians, I have come to certain conclusions.

Time theory of Ragas so far as Music is concerned is a reality. In the modern world of busy physical and mental activities and fundamental changes in the daily routine of the lives of the people, it is true that the applicability of the time theory is extremely limited. Even those who have taken to music as their main profession are not able to follow the theory to the extent to which it was practised by Musicians of the past. But this does not diminish the value of the theory.

Time theory says that Ragas sung according the time specified by the Saints, Philosophers and Musicians of old, shine in the best manner with all its subtle qualities. Eg. Ragas like Bhauli, Kamalāmanōhari, Kēdārām, Malayamārutam and Saveri have their full colour, brightness and expression when sung in the early morning.

Ragas like Sri Renjini, Shanmugapriya, Saraswathy Manohari and Simhendramadhyamam shines well in the forenoon timings.

Ragas like Sunadavinodini, Latangi, Manirangu and Maduvanthi shine well when they are sung in the afternoon time.

Ragas like Mohana, Desh, Nattakurunji, Purvikalyani, Lalith, Renjini, Natta display its full beauty and colour when they are sung in the evening time.

During night time, Ragas like Bihag, Sudhasaveri, Nalinakanthi, Ravichandrika, Charukes, gaurimanohari, Valachi, Kamboji gets their full brightness and expression.
In South India there is marked difference in the observance of time theory. This can be seen if we examine the Tamil pans in Tevaram, Tiruppukazh, Divyaprabandham and Tiruppavai. The songs in this works are sung in ragas like Kedaragoula, Mohanam, Nadanamakriya and Nattai.

In South India the time theory is followed according to the general concept of time of singing of Carnatic ragas as prescribed by Venkitamakhi in the 17th century.

The Lakshana grandhas in Music have given specific indications of the time of singing Ragas. They have divided 24 hours of a day into 8 praharas and indicated the ragas to be sung during each praharas. Similarly Ragas to be sung during particular seasons of the year are also prescribed in these grandhas. In arriving at the moods not only of human beings but also of nature especially the sunshine, moonlight, rain, darkness etc time is an important factor. Thus it may be seen that in determining the time of each raga they have adopted a very scientific system. It is also interesting to note that the time theory is very basic and important in the Hindustani Musical Tradition. In the rituals of South Indian temples, the music used for poojas etc. have relation to time. This is especially so with regard to Tevaram recital, Sopana Sangitam of Kerala etc.

The Hindustani Musical tradition considers ragas as depicting specific moods. Some of them are based on the belief that certain ragas, if properly performed, can have magical effects.

Besides the old ragas, there are a few new ragas that have been created by contemporary artists. However, compared to the known ragas, they are not so popular and their performance is restricted to the artists who have created them. This is specially the case with 'Misrith raga'.

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Ragas are not coincidental combinations of characteristics but a conscious selection of notes, phrases and other characteristics.

Another aspect of ragas is that they are very closely connected with emotion, time, season and intellect. Traditionally, Malhar ragas were and are believed to be able to bring rains. So they are identified with rainy season. Dipak rag is identified with summer, Mekh rag, with monsoon, Bhairavi rag with autumn, Malkauns with winter, and Hindol with spring. This time table is strictly followed in North India now also. On the other hand, in South India, these raga associations exist in various religious ceremonies, cultural activities, and other rituals. For example, unjal songs are sung in Ananda Bhairavi raga and during marriage ceremonies. Songs related to the culture of each region use ragas like Khamas, Jonpuri, Ananda Bhairavi, Kurunji, Natta which establishes a strong spirit of unity in society.

According to the traditional Indian system, day and night are divided into 4 praharas or quarters, with sunrise and sunset marking the dividing line between these two halves of the whole day.

The association of a raga with a specific hour of the day is connected with the moods that specific notes or their combinations evoke, and there are also certain theories propounded regarding this relationship.

It will be seen that most of the ragas performed at sunset or at night contain the Tivra Madyam as one of the notes. The same is not generally true of day time ragas.

In Sopana Music, or Temple Music, the relation of time to each pooja offered to the deity in the temple like usha pooja (morning offerings), ucha pooja (mid day pooja) Tiripantiradi (afternoon pooja) Sandya deeparadana (pooja at dusk) Athazhapooja (dinner offering) and Pathirapooja (midnight offering) is strictly adhered to. For each of these poojas, the Musicians select the ragas to be sung to the accompaniment of Edakka as
prescribed and to suit the time and occasion. Sopana Sangita uses ragas like Padi, Deshakshi, Puranirama, Bhupalam, Dwijawanthi, Gaulipantu, Khanda etc.

Since Bhakthi is the prime and basic root of Indian music and its ultimate reward, it is our duty to enrich and protect the hereditary asset given to us by Trinity and other great saints, and to purposefully follow a strict and regular timetable in music, for the survival of the great traditional treasure.

The following sloka from the speech of M.S. Subbalekshmy the great karnatic musician, reveals the greatness of music.

Na Ham Vasami Vaikunte
Na yogi Hridaye raiv
Mad Bhaktha yatra gayanthi
Thathra Thishtami Narada

Here the Lord Mahavishnu reveals that wherever there is Music, there is "The Lord". Greater attention has been paid to the classificatory system in Carnatic Music and ancient texts on musicology.

Centuries of history and cultural influences have changed to a great degree the concepts and practice of raga. After the 1st century AD, musical ideas and descriptions of the art show a rapid change in this field.

Sangita Makaranda of Narada is the earliest work in which the times of Ragas like Suryamsha and Chandramsha ragas are discussed.

Many of the ragas in Sangita Makaranda are not in existence at present. From Bharatha's 'Natyasastra', one cannot get an idea of the swara arrangement of most of the ragas. Bharatha does not mention the aspect of Samay ragas.
Sarangadeva describes only about a few seasonal ragas. But he says that the raga Binnakoushik should be sung during the 1st watch of the winter season. The work displays Purva and Adhuna Prasidha ragas, Raganga Kriyanga and Upanga divisions only.

Matanga describes only geethis. After Sangitha Makaranda, 'Bharatha Bashyam' of Nanya Bupala describes time and seasons. But only Grama ragas are discussed. eg. Takka and Kakube.

According to Nanya Bupala the time of the raga should be followed only to get boons, name and fame but ragas can be sung at any time to satisfy one's daily needs.

Venkitamakhi's scheme, (17th century) introduced a substantial change in the scheme of ragas.

Somanatha, author of Raga Vibodha, describes 'Raga vela' in detail.

Thus undoubtedly we are blessed with great Saints and eminent Musicologists like Narada and Venkitamakhi, who paved the way for the progress and development of music.

Here, I have prepared a self-planned time table with all the reliable sources of Ragavela theory. It is given separately. Detailed descriptions of Samay ragas are given in the previous chapters.

When we stick to the time theory, it can almost scientifically be proved that time theory can work wonders in human life. Nowadays the therapeutic value of music is getting more prominence. Time theory has close relation to Music therapy. Even in Intensive Care Units of hospitals, this theory is in practical use. I am sure that the time theory will become more relevant and more important in the coming days.

Even though it is not possible to follow the time theory strictly in accordance with the rules laid down by old scholars and musicians, we can do justice to the theory by selective
ragas which are suitable to the time of singing in the performance of musical concerts. This is practicable in the case of day in and day out music festivals like Thyagaraja Aradhana Festival, Tansen Music Festival, Trinity’s days, Seasonal concerts etc. Nowadays there are many Compact Discs and audio cassettes available in the market. They contain famous songs by renowned musicians. In the index to the songs given in the cassettes the name of the Musician, the name of the Raga, the name of the Tala, the name of the person who wrote the song etc. are given. But the time of singing is not mentioned anywhere. In my opinion the time of singing of the Ragas should also be included in the index. This will help the listener to choose the right time of listening of particular songs. So far as the musician is concerned, the above information will help him in selecting the songs suitable for the time of singing.

Music is the constant companion of mankind from birth to death. In fact, we choose to sing according to the time table of Samay Ragas. Adherence to the music time table enriches one's fortune and knowledge. The divinity and power of music are enhanced when it follows the time theory.
Sarvakalika Ragas

Ragas which can sung at any time are known as Sarvakalika ragas. The nature of such ragas is that it is free from all restrictions of time. The colour, brightness and expression of these ragas can very clearly display all the times of a day. Major Ragas and Janya ragas comes under this category. Some popular Sarvakalika ragas in South India are given below:

- Kalyani
- Revathi
- Useni
- Kharaharapriya
- Darbar
- Kalyanavasantam
- Mand
- Peelu
- Sindu Bairavi
- Salaga Bairavi
- Darbari Kanada
- Chakravakam
- Keeravani
Sarasangi
Navarasakannada
Ananda Bairavi
Purnachandrika
Saramathi
Khamas
Kannada goula
Kanada
Kannada
Janaranjini
Goulipantu
Goula
Devamanohari
Bhavapriya
Andolika
Mayuradwani
Bindu Malini
Devagandari
Jayamanohari.
Unarunam Nee Unarumkhi
Ninne kanikaran Vādunam

Anupallavi

Nirmalam Thoswan odivannukkarn
Ninmathi Vadalarn kandu kali thuderam

Charanam

Vasanā Tailam Tirumenniyil Teykam
Vagachakthu kashinju Alakarnikam
Venda vennai pašham kaijil Taram
Venugopala mangala kanni lunnī
Tanga o' bimala. Arekhana - S g p d s
Avakhana. S n d p g s

Time or sunrise. Early morning

Pallavi

Va sa na tailam tiru me nai il thei kkam...

Venda Vennai pazham kayid taram
Venu gopala mangala kanni lunni

(unarunadu)
56వ మేల.

పాల్లి

సిద్ధవాయ అనిశాం Chenthayamayatvam
ప్రసిద్ధవాణా నాయకమ Vishishdantwa dayakam Varam

అన్నపాల్లి

సిద్ధవేక్షా kinnaradi Govitwam
అఖీల తాగత prasidhwam moolapankaja
మదయాstwam mooledge hrostwam

charanam

బద్ద పతామాస bhadurthjam
ద్రామనాది poojitam

పాశాముఖాడారమ chathra chramara
pahi veeji twam

రోహ్రా bhaava kshitam dasaajana hridaya

విర్జి twam, rohru neyarjane chithwam

chana vajji tvam

adri raja Sudattamajam

Anantwa gurugurvatmamajam

బద్ద ప్రదాపా tvam bujam

dhasamana chathuri bujam

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Raga. Shanmugapriya - Tala. Rupaka - Composer: --------
56th melal. Time of singing - fore noon.
Pallavi

|| pco pm g | pm g | pm g | pm g | pm g | pm g | pm g |
|---|---|---|---|---|---|---|
| Si dhi vi na | ya gam | Ani | sham | chi ntha |

I gaj | mya sham | st | dhi vi | vi na | ya gam | ani |

I gaj | mya sham | st | dhi vi |

|| pco pm g | pm g | pm g | pm g | pm g | pm g | pm g |
|---|---|---|---|---|---|---|
| Ani sham | chi ntha | ya gam | |

I pco mg | gaj | gaj | shon dco | shon dco | nd pmg |

I gaj | mya sham | st | dhi vi | vi na | ya gam |

I gaj | mya sham | st | dhi vi |

I gaj | pm g | pm g |

S | nd pm g | pm g | pm g | pmd |

S | pm g | pm g |

|| pco pm g | pm g | pm g | pm g | pm g | pm g | pm g |
|---|---|---|---|---|---|---|
| Anupallavi |

|| pco pm g | pm g | pm g |
|---|---|---|
| si dha ya ksha | ki | nna sahi se | vi tam |

I gaj | mya sham | ki | nna sahi se | vi tam |

I gaj | mya sham | ki | nna sahi se | vi tam |

I gaj | mya sham | ki | nna sahi se | vi tam |

I gaj | mya sham | ki | nna sahi se | vi tam |

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Raga Makkhi Tala Mista chappu composer: Sri Tyagaraja
Tingi 12th melam. Arohana: Srmpds
Ararohana: Snmphrs

Pallavi:
Oh Rajeevakshva ora jeta lepad
velane ne ku vènna

Anupallavi:
Nukani napai neva rancharide
Gara da li bolgu varule ni nanna

Charanam:
Mevara Suguna umavara Sanuksha
Thevara deya jesi browga rada
Pavan bakte raje nevani matlinu
bhava Tyagaraja bhaviplug in kanu
Arun Chappa
composer
Sri Tyagamardhan

Time of singing: Morning

Arthana

Aruhuna

snadum

ppmm

vaka

shwa

ra

j

kshwa

shwa

ra

j

ppmm

vaka

shwa

ra

j

ppmm

vaka

shwa

ra

j

ppmm

vaka

shwa

ra

j

ppmm

vaka

shwa

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j

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vaka

shwa

ra

j

ppmm

vaka

shwa

ra

j

ppmm

vaka

shwa

ra

j

ppmm

vaka

shwa

ra

j
Regs. Saramathi Tale. Adhi composer. Miss Mangalam Eospari

Pallavi
Saramathi chandra sodanai unai
Chavanadainthen nei yenkarul puri

Anupallavi
Vageekshmi unai vangiadam
mangaiyarkku

Ullingalai Thanthri dam nil iday megayole
Chashnam

Dharmijil Alum Madavan Negegie
Thammasijii Amaranthu mahii meya

Vamameya pokki selum Tappavuul
Utrai parinpa mangala vashuu Taram
Raga: Sakambhari
Saila: Nodi
Composer: Mrs. Mangalam

Thyaga 80th meka
Arohanu: Sam pudni
Arohanu: snadm

Time of swing: A Sarvarulika Lage

A <u>sa</u> 295
A i<sup>n</sup> 295<sup>1</sup>
U <u>sa</u> 295
A <u>sa</u> 295

Pallavi

I<sup>n</sup> <u>sa</u> 295
A 295
A 295
A 295
A 295
A 295
A 295

Anupallavi

Vera 295
A 295
A 295
A 295
A 295
A 295

Chaturam

I<sup>n</sup> <u>sa</u> 295
A 295
A 295
A 295

Vra <u>ma</u> 295
A 295
A 295
A 295
A 295
A 295

A 295
A 295
A 295

Vra <u>ma</u> 295
A 295
A 295
A 295
A 295
A 295
A 295
A 295

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Tune 145th. Anandav - 8 morns.
Anandav - nd 4 morns

Nee ada nain pada. Padem. Taruvai
Neelamega. Vanne kanno. Ulagam Meyenka

Anupallavi

Nesadum Poshuthinile. Tukulaem
Matishuthe
Charinim

Nee ada. Pade. Serim. Olikeyyu the
Nee ada. Avingal. Tullivile. gaduthe
Nee choodiya. Malaykalil. im. minam. ves huthe

Madyamakale

Manjal. Pattrada. pala. pekka
Mekudutal. Manjal. Peeli. Vannin chathuda
Konukumoshi. Pesidum. Gopala
Tukulaem. Valarthidum. Yeolive. Deeps
Ragam: Maduvundai 
Tala: Adi 
Composer: Mr. Mouliam Eqipzhy

Tune: 59th mile, Aradhana Sgopani

Aradhana sngopani

Time of Singing: Afternoon

I Kottu dipa, maa, gama ponnu gama ponnu ponnuru
Nee ada nain pa de padam tura vay

II Kuma gamru poppalayapulla

Nee manga unna kanna nila gam marayan ga

Anugallu

I nina pp dipa pps dippu gamsu gamsu gamsu gamsu
Nee yedum poshaltu nila golu benni makkhanthe

II gama jangala mupsu! nind pm um gama pan

Nee sa de dala nagin nirrnale --

Cherunnu

I ninda dippu dippu mupa gama, gama, gama, gama, gama
Nee yedum po desamoli chusydu thu...

II nina ninda dippu gama, gama, gama, gama, gama
Nee saikam kushafo sazanda marga the

III nijgiji sgg, ggg, ggg, ggg, mupa gama, gama
Nee yedum didinkey. Tuli vila gudu the

IV nijgiji hata dippu! mmm pm nd pm gam, gama, gama

Nee choodiya matarkaralam menum ven shu...
Madyamba
Il mm mpmpm gnm poppl gmp no tp
rnjil petivel Pilepil. lke. mequdethl megjiladi. Vennum chinthida
Il pnsij sjijg sjgmm ggggg sjgjs nsndpl snolpm pnso
konchum moshi pesidum gopala gokulum velarhidum yedeve. Dips
(neverdo)

Tunga dh 28th mel. Arohena. Smgm palni
Arohena. Smgm pags

Pallavi

See the puthe. Namisesuna
Sidhanthe meni yunanura

Anupallavi

Vista thavasa dlukhe Athirat
Vini meki nandki polugalla
Chaynam

Namajagi na pai padhi. Menasu jesi
Ne mekiyulla nindhavi jyvi
E mohini baya metti kannamoda

Remachandra Tyaga raja vi nutha
Svadānuṣṭāyino

Vaiśevadānuṣṭāyino

Pratāpanaśāṁ śrīmad vātāṭmānuṣṭāyino

du lachāra na

Sōjī sīndun sūrī naṃ pām Vātāṭmānuṣṭāyino

Sōjī sīndun sūrī naṃ pām Vātāṭmānuṣṭāyino

du lachāra na. Vaś nimiti

Pratāpanaśāṁ pām pramāṇam gacchati

na. ni pa lu kū la lla. vaś

Sūrī sīndun sūrī naṃ pām pām gacchati

nimiti na. ni pa lu kū la

(Seethampaka)

Chāyānām

Pratāpanaśāṁ pām pramāṇam gacchati

na. ni pa lu kū la lla. vaś

Pratāpanaśāṁ pām pramāṇaṃ pām gacchati

na. ni pa lu kū la lla. vaś

Pratāpanaśāṁ pām pramāṇaṃ pām gacchati

na. ni pa lu kū la lla. vaś

Pratāpanaśāṁ pām pramāṇaṃ pām gacchati

na. ni pa lu kū la lla. vaś

Pratāpanaśāṁ pām pramāṇaṃ pām gacchati

na. ni pa lu kū la lla. vaś

Pratāpanaśāṁ pām pramāṇaṃ pām gacchati

na. ni pa lu kū la lla. vaś

Pratāpanaśāṁ pām pramāṇaṃ pām gacchati

na. ni pa lu kū la lla. vaś

Pratāpanaśāṁ pām pramāṇaṃ pām gacchati

na. ni pa lu kū la lla. vaś

(Seethampaka)
Raga: Renjani   Tal: Misto chappu   composer: Ms. Mangalam Gopinath

74th Ashtakam: Swargamols
Anurohini   5th mgs

Pallavi:

Dhoom Kaleshaki   Kamalshe
Divya Mohini man ratu

Anupallavi:

Grana Vinodini: Renjani

Kama Pradarsini Kamalshe Sodari

Chara:
Sanakadi deve poori twi Bhimini
Syamala Komla roopa prakshini
Kamalati parani visini
Kameshvara mangala puiya kudumbini

Madhuraka:
Kekukeya ganapathi Janeni
Kamaledevi Kanaka Bhushani
Sarveshvaro Jnanaswaroopini
Sarveswara doka palkini

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Time of Singing = Evening.

Pallavi

Dhe na kav kswagi ka ma kshy.

Dhe na kav kswagi ka ma kshy.

Divya mo hini mam. pa. hi.

Dhe na kav kswagi ka ma kshy.

Anupallavi

Pa. na vi ne dini kav vish. ni.

Ke ma pran day. shini keri kswa so. da. ni.
ラガム：ヒンドゥスタン・ビハン
タラ：アディ
作曲：マングアル・ガーナパティ
ソング：29

Buvi for pukaghum Deva
pranmakul puri prthi purusha

Anupallevi

Buvi yel Neezaram nene
pramanitha varnam

Chavarang

Kevi kalum un pu Kayh
podi dhuvar un kamalepadam Nadi

Nadi varum Bhaktwar kabugam
Tarum Deva
Nalvaru Tanidhuvar
Mangal Mahesha

Sugjambho Saranam Saranam
Satguru Selene Saranam Saranam
Saiparvathil Unbravom
Sakale Nenmaite! Nee tarahum
Médhachtaile.

"Sgag go, mdm gmgl | gmpn nd, | Scná gls | nsgmgc| go, prabo | Strim | Srunm | Sdghnu | Scn| Srunm | Srunm | Sgipu|nl

Amg g, Scn| Sdghnu | mdm gmgl|ln

un, bar, nem | Sdghnu | monaiai | neu therinm

(Bhuíghorubhaim)
ಪಾಲಿಸು ಕಾಮಲೇಶ್ ಪೇವಾಣಿ
ಪಾಪ ಸಾಮಿಜಾ ಅಂಬಾ.

ಅನುಪಾಲಿಸು
ಚನಲ ಬಿದಿ ಒಳದ ಮಗನಾನಿಯು
ಸಾದೆ ವೆಡುಕೆ ಕೊನೆ ದಿಂಗಾ ಯಂಕೆ ಲೆ.
E ಲಾಗು ಜೆಸ್ವಾ ವೆಡು ಹರಿಮೋವಾ
ವೆ ವೇಗಮೆ ವನನು.

ಚರನೆ
ಸಾಂತ್ರವುಪು ಲೋನಾ ನಿನ್ನೆ ತಕ್ಕೆ
ಸಾಜ್ಜಿಲದ ಕೆಲಾ ಗಿ ವೆಲಾ
ಸಾಂತ್ರವು ಮುಳು ಸಾಗುವ ನಿವು
ಮನೋಯೋಜಿದಾ ನೋಟ ಸೇವ್ಯಾನಿ ವಾಣಿ.
ಸಾಂತ್ರವು ಪೆಸು ಪೋಣ್ಣೆ ತಿಂಬಿ
ಕೆಂಬು ಮೂರ್ತಿ ವೈ ಜಗಮು.
ಕಾದಿ ನಿ ತಿಲ್ಲಿ ಗಾದೆ ನುನ
ನೀ ದುಬಾರು ವೆ ಲಾಂಬಗಿ.
Kanaka gini Sadina Lathwanimn
bajena Saw'mathemu seya njimukhono
Vinuma Nkolula Bavinji Janini vigipuduma
- Duma Mthiyeni Verishchi
Raga: Hradhavasuthi
Tal: Adi
Swing Time: Noon
Composer: Sri Shyamasundari
An auspicious raga

All repeats of Amrta, Amrta, Amrta [Amrta, Amrta, Amrta]
pah la ka ma. kshi pa. va ni pa.

All repeats of Amrta, Amrta, Amrta

Anupallavi

Chā la bhū vide mārga ni nu su. da veda lānē

All repeats of Amrta, Amrta, Amrta

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सुनिश्चित हुए 
केवल की गिरिरंगीलकितनी बज़ी हुई 
रूमो न्यूम श्री दिसन/भी निश्चित 
किनुमा निकला बुध जननिविगुप्तम् ...दरुष्टे मदुः

चिर ्ः न् ् न न् ् न ्

= 199