Music is the purest and most abstract art from time immemorial and it reflects the feelings of the human soul. There is a profound relationship between the way we think and feel about Music and the way we shape our music. Music is inseparable from human consciousness. We are all in its grips.

What is Music

Definitions of Music vary according to great theoreticians, practising musicians, philosophers, theologians, poets, doctors, psychologists, psychoanalysts, historians etc. Thus for Aristotle, Music is a direct imitation of moral feelings. For St. Augustin\(^1\) it is the art of perfected movement. Music is the art of pleasing modulations, says Cenorius. For John Cotton, who lived in the 17th Century, it was the fitting movement of voices. The Philosopher Leibniz discovers hidden arithmetical progression in Music while the composer Rameua sees it quite, simply as the science of sounds. On the practical side it must be borne in mind that Music is often treated together with the theatre, card playing, spots, reading, cinema, visiting museums, all of which come under the heading of recreation, Specialists in this field define leisure as free time after carrying out of practical necessities and recreations as evening activity, which is carried out either in private or in groups, which brings pleasure and which is not practised because of direct necessity or for deferred reward as a part of Sociology of leisure.

\(^1\) Music, Culture and Society by Deerek B Scott 2000
In W. Pyper’s view is that Music is heard or performed in order to provide both Musicians and listeners with an emotional experience. Music moves the heart, excites nerves, arrests and engages the acutest intelligence. Nature gives us fragrance to smell, sights to see, nectar to taste and likewise Music, to listen to.

The Music of nature is a continuous flow which is absolute and never-ending. It is divine. Music reveals itself as the Sakthi of the Divine. Nada is the vital concept in Indian Music. The voice of each person differs. So also the character of Nada differs. Nada is like a stream of water while sruthis are its drops.

Our ancestors were the worshippers of Nature Gods like Wind, Fire, Lightning, Prithvi, Surya and Chandra. They were highly attracted by the bright and the beautiful, the grand and the terrible aspects of Nature. They chanted hymns in praise of their Gods very carefully and sought their blessings.

Sangit is Nadopasana. Bhakthi is the axis of each and every molecule in Music. The mystery of Music was well known to the ancients. The term Raga is derived from the Sanskrit root, ranj which has a variety of connotations such as colour, tinge, redness and passion. This concept has several sources. The central and predominant concept of Indian Music is Raga. Although it is referred to as a concept, it is really defined as categories such as concept, type, model, pattern etc.

Raga is called so because it gives pleasure and attracts the whole world. Raga is a melodic environment created by a design of musical notes to express the inner sentiment of the singer.
According to another view regarding the origin of ragas, ragas originated from the five different faces of Sadasiva Mahadeva, who is known as panchanananan having five faces. Five different ragas grew from these sources, while only one raga named Nata Narayana arose through Shakthi, the Goddess and the beloved wife of Maheswara. Five different ragas evolved with Five Talas. Those Five ragas were linked to five directions along with the faces. They are quoted in the chart given below:

<table>
<thead>
<tr>
<th>Name of the Face of Shiva</th>
<th>Direction of the Face</th>
<th>Vedas and Sastras</th>
<th>Talas</th>
<th>RAGAS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sadyo Jatha</td>
<td>East</td>
<td>Rigveda</td>
<td>Chachathpuda</td>
<td>SREE</td>
</tr>
<tr>
<td>Vamadeva</td>
<td>South</td>
<td>Yajurveda</td>
<td>Chāchapuda</td>
<td>VASANTHA</td>
</tr>
<tr>
<td>Aghora</td>
<td>West</td>
<td>Atharva</td>
<td>Shadpikeputraka</td>
<td>BHAIRAVI</td>
</tr>
<tr>
<td>Tatpurush</td>
<td>North</td>
<td>Samaveda</td>
<td>Sampathweshtaka</td>
<td>PANCHAMA</td>
</tr>
<tr>
<td>Eshan</td>
<td>Top</td>
<td>Agamasstra</td>
<td>Udghгhata</td>
<td>MEGHA</td>
</tr>
</tbody>
</table>

The origin of raga needs an introductory study of Nature. According to Hindu Philosophy, the Supreme Gods are Lord Shiva and Shakthi. It has been proved that the Shakthi Bhava is Devi and the Sahithya Bhava is God Shiva. Without words Music is incomplete. Music is completed only if words and ragas are interlinked. Raga means Bhava, and it denotes Goddess Devi.

In relation to this topic, stress is given to some valuable information about the usage of each Raga.

The topic “Samaya Ragas” fundamentally belonged to some Philosophical Laws. It is apt to say that the Sastras or Philosophical laws dominate the character and colour of the ragas.
Firstly, it may said that the things happening in ‘Kalas’ or ‘Yugas’ are divided into Nithya and Anithya. Nithya means Durable and Anithya means Not Durable.

Special emphasis is given to these Fundamental Laws. The creators of the world itself are Sun, Moon, Fire and Wind. So it is very important to have some reference to these Nature Gods. The Sun has numerous magical powers. The daily worship of Sun enhances the power of vision. The Ragas sung in the early morning or at Sunrise remove all doshas and give us prosperity.

There are Ragas which suit the classification based on seasonal, occasional, emotional and devotional aspects.

The Seasonal Ragas denote 6 seasons of the year. According to this concept, certain ragas are basically chosen to be sung during particular seasons.

Occasional Ragas most commonly known as “Samay Ragas” are sung during the 24 hours of a day. The 12 hours at the beginning are called as ‘Daybreaks’ and the remaining 12 hours are known as Sandhi Prakash.

Emotional Ragas are commonly based on 9 Ragas or Nava rasas. The emotional aspect much influences a Raga and it gives colour to a Raga.

The devotional aspect of raga is the subject of specialized study by research students.

The Vedic literature of Aryans and the Upanishads of Indian Philosophy originated during the vedic period. The word ‘Veda’ comes from the word “Vid” which means wisdom or knowledge. With the emergence of new incarnation of Gods like Hanuman or Anjaneya, a true devotee of Rama, the view of Raga developed in the history of Music.
The outstanding feature of Bharatheeya Sangeeth is the raga system. All advanced systems of Music are based and developed on certain fundamental principles. The raga system forms the foundation of Bharatheeya Sangeeth. The western system of music is based on harmony. The Indian system of music is based on pure melody.

The melodic system led to the discovery of raga with its use of gamakas and other special peculiarities. The term raga in the musical sense came to be used when it was found that a group of notes having specific frequencies resulted in the creation or arousal of a particular feeling.

Raga has two aspects. The one is theoretical and the other is practical. It is an abstract image often represented dhyanamantram (slokas) and ragamalika, on which one can concentrate and from which inspiration can be derived. This image should be said to be the pervading spirit of raga.

Technically a raga is a musical entity, in which the correlation of notes as well as their relative duration and order are defined. The notes form a scale which may be different in ascending and descending phrases, while every note has a limited possibility of duration depending on the phrase in which it occurs. The totality of these musical characteristics can best be laid down in a set of phrases (Mukhya Swaroop) which contains the fundamental musical atmosphere of the raga that is immediately recognizable to the expert. In principle, every raga should stand for a definite musical idea.

The concept of raga envisages the fashioning of an audible image or Ragaroopa, from the continuum of all available pitches, which the ear can discern. The Nadatma form (sound picture) of a raga is revealed only in the background of a sruti. The notes involved in the formation of a raga have specific frequencies in relation to the fundamental.
It is against the background of the sruti that the melodic individuality of the raga is recognized and enjoyed.

Raga is India’s contribution to world music. Every writer of note from Bharata downwards has paid attention to the clear elucidation of the subject. Jati was the term that was used in early times to denote raga. In the Ramayana the word Jati is used and not the word raga. The word raga came to be used in the musical sense only in the Post-Bharata period.

As a result of the progress made in music during the recent centuries we are now in a position to give a more amplified and scientific description of the ragas and define their scope in clearer and more accurate terms.

Some ragas are traditionally associated with specific hours of the day or particular seasons of the year. In the last two centuries, from the time of the Trinity, South Indian Music became richer in gamakas, the gamakas shaped the originality in the portrayal of Raga.

The raga developed its full stature after Bharata’s period in the 13th century. It took in all lakshnas of Jati and added a few more important features.

Each raga represents a colour, by nature and each raga has its own peculiarity or the Bhava on portrayal. The word used for a tune in Indian music is Raga. A raga is thus defined in Sangitha Darpana. A raga is spoken of by men as that which is embellished with the colour of musical notes, has its separate tune and importance and is pleasing to the mind. Any or every tune cannot therefore be called a raga, which must have the following distinctive features:-
1. The notes comprising it should be so arranged as to be melodious.

2. Any adjunct to it e.g. a drone or a subordinate musical accompaniment either instrumental or vocal must be in harmony with it.

3. It should be clearly distinguishable from other ragas. In Indian Music, each raga has been given a name.

4. Its tune may be capable of conveying a particular emotion or idea.

5. It should be sung at a time when the state of mind conforms with its import, as, otherwise, it would not be pleasing.

Ragas were also classified on the basis of Nadatma, Devamaya, colour, dress features, seasons etc. Each raga has individual deities. South Indian ragas are related to certain performance times, but their indistinct time system is based entirely upon tradition, not upon characteristic musical features. The system of music was developed by the genius of man himself. It has a humanizing influence and is a powerful factor in moulding one’s character. It knows no barrier or religion, race or nationality. It helps us to realize the supreme within.

The number of ragas is unimaginable. Approximately forty or fifty are generally known and from the basic repertory of almost every performing artist. Approximately a hundred more ragas are fairly well established.

The rasiks or devotees of music should get an idea of raga only through the various compositions of different music composers and the rich quality of alapana of eminent and expert Musicians. The proficiency on handling ragas will attain perfection through
proper study under a competent teacher and concentrated study in the field of vocal or instrumental music.

The raga has many more definitions: “RENJAYTTHI MANAMSEETHI RAG”\(^1\). The famous proverb in Sanskrit says that “Raga pleases the human mind”. Another proverb in the famous work Sangeetha Retnakara about Raga is “Yo yam sou dwani visheshastu swara varna vibhushitha: Renjako Jana chithanam sa raga: kathitho Budhai: The meaning of these lines is that sound (Nada) which is activated with swaras, arohas and varnas gives enjoyment to the audience. Thus raga is a peculiar combination of sounds and swaras with varnas having the property of pleasing the minds of the listeners. Raga is a different series of notes within the octave, which forms the basis of all Indian Ragas or melodies and are differentiated from each other by the prominence of certain fixed notes and by the sequence of particular notes.

The soul of carnatic music lies in its raga forms. Ragas have distinct personalities which could be distinguished and visualized. These raga forms are by their very nature incapable of exact definitions. So they cannot be taught exactly as we teach poetry. The scales of Ragas which exist in carnatic music are innumerable. Ragas must have been created out of them.

The bent of mind, mode of approach to God, realisation of Bhakthi are the factors for the origin of Raga. It enriches one’s personality. Our classical music’s true name is not Sangeet. It is ‘Raga Vidya’. The intellect and the emotions have to be acutely alert in the usage of Raga.

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\(^1\) Music in the Vedas. It’s magico-religious significance by G. V. Thite.
The names of Ragas have been in existence even from Pre-Ratnakara period. It is impossible to say by whom and when these raga names were coined though some of them can be traced to certain regions.

A detailed description of the Raga names is given in the next chapters.

All the characteristics of swaras are also the characteristics of ragas. Raga needs listening through a carefully nurtured effort of attention. Since raga needs such a focus of faculties it can do something more than merely pleasing and entertaining a listener.

The important thing is to enrich the feeling that you possess with an increasing knowledge and discrimination.

**Musical aspect of time theory**

Ragas can be studied under many categories. Ragas have their origin from the formation of Swaras. Ragas evolve from the structure of Swaras. In very olden days only 3 or 4 swaras were used to sing hymns, slokas and vedas. These 3 notes came to be known basically as Nisari, in the low pitch.

We should also take into account the fact that in olden days the people were not familiar with the different aspects of the sruthi system.

According to their voice structure and considering the many things from nature, like falling of rain drops they began to feel a musical tone and they compared the different sounds of the different fallings of rain drops in different places to the formation of the octave in music.

The Sruthi system or chord system in olden days was known as Swara samvada system. There existed 3 gramas for following Sruthi aspects and they were Sadja grama, Madhyagrama, and Gandhara grama. Among the 3 gramas, Gandhara grama was believed to
be that of Devas Gandharva’s Shadjaragam was their main source. They used a typical type of veena for their Sruthi experiments. The strings ranged upto 22.

The system was gradually abolished due to lack of popularity and unpractical or unscientific application. After the period, patterns like Sudhha, Chayalag and Sankirna rag scheme came into vogue. Reference to Sudha Chayalag and Sankeerna rag is made according to a purely theoretical as well as practical approach.

Sudha raga mean one raga, which take its mela raga swaras only. There will not be any trace of any chaya or gamakas of any other ragas. It has no similarity with other ragas.

Eg : Malayamarutham, Mohana, Hamsadhwan. The major ragas are also sudha ragas but they are either Janaka ragas or Janya ragas.

Chayalag rag : In some ragas the chayas of other ragas are found. So they are called so.

Eg : Manirangu. In the rag Manirangu, we can clearly find traces of Sree rag.

Sankeerna Rag :- In these ragas there may be chayas of more than one raga.

Eg : In Dwijawanthi raga, we can see the traces of Sahana and Kedaragoula raga chayas in certain phrases.

Again there was a system known as Raganga padhathi. Before the emergence of Melapadhati of Venkitamakhi there were 30 ragas in the system. Pandit Narayana Muradeswar of north describes the Raganga systems briefly. According to him Todi rag in its original form borrows many decorative phrases of Subhapantuvarali, Miyanki todi etc.

Actually Raganga means the most beautiful or decorated Angas or phrases, in a raga both in the Arohana and Avarohana.

The time theory of ragas cannot be understood by merely hearing the ragas. The Sangathis and Eduppu of a song are important factors in determining the quality a raga.
Tempo is another factor in singing ragas and compositions. The solo instruments and accompanying instruments take a huge responsibility in portraying the raga bhava.

The Druda kala, Madyama kala, Ati Druda kala, (slow tempo, medium tempo, very fast tempo) determine the time duration of a concert.

The time theory of Music is not applicable to language, time, raga, place and persons.

Performance times usually were ascribed to certain periods of day and night, as early as in the Sangita Makaranda, written by Narada, who lived sometime between the 7th and 11th centuries. The reader is warned that if the ragas are not performed during correct time of day and night, disastrous consequences would follow. After Narada, the time theory of performance flourished and expanded, for many years.

The musical aspect of this theory is of interest and deserves attention. Theorists divided the 24 hours of the day and night to eight - 3 hour watches from 6 am, the time of sunrise.

Sarangadeva refers to the pans of Tevaram, and the rules laid down on the basis of time theory of ragas. The seasons and timings during which they should be sung shows that the rule relating to the time for singing existed in his period.

Ragamalika compositions are another instance in point. The necessity of time schedule contained in the ragas vary.

The last section of a ragamalika is always in an auspicious raga, just to neutralise the supposed evil effects that might result by singing the ragas figuring in the Ragamalika out of their allotted times.

It is the practice however to choose for detailed alapana in a concert only a raga whose ganakala agrees with the time of the concert. In the case of Sarvakalika ragas, the time of singing is not relevant.
The raga developed into its full stature after Bharatha’s period, in the 13th century. It took in all the lakshanas of its predecessors and added a few more ideas like Anuvadi, and Vivadi. The importance of graha, amsha, alpathva, bahuthva etc. lessened with the fading out of the 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 Gramaragas clearly specifies the time theory governing them. It has not been possible as yet to trace its origin and exact period.

In Hindustani Music, the root of raga may be recognised in the names of tribal or regional code. In recent times many artists present mixed ragas. The most important aspect of a raga is its general melodic movement. A raga is brought out through certain phrases that are related to each other and in which the notes have their proper relative duration.

There are many ragas with the following tone material S R G M P D N S. The differences and proper structure of these ragas cannot possibly be described by stating just the arohas and avarohas and even a single catch phrase (pakad) getting the melodic movement can give an insight into the atmosphere of each raga and its possibilities.

The raga Sindhura also called Kafi is sung in drupad style. The ragas has a mellow and gentle mood. Miyanki Mallara is a very solemn raga usually sung in slow tempo. The raga was invented by Tansen and is referred to as the raga of monsoon.

Todi is referred to as a Sarvakalika ragas in early works. But it does not seem to be pleasing when sung in the early morning and midnight.

Anyway the Samaya ragas have much influence on nature. In the early morning one can feel a very cool effect by watching nature and its beauty.

The history of Indian Music is very old. In Vedic period, the hymns or Vedamantra were sung in musical rhythm and they also produced various notes of udat, anudat and swarit.
In Indian mythology Music is considered as a medium of uniting the soul with God. The Musician can get the position of a seer by means of his Music, which a yogi can achieve only through doing penance for several years. Music is a talent of the soul and by that talent, the musician achieves pleasure. It is the feeling of heart, which he expresses by the physical sound and musical expressions. These feelings of the heart are the basis of Music. Many ragas have magical power. The rag Kedar was supposed to cure diseases and it had the capacity to melt even stones. It is well known that most of the important ragas can be performed only at certain fixed times during the day or night.

The Bhoopala or Bhouli raga when played in Nagaswara or Flute in the early morning, can give a very sweet effect. So thodi raga is called morning raga. The ragas have tremendous magical power. At the end of a concert, Suruti, Madyamavati and Sourashtram used to be sung to create an auspicious mood. But the raga alapana should be correct i.e, oscillation of gamakas, singing of swaras in accurate intervals, with good and excellent raga bhava. Then only the singer / player can express the validity of the time theory.

Sangathees ie., musical phrases play an important role to project a raga. The swaras and its accurate places govern a sangathi. Each and every raga shines according to the opening and closing of the notes.

At frequent intervals, it is essential to improve the quality of music with refinement and ornamentation. It is also necessary to conform to tradition and follow the rules of grammar laid down by the Sasthras. Vivaditva in certain ragas lends special charm and aesthetic beauty.

In a pucca Music Concert, Raga elaboration should be given prominence. A lot of creative faculty is called for to render raga alapana for a long duration of time.

Ragas like Yamunakalyani, Behag etc. can also be highlighted in a concert. This will be a refreshing change. Real Music does exist without any sahithya in any language.
Rakthi Ragas

Rakthi means that which is delightful and gives pleasures. According to Prof. Sambamoorthy, rakthi ragas are those which produce a soft and soothing effect. Their characteristic individuality is brought out by alapana in slow tempo and tanam.

Sangeetha is Nadopasana. So it must be developed by all people. It is open to only those who have real samskara. Talent is inborn.

India Music has to be realised by practice and performance. Music is a dignified, complete and versatile form of art.

Raga

The main and essential character of Indian Music is its linearity or one line movement. This is what is meant by saying that the Music of India is melodic.

Raga as a concept and practice seems to have matured by the 5th century A.D. A raga is a melodic concept. It is a seed idea, which has to be developed by the creativity of the artist.

The derivation of particular ragas is a fascinating and puzzling subject. Some ragas are thought to have developed from tunes that became stylized. Their characteristics were then employed for improvisation and the invention of other tunes. This might have occurred especially with ragas that have distinctive melodic shapes. The names of some ragas have been helpful to scholars attempting to establish their origin: Malava, Sindhu, Kartanaka, Jaunpuri and Bangla etc. The names of these ragas were developed from regional melodies.

Old and new ragas intermingle in the contemporary repertoire. New ragas are being created everyday. Some will remain in currency and some will disappear. Hindustani Musicians like to combine two ragas in order to obtain a different one. In Hindustani Music tradition, ragas are said to express specific moods. A raga should be performed in keeping with its mood in order to evoke that mood in those who hear it. Mood and time of
day are also seen to be interrelated. Thus performing a raga in keeping with its mood extends to performing it at the appropriate time of day.

Rag Malkouns should be performed in a very serious mood. Likewise Darbarikanada is to be treated in a dignified manner, very slowly. Both these ragas should be performed at night. Asaveri, a quiet and gentle raga, is to be sung in the morning. Sarang portrays the tender mood of midday. Yeman is considered to be a soothing raga and one that brings luck. It is usually performed in the evening at the beginning of a concert.

Some ragas are also associated with a seasons. This is also for creating appropriate moods. The Hindustani Mallar groups of ragas belong to the monsoon season. During this period they can be performed at any time of day. During other seasons, they are performed only late in the afternoon or evening.

The tradition of relating particular ragas to particular hours of the day or to a particular season of the year as a way of expressing the moods that ragas can evoke has existed for centuries. It may have originated with the practice in early centuries of associating particular music with successive formal stages of the classical Sanskrit drama.

The appropriateness of associating a raga with a specific time of day is partially a matter of the moods that certain combinations of pitches evoke.

The associations of mood and time of day with ragas are still a vital part of Hindustani tradition. However Prof. Sambamurthy notes there is no questioning the fact that the ragas sung during their specified times sound best. South Indian Theory recognizes that all ragas evoke aesthetic enjoyment. Ragas that express universal emotion or feeling are called Ghana ragas.

A Hindustani raga is also usually associated with the time of the day. Every ragas has been ascribed a watch of the day and no musicians will sing or play it out of their temporal context.
The relationship of Hindustani and Karnatic ragas is less difficult to trace. Nowadays performers in one tradition seem to feel quite free to adopt a raga from the other traditions and make it their own. For eg: Raga Hindustani Bihag may be featured in a Karnatic concert. Ragas Hamsanarayani of Hindustani music might have been derived most likely form the Karnatic raga Hamsanarayani. The practice of borrowing ragas is prevalent even today.

The association of mood and time of day with ragas is still a vital part of Hindustani tradition.

The Karnatic system consists of 72 mela ragas (scale types) 36 with Ma sharp and 36 with M Flat. Each of the 72 mela ragas contains the 7 basic pitches S R G M P D N in certain form. The system is structured so that each variety of each pitch is combined with each variety of each of the other pitches.

The Mela system is grouped in 12 chakras. Each chakra consists of six ragas based on 7 sruthis. Within each chakra the pitches of the lower tetrachord remain constant, differences appear only in the upper tetrachord.

It is the melody of Indian music alone that can express internal emotions faithfully and it is harmony of the west that can express the external emotion. Melody primarily succeeds emotion, while harmony precedes it. Harmony lets emotion in and melody lets it out. The ragas are the soul or life force (prana) of Indian music. Each and every raags has a distinguished varnaprayoga of its own in the Arohi or Avarohi pattern. The sarang group of ragas are avarohi varna pradhan whereas malhar group of ragas are characterised by arohivarnapradhan. The sarang group of Ragas are performed in midday or noontime when the atmosphere is quite warm and naturally there is a longing for Snigdha Bhava, or pleasant coolness in a refreshing and relaxing atmosphere. Application of swaras of the avarohivama is conducive to such Snigdha Bhava. Aravohivarna on the other hand causes excitement and inspirations, a spirit of vitalization and vivification, which is not heartily welcome during the enervating atmosphere of the hot hours of the noon. That is why the time prescribed for
the Malhar group of raga is midnight (although it can be sung anytime during the rainy season).

The Mallara or Malhar ragas owes its name to the sivalinga named Malhara or Mallavi situated on different hilltops of Karnataka. Meghraga was a derivative of Malhar raga and according to saitive mythology, Bhagwa Shankara is called Mallahar Durga (Parvathi Devi), Kamod Vagesri (Beauty of speech/words) and derived from the saitive mythology where the principle of siva and shakthi (parama purusha and mahashakthi) is expounded.

The ancient unmodified tone scale was the Sri Raga, which is the modern raga, Kharaharpriya.

It may be noticed that many of the classical ragas in the two systems of music are similar with differences only in names.

<table>
<thead>
<tr>
<th>NORTH</th>
<th>SOUTH</th>
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<tbody>
<tr>
<td>Kafi</td>
<td>Kharaharapiya</td>
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<td>Saveri</td>
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<tr>
<td>Kalyana</td>
<td>Yamnunakalyani</td>
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<td>Sri Renjini</td>
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<td>Mayamalavagoula</td>
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<tr>
<td>Mian-Ki-Todi</td>
<td>Pantuvarali</td>
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<tr>
<td>Sarang</td>
<td>Vrindavani</td>
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(like Madyamavathi with Ka - Ni)
Rag sarang of Hindustani music had been adopted in Karnatic music under the name of Vrindavani. Venkitamakhi composed a gita in Vrindavani raga. Madyamavathi is similar to their raga except that it take Ka - Ni also. After the days of Venkitamakhi the raga came to know as Vrindavana Saranga combining the names in both the systems and underwent some changes. “Rang pura vihara”, “Soundarajam”, “Swaminathena” etc. are Dikshithar’s compositions with very slight use of Sadharana gandhara.

**Critical Aspects**

In India, as in other ancient cultures, specific aspects of music also hold a variety of cosmological associations. And under the Indian system it is the different ragas forms, which hold many of the extra musical connotations. As in China, there are associations between music and time cycles. Each raga is linked with a particular time of day and sometimes with a particular season. Even today learned Indians would normally consider the playing of a raga at the wrong time to be an act of gross ignorance.

Aspects of music in Indian still hold connection with things as various and diverse as the signs of the zodiac, the planets, the days of the week, the seven heavens, the seasons, the elements, colours, voices of birds, human complexions, the sexes, temperaments and man’s age etc. However it would be unwise to place a great deal of trust in the objectivity of such connotations as they exist today.

As to the musical nature of the ragas of different hours of the day, one distinction is clear. Ragas sung during the quiet hours have more flat notes. Those sung from midnight time of the day possess more major notes.
VEDIC MUSIC

The origin of Indian Music is shrouded in mysterious and fascinating legends associated with Gods and Goddesses, Rishis and Munis, who were supposed to be the creators of Music. Being one of the oldest civilizations, it is likely that music took birth in India much before it was developed in the other countries. Indian Music is, however, deeply associated with religious rituals and probably it existed in its earliest form as hymns which were chanted in the rituals during Vedic age.

Gods and Music are closely connected with each other in the Vedas. Music has an attractive power. So it attracts the Gods. Music belongs to Gods. Gods are fond of Music. They enjoy it. Music helps Gods in many ways. Particularly it is often said that it strengthens them. Gods use Music and get their desired results. They come under the influence of Music and are sometimes inferior to Music. Sometimes, however, they themselves help Music in many ways and are superior to it. Thus Music has got a magico-religious role in connections with the Gods.

Sacrifice is the central part of the Vedic religion. Music is used during the course of the sacrificial performance in various ways. Numerous verses and yajus - formulas are recited at the time of various rituals in the performance of sacrifices.

The importance of Music in sacrifice is inspired by associating Music, Sacrifice and Gods together. The Sāman singing is extremely important in Vedic Sacrifices. The close connection of the Vedas with the sacrifice is obvious. Every ritual is on the basis of some vedic text.

The rivers flowing to different directions have different names, but when they go to the sea, they lose their identity and merge with the sea. Similarly all the Vedas along with all their ancillary literature become one with sacrifice (Yajna), when they meet with it. The Gods are states to have followed the way of Satya or truth. The Satya is then said to be the same as the threefold knowledge trayīvidya - 3 vedas. Prajapathi, asked the Gods to spread the Vedas. Later on Atharva Vedas faded and the other three vedas survived. The 4 vedas are connected with sacrifice.
The term veda comes from the root Vid which means wisdom or knowledge. The Rigveda is the oldest of the vedas and contains 1028 hymns in praise of the Gods and Goddesses. The Samaveda contains hymns to be sung by a special class of priests at the same sacrifice. The Yajurveda contains hymns that are to be followed in an ordinary sacrifice. The Atharva veda is a collection of songs and spells magical charms for the evil spirits etc. Besides the Veda, the Brahmanas, the Aranyakas, and the Upanishads also form a part of the early vedic literature. The Brahmanas are commentaries on the vedic hymns in simple prose. The Aranyakas were meant for the hermits who lived in forests. The Upanishads dealt with Indian philosophy and evolved the theories of karma, maya and mukthi.

Association of ragas with some particular seasons and times had been a peculiar aspect of Music. Musicians of ancient and medieval times were profound students of nature and knew the cosmic laws. They unravelled the secrets of sound by elaborate study and made sure that certain sounds harmonized with certain notes in accordance with the laws of nature.

The subject of raga has been studied by Musicologists from very early times. From the time the Saptaka was completed and the shadja grama was discovered this topic became one of absorbing interest to Musicians and musicologists.

Raga is the pivot around which the whole system of Indian Music revolves.

Each raga is a complete body by itself and has a distinct individuality of its own in respect of the way of singing and ragalapana. We can see the ideal portrayal of a raga only in pure music. The concept of raga was fully developed during the course of many centuries. The development of time theory of ragas may be traced from Vedic times. Sacred Music was directly derived from the Vedic system. Samaya is explained as “Samyag eti”. (appointed or proper time right moment for doing any thing, time). Sanskrit has several words for Samay. Samay is the lord of all things, he is the father of Prajapathi.

Like all branches of learning in India, Music is also entangled with a divine and mystic nature by means of many interesting legends. One of the earliest of these legends tells us that ragas were assigned to the various hours of the day and swaras to the year. This is about a bird called Deepak, which inhabited the composer’s country hills. It had 7 holes in its
beak through which came the 7 notes of the sthayi. Different notes came at different times and they led to the system of relating ragas to the particular hours of day and time of season. This bird is believed to have lived for 1000 years and when its end came it collected a pile of cambu leaves and danced around it producing the notes of Deepak raga through its beak and the bird perished. The legend may be a fantasy and may not be authentic but the important fact to be remembered here is that even in ancient times it was considered essential to sing ragas only in the allotted time.

In vedic times, sacrifices were arranged to be performed strictly according to a time table and a particular Sāman was sung at particular part of the day during the sacrificial rites. The Chantogya upanishad prescribes the correct time for Saman recital. It says that in the early morning the person performing the sacrifice should sit behind the household with his face to the North and sing chants relating to vasus. Likewise for the mid-day ceremony - sitting and turning the face to the north, saman chants relating to Rudras and in afternoon sitting in the same direction Saman chants relating to Sun should be sung. Again it is stated that in the morning hours, Vedas should be recited with low notes of the chest or Mandrastayi. Thus we can understand that in the calm morning only long deep notes could create an atmosphere of quietness, peace and devotion. For this, low tones of Mandra stayi would be appropriate as the tones of madhya and tara stayi could wake up tranquillity of morning hours. In the noon, the medium tones of throat or madhya register alone could express the noise and bustling of the busy part of the day and produce an air of coolness and softness as an antidote to the heat and brightness of noon and sun. The Notes of Tara sayi were appropriate to express the joy of evening hours, the parting of the day and plaintive mystery of night. It is thus very clear that during the vedic age people not only composed vedic hymns, but also studied more details like time and manner of singing ragas and applied them practically when they chanted the Samaveda. Side by side with the Aryan systems of Music, Dravidians of the South developed a system with a classification and distinct terminology of its own. By the 2nd Century AD Music of ancient Tamils had reached a very high degree of development of the Ragas or pans as they were called and classified into pans and minor ragas.
Vedic Music is mainly vocal. Mostly it consists of signing Samans, recitations etc. Music has the power of bringing rains. In the veda, it is closely associated and identified with rain. Music can produce rain. It can also stop the rain once started, and can prevent the rainfall totally. Thus it is dual natured. Music is closely connected with fertile growth of crops and production of food. Various aspects of Vedic Music are said to be powerful enough to give food to the performers.

The saman in general is said to be food of the Gods. Many stories tell us how Prajapathi gave food to the beings created by him with the help of a particular Saman, at the time of creation. The vedic people believed that by singing various items of music they could obtain cattle. Many Samans are identical with cattle.

The Vedic music is an essential part of the vedic sacrifices. We get information about Vedic music mainly in the context of the vedic rituals. In the sacrificial performances there are numerous hymns. The Vedic literature of shikshas gives us the relation between the 3 swaras of the age used for Vedic recitation namely Udatta, the Anudatta and the Swartha on one hand and the seven swaras of Indian Music on the other. They are Paninisiksha, Naradasiksha, Yajnavalkyasiksha, Swaraprakarana, Parisiksha of Yajurveda and Madukisiksha. The first two Sikshas state that the notes, Gandharva and Nishada originated from the Udatta, the notes Rishabha and Dhaivata from the Anudatta and Shadja, Madyama and Panchama from the swartha. The 5th Shikshas give the regular ascending of 7 notes. It has been believed that the 7 notes are used in the Saman chants. The Note Nishada is highest and Shadja is lowest. The names of the 7 Samika notes have its origin from the 7 pitches of Sama Gana. The notes were known as Krusta, Pratama, Dwitiya, Tritiya, Chaturta, Mandra and Atiswarya. Krusta is the highest note and Atiswarya is the lowest according to Saman scale.

The Naradasikhsha gives the correspondence of the sacrifices with the notes of the Gandharva. The Loukika, is the Popular Music. The names of the Loukika Music are first found in the Sikshas, which are Sadja, Rishabha, Gandharva, Madyama, Panchama, Dhaivata and Nishada. The term Sangita is derived from root gai (to sing) preceeded by the prefix Sam which generally conveys the sense of completeness, perfection, prosperity. So Sangita means that which is properly or fully sung i.e., a song in actual use. However the term came
to denote the threefold arts of dance, vocal and instrumental music. "Nrittam gitam vaditram cha trayam Samgitam Uchyate."

We do not know and perhaps shall never know what part Sangita played in Indian Society of the pre vedic age. The Veda is the earliest written record of Indian life. The most important factor is the dance recital of vedic stanzas in some Music. There is ample evidence of the prevalence of Music and dance in the Vedic society.

The Epics and Puranas also agree with the recognition and appreciation of Music and dance as fine arts. Some Tantras attached great importance to vocal and instrumental Music.

The importance of Music as a means of Sadhana, worship or meditation upon God has been recognized ever since the vedic age. The Samaveda is the Veda of the Samans which are nothing but melodious stanzas meant for recitation as an indispensable element of sacrificial rites. It was the function of the udagata type of priest. The sloka reveals the greatness of the hymn.

"Gitam vadyam cha nrtyam visukathammune ¹
ya - karothi - Sa - punyatma
trailokyopari Samsthitha"

O Sage, one who sings, plays musical instruments, dances, performs a drama and recites Vishnu's narration, is holy souled, and resides above the three worlds.

Among the sages of those period Sankarachayras (788 AD) hymns are the most celebrated compositions.

Music is associated with spiritualism in many special ways. According to the Padmapurana, the 7 swaras appeared in bodily forms before Sage Gouthama when he started singing. it is said that the Chief attraction of Vaikunta is that the Ragas can be directly seen there. According to the Vishnupurana, Sangita alone is the visible form of God. The general attitude of men, dedicated to Music is that they fail to see Ragas and Raganis in association with God.

¹ Music in the vedas - its magico-religious significance by G.V. Thite.
The ancient sages believed that Nadabrahma pervades the universe. The recital of Music hymns in temples and holy places was a part of these devotional practices.

Samagana begins with the chant Pranava manthra ie. Omkara, Sama is the essence of Pran or Breath. The metrical compositions happen to be the ancient type of musical forms. The vedic hymns are the living and authentic examples of the world’s most ancient and sacred literature.

A hymn is sung or chanted according to the need of the occasion. It is monotonous and always keeps on the normal level or pitch of voice.

Here I illustrate how swara combinations lead gradually from recitations to Raga.

**Archika Way of reciting employs only 1 Swara**

Gathika employing 2 swaras.

Samika employing 3 swaras.

Swaranthara employing 4 swaras.

The beginning of Raga employing 5 swaras.

So it is very clear that Raga arises out of Swaras. The Yajnavalkya - Siksha Samhitha states that 7 swaras of the Gandharva veda or Sangita Sastra are classed as Udatta, Anudatta & Saritha.

Vedic Music, in spite of its merits, had its own defects. The song seem to be scared, terrified, agitated, nasal, voice resembling the caw of a crow, devoid of proper sthanas bad voice, harsh, distintegrated, uneven, devoid of Tala arising from the head. The Vedic music or samagana also prescribes the daily duties of a trainee in Music. They are rising at dawn, meditation on Brahman or Supreme Being, use of tooth stick, moderate food, silence while eating controlling of breath etc. Excessive sleep was avoided to an extent. Clear and proper pronunciation is necessary.

In the epic ‘Ramayana’, sangita is mentioned as Gandharva. In vedic sacrifices, the sages used Marga sangita. the Uttarakanda reveals the performance of dance with song. Dance is based on three aspects and they are Bhava, Tala, Laya and Lasya. Lasya
denotes gentle and tender movements. Both instrumental and vocal music were there. There are references to the existence of music in Lanka, Ayodhya and Kishkinda. While in Lanka, Devi used to sit and hear Gita - Vaditra along with the sound of Mridanga. At the time of entering the house of Sugriva, sweet tantrī Gita which was perfect was heard. Ravana used to wake up from sleep in the morning, listening to Mangala vadya.

A kind of auspicious song called Gita mangala and Mangala Gita is mentioned in Mahabharatha. During festive occasions women and men used to sing a kind of song called chalikya with diverse ragas and talas. In it 6 Grama ragas were used. These ragas were manifested in the sthanas called Mandra, Madhya and Tara. System of notations was prevalent during Nardas's time. Sapta swaras were allotted different in the hastha or palm of the hand known as Samahastha. There were 7 notes in the scale used in the vedic period. Some vedic hymns were chanted. A downward scale was prevalent from which evolved the saptaswara of the modern period - m g r s n d p. The system of singing was known as Samika.

Samaya is the kriya keeping the time with the right palm.

Some particular Samans dedicated to certain Gods namely Vasava, Rudra, Vishvadeva etc. are to be sung in the morning, noon and afternoon.

Thus it may be inferred that the time theory of Music prevailed from the vedic period.

In any sacrificial performance, verses of various kinds are recited. These verses are composed in same metres. The ritualistic music of the vedic age gave very much importance to the metres.

Etymology of the word 'chandas' is given by the vedic texts in 3 ways, gayathri is eight syllabled, Gayathri is sometimes said to be 24 syllabled. Gayathri works as a measurement of sacrifice. Gayathri is Agni's own metre. Gayathri is identical with light and Brahman.

Vedic metres are an essential part of the vedic Music. They also have many magico-religious significances and were useful in obtaining numerous results. The Gandharvas and Apsaras were the divine musicians who are also double natured.
Music is supposed to give many results magico religiously. So it can be used for obtaining rain, food long life and even all the subjects of desire. Thus it has some constructive significance.

Music is closely connected with light. It is brilliant by itself and helps to destroy darkness at the time of eclipses etc., by chasing away the evil spirits, which create darkness.

Both sound and light are the basic principles of the world. Musicians and Music are supposed to be possessing the quality of both.

Music has both creative and destructive powers. In the vedic texts we find both kinds of powers ascribed to music.

Peoples of different parts of the world suppose that music has a medicinal power in it. Many times it is used in various magical rites for curing a diseased person.

We find that sometimes man pleases Gods with Music and then the Gods, by their own power to cure the devotee. Once Kasiti Soubhara who was practising sacrificial session, became ill. He desired to cure the illness. He sang a Saman, which came to be known as Kasita, and praised the deity of wind with it. The wind cured him. Here we find that one uses Music as a means to please a God and then that God, being pleased, favours his devotee by granting him the desired result.

The vedic people believed that by singing various items of Music they could obtain cattle. The Vamadevya - Saman is identical with cattle and it is used for obtaining cattle, Prajapathi created cattles.

Gods also use the power of Samans for obtaining food. Therefore they prayed by the Vajajit Saman and got their desires fulfilled. Saubhara - Saman is also used to recite on this occasion. Music and rain are very much connected with each other in primitive man’s belief. Primitive men often made use of music in the magic rites for producing rain. Some hymns are associated with rain.
The Gandharvas and Apsaras were closely connected with fertility and sterility. Among the Gods, Agni stands in special connection with the Gayathri mantra.

Metres like Gayathri are sometimes supposed to be identical with the year or seasons. For in a year there are 12 full moon days, and twelve new moon days. This makes the number 36 and Brahati also has 36 syllables. Sometimes Gayathri is connected with Spring, Tristubh with Summer, Jagathi with the rainy season, Anustubh with the autumn and Pankti with winter. Thus Gayathri, Tristubh, Jagathi, Anustubh and Pankti are said to be born out of the spring summer rainy season, autumn and winter respectively. The 24 Gayathri syllables are split into 3 padas like 24 sruthis in 3 stayis in music, like 12 Zodiac in vedic music, 12 swara sthanas are fixed. There are similarities in Gayatri Manthra and Veena. There are 24 feet in veena just as 24 Aksharas in Gayathris.

The singing of Samans as well as of Music in general are said to be useful for reaching the highest Brahman and obtaining salvation according to Yajnavalkya smrithi.

In the vedic doctrine, equal importance is always given to the knowledge of music and of mysticism connected with it as to the actual performance of the music.

Music is considered to be of cosmic nature. The earth is said to be identical with the sound (omkara). The fire is the Prastava. The sky is the udgitha. The sun is the Prathihata and the heaven is the Nidhana. This is the ascending order of worship. Various directions are ascribed to the various Vedas. The eastern directions is ascribed to the Rigveda, the Southern to Yajurveda, the Western to Atharva veda and the Northern to Samaveda.

In a Saman the most important part is tone (Swara). Swaras are expected to be using loudly, and in well - measured, proportional meters. Continuity plays an important role.

In the process of Vedic sacrifices music is amply used. There are numerous mannerisms and innumerable ways of performing a particular musical instrument. They have their own magico religious significance. Many times Samans are considered as birds. Music can kill evil spirits. Then Saman is said to be the killer of evil spirits. meters and sun are closely associated with each other.
Music is connected with the rotation of the sun\(^1\). Like Soorya deva, which always shines with enormous light from the sky, nadabrahma also shines in the wide space in the form of Saptaswaras. Nada shines in the same way as Soorya shines throughout the space of the world. Sooryadeva is adorned with his seven horses in a Chariot. Rays of sun includes red, green, yellow and from the suns rays, the seven colours originated.

Music serves the purpose of refining men in society. It is supposed to be a means of purification also. In many Indian festivals, music is used as a means of enjoyment. Music can however also be useful in bringing harmony among the people who have quarrels with each other.

During the beginning in the field of recitation, the position of the Swaritha was between the Udatta and the Anudatta. When the Rigvedic swaras of recitations were rendered musically in the chanting of Samaveda, the Udatta, the Anudatta and the Swaritha were heard as the musical pitches corresponding to the modern notes Sa Ni Ri respectively. This process was displayed and clearly understood by the accompaniment instrument Veena. The scale was ascending. The consonance of fifth Sa Pa Samaveda was also established in ancient Indian music of the Gandharvas with the help of veena.

The Krithi “Ananda Sagara” of Tyagaraja in Garudadhwni raga refers to the importance of Vedic music and its purity. “The human body, which is incapable of swimming in the great ocean of divine music emanating from the veda as its source, is a mere burden to the earth”\(^2\).

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1 The rays of the sun have magical powers. ‘Music and Sun’, Music in the Vedas by G.V. Thite
TAMIL MUSIC

Music is a source of inspiration and energy. It is the sacred form of peace derived from Gandharvas.

We, Indians, have the credit to say that we are the owners of a very high culture and fine thinking in the field of Music. From time immemorial Bharatheeya Sangita witnessed its purity in the field in both instrumental and vocal fields. Thus our cultural heritage has flourished incessantly by the grace of Gods and the luminaries of music.

Tamil Music saw its Golden age with the birth of Moovar Tevaram.

The Moovar Tevaram, The Thiru Vachakam of Manicka Vachagar, Nalayira Divya Prabhandas of Vaishnava Samaya charyas, the hymns of Thayumanavar, the Sidhas, the Tirupukazh of Arunagirinathar and the Arulpa of Ramalinga Swamikal constitute the cream of Tamil Music.

Tevaram is like the full moon spreading the bright light fully to the common people because they are outpouring of the divinely inspired soul. The ancient Tamils possessed a highly developed culture. The Muttamizh consisted of Iyal (literature) Isai (Music) and Musical Drama. The Silappadikaram of 2nd century AD throws a flood of light on the Music of the ancient Tamils. Tamils used 22 Srutis. Through the process of Modal shift of tonic, they derived 7 scales which have their parallels in the murchanas of the Shadja Grama. Pan was the name used for Raga. The word was derived from pan, the root of the word pannu which means to make or to decorate. Samay consists of 12 divisions, six small divisions indicating various watches of the day and six large divisions which denotes six seasons.

According to Musicologists, pan was a heptatonic scale or sampurna raga. Panniya Thiram denoted a shadava raga or hexatonic sale. Tiram denoted an oudava raga or penta tonic scale and Tiratiram means Swaranthara. Pan is also known as the essence of Raga.
Thirujnana Sambandhar was the youngest composer in the world. He composed Tevaram at the age of 3. The hymn is ‘Todudaya seviyam vidaiyeryor thuvenmathi choodi’ in the Gambeera Natta raga. Adi Shankara in the Soundaryalahari of 5th sloka mentions “Dravida Sishuraswadya Thvayathu”. Tevaram is a collective name given to the sacred hymns in Tamil of three great Saints Thirujnana Sambandhar, Thirunavukarasu (Appar) of the 7th century AD and Sundaramoorthy Nayanar of 9th Century AD.

The Tevaram belongs to the group entitled Vara Padal. Varam type is very good. Todudaya seviyan is composed and sung in the pan Nattapadai, corresponding to the raga Gambira Natta set to Rupaka Tala. An analysis of the Music of the different hymns will show that the pan, like ragas, had their Arohana and Avarohana, Varjya vakra krama, Jiva swaras, Nyasa swaras, Rekti prayogas, Datu prayogas, characteristic srutis and gamakas and notes appropriate for commencing melodies.

Although the work ‘paripadal’ belongs to a period earlier than that of Tevaram, we have no access to the Music of that work. The hymns of the Tevaram contain the fragrance of bakthi. Even people who do not know Tamil language feel spiritually elevated by listening to them. The Tevaram hymns emerged from the mouths of the composers as a combined dhatu - mathu stream (song stream). The story of Thirujnana Sambandhar, providentially getting a pair of gold cymbols to keep rhythm to the hymns flowing from out of his mouth confirms this. Since only 24 pans (ragas) were used and the number of hymns composed came to hundreds most of the hymns are sung in one tune.

Just like the Vaidikas chanting the Vedas in the original tune for generations, even today the oudavars of the Siva temples in Tamil Nadu sing Tevaram in the same tune in which Tevaram used to be sung by the composers themselves. The Vaidikas learnt to render the Vedas from their predecessors and they kept up the same tune of rendering the Vedas. “Agni mile purohitam” in Rig veda. Rendering of Vedas is known as Vedam odudal. Naturally the professionals singing Thevaram in Temples are known as oduvars. The emergence of the class of oduvars and their continuance even today in many Siva temples in Tamil
Nadu make it possible to hear Tevaram songs in their original tunes and talas. The hymn “Mather Mada Pidiyam” is now sung originally in Adana raga. This is a change that came about in the last century. It was composed in the Megharagakurinji raga corresponding to Nilambari raga. When Thirunjana Sambandar sung this hymn in Nilambari, his accompanist Tirunilakanta yazh panar was not able to reproduce it on his harp. He tried to break the instrument. The delicate shades of this raga and particularly the Tamil variations of the madhyama swara were too much for the yazh. Thirunjana Sambandar rightly consoled Thiruneelakanta by convincing the latter.

The pans paved the way for the emergence of classifications like pagal pans, those appropriate for being sung during day time, Iravu pans, to be sung during night time and podu pans which could be sung at all times. We can find that the Bhashanga ragas existed even from that time. A close look (through Tevarams will reveal the aesthetic beauty of bhashanga ragas like Kousikam, Viyazhakurumji, Takkesi and Megaragakurinji).

I am giving the corresponding ragas to the pans in a separate column. The pans of Tevaram are historically old ragas. Nishadantya ragas and Panchamantya ragas are used in the pans. Nadanamakriya and Navaroj are found in the pans of Tevarams. Nilambari the lullaby raga, is an ancient raga. Bhupalam, the early morning raga, was very familiar to every housewife. Nata and Kedaragoula were the popular ragas and generally people liked ragas, used in purana patanam and Tevaram. Tevaram hymns were sung in Harikamboji and its murchanas. Shankarabharana scale murchana kharaharapriya (Panchama murchana). It was considered as podupan or Sarvakalika raga. The oudvars were God fearing men and they were the custodians of the Tevaram Music for many years. Since it is performed in the temple rituals it did not require any change. Tevaram concerts and Tevaram bhajans were regularly conducted in the yearly seasons, corresponding to particular Sandhis. Varna mettu was known for these tunes.

The advantage of this classification was that hymn composed in one pan could not be sung in another pan. The above procedure was called the pan murai. Another law adopted to
make sure that one padikam sung in one place should not be sung in another place was called Sthala Murai. According to this procedure, the hymns pertaining to a particular shrine were grouped in a way that they were in the order of the shrines, the Sthala mudra names of the shrine occur in the Tevaram.

1. Enna punniyam cheythanai  Sambanthar  Thiruvalarikushi
2. Edarinum Thalarinum  Avaduthirai  Sundaramoorthy
3. Alathan pattamaiyal  Thirumetralli  Sundaramoorthy
4. Yethathiruntheriyen  Muthukuntram  Sundaramoorthy

Rarely the names of pans occur in the hymns.

In addition to the above two procedures, the prescription laid down in agamas that particular hymns alone should be sung at particular Sandhis during the Nava Sandhi rituals, refrained the oduvars and others, from changing the raga or tala of Tevarams. Nobody wanted to incur divine displeasure. In the case of Oduvars, it was believed that if they tampered with the original varnamettu of Tevarams they might lose their jobs in the temples.

**Pagal pan or Ragas used to sung in DAY TIME in Tamil Music**

GANDHARAM -    MOHANAM
Gandhara panchamam  kedara goula
Kousikam  Bhairavi
Nattapadi  Gambeera Nattai
Panchamam  Ahiri
Pazham panchuram  Shankarabharanam
Pura Nirmai  Bhupalam
Sadari  Pantuvarali
### Tunes used to sung at night in Tamil Music

#### IRAVUPAN

<table>
<thead>
<tr>
<th>Name</th>
<th>Tunes</th>
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<tbody>
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<td>Andalikkurinji</td>
<td>Sama</td>
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<tr>
<td>Kurunji</td>
<td>Hari Kamboji</td>
</tr>
<tr>
<td>Kolli</td>
<td>Navaroj</td>
</tr>
<tr>
<td>Megharagakurunji</td>
<td>Neelambari</td>
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<tr>
<td>Viyazhakurunji</td>
<td>Sourashtram</td>
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<tr>
<td>Sikamaram</td>
<td>Nada Namakriya</td>
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<tr>
<td>Pazham Takka</td>
<td>Sudha Saveri</td>
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</tbody>
</table>

#### A few Podupans in Tamil Music or Sarvakalika Ragas - 3

1. Thiru Thandakam   | Begada          |
2. Senjuruti         | Madyamavathi    |
3. Chevazhi          | Yadukula kamboji|

Sandhis and some pans to be sung

Centre (Brahma) Panchamam (Ahiri) and Megaragakurunji (Neelambari)

<table>
<thead>
<tr>
<th>Region</th>
<th>Tunes</th>
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<tbody>
<tr>
<td>East (Indra)</td>
<td>Gandharam (Mohanam)</td>
</tr>
<tr>
<td>South East (Agni)</td>
<td>Kolli (Navaroj)</td>
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<td>South (Yama)</td>
<td>Kousikam (Bairavi)</td>
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<tr>
<td>South West (Niruthi)</td>
<td>Nattpadai (Gambira Nattai)</td>
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<tr>
<td>West (Varuna)</td>
<td>Sikaramam (Nada Namakriya)</td>
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<tr>
<td>North West (Vayu)</td>
<td>Takklesi (Kamboji)</td>
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</table>
North (Kubera)  Takkesi (Kamboji)

North East (Isana)  Panchamam (Ahiri)

Besides Tevaram, Tiruppukazh of Arona Giri Nadar, Tiruvempavai, Thirupavai also are master pieces of Tamils. The Palai pan or Hari Kamboji has become the general basis for all other pans out of which 103 pans were formed. Sangam period literature gives us illustrated references about these. Silappadikaram refers to Bhupalam raga as puraneermai with the janya or Todiraga. One who sings Bhupala raga will be blessed with all fortune and prosperity. The names of other pans were Mullai pans, palaiyazh kurunchi, yazh, Maratha yazh and Neyataliyazh and were named after the 5 fold divisions of the ancient Tamil land.

1. Forest region - Mullai - Mullai pan - Rainy season - Evening is the time for singing.

2. Desert - Palai - Sembalai (Spring)

3. Mountains - Kurunji - Autumn

4. Seashore - Neytal - (Sevvashi pan) - Presently sung during the season and part of Spring - Evening

5. Land and fields - Marudam - Marudupan - Kalyani raga - Spring - dawn

Mullai pan (Mohanam) is referred to in Silappadikaram talks of the forest tribals singing in praise of Lord Krishna. It is not a major pan. It was a Tiram. Tiruvachakam of Manikkavachakar 8th century AD is traditionally being sung in Mullai Pan.

The song Tiruppavai is used to be sung in the Markazhi (January) month of the year i.e, in the winter season. The songs are 30 in number and are in praise of Andal, the Goddess of Sri Vaikuntam, Near Madurai. Starting with the song Markazhi Thinkal - it denotes the day Monday as very good day for worshipping the graha moon and Shiva, the God. The Ladies and children of each and every family used to take bath around 4’O clock in the morning and used to sing Thirupavai. This is one kind of Suprapadam or Palliunarthal of Goddess
Andal. Singing all the 30 songs each day takes nearly 1 hour. The raga which occur in these type of songs is Gambiranatta (starting song of 8 lines). Two songs are usually sung in the same raga. The Tamil language of these songs are not spoken Tamil language but original Samgam Tamil or Chen Tamil. Many popular ragas and khana ragas like Natta Goula, Arabhi, Varali and Sree are usually found in these songs. Singing the songs in the houses early morning not only pleases the God but also leads to prosperity, joy and peace to the entire families.

Ariyakudi Ramanuja Iyengar popularised Tiruppavai and Thiruvampavai hymns by setting them to Music and singing them in his concerts.

Similarly Thirupukazh by Arunagiri Nadar in the 13th century added more beauty to Tamil Music. An ardent devotee of Lord Subramanya he composed 16000 hymns in praise of the Lord out of which we get only 1325 hymns. He himself referred to Lord Muruga as Isai Priyan - and Raga Vinodha. The Lord gets immensely pleased when his devotees render Thiruppukazh. It is evident from the history of Music that Lord Muruga played ragas in veena with the knowledge of the grammar of ragas like Kaisiki, Gouda, Varali, Dhanyasi, Bhairavi et., Arunagirinathar used complicated Talas in his songs.

Thirupukazh songs have superb raga attunements with differing meters. They fall into 4 categories, hymns having four lines, those having 8 lines, hymns of 16, 24, 48 and 72 lines respectively.

Arunagirinathar in his “Bhootha Vethala Vakuppu” has given a description of Tamil pans prevalent then such as Varali, Shikandigai, Sikhamaram, Vibhanjighai, Pada Manjari, Desi kurunji etc. In one of the Thirupukazh songs sung at Viralimalai, the sounds of bees buzzing in gardens of Viralimalai enters the ears of Arunagiri Nathar as though they were sung in Pantuvarali, Desi and Nada Namakriya ragas. The 24 ragas of pans in old Tamil is similar to the 20 modern ragas in Carnatic music system.

Generally pan in Tamil is based on the heptatonic or Sampurna scale.
The 7 swaras are known in Tamil as Kural, Tuttam, Kaikilai, Uzhaï, Ili, Vilarì, Taram corresponding to the 7 swaras Shadja, Rishabha, Gandhara, Madhyama, Panchama, Dhaivatha and Nishada.

The Navasandhi rituals, which are conducted in the rural parts of the temples in Tanjore, have laid down that particular pans should be sung at particular Sandhis. The temple Oudvars invariably sung on such occasions the Sthala hymns in the prescribed pans. The total number of pans figuring in Tevaram is 21.

An example of Tevaram song - Ragam Nadanamakriya is

“Ammaye .... Appa ....... choppilla maniye”

Anpil vilaintha Aramude.......... 

The songs are very beautiful pieces and are usually sung as slokas or viruttams. It does not give scope for major alapana. The compositions mentioned as Tevaram, Tiruppukazh and Thirupavai do not admit of raga alapana, but importance is given to the portrayal of Raga Bhava. The Raga Bhava is clearly revealed while singing in slow tempo. The tempo is most important and it adds a lot to the beauty of the raga.

Apart from the above forms, there are Khathakalakshepam, Bhajana, Vadya Brinda, Dance, Music and musical dramas which displays the importance of Ragas and Bhavas and its predominant factors.

Each raga has its own style and importance. The raga is peculiar in character and one could attain success in perfection of singing or playing a particular raga and hence seeking blessings. Each raga shines according to the sanctity of the temple deity. Mostly in the famous temples of Devi deities, the ragas Arabhi, Keeravani, Vandanaadarini (typical as Saraswathi raga) shines beautifully.

A song should project its beauty only if the apt raga is chosen for the correct time, season and situation only.
The Sangathee of a raga with the support of good combination of swaras promote the raga rasa to a great extent.

Many ragas have tremendous magical power. I would like to refer to those ragas in a separate chapter.

According to Ganakala tradition, there are 24 pans. 9 IRAVU pans (night ragas) and 3 Podupans 9 (Sarvakalika ragas). 12 were Pagal pans (day ragas).

The Total pans used in Tamil music are 103 and their corresponding present ragas are shown below in the chart.

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<tr>
<th>I. Indalam</th>
<th>Mayamalavagoula</th>
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<tbody>
<tr>
<td>2. Shikhamaram</td>
<td>Nadanamakriya</td>
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<td>3. Anthala kurunji</td>
<td>Syama</td>
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<td>4. Pazham Panchuram</td>
<td>Shankarabharanam</td>
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<td>5. Kolli</td>
<td>Navaraj</td>
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<td>6. Megha Raga kurunji</td>
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<td>7. Puraneermai</td>
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<td>8. Kousikam</td>
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<td>9. Sadari</td>
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<td>10. Chevazhi</td>
<td>Yadukula kamboji</td>
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<td>12. Thakkesi</td>
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<td>13. Chenthuruthi</td>
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<td>14. Viyazha kurunji</td>
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<tr>
<td>15. Gandhara Panchamam</td>
<td>Kedara Goula</td>
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<td>16. Naivalam (Nattapadai)</td>
<td>Natta</td>
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<tr>
<td>17. Pazham Takka raga</td>
<td>Sudha Saveri, Arabhi</td>
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<tr>
<td>18. Kurunji</td>
<td>Harikamboji</td>
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<tr>
<td>19. Takka raga</td>
<td>Kannada kamboji</td>
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</tbody>
</table>
20. Gandharam  
21. Thiru Thandakom  
22. Kolli Kouvanam  
23. Panchamam  
24. Thirunerisai Thiruvirutham  

Apart from these ragas, Todi rag was known as Natta kokilam, khamas was known as Pancha chamaram and Harikamboji was known as Kodippalai.

The Divyaprabhandhas of Alwars give a clear picture of the ancient classical raga. They are used to sing praise of the deities in original Tamil. The portrayal and structure of these songs reveal the Spirit of Bhakthi absolutely. The Divyaprabandhas mostly describe Lord Krishna and Muruga. They are like slokas with elaborate pieces.

Example 1-

“Pacha Mamalayil vazhum, Aranga managarullanen” in Bhouli raga, ending with 2 stanzas of slokas describes the story of Krishna. Divya prabandam is a collection of 4000 stanzas composed by 12 vaishanavite saints.

The Ramayana Ragamalika ‘Masil Ayodhyayil Mannan Dasharathan Matharathal petra Mainthanai thalo” starting with Bhouli raga. Suruti and Shanmuga priya raga adorn this raga malika with much beauty.

The ancient Tamilians were very so efficient in Isai Tamil, that they completely understood even the very minute srutis used in music and they sung the praises of God in pans proportionate to the subtlety of those Srutis. The religious Pans such as Thirujanam, Tevaram and Thiruvachakam were sung from very ancient times and several other religious pans anterior to that time are sung upto the present in accordance with the rules of ancient Isai - Tamil.

1 Song in Divyaprabandham
We are following the ancient type of singing and nothing new is introduced. But we have reached the stage where the names of these Pans and Ragas have been completely changed by strangers.

The term palai means "that which is divided" and "are of the sweet tastes of Music". This shows they had 4 divisions to suit the different sounds of the pans sung. Vattapalai consists of 24 Srutis with 2 Alakus and Ayapalai admists of ganam in the 12 swaram derived in the SA - PA and SA - MA systems. There are Raga systems known as Ayapalai, with 12 half Sruthis, Ragas of Vattapalai with 24 quarter Sruthis Ragas of Thirikonapalai with 48 are minute Sruthis are Ragas of Chathurapalai with 96 audible Sruthis.

However the palai system is not in practice today. It was practiced once. In Tamil history we can find some Desika ragas and Hindustani Ragas like Saranga, Bairavi, Kaumbhodhi, Adana, Pyak, Thesika, Kalyani, Ameer Kalyani, Kamas, Maunt and Hindustani Kanada. The work "Karunamritha Sagaram" of Abraham pandithar does not mention anything about time theory of Ragas. It describes the names of ragas only.

Time theory of Music came into prominence only after the Sangam period. Saint Bharata composed songs to be sung in the 12 months of a year. The commencing words denotes 12 Tamil months.

Mashi, Painkuni, Chithirai, Vaikasi, Ani, Adi, Avani, Purattashi, Aippasi, Karthikai, Markazhi and Thai - unlike January, February, English months, the Mashi - month in Tamil falls on February.

Mashi, Painkuni Masathil Deepakamum¹
Chithirai Vaikashiyil Meghanadhamum
Ani Adiyil Sree ragavum
Avani Purattashiyil Malava koushikamum
Aaippasi Karthikayil Bairavamum
Markazhi Thaiyil Hindolavum

¹ Ragabhavartham (Tamil) by Natyacharya Sri. S. Balachandra Raja
Here a particular raga is prescribed for each month. The day has been divided into 60 Nazhikas and the very early morning was known as Ushai Neram and the time after morning is known as Pularkalai Neram. Fore noon is mentioned as Uchikku Munpu and evening is Sayanthanam and Night as Rajani. In the ancient Tamil music, Janaka raga was known as Perumpan. All Janya ragas came to be known as Thiram. Varjya ragas were called Thira Thiram. Two or more swaras were deleted in some ragas. Perumpan means Sampurna raga.

Chempalai was the name of Rag Shankarabharanam. Padumalai palai is the murchana of chempalai osai’s Rishaba, similar to Kharaharapriya. Chevazhipalai which is the murchana of chempalai pan similarly stands with Todi. Arumpalai is the Madhyamamurchana of chempalai and is associated with Kalyani raga. The details of the pans in Tamil Music are described in the work “Chilappadikaram”.

Among the 103 pans of old Tamil Music only 23 ragas are used in Tevaram, Thirupadalgal. Only 16 Pans exist now. The other varieties are grouped under each head like kolli, takka and classified under those ragas. The composers of Tevaram, Thirunavukarachar, Thirunjana Sambanthar and Sundara murthy Swamikal sung in praise of Lord shiva with ardent Bhakthi.