CHAPTER – III

GENERAL STUDY OF SANGĪTA RATNĀKARA
GENERAL STUDY OF SANGITA RATNAKARA

An analytical study of Indian music reveals that only the theories and concepts which were logical and useful could survive and the others become obsolete. We have a history of music of 2000 years and beyond. Indian music was enriched by an innumerable number of musicians and lakshanakaras. Without considering the age of the theory and concept, the successors used to accept them if it was useful or seemed to be logical. The numerous types of the form prabandha had been the origin of musical compositions but they all had gone into oblivion. The grāma- mūrchana - jāṭhi system, pann- thiram of Tamil music, Śuddha - Chhāyālaga - sankirna system, rāga - ragini - parivara system, purusha - sthri - napumsaka system, dasa - dasi rāgas and Parswadēva’s classification into rāganga sampūrna, rāganga shādava, rāganga audava and all other earlier systems of rāga classification are only of academic interest now. The Janaka system was accepted as the most reliable system and it paved the way to new rāgas. The earlier asampūrna mēlas gave way to the later sampūrna mēlas.

Sangīta Ratnākara is a very comprehensive treatise of music dealing with all its aspects. It has superseded many earlier works and many obscure works found a rebirth here. Sangīta Ratnākara had not only been superseded till now but also became a beacon light to all subsequent writers.

OUTLINE OF SANGITA RATNĀKARA

Sangīta Ratnākara has 7 chapters such as swarāgathadhyāya , Rāga vivekadhāya, Prakeenakadhyāya, Prabandadhāya, Tāladhyāya, Vādyadhīya & Nartāna adhyāya. Of these, Rāga chapter is the most important one and the bulk of the work deals with sangīta in detail. Six chapters are devoted to music
itself and the last one for dance. The adhyāya s are on swara, rāga, prakirnaka, prabandha, tāla, vādyā and nritha.

SWARĀGATHADHYĀYA

‘Swara’ chapter is divided into eight divisions known as prakaranas.

Padartha Sangraha Prakarana:

It contains, the history and intention of the author, the sources that helped the author to write such a work etc. After the prayer to the Almighty God, Sārangadēva describes about his geneology.

Life History:

The author Sārangadēva worked in the court of King Immadi Dēvaraya of Dēvagiri, Deccan. His father, Sōdala dēva, was a Kashmiri Brāhmin who had migrated to the South and taken service under the king. Sārangadēva was an uncommon prodigy. He was a scholar and poet in Sanskrit. He was well acquainted with all the literature on music in Sanskrit and Tamil. He was a master of not only the theory but also of Practice. Music was so much a part of himself that he fathomed it to its core and brought to the surface all the gems that lay imbedded in the deep. His has haul, doubtless was a Ratnākara, a pearl (diamond) mine.

Bindōtpathi Prakarana:

The second section Bindōtpathi prakarana deals with such subjects as sound, God’ creation of world, human body, types of human feelings, emotions etc. Combining vēdantha, ayurvēda and yoga he explains the genesis of the human body. Human beings acquire the power of speaking, seeing, touching, feeling etc. from the sky. Nādagives birth to śruthi. Śruthis give birth to 7 swaras shadja, rishabha, gāndhāra, madhayama, panchama, dhaivata and nishāda. Association of the sound of different animals with the swaras shadja,
rishabha etc. are discussed. After śruthi is produced, a loving enchanting and pleasing sound called ‘swara’. Swaras are of 4 kinds vādi, samvādi, anuvādi & vivādi. There are 5 śruthi jāthis like Deepta, Āyata, Karuna, Mridu and Madhya. He classified the 22 śruthis in to the above mentioned five jāthis. At the end of part I of the work, S.D has quoted swara prasthāras. The first part contains the basic information in sangīta. The ordinary swaras are mentioned in chapter V. Four kinds of ordinary swaras are named as kākali - ordinary, antara ordinary, shadja ordinary and madhyama ordinary. Kākali ordinary and shadja ordinary are related to Nishāda because in this state, Nishāda neither remains at its original or basic place nor does it acquire the place of its preceding note shadja. Like wise in between gāndhāra and madhyama is Antara ‘ga’. After singing s, kākali and Dhaivata should be sung in that order in rising pitch. Similarly, after singing madhyama, gāndhāra and rishabha should be sung.

It is sure that each and every component of these swara groups are the integral part of the Rāga formation in Indian music. Sārangadēva mentions about the embellishments in music like Varna, Tāna, Alankara, Gamaka, Kāku and Sthāya in detail.

Sārangadēva has described kāku as one of the varieties of sthāya in context of music. The word ‘chhaya’ has been used as synonym for kāku. It is related to Swara, Rāga, Anya Rāga, Dēsi, Kshetra, Yantra respectively. If a particular note of a rāga acquires a subdued but distinct tonal shade by leaning towards another note, it is called swara kāku.

Rāga Kāku:- Phrases and idioms already enriched with swatakāku and arranged, in such a manner that it establishes the Rāgas own unique personality.

Anyā Rāga Kāku:- Showing shade of another rāga. The remaining three ie, yantra kāku, Dēśa kāku, khetra kāku are related to the tonal colour depending on cultural background and pronunciation habits of a performer.

Dēśa Kāku: Regional versions or varieties of rāgas.
Kshëtra Kāku: The uniqueness of each musician’s voice affects the rendering of rāga and gives different tonal colour.

Yantra Kāku: Typical tonal quality of sound produced by different instruments like vīna, flute etc.

Sārangadēva has defined sthāya as a component or part of a rāga. In Sanskrit ‘stha’ means ‘to stay’. Sthāyas are the essence of rāgas from which the rāgas can be identified. Sārangadēva has mentioned 96 varieties of sthāyas under prasidha, Aprasidha and misra categories.

Sārangadēva describes elaborately about the genesis of human embodiment, formation of embryo vegetation etc. ‘Ojas’ is the essence of vitality and action of the body. Much of the explanations seems to be based on Susruta and Charaka with minor variations. Various instruments and the physical organs are related to each other with their respective functions. Mind and intellect (buddhi) are responsible for self-consciousness.

There are 3 kinds of gunas such as satwa, rajas and tamas. The body is a composite of the five great elements (Maha boothas) and has acquired their qualities. Sound is the faculty of hearing; There are five types of motion viz, upwards, downwards, contraction, linear movement and expansion from air. Amongst the ten modifications of air (breath in the body), ‘prāna’ which is the most important one is situated below the root of the navel and operates through the navel and the heart, the mouth, the nostrils and causes the verbalisation of speech. ‘Apāna’ is stationed in the anal region and the genitals, waist, legs, abdomen, the root of the navel, the groin, the thighs and the knees. ‘Vyāna’ dwells in the eyes, ears, ankles, waist and the nose. ‘Udāna’ abides in the hands, the feet and the joints of limbs Samāna pervades the whole body. It is running through the seventy two thousand nerve channels of the body accompanied by the digestive (fire).
According to Ayurvedic theory, the sensory perception takes place because of the fact that the senses as well as the sense objects are basically made out of the same material and so there is a correlation between them. From fire (the body acquires) sight, from bile—digestion, lustre, wrath, sharpness, heat, vigour, splendour, valour and intellect. Like wise from water (it derives) the sense of taste, relish, coolness, viscosity (snigdhatha - S.D interprets it as sweetness of speech) fluidity, perspiration, urine etc as well as softness; and from the earth(it acquires) the sense of smell, odour, stability fortitude and heaviness, beard, hair, nails, bone and such other hard materials.

The constitution of the physical body of a creature is considered from three different points of view viz the medical, the physical and the metaphysical respectively known in Ayurvēda as dosha prakrithi, Bhouthiki prakrthi and Mahaparakrithi. The seven types of the satwika and rajasika and three types of tamasika constitution respectively are described metaphorically through the symbolic names of Brahma, Indra, Yama etc. The embodied human beings are provided with nine canals for the elimination of bodily impurities. S.D. goes on describing about the details of human anatomy through the scheme of vēdanda. Sārangadēva has written another book particularly meant for Anatomy and medicine.

Nāda Prakarana

Section 3 was dedicated to a discussion of facts like nāda, śruthi and swara, jāthi, kuladēvata & rishi. The production of Nāda in the human body, 22 śruthis, sarana, śruthi jāthis, śuddhavikritha swaras, birth place, rishi, dēvata, chandess metre& rasas of swara are also dealt with. As mentioned earlier human embodiment is the instrument of voice production. Now the detailed treatment of voice begins. Though ‘Nāda’ and ‘Brahman’ are two words representing two different concepts, the words ‘Nāda Brahman’ is a compound word representing a single concept of Brahman who manifests as Nāda. Nāda, the primordial
sound having Ether or Akasa as its base, is the subtlest of all elements and proceeds from them in the order of manifestation. Nāda is the source of śruthis, letters and words etc on which the conduct of worldly affairs is based on. According to puranic mythology. Brahma, Vishnu, Maheswara represent the 3 aspects of the manifestation of Brahman in to the phenomenon of 3 aspects of the universe, viz creation, preservation and destruction. The fusion of these three “Sakthi” is the creative power of Brahman. This energy is also called ‘Nada’ or ‘Sabda’. In this section he describes about the 10 psycho physical centres ie, the chakras. The foundation cycle (Adhara chakra) is situated between anus and genitals. It resembles a lotus with four petals. In the centre of the foundational cycle lies the creative power of the supreme being, called kundalini. The second centre swadhistāna situated at the root of the genitals resembles to a six-petalled lotus. He says that one who meditates upon this stainless lotus swadhistāna is freed immediately from all his enemies such as kama, krodha, Lobha, Moha and Ahamkara the root of all self centered sins of worldliness. The next centre is the manipuraka chakra that resembles a ten petalled lotus located around the navel. Manipuraka chakra is also called nabhisthana. The fourth is the anahata chakra with 12 petals which is considered to be the place of worshiping Lord Siva in the form of ‘Om’. Anahata Nāda (unmanifest) is associated with this centre which is considered to be the pulse of life. Visuddhi chakra is the psycho-physical centre with 16 petals called the cycle of purity. It is situated in throat-larynx and is known as the abode of the goddess of learning. The sixth is the Lalana chakra with 12 petals situated in the back of the neck. The psycho-physical centre is called the Aajna chakra is the cycle of supreme command having 3 petals located in between the two eye brows. The 8th is the manas-chakra is the cycle of mind having six petals. The next is the sōmachakra, located above the manas-chakra with 16 petals enshrining the 16 phases of the moon. The 10th and last chakra resembles thousand petalled lotus which is known as Sahasrapatrachakra. The thousand
petals stands for the symbol of infinity. This centre is neither physical, psychophysical nor psychological as it leads the consciousness beyond the limitations of time, space and causation. The meditation of chakras is related to the cultivation of music. ‘Sushumna’ is the name given to the central most nadi and the whole body is the network of nadis. But here in this context nadis have a special significance in the science of yoga. The first 3 nadis are too important viz sushumna with Vishnu as its presiding deity and it leads to the pathway of liberation. It is established in the centre of life source brahmagandhi and ‘ida’ is situated on the left and ‘pingala’ on the right. They are called sun and moon respectively. Sārangadēva relates the seven tones to seven different places located in the body right from the brahmagandhi. These places roughly correspond to the psycho physical centres. The line of thought connecting musical sound (ahata nada) to the yogic experience of anahata nada already existed in his time. The section concludes describing about the value of music for enjoyment (bhakthi) and for enlightenment (mukthi). Sangīta is the only means of fulfilment of dharma, ardha, kāma & mōksha. Music is truly a universal language and therefore is capable of being used as a medium not only of aesthetic experience but also of spiritual experience. and here ends the Second section.

Nāda is of 5 kinds like Atisukshma, Sukshma, Pushta, Apushta and Krithrima. In ‘Nāda’ the letter ‘Na’ represents the vital force and ‘da’ represents the fire. Thus the interaction of vital force and fire is called ‘Nada’. In practice Nāda is three fold ie, mandra in the heart, madhya in the throat and Tara in the head. Madhya (pitch) is the double of mandra and Tara is the double of Madhya.

Nāda is further distinguished into 22 varieties produced by 22 upward Nadis each of the heart, throat and cerebrum. He relates not only the śruthis but also the swaras to the Nadis. Eg: shadja having 4 śruthis is attached to 4 nadis and the place of pronunciation is the throat.
Experiment with Vīnas

The number of sruthis has been varified and demonstrated to be twenty two by an experiment with 2 vīnas viz Achala Vīna (Invariable) and chala vīna (variable). Both of the vīnas are identical each having 22 strings. The invariable one serves as the standard for evaluating the modifications brought out by the vīna strings. In this process when four steps were covered it was known as chatush sarana. The string movements imply lowering of the sapta swaras by one śruthi respectively. The resulting śrutis may be compared with the standard pitch of the invariable vīna.

Chatush sarana¹ (four fold string movements)

<table>
<thead>
<tr>
<th>No:of strings</th>
<th>4</th>
<th>7</th>
<th>9</th>
<th>13</th>
<th>17</th>
<th>20</th>
<th>22</th>
<th>No:of śruthis</th>
<th>Result</th>
</tr>
</thead>
<tbody>
<tr>
<td>Swasthāna</td>
<td>S</td>
<td>R</td>
<td>G</td>
<td>M</td>
<td>P</td>
<td>D</td>
<td>N</td>
<td></td>
<td>no effect</td>
</tr>
<tr>
<td>1st movement</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2nd movement</td>
<td>G</td>
<td></td>
<td></td>
<td></td>
<td>N</td>
<td></td>
<td></td>
<td>4</td>
<td>g&amp;n coincide</td>
</tr>
<tr>
<td>3rd movement</td>
<td>R</td>
<td></td>
<td>D</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>6</td>
<td>r&amp;d coincide</td>
</tr>
<tr>
<td>4th movement</td>
<td>M</td>
<td>P</td>
<td></td>
<td>S</td>
<td></td>
<td></td>
<td></td>
<td>12</td>
<td>m,p&amp;s coincide</td>
</tr>
</tbody>
</table>

¹ Rāgas in Indian Classical Music Anupam Mahajan. pg-28.
The merging of ga & ni with ri & dha in the second movement and ri & dha with sa & pa in the third are quite right. But in the 4th movement sa, ma & pa fuse with ‘ni’, ga and ma. The merge of ma & pa with ga & ma also is correct. But how does ‘sa’ merge with ‘ni’ since the ‘sa’ string was fixed to produce the lowest possible tone that could be audible. This is a matter of doubt. The fourth movement cannot be practically demonstrated on a vīna of 22 strings because there is no other string proceeding the first one, on which ‘sa’ is placed in the third movement and also there is no lower tone possible. The ‘sa’ can be conceived to have merged with the ‘ni’ of a still lower octave. The difficulty is only about the limitation of the equipment and not with the demonstration.

Sruthis give rise to swaras. The standard notes of shadja grāma are created out of the 22 śruthis using the śruti intervals 4, 3 & 2 to constitute seven notes called sa, ri, ga, ma, pa, dha and ni. Several resemblances are given by Sārangadēva to distinguish śruthi & swaras.

Eg: (1) Reflection of a thing in the mirror.

(2) Pot made out of the material ‘mud’.

The significance of the swaras are given as follows

(1) Shadja:- The progenitor of the six other notes or it is produced by the 6 organs of the body viz nostrils, throat, palate, breast, tongue and the teeth.

(2) Rishabha:- It is so called because of its capacity to appeal to the heart quickly. It is strong enough as a bull among the herd of cows.

(3) Gāndhāra:- It holds musical speech. The grammatical derivation of gāndhāra is ‘Gandharayate iti – gāndhāra’. Also some says it is so called because it delights gāndharvas.
(4) **Madhyama**: So called because it is in the centre of the seven notes having three on either side.

(5) **Panchama**: Fifth from the fundamental note. Another interpretation is that it is produced from the 5th place.

(6) **Dhaivata**: Dhaivata is socalled, being brought about by the shruthis of the ‘posterior tone’ and it is to be discerned by sensitive minds.

(7) **Nishāda**: The word is derived from the Sanskrit root ni + sad, and means to come to a rest. Nishāda is the last note of the saptaka.

Sārangadēva speaks of seven śuddha swaras and 12 vikrītā swaras. The kaiśika is referred to as sādhārana. The notes have been assigned particular colour, caste, deity, rasa etc. Sārangadēva talks about a sādhārana gāndhāra and a kaiśika nīśāda which were actually a śruthi greater than sudha ‘ga’ and sudha ‘ni’ respectively. i.e, 3rd śruthi from ‘r’ is sādhārana ga and 4th śruthi from ‘r’ is antara of like wise, 3rd śruthi from dhaivatha is known as kaiśika ‘ni’ and 4th śruthi from dha known as kākali ni.

Sārangadēva and other old lakshanakaras consider kākali ‘ni’ and antara ‘ga’ as vikrītā swaras. Eventhough Sārangadēva mentions many vikrītā swaras in swara prakaraṇa, in mūrchana prakaraṇa he mentions only kākali and antara as the reason of mūrchana bhedas.

**Swara system since the period of Sārangadēva**

Sārangadēva’s swarāgathādhyāya is a detailed chapter on Śruthi and swaras. The swaras are grouped into Śuddha swaras & vikrītā swaras. In sangīta Rātnakara, the list of Śuddha & Vīkrītā swaras is as follows.

1) Kaiśika nīśāda (2) Kākali nīśāda (3) Chyutha shadja (4) Achyuta Shadja (5) Śuddha shadja (6) Śuddha rishabhā (7) Vīkrītā rishabhā (8) Śuddha
Among the 22 Śruthi are can see how the above mentioned one are crodified.

<table>
<thead>
<tr>
<th>Sruthi</th>
<th>Suddha Swaras</th>
<th>Vikritha Swaras</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>-</td>
<td>Kaiśika Nishāda</td>
</tr>
<tr>
<td>2.</td>
<td>-</td>
<td>Kākali Nishadha</td>
</tr>
<tr>
<td>3.</td>
<td>-</td>
<td>Chyuta Shadja</td>
</tr>
<tr>
<td>4.</td>
<td>Śuddha Shadja</td>
<td>Achyuta Shadja</td>
</tr>
<tr>
<td>5.</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>6.</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>7.</td>
<td>Śuddha Rishabha</td>
<td>Vikritha chatur rishabha</td>
</tr>
<tr>
<td>8.</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>9.</td>
<td>Śuddha Gāndhāra</td>
<td>-</td>
</tr>
<tr>
<td>10.</td>
<td>-</td>
<td>Sādhārana gāndhāra</td>
</tr>
<tr>
<td>11.</td>
<td>-</td>
<td>Anthara gāndhāra</td>
</tr>
<tr>
<td>12.</td>
<td>-</td>
<td>Chyuta madhyama</td>
</tr>
<tr>
<td>13.</td>
<td>Śuddha madhyama</td>
<td>Achyuta madhyama</td>
</tr>
<tr>
<td>14.</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>
15. -

16. - triśruthika panchama
    (Madhyama grāma)

17. Śuddha panchama -

18. - -

19. - -

20. Śuddha dhaivata Chathur Śruthika dhaivatha
    (Madhyama grāma)

21. - -

22. Śuddha nishāda -

When Śuddha swaras are added to the above list they become shadja grāma. All the other swaras are vikritha swaras. Thus there are 12 vikritha swaras in total. But in these, five cannot be taken into account, because some swaras occupy the same (Śruthi) sthana of other swaras and cannot be identified. This is exemplified by the following chart.

1. Vikritha ri - Śuddha ri

2. Achyuta ma - Śuddha ma

3. Madhyama grāma chathur Madhyamagrāma triśruthika
   Śruthika panchama - panchama

4. Madhyama grāma triśruthika
   panchama - Śuddha shadja

5. Achyutha shadja - Śuddha shadja
This is different from Sārangadēva’s Šuddha vikritha theory. In the theory of Sārangadēva also the deviation from grāmajāthi system is obvious. In grāmas other jāthis originated as a result of modal shift of tonic. In the works that came after Sangīṭa Rātnakra, modifications are seen in the names of swaras.

1. Chyuta shadja came to be called chyuta shadja nishāda.

2. Chyuta madhyama became Chyuta madhyama gāndhāra

3. Madhyama grāma trisruithika panchamam became chyuta panchama madhyamam

Converting chyuta shadjam into chyuta shadja nishādam can be regarded as the first step involved in establishing shadja in to the grahaswara of all the scales. With drawing from grāma system, our music found new roots in the tradition based on one swara.

Since graham is a characteristic of jāthi. Bharatha had regarded graham & Amsa swaras as synonymous. At the time of Matanga, they had different meanings. Matanga claimed that the form of rāga is determined by the swaras Amsa and Vādi. This is supported by Parswadēva. Subbarāma Dikshitar points out the opening swaras as graha. But if any swaras except a shadjam is described as graha, it means that the particular swara should be the basic note for singing.

Graha passages2: is a system in the tradition of improvised music. In this, a composition is sung a with a particular swara passage and then it is sung a with another set of swaras. Eg: In a composition of Muthu swamy Dikshitar in Gurjari Rāga. Anupallavi ’s end portion begins in the following manner. (a) The part sung as graha passage is shown below.

2 Courtesey to the paper ‘Traditional Indian theory and practice of music and dance (pg. 77) of Dr.N. Rāmanathan.
This improvisation is seen in many geetham or lakshya geethas. Some examples are given below.

1) Gīta in Śuddha Sāvēri
2) Gīta in Bhinna Shadjam
3) Gīta in Khandaravam or khanta
4) Gīta in Hejjujji
5) Gīta in Velāvali
6) Gīta in Nārāyanagoula.

In the sangīta sampradaya pradarsini written about 300 years ago, 23 rāgas are mentioned that have accepted swaras other than shadja as graham. They are given below.

<table>
<thead>
<tr>
<th>Rāga</th>
<th>Grahaswara</th>
</tr>
</thead>
<tbody>
<tr>
<td>Śuddha Sāvēri</td>
<td>p</td>
</tr>
<tr>
<td>Bhinna shadjam</td>
<td>r</td>
</tr>
<tr>
<td>Hejjujji</td>
<td>m</td>
</tr>
<tr>
<td>Rēvagupathi</td>
<td>r</td>
</tr>
<tr>
<td>Karnata Bangala</td>
<td>g</td>
</tr>
<tr>
<td>Gurjari</td>
<td>r</td>
</tr>
<tr>
<td>Bouli</td>
<td>m</td>
</tr>
<tr>
<td>Rīthigoula</td>
<td>n</td>
</tr>
</tbody>
</table>
In Sangīta Ratnakara, amsaswara refers to tone note. Tonic note is named ‘graha’ in S. S. P. and Ch.Dp. In chaturdandi, rāgas are clarified as rāgas with ‘sa’ as graha & ‘ni’ as graha etc. After the period of Sārangadēva, the scheme of mēlas came in to existence. Then all rāgas had to be based on the seven swaras in the order of sa ri ga ma pa dha ni and it was strictly followed. Music composers introduced the new method while preserving old theories

Grāma mūrchana krāma tāna prakarana

This section covers details of 3grāma, mūrchanas, krāma, śuddha tāna, kuta tānas, prasthāras, khantamēru and the nashta and uddishta etc. In the 3 grāma,
the panchama swara, if located in its fourth śruthi makes shadja grāma, if established on the śruthi just below it makes the madhyama grāma. Dhaivata of shadja grāma has 3 śruthis. ‘d’ is that of madhyama grāma and has 4 śruthis. Next he defines mūrchnas and its krāmas. The ascending and descending movement of the seven notes in the successive order is called the mūrchna. There are seven mūrchnas from each of the 2 grāma. The names and structure of the mūrchna are given in another context. The preciding deities and ‘krāma’ for the mūrchnas are also described.

Uddishta:- Literally the note series indicated that Sārangadēva has also given the procedure for finding out the serial number of a given note series by khantamēru.

Nashta:- Literally means the missing note series. Nashta is the name given to the note series, the tonal form which is lost sight of and requires to be discovered with the help of the note series indicator.

According to Sārangadēva, ‘Gāndharva’ is an ancient name which came to be called as Mārga later. Gana is the counter part of Gāndharvam, later known as dési (regional) music which is liberal and rich in variety (Chapter-I .Pg.4).

Sādhārana prakarana

The section 5 starts with 2 fold sādhāranas. Swaras are divided into 4 like kākali, antara, shadja and madhyama. Sārangadēva opines that the vikrita swaras are 12 in number.

‘sādhārana’ is the term meant to refer to overlappingswaras. ‘Sādhārana’ is applied to swaras as well as to jāthis. The jāthi sādhāranas are mentioned in VII\textsuperscript{th} section. The ‘swara sādhārana’ is fourfold namely kākali sādhārana (overlapping of kākali), Antara, sādhārana (overlapping of antara), shadji sādhārana (overlapping of shadja) and madhyama sādhārana (overlapping of
The overlapping of madhyama is definitely restricted to madhyama grāma. The overlapping (sādhārana) kākali occurs between nishadha & shadja and overlapping of antara is similarly conceived between gāndhāra and madhyama.

**Varna alankara prakarana**

The section 6 contains the description of varna (tone patterns). Varnas are fourfold as sthayi, arohi, avarohi and sanchari. And he had explained a number of alankaras, more than those mentioned in earlier works. Alankara are tonal embellishments. According to Bharata Alankara is said to be a specific arrangement of tone patterns. There are 63 alankaras, according to S.D while Bharata describes only about 33. Alankaras based on Stayi varnas(steady tone pattern) are Prasannādi, prasannantha, prasannādyanta, prasanna madhya, krāmarechitha, prasthāra, prasada. Prasanna means clear or lower(mandra) here. Prasanna-0; Higher note-#.

1. Prasannādi: long sweep from bottom to top. If the two lower tones are followed by one higher tone it is known as Prasannādi (00#).

2. Prasannantha: descending Jaru which is the reverse of prasannādi. The higher note comes first and it is followed by two lower notes (##0).

3. Prasannādyanta: The higher note is placed in between the two lower ones (0#0).

4. Prasanna madhya (#0#).

5. Sanchari: sa ri sa / sa ga ma sa / sa pa dha ni
This is in three sections of prasannādyanta. It is krāmarechita alankara.

6. Prasthāra: sa ri sa - sa ga ma sa
All section end in tāna ‘sa’
7. **Prasada:** Begin and end alike with octaves sa ri sa - sa ga ma sa sa pa dha ni sa.

Alankarās based on arohi varnas are 12 in number. Viz Vistirna, Nishkarsha, Bindu, Abhyucchhāya, Hasthita, Prikhita, aksipta, Sandhipracchadana, Udghita, Udvahita, Trivarna and Veni

Like this there are 12 kinds of avarohi varnas and 25 kinds of sanchari (circulatory) varnas.

By the time of Sārangadēva the name kampa (of *Nātya śāstra*) and its varieties had acquired the name *gamaka*.

**Tāna:** ‘Tāna’ in Sanskrit means ‘tānana’ ie, to spread or develop. Tānas are connected with mūrchanas. Ascending and descending movements of swaras arranged in regular order is called mūrchanas. Śuddha tāna, Kuta tāna, Misra tāna, Vakra tāna etc are some important types of tānas. Tānas help to develop the rāgas. Various expressions could be introduced in rāgas by using tānas Śuddha tāna - orderly sequence of swaras (sr-gm-pd-ns)

Kuta tāna — Zig-zag motion of swaras (sr-gr-gm-dp)

Misra tāna - combination of the above mentioned two (sr-gm-pm-dp)

Vakra tāna - Similar to kuta tāna but the swaras are not used in serial order (rs-gr-mg-pm).

**Jāthi Prakarana**

In section 7 Sārangadēva mentioned about the śuddha jāthis, vikritha jāthis, vikritha samsargaja jāthis, lakshanas of jāthis, treatment of individual jāthis and prasthanas. The jāthis are dealt with in one chapter and the rāgas in another. This is enough to make it obvious that rāga system had been fully developed by the time of Sārangadēva.
Śuddha jāthis are those which are named after the saptha swaras (standard) and have one of these notes as the final note (nyāsa) after which they are named. They are considered the primary jāthis ie śuddha jāthis. The śuddha jāthis become vikrita jāthis (modified). When they differ in their characteristics except in the rule for the final note. The formation and structure of the vikrītha jāthis have been mentioned in the first chapter. The thirteen lakshanas of jāthis are followed as thrayōdaśa lakshanas for rāgas by Sārangadēva. The graha, amsa, tara, manda, nyāsa, apanyāsa, sanyāsa, vinyāsa, bahutwa, alpatwa, antarāmārga, shādava, audava are also explained. (I chapter pg 35) In the end of this section the author is trying to bring out the importance and the value of jāthis songs. Section 8 starts with kapala and kambala.

Kapala Gana: Kapalas originated from the śuddha jāthis. The rāgas of the parent jāthis bear a resemblance to their respective kapalas. Eg. Arshabhi - Kapala:- The fundamental and semifinal note is rishabha, the final note is madhyama g, n, p & d are rare, shadja is very rare and that which has 8 kālas is related to Arshabhi.

Kambala gana: Where the initial note, the fundamental and the semifinal note is panchama, r is profuse, s is the final note and ‘m’, ‘d’ and ‘g’ are rare - these lakshanas are of kambala. It was originated from panchami jāthi.

Then he describes the gīthi lakshanas such as Magadhi, Ardha magadhi, Sambhavita, Pruthula. Ardha magadhi is only a modification of magadhi. After describing the details of the gīthi, the chapter I entitled ‘Treatment of Swara’ comes to an end.

The chapter II contains the Discernment of rāgas entitled as Rāga vivekadhīya.
RĀGADHYĀYA

This chapter is divided into 2.

1. Viveka prakarana:

The first section consists of Grāma rāga, upa rāga, rāga bhāsha, vibhāsha, antharabhāsha.

Grāma rāgas are of 10 kinds viz Upa rāga - Dēsi rāga - Bhāsha, Vibhāsha, Antara bhāsha, Rāganga, Bhāshanga, Kriyānga, Upānga.

2. Rāgāngadi Nirnaya Prakarana

Bhāsha rāgas (25)


Here are ten vibhāshas

Paurali, Mālava, Kalindi, Dēvara vardhini, Pallavi, Bhasava Lalitha, Kiranavali, Parvathi, Śrikanthi and Mālava Panchama.

Antara bhāshas

Sanka, Adya, Valita, Janaka.

Prak Prasidha Rāgas

34 Rāgas in which 8 are Rāga ngas. (Which existed before Sārangadēva)

(1) Sankarabharana (2) Ghantarava (3) Hamsa (4) Deepika
(5) Reeti (6) Poornatika (7) Lather (8) Pallavi
Bhāshangas (11)

Gambhesi, Vehar, Khashika, Utpali, Golli, Nandan tari, Nerlotpali, Chhāya, Tarangini, Gāndhāra gathika, Ranja.

Kriyāngas (12)

Bhavakri, Vibhavakri, Sivakri, Maruvakri, Trinetrakri, Kumudakri, Danukri, Ojakri, Indrakri, Nagakri, Dhanyakri, Vipayakri, Poornati, Dēvala, Kurinjika.

Adhuna prasiddha rāgas (Current rāgas of Sārangadēva -13 rāgas)

1. Madhyamadi
2. Mālavaśrī
3. Thōdi
4. Bangali
5. Bhairavi
6. Vararti
7. Gurjari
8. Goudi
9. Kalahala
10. Vasanta
11. Dhanasi
12. Desi
13. Dēśakshī

Adhuna prasiddha bhāshangas (9)

Dōmbakri, Asāvēri, Veḷāvalī, Prathama Manjari, Adikamodika, Nayadwani, Suddha Varātika, Natta, Karnata Bangala.

Kriyāngas:

Rāmakri, Gundakri, Dēvakri antarabhāshas.

Sārangadēva defines grāma but he neither explained clearly the connection between the grāma and jāthis nor gave the proper way to understand the swara system. The rāga chapter is explained in detail in the fifth chapter.
PRAKEERNAKADHYÄYA

Chapter III called prakeernakadhyáya contains different facts such as vággyakara lakshanam, gándhára swaradi lakshanam, gayaka lakshanam, etc. There are 4 kinds of voices such as kahula, narata, bombaka and misraka. Then he goes on describing the characteristic features of voice. The excellence of sáreera and its blemishes (doshas) are also explained. Then S.D defines the ‘kampa’ ie the shake of tone. Gamaka, according to Sárangadéva is the musically delighted shakes of tones. The gamakas are of 15 kinds such as Tiripa Sphuritha, Kampita, Lina, Andolitha, Vali, Tribhinna, Kurula, Ahata, Ullasitha, Plavitha, Humphitha, Mudrita, Namitha and misra. The definition of stháya is given as an organic component of rága. 96 stháyas are enumerated by S.D. It is a limb of a rága and rests on a tune other than sanyása and vinyása. The different kinds of alapthis are Rága alapthi and Rupaka alapathi.

In the 3rd section ie Prakirnakadhyáya, he defines the ‘vrinda’ lakshanam (of gayakas & instrumentalists). Gayana bheda, sabda bheda, sarira lakshana, gamaka, stháya, alapthietc are dealt with.

‘Kutapa’ is a group of musicians, dancers or actors. Different kinds of instruments are dealt with. Section IV comprises the prabanđhas. The geetha classification such as gándharva & gana have been mentioned. Gana which is composed of dhatus and angas is called nibadha. Alapthi being free from the structural limitations is known as anibadha. ‘Nibadha’ has 3 names viz prabanđha, vasthu and rūpaka. Prabanđhas are divided into 4 sections viz udgraha, mēlapaka, dhruva andabhoga. In between dhruva and abhoga a section called ‘antara’ was introduced in addition to the 4 sections. The classification of prabanđhas has been given. Also literary alankāras such as ‘gana’ etc has been described. The Rága kadamba prabanđha is of 2 kinds Nandyavrta and svastika. Nandyavarta is composed of 4 vrittas set to four tāla s and is in a series of rāgas.
Svastika is the double of it. It has 4 vrttas eight tāla s and eight rāgas. The chapter ends with explaining the blemishes of gītas.

**TĀLADHYĀYA**

Detailed information about tāla is given in chapter V. Chapter VI gives exhaustive information about the musical instruments. The Tāladhyāya begins with Tāla sabda niruthpathi and tāla swaroopa Niroopanam. Then the lakshnasa of mārga tāla s are given. After that Deshi tāla s are explained with prasthāra lakshana, prasthāra sankhya nirūpanam, laghu mēru, guru mēru, plutha mēru, samyoga mēru etc. After this Vādyadhyāya commences. Different kinds of vīnas, vīna lakshana etc are explained. Vādyas are of 10 kinds namely chanda, dhara, kaikuti, kangalam, vasthu, drutam, gaja leelam, dandakam, uparivādyaka and pakshirutha. Dhathus are also classified into 5.

**VĀDYADHYĀYA**

Vādyas meant particularly for supporting vocal music is called geethanugam. Then S.D. describes the ‘vadana krāma’ nirūpanam. Some rāga ngas such as Madhyamadi, Bangala, Bhairav, Varāti, Gurjari, Vasantha, Dhannasi, Dēśi, Dēśakhya and Bhāshangas such as Dōmbakri, Prathama manjari, Kannada and Kriyāngas such as Rāmakrithi, Goudakrithi, Dēvakrithi and Upangas such as Bhairavi, Chhāya Natta, Bahuli Rāmakrī, Malhar, Karnata Gouda, Turnshka gouda, Dravida gouda and Lalitha are given. The chapter ends with the Ghana Vādyā Lakshanam.

**PRABANDHĀDHYĀYA**

The Section II ends with a description of prabandhas. Varieties of prabandhas, treatment of prabandhas and peculiar factors that give novelty to the prabandhas etc are dealt with. Numerous varieties of prabandhas are described in
terms of corresponding tālas. Chandas(metre) is another important factor for the innumerable varieties of prabandhas. Most of the Prabandhas are set in dēši rāgas. The pancha taleswara prabandha in which the five margi tāla s were used is an exemption.

**Regional influence on rāgas**

The history of our music reflects the variety of rāgas that evolved out of the varied regional and racial influences. The rāgas Mālava, Andhri, Gurjari, Kambōji, Bangali, Pulindika, Takka, Kouśika, Chevati etc are examples of this fact. ‘Bōtta’ rāga took its origin from the tribal music of Bhotta dēśa. ‘Takka’ souveera, mālava kouśika etc are as old as grāma rāgas. According to the theory of matanga, Sārangadēva also made an offering of Bōtta rāga at the feet of Lord Siva the Himalaya Dēva. Rāgas like Bōtta, Vēsara, Souveeri etc are madhyama grāma rāgas. India had established economic, trade and cultural relation with countries like Tibet and other neighbouring regions. This intermingling might have contributed to the shaping of these rāgas.

Sārangadēva has referred to territorial division as under:

1. Sauviri - Sindh (Now in Pakistan)
2. Saurashtra - Kathiawar
3. Gāndhār - Country lying between India and Iran
4. Kambhoj - Northern part of Afganistan
5. Sindhu - North states of the river Indus
6. Dravid - South of river Krishna
7. Kuntal - North of chola state of Hyderabad
8. Viderbha - Kanada

Kinwa Varat
<table>
<thead>
<tr>
<th></th>
<th>Territory</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>Panchal - Territory falling between the Ganga and the Yamuna</td>
</tr>
<tr>
<td>10</td>
<td>Laat - Southern Gujrat</td>
</tr>
<tr>
<td>11</td>
<td>Gaur - North Bengal</td>
</tr>
<tr>
<td>12</td>
<td>Gurjar - Gujrat</td>
</tr>
<tr>
<td>13</td>
<td>Konkan - Konkan</td>
</tr>
<tr>
<td>14</td>
<td>Maharashtra - Maharashtra excluding Vidarbhā &amp; Konkon.</td>
</tr>
<tr>
<td>15</td>
<td>Andhra - Andhra Pradesh</td>
</tr>
<tr>
<td>16</td>
<td>Hameer - Mewar were Hameer ruled</td>
</tr>
<tr>
<td>17</td>
<td>Chola - Territory bounded by the river Kaveri and southern part of Mysore</td>
</tr>
<tr>
<td>18</td>
<td>Malya - Part of Mysore up to Travancore (south of Nalya mountain)</td>
</tr>
<tr>
<td>19</td>
<td>Malar - Malwa with capital Ujjain</td>
</tr>
<tr>
<td>20</td>
<td>Ang - Eastern part of Ganga</td>
</tr>
<tr>
<td>21</td>
<td>Vang - Eastern Bengal</td>
</tr>
<tr>
<td>22</td>
<td>Kaling - Orissa and the territory south of the river Godavari</td>
</tr>
<tr>
<td>23</td>
<td>Abheer - Upper part of Gujarat and the land lying on the north of river Tapthi.</td>
</tr>
</tbody>
</table>
Śuddha Saptaka

According to Sārangadēva it was sri rāga but several pandits like Lōchana, Srinivasa & modern practitioners of Hindustani music etc takes the nishāda mūrchna of sa grāma (kāphi) ie Bilaval as basic scale. The influence of Persian and western music&instruments paved the way for this change. If the śuddha vikrita theory of the ancients were interpreted and understood correctly as inteneted by the author, the confusion may become solved. Pundarika vittala of 16th century shifted the traditional śuddha stānas of R,G,D & N to one stāna below and named it as śuddha swaras. Then the old śuddha swaras became vikrita forms of the respective notes.

Evolution of Grāma rāgas in to Melas
(Development of rāga system after Sārangadēva)

Nāradi Śiksha refers to ga grāma and this only confuses us to think whether this work written before Nātyasāstra. The 3 grāma have respective duties such as Brahma, Vishnu and Maheswara. Mūrchanas are evolved from these grāma and the basic mūrchna in each case was the one that started from the swara name of the grāma. Thus in ‘sa grāma’, ‘uttarāmandra’ was the mūrchna that starts from sa and souviri was the first mūrchna of ma grāma which starts from ma. In ‘ga’ grāma the first mūrchna from ‘ga’ is Nārada*. Frequencies of 3 grāma are given below.

<table>
<thead>
<tr>
<th></th>
<th>S</th>
<th>R</th>
<th>G</th>
<th>M</th>
<th>P</th>
<th>D</th>
<th>N</th>
</tr>
</thead>
<tbody>
<tr>
<td>sa grāma</td>
<td>1</td>
<td>10/9</td>
<td>32/27</td>
<td>4/3</td>
<td>3/2</td>
<td>5/3</td>
<td>16/9</td>
</tr>
<tr>
<td>ma grāma</td>
<td>1</td>
<td>10/9</td>
<td>32/27</td>
<td>4/3</td>
<td>40/27</td>
<td>5/3</td>
<td>16/9</td>
</tr>
<tr>
<td>ga grāma</td>
<td>1</td>
<td>16/10</td>
<td>6/5</td>
<td>4/3</td>
<td>40/27</td>
<td>8/5</td>
<td>9/5</td>
</tr>
</tbody>
</table>
The notes r, g, d, and n of the ga grāma were re-discovered in the rishabha muchana of sa grāma. Shadja and sudha ma of ‘ga grāma’ also occurred in sa grāma. The only note left out was the reduced panchama (40/27). Gāndhāra grāma, incorporated in the ma grāma. Where as the ‘ni’ mūrchana of shadja grāma gave our sankarabharana and the ‘ni’ mūrchana of ma grāma gives the exact major diatomic scale with śruthi 5/3.

The ‘ma grāma’ paved way to the possibility of rāgas taking both the madhyamas. Eg: Lalit (H.M) Hamir Kalyāni incorporating the g & n of s grāma. Kharaharapriya incorporating the g & n of g grāma.

The modern kharaharapriya rāga approximately corresponds to the samagana the earliest scale of India. The six sampūrna mēlas mentioned before Venkitamakhi are Kharaharapriya (22), Thōdi(8), Kalyāni(65), Hari Kambōji (28), Natabhairavi (20), Sankarabharanam (29).

In ‘Sangīta Sara’ Vidyāranya (14th century 1320-1380) speaks of mēlas and enumerates the rāgas under 2 categories, mēlas and janyas. There were fifteen mēlas of Vidyāranya and he classified 50 janya rāgas also. But the next work Rāga tharangini of Lōchana Kavi mentions 2 categories of rāgas primary & derivatives. He mentions 12 thāttas and 75 janya rāgas under them.

Ramāmātya in his swaramēla kalānidhi (1550) mentions 20 mēlas and 64 janya rāgas against the 15&50 those of Vidyāranya. Rāma matya antiquated the method of deriving rāgas from the grāma mūrchana jāthi system and rāga ragini parivara system. Sōmanadha and Venkitamakhi were influenced by his mēlas and hence it is considered to be a land mark on the history of music.

Sōmanatha (1906) in Rāga Vibōdha mentions 23 mēlas and he classified 76 janya rāgas under them. In all these treatments there was not a rule or distractive character for being a mēla. Many janya rāgas were given the status of mēlas. Ahōbala in his sangīta parajatha classifies his mēlas in to purna - shādava
- audava. It is based on 7 suddha swaras, Varjya rāgas can be found as mēlas in Chaturdandi Prakasika & Sangīta Saramrutha. Pundarika Vittal was another link in between this evolution. Till 18th century this nebulous concept of mēla continued. In the middle of 18th century kanakangi - Ratnangi paddathi was mentioned for the first time in sangraha chūdamani. This grandha incorporated the idea and evolution of mēla concept and the 72 mēla scheme with krāma sampūrna arōhana avarōhana and other rules and regulations emerged. Among those who think of a scheme of mēlas, the priority should be given to Sōmanadha since he formulated a scheme of 960 mēlas based on 7 sudha swaras and 15 vikrītha swaras. Venkitamakhi was indebted to Sōmanadha for this idea. He could understand the latter’s difficulties and hence he took the 12 swaras and 4 duel swaras and introduced 72 mēla scheme. In the 18th century the author of Meladhika Lakshanam’ propounded a scheme of 4624 mēlas by taking 24 śruthis. After all these struggles 72 krāma sampūrna mēla system was ultimately adopted as the basis. Chilappathikaram and Sangīta Ratnākara are the two epics in the long history of Indian music. In Tamil music at first there had been 11000 scales but at last they were codified in to 103 selected pans. Sārangadēva was followed by a number of eminent writers like Ahōbala, Rāmatya, Sōmanadha, Gövinda Deekishither, Venkitamakhi, Tulaja, Gövindacharya.

References of certain rāgas in puranas

Chakravaki (Brhadarma purana) - a dasi rāga of Mallara

Rupavathi - Ragini of Gāndhāra

Thōdi, Bhairavi, Sankarabharana, Varāti - Occur in the early works like Sangīta Ratnākara

The rāgas figure in the sampūrna mēla paddhathi - Can be seen in Sangīta Ratnākara Sangīta Samayasara.

Vetavali, Samantha, Dēśakshi and Rāmakriya - Sangīta Makaranda
The 72 mēlas continued without a complete nomenclature even till the time of the Sangīta Saramrūthā (1735 AD). It seems that a scholar after Tulaja’s period enunciated the kanakambari - phenadyuthi nomenclature. The names of some mēlas were however bodily changed in this later kanakambari nomenclature. Bhairavi mēla were re-christened as Harikēdara goula.

Three printed editions of S.R have been printed till now.

1. The earliest edition of S.R was brought out in 1879 by Kaliveera vēdanta vāgeesa and Sarada prasada Ghosha from Calcutta. This book contains only the swaradhyāya and is accompanied by the commentary of Simha Bhūpala.

2. In 1896 & 1897 two volumes of S.R was brought out by Mangesh Rāmākrishna Tilanga. The first volume contained the chapters from I to V. The second volume comprised the remaining 2 chapters. This is a valuable edition because it is complete and also contains the commentary of Kallinatha.

3. The entire text with 2 commentaries of Kallinatha and Simha Bhūpala is edited by Pandit S Subrāmanya Sastri and published in 4 volumes. The first volume comprised the I chapter, the second volume - the second, third & fourth chapters; the third volume - the fifth and the sixth chapters, and the fourth volume - the seventh chapter.

The revised edition of volume III of Sangīta Ratnākara was prepared by Smt S. Sarada grand daughter of the editor, Pandit S. Subrāmanya Sastri. Pandit K Rāmachandran Sarma has added the indexes and detailed contents and helped in the correction of the proof. The volume III comprises the 5 & 6 adhyāya s with the topics tāla and vādyā respectively. After a long time the edition was done by Adyan Library and Research Centre in 1986.
Commentaries on Sangīta Ratnākara

S.R is the only work on Sangīta that has to its credit more than one commentary. M. Krishnamacharian in his book “History of Classical Sanskrit Literature” mentions about seven commentaries. Simha Bhūpala, Kesava, Kallinatha, Hamsa Bhūpala, Kumbhakarna and Ganga Rāma are the authors of the six commentaries. The name of the sixth commentary is ‘chandrika’ but the author is not known. Simha Bhūpala’s “Sangīta Sudhakara” is the earliest commentary. In the introduction the author explains about the necessity of such a commentary. He states that the whole system of music expounded by Bharata and others had been shattered before the period of Sārangadēva, and it was Sārangadēva who consolidated it and now he (Simha Bhūpala) is trying to make it easy for the use of people. It is clear that both Simha Bhūpala and Kallinatha feel that it is a big responsibility to connect the lakshana of S.R with the contemporory lakshyas. Kallinadhā’s “kalānidhi” gives valuable references to contemporaneous practice. In the rāga chapter of ‘kalānidhi’ he cites a number of examples from contemporery practice to bringout the non conformity of the lakshya of his time to the lakshana of grāma rāgas. Though Vidyāranya belonged to the same Vijayanagaram empire of which kallinatha was a citizen, it is strange that he does not refer to Vidyāranya whose system of mēlas had already been propounded. Rāmakrishna kavi in the Bharata Kosa states that Ramāmātya is the grandson of kallinatha. (Bharata Kosa Pg. 550) But Ramāmātya’s Swaramēla kalānidhi does not mention kallinatha. It is strange that kumbhakarna, the author of “Sangīta raja” was noticed as a commentator of Sangīta Ratnākara. Though the book was larger than that of Sangīta Ratnākara, bulk of the content is the elaboration of the former.

Ganga Rāma’s commentary” Sangīta sethū “was in Hindi. The work is more of a transalation, though some independent observations are made.