CHAPTER - VI

RAGA CHAPTERS OF
SANGĪTHA SARĀMRUTA
The Maratta kings of Tanchāvūr are the foremost among the royal composers who sincerely utilised their talent and ability to nourish the cultural activities of their land. Tulaja I the author of Sārāmruta and his brother Sarabhōji were the leading personalities in the field of music. The works of these brothers have much similarities as both of them have shared the tradition of classical music that has always preserved its lakshyas and lakshanās. As time passes, naturally the music also gets varied. In contemporary works usually the theories will be of similar character. But though the work of Sarabhōji, 'Rāgalakshanamu' in Telugu has been the model to Tulaja, he took care to be different in many respects especially in dealing with rāgalakshanās.

An exhaustive study of the whole ragas is not feasible within the limited framework of the thesis. Hence only thirty-five ragas are selected for detailed study. To give an idea about all melas and janyas a chart is included in the Appendix-IV.

MODE OF APPROACH OF TULAJA

Tulaja liked to stick on the traditional grāmas. He specially mentioned the grāma to which the raga belongs and also details like graha, amśa, nyāsa, sampūna, shadava, audava, vakratwa, varjyaswaras, arōhana-avarōhana and Janya- janaka aspects. The characteristic phrases (swaragati), sanchāra, ganakala etc. are given in detail. Śruti names like panchasruti rishabha & panchasruti ḍhaivata were the names given by Tulaja in the place of chatursruthi R & chatursruti D. Gita, taya.¹ and prabandha prayōgas are the special features

¹ The sanskrit word Sthaya got itself changed to thaya and means the characteristic and idiomatic phrase or grouping of swaras. Eg. : Rithigoula – nnn d mnnns.
of Tulaja’s rāga lakhanas. Old terms like Bhasha etc are used. Eg: Mangali is the Bhasha of Botta. Some old rāgas such as Bhinnapanchama, gāndhāra panchama can be seen in the list of rāgas of Tulaja.

The detailed study of the selected ragas begins here. The prominent traits of each raga as stated by Tulaja are included. Opinions of famous lakshanakaras are quoted to illustrate the raga lakshana.

1. SRI RĀGA

It is the first mēla rāga. Sri rāga is known as ‘Rāga Raja’ and also it is famous for bestowing prosperity.

Srīrāga: paripūrna: Sagrahanyāsa samyuta:
Geya: sāyahnasamaye hwadhā thāna vivarjita:
Suddha syu: samapa panchaśruti rishashadhaivathou
Śādhāranakhyagaṇḍhāra: kaiṣīkyakhya nishādaka
ethai: saptaswareiryukto yo mēlastathra chaḍima:

Illustrative Prayōgas of Sri raga:

Sri rāga is a pūrna rāga when shadja swara is the Graha, amśa and Nyāsa. Evening is the best time for singing. sa, ma & pa are Śuddha Swara, ri & dha are Pancha śruthis, Gāndhāra is sādhārana and nishāda is Kaiśika.

Sanchāra

Shadja stayi dhāya Prayōga - n s r g r s - s n r g r m n s g r m - g r s -
 s r s s m n - m p m p n n g s - n n s - r g r s s n - r g m s n s.
Dhāya Prayōga  - r g r m - s n r - p n m - p m r m m p - m p n n s - n s
rmmpn - m p p s s - s s n m - p n p p m - m p m r g r s -

Prabhandha Prayōga - r n p n p p m r - g r s s s n p g r s s

Todi - - dam dam dhimikidda

Tulaja gives sanchāras and points out permissible and non-permissible prayōgas in accordance with the Gita, prabandha, Dhaya, alapa or (Chaturdandis) as well as suladi prayōga.

S-Graha, amśa, nyāsa. (Eg: s s n m - r g r g r s - s g g r s - s s - s s n p
- p p m r - m m p n n p - m p m p n n s . Sri rāga takes alpa dhaivata. In this rāga the swaras donot proceed as Sa-ri-ga-ma & ma-ga- ri-sa.

Janya rāgas of Śri Rāga

Sampoora janyas

Kannada goula, Deva gāndhāraka, Salaga bhairavi, Śuddha desi, Madhava Manohari, Madhyamagrama Saindhavi Kaphika, Huseni

Shadava Janyas

Sri ranjini, Malava Sri, Devamanohari, Jayantha sena, Mani rangu

Audava Janyas:

Madhyamadi, Śuddha dhanyasi

Venkitamakhi (Chaturdandi Prakāsika)

He enumerates the same swaras for sri rāga mēla. He says the ‘d’ is chaturśruthi. In modern conception its ‘d’ is chaturśruthi but according to
Venkitamakhi it takes five śrūthis. He was also of the opinion that Sri Rāga is Sampūrna with ‘d’ ‘g’ varjya.

Lōchana Kavi (Rāga Tarangini)

He mentions only 12 scales in all, in which Bhairavi is the 1st one. He is more a lakshanakara of the Northern system than the Southern. The Bhairavi described by him is not the Bhairavi of the present Hindustani music which corresponds to our Todi. The Bhairavi of Lōchana kavi is thus the Sri Rāga which we have been considering and it corresponds to the Kaphi thatta of Northern System and it is clear that it was the Śuddha scale. Therefore it is very probable that long ago Bhairavi had its avarōhana exactly like its aroha without Komala dhaivata.

Pundarika Vittala (Sadrāga Chandrodaya)

He wrote works on the Southern and Northern systems of music. He describes Sri Rāgas as Tulaja has done, but appropriately calls ‘ri’ & ‘d’ as chatur śruthi.

Rāmāmātya (Swarā Melakalāndhi)

He has nothing new to say about this rāga. He had given the śruthis of the notes in the same way as Tulaja.

Sōmanadha (Rāga Vibodha)

He mentions this rāga as taking tivratama madhyama. This is obviously a mistake.

Raghu Nadha Naik (Sangīta Sudha)

He describes the rāga as taking the same notes as mentioned above, and the various stages of alapa are detailed as in the case of all rāgas it discusses.


2. KANNADA GOULA

Srirāga mēla samjātho rāga: kannadagoulaka:
ni nyāsāmsagrahopetha; saptaswara samanwita:
vakra swara gatislishto asāvarohāvarohayo:
geyo ahna: paśchime yāma utkalānamatipriya:
upāngamenam śamānti sangitāgama pārāga:

The first janya rāga described under Sri rāga mēla is kannada goulā. Its graha, amśa, nyāsa are nishāda. It has pūrna swara both in the arōhana and avarōhana and vakra swarāgati exists both in the arōhana avarōhana. It is supposed to be an upanga.

Sanchāra

Udgraha Prayōga:

S n p d n s n n s - r g m g m p n p m n p n s - n p - n p m - p m g m m g - g m m p n n - s n p - n p m p m - m g s n g m m g s

Dhāya Prayōga:

G d n s s s - n n n s s (Shadjasatyi dhāya)
M m p p p n p m - p m m g - n r g m m s n p

Gita prayōga:

P d n s s n d p m g m p n d g m g

Aa - - - - - - - - - - - - - - - - - - - - - - - - - e e pi ya i

n s g g g m - g m g gr s(Gitantāra Prayōga)

p d n p n p d p - m g m - p n d m m g s n p (Suladi Prayōga)
Venkitamakhi

He mentions Kannadagoula as janya of Sri rāgamēla, as Sampoorna and according to some it is without madhyama in aroha. He also mentions its amsa, graha and nyāsa as Nishāda

Kannada Goula as described in Sārāmruta finds mention in Chathurdandi Prakāsika. Numerous Prayōgas eg. dhaivata Varjya& rare use of ‘d’ in arōhana are reflected in Tyagaraja kritis

Raghunatha Naik

It is one of the rāgas which sangīta Śuddha quotes from the book of Vidyaranya. But it puts Kannada goula under Samanta mēla which is supposed to take the same notes of Gurjari or Malavagoula.

Sōmanadha (Rāga vibodha)

It mentions no rāga corresponding to it. The book gives Karnātakagouda also called Karnātaka as one of the mēlas. Though its name sounds very close to Kannadagoula, it is a different scale and corresponds to Vagadheeswari.

Ramāmatya

Swaramela kalanidhi mentions Kannadagoula as one of the 20 scales. But is not the same as Saramruta. It has similarity to Sōmanatha’s Karnātaka Gouda which takes shad. ri, antārag, tivradhaivata and Kaiśika nishāda in addition to S,P and Śuddha Madhyama.

Pundarika Vittala

His karnātaka gouda is the same as that of Sōmanatha.

Lōchana kavi

He makes no mention of Kannada goula. He mentions Karnātaka as one of his scales. It is no other than Harikamboji or Khamaj thatta. From the janyas given under it we can assume that sometimes Sādhārana gandhara was used in
substitution of Antāra ‘g’ karnataka as a janya of it being no other than the precursor of modern Kanada of Karnatic system taking Sādhārana ‘g’.

3. DEVAGANDHARIKA

Srirāga mēlaja: purno deva gāndhāra kābhidha:
gāthavya: prātarevaipa shadja nyāsa grahāmsaka:
arohe ridhavarjo avarohe ridha samanwitha: II

It is pūrna janya of Sri rāga. Devagāndhāraka is a morning rāga. ‘Shadja’ is the graha, amśa and nyāsa. In the arōhana ‘ri’ & dha’ are varjya swaras and in the avarohana both swaras are present.

Tārashadja Tana Prayōga

M m g r s n – m g m p p n d d p m – g m p n s – s n d p n m m g – p m g r
– sr n s g r s – s r n s s

Madhya stayi Dhāya Madhya – n d p m m m – g m p n n s – n d p m m m
m m g r s n – n d p m – s s g r s – n s s s s – g m p m p n s s (Dhāya Prayōga)

Gita Prayōga

G m g m p n p n s g r s s n d d p p d p m m g r s
a a a a a a a a r y a r y a r d h a

yu chu nee ntaa

Venkitamakhi

He says that this is a sampoorna rāga born of Sri ṛgamaḷa. It is a fact that these writers applied the term ‘Sampoorna’ when the rāga has all the seven notes in the aroha and avaroha taken together.

Raghunadha Naik

He speaks of this rāga in the same manner as in Chaturdandi prakasika.
Ramamatyra

He gives it as a janya of Sri rāga mēla.

Pundarika Vittala

He refers to it as a janya of malava gouda in his Sadraga chandrodaya. In ‘Raga mala’ he refers to it as a Janya of Malava kaišiki which takes the same notes as this rāga. This rāga is more common in Karnatic music than in North.

Lochana Kavi

He refers to it as a janya of Gouri. The scale of Gouri is the same as Malava Gouda. Lochana Kavi & Pundarika vittala are of the same opinion ie, the notes of their (Devagandhari) rāgas are the same. But it differs from that of Sārāmruta.

4. SALAGA BHAIROVA

Srīrāga mēla sambhuta pūrṇa salaga bhairavi
shadja syāsagrahamśa asou yame geya turiyake
iti Sri Tulajendrena kadhita sarvasammatha

It is a Sampoorna janya of Sri rāga mēla. ‘S’ is the graha, amśa & nyāsa. It is sung in the 3rd yama.

It must be noticed that in the prayoga given by Tulaja only a few have the phrase of “r g m” as aroha. Also, the phrases given by Tulaja are taken from old compositions and they cannot reflect the rāga that existed in his time.

Udgraha Prayōga

G g r - s r s s s n d p - pdp - s s r s g g r - p p d p s s s - n s d p m g r s -
gr s s s - g g r

Dhāya Prayōga

N s d p - d d p s s r s s r - n s d - p d d p (Panchama staya)
S s r - s r g g r - p p d p s - s s n d p m g r s
Gitantara Prayōga

It is an audava sampūrna rāga, ri and dha being absent in the arōhana and all the notes being present in the avarōhana.

Venkitamakhi

He speaks of it with the same lakshanas of Sārāmruta, closely follows Chaturdandi prakasika and further elaborates the lakshanas with reference to the practice prevailed in the time of Tulaja, the author.

Subbarama Dikshither

Sampradāya pradarsini gives the gita of Venkitamakhi and it does not have the phrase ‘rgm’. But in the same book, the composition, of Muthuswami Dikshther “Tyāgarajena” begins with ‘rgm’ Sanchara.

Ramāmātya

He speaks of it as a janya of Saranganāta mēla which corresponds to Sankarābharana scale. It must be a different rāga and he speaks of a Śuddha bhairavi as a janya of Sri rāgamēla. Raghnathanaik supports this argument.

5. SAINDHAVI

It is a janya of Sri rāga mēla. ‘s’ is the graha, amśa & nyāsa. It is sung in the evening. It is supposed to bring success in war efforts.

SAN CHARA
Venkitamakhi

He does not refer to this as a modern rāga.

Sōmanadha

He gives it as a janya of Sri Rāga.

Pundarika Vītaṇa: He gives Saindhavi as a Janya of Sri Rāga. In Rāga Manjari it is the janya of malavakaisiki. Malava Kāiūiki and Sri Rāga is the same.

Sangīta Sampradāya Pradarsini: It gives the aroha and avaroha full and regular.

Sangītā Sara Samgraha gives the arōhana and avarōhana of Saindhavi as-
dn sr gm pns - sndpmgrs nd ns.

6. MALAVA SRI

Sri rāga mēla samjata shadja nyāsa grahamśika
ri varjita malavasri: shadava mangala prada
raganga menam śamsanthi sa geya sarvada budhai

Malavasr is a shadava janya of ‘Sri’ rāga mēla where ‘r’ is varjya. ‘Shadja’ is graha, amśa & nyāsa. It is auspicious and may be sung at always.

Kataka Prayōga:

mpdn sgs- arohani
snnndpmmgs-avarohan i

Gita Prayōga:

nnndmmgs ssnngpmmgs
Nsndmp-dhaya
In the arōhana while there is" madhyamadi Shadava thana", there are no thanas beginning with sadja or gāndhāra. In the avarōhana there are the Shadjadi moorchana and nishādadi shadava thanas. Venkitamakhi describes this rāga. Sang. Śuddha and Sārāmruta too have the same opinion as Venkitamakhi.

Rāgavibodha

Mentions this as a janya of Sri Rāga, which is supposed to take two madhyamas. Pundarika Vittala, in Sadrāga chandrodaya also mentions it as a janya of Sri Rāga. In Sangita Sara Samgraha its arōhana is given as Sn d m g s. In the lakshana sloka cited in sampradāya pradarsini ‘d’ is said to be varjya in aroha.

7. MADHĀYAMADI

Madhyamadistu rāganga rāga: sri rāga mēlaja:
gadha lopadouduvo sayam kaleshu giyate:
rakthi retasya rāgasya mularyam drisyate adhika

‘ga’ and ‘da’ are varja. Where it is an audava janya of sri rāga which is sung in the evening. Its beauty is most perceived in the flute.

Utagraha Prayōga

P p m n p n- ppmrmmm- rrmmppnns- pnpppnr- mrmrssssrs- sn- snpnsrr-
mmprrppmrmr- mrrsns- snp- nsr

Gitaprayōga

R p m r m p s s- s s n p m – pm r- s r m r s n s

Tulaja clarifies and says its swarāgathi in aroha and avaroha is avakra. Madhyamadi which is now called Madhyamavathi is a very ancient rāga.
Venkitamakhi

He mentions madhyama as graha, amsa and nyāsa. This rāga is best enjoyed in flute. This remark is fully justified for the notes of Madhyamavathi even as those of Kamboji are produced in the flute naturally without effort. As the name implies, this rāga was played beginning from madhyama. Sangīta Śuddha has also the description of the rāga as in Chaturdandi prakasika. Sampradāya Pradarsini gives only one kriti of Dikshither.

Pundarika Vittala

He puts this rāga under Kedara which would correspond to Sankarābharana mēla.

Sōmanadha:

He classifies it under the rāga Mallaru which also corresponds to sankarābharana.

Rāmāmātya

He treats it as a janya of Sri Rāga mēla.

In the South India the rāga has Kaiśiki nishada while the North favours kākali nishāda for it. The oldest version had been probably Kaiśiki nishāda.

In the simultaneous progression of fourths and fifths this is the earliest rāga to be derived for it is obtained after the first progression, the second progression completing the scale of Kharahara priya or Sri Rāga.

8. DHANYASI

DHANYāsi rāgo rāngango jāta: sri rāga mēlata: ,
ridha lopādouduvo ayam prātar geya subha prada:
It is an audava janya of Sri rāga. r & d are varja. It is sung in the morning and an auspicious raga. It has Krama arōhana and avarōhana. Venkitamakhi’s lakshana sloka for this rāga is repeated in Sārāmruta.

Utagraha prayoga:

M g s n - s g m p - p n p n s s

Dhāya Prayōga

P m g s g m p m s - g m p n p m - g m p m s - g m p n p n s n p - p n p m g m p m g s

Tārashadjatana Prayōga

n p n n s n p m g s

Gita Prayōga

G m g m p n p n m m g s

Aa - - - - - - - - - - - - - - - - - - - - - - - - -

Sangita Sudha

It is almost identical with the observation of Tulaja. Shadja is graha, amśa and nyāsa. But the book mentions the name of the rāga as ‘Dhanasi’ instead of ‘Dhanyasi’. It speaks of it as audava and quotes vainika sampradāya as authority.

Rāga Vībodha

It calls this raga as Dhannasi. Ramamatiya calls it Dhanyasi. Pundarika Vittala gives the name as Dhanasri. Sangita Sara samgraha calls it sindhu Dhanyasi. Sindhu Dhanyasi is the name mentioned for the Kirtana of Tyagaraja Enthanerchina in the edition of songs by Narasimha Bhagavather.

This rāga though it bears the name as given by Pundarika vittala is an entirely different rāga. With Lochanakavi it is one of the 12 mēla rāgas. Its notes are those of our Pantuvarali. We ought not to confuse the Dhanasri of Lochanakavi with Dhanasi of Sārāmruta.
Sreenivasa pandit in his Raga thatva vībodha gives this as a janya of the sudha scale. Sri raga and mentions that rishabha and dhaivata are varjya in aroha.

**Purandara Dasa**

It is very probable that even before the time of Purandara dasa the rāga Dhanyasi had developed from a strict audava rāga into an audava sampoorna of recent time or what the ancients would call a sampurna with a variety of rishabha and dhaivata different from the corresponding notes of the scale under which Dhanyasi was classed. Purandara Dasa composed many songs in the altered form of the rāga which is the modern Dhanyasi.

The introduction of flat rishabha and flat nishāda in the avaroha heightened the beauty and emotion of the rāga and was found suitable for highly devotional type of music. It was left to Tyagarāja to verify the old rāga Dhanyāsi as it existed before it had attained sampoorṇatva by composing a song of high significance. To distinguish the revived rāga, most of the recent lakshanakaras have chosen to call this rāga Śuddha dhanyāsi.

9. **NĀTA (MĒLA)**

Śuddha: swara: syu: samapa: shad Śrutrishabha dhaivatou
antārakhyana gāndhāra: kakalyakhyya nishādaka:
ethai: saptaswarairyukta: śuddha natyascha mēlaka:
asminmēleŚuddha nati mukhya rāga: prakirtita:
nati bhashānga sampurana shadja nyāsa grahamāsikā
sayamkale tu gatavya avarohe dha ga varjita

**Nāta rāga**

Tulaja says that its ‘ś’, ‘m’ and ‘P’ are Śuddha. ‘r’ & ‘d’ are shadśruthi, ‘g’ is anthara and ‘ni’ is Kākali. Of this mēla the principal rāga is Śuddha nati. It is
Sampoorna and Bhashānga. ‘s’ is graha amśa and nyāsa. It is sung in the evening. In the avaroha, ‘d’ & ‘s’ are varjya.

Śuddhanati – Sanchāra

Utgraha Prayōga

$$SSn ppm-r g m p-d n s s n p p-p n p n s s$$

$$SSn-p ss s-s ss n-$$  Nishada stapini dhāya

Prabandha prayōga

$$G m p ss-r s s r s s s n s n p m m r s$$

Suladi Prayōga

$$ssn p n r s s$$

Both in the arōhana & avarōhana swara gathi is regular.

Venkitamakhi

He says in this rāga Shadja is vadi, ‘Pa’ is Samvadi, ri& dha are anuvadis, ga & ni are vivadis. The last 2 notes are vivadis because they come, one between shad. ri and ‘ma’, and the other between shad. dha and sa with only a resultant semitonal interval each side between. In other words these notes bring about a succession of 3 semitones consecutively. It is derived from pinjari considered to be a Bhasha of Hindola which itself is traced to the Grāma rāgas. It is in this sense that Venkitamakhi and others call it as Bhashānga.

Chala nāta is the name of the mēla under the Mela kartha system attributed to Venkitamakhi. Sangīta Śuddha and Chaturdandi Prakāśika give this rāga as the first of the mēlas. Tulaja mentions Nāta as second because he believed it auspicious to mention the name ‘Sri’ rāga first.

Sōmanadha

He gives it as his 22nd of the 23 mēlas and calls it Śuddha Nāta. The notes are the same.
Rāmāmātya:

Gives it as the 9th of his 20 mēlas and calls it as Śuddha Nāta.

Pundarika Vittala:

His description of this rāga is identical.

This raga is suited for tana and madhyamakala hence shines in the Vina vadana. It must be handled with vigour and spirit.

10. TAKKA BHASHA

Adha proktodaya ravi chandrika Nāta mēlaja
takka bhasheti vijneya sampūrṇa sagraḥamsika
dhagavarjyouduva seyam geya sayam tu Nātavat

It is also known as 'Udaya ravichandrika. It is the only janya of Nāta mēla. 's' in graha, amśa & nyāsa. By dhaivatha and 'gandhara' being varjya the rāga is audava and sung in the evening. Both arōhana and avarōhana is regular.

Utagraha Prayōga

S n p p s n p m r p m - p s n s - r p m p s n n n s m r p n r - m m r n s s s

Dhāya Prayōga

R n s s r r m r s - r n s s s
r m r p - m p s s s s n p - m p n m p - r m r n s s s

Gita Prayōga

R m p n p s s n p - s s r r p - p s r s s n p m
Tulaja

Tulaja states by borrowing from Venkitamakhi that, shadstruthi rishabha cannot occur when antāra gāndhāra is varjya.²

Sangitha Sara Samgraha

Puts it under Nāta Bhairavi as well as under chalanāta. Sampradāya Pradarshini does not deal with this rāga seperately. In describing Śuddha Dhanyasi, Subba Rama Dikhither incidently mentions that the only difference between the two lies in the nishāda and it seems strange.

11. MALAVAGOULA (MĒLA)

Śuddha: syu: samapa: Śuddha dhaivata:
antārakhyana gāndhāra: kakalyakhya nishādaka:
ethai: sapta swarair yukto yo mēla: parikirtita:
sayam malavagoula: sa sammato gana vedinam

Of its swaras s, m, and P are Śuddha. ‘Dha’ and ‘ri’ are also Śuddha. ‘ga’ is anthara and ‘ni’ is kākali.

Sampoorna Janya ragāś

The first janya is known as malavagoula itself. Saranga natika, Ardradesi, Chayagoula, Takkā, Gurjari, Gunda Kriya, Phala manjari, Nadharāmakri,
Sourashti, Mangalakasika, Mecha bouli, Magadhi, Gouri manohari, Maruva, gouli Panthu, Saveri, Purvika.

**Shadava Janya Rāgas**

Goula, Lalitha, Bouli, Padi, Kannada Purvaka, Bangala, Malahari, Purna

**Panchama**

**Audava Janya Rāgas**

Saverika, Mekharaji, Rēvagupthika, Mālavi are the audava janyas of Malava goula.

**Utagraha Prayōga**

\[ S r s s r - s r s s - r s s - r s s r - s n d p g r p p - s - r g m p d n s \]

**Gita Prayōga**

\[ S s s n d n s n d p m n d p d m p g m p d n s r \]

A ara sri vi na ga raa dhi pure-- aa-- vida mu—ru-- ti - - ti - - re - -

**Gitantara Prayōga**

\[ d p p g p p g p p r s r s s s \]

sa pu ta sa pu ta swarī ra gha ri ra

Swara gathi is avakra.

**Chatur Dandi Prakāsika (Ch Dp)**

Calls this ‘Goulamēla, though goula is only a shadava. The omission of madhyama in some of the sanchāras from the old works, are not now common. The mode of giving a name for the mēla from a rāga that is not sampurna is not unusual.

Venkita makhi does not mention any rāga as Malava goula. All the seven varities of goula, not all of these from this mēla, are said to have nishāda for graha etc. The Geeta of Venkita makhi is famous. But in this geeta the rāga is Mayamalava goula though in chatur. Dandi prakasika it is referred to as Goula
mēla. Gōvinda Deekshithar was indeed wrong in stating that Malavagoula was not a prasidha rāga in his time.

Sampradāya Pradarshini gives a composition of M.S. Dīkshither in this rāga being the first one of Garuguha Keerthanas. Tyagaraja’s four keertanas are current

Sangīta Śuddha

Calls this mēla as ‘Gurjari Mēla’. The author questions the wisdom of calling a mēla by the name of a rāga which is not sampurna. It is therefore clear that even in his time of Venkitmakhi this mēla was known as Goula mēla.

Purandara Dasā:

Systematized the basic music instructions adopting this rāga.

Vidyaranya

Even in his time this rāga attained great fame.

Most wrirters including somantha, Rāmāmātya, Pundarika-Vittala have named the mēla as Malava Goula and placed Gurjari as only a Janya rāga under it. Almost every notable work on music assigns the largest number of rāgas to this mēla.

12. SARANGA NĀTA

Saranganati sampūrna shadjanyāsa grahamsika
mele malava goule syajjata sayam pragiyate

Saranganati:

It is the janya of Malavagoula mēla with shadja for graha, amśa and nyāsa. It is an evening rāga. Tulaja states that the arōhana is from madhya shadja to Tāra Shadja but the gāndhāra and nishāda do not occur in the regular course. These notes should be used according to occasion which can only mean tradition and usages.
Sangīta Sudha:

Severely criticises the view of those writers, who place the rāga Sāranganāta under the Salaga nāta\(^3\) mēla which takes the sharp rishabha and sharp dhaivata and that other janyas stated under it are, to be classed under different mēlas. Govinda Dikshitar is of opinion that no rāga or mēla of the name Saranga nāta existed apart from saranganāta described by him as janya of Gurjari mēla.

Ramamatya speaks of Saranga nāta with sharp rishabha and sharp dhaivata under a mēla of the same name.

Sōmanādha

Mentions sāranganāta as a janya of Mallari which corresponds to saranganāta of Ramamātya which is practically Sankarābharana.

Purdarika Vittala

He also places Saranga nāta under kēdāra which takes sharp rishabha and dhaivata.

Sampradāya Pradarshini has only one composition of Dikshithar, in this rāga. It seems as if this rāga went out of vogue even in Tyagaraja’s time. It may be pointed out that the distinction between Sāranganāta\(^4\) and Salaganāta now made is not necessary. Both means the same rāga. Regional versions of ragas were seen in our music from the ancient time onwards. For instance, Bhūpali of

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\(^3\) The janya rāgas which Gōvinda Dikshitar complains of as wrongly placed under Salaganāta and disposed by him under different mēlas, are also placed by Sōmanadha under Mallari.

\(^4\) The common inference from these is that rāgas having the same name came to be rendered differently in different parts of the country and in different ages, the variable notes being changed.
the South takes flat varieties of r, g & d; The rāga in the same name in north is sung with sharp varieties of these notes.

13. PHALA MAJARI

\[ Mēlanmalava gouli chajjateyam phalamanjari \]
\[ sanyāsamśa graha pūrṇa sayamkale pragiyate \]

Phala Manjari is the janya of Malava goala mēla, sampurna with sadja for graha, amśa and nyāsa. It is sung in the evening.

Utagraha Prayōga

\[ Sr \ n d- \ n s r \ g \ m \ d \ p \ d \ p \ m- \ g \ dd- \ s \ s \ n \ s \ s- \ n \ d \ n \ d \ p \ m \ g \ m \ r \ s- \ r \ s \ n- \ d \ n \ d \ r \ s \ s. \]

Dhāya Prayōga

\[ M \ g \ m \ d \ d \ s \ n \ s- \ n \ d \ p \ m \ m \ g \ m \ r \ s \]
\[ G \ g \ m r \ s \ m \ g \ m \ r \ s \ m \ g \ m \ p \ m \ g \ m \ r \ s- \] (Dhāya)

Tulajendra refers to the swarāgathi of Phalamanjari as samslishta by which it is supposed that the swaras are closely linked.

Ramamatya

Phalamanjari is not mentioned by any writer except Ramamatya who also makes it a janya of Malava goula.

Pundarika Vittala

Speaks of a Prathapa manjari and not phalamanjari.

Sang Sara Samgraha

Places Phalamanjari under the 22nd mēla and gives its aroha as: s g m d s-ava:

\[ s \ n \ d \ p \ m \ g \ m \ r \ s \]

The Characteristic m g m r s is also here.
The familiar composition of Tyagaraja “Sanathana:” is sung in Kharahara priya.

Here is an instance of a rāga changing over from one scale to another. Rakthi prayōga helps us to judge these changes.

14. SOURASHTRI

Mēlo malavagoulsya: ya: sourasrtra: sa eva hi
Shadja nyasa grahamseyam sarva kaleshu giyate

It is a janya of Malavagoula with Shadja for graha, amśa and nyāsa and may be rendered at all times.

Gitantāra Prayōga

d n s r s r g m p m d s s s s s s n d p m m g r g

vrinda- - -vana bhasuri yamuna theerē trivi krama swa - - - mi

Ayitta Prayōga

S s s s r s n d p- p d p n d p- p m g r g m p p p p p- g m d m p d n d- p p m

Tāra shadja tana Prayōga

D m p g r s- g m p m- p d d p- p m p d n s s

Dhāya Prayōga

S n d p m g r- g g m p n d p- s n d p p m g r- g g m p d n d p- s n d p m g r

Gita Prayōga

S n d n s r g m p d n - dp p m g r - g m p

The swara passages in aroha and avaroha are both regular and irregular. Evidently it was not so common in Northern and Central India as it was in the West from where it came to the South through Karnātaka.
Rāmāmātya

He calls it an inferior rāga perhaps for the reason that, it is very much a chaya rāga. He would treat it as an evening rāga while venkitamakhi, whom Tulaja follows considers it as a Sarvakalika rāga.

All the books deals with rāga refer to this rāga as the janya of Malavagoula. This leads us to suppose that it takes Śuddha ‘d’. However in Practice, for the past 5 years it has been taking chatur. ‘d’. The same is the case with the rāga vasantha. Also in some sancharas alpa kaiśika nishāda occurs. Sōmanatha, Pundarika Vittala and Llochana Kavi do not appear to take notice of it.

Venkitamakhi

In the lakshana Sloka cited in Sampradāya pradarsini it is stated that the tivra dhaivata is also used in some places in this rāga.

Subbarama Dikshither

Takes this to imply the use of Kaiśiki nishāda also. This statement is totally at variance with the lakshana sloka in Chaturdandi Prakāsika.

Prominent Krithis

Surya murte- Vara Keertana - Dikshither
Sri Ganapathi - Tyagaraja
Vinayamunam - Divyanama about - Ramayana - Tyaga raja.

15. SAVERIKA

Jatamalavagouliya mēlatsaverika abhidha
Purna prata: prāgatavya shadja nyasa grahamśika

Saveri is then described as born of Malava goula mēla. It is sumpurna, sung in the morning. It has shadja for Graha, amśa and Nyāsa. In the the aroha of this rāga ‘g’ ‘ni’ are varja. The avaroha is straight.
Alapa Prayōga

d s r m g r - m p d d n p m - m d s n d s - n d p m - r s r g r - s n d s s s

In the aroha of Saveri ‘ga’ and ‘m’ are varja. The avaroha is straight.

Tulaja: gives the swarāgati as in practice now. Chatur Prakāśikahās given the same lakshana but places with Andhali as a rāga which has ‘P’ for graha Amsā and Nyāsa.

Śāṅgīta Śuddha: gives it as one of the fifty rāgas. In the work of Vidyaranya it is stated that g & n are absent, not in the aroha only but in the entire rāga and treat it, therefore as an audava.

Venkitamakhī’s opinion that g & n are to be omitted in aroha reflects the lakshana truly. Saveri is more a southern rāga though there is now a northern version corresponding to it called Jogia. It is very probable that Saveri developed from an audava rāga to a sampūrṇa or rather audava Sampūrṇa as did Dhanyasi.

16. GOULA

Gou/a malava gouliya mēlajo dhaivatojhita:
Shadavo nigraho ragango ayam sasvat pragiyate:

Goula is a shadava janya of the mēla Malavagoula, dhaivata being varja. Nishāda is its graha.

Tana Prayōga

r m p n s r g m r r s n p - m p r s - n s n p m r —— sanharini chaturthā tāṇa prayōga.

s s r r g g m m r r s —— shadjastāyi & Madhyama thāna

Prabandha Prayōga

n n n d m m g s m m n d - m g m n n d m n n s s n d n

Suladi Prayōga

R m p m s r s n p - s s n p.

In this rāga (goula) gāndhāra comes only in madhyamanta aroha krama, that is when the phrase in the aroha goes only as fas as madhyama. It does occur
in the aroha krama sanchāra which goes to shadja. Even in the strict avaroha krama from nishada and shadja ‘g’ does not occur. The reference of ‘g’ come in only in vakra Prayōgas.

Venkitamakhi

Calls this as a rāganga quite consistently for he gives it the status of a mēla rāga. He states that ‘ri ‘ and ‘ga’ are vadi- Samvadi.

Śangitha Śuddha

Mentions nishāda as vadi and gāndhāra as samvadi. Śuddha refers to rishabha as amśa owing to its frequent use. This discription is quite modern considering the time when the book was written which was more than 3 centuries ago. The author gives Gurjari for the mēla name only for the reason of goula being shadava, while the objection to Malavagoula was that it was not well known as Gurjari is not relevant for goula rāga was atleast as famous as if not more than Gurjari.

Most writers describe this rāga under slightly different names such as Goura, Goudi, Gouli etc. Further it has in the main retained its individuality not withstanding slight regional variations in the practical renderings.

17. KANNADABANGALA

Mēlanmalava gouliyadbangala: Kannadadika:

\[ Jato bhashango nivarja: pratargeyascha ga graha: \]

Kannada bangala is derived from malavagoulamēla. It is a Bhashanja when ‘ni’ is varjya. ‘G’ is the grahaswara. It is sung in the morning.

\[
\text{gmgrsrdsrmgmgmppdpdm- tārashaja tana}
\]

Dhāya Prayōga

\[
\text{sdsrpdpmpmgm-gmgrsrd-dpmmgmg-rsds}
\]
288

Gita prayōga

\[\text{M p p d d p m p d s} \quad \text{d s s d p} \quad \text{p p m g m} \quad \text{g m g r s d} - \text{p m g m g r s}\]

Ee- - - - - - - - re - purapatiha - - mandure - - - vuridrudaya - - na he - - su- - ru -- re

In the aroha gāṇdhāra is langhana. In avaroha ‘gāṇdhāra’ comes as krama and vakra. Venkitamakhi and govinda Dikshitar calls it as karnātaka bangala.

Rāga Vibodha

It gives only Bangala as the janya of Malavagouda. Sangīta Sara Samgraha gives the scale as as Aro: srm gm d pd-Ava: sdpmgrs

In sampradaya pradarsini the scale is as Srmpds -s d p m g r s

We can assume that this Kannada bangala was a well known rāga both in the North and South and the popularity waned in the South, owing to the increasing use of Malahari and Saveri.

18. LALITHA

\textit{Pahina shadava dakka bhasheyam lalitha prage}

\textit{Geya malava gouliyanmēlajjatha cha sagraha}

Lalitha is the janya of malavagoulamēla. The Panchama being varjya, it is a shadava rāga. It has shadja for graha. It is a bhasha of Takka. It is sung early in the morning.

Utgraha Prayōga

\[\text{n m r m g r - n s n - sr s snd - mdnsr- r m md - md n s s - nd n d m m g r r}\]
\[\text{s - r s r sn s - nd ns}\]

Dhāya Prayōga

\[\text{g m g r s m- stayi}\]
\[\text{r g m d n s n d s g- g md m g r s}\]
Gita Prayōga

\[ m \, g \, r \, s - n \, d \, n \, d \, m \, m \, g \, r \, s \]

The swaras in aroha and avaroha proceed regularly. Lalitha is a bhasha of Takka. Chatur dandi and Sangita śuddha are having the same opinion.

Subbarama Dikshther

He is of opinion that the dhaivata in vasantha is the mis-called ‘Pancha śruthi that is the sharp variety only. If `d’ is sharp in vasantha by reason of tradition, it is necessary to enquire what character it imparts to the dhaivata in Lalitha.

19. MEKHA RANJI

*Melanmalavagouliyan megha ranji: padhojjhito:*

*Onave: pharjanya kale geya: shadja grahamsika*

Megharanji is an audava rāga wanting Panchama and dhaivatha. It is born of Malavagoula mēla. It has shadja for graha.

Utgraha Prayōga

\[ n \, s \, m \, g \, m \, m \, n \, m \, g \, m \, n \, m \, g \, m \, n \, s \, n \, n \, s \, g \, m \, n \, s \, m \, n \, s \, n \, m \, g \, m \, m \, s \, m \, m \, m \, g \, m \, m \]

Dhāya Prayōga

\[ s \, n \, m \, g \, s \, n \, m \, s \, n \, s \, g \, m \, m \, n \, m \, g \, m \, m \, n \, s \, s \, s \, n \, s \, n \, n \, s \, s \, s \]

Dhāya Prayōga

\[ s \, s \, m \, g \, m \, n \, m \, s \, n \, s \, r \, s \, m \, r \, s \, n \, s \, m \, g \, m \, r \, s \, s \, n \, s \, s \, s \]

This is no doubt a straight rāga, but the big gap from Śuddha madhyama to Kākali nishāda has not helped to make it popular.
An audava rāga omitting pa&dha. It is a straight rāga, but the big gap from Śuddha ‘m’ to kākali ‘n’ is not calculated to make it popular. It sounds like the fragments of rāga rendered in different octaves.

Though it is an ancient rāga, it was not handled by most of the musicians and vaggeyakaras.

20. RĒVAGUPTI

Mēlan malava gouliyadutbhato revagupta:
Mani varja douduva sanyāsa” sayam pragiyathe

Rēvagupti is the janya next described. It is the janya of Malavagoulamēla. It is an audava rāga, ‘ma’ and ‘ri’ being varja. Its nyāsa is shadja. The Swarāgathi is straight.

Tārashadja tana prajoga

Dp - gp ds - dd d - s - dp gp gr - rs - ds rg rs ds ss

Avarohi tana Prayōga

S, dd dd p g g r s

Dhāya Prayōga

Rs ds s - rr g - rs ds s s (stayini) ds rr gr p dp gr - s dp g - p ds -

Gita Prayōga

Gp ds r g dd dp g p g r s r r rs dd g r s

Aa - - - - - - - a - - - - - - - - a - - - - - - - - a - -

Chaturdandi Prakāsika

It makes rishabha graha, amśa and nyāsa. It gives the mēla as Hejūjī, Sangita sudha a work anterior to it makes Gurjari its mēla and Sārāmruta which
later makes Malavagoula its mēla. It is clear therefore that even in works which professedly belong to the same tradition no uniformity is observed in clasifying rāgas under mēlas. There is no doubt that there is little justification for making Hejuji the mēla as it is not so well known as Malava goula, nor can it be maintained that in complexion it has greater resemblance to Hejujji.

The older treatises including Rāga tharangini make mention of this rāga as Rēva or Rēvagupthi. It appears to have been known for more in ancient times than now. It is not a little strange that this rāga has come to be known by the name of Bhupala. This is because the gāndhāra of Rēvagupti is just a little flatter than the regular antāra gāndhāra. Tulaja’s observation that it is an evening rāga is utterly wrong. Chaturdandi Prakāsika gives ‘r’ as graha, amśa & nyāsa. He gives Hejuji as mēlarāga.

Sangīta Śuddha: Gives the mēla rāga Gurjari. Sārāmruta describes it under Malavagouda. Rāga Tārangini mentions it as Rēva or Rēvagupthi. This rāga has come to be known by the name Bhupalabecause the gāndhāra of Rēvagupthi is just a little flatter than the regular antara gāndhāra.

Tulaja’s observation that it is an evening rāga is utterly wrong.

21. MĀLAVI

Mēlan malava goulīyatākka bhashatu malavi
Gadhavarjyōduva sayam geya shadja grahamśika

Mālavi is the janya rāga under Malavagoula mēla. It is the bhasha of Takka. It is an audava rāga with ga and dha varjya. It is an evening rāga with shadja for graha and Amśa. The older treatises mention Mālavi as one of the bhasha rāgas derived from Takka.
This Malava is however entirely different from the Mālavi of the Kirtana of Tyagaraja - Nenarurchina - a vakra rāga derived from Harikamboji. The Malava of Tulaja is not in vogue now. The Swaragathi in aroha and avaroha is regular.

Ayittā Prayōga

\[ Rrs n s s n p - n p n p n p m - n p m p m m m r m m r m p n p n s r - r m r s r s s n - p n p n n s \]

22. VELAVALI

Śuddha” syu: samapa: pancha ueruti rishabhadhavyata
Sādhāranakhyāgaṇḍhāra: kakalykhanishādaka:
Ethai: sapta swarairyukto vēlavalyascha mēlaka
Vēlavali tu bhashāngam purṇeyam hi swa mēlaja
Pa nyāsamsagraha pratar geya sangita kovidai:

Vēlavali is the next described mēla of Tulaja amongst the 21 mēlas. Shadja, madhyama, Panchama are Śuddha. Ri & dha are Panchaśruthi. Ga is sādhārana and ‘ni’ is Kākali. According to Tulaja it is a sampūrṇa rāga in the sense that all the 7 swaras occur in both the aroha and avaroha put together.

Ugraha Prayōga

\[ P m r - s n d - s r s r - g g r - s n d - p d d r s r - g g r g g - r m m p d d p s s - n d p s - n d p - m g r s s n d - s r s r - g g r - p p m g g - g g g g r - m s s n d - p d d d s \]

Dhāya Prayōga

\[ S n d - s r s r - s n d - d s s r s n d p - m g r s r s \]

Dhāyangtara Prayōga

\[ S s n d - d p d - s n d d p d - s s r - s r g g r - g m p - d d p s s - s s n d s n d p m d r - s s n d - d s s r - g g r. \]
Gita Prayōga

M g r g m p p d p d- d d s s s s s- n d p s - n d p m g r s nd

Panchama is nyāsa, amśa and graha. It can be sung in the morning

Nishāda does not occur in the aroha. If we analyse the swara Prayōgas given by Tulaja it could be noticed. Eg: pmr - r g m p d d p s s - n d p s p d d d s s s.

After the advent of Katapayadi formula vēlavali became Gouri Vēlavali, benefitting by the name of Gouri Manohari of the Kanakangi- Ratnangi nomenclature. When the 72 mēlas were named, the 23rd mēla came to be known only as vēlavali. Venkitamakhi in his chaturdandi Prakāsika (1635 AD) puts vēlavali under Sri Rāga mēla and says that it takes Dhaivata for graha, amśa ad nyāsa. It is Bhashāṅga and is a morning rāga.

Rāmāmātya

It is janya of Sri Rāga and a Madhyama rāga. It is sampurna though in certain places ri & pa are omitted. Vēlavali as ‘d’ for graha, amśa and nyāsa and is sung at day break.

Gōvindāchārya

He listed it as a janya of Gouri Manohari, the 23rd mēla.
Aro: srmpds
Ava: s n d p m g r s

Nada Muni Pandithar

In “Sangīta Swara Prasthara Śāgaram” Vēlavali’ is given as a janya of the 23rd mēla Gouri Manohari.
Aro: srg sr m pds
Ava: S n d p m g r s
Lochana Kavi

Does not seem to have noticed velavali. It looks evidently a rāga of southern system.

Sangīta Sara Samgraha:

Puts velavali as the only janya of Gouri Manohari the 23rd mēla.

Aro: s r g m p d s
Ava: s n d p m g r s

Nārada

Mentions Velavali as a famous rāga. To Nārada all the rāgas that end with ‘lkara’ is feminine. Makaranda mentions velavali as an audava rāga. It is a morning rāga.

Pandit Damodara Misra

It is a morning rāga. But this ‘raganama’ is missing in his enumeration of 6 purusha rāgas and their 36 Raginis.

Sangīta Sampradāya Pradarsini

Subba Rama Dīkshither cites a lakshana sloka of venkitamakhi. ‘g’ & ‘n’ are varjya in arōhana. ‘D’ is graha and this rāga is to be sung in the day break.
Murchana - s r g s r m m p d d s- s n d p m g s r s.

Subbarama Dīkshither gives the lakshana as rāganga - Sampoorna ‘d’ graha, can be, sung at all times. He adds ‘janta’ madhyama’ and d, r are jeeva swaras and nyāsa swaras. Attention is drawn to the phrase s r g g s in arōhana.

Rāga Vibodha

Treats velavali as a janya of Mallaru mēla. Sōmanadha’s Mallarumēla takes Śuddha swaras of s, m & P, Tivra rishabha (Pancha Śruth), Mrudu madhyama (chyatha madhyama’ g) ad mrudu shadja (chyuta shadja nishāda).
Approximately this scale corresponds to Sankarabharana. Sōmanadha describes Velavali as sampoorna but deletes r & P occasionally. ‘D’ is for graha, amśa & nyāsa. It is to be sung at day break. His ‘gandhara’ is tivra tāra.

23. VARALI

Śuddha syu: sariga: Śuddha panchama: Śuddha dhaivata:
Kakalykha nishādo vikrita panchama madhyama:
Ethai: saptaswarair yukto varali mēla iritha
Varali purṇayuktha sagrahmśa swamēlaja
Bhinna panchama bhasheyam sarva yameshu giyate

Varali is the next mēla which takes Śuddha s, r, g, p and d with kākali n and Vikrita Panchama madhyama. It is sampoorna. Tulaja’s statement that it is a Bhasha of Bhinna Panchama is not practicable in current lakshya. It can be sung at all time. Shadja is graha and amśa. It has regular ascend and descend.

Utgraha Prayōga

Gr g m p d m p d s – s n d p m g r

Sanchari Prayōga

Sr g m p d n s r m p d n d p d n p - m g g g r s - s r s n d d p m - p d p m g g r s

Dhāya Prayōga

R g r - s n d - g r s n d - g r g m p p m g g r - r g r s - s n d d p m - p d p m m g r - p m g g r - g r s - r s n s s

Gita Prayōga

g g p d n - s g r s n – d n d d p m g m g r g r s

Bhagavanaravo rupe – – – e – – – e lavata – – ru – āi yala yi –– ya
The nomenclature is significantly different as seen in different works on music eg. varali, Śuddha varali, Śuddha varatika etc. Certain North Indian Sanskrit scholars have given the name as ‘Barati’. Other versions are varatika & Bharatika.

Sangīta Makaranda

It mentions Varali as one of the Sampūrṇa rāgas. It is a feminine rāga to him. Nārada assigns Varatika to evening.

Parswa Deva

Mentions varali as one of the rāganga rāgas. He says ‘Vibhasha rāga rāgasya panchamasya varatika’. He gives pada as amśa and Shadja as graha and nyāsa. Pada is Tāra and madhyama is mandra. He associates varali with Śringara. Mention of ‘d’ as Tāra and ‘m’ as mandra seems to the same as in the current practice.

Saranga Deva

Mentions Varali as one of the Purva Prasidha rāgas.

Rāmāmātya

Mentions Śuddha Varali as a mēla. ‘S’ is for graha, amśa and nyāsa. It can be sung at all times. It is an uttama rāga, free from any kind of mixing. Swaras - Śuddha S, r, g, p, d, Chyuta Panchama madhyama and Chyuta Shadja nishāda. Varali madhyama & nishada are rather too sharp. Rarely do these notes stand in any exact position.

Sōmanadha

Rāga vibodha speaks of one Śuddha varali corresponding to our 45th mēla subha Panthuvarali. The madhyama is Tivrata and not chyuta Panchama madhyama. He gives the swara as Śuddha in respect of s, r and d. To him it is to
be sung in day time. Sōmanadha does not seem to have taken note of our present varali.

**Chaturdandi Prakāsika**

Speaks of varali as a rāga but considers varali as a mēla as 39th one. Shadja, ri, g, p and d are Śuddha. He designates our Prati madhyama itself as varali madhyama and nishāda as kākali. And also gives this madhyama to Kalyani and Śuddharamakriya which cannot be accepted in our current practice. Defenitely the Madhyama of Kalyani & Ramakriya are not sharp as that of varali.

According to Venkitamakhi, the śruthi values of swaras are as follows:- I Śruthi for Shadja. 3 Śruthi for r, 2 for g, 7 for m one śruthi for p, s for d and 5 Śruthi for nishāda and thus 22 śruthis. Śuddha r & Śuddha d with 3 śruthi interval for each is a relevent question of the modern mind. His varali takes shadja for graha, amśa & nyāsa. Shadja is vadi m, & P as samvadis.

According to modern concept s-P, m-n, r-d, and r-m are samvadi to each other.

### 24. ŚUDDHA RĀMAKRIYA

Śuddha saparidha: syu vikrita panchama madhyama:
Gandharo antāra samjnascha kakalyakya nishādaka:
Ethai: sapta swarairyukta: Śuddha rāmakri mēlaka:
Athra raga: Śuddha rama kriya adya: sambhavanthi hi ramakriraga: sampūrna: kriyangamiti kirtita:
shadjagrahamśaka nyāsa: sayam so ayam pragiyathe

Tulaja’s next mēla is Śuddha Ramakiya s, p r and ‘d’ are Śuddha. Vikruta Panchama m, Antāra gardhara and kākali nishāda are other swaras. It takes all the sapthaswaras. Rāmakriya is a kriyang a rāga. ‘s’ is graha, amśa and nyāsa. It is sung in the evening Swarāgathī is regular.

**Ayaitta Prayōga**
Subbarama Dikhither

While Venkitamakhi named Rāmakriya as Kasi Rama kriya, Subbarama Dikshither called it Suddha Rāmakriya. In the given lakshana gitā we can find Kumuda kriya and Dīpaka mentioned as janyas of Kasi Rāmakriya mela. But in Chaturdandi Prakāsika there are no such rāgas as Kumudakriya and Dīpaka.

From out of the illustrative Prayōgas given by Subbarama Dikshther it is found that the Phrase saga ri gama is more authentic than the krama Sanchāra and it is common in the current practice. Similarly the phrases ga pa ma, ga ri ga pa ma are also not uncommon and are even welcome

Nadamuni Pandither

He gives both Kamavardhini and Rāmakriya, the former as a full fledged sampoorna rāga and the latter as a janya of the former with arōhana and avarōhana

$$s_1 r g m p d n s - s n d p m d m g r s.$$
Sangīta Sara Samgraham

This work puts Rāmakriya as a janya of 51st mēla Kamavardhani, giving the scale structure as sampoorna both ways. It gives two janya rāgas Dīpaka and Bhogavasantha.

Venkitamakhi

He gives the swara nomenclature for Śuddha rāmakriya as follows - shadja, Śuddha ri, Antarāgāndhāra, varali madhyama Panchama, Śuddha dha and Kākali ni. His varali madhyama stands for the prathi madhyama in general. His Śuddha Rāmakriya representing the 51st mēla prastāra could easily be equated to Kamavardhini of the 72 mēla scheme.

Subbarama Dīkshither

He refers to it as Kasi Rāmakriya taking the arōhana & avarōhana sa ga ri ga ma pa dha ni sa- sa ni dha pa ma ga ri sa.

Venkitamakhi never mentioned the chakra names and mēla mnemonics as Brahma- go etc in his chaturdandi Prakāsika. He gave Rāmakriya’s swaras as follows - ri - gu- ma - dha and ni. Kasi Rāmakriya is the name mentioned for the mēla in the lakshana gīta given in Sangīta sampradāya Pradarsini.

Tulaja

He mentions it as a kriyanga rāga which takes the Sapthaswaras.

The notes are as follows - sa, pa, ri & dha are Śuddha. Vikrutha Panchama madhyama, antāra gāndhāra and kākali nishāda are other swaras.

Rāmāmātya

He mentions this as one of the 20 mēlas. He mention s, r, P and d as Śuddha.
ga = chyuta madhyama gändhāra
ma = chyuta Panchama madhyama
ni = chyutashadja nishāda

To him, Śuddha Rāmakriya is an uttama rāga, on account of its being free from any kind of mixture and also of its being suitable for singing compositions, elaboration and thaya. Rāmāmātya’s gändhāra never goes up in Rāmakriya. Rāmāmatya has mentioned Ardradesi and Padi as the janyas of Śuddha Rāmakriya. He mentioned Dīpaka as a janya of Śuddha Rāmakriya. It is a proof of the fact that his Śuddha Rāmakriya could be none other than the present kamavardhani (51st) In Rāga Vibodha the treatment of this rāga is more or less similar.

Sangīta Samaya Sara

Mentions Rāmakriya as an upanga- shadava. This is not acceptable in current lakshya.

Chatur Dandi Prakāsika

Venkitamakhi says it is sampoorna with Shadja as graha, amśa and nyāsa. He ‘quotes’ Bharata’ as the authority. In the mēla chapter he designates Śuddha Rāmakriya as one of the 19 Purva Prardha mēlas and as the 51st mēla in his mēla prasthara.

Sangīta Makaranda

Mentioned as a chadramśa rāga, to be sung during morning and evening. Rāmakriya is given as a sampoorna rāga and Rāmakri as an audava rāga which makes the two rāgas different. Rāmakri is mentioned earlier as a Napumsaka rāga. Thus Rāmakri or Ramariti or Rāmakriya is not found in the Rāganga rāgas enumerated in the Makaranda.
Sangīta Ratnākara: Describes Rāmakriti in which Panchama provides tāra and mandra, ri and Pa are Profuse and Rāmakriti evokes dheera rasa.

Hamša Vilasa: a non musical work mentions the rāga Rāmakri by name as one of the subsidiary rāgas of Panchama, one of the six primary rāgas. Ibrahim Adel shah II, the great devotee of the Goddess Saraswathi wrote a work Kitas - i-Nauras in which we find Rama Kri as one of the rāgas.

Vidyaranya

It is only from this period that we find the regular and specific system of rāga classification and since then Rāmakriya has taken its assertive role as a janaka rāga or a mēla. Vidyaranya mentions Śuddha Rāmakriya as one of his 15 mēlas. He reckons it as a janya rāga also. [It is very common that the same rāga was considered as the primary rāga (mēla) and also as a subsidiary one (janya)]

Lochana Kavi

He mentions 12 thattas one of which is Dhanasri. The swaras nomenclature of dhanasri is the same as that of the present Kamavardhini. Its ancestral name is Rāmakri or Rāmakriya

Thallapakkom Annammacharya

He has used Rāmakriya in profusion for his kirtanas.It is one of the rāgas in the suladi - Sapta tala Rāga malika. Desi Suladi of Annamma Charya is Rāmakriya. Rāmakriya is found in the Devarnamas of Purandara dasa also. Since the 14th 15th centuries we are able to build up the melodic history of of Rama priya. All lakshanakaras mentioned these 3 rāgas Rāmakriya, Varali and panthuvarali. Each has had its distinctive gāndhāra - Rama kriya with antāra gāndhāra, varali with Śuddha gāndhāra and Pantuvarali with sādhārana gāndhāra. The last of the notes being identical some where definitely after 16th, 17th
centuries, an unwarranted confusion arose particularly with regard to Rāmakriya and pantuvarali. Varali remained indisturbed with its Suddha gāndhāra and has grown to be the 39th mēla jhala varali. From Narasimha Bhagavather’s collections (1908) nine popular keertanas are given below.

Vadera daivanam, sambho mahadeva, sundara tāra deham, Sivasiva siva yana rada apparamabhakthi, Ninnuneranammi, paramu purana gurakara, Raghuvera, and Ennathuoorraka.

In practice the first 8 kirtanas are rendered with antāra gāndhāra, ie in Rama kriya. But in ‘Ennathu’ some apply Sādhārana gāndhāra while some others sing the same in Rāmakriya with antarāgāndhāra. The age old name Rāmakriya is forgotten and has wrongly come to be identified with Pantuvarali. Thērāga or the mēla subha - Panturvarali has come to stay to be known either as Kasi Rāmakriya or Kama-vardhani.

25. DĪPAKAM

Rāmakriya mēlajo ayam sampurno deepaka: smrūta:
Shadja nyāsa grahamśa ayam geyo yame turiyake

Tulaja mentions Dīpaka as a janya of Rāmakriya mēla. It is a sampoorna taking ‘s’ for graha, amśa and nyāsa. It can be sung in the fourth yama.

Sanchāra

The Swarāgathi is regular. Tulaja gives certain prayōgas like dd ss rr gg rrrr g d p, sn pn d p; s r g p p,

These Prayōgas as illustrated by Tulaja are at much variance with current practice.

Ragavardhini

Sn dp dd pm pp gg mp dd ss rr gg g r s s nd dp dp dr s
bn ss nr rr gg dp
Anthima nysa

D n s r s n s s

Dhāya Prayōga

R r s n s s - g g - m g - r r s n r s m r - r s n g r s n - d d p d n s r s s n s s

Tulaja mentions Dīpaka as a janya of Rāmakriya mēla.

Sangīta makaranda does not mention this rāga. Sangīta Ratnākara makes mention of Dīpaka as one of the Purva Prasiddha rāgangas. Gōvinda Dīkhither also gives the same opinion about this rāga.

Rāmāmātya

Speaks of Dīpaka as an adha.mā rāga born out of Śuddha Rāmakriya mēla.

Gōvinda Dīkhither

In his Sangīta Śuddha ascribed to king Raghunadha Naik, describes Dīpaka with lakshana.

Venkitamakhi

In the 54 rāgas described in Chaturdandi prakasika, deepaka is not mentioned.

In Sangīta Sampradāya Pradarsini of Subbarama Dīkhither one gīta is given under the authorship of Venkitamakhi. In this, both kumudakriya and Dīpaka are mentioned as upanga janyas of Kasirāmakriya. But Subbarama Dīkhither has given only the lakshana of Kumadakriya and does not refer to Dīpaka at all.
Govinda Charya

He dealt with Dipaka

“antāra gāndhāra Prathimadhyama Kākali swara itāra Śuddha’
aroha rini varjya vakravaroha Sampūrnavakra sagrahanyāsamśa
Kamavardhani mēla Dipaka rāga’
aro: sgm pd ps
Ava: Sn d n pm grs

Sangīta sara Samgraham: Gives Dipaka as a janya of Kamavardhani mēla.
Aro: s g m p d p s
Ava: s n d n p m g r s

Nadamuni Pandither:

Same treatment for this rāga as in Sangīta sara samgraham. The only composition available in Dipaka is Tyagaraja’s Kalala nerchina. The delineation of the raga in this krithi is in perfect conformity with the lakshana given in Sangraha chudamani.

Rāga Pravaham gives three different versions of arōhana & avarōhana.

26. SANKARĀBHARANAM

Sankarabharana rāga: sampūrṇa ayam swaramēlaja:
Shadja grahamsaka nyāsa: sayam kale pragiyathe
Melo asya samapa: Śuddha ridhou panchamasuruti nigou
Kakalyantāra samjnou cha thai swarai: sahito mata:

Sankarābharaṇa is the next described mēla. It is sampoorna when ‘s’ is the graha, amaśa & nyāsa. It is sung in the evening. In this mēla s, m, P are Śuddha. r, d are Panchaśruthi. It takes antāra ‘ga’ and Kākali ‘ni’.
Janyas of Sankarābharana

Sankarābharana, Arabhi, Śuddha Vasantha ka, Saraswathi manohari, Purva goulā, Narayani, Narayana desakshi, Samantha Kurinji, Poorna Chandrika, Sura Sindhu, Julavu, Bilahuri, Gouda Mallar, Kedaram

Swarāgathi is regular.

Ayitta Prayōga

S s n p − n s d p − m g r g m p d n s n d − g g r s s r s − s n d n s

Rāgavardhini

N n d n s s n p − d p − g p d s n s d m g m r s

Dhāya Prayōga

S n s d n − s s − d n s r − s n s d n s s

Sanchari Prayōga

S r m p d n s − s s n p m g r g m r s

Gita Prayōga

R g m p d d s s n d s s

Gitantāra Prayōga

S r g m p d n s n d p p m p p m g r

Suladi Prayōga

G m p s n n n p m g r − s n d p d p n s

Sarangadeva: Mentions Sankarabharana as the first of the Rāgāngas.

"Yadayam Madhyamadischet syan
Mandra swara mudrita
Chayantarenayuktā
syat Sankarābharanastada".
Rāga Vibodha:

The rāga was Lord Siva himself dancing in red silk, ashes on forehead and lotus garland round his neck. Somanadha considered Sankarābhārana as the best rāga. He mentions one Mallarumēla and puts Sankarābhārana as a janya there under. Brahmadharmā Purana refers to one mallara as one of the 6 primary rāgas.

Subba Rama Dikhither

He observes that Sankarābhārana was the greatest among rāgas.

Sangīta Sara: Vidyaranya refers to it as one of the 15 mēlas.

Sangīta Samaya Sara: (Parswa Deva)

Mentions this rāga as a Rāganga sampūrna.

Nārada

It refers to this rāga as a rāga to be sung at noon and as a Napumsaka rāga.

Lōchanakavi

Mentions Kedara as one of his 12 thattas and sankarābhārana as a janya there under

Rāmāmātya

Mentions as a janya rāga of Sri Rāga mēla.

Venkitamakhi

Describes Sankarābhārana very briefly as Sampoorna to be sung in evening with shadja as graha, amśa & nyāsa. In sangīta Sampradāya Pradarsini one lakshana gīta is given as the lakshya. In this, Sankarābhārana referred to as Dheera Sankarābhārana. It is described as a Rāganga rāga with upanga and bhashāṅga janyas enlisted.

Swaras - ri, ga, ma, pa, dhi, nu.
Sankarabharana is a Śuddha rāga or a basic rāga does not have the trace of any other rāga.

Sankarabharana literally means that the embellishments of sankara. Lord sankara has also seven abharanas. Sa-Sarpa, Ri-Rudraksha, Ga-ganga, Ma-mriga, Pa-Pushpa, Dha-Dhamaruka, ni-nishkara.

Tamil Music: Kodi Palai corresponds to the scale of sankarābharana. Also pan pazham Panjuram is sankarābharana.

Tulaja

He mentions it as a mēla He describes Sankarābharana taking swaras ri, gu, ma, dhi & nu. Shadja is the graha, nyāsa and amśa.

Ahobala

He describes sankarābharana as, gāndhāra and nishāda - tivra, gāndhāra as nyāsa, madhyamanta, Daler and Kampita gamakam prominent, and to be sung at morning.

27. NARAYANI

Sankarābharanakhyana rāga mēla samudbhava
Narayani ga grahamśa sampūrṇa giyate prage

Narayani is the next described janya of Sankarābharana. It is sampoorna having ‘g’ for graha and amśa. It is a morning rāga.

Utgraha Prayōga

R s s n - d s n n d p - d s r m g r g m p m p d s - s n n d p - m p m m g r m m r g s r s s n

Dhāya Prayōga

S n n d p d s s - d n s r - d s d s n n d p - d s s

Namavali Prayōga
Tyagaraja has taken it as a janya of either kharaharapriya or Harikamboji - being varjya. While to Dīkshither it was a janya of Dheera Sankarābharaṇa and a sampūrna Vakra rāga.

**Tulaja:**

He says Narayani is a janya of Sankarābharaṇa. His Narayani is the same as that of Subbarama Dikhither’s treatment. In the description of Narayani, Sangītasaramruta of Tulaja was followed by Subbarama Dīkshither.

**Sangīta Makaranda:**

He mentioned it as an audava rāga and a feminine rāga appropriate to morning time.

**Rāmāmātya:**

Speaks of this rāga as a madhyama rāga with gāndhāra as graha, amśa and nyāsa though at certain places it leaves rishabha in the descent. It is a morning rāga. It is the janya of Saranganāta mēla which has elsewhere been described as taking the Panchaśruthi rishabha. Chyuta madhyama gāndhāra, Śuddha Madhyama, Śuddha Panchama, Panchaśruthi dhaiyata and chyuta Shadja nishāda, are the notes given by Ramamatya. All these making it roughly correspond to our Sankarābharaṇa.

**Sangīta Śuddha:** Mentions Narayani as a sampūrna janya of Sankarābharaṇa mēla with gāndhāra as graha, amśa and nyāsa.

**Vidyaranya:** Mentions Narayani as one of his 50 janya rāgas and 15 mēlas. Sōmanadha mentions Narayani under Mallaru mēla, which corresponds to our Sankaraścharana. Rāga Narayani was included in the Tallapakam Annammacharya Sankirtanas engraved in the copper plates. Venkatamakhi mentions Narayani as one of the janyas of Sankaraścharana, with ‘g’ as graha, amśa and scholars say this is a morning rāga. Sangīta Sara Sangraham gives the
scale as Aro: S r m p d s - Ava: sn d p m rs. Gana Bhaskaram of K.V. Srinivasa Iyengar also mentions Narayani as the janya of Harikamboji.

Nadamuni Pandither

He refers to both the Narayanis - one as the janya of Harikamboji and other as the janya of Sankarābharaṇa having Aro: s, r m g p d s - Sn d p m g r g s.

'Rago Narayani Purno gagraha Pratarucyte'

Through the krithis of Tyagaraja, Narayani was established as an audava Shadava janya of Harikamboji.

28. KURANJI

*Sankarābharaṇiyo yastan melonthta kuranjika*

*Purnopangam sagrahamsa sayam geya prakirtita*

The next janya of Sankarābharaṇa is Kuranji. Tulaja says that it is poorna and upanga. ‘s’ is graha and amśa. It is sung in the evening.

Utgraha Prayōga

\[
P - n - n - s - r - m - g - g - r - s - n - n - p - m - m - g - m - p - n - n - s - r - s - r - m - g - p - m - g - m - p - n - n - s
\]

Dhāya Prayōga

\[
R - s - s - n - n - s - s - n - s - r - m - g - g - m - m - d - m - p - n - s - n - p - n - d - p - p - m - m - p - r - g - r - s - s - n - n
\]

In the arōhana ‘g’ and ‘n’ are deleted. Therefore sgrm and pdsn are prohibited. In the shadjadi krama avarōhana ‘d’ is prohibited. Therefore s n d p will not come.

Tulaja describes kuranji as the janya of Sankarābharaṇa. He says it was *Purno Panga*. One of the pans, Kurinji is classified as Iravupun. One of the four major panns was kurinji. There are varieties of kurinji like Andalikkurinji (sama) Mudirada Kurinji.
Sangīta Samaya Sara: Speaks of a Goranji which is Bhashānga sampoorna. In the same book we get a rāga Gurunji as upanga shadava.

Nārada: Considered it as a Rāganga and a Napumsaka rāga. It is surprising to note that he gives this rāga as Shadava deleting nishāda. But actually the nishāda is the swara which gives the essence of the rāga. The note is even known as Kurinji Nishāda. Swara mēlaKalanidhi: EnumeratesKurunji as an adhama rāga.

SarangaDeva: Mentions Kurunji as a Prak prasiddha Desi rāga - upanga rāga - Panchama is the graha, amśa and nyāsa - ni and ri are varjya.

Venkitamakhi: Chaturdandi Prakāsika does not refer to Kurunji. In the rāgalakshana anubandha with the Tamil translation of Chaturdandi Prakāsika gives the lakshana as dha varjitha. ‘Dha’ is only an alpaswara. Dha-vakra avarōhana is a thing that does not agree with the current lakṣhya.

29. KAMBHOJI

Kambhajo kakubhasya syad shasha pūrna cha samsika
Ma ni varja arohaniyam sayam geya vjakshanai
Melo asya: sa ma pa: Śuddha adha panchaeruti ridhou
Gandharo antāra samjnascha kaiśikyakhyaka nishadaka:
Ethai saptaswarairuyktastatra jatastwami mata:

King Tulaja mentions Kambhoji as one of 21 mēlas in his Sangīta Sārāmruta. We are not able to digest a particular statement of Tulaja, “ma-ni Varjayrohanyam” ie ma-ni are varja in the arōhana. But it is evident that in the illustrative Prayōgas he has given only g p d s & P d n P d m g r s and not a regular r g m p. In Kamboji S, m & P are Śuddha, r & d are Pancha Śruthi and ‘g’ is antāra. The ‘n’ is kaiśika. It has sampoorna swaras.

Janya rāgas of Kamboji mēla:-

Narayana goula, Kedaragoula Balahamsa, Nagadhwani, Chaya Tārangini, Isa Manohari, Yerukula Kombhoji, Nātakurinji, Kannada, Nāta Narayani Andhali, Sama.
Shadava janyas

Nātarayani, Andhali, Sama, Mohana

Audava janyas

Devakriya, Mohanakalyani

Utgraha Prayōga

G p d s s n p − p d n − p d p m r s

Rāgavardhani Prayōga

S r g m r s− d n p p d d s

Rishabha sthayini Dhāya

D s s r r r − s r r r

Gita Prayōga

P m g − p d s s − s − p d − n − d − p m g r s

Ayya − iyya − vaiya − theeya − vaiya − − −

Prabandha Prayōga

m g p d s d s r r s r g r s

Ji − − gu − ji − − gu − − khi − − tka − − tka − − dhi na − − ju − − ta − − re − −

In the arohana, madhyama and nishāda are varjya. But the madhyama comes in Visesha sanchāras. (rakthi bhava)

Tulaja: From his illustrious prayagas we get only ga pa dha sa. His illustration of Rishabha sthayini is worthy of note as in d s s r r r. Rishabha nyāsa is not prohibitory in Kamboji, but gāndhāra is the most powerful nyāsa and amśa. In Tulaja’s illustration we find ‘S n p’ quite often. This evidently should suggest that the nishāda in such places should be only kākali, as otherwise it should be out of place.

Kamboji, easily traceable to the Madhyama murchana of madhyama grāma, identified with Harikomboji, is the fundamental scale in the music of the ancient
Tamils. Annammacharya and Purandara Dasa of the 15th and 16th centuries A.D. profusely used Kamboji and it should have almost been bhashāṅga Kamboji.

Venkitamakhi: Criticised Ramamatya for giving Kamboji Kākali, while to Venkitamakhi it was only Kāsiṃki in as much as it was representative of the 28th mēla in his mēla Prastāra. Gōvinda Dīkshither didn’t mentione Kamboji as Bhashāṅga.

Sangīta Sampradāya Pradarshini: He gives the picture of Kamboji as it is prevalent now. In Chaturdandi as edited by pandit Subramanya Sastri and Published by the music Academy, Madras, it is mentioned that madhyama and nishāda are vakra in the arōhana. In the Rāga lakshana. Appendix of Chaturdandi, we find Kamboji as the 8th rāga under - Hari kēdaragoula. Subbarama Dikshitar mentioned it as Bhashāṅga Sampūrna; Shadja graha; ga & ni are vakra in the arōhana.

Ahobala:

"Kamboji teevrāgardhara gandharika murchana
arohe manihinasyan madhamsa Swara bhushitha".

When names were given for the first time to the 72 mēlas, the 28th mēla was only Kamboji. In later ‘Kanakambari nomenclature’ the 28th mēla came to be known as Harikēdara goula, with Kamboji as a janya there under.

Sangraha Chudamani:

28th mēla was known as Hari Kamboji. Consequently we have now got both individual rāgas - Kamboji and Hari Kamboji. Kamboji has had the status of a janaka rāga, a primary rāga, mēla rāga since the advent of the Janaka-janya system. Vidyaranya was perhaps the first to have treated Kamboji as a mēla.

Venkatamakhi: Kamboji is the representative of the 28th mēla which had to take only Kāsiṃki nishāda. It was mentioned as one of the 19 Purva Prasidha Rāgas. The phrases with ma and ni executed as vakra swaras are not uncommon in kamboji, it could be evidenced from the lakṣhyas. In some works, it is also
known as Kambodhi or even as Kamodi or Kamoda. In Tamil Musical literature are find it almost as Kambodi.

**Sangita Makaranda:** Nārada was the first to give the name Kambhoji. Nārada mentions Kamboji and another *Gopi Kamboji* as rāgas to be sung during the midday. Further he mentions Kamboji and another *Pati Kamboji* as rāganga rāgas. On two occasions he refers to one rāga *Kambari* by name.

**Sangita Samaya Sara:**

Mentions it as one of the audava bhashāngas.

**Sangita Ratnākara:** Saranga Deva mentioned this in the list of adhuna prasidha rāganga Rāgas.

**Sangita Śuddha:**

It was mentioned as Kambodi and not Kamboji. Kambodi mēla takes Śuddha Shadja, madhyama, Panchama while r & d are both Panchaśruthi.

**Lochana kavi**

As the swara nomenclature given by him it correspond to the 28th mēla Harikamboji. Among the janyas there under, we find only Kamoda.

**Tallapakkam composers:**

15th & 16th They have employed Kamboji profusely.

**Rāmāmātya:** mentions Kambhoji as one of his 20 mēlas. Ramamatya mentions Kamboji as one of the madhyama Sampoorna. Soma nadha has the same opinion.

### 30. NAGADHWANI

*Nagadhwani* is the next janya of kamboji mēla. It is a sampoorna rāga with shadja as graha, nyāsa and amśa. It is a bhashānga and sung at all times.
Tārā shadja tana Prāyōga

\[ M \text{g m r g s - m p p n d n - s n n s s - s n n d m p m g m r g s - s n n s } \]

Dhāya Prāyōga

\[ R \text{g s n s - s m g m r g s n s - m p n d p - m p m m g m - r g s - n s } \]

Gita Prāyōga

\[ M \text{n d n n s s r g s - r g s s s s n s - m g m r g s s n d n - n d n p p m g r g - r g } \]

Tulaja says that in the arohana and avarohana the swarāgathi is vakra.

He mentions Nagadhwani as a janya of Kamboji mēla. Basically there is a difference in the treatment of nagadhwani between Tulaja and others. Most others treat this rāga as a janya of Sankarabharana rāga.

Sāṅgītā Makaranda: It is mentioned as a ‘Madhyahna Kala rāga’ - other details are not given in respect of nagandhwani.

Sāṅgītā Ratnakara: Mentioned as one of the adhuna prasidha bhashānga rāga.

Sōmanatha: He gives Nagadhwai asa janya of Karnāta mēla.

Venkitamakhi: Chaturdandi prakasika classifies as one of the janyas of Sankarābharana. He says it is a rāganga rāga. It has shadja as graha, amśa and nysasā.

Govindacharya: Gives nagadhvanī as a janya of Dheera Sankarābharana.

Aro: s r s m g m p n d m p n d n s

Ava: s n d n p m g s

Sāṅgītā saṅgraham of Akalanka also says what Gōvindacharya had said.

Subbrama Dīkshither: Upānga rāga, sampoorna, ‘S’ as graha, ri-vakra in arohana, r & d are both vakra in the avarōhana; can be sung at all times.
Murchana: \(srsgmmpdnds\)
\(s nd npmgrgs\) Subba. Deekshiter adds to say it is a vakra rāga.

**Nadamuni panditer:** Mentions Nagadhwani as a janya of Dheera Sankara bharaṇam.

Simplified structure of Nagadhwani is as follows
\(sgmpdnds\)
\(s nd npmgrgs\)

In Dīkhshither keertanamalai the avarāhana is given as regular sampoorna. While in sangīta Sampradāya Pradarsini it is vakra. Nagadhwani looks like a fusion of Neelambari and Bilahari. These two rāgas having come to light as full fledged rakthi rāgas, Nagadhwani was hardly able to survive.

31. NĀTA NARAYANI

*Nāta narayani rāga: Kambhoji mēla samudbhava:*

*Ninyūna shadava: shadja graha: sayam pragiyate*

Nātanarayani is the next janya of Kambhoji. ‘Ni’ is nyūna - ie nishāda is varja and hence it is shadava. [Nyūna actually means soft as we say nyūna śruthi] shadja is the grahaswara and it is an evening rāga.

**Utra Prayōga**

\(pmppmg r- m g r g r r- p d d - m r s r- m p d p m - p d d s- d s d d p m p- m m g r g r r\)

**Dhāya Prayōga (Shadja stayini)**

\(s d d s s - d s s\)

**Gita Prayōga**

\(s r s r m p - m p d s s r- m g r s r g r g r- d s d d p p m m g r r s a kodanda----Khandanure—dasagreeva vadhi----ru\)
Gāndhāra does not occur in the aroha.

Tulaja: Mentions Nātanarayani as a janya of kamboji mēla.

The scale of a rāga, sung normally one adhara śruthi, if sung in madhyamaśruthi is brings in a different flavour. It is possible to place Sama and Nātanarayani on the same footing. Sama has free melody movement having a range from māndra dhaivata to tāra Shadja, madhyama or even panchama, where as in Nātanarayani the movement is very much restricted. Rarely the tāra shadja is touched in Dikshithar’s krithi in Nātanarayani as given in notation by Subbarama Dikshither in his Pradarsini. In the gīta given under the authorship of Vekitamakhi, we find Sanchāras going upto tāramadhyama or even panchama. Then we can’t differentiate Sama and Nātanarayani. So we sing Nātanarayani in the Madhyama Śruthi.

Subba Rama Dikshither

‘Nāta Narayani rāgasvarohe tu gavakritaa

Nivarjayah Sadavastu syat giyate Satatam budhai:’

Aro : s r g s r m p d s

Ava : s d p m g r s.

Upanga, shadja graha, shadava nishāda varjya, gāndhāra vakra in the arōhana are the traits of the rāga and can be sung at all times. r d s r, p d s r, s p d p ring out the form of this rāga.

Sangīta Samaya Sara: mentioned one Natta Narayana as bhashāṅga sampoorna.

Sangīta Makaranda: It also gives clues about Nattanarayana as one of the rāganga rāgas.

Sangīta Ratnakara: Saranga deva mentioned it as one of the 30 rāgas, under different categories like grāma rāga and upa rāgas.

Hamśa Vilasa: Mentions one Nāṭa-Narayana as one of the Subsidiary rāgas of Nāṭa.
Swaramēla Kalanidhi: Rāmāmātya mentions Nāta Narayani as a janya of Saranga nāta which from the point of view of the swara nomenclature corresponds to the 28th mēla Harikamboji of the present day.

Sōmanadha: Puts Nāta narayana under mallari or Mallaru which corresponds to the 29th mēla Dheera Sankarābharana.

Chaturdandi prakasika: (1635 A.D.) Speaks of Narayani, Narayana Desakshi and Nāta but no rāga by name Nāta Narayana or Nāta Narayani is explained.

Rāgalakshana anubandha of the ‘Venkitamakhi speaks of this rāga under Hari Kedara goula

Pundarika Vittala: He mentions this rāga under Harikēdara goula. (modern Sankarābharana). In Rāga tala chintamoni, Polari Gōvindamatya mentions Nāta Narayani under Saranga Nāta mēla.

Gōvinda Charya: gives the Ārōhana and Avarōhana as S r g m d n d s - S n d p m g m r s.

“aroha ‘Pa’ varjya vakra avaroha sampoorna vakra”

Sangīta Swara Prastāra Sangaram: Nadamuni Pandither mentions it as a janya of Harikamboji mēla with the arōhana - avarōhana

s r g s r m p d s - s d p m g r s.

Gana Bhaskaram- Srinivasa Ayangar

Nātanarayani is put as a janya of Harikamboji mēla with the arōhana avarōhana as S r g m d n d s-S d p m g r s

Treatment of Nātanarayani as done by Subbarama Dikshither under the illustration of Dikshither krithi and his own sanchari is quite agreeable. It could only be added that the rāga had better be reckoned as a madhyama śruthi dhaivatandya rāga with an occasional touch of mandra ‘P’ & tāra ‘s’.

32. ANDHALI

Kambhoji mēla samjateyamandhali dha varjita

Shadava sagraha nyāsa sayamkale pragiyithe
Tulaja describes Andhali as a dhaivata varjya shadava rāga born of Kambhoji mēla. It has shadja for graha. It can be sung in the evening.

**Utgraha Prayōga**

\[ N s g r m - r m m p m p n n s \]

**Avarohi shadja tana**

\[ S s n p - p n p - p m r - g m r s \]

**Dhāya Prayōga**

\[ P m r g m m r - r m p p n p p m r - g m m r m m p n n s n p p n p p s m r g m m \]

**Gita Prayōga**

\[ P n s r g m - R s n s s n p p m r g m r s \]

In arōhana only in sancharas from shadja up to ‘m’, gandhara occurs. eg: srgm. In avarōhana ‘g’ will not come as a regular swara. Only ‘p m r g m r s will come.

**Tulaja:** Describes Andhali as a daivata varja shadava rāga born of Kamboji mēla.

**Aro:** s rm p ns

**Ava:** s np m r g m rs

**Subbarama Dīkshīther:** Describes as a dhaivata varjya, shadava, upanga rāga with panchama for graha.

**Sr mp ns** - **s np m r g m rs**

Subbarama Dīkshīther gives the rāga ranjaka Prayōgas like p n s r g m r, s np m r g m r & s r g m r s. In the avarōhana s np m r m r s is more profusely used.

**Resemblance with other rāgas:**

The phrase s r g m r is suggestive of Janaranjini rāga and ‘sn pm rgm rs’ is suggestive of pūrnachandrika. With the rise of these rāgas, Andhali’s glory
naturally dwindled into insignificance. The only source of ‘its’ survival is the Dikshither krithi.

**Sangita Samaya Sara:** One Andoli is mentioned by Parswa deva.

**Narada:** Mention Andoli or Andola as a suryamśa Pullinga and Rāganga rāga.

**Sangita Ratnākara:** mentions Andhalika and Andhali Bhanta.

**Rāmāmātya:** Andhali was classified under Sri Rāga mēla by Rāmāmātya. Annāmacharya’s Sankeertanas contain Andoli.

**Venkitamakhi:** Mentions Andhali as a rāga with panchama for graha, nyāsa and amśa. It is an audava rāga born of Sri Rāga mēla.

**Govinda Dikshitar:** In the lakshana it is said clearly that aroha deletes Ga&Dha while the avarōhana is vakra with the deletion of dhaivata. Sangīta Swara Prastāra Sāgaram also mentions Andhali as a janya of Hari Kamboji.

Sangīta Sara Sangraham mentions Andhali as a janya of Harikamboji mēla with aro: Sr m p n s  Ava: Sn p m p r g m rs

### 33. BHAIRAVI

Śuddha sa ma pa dha panchasrutika rishabha evacha

Sādhāranakhyā gāndhāra: kaiūikyakhya nishādaka:

Ethai: sapthaswarairyukto bhairavi mēlako bhavet

According to Tulaja Bhairavi is the mēla which takes Śuddha- S, M, P, and D, Panchaśruthi- R, Sādhārana-G and kaiśiki ‘N’.

He further says that Bhairavi is an upanga with dhaivata as graha amśa and nyāsa. To him Bhairavi was an upanga rāga.

**The Janyas of Bhairavi**

**Sampoorna Janyas:**

Ahari, Ghantarava, Indughantarava, Reetigoula, Ananda Bhairavi, Hindola Vasantha, Abheri, Dhanyasi and Naga Gandhari

**Audava Janya:** Hindola
Utgraha Prayōga

\[G r s \cdot s r s s - n n d p n d m p - p m p d n - p d n s - n s g m - g m n d n \]
\[-p d n s n - n s s - p d n s - n n d - n d p - p d p m - g m g g r s\]

Shadja stayini dhāya

\[G g r - s n s - g r s n s\]

Gītā Prayōga

\[S r g m p d n s - p d n d p m g r m n s\]

Prabandha Prayōga

\[S g g m g r s n d - s n n d d p m\]

Suladi Prayōga

\[P d n s g g m p m g r s g r s r s n p d n\]

Kulalajana--- Radisa-- a-- adika -- ma-- a-- lava

He also makes an important statement that Bhairavi is an upanga rāga. He gives a peculiar Prayōga ‘sgm’ in its sanchara. In Bhairavi, rishabha, gāndhāra, dhaivatha and nishāda are never sung in the true colours of their respective swarasthanas. Bhairavi had its status as a rāga even prior to the Trinity while kharahara priya made its appearance much later. The ancient śuddha scale stands somewhere in between the scales of bhairavi and Kharahara priya in its present form as rendered in its ascent. Bhairavi is associated with the premodial scale, grāma, and is even referred to as shadja grāma rāga.

The Rāga Bhairavi could be traced to Sangīta Makaranda. But Kharahara Priya can trace its origin from only 18th century onwards. Kouśikam is the name for Bhairavi in the Tevaram Panns.

Venkitamakhi & Subbarama Dīkshither

Subbarama Dīkshither advises that, among the 19 purva Prasidha mēlas, Bhairavi is the 7th mēla, while in the mēla scheme Bhairavi is considered as the Bhashāṅga janya of the 20th mēla Nāta Bhairavi. Subbarama Dīkshither states
that Bhairavi takes both the dhaivathas. In the Gīța quoted in the Pradarsini in the authorship of Venkitamakhi, Bhairavi is described as a Bhashāṅga.

Lōchana Kavi: Mentions Bhairavi as one of the 12 thattas.

Vidyaranya: Mentions it as one of his 15 mēlas. It was evidently the Śuddha scale to him. Vidyaranya gives s, p m and ‘d’ as Śuddha rishabha as Panchasrūthi, and nishāda as kaiṣiki. As in the case of many other rāgas, Vidyaranya gives Akshpṛthika, Rāga Vardhanī, vidari, Shadja Sthayi Rishaba shayi Prayōgas etc; and finally Vartani and nyāsa.

Rāmāmātya: Mentions Bhairavi as one of the utthama rāga. Sampūrna having ‘s’ as graha - amṣa and nyāsa. Sōmanatha does not speak of a rāga that could be equated to Bhairavi. He speaks of Bhaireva which is entirely different.

Venkitamakhi: Mentions it as one of the 19 Purva prasidha rāgas (Kalpita mēlas) in Chaturdandi Prakāsika.

He assigns Bhairavi as the 20th mēla in the mēla prasthara. According to him m, p, and d are Śuddha; ‘ri’ is panchasrūthi, ‘ga’ is sādharana and ‘n’ is Kaiṣiki. Venkitamakhi has given the Śādhārana gāndhāra in a place ie one pramana śrūthi higher than the panchasrūthi rishabha or Śuddha gāndhāra (ie 32/37 X 81/50 = 6/5). He says it is an evening rāga and he adds that the nishāda and gāndhāra are Vivadis if it is Panchasrūthi rishabha and Śādhārana gāndhāra. He also states that rishabha and dhaivata are anuvadis.

Subbaramana Dikshither: All the undergoing analysis of him has no current relevance at all, but he takes care to mention that bhairavi is the best of all the rakthi rāgas and says that it is a great rāga. The rāga takes actually the Komala Śādhārana gāndhāra and Komala Kaiṣiki nishāda which were the swaras of shadja grāma. These swaras are designated as Śuddha swaras or niyata swaras. We can find Bhairavi in the Keertana plates of Tallapakam composers. Naturally the songs of Dasakuta could also have been sung in Bhairavi.

Turning to the textual evolution of Bhairavi we do not come across the rāga named Bhairavi in the musical literature of the B.C. period
Matanga: Does not speak of this name in his Brihaddesi. But some traces of the Bhairavi swara components could have existed with different name.

Nārada: He mentions Śuddha Bhairavi as a sampoorna rāga and a suryamśa rāga.

Parswa deva (Quatations from Ratnākara and Makaranda)

'Bhinna shadja samudbhutha
Dhamśa graha nyāsanvitha
Sama seshaswara pūrna
Ganvita Tāra mandrayo:
· Devadiprathanayam tu Bhairavi viniyujyathe'

Sangīta Ratnākara mentions it as one of the 13 Rāganga rāgas. Since Bhairavi and Bhairava are two entirely different rāgas, the statement ‘Bhairavi Bhairavopangam’ is not acceptable.

Gōvindacharya

He called it as a janya of 20th mēla namely Nara Bhairavi

'Aroha Pa varja vakra avaroha pa varjitha
Sagraha nyāsamśa Narabhairavi mēlajanitha Bhairavi rāga.

Bharavi is one of the Pre-eminent naya rāgas or rakthi rāgas. Its subtleties are well brought out in an alapana. It does not rest on its scale structure at all. Bhairavi has not been treated as a Bhashānga janya untill the middle of 19th century

34. AHARI

Ahari takka Bhasheyam bhairavi mēla sambhava
Sampūrna sagrahanyāsa sayam seyam pragiyathe

Tulaja describes Ahari as a janyaof Bhairavi mēla, as abhasha of Takka. Shadja is graha and nyāsa- evening is the appropriate time for singing.

Utgraha Prayōga

M g r s n s r s g g r g m p d d p p s - s n d d p - m d p p p m g - r s n s
Dhaya Prayoga

P p m r s n s n s - m d p m - p m g r s n s - d d p - d g m - s s n d p - m p
  d p , - p m g r s n

Gita Prayoga

S s m g r s s m m p p g m p n s r s n d p m p g r s s

Padumaya vimano -- o - o - ramalu -- ya anakam pasa -- ma -- nataraye

Tulaja’s treatment of this rāga as a janya of Bhairavi mēla, a Bhasha of Takka is not very clear and it is at variance with the rāga Ahiri of today. Tulaja says that Ahiri or Ahari seem to be a rāga of great antiquity. The Tevara pann Panchamam is considered as the parallel rāga of Ahiri.

Sangīta Makaranda: This is the earliest regular musical treatise to mention Ahari Thavara hymns are considered to be traceable to the 6th, 7th & 8th centuries. Nārada says it is a Chandramāsa rāga. it is a Strī rāga which is sampoorna.

Sangīta Sara: In Sangīta sara we find Ahari elevated to the status of a mēla. It is mentioned as one of the 15 mēlas. From the point of view of swara nomenclature given by Vidyaranya it corresponds only to our Keeravani (sa, Panchasruthi ri, Sādhārana gāndhāra, Šuddha madhyama, P, Šuddha d, Kākali ni) He mentions one Abheri as the janya of Ahari mēla. Saranga deva speaks of ragas like Abhiri and Abherika but not about Ahari.

Venkitamakhi He puts Ahari as one of the 19 Purva prasidha of Kalpitha mēlas, giving the swara nomenclature as corresponding to our Keeravani.

Annammacharya’s Sankeertanas are profously found in Ahari. Rāmāmātya has mentioned Ahari one of the 20 mēlas with S, Panchaśruthi ‘r’ Sādhārana ‘g’ Šuddha ‘m’ P, Šuddha ‘d’, Chyuta shadja ‘n’ which corresponds to our Keeravani

Sangraha Chudamani

Ahari is mentioned as a janya of Hanuma thodi, the 8th mēla

Aro: S rsgmpdns
Ava: Sndpmgrs

In ‘Sangīta Sara sangrahā’ the treatment is similar to that of Chudamani (Śuddharana ‘ga’ Kaiśika nishāda and other swaras are Śuddha.). The description in Sangīta Swara prasthara Sāgaram is similar to Chudamani

Sangīta Sampradāya Pradarsini

‘ahiri sa the sampūrṇa, sa grahaḥ srotra ranjini
gītokta mēla margena banayame Pragiyate’

Utgraha Prayōga

P m p g r m g r n s — g r g m p n d p n s — n s n d p s n d p — p m p m g r s g r n s s

Gita Prayōga

N s g r g m r g r r s d d p m p d p s s s n s n d p s n m p s n d p — p m p g r s g r n s

35. KHANDARAVA

Bhairavi mēlājo Ghandaravo rāgagamirita:

Dhanysamsāgraha: pūrṇa: sarvada apyesha giyate

Khandarava is the next mentioned janya of Bhairavi. It is Sampurna and a rāganga rāga. Dhaivata is the graha, amśa and nyāsa and it can be sung at all
times.

Sahaji: Mentions Ghantārava as a bhashāṅga rāga. He gives it as a janya of Bhairavi mēla.

‘asya rāgasya rohavarohayo:
Swarāgatiravakra Sandarbha Vati:’

It is a fact that Ghantārava is now in vogue as Ghanta, as established through the Navavarana Krithi of Muthuswami Dīkshither. Tyagaraja has composed krithis, less elaborate in nature.
Parswadeva: Which can be placed prior to Ratnākara mentions Ghantarava as a Rāganga sampoorna.

Sarangadeva: Gives as one of the eleven purva prasiddha rāgangas.

Kallinatha in his commentary gives the lakshana as

‘Ghantaravo dhagrahamśo mandra gāndhāra medurah
Nitaro bhinnashadjanga madhyamanyāsa mandita:’

But Bhinnashadja is entirely a different raga being a janya of the 9th mēla Dhanuka. In the very first nomenclature for the 72 mēlas, Bhinnashadja is given as the 9th mēla which later on became Dhuni-bhinnashadja. Even Tulaja mentions Bhinnashadja as one of the 21 mēlas.

Vidyaranya: Mentions Ghantarava as one of the 50 janya rāgas under 15 mēlas. He puts Ghantarava under sri rāgamēla. His treatment of this rāga brought to light only through the Sāngīta sudha of Gōvinda Dīkshithīr.

Rāmāmātya: Swaramēla kalanidhi mentions Ghartārava as one of the interior rāgas born of Kannadagoula. It was a shadava rāga because it omits gāndhāra. Venkitamakhi gives no further details except the fact that it is a janya of Bhairavi. Sangraha Chudamani & Sāngīta Sara Samgraham treat this as a janya of Ratanangi mēla. But they did not speak of Ghanta

Gana Bhaskaram: Aro : s ga ma ni dha pa dha ni sa -Ava : sa ni dha pa ma ga ri sa

Sāngīta Swara Prastāra Sangaram

Nadamuni Pandither speaks both of Ghanta and Ghantarava. Ghantarava: is the same as that of Sangraha chudamani. Ghanta is given as dhaivatantya, perhaps more correctly as a nishadandya janya of Hanumathodi.

Subbarama Deekhither: Gives us a clearer melodic form of the rāga. He says that Ghantarava has been known as Ghanta, traditionally. He puts the rāga under Riti goula mēla. He distinguishes between the Prayōgas in ghanta taking Śuddha dha (dviśruthi or Triśruthi as the case may be) and panchaśruthi dha, (chaturśruthi dha). But he further states that triśruthi rishasha (Śuddha ri) also is
used for this rāga. He says that the practice of using both the rishabhas and dhaivathas has come into vogue only after the days of Venkitamakhi.

‘Ghanta’ as it survives today through the standard composition of Dīkshither appears to be a clear Sankeerna rāga, with the phrases of Bhairavi, Punnaga varali and Dhanyasi. Both the rishasha and dhaivata occur equally prominently. The rāga exists only through the ‘Navavarna krithi’ of Dīkshither.

In the latest of classical treatises Tulaja’s Sārāmruta is of greatest importance. A clear picture of the ragas of pre-Tyagaraja period was revealed in this work.