CHAPTER II

ALLIED RAGAS - GROUP - I
There are innumerable ragas and of which many ragas are difficult to sing, limited in scope, or not very pleasing. There are some ragas, where in only one or two compositions are available. Ragas are also classified on the basis of similarity and are grouped as ‘Allied ragas’. Allied ragas are those ragas derived from the same Melakartha raga having same arohana avarohana pattern but different according to the usage of gamakas and srutis present in them. For example Manji-Bhairavi, Arabhi-Devagandhari etc. Eventhough one can feel that the raga bhava is same, the gamakas or swara prayogas are different because of the intonation and stress given to certain swara phrases as in ‘Syama and Arabhi’.

There are many Allied ragas having dual lakshanas or those having same swaras and arohana and avarohana, differ from one another by the way of singing. **Allied ragas** can differ from each other in the following points of view:-

(a) Ranjaka prayogas.

Eg: **Bhairavi and Manji**

(b) Mouthing and intonation of the Arohana and Avarohana:-

Eg: **Arabhi and Syama**

(c) Tempo in rendering:-

Eg: **Arabhi and Devagandhari**
(d) Difference in the usage of Gamakas:-

Eg:- *Punnagavarali and Ghanta*.

(e) Delicate srutis and gamakas:-

Eg:- *Darbar and Nayaki*.

(f) Slight changes in the arohana and avarohana and rendering of gamakas:-

Eg:- *Suruti-Kedaragaula*.

(g) Through the difference in the effective range of sanchara:-

Eg:- *Bilahari-Desakshi*

Some times it will be difficult for the listeners to distinguish between the Allied ragas. From the point of view of the listeners or rasikas, Allied ragas can be broadly divided into three groups.

1. Melakartha ragas which have common swaras in some areas and distinguished by the use of correct notes rather than by any special gamakas.

Eg:- *Kalyani, Lathangi, Simhendramadhyamam, Dharmavati* etc.

2. Janya ragas with the same notes derived from same mela with difference in arohana–avarohana or vakra phrases but very similar in raga bhava.

Eg:- *Hameerkalyani and Saranga*
3. Ancient ragas wherein the arohana and avarohana may be very close and yet have strong difference in the ragabhava due to the emphasis made on notes, the typical gamakas and tempo associated with them.

Eg:- *Arabhi and Devagandhari*.

There are some parallel ragas in Carnatic and Hindusthani music such as Mohanam-Bhupali, Sudhasaveri-Durga, Hindola-Malkouns, Abheri-Bhimplas and Chakravaka-Ahirbhairav etc. These ragas also look alike in bhava, but these are not grouped under the above types of Allied ragas.

So two ragas may differ each other in different matters. First is gamaka. Besides gamaka another characteristics is the difference in tempo. This difference is apparent even during the ragalapana. The primary difference between Allied ragas focuses on its characteristic prayogas or sancharas. This study is based on the way of raga elaboration, difference in gamaka prayogas etc.

Singing these types of ragas without showing the shades of the other raga requires a good grasp of the ragabhava and the manner in which the typical phrases are used. These ragas will be sometimes identical for the listener, but for an artiste, they should be different by which the nuances of each raga should be correctly broughtout.
II.I. LAKSHANAS OF THE ALLIED RAGAS – GROUP - I

II.I.a. BHAIKAVI AND MANJI

BHAIKAVI RAGA (Pan Kausikam)

Bhairavi is a very ancient rakthi raga and had its status as a raga even prior to the Trinity. It is a bhashanga raga, janya of 20th mela Natabhairavi. Bhairavi got naturally evolved centuries ago. This is one of the earlier ragas and it is a prominent mela mentioned in many lakshana grandhas. It is a janya sampoornna raga.

Aro: - s r₂ g₁ m₁ p d₂ n₁ s ; Ava: - s n₁ d₁ p m₁ g₁ r₂ s

The raga Bhairavi is even found in the Tevara Padikams. The Pan ‘Kausikam’ is the corresponding raga to Bhairavi raga in Tamil. In Sangitaratnakara of Saranga deva, Bhairavi is mentioned as a poorva prasidha raga. In Swaramelakalanidhi, this raga is described as the janya of the Nareereethigaula, which is the 20th mela in the Asampoorna mela padhathi.

In Venkitamakhi’s Chathurdandiprakasika, one can find no description of Bhairavi as a Bhashanga raga. He has described this as an evening raga and a raga having dhaivata as graha, amsa and nyasa. It is for the first time

* The pan kausikam has been used by Appar, Sundarar and Sambandhar.
that in the work Sangita Sampradaya Pradarsini, Bhairavi is described as a bhashanga raga by Subbarama Dikshitar.

In the Sangita Saramrita of King Tulaja of Tanjore, Bhairavi mela takes, sudha shadja, madhyama, panchama, dhaivata, panchasruti rishaba, sadharana gandhara and kaisiki nishada. He further says that Bhairavi is an upanga with dhaivata as graha, amsa and nyasa. He also says that it is an evening raga and takes ‘s g r g m’ prayoga. Tulaja says that Bhairavi has ‘s g r g m’ prayoga in the arohana. Another prayoga Tulaja introduced was ‘g m n n d n’.

Various grandhas give different lakshana for the Bhairavi raga.

The lakshana sloka in the *Sangeetha Sampradaya pradarsini* of Subbrarama Dikshitar is as follows:-

“Sampoornāh Bhairavi ragāh Syām kāle prageeyate
Pancha sruti dhaivatōtra Kvachitsthane prayugate”

The lakshana sloka given in ‘*Ragavibodha*’ of Somanatha.
The lakshana sloka given in 'Swaramelakalanidhi' of Ramamatya.

"स्मृतिः अन्तति राजा: सन्धास | संशकव मनः:
पूर्वतन्त्रत्वा अन्तयो वान्देवते | परित्वन्ते नसः:
इति श्रीरवी राजा: //"

ie, Bhairavi raga is sampoorna, having shadja as nyasa, amsa and graha. It is to be sung in the later hours of the day.

The use of the chathursruti dhaivathia in the arohana krama combinations was gradually used by scholars and it became a regular bhashanga raga. In this raga, all the Swaras are equally important. There are lots of minute gamakas with intricate twists with the anuswaras. Therefore one cannot attempt a raga exposition in this raga with the mere understanding of arohana and avarohana. In Syamasastri's Bhairavi Swarajathi, the eight charanas commence beautifully on the eight notes in the ascending order.

To get acquainted with the gamakas of this raga, lot of practice, experience and imaginations are needed. Dhatu Swaras are used frequently. The well-known Bhairavi Varna 'Viriboni' of Pachimiriam Ādiappayya gives the Dasavidha gamakas and beauties of this raga. Practicing of Viriboni Varna alone is sufficient to get knowledge about the Bhairai raga and its gamakas.
The swaras rishabha and nishada are ragachaya swaras and among this Nishada and Madhyama are Nyasa and Kampita swaras also. Panchama is also a nyasa swara and Rishabha is a nyasa swara which is capable of standing without the help of any other note in Bhairavi. Veera rasa and Bhakthi rasa are evoked by this raga. It offers so much scope for the manodharma.

Eventhough some scholars give the arohana as ‘s g r g m p d n s’, the phrase ‘sgrgm’ occurs in this raga as a visesha prayoga only. Bhairavi is a rare raga with the anya swara as nyasa swara. Compositions begin with Rishabha, Dhaivatha and Nishada.

This is a tristhayi and a Sarvakalika raga. Bhairavi is honoured with the title ‘Janya Sampoorna raga’ because eventhough it is a janya raga it has all the seven swaras in the arohana and avarohana. Bhairavi raga is usually used for singing Ragam-Tanam-Pallavis. Eventhough handling this raga is very difficult, musical forms like Gita, Swarjathi, Varnas, Kriti, Padam, Daru, and Javali are found in this raga.

Eventhough it is a janya sampoorna raga, Bhairavi stands out as a major raga in carnatic music along with Todi, Sankarabharanam, and Kalyani etc. Its svaroopa and grandeur is also unique through out South Indian musical traditions. Almost all the Vaggeyyakaras have composed compositions in Bhairavi and brought out all its dimensions also. It can be
sung only through lakshya jnanam and lakshana jnanam. Compositions like 'Balagopala' of Muthiswami Dikshitar, 'Lalitesri' of Tyagaraja, swarajathi of Syamasastri, Navaratri kriti, Janani mamava of Maharajah Swathithirunal etc shows the depth and beauty of Bhairavi raga.

**MĀNJI RAGA**

This is the janya raga derived from the 20th mela Natabhairavi. Another example of a janyasampoorna raga with a krama- sampoorna arohana and avarohana. This is also a bhashanga raga with the foreign note incorporated in the scale itself. In these two respects it resembles Bhairavi.

\[
\text{Aro: } s r_2 g_1 m_1 p d_2 n_2 s \quad ; \quad \text{Ava: } s n_1 d_2 p m_1 g_1 r_2 s
\]

* "Mānji ragasthu Sampoornāḥ Sagraho gīyate Sadā" *

Lakshana vivarana of Mānji raga by Subbarama Dikshitar is;- Bhashanga, Sampūrna, Shadja graha, Desya, Rakthi raga and suitable for singing all times.

Like Bhairavi the foreign note in this raga is chatusruti dhaivata. The bhashanga note chatusruti dhaivata occurs in 'pdns'. Sudha dhaivata

* This is the definition given by Muddu Venkitamakhi in his work 'Ragalakshanam'.
appears in “pdndp”. Commencing notes for the compositions are Shadja and Rishabha. The jeeva swaras of this raga are Dhaivata, Panchama and Nishada.

Manji is a sārvakālika raga and it shines more in chowka Kala. Shadja and rishabha are graha swaras. According to Asampoorna mela padhathī, this raga is placed as the 5th janya of raganga raga, “Reethigaula”. Janta swara prayogas are not admissible in this raga. This is a bhashanga raga. Bhakthi rasa and karuna rasa are portrayed by this raga and it figures in operas.

Eventhough the compositions in this raga are very rare the available ones are beautiful. ‘Brovavamma’ of Syamasastri is very popular. ‘Varugalamo’ of Gopalakrishnabharathi (Nandanarcharitha) is a good example. It was popularized by the beautiful rendition of Late Sri.K.V.Narayanaswami. ‘Srisaraswathihite’ and ‘Ramachandrena’ are popular kritis of Muthuswami Dikshitar in Manji raga. This raga figures in operas also. *A raga called Manjisabhairavi figures in the compositions of Purandaradasa. It is possible that this raga contained traces of Manji. The raga Manjisabhairavi is now obsolete.

* South Indian music Book IV of Prof.P.Sambamoorthy- Page. No. 208.
II. I. b. ĀRABHI AND DĒVAGĀNDHĀRI

ARABHI (pazham takka ragam)

Arabhi is a janya raga of Dheera sankarabharanam and has been in vogue for about 600-700 years. References for Arabhi raga are found in various musical texts like Ramamatiya's Swara-mela kalanidhi, Venkatamakhi's Chaturdandi Prakasika, Shahji's Raga lakshana, Tulaja's Sangeetha Saramritha and Govindacharya's Sangrahachoodamani. The earliest reference is found in Chathurdandi prakasika of Venkitamahi. Many verses of Tiru-Chaazhal and Tiruvachakam were renedered traditionally in Arabhi by Oduvars.

Aro: - S r₂m₁ p d₂ s; Ava: - S n₂ d₂ p m₁ g₂ r₂ s

An audava-sampurana raga. Rishabha is a Nyasa swara and Madhyama and Rishabha comes as Graha and amsa swaras respectively. Likewise Shadja is a nyasa swara and Panchama and Dhaivata comes under both Graha and Amsa swaras. The Gandhara always comes very close to Madhyama (m g r) and the Nishada is very close to the shadja as (s n d). It is the third among the Ghana panchaka ragas. There is Samvaditva between Rishabha and Dhaivata.

This raga is best suited for singing Tana, Sloka, Churnika, songs in operas and ballets. It expresses several rasas and bhavas like sringara,
veera, abhutha, karuna and bhakthi. Nishada and Gandhara in avarohana are very weak. They occur only as alpaswaras or shadowy notes and so they are known as **Durbala swaras**.

The swaroopa of this raga is brought out well by madhymakala sancharas or Tanam singing. This is considered as an auspicious raga suitable for singing at the beginning of concerts and functions. In Tamil music this is called as ‘Pan Pazhamtakka ragam’. The phrase ‘**sdp**’ prayogas occurs in the pancharatna of Tyagaraja. For example, “**m g rr ss cs dd p**” (va-su-de—vulane) and ‘**ss d p m g rr**” (sa-ra-sa-rudu) of the fourth charana swara.

**Lakshana of Arabhi raga in Some Grandhas.**

- Sangitha sudha of Govinda dikshitar (p -223-224)

  "\\| आदभीणामुक्षेरविधशारः े शक्तिभवेत्ररधरे
  
  
  \| भवान्ति भवान्ति न भस्यां रु नयन्ति ग्राही

  \| अगित्यतुष्टं सब जन्तापि भावै भलते

  \| व तातु न गम ||"

- Chathurdandipraksika of Venkita mahi—p-60

  "\\| आदभीणामुक्षेरविधशारः े शक्तिभवेत्ररधरे
  
  
  \| भवान्ति भवान्ति न भस्यां रु नयन्ति ग्राही

  \| अगित्यतुष्टं सब जन्तापि भावै भलते

  \| व तातु न गम ||"
• Sangita Saramrta of Tulaja

```
// आरबे क्रमाणी राय अन्तः
// आरबे क्रमाणी आरबे //
```

• Raga lakshana of Muddu Venkata makhi

```
// आरबे: अविभाज्य आरबे आविभाज्य निविठ निविठ आविभाज्य निविठ //
```

In the Sangeetha sampradaya pradarsini, Subbarama dikshitar says that, Arabhi is an upanga, sampūrna, shadjagraha raga. Gandhara and nishada are varjya in arohana. It is a Ghana raga and suitable for singing all times.

In the Chathurdandi prakasika the raga ‘Arabhi’ is found with a hraswa (short) end where as in Sangraha Choodamani, it is ‘Aarabhee’ with a deergha end. In the compositions of Muthuswami Dikshitar, we can found the raga mudra such as:

“Samsaarabheetyapahe” in Sree Saraswathi,

“Samsaarabheetibhanjanaayai” in Akhilaandeswari and

“Mohaakaarabhikshaadanavesha” in Maarakotilaavanya.
This raga sparkles with the usage of dhatu swaras and Janta swaras. There is a wide scope for singing Tanam in this raga. This is used for medium and fast tempo compositions. This is a Moorchanakâraka raga. Rishabha moorchana–Abheri, Madhyama moorchana–Mokanakalyani and Panchama moorchana –Kedaragaula. Arabhi is a raga with a wide range from Mantra dhaivatha to Tara panchama swara.

There is almost all types of musical compositions in this raga like Gitams, Varnams, Divyanana Keertana, Kritis, Tevarams, and Geyanatakas. There is a lakshya geeta of Venkitamakhi ‘Munijane Rama’ in Triputa tala. There are also lots of folk tunes in this raga.

Most popularly heard compositions of Tyagaraja in this raga are ‘Sâdhinchane’, ‘Nâda Sudharasam’, ‘Chuthamurare’ and ‘Tsala kalla’. There are compositions of Dikshitar in this raga like ‘Sri Saraswathi’ and ‘Ganarâjêna’ and also majestic compositions like ‘Mârakoti lavanya’, ‘Akhilandeswari’ and ‘Siva Kâmeswaram’. There is a composition by Syamasastri ‘Pâlayâsumâm paradêvatê’in this raga.

Swathi Tirunal’s ‘Pahi Parvatha nandini’ and ‘Narasimha mamava’ are very famous kritis in Arabhi raga. Uthukkadu Venkata Kavi’s ‘Marakata manimaya’ has a special mark in Kuchipudi. Other composers who composed in Arabhi raga are Papanasam Sivan, Narayana teertha,
Muthaiah Bhagavather, Neelakanta Sivan, the 20th century composers like Dr.M.Balamurali Krishna, G.S. Mani, Sundara Raja and so on...

There is a kriti in Ārabhi raga of Dr.M. Balamurali Krishna ‘Sree Sakalaganadhipa’ like ‘Sree ramanavibho’ of Maharaja Swathi Tirunal. The famous Tiruppavai verse ‘Ongi ulagalanda’ is usually rendered in Arabhi. This is an energetic raga which lends itself to creativity in brigas and gamakas.

Dēvagāndhari Rāga

This is an audava sampoorna raga derived from the 29th mela Dhīra sankarabharanam.

Aro: - s \( r_2 \) \( m_1 \) \( p \) \( d_2 \) s; Ava: - s \( n_2 \) \( d_2 \) \( p \) \( m_1 \) \( g_2 \) \( r_2 \) s.

In Sangeetha Sampradayapradarsini Subbarama dikshitar says, “This is an upanga, sampurna shadjagraha rakthiraga. Rishabha and Dhaivata are vakra in arohana. Suitable for singing in the early morning. The janta swaras and the deergha swaras in the arohana and avarohana of this raga are jeeva swaras and the nyasa swaras providing special ranjakatva.” In Sangeetha sampradaya pradarsini this raga is named as “Desya Devagandhari”.

* SSP Page no: 898
The chauka kala alapana gives more beauty to this raga and this is a Veera rasa pradhana raga. The janta swaras are not used in this raga. There is a raga named Devagandharam which has no resemblance to the raga Devagandhari and it is allied to the raga Abheri.

Kaisikinishada is the bhashanga swara in this raga in the phrases, “dn, dp”, “Sn dn,’ dp”, etc. Dhaivata, Gandhara and Nishada are the ragachaya swaras. Both the Tisruti dhaivata and chatusruti dhaivata occurs in this raga. Kākali Nishada always stands with the support of shadja. $N_2$ is not deergha and $R_1$ and Pa are nyasa swaras and graha swaras. This raga is more suited for slokas and viruthams and is good for singing Chaukakala kritis. Both karuna and veera rasas are produced by this raga.

$P,,, d s d p,”$ and “$ds dp” are frequently used in this raga. The famous Tyagaraja kriti ‘Vinarada namanavi’ commences with the phrase “$p, d s d p’$. This is a visesha prayoga of Devagandhari. This raga is mentioned in ‘Sangitamakaranda’ of Narada.

Some of the famous kritis by Tyagaraja in this raga are Karuna Samudra, Seetawara and Ksheerasāgara sayana. Dikshitar composed four kritis in Devagandhari like Kshitijaramanam and Salivateeswaram. Gopala Krishna Bharathi’s ‘Ennēramum’ and Papanasam Sivan’s ‘Śārade vīna vādana’ are excellently compositions. Mention must be made of
Mysore Sadasiva Rao’s ‘Dorekanu nedu’ and Vedanayakam Pillai’s ‘Ekkalavum’. This is a tristhayi raga and this raga can infuse courage and enthusiasm.

II. I.e. SURUTI AND KEDARAGAULA

Suruti Raga

Raga suruti is said to be originated in the Soratt or Surat region of Gujarat and was adopted into our system along with the ragas like Hameer kalyani, Sindhubhairavi and so on. This is a beautiful raga which gives ample scope for manodharma. Being a janya of Harikamboji this is an audava vakra sampoorna raga. S, R, P and N are graha swaras and M and N are jeeva swaras.

\[ \text{Aro':-S}_2 \text{m}_1 \text{p n}_1 \text{s} - \text{Ava':-s n}_1 \text{d}_2 \text{p m}_1 \text{g}_2 \text{r}_2 \text{s}. \]

The lakshana of Suruti raga given in the ‘Sangeetha choodamani’ -p 24 is given below.

“Harikambhoji melaccha Surati raga ipyate
Sanyasam samshakam chaiva sa shadja graham uchyate.
Arohe gada varjya chapyavarohe samagraham
sa ri ri ma pa da ni Sa, Sa ni da pa ma ga ri sa.”
The raga Suruti is said to be born from the Mela Harikamboji. It is described as having shadja as nyasa, amsa and graha swara. Gandhara and dhaivatha are omitted in the ascent.

The phrases ending in nishada like ‘ṛ m p nṛṛ’ ‘nṛṛṛṛ m p nṛṛṛṛ’ etc gives more beauty to this raga. Usually this nishada is rendered in a prolonged manner. Suruti raga brings the feelings of bhakthi and love and it can be sung at any time and is considered as an auspicious raga. There is a proverb that ‘Adi Natai -Antya suruti’. That is, starting a concert with Natai and ending with Suruti.

The use of the combination ‘m g p m r s’ in the avarohana gives the raga a beautiful colour. There is a nyasa in the rishabha. Rishabha and nishada are sung as long notes in this raga. Suruti is a raga with multiple hues which can be visualized by the swara prayogas. The elongated rishabha combined with the madhyama is a notable feature of this raga. The elongation of nishada in the arohana is a step to move on to the shadja. This is one among the lakshya oriented ragas.

There is a lakshya geetha of Venkitamakhi “Lakshmi nrisimha devadeva” in Suruti. Tiruvottiyur Tyagayyer’s Varna ‘Ento premato’ is famous. Among the Trinity, only Tyagaraja and Dikshitar have composed in this raga. Tyagaraja's ‘Geetharthamu’, ‘Bhajanaparula’ and Dikshitar’s Navagraha kriti ‘Angarakamasrayami’, Srivenkatagireesam’ and
‘Balasubrahmaniom’ are popular compositions. Gopalakrishnabharathi’s ‘Adiyapadattai’, Papanasamsivan’s ‘Sivaperumankripai’ and Swathithirunals ‘Alarsaraparithapam’ are also well-known.

*Pundarika vitala* refers to this raga as Soratti. Usually Suruti is rendered at the end of a concert for singing slokas. Narayanatheertha and Tyagaraja have composed Mangala kritis in this raga. Suruti is used for ‘Yudhapadas’ in Kathakali such as ‘Nillunilleda bala’. Tyagaraja’s Naukacharitam starts with Suruti raga and ends with a Mangalam in the same raga. Krishnaleela-Tarangini ends with a delectable mangalam ‘sree vijaya gopala’ in Suruti. Even though this is a minor raga, it has scope for singing elaborate alapana.

**Kedaragaula Raga** (Tevara pann –gandhara panchama)

This is a janya raga of Harikamboji and an audava –sampaorna raga. This is very popularly used in operas, ballets and adaptable for singing slokas and choornikas. A perusal of the *Sangeeta Sudha* of Govinda Dikshitar, as published by the Music Academy, Madras (edited by Shri TV Subba Rao and Pandit Subramanya Sastri- pages 244 and 245), provides information indicative of the fact that Kedaragaula was perhaps in vogue in the 13th century AD.
According to the *Sangeetha Sampradayapadarshini* of Subbarama Dikshitar, "Kedaragaula is the rāgāṅga raga 28 Harikedragaula. There is a Lakshana sloka of Kedaragaula by Venkitamakhi:-

"**Kedaragaula** assampūrnastvārohe gadha varjitāh
Nishādagraha samyukthāssāyankāle pragīyate."

The lakshana vivarana of Kedaragaula raga by Subbarama Dikshitar is that; 'Kedaragaula is a rāgāṅga, sampūrṇa, nishadagraha, rakti raga. Gandhara and Dhaivata are varjya in the arohana. Suitable for singing in the evening. '. Also in this grandha he says that in Kedaragaula, rishabha, madhyama, nishada and gandhara impart ranjana. Rishabha is the nyasa swara and in some places nishada is the commencing note.

There is no reference of the raga Kedaragaula in Narada's *Sangeeta Makaranda*, Parsvadeva's *Sangeeta Samayasara* or Sarangadeva's *Sangeeta Ratnakara*. However, Govinda Dikshitar cites in the *Sangeeta Sudha*, passages on this raga, which he ascribes to the sage Vidyaranya.

A raga with tristhayi sancharas, expressive of sringara, veera and karuna rasas. An important feature is the repeated use of the tarasthayi rishabha. It has to be sung in slow tempo and is especially suited for night
time rendering. This raga is useful for singing themes relating to varnana or description.

The prayoga or way of using madhyama in this raga varies in the phrases like ‘mpn, s’, the ma has slightly higher tone than in ‘srm, m’ in which it is noticeably lower. Another special feature is that the nishada in the avarohana is not stressed but the gandhara gets stretched out. When one thinks about this raga, the composition ‘Saragunapalimpa’ of Ramanathapuram Sreenivasa Iyer comes to the mind because the full swarūpa of the raga is beautifully drawn in it.

R and G are ragachaya swaras and Kampita swaras. P is an Amsa swara and R and P are Nyasa swaras. The raga’s identity is straight away revealed when the tarasthayi rishabha is rendered as a stressed and prolonged note.

Ramamatya says that this raga has Chyutha Madhyama Gandhara and Chyutha Shadja Nishada. That is, Gandhara is higher than Antara gandhara and Nishada is higher than Kakali nishada. *Venkitamakhi selected the 20th mela as Kamboji and described that Kedaragaula is arised from the Kamboji mela. But with the emergence of the 72 Melakartha scheme, Kamboji is replaced to Hari-kedaragaula. The prefix Hari in this name yields the serial *

* In sloka 98 of Chathurdandiprakasika, Venkitamakahi says that ‘Kedaragaula sampoornah mela sambhavaah’. 

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number of the Mela through the Kadapayadi formula. In the Asampoorna mela padhathi the 28th mela is Hari Kedaragaula. The Anubandha to the Chaturdandi prakasika has a classification (Sloka No. 7) of Kedaragaula as a Raganga raga.

There are innumerable numbers of compositions in this raga. There is a lakshya gīta in Triputa tala of Venkitamakhi ‘Āre śrinātha’. This raga is used for singing slokas in concerts. ‘Tulasi bilva’ and ‘Venuganaloluni’ of Tyagaraja, ‘Neelakantam bhajeham’ of Dikshitar and ‘Saragunapalimpa’ of Ramanad Sreenivasa Iyenkar are well-known kritis in this raga. Swathithirunal’s ‘Tavakanamani’ (keerthanam) second among the Navavidha bhakthi is a lovely composition. Papanasam Sivan’s ‘Samikisariyevvare’ is a beautiful and famous one.

In the copper plates found in Rangmahal of the Tiruppathi temple, there it is inscribed a Sringāra Sankeerthana of Tālapakkam Annamācharya (1424-1503) in Kedaragaula beginning with ‘Rammanave Vāni rammanave’. Purandaradasa’s Devarnama ‘Mānavajanma’ has been traditionally rendered in Kedara gaula. Usually Kathakali performances start with a Vandana slokam in Kedaragaula raga. Kedaragaula is used in kathakali for different moods such as Yudhapadas like, ‘Vada Porinnayivide’, and Bhakthirasa pradhana padas like ‘Amaratilakamama’.
Kedaragaula shines well in both Vilamba and Madhyama kala. It produces various types of emotions—Sringara, Karuna, Veera etc. It is a Sārvakalika raga and has a special status, as slokas of the ‘Krishnakarnāmrita’ were usually sung in Kedaragaula. While comparing with other ragas in this group, we can understand the radiance and aesthetic superiority of this raga.

II. 1.d. DARBAR AND NAYAKI

Darbar Raga

Darbar in carnatic music is a shadava-sampoorna raga. Its name is indicative of its origin and its nobility and a word of Persian origin. This is a raga having come into vogue just prior to the era of the Carnatic music Trinity. Medieval musicological text makes no reference to raga Darbar.

The Sangeeta Sampradaya pradarsini of Subbarama Dikshitar gives it as a derivative of Sriraga mela and uses the name Darubara. The structure of the raga given in this work is Sampoorna in both arohana and avarohana, which is not the case now days. We know this raga only as a shadava-sampoorna raga. Arohana: - S r₂ m₁ p d₂ n₁ s; Avarohana: - S n₁, d₂ p m₁ r₂ g₁, g₁, r₂ s

‘Darbaru ragah sanjaato melaat kharaharapriyaat’ ” is the definition of Darbar raga given by Govindacharya in his Sangraha choodamani.
'Darubaruscha sampūrno lakṣhya mārgena geeyate' is the definition given by Venkitamakhi.

Sangeetha sampradaya pradarsini of Subbarama dikshitar says that this is a Bhashanga, Sampurna, Shadjagraha, Desya raga and suitable for singing all times. The deergha nishada and gandhara which appear in the avarohana of this raga are the jeeva swaras that gives the colour of this raga. The deergha gandhara and nishada in the arohana prayogas is sung with slight shakes.

Being a janya raga of Kharaharapriya this is also a shadava vakra sampoorana raga. Rishabha, Panchama, and Shadja are both nyasa and Graha swaras. The other notes, Gandhara and Nishada are Jeeva and Amsa swaras respectively. Panchama is also an Amsa swara. Gamakas play a prominent role in bringing out the correct-ragabhava.

It has tristhayi sancharas. Eventhough it is used to express veera rasa, valour, courage, pride, anger and such allied feelings can also be expressed very well through this raga. The deergha nishadam and the janta swara prayoga of gandhara in the avarohana bring out the individuality of this raga.

The great musician Darbar Sitaramayya is considered as an expert in this ragam. He was one of the vidvans who adorned the court of Serfojee (1798-1832). Since he was a specialist in Darbar raga and was able to
expound it four hours together, he was honoured with the name of raga itself as a title.

Darbar is a raga of great beauty and grandeur. It sparkles with all the lakshanas of a Ghana raga. Kalpana swaras and tanam singing brings more beauty to the raga. The chatusruti rishabha is a significant note that can assert on its own. This always links with gandhara or madhyama to play a subsequent role.

The phrase 'g g r s r s' is giving dominance to 'm r m r' or 'r m r m'. The sadharana gandhara is not a strong note. Rishabha cannot be oscillated in this raga but nishada is a kampita swara. Deergha prayoga of Dhaivata has to be avoided as it could lead to nuances of raga Nayaki. An interesting feature of this raga is that limitations have been imposed on the Gandhara and dhaivata swaras so that they can never function as graha or as nyasa swaras.

Darbar is suited for both medium and slow tempos: g, g, r s n, n, d p g, g, r s' is the most popular prayoga of this raga. One visesha prayoga of this raga is "r m p d n p..." and "m p d n p m r..." The essence of this raga comes out in the kritis like "Yochana kamala lochana" and Naradaguruswami. Vina Kuppayya's varnam "Chalamela" is often rendered by many artists in concerts. There is an Ata-tala varnam "intha modiya vaanika" by Subbarama Dikshtar in a different style.
The raga Darbar is an energetic and mind blowing raga and is suitable for singing veerarasa pradhana kritis. This is a minor raga. Tiruppathi Narayanaswami, Goplakrishna Bharathi, Krishnaswami ayyar and Papanasm Sivan are all testimony to the excellent aesthetic appeal of this raga. The compositions by the Trinity and by their successors have elevated this raga to an excellent status. Subbarama Diskshitar commented in the ‘Sampradaya pradarsini’, that this is a lakshya oriented raga.

Nayaki Raga

The raga Nayaki is derived from the mela Kharaharpriya. It is described as having nishada as nyasa, amsa and graha. This raga has sancharas in middle and higher octaves only. R is the Graha swara and M, D and N are Amsa swaras. N and G in avarohana always used as deergha swaras. Ni and Ga are also Kampita swaras

A graceful and fascinating raga. Allied to this raga is Darbar. Both are very similar. However Nayaki has to be handled with more care and can be expanded beautifully through particular prayogas.

Arohana: - s r₂m₁ p d₂ n₁, d₂ p s;

Avarohana:-s d₂ n₁ d₂ p m₁ r₂ g₁, r₂ s
Lakshana of Nayaki raga in Sangeethachoodamani; page-105

This is an ubhaya vakra shadava sampoorna janya raga in which Gandhara is varjya in the avarohana. A sarvakalika raga and a minor raga. The usage of deergha nishada and gandhara are the specialities of this raga. According to Dikshitar School, Nayaki is a sampoorna raga in which gandhara used is deergha gandhara.

The kalapramana of this raga is in slow tempo. But there is madhyama kala kritis in Nayaki raga like ‘Nee bhajana-gana’. One can sing brisk swaras in Nayaki like ‘ṛ ś ns’, ‘p ṣ p s’ etc. ‘Ranganayakam’ of Muthuswami dikshitar is a popular composition in this raga. ‘Palayamam’ of Maharajah Swathi Thirunal, ‘Kanugonu saukhyamu’ and ‘Nee bhajanagana’ of Tyagaraja are beautiful kritis in this raga.

Raga Nayaki is a gamakavarika raga. Singing of this raga feels like a lullaby some times. Eventhough Darbar and nayaki are Allied, the bhava and rasas evoked by the two ragas are entirely different.