CHAPTER IV

COMPARATIVE STUDY OF THE RĀGA-S
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The thesis has taken up the study of the 31 rāga-s classified under the 15th Mēla in
the SSP. The variety of svara-s underlying each rāga is the same as those making up the
15th Mēla, although eight rāga-s out of the 31 drop one of the seven svara-s while three
drop two svara-s. The aim of the work, as pointed out in the first chapter, is to examine
whether or how the 31 rāga-s have distinct melodic characters.

The earlier two chapters, second and third, presented the melodic image or
svarūpa of each of the 31 rāga-s under the 15th mēla. The melodic phrases and other
features like the graha-svara, strength of a svara, gamaka help to identify the melodic
character of the rāga. This chapter will seek to understand how each of these rāga-s has
an individual character that will distinguish it from the others, despite some seemingly
overlapping areas. In other words this chapter will make a comparative study of the rāga-s
on the basis of the common areas that they share.

As seen in the earlier two chapters, in SSP each rāga has been described in two
sections, Lakṣaṇa and Laksya. In the Lakṣaṇa, for each rāga, a ‘Mūrchana’ made up of
Ārōhaṇa and Avarōhaṇa have been presented. Among thirty one rāga-s, we find some
rāga-s have same ārōhaṇa avarōhaṇa. For instance, the rāga-s Malahari and
Kannaḍabāṅgāla the Mūrchana is ‘s r m p d s / s d p m g r s’ and for Māyāmālavagula,
Gujiari, Pūrvi and Pharju the Mūrchana is ‘s r g m p d n s / s n d p m g r s’. Besides
these rāga-s the others have interesting Mūrchana-s. The first section of this chapter will
examine the relation between the Mūrchana and the melodic image of a rāga.

Further, Subbarāma Dīkṣitār himself, in the Lakṣaṇa note under each rāga, has
referred to how certain rāga-s may appear to have melodically resemblances or be closely
allied and what aspects bring out the distinction between them. For instance, in the course
of describing the rāga Nādarāmakriya (see 2.7.1) he refers to the closeness between that
rāga and Māyāmālavagula. In the same way he speaks about the resemblances between
other rāga-s. It is this aspect that will be taken up study in the second section of this
chapter.
The third and final section of the chapter will compare the rāga-s from the point of view of the characteristics like, melodic phrases, melodic range, strength of individual svara-s and the melodic form of a svara bestowed to it by a gamaka.

Section – 1

4.1 – Mūrchna and the Rāga svarūpa

Mūrchna, as pointed out above, is made of Ārōhana and Avarōhana. The following table presents the Mūrchna of the 31 rāga-s.

<table>
<thead>
<tr>
<th>Rāga</th>
<th>Ārōhana</th>
<th>Avarōhana</th>
</tr>
</thead>
<tbody>
<tr>
<td>Māyāmālavagala</td>
<td>srgmpdns</td>
<td>sndpmgrs</td>
</tr>
<tr>
<td>Sālaṅganāṭa</td>
<td>srmpds</td>
<td>sndpmgrs</td>
</tr>
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<td>Chāyāgaula</td>
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<td>sndrpmgrs</td>
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<td>srgmpmpgps</td>
<td>sndpmgrs</td>
</tr>
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<td>Mēgharaṇji</td>
<td>srmpns</td>
<td>snmpgrs</td>
</tr>
<tr>
<td>Mēcabauli</td>
<td>srmpd</td>
<td>snmpgrs</td>
</tr>
<tr>
<td>Ťakkā</td>
<td>sgmndnds</td>
<td>snmpmgms</td>
</tr>
<tr>
<td>Nādarāmakriya</td>
<td>srmpdnds</td>
<td>snrpmgrs, grs</td>
</tr>
<tr>
<td>Pādi</td>
<td>rmpdps</td>
<td>snpd, ppmrs</td>
</tr>
<tr>
<td>Rēvagupti</td>
<td>srmpd</td>
<td>snsmpgrs</td>
</tr>
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</tr>
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<td>Gaula</td>
<td>srmpns</td>
<td>snrpmgrmrs, s</td>
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<td>Lalita</td>
<td>srmpdnds</td>
<td>sndm, mgrs</td>
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<td>Gujiari</td>
<td>srmpdnds</td>
<td>sndpmgrs</td>
</tr>
<tr>
<td>Gūndakriyā</td>
<td>s, srgmpdns</td>
<td>snrpmgmmpgrs</td>
</tr>
<tr>
<td>Malahari</td>
<td>srmpd</td>
<td>sndpmgrs</td>
</tr>
<tr>
<td>Bauḍi</td>
<td>srmpd</td>
<td>sndpmgrs</td>
</tr>
<tr>
<td>Ārdradēśī</td>
<td>srgmpdns</td>
<td>sndpmgggrs</td>
</tr>
<tr>
<td>(rṣnd)nsrgmpdddsn</td>
<td></td>
<td>(ds)rpmgggrs</td>
</tr>
<tr>
<td>Dēvavāṇī</td>
<td>smpd-pnds/dns/dss</td>
<td>sndpms</td>
</tr>
<tr>
<td>Saurāṣṭra</td>
<td>srgmpdns</td>
<td>sndpmgrs</td>
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<td>Pūrvi</td>
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<td>sndpmgrs</td>
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<td>Māruva</td>
<td>srgmdns</td>
<td>sndpgmgrs, rgrs</td>
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<td>Sāvēri</td>
<td>srmpdsn</td>
<td>sndpmgrs</td>
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<td>Mālavapāṇcāmam</td>
<td>srmpdns</td>
<td>sndpmgrs</td>
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<tr>
<td>Pūrṇapāṇcāmam</td>
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<td>sndpmgrs</td>
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<tr>
<td>Mārgadēśī</td>
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<td>sndpmgrs</td>
</tr>
<tr>
<td>Rāmakali</td>
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<td>sndpmgrs</td>
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<td>Phāraju</td>
<td>srmpdnds</td>
<td>sndpmgrs</td>
</tr>
<tr>
<td>Gaurī</td>
<td>srmpd</td>
<td>sndpmmpmgrs</td>
</tr>
<tr>
<td>Vasanța</td>
<td>rsgmdns</td>
<td>sndnmd, gmpmgrs</td>
</tr>
</tbody>
</table>
The ārōhaṇa-avarōhaṇa of the rāga-s in the above table present interesting svara arrangements.

If we take the sampūrna rāga-s there are five rāga-s, Mālavagaula, Gujjari, Saurāstra, Pūrvi and Pharuju, which have all the seven svara-s occurring in a krama form or regular order in both ārōha and avarōha. In other words, ‘s r g m p d n s / s n d p m g r s’ is the ārōhaṇa-avarōhaṇa.

In rāga-s like Nādarāmakriya, Āḍrādēśi, Gunḍakriya and Maṅgalakāśikī we notice some differences in the ārōha or avarōha.

Rāga-s Śālaṅganāṭa, Chāyāgaṇa, Mēcabauli, Takka, Gauḍipantu, Māruva, Sāvēri, Mālavapaṅcāmam, Rāmakāli, Gauri, and Vasanta have their ārōhaṇa-s dropping one or more svara-s.

Pāḍi, Kannadaṅgaṅgāla, Gauḷa, Lalita, Malahari, Bauli, Pūṟṇapaṅcamam and Mārgadēśi are the Śādava rāga-s. But half of them, Kannadaṅgaṅgāla, Gauḷa, Malahari and Bauli drop one svara in the ārōha. Such rāga-s share their ārōhaṇa-s with those of some sampūrna rāga-s too.

Mēgharaṇji, Rēvagupti and Dēvaraṇji are the auḍava rāga-s in which Dēvaraṇji alone has an ārōha with svara-s occurring in an irregular manner.

4.1.1 - Mālavagaula, Gujjari, Saurāstra, Pūrvi and Pharuju.

In these five rāga-s, Mālavagaula, Gujjari, Saurāstra, Pūrvi and Pharuju the mūrchna is ‘srgmpdns–sndpmgrs’. In Māyaṁālavagaula svara-s normally occur in a regular order in both ascending and descending movements and very rarely we come across a phrases such as in ‘g ṛ ī ṛ ī ṛ s n d ś s’, omitting ‘ni’, seen in the Gitam. The phase ‘s r ṇ’ and ‘g r n’ omitting ‘sa’ (see 2.1.2.3, 2.1.2.4) and the phase ‘s m g m’ (see 2.1.2.3) are also there.

Gujjari has melodic movements, such as ‘s r g d p m g’ and ‘r s ḍ s r g’, omitting ‘ma’ and ‘ni’ (see 2.8.2.2,3,4 ) which are quite prevalent.

In Saurāstra we come across ‘. . . s r m g m p p m p’ (see 2.11.2.2, 2.11.4) omitting ‘ga’ and ‘s n ś d b n d p p m’ (2.11.4) omitting ‘ni’. However this rāga also
stands out from the rest in the 15th mēla because of the dominating presence of Paṇcaśruti dhaivata and Kaiśiki nisāda.

In Pūrvi, in the phrases ‘s , , r s n η s g g m g m d m , p g r , s , , ..s..s,’ (see 2.12.2.3) and ‘(g) \ s , η s g m g m d \ m g , g : r , s’ (see 2.12.2.3) we see the svara-s ‘ri and pa’ are omitted in ascent and in one instance, in descent, ‘pa’ occurs as a ‘podī svara’. In the phrase ‘g m p n p m ,’ (see 2.11.2.3) the svara ‘dha’ is seen to be completely omitted.

In the phrase ‘ . . . d p d n d’ (see 2.19.2.2), in the rāga Pharuj, ‘ni’ is omitted in the ascent. In ‘ . . . g m d p n d d p p m p g’ (see 2.19.2.2) ‘pa’ is omitted in ascent and in ‘p n s n d p m g,’ (2.19.2.3) the omitted note is ‘dha’.

Thus although all the five rāga-s have a ‘krama-ārōhaṇa’ and a ‘krama-avarōhaṇa’ there are a number of phrases that omit one svara or the other, Mālavagaula being the one with least number of ‘varja phrases’.

4.1.2 – Nādarāmakiyā, Ārdradēśi, Guṇḍakriya and Manaṭgalakaiśiki

‘srgmpdns-snndpm,grrs’ is the ārōha-avarōha of Nādarāmakiyā. In the compositions we come across phrases like , ‘s , g m’ (See 2.7.2.2) omitting ‘ri’. In the phrases ‘r m g r g m ,’ , ‘s , r m , m , g r g m’ (See 2.7.2.4) ‘ga’ is omitted in the ascent.

The rāga Ārdradēśi has two versions of ‘ārōhaṇa-avarōhaṇa’ (srmpdns-(rns)srmpdppddsns’ and ‘ndmpgssgrs-(ds)dpmpgssfrs’. The phrases ‘r , g m , d p d ,’ and ‘s , s , d p , d m , d , p , d d d n s’ (See 2.10.2.2) are seen to omit ‘pa’. The second phrase omits ‘ni’ too in ascent. The phrase ‘d , s , d s , d p,’ (ibid.) omits ‘ni’ in both ascent and descent.

In Guṇḍakriyā, the Mūrchana is ‘s,rgmpdns-s,npmgmdpmgrs’. The phrase ‘g , m p d s n p m r g m . . .’ omit ‘ni’ in ascent and ‘ga’ in descent. In the phrases ‘s , r m g , . . .’ , ‘g , r m g , . . .’ , ‘p p m r , m g m’(2.9.2.2) - ‘ga’ is omitted in ascent. The phrases ‘s n p m’ , ‘g m d p’ and ‘m g r s’ are also part of saṅcāra-s.

The mūrchana of Manaṭgalakaiśiki is ‘srgmpmgpdns/ srgmdps - ‘snmpgrs’. The phrases do not take ‘ni’ in normal ascending movements and it occurs only in a phrase
such as ‘nsrs,’ (See 2.4.2.2). The second ārōhaṇa ‘srmgdp’ could be associated with the phrases of the compositions occurring in this rāga. The phrases in the uttarāṅga part of the ascending movements take ‘d ṛ’ or ‘p ṣ’ (ibid).

4.1.3 – Sālāṅganāṭa, Chāyāgauḷa, Mēcābāuli, Ṭakka, Gaudipantu, Māruva, Sāvēri, Mālavapaṁcāmam, Rāmakali, Gauri, and Vasanta

Among these rāga-s Chāyāgauḷa (srmpdpmpdsns–nddpmpgmrṣs), Mālavapaṁcāmam (srmpnps–nddpmpgmrṣs, Gauri (srmpdsn–ndpmpgmrṣs) and Vasanta (rsgmdns–s, ndndm, gmpmpmrṣs) omit only one svara in the ārōha. The other rāga-s Sālāṅganāṭa (srmpds–ndpmpgmrṣs), Mēcābāuli (srmpds–ndpmpmrṣs), Ṭakka (sgmdndns–sgmpmgdndns–sdmggrs–sndmpmpmrṣs) Gaudipantu (srmpnps–nddpmpgmrṣs), Māruva (sgmdns–nddpmpmrṣsgrsgrṣs), Sāvēri (srmpdsn–ndpmpgmrṣs) and Rāmakali (srmpds–nddpmpgmrṣs) omit two svara-s in ārōha.

In Chāyāgauḷa (srmpdpmpdsns–nddpmpgmrṣs) we come across movements like ‘d ṣ’, ‘d ṛ ṣ’, ‘p ṣ’ (See 2.3.2.1). In the ārōha we note that ‘ni’ does not come in the regular order but in a ‘vakra’ form ‘srmpdpmpdsns’. Thus whenever ‘ni’ occurs it does so within the vakra movement ‘sns’, in the ascending movements. Again, although the ārōha has the svaras cluster –dpmp- within the ‘srmp–dpmp–dsns’, many movements have svaras proceeding in a regular form as in ‘p m p d s n s’ (ibid) and ‘m , p d p m p d s r’ (omitting ‘sns’- ibid). There are also a few contexts, as for instance, ‘r , , p , m , , , d d p , p ṣ ṣ , ṣ n p d , d p ,’ (See 2.3.2.1) which have movements the ‘rpm’ and ‘snmp’ other than ārōhaṇa (ibid). The rāga Salaṅganāṭa too incorporates the phrase ‘sns’. While in Chāyāgauḷa ‘sns’ occurs invariably in the ascending movements, in Sālāṅganāṭa it occurs mostly in descending movements.

As far as the avarōha (snddpmpgmrṣs) of Chāyāgauḷa is concerned we observe that ‘s n d p’ (ibid.) dominates while ‘s n d d p’ occurs rarely. ‘dha’ occurs as a dīrgha svara too. ‘snddp’ figures in the avarōha of Nādārāmakriya and Mālavapaṁcāmam too.

Nādārāmakriya has phrases with dhaivata as a twin svara, in movements such as ‘s n d n
The movement ‘snddp’ is not seen in the phrases.

Mālavaṇaṃcam has phrases as ‘. . . s n, s d p’, ‘p, n s, d p, m g’, ‘d p s n d, p, #m d p #m d’, ‘s n d p p m g’, ‘p d \ g, g m’ (see 2.16.2.2) ‘s n d d p p m m p’, (See 2.16.2.3) and Sañcāri alone has ‘s n d d p,’ phrase. In all these above rāga-s same ‘snddp’ movement is not occurring all the time and this movement is seen rarely in all the three rāga-s.

In Chāyāgaula, in the lower tetrachord, ‘m g s r s’ occurs chiefly while movements like ‘m g s n s’ (See 2.3.2.1) and ‘r m g, r, s’ (ibid.) are observed. ‘m g s r s’ is a phrase which figures in the avarōha of the rāga Meghrāṇjani too and the phrase will be discussed in the third section of this chapter. And as will be pointed in the context of Meghrāṇjani in this section itself, that rāga too has movements like ‘m g r s’ apart from ‘m g s r s’.

In Mālavaṇaṃcam (srgmpns-snddpmgrs,) the ārōhaṇa omits ‘dha’. While most movements omit ‘dha’ in the ascent, rarely, phrases like ‘p #m d, n,’ (see 2.16.2.2) and ‘m p #m d n s g m p n’ (see 2.16.2.3) are seen to occur. ‘m p d n d p’ and ‘p, p #m d n s’ are phrases that are given a special mention in the Lākṣaṇa note (see 2.16.1) in SSP and figure in the compositions too. The ‘snddp’ in the avarōhaṇa has already been discussed under Nādarāmakriya. ‘mgrs’ too, relating to the lower tetrachord, is seen in the same Nādarāmakriya and has been discussed above.

Gauri (srmpdns-s,ndpmpmgrrs) has an ārōhaṇa with only ‘ga’ being omitted. However most of the phrases omit dhaivata in many ascending movements and we have ‘r, m m p p n, n s . . ’ (See 2.19.2.3) as the main movement. ‘p, d n d p m g \ r r’’,(see 2.19.2.3) is also there in which melody ascends beyond ‘dha’ upto ‘ni’. But a movement ‘p d n s’ suggested by the ārōha is not seen anywhere.

The dīrgha tāra-sa in Gauri prescribed in Avarōhaṇa is rarely seen in the melodic movements. Among the following phrases ‘s \ m’ (2.19.2.3,4), ‘s, n s \ d,’ (2.29.2.3), ‘/s s: d p /d mY g’ \ r' r s,’ (2.19.2.5) and ‘p d s n d p’ (2.19.2.2) in only one the dīrgha tāra-sa occurs.
The movement ‘dpmmpmgrs’ prescribed in the Mūrchana of Gauri and Vasanta is not seen in the compositions. The Vasanta phrases ‘m m g , m p Y m p Y m g’ (2.20.2.1), ‘m p m m , g r s n’ (2.20.2.1) are seen and has Odukkal gamaka for ‘pa’ as mentioned in avarōhaṇa. In Gauri the phrase is not seen and the movement ‘\m , g m d m p i m , g Y r’, ‘s n w m / d p Y m Y g Y \ r’ (2.19.2.4) is present.

In the rāga Vasanta (rsgmdns-s,ndndm,gmmmpmgrs) ‘ri’ occurs in a descending movement even in ārōhaṇa as ‘rsgmdns’. The avarōhaṇa is sampūrṇa and ‘pa’ in the avarōhaṇa occurs rarely in saṅcāra-s and is seen only in the compositions notated in SSP. The svara ‘ri’ is omitted in the ascending movements of Vasanta and occurs as ‘n s s n s r s n d , . . . ’ (See 2.20.2.1).

The rāga-s Sālāṅganāta and Sāvēri have the same mūrchana namely, ‘srmpds - snmpmgrs’. Although ‘ni’ is present in the avarōhaṇa of Sālāṅganāta, in the descending movements we find ‘ni’ being omitted while in Sāvēri it is not so. In Sālāṅganāta ‘ni’ occurs as part of ‘s n s’ in the ascending and descending movements. The normal descending movements in this rāga omit ‘ni’ and we see phrases made up of ‘s d p’.

In Sāvēri ‘ni’ is seen in all the descending movements and rarely the podisvara ‘ni’ is seen in the phrase ‘s n d , m p d’ (2.15.2.2). The phrases omitting ‘ni’ in as Sālāṅganāta is not seen here. [what about phrases like ‘g r s d’ r s d ‘sd etc in saveri’]

Again in Sālāṅganāta ‘ga’ is omitted in the ārōhaṇa and is present in avarōhaṇa yet we come across a phrase ‘m , g m’. Of course ‘ga’ occurs in normal descending movements, as seen in ‘m g r s’.

In Mēcabauli (srpgds-sndpm,grs) ‘ma’ and ‘ni’ are omitted in ārōhaṇa. The occurrence of a rare prayōga ‘s n s’ in Prabandha is found in this rāga. Otherwise the phrases in this rāga conform to movements suggested by the ārōhaṇa and avarōhaṇa.

The rāga Rāmakali (srpgds-snmpmgrs) too has a mūrchana similar to that of Mēcabauli. The phrases and other gamaka specifications that differentiate these two rāga-s will be taken up in the third section of this chapter. The prayōga-s of Mēcabauli are completely different from Rāmakali and Rāmakali has mainly krama prayōga-s in descent. The kālapramāṇa of phrases is also relatively ‘vilambita’ than Mēcabauli.
In the rāga Ṭakka (sgmddnσ/ sgmpmsgmdns- sdmgrgs/sndmpmgmrgrgs) in the
descending movements ‘(g) m r g s’ occurs commonly and ‘(m) g r g s’ rarely. The
phrases in the compositions use. The second ārōhaṇa having ‘p m g m’ is also not seen in
the compositions. Again in the ascending movements ‘m d s’ and ‘d r s’ are also seen
apart from ‘m d n s’ and ‘d n d s’ suggested by the two versions of ārōhaṇa.(see 2.6.4)

In Gaudipantu (srmpns-sndpmgrs) the phrase ‘p . d nd p m . g \ r , ’(See 2.13.2.2)
has ‘dha’ in the ascending movement. Incidentally ‘p . d nd p m . g \ r , ’ (See 2.19.2.3),
‘r m’ p d / n' d p m' g r'(2.19.2.5) is a phrase that is seen in Gauri and in Sāvēri and a
comparative study of that will be taken up in the third section.

In Māruva (sgmdns-sdnpgrsrgrgs) although ‘r g r s’ is given in the avarōhaṇa it
occurs very rarely in compositions. The descent to madhya-sa is seen through phrases
like ‘m g r s’ (See 2.14.2.1,2,3,4). Again, ‘pa’ is omitted in ārōhaṇa yet it is seen as part
of phrases like ‘ p , d m g r s’ and ‘ p , d m g r g r , s’ (See 2.14.2.3) where after ‘pa’ the
melody takes an ascent to ‘dha’ before commencing the dissent.

In Sāvēri (srmpds,-sndpmgrs) a rare saṅcāra ‘n S , n d , ‘ in ascending movement
is seen in Sāvēri. The descending prayōga-s have ‘ni’ normal movements and ‘ni’ is also
used as a starting note as ‘(r) / n n' d' p m' g' \ r s:\ ’.(See 2.15.2.2) ‘ni’ is also seen to be
omitted in some descending movements as discussed above in the context of Sālaṅganāṭa.
Further ‘pa’ to seen to be omitted in movements like ‘d m g r’ (See 2.15.2.3,4,5)

Rāmakali (srgrpds-sndpmgrs) shares its mūrchna with Mēcabauli as pointed
about above. Some points regarding the saṅcāra-s in this rāga will be discussed in the
third section.

4.1.4 Pāḍi, Kannaḍabaṅgaḷa, Gaula, Lalita, Malahari, Bauli, Puṛṇapaṅcamam and
Mārgadēśi

Among the above Śādana rāga-s, Kannaḍabaṅgaḷa Malahari, Puṛṇapaṅcamam and
Mārgadēśi omit niṣāda. While ‘ma’ is omitted in Bauli, gāndhāra in Pāḍi, paṅcama in
Lalita and dhaivata in Gaula are the varja-svara-s.

Kannaḍabaṅgaḷa (srmpds-sdpmgrs) and Malahari (srmpds-sdpmgrs) share similar
mūrchna except for the fact that in Malahari ‘ri’ is dīrgha in avarōhaṇa. This ārōha,
incidentally is seen in Śālāṅgaṇāṭa and Sāvēri as pointed out above. In both Kannadaśabaṅgāla and Śālāṅgaṇāṭa we see the occurrence of ‘m g m’ although in the latter rāga its occurrence is relatively less.

Pūṁapañcamam (srmpds-sdpmgrs) has the same avarūha as the above two rāga-s, Kannadaśabaṅgāla and Malahari. However in Pūṁapañcamam in the descending movements ‘g m r s’ (See 3.7.2.2) is seen to occur, while in the other two rāga-s it is invariably ‘d p m g r s’. The difference perceived in the rendering of ‘d p m g r s’ in Kannadaśabaṅgāla and Malahari will be discussed in the third section. Although Pūṁapañcamam and Mārgadēsi (srgrgdmpds-sdmpgrs) shares the varja-svara with the above two rāga-s, they do not omit any svara in the mūrchana (except, of course, ‘ni’). In Mārgadēsi, the descending movements invariably reflect the avarūhana. In Pūṁapañcamama we see phrases like ‘s p d p’ (See 3.7.2.1), ‘s m g r g m’ (See 3.7.2.1) and ‘p s d’ (See 3.7.2.1) in ascending movements.

In Pādi (rmpdprns / snpdḥppmrs) as pointed out in 3.1.2.1 movements like ‘p s’ and ‘(m) p n s’ occur. In Gāuda (srmpns / snpmrgrmr,s) the phrases with the presence of ‘ga’ as ‘rgm’ in ascending movements ‘r g m r , g m r s’ occur and the movement further proceed in descending movement and ‘m g m’ occur in the same way in the descending movements. Both ‘mgm and rgm’ lead to descending movement further. The phrase ‘nsrg,mrs’(3.3.2.4) is occurring rarely. The phrase like ‘s n p m r s’(3.3.2.1,2) is also seen.

In Lalita (srngdsm – snmdngmgrs) the phrases in ascending order proceed as ‘s r m d m’(3.4.2.1) along with ‘s r g m’. We also see the movement ‘mds’(3.4.2.1) with ‘mdns’(3.4.2.2,3). The dirga ma in the avarūhana is seen in ‘r s n d \m, m /d.’ (3.4.2.2), ‘r s nY\d \m, gY rY’ (3.4.2.3) and ‘mdmgs’(3.4.2.2) is also seen here in the descending movements.

In Baulī(srgpd/sndpgrs) has its descending move as ‘d , p , p , g , p d g \r , s’ (3.6.2.2) apart from the regular movement as ‘..p g , r s’ and ‘s n dY p , / d p g r s’ ,’ (3.6.2.2).

Thus sādava rāga-s also have their prayōga-s apart from the movements mentioned in the Mūrchana.
4.1.5 Mēgharaṇji, Ṛṇaṇgupti and Dēvaraṇji

Among the three audava rāga-s, Mēgharaṇji and Dēvaraṇji stand out since they omit two successive svara-s, with the former dropping ‘pa’ and ‘dha’ in the uttarāṅga, and the latter omitting ‘ri’ and ‘ga’ in the pūrvāṅga. Rēṇagupti omits one svara each from pūrvaṅga (ma) and uttarāṅga (ni). Rēṇagupti, however, shares its ārōha with many other rāga-s like Mēcbauli, Rāmakali and Bauli.

In Mēgharaṇji (srgmns-snmgbrs) the phrases in ascending movements take ‘s r m g m’(3.9.2.2) along with ‘s r g m’(3.9.2.3). The descending phrases also move as ‘m g r s’(3.9.2.2) with ‘m g s r s’(3.9.2.2)

In Rēṇagupti (srgpds-sdpgrs) the phrases have svara-s occurring in regular order as seen in the ārōhaṇa and in rare instances, we see phrases like ‘p d s g p g’ in which ‘ri’ is varja and ‘S , g p d , g r , s’ in which ‘dha and pa’ are varja in ‘S , g p’ and ‘pa’ is varja in ‘d g , r s’.

In Dēvaraṇji (smpdpnd-pns /dns /dss-snmpms,) phrases in uttarāṅga proceed as ‘p d s’(3.11.2.1), ‘p s’ (3.11.2.2,3), ‘p n s’(3.11.2.2,3) in the ascending movements.

Thus in audava rāga-s also the phrases take movements apart from the ‘ārōhaṇa avarōhaṇa’ mentioned.

We thus observe that the mūrchanas of a rāga is not binding on the melodic movements seen in the compositions. Hence rāga-s that share either ārōha or avarōha or both may not share the melodic phrases or the behaviour of svara-s. Further the melodic phrases in a rāga do not necessarily conform to the movements suggested by the ārōha and avarōha.

For example, the mūrchanas of Sālaṅganāṭa presents an interesting case. In that rāga, ‘ni’ does not figure either in the normal ascending movements or in the normal descending movements. It occurs only as part of a movement ‘s n s’ which is incorporated in descending movements prefixed usually by ‘ri’. The avarōha could as well have been ‘s sns d p m g r s’. By prescribing ‘s n d p m g r s’ as the avarōha the idea seems to have been to suggest that ‘ni’ is a part of descending movements and not specify the phrase in which it occurs.
Hence it is realised that the Mūrchna of a rāga cannot be taken as its refining framework. We must also note here that in the theoretical tradition of SSP two rāga-s may have the same Mūrchna which, however, is not the case in other theoretical traditions, as seen, for instance, in Saṅgraha-cūḍāmaṇi. For instance, Sālaṅganāṭa as described in SCud has a different mūrchna ‘srmpdsdps-snsdpmsgs’. Again Kannadaṅgaḷa too has a different āroha from that of Malahari, namely, ‘srmsgdpdpdsdpmgr’. Thus in the tradition of SSP itself does not seem to view āroha-avarōha as a strongly determining and distinguishing characteristic of a rāga. The character of a rāga is based more on the melodic movements and behaviour of svara-s which will be taken up in the subsequent sections.

Section-2

4.2 Similarity between rāga-s according to Subbarāma Dīkṣitar

In the first section an attempt was made to compare the melodic svarūpa of the different rāga-s on the basis of the similarities in the āroha or the avarōha or both. It was concluded that the individuality of a rāga’s image lay in the melodic phrases and not in the mūrchna. However Subbarāma Dīkṣitar himself points out close similarity or allied nature between certain rāga-s which will be discussed before taking up the analysis of melodic phrases in the third section.

Subbarāma Dīkṣitar in the course of discussing the characteristics of a rāga in the section ‘Lakṣaṇa’ points out the similarity between --

1. Nādarāmakriya and Māyāmālavagaula
2. Ṭakka and Lalita
3. Kannadaṅgaḷa and Sāvēri
4. Pūrṇapaṅcāmam and Saurāṣṭra

4.2.1 - Nādarāmakriya and Māyāmālavagaula

According to Subbarāma Dīkṣitar despite the mūrchna of Māyāmālavagaula and Nādarāmakriya being similar the distinction becomes clear through the saṅcāra-s of Gīta and other compositions.
Sañcāra-s:

The Sancara-s seen in the compositions in these two rāga-s will be taken up first.

1 First of all we observe that the melodic range of the compositions in these two rāga-s differ. While Māyamālavagaula takes sañcāra-s up to tāra-ni (in Gīta) and tāra-ma in other compositions, in Nādarāmakriya the phrases ascend upto tāra-ga in Gīta, Kīrtana-2 and Sañcāri compositions. In the descending movements, phrases go down to mandra-pa in the former and mandra-dha in the latter.

2 Now we shall take up some common phrases.

‘s r m’, ‘s r g m’ and ‘s g m’ in the two Rāga-s:

In the Gīta and other compositions in Māyamālavagaula we come across -

a) ‘s r g m’ in –
1. ‘s r g m p, d p m g’ (gīta -jāvada) –
2. ‘s r / g, m p d n / s, – (Kīrtana-1 pallavi)
3. s r , r g m, p s n, d p m r, (Kīrtana-1 anupallavi)
4. ‘r s, r g w m p, s, s r, d d p,’ – (Kīrtana-1- carana)
5. s r g, m, p, p – (Kīrtana-2 pallavi)
6. s r g w m p d n w s n d p m – (Kīrtana-2 pallavi)
7. s r g w m p m g w m p d n w s – (Kīrtana-2-madhyaamakāla)
8. s r g m g m p d n s – Sañcāri

b) The phrase ‘s m g m’ is also seen –
1. s m g m p – (tāna)
2. s m g m p m w p, (kīrtana-2).

In Nādarāmakriya we come across ‘s r g m’ in

1. s n s r, g, m, (Kīrtana-1 pallavi, carana)
2. s r / g, m, m / d d, d, p . . – (Kīrtana-2 anupallavi)
3. ‘s r g m / d p \ m, g r’ (Sañcāri)
4. s r / g / m / d p m g / p m (Sañcāri)
5. s, r, / g, m, m r, (Sañcāri)
Although the svara grouping ‘s r g m’ is common to Nādarāmakriya and Mālavagaula in the latter ‘s r g m’ leads to further ascending saṅcāra-s. In Nādarāmakriya however, after this phrase the melody tends to descend.

In Nādarāmakriya the movement ‘s r m’ is seen in Saṅcārī

1. n\textsuperscript{w} s r / m m:\;g\textsuperscript{y} r\textsuperscript{y} s , (saṅcārī)
2. s , r / m m:\;g\textsuperscript{y} r g m (saṅcārī)
3. s r / m m:\;g m / d d:\;p m (saṅcārī)

In Nādarāmakriya the movement ‘s g m’ is seen in kīrtana-1.

1. ‘... m g r , s , , , s , , , g\textsuperscript{w} m p d , n , d ,’

Nādarāmakriya also has ‘s r m g m’ phrase which is not to be seen in Māyāmālavagaula. The phrase also has no gamaka mentioned here except ērrajāru for gāndhāra and kampita for rṣabha. The Nādarāmakriya’s same ‘s r g m’ phrase is also almost plain and the phrase ‘s g m’ has nokku for gāndhāra.

‘m d p’ in Māyāmālavagaula:

The phrase ‘m d p’ is also seen to occur in both these rāga-s. In Māyāmālavagaula the phrase occurs in the following contexts -

1. p m m d d p p m m g,
2. g , m , d d p m g r s , , , (gīta),
3. m\textsuperscript{w} , p\textsuperscript{w} , m\textsuperscript{w} d p\textsuperscript{w} , s m , g\textsuperscript{w} , r\textsuperscript{w} , s\textsuperscript{w} (Kīrtana-1)
4. m , / g\textsuperscript{w} , m , / d d:\;p p:\;m , g\textsuperscript{w} r , s (Kīrtana-1)
5. m , / g\textsuperscript{w} p , m\textsuperscript{w} d p s , n , / ē r s ’ (kīrtana-1)
6. d p m / d p m g\textsuperscript{w} m g r s n (kīrtana-2)
7. s n d p n d p m d p (saṅcārī).

‘m d p’ in Nādarāmakriya:

The saṅcārā-s incorporating ‘m d p’ in Nādarāmakriya are -

1. s m d d p p m g  2. p m d d p p m g  3. g m d d p p m g (gīta)
4. p d , n , d , m d , p , m , ‘(kīrtana-1 anupallavi)
5.s n w s r g, m, /d d, d·, d p (Kīrtaṇa-2 anupallavi)
6.m /d p, /d p m, (kīrtaṇa-2 caraṇa)
7. m /d p /d p /d (kīrtaṇa-2 caraṇa)
8.s r/ m m· g m /d d· p m (sāṅcārī)
9. s r g m /d p \m, g r (sāṅcārī)

In the last two phrase-s ‘g m d p’ is seen to be present.

In the phrases of Nākaraṇamakriya when the svara-s ‘ma’, ‘dha’ and ‘sa’ occur they are usually long notes (dīrghākṣara-s).

Again in the Gītā in Nādaraṇamakriya ‘g, r, r, g, r r s ṇ s’, ‘p m g r g m g r s’, ‘g i r g i r s n’ and ‘s m d d p p m g’ are the sāṅcārā-s seen in the descent. In the Gītā in Māyāmālavaṅgavāla they are - ‘g i r g i r s n d s s’, ‘d p m p m g m g i r s’, ‘g, m, d d p m g r s, ,,’. In Nādaraṇamakriya the sāṅcārā-s in descent do not directly culminate on śadja as they do in Māyāmālavaṅgavāla. In Nādaraṇamakriya the slight halting on ṛṣabha gives a slightly different effect.

The Sāṅcārī of Subbaraṇa Dīkṣitar starts with ‘r r / m g r / g / m, m,’ and the many of the sāṅcārās that follow have their starting svara as śadja, gāndhāra, pāricama, madhyaama, dhaivata, and mandra niṣāda also. The phrases in Māyāmālavaṅgavāla also have the same svara-s as their starting notes, yet, ṛṣabha is not a starting note as in Nādaraṇamakriya. As seen in the Sāṅcārī of Subbaraṇa Dīkṣitar in Nādaraṇamakriya, the ṛṣabha in Nādaraṇamakriya is a good starting note. The janṭa ṛṣabha and dhaivata given in the mūrcana also suggest the occurrence of ṛṣabha and dhaivata as long notes or as janṭa, which are also seen in the compositions and in the Sāṅcārī part. In Māyāmālavaṅgavāla eventhough not much of tārasthāyi prayōga-s up to pāricama is found, yet there are prayōga-s found around tāra śadja. The tāra-śadja as main svara is found in the sāṅcārā-s of Māyāmālavaṅgavāla but not in Nādaraṇamakriya. In Nādaraṇamakriya, eventhough tāra-sa occurs in movements it presence is not strong as compared to Māyāmālavaṅgavāla.

In Nādaraṇamakriya the sāṅcārā-s in Gītā ascend up to tāra-gāndhāra, and the same is being found in the notated part of Kṛṣṇasvāmī Ayya’s Kīrtana and Sāṅcārī. The Kīrtana of Purandaradāsas has phrases ascending only up to madhya-niṣāda. So the
prayōga-s in the Sañcāri and Kīrtana-2 follow the Gīta tradition. The inclusion of the Kīrtana of Purandara Dāsa was perhaps done to point to the tradition in which prayōga-s ascended only up to madhya-niṣāda.

4.2.2 - Ṭakka and Lalita

The common feature between Ṭakka and Lalita is pointed out by Subbarāma Dīkṣitar thus - “Ṭakka resembles Lalita. According to traditionalists the melodic movements inclusive of mandrasthāyi-madhyama in Ṭakka is as in Lalita.”

The prayōga-s below mandrasthāyi- madhyama is not possible in Takka as the svara movement further proceeds in ascending order. The ascending movement is seen here in the prayōga ‘s d m m , d m d η , d s , s’, and so this resemble Lalita. Since Lalita also has the same set of svara-s moving in the same way as ‘n η , d m d r s , r s η , s ,’. The table 4.1.2.a further shows how the mandrasthāyi prayōga-s proceeding up to mandra- ma further move in ascending order. This could be the reason for Subbarāma Dīkṣitar to state that Ṭakka resembles Lalita in mandrasthāyi movements. It must be noted here that he has not mentioned about madhyasthāyi here because these sañcāra-s in madhyasthāyi move down as ‘m r g s’ in Ṭakka and ‘m g r s’ in Lalita.

Both rāga-s have their sañcāra-s descending down to mandra-madhyama. The prayōga-s in mandrasthāyi relating to both rāga-s are

Ṭakka:

1. s , d r s’ , , , Kīrtana-pallavi
2. (g) s , d d’ r’ , d s g g’ , m Kīrtana-pallavi
3. s , , d d’ r d d’ s , r - m d η , , s / s s’ , , , Kīrtana- svara
4. ...s’ , d , r’ g s , (Kīrtana- svara)
5. d d s , r r m , m r g , s , d , η d \ m , m , d d s , d (Sañcāri)
6. ...s’ , d m m , , d d η , d d’ s , d (Sañcāri)
7. d m d s d m m’ r g s d / η d , m , r g \ s , (Sañcāri)
8. d d’ r d d’ s , r d’ s m m m’ d η , s g g’ (Sañcāri)
9. d , η d d \ m , m d , η d s g m r’ g \ s , , (Sañcāri)
Lalita

1. $s, n^{\prime} d^{\prime}, r s, r s s, ...$ (Kirtana - pallavi)
2. $n^{\prime} d, d^{\prime} m d r s, r s n, s$, (Kirtana - pallavi)
3. $r s s^n d m^n d^n w s r s$, (Kirtana-anupallavi)
4. $n s r s n s n^{\prime} d^{\prime}, n^{\prime}, s r s$, (Kirtana-carana)
5. $r s n, g r s n$, $s n^n w s r s r$ (Kirtana-carana)
6. $n^{\prime}, s r s n d, / m d^{\prime}, \text{ (Kirtana-carana)}$
7. $d^n m^y g^y r s n^n d, m m^{\prime} d, m d / n, d n s$ (Sañcāri)

Some of the above sañcāra-s have common areas of similarity, as for instance, in --; ‘$d m d$’.

The common features:

In Lalita, pañcama is completely absent and in Ṭakka pañcama is included only in the avarohaṇa of the mûrchaṇa. In Ṭakka the prayôga ‘$p m g m$’ leads next to descending movements, eventhough one of the ārôhana (mûrchaṇa) incorporates this combination. The presence of pañcama as mentioned by Subbaraṇa Dikṣitar has the character of ‘alpa’ (occurring rarely or present in certain phrases only). The difference between the two rāga-s are seen mainly in the sañcāra-s moving in descending movements, though the ascending movements too have the same sañcāra. SSP’s Ṭakka description include ‘$p m g m$’ in both ways and the notated part has the presence of this prayôga in avrōhana only. The phrases of Ṭakka has the vakra prayôga ‘$m r g s$’ which is not met with in Lalita.

The phrases seen in Ṭakka are - ‘$s r i m, m m r g s s d m m, d d n d s,’ d s r m, m r g s’, ‘s, d r s, g m, d m r g s$’

In Lalita -- ‘$r s i n s r g m, m, m g m, d, d, s,’ d m, g r s, n d, r s, r s, s r g, m$’.

So in Ṭakka the melodic movements incorporate the phrases ‘$s r m r g s$’, ‘$m d n d s$’ while in Lalita the phrases are ‘$s r g m$’, ‘$s m g m$, ‘$m d, d s, , m d n s$’. The presence of
paṇcama in the prayōga ‘p m g m r g s’ or the vakra prayōga ‘m r g s’ is the characteristic feature of Ṭakka. The phrases having ‘d r s’ is common to both the ragas but the phrases they lead subsequently are

-‘g m’, ‘r m’, ‘g g’, m,’ in Ṭakka, and
-‘s n s’, ‘r s’, ‘s n d’, in Lalita.

Thus the rāga-s sharing the same phrase exhibit differences in the behaviour of certain svara-s that are responible for the distinct character of each rāga.

In Lalita the saṅcāra-s in tārasthāyi ascend up to tāra-gāndhāra. However there do not seem to be any songs to substantiate Subbarāma Dīkṣīṭar’s statement that the saṅcāra-s in Lalita are seen to ascend up to tāra madhyama in the compositions of Muttusvāmi Dīkṣīṭar, Svāmīśāstri and Tyāgarāja. However in Ṭakka the saṅcāra-s reach up to tāra madhyama.

4.2.3 - Kannadaṅgaḷa and Sāvēri

Subbarāma Dīkṣīṭar in his Lakṣaṇa note on Kannadaṅgaḷa had said –

"In an ancient book it has been stated that ‘m g m’ has to be included and it resembles Sāvēri'. The explanation is -

1. ‘m g m’ - prayōga-s in ārōhaṇa and avarōhaṇa can be known from Gīta and other compositions.

2. Regarding this rāga resembling sāvēri the explanation is -
   - r / m^- , p - r / m^- m p - m p d p - in ārōhaṇa
   p / d m^- p - p / d m^- g r - r m , g r , - r / m g^- r - in avarōhaṇa
   the svara-s having the gamaka signs are to be carefully observed and rendered on instrument and voice sung or played."

In Kannadaṅgaḷa ‘r m m p’ is seen as part of the movements ‘p m g m g r m m p, d d’ (Gīta), ‘d s r r , m m^- , p d’ (Saṅcāri), and ‘r m p’ is in the phrases ‘r m^- p d p m^- g m^- g r’, ‘r m^- p d p m^- g r / m^- , g^- m.’ (Saṅcāri). Surprisingly the saṅcāra-s given by Subbarāma Dīkṣīṭar in descending movement are not found in the songs notated in Kannadaṅgaḷa.

The saṅcāra-s that are actually seen in Kannadaṅgaḷa are - ‘r m g m g r’, ‘p m g m g r’, ‘s r m d p’, ‘s r m g, r’, ‘r, / m m, g, r’, ‘g, r s, r / m, m g m m p d s’, ‘s, r s r / m, m / d p’, ‘d s r m g, r r s,’ and the prayōga-s cited by Subbarāma Dīkṣīṭar in Lakṣaṇa are
not exactly present in the compositions. The presence of ‘m g m’ in the ārōhaṇa or avarōhaṇa movements change the sequence as a whole, though there are some instances in which the sequences ‘s r m’ or ‘s m r p’ or ‘r m p’ occur. In Kannadabaṅgāla madhyama in ‘r m’ has Miśrita-gamaka, namely, a combination of Ėṛṭajāru and Kampita, whereas in Sāvēri in a phrase like ‘s r m p’ madhyama has the Vali gamaka.

In Kannadabaṅgāla the phrases commence on ṭṣabha also whereas in Sāvēri mostly sadja is the starting note.

In Kannadabaṅgāla - phrases that incorporate ‘r / m mˌ p’ are
1. p m g m g r | m m p , d d (Gīta)
2. озвращ$r̥$ˌ, m mˌ , p d (Saṅcāri)

In Kannadabaṅgāla ‘m p d p ,’ and ‘r / mˌ , p’ are seen as part of -
1. r mˌ p d p mˌ g mˌ g
2. r mˌ p d p mˌ g r / mˌ , | gˌ m

However in Sāvēri phrases starting on ‘ri’ are rare and mainly ‘sa’ is the commencing note of phrases. Hence overlapping of phrases like ‘r / m mˌ p’ and ‘r / mˌ , p’ between the two rāga-s is unlikely.

4.1.4 - Pūrṇapaṅcāmam and Saurāśtra

Subbarāma Dīkṣitar in his Laksṇaṇa note on the rāga Pūrṇapaṅcamam states that this rāga has shades of the rāga Saurāśtra. However there is no clue given as to what features are common to these two rāga-s. And from the Laksya of the two rāga-s too one cannot make out any characteristics that are common to the rāga-s.

Section – 3

Among the 31 rāga-s the rāga-s that have some of the common features among them may be identified. The 31 rāga-s are classified as Sampūrṇa, Sādava and Audava and again as Rāgāṅga, Upāṅga and Bhāṣāṅga. Each one of these rāga-s has its own distinct character.

The reason for associating a particular group would be the common svara-s they take and the arrangement of svara-s in the saṅcāra. In this regard the rāga-s Sāvēri,
Sālanganātā, Chāyāgauḍa, Malahari and Kannadaśabaṅgaḷa all take the same set of svara-s and similar phrases in ascending movements. Again Mēcabaḷi, Rēvagupti, Bauli and Rāmakali have the same set of svara-s in the ascending movements. The rāga-s Māyāmālavagauḍa, Gujjari, Nādarāmakriya, Maṅgalakaiśiki, Guṇḍakriya, Pharaju, Pūrvi and Saurāstram, all have the same set of svara-s in their ascending movements and individually display separate varja prayōga-s according to their melodic character. The rāga-s Gauḷa, Gauḍipantu and Gauri have the same set of ascending movements in their prayōga-s. The pūrvāṅga part of their ascending order also coincides with Sāvēri group. The rāga Lalita which omits ‘pa’ shares features with the rāga-s Takka, Māruva in which ‘pa’ is omitted in some of the movements.

The rāga-s Dēvaraṇji, Ārdradēśi, Mālavapaṇcama, Pūrṇapaṇcamam, Mārgadēśi, all have melodic identities that may be considered as Miscellaneous group.

These rāga-s also have the flexibility of sharing a common prayōga from the other group also at certain instances. Thus many of the phrases that are compared are from the above grouping we have formed. Thus there are some saṅcāra-s which are pertaining to the family of 15th mēla like ‘d r’ which almost occur in the rāga-s that take these svara-s.

Dēvaraṇji an audava rāga displays melodic movements with four svara-s in prayōga-s such as, ‘s m m, p m m, s’, ‘s p m p m s m s’ and s, p, p m, m s, s’, etc.

In the upper tetrachord Devaraṇji also has phrases with vakra movements of svara-s such as ‘p d p n s’, ‘p n d p’, ‘s’. In the uttarāṅga segment the ascending movements take not only ‘p n s’ but also ‘p s’, ‘p d s’. Mēgharaṇji, also an audava rāga, has vakra movements like ‘s r m g m’, ‘m g s r s’ as well as phrases with svara-s in regular order such as ‘s r g m’ and ‘m g r s’. Rēvagupti endowed with movements of regular and dātu variety also has a varja prayōga ‘p d s g’. Lalita a śādana rāga has ‘m d s n s’ along with ‘m d n s’. Pūrṇapaṇcamam a śādana rāga has many varja prayōga-s like ‘p s d’, ‘d m g r s’, ‘p d g m’, ‘s p p d’, ‘s d m g, r’, ‘m g r s, g m p d’, ‘s r g m p d m’, ‘p’, and vakra prayōga-s like ‘m g m r’ in descending order. Other śādana rāga-s Mārgadēśi, Gauḷa, Bauli, Kannadaśabaṅgaḷa, Pāḍi, Malahari all have their own melodic phrases, and vakra prayōga-s characterising them. The rare rāga-s like Sālaṅganātā, Chāyāgauḍa,
Maṅgalakaiśiki, Pūrnapañcamam, Mārgadēṣi, Mālavapañcamam also have ‘Saṅcāri’ part with many āvartanā-s of svara passages or melodic phrases. The sampūrṇa rāga-s Maṅgalakaiśiki, Takka, Gujar, Guṇḍakriya, Pharjua, Nādarāmakriya, Ārdradēṣi and Pūrvi have varja prayōga-s and vakra prayōga-s characterising them. The rāga-s Mēcābāuli, Rāmakali, Gaudipantu, Māruva, Mālavapañcamam, Gauri have vakra and other characterising prayōga-s that are identified with them.

Thus saṅcāra-s play vital role in displaying raga’s melodic features. This part where in saṅcāra-s coincide in more than one rāga or overlapping seem to occur will be taken for comparative study. The characters that are responsible for giving a distinct identity are seen under the following features.

1. role played by gamaka-s.
2. role played by stāyi
3. role played by dīrga and hrasva svara-s.

Among the 31 rāga-s some saṅcāra-s seem to occur in many rāga-s, as for instance, -- ‘r m p’, ‘d p m g r s’, ‘d m g r s’, ‘r g r s’, ‘s r g r s’, ‘d m p g r s’, ‘d r o r d ṛ’, ‘g p ṛ’ and ‘d p d’. With regard to movements such as, ‘s n s’, ‘m g m’, ‘p d p’ and ‘m g s r s’, although they do not form individual phrases as such, each one of them contributes to the melodic character of the rāga-s like Sālaṅganāṭa, Chāyāgauṣa, Mēgharaṇjani, Pādi and Kannaḍabāṅgāla. The movement ‘m d p’ is seen in many rāga-s like Māyāmālavagauṣa, Nādarāmakriya and others. The phrases of rāga-s are cited and compared in this section. The gamaka specification, prayōga-s pertaining to particular sthāyi and the occurrence of svara as dīrgaṅka or hrasva and the context of occurring, are all being taken up in this Section.

4.3 - Rāga-s having similar phrases

4.3.1 – ‘r m p’

The saṅcāra of Sālaṅganāṭa ‘r , m , p d p m , g Y r ṛ , s ‘ is seen in Malahari as ‘r m p , d m w p , m g r s’. The svara-s ‘r m p’ are found to be the same in both rāga-s. The difference is found in the prayōga-s that follow this ‘r m p’ as mentioned above and mention of gamaka-s. While in the Sālaṅganāṭa the svara gāndhāra is with orikai
gamakaka and ṭṣabha with pratyāghāta gamaka, where they are plain svara-s in Malahari. Sālaṅganāta is characterised by a vakra prayōga ‘s n s’ in descending movements with saṅcāra-s like ‘r r s s n’ ‘s’ (Saṅcāra) and ‘s/m g Y r s , s s n w s d , d’ (Kīrtana-svara), are not in Malahari. The saṅcāra ‘p m p m g Y r s’ (Saṅcāra), ‘p m p m g m g Y r s’ (Kīrtana-svara) represent Sālaṅganāta. Though the saṅcāra-s of Sālaṅganāta and Malahari are having the movements with same set of svaras the vakra prayōga ‘s n s’, ‘m g m’ and Orikai gamaka in Sālaṅganāta bring out the difference between these two.

In Sālaṅganāta however phrases are seen to start on ṭṣabha. The melody of the Kīrtana ‘avyājakarunākataksi’ in Sālaṅganāta itself starts with the phrase ‘r , m , p’ while ‘sarvasvaṭāyā’ in Chayagaula starts with ‘s r, s m g’. Saṅcāra-s in Sālaṅganāta have ṭṣabha as the main starting note and while it is śadja in Chayagaula. If however ṭṣabha figures as a starting note in Chayagaula then saṅcāra-s assume different movements altogether, such as ‘r , m g s r s n s (Saṅcāra) , ‘r , r s n s , r / m - m ,’ (Saṅcāra) ‘r m m , p , p m g s’ (Saṅcāra) , ‘r , m , p , d p m g , r w m g , r’ (Kīrtana) and ‘r w m , g , r , r s n , s r m ,’ (Kīrtana).

‘r m p’ is present in the rāga Pādi (3.1.4) too wherein ṭṣabha is a starting note and the vakra prayōga ‘p d p’ too is there.

In Kannadaṅgaḷa too ‘r m p’ and ‘s r m’ occur. But they are followed by the phrase as ‘s s r m , g m g r , (Gīta-jāda)’ and ‘r r / m Y , g w m g r m Y | g r s r .’ (Saṅcāra).

‘s r m p’ with plain notes is characteristic of Sāvēri as seen in ‘s r m p d n , d w p / d ‘ (Kīrtana-1-caraṇa). ‘s r m p’ is also rendered with Īṝjārū and Odukkal for paṅcama occurring as padī-svara and with Vali gamaka for madhyama as seen in the prayōga ‘r g s r / p x m ‘, p d’. The svara madhyama in ‘s r / p m ‘ | m p m p d ..., p’ (Kīrtana-1-caraṇa) is rendered with Īṝjārū and Nokku while paṅcama is rendered as a podīsvara.

The rāga Gaudīpantaku has ‘r m p , d ‘, (Kīrtana-caraṇa) where in the svaras are plain and dhaivatā alone is rendered with kampita. In another instance ‘r , / p m , m , | m p p , / d p d ‘, (Kīrtana-caraṇa). The madhyama of Gaudīpantaku and Sāvēri is associated with with same gamaka specifications. (According to Subbarāmā Dīksitar Īṝjārū and
Odukkal gamaka-s together have the same effect as the gamaka Vali. See Jayalakṣmi R S 2004:40.) The distinction in the same phrase in the two rāga-s is that the starting notes of the saṅcāra-s differ. In Śāvēri the usage with Vali starts from śādja while in Gaudipantu it is from ṭṣabha.

In Gauri ‘r’, m m· p p· n, n·, /š·, (Kirtana-1, pallavi) and ‘r’, /p m, p· d | m, p w d p· (Kirtana-1 anupallavi), ‘r, m, p, š, n,’ (Saṅcāri) and thus the same ṭṣabha with the same gamaka specification differs in melodic expression according to its position in the sequence. The same ‘r m p’ in Gauri is seen as a part of the phrase ‘s r m w p, \ r’ (Kirtana-1-pallavi),

Thus in the above mentioned rāga-s eventhough svara movements are prescribed their melodic expressions vary because of gamaka specification.

4.3.2 - ‘d p m g r s’

The phrase that is found among the rāga-s is a descending saṅcāra ‘dpmgrs’ and ‘pmgrs’. In Śālāṅgaṇāta gāndhāra is present in descending movements and in the phrase ‘d p m g Y r s’ ‘ga’ has Orikai gamaka as for instance in the phrases ‘d, m r p, d p m·, g Y r , s· r,’ (Kirtana-anupallavi), and ‘s., / d d· p p·, p m g Y r s | r, s w d, r s n w s, d p m g Y r s’ (Kirtana-carana).

In Kannadaabāṅgāla the phrase ‘dpmgrs’ occurs as a part of ‘...d s d· p , m g r , s’ (Kirtana-svaram), ‘r m w p d p m Y g r / m w , | g w m / d d· p p·.’ (Saṅcāri)

In Guṇḍakariya ‘dpmgrs’ occurs as a part of ‘(m) /d p m g r g w , /m r s, s r g w m’ (Kirtana-pallavi), ‘dpmgrs’ in Malahari is rendered with plain svara-s in the Kirtana ‘p, d m, p | d p m g r s...’ (Kirtana-pallavi) and in some of the phrases in the Saṅcāri with the movement ‘s d p m g Y r s’ or ‘s d p m g Y r s’ where in gāndhāra is with Orikai(3.5.4).

In Gaudipantu and Śāvēri ‘dpmgrs’ does not occur as such but concludes on ‘ri’. ‘dpmgr’ in Gaudipantu occurs as a part of ‘p., d p m , g r , r,’ (last ‘ri’ rendered with Kampita in some phrases and plain in others-Kirtana-pallavi, carana), or ‘s , r m , p , d n
\( dp \text{m}_s s \backslash r, s' (\text{K}^{\text{b}}\text{i}rtana-\text{pallavi}) \) where in g\( \text{a}nd\text{h}\underbar{\text{a}}ra \) occurs as a podi-\text{svara}. The phrase \('s:\','\), \( n^y d^y p\), \( m^y g^y r^y s' \) is also seen.

In S\( \text{\text{"a}v\text{"e}ri} \) the same phrase 'dpmgr' is seen as part of \('p, d n d p \text{m}_s, g \backslash r\', (\text{K}^{\text{b}}\text{i}rtana-1\text{\,cara\text{\-n\a}}) \) has a slight difference in melodic appearance. In Gau\( \text{\text{"}{\text{d}}\text{ip\text{"a}nt\text{u}}} \) 'ri' is plain. The same phrase with g\( \text{a}nd\text{h}\underbar{\text{a}}ra \) with K\( \text{\text{\h\"a}ndip\text{"}{\text{p}}pu \) gamaka is also seen in S\( \text{\text{"a}v\text{"e}ri} \). The phrases starting from t\( \text{\text{"a}r\text{"a}-\text{\text{"a}dja} \) with Vali for ni\( s\underbar{\text{\a}}\)da and madhyama along with Ifak\( \text{\text{"}{\text{k}}j\text{\"a}ru \) and Oduk\( \text{\text{"}{\text{k}}k\text{\"a}l \) for pa\( \text{\text{"}{\text{f}}\text{\text{"a}\text{\c{c}ama} \) and sadja and podi\text{s}vara for \text{\text{"a}dja} \) and Oduk\( \text{\text{"}{\text{k}}k\text{\"a}l \) for 'ga' and 'ri'. Moreover S\( \text{\text{"a}v\text{"e}ri} \) also has a phrase in madhyamak\( \text{\v{a}la \) in the K\( \text{\text{"}{\text{t}}\text{\text{"a\text{\c{c}a\text{\-n\a}}} \) in which second 'ni', 'dha', 'ma' and 'ga' are rendered with Or\( \text{\text{"a}kai \) and 'sa' with pr\( \text{\text{"}{\text{\text{"a}\text{\c{g}}}\text{\v{h}\underbar{\text{\a}}\text{\v{a}}} \) \v{a}} \) of rendering the phrase is druta in S\( \text{\text{"a}v\text{"e}ri} \) while it is madhyamak\( \text{\v{a}la \) in Gau\( \text{\text{"}{\text{d}}\text{ip\text{"a}nt\text{u}}} \).

M\( \text{\text{"a}l\text{\v{a}}v\text{\text{"a}}\text{\c{p}}\text{\text{"a}}\text{\c{\c{s}}} \) has also has the phrase 'dpmgrs' occurring in it and it is seen as a part of \('p, n \text{\text{"a}} \backslash s, n^y d^y p, m^y g, \backslash r s \backslash r, g^y g^y m, d g^w m, \) (K\( \text{\text{"}{\text{t}}\text{\text{"a\text{\c{c}a\text{\-n\a}}} \) in which second 'ni', 'dha' and 'ma' are rendered with or\( \text{\text{"a}kai \) and 'ga' are rendered with or\( \text{\text{"a}kai \) and 'sa' with pr\( \text{\text{"}{\text{\text{"a}\text{\c{g}}}\text{\v{h}\underbar{\text{\a}}\text{\v{a}}} \) \v{a}} \) of rendering the phrase is druta in S\( \text{\text{"a}v\text{"e}ri} \) while it is madhyamak\( \text{\v{a}la \) in Gau\( \text{\text{"}{\text{d}}\text{ip\text{"a}nt\text{u}}} \).

In M\( \text{\text{"a}l\text{\v{a}}v\text{\text{"a}}\text{\c{p}}\text{\text{"a}}\text{\c{\c{s}}} \) the succeeding svara-s include 'ga' in their ascending movement which is not the case in S\( \text{\text{"a}v\text{"e}ri} \), obviously.

In Gauri 'dpmgrs' occurs as part of \('m \backslash m', m g^w m d p / d p m \backslash g \backslash r r g r g r s n, (\text{K}^{\text{b}}\text{i}rtana-1-anupallavi) \)'s, \( n^w s \backslash d, p \backslash d m m p / d^y p m g^y r \backslash g^y r s n^w s r s \backslash r, (\text{K}^{\text{b}}\text{i}rtana-1\text{\,cara\text{\-n\a}}} \) (here 'dha' and 'ga' in 'd p m g r ' have or\( \text{\text{"a}kai \) gamaka), 'r..../p m d/p d^y p m g^y r s \backslash r m^w p / s n^w s \backslash m, p d^y m g^y r \) (K\( \text{\text{"}{\text{t}}\text{\text{"a\text{\c{c}a\text{\-n\a}}} \) (\text{K}^{\text{b}}\text{i}rtana-2\text{\,pallavi})

The above comparison of the occurrence of the same phrase 'dpmgrs' in different r\( \text{\text{"a}\text{\c{g}}} \) reveals that the use of different gamaka specifications contribute to the projection of the individuality of each r\( \text{\text{"a}\text{\c{g}}} \). It has also been shown that the phrase 'dpmgrs' in one and the same r\( \text{\text{"a}\text{\c{g}}} \) is rendered differently as for instance, in the case of Malahari and Gauri discussed above.
4.3.3 – ‘d m g r s’ –

The descending prayōga ‘dmgrs’ is seen in the rāga-s Māruva, Sāvēri and Gaudīpantu. In Māruva, in the following movements ‘dmgrs’ is seen - ‘g m p ñ d p m d | d , m ɡ r s , r s n’, (Gīta-dhruva) ‘d n d p m g r s,’ (Gīta-dhruva), ‘m , d m , m ɡ r s s’ (Gīta-jāvada), ‘s n d p , d m g r s’ (Gīta-jāvada), ‘m , g m /d , m m , g r , s / r n’ (Kīrtana-pallavi), ‘m , g m , d p d m , g r s | g m m , p / d m ,’ (Kīrtana-2 anuppallavi) ‘g m p d , d m g r g | g r , s ,’ (Kīrtana-2-pallavi), s / i n d m d m g r r | s , m’, (Kīrtana-2 anuppallavi) ‘p , d m g r s r n d m (Kīrtana-2 svarām), ‘m ɡ r s , i n d | m g r s , m g m’, (Kīrtana-2 svarām), ‘d , m ɡ r s / g r s | s g m / d m g r s / r n’, ‘s g m p d m ɡ r s n’ and ‘s n ɡ s p / d m ɡ r s η’ (Saṅcārī).

In Sāvēri the phrase is seen to occur as part of the following – ‘s / i ɡ r s / i n d m g || r s’ (Kīrtana-2), ‘p / n d m g r s’ , ‘d n d m g r’, ‘d , n p d m s m | g , r g r s’, ‘/ n d | , m d m g r s’, ‘r / ɡ r s , n d | / n d , m g r s’, ‘p d n d m g r’ (Kīrtana-3) and ‘p d n d m , g r s’ (Saṅcārī).

In Gaudīpantu ‘d p \ m , d \ m , g ɡ r s’, ‘(p) / d m ɡ r m ɡ r m ɡ r s’ (Saṅcārī) incorporates ‘dmgrs’ and it is quite a rare occurrence. With a slight change in the sequence this phrase occurs also in ‘d m n d p’ and ‘(n)\ d , p m p d m m , p | g r p / g r r , |’ (Kīrtana-anuppallavi).

In Lalita ‘dmgrs’ is characteristic of the rāga although omission of paṅcama is inherent to the rāga, it being śādava. - ‘d \ m , g r , s , η d , , r ...’ (Kīrtana-pallavi), ‘d , m , g r s , η , d , (Saṅcārī)

In Pūrvi the following movements incorporate ‘dmgrs’.

’s , r s n n η | s g m g m w m d \ m , p | g r , s , , s , w s , m , , | g w m p / s n \ p \ m , (Kīrtana-pallavi) ‘m g m d \ m , g ɡ r s , | η , n , s / m , m , (Saṅcārī). In the rāga in
some of the movements having ‘dmgrs’ we see Orkai gamaka associated with gândhara and ṭṣabha.

4.3.4 - ‘ṛ gṛ s’

The phrase ‘ṛgrs’ occurs in Gaula in madhyamakāla phrases such as ‘sₙₚ / r r r / g ṛ ṭ’ (Kīrtana-1 pallavi)

In Gaudīpantu this phrase is seen as part of ‘r /g ṛ ṭ’, sₙ ṭ / sₙₚ , (Kīrtana-carana)

‘n n ṭ, s r, ṭ / g ṛ ṭ, s … (Kīrtana-anupallavi), ‘r r r / g ṛ ṭ s ṭ , ṭ / g ṛ s ṭ, r r r, (Kīrtana-carana), ‘r r r / g ṛ ṭ s ṭ, n ṭ d ṭ p n s’, (carana-kīrtana), ‘r r r / g ṛ s ṭ, p n s’ (Saṅcārī), ‘r r r / g r s n n ṭ, s ṭ’, ‘(s) r ṭ r r r / g ṛ ṭ, r s ṭ, (Saṅcārī)

The presence of ‘ṛ gṛ s’ in the rāga Gaudīpantu has a significant role in projecting the svarūpa of the rāga saṅcāra-s.

Both Gaula and Gaudīpantu have phrases with ṭṣabha as the starting note and in Gaula such a phrase occurs rarely while in Gaudīpantu it widely seen.

4.3.5 - ‘s r gṛ s’:

In Gauri the same movement ‘ṛgrs’ with ṣañja prefixed is seen as ‘sṛgrs’ and this phrase is seen in all the compositions. The movements in which the phrase occurs are as follows: ‘s, r ṛ g ṛ r ṭ m, m ṛ m ṭ m, ‘ṛ r r r r ṭ g r s n n ṭ s’ (Gīta), ‘s, r ṛ g ṛ s ṭ n s ṭ s’ (Prabhanda), ‘s r r r g ṛ s, n s …’, (Kīrtana-1 pallavi), ‘s r g r r r , r r r r, s r / g r n n (Kīrtana-1-carana), ‘s s, r / ṛ ṭ s n n ṭ s’, (Kītana-1-carana), ‘s r / g ṛ x r s r s s n n … / s (Kīrtana-2 pallavi), ‘s s, s n s r / g r r / s n’, (Kīrtana-2 svarnam), ‘n / s s s n s n s r r ṭ / g ṛ s n n’, (Kīrtana-2 svarnam), ‘m ṭ p / r | s r / g r | (Kīrtana-2 anupallavi), ‘s r / g ṛ d s r r s r r (Kīrtana-2 svarnam) ṭ ṭ s r / g r s r s r (Kīrtana-2 svarnam), ‘g ṛ s r s r / g r r s s n n s’, (Saṅcārī), ‘(s) r / ṛ r ṭ s n n s’ (Saṅcārī) and ‘s, r, ṭ r r / g ṛ ṭ s,’ (Saṅcārī).
In Sāḷaṅganāta the same prayōga is seen only in the Saṅcārī- ‘s, r g r s,’
In Malahari the prayōga occur in all the compositions. The notes are plain in Malahari
as seen in ‘s r g r s,’ (Gīta-jāvada), ‘s, r g, r s, r s d, d,’ (kīrtana-anupallavi ’), ‘s r
g r s,’ (Saṅcārī).

The phrase ‘srgs’ occurs in Sāvēri in the following phrases –
‘p d s r i d ‘w ‘g i ‘n s, d p’ (Kīrtana-1 caraṇa), ‘d, || / ‘r, , ‘g ‘r ‘s, r g r, s ‘l’ (Kīrtana
1 caraṇa) ‘m p, d s s ‘r / ‘g s n ‘y d p d ‘w / ‘r s’ (Kīrtana-1 caraṇa), ‘. . . d p’ , m ‘y g r s r
/ g r s , n d s r ,’ (Kīrtana 1 caraṇa), ‘d ‘r g r s ,’ (Kīrtana 2 caraṇa), ‘/ g r s r , s ‘r r ,
/ g r s s , n ‘d / g r s n , d ‘s ‘r / g r s s / r ‘r ‘r ,’ (kīrtana-2 svaram), ‘s r g ‘g ‘s / ‘r
, n d / ‘r ‘r’ (Kīrtana-3 anupallavi). ‘s r ‘g r / ‘g s ‘r / ‘r ‘s’ (Kīrtana 3 caraṇa), ‘s r n d , s ‘r /
‘g s , n d’ (Kīrtana 3 svaram), ‘s r / g r / r Y s ,’ and ‘s r / g ‘r , r s ‘r ‘r’ (Saṅcārī).

4.3.6. ‘d m p g r s’

The prayōga ‘dmpgrs’ occurs in the rāga Kannadaabāṅgāla in the movements ‘d’n, \ m
m p, m ‘g , | g | r ‘y s ‘l’ (Kīrtana-pallavi), ‘m / d \ m / p g Y r Y s | d ‘r ‘s , || , ‘d ‘s , \ m , / p , m
/d d ‘y m / p g g ‘y | r s ‘r / d s , ||’ (Kīrtana-pallavi), ‘s , s ‘r d m ‘w p , g ‘y r | d s’ (Saṅcārī).

In Māruva the phrase is seen to occur in ‘s ‘s , n \ d , m p ‘x g | \ r , s n ‘w , s , m g ‘w ‘l’
(Kīrtana-anupallavi)

In Mārgadēsi the phrase occurs in ‘d d m , p m p g r , ‘s d m p g r s’ (Gīta), ‘s , r g / d
, \ m m ‘w p , p ‘r / g ‘r , , r ‘s , ||’ (Kīrtana-pallavi), ‘d / g , ‘r s d m , | p p ‘r g r s d s , ||’,
(Kīrtana-anupallavi) ‘s d \ m , p \ d m | / p g ‘r , p g ‘y r Y s d || (Kīrtana-anupallavi), ‘r ‘s , r
r ‘g / d ‘s , m , / p g r , r ‘r s d’ (Kīrtana-svaram) and ‘d m ‘w p , g ‘y r Y s , s ,’ (Saṅcārī).

4.3.7 –‘d r’ or ‘d r’

Another saṅcārīra found among the rāga-s that take dhaivata is ‘d r’ or ‘d r’.
In Maṅgalakaiśiki ‘dr’ is the phrase that leads the movement in the uttarāṅga section of a sthāyi to the next higher sthāyi. E.g. – ‘n d , | / r, r‘, || g r g | m / p x m g ||(Kīrtana-pallavi)

‘dr’ is also found in the rāga-s Malahari – ‘p d /r, s i‘, ‘s‘, r m g r s d‘w r, s‘ (Kīrtana-carana) ‘d r s r’(Saṅcāri),

In Bauli ‘dr’ is seen in the following phrase ‘d, p, d, r‘, s, r g‘w p g‘w p‘, ‘d, p /d, p\g, p d, i r‘, s n s’, (Kīrtana-anupallavi), ‘d /r, s r g d /g r‘, (Saṅcāri)

In Sāvēri ‘s n‘ d /r, s(Kīrtana-1 svaram)‘, p d /r s r n n‘ d p‘ d‘(Kīrtana-2-anupallavi, carana) are some phrases having ‘dr’ movement.

In Pūrṇapañcīcamam ‘dr’ is seen in ‘,p d /r s , , i‘, s \d /i‘, s’(Kīrtana-carana) and ‘g r s d s d /r s r’ and ‘d‘, r, s‘, d, p‘(Saṅcāri)

In Mārgadēśī ‘dr’ occurs in ‘d r s r g d‘, ‘……d d r r s‘, (Gīta-jāvada), ‘r, g d m p d‘d\s d, /r s‘, s‘, ‘r, g p g /d m p, d d /r s, s’, (Kīrtana-anupallavi).

In Ṭakka the phrase is seen in ‘s, d r s‘, ‘(g)\s, d d /r‘, …’(Kīrtana-pallavi) ‘s‘, d \d‘d‘, r d d‘, r m | (Kīrtana-svaram)

In Lalitā ‘d m d r r s n s‘ (Gīta) and ‘d \m, g \r, |s, n‘d‘, r g s r s s‘……’ contain the phrase.

Ṭakka and Lalita have other movements too incorporating this phrase as seen in Section-2 above. (See 4.2.3)

4.3.8 ‘g d p’:

The prayōga ‘gdp’ is seen to occur in Gujjari as ‘s r g d, p m g r s d s, r g‘,(Kīrtana-pallavi) and also in Rāmakali - ‘s r g d p m g | g r s s r g r‘(Gīta-antari), ‘(g,)d p‘, m‘\g, /p m v g, /m v g, r v g, d p m v g, m v g v r v s‘,(kīrtana-svaram), ‘s r g, /d d‘p, \m‘g | g‘p‘, ‘s r g /d p, m v g v r | s r‘, ‘s r g /d p m v g p d s‘, ‘s r g /d p m v g, \r, | g r s /r /g r s‘,(Saṅcāri).
Mecabauli has a similar prayōga in the Prabandha - ‘ś r g d p d p p m g g , r g......’ , ‘s p m Y g /d p d ..’ (Kīrtana-anupallavi), ‘g~’ ‘p , p g/d p p /d p m Y......’ (Kīrtana-svaram).

Not much melodic difference is perceptible in the use of ‘gdp’ in these rāga-s.

4.3.9 ‘g p d’

The movement ‘gpd’ is seen among the rāga-s Mēcabauli, Bauli, Rēvagupti and Rāmakali and Gujjari.

In Mēcabauli ‘g p d’ is seen to occur as ‘g , g~ p , p | d p/d d Y p m Y g g r s,’ (Kīrtana-pallavi), ‘(m)\ g~ , p d s n Y~’ , ‘m ‘g , p d s m Y g p d s n Y d’ (Kīrtana-svaram).

In Rāmakali some of the ‘g p d’ occurring phrases are ‘m  g | p , p d n d p | g g...... ‘, (Gīta-dhrūva) ‘d p p m g g p d d | p m p g r s , | (Gīta-jāvada)’, ‘/d p m Y g r | s m Y g p p p d s , ‘’ (Kīrtana-pallavi), ‘m \ g , |/d p / d , ‘’ (Kīrtana-anupallavi), ‘m g p d s s r / g r s’ (Kīrtana-anupallvi).

In Bauli ‘g p d’ is seen in the phrases --‘d~ , p , p~ g~ , p d |g~\ r , s’ (Kīrtana-pallavi), ‘s , , r~ , g~ , p , d~ , s’ (Kīrtana-pallavi), ‘r , g , p , d / s s ,’ (Saṅcārī)

In Rēvagupti ‘d p d s , r g p , d s ,(kīrtana-anupallavi), s d s , g w p d ~ , g r , s’, ‘g~ p p~ d p p~ d ~ , p w d s’ (Kīrtana-anupallavi), ‘g p d s g p d r s ,’ (Saṅcārī) are some Saṅcārīsa-s taking ‘g p d’.

The melodic appearance ‘g p d’in these rāga-s are almost same. The Saṅcārīsa-s that occur previously or successively show the melodic difference between the rāga-s.

4.3.10-‘p g r s’

This is seen to be present in the rāga-s Gujjari, Bauli, Ārdradēśī, Rēvagupti, Rāmakali and Mārgadēśī.

In Gujjari ‘pgrs’ is a rare occurrence as seen in the Saṅcārīsa-s ‘... d Y p m g , / p g r Y s Y n m’ (Kīrtana-svaram), and ‘ d , \ g , / p , g Y r Y s ,’ (Saṅcārī).
In Bauḷi ‘pgrs’ is seen in most of the descending movements. e.g. – ‘p\- d\-, n d\-, p\- ,
/ d p g\-, \r, s\-, (Kīrtana-anupallavi) and here ‘pgrs’ is part of the phrase ‘d p g r s’.

In Āḍradēśī ‘pgrs’ is seen in ‘m\-, p g g g r s\-, (Gītā-antari), ‘s r m\-, p, g y g y g\- r
| s s\-, (Sāṅcārī), ‘...s\-, m\-, p x g y g y r s\- (Sāṅcārī).

In Rēvagupti the ‘pgrs’ is seen in the phrases ‘... g / d p p\- g r s\-’ (Kīrtana-pallavi), ‘...
p d \ g p / d p g g y r s\-’ (Kīrtana-anupallavi), ‘p g r d p g r s d s\-’ (Sāṅcārī), ‘s\-, r\-, g d p g r
s\-’ (Sāṅcārī) ‘g r s\-, d p g\-, r s\-’ (Sāṅcārī).

In Rāmakali ‘, r g p m y g / p g y r y s\-, ‘(g) / p g y r s s d s r g\-, ‘g g y / d p / d m / p g y
r y s\-’ (Sāṅcārī) are seen incorporating ‘pgrs’ phrase.

In Mārgadēśī ‘pgrs’ is used in almost all the descending movements. The phrases are
‘p m p g r s’ (Gītā-jāvada), ‘g r g g m m p g r s i’ (Gītā-jāvada), ‘s\-, r g / d\-, \m m p\-, p r /
g\-, r s\-’ (Kīrtana-pallavi), ‘...d m p g r s\-’ (Kīrtana-pallavi), ‘g d m p g r s d s\-’ (Sāṅcārī).

In Mārgadēśī ‘pgrs’ is part of the phrase ‘dmpgrs’ and it has already been discussed
under ‘dmpgrs’ (4.2.6) in this section.

In Rāmakali the phrase occurs in rare instances.

In Āḍradēśī, Gujjari and Rāmakali ‘pgrs’ is a rare occurrence. In Bauḷi and Rēvagupti
‘pgrs’ movement has a significant place.

In Bauḷi ‘ga’ is associated with Kampita in the phrases. In Gujjari, Āḍradēśī and
Rāmakali ‘ga’ is seen with Orikai gamaka. In Rēvagupti it is rendered with Orikai as well
as plain in the Sāṅcārā-s.

4.3.11 – ‘p\-, d n d p m g r’:

This phrase is seen to occur in three rāga-s Gaudīpantu, Sāvēri and Gauri.

In Gaudīpantu the form of the phrase is ‘p\-, d n p m\-, g \ r’; (Kīrtana-pallavi) The
phrase occurs in madhyamakāla and ‘ga’ is podīsvara. The ‘ri’ that follows ‘ga’ descends
with a Jāru but at the end ‘ri’ is rendered plain.

In Saveri the phrase takes the form ‘p\-, d n d p m\-, r\-,’ (Kīrtana-caraṇa) and the
phrase is seen to occur in ‘druta-kāla’. The ‘ga’ is again a podīsvara here associated with
the Khaṇḍippu gamaka and the ‘ri’ on which the phrase ends is rendered with Kampita gamaka.

In Gauri the same phrase assumes the form ‘p₃, d n d p m g r r’, (Kirtana-1-caraṇa) and in this case ‘ga’ is not a podisvara. The concluding note of the phrase ‘ri’ is rendered as Jaṇṭa and the second ‘ri’ is dīrgha (long) and with Pratyāghāta gamaka. The distinction between the melodic expression of the ‘same’ phrase in the three rāga-s is brought about through the gamaka-s associated with the svara-s and the kālapramāṇa of the phrase.

4.3.12 – ‘m g s r s’:

‘mgsrc’ is seen to occur in Chāyāgaula and Mēgharaṇijani. Chāyāgaula apart from ‘mgsrc’ has also ‘p m g s’, ‘m g s’ and ‘s n s’. Megharaṇijani apart from ‘mgsrc’ has prayōga-s like ‘m g s r s’ and ‘m g r s’.

4.3.13 – ‘p d p’:

The prayōga ‘pdp’ has an indispensable place in Pādi in both ascending and descending movements. In Chāyāgaula the presence of ‘pdp’ finds place in some ascending movements along with ‘p d s’ and ‘p s’.

4.3.14 – ‘m d p’:

The prayoga or the group ‘mdp’ occurs as part of melodic movement in many rāgas, as for instance, Māyāmālavagaula, Nādarāmakriya, Chāyāgaula, Guṇḍakriya, Ārdradeśi, Saurāṣṭram, Purvi, Gaṇḍipantu, Mālavapaṇc'amam, Pūrṇapaṇc'amam, Pharuj and Gauri. The svara group ‘mdp’ seen in all these rāga-s in both ascending and descending movements. In fact this cluster links the pūrvāṅga and uttarāṅga of a sthāyi. It is also like a vaktra-saṅcāra since it is a combination of upward and downward movement (‘ma’ to ‘dha’, ‘dha’ to ‘pa’) and also has a varja-svara between ‘ma’ and ‘dha’.

In Ārdradeśi use of ‘mdp’ is quite frequent and occurs in almost all the saṅcāra-s in ascent and descent.
In the rāga Maṅgalaṅkaśiki along with other svara clusters like ‘g d p’ and ‘d i’, ‘mdp’ also leads the melody in both the movements. Thus the role of this movement is ‘optional’.

In Māruva ‘mdp’ is used in descending movements.

In Saveri ‘m d p’ is seen only once in the kīrtana of Dīkṣitār (2.15.2.2) as ‘r m, d p d | š’, otherwise ‘(m) p d p’ is the group that is normally seen.

In the rāga Gaurī ‘mdp’ is seen in both the ascending and descending movements. Mālavapaṅcatamam uses pratimadhyama in the ‘mdp’ group occurring within a phrase.

In Pūrṇapaṅcatamam, Pharaju and Gaurī ‘mdp’ occurs in madhyamakāla.

Among the above rāga-s ‘mdp’ group is incorporated in the mūrchna of rāga only in Ārdradēśī, namely in the second version of ārōhana.

The melodic movements incorporating ‘mdp’ in the following rāga-s are – The phrases having ‘m d p’ in the rāga-s Māyāmālavagaula and Nādarāmakriya have already been seen in Section 2 (4.2.1)

Chāyāgaula

1. m- , , d p m, p- , , m g s, ,(Kīrtana-caraṇa)
2. ‘m / d p p’ m g m , m- g’(Saṅcāri) - leading to descending movement.

Maṅgalaṅkaśiki

1. m / d p m g p m m | g r- , , (kīrtana-carana)
2. g’ m d p , e m , (Saṅcāri)
3. s r g- r g m / d | p m g / m g r s (Saṅcāri)
4. r r- g r’ g m / d | p p m g / m g r g’(Saṅcāri)
5. m / d p g w m / p m (Saṅcāri)
6. m / d p \ g , m g r s , η w s r , (Saṅcāri)
7. s r g w m / d p m | g r / g r s r s , (Saṅcāri)
8. s r g m / d p | s n w s (Saṅcāri)
9. s r g w m / d p s (saṅcāri).

The ‘mdp’ group occurs mainly in saṅcāra-s that eventually begin to melodically descend.
Gundakriya

1. r, g\newline, m / d p m g r\newline, / g m \newline, (Kīrtana-anupallavi)
2. r g m / d p m g\newline, r s, d p m, (Kīrtana-anupallavi)
3. p m g\newline, r m / d p m g\newline, r (Saṅcārī)
4. m m\newline, g m / d d\newline, p m g m (Saṅcārī)
5. m g m m. / d p m / p g\newline, r (Saṅcārī)
6. m g m d p s d s n p (Saṅcārī)
7. s n p m gw m / d m p, (Saṅcārī)
8. gw m / d p m g r / g r\newline, (Saṅcārī)

[the prayoga 'g m d m g r g r s,' 'g m g r g m / d m g r' - are rare usages in Gundakriya]
9. s, d d p m p | d d p p m d d | p, (Gīta)
10. m g r s | m g m d p - m p g r, p m g s (Gīta)
11. m m | p, m d p m g | r g r s r (Gīta).

Here also the phrases move down incorporating the group 'm d p'.

Ārdradēśi

1. r\newline, g m\newline, d p d\newline, p m g (Kīrtana – pallavi)
2. s, s\newline, / d p, p\newline, m / d\newline, p, d d d\newline, d s n\newline, s (Kīrtana – anupallavi)
3. m, d p, m g r s s n (Kīrtana – anupallavi)
4. d, s, d\newline, s, d\newline, p, m m g m d\newline, (Kīrtana – anupallavi)
5. m, m g\newline, m d p m g r s (Kīrtana - caraṇa)
6. m\newline, m \newline, g m m\newline, g m d\newline, (Kīrtana - caraṇa)
7. r, g, m / d d\newline, p d\newline, s, n, (Kīrtana- caraṇa)
8. p, m, d p m g g r (Gīta)
9. p m | m, d d, p m m g g r (Gīta)
10. r, g, m, d p m g g\newline, r s, (Saṅcārī)
11. g r\newline, g, m d p\newline, m g (Saṅcārī)
12. m, d d\newline, p, m g g\newline, r (Saṅcārī)
13. g m / d p d d\newline, d d\newline, p, (Saṅcārī)
14. m g\newline, m, d p d d\newline, s, (Saṅcārī)
15. m d p d d d\newline, s n, (Saṅcārī)
16. r, m g m, d p d, (Saṅcārī)
17. r, g m d p d d\newline, s n (Saṅcārī)
Thus the phrases invariably take ‘mdp’ in their movements and so in this rāga it has an important role.

Saurāṣṭra

This rāga takes both śuddha and pañcaśruti dhaivata-s and so we see both varieties occurring in ‘mdp’.

1. ś, , , , g, m, p , , , m d p , , , g m g r ś (Gīta)
2. pm / dp pm g m g ṛ ṛ / gr (Kīrtana-1-pallavi)
3. m g m p m, m d, s p, pm gr r (Kīrtana-1-anupallavi)
4. ś ś ś p | m / dp m g ṛ gr g m (Kīrtana-1-anupallavi)
5. ś, n ś d bn ṣd | pp pm dp pm (Kīrtana-1 caraṇa)
6. pm / dp pm g r r (Kīrtana-1 caraṇa)
7. m / ṣd, pp pm gr g r r s (Kīrtana-2-caraṇa)
8. s, g , , m, p, m / d p, (Saṅcāri).

Although Saurāṣṭra has pañcaśruti-dhaivata dominating saṅcāra-s, the śuddha dhaivata also forms a part of the ‘mdp’ is some contexts.

Pūrvi

1. m / d p, p d m p | m g, g m, m (kīrtana-caraṇa)

2. g, m, g m / d p m g m r g r s (Saṅcāri) are the phrases incorporating ‘mdp’ leading to descending movement of svara-s.

Gaudipantu

‘ṛ’, ś, n ṛ ṛ d p / d, | m d p ṛ, m g r r (Saṅcāri) is the saṅcāra leading to downward movement.

Māruva

1. g, / m , d m w d n |, d m d | p ṛ , m ṛ g (Kīrtana 1-anupallavi)
2. m, , g m, m d p d m, , g, r (Kīrtana-1-svaram)
3. m, g, m d p g m g r (Kīrtana-2-svaram)
4. m, g m d, p m g r (Saṅcāri)
5. (s g) | m / d p g m g r / g r s (Saṅcāri)
6. p n^w s, m g m d p^\cdot, |/ d m^\gamma g^\gamma r s (Sañcārī) and thus leads to downward movement.

Sāvēri –

1. r / p^x m^n, / d p^n d (kīrtana-1-caraṇa)
2. p p d p^\cdot, / n^d d^\gamma | m^* p, m / d p / d d^\gamma (kīrtana-3-caraṇa) are seen with ‘m d p’.

Mālavapañcamam

1. s n d p m d p | m g r s, (Gīta)
2. g m d d p m g | p m g r s n (Gīta)
3. g m d p m d p | s n d p m d p | m g r s (Gīta)
4. d p s n d^\gamma, | p, # m d p # m^n d p | d p n s (kīrtana-anupallavi)
5. s n^\gamma d d^\gamma # m d p m^n p, | m..... (Sañcārī) and phrases after this can have either upward or downward movements.

The pratimadhyama is also occurring in some ‘m d p’ phrases in Mālavapañcamam.

Pūrṇapapañcamam

1. s, d^\gamma d^\gamma p m g^\gamma g^\gamma | r s s^\cdot r g | m, d p / d^\gamma. || (Kīrtana-pallavi)
2. s m g r g m p, d m d^\gamma, p^\gamma, || (Kīrtana-caraṇa)
3. s d p \ m, d p m g, \ r, s, (kīrtana-caraṇa)
4. p d p m d p m^\gamma g^\gamma r g | r s d r s m^\gamma g^\gamma r g m (Sañcārī).

After the movement ‘m d p’ sañcāra-s move in both krama-s. This phrase also ends with ‘m d p’.

Pharju

1. g r s r^w g g | m / d^x p m / p m g (kīrtana-1-caraṇa)
2. s^\cdot g^\gamma m / d^\gamma p p m (Kīrtana-1-caraṇa)
3. r^\gamma, g^\gamma, m g^\gamma m d | p d^\gamma,......... (kīrtana-2-caraṇa)
4. n^w s n^\gamma d^\gamma p^\gamma m^\gamma g^\gamma, m^\gamma / d p^\gamma m^\gamma g^\gamma r^\gamma s, (kīrtana 3-caraṇa)
5. s r g | m d d^\gamma p m p m^\gamma..... (kīrtana-4 - pallavi)
6. g, | m d d p p^\cdot m | g m r (padam-1-caraṇa)
7. p s n d p, p g | m d d^\gamma p m (Padam-2 – anupallavi)
8. m d^\gamma d p m g, g, (padam-2-caraṇa)
9. d d^\gamma p m / d m g r g, (Sañcārī).
10. s^w g m d p m^\gamma g^\gamma r g, (Sañcārī).
11. m, d p^\gamma, m g r, g, (Sañcārī).

The phrase leads to descending movements is more.
Gauri

The saṅcāra-s having ‘mdp’ lead to descending movements

1. r m | p , m d , p , d n d p m g r (Gīta)
2. r , m m p p n , n , / s , m m g m d p d p m (Kīrtana-1- pallavi)
3. m , m g m d p / d p m (Kīrtana-1-anupallavi)
4. (s) | m g | m / d , p m g | g r (Kīrtana-2 pallavi)
5. (n) / s , s n s m / d p m g g \ r (Kīrtana-2-svaram)
6. m / d | , p d p (Kīrtana-2-caranā)
7. m , / d p , m g / m g r (Saṅcārī)
8. s r , r , / m , m m , m m / d p m (Saṅcārī)

The phrase ‘m d p’ is seen to occur in many Sampūrṇa rāga-s and Pūrṇapaṅcamam a Śādava rāga. The phrase is also seen with Ērājāru for the svarā ‘dha’ in many rāga-s.

4.3.15- ‘s n s’:

This usage is seen in Śālaṅgaṇāta and Chāyāgaula. In Śālaṅgaṇāta ‘sns’ occurs in descending movements. Even the avarōhana of the mūrchana incorporates niṣāda the descending melodic movements omit ‘ni’. Thus the appearance of ‘ni’ in Śālaṅgaṇāta is seen only as part of the vakra prayōga ‘sns’.

In Chāyāgaula ‘sns’ occurs in both ascending and descending movements. The ascending movements also have ‘m p d s’, ‘p s’, ‘p d s (n)’ and we see ‘m g s’, ‘p m g s’ in descending movements. The ārōhana of the mūrchana in this rāga incorporates ‘sns’, but both ascending and descending movements include this phrase.

This aspect has also been discussed in the first section of this chapter.

4.3.16 - ‘m g m’:

This vakra prayōga ‘mgm’ is seen in the rāga-s Śālaṅgaṇāta, Kannadaṅgaṅgāla and Megharaṅjani.

In Śālaṅgaṇāta the phrase occurs very rarely and seen in descent, as for instance, in ‘p m , g m g r s’.

‘mgm’ is an indispensable prayōga for Kannadabaṅgāla and occurs in both ascending and descending movements.
Megharāṇjani has ‘m g m’ in its saṅcāra-s as part of ‘s r m g m’ along with ‘s r g m’.

4.4 - Conclusion

Having seen, in the Second and Third Chapters, the melodic images of all the rāga-s of 15th mēla, in a detailed manner, this chapter had taken up a comparative study of them.

The first section took up the mūrchana-s of the rāga-s as the basis for comparision. While it was clear that the melodic movements of a rāga do not reflect or conform to the contours suggested by the ārohaṇa and avarohaṇa of the mūrchana, the discussion helped establish the various melodic paths adopted by the rāga-s in the Pūrvāṅga and Uttaraṅga segments of a Sthāyi. The discussion also took up rāga-s that shared the same ārohaṇa cutting across the classes of Sampūrṇa, Śādava and Auḍava. Wherever similar phrases in terms of svara syllables were encountered the melodic differences were explained in terms of gamaka-s and other factors.

Subbarāma Dīkṣitar had himself referred to similarities between rāga-s in the context of four rāga-s. Except for the similarity mentioned between Pūrṇapaṅcamam and Saurāṣṭra all other cases were discussed and explained in detail in the second section.

The third section took up phrases not taken up in the earlier sections and studied their individuality in expressions in rāga-s that shared them. The succeeding and final chapter will present concluding observations on the rāga-s taken up for analysis in this work.