CHAPTER 3

PROMINENT JANYA RAGAS OF SANKARABHARANA

As already explained the raga SANKARABHARANA itself is very vast and also said that it is a raga with a large number of janya ragas. There are several ways of deriving janya ragas from a particular Janaka raga. One of such methods is depending on the number of svaras present in that particular raga taken from its janaka raga there could be 16 heads under which the ragas could be formed. They are ‘Sampurna’ with all seven svaras, ‘Shadava’ with six svaras that is one svara deleted from both Arohana and Avarohana, ‘Audava’ which has five svaras with two svaras deleted in both the contours and svarantara ragas with four svaras that is three svaras being absent in both Arohana and Avarohana. One such example of a Svarantara raga under SANKARABHARANA is ‘SANKARI’ in which there is a Tillana composed by Vinjamuri Varadaraja Iyengar. The contour of the raga is ‘S G P N S/ S N P G S’. A rendering of this Tillana is kept in the CD in the appendix. Thus these combinations would result in 16 combinations of ragas and total possible varja ragas that could be derived with these patterns excluding other possibilities such as bhashanga and vakra patterns itself would be 1764 in number.

Thus we can say that the basic number of janya ragas that could be derived from SANKARABHARANA is 1764 ragas excluding the vakra combinations and bhashanga combinations. Of these some of the Janya ragas have as great history as the Janaka raga and as old as the Parent raga. At the same time some of them are not that familiar. Thus to avoid further confusion and complexity the topic is divided into different chapters based on their popularity, availability of compositions and other such characteristics. One such other important element of Indian Music on which the classification could be based on is Manodharma Sangita that is the extempore singing. Having said this not all the ragas are suitable for this. Thus the present chapter is again divided into following subheads based on suitability of respective raga for Manodharma Sangita and then each raga is again discussed in detail.
3.1 RAGAS SUITABLE FOR ALL FORMS OF MANODHARMA:

3.1.1 UPANGA JANYA RAGAS

Upanga janya ragas are those ragas which have the same svara placements as the Parent raga. There are no extraneous notes found in the raga, Some such janyas of SANKARABHARANA are discussed here.

3.1.1.1 JANARANJANI

It is a Janya raga of 29th mela SANKARABHARANA. The Arohana and Avarohana are:

\[ S \ R \ G \ M \ P \ D \ P \ N \ S \]
\[ S \ D \ P \ M \ R \ S. \]

In addition to Shadja and Panchama There is Chatushruti Rishabha, Antara Gandhara, Suddha Madhyama, Chatushruti Dhaivata and Kakali Nishada. The name of the raga JANARANJANI literally means one which makes people happy and gives ecstasy. This raga is not mentioned in Sangita Sampradaya Pradarshini but we can find the description of the raga in Sangraha Choodamani wherein the lakshana sloka goes as follows:

\[ "Jana ranjanika dheera SANKARABHARANAsthatha | Sanyasam sa amsakam chaiva Shadja graham muchyathe | Sampurna vakra marohe ga ni varjya avarohakam | S \ r \ g \ m \ p \ D \ p \ n \ s / s \ D \ p \ m \ r \ r \ S" \]

The meaning of which is:

“JANARANJANI is born from the raga SANKARABHARANA. It is described as having Shadja as nyasa, amsa, and graham. Complete in devious ascent and omitting ga and ni in descent and arohana and avarohana is given”

Similar characteristics are given in Sangita Samaya Sara and Mahabharatha Choodamani. The lakshana sloka given in Raga lakshana is:
“Melascha sambhavo dheera SANKARABHARANA scha vai
JANARANJANlthi ragaha sanyasam sa amsakam graham
Arohecha davarja cha ga ni varjya avarohakam
S r g m p n s /s d p m r s.”

This description is different from that of other books mentioned above. “It is a vakra raga as its murchana. All the svaras are present in arohana and an audava as there is only five svaras in avarohana. Dirgha Gandhara, Dhaivata and dirgha Nishada are ragacchaya svaras. This can be observed in the Misra jati Jhampa tala varnam wherein the first prayoga has dirgha Gandhara and the same is the case with the JANARANJANI kriti ‘Pahimam Sree Raja Rajeswari’ by Ponnayya Pillai. ‘Pari Pahimam para vasudeva’ is a composition of Mysore Vasudevachar has dirgha Gandhara in the beginning of the composition itself. It starts with the phrase ‘srGm R’. This raga was first found in ‘Sangita Saramritha’ of 1735, Tyagaraja has given life to this raga. The sancharas of older versions of POORNACHANDRIKA have become the ragacchaya prayogas of JANARANJANI. Muthuswamy Dikshitar has used the then famous ragas meticulously. In ‘Sankha chakra gada panim’ his composition in POORNACHANDRIKA, he uses the dirgha Gandhara and dirgha Nishada prayogas, which is now considered to be the special feature of JANARANJANI. This kriti starts with ‘P p D P M’ Prayoga. The dirgha Gandhara prayoga is seen in following phrase.

‘gG, mR’
Gajendra sam.

Tyagaraja has meticulously arranged the arohana of this raga in the very beginning of the kriti ‘Vida jaladura.’ It goes as follows

d p N^s d P, m R g m p
VI DA JA LA DU RA NA MA NA SU ----- 

Here we can observe the dirgha Nishada where as in POORNACHANDRIKA the Nishada is a durbala svara and it cannot be a dirgha Nishada. In the above lines we can observe a soochita svarakshara at vidajalaDUra. In the kriti ‘Smarane sukham’ of Tyagaraja we can observe the dirgha Gandhara prayoga.
The varnam written by Tiger Varadachari is a very good composition in this raga. It is a Madhyama kala pradhana raga. It is a gana rasa pradhana raga like POORNACHANDRIKA and a scholarly raga too. All the musical forms can be composed in this raga. It is a tristhayi raga, R and D are ragacchaya svaras. It is a sarvakaalika raga as it can be sung at all times. Tyagaraja has written compositions in both POORNACHANDRIKA and JANARANJANI where as Muthuswamy Dikshitar has composed only in POORNACHANDRIKA and Shyama Sastry has composed only in JANARANJANI, and hence it can be deduced that this raga was created by Sangita Brahma Tyagaraja. Maha Vaidyanatha Sivan has tuned the famous composition ‘Pahimam sree Raja Rajeswari’, which was written by Rama Swami Sivan. Though there is scope for janta svara prayogas, most common prayogas of eka svara are very popular. Coming to the analysis of the compositions in this raga, evidently there would not be any pre-trinity compositions in this raga as it is said to be the creation of Tyagaraja. However, there is one Lakshana geetha found in Ganendu Sekharam of Tachchuru Singaracharyulu which goes as ‘aare kosala danda pani’ set to Triputa tala. The very beginning of the geetham gives us the clue of vakra contour of the raga. The geetham mentions it to be a varja raga and Janya raga. There is one Adi tala varnam composed by Madhurananda Dasa which goes as follows ‘Sringara janaranjana’. The very starting of the varnam carries the raga mudra in the word ‘janarnjana’. The charanam of the varnam carries the vaggeyakara mudra ‘Madhurananda Dasa’, the words of which are “Madhurananda Dasa murali gana lola” The varnam in Misra jati Jhampa tala ‘Vanajaksha’ composed by Tiger Varadachari is an excellent composition where we can find the essence of the raga portrayed. If we critically observe this varnam, several dirgha Gandhara and Nishada prayogas are used and are life of the raga. In the mukthayi svaram of the varnam we can find a nice combination of janta and datu svara prayogas as below:

“rrs mmr ppm ddp sddp”

There is a samvadi sanchara observed in the second charana svara which goes as:

“dp nS rg m P dpr”
We can also observe elegant janta svara patterns in the last chittasvara of the varnam as in:

“ss dd pp m r/ rr pp m” etc.

Overall this varnam could be treated as treasure of the raga JANARANJANI. (a recording of the varna is included in CD kept in Appendix along with notation) There are no pre-trinity compositions in this raga. Among the Trinity only Tyagaraja and Shyama Sastry has composed in this raga. The Tyagaraja compositions are:

1. Smarane sukham – This keertana brings out the greatness of Rama nama. The kriti starts in Shadja and proceeds with the Dirgha Gandhara prayoga which is the life of the raga in the very beginning of the pallavi itself.

2. Nadadina mata set to Misra Chapu tala - This keertana has Gandhara graham.

3. Vida jaladura set to Adi tala - This keertana starts in Panchama.

If we observe all 3 of above compositions we can find the variety Tyagaraja has brought out in the music of the pieces in the sense that, ‘Smarane sukham’ starts in Shadja (suchita svaraksharam and Dirgha Gandhara could be observed) where as ‘Nadadina mata’ starts in Gandhara and finally ‘Vida jaladura’ has Panchama graham. ‘Nanu brova rada’ is a composition of Syama Sastry set to Triputa tala. There is one Mysore Vasudevachar kriti in this raga ‘Pari pahimam para vasu deva’ set to Adi tala. This keertana has a similar beginning to ‘Samarane sukham’. Another interesting feature found with this keertana is that the same composer has composed another piece starting with the same words ‘Pari pahimam para vasudeva’ in the raga JAGANMOHINI which is janya of 15th mela MAYAMALAVAGOULA. ‘Pahimam Sree Raja rajeswari’ is another famous composition in this raga composed by Ramaswami Sivan set to Adi talam. This piece starts in svaraksharam in Panchama with a reference to Dirgha Rishabhham, exemplifying the melodic beauty of the raga. Musical prosody of prasa can be found in charanam of the keertana in two phrases - “bhandha chanda munda khandana”, “bhanjani janaranjani niranjani”, and “Poshini subhashini ripu bheeshani vara bhushani”. In addition, there is a nice chittasvaram adorning this composition. Another interesting feature is the Raga mudra found in the charanam of the composition followed by
the vaggeyakara mudra. The raga mudra is ‘Janaranjani’ and Vaggeyakaara mudra is ‘Guhadasa’. The chittasvara has Vishama Yati in its progression. A vishama yati is a yati in which the progression of the svaras does not follow a particular order. ‘Kamakshi Pahimam’ is a composition of Mysore Jaya Chamarajendra Wodeyar in this raga set to Adi Tala. There is 'Ksha' kara prasa observed in the composition. The raga mudra is found in the third line of the charanam in the lines “Sahasraakshadi sakala sura palini JANARANJANI”. “Sri Chakra vara tatanka” is the Ashtottara shata Kirtana on Mysore Chamundeswari Ambal composed by Muttayya Bhagavat in this raga. The kirtana depicts the 105th nama of the Ashtottara. There is a nice chittasvaram with a nyasa of Rishabha. Among ragamalikas, the raga is found in the Nakshatra ragamalika, in which the raga is found in the second half of first avarthanam of the last ettukada svaram. The raga has been used in ragamalika by contemporary composers. A famous RANJANI ragamalika composed by Tiruchchi Sankara Iyer assigns a raga mudra and a chittasvaram to each raga in the song. The raga is last in order and the first three ragas are RANJANI, SREE RANJANI and MEGHA RANJANI. Another contemporary composer to use this raga in ragamalika is Dr. Bala Muralikrishna who composed a Ranjani traya ragamalika ‘Amba Mamava’. There is no Tillanas, Padams and Javalis found in this raga.

3.1.1.2. KANNADA

It is a Janya raga derived from the 29th Mela DHEERA SANKARABHARANAM the raga presently discussed in the Thesis. The literal meaning of the word ‘KANNADA’ is anger and also a Major South Indian Language spoken in State of Karnataka. The arohana and avarohana of the raga is;

‘S M G M P M D N S
S N S D^ P M G^ M R S’

However, the murchana found in Sangita Sampradaya Pradarshini is as follows:

“S R G M P D^ N S^ 
S N D^ P M G^ R S”.

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We have to observe that there is sampurna arohana and avarohana given for this raga where as it is an ubhaya vakra raga. The svarasthanas taken are Chatushruti Rishabha, Suddha Madhyama, Chatushruthi Dhaivata and Kakali Nishada along with Shadja and Panchama. The lakshana sloka of Venkatamakhin found in Sangita Sampradaya Pradarshini is:

“KANNADA raga ssampurnascha^rohe rushabha kvachid”

It is an ubhaya vakra (both arohana and avarohana are zig zag in pattern) Shadava (6 svaras) Sampurna raga. It has Ekasvara vakra Arohana and Dvisvara vakra Avarohana. It is a varja raga as Rishabha is not there in arohana. It is an upanga raga, gamaka varika rakti raga. But Prof. S. R. Janakiraman (Sangita Sastra Saramu Vol 2 Pg. no 196) says that it should be considered as a bhashanga raga because in Muthuswamy Dikshitar’s kritis, there are prayogas with traces of Kakali Nishada. In Sangita Sampradaya Pradarshini this raga has been mentioned as a bhashanga only. In Sangita Sampradaya Pradarshini this raga is given under the mela of HARIKAMBHOJI. Purna Chatussruti Dhaivata is the special characteristic of this raga. It is a naya raga. D is jeeva and nyasa svara and P is amsa svara but as per S. R. Janakiraman Dhaivata is the amsa svara. This is also a gana rasa pradhana raga. ‘S m G M’ is a ranjaka prayoga. This raga is suitable for varnams and kritis. It is a tristhayi raga. The prayoga ‘s g m’ can be sung like ‘s m g m’ and vice versa. This characteristic is similar to that of VASANTHA, KHAMAS, HINDOLA and KEDARAM. Sa Ga and Da are graha svaras. It is a sarvakaalika raga. This raga is said to be replaced a related raga ‘SUDDHA VASANTA’ another janya of Dheera SANKARABHARANA, and came in to existence. Gm dp\^ dP Gr S d p g mp gr s are some ranjaka prayogas. Dhaivata is a dirgha kampita svara. In ‘D N S’ D should be presented with a gamaka called ‘nokku’ or stress similar to its Janaka raga. It is a minor raga which does not have much scope for an elaborate manodharma. (Prof. Samba Murthy) It is also a scholarly raga. In Muthuswamy Dikshitar's school, this raga is considered to be the janya of HARIKAMBHOJI, and this variety is shown in the kriti ‘Sree Maathru bhootam’. Being an upanga Raga it is not understood why this raga is classified under 28th Mela HARIKAMBHOJI in Sangita Sampradaya Pradarshini. It is purva prasidhdha raga, naya raga and for Prof. S. R. Janakiraman it is also a rakti raga also. It should be understood that, there is nothing wrong to render the raga with a poorna Kakali Nishada without the traces of Kaisiki Nishada. (Sangita Sastra Saramu, Prof. S. R. Janakiraman). There is further explanation in the book as follows:
“The Kakali Nishada can be seen in the prayoga ‘d D D n s’ and there is scope, to a certain extent, for Kaisiki Nishada in prayogas ‘snR’ and ‘snS’. SUDDA VASANTAM is a raga which is nearer to KANNADA. Muthuswamy Dikshitar has written a kriti called ‘Soma sundaresvaram’. It is an important point to note that SUDDA VASANTAM has been classified under SANKARBHARANA by Muthuswamy Dikshitar where as KANNADA is classified under 28th Mela. The range of the raga extends from mandrasthayi Madhyama to tarasthayi Madhyama. It is a kind of serious raga, aptly given the name KANNADA, which literally means ‘anger’. ‘srgm R S’ is a visesha sanchara and is used very widely. In Gayaka Lochanam, this raga is classified as dhoothi raga and is placed under the raga BHAIRAVI. It is a point of discussion how in Gana Bhaskara it is placed under BHAIRAVI, as the svarasthanas are similar to SANKARABHARANA. The description of the raga in the book Raga Lakshanamu is as follows:

“Desi ragamu, KAMBHOJI melamu, sampurnamu, it takes straight and devious course in ascent and descent.”

And the following example has been given as alapa prayoga:

“S s sn | R s s n s D p m m |G m g r s| m g m p m|
D n s n R |s n s | D p m D n s N| R S”

There is also a geetha prayoga, which goes as below:

“s r g m p m p d n s n R S”
Sree -- - sai – la bhringam bike.

The book Sangita Saramritha gives this raga under KAMBHOJI mela and the description goes as follows:

“KAMBHOJI mela sanjatho raga KANNADA sangnakaha ||
Sampurnaha sagraha nyasakaha sayam so syam prageeyethe ||
Asyaaroha avarohayoh svaragathi sama vishama thaya syaagachithaha” ||

And meaning is as follows:
“The raga named KANNADA is born from the KAMBHOJI mela. It is sampurna, and has Sa as graha and nyasa. It is to be sung in the evening. The melodic movement may be straight or zig-zag”

Whereas the description in the book Raga Lakshanamu goes as follows:

“KANNADA raga sampurnascharohe Rishabha kvachith”

And the meaning is:

“The raga KANNADA is sampurna and Rishabha occurs rarely in ascent.”

Raga Lakshanamu includes the raga KANNADA as a bhashanga janya of 28th mela and is classified as a rakti raga. Sangraha Choodamani classifies it under DHEERA SANKARABHARANA and the raga lakshana is captured in the following verse:

“KANNADA janitho Dheera Sankarabharana sthatha |
Sanyasam saamsakam chaiva Shadja graham muchyathe |
Arohesyapyavarohe cha sampurnam vakramevacha |
Sa rig a ma pa ma^ da ni sad a pa ma pa G ma ri” ||

And the meaning is:

“The raga KANNADA is born from the mela DHEERA SANKARABHARANA, and has the svara Shadja graham amsa and nyasa, is complete and vakra in the ascent and descent”

The book Sangita Samaya Sara gives the raga as vakra with ubhaya vakra arohana and avarohana as follows:

“g r s r g m p m d n s / sd p m p g m r s”
A similar kind of contour with vakra arohana and avarohana is observed in the Tamil book Maha Bharatha Choodamani. Summarising as a whole, the following points can be observed:

* KANNADA raga was first found in the book Raga Lakshanamu
* It is described under 28th mela by Venkatamakhin
* Most of the works before sangraha Choodamani described it under 28th mela and some under 29th.

Looking into the compositions:

There is a lakshana geetham found in Ganendu Sekharam which goes as ‘Aare sree Gokula brindavana’ set to Triputa tala. The beginning of the geetham gives an indication of the arohana of the raga. There are three Adi tala varnams found in this raga. ‘Anthamizh vada mozhi’ is a Varna composed by Nerur Sreenivasachari (Ref: Varna Sagaram by T.K. Govinda Rao page no:104) This varnam starts with the phrases of arohana of the raga. This varnam has the special ranjaka prayogas of the raga like “gmpGm rs” “dp Gm rs” etc. ‘Sami idi vela kadarura’ is a varna composed by Patnam Subramanya Iyer. This varnam starts with a svarakshara

“S„ sns”
Sa mi—

There is one Chauka varnam in Adi tala ‘Aluga nelara natho yurake sami’- composed by ancestors (Ref: Varna Sagaram of T.K.Govinda Rao page no: 374 & 375). ‘Intha thamasa mela’ set to Adi tala is a varnam composed by Lalgudi G. Jayaraman. Among the pre trinity compositions there is a madhyama kala Oothukadu Venkatakavi composition named ‘Raja Rajeswari’ The list of Tyagaraja kritis include ‘Ninnaadanela’ in Adi talam. This kriti is a testimony for the importance of purna Chatussruti Dhaivatam, which has been explained earlier in the raga lakshana. This composition shows Panchama as graha svara. ‘Bhajare Bhaja Manasa ramam’ in Misrachapu talam is another composition of the same composer and is a magnum opus exemplifying the lakshana of the raga. This shows the vakra sancharas of the raga very nicely. Another kriti is ‘Saketha nikethana’ in Rupaka talam. This kriti has Dhaivata as the graha svaram. There is a musical prosody of Yamakam in this keertana wherein the charanam
the phrase ‘Ra ke’ has been used in the beginning of each line in charanam with different meaning. It is given below:

RAKENDU mukha intha pa  
RAKEMI nenaruna nee  
RA KE MI gula korithi  
RA KESI harana  
RA KE MI cheppaku  
RA KEKA lu vethu  
RA KESAVA Tyagaraja nutha shubha charitha  

If we observe the above 3 compositions of Tyagaraja, there is a unique usage of raga and tala and they stand as examples of his musical prowess. The three kritis are set in three different Talas: Adi, Misra Chapu, Rupaka tala. There are two Dikshitar compositions ‘Palayamam Parvatheesha’ and ‘Sree Mathru bhootam’ available. Both the compositions bear Gandhara as graha svara and are set in different talas like Rupaka and Misra chapu. Interestingly, both kritis are in name of Lord Siva. There is a melodious chittasvaram for the first composition given in the book ‘Compositions of Muddu Swami Dikshitar’ compiled by Sree. T.K.Govinda Rao. There are no Shyama Sastry compositions found in this raga. The post Trinity compositions found in this raga includes ‘Pari Pahimam Sree Raghupathe’ which is a rare composition of Mysore Vasudevachar in Adi tala. There is a feature of prasa found in this piece with the words ‘dheesha, thesha, kasha” etc. There is a Upama in the charanam where in the Face of Lord Rama is compared to Full moon by the words ‘Rakendu Sannibha Vadana” There one similar expression found in one Tyagaraja kriti which is in very rare raga “Takka” and the words are “Raka sashi vadana” which means the one having a face like a Full moon. ‘Sri Virabhadram’ is the Sivashtottara kirtanam composed by Muttayya Bhagavatar set to Adi talam. The nama related to the kirtanam is ‘Virabhadrarayanamaha’ which is 55th nama in order. There is a nice Chittasvaram in this kirtanam. On the similar line there is “Aparajithe” set to Adi tala which is an Ashtottara kirtana on Chamundeswari Ambal and the nama related to this piece is the 76th nama ‘Aparajitayainamaha’ and there is a chittaswaram adorned in this piece too. Patnam Subrahmany Iyer’s “Intakante Kavalena ee kashtamu chalada” set to Rupaka tala has a question form in the kriti. There is Ninda stuthi also found in this piece. The very beginning of the composition establishes the Arohana of the raga very elegantly. “Vaikuntha vasa ni vadanu ganara” is a Ramakarnamrita Kirtanam composed by Kochcharlakota Ramaraju
a rare Andhra composer. There are three compositions of Papanasam Sivan in this raga which are “Saravanabhava Guha”, “Mahishasura” and “Muruganai nee Anudinamu” set to Adi Tala. “Chandil Vadi velane” is a kirtana of Periyasami Turan in this Raga set to Misrachapu Tala. There are few Ambujam Krishna compositions which include “Inda Tamasam” set to Rupaka Tala and “Mari emi Kavalenu” set to Adi tala out of which the first one is a Tamil composition and second is a Telugu one. An analysis of Ragamalikas in this raga would reveal that it is found in the Paksha ragamalika as the 8th raga in order with the raga mudra mentioned in the composition. There is a Dwadasa ragamalika composed by Ponnayya Pillai wherein we can find this raga as ninth in order, also with the raga mudra. There is a Tillana in this raga composed by Vina Seshanna set to Adi tala which goes as “Dhir dhir Dheem dheem”. There are no Padams and Javalis found in this raga. Thus KANNADA is minor janya raga with moderate popularity.

3.1.1.3. HAMSADHWANI

It is very famous Audava Janya raga of SANKARABHARANA with the arohana and avarohana:

“Sa Ri Ga Pa Ni Sa
Sa Ni Pa ga Ri Sa”

The svarasthas taken are along with Shadja and Panchama, are Chatushruti Rishabha, Antara Gandhara and Kakali Nishada. The word HAMSADHWANI literally means ‘the sound made by a swan, the chariot of Goddess Saraswathi’. It is an upanga raga with no anya svaras. It is an Audava raga as it has only 5 notes both in the ascent and descent. This raga was first mentioned in ‘Chandaseila’, a Kaivara Prabandha written by Ramaswamy Dikshitar. In this Prabandha, it is clearly mentioned as an upanga raga. It is a varja raga with both Madhyama and Dhaivata deleted in its murchana. This raga is created by RAMASWAMY Dikshitar, who was the father of the youngest of Trinity of Karnatic music, Muthuswamy Dikshitar. Ga and Ni are jiva svaras and Pa is amsa svara. (A Jivasvara is a note which gives life to the raga.) But R, G and N should be used with lighter side of kampita gamaka that is ‘Mridu Kampita gamakam’ only.
The graha svara is Shadja. It is gamaka varika rakti raga. It can be sung in different kala pramanams. It is a tristhayi raga as it can be sung in all three octaves. It is an auspicious raga and is conventionally sung at the beginning of a concert. It is sarvakaalika raga as it can be sung at any time. Janta svara prayogas and datu svara prayogas are most common in this raga. The trisvara-gana prayogas like ‘gpn, pnr, nrg’ bring out the melodic entity of the raga. They can be observed in Muthuswamy Dikshitar’s kriti ‘vathapi’ and in Vina Kupayyar’s ‘Vinayaka ninu vina’. For example, the prayogas like “G RS RSN SNP GNP” etc. ‘Jalajaksha’, the very famous varnam is a magnanimous composition in this raga. It covers all the important sancharas. This raga is suitable for all kinds of musical forms ranging from geethams to tillanas. It is a murchana-karaka Janya raga. The Panchama murchana of this raga is NAGASVARAVALI. This raga is first explained by Subbarama Dikshitar in his book Sangita Sampradaya Pradarshini. Venkatamakhin has given the following sloka for the lakshana. Most of the Ganapathi kritis are set in this raga. Almost all the composers have composed in this raga. According to Prof S.R. Janakiraman, this raga should be classified under MECHAKALYANI the Prati-Madhyama counterpart of the raga SANKARABHARANA. He explains that the Rishabha of HAMSADHWANI is much weaker than that of SANKARABHARANA. The explanation given by him in his book Sangita Sastra Saramu (Pg. no. 177) goes as follows:

“It is a very famous saying that ragas are countless. In our music the ragas are derived in different ways. From each janaka raga we can get 483 audava, shadava and sampurna prastara of arohana and avarohana of which audava prastaras are 225. In these prastaras ‘S R GP NS / S N P G R S” could be compulsorily obtained from melas 27, 29, 30 and their Prati-Madhyama counter parts. This raga is none other than HAMSADHWANI. So, according to this explanation HAMSADHWANI can be derived from any of the 6 ragas but at the same time it is not necessarily derived in the same way. This raga originated with extraordinary creativity of Ramaswamy Dikshitar. As explained earlier though it could be derived from 6 melas it is aptly derived from either LATANGI or KALYANI but mostly from KALYANI as it is older raga than LATANGI. More over the Rishabha of HAMSADHWANI is not as strong as that of SANKARABHARANA” the reason which makes Prof.S.R. Janakiraman to get this derivation.
The book Ragalakshana of Muddu Venkatamakhin described this raga under 29th mela and the following lakshana of the raga is given.

“Audavo ma da varjyathva dhvamsadhvani ri heshyathe”

The meaning of which goes as:

“ The raga named HAMSADHWANI is audava, as it lacks ma and da.”

This particular verse is not cited in Sangita Sampradaya Pradarshini, but the following svara contour, which is the arohana and avarohana of the raga, is found:

“s r g p n s n p g r s”

The following lakshana sloka is found in sangraha Choodamani:

“Hamsadhwani dheera SANKARABHARANA sthatha | 
Sa nyasam sa amsakam chaiva Shadja graham muchyathe | 
Arohyasyapavarohcha ma dha varjithathadaudavam | 
S r G p p n S S n p g g r r s S”

The meaning for which is:

“Hamsadhwani is born from the mela SANKARABHARANA. 
It has Shadja as nyasa, amsa and graha. Ma and Dha are deleted in both arohana and avarohana and is thus audava.”

The svara sanchara given in above sloka reveals that the janta svara prayogas are authentic and increase the originality of the raga. The raga flourishes very well with datu svara prayogas and can be observed in almost all compositions of the raga like ‘Vathapi ganapathim’, ‘Vinayaka’, ‘Gam ganapathe’ etc. The third line of the mukthayi svaram in Manambuchavadi Venkatasubbayyar’s Adi tala varnam has the following datu svara prayogas:

“RR SN P^ NGR S N”
The third ettukada svaram on the other hand, has all datu svara prayogas which goes as below:

“NP GR NG RN PN PS NR SG RP GN PS NR NGR NR NPG”

There is a very nice and simple jatisvara in this raga with several datu svara prayogas. This raga is not mentioned in Maha Bharatha Choodamani. Although, another similar sounding raga named MOOSADHVANI is mentioned. It is also not mentioned in Sangita Samaya Sara. If we observe the compositions found in this raga, there is no geetham found but there is a Sreeranga prabandha of Sree Ramaswamy Dikshitar. This prabandha is set to Mathya tala. There are jatis (sol) found interspersed in sahitya phrases and it has been mentioned as a Sree Ranga prabandham in the composition itself. There is a sanchari found in Sangita Sampradaya Pradarshini given by Subbarama Dikshitar which is set to Matya talam. ‘Aare Dakshina dwaraka” is a lakshana geetham found in Ganendu Sekharam of Tachuru Singaracharyulu set to Triputa tala. In this composition, the raga is mentioned to be the janya of SANKARABHARANA and to be a varja raga. The same geetham explains that the raga has Shadja as nyasa. There is two jatisvarams found in this raga. One is set to Adi tala and other is set to Rupaka tala. ‘Sri Ramabhi Rama’ is a Swarajati found in this raga set to Adi tala composed by Mysore Sadasiva Rao. It could be found in the Appendix of the book ‘Songs of Mysore Sadasiva Rao’ (pg.no.53) There are two Adi tala varnams composed in this raga. The first one is the famous ‘Jalajaksha’ and the other varnam is ‘Paga vari bodhana’ composed by Patnam Subramanya Iyer. In the ‘Jalajaksha’ varnam the following features can be observed:

1. One can observe very nice prayogas of murchana along with datu svara prayogas in third ettugada svaram which go as below:

‘NPGRNGRN’PNSRG
GPNSR
RGPNS’ etc.

2. The first three ettukada svaras start in the note ‘Nishada’ only and last one is in Shadja.

The varnam “Paga vari bodhana” starts with a svarakshara. ‘Omkara Rupaya’ is a Rupaka tala Varna set in Khanda gati composed by Acharya Dokka Srirama Murthy in this raga. He is a rare composer who composed 108 varnas in 72 Melakartas and their janya ragas.
This Varna is one of them. Charanam of the Varna has the words ‘Soham Hamsa sivoham’ which explains the basic principle of Hindu Philosophy that God resides in one’s own self. There is pada varnam in this raga composed by Rukmini Ramani named ‘Anai kalpakam’, set to Adi tala. This varnam is dedicated to Lord SIVA. The charana sahitya has nice phrasing with the word ‘Isane’, which goes as “Isane jagadesane paramesane”. In the third ettukada svaram of this varnam, there is a phrase with ‘sol’ that is the sahitya with the usage of jatis, which goes as follows:

“Tandom Tandom ena tandava madidum”

- which also show Lord Siva as ‘Nataraja’. There is a Tamil Ata tala varnam found in this raga. It is ‘Anai ma mukhanai’ composed by Kurainadu Natesa Pillai and is based on Lord Ganesha. Tyagaraja has composed around four kritis in this raga. They include ‘Raghumayaka’ ‘Sreevagukulamandu’ ‘Abheeshta varada’ (this is a kriti on Ganesha) and ‘Chemta chere’

Muthuswamy Dikshitar has composed roughly around two kritis ‘Vathapi’ and ‘Parvathi pathim’

If we look at the compositions of the Trinity in this raga we cannot find any compositions of Syama Sastry in this raga. The pre-trinity compositions include the ones done by Ramaswamy Dikshitar include the ‘Sreeanga prabandham’ and ‘Subrahmanyaa’ a kriti in Rupaka talam. Kritis of Periyasami Turan include ‘Kandanai Kanamal’ and ‘Kalai ibame’. Vinayaka ninu Vina’ is a composition of Vina Kuppayyar is as famous as ‘Vathapi’ the magnum opus in this raga. Another piece is ‘Birana Nannubrova’ is one of his Kalahasteeswara pancharatnams set to Adi tala. (a rendering of this piece is included in CD in Appendix) The other four include ‘koniyadina na pai’ in KAMBHOJI, ‘Nanu brova rada’ in SAMA, ‘Sama Gana Lola’ in SALAGABHAIRAVI and ‘Sevintamu Rare’ in SAHANA. Papanasam Sivan and Muttayya Bhagavathar take the credit of doing more compositions in modern period. Muttayya Bhagavatars’s ‘Gam Ganapathe’ is another magnanimous and famous composition in this raga. It can be sung in both Trisra nadai Adi tala and Rupaka tala, which are considered to be similar in number of letters they carry. The other compositions done by him include ‘Jaya mahishasura’ and ‘Charu vikrama’. The first one ‘Jaya Mahishasura’ is a very nice piece where there is mention of the raja ‘Jaya Chamarajendra’ for whom he has done the Ashtottara sata nama kirtanams on Goddess Chamundeswari and Lord Siva. This kirtanam is done on 36th
nama ‘Mahisha sura mardhinyai namaha’. There is a repeated usage of the ‘JAYA’ in the piece. The kirtana goes as:

Pallavi: JAYA Mahishasura mardhini, Srita jana palini ||
Anupallavi: Jaya JAYENDRA (reference of king’s name) Pujithe
            Jaya jaya jaya Jaganmathe ||
Charanam: Jaya Jaya Madhuripu sodari ||
            Jaya Jaya Sri Satodari ||
            Jaya Ganesha Guha Janani ||
            Jaya Jaya Harikesha Bhamini ||

The second one Charu Vikrama is one of the Ashtottara sata kirtanas on Sivashtottaram and the piece is related to the 77th nama ‘Charu Vikramayai namaha’. The Anupallavi in the kriti depicts Lord Siva as personification of Music in other words gives a clue of origin of music ‘Sadyojatadi Panchavaktraja’ (Nada Tanum Anisham, Tyagaraja) that is Music originated from five faces of Lord Sankara. The words go as:

“Sara sara SANGITA deha dharma deha”

This piece also has a beautiful Chittasvara. ‘Palayasu padmanabha’ is a composition of Mysore Vasudevachar in this raga set to Rupaka Tala. There is an example of Anthyanu prasa in this kirtana. The pallavi itself has “Palayasu Padma ‘nabha’, Neela deha pali ‘thebha’”. ‘Sulabha’, ‘Susobha’ in Anupallavi and the charanam has ‘lola’ ‘sheela’ ‘mala’ ‘leela’ ‘pala’ ‘jala’ in consecutive lines and the word ‘pala’ is used twice in the charanam as in ‘vasavadi vibudha pala’ and ‘dasardha pari pala’. Madhyama kala sahitya found in this kriti is one of the decorative angas of a kriti. Another important feature of this piece is that it starts in a svarakshara.

“P G N P”
Pa^ ----- laya.

Unlike the other kritis on Ganapathi, this piece is on lord Krishna. ‘Vande nisha maham vaarana vadanam’ is another composition of Vasudevachar set to Adi tala in this raga. This keertana starts in Panchama which is a rare feature. This is because if it is observed carefully,
the famous varnam ‘Jalajaksha’ starts in Gandhara and so is the case with ‘Vathapi’, ‘Vinayaka’ and ‘Raghu

nayaka’ etc. ‘Mooladhara moorthe’ and ‘Karunai seyvai’, the two Tamil compositions of Papanasam Sivan are also very famous in this raga. The other pieces composed by him include ‘Parashakthi janani’ and ‘Garbhavasam ariyada’. Another feature is that the dhatu, i.e. the svara notation for Tyagaraja kriti ‘Raghu

nayaka’ and the Papanasam Sivan kriti “karunai Seyvay” is similar. There are other kirtanams such as ‘Kapali’, ‘Ullameringi’ and ‘nambinadu’ set to Adi tala composed by Sivan. ‘Sa Sa Pa’ is a piece which starts in svaraksharam composed by him which has features such as ‘Samishti charanam’ and ‘Chittaswara Sahityam’ set to Rupaka tala. Normally these features are found in Dikshitar compositions. There is one Patriotic song composed by the same composer in this raga which goes as ‘Gandhiji Ayi avatarittu’ set to Adi Tala. There is a thiruppugazh set in this raga named ‘Karana ma daaga vandu puvi meede’ although this raga was not there during pannisai period. Also, an Annamacharya composition tuned to this raga ‘Vandeham jagathvallabham’ and it is interesting because this raga was not in vogue during that period. However, the tune was set in these contemporary times by Semmangudi Srinivasa Iyer. ‘Marachedi nyayama’ and ‘Manasu Karugademi’ are the compositions of Patnam Subrahmanya Iyer in this raga set to Adi Tala. ‘Saanatham’ is a ragamalika composition of Swati Tirunal. This ragamalika has four raga in it in which this raga is second in order with the others being KAMALA MANOHARI, REVAGUPTI and TARANGINI. Another important feature observed in the above mentioned ragamalika is that there is a chittasvaram and raga mudra embedded in the piece. The lines start as:

“Thvam HAMSADHWANI jaithraham”

In the second line of the sahitya phrases are very nicely set in arohana sancharas like: “pg rg npgp snpn grnr” followed by janta svara prayogas like “gg rr ss np” for which the sahitya is ‘Sakala Satpadara. In the chittasvaram there is nyasa of Shadja in the first line and there is a nice datu svara patterns in the second line. For example:

“S, rgr nrS, pgr nr S, npgr n S, snpgr ||
S gR nP grs NrS Rn Pn Gpn rGr S” ||

The raga is the fourth in order in the very famous ragamalika ‘Arabhimanam’ which is a composition of Talagambadi Panchanadayyar. There is raga mudra found in this composition
as well with a viloma krama chittasvaram after every four ragas in the set of twelve ragas. This raga is also found in the ‘Nakshatra malika varnam’ composed by Mr & Mrs. N.C. Pardhasarathy. The special feature of this varnam is that each avarthana is composed in two ragas and HAMSADHWANI is found in the second half of the first ethugada svaram. One of the most important positive points about HAMSADHWANI is that the raga can be introduced to beginners. Thus it could be derived that though raga HAMSADHWANI is of much recent origin it is more popular among composers and performers.

3.1.1.4. SUDDHASAVERI

SUDDHASAVERI which was also a major pann in old Tamil music is a Janya raga of SANKARABHARANA. The arohana and avarohana of the raga is

‘Sa Ri Ma Pa Da Sa
Sa Da Pa Ma Ri Sa.

The svaras taken by this raga are Shadja, Chatushruti Rishabha, Suddha Madhyama, Panchama, and Chatushruti Dhaivata. This is an Audava-Audava raga with five notes in both its arohana and avarohana, which have G and N deleted making it a varja raga. The lakshana sloka given by Venkatamakhin in raga lakshana proves this which reads as below:

“SUDDHASAVERIka ragaha panchama graha samyutha
Nigalou padaudavosyam sayamkalau prageeyathe”

The meaning of which goes as follows:

“The svara Panchama acts as the graha svara in the raga SUDDHASAVERI, it drops Ga and Ni resulting in an audava raga, and is best suitable to be sung in the evening.”

This has been classified as a rakti raga by Venkatamakhin. This is an upanga raga with all the notes taken from its janaka raga, SANKARABHARANA, without any foreign note. Madhyama in the avarohana can be sung with a kampita gamaka though there is no such gamaka for Rishabha and Dhaivata. It is a tristhayi raga and can be sung in different tempos.
All prayogas of janta, datu, Aahata and prathyahata prayogas sound well in this raga. These different prayogas can be observed prominently in Tyagaraja’s composition ‘Darini telusukonti’. The lakshana of raga, as it is followed today, is reflected in Govinda’s Sangraha Choodamani in which the sloka is given as below:

“SUDDHASAVERIka Dheera SANKARABHARANA sthatha
Sanyasam Sa amsakam chaiva Shadja graham muchyathe
Arohesyapyavaroh dha ga ni varjyasthaudavam
Sa ri ma pa da sa da sa da pa ma ri sa da sa”

The meaning of which goes as below:

“SUDDHASAVERI is a janya of DHEERA SANKARABHARANA and has the svara Sa as graha, nyasa and amsa, and Gandhara and Nishada being deleted in both arohana and avarohana, it is an audava raga.”

It is a murchana-karaka Janya raga giving UDAYARAVI CHANDRIKA, MOHANA, MADHYAMAVATHI, and HINDOLA when Rishabha, Madhya, Panchama and Dhaivata are taken as Shadja respectively. It is an even raga with symmetrical chords. In this regard, it resembles its parent raga SANKARABHARANA. R and D are jiva svaras and has a kampita gamaka. Janta and datu svara prayogas are common and is suitable for singing before noon. It is a minor raga which could be found in all systems of music. This raga is called DURGA in Hindustani and forms the basis of Chinese music. If we look into the history of the raga; it can be traced back in the ancient history of Indian music, i.e., the pannisai period. Sangita Samaya Sara and Maha Bharatha Choodamani have classified the raga SUDDHASAVERI under ‘Dheera SANKARABHARANA’ There is no raga in Sangita Sampradaya Pradarshini with the name ‘SUDDHASAVERI’ under SANKARABHARANA, whereas under KANAKANGI mela there is a SUDDHASAVERI in which the Rishabha and Dhaivata are Suddha svaras. The lakshana sloka given in Sangita Sampradaya Pradarshini is:

“SUDDHASAVERIka ragaha Panchama graham samyuthaha
Ni ga lopa daudavoyam saa yankale prageeyathe”

The meaning is:
“The raga SUDDHASAVERI has the svara Panchama as graha with Nishada and Gandhara deleted and this raga should be sung in the evening.”

And the raga lakshana given by Subbarama Dikshitar goes as:

“Upangamu, audavamum, Panchama grahamu, Gandhara Nishada varjamu, rakti ragamu and it should be sung in the evening”

This followed by a nice explanation on the difference between the SUDDHASAVERI in Muthuswamy Dikshitar tradition and DEVAKRIYA in the following manner.

“The pillari geetha in SUDDHASAVERI ‘Analekara’, composed by the Karnataka Sangita Pithamahaa, according to Subbarama Dikshitar in Sangita Sampradaya Pradarshini is to be sung with Suddha Rishabha and Dhaivata in accordance with Venkatamakhin’s lakshya lakshananas, and author feel that it is authentic way of singing, where as it has become a modern tradition to sing this geetha with Chatuusruti Rishabha and Dhaivata.” (Ragas of Sangita Saramrita Pg. no.211)

And the explanation continues saying that the raga with Chatuusruti Rishabha and Dhaivata is DEVAKRIYA only and it cannot be SUDDHASAVERI (this is author’s opinion)In Muthuswamy Dikshitar’s tradition, the raga is called DEVAKRIYA and the kriti composed in this raga is called ‘Sree Guruguha’. The lakshana sloka found in Sangita Sampradaya Pradarshini for this raga is as below:

“DEVAKRIYA chaudavisyad ga ni varjya da sa grahaha”

In which it is evident that the svaras Gandhara and Nishada are varja in DEVAKRIYA and the graha svaras are S and D. This sloka also explains that this is an Audava raga. This raga in Sangita Sampradaya Pradarshini has been classified under the 28th mela HARIKEDARAGOULA (HARIKAMBHOJI) and the following lakshya has been described.

“HARIKAMBHOJI melascha samjathascha su namakaha. |
SUDDHASAVERI ragascha sa nyasam sa amsakam graham. |
Arohasapyavarohae gain varjitha sthadaudakam |
Sa ri ma pa dasa / Sa da pa ma ri sa. |

“it is an upanga, audava raga, Shadja graha, Gandhara and Nishada are varja” and it is further said that Dhaivata and Rishabha are jeeva svaras of the raga.

‘Darini Telusukonti’ one of the Tripura Sundari pancharatnams of Tyagaraja belongs to this raga. The description of the raga in different treatises is as follows: (ref: Ragalakshana Sangraha by Dr. Hema Ramanathan).

In the book Nartana Nirmaya the lakshana given is:

“Saveri possesses da and ni as antya and likewise ri and ga have moved up as 2 and 3 steps, respectively, (from Suddha position and other Suddha svaras). It has the da performing the functions of graha nyasa and amsa and drops sa and pa. It is sung at dusk.”

In Sangita Parijatha, the description is:

There is an interesting explanation by Dr. Hema Ramanathan in her book Ragalakshana sangrahamu, which is a compilation of the histories of various ragas with reference to old treatises which goes as below:

“SUDDHASAVERI has an interesting history, Svaramelakalaanidhi, Ragatalachintamani, Sadrarga Chandrodaya, Raga Mala and Raga Vibodha describes a Saveri taking five svaras, in melas which would correspond to the 29th mela, in the later 72 mela scheme.”

In his Sangita Sudha Govinda Dikshithar describes SAVERI under the GURJARI mela (corresponding to 15th mela) This marks the diminution of R and D in SAVERI. The SAVERI described by Venkatamakhin has Gandhara and Nishada incorporated in avarohana, i.e., the descending movements. So the SAVERI of Sangita Sudha has been renamed
SUDDHASAVERI by Shahaji to distinguish it from SAVERI, which got established by that time. SHAHAJI places this SUDDHASAVERI under MALAVAGOULA mela, which is equal to GURJARI mela of Sangita Sudha and GOULA mela of Chaturdandi Prakasika. Sangita Parijatha and Raga Tatva Vibodha do not provide complete information on the svaras of the raga, so they can be interpreted to retain the old SAVERI possessing the higher D and R with G included in the descent, and now coming under the 28th mela, or accepting the SAVERI of Suddha, with the same inclusion. So the SUDDHASAVERI described under the 29th and 28th melas respectively in Sangraha Choodamani and Ragalakshanamu, which is reigning now in Karnatic music could really be more Suddha harking back to the SAVERI described in Sangita Makaranda and Sadraga Chandrodaya than that which is followed in Muthuswamy Dikshitar School. In Sangita Sampradaya Pradarshini, Subbarama Dikshitar notes with disapproval, the higher R and D employed in SUDDHASAVERI in contemporary practice. The older true version of the raga is preserved mainly in Dikshithar’s compositions. The inclusion of SUDDHASAVERI gita ‘Analekara’ in the group of pillari geethams in MALAHARI seems to be justified, as the earlier form of MALAHARI took the same svaras in Svara Mela Kalanidhi.”

Prof S.R.Janakiraman opines that it is not acceptable to classify this raga under SANKARABHARANA, and the explanation given by him in his book ‘Sangita Sastra Saramu’, a Telugu book on ragalakshanas goes as follows:

“Generally the raga Suddha Saveri is described as janya of DHEERA SANKARABHARANA which is not that wise because the nature of Rishabha and Dhaivata is not similar to that of SANKARABHARANA. As there is no Gandhara and Nishada the Rishabha and Dhaivata are trishruti in nature. The other reason being that both the svaras cannot be sung as Dirgha Kampita svaras (which is characteristic feature of SANKARABHARANA.) thus this raga should be classified under 28th mela.”

He continues his explanation as follows:

“Even in old lakshana granthas also it has not been described under SANKARABHARANA. In Sangita Saramrita of Tulajendra this raga has been classified under KAMBOHOJI mela with the name ‘DEVAKRIYA’, and the raga with the name SUDDHASAVERI was described as the janya of Malavagoula mela. Today’s Suddha Saveri is none other than the DEVAKRIYA of Tulajendra. The kritis ‘Darini telusukonti’ and ‘Kala
harana’ of Tyagaraja also follow only this Suddha Saveri so we can derive that the ragas DEVAKRIYA and today’s Suddha Saveri are similar in nature.” But it is further explained in the same book as a point of difference between both the ragas as follows;

“The raga DEVAKRIYA has the prayoga ‘d s d m p’ used more often and that the prayoga ‘d m R’ is there in this raga which is more closer to the Hindustani raga DURGA.”

Practically observing the different prayogas of the raga like janta and datu prayogas could be seen in the kritis ‘Sree Guruguha’ in raga DEVAKRIYA, a composition by Muthuswamy Dikshitar and ‘Darini Telusukonti’ by Tyagaraja. The format of the kritis goes as below:

The datu svara prayoga in first kriti:

“ S       d p         m d     P”
Sree   guru       guha --

And ‘Darini’ goes as below;

“S   sd  dp pm mr
   Da   ri-  ni te lu su’

- where we can find the prathyahata prayogas of the raga. If above two lines are observed, it could be revealed that both the pieces have same beginning. Thus these two pieces could be classified along with other pieces which have same start such as “Akshaya linga vibho” of Dikshitar and “Manasu swadhinamyna” of Tyagaraja both of which have similar beginning.(in raga SANKARABHARANA) Other pieces in this raga SUDHASAVERI which have same beginning as above is ‘Kala harana’ and ‘Lakshanamulu gala’ both are of Tyagaraja. Dikshitar’s “Lalitambikaya” in DEVAKRIYA has Dhaivata Graha. There is an interesting explanation of how the raga has acquired the present position of having Chatussruti Rishabha and Dhaivata in the book ‘The Ragas of Sangita Saramritha’ (edited by Sangita Kalaanidhi Late T.V. Subbarao, which was later continued by Prof.S.R. Janakiraman.Pg. no. 211) which goes as follows:
“The raga SUDDHASAVERI is janya of Malavagoula mela. It is an Audava raga as the svaras Gandhara and Nishada are absent from it. It has Shadja as graham and sung in morning. The svara gathi of the raga is unobstructed”

Further there are some illustrative prayogas given in the book:

The udgraha prayogas are:

“M R R S DS DS / dd ss rr mm / r m p dd p /p m p d s|”

The thaya prayogas have been explained as ‘Panchama sthayini’ and goes below:

“rrs dds dp / rsd ds dp (these prayogas are found in Analekara geetham).

And thaya still continues:

“d s r m / p d d s d d p m /p p m r / m r r s d / s s”

Further to these thaya prayogas there are some Geetha prayogas:

“dss sr mp / dd ss s r mp /ds rm sr/ ss r sd /dd pp m r S/”

Prof T.V. Subba Rao (Ragas of Sangita Saramrita pg.no.71) further explains as below:

“At one time the notes of the raga belonged to Malavagoula scale as mentioned by Tulajendra may be conceded. Even at the beginning of this century one occasionally came across the geetha “Analekara” rendered with flat Rishabha and Dhaivata. It was indeed survival of an age more than 3 hundred years ago. It is probable that by the time of Tyagaraja the name SUDDHASAVERI was applied to the raga with Sharp Rishabha and dhaivatha, the raga which Tulajendra described as ‘DEVAKRIYA’. The original nature of the raga was exactly as described by Tulajendra. The geetha itself seems natural only with the flat variety of 2 notes. Moreover it is unlikely that in the early series of lessons the scale of the notes of any piece fitted into it would have been suddenly changed.”
Later in this book there is an explanation of the raga DEVAKRIYA which actually now edited by Prof. S.R. Janakiraman (Ragas of Sangita Saramrita pg.no 211) which goes as follows:

“DEVAKRIYA is classified as a janya of KAMBHOJI mela by Tulaja. He says ‘Nigalopa dauvah’? Which means that N and G are lopa or varja and hence Audava. He says it is a kriyanga raga having Shadja as graha and amsa and can be sung at any time”

Looking into history of the raga the following information is available from the same book. This raga was not mentioned by Vidyaranya and is described as an ‘Athama raga’ by Ramamatya. NARADA has mentioned the raga DEVAKRIYA as a sthree raga, and one as gauda raga which can be sung between 12 noon and 3 P.M, and another DEVAKRIYA as raganga raga. This raga DEVAKRIYA was not mentioned by Parsvadeva (11thand 12th century A.D) in Sangita Samaya Sara. The book Raga Talachintamani (Poluri Venkatakavi) does not have the raga SUDDHASAVERI, but only has DEVAKRIYA under KANNADAGAULA and the nature of the raga is completely different.

The Sangita Ratnakara of Sarangadeva describes a raga ‘DEVAKRITI’ as a kriyanga raga. In the dvitiya prakarana of ‘Raga Vivekadhyaaya’ of Sangita Ratnakara, the description of DEVAKRIYA goes as follows:

“ni mandra Madhya vyapthari patyakta sama svara |
Sa nyasamsadha grahascha vira DEVAKRItid bhaveth”

In the book Sadraga Chandrodaya (page22), the raga DEVAKRIYA has been mentioned. The sloka goes as below;

“Sadhu sa mau Sudha pa ni thadhaiva laghvAdikau Shadjaka Panchamaucha |
Panchashrithir maschayadha bhavethu DEVAKRIYAdha kathitha sa melaha |
Melada mushmaa kathichthuraga DEVAKRIyadya prakati bhavathi |
Shadja grahaha saanjyuthasca sa amsaha samujjithaha Panchamakenave Syath |
Thuriya yame divasasya Sudha vasantha ko DEVAKritihi sadeva |
Iti DEVAKRIYAdha”
There is a raga DEVAKRI in the book Raga Mala:

“Vela valyeka melAdika vidhu gathi ma satrika va pahina
DEVAKRIrajathe stho hanthyame”

The meaning of which goes as below:

“DEVAKRI belongs to the Mela VELAVALI, but with its Ma going
up one step. It has S performing here, The functions of graham
Amsa and nyasa. It is best sung in the last Watch of the day.”

The following explanation is given by Dr. Hema Ramanathan in her book Ragalakshana Sangraha for the above sloka and its meaning:

“The VELAVALI mela corresponds to the 29th mela of 72 mela
scheme except for the Madhyama place being a little bit
higher which makes it difficult to place.”

According to this, it should be assumed that the raga DEVAKRI corresponds to the DEVAKRIYA of today. In another treatise Raga Mala the description of the raga DEVAKRI is as below:

“Aparahne DEVAKRI sanyasa grahapava”

It has been mentioned in the page 114 of Raga Vibodha. The meaning of the above explanation in the book goes as:

“DEVAKRI is either sampurna or may omit Pa and it has the
svara sa as graham amsa and nyasa.” There is a hint if the
raga to be during afternoon period.”

There are some svara patterns given for the above explained raga:

“sp m p g m   |   
Rss pmp gmm d m dn sr rs |
For this svara contour Dr. Hema Ramanathan (Ragalakshana sangraha Pg. No.366) has given the following explanation:

“if the G and N gained one shruti, this KAMBODHI mela could be equated with the 29th mela of 72 mela scheme.

With the advent of 18th century the raga DEVAKRIYA has been derived as a different raga from SUDDHASAVERI. The raga SUDDHASAVERI is not mentioned in the Raga Tala Chintamani. The only raga available in this work is DEVAKRIYA which is described as janya of KANNADAGOULA and is completely different from today’s DEVA KRIYA. In Sangraha Choodamani of Govindacharya both the ragas DEVAKRIYA and SUDDHASAVERI are dealt as different from each other. There is the following description in the Lakshana geetham of DEVAKRIYA:

“Chatushruti Rishabha, Sadharana Gandhara, Kakali svara itara Suddha arohana Pa varjya Vakra avarohana sampurna vakra Madhya raga sagrahanyasamsa triputa yukttha Natha bhairavi mela janitha DEVAKRIYA raga mavadharaya”

Here it could be found that the raga SUDDHASAVERI is described as janya of 29th mela and an Audava without Gandhara and Nishada. There is the following explanation in the work ‘Ragas of Sangita Saramritha’ (Pg. No. 211 to 215) given by Prof. S.R. Janakiraman:

“Having said that SUDDHASAVERI to be the janya of 29th Mela, in the lakshsana geetha Govindacharya adds Antara Gandhara and Kakali Nishada and the reason for this is not known.” He says “Chatushruti Rishabha, Antara Gandhara, Chatushruti Dhaivata svara Kakali Nishada itara Suddha arohana and avaroha ga ni varjitha sagraha nyasansa triputa yukttha Dheera SANKARABHARANA mela janita SUDDHASAVERI raga mavadharaya”

Nada Muni Pandithar in his book Sangitasvara Prastara Sagaramu has described the ragas more or less similar to that of Sangraha Choodamani. The Telugu book Sangita Sara
Sangrahamu does not mention either DEVAKRIYA or SUDDHASAVERI. Gana Bhaskaramu also has similar description as in Sangraha Choodamani and Sangitasvara Prasthara Sagaramu. The Sangita Saramrita of Tulaja has classified the raga DEVAKRIYA under KAMBHOJI Mela. He further described that N and G are deleted, and therefore it is audava. It has been divided as a kriyanga raga as it can be sung at any time and has S as graha amsa and nyasa.

Finally, Sangita Sampradaya Pradarshini of Subbarama Dikshitatar classified the raga DEVAKRIYA under HARI KEDARA GOULA and SUDDHASAVERI has been classified under KANAKAMBARI mela with Suddha svaras. Coming to the compositions in this raga, as already was mentioned before, there is a geetham named ‘Analekara’ composed by Karnataka Sangita pitamaha Purandara Dasa in Triputa tala. Even though presently it is being rendered with Chatussruti Rishabha and Dhaivata, in Sangita Sampradaya Pradarshini, Subbarama Dikshitatar explains that this geetham should be sung only with Suddha Rishabha and Dhaivata as the janya of KANAKAMBARI mela. ‘Sree Jagannatha Ganalola’ is a lakshana geetham found in Ganendu Sekharam of Tachchuru Singaracharyulu which is set to Triputa Talam. Though Gandhara and Nishada are deleted in this raga there is a mention of Antara Gandhara and Kakali Nishada in the svara placements and the very next line explains that both the svaras are varja. ‘Arikambhodiyl’ is a lakshana geetham in Tamil. This is composed by Ponnayya Pillai. According to this geetham, the raga has been classified under HARIKAMBHOJI the 28th mela. This classification is neither in accordance with Sangita Sampradaya Pradarshini nor Sangraha Choodamani. There are two Adi tala varnams in this raga ‘Devi daya Pari shankari’ composed by Kadalur Subrahmanyam and ‘Sree Maha bala Vasini’ is a varnam composed composed by Mutayya Bhagavathar. There is one Pada varnam in Trisra Jati Triputa Talam composed by Swati Tirunal – ‘Jaga deesha shree jaane’ All the above varnams could be found in Varna Sagaram, a compilation of varnams done by Sangita Kalaanidhi. T. K. Govinda Rao. “Sada siva kumara” is another Varnam composed by Papanasam Sivan in this raga set to Adi Tala. ‘Sarva jeeva Dayakari’ is a pre-trinity composition in this raga composed by Oothukadu Venkata Kavi. This kriti is one among the Kamakshi Navavarananams composed by him. This kriti is related to the Sarva Sankshobhana chakra, which is the third avarana in the order. These kritis have been notated and compiled into a book by Chitravina Ravikiran. In this book he has classified the raga under 22nd mela. (the reason is not given in the book) It could be explained as there is no Gandhara and Nishada in SUDDHASAVERI according to recently propounding rule that the earliest Mela which is having the notes taken by the janya raga is considered as its Parent raga. Thus the main swaras considered for this principle here are Rishabha and Dhaivata and 22nd Mela
KHARAHARAPRIYA stands first in order with Chatushruti Rishabha and Dhaivata which are prime notes in raga SUDHASAVERI and obviously Ravikiran should have followed this rule and placed the raga under 22nd Mela. An interesting feature observed in this kriti is the Madhyama kala sahitya at the end of the anupallavi and charanam. In the explanation given before the kritis Ravikiran says that the kriti should be rendered in a medium – slow tempo.

Among the compositions done by the Trinity, the following are the Tyagaraja compositions, ‘Darini Teluskonti’ in Adi tala which is one among the ‘Tiruvottiyur Pancharatnams’ and the other kritis in this group are

- ‘Sundari nee Divya rupamu’ in the raga KALYANI
- ‘Sundari Nannindarilo’ in the raga BEGADA
- ‘Sundari ninu Varnimpa’ in the raga ARABHI
- ‘Kannathalli’, in the raga SAVERI

The Explanation given by Prof. Sambamoorthy regarding the Tripura Sundari pancharatnams, in his book ‘Great Composers Volume 2’, which is dedicated to Tyagaraja swami’s life history goes as follows:

“At the request of the disciple, Vina Kuppayyar, Tyagaraja visited Tiruvottiyur, a holy place 6 miles to the north of Madras. Vina Kuppayyar was born in Tiruvottiyur. This place has been hallowed by the visits of Adi Sankaracharya, Thiru Gnana sambandar, Sundara murthi Nayanar, and Pattinar. When Tyagaraja came to shrine of Tripura Sundari, he was captivated by the saannidhyam of the place and remarked that the Saannidhyam of Tripura Sundari seems to excel even that of Dharmambika (the goddess of the shrine in TiruvIyeru).” The explanation further continues as below:

“Tiruvottiyur is also known as Adipuram and sthala mudra occurs in the kriti of SUDDHASAVERI. Of the 5 kritis mentioned above, the kriti in SUDDHASAVERI is the longest. It will take about 15 minutes to render the composition fully. There are as many as 16 sangathis in pallavi and 8 sangathis in Anupallavi and Charana. There are beautiful Madhyama kala sahithyas at the end of each charana. The sangathis remind one of the old alankarams. Some sangathis are suggestive of the Tana Style of exposition.” Prof. S.R.Janakiraman gives the following description for the kriti ‘Darini teluskonti’
"The bhava of this raga has been brought out in two different ways by Tyagaraja in the kriti ‘Darini telusukonti’. The pallavi of the kriti is composed based on Svara sancharas and the charana of the kriti is composed with an importance to gamakas”

‘Nati mata’ is the Tyagaraja kriti done in DEVAKRIYA which is considered as the janya of 22nd mela KHARAHARAPRIYA and the sancharas have Gandhara and Nishada in them and the murchana of the raga is also different from the DEVAKRIYA of Muthuswamy Dikshitar and is as below:

“S R G M N D S
S N D N P M G R S”

According to this the raga is Shadava-sampurna in contrast to that of the referred SUDDHASAVERI and DEVAKRIYA explained above which are Audava ragas with Gandhara and Nishada deleted in their murchana. The other Tyagaraja kritis in SUDDHASAVERI are:

1. ‘Nee kevari bodhana’ in the tala Adi.
2. ‘Kala harana melara hare’ in Rupaka tala.
3. ‘Oru Lanaduko nela’ in Adi tala.
4. ‘Lakshananamulu kala Sree ramuniki’ - In this keertana there is a nice prasa with the letter ‘Ksha’ throughout the whole piece.

Muthuswamy Dikshitar’s compositions include ‘Lalithambikam’ set to the tala Adi and raga DEVAKRIYA and ‘Ekamresha nayike’ set to raga SUDDHASAVERI. (This kriti should be sung with suddha Rishabha and Dhaivata only) The interesting feature to be followed here is that the Muthuswamy Dikshitar’s compositions should be rendered with Suddha Dhaivata and Rishabha as Muthuswamy Dikshitar’s tradition has Suddha svaras in SUDDHASAVERI. For Muthuswamy Dikshitar the raga with Chatussruti Rishabha and Dhaivata is only DEVAKRIYA and in this raga he has made the following compositions: ‘Sree Guruguha’ in Rupaka Tala and ‘Lalitambika’. This composition is given in ‘Compositions of Mudduswami Dikshitar’, which is a compilation of Dikshitar kritis edited by T.K.Govinda Rao and has a chittasvara given for this Kirtana (Sri Guruguha) which is not part of original piece. Another feature found in this kirtana is that there is a svaraksharam in the Madhyama kala sahitya which goes as below:
‘pa da’
Bhogi raja vinutha Pa da .

‘Madhuramba Samrakshathu’ is another kriti of Muthuswamy Dikshitar which is one among the ‘Madhuramba navavaranams’. ‘Sree Vatuka nadha’ in Misra Chapu tala is another moderately popular composition of Dikshitar. ‘Sandhya Devim Savitrim’ is another composition in the raga DEVAKRIYA. Shyama Satry does not seem to have composed either in SUDDHASAVERI or DEVAKRIYA. The post-trinity compositions include: ‘Samaja varada neeku sari Yevvare’ by Ramnad Srinivasa Iyengar set to Rupaka Tala is a very nice composition in this raga. ‘Varamu losagi broche birudu’ is a Mysore Vasudevachar composition in this raga. There are the following compositions done by Papanasam Sivan ‘A^rumuga’ set to Adi Tala, ‘Kalpagambikai’ set to Jhampa, ‘Shambho sada Siva’ set to Adi tala, ‘Charanambujam’ set to Adi tala and ‘Nada Pranava’ set to Adi. The other compositions of the composer include ‘Kalpagambikai yundu’ set to Khanda jati Jhampa tala, ‘vara Ganapathiye set to Adi’ and ‘Nammanadu’ set to Adi tala. “Momaina jupavemira” is a composition of Nallanchakravartula Venkata Narayanacharyulu in this raga. He is a rare composer from Andhra. His mudra is ‘Narayana’. There is nice chittaswaram in this kirtanam. There is one kriti ‘Pari Palimchumani’ composed by Tiruvasanallur Venkatarama Sastry. ‘Janani pahi’ one of the Swati Tirunal’s navarathri kriti is set to this raga. DEVAKRIYA is found in the chathurdasa ragamalika of Muthuswamy Dikshitar. The words have raga mudra which goes as:

“Vadanya DEVAKRIYA khelanam”

This raga is also used in the famous opera of Gopala Krishna Bharathi the ‘Nandanar Charitram’. ‘Srimatsimhasanamwari’ is an Ashtottara sata nama kirtanam composed by Muttayya Bhagavatar in this raga. This piece is based on the third nama of the Ashtottaram ‘Sri matsimhasanamwaryainamaha.’ Among the contemporary composers V.R Gopala Iyer, Guru of Lalgudi G.Jayaraman, has composed one kriti named ‘Saras a dala’ set to Rupaka talam. Lalgudi.G. Jayaraman has composed one tillana in the raga ‘DURGA’ which is a Hindustani counterpart of SUDDHASAVERI and in this tillana there is a raga mudra in charanam, which goes as:
“Nana Pradayini DURGA devi tava padambhoruham”

There is one Narayana Teertha Tarangam in the raga DURGA “Jaya Jaya Durge Jitha Vyri varge” set to Adi tala. These above lines also mention the raga mudra in the first line itself.

‘Thaye Tripura Sundari’ is a composition of PERIYA SAMI TOORAN in this raga. There is a nice chittasvaram in this keertana in which we can find a Srothovaha yati pattern which goes as:

“RS,
MRS,
PMRS,
PDMRS,
SDPM RS,
RSDPMRS,”

If we analyze on the basis of number of compositions though Papanasam Sivan seems to lead the table, but if the diversity and expertise of music is considered Tyagaraja’s ‘Darini Telusukunti’ is matchless and unique, aptly grouped among Tripura sundari Pancharatnams.

3.1.1.5. KEDARAM

Raga KEDARAM is a Janya raga of SANKARABHARANA the 29th Melakarta. Its murchana is:

“S M G M P N S
S N P M G R S”

The svaras taken are Chatussruti Rishabha, Antara Gandhara, Suddha Madhyama, and Kakali Nishada along with Shadja and Panchama. The lakshana sloka in Sangita Sampradaya Pradarshini goes as:

“KEDARA shadavo^ rago^ Dhaivata svara varjitha
Arohe vakra ga^ndhara Shadja graham samanvitha”.

And the murchana given was:

“S M G M P N^ N S
S N P M M^ G R S”.

The word KEDARA literally means ‘Agricultural fields’ and thus we can derive that the raga has originated from folk songs. (ref: Sangitaraga Darshini by N Ch. Krishnamacharyulu) The origins of the raga can be traced back to only 18th century. Saranga Deva in his ‘Sangita Ratnakara’ has given the names of different kinds of KEDARAs like Pradhama KEDARA, Dvitiya KEDARA etc. In Raga Vibodha, we find first and second KEDARAs and, for first KEDARA Nishada is graha amsa and nyasa svara and is sampurnam.

“KEDARAsyalpa ri dhau ni shi sanyaso ga amsa graham”

In Raga vibodha the description is more or less similar for the second KEDARA as well, but point of difference is that Rishabha and Dhaivata are durbala svaras. It is varja raga. There is no Dhaivata both in arohana and avarohana and so is a Dhaivata varja raga. The svara Rishabha is also not there in arohana. It is a vakra audava- shadava raga. Only arohana is vakra and it is eka svara vakra raga. It is an upanga raga and it is a symmetric raga. But, in Sangita Sampradaya Pradarshini it has been described as a bhashanga raga. In Sangita Sampradaya Pradarshini there is a special prayoga “S G M P M G R G R / M^ G R S^ which is found only in raga lakshana geetham. Though the arohana goes with ‘SMGM’ there some prayogas like ‘sRsS’ and ‘mggrsgmpnS’ can be sung but they should not be used too often. The prayoga ‘s g m p’ cannot be used. ‘mgrGs’ is much better sounding prayoga than ‘mgrs’. ’SrrGs is another ranjaka prayoga.

It is a ghana raga like ARABHI and others and is one of the ‘dwitiya ghana raga panchaka’, and it is third in group of NARAYANGOULA, REETHIGOULA, SARANGA NATA and BOULI. Ghana raga is a raga which resembles a warrior and suitable for rendering Thana, the madhyama kala singing. It is a Gamaka varika rakti raga. Ga, Ma and Ni are ragacchaya svaras. ‘S g m P, p S s n p, s r r G s,’ and ‘P n m g’ are vishesha prayoga and increase the elegance of the raga. In the prayoga ‘g m p n g m’ the pairing of G and N is very melodious. There is a little scope for Janta, Datu and prathyahata prayogas. This raga is suitable
only for composing varnams and Kirtanas. This raga is very much suitable used for dance dramas. Here we can observe one simile of ‘Ananda natana prakasam’ one of the Pancha linga sthala kritis which is composed in raga KEDARA, which is on the lord ‘Nataraja’ who is considered to be the god of Dance and Drama. There is a very nice solkattu svaram in this kriti. A solkattu svaram is svara phrase inter spaced with Jatis. There is a special importance for the mandra sthayi Panchama. The famous ‘Navaraga malika varnam’ which begins with the raga KEDARA, also starts in mandra Panchama. The Muthuswamy Dikshitar kriti ‘Ananda natana prakasam’ also starts in ‘mandra Panchama’ which is very special feature of this raga. Usage of Dhaivata is strictly restricted as it is against the lakshana. It is a sarva Kaalika raga but suitably sung at mornings. M can never be sung as a long note or a nyasa. Ga and R are also not nyasas. This raga is suitable for singing the invocatory songs, verses, Nāndi slokas, padyas and viruttams in the beginning of the concerts or any other programmes. An atmosphere of vigour and liveliness can be created by this raga, thus suitable for singing in the beginning of the concerts. S G P and N are graham svaras and pa is a nyasa svara that is a resting note. A characteristic glide can be observed from ‘Ga’ to ‘Sa’ in the phrase ‘s r r G s’ This is a tristhayi raga and it evokes veera rasa. It has limited scope for alapana and Madhyama kala prayogas shine very well in this raga. There is no raga equivalent to this raga in Hindustani and the raga with this name has no resemblances with the KEDARA of karnatic raga KEDARA.

The explanation given in Raga nidhi the book by B.V. Subba Rao (Ragas of Sangita Saramrita Pg.no.150 to 152) goes as:

“Karnatak raga NEELAMBARI has some resemblances with KEDARA.
In NEELAMBARI, the Madhyama is elongated and has andolan.
The Hindustani raga NATABEHAG has some resemblances to KEDARA”

In the book Sangita Darpana a raga called KEDARI is referred which is said to be sthree raga and is wife of the raga SRI. It is classified as a puthra raga in Gayaka Lochanam. This raga can also used in ragamalikas which can be seen in the ‘Navaraga malika’ varnam of Patnam Subrahmanya Iyer, in which the varnam starts with the raga ‘KEDARA’ This raga is mentioned in several lakshana granthas like ‘Raga Lakshana’ ‘Sadraka Chandrodaya’ ‘Raga Vibodha’ ‘Chaturdandi Prakasika’ ‘Sangita Sudha’ ‘Sangita Chandrika’ and Sangita Sampradaya Pradarshini. In almost all the books it is given as the janya of Dheera
SANKARABHARANA only except for some books wherein it has been mentioned as a mela itself and some other books like ‘Raga Vibodha’ it is mentioned as the janya of mela MALLARI.

“Nyamsa nyasa grahaka poorno nishyeva KEDAR” (Mallari mele)

And the sancharas given there in go as follows:

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“Darosyam
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Aya meva meva roopau KaischinMallari mela uddharya”

According to this KEDARA is a sampurna and has Ni acting as graham, amsa and nyasa and it is fit to be sung during night times. In the book Ragalakshana sangraha of Dr. Hema Ramanathan, the above description is followed by her explanation giving the reference of MALLARI mela being equal to today’s 29th mela. She also gives an explanation of HAMMIRA mela given by Samantha as the janaka raga of KEDARA which is equal to 27th mela of 72 mela scheme. The following murchana prayogas were observed in Raga lakshana:

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“m g m P n m p | P n S s | m g m g r s S . This is a geetha prayoga and the Suladi Khandika goes as g m p n N S N P m g r s”
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And the lakshana given is:

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“Desi raga, and has SANKARABHARANA as its parent raga, Dhaivata is varjya, shadavamu, and there is no Rishabha in arohana.”
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The illustrative prayogas given in Sangita Sudha goes as:

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“m g m P n M P n S s m g m g r s n S (geetha prayoga)
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The description of the raga in Sangita Chandrikai goes as:

“s m g m p n S N p m g m d M gr”

And according to this we can see the usage of Dhaivata which is strictly prohibited according to today’s lakshya lakshanas of the raga. The sancharas given in Sangita Sampradaya Pradarshini go as:

“\(\text{N} / \text{P} / \text{S} / \text{m} / \text{g} / \text{M} / \text{p} / \text{M} / \text{g} / \text{r} \)  
\(\text{S} / \text{m} / \text{g} / \text{m} / \text{p} / \text{s} / \text{S} / \text{P} / \text{n} / \text{M} / \text{g} / \text{r} / \text{S} / \text{S} / \text{n} / \text{p} / \text{M} / \text{g} / \text{r} / \text{S} / \text{n} / \text{p} / \text{m} / \text{g} / \text{m} / \text{d} / \text{m} / \text{g} / \text{r} / \text{S} / \text{r} / \text{S} / \)  

We can observe the Dhaivata prayoga in the murchana given in Gana Bhaskaram which goes as follows:

“s m g m p n s s n p m g m d m g r s”

There is a nice description of related ragas in an internet site on musical research given by Hema Ramanathan which goes as below:

“Sangita Parijatha mentions one raga Kedari in which there is difference in the shruti positions from KEDARA and Rishabha and Dhaivata are varja, and the following are the illustrative prayogas:  
\(\text{g} / \text{m} / \text{p} / \text{n} / \text{s} / \text{g} / \text{m} / \text{g} / \text{n} / \text{p} / \text{n} / \text{m} / \text{g} / \text{p} / \text{g} / \text{s} / \text{n} / \text{p} / \text{m} / \text{g} / \text{s} / \text{g} / \text{m} / \text{p} / \text{m} / \text{g} / \text{s} / \text{n} / \text{S} / \)  

The lakshana sloka in here goes as follows:

“ga ni theevrothu kedarya ri dhau na sthosya gadima”  
Ithi kedari tritheeya praharotaram.
And this is followed by mentioning of raga SANKARABHARANA described as parent scale for the raga KEDARA. There is another KEDARI mentioned in HRIDAYA KAUMODAKAM under KARNATAKA mela and the murchana is:

“s r g M p d n S / s n D p m G m r s”

And lakshana sloka given in Hridaya Kaumodakam is:

“ga mau pa sa ni da p ga ma risa ithi susvaraha
KEDARAr a raga rajanyau /sampoorna kAditho budhau
Ga ma pa sa ni da pa ga ma ri sa
Ithi KEDARA melau”

And this further continues as:

“Evam sathi Nishadascheth Kakali bhavathi sphutam
Vinayam vyakthi madhathe kedari ragini thadha.

According to this KEDARA is described as king of ragas, and is said to be sampurna by experts, and it belonged to KEDARA samsthana which is equal to SANKARABHARANA of today. There is also another raga KEDARA NATA under the same mela mentioned above and it is an Audava Shadava with Dhaivata as varja and has the murchana ‘g m p n s n p m g r s’ Another raga given is Janya KEDARA under KEDARA mela which is given as sampurna mela and the murchana given for this raga is ‘g m p n s n d pm gm r s sn s g’.” Thus observing various treatises, we find that SANKARABHARANA is the mela mentioned for KEDARA and another common feature mentioned is the absence of Dhaivata. The book Raga Nidhi gives the raga KEDARA of Karnatic music as janya of 29th mela and audava shadava is mentioned as its jati or audava sampurna. The arohana and avarohana for the former one is:

“s m g m p n s / s n p m g r s”

And the later one goes as below:

“s m g m p n s / s n p m g m d m g r s”
- wherein there is a prayoga of Dhaivata.

The sancharas mentioned in the book include:

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s m g m p s n p m g r s n P m g m p s m g r s n P n s g S"
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It is also mentioned in Raga Nidhi that there is no resemblance of Hindustani KEDARA with The carnatic one and it belongs to KALYAN Thaat. In the raga lakshana explained there is usage of both Madhyamas, but Suddha Madhyama is jeeva svara. Sometimes both the Rishabhas are used together side by side. The present rendering of the raga in Hindustani is based on the rendering of Pt. JASRAJ and the sancharas used by him include:

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s n R s D p m2 d p m1 m1 r s n s r s m p S n2 d p n S R s
D m2 p d pmRS n r s s N D S M g r / S R S s M G s M2 m1 m1 s R s S.
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One other important point to be noted is that Raga Lakshana is the earliest treatise to mention the raga for the first time. In the treatise Sadraga Chandrodaya the description of the raga is as follows:

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"Laghvadikau Shadjakam Madhyamau cha shudhau sa mau Panchamakau vishudhhdhaha |
Ni gau vishudhakaucha yadha bhavantithi tadhathu KEDARA mela uthkaha | |
KEDARA -------------------- prabhavanthya mushmath |
Nyashanthakoni grahako rid ho va KEDARAKaha sayam bheeshta yeshaha” |
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The meaning of which goes as follows:

“KEDARA is the raga where, the laghu Shadj and Madhyama are there, sa ma and Panchama as well as Ni and Ni are Suddha, that is called the mela of KEDARA, from which the raga KEDARA and other rags are formed. KEDARA has Ni has amsa, nyasa and graha and may drop Ri and Da. It may be performed in the evening.”

In the book Raga Manjari the raga KEDARA is described as:
“ri dhau dwiteeya gathikau triteeya gathikau ni dhau
Yesha KEDARA melaha syadatho jathascha ragakaha.”

The meaning is:
“Ri and Da have moved upto second step, and Ni and Ga have moved to the third position from Suddha place.

In KEDARA N has three functions of graha amsa and nyasa.”

In Raga Mala this raga is described as putra raga, and it is son of Nattanarayana is born from the raga SUHAVI, may drop R and P. It has Nishada performing the 3 functions of graha, amsa and nyasa, and is sung at night. And it is evident from the explanation given by Dr. Hema Ramanathan that it is derivative of the 29th mela, SANKARABHARANA, which is as below:

“The mela of SUHAVI, described as that of SAVERI in Raga Mala corresponds to that of 29th mela of 72 mela scheme” and the sloka goes as follows:

“Kedaro variposthi trividha ni suhavi mela jatho nisheede ithi KEDARAhaha”

The sloka from ‘Raga Kaumudi’ goes as follows:

“yada sama pagaha Suddha ni Suddha Shadja Madhyamau
Pathadyo raga KEDARA melaha prokthasthadha budhu
Nishada traya samyukthaha Kedarova ripongitha
Dheerehe prageeyathe sayam Kakaliswar bhooshithaha

Meaning:
“Where S M P G and N are Suddha, and Shadja and Madhyama are pata the experts call this raga as KEDARA mela.”

The meaning still continues as:
“KEDARA has Nishada performing the 3 functions of Amsa Graha and Nyasa, it may drop Ri and Pa and adorned by Kakali svara it is sung by masters in evening time.”
The svaras R and D are described as alpa in the book Raga Vibodha in which the sloka goes as:

“KEDARA syalpa ri dhau nishi sanyasau ga amsa ga grahamaha”

And the meaning is:

“KEDARA has sparse occurrence of Ri and Da, with sa performing the function of nyasa, and sa performing the function of nyasa, and Ga that of amsa and graham. It is to be sung in the night. And it describes this raga is derived from HAMMIRA mela which is equal to 27th mela of 72 mela scheme.”

The following is the description of the raga KEDARA in Raga Vibodha:

“Mallari mela ukthas Teevra tara ri mridum Teevratara dascha |
Mridu sa Suddha sama pa asmadethethu Mallari |
Nyasa nyasa grahamaka poorno nishyeva KEDARA”

The sloka given in Sangraha Choodamani is:

“KEDARA sambhavodheera SANKARABHARANA sthatha |
Sanyasam sa amsakamchaiva shadja graham muchyathe |
Vakrarohe rid ha varja vakra poornavarohakam |
SA MA GA MA PA NI SA NI PA MA GA DA MA GA RI |
Pa ma ga ma da ma ga ri”

This explains the raga as janya of SANKARABHARANA and, if we observe the above sloka carefully, we can see that the raga is described with sampoorna avarohana which is against today’s lakshana of the raga, as there is prayoga of Dhaivata. This particular lakshana is different from the arohana and avarohana given in Sangita Sampradaya Pradarshini. There is a similar description to that of Sangraha Choodamani, in Sangita Samaya Sara also. In Maha Bharatha Choodamani also we can see the raga murchana given as ‘S m G M P N S/ S N P M G M P M G R S’. The raga has been described as a shadava raga without Dhaivata both in arohana and avarohana by Venkatamakhin. The sloka related to this is seen in the page 43 of Ragalakshanamu book which goes as:
“Melascha sambhavo Dheera SANKARABHARANAscha vai
KEDARA raga ithyukthaha sa nyasam sa amsakam graham
Arohesyapyavarohe cha da varja shadavam thatha
Sa Ri Ga Ma Pa Ni Sa / Sa Ni Pa Ma Ga Ri Sa”

In the book Sangita Saramritha the raga is given as follows:

“Ragaha KEDARA sangnaha SANKARABHARANA melaja
Sampoornaha sagrahaha samashaha sayamkalo prageeyathe
Dhavarja shadava sosyam ma vakra svara sangathiih”

This is followed by an example:

“m g m P n M p n S s m g m g r s n S as in geetha prayoga,
G m p n n s n P mp g r S is ooladi khandika prayoga,
P n s r S n p m n p m g r s s s ithyashta tala sooladi prayogaha”
Ithi KEDARA melaha.”

There is a dual description of the raga as both sampurna and shadava in this. But it is similar to that of Sangita Sampradaya Pradarshini and almost similar to the lakshya lakshanas of the raga followed today. On the whole we can conclude saying that the present raga of Karnatic Music is derived from the king of ragas “DHEERA SANKARABHARANA.”

Coming to the compositions of the raga: There is lakshya geetham in Sangita Sampradaya Pradarshini. “Sree Vaths Kausthubha dhara” is a lakshana geetham found in Ganendu Sekharam of Thachchuru Singaracharyulu. This geetham is set to rupaka talam. The raga is explained to be a varjya raga in the githam. The Arohana is mentioned to be vakra in this geetha but the contour of the vakra is not mentioned and avarohana is mentioned to sampurna vakra. An interesting point to be noted here is that there is a prayogam of Dhaivata observed twice in the dhatu of the geetham like:

“N M P D M G G” and “D M G R S N S” whereas, The raga is varja of Dhaivata in present lakshhya and lakshana. There is a Jatisvaram composed by Dr. Balamuralikrishna.
There is a varnam in this raga composed by Walajapeta Venkataramana Bhagavathar. “Sami nee pada mula” set to Adi tala. The interesting feature in this varnam is there is sahithya for mukthayi svaram in purvanga of the varnam. The varnam starts in svaraksharam such as:

“S,, ,, SN”
Sa --- mi.

The varnam has many interesting sancharas that bring out the raga bhava, and has janta svara and datu svara prayogas. Earlier in this raga lakshana it has been stated that there is not much scope for janta svara prayogas but the varnam has ample janta svara prayogas for example:

In the beginning of the varnam itself goes as below:

“S; ;sn ppmg nppm gm ggrs”

And in the beginning of anupallavi:

“P ; nppn ppmn ppmg”.

The Ata tala varnam of Tiger Varadachariyar is a great composition in this raga. The beginning of the varnam itself is with mandra sthayi Panchama showing the importance of the note. This varnam seems to be written on Tyagaraja and has Srothovaha yati pattern in mukthayi svaram in purvangam:

“N
P N
M P N
G M P N
S G M P N”

The words of the above varnam go as “Chala ninne Namminanura” There is another Ata tala varnam composed by Vina Seshanna which has several samvadi sancharas given
importance. The words of the varnam go as ‘Sara Sakshi Vinave’. There is one more ‘Sarasijakshiro’ a pada varna composed by Tanjavur Vadivelu in this raga. Among the pre- Trinity composers there is one composition of Oothukadu Venkata Subbayyer ‘Gaja mukha anujane’ set to talam Adi. There is Madhyama Kala sahityam in both anupallavi and charanam of this kriti. There are nice janta svara prayogas observed in this kriti again such as “SSN NNP PPM MMG GG RR” etc. ‘Marache Vadana’ is Tyagaraja kriti in which there is nice chittasvaram which is not there in the original kriti but added by an unknown musician and could be seen in ‘Gana Kala Pradarshini’ of Arirala Sathyanarayana Garu. ‘Rama Nee pai Thanaku’ is another kirtana starts in Mandra Panchama showing its importance in the raga. ‘O Rama Ramana’ is a divya nama kirtana in this raga by the composer. Muthuswamy Dikshitar Kritis include ‘Ananda Natana Prakasam’ - This is one of the Pancha linga sthala kritis composed by Muthuswamy Dikshitar. There is nice solkattu chittasvaram in this keertana. ‘Ambikaya Abhayambikaya thava dasoham’ set to Adi tala is one of the Abhayamba navavarnam kritis composed on Abhayamba of Thiruvarur. There is one kirtana ‘ellorume Varungal’ from Nandanar Charitram the opera done by Gopala Krishna Bharathi. This keertana starts in madhya Panchama. This raga is again used in the same opera when Nandi conceals lord Siva from Nandanar. There is one ‘Bhajana Seyave’ composed by Anai Ayya and the song is dedicated to Lord Siva. In this kirtanam in the second charana the musical prosody of Yamakam is observed. Yamakam is phenomenon where in same word is used with different meaning. Here in this piece the word ‘Ambara’ is used in the first line of second charana twice in the same line with different meaning as ‘sky’ and ‘clothes’ as could be observed under:

“Ambara kesa digambara”

Wherein first Ambara kesa means the sky has become the hair for Lord Siva and in Digambara the word refers to ‘the one who is wearing the ‘ashta dikkulu’ as his clothes’. ‘dikkulu’ is the 8directions such as ‘East West North South and other four in between these such as Northeast Northwest, Southeast and Southwest’. ‘Samaya mide’ is a composition of Patnam Subramanya Iyer which has a chittasvaram in it. ‘Hare pari pahimam narahare’ set to Adi talam is a Mysore Vasudevachar’s composition. Muttayya Bhagavatur is a noteworthy composer who has done several experiments in the field of Karnatic Music. One such attempt is composing the Ashtottara Satanama Kirtanams on Lord Siva and Mysore Chamundeswari Ambal. ‘Vahni vasini kadamba vana vasini’ is the 82nd kirtanam in 108 kirtanams on Goddess Chamundeswari composed in this raga. ‘Sahasra Pada’ is one among these 108 kirtanams on
Lord Siva which represents 104th Nama of the Siva ashtottara which is “Sahasrapade namaha”. There are several musical specialties in this piece are; there is Svaraksharam in Pallavi at ‘PAPA’ as could be observed below:

“How Brahma Padam Sadanandam
Sakala PAPA haram vande”

Another interesting feature found in this kirtanam is that the same expression ‘Papa haram’ is repeated in Anupallavi but differently as ‘Pataka Nasanam’ which again is placed as Svaraksharam as in:

“How Maha bala giri vasinam
Maha PAtaka nasanam”
- in which Pa is svaraksharam” and finally in charanam there is a musical prosody of ‘anthyanu prasa’ such as:

“How Amita subha phaladaM | AnamayaM |
Adi nayakaM | Ramakanta SevitaM| UmesaM| HarikesaM ||”

‘Chanchala mativai tiruganela’ and ‘Swachchamyna Telupu Ramachandruni kirti’ is a ‘Ramakarnamrita kirtanam’ composed by Kocharlakota Ramaraju a composer from Andhra. It could be observed that this raga has been used extensively in Ragamalika compositions.

Thus this raga could be found in the ‘Navaghanaragamalika’ varnam composed by Kalahasti Alagi Venkata Swamiraju (who is the guru of Tirupati Vidyala Narayana Swamy) in which the raga is found in the uttaranga of the varnam as the last ettukada svaram. There are 4 avarthanams in this svara. There is an indicative of ‘Shrothovaha Yati’ pattern fond in the beginning of 3rd avartanam which goes as follows:

“How M G R S
P, M G R S
N, P M G R S”

‘Amba ninu’ is a Navaraga malika composed by Chinni Krishna Dasu in which this raga is found as 8th in order. It is found with raga mudra in the composition. (Ref: Raga malika
The raga is also found in the “Paksha raga malika” that is a composition having 15 ragas (paksha in Hindu calendar refers to 15 days of a month and so the name and number of ragas) for which the composer is unknown. In this piece the raga is 7th in number. This raga describes ‘Parasu Rama vatara’ in the Dasavatara ragamalika a composition of Muthuswamy Dikshitar. Among the contemporary composers, there is one nice composition of DR. Balamuralikrishna ‘Krishna yanu manasa’ set to misra chapu talam. Another composition done by him is “Graha veekshanamu kanna sadguruvanu grahamu minnna”, which has the musical prosody of ‘prasa’ whole throughout the composition. Among the Ogirala Vira Raghava Sarma’s compositions “bhajimpa lenani” is the one in the raga KEDARAM. This composition is set in Adi tala. ‘Tadara Dani Tam tadhimi Tam’ is a Tillana in this raga set to Rupaka tala composed by Vina Seshanna.

3.1.1.6. ARABHI

ARABHI is one of the most famous Janya ragas of Carnatic music. It is the janya of 29th melakarta DHEERA SANKARABHARANA. Its arohana and avarohana are:

S R M P D S
S N D P M G R S or S D P M G R S

The Jati which had Rishabha as main note was called ARSHABHI and the raga having Rishabha as graham, nyasa and anmsa svara was called ARSHABHI and as time passed by its name became ‘ARABHI’. (ref: Sangitaraga Darshini by N.Ch. Krishnamacharyulu) The svarasthanas taken by this raga are Shadja, Chathushruti Rishabha, Antara Gandha, Madhyama, Panchama, Chatushruti Dhaivata, and Kakali Nishada. It is a very old raga. This raga was first seen in Lakshana grandha, “Sangita Saramrita.” It is an audava-sampurna raga and varja raga with G and N omitted in arohana of the raga.

This raga is one of the first Ghana raga panchaka, the other ragas in this Ghana raga panchaka are “NATA, GOULA, VARALI and SREE’. It is third among the 5 ragas. It is a murchanakaraka Janya raga with its R, M, and P giving rise to ABHERI, MOHANA KALYANI and KEDARAGOULA respectively when taken as Shadja. According to Prof. S.R. Janakiraman, there is no necessity for grahabedham in Raga ARABHI. Until Tyagaraja’s
period the raga existed with Nishada varja avarohana only. This might be the reason for ‘Sadhinchene’, one of the Pancharatna kritis of Tyagaraja has only Nishada varja prayogas. The Nishada and Gandhara in this raga should never be rendered individually as they are durbala svaras, i.e. weak notes. They should never be rendered as Graha, nyasa and amsa svaras. They should never be rendered in janta svara prayogas. There is no scope for dirgha Gandhara which differentiates it from its sister raga DEVAGANDHARI. Only the 6th charanam in Tyagaraja’s pancharatnam “Sadhinchene”, “Hare ramachandra” has the prayoga ‘m G r” where dirgha Gandhara is seen. Sometimes the bhava of the raga enhances when sung with Nishada varja prayogas in the avarohana. For eg., DSDP, SSDP. It is an upanga raga as there is no foreign note in this raga. It is one of the Ghana raga panchaka, the other 4 being NATA, GOULA, VARALI and SRI. The Ghana raga is a raga in which the characteristic of the raga is brought out in Madhyama kala rendering or tana rendering of the raga. It is sarvakaalika raga as it can be sung any time of the day. This is well established in the lakshmana slokam in Chaturdandi Prakasika which goes as follows:

“ARABHIh sarvada geya arohe ga ni varjitaha
Kvachid arohana samyukta nishado nigraho bhavet”.

This sloka also shows us that Ga and Ni are deleted in arohana. It can be sung in all three octaves as it is a tristhayi raga. It is sarva svara gamaka vareeka raga. Its D and R and Kampita svaras. It is a Madhyama kala based raga. R M D are jeeva svara and P and S are nyasa svaras. Janta svara prayogas like RR MM DD RR and SS DD PP MM GG RR etc are common and raga ranjaka prayogas. The raga ARABHI is vira, roudra and bhibhatsa rasa pradhana raga which differentiates it from DEVAGANDHARI which is karuna adbhuta and saanta rasa pradhana raga. The raga lakshmana in Sangita Sampradaya Pradarshini mentions prayoga of Nishadam in Arohana sometimes. In the words of Dr. V. V. Srivatsa it goes like this:

“It is interesting to note that a highly generalized observation, “kvachid arohana samyuktanishado” (there is occasional usage of Nishada in the ascending scale) is made in Chaturdandi Prakasika. The Sangraha Choodamani is more specific on this issue, referring only “s- n- s”. As both texts agree that Gandhara and Dhaivata svara are absent in arohana, it inferred that “d-n-s” is not permitted in raga ARABHI. So, raga ARABHI assumes an audava sampoorna form.”
But, today the raga is presented without Nishada prayoga in arohana. This raga is called PAZANTHAKKA pann in ancient Tamil music. This pann is of very antique in nature with many compositions like Tirucaazhal and Tiruvachakam etc. This raga is introduced in Hindustani from karnatic music only and is called PATAKAMBAVATI. But, most preferred raga in Hindustani than ARABHI is raga DURGA which is equivalent to SUDDHASAVERI of carnatic music. In Chaturdandi Prakasika the raga has been given a hrasva or short ending, and is named as ARABHI, where as in Govinda’s Sangraha Choodamani the name with dirgha or elongated ending ‘ARABHEE’ ARABHI is an allied raga of DEVAGANDHARI another famous janya of SANKARABHARANA. In fact Dr.V.V.Srivatsa calls them as parsva ragas, as in his view both the ragas have different structures, scales, aesthetic appeal and musical values. In his comparative notes on ARABHI and DEVAGANDHARI he states as follows:

“They are derived from same Melakarta. Their superficial structure appears to be identical, but, ARABHI remains upanga where as DEVAGANDHARI is a bhashanga raga.”

He further explains that ARABHI (1200 years old) is older than DEVAGANDHARI most often same scale is prescribed for both ARABHI and DEVAGANDHARI, with the qualification that traces of Kaisiki Nishada are found in the prayoga of “d-n-d-p” and thus DEVAGANDHARI becomes a bhashanga raga. But in Sangita Sampradaya Pradarshini Subbarama Dikshitar has made clear distinction between DEVAGANDHARI and ARABHI with the following murchana for the first:

S R M P D S
S N D N D P M G M G R S

Another marked difference between the ragas is Gandhara and its relation to Madhyama. In ARABHI the Gandhara is a durbala svara where as in DEVAGANDHARI the Gandhara is elongated and with a gamakam ODUKKU and is clear in its existence. Another marked difference is ARABHI is fast tempo based and DEVAGANDHARI is a vilambakala based raga. There is no scope for prayogas like “PP MM GG RR SS”, “ MM GG RR SS”, “ M GG RR SS” in DEVAGANDHARI where as “ SS DD PP MGR” “ D S DP MGR” “ R P MGR” ranjaka prayogas for ARABHI. In fact in these prayogas Rishabha is highlighted as a nyasa svara, which is hallmark of the raga. Sometimes the Rishabha is used as nyasa in Arohana krama also but, it is always preceded by an avarohana krama of Rishabha. The range of the
raaga ARABHI is very wide ranging from mandra Dhaivata to Tara Panchama on the contrary DEVAGANDHARI does not extend to mandrastrhayi and does not go above tara Madhyama. ARABHI is a laya and svara oriented where as DEVAGANDHARI is bhava oriented. The number of compositions in ARABHI is numerous compared to DEVAGANDHARI. ARABHI traces its origin in old Tamil music that is pannisa as the pann Pazam Takka and in modern period it dates back to 7th century A.D. It is described as one of the 50 ragas mentioned in Govinda Dikshitar’s Sangita Sudha. In Ragalakshana sangrahamu of Dr. Hema Ramanathan the Sanskrit description from original text of Sangita Sudha is given followed by the English explanation which goes as below:

“We shall now describe ARABHI raga. The mela of this raga is SANKARABHARANA mela. As for its features, its nyasa, graha and Amsa functions are performed by Shadja. This raga is sampurna. This eventually followed by details of akshiptika and ragavardhini etc.”

This description of raga ARABHI in Sangita Sudha is from Sangita Sara of Vidyaranya. Prof. S.R. Janakiraman in the book ‘Ragas of Sangita Saramritha’ explains how the book of Vidyaranya revived the ragas of Indian music. In his words

“Vidyaranya’s treatise on music is the very first attempt made for bringing back to life the art of music which had suffered along with other arts, in the south, from 1300 to 1400 A.D, on account of Muslim invasion and occupation. This raga therefore appears for the First time in the treatise written after the bifurcation of the system of music of the land into southern and northern.”

Later in Chaturdandi Prakasika

“ARABHI namako ragaha sampoorasvara sangathaha
Melastvasya sa eva SANKARABHARANA swayam”

The meaning of this above sloka goes as follows in Ragalakshana sangraha:

“With Shadja as nyasa, graha and amsa the raga named ARABHI has all the svaras, SANKARABHARANA itself is the mela it takes”
Later history of the raga is drawn from Suladis of Purandara Dasa which is seen in the book Raga Lakshana as below:

“SS RS NN DP | MM PM GRS
Aa aa aa aa  aa  aa  aaa”

“MP| DS DD PP MG RR
Dur vishayangala samnidhi”

“SA NI DA SA SA RI SA DA SA RI MA GA RI RI SA.
ni I ne dir en du a ra ha ri”

This description is preceded by the raga lakshana in which it says that this raga is only suitable for tana singing having SANKARABHARANA as its mela. This raga is also found scarcely in the copper plates of Tallapakam composers. The book Raga Lakshana describes the raga to Madhyama kala based raga and some svara phrases are given as follows.

“sa da ri sa ma ga ri sa ni da ni sad a da pa pa ma pa da ni da ni sa ma ga ri ri sa ni da ni ni sa sa” --- this is Ayittamu.

And this goes on explaining tha tara and avarohana Shadja tana. In the book SSA the raga is described as belonging to mela SANKARABHARANA and has S as graha, amsa and nyasa. It is mentioned to be sung during evening as a raga which causes benefit and some sancharas have been given.

The Raga Lakshana of Muddu Venkatamakhin gives the raga lakshana sloka which for the first time in history says that the svaras Ga and Ni are deleted in arohana. The sloka goes as follows:

“ARABHI sarvada geya arohe ga ni vargithaha
Kvachidaroha samyukta nishado nigraho bhaveth”

And the meaning goes as follows.

‘The raga may be sung at all times. It drops ga and ni in arohana.
Sometimes it includes Nishada in arohana and Ni in the graham.’
In the book Ragalakshana sangraha of Dr. Hema Ramanathan the description from the original treatise Ragalakshana goes further as:

‘Muddu Venkatamakhin includes this raga under upanga ragas of 29th mela and places under Ghana ragas.’

The same lakshana is reiterated in Chaturdandi Prakasika later. Sangita Sampradaya Pradarshini gives the svara contour ‘s r m p d s n d p m g r s’. Sa is given as graha and Ri is jeeva svara. Sometimes there is a phrase ‘D N S’ in ascent. A complete explanation of the raga according to present features is seen in Sangita choodamani in which the lakshya sloka

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“ARABHI janitha dheera SANKARABHARANA thatha
Sa nyasam saanshakam chaiva Shadjagraha muchyathe
Arohe ga ni varjou chapyavaroho samagrakam
Sa ri mapa da sa sa ni da pa maga ri sa ni sa.
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- is found which has the meaning as below;

ARABHI is born from the mela SANKARABHARANA and has Shadja as its Nyasa, Amsa and Graha. G and N are omitted in arohana and complete in avarohana. The prayogas ‘s n s’ is of dispute as it is not in vogue today. Similar explanations were found also in Sangita Samaya Sara, Maha Bharata Choodamani and Raga Lakshana.

The raga ARABHI is not mentioned in Brihaddesi and Sangita Ratnakara. Instead there is mention of three ragas with the name ABHIRI in the earlier treatises including Ratnakara. One is derived from grama raga Panchama other from Malava Kaisika and third one from Kakubha. Prof. S.R.Janakiraman in his book Ragas of Sangita Saramrita further explains as follows.

“The description lends support to the conjuncture that either the first or second Abhiri may be the same as ARABHI. In the first Abhiri, Panchama is amsa graha and nyasa. Its Nishada is Kakali and used in war like scenes. In our ARABHI also Panchama occupies the prime position, Nishada is Kakali and all the svaras are very energetic. Thus a similarity is
noticeable. In the second Abhiri there is an alpatva for Nishada and Gandhara. This feature is also seen in lakshya of present day ARABHI. The third one does not have any similarities with The Present ARABHI. It has Madhyama as amsa and nyasa and its rasa is ‘Nirveda’ or despondency which are equivalent with the features of current ABHERI. So, we may sum up saying that the raga ARABHI has combined features of first two ABHERIs referred above. However this is only partial analogy.”(Ragas of Sangita Saramrita, pg. no.104 to 108)

The name ARABHI can be traced only after the bifurcation of the system into Hindustani and Karnatic. This can be attributed as a reason for existence of the raga more in Southern Indian music books than in Northern. (Ref: Ragas of Sangita Saramrita by T.V. Subba Rao and Prof. S.R.Janakiraman) attributes this to be the reason why the raga name is not found in Svara Mela Kalaanidhi of Ramamatya and Raga Vibodha of Somanatha which books he feels to be partly of Northern in treatment of the subject. It was more prevalent in 16\textsuperscript{th} and 17\textsuperscript{th} Centuries when Tallapakkam composers have done lots of compositions in this raga. The complete raga with present lakshya developed from 17\textsuperscript{th} century. Later to this King Tulaja dealt this raga to be the janya of raga SANKARABHARANA and has sampurna murchana, an evening raga with added attribute ‘subhaprada’. There are illustrative prayogas with sampurna nature of raga like ‘da ni sa’ ‘Pa da ni da ni sa’ ‘ri sa ni da ni sa’ and sometimes it goes to the extent of ‘ga ma pa da ni sa’ which prayogas are not acceptable for current lakshya of the raga. Sangita Sara Sangrahamu the Telugu work which is a contemporary work of Sangita Choodamani gives sampurna arohana for the raga. In Sangraha Choodamani the lakshya geetham goes as follows.

“ARABHI janitha Dheera sankarabharaanasthatha | Sanyasam Saamsakam chaiva Shadja graham muchyathe |
Arohe gani varjya chapyavarohe samagrakam |
Sa ri ma pa da sa sa ni da pa ma ga ri sa ni da ni sa” |

The meaning is almost the same as the present day raga lakshana. Since then almost similar descriptions were found in later works like Sangita Samaya Sara and others. Thus after observing the different ragalakshanas from old treatises now we can conclude the raga as an audava sampurna raga and janya of Dheera SANKARABHARANA. Coming to the compositions in this raga there is a lakshana geetham in this raga composed by Veyyi geetha Pydala Gurumurthy Shastri’s which is set to Misra Jati Jhampa tala. In this geetha it is
mentioned as janya of SANKARABHARANA. Another lakshana geetha found in this raga is “aare jaya jaya” set to Triputa Talam. This composition could be found in ‘Ganendu Sekharam’ of Tachchuru Singaracharyulu. There is another Sadharana Ghana raga sanchari geetha ‘Rere Sree rama Chandra’ set to Triputa tala. There are several chitta tanas composed in this raga. Chitta Tanas are set exercises intended for developing the finger technique in Vina play. After a course of geethas and before beginning the practice of varnams, students of Vina are taught chitta tanas in Ghana ragas like NATA, ARABHI, GOWLA, and SREE. (See in the appendix some of the chitta tanas in raga ARABHI) “Kamalaja Narada” is a Dhruva Rupaka Tala geeta composed in this raga. There is a ‘ghanaraga’ svarapallavi in which this raga is 3rd in order. This composition is set to Rupaka tala. There are 3 Adi tala varnams found in this raga: Anname aravabharname is the varnam composed by Tiger Varadachariar, and it is a Tamizh composition. “Sarasija mukhiro” is another varnam composed by ‘Pallavi Doraisswamy Iyer”: The beginning of the chittasvaram in this varnam is indicative of ‘Shrotho Vaha Yati’ pattern which goes as:

“MGRR
P P MG R R
D D P P, M G R R”

In the same svaram in the second Avarthanam there is beautiful Datusvara prayoga which goes as below:

“d R, s M, R P;”

The 4th charana svaram of the varnam has Janta svara phrases which are characteristic feature of the raga.

“dDPP MG RR, MG RR SS ND”.

“Svami unnai sada” is a Tamil varnam composed by Papanasam Sivan. This varnam starts in svarakshara:

“S, ; drsn dpmg”
Sa mi unnai sada.
The charana and the middle of the charana also have svaraksharas which go as below:

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| “P,” Pds dP | “P, M, mgr” |
| Pa da me    | pa du ma--- Malar |
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There is Ghanaramalika pada varnam composed by Vainika Agili, Kalahasthi Venkata Samiraju (guru of Tirupati Narayana Sami) in which the raga features in second part of Mukthai svaram. The part starts as “Dalachi Dalachi” (ref: Ragamalikabharani by N.C. Pardhasarathi and Dwaraka Partha Sarathi). This raga is part of the Nakshatra ragamalika varnam composed by Mr & Mrs. N.C.Pardhasarathi. This raga forms the first part of second avarthanam of fourth ethugada svaram. There are some Thevarams in this raga. There is one Varnam in Rupaka tala Trisra nada composed by Acharya Dokka Srirama Murthy. It is the first varnam in 108 varnams he composed in Janaka and Janya ragas. His mudra is ‘Sri Rama. Among the pre trinity compositions there is one keertana composed by Oothukadu Venkata Kavi named “Unneelum yana kkoru” in talam Adi. ‘valvinil tunbam’ and ‘Parelam Arulaye’ are compositions of Periyasami Turan in this raga set to Adi tala. Coming to the Tyagaraja kritis, “Nada Sudha rasam bilanu” is a Tyagaraja kriti which has correlation of the saptha svaras with Lord Rama’s characteristics and features and importance of Nada. The meaning of the charanam in the song goes as follows:

“The six notes of music are bells hanging on the bow, The concept of raga in carnatic music forms the body of the kodanda ie., the bow of Lord Rama, The features of Naya and desya form the Trigunas of Rama and the Tempo of the music forms the Arrow itself of Rama, The different sangathis and sancharas of the raga are Dialogue of Rama, who always spoke according to the situation without hurting anybody around him. And so on this earth Rama Bhajana is only wealth and that one can get only through music”.

‘Sadhinchene’ is one of the pancharatna kritis in this raga. In this Pancharatna Tyagaraja explains the ability of Lord who conversed with people according to the situation. This kriti stands as the testimony for the poetical ability if Tyagaraja who describes how Lord has spoken according to the given situation ‘mischievously in Krishnanavatara’ and ‘Humble and soft spoken’ in Ramavatara. In this kriti Tyagaraja has referred Lord Krishna as Sangita Sampradayakudu. This kriti is mainly based on Tana style. “Pathiki mangala harathi” is one of
the Utsava sampradaya keertana set to Adi talam. ‘Sundari ninu varnimp’ is a “Tripura sundari pancharatna” set to Misra chapu talam (see the note on Tripura sundari pancharatnams in SUDDHASAVERI raga) This kriti is third among the Pancharatnams. ‘Chootamu rare’ in this raga is one of the “sreeranga pancharatnams” The others in this group of kritis being:

a) Rajuvedale in THODI
b) O rangasayi in KAMBHOJI
c) Vina rada na Manavi in DEVAGANDHARI (an allied raga to ARABHI)
d) Karuna Judavayya in SARANGA.

‘Na moralanu vini’ in Adi tala is a kriti that starts in Adhara Shadja. It has a ‘svarakshara’ prayoga in second line of pallavi:

“P m mg R”
Pa ma ra-- manujulalo

Another feature found in this kriti is that it is a Dwidhatu kirtana in which the different charanams in this composition has different dhathus i.e. notation. O rajeevaksha in Misra chapu, has the feature of Musical prosody wherein the same word is used with different meaning: For example in Anupallavi the word ‘Ne^ra’ is used twice in the beginning of the two lines with different meaning such as: “Nerani na pai” in this ‘Ne^rani’ means ‘innocent’ and ‘Neramu’ means finding faults. Similarly in charanam of the same keertana ‘Maa Vara’ is used twice with different meaning: “Maa vara suguna vara Umavara” in charana of the kriti. Here the first ‘Maa vara’ means ‘our lord’ and second ‘maa vara’ in combination with ‘U’ which becomes ‘Uma vara’ means husband of Uma i.e., Lord Siva. This also portrays the musical prosody of ‘Prasa’ elegantly used. Chala kalla ladukonna in Adi talam has a decorative anga of kriti, the ‘Chittasvaram’ is found in this kriti. ‘Ipudaina nanu dalachinara’ swami set to Misra chapu talam. This kirtana is from the opera of Tyagaraja swami, the ‘Prahlada Bhakthi vijayamu’. In this dance drama this keertana is seen in ‘dwitiyankamu’ i.e. Act 2 of the drama, wherein there is a dialogue between Sage Narada and Prahlada the hero of the play. Here Narada describes the abode of Vaikuntha to Prahlada and in reply to this Prahlada sings this kirtana to Narada with the happiness of hearing what has happened in Vaikuntha. “Adugu Varamula nichanu” is another keertana in this raga found in this opera in the fourth Act of the play. This again is set to chapu tala. ‘Amba ninnu nammithi’ is another composition in Adi tala.
which is composed on the ‘Dharma samvardhani’ ammavaru of Thiruvayyaru wherein Tyagaraja lived. ‘O Rama Rama’ and ‘Palukavemi Patita pavana’ are two Divya nama sankirtanams set to Adi and Rupaka Talas respectively. ‘Na moralanu vini’ is yet another composition of Tyagaraja in this raga. The specialty of the kirtana is that it starts in mandra sthayi Dhaivatam and progresses upwards. Another interesting feature found in this piece is that the second line of the pallavi “Pamara manujulao” starts in a Svaraksharam a decorative anga in compositions.

“P, mgr “
Pa mara.

Among the Muthuswamy Dikshitar kritis “Sree Saraswathi” in Roopaka Talam is very famous composition which could be even taught to beginners. In this keertana there is a samishti charanam and Madhyama kala sahithyam also. The Madhyama kala sahityam in this kirtana starts in ‘Athitha’ graham which means the ‘mathu’ i.e. sahithya starts before the starting of tala. There is musical prosody of anthyanuprasa is found in this kriti wherein the letter ‘thi’ has been used repeatedly in different words as:

‘Saraswathi’, ‘Sree pathi’, ‘Gowripathi’

Other examples of this feature found in the kriti include:

‘Devathe’ in pallavi and ‘murthe’ in anupallavi, and in the Madhyamakala sahithya where the letter ‘he’ has been used at the end of each line as in :

“Dhara hasa yutha mukhamburu HE
Adbhuta charanam buru HE
Samsara bheethya pa HE
Sakala manthrakshara gu HE.”

Again if we observe the above lines carefully the word ‘amburuhe’ has been used twice though with same meaning associated with different parts of the body. The word ‘amboruha’ means the flower ‘lotus’ In the above said lines of the kriti, ‘mukhamburuhe’ means THE FACE of Goddess Saraswathi is shining like a Lotus and In the Second line ‘Charanamburuhe’ meaning The Lotus Feet. The raga mudra which is a common feature of Muthuswamy Dikshitar
Kritis is seen third line of Madhyama kala sahityam “samsARAHthi bhanjanayai.” Akhilandeswaryai in Adi Tala is another kriti in which in the charanam all the Navaavarana chakras have been mentioned. For instance:

“Tri lokya mohana chakreswaryai / prakata yoginyai  ||
Nalinyai parandhama prakeerthinyai  ||
Sarvasha pari pooraka chakreswaryai / guptha yoginayai  ||
Sarva sankshobhana chakreswaryai / guptha tara yoginyai  ||
Sarva sowbhagya chakreswaryai / Sampradaya yoginyai  ||
Sarvardha sadhaka chakreswaryai / kulottirna yoginyai  ||
Sarva raksha kara chakreswaryai / Nigarha yoginyai  ||
Sarva roga hara chakreswaryai / Rahasya yoginyai  ||
Sarva siddhi prada chakreswaryai / athi rahasya yoginyai  ||
Sarva nanda maya chakreswaryai / Paraa paraadi rahasya yoginyai  ||
chida nanda natha guruguhayai /Sadhu hridaya sadrasa vasinyai”  ||

The raga mudra in this kriti is seen second line of anupallavi:

“SamsA RABHITHI bhanjanayai”

The other feature of Musical prosody ‘anthyanuprasa’ is also observed in this kriti. Adi pureesvaram sada bhajeham is a kriti in which there is samishti charanam. This kirtana is dedicated to Lord Siva. In the book “Compositions of Muthuswamy Dikshitar” a compilation of Kritis of Muthuswamy Dikshitar edited by T.K.Govinda Rao, there is a chittasvaram found for this kriti. The raga mudra seems to be missing in this kriti and even in the following piece ‘Gana rajena rakshithoham’ also the raga mudra is missing. Gaureesaya Namasthe is a kriti which has three parts of kriti like Pallavi, Anupallavi and charanam, and the Form of musical prosody ‘anthyanuprasa’ very much visible. Mara koti lavanya mampalaya is the creation of the composer in which the raga mudra is found in the second line of Anupallavi as in “mohAKARA BHI kshātana.” Siva kamesvaram chintayeham and Swetaranyesvaram are two other kirtanams of the Dikshitar found in this raga. There is one Syama Sastri’s kriti “Palaya sumam” in triple tala. This is one of the ragas in which Trinity has done at least one kriti. There is one keertana in ‘Nandanar Charitram’ the opera Composed by Gopalakrishna Bharati which is as follows:
“Thillai chidambarathai”

In this keertana an interesting feature is that the Dhatu for the anupallavi and charanams is the same. ‘Maha prabho’ and ‘Anjaneya murte’ are two compositions of Papanasam Sivan in this raga set to Adi tala. There is a nice chittasvaram in the kriti “Amba Saurambha” which is a composition of Tanjavur Chinnayya. In this kirtana as well we observe the musical prosody of “yamakam” is observed in the pallavi wherein the word “amba” is used repeatedly in pallavi which goes as follows:

“Amba Saurambha kucha kumbha dhara bimba o trijagadamba”

“Radhika Manohara ra ra’ set to Adi tala is a Kirtanam composed by Dasu Sriramulu set to Adi tala who is a less known composer from Andhra. This raga forms the second in order in the very famous Chaturdasa Ragamalika composed by Muthuswamy Dikshitar. It covers raga mudra in the composition. The lines in the raga in Ragamalika go as:

“Shritha jana samSARABHITHIthya paham
Adhyatmikadi tapatraya mano bithyapaham”

An interesting feature found is that the lines sound similar to those bearing the raga mudra in the famous kriti ‘Sree Saraswathi’ of the same composer. There is a Dasavatara raga malika composed by Muthuswamy Dikshitar in which the raga portrays ‘Narasimhavatara’ and is 4th in order in the Ragamalika. ‘Sree ramana padma nayana’ is a ragamalika composed by Tiruvottiyur Tyagayyar in 16 ragas of which the raga ARABHI forms the 3rd raga. There is reference of Kurmavatara in this part of the Ragamalika. Another interesting feature found in this piece is that the first 5 ragas are based on Ghanaragas and next 2 include 2 ragas of Second Ghana raga panchakam and so on. ‘ARABHI manam’ is a ragamalika composition which is very famous one and the main raga is ARABHI in this and it is a composition of Tarangambadi Panchanada Iyer. “Pahi Parvati patim” is one of the Navaratri Kirtanam composed by Swati Tirunal in this raga set to Adi Tala and ‘Narasimha’ is a composition of the composer on Lord Narasimha set to Khanda Chapu tala. This raga is also found in the Navaragamalika composition of Ramnad Srinivasa Iyengar. There is raga mudra also found in the composition. ‘Pasupatim Ugram’ is Sivashtottara kirtanam composed by Muttayya Bhagavatar in this raga
set to Khanda Jhampa Talam. ‘Madhu kaitabha Samhartri’ is the Ashtottara kirtana on Goddess Chamundeshwari in this raga by the composer set to Rupaka Tala. ‘Emi neramo’ is a Dhruva tala kirtana composed by Hari Nagabhushanam in this raga who is a rare composer from Andhra. His mudra is ‘Tyaga yogananu.’ ‘Papajati maruni’ is a composition of Vina Krishnamachari in this raga set to Rupaka Tala. ‘Emi neramo’ is a Dhruva tala kirtana composed by Hari Nagabhushanam in this raga who is a rare composer from Andhra. His mudra is ‘Tyaga yogananu.’ ‘Papajati maruni’ is a composition of Vina Krishnamachari in this raga set to Rupaka Tala. ‘Emi neramo’ is a Dhruva tala kirtana composed by Hari Nagabhushanam in this raga who is a rare composer from Andhra. His mudra is ‘Tyaga yogananu.’ ‘Papajati maruni’ is a composition of Vina Krishnamachari in this raga set to Rupaka Tala. ‘Emi neramo’ is a Dhruva tala kirtana composed by Hari Nagabhushanam in this raga who is a rare composer from Andhra. His mudra is ‘Tyaga yogananu.’ ‘Papajati maruni’ is a composition of Vina Krishnamachari in this raga set to Rupaka Tala. ‘Emi neramo’ is a Dhruva tala kirtana composed by Hari Nagabhushanam in this raga who is a rare composer from Andhra. His mudra is ‘Tyaga yogananu.’ ‘Papajati maruni’ is a composition of Vina Krishnamachari in this raga set to Rupaka Tala. ‘Emi neramo’ is a Dhruva tala kirtana composed by Hari Nagabhushanam in this raga who is a rare composer from Andhra. His mudra is ‘Tyaga yogananu.’ ‘Papajati maruni’ is a composition of Vina Krishnamachari in this raga set to Rupaka Tala. ‘Emi neramo’ is a Dhruva tala kirtana composed by Hari Nagabhushanam in this raga who is a rare composer from Andhra. His mudra is ‘Tyaga yogananu.’ ‘Papajati maruni’ is a composition of Vina Krishnamachari in this raga set to Rupaka Tala. ‘Emi neramo’ is a Dhruva tala kirtana composed by Hari Nagabhushanam in this raga who is a rare composer from Andhra. His mudra is ‘Tyaga yogananu.’ ‘Papajati maruni’ is a composition of Vina Krishnamachari in this raga set to Rupaka Tala. ‘Emi neramo’ is a Dhruva tala kirtana composed by Hari Nagabhushanam in this raga who is a rare composer from Andhra. His mudra is ‘Tyaga yogananu.’ ‘Papajati maruni’ is a composition of Vina Krishnamachari in this raga set to Rupaka Tala. ‘Emi neramo’ is a Dhruva tala kirtana composed by Hari Nagabhushanam in this raga who is a rare composer from Andhra. His mudra is ‘Tyaga yogananu.’

Among the contemporary composers Dr. Balamuralikrishna has two compositions in this raga: one is ‘Sree sakala ganAdipa palayamam’ in this keertana all the gods are praised. Another interesting fact related to this is that DR. Balamuralikrishna has tuned a Swati Tirunal kirtana named “Sree Ramana vibho” in the same tune as above said kriti. ‘Mahadevasutha maham’ is another kirtana seems to be a Manipravala composition. The piece is composed in Sanskrit in till anupallavi and the charana seems to be in Telugu language. But when questioned on similar lines composer denied because both are sister languages. There is one Bhadrachala Ramadas kirtana set to tune in this raga - “Deena Dayalo, Deena dayalo”. There is also some Annamacharya compositions set to tune in this raga. An example is “Rama Ramachandra Raghava” There is no tillanas, padams, and javalis found in this raga. “Unnayye nimbi nen Amma” is a composition of an unknown composer in this raga (ref: Ganamrita kirtana malika by A.S. Panchapakesa Iyer) Swami Gnananda Tirtha Ogirala Veeraraghava Sharma garu has composed the following pieces in this raga. These kirtanas can be found in the Book ‘Sree Deviganasudha’ by the composer himself with aid of TTD. His peetham is situated in Kovuru, West Godavari district .A.P and is called Goshpadi Peetham. The compositions are: Ooraka dorakuna set to Khanda Jati Ata tala is a composition in which there are 5 charanas which have different dhatu and matus. The mudra of the composer is “Raghava” seen in the last charanam. Both the pallavi and anupallavi start in Panchama only. ‘kala vari nammi kalathu jendaga nela’ is another composition of the composer in the raga ARABHI. This keertana is set to Jhampa tala. In this composition also both pallavi and anupallavi start in Panchama. There is only one charana this piece. The kriti seems to be a mixture of vilamba and Madhyama kalas. “Jaya Jaya Gopala Bala” is a Tarangam composed by Narayana Tirtha in this raga. Thus raga ARABHI is very old raga and has many compositions to its credit.

3.1.1.7. NALINAKANTI
NALINAKANTI is a janya of 29th mela SANKARABHARANA. The scale goes as follows:

“S G R M P N S
S N P M G R S”

The svaras taken are Chatushrtuti Rishabha, Antara Gandhara, Suddha Madhyama, Chathshruti Dhaivata and Kakali Nishada along with Shadja and Panchama. The word NALINAKANTI literally means ‘a pleasant light’. This is treated as a janya of ‘sarasangi’, but some consider this as a janya of SANKARABHARANA as there is no Dhaivatam. It is Vakra Shadava Janya of SANKARABHARANA. It is an upanga raga and a tristhayi raga that gained popularity during this century. It is a naya raga and a Sarvkalika raga. Shines well in madhyamakala. The avarohana should be rendered in such a way that the raga KEDARA touch is not there. This raga is not seen in Sangita Sampradaya Pradarshini. There is no Lashana gitam or gitam found in this raga. Tyagaraja brought this raga in to light through his kriti ‘Manaviyalakimpa’ which is very popular kriti. It is an appealing raga of 18th and 19th centuries. ‘Manavi yalikcharadate’ is a famous Tyagaraja kriti in this raga set to Adi tala. The piece starts in Madhyama. In this keertana both lines in pallavi start in svaraksharam as for eg,

“ M M mg R S”
Ma na vy a la kincharada te .. and

“ M M mg G r S”
Marma mella

Other two of Trinity does not seem to have composed in this raga. There is a varnam “evarunnaru” composed by Mysore Vasudevachar set to Adi tala. “Nata jana palini NALINAKANTI” is a composition of Tanjavur Sankara Iyer in this raga. It is set to Adi tala. There is Raga mudra in the very beginning of the composition in the Pallavi itself. The Charanam starts in svaraksharam in Panchama. ‘Unran tiruvadi’ is a composition of Ambujam Krishna in this raga set to Adi tala. There is very nice prasa in this kirtanam as could be seen in

“undan tiruvadi saranam saranam
Enda neramum veredu smaranam
There is a tillana composed by Lalgudi. G. Jayaraman in which the composition has the beginning as the arohana of the raga. “Neeve gathi yani nirathamu” is a varnam composed by Lalgudi. G. Jayaraman in this raga. This varnam is in Telugu. There is a Suchita Gopuchcha yati pattern in the 3rd charana svaram or chittasvaram of the varnam which is as below:

“MG R NP MGR
GR N P MGR
RNP MGR
NPMGR”

“Nee padame gathi” is a composition of G.N. Balasubramanian in this raga. An interesting feature found in this piece is the raga mudra found in the very first line of pallavi and it starts in Svarakshara. There is the musical prosody of antyanuprasa found in pallavi

“nee padame GATHI ‘NALINAKANTI’ MATI”

‘Aparna Parvati’ is a very beautiful composition of Kalyani Varadarajan in this raga set to Rupaka tala. Thus it could be derived that NALINAKANTI is raga which reached its new heights in post Trinity period. It is a well established raga today with a possibility of singing R.T.P. But for Tyagaraja this beautiful raga would not have seen the light of the day.

3.1.2 BHASHANGA JANYA RAGAS:

In the Indian system of raga Classification Bhashanga ragas are those ragas which have a foreign note along with the notes taken from the parent Scale. The main Bhashanga Janya ragas of SANAKARABHARANA are discussed as under:

3.1.2.1. DEVAGANDHARI

This is a Bhashanga Janya of the famous 29th Mela SANKARABHARANA. The Arohana and Avarohana of the raga are:
The svaras taken are Shadja, Chatushruti Rishabha, Antara Gandhara, Suddha Madhyama, Panchama, Chatushruthi Dhaivata and Kakali Nishada along with Anyasvara Kaisiki Nishada. It is a Varja Raga as there is no G and N in arohana and is ekanya svara Bhashanga raga with Kaisiki Nishada as its Anyasvara. The bhashanga svara appears in the phrases ‘Pdndp’ and ‘pdndmpdp’ and so on. The phrases with Anyasvara will be rendered in Madhyama kala, although the raga is a slow tempo raga. It is an Audava- Sampurna raga with 5 notes in the ascent and all the 7 notes in the descent. G D and R are Raga Chaya Svaras in Avarohana prayogas. There are prayogas like ‘GR gmmg’ and ‘gr G’ which beautify the raga and give it more emphasis. It depicts Karuna and bravery and it is a Veera Rasa Pradhaana raga. The special feature of this raga is ‘Vali’ gamaka and a Kampita gamaka with R and D as kampita svaras. The Tivra Antara Gandhara or Chyutha Madhyama or Pythagorean third and Tivra Kakali Nishada or Chyutha Shadja or Pythagorean Seventh occur in this raga in the sancharas ‘M gr’ and ‘S nd’ and in Vilambitha Laya. It is a Gamaka Varika rakti raga and a Sarva Kaalika raga. There is no space for janta svara prayogas. There is both Trisruti and Chatusruti Dhaivata in this raga. This raga has been mentioned in Narada’s Sangita Makaranda.

Devagandhara is another raga which has no resemblance to this raga, but Muthuswamy Dikshitar has done several compositions in it. The Murchana given in Sangita Sampradaya Pradarshini is

“S r m p d D S - S n d p m g R s r g R S”

There is no lakshana geetha provided in Sangita Sampradaya Pradarshini but the raga Lakshana is as follows:

“Bhashanga, sampurna, Shadja Graha, desi raga with Kakali Nishada prayoga at some places. There is Gandhara and Nishada prayoga in some sancharas of arohana also”
The Gandhara should be sung with a Gamaka of ‘Digu Jaru’ from Madhyama. A name Desiya Devagandhari is mentioned in Sangita Sampradaya Pradarshini. According to Professor Sambamoorthy, the Arohana has ‘mpdns’ prayogas at some places but very rarely. He further gives the clarification that the Nishada prayoga in Arohana occurs with a break ‘mpD --- nsR’ not like a continuous prayoga like ‘mpdnsR’. G and N are not nyasa svaras where as ‘r p d’ are nyasa svaras. A plain rendering of the svaras in this raga might mirror another raga ARABHI. It is an Ancient raga. Compositions start from S r p and D and it is a Tristhayi raga. Tyagaraja is said to have sung this raga and his compositions after the raga alapana for eight days. In a system of classification followed in Gayaka Lochanam, Devagandhari has been treated as ‘Dhoothi Raga’ of ‘Bhoopala’ along with ‘Desakshi’. This book has another classification of ragas according to the time of their rendering which can be observed in the following sloka.

“Adha vakshyami hethatha kālaraga nanukramath
Desakshi DEVAGANDHARI Bhandi Dhanyasi maruva
DEVAKRIYA Acha Mandari Gouri Bhoopala evacha
Swasvaraischa pravarthanthe prathah kale dine dine”

The meaning of which is as below:

“DESAKSHI, DEVAGANDHARI, BHANDI, MARUVA, DHANYASI, DEVAKRIYA, MANDARI, GOURI and BHOOPALAM are the ragas which should be sung during early morning preferably from 3am to 6am”

The description of the raga in Sadraga chandrodaya is mentioned below:

“S amsa grahaha santhayuthascha poornahsya
Deva Gandharakaha esha nitham”

And the meaning is:

“DEVAGANDHARA has S as amsa, graha and nyasa and is a sampurna raga. It may be sung at all times.”
In Ragamala, the description falls under mela MALAVA KAISIKA which is equivalent to the modern 22nd mela. Raga Vibodha gives R as Graha Svara and P as amsa and Shadja as Nyasa. G and N are Varja. It can be sung at all times. This can be observed in the following sloka:

“R graham Pa amsaha Sa anthataha sadagani DevaGandharaha”

And the following svara passages are given:

“DEVA GANDHARI;

R m p d m p g r s r m g r s s r ,
M p p m d p m g r s
R m p d s r s n d p m g r s
S r m p p p m d d p d
P m m g r s s r m p d s r m m g r s
S n d d s n r s n d p m
G r s s n d d s n r m g r s”

And the notes given by Dr. Hema Ramanathan are as follows:

“The description of the raga mentions the absence of g and n,
Whereas the svara passage contains both the svaras”
The svara movement resembles the modern DEVAGANDHARI
Of carnatic music”

The lakshana sloka in the book Sangita Parijata given is mentioned below:

“Thadhathu DEVAGANDHARI poornasched bhairavo yadha”
Gandharadi swarodgraha s svaramshena shobhitam |
S yadha Rswarodgraha thadha syarohe ga varjitha |

ga ma pa da ni da da pa ma ga ri ri ni da ni sa sa ma ni ni da ni sa ni da da pa ma ga ri sa ni da ni sa” (ref: Ragalakshanasangraha by Dr. Hema Ramanathan Pg no 346 to 360)

Meaning for the above slokam is:

“The raga named DEVAGANDHARI would result, if BHAIRAVA were to be Sampurna (Bhairava lacks ri and pa) It has Gandhara commencing and is beautiful with the svara S serving as amsa. If R were to be the udgraha svara, G would be dropped in the ascent.” ‘g m p d n d p m g r n d n s m n d n s n d p m g r s n d n s’. This is DEVAGANDHARI, to be sung after the second watch. In the book Raga Tattva Vibodha we find the similar description in the sloka

“ma pau dha sau ni dha pa ma ga ri sa kahditha svaraha |
DevaGandhara namasau khadithe raga sathamaha ||
Ma pa da sa nida pa ma ga ri sa |
Ithi DevaGandharaha (gouri samsthane) ||

It is found in the treatise Hridaya Kaumudi and the meaning of which is as follows:

“The superior raga DEVA GANDHARA is declared to consist of the svaras ma and pa, da and s, n d p m g and sa‘m p a sa= n d p m g r s’. This is DEVA GANDHARA.

In the book Hridaya Prakasa, the sloka for DEVAGANDHARI is:

“Rushabadi DhaivatamshoGandhara parikeerthitaha” |

The meaning is:

“Gandhara is said to commence on Rishabha and to have Dhaivata as amsa.”

The Svaramelakalanidhi of Ramamathya describes this raga as an Adhama raga and classifies it under the SRI raga Mela. The lakshana sloka from Sangraha Choodamani is:
“DEVAGANDHARI is born from DHEERA SANKARABHARANA mela. It has Shadja as nyasa, amsa and Graha, is complete in devious ascent, and complete in descent, and the arohana and avarohana were given “Sangita Sampradaya Pradarshini classifies it as a Desiya Raga. The description of ragalakshana in ‘Sangita Sastra Saamu’ (part 2 Pg. No 182 to 184) - a compilation of ragalakshanahas edited by Prof. S.R. Janakiraman is as follows:

“The ragas in our music are formed by different methods. Some ragas are based only on the orderly arrangement of Arohana and Avarohana only, where as some ragas are based on particular sancharas of the raga rather than on the orderly rendering of the Arohana and Avarohana and the raga DEVAGANDHARI is one such example based on Sancharas than on regular murchana of the raga.”Thus the raga has been described as a ‘Chaya Pradhana Raga’. The other examples of such Chaya Pradhana Ragas are:

A) Reethiguala
B) Yadhukulakambhoji
C) Surati
D) Nilambari

Though the Arohana of the raga is ‘s r m p d s’ there is much scope for only the prayoga of ‘p m D n s’ the raga is similar to the ‘Pythogorean Major Scale’. The explanation given by Prof. S.R.Janakiraman (Sangita Sastra Saramu pg. nos.182 to 184) goes as below:

“The svaras found in DEVAGANDHARI are similar to Pythogorean Major Scale and thus the svaras taken are Tivra Kakali Nishada Chatushruti Dhaivata Panchama Suddha Madhyama Tivra Antara Gandhara and Chatushruti rishabha”
These Tivra Antara Gandhara and Tivra Kakali Nishada are found in the prayogas ‘r g Mgr’ wherein the second Gandhara and the second Nishada in the prayoga ‘nS nd’ are tivra i.e. sharp in nature. In contrast to ARABHI, Janta and prathyaaahata prayogas are rare in DEVA GANDHARI. The melody of the raga improves with eka svara prayogas only. The following explanation found in the book Sangita Sastra Saramu is quite interesting:

“It will be much appropriate to say that this raga has become a Chayalaga raga because of certain special prayogas rather than saying that some of the features are in common with the raga ARABHI.” (Transliteration from above mentioned book)

If the history of the raga is observed it does not seem to be present in Ancient period of Indian Music as we cannot find any suitable Pann related to this raga. This raga was considered to be the Janya of SRI raga Mela. Coming to the compositions in this raga:

There is a lakshana geetham found in Ganendu Sekharam of Tachuru Singaracharyulu which is named ‘Aare jaya jaya’ and is set to Triputa Tala. In this geetha the Bhashanga lakshana of the raga is not mentioned. The beginning of the geetha “SsrgrmpD” clearly demarcates this raga from ARABHI, another janya of SANKARABHARANA. There is a Tana varnam composed by T. R. Subrahmanyam which goes as ‘Gananatha’ There are two Ata tala varnas in this raga ‘Padaredi’ composed by N. S. Ramachandran and ‘Ninne Nammi yunnadira’, of Vina Seshanna. In this Varna of Seshanna the special features are that there are five charana svaras in this varnam and there is an indication of srotovaha yati pattern in the fourth charana svara of the varnam as in:

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“D P M G R S
N D P M G R S
S N D P M G R S”
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An interesting feature found here with these two varnams is that both the varnams start in the same sanchara as “R R G M G R” There is no lakshana geetam in Sangita Sampradaya Pradarshini prescribed for this raga. ‘Ennadan’ is a famous composition of Othukadu Venkata Subbayyar from the Pre Trinity period. The Tyagaraja compositions include ‘Ksheera sagara sayana’ set to Adi Tala. This composition starts in Rishabha. In this kriti Tyagaraja has highlighted the greatness of ‘Rama nama’ and different instances of how the supreme Lord has
come to the rescue of his devotees when they were in difficult situation. The Anupallavi gives the story of ‘Gajendra Moksha’ and charana comprises the story of ‘Draupadi mana samrakshanam’ and how the great devotee Bhadrachala Ramadas has been rescued from prison and finally there is description of Ramavatara. ‘Seetha Vara Sangita gnanamu’ is a kriti, in which Tyagaraja expresses his view that musical knowledge is something which can only be bestowed upon someone by the Omnipotent. This kriti starts in Rishabha as well. ‘Na mora aalakimpa’ is a piece which has Shadja as graha with the piece starting in Tara sthaayi Shadja. ‘Vinarada na manavi’ has svara panchama as graham svara and has an anecdote related to this Kriti which is as follows:

“Tyagaraja happened to visit Srirangam during Chitrotsavam. The house he was staying was in the corner of south and west Chitra streets. When the Deity was coming on the golden horseback Tyagaraja could see from the front of the House. When the procession passed Tyagaraja’s house and turned into another street, he felt like watching the Deity again, which he could not. But after some time the persons carrying the Deity could not move and people around could not understand the reason why the Deity is not moving. Then one of the main priests recognized Tyagaraja and asked him to come forward and sing. Then Tyagaraja sang ‘Vinarada Na Manavi’ in the sense of asking the Deity to move and when the song finished the deity moved. The lyrics of the song also show the different instances of trials made to move the deity” (Ref: Great composers book 2 by Prof. P. Sambamoorthy) Musically, the kriti has Panchama as graha svara i.e. the composition starts in Panchama and the interesting feature is that the following charanas also start in Panchama. This kriti is an Eka dhatu kriti in which all the charanas have same dhatu (notation). Thus it can be stated that there is no Anupallavi for the composition and thus can be called Kirtanam. ‘Koluvai yunnaade’ is an ‘Utsava sampradaya kirtanam.’ This composition starts in Shadja svara and the whole composition is an example of musical prosody of prasa. We can observe the musical prosody of yamakam which is a feature of comparing two unrelated things as in ‘Uduraja mukhudu’ who is the moon God with the face of Lord Rama. The piece can be counted upon for its poetic value. The piece is full of Anthyanuprasa. Other compositions include ‘Tulasamma Ma Inta’ and ‘Karuna Samudra’. ‘Maravakave’ is Dwi Dhatu Kirtanam in which there is different Dhatu or Notation for different Charanams of the Kriti. ‘Palaya Sri Raghuvira’ is Divya nama sankirtanam of Tyagaraja is in this raga.
The Muthuswamy Dikshitar kritis include: Kshithija Ramanam is a kriti dedicated to Lord Rama. There is a musical prosody in this piece where the word ‘kshithi’ has been used in different lines of the composition with the same meaning ‘earth’ but gives different meaning on coming in combination with different words. Another form of prosody named ‘prasam’ is amply visible in this piece which is a common feature of his kritis. There is nice ‘upama’ in the second line of Anupallavi wherein Lord Rama is related to be an invaluable gem of ‘Chinthamani’. The other feature in this kriti, which is an inherent decorative anga also found in many kritis is the ‘chitta svaram’. If we observe this chitta svaram carefully, the phrase ‘snDs’ has been used repeatedly at the beginning of every half avarthanam. We can say that he followed the prosody of ‘prasam’ not only with words but also with the svaras. The svara phrases go as below:

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“s n D p pmgr s n D s rgr | s n D p drsr | s n D s rmpd    ||
S n D s rmgr Sn Dd drsr | s n D p mgrs | s D sd p dr”    ||
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Another interesting but strange feature is that there is no raga mudra found in this kriti, which is otherwise a common feature of Muthuswamy Dikshitar kritis although the other mudra ‘Guruguha’ (Daiva mudra) is seen in the Charanam. Technically, if we observe the notation given in Sangita Sampradaya Pradasini, the starting of the composition itself would reveal the Avarohana of the raga.

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d r S n D , n* p m g rr sr G    |
Kshi thi jar a ma nam chintha ye ham    ||
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The kriti has ‘Dhaivata graha’ i.e., the composition begins in Dhaivata. Shalivatisvaram bhajeham - This composition seems to be a Sthala or Kshetra kriti wherein the place ‘Shali Vathi Nagar’ is referred. This piece shows the ‘Panchama Graha’ of the raga that is the composition starts in Panchama. Another feature found in this keertana is the ‘Samishti charanam’. This is considered to be one of the decorative angas in kritis and is a common feature of Muthuswamy Dikshitar kritis. There is no Raga mudra found in the keertana which again is uncommon for Muthuswamy Dikshitar kritis. Another interesting anga found in this keertana is the ‘Sol kattu Chitta svaram’. This is yet again a unique lyrical pattern observed in Muthuswamy Dikshitar compositions. The svara goes as:
“tarkita taka dhimi jham D S R M G R taka dhimi taka P D R S N D taka jham  ||
 D R S R G M G R tadhi tari kita tam S N D P M G R Dhimi tam tari kita  ||

In this piece there is also a reference of Ramayana in the lines ‘Vaali Pujita Grishma Mahotsavam’ where in the meaning is ‘Vaali worships him during Summer festival’ (ref: Compositions of Muddusvami Dikshitar by T. K. Govinda Rao. Pg.No. 287) ‘Sree Meenambikaya’ - The kriti seems to be on Goddess Meenakshi of Madhurai where the raga mudra is found in the charanam in the lines ‘Sri DEVAGANDHARI pujitaambujaasinya’. Vadanyesvaram is another composition of Dikshitar.

Shyama Sastry does not seem to have composed in this raga. ‘Kochcharlakota Ramaraju’(1878) a rare Andhra composer (belonged to Polavaram Samsthaanam .Ref:’ Andhra desa samsthanalu Sangita vangmayam by Challa Vijayalakshmi pg. no. 218 to 220) has used this raga in his kirtanams on Sri Rama Karnamritam. The piece goes as ‘Parula veda ledura’ set to Adi tala. Another kirtana by the same composer in the same book is ‘Etu botivo Ramayya’ set to Adi Tala. His mudra is ‘Rama Raju’. Tirumala N.Ch. Venkata Narayanacharyulu yet other rare composer from Andhra has composed a kriti ‘Pavana murthi nee pada pankajamula’ set to Adi tala. His mudra is ‘Narayana’. ‘Nee Sahayamu leni’ is a composition of Vina Kuppayyar in this raga set to Adi Tala. This is a composition on Dharma samvardhanini of Tiruvayyaru. The place of the diety is mentioned in Anupallavi in the lines ‘Bhasuramagu Adipura Vihari’. ‘Sri raja Rajeswari’ is a composition of Mysore maharaja Jaya Chamaraja Wodeyar in this raga which is set to Double kalai adi Tala. ‘Sree Vasu deva Sree kantha’ is a composition of Mysore Vasudevachar in this raga. ‘Enneramum Undan’ is a composition of Gopalakrishna Bharati set to double kalai Adi Talam.

“Sarade” and ‘Visvanutha’ are the two compositions of Papanasam Sivan in this raga set to Adi Tala. There are no Padams, Javalis and Tillanas found in this raga. ‘Saranam Bhava’ is a Narayana Tirtha Tarangam which is traditionally set to tune in this raga. ‘Matada Bekayya’ is a composition of Ambujam Krishna in this raga Set to Chapu (chapu Tala in general refers to Misra chapu) tala. This is a Kannada (language) composition. Among the Periya Sami Turan’s compositions ‘Inda veedundrain’ is a composition in this raga set to Adi Tala.
BEGADA is another famous Janya raga of SANKARABHARANA. Though it is not very old Raga, it is as famous as the Parent Raga. The Arohana and Avarohana are:

\['SGRMPDPS\\\\SN^DPMGRS'\]

But the Arohana and Avarohana in Sangita Sampradaya Pradarshini are given as follows:

\['SGMPNN^S\\\\SNDPMGRS'\]

The svaras taken are Shadja and Panchama along with Chatussruti Rishabha, Antara Gandhara, Suddha Madhyama, Chatussruti Dhaivata and Kakali Nishada. BEGADA literally means ‘Mica’, a kind of shining material, in fact a Mineral and according to N.Ch. Krishnamacharyulu garu, as our ancestors found the raga to be self shining like ‘Mica’, hence they gave the name BEGADA.(Ref: Sangita Raga Darshini Pg. no. 89) The lakshana geetam given in Sangita Sampradaya Pradarshini is as below:

“Ri varjyaaroha sampurna BEGADA saarvaKaalikaha”

The above phrase shows the lakshana given by Subbarama Dikshitar as follows:

“There is no rishabha in arohana of the raga, and avarohana is sampurnam and the raga has been mentioned as a Sarva Kaalikaraga”.

It has also been mentioned as Rakti raga. The sancharas given in Sangita Sampradaya Pradarshini are as follows:

The present version of the raga is from ‘Sangraha Choodamani.’ In literature, this raga can be only sourced from 16 and 17th Centuries. (This is the opinion of Prof. S.R. Janakiraman, Ref: Sangita Sastra Saramu vol.2 Pg. no 174) where as we can find a Pann called Thiru Thandagam which is equivalent to BEGADA showing that this is a much more ancient Raga. (Ref: History of South Indian music by K.V. Sreenivasa Iyengar) In Sangraha Choodamani the explanation is given as below:

“BEGADA is born from DHEERA SANKARABHARANA.
It has Shadja as graha amsa and nyasa, is complete in devious ascent and is complete in descent. ‘S R G M P D P S N D P M G R S”

The explanation given by Dr. Hema Ramanathan (ref: Ragalakshana sangraha Pg. no 200) is:

“The svara contour does not show all the svaras in Arohana and Avarohana but, in the lakshana geetham the last phrase reads ‘S G R G M P D N D P S, N D P S N D P M GR’

The Arohana and Avarohana given in the beginning of ragalakshana is supported by the one given in Sangita Sara Sangraha. The other names found for this raga are ‘Byagada’ and ‘Bihagada’ The name BIHAGADA is found in the Treatise Raga Lakshana in which the sloka giving the ragalakshana goes as

“Melascha sambhavo Dheera SHANKARABHARANAscha vai
BIHAGADAschathyi ragasya Sanyasam samshakagrham
Arohe ri dha varja chapavarohe samagraham
S g m p n s/ S n d p m g r s” and the meaning of this is as below:

“From the mela DHEERA SANKARABHARANA, The raga named BIHAGADA arises. It has Shadja as Graha, Amsa and Nyasa, drops Rishabha and Dhaivatha in the ascent and is complete in avarohana ‘S G m p n S / S N D P M G R S”. (ref: Ragalakshana sangraha)

Here we can observe the narration given by Dr. V.V. Srivatsa about certain recent ragas, in his own words, as follows:
“Ragas of Karnatic music are said to have a genesis, an evolution, subsequent metamorphosis and eventual standardization. These are select ragas of none—too—ancient origin and with high popularity in current times. Some are meteoric they rise fast and disappear too. If there is a raga with distinct and unique musical features and immense popularity, it should be deemed a phenomenon. BEGADA, sans doubt, is a phenomenon.” (A paper on raga BEGADA presented to CMC (Carnatic Music circle) Chennai).

It is a Vakra Shadava Sampurna raga. Thus only Arohana is Vakra with ‘dwisvara’ Vakra Arohana. It is a Varja raga as N is omitted in the arohana. But according to Sangita Sampradaya Pradarshini (as given in lakshana sloka) R is Varja in Arohana. The lakshana sloka goes as follows:

“R varjyaroha sampurna BEGADA sarva Kaalikaha”

The raga lakshana in Sangita Sampradaya Pradarshini explains it as a Bhashanga and that is:

“In the arohana prayoga of ‘G P M^ P’ Madhyama goes to its pace with a gamaka of ‘Ekkujaru’ and slightly touches Panchama and stands back in its place. In this process it falls in between Suddha madhayama and Prati-Madhyama. The same phenomenon can be observed in the prayoga ‘M^ P G’ also. So is the case with Nishada in ‘N^ S D P’ ‘G R G M P D N D P’ and ‘P N D P’ as it oscillates between D and S without standing in Suddha Kakali Nishada at all. Thus it sounds some times as Kakali and sometimes as Kaisiki in its nature.” (This is a transliteration from Sangita Sampradaya Pradarshini).

There are some interesting points to be noted which are made by Prof. S.R. Janakiraman in his book Sangita Sastra Saramu (volume 2 Pg no 175), a Telugu book dealing with raga lakshanas. In this book he states that it is very apt to classify BEGADA under HARIKAMBHOJI rather than SANKARABHARANA because of the nature of rendering the Nishada. He reiterated this point in an interview taken from him as part of requirements of this Thesis (translation of which is included at the end). The explanation from his book goes as below:
“In modern tradition, the raga BEGADA is dealt with Nishada deleted in arohana Prayogas and is being sung as dwisvara vakra Arohana, Shadava Sampurna Raga. Usually this raga is mentioned as the janya of 29th mela DHEERA SANKARABHARANA, but the Nishada does not show the features of Kakali Nishada which is the characteristic of SANKARABHARANA. The position of Nishada is intermediate between Kakali and Kaisiki in Prayogas like ‘mpd N d P and NN dP’ May be we can name this Nishada as ‘Prathi Kakali Nishada’. The same explanation holds good for the Nishada in the prayoga ‘R N d p’ and it is Kakali only in the ‘SNS’ prayoga.” He still continues his verbal explanation as follows:

“There is not much scope for the real Kakali Nishada in this raga. This could be the reason why Subbarama Dikshitar in his Sangita Sampradaya Pradarshini has described this raga as Bhashanga Raga along with ‘Saveri and Sahana’. There is nothing wrong if we say that BEGADA is janya of HARIKAMBHOJI and if it said so then it will become an Ekanya svara Bhashanga raga with Kakali Nishada as anya svara”. This particular aspect has been supported by Dr. Balamurali krishna also. He also expressed the view that this raga should be classified under 28th mela HARIKAMBHOJI. On the other hand, Prof. Sambamoorthy explained it as an Upanga. The explanation according to the Professor goes as below:

“It is an Upanga Raga. In the combination of the svara ‘d p M’ the Madhyama is slightly sharpened (27/20) and sung. Likewise in combinations like ‘P^ d N^ DP and ‘R N^ DP’ the Nishada is slightly flattened and sung. These two notes which establish the melodic individuality of the raga have been aptly termed as BEGADA Madhyama and BEGADA Nishada respectively. The correct Suddha Madhyama and Kakali Nishada are also used in many sancharas as in Madhyama in the phrase ‘Pm Dp’ in the Adi tala varnam and the N in the phrase ‘sndp’.” and we can find similar exercise of Svaras in the mukthayi Svara in Patnam Subrahmanya Iyer’s Navaragamalika Adi tala varnam, wherein the Svara Kakali Nishada can be observed in the prayoga ‘n d p M g r g’ where the raga comes in the second part of mukthayi Svara in which KALYANI is the preceding raga. It has been mentioned as Upanga with BEGADA Madhyama and Nishada in Gana Kala Pradarshini, a practical course book written by Aripirala Sathyanarayana Murthi

Another interesting feature to be observed in the Adi Tala varnam ‘Intha chalamu jesithe’ varnam is that the Anupallavi has three avartanams, where as in other varnams there will be only 2 Avartanams in Anupallavi. It is a Gamaka Varika Rakti Raga. M D and N are
Ragacchaya Svaras and Jeeva Svaras. Rendering of Madhyama differs with its place. In the prayoga ‘M G M^ P^’ the first one goes a bit softer than the latter. This can be found in the kriti ‘Nadopasana’ of Tyagaraja.

“M, mg G gm P , d P,
Na  do^ - - - pa^ sa na”.

The Madhyama will go much sharper in the prayoga ‘d p M g r S’ that comes in the beginning of Adi Tala varnam of Vina Kuppayyer. A composition beginning with Dhaivatam is a rare feature. The observation made by Dr. V.V. Srivatsa is more apt to be reported here which goes as:

“BEGADA is a raga with unique, if not exclusive, Madhyama and Nishada svaras. The Madhyama is prathyantara Madhyama level. Nishada appears to be between Kaisiki and Kakali Nishada svaras. This raga also permits, on selective basis, Kaisiki and Kakali Nishada. BEGADA is of the genre of Sahana, and Anandabhairavi, liked primarily for ranjakatva. The dual vakra sanchara in Arohana is the main characteristic of this raga. The glide from Poorvanga to Uttaranga is harmonious.” These phrases could be observed in the beginning of the Adi Tala varnam ‘Intha Chalamu’.

This varnam also has another rare feature of ‘dnS’ prayoga in Anupallavi. This prayoga is found only in this varnam. The following point has to be understood at this juncture. Though the Arohana mentioned in Sangita Sampradaya Pradarshini has Nishada prayogas, the contemporary lakshana of the raga has sancharas devoid of Nishada in Arohana prayogas. Syama Sastri’s Adi Tala varnam has a different permutation ‘p m g r’ and his composition ‘Kamakshi Natho Vada’ has several precious sancharas which have lost their existence. It is Sarva Kaalika raga which can be sung at all times, but afternoon is a better time for its presentation. In Gayaki tradition, this raga is allowed to be sung in the evening. ‘S N D N S’ is a rare Ranjaka Prayoga. ‘GmR’ is more interesting prayoga than ‘mgR’. Nishada should never be rendered as a Nyasa, i.e., it should never be taken as a resting note. M and P are Nyasa svaras, and P is a resting note. Compositions begin on G M D and N svaras as these are Graha Svaras. It is Tristhayi raga as it can be sung in all three octaves. ‘P d M’, ‘M g r r p’ and ‘N d P’ are Visesha prayogas, and in the later prayoga the Nishada is rendered with a tinge of Tara Sthayi Shadja. It is an impressive raga that can be sung in the beginning of the concerts. It is used in dance dramas and operas. The main aspects of Karnatic music such as Sruti and
Gamaka can be well illustrated in this raga. Patnam Subrahmanya Iyer was adept in singing this raga and therefore was called Begada Subrahmanya Iyer. His liking for the raga made him to compose 5 compositions in 5 different talas. They are:

1) Marachi itlude in Ata  
2) Abhimanamennadu in Adi tala 
3) Nee dasudanani in Adi  
4) Manasuna nera in Rupakam  
5) Nayeda in Misra chapu.

He rendered this raga with such an ease that in his own composition ‘Abhimanamu’, he sang Niraval at 2 places, one at ‘Abhimanamu’ and another at ‘Anna Pastrami’. Sangamesvara Sastri of ‘Vijayanagara Samsthana’ is known for his lucid presentation of the raga on Vina. His prowess in this raga got him an opportunity to teach Karnatic music in Rabindranath Tagore’s ‘Shantiniketan’. This is not an Ancient raga. There is a proverb which goes ‘Adi nata, anthya Surata and BEGADA meegada’, which means BEGADA is relishing like cream. It is an Auspicious Raga. Several rasas can be evoked by this raga and is suitable for composing different musical forms. ‘MM mgmP’ is a visesha sanchara and is found in the kriti ‘Nadopasana’. ‘rgmp dnN MM’ and ‘Rp mgr’ are a few more rare and Visesha prayogas. ‘DmP’ is another widely used prayoga. (Explained by M.S. Sheela in one workshop held at Auckland) In Tiruppanandal Mutt, this raga is given a very special position that the Tiruthandagam is sung only in this raga even today (by Dr. S.A.K.Durga)

The compositions in this raga range from Pre-Trinity to post-trinity including several monumental compositions by Trinity themselves. Swati Tirunal’s ‘Karunakara’, Patnam’s compositions mentioned earlier, Ramnad Srinivasa Ayyangar’s ‘Anudinamunu’ ‘Innum paramukham’ of Vaiyapuri Doraiswamy Kavirayar and finally Rama Swamy Sivan’s ‘Kadai kann vaittu’ are a few Post Trinity compositions to name. A pre trinity composer to name is Margadarshi Seshayyangar who has done composition in this raga named “Pahimam Sree Raghunayaka” set to Chapu Tala.

Patrayani Sitharama Sastri is a composer from Pithapuram Samsththanam, a provincial state in Andhra Pradesh and has written a poem regarding the greatness of BEGADA as follows:
“Ennanagu ragajathanamu lenno raga
Mandalammuna nundina nundavacchchu
Gakaruchi meeri jigiminchu kalalaninchu
BEGADA raga mana paala meegada kada’’

In other words, it states that there can be so many Ragas in the kingdom of Karnatic music, but there can be no Raga like BEGADA which is equivalent to relishing cream. This poem goes in accordance with the proverb saying ‘BEGADA meegada. There is no equivalent raga in Hindusthani which resembles Raga BEGADA. There is Raga called BIHAGADA which has the following lakshya according to the book Raganidhi:

“There are 2 types of Bihagada-s which belong to Bilaval Thaat. One is a mixture of Behag and Mand. In this the Tivra M and komal N are not there and its Jati is Shadava Sampurna. There is no Rishahba in Arohana. All the svaras are Suddha svaras of Hindustani. In this raga there is the phrase ‘nds’ to differentiate it from BIHAG.”The more popular kind of BIHAGADA is with Komal N in very beautiful sanchara. The Jati of this is also Shadava Sampurna. SRIKALYAN of Hindustani Sangit if sung with Komal Ma instead of Tivra Ma is similar to Karnatic BEGADA.”

In Gayaka Lochanam this raga is classified under Putra Raga. The kriti ‘Sundari nannindarilo’ of Kovuru Tripura Sundari Pancharatnams is composed by Tyagaraja in this raga. If the evolution of the raga BEGADA is observed, it seems to be a much recent raga and the explanation given by Dr. V. V. Srivatsa in regards to this is as follows:

“Ancient Treatises do not refer to Raga BEGADA. The earliest established reference is in Rang Mahal copper plates—referring to the compositions of Annamacharya. A Devarnaama “Hariye sarvothama” is still rendered in an archaic form with ‘S R G MP’ sanchara too – perhaps indicative of its existence in the 16th century. We have a padam ‘yala padare’ by Kshetragna. A composition by Margadarsi Sheshayyangar establishes the presence of the raga in pre trinity period. BEGADA belong to a select group of ragas in which Trinity have done at least one composition each. This is a raga which provides Hasya, Sringara and Adbhuta rasas. The present version of the raga is from Sangraha Choodamani.” It is interesting to notice the following points given by Dr. V. V. Srivatsa in CMC news letter:
“This is one of the 22 Ragas in which Trinity have made at least one kriti each. References to BEGADA, found in recent works like Mahabharatha Choodamani, Sangita Sara Sangrahamu, Sangita Kalaanidhi, Gayaka Siddhanjanam, Gana Vidya Pradarshini, Sangita Svara Prastara Sagaram, Karunamritha Sagaram and Sangita Chandrikai are adequate testimony to its immense popularity. Two distinct features are the hall marks of BEGADA. The first one is the Ubhaya Vakra Sancharas and second being the unique Nishada svara which is neither Kaisiki nor Kakali in nature. The usage of Nishada especially in phrases like “R N D p” or “N N D P” is bewitching. It gives raga hinting tilt”

In Gayaki tradition, this raga is preferred to be sung in the evening. Some consider that this raga should be sung in the afternoon though it is described as a Sarvakaalika raga. Coming to an analysis of compositions in this raga there is geetham ‘Saraswathi nannalige’ There is a reference of a Lakshana Geetham in the book Ganendu Sekharam of Tachchuru Singaracharyulu named ‘AAre Jaya Jaya Sura muni’. The bhashanga lakshana of the raga is not mentioned in the Geetha. If we go through the Varna Sagaram book, which is a compilation of 400 varnams done by T. K. Govinda Rao, all together 6 varnams could be found in Adi Tala and two varnams in Ata tala. The Adi Tala varnam composed by Syama Sastry in this raga is a Sanskrit composition in contrast to his Kritis which are Telugu compositions. The feature found in this varnam is that there is Sahityam for Mukthayi svaram in Purvangam. The 2 Varnams composed by Vina Kuppayya and Patnam Subrahmanya Iyer are Telugu varnams. The other 3 Varnams are Tamil compositions done by Tiger Varadachari, Nerur Srinivasachari and Gomathi Shankara Iyer respectively. ‘Maa dayai purivaye’ is a pada varnam set to Adi tala which is composed by Chitravina N. Ravi Kiran. In this varnam the Pallavi and Anupallavi start in svaraakharam and same is the case with charanam. There is one ‘Va Muruga’ of ‘Spencer Venugopal’ which is more famous in concert repertoire. The Ata Tala varnam composed by Thiruvarur Ayyaswami Nattuvar seems to be a Daru varnam, as it has Jatis interspersed with svara in charana sahityam. The other Ata tala varnam ‘Marachitlundedi’ by Patnam Subramanya Iyer is a very good composition with all prayogas related to the raga. There is pada varnam in this raga written by Swati Tirunal Maharaja which goes as “Rama akhila Ripu virama” set to Misra chapu. ‘Pagalu reyi nine dalachi’ is an Ata Tala Varna composed by Vina Krishmcharya
The pre-trinity compositions include one kriti by Margadarsi Sheshayyangar. The kriti starts with the words ‘Pahimam sree Raghunayaka Badra dayaka’ and is set to Chapu tala. In Sangita Sampradaya Pradarshini the list of compositions include a sanchari geetham of Venkatamakhin followed by ‘Sree matha Siva vaamanka stithaya’ and ‘Tyagarajaya namasthe’ and sanchari given by Subbarama Dikshitar. The analysis of Tyagaraja kritis goes as follows:

1. Gattiganu -- a philosophical kriti

   There is an interesting feature to be found in this kriti where in the pallavi and Anupallavi are in one speed and the charanams are sung in second speed. This kind of experimentation is seen in several of Tyagaraja kritis such as Rama Ninu vina which is another composition of the composer in raga SANKARABHARANA. Other examples that could be sighted in this regard are ‘Eesha Pahimam’ and ‘bhajana Seyave’ etc.

2. Sundari nannindarilo --- Kovuri Tripura Sundari pancharatnam.
3. Bhakthuni Charithamu from Prahlada Bhakti Vijayamu
4. Nadopaasana --- starts in Madhyama.

   This kriti gives the importance of music. We can find the musical prosody of prasa with the letter ‘thra’ in charanam of this kriti. The piece has Madhyama Graham that is it starts in svara Madhyama.

5. Nee pada pankajamula --- There is musical prosody of prasa and yati of letters ‘Jya’ and ‘va’ in the third charanam of the kriti where the vaggeyakara mudra of the composer is seen. Another interesting feature found in this kriti is that the different charanams have different Dhatu-s for them.
7. Lokavana chatura in Adi tala starts in mandra sthayi. There is also an anubandham at the end of the kriti in Madhyama kala which goes “Sree pathe varada palitha Tyagaraja sarvabhouma akhila”
8. Samiki Sari cheppa jala
9. Thana vari Thanamu leda - in this kriti dhatu seen, i.e., notation is similar to anupallavi and other charanams) Thus it could be classified as Eka Dhatu Kirtana.

Among the Muthuswamy Dikshitar compositions are:
1. Tyagarajaya Namasthe --- does not seem to be having raga mudra in it which is otherwise a common feature for Muthuswamy Dikshitar kritis.


3. Vallabhanayakasya - one of Shodasa Ganapathi kritis.( in this kriti we can find a solkattu chittasvaram) which goes as:
   “Dheem takita tajham gmr G tari kita dheem tanatha
   N N DP sg tadi gina thom NN dp taka dheem ta dheem gina thom”
   This chittasvaram can be found in Sangita Saurabhamu a compilation of compositions with notation By Sangita Kalaanidhi Sripada Pinakapani. (Ref: Sangita Saurabhamu vol: 3 or 4 of Sripada Pinakapani)

1. Sree Matha SIVA vamanka sthithaya

Next, among SYAMA SASTRI’s compositions are:

2. Shankari neevani --- There is a structural resemblance between this kriti and ‘Lokavana chatura’ of Tyagaraja and the above kriti ‘Sankari Neevani’ where both the kritis start in mandra sthayi and have Madhyama kala sahityas. The added feature in “Shankari neevani” is that there is Chitta svara sahithyas in the kriti which is common for Syama Sastri’s kritis.

3. Kamakshi natho vada

4. Sami natho vada kumara sami natho vada --- This kriti seems to be a composition on Lord Subrahmany or Muruga, a bit different from most of his other compositions which are normally dedicated to Goddess Kamakshi.

   Patnam Subrahmanya Iyer kritis include Manasuna nera Nammithini set to Rupaka tala. In this kriti the vakra sancharas of the raga are mainly revealed. For example:

   “pDp S ; ;
   Anagha nannetlayina” in the beginning of anupallavi and charanam has:
   “S g r g m P D P ,”
Krooru daina kakasurudu etc. is showing us the vakra arohana of the raga. Here there is a reference of Kakasura Vrittanta which is a part of Ramayana found in Sundara kanda where Goddess Sitha takes this story as a reference of her Ekanta with Lord Rama when she gives Choodamani to Lord Hanuman. Abhimanamennadu kalgura rama is a piece of the same composer which starts in Adhara Shadja. There is one Mysore Vasudevachar keertana ‘Manasa Vachasa Sirasanisam’ set to Adi talam. There is a nice chittasvaram in this kriti.

There is another kriti ‘Anudinamunu Kavumayya’ by Ramnad Srinivasa Iyengar which has a chittasvaram in this raga. ‘Bale paripalisou’ is an Ashtottara Shatata raga kritis composed by Muttayya Bhagavat with has done 108 kritis based on Chamundi ashtottara and the kriti signifies 30th Nama ‘Balayai namaha’. This is a magnificent composition in which we could observe several lyrical and musical beauties. It is a huge piece with two charanams and a chittaswaram. The word ‘bale’ is used rhyming with ‘Phale’ in anupallavi. The prosody of yamakam is followed in Pallavi and Anupallavi where in Pallavi it is used as the name of Devi and in Anupallavi it is used to describe Goddesses forehead which is compared to crescent Moon in the process of which a nice ‘upama’ that is ‘Simile’ is followed. There are two charanams in the composition which have similar starting words ‘Ghana naya desikadi Sangita’ and in first charanam it continues ‘Manjula kaladhiswari’ and in second charana it continues as ‘Lolana kripa sheelana’. In the first charana the sahityam continues saying that both Sun and moon are two eyes for the Goddess which is another form of ‘Upama’ and there is another explanation of Goddess wearing crescent moon on her head showing how one word could be used for different expressions and thus the lyrical genius of the composer. Another significant feature found in this Kriti is that it has Manipravala sahityam. Whole piece until second line of second charana is in Sanskrit. But in the end of second line in second charana the words ‘Ghana guna sukumara Nalvadi Krishna Rajendrana manavare salahamma’ where in we can find Sankrit, Tamil, Telugu and Kannada. Another interesting feature found in this kriti is that both charanams have similar ending which goes as ‘Manju Bhashini Mathanghi Dhanapathi sakha Harikesha sathi suravara vinuthe Amba’. Musically observed BEGADA is very nicely portrayed in the very beginning of the piece with ‘D, P S, N R; S;’ which is very apt introduction of the raga. There is a Chittasvaram in the kriti which is a decorative anga. ‘Hara Mahesvara’ is one of the ashtottara sata nama kirtanams done by Muttayya Bhagavat based on the Siva Sahasranama stotram in this raga. The kirtanam depicts the second nama ‘Maheswarayanamaha’. The piece is set to Adi Tala with the musical prosody of ‘Prasa’ embedded in the charanam of the kriti. An interesting feature found in this piece in charanam
is that the word ‘Sakala’ is repeated in the beginning of every line with the combination of different words but with same meaning. The charana goes as:

“SAKALA deva vandita padayuga  
SAKALA loka muladhara  
SAKALA mantra adhikarana  
SAKALA veda sara sri harikesa”

This kriti also has a decorative anga of Chittasvaram with a Madhyama graha in the composition. The musical genius of the composer could be understood when another composition in the raga in his Navagraha kritis dedicated to Lord Sanaichara set to music in this raga which goes as ‘Chaya devi Priya Tanayam’ which has Gandhara as Graha svara. Thus three pieces of the composer have three ‘eduppus’ that is beginnings portrayed which are Dhaivata, Madhyama and Gandhara. ‘Ettanai taram’ is a composition of Periyasami Turan in this raga set to Chapu Tala. The following kritis are written by Papanasam Sivan:

1) Taraniyil set to Misra Chapu  
2) Innai Ninnaidu set to Adi  
3) Devin in vadi Vazhigai set to Adi  
4) Vishalakshhi set to Misra chapu  
5) Gana rasa mudan in Rupakam  
6) Kai kkodunga in Adi  
7) Sankari Dayakari in Adi  
8) Bhuvaneswari in Rupaka tala

The kriti ‘chidambaram’ is a composition of Sree Gopalakrishna Bharati in this raga. There is one kirtana from his Nandanar Charithram. There is ‘Varuvar azhaithu’ by Sree Ramalinga Swamy, and ‘Intha Parakela namma’ is a composition by Vina Kuppayyar which is composed is composed on the Goddess Chamundeswari of Mysore. Other compositions of the composer include ‘kori kori ninu’ set to Chapu Tala and ‘Brovanu rara Sri Bhoo manohara’ set to Rupaka Tala. These compositions could be found in the book ‘Pallavi Svarakalpavalli’ a book by Tiruvottiyur Tyagayyar with a compilation of compositions of his father Vina Kuppayyar. A detailed exposition of some of these compositions is done in the 5th chapter of this Thesis. There is Svara Sahitya ragamalika of the same composer in which the raga BEGADA has been used as 10th raga in set of 16 ragas. The other ragas include NATA,
GOULA, ARABHI, VARALI, SRI, RITIGOULA, NARAYANAGOUA, SRIRANJANI, KEDARAGOULA, ATHANA, VASANTHA, ANANDABHAIRAVI, SAHANA, YADUKULAKAMBHOJI and SURATI. ‘Amba ninu’ is ragamalika composed by Chinnikrishna Dasa having 9 ragas included in it out of which the sixth raga is BEGADA.

‘Rama Sri Raghurama’ is a Rama karnamrita kirtana composed by Kochcharlakota Ramaraju (ref: raga Devagandhari for his details) in this raga. ‘Nee vada ne gana’ is a composition of Hari Nagabhushanam garu in this raga set to Jhampe Tala. ‘Ravamma Rajata giri Vasini’ is a composition of Parupudi Chalamayya Sastry set to Adi tala. He is a rare composer from Andhra. His compositions could be seen in the book by name ‘Abhinava Gana Manjoosha’.

There is a Mysore Vasudevachari kriti set to Adi tala, which has very nice chittasvaram as a decorative anga of the kriti. ‘Sakara kanyaka’ is a composition of Mysore Sadasiva Rao in this raga set to Adi Tala. This kirtana starts in a svaraksharam. There is another piece of the same composer which goes as ‘Sri Raghukulajalaya nidhi’ set to Adi tala. A Purandara Dasa keertana ‘Kelano hari thalano’ is set to this raga in Adi tala. ‘Idi Niku mariyada’ is a Javali composed by Dharmapuri Subbarayar in Chapu Tala. Composing a Javali in this raga is an example of the creativity of the composer. There are two padams of Dasu Sriramulu tuned in this raga. They are ‘challaku vachchi’ set to Rupaka Tala and ‘Poyi vachcheda Sami’ set to Chapu Tala. ‘Chepparada Kaddo ledo’ in Adi tala, ‘Rama Sri Raghurama’ in Misra Jati Ekatala are Rama Karnamrita Kirtanams composed by Kochcharlakota Ramaraju in this raga. There is one thiruppugazh ‘Oru poludu miru charana nesa.’ ‘Nikhila loka Saranya’ is a composition of Cheyyur Chengalvaraya Sastry in this raga set to Rupaka Tala (see raga BEHAG for details of the composer).

The above list of compositions gives an idea of how the raga prevailed in different stages of the musical history. Keen observation of the compositions shows that this raga is not very old in origin as said earlier. At this juncture, it is relevant to understand that this raga is found in Sangita Saramritha of King Tulaja with several examples and illustrations wherein he mentioned it as the janya of SANKARABHARANA.

In pre-trinity period we could find only one kriti of Margadarsi Seshayyangar. During the Trinity period, Tyagaraja seems to have done more number of compositions and also dealt the raga with much variety. There are almost 10 compositions of Tyagaraja. After careful examination of these kritis, we can derive that the raga has been established by Tyagaraja, and maybe this has motivated Patnam Subramanya Iyer to get expertise of the raga and got him the
name ‘BEGADA Subrahmany Iyer’. The raga could be seen in several ragamalikas such as - A navaragamalika ‘Amba Ninu’ composed by Chinni Krishna Dasu. In this piece the raga forms 6th in order and is seen as raga mudra. The composition is set to Rupaka Tala. There is pancharaga svarapallavi, which is a composition of Swati Tirunal is found in the book Sangita Kalpadruma of Muthayya Bhagavathar. In this piece the raga is second in order. This raga is also found in “Sree Ramana Padma Nayana” set to Adi tala which is Dasavatara Ragamalika. In this the raga portrays Buddha avatara. There is also a reference of the place where Buddha got Gnanodaya. The next highest number of compositions is by Patnam Subramanya Iyer with a number of around 5 compositions followed by Papanasam Sivan who also has 5 compositions to his credit. Among the contemporary composers Dr. Balamuralikrishna has done one composition in this raga which starts as ‘Hari neeve’. Anila kumaram bhavayeham’ is composition of Chitravina N. Ravikiran set to Adi talam. The following points are to be noticed in this piece. There is a Madhyama kala sahitya at the end of anupallavi and another interesting feature is that the charana is composed in trisra nada and culminated with chaturasra jati. In his book Sada Sharanam, Ravikiran has classified the raga BEGADA under 28th mela HARIKAMBHOJI, which is in accordance with the view of S. R. Janakiraman and Dr. Balamuralikrishna. ‘Tarunam ide’ in Adi Tala, Bhagyame Bhagym set to Rupaka Tala and ‘Anai aninda tarum’ in Adi Tala are few compositions of Ambujam Krishna in this raga. Some of the Periyasami Turan songs include ‘Chindanai sey maname’ set to Adi and ‘Aridam Murai solluven’ set to Adi. There is a Tamil padam composed by Sree Ramalinga Swamy set to Chapu tala named ‘varuvar azhaittu vadi’ the padam starts in the pooravangam of the arohana. “Nadiri thom didri taddiri’ is Tillana composed by Vina Seshanna in this raga set to Adi Tala.

3.1.2.3 HINDUSTANI BEHAG

It is a Janya raga derived from 29th mela Dheera SANKARABHARANA. The murchana of the raga is : “S G M P N D N S
S N D P M^ G R S”

The svarasthanas taken by this raga are Shadja, Chatussruti Rishabha, Antara Gandhara, Suddha Madhyama, Panchama, Chatussruti Dhaivata and Kakali Nishada. There is Prati-Madhyama and Kakali Nishada, which makes it appropriate to be classified as a dvi-anyasvara
Bhashanga raga. The Prati-Madhyama occurs in the prayogas of ‘pmP’ and ‘gpmP’ (ref: South Indian music by Prof. Sambamoorthy, Volume 3.) In the phrase ‘P m mG’ the first Madhyama is anyasvara and second one is Suddha Madhyama. Similarly, the sancharas having Kakali Nishada are ‘p d n d p’ ‘p n d p’ and ‘d n p d m p’. The sancharas like ‘n d n s, sns, n s N d p’ have Kakali Nishada only. There is scope for Kakali Nishada in the sanchara ‘p d n s’ sometimes. ‘p m m g’ is a prayoga of the raga wherein the first Madhyama is Prati-Madhyama and the second one is Suddha Madhyama in nature, but in the sanchara ‘s m g m’ both the Madhyamas are Suddha Madhyama only. It is a vakra sampurna raga. It is a varja raga as there is no Rishabha in the arohana. The ragacchaya svaras are Antara Gandhara and Kakali Nishada. Gandhara is an important nyasa svara at the same time Rishabha, Madhyama and Dhaivata should never be rendered as nyasa svaras. Historically observed the raga is assigned with two sets of contours under two Melakartas in the book Raga Pravaham (Ref: Ragas emerged during post Trinity period and their Lakshana by Dr. M. B. Vedavalli pg. no. 28 to 35) The Melakartas are 28 and 29 with the following contours under HARIKAMBHOJI

1. S R G M S G M P N D N P D N S 
   S N P D N D P M G R G M G S and
2. S R G M P D N S 
   S N D N P D P M G R G R S

- which are in turn taken from Ragakosa in which there is another set of Arohana and Avarohana under 29th mela which could be found in Raga Pravaham which is ‘S G M P N D N S / S N D P M G R S’. It has been called BYAGU in the books ‘Sangraha Chudamani, Sangita Kalanidhi and Gayaka Siddhanjanamu and is mentioned as BYAG in Karunamrita Sagaram A Tamil Treatise in music and the present version in which it is called BEHAG and is placed under 29th Mela SANKARABHARANA which could be seen in South Indian Music book 3. It is mentioned in several other books such as Sangita Chandrikai, Gana Bhaskaramu and Sangita Svara Prastara Sagaramu which have placed it under 29th Mela and either called it as BYAGU or BYAG. According to Dr. K. G. Ginde there is only Komal M and Tivra M was not there in Old Drupad style. According to Prof. P. Sambamoorthy the raga has been introduced in Karnatic Music only in later part of 19th century by Swati Tirunal and Gopalakrishna Bharati. Coming to the compositions ‘Sree Madhava’ is a keertana of Papanasam Sivan ‘Bharata samudaya vazhgage, Etaanai koti inbam’ are Subramanya Bharathiyar songs tuned in this raga. Ondre uyir samayam’ is T. Lakshmana Pillai’s composition in this raga. “Dhir dhir thom taka
dheem nana” is a tillana of Dr. Balamuralikrishna in this raga set to Adi tala. The second charana has the starting syllables of mridangam jatis ‘Tha dhim Thom nam’ in a very nice and enjoyable manner, in which Gopuchcha yati patterns have been followed. The charanam of this composition is an example of the composers poetic skills, where we can find the musical prosody ‘prasa’ embellished very nicely culminating with a reference Tyagaraja to whom the tillana is dedicated. The svara Panchama is a resting note. This could be observed very well in the Tillana of Dr. Balamuralikrishna in the very beginning of the composition. In the prayoga ‘s n d p’ the Nishada will be either Kaisiki or Kakali depending on the preceding sanchara. ‘P s n s d n* p d m* p’ ‘g m p d n d p m G’ and ‘r g m g g r s n s’ are some ranjaka prayogas. The phrase ‘s m g M’ is a valid prayoga in this raga. It is classified as desi raga as it has been acquired from North Indian music. It is a sarvakaalika raga as it can be rendered at any time. This raga depicts the rasas of Sringara and Adbhuta and evokes the atmosphere of liveliness and rapture.

It is a Madhyama kala pradhana raga. The old name for this raga in Hindustani is VIHANG. In Hindustani tradition, this raga is sung between 9pm and midnight. Originally in Hindustani, it is kept under BILAVAL THAT as it has komal M. However, without the liberal usage of tivra M, the raga sounds very dull and now in North Indian tradition it’s kept under KALYAN THAAT though it continues to be under SANKARABHARANA in Karnatic music. It is also classified as Bhashanga raga in this tradition as in Karnatic music. G and N are samvadi svaras. The sancharas ‘np’ and ‘gs’ are most widely used. The prayoga ‘p m m g’ has been created to increase the ranjakatva of the raga (ref. Raga Nidhi by B.V.Subbarao). This raga is suitable to be used in ragamalikas as it is very pleasing to the ears. Now it is important to note that the raga has attained a much higher position in the world of Karnatic music as many present day composers have composed vividly in this raga. S G P and N are graha svaras as the compositions start with these svaras. It is a tristhayi raga as it can be sung in all 3 octaves. The feelings of wonder (adbbhuta rasa) and Bhakthi could be very nicely portrayed by this raga.

Namavalis and bhajana sampradaya keertanas are sung in this raga. The famous Annamacharya sankeertana ‘Narayanathe Namo namo’ has been tuned to this raga. The stanzas of Tulasi Ramayana are set to tune in this raga. This raga is most widely used in Katha Kalakshepams. The Marathi form Sakhi is sung in this raga. According to Prof. Sambamoorthy, this North Indian raga came into the attraction of South Indian composers only during 19th century. The following is the discussion of the raga from the book ‘Sangita Sastra Saramu’ (pg. No.221) of Prof. S. R. Janakiraman. He gives 3 pairs of ragas with the prefixes of ‘Hindustani and Karnataka’ before their names such as:
1) Karnataka BEHAG and Hindustani BEHAG
2) Karnataka DEVAGANDHARI and Desya DEVAGANDHARI and finally
3) Karnataka Kapi and Hindustani Kapi.

He described the contour of the raga in a slightly different manner, which goes as:
- “s g m p n d s / S n dp m g m g r s”

He also suggests that the arohana could also be “s m g m pn d n s”. Prof further states that both the swakeeya and anya svaras are equally important. The raga could be termed as a ‘Chayalaga raga’ as it is chaya pradhana raga. This raga has been classified as a Madhyama or an adhama raga by Ramamathya. Even though the Tyagaraja kriti ‘Nenendu vedakudu ra’ is in this raga, the raga became more famous only after the post-trinity period. This raga is not mentioned in Sangita Sampradaya Pradarshini. There is no Lakshana geetam prescribed in this raga. ‘G M P N S ND P M’ is a Jatiswaram composed by Vina Seshanna in this raga. ‘Daya lead napai’ is a varnam in Adi tala composed by Mysore Vasudevachar in this raga. ‘Vanajksha’ is a varnam composed by T.R. Subrahmanyam in this raga. In this varnam, the anupallavi as well as charanam have svaraksharam. As in “sanakadi muni” in anupallavi and “Sati leni marakoti” etc. We can also observe a Gopuchcha yati pattern in the 3rd charana svara of the varnam. For example:

“P S N D P M
P N D P M
P D P M
P P M
P M”

Out of the Trinity, only Tyagaraja seems to have composed in raga KARNATAKA BEHAG and composition is ‘Nenendu Vedakudura’. ‘Ennai Ninaittidal’, ‘Varuvai Vandru’ and ‘Nayana Seyun’ set to Adi tala are compositions of Ambujam Krishna in this raga. A Narayana Tirtha Tarangam ‘Parama Purusha manuyama vayam’ is in this raga. We can find compositions of Gopala Krishna Bharati and Swati Tirunal in this raga. ‘Bhavayeham’ and ‘Pahi Krishna’ are Mysore Vasudevachar compositions in this raga. Out of these the former is set to Adi Tala and the musical prosody of anthyanu prasa is found throughout the composition. For example: Raghu “Veeram” Sree “karam” sevakarthi harana “Chathuram” karuna “karam”.
The word Karam is repeated twice with the same meaning. ‘Sree karam’ is one who gives auspicious things and ‘Karuna karam’ is one who blesses you with karuna that is kindness. This piece is set in Double kalai Adi Tala which resembles a “Drupad Style” of Hindustani Music. Yet another composition of the composer is ‘Pahi Krishna vasudeva’ starts in a svaraksharam as we can observe below:

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“ p p pmM g”
Pa hi Krishna-- ---
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The above kirtana also has the yati pattern very nicely included. Yati is a poetic beauty wherein the second letter of respective lines of different parts of the piece is same. This is very commonly found in ANNAMACHARYA keertanas. To sight such example in this composition is as below:

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“paHI Krishna vasudeVA
DeHI sadgathim MadhavaVA” - pallavi

“eeHI thardatha suvibhava
DroHI kamsahara Keshava” - anupallavi

“kanDHA rathala pari shobitha sinDHura mani bhooshana shatha
ganDHA vaha sutha poojitha sinDHu shayana suguna bharitha
kunDA kusuma suvirajitha manDHa hasa sura vanditha
manDAradri dhara muni natha nanDHa gopa nutha sucharitha” - charanam
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Here we can also find prasa very elegantly imbibed in sahityam. Another noteworthy feature of this keertana is the Madhyamakala sahitya which is one of the common decorativeanga of a keertana. Another noteworthy feature to be noted with this piece ‘pahi krishna’ is that it is in Drupad style of Hindustani Music and is set to Rendu kalai adi tala. We can find ‘Smarajanaka’ a composition of Swati Tirunal, “Sundaranga” of Pallavi Sesha Iyer, “Sree Mahaganapathy” of Garbhapurivasar etc. in this raga. The famous ‘Adum Chidambaramo’ ‘idu dano thillai’ from Nanadanar Charithram (an opera) and “irakkum varamal” of Gopalakrishna Bharathi is set in this raga. ‘Kopamelara Gopala sauri’ is a composition of Vina Kuppayyar in this raga. A rare composer from Andhra Parupudi Chalamayya Sastry has done two
compositions in this raga. One is ‘He Kapalini Shulini’ set to Adi tala. The second one is ‘Pranata santoshini’ set to Adi. Of these two there is very nice Anthyanuprasa found in the pallavi of the first Kirtana which is with ‘Na kara’ such as in ‘Shulini, malini, Kapalini’ etc. The composition also starts in letter ‘Ha’ which is a rare feature. The Rama Karna mrita kirtanams composed by Kochcharlakota Ramaraju has extensive usage of the raga BEHAG. The compositions include ‘Aparadhinanti Gada’ set to Trisra gati Eka Tala. ‘Rama Nannu brovara’ set to Adi Talam. This piece has similar beginning as ‘Rama nannu brovara’ Of Tyagaraja in raga HARIKAMBHOJI. This composition has similarities with ‘kshira sagara sayana’ of Tyagaraja and some other kirtanams of Bhadrachala Ramadas. There is another composition with similar beginning by the same composer which goes as ‘Rama ninnu namminanu’ set to Trisra gati Eka talam. ‘Kanulara Miru’ is yet other kirtanam of the composer in this raga set to Adi Tala. (a special analysis on these kirtanams is done in chapter5 of this Thesis) ‘Narayana chaturaksharamulu’ is one more piece of the composer in this raga which is set to Adi Tala. Another post Trinity composer is Cheyyur Chengalvaraya Sastry, who has done an opera ‘Sundaressara Vilasamu’ and other compositions. In the above mentioned opera he used the raga BEHAG in Kirtanam ‘Idi gada Kailasamu’ set to Adi tala. The song describes the ‘Kailasa’ the abode of Lord Siva. (Pg. no. 25 Musical compositions of Cheyyur Chengalvaraya Sastry by Prof. P. Sambamoorthy) The mudra of the composer is ‘Chengalva raya’. The other pieces done by him include ‘Sree Muktambike’ and ‘Kaduvadiga todugavayya’ set to Adi tala. Of these the second one is dedicated to Lord Ganesha. The compositions are filled with the Prosody of prasa throughout. ‘Ennai Ninnathidal’, ‘Varvay Vandru’ and ‘nayana se nayana’ set to Adi tala are few compositions of Smt. Ambujam Krishna. Of these the third one is a Hindi Bhajan. The following are some compositions of Papanasam Sivan in this raga.

1) Amba unmel in Adi tala
2) Krishnam in Adi
3) Sri Madhava - Adi
4) Bhajanai Seyvai in Adi
5) Sarasa In Adi
6) Kalpagambike – Adi
7) Anbudan Ambikai
8) Bhagavatottama Adi
9) Yellam Brahmathayam Adi and finally a Tillana “Dhi tana nana” in Adi Tala.
A specialty of this raga is that the raga has been extensively used in Javalis by different composers. Some of the javalis ‘Vagaladi’ and ‘Samaya mide rara’ are composed in this raga by Tirupati Narayana Swami and Patnam Subramanya Iyer respectively. We can also find ‘Nirupamana swamini’, a javali composed by Ramnad Sreenivasa Iyengar in this raga. ‘Manasichchi natho’ is Javali of Dasu Sriramulu set to tune in this raga in Adi talam. The famous Annamacharya keertana “Narayanathe Namo Namo” is set to tune in this raga by Dr.Balamuralikrishna. This raga is also suitable for composing padams and tillanas. Some of the tillanas are ‘Dhim Dhim Thadirana’ and ‘na dir dir thom’ set to Adi tala composed by Vina Seshanna. There are several ragamalikas in which the raga is found. One such is the “Nakshatra raga malika” composed by Dwaraka Parthasarathi and N.C. Parthasarathi. This is a composition having 27 ragas that is the number of the days in a Telugu calendar and so the name “Nakshatra ragamalika”. “Karviriyan” is a ragamalika composed by Ponnayya Pillai which has 8 ragas of which BEHAG is 7th in place and a melodious chittasvaram is included with it. This is a Tamil composition. “Dheem tadina dheem tana” is a tillana composed by Madurai. T. Srinivasan set to Khanda nada Adi talam. ‘Nenendu vedakudura’ is kriti of Tyagaraja in KARNATAKA BEHAG. ‘Naneke badavanu’ is a Purandara Dasa kriti Nirupamana samini’ is a javali in this raga. ‘Maruganai maru peayar azhaga’ of Guru Srujaanaada is another note worthy composition in this raga. Tari Ki Ta Ta Ka Dhi Mi Jham’ ‘Saramaina mataletha’ is a javali by Swati Tirunal. There is tillana by Papanasam Sivan as well as a Kirtanam ‘Sri Madhura’. Bharata Samudaya vazhgave, Etaanai koti inbam’ are compositions of Subrahmanya Bharatiyar tuned in this raga. There is one T. Lakshmana Pillai song ‘Ondre uyir Samayam’. “Dhir Dhir Thom Taka Dheem Nana” is Tillana of Dr. M. Balamuralikrishna in this raga set to Adi Tala. The second charana has the starting syllables of mridangam Jatis ‘Ta dhi tom nam’ in very nice and enjoyable manner with Gopuchcha yati patterns. The charanam of this composition is an example of composer’s poetic skills, where we can find the musical prosody of Prasa embellished nicely culminating with a reference of Tyagaraja to whom the tillana is dedicated. The charanam is:

“Gayaka jana vara dayaka vara vaggeya kara kula vandaneeya
Gana neeya Muralee gaana priya mahaneeya TYAGARAJA Guru raya”

- wherein we can also observe the prosody of Antyanuprasa. Thus it could be concluded that the raga is very much suitable for Adbhuta Sringara and Bhakti rasas which made the
composers of different periods (Post Trinity to Contemporary) use it extensively in their compositions thus giving the generations a treasure of compositions.

3.1.2.4 BILAHARI

Raga BILAHARI is another famous Janya raga of SANKARABHARANA which is 29th mela. The murchana of the raga is: “S R G P D S S N D P M G R S”

BILAHARI literally means ‘a lion in the Den’. According to N.Ch. Krishnamacharyulu “as the Ancestors felt that the ambience of this raga resembles a lion in the den they gave it the name BILAHARI”. (ref: Sangitaraga Darshini by N.Ch. Krishnamacharyulu). In his book, he gives an example of rendering of this raga by Dwaram Venkataswami Naidu on violin. It is an Audava-Sampurna raga, as it has 5 svaras in arohana (the ascent) and all 7 notes in the descent. The svaras taken by the raga are Shadja, Panchama along with Chatushruti Rishabha, Antara Gandhara, Sudha Madhyama, Chatushruti Dhaivata, and Kakali Nishada. It is a varja raga as Madhyama and Nishada are deleted in the ascent. It is a Bhashanga raga having ‘Kaisiki Nishada’ as anya svara, and is called ekanya svara bhashanga raga as it has only one anya svara. The Anyasvaram appears in the phrases ‘pdndp’, ‘pdnpdp’ and ‘gndnp’ R, d and n’ and are ragacchaya svaras and ‘p’ and ‘r’ are nyasa svaras. M and G are not nyasa svaras and M and N do not have kampita gamaka. S, G and P are graha svaras. ‘Sn’ is a vishesha prayoga. This can be found in the third ettukada svaram of the Adi tala varnam ‘Intha Chowka’ ‘S n p d n p d P’, wherein we can observe the anya svara prayoga also in the phrase ‘pdn’. It is a tristhayi raga as it can be sung in all octaves and a rakti raga as it can be elaborated in all aspects of manodharma. It is a gamaka varika rakti raga. The appropriate time for rendering this raga is morning from 8am to 12pm, though it was mentioned as sarvakaalika raga in the lakshana slokam of Sangita Sampradaya Pradarshini. The book Sangita Saramritha mentions this raga as a morning raga. It is a vira rasa pradhana raga showing valor and this raga invokes happiness in the listeners after a melancholic rendering. It is a Madhyama kala pradhana raga. It is a murchana karaka Janya raga. Janta prayogas like ‘rr gg dd’, ‘ddpd’, ‘mm ga ga ri’ are very common and showcase the raga bhava very well. We can see the example of the Adi tala varnam ‘Intha chowka’ of Vina Kuppayyar in the following phrases:

The phrase ‘ddpd’ can be observed in the beginning of anupallavi:

“d d p d”
Pan—tha, and in the second line of anupallavi - “m m g ga ri”

Datu svara prayogas like ‘dgR, drSndp’ beautify the texture of the raga. We can cite the example of a Tyagaraja kriti ‘Kanugontini’, wherein one can find abundant utilization of the aforementioned prayogas. There is ample scope for Aahata and prathyahata prayogas like ‘snddp, mggrs’ and so forth. The observation of Tyagaraja kriti ‘Tholi janmamuna’ jeyu and the Pallavi of ‘Paridanamichithe’ of Patnam Subramanya Iyer both prove to be the examples for the prathyahata prayoga of ‘m g r’ and ‘s n d’ is mentioned only in the former one.

‘S S s n n d P // M M m g g r S //’
Tholi ja — nma mu na je^ - - yu. and

‘p m m g g r S’
Pari da - - - na.

In the above mentioned kriti ‘Paridanamichithe’ of Patnam Subramanya Iyer, we can find a very nice chittasvaram. We can also discover a nice chitta svaram for the kriti ‘Intha Kannananda memi’ by Tyagaraja in Ganakala Pradarshini (vol.4) a practical course book of Aripirala Satyanarayana Murthy. In the Muthuswamy Dikshitar composition ‘Ekadantham bhajeham’, the special prayoga of ‘m g p d s’ can be found in the charanam ‘Halaasya kshetra ve^gavathi’

‘m g G P D’
Haa - - la sya kshetra…

The other names of this raga are BALAHARI OR BILAHURI. The name BILAHURI is found in the book Raga Lakshanam wherein the description of the raga goes as:

“This is a Desi raga. BILAHURI takes the Mela of SANKARABHARANA. It is a sampurna. In this raga in the ascent, Madhyama is skipped over. The phrase ‘GMP’ which includes Madhyama should never occur. In descent the movement is in a straight course, occasionally it is devious.” And the svara examples given are:

“s r g pm g g r sr g p d s n d sa^ n d p m m g r s n d r s”
And the geetha prayoga goes as:

“G d p d m g g p d S n | s n s D p | m g p D S n |
Nanda nan da na pan cha pan di bi ru du re^ re - - - - -- re re” |

And the explanation given by Dr. Hema Ramanathan (Ref: Ragalakshana sangraha) quoting the above phrases in her book Ragalakshnana sangraha reads that “The omission of ‘ni’ in ascending order has not been mentioned, but the svara passage shows this, the shape of raga is recognizable to the modern era.” The other reference taken in the book Ragalakshana Sangraha is SSA (the full form to be referred again from the book) wherein the sloka in Sanskrit goes as below:

“Sankarabharaniyosya melasthajatha BILAHURI (Here also the name is BILAHURI)

Sa Shadjansa graha nyasa poorna prathah geeyathe |
Asyarohe Madhyama langhanam |
A tho gama pethi Madhyama sahithaya na gachchith, |
avarohethu kvachid kramena kvachidvyavadhanena chagachchathi.” |

The meaning of this sloka and the subsequent example goes as follows:

“BILAHURI is born from the mela of SANKARABHARANA. It is sampurna, and has Shadja as graha, amsa and nyasa. It is said to be sung early in the morning.

In the ascent the Madhyama is skipped, so ‘GMP’ which includes Madhyama does not occur, in descent the movement occurs in straight order sometimes, and sometimes with breaks.” And the examples given here are more or less similar to that of the book mentioned above ‘Raga Lakshanam’ which is a Telugu compilation. The arohana and avarohana given in Sangita Sampradaya Pradarshini is “S R M G P D S – S N D P M G R S”. The lakshana slokam of Venkatamakhin given in Sangita Sampradaya Pradarshini goes as follows:

“arohe madhyamo vakraha kachidyogo Nishadakaha
BILAHARI raga aagathyar sarva kaleshu geeyathe”
The lakshya lakshanams of the raga in practice today, are strictly in accordance with those mentioned Sangita Sampradaya Pradarshini. The explanation given by Prof. S. R. Janakiraman would aptly fit in here.

“The prayogas given by Subbarama Dikshitar are found in toto in current practice. He points out that in the phrases ‘gpdpmpmg’ and ‘pndpmgr’, the Nishada is Kakali and it is quite so.”

The explanation in the book ‘Ragas of Sangita Saramritha’, further continue as below:

“Subbarama Dikshitar further says that in the phrase ‘pndp’, the Nishada should be either Kaisiki or Kakali according to the context.”

In addition to his explanation Prof. S.R. Janakiraman states that Subbarama Dikshitar was practically shrewd enough to specify that the Nishada should be Kaisiki only in the prayogas ‘sndndp’, ‘mgddmns’ and ‘pdms’ which are found in the Ata tala varnam of Sonti Venkata Subbaya. The svara phrases given in Sangita Sampradaya Pradarshini are:

“s r G , n d s r G , m g r G , r g / pm G , r g / dd pm G , s n d p m G ,
 r m g P , r g P , mgP , mgdP , mg dpD , mg pdn P , mg pd snd P ,
 mg pd sn dn* D , rsn D , Grsn D , mg D , pdS , gpd S , sndp mg
 R, n* D p mg R, gR sn D pd S”

And these prayogas are stated to be the ranjaka prayogas of the raga. In the sancharas given by Subbarama Dikshitar, we can observe that Nishada is not used in the arohana prayogas of the raga. There is a mention of prayogas with Nishada in arohana krama with Aahata sancharas like, ‘mgddnn S’ and ‘pdn S’ which are sparsely used in today’s lakshya of the raga, but abundantly used in the Adi tala varnam ‘Intha chauka’. Careful observation of above mentioned phrases reveals that, the raga swaruapa that is in vogue today and the statement given by Prof. S. R. Janakiraman mentioned earlier is all concurrent. The lakshya geetha of Venkatamakhin given in Sangita Sampradaya Pradarshini also confirms the raga lakshana described, except for one phrase which has prayoga of Nishada in arohana krama in the beginning of ‘Javada’ Here it is interesting to observe the point made by S.R. Janakiraman that:
“It may incidentally be pointed out here and is interesting too in a geetha in BILAHARI as given in Pradarshini (Sangita Sampradaya Pradarshini) under the authorship of Venkatamakhin, the prayogas are hovering around tara sthayi alone and there is no inclusion or intrusion of Kakali Nishada at all. The said geetha seems to be a composition of original Venkatamakhin in as much as there is an explicit reference to Govinda and Nagamba, his parents. But it is puzzling why Venkatamakhin, does not refer to BILAHARI raga at all in the 54 ragas he deals with in the text of his Chaturdandi” An excerpt from ‘Ragalakshana sangrahamu’ of Dr. Hema Ramanathan goes as below:

“BILAHURI raga is devious around Madhyama in ascent, with sparing inclusion of Nishada. It may be sung at all times. Muddu Venkatamakhin includes this raga in the list of bhashanga janyas of 29th mela and it is classified as a rakti raga.”

After this, there is the contour of the raga in Sangita Sampradaya Pradarshini which is mentioned here earlier gives the meaning of the lakshana sloka from the book. It is as follows:

“It is sampurna with ‘Sa’ as graha. In ascent ‘ri’ is vakra, and in descent ‘da’ and ‘ri’ are vakra. He presents several prayogas which make the raga very delightful. (The deviousness he mentions is not to be seen in these phrases, either in ascent or descent, but they sound similar)”

And the explanation in Ragalakshana Sangraha continues as;

“He then explains the use of Kaisiki and Kakali Nishada. Kaisiki Nishada is observed ‘g p d n d p m g’ Etc. in ‘p n d p’ either of the Nishadas can occur, depending on the context. But in the phrase ‘s n d n d p’ only Kakali Nishada is employed. The phrases ‘m g d d n n s’ and ‘p d n s’ show Nishada in their ascending movement. The prayoga ‘mg dd nns’ can be observed in the Adi tala varnam of BILAHARI. The raga lakshana sloka given by Muddu Venkatamakhin goes as:

“Melachcha sambhavo dheera SANKARABHARANAschjavy | 
Rago BILAHARIschiva sa nyasam sa amsakam graham | 
Arohe ma ni varjyam chapyavarohe samagrakam | 
S r g p d s s n d p m g r s” |
This is the same as raga lakshana explained in Sangraha Choodamani which is given later here. The lakshana sloka from Sangraha Choodamani reads as:

“Raga BILAHARI Sankarabharanosthatha  |  
Sanyasam sa amsakam chaiva Shadja gramuchyathe  |  
Arohe ma ni varjyam chya pyavarohe samgrakam  |  
S r g p d s s n d p m g r s d S”  |

The meaning of the sloka is:

“BILAHARI raga is born from the mela Dheera SANKARABHARANA. It has Shadja as graham, amsa and nyasa. It deletes ma and ni in arohana, and avarohana is sampurna. S r g p d s s n d p m g r s d s”

This sloka confirms that the raga lakshana in vogue today, sticks to the lakshana given in Sangraha Choodamani. But surprisingly the bhashangatva of raga is not mentioned in the lakshana geetha found in Sangraha Choodamani. The raga lakshana in other treatises like Maha Bharatha Choodamani and so forth also follow more or less similar trends in explanation of the raga. It is closely allied to the raga DESAKSHI and it gives raga GARUDADHWANI when the arohana avarohana are made into viloma krama. It is not a very ancient raga. It is seen only from the middle of 18th century. The explanation given by Prof. S. R. Janakiraman goes as follows in his book Sangita Sastra Saramu (it is a transliteration from this Telugu book Pg. no. 184 to 187).

“BILAHARI has been mentioned as janya of SANKARABHARANA in several treatises like Sangita Saramritha of Tulajendra (1735), Sangraha Choodamani of Govinda, and Sangita Sara Sangrahamu of Thiru Venkatakavi. There is no trace of this raga before 18th century and we can say that it is found only from 18th century. This raga is very scarcely found in Annamacharya keertanas. ‘Pooraya mama kamam’ the tarangam of Narayana Tirtha is being sung even today in BILAHARI only. After this, the raga is found in the Ata tala varnam written by Sonti Venkata Ramanayya in which there are 6 ethugada svars.”

The Trinity has done excellent compositions in this raga, of which some compositions have been sighted as an example for showing prathyahata prayogas and janta svara prayogas
earlier. ‘SNS’ is a special ranjaka prayoga in this Ni should be rendered elongated with Da as anusvaram and is a vishesha sanchara. These special sancharas are very nicely used in ‘Dorakuna’ and ‘Na jeevadhara’ of Tyagaraja and ‘Intha chowka’ the Adi tala varnam of Vina Kuppayyvar. The Charanam of the Adi tala varnam goes as where in Swarakshara also could be observed:

\[ 'N - s' \text{n d n P}'\]
\[ \text{Nin} - - - - - - \text{nne}^\text{v} \]

There are some Shadja and Panchama varja prayogas also found in the 4th ethugada svaram of the Varnam: In the 3rd line in the svara in the second drutham and fourth line which goes as follows:

\[ \text{m g r n D g r n D r n d P m g d d n n} \] (here we can also observe the Dhaivata used as a nyasa svara and the janta svara prayoga of Dhaivata and Nishada in arohana krama)

In the last svaram of the Jatisvaram which is set to Trisra eka thalam also, we can find some Shadja varja prayogas like ‘n d g r m g’ in the last chittasvara. The famous composition ‘Rara venu gopa bala’ which is now considered to be the Svarajati was originally a Jatisvaram for which the great composer Swati Tirunal has set the famous sahityam. In the charana of this varnam Nishada has been used very nicely as a dirgha svara and also as a swarakshara as could be observed in:

\[ 'N \; s \text{n d n P;}'\]
\[ \text{Nin}---------\text{ne} \]

The last chittasvaram of this varnam shows the western influence. The last ethugada svaram goes as follows:

\[ 'P \text{d r S - - - s n d p S}'\]
\[ \text{R n s G - - - - n s d n P}'\]

(this is the second line of the 4th ettukada svara) where again we can find the Nishada prayoga in arohana kramam which is against the murchana of the raga. The usage of Nishada in arohana
can be widely observed whole throughout the Adi tala varnam starting from second line of pallavi which goes as:

\[
\begin{align*}
R \ s \ g \ r \ s & \quad \text{‘n s n d P’} \\
\text{Idi} & \quad \text{me}^\wedge \quad \text{ra}
\end{align*}
\]

In the second line of mukthayi svaram in the drutam, the charanam commences with Nishada as graha svara in arohana kramam.

\[
/ \ s \ n \ d \ R \ s \ ‘n \ s / d \ n \ p \ d’ \ m \ g \ p \ d //
\]

These sancharas are again seen in the second ethugada svara which goes as follows:

\[
\begin{align*}
&\quad \text{‘n s n d’} \ P \ p \ d \ m \ g \ R \ - \ - \ - \\
\end{align*}
\]

(According to Dr. Balamuralikrishna, these kind of sancharas should be strictly restricted.)

It is a desi raga as it has been imbibed from contemporary music. In Sangita Sudha it has been mentioned that the phrases should not be ended with Madhyama. There is no raga exactly that resembles BILAHARI in Hindustani but B. V. Subba Rao in Raga Nidhi book says that ALAIYYA BILAVAL closely resembles this raga. The raga ALAIYYA BILAVAL belongs to BILAVAL THAAT. Madhyama is varja in arohana. The arohana and avarohana of the raga is:

\[
\begin{align*}
&\quad ‘s \ r \ g \ r \ g \ p \ d \ n \ d \ s – s \ n \ d \ p \ n \ d \ p \ m \ g \ m \ r \ s \ o r \ g \ p \ m \ g \ r \ s’
\end{align*}
\]

It should be observed that komal Nishada is used only in avarohana only. Dr. Hema Ramanathan feels that perhaps the varnam of Sonti Venkata Ramanayya and other compositions have changed the raga’s position from ‘desi’ to ‘rakti’ in anubandham of Chaturdandi Prakasika. The anupallavi in the kriti ‘Intha kannandamemi’ and ‘Kanugontini’ starts with prayoga ‘mgpds’ which is special feature of raga KAMBHOJI and an important prayoga for BILAHARI too and this prayoga brings out the raga very nicely. Though both the ragas have similar svara prayoga, the rendering of this prayoga is completely different. Here one more important point to be noted is Madhyama is not mentioned as a graha svara normally. Though Shadja, Gandhara and Panchama are graha svaras, ‘Hatakesvara’ a kriti by
Muthuswamy Dikshithar starts with Dhaivata. Several Annamacharya kritis are now set to tune in this raga, one of such examples is ‘Kommalala entha vade govinda raju’ Sangita Saramrita the Treatise by King Tulaja also describes this raga under the 29th mela Dheera SANKARABHARANA. He also calls it by the name ‘BILAHURI’ and mentions it as a sampurna raga with Shadja as graha amsa and nyasa. The explanation given by Prof. S. R. Janakiraman in the book ‘The Ragas of Sangita Saramrita’ compiled by him as a continuation of the work started by T. V. Subba Rao goes as follows:

“Certain key statements of Tulaja are praise worthy and noteworthy. The phrases given in this book go well with current lakshya of the raga, but for one, ‘N S D P M G G R S’, which in current practice has got altered a little as ‘N S D N P D P M G G R S’.”

Prof. also state that the Ata tala Tana varnam is the earliest work found in this raga and calls it an ‘Adarsha prabandha’. He refers to this varnam as an ‘invaluable lexicon’ According to the notation given in Sangita Sampradaya Pradarshini in this varnam we find the janta svara prayogas like ‘M G D D N N S’, which are obviously not in vogue today. In an elaborate explanation, there is a mention of pratyaahata prayogas like ‘snnd’, ‘gmrgs’ ‘srgm gg rs’ which are permissible according to present day lakshya of the raga. They are observed not only in the ragalapana, but also in the famous compositions. There is an explanation of usage of other contradictory phrases which goes as follows:

“Two other phrases contradictory to the scale structure, but however serving almost as trumps in this raga are ‘r g m p, m g R’ and ‘d n sn s n D’. These phrases are found in Tyagaraja kritis, ‘Dorakuna ituvanti’ and ‘Na jeevadhara’ and Vasudevachar’s ‘Sri Chamundeswari’.”

Surprisingly this raga is not mentioned in the 54 ragas mentioned in the text of ‘Chaturdandi prakasika’ of Venkatamakhin published by ‘Music Academy, Madras’ and is edited by Pandit Subrahmanyam Sastri. There is also a Tamil translation of this book which came thereafter. Raga DESAKSHI, an ancient raga of our music seems to be an allied raga of BILAHARI. DESAKSHI is such an ancient raga that it enjoyed the position of a Melakarta raga, until the advent of the 72 Melakarta scheme. It was given the place of 35th mela, which transformed into SAILADESKSHI of KANAKAMBARI mela nomenclature under the ‘Ka Ta Pa Ya Di’ scheme. In the Kanakangi scheme of mela classification the 35th mela is SHOOLINI and DESAKSHI is placed as its janya. Sangita Svara Prastara Sagaramu of Nadamuni Panditar
also places the raga DESAKSHI under SHOOLINI the 35th mela. The murchana of DESAKSHI is similar to that of BILAHARI and goes as’

“S R G P D S / S N D P M G R S”

Narration of the difference between DESAKSHI and BILAHARI according to S.R. Janakiraman at this instant is:

“It may not be far from wrong if we are to say, rather assert that the reckoning of Rishabha in BILAHARI takes a little more than Chatussruti Rishabha both in ‘srg’ and ‘mgr’. The other phrases of DESAKSHI bring it nearer to BILAHARI.”

DESAKSHI is given as the janya of HARIKAMBHOJI, the 28th mela in Gana Bhaskaramu of K. V. Sreenivasa Iyengar with murchana being similar to BILAHARI except that the raga is with Kaisiki Nishada, which makes a marked difference with BILAHARI where the major Nishada of the raga is Kakali Nishada and the other Nishada being only anyasvara and is aptly placed under the 29th mela in almost all the books except for Ragapravaham wherein BILAHARI is classified under 28th mela, which is a point of debate. Coming to the analysis of compositions in this raga:

“Aare Vaali Mada vibhanjana” is a lakshana geetham found in Ganendu Sekharam of Tachchuru Singaracharyulu which is set to Triputa tala. There is a geetham ‘Palaya nagesvara’ in this raga set to Matya talam and composed by Pydala Gurumurthy Sastri. BILAHARI raga pirappinai’ is lakshana geetham in Tamil composed by Ponnayya Pillai in this raga wherein the lakshana described is akin to today’s lakshya.

There is jatisvaram “S ; N ; D ; N ;” set to Adi tala. There is one Swarajati composed by Dasu Sriramulu in this raga set to Adi tala which goes as ‘kopamatara napyni’. In addition to the Adi tala varnam mentioned above, there are other Adi tala varnams in this raga such as ‘Arul paarayya’ is varnam composed by Koteeswara Iyer, ‘Pagalellam nin Padam’ is another Adi tala varnam composed by Gomathi Sankara Iyer and ‘Swami undan charanam charanam’ and ‘Sarvesha’ are the Adi tala varnams composed by Papanasam Sivan. ‘Chalamela jesevura” is yet another Adi Tala Varna composed by Mysore Vasudevachar in this raga. There is a rare varnam in Khanda Triputa Tala in this raga composed by Acharya Dokka Srirama Murty,
‘Prananala samyogamuche’ in this raga. This Varna explains the characteristic of ‘Nada’ and its origin and thus indirectly Music. There is a Khanda Jati Ata tala varnam named ‘Nenaruncihi elukora’ composed by Sonti Venkata Ramanayya. In this varnam also there is Nishada prayoga in the arohana as in second avarthanam of pallavi:

“DR SN NSND”
Nammina danara ---

Even in the second avarthanam of anupallavi there is ‘DSNS’ sancharam is found. Another feature found in this varnam is that there are 4 avarthanams in the anupallavi. There is the Nishada prayogam in arohana even in the other avarthanams of anupallavi and other ettukada svarams of the varnam. This raga has been used in the famous Navaragamalika varnam in the uttarangam of the varnam wherein we can identify a ‘shrothovaha yati pattern’ in the svaram. This raga is second in the order in the charana svaras. And the pattern goes as:

“G P D S,
R G P D S,
S R G P D S,
D S R G P, m g r g”

If pre Trinity compositions are observed this raga does not seem to be mentioned in the copper plates of Annamacharya, though we find some songs like “Kommalala entha vade Govinda raju” which are tuned recently. We can find this raga mentioned in the Bhadrachala Ramadas keertanas, and he was the predecessor of the Trinity. One Ramadas Kirtanam in this raga is ‘Bhavaye Pavamana Nandanam.’ There are two Oothukadu Venkata kavi’s compositions which include ‘Ninrinum kunnarul’ in Adi talam and ‘Vandal kkuvum’ in Khanda chapu tala. The Tyagaraja’s compositions are: Intha kannanda memi --- There is a nice chittasvaram for this piece in the book Sangita Kalaa Pradarshini (vol 4) written by Aripirala Sathyanarayana Murthy, which is not there in the original composition. Another interesting feature found in this keertana is musical prosody of ‘Cha’ kara prasa in the first charana of the keertana which goes as:

“aduchu nadamuna paduchu yypeduta ra
Veduchu manasuna gudi yundedi chalu”
This kind of prasa could be observed in every charanam of the composition. Kanugontini is another composition set to Adi Tala which is very famous and could even be taught to beginners in kriti learning. ‘Naa jeevadhara’ is a composition that has an anecdote related to it. On return from Tirupati Tyagaraja passed through Puttur. It was morning time. He found a crowd gathered outside the temple and the midst of them, a lady weeping over the dead body of her husband. On enquiry he came to know that the deceased person came to the temple during the previous night. Thinking of taking shelter for that night in that temple, he scaled the wall of the temple to go inside and open the temple doors which were closed from within. As misfortune would have it, as he got down on the wall on internal side, there was the temple – well and he accidentally fell into the well. Tyagaraja was very much moved at the pitiable sight. Fresh from Tirupathi and with the conviction that he had been blessed by God, he mustered the courage to put his spiritual powers to test and bring back the dead person to life. He asked his disciples to sing the above kriti which was already composed by him. At the conclusion of this kriti, he sprinkled Thulasi tirtham and the dead person came back to life to the joy of all. (REF: Great composers book 2 on Tyagaraja written by Prof.Sambamoorthy) Prof. further states here that, this was the only incident where, Tyagaraja put his spiritual powers to test. ‘Dorakuna itu vanti’ is a Tyagaraja kriti which has the specialty of inclusion of his father’s name in the third charanam of the kriti. ‘Tholi janmamuna jeyu’ is another piece of the same composer which is set to Khanda chapu tala. There are rhyming words like “tholi” and “phala” etc. In this kriti, there is also a usage of proverbs both in anupallavi and charanam in the form of similies. There is an interesting explanation in ‘Sangita Raga Darshini’ related to the inclusion of the word “nee mahima” in anupallavi, which in the opinion of N.Ch. Krishnamacharyulu (Author of the book) would be against the rules of grammar. ‘Narasimha nanu brovave’- is a composition in which there is an interesting indication of importance of nava vidha bhakti in kaliyuga in the following lines of the charanam:

“Nee japamu Nee tapamu Nee smarana Nee pada Pooja Nee vari chelimi”

This is the piece which Tyagaraja has composed on ‘Yoga Narasimha swamy’ of Sholingur along with two other keertanas including ‘Sree narasimha’ in raga PHALAMANJARI (janya of 22nd Mela), and ‘Pahi rama dootha’ in SHADVIDHA MARGINI on Lord Anjaneya . ‘Sara seeruha nayana nee katakshame’ set to chapu tala is a kirtana found
in the ‘Chaturdhankamu’ i.e., Act 4 of the opera ‘Prahlada Bhakthi Vijayamu’ composed by Tyagaraja. This kirtana is an Eka Dhatu kirtana wherein the notation for all the charanas is similar and there is no anupallavi in this keertana. ‘Nive gani’ in Chapu Tala is another kriti composed by him in praise of one of the Vishnusthalas situated in the banks of the river ‘Suvarnarnmukhi’ passing by Kalahasti. Prof. Sambamoorthy gives the following explanation for this kriti:

“There is internal evidence: ‘nadulalo metayina svarnam nadi’
which superior river Swarna nadi i.e golden river” means the great and

Among the Muthuswamy Dikshitar compositions ‘Sree balasubrahmanya’ is set to Misra Chapu talam. This composition seems to be Kshetra kriti on the deity of ‘Swami Malai’ which we can observe in the charanam of the kriti which goes as:

“Swami shaila sthitha swami Thatha”

We can observe several svaraksharas in charanam of this kriti:

<table>
<thead>
<tr>
<th>“s r Gmg G P”</th>
<th>“S n d d R”</th>
</tr>
</thead>
<tbody>
<tr>
<td>Swami nadha</td>
<td>Sa -------- kridhvibhatha</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>“p d P magrs”</th>
<th>“m g p d s n”</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pa da pan ke ruha</td>
<td>Ma na sija ja na</td>
</tr>
</tbody>
</table>

| “M g R g” |
| Ma ra dheera. |

‘Sree Madhura puri’ is one of the Madhuramba navarana kritis composed by Muthuswamy Dikshitar and ‘Eka dantham bhajeham’ in Misra chapu is a Ganapathy Kriti. ‘Kamakshi varalakshmi’ set to Adi tala which has prasa used in a different manner in the sense that the alternate words are phrased as: ‘Kamakshi’, the first word of the first avarthanam rhymes with the first word of the second avarthanam ‘kamalakshi’, where the meaning is also similar as it is describing the eyes of goddess Kamakshi and, the second word of the first avarthanam rhymes with the second word of second line: ‘Varalakshmi’ with ‘Jayalakshmi’.

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Another interesting feature found here is that the composition is dedicated to both ‘Kamakshi’ and ‘Mahalakshimi’, the consorts of Lord Siva and Vishnu. Raga mudra is found in the anupallavi in the last line “Kamakoti BILAHARI nutha kamale” where there is an indication of “Mahalakshmi” being the wife of Lord Vishnu. In Sangita Sampradaya Pradarshini, we can find a very nice chittasvaram in this composition which goes as follows:

```
“S n d P m g r g dp m gg r | s n d P d r p r g p m g p d
 S n d R s g r s n d p d s r | S n d P M g r s r G p d r
```

‘Hatakesvara’ is another composition of Muthuswamy Dikshitar in this raga where the raga mudra is in the anupallavi of the kriti, which is set to Trisra eka tala. There is an admirable prasa with the word ‘pathe’ in the Madhyama kala sahitya in the kriti which goes as:

```
“Gouri PATHE pashuPATHE Gangadhara JagathPATHE
 Shourui vinutha bhootha PATHE shankara Kailasa PATHE
”
```

There is an ‘upama’ i.e., simile in the charanam wherein the face of Lord Shankara is related to the Lotus flower, “charu smithamukhamboja” meaning the Face of Lord Shankara is glowing with a smile and thus looking like a Lotus. There is Nishada prayoga in arohana in this kriti at two places. ‘Samba Sivam’ is a composition set to Adi tala. There is no composition of Syama Sastri’s found in this raga, but there is a composition of Annaswamy Sastri’s “Maha rajni”. This is a Sanskrit composition set to Adi tala. In this composition also, there is prasa found in the charanam which goes as below:

```
“Bhandana chanda ripu khandana vandithe | Khanditha dandini danda nandithe
 Tundira mandala samsthithe | Pundarika janmanandaja stute
```

Here this sahitya seems to be similar to the sahityam of another composition ‘Pahimam Sri Raja Rajeswari’ of Rama swamy Sivan in the raga JANARANJANI another janya of SANKARABHARANA. The sahitya in this piece goes as -
“Bhanda chanda munda khandana Mahisha bhanjani Janaranjani niranjani” where in we could find raga mudra also.

“Sarasa Dala Nayana” is a composition of Tiruvottiriyur Thyagayyar in this raga set to Rupaka tala. There is one Jayadeva ashtapadi “Pooraya mama kamam” set to tune in this raga. Ramaswamy Sivan has composed a keertana in this raga which goes as ‘Mal maruganai ninaindiru maname’ set to Adi Tala. This song is dedicated to Lord Subrahmanya or Muruga. There is very nice prasa in the pallavi in the words “maname diname kaname”. (Ref: Ganamaritha Kirtana Malika by A.S. Panchapakesa Iyer) The compositions of Mysore Vasudevachar in this raga are ‘Sree Chamundeswari’ is kriti on Mysore Chamundeswari set to Adi tala. ‘Dasharadhe Pahimam’ set to Misra chapu tala is very scholarly composition in which there is prasa with the letter ‘dhe’ in pallavi which goes as:

“DasharaDHE pahimam, dayapayoniDHE suguna niDHE”

Here we can also observe that the word ‘nidhe’ is used twice with different meanings: “Payonidhē” is with reference to ocean of kindness and “suguna nidhe” means treasure of good qualities. This particular feature of musical prosody is called yamakam. There is another such phrase in the anupallavi where the word “Esha” is used in two avarthanas with two different meanings as: “Eesha vinutha” of which the meaning is ‘praised by eesha’ and in the phrase “eesha chapa mada khanda” with the meaning ‘he broke the eesha’s chapa i.e., bow of lord Siva. Another interesting feature is the Madhyama kala sahityam found at the end of the composition. There is a concept of ‘upama’ (the usage of ‘simile’) in the sahitya of this kriti as well In the end of Madhyama kala sahitya as seen in word “shashi nibha mukha” meaning ‘having a face resembling the moon’ and this great composition is set to Tisra Triputa tala which is also a rare feature. ‘Evarini vedanu Evarini pogadanu’ is another one of the composer set to Adi tala. The other kritis done by the composer include ‘Namamyaham Sree Thuraga vadanam’ set to Rupaka Tala. “Ninu nera Nammiti” is a composition of Mysore Sadasiva Rao in this raga set to Adi Tala (double kalai). The special feature found in this kriti is the chittasvara sahitya and the Antyanuprasa found in first two lines of the Charana “Sri kara asura bheekara sugunakara na mora vinara lokardhara” There are two Ambujam Krishna compositions in this raga “Inru pol Irindida” and “Tedi Vanden” set to Adi Talam. The Periyasami Turan compositions include “Bala Subrahmanyani” set to Rupaka Tala. The lyrics sound similar to Dikshitar kriti ‘Bala Subrahmanyam’ in the same raga. “Manadu Kalangade”,

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“Appa unnai Maravene” set to Adi Tala and ‘Vira Valve’ set to Rupaka Tala are also some more Turan’s compositions. ‘Maha kali’ is an Ashtottara shata nama kirtanam composed by Muttayya Bhagavatar in this raga set to Chaturasra Jhampa Tala which is a rare feature. ‘Sipivishtam’ is the Sivashtottara Kirtanam of the composer in this raga set to Misra Chapu. There are two Javalis ‘Paripovalera’ and ‘Thelise vagaletta’ in this raga composed by Thituppanadal Pattabhiramayya set to Rupaka tala and Adi Tala respectively. The creations of Papanasam Sivan: in this raga are: ‘Pahi meena lochani’, ‘Anja lennum’ and Karpagambike in Desadi. He also seems to have done some pieces with same dhatu as some of the then famous compositions. For example: a) ‘Karunai seyvai’ in raga HAMSADHWANI with a similar dhatu as the famous Tyagaraja keertana ‘Raghu nayaka’ and b) ‘Nijamunnai nammiye’ set to Khanda chapu tala with same dhatu as ‘Pari dana michithe’, which is a very famous composition of Sree Patnam Subramanya Iyer in the same raga Bilahari. The other kirtanams of same composer include ‘chittam magizh’, ‘Swami undren’, ‘Ayya nin’, ‘Pahi Mina’, ‘Padai kovidan vandan’ and ‘Kadiravan Udayan’ set to Adi Tala. This raga is not found in ‘Nandanar Charitram’ the opera composed by Gopala Krishna Bharati. There one ‘Nee ruchi maragina’, Kriti composed by ‘Cheyyur Chengalvaraya Sastry’ set to Adi tala. There is ‘Ra kara’ prasa found in this piece. There is a Madhyama kala sahityam also found in the piece. There is one Tachchuru Singaracharyulu composition in this raga which goes as ‘Sri Lalana manasabja Bhrigam’ set to Rupaka talam in this raga. Two of the decorative angas ‘Madhyamakala sahitya’ and a ‘Chittasvara’ could be observed in this piece. If the texture of the kriti is analysed it seems similar to the Dikshitar kritis. Among the ragamalikas found this raga is, ‘Dasavatara Ragamalika’ composed by Swati Tirunal ‘Kamala Jasya’. In this piece, BILAHARI describes the second avatara among the ten incarnations, i.e., ‘Koormavatara’. ‘Madana BILAHARI’ is a ragamalika composition of Ponnayya Pillai. This composition is a Chathur ragamalika with four ragas with the main raga being BILAHARI. The pallavi is set in this raga. In this composition the svara sahitya ‘Pala vibhuni’ in raga BILAHARI should be repeated after the other ragas in the ragamalika. The very beginning of the composition mentions the raga mudra. In the same dhatu of BILAHARI as in above composition there is another Swati Tirunal composition. The piece starts as “Pada Padma”. (Ref: Ragamalika Bharani by N.C. Parthasarathy and Dwaraka Parthasarathy). This raga is also seen in the ‘Dina raga malika varnam’ a composition of Prof. Sambamoorthy. In this varnam, the raga is in the pallavi. Also, the raga forms the part of the varnam showing the prabandha mudra and raga mudra is found in anupallavi composed in the raga DHANYASI. Many Tarangams are found in this raga and the list of which include: ‘Nanda nandana gopala’, ‘Pooraya mama kamam’ already mentioned
above and ‘Bhavaye Hridayaravinde’ is found in the book Krishna Leela Tarangini which is a compilation of Tarangams by Dasu Damodara Rao. ‘Ninne nammi yunna vada’ is a composition in this raga set to Rupaka Tala composed by Hari Nagabhushanam a rare composer from Andhra. “Sri rama yani chintimpumu in Adi tala, Daya chudamani in Misra Eka talam and Aananda Ramuniki in Khanda gati Eka talam” are some Ramakarnamrta Kirtanams composed by Kochcharlakota Ramaraju in this raga. Among the contemporary composers Dr. Balamuralikrishna has composed one keertana in BILAHARI. ‘Sharavana bhava charana malaradi’ is a composition of Chitravina N. Ravikiran in this raga in Misra chapu tala. There is a solkattu chittasvaram and Madhyama kala sahityam in this keertana. There are many instances of musical prosody of anuprasa in this piece. For example, ‘Valli and alliye’ in beginning of charanam, ‘ullam and vallalena’ in the middle of the charanam and ‘vadivelane and Guna sheelane’ in the Madhyama kala sahityam. ‘Bhavaye pavamana nandanam’ is a Ramadasa keertana in this raga (ref: Bhadrachala Ramadas Kirtanalu by Nedunuri Krishna Murthy). ‘Dheem tattara tani nadru dru’ is a tillana by Ariyakudi Ramanuja Ayyangar in this raga set to Adi tala. Another tillana in this raga is one composed by M.D. Ramanathan in Adi tala. ‘Nadiru thom dira’ set to Rupaka Tala is a tillana composed by Ponnayya in this raga. Thus it can be derived that though of very recent in origin, the raga BILAHARI is a very famous janya raga of SANKARABHARANAM.

3.2. RAGAS WITH LIMITED SCOPE FOR MANODHARMA

3.2.1 NEELAMBARI

NEELAMBARI is another Janya raga of DHEERA SANKARABHARANA the 29th mela. The moorchana of the raga goes as follows:

“S R G M P D P N S
S N P M G R G S”

The svarasthanas taken are along with shadja and Panchama Chatushruti Rishabha, Antara Gandhara, Suddha Madhyama, Chatushruti Dhaivata, and Kakali Nishada and the bhashanga svara of Kaisiki Nishada. This makes the raga an Ekanya svara bhashanga raga. The word Nilambari literally ‘Goddess clad in Blue’ or its other form ‘Nilambaramu’ means ‘Blue-
sky’ signifying the nature of raga which causes Sleep in its listeners. The Moorchana according to Sangita Sampradaya Pradarshini goes as follows:

“S r g m M p d p n n S n d n S
S n p M g r g S”

And the lakshana sloka goes:

‘Neelambaryakhya ragasthu sampoorno vakra Dhaivataha
Avarohe ri vakrascha geeyathe lakshya ve^di bhihi’.

It is an ubhaya vakra raga as both arohana and avarohana is zigzag in structure. According to Subbarama Dikshitar it is a vakra sampurna shadava raga. It is an Eka svara vakra raga with Dhaivata being vakra svara in aroha, and Rishabha being vakra in avarohana. This is a varja raga as there is no Dhaivata in Avarohana. It is a bhashanga raga as Kaisiki Nishada is an Anya svara. The raga lakshana in Sangita Sampradaya Pradarshini goes as follows:

“Bhashangamu, sampoornamu, shadja grahamu, rakthi ragamu,
vakra Dhaivatam, Rishabha is vakra in avaroha and this raga
is suitable to be sung at evening times.”

The Madhyama is a jeeva svaram. This can be observed in the starting phrases of the sancharas given in Sangita Sampradaya Pradarshini which goes as follows:

“S r s n s r g M M , r g m p M M M, g m p d p M M, g m p M g r g r M g S”

R, M and N are raga chaya svaras which can be seen from the following sancharas from Sangita Sampradaya Pradarshini:

“N N N n s r g M M , g m p S s, n P M m, g m p n N S, n n d n S, n P
M g r g S, ss pp ss r S n d n S”

M and P are good nyasa svaras but R, G and D are never nyasa svaras. Panchama is resting note and r and M are kampita svaras. The characteristic shake of Madhyama is special
for this raga. In the phrase ‘G m p m M’ the last note is swinging downwards from Suddha Madhyama sthana. In the phrase ‘g m P’ the Madhyama sounds in its original sthana. In the phrase ‘pM’ the Madhyama is slightly sharpened and rendered. In the phrase ‘s n d N s’ the Dhavata is rendered with a ‘nokku’ or ‘stress.’ The prayogas having Kaisiki Nishada are ‘gmp, ndn, P ndn, Pn D n p’

’S N P M G S’ and ‘P d n D n s’ are Vishesha sancharas. In the later phrase the second Nishada is Kaisiki in nature. It is a sarva svara gamaka varika Rakti raga. There is no sancharas below mandra sthayi Nishada (Sangita Sampradaya Pradarshini). This lakshana is mentioned even in the books of Prof. Sambamoorthy. At some places we can observe the prayoga of ‘rgmpd npmg’. In Gayaka Lochanam of Tachchuru Singaracharyulu this raga is classified as Puthra raga. This is raga is most commonly used for singing lullabies and lalis in marriages. ‘Ponnusal’ composition of Saint Manickavachagar is always sung in temples, in this raga. Compositions commonly start in the svaras ‘Sa and Ga’. The rasas commonly evoked by this raga are Karuna, Vatsalya and Bhakthi. It is very tender raga which shines very well in chouka kala. It is most commonly used in Operas and Dance Dramas. This raga is not suitable for extensive raga alapana and is best suitable to be sung during night times. It is capable of evoking sleep in sleepless persons. Tivra Kakali Nishada is used in the prayoga “s n N S”. This raga has been mentioned in the Sangita Makaranda of Narada. This is very old raga tracing its presence in old Tamil music the Pannisai. MEGHA RAGA KURINJI is the name of this raga in ‘Pannisai’ and it was an ‘iravuppan’ as it can be sung only during nights. There is an interesting explanation of the facts from pannisai period given by Prof.Sambamoorthy in South Indian music vol.6 as under:

“There are hymns and songs in particular ragas and which have been sung to produce rain. Megharaga kuranji is one of the panns of Tevaram. It corresponds to NEELAMBARI raga. This is a rain producing raga. During the time of draught, it is usual for seven oduvars or reciter of Thevarams to go to an adjoining field and sing the particular hymns of the tevaram. Prayers are addressed to seven meghas or clouds. This process goes for 3 days and the rains have invariably fallen on fourth day. Before commencement of the music, abhisheka is performed to the temple deity and Vibhuti prasadam is given to the oduvars by the temple priest.”
There is no equivalent raga for this in Hindustani music. But the explanation given in the book Raga Nidhi goes as below:

“This raga has been popularized by Pt. Omkarnath Takur and is derived from KAFI thaat.”

This raga has resemblances with JAJAYAVANTHI and SINDHURA. This is a rain producing raga like MEGHA MALHAR, MEGHA RANJANI and AMRITHA VARSHINI. The range of compositions is from gitams to padams and javalis. ‘Ennaga Manasuku rani,’ a composition from Prahalada Bhakti Vijayam the famous opera by Tyagaraja is composed in this raga. There is a raga mudra in the famous ‘Amba Nilayatakshi’ the composition of Muthuswamy Dikshitar. This raga is not mentioned in Sangita Saramrita of King Tulaja. ‘Sringara lahari’ a composition of Lingaraju Arasu is most widely used for dancing in Bharathanatyam. The moorchana given earlier here is similar to that of ‘Sangraha Choodamani’ in which this raga has been classified under the 28th mela But Sangita Svara Prasthara Sagaram of Nadamuni Panditar this raga is divided under 29th mela.

Prof. S.R. Janakiraman calls this raga as a chaya pradhana raga like SAHANA, YADUKULAKAMBHOJI and SURATI etc. And he further explains that in such Chayaragas it is difficult to decide the Parent raga. He further gives the explanation as follows: (this is a transliteration from his Telugu book Sangita Sastra Saramu)

“It is most irrelevant to think about the janaka ragams for chaya ragas like NEELAMBARI, SAHANA and SURATI etc. The janaka ragas for these kind of ragas should be done only according to the svara placements. Thus, though this raga is decided as the janya of SANKARABHARANA the proper relation between the ragas is not clear.”

The correct name of this raga is ‘NEELAMBARI’ but Not “NEELAMBURI” This raga has been imbibed from Folk music. If we take up the history of the raga the following explanation is found in the book Ragalakshana sangrahamu of Dr. Hema Ramanathan:

“NEELAMBARI appears for the first time in history in Sangita Parijata wherein it takes the svaras corresponding to the modern 22nd mela of carnatic music”
The sloka from Sangita Parijata goes as follows:

“Neelambareethu sampoorna shadja poorvaka moorchana
Suddha mela samudbhuta bahu kampa manohara
Amsa nyasau pa – mau yatra ga ri sa ni tadhaivacha
Shadjath Panchama udganam Panchamastha svaro punaha

And the sanchara given in Sangita Parijata is:

“Sa ri ga ma pa da ni sa/ sa ni pa ma pa ma/ sa rig a ma pa ma / rig a sa sa pa pa pa pa pa ppa pa ma pa ppa ma pa ppa ma ni da pa ma ga ri ga ma ma sa ri ga ma sa da ni da pa ma ga ri ga ma ma ga ri ga ri sa ga ga ri ga ri ga ri ga ma ga ga ri ri sa ri sa sa sa ni sa sa ni da ni sa ri sa ni sa sa.”

There is a particular jump from P to S and S to P mentioned above which can be observed in Muthuswamy Dikshitar kritis. For Ex: Siddhisvaraya. The description given in ‘Raga Tatva Vibodha’ is almost similar to that of ‘Sangita Parijata’ in the sense that it is mentioned as the janya of Suddhamela and others. In Hridaya Kaumudi the sloka given is:

“evamevahi sampoorna lola NEELAMBARI matha”

According to Hridaya Kaumudi the raga NEELAMBARI belonged to BHARAVI Samsthana which corresponds to 22nd mela of 72 mela scheme. The sloka given for the raga NEELAMBARI in the book Hridaya Prakasa goes as:

“amsha nyasau pa mau yatra shadjadiryatra moorchana
NEELAMBARI saa vigneya kampa dolana shobhita”

And the meaning goes as:

“With pa as amsha Ma as nyasa and shadja commencing NEELAMBARI is a beautiful raga with kampa and Andolan gamakas.”

The explanation and Ragalakshana given by Muddu Venkatamakhin is:

“The raga named NEELAMBARI is Sampoorna, and is Devious around Dhaivata. In descent the svara ri is devious. This is how it must be sung by practicing musician.”
The raga lakshana geetha from Sangraha Choodamani goes as:

“HARIKAMBHOJI Melascha namana NEELAMBARI matha | 
Sanyasam saamshakam chaiva sa shadja graham muchyathe | 
Poorva vakra arohakam da varjya vakra avarohakam | 
Sa rig a ma pa da pa ni sa ni pa ma ga ri ga sa”

According to this the raga is derived from the mela HARIKAMBHOJI, and shadja is given as graham amsa and nyasa. The same description is found in maha Bharata Choodamani which also describes it as a janya of HARIKAMBHOJI.

The final reference made in the book Ragalakshana sangraha is ‘Raga lakshana’ in which the sloka :

“melascha dheerashankarabharanascha vai | 
Neelambareethi ragascha sa nyasam sa amshakam graham || 
Arohethu sampoornapoovra vakra avarohakam | 
Sa rig a ma pa da ni sa ni pa da pa ma ga rig a ma ga sa” ||

From this it is evident that the raga is derived from the mela SANKARABHARANA. From the points given in the notes of the book Raga Lakshana of Dr. Hema Ramanathan:

“NEELAMBARI as a raga first appears in sangita Parijata
This raga is not mentioned in Sangita Saramrita of King Tulaja

It is only seen in Raga Lakshana of Muddu Venkatamakhin that this raga is accepted in Karnatic Music. Like TODI which entered into SI music after 16th century, from other region and soon it attained the position of independent raga in karnatic Music.”

3.2.2 NILAVATHI

This is another Janya raga of SANKARABHARANA, and the lakshana sloka is:

“melascha sambhavo Dheera SANKARABHARANAscha vai | 
Neelavathi ragascha sa nyasaka sa amshakam graham | 
Arohe su sampoornamavarohe ma varjitham |
A study of compositions in the raga NILAMBARI includes:

“There is no geetham given for this raga in Sangita Sampradaya Pradarshini”

There is one geetham ‘Sangita Sahithya Shruti bedha’, which is a lakshana geetham in this raga which explains the lakshana of Sangita but not the raga. This geetha set to Dhruva tala. (ref: Lakshana geethas By Prof. S.R.Janakiraman pg.no 47) We can find one Adi Tala pada varnam found in this raga composed by Swati Tirunal. The varnam goes as:

“SaaRasashara sundara”

- This is a Sanskrit composition. The pallavi in this Varna starts in svarakshara:

“S; ;; ;; S N”
Sa ----- -- ra.

The chitta svaram and charana also start in svarakshara in this varnam. Another interesting feature found in this piece is that there are four charana svaras and all the charana svaras start in svarakshara. For example:

1. P ; ; ; M ; ;; g m
   Pa ---- va na ha ra

2. G ; M P M G M;
   Ga ma pi ha na hi

3. P ; ; D; P ; ; G M P D
   Pa Da pa
   Pa da pan ka ja and again in the same svara Pa Da Pa Su Bhan Ga

   S ;; ;; R S sn
   Sa dhu sa ran a
Looking at the musical in formation of the varna reveals the janta svara prayogas found in the second line of the Anupallavi which goes as:


There is a prathyaaahata prayoga in the last chitta svara of the Varna which goes as:

“ S; ; R S  S N N P PM gg M” and we can find nice patterns in the last avarthanam of the last chittasvaram::S, R, S, N,  N, S , n, p, pn pm” and some avarohana prayogas such as:

“S, N, P, M,

There is another pada varna composed by Lalgudi. G. Jayaraman set to Adi tala: In the first line of the pallavi there is nice prasa or rhyming of words such as:

Cendil nagara ------ “alava velava va”

This varna is said to be having nice exposition of the raga. There is another Ata tala chauka varna which has 5 chittasvaras in the uttaranga of the varna. Coming to the pre Trinity compositions as the raga is very ancient in its existence there are some tevarams in this raga. All the lullabies and some of the folk songs are seen in this raga. For example, there is a divya prabandham which is pre Trinity composition set to tune in this raga. For example “Manikkam katti” All 3 composers of Trinity seem to have done the compositions in this raga. The following are Tyagaraja compositions: ‘Neeke daya raka’ set to Misra chapu tala. ‘Lali yugave’ and ‘uyyalalugavayya’ are the famous utsava sampradaya krithi set to rupaka and khanda chapu talas respectively. There is one similarity in both songs that could be observed is that the anupallavi of both pieces has similar ‘dhatu’ that is notation assigned to the sahithya. One more interesting feature is that both are lullabies, for which the raga is symbolized for. Another point to be noticed here is that there is tradition of the charanas in ‘laliyugave’ being rendered in second speed (ref: Sangita Saurabhamu vol.4, by Dr. Sripada Pinakapani) Another lullaby song composed by the saint is “Sree rama rama lali” The important feature to be notice here is the variety of music brought out by the composer in these three songs, though all 3 are lullabies, it is to be noted that the first 2 pieces have a Shadja graham and the 3rd one had Gandhara graham.
‘Ennaga manasuku rani’ is the kirtanam from the famous opera “Prahlada Bhakthi Vijayamu.” This song is there in the beginning of third Scene where in Prahlada is searching for Lord Hari.

‘Matadavemi’ is another Tyagaraja composition in this raga set to Adi tala. The piece seems to have same beginning as that of Lali yugave and uyyalaloogavayya though the later part of the piece differs in its construction. This piece seems to be a ninda sthuthi Kirtanam where in Tyagaraja say that Lord Rama has very sweet lips but still he is not speaking to him. The Dikshithar compositions in this raga are: ‘Amba Neelayathakshi’ set to Adi tala. This composition is dedicated to the goddess situated in Nagapattinam. The composition starts from the Adhara shadja.

The piece is full of musical prosody of Prasa the details of which is:

In pallavi the prosody follows the word AKSHI which literally means the Eyes. This word is used in combination with different words in pallavi improving the rhetorical beauty of the piece. The prasa is as follows:

“Neelayathakshi, karuna katakshi, akhila loka sakshi katakshi”(katakshi is used twice)

‘Nilangam Harim’ set to Khanda Eka talam is a composition on Lord Krishna. The song starts in Nishada which is a svarakshara. There is a reference of karuna rasa in this Kirtanam in the words of “karunya sagaram”. Another feature to be noted here is to use the raga NILAMBARI for describing Lord Krishna or Vishnu who is ‘Nila’ or Blue in colour which is an example of composer’s creativity. There is a decorative anaga of krithi, the Madhyama kala sahithyam in this krithi. ‘Siddhesvaraya’ namasthe set to misra chapu is a piece which starts in suchita svarakshara and has the start in shruti svaras I; c., “sa pa sa” which is another important characteristic of the raga. There is Madhyama kala sahithya in this krithi.

‘Tyagarajam Bhajeham’ in Rupaka talam is yet another composition where in there is no Raga mudra but has the “samishti charanam”. The variety of talas he used range from Khanda Eka to Misra Chapu along with the regular rupaka and Adi talas. The deities he has chosen also is of different variety like lord Siva, Vishnu and devi kritis whereas most of other composers have done only on Ambal except Tyagaraja who has composed on Lord Rama. ‘Brova vamma bangaru bomma’ is the composition of Shyama Sastri set to Misra chapu tala. Both the pallavi and anupallavi in this composition start with the word ‘Brovavamma.’ Even in the charanam also the word Shyama is used twice. “Shringara lahare” is another famous composition in this
raga which is a composition of Mysore Sree Lingaraj Arasu. This is very nice composition in this raga bringing out all esthetics of the raga. Though the raga is vilamba kala based it is interesting to note that this piece is composed in medium tempo. In the anupallavi of the piece there is reference of importance of music in the sense that, how goddess Parvathi will be blissful to listen to music. Most parts of the composition has rhetorical elegance whole throughout. For example, The prasa with the letter ‘GA’, which we can observe in Pallavi of the song.

“shrinGArA /Sangita/ anGArAji/ brinGArA chikure/ thunGArA jaghana/linGArA raja” etc.

The other phrases having the prosodical patterns are in the first charana “thilake / pulake/ shourike / chandrike” and finally the second charana goes as follows:

“tharuna tarani kiranaruna mridu charane – bandhuka sumarune
Charana sharara bharana dhritha nija karune
Sarasa suguna bharane kala varane
Girthanuje jagadadima karane”

Another excellent feature found in this krithi is the “Upama” I; e., the ‘simile’ found in the first charana of the piece:

“vadana shashi kalankitha mriga mada thilake”

Where in the face of Jagadamba is compared to the full moon, which has the scar of the ‘thilaka’ which in turn compared to the so called scars on the surface of the moon. Here we have to notice that the scars on surface of the moon are normally taken with a negative reference, where as in this particular instance the composer has taken it as auspicious thing of Lalithambika’s Tilaka. Another instance of ‘simile’ found in this piece is that the redness of lotus feet of Ambal is compared to the redness of the full Sun. There is a very nice chittasvara adorning this Kirtana.

The cittasvara has following patterns:

A very nice jantasvara patterns in avarohana karma such as “ssnp nnpm ppmg mmgs” and Datusvara phrases as in ‘mg pm np sn’ and finally has ‘shrothovaha yathi’ pattern adorning at the makutam of the chittasvara which is :

“P M G S
N P M G S

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There is a reference of “karuna rasa”, one of the nava rasas, in the last charana of the krithi which is indicative of the rasa that is carried by the raga as in the lines of:

“Bhringa chikure KARUNA RASA bhara bharithe”

Another equally noteworthy composition is “Amba Neelambari” a composition of Ponnayya. The krithi bears a raga mudra n the pallavi itself, in the very beginning of the song. The song has shadja as graha svaram and starts in a samvadi prayoga of “SA PA MA PA” The krithi has a decorative anga of ‘chitta svaram’ which has indication of shrothovaha yathi pattern which goes as:

“mg r g S
P mg r g S
N p mg r g S
S n p mg r g S”

And a nice Datusvara prayoga:

“RS GR MG PM NP SN RS”

Kumara Yettendra composed a nice piece in this raga which goes as “Karunanda chatura sahasra dala kamala vasithe” Which is a composition on Devi. There is an interesting repeated usage of the ‘varshini’ as in the phrases of

“madhuramritha varshni varshini
Anadamritha varshini varshini varshini”

There is a padam composed by Kshetrayya “Etuvanti vade” set to Trisra Triputa tala. “Pannagendra sayana” is a raga malika composed by Swati Tirunal maharaja having 8 ragas out which this raga forms the 3rd in order. “Garavamu” a Ragamalika composed by Subbarama Dikshitar. This is a “Navaratnamalika” and has nine ragas in it of which NEELAMBARI is 5th
in order. This is a composition dedicated to King of Ramanathapuram – Bhaskaraswami Setupati.

‘Vishnu parijatha’ is a yakshagana composed by Matrushri. Tharigonda Vengamamaba in which there is a dvipada in Neelambari raga. The song describes the scene of giving a curse. ‘Pirai Ninaindu’ is a composition of Periya Sami Turan in this raga set to ‘Rupaka’ tala. ‘Annai Anindalum’ is a composition of Ambujam Krishna in this raga set to Misra Chapu tala. ‘Nilambari Jagadiswari’ is a kirtana of Papanasam Sivan in this raga set to Adi tala (double kalai).

An important feature is that there is Raga mudra in the very beginning of the composition. There is LA kara prasa found in the composition. This piece seems to be on ‘Karpagamba’ situated in the very famous ‘Kapaleswara’ Temple in Mylapore Chennai thus this ‘sthala mudra’ or ‘Kshetra mudra’ (that is signature used by the composer) is also found in the kirtanam. The lines in the piece go as:

“Kailasa pati KAPALI (reference of the Temple) Manohari
MYLAPURI (sthalamudra) valar paradevate
Kayal pol Vizhiyal kannal ner mozhiyay KALPAGAMBA (diety of the song)
Ramadasan (Vaggeyakara paranama mudra) panniyum”

‘Bala pahi’ is another composition of the composer in this raga set to Adi tala. This is a composition on Lord Krishna. ‘Bangaru Murali sringara ravali’ is a padam composed by Dr. M. Balamuralikrishna in this raga which is very beautiful composition that portrays the ragabhava very elegantly.

3.2.3. KADANAKUTUHALAM

Raga KADANAKUTUHALAM is the janya of 29th mela Dheera SANKARABHARANA and the arohana and avarohana are:

“S R M D N G P S
S N D P M G R S”
The svaras are Chatushruti Rishabha, Antara Gandhara, Sudha Madhyama, Chatushruti Dhaivata and Kakali Nishada along with Shadja and Panchama. The word ‘KADANAKUTUHALAM’ literally means ‘a telling or lustrous variety of kutuhalam’ and as the name suggests, the raga is full of energy, while the word Kutuhalam means ‘enthusiasm’.

This raga is not found in Sangita Sampradaya Pradarshini as it is a raga developed in post Trinity period. It is vakra sampoorna raga. The explanation given by Dr. M. B. Vedavalli is given below:

“Thus raga kadanakutuhala is a Janya sampoorna raga. Both the Arohana and Avarohana are sampoorna. But only Arohana is vakra and in Avarohana the svaras are in krama order. In the arohana ni is vakra svara and ga following is the vakranthya svara. The interval between vakra svara and vakranthya svara is a samvadi interval I. e, SA – PA interval.”

All the notes are present but the arohana is vakra in Sanchara. All the svaras are graha svaras and ‘sa ri ma and pa’ are nyasa svara. This raga is eka svara vakra raga. This raga is full of lilting beauty and charm with no space for melodic, delicate and emotional impact. The raga creates a very pleasant effect if sung with phrases like ‘g ps p r sp s’ which have consonantal intervals like pa – sa, sa – pa and pa – ri. This raga is only suitable for compositions like varnams, Kirtanams and tillanas. The manodharma aspects of carnatic music cannot be brought out by this raga. The raga shines mainly Madhyama kala and does not show as much in Vilamba kala. It is an Upanga raga as there is no anya svaras coming in the raga. It is a Gana Rasa pradhana raga, evoking enthusiasm among the listeners. This is a Madhyama kala pradhana raga, mainly the reason why composers have composed only Varnams, Madhyamakala Kirtanams and Tillanas. This raga seems to be formed out of the ‘Samvadi’ pairs of the parent raga, DHEERA SANKARABHARANA, and the raga swaroopa cannot be revealed without the orderly rendering of the notes ‘MDN’ and ‘GPS’. The raga also shines with janta svara prayogas. This can be seen in the varnam of G. N. Balasubrahmanyam. This raga came into vogue because of Patnam Subramanya Iyer and his kriti in this raga ‘Raghuvamsa Suddhambudhi’ is very famous and has great entertainment value and is frequently performed. It has a fine scale for instrumental music and orchestras. The reason for this is very nicely given Dr. Vedavalli in her analysis:
“this raga facilitates for harmonizing the melody by introducing major chords of western music, for Shadja, Gandhara and Panchama. Thus it is suitable for orchestra.”

The beautiful chittasvaram adorning this piece mentioned above is the contribution of his contemporary Thiruvayyar Subrahmanya ayyar. In the pallavi of the kriti there is nice “upama” that is, ‘simile’ found which is: The phrase ‘Raghu vamsa Suddhambudi Chandra’ (meaning ‘the moon of the ocean of raghu dynasty’) Thus Lord Rama is being compared to the moon in the Raghu dynasty and the kingdom is compared to ‘an ocean of Suddha that is nectar’ and thus, it explains us how pleasant the ‘Raghu dynasty’ was and the administration of Lord Rama. The Anupallavi of the composition describes how Lord Rama will gust away one’s sins. The charanam refers to ‘Parashu Rama garva bhangam’, the incident in the great epic Ramayana. The chittasvaram appoints very nice janta svara prayogas from the raga. Another interesting feature of the svara is that the first line has Deergha aksharas in the svaram, the second line has one svara added and in the third line, complete janta svara prayogas can be observed. The narration by Dr. Vedavalli says:

“In the chittasvaram of Raghuvamsha Suddhambudhi of Patnam Subramanya Iyer, the introduction of phrases with ahata gamakas as ‘srr mmddn – gpps srrm’ and prathyaaahata gamaka as ‘m gg r rssn’ etc. with symmetrical patterns”

The other compositions in this raga are ‘Kuvalayakshi’ a varnam in Adi talam by G.N. Balasubramaniyam which is a beautiful composition in this raga. The varnam is full of the major phrases in the raga. The beginning of the Varnam depicts the avarohana of the raga followed by the Arohana. There is fine janta svara sanchara in the anupallavi of the varnam.

“S R MM GG RR SS NN DD PP”
Tha ---- ppa ka tha na yu ni

The above phrase in the varnam is followed by a viloma karma of arohana:

“MDN GPS RMD SRMDN GP”
In addition to this, we can find Trisra patterns like ‘ndn gps rmd srm’ where in we can find the beginning svaras in avarohana krama. In the third charana svara of the varnam there is a combination of Trisra and khanda patterns as in:

“gps – psndp, rmd – nmgrs, ndp – mgrsr, ndp- srmdn”

There is a ‘Gopuccha yati’ pattern in the last chittasvaram of the varnam. Gopuchcha yati is the yati which is the inverse of Srothovaha yati. Srothovaha yati is that in which the progression of the svaras will be increasing from the starting point, where as in Gopucchcha yati the progression is opposite to the above progression. The example from the varnam is:

“G R S N D P M G R
R S N D P M G R
S N D P M G R
N D P M G R
D P M G R
P M G R
M G R”

Another important feature found in this varnam is that there are 5 charana svaras in the varnam. The sahithya of the varnam is also different from the sahithya found in regular compositions. The starting of varnam itself is with very novel word ‘Kuvalayakshi’ which means the ‘lotus eyed’ which, in traditional compositions is expressed as ‘sarojakshi,’ ‘vanajakshi’ or ‘arasijakhi. The sahithya of charanam is also has a typical lyrics, ‘Bhuvana sundari’ which means, she is the most beautiful lady. Dr. Vedavalli feels that this varnam has high technical values which enable a student of music to acquire a good command over the svaras of complicated intervals.

The tillana of Dr. M. Balamuralikrishna is another popular piece in this raga. It is composed in Adi tala with various Jatis which will test the capabilities of both the vocalist and the mridangam player. One should listen to the composition rendered by the composer himself expressing his high order of creativity. The composition bears both the raga mudra in the phrase “Madana KADANAKUTUHALUDU” and the Vaggeyakara mudra in the phrase ‘na MURALI manoharudade’. The svaram in the Charana of this tillana seems similar to that of
the first line of the cittasvaram from the above mentioned famous composition ‘Raghu vamsa Suddhambudhi’ composed by Patnam Subramanya Iyer.

The svara goes as below:

“S rm G rs R mm D dn G gp S gp S sndp mg pmgr”

There is a Mysore Vasudevachar kriti in this raga set to Rupaka tala:

“neekela daya radu Rama Chandra”

In the Anupallavi of this kriti there is nice prosody of words with the word ‘Esha’ which is repeatedly used in combination with different words:

“JanakEESHA , PuradEESHA, sarvESHA”

There is a nice Chittasvaram in this kriti wherein the samvadi prayogas of the raga are efficiently brought out symmetrically:

“M g r m D n - G p s n D p – S rm g R s” etc.

It seems that Patnam Subramanya Iyer has got the gist of the raga from another janya of SANKARABHARANA named ‘Kutuhalam’ which should be mentioned here. KUTUHALAM is a creation of his guru Manambuchavadi Venkatasubbayya, a close relative and direct disciple of Tyagaraja. The raga lakshana of KUTUHALAM is given below:

The scale of this is raga is : “S R M N D P N S  
SDP MG RS”

It is also a janya of SANKARABHARANA. The Arohana is Shadava-Vakra and Avarohana is sampoorna. This perhaps inspired his disciple Patnam Subramanya Iyer to create the raga KADANAKUTUHALAM. It is a raga containing a sole composition by Manambuchavadi Venkata Subbayya “Aa varaku.”
There is another varnam in the raga KADANAKUTUHALAM “nive rakshakudavu” which is also a composition of Mysore Vasudevachar. The other varnams in this raga in addition to ones mentioned above are:

- ‘Seethamanobhi rama’ in Adi tala composed by Paramesvara Bhagavatar.

- ‘Saranagata vatsale’ by Calcutta K. S. Krishnamurthy (Ragas of Post Trinity period my Dr. M.B. Vedavalli, pg. 170)

There are 2 compositions of Muthaiah Bhagavathar set to Adi tala in this raga: One ‘Goropriya’ and another named ‘Gopala Nandana.’ In addition to G.N.Balasubramaniam’s 2 compositions ‘Mohana Krishna’ and ‘Mangala Varadayaki,’ ‘Neemanasu Karuga’ is a composition of Vina Kuppayyar in this raga. A special mention has to be made here of the rendering of the kirtanam ‘Mangala Varadayaki’ by Smt. Sudha Raghunathan. Mysore Jaya Chamarajendra Wodeyar has composed ‘Vandeham Sive’ in this raga set to Matya tala. ‘Ganam Polivan’ is another rare composition in this raga composed by N.S. Chidambaram set to Adi tala. Among tillanas, apart from Dr. Balamurali’s tillana mentioned earlier there is one “TanAdim Janutha dhim” composed by Lalgudi G Jayaraman in this raga, also, set to Adi tala. This raga is mentioned both under 28th and 29th mela in Raga Pravaha. The explanation given by Dr. M. B. Vedavalli in this regard goes as follows:

“under the 28th mela HARIKAMBHOJI it Arohana and Avarohana as ‘srmdngpS/ sn dp mgrs’ quoting from Sangita Svara Prastara Sagaramu. And two versions are given under 29th mela.”

The explanation further continues as “Again under 29th mela” it gives 2 versions. Same as the version mentioned above quoted from the South Indian music series book 3, which is similar to that of the one in Sangita Kaumudi and Pudiya Ragangal. (a Tamil treatise) It is the version which is followed now by all the vaggeyakaras.

A^ro: s r m D n p s / s n d p m g r s. quoting from Palai yazhi(p68) But Palai Yazhi gives 2 versions under 29th mela I; e. the version from RAGAPRAVAHAM under 28th mela and second version I; e. s r m D n d p s/ s n d p m g r s quoting from KARUNAMRITHA SAGARAM (not available in Karunamritha Sagaram). This raga has not been mentioned both
in Sangita Chandrikai and Raga Kosha ad the Bible of Karnatic Music Sangita Sampradaya Pradarshini.

3.2.4 KURANJI

This is ‘Dhaivatantya’ janya of raga SANKARABHARANA. The arohana and avarohana of this raga are:

“S N S R G M P D
D P M G R S N”

The moorchana given in Sangita Sampradaya Pradarshini, however, is:

“S R G M G M P N N S
S N P N D D P M G R S”

The raga lakshana given in Sangita Sampradaya PRADARSHINI says:

“Upangamu, sampoornamu, shadja graham, Dhaivata is varja in aroha, dhaivata is vakra in avarohana“

And there is note added by Subbarama Dikshitar which is as follows:

“The Jeeva Svara and nyasa svara which gives utmost ranjana to this raga is Nishada. That is why our ancients have incorporated the janta Nishada in the moorchana arohana as ‘p n n s’.”

The svara sthanas are Chatushruti Rishabha, Antara Gandhara, Suddha Madhyama, Panchama, Chatushruti Dhaivata, and Kakali Nishada along with Panchama.

A tivra Kaisiki Nishada of frequency 243/128 is seen in the prayoga ‘snNs’ and it is called KURINJI Nishada. This is an Upanga raga and sarva svara gamaka vari ka rakti raga. Ga, Pa and Ni are Jiva svaras and Nyasa svaras. Here we can quote the interesting explanation given by Prof. S.R.Janakiraman in his book Ragas of Sangita Saramrita which goes as:
“The mandra sthayi Nishada and Madhya sthayi Gandhara and Madhyama are the notes contributing their optimum share to the melodic individuality of the raga Kuranji. Panchama is the only note which offers convenient nyasa. Gandhara and Madhyama rank next in the importance of nyasa. The Rishabha admits the Kampita gamaka as in SANKARABHARANA which is its parent raga.”

It should be sung in Madhyama shruti because of the restricted range. It is an auspicious raga evoking bhakthi rasa. It sounds well in vilambita laya. It is believed to be adopted into Carnatic music from folk music. Here we can quote the explanation by Prof. Sambamoorthy:

“it is an old raga and figures in folk music. This raga is mentioned in such old treatises as Sangita Ratnakara and Sangita Makaranda. The folk tune called “kuram’ is set in this raga.”

It is a minor raga which does not give much scope for elaborate raga alapana. The lakshana sloka of Venkatamakhin is:

“Kuranji raga sampoorna arohethi davarjithaha
Avarohe da vakrasya sarva kaleshu geeyathe”

As explained above, it is a sarvakaalika raga and so, it can be sung at any time of the day. This raga was found in olden pann music. The explanation given in ‘Sangita Sastra Saramu,’ a book of ragalakshanas written by Prof.S.R. Janakiraman holds good here, which goes as:

“The name of the raga itself reflects that it is derived from Tamil pannisai. The land in olden days was divided into four territories of ‘KURINJI’ ‘Mullai’ ‘Marudam’ ‘Naidal’, of which KURINJI was a hilly area and the raga belonging to that area became the raga ‘KURINJI’ or ‘kuravanji’ or ‘kurinji pann’

This raga has been mentioned as a sthree raga and hence has been classified as the wife of Bhairavi raga along with ‘Megha ranji’ and ‘Devakriya.’ In the book Gana Bhaskaram the raga has been mentioned as a raga which can be sung till morning 6 o’clock along with BILAHARI and other ragas. The sloka goes:
“Kuranji Sahuli GhAntarava Ramakriya thadha
Bilahari Malahari Mukahari yamuna thatha
Regupthi Bhairavaschaiva varthanthe Sangame dine”

This has been explained in Gana Bhaskaram as an excerpt from Gayaka Lochanam of Tachchuru Singaracharyulu. There is an interesting explanation of the ragas sung in Madhyama sruthi in Sangita Sastra Saramu which goes as follows:

“Some of major ragas when sung in Madhyama shruti, (that is when sung with Madhyama as adhara shadja) will sound differently. Thus are formed the ragas ‘KURINJI’ which is SANKARABHARANA sung in Madhyama shruti and KAMBHOJI becomes ‘Jhanjhooti’ in Madhyama shruthi.”

It is heard that in one of the old Tamil book Perun Kathai it is written that the King Udayan has played this raga to calm down a mad elephant. The main nyasa of the raga is Madhyama and Gandhara is taken as nyasa rarely. There is not much scope for extensive raga alapana and thus should be classified only as a Madhyama raga.

This raga has been spelt differently as “Kurinchi, KURINJI, Guranji etc. in different books. But in Sangita Saramrita Tulaja it is spelt as ‘Kuranji’ only. It is a raga that has been classified under raga SANKARABHARANA by King Tulaja, and is defined as a poorna and upanga, ‘Sagrahamsa’ that is shadja is graha and amsa svara, and ‘sayam geyaha’ meaning can be sung in the evening times. There is an interesting explanation of the raga in the book “Ragas of Sangita Saramritha” edited by Late T. V. Subbarao and, Prof. S. R. Janakiraman given below:

“Though Tulaja in the lakshana sloka mention Kuranji as ‘purna’, in his further description of the raga explicitly makes it clear in so many words that the regular phrasing ‘Sr G M’ and ‘P D N S’ are prohibited. Further he says that Dhaivata is langhana in arohana and Gandhara too and descending ‘sndp’ should be avoided.” The existence of the raga traces back to pann period where in we find ‘KURINJI pann’ which has been classified as an ‘Iravuppann’ meaning that it should be sung in the night time. KURINJI pann was associated with KURINJI yazh. There are some other ragas found having the names ending with KURINJI, For
example, ‘Andhali KKURINJI’ which is now identified as raga ‘Sama’ and ‘Mudimda KKURINJI’ which is seen only in ‘Divya prabandhas’. We can find a raga with the name ‘goranji’ in Sangita Samaya Sara which has been mentioned as a Bhashanga sampoorana raga. There is another raga by the name “Gurunji” in the same work mentioned as upangaa shadava. These two were ragas evidently different from each other. Narada in his Sangita Makaranda mentioned one KURINJI which is shadava raga and specified to be sung during Mid Day. He classified this raga a Napumsaka raga and as a Raganga raga. Prof. S. R. Janakiraman, while commenting on above point has made following explanation:

“It is surprising to note that Narada makes Nishada varjya and thus Kurunji a shadava, while in reality, Nishada gives the pep of the raga and for that matter the nishada is even designated at present as Kuranji Nishada because of its characteristically peculiar touch to the raga”

This raga is not mentioned in the list of ragas given by Vidyaranya. Ramamathya classified this raga as adhama raga that is inferior raga in his Svara melaa kalaanidhi.

“Panchamasa graham nyasa ga mandra ri ni varjitha
Kurunji lalithopangam shadja Panchama bhiryasi”

- is the lakshana sloka for KURINJI given by Saranga Deva which gives the following meaning:

“KURANJII thus is characterised as an upanga raga and prakprasidha desi raga. Panchama is graham amsa and nyasa” is the main structure given here. There is no reference of KURINJI in Chaturdandi Prakasika but in anubandham the following description is seen:

“Kuranji raga sampurnam arohethu da varjitha     |  
Avarohetu da vakrasyath sarva kaleshu geeyathe”     ||

And the explanation for this sloka is given below by Prof. S. R. Janakiraman:
“The expression Arohethu da varjitha seems to be significant, but avarohe da vakraha does not hold water in current lakshya. Dhaivata is no doubt alpa in KURANJI, a few sancharas here and there such as ‘g m p d p p’ could well be deleted and still the raga form kept intact.”

This raga has been classified under the Mela Malavagoula by Somanatha. Neither The Panditaradhy Charitra of Palkuriki Somanatha Kavi, nor the copper plates of Annamacharya have a reference of this raga. This raga has been mentioned as a janya of Dheera SANKARABHARANA in ‘Sangraha Choodamani’ of Govindacharya and the following is given as arohana and avarohana of the raga:

“S N S R G M P D / D P M G R S N’

The explanation given by Prof. S.R.Janakiraman holds good here:

“Govindacharya refers this raga as a Madhya raga in the lakshana geetha, perhaps in the sense that the raga extends for just one middle octave, i.e., Madhya sthayi, except of course with a touch of Mandra Kakali Nishada. It should be quiet proper and is so in current practice that that this rag is sung in Madhyama shruti, i.e., Madhya sthayi Suddha Madhyama as tonic note”

The raga is given 2 names of Kuranji and KURINJI in Sangita Sara Sangrahamu and is mentioned as the janya of the 29th Mela DHEERA SANKARABHARANA and the arohana and avarohana given are:

“s n s r g m p d/ d p m g r s n s”

There is no much difference in the structure given in this work to the earlier one except for the janta Nishada. Here again Prof. S.R.Janakiraman s explanation holds well in the following.

“The phrase ‘S N N S’ is characteristic of KURANJI, with Nishada almost identified with the Shadja above, with the result that it is known as KURINJI Nishada. It is, technically speaking, is Chyutha Shadja Nishada.”
Nadamuni Pandithar in his Sangita Svara Prastara Sagaramu classified this raga under the SANKARABHARANA Mela only, but a little difference in the arohana and avarohana:

“S N S R G M P D / P M G R S N”

Finally the latest work Sangita Sampradaya Pradarshini has the lakshana sloka:

“Kuranji raga sampoorna Arohethu da varjitha Avarohe da vakrasyat
Sarva kaleshu geeyethe”

Though it has been mentioned D is vakra in avaroha, the actual vakra svara is Nishada in avaroha (please refer to the murchana given in the beginning of this raga lakshana). The lakshana sloka given above is actually of Venkatamakhin which is seen in the anubandham Chaturdandi Prakasika. This raga is the first one to be mentioned in SANKARABHARANA lakshana geetham. After observing the historical facts of the raga KURINJI it will be apt, now, to analyse the different compositions found in this raga. There is one lakshya geetha in this raga found in Sangita Sampradaya Pradarshini. There is lakshana geetha “Sree Achyuthanantha govinda” set to Triputa Tala found in Ganendu Sekharam, by Tachchuru Singaracharyulu in which the raga is clearly assigned to DHEERA SANKARABHARANAraga. It has been mentioned as Madhya Raga in this geetham. There are no varnams found in this raga. Some interesting compositions are ‘Sree venugopala’ of Muthuswamy Dikshitar and ‘Siva deeksha paru ralanu’ of Ghanam Sinayya. Following narration by Prof S.R.Janakiraman holds good here:

“In the composition ‘Sree venugopala” according to the notation given in Sangita Sampradaya Pradarshini Dhaivata occurs only in 2 places and similar is the case with The padam ‘Siva deeksha parulanu’ of Ghanam Sinayya and the sanchari given by Sree. Subbarama Dikshitar.”

There is one utsava sampradaya kriti composed by Sree Tyagaraja. The composition is ‘Pavanaja Sthuthi Patra’ set to Khandachapu. This Kirtanam is very famous and could be heard in almost all marriages and Temples. The ANNAMACHARYA kriti set in this raga are ‘Muddu Gare Yashoda’ and ‘Ksheerabdi Kannekaku’ which is fame of the Golden Voice of India M.S. SUBBULAKSHMI. Here we have to remember the fact that the raga is not mentioned in the
copper plates of Annamacharya and the present tunes in these ragas are set by Nedunuri Krishna Murthy. The Tarangam ‘jaya Jaya Gokula bala’ was originally composed in this raga but, Tiruvottiyur Tyagayyar tuned it to be a ‘Raga malika daru’. A text of this tarangam is added in the Appendix. The ragamalika include the ragas BHAIRAVI, ATHANA, KAMBHOJI, KALYANI and SURATI. The composition is set in Rupaka tala. There is a daru “Idigo Koluvai unnadi” in this raga in the work “Pallaki Seva Prabandhamu” done by Shahaji Maharaja. Thus we can conclude this raga saying that ‘If we sing SANKARABHARANA in Madhyama shruti, that is Kurinji’.

3.2.5 NAVAROJU

Raga NAVAROJU is a Panchamanthya Janya raga of 29th mela SANKARABHARANA. A Panchamanthya raga is a raga in which the sancharas in the raga will not exceed above the Madhya sthayi Panchama. The arohana and avarohana are:

‘p d n s r g m p
P m g r s n d p’

The lakshana sloka in Sangita Sampradaya Pradarshini goes as below:

‘NAVAROJUhu poorna raga shadja graham samanvithaha
Papayorantha re budhya gathavyo lakshya kovidai’

Meaning:

“NAVAROJU raga is a sampoorna raga with shadja as graham and amsa”

This raga has been mentioned in Sangita Sampradaya Pradarshini as a bhashanga and sampoorna. The range of the raga extends from Mandra sthayi Panchama to madhyasthayi Panchama and thus should be sung in Madhyama shruti to increase the elegance of the raga. Dhaivata and Gandhara are jeeva svara and they are nyasa also. It is a sampoorna raga sung in Madhyama sruthi. The sloka from Sangraha Choodamani states that the raga named NAVAROJU is born from mela DHEERA SANKARABHARANA and has the svara Shadja
as Graha, amsa and Nyasa. It has a full svara contour in both Arohana and Avarohana and should be sung in Madhyama shruti.

The sloka goes as below:

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“NAVAROJadvayo Dheerashnakarabharanasthatha
Sanyasam Samshakam chaiva sa shadja graham muchayathe
Arohyasyapyavarohe cha sampoorna Madhyama thatha
PA DA NI SA RI GA MA PA / SA NI DA PA MA GA RI SA”
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The raga is given with same description in Maha Bharatha Choodamani also.

The following is the sloka given in Raga Lakshana (p 45):

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“Melascha sambhavo Dheera Shankarabharanascha vai
NAVAROJ ithi prokthaha Dhanyasakam Dha amsakam Graham
Arohyasyapyavarohe poorna Madhyama ragakah
PA DA NI SA RI GA MA PA / MA GA RI SA NI DA PA”
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The meaning conveyed is as below:

‘The raga NAVAROJ is said to rise from raga DHEERA SANKARABHARANA. The svara Dhaivata acts as Graha amsa and Nyasa svara and the raga is sampoorna in its contour. It is very ancient raga It is taken from folk music. Most of the lali and marriage songs are in this raga. The nalugu songs in marriages are mostly in this raga. The famous ANNAMACHARYA song ‘Jo Achyuthananda’ is still sung in this raga only which is believed to be continuing in the same tune as sung by the composer himself. It was called as ‘kolli pann’ in old Tamil music. (the list of Tevarams is included in the appendix)

The very special sanchara in the raga is ‘S n d dn P’. There is nice ‘digu jaru’ prayoga from Nishada to Panchama in the above prayoga. The respective gamaka is one of the ‘Dasavidha gamakas’. Looking into compositions: “Aare Murahara Varada Raja” set to Triputa Tala is a Lakshana Geetha found in Ganendu Sekharam of Tachchuru Singaracharyulu. It has been mentioned as a Madhya raga in the geetha. There is varnam in Adi Talam composed
by Swati Tirunal: “Entha vedina gani intha mataladavu.” In this varnam there are 6 charana svaras. There is Muthuswamy Dikshitar’s ‘Hasthi vadanaya’. The important point to be noticed in this piece is that bringing raga mudra in this raga is very difficult but Muthuswamy Dikshitar has achieved this by conjunction of two words. “Guruguha samaNAVAROJase” ‘Na paali Sree Rama’ is a utsava sampradaya Kirtanam done by Tyagaraja in this raga. There is Kshetrayya padam “Ela Vachithive” set to Misra chapu. His raga is the 3rd in the Navaraga malika composed by Ramnad Srinivasa Iyengar. The raga is with raga mudra in the composition. This composition is set to Rupaka Tala.

3.2.6 BANGALA

It is a Janya raga of 29th mela SANKARABHARANA. Its moorchana is:

“SRGMPRPS
SNPMRGRS”

The svaras taken by this raga are “Chatussruti Rishabha, Antara Gandhara, Suddha Madhyama and Kakali Nishada along with Shadj and Panchama. It is an ubhaya vakra raga as it is zig zag in pattern both arohana and avarohana. It is an audava shadava raga thus it has 5 and 6 notes respectively in arohana and avarohana. It is an eka svara vakra raga in both ascent and descent. It is a varja raga as there is no Dhaivata in both arohana and avarohana and Nishada is absent in the arohana. It is a sarva Kaalika raga as it can be sung at all times. P and R are jiva svaras, nyasa svaras and Graha svaras. The prayoga ‘rggrR’ is such a sanchara where in the entire raga lakshana is shown. It is gana rasa pradana raga. It is a Kampa vihina raga that is there is no Kampita gamakam for any of the notes. Kampitam (w) is one of Dasavidha gamakas (the embellishment) applied in karnatic music in which the svaras have a wavy movement. ‘pm gmR’ is a vishesha sanchara. It is a Tristhayi raga. The Adhi devatha of this raga is lord Vignesvara and that is why Tyagaraja aptly written his first kriti in this raga. (History Of South Indian Music book3 by Prof.Sambamoorthy).It is an Upanga raga as there is no anya svaram. In Gayaka Lochanam of Thachchuru Singaracharyulu this raga has been classified as a ‘purusha raga’ and KALYANI, AHIRI and SAVERI are Sthree ragas and are wives of the raga BANGALA. There is a dhoothi raga also mentioned in the same book for the raga Bangala and it is called ‘BHOGI’. The present form of the raga can be attributed to Tyagaraja though the raga has its origin from medieval period. It is a minor raga suitable only for small kritis. This
raga could be introduced to students in the beginning of Kritis and Kirtanams. This raga is not suitable for elaborate ragalapana and other aspects of Manodharma.

There is no similar raga to BANGALA in Hindustani Sangeeth. In the book Raganidhi there is a reference of the raga POORNACHANDRIKA another janya of SANKARABHARANA having similarities with raga BANGALA, and only difference being the presence of Dhaivata in the arohana of POORNACHANDRIKA. ‘Giriraja sutha’ is a Tyagaraja composition in this raga. This is one of the few kritis Tyagaraja has composed on Lord Ganesha and is set to Adi tala. It is said that there is reference of Tyagaraja’s Grand Father in this piece whose name is “Girirajakavi” and the beginning of kirtana is ‘Giriraja suta tanaya’. ‘Munupe Teliyaka’ and ‘Sakshi ledanuchu’ are other pieces composed by Tyagaraja in this raga. Both the above Kirtanams are filled with the lyrical beauties of ‘Prasa’. ‘Rara Rama’ is another Kirtanam in this raga composed by Karur Dakshinamoorthy. Muttayya Bhagavathar has composed ‘Devam kavachinam’ in this raga set to Adi Tala and ‘Karuninchi brovarada’ is a composition of Mysore Vasudevachar in this raga. ‘Chanchalamay’ is another example of compositions set in this raga which is a piece composed by Vedanayakam Pillai. In the book Ragalakshana sangraha a compilation of ragas from different treatises by Dr. Hema Ramanathan, there is two versions of the raga mentioned. One is BANGALA – 1 which is placed under MALAVAGOULA mela which has been mentioned under Malavagoula mela in almost all treatises like Sadrāga Chandrodaya, Raga Manjari and other major books. The other raga Bangala 2 has been classified under HARIKAMBHOJI mela. In Sangraha Choodamani the arohana and Avarohana is similar to the one mentioned in the beginning of this raga lakshana which is as in Sangita Sampradaya Pradarshini. It has been mentioned under HARIKAMBHOJI in Maha Bharata Choodamani a Tamil treatise and Raga Lakshana also.

3.2.7 MAND

MAND is a janya raga which has been imbibed into Karnatic Music from Hindustani and thus could be called Desi raga. A desi raga is a raga which is not indigenously present in the system. The arohanam and avarohanam mentioned in Raganidhi under Karnatic section is :

“S G M P D S”
Thus the raga could be explained as Krama Audava Sampurna with five notes in Arohana and seven notes in avarohana. It could be classified under Varjya ragas as there is no R and N in Arohana. In Raganidhi the raga is classified BILAVAL THAT which is corresponding raga of SANKARABHARANA. Other name for the raga is ‘MAUD’ and is described to be very popular raga. In Hindustani the jati of the raga is described as ‘Sampurna - Sampurna’ with large number of Vakra sancharas. It is an Upanga raga with all suddha svaras. ‘S M P’ is samvadi svaras. ‘R and N’ are durbala or week notes. In Raganidhi it is explained that they could even be omitted. It is very pleasing raga but could not be classified as a tama raga (ref: Raganidhi Pg. no.124 Vol. 3) It is a sarva kalian raga that could be sung at any time of the day. It is a raga that could be seen in Maharashtra stage singing. It suits very well for Bahamans. It has gained popularity in most recent times in Karnatic music. All svaras are Graha and Nyasa svaras. Dr. M. B. Vedavalli gives the following description in her book ‘Ragas that emerged in post Trinity period’ (pg.no.218):

“Muttayya Bhagavatar is the earliest composer to have handled this raga in Karnatic style. But his song ‘Mangalam Pongidum’ Adi Tala is a Kilikanni style. Kilikanni is the name of a Tamil musical form consisting of a series of couplets and addressed to the parrot sung in this raga. (Dictionary of South Indian Music Vol.2 on pg. no. 317)” There is limited number of compositions in this raga. One of them is ‘Janaki Manoharam bhaje’ set to Adi tala composed by Mysore Vasudevachar is very popular. Another kirtanam is ‘Brahmanda valaye’ composed by Mysore Jaya Chamarajendra Wodeyar where in we could find the Raga mudra in word brah‘MAND’a. There are two Papanasam Sivan compositions in this raga ‘Ramanai Bhajittal’ and ‘Jayavijayi bhava’ set to Adi tala. The other compositions include ‘aduginran’ of Suddhananda Bharati, ‘Muralidhara Gopala’ of Periyasami Turan and ‘Bharata desamenru’ of Subrahmanyam Bharati. Vadiraja’s very famous ‘Bega Baro’ is in this raga and could be widely seen in Bhajana Sampradaya. “Tanadhimta tana dhirana’ is a Tillana in this raga set to Adi tala. The explanation by Dr. M. B. Vedavalli holds good here:

“Though the arohana is S G M P D S, in the Tillana ‘Tanadhimta’ of ‘Lalgudi G. Jayaraman’ and ‘Muralidhara’ of Periyasami Turan the phrases like ‘nd nrsndD’ – gmdnS – dnsgrrsS are used”.

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3.2.8. **HAMSAVINODINI**

One of the procedures to develop janya ragas in Karnatic music is to delete Panchama from Arohana and Avarohana and they are called Panchama varjya janyas. Thus one of such Panchama varjya janya of SANKARABHARANA is raga HAMSAVINODINI. Thus the contour for the raga is:

“S R G M D N S
S N D M G R S”

And the raga could be described as ‘Shadava - Shadava’ with six notes in the contour. It is a Krama Upanga raga without any anya svara. It is very minor raga. There is no equivalent raga in Hindustani which corresponds to this raga. The following explanation could be seen in Dr. M.B. Vedavalli’s book mentioned in earlier raga:

“There are two kinds of Arohana and Avarohanas given in Raga Pravaham

“S R G M D N S – S N D N D M G R S” mentioning it as version of Dr. M. Balamurali Krishna but not available in Suryakanti” which is true in the sense that the Arohana and Avarohana were not given with the composition ‘Guruni smarimpumu’ (ref; Suryakanti Pg.) No. 131) but there is a separate list of ragas used in the book (Appendix) with Arohana and Avarohana in which it is given as -

“S R G M D N S / S N D M G R S”

The list of compositions include, apart from ‘Guruni Smarimpumu’ of Dr. M. Balamurali Krishna there is ‘Kulam Tarum selvam’ set to Adi Tala composed by Kivalur Minakshi Sundaram Pillai and ‘Engum nirainda daivame’ composed by Lalgudi G. Jayaraman set to Adi talam. There is one more ‘Sarasakshi Chamundeswari’ of Cuddalore M. Subrahmanyam set to Adi tala. R. K Suryanarayana has composed a Tillana in this raga set to Misra Jhampa Tala. One more composition is set in the same tala but composed by Marimutta Pillai in the raga is ‘InnamumOru Talam’. ‘Saraswatim bhagavatim’ is another composition in the same tala composed by Mysore Jaya Chamarajendra Wodeyar in this raga.
3.2.9 GARUDADHWANI

It is another janya raga of the famous 29th melakartha Dheera SANKARABHARANA. The arohana and avarohana of the raga are:

“S R G M P D N S
S D P G R S”

The svarasthanas taken are Shadja, Chatushruti Rishabha, Antara Gandhara, Suddha Madhyama, Panchama, Chatushruti Dhaivata and Kakali Nishada. The literal meaning of the name is ‘the sound made by Garuda an eagle’. This raga is obtained by viloma krama of raga Bilahari another famous janya of SANKARABHARANA. This raga is not mentioned in Sangita Sampradaya Pradarshini. In the book Maha Bharatha Choodamani it is described to be born from DHEERA SANKARABHARANA and complete in ascent and drops N and M in descent which is in accordance to today’s lakshana of the raga.

The book Raga lakshana gives this raga in Andhra version at the end of the Raga lakshana of raga VIDARBHANATI which is also a janya of SANKARABHARANA. This raga is incidentally not found in any other treatises like Sangraha Choodamani or Sangeetha Samaya Sara and others. It is a sampoorna audava raga as it has all notes in arohana and 5 notes in avarohana. It is a varja raga as there is no Madhyama and Nishada in avarohana. It is an upanga raga as there is no anyasvara, the foreign note. This raga is mentioned in the book of Adibhatla Narayana Dasu garu of Vijayanagara kingdom and was numbered as 9th in position. The raga does not shine very well with gamakams and has a western tinge when presented in durita kala, that is fast tempo. It is said that Tyagaraja has introduced this raga through 2 kritis Ananda sagara and Tattvameruga tarama and this point shows us that it is not a Prachina raga. This is not a prasiddha raga as well. Among these Ananda Sagara is intended to show the greatness of music to people. ‘Tattva meruga tarama’ seems to be a philosophical composition. There is one Mysore Vasudevachar krithi in this raga “Devi Kamalalaye” set to Adi Tala. There is a Chittasvara sahithya found in this keerthanam. There is a ‘srothovaha yati’ pattern in this chitta svaram:
“g r S
D p g r S
S d p g r s”.

There is also chitta svara sahityam in this keerthanam. In the pallavai at the end of the line the word ‘dehi’ is repeated twice as we can observe below:

‘devi kamalalaye /tava pada bhakthim DEHI DEHI”

The last line in svarasahithya starts in a swarkshara as observed below:

“s r g m s g r s’
Sa rva lakshana.

Another feature that could be observed in this piece is antya prasa in anupallavi and charanam. ‘Raja rajeswari’ is a composition of Sri Muttayya Bhagavatar in this raga. The other compositions of the same composer include “chanda munda sira chetre” and Garuda Vahana and “Sri bhavam chinmayam”. Lalgudi G. Jayaraman has composed the following varna.

“Nadru druthom dinnadru dru thom” is a tillana composed in this raga by Dr. M. Balamuralikrishna which is an excellent composition. The composition has 6 charanas last one has sahitya which is full of the lyrical beauties of prasa. For example “Shambho, Swayambho Aham bho ahivadaye Vibho”. The composition as such has several complicated Jatis of Mridangam very nicely interwoven and also some yatis as below. The pallavi seems to have ‘Sama yati’ or ‘pipilika yati’ which is one of the yathi prana of Thala dasa pranas. For ex: Sama yati is a yati prana wherein the svaras or Jatis resemble a straight line as below:

“ s s s S s s S s s s”
Na dru dru thom di nna dru dru thom.

There is a soochitha Srothovaha yathi in third and fourth charanas of the compostion like -

“Ta haku jham
Ta ta haku jham
Ta tat a haku jha”
“dru kku tat ha
Dru kuta ta ka dheehi
Dru kuta takita thom”
The other compositions in the raga include ‘Neeto Jeppaka’ composed by Pallavi Seshayyar set to Adi. ‘Emineranu’ is a composition of Garbhapurivasar in this raga set to Adi tala. There is a rare composition of Lakshmi Krishna set to Triputa tala and the piece is ‘Pakshi Raja’. There is no raga equivalent to this raga in Hindustani but one Marathi composition is sung in this raga which is ‘Manapaman’. It has been mentioned as a rare raga in Raganidhi. There is a composition of Mysore Maharaja ‘Sri Raja Rajeswari’ in this raga set to Misra Jhampa.

3.2.10 POORNACHANDRIKA

Raga POORNACHANDRIKA is a janya raga of 29th Mela DheeraSANKARABHARANA. Its arohana and avarohana are:

S R G M P D P S
S N P M G M R S (or) S N P M R G M R S

Both the Avarohanas are in vogue today. (Ref: Sangita Sastra Saramu Part 2 by Prof. S.R.Janakiraman) The arohana in Sangita Sampradaya Pradarshini is given as sampurna, that is ‘S R G M P D N S’. The lakshana sloka in Sangita Sampradaya Pradarshini goes as follows:

“Sampoorna sa grahopetho^ ragoyam POORNA CHANDRIKA
Avarohe da varjyasyadga vakra sa^rva kaikaha”

According to this sloka it is sampoorna shadava raga and sarvakalika raga, vakra raga. The svara Dhaivata is varja in avaroha and Gandhara is vakra svara in avaroha. The svaras taken are Shadja, Chatushruti Rishabha, Antara Gandhara, Suddha Madhyama, Panchama, Chatushruti Dhaivata, and Kakali Nishada. Generally it is considered as an Upanga raga as there is no anya svara, but the explanation in Sangita Sampradaya Pradarshini describe it as a bhashanga raga with the usage of Kaisiki Nishada in the following prayogas like“ pa ni pa and sa da ni pa” . Remaining places Kakali Nishada is only specified. The word POORNA CHANDRIKA literally means ‘the full moon’. All the svaras are present when svaras of both
aroha and avarooha are taken together. This characteristic is evident from the sloka given in Sangita Saramrita of king Tulaja:

“Poomeyam sagraha samsa Sayam geya prakeerthithaha”

It is a varja raga as there is no N in ascent and D is absent in descent. It is an ubhaya vakra raga. An ubhaya vakra raga is a raga which is zig zag in contour both in arohana and avarohana. It is an Ekasvara vakra raga in aroha it is vakra at D and first R is vakra in avarohana. It is a Shadava raga as there are only 6 svaras in arohana. It is a Sarva Svara Gamaka Varika rakti raga. P is amsa svara and R is nyasa svara (Prof. Sambamurthy, South Indian Music Vol.4). According to Prof.S.R.Janakiraman only Rishabha is considered to be the Graha amsa and Nyasa. No other svaram should be rendered in this manner. He further describes Gandhara Nishada and Dhaivata as Durbala svaras. S N P M R and S N P M G M R are ranjaka prayogas. It is a Tristhayi raga as well as a scholarly raga. Tristhayi raga is a raga which can extend up to all 3 ranges. It is a gana rasa pradhana raga as it will build up the tempo of a musical concert when sung in the beginning. Gana rasa is pure aesthetic pleasure experienced by listening to a particular raga or a composition. ‘R G M P N P M R S’ and ‘P D N S R’ is a vishesha prayoga, of which The later one is found in Ata tala varna of Sri Patnam Subramanya Iyer and the Thillana “THOM THOM THANANA”, a composition of Ramnad Srinivasa Ayyangar. S R and P are graha svaras i.e., the compositions start at these svaras. As in for example the famous composition of this raga “Thelisi Rama chinthana tho” and “Paluka vemi na Daivama” start in Rishabha but completely in a different manner in both the pieces. The Rishabha is taken as nyasa in the former and in the second one the piece just starts in Rishabha and continues showing the arohana pattern of the raga. The two compositions stand to be the testimonials of Tyagaraja’s creativity as we can observe both pieces are dealt differently.

For instance the first one is full philosophical thoughts of Tyagaraja and the second one involves questioning Lord Rama as why he is not giving Darshan to him (Tyagaraja) and thus partially includes “Ninda Sthuthi” where in the devotion towards god is shown through accusations and blaming which comes out of anxiety that god is not giving Darshan. This piece also involves question form where as ‘Telisi Rama’ involves assertion. It is a sarva kalika raga as sung at all times. R is Kampita svara and other svaras are almost kampavihina (Prof. Sambamurthy). Kampaviheena is the characteristic where in the svaras should not be given ‘Kampita’ gamaka where in the svaras are given a wavy movement.
Prof. S.R. Janakiraman explains that “We can find deergha Gandhara and Rishabha in the compositions of Dikshitar. But as time passed by these svaras are now considered to be the characteristics of JANARANJINI and have been deleted from POORNACHANDRIKA”.

But we can observe a deergha Gandhara prayoga in Patnam Subrahmanya Iyer’s krithi “Ne Chesina neramu”. R is rendered with descending glide in ‘P M R’ prayoga. The ata tala Varna of Patnam Subrahmanya Iyer is considered to be an encyclopaedia of this raga. The varna starts with the words ‘Ikanela’. It is Madhyama kala pradhana raga that is the tempo is always brisk. It is considered to be much older to raga JANARANJINI and is found during 16th century in Tulaja’s Sangita Saramrita. This raga is not found in main text of Chaturdandi Prakasika of Venkatamakhi. In some of the treatises the moorchana of the raga is found to be:

“sa ri ga ma pa da pa sa
Sa ni pa da pa ma ga ma ri sa”

But Prof. S. R. Janakiraman opines that the inclusion of P d p m is rather superfluous and it is sufficient to have simple prayoga S N P M is good enough as the same prayoga has its place in aroha. He also further explains that aroha and avaroha for any raga should be simple rather than a complex structure. (Ragas of Sangita Saramrita: Edited by T.V. Subbarao and S. R. Janakiraman). The specialty of Karnatic music is that certain ragas occur in pairs.

For ex: VASANTA and LALITHA
REVAGUPTI and BHOOPLAM
SAURASHTRAM and BHAIRAVAM
and finally POORNA CHANDRIKA and JANARANJINI.

If we explain the raga lakshana of POORNA CHANDRIKA it is inevitable to discuss the raga JANARANJANI also. JANARANJANI appears to be much later in its origin than POORNA CHANDRIKA. It is generally said that JANARANJANI had its origin from POORNA CHANDRIKA. Both Tyagaraja and Muthuswamy Dikshitar have done their compositions in this raga. It is best suitable for musical compositions like Tana Varnas, krithis and Thillanas. Coming to the compositions of this raga: A part from the sanchari given at the end of the raga, Subbarama Dikshitar has given the following phrases to be the ones that can bring out the raga lakshana:
“sn P RR / gm P d pm gm r S / p d p m r g m r S / s s P p s S / n pm r gm r sn P / D rr S / r g m g m r S/ D r s S” and gives an explanation that all these are the phrases that show the Raga POORNA CHANDRIKA.

There is a lakshya geetham in this raga in Sangita Sampradaya Pradarshini composed by Venkatamakhi and is set to dhruva rupaka tala which goes as: “keera jjala nidhi sutha” If we look at the starting of the geetha we find that the svara of the geetha goes as “P S dn sr gm” and shows that, the composer has followed the sampoorna arohana that is given in Sangita Sampradaya Pradarshini. This also gives an example of Panchama being the Graha svara of the raga. There is one lakshana geetha “aare jaya Dasharadha puthra” set to Triputa Talam in Ganendu Sekharam of Tachur Singaracharyulu. There is a chauka Varna composed by Ramaswami Dikshitar, father of Muthuswamy Dikshitar in rupaka tala. There is a ‘suchitha svarakshara’ in the first charana svara of the Varna as below:

“R rgm Pmgm”
Re pa galu

Again there is a svarakshara in the third and last chittasvaras of the varna. 3\textsuperscript{rd} svara:

“M pm g m”  \hspace{1cm} 4\textsuperscript{th} svara has “P P m g m P mg”
Ma na ka -- and pa pa thmudagu—

There is a pada varna composed by Subbarama Dikshitar in this raga. Other than the above mentioned varnas there is another pada varna composed by Swati Tirunul which is; “Palayamam deva” set to Trisra nada Aditala. Varnam in a different nada is rare feature applied by Swati Tirunul. There is a raga mudra in this varna in the charana which goes as “Purna Chandrika Nibhanga”. Here we can also find the raga mudra and an upama where in the body parts Lord of are compared to the Moon. “shank chakra gad pani’ is a kirtanam composed by Muthuswamy Dikshitar in this raga. This composition is one of the 3 compositions he has composed on the Deity of Tirupati, Lord Venkatesa. The other 2 pieces are Sri Venkata Gireesham in the raga SURATI and Sheshachala nayakam in the raga VARALI. Both pallavi and anupallavi start in Panchama in this composition which makes the composition stand as an example of Panchama graha as explained earlier and other interesting features found in this
kirtanam is the very elegant Musical prosody of prasa found in the Anupallavi and charanam of the piece. The rhyming in the anupallavi goes as:

“charanam, ramanam, haranam, Bharanam” and in the Madhyama kala sahithyam “nethram” “kshetram”
and the following words in the charanam:
“Rakshanam, vichakshanam, vilakshanam, Bhakshanam”

We can observe the decorative anga of the krithi ‘The Madhyama kala sahithya’ in this kirtanam. There is a reference of different incidents of different incarnations of Lord Vishnu in this Krithi which go in the order of:

a. Gajendra moksham
b. Reference of ‘Mohini avataram’ while the churning of the milky ocean
c. The references of Ajamila from Bhagavatha. Etc.

And finally we can find a chittasvaram in this krithi which is not originally in Sangita Sampradaya Pradarshini, but in the book ‘Compositions of Muthuswamy Dikshitar’ compiled by T.K. Govinda Rao. We can find another composition of Muthuswamy Dikshitar in the above mentioned book, which goes as “Sree raja rajeswari” set to adi tala. There is nice prasa found in the charanam of this kriti also. This krithi is one of the krithis on “sree vidya upasana” composed by Muthuswamy Dikshitar. “Sree Ranganatha mupasmahe” is one more composition of Muthuswamy Dikshitar found in this raga. If we keenly observe the rendering of this piece by D.K. Jayaraman we can find the traces of kaiski Nishada which is in vogue in Muthuswamy Dikshitar’s school. (see the raga lakshanam explained from Sangita Sampradaya Pradarshini in the beginning of this topic) There is a nice chittasvaram in this keerthanam at the same time there is no raga mudra in this keerthanam which is an unusual feature of Muthuswamy Dikshitar krithis. The piece starts in Tara Shadja where in we can find a suchitha svarakshara as ‘Sree’ starting in “sa”. Among the Tyagaraja compositions: “Thelisi rama chinthanatho” is a famous composition in the raga. There is a chittasvaram in this keerthanam. There is repeated use of some words with different reference which stands as example of musical prosody of ‘Yamakam’.

For example:

“Ajamanuchu” matches with ‘ajudanuchunu’
Here ‘Ajamu’ is a goat and ‘Ajudu’ is Lord Brahma.

Similar trend is seen with the word ‘Rama’ in another charanam of the piece. This kind of usage of the same word repeatedly with different meaning is a musical prosody called ‘Yamakam’. There is an interesting explanation of this feature used in above krithi in the book ‘Great composers’ book number 2 on Tyagaraja written by Prof. Sambamurthy goes as follows:

“Yamakam is a gem among Shabdalankaras. It is called Madakku in Tamizh.

In the krithi ‘Telisi Rama chinthana’ the word Rama is used in the sense of Lady and brahmam, the absolute being.”

The kirtanam starts in Rishabha. Another Tyagaraja’s composition is “Paluka vemi na Daivama” This composition is not as famous as above one. The main difference between these two pieces is that there is no Chittasvaram in the later composition. This kriti also gives us an indication of the humiliations the composer has undergone in his life. ‘Sri Rama Rama Jagadatma” is a Divyanama sankirtanam in this raga composed by Tyagaraja set to Jhampa tala. “Ne jesina Neramulittivani” is the composition of Patnam Subrahmanya Iyer set to Adi tala. The keerthanam has Panchama graham. Syama Sastri does not seem to have composed in this raga but there is one of his kirtanam in its sister raga ‘JANARANJINI’. “Thom Thom thanana” is a nice Tillana in this raga set to adi tala composed by Ramnad Srinivasa Ayyangar. It is one of the monumental works found in this raga. There is no mudra of the composer seen in the tillana which is normally seen in other compositions as “Sreenivasa”. This is raga is mentioned in the janya ragamalika composed by Muthuswamy Dikshitar. In fact the composition starts with this raga as in:

“Poorna Chandra bimba mukha hasitha vadane”

Here we can find the raga mudra. This is a Ragamalika Gitam. There is a rhetorical beauty embedded here in is that the following words of raga name found above will indicate the meaning of the raga name. The lines literally mean that the goddess has such a beautiful face as the full moon and gleaning face such as the full moon. These lines thus show us the simile or the upama that is the comparison. We can derive from the above lines that the raga
symbolizes happiness and Tranquillity. Thus the above lines are indicative of one of the Navarasa. Thus we can conclude with a reference to Tyagaraja’s ‘Palukavemi’ which is a question form of kriti and expression of composer’s humiliation which is expressed in the raga that symbolizes happiness.