RAGAS IN CARNATIC MUSIC

Dr. S. Bhagyalekshmy

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DR.S.Bhagyalekshmy M.A., Ph.D

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Preface

There has been a paucity of reference books on Ragas, their origin, evolution and development and description of proper raga lakshanas. In this book, I have tried to compile in a single volume the maximum available materials on Ragas.

This book is divided into 6 chapters. Introduction, Srutis and svaras, Mela classification, Janya raga classification, Ragas in other systems of music. The last chapter enumerates detailed lakshanas of more than 450 ragas. I have also provided a detailed list of compositions against each raga with its tala and its composer..

The introductory chapter traces the origin, evolution, growth and development of ragas and the different raga padhathis dating from the Vedic period to the modern period. The evolution of grama-murchanas, Jathies, scales and their lakshanas are incorporated. The three gramas with their murchanas are also included here. The second chapter entitled Srutis and Svaras contains an account of the evolution of sruti, experiments with dhruva and chala veenas, formation of twenty two srutis, the cycles of Vth and IVth. The different Sruti nomenclature mentioned by different sangeethacharyas are included. Svaras and their varieties with equivalents in Hindustani and Western music are described. These are followed by a detailed description of gamakas and gamaka varieties.

The third chapter Mela Classification, throws light on the formation of Melas, Thaat and different Mela classifications. Evolution of different Mela padhathies are included. The fourth chapter, Janya raga classification, serves as a beacon light in getting a detailed account of Janya ragas, varjya vakra varieties, upanga and bhashanga ragas,the general classification of ragas on the basis of time theory, raga-rasa aspect, similarity, allied nature etc. I hope these will be informative to students of music. In the fifth chapter on Ragas of Other Systems of Music stress

is given to a general introduction to the raga systems prevalent, in Hindustani Music, Tamil Music, Kathakali Music and Western music.

The last chapter is the main content of this book. Ragalakshana of the ragas give a detailed description of major and minor ragas. I have illustrated about 450 ragas. Almost all major compositions of major and minor composers have been listed. I have tried my best to include all the known compositions under each raga. This has been difficult in the case of rare ragas because the known composition are very few.

The Select Bibliography I hope will form a suitable groundwork for the more detailed study of music. A glossary of technical terms, Index of composers and Index of ragas have been included to improve the usability of the book.

The work has been the outcome of the sincere editorial effort and suggestions I had received from my brother M.Easwaran, for which I am deeply thankful. I am thankful to Dr.M. Hartharan and Sri M.N.Moorthy who had gone through the manuscript in its early stages and rendered valuable suggestions from a user's point of view. I also thank Sri. T.S.Balasubramoniam of Karnatic Music Book centre,Madras for allowing us the usage of some of the tables from South Indian Music by late Prof. P.Sambamoorthi. The book would not have come to fruition without the undaunted and moral support I received from my family members. I am also thankful to Sri.R.Radhakrishnan who had done the typing of the manuscript. I sincerely thank Smt. M.Girija, Publisher and Proprietor, CBH Publications for undertaking the publishing of the book and bringing out the book at a very short notice.

I earnestly hope this book will be found useful by students and teachers of music. I also welcome all suggestions and criticisms for the improvement of the book.

S.BHAGYALEKSHMY

Trivandrum
1st, December, 1989

Contents

Preface
List of Tables
Abbreviations

1.Introduction 1
- Raga 2
- Definition of Ragas 3
- Characteristics of Ragas 3
- Development of Notes and Scales 4
- Ancient Raga Classification 5
- Grama-Murchana-Jathi System 5
- Shadjagrama 6
- Madhyamagrama 8
- Gandharagrama 9
- Classification of Ragas during and Post Matanga Period 10
- Raga-Raginee Parivara System 10

2.Srutis and Svaras 13
- Evolution of Srutis 13
- Calculation of 22 Srutis 15
- Sruti Nomenclature 23
- Svaras 26
- Svara Scale and its Notation 28
- Vadi/anuvadi/samvadi/vivadi svaras 29
- Gamakas 29

3.Mela Classification 33
- Mela ragas 33
- Evolution of Mela Padhathi 34
- 72 Melakartha Scheme 34
- Nomenclature of the 72 Melakartha Scheme 36
- Melakartha Chart 37
- Katapayadi Formula 40

Modal Shift of Tonic 42
Murchanakaraka Melas 42
Evolution of New Melas 43
Ashtottarasata Melas 43
Heptatonic Scale of Classification 44

4.Janya Raga Classification 49

Janya Raga Classification 49
Varjya Ragas 50
Vakra Ragas 51
Upanga Bhashanga Classification 53
Nishadantya,Dhaivatantya,Panchamantya Classification 54
Ghana, naya, desya ragas 55
Sudha, Chayalaga, Sankeerna Ragas 55
Karnataka desya Ragas 55
Kampita, Ardhakampita, Rampavihina Ragas 55
Graha,nyasa, jiva, amsa svaras 56
Allied Ragas 56
Ganakala tradition 57
Rasa bhava 58
Ganarasa-Navarasa Classification 60
Ragas and the appropriate rasas produced by them 60
Influnce of ragas in Man and Nature 61

5.Ragas in other Systems of Music 65

Development of ragas in Hindusthani Thaats 65
Raga Classification in Tamil Music 71
Ragas and their equivalent Panns in Tamil Music 72
Ragas in Kathakali Music 73
Ragas in Kathakali Music and its equivalent in Karnatic Music 76
Western Music 76

6.Raga Lakshnas 81-365

Glossary of terms 367

Select Bibliogaphy 371

Index of Composers 375

Raga Index 377

List of Tables

1. Dhruva Veena and Chalaveena chart 13
2. Table of srutles 17
3. Cycle of fifths 18
4. Cycle of fourths 19
5. Dvavimsati (22) Sruti Chart 21, 22
6. Bharatha and Samgadeva sruti nomenclature 23
7. Bhavabhatta's sruti nomenclature 24
8. Narada's sruti nomanclature 25
9. Asampoorna Mela padhathis 33
10. Melakartha chart 38, 39
11. Katapayadi formula 41
12. Murchanakaraka Melas 46, 47
13. Murchanakaraka janya ragas 48, 49
14. Comparative derivation of scale by modal shift of tonic in western music 77

List of Abbreviations

Aro	Arohana
Ava	Avarphana
Sa	Shadja
Ri	Rishabha
GA	Gandhara
Ma	Madhyama
Pa	Panchama
Dha	Dhaivata
Ni	Nishada
T.Chapu	Tisra Chapu
M.Chapu	Misra Chapu
K.Chapu	Khanda Chapu
T.Eka	Tisra Eka
M.Eka	Misra Eka
K.Eka	Khanda Eka
ṠṘĠṀ	Dot above notes indicate Tarasthayi
ṢṆḌṔ	Dot below notes indicate Mandra sthayi
G͡M	Extension of Ga to Ma (Meend) halt indicated
D͡N	To be sung with gamaka
Ndd	To be sung in drutakala
r g m	svara having 1 akshanakala duration
S R G M	svaras having 2 aksharakala duration

Pronounciation of commonly used words

Ahata	Aahata
Dattu svara	Dattu svara
Janta svara	Janda svara
Nada	Naada
Pratyahata	Pratyaahata
Raga	Raaga
Sanchara	Sanchaara
Sudha	Suddha
Tala	Taala
That	Thaat

1

Introduction

Fine arts form a major branch of study in the realm of learning such as painting, sculpture, dance, music etc. Among them music is the most philosophic of all and it is considered to be supreme both as an art and science. Like poetry, music is universal and is the life line of impressed expression. It is immortal and appeals both to the intellect and mind, elevates and saturates the consciousness and spirit of mind and has no barriers of language or society. Every nation along with its people developed their art and science of music and it grew with the progress and prosperity of their social, political, cultural and spiritual aspirations. While the science of music stressed on its accuracy, the creative side of the art enhanced and utilised the imagination of the artist.

The term music has been used in its three fold forms of gita, vadya and nritya.

गीतं वाद्यं तथा नृत्यम् त्रयं संगीतमुच्यते ।

World system of music can be classified as melodic and harmonic. Indian music is melodic in character and form, throughout the length and breadth of India. Melody means the flow of one note followed by another with a regular sequence of pitch, rhythm and tempo. The permutations and combinations of notes are of uniform pattern. Indian

system of music is objective as well as subjective, depending on the combined effect of consonance and dissonance. i.e *samvaditva* and *vivaditva*. In Indian music the aesthetic effect created on the listeners by the musician is of a very high order and the singer is the transmitter while the audience is the receiver.

Even from the Vedic period, music was broadly divided into two heads, i.e., marga and desi. Marga sangita was divine, sacred and also known as Gandharva. This was the music practised by the Gandharvas like Narada, Tumburu and others.

Sage Bharatha defined Gandharva music as the music combining svara, tala and pada.

वन्दु तन्नीगतम् प्रोक्तम् नानतोद्यसमाश्रयम्।
गान्धर्वमिति तज्ज्ञेयम् स्वरतालपदात्मकम्॥

(9.28, Jathikalpam, Natyasastra)

Gandharva Ganam, the music liked by the Devas, Gandharvas etc. is of three types - Gandharvas etc; Svara, Pada and Tala. The combination of these three aspects is termed as Gandharva ganam

गान्धर्वम् त्रिविधम् विद्यात् स्वरतालपदात्मकम्
त्रिविधस्यापि वक्ष्यामि लक्षणम् कर्मचैव हि॥

(12-28th Jathikalpa, Natyasastra)

Desi sangita was regional and suited to the masses and was enjoyed by all. It was also known as Desya, Gramya, or Melodic sangita etc.

Indian music has many aspects such as sruti, svara, raga, tala, vadya, ganarupa etc. In no other musical system, we find such a complicated and highly developed system of raga. This is the pivotal concept of melodic music and forms the backbone of Indian music.

Raga

Ragas are aesthetic facets which can be perceived by the human ear. They derive their individuality through combination of particular notes, delicate srutis and subtle gamakas. Literally the term raga means a melodic and intricate combination of svara phrase which is appealing and pleasing to all. Just as colour tinges the cloth, the permutations and combinations of svara phrase tinges the minds of the living beings, both human and animal. It is capable of creating a sweet and soothing

effect. Raga can be compared to a language having its alphabets and phrases as different svara combinations. A raga can be said to be complete only when it is filled with all details of shade and colour of svaras. Raga system maintains the identity of Indian music to a great extent inspite of the continuous impact of external influences. Ragas can be considered as the foundation of Indian music.

Definition of ragas

Different definitions have been given to raga from very ancient times. Bharatha in his *Natyasastra* defines Jathis which are considered to be the precursor to ragas. In *Naradasiksha* Narada defines raga as melodic form created out of endless variation of succession of notes or svaras. From the time of Sage Matanga the raga appeared in its full form and shape. He defined jathi and raga side by side.

His work *Brihaddesi* is believed to be the first treatise to deal with desi ragas. He defined raga as a combination of musical notes pleasing to the ear.

रञ्जयति इति रागः।

According to him ragas are a combination of notes that are attractive with beautiful and illuminating graces.

रागः स्वरकलावर्ण सन्दर्भ यन्नोदितम् भरतादिभिः
विभाव्यते तद् अस्माभिर्विना लक्षण संयुतम्।
योऽसौ ध्वनिविशेषस्तु स्वरवर्ण विभूषितः
रञ्जको जनचित्तानां स रागः उदाहृतः। *(Matanga, Brihaddesi)*

In *Sangitaratnakara* Sarngadeva defines ragas as those whose tonal excellence of svaras give pleasure to the mind of the listener.

स्वरवर्ण विशेषेण ध्वनिभेदेन वा पुनः
रञ्जयति येन सच्चित्तं स रागः सम्मतः सताम्।

(Sarngadeva, Raga)

He described nearly 264 ragas in ten categories of grama, upa, bhasha, vibhasha etc.

Charecteristics of ragas

Ragas must possess many characteristic features. The raga prayogas and contour of ascent and descent are to be specially noted. Each raga

must be able to evoke certain emotion or mood. Psychological association of moods and sentiments should be taken care of. Every raga is believed to have a particular form and aesthetic concept. Visualisation of raga means the imaginative description of a raga into a pictorial form. An analysis of the raga reveals the four facets such as prominence of fixed notes, sequence of a particular note, prominence of one note and a definite combination of svaras.

Ragas can be considered as a continuous melody having a definite emotional quality and musical individuality produced by vocal or in stumental performance. Ragas derive their individuality or personality through notes of definite pitch entering into their formation. They constitute the two channels of kalpita and manodharma sangita. It can be considered as the essence of music with its variations and varieties of melodious values capable of creating different melodies through the combination of various svara patterns.. A raga is a gamut of several notes which forms the strings of a composition. A raga is based on several svaras selected out of the srutis. A group of sruties form a svara which in unison give rise to svaras and then to ragas. A detailed analysis of svaras and srutis are given in a separate chapter.

Development of notes and scales

The origin of ragas can be traced back to the Vedic period when music was used for the worship of the supreme lord and also for reciting hymns of Rigveda and Samaveda. It is believed that Brahma devised the music from Samaveda.

सामवेदादिदं गीतम् संजग्राह पितामह: ।

In the Vedic period the first stage of chanting the vedic music in a single note, was known as Archika gayanam. It meant that music centered around one note during that time and it was known as ekasvara gayanam. The further development consisted of 3 notes which became the Gadhika gayanam. In this stage the 3 notes were named udatta, svarita and anudatta. With the emergence of Sama veda the pentatonic scale with 5 notes developed and this came to be known as Samino gayanam.

The usage of 7 notes came into vogue during the Samavedic period and was called the Samika gayanam. This sama scale probably can be considered as the earliest of Indian scale notation. The scale of sama gana was a downward progression of m g r s ṇ ḍ ṉ. When the svara phrase s n d p was sung one octave higher the idea of a complete octave

was obtained, thus giving the sama scale with symmetrical tetrachord. The great grammarian Panini defined vedic svaras as

उदात्तश्चानुदात्तश्च स्वरितश्च स्वराश्रय: ।
उच्चैरुदात्तो नीचैरनुदात्त: समाहार: स्वरित:

He also mentioned that the sapta svaras of the later period were equivalent to these three notes.

उदात्तो निषादगान्धारौ अनुदात्तौ ऋषभधैवतौ
स्वरित प्रभावजौ षड्जमध्यम पंचमा:

The notes of the Samagana had the sruti values of 4 3 2 4 4 3 2. They were styled as the Sudha svaras. In this scale Nishada and Gandhara were Udatta svaras while Dhaivata and Rishabha were anudatta svaras and Panchama and Shadja were svarita svaras. It is from these svaras that the later grama-murchana-jathi classification came into vogue.

The sama gana scale is somewhat similar to the modern Kharaharapriya raga. It is from this scale that the other scales of modern music like Hanumatodi, Mechakalyani, Harikambhoji, Natabhairavi and Sankarabharanam were developed by means of Modal shift of tonic. (srutibheda)

Ancient raga classification

In ancient period raga classification system was grouped under three periods based on their antiquity as follows.

1. Raga classification which prevailed before and during the period of Sage Matanga prior to 5th century A.D.,
2. Raga classification during post Matanga period,
3. Raga classification in ancient Tamil music.

Grama-Murchana-Jathi system

Among these, the raga classification during the Pre Matanga period is very important. The system was named grama-murchana- jathi system. In this system jathi was considered to be the originator of the modern raga. Gramas were perhaps the oldest scales known. The term grama denoted a group of village or community. It also denoted a heptatonic scale with seven svaras.

ग्राम: स्वरसमूह: स्यान्मूर्च्छनाऽऽदे: समाश्रय: ।
तौ द्वौ धरातले तत्र स्यात्षड्जग्राम आदिम:

द्वितीयो मध्यमग्रामस्तयोरेवोच्यते।
षड्ज ग्रामः पंचमे स्वरकुर्वन्तिसंस्थिते।

Bharatha in his *Natyasastra* defines three gramas together called gramatrayam - Shadjagrama, Madhyamagrama and Gandharagrama. Brahma, Vishnu and Maheswara were considered as the three deities of the three gramas. In music it denotes a successive order of intervals as well as the organic relationship of notes in musical scale. The term grama is believed to be the originator of the word 'Gamma-ut' from German which is the same as Gamut and Gamma Sa meaning Shadja grama.

It is from ancient udatta, svartta and anudatta svaras that the later grama, jathi and murchana system came into vogue. Of the 3 gramas Gandhara grama is considered to be the earliest. Matanga was the earliest lakshanakara to define a grama. According to him grama constituted the members of joint family. It was the collection of svaras used in music. He defined grama as follows.

यथा कुटुम्बिनः सर्वे एकीभूत्वा वसन्ति हि
सर्वस्वरेषु स ग्रामो यत्र तिष्ठन्ति व्यवस्थिताः

The notes and frequencies of the 3 gramas are

		s	r	g	m	p	d	n
1.Shadja grama	1	10/9	32/27	4/3	3/5	5/3	16/9
	0	182	294	498	702	884	996
2.Madhyama grama	1	10/9	32/27	4/3	40/27	5/3	16/9
	0	182	294	498	680	884	996
3.Gandhara grama	1	16/15	6/5	4/3	40/27	8/5	9/5
	0	112	316	498	680	814	1018

On analysis we find that in all the 3 gramas the progression of notes were downward. The notes in shadja grama were in symmetrical tertrachord. The notes were separated by a major tone interval whereas in other two gramas they were separated by a minor tone interval. The madhyama grama was the same as shadja grama except that the Panchama note, the 5th note, was diminished by one pramana sruti.

It can be observed that it was from these gramas that jathis as well as the murchanas were derived. Bharatha classified eighteen jathis under the two gramas. Seven in shadja grama and eleven in madhyama

grama. Dattila in his *Dattilam* also follows Bharatha. The eighteen jathis mentioned by Bharatha are Shadji, Arshabhi, Dhaivathi, Naishadhi, Shadjakaishiki, Shadjodichatva, Shadja madhya, Gandhari, Madhyama, Gandharodichyava, Pancham, Gandhara Panchamam, Raktagandhari, Madhyamodichatva, Nandayanthi, Kannaravi, Kaisiki and Andhri.

षड्जीचैवार्षभीचैव धैवत्यपि निषादिनी।
षड्जोदीच्यवतीचैव तथा वै षड्जकैशिकी
षड्जमध्या तथा चैव षड्जकानसमाश्रया:
अत ऊर्ध्वं प्रवक्ष्यामि मध्यमग्रामसंश्रिता:
गान्धारीमध्यमाचैव गान्धारोदीच्यवा तथा।
पंचमी रक्तगान्धारी तथा गांधारपंचमी
मध्यमोदीच्यवा चैव नन्दयन्ती तथैव च
कार्मारवी च विज्ञेया तथान्ध्री कैशिकी तथा। (58.28 *Jathivikalpa, Natyasastra*)

Bharatha says that svara jathis are of two types, Sudha and vikritha. shadja grama jathis are considered as Sudha while others are vikritha. Bharatha also gives the lakshana of a jathi. There are ten lakshanas for a jathi. He describes them as

ग्राहांशौ तारमन्द्रौ च न्यासोऽपन्यास एव च
अल्पत्वम् च बहुत्वम् च षाडवौडविते तथा।

(88.28. *Jathivikalpa, Natyasastra*)

They are graha, amsa, tara, mandra, nyasa, apanyasa, alpatva, bahutva, shadava and audava.

Murchanas were upward scales and they were the precursors to the later melas. Murchana is a series of closely connected tones as well as an elaboration of a raga. It is a regular ascent from a svara through seven notes and a descent back to the starting note. The ancient murchanas were the original source for the concept of a mela or a scale. *Sangitaratnakara* defines murchanas as

क्रमात् स्वरणाम् सप्तानामारोहक्रमावरोहणम्।

(8.1 *Svara, Sangita Ratnakara*)

The murchanas were evolved from these three gramas i.e, from Shadja, Madhyama and Gandhara grama. The 3 gramas together gave rise to 21 murchanas - 7 in each grama. But of these Gandhara grama murchanas fell into oblivion. A detailed classification is given below.

Shadjagrama

आदावुत्तरमन्द्रात्मा द्वितीया चोत्तरायता
चतुर्थी शुद्धषड्जातु पंचमी मत्सरीकृता
अश्वक्रान्ता तथा षष्ठी सप्तमी चाऽभिरुद्गता
षड्जग्रामाश्रिता ह्येता सप्त मूर्च्छनाः

(35.28th *Jathivikalpa, Natyasastra*)

1. *Utharamandra* - Murchana ranging from madhyasthayi shadja to tara sthayi shadja, s r g m p d n ṡ - ṡ n d p m g r s.

2.*Rajani* - From mandrasthayi Nishada to madhyasthayi Nishada. ṇ s r g m p d n - n d p m g r s ṇ.

3. *Utharayatha* - From mandrasthayi Dha to Madhyasthayi Dha. ḍ ṇ s r g m p d - d p m g r s ṇ ḍ

4.*Sudhashadja* - Mandrasthayi Pa to Madhyasthayi Pa. ṗ ḍ ṇ s r g m p - p m g r s ṇ ḍ p

5.*Matsarikrutha* - Mandrasthayi Ma to Madhyasthayi Ma . ṃ ṗ ḍ ṇ s r g m - m g r s ṇ ḍ p m.

6.*Aswakrantha* - Mandrasthayi Ga to Madhysthayi Ga. g ṃ ṗ ḍ ṇ s r g - g r s ṇ ḍ p m g

7.*Abhirudgatha* Mandrasthayi Ri to Madhyasthayi Ri. r g ṃ ṗ ḍ ṇ s r - r s ṇ ḍ p ṃ g r.

Madhyamagrama

गौरीती हरिणाश्वा च स्यात् कलोपनता तथा
शुद्धमध्या तथा मार्गी पौरवी ह्यभवत् तथा
मध्यग्रामजा ह्येता विज्ञेयाः सप्त मूर्च्छनाः

(38.28th *Jathivikalpa, Natyasastra*)

1.*Sauveeri*- Madhyasthayi Ma to Tarasthayi Ma . m p d n ṡ ṙ g m - m g r s n d p m

2. *Harinaswa*- Madhyasthayi Ga to Tarasthayi Ga. g m p d n ṡ ṙ g - g r s n d p m g .

3.*Kalopanatha*- Madhyasthayi Ri to Tarasthayi Ri. r g m p d n ṡ r - r s n d p m g r.

4.*Sudhamadhya*- Madhyasthayi Sa to Tarasthayi Sa. s r g m p d n ṡ - ṡ n d p m g r s.

5.*Margi*- Mandrasthayi Ni to Madhyasthayi Ni. ṇ s r g m p d n - n d p m g r s n.

6.*Pauravi*- Mandrasthayi Dha to Madhyasthayi Dha. ḍ ṇ s r g m p d - d p m g r s ṇ ḍ .

7. *Hrishyaka* - Mandrasthayi Pa to Madhyasthayi Pa. ṗ ḍ ṇ s r g m p - p m g r s ṇ ḍ p.

Gandharamurchana

नन्दा विशाला सुमुखी चित्रा चित्रावती सुखा
आलापा चेति गान्धारग्रामे स्युः सप्तमूर्छनाः।

1.*Nanda*- Madhyasthayi Ga to Tarasthayi Ga. g m p d n ṡ ṙ g - g r s n d p m g .

2. *Visala*- Madhyasthayi Ri to Tarasthayi Ri. r g m p d n ṡ r - r s n d p m g r .

3.*Sumukhi* - Madhyasthayi Sa to Tarasthayi Sa.s r g m p d n ṡ - ṡ n d p m g r s.

4.*Vichitra* - Mandrasthayi Ni to Madhyasthayi Ni. ṇ s r g m p d n - n d p m g r s ṇ.

5.*Rohini* - Mandrasthayi Dha to madhyasthayi Dha. ḍ ṇ s r g m p d - d p m g r s ṇ ḍ.

6.*Sukha* - Mandrasthayi Pa to Madhyasthayi Pa. ṗ ḍ ṇ s r g m p - p m g r s ṇ ḍ p.

7.*Aalapa*. - Mandrasthayi Ma to Madhyasthayi Ma. ṃ ṗ ḍ ṇ s r g m - m g r s ṇ ḍ p m .

The ancient classification of murchanas into grama ragas, uparagas,. sudha,bhasha, antara bhasha, vibhasha is unique. Grama ragas are those that belong to the same jathi or its derivatives. Uparagas are those

which are co-ordinated from different jathis. Sudha ragas will be pure and do not belong to any of the above groups. Bhasha ragas present the trace of other ragas to a great extent whereas Vibhasha ragas will be having slight trace of other ragas.

Classification of ragas during post Matanga period.

Different classifications of ragas were in vogue during the Post Matanga period. It was from the time of Sarangadeva that a scientific system of classification was adopted. Narada for the first time refers to the classification of ragas into masculine, feminine and neuter ragas. Narada describes 20 masculine, 24 feminine and 13 neuter ragas. Parsvadeva in his *Sangitamakaranda* also describes purusha, stree and napumsaka ragas. Sarangadeva speaks of margi and desi ragas and 264 ragas comprising of grama ragas - raganga ragas, upa ragas, sudha ragas, bhasha ragas, vibhasha ragas and antarabhasha ragas. In addition, the classification of ragas into raganga, upanga, bhashanga and kriyanga is also important. Raganga ragas are those having the chaya of any of the grama, upa or sudha ragas in them. Upanga ragas will be following its parent ragas in all aspects, while bhashanga ragas will be having some similarities with grama ragas. Kriyanga ragas will be having the capacity to evoke emotions like veera, raudra, karuna and sringara rasa. Sarangadeva also gives another classification based on the popularity of the ragas. Prakprasidha ragas are those which were very popular before and during his time and adhunaprasidha ragas are those that were current during his time. Vidyaranya in his *Sangitasara* mentions about 15 melas and 59 janyas. Lochanakavi in his *Ragataranginl* grouped ragas under 12 melodies *(Thaats). Thaat* is followed in Hindusthani Music only. Ramamatya in his *Svaramelakalanidhi* classified ragas into uthama, madhyama and adhama. Uthama ragas were used for singing compositions. Madhyama ragas were used only to sing portions and adhama ragas were unfit for compositions. Venkitamakhi described melas and janyas based on the 12 svarasthanas. His classification was scientifically referred to as the 72 mela scheme and is described in detail in his *Chaturdandiprakashika.* Detailed descriptions on raga classification was also found in many works like *Ragamala, Ragamanjari, Sadragachandrodaya, and Nartananirnaya.*

Raga-Raginee Parivara system.

The classification of ragas into raga-raginee parivara system is based on male, female and napumsaka classification. This system sprang up during the 13th century A.D. There were 6 basic melodies known as the

ragas. These 6 ragas gave rise to 36 raginees which are believed to be the wives of ragas (6 each). These raginees again gave birth to putra ragas. The system resembled a family and was based on the chaya or sound and raga rasa aspect. Eminent authors like Lochanakavi, Pundarika Vittala and Ramamatya accepted this system and made references about this in their treatises. Many music schools like Hanuman Matha, Siva Matha, Kallinatha matha, Bharatha etc classified ragas according to this system. All of them classified 6 ragas and 36 raginees except Hanuman matha which described the 6 ragas and 30 raginees. In this scheme raga is the gene and the raginee is the species. This system is being followed in Hindusthani Music. Raga raginee is believed to be the descendent of the grama and their bhashas. Gramas were the masculine and bhashas the feminine ragas. Perhaps this system is the precursor of the present mela janya classification. The ragas and raginees followed by Narada are as follows.

Male ragas	Raginees
1.Sri raga	Gaudi, Kolahali, Dravali, Andolika, Madhavi
2.Panchama	Sudhanata,Saveri,Saindhavi,Malathi,Momadaki
3.Megharaga	Saurastri,Kambhiri,Bangali,Madhumadhavi,Devaki
4.Natanarayana	Ballaba,Madhavi,Vidagadha,Abhisarika,Triveni
5.Vasantha	

In the above last raga is believed to be Bhairava which is a major raga. The ragas and the raginis according to Hanuman matha were as follows.

1.Bhairava	Madhyamadi,Bhairavi,Bangali,Varati,Saindhavi
2.Kausik	Thodi,Khambavati,Gunakri,Kakubha
3.Hindol	Belavali,Ramakri,Desahya,Patamanjari,Lalita
4.Dipak	Kedari,Kanada,Desi,Kamodi,Natika
5.Sriraga	Vasanthi,Malavi,Malavasri,Dhanasika,Asavari
6.Megharaga	Mallar,Desakri,Bhupali,Gurjari,Takka

The raga system followed in North Indian music was the Thaat Janya classification which was perhaps the expansion of the 6 old ragas. The 10 basic Thaats were introduced by V.N.Bhatkande. In Hindusthani

Music Thaats meant the parent scale from which the janya ragas were derived. It is the equivalent to the mela of the South Indian Music in which svaras were arranged in a series of ascending and descending order beginning from shadja i.e, the keynote.

However the two major systems of Indian music sprang up only during the time of Sarangadeva. Both these systems developed as two different schools and each had its own individuality and character.

2

Srutis and Svaras

Sruti forms the fundamental aspect of Indian music especially ragas. Indian music which is based on the production of musical notes one after other gives great importance to srutis. It is the minutest difference in pitch that can be distinguished by the human ear. Perhaps sruti is the smallest audible difference of pitch and also the smallest fraction of a semitone. Technically the term means the sound which can be heard,

श्रूयन्ते इति श्रुतय:

In music srutis are used for enhancing the beauty of raga. Some srutis when used in ragas attain the status of svaras. It is a group of srutis which give rise to svaras and which in group give rise to ragas. The melodic individuality of ragas can be presented only through the characteristic sruti. Janya raga can be judged under the exact melakartha only on the basis of the exact sruti.

There is a universal statement commonly accepted, that the svaras are 7, svarasthanas are 12, and srutis are 22. Even though there existed differences in views regarding the number of srutics as 24,66,32,48,27,53,22,96 etc,as put forth by various scholars, the number of 22 has now been universally accepted due to many aspects. The selection of srutis is based on many facts. Only those srutis that occur actually in ragas are selected. In addition the srutis must be in unison with the nadatmarupa of the raga.

Evolution of srutis

The existence of 22 srutis in an octave was established and invented by Sage Bharatha. He proved this with the help of an experiment called Dhruva vina- Chala vina experiment. By this experiment Bharatha was

able to establish many facts. He selected two similar vinas having seven strings and named them as Dhruva and Chala vina. The sruti of the dhruva vina was kept constant and was used for reference, while the strings of the chalavina were tuned accordingly. The reduction at each stage was by one sruti interval. Before starting the experiment Bharatha tuned both the vinas to the basic pitch. The svara strings were tuned to the shadja grama having the frequency/cents values as

s	r	g	m	p	d	n	
1	10/9	32/27	4/3	3/2	5/3	16/9	frequency value
0	182	294	498	702	884	996	cents value
1	4	6	10	13	17	19	sruti place value

In the first stage, Bharatha reduced the Panchama string of chalavina by one sruti making it as madhyama grama. The reduction value of one sruti was 81/80 or 22 cents. i.e, by a pramana sruti. Then the value of reduced Pa became 680. He reduced the other 6 strings of the chalavina by the same value, making it again shadja grama. The value of notes after the 1st stage became

sa	ri	ga	ma	pa	dha	ni
22	160	272	476	680	862	974

In the 2nd stage he reduced the strings by a purna sruti interval ie.256/243 (90 cents)converting it to madhyama grama followed by a reduction of other 6 strings.

On comparing both the vinas, he found that Ga and Ni of chalavina coincided with the Ri and Dha of dhruva vina. This proved that there existed a purna sruti interval between Ri-Ga and Dha- Ni. In the 3rd stage the reduction of Pa followed by other strings were done with a nyuna srtuti interval having the value 25/24 (70 cents) frequency. At this stage when compared it was found that Dha-Ri of the chalavina coincided with Ni-Sa of the dhruva vina. This proved that there existed a nyuna sruti interval between Sa-Ri and Dha-Ni. In the 4th stage again Bharatha reduced the strings one by one starting with Pa by a comma interval, i.e, by a pramana sruti 81/80 (22 cents). On comparing the two vinas it was found that Pa, Ma and Sa of the chala vina coincided with Ma, Ga and Ni of the Dhruva vina which proved that there existed a chatusruti interval between Pa-Ma, Ma-Ga, and Ni-Sa. The difference

was by a major tone having the frequency value 9/8 or 204 cents. After this it was not possible to continue the experiment, since the srutis were repetitions. This made him come to the conclusion that there can be only 4 sruti intervals and that eka sruti admitted of 3 varieties of sruti intervals. He named the 4 sruti intervals as ekasruti, dvisruti, trisruti, and chatusruti. The 3 varieties of ekasruti intervals are pramana sruti, nyuna sruti and purna sruti. It is really interesting to note that Bharatha started the reduction from Pa string in each stage. The chala vina was first changed to madhyama grama by this reduction. This was followed by conversion by other strings converting it again to shadja grama. This sort of downward progression of the strings was done purposely to illustrate the madhyama grama. Thus the śruti reduction at each stage was by a pramana, purna, nyuna and pramana sruti respectively. It was compulsory that the reduction of strings should have been in this order, otherwise the value of other notes would not have been what it is. Thus the four stages of *Dhruva-chala vina* can be expressed.

Calculation of 22 srutis

The 22 srutis are also based on the principle of samvaditva. The 22 srutis were invented by means of Sa-Pa and Sa-Ma method. These are known as cycles of fifth and fourths. This cycle was to perceive the scale of just intonation and find out the frequencies of subtle srutis. The cycle of fifths is a series of svaras starting with Sa, the tonic. The 5th note of each section is taken as tonic note and its Pa is found out. Thus Sa-Pa, Pa-Ri, Ri-Dha, Dha-Ga, Ga-Ni, Ni-Ma etc are some of the combinations of Sa-Pa cycle. Imagining the arithmetical progression of Sa-Sa as 2 its Pa will be (1+2)/2 =3/2. This is the frequency value of Pa. Its Pa will be Ri. 3/2 x 3/2= 9/4 i.e. Tarasthayi Ri. Since this exceeded the octave it should be divided by 2 thus getting 9/4 - 2 = 9/4 x 1/2 = 9/8. i.e., Madhyasthayi Ri. Pa of this Ri will be 9/8 x 3/2 = 27/16 is the Chatusruti Dha. This process was continued till the 12th cycle. After this the notes exceeded octave and hence was avoided. The same pattern was applied in the cycle of IVth also. Thus Ma was found as (1 + 2)/4 = 3/4. The 'Ma' of this is 3/4 x 3/4 = 9/16. It is very important to note that the srutis obtained in the 5th cycle was not repeated in the cycle of 4th. Further the cycle of 4th and cycle of the 5th were imbibed in one another. i.e., the upward progression of cycle of 5ths is the downward progression of cycle of fourths and vice versa. Sa-Ma is Sa-Ma in the downward scale (s r g m - s n d p m). Even though 24 srutis were obtained by these two cycles, only 22 srutis were accepted for practical purposes.

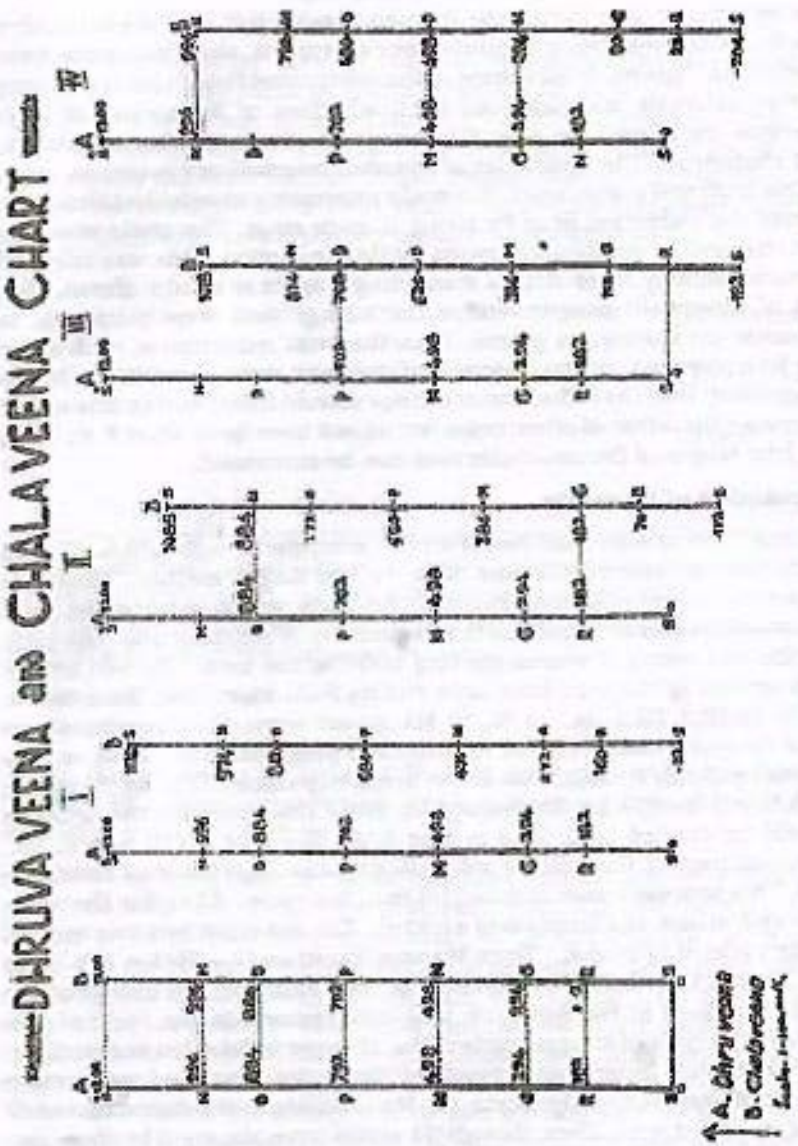


Table II

CYCLE OF FOURTHS

N Not used 160/81 1178

N 15/8 Kakali ni 1088

N 16/9 Bhairavi ni 996

D 5/3 Trisruti dha 884

D 128/81 Ekasruti dha 792

M Not used 40/27 680

M 1024/729 or 45/32 Prati ma 588 or 590

M 4/3 Suddha ma 498

G 5/4 Antara ga 386

G 32/27 Bhairavi ga 294

R 10/9 Trisruti ri 182

R 256/243 Gaula ri 90



CYCLE OF FIFTHS

Table.3 CYCLE OF FIFTHS

No of thecycle	Basicnote	Resulting note	Value in cents	Value in sruti number
1	sa	pa	702	13
2	pa	chatussruti ri	702+702=1404-1200=204	13+13=26-22=4
3	chatussruti ri	chatussruti dha	204+702=906	4+13=17
4	chatussruti dha	chyutamadhyama ga	906+702=1608-1200=408	17+13=30-22=8
5	chyuta madhyama ga	chyuta shadja ni	408+702=1110	8+13=21
6	chyuta shadja ni	chyuta pa	1110+702=1812-1200=612 or 610	21+13=34-22=12 or 11
7	chyuta pa	suddha ri	610+702=1312-1200=112	11+13=24-22=2
8	suddha ri	suddha dha	112+702=814	2+13=16
9	suddha dha	sadharana ga	814+702=1516-1200=316	15+13=28-22=6
10	sadharana ga	kaisiki ni	316+702=1018	6+13=19
11	kaisiki ni	Begada ma	1018+702=1720-1200=520	19+13=32-22=10
12	Begada ma	pramana sruti above sa and not used	520+702=1222-1200=22	10+13=23-22=1

Table.4 CYCLE OF FOURTHS

No. of the cycle	Basic	Resulting note	Value in cents	Value in sruti number
1	sa	suddha ma	498	9
2	suddha ma	Bhairavi ni	498+498=996	9+9=18
3	Bhairavi ni	Bhairavi ga	996+498=1494-1200=294	18+9=27-22=5
4	Bhairavi ga	Bhairavi dha	294+498=792	5+9=14
5	ekasruti dha	Ekasruti ri or Gaula ri	792+498=1290-1200=90	14+9=23-22=1
6	Gaula ri	Prati ma	90+498=588 or 590	1+9=10 or 11
7	prati ma	Kakali ni	590+498=1088	11+9=20
8	kakali ni	Antara ga	1088+498=1586-1200=386	20+9=29-22=7
9	antara ga	Trisruti dha	386+498=884	7+9=16
10	trisruti dha	Trisruti ri	884+498=1382-1200=182	16+9=25-22=3
11	trisruti ri	Pramana sruti below pa and not used	182+498=680	3+9=12
12	Pramana sruti below pa	pramana sruti below sa and not used	680+498=1178	12+9=21

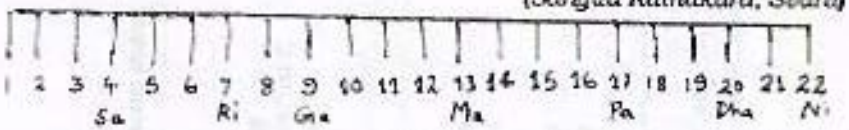
In addition to the fractional method, there were two more methods, known as cents methods and arithmetical progression. In the cents method, an octave is divided into 1200 cents. Pa is given the value of 702 cents. Pa of this Panchama will be 702 + 702 =1404. since it exceeds the octave value of 1200, 1200 was subtracted from 1404 to get 204, the value of Ri. This is the cents value of Chatusruti Ri. Likewise the other srutis were also obtained. In the case of fourths, the value added is 498.

In the arithmetical method, the srutis are given sruti places serially as 1,2, 3 etc. Thus Ma is given the 9th place, Pa 13th and so on. 22 srutis are given for an octave. In all the three methods a slight change is made in the 6th stage. In cents methods 2 cents are added in the cycle of the 4ths and 2 is subtracted in the cycle of 5ths. This is done in order to get the correct calculation. In the fractional methods we get the two fractional values as 729/512 and 64/45 out of which 64/45 is accepted.

In Indian music an octave is divided into 22 equal intervals mainly based on the principle of consonance. The 22 srutis are distributed among the sapta svaras in the ratio of 4 3 2 4 4 3 2. Sa and Pa being constant takes one sruti each while the other 5 svaras Ri, Ga, Ma, Dha and Ni takes 4 sruties each. Thus 1+1 +(4x5) = 22. If it is distributed among the 12 svarasthanas it will be 1+1+ (10 x 2) = 22. Thus the statament that there are 22 srutis holds true. 22 srutis will be distributed among the sapta svaras as follows.

चतुश्चतुश्चतुश्चैव षड्जमध्यम पंचमा:
द्वे द्वे निषादगान्धारौ ऋषभ धैवतौ।

(*Sangita Ratnakara, Svara*)



Among these 22 srutis many of them attained the status of svaras in certain ragas. Examples of them can be cited as Gaula Ri, Begada Ma, Varali Ma etc. It is these srutis which helped the foundation for fixing the svaras of the notes of the sama gana. The sruti varieties were denoted by vowel changes as in svara varieties such as ra ri ru re, ga gi gu ge, ma, mi etc in the mnemonic svara phrases used in the mela classification for the ragas.

Table.5-Dvavinsati (22) Sruti Chart.

Name of the sruti	How represented	Frequency	Value in vibrations per second with sa=24	Value in cyclic cents 0	Ragas in which the srutis are met with
Shadja	sa	1	240	0	All ragas
Eksruti Rishabha	ra r1	$\frac{256}{243}$	252.8	90	Gaula, Saurashtra
Dvisruti "	ri r2	$\frac{10}{9}$	256	112	Mayamalavagaula
Trisruti "	ru r3	$\frac{32}{27}$	266.6	182	Bhairavi, Sriraga
Chatussruti "	re r4	$\frac{4}{3}$	270	204	Sankarabharana and Kalyani
{Sudha Gandhara or Konal}	ga g1	$\frac{32}{27}$	284.4	294	Bhairavi, Sriraga
Sadharana Gandhara					
Sadharana Gandhara	gi g2		288	316	Kharaharapriya
Antara Gandhara	gu g3		300	386	Sankarabharana
(Chyuta madhyama ga or the Pythagorean major 3rd	ge g4	$\frac{81}{64}$	303.75	408	Devagandhari and Saurashtra
Suddha madhyama	ma m1	$\frac{4}{3}$	320	498	Kuntalavarali
Tivra Suddha "	mi m2	$\frac{27}{20}$	324	520	Begada and Gaulipantu
Prati "	mu m3	$\frac{45}{32}$	337.5	590	Kalyani
Chyuta panchama madhyama	me m4	$\frac{729}{512}$ or $\frac{64}{45}$	341.7 or 341.3	610	Varali

Dvavimsati (22) Sruti Chart.(contd.)

Name of the sruti	How represented	Frequency	Value in vibrations per second with sa=24	Value in cyclic cents 0	Ragas in which the sruti is met with
Panchama	pa	3/2	360	702	All ragas where p is not varja
Ekasruti dhaivata	dha d_1	128/81	379	792	Saveri
Dvisruti dhaivata	dhi d_2	81/80	384	814	Mayamalavagaula
Trisruti dhaivata	dhu d_3	32/27	400	884	Kambhoji
Chatussruti dhaivata or the Pythagorean major 6th	dhe d_4	27/16	405	906	Kalyani
Suddha nishada or the Komala kaisiki nishada	na n_1	16/9	426.6	996	Bhatravi
Kaisiki nishada	ni n_2	9/8	432	1018	Kharaharapriya
Kakali nishada	nu n_3	15/8	450	1088	Sankarabharana
Chyuta shadja nishada or the Tivra kakali nishada or the Pythagorean major 7th	ne n_4	243/128	455.6	1110	Kuranji-Devagandhari, Saurashtra, Nilambari
Tara shadja	sa	2	480	1200	All ragas except the Nishadantya Dhaivatantya and Panchamantya ragas.

Sruti nomenclature

Different musicologists give description of different nomenclature of srutis. But Bharatha's nomenclature is the commonly accepted one which is followed by Sarangadeva, Ahobala, etc. Narada in his *Sangitamakaranda*, Bhavabhatta in *Anupasangitavilasa* give different sets of names for the 22 srutis. In these 22 srutis the sruti places 4,7,9,13,17,20 & 22 were the notes figuring in the svaras of ancient scale and were called the nityata srutis while the others were called vikritha srutis.

Table. 6
Sruti nomenclature
(Bharata and Sarngadeva)

Names of the Srutis				Sapta svaras
Tivra तीव्रा	Kumudvati कुमुद्वती	Manda मन्दा	*Chhandovati* छन्दोवती	Shadja
	Dayavati दयावती	*Ranjani* रञ्जनी	*Ratika* रतिका	Rishabha
		Raudri रौद्री	*Krodha* क्रोधा	Gandhara
Vajrika वज्रिका	Prasarini प्रसारिणी	Priti प्रीति	*Marjani* मार्जनी	Madhyama
Kshiti क्षिति:	Rakta रक्ता	Sandipini सन्दीपिनी	*Alapini* आलापिनी	Panchama
	Madanti मदन्ती	Rohini रोहिणी	*Ramya* रम्या	Dhaivata
		Ugra उग्रा	*Kshobhini* क्षोभिणी	Nishada

The italicised names in the above Table are the nityata srutis of the sapta svaras of the ancient scale.

Table. 7
Sruti Nomenclature
(Bhavabhatta's *Anupasangitavilasa*)

Names of the Srutis				Sapta svaras
Nandana नन्दना	Nishkala निष्कला	Gooda गूढा	*Sakala* सकला	Shadja
	Madhura मधुरा	Lalita ललित	*Kakshara* काक्षरा	Rishabha
		Bhragajati भृगजाति	*Hrasvagiti* ह्रस्वगीति	Gandhara
Ranjika रंजिका	Chapara चापरा	Purna पूर्णा	*Alankarini* अलंकारिणी	Madhy ama
Vatnika वैणिका	Valita वलिता	Tristhana त्रिस्थाना	*Susvara* सुस्वरा	Panchama
	Saumya सौम्या	Bhashangika भाषाङ्गिका	*Vartika* वर्तिका	Dhatvata
	Vyapaka or व्यापका	Prasanna प्रसन्न	*Subhaga* सुभगा	Nishada

Alaku is the name for sruti in ancient Tamil Music and the 22 srutis are referred to as 22 alakus in the *Silappadikaram*

Table. 8
Sruti nomenclature
(Narada's Sangitamakaranda)

Names of the Srutis				Sapta svaras
Siddha सिद्धा	Prabhavati प्रभावती	Kanta कान्ता	*Suprabha* सुप्रभा	Shadja
	Sikha शिखा	Diptimati दीप्तिमती	*Ugra* उग्रा	Rishabha
		Hladi ह्लादी	*Nirvrt* निर्वृती	Gandhara
Dira दिरा	Sarpasaha सर्पदहा	Kshanti क्षान्ति	*Vibhuti* विभूति	Madhyama
Malini मालिनी	Chapala चपला	Bala बाला	*Sarvaratna* सर्वरत्ना	Panchama
	Santa शान्ता	Vikalini विकलिनी	*Hrdayanmalini* हृदयोन्मलिनी	Dhatvata
		Visarini विसारिणी	*Prasuna* प्रसूना	Nishada

In addition to the above sruti nomenclature there are many systems. There is a system of 24 srutis mentioned by the author of *Meladhikaralakshana*. The names of the srutis are given the svara name itself. Many of these are repetition of the 22 sruti scheme.

1.Shadja
2.Prati Sudha Ri
3.Sudha Ri
4.Prati chatusruti Ri
5.Chatusruti Ri
13.Prati Ma
14.Chyutha panchama Ma
15.Pa
16.Prati Sudha Dha
17.Sudha Dha

6.Prati Sadharana Ga	18.Prati Chatusruti Dha (Prati Sudha Ri)
7.Sadharana Ga	19.Chatusruti Dha(Prati Sudha Ni)
8.Prati antara Ga	20.Prati Kaishiki Ni(prati Shatsruti Dha)
9.Antara Ga	21.Kaishiki Nishada(Shatsruti Dha)
10.Chyutha Ma	22.Prati Kakali Ni
11.Sudha Ma	23.Kakali Nishada
12.Aprati Ma	24.Chyutha Shadja Ni

In the famous music book *22 musical srutis of Hindoos* Raja Sir Sourendra Mohan Tagore describes 6 sruties for each of the three octaves ,Mandra, Madhya and Tara sthayis as shown below

Mandra	*Madhya*	*Tara*
Mandra	Nadanta	Isavari
Ati Mandra	Nishkala	Kaumari
Ghora	Gurha	Savarali
Atighora	Sakala	Bhoghavirya
Mandala	Madhura	Manorama
Saumya	Gali	Snigdha
Sumana	Ekashara	Divyanga
Pushkara	Bhringajati	Sulalitha
Sankhini	Rasagati	Vidruma
Nila	Suranjika	Maharka
Utpala	Purna	Sangini
Anunasika	Alankarini	Raka
Ghoshavati	Vamsika	Lajja
Nilanada	Vainika	Kali
Avartani	Tristhana	Sukshmatisukshma
Ranada	Susvara	Pushta
Ekagambhira	Saumya	Supushtika
Dirgha tara	Bhashangini	Vispashta
Nadini	Vartika	Rokari
Mandraja	Sampurna	Karali
Suprasanna	Prasanna	Visphotanta
Ninada	Sarvavyapinika	Medini

Svara

A combination of srutis give rise to svaras. Just as there are sapatarishis, saptavarnas, saptadinas, there are seven svaras known as saptasvaras. The term svara means that which pleases the listeners. The svaras will be self pleasing sruties

स्वयं रंजयति इति स्वरः

It is seen that even the term svara is compiled by the initial syllables of the two words swaya and ranjati.

स्व + र - स्वर। स्वतो रंजयति। श्रोतुश्चित्तं स स्वर उच्यते।

The sapta svaras are Shadja, Rishabha, Gandhara, Madhyama, Panchama, Dhaivata and Nishada.

षड्जश्च ऋषभश्चैव गान्धारो मध्यमस्तथा पंचमो धैवतश्चैव निषादः सप्त ते स्वराः

(*28th,Suara, Jathivikalpa, Natyasastra,*)

The sapta svaras are also attributed to several birds and animals. Shadja is associated with peacock, Rishabha with ox, Gandhara with goat, Madhyama with krauncha, Panchama with cuckoo, Dhaivata with horse and Nishada with elephant.

In Hindusthani music the sapta svaras are known as

षड्ज, रिषभ, गान्धार, मध्यम, पंचम, धैवत, निषाद

In these the first half 'srgm' is grouped as poorvardha or madhyachathushka while p d n ṡ is uttarardha or Tharachathushka. The equivalents of svaras in western music are Doh, Re, Mi, Fa Soh, La, Se, represented by the syllables C D E F G A B . In carnatic music the sapta svaras are represented by the syllables Sa, Ri, Ga, Ma, Pa, Dha, Ni.

Sapta svara admits of 2 varieties each. Sa and Pa being constant admit of 1 svarabheda while the other 5 admit 2 varieties each. The 12 svarasthanas accepted in carnatic music are Shadja, Sudha Ri, Chatusruti Ri, Sadharana Ga, Antara Ga, Sudha Ma, Prati Ma, Pa, Sudha Dha, Chatusruti Dha, Kaishiki Ni and Kakali Ni. The 22 srutis are distributed among the 12 svarasthanas and 7 svaras.

The 12 svarasthanas of karnatic music, Hindusthani Music and western music are given below.

Karnatic Svara name	syllable	Hindusthani	Western
Shadja	Sa	Shadj	C
Sudha Ri,	R_1	Komal Rishabh	D flat Db
Chatusruti Ri,	R_2	Tivra Ri	D
Sadharana Ga	G_1	Komal Ga	E flat Eb
Antara Ga	G_2	Tivra Ga	E
Sudha Ma	M_1	Komal Ma	F
Prati Ma	M_2	Tivra Ma	F sharp F#
Panchama	P	Pancham	G
Sudha Dha	D_1	Komal Dha	A Flat Ab
Chatusruti Dha	D_2	Tivra Dha	A
Kaishiki Ni	N_1	Komal Ni	B Flat Bb
Kakali Ni	N_2	Tivra Ni	B

In addition 4 svara names are given for the ragas in order to suit singing purpose. The 4 names are Shatsruti Ri, Sudha Ga, Shatsruti Dha and Sudha Ni. These 4 names correspond with Sadharana Ga, Chatusruti Ri, Kaishiki Ni and Chatusruti Dha respectively. The svara varieties are indicated by adding vowel changes such as ra ri ru re, ga gi gu ge, ma, mi etc.

In western music the svara varieties are denoted with flat and sharp sign. These are indicated by the symbol b, #. Just as srutis are classified svaras are broadly classified into sudha and vikritha svaras. Of these sudha svaras are constant and fixed and hence are known as achala svaras, prakrithi svaras etc. The vikritha svaras admit of varieties and hence are called chala svaras. The sudha svaras are Sa and Pa. Vikritha svaras will be having the prefixes Chatusruti, Shatsruti, Sadharana, Antara, Prati, Kaishiki and kakali, etc in order to denote the svara variety. The sudha scale of carnatic music is Mayamalavagaula which is taken as the basic scale whereas in Hindusthani music it is the the Bilawal Thaat, equivalent to Sankarabharanam. The sudha scale of Tamil music is Sempalai an equivalent of Harikambhoji scale.

Svara scale and its notation

A scale consisting of 7 svaras ranging from the basic Sa to Ni is termed as Sthayi or a register. It is the equivalent to octave or scale in western music. In Karnatic music there are 5 sthayis namely Anumandra , Mandra, Madhya, Tara and Atitara sthayi. For practical purposes only the middle three sthayis are used. Thus the sapta svaras in five sthayis can be represented as follows.

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

s r g m p d n s

There will be dots above or below the notes to indicate the sthayi. One dot below the svara indicates it to be in mandrasthayi, 2 dots anumandrasthayi, one dot above tara sthayi, 2 dots above ati tara sthayi. If there are no dots it denotes a madhyasthayi.

An octave will be having 7,6, or 5 svaras in the ascent or descent. The ascend of the notes in the order of the pitch is denoted as arohana and descent avarohana. It is the arohana and avarohana which gives the idea of the notes figuring in a raga, its parentage etc.

Vadi/anuvadi/samvadi/vivadi svaras

Svaras based on their usage are classified under 4 heads, vadi, anuvadi, samvadi and vivadi.

वादीचैवऽथ संवादी विवादी चाऽनुवादिनौ।

(28th Jathikalpa, Natyasastra)

Vadi is the most important svara in a raga phrase which will be repeated quite often. It is the sounding note.

वादी तु प्रयोगे बहुलत्वात्

Sa, Sudha Ri, Antara Ga, Pa etc can be examples of vadi svaras. Samvadi are those svaras which bear a concordant and pleasing effect when sounded along with the basic (vadi) note. The interval between the svaras will be 9 or 13 sruti differences. Sa-Ga, Sa-Ma, Sa-Pa etc. Anuvadi svaras are neither vadi nor samvadi. They are not very important ones. Svaras which do not come under the above three categories are considered as anuvadi svaras.

शिषादी वादी संवादिभिन्ना स्मृदनुवादितः

Antara ga, Sadharana Ga, etc are considered as anuvadi svaras to Sa. They will be separated by 6 or 7 srutis. Vivadi svaras are those which bear a displeasing effect or discordant effect when sounded together with vadi svaras. Herein the interval between the notes will be one sruti.

एकश्रुत्यन्तरिता यथोक्तु स्वरयोर्द्वयोः तयोर्विनो विवादित्वम्।

The notes like Shatsruti Ri-Antara Ga; Sudha Ri-Sudha Ga; and Shatsruti Dha-Kakali Ni are vivadi svaras. This defect is called vivadi dosha. Raga having the usage of vivadi svaras are called vivadi ragas. In the west vadi is known as sonant, anuvadi as assonant, samvadi as consonant and vivadi as dissonant.

Gamakas

It is impossible to imagine carnatic music without gamaka. In the famous sloka in Natyasastra Bharatha stresses the importance of Gamaka.

यथिना रहितेव निशा विप्रलेव नदी लता विपुष्पेव
अविभूषितेव च स्त्री गीतिरलंकारहीना स्यात्

(28th Jathikalpa, Natyasastra)

Bharatha contends that music without gamaka is like night without moon, the river without water, creeper without flowers, a lady without ornaments and a flower without smell.

The melodic beauty of the raga is enhanced by the embellishment of svaras. The ornamentation or embellishment of svaras are termed as gamakas. When a svara is produced alongwith its overtones, it can be considered as a gamaka. The usage of gamaka reveals the raga bhava and rasa bhava of each raga. Literally it is the common name given to the various delicate graces, shakes and embellishments used in Indian music. Gamakas are the life of raga alapana and they are produced by the shake or quiver of notes in a specific manner which will be pleasing to the ear.

स्वरस्य कम्पो गमकः श्रोतृचित्तसुखावहः

Gamakas add life to melodic music just as harmony gives life to western music. Based on the usage and variety gamakas are grouped under 15 heads known as Panchadasha gamakas. In *Chaturdandiprakashika* the panchadasa gamakas are described as follows.

तिरपः स्फुरितश्चैव कम्पितो लीन इत्यपि
आन्दोलितो वलिश्चाथ त्रिभिन्नः कुरलाहतौ
उल्लासितः प्लावितश्च हुम्मितोद्भित्तथा
नामितो मिश्रितश्चेति भेदाः पंचदश स्मृताः। *Gamaka, Chaturdandi Prakasika)*

स्वरस्य कम्पो गमकः श्रोतृचित्त सुखावहः। तस्य भेदास्तु तिरपः स्फुरितः कम्पितस्तथा।
लीन आन्दोलिता वलि त्रिभिन्न कुरलाहतः। उल्लासितः प्लावितश्च हुम्मितो
मुद्रितस्तथा नामितो मिश्रिता पंचदशैते, परिकीर्तिता। *(Sangita Ratnakara)*

The fifteen gamakas are Tirupa, Sphurita, Kampita, Lina, Andolita, Vali, Tribhinna, Kurula, Ahata, Ullasita, Plavitha, Humpitha, Mudritha, Namitha and Misritha. Sarangadeva gives the following description.

1.*Tirupa:* In a svara phrase such as n s r r s, if one svara Ri is stressed to some extent, this can be called as Tirupa.

2.*Sphuritha:* Janta svara phrases in which the lower note in each group will be faintly heard and the second note is stressed. e g pp̄ddnn̄.

3.*Kampita :* It means a shake or kampana. Shaking of certain notes in some ragas such as Ga in Dhanyasi, Atana, Kanada etc. can be cited as examples. Kampita will be of two types. Dirgha kampita eg. Ga of Anandabhairavi and Hrsva kampita eg. Ga in Sriraga.

4.*Lina:* This gamaka is the merging of a note with another note very gently and softly.

5.*Andolita :* It is like a swinging movement. Herein the note will be held for some time, followed by a pull or glide of the strings which will give another note. This can be played in stringed instruments. s r g m in Sankarabharanam wherein Ma is played by deflecting the string in the place of Antara Ga.

6.*Vali:* This gamaka can be produced by deflecting the string in a circular manner. Herein the chaya of 2 or 3 notes can be heard eg. RGgrS in Abhogi varna 'Evari boda'.

7.*Thribhinna :*This can be produced by placing the left hand in the svara sthana in a horizontal way, then plucking the three strings by the right hand, either simultaneously or successively. This belongs to the fretted stringed instruments and its playing creates a harmonic effect.

8.*Kurula:* Production of higher note from a lower sthana with force.

9.*Ahata:* Sounding of a second note without a separate stroke eg. mpmdŝŝŕ in Sriganandha, mp.ds.sŕ are sounded in 3 plucking

10. *Ullasita :* This is also known as Jaru or glide. It is of 2 kinds ekka jaru which is upward glide snR and erakka Jaru sp, dg̱, etc. Herein the notes are obtained by placing fingers on lower sthana and after sounding, the fingers should be glided upward or downward as the case may be at the same time the interim notes should not be head.

11.*Plavitha:* Another variety of kampita gamaka.

12.*Gumpitha:* Also known as Hampitha. The tone will be slender in the beginning and goes on increasing in its pitch and volume. eg the siren heard in factories.

13.*Mudrita :* Produced by closing the mouth and singing . It will be like humming.

14.*Misrita:* As the name suggests this is a mixture of 2 or 3 gamakas such as lina, andolita and plavita.

15.*Namita:* This is singing in a slender tone.

आपेनखोद्भे च वालुस्फुरित कम्पिताः आहतप्रत्याहतश्च त्रिपुच्छान्दोल्न मुद्रिता:

In addition one more set of gamakas grouped as Dasavidha gamakas are also prevalent. As the name suggests it is of 10 kinds. They are

Arohaha, Avarohana, Dhalu, Sphuritha, Kampita, Aahatha, Pratyahata, Tripuchcha, Andolita and Murchana.

1.*Arohana:* A gamaka wherein the notes will rise in pitch in the ascending order. s r g m p d n ṡ .

2.*Avarohana:* A grace wherein the notes appear in the descending order . ṡ n d p m g r s.

3.*Dhalu:* Starting a svara and then producing the higher note in conformity with raga bhava. Sa, Pa, Sa, Ma, etc Sarojadalanetri in Sankarabharanam

sa	sa ; :	sa -	sa ;	sȧ	sa,
pa	ra	ku	se	ya	ka

4,5.*Sphurita, Kampita* : They have the same character as in Panchadasa classification.

6.*Ahata:* A typical svara phrase meant for exercise in the ascending order sr rg gm etc.

7.*Pratyahata:* A kind of svara phrase meant for vocal excercise in descending order ṡn nd dp pm.

8.*Tripuchcha:* Svaras in triplets such as rrr,ggg.

9.*Andola:* A Gamaka like swinging movements eg srs̆Mm,srsD̆d,srsP̆p etc.

10.*Murchana:* Starting on Sa and proceeding in the ascending order and concluding on dirgha Ni., Then starting on Ri and ending on Sa etc. srgmpdn,rgmpdnṡ etc. It is very interesting to note that in the famous Ata tala varna 'Viriboni' all the dasavidha gamakas are presented in a beautiful manner.

Even though so many gamakas exist , most of them are suitable only for playing in musical instruments, and stringed instruments like flute,vina etc. It is these gamakas which bring out the identity of ragas. There exists a raga classification on the basis of gamaka usages, called the kampita, ardhakampita and kampavihina ragas. Among the two groups of gamakas the dasavidha gamaka is now accepted commonly and made use of in ragas and compositions. Raga can be complete and perfect only if it is associated with appropriate srutis, svaras and gamakas.

3

Mela Classification

The raga classification followed in South Indian Music is multi-faceted. Janaka - Janya classification is the major one. Janya ragas are derived from Janakas. Many of the janya ragas were older than the janaka ragas. These were very important even before the advent of Janaka-Janya system. Janaka ragas are same as Melas whereas janya is the offspring of Janakas.

Mela ragas

A mela is a raga having a series of 7 notes in its ascent (arohana)and descent (avarohana). Melas must always possess certain characteristic features. It should have a proper sequence of svara phrases, for eg, in a mela if arohana takes Antara Ga, avarohana should also have Antara Ga and so on. The occurance of the same svara variety in both arohana and avarohana is a necessity. The qualities to be possesed by a mela are krama sampoorna (ascending and descending), homogenity and sapta svara character. Mela ragas are also known by various names such as Raganga ragas, Melakarthas, Parent ragas, Janaka ragas, Kartha ragas etc.

Evolution of melas and melapadhathi, passed through many stages of development. The term Mela was first mentioned in Vidyaranya's *Sangitasara*. In his work he described 15 melas and 50 janyas. The 15

melas mentioned were Natta, Gurjari, Varatika, Sri raga, Bhairavi, Sankarabharanam, Ahiri, Vasanthabhairavi, Samantha, Kambhoji, Mukhari, Sudharamakriya, Kedaragaula, Hejjuji and Desakshi. But in *Ragataranginl* Lochanakavi gives the term 'Thaat' for a mela. In *Svaramelakalanidhi* we get references about 20 melas, while *Ragavibodha* describes 23 melas. All these do not stress the point that a mela need to be sampoorna. Many of the melas mentioned in these are classified as janyas in later works. It was Govindacharya who in his *Sangrahachoodamani* stressed the fact that a mela should possess all the sapta svaras and it must be krama and homogeneous.

Evolution of Mela padhathi.

The first mela padhathi is believed to have been evolved by Somanatha. He formulated a scheme of 960 melas based on 7 sudha and 15 vikritha svaras. Perhaps this scheme served as a guideline for Venkitamakhi. Ahobala, author of *Sangitaparijatha* also enumerated a scheme of 11,340 melas based on 7 sudha and 22 vikritha svaras. In *Meladhikaralakshana* an anonymous work of 18th century a scheme of 2624 melas were described. This was based on 24 srutis.

The 72 melakartha scheme

The scheme of 72 melakartha was based on the 12 svarasthanas and 16 svara names with full permutations and combinations. The 72 melas were classified scientifically and systematically. It is believed that even though Venkitamakhi invented the scheme, the names of the melas were finalised much later. Venkitamakhi evolved this scheme by including not only the ragas that were based on the 12 svaras of the gamut, but also the melas of his time. There existed two systems of 72 melas known as Sampoorna mela padhathi or the Kanakangi-Ratnangi nomenclature and Asampoorna melapadhathi or the Kanakambari-Phenadyuthi nomenclature. Of these Kanakangi-Ratnangi nomenclature is believed to be codified by Govinda Dikshithar. This was the system followed by many of the composers. The scheme of melas which were prevalent during the time of Venkitamakhi was actually asampoorna melas. Many of these mela names were changed afterwards in the sampoorna padhathi. The asampoorna mela padhathi was followed by Muthuswami Dikshitar. In both the schemes the nomenclature was based on the Katapayadi formula. The following table lists out the ragas under Asampoorna mela and Sampoorna mela padhathi.

Table 9.

Asampoorna Mela	*Sampoorna Mela*
1.Kanakambari	Kanakangi
2.Phenadyuthi	Ratnangi
3.Ganasamavarali	Ganamurthi
4.Bhanumathi	Vanaspathi
5.Manoranjini	Manavathi
6.Thanukeerthi	Tanarupi
7.Senagrani	Senavathi
8.Janathodi	Hanumathodi
9.Dunibhinnashadjam	Dhenuka
10.Natabharanam	Natakapriya
11.Kokilaravam	Kokilapriya
12.Rupavathi	Rupavathi
13.Geyahejji	Gayakapriya
14.Vaativasanthabhairavi	Vakulabharanam
15.Mayamalavagaula	Mayamalavagaula
16.Thoyavegavahini	Chakravakom
17.Chayavathi	Suryakantham
18.Jayasudhamalavi	Hatakambari
19.Jhankarabhramari	Jhankaradhwani
20.Naritreethigaula	Natabhairavi
21.Kiranavali	Keeravani
22.Sriraga	Kharaharapriya
23.Gaurivelavali	Gaurimanohari
24.Veeravasantham	Varunapriya
25.Saravati	Mararanjini
26.Tarangini	Charukesi
27.Saurasena	Sarasangi
28.Harikedaragaula	Harikamboji
29.Dheerasankarabharanam	Dheerasankarabharanam
30.Nagabharanam	Naganandini
31.Kalavathi	Yagapriya
32.Ragachoodamani	Ragavardhini
33.Gangatharangini	Gangeyabhushani
34.Bhogachayanatta	Vagadheeswari
35.Sailadesakshi	Sulini
36.Chalanatta	Chalanatta
37.Saugandhini	Salagam
38.Jaganmohanam	Jalarnavam
39.Dhalivarali	Jhalavarali
40.Nabhomani	Navaneetham
41.Kumbhini	Pavani
42.Ravikriya	Raghupriya
43.Geervani	Gavambodhi

44.Bhavani	Bhavapriya
45.Salvapantuvarali	Sudhapanthuvarali
46.Sthavarajam	Shadvidhamargini
47.Sauvira	Suvarnangi
48.Jeevanthika	Divyamani
49.Dhavalangam	Dhavalambari
50.Namadeshi	Namanarayani
51.Kasiramakriya	Kamavardhini
52.Ramamanohari	Ramapriya
53.Gamakakriya	Gamanasrama
54.Vamsavathi	Viswambhari
55.Syamala	Syamalangi
56.Chamaram	Shanmukhapriya
57.Sumadyuthi	Simhendramadhyamam
58.Desisimharavam	Hemavathi
59.Dhamabhathi	Dharmavathi
60.Nishadam	Neethimathi
61.Kunthala	Kanthamani
62.Rathipriya	Rishabhapriya
63.Geethapriya	Latangi
64.Bhooshavathi	Vachaspathi
65.Santhakalyani	Mechakalyani
66.Chaturangini	Chitrambari
67.Santhanamanjari	Sucharitra
68.Jyothiraga	Jyotisvarupini
69.Dhautapanchama	Dhatuvardhini
70.Naasamani	Rasikabhushani
71.Kusumakara	Kosalam
72.Rasamanjari	Rasikapriya

Nomenclature in the 72 mela scheme

The 72 mela scheme is based on svarabhedas. In the 72 mela scheme all the melas are broadly grouped under 2 heads ,the purvanga consisting of 1-36 sudha madhyama melas and the uttaranga group consisting of 36 pratimadhyama melas ranging from 37-72 melas. In all these two groups Madhyama is the bisecting svara. All the svaras remain the same for each mela in each group except Ma. Thus each sudha madhyama mela has a corresponding Prati Madhyama mela.

The 72 ragas are grouped under 12 chakras having 6 melas in each chakra. The chakras are arranged and named in such a way that they are self suggestive of their serial number. The names of the 12 chakras are Indu, Netra, Agni, Veda, Bana, Ritu, Rishi, Vasu, Brahma, Disi, Rudra and Aditya. (1) Indu, the first chakra, means moon and there is

only one moon; (2)Netra, the second chakra, denotes eyes and there are two eyes for all living beings; (3) Agni, the third chakra, denotes three kinds of divyagnis namely Dakshina, Ahavaniya, and Garhapathya; (4)Veda, the fourth chakra, denotes the four vedas namely Rig, Yajus, Sama and Atharva; (5)Bana, the fifth chakra, denotes the pancha banas of Manmatha, namely Aravinda, Asoka, Chootha, Mallika and Neelolpala,; (6)Ritu,the 6th chakra, denotes the 6 Ritus, namely Vasantha, Greeshma, Varsha, Sarat, Hemanth, and Sishira.; (7)Rishi, the 7th chakra, denotes the saptarishis namely, Gautama, Bharadwaja, Viswamitra, Jamadagni,Vasishta, Kasyapa, and Atri; (8) Vasu, the 8th chakra, denotes the 8 ashtavasus, namely Apa, Dhruva, Soma, Dhara, Anila, Anala, Pradyusha, Prabhasha; (9)Brahma, the 9th chakra, denotes the 9 Brahmas, namely Angiras, Athri, Kasyapa, Pulastya, Pulaha, Bhrigu, Marichi, Vasistha, and Daksha (10)Disi, the 10th chakra, denotes the 10 directions, namely North, North-east, East, East-south, South, South-west, West, West-north, Akasa and Pathala;(11) Rudra, the 11th chakra denotes 11 rudras,namely Aja, Ekapada, Ahirbudni, Dvasha, Rudra, Hara, Sambhu,Trayambaka, Aparajitha,Isana,and Tribhuvana.; (12)Aditya, the 12th chakra, denotes 12 Adityas, namely Mitra, Ravi, Soorya, Bhanu, Bhaga, Bhoosha, Hiranyagarbha, Marichi, Aditya, Savithra, Arkka and Bhaskara. The chakras are named and arranged in this order.

Melakartha chart

The ragas under each chakra are also arranged in a specific way. The names of the chakra are arranged according to the Bhuta sankhya. This is the mnemonic method which helps in denoting numbers through words, names or syllables. The 12 chakras of the 72 mela scheme is based on Bhuta sankhya. This is used in ganithasastras and chronogram. In music Bhuta sankhya is used in many aspects - 72melas, 35 talas, 12 svarasthanas and also for denoting the sequence of a mela in each chakra. Bhuta sankhya is a series of 6 syllables which denotes the serial number of a mela. The syllables are Pa, Sri, Go, Bhu, Ma and Sha. In order to distinguish the svara variety in each mela they are denoted by a syllable. The 6 combinations of Ri and Ga and Dha and Ni are as follows.

1.Sudha Ri	Sudha Ga	Ra-Ga
2.Sudha Ri	Sadharana Ga	Ra-Gi
3.Sudha Ri	Antara Ga	Ra-Gu
4.Chatusruti Ri	Sadharana Ga	Ri-Gi
5.Chatusruti Ri	Antara Ga	Ri-Gu
6.Shatsruti Ri	Antara Ga	Ru-Gu

1.Sudha Dha	Sudha Ni	Dha-Na
2.Sudha Dha	Kaishiki Ni	Dha-Ni
3.Sudha Dha	Kakali Ni	Dha-Nu
4.Chatusruti Dha	Kaishiki Ni	Dhi-Ni
5.Chatusruti Dha	Kakali Ni	Dhi-Nu
6.Shatsruti Dha	Kakali Ni	Dhu-Nu

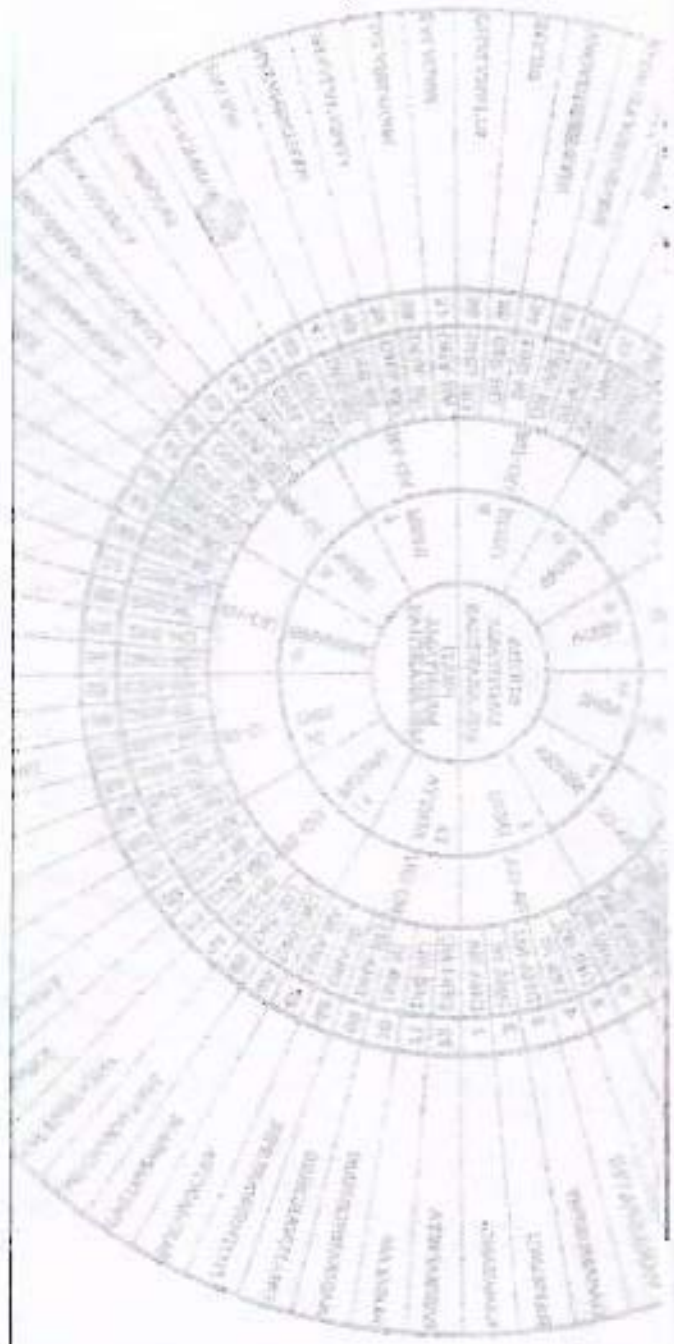
Out of the 72 melas ragas coming in the 1st, 6th, 7th and 12th chakras are vivadi melas. The rest i.e.,2nd, 3rd, 4th and 5th are samvadi melas. The ragas taking the mnemonic svara combinations ra-ga, ru-gu, dha-na, dhu-nu etc and the 1st and 6th svara combinations in each chakra are also vivadi melas. Thus out of the 72 melas there are 40 vivadi melas, 6 x 4 + 8 x 2 = 24+16 = 40. Remaining 32 melas are samvadi melas. Ri-Ga changes from chakra to chakra while Dha-Ni changes from mela to mela. Of the 16 svaranames Shatsruti Ri, Sudha Ga, Shatsruthi Dha and Sudha Ni are vivadi svaras.

In the 72 mela scheme there are both samvadi and vivadi melas. Samvadi melas are those that bear concordant relationship or samvaditva. There are 32 melas in the scheme that possess samvaditva. Vivadi melas are those that have notes bearing discordant relationship or vivaditva. There are 40 melas in this scheme having vivaditva. In vivadi melas the distance between each note will be only a single interval. This is considered to be a defect in the raga which can be rectified by certain svara prayogas. Among the trinities, Muthuswami Dikshitar avoided vivadi dosha by vakra svara prayogas, whereas Thyagaraja retained them in his compositions by elongation of vivadi svaras.

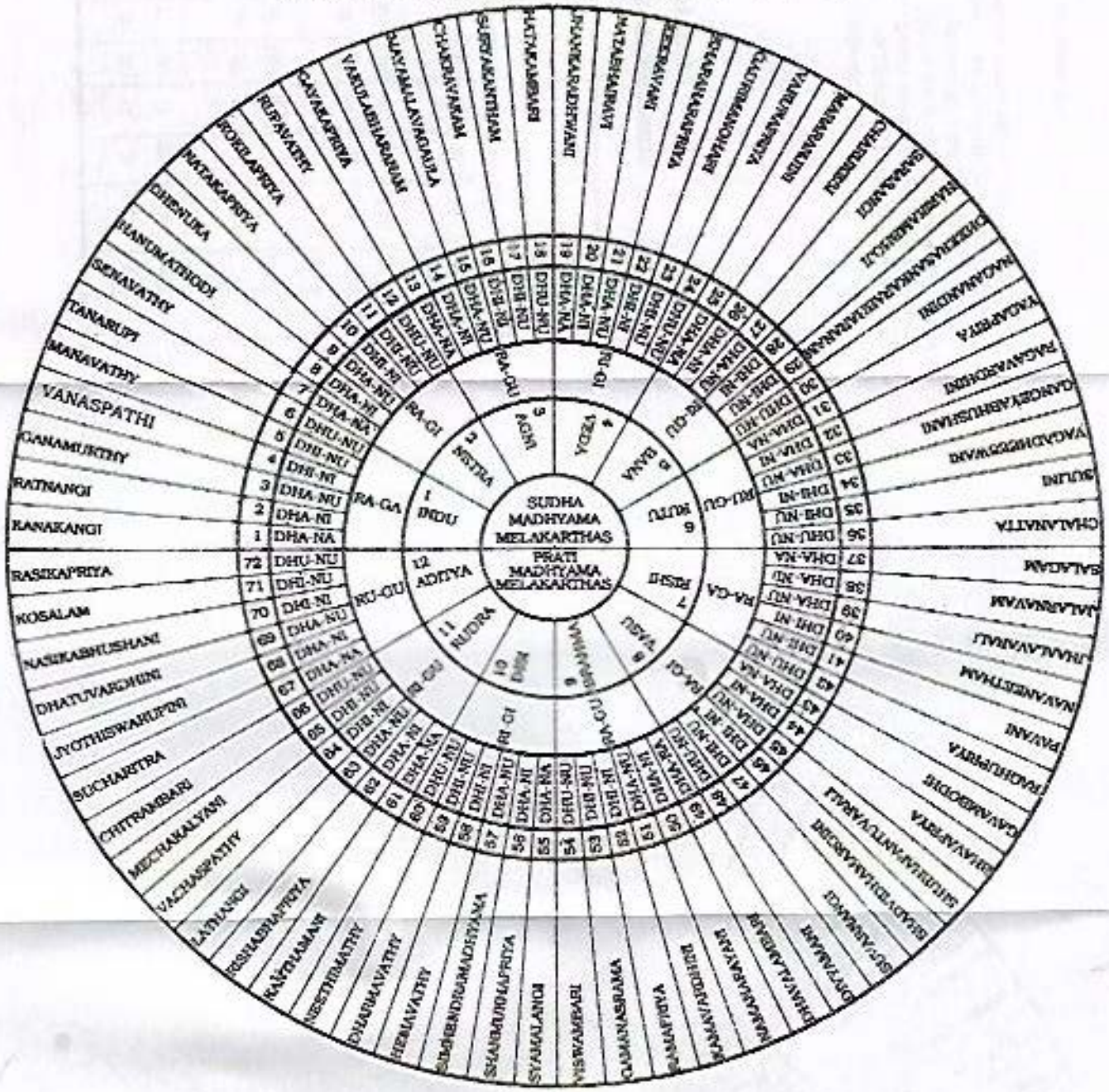
Katapayadi formula

The formula devised for finding the serial number of melas is known as Katapayadi formula. The prefixes used in raga name is used for this purpose. In the Katapayadi formula, the alphabets in Devanagari script are arranged in 10 columns of 4 sections known as *Ka* dinava, *Tha* dinava, *Pa* dipancha, *Ya* dyastha. Kadinava will be having 9 alphabets, Thadinava 9, Padipancha 5 and Yadyastha 8 i e 9,9,5,8.. There will be 2 alphabets in '0' column. The initial prefixes of each section is codified to form the term Katapayadi.

For the application of this scheme, the first 2 syllables of each mela is taken. Ascertain the column in which the letter falls. Write the numbers in the order; when this number is reversed, we get the serial number of the mela. For eg. Mechakalyani, Take the first 2 syllables 'Mecha' which falls under the column 5 and 6. We get the number 56.



The 72 Melakartha Scheme Chart



1.Sudha Dha
2.Sudha Dha
3.Sudha Dha
4.Chatusruti
5.Chatusruti
6.Shatsruti D

Out of the 72
chakras are vivad
melas. The ragas
dha-na, dhu-nu
chakra are also v
melas, 6 x 4 + 8
melas. Ri-Ga cha
mela to mela. Of
Dha and Sudha

In the 72 m
Samvadi melas
va. There are 3
melas are thos
vivaditva. There
melas the dista
is considered to
svara prayogas
vivadi dosha b
them in his co

Katapayadi fo

The formul
as Katapayadi
purpose. In th
are arranged
dinava, *Pa* dip
Thadinava 9,
2 alphabets i
to form the te

For the ap
is taken. As
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number of t
'Mecha' whic

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everse the number and the serial number of Mechakalyani 65 is btained. When some of the ragas have samyukthaksharas then take e first two syllables. For eg., in Ratnangi take the letter Ra and Na, hich falls in 2 and 0. When reversed we get 2 which is the serial number f Ratnangi. In this scheme to find out the serial number, certain prefixes re added to the raga names such as *Hanumathodi*, *Dheera* sankarab-aranam, *Jhala* varali, *Mecha* kalyani.etc.

Table.11
Katapayadi Formula

Katapayadi formula	1	2	3	4	5	6	7	8	9	0
Kadi nava (a series of 9 letters from ka)	K क	KH ख	G ग	GH घ	NG ङ	CH च	CHH छ	J ज	JH झ	JN ञ
Tadi nava (a series of 9 letters from ta)	Ṭ ट	ṬH ठ	Ḍ ड	DH ढ	Ṇ ण	T त	TH थ	D द	DH ध	N न
Padi pancha (a series of 5 letters from pa)	P प	PH फ	B ब	BH भ	M म					
Yadyashta (a series of 8 letters from ya)	Y य	R र	L ल	V व	S श	SH ष	S स	H ह		

The scheme of 72 melas is chosen with maximum formation of svaras possible which can be distinguished by a refined ear. The svaras of the melas may appear as musical sounds and each interval has its exact number of variations and notations. The system is highly comprehensive and exhaustive and evolved by the simple and natural combinations of svaras. It is believed that Venkitamakhi invented some of the vivadi melas by means of vivaditva and by means of modal shift of tonic. The number of melas prevalent before his time were very few. Melas like Pantuvarali(51), Jhalavarali (39), Mayamalavagaula(15) and many melas like Kharaharapriya(22), Thodi(8), Harikambhoji(28), Natabhairavi(20), and Sankarabharanam(29) were known during his time. Venkitamakhi claimed himself to be the inventor of raga Simharavam which is believed to be the parallel of the 58th mela Hemavathi.

Modal shift of tonic

Modal shift of tonic is the process by which new melas can be evolved. This is also known as grahabheda or srutibheda. The notes of certain ragas can be taken as adhara shadja or tonic note. Based on this new tonic notes new ragas can be evolved by changing the scale. For eg. Ri, Ga, Ma, Pa, and Dha of Sankarabharanam taken as adharashadja resulted in the following ragas respectively - Kharaharapriya, Thodi, Kalyani, Harikambhoji and Natabhairavi. The following sloka

skt

helps in remembering the ragas that can be yielded by the process. Hemavathi yields Vakulabharanam (Ri),Kosalam(Ga), and Kiravani(Pa). Bhavapriya gives rise to Vagadheeswari(Ga), Naganandini(Dha). Vachaspathi results in Charukesi(Ga), Gaurimanohari (Pa), and Natakapriya (Dha). Thus on an analysis we find that most of the melas in this scheme were obtained by srutibheda. Even though janya ragas are believed to be numberless a mela raga generally gives rise to 483 ragas with its maximum combinations of svara permutations possible. Thus the 72 melas together can give rise to 34,776 ragas only (483 x 72 = 34,776).

Murchanakaraka Melas

Among the 72 melas, the melas which were obtained by the process of modal shift of tonic are called Murchanakaraka melas. They are 56 in number. The other 16 melas are called amurchanakaraka melas. Of these 56 murchanakaraka melas 20 were capable of yielding only one scale, 18 melas to 2 scales each, 12 melas to 3 scales, 6 melas to 5 scales

each. They were termed as ekasvaramurchana, dvisvaramurchana, trisvaramurchana, and panchasvaramurchanakaraka melas respectively. Thus the total number of melas derived from the 56 murchanakaraka melas are 20 x 1 + 18 x 2 + 12 x 3 + 6 x 5 = 20 + 36 + 36 + 30 = 122 melas. These are the basic murchanas. Of these 17 are Ri murchanas, 20 Ga murchanas, 17 Ni murchanas. On analysis we find that the Samvadi (Ma and Pa) murchanas are the highest. Then comes the anuvadi murchanas and lastly vivadi murchanas. In the scales resulting from modal shift of tonic, the tones and semitones will be the same in the resulting scale as well as in the basic scale. Thus a sampoorna mela will give rise to only a sampoorna, a shadava raga to a shadava murchana, an audava to audava murchana, a homogeneous mela to homogeneous murchana, a heterogeneous mela to a heterogeneous murchana, a symmetrical mela to symmetrical murchana and so on. Likewise an upanga raga will yield an upanga murchana and a bhashanga only to a bhashnga murchana. For yielding a new raga by this process a note present in both the arohana and avarohana must be taken.

Evolution of new melas

In addition, from the 72 melas, many new melas can be evolved by the different methods. New melas are evolved by changing the arohana and avarohana pattern. This became possible only with the emergence of the concept of arohana and avarohana. A known arohana and avarohana are to be taken. Fusion of one arohana with the avarohana of another raga and vice versa also leads to the emergence of new scales. By the Sudha Madhyama and Prati Madhyama parallels many new ragas were created. The Sudha Madhyama pattern of arohana and avarohana with changed Ma leads to a new scale. Another method of evolving a new raga is the viloma version of arohana and avarohana.

Ashtottaresata melas.

This mela scheme containing 108 melas is based on 72 mela scheme adding 36 vikritha panchama melas. But here Prati Ma will be sung as vikritha Panchama. Excluding the existing 72 melas, the 36 vikritha panchama melas were grouped under 6 chakras having 6 melas in each chakra. The Ri-Ga changed from chakra to chakra while Dha-Ni changed from mela to mela. The names of the 6 chakras coming in addition to the 12 chakras are (13)Oeya (73- 78); (14)Vayu (79-84); (15)Maya (85-90); (16)Toya (91-96); (17)Ghoya (97-102); and (18)Jaya (103-108). The melas inside each chakra are represented with the syllables Pa, Sri, Go, Bhu, Ma and Sha as in the 72 mela scheme. The rest of the

arrangement is the same as that of 72 Mela Scheme. The serial number of a mela in this scheme can be determined with the formula (p+u)x 2-3p. In this formula 'p' is the serial number of the purva mela and 'u' is that of the uttaramela. Thus for eg (10+32)x 2-18 = 42x2 -18 = 84-18 = 66. This is the serial number of the 66th mela. Thus the Ashtottarasata mela padhathi has three sections - the melas wherein the svaras Sa, Ma & Pa being constant for the 1st part, (1-36 melas); the melas wherein the svaras Sa, Mi and Pa constant for the second melas (37-72); and the melas wherein the Sa, Ma, Mi constant for the third part (73-108).

The heptatonic scale of classification.

The scheme of 5184 melas is another mela classification. This was propounded by Prof. P.Sambamoorthy. They comprise sudha, misra melas. The scheme of heptatonic scale is very comprehensive and consists of both homogeneous and heterogeneous scales. Of the 5184 melas, 72 are the melas of the melakartha scheme and the rest 5112 melas are new ones. It is perhaps the extension of the 72 mela scheme. In the 5184 melas grouped under 72 chakras within each section, the arohana remains constant, while avarohana changes from mela to mela. Each chakra takes arohana of the 1st mela while avarohana will be that of the entire 72 melas. For eg,in the first chakra the 72 melas takes the arohana of Kanakangi while avarohana will be that of Kanakanagi, Ratnangi, Ganamurthi and so on. The 72 chakras are named with the Katapayadi prefixes of the arohana of the scale. for eg. 1st chakra (first 72melas) will be known as Kanaka chakra, 2nd Ratna chakra and so on. The new melas can be represented by the Roman and Arabic numerals in which the roman denotes the chakra and the Arabic numeral the rank of the melas. Thus XI-59 will give the clue that the mela is Kokiladharma mela whose serial number is 779. In this scheme the time honoured subtleties are kept intact. Altogether there are 36 chakras that contain purely Sudhamadhyama melas (36 x 36 = 1296), 36 Chakras that contain purely pratimadhyama melas that takes F sharp (36 x 36 = 1296). Sudha pratimadhyama melas are those in which arohana takes sudhamadhyama and avarohana takes pratimadhyama and vice versa. There are 72 chakras under these two groups.

The purva group comprise 1st 36 melas of each chakra. Uthara is 37-72 melas of each chakra. The purpose of evolving this scheme is to open up the possibility of new ragas. In this scheme there will be both homogeneous and heterogeneous melas. Thus many new ragas that were unknown sprang into existance.

In addition, a scheme of melas invented by Attoor Krishna Pisharodi is worth mentioning here. In the *Sangitachandrika* Pisharody describes a new scheme of melas numbering 84. His scheme is original. It consists of 84 melas in which 32 are mukhya melas, 52 Sankeerna melas based on the conventional, 24 srutis in a sthayi. According to him the 12 svarasthanas will be having 2 srutis each. He classified the ragas as mukhya ragas and sankeerna ragas. Mukhya ragas consist of either sudha svaras or vikritha svaras. Sankeerna ragas consist of both sudha and vikritha svaras. They are of two types Ekasankeerna melas(40), Dvisankeerna melas(12). Thus giving rise to 52 sankeerna melas.

The names of some of the melas are different from that of Venkitamakhi. Even the names are arranged on the principle of Katapayadi formula. Out of the 84 melas, only seven are very important such as Jnana, Ratna, Rakthi, Gatha, Srigita, Ragottamsa and Ragothama which are equivalent to Thodi, Bhairavi, Haripriya, Malavagaula, Harikamboji, Sankarabharanam and Kalyani respectively.

On comparison with the scheme of Venkitamakhi's 72 mela scheme, there are many characteristic features in this scheme. The mukhyamelas and sankeerna melas are classed separately. 122 melas in addition are mentioned. The arrangement of the melas are on the basis of the order of vikritha svaras and the names of the melas are in such a way that they are indicative of the vikritha svaras.

Thus altogether the different mela padhathis formulated by many musicologists, evolved many new melas and new ragas. These padhathis had many advantages. New ragas sprang into existence and composers composed new pieces in these ragas. Many of the new melas provided generic scales, for many folk melodies and other systems of music. All these transilient scales together formed a separate category and developed on its own.

Table. 12

GRAHA BHEDA
SUDDHA MADHYAMA MEALS

Basic Scale or Mela		The scales that result with the new tonic note						
		s	r	g	m	p	d	n
1.	Kanakangi		51	...	...	...	...	...
2.	Ratnangi		53	...	19	...	...	...
3.	Ganamurti		54	...	55	...	...	...
4.	Vanaspati		...	...	25	...	...	...
5.	Manavati		...	...	61	...	...	...
6.	Tanarupi							
7.	Senavati		68	...	...	...	17	...
8.	Hanumatodi		65	28	20	...	29	22
9.	Dhenuka		66	...	56	...	35	...
10.	Natakapriya		...	64	26	...	...	23
11.	Kokilapriya		...	...	62	...	...	...
12.	Rupavati							
13.	Gayakapriya		69	...	...	...	...	...
14.	Vakulabharanam		71	...	21	...	...	58
15.	Mayamalavagaula		72	...	57	...	...	...
16.	Chakravakam		...	...	27	...	...	59
17.	Suryakantam		...	7	63	...	...	...
18.	Hatakambari		...	43	...	...	...	...
19.	Jhankaradhvani		...	...	...	2	53	...
20	Nathabhairavi		...	29	22	8	65	28
21.	Kiravani		...	...	58	14	71	...
22.	Kharaharapriya		8	65	28	20	...	29
23.	Gaurimanohari		10	...	64	26	...	...
24.	Varunapriya		...	...	...	32	...	...
25.	Mararanjani		...	...	...	4	...	...
26.	Charukesi		...	...	23	10	...	64
27.	Sarasangi		...	...	59	16	...	...
28.	Harikambhoji		20	...	29	22	8	65
29.	Sankarabharana		22	8	65	28	20	...
30.	Naganandini		...	44	...	34	...	...
31.	Yagapriya							
32.	Ragavardhani		...	...	24	...	...	...
33.	Gangeyabhushani		...	...	60	...	...	...
34.	Vagadhisvari		...	...	30	...	44	...
35.	Sulini		...	9	66	...	56	...
36.	Chalanata		...	45	...	...	...	...

PRADARSINI: CHART
PRATI MADHYAMA MEALS

Basic Scale or Mela		The scales that result with the new tonic note						
		s	r	g	m	p	d	n
37.	Salagam							
38.	Jalarnavam							
39.	Jhalavarali							
40.	Navaneetam							
41.	Pavani							
42.	Raghupriya							
43.	Gavambhodhi		...	...	...	...	18	...
44.	Bhavapriya		...	34	...	...	30	...
45.	Subhapantuvarali		...	...	...	...	36	...
46.	Shadvidhamargini		...	70	...	...	...	...
47.	Suvarnangi							
48.	Divyamani							
49.	Dhavalambari							
50.	Namanarayani							
51.	Kamavardhani		...	...	...	...	...	1
52.	Ramapriya							
53.	Gamanasrama		...	19	...	...	...	2
54.	Viswambari		...	55	...	...	...	3
55.	Syamalangi		...	...	...	3	54	...
56.	Shanmukhapriya		...	35	...	9	66	...
57.	Simhendramadhyamam		...	...	...	15	72	...
58.	Hemavati		14	71	...	21	...	...
59.	Dharmavati		16	...	...	27	...	...
60.	Nitimati		...	...	...	33	...	...
61.	Kantamani		...	...	...	33	...	...
62.	Rishabhapriya		...	...	...	11	...	...
63.	Latangi		...	...	...	17	...	7
64.	Vachaspati		26	...	...	23	10	...
65.	Mechakalyani		28	20	...	29	22	8
66.	Chitrambari		...	56	...	35	...	9
67.	Sucharitra							
68.	Jyotisvarupini							
69.	Dhatuvardhani		...	...	...	...	...	13
70.	Nasikabhushani		...	...	...	...	46	...
71.	Kosalam		...	21	...	...	58	14
72.	Rasikapriya		57	...	...	...	...	15

Table.13

MURCHHANAKARAKA JANYA RAGAS

Name of the basic raga	Serial No of its mela	Its arohana and avarohana	Ragasresulting by the shift of the tonic note						
			s	r	g	m	p	d	n
Dhanyasi	8	sgmpns-sndpmgrs			Kambhoji				Salagabhairavi
Desya todi	8	srgmpdns-sndpmgrs							
Suddha todi	8	srgmdns-sndmgrs							Pushpalatika
Vasantha	17	sgmdns-sndmgrs				Ramani			
Malkaus	20	sgmdns-sndmgs			Suddha saveri	Udhaya-ravichandrika		Mohana	Madhyamavati
Udaya ravichandrika	22	sgmpnds-snpmgs			Mohana	Madhyamavati	Malkaus		Suddha saveri
Madhyamavati	22	srmpns-snpmrsp		Malkaus					
Pushpalatika	22	srgmpns-snpmgrs		Suddha todi		Suddha saveri	Udaya-ravichandrika		Mohana
Salgabhairavi	22	srmpds-sndpmgrs		Dhanyasi					
Abhogi	22	srgmds-sdmgrs				Valaji			
Abheri	22	sgmpns-sndpmgrs			Mohana-kalyani	Kedaragaula			Arabhi
Mohana	28	srgpds-sdpgrs		Madhya-mavati	Malkaus		Suddha saveri	Udayaravi-chandrika	
Valaji	28	sgpdns-sndpgs				Hamsadhvani	Abhogi		
Nagasvaravali	28	sgmpds-sdpmgs							
Kedaragaula	28	srumpns-sndpmgrs				Arabhi	Abheri		
Yadukula-kambhoji	28	srmpds-sndpmgrs				Bilahari	Desya todi		
Kambhoji	28	srgmpds-sndpmgrs				Budha-manohari			
Kuntalavarali	28	smpdnds-sndpms					Nagasvaravali		
Hamsadhvani	29	srgpns-snpgrs				Mohana	Madhyamavati		Malkaus
Suddhasaveri	29	srmpds-sdpmrs		Udayaravi-chandrika					
Arabhi	29	srmpds-sndpmgrs	Abheri			Mohanakalyani	Kedaragaula		
Bilahari	29	srgpds-sndpmgrs					Yadukula Kambhoji		
Budhamanohari	29	srgmgps-sndpmgs					Kuntalavarali		
Ramani	63	sgmpns-sndpmgs					Vasanta		
Mohanakalyani	65	srgpds-sndpmgrs					Arabhi		

ulting by the shift of the tonic note

m	p	d	n
			Salagabhairavi
			Pushpalitika
Ramani Udhaya-ravichandrika Madhyamavati	Malkaus	Mohana	Madhyamavati Suddha saveri
Suddha saveri	Udaya-ravichandrika		Mohana
Valaji Kedaragaula			Arabhi
	Suddha saveri	Udayaravi-chandrika	
Hamsadhvani	Abhogi		
Arabhi Bilahari	Abheri		
	Desya todi		
Budha-manohari			
	Nagasvaravali Madhyamavati		
Mohana			Malkaus
Mohanakalyani	Kedaragaula Yadukula Kambhoji Kuntalavarali Vasanta Arabhi		

Janya Raga Classification

The janya ragas are considered to be innumerable. The term 'janya' means generated. In music it represents those ragas derived from the janaka ragas. Though the number of janya ragas possible from the janaka numbers more than 34,000 by the combination of sruti and svara patterns, many of them will be repetitions, non identifiable and non pratical. They are also known as derivative ragas and secondary ragas. Janya ragas are those that take particular svara phrases associated with a mela, usually its parent raga. At times, janya raga deviates from the original svara phrase combinations

Janya raga classification.

Janya ragas are broadly classified under 4 heads. These classifications are based on the number of sancharas called vakra; presence of same or different notes of a mela called upanga, bhashanga; the range of swarasthanas called Nishadantya, Dhaivatantya, Panchamanthya etc. They are further classified on the basis of Ganakala rendition, Rasa bhava generated, Karnataka and desya ragas; graha, nyasa, amsa, jiva, janaka and so on.

Varjya ragas

Based on the number of svaras present in the arohana and avarohana janyas are classsified into shadava, audava and svarantara ragas. Shadava ragas are those which omit one svara in arohana or avarohana or both, audava ragas will be deleting 2 svaras in arohana and avarohana. Svarantara ragas will have only 4 svaras in both arohana and avarohana. It is compulsory for a janya raga to have at least 4 svaras in the arohana and avarohana. These are also known as hexatonic (6), pentatonic(5) and quadratonic (4) ragas respectively. There are examples of janya ragas that have all 7 svaras in its arohana and avarohana. They are not melas due to the presence of bhashanga svaras in the arohana and avarohana. Exmples of such ragas are Bhairavi and Manji.

The 8 major classes of varjya ragas are

1.*Audava-sampoorna:* Arohana has 5 svaras and avarohana will be sampoorna having the seven svaras. eg. Bilahari, Saveri and Arabhi.

2.*Shadava-sampoorna:* Arohana has 6 svaras and avarohana will be sampoorna. eg. Kambhoji.

3.*Sampoorna - audava:* Arohana has 7 svaras and avarohana 5.eg. Garudadhwani.

4.*Sampoorna-shadava:* Arohana has 7 svaras and avarohana 6 eg. Bhairavam.

5.*Audava-audava:* Both arohana and avarohana will be having 5 svaras each. eg are Hindolam, Mohanam, Hamsadhwani, Madhyamavathi, Sudhasaveri etc.

6.*Shadava-shadava:* Both arohana and avarohana will be having 6 svaras each. eg Sriranjini, Hamsanandi, Mandari etc.

7.*Shadava-audava:* Arohana has 6 svaras and avarohana 5. eg. Natakurinji.

8.*Audava-Shadava:* Arohana has 5 svaras and avarohana 6. eg. Malahari.

The different combinations of varjya svaras can lead to different janya ragas. The sampoorna shadava variety gives rise to 6 ragas, shadava sampoorna 6 ragas, audava sampoorna 15, Sampoorna audava 15, shadava shadava 36, Audava shadava 90, Shadava audava 90 and audava audava 225. Thus the total varjya ragas will be 6 + 6 + 15 + 15 + 36 + 90 + 90 + 225 = 483. Each mela of the 72 melas give rise to 483 ragas. Thus 72 melas can give rise to 483 x 72 = 34,776 ragas. Among these some of them will be repetitions.

Vakra ragas

Vakra ragas are those in which the svaras in arohana and avarohana deviate from its ascending/descending order and takes a zigzag pattern or vakratva.. Vakra ragas are of three main categories, krama arohana-vakra avarohana, in which avarohana alone will be vakra; vakra arohana-krama sampoorna in which arohana will be vakra and ubhaya vakra in which both arohana and avarohana will be vakra.

Vakra ragas are classified under 9 heads based on the nature and number of svaras present in the raga. This classification is termed as vakra varjya raga classification. They mainly admit of vakra shadava and vakra audava varieties and are as follows.

1.*Vakra shadava-shadava:* Arohana alone is vakra and both arohana and avarohana are shadava in nature. eg. Nalinakanthi.

2.*Shadava vakra shadava:* Arohana alone will be vakra and both are shadava in nature. eg. Devamanohari.

3.*Ubhaya vakra shadava:* Both arohana and avarohana will be vakra and shadava in nature. eg. Poornachandrika.

4.*Audava vakra -audava:* Avarohana alone will be vakra and both are audava in nature eg. Jnanaswarupini

5.*Vakra audava audava:* Arohana alone will be vakra and the raga audava in nature. eg. Kuntalavarali.

6.*Ubhaya vakra audava:* Both arohana and avarohana will be vakra and audava in nature. eg. Desyagaula

On the basis of the nature of arohana and avarohana vakra janya ragas are classified as follows.

1.*Krama sampoorna -vakra sampoorna:* Arohana will be krama and avarohana will be vakra sampoorna .eg. Karnataka bihag.

2.*Vakra sampoorna-krama sampoorna:* Arohana will be vakra and avarohana will be krama sampoorna eg. Kathanakuthuhalam.

3.*Krama shadava-vakra sampoorna :* Arohana will be krama shadava while avarohana will be vakra sampoorna. eg. Darbar.

4.*krama audava-vakra sampoorna:* Arohana will be krama audava and avarohana will be vakra sampoorna eg. Kapi, Kusumavali.

5.*Vakra sampoorna-krama shadava:* Arohana will be vakra sampoorna and avarohana will be krama shadava. eg. Ardradesi.

6.*Vakra sampoorna-krama audava:* Arohana will be vakra sampoorna and avarohana will be krama audava. eg. Janaranjini.

7.*Vakra shadava-krama sampoorna:* Arohana alone will be vakra shadava and avarohana krama sampoorna. eg. Begada.

8.*Vakrashadava-krama shadava:* Arohana will be vakra shadava and avarohana will be krama shadava.,eg. Vijayasri.

9.*Vakra shadava-krama audava:* Arohana will be vakra shadava while avarohana will be krama audava. eg. Ragapanjaram.

10.*Krama shadava-vakra shadava:* Arohana will be krama shadava while avarohana will be vakra shadava. eg. Devamanohari.

11.*Krama audava-vakra audava:* Arohana will be audava and avarohana will be vakra shadava. eg. Sudha Bangala.

12.*Krama audava-vakra audava:* Arohana will be krama audava and avarohana alone will be vakra audava.eg. Kumudaprabha.

13.*Vakra audava-krama sampoorna:* Arohana will be vakra and audava while avarohana will be krama samporna. eg. Nabhomani.

14.*Vakra audava krama shadava :* Arohana will be vakra audava and avarohana will be krama shadava. eg. Kedaram.

15.*Vakra audava-krama audava:* Arohana alone will be vakra while both the arohana and avarohana are audava. eg. Kunthalavarali.

16.*Ubhaya vakra sampoorna:* Both arohana and avarohana will be vakra and sampoorna. eg. Shahana.

17.*Ubhaya vakra sampoorna shadava:* Both arohana and avarohana will be vakra and arohana will be sampoorna and avarohana shadava in nature. eg. Nilambari.

18.*Ubhaya vakra shadava sampoorna:* Both arohana and avarohana will be vakra and they are shadava sampoorna in nature. eg. Narayanagaula.

19.*Ubhaya vakra shadava:* Both arohana and avarohana will be vakra and shadava eg. Hindolavasantha.

20.*Ubhaya vakra audava shadava sampoorna:* Both arohana and avarohana will be vakra and audava will be sampoorna in nature. eg. Bangala.

Upanga/Bhashanga classification.

Another classification is the upanga/bhashanga variety. Upanga ragas are those in which the janya ragas make use of only those svaras present in its mela ragas. Most of the upanga ragas will be having a separate entity and individuality even though the svaras are that of its melakartha. Examples of popular upanga ragas are Malahari, Saveri, Arabhi, Hindolam, Vasantha, Mohanam, Sudha Saveri, Sriranjini, Abhogi etc. Bhashanga ragas take one or two or three anyasvaras that do not figure in its parent raga. The anyasvaras enhance the beauty and individuality of the raga. The Bhashanga ragas constitute some of the finest ragas. It is believed that some of the ragas like Kambhoji, Bhairavi etc are nearly 1300 years old. The term Bhashanga itself is old and is referred to in Parsvadeva's *Sangitamakaranda*. Sarangadeva's *Sangitaratnakara etc.* But the term in its modern sense was used only from the 17th century by Venkatamakhi who used this term in composing lakshanagitas and also by Paidala Gurumurthi Sastri in the 18th century.

In Bhashanga ragas the anya svara figure in occasionally in certain svara phrases. The number of prati madhyama bhashanga ragas are lesser than the sudha madhyama bhashanga ragas. Examples of bhashanga ragas are Bilahari, Kambhoji, Saranga, Divyamati, Manji, Bihag, Kapi etc.

According to the number of anyasvaras present in the arohana and avarohana the bhashanga ragas are grouped under following heads.

1.*Ekanyasvara bhashanga ragas:* Ragas in which there will be only one bhashanga svara present. In Bilahari the anyaswara Kaishiki Ni figures in the phrase pdnpdp and in Kamboji kakali NI figures in the phrase snPDs.

2.*Dvi anyasvara bhashanga raga:* Ragas wherein there will be two anyasvaras. eg.Saranga - Sudha Ma and Kakali Ni.

3.*Tri anyasvara bhashanga raga:* Ragas in which there will be three anyasvaras. eg Narayanagaula. Sudha Dha, Sadharana Ga, and Kakali Ni are bhashanga svaras in Narayana gaula.

A point to be noted is that only three bhashanga svaras are allowed in a raga. Though anyasvaras figure in certain particular svara sancharas the anyasvara present in the janya raga will not be present in its parent raga., In some bhashanga ragas the bhashanga svaras will be incorporated in the arohana and avarohana itself.

Nishadantya, Dhaivatantya, Panchamantya ragas

Another classification of janya ragas is the nishadantya, dhaivatantya, panchamantya classification. This is based on the sanchara or octaves of the raga. Here the raga will be having only one octave. Sancharas will be limited, brief with little scope for alapana and svara prasthara. Nishadantya ragas are those wherein the sancharas will be from mandrasthayi Ni to madhyasthayi Ni. eg. Nadanamakriya, Punnagavarali etc; Dhaivatantya ragas are those wherein the sanchara is from mandrasthayi Dha to madhyasthayi Dha. eg. Kurinji. Panchamantya ragas are those with sancharas from mandra sthayi Panchama to madhyasthayi Panchama, eg. Navaroj. Because of the sancharas limited to one octave these ragas are sung in madhyama sruti instead of sama sruti.

Mela and janya ragas are also classified in general under various heads as these characteristics are similar to Melas as well as janya ragas.

.Ghana/naya/desya ragas.

According to the nature of ragas used in concerts, ragas are classified into Ghana, naya and desya ragas. This classification is based on the depth and style of singing the ragas. Ghana ragas are those which are most suitable for singing tanams and madhyamakala sancharas. These will be mostly heroic or ferocious in nature and are supposed to be sung at the commencement of a performance. These ragas create a musical atmosphere from the beginning of a concert. The five traditional ghana ragas are Natta, Gaula, Arabhi, Varali and Sriraga. There is another set of 5 Ghana ragas known as dvitiyaghana panchakas. They are Kedaram, Narayanagaula, Reethigaula, Saranganatta and Bauli. Naya ragas are very pleasant and melodic. They are sung at the middle of the concerts. These ragas give ample scope for alapana, niraval and svaraprasthara and reveal the scholarship of the performing artist. Ragas like Kalyani, Todi, Sankarabharanam, Pantuvarali, Kharaharapriya, Shanmukhapriya, Vachaspathi etc. come under this category. Desya ragas are very light, highly melodic and they are sung in the last part of the concert. Simple musical forms like bhajans, padas, tillanas etc are set in desya ragas. Ragas like Khamas, Kapi, Sindhubhairavi, Hamsanandi, Behag,

Brindavan saranga etc come in this group. Many of the desya ragas became popular in Carnatic Music from Hindusthani Music.

Sudha/chayalaga/sankeerna ragas.

Another raga classification is sudha chhayalaga sankeerna ragas. Sudha ragas will be pure and melodic having its own individuality. Example of sudha ragas are Malahari, Abhogi, Mohanam, Saveri etc. Chayalaga ragas are also known as salaga or salanka ragas. for eg. Saurastra, Saranga etc. Chayalaga ragas are those in which the chaya or trace of another raga is obtained. This will be very vague. Sankeerna ragas are misra ragas that are complicated.They will be having the traces of 2,3 or even more ragas. The chaya of other ragas will be prominent in these ragas for example the raga Dvijavanthi reveals the chaya of Sahana, Kedaragaula and Yadukulakamboji.

Karnataka /desya ragas.

Based on the popularity of the ragas, ragas are classified into Karnataka and desya ragas. Karnataka ragas are those which had its origin in Karnatic music. For eg. Sankarabharanam, Latangi, Sudha saveri, Hindolam etc. Desya ragas are those that had their origin in Hindusthani Music and became popular in carnatic music. Yamunakalyani, Peelu, Desh, Behag, Sindhubhairavi etc are some of the desya ragas.

Kampita/Ardhakampita/Kampavihina ragas.

This classification of ragas is based on the prayoga of svaras with or without gamakas. They are grouped as Kampita, Ardhakampita and Kampavihina ragas. Kampita ragas are those in which most of the svaras will be rendered with gamaka. They are given the name such as Muktanga kampita sarvasvara gamaka varika rakthi, or sampoorna kampita ragas. Usually Shadja and Pa are rendered without gamakas since it will lead to other svaras. Ragas like Thodi, Kalyani, Sankarabharanam, Mohanam etc come under this category

In Ardhakampita ragas only one or two notes are rendered with gamaka. Kuntalavarali, Bilahari, Arabhi, etc. can be cited as examples. In Kampavihina ragas the svaras will be rendered without gamakas. It is only this gamakavihina prayoga that reveals the individuality of the ragas. Examples are Kathanakuthuhalam, Nagasvaravali etc.

Graha/Nyasa/Jiva/Amsa svaras

Ragas are also classified according to the Graha, nyasa, jiva, amsa, svaras. Nyasa svara is that in which a svara phrase ends,.Sa is a common nyasa svara for almost all ragas. Purna nyasa svara ragas are those wherein all svaras come as nyasa svaras. Alpa nyasa svaras are those wherein there will be one or two nyasa svaras. Nyasa svara is different for different ragas in each raga. Based on nyasa svaras the ragas are classified into.

1.*Rishabha nyasa svara* . eg. Arabhi
2.*Gandharanyasa svara* eg. Kharaharapriya
3.*Madhyama nyasa svara* eg. Kalyani,Saveri
4.*Panchama nyasa svara* eg. Bhairavi
5.*Dhaivata nyasa svara* eg. Hartkambhoji
6.*Nishada nyasasvara* eg. Hamsadhvani

Graha svara is the starting note of a svara phrase where the same svara is the one repeated quite often. In classification of ragas based on graha svaras we can see that most of the ragas have shadja, panchama as the graha svaras. Based on the graha svaras the raga can be classfied as

1.*Rishabha graha svaras* eg.Dvijavanthi
2.*Madhyamagraha svaras eg. Vasantha, Varali*
3.*Panchama graha svara eg.* Shanmukhapriya
4.*Dhaiwatha graha svara* eg.Kharaharapriya
5.*Nishada graha svaras* eg. Thodi, Mukhari

Jeeva svaras are very important in all the ragas and is the life giver note for a raga. It is the jiva svaras that bring out the individuality of the raga. Jeeva svaras may be dirgha svaras also. eg. Todi Ga and Dha are jiva svaras. In Kalyani Ma and Ni are jiva svaras. In ragas there will be 1,2, or 3 jiva svaras or/and Amsa svaras can also come as jiva svaras. Ma of Saranga and Syama are jiva svaras.

Allied ragas.

Ragas are also classified on the basis of similarity and are grouped as allied ragas. Ragas which were derived from the same mela yet possess a different nature and individuality. This is mainly on the intonation and stress given to certain svara phrases as in Syama and Arabhi.

Classification based on the friendliness is also very important. Ragas whose names have common endings are grouped as mitra ragas. Even though they are not similar or allied they are termed as Mitra ragas.

Ritigaula, Kedaragaula, Kannadagaula, Hartkamboji, Chenchukamboji, Gummakamboji, Bhavapriya, Ramapriya, Kokilapriya, Chayanatta, Gambhiranatta, Ahirinatta, Punnagavarali, Jhalavarali, Kokilavarali, Hamsadhvani, Jhankaradwani etc.

There are many allied ragas having dual lakshanas or those having same svaras and arohana and avarohana. But they differ from one another by the way of singing. Eg. Lalitha and Abheri ragas have got two different lakshanas. Lalitha raga have been handled in two styles. Syama Sastri and Muthuswami Dikshitar have dealt these ragas in two ways. In Kriti 'Nannubrovu'(Syama Sastri) and Hiranmayim (Muthuswami Dikshitar) the Lalitha raga is dealt in different way. Another example is Thyagaraja's 'Nagumomu' in Abheri and 'Vinabheri' by Muthuswami Dikshitar. In these kritis Abheri raga is dealt differently. The former takes Chatusruti Dha while the latter takes Sudha Dha. Chintamani, attributed to 2 melas (6th and 7th) can be cited as another example. The stress on certain notes also reveals the individuality of each raga.

Arabhi	**Devagandhari**
1.Ga and Ni are weak svaras	Ga and Ni are Dirgha svaras.
2.Medium fast tempo	Vilambita laya
3.Janya and Dattu svara prayogas	Gamaka prayogas present.

Certain ragas will be having dual names. This is seen in the kritis of Muthuswami Dikshitar who gave different names to popular ragas. Pur vikalyani is given the name as Gamakakriya, Sudhadhanyasi as Udayaravichandrika etc.

Ganakala traditions

Classification based on the time theory or Ganakala is very important in both Carnatic and Hindusthani Music. In Hindusthani Music ragas are believed to express specific moods. Each raga has its own emotion or feeling and is capable of evoking certain sentiments or passion. Thus a raga is performed keeping with its mood. Mood and time of the day are to be interrelated. Some of the ragas are associated with different seasons of the year. The ganakala tradition of ragas has existed for many years. Based on the ganakala tradition the ragas are classified into three groups. Sandhiprakash ragas, purvanga ragas and Utharanga ragas. Sandhiprakash ragas are usually sung or played between 5 to 7 a.m. and between 5 to 7 p.m. Janya ragas which are derived from Bhairav,Poorvi and Marwa Thaat belong to this category. Purvanga ragas are those that are sung before midnight and also during the midday -

betweeen 7 a.m. to midday and from 7 p.m to midnight. Ragas that are sung between midday and 4 pm and between midnight to 5 am are called Uttaranga ragas. Ragas derived from Thaats like Kafi, Asavari, Bhairav,Todi etc come under this group. Seasons and timings affect the ragas. A day is divided into 2 parts from morning to 12 midday and from afternoon to 12 midnight. Certain ragas are suitable only for day while others are suitable only for night. .

In Carnatic music the ganakala theory of ragas is very old. Certain ragas are supposed to be sung during the appropriate time, but is not strictly adhered to. According to the time theory, ragas are grouped under many heads. Ragas that can be performed always are together termed as sarvakalika ragas. Examples are Kambhoji, Chakravakom etc. Ragas like Bauli, Bhupalam , Malayamarutham, Valaj, Nadanamakriya, Mayamalavagaula etc are to be sung between 4 am to 6 am. They are grouped as Poorvasooryodaya ragas. Prabhath or morning ragas are to be sung in the morning betwen 6 am and 8 am. Examples are Bilahari, Kedaram, Jaganmohini, Gaulipantu, Sudha Dhanyasi etc. Ragas like Dhanyasi,Saveri,Sudha Bangala,Abhogi, Devagandhari, Sudha saveri, Arabhi etc are to be sung between 8 a.m. to 10 a.m. They are grouped as purvamadhyanna ragas. Madhyanna ragas are those to be sung between 10 am to 12 noon. They are Mantrangu, Asaveri, Sriraga, Brindavana saranga,etc. Examples of ragas to be sung between 12 Noon to 4 p.m are Mukhari, Begada, Saranga, Darbar etc. Ragas like Purvikalyani Mandari, Vasantha, etc are to be sung between 4 pm to 6 pm. They are grouped as Sayanthana ragas. Ragas to be sung from 6 pm to 8 pm are grouped as Nisa ragas. Ragas like Todi, Kalyani, Sankarabharanam, Simhendramadhyamam, Bhairavi, Kharaharapriya etc come under this category. That is why we see most of the performers singing or playing some of these ragas. In addition they are perhaps the major ragas to be sung in concerts. There are certain ragas which are intended to be sung in certain occasions Odam or suitable odam tune is played or are rendered for boat festivals or Thoppam. Natta raga is used for singing Theradi (Chariot moving). Ragas like Kuriji, Nilambari, Aandabhairavi, are usually selected for Oonjal, Nalungu etc. Bhupala raga is sung during the early morning whtle Nilambari is performed when the sanctum sanctorum is closed. It is believed that the Diety is put to sleep.

Rasa bhava.

The classification of ragas based on Rasanubhava is very important. Ragas are grouped according to the rasas and emotions produced by them. Rasanubhava is something that should be experienced by oneself.

In raga alapana rasa forms an important aspect. This aspect has been dealt in detail by eminent lakshana karas. Rasa in common sense means taste, satisfaction, juice etc. Human beings can detect shadrasas, sweetness, bitterness, sourness, saltishness, astrigency and pungency. In music raga and rasa have a scientific basis. While rasa in Nataka is conveyed by words and action; in Kavya this is conveyed by words; and in Dance this is done by words, action, music and dance steps; in music this is done by ragas. The rasa of a piece of music can be perceived by the effect of combination of words and raga.

In fine arts rassare 9 in number and are together known as Navarasas. They are Sringara, Hasya, Karuna, Raudra, Vira, Bhayanaka, Bhibatsa, Adbhuta and Santha rasa.

Each rasa has its own sthayi bhava. They are Rathi, Hasa, Soka, Krodha, Utsaha, Bhaya, Jugupsa, Vismaya and Santha. The emotional or aesthetic effect of a raga depends upon the frequencies of notes that enter into its formation like its jiva and nyasa svaras. Most of the ragas are capable of expressing a single rasa while some others are capable of creating multiple effects. The jiva svara perhaps serves as the mirror of a raga. But the change of emphasis on a particular note changes the rasa produced. The tempo or speed of a composition also affects the rasa of raga. In compositions the composer is primarily concerned with the portrayal of rasabhava.

Of the Navarasas Sringara is considered as the 'Rasaraja'. The theme of Sringara has been the favourite of all composers. Sringara and Bhakthi were the feelings experiencedfrequently by human beings. Later three more rasas were added to the 9 rasas , they are Vatsalya, Preyas and Patriotism. This led to the emergence of manynew ragas and compositions in these ragas.

The opening phrase of a raga itselfmust be able to create the particular rasa, sense of aesthetic enjoyment or rasanubhuthi. Rasanubhuthi is something universal. Music is able to evoke the underlying rasa in its poetry. Based on rasa aspect, ragas can be classfied under following heads

1.The ragas that evoke gana rasa.

2.Those that evoke any one of the navarasa.

Ganarasa/Navarasa classification

Gana rasa is the aesthetic feeling experienced only through the medium of music. It is the aesthetic pleasure one experiences while listening to a piece of music. This will be more predominant when one hears a favourite raga. While the navarasas can be experienced by listening to good raga or musical composition certain musical compositions can evoke all rasas including gana rasas. The traditional pictures of Ragas and Raginees are really helpful in understanding the bhava theory. There are ragas that portray different rasas with different degree of intensity. For eg. Mukhari evokes pathos, at the same time Nadanamakriya, Punnagavarali, Ghanta, Ahiri etc can portray different degree of pathos - unbearable grief, very deep and overwhelming grief and heart rending grief. A raga is also capable of evoking different rasas by the change of emphasis on a note. Even though Mukhari evokes pathos, a feeling suggestive of raudra rasa is also brought by the quick tempo, and the fast rendering of the song. Sahana raga can evoke joy coupled with devotion. Khamas raga can create Bhakthi as well as Sringara rasa. Arabhi and Atana create the feeling of anger. At the same time Atana can also portray disgust. Ragas taking tivra svaras are joyful and vigorous, while some others have the capacity to create Melaprapthi. Examples are Hamsadhvani, Kalyani, Natta etc.

Ragas and the appropriate rasas produced by them

1.Mukhari	Sringara, vipralambha, (sorrow due to separation).
2.Paras	"
3.Bilahari	vira
4.Ahiri, Gaulipantu	Karuna
5.Arabhi	Raudra
6.Kambhoji	Hasya
7.Ghanta	Bhayanaka
8.Varali	Bhibatsa
9.Hindusthani Behag	Adbhuta
10.Syama	Santha
11. Kedaragaula, Bhairavi	Bhakthi
12.Bilahari, Mohana	Joy
13.Nilambari	Vatsalya
14.Saveri	Pathos, Sattire
15.Nata, Kedaram	Martial, Vira
16.Yadukulakambhoji,Asaveri	Repentance
17.Devagandhari	Pride
18.Surutti	Various rasas

19.Reethigaula, Poorvikalyani	Pleading
20.Kalyani	Jealousy
21.Bhupalam,Malayamarutham	Soothing effect
22.Vasantha	Loneliness

Ragas are also associated with colour, animals etc. Raga Bhairav and Thodi are associated with white colour in Hindusthani music. Bhairavi with golden colour, todi with saffron, Malkaus with red while Megha with yellow etc. In Carnatic music Vasantha raga is associated with white, Bhairavi with Golden yellow and so on. Ragas are also associated with Adhipathis. This forms an important landmark in the history of Indian music. Sankarabharanam is associated with Lord Shiva, Mohana with Lord Krishna, Bhairavi with Goddess Durga, Vasantha with Lord Nataraj,Natta, Hamsadhvani with Lord Ganesha, Shanmukhapriya with Lord Muruga.

The quality and nature of music of each country depends on the nature of the people,language and environment. While performing a concert the artist should strictly adhere to certain rules.It is commonly accepted that a concert should be begun with Natta raga and concluded with Surutti. In modern times this principle is not strictly adhered to. Instead it is started with a Ghana raga and concluded with a desya raga. This sytem has got a psychological and aesthetic effect. Such type of commencement helps in creating a musical atmosphere or melaprapthi. The concept of concluding a programme with Surutti, Saurashtra, Madhyamavathi is based on the fact that all these ragas are auspicious and highly suitable for concluding. Madhyamavathi is supposed to create a tranquilising effect. Now it has become a time honoured practice to conclude every concert with a brief alapana in Madhyamavathi. It is believed that alapana of this raga is a request of the performer seeking forgiveness of the goddess of music for the errors he has committed while performing.

Influence of ragas on man and nature

The geographical influence of a raga is remarkable. Indian music differs from region to region. In all the systems of music, the geographical conditions play a vital role. Seasons and times affect the systems of music., The odour of the earth and green vegetation can be nurtured by means of good music. It has been scientifically proved that many ragas have the capacity to increase the harvest, vegetation, growth of plants and trees. It is believed that a baby can be soothened or put to sleep by singing Nilambari. Bilahari is believed to have the power of bringing back

the dead to life. Thyagaraja is believed to have sung 'Najeevadhara' in Bilahari and brought back a person to life. Ragas like Megh, Malhar, Miya, Amrithavarshini are believed to have the power of bringing rain. It is historically recorded that eminent musician Tansen is credited to have created fire in the court of Akbar by singing Deepak Rag. Ragas like Megharagakurinji, Amritavarshini, Megharanjini etc possess the capacity to produce rain. It is a matter of experience that eminent musicians who sing well can produce rain by the proper rendering of a raga. The famous composer and prominent musician among the trinity Muthuswami Dikshitar is believed to have caused rain in the village of Ettayapuram. Musical therapy has now developed into a separate branch of study. Ragas can revive sick people and thereby quicken recovery.

The Bhatiyali raga reflects the steady flow of rivers of Bengal and the mournful singing of fisherman. Raga Mand depicts the ruggedness and the dryness of the rocks and sandy topography of the Marwar region. Raga Pahari reflects the echoes of the mountains and valleys and flowing sound of water. Singing of ragas like Alha, Barsali etc are believed to be auspicious and powerful enough to bring rain. Certain tunes are able to bring out the typical rural life of certain groups of people who perform their day to day work. The cart pullers and fisherman have simple tunes in simple ragas. Certain ragas are selected for this purpose. In some tunes the rites and customs of certain tribes are revealed. Ragas like Saurashtra, Palai, Kurinji etc belonged to certain tribes.

Folk music also admits of some tunes which are particular in that style only. It has its own natural charm and individuality. The simplicity of the tunes, swinging rhythm and straight notes enhance the beauty of the music. Some of the melodies have been in existence from very ancient times, whereas some others are in recognisable ragas. Ragas like Kurinji, Nadanamakriya, Nilambari, Yadukulakamboji, Saindhavi, Navaroj etc are some of the tunes found in folk music. Folk music in India is known by different names like nadodi sangita, podu sangita, lok sangita, grama sangita etc.

While coming to the general beliefs and disbeliefs of raga singing, there are many instances regarding these. Traditionally it is believed that raga 'Ahiri' should not be played before noon as it could deprive one's food. Further it is believed that Ahiri is a pathetic raga and it should not be sung in the morning.

Another belief is that if one sings Mukhari he will have to hear some bad news such as the demise of near and dear ones. There are certain incidents that are believed to have happened when Mukhari raga was rendered in some concerts. Mukhari is also a raga that is pathetic. Another similar belief is that Varali raga should not be taught to students. They should learn it from the guru by hearing only. The belief goes that teaching Varali raga will strain the relation between the guru and sishya. However this has led to many compositions in Varali going oblivious.

5

Ragas in other Systems of Music

Raga system which attained a high level of advancement developed into a separate branch of study. Indian music which started as a single system, later on developed into two systems - Karnatic and Hindusthani. Karnatic system developed in southern region without deviating from its original tradition. Hindusthani system sprang up in the 13th century during the period of Sarangadeva. With the advent of the Mohammedan invasion, the music system existing in the North was affected. The Muslims altered the very shape of the Music and a new system was introduced. It borrowed some of the aspects of Persian music in Ragas, musical forms, rendering etc. This system came to be known as North Indian Music or Hindusthani Music. Many new forms like Drupads, Dhamars, Thumris etc. were introduced in Indian Music.

Development of ragas in Hindusthani Thaats

The Thaat can be considered as the equivalent to the mela of South. Hindusthani Thaat system is believed to have been developed in the 19th century. Sri. V.L.Bhathkande is believed to have evolved the Thaat system from the ancient Raga-Ragini parivara system. Thaat represents

the parent raga in which svaras are arranged in a series of ascending order beginning from shadja and vice versa. The Thaat system which was based on musical practice, was devised as a means of organising the existing ragas into groups with shadja as the tonic note.

V.N.Bhatkande evolved 10 Thaats which formed the basic raga system for Hindusthani Music. It was from these Thaats that many other janya ragas were evolved. The 10 Thaats of Hindusthani Music with their principal svaras are as follows:

1.Kalyan	Sa, R_2, G_2, M_2, P, D_2, N_2, Sa
2.Bilawal	Sa, R_2, G_2, M_1, P, D_2, N_2, $\dot{S}a$
3.Khamaj	Sa, R_2, G_2, M_1, P, D_2, N_1, $\dot{S}a$
4.Bhairav	Sa, R_1, G_2, M_1, P, D_1, N_2, $\dot{S}a$
5.Purvi	Sa, R_1, G_2, M_2, P, D_1, N_2, $\dot{S}a$
6.Marwa	Sa, R_1, G_2, M_2, P, D_2, N_2, Sa
7.Kafi	Sa, R_2, G_1, M_1, P, D_2, N_1, Sa
8.Asavari	Sa, R_2, G_1, M_1, P, D_1, N_1, Sa
9.Bhairavi	Sa, R_1, G_2, M_1, P, D_1, N_2, Sa
10.Thodi	Sa, R_1, G_1, M_2, P, D_1, N_1, Sa

In Hindusthani system of music, only about two hundred ragas are popular and are generally sung. Even out of these, only fifty ragas are most popular. The remaining ragas which are prevalent among the two hundred ragas, are classified under the Upa ragas and upanga ragas. For instance: Bilawal varieties, Todi varieties, Kanada varieties etc. Each principal raga has many Upa ragas.

In Hindusthani Music, each Thaat gave rise to 484 ragas. The ten Thaats together resulted in 4840 ragas (484 x 10 = 4840). But practically, only 200 ragas are generally sung and popularised. Some ragas have developed from simple melodies having distinctive melodic shapes. The 10 Thaats were taken as the basic ragas. These gave rise to many new janya ragas called uparagas. The important Upa Ragas derived from different Thaats are listed below:

1. Bilawal Thaat

1.Alihya Bilawal	2.Shukla Bilawal
3.Devagiri Bilawal	4..Durga (of Bilawal variety)
5.Sarparda	6.Kukubh
7.Nata Bilawal	8.Lachasak

9. Shankara	10. Deshkar
11. Behag	12. Hem Kalyan
13. Maluba Kedar	14.Nata
15.Madha	16. Gunakali
17. Pahari	

2. Kalyan Thaat

1.Yaman	2. Yaman Kalyan
3. Suddha Kalyan	4.Bhoopali
5. Chandrakanta	6. Jayat kalyan
7. Purya	8. Hindole
9. Malashri	10. Kedar
11.Hamir	12. Kamod
13.Chayanat	14.Shyam kalyan
15.Goud Sarang	

3. Khamaj Thaat

1.Khamaj	2.Jhinjhooti
3.Soratha	4.Desh
5.Khambhavati	6.Tilang
7. Durga (Khamaj variety)	8. Rageswari
9. Jaijaiwanti	10. Gara
11. Tilak Kamod	

4. Bhairav Thaat

1. Bhairav	2. Ananda Bhairav
3. Shiva Bhairav	4. Ahir Bhairav
5. Kalingda	6. Megha Ranjani
7.Sourashtra	8. Jogiya
9. Gouri (I)	10. Ramkali
11. Prabhati	12. Bibhas
13. Lalit	14. Gunakali
15. Pancham	

5. Purvi Thaat

1. Purvi	2. Gouri
3. Reba	4. Shree
5. Deepak	6. Triveni
7. Malavi	8. Tanki
9. Jaitshree	10.Basant
11. Purya Dhanashri	12.Paraz

6. Marwa Thaat

1. Marwa	2. Purya
3. Sohini	4. Lalit

5. Basant (2)
6. Jati
7. Bhank
8. Vibhas (2)
9. Sajagiri
10. Maligoura
11. Panchama (2)
12. Gouri (3)

7. Bhairavi Thaat

1. Bhairavi
2. Malkauns
3. Bilaskhani Todi

8. Kaphi Thaat

1. Dhanashri
2. Saindhavi
3. Kaphi
4. Dhani
5. Bhimpalsi
6. Pradipaki
7. Pilu
8. Hansakinkini
9. Bhageswari
10. Bahar
11. Suha
12. Sugharayi
13. Kaushika
14. Shahana
15. Nayaki
16. Kanada
17. Madhu-Madhava
18. Sarang
19. Suddh Sarang
20. Brindavani Sarang
21. Samanta Sarang
22. Maiki sarang (Naiki)
23. Bada Hansa Sarang
24. Patamanjari
25. Goud Malhar
26. Sur Malhar
27. Ramdasi Malhar
28. Naiki Malhar
29. Megha Malhar

9. Asavari Thaat

1. Asavari
2. Jounpuri
3. Gandhari
4. Khat Raga
5. Koushika Kanada
6. Darbari Kanada
7. Ziolaph
8. Deshi

10. Todi Thaat

1. Todi
2. Gurjari Todi
3. Multani

Some of the most important ragas in the Hindusthani system are the following:-

1. Yaman
2. Shankara
3. Kamod
4. Hindole
5. Basant
6. Purvi
7. Sohini
8. Pilu

9. Deshkar
10. Bhageshri
11. Puryadhanashri
12. Desh
13. Bhimplasi
14. Jaijaivanti
15. Bhairav
16. Bhairavi
17. Kaphi
18. Darbari
19. Jounpuri
20. Malkouns
21. Todi
22. Bhoopali
23. Adana
24. Behag
25. Chayanat
26. Multani
27. Bahar
28. Goud-Sarang
29. Suddha Kalyan
30. Deshi
31. Brindavani Sarang
32. Durga
33. Vibhas
34. Jogiya
35. Ahir Bhairav
36. Asavari
37. Miya Malhar
38. Khamaj
39. Kedar
40. Purya
41. Tilang
42. Lalit
43. Bilawal
44. Marwa
45. Tilak Kamod
46. Hamir
47. Ramkali
48. Paraz
49. Kalingda
50. Khambhavati

Many of the ragas of Hindusthani Music have become popular in Karnatic Music with the prefix Desya or Hindusthani added. Eg. Desiya Thodi, Hindusthani Thodi, Hindusthani Bilawal, etc. List of Hindusthani ragas with their equivalent karnataka ragas is given below:

Hindusthani	*Karnataka*
1. Sri	Ramapriya
2. Bilawal	Shankarabharanam
3. Khamaj	Harikambhoji
4. Todi	Subhapantuvarali
5. Bhairavi	Hanumathodi
6. Kafi	Kharaharapriya
7. Hindola	Gamanapriya
8. Malkouns	Hindolam
9. Bhimplasi	Karnataka Devagandhari
10. Jogiya	Saveri
11. Bhairav	Mayamalavagoula
12. Bageshree	Sreeranjini
13. Durga	Sudhasaveri
14. Yaman	Kalyani
15. Bhoop	Mohanam
16. Jhinjooti	Chenchurutti
17. Rageswari	Nattakurinji
18. Lanka Dahan	Sri Raga

19. Ahir Bhairav	Chakravaka
20. Purya Dhanashri	Pantuvarali
21. Tilang	Natta
22. Des	Kedaragoula
23. Hemakalyan	Begada
24. Purvi	Kamavardhani
25. Asavari	Natabhairavi

There is great difference in the rendering of ragas in Hindusthani and Karnatic Music. In Hindusthani Music ragas are sung elaborately and over a longer duration. Gamakas are produced in a lower tempo. But in Karnatic Music the style of rendering raga alapana is different. The singers will be making prastaras in all the octaves based on the sanchara of the ragas.

Deshyakhamas is the same as Karnatic Khamas except that Desyakhamas takes Kakali Ni, Komal Dha and Antara Ga. But Karnataka Kapi is an upanga raga that takes Sadharana Ga and Kaisiki Ni. Chenchuruttl in Carnatic music is the equivalent to the Jhinjhooti of Hindusthani Music. Many other ragas like Desh, Maand, Hamirkalyani, Sindhubhairavi etc have also become popular in Karnatic music also.

Some of the ragas in Hindusthani music had established its own origin. Ragas like Malava, Jounpuri, Sindhu Bangala etc. are name of places, which became the ragas of that region. But ragas like Asavari, Gurjari, Saka, Ahiri etc. indicated the names of certain tribes. Some ragas like Malkouns, Yaman, Darbari Kanada etc were associated with certain moods.

Composers like Purandaradasa, Muthuswamy Dikshithar and Swati Tirunal have composed compositions in Hindusthani music. Dikshithar composed many compositions in Hindusthani Ragas. Krities like Rangapuravihara, Swaminathena, Soundararajam in Brindavanasarang, Jamboopathe, Nanda Gopala in Yamunakalyani, Purahara Nandana, Parimala in Hamirkalyani, Chetasri Balakrishnam, Akhilandeswari in Dvijavanti are examples. Through these compositions Dikshitar has tried to combine the two systems of Music and spread the divine message of the North in the South and vice versa. Swati Tirunal has also composed in Hindusthani Ragas. Smarajanaka in Behag, Viswesar in Sindubhairavi, Chaliye Kunjan Mo in Brindavanasarang, Devan ke pathi in Darbari kanada, Tharunijnan in Dvijawanti, Thillana in Dhanasri can be cited as examples.

But they attained a natural perfection and beauty in carnatic music. Style of rendering is quite different and in karnatic system, most of the ragas became very melodic. Bhoop (Mohana), Malkaouns (Hindola), Durga (Suddha saveri), Darbari Kanada (Kanada) etc. are some of the popular ragas.

Raga classification in Tamil Music

While a highly developed system of music evolved in major parts of India, the Tamils developed a musical system of their own. It is recorded that the Tamils possessed a highly advanced system of music and dance even before the time of Bharatha ie, from a period between 200 B.C. to 1200 A.D. Many of the Sangam works make reference about music prevalent in the Tamil region. The period of the Saiva saints and their contribution to the development of Tamil Music is very significant. In Tamil, music is denoted by the term 'Isai'. The division of Tamil land into different regions like pastoral region (Mullai), arable lands (Marutha), hilly areas (Kurunchi), waste lands (Palai), coastal regions (Neithal) etc, become a basis for raga classification. They developed Panns of their own and had different systems of music. In ancient works it is given that Iyal, Isai and Natakam were forms of entertainment. Tunes were denoted by the term pann. Pannathi meaning poem set to music, pannai meaning plan of performance, kuthar meaning dancers, pannat and porunar meaning musician were terms used in ancient tamil works in connection with music. Many sangitha Grandhas like *Isai Marabu, Isai nunukkam, Pancha marabu, Panchabharathiyam, Perunkurugu Perunnarai, Mudunari* and many works dealt with the sangitha sastra. In the famous Tamil epic *Silappathikaram*, the two chapters Arangetrakathai and Aachiyarkathai deal with theory of dance and Music. *Tolkappiam*, an ancient Sangam literature on grammar, make references to Tamil music.

The Tamil music was highly comprehensive, scientific and systematic. 'Sruthi' which formed basis of the scales was denoted by the terms Alaku and Mathirai. They used the 22 sruthis and the scale used was a scale of just intonation. The several notes of the Tamil music scale were known as Kural, Thutham, Kaikilai, Uzhai, Eli, Vilari, Thiram (Sa, Ri, Ga, Ma, Pa, Dha & Ni) respectively. The scales like hexatonic, pentatonic, quadratonic scales were known to the Tamils. Pann was the heptatonic or sampoorna scale. Panniyatiram (hexatonic), tiram (pentatonic) and tirathiram (quadratonic) were the different varieties of ragas, prevalent in Tamil music. It is this classification which led to emergence of audava, shadava, svarantara ragas. The total number of scales were

estimated to be 11,991 scales. The number of panns or major scales are fixed to be 103. The janya ragas were evolved from the major panns. The ancient scale of Tamil music is Harikamboji Mela which is the Pa murchana of Sankarabharanam. From this scale, by the process of Modal shift of Tonic, they evolved 7 scales as in Karnatic music. The Tevaram, Tiruppugazh and many other sacred Tamil hymns made use of Ragas. The hymns were recited with great devotion and musical importance.

The Panns were classified on the basis of the time theory. Pagalpanns, Iravu pans, Podupans were the classifications based on Ganakala. These ragas were intended to be sung during different times of the day. Of the 24 panns, 12 were pagalpanns (day ragas), 9 Iravu panns (night ragas) and 3 podupanns (sarvakalika ragas). The 12 pagal panns are Nattappadi, Puranitramai, Gandharam, Piyandaigandharam, Kausikam, Indalam, Takkesi, Sadari, Mattaragam, Pazhampanjuram, Gandhara panchamam and Panchamam. The Iravu panns are 9 in number and they are Takka ragam, Pazhamtakka ragam, Sikamaram, Kolli, Kollikkauvanam, Viyazhakkurinji, Megharagakkurinji, Andalikkurinji and Kurinji. The three poduppanns are Senturutti, Tiruthandagam and Sevvazhi. We get reference about these panns in ancient Tamil compositions like Tevaram, Thiruppugazh and also in works *Silappathikaram* and Sangam literature. In the Tevaram hymns, most of the songs were set to janyas of Harikamboji or the murchanas of this mela.

Ragas and their equivalent panns in Tamil Music.

Tamil Pann	Karnatic Raga
1.Kolli	Navaroj
2.Jeekamaram	Nadanamakriya
3.Sevvazhi	Yadukulakamboji
4.Kausikam	Bhairavi
5.Senthurutti	Madhyamavathi
6.Panchamam	Ahiri
7.Viyazhakurinji	Saurasthram
8.Takkesi	Kambhoji
9.Gandharapanchamam	Kedaragaula
10.Nattapaadai	Gambhiranatta
11.Pazhampanchuram	Sankarabharanam
12.Sadari	Pantuvarali
13.Puraneermai	Bhoopalam
14.Gandharam	Hejjuji
15.Pazham gandharam	Sudhasaveri
16.Indalam	Nadanamakriya

17.Nattaragam	Pantuvarali
18.Takka	Kambhoji, Kannada Kambhoji
19.Pazhamtakkaragam	Arabhi
20.Megharagakurinji	Neelambari
21.Andalikkurinji	Sama
22.Kurinji	Malahari
23.Tiruttandagam	Harikambhoji
24.Vegada	Begada

Ragas in Kathakali Music

Like Tamil Music, Kathakali Music also developed an individual style. Music in Kathakali adopted the Sopanam style of singing. 'Sopana' style of singing is singing of compostions in vilambita laya raising, step by step like the sopana steps. It is also believed that this was the style of music sung by musicians (Marars) standing in front of the sopanappadi. Kathakali Music owes much to Jayadeva's Ashtapadi, since it has borrowed the singing form from Jayadeva's *Gita Govindam*. Ashtapadi singing before the steps of sanctum sanctorum ie. the 'sopanam', was prevalent in the temples of Kerala. The singers adopted sopana style which was slow swinging rendering of Ashtapadis to the accompaniment of Idakka. The 'Manjutara' is sung at the beginning of a Kathakali performance. Manjutara is a famous Ashtapadi in *Gita Govinda*. Kathakali Music has its own characteristic features and peculiarities. Differences can be found in the rendering of Ragas. The method of singing Kathakali padas has been handed down traditionally, only orally. Since the very aim of Kathakali musicians is to help the actor in Abhinaya, music is considered secondary in Kathakali giving priority to literature and the Bhava. The musician should watch the progress of gestural representation and sing according to the abhinaya. Kathakali Music is for acting and not for the sake of music. Many of the Ragas used in Kathakali are ragas prevalent in Carnatic Music. But the style of rendering is entirely different. Some of the ragas even though same in its sanchara, have different names. There are certain ragas which are native to Kathakali Music. Each raga is associated with a particular rasa or emotion. Rasa bhava is very important. The relationship between Raga and Rasa is well maintained and retained by the Musician. Kathakali Music is quite ferocious in nature. It may due to the accompaniments used in Kathakali which are of martial type. Both Chenda and Chengila are asura vadyas and it is practically difficult to sing softly or melodically to the accompaniment of these martial instruments.

Care is taken by the singers to evoke the particular rasas intended to be expressed bythe particular padas. In singing the Dukhakhandaram, pathos is clearly portrayed. Ragas like Nilambari, Sankarabharanam, Begada, Kalyani, Mohanam, Madhyamavathi, Kamboji, Nadnanamakriya and many other ragas of carnatic music are used in Kathakali music. But here the rendering of the raga is different. Even while improvising on a raga care is taken to see that the bhava or mood of the scene is fully brought out.

Ragas used in Kathakali and its equivalent in Karnatic music,.

Kathakali raga	*Karnatic Raga*
1.Atana	Same, janya of the 29th mela
2.Asaveri	Same. 8th janya
3.Anandabhairavi	Same. janya of 20th mela
4.Arabhi	Same. janya of 29th mela
5.Ahiri	Same. janya of 8th mela
6.Indalam	Hindolam, janya of 20th mela
7.Indisa	No equivalent
8.Useni	Huseni, 22nd janya
9.Erikkilakamodari	Yadukulakamboji
10.Kalyani	same
11.Kapi	same
12.Kanakkurinji	Dravida raga some what like Nattakurinji
13.Kamodari	Kamboji, 28th janya
14.Kurunji	Kurinji, 29th janya
15.Kedaragauda	Kedaragaula, 28th janya
16.Kedarapantu	Similar to Kedaragaula
17.Kedaram	Same, 29th janya
18.Khamaj	Khamas, 28th janya
19 .Gopikavasantham	Same, 20th janya
20.Gaulipantu	Same, 15th janya
21.Khandaram	No equivalent
22.Chenchurutti	Same, 28th janya
23.Todi	Same, 8th mela
24.Devagandhari	Same, 29th janya
25.Desakshi	Same, 28th janya
26.Dvijavanti	Same, 28th janya
27.Navarasam	Navaroj, 29th janya
28.Nattakurinji	Same, 28th janya
29.Nagasvaravali	Considered to be similar to Punnagavarali
30.Nadanamakriya	Same, 15th janya

31.Neelambari	Same 29th janya
32.Pantuvarali	Same.
33.Parasu	Paras
34. Paati	Different
35.Punnagavarali	same
36. Puraneer	No equivalent
37.Puravali	Purvavarali
38.Poorvi	
39.Purvikalyani	Same
40.Balahari	Same
41.Bhoopalam	same
42.Bhoori	No equivalemnt
43.Bhairavi	Same
44.Madhyamavathi	Same
45.Malahari	Same
46.Maradhanasi	Nearly similar to Dhanyasi
47.Malavi	Same
48.Mahuri	
49.Mukhari	Same
50 .Mohanam	Same
51.Mangalakausika	Mangalakaishiki
52.Vasanthabhairavi	Same
53. Vegada	Begada
54. Vrindavanasaranga	Same
55. Sankarabharanam	Same
56.Sudhabhairavi	22nd janya
57. Sriragam	Same
58. Srikandi	No equivalent
59. Sahana	Same
60. Samanthamalahari	No equivalent
61. Sarangam	Same
62. Saveri	Same
63. Surutti	Same
64. Sruthimalari	No equivalent
65. Saurastram	Same

In Kathakali music the use of raga alapana is limited. He follows the pada or words giving stress to the meaning. The emphasis is on the delineation of rasa and bhava. Embellishments are avoided. Music affords little scope for delicate touches and finest imporovements. Now a days there is a trend on the part of the musicians to introduce classical style of singing.

Time theory of singing ragas is also followed in Kathakali music. In ancient times Kathakali performance lasted for the whole night.

Bhoopala was usually sung at the end of the performance in the early morning. Selection and allotment of ragas were very carefully done. Ragas adjusted very much with the time and sentiments. From the high and complicated range of ragas and talas it is evident that this style of music had a commendable past. But it is very unfortunate that due to lack of scientifically preserved notations, Kathakali music is losing its original tradition.

Western music

Before ending the chapter, it will be in order, to append a note on western music as well. While Indian system of music developed its own style, western music adopted a different system. Similarities to Indian Music, of course, can be found in the western system also.

In western music, raga or mela is known by the name scale or mode. A scale is a chain of successive notes arranged in order for the construction of a melody. The term 'scale' is believed to have originated from the Latin word 'scala ' meaning a ladder. The scales can be defined in terms of the tones on which it is based and also on the arrangement of the tones within it.

The two important scales of western music are major and minor scales which were evolved between 17th -19th Centuries. It is from the major scale that the new scales were evolved by modal shift of Tonic. Different modes were also evolved. There were 6 important modes known as the church modes. They are Dravidian mode, Phrygian mode, Hydian mode, Mixohydian mode, Aeolian mode and Ionian mode. Of these Aeolian mode is similar to the minor scale while the Ionian mode is similar to major scale. In a major scale there is a semitone between 3rd & 4th, and between 9th & 8th notes. Whereas the other notes are separated by whole tone intervals.



A minor scale has a semitone between the 2nd & 3rd, the 5th and 6th and 7th, raised by a one semitone. It is of two types.In harmonic minor scale there is a semitone interval between the 2nd & 3rd, 5th &

Table.14
Comparative Derivation of scales by Modal shift of Tonic

Greek	Ecclesiastical	European	Arabic	Indian C.M/Tamil/H.M
Lydic	Ionian	Mode from C	Mela Mode	Dhirasankarabharanam Arumpalai/Bilawal
Phrygian	Dorian	Mode from D	Irak Mode	Kharaharapriya/Kodippalai/Kafi
Doric	Phrygian	Mode fromE	Mexmoum mode	Thodi/Villaripalai/Bhiravi
Hypo-lydic	Lydian	Mode from F	Edzelmode	Kalyani/merchempalai/Yaman
Hypo-phrygian	Mixolydiam	Mode fromG	Djorka mode	Harikambhoji/Chempalai/Khamas
Hypo-doric	Aeolian	Mode from A	Usa mode	Natabhairavi/Padumalippiai/Asavari
(Mixo Lydic)	(Locrian)	Mode from B	Saikamode	Nilambari/Chevvazhippalai/

C.M Carnatic Music, T.M - Tamil Music, H.M - Hindustani Music.

6th and between 7th & 8th. There will be 3 semitonesd in minor scale.This system was known in India even more than 2000 years ago.

Minor scale



New modes or scales have been evolved through Modal shift of Tonic. Further the Lydic, Phrygian, Doric, Aeolian, Locrain modes of Greece and other countires were also evolved in this way. The 84 scales of ancient Chinese Music are believed to have been evolved from the 84 jathies of Bharatha. The pentatonic scale Mohana is prevalent in China, Japan, Havali, Pacific islands and also in Scottish and Celtic Music. The panchama murchana of Mohana, Suddhasaveri, is also found in many countries. Mechakalyani is found in Hungarian music and Simhendramadhyama in European gypsy music. The major scale which is equal to Sankarabharanam of South and Bilawal of the North, is also the major scale in European music. The Harmonic Minor scale which is equivalent to Keeravani of South, and the melodic minor scale,diatonic scale etc. are prevalent in all systems of Music.

In western music we can find a highly developed scheme of scale. Here the system is based on scale of equal temperament. In this the sthayi or scale is devided into 12 equal intervals. The difference between notes will be a semi-tone. Notes will be true to their pitch without any variation or shakes. Equal temperament is the scale followed in European music. Intervals that deviate from equal temprament will sound out of tune for the westerners.

European Music centered around the Major scale. It always conceived a scale with a leading note.

The western system of Music has the major scale as the basic scale. The other scales a - obtained by the modal shift of tonic ie. by changing the fundamental no'

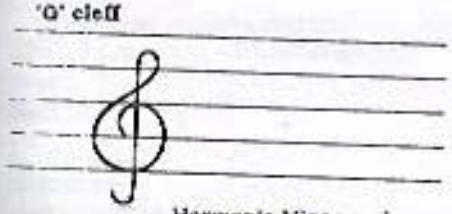
The major scale is C D E F G A B (sa ri gu ma pa dhi nu). Variations from these scale can be implemented by adding flat 'b' or sharp

signs to each note or at the begining of the scales. The value of Major scale is

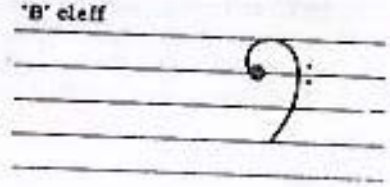
C	D	E	F	G	A	B	C
S	r	g	m	p	d	n	s
0	200	400	500	700	900	1100	1200 cents
1	1.22	1.260	1.335	1.498	1.682	1.888	2 Ratio
240	269.4	302.4	259.4	403.4	453.4	480	Frequency vibration

In western music, compositions are notated in staff notation. In staff notation the notes are written on 5 parallel lines with the help of signs or symbols 'G' or 'C'. The G cleff, C Cleff, F Cleff are used for writing melodies. Indian Melodies can be written in 'G' cleff. The major scale can be written as

'G' cleff



'B' cleff



Harmonic Minor scale



The other scales prevalent in western music, are Minor scale, Diatonic scale, Major diatonic scale, Minor diatonic scale etc. Many of the ragas like Kharaharapriya, Keeravani, Durga, Mohana, Suddhasaveri etc are also prevalent in the scales of some countries. The Pythagorean scale is somewhat similar to Devagandhari raga.

From the above classifications one can get a general idea about ragas their origin, evoluttionary growth and development. But karnatic music is deep and vast like the ocean and so no study of the Ragas of Carnatic Music will be complete. Perhaps Indian Music is the only system which has developed and used hundreds of heptatonic, hexatonic and pentatonic scales.

Raga Lakshanas

ABHERI

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

This is an audava sampoorna janya raga derived from the 22nd mela Kharaharapriya. A bhashanga raga in which Sudha Dha occurs as anya svara. The svaras figuring in the raga are Shadja, Chatusruti Ri, Sadharana Ga, Sudha Ma, Pa, Chatusruti Dha, and Kaishiki Ni.

'Nagumomu ganaleni of Saint Thyagaraja is a popular composition in this raga. A sarvakalika raga in which Ni and Ri comes as raga chaya and nyasa svaras. Janta, dattu varisa prayogas lend beauty to this raga. A raga that shines well when rendered in Madhya and drutha laya. In 'Vinabheri', the occurence of Sudha Dha is quite frequent expecially in the phrase pdp. Karnataka Devagandhari and Bhimplas have some resemblence with Abheri.

Sanchara:

Pmg-grs-nsgrS-nsgMp-gmpNnddpmGr-gmpNp-nns-nsgrs-nsgmgRs-sndpgmpnS-ndpmG-gmpNdpmG-gmpdpmG,r-nsgr-nsndpN-SnGrs

Compositions

Kriti:		
Vinabheri	Adi	Muthuswami Dikshitar
Kanda vandarul	Adi	Papanasam Sivan
Nagumomu ganaleni	Adi	Thyagaraja
Endu baradayo	Adi	Purandaradasa
Nanjundeswara	Adi	Mysore T.Chowdiah
Papathraya harana	Adi	Krishnamacharyar
Parthan therai	M.Chapu	Krishnamachariar
Irabekku Sajjanarige	Adi	Gopaladasa
Ekamranatha	Adi	Periyaswami Thooran

Bhajare re manasa	Adi	Vasudevachar
Ninnuvina marigalada	Rupaka	Syama Sastri

ABHIRI

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

An apoorva vakra shadava shadava raga derived from the 47th mela Suvarnangi. Svaras taken by the raga besides Sa and Pa are Sudha Ri, Sadharana Ga, Prati Ma, Chatusruti Dha and Kakali Ni. A minor popular raga having only one known composition.

Compositions

Kriti:

Paripahi sri rama	Rupaka	C.Rangath

ABHIRAMAM

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

A janya raga derived from the 49th mela Dhavalambari. A shadava sampoorna raga in which Ga is omitted in the arohana. The svaras taken by the raga are Shadja, Sudha Ri, Antara Ga, Prati Ma, Pa, Sudha Dha and Sudha Ni.

This is a rare raga which is mentioned in the work *Karunamrita sagaram* by Abraham Pandithar. The known composition is 'Karuna Nidhiyin' set to misra chapu tala. A raga having limited scope for alapana and svara prasthara. An example of vivadi raga.

Compositions

Kriti:

Karunanidhiyin	M.Chapu	Abraham Pandithar

ABHOGI

Aro: s r g m d ṡ Ava: ṡ d m g r s

A janya raga derived from the 22nd melakartha Kharaharapriya.. An audava upanga raga having 5 svaras in both arohana and avarohana. Besides Sa and Pa the notes taken by this raga are Chatusruti Ri, Sadharana Ga, Sudha Ma, Chatusruti Dha. Pa and Ni are varjya svaras, whereas Ga and Dha are jeeva svaras. A sarvakalika raga whose beauty is enhanced by janta svara prayogas.

Sanchara:
gmdṠ - ṡdṙṡdmD - Dṡṙġṙṡ - Dṙṡdm - gmmddṡdṙṡDm - gmDmggrR
grsḊ - rḊS

Compositions

Varna		
Evaribodha	Adi	Pattanam Subramonia Iyer
Sri rajagopala	Triputa	Venkataramana Bhagavathar
Kriti		
Sada smarami	Jhampa	Ambujam Krishna
Mamava sada	Rupaka	R.N.Doraiswamy
Manasaraga ne	Adi	G.N.Balasubramoniam
Thamasamika talamu	Rupaka	G.N.Balasubramoniam
Sabhapathikku	Rupaka	Gopalakrishna Bharathi
Deenadayaparane	K.Chapu	Krishnamachariyar
Arul Paluthelukindra	Adi	T.Lakshmanan Pillai
Naanartyadenai	Adi	T.Lakshmanan Pillai
Tirupathi malai	Adi	Lakshmikrishna
Nannu brova nee kemi	Adi	Lalithadasar
Mahadeva	Adi	M.D.Ramanathan
Jaya narayana	Adi	Muthaiah Bhagavathar
Ninnu nammi nanu	Eka	Muthaiah Bhagavathar
Sri shiv jaya vaibhave	Adi	Muthaiah Bhagavathar
Sri lakshmivaraham	Adi	Muthuswami Dikshitar
Nilepudu daya	Adi	Mysore Sadasiva Rao
Inithidum kanye	Adi	N.S.Chidambaram
Saravanabhava shanmuga	Adi	N.S.Ramachandran
Sri mahaganapathe	K.Chapu	N.S.Ramachandran
Anandamayi nadamadiya	Adi	Nila Ramamoorthy
Nekkurukl unnai	Adi	Papanasam Sivan
Thiruvullakkaruththu	Adi	Periyaswami Thooran
Manasavridha	Adi	Ramanad Srinivasa Iyengar
Navaloori	Rupaka	Ramanathan Chettiar
Manasu nilpa sakthi	Adi	Thyagaraja
Nannubrova nee kintha	Adi	Thyagaraja
Neelakanta niranjana	Rupaka	Thyagaraja
Dhainyapaka	K.Chapu	Thulaseevanam
Samrakshana mam palaya	Rupaka	Mysore Vasudevachar
Chinthanai cheymanane	Adi	R.Venugopal
Sarva vigna harana	Adi	R.Venugopal
Mamava vidyadhiraja	Adi	Thulaseevanam
Tiruppugazh		
Avashiyamun	Triputa	Arunagirinathar
Ninaithadethanai	Jhampa	Arunagirinathar

AGNIKOPAM

Aro: s g m p n ṡ Ava: ṡ n p m g r s

An audava shadava janya raga derived from the 22nd mela Kharaharapriya. Arohana deletes Ri and Dha , while avarohana deletes Dha. Svaras taken by the raga are Shadja, Sadharana Ga, Sudha Ma, Pa, Kaishiki Ni and Chatusruti Ri. It is a minor raga having limited scope for alapana and svaraprasthara. The raga has close resemblence with Udayaravichandrika and Abheri.

Compositions

Padmanabhaparipoorna	Adi	R.Sreenivasan

AHIRI

Aro: s r s g m p d n ṡ Ava : ṡ n D p M g r s

"Ahiri raga sampoorna sangraha sthothraranjanaga
Geethokthimela Margena baanayame prakeeyathe
आहिरी राग संपूर्ण संग्रह स्तोत्ररंजनाग
गीतोक्तिमेल मार्गेण बाणयामे प्रकीर्यते ॥

The above sloka is given by Venkitamakhi in his *Chathurdandi Prakasika*. The sloka describes the lakshana of Ahiri raga. The same lakshana is given by Subbarama Dikshithar in his *Sangeetha Sampradaya Pradarshini* also.

This janya raga belongs to the bhashanga group. An example of arohana vakra sampoorna raga. This is an early morning raga. One of the ragas among the 19 prachina mela padhathi. This is derived from the 8th mela Hanumathodi wherein Ga, Dha and Ni are the jeeva svaras. The svaras figuring in this raga are Shadja, Sudha Ri, Sadharana Ga, Sudha Ma, Pa, Sudha Dha and Kaishiki Ni. In certain svara phrases Antara Ga and Kakali Ni also occur. A tristhayi raga having a number of subtle srutis of the Indian Music. A raga capable of expressing pathos.

Ahiri is one of the old ragas. References to this raga are found in many musical treatises like *Sangita Makaranda*, *Sangita Samayasara* etc. There is a controversy regarding the parentage of Ahiri. While some consider this to be the janya of Thodi, others place it under Vakulaabharana or Natabhairavi. The occurence of Antara Ga, Kakali Ni, Chatusruthi Dha etc, stress the fact that it can be a derivative of Suryakantham as well. The phrase ṡnṠ ṙṡ ṡnṠ ṙṡR reveals the tinge of Kakali Ni.

Sudha Ri and Ga are kampita svaras while Ri, Ma and Ni are raga chaya svaras. In addition to pathos this raga also evokes karuna rasa. A gamakavarikarakthi raga used in kritis, operas,dramas, dance forms etc.

In Tamil music this raga is known by the name Panchamam, a raga that can be rendered only with a Lakshyagranam.Murchana prastharas are not possible in this raga.

Sanchara

pdnṠ-N,dnDp-P̂hpm-gMgrR-srGMpdNṡ-ṡrṠṙṡ-ṡnṠṙṡṙṡR̂-ġMġrR-ṡSnNd-dnDpppPm-gMgrR̂-snṠṙṡ-NS

Compositions

Kriti

Mayamma yani ne	Adi	Syama Sastri
Aadaya sri raghu	Adi	Thyagaraja
Challare ramachandruni	M.Chapu	Thyagaraja
Etula gapaduduvo	Triputa	Thyagaraja
Poola panpu nida	Desadi	Thyagaraja
Kusumakara vimana	Adi	Muthuswami Dikshitar
Sri kamalamba jayathi	Rupaka	Muthuswami Dikshitar
Thillai valamchutrinar	Rupaka	Gopalakrishna Bharathi
Manasi dussahamayyo	M.Chapu	Swati Tirunal
Manasi basacha	Triputa	Swati Tirunal
Paramapurusha nanu	Chapu	Swati Tirunal
Pannagendrasaya nirupa	Adi	Swati Tirunal
Nadanai dayai	Rupaka	Vedanayakam Pillai
Gasi ela bettevu	Adi	Pallavi Sesha Iyer

Pada

Yelaguna Rammandune	Adi	Kshetragna
Talajalane	Ata	Kshetragna
Varayama surani	Ata	Swati Tirunal
Yemi sethine	M.Chapu	Kshetragna
Enthatha thella vara	M.Chapu	Kshetragna
Ye reethi vegindunane	M.Chapu	Kshetragna
Ni ke dayara	Rupaka	Kshetragna
Pachiyodali Damara	M.Chapu	Kshetragna
Rama rama prana sakhi	Jhampa	Kshetragna
Talaradamma	Adi	Kshetragna

ALANKARI

Aro: s g m d n ḍ ṡ Ava : ṡ n d m g s

An apoorva raga derived from the 53rd melakartha Gamanasrama. This is an audava audava raga having vakra sancharas only in the arohana. Ri and Pa are deleted in this raga. The svaras figuring in this raga are shadja, Antara Ga, Prati Ma, Chatusruti Dha and Kakali Ni. This can perhaps be considered as the Prati Ma of raga Hindolam. Hamsanandi and Sunadavinodini have some resemblence with this raga. A minor raga having only one known composition.

Sanchara

gmnD- mnDmGs- ṇsgmD-gmdnDṠ-ṡndmG-gmdnṠ-nṡĠ-ṡġṁġṡ-ṡnnddmmgGs- snḊ-ṇds

Compositions

Kriti

Navaratrotsava	Rupaka	Muthaiah Bhagavathar

AMARASENAPRIYA

Aro: s r m p n ṡ Ava : ṡ n p m r g s

A janya raga derived from the 60th Mela Neethimati. An audava vakra shadava raga. The svaras taken by this raga are Shadja, Chatusruti Ri, Prati Ma, Pa, Kakali Ni and Sadharana Ga,

This raga is believed to be an invention of Amarasena, the famous king. A minor popular raga having one compositions.

Compositions

Kriti:

Atramilla athisayame	Rupaka	T.Lakshmanan Pillai

AMBHOJINI

Aro: s r g m d n ṡ Ava: ṡ n d m g r s

Aro: s r g m d ṡ Ava: ṡ d m g r s

A janya raga derived from the 28th melakartha Harikambhoji, having two arohana and avarohana - one shadava and the other audava variety. A panchama varjya raga. The svaras taken by this raga are Sa, Chatusruti Ri, Antara Ga, Sudha Ma, Chatusruti Dha and Kaishiki Ni. Nishada

is varjya in the audava group. A raga having limited scope for alapana. It is believed that there is only one known composition in this raga.

Compositions

Kriti:

Aayandoru seyal	Adi	Ramanathan Chettiar

AMRITABIHAG

Aro: s m g p n d ṡ Ava : ṡ n d m g s

A janya raga derived from the 65th mela Mechakalyani. A vakra shadava audava raga in which Ri is varjya in both arohana and avarohana. Pa is deleted in avarohana. Svaras taken by this raga are Shadja, Prati Ma, Antara Ga, Pa, Chatusruti Dha and Kakali Ni. A dviswara vakra raga. A minor raga with limited scope for alapana. Closely allied raga is Amritavarshini.

Compositions

Kriti:

Kamalacharane	Adi	G.N.Balasubramoniam

AMRITAVAHINI

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

A shadava shadava upanga janya raga derived from the 20th melakartha Natabhairavi. Ga is varjya in arohana and Pa in avarohana. The notes taken by this raga are Sa, Chatusruti Ri, Sudha Ma, Pa, Sudha Dha and Kaishiki Ni. Jeeva svaras of this raga are Ma and Ni. A sarvakalika raga, that came into prominence through the compositions of Thyagaraja.

Sanchara:

pdnṠ-ndmGr-srmP-dnṠ-pdnD MGR-dnsrgM-pdnD-dnṡṘ-,ṡrmġṘṡ-ṘġsR-,ṡndm gR-srmpdndmGr- grsrgrs.

Compositions

Kriti:

Sri rama padama	Adi	Thyagaraja

Thirupugazh

Kuyilonru moli	Triputa	Arunagirinathar

AMRITAVARSHINI

Aro: s g m p n ṡ Ava: ṡ n p m g s

This raga is of two types. One derived from the 39th melakartha Jhalavarali and the other from the 66th melakartha Chitrambari. An audava upanga janya raga. The svaras figuring in this raga besides Shadja and Panchama are Antara Ga, Prati Ma, and Kakali Ni. Ga and Ni are the raga chaya svaras while Ri and Dha are varjya svaras. This minor raga shines well when sung in Madhyamakala. Pratyahata gamaka lends beauty to this raga. This is believed to be a rain producing raga and Muthuswamy Dikshithar is credited with the incident of creating rain in the village of Ettayapuram when he sang the famous kriti 'Anandamrithakarshini' in Adi tala. The raga derived from Jhalavarali is Ubhayavakra type wherein Panchama is the Vakra svara. Aro: s r g m p d n p ṡ Ava: ṡ n p d m g r s.

Sanchara:

gmpnpmg,-sgmPmG-pmgmgs-ṇsgmpN-gmpnpṡ nṡġ- ṡġmp,mġmĠṠ-ṡnĠṡnpmgmG- ṡnnp pmG- ṣṇsĠṣṇpN-ṇsgmgs

Compositions

Kriti:

Anandaamritha karshini	Adi	Muthuswamy Dikshitar
Himagiri kumari	Adi	Muthuswamy Dikshitar
Thripurasundari na pai	Adi	Lalithadasar
Maharajni mahalakshmi	Triputa	Muthaiah Bhagavathar
Sathvikam sankaram	K.Chapu	Muthaiah Bhagavathar
Sudhamayi sudhanidhi	Rupakam	Muthaiah Bhagavathar
Hari megharasa	Adi	Narayana Thirtha
Sridharan sodariye	Rupaka	Nila Ramamoorthy

ANANDABHAIRAVI

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

A bhashanga janya raga derived from the 20th melakartha Natabhairavi. A vakra shadava sampoorna raga. The svaras taken by this raga are Sa, Chatusruti Ri, Sadharana Ga, Sudha Ma, Pa, Sudha Dha and Kaishiki Ni. The bhashanga svara Chatusruti Dha, figures in the phrases ṡ n d p - p d n d p etc. Ni is varjya in the arohana. Ga, Ma and Ni are the jeeva svaras. One of the oldest ragas which is sung always. The melodic individuality of the raga is revealed when sung in vilambakala.

This raga is used for singing slokas, lullabies, marriage songs, folk tunes etc. in addition to svarajathies, varnas, kritis,kirtanas etc.

Syama Sastri popularised this raga to a great extent. He has shaped this raga to its present form. There are many compositions in this raga. A raga capable of evoking karuna and sringara rasas.

Sanchara

gmp,-p,,npm-mp, mgrG,-gmddpmGr,-gmpm gr rgS,-sr N,-sPm,-mgpmgrG- pdpmpṡN,- nṡgrS-pnṡr-ndP-mpRṡ-ṡndp-mPnpm-grmn-ssgg-mPmgR- srpmgRS

Compositions

Swarajathy		
Paveo manasa	Adi	unknown
Varna		
Sareku	Adi	Subbarama Dikshithar
Sami ni rammanava	Ata	unknown
Sakhiye inda	Adi	Ponnayya Pillai
Kriti:		
O jagadamba nannu	Adi	Syama Sastri
Maanasa guruguha	T.Eka	Muthuswamy Dikshitar
Dandayudhapanim	Rupaka	Muthuswamy Dikshitar
Thyagarajayoga vaibhavam	Rupaka	Muthuswamy Dikshitar
Anandeswarena	M.Eka	Muthuswamy Dikshitar
Kamalamba samrakshathu	M.Chapu	Muthuswamy Dikshitar
Paradevathe namasthe	Adi	Muthuswamy Dikshitar
Abhayamba nayaka	Adi	Muthuswamy Dikshitar
Pahi sri girirajа suthe	Adi	Syama Sastri
Himachala tanayu bro	Adi	Syama Sastri
Marivere gati	M.Chapu	Syama Sastri
Samaganapriye	Adi	Periaswamy Thooran
Amba nee charanamu	Adi	Ramaswamy Dikshithar
Krishna karunakada	Adi	Swati Tirunal
Pahi tarakshupurasalaya	Adi	Swati Tirunal
Varija vadana	Adi	Swati Tirunal
Ksheerasagara vihara	Jhampa	Thyagaraja
Nike teliyaka pothe	Adi	Thyagaraja
Rama rama ni varamu	Adi	Thyagaraja
Ninai maname skandane	Rupaka	Papanasam Sivan
Bhetta danta durithavu	Adi	Purandaradasa
Narayana ninna	Ata	Purandaradasa
Sadbhakthiyu galga	Rupaka	Ramanad Srinivasa Iyengar

Jiva padagai	Adi	Subramania Bharathi
Enna seyven	Adi	Arunachalakavi
Narayana haregovinda	Adi	Bhadrachala Ramadas
Mahavishnusodari	Adi	Muthaiah Bhagavathar
Paradevi Thirupparkadal	Rupaka	Nilakanta Sivan
Padam		
Poonden nermozhi	Adi	Swati Tirunal
Balike moham	Adi	Swati Tirunal
Manini vamatha	Jhampa	Swati Tirunal
Hithavu gademo	Adi	Kshetrajna
Urake chalamoochesara	Triputa	Kshetrajna
Tillana		
Dhim Dhim	Adi	Swati Tirunal
Utsavaprabandham		
Andolika vahane	M.Chapu	Swati Tirunal

ANANDAVALLI

Aro: s g m p n ṡ Ava: ṡ n p m g s

An apoorva janya raga invented by P.K.Rajagopala Iyer of Ambattur. This is an audava raga derived from the 52nd mela Simhendramadhyamam. Ri and Dha are deleted in both arohana and avarohana. Svaras figuring in this raga are Sa, Sadharana Ga, Prati Ma, Pa and Kakali Ni. This raga is to be sung at night and it is capable of evoking bhakthi and karuna rasas.Another raga Soudamini has also got the same arohana and avarohana derived from the same mela. In Hindusthani music this raga is similar to the Mooltani and Malasree.

Compositions

Varna		
Samini thodi teve	Adi	P.K.Rajagopala Iyer
Manasa bhavaye	Chapu	P.K.Rajagopala Iyer

ANDHALI

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

An audava vakra shadava janya raga derived from the 28th melakartha Harikamboji. Its arohana and avarohana are similar to that of Gaula raga. The notes taken by this raga are Sa, Chatusruti Ri, Sudha Ma, Pa, Kaishiki Ni and Antara Ga. Dha is varjya in both arohana and avarohana. Ga is deleted in arohana. An upanga raga which can be sung always. This raga has been mentioned in *Sangita samayasara.*

Compositions

Kriti:		
Abhimanamu	M.Chapu	Thyagaraja
Brihannayaki	Adi	Muthuswamy Dikshitar

ANDOLIKA

Aro: s r m p n ṡ Ava: ṡ n d m r s

An upanga janya raga that belongs to audava variety. An example of Ga varjya raga. Dha is deleted in arohana and Pa in avarohana. This is a janya of the 22nd mela Kharaharapriya. The svaras figuring in the raga are Sa, Chatusruti Ri, Sudha Ma, Pa, Chatusruti Dha and Kaishiki Ni. This raga is also known as Mayuradhvani. Ri and Ni are raga chaya svaras. Tarasthayi svara prayoga and Pratyahata gamaka lend beauty to the raga. A sarvakalika raga which evokes vira rasa. A minor raga with limited scope for alapana. Very few compositions are known in this raga.

Sanchara:

Rmp-rmpnndM-rmRs-ṇsrmrmP-mpnṅs-ṡnnddṅmR-rmpnnd- mpnnS-NṡR-NṡṙṀṘṡ- ṙṡṡnnddm-rmpNdmr-RmRs

Compositions

Varnam		
Mahishasura	Adi	Muthaiah Bhagavathar
Kriti:		
Ragasudha rasa	Adi	Thyagaraja
Karanamemi kanene	Rupaka	G.N.Balasubramoniam
Sevikka vendumayya	Adi	Muthuthandavar
Vajresi mathe	Adi	Muthaiah Bhagavathar
Gajanano virajathe	Rupaka	N.S.Ramachandran
Vyomakesam namami	Triputa	Muthaiah Bhagavathar

ARABHI

Aro: s r m p d ṡ Ava: ṡ n d p m g r s

A popular janya raga derived from the 29th mela Sankarabharanam. This is an audava sampoorna raga and also a murchanakaraka janya raga. Ri, Ma and Pa of Arabhi taken as shadja results in the following ragas Abheri, Mohanakalyani and Kedaragaula respectively. The svaras figuring in this raga are Sa, Chatusruti Ri, Sudha Ma, Pa, Kakali Ni.

Chatusruti Dha and Antara Ga. An upanga raga in which Ga and Ni are deleted in arohana. This is the third among the Ghana Panchakas and is also an auspicious raga. Madhyamakala sancharas, jantasvara prayogas, and Dattu varisas add charm and beauty to this raga. Arabhi is usually sung in the beginning of performances and tana is also performed in this. Ri, Ma, Dha are the jeeva and raga chaya svaras. Ga is a durbala svara whereas Ri and Pa are nyasa svaras and Ri and Dha are kampita svaras. R M D Ṙ is a special prayoga and ṀgrsR is a ranjaka prayoga. Janta svara phrases like rrmmppddppmgrsR and Dattu varisa prayogas like dg̈rs̈nS- dṙs̈ṙs̈ndP , and Ni varjya prayogas like s̈s̈ddppmgR are characteristic phrases of this raga.

In Tamil Music this raga is known as *Pazham takka ragam*. A sarvakalika raga having svara sancharas in all the three sthayis.

Closely resembling ragas are Syama and Devagandhari, having same notes and derived from the same mela. But the way of singing is different. The emergence of gamakas and vilambakala prayogas will be more in Syama and Devagandhari. The dirgha Ga is a peculiarity of Devagandhari.

Sanchara:

rmpd̈s̈nDp- mpdpmgR-rrmnddppmgR-srMgrs-srsṇḍ- ḍsrsR-RMDṘ - s̈ndpMgR- sr Mgr-sṇḍRs

Compositions

Gitam		
Bere sri rama	Triputa	
Varnam		
Sarasija	Adi	Pallavi Doraiswamy Iyer
Amba Gauri	Adi	Irayimman Thampi
Kriti:		
Amba ninnu	Adi	Thyagaraja
Sundari ninnu	Chapu	Thyagaraja
Namoralanu	Adi	Thyagaraja
Salakallala	Adi	Thyagaraja
Juthamurare	Rupaka	Thyagaraja
Nadasudha rasa	Rupaka	Thyagaraja
O rajeevaksha	Chapu	Thyagaraja
Mukuvaramula	Rupaka	Thyagaraja
Ipudaina nannu	M.Chapu	Thyagaraja
Ninnenera namminanu	M.Chapu	Thyagaraja
O rama rama	Adi	Thyagaraja

Sadhinjane		
(Pancharathna)	Adi	Thyagaraja
Ayyapanai pandvom	Adi	Papanasam Sivan
Durgalakshmi saraswathy	Adi	Papanasam Sivan
Purilum arulvaye	Adi	Periyaswamy Thooran
Mrokkoda ni	Triputa	Mysore Sadasiva Rao
Kelada ravanane	Adi	Arunachalakavi
Maravanu ne ninnu	Rupaka	G.N.Balasubramoniam
Piravada varam taarum	Adi	Gopalakrishna Bharathi
Sri saraswathi	Rupaka	Muthuswamy Dikshitar
Adi purisvaram	Adi	Muthuswamy Dikshitar
Gowrisaye namasthe	Triputa	Muthuswamy Dikshitar
Sivakameswarim	Adi	Muthuswamy Dikshitar
Marakoti	Jhampa	Muthuswamy Dikshitar
Ganarajena	Chapu	Muthuswamy Dikshitar
Svetaranyeswaram	Adi	Muthuswamy Dikshitar
Padmanabha pahi	Adi	Muthuswamy Dikshitar
Vande maheswaram	Chapu	Muthuswamy Dikshitar
Maratakamanimaya sona	Adi	Ootukadu Venkitasubbaiyar
Narasimha mamava	K.Chapu	Swati Tirunal
Sriramana vibho	Adi	Swati Tirunal
Pahi parvatha nandini	Adi	Swati Tirunal
Vichintayanneva	Adi	Swati Tirunal
Ararumukhane	Adi	Nilakanta Sivan
Gangadhara ramani	Adi	Thulaseevanam
Vigneswara	Rupaka	Thulaseevanam
Madhu kaitabha	Rupaka	Muthaiah Bhagavathar
Pasupathimugram	K.Chapu	Muthaiah Bhagavathar
Velava va adiyen	Rupaka	Koteeswara Iyer
Data hariya	Rupaka	Purandaradasa
Haridasara sanga	Rupaka	Purandaradasa
Papi galola gallu	Adi	Purandaradasa

ARDRADESI

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

A vakra sampoorna shadava raga derived from the 15th mela Mayamalavagaula. Avarohana alone deletes Ni. Svaras taken by the raga are Shadja, Sudha Ri, Antara Ga, Sudha Ma, Pa, Sudha Dha and Kakali Ni. A sarvakalika raga that is upanga in nature. The svara phrases gggrs, ddṡnṡ, bring out the individuality of the raga. This raga is also known as Ardradesika. A minor popular raga with only one known composition.

Compositions

Kriti:

Sri ganesatparam	Jhampa	Muthuswami Dikshitar

ARUNANGI

Aro: s r m p n d ṡ Ava: ṡ n d m r g s

An apoorva janya raga derived from the 45th mela Subhapanthuvarali. A shadava shadava raga in which Ga is deleted in arohana. Both arohana and avarohana admits vakra sancharas. Svaras figuring in this raga are Sa, Sudha Ri, Sadharana Ga, Prati Ma, Panchama, Sudha Dha and Kakali Ni. Dha in arohana and Ga in avarohana are rendered as dirgha kampita svaras. A minor raga with few compositions.

Compositions

Kriti:

Mandanila mandagamani	Rupaka	C.Rangaiah

ASAVERI

Aro: s r m p d ṡ Ava: ṡ n ṡ p d m p r G r s

An audava vakra sampoorna janya raga derived from the 8th mela Hanumatodi. Notes taken by this raga are Sa, Sudha Ri, Sadharana Ga, Sudha Ma, Pa, Sudha Dha and Kaishiki Ni. Ri, Ga, and Dha are raga chaya svaras. Ekanya svara bhashanga janya raga that takes Chatusruti Ri as the bhashanga svara. Ga is sung with gamaka. A morning raga, to be sung between 9 am and 12 noon. This raga is used in operas. The raga evokes karuna rasa.The Asavari Thaat of Hindusthani music is equivalent to the 20th melakartha Natabhairavi of Karnatic music. Asaveri is an ancient raga. It finds mention in *Sangita Ratnakara*.

Sanchara:

rmpdpmrGrs-srMpmpdS-ṡrĠṙṡ-ṙṡṁṡpmpdṡṙĠṙṡ-mpdṠpdppmrGrs.

Compositions

Kriti:

Mam palavelasita	Adi	Thyagaraja
Chandram bhajamanasa	Matya	Muthuswamy Dikshitar
Kumaraswaminam	Adi	Muthuswamy Dikshitar
Palaya madhava	Adi	Swati Tirunal

Pahi pankajanabha	Adi	Swati Tirunal
Bhagavan samayoyam	Adi	Swati Tirunal
Ranga sri ranga	Adi	Ambujam Krishna
Sri kanchi nayike	Rupaka	Annaswamy Sastri
Kadaikannai	Adi	Arunachala kavi
Katchiyundane	Adi	Arunachala kavi
Nandatmajananda	M.Chapu	Bhadrachala Ramadas
Naatapulanni	Adi	Bhadrachala Ramadas
Rama naa manavi	Rupaka	Bhadrachala Ramadasa
Sri ramachandra	Adi	Gopalakrishna Bharathi
Pappattil	Adi	Lalithadasar
Tamasimchaka	Adi	Patnam Subramonia Iyer
Dasaradha nandana	Adi	Thyagaraja
Janakaja sametha	Rupaka	Thyagaraja
Nammakane mosabodhu	Rupaka	Thyagaraja
Enda naiium	M.Chapu	Vedanayakam Pillai
Ye pariki	Adi	Thyagaraja
Lekana Ninu	Adi	Thyagaraja
Rara mayintidaka	Adi	Thyagaraja
Samayamu telisi	M.Chapu	Thyagaraja
Sarivedalina	Adi	Thyagaraja
Saranam saranam	Adi	Periyaswami Thooran
Ayyan thiruvadi	Adi	Periyaswami Thooran
Padam:		
Kalamozhi mama	Triputa	Swati Tirunal
Entaho vallabha	Adi	Irayimman Thampi
Yemandu bettiro	Triputa	Kshetrajna
Yeduku vinnil	Triputa	Kavikunjara Bharathi
Yedu kinta	Eka	Krishnamacharyar
Arunasincha	Triputa	Kshetragna
Yenduku paga seeheru	M.Chapu	Kshetragna

ATAANA

Aro: s r m p n ṡ Ava: ṡ n D p m p G r s

An audava vakra sampoorna janya raga derived from the 29th mela Dhirasankarabharanam. Notes figuring in this raga are Sa, Chatusruti Ri, Sudha Ma, Pa, Kakali Ni, Chatusruti Dha and Antara Ga. Dvianyasvara Bhashanga raga i.e., this raga takes two bhashanga svaras Sadharana Ga, in the phrase ggrs and mpGmp and Kaishiki Ni in the phrase pddnnṡ, pdnp. Ni, Ri and Ga are the raga chaya svaras. A sarvakalika raga that evokes vira rasa on the listeners. Used in operas, ragamalikas and ragamalika svaras.

Sanchara:

mpṙṡ-Ṡṅṙṡṅṡ DD-pddnnṡṅṙṡp-pdd,ndp-mppmrmrmRs-snrsnḊ-ṇsr-Mrsr-mpsnṠ pṅṡṅṙṡ-mppmṂP-rmpdNDp-pmR-SrpmRs.

Compositions

Varna

Sarasijanabha	Adi	Swati Tirunal
Sri rajaraja	Adi	Subbamma Dikshithar

Kriti:

Elani dayaradu	Adi	Thyagaraja
Tyagarajo virajate	Eka	Muthuswamy Dikshitar
Brihaspathe	Triputa	Muthuswamy Dikshitar
Vamankasthitha	K.Eka	Muthuswamy Dikshitar
Sri dakshinamurthim	K.Eka	Muthuswamy Dikshitar
Sri madhurambikayai	Chapu	Muthuswamy Dikshitar
Sri vaidyanatham	Adi	Muthuswamy Dikshitar
Mahalingeswaraya	Adi	Muthuswamy Dikshitar
Sri kumaranagara	Adi	Swati Tirunal
Saarasayata	Adi	Swati Tirunal
Tyagarajaswami	Adi	Ambujam Krishna
Aramanai varai	Chachaputa	Arunagirinathar
Bagalenu teredu	Ata	Kanakadasa
Dakkitunamata (Pada)	M.Chapu	Kshetrajna
Chidagnikunda sambhute	Adi	Muthaiah Bhagavathar
Innamum Irakkam	Adi	Nilakanta Sivan
Sakala grthabala	K.Chapu	Purandara dasa
Amma dharma	Adi	Thyagaraja
Atlapalukudu	Adi	Thyagaraja
Ee papamu jesitire	Triputa	Thyagaraja
Ilalo pranatharthihara	Adi	Thyagaraja
Narada ganalola	Rupaka	Thyagaraja
Mummoorthalu	Adi	Thyagaraja
Manasme ni maravade	Adi	Vedanayakom Pillai
Parama dayanidhi	Adi	Vina Kuppayyar
Sri saraswathim	Jhampa	Mysore Vasudevachar
Paripalaya	Rupaka	Thulaseevanam

Padam

Kaantha tava pizha	Adi	Swati Tirunal
Valaputala	Triputa	Swati Tirunal

Bhajan

Sumaran kar	Adi	Swati Tirunal

BAGESHRI

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

A janya raga derived from the 22nd mela Kharaharapriya. This is a very popular raga in Karnatic music. The svaras taken by the raga are Sa, Chatusruti Ri, Sadharana Ga, Sudha Ma, Pa, Chatusruti Dha and Kaishiki Ni.

A shadava vakra sampoorna janya raga in which Ni and Ma are raga chaya svaras. Santha and bhakthi rasas are evoked by this raga. A pleasing minor raga with limited scope for alapana and svara prasthara. In addition to kirtanas, this raga is also used in viruttams, padams, bhajans etc. dn, dm, g,rgmdnd, mgrs, are raga chaya svara phrases.

Sanchara:

gmdnṡ-ṡ,ndp-dndmgR-gmdnD-mdnṡNDM-mpD-dppmgR-grNs-ṇsGm, dnD-mdnṠÑD̄MGR-mgrsṇdNs

Compositions

Kriti:

Manamillai ariyenadi	Adi	Nila Ramamurthi
Manasme ariyen	Adi	Papanasam Sivan
Kuzhalosai kettayo	Adi	Venkitasubbayyar
Kru mayil eri vilayadu	K.Chapu	Arunagirinathar
Govindamdha	Adi	Narayanathirtha
Antaganadutarige	Chapu	Purandaradasa
Brindavanalole	Adi	Nilakanta Sivan
Evvare manukonna	Adi	Krishnamacharyar
Kalidiro nivipudu	Rupaka	Krishnamacharyar
Nagarasayana	Adi	M.D.Ramanathan
Vanamamayil mele	Adi	N.S.Chidambaram
Venkitaramanayya	Adi	N.S.Chidambaram
Kadaludan	Adi	R.Venugopal

BAHUDARI

Aro: s g m p d n ṡ Ava: ṡ n p m g s

A shadava audava janya raga derived from the 28th mela Harikamboji. Besides Sa and Pa, the notes taken by this raga are Antara Ga, Sudha Ma, Chatusruti Dha and Kaishiki Ni. An upanga raga in which Ri is varjya in both arohana and avarohana. Ga is nyasa svara and Pa is amsa svara. Ma and Ni are rendered with little gamaka. Most of the compositions start from Dha, Pa and Ma. A melodic raga wherein kampavihina prayogas are also met with. Saint Thyagaraja popularised this raga to a great extent.

Sanchara:

pdṅṅpmG-sgmPmgs-gmpdnPmG-gmpdNp-dnṠ-nṡG-ṡgṀpṁĠṡ-ṡṠn-NpPmG- gmpdndpmG-g͡mg͡mGs-sṇNpḍNṠ Ġ Ṡ.

Compositions

Kriti:

Marakoti	Adi	G.N.Balasubramoniam
Unnadiye gatiyendru	Adi	G.N.Balasubramoniam
Tiruvullam arindu	Adi	Nila Ramamurthi
Prasanna ganapathe	Rupaka	Mysore T.Chowdiah
Brovabarama	Adi	Thyagaraja
Chakka Naduvirkkum	Adi	N.S.Chidambaram
Palita bhuvana	Adi	Vasudevachar

BALACHANDRIKA

Aro: s g m p d n ṡ Ava: ṡ n d m g r s

A shadava shadava raga derived from the 22nd mela Kharaharapriya. Ri is deleted in the arohana and Pa in the avarohana.

Svaras taken by this raga are Shadja, Chatusruti Ri, Sadharana Ga, Sudha Ma, Panchama, Chatusruti Dha, Kaishiki Ni. A minor popular raga with only one known composition.

Composition

Kriti:

Rajarajeswarim	K.Tripura	Jayachamaraja wodayar

BALAHAMSA

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

This is a janya raga derived from the 28th mela Harikamboji. The notes figuring in this raga are Sa, Chatusruti Ri, Antara Ga, Sudha Ma, Pa, Chatusruti Dha and Kaishiki Ni. This is an audava vakra sampoorna raga. An upanga raga with Ga and Ni varjya in the arohana. Rishabha is the jiva svara whereas the raga has sancharas in tristhayi. It is a minor raga with limited scope for alapana. m;gr;mgs-pmrs; comes as visesha sanchara.

Sanchara:

rmpdndpmrmgs- mpdṅndpm-rmGs-rmpd-ndpmR-rmGs.

Compositions

Kriti:

Ninnu bast	Adi	Thyagaraja
Tali tandrulu	Adi	Thyagaraja
Parulanu	Adi	Thyagaraja
Ika gavalasi Naa demi	Adi	Thyagaraja
Dandamu bettedanura	Adi	Thyagaraja
Rama iva	Rupaka	Thyagaraja
Rama sitharama	Adi	Thyagaraja
Viraja turaka	Adi	Thyagaraja
Ennadu daya	Rupaka	Patnam Subramonia Iyer
Ninnuvina gati	Adi	Mysore Sadasiva Rao
Evarunnaru	Adi	Mysore Sadasiva Rao
Guruguhadayam	Jhampa	Muthuswamy Dikshitar
Emisetu nimudaka	Jhampa	Annamaacharya
Devidakshayani	Rupaka	Muthaiah Bhagavathar
Chidambarane mukthi	Adi	Nilakanta Sivan
Unnaiyallal gatiyar	Adi	Papanasam Sivan
Jnana margam	Adi	Vedanayakom Pillai
Sri rajadhiraja	Ata	Subbarama Dikshitar

BANGAALA

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

An ubhaya vakra audava shadava janya raga derived from the 29th mela Sankarabharanam. The svaras figuring in this ragaare Shadja, Chatusruti Ri, Antara Ga, Sudha Ma, Panchama and Kakali Ni. An

ekasvara vakra arohana avarohana raga. Dha and Ni are varjya in arohana while Dha alone is varjya in avarohana. Pa and Ni are both jiva and nyasa svaras. An upanga raga which can be sung always.

A gana rasa pradhana as well as kampavihina raga. A tristhayi raga in which pmgmr is a visesha sanchara. Compositions usually begin on Ri and Pa. Thyagaraja has composed a kriti in this raga in praise of Lord Vigneswara. The ishtadevatha of this raga is considered to be Vighneswara.

Sanchara:

rgmP-mpMRpṡ-mrpṡ-ṡrġm-ṙṡnp-mpmRpṡ-ṡnpmrgRs-spps

Compositions

Kriti:

Giriraja suta	Adi	Thyagaraja
Munupe teliyaka	Adi	Thyagaraja
Sakshi ledanuchu	Adi	Thyagaraja
Bhavinchi telau	Adi	Annamacharya
Devam kavachinam	Adi	Muthaiah Bhagavathar
Chanchalamay	Adi	Vedanayakom Pillai
Rara rama ravikula	Adi	Garbhapurivasa
Karuninchu brovarada	Adi	Vasudevachar

BAULI

Aro: s r g p d ṡ Ava: ṡ n d p g r s

This is an auspicious raga belonging to the audava shadava group and its parent raga is the 15th mela Mayamalavagaula. In this raga the notes figuring are Shadja, Sudha Ri, Antara Ga, Pa, Sudha Dha and Kakali Ni. This is a madhyamavarjya raga and Ni is absent in arohana. A kampavihina upanga raga which belongs to the Dvitiya Ghana Panchakas.

In this tristhayi rakthi raga Pa and Ga are the amsa svaras and this is a soft tender raga. A prabhatha raga to be sung during the 4th yama (between 3 am and 6 am) of the night.

Sanchara:

gpdṡnD-pgrgpD-pdṠṡndpdṡ-ṡrġṙṡnD-pdṠndp-gpdṡnDp-ggppddṡṡnD-pdṠnDG- gpDpgrs-Ṗgrs - ṡṇḍṗḊ S.

Compositions

Varna:

Janani nannubrova	Ata	Vina Kuppayyar

Utsavasampradaya kirtana

Melukovalyya	Jhampa	Thyagaraja

Kriti:

Sri parvati parameswarau vande	Adi	Muthuswamy Dikshitar
Parvathi nayaka	Adi	Swati Tirunal
Tappulannlyu	Rupaka	Muthaiah Bhagavathar
Sambho mahadeva	Adi	Nilakanta Sivan
Unadu mahimai	Adi	Papanasam Sivan
Manava janma	Adi	Purandaradasa
En murai kettu	Adi	Periyaswami Thooran
Thuya nenjamulla	Adi	Lakshmanan Pillai
Ananthaya sarvaya	Adi	Muthaiah Bhagavathar
Arunodayamaya	Jhampa	Pallavi Doraiswamylyer
Karunanidhiye	Triputa	Papanasam Sivan
Arulyanai irul	K.Chapu	Periyaswamy Thooran

BEGADA

Aro: s g r g m p d p ṡ Ava: ṡ N d p M g r s

A vakra shadava sampoorna janya raga derived from the 29th mela Dhirasankarabharanam. Only arohana is vakra and Ni is varjya in arohana. In this upanga raga the svaras figuring are Shadja, Chatusruti Ri, Antara Ga, Sudha Ma, Pa, Chatusruti Dha, and Kakali Ni. The elongated Ma is a special feature of this raga and in the phrase dpm̄;; the Ma is sharpened and this is called the Begada Ma (27/20). In the phrase p;dn;dp and r̄m̄dp, the Ni is flattened which brings out the melodic individuality of the raga.

A gamaka pradhana raga wherein Ma, Dha and Ni are raga chaya svaras. Afternoon time is the best time suitable for singing this raga. A tristhayi raga in which Ma and Pa are nyasa svaras. An auspicious raga which is sometimes sung at the beginning of the concerts. In Tamil it is known as Vegadai. Pattanam Subramonia Iyer was an expert in singing the raga by which he got the name Begada Subramonia Iyer.

Sanchara:

gmpDp-mpdpṡNdp-mpdpSnṡ'ġ'rġMġ'rṡ-'rṡNdp-mpdpdṙNdp-mpd-Ndpmgr- sgrgmpdNdp-pmgrSsndpRS

Compositions

Varna

Ramavakhila	Triputa	Swati Tirunal
Inta chalamu	Adi	Vina kuppayyar
Inta priyamuga	Ata	Ayaswamy Iyengar

Kriti:

Nadopasana	Adi	Thyagaraja
Ni pada pankaja	Adi	Thyagaraja
Lokavanachathura	Adi	Thyagaraja
Tanavari tanamu	Adi	Thyagaraja
Sundari nan	Rupaka	Thyagaraja
Bhakthuni charithamu	Adi	Thyagaraja
Gattiganu	Adi(tisragati)	Thyagaraja
Thyagarajaya	Rupaka	Muthuswamy Dikshitar
Sankari ni ve	Rupaka	Subbaraya Sastri
Inta parakela	Rupaka	Vina kuppayyar
Abhimanamu	Adi	Patnam Subramonia Iyer
Manasuna nera	Rupaka	Patnam Subramonia Iyer
Anudinamunu	Rupaka	Ramnad Srinivasa Iyengar
Innum paramukha	Rupaka	Doraiswamy Iyer
Ganarasamudan	Rupaka	Papanasám Sivan
Karunakara	Rupaka	Swati Tirunal
Kalayami raghuramam	Chapu	Swati Tirunal
Vande deva deva	Rupaka	Swati Tirunal
Shri matha siva	Adi	Muthuswamy Dikshitar
Vallabha nayakasya	Rupaka	Muthuswamy Dikshitar
Madhurambayah	Chapu	Muthuswamy Dikshitar
Saraswati	Triputa	Ramaswamy Dikshitar
Nane lakshumanan	Rupaka	Arunachalakavi
Vandale scorpanagai	Adi	Arunachalakavi
Ulaka Pasupasa	Triputa	Arunagirinathar
Battiyal.	K.Jhampa	Arunagirinathar
Elugu Thalugu	Eka	Bhadrachala Ramadas
Idi Nikku mariyada gada	M.Chapu	Dharmapuri Subbarayar
Padamalarinaye	Adi	G.N.Balasubramoniam
Nandanare unran	M.Chapu	Gopalakrishna Bharathi
Ennadi Pennai	M.Chapu	Kavikunjara Bharathi
Isan Kanakasabhesan	Adi	Koteeswara Iyer

Maguvia yinta duduku	Triputa	Kshetragna
Sarasamugadiku	Triputa	Kshetragna
Emmaitramu	Adi	Lakshmanan Pillai
Nantri kooruvome	Adi	Lakshmanan Pillai
Namentra Aanavam	M.Chapu	Lakshmanan Pillai
Arnukkum adangada	Adi	Muthaiah Bhagavathar
Bale paripahi sau	Rupaka	Muthaiah Bhagavathar
Hara Maheswara	Adi	Muthaiah Bhagavathar
Sagara Kanyaka ninnu	Adi	Sadasiva Rao
Raksha mam	Jhampa	Pallavi Doraswamy Iyer
Bhuvaneswari Paadam	Rupaka	Papanasam Sivan
Devi nin vadivazhagai	Adi	Papanasam Sivan
Iddharanyil	M.Chapu	Papanasam Sivan
Kalkoduthal	Adi	Papanasam Sivan
Sankari dayakari	Adi	Papanasam Sivan
Visalakshi nayakan	M.Chapu	Papanasam Sivan
Ethanai Tharam	M.Chapu	Periyaswami Thooran
Aaridam murai	Adi	Periyaswamy Thooran
Munde bala endu	Adi	Purandaradasa
Nambadiru yi deha	Adi	Purandaradasa
Nimma bhagya	Adi	Purandaradasa
Vanithe ni toruse	Adi	Purandaradasa
Dayanidhe mamavam	M.Chapu	Syama Sastri
Sami ninne nammithi	Adi	Syama Sastri
Sankari nivani	Rupaka	Syama Sastri
Chandrasekhara	M.Chapu	Thyagaraja
Niku tanaku	Triputa	Thyagaraja
Samiki sari	Rupaka	Thyagaraja
Manasa vachasa	Adi	Vasudevachar
Edo sodanai	Adi	Vedanayakom Pillai
Naan venumo	Adi	Vedanayakom Pillai
Ambujappadam	Adi	Vedanayakom Pillai
Brovanu rara	Rupaka	Vina Kuppayyar

Padam

Indendu vacchitura	M.Eka	Subbarama Dikshitar

Javali

Idi nidu	Chapu	Dharmapuri Subbarayar

BHAIRAVAM

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

A sampoorna shadava janya rāga derived from the 17th mela Suryakantham. The notes taken by the raga are Sa, Sudha Ri, Antara

Ga, Sudha Ma, Pa. Chatusruti Dha and Kakali Ni. Ni is varjya in avarohana. An upanga raga wherein dirgha Dha is sung with gamaka. Ri, Ma and Ni are the raga chaya svaras. A sarvakalika raga having sancharas in all the three sthayis.

Bhairavam is mentioned in many works such as *Sangita makaranda, Ragatatvavibodha.* In *Hamsavilasa* it is mentioned as one of the six primary ragas.

Sanchara:

pdnŝDpmgr-srgmpdnŝDP-gmpdnŝṘ-ġmġṙŝdp-mpdŝDpm-Dpmgr,-mgpmgRs

Compositions

Kriti:

Mariyadaga dayya	Adi	Thyagaraja
Nannu brova rada	T.Eka	Pattanam Subramonia Iyer
Kalabhairavam	Adi	Muthuswami Dikshitar

BHAIRAVI

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

This is a janya raga derived from the 20th mela Natabhairavi. Although this raga has sampoorna arohana and avarohana, this is a janya raga and also a bhashanga raga wherein the anyasvara comes in the scale itself.

The phrase sgrgm occurs as a visesha prayoga. An eka anya svara bhashanga raga. Chatusruti Dha occurs in pdnŝ,pdnṡr,pdndnŝ etc. In the phrase pdndp both Dha occurs. Ri, Ga, Ma and Ni are raga chaya svaras. Ga, Ma, and Ni figure as kampita svaras and Ri, Pa, Ma and Ni occurs as nyasa swaras. Janta svaraprayogas,and dattu varisas lend beauty to this raga. A rakthi raga giving scope for elaborate alapana. All types of compositions are prevalent in this raga. Kausikam of Tamil music is the corresponding raga of Bhairavi.

Regarding the origin and history of this raga, the time is attributed to that of Shadja grama and it is supposed to be prevalent some 1500 years ago. It is the 7th of the 19th prasidha melas mentioned by old scholars. Mention of this mela is found in old works like *Sangita Ratnakara, Sangita Makaranda, and Sangitasamayasara.*

Sanchara:

grgmpDp-mpdNd-nŝṙŝn-ṙŝNdp-mpdnŝṙġmġṙŝ-ġṙsndp-mpŝndp mpmgR- rgrgMgmgmP-mpdp mGrgr-D,PG,r-grsns.

Compositions

Gita

Sri rama	Dhruva	

Svarajati

Kamakshi	Chapu	Syama Sastri
Emisethune	Ata	Pattanam Subramonia Iyer

Varna

Virboni	Ata	Pachimiriyam Adiappayya
Neesati dora	Rupaka	Ponnayya Pillai
Paramakalyani	Rupaka	Ponnayya Pillai
Samini Rammanave	Adi	Ponnaya Pillai
Chapala sampadantha	Triputa	Swati Tirunal

Kriti:

Koluvaiyunnade	Adi	Thyagaraja
Chetulara	Adi	Thyagaraja
Sri raghuvara	Adi	Thyagaraja
Upacharamulanu	Adi	Thyagaraja
Raksha bettare	Adi	Thyagaraja
Upacharamu	Rupaka	Thyagaraja
Tanayuni brova	Adi	Thyagaraja
Tanayante prema (Naukacharitram)	Chapu	Thyagaraja
Chintaya ma	Rupaka	Muthuswamy Dikshitar
Balagopala	Adi	Muthuswamy Dikshitar
Maha tripura	Rupaka	Pallavi Gopalayyar
Ni padamule	Adi	Pattanam Subramonia Iyer
Ni nannu brovara	Adi	Pallavi Sesha Iyer
Sri parthasarathe	K.Triputa	Mysore Sadasiva Rao
Arukku ponnambalam	Chapu	Gopalakrishna Bharathi
Tuthi seythidu	Rupaka	Ramaswami Sivan
Sri kamalambaya	Jhampa	Muthuswamy Dikshitar
Aryam abhayambam	Ata	Muthuswamy Dikshitar
Trilochana mohinim	Adi	Muthuswamy Dikshitar
Devi jagadeswari	Rupaka	Muthuswamy Dikshitar
Lalithambikaye	Chapu	Muthuswamy Dikshitar
Samini mahimalu	T.Eka	Subbarama Dikshitar

Sri sivaramasramula	Rupaka	Subbrama Dikshithar
Janani mamava	Chapu	Swati Tirunal
Yaduveera	Rupaka	K.C.Kesava Pillai
Chintayami te	Adi	Swati Tirunal
Palaya deva deva	Chapu	Swati Tirunal
Bhavadiyakatha	Adi	Swati Tirunal
Bho chintayami	Jhampa	Swati Tirunal
Raghukulatilakam	Adi	Swati Tirunal
Ramapate	Adi	Swati Tirunal
Rama rama guna kusuma	Adi	Swati Tirunal
Vasundhara	Adi	Swati Tirunal
Lalithe sri pravridhe	Adi	Thyagaraja
Nakela nirupa	Adi	Annamacharya
Sitamatiya	Triputa	Arunagirinathar
Gati vere varama	Rupaka	G.N.Balasubramoniam
Mrigapane	Rupaka	Muthaiah Bhagavathar
Mayilpuriyil vanda	Triputa	Papanasam Sivan
Sri shanmukham sumukham	Adi	Papanasam Sivan
Kannanai kandu	M.Chapu	Ambujam Krishna
Sri lalithe Kanchinagar	Adi	Annaswamy Sastri
Rajaraja rahitha	M.Chapu	Arunachalakavi
Aro ivar yaro	Adi	Arunachalakavi
Naraharì ni nammaga	M.Chapu	Bhadrachala ramadas
Yelaradayana kanan	Adi	Dharmapuri Subbarayar
Inta paraku ntve	Adi	G.N.Balasubramoniam
Jagajjanani	Adi	Ghanam Krishnayyar
Koduthuvaithadu	Adi	Ghanam Krishnayyar
Maathe avar seyda	Rupaka	Ghanam krishnayyar
Munnazhagum	Adi	Ghanam Krishnayyar
Padiyalakkum peruman	Adi	Ghanam Krishnayyar
Itaniya vasudevanu	Rupaka	Kanakadasa
Neradu gopiyar sellaru	Ata	Kanakadasa
Nodi Marulaagadiru	Jhampa	Kanakadasa
Sadhu sajjana	Adi	Kanakadasa
Inimel nan	M.Chapu	KavikunjaraBharathi
Ippo naan	Adi	Kavikunjara Bharathi
Sundari nin	Adi	Kavikunjara Bharathi
Velavane guhane	Adi	Kavikunjara Bharathi
Rama ravikulasoma	Adi	Koteeswara Iyer
Ni padame gathiyanu	Adi	Muthaiah Bhagavathar
Srirama kodandarama	M.Chapu	Muthaiah Bhagavathar
Enneramum	M.Chapu	Muthuswamy kavi
Sivakamasundari	Rupaka	Nila Ramamoorthy

Ambin karikana	M.Chapu	Lakshmanan Pillai
Anjate Nenjame	Adi	Lakshmanan Pillai
Tunbattu datta	M.Chapu	Lakshmanan Pillai
Karunakari	Rupaka	Nilakanta Sivan
Attharunam	Adi	Papanasam Sivan
Ni gathiyeladu	Adi	Papanasam Sivan
Sri shanmukham	Adi	Papanasam Sivan
Thaye Bhatraviye	Adi	Papanasam Sivan
Chinna chiru kiliye	Rupaka	Subramonia Bharathi
Yenadi nomu	Adi	Thyagaraja
Emduku Buthinchithivi	Adi	Thyagaraja
Nannuna varunai	Adi	Thyagaraja
Naitha Brovave	Adi	Thyagaraja
Nijamalthe	M.Chapu	Thyagaraja
Nivanthi	Rupaka	Thyagaraja
Raghunatha brovave	Rupaka	Thyagaraja
Rama kodandarama	Adi	Thyagaraja
Sarvantaryami	Adi	Thyagaraja
Sri naradamuni	Adi	Thyagaraja
Bala gopalam	Adi	Vasudevachar
Rama nidaya	Rupaka	Vasudevachar
Ninnu vinanannu	Rupaka	Vasudevachar
Srikesava mam palaya	Rupaka	Vasudevachar
Ninne Nera nammini	Rupaka	Vina Kuppayyar
Inda pizhakallelam	Adi	Vedanayakom Pillai

Padam

Mandau	Triputa	Kshetrajna
Velavare	Adi	Ghanam Krishna Iyer
Khinnata poondetra	Triputa	Swati Tirunal
Aparupa darsanam	Jhampa	Kshetrajna
Avinomma Mikenu	Triputa	Kshetrajna
Ayyala Nivittu	Adi	Kshetrajna
Everini Chuchinada	Adi	Kshetrajna
Ika nannu brova	Adi	Kshetrajna
Jadaga Juchina	M.Chapu	Kshetrajna
Kaani dani Juchi	Triputa	Kshetrajna
Kopamu seya vach chuna	Triputa	Kshetrajna
Mari niro rarannna	Ata	Kshetrajna
Mumdati vale naa pai	M.Chapu	Kshetrajna
Nilaveni vanili	Adi	Kshetrajna
Valapu nthpa	Triputa	Kshetrajna

Tarangam

Jaya jaya gokula	Rupaka	Narayanathirtha

Govinda ghataye	Jhampa	Narayanathirtha
Ashtapathi		
Srita kamala (2nd)	Triputa	Jayadeva

BHANUCHANDRIKA

Aro: s m d n ṡ Ava: ṡ n d m g s

A svarantara audava raga derived from the 8th mela Hanumatodi. Panchama and Ri are varjya svaras. This is closely allied to Hindolam. Ga is deleted in the arohana.

Svaras taken by this raga are Shadja, Sadharana Ga, Sudha Ma, Sudhaa Dha and Kaishiki Ni. The ranjaka svaras of this raga are Ma and Dha. A minor raga that does not have much scope for alapana or prasthara.

Compositions

Kriti:

Bhajare mohana	Rupaka	Jayachamaraja wodayar

BHANUMATI

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

This is the old name for the 4th mela Vanaspathi according to Dikshitar school of music. There is a janya raga by this name derived from the 4th mela Vanaspati. This is shadava sampoorna in nature and is a vivadi raga.

Svaras taken by thus raga besides Sa and Pa are Sudha Ri, Sudha Ga, Sudha Ma, Chatusruti Dha, Kaishiki Ni. Minor raga with few known compositions. It was Dikshitar who popularised this raga by composing 3 kritis.

Compositions

Kriti:

Brihadamba madamba	Adi	Muthuswamy Dikshitar
Matsyavatara	Adi	Muthuswamy Dikshitar
Guruguha swamini	Triputa	Muthuswamy Dikshitar

BHAVANI

Aro: s r g m d n ṡ Ava: ṡ n d m g r s

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

A janya derived from the 44th mela Bhavapriya. This raga admits of two varieties of arohana and avarohana. The first type is shadava in which Pa is deleted in both arohana and avarohana. The 2nd type is vakra sampoorna raga having all the sapta svaras. The svaras figuring in the raga are Sa, Sudha Ri, Sadharana Ga, Prati Ma, Pa, Sudha Dha, and Kaishiki Ni.

Compositions

Kriti:

Jayanthi siva bhavani	Rupaka	Muthuswami Dikshitar

BHAVAPRIYA

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

This is the pratimadhyama mela of Todi belonging to the 8th Chakra Vasu ie.,44th mela. 'Vasu -Sri' is the mnemonic name of this raga. In the asampoorna mela padhathi this raga is given the name Bhavani. The svaras figuring besides Sa and Pa are Sudha Ri, Sadharana Ga, Prati Ma, Sudha Dha, and Kaishiki Ni. This is a rakthi raga in which most of the svaras are rendered with gamaka. Ni, Ri and Pa are jiva svaras and Pa is amsa svara. The sarvakalika raga having sancharas in all the three octaves. A murchanakaraka mela whose Ga and Dha when taken as shadja result in Vagadeeswari and Naganandini respectively.

Sanchara:

pmpdmpGr-rgMpdndPmGr-pdṅsNdp-mdpmGr-srgMp-dn,dp-mpdṅs-Ndp-ggNdpmGr-pṅgRS.

Compositions

Kriti:

Sri kantantyeda	Adi	Thyagaraja
Pothiirundu	Adi	Arunagirinathar
Madhava mamava	Adi	Balamuralikrishna
Bhavtyil perum	Rupaka	Abraham Pandithar
Yagnamayum sankaram	Rupaka	Muthaiah Bhagavathar

Mamava asrita	Adi	Swati Tirunal
Shentiruvelan	Adi	Koteeswara Iyer
Vennai tirudi	Triputa	Periyaswamy Thooran

BHIMPLAS

Aro:s g m p n ṡ Ava: ṡ n d p m g r s

A desya raga which had its origin in Hindusthani Music and became popular in Carnatic Music. An audava sampoorna janya raga derived from the 22nd mela Kharaharapriya. Svaras taken by the raga are Shadja, Sadharana Ga, Sudha Ma, Pa, Chatusruti Dha, Kaishiki Ni and Chatusruti Ri. Ni and Ga are dirgha kampita svaras. A pleasing raga. This raga is also known as Karnataka Devagandhari and closely resembles Abheri.

Compositions

Kriti

Ithi samupagata	Ata	Swati Tirunal
Varavalaikka	Adi	N.S.Chidambaram
Lemmu Lemmu	Rupaka	Pallavi Doraiswamy Iyer
Nandatanaya govinda	Adi	Purandaradasa

BHINNASHADJAM

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

A vakra shadava shadava janya raga derived from the 9th Mela Dhenuka. The notes taken by this raga are Sa, Sudha Ri, Sadharana Ga, Sudha Ma, Pa, Kakali Ni and Sudha Dha.

In the asampoorna melapadhathi the name of 9th mela is Dhunibhinnashadjam. This raga is mentioned in prominent works like *Sangita ratnakara, Raga Tala chinthamani.* Raghunatha naik in his *Sangita sudha* describes Kaishiki madhyama Bhinna shadja, Bhinna tana, Bhinna Kaisika, and Bhinna panchama etc

Compositions

Kriti:

Sartvaralona	Desadi	Thyagaraja
Chidambareswaram	Adi	Muthuswamy Dikshitar

BHOGACHAYANATTA

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

This is the old name for the 34th mela Vagadheeswari. This janya raga is derived from the 34th mela Vagadheeswari. Both arohana and avarohana are vakra. Svaras taken by this are Sa, Shatsruti Ri, Antara Ga, Sudha Ma, Pa, Chatusruti Dha, Kaishiki Ni,. Dha is deleted in arohana while Ga is deleted in the avarohana. A vivadi Raga.

A minor popular raga-Bhogachayanatakapriye in Adi by Muthuswamy Dikshitar is in this mela. (Vagadheeswari).

Compositions

Kriti:

Bhogachayanatakapriye	Adi	Muthuswamy Dikshitar

BHOGAVASANTHAM

Aro: s r g m d n ṡ Ava: ṡ n d m g r s

A shadava janya raga derived from the 51st mela Kamavardhini. A panchama varjya raga. Svaras figuring in the raga are Sudha Ri, Antara Ga, Prati Ma, Sudha Dha, and Kakali Ni besides Sa. Hamsanandi, Mandari, Sekharachandrika has slight resemblance with this raga. A minor pleasing raga having very few compositions.

Compositions

Kriti

Satya savaiya	Adi	Periyaswamy Thooran
Edukudavi inda	Rupaka	Marimuthu Pillai

BHUPALAM

Aro: s r g p d ṡ Ava: ṡ d p g r s

An audava janya raga derived from the 8th mela Hanumatodi. There is a famous sloka which gives the lakshana of this raga.

"Bhoopala scha grahobheda audavo manivarjitha
Prathakaleshu gandhavyath sarvasampathpradayaka."
भूपाल्यच ग्रहो भेद औडवो मं नी वजिता।
प्रात: कालेषु गन्धव्यात् सर्वसंपत्प्रदायक॥

Ga, Pa and Dha are the jiva svaras of this janya raga. The svaras taken by this raga are Shadja, Sudha Ri, Sadharana Ga, Pa and Sudha Dha. There exists an opinion that this type of raga which takes Antara Ga, is Revagupti derived from the 15th mela Mayamalavagaula. Ma and Ni are varjya svaras. Sa is the graha svara whereas Ga and Pa comes as nyasa svara and amsa svaras..A deshya raga having tristhayi sancharas, Ga and Dha are rendered as dirgha svaras. Janta svara prayoga like rrggppdd, ggppddṡṡ, and dattu prayoga like drsrdṡ, gdpdgp etc figure in frequently. In Tamil music this raga figures in the name of *Puranirmai* pan and some tevarams are composed in this raga. An early morning raga, considered to be auspicious. This raga is played in nagaswaram before the opening of the sanctum sanctorum . In the asampoorna mela padhathi the 8th mela is known as Bhoopalam. This raga is also used in slokas, folk songs, ritualistic music and Kathakali music.

Sanchara:

dP,-gpdpD-dpgrsrG-grg,p,-gpdṡD-pdṙrsD-pgpdṡ,-dṡṘ-dsrG- ġṙġpġṙṠ-ṙṡṡddp-gpD-dpgR-s,rgṙ,gp-gr,S,-

Compositions

Varnam		
Sadhu vibhatam	Adi	Swati Tirunal
Kriti:		
Dinajanavana		Annamacharya
Bharamu ni pai		Annamacharya
Annai janaki	Adi	Arunachala kavi
Thirupalliyendarul	Adi	Kavikunjara Bharathi
Sadachaleswaram	Rupaka	Muthuswamy Dikshitar
Kadambavanavasini	Triputa	Muthaiah Bhagavathar
Dinamide natrinamc	Adi	Papanasam Sivan
Elli sri tulasiya	Adi	Purandaradasa
Saktht tanakke	Eka	Subramonia Bharathi
Nijadasanam prati	Adi	Swati Tirunal
Samajendra	Adi	Swati Tirunal

BILAHARI

Aro: s r g p d ṡ Ava: ṡ n d p m g r s

This is an audava sampoorna raga derived from the 29th mela Dhirasankarabharanam. This is also known as Balahari and Bilahari. Ma and Ni are varjya in the arohana. This is an ekanya svara bhashanga raga and Kaishiki Ni, is the bhashanga svara that occurs in the svara phrase pdndppdnpdp. Ri, Ni and Dha are the raga chaya svaras while Pa and Ri are nyasa svaras. 'śnp' is a visesha sanchara. Vira rasa pradhana raga that evokes joy, courage, heroism, on the listener. This is a remedy for those who are melancholic, and depressed. A tristhayi raga that is well distribued. The appropriate time for singing this raga is in the morning. Janta swaras, Dattu svara prayogas add to the melodic beauty of the raga. The closely similar Deshakshi raga brings out its individuality in the tristhayi sancharas especially ggggggr srgrs. The reverse arohana and avarohana of Bilahari gives the raga GArudadhwani. Thyagaraja is believed to have brought to life a dead man by singing 'na jeevadhara' in this raga.

Compositions

Svarajathi		
Rara venugopala	Adi	
Varna		
Inta chouka	Adi	Vinakuppayyar
Kriti:		
Na jeevadhara	Adi	Thyagaraja
Doraguna	Adi	Thyagaraja
Kanukontini	Adi	Thyagaraja
Korivachithi	Adi	Thyagaraja
Intakanananda Memi	Rupaka	Thyagaraja
Tolijanmamu	Jhampa	Thyagaraja
Narasimha	Chapu	Muthuswamy Dikshitar
Ni vegini	Chapu	Thyagaraja
Sri Balasubramonia	Chapu	Muthuswamy Dikshitar
Kamakshi	Adi	Muthuswamy Dikshitar
Niruchisurigana	Adi	Cheyur Chengalvaraya Sastri
Paritanamichithe	K.Chapu	Pattanam Subramonia Iyer
Ento brahmanandamu	Rupaka	Chinni Krishnadasa
Inta paramukha	Adi	Vina kuppayyar
Samsa dala	Rupaka	Thiruvottiyoor Tyagayya
Malmarugan	Adi	Ramaswami Sivan
Sri Chamundeswari	Adi	Vasudevachar
Sri Madhura puri	Rupaka	Muthuswamy Dikshitar
Ekadantam	Chapu	Muthuswamy Dikshitar
Aradhayami	Chapu	Swati Tirunal
Gopakun sevchami	Rupaka	Swati Tirunal
Jaya sugunakaya	Adi	Margadarsi Sesha Iyengar
Pahi padmanabha	Adi	Swati Tirunal
Pahi samasubha	Chapu	Swati Tirunal

Vimukhatha tava	Adi	Swati Tirunal
Santhatam bhajami	Chapu	Swati Tirunal
Smarasada	Adi	Swati Tirunal

Ramanatakam

Ezhindale	Chapu	Arunachala kavi
Manninil	Chapu	Arunachalakavi

Tarangam

Punya Mama	Adi	Narayanathirta

Jaavali

Pari povalera	Rupaka	Patabhiramayya

BINDUMALINI

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

An ubhaya vakra shadava janya raga derived from the 16th mela Chakravakom. Dha is deleted in the arohana and Ma in the avarohana. Eka svara vakra raga Ga being the vakra svara in the arohana and Ni in the avarohana. An upanga raga in which Ga and Ni are amsa svaras. A raga that can be sung always and admits of tristhayi svara sancharas. An auspicious minor raga. Bindumalni is one of the ragas that came into prominence through the compositions of Thyagaraja.

Compositions

Kriti:

Enta muddo	Adi	Thyagaraja

BUDHAMANOHARI

Aro: s r g m s p ṡ Ava: ṡ p m g r s

An audava audava raga derived from the 29th mela Dhirasankarabharanam. Dha and Ni are varjya in this raga. Svaras figuring in this raga are Sa, Chatusruti Ri, Antara Ga, Sudha Ma and Pa. Arohana alone is vakra and msps is the vakra prayoga. a minor raga with only one known composition.

Compositions

Kriti:

Sarasyamide nannu	Adi	Muthaiah Bhagavathar

BRINDAVANASARANGA

Aro: s r m p ṅ ṡ Ava: ṡ n p m r g s

This is a desya raga derived from the 22nd mela Kharaharapriya. The notes taken by this raga are Sa, Chatusruti Ri, Sadharana Ga, Sudha Ma, Pa and Kaishiki Ni. A dhaivata varjya raga belonging to the audava vakra shadava group. Ga is varjya in the arohana. Ri, Ma, and Ni figures both as jiva svara and nyasa svaras.

A minor raga having a tranquilising effect. Even though a sarvakalika raga, it is sung in post pallavi part in the concerts. A bhakthi rasa pradhana raga having sancharas in all the three octaves. In Hindustahni music it is known as Brindavani a desya raga. This raga is referred in works like *Brihaddharma purana, Ragatarangini, Chaturdandi prakashika,* etc. In all these works this raga is referred to as Brindavani. Most suitable raga for singing bhajans, slokas etc.

Compositions

Kriti:

Kamalaptakula	Adi	Thyagaraja
Sarasiruhanana	Adi	Pattanam subramonia Iyer
Soundara rajam	Rupaka	Muthuswamy Dikshitar
Rangapura vihara	Rupaka	Muthuswamy Dikshitar
Swaminathena	Adi	Muthuswamy Dikshitar
Kaliyuga varadan	Adi	Periyaswami Thooran
Pinakine maha prabhave	Adi	Muthaiah Bhagavathar
Atma nivedanam	Adi	Thulaseevanam

Bhajans

Chaliye kunjan mo	Adi	Swati Tirunal

Tillana

Dhim Tanana	Adi	Balamuralikrishna
Dhim ta Dhim ta	Adi	Lalgudi Jayaraman

BHUSHAVALI

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

A vakra shadava sampoorna janya raga derived from the 59th mela Dharmavati. The svaras taken by this raga besides Sa and Pa are Chatusruti Ri, Sadharana Ga, Prati Ma, Kakali Ni and Chatusruti Dha. Dha is deleted in the arohana. An ekaswara vakra arohana raga. A minor

raga with few compositions. There is another raga by the same name derived from the 64th mela Vachaspathi. This raga admits of two kinds of arohana and avarohana.

1. Aro: s r g m p d ṡ Ava:ṡ n d p m g r s
2. Aro: s r p m p d ṡ Ava: ṡ n d p m g r s

This is a shadava sampoorna variety deleting Ni in the arohana. According to Dikshitar school of music , the old name for Vachaspathi is being given as Bhushavali.

Compositions

Kriti:

Rundamala lasat	Adi	Muthaiah Bhagavathar
Gopanandana	Adi	Swati Tirunal
Bhushavatim Manjir	Rupaka	Muthuswamy Dikshitar
Parvathisvarena	Adi	Muthuswamy Dikshitar
Unran Katyal	Adi	Periyaswamy Thooran
Janamidane	Adi	Thyagaraja

CHAKRAPRADEEPTA

Aro: s r g p m d n ṡ Ava: ṡ n d m g s

This is a vakra sampoorna audava raga derived from the 22nd mela Kharaharapriya. Arohana alone is vakra. Pa and Ri are deleted in the avarohana. Svaras figuring in this raga besides Sa and Pa are Chatusruti Ri, Sadharana Ga, Sudha Ma, Chatusruti Dha and Kaishiki Ni.

A pleasing minor popular raga with only one known composition.

Compositions

Kriti:

Chakresi pradeepa sri	Adi	Muthaiah Bhagavathar

CHAKRAVAKOM

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

This is the 16th mela, 4th raga in the third chakra Agni. 'Agni-Bhu'is the mnemonic name for the raga.sa ri gu ma pa dhi ni is the mnemonic phrase. This is a murchanakaraka mela. Ma and Ni of Chakravakom when taken as Shadja result in the ragas Sarasangi and Dharmavati respectively. Svaras taken by this raga are Sa, Sudha Ri, Antara Ga, Sudha Ma, Pa, Chatusruti Dha and Kaishiki Ni. A sarva svara gamaka varika rakthi raga, Ri and Ni are jiva svaras whereas Ga and Pa are amsa svaras. Ri and Pa occur as nyasa svaras. Fairly distributed raga with Tristhayi sancharas. It is also a sarvakalika mela.

Maha Vaidyanatha Iyer was an expert in singing this raga. He obtained the title 'maha' by singing this raga at the age of 12. The evolution of this raga is believed to date from the time of the 72 melakartha scheme. According to Dikshitar School, this raga is named as Vegavahini.

Sanchara:

gmpdNdpmgR-srgM-p,dndp-mp,dpmgR-gmpdnd-dnṡR-ṡṙġṀġṙṠ-ṙṡṡnnddp- p,dndpmgr,-gmpmgrs-ssṇdṆ-ḍnṡrS.

Compositions

Varna

Jalajakshi	Adi	Pattanam Subramonia Iyer
Inka chalamela	Ata	Pattanam Subramonia Iyer

Kriti:

Sugunamule	Rupaka	Thyagaraja
Inkadaya	Adi	Pattanam Subramonia Iyer
Na manavini	Rupaka	Garbhapuri vasa
Yadukula tilaka	Adi	Dharmapuri Subbarayar
Gajananayutam	Adi	Muthuswamy Dikshitar
Sarojanabha	Adi	Swati Tirunal
Nive palinchura	Rupaka	Karingeri Rao
Artvudaiyor	Jhampa	Gopalakrishna Bharathi
Girijapathe jagatpathe	Ata	Balamuralikrishna
Madhurapura nayike	Adi	Muthaiah Bhagavathar
Ijanmam	Adi	Nilakanta Sivan
Paradevataye	Adi	Papanasam Sivan
Naroru siruvanai	Adi	Periyaswamy Thooran
Nithyamunai vendi	Eka	Subramonia Bharathi
Etula brotuvo teliya	Triputa	Thyagaraja
Oru pozhudu	Jhampa	Arunagirinathar

Apakara ninadai	Adi	Arunagirinathar
Devi sri minakshi	Triputa	Jayachamaraja wodayar
Kanakkankoti venam	Rupaka	Koteeswara Iyer
Jivavadhai seyya	Adi	Lakshmanan Pillai
Chitham iranga	Adi	Muthuswamikavi
Ranganai thuthipporku	Adi	Papanasam Sivan
Unai Ninaindu	M.Chapu	Papanasam Sivan
Unai Nambi	Adi	Papanasam Sivan
Vaiya ulagam	Adi	Periyaswami Thooran
Kaala unai nan	Adi	Subramania Bharathi
Nan oru Miraganu	Adi	Tiruvottiyur Tyagayya
Nera nammithi	Adi	Vasudevachar
Janardhanam	Triputa	Vasudevachar

CHALANATTA

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

This is the 36th mela. Belongs to the 6th chakra Ritu. 'Ritu-sha' is the mnemonic name. The mnemonic phrase is sa ru gu ma pa dhu nu. 6th mela in the 6th chakra. This is the corresponding Sudha Madhyama mela of Rishabhapriya. Svaras taken by the raga besides Sa and Pa are Shatsruti Ri, Antara Ga, Sudha Ma, Shatsruti Dha and Kakali Ni. A vivadi mela having limited scope for alapana and few compositions.

Compositions

Varna		
Rajadhiraja	Adi	Bahuswami Dikshitar
Kriti:		
Nagatmaja	Adi	Balamuralikrishna

CHANDRACHOODA

Aro: s g m p d n ṡ Ava: ṡ n d p m g s

A shadava shadava raga derived from the 29th mela Sankarabharanam. Svaras taken by the raga are Shadja, Antara Ga, Sudha Ma, Pa, Chatusruti Dha and Kakali NI.A Ri varjya raga having limited scope for alapana and very few known compositions.

Compositions

Kriti:		
Namami Srimani mahadeva Jhampa		Mysore Sadasiva Rao

CHANDRAJYOTHI

Aro: s r g m p d n ṡ Ava: ṡ n d p g m r s(janya of 26th mela)
Aro: s r g m p d p n ṡ Ava: ṡ n p d m g r s(janya of the 47th mela)
Aro: s r g m p d ṡ Ava: ṡ d p m g r s(janya of the 41st mela)

There exists difference of opinion regarding the placing of this raga under a mela. It is ascribed to 3 melas such as Charukesi, Pavani and Suvarnangi. Of these the popular Chandrajyothi can be considered as the derivative of the 41st mela Pavani. A shadava raga deleting Ni in both arohana and avarohana. Second type is the ubhaya vakra sampoorna raga. Svaras taken by this raga besides Sa and Pa are Sudha Ri, Sadharana Ga, Prati Ma, Pa, Chatusruti Dha and Kaishiki Ni. Ri, Ga and Dha are jiva svaras; Pa is the amsa svara. pdṡd, pmr, is a raga chaya svara phrase. The most popular kriti in this raga is 'bagayanayya' of Thyagaraja. This is a minor raga.

Compositions

Kriti:		
Bagayanayya	Adi	Thyagaraja
Sasivadana bhaktha	Adi	Thyagaraja

CHANDRAREKHA

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

This raga is derived from the 58th mela. This is a shadava shadava type. In this Ni is deleted in arohana and Pa in avarohana. Svaras taken by this raga are Shadja, Chatusruti Ri, Sadharana Ga, Prati Ma, Pa, Chatusruti Dha and Kaishiki Ni. A minor raga. Ga is elongated with andolana gamaka in arohana and Ga and Ri are rendered with gamaka in avarohana. Ga and Dha are ranjaka svaras of the raga. A less popular raga.

Compositions

Kriti:		
Chandrakaladhari	Adi	C.Rangaiah

CHANDRIKA

Aro: s r g p d n ṡ Ava: ṡ n d p g r s

A shadava raga derived from the 21st mela Kiravani. Both arohana and avarohana deletes Ma., Svaras figuring in the raga besides Sa and Pa are Chatusruti Ri, Sadharana Ga, Sudha Dha and Kakali Ni. A minor popular raga having few compositions.

Compositions

Kriti:

Vanchithoruvar	Adi	Ramanathan Chettiyar

CHANDRIKA TODI

Aro: s g m p d ṡ Ava: ṡ d p m g s

This is a new raga created by Mysore C Rangaiah. This is an audava raga derived from the 8th mela Hanumatodi. The notes taken by this raga are Sa, Sadharana Ga, Sudha Ma, Pa and Sudha Dha. Ri and Ni are the varjya svaras.

Compositions

Kriti:

Palayasam sharvani	M.Chapu	C.Rangaiah

CHARUKESI

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

This is the 26th mela,the 2nd mela in the Pana chakra.

'Bana Sri' is the mnemonic name. Sa ri gu na dhi ni is the mnemonic phrase. Its corresponding prati-madhyama mela is Rishabhapriya.

Besides Sa and Pa the svaras taken by this raga are Chatusruti Ri, Antara Ga, Sudha Ma, Chatusruti Dha and Kaishiki Ni. A sarva svara gamakavarikā rakthi raga in which Ga and Ni are jiva svaras. Pa is the amsa and Ni is the kampita svara. This raga can be sung always. A murchanakaraka mela whose Ma, Pa and Ni when taken as Shadja results in Gaurimanohari, Natakapriya and Vachaspathi respectively.

Sanchara:

pd,p-pmddpmG-grmggrS-srgM-p,dn,d p,-pdnD-dnṡRṡ-nṡrgMgrṡ-nṡgrṡnD- pdnṡR-ṡndp,mG-gmpdmpgmrg-pmgRs-grsnD-NRS.

Compositions

Kriti:

Kripaya palaya	M.Chapu	Swati Tirunal
Adamodigala	Adi	Thyagaraja
Vazhikattum	Jhampa	Periyaswami Thooran
Ni than appa	Adi	Koteeswara Iyer
Aniswaram ambikeswaram	Adi	Muthaiah Bhagavathar
Ni enaku tandai	Chapu	Lakshmanan Pillai
Manayolagaadu	Adi	Purandaradasa
Paradevim upasmahe	Adi	Balamuralikrishna
Swaminatha palaya	Triputa	Jayachamaraja wodayar
Shakthi enakkun	Adi	Lakshmanan Pillai

CHATURANGINI

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

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

This was the old name for the 66th mela Chitrambari. This raga is the janya of the 66th mela. This is of two types, the first being audava sampoorna and ubhaya vakra. Svaras taken by this raga besides Sa and Pa are Chatusruti Ri, Antara Ga, Prati Ma, Shatsruti Dha and Kakali Ni. Ri and Dha are deleted in the arohana. A vivadi raga.

The second variety is of sampoorna shadava character. Dha is deleted in the avarohana. 'Guruguha bhava' of Muthuswamy Dikshitar in Chaturasra jati triputa (Adi) belongs to this variety.

Compositions

Kriti:

Ekamranatheswarena	Adi	Muthuswamy Dikshitar
Guruguhabhava	M.Chapu	Muthuswamy Dikshitar

CHAYA

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

A raga prevalent in the Carnatic and Hindusthani music. This is an ubhaya vakra audava shadava raga derived from the 29th mela Dhirasankarabharanam. Ri and Ga are deleted in the arohana and Ni in the avarohana. Svaras figuring in this raga are Sa, Chatusruti Ri, Antara Ga, Sudha Ma, Pa, Chatusruti Dha, and Kakali Ni. Both arohana and avarohana admit of vakra sancharas.

Compositions

Kriti:

Nalavina gari kedari (opera) M.Chapu Narasimhachar

CHAYAGAULA

Aro: 1.(3rd mela)s r g r m p d n ṡ Ava: ṡ d n p m g r s
s r g r m p d n ṡ Ava: ṡ n d p m g s r s
Aro: 2.(15th mela) s r m p n ṡ Ava: ṡ n d p m g s r s
s r m p d p m p d ṡ n ṡ Ava: ṡ n d p m g s r s(15th mela)
Aro: s r m d m p n ṡ Ava: ṡ n d p m g r s

In all varieties this comes as an ubhaya vakra sampoorna and ubhaya vakra shadava sampoorna raga. The svaras figuring in this raga are Sa, Sudha Ri, Sudha Ga, Sudha Ma, Pa, Sudha Dha and Kakali Ni. The type derived fom Mayamalavagaula takes Antara Ga instead of Sudha Ga. This is a vivadi raga. A minor popular raga with few known compositions.

Compositions

Kriti:

Saraswatya bhagavatya	Triputa	Muthuswamy Dikshitar
Nilotpalambike	Rupaka	Muthuswamy Dikshitar
Minakshi	Adi	N.S.Ramachandran

CHAYANATTA

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

A janya raga derived from the 34th mela Vagadheeswari. An ubhaya vakra audava shadava janya raga. Ekaswara vakra raga. The svaras taken by this raga are Sa, Shatsruti Ri, Antara Ga, Sudha Ma, Pa, Kaishiki Ni and Shatsruti Dha. A vivadi raga. Arohana deletes Dha and Ni while avarohana deletes Ga. A minor raga having lesser known compositions.

Compositions

Kriti:

Idi samayamura	Adi	Thyagaraja
Talampa venaka	Adi	Annamacharya

CHAYATARANGINI

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

This is a vakra shadava sampoorna janya raga derived from the 28th mela Harikamboji. The notes taken by this raga are Sa, Chatusruti Ri, Antara Ga, Sudha Ma, Pa, Chatusruti Dha and Kaishiki Ni. A vakra raga in which Ma is the vakra svara and Dha is the varjya svara in arohana..

An upanga raga wherein Ga and Ni are the ragachaya svaras. Dirgha Ga prayoga is a speciality of this raga. A minor raga that shines well when sung in madhyamakala. A dvisthayi raga and the pratyahata gamaka lends beauty to this raga. A raga that can be sung always. This raga first came into prominence through the compositions of Thyagaraja.

Compositions

Kriti:

Itara daivamula	Rupaka	Thyagaraja
Kripa juchutaku	Adi	Thyagaraja
Saraswathi chayatarangini	Adi	Muthuswamy Dikshitar

CHAYAVATHI

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

This is the old name for the 17th mela Suryakantham. A janya raga derived from the 17th mela and is shadava sampoorna in nature. Pa is deleted in the arohana. The svaras taken by this raga besides Sa and Pa are Sudha Ri, Antara Ga, Sudha Ma,Chatusruti Dha,and Kakali Ni.

Compositions

Kriti:

Chayavatim	Adi	Muthuswamy Dikshitar
Surusuruppedu	Adi	Ramanathan Chettiyar

CHENCHUKAMBOJI

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

An ubhaya vakra sampoorna shadava raga derived from the 28th mela Harikamboji. Svaras taken by this raga besides Sa and Pa are Chatusruti Ri, Antara Ga, Sudha Ma, Chatusruti Dha and Kaishiki Ni. This is also ascribed to the 29th mela. Kakali Ni also occurs in certain

phrases. A minor popular raga. Thyagaraja is the first composer to have composed a kriti in this raga.

Compositions

Kriti:

Vararagalaya	Adi	Thyagaraja
Bhujanga bhushana	Adi	Muthaiah Bhagavathar
Nannu brova ni karuda	Rupaka	G.N.Balasubramoniam

CHENCHURUTTI

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

A nishadantya raga derived from the 28th mela Harikamboji. The notes taken by this raga are Kaishiki Ni, Sa, Chatusruti Ri, Antara Ga, Sudha Ma, Pa, Chatusruti Dha. A sampoorna raga having sanchara in only one octave from mandra sthayi Ni to madhya stayi Ni. Jhinjoti of Hindusthani Music is a closely resembling raga. Ri , Ga, Ma and Dha are the raga chaya svaras. Ga is an amsa svara and Pa is a nyasa svara. 'ṇsrgmgr' is a visesha prayoga. Because of its limited svara sancharas, this raga is sung in madhyama sruti. In the famous javali 'sakhi prana' occurence of Sadharana Ga can be considered as a visesha prayoga in the svara phrase 'rgr'.

The raga is usually sung at the post pallavi part. Light folk tunes figure in this raga. *Also see Jinjhoti.*

Compositions

Kriti:

Kamalanayana	Rupaka	Bhadrachala Ramadas
Chidambaram pokamal	Adi	Gopalakrishna Bharathi
Kaiaye sri kamala	Rupaka	Swati Tirunal
Pranatharthihara	K.Triputa	Mysore Vasudevachar
Kamalanayana pahi	Rupaka	K.C.Kesava Pillai

Javali

Sakhi prana	Adi	Dharmapuri Subbarayar

CHINTAMANI

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

An ubhaya vakra shadava janya raga derived from the 56th mela Shanmukhapriya. Besides Sa and Pa the svaras taken by this raga are Chatusruti Ri, Sadharana Ga, Prati Ma, Sudha Dha and Kaishiki Ni. Ga is deleted in the arohana and Ni in the avarohana. An eka svara vakra raga and Pa is the vakra svara. The anyasvara Chatusruti Dha comes in the phrase pdṅs. P,ṙgr is a viseSha prayoga. Ri, Ma, Dha and Ni are raga chaya svaras. A night raga that evokes karuna rasa. Syama Sastri is believed to be the only composer to have composed a kriti in this raga. This song is also rendered in a different style with a different notation..

Compositions

Kriti:

Devi brovasamayamithe	Adi	Syama Sastri

CHITTHARANJINI

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

A nishadantya janya raga derived from 22nd mela Kharaharapriya. An upanga raga belonging to the sampoorna group. The notes figuring in this raga are Sa, Chatusruti Ri, Sadharana Ga, Sudha Ma, Pa, Chatusruti Dha and Kaishiki Ni. Ni and Ri are the ragachaya svaras. Pratyahata gamaka phrases like nnddppmmgrs lend beauty to this raga. Nada tanumanisham of Thyagaraja is a very popular composition in this raga.

Compositions

Kriti:

Nadatanumanisham	Adi	Thyagaraja
Thuthi seyvai	Rupaka	Padmavathi ammal

CHITRAMBARI

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

This is the 66th mela. This belongs to the 11th chakra Rudra. 'Rudra sha' is the mnemonic name. sa ri gu mi pa dhu ni is the mnemonic phrase. Its corresponding Sudha madhyama mela is Naganandini. The old name for this raga was Chaturangini.Svaras figuring in the mela are Sa, Chatusruti Ri, Antara Ga, Prati Ma, Pa, Shatsruti Dha and Kakali Ni. A vivadi mela with few compositions.

Compositions

Kriti:

Samaganalola	M.Chapu	Koteeswara Iyer
Sri rama neland	Adi	Balamuralikrishna

DARBAR

Aro: s r m p d n ṡ Ava: ṡ N d p m r G G r s

A janya raga which is shadava sampoorna in nature, derived from the 22nd mela Kharaharapriya. A raga with Ga varjya in the arohana. The notes figuring in this raga besides Sa and Pa are Chatusruti Ri, Sadharana Ga, Sudha Ma, Chatusruti Dha and Kaishiki Ni. In the avarohana only one svara is vakra. The dirgha Ni and Ga coming in the avarohana brings out the individuality of the raga. This is an upanga raga wherein Ga and Ni come as raga chaya as well as kampita svaras. A tristhayi minor raga with limited scope for alapana. A closely allied raga to Darbar is Nayaki.

Sanchara:

rmpdnPmr-GGrs-ṇsrmpdN-dnṡS-ṡrMrGGrs-rsnsdp-mdpmrGGrs-ṇsrmrs- snḍnsRs

Compositions

Varna		
Chalamela	Adi	Tiruvottiyur Tyagayya
Inta modi	Ata	Subbarama Dikshithar
Dari teliyaka	Ata	Patnam Subramonia Iyer
Kriti:		
Sarasu rammanave	eka	Pallavi Seshayyar
Yochana	Adi	Thyagaraja
Munduvenaka	Adi	Thyagaraja
Vedalathivi endundi	Chapu	Thyagaraja
Swami narada guru	Adi	Thyagaraja
Aparadhamula	Jhampa	Thyagaraja
Minanayana	Rupaka	Subbaraya Sastri
Enta vedina	Chapu	Chengalvaraya sastri
Ini melakdhum	Triputa	Ramaswami Sivan
Momujupa	Rupaka	Tirupati Narayanaswami
Palayasada	Adi	Swati Tirunal
Saure vitara kusalam	Adi	Swati Tirunal
Smara manasa	Rupaka	Swati Tirunal
Halasyanatham	Adi	Muthuswamy Dikshitar
Rajasikhamani	Adi	Baluswami Dikshitar
Naatha trangalagada	Adi	Lakshmanan Pillai
Jvaalajjihve	Adi	Muthaiah Bhagavathar
Sivan varuvar	Adi	Nilakanta Sivan
Palanai purivathor	Adi	Papanasam Sivan
Itanavu nambalu beda	Adi	Purandaradasa
Nive dikkani	Adi	Vina kuppayyar
Ramabhirama (Divyaprabandham)	M.Chapu	Thyagaraja

Odi yolivadeno	Adi	Ambujam Krishna
Parimalanatha	Adi	Ghanam Krishna Iyer
Cherukki muyakkam	Adi	Ghanam Krishnayyar
Melninukkuthai	Rupaka	Kavikunjara Bharathi
Vadivel Muruga	Triputa	Kavikunjara Bharathi
Sri venugopaladeva	Jhampa	Koteeswara Iyer
Thyagaraiadhanvam	Adi	Muthuswami Dikshitar
Namam uravukkolam	Adi	Papanasam Sivan
Ennanam pole	Adi	Periyaswami Thooran
Ela deliyalaro	M.Chapu	Thyagaraja
Edi ni Bahubala	Adi	Thyagaraja
Paripalaya mam	M.Chapu	Thyagaraja
Rama lobhamela	Adi	Thyagaraja
Ennai azhiya	Triputa	Vedanayakam Pillai
Oho Kaalane	Adi	Vedanayakam Pillai
Neranammithira	Rupaka	Vina Kuppayyar

DARBARI KANADA

Aro: ṗ s r g s m p d n ṡ Ava: ṡ d n p m p G m r s

An ubhaya vakra sampoorna raga derived from the 20th mela Natabhairavi. Svaras figuring in the raga are Sa, Chatusruti Ri, Sadharana Ga, Sudha Ma, Pa, Sudha Dha and Kaishiki Ni. Dirgha Ga is a special prayoga. The raga resembles Kanada raga of Karnatic music. This raga is suitable for light tunes, bhajans, Thillanas etc. Evokes Karuna and shantha rasa.

A desya raga that became popular in Karnatic music having its origin in Hindusthani Music. This is one of the grandest ragas of Hindusthani Music. This raga is believed to have been invented by Tansen.

Compositions

Tarangam		
Govardhanagiridhara	Adi	Narayanatirtha
Kriti:		
Devan ke pathi	Adi	Swati Tirunal
Thillana		
	Adi	Vina Seshanna
	Adi	Muthaiah Bhagavathar
	Adi	S.Kalyanaraman

DAYARANJINI

Aro: s r m p d ṡ Ava: ṡ n d m g r s

An audava shadava raga derived from the 28th mela Harikamboji. Arohana deletes Ga and Ni while avarohana deletes Pa. Svaras taken by the raga are Sa, Chatusruti Ri, Sudha Ma, Pa, Chatusruti Dha and Kaishiki Ni. A minor raga with only one known composition.

Compositions

Kriti:

Saravanabhava	Adi	Mayuram Viswanatha Sastri

DAYAVATI

Aro: s r g p n ṡ Ava: ṡ n p m g s

An audava audava raga derived from the 22nd mela Kharaharapriya. The svaras taken by this raga are Shadja, Chatusruti Ri, Sadharana Ga, Sudha Ma, Pa and Kaishiki Ni. Ma and Dha are deleted in arohana and Dha and Ri are deleted in the avarohana. A pleasing minor raga with only one known composition.

Compositions

Tillana

	Triputa	N.S.Ramachandran

DESAKSHI

Aro: s r g p d ṡ Ava: ṡ n d p m g r s

An audava sampoorna raga derived from the 28th mela Harikamboji. Svaras taken by this raga besides Sa and Pa are Chatusruti Ri, Antara Ga, Sudha Ma, Chatusruti Dha and Kaishiki Ni.

A rare raga having the arohana and avarohana of Bilahari.

Compositions

Kriti:

Garuda kinnara	Adi	Shahji Maharaja
Sarasiruhanabham	Jhampa	Swati Tirunal
Enchi scyupanulu	Adi	Annamacharya
Ashtapadi		
Radhika krishna	Adi	Jayadeva

DESH

Aro: s r m p n ṡ Ava: ṡ n d p m g r s

An audava sampoorna raga derived from the 28th mela Harikamboji. A bhashanga raga that takes Kakali Ni. This raga is more prominent in Hindusthani Music. This is a night raga. The svaras taken by this raga are Sa, Chatusruti Ri, Antara Ga, Sudha Ma, Pa, Chatusruti Dha and Kaishiki Ni. Ga and Dha are varjya in the arohana. In the present day carnatic music concerts musicians sing bhajans, Tillanas etc. in this raga.

Compositions

Kriti:

Bharatha samrajya	Adi	Viswanatha Sastri
Rama nama	Adi	Tanjore Sankara Iyer
Nanda nandanananda	Adi	Lalithadasar
Biradu Banitro	M.Chapu	Vadiraja
Bhajan		
Hariye bhakthi	Jhampa	Purandara dasa
Tillana		
Thaka dhim	Adi	Lalgudi Jayaraman

DESHYAGANAVARIDHI

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

It is a sampoorna raga derived from the 60th mela Nitimati. Dha is deleted in the arohana. This is an ubhaya vakra raga. The svaras taken by this raga besides Sa and Pa are Chatusruti Ri, Sadharana Ga, Prati Ma, Shatsruti Dha and Kakali Ni. A vivadi raga.
A minor popular raga with only one known composition. This raga is prevalent in Hindusthani Music, has resemblance with Malhar and Madhuvanthi.

Compositions

Kriti:

Neeve. naa thalli tandri	Adi	Tiruvottiyur Tyagayya

DESYA TODI

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

A shadava sampoorna raga derived from the 8th mela Hanumatodi. Arohana alone is varjya and deletes Ri. Svaras figuring in the raga are Sa, Sudha Ri, Sadharana Ga, Sudha Ma, Pa, Sudha Dha and Kaishiki

Ni. It resembles closely the Bhairavi Thaat of Hindusthani Music. dpgrs is a visesha sanchara for the raga.

Compositions

Varna:		
Chalamela	Adi	Vina Kuppayyar
Kriti:		
Thaliyendraduvar	Adi	Gopalakrishna Bharathi
Vazhi maraithirukude	Adi	Gopalakrishna Bharathi
Kanukonduni	Adi	Pattanam Subramonia Iyer
Namo namo Raghava	Adi	Thyagaraja
Innalavale	M.Chapu	Thyagaraja
Unakke namaskaram	Adi	Vedanayakom Pillai
Sri kamalambika	Rupaka	Subbaraya Sastri
Aiya Yenai	Adi	Vedanayakom Pillai

DEVAGANDHARI

Aro: s r m p d ṡ Ava: ṡ n d p m g r s

An audava sampoorna raga derived fom the 29th mela Dhirasankarabharanam. The notes figuring in this raga besides Sa and Pa are Chatusruti Ri, Antara Ga, Sudha Ma, Chatusruti Dha and Kakali Ni. Kaishiki Ni occurs as a bhashanga svara in the phrase pdndmpdp and p;dndp. The phrase with the foreign note are sung in madhyamakala. Singing in chowka kala reveals the melodic beauty and raga bhava of the raga. Dha, Ga and Ni are the raga chaya svaras. The phrase gR,gmmg, grG; are rakthi prayogas. This is a vira rasa pradhana raga and is used for portraying heroic and valiant deeds. Vali gamaka is a speciality of this raga. Kampita raga wherein Ri and Dha are kampa svaras. The tivra Antara Ga or Chyutha madhyama (Pythagorean major third) and tivra Kakali Ni or chyutha shadja (pythagorean major 7th) occurs in this raga in the phrases m,gr, and s,nd, sung in vilambakala.

A sarvakalika gamaka pradhana raga. This raga is mentioned in Narada's *Sangitamakaranda*. Janta svara prayogas do not occur in this raga. Both trisruti Dha (5/3)and Chatusruti Dha (27/16) figure in this raga. Devagandharam is another raga in which Dikshitar has composed Kritis. But this doesnot have any resemblance to Devagandhari.

Sanchara:

mgR-pMgR-srmpD-dṡNDp-MgR-ddpmpdṠ-pdndmpdpmgR-RmpdṠnD-dṡR-ṡrMgR-ṡ,rg'srṡ,-ṡNdM-dpMgR, srGmggr,-Rdṡ

Compositions

Kriti:		
Ksheerasagara	Adi	Thyagaraja
Koluvaiyunnade	Adi	Thyagaraja
Vinaradana manavi	Adi	Thyagaraja
Karuna samudra	Adi	Thyagaraja
Sitavara sangita	Adi	Thyagaraja
Manavakura	Adi	Thyagaraja
Nannerulakimpa	Rupaka	Thyagaraja
Kshitijammanam	Adi	Muthuswamy Dikshitar
Sree meenambikayaha	Rupaka	Muthuswamy Dikshitar
Shalvatisvaram	Adi	Muthuswamy Dikshitar
Swamiki Sari	Adi	Manambuchavadi Venkatasubbayyar
Enneramum	Adi	Gopalakrishna Bharathi
Ekkalavum	Adi	Vedanayakom Pillai
Rama rama pahi	Rupaka	Swati Tirunal
Vadanyeswaram	Adi	Muthuswami Dikshitar
Isainda erungar	Adi	Arunagirinathar
Ento anandamukalgunu	Adi	Ambujam Krishna
Enna taruvan	M.Chapu	Kavikunjara Bharathi
Ambe malkintra	Adi	Lakshmanan Pillai
Ulagil kankanda	M.Chapu	Muthuswamikavi
Idu ennadi	Adi	Kavikunjara Bharathi
Dorakenu nedu	Adi	Sadasiva Rao
Arana perule	Adi	Papanasam Sivan
Inda vidunthiran	Adi	Periyaswami Thooran
Jayajaya rama	Jhampa	Swati Tirunal
Evaru manaki	Adi	Thyagaraja
Palaya sri raghuvara	Adi	Thyagaraja
Sri Umalasamma	Adi	Thyagaraja
Tanaloni Dhyanimchi	Adi	Thyagaraja
Sri vasudevasutkantha	Rupaka	Vasudevachar
Nee Sahayamu leni	Adi	Vina kuppayyar
Thalli Namuda	Adi	Vina kuppayyar
Padam		
Vedukato nadachukonna	Adi	Kshetrajna
Sachidananda vigrahe	Chapu	Muthaiah Bhagavathar

DEVAGIRI

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

An audava vakra sampoorna raga derived from the 49th mela Dhavalambari. Arohana alone is varjya and deletes Ga and Ni. Svaras taken by the raga besides Sa and Pa are Sudha Ri, Antara Ga, Prati Ma,

Sudha Dha and Sudha Ni. Navaroj has some similarities with this raga. There exists another raga by the same name derived from the 51st mela Kamavardhini.

DEVAKRIYA

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

There are three types of Devakriya. The first type is nishadantya janya raga derived from the 20th mela Natabhairavi. The notes taken by this raga are Sa, Chatusruti Ri, Sadharana Ga, Sudha Ma, Pa Sudha Dha Kaishiki Ni.

The second variety is an upanga raga derived from the 22nd mela Kharaharapriya. Arohana and avarohana of this type is s g r g m p n d ṡ ṡ n d p m g r g s . This belongs to the ubhaya vakra group. In this Chatusruti Dha is used.

According to Muthuswamy Dikshitar Sudha Savert is named Devakriya. This is derived from the 29th mela Dhirasankarabharanam.

Compositions

Kriti:		
Nati Mata marachitivo	Adi	Thyagaraja
Sri guruguha	Rupaka	Muthuswami Dikshitar
Madhuramba Samrakshatu	Adi	Muthuswami Dikshitar
Sri vatuka nata	M.Chapu	Muthuswami Dikshitar
Emi cheppadi		Annamacharya
Sri saraswathi	Adi	Ambi Dikshitar

DEVAMRITAVARSHINI

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

A shadava sampoorna raga derived from the 22nd mela Kharaharapriya. An upanga raga in which arohana alone is vakra. Pa is deleted in arohana. Svaras figuring in the raga are Sa, Chatusruti Ri, Sadharana Ga, Sudha Ma, Pa, Chatusruti Dha and Kaishiki Ni. Ma, Dha and Ni are the jeeva svaras. Ni comes as dirgha svara.

A sarvakalika raga that can be sung always. smgm and ṡdnp are the visesha prayogas. A minor raga having limited scope for alapana and svaraprasthara. Also known as Nadachintamani.

Compositions

Kriti:		
Evara ni na	Adi	Thyagaraja

DEVARANJI

Aro: s m p d p n ṡ Ava: ṡ n d p m s

An audava audava raga prevalent in both Hindusthani and Karnatic music. Derived from the 15th mela Mayamalavagaula. An ubhaya vakra raga in which Ga and Ri are deleted. Svaras figuring in the raga are Sa, Sudha Ma, Pa, Sudha Dha and Kakali Ni. A raga to be sung in the morning. A minor raga with few compositions.

Compositions

Kriti:		
Namaste Paradavate	T.Eka	Muthuswami Dikshitar

DEVAMANOHARI

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

A shadava vakra shadava janya raga derived from the 22nd mela Kharaharapriya. The notes taken by the raga are Shadja, Chatusruti Ri, Sudha Ma, Pa, Chatusruti Dha and Kaishiki Ni. An upanga raga in which avarohana alone is vakra and Ni is the vakra svara. Ga is varjya. Ri, Ma and Ni are jiva svaras. A sarvakalika raga. Madhyamakala sancharas lend beauty to this raga. 'ṡndn' is a very important svara phrase.

Sanchara:

mpdnPm-pmRs-srmpdN-ṡndnṡṙmṘṡ-ṙṡndNp-mpdnṡṘ-ṡṙṗṁṘṡ-ṙṡ-Ndnp-mpdnpmR- pmRs-sṇḍṇsRs

Compositions

Kriti:		
Bharathi maddhishana	Rupaka	Muthuswamy Dikshitar
Mahadevena	Adi	Muthuswamy Dikshitar
Tripura sundari	Adi	Muthuswamy Dikshitar
Ramachandri na pai	Adi	Thyagaraja
Sharikai avataramu	M.Chapu	Thyagaraja
Palu Kavemina	Adi	Mysore Vasudevachar
Nadaloluna	Adi	Ramnad Srinivasa Iyengar
Narasabhava	Adi	Swati Tirunal

Varadamani nI	Triputa	Arunagirinathar
Sankara mahadeva	Adi	O.N.Balasubramoniam
Kartyayani skandajanani	Adi	Muthaiah Bhagavathar
Purusham pushadante	Adi	Muthaiah Bhagavathar
Urangiduvay	Adi	Periyaswamy Thooran
Mahadadi deva	Adi	Purandaradasa
Kulabirudundu	Rupaka	Thyagaraja
Vinagarvam en	Eka	Vedanayakam Pillai
Pahi mahadeva	Rupakam	Thulaseevanam
Yarukku than theriyum	Adi	Gopalakrishna Bharathi
Sami Dikshita	Rupaka	Koteeswara Iyer
Sri ganapathe	Adi	Papanasam Sivan
Vandarulvai	Adi	Papanasam Sivan
Mahadeva manohari	Rupaka	Ponnayya Pillai

DHANA KAPI

Aro: ṃ p ḍ ṇ s r g m p Ava: p m g r s ṇ ḍ p ṇ s

This raga is derived from the 22nd mela Kharaharapriya and is a panchamantya raga. It is placed under the 28th mela Harikambhoji also.

Svaras figuring in the raga besides Sa and Pa are Chatusruti Ri, both Sadharana and Antara Ga, Sudha Ma, both Sudha and Chatusruti Dha, both Kakali and Kaishiki Ni. This raga is more attractive when sung in Madhayamakala.

A pleasing raga combining both Karnatic and Hindusthani ragas Garga and Kafi. A vakra sampoorna raga derived from the Kafi Thaat. A bhashanga raga. The composition 'Jagadodharana' is now a days sung in Hindusthani raga.

Compositions

Kriti:

Jagadodharana	Adi	Purandaradasa

DHANYASI

Aro: s g m p n ṡ Ava: ṡ n d p m g r s

An audava sampoorna janya raga derived from the 8th mela Hanumathodi. The notes taken by this raga are Shadja, Sadharana Ga, Sudha Ma, Pa, Kaishiki Ni, Sudha Dha and Sudha Ri. An upanga raga in which Ga and Ni occurs as the jiva and kampita svaras. An auspicious raga having sancharas in the three octaves. PNsDP comes as visesha sanchara. This raga is used for portraying bhakthi rasa and also for

singing slokas, padas, viruttams and verses of devotional themes. Morning time is most suitable for singing this raga.

In *Ragavibodha* the name of Dhanyasi is given as Dhanyasika.

Sanchara:

ṇsGmP-g;pnpnSndP-mpmpnp-ndpmG-GMgrS-s,rsrn-gmpNpN-
snGrs-srN- sgMgrs-nsggrsndP-gmpnsrs,nSndp-mpndp-
mpmpdPdpmG-dpGrs-sgMgrs- grsN-rsndP-pN,snGrsrNS

Compositions

Varna

Nenarunchi	Ata	Vina kuppayyar
Kuzhalin isai	Rupakam	
Ha hanta vanchitham	Adi	Swati Tirunal
E maguva bochinchera	M.Chapu	Sadasiva Rao
Nee inda mayam	Adi	Papanasam Sivan

Kriti:

Dhyaname	Adi	Thyagaraja
Sangeetha jnanamu	Adi	Thyagaraja
Janaki nayakuniku	Adi	Thyagaraja
Ramabhirama	Adi	Thyagaraja
Sriramadasa dasoham	M.Chapu	Thyagaraja
Ni chithamu	M.Chapu	Thyagaraja
Japakusuma	Adi	Muthaiah Bhagavathar
Meenalochani	Adi	Syama Sastri
Mangaladevathaya	Rupaka	Muthuswamy Dikshitar
Paradevathe	Adi	Muthuswamy Dikshitar
Mayuranatham	M.Chapu	Muthuswamy Dikshitar
Sri ranganathaya	Rupaka	Muthuswamy Dikshitar
Ramachandra anayam	K.Chapu	Muthuswamy Dikshitar
Vedapureeswaram	Adi	Muthuswamy Dikshitar
Malayani sriramam	chapu	Swati Tirunal
Chidamanikanda	M.Chapu	Arunachalakavi
Ni ramaya	Rupaka	Arunagirinathar
Nammina varini	Adi	Bhadrachala Ramadas
Kanakasabhapathi	Adi	Gopalakrishna Bharathi
Thiruvathirai darsanam	Rupaka	Gopalakrishna Bharathi
Thiruvathira	Rupaka	Lakshmanan Pillai
Sivanaippaadi	Adi	Nilakanta Sivan
Maryadai tano	Adi	Papanasam Sivan
Kadiru ni unaryay	Adi	Periyaswamy Thooran
Dasara nindisabeda	Rupaka	Purandara dasa
Ela beku	Adi	Purandara dasa
Hari sakthi sakthi	Eka	Purandara dasa
Paruvam parka	Rupaka	Anai ayya
Kulai mada	Dhruva	Arunagirinathar
Hari hari hari rama	Adi	Bhadrachala Ramadas
Sreevanudarippa	Adi	Ghanam Krishnayyar

Chakrapani Swamiyai	Adi	Ghanam Krishnayya
idu nalla smayam	Adi	Gopalakrishna Bharathi
Anandakoothadinar	Triputa	Gopalakrishna Bharathi
Malai pozhiye	M.Chapu	Kavikunjara Bharathi
Singara Velanai	Adi	Kavikunjara Bharathi
Unnadrishtiun	M.Chapu	Kavikunjara Bharathi
Anbu mala	Adi	Lakshmanan Pillai
Ithanai Arul	Adi	Lakshmanan Pillai
Unnaiyandu nan	Adi	Lakshmanan Pillai
Nammanai Satyavijaya	Adi	Sadasiva Rao
Samayam idera	Triputa	Sadasiva Rao
Kamathai Jayithduven	M.Chapu	Papanasam Sivan
Thiruvalindu vazh	Triputa	Papanasam Sivan
Vant arul puruvai	Adi	Papanasam Sivan
Dalanachivaru	Adi	Subbaraya Sastri
Syamasundaranga	Rupaka	Thyagaraja
Namami vidyaradhnakara	Adi	Vasudevachar
Pari pahi mam	Adi	Vasudevachar
Kar unakara paramporule	Adi	Vedanayakam Pillai
Nischayam idu	Rupaka	Vedanayakam Pillai
Evaru naru	Adi	Vina Kuppayyar
Nameraalo kinchi	Rupaka	Vina Kuppayyar
Pada		
Chakkanidaya	Adi	Kshetrajna
Chillanaye	Triputa	Kshetrajna
Illoluna	M.Chapu	Kshetrajna
Kulirmathivadane	Triputa	Swati Tirunal
Tillana		
	Adi	Pallavi Seshayyar

DHANAASRI

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

An audava sampoorna janya raga derived from the 29th mela Dhirasankarabharanam. The notes taken by this raga are Shadja, Antara Gā, Sudha Ma, Panchama, Kakali Ni Chatusruti Dha, and Chatusruti Ri. This raga shines well in madhyamakala phrases. Ni and Ri are jivasvaras. Madhyama is an important svara where as Pa and Sa are vadi and samvadi svaras. A minor raga. This raga evokes sringara and is usually sung in the evening.

Compositions

Tillana		
Gitadhaniku	Adi	Swati Tirunal

DHARMAVATI

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

This is the 59th mela belonging to the 10th chakra Dishi. 'Dishi -Ma' is the mnemonic name . sa ri gi mi pa dhi nu is the mnemonic phrase. The notes figuring in the raga are Shadja, Chatusruti Ri, Sadharana Ga, Prati Ma, Pa, Chatusruti Dha and Kakali Ni. Ni, Ri,and Ma are the raga chaya svaras. Pratyahata gamaka sancharas, dattusvara prayogas etc add to the melodic beauty of this raga. Ni is rendered as a dirgha svara with gamaka.

Accordng to the Dikshithar school, this is known as Dhammavathi.

Sanchara:

pdndpmgR-srgmpdNdp-mpdnṡṙGṙs-gṙṙsṡnndḍp-pdnṡṙṡndp-mpd-NdpmGr- srgMgr-grsṆḍ,nsrgR,snḍns.

Compositions

Kriti:

Surapala sannute	Adi	Mysore Venkatagiri Appa
Chakra ragarathe	Rupaka	Muthaiah Bhagavathar
Dotavi nive gake	Adi	Tiruvottiyur Tyagayya
Parandhamavathi	T.Ekam	Muthuswamy Dikshitar
Ramachandrasya dasoham	Adi	Muthuswamy Dikshitar
Paramporule	Adi	Periyaswamy Thooran
Bhajana seyarada	Rupaka	Vasudevachariar
Taramu Gaiure	Adi	Vina Seshanna
Vasama Ni athisaya	Adi	Balamuralikrishna
Kada bhakthachintamani	M.Chapu	Koteeswara Iyer
Iduventru vazhvu	Adi	Lakshmanan Pillai
Enna Kariyathukku	Adi	Marimuthu Pillai
Ugraya Avyak teya	Rupaka	Muthaiah Bhagavathar
Velayudha vanda	Adi	Muthuswamikavi
Orunal vazhve	Jhampa	Periyaswami Thooran

DHATUVARDHINI

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

This is the 59th mela belonging to the 11th chakra Aditya. 'Aditya-Go' is the mnemonic name for this ragaand mnemonic phrase is sa ru gu mi pa dha nu. The notes figuring in this mela besides Sa and Pa are Shatsruti Ri. Antara Ga, Prati Ma, Sudha Dha and Kakali Ni.

Dhatuvardhini is a popular raga and also a vivadi mela.

Compositions

Kriti:

Sukhakara	Adi	Koteeswara Iyer
Mahesham bhavayam	Adi	Balamurali Krishna

DHAVALAMBARI

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

This is the 49th mela belonging to the 9th chakra Brahma. The 1st mela in the 9th chakra 'Brahma-Pa' is the mnemonic name. Mnemonic phrase is sa ra gu mi pa dha nu. It is the corresponding prati madhyama mela of the 13th mela Gayakapriya.

Svaras figuring in this mela besides Sa and Pa are Sudha Ri, Antara Ga, Prati Ma, Sudha Dha and Sudha Ni. An important mela with very few compositions. According to the Dikshitar school, this mela is known by its old name Dhavalangi. The janya raga Dhavalangi is shadava sampoorna deleting Ni in arohana.

Compositions

Kriti:

Karvaya kanda	Rupaka	Koteeswara Iyer
Sri vani pustakapani	Adi	Balamuralikrishna
Sringaradi	Khanda Eka	Muthuswamy Dikshitar

DHENUKA

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

This is the 9th mela belonging to the 2nd chakra. It is the 3rd mela in the Netra chakra. 'Netra-go' is the mnemonic name. The mnemonic phrase of this raga is sa ra gi ma pa dha nu.

Its old name is Dhunibhinnashadja even though the modern Dhunibhinnashadja is a different janya raga. Sarvasvara gamaka varika rakthi raga. Svaras figuring in this raga besides Sa and Pa are Sudha Ri, Sadharana Ga, Sudha Ma, Sudha Dha and Kakali Ni. Ga and Ni are raga chaya svaras.

A moorchanakara mela, its Ri, Ma and Dha when taken as shadja results in the following ragas-Chitrambari, Shanmukhapriya and Sulini respectively. A morning raga capable of evoking bhakthi rasa. Venkitamakhi in his *Chaturdandi prakashika* refers to this raga as Bhinnashadja.

Sanchara:

pDpmGr-srgMpdndpmGr-SrGrs-srgmpdNṡṙġṙS-rsndpdN-ṡrGr-pmGr-pdNdpm-gmpdNdpmGr-srgmpmGr-rsndN-srGrs.

Compositions

Kriti:

Taliyalodu rama	Adi	Thyagaraja
Karunaikadale	Adi	Koteeswara Iyer
Ravanija Ramaiya	Rupaka	Balamuralikrishna
Arasayen ariyen	Rupaka	Lakshmanan Pillai
Vadda Jesavura	Eka	Pallavi Sesha Aiyar
Inlyennakumi	Adi	Periyaswamy Thooran
Sri guruguha murthi	Rupaka	Ponnayya Pillai
Ninne Saranamathi	Adi	Vasudevachar
Ramabhirama	Rupaka	Vina Seshanna

DILIPAKA

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

A shadava sampoorna raga derived from the 22nd mela Kharaharapriya. An ubhaya vakra raga in which arohana omits Ga. Svaras taken by the raga besides Sa and Pa are Chatusruti Ri, Sadharana Ga, Sudha Ma, Chatusruti Dha and Kaishiki Ni. Ga is rendered as dirgha svara.

A minor raga that came to popularity through the composition of Thyagaraja. Rama neeyada actually composed in Dilipaka raga is now a days sung in Kharaharapriya.

Compositions

Kriti:

Rama neeyeda	Adi	Thyagaraja

DIPAKA

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

An ubhaya vakra janya raga derived from the 51st mela Kamavardhini. The notes figuring in this raga are Shadja, Sudha Ri, Antara Ga, Prati Ma, Pa, Sudha Dha and Kakali Ni. In this dvisvara varjya raga Ri and Ni are varjya in arohana and Pa and Ga are the jiva svaras in this upanga raga. An evening tristhayi raga. Saint Thyagaraja was the first to compose in this raga. The raga when sung in vilambita

laya shines well. Dipaka raga of Hindusthani music is said to have got the power of creating fire. Tansen an eminent Hindusthani musician is said to have performed this successfully by singing Deepak raga and lighting the lamp.

Dipak raga is mentioned in many Sangita grandhas such as *Sangita Ratnakara, Brihaddharmapurana, Sangita Sudha, Svaramelakalanidhi, Chaturdandi prakashika, Anupasangitavilasa, Raga tala chintamani,* and so on.

Compositions

Kriti:

Kalanerchina	Adi	Thyagaraja
Iruvar manali	M.Chapu	Arunagirinathar

DIVYAMANI

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

This is the 48th mela belonging to the 8th chakra vasu. 6th mela in the 8th chakra Vasu. 'Vasu-Sha' is the mnemonic name and mnemonic svara phrase is sa ra gi-mi pa dhu nu. . Its old name is Jeevantini. This is the prati-madhyama mela of the 12th mela Rupavati.

Svaras figuring in this mela besides Sa and Pa are Sudha Ri, Sadharana Ga, Prati Ma, Shatsruti Dha and Kakali Ni. A minor vivadi mela with few compositions.

Compositions

Kriti:

Leela ganu juchi	Adi	Thyagaraja
Appa nituga	Adi	Kottiswara Iyer

DUNDUBHIPRIYA

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

A sampoorna shadava janya raga derived from the 48th mela Divyamani. Avarohana varjya raga in which Dha is deleted.Svaras figuring in the raga are Sa, Sudha Ri, Sadharana Ga, Prati Ma, Pa, Shatsruti Dha and Kakali Ni. A vivadi janya raga having only one known composition.

Compositions

Kriti:

Lilaganu juche	Adi	Thyagaraja

DURVANGI

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

An audava vakra sampoorna raga derived from the 29th mela Dhirasankarabharanam. Avarohana alone is vakra. Arohana deletes Ga and Ni. Svaras figuring in the raga besides Sa and Pa are Chatusruti Ri, Sudha Ma, Chatusruti Dha, Kakali Ni and Antara Ga. A minor popular raga in which Ma and Dha come as gamaka svaras.

Compositions

Kriti:

Gam ganapathi	Triputa	Jayachamaraja wodayar

DVIGANDHARABHUSHANI

Aro: s rg p d ṡ Ava: ṡ d p g r s ḍ s

An audava shadava raga derived from the 22nd mela Kharahara priya. Both arohana and avarohana deletes Ma and Ni. A bhashanga raga which takes tivra Ga, Komal dha etc. Svaras coming in the raga are Sa, Tivra Ri, Komal Ga, Pa., and Tivra Dha. A minor raga invented by Sri B. Subba Rao. A raga that evokes soka or pathos.

Compositions

Kriti:

Inta Thamasa	Triputa	B.Subba Rao

DVIJAVANTI

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

A janya raga that became popular in carnatic music from Hindusthani music. This is a bhashanga raga derived from the 28th mela Harikamboji. An ubhaya vakra shadava sampoorna raga in which arohana deletes Ni. Besides Sa and Pa the svaras figuring in the raga are Chatusruti Ri, Antara Ga, Sudha Ma, Chatusruti Dha and Kaishiki Ni. A sankeerna raga giving the trace of 3 ragas- Shahana, Kedaragaula and Yadukulakamboji. The anya svara Sadharana Ga figures in the phrase r m g r g r s . Ri and Ma are jiva svaras as well as kampita svaras. N d N is a visesha prayoga which comes in both mandra and madhya

sthayi. A rakthi raga having aesthetic charm. A sarvakalika raga having tristhayi sancharas. Gamakas like mudrita, ullasita, kampita etc, occur frequently. Ri is a graha svara in which many compositions commence. In Hindusthani Music this raga is known as Jaijayavanthi. An auspicious raga that evokes Bhakthi rasa.

Sanchara:

R,gmPmgmRgrS-SndpR-rgmNdp-nddppmmgRgr-grSndpR-rgmP-mndp- ndpmpṡ-ṡndpṘ-rggrgrs-grṡndp-mpnddppmmgRgr-sndpRs

Compositions

Kriti:		
Akhilandeswari	Adi	Muthuswamy Dikshitar
Srirama	Rupaka	Muthuswamy Dikshitar
Chetasri	Rupaka	Muthuswamy Dikshitar
Parama mangalate	Chapu	Muthaiah Bhagavathar
Pogabeda nigamuta	Adi	Purandaradasa
Ambika un paadame	Adi	Nilakanta Sivan
Enku nan selven	K.Chapu	Periyaswamy Thooran
Odi Nam Unnai	Adi	Vedanayakom Pillai
Padam		
Tarunijhan	M.chapu	Swati Tirunal
Tillana		
Tanom ta natom ta	Adi	Lalgudi Jayaraman.

GAMAKAKRIYA

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

This janya raga is derived from the 53rd mela. Gamanasrama. This is a shadava sampoorna raga, where Ni is deleted in the arohana. Gamakakriya is the old name for the 53rd mela Gamanasrama.

Svaras taken by the raga are Sa, Sudha Ri, Antara Ga, Prati Ma, Pa, Chatusruti Dha and Kakali Ni. Ga is the jiva svara. A pleasing raga with enough scope for alapana and svara prasthara.

Gamakakriya is also the name of Purvikalyani according to the Dikshitar school. *(also see Poorvikalyani).*

Sanchara:

pmGrs-ḍsrsRsnDsrG-g,g,gmR-g,mndpmGr-rgMgrs- pmP-ndnmdṠnd-

dṡrrr,ṡnD-dṡrG-Grg,fsnd,dṡrGrṡnd-dggṙṡnD-mdṡ,ndp,m-gmndmgrG-rgMdmgR-snḍR-S.

Compositions

Kriti:		
Meenakshi memudam	Adi	Muthuswamy Dikshitar
Kamakshi mam palu	Rupaka	Muthuswamy Dikshitar
Kasi visalakshi	Rupaka	Muthuswamy Dikshitar
Navaratnamalinim	Rupaka	Muthuswamy Dikshitar

GAMANASHRAMA

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

This is the 53rd mela corresponding to the Marwa Thaat of the Hindusthani music. 5th mela in the 9th chakra. 'Brahma-Ma' is the mennonic name and mnemonic svara phrase is sa ra gu mi pa dhi nu. Its old name is Gamakakriya. It is the corresponding Prati madhyama mela of 17th mela Suryakantham.

Svaras figuring in this mela besides Sa and Pa are Sudha Ri, Antara Ga, Prati Ma, Chatusruti Dha and Kakali Ni. A minor popular mela raga with few compositions. The popular janya ragas Poorvikalyani and Hamsanandi are derived from this mela.

Sanchara:

pdp-pmgrGM-pdnddppmgR-srgmpmgr-gmpdnṠ-sngrsnD-dnsrgrG-gmpdnṡndpmgR-rgmpmgr-pmgrsnḌ-dnsRs.

Compositions

Kriti:		
Srichakrapuravasini	Adi	Muthaiah Bhagavathar
Enni marulu ne	M.Chapu	Balamurahikrishna
Sri gayatri	Dhruva	Jayachamaraja wodayar
Idi niku nyaȳama	M.Chapu	Vasudevachar
Parvathesa mam	Adi	Bidaram krishnappa
Ubhaya kaveri	Rupaka	Vina Seshanna

GAMBHIRANATTA

Aro: s g m p n ṡ Ava: ṡ n p m g s

An audava audava janya raga derived from the 36th mela Chalanatta The notes taken by the raga are Shadja, Antara Ga, Sudha Ma, Pa and

Kakali Ni. Janta svara, dattusvara, Pratyahata gamaka prayogas bring out the individuality of the raga. A vira rasa pradhana raga. Dirgha Ni and Ga are the special features of this raga. Shines well in madhyamakala sancharas.

The mallari tune played in Nagaswaram at the beginning of the temple processions is set in this raga.

Sanchara:

PmgmpnṡnpmgsG-gmpnnppmG-sgmPmG-sgmpNṡG-ṡgmGs-ṡnpmG-gmpNpmG-sgmppmG-sgmgS.

Compositions

Kriti:

Sri jalandhara masrayamyaham	Adi	Jayachamaraja Wodayar
Rakshamamsaranagatham	Adi	Manaveda
Naranarayana	Adi	Manaveda
Jayajaya gananatha	Adi	Viswanatha Saatri
Iniyedukavalai	Adi	Periyaswamy Thooran
Saranambe vani	Adi	Purandaradasa
Jayadevaki kishora	Jhampa	Swati Tirunal
Sri padmanabham	M.Chapu	Thulaseyanana
Girija Ramana	Adi	Yasudevachar

GAMBHIRAVANI

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

A shadava shadava janya raga derived from the 30th mela Naganandini. Arohana deletes Ri and avarohana Ni. An ubhaya vakra raga. Svaras taken by the raga are Sa, Chatusruti Ri, Antara Ga, Sudha Ma, Pa, Shatsruti Dha and Kakali Ni. A vivadi janya raga that came to prominence through the composition of Thyagaraja for the first time.

Compositions

Kriti:

Sadamatin dalatu	Adi	Thyagaraja

GANASAMAVARALI

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

This is the old name for the 3rd mela Ganamurthi. A shadava sampoorna raga where Ga is deleted in arohana. Svaras figuring in this raga besides Sa and Pa are Sudha Ri, Sudha Ga, Sudha Ma, Sudha Dha and Kakali Ni. A minor popular raga with only one known composition.

Compositions

Kriti:

Brihadiswara mkshatuma	Eka	Muthuswamy Dikshitar

GANAMURTHI

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

The 3rd mela in the 72 mela scheme belonging to the 1st chakra 'Indu'. sa ra ga ma pa dha nu is the mnemonic phrase for the raga. 'Indu-go' is the mnemonic name. Ga, Ni and Ri are dirgha svaras and raga chaya svaras of this raga. Pratyahata gamaka lends beauty to the raga. The raga evokes pathos.

According to Dikshitar school of music this raga is named as Ganasamavarali. The svaras taken by the raga are Shadja, Sudha Ri, Sudha Ga, Sudha Ma, Sudha Dha and Kakali Ni. A vivadi mela having nearly 30 janya ragas.

Sanchara:

G,mR-srG-gmpdNdpmGr-gmpdN-srGmgRS-rsndNdpmgR-srgmpmGr-sndpdNs.

Compositions

Kriti:

Ganamurthe	Adi	Thyagaraja
Sriguruvarascha pahi	Rupaka	Gururajachar
Pahi jagadeeswara	Triputa	Balamuralikrishna
Ma madhura sarasa	Adi	Koteeswara Iyer
Sripathe premamuga	Rupaka	Vina Seshanna

GANAVARIDHI

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

A sampoorna shadava raga considered to the janya of the 34th mela Vaagadheeswari and 35th mela Sulini. An ubhaya vakra raga. Svaras taken by the raga besides Sa and Pa are Shatsruti Ri, Antara Ga, Sudha Ma, Chatusruti Dha and Kaishiki Ni. A vivadi raga. Ganavaridhi derived from the 35th mela Sulini is also ubhaya vakra. Arohana deletes Ga. This type takes Kakali Ni instead of Kaishiki Ni.

Compositions

Kriti:

Natonu vedelara	Adi	Tiruvottiyur Tyagayya
Dayajudageeti velara	Adi	Thyagaraja

GANDHARALOLA

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

A rare carnatic raga derived from the 28th mela Harikamboji. An audava vakra sampoorna raga wherein Ga and Ni are deleted. Svaras figuring in this raga are Sa, Chatusruti Ri, Antara Ga, Sudha Ma, Pa, Chatusruti Dha and Kaishiki Ni. A bhashanga raga in which anyaswara Sadharana Ga occurs in the vakra prayoga mgmgrs. A minor popular raga with only one known composition.

Compositions

Kriti:

Eroorede Banachinarinche	K.Chapu	P.T.Narasimhachar

GANGATARANGINI

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

This is a janya raga derived from the 33rd mela Gangeyabhushani. An audava vakra sampoorna raga. Svaras taken besides Sa and Pa are Shatsruti Ṛi, Antara Ga, Sudha Ma, Sudha Dha and Kakali Ni.

This is a vivadi janya raga. Actording to Dikshitar school, this is the name of the 33rd mela.

Compositions

Kriti:

Matadarada nato	Adi	Tiruvottiyur Tyagayya
Sarasasayana sarasa	Eka	Ramaswami Dikshitar

GANGEYABHUSHINI

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

33rd mela belonging to the 6th chakra Ritu. 3rd mela in the 6th chakra. 'Ritu-Go' is the mnemonic name and the mnemonic svara phrase is sa ru gi ma pa dha nu. The old name is Gangatarangini. This is the sudha madhyama mela of the 69th mela Dhatuvardhini. Svaras figuring

in the raga are Sa, Shatsruti Ri, Antara Ga, Sudha Ma, Pa, Sudha Dha and Kakali Ni. The jiva svaras are Ri, Pa and Ni. A vivadi and minor mela.

Sanchara:

Gm R-gmpdN-ndpmgmR-rgMgr-srgM-pdnṠndpm- dNdpmGr-rgMgr-g.mRgRs.

Compositions

Kriti:

Evvare ramayya	Deshadi	Thyagaraja
Ninnukanome	Rupaka	Koteeswara Iyer
Palayasu ma salla	Adi	Balamurahikrishna
Varadaraja avava	Rupaka	Muthuswamy Dikshitar

GARUDADHWANI

Aro: s r g m p d n ṡ Ava: ṡ d p g r s

A sampoorna audava janya raga derived from the 29th mela Dhirasankarabharanam. The svaras taken by this raga are Sa, Chatusruti Ri, Antara Ga, Sudha Ma, Pa, Chatusruti Dha and Kakali Ni. Jiva svaras are Ma and Dha. The raga has a shade of western music when sung or played in drutakala. Most of the svaras are used without gamaka.

Sanchara:

gmpdnṡdpgR-rgMgr-srGrsdp-pdnsrgmpgR-gmpdNdpgR-rgM-pdnṡDp-pdnṡrġR- ṡrġmpġR-ġrṡdppgR-srgmpgR-grsDs.

Compositions

Kriti:

Anandasagara	Adi	Thyagaraja
Tatvameruga	Rupaka	Thyagaraja
Garudavahana	Rupaka	Muthaiah Bhagavathar
Kaathitharul	Adi	Abraham Pandithar
Rajarajeswari	Adi	Muthaiah Bhagavathar
Nitho jeppaka	Adi	Pallavi Seshayyar
Devikamalalaye	Adi	Mysore Vasudevachar
Emi neramunnani	Adi	Garbhapurivasa
Chandamundastraschethry	Rupaka	Muthaiah Bhagavathar
Sri bhavamchinmayam	M Chapu	Muthaiah Bhagavathar
Pakshiraja garuda	Triputa	Lakshmikrishna

GAUDA MALHAR

Aro: s r m p d ṡ Ava: ṡ n d p m g r s

A desya raga that had originated from Hindusthani Music and became popular in Carnatic music. Karnataka Gauda malhar has no resemblence to Hindusthani raga. Durga raga has some resemblnce with Gaudamalhar of carnatic music.

An audava sampoorna raga derived from the 29th mela Dheerasankrabharanam. Svaras figuring in the raga are Sa, Chatusruti Ri, Sudha Ma, Pa, Chatusruti Dha, Kakali Ni and Antara Ga. A minor popular raga with four known composition only. Brisk druta kala prayoga add beauty to the raga and bring out the individuality of the raga.

Compositions

Kriti:

Harinnnolu neyu	Adi	Purandaradasa
Jayadevijaganmathe	Triputa	Muthaiah Bhagavathar
Sarasamukhi	Adi	Muthaiah Bhagavathar

GAULA

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

A janya raga of the 15th mela Mayamalavagaula. Svaras figuring in are Shadja, Sudha Ri, Antara Ga, Sudha Ma, Pa, Kakali Ni. This is an audava vakra shadava dhaivata varjya raga. An upanga raga. Ri, Ma and Ni are raga chaya svaras. Ri and Pa are nyasa svaras. Eka sruti Ri (256/243) is the very characteristic feature of the raga which is refered as Gaula Ri. Srgm. R̄:pmprgmR̄ and snpmR̄ etc figure as visesha sancharas. This raga is ideal and highly suitable for madhyama kala singing of alapanas and tanas. Sarvakalika raga with sancharas coming in tristhayi. A raga with limited scope for alapana. The raga is also called Gauda. An auspicious raga. Gaula is an ancient raga which finds mention in *Sangitamakaranda, Sangitaratnakara, Sangitasamayasara.*

Gaula raga is suitable for singing at the commencement of a concert. The singing of this raga creates a musical atmosphere and enhances the 'melakozhuppu' of the concert.

Sanchara:

rgmR-srmpnnpmpnṠ-pnṡR-mrs-snpnṡR-rgmRs-rrsnPm-rmpnnppmR-pmgmrgmR-snsRs.

Compositions

Gitam

Sakala sura	Rupaka	
Varna:		
Chelimikoru	Adi	Vina Kuppayyar
Palumarunato	Ata	Vina kuppayyar
Kriti:		
Duduku gala (pancharathnam)	Adi	Thyagaraja
Sri mahaganapathiravathuma	M.Chapu	Muthuswami Dikshitar
Tyagaraja Palayasumam	Adi	Muthuswami Dikshitar
Ela ni daya	Adi	Tiruvottiyur Tyagayya
Pranamamyaham	Adi	Vasudevachar
Pranamatha	Adi	Ramapeanivasadan
Sankarasuta	Adi	Thulaseevanam
Gana naadhaya	Adi	Ambi Dikshitar
Kamajanaka	Adi	Swati Tirunal
Nilotpalambikayah	Rupaka	Muthuswamy Dikshitar
Ambulineerai	Matya	Arunagirinathar
Manojanamaruganai	Adi	Koteeswara Iyer
Sarangathanenu	Adi	Gopalakrishna Bharathi
Sankarisathodari	Adi	Muthaiah Bhagavathar
Paramanandamu	Adi	Pallavi Seeha Iyer
Marundalitharulvai	Adi	Papanasam Sivan
Ankarane Omkarane	Adi	Periyaswamy Thooran
Ninperumai ariya	Adi	Lakshmanan Pillai
Mahishasura Mardini	K.Chapu	Muthuswami Dikshitar
Kumara vadivelane	Adi	N.S.Ramachandran
Kanakangi Pai	Adi	Ponnayya Pillai
Bhaja re manasa	Adi	Venkataramana Bhagavathar

GAULIPANTU

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

This is derived from the 15th mela Mayamalavagaula. Besides Sa and Pa, the raga takes Sudha Ri, Antara Ga, Sudha Ma, Sudha Dha and Kakali Ni.

Gaulipantu is an audava vakra sampoorna raga. In the arohana the notes Ga and Dha are varjya. An upanga raga with Ri, Ma and Ni as kampita svaras. The slightly sharpened Sudha madhyama (27/20) is a

characteristic feature of this raga. ṡnpdmgrs is a visesha sanchara. The raga evokes karuna rasa on the listeners and is a sarvakalika gamaka pradhana raga. In 'ṡnn,' the tivra Kakali Ni is used. In earlier raga this is referred as Gaudipantu. Once saint Thyagaraja visited the Tirupathi Venkitachalapathi temple. The temple priest refused to move the curtain which hid the deity. Out of grief the saint sang the piece 'Terateeyagarada' in Gaulipantu. The curtain moved by itself giving darsan of the lord to the saint.

Sanchara:

ppN-srpmR-rmrmpNpnpnṡ-ṙṡ,n-ṡngṙs-ṙsNpN-ṙṙṡSnṗ,m-Ṡndpmpdmg-R- srmpRNdpm-pdpmgrS.

Compositions

Kriti:		
Terateeyagarada	Adi	Thyagaraja
Mosaboku vinave	Adi	Thyagaraja
Entapapinaiti	Chapu	Thyagaraja
Krishnanada	M.Eka	Muthuswamy Dikshitar
Tarunamidamma	Adi	Syama Sastri
Parabrahma	Chapu	Arunachalakavi
Mamava nanta	Chapu	Swati Tirunal
Namakidni yama bhayam	Adi	Gopalakrishna Bharathi
Ashtamurthin ashtamurthin	M.Chapu	Muthaiah Bhagavathar
Kasichchede	Adi	Thyagaraja
Jagannatha	Adi	Vedanayakom Pillai
Amba unai nambinen	M.Chapu	Kavikunjara bharathi
Vinave srimat laakshmana Mamava	M.Chapu	Upanishad Brahmayogin
Ananthapadmanabha	M.Chapu	Swati Tirunal
Ela nidiya radu	Adi	Tiruvottiyur Tyagayya
Padam		
Yeriti vegintune	Triputa	Kshetrajna
Kuvalayakshiro	Chapu	Kshetrajna

GAURI

Aro:s r m p n ṡ Ava: ṡ n d p m g r s

An audava sampoorna janya raga derived from the 15th mela Mayamalavagaula. This is a janya raga having the same arohana and avarohana pattern of Kedaragaula. The notes taken by the raga Shadja, Sudha Ri, Antara Ga, Sudha Ma, Pa, Sudha Dha, and Kakali Ni. In this upanaga raga Ga and Dha are varjya in arohana and Ma and Ni are the

raga chaya svaras. A sarvakalika raga having sancharas in all the three sthayis. Ni is sung with gamaka.

A minor gana rasa pradhana raga. 'pdṗṡ' comes as a visesha sanchara. Gauri raga is the ragini of Gandhara as referred in the *Brihaddharama purana*.. Gauri is a raga that has found place in earlier works like *Sangitachoodamani* of Jagadekamalla, *Ragatatvavibodha* of Srinivasa and *Anupasangita vilasa* of Bhavabhatta.

According to Dikshithar school Gauri raga is a shadava sampoorna raga. In avarohana there is vakra sanchara. Arohana and avarohana of this raga is s r m p d n ṡ ; ṡ n d m p m g r s .

Sanchara:

rmpNdpmgR-mpNdpm-rmpNṠ-ṡrMgṙsndp-ṙsndpdpmgR-mggrrsnndp-mPmgR- mgrsNS.

Compositions

Kriti:		
Dhurjati natinchene	Adi	Pallavi Doraiswamy Iyer
Gauri girijakumari	T.Eka	Muthuswamy Dikshitar
Jaya jaya sri raghurama	Adi	Thyagaraja
Mamu jooparada	Adi	Tiruvottiyur Tyagayya
Sarasadala	Matya	Swati Tirunal
Sri minakshi gauri	Rupaka	Muthuswamy Dikshitar
Sri virupaksha	K.Chapu	Muthaiah Bhagavathar
Momujupaka	Adi	Vina Kuppayyar
Gangadhara gaurivara	Rupaka	Vina Seshanna
Harudu Nalinchene	Adi	Pallavi Doraiswamy Iyer
Padam		
Hantajnanendu	Rupaka	Swati Tirunal
Neramakonne	Adi	Kshetrajna
Bhajan		
Bajath badhayo	Adi	Swati Tirunal

GAURIMANOHARI

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

This is the 23rd mela and 5th mela in the veda chakra ; 'Veda-Na' is the mnemonic name. Svara mnemonics are Sa, ri gi ma pa dhi nu.

The notes taken by this raga are Shadja, Chatusruti Ri, Sadharana Ga, Sudha Ma, Pa, Chatusruti Dha and Kakali Ni. A raga wherein all notes are sung with gamaka. Ni and Ri are jiva svaras. Pratyahata gamaka phrases like gr rs snndp lend beauty

to this raga. A sarvakalika raga and trimurchanakaraka mela. The Ri and Pa of Gaurimanohari when taken as shadja give rise to the following melas Natakapriya(10th), Vachaspathi(64th) and Charukesi(26th). This raga admits of sancharas in all the three sthayis. The melodic scale of western music corresponds to the Gaurimanohari and Natabhairavi mela.

Sancharas:

pdNdpmGr-srgMPdnDp-rgMp-dNdp-DNṡ-ṡrGṙṡnD-pdnṡRṠnDp-PdndpmGr- rgrgMgmpDpmgR-grrsṙnD-dnsRs.

Compositions

Kriti:

Guruleka	K.Chapu	Thyagaraja
Brovosamaya	Adi	Garbhapuri Srinivasa Iyengar
Parayanul	Adi	Koteeswara Iyer
Sarasasamamridu	Adi	Swati Tirunal
Oka matada	Adi	Pallavi Sesha Iyer
Eppotulaiyum	M.Chapu	Gopalakrishna Bharathi
Tennadengum	Adi	Lakshmanan Pillai
Devi gaurinnna	K.Chapu	Muthaiah Bhagavathar
Gauri manohari	Adi	Papanasam Sivan
Nenjame ni	Adi	Periyaswamy Thooran
Karunimsu narahari	K.Chapu	Purandara dasa
Panchanadeesa pahi mam	Adi	Thyagaraja
Varalakshmi	Rupaka	Vasudevachar

GAURIVELAVALI

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

This is a shadava sampoorna raga derived from the 23rd mela Gaurimanohari. Ni is deleted in arohana . Arohana alone is vakra. Notes taken by the raga besides Sa and Pa are Chatusruti Ri, Sadharana Ga, Sudha Ma, Chatusruti Dha and Kakaki Ni. A minor raga and according to Dikshitar school this is the name of the 23rd mela.

Compositions

Kriti:

Kumari gauri	Adi	Muthuswamy Dikshitar

GAVAMBODHI

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

The 43rd mela belonging to the 6th chakra 'vasu'. 1st mela in the 8th chakra. 'Vasu-Pa' is the mnemonic name of this raga and mnemonic phrase is sa ra gi ma pa dha na. This is the pratimadhyama mela of the 7th mela Senavathi.

Svaras taken by the mela besides Sa and Pa are Sudha Ri, Sadharana Ga, Prati Ma, Sudha Dha and Sudha Ni. A minor popular mela with very few compositions.

Girvani is the old name for the Gavambodhi and it admits of vakra sancharas in arohana.

Compositions

Kriti:

Viraraghava	Adi	Koteeswara Iyer
Vinatichakonavayya	Rupaka	Balamuralikrishna
Namomastugirvani	Triputa	Muthuswamy Dikshitar

GAYAKAPRIYA

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

This is the 13th mela belonging to the 3rd chakra 'Agni'. The first mela in the 3rd chakra. The mnemonic name is 'Agni-Pa' and the mnemonc phrase is sa ra gu ma pa dha na. It is the corresponding Sudha Ma mela of the 49th mela Dhavalambari. According to Dikshitar school this raga is called Geyahejjuji. Svaras figuring in the mela are Sa, Sudha Ri, Antara Ga, Sudha Ma, Pa, Sudha Dha and Sudha Ni. A minor popular raga with limited number of compositions.

Sancharas:

gmpDP-pdnṡnDp-ddpmGr-rgmpdNdp-Ndpmgr-srgmpdNdp-ddppmgrg-R-srgMgr- grsnD-NS

Compositions

Kriti:

Nada nilai	Jhampa	Koteeswara Iyer
Sri mahavishnum	K.Jhampa	Balamurali krishna

GEYA HEJJUJI

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

A vakra shadava sampoorna raga derived from the 13th mela Gayakapriya. Inthe asampoorna mela padhathi this is the name for the 13thmela. Janya raga deletes Ni in arohana-Arohana alone is vakra and varjya. Svaras figuring in the raga besides Sa and Pa are Sudha Ri, Antara Ga, Sudha Ma, Sudha Dha and Sudha Ni. A minor popular raga having only one known composition.

Compositions

Kriti:

Ramachandra bhakthum	Adi	Muthuswami Dikshitar

GHANTA

Aro: s g r g m p n ṡ Ava: ṡ n d̠ p m g r s

An auspicious janya raga derived from the 20th mela Natabhairavi. This raga is also ascribed to the 8th mela Hanumatodi. But the nature and sanchara of this raga reveals that it is the janya of 20th mela. This is also known by the name Ghantaaravam.

The notes taken by this raga are Shadja, Chatusruti Ri, Sadharana Ga, Sudha Ma, Pa, Sudha Dha and Kaishiki Ni.

This is a vakra shadava sampoorna bhashanga raga. Sudha Ri is the foreign svara figuring in the phrase srs/sgrs/mgrs. This is a gamaka pradhana raga. Ga, Ma and Ni are rendered with gamakas. Ghanta raga shines well when sung in evenings. Evokes pathos. Dukha Ghantaram used in Kathakali is a variety of this raga. Always used in opera songs in scenes depicting pathos and sorrow.

Punnagavarali is a closely allied raga to Ghanta. Since the sancharas are limited, this is sung in madhyama sruti. Ghanta is an ideal example of sankeerna raga, since traces of Punnagavarali, Dhanyasi and Bhairavi are found in the raga. Ghanta raga is mentioned in earlier works like *Sangitaratnakara, Ragatatvavibodhini, Sangitasara, Anupasangita vilasa and Chaturdandi prakashika, etc.*

Compositions

Pada varna

Saparama vivasa	Adi	Swati Tirunal

Daru

Perugupalu	Adi	Thyagaraja
Unnatavuna	Chapu	Thyagaraja
Etulo kanugonduna	Chapu	Thyagaraja
Amarapati Moorake	Chapu	Shahaji Maharaja

Kriti:

Inka yochana	Adi	Thyagaraja
Karunarasakshaye	Jhampa	Thyagaraja
Sri mangalambikam	Jhampa	Muthuswamy Dikshitar
Si kamalambika	Adi	Muthuswamy Dikshitar
Palayapankajanabha	Adi	Swati Tirunal
Agajaradha Dehya	Jhampa	Pallavi Doraiswamy Iyer
Kamalanayana		
jagadeeswara	Adi	Swati Tirunal
Garavimparada	Rupaka	Thyagaraja
Innallu Nanneli	Triputa	Thyagaraja
Rama rama ramachandra	Jhampa	Thyagaraja
Pravisarade	Jhampa	Jayadeva

Padam

Kanathasokavardhi	Adi	Swati Tirunal
Ela valachintinoyama	Adi	Kshetrajna
Alagi yimdu	Jhampa	Kshetragna
Atti yandevu	Adi	Kshetragna
Enni Talachukondu	M.Chapu	Kshetragna
Iga nelane	Ata	Kshetragna
Inta velana	Adi	Kshetragna
Komalatiro	Triputa	Kshetragna
Mrokkanu jago	Adi	Kshetragna
Tarunitro	Rupaka	Kshetragna

Mangalam

Jayamangalam	Adi	Thyagaraja
Jaya mangalam	Adi	Shahaji Maharaja

GHOSHINI

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

A shadava sampoorna raga derived from the 16th mela Chakravakom. An ubhayavakra raga. Ri is deleted in arohana. Svaras used besides Sa and Pa are Sudha Ri, Antara Ga, Sudha Ma, Chatusruti Dha and Kaishiki Ni. A minor popular raga with only one known composition.

Compositions

Kriti:

Vidagala Nanuniyunnara	Adi	Tiruvottiyur Tyagayya

GITAPRIYA

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

An ubhaya vakra sampoorna raga derived fom the 63rd mela Lathangi. In the asampoorna mela padhathi the 63rd mela is given the name Gitapriya. The svaras figuring in the raga besides Sa and Pa are Chatusruti Ri, Antara Ga, Prati Ma, Sudha Dha and Kakali Ni. Only Muthuswami Dikshitar has composed a kriti in this raga and he has followed the asampoorna mela padhathi.

There is another raga by the same name derived from the 13th mela Gayakapriya. It has got the arohana and avarohna as s r g m p d n ṡ Ava: ṡ d p m g r s.

Compositions

Kriti:

Sadhujana vinutham	Triputa	Muthuswami Dikshitar

GOPIKAVASANTHAM

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

A vakra audava shadava janya raga derived from the 20th mela Natabhairavi. The notes taken in the raga are Shadja, Sadharana Ga, Sudha Ma, Pa, Sudha Dha and Kaishiki Ni. Rishabha varjya janya raga. Arohana alone is vakra. Ma, Ni and Dha are the vakra svaras.

According to Dikshitar school Gopikavasantha is a sampoorna raga with vakra sancharas in both arohana and avarohana.

Compositions

Kriti:

Balakrishna bhavayam	Adi	Muthuswami Dikshitar
Dhanyoyameva	Chapu	Swati Tirunal
Jagadguru	Adi	Muthaiah Bhagavathar

Padam

Samigamara	Adi	Kshetrajna

GOPRIYA

Aro: s r g m d n ṡ Ava: ṡ n d m g r s

A janya raga of shadava shadava variety derived from the 62nd mela Rishabhapriya. Panchama varjya raga. This raga is prevalent in Western

music, popularised by French composer Debussy and the scale is Debussey's scale. The interval between the note in this scale is whole tone or full tone . Svaras taken by this raga are Sa, Chatusruti Ri, Antara Ga, Prati Ma, Sudha Dha, and Kaishiki Ni. A minor vivadi raga with few compositions.

Compositions

Kriti:

Na mora vina radha	Rupaka	S.Ramanathan

GUHAMANOHARI

Aro: s r m d n ṡ Ava: ṡ n d m r s

A new apoorva raga invented by N.S.Ramachandran. An audava audava raga derived from the 28th mela Harikamboji. A varjya raga in which Sa and Pa are the varjya svaras. Svaras figuring in this raga are Sa, Chatusruti Ri, Sudha Ma, Chatusruti Dha and Kaishiki Ni. A pleasing minor raga closely resembles Andolika.

Compositions

Kriti:

Mayile	Adi	N.S.Ramachandran

GUHARANJINI

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

A raga derived from the 28th mela Harikamboji. A shadava raga with Ga varjya in arohana and Ri in avarohana. Svaras taken by the raga are Sa, Chatusruti Ri, Sudha Ma, Pa, Chatusruti Dha, and Kaishiki Ni. An ubhaya vakra raga. It is not much popular and has only few known compositions.

Compositions

Kriti:

Ikhane tala	Adi	Muthaiah Bhagavathar
Navavarana sampoojaye	Adi	Muthaiah Bhagavathar

GUMMAKAMBOJI

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

A vakra shadava sampoorna raga derived fom the 15th mela Mayamalavagaula. Arohana deletes Ma and is also vakra. Svaras figuring in the raga besides Sa and Pa are Sudha Ri, Antara Ga, Sudha Ma, Sudha Dha and KakaliNi. A minor raga having very few known compositions.

Compositions

Kriti:

Nagadhara parathpara	T.Laghu	Upanasthad Brahmayogi

GUNDAKRIYA

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

An audava vakra sampoorna janya raga derived from the 15th mela Mayamalavagaula. The notes taken by the raga are Shadja, Sudha Ri, Sudha Ma, Pa, Kakali Ni, Sudha Dha and Antara Ga. Avarohana alone is vakra and Pa is the vakra svara. Ri, Ma and Ni are the raga chaya svaras. Dha is deleted in the arohana.

There is a legend behind this raga. It is believed that in order to reduce the pride and boastful nature of Narada Hanuman sang Gundakriya and a stone meltedthus reducing Narada's pride. According to Dikshitar school of music Gundakriya is a sampoorna raga with vakra sanchara in avarohana, s r g m p d n ṡ ;ṡ n p m g m d p m g r s.

Compositions

Kriti:

Intamuchu varninpa	Adi	Thyagaraja
Raja rajendra chola	Triputa	Muthuswamy Dikshitar
Taruna mide Nannu	Adi	Tiruvottiyur Tyagayya

GURJARI

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

This raga is also known as Gujjari. A sampoorna shadava janya raga derived from the 15th mela Mayamalavagaula. Notes taken by the raga are Shadja, Sudha Ri, Antara Ga, Sudha Ma, Pa, Sudha Dha and Kakali Ni.

An upanga raga in which Pa and Ni are the raga chaya svaras. Dattuvarisa prayogas add melody to this raga. It is mentioned in *Sangita Ratnakara, Sangita Makaranda,* and *Raga tala chintamani.*

Compositions

Kriti:

Varalandu	Adi	Thyagaraja
Munijanati	Adi	Muthuswamy Dikshitar

GURUPRIYA

Aro: s r g m d n ṡ Ava: ṡ n d m g r s

A shadava janya raga derived from the 64th mela Vachaspathi. A Panchama varjya raga. The notes taken by this raga are Sa, Chatusruti Ri, Antara Ga, Prati Ma, Chatusruti Dha and Kaishiki Ni. A minor raga having limited number of compositions. Ma and Ni are jiva svaras.

Compositions

Kriti:

Sri sambasiva sadguru	K.Chapu	Muthaiah Bhagavathar
Shakshatkari	Adi	Muthuswami Kavi.

HAMIRKALYANI

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

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

This is an ubhaya vakra audava sampoorna janya raga derived from the 65th mela Mechakalyani. The raga has two types of arohana and avarohana. The notes figuring in the raga besides Sa and Pa are Chatusruti Ri, Antara Ga, Sudha Ma, Prati Ma, Chatusruti Dha and Kakali Ni.

Ekasvara varjya and ekasvara bhashanga raga. Ri is varjya in arohana. The Bhashanga svara Sudha Ma figures in the svara sanchara Gmgrs, gmgmR. This is an example for the raga wherein a bhashangasvara is incorporated in the arohana avarohana itself. A desya raga in which Dha is used as kampita svara. Ni, Ga, Dha are the jiva svaras and Pa and Ga are nyasa svaras. A scholarly minor raga which is sung towards the conclusion of a concert. This raga is also found in Hindusthani Music belongs to Kalyan That and is of the sampoorna variety.

Compositions

Kriti:

Manamuleda	Adi	Thyagaraja
Venkatasaila	Adi	Syama Sastri

Purahara nandana	Adi	Muthuswami Dikshitar
Gangeyavasana	Adi	Swati Tirunal
Nee than ethanaiyum	Jhampa	Arunagirinathar
Govinda darusena	Adi	Kanakadasar
Eradu Bhagyame	Adi	Krishnamacharya
Veenayin oli	Adi	LakshmiKrishna
Devi damshirakarala	Adi	Muthaiah Bhagavathar
Avan Seyalaum	Adi	Muthaiah Bhagavathar
Partmala ranganatham	Rupaka	Muthuswami Dikshitar
Sivanai Ninai	Adi	Nilakanta sivan
Nathan Than unnai	Rupaka	Papanasam Sivan
Nannu Brovarada	Rupaka	Vina Kuppayyar
Tillana		
	Adi	T.Chowdiah
	Rupaka	R.N.Doraiswamy Iyer
	Adi	Muthaiah Bhagavathar

HAMSABHRAMARI

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

A raga prevalent in Karnatic Music derived from the 55th mela Hemavathi. A shadava sampoorna raga that deletes Ni in the arohana. Svaras taken by this raga besides Sa and Pa are Chatusruti Ri, Sadharana Ga, Prati Ma, Chatusruti Dha and Kaishiki Ni.

A minor raga which is not much popular and doesnot admit much scope for alapana.

Compositions

Kriti:

Paramathmane	Rupaka	Muthaiah Bhagavathar
Padmanabham bhajare	Adi	Paramesvara Bhagavathar

HAMSADEEPAKAM

Aro: s r g m d ṡ Ava: ṡ n d p m g r s

An audava sampoorna janya raga derived from the 23rd mela Gaurimanohari. The arohana deletes Panchama and Nishada. The svaras taken by this raga are Sa, Chatusruti Ri, Sadharana Ga, Sudha Ma, Panchama, Chatusruti Dha and Kakali Ni. A minor raga which is not popular.

Compositions

Kriti:

Panchavakthramasraye	Adi	Muthaiah Bhagavathar
Sikhivahana	Adi	Muthaiah Bhagavathar

HAMSADHWANI

Aro: s r g p n ś Ava: ṡ n p g r s

A very popular raga which is prevalent in both carnatic and Hindusthani Music. An audavaraga derived from the 29th mela Dhirasankarabharanam. This raga is believed to be invehted by Ramaswami Dikshithar, father of Muthuswamy Dikshitar.

Svaras taken by this raga are Shadja, Chatusruti Ri, Antara Ga, Pa and Kakali Ni. A raga that deletes Ma and Dha. Janta svara prayogas like ggppnnppgr and dattu varisha prayogas like ṅgṙgṡṙ and pṙsṙsnp etc are unique. Ga and Ni are jiva svaras and Pa comes as amsa svara. An auspicious raga that is most suitable for singing at the commencement of the performance. There are many kritis in praise of Lord Ganesa in this raga. Almost all the composers have compositions in this raga. A raga that shines well when sung in madhyamakala. This raga gives ample scope for alapana and svara prastharas.

Sanchara:

gpNpgR-grsnP-ṇsrgR-gpNp-nsrgpGrs-snGṙnp-gpṙṙsnnppgr-ggppnnppgr-sgrgṇṙnpgpṆ.snpgrs.

Compositions

Varna

Jalajaksha	Adi	Venkitasubbaiar
Pagavarbodhana	Adi	Pattanam Subramonia Iyer
Kriti:		
Sri subramonia	Rupaka	Ramaswami Dikshithar
Vathapi ganapathim	Adi	Muthuswamy Dikshitar
Vinayaka	Adi	Vina Kuppayyar
Raghunayaka	Adi	Thyagaraja
Abhishta varada	Adi	Thyagaraja
Sri raghukula	Adi	Thyagaraja
Pahi sripathe	Adi	Swati Tirunal]
Vaaranamukha va tunai	Rupaka	Kotecswara Iyer
Varavallabha ramana	Adi	G.N.Balasubramonfam
Utrunai paathu	Adi	T.Lakshmanan Pillai
Gamganapathe namo nama	Rupaka	Muthaiah Bhagavathar
Garbhavasam ariyatha	Adi	Papanasam Sivan

Muladhara murthey	Adi	Papanasam Sivan
Manasu kaluga	Rupaka	Patanam Subramonia Iyer
Kandanai kaanamal	Jhampa	Periyaswami Thooran
Chandasevarunda		
maladhara	Matya	Ramaswami Dikshitar
Chemta jeredga	Adi	Thyagaraja
Bhajaamahe	Adi	Thulaseevanam
Dharmavidayaka	Adi	Thulaseevanam
Gajavadana	Adi	Purandaradasa.
Muthalitharuvan	Triputa	Arunagiri nathar
Sajjanara sanga	Rupaka	Kanakadasa
Jnanam pirappadu	Adi	Lakshmanan Pillai
Jaya Mahishasura	Rupaka	Muthaiah Bhagavathar
Charuvikrama	Adi	Muthaiah Bhagavathar
Kopam aagadamma	M.Chapu	Muthuswami kavi
Sri ramabhirama	Adi	Mysore Sadasiva Rao
Karunai seyvai	Adi	Papanasam Sivan
Parasakthi Janani	Adi	Papanasam Sivan
Kalaiyinbame	Adi	Periyaswami Thooran
Palayasu Padmanabha	Rupaka	Vasudevachar
Vande Anisham	Adi	Vasudevachar

HAMSAGAMANI

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

A minor raga in carnatic music derived from the 52nd mela Ramapriya. A shadava sampoorna raga deleting Ri in arohana. Both arohana and avarohana admit of vakra sancharas. Svaras taken by the raga besides Sa and Pa are Sudha Ri, Antara Ga, Prati Ma, Chatusruti Dha and Kaishiki Ni.

A minor popular raga with only one known composition.

Compositions

Kriti:

Sri mahishasuramardini	Rupaka	Muthaiah Bhagavathar

HAMSAGIRI

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

A minor popular raga derived from the 72nd mela Rasikapriya. A sampoorna vakra shadava raga. Svaras taken in this raga are Sa, Shatsruti Ri, Antara Ga, Prati Ma, Pa, Chatusruti Dha and Kakali Ni.

A minor raga found only in carnatic music. It has only one known composition.

Compositions

Kriti:

Kamajanaka kapadutaku	Adi	Tiruvottiyur Tyagayya.

HAMSALATHA

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

A raga prevalent in carnatic music and newly introduced by Tinniam Venkatarama Iyer. An audava sampoorna raga derived from the 63rd mela Latangi. Hamsakalyani has the same arohana and avarohana pattern of Hamsalatha. Svaras taken by the raga are Shadja, Chatusruti Ri, Antara Ga, Prati Ma, Pa, Sudha Dha and Kakali Ni. Ga, Dha and Ni are the jeeva svaras. A pleasing minor raga with only one known composition.

Compositions

Kriti:

Kripajode	K.Chapu	C.Suguna

HAMSANADAM

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

A shadava vakra shadava janya raga derived from the 60th mela Nitimati. Svaras taken by the raga are Sa, Chatusruti Ri, Prati Ma, Pa, Shatsruti Dha and Sudha Ni. A Ga varjya raga. A vivadi raga in which both Shatsruti Dha and kakali Ni occurs. A pleasing minor raga where Ni and Ri are jeeva svaras. Janta svara prayoga ppnnrrṡṡnnp and dattusvara prayoga like prṡrṡn pṡnànp etc figures. A raga that shines well in madhyamakala sancharas.

Sanchara:

rmpdNdnpmR-srM,rsndpdnsR-RmpDpmr-mpdndp-ndmpmR-Sr-Mpdns- snnddnnppmRs.

Compositions

Kriti:

Bantureethi Kolu	Adi	Thyagaraja
Sivanaar manamkulira	K.Chapu	Arunagirinathar
Kripanidhe	M.Chapu	Muthaiah Bhagavathar
Niye paramukham	Adi	Papanasam Sivan
Dharama I bakuni	Adi	G.N.Ilailasubramoniam

Kalyanarama	Adi	Oothukadu Venkatasubba Iyer
Arumarum	Adi	Arunagirinathar
Anbunirai	Adi	N.S.Chidambaram
Bhaskara Koti	Adi	Lakshmikrishna
Kandanai Ninaindu	Adi	N.S.Chidambaram

HAMSANANDI

Aro: s r g m d n ṡ Ava: ṡ n d m g r s

A shadava janya raga derived from the 53rd mela Gamanasrama. A raga which came to prominence nearly about 40 years ago. Svaras figuring in the raga are Sa, Sudha Ri, Antara Ga, Prati Ma, Chatusruti Dha and Kakali Ni. A raga having the Sriranjini pattern of arohana and avarohana. It is known as Sohni in Hindusthani Music. An upanga raga in which most of the svaras are rendered with gamaka prayoga. Pratyahata gamaka lends beauty to the raga. An evening raga having scope for alapana and svara prastharas.

Sanchara:

ṡndmG-gmdmgRs-Sgr,snd-ṇsrG-gmdnṡnnddmG-gmdnd-mdnṡrṠn -snġṙṡnd- mdnṡndnd-md,mgr-rgmdmgR-snd,r,S.

Compositions

Kriti:

Madhava mayamanavarupa	Adi	Papanasam Sivan
Sachamara Ramavani	Rupaka	Muthaiah Bhagavathar
Srinivasa tiruvenkata	Adi	Papanasam Sivan
Kandene govindane	Adi	Purandardasa
Pahi jagajjanani	Adi	Swati Tirunal
Ayathivarajayuvathi	Adi	Narayanathirtha
Pavanaguru pavana	Rupaka	Lalithadasar.
Sollithan teriyuma	Adi	Ambujam krishna
Niradhathi	Triputa	Arunagirinathar
Tirumalai maravi	Matya	Arunagirinathar
Nane unai	Adi	Vedanayakom Pillai
Ashakkadai	Adi	Lakshmi Krishna
Mamayilery	Adi	Viswanatha sastri
Needu Mahima	Adi	Muthaiah Bhagavathar
Ariyaa pparuvam	Adi	Periyaswamy Thooran
Aroavar aro	Adi	Periyaswami Thooran
Somasuryagni	M.Chapu	Muthiah Bhagavathar
Sa sabha nabhonibha	Rupaka	Papanasam Sivan
Inda Varamarula	Jhampa	Periyaswami Thooran
Innamum umadu	Adi	Periyaswamy Thooran

Tirupugazh

Ninaimal	Triputa	Arunagirinathar

Tillana

Thom Thana Tiruthi	Adi	G.N.Balasubramoniam
Thim Thathim	Adi	Muthiah Bhagavathar

HAMSANARAYANI

Aro: s r g m p ṡ Ava: ṡ n p m g r s

An audava shadava janya raga derived from 51st mela Kamavardhini. Arohana deletes Dha and Ni while avarohana deletes only Dha. Svaras taken by the raga are Sa, Sudha Ri, Antara Ga, Prati Ma Pa and Kakali Ni. A minor popular raga having few compositions. In Hindusthani Music there are two types of Hamsanarayani one derived from Poorvi and another from Marva Thaat.

Compositions

Kriti:

Brova nocku	Adi	Tiruvottiyur Tyagaya

HAMSANATINI

Aro: s g m p ṡ Ava: ṡ p m g r s

A janya raga derived from the 18th mela Hatakambari. A svarantara audava raga in which Ri, Dha and Ni are deleted in arohana and Ni and Dha in avarohana. Svaras used are Sa, Sudha Ri, Antara Ga, Sudha Ma and Pa. A minor raga with only one known composition.

Compositions

Kriti:

Vandehamsada	Adi	Jayachamaraja Wodayar

HAMSARUPINI

Aro: s r g p d ṡ Ava: ṡ n p m r s

A new carnatic raga introduced by K.B.Padmanabha Rao of Mysore. This raga is mohana in arohana and Madhyamavathi in avarohana. An audava raga derived from the 28th mela Harikamboji. Svaras taken by the raga are Sa, Chatusruti Ri, Antara Ga, Pa, Chatusruti Dha, Kaishiki Ni and Sudha Ma.

Compositions

Kriti:

Sreenatha partpalaya	Adi	B.K.Padmanabaha Rao

HAMSAVINODINI

Aro: s r g m d n ṡ Ava: ṡ n d m g r s

A shadava raga derived from the 29th mela Sankarabharanam. A panchama varjya raga. Svaras used in the raga are Sa, Chatusruti Ri, Antara Ga, Sudha Ma, Chatusruti Dha and Kakali Ni. A minor raga.

Compositions

Kriti:

Saraswatim bhagavathim	K.Jhampa	Jayachamaraja Wodayar
Innamum oru	M.Chapu	Marimuthu Pillai

HARIDASAPRIYA

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

A raga introduced by Sambamoorthy. An audava sampoorna bhashanga raga taking the notes of Harikamboji and Kharaharapriya. An ubhayavakra raga. Arohana deletes Ni and Dha. Svaras taken by the raga are Sa, Chatusruti Ri, both Sadharana and Antara Ga, Sudha Ma, Pa, Chatusruti Dha and Kaishiki Ni. A minor popular raga.

Compositions

Kriti:

Ramachandranannu	Adi	P.Sambamoorthy

HARINARAYANI

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

A vakra sampoorna shadava raga derived from the 22nd mela Kharaharapriya. Avarohana deletes Dha. Svaras taken by the raga are Sa, Chatusruti Ri, Sadharana Ga, Sudha Ma, Pa, Chatusruti Dha and Kaishiki Ni. A minor pleasing raga with only one known composition.

Compositions

Kriti:

Devi sri mahalakshmi	Adi	Muthaiah Bhagavathar

HARIKAMBHOJI

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

The 28th mela which belongs to the 5th chakra, "Bana-Bhu" is the mnemonic name of the raga. The mnemonic phrase is sa ri gu ma pa dhi ni. The notes taken by this raga are Shadja, Chatusruti Ri, Antara Ga, Sudha Ma, Pa, Chatusruti Dha and Kaishiki Ni. Harikamboji is the fundamental scale of ancient Tamil music with the sruti value 4/ 4/ 3/ 2/ 4/ 3/ 2. Ga, Ma and Ni are the raga chaya svaras of this Raga. Ni, Ri and Ma are rendered with gamaka. Ga and Dha are vadi and samvadi svaras. Harikamboji is the Pa murchana of Sankarabharanam and Ma murchana of Shadjagrama, i.e, Kharaharapriya. This is also a murchanakaraka mela. Ri, Ma, Pa, Dha and Ni of this raga when taken as Shadja results in the following ragas., Natabhairavi, Sankarabharanam, Kharaharapriya, Hanumatodi and Mechakalyani respectively. A tristhayi raga brought to popularity by Thyagaraja who has composed many compositions in this raga. The raga was first mentioned by Govindacharya in his lakshnagrandha *Sangraha choodamani*. A raga which is capable of evoking bhakthi rasa. Khamaj That of Hindusthani Music is the same as Harikamboji that admits of various janya ragas.

According to Dikshitar school, the raga is given the name of Harikedaragaula. This is a major raga admitting more than 70 janya ragas. In Tamil music this raga is referred to asKodippalai. Many thevarams are rendered in this pan. It is surprising to note that among the musical trinities only Thyagaraja has composed some pieces in Harikamboji.

Sanchara:

ndP-gmpdnD-nddppmgrS-srgmpdNd-pdnṡ-ṡrgṙsNd-ṡrgṙS-rsṡnnd-DpmgR- srgmpdN,d- ṡrgṙṡNdp-gmpdNdpmgR-srgmpdmgr-srgmgRs-rsndN-ṡnsRs.

Compositions

Kriti:

Hamanamu brovara	Rupaka	Thyagaraja
Entara nidhana	Adi	Thyagaraja
Dinamanivamsa	Adi	Thyagaraja
Enduku Nirdaya	Adi	Thyagaraja
Undedi Ramudukade	Adi	Thyagaraja
Chenthodi	Adi	Thyagaraja
Saketha nagara	Rupaka	Mysore Sada siva Rao
Vandadum cholai	Rupaka	Subramonia Bharathi

Maruve cheritta	Adi	Arunagirinathar
Akaramu magi	M.Chapu	Arunagirinathar
Mundu Thamil malai	Tiputa	Arunagirinathar
Paaniyin vinulu	Tiputa	Arunagirinathar
Smara manasa	Adi	Balamurali rishna
Parkaparka	M.Chapu	Gopalakrishna Bharathi
Nccye gathi en thaye	Adi	Koteeswara Iyer
Unmalyum neethiyum	Adi	Lakshmanan Pillai
Karangulina Khetparana	Ata	Muthaiah Bhagavathar
Sri viswesvara	Adi	Muthaiah Bhagavathar
Tarakana Unai	Adi	Muthuswami Kavi
Padukaaathennai	Adi	Muthuswamikavi
Brovaakunite viduvanura	Adi	Mysore Sadasiva Rao
Ponnayya sayana	Madyadi	Mysore Sadasiva Rao
Inlyhum tamadam	Rupaka	N.S.Ramachandran
Ninnuchala Nammina	Adi	Pallavi Seshayyar
Kaipakamba Ramana	Desadi	Papanasam Sivan
Padamamalar thuniaye	Adi	Papanasam Sivan
Pamalakkinai	Adi	Papanasam Sivan
Undeneru Urundi	Rupaka	Papanasam Sivan
Enge Tedukinray	Adi	PeriyaswamiThooran
Avataramenduku	Jhampa	Thyagaraja
Lali lat yani	Adi	Thyagaraja
Okamata	Rupaka	Thyagaraja
Ranuphantsayana	Rupaka	Thyagaraja
Krlpaihonu nannu	Adi	Vasudevachar

HARINI

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

An apoorva janya raga derived from the 28th mela Harikamboji. A shadava sampoorna raga in which Ri is deleted in arohana. An ubhaya vakra raga as well as a minor raga. The svaras taken by this raga are Sa, Chatusruti Ri, Antara Ga, Sudha Ma, Pa, Chatusruti Dha and Kaishiki Ni. Sometimes Sadharana Ga and Kakali Ni also occurs in some phrases.

Compositions

Kriti:		
Thela makkala Ele dhaia	Jhampa	P.T.Narasimhachar

HAATAKAMBARI

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

This is the 18th melakartha that belongs to the third chakra 'Agni'.'Agni-Sha' is the mnemonic name of the raga. The mnemonic

phrase is sa ra gu ma pa dhu nu. According to Dikshitar school this mela is also known as Jayasudhamalavi. Svaras figuring in this raga besides Sa and Pa are Sudha Ri, Antara Ga, Sudha Ma, Shatsruti Dha and Kakali Ni. This is a vivadi mela with few known compositions.

Compositions

Kriti:		
Alagade	Adi	Koteeswara Iyer
Rakshathumam	T.Tiputa	Balamuralikrishna
Karaharim	Tiputa	Muthuswamy Dikshitar

HEJJUJI

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

This raga is also known as Hejjaji. A shadava sampoorna raga derived from the 13th mela Gayakapriya. Arohana deletes Ni. Svaras taken by the raga besides Sa and Pa are Sudha Ri, Antara Ga, Sudha Ma, Sudha Dha and Sudha Ni. This is a minor raga which is not very popular. Thallapakkam composers have composed somes pieces in this raga.

Compositions

Kriti:	
Appathi naku	Annamacharya
Kalakala	Annamacharya
Hanuvu ganyagante	Annamacharya
Tarumi pai marumiki	Annamcharya

HEMAMBARI

Aro: s r g m p d n ṡ Ava: ṡ p m g r s

A sampoorna audava janya raga derived from 58th mela Hemavathi. Avarohana alone is varjya and deletes Ni and Dha. A minor raga. Svaras figuring in the ragas besides Sa and Pa are Chatusruti Ri, Sadharana Ga, Prati Ma, Chatusruti Dha and Kaishiki Ni. Admits of only one known composition. There is another raga by the same name having the arohana and avarohana as s r g m d ṡ -ṡ d m g r s. This is derived from the 55th mela Syamalangi.

Compositions

Kriti:		
Himagiri kumari	Adi	Muthuswami Dikshitar

HEMANGI

Aro: s r g m d ṡ Ava: ṡ d m g r s

An audava audava janya raga derived fom the 54th mela Visvambari. Arohana and avarohana deletes Pa and Ni.Svaras taken by the raga are Sa, Shatsruti Ri, Antara Ga, Prati Ma and Shatsruti Dha. A vivadi raga having less scope for alapana.

Compositions

Kriti:

Bhayameno	Adi	S.Kalyanaraman

HEMAPRIYA

Aro: s r g m d ṡ Ava: ṡ d m g r s

An audava janya raga derived from the 58th mela Hemavathi. Both arohana and avarohana deletes Panchama and Nishada. Svaras taken by this raga are Sa, Chatusruti Ri, Sadharana Ga, Prati Ma and Chatusruti Dha. This raga is the corresponding prati madhyama of Abhogi. A pleasing minor raga with few compositions.

Compositions

Lakshana gitam

Ati madhuram arlaragam	Rupaka	B.Subba Rao

HEMAVATHI

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

This is the 58th melakartha that belongs to the 8th chakra Vasu. 'Vasu -Sri' is the mnemonic name for this raga. The mnemonic phrase is sa ri gi mi pa dhi ni. According to Dikshitar school this raga is known by the name Simharava. This is the pratimadhyama mela of Kharaharapriya.

Svaras taken by this mela besides Sa and Pa are Chatusruti Ri, Sadharana Ga, Prati Ma, Chatusruti Dha and Kaishiki Ni. The jiva svaras of this raga are Ri, Ma and Dha, whereas Pa comes as amsa svara. Compositions commence on Ri and Pa. Ga and Dha are raga chaya svaras. A tristhayi raga that shines well when rendered with gamakas. Janta and dattu svara prayogas enhance the melodic beauty of the raga.

Sanchara:

pmGrs-srGmpdndpmGr-Ndpm̂Gr-gmpD-pdpdN-dṅṡr̂Ġṙṡṡ-ġṙṡṡnndḍp-ppddNṠ- ṡṙṙĠ-Pmġṙṡn̂D-pdṅṡṙṡnd,ρ-mpdpmGr-ĝNdpmgr-srgMgrs-grsNdNs.

Compositions

Kriti:

Sri kanthimathi	Adi	Muthuswamy Dikshitar
Munade maravade	Rupaka	Koteeswara Iyer
Mantrini Matangatanaye	Adi	Muthaiah Bhagavathar
Chidambaranatha	Adi	Papanasam Sivan
Aro niyena	M.Chapu	Periyaswamy Thooran
Ninnu Juchinendu	Rupaka	Vina Seshanna
Palimpave nannu	Adi	Vina Kuppayyar
Madhurambikayam	Rupaka	Muthuswamy Dikshitar

HINDOLA DESIKA

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

A raga prominent in carnatic music derived from the 10th mela Natakapriya. An ubhaya vakra sampoorna raga. Svaras taken by this raga besides Sa and Pa are Sudha Ri, Sadharana Ga, Sudha Ma, Chatusruti Dha and Kaishiki Ni. Ga, Ma and Ni are raga chaya svaras. A minor raga with only one composition is known in this raga.

Compositions

Kriti:

Pahimam sitamma	Adi	Jayachamaraja wodiyar

HINDOLA DURBAR

Aro: s g m p ṡ Ava: ṡ n d p m r s

A rare raga derived from the 32nd mela Ragavardhini. It is a svaranthara shadava variety. Arohana deletes Ri, Dha and Ni and avarohana deletes Ga. Svaras taken by the raga are Shadja, Shatsruti Ri, Antara Ga, Sudha Ma, Sudha Dha and Kaishiki Ni. A minor raga with only one known composition. A vivadi raga.

Compositions

Kriti:

Pahi mam sri parameswari	Rupaka	Jayachamaraja wodayar

HINDOLA VASANTHA

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

This raga is derived from the 20th mela Natabhairavi. An ubhaya vakra shadava raga. Ri varjya in arohana. Svaras taken by the raga are Sa, Sadharana Ga, Sudha Ma, Pa, Sudha Dha and Kaishiki Ni. Ga, Ma and Ni are the raga chaya svaras. A raga closely allied to Kanakavasantha, Saramati and Jayantasena. According to Dikshitar school, this is an audava shadava raga with Ri and Ni deleted in arohana.

Compositions

Kriti:

Ra ra sita ramani	Rupaka	Thyagaraja
Santana ramaswaminam Samkaram	Adi	Muthuswamy Dikshitar
sukshmathanum	K.Chapu	Muthaiah Bhagavathar
Valachi vachinamura	Rupaka	Ramaswamy Dikshitar
Padaravindane	Adi	Ambujam krishna
Yennu Neruchukoniuvi		Annamacharya

HINDOLAM

Aro: s g m d n ṡ Ava: ṡ n d m g s

This is an audava audava janya raga derived from the 20th mela Natabhairavi. It is also considered to be the janya of the 8th mela Hanumatodi. It has another arohana also s m g m d n ṡ.

The notes taken by this raga are Shadja, Sadharana Ga, Sudha Ma, Sudha Dha and Kaishiki Ni. Hindola raga is the gandhara murchana of Mohana. Pa and Ri are varjya svaras. Dha and Ni are are jiva svaras and Ma is the amsa svara. A raga having sancharas in all the sthayis. Hindola is corresponding to Malkaus raga of Hindusthani Music. This is a sarva svara murchanakaraka raga. Hindola is an old raga which finds mention in old Sangita grandhas such as *Raga tarangini*, *Raga tala chintamani*, *Raga tatva vibodha*, *Svaramelakalanidhi*, and *Sadragachandrodaya*. This is mentioned as a dasa raga of vasantha in *Brihaddarmapurana*.

In the composition of Thyagaraja' Manusulonl', the use of Chatusruti Dha, is found. In Hindusthani Music the Hindolam is entirely different.

Sanchara

Ssa-nsG-gmD-ndmG-gmdnS-nnṡnD-mdngs-sgMgsnd-dnsndn,dn gmdnṡgṡnṡndndg,mdmd,mgs-ssṇdṆ-ḍnS.

Compositions

Kriti:

Rammanave Thyagaraja	Ata	Ramaswami Dikshitar
Samajavaragamana	Adi	Thyagaraja
Nirajakshi	Rupaka	Muthuswamy Dikshitar
Saraswati	Rupaka	Muthuswamy Dikshitar
Manasuloni	Rupaka	Thyagaraja
Padmanabha Pahi	Adi	Swati Tirunal
Mamavathu	Adi	Vasudevachar
Govardhana girisam	Rupaka	Muthuswamy Dikshitar
Margam kattiduvai	M.Chapu	Ambujam krishna
Karunimchuve		Annamacharya
Kauvipooval	Rupaka	Arunagirinathar
Samagana lola	Rupaka	G.N.Balasubramoniam
Chinthayami jagadamba	Adi	Jayachamaraja Wodeyar
Imayamalai	Adi	Lalithadasar
Nava lavanya rupadhye	Rupaka	Muthaiah Bhagavathar
Purarthaye namo	Adi	Muthaiah Bhagavathar
Thyagaraja sadguruvai	Adi	Muthaiah Bhagavathar
Kailasachala vasa	Adi	Papanasam Sivan
Nambikettavar	Adi	Papanasam Sivan
Thiruppparam kundravela	Adi	Papanasam Sivan
Tunai purindarula	Adi	Papanasam Sivan
Yera ranganna	Adi	Purandaradasa
Hannu bandide	Rupaka	Purandaradasa
Ujjaiyini	Adi	Subramonia Bharatahi
Om namashvaya	Eka	Swama Venkatesa Dikshitar
Karunalayanidhiye	Adi	Vedanayakom Pillai
Syama kalebharam	Adi	Thulaseevanam
Tillana		
	Adi	Balamurlikrishna

HINDUSTHANI BIHAG

Aro: **s g m p n d n ṡ** Ava: **ṡ n d p m G r s**

A desya raga that became popular in Karnatic music. A vakra shadava sampoorna raga derived from the 29thmela Dhirasankarabharanam. The notes taken by the raga besides Sa and Pa are Chatusruti Ri, Antara Ga, Sudha Ma, Chatusruti Dha and kakali Ni. A varjya raga in which arohana deletes Dha. Dvianyaswara bhashanga raga.

The bhashanga svaras are Prati Ma that occurs in the phrase pmp.. gmp and Kaishiki Ni in ṡnndp,pndp,dndmp etc. Antara Ga and Kakali Ni are raga chaya svaras. Ga occurs as nyasa and Pa as amsa svara. A sarvakalika raga that is very pleasing and figures aptly in ragamalikas, slokas, light classical tunes etc. This raga is usually sung in the post pallavi part. Raga evokes sringara and adbhutha rasa.

Originating from Hindusthani Music, this raga became popular in Carnatic music only during the 19th century. Swati Tirunal, Gopalakrishna Bharathi were the earliest composers to compose in this raga..

Compositions

Varna:		
Vanajaksha	Adi	Vina kuppayyar
Kriti:		
Inda nimishame	Rupaka	Vedanayakom Pillai
Tanjam Niye	Adi	Vedanayakom Pillai
Unnaippole	Adi	Vedanayakom Pillai
Uddhavare enai	Adi	Vedanayakom Pillai
Raja maharaje	Adi	Vina Seshanna
Sri yaduvarakula	Adi	Gopaladasa
Sri Udupiya Krishna	Adi	Annadasa
Kathasravana Mado	Eka	Annadasa
Sri mahaganapathi	Rupaka	Garbhapuri vasa
Nayanesa nayana	Adi	Ambujam krishna
Adithadu podum	Adi	Gopalakrishna Bharathi
Adum chidambaramo	Eka	Gopalakrishna Bharathi
Chidambaram Povem	Adi	Gopalakrishna Bharathi
Idu Thano Thilai	Adi	Gopalakrishna Bharathi
Irakkam varamal	Rupaka	Gopalakrishna Bharathi
Kanden kalithirunden	Adi	Gopalakrishna Bharathi
Ellirunno Ranga	M.Chapu	Kanakadasa
Niye gathiye	Ata	Kavikunjara Bharathi
Onre Uyar	Rupaka	Lakshmanan Pillai
Chandiranai ponra	M.Chapu	Lalithadasar
Unnannbe	Adi	Lalithadasar
Tripuranthaka deva	Adi	Muthaiah Bhagavathar
Sankara nin karunai	Adi	Nilakanta Sivan
Amba un mel	Adi	Papanasam Sivan
Sri radharamana	Rupaka	Papanasam Sivan
Krishna nama	Adi	Papanasam Sivan
Sundaranga	T.Eka	Pallavi Sesha Iyer
Samayamide rara	Adi	Pattanam Subramonia Iyer
Nireni Kereture	Adi	Purandaradasa
Naneke Badavaro	Adi	Purandaradasa
Bhavayeham	Adi	Vasudevachar
Pahi Krishna	Rupaka	Vasudvachar
Kopamelara	Adi	Vina Kuppayyar

Pada		
Raya bharamptra	M.Chapu	Kshetragna
Mrigayada Rndhomadhavam	Adi	Narayanathirtha
Ramanman nayane	Adi	Swati Tirunal
Bharatha samudayam	Eka	Subramonia Bharathi
Smarajanaka	M.Chapu	Swati Tirunal
Jaladhi sudha ramanena	Adi	Swati Tirunal
Namamakhilesanugana	Adi	Swati Tirunal
Rinamadanutha	Adi	Swati Tirunal
Saramaina	Rupaka	Swati Tirunal
Tillana		
	Adi	Muthaiah Bhagavathar
	Adi	R.N.Doraiswamy
	Adi	N.S.Ramachandran
	M.Chapu	Ponnayya Pillai
	Triputa	Vina Seshanna
Javali		
Vagaradi bhodhana	Adi	Pattanam Subramonia Iyer
Vandarulvai	Adi	Pattabhiramayya
Nirupama na	Adi	Ramnad Srinivasa Iyenger

HINDUSTHANI KAPI

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

This is a bhashanga audava vakra sampoorna raga derived from the 22nd mela Kharaharapriya. The notes taken by this raga are Shadja, Chatusruti Ri, Sadharana Ga, Antara Ga, Sudha Ma, Pa, Sudha Dha, Chatusruti Dha, Kaishiki Ni and Kakali Ni. Ga and Dha are varjya in arohana. The dirgha Ga is the speciality of this raga. A raga having 3 bhashanga svaras. Antara Ga. Sudha Dha and Kakali Ni. Antara Ga, is heard in the phrase mgm,Sudha Dha in p d p m g r s R and Kakali Ni in ṡ r ṡ n Ṡ ṡ ġ ṡ, g m p m G r is a visesha ranjaka prayoga. Dattu svara prayogas like PṙŠṡndnP, p m p m g r s R etc lend beauty to this raga. Rishabha and both Gandharas, Pa and both nishadas are the raga chaya svaras. A pleasing desya raga capable of evoking sringara rasa. This raga does not admit of sanchara below mandrasthayi Nishada. Even though the Kritis Inta saukhya and Meevalla were originally composed in Karnataka Kapi, they were later on changed to Hindusthani Kapi. In addition to Hindusthani Kapi there are two other varities of Kapi-Karnataka Kapi and Upanga Kapi.

Sanchara:

mpnṡ-ndnpmgr-srmpnnpmpNṡ-nṡR ṡrmp,mgṙṡps-nṡrmgṙṡ-ṡndmpdn- mpṡnp,mgr-srmpmgr-srpmmgrs.

Compositions

Pada varna		
Sumasayaka	Rupaka	Swati Tirunal
Kriti:		
Venkitachalapathi	Adi	Muthuswamy Dikshitar
Vina Hanumate	Rupaka	Muthuswamy Dikshitar
Janaki ramana	Rupaka	Vanamali brothers
Jagadodharana	Rupaka	Purandaradasa
Inta saukhya	Adi	Thyagaraja
Meevalla	K.Chapu	Thyagaraja
Enna thapam	Adi	Papanasam Sivan
Edirilatha	Matya	Arunagirinathar
Thillai Thilayennai	Adi	Gopalakrishna Bharathi
Thirunalaippovar	Adi	Goplakrishna Bharathi
Kapaliam vande	M.Chapu	Muthaiah Bhagavathar
Radhamukha kamala	Adi	Papanasam Sivan
Saribandhane	Adi	Purandaradasa
Kalaye Mama hridaye	Triputa	Vasudevachar
Innamum en meedu	Adi	Vedanayakom Pillai
Nityanamndatthai	Adi	Vedanayakom Pillai
Punniyam pol	Rupaka	Vedanayakom Pillai
Udalai nambade	Rupaka	Vedanayakom Pillai
Sarasamulade	Adi	Ramand Srinivasa Ivenger
Vedaninne	Rupaka	Ramnad Srinivasa Iyenger
Vihara manasa	M.Chapu	Swati Tirunal
Sakalesham kalaye	Adi	Thulaseevanam
Khayal		
Javo math tum	Adi	Swati Tirunal
Tillana		
Thillana	Adi[Taram]	Lalgudi.G.Jayaraman
	Adi	Chowdiah
	Adi	Vina Seshanna

HUSENI

Aro: **s r g m p n d ṅ ṡ - ṡ n d p M g r s**

A vakra sampoorna sampoorna janya raga derived from the 22nd mela Kharaharapriya. Also known as 'Useni'. The notes figuring in the raga are Shadja, Chatusruti Ri, Sadharana Ga, Suddha Ma, Pa, Chatusruti Dha and Kaisiki Ni. The anya svara Suddha Dha comes in this bhashanga raga in the phrase pdp, pndp. Ga, Ma and Ni are rendered with gamaka. Huseni is capable of evoking bhakti and sringara rasa. This is used in singing slokas in operas, dance dramas etc. A raga having sancharas in 3 octaves. **P n d M p r d n ṡ - p d n p d p m g r s** are the characteristic phrases of Huseni that brings out the melodic entity of the raga.

Sanchara:

rgmrgssspp,-pndm̃,-mpṡnṡpdpmgmpmgr-sr,gmpndnṡ-ṙ,ṡndpd-Rpdpmgmpmgr- rgmp,-ṡnṡpdpmgmPmgr-srpmgrs.

Compositions

svarajathi		
Emayaladi	Rupaka	Adiyappayya
Emmandayanara	Rupaka	Adiyappayya
Varna		
Yemayalaadira	Rupaka	Ponnayya Pillai
Kriti:		
Ramanianne nammi	Adi	Tyagaraja
Sree Raghukula	Adi	Ramnad Srinivasa Iyengar
Sree Ramachandra	Adi	SwatiTirunal
Gayarni Tavanama	M.Chapu	Tulaseevanam
Rasarsetanaku	Adi	Anandabharathi
Eppadi Manam	M.Chapu	Arunachala kavi
Arindru Raghavanai	Adi	Arunachalakavi
Malarani Kondai	Adi	Arunagirinathar
Iyalisayil	Adi	Arunagirinathar
Bhakthipannikondu	Rupaka	Gopalakrishna Bharathi
Thillaiyambalathalam	Rupaka	Gopalakrishna Bharathi
Bhodupeetha kritavase	M.Chapu	Muthaiah Bhagavathar
Teliyakane	Rupaka	Muthaiah Bhagavathar
Paradevathe	Adi	Muthuswami Dikshitar
Sree kalahasthisa	Jhampa	Muthuswami Dikshitar
Nelala Lenura	Adi	Pallavi Seshayyar
Pahai Porutharul	Adi	Papanasam Sivan
Vandathellam varattum	Adi	Papanasam Sivan
Yemani vegimthune	Adi	Thyagaraja
Rama rama Rama sita	Rupaka	Thyagaraja
Sarvalokadayanidhe	Desadi	Thyagaraja
Nallappennaippar	Adi	Vedanayakom Pillai
Nilapadame Thunai	Adi	Vedanayakom Pillai
Tarunamidayya	Adi	Vedanayakom Pillai
Pallochugopala	M.Chapu	Vina Kuppayyar
Pada		
Chellambo Yamta Vegame	M.Chapu	Kshetragna
Kani nethune	Eka	Kshetragna
Ye reethi nunnadu	Adi	Kshetragna
Evvathe nannu	Adi	Kshetragna
Muchetha theradi	Adi	Kshetragna
Tellai ni nenaru	M.Chapu	Kshetragna
Algite Bhagyamu	Chapu	Kshetrajna
Ayilakshitapam	Triputa	Swati Tirunal
Endu cheyyavu	Rupaka	Swati Tirunal
Utsavaprabandham		
Kanakamayamaykdum	Rupaka	Swati Tirunal

INDUMATI

Aro: s g m d n ṡ Ava: ṡ n d p m g s

A raga prevalent in Karnatic Music as well as in Hindusthani Music. An audava shadava raga derived from the 51st mela Kamavardhini (Poorvi). A 'Ri' varja raga, Pa is deleted in the arohana.

Svaras taken by this raga are Sa, Antara Ga, Prati Ma, Suddha Dha and Kakali Ni. A pleasing minor raga. In Hindusthani Music this is similar to Basant.

Compositions

Kriti:

Lavanya Balakrishna	Rupaka	B.K.Padmanabha Rao

ISAMANOHARI

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

A sampoorna vakra sampoorna janya raga derived from the 28th mela Harikambhoji. The notes figuring in the raga are Shadja, Chatusruthi Ri, Antara Ga, Suddha Ma, Pa, Chatusruti Dha, and Kaisiki Ni. Avarohana alone is vakra and Ri is the vakra svara. Ekaanyasvara bhashanga janya raga and bhashanga svara Kakali Ni occurs in the phrases ṡ n ṡ and r n ṡ.

The viseśha sancharas like pps, pnḍṡ, sḍṙṡ etc figuring in the raga bring out the melodic beauty of the raga.

Compositions

Kriti:

Manasa Sri Ramachandruni	Adi	Thyagaraja
Sri Gananatham bhajare	T.Ekam	Muthuswamy Dikshitar
Jagadjshamanohari	T.Ekam	Muthuswamy Dikshitar
Ananta Balakrishna	Adi	Muthuswamy Dikshitar
Sambho gangadhara	Adi	Gopalakrishna Bharathi
Himagirisa Manonmani	Adi	Muthaiah Bhagavathar
Srijanaimanohara	Adi	Thyagaraja
Meyyidu meyyadi	Eka	Vedanayakom Pillai
Abhayam nee	Rupaka	Vedanayakom Pillai

JAGANMOHANA

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

This is the old name for 38th mela Jalarnavam. Janya raga Jaganmohana is derived from Jalarnavam. It is of Shadava Sampurna jati. Svaras used besides Sa and Pa are Suddha Ri, Suddha Ga, Prati Ma, Suddha Dha, and Kaisiki Ni. Jeeva svaras are Ga and Ni. Pa comes as amsa svara. A minor popular raga. According to Dikshitar school the name for 38th mela is Jaganmohana

Compositions

Kriti:

Sri vidya rajagopalam	T.Eka	Muthuswamy Dikshitar

JAGANMOHINI

Aro: s g m p n ṡ - ṡ n p m g r s

An audava shadava janya raga derived from the 15th mela Mayamalavagaula. The notes taken by the raga are Shadja, Suddha Ri, Antara Ga, Suddha Ma, Pa and Kakali Ni. A varja raga, Ri and Dha are varjya in the arohana and Dha alone in avarohana. An upanga raga in which Ga and Ni are the raga chaya svaras.

Dattu varisa and Janta svara prayogas lend beauty to this raga. Ga, Ni are rendered with gamaka. Shines well when sung in Madhyama Kala.

The Jaganmohini in Hindustani Music is similar to the Carnatic raga and is sung in the second yama of night.

Sanchara:

gmpnṡnpmG-sgmpmgmpnṡ-nṡĠ-ṡgṀġṙṡ-nṡ Ġsnpm-grs-nṣG-sgsgM-gmgmP- pnṠ,ṡnpmG-sgmpmgrs

Compositions

Kriti:

Sobhillu saptasvara	Rupaka	Thyagaraja
Manava sataram	Rupaka	Thyagaraja
Sivakamasundari	Rupaka	Gopalakrishna Bharathi
Gajananampahi	Rupaka	Lalitadasar
Sri Shubha Devi	Rupaka	Muthiah Bhagavathar
Kalai magale	Adi	Periyaswami Thooran
Pahi Tarakshupuralaya	Adi	Swati Tirunal
Paripahimam	Adi	Mysore Vasudevachar

JALARNAVA

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

It is the 38th mela. Belongs to the 7th Chakra Rishi. 2nd mela in the Rishi Chakra. Mnemonic name is Rishi-Sri and the mnemonic svara phrase is sa ra ga mi pa dha ni. Its old name is Jaganmohana. It is the corresponding prati Ma mela of the 2nd mela Ratnangi. Svaras taken by this mela besides Sa and Pa are Suddha Ri, Suddha Ga, Prati Ma, Suddha Dha and Kaisiki Ni. A vivadi mela and is also a minor popular mela.

Compositions

Kriti:

Kanaka mayura	Adi	Koteeswara Iyer
Maheswari Kavoona	Adi	Balamurali Krishna

JANASAMMODINI

Aro: s r g p d n ṡ Ava: ṡ n d p g r s

A shadava raga derived from the 28th mela Harikambhoji. An example of Ma varjya raga.Svaras taken by the raga are Sa, Chatusruti Ri, Antara Ga, Pa, Chatusruti Dha and Kaishiki Ni. It has the arohana and avarohana pattern of Malayamarutham. A minor popular raga with very few compositions

Compositions

Kriti:

Jnanapanditha	Adi	Periyaswamy Thooran

JANARANJINI

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

A vakra sampoorna audava janya raga derived from the 29th mela Dhirasankarabharana. The notes taken by this raga are Shadja, Chatusruti Ri, Antara Ga, Suddha Ma, Pa, Chatusruti Dha and kakali Ni. An upanga raga in which Ri, Dha and Ni are jiva svaras. Ni and Ri are rendered as Dhirgha kampita svaras. A sarvakalika raga that shines well when rendered in madhyamakala. Janaranjani of Hindusthani Music is borrowed from the Karnatic Music. A minor raga that is suitable for singing kalpanasvaras.

Sanchara:

ppNṡdpmR-srgmpdpNṡ-nsrgmRs-snsDp-gmpdpns-nsrgmpmRs-rsns-Dp- gmpdpṙṡdpmR-srgmpmRS

Compositions

Kriti:

Vidajalodura	Adi	Tyagaraja
Smaranasukham	Adi	Tyagaraja
Nadadinamate	Adi	Tyagaraja
Srita janaranjani	Adi	Lalitadasar
Pahi mam sri rajarajeswari	Adi	Maha Vaidyanatha Iyer
Kannu Brovapada	Triputa	Syama Sastri
Srichakravara	Adi	Muthiah Bhagavathar

JANJHUTI

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

A dhaivatantya bhashanga raga derived from the 28th mela Harikamboji. The notes taken by the raga are chatusruti Dha, Shadja, Chatusruti Ri, Antara Ga, Suddha Ma, Pa,Kaisiki Ni and Sadharana Ga. The bhashanga svara Sadharana Ga figures in the phrase **m g r s r g** R

The Chenchuruti also takes the same arohana and avarohana but it is an upanga raga. Dha and Ni are the raga chaya svaras usually sung in Madhyama Sruti because of the limited sancharas.

Compositions

Kriti:

Yanjhadulu		
sukhamanutariki	Rupaka	Thyagaraja
Saranu saranu	Rupaka	Anai ayya
Karuvinuruvagi	K.Chapu	Arunachalakavi
Charana kamalalaya	K.Chapu	Arunagirinathar
Kamala nayana	Adi	Bhadrachala Ramadas
Rama jogi	Adi	Bhadrachala Ramadas
Marubari Orvalane	Rupaka	Dharmapuri Subbarayar
Chintanai seyadu	Adi	Gopalakrishna Bharathi
Innam Varakkannen	Rupaka	Gopalakrishna Bharathi
Inta tamasamelane	Adi	Changalvaraya Sastri
Khyal		
Kasha ne bajayi	Adi	Swati Tirunal
Gaphilbhai to	Adi	Swati Tirunal
Gori mat maro	Adi	Swati Tirunal
Gajambanayako	Chapu	Muthuswami Dikshitar
Gange mam pahi	K.Ekam	Muthuswamy Diskhitar
Thillana		
Tirana tanadhim	Desadi	

JAYAMANOHARI

Aro: s r g m d ṡ Ava: s n d m g r ṡ

An audava shadava janya raga derived from the 22nd mela kharaharapriya. The notes taken by the raga are Shadja, Chatusruti Ri, Sadharna Ga, Suddha Ma, Chatusruthi Dha and Kaisiki Ni. An upanga raga in which Ga, Ma and Dha are the jeeva svaras. A Pa varja raga that shines well in madhayamakala. Rendering of Dirgha Ni and Ri lend beauty to this raga. This can be sung always and has slight resemblence to Abhogi and Sivaranjini.

Compositions

Kriti:

Nee Bhakti bhagya sudha	Rupaka	Tyagaraja
Sri ramya chittalankara	Rupaka	Thyagaraja
Paduvay Manamme	Adi	Gopalakrishna Bharathi
Sannidhi varalamo	Adi	Gopalakrishna Bharathi
Sivaloka nathanai	Rupaka	Gopalakrishna Bharathi
Tillai Veliyile	Adi	Gopalakrishna Bharathi
Chinthanai makizhchiyudan	Adi	Kavikunjara Bharathi
Jaya Ganesa	Triputa	Kavikunjara Bharathi
Unpatra vittal	Adi	Lakshmanan Pillai
Sonnadedo nyayame	Adi	Lalithadasar
Varuvanno	Rupaka	Muthuswami Kavi
Asaiyamene	Adi	Muthuswami kavi
Harahara mahadeva	Rupaka	Muthaiah Bhagavathar
Sri anjaneya	Adi	Muthaiah Bhagavathar
Ethanaithan	Adi	Nilakanta Sivan
Enadu Ullame	Rupaka	Papanasam Sivan
Devadevanai	Adi	Papanasam Sivan
Mohana Muralidhara	Adi	Papanasam Sivan
Pathi avane	Adi	Papanasam Sivan
Kanden kanavile	Adi	Periyaswami Thooran
Kolikoll	M.Chapu	Periyaswami Thooran
Sundaramurthy	Adi	Purandaradasa
Ramakrishnaru	Adi	Purandaradasa
Hanumana mathave	Adi	Purandaradasa
Entha pungave	Adi	Purandaradasa
Appavum ponnadi	Adi	Subramonia Bharathi
Kutilum Asathim	Adi	Swati Tirunal
Madhavam akakyeha	Adi	Swati Tirunal
Rama rama	Rupaka	Thyagaraja
Ayyane Un	Adi	Vedanayakom Pillai
Sirlye Tvaridadinda	Adi	Vina Seshanna
Tillana		
	Adi	Vina Seshanna

JAYANARAYANI

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

A raga derived from the 22nd mela Kharaharapriya. A shadava sampoorna raga wherein Ni is deleted in arohana. Svaras used are Sa, Chatusruti Ri, Sadharana Ga, Suddha Ma, Pa, Chatusruti Dha and Kaisiki Ni.

Ga and Dha are the raga chaya svaras of Jayanarayani.

Compositions

Kriti:

Manavinivenuma	Adi	Thyagaraja
Sritrayimurte	Rupaka	Muthiah Bhagavathar
Inoru pudunal	Adi	Periyaswami Thooran
Kaddulodani Ikanu	Adi	Vina Kuppayyar

JAYANTHASENA

Aro: s g m p d ṡ Ava: ṡ n d p m g s

An audava shadava janya raga derived from the 22nd mela Kharaharapriya. The notes taken by this raga are shadja, Sadharana Ga, Suddha Ma, Pa, Chatusruti Dha and Kaishiki Ni. A Ri varjya raga and is upanga in nature. Ga and Dha are the raga chaya svaras. Dirgha Dha and Ga lend beauty to this raga.

Rahunatha Naik the king of Tanjore is supposed to have invented this raga. Raga Jayanth of H. M is simtlar to Jayantasena with the same arohana and avarohana.

Compositions

Kriti:

Vinatasute	Adi	Thyagaraja

JAYANTHASRI

Aro: s g m d n ṡ Ava: ṡ n d m p m g s

An audava shadava vakra janya raga derived from the 20th mela Natabhairavi. The notes taken by this raga besides Shadja and Panchama are Sadharana Ga, Suddha Ma, Suddha Dha and Kaisiki Ni. A 'Ri' varjya janya raga. Pa is deleted in arohana. Dirgha Ga and Pa are special svara features for this raga.Closely allied to Hindolam.

An upanga raga in which Dha and Ga are the raga chaya svaras. Ma is a kampavihina svara in Jayantasri. Even though a minor raga, this admits of sancharas in all the 3 octaves. A sarvakalikaraga that evokes

Bhakti rasa. A raga that come to prominence through the compositions of Tyagaraja.

Compositions

Kriti:

Marukelara	Adi	Thyagaraja
Srikarapuri	Rupaka	Mysore Vasudevachar
Entara padagiti	Adi	Periyaswami Thooran
Nutha Kirantara	Eka	Vedanayakam Pillai.

JAYASAMVARDHANI

Aro: s g m p d n ṡ Ava: ṡ n p m g r s

A shadava shadava janya raga derived from the 17th mela Suryakantham. Arohana deletes Ri and avarohana deletes Dha. Svaras figuring in the raga are Sa, Sudha Ri, Antara Ga, Sudha Ma, Pa, Chatusruti Dha and Kakali Ni. An apoorva raga which is not very popular.

Compositions

Kriti:

Padmnam sri	K.Tripula	Jayachamaraja Wodayar

JEEVANTIKA

Aro: s r m p d n ṡ Ava: ṡ n d p m r s

A shadava shadava raga derived from the 17th mela Suryakantham. An example of Ga varjya raga. Svaras taken by this raga besides Sa and Pa are Sudha Ri, Sudha Ma, Pa, Chatusruti Dha and Kakali Ni. A minor popular raga. In the asampoorna mela padhathi the name of the 48th mela is Jeevantika. Muthuswami Dikshitar has composed a krithi in the later variety.

Compositions

Kriti:

Brihadeesa Kalakshena	Rupaka	Muthuswami Dikshitar

JEEVANTINI

Aro: s m p d n ṡ Ava: ṡ n p m g s

A rare raga derived from the 48th mela Divyamani. Audava raga in which Ri and Ga are deleted in arohana and Dha and Ri in avarohana.

Svaras used are Sa, Sadharana Ga, Prati Ma, Pa, Shatsruti Dha and Kakali Ni. A minor vivadi raga that came to prominence through the compositions of saint Tyagaraja.

Compositions

Kriti:

Nee Chittamu Bhagyamu	Adi	Thyagaraja

JHALAVARALI

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

This is the 39th mela . Belonging to the 7th chakra Rishi. Its old name is Dhallavarali. 3rd mela in the 7th chakra.'Rishi - Go' is its mnemonic name and mnemonic phrase is sa, ra, ga, mi, pa, dha,nu. Is the prati madhyama mela of the 3rd mela Ganamurti. Svaras used besides Sa and Pa are Suddha Ri, Suddha Ga, Prati Ma, Suddha Dha and Kakali Ni. A popular mela also known as Varali which is considered to be a vivadi mela.

Compositions

Kriti:

Narami sri rama	Adi	Thyagaraja
Anada rakshaka	Adi	Koteeswara Iyer
Kamashatakoti	Adi	Vina Seshanna
Madhava Dayya	Adi	Balamurali Krishna
Sri Ramachandram	Adi	Mysore Vasudevachar

JHANKARABHRAMARI

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

A vakra sampoorna janya raga derived from the 19th mela Jhankaradhwani. In the asampoorna mela padhathi 19th mela is named as Jhankarabhramari. Arohana alone is vakra. Svaras figuring in the raga are Sa, Chatusruti Ri, Sadharana Ga, Sudha Ma, Pa, Sudhadha and Sudha Ni. A rare popular raga.

Compositions

Kriti:

Himachalakumarim	Rupaka	Muthuswami Dikshitar

JHANKARADHVANI

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

This is the 19th mela. Belongs to the 4th Chakra Veda. 1st mela in the 4th chakra. Mnemonic name is Veda-Pa. Mnemonic phrase is sa ri gi ma pa dha na. Its old name is Jhankarabhramari. Svaras used are Sa, Chatusruti Ri, Sadharana Ga, Suddha Ma, Pa, Suddha Dha and Suddha Ni. A minor popular mela and is the Suddha Madhyama mela of 55th mela Syamalangi. According to Dikshitar, this raga is known by its old name. A vakra raga having dndpd's phrase in arohana.

Compositions

Kriti:

Phanipati sayee	Adi	Thyagaraja
Varnam tharum	M.Chapu	Koteeswara Iyer
Jashaketanapitaram	T.Jhampa	Balamurali krishna

JINGLA

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

A raga derived from the 20th mela Natabhairavi. A vakra sampoorna raga wherein arohana alone is vakra. Svaras figuring in this raga besides Sa and Pa are Chatusruti Ri, Sadharana Ga, Suddha Ma, Sudha Dha and Kaisiki Ni. A raga that came to prominence through the composition of saint Thyagaraja. The raga Jingala in Hindusthani Music has no resemblence to this raga.

Compositions

Kriti:

Jayajagadisa	Adi	Gopalakrishna Bharathi
Anathudanu	Adi	Thyagaraja
Nallavaram	Rupaka	Vedanayakam Pillai
Bhargam pasupatim	M.chapu	Muthiah Bhagavathar

JONPURI

Aro: s r m p n ṡ Ava: ṡ n d p m g r s

Aa desya raga that belongs to the the Hindusthani music and became popular in Carnatic music. This is a shadava sampoorna janya raga derived fromthe 20th mela Natabhairavi. (Asavari That of Hindusthani Music.)Dha and Ga are the vadi and samvadi svaras respectively. Arohana deletes Ga while avarohana is sampoorna. Svars figuring in the raga besides Sa and Pa are Chatusruti Ri, Sadharana Ga, Sudha Ma,

Sudha Dha and Kaishiki Ni. A pleasing raga suitable for light classical songs, folk tunes etc. This raga is believed to have got its name from the Sultan Sharqui of Jounpur who discovered this raga. This raga is very popular in Indian music.

Compositions

Kriti:

Ramanamarasam	Triputa	Ambujam Krishana
Mangalaroopiniye	Adi	Muthaiah Bhagavathar
Thaiyidhathil Anbillatha	Eka	Muthaiah Bhagavathar
Andavan darisanamae	Adi	Muthaiah Bhagavathar
Mevoor valar maharani	Adi	Muthaiah Bhagavathar
Rama mantrava	Adi	Purandaradasa
Ranga baro	Adi	Purandaradasa
Karunasagara	Adi	Nila Ramamoorthy
Hariye Sarvothama	Adi	Raghevendra swami
Madhava loka	Adi	Swati Tirunal
Eppo varuvaro	Adi	Gopalakrishna Bharathi

JUJAVALI

Aro: s m g m p d n ṡ - Ava: ṡ d n d p m g s

A raga derived from the 13th mela Gayakapriya. A shadava raga that deletes Ri. An ubhaya vakra raga. Swarts are Sa, Antara Ga, Suddha Ma, Pa, Suddha Dha, and Suddha Ni. Ma and Dha are the raga chaya svaras. Both arohana and avarohana admits of vakra sancharas. A minor vivadi raga that came to prominence through the composition of saint Thyagaraja. Some place this raga under 28th mela Harikamboji, having the arohana and avarohana as s m g m p d n ṡ - ṡ n d p m g s.

Compositions

Kriti:

Paraku Jestna	Adi	Thyagaraja

JYOTIRAGA

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

This raga is derived from the 68th Mela Jyotisvarupini. The janya raga in which avarohana deletes Ri. Svaras taken are Sa, Shatsruti Ri, Antara Ga, Prati Ma, Pa, Suddha Dha and Kaishiki Ni.

A minor vivadi raga and according to Dikshitar school this is the name for 68th mela Jyotiswarupini.

Compositions

Kriti:

Paranjyotishmati	Adi	Muthuswami Dikshitar
Rama bharathapalika	K.Chapu	Muthuswami Dikshitar

JYOTISVARUPINI

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

This is the 68th Mela belonging to the 12th Chakra Ritu. Ritu-Sri is its mnemonic name sa, ru, gu, mi, pa, dha ni, is the mnemonic svara phrase of this raga. The notes figuring in this raga besides Sa and Pa are Shatsruti Ri, Antara Ga, Prati Ma, Suddha Dha and Kaisiki Ni. According to Dikshitar School of Music, this raga is named as Jyotiraga.

Compositions

Kriti:

Ganasudhaapanamu	M.Chapu	Koteeswara Iyer
Sri Gayatri Bhaktadurita	Rupaka	Balamurali Krishana
Jyothisvarupini	Adi	Periyaswami Thooran

KAIKAVASHI

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

A sampoorna shadava raga derived from the 60th mela Neetimati. Dha is varjya in the avarohana. The notes taken by the raga are Shadja, Chatusruti Ri, Sadharana Ga, Prati Ma, Pa, Shatsruti Dha and kakali Ni.Kaikavashi is a minor vivadi raga with few composition.

Compositions

Kriti:

Vachama gochara nee manasa	Adi	Thyagaraja

KALAGADA

Aro: s r g p d n ṡ Ava: ṡ n d p g r s

A shadava shadava janya raga derived from the 13th mela Gayakapriya. The notes taken by this raga are Shadja, Suddha Ri, Antara Ga, Suddha Dha and Suddha Ni. An upanga raga having subtle srutis. Pa comes as amsa svara. Like Bhupala and Bauli, Kalagada is also a morning raga and shines more when sung before sunrise. This raga evokes bhakti rasa and has got tristhayi svara sancharas.

Compositions

Kriti:

Samayamu ninnu	Adi	Thyagaraja
Parvati ninnu'Ne	Rupaka	Syama Sastri
Sarasija netra	T.Laghu	Tarangampadi Panchanada Iyer
Sulam nee ta	Adi	Vedanayakom Pillai

KALAKANTI

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

A shadava vakra sampoorna raga derived from the 13th Mela Gayakapriya. In this raga, Pa is deleted in the arohana and Madhyama in the avarohana. The notes taken by the raga are Shadja, Suddha Ri, Antara Ga, Suddha Ma, Pa,Suddha Dha and Suddha Ni. Kalakanti is a minor raga with only one known compositions. It does not give much scope for alapana or svara prastara.

Compositions

Kriti:

Shree Janaka Tanaye	Adi	Tyagaraja

KALANIDHI

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

A vakra sampoorna sampoorna raga derived from the 22nd mela Kharaharapriya. Arohana alone is vakra and dvisvara vakra arohana in which Shadja and second Ma are the vakra svaras. The notes taken by the raga besides Sa and Pa are Chatusruti Ri, Sadharna Ga, Suddha Ma, Chatusruthi Dha and Kaisiki Ni. Rgms is a pleasing and fascinating viscsha prayoga. An apurva raga with few compositions.

Compositions

Kriti:

Chinna Nata na	Adi	Tyagaraja

KALAVATI

Aro: s r m p d ṡ Ava: ṡ d p m g s r s

An audava vakra shadava janya raga derived from the 16th mela Chakravakom. The notes figuring are Shadja, Suddha Ri, Suddha Ma, Pa, Chatusruti Dha and Antara Ga. A Ni varjya raga. Ga, Ma, Dha and

Ri are the raga chaya svaras. The Kalavati of Hindusthani Music is different from that of the carnatic music. Malayamarutham has slight resemblence with Kalavati. There is another raga Kalavati belonging to the sampoorna variety. This is the 31st Mela in the Asampurna mela Paddhathi. This is the old name for the 31st mela Yagapriya. In this ubhaya vakra raga the phrase pdnds occurs frequently. Dikshitar has composed kritis in this type.

Compositions

Kriti:

Emnanadu chotumu	Adi	Thyagaraja
Oka pariju ta rada	Adi	Thyagaraja
Kalavati Kamala	Adi	Muthuswami Dikshitar

KALYANAVASANTHA

Aro: s g m d n ṡ Ava: ṡ n d p m g r s

An audava sampoorna janya raga derived from the 21st mela Kiravani. The notes taken by the raga besides Sa and Pa are Chatusruti Ri, Sadharana Ga, Suddha Ma, Suddha Dha and Kakali Ni. Ga and Ri are the raga chaya svaras. Ni and Ga are rendered with gamaka. Pratyahata gamaka lends beauty to this raga. Bhakti rasa pradhana raga. A raga brought to prominence through the compositions of Saint Thyagaraja.

Compositions

Kriti:

Nadaloludai	Ru paka	Thyagaraja
Kanulu takani	Rupaka	Thyagaraja
Sri ranganathani	Jhampa	Jayachamaraja Wodayar
Japata Japata harinama	Adi	Swati Tirunal

KALYANI

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

This is the 65th Melakarta. In order to calculate the raga number in the Katapayadi formula, the prefix 'Mecha' is added. This is the 5th raga in the 9th Chakra Rudra. The mnemonic name for this mela is Rudra-Ma. This is a highly popular prati madhyama raga comprising of a large number of janya ragas. In asampurna mela paddhati, the 65th mela is named Santakalyani. The notes figuring in Kalyani are Sa, Chatusruti Ri, Antara Ga, Prati Ma, Chatusruti Dha and Kakali Ni. Kalyani is the

corresponding Prati Ma mela of Sankarabharanam. In this all the svaras are Tivra and are rendered with gamaka and all are ragachaya svaras. Ga and Pa are amsa svaras and Ri, Ga, Dha and Ni are nyasa svaras. Janta svara, Dattu svara prayogas shine more in this raga and add to the melodic beauty of this raga. Sa, Pa varjya svara prayogas like Dnrgmdnrndmgr is a speciality of Kalyani raga. Gamakas like Kampita, Sphurita and Tripuscha when applied to the svara sancharas, add the melodic beauty of the raga. One of the major ragas occupies a prominent place in concerts as the main raga. Even though a sarvakalika raga, evening time is best suited for singing this raga. All kinds of compositions figure in this raga.

Kalyani of Carnatic Music is the same as the Yaman Thaat of Hindusthani Music. This is also found in Hungarian Music. Kalyani is an old raga and is one of the Ga murchna of Shadja grama. This is supposed to be the first prati Madhyama raga that came to the notice of man. Kalyani raga is a murchanakaraka mela. Its Ri, Ga, Pa, Dha and Ni taken as adhara Shadja result in the following ragas respectively Harikamboji, Natabhairavi, Sankarabharanam, Kharaharapriya, and Todi. This raga admits of nearly 122 janya ragas.

Sanchara:

gmP-ddpmGr - pRgmpmgR-pmGrs-sṗsrgrsṇḍ-ḍṗsrGr-gmpdm,-dpmgR- gND- gDpmgr-gmpdNd-pdNṡ-nṡR-ġrĠṫṡnḍ-ḍġrĠṫṡnḍ-mdnṙndpmgr- ṇrgMGr-pmGrs.

Compositions

Gitam

kamalajadala	Triputa	
Swarajathi		
Sa Ni Dha Pa	Rupaka	Swati Tirunal
Varna:		
Vanajakshiro	Adi	Poochi Srinivasa Iyenger
Vanajakshi	Ata	Pallavi Gopalayyar
Saturakamini	Adi	Swati Tirunal
Sami nivcyani	Adi	Vadivelu
Sudati Ninnukori	Ata	Ponnayya Pillai
Kriti:		
Kamalamba	Adi	Ramaswamy Dikshitar
Sarasakshi ni	Ata	Muthaiah Bhagavathar
Nidhi chala	M.Chapu	Thyagaraja
Ethavunara	Adi	Thyagaraja
Sive pahimam	Adi	Thyagaraja
Nannuvachina	Rupaka	Thyagaraja

Bhajana Seyave	Rupaka	Thyagaraja
Evaramadugudura	Rupaka	Thyagaraja
Sundari ni divya	Adi	Thyagaraja
Amma Ravamma	Jhampa	Thyagaraja
Vasudevayani	Adi	Thyagaraja
Kamalambam bhajare	Adi	Muthuswami Dikshitar
Bhajare rechita	M.Chapu	Muthuswami Dikshitar
Talli ninnu nera	M.laghu	Syama Sastri
Brananvara	Rupaka	Syama Sastri
Himadrisute	Rupaka	Syama Sastri
Ninnuvina	Adi	Subbaraya Sastri
Bhrana brovayide	Adi	Tarangampadi Panchanadayyar
Niduchamma	Adi	Pallavi Gopalayyar
Nijadasavarada	Adi	Patnam Subramanya Iyer
Devi nceenakshi	Rupaka	Singaracharalu
Avtralamagu	Triputa	Chengalvaraya Sastri
Niye manamazhvadu	Adi	Ramaswamy Sivan
Sarasvati	Rupaka	Tiruvottiyur Tyagayya
Parengum	Adi	Ghanam Krishnayyar
Adrisutavara	Adi	Swati Tirunal
Pankajalochana	M.Chapu	Swati Tirunal
Pari Pahi mamayi	Chapu	Swati Tirunal
Pahimam sri vageeswari	Chapu	Swati Tirunal
Yojayapadamalinane	Triputa	Swati Tirunal
Sarasalochana	Rupaka	Swati Tirunal
Sarasasuvadana	Adi	Swati Tirunal
Sri Mangalambika	Ata	Muthuswami Dikshitar
Siva Kameswarim	Adi	Muthuswami Dikshitar
Kumbhesvaraya	M.Chapu	Muthuswami Dikshitar
Abhayamba	Adi	Muthuswami Dikshitar
Kamakshim	Rupaka	Muthuswami Dikshitar
Sri madhurambika	K.Chapu	Muthuswami Dikshitar
Jnanaprasunambika	Rupaka	Muthuswami Dikshitar
Brahmavidyambika	Adi	Muthuswami Dikshitar
Parikkani	T.Eka	Subbarama Dikshitar
Sri Manjunatha vibho	Adi	Thulaseevanam
Manava	Adi	Thulaseevanam
Sri meenashi Pahi	Adi	Ambi Dikshitar
Thuthi sey manamе	Adi	Ambujam krithna
Unnatyallal	Adi	Ambujam Krishna
Unpadamaliranai	Adi	Ambujam Krishna
Pennivalalla nama	Adi	Arunachalakavi
Pattapadukelai	Adi	Arunachalakavi
Inke iruka nam	Adi	Arunachalakavi
Duryodhana Un	Adi	Arunachalakavi
Kodiyana	Adi	Arunagirinathar
Umbara Tharu	Adi	Arunagirinathar
Gathi neeve	Rupaka	Balamuralikrishna
Emayyarama	M.Chapu	Bhadrachala Ramadas
Innai Galgi	M.Chapu	Bhadrachala Ramadas
Nannu Brovamanu	Adi	Bhadrachala Ramadas

Rama daya judavae	Rupaka	Bhadrachala Ramadasa
Emamama Minayana	Rupaka	Chengalvaraya Sastri
Varahi Mam Pahi	Adi	Chengalvaraya Sastri
Kamalasani sundari	Rupaka	G.N.Balasubramoniam
Pranathartihara	Adi	Garbhapurivasa
Aravamudaraippole	Adi	Ghanam Krishnayya
Unado mahimai	M.Chapu	Gopalakrishna Bharathi
Darsanam seydare	Ata	Gopalakrishna Bharathi
Alyya sollu	Rupaka	Gopalakrishna Bharathi
Daivam undenperu	Adi	Kavikunjara Bharathi
Anganum Avar	Adi	Kavikunjara Bharathi
Kandukan kali	Triputa	Kavikunjara Bharathi
Sivayoganayaki	Rupaka	Kavikunjara Bharathi
Sridevi	Adi	Kavikunjara Bharathi
Sadanamndamae	Adi	Koteeswara Iyer
Sambhosankara	Triputa	Koteeswara Iyer
Arantara	Adi	Lakshmanan Pillai
Nenja Gottaiyil	Ado	Lakshmanan Pillai
Seykaden seykave	Adi	Lakshmanan Pillai
Lambodara sodara	Eka	Muthaiah Bhagavathar
Murugunukku oeru	Adi	Muthaiah Bhagavathar
Pankajanabham	Adi	Muthaiah Bhagavathar
Pasupathi pudasevaname	Adi	Muthaiah Bhagavathar
Sampathprade	Adi	Muthaiah Bhagavathar
Siva siva sambho	Adi	Muthaiah Bhagavathar
Ganapathe	Rupaka	Muthuswami Dikshitar
Appadi Ippadi	Ata	Muthuthandavar
Ethana thavam	Adi	Muthuthandavar
Sabhapatil	Eka	Muthuthandavar
Sevikka vendumayya	Adi	Muthuthandavar
Sivachidambarane	Adi	Muthuthandavar
Varuvar varuvar	Adi	Muthuthandavar
Emani varnimtu	M.Chapu	Sadasiva Rao
Kanugonu dhanyudu	Triputa	Sadasiva Rao
O rajarajeswari	Adi	Sadasiva Rao
Agumugam	Rupaka	Nilakanta Sivan
Ambike Arulsey	M.Chapu	Nilakanta Sivan
Jessina Papamulu	M.Chapu	Pallavi Sesha Iyer
Mahishasura mardinam	Rupaka	Pallavi Gopala Iyer
Chidambaram en manam	Adi	Papanasam Sivan
Chinadi Telindu	Adi	Papanasam Sivan
Kamala mularidal	M.Chapu	Papanasam Sivan
Kameswara Kripakara	Adi	Papanasam Sivan
Padam Kanibinen	Adi	Papanasam Sivan
Rama idu dharmana	Adi	Papanasam Sivan
Sridharavenkitesam	Adi	Papanasam Sivan
Sundareswarena	Adi	Papanasam Sivan
Teril erinen	Rupaka	Papanasam Sivan
Enranidaru	K.Chapu	Periyaswami Thooran
Kunrureva vel	Jhampa	Periyaswami Thooran
Srivenkiteswara	Rupaka	Periyaswami Thooran

Ninnubhaso nimishamu	Triputa	Ponnaya Pillai
Neesari saati	Adi	Ponnayya Pillai
Samiye Ashaithu vaadi	Adi	Ponnayya Pillai
Dayamado	Adi	Purandaradasa
Amchikinnyatha	M.Chapu	Purandaradasa
Hariya Ombathu	Adi	Purandaradasa
Karsene en kanavan	Adi	Subramonia Bharathi
Kamtimati Karunamrita	Rupaka	Subbarama Dikshithar
Drishto Tribhuvana	Adi	Swati Tirunal
Bhajare raghuviram	Adi	Thyagaraja
Enduku nimanasu	Adi	Thyagaraja
Evaradaa madugudura	Triputa	Thyagaraja
Isapahimam	Rupaka	Thyagaraja
Kamala bhavadu	M.Chapu	Thyagaraja
Rama Neevadi	Adi	Thyagaraja
Rama rama na pai	M.Chapu	Thyagaraja
Samdchamu yelara	Adi	Thyagaraja
Vachunu Hari	Adi	Thyagaraja
Kailasapathe	Adi	Vasudevachar
Kanikaramuto	Adi	Vasudevachar
Namosthuthe	Adi	Vasudevachar
Nive gatiyani	Adi	Vasudevachar
Oorukkellam	Adi	Vedanayakom Pillai
Unnai enakku	Ata	Vedanayakom Pillai
Inayagillu	Adi	Vedanayakom Pillai
Inda upakaram	Adi	Vedanayakom Pillai
Saraswathi nannepudu	Rupaka	Vina Kuppayyar
Sarada varade	Rupaka	Vina Seshanna
Sri Shabareeswara	Chappu	Thukaseevanam
Padam		
Ettaikandu	Rupaka	Subramonia Iyer
Taiyaulunnai	Adi	Subramonia Iyer
Tattaimozhiyal	Adi	Subramonia Iyer
Teliya vacchenura	M.Chapu	Kshetragna
Rara ayyalu	Adi	Kshetragna
Ninnu ne maruna	Matya	Kshetragna
Neepomdu seyaka	M.Chapu	Kshetragna
Niluvina Nilivedu	M.Chapu	Kshetragna
Entumama	Adi	Swati Tirunal
Kintucheyvu	Rupaka	Swati Tirunal
Javali		
Entatikulike	Rupaka	Pattbhiramayya
Tillana		
Nadiri	Triputa	Swati Tirunal
	Adi	Vasudevachar
	Adi	Vina Seshanna

KAMALAAPTHAPRIYA

Aro: s r g m p d ṡ Ava: ṡ d p m g r s

A shadava raga derived from the 51st mela Kamavardhini. This can be Panthuvarali without Ni. A Ni varjya raga. Svaras taken by the raga are Sa, Sudha Ri, Antara Ga, Prati Ma. Pa and Sudha Dha.. An apoorva raga and also a minor popular raga.

Compositions

Kriti:

Varlyarr karungan	Triputa	Arunagirinathar

KAMALAMANOHARI

Aro: s g m p n ṡ Ava: ṡ n d p m g s

An audava shadava janya raga derived from the 27th mela Sarasangi. The notes figuring in this raga are Shadja, Antara Ga, Suddha Ma, Suddha Dha and Kakali Ni. A Ri varjya raga. Ga and Ni are the raga chaya svaras and are rendered as Dirgha Kampita svaras. An upanga raga wherein pratyahata gamaka lends beauty. Kamalamanohari in Hindusthani Music is considered as the janya of Bhairav (Mayamalavagaula) That and is a morning raga. According to Dikshitar system of Music, this is named as Manohari which is derived from the 33rd mela Gangeyabhushini. There is another raga by name Manohari derived from the 22nd mela Kharaharapriya.

Sanchara:

gmpnṡndpmG-mgpmgs-ṇsG-gmpN-ṠnĠṡndpM-gmpn,dpmG-sgsgM-gmpNdpmG- mgpmGs

Compositions

Varna:		
Sri Kamalamba sada	Adi	Ramaswami Dikshitar
Nivantisamini	Adi	Ponnayya Pillai
Kriti:		
Sankaram Abhirami	Adi	Muthuswami Dikshitar
Kanjadalayatakshi	Adi	Muthuswami Dikshitar
Narasimgadin	K.Triputa	Mysore Sadasiva Rao
Sri sadlabrahmambika	Rupaka	Muthiah Bhagavathar
Kurume Kusalam	Adi	Mysore Vasudevachar
Nee Muddu Momudina	Adi	Thyagaraja

KAMAVARDHANI

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

The name for the 51st mela. This belongs to the 9th chakra Brahma. This is the 3rd raga in this chakra. 'Brahma-Go' is the mnemonic name for the mela. Sa, ra, gu, mi, pa, dha, nu is the mnemonic phrase.The notes taken by this mela besides Sa and Pa are Suddha Ri, Antara Ga, Prati Ma, Suddha Dha and Kakali Ni. This is the corresponding prati Ma mela of Mayamalavagaula. In the Asampurna Mela paddhati this raga is named as Kashiramakriya. It is also called Pantuvarali. Ri, Ma, Ni are the ragachaya svaras and Dirgha Kampita svaras. Dattu varisas, Pratyahata gamakas and Janta varisa prayogas lend beauty to this raga.

According to Dikshitar school this is known as Ramakriya and Kashiramakriya. Poorvi Thaat of Hindustani Music is the same as Kamavardhini.In the Tevaram Pans of Tamil Music, Sadari Pan is the corresponding mela to Kamavardhini. The name Kamavardhini first appeared in the work of Govindacharya's *Sangraha Choodamani*. A raga having full scope for alapana, usually sung at the pre-pallavi portion in a concert. It has been in vogue for more than 100 years.

Sanchara:

pmgrS-nsrs,rn-srG-gmpdnṡndpmgr-mgMgrs-SrGr-gmpdnD-pdn,-SnṡrṠ- SnġṙṙṠn-dnṙṡṡnd-Ndpmgr-rgmdmgrs

Compositions

Varna		
Kanchikamakoti	Ata	Subbarama Dikshitar
Sami Ni Tedi	Adi	Vina Kuppayyar
Cheliya pai	Ata	Vina kupayyar
Kriti		
Ninnu nera	Rupaka	Thyagaraja
Siva siva yenarada	Rupaka	Thyagaraja
Appa rama	Rupaka	Thyagaraja
Sara Saksha	Adi	Swati Tirunal
Raghuvara	Adi	Thyagaraja
Shambho Mahadeva	Rupaka	Thyagaraja
Paripalaya Sarasiruha	Adi	Swati Tirunal
Ucchishta Ganapatu	Adi	Muthuswami Dikshitar
Sri Sundaramjam	Adi	Muthuswami Dikshitar
Ramacetham	Rupaka	Muthuswami Dikshitar
Visalakshim	M.Chapu	Muthuswami Dikshitar
Margasahayeswaram	M.Chapu	Muthuswami Dikshitar
Senapate	Adi	Muthuswami Dikshitar
Maheswari	Rupaka	Ambi Dikshitar
Varuga varuga	Adi	Balamuralikrishna
Matangatanaye	Adi	Swati Tirunal
Saroruhasana laye	Adi	Swati Tirunal
Enneganu rama	Rupaka	Bhadrachala Ramdas
Nindanal	Rupaka	Papanasam Sivan
Saname guni	M.Chapu	Thyagaraja
Sundaratara deham	Adi	Thyagaraja
Paramapavana	M.Chapu	Thyagaraja
Naradamuni	Rupaka	Thyagaraja
Andundakane	Triputa	Thyagaraja
Adiya padathai	Adi	Papanasam Sivan
Sri mahadeva nama	Adi	Papanasam Sivan
Unadu daya	Adi	Papanasam Sivan
Neeyallavo	Adi	Papanasam Sivan
Kunchita pandalai	Rupaka	Gopalakrishna Bharathi
Kotisooryaprakasane	Adi	Muthu Thandavar
Nithirayil sopnathil	Adi	Ghanam Krishnaiyer
Karunakaram Srikaram	Adi	Thulaseevanam
Pada		
Inte chalune	Adi	Kshetragna
Utsvaprabandham		
Nagasayananam	Adi	Swati Tirunal
Padam		
Hantajnaninnubala	Adi	Swati Tirunal
Utsavasampradayam		
Sobhane	Triputa	Thyagaraja
Naukacharitham		
Chandrachadulare	Chapu	Thyagaraja

KAMBHOJI

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

This is a bhashanga janya raga derived from the 28th mela Harikambhoji. Notes that figure in this raga besides Sa and Pa are

Chatusruti Ri, Antara Ga, Sudha Ma, Chatusruti Dha, Kaishiki Ni and Kakali Ni. Kakali Ni is the only note that comes as anya svara. Shadava sampoorna raga with Ni varjya in the arohana. The bhashanga svara figures in the phrases ṡnPḍṡ. Kambhoji raga is a murchanakaraka raga. Its Dha taken as Shadja gives rise to Desyatodi. (s g m p d n ṡ ; ṡ n d p m g r s).

In Kambhoji Ma, Dha and Ni are the raga chaya svaras whereas Ga, Ma, Pa and Dha are used as nyasa svaras. p d m g is the visesha prayoga. Dattu svara prayogas like dġṙġsrdṙsndp, rpmgs are speciality of this raga. The prayoga g m p m g in tristhayi adds to the beauty of the raga. A major raga giving ample scope for alapana and all svaras can be rendered with gamaka and rakti. All varieties of musical pieces figure

in this raga. An auspicious raga can be sung at the beginning of a music concert to create Melakozhuppu. Highly suitable for singing Ragam, Tanam and Pallavi and improvisation.

A varnana pradhana raga and tristhayi raga. Even though Kakali Ni occurs as visesha svara prayoga, it cannot be used as a dirgha svara. A speciality of this raga is that trisruti Dha occurs in this raga in phrases DnnD and Chatusruti Dha, in ṡnpdṡṙġ. Kambhoji is one of the oldest raga mentioned in Musical treatises like *Sangitaratnakara, Sangita Makaranda and Sangita Samayasara*.

In Tamil music the derivation of the name of this raga is given as Kamboo'thi which later became Kambodi. The Tevara pan 'takkesi' is the same as Kambhoji. In Kathakali it is known as Kamodari. In Hindusthani Music Kambodhi has been once very popular which is almost extinct today. This belonged to the Khamaj Thaat (Harikamboji) with the arohana s r g p d ṡ and Ava: ṡ n d p m g r s. This raga is sung during the 2nd prahara of night.

Sanchara:

dṡNdp-mpD m.pmGD-pD-ṡṡnpd,Ṡ-dṡṙṡndp,mgpDṡ-pdṡṙ,gMgṙṡndp-pdġṙSndp- mpDp--P,dpmgpD-ġṙṡnpD-ṙdṡ.

Compositions

Gitam		
Bhuvanatraya	Dhruva	Paidala Gurumurthi
Mandaradhara	Adi	Paidala Gurumurthi
Svarajathi		
Sa Ni Dha Pa Pa	Triputa	Swati Tirunal
Varna		
Tharuni ninnu basi	Adi	Fiddle Ponnuswami
Intachalamu	Ata	Gopalayyar
Sarasijanabha	Ata	Swati Tirunal
Pankajakshi pahi	Adi	Maha Vaidyanatha Iyer
Kamalakshi	Jhampa	Kundrakkudy Krishnayyar
Sarasamridupada	Adi	Kundrakudy Krishnayyar
Sarasakshi ninne	Adi	Vina Kuppayyar
Sri Mahaganapathe	Ata	Muthaiah Bhagavathar
Ninne Koriyunnanura	M.Chapu	Annaswami Sastri
Kriti		
Marimari ninne	Adi	Thyagaraja
O Rangasayi	Adi	Thyagaraja
Evarimata	Adi	Thyagaraja
Ma Janaki	Adi	Thyagaraja
Sri raghuvara	Adi	Thyagaraja

Yelarakrishna	Rupaka	Thyagaraja
Sri subramanyaya	Rupaka	Muthuswamy Dikshitar
Kasi visveswara	Ata	Muthuswamy Dikshitar
Devi ni pada	Adi	Syama Sastri
Devininne	Adi	Syama Sastri
Anapettidi Nani	Ata	Bhadrachala Ramadas
Enayya Rama	K.Chapu	Bhadrachala Ramadas
Iksavatilaku	Adi	Bhadrachala Ramadas
Katakatanidu	M.Chapu	Bhadrachala Ramadas
Kontyadina	Adi	Vina Kuppayyar
Kive nannu	Adi	Kundrakuddy Krishna Iyer
Marimari ninne	Rupaka	Karur Dikshitar
Sri sarojadalaya	Adi	Chengalvaraya Sastri
Ninnu namamina	Adi	Dharmapuri Subbarayar
Nadamadi	K.Chapu	Papanasa Mudaliar
Kanunal vinnile	K. Chapu	Muthutandavar
Tiruvadidarsanam	Adi	Gopalakrishna Bharathi
EnganJanaktye	Adi	Ghanam Krishnayyar
Kuzhaloothi Manamellam	Adi	Oottukadu Venkitasubbayyar
Kanavinil kandare	Adi	Gopalakrishna Bharathi
Ithakthi sodithaida	M.Chapu	Kavikunjara Bharathi
Edukkanum Inda	Adi	Kavikunjara Bharathi
Iarumudai malai	M.Chapu	Kavikunjara Bharathi
Ivanaro	Adi	Kavikunjara Bharathi
Kudikka venum	Triputa	Kavikunjara Bharathi
Guru raghavendran	Adi	Vasudevachar
Lambodaram	Rupaka	Vasudevachar
Marimari shambahye	Adi	Vasudevachar
Kamalambikayai	Ata	Muthuswamy Dikshitar
Srivalmikayalangama	Ata	Muthuswamy Dikshitar
Kailasanadhesna	K.Chapu	Muthuswamy Dikshitar
Marakatavallim	Adi	Muthuswamy Dikshitar
Sambasadasivaya	Adi	Muthuswamy Dikshitar
Gopalakrishnaayya namasthe	Adi	Muthuswami Dikshitar-
Tiruthani vazhum	Adi	Lalithadasar
Parame Adiyar	Adi	Vedanayakom Pillai
Margamalkadi	Adi	Vedanayakom Pillai
Enukku kattiyai	Adi	Vedanayakom Pillai
Chithamu vandarul	Adi	Vedanayakom Pillai
Adi paramanatha	Adi	Vedanayakom Pillai
Ayyane Aikol	Triputa	Koteeswara Iyer
Eduku Thanai	M.Chapu	Marimuthu Pillai
Intaki Madavarai	M.Chapu	Muthuswami Kavi
Eddinamum	M.Chapu	MuthuswamiKavi
Karanam vina karyam	Chapu	Swati Tirunal
Charupankaje	Adi	Swati Tirunal
Padasannathi	Chapu	Swati Tirunal
Rasa vilasa	Adi	Swati Tirunal
Innu mama bhagyataru	Jhampa	Swati Tirunal
Manasi Karuna	Triputa	Swati Tirunal

Prananayakar mama	Adi	Swati Tirunal
Purnachandra ramanam	Adi	Swati Tirunal
Sarasamrtdupada	Adi	Swati Tirunal
Prananathan	Adi	Irayimman Thampi
Sri karambukanadu	M.Chapu	Vina Kuppayyar
Thamasamela namma	Adi	Vina Kuppayyar
Thamasambu seyakane	Rupaka	Vina Seshanna
Nikela Manasu	Adi	Sadasiva Rao
Samrajyadayakasya	Adi	Sadasivas Rao
Sita lakshmana sametha	Jhampa	Sadasiva Rao
Srisubramanya	Adi	Sadasiva Rao
Enakkunthirumanam	M.Chapu	Nilakanta Sivan
Enna sendalum	M.Chapu	Nilakanta Sivan
Sivanai ninaindu	Adi	Nilkanta Sivan
En varatti	Adi	Arunachalakavi
Lambodaram bhavaye	Adi	Thulaseevanam
Sastaram asraye	Adi	Thulaseevanam
Anandamana sangeetham	Adi	Muthaiah Bhagavathar
Ni Bhatana	Adi	Muthaiah Bhagavathar
Ratnakanjukadharini	M.Chapu	Muthaiah Bhagavathar
Emi durlabhamu	Jhampa	Pallavi Doraiswamy Iyer
Adum daivam	Adi	Papanasam Sivan
Anandame	Adi	Papanasam Sivan
Idathupadam thooki	Adi	Papanasam Sivan
Kadirkama kandan	Triputa	Papanasam Sivan
Kanakkankodi	Adi	Papanasam Sivan
Kunchitha padam	Adi	Papanasam Sivan
Niye sharanam shanmukha	Adi	Papanasam Sivan
VennaiUnnum	Adi	Periyaswamy Tilooran
Unnarul Illamal	Adi	PeriyaswamiThooran
Ellam unadu	Adi	PeriyaswamiThooran
Appantrukum podu	Adi	Periyaswami Thooran
Umaytrundavar	Adi	Subramonia Bharathi
Endaiyam tham	Adi	Subramonia Bharathi
Padam		
Yalene Vanipi	Triputa	Kshetrajna
Padarivaruguthu	Adi	
Intamodiyalara	Adi	Swati Tirunal
Panchabanan thannude	Adi	Swati Tirunal
Manasikaruna	Triputa	Swati Tirunal
Sumasaranayi	Ata	Swati Tirunal
Kuravanji		
Ivan yaro	Adi	Kavikunjara Bharathi
Javali		
Emi nayamu	Rupaka	Pattabhiramayya
Utsavaprabandham		
Saradindusumukha	Chapu	Swati Tirunal
Thiruppugazh		
Tolelembu	Triputa	Arunagirinathr
Chaturattarai	Triputa	Arunagirinathar

KAANADA

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

This is a shadava vakra sampoorna raga derived from the 22nd mela Kharaharapriya. The notes figuring in this raga besides Shadjaand Panchama are Chatusruti Ri, Sadharana Ga, Sudha Ma, Chatusruti Dha and Kaishiki Ni. A trisvaravakra avarohana raga. Ga, Dha, and Ni are the raga chaya svaras. Dirgha kampita gandhara is a speciality of this raga. Ri, Ga, Pa and Dha comes as the nyasa svaras. Andolita (swinging character of dirgha Ga) gamaka in the phrase mpG and nṡddnp are special svara sancharas. In some phrases touches of Antara Ga and Kakali Ni are also found. ṡnp and dnp are the visesha sancharas of this raga. A tristhayi raga that can be sung at all times. Kanada is a raga with subtle srutis and gamakas which is to be handled carefully and this raga evokes karuna rasa.This raga admits of ample scope for alapana, Kanada figures in ragamalika, svara prastharas and pallavi exposition. Darbri Kanada of Hindusthani Music has slight resemblence with Kanada of Carnatic music.

Sanchara:

n.pmG̃-gmdnSN̂d-nṡṙsNd-nṡR-ṘGṁ Ṙs-ṡnṙsṘnṙsn pm-gmdnṡṙ-Ġṙsnp,- mpnnddpmG̃-dpG̃-gmRs

Compositions

Varna		
Ninne kori	Adi	Tiruvottiyur Tyagayya
Nere nammi	Ata	Ramnad Srinivasa Iyengar
Kriti		
Vani pondu chalu	Adi	Dharmapuri Subbarayar
Sri narada	Rupaka	Thyagaraja
Sukhi yavvaro	Adi	Thyagaraja
Jagadabhirama	Adi	Vina kuppayyar
Kamalamba na	Adi	Dakshinamurthi Sastri
Govindam Kalaye	Adi	Thulaseevanam
Murali revalola	Adi	Thulaseevanam
Mamavasada	Adi	Swati Tirunal
Niyallalalini	Adi	G.N.Balasubramoniam
Paramukha nevelanamma	Rupaka	G.N.Balasubramoniam
Mahaganapathe	Adi	Koteeswara Iyer
Chirapathikaram	Adi	Lakshmanana Pillai
Ellam Iraivan	M.Chapu	Lakshmanan Pillai
Kadavulai ariyadai	Rupaka	Lakshmanan Pillai
Mayilkondan	Rupaka	Lakshmanan Pillai

Podumenum	Rupaka	Lakshmanan Pillai
Alaipayute	Adi	Ottukadu Venkitasubba Iyer
Nalvinil irundu	Rupaka	Arunagirinathar
Balmbikayam param	M.Chapu	Muthuswamy Dikshitar
Visveswara rakshathu	Adi	Muthuswamy Dikshitar
Kanathilmathi anari	M.Chapu	Papanasam Sivan
Imbamenbadalaiye	Adi	Papanasam Sivan
Matha Tunaipuriyay	Adi	Papanasam Sivan
Mahishasuramardini	Adi	Papanasam Sivan
Ullamirangivadu	Adi	Papanasam Sivan
Girisam maheshan	M.Chapu	Muthaiah Bhagavathar
Panchasyayane	M.Chapu	Muthaiah Bhagavathar
Nithyako ninnasoshangyako	Adi	Purandaradasa
Vasudevam anaisham	Triputa	Vasudevachar
Jagadabhirama	Adi	Vina Kuppayyar
Pranamathaari	Adi	Vasudevachar
Tvameva sarvam	Adi	Swamavenkatesa Dikshithar
Javali		
Charumati	Chapu	Dakshinamurthi Sastri
Tillana		
	Adi	Srinivasa Iyengar
Gauri nayaka	Simhanandana	Maha Vaidyanatha Iyer
Thom tha thom	Adi	Muthaiah Bhagavathar
Pada		
Ituvantinavala	M.Chapu	Kshetrajna

KANAKAMBARI

Aro: s r m p d ṡ Ava: ṡ n d p m g r s

This is the old name for the first raga in the asampoorna mela padhati. The mnemonic phrase for this raga is sa ra ga ma pa dha na. This is an example for sudha raga. There is a janya raga by this name derived from the Ist mela Kanakangi. This is an audava sampoorna raga. Another type of arohana and avarohana is s r g m p d n ḍ ṡ ; ṡ n d p m g r s. Svaras taken by this raga besides Sa and Pa are Sudha Ri, Sudha Ma, Sudha Dha, and Sudha Ga. A vivadi raga.

Compositions

Kriti

Kanakambari karunamrita	T.Eka	Muthuswamy Dikshitar

KANAKANGI

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

1st mela of the 72 mela scheme. 'Indu-Pa' is the mnemonic name. The mnemonic phrase is sa ra ga ma pa dha na. An example of sudha raga taking only sudha svaras. The notes taken by the raga are Shadja, Sudha Ri, Sudha Ga, Sudha Ma, Pa, Sudha Dha and Sudha Ni. This is the sudha mela of Karnatic music.Dikshitar refers to this mela as Kanakambari.

Even though a mela it does not give much scope for alapana and svara prasthara. An example of vivadi mela, but vivadi dosha is avoided by vakra sancharas.

Sanchara:

rgMpd-pmpdNṡ-nṡR-ṠṙrÓṙṡndp-mpdnnddppmgR-rDpmgR-sngrsṇḍ,-pḍNRS.

Compositions

Kriti:

Kanakangaka	Adi	Koteeswara Iyer
Sri hapustrayanamosthuthe	Rupaka	Balamuralikrishna
Srigananatham	Adi	Thyagaraja
Kanakangi ragam	Rupaka	Abraham Pandithar
Dasarathapala	Adi	Pallavi Seesha Iyer

KANAKAKUSUMAVALI

Aro: s r g m p d ṡ Ava: ṡ d p m g r s

An audava shadava janya raga derived from the 61st mela Kanthamani. The svaras taken by the raga are Shadja., Chatusruti Ri, Antara Ga, Prati Ma, Sudha Dha. A nishada varjya raga. A minor apurva raga with few known compositions. This raga doesnot give much scope for alapana. It is a pleasing minor raga usually sung in the evening time.

Compositions

Kriti

Karunarasasagaradhi	Adi	Tiruvottiyur Tyagayya

KANAKAVASANTHA

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

A vakra shadava sampoorna janya raga derived from the 20th mela Natabhairavi. Arohana alone is vakra varjya and deletes Ri. Svaras figuring in the raga besides Sa and Pa are Sadharana Ga, Sudha Ma,

Kaishiki Ni, Sudha Dha and Chatusruti Ri. A n apoorva minor raga with few compositions.

Compositions

Kriti:

Neeye thunai	Adi	Vedanayakom Pillai
Perulai virumbavendum	Adi	Vedanayakom Pillai

KANNADA

Aro: s g m p m D n ṡ Ava:ṡ n ṡ D p m p O m r s

Aro: s r g m p m D n ṡ Ava: Ṡ n d p m g m r s

Aro: s m g m D n ṡ , Ava: ṡ d p m g m R s

This is an ubhaya vakra shadava sampoorna raga derived from the 29th mela Sankarabharanam. The notes taken by the raga are Shadja, Chatusruti Ri, Antara Ga, Sudha Ma, Pa, Chatusruti Dha, and Kakali Ni. This is an upanga raga in which Dha comes as the jiva and nyasa svara. Purna Chatusruti Dha, is a speciality of this raga. s m g M is a visesha sanchara. A sarvakalika raga wherein gmdP; dpGrs; dpgmpgrs are special phrases. A scholarly raga with little scope for alapana.

There exists difference of opinion regarding the arohana and avarohana of Kannada. There are 3 types of arohana as mentioned above. The varieties in the janya of the 20th mela Natabhairavi is an audava audava raga. According to Dikshitar school, kannada raga is considered as the janya of the 28th mela Harikambhoji. Its arohana avarohana is s r g m p d n ṡ , ṡ n d p m g r s like a mela. A composition in this variety is Sri mathrubhootham in Chapu.

Sanchara:

pmgmDnṡ-ṡn,ṡṙṡ-nṡDp-gmdpgmgmR-snsgmpM-pmDnṡ-dnṡṁġṁRṡ-ṙṡnṡDpm-gmpm- dnṡDp-gmpgmR-snRs.

Compositions

Kriti:

Tamilodaya	Dhruva	Arunagiri nathar
Rama rama	Rupaka	Bhadrachala Ramadas
Srichamundeswari	Adi	Jayachamaraja wodayar
Bhajare bhaja manasa	Chapu	Thyagaraja
Sakala nikela	Rupaka	Thyagaraja
Ide bhagyamuga	Triputa	Thyagaraja
Ninnadanella	Adi	Thyagaraja
Sri Mathrubhootham	Chapu	Muthuswamy Dikshitar

Intakande	Rupaka	Pattanam Subramonia Iyer
Kalyana ninade	Chapu	Swati Tirunal
Balambikayah	Adi	Muthuswamy Dikshitar
Palayamam	Rupaka	Muthuswamy Dikshitar
Visveswarao rakshathu	Triputa	Muthuswamy Dikshitar
Andhi deerchi	Adi	Baluswami Dikshithar
Ento moralidaleda	Rupaka	G.N.Balasubramoniam
Sri virabhadram	Adi	Muthaiah Bhagavathar
Aparajithe amaresanuthe	Adi	Muthaiah Bhagavathar
Iha paramtarum	Rupaka	Nilakanta Sivan
Saravanabhava guhane	Adi	Papanasam Sivan
Chamundeswari Sankari	Adi	Papanasam Sivan
Samidi velakudura	Adi	Patnam Subramonia Iyer
Parthapamula devichi	Adi	Srinivasa Iyengar
Muddu Taro	Rupaka	Purandara dasa
Paripahi mam	Adi	Vasudevachar
Pada		
Ilagu setura	Adi	Kshetragna
Ippathiklagu	Jhampa	Kshetragna
Tanyasa valene	Triputa	Kshetragna
Tillana		
	Adi	Vina Seshanna

KANNADA BANGALA

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

A shadava shadava raga derived from the 15th mela Mayamalavagaula. Arohana alone is vakra. Ni is omitted in arohana and avarohana. The svaras figuring in the raga besides Sa and Pa are Sudha Ri, Antara Ga, Sudha Ma and Sudha Dha. A minor raga with few compositions. Bangalabhairavi of Hindusthani Music has a slight resemblance with Kannada Bangala. According to Dikshitar School, this is an audava shadava raga with the arohana and avarohana of s r m p d ṡ : ṡ d p m g r s which is similar to that Malahari raga.

Compositions

Kriti:

Balena neeku	Adi	Tiruvottiyur Tyagayya
Ramakadat		
Samrakshithoham	Jhampa	Muthuswamy Dikshitar

KANNADAGAULA.

Aro: s g m p n ṡ Ava; ṡ n d p m g s

An audava shadava janya raga derived from the 22nd mela Kharaharapriya. The notes taken by the raga are Shadja, Sadharana Ga, Sudha Ma, Pa, Chatusruti Dha and Kaishiki Ni. Ga and Ni are the raga chaya svaras. Ri and Dha are varjya in the arohana and Ri in avarohana. A sarvakalika raga that can be sung always.

Sanchara:

mgs-gmpNdpmgs-ṇsgmpN-gmpNpNṡ-nnṡndpmpNNṠ-nsggṠ-Ṡndpmgs-gmpNdpmG- gmpmGS.

Compositions

Kriti:

sogasujuda	Rupaka	Thyagaraja
Orajupudu	Adi	Thyagaraja
Neelothpalambika	Adi	Muthuswamy Dikshitar
Adiyanai Saranam	Adi	N.S.Chidambaram
Adi paramanatha	Adi	Vedanayakom Pillai
Ippode varam	Adi	Muthuswamikavi

KANTHAMANI

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

A sampoorna raga. This is the 61st mela and the first raga in the 11th chakra Rudra. 'Rudra-Pa' is the mnemonic name for this mela. The mnemonic phrase is sa ri gu mi pa dha na. The old name for this raga is Kunthala. The notes taken by this raga besides Sa and Pa are Chatusruti Ri, Antara Ga, Prati Ma, Sudha Dha and Sudha Ni. Even though a mela this is a rare raga with few known compositions.Kanthamani is the corresponding prati madhyama mela of the 25th mela Mararanjini.

Compositions

Kriti:

Palintuvo	Adi	Thyagaraja
Nadasukham	Adi	Kotoeswara Iyer
Bhuvaneswari pahi	Triputa	Balamuralikrishna

KAPIJINGALA

Aro: s ṇ s r g M Ava: m g r s ṇ d ṇ s

A madhyamantya janya raga derived from the 22nd mela Kharaharapriya. An audava janya raga having a limited range of svara

sancharas. Svaras figuring in the raga are Sa, Chatusruti Ri, Sadharana Ga, Sudha Ma, Chatusruti Dha and Kaishiki Ni. An apoorva minor raga.

Compositions

Kriti:

Maapathi namamu	Adi	Vina Kuppayyar

KAPINARAYANI

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

A shadava sampoorna janya raga derived from the 28th mela Harikambhoji. The svaras figuring in this raga are Shadja, Chatusruti Ri, Sudha Ma, Pa, Chatusruti Dha, Kaishiki Ni and Antara Ga. An upanga raga with Ga varjya in arohana. Ma and Ri are the raga chaya svaras of this raga. ṠnndD; mggrR are visesha ranjaka prayogas. Pratyahata gamakas adds to the melodic beauty of the raga. A raga that can be sung always and admits of svara sancharas in all the 3 octaves. A minor raga without gamaka.

The Khammajee Bhatiyar of Hindusthani Music has some resemblance with Kapinarayani. This raga came to prominence thorugh the compositions of Thyagaraja for the first time.

Sanchara:

mgrsrmpdN-dndpmgR-mgrsrmp,-rmpanddp-mggrs-rmrmPmpdnṡ-dnṡndpmg-R-pmgrS.

Compositions

Kriti:

Sarasasamadana	Adi	Thyagaraja
Jagadisa Drova	Adi	Tiruvottiyur Tyagayya
Parabrahmamu ni	Adi	Patnam Subramonia Iyer
Tillai chidambaram	Adi	Marimuthu Pillai

KARNARANJINI

Aro: s r g m ģ p d ṡ Ava; ṡ n d p m g r s

A vakra shadava sampoorna raga derived from the 22nd mela Kharaharapriya. The arohana alone is vakra and the vakra svara is Ma. Ni is deleted in the arohana.

The notes taken by the raga besides Sa and Pa are Chatusruti Ri, Sadharana Ga, Sudha Ma, Chatusruti Dha and Kaishiki Ni. G m g P is

the raga chaya phrase. A minor raga having only one known composition. This raga doesnot give ample scope for alapana.

Compositions

Kriti:

Vanchadomune	Triputa	Muthaiah Bhagavathar

KARNATAKA BIHAG

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

A sampoorna vakra sampoorna janya raga derived from the 28th mela Harikambhoji. The notes figuring in the raga are Shadja, Chatusruti Ri, Sadharana Ga, Sudha Ma, Pa, Chatusruti Dha and Kaishiki Ni. Dvisvara vakra arohana raga and Ni and Ga are vakra svaras. A minor raga that doesnot give much scope for alapana. Ma, Ni are the raga chaya svaras. gṡpdN is a visesha prayoga that brings out the individuality of the raga. This raga became very popular through the composition of Thyagaraja.

Compositions

Kriti:

Ne nendu veda	Adi	Thyagaraja
Bhaktavalsala parameswara	Rupaka	Muthaiah Bhagavathar
Harane innundayni	Adi	Papanasam Sivan

KARNATAKA DEVAGANDHARI

Aro: s g m p n ṡ Ava: ṡ n d p m g r s

An audava sampoorna janya raga derived from the 22nd mela Kharaharapriya. The notes taken by the raga besides Sa and Pa are Sadharana Ga, Sudha Ma, Kaishiki Ni, Chatusruti Dha and Chatusruti Ri. The raga has the same arohana and avarohana of Abheri. Dirgha Ni and Ga are the raga chaya svaras as well as gamaka svaras. An auspicious raga that evokes bhakthi rasa. Closely resembles Abheri. There is another type of Devagandhari, a dhaivatantya variety, derived from Kiravani. Its arohana and avarohana is ṇ s g m p d · p m g r s ṇ . The third type of Karnataka Devagandhari is derived from the 22nd mela. Its arohana is s r s g m p d p n n ṡ : ṡ n d p m g r s .

Sanchara:

gmpNṡ-ndp,mG-pmg,,ṃs-ṇsgmP-gmpN-ṇdpmG-gmpnnpnnṡ-nṡg̈rNs-N- ndP,mpmgmpNdpmg-mggrsṇs.

Compositions

Kriti:

Panchasathpita rupini	Adi	Muthuswamy Dikshitar
Chinna baludamuchu	K.Chapu	Venkatmuna sastri
Unpadam paninda	K.Chapu	Nila Ramamoorthy
Satvagunasraya	Adi	Thulaseevanam

KARNATAKA KAPI

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

An upanga vakra sampoorna raga derived from the 22nd mela Kharaharapriya. Svaras figuring in the raga are Shadja, Chatusruti Ri, Sadharana Ga, Sudha Ma, Pa, Chatusruti Dha and Kaishiki Ni. Ga is rendered as dirgha svara. This raga is an ancient auspicious raga and is found in folk melodies. Karnataka Kapi is entirely different from Hindusthani Kapi which is a bhashanga raga.

There is another raga by the same name derived from the same mela, but is entirely different from this raga. Its arohana and avarohana are s r g m p d n ṡ ; ṡ n d p m g m r s r g m .Upanga Kapi is a variety of Kapi having the arohana and avarohana as s r m p n ṡ - ṡ n d n p m G r s. The tillana Udhara Dhim of Pallavi Sesha Iyer is in this raga.

Compositions

Kriti:

Kausamba vasanopathe	Chapu	Muthaiah Bhagavathar
Jutamurare	Adi	Thyagaraja
Akhilandeswari	Adi	Syama Sastri
Andaroa movi	M.Chapu	Kshetrajna

KARNATAKASARANGA

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

A sampoorna vakra shadava janya raga derived from the 15th mela Mayamalavagaula. Avarohana alone is vakra and varjya and deletes Ni. Svaras taken bythe raga besides Sa and Pa are Sudha Ri, Antara Ga, Sudha Ma, Sudha Dha and Kakali Ni. A minorrpopular raga .

Compositions

Kriti:

Cheppinanta Maatha	Triputa	Sarangapani

KARPURABHRAMARI

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

A newly introduced raga in Karnatic music. The raga was invented by P.K.Rajagopala Iyer. A shadava raga that deletes Ni and is derived from the 59th mela Dharmavathi. An ubhaya vakra raga. Svaras used in this raga are Shadja, Chatusruti Ri, Sadharana Ga, Prati Ma, Chatusruti Dha and Kakali Ni.

Compositions

Kriti:

Thyagarajam bhajare	Adi	P.K.Rajagopala Iyer.

KARUNAKARI

Aro: s m p d n d ṡ Ava: ṡ n d p m s

An vakra audava janya raga derived from the 63rd mela Lathangi. An example of Ri, Ga varjya raga. Arohana alone is vakra. Svaras taken by the raga are Sa, Prati Ma, Pa, Sudha Dha and Kakali Ni. A minor raga.

Compositions

Kriti:

Karunakara karunakari	Rupaka	Abraham Pandithar

KASIRAMAKRIYA

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

A vakra sampoorna janya raga derived from the 51st mela Kamavardhini. Arohana alone is vakra. Svaras taken by the raga besides Sa and Pa are Sudha Ri, Antara Ga, Prati Ma, Sudha Dha and Kakali Ni. An apoorva raga having few known compositions. Thename of the 51st mela in the asampoorna mela padhathi is known as Kasiramakriya.

Compositions

Varna

Srikanchikamakshi	Ata	Subbarama Dikshithar

Kriti:

Srisoundara rajam	Adi	Muthuswami Dikshitar
Uchishta ganapathau	Adi	Muthuswami Dikshitar
Maheswari Mangalambika	Rupaka	Ambi Dikshitar

KATHANAKUTHOOHALAM

Aro: s r m D n g p ṡ Ava: ṡ n d p m g r s.

A vakra sampoorna sampoorna raga derived from the 29th mela Sankarabharanam. The notes taken by this raga besides Sa and Pa are Chatusruti Ri, Antara Ga, Sudha Ma, Pa, Chatusruti Dha and Kakali Ni. The raga is ascribed to Patnam Subramonia Iyer. He had created it out of raga Kuthuhalam. This is a kampavihina raga and shines well when rendered in Madhyamakala.

It is ideally suited for being played in instruments and orchestra The phrase rmD: mDN gives a western tinge for the raga. 'Raghuvamsa sudha' in Adi composed by Patnam Subramonia Iyer is a popular composition in this raga. The chittaswara composed by Tiruvayur Subramonia Iyer is one of the beautiful composition best suited to instrumental playing.

Sanchara:

rmDngP-gps-srMgrsnnddp-rmrmDngp-pmmgr-srmpDmgr-mggrs-ssndpdS.

Compositions

Varna

Sitamanobhirama	Adi	Parameswara Iyer

Kriti:

Raghuvamsa sudha	Adi	Patnam Subramonia Iyer
Mohanakrishna	Adi	G.N.Balasubramoniam
Vandeham sive	Matya	Jayachamaraja wodayar
Gopalanandana	Adi	Muthaiah Bhagavathar
Giripriyam gangadharam	Adi	Muthaiah Bhagavathar
Nikeladayaradu	Adi	Mysore Vasudevachar

tillana

Nadritim Tanana	Adi	Balamurlikrishna

KAUMARI

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

A shadava sampoorna janya raga derived from the 11th mela Kokilapriya. This raga has got the arohana and avarohana pattern of Kambhoji Raga. Arohana alone is varjya and deletes Ni. Svaras taken by this raga besides Sa and Pa are Sudha Ri, Sadharana Ga, Sudha Ma, Chatusruti Dha and Kakali Ni. A minor popular raga.

Compositions

Kriti:

Ambalathaadal	Adi	Marimuthu Pillai

KESARI

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

An ubhaya vakra shadava sampoorna raga derived from the 15th Mela Mararanjini. Ni is omitted in the arohana. Ekasvara vakra arohana raga. In arohana 2nd Pa is the vakra svara and in avarohana 1st Dha is the vakra svara. The notes taken by the raga besides Sa and Pa are Chatusruti Ri, Antara Ga, Sudha Ma, Sudha Dha and Sudha Ni. An apoorva raga with only one known composition and a raga brought to prominence through the compositions of Thyagaraja.

Compositions

Kriti:

Nannukannatalli	Adi	Thyagaraja

KEDARAM

Aro: s m g m p n ṡ Ava: ṡ n p m G r s

This is a vakra audava shadava janya raga derived from the 29th mela Sankarabharanam. In the ekasvara vakra arohana raga, the notes figuring are Shadja, Chatusruti Ri, Antara Ga,Sudha Ma, Pa and Kakali Ni. A Dhaivata varjya raga. An upanga and Ghana raga that belongs to the Dvitiya Ghana Panchakas. Ma and Ni are the raga chaya svaras. The following raga sancharas sgmp-pṡṅp-ṡrrGṡ figure as visesha sancharas. Morning time is the most appropriate time for singing this raga. An auspicious raga and is used for singing invocatory pieces for dance, opera, and religious discourses. A tristhayi raga that evokes vira ras.Kedara is a minor raga. The raga shines well in madhyamakala sancharas. At the commencement of a concert singing this raga creates a musical atmosphere. Kedara of Hindusthani Music is different from this ragas and belongs to Kalyan That. Natbehag of Hindusthani Music has some resemblance to Kedaram.

Sanchara:

gmpn-p̂,mGr-srrgS-smgmpnnppmmgr-gmpnnp-pṡnṡ-ṡṡmgrS-
rs,n,pm,g,r- gmpnnppmGr-snppnsrrga.

Compositions

Svarajathi		
Sa Sa ni pa ma ga rs	Rupaka	
Varna:		
Ento vaibhavamu	Adi	Kundrakkudy Krishna Iyer
Samini rammanave	Rupaka	Tiruvottiyur Thyagayya
Sarojakshiro Ivela	Adi	Vadivelu
Kriti:		
Rama Ni Pai	Adi	Thyagaraja
Marachuvadana	Adi	Thyagaraja
Anandanatana	Eka	Muthuswami Dikshitar
Bhajana seyave	Rupaka	Annayya
Samayamide	Rupaka	Patnam Subramonia Iyer
Nive najivamuni	Rupaka	Pallavi Sesha Iyer
Durusuga kripa	Rupaka	Karur Dakshinamurthy
Paluke bangara	Rupaka	Bhadrachala Ramadas
Anjadirunenjame	Chapu	Gopalakrishna bharati
Paramananda	Adi	Swati Tirunal
Sarasirohnabham	Chapu	Swati Tirunal
Chidambara nataranjam	Adi	Muthuswamy Dikshitar
Ambikayam	Adi	Muthuswamy Dikshitar
Sakalakalavanlye	Adi	Sudhananda Bharathi
Enlnda maihiri	Adi	Arunachalakavi
Sakalabhuvana nayaka	Rupaka	Papanasam Sivan
Synanandurapuri natha	Adi	Parameswara Bhagavathar
Hare paripahi	Adi	Mysore Vasudevachar
Ellorum Varungal	Chapu	Arunachalakavi
Sahasrapadam	M.Chapu	Muthaiah Bhagavathar
Vahinivasini	Rupaka	Muthaiah Bhagavathar
Malanen	Adi	Muthukavriyayar
Saravanabhavane	Adi	Nilakanta Sivan
O ramaramana	Adi	Thyagaraja
Devane Unnai	Eka	Vedanayakom Pillai
Aiyane Uyar	Adi	Vedanayakom Pillai
Padam		
Ramyatayoru	Adi	Swati Tirunal
Ramaneva	Triputa	Kshetragna
Thillana		
	Rupaka	Vina Seshanna

KEDARAGAULA

Aro: s r m p n ṡ Ava: ṡ n d p m g r s

A janya raga derived from the 28th mela Harikambhoji. An audava sampoorna raga with Ga and Dha absent in the arohana. This is a murchanakaraka mela. Its Ma and Pa taken as Shadja respectivey gives Arabhi and Abheri. Notes figuring in the raga are Shadja, Chatusruti Ri,

Antara Ga, Sudha Ma, Pa, Chatusruti Dha and Kaishiki Ni. A gamaka pradhana upanga raga. Ri of tarasthayi sung with prolongation and stress straight away reveals the raga identity. Ri and Ni both comes as raga chaya and kampita svaras. Dirgha svaras Ri and Pa are good amsa svaras in Kedaragaula. The raga is very popular and used for singng slokas, viruttams etc. The invocatory sloka in Kathakali 'Matangananabja vasaraaamaneem'is sung in Kedaragaula. Tristhayi raga and night time is best suited for singing. GmgRgr occurs as visesha sanchara. Kedaragaula evokes karuna and bhakthi rasa. The Tevara pann Gandhara Panchmam and Desh of Hindusthani Music are corresponding ragas. The name Kedaragaula has found place in the asampoorna mela padhathi as the 28th mela.

Sanchara:

mpnṡRgr-gmggr-nṡrnṙsndp-mprṡ,ndp-mpnddpmgR-rpmgR-rmgRs-rndpN-snsrmggRs.

Compositions

Varna		
Samajavaguda	Adi	Tiruvottiyoor Tyagayya
Virl ni	Jhampa	Rudrapatinam Venkatrama Iyer
Sarnthi pai	Ata	Ponnaya Pillai
Kriti		
Thulasibhiva	Adi	Thyagaraja
Varajanayanudan	Adi	Thyagaraja
Venuganalolumi	Rupaka	Thyagaraja
Dharmathamananmu	Jhampa	Thyagaraja
Karunajaladhi	M.Chapu	Thyagaraja
Lali lajayya lali	Jhampa	Thyagaraja
Lali lali rangayya	Adi	Purandaradasa
O Jagannatha	Adi	Thyagaraja
Raghunandana	Rupaka	Thyagaraja
Rammani maravakave	Adi	Thyagaraja
Sigguselinavale	Adi	Thyagaraja
Neelakantam	Rupaka	Muthuswamy Dikshitar
Abhayamba nayaka	Adi	Muthuswami Dikshitar
Nilotpalambikayai	Adi	Muthuswami Dikshitar
Adum chidambaraswara	Aadi	Nilakanta Sivan
Samgunapalimpa	Rupaka	Ramnad Srinivasa Iyengar
Entpahimpa	Adi	Pallavi Seshayyar
Karunasa	Adi	Purandaradasa
Innamumoruvaram	Adi	Gopalakrishna Bharati
Abhayambikayara	Adi	Muthuswamy Dikshitar
Jalajanabha	Chapu	Swati Tirunal
Drishta dure kuchalam	Chapu	Swati Tirunal
Ramavaripalaya	Adi	Swati Tirunal

Deva mamayi	Chapu	Swati Tirunal
Koduthalmattum	Rupaka	Kavikunjara bharati
Samdesamayam	Rupaka	Koteeswara Iyer
Sabareswara kaliyuga	Rupaka	Thulaseevanam
Anandanadanamadum	Adi	Papanasam Sivan
Balasubramoinayaya	Rupaka	Papanasam Sivan
Natanam cheyyum	Adi	Papanasam Sivan
Vetriyarulum	Adi	Periyaswami Thooran
Inhyinda vazhvil	Adi	Periyaswami Thooran
Tanjamentry vanda	Jhampa	Periyaswami Thooran
Padam		
Emmanadu namma	M.Chapu	Kshetrajna
Indakopa yogasena	Adi	Kshetrajna
Prahaladabhakthivijayam		
Varija nayana	Rupaka	Thyagaraja
Ramanatakam		
Anda Rama suandariyam	Adi	Arunachalakavi
Ashtapadi		
Ratisukhasare	Adi	Jayadeva
Tarangam		
Mangalalaya	Adi	Narayanathirtha

KHAMAS

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

A vakra shadava sampoorna raga derived fr the 28th mela Harikambhoji. Eka svara vakra arohana janya raga. The notes figuring in the raga are Shadja, Chatusruti Ri, Antara Ga, Sudha Ma, Pa, Chatusruti Dha and Kaishiki Ni. Kakal Ni occurs as the foreign note in the phrase ṡnṡ. Ma, Dha and Ni are the raga chaya svaras. Sgr; mgs; pdm; come as visesha sancharas. A desya raga which can be suig at all times. A well distributed raga which is used for portraying sringara and bhakthi rasa. The Thevaram pan Panchachamaram is the same as Khamas.

Khamas is an old raga which is mentioned in Musical dassics. Originally Khamas was an upanga raga. Thyagaraja, Swati Tirunal and Chinni Krishnadasa have composed pieces in the upanga form of Khamas. It was only with the coming of Javallis and later compostions that Bhashanga type of Khamas came into prominence.

It is a matter to be noted that while singing alapanas for kritis like 'suguna jeevana', 'sita pathe', 'palaya mamayi', care should be taken to avoid Kakal Ni prayoga. and for kritis like 'broche va' such phrases may be included.

According to Dikshitar School, Khamas is a sampoorna sampoorna raga with no vakra sanchara. A compostion of this type is 'enta ninne', tisra eka of Subbarama Dikshitar.

The Khamas of Hindusthani music is a closely resembling raga. In Hindusthani music this raga is used to portray sringara rasa and hence used for singing Thumries, Tappas, Horris etc.

Sanchara:

gmndnpdnṡ-ṡndpmgmpdnṡ-nṡmgṘṡ-nṡṙnd,mpdnṡṡndp-mgR-gmpdn,dpmgr- grpmgrS-ssndṆ-snsr,s.

Compositions

Svarajati		
Samba sivayenave	Adi	Chinna krishna
Mamohalahari	Rupaka	Subbarama Dikshitar
Padavarna		
Saava marusha	Adi	Swati Tirunal
Enta ninne	T. Eka	Subbarama Dikshithar
Kriti:		
Sujanajeevana	Rupaka	Thyagaraja
Sitapathe	Adi	Thyagaraja
Sarasa sama	Adi	Swati Tirunal
Igaparima tarum	Adi	Nilakanta Sivan
Paramatbhutha Maina	Adi	Mysore Sadasiva Rao
Na tarinama ninnu	Adi	Mysore Sadasiva Ro
Eduruga vachi	Adi	Pallavi Sesha Iyer
Brochela re varura	Adi	Mysore Vasudevachar
Parkaparka	Rupaka	Gopalakrishna Bharathi
T.eruvilvarano	Rupaka	Muthutandavar
Shadanana	Adi	Panchapakesa Sastri
Paramatmuni	Rupaka	Vina Kuppayyar
Azhagakuravenl	Adi	Kavikunjara Bharati
Paleyanamayi	Adi	Swati Tirunal
Inda vithishanam	Adi	Arunachala kavi
Padabhyana		
sadanuda me	Rupaka	G.N.Balasubramoniam.
Mamavasada karunaya	Rupaka	Lalithadasar
Idathupadam tookki	Adi	Papanasam Sivan
Padamulare tanjam	Adi	Papanasam Sivan
Tayumanavane	Adi	Papanasam Sivan
Jayamindu bhayamillai	Adi	Subramonya Bharathi
Appudu manasu	Rupaka	Patnam Subramonia Iyer
Mudard Ninalyada	Adi	Vedanayakam Pillai
Jalandhy	Rupaka	Vedanayakam Pillai
ekapanpamne	Rupaka	Vedanayakam Pillai
Teduvaleppo	Adi	Nilakanta Sivan
Velana	Rupaka	Muthuswamikavi

Indaparakelanayya	Rupaka	Vasudevachar
Srisa Padmanabha	Eka	Swati Tirunal
Mrithyanu nilitso	Adi	Purandaradasa
Ali notalu	Rupaka	Purandaradasa
Sarsadala nayana	Triputa	Muthuswamy Dikshitar
Santana gopala	Rupaka	Muthuswamy Dikshitar
Shadanane	Adi	Muthuswamy Dikshitar
Sri swaminathaye	K.Chapu	Muthuswamy Dikshitar
Javallis		
Apudu Manasu	Rupaka	Patnam Subramonia Iyer
Marulukonnadiva	Adi	Ramanad Srinivasa Iyengar
Koranarotani	Adi	Ramanad Srinivasa Iyengar
Chanaro	Adi	Ramanad Srinivasa Iyengar
Matada barendo	Chapu	Narasimhachar
Tillana		
	Adi	Patnam Subramonia Iyer

KHARAHARAPRIYA

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

This is the 22nd mela. 4th mela in the 4th chakra Veda. The mnemonic name of the raga is Veda-Bhu and the mnemonic svaras are sa ri gi ma pa dhi ni. A murchanakaraka mela. Ri, Ga, Ma, Pa and Ni respectively taken as Shadja results in the following melas-Hanumatodi, Kalyani, Harikambhoji, Natabhairavi and Sankarabharanam.

A mela with symmetrical tetrachord. Intervals are separated by a major tone. Ri, Ga, Dha and Ni are raga chaya and nyasa svaras. Ri and Pa are amsa svaras. pratyahata gamaka Grṡṡnnddp lends melodic beauty to the raga. Ranjaka prayogas like Ndpmgr;NpdnṡndpmGR, adds to the raga chaya. A sarvakalika mela with a fair amount of janya ragas.

Thyagaraja is the only composer to have composed large number of kritis in this raga. This is similar to the shadja grama of ancient music. The Kafi Thaat of Hindusthani music is the corresponding mela to Kharaharapriya. In asampoorna mela padhathi the name of the 22nd mela is Sriraga. Harapriya is raga name meaning 'delightful to Siva'. The prefix khara is added to suit the katapayadi formula.

It is a matter to be noted that Muthuswamy Dikshitar or any other Dikshitar has not composed any pieces in this raga, even though he has composed in its janya ragas

Sanchara:

n,dp-mpdNdpmG-rgmpdN-dpmgR-rgrgm,-gmp,d-pmgr-srpmgrS-
sngrssnṡ- ṗḍṇ,-ḍṇsrgrS.

Compositions

Kriti:

Chakkani raja	Adi	Thyagaraja
Nadachinadachi	Adi	Thyagaraja
Koriseviṁpa	Adi	Thyagaraja
Vidamu sedyave	Adi	Thyagaraja
Pakkala	M.Chapu	Thyagaraja
Rama ni samana	Rupaka	Thyagaraja
Chetulara	Adi	Thyagaraja
Mitra bhagyama	Adi	Thyagaraja
Pahi rama rama	Adi	Thyagaraja
Parabrahmamune	Adi	Thyagaraja
Perithi ninnu	Adi	Thyagaraja
Rama kodandarama	M.Chapu	Thyagaraja
Rama niyeda	Adi	Thyagaraja
Parameswara palayasu	Rupaka	Balamuralikrishna
Katakshadaitha	Adi	Gopalakrishna Bharathi
Indaparakelara	Adi	Pallavi Seshayyar
Appan avatharitha	Adi	Papanasam Sivan
Aarasamum	Jhampa	Papanasam Sivan
Dayavillaya	Adi	Papanasam Sivan
Dharmambike	Adi	Papanasam Sivan
Ennaseydalum	Adi	Papanasam Sivan
Kaadali radhaye	Adi	Papanasam Sivan
Srinivasa thava charana	Adi	Papanasam Sivan
Pira seyaye	Adi	Periyaswamy Thooran
Kalane vizhchiya	Adi	Periyaswami Thooran
Anbe arumarandalum	Adi	Periyaswami Thooran
Sathatham	Adi	Swati Tirunal
Sankalpam	Adi	Pattanam Subramonia Iyer
Tyagaraja	Adi	Tiruvettiyur Thyagayya
Kompanaiyarkadu	Triputa	Arunagirinathar
Indajanmam vendum	Rupaka	Gopalakrishna Bharati
Kanparaiyya	Rupaka	Koteeswara Iyer
Inda manamoru	Rupaka	Lakshmanan Pillai
Kannan manivarnan	Rupaka	Muthaiah Bhagavathar
Moovasalkonde	Adi	Muthaiah Bhagavathar
Janakipathe	Adi	Papanasam Sivan
Paramukhamenaiyya	Adi	Papanasam Sivan
Vina aliyade	Adi	Papanasam Sivan
Unnai yenamayil	Adi	Subramonia Bharathi
Narayanipalichithe	Adi	Mysore Vasudevachar
Thyagarajaguru	Adi	Vina Kuppayyar
Indavaranthavuvai	Rupaka	Vedanayakom Pillai

Sabareeswaram		
Dharmasastha	Adi	Thulaseevanam
Raktakandeswaram	Adi	Thulaseevanam
Bharathidevi ya	Adi	Purandaradasa

KIRANAVALI

Aro: s r g m p d n ṡ Ava: ṡ p m g r s

A sampoorna audava janya raga derived from the 21st mela Kiravani. The notes figuring in this raga are Shadja, Chatusruti Ri, Sadharana Ga, Sudha Ma, Chatusruti Dha and Kakali Ni. Ma and Ni are the raga chaya svaras. Spdpmgr;rgmpmgrsp; mpdnṡp etc are characteristic phrases of this raga. A raga that came to prominence through the compositions of Thyagaraja.

According to Dikshitar school, this is a shadava sampoorna raga wherein Ga is omitted in the arohana. In arohana vakra sanchara is also used.

Sanchara:

gmpdn-pmgr-rgmpdnṡpmgr-pmgrs-mgRgm,-gmpdn-dnṡrGṙs-ṡpmgr-gmpdn,- ṡṙġ,ṙṡ-ṡpmgR-rgrgmpmgr-pmgRs.

Compositions

Kriti:

yeti yochana jesi	Adi	Thyagaraja
Paraku Neekela	Adi	Thyagaraja
Pancha bhedakiranavali	M.Eka	Muthuswamy Dikshitar

KIRAVANI

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

21st mela in the 72 melakarthapadhathi. Belongs to the 4th chakra Veda. 'Veda-go' is the mnemonic name. The mnemonic phrase is sa ri gi ma pa dha nu. The notes figuring in this raga besides Sa and Pa are Chatusruti Ri, Sadharana Ga, Sudha Ma, Chatusruti Dha, and Kakali Ni. Ri, Ma and Ni are jiva svaras as well as raga chaya svaras. A sarvakalika raga where all svaras are rendered with gamakas. Kiravani is the same as the Harmonic minor scale of western music.

Sanchara:

pmGrsn,-srgM-pdNdpmgR-gmpdN-dnṡrGṙsdnṡ-ṡrgṙsnd,-
ġṙṙsnddppmGr- gmpdNdpmGr-rgMgr-grsnD-n,s.

Compositions

Kriti:

Kaligiyunde	Adi	Thyagaraja
Varamulosagi	Rupaka	Patnam Subramonia Iyer
Nijamukha rama	Adi	Patnam Subramonia Iyer
Ambavaninan	Adi	Muthaiah Bhagavathar
Nicharanaoibujamunu	Adi	O.N.Balasubramoniam
Innamum Sandeham	Eka	Gopalakrishna Bharathi
Velava va	Jhampa	Koteeswara Iyer
Porado seyda sedanai	Adi	Lakshmanan Pillai
Na punyamu gada	Adi	Muthaiah Bhagavathar
Sivaramaya sugunalaya	Rupaka	Muthaiah Bhagavathar
Neeyarulpuriya vendum	Triputa	Papanasam Sivan
Un Thirumanam	Adi	Periyaswami thooran
Bhavaye sarasanabham	Adi	Swati Thirunal
Pranamami sri	Adi	Mysore Vasudevachar
Sri dakshinamurthim	Adi	Balamuralikrishna
Guhanae gunaparane	Jhampa	Arunagirinathar
Elara natho	Adi	Vina Kuppayyar

KOKILABHASHINI

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

A sampoorna vakra shadava janya raga derived from the 29th mela Sankarabharanam. Avarohana alone is vakra and Dha is deleted in the arohana. The notes taken by the raga besides Sa and Pa are Chatusruti Ri, Antara Ga,Sudha Ma, Chatusruti Dha and Kakali Ni. Avarohana is vakra and Ga is the vakra svara. Gmr is a specific phrase that gives beauty to the raga. Avarohana gives a trace of Nilambari. A minor raga with limited scope for alapana and svara prasthara.

Compositions

Kriti:

Sri vidyamodini	T.Triputa	Jayachamaraja wodayar
Idhi vela naane	Rupaka	Muthaiah Bhagavathar

KOKILADHVANI

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

An ubhaya vakra sampoorna raga derived from the 28th mela Harikambhoji. The notes taken by the raga are Shadja, Chatusruti Ri, Antara Ga,Sudha Ma, Pa, Chatusruti Dha and Kaishiki Ni. An upanga raga wherein Ga and Ni are the raga chaya svaras. Pa is deleted in the

arohana. This raga came to prominence through the compositions of Thyagaraja.

Compositions

Kriti:

Kontyadedu Kayedu	Adi	Thyagaraja
Tolinenu jesine	Adi	Thyagaraja
Kudi vazhikkai	Triputa	Arunagirinathar
Giridhanvinam	Adi	Muthaiah Bhagavathar

KOKILAPANCHAMAM.

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

A shadava sampoorna raga derived from the 39th mela Jhalavarali. An ekasvara varjya arohana, Ma is deleted in the arohana. Sometimes the vakra arohana s g r s p d n ṡ also occurs. The notes taken by the raga besides Sa and Pa are Sudha Ri, Sudha Ga, Prati Ma, Pa, Sudha Dha and Kakali Ni. Ga is the jiva svara . A minor raga with very few known compositions. Kokila pancham of Hindusthani music is not the same as this but is derived from the Asavari (Natabhairavi) Thaat. The Panchama Malkosh has slight resemblence to this raga.

Compositions

Kriti:

Nadarupini vandeham	Adi	Jayachamaraja wodayar

KOKILAPRIYA

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

This is the 11th mela. Belongs to the 2nd chakra Indu. 'Indu-Ma' is the mnemonic name. The mnemonic phrase is sa ra gi ma pa dhi nu. It is the corresponding Sudha madhyama mela of the 47th mela Suvarnangi. In the asampoorna mela padhathi this mela is named Kokilarava. Svaras figuring in the mela besides Sa and Pa are Sudha Ri, Sadharana Ga, Sudha Ma, Chatusruti Dha and KakaliNi. Even though a mela it is not popular, admits only few compositions.

Sanchara:

pdnṡNdp-mg,r,-srGm-pdnṡ-ṡnṡrG,rṡ-ṙṡndpdn-ṡnṡṙ,ṡṡnd,-p,d,n,dpm-Gr-gmpd,pmGr-GrS-ssṇdṆ-ḍnsRg,rS.

Compositions

Kriti:

Dasarathe Dayasaradhe	Adi	Thyagaraja
Sukha vazhve	Rupaka	Koteeswara Iyer
Neekabhimanamu	Adi	Vasudevachar
Vadamelarada	Adi	Balamuralikrishna
Vinta vintaga	M.Chapu	Pallavi seshayyar
Manavathim	Adi	Jayachamaraja wodayar
Thamasa memi	Adi	Tiruvottiyur Tyagayya

KOKILARAVA.

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

A sampoorna raga derived from the 11th mela Kokilapriya. This is the old name for Kokilapriya. In arohana Ga is deleted/ Arohana admits of vakra sancharas. The notes taken by the raga are Shadja, Sudha Ri, Sadharana Ga, Sudha Ma, Pa, Chatusruti Dha and Kakali Ni. A minor raga with limited number of compositions. According to Dikshitar school Kokilarava is the same as Kokilapriya.

Compositions

Kriti:

Kodandarama	Adi	Muthuswamy Dikshitar

KOKILAVARALI

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

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

An ubhaya vakra sampoorna raga derived from the 20th mela Natabhairavi. This raga admits of two types of arohana and avarohana with vakra sancharas. The svaras taken by the raga besides Sa and Pa are Chatusruti Ri, Sadharana Ga, Sudha Ma, Sudha Dha and Kaishiki Ni. A minor raga having limited scope for alapana and having very few compositions.

Compositions

Kriti:

Sumukha muna neeva	Deshadi	Thyagaraja

KOLAHALA

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

A vakra shadava sampoorna raga derived from the 29th mela Sankarabharanam. Ri is deleted in arohana. Arohana alone is vakra. Pa and Ma are the vakra sanchara svaras. The phrase spmG gives a characteristic individuality to the raga. The notes taken by the raga besides Sa and Pa are Chatusruti Ri, Antara Ga, Sudha Ma, Chatusruti Dha and Kakali Ni. A rare raga with few known compositions.

Compositions

Kriti:

Madilona yochana	Adi	Thyagaraja
Neerajaksha mam pahi	Adi	C.Rangaiah

KOSALAM

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

This is the 71st mela. Belongs to the 12th chakra 'Aditya'.'Aditya-ma' is the mnemonic name. The mnemonic phrase is sa ru gu mi pa dhi nu. Kusumakara is the old name for this mela. Kosalam is the corresponding Prati Madhyama mela of Sulini the 35th mela. The notes taken by the raga besides Sa and Pa are Shatsruti Ri, Antara Ga, Prati Ma, Chatusruti Dha and Kakali Ni. Even though a mela raga this does not admit a vivid raga alapana. An example of vivadi mela.

Compositions

Kriti:

Kusumakarasri	T.Eka	Muthuswamy Dikshitar
Ka guha shanmukha	Rupaka	Koteeswara Iyer
O manasa mukhi	Rupaka	Balamuralikrishna
Adum azhagirule	Adi	Koteeswara Iyer

KSHANIKA

Aro: s g m p d ṡ Ava: ṡ d p m g s

An audava raga derived from the 20th mela Natabhairavi. Ri, Ni are varjya in both arohana and avarohana. Svaras figuring in this raga are Sa, Sadharana Ga, Sudha Ma and Sudha Dha. In avarohana the phrase sdss in Mandra sthayi sounds very pleasing. A pleasing minor raga which resembles Kokilapanchama of Hindusthani Music.

Compositions

Kriti:

Dhyanadharatanu	Adi	Subba Rao

KUMUDAKRIYA

Aro: s r g m d s Ava: ṡ n d m g r s .

An audava shadava janya raga derived from the 51st mela Kamavardhini. The notes figuring in the raga are Shadja, Sudha Ri, Antara Ga, Prati Ma, Sudha Dha and Kakali Ni. A Panchama varjya raga. An upanga raga in which Ma and Ni are omitted in the arohana. Ga and Dha are jiva svaras as well as ragachaya svaras. They are rendered as dirgha kampita svaras. While singing this raga the singer must be careful not to use Chatusruti Dha and Sadharana Ga. There is only one known composition. A minor raga that evokes pathetic rasa.

Compositions

Kriti:

Ardhanarisvaram	Rupaka	Muthuswamy Dikshitar.

KUNTHALA

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

A sampoorna vakra sampoorna raga derived from the 16th mela Chakravakom. Notes figuring in this raga besides Sa and Pa are Sudha Ri, Antara Ga, Sudha Ma, Chatusruti Dha and Kaishiki Ni. A minor raga that doesnot give scope for alapana.

In the asampoorna mela padhathi the name of the 61st mela Kanthamani is given as Kunthala. There is another raga by the same name derived from the 61st mela Kanthamani. It is shadava sampoorna with arohana and avarohana as s r g m p d s - ṡ n d p m g r s. Notes taken by this raga are Chatusruti Ri, Antara Ga, Prati Ma, Pa, Sudha Dha and Sudha Ni. Muthuswami Dikshitar has composed in the second variety.

Compositions

Kriti:

Madi Matiki nee	Adi	Tiruvottiyur Tyagayya
Sri sugandha kunthalambikeAdi		Muthuswami Dikshitar

KUNTALAVARALI

Aro: s m p d n d ṡ Ava: ṡ n d p m s

A vakra audava audava janya raga derived from the 28th mela Harikambhoji. The notes taken by the raga are Shadja, Sudha Ma, Pa,

Chatusruti Dha and Kaishiki Ni. A raga wherein Ri and Ga are deleted in both arohana and avarohana. An upanga raga in which Ma is the jiva svara. A rare example of kampavihina raga.

This is one of the vinta ragas tha came to popularity through the compositions of Thyagaraja. This raga shines well in instruments. Hindusthani Music this raga is sung in during the second yama of night. The Khambavati raga of Hindusthani Music has slight resemblance with this raga.

Sanchara:

msMp-pndṅṡ-dṡṁ,ṡ-ṡnnddpM-smpndpM-mdpm-SMP-mpdnndpndp-mdpmp- ndpM-sMpms.

Compositions

Kriti:

Sharashara	Adi	Thyagaraja
Kalinarudaku	Adi	Thyagaraja
Bhogindrasayinam	Triputa	Swati Tirunal
Chintane sada	Adi	Thyagaraja
Vande matharam	Adi	K.C.Kesava Pillai
Ninnu pogada tarama	Adi	G.N.Balasubramonam
Sankatame jagam	Adi	Lakshmanan Pillai
Paripurna paratpara	Adi	Muthaiah Bhagavathar
Anale amarangal	Adi	Papanasam Sivan
Unnai Tudikka	Adi	Papanasam Sivan
Sivaya namavenre	Adi	Papanasam Sivan
Muthukolire	Rupaka	Purandara dasa
Kanna tandirinnanu	Adi	Vina Kuppayyar
Nidam Nidam Unaye	Adi	Vedanayakom Pillai

Tillana

	Adi	Balamauralikrishna

Thirupugazh

Marukulaviya	Matya	Arunagirinathar.

KURINJI

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

A dhaivatandya raga derived from the 29thmela Sankarabharanam. The notes taken by the raga besides Sa and Pa are Chatusruti Ri, Antara Ga, Sudha Ma, Chatusruti Dha and Kakali Ni. The Ni figuring in this raga is tivrakakali Ni of frequency 243/128 in the phrase sṇNS. In this upanga raga all the notes are rendered with gamaka. Ga, Pa and Ni are jiva svaras and nyasa svaras. Due to the limitation in its svara sancharas

this is sung in madhyama sruti only. This auspicious raga reveals bhakthi rasa and shines well in vilambita laya.

Kurinji pan is found in Tamil music and this is a favourite tune found in folk tunes. The folk music kuram is in this raga. Kurinji is believed to be adopted into carnatic music from folk music.

According to Dikshitar school this is a sampoorna sampoorna raga with vakra sancharas with arohana and avarohana s r g m g m p d n ṡ - ṡ n ṗ n d d p m g r s . This raga is mentioned in *Sangitaratnakara*

Compositions

Kriti		
Srivenugopala	Jhampa	Muthuswamy Dikshitar
Vachamimi ke	Adi	Arunagirinathar
Oru pozhudu	Adi	Arunagirinathar
Kamaeswari sri	Jhampa	Muthaiah Bhagavathar
Bhagavathe rudraya	Adi	Muthaiah Bhagavathar
Enkum nirainditrukkum	Adi	Papanasam Sivan
Padam		
Sivadikshaparu	Adi	Ghanam Sinnayya
Aliveni	Chapu	Swati Tirunal
Tarangam		
Jayajayagokulapala	Adi	Narayanathirtha
Daru		
Idigo Koluvalyannadi	Adi	Shahji Maharaja

KUTHUHALAM

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

A vakra shadava sampoorna raga derived from the 29th mela Sankarabharanam. Svaras figuring in the raga are Shadja, Chatusruti Ri,Sudha Ma,Pa,Chatusruti Dha,Kakali Ni and Antara Ga.An example of kampavihina raga. Ni and Ma are jiva svaras and rendered as dirgha svaras. Closely allied raga is Kadanakuthuhalam. It is believed that Patnam Subramonia Iyer invented a new raga Kadanakuthuhalam from Kuthuhala raga.

Compositions

Kriti:		
Avarakula shramanai	Adi	Manambuchavadi Venkitasubba Iyer
Mali matiki Ni	Adi	Tiruvotthyur Tyagayya

LALITHA

Aro: s r g m D n ṡ Ava: ṡ n d m g r s

A shadava shadava janya raga derived from the 17th mela Suryakantham. A panchama varjya raga. The notes taken by the raga are Shadja, Sudha Ri, Antara Ga, Sudha Ma, Chatusruti Dha, and Kakali Ni. Ga, Ma, and Dha are jiva svaras and are rendered as dirgha svaras. One of the pleasing ragas and closely allied to Vasantha. Lalit raga of Hindusthani Music takes Prati Ma. An old raga mentioned in musical classics as *Sangita Ratnakara, Sangita Makaranda,* and *Sangita Sara Sangraha.*

Sanchara:

Compositions

Kriti:		
Nannu brova	Viloma chapu	Syama Sastri
Hiranmayim	Rupaka	Muthuswamy Dikshitar
Agasthiswaram	M.Chapu	Muthuswamy Dikshitar
Kodubeka	Adi	Purandaradasa
Divyamathi	Adi	Purandara Dasa
Innam Thamadam	Rupaka	Vedanayakam Pillai
Tillana		
Thillana	Adi	Periaswamy Thooran

LALITHA PANCHAMAM

Aro: s r g m d n ṡ Ava: ṡ n d m P m g r s

A shadava vakra sampoorna janya raga derived from the 15th mela Mayamalavagaula. Notes taken by the raga besides Sa and Pa are Sudha Ri, Antara Ga, Sudha Ma, Sudha Dha and Kakali Ni. Arohana alone is vakra. Ma is the vakra svara. In arohana Pa is deleted. Lalithapanchama of Hindusthani Music belongs to the audava sampoorna group with the arohana and avarohana as s g m d n ṡ . ṡ n d p m g r s . This is sung during the last yama of the night.

According to Dikshitar school, this raga is placed under the 14th mela Vakulabharanam with the following arohana and avarohana s g m d n ṡ - ṡ n d p m g r s . This is similar to Ahiri raga.

Sanchara:

mgmdnṡndmPmgR-srgmD-mdnṡ-dnṡrGrs-ṡndmP-gmdnṡndmPmgr-rgmGrs.

Compositions

Kriti:

Paramapurusham	K.Chapu	Swati Tirunal
Sri vidyapathi	Adi	Jayachamaraja wodayar
Brihadeeswaram	Adi	Muthuswamy Dikshitar
Talachite	Adi	Kshetrajna

LATANGI

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

This is the 63rd mela belonging to the 3rd Chakra Rudra. 3rd raga in Rudra chakra. 'Rudra-Go' is the mnemonic name for the raga. The mnemonic phrase is sa ri gu mi pa dha nu.Its corresponding Sudha Madhyama mela is Sarasangi. The notes figuring are Shadja, Chatusruti Ri, Antara Ga, Prati Ma, Pa, Sudha Dha and Kakali Ni. The purvanga of this raga is that of Kalyani and uttaranga is that of Kamavardhini. Latangi is a sarvasvaragamakavarika rakthi raga and suitable time for singing is in the night. rr ss nn dd, nn dd pp phrases of the pratyahata gamaka variety add melodic beauty to the raga. Ga, Ma, Ni are raga chaya svaras. Pa and Ga occurs as amsa svara and Ni, Ma and Ri are nyasa svaras.

A murchanakaraka mela whose Pa and Ni when taken as Shadja results in 17th mela Suryakantham and 7th mela Senavathi. A raga having sancharas in all the three sthayis. Latangi is a major raga having large number of janya ragas.

Sanchara:

pdnṡṙgṙsdndndpmgr-gmDpmgr-srgmpDp-mpdnD-pdnṡsṅgṙsnD-pmndpmgR- rgmpDPmgr-sppmgrs-granD-pdn,-snRs.

Compositions

Kriti:

Aparadamulan	Adi	Pattanam Subramonia Iyer
Marivere	K.Chapu	Pattanam Subramonia Iyer
Dinamu sudinamu	M.Chapu	Thyagaraja
Kaikuda	Jhampa	Koteeswara Iyer
Anandasandra hare	M.Chapu	Thulaseevanam
Enda janmathilum	Adi	Lakshmanan Pillai
Piraviyadanai payanam	Adi	Papanasam Sivan
Enda nirdaya	Triputa	Vasudevachar
Tamralochani	Adi	Balamurali
Padam nambinen	Adi	Muthukavirayar
Srijagadambike	Rupaka	Papanasam Sivan

LOKARANJANI

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

This raga is derived from the 52nd mela, Ramapriya. A shadava sampoorna raga. Ri is deleted in the arohana. Avarohana alone is vakra. Svaras taken by the raga are Shadja, Sudha Ri, Antara Ga, Prati Ma, Chatusruti Dha and Kaishiki Ni. A minor popular raga.

Compositions

Kriti:

Yennadu Joothuno	Adi	Tiruvottiyur Tyagayya

MAAND

Aro: s g m p d ṡ Ava: ṡ n d p m g r s

A desya raga popular in Carnatic music with its origin from Hindusthani Music. An audava sampoorna raga derived from the 29thmela Dhirasankarabharanam. An upanga raga in which arohana alone is varjya and deletes Ri and Ni. Svaras figuring in the raga besides Sa and Pa are Antara Ga, Sudha Ma, Chatusruti Dha, Kakali Ni and Chatusruti Ri. A minor popular pleasing desya raga and highly suitable for singing bhajans, folk tunes, melodies etc.

Compositions

Kriti:

Brahmananda valaye	Triputa	Jayachamaraja wodayar
Mangalam pongidum	Adi	Muthaiah Bhagavathar
Enu sukhavo	K.Chapu	Gopaladasa
Adunrura kannan	Adi	Sudhananda Bharathi
Jayavijaya Bhava	Adi	Papanasam Sivan
Nama bhajare	Adi	Papanasam Sivan
Ramanai bhajithal	Adi	Papanasam Sivan
Janaki manoharam	Adi	Vasudevachar

MADHUVANTHI

Aro: s g m p n ṡ Ava: ṡ n d p m g r s

An audava sampoorna janya raga derived from the 59th mela Dharmavathi. Arohana alone is varjya and deletes Ri and Dha. The raga has the arohana and avarohana pattern of Abheri. Svaras taken by the raga besides Sa and Pa are Chatusruti Ri, Sadharana Ga, Prati Ma, Sudha Dha and Kakali Ni.

Compositions

Kriti:		
Kayyil vel	Adi	N.S.Chidambaram

MADHYAMAVATHI

Aro: s r m p n ṡ Ava: ṡ n p m r s

An audava audava janya raga derived from the 22nd mela Kharaharapriya. This is the Ma murchana raga of Mohanam. The notes taken by the raga are Shadja, Chatusruti Ri, Sudha Ma, Pa and Kaishiki Ni. An upanga raga wherein Ga and Ni are deleted in both arohana and avarohana. Ri and Ni are the jiva svaras and are rendered as dirgha svaras. An auspicious raga used for conclusion of the concerts. A concert is concluded with a brief alapana of Madhyamavathi after mangalam. Noon time is suitable for singing this raga.

Madhyamavathi is the corresponding raga of Senchurutti pan of Tevaram of Tamil music. A raga having high degree of concordance since it takes the first 3 notes of the cycle of the 5th i.e., Sa, Pa and Chatusruti Ri, and first 3 notes of the 4th cycle i.e., Sa, Ma and Ni.

Sanchara:

r,pmRs-snsR-rmrmP-pmpnnpmppmR-rmpNp-mpNpnNṡ-ṡnnppnmR-mpnṡṙṙṙs-ṙṙnpN-nṡR-ṡṙpmRṡ-nṡṙm-ṡṙsnp-mpnṡ-npmR-r,rmRs.

Compositions

Varna		
Sadaram ha bhaje	Adi	Swati Tirunal
Kriti:		
Ramakadha sudha	Adi	Thyagaraja
Alagallala	Rupaka	Thyagaraja
Naadupai	K.Chapu	Thyagaraja
Venkatesa ninnu	Chapu	Thyagaraja
Vinayakuni	Adi	Thyagaraja
Adigi sukhamu	M.Chapu	Thyagaraja
Evarinchirira	Adi	Thyagaraja
Muchcheda	Adi	Thyagaraja
Brahmaduluku	Adi	Thyagaraja
Nagumomu galaneni	Adi	Thyagaraja
Nalina lochana	M.Chapu	Thyagaraja
Ramanama bhajare	Adi	Thyagaraja
Saranu saranuchu	Adi	Thyagaraja
Nannu brove pada	Adi	Mysore Vasudevachar
Ramabhirama	Adi	Vasudevachar

Dharmasamvardhini	Chapu	Muthuswamy Dikshitar
Palimsu kamakshi	Adi	Syama Sastri
Saravanabhava	Adi	Papanasam Sivan
Samajavara gamana	Adi	Papanasam Sivan
Karpagame	Adi	Papanasam Sivan
Kanna kaiharul	Adi	Papanasam Sivan
Adbhutha leelakalai	Adi	Papanasam Sivan
Kosalendra	Adi	Swati Tirunal
Sarasamukha	Adi	Swati Tirunal
Sri padmanabha	Triputa	Swati Tirunal
Vanajakshan chinthaye	Adi	Swati Tirunal
Saravanabhava to	Adi	Kavikunjara Bharathi
Ottamudane	Adi	Koteeswara Iyer
Nadanda seydi	Adi	Madhura kavi
Vandadu kanden	Adi	Madhurakavi
Nadu nilayil	Adi	Lakshmanan Pillai
Sri parameswara	Adi	Muthaiah Bhagavathar
Srirama jayabhauma	Adi	Muthaiah Bhagavathar
Srimad tripurasundari	Adi	Muthaiah Bhagavathar
Manasune Nemmane	Rupaka	Pallavi Doraswamy Iyer
Muruganai enni	Rupaka	Periaswamy Thooran
Jaya sugunalaya	Adi	Periyaswami Thooran
Paadara vindam	Adi	Periyaswami Thooran
Vilaipolave	Adi	Periyaswami Thooran
Ninu sarcku namunti	Rupaka	Ponnayya Pillai
Mangala pradambuichu	Rupaka	Ponayya Pillai
Parthasarathi nannu	Adi	Poochi Srinivasa Iyengar
Mahatripura sundari	Adi	Muthuswamy Dikshitar
Pannagasayana	Adi	Muthuswamy Dikshitar
Suguna nanneta	Adi	Tiruvettiyur Tyagayya
Bhavaye padmanabham	Adi	Swati Tirunal
Sararathinu mam	Adi	Swati Tirunal
Devaki sutha pahi	Adi	Swati Tirunal
Dhyayam sri raghuramam	Adi	Swati Tirunal
Yevam vinischithya	Adi	Swati Tirunal
Adi deivane	M.Chapu	Arunachalakavi
Pithai porukka	Adi	Arunachalakavi
Vandan Vandan	Rupaka	Arunachalakavi
Koothukku nee vada	Adi	Arunachalakavi
Sitramachandra	Adi	Arunachalakavi
Pala leeva	Triputa	Arunachalakavi
Bharatahi bhagavathi	Adi	Chengalvaraya Sastri
O Raghuvira	Adi	Bhadrachala Ramadas
Nannu bonichchedana	M.Chapu	Bhadrachala Ramadas
Amba nin padam	Adi	Kavikunjara Bharathi
Adiyen midiyil	Adi	Kavikunjara Bharathi
Naadu nilayil	Adi	Lakshmanan Pillai

MADHAVAMANOHARI

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

A janya raga derived from the 22nd mela Kharaharapriya. The notes taken by the raga are Shadja, Chatusruti Ri, Sadharana Ga, Sudha Ma, Pa, Chatusruti Dha and Kaishiki Ni. There are difference of opinion regarding this raga and its name. There is a raga Madhavamanohari derived from the 57th mela Simhendramadhyama given in the Telugu work *Sangitasvara prasthara sangraham*. Only its arohana and avarohana is given as s g r g m p n d n ṡ - ṡ n d m g r s. There is no composition in this variety of raga.

There is only one known composition in Madhavamanohari which is the derivative of the 22nd mela. This is a vakra sampoorna shadava raga. A raga with ekasvara vakra arohana and Ni is the vakra svara. Ma occurs as the jiva and nyasa svara. A bhashanga raga in which Sudha Dha is a bhashanga svara occuring in the phrases Mdpmgrs and pdmgrs.

Compositions

Kriti:		
Mahalakshmi Karunarasa	Adi	Muthuswamy Dikshitar
Kripasagara	Adi	Muthaiah Bhagavathar

MAHURI

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

An ubhaya vakra shadava sampoorna janya raga derived from the 28th mela Harikambhoji. The notes taken by the raga besides Sa and Pa are Chatusruti Ri, Antara Ga,Sudha Ma, Chatusruti Dha and Kaishiki Ni. A minor raga with limited scope for alapana and very few compositions.

Compositions

Kriti:		
Mamava raghuvara	K.Eka	Muthuswamy Dikshitar

MALAHARI

Aro: s r m p d ṡ Ava: ṡ d p m g r s

This is an audava shadava upanga raga derived from the 15th mela Mayamalavagaula. The notes figuring in the raga are Shadja, Sudha Ri, Sudha Ma, Pa,Sudha Dha and Antara Ga. An example for Ni varjya raga. Ga is varjya in arohana. A prabhath raga in which Ma, Pa, and Dha are the jeeva svaras. A sudha raga and hence pillari gitas are composed in

this raga by Purandaradasa. Bhakthi rasa pradhana raga also known in other names as Malhara, Malhar and Malahari. A minor raga ascribed to the rainy season. Literally the word means that which removes dirt and cleans up everything. This raga is purifying and appealing to everybody. One of the early ragas which finds mention in *Sangita Ratnakara, Sangitamakaranda, Sangitasara, Panditharadyacharitha, Chaturdandiprakasika, Ragalakshintamani* etc.

Sanchara:

dpmpdṡ-ḋṡṙṅġṙṡ-ṡdpmgrmpd-pmpdṡ-ḋṡrpdṡ-mpdṡdpmgr-dpmgr-rmpDpmgr- ṙngrs-sdṗḍṙ.s.

Compositions

Gitam		
Sri gananaatha	Rupaka	Purandaradasa
Kundagaura	Rupaka	Purandaradasa
Kanaya Niranu	Triputa	Purandaradasa
Padmanabha	Triputa	Purandaradasa
Kriti:		
Panchamatanga	Rupaka	Muthuswamy Dikshitar
Ananthapadmanabham	Rupaka	Muthaiah Bhagavathar
Mahaganapathe Dehi	Rupaka	Muthaiah Bhagavathar
Kaliye Devadevam	Jhampa	Swati Tirunal
Iduvo nin karunai	M.Chapu	Periyaswami Thooran
Melukovayya	Adi	Shahji Maharaja

MALAVAPANCHAMA

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

A shadava sampoorna raga derived from the 15th mela Mayamalavagaula. In arohana Dha is deleted. The svaras taken by the raga are Shadja, Sudha Ri, Antara Ga, Sudha Ma, Pa, Sudha Dha and Kakali Ni. The Gatilipantu raga is closely allied to this raga. In Gatilipantu Dha is used in arohana in vakra prayoga.

Compositions

Kriti:		
Vasudevam upasmahe	Rupaka	Muthuswamy Dikshitar
Idaivida	M.Chapu	Marimuthu Pillai

MALAVASRI

Aro: s ġ m p n d n p d n ṡ Ava: ṡ n d p m g s

A vakra shadava shadava janya raga derived from the 22nd mela Kharaharapriya. Ri is omitted in the arohana. Arohana alone is vakra and Dha is the vakra svara. The notes taken by the raga besides Sa and Pa are Sadharana Ga, Sudha Ma, Chatusruti Dha and Kaishiki Ni. An upanga raga. According to Dikshitar school, this raga belongs to the audava shadava group. Ri and Dha are deleted in arohana.

Compositions

Kriti:

Evarunnaru	Adi	Thyagaraja
Yennallu Trigedi	Adi	Thyagaraja
Mangalambaye Namaste	Jhampa	Muthuswamy Dikshitar
Kanakasabhapathim	Adi	Muthuswamy Dikshitar

MALAVI

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

An ubhaya vakra sampoorna janya raga derived from the 28th mela Harikambhoji. The notes taken by the raga are Shadja, Chatusruti Ri, Antara Ga, Sudha Ma, Pa, Chatusruti Dha and Kaishiki Ni. An upanga raga and Ri, Ma and Ni are the raga chaya svaras. Ni, Ri are rendered as dirgha kampita svaras. A raga that shines well when sung in madhyamakala tempo. The raga came to prominence through the compositions of Thyagaraja. Malavi raga of Hindusthani Music has no resemblance to this raga..

Sanchara:

pnmdns-ndnpmgmr-srgmpmdns-nsrgmmgmrs-rsndpmgmR-rgmpnmdnsndnpmgmR- srgmRs.

Compositions

Kriti:

Nennarunchinanu	Adi	Thyagaraja
Ill Nyayama	Adi	Pattanam Subramonia Iyer
Marivere gati	Adi	G.N.Balasubramoniam
Ninnuvina veravaru	Rupaka	G.N.Balasubramoniam
Nilalohita	Adi	Muthaiah Bhagavathar
Srikanda dayanide	Rupaka	Muthaiah Bhagavathar

MALAYAMARUTAM

Aro: s r g p d n ṡ Ava: ṡ n d p g r s

A shadava shadava janya raga derived from the 16th mela Chakravakom. A madhyama varjya raga. The notes taken by the raga are Shadja, Sudha Ri, Antara Ga,Pa, Chatusruti Dha and Kaishiki Ni. An upanga raga in which Ga and Ni are the raga chaya svaras. Morning time is the most suited for the raga. A minor raga that came to prominence through the compositions of Thyagaraja.

Sanchara:

gpdnṡndpgr-rgpdndpgr-gpdpgrs-rsndN-srGr-gpdNd-ndgp-gpdpgrs- sr-Grgpdnṡndnpgr-gDpgr-rgpgRs.

Compositions

Kriti:

Kritaapuri kshetra	Adi	Thyagaraja
Charanayugasmaranam	Adi	Thulaseevanam
Manasa yetulotune	Adi	Thyagaraja
Imarajanila	Jhampa	Arunagirinathar
Niravadhi sukhadayaka	Rupaka	G.N.Balasubramoniam
Padmanabha palithchha	Rupaka	Swati Thirunal
Sirumakarai une	Adi	Periaswamy Thooran
Karunanidhiye	Rupaka	Purandaradasa

MALLIKAVASANTHAM

Aro: s g m p n ṡ Ava: ṡ n d p m g r s

This is a modern raga invented by Pallavi Sesha Iyer who composed a kriti in this raga. This is an audava sampoorna raga derived from the 15th mela Mayamalavagaula. The svaras figuring in the raga besides Sa and Pa are Sudha Ri, Antara Ga, Sudha Ma, Sudha Dha and Kakali Ni. In arohana Ri and Dha are deleted. This raga is a combination of Gambhiranata and Mayamalavagaula. An apoorva raga with limited scope for alapana. Jaganmohini of Carnatic music has got some resemblance with Mallikavasantham.

Compositions

Kriti:

Ne nerugunu Rama	T.Eka	Pallavi Sesha Iyer

MANAVATI

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

This raga is the 58hmela. Belongs to the 1st chakra Indu. 'Indu-Ma' is the mnemonic name. The mnemonic svaras are sa ra ga ma pa dhi nu. Its old name is Manoranjini. It is the corresponding Sudha Madhyama mela of the 41st mela Pavani. Svaras figuring in the mela besides Sa and Pa are Sudha Ri, Sudha Ga, Sudha Ma, Chatusruti Dha and Kakali Ni. A minor popular raga with few known composition.

Compositions

Kriti:

Evarito Ne deludu	Adi	Thyagaraja
Nijabhaktium	Rupaka	Koteeswara Iyer
Chittamela italaiye	Adi	Pallavi Sesha Iyer.
Sri hanumantham	Adi	Balamuralikrishna

MANDARI

Aro: s r g m p n ṡ Ava: ṡ n p m g r s

A shadava shadava janya raga derived from the 51st mela Kamavardhini. This is the Dha varjya of Pantuvarali. The notes figuring in this raga besides Sa and Pa are Sudha Ri, Antara Ga, Prati Ma, and Kakali Ni. This is an upanga raga with symmetrical arohana and avarohana. Ri and Ni are the raga chaya svaras. Evening time is the appropriate time for singing this raga. Rishabha figures as kampita svaras and Ga and Ni are the nyasa svaras. Mandari is a tristhayi raga.

Maligaura of Hindusthani Music has some resemblance with Mandari. It seems that among the trinities only Thyagaraja has composed a piece in this raga. This raga is a minor raga and does not give ample scope for elaborate alapana.

Sanchara:

pmgmpnṠ-ṡnpmGr-srGrgmpNp-mpN-pNṡ-nṡrṡnpN-pmgrsn-ṡnnppmgMgr- srgmpmgrS.

Compositions

Varna

Vanajakshi ninne	Adi	Vasudevachar

Kriti:

Bhaja manasa	M.Chapu	Vasudevachar
Dinai meyum	Jhampa	Periyaswami Thooran
Paralokabhaya	Adi	Thyagaraja
Ninujerppa	Adi	Pattanam Subramonia Iyer
Endukidu chapalamu	Chapu	Pattanam Subramonia Iyer

Ennalu Tirugu	Adi	Muthiah Bhagavathar
Vade seyyalaguma	Rupaka	Muthuswami kavi
Anaghaam akhilandani	Rupaka	Muthaiah Bhagavathar
Athisayavara prasadini	Adi	Muthaiah Bhagavathar

MANGALAKAISIKI

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

This is a janya raga of 3 varieties. All the three types are derived from the 15th mela Mayamalavagaula. The notes taken by the raga are Shadja, Sudha Ri, Antara Ga, Sudha Ma, Pa, Sudha Dha and Kakali Ni. The first type belongs to the vakra shadava sampoorna group. This can be sung always. This is an auspicious upanga raga. The second type which is vakra shadava sampoorna with arohana and avarohana s m g m p m d n ṡ - ṡ n d p m g r s. Ri is omitted in the arohana. The third type is a vakra sampoorna sampoorna raga in which the arohana and avarohana is s r g m p m g p d n ṡ - s n d p m g r s. The raga is also known as Mangalakaishiki.

Compositions

Kriti:

Namo hiranya	Adi	Muthaiah Bhagavathar
Prematodu nannu	Adi	Tiruvottiyur Tyagayya
Sri bhargavi bhadram	Eka	Muthuswamy Dikshitar

Mangalam

Jagjmolam	Adi	Nilakanta sivan

Padam

Sibikeyil	Rupaka	Swati Tirunal
Adialla aaladla	M.Chapu	Kshetrajna

MANJARI

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

A sampoorna janya raga with vakra sancharas in the arohana. Dvisvara vakra arohana raga wherein Ga and Ni are the vakra svaras. This raga is derived from the 22nd mela Kharaharapriya. The svaras taken by the raga besides Sa and Pa are Chatusruti Ri, Sadharana Ga, Sudha Ma, Chatusruti Dha and Kaishiki Ni. Except for the vakra sancharas Pndṅṡ in avarohana, this raga has got resemblance with Kharaharapriya.

A minor raga having limited scope for alapana. The Manjari of Hindusthani Music is totally different from this raga.

Compositions

Kriti:		
Patti Viduvaradu	Adi	Thyagaraja

MANIRANG

Aro: s r m p n ṡ Ava: ṡ n p m g r s.

An audava shadava janya raga derived from the 22nd mela Kharaharapriya. The notes figuring in the raga are Shadja, Chatusruti Ri, Sudha Ma, Pa, Kaishiki Ni and Sadharana Ga. An example of Dha varjya raga. Ga is varjya in arohana. An upanga raga in which Ma is the jiva svara. Gamaka pradhana raga where dirgha Ga in the avarohana reveals the individuality of the raga. Noon time is the time suited for singing this raga. An auspicious minor raga. This is closely allied to Madhyamavathi.

n,pmGr-srmpNpmGr-srgrpmgrs-ṇsrGrs-rsṇṗṗṇsR-rmpnpmg,r-
nnpmpnṡ- pnṡR-Ġṙṡnṗ-nṡṙmpṁĠṙ-ġṙṙṡ-Ṡnnppm Gr-rmpmGr-S

Compositions

Varnam		
Chalavalachi	T.Ekam	Pallavi Sesha Iyer
Kriti:		
Ramidiradu	Adi	Thyagaraja
Niku Sari evaru ra	Jhampa	Thyagaraja
Nanda Balama	Adi	Bhadrachala Ramadas
Mamava pattabhi	M.chapu	Muthuswamy Dikshitar
Jaya jaya padmanabha	Adi	Swati Tirunal
Namavivinumu	Ekam	Pallavi Sesha Iyer
Eppadi Kettalum	Rupaka	Gopalakrishna Bharati
Bhandasuravimardini	Rupaka	Muthaiah Bhagavathar
Sundareswara Niye	Rupaka	Papanasam Sivan
Paradevate Paadam	Adi	Papanasam Sivan
Naravara Raghunandana	Adi	Pattanam Subramonia Iyer
Chittham Irangi	Adi	Vedanayakom Pillai

MANJI

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

A rare type of janya raga having the arohana and avarohana of a mela. Its parent raga is the 20th mela Natabhairavi. The notes taken are Shadja, Chatusruti Ri, Sadharana Ga, Sudha Ma, Sudha Dha, Chatusruti Dha and Kaishiki Ni. An ekasvara bhashanga raga wherein the

foreign note is incorporated in the scale itself. Even though in structure it resembles Bhairavi, it differs due to the shake of dirgha kampita gamaka given to Sadharana Ga. The bhashanga svara Chatusruti Dha, figures in the phrase pdnṡ. Both Dha occur in the phrase pdndp. Unlike Bhairavi Janta svara, dattu svara, pratyahata gamaka prayogas are not permitted in this raga, which is a main difference between the two. A raga that shines well in vilambita kala. Gamakapradhana raga. Dha, Pa and Ni are the jiva svaras. A raga that evokes bhakthi and karuna rasa. Purandaradasa has composed in a raga named Manjusha Bhairavi which closely resembles Maanji.

Compositions

Kriti:		
Shanmukha nathane	Rupaka	Kavikunjara Bharati
Brovavamma	M.Chapu	Syama Sastri
Sri samavathi hithe	Adi	Muthuswamy Dikshitar
Ramachandram	Rupaka	Muthuswamy Dikshitar
Harati mudukimt	Adi	Swati Tirunal
Ennai ni aruivay	Rupaka	Vedanayakom Pillai
Daru		
Varugalamo	Chapu	Gopalakrishna Bharati
Thillayambalam	Rupaka	Gopalakrishna Bharati

MANOHARI

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

A vakra shadava shadava janya raga derived from the 22nd mela Kharaharapriya. Manohari raga admits of two varities, both derived from the 22nd mela. The first type is a Ni varjya raga and arohana alone is vakra. This raga corresponds to Hindusthani raga Manohari.

The second type is a Ri varjya raga and the arohana and avarohana is s g m p d n ṡ - ṡ n d p m g s. This resembles with Malavasri of Karnatic music. In both the ragas the notes taken besides Sa and Pa are Chatusruti Ri, Sadharana Ga, Sudha Ma, Chatusruti Dha and Kaishiki Ni. Both are upanga in nature and shines more in madhyamakala sancharas.

According to Dikshitar school, Manohari is derived from the 33rd mela Gangeyabhushani. It is an audava shadava variety. Arohana and avarohana are s g m p n ṡ - ṡ n d p m g s. Ri and Dha are deleted in arohana and Ri is varjya in avarohana. This is the same as Kamalamanohari.

Compositions

Varna		
Sri kamalamba sada	Adi	Ramaswami Dikshithar
Samiga natho	Adi	Ponnyya Pillai
Kriti:		
Sathyame	Adi	Periyaswami Thooran
Paritapamu konlyadina	Rupaka	Thyagaraja
Sankaramabhirami	Rupaka	Muthuswamy Dikshitar
Kanjadalayadakshi	Adi	Muthuswamy Dikshitar

MANORAMA

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

A shadava sampoorna variety derived from the 20th mela Natabhairavi. Ni is deleted in arohana. Arohana alone is vakra. Svaras figuring in the raga are Sa, Chatusruti Ri, Sadharana Ga, Sudha Ma, Pa, Sudha Dha and Kaishiki Ni. An apurva raga. This raga resembles Asavari Thaat of Hindusthani Music.

Compositions

Kriti:		
Sarvajagathvyapanam	Adi	Muthaiah Bhagavathar

MANORANJANI

Aro:s r m p d n ṡ Ava: ṡ n d p m g r s(5th mela)

Aro: s r m p d n ṡ Ava: ṡ n d p m p m r g r s (5th mela)

Aro: s r g m p d ṡ Ava: s n d p d m g r s(22nd mela)

Manoranjini is of three types derived from two melakarthas. Manoranjini is the janya raga derived from the 5th mela Manavati. It is a shadava sampoorna janya raga. In arohana Ga is varjya. The notes taken by the raga are Shadja, Sudha Ri, Sudha Ga, Sudha Ma, Pa, Chatusruti Dha and Kakali Ni. This raga is upanga in nature and came to prominence through the compositions of Thyagaraja.

The third variety is derived from the 22nd mela Kharaharapriya. The raga is shadava vakra sampoorna. Ni is omitted in the arohana. In the asampoorna mela padhati the name of the 5th mela is given as Manoranjini. Dikshitar school follows this name.

Compositions

Kriti:		
Atu karadani	Adi	Thyagaraja
Balambika	Matya	Muthuswamy Dikshitar

MARARANJINI

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

This is the 25th mela. Belongs to the 5th chakra Bana. 'Bana-Pa' is the mnemonic name for the raga. The mnemonic phrases are sa ri gu ma pa dha na. Its old name is Sharavathi. The notes figuring in this mela besides Sa and Pa are Chatusruti Ri, Antara Ga, Sudha Ma, Sudha Dha and Sudha Ni. This is the corresponding Sudha Ma mela of Kanthamani. This is a rare raga having very few compositions According to Dikshitar school, this raga is called Sharavati.

Compositions

Kriti:		
Manasa sri rama	Adi	Thyagaraja
Sharavati	T. Ekam	Muthuswamy Dikshitar
Ramapathina	Triputa	Balamuralikrishna

MARGADESHI or MARGADESHIKA

Aro: s r g p d ṡ Ava: s d m p g r s

An audava vakra shadava janya raga derived from the 15th mela Mayamalavagaula. The notes taken by the raga are Sa, Sudha Ri, Antara Ga, Pa, Sudha Dha and Sudha Ma. Avarohana alone is vakra and Pa is the vakra svara. A rare raga having only one known composition and limited scope for alapana. According to Dikshitar School, this is a vakra shadava shadava raga with arohana and avarohana s r g r g d n p d ṡ - ṡ d m p g r s.

Compositions

Kriti:		
Mangala devate	Adi	Muthuswamy Dikshitar

MARGAHINDOLAM

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

A sampoorna shadava janya raga derived from the 20th mela Natabhairavi. The notes taken by the raga are Shadja, Chatusruti Ri, Sadharana Ga, Sudha Ma, Sudha Dha and Kaishiki Ni. An upanga raga. Another type of this raga is believed to be derived from the 22nd mela Kharaharapriya . According to Dikshitar School, its arohana and avarohana is s g m p m d n ṡ - ṡ d p m g r s. This is a shadava audava variety with vakra sancharas in both arohana and avarohana.

Compositions

Kriti:

Chalameiara	Adi	Thyagaraja
Margahindola ragapriye	Adi	Muthuswamy Dikshitar
Chandrasekharam	Adi	Muthuswamy Dikshitar
Sarasjakshini sada	Adi	Swati Tirunal
Enakkar tunai	Adi	Muthuswami Kavi.

MARUVA DHANYASI

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

An ubhaya vakra shadava sampoorna janya raga derived from the 22nd mela Kharaharapriya. The svaras taken by the raga besides Sa and Pa are Sadharana Ga, Sudha Ma, Chatusruti Dha, Kaishiki Ni and Chatusruti Ri. Dha is the vakra svara. Ri is deleted in the arohana. A rare raga that came to prominence through the compositions of Thyagaraja. Also known as Marvadhanasi.

Compositions

Kriti:

Nannu brova	Adi	Tiruvettiyur Tyagayya
Mridubhashana	Deshadi	Thyagaraja

MARUVA or MAREVA

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

A rare raga belonging to the audava vakrasampoorna jati. Derived from the 15th mela Mayamalavagaula. The notes figuring in the raga are Shadja, Sudha Ri, Antara Ga, Sudha Ma, Pa, Sudha Dha, Pa and Kakali Ni. In arohana Ri and Dha are omitted. Another type of the raga is with arohana and avarohana s g m d n s - s n d p d m g r s . A minor popular raga. Avarohana alone is vakra. The Marva Thaat of Hindusthani Music is entirely different from this raga.

Compositions

Kriti:

Maruvaknadi Matini	Adi	Muthuswamy Dikshitar
Enamma Nannu	Adi	Subbarama Dikshitar
Padam		
Enta mata	M.Chapu	Kshetrajna
Ammamma vadenta	Triputa	Kshetrajna

MAYAMALAVAGAULA

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

This is the 15th mela. 3rd raga in the 3rd chakra Agni. 'Agni-Go' is the mnemonic name. The mnemonic phrases are sa ri gu ma pa dha nu. Malavagaula is the original name for this raga. Maya was prefixed to the raga name, after the 72 melakartha scheme. A murchanakaraka mela. Ri, Ma taken as shadja results in Rasikapriya and Simhendramadhyamam. Mela with symmetrical tetrachord, separated by the interval of a major tone. Ga and Ni are the jiva svaras. Ga and Pa are amsa svaras. A sarvakalika mela. Tristhayi raga which is free from all doshas. This ragas evokes pathos and creates a soothing effect on the listeners. Bhairava Thaat of Hindusthani Music is similar to the Mayamalavagaula. This raga is selected to teach the fundamentals of music to the students. The reasons for this is that many svaras with dual svarasthanas are absent in this and only a semi tonal difference is there between the two notes of each of the four pairs. The raga is a major raga with many janya ragas. It admits of nearly 90 janya ragas comprising of both popular and rare ragas.

Sanchara:

pdp,,m-gmddpmgrSrg-rgm-gmpdn,dpmg,r-gmpdNd-dnsṙṡ-ṡnġṙṡndn,dpmG- gmpdmpgmrgmPmgr-srpmgrS-sndNsrs.

Compositions

Gita		
Ravikoti	Matya	
varnam		
Sarasijanabha	Adi	Swati Tirunal
Kriti:		
Merusamana	Madhyadi	Thyagaraja
Tulasidala	Rupaka	Thyagaraja
Vidulaku	Adi	Thyagaraja
Rakshimpave	Jhampa	Thyagaraja

Devi Sri Tulasamma	Adi	Thyagaraja
Srinadadi	Adi	Muthuswamy Dikshitar
Mayatita	Rupaka	Ponnayya
Devadeva	Rupaka	Swati Tirunal
Kshirasagara	Dhruva	Jayachamaraya Wodayar
Adikondur	Adi	Muthutandavar
Devadideva	Adi	Mysore Sadasiva Rao
Sharmaprada	Rupaka	Thulasevanam
Nanda Gopasodi	Adi	Gopalakrishna Bharathi
Nan enna seyven	Adi	Koteeswara Iyer
Kalangamilla	Adi	Lakshmana Pillai
Adityan Devadidevam	Adi	Muthiah Bhagavathar
Dinamani umasaga	Rupaka	Muthaiah Bhagavathar
Taraka nama	Adi	Muthaiah Bhagavathar
Mahima Ariya	Adi	Papanasam Sivan
Bhuvaneswari Pugal	Desadi	Papanasam Sivan
Illathathai	Adi	Papanasam Sivan
Nenerumganu	Adi	Pallavi Seshayyar
Mayam Edo	Adi	Papanasam Sivan
Sakalakalavani	Adi	Periaswamy Thooran
Chintayesham	Rupaka	Vasudevachar
Kalinaruluku ni	Adi	Mysore Vasudevachar
Hariya Bittare	Adi	Purandaradasa

MAYAPRADEEPA

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

A shadava shadava raga derived from the 22nd mela Kharaharapriya. Arohana alone is vakra. The notes taken by the raga are Sa, Sadharana Ga, Sudha Ma, Pa, Chatusruti Dha, Kaishiki Ni and Chatusruti Ri. Ri is deleted in arohana and Ni in avarohana.A minor raga.

Compositions

Kriti.

Tappa mannisoluye	Adi	Muthaiah Bhagavathar

MAYURADHVANI

Aro: s r m p n ṡ Ava:ṡ n d m r s

This is an audava janya raga also known as Andolika. There is a janya raga known as Mayuradhvani derived from the 44th mela Bhavapriya. Its arohana and avarohana is s r g m p d n ṡ Ava: ṡ d n d p m p g r s. Herein arohana is sampoorna and avarohana is vakra sampoorna. There is no known composition in the second type.

Compositions

Kriti:

Raga sudharasa	Adi	Thyagaraja

MECHABAULI

Aro: s r g p d ṡ Ava: ṡ n p m g r s

An audava sampoorna janya raga derived from the 15th mela Mayamalavagaula. An upanga raga in which Ma and Ni are deleted in arohana. The svaras taken by the raga are Sa, Sudha Ri, Antara Ga, Sudha Ma, Pa, Sudha Dha and Kakali Ni. A minor raga. Gummakambodhi has some resemblance with Mechabauli.

Compositions

Kriti:

Devi divyanama	Rupaka	Subbarama Dikshitar
Govindarajena	Rupaka	Muthuswamy Dikshitar

MECHAKANGI

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

An ubhaya vakra sampoorna raga derived from the 53rd mela Gamanasrama. Ekasvara vakra arohana and avarohana. Pa is the vakra svara in arohana and avarohana. The notes taken by the raga besides Sa and Pa are Sudha Ri, Antara Ga, Prati Ma, Chatusruti Dha and Kakali Ni. A minor raga with few compositions. Purvi kalyani and Mechakangi have some resemblance with each other. In Hindusthani music Purvikalyani resembles Mechakangi.

Compositions

Kriti:

Gopikamanohara	Adi	Tiruvottiyur Tyagayya

MEGHARANJINI

Aro: s r g m n ṡ Ava: ṡ n m g r s

An audava audava janya raga derived from the 15th mela Mayamalavagaula. The notes taken by the raga are Shadja, Sudha Ri, Antara Ga, Sudha Ma and Kakali Ni. An example of 'p d' varjya raga. Ni is elongated in avarohana. This raga figures both in Hindusthani and

Carnatic music. An upanga raga in which 'mga' comes as a visesha sanchara. This raga is believed to be capable of producing rain like Amritavarshini and Megharagakurinji.

Compositions

Kriti:

Smarabhumi sutha	Adi	Muthuswamy Dikshitar
Venkateswara Yadava	Adi	Mysore Vasudevachar
Paramapavanane	Rupaka	Muthaiah Bhagavathar
Manasukaragi	Adi	Muthaiah Bhagavathar
Karunatho Nannu	Adi	Poochi Srinivasa Iyengar

MOHANA

Aro: s r g p d ṡ Ava: ṡ d p g r s

A very popular pleasing janya raga that is audava in nature., it is derived from the 28th mela Harikambhoji. Both arohana and avarohana deletes Ma and Ni. Svaras taken by the raga are Sa, Chatusruti Ri, Antara Ga, Pa and Chatusruti Dha. Sarvasvara gamakavarika rakthi raga in which all notes are rendered with gamaka. Ri, Ga and Dha are jiva svaras. While Ga and Pa are amsa svaras. A night raga having elaborate scope for alapanaand svara prasthara.Janta svara prayogas like ggppdd,ppddṡṡ, and dattusvara prayogas like dġṙġṡr,dṙṡrdṡ, pṡdṡpd etc bring out the melodic beauty of the raga. Evokes vira rasa and used for expressing anger, challenge etc. Lord Krishna is assoicated with this raga. All forms of composition figure in this raga. Ga,Pa, Dha comes as graha svaras. Mohana raga is one of the oldest raga found in many countries. This is an ideal pentatonic scale found in Japan,China, Sweden and so on. In Hindusthani Music it is same as Bhoop whereas in Tamil music it is Regupthi.. In Thiruvachakam hymns, certain verses are rendered in Mohanam. A sarvasvara murchanakaraka janya raga whose Ri Pa, Ga,and Dha when taken as Sa results in Madhyamavathi, Hindolam, Sudha saveri, Udayaravichandrika respectively.

A raga having symmetrical tertrachords. Each note bears a sam vadi relationship. Sa -Pa, Pa -Ri, Ri - Da, Da - Ga etc. In the earlier period,the raga was known as Raghupati. But the modern Raghupathi having the same arohana and avarohana is derived from 15thmela Mayamalavagaula.

Sanchara:

ḍp,,gpDpgr-rgpdṡd-gpDṡ-ṙṡsddpG-gpD-pdṡ-dṡR,-dṡṙG- ġṙġPġṙṡ-dġṙġsr-drsD-pgpdsDp-gpDpgr-grpgRS-rsDpDṢ.

Compositions

Gitam

Varavina	Rupaka	

Varna

Ninnukori	Adi	Poochi Srinivasa Iyengar
Kapali	Adi	Ambi Dikshitar

Kriti:

Ramanaitharuva	Rupaka	Arunachalakavi
Enpallikondee	Adi	Arunachalakavi
Avatharam Sr ,adidu	Adi	Arunachalakavi
Kumaraguruparo	Rupaka	Arunagirinathar
Mohanamayi tigalum	M.Chapu	Ambujam Krishna
Mohanam thavavapu	Adi	Swati Tirunal
Govinda sundara	M.Chapu	Bhadrachala Ramadas
Bhuvanatraya	Adi	G.N.Balasubramoniam
Sada palaya	Adi	G.N.Balasubramoniam
Tadagam oru	Adi	Gopalakrishna Bharathi
Paarsiya nee	Adi	Gopalakrishna Bharathi
Gananatha saranam	Adi	Gopalakrishna Bharathi
Darisanam kandarku	Rupaka	Gopalakrishna Bharathi
Adada Nandane	M.Chapu	Gopalakrishna Bharathi
Engum nirandanare	Adi	Lakshmanan Pillai
Sri chithirai	Adi	Lakshmanan Pillai
Umadeva Mahanubhava	Adi	Muthaiah Bhagavathar
Kadambariprlyayai	M.Chapu	Muthuswami Dikshitar
Nagalingam Namami	Adi	Muthuswami Dikshitar
Narasimha Agache	M.Chapu	Muthuswami Dikshitar
Pahimam parvathe	Rupaka	Muthuswami Dikshitar
Rajagopalam bhajeham	Rupaka	Muthuswami Dikshitar
Rakta ganapathim	Adi	Muthuswami Dikshitar
kandanathan	Adi	Muthuswami Kavi
Arum arundoru	Rupaka	Muthuswami Kavi
Pedda Devundunai	Adi	Sadasiva Rao
Sriveshani dalachina	M.Chapu	Sadasiva Rao
Madhava madhava	M.Chapu	Narayanatirtha
Kshemam koru	M.Chapu	Narayanatirtha
Aaranai enra	M.Chapu	Nilakanta Sivan
Kaapali Karuna	Adi	Papanasam Sivan
Mohana sringara	Adi	Papanasam Sivan
Narayana divyanamam	Adi	Papanasam Sivan
Saundarya vellam	Adi	Papanasam Sivan
Yaro avan yaro	Adi	Periyaswami Thooran
Inda velayil	Adi	Periyaswami Thooran
Muppura meri seyda	Adi	Periyaswami Thooran
Edodi enni	Adi	Periyaswami Thooran
Vishayada vichara	Ata	Purandaradasa
Vaidya vandanodi	Adi	Purandaradasa
Saddu mandalu	Adi	Purandaradasa
Namasya nedagiseyya	Adi	Purandaradasa

Mella mellane	Adi	Purandaradasa
Lakshmikanta Baro	Adi	Purandaradasa
Kandu kandu ni	K.Chapu	Purandaradasa
Manda gamane ivanore	Ata	Purandaradasa
Hamsa Ninnali	Ata	Purandaradasa
Balla Barige	Adi	Purandaradasa
Bhajare raghuviram	Adi	Sadasiva Brahmendra
Etularam nanduno	Adi	Shahji Maharaja
Chintaye Padmanabham	M.Chapu	Swati Tirunal
Dyjo nisam tam	Adi	Swati Tirunal
Kripakataksham	Jhampa	Swati Tirunal
Paripahi mam	I.Chapu	Swati Tirunal
Pankajanabhotsava	M.Chapu	Swati Tirunal
Rara rajivalochana	Adi	Vasudevachar
Sarasijakshi nimma	Ata	Vina kuppayyar
Ajnoham Anugraham	M.Chapu	Svarna Venkitesa Dikshitar
Vedavalyanauri	M.Chapu	Thyagaraja
Rama ninnu nammina	Adi	Thyagaraja
Rama rama rame	M.Chapu	Thyagaraja
Mohana rama	Adi	Thyagaraja
Nanu palimpa	Adi	Thyagaraja
Mati matti ki	M.Chapu	Thyagaraja
Jayamangalam	Jhampa	Thyagaraja
Evarura ninuvina	M.Chapu	Thyagaraja
Endugolaga	Adi	Thyagaraja
Bhavanutha	Adi	Thyagaraja
Dayanni	K.Chapu	Thyagaraja
Enninam Tamadam	Adi	Vedanayakom Pillai
Inda uddiyoga	Adi	Vedanayakom Pillai
Indavidamum un	Triputa	Vedanayakom Pillai
Innam paramukham	Rupaka	Vedanayakom Pillai
Margam Idu	Adi	Vedanayakom Pillai
Pazhanlappan thunai	M.Chapu	Sudhananda Bharathi
Enna mayam seydano	Adi	Sudhananda Bharathi
Palayamaam sathatham	Adi	Thulaseevanam
Mathimohana madhusoodana	Adi	Thulaseevanam
Pada		
Velagadura	Triputa	Kshetragna
Parodesamuna	Adi	Kshetragna
Okka gadiyika	Adi	Kshetragna
Kalikiro yimkokasari	M.Chapu	Kshetragna
Iddariki sarivalapu	M.Chapu	Kshetragna
Maguva tanakeli Ka	Jhampa	Kshetragna
Inku Nunni Bonthana	M.Chapu	Kshetragna
Emoradamma	Adi	Kshetragna
Gaduna gadiyaku	Jhampa	Kshetragna
Tillana		
	Adi	Muthaiah Bhagavachar

MOHANAKALYANI

Aro: s r g p d ṡ Ava: ṡ n d p m g r s

An audava sampoorna janya raga derived from the 65th mela Mechakalyani. This is a combination of Mohana and Kalyani which corresponds to the Bhoop and Yaman of Hindusthani music. Ma and Ni are deleted in the arohana. Svaras used in the raga are Sa, Chatusruti Ri, Antara Ga, Prati Ma,Chatusruti Dha and Kakali Ni. Dha and Ni are dirgha kampita svaras and jiva svaras. Ni and Ma are durbala svaras rendered along Ga and Dha. pdṡndpmgR is a characteristic svara phrase.

Sanchara:

gpDpmgR-grsṇd-ḍsrG-gddppmgR-gpd,-gpds-ṡ,npdṡ,n-pdṡ,ndpmgG-gpdgrṠndpmG-gpddpmgr-pmgrs-sndpd,GRS.

Compositions

Kriti:		
Seveesrikantham	Adi	Swati Tirunal
Bhuvaneswari Alita	Adi	Muthaiah Bhagavathar
Sangitasamrajya	Adi	Bangalore Rao amurthi
Sri dharmasastharam	Adi	Thulaseevanam
Siddhivinayakom	Adi	Muthaiah Bhagavathar
Sivam vrishbharudram	K.Chapu	Muthaiah Bhagavathar
Mandaradhara deva	Adi	Purandaradasa
Chikkavane Ivanu	Adi	Purandaradasa
tillana		
Thaka thaja nu	Adi	Lalgudi Jayaraman

MOHANANATTA

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

An ubhaya vakra shadava shadava janya raga derived from the 9th mela Dhenuka. An example of Ri varjya raga. The notes taken by the raga besides Sa and Pa are Sadharana Ga, Sudha Ma, Sudha Dha and Kakali Ni. Eka svara vakra arohana and avarohana. Dha is vakra in arohana and Pa in avarohana. A pleasing minor raga with limited scope for alapana and svara prasthara. The raga Prabhupriya has some resemblance with this raga.

Compositions

Kriti:

Mohananatta ragapriye	Adi	Muthuswamy Dikshitar

MUKHARI

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

A vakra shadava sampoorna raga derived from the 22nd mela Kharaharapriya. Ga is deleted in arohana. Eka anysvara bhashanga raga wherein the bhashanga svara Sudha Dha figures in the phrases ṡndp-pndp etc. The notes taken by the raga are Shadja, Chatusruti Ri, Sadharana Ga, Sudha Ma, Pa, Chatusruti Dha, Kaishiki Ni and Sudha Dha. Ekasvara vakra arohana raga wherein Ni is the vakra svara. The bhashanga svara Sudha Dha is incorporated in the scale itself like that of Bhairavi. Ri, Ga, Ma, Dha are the jiva svaras. Useful for singing pieces evoking karuna rasa and pathos. Best time to sing is in the afternoon.

According to Dikshitar school there are two types of Mukhari raga. First one is derived from the 1st mela Kanakangi. Its arohana, avarohana is s r m p d ṡ - ṡ n d p m g r s. This type belongs to the audava sampoorna group. The second type is derived from the 20th mela Natabhairavi. Its arohana and avarohana are s r m p d ṡ - ṡ n d p m g r s.

Sanchara:

n̆,dp-mpdpmGR-mpndM̆-mpNDdṡ-dṡr,ṡndp-pdM̆-pndṡ-dṡr-dṡrmGrṡ-dṡr,ṡndp-rmpndm-pndṡ,ndp-mpdpmGr-srpmgrS.

Compositions

Varna

Eranapai	Adi	Pattanam Subramonia Iyer

Kriti:

Yema ninnu	Adi	Subbarama Dikshitar
Kshinamai	Adi	Thyagaraja
Palimpa vamma	Adi	Syama Sastri
Pahimam		
Ratnachalannyaka	Adi	Muthuswamy Dikshitar
Govindarajam	M.Chapu	Muthuswamy Dikshitar
Sripathe sri narayana	Chapu	Keerthattu Gopala Pillai
Sivakamasundari	Adi	Papanasam Sivan
Pahi pankajanayana	Adi	Swati Tirunal
Bhavathi visvaso	M.Chapu	Swati Tirunal
Dasosmyaham	Adi	Thulaseevanam
Sonnadellam	Adi	Ambujam Krishna
Apaleka Ninu	Adi	Annamacharya

Jiguru vanthi	Adi	Annamacharya
Mosam varadayya	Adi	Arunachalakavi
Paarai Penne	M.Chapu	Arunachalakavi
Samayam Amma	Rupaka	Kavikunjara Bharati
Innum en mel	Rupaka	Kavikunjara Bharati
Chidambara darsaname	Adi	Gopalakrishna Bharathi
Chalu chalu yi	Adi	Kshetrajna
Emmana Vanatira	Triputa	Kshetrajna
Indu Desabandhu	M.Chapu	Lakshmanan Pillai
Maadukkarasi	Rupaka	Lakshmanan Pillai
Saketha Bhupathe	Adi	Muthaiah Bhagwathar
Nettu Pogathe	Adi	Muthu thandavar
Ennavidham pizhaippom	Adi	Nilakanta Sivan
Enraikku sivakripai	Adi	Nilakanta sivan
Paramukham tagumo	Adi	Papanasam Sivan
Eppudu kripa	Adi	Pattanam Subramonia Iyer
Enta ninne ni mahima	Adi	Subbaraya Sastri
Kattharulvai	Rupaka	Vedanayakom Pillai
Nannu brovanika	Adi	Vina Kuppayyar
Chinthisthunnade	Adi	Thyagaraja
Entaninne Varninthu	Rupaka	Thyagaraja
Karubaru Seyuvaru	Adi	Thyagaraja
Muripamu Galigegada	Adi	Thyagaraja
Sangeetha sastragnanamu	Adi	Thyagaraja
Sarasiruhanana	Adi	Thyagaraja
Talachinantane	Adi	Thyagaraja
Intukai Taanavunu	M.Chapu	Thyagaraja
Alartilaya	Desadi	Papanasam Sivan
Entavidham inranarul	Jhampa	Papanasam Sivan
Saranamayyappa	Adi	Papanasam Sivan

NABHOMANI

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

A vakra audava sampoorna janya raga derived from the 40th mela Navanitam. In the asampooorna mela padhathi this is the name given to the 40th mela. The notes taken by the raga are Sa, Sudha Ri, Sudha Ga, Prati Ma, Chatusruti Dha and Kaishiki Ni. An upanga raga in which Ga is the jiva svara. Ga and Ma are rendered as kampita svaras. Even though arohana is srgr, the phrase s r g rgm figures as a visesha sanchara. A minor raga with limited scope for alapana and admits of sancharas in the three sthayis. This sarvakalika raga evokes Karuna rasa. This raga came to prominence through the compositions of Thyagaraja. According to Dikshitar school, Nabhomani is a vakra sampoorna sampoorna raga. Its arohana and avarohana is s g r m p d p n s - ṡ n d p m g r s .Ga and Pa are the vakra svaras in the arohana. An

example of this type is the composition 'Nabhomani chandragni', in triputa by Muthuswamy Dikshitar.

Compositions

Kriti:

Nayeda vancharana	Adi	Thyagaraja
Nabhomani chandragni	Triputa	Muthuswamy Dikshitar
Sri nathasodarim	Rupakam	Muthuswamy Dikshitar

NADABRAHMA

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

An audava shadava raga derived from the 64th mela Vachaspathi. There are two types. In the first type Ri and Ga are deleted in the arohana and Ri in avarohana. Arohana alone is vakra. In the second type the arohana and avarohana are not vakra. Ri and Ma are deleted in the arohana and Ri in avarohana. The svaras taken by these two types of raga except Sa and Pa are Antara Ga, Prati Ma, Chatusruti Dha and Kaishiki Ni. This is a minor raga.

Compositions

Kriti:

Sri vidya lalitham	Adi	Jayachamaraja wodayar
Nadabrahmaswaroopa	T.Rupaka	R.S.Gururajachar
Yen padathai	Adi	Periaswami Thooran

NADAKALYANI

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

This raga was invented by C.Rangiah. This is an audava shadava raga derived from the 65th mela Mechakalyani. Avarohana alone is vakra and the vakra svara is Ma. In arohana Ri and Pa are varjya.

The svaras taken by the raga are Shadja, Antara Ga, Prati Ma, Chatusruti Dha, kakali Ni, Pa and Chatusruti Ri.The vakra prayoga mgmRs add beauty to the raga. A minor raga with only one known composition.

Compositions

Kriti:

Na ahami sahe krishna	Adi	C.Rangaiah

NADANAMAKRIYA

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

A nishadantya janya raga derived from the 15th mela Mayamalavagaula. The notes taken by the raga are Kakali Ni, Shadja, Sudha Ri, Antara Ga, Sudha Ma, Pa and Sudha Dha. An upanga raga in which Ri, Ma, Dha are raga chaya svaras. A minor raga admitting of sancharas in only one octave (Madhyasthayi). Karuna rasa and soka rasa pradhana raga and shines well when rendered in vilambita kala. Dirgha prayoga of the notes Ri, Ga, Dha, Ni creates the effect of soka. The 'Sikamaram pan' of Tevaram is the corresponding raga of Nadanamakriya. The Bhairavi raga of Hindusthani Music when sung in Madhyama sruti reveals the chaya of this raga. According to Dikshitar school, this is known as Nadaramakriya.

Nadanamakriya is also used in light music, operas, folk song, Kathakali Music etc. The folk tune 'Anandakalippu' in chapu is set in this raga. The ideal time for the singing of the raga is noon time. In concerts this raga is sung in post pallavi part. This is sung in madhyama sruti because of its limited range of sancharas.

Sanchara:

gMgr-srgrgM-p,d p,d mp-mg,-mp,gr-gmpdN-dpmgR-dpdmp,mgr-srgMgrRS.

Compositions

Kriti:

Anumaane niye	Chapu	Arunachala Kavi
Jagadisa	Adi	Swati Tirunal
Karuna jaladhi	Adi	Thyagaraja
Jayamangalam	Adi	Thyagaraja
Ramanamavanudi	Adi	Purandaradasa
Tappugale Isa	Adi	Purandaradasa
Naranada mele	Adi	Purandaradasa
Kande kannara	Triputa	R.S.Gururajacharya
Nilakantaya	M.Chapu	Muthuswamy Dikshitar
Pratyangira bhagavathi	Chapu	Muthuswamy Dikshitar
Devadeva kalpayami	Rupaka	Swati Tirunal
Paramapurusha Jagadiswara	Adi	Swati Tirunal
Chidambaram pokathe	Adi	Gopalakrishna Bharathi
Darisikkavenum	Eka	Gopalakrishna Bharathi
Swami Darisanam	Adi	Gopalakrishna Bharathi
Tondaraikkaana	Adi	Gopalakrishna Bharathi
Mala pozhidil	Adi	Subramonia Bharathi

Neram Mikandidu	Adi	Subramonia Bharathi
Mannar kulathinadi	Adi	Subramonia Bharathi
Niye tunaiyagave	Adi	Kavikunjara Bharathi
Oru patham irupatham	Adi	Arunagirinathar
Amira rama	Adi	Bhadrachala Ramadas
Ethiriga nanu	Adi	Bhadrachala Ramadas
Kanthinelu	Adi	Bhadrachala Ramadas
Muchatalna	Rupaka	Bhadrachala Ramadas
Vitthyai Padippiyungal	Adi	Vedanayakom Pillai
Vedanayakane	Adi	Vedanayakom Pillai
Unnai Nambinen	Rupaka	Vedanayakom Pillai
Padam		
Ayyayyo Kintu	Triputa	Swati Tirunal

NADATARANGINI

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

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

An ubhaya vakra audava sampoorna raga derived from the 22nd mela Kharaharapriya. Both arohana and avarohana are vakra. In arohana Ri and Ga are deleted. In arohana Ma is the vakra svara and in avarohana Ni is the vakra svara. This is also known as Nadavarangini.

The svaras taken by the raga besides Sa and Pa are Sudha Ma, Chatusruti Dha, Kaishiki Ni, Sadharana Ga and Chatusruti Ri. Ma, Pa and Ni are the raga chaya svaras. A minor raga with very few compositions. An upanga raga that came to popularity through the compositions of Thyagaraja.

Compositions

Kriti:

Kripalavala Kaladhara	Adi	Thyagaraja

NAGABHARANAM

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

An ubhaya vakra sampoorna shadava raga derived from the 30th mela Naganandini. The name of the 30th mela in the asampoorna melapadhathi is Nagabharanam. Avarohana deletes Dha. Svaras taken by the raga besides Sa and Pa are Chatusruti Ri, Antara Ga, Sudha Ma, Shatsruti Dha and Kakali Ni. This is a vivadi raga since it takes Shatsruti Dha and Kakali Ni. A minor raga having very few known compositions. There is another raga by the same name derived from the 27th mela

Sarasangi which is also known as Nagabharani. Its arohana and avarohana is s r g p m r m p s - s d p m g r s.

Compositions

Kriti:

Nagabharanam	Adi	Muthuswami Dikshitar

NAGABHUSHANI

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

A shadava oudava janya raga derived from the 29th mela Sankarabharanam. In this Ga is varjya in arohana and avarohana and Ni alone in avarohana. The svaras taken by the raga are Shadja, Chatusruti Ri, Sudha Ma, Pa, Chatusruti Dha and Kakali Ni.

Durga raga of Hindusthani Music has resemblance with Nagabhushani. Narayani raga of Karnatic music resembles Nagabhushani in certain svara sancharas. A minor upanga raga.

Compositions

Kriti:

Ganesha skanda janani	Rupaka	Muthaiah Bhagavathar
Thuthikka varum	Rupaka	Abraham Panditliar

NAGADHVANI

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

An ubhaya vakra sampoorna shadava janya raga derived from the 29th mela Sankarabharanam. Ri is deleted in the avarohana. Trisvara vakra arohana and ekasvara vakra avarohana is seen. In arohana Sa, Ga, and Ni are vakra svaras and in the avarohana Ni is the vakrasvara. The notes taken by the raga besides Sa and Pa are Chatusruti Ri, Antara Ga, Sudha Ma, Chatusruti Dha and Kakali Ni. This is a minor raga which is not popular.

Compositions

Kriti:

Sritalitham maha	K.Triputa	Jayachamaraja wodayar
Sethadiswaram Bhajare	Adi	Muthuswamy Dikshitar
Devadi devane	Triputa	Vedanayakom Pillai

NAGAGANDHARI

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

This raga is of three types, derived from three different melas. A nishadantya janya raga derived from the 20th mela Natabhairavi. Notes taken by the raga besides Sa and Pa are Chatusruti Ri, Sadharana Ga, Sudha Ma, Sudha Dha and Kaishiki Ni. Nagagandhari admits s r m g m p d n ṡ vakra arohana also. The second type is derived from the 23rd mela Gaurimanohari. The third type is derived from the 22nd mela Kharaharapriya.The raga came to popularity through the compositions of Muthuswamy Dikshitar.

Compositions

Kriti:

Mannaru ranga	Rupaka	Subbarama Dikshithar
Sarasijanabhasodari	Adi	Muthuswamy Dikshitar
Nagagandhari	Adi	Muthuswamy Dikshitar
Bhajamyaham avyayam	Adi	Muthaiah Bhagavathar
Jagadisa srirama	Adi	Swati Tirunal
O Rama rama	M.Chapu	Thyagaraja

NAGANANDINI

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

The 30th mela belonging to the 5th chakra Bana, 6th mela in the Bana chakra 'Bana-Sha'is the mnemonic name. Its mnemonic phrase is sa ri ga ma pa dhu nu. Nagabharana is the old name for this mela. Naganandini is the corresponding Sudha Ma mela of Chitrambari. Svaras taken by the raga besides Sa and Pa are Chatusruti Ri, Antara Ga, Sudha Ma, Chatusruti Dha and Kakali Ni.

According to Dikshitar school this raga is known by the name Nagabharana.

Compositions

Kriti:

Dakshayani rakshamam	Adi	Balamurali krishna
Sattaleni dinamu	Adi	Thyagaraja
Nagabharanam	Adi	Muthuswamy Dikshitar
Nayen unaye	Adi	Koteeswara Iyer

NAGASVARAVALI

Aro: s g m p d s AVa: s d p m g s

An audava audava janya raga derived from the 22nd mela Kharaharapriya. The notes taken by the raga are Shadja, Sadharana Ga, Sudha Ma, Pa and Chatusruti Dha. An upanga raga in which Ri and Ni are varjya. Ga and Dha are raga chaya svaras and are rendered with gamakas. A murchanakaraka raga in which ma when taken as shadja gives Hamsadhvani. A minor raga that admits of sancharas in all the three sthayis. This raga came to popularity through the compositions of Thyagaraja.

Sanchara:

pdsdpm-mgpmG,-daG-sgM-gmpdṡDp-mgmdpG-mgpdpds-dṡG-gmgsdpdṡddpmgGS.

Compositions

Kriti:

Gamganapathe sada	Adi	Jayachamaraja Wodayar
Bhuthapathaye namo	Adi	Muthaiah Bhagavathar
Muralidharana manomohana	Adi	Papanasam Sivan
Padmanabhan maruka	Adi	Papanasam Sivan
Sri valli pathe	Eka	Subbarama Dikshitar
Parulanu vedine	Adi	Vasudevachar
Sripathe neepade	Adi	Thyagaraja
Garuda gamana	Rupaka	Pattanam Subramonia Iyer
Nagabhushanam	Adi	Thulaseevanam
Srisankaraguru varam	Rupaka	Maha Vaidyanatha Iyer.

NAGAVARALI

Aro: s r g m p d n Ava: d p m g r s ṇ

A nishadantya janya raga derived from the 8th mela Hanumathodi. A sampoorna raga having only one octave ranging from mandra sthayi Ni to Madhyasthayi Ni. Svaras figuring in the raga besides Sa and Pa are Sudha Ri, Sadharana Ga, Sudha Ma, Sudha Dha and Kaishiki Ni. A minor popular raga.

Compositions

Kriti:

Ganalola bale	M.Chapu	Muthuswami Dikshitar
Etu veginchi jivudu		Annamacharya

Dalvana nidalvana		Annamacharya
Svakalpitha vividha	M.Laghu	Upanishad Brahmayogin

NALINAKANTI

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

A vakra shadava shadava janya raga derived from the 27th mela Sarasangi. Ekasvara vakra arohana raga in which Ga is the vakra svara. Dha varjya janya raga. The notes taken by the raga besides Sa and Pa are Chatusruti Ri, Antara Ga, Sudha Ma and Kakali Ni. Ma is the jiva and raga chaya svara. 'Grms' and 'RmGR' are visesha prayogas. A minor raga that admits of sancharas in all the three sthayis. The raga shines well in madhyama kala sancharas and alapana. The raga came to prominence through the compositions of Thyagaraja

Compositions

Kriti:

Manavyalakim	Adi	Thyagaraja
Nee Padamegati	Rupaka	G.N.Balasubramoniam
Sri sirakkumeni	Triputa	Arunagirinathar

NAMANARAYANI

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

This is the 50th mela belonging to the 9th chakra Brahma. 'Brahma-Sri' is the mnemonic name. The mnemonic phrase is sa ra gu mi pa dha ni. This is the corresponding Prati Ma mela of the 14th mela Vakulabharanam. The notes figuring in this mela besides Sa and Pa are Sudha Ri, Antara Ga, Sudha Dha and Kaishiki Ni. According to Dikshitar school this raga is named Namadeshi. In Hindusthani music Namanarayani is a combination of Poorvi and Bhairava Thaats.

Compositions

Kriti:

En manamе	Adi	Koteeswara Iyer
Narmadakaveri	Triputa	Muthuswamy Dikshitar
Mahadeva pahi mam	Rupaka	Balamuralikrishna

NARAYANAGAULA

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

This is an ubhaya vakra shadava sampoorna janya raga derived from the 28th mela Harikambhoji. In this janya raga the notes figuring besides Sa and Pa are Chatusruti Ri, Antara Ga, Sudha Ma, Chatusruti Dha and Kaishiki Ni. Ekasvara vakra raga wherein Ni is the vakra svara in the arohana and ri in the avarohana. An auspicious Ghana raga that belongs to the dvitiya ghana panchakas. An upanga raga in which Ni and Ma are raga chaya svaras and Ri comes both as nyasa and jiva svara. This sarvakalika raga admits of svara sancharas in all the three sthayis. The visesha sancharas occuring in this raga are: mgrgs; pmps;spdmgrs;etc.

Sanchara:
r,rgggrR-mgrgs-r,mP-pmps-pdMgrs-m,grrgrs-snndppndns- pps,s-ṡndpR-rgmpmgrgrs-sndpmgrgR-grs.

Compositions

Kriti:

Kadalevadu Ramudu	Adi	Thyagaraja
Darsanamu seya	Jhampa	Thyagaraja
Sriram Ravi kulabdhi	Adi	Muthuswamy Dikshitar
Uraka galkuna	T.Ekam	Pallavi Sesha Iyer
Manasu ninne	Adi	Tiruvottiyur Tyagayya
Vindhyachala nivasini	Triputa	Muthaiah Bhagavathar
Idu paraku jeya	Rupaka	Poochi Srinivasa Iyengar
Inka Dayarakumte	Adi	Thyagaraja
Innalu dayarakumara	M.Chapu	Thyagaraja
Nannu brochevarevarura	Adi	Vina Kuppayyar.

NARAYANI

Aro: s r m p d ṡ Ava: ṡ n d p m r s

An audava shadava raga derived from the 28th mela Harikambhoji. Notes taken by the raga besides Sa and Pa are Chatusruti Ri, Sudha Ma, Chatusruti Dha and Kaishiki Ni. An example of Ga varjya raga. Ni is deleted in the arohana. This raga is sung during the second yama of night. An upanga minor raga with limited number of compositions. Narayani of Hindusthani music is identical with this. According to Dikshitar school, Narayani is considered as the janya of the 29th mela Sankarabharanam. Its arohana and avarohana is s r m g m p d ṡ - ṡ n p n d p m g r g s.

It is a vakra shadava vakra sampoorna raga. m is deleted in the arohana. There is another raga by the same name derived from the 16th

mela Chakravakom with the arohana and avarohaṅa s r m p d n ṡ - ṡ n d p m r s.

Compositions

Kriti:

Namoralanu Vinarada	Adi	G.N.Balasubramoniam
Mahadevam	Adi	Muthaiah Bhagavathar
Kanna tandri nive	Adi	Pattanam Subramonia Iyer
Santi ninne kori	Ata	Poochi Srinivasa Iyengar
Bhajana seya margamu	Desadi	Thyagaraja
Rama neevegani	Adi	Thyagaraja
Mahishasuramardini	T.Eka	Muthuswamy Dikshitar

NARAYANI DESAKSHI

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

A vakra sampoorna sampoorna raga derived from the 29th mela Sankarabharanam. Ekasvara vakra arohana and Sadharana Ga is the vakra svara. The svaras taken by the raga besides Sa and Pa are Chatusruti Ri, Antara Ga, Sudha Ma, Chatusruti Dha and Kakali Ni. In avarohana vakra sancharas like ndpd, ṙṡ,pdṡndp are attractive and add melodic beauty to this raga. Ma and Dha are the raga chaya svaras. A minor raga with very few known compositions.

Compositions

Kriti:

Sankaranarayanam	Adi	Muthuswamy Dikshitar

NASIKABHUSHANI

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

70th mela. Belongs to the 12th chakra Rutu. 'Rutu-bhu' is the mnemonic name. The mnemonic phrase is sa ru gu mi pa dhi ni. Its old name is Naasamani. Notes taken by the raga are Shadja, Shatsruti Ri, Antara Ga, Prati Ma, Pa, Chatusruti Dha and Kaishiki Ni. Ri and Ni are the raga chaya svaras and are rendered as dirgha svaras.

A vivadi mela and the vivadi dosha is overcome by dirgha vakra svara prayoga. A minor mela and evokes karuna rasa. According to Dikshitar school the mela is known as Naasamani.

Compositions

Kriti:

Ambikam upase	Adi	Balamuralikrishna
Maravairi mmani	Rupaka	Thyagaraja
Srirama saraswati	Adi	Muthuswamy Dikshitar
Thandarul ayya	M.Chapu	Koteeswara Iyer

NATABHAIRAVI

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

This is the 20th mela belonging to the 4th chakra Veda. 'Veda-Sri' is the mnemonic name. The mnemonic phrase is sa ri gi ma pa dha ni. Natabhairavi corresponds to the Asavari Thaat of Hindusthani Music.

The notes taken by the raga besides Sa and Pa are Chatusruti Ri, Sadharana Ga, Sudha Ma, Sudha Dha and Kaishiki Ni. Natabhairavi is the corresponding Sudha Ma mela of Shanmukhapriya. Ri and Ni are the raga chaya svaras and are rendered as dirgha svaras. This raga admits of many janya ragas.This is one of the minor modes of western music and is similar to the Hydro-Doric scale of Greek music.

Sanchara:

pdndpmGr-srGmpd,Ns-snsR-srgMgR-grsnD-pdnsDpmGr-srgMp,dNd-dnsR- grsrgMgrs-grrssnnddM-gmpdNdpmgR-SrgMgrs.

Compositions

Kriti:

Parulaseva	Rupaka	Ramnad Srinivasa Iyengar
Seevalli devasenapathe	Adi	Papanasam Sivan
Bhajana seyyom varuvor	Adi	Papanasam Sivan
Kaiyuden koottivadi	Adi	Mayuram Viswanatha Sastri
Ennuvadallam	Adi	Periaswamy Thooran
Amboruha padame	Rupaka	Koteeswara Iyer
Nee padamulanu	Adi	Muthaiah Bhagavathar
Nalinanayani	Rupaka	Balamurali

NATAKAPRIYA

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

This is the 10th mela, belonging to the 2nd chakra Netra. 'Netra-Bhu' is the mnemonic name. The mnemonic phrase is sa ra gi ma pa dhi ni. Notes taken by the raga besides Sa and Pa are Sudha Ri, Sadharana Ga, Sudha Ma, Chatusruti Dha and Kaishiki Ni. Ri, and Ni are the raga chaya

svaras and are rendered as dirgha kampita svaras. According to Dikshitar school, this raga is known as Nataabharana.

Sanchara:

NdpmGr-gmpdN-dn,dpmG-srGmpmGr-snndN-nsrgmpDn,dpDn-dnsrG-pmgrs- grrssnddppmG-g,mmpmgR,S.

Compositions

Kriti:

Paripalaya mam	Rupaka	Balamuralikrishna
Yedu kata	Adi	Tiruvottiyur Tyagayya
Idi samayamu	Rupaka	Mysore Vasudevachar
Gitavadya	Adi	Tanjore Sankara Iyer
Viswanatham	Adi	Muthuswamy Dikshitar
Sadasivaninnu	Triputa	Vina Seshanna

NATANARAYANI

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

An ubhaya vakra shadava sampoorna raga derived from the 28th mela Harikambhoji. Also known as Natanarayana. Pa is deleted in the arohana. The notes taken by the raga are Shadja, Chatusruti Ri, Antara Ga, Sudha Ma, Pa, Chatusruti Dha and Kaishiki Ni. In Hindusthani music this raga is ascribed to the 29th mela Sankarabharanam. (Bilaval Thaat). Ni is omitted in both arohana and avarohana. This raga is known as Natanarayani in the Telugu work *Raga Talachintamani*

Compositions

Kriti:

Mahaganapathi	Adi	Muthuswamy Dikshitar

NATTA

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

A sampoorna audava janya raga derived from the 36th mela Chalanatta. The first among the Ghanapanchakas. An auspicious raga mostly sung at the commencement of the concert. The notes taken by the raga besides Sa and Pa are Shatsruti Ri, Antara Ga, Sudha Ma, Shatsruti Dha and Kakali Ni. An upanga raga in which Ri, Ma and Ni are the raga chaya svaras. This is an ancient raga which is mentioned in *Sangitaratnakara, Sangitamakaranda, and Sangitasamyasara*.This is a vivadi raga. Avarohana omits Dha and Ga. In this tristhayi raga 'Ri' is rendered as dirgha kampita svara. A vira rasa pradhana raga which creates a highly musical atmosphere when sung at the beginning of the concert. The mallari tune played in the nagasvaram for temple-processions is in Natta raga. The pan Nattapadi of Tevaram is Gambhiranatta which is closely allied to Natta raga. Natta shines well in madhyamakala alapana and tanam. Tanam played in vina creates a very good effect. Many compositions are in praise of Lord Ganesa.

Sanchara:

g,mP-pnSnpmgmR-gmpnnp-pNS,-snRanpm-g,mR-gmpnsnpmg,m-G,M-R-S.

Compositions

Varna:

Palumaru ninne	Adi	Pattanam Subramonia Iyer
Sarasijanabha	Adi	Parameswara Bhagavathar
Pancharathnam		
Jagadanandada Kanka	Adi	Thyagaraja
Kriti:		
Swaminatha paripalaya	Adi	Muthuswami Dikshitar
Mahaganapathim	Adi	Muthuswamy Dikshitar
Pavanatanu agaccha	Jhampa	Muthuswamy Dikshitar
Parameswara	Adi	Muthuswamy Dikshitar
Varasiddhivinayakam	Rupaka	Ambi Dikshitar
Siddhi arul	Rupaka	Nilakanta Sivan
Sri mahaganapathe	Adi	Sivasakthi
Varana mukhane va	Adi	Ambujam krishna
Karimukhavarada	Adi	G.N.Balasubramoniam
Sri meenalochani	Adi	Kavikunjara Bharati
Tandi Mamukha	Adi	Koteeswara Iyer
Gananathanai	Adi	Lakshmanan Pillai
Lalataksha namosthuthe	Adi	Muthaiah Bhagavathar
Vedamathe vedavinuthe	Adi	Muthaiah Bhagavathar
Vandisuvudu	Ata	Purandaradasa
Srigananatha	Adi,	Pallavi Sesha Iyer
Umayor parane	Rupaka	Papanasam Sivan
Pranathosmi devam	Adi	Thulaseevanam
Sri gajanana	Adi	Thulaseevanam
Sri padmambham	M.Chapu	Thulaseevanam

NATTAKURINJI

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

A shadava audava janya raga derived from the 28th mela Harikambhoji. In certain cases this raga admits of 2 types of arohana

and avarohana. An upanga raga in which Pa occurs once in ṣ while s ṇ ḍ n p ḍ n ṡ ; s r g m p m g r s:npgrs phrases occur as visesha prayogas. Ga, Ma,Dha and Ni are the raga chaya svaras. ṡdp is an visesha prayoga. This tristhayi raga is best when sung in the evening. The raga evokes karuna and bhakthi rasas. According to Krama arohana and avarohana Pa is deleted. In Hindusthani Music Natakurinji is also known as Natakurajika. The main difference between the two is that in Hindusthani music this raga has vakra sanchara in arohana alone whereas in the karnatic music vakra sancharas occur in both.

Sanchara:

gmpgrs-ṇḍṇs-rgM--gmndM-gmpgrs-srgmdns-nsrgMgs-dnrssnddM-gmdnds- ndp-gmpGrs-ndn, snsRs.

Compositions

Varna:		
Chalamela	Adi	Kuppuswami Iyer
Kriti:		
Mayi melara	Triputa	Vina Seshanna
Inta parakelara	Ata	Tiruvottiyur Tyagayya
Sarasa ninne	Adi	Pattanam Subramonia Iyer
Sami ni vega	Ata	Pattanam Subramonia Iyer
Parakelasarswati	Rupaka	Tirupathi Narayanaswami
Manasu vishaya	Adi	Thyagaraja
Pahi santhatham	Adi	Swati Tirunal
Budhamanasrayami	Jhampa	Muthuswamy Dikshitar
Parvatikumaram	Rupaka	Muthuswamy Dikshitar
Balambikayai	Rupaka	Muthuswamy Dikshitar
Mamava sada	Rupaka	Swati Tirunal
Gajadhisadhanyam	Chapu	Muthuswamy Dikshitar
Sivakamipathim	Adi	Muthuswamy Dikshitar
Tripurasundari	Rupaka	Subbarama Dikshitar
Palvadiyum mukham	Adi	Oottukadu Venkitasubbayyar
Parimala kalavallabha	Ata	Arunagirinathar
Yetartunnarado	M.Chapu	Bhadrachala Ramadas
Mattada rada	Rupaka	Vina Kuppayyar
Ninnu Nammuthu	Adi	Mysore Vasudevachar
Enta ninne varnimte	Triputa	Mysore Vasudevachar
Na chai vidaivakura	Rupaka	Mysore Vasudevachar
Nagabhaya varamosagi	Rupaka	O.N.Balasubramoniam
Murai idurai	Rupaka	Lakshmanan Pillai
Nityaklinne Nishkalanke	Adi	Muthaiah Bhagavathar
Yen inda thamadam	Adi	Nilakanta Sivan
Natanasabhapathiye	Adi	Papanasam Sivan
Inda or udavi	Adi	Periyaswamy Thooran
Santham illamai	Adi	Periyaswamy Thooran
Ninnu mimchina	Adi	Poochi Sreenivasa Iyengar

Prananatha palise	Rupaka	Purandaradasa
Muruga muruga	Adi	Subramonia Bharati
Mayamma	Adi	Syama Sastri
Kuvalayadalanayana	Adi	Thyagaraja
Odavanesa paralpara	Adi	Thyagaraja
Paripahi mam murare	M.Chapu	Thulaseevanam

NAVANITAM

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

Belongs to the 7th chakra Rishi. 4th mela in the 7th chakra. 'Rishi-Bhu' is the mnemonic name. The mnemonic phrase is sa ra ga mi pa dhi ni. Its old name is Nabhomani. Navaneetam is the prati madhyama mela of Vanaspathi. The svaras taken by the mela besides Sa and Pa are Sudha Ri, Sudha Ga, Prati Ma, Chatusruti Dha and Kaishiki Ni. Even though a mela this is a minor raga with limited scope for alapana and svara sancharas.

Compositions

Kriti:		
Lemi delpapeddala varu	Adi	Thyagaraja
Sami Ide nallasamayam	Rupaka	Koteeswara Iyer
Umapathi pahi	Rupaka	BalamuraliKrishna

NAVARASAKALANIDHI

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

A'rare raga derived from the 28th mela Harikamboji. A vakra audava sampoorna raga where Ga and Dha are not used in arohana and arohana alone is vakra. Svaras figuring in the raga are Sa, Chatusruti Ri, Sadharana Ga, Sudha Ma, Pa, Chatusruti Dha and Kaishiki Ni. The karnatic raga Narayanagaula and Kedaragaula has got slight similarities with this raga. Desh of Hindusthani Music is similar to this raga. A pleasing minor raga with only one known composition.

Compositions

Kriti:		
Yemo dayaradu	Adi	N.S.Ramachandran

NAVARATHNAVILASAM

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

An ubhaya vakra shadava shadava janya raga derived from the 20th mela Natabhairavi. In this ubhaya vakra raga Pa is the vakra svara in the arohana and Ma is the vakra svara in the avarohana. An example of nishada varjya raga. The svaras taken by the raga besides Sa and Pa are Chatusruti Ri, Sadharana Ga, Sudha Ma and Sudha Dha. A minor upanga raga that came to prominence through the compositions of Muthuswamy Dikshitar.

Compositions

Kriti:

Navarathna vilasa	Adi	Muthuswamy Dikshitar
Balachandra sekhara	Rupaka	N.S.Ramachandran
Navakshara manusutha	Adi	Muthaiah Bhagavathar

NAVAROJ

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

A panchmantya raga derived from the 29th mela Sankarabharanam. Its sancharas are limited from mandra sthayi Pa to madhyasthayi Pa. It is a sampoorna raga. Notes taken by the raga are Chatusruti Dha, Sa, Kakali Ni, Chatusruti Ri, Antara Ga, and Sudha Ma and Pa. A kampita raga in which Ga, Ri and Dha are raga chaya svaras. An old raga which is found in folk tunes and marriage songs. In Tevaram pan this raga exists in the name Kolli. Because of its limited sanchara the raga is sung in madhyama sruti. In Kathakali Music this raga figures as Navarasam.

Sanchara:

g,mp-pmgr,-srgMggr-sndpD-pdnsrgmp-mpmgR-gmpmgR-rgmgRs

Compositions

Hastivadana	Chapu	Muthuswamy Dikshitar
Giridhara Manava	Rupaka	Muthuswamy Dikshitar
Hasthapadanayana	M.Eka	Muthuswamy Dikshitar
Tillai natarajarai	Adi	Gopalakrishna Bharati
Manakuyil Kuviya	Adi	Gopalakrishna Bharathi
Eppodum Saraniye	Adi	Lakshmanan Pillai
Chathusasthy upacharadhaye	Triputa	Muthuswamy Dikshitar
Devam Saranayam	Rupaka	Muthuswamy Dikshitar
Saavakaasamela rama	Adi	Pallavi Sesha Iyer
Jo Jo srikrishna	Adi	Purandaradasa
Nambide ninna	Adi	Purandara dasa
Seve nandanandanam	M.Chapu	Swati Tirunal

Padam		
Dhanyayayt jnanam	Jhampa	Swati Tirunal
Indirapathi vilangidum	Jhampa	Swati Tirunal
Padam		
Iduvanti vadanuchu	Jhampa	Kshetrajna
Thirupugazh		
Bhakthiyal	Adi	Arunagirinathar

NAVARASA KANNADA

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

A svarantara shadava raga derived from the 28th mela Harikambhoji. Arohana has only 4 svaras and Ri, Dha and Ni are deleted. The notes taken by the raga are Shadja, Antara Ga, Sudha Ma, Pa, Chatusruti Dha and Kaishiki Ni. Ga and Ma are raga chaya svaras. A raga that shines well in instruments like veena, flute etc. A raga that attained prominence through the compositions of Thyagaraja. This raga can be sung in the middle of the concerts, that too in madhyamakala.

Sanchara:

gmps-snndDm-mggrs-rsndmps-gmps-ndM-mggr-gmps-sndmps-mgrsnndM- gmpS-sndM-grG-mgRs.

Compositions

Kriti:

Ninnu vinanama	Rupaka	Thyagaraja
Palikukanta	Adi	Thyagaraja
Lambodhara Mahaganesa	Adi	Muthaiah Bhagavathar
Vande sada	Adi	Swati Tirunal
Lambodara sodara	M.Chapu	Muthaiah Bhagavathar
Parasu hasthnya	Rupaka	Muthaiah Bhagavathar
Nanoru vilayattu	Adi	Papanasam Sivan
Chumadi peridentre	Adi	Periyaswami thoorna
Ni padamule	Adi	Poochi Srinivasa Iyengar
Karunichu nannu	Rupaka	Mysore Vasudevachar
thirupugazh		
Kuyilmoshi	Triputa	Arunagirinathar

NAYAKI

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

This is an ubhaya vakra shadava sampoorna janya raga derived from the 22nd mela Kharaharapriya. The notes taken by this raga are Shadja, Chatusruti Ri, Sudha Ma, Pa,Chatusruti Dha, Kaishiki Ni and Sad-

harana Ga. In this upanga raga Ga is varjya in the arohana. Ga and Ni are dirgha svaras and also are the jiva and kampita svaras. A sarvakalika raga wherein Pa comes as an amsa svara. Closely allied raga is Durbar. Ga and Ni in Nayaki are not in its exact place but are sounded slightly higher than its own pitch. A minor raga having ranges in three sthayis.The use of dirgha Ni and Ga is a speciality of this raga. pdṗṅdp is a visesha prayoga. According to Dikshitar school, Nayaki is a sampoorna raga in which Ga is elongated. In Hindusthani Music Nayaki raga is believed to be invented by Gopal Naik who adorned the court of Amir Khusro.

Sanchara:

rmP-pmrgrs-rmpdndp-mpdpmrg,rs-rmpdndpṡ-pdpṙ-ṡṙGṙṡ-ṙṡnṡdp-mpdndṡndp-mrGrs-sndpdndpṡ.

Compositions

Varna

Sarasijaksha	K.Triputa	Rudrapatnam Venkatarumayya

Kriti:

Ni bhajana gana	Adi	Thyagaraja
Dayaleni	Jhampa	Thyagaraja
Kanugona saukhyamu	Rupaka	Thyagaraja
Ranganayakam	Adi	Muthuswamy Dikshitar
Namadinippudu	Adi	Pallavi Seshayyar
Namo lakshmanam	Adi	Arunachalakavi
Sarasijakshi	Triputa	Dharmapuri Subbaiyer
Sahasraksham sambhavam	Rupaka	Muthaiah Bhagavathar
Sri raghuvara chinmaya	Adi	Muthaiah Bhagavathar
Palayamam Brihadiswara	Rupaka	Muthuswamy Dikshitar
Pranatharthiharam	Adi	Muthuswamy Dikshitar
Pizhaikalellam	Rupaka	Nilakanta Sivan
Maname unakkeno	Adi	Periaswamy Thooran
Yedu yenaga mohananga	Adi	Purandaradas
Ni padamulanu	Triputa	Mysore Vasudevachar
Vamanam anisam	Adi	Vasudevachar

NIGAMAGAMANI

Aro: s g m n s Ava: ṡ n m g s

This raga was invented by C.Rangaiah. A svarantara raga derived from the 22nd mela Kharaharapriya. The svaras taken by the raga besides Sa and Pa are Sadharana Ga, Sudha Ma and Kaishiki Ni. Ri, Paand Dha are deleted in both arohana and avarohana. Ga is the jiva svara. A minor upanga raga having only one known composition.

Compositions

Kriti:

Nigamagamanipahi	Rupaka	C.Rangaiah

NILAMBARI

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

This is an ubhaya vakra sampoorna shadava raga derived from the 29th mela Sankarabharanam. The notes figuring in the raga besides Sa and Pa are Chatusruti Ri, Antara Ga, Sudha Ma, Chatusruti Dha and Kakali Ni. Kaishiki Ni, comes as the bhashanga svara. Neelambari is an ekasvara vakra bhashanga raga. In both arohana and avaruhana only one svara is vakra. In this bhashanga raga the bhashanga svaras Kaishiki Ni comes in the phrase pndn and pdndp. The visesha svara prayogas figuring in the raga are snpmgs and pndnpns. This is a sarvasvara kampita raga in which Ri, Ga, Ni are ragachaya svaras rendered with gamaka. The shaking of Ma in different shades is a special feature of this raga. GmpnPmgmp M and P M etc.

This raga has got a soothing effect and it is used in lullabies, oonjal songs, lalis etc. This raga evokes karuna, bhakthi and vatsalya rasa and shines more in vilambita alapana and svara prasthara. In temples it is played or sung at night intending to put the Lord to sleep. This is an old auspicious raga. This finds mention in musical classics like *Sangitamakaranda*,. The Megha- ragakurinji of the Tevaram pan is the same as Nilambari. The Hindusthani Nilambari does not have any resemblance with Karnatic Nilambari.

Sanchara:

gmpM-pns-snpmgrgM-mgrgmpmgrgmgS-S,Nnsrggmm-gmpNpM-Ppnnp-pnS- nsmggrsRs-snp,m-g,mp,dnpmg-rd,PmgrgS,

Compositions

Varnam

Saarasaarasundara	Adi	Swati Tirunal

Kriti:

Matada veminato	Adi	Thyagaraja
Lalyugave	Rupaka	Thyagaraja
Nikedayaraka	Chapu	Thyagaraja
Amba nilayadakshi	Adi	Muthuswamy Dikshitar
Anandavalli	Adi	Swati Tirunal
Sringaralahari	Adi	Lingaraja Urs

Amba neelambari	Adi	Ponnayya Pillai
Kanakannasayiram	Adi	Annayya
Siddheswara	M.Eka	Muthuswamy Dikshitar
Thyagarajam Bhajeham	Rupakam	Muthuswamy Dikshitar
Nilangam	K.Eka	Muthuswamy Dikshitar
Kajakanti	Chapu	Swati Tirunal
Vimala kamaladala	Adi	Swati Tirunal
Satatam samsmarami	Chapu	Swati Tirunal
Varungal varungal	Jhampa	Gopalakrishna Bharathi
Ajam haram Ambikavanam	Adi	Muthaiah Bhagavathar
Kanavilum marappadilai	Jhampa	Muthutandavar
Pirindalum	Jhampa	Muthutandavar
Ninnital Veta	Eka	Pallavi Sesha Iyer
Pillai ninaindu	Rupaka	Periaswamy Thooran
Padam		
Eluvanti	Triputa	Kshetrajna
Kanthanodu chennu	Rupaka	Swati Tirunal
Kaminiiha jnan	Triputa	Swati Tirunal
Saranaina	Jhampa	Swati Tirunal
Hantajeevanayakan	Jhampa	Swati Tirunal
Ha hantasantapam	Triputa	Swati Tirunal
Sami ni dayayurochu	Triputa	Kshetrajna
Uyyalilluka	Jhampa	Thyagaraja
Prahladabhakthi		
Ennakamanasuku	Adi	Thyagaraja
Utsavaprabandham		
Panchasaayakajanakan	Adi	Swati Tirunal
Tevaram		
Madarmada	Triputa	Tirujnana Sambandar
Thirupugazh		
Padarpuviyin	M.Ekar	Arunagirinathar
Taraiyin Manuda	Triputa	Arunagirinathar

NILAVENI

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

A vakra sampoorna shadava raga derived from the 20th mela Natabhairavi. Arohana alone is vakra. The svaras taken by the raga besides Sa and Pa are Chatusruti Ri, Sadharana Ga, Sudha Ma, Sudha Dha and Kaishiki Ni. In arohana Dha is the vakra svara and Ni is deleted in avarohana. A pleasing minor raga with little scope for alapana. Ri, Ma and Ni are jiva svaras, Pdnds, sdpm phrases give beauty to the raga.

Compositions

Kriti:

Balakrishnam	Adi	Jayachamaraja wodayar

NEETIMATI

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

This is the 60th mela belonging to the 10th chakra Disi. 'Disi-Sha' is the mnemonic name. The mnemonic svara phrase is sa ri gi mi pa dhu nu. This is the 6th mela in the 10th chakra and the corresponding Prati Ma mela of Varunapriya, the 24th mela.

The notes figuring in the raga are Chatusruti Ri, Antara Ga, Prati Ma, Chatusruti Dha and Kakali Ni. In the asampoorna mela padhathi this raga is called Nishada. According to dikshitar school, this raga is named Nishada. Even though a mela raga this is a minor vivadi raga which does not give much scope for alapana.

Compositions

Kriti:

Vachamgochara	Deshadi	Thyagaraja
Smaranam	Rupaka	Balamuralikrishna
Mohanakara	Rupaka	Koteeswara Iyer

NIRANJINI

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

A shadava sampoorna janya raga derived from the 10th mela Natakapriya. Arohana is varjya and deletes NI. Svaras figuring in this raga besides Sa and Pa are Sudha Ri, Sadharana Ga, Sudha Ma, Chatusruti Dha and Kaishiki Ni. A minor popular raga having very few known compositions. It has the same arohana and avarohana pattern of Kambhoji Raga. There is another raga by the same name derived from the 29th mela Dhirasankarabharanam. It has the arohana and avarohana pattern of s r g p d n ṡ - ṡ n d p g r s.

Compositions

Kriti:

Unmukhamparthu	Rupaka	Marimuthu Pillai

NIROSHTA

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

An audava janya raga derived from the 29th mela Sankarabharanam. Both arohana and avarohana are varjya and deletes Ma and Pa. Svaras

taken by the raga are Sa, Chatusruti Ri, Antara Ga, Chatusruti Dha and Kakali Ni. The raga is similar to Hamsadhwani except that it takes Dha instead of Pa. A minor pleasing popular raga.

Compositions

Kriti:

Rajaraja radhithe	Rupaka	Muthaiah Bhagavathar

NIRMALANGI

Aro: s r m p n ṡ Ava: ṡ n p m r s

This is a modern raga invented by R.Srinivasan. A modification of the Madhyamavathi raga. An audava audava raga derived from the 29th mela Sankarabharanam. Ga and Dha are varjya in both arohana and avarohana. Svaras taken by the raga are Sa, Chatusruti Ri, Sudha Ma, Pa and Kakali Ni. Ni is used as ati tivra Ni. The pattern of arohana and avarohana is like Madhyamavathi. Kaishiki Ni is replaced by Kakali Ni.

Compositions

Kriti:

Bhanu vamsa	Rupaka	R. Srinivasan

NISHADA

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

A sampoorna shadava janya raga derived from the 60th mela Neethimathi. Avarohana alone is varjya and deletes Dha. Svaras figuring in the raga are Sa, Chatusruti Ri, Sadharana Ga, Prati Ma, Pa, Shatsruti Dhaand Kakali Ni.A minor vivadi raga. In the asampoorna mela padhathi the name of the 60th mela is given as Nishada.

Compositions

Kriti:

Nishadaadi deshadipatinuta Tripura	MuthuswamiDikshitar

PAADI

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

An audava vakra shadava raga derived from the 15th mela Mayamalavagaula. The svaras taken by the raga are Shadja, Sudha Ri, Sudha Ma, Pa, Kakali Ni and Sudha Dha. Ga and Ni are deleted in arohana and Ga in avarohana. A minor raga having limited scope for alapana but shines well in svaraprasthara. A raga very popular in Kathakali music. But is entirely different from the Padi raga of Carnatic music. Annamacharya has composed a large number of compositions in this raga. Gauri and Gundakriya have slight resemblance with Padi.

Sanchara:

rmpDpmR-srmpNs-rsR-supdpmR-rrmmddpmr-srmRS-rsndp-n-SnRs.

Compositions

Kriti:

Mayamalavozhitalla	Adi	Sripadaraya
Paramapurusha	Adi	Muthaiah Bhagavathar
Sriguruna	Rupaka	Muthuswamy Dikshitar
Tillana		
	Adi	S.Kalyanaraman

PANCHAMAM

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

A vakra audava samporna raga derived from the 22nd mela Kharaharapriya. In arohana Ga and Ma are deleted. Ekasvara vakra arohana. Dha is the vakra svara. The svaras taken by the raga besides Sa and Pa are Chatusruti Ri, Sadharana Ga, Sudha Ma, Chatusruti Dha and Kaishiki Ni. The phrase srD is a visesha prayoga.

A minor raga that came to prominence through the compositions of Thyagaraja. This is an upanga raga with limited scope for alapana.

Compositions

Kriti:

Kanikaramu	Adi	Thyagaraja
Manasija janaka	Adi	Muthaiah Bhagavathar
Gananatham Bhaje	M.Chapu	Muthaiah Bhagavathar
Kanikaramunchi	Adi	Tachur Singaracharyalu

PANTHUVARALI

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

This raga is also referred to as Kamavardhini. This corresponds to the Sadart Pan or Natta ragam of Tevaram. Its equivalent in Hindusthani music is Puriadhanasri.

According to Dikshitar school, the raga is called Kaairamapriya. In 72 melakartha scheme this is referred to as Kamavardhini. A raga having ample scope for alapana and sung at the early part of the concert. It is believed to have been in vogue for nealry 100 years.(For Compositions - Refer Kamavardhini)

PARAS

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

A shadava sampoorna janya raga derived from the 15th mela Mayamalavagaula. The notes figuring in the raga are Sa, Sudha Ri, Antara Ga, Sudha Ma, Pa, Sudha Dha and Kakali Ni. The dirgha Ga is a speciality of this raga.Ri, Pa and Ni are the jiva svaras. Ga used as dirgha svara comes as an amsa and jiva svara. A gamaka pradhana desya raga with sancharas limited between Mandrasthayt Ni and tara sthayi Ga. Paras rega admits of elaborate alapana. Used for portraying Bhakthi and Sringara rasa. It can be sung always, but in concerts this is sung in the postpallavi part.

Paras raga also belongs to the desya group and is the dasa (male servant) raga of Karnada a primary raga mentioned in *Brihaddharmapurana*.It is also mentioned in *Raga Tarangini*, and *Anupasangitavilasa*. The paras raga in Hindusthani music is closely allied to carnatic Paras except for the use of Prati Ma in the former.

Sanchara:

gmpdNdpmgr-Sgmpmgrs-pmgrs-ṇsgMp-gmpDns-rs-sg,mgRS-grsnD-pmgR- sgmp,mgRs.

Compositions

Kriti:

Sri sukrabhagavantham	Ata	Muthuswamy Dikshitar
Nilayatakshi	M.Chapu	Syama Sastri
Trilokamata	M.Chapu	Syama Sastri
Adinamma	Adi	P.Doraiswamy Iyer

Ramanemini	T.Eka	Pallavi Seaha Iyer
Paramatmani	Adi	Tiruvottiyur Tyagayya
Sarva mangala rupadhye	M.Chapu	Muthaiah Bhagavathar
Chintaye Mahalinga	Adi	Muthuswamy Dikshitar
Mahalingeswaram	Adi	Muthuswamy Dikshitar
Madhuramba jayathi	M.Chapu	Muthuswamy Dikshitar
Pannagasayana	Chapu	Swati Tirunal
Vande sada padmanabham	Adi	Swati Tirunal
Parasupani pasupathe	Adi	Papanasam Sivan
Adinalarinai	Adi	Papanasam Sivan
Sri mahalakshmi	Adi	Mysore Vasudevachar
Jagannatha	Adi	Vedanayakom Pillai
Niye sarvasakthan	Adi	Vedanayakom Pillai
Padam		
Inhalla Vategada	Adi	TiruvottiyurTyagayya
Inda vibhishana	Chapu	Arunachalakavi
Smara Sundaraguni	Adi	Dharmapuri Subbarayar
Javali		
Chelimeneku	Adi	Pattanam Subramonia Iyer
Daru		
Emanipogadura	T.Eka	Subbarama Dikshitar
Varamaina	Chapu	Thyagaraja
Tillana		
Tadhim dhanita	Adi	Pattanam Subramonia Iyer

PASUPATIPRIYA

Aro: s r m p m d ṡ Ava: ṡ d p m r m s

An ubhaya vakra audava janya raga derived from the 28th mela Harikamboji. The notes figuring in the raga are Shadja, Chatusruti Ri, Sudha Ma, Pa and Chatusruti Dha. Ga and Ni are varjya svaras. Dha and Ma are jiva svaras as well as raga chaya svaras. An example of kampavithina raga. Closely allied raga is Sudhasaveri. There is no corresponding raga in Hindusthani Music. This raga shines well in madhyamakala prayogas and admits of sancharas in all the three sthayis. A minor raga with little scope for alapana and svara prasthara.

Compositions

Kriti:

Paripaliso parameswari	Adi	Mysore Venkitagiriyappa
Pasupathipriya sati	Rupaka	Muthaiah Bhagavathar
Saravanabhava	Adi	Muthaiah Bhagavathar
Apavarga pradam asraye	Adi	Muthaiah Bhagavathar

PAVANI

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

This is the 41st mela belonging to the 7th chakra Rishi. 'Rishi-Ma' is the mnemonic name. The mnemonic svara phrase is sa ra ga mi pa dhi nu. The notes figuring in this mela besides Sa and Pa are Sudha Ri, Sudha Ga, Prati Ma, Chatusruti Dha and Kakali Ni. According to Dikshithar school, this raga is known by the name Kumbhini. Even though a mela raga this is a minor mela with limited scope for alapana. This is a vivadi mela.

Compositions

Kriti:

Anjaade	M.Chapu	Koteeswara Iyer
Jayadhane	Adi	Balamurali krishna
Sachidananthamaya	Adi	Muthuswamy Dikshitar

PHALAMANJARI

Aro: s g m d ṡ Ava: ṡ n d p m g m r s

An example of chatusvari vakra sampoorna raga derived from the 22nd mela Kharaharapriya. Its arohana has only four svaras deleting Ri, Pa and Ni. Avarohana alone is vakra and Ma coming second is the vakra svara. The notes taken by the raga are Shadja, Chatusruti Ri, Sadharana Ga, Sudha Ma, Pa, Chatusruti Dha and Kaishiki Ni. Ga is rendered with elongation in arohana. A minor raga having limited scope for alapana.

Compositions

Kriti:

Palukudache	Adi	Pattanam Subramonia Iyer
Narasimha	Adi	Thyagaraja
Sanatanaparamapavana	Adi	Thyagaraja

PHENADYUTHI

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

The old name for the 2nd mela Ratnangi. It is also a janya raga derived from the 2nd mela Ratnangi. An example of vivadi raga. A vakra shadava sampoorna raga. Ga is varjya in arohana. Ekasvara vakra arohana raga and Pa is the vakra svara. A minor raga with limited scope

for alapana. The notes taken by the raga are Shadja, Sudha Ri, Sudha Ga, Sudha Ma, Pa, Sudha Dha and Kaishiki Ni.

Compositions

Kriti:

Srikakshinamoorthim	Adi	Muthuswamy Dikshitar

POORVAVARALI

Aro: s r m p ṡ Ava: ṡ n d p m g r s

This is an audava sampoorna janya raga derived from the 3rd mela Ganamurthi. The notes taken by the raga are Shadja, Sudha Ri, Sudha Ga, Sudha Ma, Pa, Sudha Dha and Kakali Ni. Ga and Ni are omitted in the arohana. The raga resembles slightly with the Jogra raga in Hindusthani Music. A minor raga that doesnot give much scope for alapana.

Compositions

Kriti:

Parameswarena palitosmi	Rupaka	Muthuswamy Dikshitar

POORNALALITHA

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

An audava sampoorna raga derived from the 19th mela Jhankaradhvani. Arohana alone is vakra and omits Dha and Ni. Ga is the vakra svara in arohana. The notes taken by the raga besides Sa and Pa are Chatusruti Ri, Sudha Ga, Sudha Ma, Sudha Dha and Sudha Ni. A minor raga with limited scope for alapana and admits of very few compositions.

Compositions

Kriti:

Kaluganapada	Adi	Thyagaraja

POORNAPANCHAMA

Aro: s r g m p d ṡ Ava: s d p m g r s

A shadava shadava janya raga derived from the 15th mela Mayamalavagaula. Ni varjya of Mayamalavagaula. The notes taken by the raga are Shadja, Sudha Ri, Antara Ga, Sudha Ma, Pa and Sudha

Dha. A minor raga having limited scope for alapana and evokes pathetic rasa.

Compositions

Kriti:

Samajanachithe	Triputa	Muthuswamy Dikshitar

POORVI

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

A janya raga popular in both Hindusthani and Carnatic music. In carnatic music Poorvi is considered to be the janya of 15th mela Mayamalavagaula. A shadava sampoorna raga with Pa deleted in arohana. The notes taken by the raga besides Sa and Pa are Sudha Ri,Antara Ga, Sudha Ma, Sudha Dha and Kakali Ni. According to Dikshitar School, this is sampoorna raga.

Compositions

Kriti:

Ekatraya Noduva	Jhampa	Purandaradasa
Danavansa Kondadella	Adi	Purandaradasa
Jagathinayakam Vrajam	Adi	Swati Tirunal
Sri guruguhasya	M.Ekam	Muthuswamy Dikshitar
Kaligadi Durlabham	Chapu	Vina Kuppayyar
Thillana	Adi	Swati Tirunal
Tillana	Adi	Vina Seshanna

POOSHAKALYANI

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

A sampoorna shadava raga derived from the 54th mela Vishvambhari. Dha is deleted in the avarohana. The svaras taken by the raga are Shadja, Sudha Ri, Antara Ga, Prati Ma, Pa, Shatsruti Dha and Kakali Ni. A pleasant upanga vivadi raga with only one known composition and with limited scope for alapana.

Compositions

Kriti:

Kori bhajinchiti	Rupaka	Tiruvottiyyur Thyagayya

PRABHUPRIYA

Aro: s g m p d ṡ Ava: s d p m g s

This is a new raga invented by Mysore Venkatagiriappa. An auḍava audava janya raga derived from the 8th mela Hanumathodi. A raga deleting Ri and Ni in both arohana and avarohana. The svaras figuring in the raga are Shadja, Sadharana Ga, Sudha Ma, Pa, Sudha Dha. A minor raga in which Ma and Pa are the jiva svaras. sgm gmp are the characteristic phrases. A raga which is not popular.

Compositions

Kriti:

Sri gajarajeshwari	Adi	Mysore Venkatagiriyappa
Ninna maganu	Triputa	Purandaradasa

PRAMODINI

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

An audava audava janya raga derived from the 65th mela Mechakalyani. This is the pratimadhyama raga of Nagasvaravali. Notes taken by the raga are Sa, Antara Ga, Prati Ma, Pa and Chatusruti Dha. A raga deleting Ri and Ni in both arohana and avarohana.

Compositions

Kriti:

Jyotiya Ichoodanaita	Rupaka	Srinivasan
Marai jnana	Adi	Ramanathan Chettiyar

PRANAVAPRIYA

Aro: s r m p n ṡ Ava: s n p m g r s

An audava shadava janya raga derived from the 57th mela Simhendramadhyamam. In this raga Ga and Dha are varjya in arohana and Dha in avarohana. Pranavapriya is the Dha varjya raga of Simhendramadhyamam.

The notes taken by the raga besides Sa and Pa are Chatusruti Ri, Sadharana Ga, Prati Ma and Kakali Ni. Like Simhendramadhyama Ni is elongated in Pranavapriya also. A rare raga with little scope for alapana, but is a pleasing raga.

Compositions

Kriti:

Padaravindamule	Adi	Ogirala Veeraraghava Sarma

PRATAPAVARALI

Aro: s r m p ṡ Ava: ṡ d p m g r s

A minor raga prevalent in both Carnatic and Hindusthani music. Svarantara shadava janya raga derived from the 28th mela Harikambhoji. In arohana Ga, Dha and Ni are deleted whereas in avarohana Ni is deleted. In some phrases vakra prayogastaking Dha is used in arohana. The notes taken by the raga are Sa, Chatusruti Ri, Sudha Ma, Pa, Chatusruti Dha and Antara Ga.

Compositions

Kriti

Vinanasakoni	Adi	Thyagaraja
Bhooribhagyalahari	Adi	Jayachamaraja wodayar
Japakusuma	Rupaka	N.S.Ramachandran

PRAVALAJYOTHI

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

A shadava vakra shadava janya raga derived from the 28th mela Harikambhoji. Ga is deleted in arohana whereas Ri is deleted in avarohana. The svaras taken by the raga besides Sa and Pa are Chatusruti Ri, Sudha Ma, Chatusruti Dha, Kaishiki Ni and Antara Ga. Svara phrases like sndns, srmsrngs, sndnp etc figures frequently in this raga. A less popular minor raga with limited scope for alapana.

Compositions

Kriti:

Parabrahmamu Raghutilaku	Adi	Oottukadu Venkitasubbayyar

PUNNAGAVARALI

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

A nishadantya raga derived from the 8th mela Hanumatodi. A sampoorna sampoorna janya raga with limited scope for alapana and svaraprasthara.

The notes taken by the raga besides Sa and Pa are Sudha Ri, Sadharana Ga, Sudha Ma, Sudha Dha and Kaishiki Ni. The elongation of notes Ri and the gamaka Ga gives a fascinating effect to the raga. A raga that shines well with vilambita svara sancharas. This is a widely used raga in folk tunes, ragamalikas, slokas and viruttams. Due to its limited range of svara sancharas this raga is sung in madhyamasruti. Snake charmers tune played on pungi is in this raga. The famous composition 'Vrindavanathil' by T R Mahalingam is in this raga.

Sanchara:

ggggrrG,-rgmPmgr-srgRs-rsN-sp,mgrG-mgR-grs-rsn-nsrgmp-pdndp,,-dnd,pmgR-mp,mGr-SnsRs.

Compositions

Kriti:

Kanakasaila	Adi	Syama Sastri
Ehi annapurna	Adi	Muthuswamy Dikshitar
Kamalambikayah	Rupaka	Muthuswamy Dikshitar
Yehi Balagopala	M.Jhampa	Irayimman Thampi
Raghavane saranam	Rupaka	Arunachalakavi
Rakshimchi dinuni	Adi	Bhadrachala Ramadas
Rama daya Unchave	Ata	Bhadrachala Ramadas
Taluvaro	Rupaka	Gopalakrishna Bharathi
Nam enna seyvom	Rupaka	Gopalakrishna Bharathi
Devi sivadutipradae	Rupaka	Muthaiah Bhagavathar
Thodu nida nive	Adi	Muthaiah Bhagavathar
Ekagu dayavachura	K.Chapu	Mysore Sadasiva Rao
Sri rajarajeswari	Adi	N.S.Ramachandran
Ekanta Nishtayil	M.Chapu	Nilakanta Sivan
Nipai Mohamipudu	M.Chapu	Pallavi Sesha Iyer
Siva gangadhara	Adi	Papanasam Sivan
Un padame saranam	Adi	Papanasam Sivan
Manamirangada	Adi	Periyaswamy Thooran
Ragi tandriya	Adi	Purandaradasa
Rama Ramentro	Adi	Purandaradasa
Thanjamulakinil	Adi	Subramonia Bharathi
Bhavaye sri gopalam	Rupaka	Swati Tirunal
Telivlyalum	M.Chapu	Swati Tirunal
Evaru Teliyaberu	Rupaka	Thyagaraja

Daru

Yenemonochitivo	Rupaka	Thyagaraja
Vrindavanathil	T.Eka	T.R.Mahalingam

PURNACHANDRIKA

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

Aroh—sa, re ga ma pa, dha ni så

Avaroh—så ni dha, pa ma ga re sa

Bhairavi (भैरवी)

It is an Ashray raga of the Bhairavi thata. The older Todika mela is known as Bhairavi raga these days. Pantu Varali mela of Carnatic music is the same as is known as Bhairavi thata in Hindustani music. It is a morning raga and its form is more clear in its Uttarang. Vadi swar is Dhaivat. Pandit Lochan and Pandit Hridaya Narayan Dev have described it under Kafi mela while. Pundrik Vitthal has described it under Shree Mela.

These days, it is a popular raga and can be sung at any time. It is suitable for the compositions of light music.

Aroh—sa, re ga ma, pa, ma, dha, ni så

Avaroh—så, ni dha pa, ma ga re sa

Bhammani (भम्माणी)

First Bhasha raga out of two Bhasha ragas originated from Vibhasha ragas as described in Sangeet Ratnakar.

Bhramar Pancham (भ्रमर पंचम)

One of the Janya ragas out of Janya ragas of Bhav Priya melakarta as described in Raga Lakshan.

Bhankhar (भंखार)

One of the ragas of the Marwa thata. With the use of both the Madhyams it becomes clearly different from other similar ragas. A raga of

Sampurna Jati in which Uttarang is prominent. Vadi is Pancham and Samvadi is Shadaj. The time of singing is the last part of night. Pa ga and ma dha combination of notes are the main indicators of this raga. This raga has been described in Raga Lakshan.

Aroh—sa re sa, ga ma pa ma, pa ga má, dha så

Avaroh—så, ni dha pa, má dha ma, ga, pa ga re sa

Bhanu Manjari (भानु मंजरी)

Second Janya raga out of three Janya ragas originated from Bagdheshwari melakarta of Carnatic music.

Bhanumati (भानुमती)

It is the first Janya raga originated from Vanaspati melakarta of Carnatic music

Bhas (भास)

It is the 5th raga out of 20 Bhashang ragas as has been described in Sangeet Ratnakar. It has become extinct these days.

Bhasha Raga (भाषा राग)

According to Pandit Sharang Dev, there are 96 types of the Bhasha ragas. These have been described in Sangeet Ratnakar but the definition of Bhasha ragas has not been mentioned.

Bhashang Raga (भाषांग राग)

20 types of the Bhashang ragas have been described in Sangeet Ratnakar. Out of these

11 have been classified as Bhasha ragas. There seems to be no logical categorization of this. It seems that according to the popularity in the region and based on the language or dialect, they were called Bhasha ragas. Before the time of Pandit Sharang Dev, 11 types of Bhasha ragas were popular. Though Pandit Sharang Dev also described eleven types of Bhasha ragas but their names are different from those popular previously. There seems to have been no explanation about these except their categorization and classification on the basis of dialect, language and region.

Bhasha Raga Bheda (भाषा राग भेद)

Four types of the Bhasha Raga Bheda have been mentioned by Pandit Sharang Dev as Mukhya, Srakhya, Deshakhya and Upraga.

Bhashini (भाषिणी)

Third Janya raga out of four Janya ragas originated out of Shannamukhpriya melakarta of Carnatic music.

Bhatihar or Bhatiyar (भटिहार/भटियार)

One of the ragas of the Marwa thata. Nishad is a weak note of this raga, because it is sparingly used in aroh and is used in traverse manner in avaroh. Both the forms of Madhyams are used, Vadi swar is Shuddha Madhyam and Samvadi is Shadaj. It is a raga of the Sampuran jati. Its time of singing is the first part of night. pa, ga and dha and tivra Madhyam are the prominent notes. This raga has been described in Raga Lakshan.

Aroh—sa, dha, pa, dha ma pa ga, má dha sá

Avaroh—re ni dha pa ma, pa ga, re sa

Bhavana Pancham (भावना पंचम)

6th Upraga out of 8 types of Upragas as described in Sangeet Ratnakar.

Bhavani (भावनी)

4th type of Bhasha raga out of various types of Bhasha ragas as described in Sangeet Ratnakar.

Bhavini (भाविनी)

2nd Bhasha raga out of 3 types of Bhasha ragas originated from Malav Pancham raga as described in Sangeet Ratnakar.

Bhavkri (भावक्री)

1st Kariyang raga out of 12 types of Kriyang ragas as described in Sangeet Ratnakar.

Bhimpalasi (भीमपलासी)

It is one of the raga of Kafi thata. Rishabh and Dhaivat are not used in aroh, thus it is an Audav-Sampuran raga. Vadi is Madhyam and Samvadi is Shadaj. The time of singing is the third part of the day. This raga has been described in Lakshya Sangeet. The Gandhar and Nishad are used in a typical vibrating,manner which is the speciality of this raga.

Aroh—ni sa ga ma, pa, ni sá

Avaroh—sa ni dha pa, ma ga re sa

Bhinna (भिन्न)

2nd type of Geeti out of five types of Geetis as described in Sangeet Ratnakar.

Bhinna Geeti (भिन्न गीति)

Bhinna geeti is a style, sung with the use of complicated, sweet and pleasant Gamak. Five types of Bhinna Geeti originated from Bhinna are: Bhinna Shadaj, Bhinna Pancham, Bhinna Kaishik, Bhinna Tan and Bhinna Kaishik Madhyam.

Bhinna Kaishik (भिन्न कैशिक)

It is 3rd type of Geeti out of five types of Geetis originated from Bhinna Geeti.

Bhinna Kaishik Madhyam (भिन्न कैशिक मध्यम)

It is the last type of Geeti out of five types of Geetis originated from Bhinna Geeti.

Bhinna Pancham (भिन्न पंचम)

It is the 5th Gram raga out of Gram ragas as described in Sangeet Ratnakar.

It is also the 2nd Janya raga of Gan Murti melakarta of Carnatic music.

Bhinna Panchami (भिन्न पंचमी)

5th Bhasha raga out of 9 types of Bhasha ragas originated from raga Hindol as described in Sangeet Ratnakar.

Bhinna Shadaj (भिन्न षडज)

1st Janya raga out of three Janya ragas originated from Dhanuka Mela as described in Raga Lakshan. In Hindustani music, it is

a raga of Bilawal thata. Its Jati is Audav. Vadi and Samvadi swars are Madhyam and Shadaj. Rishabh and Pancham are not used. The time of singing is the mid night.

Aroh—sa ga, ma, dha ni så

Avaroh—så, ni dha, ma ga, sa

Bhinna Tana (भिन्न तान)

It is the 4th type of Geeti out of five types of Geetis originated from Bhinna Geeti.

Bhinna Valita (भिन्न वलिता)

2nd Bhasha raga out of two Bhasha ragas originated from Takka Kaishik raga as described in Sangeet Ratnakar.

Bhuchchika (भुच्चिका)

13th Upanga raga out of 20 types of Upanga ragas as described in Sangeet Ratnakar. This has become extinct these days.

Bhujangini (भुजंगिनी)

3rd Janya raga out of 16 Janya ragas originated from Chakravak Mela karta of Carnatic music.

Bhupal (भूपाल)

2nd Janya raga out of 10 Janya ragas originated from Hanumat Todi as described in Raga Lakshan.

Bhupal Pancham (भूपाल पंचम)

The last Janya raga out of two Janya ragas of Jhalvarali melakarta of Carnatic music as described in Raga Lakshan.

Bhupal Todi (भूपाल तोडी)

This raga has been considered as one of the ragas of Bhairavi thata. Madhyam and Nishad are not used in this raga, thus it is an Audav raga, Vadi is Dhaivat and Samvadi is Gandhar. Komal Gandhar, Komal Dhaivat and Komal Nishad are used in this raga and the time of singing is the morning. It appears from its name that it is a variety of Todi raga but it is considered under the Bhairavi thata, because tivra madhyam is not used in this raga which is an essential note of Todi thata. This raga has come into vogue by using the Komal notes of raga Bhupali. Its form and style is like Todi raga, that is why it is known as Bhupal Todi. It is not a very ancient raga. Bilaskhani Todi is its similar raga.

Aroh—sa *re*, *ga*, pa *dha* sá

Avaroh—sá *dha* pa, *ga*, pa ga re sa

Bhupali (भूपाली)

One of the ragas of Kalyan thata in which Madhyam is not used. Bhupali is an audav raga due to non-use of Madhyam and Nishad. The time of singing is the first part of the night. Vadi is Gandhar and Samvadi is Nishad. This is an easy and popular raga. The description of this raga is given in Lakshya Sangeet.

Aroh—sa re ga pa, dha sá

Avaroh—sá, dha pa, ga re sa

Bhushavali (भूषावली)

Ist Janya raga out of five types of Janya ragas

of Vachaspati melakarta as described in Raga Lakshan.

Bihag (बिहाग)

Raga Bihag is one of the ragas of the Bilawal thata. All the Shuddh notes are used in this raga. Rishabh and Dhaivat are not used in its aroh, thus it is an Audav Sampurna raga. Tivra Madhyam is also used and it is considered that without its use, this raga seems very drab. Due to the use of Tivra madhyam, some scholars consider it a raga of Kalyan thata. These days the use of both the Madhyams is in practice. It is raga of Shringar rasa.

Aroh—sa ga, ma pa, ni sá

Avaroh—sá ni dha pa, ma ga, re sa

Bihagda (बिहागड़ा)

20th Janya raga out of 23 Janya ragas originated from the Dheer Shankara Bharan melakarta as described in Raga Lakshan.

In Hindustani music, this raga is considered one of the ragas of the Bilawal thata. It is a Shadav-Sampurna raga in which both the Madhyams are used but Rishabh is not used in its Aroh. Vadi is Madhyam and Samvadi is Shadaj. The time of singing is the first part of night.

Aroh—sa ga, ma pa, dha ni, sá

Avaroh—sa *ni* dha pa, ma ga re sa

Bilahari (बिलहारी)

13th Janya raga out of 23 types of Janya

ragas as described in Sangeet Ratnakar.

Bilaskhani Todi (बिलासखानी तोड़ी)

A raga of the Bhairav thata. It is believed that the youngest son of Tansen, Bilas Khan invented this raga. Vadi is Dhaivat and Samvadi is Gandhar. The time of singing is the morning. Madhyam and Nishad are weak notes of this raga and only Shuddh Madhyam is used. The improvisation is done mainly in Mandra and Madhya Saptak. This raga has been described in Raga Lakshan.

Aroh—sa re, ga ma ga, pa, dha, ni så

Avaroh—så ni dha ma, ga ma ga re sa

Bilawal (बिलावल)

It is an Ashray raga of Bilawal thata. It is a Sampurna raga. Vadi swar is Dhaivat and Samvadi is Gandhar. Time of singing is the first part of the night. All the Shuddh notes are used in this raga and Gandhar and Nishad are used in traverse or Vakra manner. But when Komal Nishad is used along with Dhaivat then this raga is known as Alhaiya Bilawal. Alhaiya Bilawal is more popular than raga Bilawal. In practice raga, Bilawal is sung by not using Madhyam. (see Vilawal for more details)

Brihannat (बृहन्नाट)

The last male raga out of 6 male ragas as described in Sangeet Darpan under Raga Ragini system.

Brihatsandi (बृहत्सांडी)

22nd Janya raga out of 35 types of Janya ragas originated from Hari Kambhoji Melakarta of Carnatic music.

Chaiti Gauri (चैती गौरी)

It is the 3rd Janyamela out of 23 Janyamelas originated from Gauri mela as described in Rega Tarangini. This raga is not common these days.

Chakravak (चक्रवाक)

16th mela out of 36 melas having Shuddha Madhyam, as described by Pandit Venkatamukhi.

Chakraval (चक्रवाल)

16th mela out of 36 melas having Shuddha Madhyam as described in Raga Lakshan.

Chalnat (चलनाट)

Name of 36th mela having Shuddha Madhyam according to Pandit Venkatamukhi.

Chamara (चामर)

Name of the 20th mela out of 36 melas having Tivra Madhyam acording to Pandit Venkatamukhi.

Chanchal Sar (चंचल सार)

One of the ragas of the Malhar raga. This raga has become uncommon these days.

Chandra Jyoti (चन्द्र ज्योति)

It is the 2nd Janya raga out of the two Janya

ragas originated from Pavani mela of Carnatic music.

Chandra Kant (चन्द्रकान्त)

It is one of the raga of Kalyan thata. Madhyam is not used in its Aroh, thus its jati is Shadav-Sampurna. Its vadi is Gandhar and samvadi is Nishad. The time of singing is the first part of night.

Aroh—sa re ga pa, dha ni sá

Avaroh—sá ni dha pa, má ga re sa

Chandni Kedar (चांदनी केदार)

The description of this raga is not available in the olden texts. This is a variety of raga Kedar. In place of Shuddha Madhyam as is used in raga Kedar, Komal Nishad and Tivra Madhyam are used in Chandni Kedar and these are the prominent notes of this raga. On the basis of this alteration, this raga has become popular these days. It is supposed to be a modern raga since this raga has not been mentioned in the olden texts. The use of Tivra Madhyam and Komal Nishad in raga Chandni Kedar has been mentioned in Lakshya Sangeet.

Chandra Kauns (चंद्र कौन्स)

This raga is one of the ragas of Bhairavi thata. Gandhar and Dhaivat are Komal in this raga. Rishabh and Pancham are not used in this raga, thus it is an Audav raga, Vadi swar is Madhyam and Samvadi is Shadaj. The time of singing is the midnight. Malkauns raga is similar to this raga. Its form is like the form

of raga Madhuwanti and its evolution is considered to be from the raga Malkauns in which Shuddha Nishad is used instead of Komal Nishad, thus, this raga cannot be categorized under any of the thata.

Aroh—sa *ga*, ma, *dha*, ni sá

Avaroh—sá ni *dha* ma, *ga*, ma *ga*, sa

Chandra Shekhar (चन्द्र शेखर)

Name of the 4th son raga out of 8 son ragas of raga Bhairav. It has been described in Raga Nirupan.

Chapghantarav (चाप घण्टारव)

Name of last Janya raga out of 28 Janya ragas originated from Nat Bhairavi melakarta of Carnatic music.

Chaturangini (चतुरंगिणी)

It is the name of the 30th mela having Shuddha Madhyam according to Pandit Venkatamukhi.

Chhaya (छाया)

Name of 8th type of Bhasha raga out of 18 Bhasha ragas. It is a very uncommon raga. A popular raga of Hindustani music is known as Chhaya Nat which is supposed to be the mixture of raga Chhaya and raga Nat. But this Chhaya raga is quite different. Because of an unpopular raga the correct form of this raga cannot be ascertained.

Chhaya Gaul (छाया गौल)

It is the 11th Janya mela out of 15 Janya ragas originated from Gaul mela.

Chhaya Todi (छाया तोड़ी)

It is the 7th raga out of 20 types of Upanga ragas as described in Sangeet Ratnakar. This is not popular these days.

Chhaya Nat (छाया नट)

It is one of the raga of Kalyan thata. Its jati is Sampurna but the use of all the notes is in a complicated (Vakra) manner. In its aroh, Nishad is used sparingly. Vadi is Pancham and Samvadi is Rishabh. Both the Madhyams are used. Tivra Madhyam is used in avaroh. The time of singing is the first part of the night.

Aroh—sa, re, ga ma pa, ni dha sa

Avaroh—sâ ni dha pa, má pa dha pa, ga ma re sa

Chhayalag Raga (छायालग राग)

All ragas have been classified into three categories according to the texts of medieval period. These are Shuddha, Chhayalag and Sankirn ragas. Chhayalag ragas are those ragas on which the shadow of other ragas can very easily be recognized. Chhayalag ragas have the combination of one or two other ragas.

Chhayavati (छायावती)

It is the name of the 10th Janak mela having Shuddha Madhyam.

This mela has been described in Chaturdandi Prakashika.

Chhevati (छेवाटी)

It is the name of 8th raga out of 9 ragas originated from Hindol as described in Sangeet Ratnakar. This raga is not popular these days.

Chitrambari (चित्राम्बरी)

It is the 30th mela out of 36 melas having Tivra Madhyam according to Pandit Venkatamukhi.

Chudamani (चूड़ामणि)

It is the 32nd mela out of 36 melas having Shuddh Madhyam according to Pandit Venkatamukhi.

Darbari Kanhara (दरबारी कान्हड़ा)

It is a popular raga of Asawari thata. It is believed that Mian Tansen invented this raga. He presented this raga in the Darbar (court) of king Akhar hence is known as Darbari Kanhara. Vadi swar is Rishabh and Samvadi is Pancham. Gandhar of this raga is used in a peculiar style and is Andolit. This raga is sung at midnight. This raga's form becomes clear in mandras and madhya saptak.

Aroh—<u>ni</u> sa re *ga re* sa, ma pa, <u>*dha*</u> ni sâ

Avaroh—sâ, <u>*dha*</u> <u>*ni*</u> pa, ma pa, <u>*ga*</u>, ma re sa

Deshkar (देशकार)

Deshkaar is one of the ragas of Bilawal thata. Madhyam and Nishad are not used in this raga thus it is an Audav-raga. Vadi swar is Dhaivat and Samvadi is Gandhar. Time of singing is the second part of the day. Raga

Deshkar and raga Bhupali are Samprakrit ragas so should be sung with great care otherwise it will look like Bhupali. It is an Uttarang raga and as such pause or Nyas should be done on Dhaivat. This type of usage separates it from raga Bhupali.

Aroh—sa re ga, pa, dha, sá

Avaroh—sá, dha, pa, ga pa dha pa, ga re sa

Desi (देसी)

Desi raga is one of the ragas of Asawari thata. Gandhar and Dhaivat are not used in its Aroh, thus it is an Audav-Sampurna raga. Pancham is vadi swar and Rishabh is samvadi swar. The time of singing is the second part of the day. Some use only Shuddha Dhaivat but others use both the Dhaivat in this raga. It is advisable that its elaboration be done like Sarang ang in its Purvang and like Asawari ang in its Uttarang. Pandit Lochan and Hridaya Narayan Dev have described this raga as Desi Todi.

Aroh—sa re ma pa ni sá

Avaroh—sá ni dha pa ma gg re sa

Dev Gandhar (देव गन्धार)

This raga is considered as one of the ragas of Asawari thata. It is a Sampurna raga. Vadi is Dhaivat and Samvadi is Gandhar. The time of singing is the second part of the day. Earlier both the Gandhars were used is this raga, so it was known as Dwi Gandhar but later on its distorted version came into use and now is known as Dev Gandhar. It is an Uttarang

raga, its elaboration is done in Madhya and Tar saptak. Raga Asawari and raga Jaunpuri are its similar ragas.

Aroh—sa gg ma pa ni sá

Avaroh—sá ni dha pa ma gg re sa

Dhakka (ढक्का)

It is the last Janya raga out of three Janya ragas originated from Dhenuka melakarta as described in Raga Lakshan.

Dhakka is also a folk percussion instrument similar to Daphali.

Dhanashri (धनाश्री)

It is a raga of the Kafi thata. Rishabh and Dhaivat are not used in its Aroh, thus it is a Audav-Sampurna raga. This is an important raga of Kafi thata. This is a traditional raga and has been popular since many centuries. The time of singing is the last part of the day.

Aroh—sa gg ma pa ni sá

Avaroh—sá ni dha pa ma gg re sa

Dhani (धानी)

One of ragas of the Kafi thata. Rishabh and Dhaivat are not used in this raga, thus it is an Audav-Audav raga. Vadi is Gandhar and Samvadi is Nishad. The time of singing is evening.

Aroh—sa gg ma pa ni sá

Avaroh—sá ni pa, ma gg, sa

Dharamvati (धर्मवती)

It is the 23rd mela out of 36 melas having Tivra Madhyam as described in Raga Lakshan.

Dhatu Vardhini (धातु वर्धिनी)

It is the 32nd mela out of 36 melas having Tivra Madhyam as described in Raga Tarangini.

Dhawalambari (धवलाम्बरी)

It is the 13th mela out of 36 melas having Tivra Madhyam as described in Raga Lakshan.

Dhaalang (धवलांग)

It is the 13th mela out of 36 melas having Tivra Madhyam according to Pandit Venkatamukhi in Chaturdandi Prakashika.

Dhenuka (धेनुका)

It is the name of 9th mela out of 36 melas having Shuddh Madhyam as described in Raga Lakshan.

Dheer Shankra Bharan (धीर शंकरा भरण)

It is the name of 29th mela out of 36 melas having Shuddha Madhyam according to Pandit Venkatamukhi.

Divya Mani (दिव्यमणी)

It is the 12th mela out of 36 melas having Tivra Madhyam according to Pandit Venkatamukhi

Dombkri (डोम्बक्री)

It is the name of first Bhasha raga out of nine types of Bhasha ragas as described in Sangeet Ratnakar.

Fen Dyuti (फेनद्युति)

The name of 2nd mela raga out of 36 mela ragas having Shuddha Madhyam according to Pandit Venkatamukhi.

Gamak Kriya (गमक क्रिया)

It is one of the ragas originated from 17th melakartas having Tivra Madhyam out of 72 melas as described by Pandit Venkatamukhi.

Gaman Priya (गमन प्रिय)

It is the name of 7th melakarta out of 36 Melas having Tivra Madhyam as described by Pandit Venkatamukhi.

Gamanshram (गमनश्रम)

It is the name of 17th mela out of 36 melas having Prati Madhyam as described in Raga Lakshan.

Gan Murti (गान मूर्ति)

It is the name of the third mela out of 36 melas having Shuddha Madhyam as described in Raga Lakshan.

Gandhar Gatika (गांधार गतिका)

It is one of the 11 types of Bhasha ragas which were popular during the times of Pandit Sharang Dev.

Gandhari (गंधारी)

One of the ragas of the Asawari thata, in which Komal Gandhar, Komal Nishad and Komal Dhaivat are used. In Aroh, Gandhar is not used, thus it is a Shadav-Sampurna raga. The time of singing is mid-day. Raga Gandhari

is one of the 16 Bhasha ragas which were popular during ancient period. This raga has been described in Lakshya Sangeet.

Aroh—sa re ma pa, *dha ni* sā

Avaroh—sā *ni dha* pa, ma *ga re* sa

Ganga Tarangini (गंगा तरंगिणी)

It is the name of a Janya raga originated from the Gangeya Bhushini melakarta and has been described in Raga Lakshan.

Gangeya Bhushan (गांगेय भूषण)

It is the name of the 33rd mela out of 36 mela of Shuddha Madhyam as described in Raga Lakshan.

Gara (गारा)

It is a popular Shuddha raga originated from the Khamaj thata. It is of Sampuran Jati. Both Komal and Shuddha Gandhar are used in this raga but the Shuddha swars are used in Aroh and Komal in Avaroh, very tactfully. Vadi is Gandhar and samvadi is Shadaj. The time of singing is the second part of night. Elaboration of this raga is usually done in Mandra and Madhya Saptak. This raga has been described in Lakshya Sangeet

Aroh—sa re ga re, ga ma pa dha, ni sā

Avaroh—sā *ni* dha *ni*, pa ma ga *re*, *ga* re sa

Gaud (गौड़)

It is one of the ragas of the Kafi mela, which is not popular these days. It is a Sampurna

raga. The first part i.e. Purvanga of this raga is like raga Kanhara and second part i.e. Uttarang is like, raga Malhar. The scholars are of the view that with the combination of Kanhara and Malhar, this raga has come into existence.

Gaudi (गौड़ी)

It is one of the Bhasha ragas originated from the Bhasha ragas of raga Hindol. It was popular during medieval period.

It is also the name of third Geeti. This type of Gaudi geeti was sung in a particular manner in which the elaboration was done in all the three Sthanas along with the use of Gamak in a peculiar manner. It was the tradition to sing Gaudi geeti, but now this style has become extinct.

Gaud Malav (गौड़ मालव)

It is the fifth raga out of 6 ragas as described in the text of Ragarnav (for details see Malav Gaud).

Gaudi Malav (गौड़ी मालव)

It is one of the different types of Bhasha ragas. It has been described in Sangeet Ratnakar.

Gaud Malhar (गौड़ मल्हार)

It is a seasonal raga and is sung or played during rainy season. Two types of this raga are popular, one is the off-shoot of Khamaj thata and the other is of the Kafi thata. In both the types, both forms of Nishad are used, in one type Shuddha Gandhar is used thus is

placed under Khamaj thata while in other type Komal Gandhar is used and so placed under Kafi thata. Both these types are pleasant and popular. Its vadi swar is Shadaj. Nishad is used sparingly is Aroh, i.e. Alphatva of Nishad is exhibited in aroh.

Aroh—sa re ma pa dha sȧ

Avaroh—sȧ *ni* pa, ma pa *ga* ma, re sa

Gaud Sarang (गौड़ सारंग)

It is one of the ragas of varieties of the Kalyan thata. The time of singing has been assigned in the second part of the day. Its jati is considered Sampurna. Aroh is Vakra having all the swars and Avaroh is Sampurna. Both the Madhyam and Nishad are used in this raga. Vadi swar is Gandhar and Dhaivat is Samvadi. Shuddh Madhyam is the prominent note whereas tivra Madhyam is used sparingly in Aroh.

Aroh— sa ga re ma ga, pa má dha pa, ni dha sa

Avaroh— sȧ dha ni pa, dha má pa ga, ma re, pa re sa

Gaul (गौल)

It is the 5th ragini out of 18 raginis which are sung in the evening. Pandit Venkatamukhi has described it as the 5th Janak mela out of 18 Janak melas.

The description of ragini Gaul is given in Sangeet Parijat also. According to Pandit Ahobal, it is of Audav jati ragas in which ga dha are not used. This raga is not common

these days. Gaul has been mixed with other six main ragas such as Kedar gaul, Karnat gaul, Sarang gaul, Riti gaul, Narayan Gaul and Malav gaul. All these ragas have become uncommon these days. Even the clear description of these ragas are not available.

Gauri (गौरी)

This is an uncommon raga of Audav-Sampuran jati. Gandhar and Dhaivat are not used in Aroh. Vadi swar is Rishab and samvadi is Pancham. There is controversy over the thata of this raga. Due to the use of Angas of Bhairav and Poorvi, it is considered under both the thatas. While performing raga Gauri, the form of Kalingara of Bhairav ang and Shri of Poorvi ang are depicted. That is why this raga is placed under both the thatas. Tivra Madhyam is also used. The use of Nishad and Madhyam is strong in both the forms of raga Gauri. This raga has been described in Lakshya Sangeet, where the details of Bhairavang Gauri and Poorvi ang Gauri are given. The starting notes of raga Gauri are also described there.

Bhairav Ang

Aroh—sa re ma pa ni sȧ

Avaroh—sȧ ni *dha* pa, ma ga *re* sa

Poorvi Ang

Aroh— sa re pa má, pa ni sȧ

Avaroh— sȧ ni *dha* pa, ma, pa ga *re*, má ga *re* sa

Gauri Belavali (गौरी बेलावली)

It is the 7th mela out of 36 melas having Shuddha Madhyam according to Pandit Venkatamukhi.

Gauri Manohari (गौरी मनोहरी)

It is the name of 23rd mela out of 36 melas having Shuddha Madhyam according to Rag Lakshan.

Gayak Priya (गायक प्रिय)

It is the name of 13th mela out of 36 melas having Shuddha Madhyam as described by Pandit Venkatamukhi.

Geervani (गीरवाणी)

It is the name of 7th mela out of 36 melas having Tivra Madhyam as described by Pandit Venkatamukhi.

Geet Priya (गीत प्रिय)

It is the name of 27th mela out of 36 melas having Tivra Madhyam as has been described by Pandit Venkatamukhi.

Geeti (गीति)

The types of Gram ragas which were popular during the times of Pandit Sharang Dev were known as Geeti. He has described five types of Geetis-Shuddha, Bhinna, Gaudi, Vesara and Sadharani.

Ghanta Rava (घण्टा रव)

It is one of the 8 types of Ragang ragas as described in Sangeet Ratnakar.

Golli (गोल्ली)

Name of Bhashang raga which was popular during medieval times.

Gopika Vasant (गोपिका वसंत)

It is a popular raga of Carnatic music and was popularised in Hindustani classical music by Pandit Krishna Narayan Ratanjankar. It has originated from the Asawari mela. Rishabh is not used in this raga, thus its jati is Shadav-Shadav. The time of singing is the first part of the night. Vadi swar is Shadaj and Samwadi swar is Pancham. The form of first half of this raga is like that of Kafi and the second half is like that of Malkauns.

It could have also been placed under Bhairavi thata due to the use of Komal Gandhar, Dhaivat and Nishad but its form is more near to Asawari. Due to its style of elaboration, it has been placed under the Asawari thata. There is a beautiful blend of raga Jaunpuri and raga Malkauns in this raga.

Aroh—sa *ga* ma pa *dha* ni sà

Avaroh—sà *ni dha* pa ma *ga* sa

Gorakh Kalyan (गोरख कल्याण)

This raga is considered as one of the ragas of Khamaj thata. Gandhar and Pancham are not used in its Aroh and Gandhar in Avaroh, thus it is an Audav-Shadav raga. Vadi is Shadaj and Samwadi is Madhyam. Time of singing is the second part of night.

It seems that it is one of the ragas of the Kalyan thata due to its name, but there is no similarity to the Kalyan thata in this raga, so some scholars say that its name should only be as Gorakh. It is a mixture of Durga and Bageshwari ragas. It is a Purvang raga and its

form becomes more clear in the alap done in Mandra Saptak.

Aroh—sa re ma dha ni dha sâ

Avaroh—sâ ni, dha pa ma, re sa

Gram Raga (ग्राम राग)

Pandit Sharang Dev has described 30 types of Gram ragas in Sangeet Ratnakar. Other scholars of medieval period had described five Gram ragas originated from five Geetis which were known as Shuddha, Bhinna, Gaudi, Vesara and Sadharani. Pandit Sharang Dev has described these Gram ragas on the basis of these five Geetis. According to him there are seven Gram ragas of Shuddh Geeti, five Gram ragas of Bhinna Geeti, three Gram ragas of Gaudi Geeti, eight Gram ragas of Vesara Geeti and seven Gram ragas of Sadharani Geeti. The names of these Gram ragas have been given in Sangeet Ratnakar which follows :

1. Shuddha Geeti- Shadaj Gram, Madhyam gram, Shuddha Kaishik, Shuddha Pancham, Shuddha Kaishik Madhyam, Shuddha Sadharit and Shuddha Shadav are seven gram ragas.
2. Bhinna Geeti- Bhinna Shadaj, Bhinna Pancham, Bhinna Kaishik, Bhinna Tan and Bhinna Kaishik Madhyam are five gram ragas.
3. Gaudi Geeti-Gaud Kaishik, Gaud Pancham and Gaud Kaishik Madhyam are three gram ragas.

4. Vesara Geeti- Sauveer, Takk, Vott, Malav Kaishik, Takk Kaishik, Hindol, Malav Pancham and Vesara Shadav are eight gram ragas.
5. Sadharani Geeti- Roop Sandhar, Shakk, Bhamman Pancham, Nat, Gandhar Pancham, Shadaj Kaishik and Kukubh are seven gram ragas

Gunakali (गुणकली)

It is one of the ragas of the Bhairav thata. Rishabh and Dhaivat are used as Komal, Gandhar and Nishad are not used in this raga, thus it is an Audav raga. Vadi is Dhaivat and Samvadi is Rishabh. Time of singing is the first part of the day. It is a raga of Bhairav ang which is sung or played during Sandhi Prakash time of morning. Though it is an Uttarang raga, yet it is mostly sung in Purvang and while doing so its form becomes more clearer.

Aroh—sa re ma pa dha sâ

Avaroh—sâ dha pa ma re sa

Gurjari (गुर्जरी)

It is the name of one of the Bhasha ragas originated from Malav Kaushik raga which was popular during medieval period. These days a type of Todi raga known as Gurjari Todi is popular.

Gurjari Todi (गुर्जरी तोड़ी)

It is a popular raga and the description is found under the Malav Gaud mela and Bhairav mela in the medieval texts. Some varieties like the Maharashtra Gurjari and Dravida

Gurjari have been described by Pandit Sharang Dev. The scholars of Hindustani Sangeet Paddhati have categorized Gurjari Todi under Todi thata. It is a popular raga among the artists. Pancham is not used in this raga and thus its jati is Shadav-Shadav. Rishabh, Gandhar and Dhaivat are Komal in this raga and Tivra Madhyam is used. The time of singing is the 2nd part of the day. It is more popular than other varieties of Todi like Mian ki Todi. Its description has been given in Abhinav Raga Manjari and Raga Chandrika Sar.

Aroh—sa re ga má, dha ni sà

Avaroh—sà ni dha má, ga re, ga re sa

Hamir (हमीर)

This is one of the ragas of the Kalyan thata. Both the Madhyam and Nishad are used in this raga. It is a Sampurna raga but Rishabh and Nishad are used in a traverse manner. Vadi is Dhaivat and Samvadi is Gandhar. The time of singing is the first part of night. It has been described in Lakshya Sangeet.

Aroh—sa re sa, ga ma dha, ni dha, sà

Avaroh—sà ni dha pa, má pa dha pa, ga ma re sa

Hans Kinkini (हंस किंकिणी)

It is believed that Maharaja of Jaipur popularized this raga. It has been mentioned in the text of Sangeet Sar that Komal Rishabh and Komal Dhaivat are used in this raga i.e. its form is like Bhairav thata of these days.

The reference about this raga is not available in the texts of medieval period. Its form is like the ragas of Kafi thata, thus it is placed under the Kafi thata. Rishabh and Dhaivat are not used in its Aroha, thus it is of Audav-Sampurna jati. Vadi is Pancham and Samvadi is Shadaj. The time of singing is the third part of the day. Shuddh Gandhar is used in its Aroh whereas Komal Gandhar is used in Avaroh. Dhanashri ang is prominent in this raga.

Aroh—sa ga, ma pa, ni sa

Avaroh—sà ni dha pa, ma pa ga, ma ga re sa

Hans Nada (हंस नाद)

4th Janya raga originated from Nitimati mela karta of Carnatic music. It has been described in Raga Lakshan.

Hanumat Todi (हनुमत तोड़ी)

It is the name of 8th melakarta out of 36 mela kartas having Shuddha Madhyam in Carnatic music. This raga is like Bhairavi raga of Hindustani music.

Hari Kambhoji (हरि काम्भोजी)

22nd melakarta out of 36 melakartas having Shuddh Madhyam of Carnatic music is known as Hari Kambhoji.

Hari Nat (हरि नाट)

It is the 3rd Janya raga out of 22 types of Janya ragas originated from Dheer Shankara Bharan melakarta of Carnatic music. This has been described in Raga Lakshan.

Harsh Puri (हर्ष पुरी)

It is the 4th Bhasha raga out of 13 types of Bhasha ragas originated from Malav Kaushik, as has been described in Sangeet Ratnakar.

Hasta Swar Varati (हस्त स्वर वराटी)

5th Upanga raga out of 27 types of Upanga ragas as has been described in Sangeet Ratnakar. It has become extinct these days.

Hat Kambari (हाट काम्बरी)

Name of 13th melakarta out of 36 types of melakartas having Shuddh as Madhyam as described by Pandit Venkatamukhi in Chaturdandi Prakashika.

Hejujji (हेजुजी)

It is the name of first Janya raga out of five types of Janya ragas originated from Gayak-Priya melakarta of Carnatic music as has been described in Raga Lakshan.

Hem Kalyan (हेम कल्याण)

It is a raga of the Kalyan thata. Nishad is not used in this raga, thus it is a Shadav-Shadav raga. Vadi is Shadaj and Samvadi is Pancham. The time of singing is the first part of night. The elaboration of this raga is mostly done in Mandra and Madhya Saptak. This raga has been desribed in Lakshya Sangeet.

Aroh—sa re ga, pa, sa

Avaroh—sa dha pa, ga re sa

Hemant (हेमन्त)

Hemant (autumn season) is the name of one

of the six seasons. The ragas of Indian music are associated with the seasons. Hemant is also one of them which is also known as Hemant-Kalyan. These days it is popular by the name of Hem Kalyan.

Hindol (हिण्डोल)

A raga of the Kalyan thata. Rishabh and Pancham are not used in this raga. It is an Uttarang raga. Vadi is Dhaivat and Samvadi is Gandhar. The time of singing is the first part of the day. Nishad is used in a traverse manner. The use of Gamaks in this raga is very pleasing. The specific use of Meend from Tar Shadaj to Dhaivat and from Gandhar to Shadaj makes the form of the raga more clear.

It is also the name of the 16th Janya raga out of 28 types of Janya ragas originated from Nat Bhairavi melakarta of Carnatic music as has been described in Raga Lakshan.

Aroh—sa ga, má dha ni dha sá

Avaroh—sá ni dha, má ga, sa

Hindol Bahar (हिन्डोल बहार)

It is a mixed (mishra) raga. In its Aroh, raga Hindole and in its Avaroh raga Bahar is mixed. Both the ragas are so mixed that it becomes a very pleasing raga.

Hindol Vasant (हिन्डोल वसंत)

It is one of the Janya ragas of Nat Bhairavi melakarta of Carnatic music. It has been described in Raga Lakshan.

It is also a popular mixed raga in Hindustani music in which raga Hindol and raga Vasant are mixed.

Husseni (हुसैनी)

21st Janya raga out of 23 types of Janya ragas originated from the Kharhar Priya melakarta of Carnatic music as has been described in Raga Lakshan.

Iman (इमान)

Raga Yaman is also known as raga Iman. (see Yaman for details).

Iman Kalyan (इमान कल्याण)

It is also known as Yaman Kalyan. It is a variety of raga Yaman in which both the Madhyams are used. (see Yaman for details).

Jaganmohan (जगन्मोहन)

It is the second mela out of 36 melas having Tivra Madhyam according to Pandit Venkatamukhi.

Jaijaiwanti (जैजैवन्ती)

It is a raga of the Khamaj thata. All the notes are used in this raga, thus it is a Sampurna jati raga. Vadi swar is Rishabh and Samvadi is Pancham. Both the forms of Gandhar are used. The time of singing is the second part of the night. This raga is sung according to Sorath Ang. The combination of Pancham and Madhyam of Madhya Saptak is very pleasing in this raga.

Aroh—sa re, ga ma pa, ni sâ

Avaroh—sâ ni dha pa, dha ma, re ga re sa

Jait Kalyan (जैत कल्याण)

One of the ragas of the Kalyan thata. Madhyam and Nishad are not used, thus it is an Audav raga. Vadi swar is Pancham. The combination of ga-pa is very melodious in this raga. In the same manner when ga-dha is used in its Aroh it becomes very enchanting. Rishabh is the weak note of this raga. The time of singing is the first part of the night.

Aroh—sa re ga pa dha sâ

Avaroh—re sâ, dha pa, ga re sa

Jait Raga (जैत राग)

This raga has been considered as one of the ragas of the Marwa thata. Madhyam and Nishad are not used in this raga, thus it is an Audav raga. Vadi is Pancham and Samvadi is Shadaj. The time of singing is the evening. It is a Sandhi Prakash raga.

Raga Jait originated from Marwa thata is of three types.

(i) Jait raga in which Komal Rishabh is used.

(ii) Jait raga in which both the Rishabh and both the Dhaivat are used.

(iii) Jait raga in which Komal Rishabh and Tivra Madhyam are used.

Out of these three types, the first type of Jait raga is the most popular. It is a mixture of Jait and Kalyan raga. The combination of ga-pa is used quite often. It is also a Parmel Praveshak raga.

Aroh—sa re ga pa, dha pa, sá

Avaroh—sá pa dha, pa ga re sa

Jait Shree (जैत श्री)

It is the third Janya raga out of five Janya ragas originated from Shuddha Ramkri mela. This raga is a popular raga of Carnatic music.

In Hindustani music, this is considered a raga of the Purvi thata. According to its style in Hindustani Paddhati, it is an Audav Sampurna raga because Rishabh and Dhaivat are not used in its Aroh. Vadi swar is Gandhar and Samvadi is Nishad. The time of singing is evening. The description of this raga has been given in Lakshya Sangeet.

Aroh—sa, ga má pa ni sá

Avaroh—sá ni, dha pa, má ga re sa

Jaldhar Kedar (जलधर केदार)

This raga is considered as one of the ragas of the Bilawal thata. Gandhar and Nishad are not used in this raga, thus it is an Audav raga. Vadi is Madhyam and samvadi is Shadaj. It is one of the varieties of raga Kedar as is clear from its name. It is a beautiful mixture of Kedar and Malhar ragas. Some scholars use Nishad in this raga and they consider it as a Shadav raga.

Aroh—sa re, sa ma, ma pa, dha sá

Avaroh—sá dha pa ma, re sa

Janak Raga (जनक राग)

The parental raga. (see also Adi raga, Upraga).

Janyamela (जन्यमेल)

The 72 melas described by Pandit Venkatamukhi in Chaturdandi Prakashika, and in the text of Raga Lakshan are known as Janyamela because of the ragas being originated from these melas.

Jaunpuri (जौनपुरी)

Jaunpuri raga is considered as one of the ragas of the Asawari thata. It is believed that this raga was invented by Sultan Hussain Shirkey of Jaunpur. Vadi swar of this raga is Dhaivat and Samvadi is Rishabh. The time of singing is the second part of the day. Asawari ang is more apparent in this raga. It is a very appealing and popular raga. Raga Turushka Todi which has been described in the olden texts is popularly known as Jaunpuri. This is believed by some scholars. Some scholars think that it is a mixture of ragas Asawari and Madhyamad Sarang. But others think it a mixture of Gandhari and Asawari.

Aroh—sa, re ma, pa dha, ni, sá

Avaroh—sá, ni dha, pa, ma ga, re sa

Jayantsen (जयन्तसेन)

A Janya mela raga originated from Shree mela of Carnatic music. It is a Sampuran jati raga.

Jhankar Dhwani (झंकार ध्वनि)

It is the name of 19th mela out of 36 melas having Shuddha Madhyam according to Pandit Venkatamukhi.

Jheelaph (झीलफ़)

It is a modern raga of the Asawari thata in which vadi is Dhaivat and it is a Sampurna raga. It is a mixture of the Jaunpuri and Khat ragas. It is a morning raga and its form becomes more clear in its Uttarang. Some scholars consider it under the Bhairav mela and they do not use Rishabh and Nishad swaras in this raga. Thus it is a controversial raga as far as its form is concerned.

Bhairav thata

Aroh—sa ga ma pa *dha* sá

Avaroh—sá dha pa ma ga sa

Asawari thata

Aroh—sa re *ga* ma, pa *dha ni* sá

Avaroh—re sá *ni dha*, pa, *ga* pa, ma *ga* re sa

Jhinjhoti (झिन्झोटी)

This is one of the ragas of the Khamaj thata. It is of Sampurana jati. In Aroh of this raga, Shuddha Nishad is used sparingly but mostly Komal Nishad is used. Gandhar is vadi swar and Nishad is samvadi. This raga is clearly depicted through Mandra and Madhya saptaks. It is sung during the night.

Aroh—sa re ga ma, pa, dha, *ni* sá

Avaroh—sá ni dha pa, ma ga re sa

Jivantika (जीवन्तिका)

It is the 12th mela out of 36 melas having Tivra Madhyam according to Pandit Venkatamukhi.

Jyoti (ज्योति)

32nd mela out of 36 melas having Tivra Madhyam as described by Pandit Venkatamukhi in Chaturdandi Prakashika.

Kafi (काफ़ी)

It is one of the ten Janak thatas of Hindustani music according to Pandit Bhatkhande. It is a Janya raga of the Kafi thata and is very popular and suitable for light music. It is a very sweet raga having all the seven notes and thus is a Sampurna jati raga. It can be sung in any part of the day. Sometimes, in order to make it more pleasant, singers use Shuddha Gandhar and Shuddha Nishad along with Komal Gandhar and Komal Nishad. All the artists like this raga.

It is believed that this raga became popular during medieval period. In Carnatic music, the Kharhar Priya raga is like the Kafi raga of Hindustani music.

Aroh—sa re *ga*, ma, pa, dha *ni* sá

Avaroh—sá *ni* dha, pa, ma *ga*, re sa

Kakubh Bilawal (काकुभ बिलावल)

It is one of the ragas originated from the Shuddha thata Bilawal. It is a morning raga, vadi is Madhyam and Samvadi is Shadaj. This raga is sung according to Bilawal ang. Both the Nishad are used i.e. Komal and Shuddh which is accepted by the scholars.

There is controversy regarding the origin of this raga. According to Pandit Lochan, it is a mixture of Kedar, Purvi and Bilawal ragas.

Pandit Ahobal is of the opinion that it is a raga in which Dhaivat and Tivra Gandhar are not used and the Vadi is Pancham. Other scholars say that it is a mixture of Jajjaiwanti, Alhaiya Bilawal and Jhinjhoti.

Aroh—sa re ga ma pa dha ni så

Avaroh—så, ni dha pa ma ga, re sa

Kalavati (कलावती)

For the last 10-15 years, young artists are performing this raga and are trying to popularize it. Raga Kalavati has not been mentioned in Chaturdandi Prakashika, Raga Lakshan or any other treatise of music. It is a modern raga of Audav jati having five notes. Rishabh and Madhyam are not used in this raga. The artists enjoy to perform this raga because it can create the desired atmosphere and is liked by the audience.

Aroh—sa ga pa dha, ni dha pa, dha så

Avaroh—så ni dha pa, ga pa, dha pa, ga sa

Kalingara (कालिंगड़ा)

It is one of the ragas of the Bhairav thata. It is a Janya raga of Hindustani music. Rishabh and Dhaivat are used in this raga in the same manner as is used in raga Bhairav but the difference being that in raga Kalingara, it is not used as andolit. It is a simple and easy raga. The time of singing is the early morning. Vadi is Pancham and Samvadi is Shadaj.

Aroh—sa re ga ma, pa, dha, ni så

Avaroh—så ni dha pa, ma ga, re sa

Kalyan (कल्याण)

It is a popular raga of Hindustani music and the time of singing is evening.

It has been described in all the important books of Indian music of ancient, medieval and modern period. There are four types of Kalyan ragas viz. Shuddha Kalyan, Hem Kalyan, Khem Kalyan and Yaman Kalyan. Many other ragas such as Pina Kalyan. There is a popular raga namely Yamuna Kalyan in Carnatic music. Another type of Kalyan is Gorakh Kalyan but its description is not available in the authoritative books on music.

Kalyani (कल्याणी)

The last mela and thata out of 18 melas as described by Pandit Venkatamukhi.

Kambal (कम्बल)

A special type of jati raga was known as Kambal. Pandit Sharang Dev has described the term Kambal as a jati in which Pancham is used as Grah, Nyas and Upnyas. Rishabh is used extensively but Dhaivat and Gandhar are used sparingly having Shadaj as Nyas swar.

Kambhoji (कम्भोजी)

It is one of the twenty one types of Bhasha ragas described in Sangeet Ratnakar.

It is also one of the major 18 melas described by Pandit Venkatamukhi. According to him, it is the 10th mela out of the eighteen major melas.

Kamvardhini (कामवर्धिनी)

It is the 51st mela out of 72 melas of Carnatic music. Its form is like that of raga Puria Dhanashri of Hindustani music.

Kamod (कामोद)

It is one of the ragas originated from the Kalyan thata. Due to its peculiar style it has its own independent form. It is sung in the first part of night. Both the Madhyams are used in it and the other notes are used in traverse manner. Its prominent note Vadi swar is Pancham and Samvadi is Rishabh. Due to its Vakra gati, it is not an easy raga especially in Avaroh. Because of this peculiarity it is differentiated from raga Yaman and other ragas of Kalyan thata.

Aroh—sa re pa, má pa, dha pa, ni dha sá

Avaroh—sá ni dha, pa, má pa dha pa, ga ma re sa

Kandarp (कन्दर्प)

It is one of the 20 ragas described by Pandit Sharang Dev in Sangeet Ratnakar. This raga is not common these days.

Kanhara (कन्हाडा)

One of the 9 types of Bhasha ragas described by Pandit Sharang Dev. It was known as Karnat Bangal. In olden books like Raga Nirupan and Raga Tarangini, Kanhara word is not used. Instead, Karnat has been described in all the books of that time. It can be concluded that Kanhara was known as Karnat in those days. Though the form of Kanhara is quite different

from those ragas which were popular by the name of Karnat such as Karnat, Bangal Karnat, Karnati, etc., yet scholars are of the view that modern Kanhara is the same as Karnat of olden times. In Hindustani music, 18 types of Kanhara have been described but only 8-10 types are popular and the description of only these types are available in the books. Such as—Darbari Kanhara, Nayaki Kanhara, Suha, Sugharai, Adana, Shahana, Kaunsi Kanhara, etc. Mangal, Nag Dhwani, Kolahal, Mudrika and Hussaini Kanhara are not popular and ragas like Khamaj, Bageshwari, Sorathi, Jaijaiwanti and Gara Kanhara have their unique identity but are considered the types of Kanhara.

Scholars of different times have assigned differnt names to the types of Kanhara. According to Bhav Bhatt, there are fourteen types of Kanhara. Lochan has described many types of Kanhara and has also named the male and female types of Kanhara whereas in Raga Manjari, the form and style of Kanhara has been described quite differently from other books. It is a matter of research to go deep into the developmental process of raga Kanhara based on the development of swar and accordingly changing form of the raga. Kanhara has its own peculiarity in the use of ni - pa, ni dha *ni*-pa, ma pa, ga-ma, re, sa combination of notes. Scholars are of the view that Kanhara anga can only be identified in these ragas if these combination of notes are used in its peculiar form.

Kankambari (कनकांबरी)

It is the first mela Kankambari out of 72 mela according to Pandit Venkatamukhi.

Kankangi (कनकांगी)

It is the first melakarta out of the 72 melas of Carnatic music as has been described in Raga Lakshan. According to the description, it is the Shuddha mela of Carnatic music.

Kanta Mani (कान्ता मणि)

It is the 61st mela out of 72 melas of Carnatic music as described by Pandit Venkatamukhi.

Kapal (कपाल)

Pandit Sharang Dev has categorically mentioned that Kapal is a jati which originated out of the seven jatis of Shadaj Gram. The description about Kapal is not found in any other book. He has also described it in short. But this term cannot be ignored because Pandit Sharang Dev has described all the terms which were prevalent during his period. Pandit Sharang Dev has described seven types of Kapal according to the use of Grah, Ansh, Nyas, Upnyas, etc. They are Shadaji Kapal, Arshabhi Kapal, Gandhari Kapal, Madhayama Kapal, Panchami Kapal, Dhaivati Kapal, and Naishadi Kapal.

Karnat (करनाट)

A raga popular during medieval period. This raga is popular as raga Kanhara in Hindustani music. (see also Kanhara).

Kaushal (कौशल)

It is the 35th mela out of 36 melas having Tivra Madhyam as described by Pandit Venkatamukhi.

Kaushik (कौशिक)

It is one of the ragas out of twenty ragas as described in Sangeet Ratnakar.

Kaushik Kanhara (कौशिक कान्हड़ा)

Kaushik Kanhara or Kaunsi Kanhara though not an unpopular raga yet very few artists present this raga in its Shuddha form. This raga is of two types. The first type is of Kafi thata and the second is of Asawari thata. The scholars are of this view that the first type is the mixture of Bageshwari and Kanhara while the other type is the mixture of Malkauns and Kanhara. Both the types can be identified through the combination of notes used in both the ragas, in these types Vadi swar is considered as Madhyam and Samvadi as Shadaj. The time of singing of these ragas is mid-night. This raga has been described in Raga Lakshan.

Aroh—sa re ga ma, pa dha ni sâ

Avaroh—sâ ni dha pa, ma ga re sa

Kedar (केदार)

It is a traditional raga of Shankara Bharan mela but due to the use of Tivra Madhyam these days it has been classified under Kalyan thata ragas. Due to non-use of Gandhar and Rishabh, it is an Audav-Sampuran raga and is sung in the evening. Vadi is Madhyam and

Samvadi is Shadaj. Gandhar is used very sparingly in Avaroh. This raga has been described in Lakshya Sangeet.

Aroh—sa ma, ma pa, dha pa, ni dha, sá

Avaroh—sá, ni dha, pa, má pa, ga ma re sa

Kedar Gaul (केदार गौल)

It is the name of 28th mela out of 72 melas according to Pandit Venkatamukhi.

Khamaj (खमाज)

It is a popular and traditional raga. It has also been described in the medieval text. Its form is like that of Hari Kambhoji mela of Carnatic music. Rishabh is not used in Aroh so its jati is Shadav-Sampuran. Time of singing is the second part of night. The singers use both the Nishad very tactfully to make it more impressive. It is a popular and sweet raga which is liked by all. Its Vadi swar is Gandhar and Samvadi is Nishad. Its description is given in Raga Kalpadrum.

Aroh—sa re ga ma pa dha ni sá

Avaroh—sá *ni* dha pa ma ga re sa

Khambavati (खम्बावती)

This raga has been described in the medieval texts - Raga Tarangini and Hridya Kautuk. This raga has been mentioned as Kedar mela but in Hindustani Sangeet Paddhati, it is considered to be a popular raga of Khamaj thata. Rishabh is here in Aroh thus its Jati is Shadav-Sampuran. Shuddha Nishad is used

in Aroh and Komal Nishad in Avaroh. Vadi is Gandhar and Samvadi is Dhaivat. The time of singing is second part of night.

Main feature of the raga is

Aroh—sa re ga ma pa ni dha sá

Avaroh—sá *ni* dha pa, ma ga ma sa

Kharharpriya (खरहर प्रिय)

It is the name of 22nd mela out of 36 melas having Shuddha Madhyam, according to Pandit Venkatamukhi of Carnatic music. It is similar to raga Kafi of Hindustani music.

Khatraga (खटराग)

In Lakshya Sangeet, a raga has been described as Khatrag. It is an unpopular raga which has originated from Asawari Mela. Its time of singing is second part of the day. It is Sampurna jati raga. Dhaivat is vadi and Gandhar is samvadi. It is a complicated and difficult raga.

Aroh—sa re *ga* ma, pa, *ni dha* ni sá

Avaroh—sá *ni dha* pa, ma *ga* re sa

This is a proverb which means tension, anxiety, mismanagement and debate on baseless points or logic. In music, this is used to express the indecisive problems of music. The debate on such problems is called Khatrag.

Kirwani (कीरवानी)

It is the 21st melakarta out of the 72 melas as described by Pandit Venkatamukhi. This is

becoming popular in Hindustani music also these days.

Kokil (कोकिल)

The name of an Upraga out of eight types of Upragas as described in Sangeet Ratnakar.

Kokil Priya (कोकिल प्रिय)

It is the 11th mela out of 36 melas originated from Shuddha mela of Carnatic Music according to Raga Lakshan of Carnatic music.

Kokil Rava (कोकिल रव)

It is the 11th mela out of 36 melas having Shuddha Madhyam according to Pandit Venkatamukhi.

Kolahal (कोलाहल)

It is one of the 21 types of Bhasha ragas as described in Sangeet Ratnakar.

Kukubh or Kakubh (कुकुभ/ककुभ)

These are synonyms. This raga has been described in Sangeet Ratnakar as the Kakubh and in Lakshya Sangeet as the Kukubh. These days a type of Bilawal is popular as Kakubh-Bilawal. Though it is not very popular with the artists yet it is not an extinct raga.

It is a mixed raga and some scholars consider it as a mixture of the Alhaiya Bilawal and the Jhinjhoti and others think it as the mixture of Jaijaiwanti and Allaiya Bilawal. It is a Sampurna raga and the use of both the Nishad is like that of Alhaiya Bilawal. Vadi swar is Madhyam and Samvadi is Shadaj. The time of singing is morning. The use of sa-ma, and sa-

pa identify its form and structure. In Raga Manjari, another type of Kakubh has been described which is not popular.

sa, re ma pa, dha, pa dha sa, *ni* dha pa dha, ma, ga, ma sa ma, ma pa, *ni*, *sa* sa re ga, sa, *ni* dha, dha *ni* pa, dha sa *ni* dha, pa, dha, ma, ga ma sa.

Kuntal (कुन्तल)

It is 61st mela out of 72 melas as described by Pandit Venkatamukhi.

Kurunjika (कुरुन्जिका)

It is the name of 4th Kleeve raga out of 14 Kleeve ragas as described by Narad in Sangeet Makrand.

Lachchhasakh (लच्छसाख)

One of the ragas of the Bilawal thata. It is a Sampuran raga. It became popular during the medieval period and is known as a Persian raga. Vadi is Dhaivat and Samvadi is Gandhar. Both the Nishad are used in a very peculiar manner. Raga Jhinjhoti, Gaur Sarang and Alhaiya Bilawal can be experienced in this raga. It seems to be a mixture of these ragas. But dha-pa and sa-pa combination differentiate this raga from these ragas. The time of singing is the first part of the day.

Aroh—sa re ga ma pa dha ni sȧ

Avaroh—sȧ ni dha, pa dha *ni* dha pa, ga ma re sa

Lalit (ललित)

A popular raga of the Marwa thata in which Pancham is not used, thus, it is a Shadav-Shadav raga. Both the Madhyams are used in this raga side sy side and along with each other. This is the speciality of this raga. The time of singing is the last part of night. This raga has also been mentioned in Carnatic music.

The description of Lalit raga has also been given in Sangeet Ratnakar. It is the 16th Bhasha raga out of 21 types of Bhasha ragas originated from Takka raga as described in Sangeet Ratnakar.

It has also been mentioned very categorically in Sangeet Ratnakar that raga Lalit is the 13th Bhasha raga out of 17 types of Bhasha ragas originated from Bhinna Shadaj of raga Lalit

Aroh—ni re ga ma, má ma ga, má dha sá

Avaroh—re ni dha, má dha, má ma ga, re sa

Lalit Pancham (ललित पंचम)

15th Janya raga out of 36 types of the Maya Malav Gaud of Carnatic music as described in Raga Lakshan.

Lalit Pancham is also one of the popular ragas of Hindustani music in which Pancham is not used in Aroh. Thus, it is a raga of Shadav Sampuran jati. Komal Rishabh and Dhaivat are used in this raga. The time of singing is

the third part of night. Manjrikar has described this raga in Raga Manjari.

Aroh—sa re sa ga ma, má ga ma dha, ni sá

Avaroh— sá ni dha pa, dha má ma, pa ga, re sa

Latangi (लतानी)

It is the name of 27th melakarta of Carnatic music out of 36 melakartas having Tivra Madhyam as described in Raga Lakshan.

Madhukari (मधुकरी)

2nd Janya raga out of 4 Janya ragas originated from Shannamukhpriya melakarta of Carnatic music.

Madhuri (माधुरी)

4th Bhasha raga of Hindol as described in Sangeet Ratnakar.

Madhuwanti (मधुवन्ती)

It is a modern raga and description about this raga has not been given in the older or medieval texts. Due to its pleasant nature, it is a popular raga among artists. For the last 20-25 years, artists prefer this raga for performance. The notes of Kalyan and Kafi thata are used in this raga. Rishabh and Dhaivat are not used in its Aroh so it is an Audav-Sampuran raga. Vadi is Pancham and Samvadi is Shadaj. The time of singing is the third part of the day.

Aroh—ni sa, ga má pa, ni sá

Avaroh—sá ni dha, pa, má, ga, re sa

Madhyamad Sarang (मध्यमाद सारंग)

It is an uncommon type of the Sarang ang raga of the Kafi thata. Gandhar and Dhaivat are not used in this raga, thus it is an Audav raga. Vadi is Rishabh and Samvadi is Pancham. Vrindabani Sarang is similar to this raga. Komal Nishad is used in this raga. Due to this usage, Madhyamad Sarang becomes clearly different from Vrindabani Sarang.

Aroh—sa re, ma pa, ni så

Avaroh—så, ni pa, ma pa re sa

Madhyamavati (मध्यमावती)

4th Janya raga out of 23 types of Janya ragas originated from Kharharpriya melakarta of Carnatic music. It has been described in Raga Lakshan.

Maharashtra Gurjari (महाराष्ट्र गुर्जरी)

It is one of the Upang ragas described in Sangeet Ratnakar.

Malav (मालव)

The 3rd son raga out of the family of Shree raga under the Raga-Ragini system.

Malav Guad (मालव गौड़)

It is the 15th mela out of 36 mela having Shuddha Madhyam.

Malav Kesri (मालव केसरी)

5th Bhasha raga out of 27 types of Bhasha ragas originated from Takka raga.

Malav Kaushik (मालव कौशिक)

4th type of geeti out of 8 types of geetis originated from Vesara geeti.

Malav Pancham (मालव पंचम)

7th type of geeti out of 8 types of geetis originated from Vesara geeti.

Malav Roop (मालव रूप)

7th Bhasha raga out of 13 types of Bhasha ragas originated from Malav Kaushik raga. It has become extinct now.

Malav Vesari (मालव वेसरी)

3rd Bhasha raga out of 13 types of Bhasha ragas originated from Malav Kaushik raga and now has become extinct.

Malav Shree (मालव श्री)

2nd Janya raga out of 23 Janya ragas originated from Kharharpriya melakarta of Carnatic music.

Malgunji (मालगुंजी)

It is a modern raga and due to its form it can be placed under Kafi thata. Rishabh and Pancham are not used in its Aroh, thus, it is an Audav-Sampurna raga. Vadi is Madhyam and Samvadi is Shadaj. The time of singing is the second part of night.

Aroh—sa ga ma dha, ni så

Avaroh—så ni dha pa, ma ga, ma *ga* re sa

Malhar (मल्हार)

Malhar is an Audav raga which is performed

during rainy season. Gandhar and Nishad are Komal in this raga, thus, it can be placed under Kafi thata. But the scholars differ regarding the thata of this raga. This was used to be considered the male raga under Raga-Ragini system. Vadi is Madhyam and Samvadi is Shadaj. There are 12 types of Malhar ragas which are popular. re ma re sa *ni* sa, sâ-*ni* pa ma re sa notes are the main notes used in Malhar variety of ragas. The 12 popular types of raga Malhar are :

(1) Malhar or Shuddha Malhar, (2) Megh Malhar, (3) Gaud Malhar, (4) Sur Malhar, (5) Ramdasi Malhar (6) Mian ki Malhar, (7) Jai Malhar, (8) Dhulia Malhar, (9) Charju ki Malhar (10) Chanchal sar Malhar (11) Roopmanjari Malhar, and (12) Meera ki Malhar. All Malhar ragas are popular among the artists. The description has been mentioned in Lakshya Sangeet.

Mali-Gaura (माली गौड़ा)

This is one of the ragas of Marwa thata. It is a Sampurna raga. Both the Dhaivat i.e. Komal and Shuddha Dhaivat are used in this raga. The time of singing is evening. Vadi is Rishabh and Samvadi is Pancham. It is not a very common raga.

Aroh—sa, *re* ga má pa, dha ni dha sâ

Avaroh—sâ ni *dha* pa, má ni dha má ga, *re* sa

Malkauns (मालकौन्श)

One of the ragas of Bhairavi mela. It is an ancient traditional raga whose description

has come under the first five ragas. It is an Audav raga because Rishabh and Pancham are not used in this raga. Madhyam and Shadaj are vadi and samvadi swars. The time of singing is the third part of the night. It is a popular raga and is of sober nature.

Aroh—*ni* sa, ga ma, *dha*, *ni* sâ

Avaroh—sâ *ni dha*, ma *ga* ma *ga* sa

Malshree (मालश्री)

One of the ragas of Kalyan thata. Rishabh and Dhaivat are not used in this raga, thus, it is an Audav raga. Vadi is Pancham and Samvadi is Shadaj. The time of singing is evening. Madhyam is used sparingly. The description of this raga is available in Lakshya Sangeet.

Aroh—sa, ga pa, pa ni sâ

Avaroh—sâ, ni pa, má ga, pa ga sa

Maluha Kedar (मालुहा केदार)

One of the ragas of Bilawal thata. Rishabh and Dhaivat are not used in its Aroh so it is an Audav Sampurna raga. Vadi is Shadaj and samvadi is Madhyam. The time of singing is the second part of the day. This raga has been described in Lakshya Sangeet.

Aroh—*ni* sa, ga ma pa, ni sâ

Avaroh—sâ, ni dha, pa ma ga, ma re sa

Malva (मालवा)

It is the first Bhasha' raga out of the two Bhasha ragas of Takka Kaishik raga as has

been described in Sangeet Ratnakar.

Malavi (मालवी)

It is the 14th Bhasha raga out of twenty one Bhasha ragas of Takka ragas as described in Sangeet Ratnakar.

Mangal Kausbik (मंगल कौशिक)

It is the 13th Janya raga out of 36 types of Janya ragas originated from Mayamalav Gaud mela of Carnatic music.

Mangeya Bhushan (मांगेय भूषण)

It is the 33rd mela out of 36 mela having Shuddha Madhyam according to Pandit Venkatamukhi.

Mani Bihag (मणि बिहाग)

It is a popular raga of Kalyan mela. It is an Audav Sampuran raga because Rishabh and Dhaivat are not used in its Aroh. It is a modern raga because the description of this raga is not available in the texts of ancient or medieval period. But it is very popular among the performers.

Manirang (मणिरंग)

5th Janya raga out of 23 types of Janya ragas originated from Kharharpriya melakarta of Carnatic music.

Manjari (मंजरी)

23rd Janya raga out of 28 types of Janya ragas originated from Kharharpriya melakarta as described in Raga Lakshan.

Manjari Raga (मंजरी राग)

23rd raga out of 28 Janya ragas originated from Nat Bhairavi melakarta as described in Raga Lakshan.

Manjari Shadav (मंजरी षाडव)

12th Janya raga out of 35 types of Janya ragas originated from Harikambhoji melakarta of Carnatic music.

Manvati (मानवती)

4th mela out of 36 melas having Shuddha Madhyam as described by Pandit Venkatamukhi.

Marg Priya (मार्ग प्रिय)

31st mela out of 36 melas having Suddha Madhyam according to Pandit Venkatamukhi.

Mar Ranjini (मार रंजिनी)

25th mela out of 36 melas having Shuddha Madhyam as described by Pandit Venkatamukhi.

Marwa (मारवा)

It is the Ashray raga of Marwa thata. Pancham is not used in this raga, thus it is Shadav raga. Vadi is Rishabh and Samvadi is Dhaivat. The time of singing is the last part of the day. If Nishad is used in a traverse manner, the form of this raga becomes more clearer.

Aroh—sa re, ga, mà dha, ni dha, sà

Avaroh—sà ni dha, mà ga re sa

Maya Malav Gaud (माया मालव गौड़)

It is the 15th mela out of 36 melas having Shuddh Madhyam according to Pandit Venkatamukhi.

Mech Kalyani (मेच कल्याणी)

29th mela out of 36 melakartas having Tivra Madhyam of Carnatic music. In Hindustani music, it is known as Kalyan thata.

Meera ki Malhar (मीरा की मल्हार)

It is an uncommon raga of the Kafi thata. Most probably it became extinct during the beginning of 20th century. But in Kramik Pustak Malika, there is one composition of Dhrupad in this ragas on this basis it can be considered as a sampurna raga of Kafi thata. No other composition in this raga is available in any of the texts.

Aroh—ni sa, re ga ma pa, ni dha ni sâ

Avaroh—sâ dha ni pa, ma pa ga ma, re ni sâ

Megh (मेघ)

One of the oldest six ragas. Its description is available in all the texts of music. It is an Audav raga since Gandhar and Dhaivat are not used in this raga. Both the Nishads are used. The time of singing is the midnight or mid day. Shadaj, Madhyam and Pancham are prominent notes of this raga. Vadi is Pancham and Samvadi is Shadaj. This raga is performed in rainy season. The use of ma-re in Poorvang and ni-pa in Uttarang makes the form of this

raga clear. Komal Nishad is used in avroha and Shuddha Nishad is used in Aroh.

Aroh—sa, ma re, ma pa, ni ni sâ

Avaroh—sâ, ni pa, ma re, ma ni re sa

Megh Malhar (मेघ मल्हार)

One of the ragas of the Kafi mela. It is an Audav raga because Gandhar and Dhaivat are not used in this raga. Vadi is Shadaj and Samvadi is Madhyam. Rishabh is always used with the grace note of Madhyam. This is the speciality of this raga. This has been mentioned in Raga Kalpadrum.

Aroh—sa, ma re, ma pa, ni ni sâ

Avaroh—sâ, ni pa, ma re, ma ni re sa

Megh Ranjani (मेघ रन्जनी)

One of the ragas of the Bhairav mela. It is an uncommon raga these days. Pancham and Dhaivat are not used in this raga, thus it is an Audav raga. Vadi is Madhyam and Samvadi is Shadaj. The time of singing is the fourth part of night.

Aroh—ni re ga, ma, ni sâ

Avaroh—re sâ, ni ma, ga, ma re ga re sa

Mela (मेल)

During 15th century Pandit Lochan evolved a new concept of classification of the ragas. He discarded the theory of the Gram and Moorchchana system and introduced the Janya-Janak system. He claimed that under this new system, ragas can originate from

Mela. The Mela or Janak has the capability of originating ragas out of a melodic sequence of notes. But he did not give any description of mela or Janya raga but ebtablihsed 12 melas and 65 ragas originating out of those 12 mela in his book Raga Tarangini. He established the 12 following mela. Bhairavi, Todi, Gauri, Karnat, Kedar, Eman, Sarang, Megh, Dhanashri, Poorvi, Mukhari and Deepak. Later on, Hridya Narayan Dev supported the theory of mela set by Pandit Lochan, but he too did not give any justification for the establishment of this theory. He made a few changes in the theory set by Pandit Lochan and mentioned the following melas in his book, Hridya Kautula: Bhairavi, Karnat, Mukhari, Todi, Kedar, Eman, Megh, Hridyarama, Gauri, Sarang, Poorvi and Dhanashree.

Later on, Pandit Somnath accepted 23 mela and Pandit Ramamatya accepted 20 Janya ragas and mela. They also mentioned mela or Janya Janak theory in their respective books supporting Pandit Lochan's concept.

The mela theory as it is popular these days came into existence during 17th century, when Pandit Venkatamukhi described in detail the concept of mela. He described that a sequential composition of notes out of which raga can be originated is called a mela. The mela may be known as the thata. On the basis of 7 Shuddha and 5 Vikrit notes, he established 72 melas in their sequential and chronological order. This theory is non-controversial and thus has been accepted by all.

Melakarta (मेलकर्ता)

The 72 melas evolved by Pandit Venkatamukhi are known as melakartas. According to him 36 melas having Shuddha Madhyam and 36 melas having Tivra Madhyam can be formed and thus only 72 melas can be the Janak or Melakarta. They are as follows :

Mela having Shuddha Madhyam	*Mela having Tivra Madhyam.*
1	*2*
1. Kankangi	1. Salag
2. Ratnangi	2. Jalarnava
3. Ganmurti	3. Jhalavadali
4. Vanaspati	4. Navneet
5. Manvati	5. Pavani
6. Tanrupi	6. Raghu Priya
7. Senavati	7. Gavan Bodhi
8. Hanumat-todi	8. Bhav Priya
9. Dhenuka	9. Shubh Pantu Varali
10. Natak Priya	10. Shadvidhmargini
11. Kokil Priya	11. Suvarnangi
12. Roopvati	12. Divya Mani
13. Gayak Priya	13. Dhavalambari
14. Bakula Bharan	14. Namnarayani

1	2
15. Maya Malav Gaud	15. Kamwardhini
16. Chakravak	16. Ram Priya
17. Suryakant	17. Gausan Priya
18. Hatkambri	18. Visrambhari
19. Jhankar Dhwani	19. Shyamalangi
20. Nat Bhairavi	20. Shannmukhpriya
21. Kirvani	21. Sinhendra Madhyam
22. Kharharpriya	22. Hemvati
23. Gauri Manohari	23. Dharmavati
24. Varuna Priya	24. Neetimani
25. Mar-ranjani	25. Kantamani
26. Charukeshi	26. Rishabh Priya
27. Sarsangi	27. Latangi
28. Harikambhoji	28. Vachaspati
29. Dheer Shankara Bharan	29. Mech Kalyani
30. Nag-nandini	30. Chitrambari
31. Marg Priya	31. Suchasti
32. Raga Vardhini	32. Jyotiswarupini

1	2
33. Mangeya Bhushan	33. Dhatuvardhini
34. Vagdheshwari	34. Nasik Bhushan
35. Shalini	35. Kosala
36. Chalnat	36. Rasik Priya.

Mian ki Malhar (मिंया की मल्हार)

One of the ragas of the Malhar ang. It was invented by Mian Tansen, so the name of this raga became popular on his name. It is placed under the Kafi thata thus the use of Komal Gandhar and both the Nishad is its pecularity. In Mandra Saptak, the use of both the Nishad, one after the other clarifies the form of this raga. Dhaivat is not used in its Avaroh thus it is a Sampuran Shadav raga. Vadi is Madhyam and Samvadi is Shadaj. It is a seasonal raga and is performed during mid night during rainy season.

Aroh—re ma re sa, ma re, pa, ṇi dha ṇi sȧ

Avaroh—sȧ ṇi pa, ma pa gα ma, re sa

Mian ki Sarang (मिंया की सारंग)

It is one of the raga of the Kafi thata. Gandhar is not used thus it is a Shadav Shadav raga. Shuddha Nishad in aroha and Komal Nishad in avaroh is used. Vadi is Rishabh and samvadi is Pancham. Time of singing is midday.

Aroh—dha ni sȧ, re, pa dha, ni sȧ

Avaroh—sȧ ṇi dha, sȧ, ṇi pa, ma re sa

Mishra Raga (मिश्र राग)

Mishra means mixed. Mishra raga is a specifically declared combination of two ragas. There are generally two ways of mixing two ragas either the first half (Purvang) of the octave is of one raga and the second half (Uttarang) is of the other, or the complete aroh is of one raga and the complete avaroh is of the other raga.

Mukhari (मुखारी)

It is the first mela out of 20 types of Janak melas as mentioned in Swar Mela Kalanidhi of Ramamatya.

Mukhya (मुख्य)

An independent raga which does not need the assistance of any other raga and which has its own form, as has been mentioned by Pandit Sharang Dev in Sangeet Ratnakar.

Multani (मुल्तानी)

This is one of the ragas of the Todi thata. Rishabh and Dhaivat are not used in this raga, thus, it is an Audav Sampurna raga. Pancham is vadi and Shadaj is samvadi. The time of singing is the fourth part of the day. It is supposed to be a melancholy raga.

Aroh—ni sa, *ga* má pa, ni så

Avaroh—så ni *dha* pa, má *ga*, *re* sa

Nabhomani (नभो मणि)

It is the 4th mela out of 36 melas having Tivra Madhyam according to Pandit Venkatamukhi.

Naga Nandini (नाग नन्दिनी)

It is the 30th mela out of 36 melas having Shuddha Madhyam according to Pandit Venkatamukhi.

Nam Deshi (नाम देशी)

It is the 14th mela out of 36 melas having sharp Madhyam according to Pandit Venkatamukhi.

Nand Raga (नन्द राग)

It is one of the ragas of the Kalyan thata. Both the Madhyam i.e. Tivra and Shuddh are used in this raga. Rishabh is not used in its aroh, thus it is a Shadav Sampurna raga. Time of singing is the first part of the night. This raga is also known as, Anandi or Anand Kalyan. This raga is a beautiful mixture of Bihag, Kamod, Gaur Sarang and Hamir ragas. It is a fast raga thus, vilambit alap is not done in this raga.

Aroh—sa, ga, ma, pa, dha ni pa, dha má pa så

Avaroh—så ni dha pa, má pa ga ma, re sa

Narayani (नारायणी)

Raga Narayani is considered as one of the ragas of the Khamaj thata. Nishad is not used in its avaroh, and Gandhar and Nishad are also left in its aroh, thus it is an Audav Shadav raga. Vadi is Rishabh and samvadi is Panchan. The time of singing is the second part of night. It is the raga of Carnatic music and is placed under Kambhoji mela. It has become popular in Hindustani music and is considered

under the Khamaj thata. A few aspects of raga Durga and raga Sarang become clear in the aroh of this raga and Sur Malhar, Desh and Gorakh ragas are also apparent in its avaroh, but due to its own peculiarities it is an independent raga.

Aroh—sa re ma pa dha sâ

Avaroh—sâ ni dha pa ma re sa

Nasamani (नासामणि)

It is the 34th mela out of 36 melas having Tivra Madhyam as described by Pandit Venkatamukhi.

Nat Bharan (नट भरण)

It is the 10th mela out of 36 mela having Shuddh Madhyam according to Pandit Venkatamukhi.

Nat Bhairav (नट भैरव)

A raga, mixture of the raga Nat and Bhairav. In the first half i.e. in Purvanga, the form of raga Nat is depicted while in Uttarang raga Bhairav is clearly visible. There are many compositions set in this raga and on the basis of these, the correct form of this raga can be ascertained.

Nat Bhairavi (नट भैरवी)

It is the 20th mela out of 36 melas having Shuddh Madhyam as described in Raga Lakshan.

Nat Bihag (नट बिहाग)

Nat Bihag is one of the ragas of the Bilawal

thata. Both the Nishad are used in this raga. Dhaivat is not used in its aroh, thus it is a Shadav Sampurna raga. Vadi is Pancham and Samvadi is Shadaj. Time of singing is the first part of night. It is a mixture of two ragas i.e. raga Nat and raga Bihag. In its Purvang, raga Nat is more prominent and in its Uttarang, raga Bihag becomes more prominent. It is considered a variety of raga Bihag.

Aroh - sa re ga ma pa ni sâ

Avaroh - sâ, ni pa dha ma, pa ma ga re sa

Nat Malhar (नट मल्हार)

One of the ragas of the Kafi thata. Nat Malhar is a Sampurna raga. Vadi swar is Madhyam and Samvadi is Shadaj. It is a seasonal raga and can be sung at any time during rainy season. It is a mixture of Nat and Malhar ragas, Nat is visible is Purvang and Malhar in Uttarang. The re-ma and re-pa combination of notes is very pleasant in this raga. In the popular form of raga Nat-Malhar both the Gandhar are used.

Aroh—sa, re ga, ma re, ga ma pa, ṉi dha sâ

Avaroh—sâ, ni dha, ṉi pa, ma *ga*, ma re sa

Navneet (नवनीत)

It is the 4th mela out of 36 melas having Tivra Madhyam as described in Raga Lakshan.

Nayaki Kanhara (नायकी कान्हड़ा)

It is a raga of the Kafi thata. Rishabh is not used in this raga as such it is a Shadav jati raga. Vadi swar is Madhyam and Samvadi is Shadaj. Komal Gandhar and both the forms of Nishad are used. The time of singing is the midnight.

Aroh—sa re *gg* ma pa ni sâ

Avaroh—sâ. *ni* pa ma pa. *gg* ma re sa

Neetimani (नीतिमणि)

It is the 24th mela out of 36 melas having Tivra Madhyam as described by Pandit Venkatamukhi.

Pahadi (पहाड़ी)

One of the ragas of the Bilawal thata. Madhyam and Nishad are used sparingly in this raga. Raga Bhupali is similar to raga Pahadi. Vadi is Shadaj and samvadi is Pancham. This raga can be sung at any time. Most of the folk tunes are based on this raga.

Aroh—sa re ga pa dha sâ

Avaroh—sâ dha pa. ga pa. ga re sa

Pahadi Gauri (पहाड़ी गौरी)

It is the fourth raga out of 23 Janya ragas of Gauri mela. This raga is not common these days.

Palika (पालिका)

It is the fourth raga of the Kaushik types of ragas. This raga is not common these days.

Panch Vakra (पंच वक्र)

It is the Ist son raga of the Bhairav family according to Raga Ragini system.

Pantu Varali (पन्तु वराली)

It is the 8th melakarta out of 36 melakartas having Tivra Madhyam as described by Pandit Venkatamukhi.

It is similar to raga Todi of Hindustani music.

Paraj (परज)

Paraj is one of the ragas of the Poorvi mela. It is a Sampuran jati raga in which both the Madhyam are used. Vadi is Tar Shadaj and samvadi is Pancham. This raga is clearly performed by giving pause at Nishad. The time of singing is considered the last part of night. Similar raga to Paraj is Basant. Paraj can be recognized by the major combination of notes as ni dha.

Aroh—ni sa ga, má pa *dha* ni sâ

Avaroh—sâ. ni *dha* pa. *ma* pa, ma ga. *re* sa

Parmela Praveshak Raga (परमेल प्रवेशक राग)

Ragas which indicate the beginning time of ragas of other thata, such as the ragas of the Kafi thata are sung after the ragas of Khamaj thata. So the ragas which have both the Gandhar and Nishad like Jaijaiwanti are known as Parmela Praveshak raga.

Parvati (पार्वती)

It is also the name of one of the Vibhasha ragas.

Goddess Parvati, who is believed to be the goddess of Lasya nritya (type of dance).

Patmanjari (पटमंजरी)

It is an uncommon raga of the Kafi thata. Some scholars consider, it a raga of the Bilawal thata. It is a Sampuran jati raga and time of singing is midday. Vadi is Shadaj and Samvadi is Madhyam.

Kafi thata

Aroh—sa re ga ma pa dha ni så

Avaroh—så ni dha pa, ma ga re sa

Bilawal thata

Aroh—sa re ga ma, pa dha pa, ma pa ni så

Avaroh—så ni dha, ni pa, ma ga re sa

Peelu (पीलू)

It is a raga of the Kafi thata and of Sampuran jati. All the vikrit swar of the scale are used in this raga in a very typical and stylistic manner which gives it a unique form. This is a raga suited for light music. Though time of singing is the last part of the day but can be sung at any time. Some scholars are of different views regarding the thata of this raga. In Carnatic music, it is considered Dhanuk while Pandit Venkatamukhi has placed it under Bhinna Shadaj. The mixture of some other ragas make this raga more pleasant.

Aroh—sa, re ga, ma pa dha pa, ni dha pa sa

Avaroh—sa ni dha, pa ma ga, ni sa

Prabhat (प्रभात)

It is one of the most prominent ragas of types of Bhairav. It is a beautiful combination of the ragas like Bhairava, Ramkali and Lalit. Tivra Madhyam is used slightly but Shuddha Madhyam is an important note to be used. The time of singing is morning.

Aroh—sa re ga ma, pa dha ni så

Avaroh—så ni dha pa, ma má, ga re sa

Prabhat Bhairav (प्रभात भैरव)

It is one of the ragas of the Bhairav thata. It is a Sampurna jati raga and the time of singing is the morning. Vadi swar is Madhyam and samvadi is Shadaj. Like all the ragas of the Bhairav ang re dha Andolit are used and the use of Madhyam is done in a frequent manner but in this raga Madhyam is used in Lalit ang style. Thus, the form of Lalit creates shadow on this raga but when Pancham is used that effect is vanished. It is not a very popular raga.

ga ma ga, re, sa, re, sa, dha, ni så, ga ma, dha, pa, ma ga, re, ga ma, má

Prachalit Raga (प्रचलित राग)

Prachalit means in practice. Ragas which are popular and are very well known are called Prachalit ragas. The lesser known ragas are Aprachalit ragas.

Pradeepiki (प्रदीपकी)

A raga of the Kafi mela. Risbabh and Dhaivat are not used in this raga, thus it is an Audav raga. Komal Gandhar is used in its Avaroh. It

is performed on the pattern of raga Bhimpalasi and the time of singing is the last part of the day.

Aroh—sa ga, ma pa, *ni* sá

Avaroh—sá *ni* dha pa, ma ga ma pa, *ga* re sa

Pulindika (पुलिन्दिका)

It is the 8th Bhasha raga out of 17 types of Bhasha ragas which has become extinct these days.

Puria (पूरिया)

It is one of the ragas of the Marwa thata. Pancham is not used in this raga, thus it is a Shadav raga. Vadi is Gandhar and samvadi is Nishad. Time of singing is the evening. Purvang is more prominent in this raga and if the Uttarang becomes prominent it is shadowed by Sohini raga. This raga becomes more clear when the improvisation is done in Mandra saptak. There are seven types of raga Puria, which have been defined in Sangeet Ratnakar 1. Purvika 2. Lalita 3. Puria Bhairav, 4. Puria-Bihagda, 5. Dhanashree 6. Puria-Eman and 7. Shuddha Puria.

Aroh—*ni re* sa, ga, *má* dha, ni re sá

Avaroh—sá ni, dha, *má* ga, re sa

Puria Dhanashri (पूरिया धनाश्री)

It is considered one of the ragas of Purvi thata. It is a Sampurna raga. Rishabh and Dhaivat are used as Komal and tivra Madhyam is also used. Vadi swar is Pancham and Samvadi is Rishabh. Its elaboration is done in

Madhya and tar Saptak. Time of singing is the first part of the night. Sometimes, Komal Nishad is also used in this raga. The use of Meend while using Dhaivat till Madhyam is the main usage which makes the form of the raga more clear.

Aroh—*ni re*, ga má pa, *dha* pa, ni sá

Avaroh—re, ni *dha* pa, *má* ga, má *re* ga, *re* sa

Puria Kalyan (पूरिया कल्याण)

It is one of the ragas of the Kalyan thata. It is a Sampurna raga. Vadi is Gandhar. ga-pa combination of notes is very enchanting and extraordinary in this raga. The time of singing is the first part of the night. Kalyan ang is prominent in the second half or Uttarang whereas in Purvang, Puria is more apparent. It is a mishra raga in which Puria and Kalyan ragas can be recognized very esaily.

Aroh—sa *re* ga *má*, pa dha ni sá

Avaroh—sá ni dha pa, *má* ga *re* sa

Purna Chandrika (पूर्ण चन्द्रिका)

It is the 3rd raga of Kaushik family. This is not a common raga these days.

Purva Raga (पूर्व राग)

The ragas categorised under the Bilawal, Kalyan or Khamaj mela are called Purva ragas.

Purvi (पूर्वी)

A raga of the Purvi thata of Hindustani music and is called an Ashray raga also. Both the Madhyam are used in this raga and Shuddh

Madhyam is an essential note. The time of singing is evening. Vadi is Gandhar and samvadi is Nishad. The musicians from Bengal use Shuddha Dhaivat instead of Komal Dhaivat. It is a raga of Sampurna jati and some notes are used in a complicated manner.

Aroh—sa *re*, ga, *ma* pa, *dha*, ni så

Avaroh—så ni *dha* pa, *ma* ga, *re* sa

Raga (राग)

The word raga, means love. "Ranjayati iti ragah' means raga is that which pleases (aesthetically). The raga forms the basis of Indian classical music and it is a musical scheme of five, six or seven notes composed logically. The layout of the notes present a significant form and each note has its own accent : each raga its own rules which are to be followed strictly. Each raga has also its own peculiar haunt or grip which is never the same in other raga. Two or more ragas may have the same notes but not the same grip. The grip identifies the character of the raga.

Raga has been defined as melodic composition combined with swar, varna and sound, which can render pleasure to the listener. Raga is the index of Indian musical culture and around raga, all the peculairities of Indian music are woven. During ancient period, Jati gayan (singing) was the main form of classical music. It was for the first time that Matanga Muni used the word "Raga" for musical compositions and gave its definition in Brihaddeshi. Later on, as Jati gayan lost its popularity, Raga-gayan took its place. The

predecessors of Matanga Muni accepted six main ragas and according to the changing trends four sects of scholars established theories regarding six ragas. Again they were classified into Raga-Ragini system. The most famous four sects known as Shiv mat, Kallinath mat, Ragarnava mat and Hunuman mat. Though all of them accepted six main ragas but there is difference in the names of these six ragas among all the four Matas. During 15th and 16th centuries Hanuman mat became popular and the six main ragas according to that were Bhairav, Hindol, Shree, Kaushik, Deepak and Megh. These ragas are still popular in both the styles of classical music i.e. Carnatic music and Hindustani music. From time to time the different classifications of ragas came into practice and the ragas have been categorised accordingly. But there is no denial of the fact, that raga is a melodious combination of notes which can arouse emotions to the 'ultimate pleasure" i.e. Ananda.

Raga Bheda (राग भेद)

During ancient period, all the ragas were classified into three categories Shuddha, Chhayalag and Sankirna. These three categories were known as Raga-Bheda.

Raga Chudamani (राग चूड़ामणि)

It is a Janya raga of Raga-Vardhini melakarta of Carnatic music.

Raga Jati (राग जाति)

On the basis of the notes used in a particular raga there are three jatis of ragas. They are

Sampurna, Shadav and Audav, i.e. having seven, six or five notes respectively The use of these notes may be different in aroh and avaroha and with the combination of notes in aroh and avaroha, there can be following nine Jatis in all:

Sampurna-sampurna,

Sampurna-shadav,

Sampurna-audav,

Shadav-sampurna,

Shadav-shadav,

Shadav-audav,

Audav-sampurna,

Audav-shadav,

Audav-audav,

Raga Lakshan (राग लक्षण)

During ancient period, there were few principles set for the performance of Jati Gayan. Later on, when Raga gayan came into practice in place of Jati gayan, these principles were used to be applied on Raga-gayan. There are ten principles known as Grah, Ansh, Nyas, Upnyas, Mandra, Tar, Alpatva, Bahutva, Audavatva and Shadvatva.

Raga Lakshan is also a famous book on Carnatic music. The writer is anonymous. The commentary on this book was written by Pandit Dattatreya Keshav Joshi. In 1914, Pandit Bhalchandra Sharma published this

book which has a detailed description about melakarta and Janya ragas out of melakarta of Carnatic music. There is detailed description of about 36 melas having Shuddha Madhyam and 253 ragas originated from these melas and 103 Janya ragas having Tivra Madhyam. In all 359 ragas, have been mentioned.

Raganga Raga (रगांग राग)

Ragas which have a typical ang of a particular raga are known as Ragang-raga. Pandit Sharang Dev has described eight raganga ragas which were popular before his time and 13 Ragang-ragas popular during his time. Thus, he described 21 Ragang ragas. These days according to Bhatkhande's thata Paddhati, 12 Ragang-ragas are in practice they are :-

1.	Kalyan Ang	2.	Bilawal Ang
3.	Khamaj Ang	4.	Bhairav Ang
5.	Purvi Ang	6.	Shree Ang
7.	Lalit Ang	8.	Kafi Ang
9.	Dhanashree Ang	10.	Sarang Ang
11.	Kanhara Ang	12.	Malhar Ang

Raga Rang (राग रंग)

It is the name of the 14th Purush (male) raga out of 21 Purush ragas as described in Sangeet Makrand.

Ragarnava (रागार्णव)

Under the classification of ragas, Ragarnava mat has also been mentioned as the supporter

of Raga-ragini system. According to Ragarnava mat, there are six ragas namely- Bhairav, Kaishik, Hindol, Deepak, Shree and Megh. Each raga has five raginis.

Raga Rup (राग रूप)

The final picture or shape of the raga when emerges, after alap, composition, tana or improvisation is known as Raga-Rup. The success of the performance is considered only if the final picture of the raga is established.

Rageshwari (रागेश्वरी)

Rageshwari or Rageshree is one of the ragas of the Khamaj thata. Pancham is not used in this raga and Rishabh is also not used in its aroh, thus it is an Audav Shadav raga. Vadi is Gandhar and samvadi is Nishad. The time of singing is the second part of the night. dha and ma combination is very charming in this raga. This raga has been described in Lakshya Sangeet.

Aroh—sa ga, ma dha ni sâ

Avaroh—sâ ni dha ma, ga re sa

Raghu Priya (रघुप्रिय)

It is the 6th melakarta out of 36 melakartas having Tivra Madhyam according to Pandit Venkatamukhi.

Ragini (रागिनी)

The feminine of raga is ragini. The female ragas were called raginis under the Raga-ragini system. The concept of classification of ragas into Raga-ragini system was first conceived by Narad. He has described 24

raginis in his text, Sangeet Makrand. Later on, the description of six ragas and thirty six raginis is also found in Sangeet Darpan. According to Damodar Pandit, there are, six male ragas and six female ragas of each male raga. The six main ragas are : Shree, Basant, Bhairav, Pancham, Megh and Nat Narayan. But none of the scholars have described the logic of categorizing these ragas into ragas and raginis.

Rakta Gandhari (रक्त गांधारी)

2nd type of Jati out of 11 types originated from Madhyam Gram according to Bharata.

Rakta Hansa (रक्त हंस)

7th raga out of 20 main ragas as described in Sangeet Ratnakar.

Ram Dasi Malhar (राम दासी मल्हार)

An ancient raga of Malhar ang. It is believed that Baba Ram Das who was a singer in the courts of Akbar, invented this raga. It is very hard to believe that the inventor of this raga was the same Ram Das who was the father of saint poet Surdas. But it is sure that he was the resident of Gwalior. It has also been mentioned in Aien-e-Akbari. According to Thata Paddhati, this raga has been categorized under the Kafi thata. Both the Gandhar and Nishad are used in this raga and this is the only peculiarity of this raga, that distinguishes this raga from other ragas of Kafi thata. In aroh, the Shuddha swars are used while in avaroh, the Komal notes are used. The phrase, ma ga ma re sa is used in avaroh which is the key-note of this raga. Ma

re, and re pa combination is the essence of this raga. Vadi is Madhyam and samvadi is Shadaj. It is not a very common raga but scholars are of the view that this raga is the combination of the ragas like Gaud Malhar and Adana.

Aroh—sa re pa, ma ga ma, pa ni dha ni sâ

Avaroh—sâ dha ni ma pa, ma ga ma re sa

Ram Kali (राम कली)

It is one of the ragas of the Bhairav thata. It is a Sampurna raga. Madhyam and Nishad are used very tactfully by the artists. It is a morning raga. It is an ancient raga. Thus, there are different views about the form of this raga. In one type, Madhyam and Nishad are not used in its aroh and thus its jati is considered Audav Sampurna. Raga Ramkali has been described in many texts and the second type of Ramkali has been mentioned. But these days the first type mentioned here is more popular. Like raga Bhairav, the Rishabh and Gandhar are used typically with vibrating notes. Rishabh is used sparingly in aroh and when it is used in avaroh, the Bhairav ang becomes clear. Its vadi is Pancham and samvadi is Rishabh.

Aroh—sa, ga, ma pa, dha, ni sâ

Avaroh—sâ ni dha, pa má, pa dha ni dha pa, ga ma re sa

Ramkiri (रामकिरी)

Ramkiri is the female raga according to Hanumat Mat. It is fifth ragini of raga Pancham.

Ram kri (राम क्री)

5th female raga of raga Pancham according to Ragaranava matt.

Ram Kriti (राम कृति)

20th Upanga raga out of 27 types of Upanga ragas described in Sangeet Ratnakar.

Ram Kriya (राम क्रिया)

23rd Janya raga out of 36 types of Janya ragas of Maya Malav Gaud melakarta. It has been described in the texts.

Ram Manohari (राम मनोहरी)

A Janya raga originated from Rampriya melakarta as described in Raga Lakshan.

Ram Priya (राम प्रिया)

16th mela out of 36 melas having Tivra Madhyam according to Pandit Venkatamukhi.

Rangati (रंगति)

4th type of Bhasha raga of Kukubh Gram raga as described in Sangeet Ratnakar.

Ranjani (रंजनी)

The second Janya raga out of the two Janya ragas originated from Dharmavati melakarta of Carnatic music.

Ranji (रंजी)

It is the 10th raga out of 18 ragas which were sung in the evenings, according to Narad, as has been mentioned in Sangeet Makrand. This raga has become extinct these days.

Rasavali (रसावली)

It is the second Janya raga out of two Janya ragas originated from Vanaspati melakarta of Carnatic music.

Rasik Priya (रसिक प्रिय)

It is the name of 36th mela out of 36 melas having Tivra Madhyam according to Pandit Venkatamukhi.

Rasa Manjari (रस मंजरी)

Janya raga originated from Rishabh Priya Melakarta of Carnatic music.

Ratna Bhanu (रत्न भानू)

Janya raga originated from Rishabh Priya melakarta of Carnatic music.

Ratnangi (रत्नांगी)

2nd melakarta out of 36 melakartas having Shuddha Madhyam according to Pandit Venkatamukhi.

Ratik (रतिक)

2nd Janya raga out of 3 types of Janya ragas originated from Suvarnangi melakarta as described in Raga Lakshan.

Ravi Chandrika (रवि चन्द्रिका)

It is the name of several types of ragas. It is the name of fourth and 26th Janya raga out of 28 types of Janya ragas originated from the Nat Bhairavi melakarta of Carnatic Music.

It is also the name of the 13th Janya raga out of 35 Janya ragas originated from Hari Kambhoji melakarta.

The description of all types of raga Ravi Chandrika has been mentioned in Raga Lakshan.

Reeti (रीति)

5th Raganga raga out of 8 types of Raganga ragas as described in Sangeet Ratnakar, which were popular before the times of Pandit Sharang Dev.

Reeti Gaul (रीति गौल)

2nd Janya raga out of 28 types of Janya ragas originated from Nat Bhairavi melakarta of Carnatic music.

Reva (रेवा)

5th Janya raga out of 323 Janya ragas originated from 3rd Janya mela out of 12 types of Janya melas as described in Raga Tarangini.

A raga of the Purvi thata according to Hindustani music. Madhyam and Nishad are not used in this raga, thus it is an Audav raga. Vadi is Gandhar and samvadi is Dhaivat. ga-pa combination makes the form of this raga clear. It's form is like that of raga Bhairav but due to the difference in vadi and samvadi swar, they are clearly differentiated from each other.

Aroh—sa re ga pa dha sá

Avaroh—sá dha pa ga re sa

Revgupta (रेवगुप्त)

4th Upraga out of 8 types of Upragas as described in Sangeet Ratnakar.

Revgupti (रेवगुप्ति)

10th Janya raga out of 36 Janya ragas originated from Maya Malav melakarta as described in Raga Lakshan.

Rishabh Priya (ऋषभ प्रिय)

It is the name of sixth melakarta out of 72 melakartas as described by Pandit Venkatamukhi.

Rohak (रोहक)

The last son raga out of four son ragas of raga Megh according to Raga ragini system.

Roop Sadhar (रूप साधार)

It is the first Gram raga out of six Gram ragas originated from Panchgeeti of ancient times.

Roop Vati (रूपवती)

The name of 12th mela out of 36 melas having Shuddha Madhyam, according to Pandit Venkatamukhi.

Saddrishya (सदृश्य)

Literally meaning similar but, is used in music in a special context. The notes of one mela when used at different scales and appear similar, are known as saddrishya. For example, raga Jaijaiwanti is similar to raga Hamir in mandra saptak. Thus the two ragas having similarity in their forms are called saddrishya ragas.

Sadharit (साधारित)

It is the third Bhasha raga out of four types of Bhasha ragas originated from Gram ragas

which were popular during ancient times.

Saindhavi (सैन्धवी)

8th Janya raga out of 23 types of Janya ragas originated from Kharhar Priya melakarta of Carnatic music as has been described in Raga Lakshan.

Saindhavi Barari (सैन्धवी बराड़ी)

3rd Upanga raga out of 23 types of Upanga ragas as has been described in Sangeet Ratnakar. This raga is not popular these days.

Salag (सालग)

1st melakarta out of 36 melakartas having Tivra Madhyam as described in Raga Lakshan.

Salag Bhairavi (सालग भैरवी)

11th Janya raga out of 23 types of Janya ragas originated from Kharharpriya melakarta of Carnatic music as has been described in Raga Lakshan.

Salanka Nat (सालंक नट)

5th Janya raga out of 36 types of Janya ragas originated from Maya Malav Gaur melakarta of Carnatic music as has been described in Raga Lakshan.

Salanka Raga (सालंक राग)

3rd Janya raga out of 15 Janya ragas originated from 5th mela named Gaul out of 19 famous mela of Carnatic music as has been described in Chaturdandi Prakashika.

Salavak (सालवक)

First Janya raga out of two types of Janya ragas originated from first mela out of 36 melas having Tivra Madhyam of Carnatic music.

Samanta Sarang (सामंत सारंग)

One of the eight types of Sarang ragas. It is a raga of the Kafi thata. It is an uncommon type of Saranga. Gandhar is not used in this raga and Dhaivat is not used in its avaroh. Risbabh is vadi and Pancham is samvadi. It is an Audav Shadav raga. The time of singing is the mid-day. Both the Nishad are used, Shuddha Nishad in Aroh and Komal Nishad in avaroh are used. This raga is the mixture of ragas Desh and Vrindavani Saranga. The scholars have different opinions regarding this raga. Hridaya Narayan Dev has mentioned that Gandhar and Nishad are not used in this raga while Ahobal mentioned the use of both shades, the Nyas and Grah swar. Pundrik Vitthal mentioned the use of Kakali Nishad in Carnatic music. It is an ancient raga but is unpopular these days.

Aroh—sa, re, ma pa, má pa ni sâ

Avaroh—sâ, *ni* pa, ma, pa dha pa ma re ni sa

Samvarali (सामवराली)

It is the name of the first Janya raga out of two types of Janya ragas originated from Gana Murti melakarta as described in Raga Lakshan.

Sandhi Prakash Raga (सन्धि प्रकाश राग)

Sandhi Prakash refers to the period of day when two times meet, that is, dawn and dusk. Hindustani ragas which are sung during these two periods are known as Sandhi Prakash ragas.

Sankirna Raga (संकीर्ण राग)

During the medieval period, all the ragas were classified into three categories. Shuddha raga, Chhyalag raga and Sankirna raga. Mishra ragas were called the Sankirna ragas.

Sarang (सारंग)

Sarang word is used for many expressions. The most prominent is that which indicates the types of Sarang ang ragas. Pa re, pa ma re, ni-pa ma re combination of notes is the main phrase of Sarang ang and in all the types of Sarang, this combination is clearly noticed. Due to the use of this phrase all the types of Sarang have been classified under Sarang anga ragas, which are Shuddha Sarang, Vrindaban Sarang, Madhumad Sarang, Gaur Sarang, Barhans Sarang, Samanta Sarang, Mian ki Sarang and Lankadahan Sarang. Usually Sarang refers to raga Shuddha Sarang.

Sarasangi (सारसंगी)

It is the name of the 27th melakarta out of 36 melakartas having Shuddha Madhyam as described in Raga Lakshan

Saraswati (सरस्वती)

First Janya raga out of five Janya ragas

originated from Vanaspati melakarta of Carnatic music.

Saraswati Manohari (सरस्वती मनोहरी)

8th Janya raga originated from Dheer Shankara Bharan mela of Carnatic music.

Sargam (सरगम)

Although the word Sargam comes from putting together the notes sa re ga ma, but it refers to the rendering of music by the name of these notes, which is known as sargam. In the gayaki styles of Kirana, Bhendi Bazar and Indore gharana this is a special feature in their Khyal gayaki. Sargam or singing while naming the notes, helps to explain complicated patterns in music and works as the torch in the understanding of elaborate structures

Sarparda Raga (सरपर्दा राग)

It is one of the ragas of the Bilawal mela. It is believed to be a Persian raga. Bilawal ang is more clear and apparent in this raga. Vadi is pancham and samvadi is Shadaj. Time of singing is the first part of the day. Some scholars are of the opinion that this raga is the mixture of ragas Allaiya Bilawal, Yaman and Gaud. Scholars have different opinions regarding the form of this raga, some opine that it is a mixture of Bilawal and Jhinjhoti, ragas.

Aroh—sa re ga ma, dha pa ni dha, ni sâ

Avaroh—sâ ni dha pa, ma ga, ma re sa

Sarvangi (सर्वांगी)

The last melakarta out of five types of Janya ragas originated from Sinhendra Madhyam melakarta of Carnatic music.

Saurashtra (सौराष्ट्)

It is 25th Janya raga out of 36 types of Janya ragas originated from Maya Malav Gaul mela, as has been described in Raga Lakshan.

Saurashtra Gurjari (सौराष्ट् गुर्जरी)

It is the name of 10th Upang raga out of 27 types of Upang ragas as has been described in Sangeet Ratnakar. Upang ragas are not in practice these days.

Saurashtri (सौराष्ट्री)

It is the 10th Bhasha raga out of twenty one types of Bhasha ragas as has been described in Sangeet Ratnakar.

Saveri (सावेरी)

It is the first Janya raga out of 36 types of Janya ragas originated from Maya Malav Gaud melakarta of Carnatic music as has been described in Raga Lakshan.

Seemantini (सीमान्तिणी)

It is the first Janya raga out of four types of Janya ragas originated from Sinhendra Madhyam melakarta. It has been described in Raga Lakshan.

Senavati (सेनावती)

7th melakarta out of 36 melakarta having Shuddha Madhyam of Carnatic Music.

Shadavi (षाडवी)

The name of first Jati out of 18 Jatis as has been described in Bharata Natya Shastra. This has also been described in Sangeet Ratnakar.

Shahana (शहाना)

It is an uncommon raga of the Kanhara thata. According to Hindustani Sangeet Paddhati, it is a raga of the Kafi thata in which Komal Nishad and Komal Gandhar are used, Dhaivat is not used in its aroh. Vadi is Pancham and samvadi is Shadaj. The time of singing is the third part of night. This is the answer (Jawab) of raga Sughrai which is sung in the day. Raga Adana, Darbari Kanhara and Malhar are reflected in this raga. The use of vakra and andolit Gandhar in avaroh and the combination of ni-pa establishes its relation with the Kanhara ang. The expert performers use the combination of ni dha ni pa-dha ma pa in avaroh and ni dha ni pa, dha ma pa sa in such a manner that this raga stands differently from its similar ragas. The exposition of this raga depends on the expertise of the artiste.

Shahana is also the name of 33rd Janya raga out of 35 types of Janya ragas originated from Hari Kambhoji melakarta of Carnatic music.

Aroh—ni sa, ga ma pa, ni dha pa sá

Avaroh—sá, ni dha ni, pa ma pa, ga ma re sa

Shak (शक)

2nd type of Geeti out of seven types of Geetis originated from Sadharani Geeti out of five types of old Geetis as described in Sangeet Ratnakar.

Shaka (शका)

A Bhasha raga originated from the raga Ravgupta as described in Sangeet Ratnakar.

Shak Mishra (शक मिश्र)

Last Bhasha raga out of 6 types of Bhasha ragas originated from Kakubh raga as described in Sangeet Ratnakar.

Shak Tilak (शक तिलक)

Ist type of Upraga out of eight types of Upragas as described in Sangeet Ratnakar.

Shak Valita (शक वलिता)

Last type of Antar Bhasha raga out of three types of Antar Bhasha ragas as described in Sangeet Ratnakar.

Shankara (शंकरा)

A raga of the Bilawal thata. Rishabh and Madhyam are not used in this raga. This is an Audav raga. The time of singing is mid-night. Vadi is Gandhar and samvadi is Nishad. In this raga, Nishad is used in vakra or traverse manner in its aroh and the use of Meend from Nishad to Pancham is its speciality. This raga has been described in Raga Lakshan.

Aroh—sa ga, pa, ni dha sà

Avaroh—sá ni pa, ni dha, ga pa, ga re sa

Shankara Bharan (शंकरा भरण)

This is a raga of Bilawal mela in which Madhyam is not used thus, it is a Shadav

Shadav raga. In its aroh, Rishabh is used sparingly and the listeners feel that it is Kalyan raga, but when Madhyam is not used it is differentiated clearly. This raga has been described in Raga Lakshan.

Shankara Karan (शंकरा करण)

A raga of Shankara Bharan mela of Carnatic music. This is an uncommon raga of this thata. Vadi is tar Shadaj and samvadi is Pancham. Rishabh is used very sparingly and Tivra Madhyam is used clearly. Thus it is a Shadav Shadav raga.

Shal Vahnika (शाल वाहनिका)

A raga originated from Antar Bhasha as described in Sangeet Ratnakar.

Shant Kalyan (शांत कल्याण)

29th melakarta out of 36 melakartas having tivra Madhyam according to Pandit Venkatamukhi.

Shardyuti (शरद्युति)

First type of Janya raga out of two types of Janya ragas originated from Mar Ranjini melakarta as described in Raga Lakshan.

Shat Raga (षट राग)

It is not an ancient raga, this raga has not been mentioned in any of the medieval or ancient texts. Scholars like Pandit Sharang Dev, Ahobal, Venkatamukhi, Sri Nivas, Pundrik Vitthal, Som Nath, Ramamatya, etc. have not mentioned this raga, only exception is Pandit Lochan who has described this raga

in Raga Tarangini. Pandit Lochan has described that Shat raga is the mixture of these six ragas, Varari, Gurjari, Gauri, Shyama, Asawari and Gandhari. During modern period, the scholars differ about these six ragas, some use the notes of only raga Bhairav, others use both the Gandhar, Dhaivat and Nishad. There are some artists who use both the Risbabh, Gandhar and Dhaivat, and some others use only Komal Gandhar, both the Rishabh and Dhaivat. Thus no clear description about this raga is available.

In Hindustani Sangeet Paddhati, this raga is supposed to be one of the ragas of the Asawari thata. It a Sampurna raga. Vadi is Dhaivat and samvadi is Gandhar. The time of singing is the second part of the day. These days it is called Khat Raga, which is a distorted name of Shat raga. This raga is one of the uncommon ragas. (see Khatraga).

Sheshnada (शेषनाद)

It is the third Janya raga out of five types of Janya ragas originated from Sinhendra Madhyam melakarta. This raga has been described in Raga Lakshan.

Shivmat Bhairav (शिवमत भैरव)

Shivmat Bhairav is also one of the ragas of the Bhairav thata. Both Komal as well as Shuddha Gandhar and Nishad are used in this raga. Thus, it becomes controversial whether this raga comes under Bhairav thata or not. Vadi is Dhaivat and samvadi is Rishabh. The time of singing is the morning like all the ragas of Bhairav mela. Because of the use of

both the Gandhar and both the Nishad, it is a controversial raga. Some scholars are of the opinion that Shivmat Bhairav is the Shuddha Bhairav raga.

Aroh—sa *re*, ga ma pa, *dha* ni så

Avaroh—så *ni dha* pa, ma, *ga*, *re* sa

Shree Ang (श्री अंग)

There are some typical phrases and combinations of notes which denote the clear expression and form of the raga. Due to this peculiarity, one raga can very easily be distinguished from other. Shree raga is an important raga which has been mentioned as one of the most ancient ragas. It is also one of the early six ragas. The phrase and the prominent notes and the form which is peculiar to raga Shree is known as Shree anga. This peculiar ang of Shree raga depends upon the correct intonation of Rishabh and Dhaivat. Rishabh and Dhaivat are used with a very stylistic usage. Both these notes are used twice, one after the other, and grace notes used are different. For example

$sa_{re}\ ga_{re}$ re, sa, $pa_{dha}\ ni_{dha}$

It is apparent that on first re, the grace note of sa is used whereas on second re, the grace note of ga is used. Similarly on first dha, grace note of pa is used and on second dha, grace note of ni is used. This is the main speciality of Shree raga and with the use of this type of phrase Shree ang can be recognised very easily.

Shree Gauri (श्री गौरी)

29th raga out of 36 types of Janya ragas originated from Maya Malav melakarta of Carnatic music. It has been described in Raga Lakshan.

Shree Kantha (श्री कन्ठ)

The last Janya raga out of two types of Janya ragas originated from Shadvidh Marjini melakarta of Carnatic music. It has been described in Raga Lakshan. Shree Kantha is also the author of Ras Kamudi.

Shree Kanthi (श्री कण्ठी)

14th Bhasha raga out of 17 types of Bhasha ragas originated out of Bhinna Shadaj, as has been described in Sangeet Ratnakar.

Shree Raga (श्री राग)

Shree is one of the prominent ragas out of six ragas as described in olden texts. This raga was described in Sangeet Makrand for the first time and later scholars mentioned it as the most prominent raga. Shree raga is one of main 20 ragas as described in Sangeet Ratnakar. Pandit Ahobal has also described this raga in Sangeet Parijat.

In Carnatic music, this raga has been placed under the Kharhar Priya (Kafi) mela but according to Hindustani Sangeet Paddhati, it has been placed under the Purvi thata. Gandhar and Dhaivat are not used in its aroh. Rishabh is Vadi and Pancham is samvadi. The time of singing is the evening. It is a serious raga and has its own independent form due to the use of specific phrases.

Aroh—sa re, má pa, ni sâ

Avaroh—sâ ni dha pa má ga re sa

Shringarini (श्रृंगारिणी)

The second Janya raga out of two types of Janya ragas originated from Tanarupi melakarta of Carnatic music, which has been described in Raga Lakshan.

Shriranjani (श्री रंजनी)

23rd Janya raga originated from Kharharpriya melakarta of Carnatic music.

Shruti Ranjini (श्रुति रंजनी)

2nd Janya raga out of two types of Janya ragas originated from Kantamani melakarta of Carnatic music. This raga has been described in Raga Lakshan.

Shubh Pantu Varali (शुभ पंतु वराली)

9th mela out of 36 melas having Tivra Madhyam as described in Raga Lakshan.

Shuchi Ramkri (शुचि रामक्री)

It is the 14th mela out of 23 types of Janak melas as described in Raga Vibodh.

Shuddha (शुद्ध)

Pandit Sharang Dev has described Gram ragas and Geeti. He has described five types of Geeti viz. Shuddha, Bhinna, Gaudi, Vesara and Sadharani. Shuddha is the first Geeti. Seven types of Geeti originated from the Shuddha geeti. They are Shadaj gram, Madhyam gram, Shuddha Pancham, Shuddha Kaishik, Shuddha Madhyam, Shuddha

Sadharit and Shuddha Shadav.These Shuddha geetis are considered the Gram ragas.

Shuddha Bhairavi (शुद्ध भैरवी)

22nd Janya raga out of 23 types of Janya ragas originated from the Kharhar Priya melakarta of Carnatic music.

Shuddha Bangal (शुद्ध बंगाल)

19th Janya raga out of 23.types of Janya ragas originated from Kharhar Priya melakarta of Carnatic Music.

Shuddha Bhinna (शुद्ध भिन्न)

2nd Bhasha raga out of four types of Bhasha ragas originated from Bhinna Pancham as described in Sangeet Ratnakar.

Shuddha Bilawal (शुद्ध बिलावल)

It is one of the main ragas of ancient period. It is the same type of raga as Dheer Shankara Bharan melakarta of Carnatic music and Shuddha Bilawal of Hindustani music. Shuddha Bilawal and Allaiya Bilawal may seem two different ragas as apparent from their names but in nature and form, it is quite difficult to differentiate them from each other. The notes used in Shuddha Bilawal of past era are pure or Shuddha and this is called the Shuddha scale. Shuddha Bilawal is an uncommon raga and its description is not available in the olden texts. Even the Dhrupad or Dhamar are not composed in this raga. In the olden texts, ragas Vilaval, Velavali or Vilavali have been described. These are

like Allaiya Bilawal of modern period. Although the nature and form of Shuddha Bilawal and Allaiya Bilawal are similar yet in Allaiya Bilawal, Shuddha Madhyam is very sparingly used in aroh and komal Nishad is used in avroha. This type of use makes the clear difference between these two ragas.

Shuddha Deshi (शुद्ध देशी)

22nd Janya raga out of 28 types of Janya ragas originated from Nat Bhairavi melakarta of Carnatic music.

Shudha Kaishhik (शुद्ध कैशिक)

3rd Geeti out of seven types of Shuddha Geeti as described in Sangeet Ratnakar.

Shuddha Kalyan (शुद्ध कल्याण)

A raga of Kalyan thata. An independent raga of serious nature. Madhyam and Nishad are not used in its aroh. Sparing use of Nishad and very little use of Tivra Madhyam in avaroh are its specialities. Thus, it is considered an Audav Sampurna raga. Vadi is Gandhar and samvadi is Dhaivat. The time of singing is the first part of the night. The aroh of this raga is just like that of Bhupali and avaroh is like that of Yaman. pa-re combination are the identifying notes of this raga. Sometimes due to the use of Dhaivat, it seems like raga Bhupali and Deshkar but at the time of avirbhava and tirobhava, the clear form of Shuddha Kalyan is presented.

Aroh— sa, re ga, pa dha sá

Avaroh—sá ni dha pa, má ga, re sa

Shuddha Kaishik Madhyam (शुद्ध कैशिक मध्यम)

5th Geeti out of seven types of Shuddha geeti as described in Sangeet Ratnakar.

Shuddha Kriya (शुद्ध क्रिया)

17th type of Janya raga out of 36 types of Janya ragas originated from Maya Malav Gaud melakarta of Carnatic music.

Shuddha Lalit (शुद्ध ललित)

Second son raga out of five son ragas of the raga Bhairav, as has been described in Raga Mala.

It is also the name of the 10th Janya raga out of 16 Janya ragas originated from fourth melakarta out of 20 melakarta as has been described in Raga Manjari.

Shuddha Lalita (शुद्ध ललिता)

The name of 14th Janya raga out of 17 types of Janya ragas originated from 9th melakarta Malav gaud out of 23 types of Janak mela as has been described in Raga Vibodh.

Shuddha Malavi (शुद्ध मालवी)

First Janya raga out of three types of Janya ragas originated from main melakarta of Carnatic music.

Shuddha Mukhari (शुद्ध मुखारी)

Second Janya raga out of two Janya ragas originated from Kankangi melakarta of Carnatic music as described in Raga Lakshan.

Shuddha Nat (शुद्ध नट)

It is 9th melakarta and only Janya raga out of that main melakarta of Carnatic music.

Shuddha Raga (शुद्ध राग)

Such ragas which have their independent forms and the form of other ragas are not reflected in their original form, have been regarded as Shuddha ragas by the scholars.

Shuddha Ramkri (शुद्ध रामक्री)

It is the 6th melakarta out of 20 melakartas of Carnatic music. Out of this mela, four Janya ragas, Shuddha Ram Kriya, Bauli, Ardra Deshi and Deepak have originated.

Shuddha Ramkriya (शुद्ध रामक्रिया)

The name of 23rd type of melakarta, out of which five Janya ragas, Deshkar, Lalit, Jaitashree, Triveni and Deshi have originated. This has been described in Raga Vibodh.

Shuddha Dhanyasi (शुद्ध धन्यासी)

It is the name of 20th and 9th types of Janya ragas out of twenty one and twenty three types of Janya ragas origninated from Nat Bhairavi and Kharhar Priya melakarta respectively of Carnatic music.

Shuddha Sadharita (शुद्ध साधारिता)

It is the name of Shuddha Geeti out of seven types of Geetis originated from Shuddha Geeti as has been described in Sangeet Ratnakar.

Shuddha Sarang (शुद्ध सारंग)

A raga of Kafi thata of Hinudstani music. In

the olden texts, the description about Sarang is available. The raga which is popular these days by the name of Shuddha Sarang, is the same as has been described by the name of Sarang. Both the Madhyam and Nishad are used in this raga. Dhaivat is used very sparingly in its avaroh. Gandhar is not used in this raga. Thus it is an Audav Shadav raga. It has been described in Raga Lakshan.

Aroh— sa re ma pa, má pa ni sà

Avaroh—sà ṅi pa ma, pa dha pa, ma re ni sa

Suddha Samanta (शुद्ध सामन्त)

4th Janya raga out of 10 Janya ragas originated form Hanumattodi melakarta of Carnatic music as described in Raga Lakshan.

Shuddha Saveri (शुद्ध सावेरी)

24th Janya raga out of 35 types of Janya ragas originated from Hari Kambhoji melakarta of Carnatic music as described in Raga Lakshan.

Shuddha Seemantini (शुद्ध सीमन्तिनी)

7th Janya raga out of 10 Janya ragas originated from Hanumattodi melakarta. It has been described in Raga Lakshan.

Shuddha Shadav (शुद्ध षाडव)

It is the name of the last type of Geeti out of several types of Geetis originated from Shuddh Geeti, as has been described in Sangeet Ratnakar.

Shuddha Varali (शुद्ध वराली)

It is the 12th Janya mela out of 20 Janya melas as has been described in Swar mela Kalanidhi. The name of the only one Janya raga out of this mela is also known as Shuddha Varali.

Shuddha Varatika (शुद्ध वाराटिका)

3rd type of Bhashanga raga out of 9 types of Bhashanga ragas as has been described in Sangeet Ratnakar.

Shuddha Varati (शुद्ध वराटी)

The name of 13th mela and the name of Janya raga of the mela as has been described in Raga Vibodh.

Shuddha Vasant (शुद्ध वसंत)

It is the 15th Janya raga out of 23 types of Janya ragas originated from Dheer Shankara Bharan melakarta as described in Raga Lakshan.

Shukla Bilawal (शुक्ल बिलावल)

This raga is one of the ragas of the Bilawal thata. Both the Nishad are used in this raga. It is a Sampurna raga because all the notes are used. Time of singing is the first part of the day. Vadi is Madhyam and samvadi is Shadaj. It is a variety of Bilawal, and it is the mixture of ragas Bilawal and Kedar. It is a traverse raga and its form becomes clear with the use of vakra swaras, while this type of usage is done, raga Gaur Sarang becomes apparent but with the use of Bilawal ang, it creates its own independent form.

Aroh—sa ga, ma pa, dha ni sȧ

Avaroh— sȧ ni dha, ṉi dha pa, ma ga, ma re sa

Shulini (शूलिनी)

36th mela out of 36 types of melas originated from 6 Shuddha mela as has been described in Raga Lakshan.

Shyam Kalyan (श्याम कल्याण)

It is an ancient raga but is not very popular. Since both the Madhyam are used in this raga it has been placed under the Kalyan thata. The little use of Nishad in aroh and Gandhar in avaroh creates a surprising effect. It is a Shadav Sampurna raga because Dhaivat is not used in its aroh. Vadi is Shadaj and samvadi is Madhyam. The time of singing is the first part of the night. Gandhar is a weak note of this raga. This raga has been described in Lakshya Sangeet

Aroh— ṉi sa, re, mȧ pa, dha pa, ni sȧ

Avaroh—sȧ ni dha, mȧ pa, ga ma re, ṉi sa

Shyamal (श्यामल)

First type of Janya raga out of two types of Janya ragas originated from Shyamlangi melakarta.

Shyamala (श्यामला)

19th melakarta out of 36 melakartas having Tivra Madhyam as described in Chaturdandi Prakashika by Pandit Venkatamukhi.

Shyamalangi (श्यामलांगी)

It is the 55th melakarta of Carnatic music.

Sindhoora (सिन्दूरा)

It is one of the ragas of the Kafi thata in which Gandhar and Nishad are not used in its Aroh, thus it is an Audav Sampurna raga. Vadi swar is Shadaj and samvadi is Pancham. The time of singing is evening. It is a mixture of Kafi and Bageshri ragas. In its aroh, raga Durga also become apparent. It is also called Saindhavi

Aroh—sa re ma pa dha sȧ

Avaroh—sȧ ni dha pa, ma *ga* re ma, *ga* re sa

Sindhali Kamod (सिंधली कामोद)

18th Upanga raga out of 27 types of Upanga ragas as has been described in Sangeet Ratnakar.

Sindhu (सिन्धु)

According to Raga Lakshan, it is the last raga out of two types of Janya ragas orignated from Surya Kaul mela.

Again, in the same book Raga Lakshan, Sindhu has been described as the 18th Janya raga out of 23 types of Janya ragas originated from Dheer Shankara Bharan mela.

Raga Lakshan is an authoritative text of Carnatic music but in the description of raga Sindhu there seems to be some confusion as it has been described as the Janya raga of two different mela.

Sindhu Ramkri (सिन्धु रामक्री)

22nd Janya raga out of 36 types of Janya ragas originated from Maya. Malav Gaud mela as has been described in Raga Lakshan.

Sindhu Sen (सिन्धु सेन)

18th Janya raga out of 23 types of Janya ragas originated from Kharhar Priya melakarta as described in Raga Lakshan.

Sinhrav (सिंहरव)

The only one Janya raga originated from Hemvati melakarta has been described in Raga Lakshan.

Sinhala (सिन्हल)

2nd Janya raga out of 3 types of Janya ragas originated from Hat Kambari melakarta, as described in Raga Lakshan.

Sinhendra Madhyam (सिहेन्द्र मध्यम)

21st melakarta out of 36 types of melakartas having Tivra Madhyam of Carnatic music.

Sohni (सोहनी)

It is one of the ragas of the Marwa thata in which Pancham is not used thus, it is a Shadav raga. Vadi is Dhaivat and samvadi is Ghandhar. The time of singing is the last part of the night. Sometimes, the Shuddha Madhyam is used. dha-ga combination of notes presents the clear picture of the raga. Tar Shadaj is an important and most prominent note of this raga and all the improvisation centres around this note. This raga has not been described in the olden texts, so it is

considered a modern raga. The description of this raga has been given in Lakshya Sangeet.

Aroh—sa ga, má dha ni sá

Avaroh—sá re sá ni dha, má dha, má ga re sa

Som Raga (सोम राग)

In Sangeet Ratnakar, 20 ragas have been mentioned and Som is the name of 13th raga out of them.

In Raga Lakshan, Som Raga has been described as the second Janya raga out of three Janya ragas originated from Bakulabharan melakarta of Carnatic music.

Sorath Raga (सोरठ राग)

It is one of the ragas of the Khamaj mela. Gandhar and Dhaivat are not used in this raga in aroh but in avaroh all the notes are used. Thus it is an Audav Sampurna raga. Vadi is Rishabh and Samvadi is Dhaivat. The time of singing is the second part of the night. The main aspect of this raga is the use of Madhyam and then coming on to Risbabh. This raga is then clearly recognised by the audience. Gandhar is a weak note in this raga and when it is used in abundance, it becomes raga Des.

Aroh—sa re, ma pa ni, sá

Avaroh—sá re, ni dha, ma pa dha, ma re, ni sá

Sughrai (सुघराई)

This raga is one of the ragas of the Kafi thata.

Gandhar and Komal Nishad are used. Dhaivat is not used in its aroh, thus it is a Shadav Sampurna raga. Vadi is Pancham and Samvadi is Shadaj. The time of singing is the second part of the day. Sughrai is a variety of Kanhara. Thus some scholars give it the name of Sughrai Kanhara. This raga is the mixture of Sarang and Kanhara raga. Thus both the ragas become apparent in its form. This raga has a great similarity with Suha, Shahana and Nayaki Kanhara ragas. This raga is more suitable for Khyal style and as such it is sung or played in all the three octaves.

Aroh—sa re ga ma pa ni sá

Avaroh—sá ni dha pa, ma pa, ga ma re sa

Suha (सूहा)

Suha is one of the ragas of the Kafi thata. Rishabh and Dhaivat are not used in the aroh of this raga and Dhaivat is not used in its avaroh, thus it is an Audav Shadav raga. Vadi is Madhyam and Samvadi is Shadaj. The time of singing is the mid-day. It is one of the varieties of Kanhara. Scholars are of different opinions about this raga, some consider it as a mixture of Megh Malhar and Kanhara, others say as Sarang and Kanhara and some others say as the mixture of Sarang, Malhar and Kanhara ragas. Though it is an Uttaranga raga but its form becomes clear in its Purvanga.

Aroh—ni sa, ga ma, pa ni ma pa, sá

Avaroh—sá, ni pa, ma pa, ga ma re, sa

Supradeep (सुप्रदीप)

It is the first type of Janya raga out of two types of Janya ragas originated from Suryakant melakarta of Carnatic music, as has been described in Raga Lakshan.

Swaravali (स्वरावली)

It is the name of 16th raga out of 35 types of Janya ragas originated from Harikambhoji mela. It has been described in Raga Lakshan.

Swar Sindhu (स्वर सिंधु)

It is the 19th Janya raga out of 36 types of Janya ragas originated from Maya Malav melakarta of Carnatic music. It has been described in Raga Lakshan.

Swar-valli (स्वरवल्ली)

It is the third Bhasha raga out of 17 type of Bhasha ragas originated from Bhinna Shadaj.

Takka (टक्क)

One of the Bhasha ragas out of 15 types of Bhasha ragas.

Takka Kaishik (टक्क कैशिक)

One of the Bhasha ragas out of 15 types of Bhasha ragas.

Takka Saindhav (टक्क सैंधव)

It is the name of second Upraga out of eight types of Upragas as described in Sangeet Ratnakar.

Tanki (टंकी)

It is an uncommon raga of Sampurna jati originated out of the Purvi thata. Its Vadi swar is Pancham and samvadi is Rishabh. The time of singing of this raga is the evening. This raga is sung according to Shree ang. It has been described in Lakshya Sangeet. Main feature of the raga is :

Aroh—sa re ga pa dha pa ni sá

Avaroh— sá ni dha pa má ga pa ga re sa

Thata (थाट)

Mela or Thata are synonyms Thata is a combination of notes in the chronological order out of which the ragas can be originated. On the basis of Mela Paddhati of Carnatic music, Pandit Vishnu Narayan Bhatkhande popularized the Thata Raga Paddhati in Hindustani music. He developed ten thatas and categorized all the ragas into these ten thatas according to the nature or form of a particular raga and thata. This classification has been accepted in Hindustani Sangeet Paddhati. These ten thatas are- 1) Kalyan, 2) Bilawal, 3) Khamaj, 4) Bhairav, 5) Purvi, 6) Marwa, 7) Kafi, 8) Asawari, 9) Todi, and 10) Bhairavi. Though the names of ten thatas are same as are popular in Carnatic music but the thata of Hindustani Sangeet Paddhati are not sung. It is the scale of particular notes, on the basis of which ragas can be sung. Thus the thata is known as parental scale.

Tilak Kamod (तिलक कामोद)

One of the ragas of the Khamaj thata in which

Dhaivat is not used in aroh and avaroh is Sampurna. Thus, it is a Shadav Sampurna raga. The time of singing is the second part of night. It is a complicated and vakra raga. The vadi swar of this raga is Rishabh and Samvadi is Pancham.

Aroh—sa re ga sa, re ma pa dha, ma pa så

Avaroh—så pa dha ma ga, sa re ga, sa ni

Tilang (तिलंग)

It is a raga of the Khamaj thata. It is an Audav raga. Vadi swar is Gandhar and samvadi is Nishad. The time of singing is the second part of the night. The use of Komal Nishad is essential in this raga. This raga is suitable for semi-classical forms like Thumri, etc.

Aroh—sa ga, ma pa, ni så

Avaroh—så ni, pa, ma ga, sa

Todi (तोड़ी)

It a raga of Todi thata and is a Sampurna raga. Rishabh, Gandhar and Komal Dhaivat, Tivra Madhyam and Nishad are used. Tivra Madhyam is peculiar of this raga. Pancham is used sparingly and pause over Pancham is not done. Vadi swar is Dhaivat and samvadi is Gandhar. The time of singing is second part of the day. Rishabh, Gandhar and Dhaivat are used in a very specific manner which present the clear form of this raga. This particular type of usage of these notes make it a very distinct and different type.

Aroh—sa re ga má pa dha ni så

Avaroh—så ni dha pa, má ga, re sa

Triveni (त्रिवेणी)

Triveni is a traditional raga which has been adopted in Hindustani music as the Purvi raga, originated from Purvi thata. Madhyam is not used in this raga. Thus it is a Shadav Shadav raga. Vadi is Rishabh and samvadi is Pancham. Evening is considered as the time of singing of this raga.

Aroh—sa re ga pa dha ni så

Avroha - så ni dha pa ga re sa

Turushka Todi (तुरुष्क तोड़ी)

A type of Todi raga which was popular during medieval period. This is an uncommon raga these days.

Uday Pancham (उदय पंचम)

One of the son ragas of raga Hindol under the Raga Ragini Vargikaran, which was prevalent during the medieval times.

Uday Ravi Chandrika (उदय रवि चन्द्रिका)

It is the second Janya raga originated from Shuddha Nat mela of Carnatic music.

Upang (उपांग)

This word has been used in music as well as in dance. Pandit Sharang Dev classified the ragas into ten categories and Upanga was the last one of it. The scholars have different views regarding Upanga ragas. Some are of the view that ragas originated from any of

these ten ragas, may not have the same characteristics as the original raga, so may be classified as Upanga raga.

In Abhinaya Darpan, Upanga has been described as the movements of different parts of the body. Head movements have 12 upangas. In the same manner eyeballs, eyes, eye-brows, cheeks, nose, lips, jaws, teeth, tongue, chin, mouth, face and shoulders have their respective upangas.

Upraga (उपराग)

Ragas derived from a parental raga are called Upraga. In general, usage, the Upraga has also become a concept of derivation in the sense that any raga conceived from another raga is Upraga. However, ultimately all ragas when sung or played are independent entities. (see also Adi raga and Janak raga).

Urvari (उर्वरी)

Last Janya raga out of three Janya ragas of Nam Narayani melakarta of Carnatic music.

Uttar Raga (उत्तर राग)

The ragas which are sung during mid-night to mid-day are known as the Uttar ragas. These ragas are also known as Uttranga Vadi ragas because their vadi (prominent) note is out of the notes between Madhyam and Nishad.

Uttaranga (उत्तरांग)

The second half of the scale. It covers the notes from ma to sa or pa to sa (see also Purvang and Vadi).

The ragas which are mainly sung in the second half of the Saptak and their improvisation is done on the notes from ma to sa are known as the Uttarang ragas.

Uttari (उत्तरी)

It is the last Janya raga out of 5 Janya ragas, originated from Vachaspati melakarta of Carnatic music.

Uttari Gunkali (उत्तरी गुणकली)

There are some ragas whose descriptions are not found in books. The scholars of music did not even mention such ragas but from time to time these ragas became popular and due to lack of recognition they became extinct. Uttari Gunkali is also one of such ragas. The description of this raga is not given in any book. The popular form of this raga seems to have originated from Bhairavi mela but due to the use of Shuddha re, it seems to be more near to Asawari. It can be concluded that this raga is a mixture of Bhairavi and Asawari.

Vachaspati (वाचस्पति)

28th melakarta out of 36 melakartas having tivra Madhyam of Carnatic music. It is also a very common raga of Carnatic music. These days it is becoming quite popular in Hindustani music also.

Vagdhishwari (वागधीश्वरी)

It is the name of 34th melakarta out of 36 melakartas having Shuddha Madhyam as described in Raga Lakshan.

Vag Priya (वाग प्रिय)

31st mela out of 36 melas having Shuddha Madhyam as described in Raga Lakshan.

Vakula Bharan (वकुला भरण)

14th mela out of 36 melas having Shuddha Madhyam according to Pandit Venkatamukhi.

Vallaki (वल्लकी)

It is the name of second female ragini out of five female raginis of Pancham raga.

Vanaspati (वनस्पति)

4th melakarta out of 36 melakartas having Shuddha Madhyam as described in Raga Lakshan.

Varadi (वराड़ी)

4th female ragini of raga Pancham according to Ragarnava.

Varalika (वरालिका)

3rd melakarta out of 36 melakartas having Tivra Madhyam as described in Chaturdandi Prakashika.

Varari (वरारी)

3rd Bhasha raga out of 4 types of Bhasha ragas originated from Bhinna Pancham as described in Sangeet Ratnakar.

Apart from this, it is also the female ragini of Bhairav raga according to Hanuman mat.

Vardhini (वर्धिनी)

2nd Janya raga out of the two Janya ragas

originated from Kokil Priya melakarta as described in Raga Lakshan of Carnatic music.

Varna Nat (वर्ण नट)

5th Janya raga out of 6 Janya ragas originated from 20th melakarta out of 23 melakarta as described in Raga Vibodh of Carnatic music.

Varun Priya (वरूण प्रिय)

28th melakarta out of 36 melakarta, having Shuddha Madhyam as described in Raga Lakshan.

Vasant (वसंत)

It an ancient, important and popular raga. It is difficult to ascertain whether its present form which is popular these days is the same as it was during ancient times. Pancham is not used in its aroh in its present form and thus it is supposed to be a Shadav Sampurna raga. Both the Madhyam are used in this raga in freqeuent manner and due to this usage, this raga creates its effect and presents its clear form. Some artists use Shuddha Dhaivat while some use Komal Dhaivat, thus, there is controversy over the thata of this raga and is either placed under Purvi thata or Marwa thata. It is a raga which is more clear in its Uttaranga. The time of singing is the last part of the night. It is of serious nature and because of its being a seasonal raga it is mostly sung during spring season. *ma dha* sâ, *ma dha re* sâ combination of notes are the main notes which make the form of this raga clear.

Aroh—sa ga, mâ *dha*, *re* sâ

Avaroh—re ni, *dha* pa, ma ga má *dha*, má *re* sa

Vasant Bahar (वसंत बहार)

The mixture of Basant and Bahar ragas. In its Purvang and Uttarang, both the ragas are presented in a mixed form. The main phrases of both the ragas are used. Vadi is Madhyam and samvadi is Tar-Shadaj. The time of singing is the last part of night during spring season.

Vasant Bhairav (वसंत भैरव)

8th Janak melakarta out of 23 types of Janak melakartas of Carnatic music as described in Raga Vibodh.

It is also a raga of Hindustani music which is a mixture of Basant and Bhairav ragas.

Vasant Bhairavi (वसंत भैरवी)

First Janya raga out of three Janya ragas originated from Bakulabharan melakarta of Carnatic music.

It is also the 8th mela raga out of 23 types of Janya mela ragas as described in Raga Vibodh.

A raga of Hindustani music which is a mixture of Basant and Bhairavi ragas. It is an uncommon type of raga.

Vasant Mukhari (वसंत मुखारी)

Last Janya raga out of three types of Janya ragas originated from Bakulabharan melakarta of Carnatic music.

Vasant Varali (वसन्त वराली)

9th Janya raga out of 28 types of Janya ragas

originated from Nat Bhairavi melakarta of Carnatic Music

Vasanti (वासन्ती)

It is the first ragini out of five raginis of Ragashree.

Vauhati (वौहाटी)

It is the name of second Bhashang raga out of twelve types of Bhashang ragas as has been described in Sangeet Ratnakar.

Veg Vahini (वेग वाहिनी)

First Janya raga out of 36 types of Janya ragas originated from Chakravak melakarta as described in Raga Lakshan.

It is also the name of 16th melakarta out of 36 melakartas having Shuddha Madhyam as described by Pandit Venkatamukhi.

Vedvati (वेद वती)

First Bhasha raga out of three types of Bhasha ragas originated from Malav Pancham raga as has been described in Sangeet Ratnakar.

Velavali (वेलावली)

The only one Janya raga originated from Gauri Manohari melakarta of Carnatic music.

It is also one of the main ragas of Hindustani Sangeet Paddhati which is also known as Bilawal. It is called Velavali in Bengal.

Vesara Shadav (वेसरा षाडव)

Name of the last Geeti out of eight types of Geetis originated from five types of Vesara

An ubhaya vakra janya raga derived from the 29th mela Sankarabharanam. The notes figuring in this raga are shadja, Chatusruti Ri, Antara Ga, Sudha Ma, Pa, Chatusruti Dha and Kakali Ni. Only one svara is vakra in both arohana and avarohana. Ni is varjya in arohana and Dha in avarohana. This is an upanga raga with Pa as amsasvara and Ri as nyasa svara. Snpmp, srgmpnpmR,rgmpnpnrs comes as a visesha svara sancharas. A tristhayi raga as well as gana rasa pradhana raga. A sarvakalika raga.

Sanchara:

rgmR-srgmpmgmR-gmpnnppNs-snsrgmR-pmgmRsnp-pdprs,npm-rgmp,npmgmR- snsr,s.

Compositions

Varna

Elanne chevu	Rupaka	Ramaswami Dikshitar
Palayamam	Adi	Swati Tirunal

Kriti:

Telisi rama	Adi	Thyagaraja
Sri rama rama	Jhampa	Thyagaraja
Palukaveni	Adi	Thyagaraja
Sankhachakra	Rupaka	Muthuswamy Dikshitar
Nejesana	Adi	Pattanam subramonia Iyer
Srirajarajeswari	Adi	Muthuswamy Dikshitar
Varada Nipuna	Adi	G.N.Balasubramoniam
Padame thunai	Adi	Gopalakrishna Bharathi
Kandara Mandala madhyaye	Adi	Muthaiah Bhagavathar
Mahatripura Sundari	Rupaka	Muthaiah Bhagavathar
Sasisekhara	Adi	Muthaiah Bhagavathar
Ikanelane	Adi	Pattanam Subramonia Iyer
Nive gatiyeni	Adi	Pattanam Subramonia Iyer
Koriyinru	Jhampa	Periaswamy Thooran
Ramachandra pahi	Adi	Swati Tirunal
Innam Than paramukham	Adi	Vedanayakom Pillai

Tillana

Tom Tom Tananana	Adi	Ramnad Srinivasa Iyengar

PURNASHADJAM

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

An audava shadava janya raga derived from the 20thmela Natabhairavi. The notes taken by the raga are Chatusruti Ri, Sadharana Ga, Sudha Ma, Pa and Kaishiki Ni. It can be considered as the janya of 22nd mela Kharaharapriya also.

A Dha varjya raga. Pa is deleted in arohana. The rendering of dirgha Ni and Ga brings out the melodic individuality of the raga. Ga, Ma and Ni are the raga chaya svaras. Purnashadja is used for depicting varnana. A sarvakalika raga that came to prominence through the compositions of Thyagaraja.

Compositions

Kriti:

Sriramana nive	M.Chapu	Mysore Sadasiva Rao
Lavanya rama	Rupaka	Thyagaraja
Srimanini manohara	Adi	Thyagaraja

PURVIKALYANI

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

This is a vakra shadava sampoorna janya raga derived from the 53rd mela Gamanasrama. The notes figuring in the raga besides Sa and Pa are Sudha Ri,Antara Ga, Prati Ma, Chatusruti Dha and Kakali Ni. A raga with ekasvara vakra arohana. Upanga raga with gamaka pradhana sancharas. This is also known as Purikalyani. In this raga Ri, Ma, Dha and Ni are the raga chaya svaras. Whereas Pa and Ga are nyasa svaras. s d p m g r s is a visesha prayoga. This is a desya raga used in operas and dramas. A tristhayi delicate raga which is used to depict pathos and depression. In the asampoorna mela padhathi the name given to the 53rd mela is Gamakakriya. This is same as Purvikalyani. Hence this raga is also known as Gamakakriya. In Dikshitar composition 'Meenakshi me mudam' the raga name Gamakakriya figures in the kriti itself. The Poorvikalyani of Hindusthani Music somewhat resembles Gamakakriya.

Sanchara:

gmDmgrS-dsrsrsD-dsrG-srGrg,m-p,mgmdmgrs-gmpdps-dsrsR-srg,r-g,mg,rs-rsnd,pm-gmdnds-ndpmGr-gmDmg,rS.

Compositions

Varna

Ninnukori	Ata	Sonti Venkitasubbayyar

Kriti:

Paripurna	Rupaka	Thyagaraja
Paralokasadaname	Adi	Thyagaraja
Meenakshime	Adi	Muthuswamy Dikshitar
Ekamranatham	Adi	Muthuswamy Dikshitar

Neelakantam Mahadevam	M.Triputa	Jayachamaraja wodayar
Ninnu vinaga mari	Eka	Syama Sastri
Parumapavana	Adi	Ramanad Srinivasa Iyengar
Maruva nike	Adi	Pallavi Sesha Iyer
O rama ninne	Adi	Bhadrachala Ramadas
Deva deva jagadiswara	Adi	Swati Tirunal
Panchabanatanuhara	Adi	Swati Tirunal
Navarathnamalinim	Eka	Muthuswamy Dikshitar
Kasivisalakshi	Rupaka	Muthuswamy Dikshitar
Emi Ruchira Rama	Adi	Bhadrachala Ramadas
Madhurapuri kalyani	M.Chapu	G.N.Balasubramoniam
Karunakaramurthi	Adi	Lakshmanan Pillai
Kavalai ethukku	Adi	Lakshmana Pillai
Maname yor	Rupaka	Lakshmanan Pillai
Purandara vinuthe	Triputa	Muthaiah Bhagavathar
Ramuni Nammina	M.Chapu	Mysore Sadasva Rao
Gangadhara Tripuraharana	M.Chapu	Mysore Sadasiva Rao
Anandanatamaduvar	Rupaka	Nilakanta Sivan
Bodhendra Gurumurthi	Adi	Papanasam Sivan
Kehdra sagara sayi	Adi	Papanasam Sivan
Paradaivam unai	Adi	Papanasam Sivan
Murugan Tunai	Adi	Periaswamy Thooran
Unnai marandu	Adi	Periaswamy Thooran
Allide Nammane	Adi	Purandaradasa
Sri rajarajeswari	K.Chapu	Tanjore Sankara Iyer
Bhavayachyutham	Adi	Vasudevachar
Marachithivemo Nannu	Rupaka	Vasudevachar
Karunakaramurthi	Triputa	Vedanayakom Pillai
Sami ninne nammu	Matya	Vina Seshanna
Mahishimadahara	Adi	Thulaseevanam
Chatre vilagiyirum	Rupaka	Gopalakrishna Bharathi
Javali		
Nimatalemayenura	Eka	Pattabhirammayya

PUSHPALATIKA

Aro: s r g m p n ṡ Ava: ṡ n p m g r s

A shadava shadava janya raga derived from the 22nd mela Kharaharapriya. Dha varjya raga of Kharaharapriya. The svaras taken by the raga are Shadja, Chatusruti Ri, Sadharana Ga, Sudha Ma, Pa and Kaishiki Ni. Old name for the raga is Kalindi. A minor raga with few compositions and less scope for alapana. The ragas Manirang Rudrapriya, Poornashadja have some resemblance with this raga.

Compositions

Kriti:

Ikanaina na	Adi	Tirupati Narayanaswami

Bhavaye gopalam	Rupaka	Swati Tirunal
Bhavapasa Mochakam	Jhampa	Muthaiah Bhagavathar
Gurunatha	K.Chapu	Muthaiah Bhagavathar
Ni kanna Dikkevarura	Adi	Pallavi Seshayyar
Bhuvana Mohana	Adi	Periaswamy Thooran
Kalluruntren	Adi	Periaswamy Thooran
Devaki Tanaya Vasudeva	Rupaka	Vasudevachar
Gurukrpaleka	Rupaka	Vasudevachar
Kudathai thakarthu	Triputa	Arunagirinathar

RAGACHUDAMANI

Aro : s r g m p ṡ Ava: ṡ n d m r g s

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

This is the old name for the 32nd mela Ragavardhini. Ragachudamani is another janya raga derived from the 32nd mela Ragavardhini. There are two types. The first type is audava shadava. Dha and Ni are deleted in the arohana and Pa is deleted in the avarohana. Avarohana alone is vakra. The second type is ashadavashadava type. Dha is deleted in arohana and Ga in avarohana. Arohana alone is vakra. Ma is the vakra svara.The notes taken in both the varieties are Shadja, Shatsruti Ri, Antara Ga, Sudha Ma, Pa, Sudha Dhaand Kaishiki Ni. A vivadi raga.

Compositions

Kriti:

Pada sarojayugame	Adi	N.S.Ramachandran
Shweta ganapathim	Triputa	Muthuswamy Dikshitar

RAGAPANJARAM

Aro: s r m p d n d ṡ Ava: ṡ n d m r s

Ashadava audava raga derived from the 28th mela Harikambhoji. Arohana is ekaswara vakra. Dha is the vakra svara. Ga is deleted in the arohana and Pa and Ga in avarohana. A Ga varjya raga. The svaras taken by the raga are Shadja, Chatusruti Ri, Sudha Ma, Pa, Chatusruti Dha and Kaishiki Ni. A minor upanga raga which is not very popular. Andolika raga has slight resemblance to Ragapanjaram. The Raga Pulindaka in Hindusthani Music resembles this raga.

Compositions

Kriti:

Sarvabhauma saketha	Adi	Thyagaraja
Varada navanitha	M.Chapu	Thyagaraja

RAGAVARDHINI

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

This is the 32nd mela. Belongs to the 6th chakra Ritu; 2nd raga in the chakra Ritu. 'Ritu-Sri' is the mnemonic name. The mnemonic svara phrase is sa ru gu ma pa dha ni. Its old name is Ragachudamani. This is the Sudha Ma mela of Jyotiswarupini. The svaras taken by the raga besides Sa and Pa are Shatsruti Ri, Antara Ga,Sudha Ma, Sudha Dha and Kaishiki Ni. Ragavardhini is not a major mela and has only few compositions. This is a vivadi mela with limited scope for alapana.

Compositions

Kriti:

Mrityunjayam	Triputa	Jayachamaraja wodayar
Ganasudhaarasa me	Rupaka	Balamuralikrishna
Kalangade manasme	Rupaka	Koteeswara Iyer

RAGHUPRIYA

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

This is the 42nd mela. Belongs to the 7th chakra Rishi. 6th mela in the chakra Rishi. Rishi-Sha' is the mnemonic name. The mnemonic phrase is sa ra ga mi pa dhu nu. This is the Prati Ma mela of Tanarupi, the 5th mela. Its old name is Ravikriya. The svaras taken by the mela besides Sa and Pa are Sudha Ri, Sudha Ga, Prati Ma, Chatusruti Dha and Kakali Ni. Even though a mela, Raghupriya is a minor raga with very few known compositions.

Compositions

Kriti:

Sadananda	Rupaka	Koteeswara Iyer
Khalitaka vamsa tilake	Adi	Balamuralikrishna
Himagirikumari	Adi	Muthuswamy Dikshitar

RAMAMANOHARI

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

An audava sampoorna raga derived from the 52nd mela Ramapriya. In this Ni and Dha are varjya in the arohana and Ri in avarohana. The svaras taken by the raga are Sa, Sudha Ri, Antara Ga, Prati Ma, Chatusruti Dha and Kaishiki Ni.

Compositions

Kriti:

Matangi sriraja	Rupaka	Muthuswamy Dikshita,
Sringara sakthayudhadhara	Jhampa	Muthuswamy Dikshitar
Smaramyaham	[illegible]paka	Muthuswamy Dikshitar
Seetamanohara	Adi	Thyagaraja

RAMAPRIYA

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

This is the 52nd mela. Belongs to the 9th chakra Brahma. 'Brahma-Bhu' is the mnemonic name and the mnemonic svara phrase is sa ra gu mi pa dhi ni. Its old name is Ramamanohari. Svaras taken by the raga besides Sa and Pa are Sudha Ri, Antara Ga, Prati Ma, Chatusruti Dha and Kaishiki Ni.

Compositions

Kriti:

Mahadevamanisham	Jhampa	Balamuralikrishna
Sami sadamuda	Adi	Koteeswara Iyer
Ekkala Pillai	Adi	Lakshmanan Pillai
Koriawara	Rupaka	Pattanam Subramonia Iyer
Smaramyaham	Rupaka	Muthuswamy Dikshitar
Mahabaladri nilaye	Adi	Muthaiah Bhagavathar
Mrithuynjayam mridam	K.Chapu	Muthaiah Bhagavatha.
Ennaavil Stridum	Adi	Papanasam Sivan
Iluvaru ketiki	Adi	Pattanam Subramonia Iyer
Panchapakeswara	Adi	Pattanam Subramonia Iyer
Muruga un thiru	Rupaka	Periyaswami Thooran
Velavanai Ninaindu	Jhampa	Periaswami Thooran
Samodam Paripalaya	Adi	Swati Tirunal
Samdehamuni	Adi	Thyagaraja
Paripahi mam	Adi	Vasudevachar
Sri vasudeva	Rupaka	Vasudavachar

RAMAKALI

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

A raga popular in both Hindusthani and Carnatic music. In carnatic music Ramakali is an audava sampoorna raga derived from the 15th mela Mayamalavagaula. The svaras taken by the raga are Shadja, Sudha Ri, Sudha Ma, Antara Ga, Pa, Sudha Dha and Kakali Ni. Ma and Ni are deleted in the arohana. A rare raga with only one known composition.

Compositions

Kriti:

Rama rama kalikalusha	Rupaka	Muthuswamy Dikshitar

RAMYAMUKHI

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

An apurva raga derived from the 20th mela Natabhairavi. Ri and Pa are deleted in both arohana and avarohana. The svaras taken by the raga are Shadja, Sadharana Ga, Sudha Ma, Sudha Dha and Kaishiki Ni. It takes the same notes as that of Hindola. According to some, Hindolam takes Chatusruti Dha as used in 'Manasuloni'.

Compositions

Kriti:
add composition here

RANJINI

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

An audava raga derived from the 59th mela Dharmavathi.

An upanga raga in which Pa and .Ni are deleted in the arohana and Pa and Ri in the avarohana. The svaras taken by the raga are Shadja, Chatusruti Ri, Sadharana Ga, Prati Ma, Chatusruti Dha, and Kakali Ni. Ri and Dha are the raga chaya svaras. This raga figures in ragamalikas, slokas, viruttams and light popular songs.A pleasing deshya raga.

Sanchara:

dsndmG-srgmdmgsR-dsrGs-snD-dsr,-dsrgM-gmds,-dsR-srgmG-grsD-mdrrsndmG-s,,rgmDmgs.

Compositions

Kriti:

Amboruha Padame	Adi	G.N.Balasubramoniam
Durmargachara	Rupaka	Thyagaraja
Ranjini niranjani	Adi	G.N.Balasubramoniam
Sodanai Seyyade	Rupaka	Nila Ramamurthi
Bhavaye Sri janakinatham	Adi	Swati Tirunal
Pranamamyaham	Triputa	Vasudevachar
Sri sabareesam udaram	Adi	Thulaseevanam
Kaikoduppaye	Adi	Periaswami Thooran

RASALI (RASAVALI)

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

A shadava audava raga derived from the 4th mela Vanaspathi. Ga is deleted in the arohana. Ni and Ga are deleted in avarohana. The svaras taken by the raga besides Sa and Pa are Sudha Ri, Sudha Ma, Chatusruti Dha, and Kaishiki Ni. The elongated Ri and the svarasancharas s r s m r s in tristhayi reveals the beauty of the raga. A minor popular raga. There is no corresponding or similar raga in Hindusthani Music. The raga came to prominence through the compositions of Thyagaraja.

Compositions

Kriti:

Aparadhamula	Adi	Thyagaraja
Sollakkelamma	Rupaka	Muthuswamikavi

RASIKAPRIYA

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

This is the 72nd mela. Belongs to the 12th chakra. Aditya. 6th mela in the 12th chakra. 'Aditya-Sha' is the mnemonic name. The mnemonic phrase is sa ru gu mi pa dhu nu. Rasamanjari is the old name for the raga. It is the Prati Ma mela of the 36th mela chalanatta. Dikshitar calls this mela as Rasamanjari by its old name. The notes taken by the raga besides Sa and Pa are Shatsruti Ri, Antara Ga,Prati Ma, Shatsruti Dha and Kakali Ni. A vivadi mela which is not very popular.

Compositions

Kriti:

Arul shaiya	Adi	.Koteeswara Iyer
Pavanathanaye	Jhampa	Balamuralikrishna
Sringara rasamanjarim	Eka	Muthuswamy Dikshitar

RATIPATIPRIYA

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

An audava audava janya raga derived from the 22nd mela Kharaharapriya. A raga wherein Ma and Dha are deleted from both arohana and avarohana. Svaras taken by the raga are Shadja, Chatusruti Ri, Sadharana Ga, Pa and Kaishiki Ni. This raga was introduced

some 80 years ago, by Venkitagiriappa. A minor raga with limited scope for alapana.

Compositions

Kriti:

Adbhutamahiye	Adi	Sudhananda Bharathi
Yarige yarunthu	Adi	Purandaradasa

RATNABHANU

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

A vakra shadava sampoorna janya raga derived from the 62nd mela Rishabhapriya. Arohana alone is vakra. Ekasvara vakra arohana and Dha is the vakra svara. Ga is deleted in arohana. The svaras taken by the raga are Shadja, Chatusruti Ri, Antara Ga, Prati Ma, Pa, Sudha Dha and Kaishiki Ni. An apoorva raga with only one known composition. One of the rare ragas that came to prominence through the compositions of Thiruvottiyur Thyagayya.

Compositions

Kriti:

Brovavela Yapudu	Adi	Tiruvottiyur Tyagayya

RATNABHUSHINI

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

A rare raga derived from the 29th mela Sankarabharanam. An audava raga in which Dha and Ni are deleted. Svaras figuring in this raga are Sa, Chatusruti Ri, Antara Ga, Sudha Ma and Pa. Ri is rendered as dirgha svara. A minor raga with only one known composition.

Compositions

Kriti:

Palayamam ratnabhushini	Rupaka	B.Subba Rao

RATNAKANTI

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

A shadava shadava raga derived from the 63rd mela Latangi. Dha varjya raga. Svaras taken by the raga are Shadja, Chatusruti Ri, Antara

Ga, Prati Ma, Pa and Kakali Ni. A minor raga with limited scope for alapana.

Compositions

Kriti:

Sreenathanamu	Adi	Tiruvottiyur Tyagayya

RATNANGI

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

This is the 2nd mela. Belongs to the 1st chakra Indu. 'Indu-Sri' is the mnemonic name. The mnemonic svara phrase is sa ra ga ma pa dha ni. Its old name is Phenadyuti. Dikshitar composed in this raga under the name Phenadyuti. The svaras taken by the raga besides Sa and Pa are Sudha Ri, Sudha Ga, Sudha Ma, Sudha Dha and Kaishiki Ni. Ratnangi is the Sudha Ma mela of 38th mela Jalarnavam.

Compositions

Kriti:

Janani ashrita	Rupaka	Muthaiah Bhagavathar
Sri Gurum	Rupaka	Balamuralikrishna
Sridakshinamurthim	Adi	Muthuswamy Dikshitar
Tarunam ide	Adi	Koteeswara Iyer
Innam Vairam	Adi	Marimuthu Pillai
Sadhuvela Jeraka	Adi	Pallavi Sesha Iyer
Kalasavardhijam	Adi	Thyagaraja

RATNAVARALI

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

A modern janya raga invented by C.Rangaiah. An ubhaya vakra shadava raga derived from the 2nd mela Ratnangi. In both arohana and avarohana only Dha is vakra in arohana and Ga in avarohana. Ga is deleted in arohana and Dha in avarohana. The svaras taken by the raga are Shadja, Sudha Ri, Sudha Ga, Sudha Ma, Pa, Sudha Dha and Kaishiki Ni.

Compositions

Kriti:

Himadri tanaye pahi	Adi	Rangaiah

RAVICHANDRIKA

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

A vakra shadava shadava janya raga derived from the 28th mela Harikambhoji. The notes figuring in this raga are Shadja, Chatusruti Ri, Antara Ga, Sudha Ma, Chatusruti Dha and Kaishiki Ni. An eka svara vakra arohana raga. Ni is the vakra svara. In this upanga raga Ni and Ma are the raga chaya svaras, and Ga is the nyasa svara. An example of Pa varja raga. A minor raga which shines more in madhyamakala alapana. A raga that came to prominence through the compositions of Thyagaraja. Ragashree of Hindusthani Music has some resemblance with this raga.

Compositions

Kriti:

Makelara	Adi	Thyagaraja
Niravadhi	Adi	Thyagaraja
Sarvajna Samba	Rupaka	Muthaiah Bhagavathar
Chevadi Malarveda	Adi	Periyaswami Thooran
Vasuki sayana	Adi	Raghavendraswami

REVAGUPTI

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

An audava audava janya raga derived from the 15th mela Mayamalavagaula. In both arohana and avarohana Ma and Ni are omitted. Svaras taken by the raga are Shadja, Sudha Ri, Antara Ga, Pa, Sudha Dha. A morning raga having a pleasing effect. Jantasvara and dattusvara prayogas lend beauty to the raga. Closely allied ragas are Bhupalam and Bauli.

Sanchara:

ggpD-pdṡDp-gpdpdpgrG-gpdsD-spd,gpdrs-srG-pgrs-rsD-gpdpdpgr-gdpdgdpgr-rggppdss-grsd,dsDp-pdG-g,p-d,pgR-g,pgRS.

Compositions

Kriti:

Grihabala memi	Adi	Thyagaraja
Sadavinatha sadare	Rupaka	Muthuswamy Dikshitar
Saravanabhava	Rupaka	Muthuswamy Dikshitar
Gopalaka	Chapu	Swati Tirunal
Ni vera ganidhi		Annamacharya

REVATHI

Aro: s r m p n s Ava: s n p m r,s

An audava audava janya raga derived from the 2nd mela Ratnangi. A Ga and Dha varjya raga. The notes taken by the raga besides Sa and Pa are Sudha Ri, Sudha Ma and Kaishiki NI. Ni is the jeeva svara. A raga that evokes Pathos. Elongation of Ri and Ni gives pathetic effect.

Sanchara:

rmpN-snpmRnrs-rmpNp-mpnsR-nsRmRnrssnp,m-rmpnnppmmrR-Snpn,Rns.

Compositions

Kriti:

Jagannatha anatharakshaka	Adi	Subba Rao
Nanati badaku	Adi	Annamacharya
Baro Krishnayya	Adi	Kanakadasa
Mahadeva sivasambho	Adi	
Kanakam Pollyum	Adi	N.S.Ramachandran
Budhyakatto	Rupaka	Purandara dasa
Hari krishnachuytha	Rupaka	Purandaradasa
Manasittu	Rupaka	Purandaradasa
Matadolage Ollemata	Rupaka	Purandaradasa
Kesava narayana	Adi	Purandaradasa
Thirupugazh		
Aditunkalal	Matya	Arunagirinathar
Arumugam	K.chapu	Arunagirinathar
Thillana		
Thim Thim	M.Chapu	Lalgudi Jayaraman

RISHABHAPRIYA

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

This is the 62nd mela belonging to the 11th chakra 'Rudra'. 2nd mela in the Rudra chakra. 'Rudra-Sri' is the mnemonic name. The mnemonic phrase is sa ra gu mi pa dha nu. Rishabhapriya is the prati ma mela of Charukesi. Ratipriya is the old name. The svaras taken by the raga besides Sa and Pa are Chatusruti Ri, Antara Ga, Prati Ma, Sudha Dha and Kaishiki Ni.

Compositions

Kriti:

Ghanasayadeeka	Adi	Koteeswara Iyer
Mahima Dakkinchu	Adi	Thyagaraja

Inta sodhanamulaku	Adi	Vina Seshanna
Mahatmule Ni Teliya	Adi	Mysore Vasudevachar
Mararatipriyam	Adi	Muthuswamy Dikshitar
Nandisam vande	Eka	Balamuralikrishna

RITIGAULA

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

An ubhaya vakra shadava sampoorna janya raga derived from the 22nd mela Kharaharapriya. The notes taken by this raga are Shadja, Chatusruti Ri, Sadharana Ga, Sudha Ma, Pa, Chatusruti Dha and Kaishiki Ni. In some sancharas Sudha Dha also occurs. Ritigaula is a ghana raga and belongs to the Dvitiuya ghana panchaka group. npnns in mandra sthayi and madhyasthayi is a ranjaka prayoga. sndmpdmgrs are visesha sancharas. In this bhashanga raga the bhashanga svara Sudha Dha comes in the phrase pddns. A scholarly tristhayi raga and also a sarvakalika raga. Dirgha kampita Ga is a special feature of the raga. Ga, Ma and Ni are jiva svaras. This raga is used to portray karuna rasa. The name for the 20th mela in the asampoorna mela padhathi is Naritigaula.

Sanchara:

p͡m,grs-ŋsgrnsnP-snsgrgM-gmnndmGr-gmp,m,G,rs-nsgrG-gmn,dmnns- nsgrG-gmgrS-snsn,dM-gmNdmgr-gmpMgr-nsggm,pM-grS-nPnns,.

Compositions

Varna

Vanajaksha	Ata	Vina Kuppayyar

Kriti:

Ragaratna	Rupaka	Thyagaraja
Dvaitamu sukhama	Adi	Thyagaraja
Badalikadira	Adi	Thyagaraja
Cheraravа	Adi	Thyagaraja
Balebalendu	Adi	Thyagaraja
Nannuvidachi	Chapu	Thyagaraja
Sri neelotpala	Rupaka	Muthuswamy Dikshitar
Janani ninnu vina	Chapu	Subbaraya Sastri
Parakalabala	Rupaka	Annayya
Sadguruswami	Adi	Ramnad Srinivasa Iyengar
Alamanagah vilambena	Jhampa	Swati Tirunal
Paripalayamam	Rupaka	Swati Tirunal
Niloptpalambam	Chapu	Muthuswamy Dikshitar
Nambinorad	Chapu	Ambujam Krishna
Pahi mam srivaraha	Chapu	Thulaseevanam

Moramanuni	Adi	Vina kuppayyar
Saranam sarvesa	Rupaka	Vedanayakom Pillai
Mama hridaye	Adi	Vasudevachar
Arul surandarul	Adi	Lakshmanan Pillai
Angaraka Mangalamurthye	Rupaka	Muthaiah Bhagavathar
Dhirasikhamani	Adi	Muthaiah Bhagavathar
Sakala sampatprade	Jhampa	Muthaiah Bhagavathar
Sarasadalanayana	Adi	N.S.Ramachandran
Sivanandam brahmanandam	Adi	Nilakanta Sivan
Tatvamariya tarama	Adi	Papanasam Sivan
Malarinai tunai	Adi	Papanasam Sivan
Svami mukhyaprana	Rupaka	Purandaradasa
Varuvai enre	Adi	Periyaswamy Thooran
Thambulava kollu	Adi	Purandaradasa
Badali Kadira	Adi	Thyagaraja
Jo jo rama	Adi	Thyagaraja
Ni dasya galgute	Adi	Thyagaraja
Paripalaya Paripalaya	Rupaka	Thyagaraja
Sadguru Svamiki	Adi	Thyagaraja

RUDRAPRIYA

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

A sampoorna shadava janya raga derived from the 22nd mela Kharaharapriya. The notes taken by the raga are Shadja, Chatusruti Ri, Sadharana Ga, Sudha Ma, Pa, Chatusruti Dha and Kaishiki Ni. In this upanga raga Dha is varjya in the avarohana. Dirgha Ga and Ni bring out the characteristic individuality of Rudrapriya. Ri, Ga, Ma and Ni figure as jiva and nyasa svaras. A sarvakalika tristhayi raga. A raga that shines well when sung in madhyamakala. The ragas Pushpalathika, Manirangu, Purnashadjam, and Brindavanasaranga are closely allied ragas.

Sanchara:

rgm,gr-gmP-gmpdNpmgR-rgM-rgmp-mpdns-ṡndnpmgr-rgmp,mgr-pmgrS.

Compositions

Kriti:

Rudrakopa	Rupaka	Muthuswamy Dikshitar
Valli devasenapati	Rupaka	Baluswami Dikshitar
Ambaparadevate	Chapu	Krishnaswami Iyer
Gananayakom	Adi	Muthuswamy Dikshitar
Shri thyagarajasya	Chapu	Muthuswamy Dikshitar
Sivakamyarohanesya	Rupakam	Muthuswamy Dikshitar

Daru
Ive Rasika Sikhamani — Adi — Baluswami Dikshitar

RUPAVATI

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

This is the 12th mela belonging to the 2nd chakra Netra. 6th mela in the 2nd chakra. 'Netra-Sha' is the mnemonic name. The mnemonic phrase is sa ra gi ma pa dhu nu. This is the Sudha Ma mela of the 48th mela Divyamani. Its old name is also Rupavati. A vivadi mela. The svaras taken by the raga are Shadja, Sudha Ri, Sadharana Ga, Sudha Ma, Pa, Shatsruti Dha and Kakali Ni.

Compositions

Kriti:

Ne more bettina	Triputa	Thyagaraja
Sri krishna bhajare	T.Eka	Muthuswamy Dikshitar
Palayamam sri	Adi	Balamuralikrishna
Nalagude	Adi	Koteeswara Iyer
Tattvabadha Jalara	Adi	Pallavi Sesha Iyer

SAHANA

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

An ubhaya vakra sampoorna raga derived from the 28th mela Harikambhoji. Svaras taken by the raga besides Sa and Pa are Chatusruti Ri, Antara Ga, Sudha Ma, Chatusruti Dha and Kaishiki Ni. Dirgha Ga and Ni are the characteristic features of this raga. In avarohana Ga, Ni and Ri are rendered as dirgha svaras. A major raga giving scope for alapana and svara prastharas. Ni, Dha and Ri are jiva svaras. GmR in tristhayi and snd, in tarasthayi are visesha prayogas. Dikshitar school, follows this type. Use of Sadharana Ga gives a shade of kanada. In Hindusthai Music Shahana is the janya of Kafi That.

Sanchara:

pmgmR-rgmp,mD-ndnsrsnsD-pmDns-nsR-nsrgmgmrgrs-nsmggrsnrsnsD- ndn,dp-r,n,dpmg,-gmR-snd,ndn,nsr,s,r ♪

Compositions

Varnam

Evarevvi bodhana	Ata	Pattanam Subramonia Iyer
Karuna Impa	Adi	Tiruvettiyur Tyagayya
Balumo samayannu	K.Chapu	Muthaiah Bhagavathar
Vanajakshi	Ata	Subbarama Dikshithar

Kriti:

Giripaai nela	Adi	Thyagaraja
Rama ika ninnu	Rupaka	Pattanam Subramonia Iyer
Vandanamu	Adi	Thyagaraja
Mi.tamu kavalannu	Rupaka	Muthaiah Bhagavathar
Srikamalambikaya	Triputa	Muthuswamy Dikshitar
Ishanedi	Triputa	Muthuswamy Dikshitar
Abhayam bhayam	Triputa	Muthuswami Dikshitar
Vashivashi	Adi	Ramaswami Dikshitar
Ramance indakopam	Adi	Arunachalakavi
Enniya dinam	K.Chapu	Ambujam Krishna
Inke varunneru	Adi	Annaswami Sastri
Karunjudarada	Adi	G.N.Balasubramoniam
Koncham kalamma	Rupaka	Muthuswamy Kavi
Chithamirangudenayya	Triputa	Papanasam Sivan
Piravtyedanal payanam	Adi	Papanasam Sivan
Kaliyugamuna	M.Chapu	Ponnayya Pillai
Yedum ariyene	Jhatapa	Koteeswara Iyer
Jagathalu sukham	Adi	Lakshmanan Pillai
Kandenkali	Adi	Nilakanta sivan
Innamum avar manam	Adi	Nilakanta Sivan
Oati Naye nayen	Adi	Papanasam Sivan
Idaiyaratum	Adi	Papanasam Sivan
Govindadhyanena	M.Chapu	Purandaradasa
Jayajaya raghu rama	Chapu	Swati Tirunal
Devi thava pudha bhakthum	Adi	Thyagaraja
Yemendichevo	Rupaka	Thyagaraja
Nijamukha ni mahimaru	Adi	Thyagaraja
Dehi thava padabakthi	Adi	Thyagaraja
Ivasudha neevanti	Adi	Thyagaraja
Raghupathiraata	Rupaka	Thyagaraja
Rama rama ramulu	M.Chapu	Thyagaraja
Sriramu sriramu	Adi	Thyagaraja
Urake kalgina	M.Chapu	Thyagaraja
Sevin tamuranamma	Adi	Vina Kuppayyar
Nannubrova jagadara	Rupaka	Vina Kuppayyar
Sivanthamuraramma	Adi	Vina Kuppayyar
Anthakasura subane	Rupaka	Muthaiah Bhagavathar
Arya Devi	Adi	Muthaiah Bhagavathar
Innamum Avar manam	Adi	Periyaswamy Thooran
Saravanabhava	Adi	Tanjore Sankara Iyer
Sri ewvare	M.Chapu	Tirupati Narayanaswamy
Taramu Gadura	Adi	Vasudevachar

Budhiyidu Magala	Adi	Vedanayakom Pillai
Inda velayil	Adi	Vedanayakom Pillai
Karuna ni seyyen	Adi	Vedanayakom Pillai
Udaviseyya	Rupaka	Vedanayakom Pillai
Padam		
Meragudu Rammanave	M.Chapu	Kshetrajna

SAINDHAVI

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

This raga is a nishadantya in arohana and dhaivathantya in avarohana. This is derived from the 22nd mela Kharaharapriya. A minor raga with limited scope for alapana and prasthara. The closely allied raga is Chittharanjani. According to Dikshitar School, Saindhavi is a sampoorna raga without vakra sanchara. According to expert committee of the Music academy, this raga admits the following arohana and avarohana. N d n s r g m p d n - d p m g r s d n s.

Sanchara:

rgmp,mgrsNd-n,srgM-rgmpdn, d,pmgrsnD-nsrgM-grsnS.

Compositions

Lakshana gitam		
Are bhuvana mohana	Jhampa	Venkatamakhi
Kriti:		
Mam pahi sri rama	Rupaka	C.Rangaiah
Marakathamanichaye	Rupaka	Muthaiah Bhagavathar
Pasupathe namosthuthe	Adi	Muthaiah Bhagavathar
Saindhavi ragapriye	Adi	Muthuswamy Dikshitar
Kanakadri Chapudu	M.Chapu	Shahji Maharaja
Pahi mam anisham	Adi	Swati Tirunal
Karumbu Thottathile	M.Chapu	Subramonia Bharathi
Elafiddiranga	Triputa	Vedanayakom Pillai
Padam		
Na kopame	Adi	Kshetrajna
Mehumelu ra ninnu	Ata	Kshetrajna
Sumukhi ninnu	Adi	Swati Tirunal
Javali		
Itu sahasamuluyalara	Adi	Swati Tirunal

SALAGA BHAIRAVI

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

An audava sampoorna janya raga derived from the 22nd mela Kharaharapriya. Arohana alone is varjya. Ga and Ni are deleted in the arohana. Svaras taken by the raga besides Sa and Pa are Chatusruti Ri, Sadharana Ga, Sudha Ma, Chatusruti Dha and Kaishiki Ni. A pleasing minor raga closely allied to Saindhavi. According to Dikshitar School, this is a shadava sampoorna raga with vakra sancharas in arohana. Ni is omitted in arohana.,

Sanchara:

rmpDpmra-rmpdṡnD-pdmṙsṅnDp-mgR-nmpDpmgr-srmpddpmgr-sndp-Ds.

Compositions

Kriti:		
Padavini sadbhakthi	Adi	Thyagaraja
Madhava ninnu	Adi	Tiruvottiyur Thyagayya
Samagana lola	Adi	Vina Kuppayyar
Thyagarajena samrakshitoham	Adi	Muthuswamy Dikshitar
Dandina sri chandikambe	Adi	Muthaiah Bhagavathar
Kaisare mettu kontivi	Adi	Thyagaraja
Unnal maravamai	Adi	Vedanayakom Pillai
Srikantha Dayanidhe	Rupaka	Muthaiah Bhagavathar
Edu vendum	M.Chapu	Muthuswamikavi

SALAGAM

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

This is the 37thmela. Belongs to the 7th chakra Rishi. 'Rishi-Pa' is the mnemonic name. The mnemonic phrase is sa ra gi mi pa dha na. Its old name is Sougandhini. Salagam is the prati ma mela of the 1st mela Kanakangi. The notes taken by the raga besides Sa and Pa are Sudha Ri, Sudha Ga, Prati Ma, Sudha Dha and Sudha Ni. Like Kanakangi Salagam is also a vivadi mela and a sudha raga. A popular raga with vivadi dosha.

Compositions

Kriti:		
Dananudham	Adi	Koteeswara Iyer
Vasudevapriya sutham	Adi	Balamuralikrishna
Palukulasayaka	Malya	N.S.Ramachandran

SALANGANATtA

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

An audava janya raga derived from the 15th mela Mayamalavagaula. Ni varjya raga. Ga is deleted in the arohana and Ma in avarohana. The notes taken by the raga besides Sa and Pa are Sudha Ri, Antara Ga, Sudha Ma, and Sudha Dha. According to Dikshitar school, arohana and avarohana is audava sampoorna like that of Saveri.

Compositions

Kriti:

Avyaja karunakatakshi	Triputa	Muthuswami Dikshitar
Innikinapuna	Triputa	Annamacharya
Komaluchoodare	Triputa	Annamacharya
Thapasamanasa mudamayi	Rupaka	Swati Tirunal

SAMANTHA

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

A janya raga derived from the 30th mela Naganandini. Svaras used in the raga are Shadja, Chatusruti Ri, Antara Ga, Sudha Ma, Pa, Shatsruti Dha and Kakali Ni.

Compositions

Kriti:

Pranatharthiharaya	Adi	Muthuswamy Dikshitar
Viswanathena rikshito	Adi	Muthuswamy Dikshitar
Mayi jananam koduppal	Adi	Vedanayakom Pillai
Adugara Vibhunive		Annamacharya
Chaluvake odiki	Adi	Annamacharya
Indariki Nabhayambu	Adi	Annamacharya

SAMA

Aro: s r m p d s Ava: ṡ d p m g r s

A janya raga derived from the 28th mela Harikambhoji. Notes taken by the raga are Sa, Chatusruti Ri, Antara Ga, Sudha Ma, Pa, Chatusruti Dha and Kaishiki Ni. An audava shadava raga in which Ga and Ni are absent in arohana and Ni in avarohana. Ri and Dha comes as kampita jiva svaras and Ma is an amsa svara. Ri and Pa are nyasa svaras. Chowka kala prayogas like MdsSrGs are visesha sancharas. The raga is used to protray Santa rasa. Evening and night time is best suited for singing this raga. The raga is used in ragamalikas, slokas, padams.

Sanchara:

dsDpM-mggrSR-ḍsRM,M-mpdsdpm-mggrSrgSR SrD-srmpD ddpmdṡ-dsR- dṡRṁ,ggṙ-srgsR-dsrsdpm-rmpdsd,pm,pd-mpdppmgrR srDs.

Compositions

Kriti:

Santamukha	Adi	Thyagaraja
Kshaina	Chapu	Thyagaraja
Sivapadamu scyaradu	Adi	Thyagaraja
Manavakave	Rupaka	Patnam Subramania Iyer
Saramanu	Adi	Pallavi Sesha Iyer
Manasa sancharare	Adi	Sadashiva Brahmendra
Karunakara	Rupaka	Vina Kuppayyar
Annapurne	Adi	Muthuswamy Dikshitar
Guruguhava	Adi	Muthuswamy Dikshitar
Tripurasundari	Rupaka	Muthuswamy Dikshitar
Parvate vardhani	Rupaka	Muthuswamy Dikshitar
Manamc unakkoru	Adi	Nilakanta Sivan
Syamamohana	Adi	Thulaseevanam
Kurusubha madhura	Adi	Thulaseevanam
Para kelanayya	Adi	Vasudevachar
Nimishamaina srirama	Adi	Vaduevachar
Manavasu govinda	Rupaka	Vasudevachar
Mamtcyena ranga	Adi	Purandaradasa
Kaathirukkunren	Adi	Subramania Dharathi
Smaraharipadara	Adi	Swati Tirunal
Tillai thalamentru	Adi	Gopalakrishna Bharathi
Ponuleperukida	Adi	Lakshmanan Pillai
Sainapriya sivasankara	Adi	Muthaiah Bhagavathar
Bhajana scyave	M.Chapu	Mysore Sadasiva Rao
Andavane	Adi	Papanasam Sivan

SAMANTA JINGALA

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

A sampoorna janya raga with vakra sancharas in arohana and avarohana. This raga is derived from the 33rd mela Gangeyabhushani. The notes taken by the raga besides Sa and Pa are Shatsruti Ri, Antara Ga, Sudha Ma, Sudha Dha and Kakali Ni. A minor raga having limited scope for alapana and svara prasthara. A vivadi raga.

Compositions

Kriti:

Sri vallinayakam	Adi	Venkitasubbaiah

SANKARABHARANAM

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

One major popular mela which is found in all systems of world music. It is the 29th mela that belongs to the 5th chakra Bana. 'Bana-Ma' is the mnemonic name, and the menmonic phrase is sa ri gu ma pa dhi nu. The term Sankrabharanam literaly means the ornament of sankara or the embellishment of Lord Shiva. Hence it is associated with Siva. The seven svaras of the scale are Shadja, Chatusruti Ri, Antara Ga, Sudha Ma, Pa, Chatusruti Dha and Kakali Ni. These notes represent the seven ornaments of Sankara. Sa-sarpa, Ri- Rudraksha,Ga-Ganga,Ma-Mruga, Pa-Pushpa, Dha - Damaruka and Ni- Nishkara. The prefix Dhira is added o suit the Katapayadi scheme.

A major mela with large number of janya ragas. In this raga we can find a symmetrical pair of tetrachords each being separated by the interval of a major tone. Nishada varjya prayogas add to the melodic beauty of the raga. Ga, Ma, Pa and Ni are the jiva svaras. Ri, Ga, Ma., Ni are rendered with kampita svaras. Ga, Ma, Ni and Sa are nyasa svaras. Whereas Ma and Pa are amsa svaras. Ri and Dha are also used as dirgha svaras. Sa Ni Pa is a visesha sanchara, which can be found in the opening phrase of the Ata tala varna 'Chalamela . All types of musical forms such as Gitams, svarajathis, varnas, Kritis, Padas, Ragamalikas etc figure in this raga. A tristhayi raga that evokes different rasas such as sringara, vira etc. Janta svara prayogas and daltu varisa prayogas add to the beauty of the raga. Certain svaras like ṇrG,mD,nÓ,rŚ etc gives a western tinge. A sarvakalaika raga even though evening is the time most suitable for the raga. Compositions commence on the svaras Sa, Ga, Ma, and Pa. It offers tremendous scope for raga alapana,Tanam, pallavi singing and svara prasthara. Composers of all caterogories have composed compositions in this raga.

A sarva svara murchanakaraka mela which gives rise to the following ragas when the Ri, Ga, Ma, Pa, Dha are taken as adhara shadja - Kharaharapriya, Thodi, Kalyani, Harikamboji, and Natabhairavi respectively and its murchanas also give rise to many janya ragas as well.

Because of its samvaditva this raga is prevalent in all musical systems. In Hindusthani and western music it is the basic scale. Bilawal in Hindusthani and C major in western music is taken as the basic scale. The western notes of Sankarabharanam is C D E F G A B. The western notes Doh,Re,Mi,Fa,Soh,La,Se is set on this raga. In Tamil music the scale isprevalent as Pazhamponchuram ragam. It is the nishada murchana of ancient Shadja grama. This raga is mentioned in *Sangitaratnakara, Sangitamakarunda, and Sangitasamayasara.*

Sanchara:

gmP pmdpmgrgM-gmpdNdp-mpdnsnDp-gmpdns-srGrsnDpdN-nsR-nsrgmggrSndp-gmpdnsNdp-mgmdpmgrG-rgmdpmgr-srgrpdppmgR-rg-Mgrs- SndNsRS.

Compositions

Gitam:

Are dasaratha	Simhanandanda	
Ripu bala khandanure	Matya	Venkitamakhi
Aa re re kosala desadipa	Triputa	Govindacharya
Svarajathi:		
Sa sa ri sndp	Rupaka	Govindacharya
Varna:		
Nilu varani mohamuto	Ata	Pattanam Subramonia Iyer
sami ninne kori	Adi	Vina Kuppayyar
Samiki sari evvare	Adi	Vina Kuppayyar
Ra rapu seyagara	Ata	Ramaswami Dikshitar
Alimmoham	Adi	Ponnayya Pillai
Chalamela	Ata	Swati Tirunal
Manavi kai konarda	Adi	Ponnayya Pillai
Padavarna:		
Manasime Partiapam	Adi	Irayimman Thumpi
Sakhiye inda	Rupaka	
Indumukhi	Ata	Swati Tirunal
Kriti:		
Sri sahateeswara nayike	Rupaka	Ambi Dikshitar
Sarojadala netri	Adi	Syama Sastri
Bhaktha paruyana	Chapu	Swati Tirunal
Nrityati nrityati	Adi	Swati Tirunal
Mahima telliya tarama	Rupaka	Anai ayya
Yen vandai	M.Chapu	Arunachalakavi
En kanavaikelai	M.Chapu	Arunachalakavi
Kadimodi vadadu	Eka	Arunagirinathar
Mandramulaki	Ata	Bhadrachala Ramadas
Narayana Narayana	Rupaka	Bhadrachala Ramadas
Rakshimpavidiyamo	Rupaka	Bhadrachala Ramadas
Tagunayya dasaratha	Rupaka	Bhadrachala Ramadas

Sri subramonyam	Adi	Balamuralikrishna
Nallanalla nilavu	Adi	Ghanam Krishna Iyer
Nandan charithram	Adi	Gopalakrishna Bharathi
Periya kizhavan	Rupaka	Gopalakrishna Bharathi
Nagalingam bhajeham	Adi	Muthuswami Dikshitar
Nagalinga Maheswaram	Rupaka	Jayacharmarja wodayar
Nee thunai purivaye	M.Chapu	Kavikunjara Bharathi
Sendhiladhipan	Triputa	Kavikunjara Bharathi
Valli kalyanam	M.Chapu	Kavikunjara Bharathi
Kanappetrene	Triputa	Kavikunjara Bharathi
Enai alayya	Adi	Koteeswara Iyer
Gopalakrishna dayanidhe	M.Chapu	Nilakanta Sivan
Unmer bharam	Adi	Nilakanta Sivan
Vava kalaimade	Adi	Nilakanta Sivan
Elagu dayavecchino	Adi	Pallavi Doraiswamy Iyer
Neckela dayaradura	Eka	Pallavi Seshayyar
Thirukkumaranay	Adi	Papanasam Sivan
Sundara rupagopalanai	Adi	Papanasam Sivan
Pathipadam panivadu	Adi	Papanasam Sivan
Mahalakshmi jaganmatha	Adi	Papanasam Sivan
Koncham dayai	Adi	Papanasam Sivan
Kanjamalaradu	Adi	Papanasam Sivan
Amba unaiye	Adi	Papanasam Sivan
Akhilanda nayaki	Adi	Papanasam Sivan
Palaya sri	Adi	Pattanam Subramonia Iyer
Nerumchukora na pai	Adi	Pattanam Subramonia Iyer
Yemanallo kane	Adi	Purandaradasa
Vidhathi devathegalu	Adi	Purandaradasa
Sumane vaishnave	Ata	Purandaradasa
Sarvaparadhave	Triputa	Purandaradasa
Madi madi maidayaendu	M.Chapu	Purandaradasa
Simgarampu pallika	Adi	Shahji maharaja
Koluvayannude	Adi	Shahji Maharaja
Parashakthi	Rupaka	Subbarama Dikshitar
Sankaracharyam	Adi	Subbarama Dikshitar
Aho chitha chinthaya	M.Chapu	Swati Tirunal
Kalaye parvathinatham	M.Chapu	Swati Tirunal
Rajeevaksha	Adi	Swati Tirunal
Mahyam kimanttham	Adi	Swati Tirunal
Sakhi he noc gamikka	Triputa	Swati Tirunal
Saradavidhu vadana	Adi	Swati Tirunal
Sarasanabha me	Triputa	Swati Tirunal
Nannu karununchi	Eka	Syama Sastri
Devi meenanetri	Adi	Syama Sastri
Budhiradi budhiradi	M.Chapu	Thyagaraja
Eduta nilache	Adi	Thyagaraja
Emduku chalamu	Triputa	Thyagaraja
Emduku peddaalavale	Desadi	Thyagaraja
Emi neramu nannubrova	Adi	Thyagaraja
Evidhamulanalnagaram	Adi	Thyagaraja
Gathamohasritapala	Rupaka	Thyagaraja

Ivarukku juchinadi	Adi	Thyagaraja
Manasu wadhinamana	Rupaka	Thyagaraja
Mariyadai gadura	Adi	Thyagaraja
Nannubrova kannu	Triputa	Thyagaraja
Napali sri rama	Adi	Thyagaraja
Pahi ramachandra	Adi	Thyagaraja
Paripalaya dasarathe	M.Chapu	Thyagaraja
Rama nannuvina	Rupaka	Thyagaraja
Ramaramana rama	Adi	Thyagaraja
Ramasita ranta	Rupaka	Thyagaraja
Sambho Sivasankara	Rupaka	Thyagaraja
Rameeratnama lola	Adi	Thyagaraja
Sankaraguruvarula	Adi	Thyagaraja
Sarasanetra	Adi	Thyagaraja
Sitapathikava vayaya	Adi	Thyagaraja
Sri raghuvara dasarathe	Rupaka	Thyagaraja
Sviaraagasudha	Adi	Thyagaraja
Vallagadhanaka	Adi	Thyagaraja
Vishnuvahana	Rupaka	Thyagaraja
Varaleda gaanalola	Adi	Thyagaraja
Bhaja manasa saraswathi	Adi	Vasudevachar
Maradira kisatada	Adi	Muthaiah Bhagavathar
Sahajaguna rama	Adi	Muthaiah Bhagavathar
Gangadhara nagakankana	Adi	Muthaiah Bhagavathar
Chandrasekhara vibhushithe	Adi	Muthaiah Bhagavathar
Sri dakshinamurthe	Jhampa	Muthuswami Dikshitar
Tarakeswara dayanidhe	Adi	Muthuswami Dikshitar
Sundaraswara namasthe	Rupaka	Muthuswami Dikshitar
Rajeevalochanam	Eka	Muthuswami Dikshitar
Pavanathmajam bhajare	Adi	Muthuswami Dikshitar
Sadashivamupasmahe	Adi	Muthuswami Dikshitar
Kamalambikaya	Rupaka	Muthuswami Dikshitar
Gurumurthe bahukeerthe	Rupaka	Muthuswami Dikshitar
Girijayaraja	Adi	Muthuswami Dikshitar
Rama ninnu vina	M.Chapu	Mysore Sadashiva Rao
Uyyum vagai Idu	Rupaka	Vedanayakom Pillai
Paname Unnai	Rupaka	Vedanayakom Pillai
Thaye Unai nambinar	Adi	Lakshmanan Pillai
Tunbamilada	Adi	Lakshmanan Pillai
Ennil kanindavan	Adi	Lalithadasar
Moharaana	M.Chapu	Madhurakavi
Kalvida lagadayya	Adi	Viswanatha Suri
Pada		
Amdagadavu	Adi	Kshetragna
Chelikambo palagiri	Adi	Kshetragna
Evate opana	M.Chapu	Kshetragna
Ela Telikavare	Triputa	Kshetragna
Muvvagopala	Triputa	Kshetragna
Inta mohamemura	M.Chapu	Kshetragna

Tillana

	Adi	Ponnayya Pillai
	Adi	Vina Seshanna

SANKARAPRIYA

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

A vakra shadava shadava raga derived from the 22nd mela Kharaharapriya. This is also known as Sivapriya and Manolayam. A madhyama nishada varjya raga. Svaras taken by the raga are Sa, Chatusruti Ri, Sadharana Ga, Pa, Chatusruti Dha,. There is only one known composition in this raga. Sivaranjini of Hindusthani Music has the same arohana and avarohana and resembles this raga.

Compositions

Kriti:

Va velava	Adi	S.Ramanathan.

SANKARI

Aro: s g p n ṡ Ava: ṡ n p g s

A svarantara raga derived from the 29thmela Sankarabharanam. A rare example of raga with only 4 svaras in both arohana and avarohana. The notes used are Sa, Antara Ga, Pa and Kakali Ni. Mahati has also got the same pattern of arohana and avarohana. A minor raga with limited scope for alapana and has only one known composition.

Compositions

Kriti:

Nannu brochute	Adi	Kalinada Krishna Iyer

SANTANAMANJARI

Aro: s r g m p d ṡ Ava: ṡ n d p m r s

A shadava shadava janya raga derived from the 67th mela Sucharitra. Svaras taken by the raga are Sa, Shatsruti Ri, Antara Ga, Prati Ma, Pa, Sudha Dha and Sudha Ni. A minor raga with very few compositions.

Compositions

Kriti:

Santanamanjari shankari	Adi	Muthuswamy Dikshitar

SARAMATI

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

A sampoorna audava janya raga derived from the 20th mela Natabhairavi. Notes figuring in the raga are Shadja, Chatusruti Ri, Sadharana Ga, Sudha Ma, Pa, Sudha Dha and Kaishiki Ni. Pa and Ri are varjya in avarohana. An upanga raga with Ma and Ni as its raga chaya svaras.

A sarvakalika raga in which Ma, Dha and Ni and Ga are rendered as kampa svaras. Pratyahata gamaka phrases add melodic beauty to this raga and this raga admits of sancharas in all the three sthayis. Thyagaraja had referred to this raga.

Sanchara:

p,dndsngsR-SrgM-pdnDnsn,R-srgMgs-srgsndM-gmpdNdmg-srg,mp,dnddns- snnddmGs-dnsr-srgMg,Ss.

Compositions

Kriti:

Manasaamathi	Adi	Tanjore Sankara Iyer
Jnanappal aruhai	Adi	Subramania Bharathi
Mokshamugalada	Adi	Thyagaraja
Sri hariharasutha	Adi	Kuttamathu
Unnatha venkata	Adi	Thulaseevanam
Gurvayoorappa	Rupaka	Lakshmanan Pillai
Kandanatha	Rupaka	Muthuswamikavi

SARANGA

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

A bhashanga sampoorna raga derived from the 65th mela Mechakalyani. Avarohana admits of vakra sancharas. Svaras taken by the raga besides Sa and Pa are Chatusruti Ri, Antara Ga, Prati Ma, Chatusruti Dha and Kakali Ni. Rendering of dirgha Ri in the phrase MrgmRs and the vakra sanchara g m r s are characteristic visesha prayoga of the raga. A pleasing raga having a limited scope for alapana.

Sanchara:

pdnsDp-rgmR-srs,p,mddpm-mpdns-snsrgmrs-rsnsDpm-pdnddpm-rgmR- snsr,s.

Compositions

Kriti:

Intyenna bhayam	Adi	Ambujam Krishna
Sri kamakshi	Adi	Annaswami Sastri
Ataralkkinai Tedi	K.Chapu	Arunagirinathar
Neevada ne gana	Chapu	Thyagaraja
Kanjanabhadayaya	Adi	Swati Tirunal
Palaya raghunayaka	M.Chapu	Swati Tirunal
Varadarajam	Adi	Muthuswamy Dikshitar
Arunachalanatham	T.Ekam	Muthuswamy Dikshitar
Sri subramonilaswami	Rupaka	Baluswami Dikshitar
Sarangaragapriya	M.Chapu	Muthuswamy Dikshitar
Idi marnchi sudina	Adi	Chengalvaraya Sastri
Kripajuda idu samyamamu	Adi	Lalithdasar
Gananathane	Adi	Periyaswamy Thooran
Rama ninne nammithini	Adi	Poochi Srinivasa Iyengar
Govardhana giria	Adi	Purandaradasa
Entha bhagya	Rupaka	Purandaradasa
Devaki nandanmukunda	Adi	Purandaradasa
Ehi trijagadisa	M.Chapu	Thyagaraja
Emi deva balakumba	Adi	Thyagaraja
Emta bhagyahamthulo	Rupaka	Thyagaraja
Karuna judavayya	Adi	Thyagaraja
Mamava raghurama	Rupaka	Thyagaraja
Odanu jaripe	Adi	Thyagaraja
Pillai Chidambaram	M.Chapu	Gopalakrishna Bharathi
Sonnen Idu	Rupaka	Kavikunjara Bharathi
Mahabala girisam	Chapu	Muthaiah Bhagavathar
Mahabaleswara vibho	Rupaka	Muthaiah Bhagavathar
Tyagaraja krityakritam	Jhampa	Muthuswamy Dikshitar
Deristhavil mukthi	Jhampa	Muthutandavar
Minambike	Adi	N.S.Ramachandran
Jnana sabhayil	Triputa	Papanasam Sivan
Aa samayam unakemi	Adi	Patnam Subramonia Iyer
Vande sadaham	Adi	Thulaseevanam

Pada

Ahukadirena	Chapu	Kshetrajna
Ekkadi Naatanu	Chapu	Kshetrajna

SARANGA NATTA

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

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

A janya raga derived from the 15th mela Mayamalavagaula. An audava vakra sampoorna raga. Arohana deletes Ga and Ni. Svaras taken by the raga are Sa, Sudha Ri, Antara Ga, Sudha Ma, Sudha Dha and Kakali Ni.

Compositions

Gitam

Ari are natha	Rupaka	Tiruvottiyur Tyagayya

SARASANGI

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

This is the 27th mela. Belongs to the 5th chakra Bana. 3rd mela in the Bana chakra, 'Bana-Ga' is the mnemonic name. The mnemonic phrase is sa ri gu ma pa dhi ni. Sarasangi is the Sudha Ma mela of Latangi. Its old name is Saurasena. Svaras taken by the raga besides Sa and Pa are Chatusruti Ri, Antara Ga, Sudha Ma, Sudha Dha and Kakali Ni. Dikshitar has composed in the raga under the name Saurasena. Ni and Ga are the raga chaya svaras and they are rendered as dirgha svaras. Janta svara and Dattu varisa prayogas lend beauty to the raga.

Sanchara:

pdNdpmG-srgMp,dn,d-dnsŔs-ss,ngrsnd,-pdnsrgmgrsnd-pd-grsnd,pmgr- srgMpdmpmgR-pmgrs-snndnsR,S.

Compositions

Kriti:

Jaya jaya padmanabha	Adi	Swati Tirunal
Mana chekr vayya	Rupaka	Patnam Subramonia Iyer
Sourasenesham vallisenam	Adi	Muthuswamy Dikshitar
Vandeham govinda	M.Chapu	Balamuralikrishna
Malayate Manamc	Rupaka	Koteeswara Iyer
Unnadu tiruvadi	Adi	Gopalakrishna Bharathi
Somasundara	Adi	Muthaiah Bhagavathar
Sarasiruhanayana	Adi	N.S.Ramachandran
Nikela dayaradu	K.Chapu	Ramaswami Sivan
Menu Juchi	Adi	Thyagaraja
Ni Padamule	Adi	Vasudevachar
Dhyanam seyya	K.Chapu	Vedanayakom Pillai
Paartheandan	Adi	Muthuswami kavi

SARASWATI

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

An audava shadava raga derived from the 64th mela Vachaspathi. The notes figuring in the raga are Shadja, Chatusruti Ri, Prati Ma Pa, Chatusruti Dha and Kaishiki Ni. A Ga varjya raga. Ni is omitted in arohana. Ri and Ni are the raga chaya svaras. Pa comes as amsa svara.

The best suited time for this raga is night time. A raga with limited scope for alapana but shines well in prathyahata gamakas.

Sanchara:

pds,ndpmR-rmpmpds-dsR-dsRm.rsnD-pdsRsndp-mpdsnnddppmR-rmpDpmR-srpmRS.

Compositions

Kriti:

Anuraganmulo	Rupaka	Thyagaraja
Vageeswari	Adi	Muthaiah Bhagavathar
Saraswathi namosthuthe	Rupaka	G.N.Balasubramoniam
Kavalmyellam	Adi	G.N.Balasubramoniam
Nalinanayana	Rupaka	N.S.Ramachandaran
Saraswathi dayai	Adi	Papanasam Sivan
Arul puri	Adi	Papanasam Sivan
Srikara raghuvara	Adi	Patnam Subramonia Iyer
Unaiyan thunai veeru	Adi	Periyaswami Thooran
Chanadav nodire	Adi	Purandaradasa
Sadaramava nirupama	Adi	Swati Tirunal

SARASWATI MANOHARI

Aro: s r g m d ṡ Ava: ṡ d n p m g r s

An audava vakra sampoorna janya raga derived from the 28th mela Harikamboji. The notes figuring in the raga are Sa, Chatusruti Ri, Antara Ga, Sudha Ma, Pa, Chatusruti Dha and Kaishiki Ni. Pa and Ni are varjya in the arohana. Ni is the vakra svara in avarohana. An upanga raga in which Ga is the raga chaya svara. It can be sung always. A minor raga having svara sancharas in all the three sthayis. The raga shines well in madhyamakala sancharas. Saint Thyagaraja was the one who brought this raga in prominence. According to Dikshitar School, this raga is a derivative of 29th mela Sankarabharanam with arohana and avarohana as s r g m d n ṡ- ṡndp m g m r s . A shadava vakra sampoorna raga. Dikshitar's Saraswathimanohari is set in this raga.

Sanchara:

pdsndpmgrs-srgmpD-pdsds-dsrgmggrsdnp-pdsdnp-pdpmg-mgRs-rsdnds.

Compositions

Kriti:

Entaveelu koodu	Adi	Thyagaraja

Saraswathimanohari	Adi	Muthuswamy Dikshitar
Vandalum Varattum	Adi	Gopalakrishna Bharathi
Chanchalakadalidai	Adi	Lakshmanan Pillai
Amba mahavani	K.Chapu	Muthaiah Bhagavathar
Sarasvathidevi	Rupaka	Muthaiah Bhagavathar
Vani nityakalyani	Adi	Muthaiah Bhagavathar
Vinayakam bhaja manasa	Adi	N.S.Ramachandran
Pillai prayathile	Eka	Subramonia Bharathi
Sri purandara guruvaram	Adi	Vasudevachar

SAVERI

Aro: s r m p d ṡ Ava: ṡ n d p m g r s

A very prominent janya raga derived from the 15th mela Mayamalavagaula. Svaras taken by the raga are Sa, Sudha Ri, Antara Ga, Sudha Ma, Panchama, Sudha Dha and Kakali Ni. An audava sampoorna raga of upanga type, arohana deletes Ga and Ni. This is a morning raga and evokes karuna rasa. Ma and Dha are raga chaya svaras and are rendered as dirgha kampita svaras. Janta svara prayogas lend beauty to this raga. rmD,mdR is visesha prayoga.

Sanchara:

d,p-mpdpmgR-rmpdpmdpD-pdsnd-dmds,-dsRsR-srmGrS-drsnD-rmmddṡ,ndpMgr-Sr,-ddpmg,r-srpmgrS.

Compositions

Gitam		
Janakasuta	Rupakam	
Varna:		
Sarojaksha ni	Adi	Vina Kuppayyar
Manasesthiki	Ata	Patnam Subramonia Iyer
Sarasuda	Adi	Venkatarama Iyer
Mane moham	Adi	Kotiswara Iyer
Kriti:		
Dartapuleka	Adi	Thyagaraja
Sri rajagopala	Adi	Muthuswamy Dikshitar
Durusuka	Adi	Syama Sastri
Sankarisankuru	Adi	Syama Sastri
Janani natajana	Adi	Syama Sastri
Anjaneya	Adi	Swati Tirunal
Parasakthi	Adi	Thyagaraja
Apadbandhavudu	Chapu	Thyagaraja
Pahimam	Adi	Irayimman Thampi
Mookambikam	Adi	Thulaseevanam
Devi pavane		Swati Tirunal

Innamum sodanayo	Trtputa	Ambujam Krishna
Mechchhenka Raghambu		Annamacharya
Annai Janaki	Adi	Arunachalakavi
Edukku varundugiray	Adi	Arunachalakavi
Mahatvamula	M.Chapu	Arunachalakavi
Raman ezhuntharulinan	Adi	Arunachalakavi
Sitaramasvami	M.Chapu	Bhadrachala Ramadas
Dinarne sudinamu	Adi	Bhadrachala Ramadas
Karmame Balavamta	M.Chapu	Thyagaraja
Muttavadura Mohanaraga	Adi	Dharmapuri Subbrayara
Mattradellam	Rupaka	Gopalakrishna Bharathi
Ponnambala vananedi	Rupaka	Gopalakrishna Bharathi
Taye idu tarunam	M.Chapu	Kavikunjara Bharathi
Varattum vandal	Adi	Kavikunjara Bharathi
Velaiya dayi	Adi	Koteeswara Iyer
Munnam Rakshita isan	M.Chapu	Lakshmanan Pillai
Katharuliyai	Adi	Lakshmanan Pillai
Veldi muyanivar	Adi	Lakshmanan Pillai
Mula prakrithi rupe	Adi	Muthaiah Bhagavathar
Sri trilokesam	K.Chapu	Muthaiah Bhagavathar
Kari kalabhamukhara	Jhampa	Muthuswamy Dikshitar
Vendam idhellam	Triputa	Muthutandavar
Sri Kamakotipeeta	Adi	Mysore Sadasiva Rao
Dayavatjinchi	Adi	Pallavi Gopalayyar
Mandugai kona	Adi	Pallavi Doraiswami Iyer
Kallada veladyallavo	Desadi	Papanasam Sivan
Kapali irukka	Jhampa	Papanasam Sivan
Muruga Murhumathi	Adi	Papanasam Sivan
Padamalarinaipani	Adi	Papanasam Sivan
Ulaga vazhvilaru	Adi	Papanasam Sivan
Etu namminavo	Adi	Patnam Subramonia Iyer
Muruga muruga	M.Chapu	Periyaswamy Thooran
Kande kandenu	Adi	Purandara dasa
Madhava madhusudana	Ata	Purandaradasa
Hariye Sarvothama	Rupaka	Purandaradasa
Inta tamasamatthe	M.Chapu	Thyagaraja
Samsarulaite	Adi	Thyagaraja
Je je sitarama	Adi	Thyagaraja
Raman bhajcham	Adi	Thyagaraja
Kanna kallinevu	Adi	Thyagaraja
Sri ramachandra raghava	Adi	Thyagaraja
Srirama rannanu	M.Chapu	Thyagaraja
Thiruva naloni	Jhampa	Thyagaraja
Thulasi jagajjanani	Rupaka	Thyagaraja
Purushothama mam palaya	Adi	Vasudevachar
Nane podunidi	Adi	Vedanayakom Pillai
Edo janam	Adi	Vedanayakom Pillai
Padam		
Ethanaichonalum	Adi	Subbarayar
Bhasuranga bale	Triputa	Swati Tirunal
Hemapameyangi	Triputa	Swati Tirunal

Paripahi ganadhipa	Adi	Swati Tirunal
Saveriha tanuja	Adi	Swati Tirunal
Vanajaksha (Pada varna)	Adi	Swati Tirunal

SEKHARACHANDRIKA

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

A shadava shadava raga derived from the 45th mela Subhapanthuvarali. Pa varjya raga and an apoorva raga. The svaras taken by the raga are Shadja, Sudha Ri, Sadharana Ga, Prati Ma, Sudha Dha and Kakali Ni. Sudhali raga of Hindusthani Music has resemblance with this raga.

Compositions

Kriti:

Ayyane unnarigai kana	Rupaka	Vedanayakom Pillai

SENAVATHI

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

The 7th mela. Belongs to the 2nd chakra Netra. 1st mela in the Netra chakra. 'Netra-Pa' is the mnemonic name. The mnemonic phrase is sa ra gi ma pa dha na. Its old name is Senagrani. Senavathi is the Sudha Ma mela of the 43rd mela Gavambodi. Svaras taken by the raga besides Sa and Pa are Sudha Ri, Sadharana Ga, Sudha Ma, Sudha Dha and Sudha Ni. A minor popular mela. There is a janya raga by the name Senagrani derived from the 7th mela Senavathi. Its arohana and avarohana are s r g r m g m p n d ṡ - ṡ n d p m g m g r s . It is a vakra sampoorna variety. Dikshitar composed in Senavathi under the name Senagrani.

Compositions

Kriti:

Jalamela Raghupathe	Adi	Balamuralikrishna
Onanambike palayamam	T.Eka	Muthuswamy Dikshitar
Ni samugamu	Adi	Pallavi Seshaiyer

SESHANANDA

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

A shadava sampoorna raga derived from the 57th mela Simhendramadhyamam. Ni is deleted in the arohana. Svaras taken by the

raga are Sa, Chatusruti Ri, Sadharana Ga, Prati Ma, Pa, Sudha Dha and Kakali Ni. A minor popular raga with only one known composition.

Compositions

Kriti:

Korinanu ninnepadu	Adi	Tiruvottiyur Tyagayya

SHADVIDHAMARGINI

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

46th mela raga. Belongs to the 8th chakra Vasu. 'Vasu- bhu' is the mnemonic name for the raga. The mnemonic phrase is sa ra gi mi pa dhi ni. Its old name is Sthavaraj. Shadvidhamargini is the pratimadhyama mela of the 10th mela Natakapriya. The svaras taken by the raga besides Sa and Pa are Sudha Ri, Sadharana Ga, Prati Ma, Chatusruti Dha, and Kaishiki Ni. Khatma raga in Hindusthani music is similar to Shadvidhamargini.

Compositions

Kriti:

Samayaminpudu	Adi	Tiruvottiyur Tyagayya
Hatnavathim bhaja	Rupaka	Balamuralikrishna
Andaranga Bhakthi	Adi	Koteeswara Iyer
Vachamagochara	Triputa	N.S.Ramachandran
Yeppodarulvai	Adi	Lakshmanan Pillai

SHANKARAMOHANA

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

A vakra shadava audava janya raga derived frm the 29th mela Sankarabharanam. This raga was introduced by C.Rangaiah. In arohana Ma alone is deleted whereas in avarohana Ni and Ma are deleted. Svaras taken by the raga are Sa, Chatusruti Ri, Antara Ga, Pa, Chatusruti Dha and Kakali Ni. A minor raga with no scope for alapana.

Compositions

Kriti:

Namami sankara sutam	Adi	C.Rangaiah

SHANMUKHAPRIYA

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

This is the 56th mela belonging to the 10th chakra Disi. 2nd mela is the Disi chakra. 'Disi-Sri' is the mnemonic name. The mnemonic phrase is sa ri gi mi pa dha ni. Its old name is Chamara. It is the prati ma mela of 20th mela Natabhairavi. The svaras taken by the raga besides Sa and Pa are Chatusruti Ri, Sadharana Ga, Prati Ma,Sudha Dha and Kaishiki Ni. A major raga with pleasing effect and scope for elaborate alapana. Janta svara prayogas and pratyahata gamakas lend beauty to the raga. This is a sarvakalika raga. Srutibheda can be made in this raga. If the Ga, Pa, Dha are taken as shadja and sruti bheda is done, then the raga gets transformed into Sulini(35), Dhenuka (9) and Chitrambari(66) respectively. The raga evokes bhakthi rasa.

Sanchara:

n,dp- pmgR-srgMp,dndp-pdnd-dṇs-nsr-srgMgrs-grrs-snndppmGr-gmpdNdpmgR-srpmgrS-snndNs.

Compositions

Varna

Omkara	Adi	Balamurakrishna

Kriti:

Marivere Dikkevarayya	Adi	Patnam Subramonia Iyer
Manavakarunaya	Chapu	Swati Tirunal
Valli nayaka nine	Adi	Muthaiah Bhagavathar
Siddhivinayakam	Rupaka	Muthuswamy Dikshitar
Mahasuram ketumaham	Rupakam	Muthuswamy Dikshitar
Sadashraye	Rupaka	Muthuswamy Dikshitar
Ekamreshanayakim	Adi	Muthuswamy Dikshitar
Saravanabhavayenum	Adi	Papanasam Sivan
Vilayada itu nerama	Adi	Papanasam Sivan
Nee parakramamu	M.Chapu	Thyagaraja
Vaddane varu	Adi	Thyagaraja
Andavane	Adi	Papanasam Sivan
Kannalpani manasame	Adi	Papanasam Sivan
Parvati nayakan	Adi	Papanasam Sivan
Yarammanu	Adi	Papanasam Sivan
Sukhame sukham	Adi	Koteeswara Iyer
Abhimanamutho	Triputa	Mysore Vasudevachar
Bhavasagaram	Adi	Gopalakrishna Bharathi
Nidaya galaguno	Adi	G.N.Balasubramoniam
Paritapamuleka	Adi	G.N.Balasubramoniam
Arulperu vallala	Adi	Lakshmanan Pillai
Manasa sastvasraye	Adi	Muthaiah Bhagavathar
Sadudeviye	Adi	Muthaiah Bhagavathar
Innamum Dayavu	Adi	N.S.Ramachandran
Yemanti rama	Eka	Pallavi Sesha Iyer
Ithanai nal	Adi	Periyaswamy Thooran

Gurupara guhane	Adi	Periyaswami Thooran
Mamali Adinen	K.Chapu	Tanjore Sankarayyar

SHARABHADHWAJA

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

A shadava audava janya raga derived from the 53rd mela Gamanasrama. A Ni varjya raga. Ma is deleted in avarohana. Svaras taken by the raga besides Sa and Pa are Sudha Ri, Antara Ga, Prati Ma and Chatusruti Dha. A minor raga with limited scope for alapana.

Compositions

Kriti:

Kunjaragamana	Adi	C.Rangaiah

SHARADABHARANA

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

An ubhaya vakra shadava raga derived from the 34thmela Vagadhiswari. Ga is deleted in avarohana. Svaras taken by the raga are Shadja, Shatsruti Ri, Antara Ga, Sudha Ma, Pa, Chatusruti Dha and Kaishiki Ni. A minor vivadi raga with little scope for alapana and prasthara.

Compositions

Kriti:

Saraname nee namame	Adi	Tiruvottiyur Tyagayya

SHARADAPRIYA

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

An audava shadava raga derived from the 20thmela Natabhairavi. This ragas was introduced by Venkatagiriappa of Mysore. A raga with Ma and dha deleted in both arohana and avarohana. Svaras taken by the raga are Sa, Chatusruti Ri, Sadharana Ga, Pa and Kaishiki Ni. This raga has slight resemblance with Pushpalathika, Bhinnashadjam and Rudrapriya.

Compositions

Kriti:

Sharada subhadra hare	T.Eka	Venkatagiriappa

SHARAVATHI

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

A vakra shadava sampoorna raga derived from the 25th mela Mararanjini. Mararanjini's oldname is Sharavathi. Dikshitar follows this name. Ri is deleted in arohana. Dvisvara vakra arohana. Ma and dha are the vakra svaras. Svaras taken by the raga besides Sa and Pa are Chatusruti Ri, Antara Ga, Sudha Ma, Sudha Dha and Sudha Ni.

Compositions

Kriti:

Saravathi tatvasini	T.Eka	Muthuswamy Dikshitar

SHIVAKAMBODHI

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

An audava shadava raga derived from the 28th mela Hatkambhoji. Svaras taken by the raga besides Sa and Pa are Chatusruti Ri, Antara Ga, Kaishiki Ni and Sudha Ma.

Compositions

Kriti:

Kamakshi pahi mam	K.Triputa	Jayachamaraja Wodayar
Satatamu ninne	Adi	Mysore Padmanabha Rao

SHIVARANJINI

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

An ubhaya vakra sampoorna raga derived from the 64th mela Vachaspathi. Svaras taken by the raga are Sa, Chatusruti Ri, Antara Ga, Prati Ma, Chatusruti Dha and Kaishiki Ni. A minor raga closely similar to Sankaraprya and Dvi- gandharabhushini. Sivaranjini is different from Hindusthani Music.

Compositions

Kriti:

Andavan anbe	Adi	Papanasam Sivan
Tharunamidaya dayai	Rupaka	Papanasam Sivan
Raghunatha nannu	Adi	Poochi Srinivasa Iyengar

SIDDHASENA

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

A shadava sampoorna raga derived from the 22nd mela Kharaharapriya. It is an ubhaya vakra janya raga. Svaras taken by the raga besides Sa and Pa are Chatusruti Ri, Sadharana Ga, Sudha Ma, Chatusruti Dha, Sudha Ma and Kaishiki Ni. Ni is deleted in the arohana. A minor popular raga that came to prominence through the compositions of Thyagaraja.

Compositions

Kriti:

Yevari nelara	Adi	Thyagaraja

SIMHALA

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

A sampoorna vakra sampoorna raga derived from the 18th mela Hatakambari. Arohana alone is ekasvara vakra and second Ni is the vakra svara. Svaras taken by the raga are Sa, Sudha Ri, Antara Ga, Sudha Ma, Shatsruti Dha and Kakali Ni. A vivadi raga.

Compositions

Kriti:

Nee pada pahimam	Adi	Tiruvetthyur Tyagayya

SIMHARAVA

Aro: s r m p n ṡ Ava: ṡ n p m r g r s

An audava vakra shadava janya raga derived from the 28th mela Harikamboji. Eka svara vakra avarohana, Ga is the vakra svara. Ga and dha are deleted in the arohana. Dha varjya raga. Svaras taken by the raga are Sa, Chatusruti Ri, Sudha Ma, Kaishiki Ni and Antara Ga.

Compositions

Kriti:

Ela na pai inta	Adi	Tiruvetthyur Tyagayya

SIMHAVAHINI

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

A shadava sampoorna raga derived from the 27th mela Sarasangi. In arohana Ri is deleted. Svaras taken by the raga are Sa, Chatusruti Ri, Antara Ga, Pa, Sudha Dha and Kakali Ni. The raga came to prominence through the compositions of Thyagaraja.

Compositions

Kriti:

Nenarunchara napai	Adi	Thyagaraja
Simhavahana amha	Rupaka	Muthaiah Bhagavathar
Evarunaru Nannu	Adi	Patnam Subramonia Iyer
Ambujakshi	Rupaka	Jayachamaraja Wodayar

SREEMANI

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

An audava shadava raga derived from the 2nd mela Ratnangi. Ma and Ni are deleted in arohana and avarohana. Svaras taken by the raga besides Sa and Pa are Sudha Ri, Sudha Ga, Sudha Dha and Kaishiki Ni. Ga, Pa and Dha are raga chaya svaras.

Compositions

Kriti:

Yemandu ne vichitramunu	Adi	Thyagaraja
Sreemani lola	Triputa	T.N.Charayanacharya

SUBHAPANTUVARALI

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

The 45th mela. Belongs to the 8th chakra Vasu. 3rd mela in the Vasu chakra. 'Vasu-Go' is the mnemonic name. The mnemonic phrase is sa ra gi mi pa dha nu. Its old name is Sivapanthuvarali. This is the Prati Ma mela of the 9th mela Dhenuka. Svaras taken by the raga besides Sa and Pa are Sudha Ri, Sadharana Ga, Prati Ma, Sudha dha and Kakali Ni.

Sanchara:

pmGrs-srG-mpdpM-p,dndpM-Grs-gmpdN-srG-gmpmGRS-snnddp-gmD-pmG- rgMg,rs.

Compositions

Kriti:

Yennalu Yorake	Chapu	Thyagaraja

Sri satyanarayanam	Rupakam	Muthuswamy Dikshitar
Karunanu nanu	Rupaka	Balamuralikrishna
Ni samana	Adi	G.N.Balasubramoniam
Paripahi mam	Adi	Jayachamaraja wodayar
Velanai vere gathi	M.Chapu	Koteeswara Iyer
Manonmani	Adi	Muthaiah Bhagavathar
Ethanai nal	Adi	N.S.Chidambaram
Napurya Mettido	Adi	Pallavi Seshayyar
Murugan vandanai	Adi	Periyaswamy Thooran
Ina navele	M.Chapu	Poochi Srinivasa Iyengar
Pari pahi mam	Adi	Vasudevachar
Shokavinashini	Adi	Thulaseevanam
Manonmani	Adi	Muthaiah Bhagavathar

SIMHENDRAMADHYAMAM

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

A melakartha raga belonging to the 10th chakra 'Disi. 'Disi-Go' is the mnemonic name. The mnemonic phrases is sa ri gi mi pa dha nu. This is the corresponding Prati madhyama mela Keeravani. Notes figuring in the raga are Shadja, Chatusruti Ri, Sadharana Ga, PratiMa, Pa, Sudha Dha and Kakali Ni. In this gamaka pradhana rakthi raga the notes Ri, Ga, Ma and Ni are the jiva svaras. Ri, Ma, Pa and Ni are also chaya svaras. Prartyahata gamaka svara phrases is a speciality of this raga. This gana rasa pradhana raga is most suitable for singing alapana. This is a gamakavarika rakthi raga which admits of gamakas for all svaras. Simhendramadhyamam is a urchanakaraka mela in which Pa taken as Shadja gives rise to Mayamalavagaula. Thism raga is prevalent in Hungarian and Gypsy music. Sumadyuthi is the old name given to this raga and Dikshitar schol folowes this name. IN the asampoorna mela padhathi the 57th mela is given the name as Sumadyuthi. Simhendnra madhyamam admits of more than 25 janya ragas.

Sanchara:

PmG,rgmpD-pmgrsrG-rgM-p,dndp-mpdnsnD-pdrrsnDp-gmpdN-snsrG- gmpmgRS-srns,ndp,m-ddpmGr-rgmpddpmgR-srGrs-rsndN-snG-R-S.

Compositions

Varna:

Pada pankhe		Veena Vardamurthy

Kriti:

Niducharanamule	Adi	Thyagaraja
Mannu brochudu	Adi	Vinakuppayyar
Unnatyillai	Adi	Koteeswara Iyer
Thaperam	Adi	Papanasam Sivan

Kanneduthagilum	Adi	Sudhananda Bharathi
Pamarajanapalini	Rupaka	Muthuswami Dikshitar
Saileswaram	Adi	Muthuswami Dikshitar
Kamakshi	Rupaka	Muthuswami Dikshitar
Ninne nammithi	M.Chapu	Mysore Vasudevachar
Asainthadum	Adi	Oottukadu Venkitasubba Iyer
Ramaramaguna	Adi	Swati Tirunal
Dayalelemi rama	Adi	Mysore Vasudevachar
Neekenduku dayaradu	Adi	Mysore Vasudevachar
Nin charana malare	Adi	Papanasam Sivan
Pazhanappa nin padam	Adi	Papanasam Sivan
Innum oruthavam	Adi	Muthuthandavar
Unpada bhakthiye	Adi	Ramaswami Sivan
Param seyavarer	Adi	Ambujam Krishna
Mamava maye	Adi	Balamuralikrishna
Porumaiyin Elanden	Adi	Lakshmanan Pilai
Athisundaram avyaktham	Rupaka	Muthaiah Bhagavathar
Mosamu seya	Adi	Pallavi Sesha Iyer
Eno avarkku	Jhampa	Periyaswami Thooran
Kuzhalosai	Rupaka	Periaswami Thooran
Thirupugazh		
Iravupakal	Jhampa	Arunagiri nathar

SINDHUBHAIRAVI

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

A raga derived from the 10th mela Natakapriya. A raga having madhyamantya sanchara. Svaras taken by the raga are Sa, Sudha Ri, Sadharana Ga, Sudha MaPaChatusruti Dha and Kaishiki Ni. The Sindhubhairavi in vogue today is not this type but is the one taken from the Hindusthani Music. This is a shadava sampoorna that belongs to the Asavari That (Natabhairavi). Arohana deletes Pa.Its arohana and avarohana is s r g m d n s - s n d p m g r s. The svaras taken by the raga are Sa, Komal and Tivra Ri, Komal Ga, Sudha Ma, Komal Dha and Komal Ni. Dha and Ga are the vadi samvadi svaras. Alapana is made mainly in mandra and madhyasthayi. Considered to be pleasant raga meant for mainly singing light classical songs, bhajanas etc.

Sanchara:

nsgmpdp-pmG-gmdns-snsrs,ndp,mg-md,pmG-mggrR-nsrGrs.

Compositions

Kriti:

Murali bhajao	Adi	Ambujam krishna
Mavur valamperuga	Adi	Muthaiah Bhagavathar
Kannan kuzhalosai	Adi	Periyaswami Thooran
Viswesvara	Adi	Swati Tirunal

Venkitachalanilayam	Adi	Purandaradasa
Bare goparuma	Adi	Purandaradasa
Jayajayasrigiri	Adi	Lalithadasar
Dharmatmaja janim bhajare	Adi	Papanasam Sivan
Nenjukku neethi	Adi	Subramonia Bharathi
Deva devam	M.Chapu	Narayanatheertha
Narayana namo	Adi	Narayanatheertha
Pankajaksha pahi pahi	Adi	Thulaseevanam
Ramachandra prabhu	Adi	Swati Tirunal
Tillana		
	Adi	Patnam Subramonia Iyer

SINDHUKANNADA

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

A vakra shadava sampoorna raga derived from the 28th mela Harikambhoji. Notes taken by the raga besides Sa and Pa are Chatusruti Ri, Sadharana Ga. Sudha Ma, Chatusruti Dha and Kaishiki Ni. Ni is deleted in the arohana. A minor popular raga that came to prominence through the compositions of Thyagaraja.

Compositions

Kriti:

Varnukanna talli	Adi	Thyagaraja

SINDHUMANDARI

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

An audava vakra sampoorna janya raga derived from the 29th mela Sankarabharanam. In arohana Dha and Ni are deleted. Avarohana alone is vakra. Ga is the vakra svara. Svaras taken by the raga are Sa, Chatusruti Ri, Antara Ga, Sudha Ma, Pa, Chatusruti Dha and Kakali Ni. A minor popular raga.

Compositions

Kriti:

Karuninchu taku	Adi	Patnam Subramonia Iyer

SINDHURAMAKRIYA

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

A shadava vakra sampoorna raga derived from the 15th mela Mayamalavagaula. Avarohana alone is vakra. Svaras taken by the raga

are Sa, Sudha Ri, Antara Ga, Sudha Ma, Pa, Sudha Dha and Kakali Ni. A minor raga with little scope for alapana. A raga that came to prominence through the compositions of Thyagaraja. According to Dikshitar School this is the same as Subha pantuvarali.

Compositions

Kriti:

Deva deva sadasiva	Adi	Thyagaraja
Sadavine sankarena	Adi	Muthuswami Dikshitar
Sudha madhurya	Adi	Thyagaraja
Chinthaye sada	Adi	Jayachamaraja Wodeyar
Kailasavasam	Adi	Muthuswami Dikshitar

SKANDAMANORAMA

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

This is a modern raga invented by Ambattur P.K.Rajagopala Iyer. An audava audava raga derived from the 63rd mela Latangi. A Ga and Dha varjya raga. Svaras taken by the raga besides Sa and Pa are Chatusruti Ri, Prati Ma, Pa, Kakali Ni. A raga that admits of all sorts of svara combinations and permutations. A raga that expresses raudra rasa and the apt time for the singing of the raga is night time.

Compositions

Kriti:

Manorama manaittam	Adi	P.K.Rajagopala Iyer

SOURASHTRA

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

A sampoorna vakra sampoorna raga derived from the 17th mela Suryakantham. Svaras taken by the raga besides Sa and Pa are Sudha Ri, Antara Ga, Sudha Ma, Chatusruti Dha, and Kakali Ni. Dirgha Dha and Ri are the characteristic svaras of the raga. A fairly popular raga. According to Dikshitar School, the raga is put under the 15th mela Mayamalavagaula. Mangalam is also sung in this raga. The raga evokes bhakti rasa. Always rendered in vilambita and madhyalaya.does not give much scope for alapana.

Sanchara:

d,n,sr,-srsnD-dn,dp-pdndmpdpmgmR-sr,gm,-p,md,nsR-sngrS-snD-dn,dp- p,md,pmgmR-n,dpmgR-snRs.

Compositions

Kriti:

Sri ganapathi nd	Adi	Thyagaraja
Ninnu joochi	Adi	Patnam Subramonia Iyer
Arasu seyvadane	Adi	Arunachalakavi
Sooryamurthe namosthute	Dhruva	Muthuswamy Dikshitar
Karuninchu daiva	Adi	Bhadrachala Ramadas
Aravamudarai anaithu	Adi	Ghanam Krishnayyar
Ettiladu	M.Chapu	Lakshmanan Pillai
Balalochanam bhaga	M.Chapu	Muthaiah Bhagavathar
Sri raja raja varade	Rupaka	Muthaiah Bhagavathar
Varalakshmim bhajare	Adi	Muthuswamy Dikshitar
Dinamum ninai maname	M.Chapu	Nilakanta Sivan
Na parthapamu	Adi	Pallavi Sesha Iyer
Kalyurai koridu	Adi	PerlaswamiThooran
Mangalame subha	Adi	Perlaswamy Thooran
Sakalakalanayake	Adi	Perlyaswamy Thooran
Mandira vadivano	Adi	PerlyaswamiThgooran
Valachi vachchiyunna	Ata	Ponnayya Pillai
Ranganathude	Rupaka	Ponnaya Pillai
Amma nima mangalalalli	Adi	Purandaradasa
Hariyembaga Nammaritha	Adi	Purandaradasa
Kesava Madhava Govinda	Adi	Purandaradasa
Panchavarnakili	Ata	Vedanayakom Pillai
Ponnasaivel	Adi	Vedanayakom Pillai
Paramakula(pada varna)	Rupaka	Swati Tirunal
Inda vazhakku	Adi	Vedanayakom Pillai
Inda manam	M.Chapu	Vedanayakom Pillai
Andaperiya	Adi	Vedanayakom Pillai
Allakallola	Adi	Thyagaraja
Emani neranamu	Chapu	Thyagaraja
Emamo Teliyaka	Chapu	Thyagaraja
Deva rama rama	Adi	Thyagaraja
Entanuchu varamuti	M.Chapu	Thyagaraja
Ennado rakshimchuthe	Adi	Thyagaraja
Ghuma ghuma ghumayani	M.Chapu	Thyagaraja
Melukodayanidhi	M.Chapu	Thyagaraja
Melu melu rama nama	Adi	Thyagaraja
Nerama rama	Adi	Thyagaraja
Nive nanneda	M.Chapu	Thyagaraja
Pahi mam hare	Rupaka	Thyagaraja
Rama rama govinda	Adi	Thyagaraja
Kalasamhara karunakara	Adi	Thyagaraja
Vinayamunannu	M.Chapu	Thyagaraja
Enda neramum	Adi	Gopalakrishna Bharathi
Konda naditharе	Adi	Gopalakrishna Bharathi
Arulkindradeppozhudu	Adi	Lakshmanan Pillai
Enna seyvom	Adi	Muthuswamikavi

Utsavaprabandham

Sarasijanabha nin	Chapu	Swati Tirunal

Pada

Aduvam cholluvar	Adi	
Ye tiruna ramani	M.Chapu	Kshetrajna
Iddarivalana	M.Chapu	Kshetrajna
Ika ninnu nammarada	Triputa	Kshetrajna
Navalla Dunduki	Adi	Kshetrajna
Dinamu hridi Mama	Adi	Swati Tirunal
Ipparitapam	M.Chapu	Swati Tirunal
Paramakula hridayam	Rupaka	Swati Tirunal
Sumukhi sukhamode	Adi	Swati Tirunal
Sudhathi cholka nee	Triputa	Swati Tirunal

Mangalam

Ni nama rupamulaku	Adi	Thyagaraja

SOUVIRA

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

A sampoorna shadava raga derived from the 47th mela Suvarnangi. Pa is deleted in the avarohana. Svaras taken by the raga are Sa, Sudha Ri, Sadharana Ga, Prati Ma, Pa, Chatusruti Dha and Kakali Ni. A minor raga with only one known composition. According to Dikshitar School, the old name for the 47th mela is Suvarnangi.

Compositions

SARasa souvira	Adi	Muthuswami Dikshitar

SRI

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

An audava vakra samporna raga derived from the 22nd mela Kharaharapriya. Sriraga is also the old name for Kharaharapriya. Svaras taken by the raga besides Sa and Pa are Chatusruti Ri, Sudha Ma, Kaishiki Ni, Chatusruti Dha and Sadharana Ga. Ga and Dha are deleted in arohana. Only avarohana admits of vakra sancharas. One of the 5 ghana ragas and 5th in the series. Elongation and gamaka of Ga renders the raga beautiful. In Hindusthani Music Sriraga is derived from the Poorvi Thaat. (Kamavardhini). It is audava sampoorna in nature.

Sanchara:

pmrGrs-nsrmpn,p-mpnsrgrs-nsr,grsnp-pdnpmrGrs- rrmmnnrr-snpmrGrs- snr,gr-snpmpn-nsrGrs.

Compositions

Varna

Endukina modi	Adi	Patnam Subramonia Iyer
Sami ninnekori	Adi	Karur Devudu Iyer

Pancharathnam

Entaro mahanu	Adi	Thyagaraja

Kriti:

Sri mooladhara chakra	Adi	Muthuswamy Dikshitar
Sri kamalambikaye	Adi	Muthuswamy Dikshitar
Karunacheyvan	Adi	Irayimman Thampi
Bhavayami nandakumaram	Adi	Swati Tirunal
Rina madadritha	Adi	Swati Tirunal
Sri varalakshmi	Adi	Muthuswamy Dikshitar
Thyagaraja mahadhvaiaroh	Adi	Muthuswamy Dikshitar
Kameswarena,	Adi	Muthuswamy Dikshitar
Sri abhayamba ninnu	Rupaka	Muthuswamy Dikshitar
Raman edukku	Triputa	Arunachalakavi
Palayamam sri	Adi	Bhadrachala Ramadas
Vadavari	Adi	Annamacharya
Sabhadarisanam	Adi	Gopalakrishna Bharathi
Maravamai	Adi	Gopalakrishna Bharathi
Edukku Enmidu	Adi	Gopalakrishna Bharathi
Devi neekripai	Triputa	Kavikunjara Bharathi
Kanakavela karunaiavela	Adi	Koteeswara Iyer
Adhikaramundarul	Adi	Lakshmanan Pillai
Sri bhargavam	Adi	Muthaiah Bhagavathar
Sri karijaya	Adi	Muthaiah Bhagavathar
Sripathe kripa seyar	M.Chapu	Pallavi Sesha Iyer
Ambigapathim	Rupaka	Parieswamy Thooran
Dharamigu dorayendu	Rupaka	Purandaradasa
Bhagyadalakshmi	Adi	Purandara dasa
Ninne gathi	Adi	Purandamdasa
Kanavendamo	Rupaka	Subramonia Bharathi
Vanajasana vinutha	Rupaka	Subbaraya sastri
Karuna Judu Ninnu	M.Chapu	Syama Sastri
Namakusumamula	Adi	Thyagaraja
Yukthamugadu	M.Chapu	Thyagaraja
Vedanayaka	Ata	Vedanayakom Pillai
Mangalam arul	Rupaka	Papanasam Sivan

Padam

Yemamma ye vintalu	Adi	Kshetrajna
Manasu ninnedabhayadu	Adi	Kshetrajna

SRIMANORANJINI

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

A newly introduced raga by N.S.Ramachandran. Belongs to the 22nd mela Kharaharapriya. Svaras taken by the raga besides Sa are Sadharana Ga, Sudha Ma, Chatusruti Dha, KaishikiNi and Chatusruti Ri. Arohana deletes Ri and Pa while avarohana omites Pa. A minor raga with only one composition. An upanga raga. This raga resembles Bagashree of Hindusthani music.

Compositions

Kriti:

Inta bharama	Adi	N.S.Ramachandran

SRIRANJINI

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

A shadava shadava janya raga derived from the 22nd mela Kharaharapriya. An upanga raga with symmetrical tetrachords. The notes taken by the raga are Shadja, Chatuaruti Ri, Sadharana Ga, Sudha Ma,Chatusruti Dha and Kaishiki Ni. Sriranjnini is a gamaka pradhana rakthi raga in which Ri, Ga, Dha and Ni are the raga chaya svaras. Ma is the nyasa svara. rgmrgs;mrgrs;and mndns are visesha sancharas. A sarvakalika raga in which pratyahata gamaka grrsrn;rssnnd etc add beauty to the raga. tristhayi raga. Alapana can be done elaborately and the raga is sung in the beginning portion of the concert. This raga is supposed to please Goddess Lakshmi.

Sanchara:

gmdns,ndmgr-rgmndmgrs-grsn,d-nsRgr-rgM-gmD-mdns-snndd,m-gmdnsr- srG-mgrs-grsNd-mdnrsnd,mg,r-grsndn,-nsrgr,s.

Compositions

Varna

Sami ninne	Adi	Ramaswamy Dikshithar

Kriti:

Marubalka	Adi	Thyagaraja
Brochevarura	Adi	Thyagaraja
Bhuvini Dasudana	Adi	Thyagaraja
Sariyevvare	Adi	Thyagaraja
Sogasuga	Rupaka	Thyagaraja
Tamarai kaannane	Adi	Nila Ramamurthy
Brochuthaki	Adi	Dakshnimurthi Sastri
Iniyeru kanam	Adi	Papanasam Sivan
Ni sati daivamu	Rupaka	Muthuswamy Dikshitar
Parvatarajakumarim	Adi	Muthuswamy Dikshitar

Balambikaye	Ekam	Muthuswamy Dikshitar
Sriramachandroho	M.Chapu	Muthuswamy Dikshitar
Sharakanana sambhave	Adi	Subbarama Dikshithar
Bhavaye srt janakikantham	Adi	Swati Tirunal
Vande sada	Rupaka	Ambi Dikshithar
Kanavtlum	Adi	G.N.Balasubramonaim
Ullam ariyada	Adi	Koteeswara Iver
Unakke adimai	Adi	Lakshmanan Pillai
Ambelundu ktya	Adi	Lakshmanan Pillai
Sakthi vinayaka	Adi	Muthaiah Bhagavathar
Sivapriya	Rupaka	Muthaiah Bhagavathar
Suryachandragni	Rupaka	Muthaiah Bhagavathar
Tharakamsivan	Adi	Muthaiah Bhagavathar
Eppadi sahipen	Adi	Periaswamy Tjooran
Gajavadana Karuna	Rupaka	Papanasam Sivan
Kanavendamo	Adi	Papanasam Sivan
Nambum Ambaraiya	Adi	Papanasam Sivan
Ramabhajate manuja	Adi	Papanasam Sivan
Sami ni manam	Adi	Papanasam Sivan
Thalu Thalelo	Adi	Purandaradasa
Srinivasa Ninepaliso	Adi	Purandaradasa
Dayaleka brathiki	Adi	Vasudavachar
Palaya mam	Adi	Venkitaramana Bhagavathar
Sri raghuramam	Adi	Venkitaraman Bhagavathar

SRUTIRANJINI

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

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

There are two types of this raga. The first type is a nishadantya raga derived from the 61st mela Kanthamani. Svaras taken by the raga are Sa, Chatusruti Ri, Antara Ga, Prati Ma, Sudha Dha and Sudha Ni.

The second type is a shadava svarantara raga derived from the 36th mela Chalanata. Ma is not used in arohana and avarohana deletes Ni,Dha and Ri. Svaras taken by the raga are Shadja, Shatsruti Ri, Antara Ga, Sudha Ma, Pa, Shatsruti Dha and Kakali Ni.

Compositions

Kriti

Yedari sanchari	Adi	Thyagaraja

SUCHARITRA

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

This is the 67th mela that belongs to the 12th chakra Aditya.. 1st mela in the 12th chakra. 'Aditya-Pa is the mnemonic name. The mnemonic phrase is sa ru gu mu pa dha na. Its old name is Santanamanjari. This is the Prati Ma mela of 31st mela Yagapriya. Svaras taker by the raga besides Sa and Pa are Shatsruti Ri,Antara Ga, Prati Ma, Sudha Dha and Sudha Ni. A minor mela with very few compositions. A vivadi mela and has little scope for alapana. According to Dikshitar School, this mela is known by its old name Santanamanjari.

Compositions

Kriti:

Chintayami Santatam	Jhampa	Balamuralikrishna
Velu mayllu me	Rupaka	Koteeswara Iyer
Santanamanjari	Adi	Muthuswamy Dikshitar

SUDHA

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

A janya raga derived from the 28th mela Harikamboji. Arohana deletes Ga and Ni. Svaras taken by the raga are Sa, Chatusruti Ri, Sudha Ma, Pa, Chatusruti Dha and Kaishiki Ni.

Compositions

Kriti:

Sudha subha saraswati	Rupaka	P.T.Narasimhac har

SUDHA BANGALA

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

An audava shadava raga derived from the 22nd mela Kharaharapriya. Avarohana alone is vakra. Ni varjya raga. Ga is deleted in the arohana. Svaras taken by the raga besides Sa and Pa are Chatusruti Ri, Sudha Ma, Chatusruti Dhaand Sadharana Ga. The vakra sanchara rgrs is a characteristic prayoga of the raga. A minor raga closely allied to Manohari and Durbar. A raga that came to prominence through the compositions of Thyagaraja.

Compositions

Kriti:

Ramabhakti samrajya	Adi	Thyagaraja
Tholinejesina	Adi	Thyagaraja
Thapagane vachhuna	Rupaka	Thyagaraja

Veruvanela	Adi	Patnam Subramonia Iyer
Aro vandenai	Adi	Sudhananda Bharathi

SUDHA BHAIRAVI

Aro: s g m p n d s Ava: ṡ n d m g r s

An apoorva shadava shadava raga derived from the 22nd mela Kharaharapriya. Arohana alone is vakra. Ri is deleted in the arohana and Pa in avarohana. The svaras taken by the raga are Sa, Sadharana Ga, Sudha Ma, Pa, Kaishiki Ni, Chatusruti Dhaand Chatusruti Ri.

Compositions

Kriti:

Vihara manasa sada	Adi	Swati Tirunal

SUDHA DESI

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

A shadava sampoorna raga derived from the 20th mela Natabhairavi. Svaras taken by the raga besides Sa and Pa are Chatusruti Ri, Sudha Ma,Sudha Dha, Kaishiki Ni and Sadharana Ga. According to Dikshitar school, this raga is derived from the 22nd mela Kharaharapriya, with arohana and avarohana s r m p d n d s - s n d p d m g r s. Both arohana and avarohana are vakra. This type of Sudha Desi is similar to Sindhura of Hindusthani Music. Jeevanpuri of Hindusthani music has the same arohana and avarohana of Sudha Desi.

Compositions

Kriti:

Yendu kougalintura	Adi	Thyagaraja
Raghunandana raja		
mohana	Adi	Thyagaraja
Urikrite Jane bhoorikrita	Jhampa	Venkitamakhi
Kamakshi mam	Rupaka	Muthuswamy Dikshitar
Kalai Vaniye	M.Chapu	Muthuswamikavi

SUDHA LALITHA

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

An audava sampoorna raga derived from the 11th mela Kokilapriya. An ubhaya vakra raga. Ri and Ga are deleted in arohanaThe svaras taken by the raga are Sa, Sudha Ri, Sadharana Ga, Sudha Ma, Chatusruti Dha and Kakali Ni. A minor apurva raga with limited scope for alapana.

Compositions

Kriti:

Sri chakrapuravasini	Adi	Jayachamaraja Wodayar
Sahasra sirsha	Jhampa	Muthaiah Bhagavathar

SUDHA MALAVI

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

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

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

A vakra sampoorna janya raga derived from the 15th mela Hatakambari. The raga admits of three arohana and avarohana.Svaras figuring in the raga are Sa, Sudha Ri, Antara Ga, Sudha Ma, Shatsruti Dha and Kakali Ni. A minor vivadi raga having limited scope for alapana.

Compositions

Kriti:

Narahariin ostayami	Triputa	Muthuswamy Dikshitar

SUDHA MANOHARI

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

A vakra sampoorna sampoorna janya raga derived from the 29th mela Sankarabharanam. Arohana alone is vakra. Svaras taken by the raga besides Sa and Pa, Chatusruti Ri, Antara Ga, Sudha Ma, Pa, Chatusruti Dha and Kakali Ni. A minor raga having very few compositions. There is another raga by the same name derived from the 22nd mela Kharaharapriya. it has arohana and avarohana as s r g m p d s - s n p m r g s .

Compositions

Kriti:

Niyetunai	Adi	Periyaswami Thooran

SUDHA SALAVI

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

An audava audava janya raga derived from the 20th mela Natabhairavi. Svaras taken by the raga are Sa, Chatusruti Ri, Sadharana Ga, Sudha Ma, Pa and Kaishiki Ni. An example of Dha varjya raga. A minor raga with the arohana of Udayaravichandrika and avarohana of Madhyamavathi.

Compositions

Kriti:

Suguna dayanieni	Adi	Jayachamaraja Wodayar

SUDHA SARANG

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

An audava shadava raga derived from the 62nd mela Rishabhapriya. Ri and dha are deleted in the arohana and Ni in avarohana. The svaras taken by the raga are Sa, Antara Ga, Prati Ma, Pa, Kaishiki Ni, Sudha Dha and Chatusruti Ri,. A minor raga with limited scope for a alapana. Sudha Saranga of Hindusthani Music is different from this raga and is derived from the 22nd mela Kharaharapriya.

There is no known composition in this raga.

SUDHASAVERI

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

An audava audava raga derived from the 29th mela Sankarabaharanam. The notes taken by the raga are Shadja, Chatusruti Ri, Sudha Ma,Pa and Chatusruti Dha. Ga and Ni are varjyasvaras. This is a murchanakaraka mela. Its Ri, Ma, Pa and Dha simultaneously taken as Shadja results in ragas Udayaravichandrika, Mohana, Madhyamavathi, and Hindola.

A symmetrical raga with even tetrachords. Ri and Dha are jiva svara and kampitasvaras. Janta svara and dattu svara prayoga shines well in this raga. A rakthi raga highly suitable for singing in the forenoon. Even though a minor raga this is found in all systems of music. The Durga of Hindusthani Music is the same as Sudha Saveri. This is prominently prevalent in Chinese Music also. According to Dikshithar school, this raga is the same as Devakriya.

Sanchara:

dsDp-mpdpmr-rmpdsdp-mpdsdppmR-mrpmdppmRs-dsrM,r-rmpdsD-dsrsR- srpmRS-drsD-pmpdsDp-mpdpmRS

Compositions

Gitam

Aanalekara	Triputa	
Varna		
Jagadisa srijane	Triputa	Swati Tirunal
Sri mahabala satla	Adi	Muthaiah Bhagavathar
Kriti:		
Ennathuku	Adi	Annalayya
Kalaharana	Rupaka	Thyagaraja
Orula nadokovalast	Adi	Thyagaraja
Nike varibodana	Adi	Thyagaraja
Lakshanamulugala	Adi	Thyagaraja
Samajavaradaniku	Adi	Poochi Srinivasa Iyenger
Sri guruguha	Rupaka	Muthuswamy Dikshitar
Sri vatukanadha	M.Eka	Muthuswamy Dikshitar
Sriraghukulabdi	Triputa	Pallavi Sesha Iyer
Samajavarada	Rupaka	Ramnad Srinivasa Iyengar
Lalithambikam	Adi	Muthuswamy Dikshitar
Janani pahisada	Chapu	Swati Tirunal
Sahasrkadanujahara	Rupaka	Swati Tirunal
Vihara manasa sada	M.Chapu	Swati Tirunal
Kuditbodivarai	Adi	Ambujam krishna
Ellorayum	Rupaka	Kavikunjara bharathi
Ranjitha kavi	Rupaka	Koteeswara Iyer
Sankara gangadhara	Adi	Muthaiah Bhagavathar
Srimad simhasaneswari	Adi	Muthaiah Bhagavathar
Charanambujam tunai	Adi	Papanasam Sivan
Sadasiva kumara	Adi	Papanasam Sivan
Thaye tripurasundari	K.Chapu	Periyaswami Thooran
Alindidum Inbathil	Adi	Periyaswamy Thooran
Dharma samvanavidetake	Adi	Purandaradasa
Mana bhangava madi	Rupaka	Purandaradasa
Uramululosagi	Adi	Vasudevachar
Tharuntharunam	Rupaka	Vedanayakom Pillai

SUDHA SEEMANTHINI

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

A shadava shadava janya raga derived from the 8th mela Hanumatodi. The notes figuring in the raga are Shadja, Sudha Ri, Sadharana Ga, Sudha Ma, Pa and Sudha Dha. This is a nishada varjya

raga. A raga having symmetrical arohana and avarohana. A sarvakalika upanga raga with Ga and Dha as its raga chaya svaras. Even though a minor raga it admits of sancharas in all the three sthayis. The raga evokes bhakthi rasa. An example of vinta ragas that came to prominence through the compositions of Thyagáraja.

Compositions

Kriti:

Janaki ramana	Adi	Thyagaraja
Jaya jaya bhasha	Adi	Muthaiah Bhagavathar
Athi kopama	Adi	Muthuswamikavi

SUDHA THODI

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

A shadava shadava raga derived from he 8th mela Hanumathodi. This is the Pa varja raga. Svaras taken by the raga are Sa, Sudha Ri, Sadharana Ga, Sudha Ma, Sudha Dha and Kaishiki Ni. The effect of Sudha Thodi is brought while singing raga thodi by singing pa varja sanchara s.

Compositions

Kriti:

Matanga kanyam	K.Triputa	Jayachamaraja Wodayar
Sanaganaloia	M.Chapu	C.Vekitanarayana Rao

SUDHA VASANTHA

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

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

A sampoorna vakra sampoorna raga derived from the 29th mela Sankarabharanam. Avarohana alone is vakra. Eka svara vakra arohana and 2nd Dha is the vakra svara. Svaras taken by the raga are Sa, Chatusruti Ri, Antara Ga,Sudha Ma, Pa, Chatusruti Dha, and Kakali Ni. A minor popular raga with limited scope for alapana.

Compositions

Kriti:

Somasundareswaram	Adi	Muthuswamy Dikshitar

SUDHATARANGINI

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

This vakra sampoorna sampoorna raga is derived from the 28th mela Harikamboji. The notes figuring in the raga are Shadja, Chatusruti Ri, Antara Ga, Sudha Ma, Pa, Chatusruti Dha, and Kaishiki Ni. Ma and Dha are the vakra svaras. An upanga raga in which Ri, Ma, and Dha are the raga chaya svaras. pnds, dsrmgrs, are visesha prayogas. This raga can be sung always. The raga admits of sancharas in all the three sthayis. The raga came to prominence through the compositions of Muthuswamy Dikshitar. The raga is also mentioned in *Ragavibodhini, Sangita Sampradaya Pradarsini, Sangita Kaumudi* etc. Khambavathi of Hindusthani Music has some resemblance with this raga. There is a difference of opinion that Tarangini and Sudha Tarangini are the same. But Tarangini is the janya of 26th mela Charukesi.

Compositions

Kriti:

Maya tvam yahi	Adi	Muthuswamy Dikshitar

SUGUNABHUSHANI

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

An ubhaya vakra shadava sampoorna raga derived from the 22nd mela Kharaharapriya. Ri is deleted in the arohana. Eka vakra svara arohana and avarohana. Second Ma is the vakra svara in the arohana and avarohana. Svaras taken by the raga besides Sa and Pa are Chatusruti Ri, Sadharana Ga, Sudha Ma, Chatusruti Dha and Kaishiki Ni. A minor popular raga.

Compositions

Kriti:

Bhajare manasa	Rupaka	Patnam Subramonia Iyer

SUKUMARI

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

This is a new raga invented by C.Rangaiah. An ubhaya vakra shadava shadava raga derived from the 20th mela Natabhairavi. Ri is deleted in the arohana and Dha in avarohana. Svaras taken by the raga are Sa,

Chatusruti Ri, Sadharana Ga, Sudha Ma, Pa, Sudha dha and Kaishiki Ni. Both arohana and avarohana are eka svara vakra. Dha is the vakra svara in arohana and 2nd Ma is the vakra svara in avarohana. A minor raga with only one composition.

Compositions

Kriti:

Japakusumasankaksha	Adi	C.Rangiah

SULINI

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

This is the 35th mela. Belongs to the 6th chakra Rutu. The 5th mela in the Rutu chakra. 'Rutu-Ma' is the mnemonic name. The mnemonic svara phrase is sa ru gu ma pa dhi nu. Its old name is Sailadeshi. Sulini is the sudha ma mela of the 71st mela Kosalam. A vivadi mela. Svaras taken by the raga besides Sa and Pa are Shatsruti Ri, Antara Ga, Sudha Ma, Chatusruti Dha, and Kakali Ni.

Compositions

Kriti:

Nalinanarayani	Rupaka	Balamuralikrishna
Paramukhamadeno	Adi	Koteeswara Iyer
Prananatha	Adi	Thyagaraja

SUMANAPRIYA

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

An ubhaya vakra shadava raga derived from the 28th mela. A Ni varjya raga . Svaras taken by the raga are Shadja, Chatusruti Ri, Antara Ga, Sudha Ma, Pa and Chatusruti Dha. A minor popular raga with only one known composition.

Compositions

Kriti:

Srisa raravanabhavuni	Adi	Muthaiah Bhagavathar

SUNADAVINODINI

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

An audava audava raga derived from the 65th mela Mechakalyani. Hindola raga pattern of arohana and avarohana having a pleasing effect. Notes taken by the raga are Sa, Antara Ga, Prati Ma, Chatusruti Dha and Kakali Ni. An example of Pa varjya raga. Closely resembling ragas are Hamsanandi which takes Ri and Amritavarshini which takes Pa instead of Dha.

Compositions

Kriti:

Devadi deva	Adi	Mysore Vasudevachar
Samagana sunadavinodini	Adi	G.Gururakacharya
Deva unaye	M.Chapu	Muthuswamikavi
Paripurnamai	Adi	N.S.Chidambaram
Muthamil mannavane	Adi	Ramanathan Chettiyar

SUPOSHINI

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

An ubhaya vakra shadava raga derived from the 28th mela Harikamboji. Dvivakra svara arohana and avarohana. Sa and Dha are the vakra svaras in the arohana and Ni and Ma in the avarohana. Ga varjya raga. Svaras taken by the raga are Sa, Chatusruti Ri, Sudha Ma, Pa, Chatusruti Dha and Kaishiki Ni. A minor raga with only one known composition. A raga that came in prominence through the compositions of Thyagaraja. A raga that shines well when rendered in instruments.

Compositions

Kriti:

Ramnchu varevaru	Rupaka	Thyagaraja

SUPRADEEPA

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

A shadava vakra sampoorna raga derived from the 17th mela suryakantham. Avarohana is ekasvara vakra and 2nd Ma is the vakra svara. Ga is deleted in arohana. Svaras taken by the raga besides Sa and Pa are Sudha Ri, Sudha Ma, Pa, Chatusruti Dha Kakali Ni and Sudha Ri. A minor raga that came to prominence through the compositions of Thyagaraja. Saurashtra raga resembles closely with Supradeepa.

Compositions

Kriti:

varashikhivahana	Adi	Thyagaraja
Pahi mam	Adi	Jayachamaraja Wodayar
Sakala lokadhara	Adi	Narayanathirtha
Vinaye Enaiye	Triputa	Vedanayakom Pillai

SURANANDINI

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

A shadava janya raga derived from the 29th mela Sankarabharanam. Both arohana and avarohana deletes Ma. Svaras taken by the raga are Shadja, Chatusruti Ri, Antara Ga, Chatusruti Dha and Kakali Ni. A minor raga with very few known compositions.

Compositions

Kriti:

Suranandinee	Adi	Jayachamaraja Wodayar

SURUTTI

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

A janya raga derived from the 29th mela Harikambhoji. The svaras figuring in the raga are Shadja, Chatusruti Ri, Antara Ga, Sudha Ma, Pa, Chatusruti Dha and Kaishiki Ni. An upanga raga of audava vakra sampoorna type. Arohana deletes Ga and Dha. MGpmR is a characteristic prayoga of this raga. rmrs, mgpmr are visesha prayoga and admits of sancharas in all the three sthayis. An auspicious raga that can be sung always and used for singing slokas, viruttams etc.

Sanchara:

rmpNdp-mgpmR-rmrsnsrmpN-mpnns-nsrMrsn- rsndnsndp-rmprs,ndp- mgpmR-Rsr,s.

Compositions

Varnam

Saminee todi	Adi	Pallavi Sesha Iyer
Entoprema	Adi	Tiruvottiyur Tygayya

Kriti:

Ottarthamu	Adi	Thyagaraja
Balasubramoniam	Adi	Muthuswami Dikshitar
Sri venkatagirisa	Adi	Muthuswami Dikshitar

Angarakam	Rupaka	Muthuswami Dikshitar
Sri pavanapuresa	Adi	K.C.Kesava Pillai
En nilai ariyaye	Adi	Ambujam krishna
En bhaggiyami	Triputa	Arunachalakavi
Kanavenum	M.Chapu	Arunachalakavi
Garudagamana rara	Adi	Bhadrachala ramadas
Ethanai Nal virahamudan	Adi	Gharam Krishnayyar
Intyun kutrathil	Adi	Gopalakrishna Bharathi
Kanakasabhai Thirunatanam	Jhampa	Gopalakrishna Bharathi
Saravanabhava	M.Chapu	Kavikunjara Bharathi
kadaikkan parayya	Triputa	Kavikunjara Bharathi
Karunapayonidhe	Adi	Vasudevachar
Sive pahi	Triputa	Vasudevachar
Mangalam Mayilvaham	Adi	Koteeswara Iyer
Sarasadalanayanam	Adi	Seshayyangar
Rohineeyam	K.Chapu	Muthaiah Bhagavathar
Dakshatvarsharam	Adi	Muthaiah Bhagavathar
Balakuchambike Mamava	Rupaka	Muthuswami Dikshitar
Govindarajaya	Rupaka	Muthuswami Dikshitar
Lalitha parameswari	Adi	Muthuswami Dikshitar
Sri vanchinatham	Adi	Muthuswami Dikshitar
Samaganalola	Adi	Pallavi Sesha Iyer
Vani Nannubrova	Adi	Pallavi Sesha Iyer
Martyada teliyakane	Rupaka	Patnam Subramonia Iyer
Harinama bhajanai	M.Chapu	Perieswamy Thooran
Kana manamauruga	Adi	Papanasam Sivan
Paochalkku kandiro	Adi	Papanasam Sivan
Siva perunan kripai	Adi	Papanasam Sivan
Sri ramajaya mangalam	Adi	Papanasam Sivan
Veganivu vanirammanave	Adi	Poochi Srinivasa Iyengar
Karde karunanidhiye	Adi	Purandaradasa
Koduva karubare	Adi	Purandaradasa
Nachiyogala beda	Adi	Purandaradasa
Sami entani	Adi	Subbrama Dikshitar
Bhajana porulekala	Rupaka	Thyagaraja
Paramukha melara	Adi	Thyagaraja
Pathiki Harathire	Adi	Thyagaraja
Ramachandra nidaya	Desadi	Thyagaraja
Pada		
Adahodalle	K.Chapu	Purandaradasa
Alarsara parithapam	M.Chapu	Swati Tirunal
Inthithiramicheche Na	M.Chapu	Kshetragna
Evari valla duduku	M.Chapu	Kshetragna
Indaliha valarunnu	Triputa	Swati Tirunal
Mahula munakiha	M.Chapu	Thyagaraja
Manasi madanatapam	Adi	Swati Tirunal
Sadaramava sarasija	Adi	Swati Tirunal
Ponadu pokatum	Triputa	Vedanayakom Pillai
Thavaka padambuja	M.Chapu	Swati Tirunal

Daru		
Sringaraunchikoni	Adi	Thyagaraja

SURYAKANTHAM

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

This is the 17th melakartha. Belongs to the 3rd chakra-Agni. 5th mela in the chakra. 'Agni-Ma' is the mnemonic name for the raga. The mnemonic phrase is sa ra gu ma pa dhi ni. Its old name is Chayavati. This is the Sudha Ma mela of the 53rd mela Gamanasrama. Besides Sa and Pa the notes taken by the raga are Sudha Ri, Antara Ga, Sudha Ma, Chatusruti Dha and Kakali Ni. Raga Supradeepa, Saurastra and Bhairavam etc are the janyas of this mela.

Compositions

Kriti:

Kanavo ninaivo	M.Chapu	Gopalakrishna Bharathi
Sri sambasivaiya	Rupaka	Muthaiah Bhagavathar
Muddumomu elagu	Adi	Thyagaraja
Paratpara gangadhara	Adi	Venkitagiriappa
Arunimchara	Adi	Balamuralikrishna
Kanjam Konjum	Rupaka	Koteeswara Iyer

SUVARNANGI

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

This is the 47th mela and belongs to the 8th chakra Vasu. 'Vasu-Ma' is the mnemonic name for the raga. The mnemonic phrase is sa ri gi mi pa dhi nu. Its old name is Sauveera. Suvarnangi is the prati ma mela of the 11th mela Kokilapriya. Svaras figuring in the raga besides Sa and Pa are Sudha Ri, Sadharana Ga, Prati Ma, Chatusruti Dha and Kakali Ni. A minor popular raga with little scope for alapana. According to Dikshitar school this mela is called Souveera.

Compositions

Kriti:

Suvarnangi	M.Jhampa	Jayachamaraja Wodayar
Sri raghupathim	Rupaka	Balamuralikrishna
Sarasa sauvira	Adi	Muthuswami Dikshitar
Iha para sukha	Rupaka	Koteeswara Iyer

SVARABHUSHINI

Aro: s g m p d n s Ava: ṡ n d p m r s

A shadava shadava raga derived from the 22nd mela Kharaharapriya. Ri is deleted in arohana and Ga in avarohana. Svaras taken by the raga are Sa, Sadharana Ga, Sudha Ma, Pa, Chatusruti Dha, Kaishiki Ni and Chatusruti Ri. A very pleasing minor popular raga that came to prominence through the compositions of Thyagaraja.

Compositions

Kriti:

Parardha melulundaga	Jhampa	Thyagaraja

SYAMALANGI

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

This is the 55th mela belonging to the 10th chakra Disi. Its old name is Syamala. 1st mela in the 'Disi' chakra. 'Disi-Pa' is the mnemonic name. The mnemonic phrase is sa ri gi mi pa dha na. This is the Prati madhyama mela of the 19th mela Jhankaradhwani. Svaras taken by the raga are Sa, Chatusruti Ri, Sadharana Ga, Prati Ma, Pa, Sudha dha and Sudha Ni. There is also a janya raga by the name Syamala derived from the Syamalangi. Its arohana and avarohana are s r g m p d s - s n d p m g r s and is of shadava sampoorna in nature. Dikshitar calls this mela by the name Syamala.

Compositions

Kriti:

Syamalangi jalayelochana	Jhampa	Balamuralikrishna
Kandaga karpaga taruve	M.Chapu	Koteeswara Iyer
Syamalangi	Adi	Muthuswami Dikshitar

SYAMALI

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

This raga was invented by C.Rangaiah. This is an audava shadava raga derived from the 16th mela, Chakravakom. Ri, Ma are deleted in the arohana and Ma in avarohana. Notes taken by the raga are Sa, Antara Ga, Pa and Kaishiki Ni. An apoorva raga. Malayamarutham and Valaji are closely resembling to this raga.

Compositions

Kriti:

Syamali raga ranjini	Adi	C.Rangaiah.

TAKKA

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

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

There are two types of Takka raga in carnatic music. The first variety is a vakra shadava sampoorna raga derived from the 9th mela Dhenuka. Ri is deleted in arohana. Svaras taken by the raga are Sa, Sudha Ri, Sadharana Ga Sudha Ma,PaSudha Dha and Kakali Ni. Ekasvara vakra arohana and 2nd Ma is the vakra svara. There are no compositions available in this type. The second variety is the ubhaya vakra janya raga derived from the 15th mela Mayamalavagaula. Svaras taken by the raga are Sa, Sudha Ri, Antara Ga, Sudha Ma, Pa, Sudha Dha and Kakali Ni. Pa is deleted in arohana and Dha in avarohana.

Compositions

Kriti:

Raga sashtvadana	Adi	Thyagaraja
Sundarasmurthim	Rupaka	Muthuswami Dikshitar

TANAROOPI

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

The 6thmela. Belongs to the first chakra Indu. 'Indu-Sha' is the mnemonic name. The mnemonic phrase is sa ra ga ma pa dhu nu.Its old name is Tanukeerti. Tanaroopi is the corresponding Sudha Ma mela of 42nd mela Raghupriya.' Svaras figuring in the raga besides Sa and Pa are Sudha Ri, Sudha Ga, Sudha Ma, Shatsruti Dha and Kakali Ni. A minor mela with very few compositions. Dikshitar school follows the old tradition and calls this raga Tanukeerthi. Tanukeerthi is another janya raga derived from Tanaroopi. s r m p n ṡ , and ṡ n d n p m g m r s is the arohana and avarohana. Ga and Dha are deleted in the arohana.

Compositions

Kriti:

Sri rama sada bhajcham	Adi	Balamuralikrishna
Va veluva va	Jhampa	Koteeswara Iyer

Chidambara nataraja murthim	M.Eka	Muthuswami Dikshitar

TANDAVAPRIYA

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

An audava raga derived from the 51st mela Kamavardhini. A raga without Dha and Ni. Svaras taken by the raga are Sa, Sudha Ri, Antara Ga, Prati Ma and Pa. A minor popular pleasing raga with only one known composition.

Compositions

Kriti:

Pahi mam sadastva	Rupaka	Subba Rao

TILANG

Aro: s g m p n ṡ Ava: ṡ n p m g s

Anaudavadesya raga derived from the 28th mela Harikambhoji. This raga originated from Hindusthani music and came to carnatic music. It is a bhashanga raga that takes Kakali Ni. 'gmgmG' is a visesha prayoga. Ga and Ni comes as vadi samvadi svaras. In carnatic music there is a raga by the name tilagaprakashini derived from the 8th mela which is entirely different from Hindusthani Tilang. A pleasing minor raga.

Compositions

Kriti:

Sri ganesa saranam	Adi	Papanasam Sivan
Taraka bindage	Adi	Purandaradasa
Madhavan potridum	Adi	Nila Ramamurthi

TIVRAVAHINI

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

An ubhaya vakra sampoorna raga derived from the 46th mela shadvidhamargini. Svaras taken by the raga besides Sa and Pa are Sudha Ri, Sadharana Ga, Prati Ma, Chatusruti Dha and Kaishiki Ni. A minor popular raga that came to prominence through the compositions of Thyagaraja.

Compositions

Kriti:

Sarijeni vaduka	Adi	Thyagaraja

THODI

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

The 8th melakartha. 2nd mela in the 2nd chakra 'Netra'. 'Netra-Sri'is the mnemonic name. The mnemonic phrase is sa ra ga ma pa dha na. For convenience in calculating the melakartha number the raga is named Hanumathodi. A major melakartha claiming a large number of janya ragas. A murchanakaraka mela. Ri,Ga, Ma, Dha and Ni taken as Adhara Shadja gives rise to the following melas. Kalyani, Harikambhoji, Natabhairavi, Sankarabharanam and Kharaharapriya respectively. Thodi is the Rishabha murchana of the ancient Shadjagrama. This is also called Sudha Todi. The Ramayana gita 'Arare Dasarath raja' in dhruva is composed in this mela.

Todi is a mela with symmetrical arohana and avarohana. The tetrachords of this raga are being separated by an interval of a major tone. Ga, Ma and Dha are the raga chaya svaras. Ma, Pa, occurs as amsa svaras whereas Ga, Ma, Pa, Dha and Ni are nyasa svaras. Janta svara, dattu svara prayogas occur in this raga. Pa, Sa varjya prayogas add beauty to the raga. dnsnD and RsD are visesha prayogas. Thodi is a tristhayi and sarvasvara gamaka varika rakti raga. All types of compositions figure in this raga. Sarvakalika mela. Nattakokilam of Tamil music is similar to Todi. Hidusthani Thodi is the Subhapantuvarali of carnatic music.

Todi Sitaramayya had sung this raga continuously for 8 days. Hanumatodi is a mela that gives rise to nearly 100janya ragas. Venkitamakhi has named it as Jana todi. Thodi evokes karuna rasa and bhakti rasa.

Sanchara:

pd,p-ddpmG-gmp,dpmgR-srgmpdnd,-dnsrs-s,nrssnd,-pdnsrg,r-Snrsnd- pdpdn-dns-nsrsndp-mpdn,dpm-G-ddpmG-grr,-rrsnd,-n,S.

Compositions

Jatiswaram

Sa sa ni dha pa ma ga	Adi	Swati Tirunal
Ra ve himagiri kumari	Adi	Syama Sastri

Varna:

Kanakangi	Ata	Pallavi Gopalayyar
Ernanapai	Adi	Patnam Subramonia Iyer
Sariganidhani	Adi	Ramaswamy Dikshitar
Saridisa	Chapu	Swati Tirunal

Padavarna

Roopamujuchi	Adi	Ramaswami dikshitar
Dani Samajendra	Adi	Swati Tirunal

Kriti:

Koluvamaragada	Adi	Thyagaraja
Kadanuvariki	Adi	Thyagaraja
Jesinadella	Adi	Thyagaraja
Dasaratha	Adi	Thyagaraja
Endudaginado	Chapu	Thyagaraja
Tappibrathikti	Rupaka	Thyagaraja
Emijesithe	Triputa	Thyagaraja
Ninnuvinasikhamu	Rupaka	Thyagaraja
Kamalambika	Rupaka	Muthuswami Dikshitar
Dakshayani abhayambika	Rupaka	Muthuswami Dikshitar
Ninne namminnau	Chapu	Syama Sastri
Amba nadu vinnapame	Adi	Pallavi Gopala Iyer
Emanai pogaduvu	Adi	Garbhapurivasar
Sarasijanabha murare	Chapu	Swati Tirunal
Mandharadhara	Rupaka	Swati Tirunal
Bharathimanava	Adi	Swati Tirunal
Sri venkateswaram	Rupaka	Ramanad Srinivasa Iyengar
Ambanannadarinchave	Rupaka	Chengalvaraya Sastri
Vedaranyeswarajya	Adi	Muthuswami Dikshitar
Palayamam Brihadeswari	Rupaka	Muthuswami Dikshitar
Sri subramoniam	Adi	Muthuswami Dikshitar
Mahaganapathim	Rupaka	Muthuswami Dikshitar
Sri krishnam bhaja	Adi	Muthuswami Dikshitar
Ramachandraya namasthe	Chapu	Muthuswami Dikshitar
Viravasantha	Chapu	Ramaswamy Dikshitar
Ganalola	Adi	Chinnaswami Dikshitar
Adi eramba	Adi	Baluswami Dikshitar
Deva deva mam palaya	Chapu	Swati Tirunal
Sri ramachandra dasa	Adi	Swati Tirunal
Samodam kalayami	Adi	Swati Tirunal
Kamalanabha	Rupaka	K.C.Kesava Pilai
Karunanidhi ilalo	Adi	Syama Sastri
Nannu brochutaku	Adi	Syama Sastri
Chaitanya vigrahame	Rupaka	Ghanam Krishnayya
Kapalambike	Rupaka	Ambi Dikshitar
Enge vaithirundai	Matya	arunachalakavi
Ramindku Maman	M.Chapu	Arunachalakavi
Varuga vitenum	adi	Arunagirinathar
Valumaindu vasai	Adi	Arunagirinathar
Iruvinai yin	Triputa	Arunagirinathar
Thyagarajagurum	Triputa	Balamurlikrishna
Mamakuleswaram	eka	G.N.Balasubramoniam

Sankaranai tidutnadu	Rupaka	Gopalakrishna Bharathi
Chidambaraname nirai	Adi	Gopalakrishna Bharathi
Bhakthi Seykaveera	Adi	Gopalakrishna Bharathi
Sundaramaindan	Rupaka	Kavikunjara Bharathi
Kaikkidanda	Rupaka	Kavikunjara bharathi
Arul parayya	Adi	Kavikunjara Bhaahti
Appane kapali	Rupaka	Koteeswara Iyer
Kali teera vandarul	M.Chapu	Koteeswara Iyer
Rajuvedala	Rupaka	Thyagaraja
Re Manasa	Rupaka	Thyagaraja
Paratpara raghuvira	Adi	Vasudevachar
Narayanam namata	Adi	Vasudevachar
Innum konjam	Adi	Muthuswamikavi
Enneramum	Adi	Muthuthandavar
Kripalayam	Adi	Mysore Sadasiva rao
Darisaname mukthi	Adi	Nilakanta Sivan
Karunakataksha	Rupaka	Nilakanta Sivan
Devi pada paninden	Adi	Papanasam Sivan
Gangaiyani	Adi	Papanasam Sivan
Kali theerumo	Adi	Papanasam Sivan
Karikeya gangeya	DEsadi	Papanasam Sivan
Kuntam kudikonda	Adi	Papanasam Sivan
Mangala nayaki	Adi	Papanasam Sivan
Parli naivazhikattu	Adi	Papanasam Sivan
Pathitha pvanarama	Adi	Papanasam Sivan
Rajagopala	Adi	Papanasam Sivan
Tamasam en swami	Adi	Papanasam Sivan
Tanikai valar	K.Chapu	Papanasam Sivan
Tanikesanaippunindu	Adi	Papanasam Sivan
Undu kuladaiva	Adi	Papanasam Sivan
Srivenkitesdani	Adi	Poochi Srinivasa Iyengar
Ekkalathilum	Adi	Lakshmanan Pillai
Entarulvaye	Rupaka	Lakshmanan Pillai
Kandakumara	Adi	Lakshmanan Pillai
YAREdirthal nna	Adi	Lakshmanan Pillai
Bhagala Deviya	Adi	Muthaiah Bhagavathar
Manamadanguvade	Adi	Muthaiah Bhagavathar
Meenalochani amba	Rupaka	Muthaiah Bhagavathar
Pachiyana Tirumeni	Adi	Muthaiah Bhagavathar
Nidaya ravale	Rupaka	Thyagaraja
Nivanthi daivamu	Adi	Thyagaraja
Aragampave	Rupaka	Thyagaraja
Brindavanalola	Rupaka	Thyagaraja
Dasukovalana	Jhampa	Thyagaraja
Emanti matadittivo	Adi	Thyagaraja
Endugudaya	Triputa	Thyagaraja
Evaru teliya	M.Chapu	Thyagaraja
Gati nivani	Adi	Thyagaraja
Kadatre rada	Adi	Thyagaraja
Karunjudavamma	Adi	Thyagaraja
Kodinadulu	Adi	Thyagaraja

mumuduravana	Jhampa	Thyagaraja
Adum perumane	Adi	Periyaswami Thooran
Ambalathil adum	Adi	Periyaswami Thooran
Ennapizhai	Adi	OPeriyaswami Thooran
Inbathirunal	Adi	Priyaswamy Thooran
Unnadime	Adi	Periyaswamy Thooran
Dikkuteriyada	Adi	Subramonia Barathi
Utsavaprabandha		
Pankajakhanam	Rupaka	Swati Tirunal
Navaratnamalika		
Pankajaksha tava pada	Rupaka	Swati Tirunal
Sundarangakanta	Rupaka	Swati Tirunal
Pada		
Chalaynduka	Adi	Kshetragna
Echhata nnado	Adi	Kshetragna
Elane vadu	Triputa	Kshetragna
Emanti Namma	Triputa	Kshetragna
Induge Paga	Jhampa	Kshetragna
Marache nemo	Triputa	Kshetragna
Mrokkera chalamela	Adi	Kshetragna
Tagadu Pommana	Adi	Kshetragna
Ella arumaiyum	Rupaka	Ghanam Krishnayyar
Taye yasode	Adi	Gottukadu Venkita subbaiyer

UDAYARAVICHANDRIKA

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

An audava audava janya raga derived from the 22nd mela Kharaharapriya. Also known by the name Sudha Dhanyasi. The notes taken by the raga are Shadja, Sadharana Ga, Sudha Ma,Pa and Kaishiki Ni. An example of pentatonic scale that belongs to the Mohana cycle. A sarva svara murchanakaraka mela. Its Ga, Ma, Pa, and Ni taken as shadja rsults in the ragas, Mohana, Madhyamavathi, Hindola and Sudha Saveri. An example of Ri Dha varjya raga. A raga that has a symmetrical pattern of arohana and avarohana. Ga and Ni are the raga chaya svaras, and they are rendered with gamaka. A minor raga having svara sancharas in all the three sthayis. This raga is found in the folk music of South America and is mentioned in *Sangitasaramritha* of King Tulaja.

Raga Dhani of Hindusthani Music has some resemblence with this raga. Some scholars consider Sudha Dhanyasi as a separate raga having resemblence with Udayaravichandrika. Sudha Dhanyasi admits of vakra sancharas sgmpmps , snpmgs.

Sanchara:

gmpmG-pnŚnpG-gmpnpnŚ-nsggsnpm-pnsgMgsnp-gmpn,p-mgmp,mG-pmgs-snGsnp-mpnS.

Compositions

Lakshyagita		
Chakrakhanditanakara	Dhruva	Subbarama Dikshitar
Varna:		
Sri rajamatangi	Adi	Muthaiah Bhagavathar
Kriti:		
Entenerchina	Adi	Thyagaraja
subramanyena	Adi	Muthuswami Dikshitar
Himagiri tanaye	Adi	Muthaiah Bhagavathar
Kalati thaya	Adi	Muthaiah Bhagavathar
Varamujavayya	Adi	Patnam Subramonia Iyer
Sri guruguha murthe	Rupaka	Muthuswami Dikshitar
Sriparthasarathina	Rupaka	Muthuswami Dikshitar
Samodam chintayami	Chapu	Swati Tirunal
Jaya jaya guhasaranam	Desadi	Papanasam Sivan
Varamiyya vayya	Adi	Patnam Subramonia Iyer
Anbuseyda	Adi	Periaswamy Thooran
Sri harivallabha	Adi	Vasudevachariar

UMABHARANA

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

A sampoorna vakra shadava janya raga derived from the 28th mela Harikamboji. Avarohana admits of vakra sancharas. Svaras figuring in the raga are Sa, Chatusruti Ri, Antara Ga, Sudha Ma, , Pa, Chatusruti Dha and Kakali Ni. A minor popular raga that came to prominence through the compositions of Thyagaraja. This raga doesnot admit much scope for alapana.

Compositions

Kriti:		
Nijamarmamulanu	Adi	Thyagaraja

URMIKA

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

A shadava shadava raga derived from the 57th mela Simhendramadhyamam. A Dha varjya raga having the mandari raga pattern of arohana and avarojhana. Notes taken by the raga are Sa, Chatusruti Ri, Sadharana Ga, Prati Ma, Pa and Kakali Ni. A minor raga with very few compositions.

Compositions

Kriti:		
Kala ratri svaroopini	Adi	Muthaiah Bhagavathar

USHAVALI

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

An audava shadava raga derived from the 15th mela Mayamalavagaula. A Ga varjya raga.Svaras taken by the raga are Sa, Sudha Ri, Sudha Ma, , Pa, Sudha Dha and Kakali Ni. Ni is deleted in the arohana. In avarohana a vakra sanchara d m p m figures frequently. A pleasing minor raga with limited compositions.

Compositions

Kriti:		
Malayaja sithale	Adi	C.Rangaiah

VACHASPATHI

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

This is the 64th mela belonging to 11th chakra Rudra and is 4th mela. The mnemonic name is 'Rudra-Bhu' and the mnemonic phrase is sa ri gu mi pa dhi nu. The notes figuring in the mela are Sa, Chatusruti Ri, Antara Ga, Prati Ma, Pa, Chatusruti Dha, and Kaishiki Ni. In this sarvasvara gamaka raga. Ma and Ni are the raga chaya svaras. Pa and Ga are the amsa svaras and Ri, Ma are the nyasa svaras. In this tristhayi raga pratyahata gamaka lends beauty to the raga. Vachaspathi is a trisvara murchana karaka mela. Its Ri, Pa and Dha taken as Shadja results in the raga Charukesi(26)Gaurimanohari(23) and Natakapriya(10). Its old name is Bhushavati. In the asampoorna mela scheme the name of the 64thmela is Bhushavati. This is an auspicious prathmadhyama raga admitting of more than 65 janya ragas. Bhooshavati, Sarasvati are famous ragas derived from VAchaspathi.

Sancharа:

p,dn,dp,,m-ddpmgr-gmpdNdpm-mpdns-dnsrGrs,n-rsnnddp-pmpdn,dp- gmpd,pmgr-rgMgrs-ssndNs.

Compositions

Kriti:

Kantajudumi	Adi	Thyagaraja
Janevina	Adi	Vanamali Jeer
Pahi jaga jananai	Adi	Swati Tirunal
Paratpara	Adi	Papanasam Sivan
Thaparasukha	Rupaka	Koteeswara Iyer
Sri Thyagaraja	Rupaka	P.Sambamoorthy
Nutimutu sadambuja	Adi	Balamuralikrishna
Sahasrakara manadithe	Adi	Muthaiah Bhagavathar
Ennadi ni krpa	Rupaka	Patnam Subramnoia Iyer
Yemani Telupudura	Adi	Vina Seshanna
Sri nagalingam	Jhampa	Jayachamaraja Wodyar
Anbarulam	Adi	Lakshmanan Pillai
Jayalava Jagadguru	Adi	Svarnavenkitesa Dikshitar
Enninal	Rupaka	Muthuswamikavi

VAGADHEESWARI

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

This is the 34th mela belonging to the 6th chakra Rutu. 'Rutu-Bhu' is the mnemonic name. The mnemonic svara phrase is sa ru gu ma pa dhi ni. Its old name is Dhogachayanatta. Vagadheeswari was invented after the scheme of the 72 mela scheme. The notes figuring in the raga besides Sa and Pa are Shatsruti Ri, Antara Ga, Sudha Ma, , Chatusruti Dha and Kaishiki Ni. A vivadi mela whose vivadi dosha is removed by the use of dirgha Shatsruti Ri. This is a pleasing raga and evokes Karuna rasa. In vagadheeswari all the svaras are rendered with gamaka. Ri, Ga, Ma and Ni are the raga chaya svaras. Dvi svara murchanakaraka mela, whose Ma and Pa taken as Shadja results in the raga Naganandini and Bhavapriya.

Thyagaraja was the first one to compose 'Paramatmudu' in this raga. There is a legend behind this raga for being chosen by the composer. Vagadheeswari is a synonym for Sarasvati, godess of Vidya and kala is the embodiment of art and learning. Saint Thyagaraja himself being a sangitakavi, he selected this raga to suit the goddess.. Even though there doesnot exist any corresponding mela in Hindusthani music, Vagadheeswari seems to be the combination of Jog and Khamaj.

Sanchara:

gmpmgmR-sRgmpm-pdnṡndpmGmR-srGMpm-gmRs-rsnnddn-snRs.

Compositions

Kriti:

Paramatmudu	Adi	Thyagaraja
Shree janaki	Adi	Venkingiriappa
Nadanusantanaa	Adi	Koteeswara Iyer
Vani vagadheeswari	Rupaka	
Pranamamyaham	Eka	Balamuralikrishna

VAKULABHARANAM

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

This is the 14th mela belonging to the 3rd chakra Agni. 2nd mela in the chakra. 'Agni-sri' is the mnemonic name. The mnemonic phrase sa ra gu ma pa dha ni. Its old name is Dhatuvasantha-bhairavi. Is the corresponding Sudha Ma mela of the 50th mela Namanarayani. The notes taken by the raga besides Sa and Pa are Sudha Ri, Sudha Ma, , Sudha Dha and Kaishiki Ni. A minor popular raga with few compositions.

Compositions

Kriti:

Kumaruni valanu	Adi	Balamuralikrishna
Kondyadi tarama	Adi	Garbhapuriwasa

Nambinen Ayya	Adi	Kotteswara Iyer
Ehatpangala	Adi	Vedanayakom Pillai
Inta vadam ne	Adi	Pallavi Sesha Iyer
Ye rambuni nannuritine	Triputa	Thyagaraja
Ramam namamai	Adi	Vasudevachariar

VALAJI

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

An audava audava janya raga derived from the 16th mela chakravakom. Ri, Ma are varjya svaras. Svaras figuring in the raga are Sa, Antara Ga, , Pa, Chatusruti Dha and Kaishiki Ni. Closely allied raga is Malayamaruthamn which takes Ri. A pleasing raga that gives little scope for alapana and svaraprasthara. Kalavati of Hindusthani music has the same pattern of arohana and avarohana.

Compositions

Kriti:

Panchamukhapart palithoham	Adi	Muthuswami Dikshitar
Jalandharasupeethasthe	Rupaka	Muthaiah Bhagavathar
Santatamu ninne	Adi	G.N.Balasubramoniam
Ariyimba namam	Adi	Periyaswamy Thooran
Harikundinamma	Adi	Purandaradasa

VANASPATI

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

This is the 4th mela. Belongs to the 4th mela in the 1st chakra. 'Indu-Bhu' is the mnemonic name. The mnemonic svara phrase is sa ra ga ma pa dhi ni. Its old name is Bhanumati and is the corresponding Sudha Ma, of the 40th mela Navaneetham. The svaras taken by the raga besides Sa and Pa are Sudha Ri, Sudha Ga, Sudha Ma, Chatusruti Dha and Kaishiki Ni. A minor popular raga. According to Dikshitar school, this raga is known by the name Bhanumati.

Compositions

Kriti:

Pariyachakka Mun	Rupaka	Thyag[illegible]ja
Brihadamba	Adi	Muth[illegible]ami Dikshitar
Guruguhaswamini	K.Triputa	Muth[illegible]ami Dikshitar
Iswari jagadiswari	Triputa	Bal[illegible]krishna
Dasarena Gukasena	Adi	Kotte[illegible]ra Iyer
Yogini Ganasevitha	Adi	Muth[illegible]h Bhagavathar

VARALI

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

This is the 39th mela. The prefix 'Jhala' is added to the raga name in order to suit the katapayadi formula. Varali is the 3rd mela in the 7th chakra. 'Rishi-Go' is the mnemonic name. The mnemonic phrase is sa ra ga mi pa dha nu. This is a vivadi mela taking Sa, Sudha Ri, Sudha Ga, Prati Ma, Pa, Sudha Dha and Kakali NI. Vivadi dosha of the raga is avoided by singing in a vakra manner sgrg. Hence it can also be considered as a vakra samporna arohana. This is one of the Ghana ragas and 4th in the series. A gamaka pradhana raga. Ga and Ma are the raga chaya svaras. Ga and Ma are rendered with gamaka. Ga in the raga is Sudha Ga which is sung in the place of Chatusruti Ri. Varali Ma is of higher frequency than Prati Ma and hence is called so. This raga in old times was known as Varati. This is sung in postpallavi part of the concert especially in ragamalika.

A special feature of Varali is that in most cases it is not taught directly to the student. There is a belief that teaching of Varali direct to a student will strain the relations of guru shishya . The raga is learnt by listening directly or by self learning.

Sanchara:

pmGgrR-sgrGmpdpm-pdNdpm\gr-gmpdN-snGrs-rsndpdN-snG-r g,m,g,rs- rsndpm-p,dnd,pm-ggpmddpmGr-pmgrS.

Compositions

varna

Tamarakshi	Adi	Tiruvettiyur Tyagayya
Vanajakshi	Ata	Ramnad Srinivasa Iyengar
Pancharathnam		
Kanakanaruchira	Adi	Thyagaraja
Daru		
Indukemisethu	Chapu	Thyagaraja
Eti janmamithi	Chapu	Thyagaraja
Kriti:		
Norcmi	Adi	Thyagaraja
Marakathamani	Adi	Thyagaraja
Kamakshi bangaru	M.Chapu	Syama Sastri
Karu najudavamma	Adi	Syama Sastri
Manikyavallim	Adi	Ambi Dikshitar
Niranu vina	Adi	Tiruvettiyur Tyagayya
Seshachala	Rupaka	Muthuswami Dikshitar
Lambodaraya namasthe	K.Chapu	Muthuswami Dikshitar
Mamava mcenakshi	M.Chapu	Muthuswami Dikshitar

Manava padmanabha	Adi	Swati Tirunal
Engini chelvan	Adi	Ambujam krishna
Sitalavati	Dhruva	Arunagirinathar
Adugudati	M.Chapu	Bhadrachala Ramadas
Sarasakshisada	Adi	G.N.Balasubramonian.
Tharuvenin arul	M.Chapu	Koteeswara Iyer
Karunai puriyidu	M.Chapu	Nilakanta Sivan
Galgumo	Adi	Pallavi Doraiswamy Iyer
Ramanidu karuna	Eka	Pallavi Sesha Iyer
Kanika kondutarum	Eka	Subramonia Bharathi
Natanam Adinar	Jhampa	Periaswamy Thooran
Ka vava	Adi	Papanasam Sivan
Dikku varilai	Rupaka	Papanasam Sivan
Prakirta Janulato	M.Chapu	Vina Kuppayya

VARDHINI

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

An ubhaya vakra shadava shadava raga derived from the 11th mela Kokilapriya. Both arohana and avarohana admits of vakra sanchara. Arohana and avarohana deletes Ri. Svaras taken by the raga are Sa, Sadharana Ga, Sudha Ma, Pa, Chatusruti Dha and Kakali Ni. Ga and Dha are the jiva svaras. 2nd Ma is the vakra svara. Dha is the vakrasvara in avarohana. A minor raga with limited scope for alapana.

Compositions

Kriti:

Manasa mana	Rupaka	Thyagaraja
Pattum gitamum	Adi	N.S.Ramachandran

VARUNAPRIYA

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

24th Melakartha Belong to the 4th chakra and 6th mela in the 'Veda' chakra. 'Veda-Sha'is the mnemonic name. The mnemonic phrase is sa ri gi ma pa dhu nu. Its old name is Veeravasantha and is the corresponding Sudha Ma mela of 60th mela Nitimati.

Svaras taken by the raga besides Sa and Pa are Chatusruti Ri, Sadharana Ga, Sudha Ma, Shatsruti Dha and Kakali Ni. A minor popular raga with few compositions. According to Dikshitar school, this mela is known by the name Veeravasantha. There is a janya raga by the same name. It is audava sampoorna in nature and derived from this mela. Arohana and avarohana are s r g m p s Ava: s n d p m g r s.

Compositions

Kriti:

Samashrayami sada	Eka	Balamurahikrishna
Yemani pogadudu	Adi.	Thyagaraja
Viravasantha tyagaraja	Adi	Muthuswami Dikshitar
Singara kumari	Adi	Koteeswara Iyer
Brovarada sri	Adi	Vasudevachar
Chinthayami santhatham	Adi	Jayachamaraja wodayar

VASANTHA

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

A vakra audava shadava janya raga derived from the 17th mela suryakantham. This is one of the oldest raga which was prevalent for more than 1000 years. The svaras taken by the raga besides Sa and Pa, Sudha Ri, Antara Ga, Sudha Ma, Chatusruti Dha and Kakali Ni. A Panchama varjya raga. A gamaka pradhana raga in which Ga, Ma, Dha and Ni are jiva svaras whreas Ma and Dha are nyasa svaras. Pratyahata gamaka phrases like snndd lend beauty to the raga. smgm and ndn are visesha prayoga. A raga used for portraying varnana or description. An auspicious raga and the best time suited for the singing is evening. A tristhayi minor raga. Lalita is allied to Vasantha. The difference in the Lalitha raga is that it takes Dvisruti dha (27/16) while Vasantha takes trisruti Dha (5/3). This is a murchanakaraka mela whose Ma taken as Shadja results in the raga Ramani. In 108 tala scheme the name of the tala taking the angas 111 888 is Vasantha.

Sanchara:

gmdn-ṡndmG-mgrs,n-smgmdm-gmdnṡnRs-snGṙṡnd-mdṅs,ndn,dmG-gmddmgR-rgmgRs.

Varna:

Sannutangi	Adi	Muthaiah Bhagavathar
Ninnu kori	Adi	Pedda Singaracharulu
Dani kerikanu	Jhampa	Poochi Srinivasa Iyengar
Sitamma mayamma	Rupaka	Thyagaraja
Etla dora kttivo	Adi	Thyagaraja
Ramachandram	Rupaka	Muthuswami Dikshitar
Nive dayavachi	Adi	Pallavi Seshayyar
Natanamadinar	Ata	Gopalakrishna Bharathi
Hartharaputram	Eka	Muthuswami Dikshitar
Marakathalingam chinthaye	Adi	Muthuswami Dikshitar
Brihadambikaya	Chapu	Muthuswami Dikshitar
Paramapurusha	Adi	Swati Tirunal
Mangalam jaya	Adi	Ambi Dikshithar

Thedi vanden	Adi	Ambujam krishna
Marandadum Enna	Adi	Ambujam krishna
Kanden kanden	Adi	Arunachalakavi
Irrupaval	Triputa	Arunagirinathar
Sirulaviya	Triputa	Arunagirinathar
Samike sariyavare	Rupaka	Baluswami Dikshitar
Edu Kopamo	Adi	Lakshmanan Pillai
Arayarar	Adi	Lakshmanan Pillai
Siva mahasena janaka	K.Chapu	Muthaiah Bhagavathar
Innam manamillaya	M.Chapu	Muthuswamikavi
Kamalakantha	Adi	Mysore Sadasiva Rao
Mangalam sri ramanukku	Adi	Mysore Sadasiva Rao
Yenindapadi Anai	Adi	Nilakanta Sivan
Ma dayai naadhiyenum	Adi	Papanasam Sivan
Malmuruga Shanmukha	Adi	Papanasam Sivan
Natarajan un thiru	Adi	Papanasam Sivan
Enna sukham kandatya	Matya	Periyaswamy Thooran
Sakhiye Ni	Adi	Periyasami Thooran
Janara naidathe	Adi	Purandaradasa
Mangalam jaya mangalam	Adi	Purandaradasa
rama rama rama rama	Adi	Purandaradasa
Sri kamakshi kataksh	Rupaka	Syama Sastri
Pushpavanapuramvasa	M.Chapu	Thyagaraja
Mamava mridajaye	Adi	Vasudevachar
Devi rammame	Adi	Vasudevachar
Mayangiral Manane	Adi	Vedanayakom Pillai

VASANTHA BHAIRAVI

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

A janya raga derived from the 14th mela Vakulabharanam. Belongs to the shadava vakra sampoorna group. Avarohana alone is vakra. Pa is deleted in arohana. Svaras figuring in the raga are Sa, Sudha Ri, Antara Ga, Sudha Ma, Pa, Sudha dha and Kaishiki Ni.A pleasing minor raga closely allied raga is vasanthamukhari derived from the same mela.

Compositions

Kriti:

Prasanna venkateswaram	Triputa	Muthuswami Dikshitar
Nee daya rada	Adi	Thyagaraja
Ramaramana	Adi	Thyagaraja
Devi jadambika:..	K.Jhampa	Jayachamaraja Wodayar
Pada		
Intarapujesithe	Adi	Kshetragna

VASANTHASREE (AMBAMANOHARI)

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

A shadava shadava raga derived fromthe 23rd mela Gaurimanohari. Pa varjya raga. 'Svaras taken by the raga are Sa, Chatusruti Ri, Sadharana Ga, Sudha Ma, Chatusruti Dha and KakaliNi. This raga has the same arohana and avarohana pattern of Sri ranjini. Utharanga part of this raga has got resemblance with vasantha raga.

Compositions

Kriti:

Aadi antamillade	M.Chapu	R.Srinivasan

VASANTHA VARALI

Aro: s r m p d ṡ Ava: s n d p g r s

An audava shadava raga derived from the 20th mela Natabhairavi. Ga and Ni are deleted in the arohana and Ma is deleted in the avarohana. Svaras figuring in the raga are Sa, Chatusruti Ri, Sadharana Ga, Sudha Ma, Pa, Sudha Dha, and Kaishiki Ni. The raga resembles Asavari of Hindusthani Music. Another type of Vasanthavarali is the nishadantya type s r m p d n - n d p m g r s n . A minor popular raga with limited scope for alapana and svara prasthara. The compositon 'pahi rama' is of the nishadantya type.

Compositions

Kriti:

Pahi rama doola	Rupaka	Thyagaraja

VASANTHI

Aro: s m d n ṡ Ava: ṡ n d p m g r s

A newly introduced raga derived from the 16th mela Chakravakam. A svarantara sampoorna raga wherein arohana deletes Ri, Ga and Pa. Svaras taken by the raga besides Sa and Pa are Sudha Ri, Antara Ga, Sudha MaPa,Chatusruti Dha and Kaishiki Ni. A minor popular raga with little scope for alapana.

Compositions

Kriti:

Vasanthi madhavi	Adi	P.T.Narasimhachar

VEDAGHOSHAPRIYA

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

A panchamantya raga derived from the 28th mela Harikamboji. Even though a sampoorna raga its sancharas are limited from Mandrasthayi Pa to madhyasthayi Pa. Notes figuring in the raga are Sa, Chatusruti Ri, Antara Ga, Sudha Ma, Chatusruti Dha and Kaishiki Ni. A vakra prayoga s n d n̤ p gives beauty to this raga. Closely allied raga is Jinjhoti. An apoorva raga with limted scope for sancharas. Some of the utsavasampradya kritis of Thyagaraja are sung in this raga.

Compositions

Kriti:

VEDANTAGAMANA

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

An audava audava janya raga derived from the 29th mela Sankarabharanam. Ri, Dha varjya raga and an apoorva raga. Notes figuring in the raga are S a, Antara Ga, Sudha Ma,Pa, Kakali Ni. A minor popular raga with only one known composition. Gambhiranatta derived from Chalanatta has some resemblance with this raga. Tilang of Hindusthani Music has some similarities with these two ragas.

Compositions

Kriti:

Vanajaksha neeyanupama	Adi	Mysore Venkatagiriappa

VEENADHARI

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

A shadava sampoorna raga derived from the 16th mela Chakravakom. Ma is deleted in the arohana. Svaras taken by the raga besides Sa and Pa are Sudha Ri, Antara Ga, Chatusruti Dha,Sudha Ma,Kaishiki Ni and Sudha Ma. Veenadhari in certain phrases are similar to that of Mayamalavagaula and Chakravakom. A minor popular raga with few compositions.

Compositions

Kriti:

Girija deviya bhajisetho	Adi	Muthaiah Bhagavathar
Kalahanee ni	Adi	Ambujam Krishna
Sarachhandra.	Rupaka	G.N.Balasubramoniam

VEGAVAHINI

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

Vegavahini is the vakra sampoorna janya raga derived from the 16th mela chakravakom. The name of the 16th mela in asampoorna padhathi is Vegavahini under the name of Toyavegavahini. Thenotes taken by the raga besides Sa and Pa are Sudha Ri, Antara Ga, Sudha Ma, and Kaishiki Ni. In this upanga raga only arohana is vakra and Ri is the vakra svaras. The jiva svaras are Ma, Pa, Dha and Ni. Even though Vegavahini is a janya of Chakravakom it is older than Chakravakom and is mentioned in Sangita Sara mrita. The Dikshitar school names Chakravakom as Vegavahini.

Compositions

Kriti:

Chalaga nataro	Adi	Thyagaraja
Vinapusthaka dharinim	K.Eka	Muthuswami Dikshitar
Kailasanatham	Adi	Muthuswami Dikshitar
Inkadava	Adi	Ramaswamy Dikshitar
Gajananayutham	Adi	Muthuswami Dikshitar
Vinayaka	Rupaka	Muthuswami Dikshitar

VEERAVASANTHA

Aro: s r g m p s Ava: ṡ n d p m g r s

An audava sampoorna janya raga derived from the 24th mela Varunapriya. It is also the old name for 24th mela Varunapriya. Arohana alone is varjya and deletes Dha and Ni. Svaras taken by the raga besides Sa and Pa are Chatusruti Ri, Sadharana Ga, Sudha Ma, Shatsruti Dha and Kakali Ni. This is a minor raga which is very pleasing.

Compositions

Kriti:

Yemani pogadudu	Adi	Thyagaraja

VIBHAVARI

Aro: s r m p d ṡ Ava: ṡ d p m r s

An audava audava raga derived from the 6th mela Tanarupi. A raga having Sudha Saveri raga pattern of arohana and avarohana. An example of Ga, Ni varjya raga. Svaras figuring in the raga are Sa, Sudha Ri, Sudha Ma, and Shatsruti Dha. Vibhavari raga resembles Revati of Hindusthani Music.

Compositions

Kriti:

VIJAYANAGARI

Aro: s r g m p d ṡ Ava: ṡ d p m g r s

A shadava shadava raga derived from the 59th mela Dharmavathi. An example of Ni varjya raga. Svaras figuring in the raga are Sa, Chatusruti Ri, Sadharana Ga, Prati Ma, Pa, Chatusruti Dha. In Vijayanagari Dha and Pa becomes as the jiva svaras. A minor popular mela with few compositions.

Compositions

Kriti:

Anekatmane	Adi	Muthaiah Bhagavathar
Vijayambika	Adi	Muthaiah Bhagavathar
Lalithambika	Adi	Chowdiah
Ezhumalai	Adi	N.S.Chidambaram
Unnarul Ilamai	Adi	Periyaswami Thooran

VIJAYASARASWATI

Aro: s g m p d n ṡ Ava: ṡ n p m g r s

A shadava shadava raga derived from the 57th mela Simhendramadhyamam. A raga in which Ri is deleted in the arohana and Dha in avarohana. Svaras figuring in the raga are Sa, Chatusruti Ri, Sadharana Ga, Prati Ma, Pa, Sudha Dha and KakaliNi.

Compositions

Kriti:

Sharanam vijaya	Adi	Muthaiah Bhagavathar

VIJAYASREE

Aro: s r g m p n ṡ Ava: ṡ n p m g r s

A shadava shadava raga derived from the 47th mela Suvarnangi. Some consider this as a janya raga of 41st mela Pavani. An example of Dha varjya raga. Svaras figuring in the raga are Sa, Sudha Ri, Sadharana Ga, Prati Ma, Pa and Kakali Ni. A minor popular raga that came to prominence through the compositions of Thyagaraja.

Compositions

Kriti:

Varanarada	Adi	Thyagaraja
Varadamani nee	Adi	Arunagirinathar
Bhajasi baduku	Adi	Gopaladasa
Anandarupam Harani	Adi	Muthaiah Bhagavathar
Nilayatakshi nive	Rupaka	Muthaiah Bhagavathar

VIJAYAVASANTHA

Aro: s m p d n s Ava: ṡ n p m g s

An audava audava raga derived from the 54th mela Viswambari. An example of Ri varjya raga. Ri and Ga are deleted in the arohana and Dha and Ri in avarohana. Svaras taken by the raga are Sa, Prati Ma, Pa, Shatsruti Dha, Kakali Ni and Antara Ga. A raga having sancharas close to Malhar and Hindol in Hindusthani Music. A minor vivadi raga with limited scope for alapana and few compositions.

Compositions

Kriti:

Vimalambike paripahim	Adi	Jayachamaraja Wodayar
Kalpakambike Janani	Rupaka	N.S.Ramachandran
Nee Chittamu	Adi	Thyagaraja

VISWAMBARI

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

This is the 54th mela. Belongs to the 9th chakra. 6th mela in the 9th chakra Brahma. 'Brhama-Sha' is the mnemonic name for the raga. The mnemonic phrase is sa ra gu mi pa dhu nu. Its old name is Vamsavali. This is the corresponding Prati Ma mela of 18th mela Hatakambari.Svaras taken by the raga are Sudha Ri, Antara Ga, Prati Ma, Pa, Shatsruti Dha and Kakali Ni.A vivadi mela. A minor mela with

very few compositions. According to Dikshitar school, this raga is named Vamsavati.

Compositions

Kriti:

Viraham vasamalledi	Adi	Bahuswami Dikshitar
Vamsavati Sivayuvathi	Adi	Muthuswami Dikshitar
Bhaktavatsalam	Adi	Muthuswami Dikshitar
Vijayatam sagare	Triputa	Jayachamaraja Wodayar
Bhoshambo tavakuna	Adi	Balamuralikrishna
Paramananda,	Rupaka	Koteeswara Iyer

VIVARDHANI

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

A svarantara sampoorna raga drived from the 28th mela Harikambhoji. Svaras taken by the raga are Shatsruti Ri, Antara Ga, Sudha Ma, Pa, Chatusruti Dha and Kaishiki Ni. A rare minor popular raga that came to prominence through the compositions of Thyagaraja. Kedargaula has similarities with this raga. A vivadi raga.

Compositions

Kriti:

Abhimanam ennathu	Adi	Thyagaraja
Vinave o manasa	Rupaka	Thyagaraja

YADUKULAKAMBOJI

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

An audava sampoorna raga derived from the 28th mela Harikambhoji. Ga and Ni are deleted in arohana. Svaras taken by the raga are Sa, Chatusruti Ri, Antara Ga, Sudha Ma, ,Pa, Chatusruti Dha and Kaishiki Ni. Ma, Dha and Ni, Ga and Ri figures as the raga chaya svaras. RmgS pdSp-sdsNdpMgs are viscsha prayogas. According to Dikshitar school arohana takes Ga also. A popular raga. Some of the songs are sung in madhyamasruti due to its limited scope of sancharas. In Kathakali Music this raga is known as Erukkalakamodari and Dikshitar calls this as Erukkalakamboji.

Sanchara:

pdsp,p-mgr,-rpmgs-srMm-gmpmpD-pdsNd-pmpdspmgR-srMgRs-snpds.

Compositions

Svarajati		
Kamakshi	Chapu	Syama Sastri
Kriti:		
Hecharikagerara	Jhampa	Thyagaraja
Sri rama raghurama	Jhampa	Thyagaraja
Thyagarjam bhajare	Eka	Muthuswami Dikshitar
Divakara thanujam	Eka	Muthuswami Dikshitar
Mohanamayi	Chapu	Swati Tirunal
Nanaro niyaro	Jhampa	Achyuta dasar
Arivano kannan	Adi	Ambujam Krishna
Idhanai kopam	Adi	Arunachala kavi
Teruvinil nadava	Adi	Arunagirinathar
Aruthai Vavodu	Ata	Arunagirinathar
Pahi mam sri rama	Adi	Bhadrachala Ramadas
Paramakripa sagari	Rupaka	G.N.Balasubramoniam
Pitham Teliya marundu	Eka	Gopalakrishan Bharathi
Parthasarathi nee	Adi	Chengalvaraya sastri
Innarum orutaram	Adi	Gopalakrishna Bharathi
Ezhaipparpan	Adi	Gopalakrishna Bharathi
Bhakthikal Seytare	Adi	Gopalakrisohan Bharathi
Niye Tunai	Adi	Lakshmanan Pillai
Onrumila vennai	Adi	Lakshmana Pillai
Khanda Parnaive	Adi	Muthaiah Bhagavathar
Ratnabhushani	Adi	Muthaiah Bhagavathar
Manathinil dayavanil	Ata	Muthutandavar
Kumaran arul panindene	Adi	Papanasam Sivan
Padaredi meranupadura	Ata	Patnam Subramonia Iyer
Aruyirgalkellam	Jhampa	Periyaswami Thooran
Sarada pahi mam	Adi	Vasudevachar
Innam paramaukham	Adi	Vedanayakam Pillai
Karunakatakshum	Adi	Vedanayakam Pillai
Chintanai seyyadi	Triputa	Ambujam Krishna
Pada		
Entaniha sakhi	Triputa	Swati Tirunal
Chentaraayakarupa	Jhampa	Swati Tirunal
Himabasurangami	Jhampa	Swati Tirunal
Alagi yimudu	Jhampa	Kshetragna
Chinna dana ne	Adi	Kshetragna
Muvva gopala	Ata	Kshetragna
Enta chakkani vada	Adi	Kshetragna
Ika nelane	Adi	Kshetragna
Daru		
Sri karadini	Adi	Subbarama Dikshitar
Mangalam		
Bhujagasayino	Rupaka	Swati Tirunal

YAGAPRIYA

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

31 st mela. Belongs to the 6th chakra Rutu. Ist mela in the 6th chakra. 'Rutu -Pa' is the mnemonic name. The mnemonic phrase is sa ru gu ma pa dha nu. Its old name is Kalavati and is the corresponding Sudha Ma mela of 67th mela Sucharitra.

The svaras figuring in the raga are Sa , Shatsruti Ri, Antara Ga, Sudha Ma, Pa, Sudha Dha, and Sudha Ni. A vivadi mela. The raga has little scope for alapana. According to Dikshitar this mela is called Kalavati.

Compositions

Kriti:

Kalavati kamalasyanu	Adi	Muthuswami Dikshitar
Yashidayamvande	Jhampa	Balamuralikrishna
Sambho sadasiva	Adi	Koteeswara Iyer

YAMUNAKALYANI

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

There are two typs of this raga prevalent in KJarnatic music. One is a shadava shadava in nature derived from the 65th mela Mechaakalyani. NI is deleted in arohana. Svaras takenby the raga are Sa, Chatusruti Ri, Antara Ga, Parti Ma, Pa and Chatusruti Dha. Te second type is a samporna type in both arohana and avarohana. A minor popular desya raga.

Compositions

Kriti:

Dayaseyvayya	Adi	Thyagaraja
Narayana hari	Adi	Thyagaraja
Rama rama	Adi	Thyagaraja
Vidhichakraduia ku	Adi	Thyagaraja
Haridasulu vedulu	Adi	Thyagaraja
Jambupathe	T.Eka	Muthuswami Dikshitar
Nandagopala	Adi	Muthuswami Dikshitar
Paramasivatajam	Adi	Muthuswami Dikshitar
Krishna nee begane baro	ChapuKanakadasa	
Name sravana	Adi	Thulaseevanam
Narayanajaya	adi	Narayanathirtha
Brindavanagopala	Rupaka	Ambi Dikshithar
Jaganathinai kattidum	Adi	Ambujam Krishna

Chandudane	Rupaka	Arunagirinathar
Saranagathe rakshakane	Adi	Bhadrachala ramadas
Adi neepai marulu	Desadi	Dharmapri Subbarayar
Anandakoottadinar	rupaka	Gopalarishna Bharathi
Chittham iramgithe	Adi	Gopalakrishna Bharathi
Sankarana dinam	Adi	Nilakanta Sivan
Harismaran mado	Rupaka	Purandaradasa
Saranam saranam	Rupaka	VEdanayakom Pilai

Glossary

Adhunaprasidha melas : Ragas which were popular after the time of Samgadeva
Alankara : A svara embellishment. A svara group pattern
Alapana : Improvisation and rendering of a raga
Alpatva : The sparing use of a svara in a raga
Amsasvara : Resting note which will be repeated quite often
Andolana Gamaka : A variety of Panchadasa Gamaka
Anumandrasthayi : One of the 5 sthayis. Lowest sthayi
Anusvaram : Secondary svaras used in alapana
Anyasvara : The foreign svara figuring in a raga. also see *bhashanga svara*
Apoorva raga : A raga which is not very popular
Arohana : Proceeding of svaras in ascending order
Atitarasthayi : An octave above the tarasthayi
Audava : A scale having 5 svaras in its arohana and avarohana ©PRI = **Avarohana** : The proceeding of svaras in decending order
Bahutva : Frequent usage of a svara in a raga
Bhashanga Raga : Ragas that admits of 1 or 2 anya svaras in its ascent or descent which is not present in its parent raga
Bhashanga svara : A svara which comes as anya svara in a raga
Bhutasankya : A device used for denoting the serial numbers of chakra and mela
Chakra : A group consisting of 6 melas in the 72 mela scheme
Chayalaga raga : A raga wherein the trace of 2 ragas can be seen
Dattu prayogas : A typical svara phrase wherein , a note will be skipped in between
Deshya raga : Raga which originated from Hindusthani Music and became popular in carnatic music.
Dhaivatantya : A raga with arohana and avarohana ending in Dhaivata
Dirgha prayoga : The elongation of a partial note in raga
Dravidian Music : The style of Music prevalent in the Ancient Tamil Music
Durbala svara : Weak svara in raga
Dvianyasvarabhashanga raga : A raga with two anya svaras
Dvisvara vakra raga : A raga wherein two svaras will be vakra either in the arohana or avarohana or both

Ekasvara vakra : A raga with only one vakra svara
Equal temperament : A scale in which the svaras are divided into 12 equal semitones or intervals
Gamaka : Grace, utterance or deflection of svaras
Gamaka pradhana : Raga rendering with importance to gamakas
Gamakavarikarakthi raga : Raga wherein many of the svaras are rendered with gamaka
Ganakala : The time of singing a raga
Gandharva Sangita : Music prevalent and practiced during the ancient period by Gandharvas.
Ghana Ragas : Ragas whose melodic beauty is brought out by madhyama kala svara sancharas. The 5 traditional ghana ragas are Natta, Gaula, Arabhi, Varali and Sriraga. The 5 dvitiya ghana panchakas are Kedaram, Nrayanagaula, Reetigaula, Saranganatta and Bauli.
Graha svaras : Svara in which a raga or a compositions commence. It is also the lakshana for a raga
Harmony : Sounding of svaras having definite or identical pitch
Ishtadevatha : A favourite deity of a composer. Each composer had their own favourite deities.
Jaathi : Term given for raga in ancient music.
Jantavarisa : Duplication of svaras and singing of the second svara will be stressed a little
Janya raga : A raga derived from the mela or a Janaka raga
Jeeva raga : The life giving note in a raga
Just Intonation : Scale in which the notes are sounded in its tune pitch. Intervals will be different in this scale
Kalpana svara : Singing of svaras of a raga according to Manodharma of a performer
Kalpita sangita : Music which is already composed
Kampavihina prayoga : Svara prayoga without gamaka
Katapayadi sankhya : A scheme devised to detect the serial number of a mela in the 72 melakartha scheme
Lakshana : Character revealing the traits of a raga
Lakshyagnanam : Possessing a sound knowledge of the practice and theory of Music
Madhyamakala sanchara : Singing svara phrases in the medium speed.
Madhyama raga :Medium ragas which are suitable for compositions
Madhyama sruti : The system of tuning the Pa string of a tambura in Sudha Ma and singing with Maas the tonic note.
Madhma varjya ragas : Ragas wherein Madhyama svara will be deleted in both arohana and avarohana
Melakartha :-A raga having 7 svaras in its ascent and descent
Melody : Svaras, sung or played giving stress to melody or gamaka

Misra ragas : Ragas which gives the trace of 2 or 3 other ragas
Mnemonic phrase : A svara phrase used to detect the svaras taken by a particular Mela raga
Mnemonic svaras : A method used to detect svara variety. Vowel changes like a, e, i, o, u are used to denote the svara variety
Murchanakaraka Janya : Janya ragas which give rise to new ragas by the process of srutibheda or modal shift of Tonic
Murchanakaraka mela : A mela which give rise to another mela by the process of Modal shift of tonic
Naya ragas : Ragas wherein there will be scope for alapana and gamaka
Nishadantya : A raga in which the sanchara will be from Mandrasthayi Ni to Madhyasthayi Ni
Nyasa svaras : A svara on which a svara phrase or raga alapana ends
Paddhathi : A procedure or method of a raga scale or tala. Also denotes the way of singing
Panchamantya : A raga having the svarasanchara in only one octave ranging from Mandrasthayi Pa to Madhyasthayi Pa
Pann : A scale in Tamil Music equivalent of raga
Prabhatha raga : Raga that are sung during morning. The time of singing will be from 6 A.M. to 8 A.M.
Prakprasidha ragas : Ragas which were popular before the time of Sarngadeva
Pramanasruti : A variety of sruti interval devised to find out the 22 srutics. Smalleat sruti interval is ekasruthi
Pratimadhyama mela : Mela in which Pratimadhyama will be a prominent svara. Mela 37-72 in 72 mela scheme are pratimadhyama melas
Pratyahata gamaka : A variety of gamaka with descent in the avarohana krama snnddppm etc.
Purvanga : The lower tetrachord of a scale 'srgm' in the purvanga of a mela
Purvaprasiddha melas : The 20 well known melas prevalent before the period of Venkitamakhi
Raga : term used to denote a melody in Indian Music
Raga chaya svaras : Svaras bringing out the identity of the raga
Rakthi raga : Rakthi means melody. Rakthi prayoga brings the beauty and entity of a raga.
Sampoorana : A ragas having 7 svaras in both arohana and avarohana
Saptaka : It is an octave consisting of 1 full sthayi. It is also termed as register, octave or Gamut
Saptha svaras : Seven svaras in an octave. They are Shadja, Rishabha, Gandhara, Madhyama, Panchama, Dhaivata and Nishada. Repre-

sented with the initial syllables of the svaras Sa, Ri, Ga, Ma, Pa, Dha, and Ni.

Sanchara : The svara prayogas in a raga. It can range from mandrasthayi Pa to Tarasthayi Pa

Sarvakalika raga : A ragā that can be sung always at all times

Shadava : A scale having 6 svaras in its arohana or avarohana. Also known as Hexatonic or Tiram

Shadjagrama : A scale of raga prevalent in ancient period. Oldest scale mentioned by Bharatha

Sruti : Smallest fraction of an audible sound that can be distinguished by a human ear. Also known as quartertone, tone etc.

Sruthibheda : Changing the basic note or sruti of a scale and getting new ragas by the shift of the scale.

Sthayi : An octave or sthana. There are 5 sthayis in Indian Music, Anumandra, Mandra, Madhya, Tara and Athithra sthayis

Sudhamadhyama mela : A raga or mela wherein there will be Suddha Ma as the main svara

Suddhasvara : Pure svara that occurs in a raga

Svarantara raga : A raga or scale having 4 svaras in its ascent and descent

Svarasthansā : The place of svaras in a gamut. There are 12 svarasthanas in Indian Music

Svayambhu svaras : The overtones or upper partials of a svara is called svayambhu svara. Also known as Harmonics

Symmetrical tetrachord : A scale having equal no of svaras in both its ascent and descent with equal intervals between each notes.

Tana : Singing madhyakala svara phrases with the rhythmic syllables such as Ta, Tom, Na etc.

Tevarama : Sacred hymns in Tamil Music

Thaat : Equivalent of mela scale prevalent in Hindusthani Music

Transilient scale : A scale wherein one or two svaras will be omitted. Also known as varjya ragas.

Tristhayi raga : A raga with svara sancharas in all the 3 sthayis Mandra, Madhya and Tara

Ubhaya vakra raga : A raga wherein both arohana and avarohana will be vakra

Upanga raga : A raga which takes only those svaras that pertains only to its parent raga

Varjya prayoga : Deletion of certain svaras in a raga

Vilambakala prayoga : Rendering of svara sancharas in the Ist degree of speed i.e., in slow tempo

Vlacsha sanchara : A special svara sanchara which occurs in a raga rarely.

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Index of Composers

Abraham Pandithar
Adiyappayya
Ambi Dikshitar
Ambujam Krishna
Annayya
Annamacharya
Annaswami Sastri
Arunachalakavi
Arunagirinathar
Baluswami Dikshitar
Bhadrachala Ramadas
Bharatidasar
Balamuralikrishna
Chengalvaraya Sastri
Chinnaswami Dikshitar
Chinnakrishnadasa
Chinnayya Pillai
Chowdiah.T
Dharmapuri Subbarayar
Doraswami.R.N.
Ghanam Krishnayyar
Gopaladasa
G.N Balasubramoniam
Garbhapurivasa
Gopalakrishna Bharathi
Gopalapillai, Keerikattu
Guhan
Irayimman Thampi
Jayadeva
Jayachamaraja wodayar
Kalayanaraman.S
Jayaraman, Lalgudi
Kanakadasa
Kavikunjara Bharathi
Kedaranathan.K.R
Kesava pillai.K.C
Koteeswara Iyer
Krishnamacharyar
Krishnaswami Ayya
Kottavasal Venkataramayya
Kshetragna
Kunnakudi Krishnayyar
Kuppuswamy Ayya
Lakshmanan Pillai
Lalithadasar
M.D.Ramanathan
Madhurakavi
Mahavaidyanatha Iyer
Manambuchavadi Venkitasubbayyar
Margadeshi Seshayyangar
Marimuthu Pillai
Mathrubhutayya
Mayuram Viswanatha Sastri
Merathur Venkatarama Sastri
Munipalle Subramonia Kavi
Muthiah Bhagavathar
Muthukavirayar
Muthuswami Dikshitar
Muthuswami Kavi
Muthutandavar
Mysore Sadasiva Rao
N.S. Chidambaram
N.S. Ramachandran
Nilakanta sivan
Nila Ramamurthi

Padmavathi Ammal
Pallavi Doraswami Iyer
Pallavi Gopalayyar
Pallavi Seshayyar
Papanasam Sivan
Papavinasa Mudaliar
Parameswara Bhagavathar
Pattabhiramayya
Pattanam Subramonia Iyer
Periyaswami Thooran
Ponnayya Pillai
Poochi Srinivasa Iyengar
Purandaradasa
Raghavendraswami
Ramakavi
Ramanathan Chettiyar
Ramaswami Dikshitar
Ramaswami Pillai
Ramaswami Sivam
Rangiah.C
Sadasiva Brahmendra
Sambamoorthy.P
Shaji Maharaja
Sreenivasan. R
Subbarama Dikshitar
Subba Rao
Subbaraya Sastri
Subramonia Bharathi
Suddhananda Bharathi
Swarnavenkatesa Dikshitar
Swati Tirunal
Syama Sastri
Tarangampadi Panchanadayyar
Tirupati Narayanaswami
Tanjore sankarayyar
Tiruvottiyur Tyagayya
Thulaseevanam
Tyagaraja
Upanishad Brahmayogin
Vadivelu
Vasudevachar
Vedanayakam Pillai
Venkatramana Bhagavathar
Venkitasubbayyar, Oothukadu
Venugopal R.
Vijayadasa
Vijayagopaladasa
Vinakuppayyar
Vinaseshanna
Vina subbanna
Virabhadrayya
Visalakshi Ammal

Index of Ragas

Abheri, 81
Abhiri, 82
Abhiramam, 82
Abhogi, 82
Ahiri, 84
Agnikopam, 84
Alankari, 85
Amarasenapriya, 86
Ambhojini, 86
Amrita bihag, 87
Amritavahini, 87
Amritavarshini, 88
Anandabhairavi, 88
Anandavalli, 90
Andhali, 90
Andolika, 91
Arabhi, 91
Ardradesi, 93
Arunangi, 94
Asaveri, 94
Atana, 95

Begesri, 99
Bahudari, 98
Balachandrika, 98
Balahamsa, 99
Bangala: 99
Bauli, 100
Begada, 101
Bhairavam, 103
Bhairavi, 104
Bhanuchandrika, 108
Bhanumati, 108
Bhavani, 109
Bhavapriya, 109
Bhimplas, 110
Bhinnashadjam, 110
Bhogachayanatta, 111
Bhogavasantham, 111
Bhupalam, 111
Bilahari, 112
Bindumalini, 114
Brindavanasaranga, 115
Bhushavali, 115
Budhamanohari, 114

Chakrapradeeptha, 116
Chakravakom, 117
Chalanatta, 118
Chandrachooda, 118
Chandrajyoti, 119
Chandrarekha, 119
Chandrika, 119
Chandrika thodi, 120
Charukesi, 121
Chaturangini, 121
Chaya, 121
Chayagaula, 122
Chayanatta, 122
Chayatharangini, 123
Chayavathi, 123
Chenchukambhoji, 123
Chenchurutti, 124
Chinthamani, 124
Chittharanjini, 125
Chitrambari, 125

Darbar, 126
Darbari kanada, 127
Dayaranjini, 127
Dayavati, 128
Desakshi, 128
Desh, 128
Deshyaganavaridhi, 129
Desya thodi, 129
Devagandhari, 130
Devagiri, 131
Devakriya, 132
Devamrithavarshini, 132
Devaranji, 133
Devamanohari, 133
Dhaha kapi, 134
Dhanyasi, 134
Dhanasri, 136
Dharmavathi, 136
Dhatuvardhini, 137
Dhavalambari, 138
Dhenuka, 138

Dilipaka, 139
Dipaka, 139
Dhyamani, 140
Dundhubhipriya, 140
Durvangi, 141
Dvigandharabhushani, 141
Dvijavanthi, 141

Gamakakriya, 142
Gamanasrama, 143
Gambhiranatta, 143
Gambhiravani, 144
Ganasamavarali, 144
Ganamurthi, 145
Ganavaridhi, 145
Gandharalola, 146
Gangatharangini, 146
Gangeyabhushini, 146
Garudadhvani, 147
Gaudamalhar, 148
Gaula, 148
Gaulipantu, 149
Gauri, 150
Gaurimanohari, 151
Gaurivelavali, 152
Gavambodhi, 153
Gayakapriya, 153
Geyahejjuji, 154
Ghanta, 154
Ghoshini, 155
Gitapriya, 156
Gopikavasantham, 156
Gopriya, 156
Guhamanohari, 157
Guharanjini, 157
Gummakambhoji, 157
Gundakriya, 158
Gurjari, 158
Guruprtiya, 159

Hamirkalyani, 159
Hamsabhramari, 160
Hamsadeepakam, 160
Hamsadhvani, 161
Hamsagamani, 162
Hamsagiri, 162
Hamsalatha, 163
Hamsanadam, 163
Hamsanandi, 164
Hamsanarayani, 165
Hamsanatini, 165
Hamsarupini, 165
Hamsavinodini, 166
Haridasapriya, 166
Harikambhoji, 167
Harinarayani, 166
Harini, 168
Hatakambari, 168
Hejjuji, 169
Hemambari, 169
Hemangi, 170
Hemapriya, 170
Hemavathi, 170
Hindoladesika, 171
Hindola durbar, 171
Hindola vasantha, 172
Hindolam, 172
Hindusthani Behag, 173
Hindusthani Kapi, 175
Huseni, 176

Indumati, 178
Isamanohari, 178

Jagammohanam, 178
Jalarnavam, 179
Jaganmohini, 179
Janasammodini, 180
Janaranjini, 180
Janjhuti, 181
Jayamanohari, 181
Jayanarayani, 182
Jayanthasena, 183
Jayanthasri, 183
Jayasamvardhini, 184
Jeevantika, 184
Jeevantini, 184
Jhalavarali, 185
Jhankarabhramari, 185
Jhankaradhvani, 185
Jingala, 186
Jounpuri, 186
Jujavali, 187
Jyotiraga, 187
Jyotiswarupini, 188

Kalkavashi, 188
Kalagada, 188
Kalakanti, 189
Kalanidhi, 189
Kalavati, 189
Kalyanavasantham, 190

Kamalapthapriya, 194
Kamavardhini, 195
Kambhoji, 197
Kanada, 201
Kanakambari, 202
Kanakangi, 202
Kanakakusumavali, 203
Kanakavasantha, 203
Kannada, 204
Kannada bangala, 205
Kannada gaula, 205
Kanthamani, 206
Kapi jingala, 206
Kapinarayani, 207
Kamaranjini, 207
Karnataka Bihag, 208
Karnataka Devagandhari, 208
Karnataka kapi, 209
Karnataka saranga, 209
Karpurabhramari, 210
Kastramakriya, 210
Kathanakuthuhalam, 211
Kaumari, 211
Kesari, 212
Kedaram, 212
Kedaragaula, 213
Khamas, 215
Kharaharapriya, 217
Kiranavali, 219
Kiravani, 219
Kokilabhushini, 220
Kokiladhvani, 220
Kokilapanchamam, 221
Kokilapriya, 221
KoKilarava, 222
Kokilavarali, 222
Kolahala, 222
Kosalam, 223
Kshanika, 223
Kumudakriya, 224
Kunthala, 224
Kunthalavarali, 224
Kurinji, 225
Kuthuhalam, 226

Lalitha, 227
Lalithapanchamam, 227
Lathangi, 228
Lokaranjini, 229

Mand, 229
Madhurvanthi, 228
Madhyamavathi, 229
Madhavamanohari, 231
Mahuri, 232
Malahari, 232
Malavapanchamam, 233
Malavasri, 233
Malavi, 234
Malasamarutham, 234
Mallikavasantham, 235
Manavati, 235
Mandari, 236
Mangalakaishiki, 237
Manjari, 237
Mantrang, 238
Manji, 238
Manohari, 239
Manorama, 240
Maneranjini, 240
Mararanjini, 241
Margagdesi, 241
Marga hindolam, 241
Maruva, 242
Maruvadhanyasi, 242
Mayamalavagaula, 243
Mayapradeepa, 244
Mayuradhvani, 244
Mechabauli, 245
Mechakangi, 245
Megharanjini, 245
Mohana, 246
Mohanakalyani, 249
Mohananatta, 249
Mukhari, 250

Nabhomani, 251
Nadabrhamam, 252
Nadakalyani, 252
Nadanamakriya, 253
Nadatarangini, 254
Nagabharanam, 254
Nagabhushini, 254
Nagadhvani, 255
Naganandini, 256
Naganandam, 256
Nagasvaravali, 257
Nagavarali, 257
Nalinakanthi, 258
Namanarayani, 258
Narayanagaula, 258
Narayani, 259

Narayanidesakshi, 260
Nasikabhushini, 260
Natabhairavi, 261
Natakapriya, 261
Natanarayani, 262
Natta, 262
Nattakurinji, 263
Navaneetam, 265
Navarasakalanidhi, 265
Navaratnavilasam, 265
Navaroj, 266
Navarasakannada, 267
Nayaki, 267
Nilambari, 269
Nilaveni, 270
Nithimati, 271
Niranjini, 271
Nirgamagamani, 271
Nirmalangi, 272
Niroshta, 272

Padi, 273
Panchamam, 273
Panthuvarali, 274
Paras, 274
Pasupathipriya, 275
Pavani, 276
Phalamanjari, 276
Phenadyuthi, 276
Poorvavarali, 277
Poornalalitha, 277
Poornapanchamam, 277
Poorvi, 278
Pooshakalyani, 278
Prabhupriya, 279
Pramodini, 279
Pranavapriya, 279
Pratapavarali, 280
Pravalajyoti, 280
Punnagavarali, 280
Purnachandrika, 281
Purnashadjam, 282
Purnkalyani, 283
Pushpalathika, 284

Ragachoodamani, 285
Ragapanjaram, 285
Ragavardhini, 286
Raghupriya, 286
Ramamanohari, 286
Ramapriya, 287
Ramakali, 287
Ramayamukhi, 288
Ranjini, 288
Rasali, 289
Rasikapriya, 289
Ratipatipriya, 289
Ratnabhanu, 290
Ratnabhushini, 290
Ratnakanthi, 290
Ratnangi, 291
Ratnavarali, 291
Ravichandrika, 292
Revagupti, 292
Revathi, 293
Rishabhapriya, 293
Rittgaula, 294
Rudrapriya, 295
Rupavathi, 296

Sahana, 297
Saindhavi, 298
Salagabhairavi, 298
Salagam, 299
Salanganatta, 300
Sama, 300
Samantha, 300
Samantha jingala, 301
Sankarabharanam, 302
Sankarapriya, 306
Sankari, 306
Santhanamanjari, 306
Samantha, 307
Saranga, 307
Saranganatta, 308
Sarasangi, 309
Saraswathi, 309
Saraswathi manohari, 310
Saveri, 311
Sekharachandrika, 313
Senavathi, 313
Seshananda, 313
Shadvidhamargini, 314
Shankara mohana, 314
Shanmukhapriya, 314
Sharabhadhvaja, 316
Sharadapriya, 316
Sharavathi, 317
Shivaranjini, 317
Subhapanthuvarali, 319
Sidhasena, 318
Simhala, 318

Simharava, 318
Simhendramadhyamam, 320
Sindhumandari, 322
Sindhukanada, 322
Sindhuramakriya, 322
Skandamanorama, 323
Sourashtra, 323
Sourira, 325
Sri, 325
Srimanoranjini, 326
Sritranjini, 327
Sruttiranjini, 328
Sucharitra, 328
Sudha, 329
Sudha bangalam, 329
Sudha bhairavi, 330
Sudha desi, 330
Sudha lalitha, 330
Sudha malini, 331
Sudha manohari, 331
Sudha salavi, 332
Sudha saveri, 332
Sudha sarang, 332
Sudha sunandini, 333
Sudha phodi, 334
Sudha tharangini, 334
Sudha vasantha, 334
Sugunabhushani, 335
Sukumari, 335
Sulini, 336
Sumanapriya, 336
Sunadavinodini, 336
Suposhini, 337
Supradeepa, 337
Saunandini, 338
Surutti, 338
Suryakantham, 340
Suvarnangi, 340
Svarabhushini, 341
Symalangi, 341
Syamali, 341

Takka, 342
Tanarupi, 342
Tandavapriya, 343
Tilang, 343
Tivravahini, 343
Thodi, 344

Udayaravichandrika, 348
Umabharana, 349
Urmika, 349
Ushavali, 349

Vachaspathi, 350
Vagadheeswari, 350
Vakulabharanam 351
Valaji, 352
Vanaspathi, 352
Varali, 353
Vardhini, 354
Varunapriya, 354
Vasantha, 355
Vasanthabhairavi, 356
Vasanthasri, 357
Vasanthavarali, 357
Vasanthi, 357
Vasanthi, 357
Vedagheshapriya, 358
Vedanthagamana, 358
Veenadhari, 358
Veeravasantha, 359
Vibhavari, 360
Vijayanagari, 360
Vijayasaraswathi, 366
Vijayasri, 361
Vijayavasantha, 361
Visvambhari, 361
Vivardhini, 362

Yadukulakambhoji, 362
Yagapriya, 364
Yamunakalyani, 364

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