

## **CHAPTER VI**

# **THE RAGA-RAGINI CLASSIFICATION UNDER DIFFERENT MATHAS**

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In Sadraga Chandorodaya, Pundarika Vittala mentioned in the introductory stanzas, while referring to the purpose of his writing the book, that he is giving explanation about the prevailing mathas (schools of thought), श्रीमध्नूमभ्दरतार्जुनादिहार्द समादाय (p.4) namely, Bharata, Hanuman and Arjun. Generally, matha means 'ones own opinion'.

In all the ancient treatises upto Sarangdeva, there were many names of ancient musicologists mentioned in the benidictory verses. These were Bharatā, Kohalā, Dattilā, Sārdula, Visvavasū, Durgā Sakthi, Hanuman, Yastilka Matanga, etc. These were all great musicologists, who had contributed well to the development of music. They had also written about their opinions in their respective treatises and their opinions were called as mathas - Bharata's opinion or matha, Yastika's matha, Hanuman's and Matanga's mathas.

After Bharata (2nd - 4th century AD) many desi ragas had evolved. Later on, many musical varieties, like, music for dance, music for instrument, music for vocal rendering, etc., got evolved. So in practice, some musicologists gave importance of tala, some gave importance to the śvaras, and some to purity of ragas. Some others to the style in the method of singing and rendering gitis, etc.

This appears to be the basis for the formation of different schools of music or mathas.

In the medieval period, 13th Century AD onwards, music was almost fully developed and the older classification of ragas like, Grama, Murchana, Jati was waning away, and different styles of music came into being. 'Drupad' was invented by Mansing Tomar (15th century AD) and Khayal by Sultan Hussin Sherky (15th century AD) and Amir Khusrau invented many ragas mixing Indian ragas with Persian Muquams and mela system of classification of ragas developed in the South.

The mathas mentioned by Pundarika Vittala, namely, Bharata, Hanuman, and Arjun, by name, appears to be very ancient, but must have been started and named by their respective disciples after their time and continued by their respective disciples. The classification of ragas by these mathas, it seems, was under Raga-Ragini-Parivara system.

The classification of ragas into pursha and stri, seems to be very old. During the time of Pundarika Vittala a new kind of classification of ragas called as 'Mela' had started. There were many ragas which were popular in his time. So in the north he classified the then prevailing old ragas by the new method of classification called mela, which were based on svaras. The musicians of south classified the ragas under the mela system, but in the north the classification under the mela system was not accepted upto the 20th century. During the medieval period Pundarika Vittala's disciple, Sri Kanta, who was in the darbar of Raja Shathru Shalya of Jamnagar classified the then prevailing ragas into 10 melas but these were not popular. In the twentieth century V.N. Bhatkhande popularized the thata system.

Beside this, some of the mathas like 'Siva Matha' which has been mentioned in Sadraga Chandrodya (in the 2nd Chapter-Svara Mela Prakarana,) classified ragas under suddha, salaga, and sankeerna which were the bases for the raga, ragini, parivara classification.

Moreover in Mānkuthuhal by Mansing Tomer (15th century AD), he says that suddha ragas were six in number, similar to ragas of raga-ragini classification. These were Bhairav, Malkauns, Hindiola, Deepak, Sri and Mega. The sankeerna ragas were those ragas which were related to or similar to that of ragini, and putras. The salanga ragas were related to the gitis which were developed by the then composers or acharyas.

## 6.1 Bharata Matha

It was well known that Bharata, the author of Natya Sastra, lived during the period 2nd to 4th century AD. It was also known that the ragas as understood in later time were not evolved during his time. But Bharata's descendent Kohala who was among the ones who analysed ragas into male and female, was also considered as one of the Pancha Bharatas. May be, later on, followers of Kohala named their school as Bharata Matha.

Mankutuhāl translated into Persian by Fakirullah, mentions that Mansing Tomar was the follower of Bharata matha.

Sangita Darpan by Damodara also refers to the Bharata matha.

भरतादि मतं सर्वमालोडयाति प्रयत्नतह

(S.D. - p.1 v.1)

Mankuthhal while describing Bharata matha, mentions that there were 6

ragas and for each raga there were 5 raginis and 8 putras, except for Sri Raga which had 6 raginis and 8 putras but names were not given completely. A few of the raginis and also sons were missing for some ragas. Some names were repeated. For this the author himself explains that though the names are the same they have different svaras.

कहीं रागिणियों के दो बार वही नाम आये हैं। उदाहरण के लिए कहीं श्रीराग में भी गोंड और मेघ राग में भी। इसका कारण यह है कि उनके स्वर अलग हैं

(M.K. - p 62-64)

The classification of ragas according to Mankuthukal is given in Table 6.1.

**Table 6.1: Classification of ragas according to Bharata Matha (Mankuthukal)**

Ragas	Ragini	Son
(i) Bhairava	(1) Bangale (2) Bhairavi (Sampurna) (3) Bhilaval (4) Banki and (5) Sahanki	(1) Bangala (Sampurna) (2) Madhumad (3) Harsha (4) Vishaka (5) Lalita (6) Bilaval (7) Madu
(ii) Malkauns	(1) Gounda (2) Kannadi (3) Shivari (4) Andiyali (5) Dhannasri (audava)	(1) Maru (2) Vāda (3) Prabala (4) Sathānka (5) Chandra Kosh (6) Bhor (7) Nandana (8) Kokar
(iii) Hindola	(1) Tailangi (2) Devagiri (audava) (3) Vasanti (4) Sinduri (5) Abhari	(1) Mangala (2) Chandrarajn (3) Subhāga (4) Ananda (5) Vibhas (6) Pargana (7) Basakta (Sampurna)
(iv) Deepak	(1) Kumodini (2) Pata manjari (3) Todi (4) Gurjari (5) Kampili	(1) Kola (2) Kusha (3) Kanārāya (4) Kanmala (5) Krulanda (6) Lalhata (7) Champaka (8) Himala
(v) Sri	(1) Virari (2) Karnataki (3) Saneri (4) Gouri (5) Ramkali (Sampurna) (6) Sinduri	(1) Saindava (2) Madhava (3) Gauda (Sampurna) (4) Kumbara (5) Guna sagra (6) Vikata (7) Kalyan
(vi) Mega	(1) Malari (2) Sorati (3) Asavari (4) Kamakshani (5) Mukudavari	(1) Nara Narayana (2) Kānada (3) Saranga (Sampurna) (4) Kedara (5) Gounda (6) Mallar (7) Jalandara (8) Sankara

In the above classification the name malkauns has been seen for the first time. This must be the colloquial name for malava kaisika, and may be the foreigners were not able to pronounce lengthy names and hence the change in name. (Sadj gramā has been written as Karaj gramā). Many ragas, dhannasi, tailangi, vibhas, abheri, saveri, gouri, kedara, kalyan, saindavi etc., continued to be used. Moreover the chandrakauns (Hindustani raga) has been mentioned as son of malkauns. It also shows that the malkauns and hindola are different ragas at that time, which is even now so in the north India but malkauns raga has been called hindola in the south.

In an earlier para it has been mentioned about the Bharata matha referred to by Damodara. Another Bhratha matha was established in later period in 18th century. This Bharata matha's ragas are mentioned in O.C Ganguli's book 'Raga Ragini'. It says that these were borrowed from Radha Mohan Sen's Sangita Taranga (1813 published by Vangavasi Press, Calcutta, p.123-125). The ragas of Bharata matha from O.C Ganguli's book are given in Table 6.2:

The names themselves show that this Bharata matha was evolved in the recent past. Most of the names are even now prevalent in Hindustani music. The devagandhari raga was very old. Here a deogandhara, son of bhairava, has been mentioned. In Hindustani music also there is a deogandhara, it takes 2 gandharas (it is like asavari). May be that devagandhara, which is an old raga was called as deogandhara. Another raga godagir mentioned as malkauns son's wife is a new name. Other modern ragas like kapi, adana, multani bhimplasi iman, jayjayanti (jayjayvanti) can be seen in the table below.

*The Raga-Ragini Classification under Different Mathas*

**Table 6.2: Bharata matha - 18th century (from O.C. Ganguly's Book P 217)**

Ragas	Raginis	Sons	Son's wives
I Bhairava	(1) Madhumadhavi (2) Bhairavi (3) Vangali (4) Varari (5) Saindhavi	(1) Velaval (2) Panchama (3) Desakh (4) Deogāndhāra (5) Vibhāsa	(1) Ramkali (2) Suho (Suhāi) (3) Sugharāi (4) Patamanjari (5) Todi
II Malkosa	(1) Gunakali (2) Khamvati (3) Gujarī (4) Bhupālī (5) Gouri	(1) Soma (2) Parasan (3) Vadahamsa (4) Kakubha (5) Vangāla	(1) Sorathi (2) Triveri (3) Karnāti (4) Āsāveri (5) Godagir
III Hindola	(1) Velāvali (2) Desāki (3) Lalita (4) Bhimaplāsi (5) Mālavi	(1) Rekhav hamsa (2) Vasanta (3) Lokhāsa (4) Gandharbha (5) Lalita	(1) Kedara (2) Kāmodi (3) Vehagarā (4) Kāphi (5) Paraja
IV Dipaka	(1) Nata (2) Mallari (3) Kedāri (4) Kānarā (5) Bhāreka	(1) Suddha Kalyāna (2) Soratha (3) Desakāra (4) Hāmira (5) Māru	(1) Vada Hamsā (2) Desvarāti (3) Vairāti (4) Dengiri (5) Sindhava
V Sri Raga	(1) Vāsanti (2) Mālavi (3) Mālasri (4) Sāhānā (5) Dhānasri	(1) Nata (2) Chāyanata (3) Kanada (4) Iman (5) Sankarābarana	(1) Syama (2) Puriyā (3) Gujarī (4) Hamiri (5) Ādana
VI Mega	(1) Saranga (2) Vankā (3) Gandharvā (4) Mallāri (5) Multāni	(1) Bāhāduri (2) Natanārāyanā (3) Malava (4) Jayati (5) Kāmōd	(1) Pahādi (2) Jayanti (3) Gānadhāri (4) Puravi (5) Jayajayanti

There is another Bharata matha mentioned in Sangita Visarad by Lakshmi Narayan Garg published by Hataras Sangita Karyalay (p.150). In this there are 6 ragas and 5 raginis mentioned under this matha.

## 6.2 Hanuman Matha

Anjaneya or Hanuman matha was an ancient authority on music. It has been mentioned before that most of the treatises, Sangita Ratnakara by Sarangadeva, Brahaddesi by Matanga, both of them mention the name of Anjaneya or Hanuman in their benidictory verses. Sangita Raj (by P.L. Sharma Appendix III (p. I-II)21 Page 674) says that Maruti was considered as an authority on dramaturgy and was referred to by Saradatanaya in Bhavaprakasa and also in the context of the bhava of women. Anjaneya was also quoted in Bhavaprakasa (P. 251) in the context of 'Utsristikanka', and in Kallinath's commentary on Sangita Ratnakara (112, 158, 159) while defining desi ragas. Desi ragas were developed after Bharata, so this shows that this Hanuman must have lived in the post Bharata period. Moreover, there was a story connected with desi ragas; Yastika was teaching his disciple Daksha, when Hanuman came there, Daksha asked a question about the desi ragas. These desi ragas take svaras of having 1, 5 and 7 sruti differences and these were against the prevailing rules. In between svaras only 4, 3, 2 srutis were permitted. Yastika answered that though there was no sastra prapti, but one can get rāga prapti.

कदाचिदागात्कदलोवनान्तसेदिवाल याष्टिकमाज्जनेयः।

संगीतविद्योपनिषद्दहस्यमध्यापयन्तं घुरिदक्षमुख्यान् ॥

देशीयरोगेष्वपि तत्स्वरेषु श्रुतिष्वमूषामपि लक्षणेषु ।

नाना विरोधानिह याष्टिकं तं ते दक्षमुख्यास्त्विति पर्य्यपृच्छन् ।

सप्त स्वरा द्वादश वै कृता ये तेषां चतस्रः श्रुतयो न चान्याः ।

पंचश्रुतिः षट्श्रुतिकस्वरश्च सप्तश्रुतिश्चास्ति हि देशिरागे ॥

एवं विरोधे परिशंक्यमाने ततस्त्ववादीत् परिहारमेवम् ॥

शास्त्रस्य लक्षस्य मिथो विरोधो न स्यादयथा स्यादपिरागलाभः ।



स पर्यभाषीदिति तान् विरोधान् दाभ्याष्टिको रामपदाब्जसेवी ।  
तां याष्टिकोक्तलामविरोधरीति यक्षौघगीतामपि गानशैलीम् ।  
श्रालोच्य बुद्ध्या चिरमाज्जनेयो लक्षयाविरुद्धं प्रणिनाय शास्त्रम् ।  
रघुनाथ

(Sangita Chintamani - p 32)

So this itself shows that Yastika, Anjaneya were propagators of desi ragas. Desi ragas were defined as those which did not follow the rules and regulations laid down by early authorities. There are references to Hanuman matha in Siddharta's in Ānjaneya Sanhita or Hanumath Sanhita. According to Ramakrishna Kavi, Hanuman matha had only 18 srutis not 22 srutis.

Sarangadeva in Sangita Ratnakara mentions while referring to desi ragas (Sangita Ratnakara by Dr. Shringy P. 121) "it is no fault with desi ragas for they are purposefully so composed as to cater to the popular tastes, of various regions." He quotes Anjaneya in support of his view.

*"The rāgas that do not follow any particular rule with regard to sruti, svara, grama and jati, but that follow the trend prevalent in the different regions are called desi - raga."*

Sangita Darpan by Damodara also mentions Anjaneya in the eulogy of Nada

नादाब्धेस्तु पारं न जानाति सरस्वती ।  
अद्यापि मज्जन भयात्तुंबं वहति वक्षसि

(S.D - p 8 & 32)

Thus Hanuman matha propagated desi ragas, and also classified ragas by ragas and raginis. The ragas and raginis of Hanuman matha as given in Sangita Darpan are given in Table 6.3.

**Table 6.3: Ragas and Raginis of Hanuman Matha (Sangita Darpan)**

Ragas	Raginis
(I) Bhairav	(1) Madhymadi (2) Bhairavi (3) Bangali (4) Varatika (5) Saindavi
(II) Kaushika	(1) Todi, (2) Kambavathi (3) Gauri (4) Gunakari (5) Kakubha.
(III) Hindola	(1) Velavali (2) Ramakiri (3) Desakya (4) Patamamajari (5) Lalita
(IV) Deepaka	(1) Kedari (2) Kānada (3) Desi (4) Kamodi (5) Nata
(V) Sri Raga	(1) Vāsanti (2) Malavi (3) Mala Sri (4) Danāsika (5) Āsāvāri
(VI) Mega	(1) Mallari (2) Deshkari (3) Bhoopali (4) Gurjari (5) Tanka

There were many musicians like Sarangadeva, Kallinath and others who belonged to Hanuman Matha.

During the time of Mānsing (14th century), Fakirullah mentions, in the king's darbar many outside musicians were there. Nayak Bakshu (may be from Gujarat), Nayak Pandaveya (who came from the place where the river `ganga flows came to Krusukshetra to take holy bath, he also says that he came from Tailangana, Mahmud, Lohanga Nayak Karan etc. All these people were collected in Gwalior, and according to the request of Mansing the book Mankuthuhal (M.K.) had been written (p.43 and 55).

From 14th century onwards the bifurcation such as Hindustani and Carnatic systems of music started. The south followed Mela System, and the north followed Raga-Ragini-Parivar system. So at that time the Hanuman Matha got divided into two, Indraprastha Hanuman Matha and Hanuman matha. During Allaudin Khilji's time many people were converted into Islam by force. So the musicians (converted) stayed in Delhi may be started the Indraprastha Hanuman matha. The only difference between these two was, in Indraprastha Hanuman

matha instead of Malava Kaisiki, it was written as Malkauns. This raga Malkauns has been mentioned in Fakirullah's Mankuthahal also (Bharatiya Sangit by Atmaram Shukla).

### **6.3 Arjun Matha**

Arjun was a historical figure. He was one of the pandavas. He was the disciple of Visvavasu (a gandharva). When he was in agnathavas, he taught music and dance to Uttara the daughter of king Virata. To teach his disciple he wrote a book called 'Saptatala dipaka (Sangita Chintamani P. 31).

The followers of Arjuna matha, may have given importance to tala. Sangita Ratnakara also mentions about Arjun matha in the list of ancient authorities on music (Sangita Ratnakara 1.1.b) and his views were quoted under the names Savyasall and Dhanjaya while describing Ela Prabhandha.

The ragas of Arjun matha were not available. Apart from these three mathas, Bharata, Hanuman and Arjun, there were other mathas in the medieval period. These were Somesvara matha, and Kallinatha matha. The ragas of Somesavara matha are given in Raga Darpana by Damodara Misra.

### **6.4 Somesvara Matha**

This name was also mentioned as an ancient authority on music. Sangita Ratnakara also refers to this (1-1-18), while describing Ela Prabhandha (4-2-36). Four Somesvaras flourished from 1131 to 1262 AD. (1) The first one was the author of Kriti Kaumudi and Suratotsava. (2) The second author was Kavyadarsa, a commentary on Mammata's Kavyaprakarsa. (3) The author of Manasollasa (one of the imperial rulers of the western Calukya, whose capital was Kalyan, who

ruled from 1116-1127 AD, (4) The author of 'Sangita Ratnavalli'. Manasollasa or Abhilasarth Chintamani was an encyclopaedic work containing a chapter on gita, vadya, and nirtaya. (It was also said that he was the one who coined the name Carnatic to the music which prevailed in south). May be Sangita Ratnakara refers to this last Someswara (PL sarma: Sangita Raj Appendix III).

In Sangita Visarad (P. 149), it has been mentioned that Siva and Somesvara matha were one and the same. Sivamatha's ragas were also given in this book. Sangita Darpan also mentions about Siva matha.

This early Siva matha school might have been singing pure music. Lord Siva was considered as a great musician. In Brahaddharma purana stories have been mentioned that Siva sang gandhara raga and gandhari ragini. Through music Lord Siva can be pleased quickly. May be this school practised 'Kapala gana' which originated from suddha jati. Sangita Ratnakara says about the kapla gana that it belongs to suddha jati.

शुद्ध जाति समुभूत कपालान्यधुना ब्रुवे

(S. R.)

Anup Sangita Vilas (16th century) mentions the same line as the one in the Sangita Ratnakara. This shows that even in the later centuries kapla gana prevailed.

Pundarika Vittala (16th century) mentions that Siva matha analysed the ragas as suddha, sankirna, and chyalaga. Later on this was called as the raga ragini parivar system. Siva matha ragas were analyzed according to raga ragini's system in Raga Darpan (17th century, by Damodara Misra). There were 6 ragas and 6 raginis. These are given in Table 6.4 (p.72).

**Table 6.4: Siva Matha according to Raga Ragini System (Raga Darpan)**

Raga	Ragini
Sri	(1) Mala Sri (2) Trivāṇi (3) Gauri (4) Kedari (5) Madumadavi (6) Pahadika
Vasanta	(1) Desi, (2) Devagiri (3) Varati (4) Todika (5) Lalita (6) Hindoli
Bhairava	(1) Bhairavi (2) Gurjari (3) Ramakri (4) Gunakiri (5) Bangali (6) Saindavi
Panchama	(1) Vibhasa (2) Bhupali (3) Kārṇati (4) Vadahansika (5) Malavi (6) Patamanjari
Mega	(1) Mallari (2) Sourati (3) Sāveri (4) Kaisiki (5) Gandhari (6) Harasrungara
Nattanarayana	(1) Kamodi (2) Kalyani (3) Ābheri (4) Natika (5) Sarangi (6) Nattahamvera

Generally the Bharata matha classifies ragas into 6 ragas and 5 raginis and Siva matha into 6 ragas and 6 raginis. Bharata matha starts with Bhairava and Siva matha starts with Sri. Fakirullah in his Mankuthuhal, mentions that during his time, some placed Sri first and some Bhairava in the first place. In modern parlance Sri Raga was considered as Karaharpriya, and equated to Sa grama, and the Bhairava to Malava gaula. Hence those who followed the old tradition might have kept Sri first.. But the mentioning of Bhairava in the first place could have started later on.

## 6.5 Kallinath Matha

This matha's name also was connected with ancient name of Lord Krishna. Krishna was also called as Kallinath. Because he killed Kalia, a thousand hooded serpent. While dancing he had jumped from one hood to another to avoid the dreadful serpent's tongue. This jumping from one hood to another was so graceful and in a rhythmic pattern that it was called Kallinganarthana.

From this one can surmise that this matha gave importance to dance music and rhythmic pattern in music. So this Kallinath matha might have later on branched out or changed into Arjun matha, because Arjun was also a great devotee of Krishna and was himself also a good dancer.

There is a matha named Kallinath referred to by (15th century) a commentator of Sangita Ratnakara, as mentioned by O.C Gangulis "Ragas and Ragini". It had classified ragas into ragas and raginis. Similarly in Sangita Visarad by Lakshmi Narayan Garg mentions a Kallinath matha. The ragas are very much similar in the two books. It is difficult to say whether the 15th century Kallinath established this matha or this was inherited by him. Upto the Mugal period these mathas prevailed. During king Aurangazeb's time the musical activities in the darbar had not fully disappeared but reduced; Fakirullah writes that during Aurangazeb's time also many well known musicians were there. But when British took the Delhi darbar all the musical activities stopped. All the musicians dispersed and took refuge with the local chieftains. This could possibly have been the origin of gharanas.

There were many authors who classified ragas according to Raga-Ragini-Parivara system, but did not mention whose matha they followed. Only the important mathas have been discussed here.

## **6.6 Comparision of Raga-Ragini System by Different Authors**

The names of other texts which have given the Raga Ragini system are given below. The detailed names of ragas, raginis, sons and daughters-in-laws (if any) are given in the Appendix.

- (1) Aparajita pracca 1144-74 AD, by Bhuvanadeva Charya has given 6 male ragas and for each 6 female ragas.

- (2) Sangita Makaranda (date is controversial) written by Narada. He has given two sets of male, female ragas. In the first set he has given 8 male ragas and for each 3 females raga. In the second set 6 male ragas and for each 6 female ragas. But it is incomplete as only for 4 male ragas, three female ragas have been given.
- (3) Raga Sagara (date has not been given) jointly written by a Narada and Dattila. This book also gives 8 males ragas and for each 3 female ragas like that of the 1st set of ragas given in Sangita Makaranda. The names of all male ragas are same. But differences are there in the names of female ragas. First male raga is Bhupala in Sangita Makaranda. But in Raga Sagara the first male raga is Bhairava and the second is Bhupala. Only these two mention Bhupala as a male raga and also Patamanjari (Sangita Makaranda) gives Patamanjari. Raga Sagara gives Manjari, Malavavangala has been given as male ragas.
- (4) Ragamala by Mesakarana 1509: It has given 6 male ragas and 5 females and 8 sons.
- (5) Chaturarinsa Chatraga Nirupanam 1551 by Narada gives 10 major male melodies with 5 females each, and 4 sons and 4 daughters-in-law.
- (6) Sangita Darpan by Damodara 1625: This treatise gives 6 male ragas for each 5 female ragas (this book has been discussed in detail in the chapter on Raga Ragini classification).
- (7) Anup Sangitankush (1674-1701): It gives 6 male ragas and for each 6 female ragas. This is very similar to that given in Sangita Darpan.

Most of the treatises have given mainly 6 purusha or male ragas. Among these male ragas Bhairava and Sri Raga mentioned as male ragas in all the texts. But other 4 ragas names differ.

Hindola was male raga mentioned by (1) Ragamala by Mesakarana (2)

Rgamala by Pundarika Vittala (3) Chatvarinsacatruga Niripanam (4) Sangita Darpan (5) Anup Sangitankush (6) Pancamasara Sanhita, etc. But in these treatises they first mention Vasanta as a son. But others do not mention Vasanta as a ragini or son of Hindola. Similarly, the text which mentioned Vasanta as a male raga in Aparajita Pracca only; Hindola has been mentioned as ragini of Vasanta. But some other texts like Pancamasara Sangita and Chatvarinsa Chatraga Nirupam mention both Hindola and Vasanta as male ragas.

In the early days during the time of Sangita Ratnakara, Vasanta was a derivative raga of Hindola. Later on, it seems Vasanta emerged as a main raga. Then during the 15th century Hindola might have become a raga with two different names like Hindola of Carnatic music and Malkauns in Hindustani Music and thus Hindola which belonged to Kalyan Thata of Hindustani music is a different raga.

Then the male ragas of Aparajita pracca and Kallinatha's book were same, only the order of these ragas were different. The names of the female or the pronouncing the female ragas were not same for some ragas. For example, one of the Bhairava's Ragini called as Vadahamsa according to Kallinath. In Aparajita pracca it is Kalahamsa. Triveni by Kallinata and Triguna in Aparajita Pracca, Ragini of Pancana, etc. Both these books mentioned Mega, Pancana Vasanta, Nattannarayana as male ragas apart from Sri Raga and Bhairava.

Then the name Nattannarayana raga was in all the texts as a male raga. It was also called as Natta, or even Karnata. Apart from these ragas Bhupala, Patamanjari, Malava, Vangala have also been mentioned as male raga.

But Pundarika Vittala male ragas are unique. Like Deshkar, Suddhanata ragas have not been mentioned as male raga in any other book. In the above mentioned books, some books are similar to each other like Aparajita Pracca and



Kallinata as the male ragas are same. Sangita Darpan's and Anup Sangitankush's male ragas are identical in all aspects. Sangita Makaranda's 8 male ragas and Raga Sagara's male ragas are the same.

As early as 16th century itself it can be seen that some names like Sinduramakriya, Vegaragini and Chayatarangini have been mentioned in literature. Saint Thyagaraja has composed kritis in some of these ragas. There is a raga mentioned as Devali, Fakirullah has mentioned in his book that this raga was invented by Amir Khusrau.

List of Raga-Ragini Parivar Ragas according to different Authors have been given in Appendix.