

**CHAPTER VII**

**RAGA-RAGINI SYSTEM  
OF RAGA CLASSIFICATION  
IN PUNDARIKA VITTALA'S  
RAGAMALA**

## CHAPTER VII

# RAGA RAGINI SYSTEM OF RAGA CLASSIFICATION IN PUNDARIKA VITTALA'S RAGAMALA

As it has already been said that in the medieval period ragas were classified under Raga-Ragini-Parivara System throughout the northern part of India. There were many authors who had classified ragas according to raga and ragini during that period. Those have been discussed and presented in the previous chapter. Among them Pundarika Vittala was an important one. In his treatise Ragamala he classifies ragas according to raga ragini parivara system. In this book he had not only given visual description like, colour of the body, colour of the dress, the ornaments worn, time of singing, season etc., for all the ragas, he has also given svaras of the ragas, raginis and putras. Another author, Damodara has also classified the ragas under this system and has given in Sangita Darpan these ragas along with their murchanas. This treatise has also been discussed along with Pundarika Vittala's treatises.

Pundarika Vittala's Ragamala treatise describes 6 ragas with five wives for each, and five sons.

Pundarika Vittala mentions in Ragamala before the classification that ragas were divided into 3 categories. These were Suddha, Chayalaga and Sankirna.

शुद्ध सालग संकीर्ण इति रागास्त्रिधा पुनः ।।  
नान्योपजीविनः शुद्धाः केवला रंजनात्मकाः ।।  
छायांतरेण रत्का ये रागाः सालग संज्ञका ।।  
मूल छायांतराद्रत्का रागाः संकीर्णका इति ।।  
अनन्तत्वात्तु रागाणां प्रत्येकं वत्कुमक्षम्  
केषांचिन्मत माश्रित कति रागान्वदाम्यहम्

(Ragamala - p.12)

Pundarika Vittala says that suddha ragas were those main (mula) ragas. From which other ragas generated. The salaga or chyalaga ragas are rakti ragas and mixture of these two are called sankirna ragas. Hence he calls mula ragas as purusha ragas and salaga ragas as raginis, and the sankirna as sons.

Another important treatise after Pundarika Vittala's Ragamala, which along with dhyana sloka, gives details of murchana, is Sangita Darpana by Damodara (1605). It follows mostly Sangita Ratnakara and gives murchanas for each raga. During this time there might have developed new ragas, which he describes in his book generally as ragas of Madhyama grama indicating that Ma grama was alive. He describes 6 male ragas and for each 5 raginis, totalling to 36 ragas. Among these, 16 ragas were derived from madhyama grama. But according to Pundarika Vittala these madhyama grama ragas did not prevail in his time and he says that all ragas emerged from Sa grama only. Apart from these 36 raga and raginis, Sangita Darpana mentions another 11 ragas. On Sangita Darpana, Groves Dictionary mentions "..... do not concern themselves with precise tonal relationship, but classifies ragas according to symmetrical schemes, based on fixed number of main ragas (usually six) each with some number and patterning of subordinate types and attempt to correlate the classification with poetic icons for each individual raga".

Dyanasloka has also been given in Sangita Raj by Kumbha and Sangitopanishad Sarodhara by Shubhankara. But they did not classify the ragas into female or male. Sangita Raj describes ragas into grama, bhasha kriyanga etc. But only for the desi ragas, dyanaslokas were given. Similarly Sangitapanishad Sarodhara classifies ragas into ragas and bhashas (stands for raginis). The description is like that of devi, devata with multiple hands with their vahana. But Pundarika Vittala's raga description was like that of ordinary human being with nayaka, nayaki bhava. Certain ragas like bhairava were described as Siva. The Dhannasi raga was described with peculiar dress or as a Persian lady. Sangita Darpan also describes ragas mostly as devi-devata.

Before the classification of ragas in Ragamala, it gives the svara movement on the 22 srutis. In Ragamala, Pundarika Vittala says that all the svaras Ri, Ma, Dha, Ni, move 3 gathi and Ga has one extra gathi, 4 gathis and it goes upto suddha Ma, and the 5th, 6th, 18th and 19th srutis were not taken as svaras (Table 7.1).

The ragas given in Ragamala are discussed in the following pages.

**Table 7.1: Ga the Movement of Svaras**

Suddha svaras	Sruti position			
	1st gathi	2nd gathi	3rd gathi	4th gathi
Sa, (no gathi) fixed on 4th sruti	-	-	-	-
Ri (7th sruti)	8th sruti Chatusruti Ri	9th sruti Pancasruti Ri	10th sruti Satsruti Ri	-
Ga (9th sruti)	10 sruti Sādhara Ga	11th sruti antra Ga (Old)	12th sruti also called antra Ga (New)	13th sruti or on the Suddha Ma itself:
Ma (13th sruti)	14th sruti	15th sruti	16th sruti Prati Ma	-
Pa fixed (17th sruti)	-	-	-	-
Dha (20th sruti)	21st sruti Catusruti Dha	22nd Sruti Pancasruti Dha	1st sruti Satsruti Dha	-
Ni (22nd sruti)	1st sruti Kaisiki Ni	2nd sruti kakali Ni (old)	3rd sruti Kakali Ni (new)	-

## 7.1 Male Raga: Suddha Bhairava

Ragamala and Sangita Ratnakara mention Suddha Bhairava.

Pundarika Vittala's first purusha raga was Suddha Bhairava. It is said to have emerged from Sadyojata Mukha (face of Siva). (The svaras are pratama gathi Ga and Ni). In this raga all other svaras except Ga and Ni are suddha svaras. It means that Ga moved from its own place (9th sruti) to 10th sruti position similarly Ni from its place 22 sruti to 1st sruti position. Then the svaras of Suddha Bhairava were Sa, Ri (varjya); Ga sadharana Ga, Ma suddha, Pa suddha, Dha suddha and Ni kaisika.

Sa murchana in modern parlance is equated to Karaharapriya of Carnatic music and Kafi thata of Hindustani music. But Kafi and Karaharapriya have catusruti Ri and catusruti Dha. If the 3 sruti was taken as dvi sruti Ri or modern suddha Ri and the 3 sruti Dha taken as dvi sruti Dha (suddha Dha) this raga will resemble Todi raga of Carnatic style, which has svaras like Sa suddha Ri (dvi sruti), sadharana Ga, suddha Ma, suddha Pa, suddha Dha (dvi sruti), kaisiki Ni.

But Todi is sampurna, and this Suddha Bhairava is a shādava raga. Ri is omitted. Sa is graha, amsa, nyasa. Colour is dark (black like) red, season hemanta (winter). The raga is described as Lord Siva, smeared with ash all over the body, matted hair with moon on his hair, wearing earrings in his ears and around his neck, a horn like ornament (serpent).

In Ragamanjari Pundarika Vittala classifies this Suddha Bhairava under Todi Mela. The description is just like that of Suddha Bhairava in Ragamala; Ri omitted, 1st gathi Ga and Ni. In Ragamanjari, another Bhairava called 'Apara Bhairava' has been given under the Hijjejamela. Ri is omitted Dha is suddha. Early morning raga. Sangita Darpan did not mention Suddha Bhairava.

### 7.1.1 First Ragini: Dhannasi

This is the first stri or ragini of Bhairava Raga. The sruti positions of the svara are: [Sa/4, Ga/10, Ma/13, Pa/17, Ni]. The svaras Ri, Ga, Dha, Ni move one gathi and Ri and Dha are omitted in this raga. So this is an audava raga Sa, Ga, Ma, Pa, Ni, Sa. This raga has Sa, sadharana Ga, suddha Ma, suddha Pa, and kaisiki Ni, as its svaras. It looks like modern suddha Dhanyasi of Carnatic music which is a janya raga of Hanumath Todi.

Pundarika Vittala equates this raga with a Persian raga called Irak. The Irak raga has been given in the Groves Dictionary as. Irak - A, Bb, C#, D, Eb, F F# G#, A.

In Ragamala, Pundarika Vittala refers to Persian muquams or melodies whenever a raga resembles a Persian muquam (called in Hindi as mukam) or mode. These maquams have only 12 svaras 7 suddha 5 vikruta (komal and teevra).

In Sangita Chintamani (Page 248) by Bruhaspati, wherein this raga has been referred to. It says that, this Irak muquam belongs to Madhyama grama or Sa grama murchana with antra Ga. The starting svara of this raga in the higher octave uses both suddha, and chyuta svaras. It was called as Irak `mukam'. But according to the svaras given in Groves Dictionary A=Sa, Bb komal Ri, C# (high)=antra Ga, D=suddha Ma, Eb=komal Pa (prati Ma), F=Dha suddha, then F#=Dha high or can be taken catusruti, G#=Ni also high and again A=suddha sa.

According to the description given by Pundarika Vittala, the Dhannasi raga takes sadharana Ga and kaisika Ni. But the above muquam as given in Groves Dictionary uses high Ga or antara Ga and Ni also as high.

But the order of the svara has been changed or it means that if C#=Ga taken as Sa, then the order becomes C#=Sa, (4 sruti Sa), D=suddha Ri, Eb=komal Ga or sadharana Ga, F=suddha Ma, F# prati Ma G#=high Pa or 4 sruti Pa, A=Dha=suddha, Bb=Ni as kaisiki Ni, then it has some similarity with Dhannasi. Hence this raga Irak can be taken as janya raga from the Irak mode. (Mode's name is Irak and the janya raga name is also Irak).

Because of the Persian raga's resemblance the pictorial description given is also different. The dress is 'vichitra' means dressed peculiarly (not like Indians). The colour is dark green like grass. For muslims green is an important colour. She holds in her hands the pomegranate flower. And she is fully decorated. This can be interpreted as that it uses all the 'alankaras'; the time of singing of the raga is pre - dawn.

### 7.1.2 Second Ragini: Bhairavi

This raga Bhairavi is one of the wives of Bhairava. But Pundarka Vittala mentions that this raga belongs to or takes the svaras of Dhannasi mela. (Here the meaning of the word mela has been taken as group of svaras). But Dhannasi is audava raga whereas this Bhairavi is a sampurna raga. This raga's svaras were Sa=suddha, Ri=catusruti, Ga=suddharana, Ma=suddha, Pa=suddha, Ni=kaisiki. Its graha, amsa, nyasa is Sa.

This raga looks like Carantic raga Karaharapriya and Hindustani Kafi thata.

Its dress was given as (sveta) white. सर्वशृंगार can be taken as all alankaras and gamakas, तन वंगी also shows that should be sung in slow tempo. This raga was sung during dance performances and used by dravidians. So it seems that this raga originated from southern part of India.

## Sangita Darpana

Sangita Darpana also describes a raga Bhairavi, ragini of Bhairava. This ragini belongs to `Ma' grama 1st murchana Souveeri - Sa, Ri, Ga, Ma, Pa, Dha, Ni, 4, 3, 2, 4, 3, 4, 2(Ma grama 1st murchana). Sampurna, Ma'is graha, amsa, nyasa,. Some people also sing this raga like the raga Bhairava but Sangita Darpana's son Bhairava is different from Pundarka Vittala's Suddha Bhairva. (It has been described under Bhairava of Pundarika Vittala)

### 7.1.3 Third Ragini: Saindhavi

भैरव मेल जाता

Sangita Ratnakara mentions 4 types of Saindhavi Its svaras are like that of Bhairava raga. These are Sa suddha, Ri suddha, Ga sadharana, suddha Ma, suddha Pa, suddha Dha, kaisiki Ni. Sampurna means all svaras are present. But Bhairava raga is shadava raga. This shows that it is not necessary that male ragas should be sampurna like in the modern mela system. The Saindavi's svaras and their positions are: Sa/4, Ri/7, Ga/10, Ma/13, Pa/17, Dha/20, Ni/1. This raga was also explained as तन वंगी. May be this raga's `chalan' also was slow. (the meaning of तन वंगी has been given in the dictionary as to go or limp). Its gait was like that of an elephant. This raga uses all kinds of gamakas. In the battle field this raga was used and for the prayer of Lord Siva. It can be sung at all times. The colour of dress is red appropriate to wear in battle field. Sarangadeva in his Sangita Ratnakara refers that red colour was depicted by Sa.

One of the raginis of Suddha Bhairava, either Bhairavi or Saindhavi become Natabhairavi of the 12 melakartha of Venkatamakhi. Nata Bhairavi's svaras are Sa, chatusruti Ri, sadharana Ga, suddha Ma, suddha Pa, suddha Dha, Ni Kaisiki.

The Bhairavi mentioned in Ragamanjari was derived from Goudi Mela. This Goudi Mela has 3 gati Ni and Ga. So Bhairavi's svaras and their sruti positions are: Sa/4; Ri/7, Ga/12; Ma/13; Pa/17; Dha/20; Ni/3 (Sa, suddha Ri, antra Ga, suddha Ma, sudaha Pa, and kakali Ni). It is similar to raga Mayamalava gaula of Carnatic music, Ri and Pa have mudrita gamaka. Can be sung at all times. This Bhairavi is different from Suddha Bhairava.

### Sangita Darpana

Sangita Darpana also describes Saindhavi raga as ragini of Bhairava it has all the svaras Sa is graha, amsa, and nyasa. It originated from the murchana, utara mandara, the first murchana of Sa grama. The svaras and their sruti positions are as under: This raga sung both as shadav and as sampurna.

Sa	Ri	Ga	Ma	Pa	Dha	Ni
4	x	9	13	17	20	22 or inclusive of Ri (7)

Its rasa depicted was veera. Wears a flower of the tree named as बंधुवीज.

#### 7.1.4 Fourth Ragini: Maravi

After Saindavi the 4th ragini of Suddha Bhairva is Maravi. अनल गति ग, नि; Ri Dha varjya

In this raga Pundarika Vittala says that this raga belongs to Mevada desa. During the period 1480 to 1517 Raja Mansingh Tomar ruled Mewar. He married a tribal, brave lady, and her name was Mruganayani. Mansing Tomar was also an expert in music. He invented many ragas and named it in his wife's name and may be this raga later on came to be called as Maravi. Pundarika Vittala gives many clues, like place Mevada, दास्य (Mruganayani did not come from royal family

but from the tribal origin and hence she was decorated with different types of flowers बहुविद कुसुमै मूषितं etc. Generally, tribal people love nature and decorate themselves with flowers instead of using costly jewellery.

This raga was not described as Maravi in Mānkuthuhal. May be after his time only this raga became popular.

The svaras were anala (3) gathi Ni and Ga, Ri and Dha were varjya or omitted. Hence Sa suddha, Ga antra, suddha Ma, suddha Pa, and kakali Ni. It can be sung of all times. She wears red clothes, may be depicting veera rasa.

#### 7.1.5 Fifth Ragini: Asaveri

Fifth Ragini of Bhairava

गांधारो अग्निगः स्यात्प्रथम गति गनिर्मादि मध्यांतपूर्णा

Fifth ragini of Bhairava has the following svaras with sruti positions as below: Sa/4; Ga/10; Ga/12; Ma/14; Pa/17; Dha/20; Ni/1. First Pundarika Vittala says that Ga is 3 (agni) gathi. Then again Ga and Ni are in first (pratama) gathi. Its svaras are Sa suddha, here 2 Gas occur, so the first Ga can be taken as Ri, then the 1st gathi Ga means sadharana Ga falls on the 10th sruti position and if it is taken as Ri it would be satsruti Ri. Then the 3 gathi Ga becomes antra Ga.

Ma is graha, amsa and nyasa. Its colour is black. The black colour depicted as Pa (from Kalpadrumankar). Sangita Ratnakara also mentions the same colour, may be for this ragini's panchama is important apart from the amsa svara Ma. She is well decorated. It can be taken that she uses all the gamakas and alankaras. Again here he says that तनवंगी can be taken as slow tempo (chalan). She is described as 'gandharva' so it shows that she is a high class

woman. Its rasa is karuna.

Āsāveri also mentioned in Sangita Darpan, but as a ragini of Sri. It omits Ga and Ni, so it is an audava raga. Dha is graha, amsa, and nyasa. Karuna rasa.

Sangita Darpan also gives another version of Āsāveri. This one is Janya of Kakubha. Ma is graha, amsa, nyasa, Pa is varjya. A shadava raga.

### 7.1.A First Son: Bhairava

अनल विधु गनि

The description of body is just like that of Suddha Bhairava - smeared with ashes etc. Sung during the time of prabhat (dawn), first quarter of the day during playing of kinnara vadya. Generally in the ancient days it was said that the instrument 'kinnara' was used to play in the early morning. Sampurna raga, Dha is graha amsa, nyasa. Svaras are 3 (anala) gathi Ga, 1st gati (viduga) Ni. The svara and their sruti positions are: Sa/4; Ri/7; Ga/12; Ma/13; Pa/17; Dha/20; Ni/1. Suddha Sa, suddha Ri, antra Ga, suddha Ma, suddha Pa, suddha Dha, and kaisiki Ni. It appears like Vagulabarana of Carnatic music. (Sa, suddha Ri, antra Ga, suddha Ma suddha Pa, suddha Dha, and kaisiki Ni).

Sangita Darpan

Sangita Darpana's first male raga was Bhairava. Its graha, amsa, nyasa was Dha. Ri and Pa were omitted (varjya) and vikruta Dha. In Hindustani music chansruti Dha has been taken as suddha Dha, hence, if it was taken as chatusruti Dha, then the vikruti Dha becomes komal Dha then the raga will look like Hindustani Malkauns and Hindola in Carnatic music.

Anup Sangita Vilas by Bhava Batta

Anup Sangita Vilas while mentioning about Bhairava refers to a raga Hindola which has no Ri and Pa (Page 113 Vers 183).

रत्नाकरेद्विधा प्रोक्ताः पूर्णौडुव प्रभेदत । तत्रौडुवेन हिंदोले तत्वभेदः प्रकथ्याम् ।

Page 115 also mentions

विरोधेगति नवीनैस्तु हिन्दोल भिन्नषड्जंयो

Sangita Ratnakara describes Bhinna sadaj as Sadjodicyavat jati, Ri and Pa are varjit, Dha graha, amsa, Ma nyasa svaras. Sancari varna prasannadhi alankara with kakali and antra svara, sung in hemanta ritu (season) and in the first yama. Rasa is bhibatsa and bhayanaka. With dvi sruti Ri and Dha, kakali, antra Ga this raga looks like Maya malava gaula of modern Carnatic music. With Ri and Pa varjit Sa, antra Ga, suddha Ma, dvi sruti Dha or komal Dha, kakali Ni. May be later on catusruti Dha and prati Ma got included and it became Hindola raga of Hindustani music.

The Hindola mentioned in Sangita Ratnakara omits Ri and Dha svaras and it has kakali Ni (काकलि कलिता). But Pundarika Vittala mentioned Hindola without Ri and Pa, it looks like Carnatic Hindola raga. Bhathkahnde (20th century) also mentions that one of his musician friends told him that his guru taught him a drupad in Bhairava raga. This raga looked like Malkauns (Bhathkhande Sangita Sastra Part 2 Page no 155). This can be classified as the son of Bhairava mentioned by Pundarika Vittala, which looked like Vagulabaranem of Carnatic music. The svaras of Vagulabaranem are Sa, Dvi sruti Ri, antra Ga, suddha ma, Pa, dvi sruti Dha and kaisiki Ni. If instead of antra Ga, sadharana Ga was taken then this will befit janaka raga of Malkauns. But Pundarika Vittala mentions this Hindola with sadharana ga, kaisika and komal Dha or (dvi sruti Dha) as a purusha raga. Hence the ancient raga might have been a different Hindola.

Hence it appears that there was so much of mixing of ragas during the

medieval period in India that this created new ragas.

### 7.1.B Second Son: Suddha Lalita

Its svaras were like Maravi Mela. Sa is graha amsa, nyasa. Maravi's svaras were Sa, suddha Ri, antra Ga, Suddha Ma, suddha Pa, suddha Dha, kakali Ni. There is no mention of whether it is sanpurna shadava, or oudava. In the description the भाले धत्ते स बिंदु, may be it used the alankara called bindu. In Ragamala Pundarika Vittala explained in detail about alankaras. The alankara Bindu is like this ससस रिरिरि गग etc. He wears white clothes, the colour given to the Ma svara is white. Its body is also white and it has been written that he is Champa's friend, but श्चंप, maitri replaced पंचम, Panchama maitri may be appropriate because the next raga is very similar to this raga. There is also another raga called Lalita pancama. The singing time is at dawn.

In Ragamanjari Suddha Lalita is said to belong to Goudi Mela. But like Maravi, Mela Goudi also has Ni and Ga on 3 gathi, meaning antra Ga and kakali Ni. But there is no Pa, Sa, Ri, Ga, Ma, Dha, Ni, Sa.

### 7.1.C Third Son: Panchama

The svaras are similar to Marvi mela. Pa is graha, amsa and nyasa. Ri is omitted, it is shadava. For many ragas he gives some kind of decoration on the forehead. Here also he gives भाल चंद्रार्क a kind of decoration like a crescent moon may be indicative of arohi, avarohi alankaras. The time of the raga is प्रभा early morning.

This raga is also mentioned in Ragamanjari as janya raga of Goudi. Ri is omitted, Pa is graha amsa, nyasa. Time of singing is early morning.

This raga Pancama has been mentioned in Sadrga Chandrodaya, and is said to belong to Malava gauda mela, omits Ri. The svaras of Malava gauda was suddha Sa, suddha Ri, (dvi sruti), antra Ga, suddha Ma, suddha Pa, suddha Dha (dvi sruti) and kakali Ni. This shows that Pundarika Vittala called this raga as Malava gauda in Sadrga Chandrodaya and in Ragamanjari, he called it as Gauda raga. But these Malava gauda, and Gaudi are all sampurana ragas. In Ragamala the raga Maravi has antra Ga, and kakali Ni, it is audava raga. Ri and Dha svaras were omitted. This looks like Jaganmohini, a raga of Carnatic style, aroha Sa, Ga, Ma, Pa, Ni, Sa. In Jaganmohini raga, in avaroha, Ri is present.

#### 7.1.D Fourth Son: Paraj

It is a sampurna raga. 2nd (dvi) gathi Ga, and first gathi Ni. So the svaras are suddha Sa, suddha Ri antra Ga (11th sruti), suddha Ma, suddha Pa, suddha Dha and kaisiki Ni. Depicted as holding veena in one hand and also keeping tala in his other hand. White in colour, soft spoken, time of singing was given as night.

#### 7.1.E Fifth Son: Bangala

Another son of Bhairav. Ga is in the last (13th sruti position suddha Ma), 3 and 2 gathi Ga, Sa, Ga antra,, Ga 4 means suddha Ma, Pa, Dha and suddha Ni.

अंत्यो गश्च स्वरो स्तस्त्रि नयन गतिगौ

In Sadrga Chandrodaya also it is mentioned as Malava gauda mela. Sa graha amsa, nyasa. All the svaras are present.

## Sangita Darpan

In Sangita Darpan Bangali has been given as one of the raginis of Bhairava; oudava, Ri and Dha are omitted. First murchana (Sa grama) Sa, graha, amsa, nyasa. Kallinath and others considered this raga as sampurana.

The raga Bangala and Bangali seem to be different ragas. Because the Bangala mentioned in Ragamala is different, because it is a sampurna raga.

Ragamala's Bangala is sampurna, but peculiarly he mentions that अंत्यो ग means Ga is on the 13th sruti position. This has not been mentioned in any other text. In Sadraga Chandrodaya raga Bangala is the janya raga of Malava gauda, which is sampurna.

Apart from these Bangala, Bangali, there are other two Bangalas called as Karnata Bangala and Suddha Bangala mentioned in Ragamanjari. Karnata Bangala was janya of Gaudi Mela. Suddha Bangala was janya of Karnata Mela. This Suddha Bangala has also been mentioned in Sadraga Chandrodaya as a janya raga of Karnata Mela.

## 7.2 Male Raga: Hindola

This is the second male raga in Ragamala. Hindola was a very old raga. Sangita Ratnakara also mentions this raga. This raga belongs to suddha madhya murchana of Ma grama. Even from the ancient days this raga was connected with spring festivals. Dola means swing. Vasant was a derivative raga of Hindola. Dolotsava or the Jhulana festival of the Krishna-Radha cult is a religious festival in the north west (Brindavan etc) which is very popular.

## Ragamala

Pundarika Vittala's all the three texts describe Hindola raga. In the svaras, are pratama gathi Ga and Ni, means Ga and Ni moved one sruti upwards and Ri and Pa svaras are varjit or omitted. The svara positions are:

Sa	Ri	Ga	Ma	Pa	Dha	Ni
4	x	10	13	x	20	1

The svaras are Sa, sadharana Ga, suddha Ma, suddha Dha and kaisiki Ni. Sa is graha, amsa, nyasa. In the description of Hindola, it is said that it was born out of vamadeva's mukha of Siva. He was playing in the swing in a garden full of flowers with ladies. His colour is associated with white, the white colour is depicted by Ma in Sangita Ratnakara.

In the same way Hindola raga wears yellow coloured clothes (for all the ragas Pundarika Vittala gives 2 types of colours, first, the colour of the body and second is the colour of dress). May be these colours are indicative of svaras. Apart from the graha, amsa, nyasa svaras, other svaras are also important for these ragas. It seems Ma is very important to this raga and also golden yellow dress depicted as Ga, which is important next to Ma. Singing time is early morning.

## Sadraga Chandrodaya

In Sadraga Chandrodaya also Hindola has been described by Pundarika Vittala as mela raga and also as a janya raga of Hindola in which Ri and Pa svaras are varjit.

	Sa	Ri	Ga	Ma	Pa	Dha	Ni
Hindola Mela	4,	7,	10,	13,	17,	20,	1

### Raga Ragini System of Raga Classification

	Sa	Ri	Ga	Ma	Pa	Dha	Ni
Hindola Raga	4,	x,	10,	13,	x,	20,	1

### Raga Manjari

In the same way in Ragamanjari also this raga was described as a mela and as a Janya raga

Hindola Mela	4,	9,	10,	13,	17,	20,	1
Hindola Raga	4,	x,	10,	13,	x,	20,	1

In Ragamanjari and in Sadraga Chandrodaya, as a Mela there are differences. In Sadraga Chandrodaya Ri is suddha and in Ragamanjari Ri is panca sruti Ri but all other svaras are same. But in all the Hindola janya ragas Ri and Pa are varjya. So in all the books the svaras of Hindola raga are the same. It is oudava raga. It appears similar to Carnatic Hindola raga and Malkauns in modern Hindustani music.

### Sangita Darpana

In Sangita Darpan, Hindola is similar to what has been given in Sangita Ratnakara. Hindola was derived from suddha madhya murchana of Ma grama. In the same way it is connected with swing festival. In Sangita Darpana's Hindola, Ri and Dha svaras are varjya. So it is entirely different from Pundarika Vittala's Hindola. But if the svaras are super-imposed on the Ma grama suddha madhya murchana, it gives the following svaras:

### Suddha Madhya Murchana

Sa,	Ri,	Ga,	Ma,	Pa,	Dha,	Ni
4	7	11	13	11	20	22

Hindola

Sa	Ri	Ga	Ma	Pa	Dha	Ni
4,	x,	11,	13,	17,	x,	22

### 7.2.1 First Ragini Bhupali

There are five raginis for this male raga.

Ragamala

This is the first ragini of Hindola in Ragamala. It belongs to Malhara mela. Again this Malhara mela's svaras and Saveri's svaras are same. So the raginis Bhupali, Malhara and Saveri's svaras are as follows:

Saveri Ragini's Svaras: Nayana gathi = 2, Ri; Guna = 3; Ga

Sa	Ri	Ga	Ma	Pa	Dha	Ni
4:	9:	12:	13:	17:	20:	1.

Bhupali's Svaras: Ni and Ga are varjit svaras. So it is audava raga.

Sa/4, Ri/9, Ma/13, Pa/17, Dha/20, Sa

Sa, pnahca sruti Ri, suddha Ma, suddha Pa, and pancha sruti Dha.

It looks like Carnatic raga, Suddha Saveri or Durga of Hindustani music if Dha is increased. She wears red dress; red is the colour of Sa. May be Sa is an important svvara, Ma is graha, amsa nyasa.

Sadraga Chandrodaya

Bhupali is the janya raga of kedar in Sadraga Chandrodaya. Here Bhupali's

### *Raga Ragini System of Raga Classification*

Ni and Ma are varjit svaras. So Sa, pancha sruti Ri, 12th sruti antra Ga, suddha Pa, pancha sruti Dha. It looks almost like Bhupali of Hindustani Music and Mohana of Carnatic music. The svara positions are

Sa	Ri	Ga	Ma	Pa	Dha	Ni
4	9	12	x	17	22	x

### Ragamanjari

In Ragamanjari also it has been shown as a raga of Kedera mela. Here Ni and Ga are varjya svara. The svaras are: Sa/4; Ri/9; Ma/13; Pa/17; Da/22. It looks like Suddha sāveri of Carnatic and Durga of Hindustani music

### Sangita Darpana

In Sangita Darpana, Bhupali has been shown as belonging to Mega raga, pratama murchana. Ri and Pa are varjga and audava raga or it was also called by some as Sampurna raga.

### 7.2.2 Second Ragini: Varali

#### Ragamala

This is second ragini of Hindola. Here the svaras have been written as `anala gathi, the word gathi has been repeated twice. So if it is taken that all the svaras are in the anala=3 gathi, it gives the picture of svaras as follows: 4:10:12:16:17:1:3. (during his time Pa was an achala svara)

This looks as Rasikapriya of 72nd (the last) mela of Venkatamakhi

### *Raga Ragini System of Raga Classification*

Sa, satsruti Ri, antra Ga, prati Ma, and suddha Pa, and satsruti Dha and, 3 sruti kakali Ni. But in Narthna Nirnaya all other things are same word by word, but instead of anala gathi it has been written as anala gathi Ni, Ma then the sruti position will be

Sa	Ri	Ga	Ma	Pa	Dha	Ni
4	7	9	16	17	20	3

This looks like Jalavarali 39th mela of Venkatamakhi's 72 mela system.

Singing time is evening, wearing 'chitram vastram' meaning all colours.

### Sadraga Chandrodaya

In Sadraga Chandrodaya this raga has been mentioned as 13th mela suddha varati, not as varali. The janya raga is samavarati which has kakali Ni (old 2nd sruti)

Suddhavarati Sa, Ri suddha, suddha Ga, (lagu panchama means) prati Ma, suddha Pa, Dha has been said as ujjala, can be taken as highest Dha meaning satsruti Dha or even catusruti and Ni is lagu sadja, means 3 sruti Ni (kakali Ni).

All suddha svaras except Dha and Ni. If Dha has been taken as catusruti, it is Pavani, or if Dha has been taken as satsruti it is Ragupriya 42nd mela of 72 mela system of the modern Carnatic music.

### Ragamanjari

In Ragamanjari also it is the 5th mela raga. Ni and Ma are in the 3rd gathi, the other svaras are suddha Sa, suddha Ri, suddha Ga, prati Ma, suddha Pa, suddha Dha, and 3 sruti Kakali Ni.

Sangita Darpana

Varati is ragini of Bhairava

Generally, in all these books varali Ma is prati Ma. Even in modern days in Carnatic music this prati Ma is called as Varali madhyama. The Sadraga Chandrodaya's and Ragamanjari's Syamavarati looks like Subha pantuvarli of Carnatic music and Todi of Hindustani style. (if sadharana Ga is taken) because in these books only kakali Ni has been mentioned for Samavarti.

In the later period many Varatis had evolved. Anup Sangita Villas mentions Todi Varati with Ri, Dha komal and teevratara Ma (prati Ma), suddha varati with Ri and Ga komala, Ma (teevratara), Dha komal and Ni teevra. And Punnaga vati with nishada teevra and Ma teevratara. The Pratapavarati a "Ennadu Dayavatsunu", a kriti of Saint Thyagaraja in pratapavarali which takes only 4 svaras in aroha and in avaroha shadav Sa, Ri, Ma, Pa, Dha, Sa, Sa, Dha, Pa, Ma, Ga, Ri, (Sa, Ri=4 sruti, ga=antra Ga, Dha=4 sruti, Ni=kakali).

### 7.2.3 Third Ragini: Todika

Ragamala

This is the third ragini of Hindola. Svaras are pratama gathi Ga and Ni. These are Sa, Ri suddha, Ga sadharana, Ma suddha, Pa suddha, kaisiki Ni. It is almost like suddha Bhairava. (In Bhairava raga प्रथम गति Ri is omitted). Ma graha amsa and nyasa प्रभात Early morning raga.



### Sadraga Chandrodaya

In Sadraga Chandrodaya it has been described as a mela. The svara are same as in Ragamala. These are Sa suddha, Ri sadhrana Ga, suddha Ma, suddha Pa, suddha Dha, and kaisiki Ni.

### Ragamanjari

In Ragamanjari, Pundarika Vittala explains this Todi as a mela and explains in the same way as in Ragamala, first gathi Ga, Ni. Also he has given Suddha Bhairava as janya raga of Todi.

Hence it is similar to Suddha Bhairava. But in Suddha bhairava, Ri is varjaya. Todi is sampurna.

### Sangita Darpana

In Sangita Darpana, Todi has been given a ragini of Malava Kaisiki. It belongs to the Souviri murchana. The first murchana of Ma grama, Ma is graha, amsa and nyasa. Sa/4, Ri/7, Ga/11, Ma/13, Pa/17, Dha/20, Ni/22.

#### 7.2.4 Fourth Ragini: Pratama Manjari

### Ragamala

This is also one of the ragini's of Hindola. It belongs to Goudi mela. Dha and Ri are omitted (varjit). Literally 'Pratama manjari' means the first shoot. Probably it was named as such as it was associated with the early spring. Pundarika Vittala also says as Kurinji, means new blossom Pa and Ri varjya. Ma is graha amsa and nyasa.

Mainly purusha ragas were classified by season. This Hindola raga belongs to the season vasanta. If on the basis of season Pratama manjari was classified under Hindola it seems to be appropriate. It belongs to Goudi mela. This Gauda raga svaras are like Malhara mela. Again this Malhara raga's svaras are like that of Saveri; Sa, Ri (nayana gath (2) means 5th sruti Ri, Ga (guna gathi on the 12th sruti, Dha suddha and Dha `guna' can be taken by Kakali Ni. In Ragamala the colour has been given as white with yellow dress, white is described as Sa and yellow may be Ni.

### Raga Manjari

This gaudi mela is clearly given in Ragamanjari as Sa, Ri suddha, Ga 12th sruti antra Ga, suddha Ma, suddha Pa, suddha Dha and kakali Ni. In Ragamanjari it is called as `Pata manjari'.

The time of singing is at all times

In Sadraga Chandrodaya also it has been given as the janya raga of Malava gauda.

### 7.2.5 Fifth Ragini: Yavana Todika

This is the 5th ragini of Hindola. Pundarika Vittala describes Yavana Todika. Proudā प्रौदा, the early morning is the time for singing this raga.

It belongs to Chayanata Mela. Chayanata - 3 gathi Ga, Ni, Ri, Dha. Again this Chayanata mela belongs to Kamata Mela - त्रिस्तिब्धैकास्थिता स्युः स्वर रिधगनयः (one of the characteristics of nayika) *Tristridvainka sthitha* Sa, Ri, Dha, Ga, Ni it has not been clearly mentioned here. According to this sloka, there are three

### *Raga Ragini System of Raga Classification*

gathis (thrice) and one 2 gathi, these are the first three, Ri, Dha, Ga, are in 3rd gathi and the last one Ni is on 2nd gathi, then the sruti positions will be 4, 10, 12, 13, 17, 1, 2.

The svaras are Sa, Ri satsruti, Ga 12 sruti antra ga, suddha Ma, suddha Pa, Dha is on 3rd gathi satsruti (1st sruti) and second gathi Ni is on the 2nd sruti. In Ragamanjari the svaras are given as: 3rd gathi Ga, Ni, Dha and 2nd gathi Ri. Thus the svaras are Sa, pancha sruti Ri, Ga on 12th, Ma suddha, Pa suddha, Dha satsruti, Ni on the 2nd sruti. This looks like Chalanata mela of Venkatamakhi's 72 mela system.

Ragamala	Sa	Ri	Ga	Ma	Pa	Dha	Ni
	4	10	12	13	17	1	2
Ragamanjari	Sa	Ri	Ga	Ma	Pa	Dha	Ni
	4	9	12	13	17	1	3

Time of singing is early morning, dawn. The Turushka Todi mentioned in the earliest books like Manasollasa by Somesvara (12th century), as the name suggests could be named after the tune which belonged to the Turkey and Indianized before Amir Khusrau because of business relationship between India and Turkey in those days. (Even in the Tamil Epic Silapadikaram 4th century AD in the description of market, there was mention of many foreigners selling and buying various products. Among these 'Yavanas' have also been mentioned).

Sadraga Chandrodaya also describes Turushka Tadi which belongs to Karnata gouda mela. Sa, amsa, Ma nyasa, sampurna, shakeful pancama.

In Raga manjari also the raga has been explained in the same way.

### **7.2.A First Son: Vasanta**

This raga is the first son of Hindola. It also belongs to Hindola mela. It was explained earlier while Hindola raga was discussed. Vasanta is a sampurna raga, and Sa<sup>~</sup>waś graha, amsa, nyasa, singing time was 'prabhat'.

### **7.2.B Second Son: Suddha Bangala**

Another son of Hindola, but this raga's sruti positions are 4:10:11:13:17:1:2. Svaras are like that of Karnata Mela. Sampurana. Singing time is prabhat. Sa, graha amsa, nyasa.

In Sadraga Chandrodaya's Suddha Bangala is janya of karnata mela. Ma graha amsa, nyasa, sampurna.

In Ragamanjari also the Suddha Bangala has been given as janya of Karnata mela. But Ni is graha, amsa and nyasa. Sung in the time of उषक (pre dawn).

### **7.2.C Third Son: Syama**

This also is one of the sons of Hindola. It includes kakali and antra Ga. Sa is graha, amsa, nyasa. Sampurna. It uses peculiar gamakas कंभेदैविचित्र Colour of the body is black and the cloth is yellow in colour. The positions are: 4:7:11:13:17:20:2

### **7.2.D Fourth Son: Samantha**

This is another son of Hindola, but belongs to Karnata mela with strong gamaka.

### *Raga Ragini System of Raga Classification*

Singing time early morning, sampurna, प्रौढा one of the characteristics of nayika;  
Sa graha, amsa, nyasa. Sruti positions are: 4:10:11:13:17:1:2

In Ragamanjari this raga belongs to Kamata mela. Sa, graha, amsa, nyasa. It takes svaras kakali and antra, singing time evening.

In the same way in Sadraga Chandrodaya also Samantha raga is said to belong to Kamata mela and with kakali and antra svaras. Sa graha, amsa, nyasa.

### **7.2.E Fifth Son: Kamoda**

This is the 5th son of Hindola, 1st gathi Ga and Ni. Sadharana Ga and kaisiki Ni. All other svaras suddha. Sampurna. Sa graha, amsa, nyasa. Sung in the afternoon sruti position are: 4: 7: 10: 13: 17: 20: 1.

### **Sadraga Chandrodaya**

Here it is a separate mela, suddha Sa, suddha Ri, Ga on 10th, Pa is on 16th sruti, Dha suddha, Ni on 1 sruti. Sa graha amsa, nyasa; shantha rasa. Time of singing end of the day. It looks like Bhavapriya 44th mela of Venkatamaki's 72 mela.

### **Ragamanjari**

Here also it is a separate mela. Ni, and Pa moves one gathi (kaisiki Ni and sadharana Ga, Ma on 16th sruti, prati Ma.

There are several ragas, names which start with Kamoda. The raga mentioned in Ragamala's Ma is suddha and in Ragamanjari and in Sadraga

Chandrodaya the Ma is Teevra or 16th sruti, prati Ma.

In Sangita Darpana also a Kamodi has been described. It belongs to Pauravi murchana of Ma grama. (4:7:11:13:17:20:22) A Khambhavati has been described in this book. It is shadava raga. Pa is varjya. Svaras of both ragas are the same, both belong to Pauravi murchana of Ma grama.

Another raga called as Kambhoji mentioned in Sadraga Chandrodaya and Ragamanjari. Svaras, are Sa, panchasruti Ri, antra Ga, suddha ma, suddha pa, panca sruti Dha and 3 sruti kakali Ni. This raga is entirely different from Kamoda.

### 7.3 Male Raga: Deshikar

This is the third purusha raga. It was born out of Agoramukha of Siva, 3 gathi for Ni, Ga, Ma,. Sa is graha, amsa, nyasa. The time of singing is in the afternoon, and the season is winter. Pundarika Vittala mentioned that it is similar to a Persian raga Vakrej. At the end of Ragamanjari it has been mentioned that the Vakrej raga is equal to Deshikar.

In Ragamanjari this raga has been mentioned as a mela. It is like Kamavardhini (modern) raga) of Carnatic music. The svaras are

Sa	Ri	Ga	Ma	Pa	Dha	Ni
4	7	12	16	17	20	3

#### 7.3.1 First Ragini: Ramakri

The first ragini of Deshikar was Ramakri. Its svaras are in analagathi for Ga and Ni. Sa (4) suddha (7) analagathi Ga (12th sruti position), Ma (13th sruti position) suddha ma. suddha Pa, (17) suddha Dha (20th sruti position), Ni 3rd sruti

### *Raga Ragini System of Raga Classification*

position. This raga has been mentioned in Sangita Ratnakara and in other older treatises. It was a kriyanga raga. In Sangita Ratnakara it has been said that Ramakri takes high and low notes upto panchama. Pundarika Vittala's Ramakri shows that this raga was almost same as that of Sangita Ratnakara's. Pundarika Vittala's Ramakri's svaras are in the ratio 4:7:12:13:17:20:23, Ni is on 3rd sruti and Sa is on 4th sruti. During the time of Sarangadeva Ni on 3rd sruti was called as chyuta sadja (low Sa) and the high Sa was on 4th sruti (suddha Sa). In the same way Ga was on 12th sruti and was called as chyuta madhyama (or low Ma) and then the next higher Ma was suddha Ma on 13th sruti. Ramakri takes suddha Ma. For Ri and Dha there was no movement in those days so it was on their own sruti, that is, on 7th and 20th srutis respectively).

Sangita Darpan:

According to Sangita Darpan there were 3 varieties of Ramakri. The first was sampurna, the second was shadav Ramakri, it had no panchama. Then the 3rd Ramakri was audava, which was without Ri and Dha. It belonged to pratama (first) murchana. Sadja was graha, amsa and nyasa. Rasa given as karuna.

#### **7.3.2 Second Ragini: Bahuli**

This belonged to Ramakri Mela. Ni and Ga were omitted. Ma was graha amsa and nyasa. Here also the word तनवंगी was mentioned, which indicated that this might have been rendered (chalan) in slow tempo. The Rasa Sastra, many characteristics of women have been mentioned प्रगल्भा. Which means a passionate (women), a characteristic broughtout by this raga. It was also described that like Maharashtra women (मरहटवनिता) she was wearing ornaments on the nose (it is called nathu in Tamil and nathni in Marathi) नासाचां पीनमुक्ता

### 7.3.3 Third Ragini: Desi

This is another ragini of Deshikar. Here the svaras have not been clearly mentioned. Ri and Pa are omitted. It is similar to a Persian raga called Ahanga. Ga is on the last sruti, that it can be taken as 14th sruti (because Ga is allowed to move upto suddha Ma) then, again, Ga is on the first gathi, means, on the 10th sruti position, then Ma also moves 3 gathi. May be it has taken all sahdes of Sa and Ma. गांधारांत्येंदुगौस्त स्त्रिसमय रिपा

From Ragamanjari, it is clear that Desi belongs to Deshikar Mela, and it is devoid of Pa. Ri is graha, amsa, nyasa. It can be sung at all times. Ni, Ga, Ma are on 3rd gathi. The svaras and their sruti positions are Sa/4; Ri/7; Ga/12; Ma/16; Pa/x; Dha/20; Ni/3.

In Sangita Darpan, Desi has been mentioned as a ragini of Deepak. In this raga also Pa has been omitted. Ri is graha amsa nyasa, and has vikruta Ri, may be catusruti Ri. Sangita Darpana follows Sangita Ratnakara (Ri is taken as vikruta, when Sa is reduced to 3 sruti). This shows that Ni is also in the 3rd sruti. This raga belongs to Kalopanta murchana, madhayama grama murchana starting from risabha.

### 7.3.4 Fourth Ragini: Jayatasri

Another ragini of Deshikar. It belongs to Desi mela, Sa is graha, amsa, nyasa. Sung at mid night.

### 7.3.5 Fifth Ragini: Gurjari

The 5th Ragini of Deshikar. Belongs to Ramakri Mela. रामक्रीमेलजाता त्रिसमयरिरसौ

Ri is varjya svara. The time of singing is prabhat (dawn). This raga is also very old. In Sangita Ratnakara (Sec. 2 Page 111 Dr. Shringy's book) many types of Gurjaris have been given. Maharastra gurjari, Saurashtra gurjari, Daksina gurjari, Dravida gurjari. Pundarika Vittala has mentioned that this ragini holds in her hand 'Kachopi' veena. So this indicates that the Saurashtra gurjari (Kutch and Saurashtra are regions of Gujarat) Kutch is end of the westers Gujarat. Pundarika Vittala's Sadraga Chandrodaya also mentions Gurjari as belonging to Malavagauda mela. Ni graha, amsa, nyasa. It used mudrita gamka, sung in morning time.

Sangita Darpan

Sangita Darpan also mentions Gurjari, ragini of Mega. It is sampurna, rishaba svara is graha, amsa and nyasa. It belongs to Pouravi murchana. Madhyama grama Dha murchana starts from Dha, and it is mixed with Bangala.

### 7.3.A First Son: Lalita

This is one of the sons of Deshikar. It belongs to Desi Mela. Dha is, graha amsa and nyasa, singing time is prabhat (dawn)

Ragamanjari has mentioned raga Lalita as belonging to Deshikar mela, Dha graha, amsa nyasa.

In Ragamala Pundarika Vittala says that this Lalita was not suddha Lalita. As mentioned before he is one of the sons of Bhairava and was 'kutila' (crooked) meaning not pure.

Sangita Darpan

### **Raga Ragini System of Raga Classification**

Sangita Darpan also mentioned raga Lalita. This Lalita has been given as a ragini of Hindola. Oudava raga, Ri and Pa are varjya. Dha has been graha amsa, nyasa. It belonged to suddha madhyama. Sa murchana of Ma grama. It is also said to be sampurna raga.

#### **7.3.B Second Son: Bhibas**

Another son of Deshikar this raga's svaras belonged to Deshikar the father of this raga Deshikar देशीकर may be that this raga takes more madhyamas or takes the 'Ma' which is on the pratama gathi, that is, on the 14th sruti अधिक प्रथम मः Pa is omitted.

This raga also described in Ragamanjari, Sa graha, amsa and nyasa and belongs to Deshikar mela.

This raga has also been described in Sangita Darpan. It is like Lalita.

#### **7.3.C Third Son: Saranga**

Saranga is one of the sons of Deshikar. In this raga Ga is on 4 gathi, वेदग that is, on the 13th sruti position (suddha Ma), and Ma, Ni, Dha are in the 3rd gathi, means, Ma is on the 16th sruti position Ni is on the 3rd sruti and Dha is on the 1st sruti. Then Ri moves पय 2 gathi meaning on the panca sruti then the ratios would be:

Sa	Ri	Ga	Ma	Pa	Dha	Ni
4	9	13	16	17	1	3

In Ragamanjari also this raga has been mentioned as a mela. Here the

### **Raga Ragini System of Raga Classification**

svaras are 3 gathi Ma, Ni, Dha, 2 gathi for Ri and 3 gathi Ga.

	Sa, Ri on the 9th sruti, Ga on the 12th sruti. Ma on 16th
Ragamanjari	4: 9: 12: 16: 17: 1: 3
Ragamala	4: 9: 13: 16: 17: 1: 3

The difference is that Ga in Ragamanjari is in 12th sruti and Ga in Ragamala is on the 13th sruti position, on suddha Ma itself. So it clearly shows that Saranga raga takes 2 madhyama.

#### **7.3.D Fourth Son: Ravana**

This was also one of the sons of Deshikar. Svaras belong to Desimela. In Ragamanjari a raga called Travani mentioned in the Deshikar Mela. Purna, Sa is graha, amsa, nyasa, sung in the evening time.

In Sangita Darpan there is a raga named Travana has been mentioned, but seems to be a different raga. For this Travana raga, Dha is graha, amsa, nyasa and Ri and Pa are varjya.

#### **7.3.E Fifth Son: Kalyan**

This is the last son of Deshikar. Sa is graha, amsa and nyasa. The svaras written as द्विनेत्राग्नियम रिगमनि also 2, again as 3 (meaning given as twin in the dictionary) Sa, Ri, on 9th, Ga on 12th sruti, and Ma on 16th, and Ni is on 2nd sruti (may be the kakali Ni on the 2nd sruti and the Ni on the 3rd sruti might have been referred as the twin). Because Pundarika Vittala says that either of the Nis can be used, he says kakali Ni as pratinidhi of the other Ni, that is, 3rd sruti Ni.

In Ragamanjari, Kalyan is given as a mela raga. Its svaras are, Ma and Ni are in the 3rd gathi, Ri on the 2nd gathi and Ga on the 3rd gathi. Then Sa, Ri (5th), Ga (12th), Ma (16th), Pa suddha, Dha's sruti has not been mentioned. So it must be suddha Dha, that is, on the 20th sruti and Ni 3rd gathi means on the 3rd sruti. The svaras and their sruti positions are: Sa/4; Ri/9; Ga/12; Ma/16; Pa/17; Dha/20; Ni/3. So this raga looks like modern Carnatic raga Latangi. Its svaras are Sa, panca sruti Ri, antra ga, prati Ma, suddha Pa, dvi sruti Dha (suddha Dha according to Carnatic music, and komal Dha of Hindustani music) and kakali Ni.

#### 7.4 Male Raga : Sri Raga

According to Sangita Ratnakara (Page 121 Dr. Shringy Sec. 2) Sri Raga sprang from Sadja grama (the svaras: weak panchama, low gandhara, high madhyama etc). The name Sri Raga was very old, but whether it is the same raga which continues to prevail is not certain.

According to Pundarika Vittala this was a male raga. It came out from the Thath Purusha face of Siva. The svaras; dhaivatha, risabha, gandhara and nishada move one gathi, Sa on 4th sruti, Ri on 8th sruti, Ga on 10th sruti Ma suddha, Pa suddha Dha on 21st sruti, Ni on 1st sruti position. It is a sampurna raga. In aroha dhaivata and in avaroha Ga has been omitted. It has been sung in the summer, in the evening Sa is graha amsa and nyasa.

	Sa	Ri	Ga	Ma	Pa	Dha	Ni
āroha 4	8	10	13	17	21	1	
avaroha	4	8	x	13	17	21	1

In Sadranga Chandrodaya also Sri Raga mentioned Sa, chatussruti Ri sadhrana Ga, Ma, Pa, catusruti Dha and kaisiki Ni. In the ancient days this was called as Sa grama.

## *Raga Ragini System of Raga Classification*

In Ragamanjari also Pundarika Vittala mentioned this raga as a mela but in Ragamanjari it is a different raga. Here only Dha, Ri and Ni move one gathi but 'Ga' moves 3rd gathi. The sruti positions are Sa/4; Ri/8; Ga/12; Ma/13; Pa/17; Dha/21; Ni/1. The difference is that, in, Ragamala Ga is on the 10th sruti (only one gathi) and here in Ragamanjari it is on the 12th sruti. (It looks like Harikambhoji of Carnatic music, the svaras of Harikambhoji are Sa, Ri 4 sruti, Ga antra, suddha Ma, Pa, Dha has 4 sruti, Ni kaisiki.

### Sangita Darpan

In Sangita Darpan also this has been mentioned as a male raga. It belongs to first murchana of Sa grama. Sangita Darpan mentioned two types of opinions for graha, amsa, nyasa. For some Sa is graha, amsa, nyasa, but for others Ri was graha, amsa, nyasa. So this appears to be like Karaharpriya of Carnatic music and Kafi Thata of Hindustani music.

#### 7.4.1 First Ragini: Goudi

This is ragini of Sriraga. Its svaras are like Ramakri mela, Dha and Ga have been omitted in this raga. Sa is graha, amsa and nyasa. In Ragamala it is written as वर यवन पुरि . but it has not given any meaning. But Narthana Nirnaya has given it as (Anup Sangita Villas p.160). So this raga resembles Multani Purvi, a Persian raga चैत्री मूलतानी पूर्वी. This raga Goudi sung at the end of the day. The sruti position are:

Sa	Ri	Ga	Ma	Pa	Dha	Ni
4:	7:	x:	13:	17:	x:	3

In Ragamanjari it has been given as a mela. Ni and Ga are in 3rd gathi, meaning, Ni on 3rd sruti of Sa and Ga on the 12th sruti. Purvi raga is a derivative

### **Raga Ragini System of Raga Classification**

of this raga and it is sampurna.

#### **7.4.2 Second Ragini: Padi**

A raginis of Sri Raga. It is devoid of Gandhara. [Here it is given as प्रथम गुणरतिस्यक्त. The word does not give any meaning. This raga is shadava. In Ragamanjari Padi is janya raga of Gauda mela; Gaudi raga takes Ni and Ga 3 gathi. In Padi raga Dha is varjya in aroha and Ga is varjya in avaroha. In Sadraga Chandordya, Padi has no Ga. Sa is agraha, amsa, nyasa. Sung at the end of the day. Also used in dance.

#### **7.4.3 Third Ragini: Gunakri**

This is the third ragini of Sri Raga. In the ancient days the ragas ending with 'Kri' like, Gundarkri, Ramakri, Devakri etc belonged to kriyanga ragas. It belongs to Gurjari mela. But the Gurjari mela takes svaras like Ramakri mela. It takes spurita panchama and sadja (a type of gamaka). It is sung in the evening. The svaras are Ga and Ni anala gathi, meaning 3rd gathi. Sa, suddha Ri, Ga on the 12th sruti, suddha Ma, suddha Pa, suddha Dha and Ni on 3rd sruti. The sruti positions are as follows:

Sa/4; Ri/7; Ga/12; Ma/13; Pa/17; Dha/20; Ni/3.

In the Sangita Darpan this raga Gunakri belongs to Kaisiki ragini. Ri and Dha svaras are varjya. Ni graha, amsa and nyasa some others mention Sa as graha, amsa, byasa. It also belongs to Rajani murchana.

#### **7.4.4 Fourth Ragini: Nadaramakri**

This is one of the raginis of Sri Raga. Sa is graha amsa and nyasa. Sampurna raga.

It takes guna (3), viduga for (1) Ni and Ga respectively. Sa, suddha Ri, (komla in Hindustani) sadharana Ga, suddha Ma, suddha Pa, suddha Dha, (komal) and Ni on the 3rd sruti kakali nishada.

In Ragamanjari it has been taken as a mela. It has been written that this raga takes Ni and Ga in the 1st gathi. It means that Sa, suddha Ri, sadharana Ga, suddha Ma, suddha Pa, suddha Dha, kaisiki Ni are the svaras with the following sruti position. 4: 7: 10: 13: 17: 20: 1

In Sadraga Chandrodaya, Nadramakri's svaras are Sa, suddha Ri, sadharana Ga suddha Ma, suddha Pa, suddha Dha, and lagu sadja means Ni is on the 3rd gathi, it means that it is on the 3rd sruti of Sa. The sruti positions 4:7:10:13:17:20:3. Sa is graha amsa and nyasa. Sung in the evening time. Same as in Ragamala.

#### **7.4.5 Fifth Ragini: Gundakri**

This the fifth raginis of Sri Raga. Ri and Dha have been omitted. Audava raga. Sung at the time of (dawn) Sa, graha amsa and nyasa.

Here, in Ragamala Pundarika Vittala says नव नगर रचिता being here is a Persian raga called Nava belonging to Ushaq muquam, the svaras Sa, Ri, (according to Hindustani music suddha is higher in pitch, komal is lower in pitch value) komal Ga, Ma and Pa suddha, Dha komal and Ni suddha and upper Sa.

### **Raga Ragini System of Raga Classification**

Sa, Ri, Ga, Ma, Pa, Dha, Ni (the dash under the svara indicates komal). The Persian ragas have been named after places of their country. The difference between the Sri Raga and this nava raga is that only Dha is komal and Ni is suddha. (Hindustani)

The Neva also been given in Sangita Chintamani

Nava Maquam	Sa,	Ri,	Ga,	Ma,	Komal,	Pa,	Dha,	Ni,	Komal,	Sa,	Ga,	Komal,	Dha
	0	52	74	125			176	199	250			301	

Grove's dictionary gives Neva = A, B, C, D, E, F, G, H.

It seems that all the svaras are suddha. (The suddha term as the Carnatic music)

#### **7.4.A First Son: Takka**

This is the first son of Sri Raga. It takes nayana gathi (2) for Ga and Ni it means Sa, suddha Ri, antra gandhara suddha Ma, suddha Pa, suddha Dha, kakali Ni (2nd sruti). The sruti positions are 4:7:11:13:17:20:2.

#### **7.4.B Second Son: Devagandhari**

This is also one of the sons of Sriraga. Here Pundarika Vittala says देवपूर्व which indicater as in the ancient days gandharvas (semi-gods) practised this raga or may be this raga was named after this gandharvas who practised Gāndhāra grama..

The svaras are anala gathi (3) Ga, and Ni and pratama gathi Ri and Dha. Then Sa, Ri catusruti, Ga (12th sruti) antra ga, Ma suddha, suddha Pa and Dha

**Raga Ragini System of Raga Classification**

catusruti and Ni on the 3rd sruti of Sa. The sruti positions are: 4;8;12;13;17;21;3 Sampurna raga. Sa, graha, amsa and nyasa. Pundarika Vittala calls this raga as Rasapathi, best of all ragas, probably means srungara rasa, because srungara rasa was considered best of all rasas.

In Sadraga Chandrodaya also Devagandhari raga has been mentioned. It belongs to Malava gaudameala. Sa graha, amsa, nyasa. Sampurna, In Ragamanjari it has been mentioned as belonging to Malava Kaisika mela. In the end of the Ragamanjari P.V equated this Devagandhara raga to a Persian raga 'Rahavi'. In Sangita Chintamani by Brahaspati (Page 249), he says that Rahavi murchana was the 4th murchana of Sa grama. The number of srutis are given as

	6	3	4	2	3	2	4	4
Rahavi Muquam	Sa	Ri	Ga	Ma	Pa	Dha	Ni	Sa
Sa grama's svara	Pa	Dha	Ni	Sa	Ri	Ga	Na	Pa

[In Groves dictionary, Rhaqui muquam has been given as A, A#, C#, Ḋ, D# F, GA

Here there is no mention of E, it means there is no Pa svara and the D# must be prati madhyama. According to Chintamani, Rahavi (equal to Rhaqui) shows that Pa is on the 16th sruti, means prati Ma, the A# can be taken as ati komal Ri and C# antra Ga and F and G are suddha or komal. Hence this muquam has Sa, ati komal Ri, antra Ga, suddha Ma, prati Ma komal Dha and Ni.

The Devagandhara given in the Ragamala is different from that given in Ragamanjari. In Ragamanjari it is janya from Malava gauda. The sruti positions are as follow

Ragamala	Sa	Ri	Ga	Ma	Pa	Dha	Ni
	4	8	12	13	17	21	3
Ragamanjari	4	8	10	13	17	21	1

In Ragamala this raga has not been equated with any Persian ragas.

### 7.4.C Third Son: Malava

This is also one of the sons of Sri Raga. It takes the svaras of Goudi mela 3 gathi Ga and Ni; Ri and Pa are not taken in this raga. Raga is said to have veera rasa and srungara rasa. Sa graha, amsa and nyasa it is akin to Persian raga called Muslik. The sruti position are:

Sa	Ga	Ma	Dha	Ni
4	12	13	20	3

In Sangita Chintamani by Bruhaspithi Sa, antra Ga, suddha Ma Dha komal (suddha) Ni kakali

The raga mentioned as Buslik muquam the ratios of the svaras are given below:

Srutis value	0	1	4	4	3	2	4	4
Buslik muquam	Sa	Ri	Ga	Ma	Pa	Dha	Ni	Sa

According to Hindustani terms the svaras are Sa, ati Komal Ri, ati komal Ga, suddha madhyama, 3 sruti panchama, ati komal Dhaivata, ati komal nisada. This mela raga is sung in evening and he says it is the king of ragas.

In Groves Dictionary the Abuselik Muquam has the svaras of

A, A#, D, D#, F, G, A. This is also similar to Rhaoqui Muquam, but there is no Ga; Sa, ati komal Ri, suddha Ma (13th), 16th sruti Ma, komal Dha and Ni.

The Malavaraga which is mentioned by Pundarika Vittala has no Ri and Pa. Hence Sa and Ma can be taken as highest Ga and prati Ma, Dha and Ni are komal. (The Malava mentioned by Pundarika Vittala has kakali Ni).

#### **7.4.D Fourth Son: Suddhagouda**

This is one of the sons of Sri Raga. It belongs to Gundakri mela. It has anala (3) gathi Ga and Ni, meaning antra Ga and 'kakali Ni'. Ni is graha and amsa and Pa is nyasa. The time of singing of this raga is end of the day.

#### **7.4.E Fifth Son: Karnata Bangala**

This is the last son of Sri raga. It belongs to Gaudi mela. Again Goudi belongs to Ramakri mela. So this raga also has the same svaras as that of Ramakri viz., anala (3) gathi Ga and Ni, these are antra Ga (12th sruti) and Ni on 3rd sruti of Sa. This raga is devoid of Ri. Singing time before noon. Ga is graha, amsa and nyasa.

In Ragamanjari also this raga has been mentioned under Gaudi mela. Ga is graha, amsa, nyasa, Ri is varjya svara.

#### **7.5 Male Raga: Suddha Nata**

This raga was said to have been born out of the face, Esana (Mukham) of Lord Shiva. The svaras are 3 gathi Ga, Ni, Ri and Dha. These are Sa, Ri on 10th sruti, Ga on 12th sruti, suddha Ma, suddha Pa, Dha on 1st sruti of Sa and Ni on the 3rd sruti of Sa. The sruti positions are: 4: 10: 12: 13: 17: 1: 3.

The raga was personified and described as a soldier riding on the horse, on the rajmarga. (broad road). (हय गती) shows that the brisk or medium and fast (chalan) tempo of the raga. Singing time is evening. It is a majestic (गंभीर) raga. Singing season is sharad. Sa, graha, amsa, nyasa.

## **Raga Ragini System of Raga Classification**

It was also mentioned in Sadraga Chandrodaya that this is a Mela raga. In Ragamanjari also it was mentioned as Mela raga Ri, Dha, Ga, Ni=3 gathi, the sruti positions are as given above.

### **7.5.1 First Ragini: Malava Sri**

This is the ragini of Suddhanata and its svaras are similar to Sriraga mela. (pratama gathi Dha, Ri, Ga, Ni). Sruti positions are 4:8:10:13:17:21:1. Looks like Karahalpriya of Carnatic music and Kafi Thata of Hindustani music. Sa, graha, amsa, nyasa.

Here in Malaasri Pundarika Vittala mentions नवगिरि रचिता (May be he mentions नव ग (nava Ga) and Ri meaning newly introduced Ga and Ri. May be this should be the dvisruti Ri and Ga (12th sruti) because Pundarika Vittala only introduced this).

Singing at all times. It was, mentioned in Sadraga Chandrodaya that this raga comes under Sri Raga Mela. Ragamanjari refers to Mala as Kaisiki Mela as a janya raga.

### **Sangita Darpan**

This raga was also mentioned in Sangita Darpan it was given as a Raganga raga, sanpurna. Sadja graha, amsa, hyasa. Uttara mandra murchana (Sa graha, for some other musicologists Ri was graha, amsa, nyasa).

### **7.5.2 Second Ragini: Desakshi**

Another ragini of Suddhanata. The svaras are Guna gathi (3) Ri, Ni, Ga; 2nd gati

### *Raga Ragini System of Raga Classification*

(2) Dha. Sa, Ri on 10th sruti position, Ga on 12th; Ma on 13th; Pa on 17th, Dha on 22nd and Ni on 3rd sruti. The sruti positions are: 4:10:12:13:17:22:3. Sa, satsruti Ri (10th), (12th sruti) antra Ga, suddha Ma, pancha sruti Dha and 3rd sruti kakali Ni. Ga is graha, amsa and nyasa.

It is sung in the very early morning; she is like a (राजकन्या) princess. Pundarika Vittala in Ragamanjari describes this Desakshi raga as a mela, and as a janya raga, its name also was Desakshi, 3 gathi Ni and Ga, and Ri the (janya Desakshi devoid of `Ri`).

Pundarika Vittala mentions नारायण्यंगलग्न that this raga, resembles Narayani raga. But Narayani raga, Pundarika Vittala describes in Ragamanjari as the janya of Kedara mela. Ga is graha amsa, nyasa. Sung in the pre dawn उषस (Ushas). But Narayani is not similar to Desakshi. Pundarika Vittala also describes Nata Narayana in Ragamanjari as a janya of Kedar. But Pundarika Vittala described Nata Narayana as the raga (6th male raga) in this system of Raga and Ragini classification in Ragamala. The Kedar raga takes 2 gathi Ri and Dha and 3rd Ni and Ga. The sruti positions are 4:9:12:13:17:22:3.

The difference between Kedara and Desakshi is in the sruti position of Ri. Desakshi Ri is on the 10th sruti and Kedara's Ri on the 9th sruti and other svaras are all same. So he must be referring to Nata Narayana only.

In Sadraga Chandrodaya also Pundarika Vittala mentioned Desakshi svaras being, lagu sadja, madhyama, Ga on 3 sruti, then suddha sadja, suddha madhyama, and nishada, lagu Sa is equal to 3rd sruti of Ni, the 3rd sruti Ga is like 9th sruti Ri, lagu Ma on the 12th sruti Ga; and the suddha Ni is nothing but `Dha` on the 2nd gathi of Dha, then, Desakshi will be the same raga in both the books,

Sadraga Chandrodaya and Ragamela.

In Ragamala Desakshi is referred to as a ragini, witnessing a mallayudha (wrestling) in the early morning.

### 7.5.3 Third Ragini Devakri

One of the raginis of Suddha nata. It is similar to Velavali mela. It is also said as अधिक विद्यु गति गा (The Velavali raga has been said to be similar to Sarparda but the origin of Sarparda is different and it was described while mentioning Velavali raga). In Groves dictionary, the Uchak raga has been given as A, B, C#, D, E, Gb, G, A. Sa, suddha Ri, antra Ga, suddha Ma, suddha Pa, Dha komal, and Suddha Ni). Sa graha, amsa nyasa and devoid of Pa. Described as a *pragalbha* - a woman with a particular character.

### 7.5.4 Fourth Ragini : Madumadhavi

One of the raginis of Suddha Nata. द्विगति गत रिध वह्निगन्यंतग

Mugdhastri Ma, graha, masa, nyasa, devoid of Ri and Dha. But it has as second gathi Ri and Dha and 3rd gathi Ga. Here he says two varieties of Madumadhavi, one is the above mentioned one which has Ma amsa, and devoid of Ri and Dha, another one is द्विगति गत रिध Ri is on 9th sruti Dha is on 22nd Ga is on 12th Ga is nyasa svara. Here also he describes Mrugasishu Nayani. So this also may have been invented by Mansing Tomar of Mewad. The sruti positions of are: 4: x: 12: 13: 17: 3

Sa, panchama sruti Ri, Ga 12th sruti antra Ga, suddha Ma, suddha Ma, suddha

Pa, Dha panchama sruti, Ni 3rd gathi, that is, on 3rd sruti. In Ragamanjari, Madhumadhavi as janya of Kedara mela and omits Ri and Dha.

### **7.5.5 Fifth Ragini: Āberi**

This is also one of the raginis of suddha nata, chandra (1) 2 and 3rd gathi of Ga, Ri and Ni. Pragalbha (a woman with peculiar character)

#### **7.5.A First Son : Jijavant**

This raga is first son of Suddha Nata but put under the mela of Sri Raga. Ri, Dha are 1st gathi. It is an evening raga. It is said that he is standing on the 'Tribangi' position. (leg and waist and body all three are in a slightly curved position. Maybe this raga was also sung in 3 parts and in vakra gathi or there is a gamaka called tribinna, maybe it uses this gamaka. (There is a raga called Jayjayvanti this name sounds similar to Jijavant. Belongs to Hindustani Khamaj Thata, and in Carnatic music also there is Dvijavanti which belongs to Harikambhoji melakratha.

#### **7.5.B Second Sons : Salanga Nata**

This raga is second son of Suddha Nata. He is described as beautiful like a cupid holding vajra (weapon). Sa is graha, amsa, nyasa. His svaras are like that of Kedara mela. Sa and Ma svaras give beauty to this raga.

#### **7.5.C Third Son: Karnata**

This is another son of Suddha Nata. He is a friend of Husseni raga. Sangita Chintamani by Acharya Brahspati, (Page 249) says that Husseni raga is similar

## Raga Ragini System of Raga Classification

to 4th murchana of Sa grama

Husseni Raga	Sa	Ri	Ga	Ma	Pa	Dha	Ni	Sa
4th murchana of Sa grama	Pa	Dha	Ni	Sa	Ri	Ga	Ma	Pa

In the modern day Hussani in Hindustani music looks like Darbari Kanada. Pundarika vittala mentions that this is called in the early times as 'Vagesvari'. Sadraga Chandrodaya describes that Karnata raga was derived from karnata gauda in Ragamanjari, while in Sadraga Chandrodaya referring to Indian raga and similar Persian ragas he mentions Jiyavanti as equal to Husseni raga.

The sruti positions are follows:

Sa	Ri	Ga	Ma	Pa	Dha	Ni
4	x	12	13	17	x	1

Sadraga Chandrodaya's Karnata svaras Ri, dha varjya. Ni is graha amsa and nyasa; Ri and Dha are varjya svaras or it can also sung as purna.

In Ragamanjari Pundarika Vittala explains Karnata as mela raga. The Karnata is born out of Karnata Mela, devoid of Ri and Dha. The svaras of Kanata and the sruti positions are

Sa	Ri	Ga	Ma	Pa	Dha	Ni
4	9	12	13	17	22	3

In Ragamala, this raga's srutis have been given as 3 3, 2, 1 for Ri, Dha, Ga, Ni or three gathi and 2 gathi respectively. The sruti positions are as under:

Sa	Ri	Ga	Ma	Pa	Dha	Ni
4	10	11	13	17	1	2

Anup Snagita Ratnakara (Page 19) also mentions 14 types of Kamatas. (1) Suddha karnata (2) Nayaki (3) Vageshvari (4) Adana (5) Sahana (6) Purya (7)

### *Raga Ragini System of Raga Classification*

Mandrika Karnata (8) Gara karnata (9) Husseni Karnata (10) Desi Karnata (11) Swat Karnata (12) Khambhavati Karnata (13) Karnata gauda (14) Karnata. He also says that karnata was later on called as Kanara.

#### **7.5.D Fourth Son: Chayanata**

One of the sons of Suddha Nata. Its svaras belong to Karnata mela; (which has been explained above) Sa is graha, amsa and nyasa. Singing time is at the end of the day. In Ragamanjari also Chayanata raga has been given as the janya raga of Karnata. Sa is graha, amsa, nyasa and it includes kakali and antra svaras and sung in the evening time. Sadraga Chandordaya also has mentioned the same thing.

Generally this Chāyanata raga is very popular in Hindustani music. The modern chāyanat belongs to Kalyan Thata. It uses both Ma, suddha-and vikruta. Komal Ni used in vakraprayoga. Pa, Ri sangati comes very frequently and sounds beautiful. Pa and Ri are vadi samavadi.

In Carnatic music also there is a raga called chayanata which belongs to 34th mela of Vagadeshvari of Venkatamakhi system. Janya of svaras are Sa satsruti Ri, antra Ga chatusruti Dha, kaisiki Ni.

#### **7.5.E Fifth Son: Hamir Nata**

This is the last son of Suddha Nata. It has sampurna svaras:- dvi gathi Ri, and anala (3) gathi Ni and Ga. The svaras & sruti positions are as under.

Sa	Ri	Ga	Ma	Pa	Dha	Ni	
4	9	12	13	17	20	3	Sung in the evening.

## 7.6 Male Raga: Natta Narayana

This Natta Narayana is the 6th Purusha raga. It is said to have been born out of रूद्राणी वक्राजाता the face of Parvathi. It is described as dancing among a group of peacocks. The svaras द्विगति dvi gathi (2) Ri, Ga, Dha, Ni. The sruti positions are as under

Sa	Ri	Ga	Ma	Ma	Dha	Ni
4	9	11	13	17	22	2

Sampurna raga. Sung in the rainy seasons

### 7.6.1 First Ragini: Velavali

Ragini of Natta Narayana this raga is described with that of the sound of a drum चित्तां चित्तां. The svaras of this raga and of Madumadhavi's are the same. Dha is graha, and amsa. Ri is nyasa. It is born out of the Persian raga called Sarparda.

In Mankuthuhal (translated by Fakirullah into Persian and retranslated into Hindi by Hari Harantivas Divedi Page No. 76) says that Gouda, Bilaval, Gour and Sarang were mixed and named as Sarparda. Amir Khusrau in his book Keramusadin while writing a poem, he says, "I sang this raga and named it as Saparda." So this raga was supposed to have been invented by Amir Khusrou. The svaras of Sarparda are in vakra gathi

Aroha	Sa - Ri Ga Ma - Dha Pa - Ni Dha - Ni Sa
Avaroha	Sa - Ni Dha Pa - Ma Ga - Ma Ri Sa

(From Raganidhi by B Subbha Rao Volume 4 Page No. 71)

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Pundarika Vittala also says स त कुरायी सहाय means friend of to Velavali. There is a raga called Sugarayee in Hindustani music. This was also mentioned in Bhatkhande's book, Sangita Sastra Vol. IV. It was also called as Kudayi in Sanskrit. Bhavabatta also mentions in Anup Sangita Vilas a raga called

कुडार्द लोकप्रिय सिद्धसुघुरार्ई इतीयं प्रातः

The modern raga's svaras of Suguryee resembles that of raga Karaharapriya of Carnatic Music. Shadava - sampurna raga.

Sa Ri Ma Ga SMa - Pa Ni Pa Sa - Sa Ni Dha Pa - Ma Pa - Ga Ma Ri Sa

Sangita Darpan

Velavali has also been mentioned in Sangita Darpan as the ragini of Hindola. Dha is graha, amsa, nyasa. It belongs to Pouravi murchana of Ma grama's. Dha murchana.

#### **7.6.2 Second Ragini: Kamboji**

This Ragini is second in order, Pundarika Vittala describes this ragini as Mohini means a beautiful lady. The svaras Sa 4, Ri 9, Ga 11 (2 gathi), Ma 13, Pa 17, Dha 22 (2 gathi), Ni in 2nd sruti (Sa pancasruti Ri, 11th sruti antra Ga, suddha Ma, suddha Pa, pancasruti Dha, and 2nd sruti kakali Ni). Sa graha, amsa, nyasa. Kamboji ragini holds kinnari-vadya (instrument). Depicted as playing with her friends, in the early morning.

In Ragamala it has been said that Kamboji is the friend of Ushas, a Persian raga.

In Sadraga Chandrodaya also it has been mentioned that this is a janya raga of Kedara mela. In this raga Ma, and Ni svaras were omitted and the svaras

### **Raga Ragini System of Raga Classification**

with kakali and antara (Ga on 11th sruti and Ni on 2nd) were included. Sa graha amsa, nyasa. Shanta rasa, singing time has been given as at day break.

In Ragamanjari also gives it as in Sadraga Chandrodaya. Janya of Kedara Mela Sa, graha, amsa, nyasa. Ma and Ni svaras are omitted.

#### **7.6.3 Third Ragini: Saveri**

This is 3rd Ragini of Natta Narayana raga. In Ragamala it seems he mentions 2 types of Saveri, for one is Dha nyasa, Sa and Pa are graha and amsa respectively. Then the other variety has svaras नयन गुण गति श्चात्र धांतौ रिग. In Ragamala the svaras are - nayana = 2, guna = 3, for Ri and Ga. In S.C he mentions there are no Sa and Pa, Dha is in last sruti, no Sa, pancasruti Ri, Ga is on 12th and suddha Ma, no Pa, panca sruti Dha and kakali Ni. Sa (x), Ri (9th), Ga on 12th, Ma 13th, Pa (x), Dha (1), (x) Ni (3). She is dark in colour. Its chalan is like that of an elephant.

In Sadraga Chandrodaya and Ragamanjari this raga has been mentioned as the janya raga of Kedara mela. This raga is sung in the evening. Also mentioned that Sa, Pa svaras have been omitted. This has not been clearly explained in Ragamala.

#### **7.6.4 Fourth Ragini: Suhavi**

This is 4th ragini of Natta Narayana. This belongs to Saveri mela. Sa is graha, amsa, nyasa; sampurna raga. She is dark in complexion. She is wearing or spotted grey coloured blouse - Generally there are 9 rasas only. Here Pundarika Vittala mentioned that this raga as दसरस (meaning produces 10 rasas). Singing time is in the early morning.

### **7.6.5 Fifth Ragini: Sourashtri**

This is 5th ragini of Natta Narayana. This also belongs to Sāveri mela. Sa is graha, amsa and nyasa. Her body is white in colour and wearing mixed coloured, cloth singing time is in the evening.

#### **7.6.A First Son: Malhara**

This is the 1st son of Natta Narayana. Belongs to Sāveri mela. Like Saveri Mela this raga also omits Sa and Pa svaras (audava raga); Dha graha, amsa, nyasa. Here Pundarika Vittala refers to thick clouds on the mountain and also lightning. This kind of description shows the rainy season. This Malhara raga described as Mega raga in Sangita Darpan. Mega means cloud. May be after Pundarika Vittala, this Natta Narayana raga was mentioned as Mega raga which was sung in the rainy season.

Pundarika Vittala also says that Malhara was the friend of 'Dharami' a Persian raga. Singing time is early morning.

Sadraga Chandrodaya and Ragamanjari mention this raga under Kedara mela. Dha amsa, graha, nyasa. Sa and Pa as varjita svaras. Sung in the early morning etc.

#### **Sangita Darpan**

As mentioned before Sangita Darpan also mentions this raga under Mega raga. Here it is mentioned that this raga was devoid of Sa and Pa and it belongs to Pouravi murchana (Dha murchana of Madhyama grama).

### **7.6.B Second Son: Gaunda**

This is the 2nd Son of Natta Narayana. It belongs to the Malhara Mela. All the svaras are there and it is a sampurna raga. Dha is graha, amsa and nyasa. Its body is black in colour. Pundarika Vittala describes this raga as किरात means a barbarious mountain tribe. Singing time is प्रभात early morning.

### **7.6.C Third Son: Kedar**

This is the 3rd son of Natta Narayana. It belongs to Suhavi Mela. नयन = 2 gathi Ri and Dha, guna = 3 gathi Ga and Ni. Ri and Pa svaras are varjya, he wears white clothes. Ni is graha, amsa, nyasa.

In Sadraga Chandrodaya this raga has been mentioned as a Mela and as a janya raga Kedara, which omitted Ri and Dha. But the janya raga of Kedara omits Ri and Pa according to Ragamanjari.

Sangita Darpan

In Sangita Darpan this ragini has been mentioned under raga Deepak. It belongs to Margi, nisada murchana of Madhyama grama (Margi murchana). Sa 4 Ri 3 Ga 4 Ma 2 Pa 4 Dha 3 Ni 2 Sa.

### **7.6.D Fourth Son: Sankarabharana**

This is 4th son of Natta narayana. This belongs to Madhumadhavi mela. No mention of varjya svara. So it must be sampurna raga. Then it will look like Kedara Mela which takes Ri and Dha 2 gathi and Ga and Ni 3 gathi the sruti

### ***Raga Ragini System of Raga Classification***

positions are: 4: 9: 12: 13: 17: 22: 3.

In Sadraga Chandrodaya and Ragamanjari, this raga has been shown as janya raga of Kedara. A sampurna raga. Sung at the time of dawn.

In Sangita Darpan also this raga is mentioned, but not mentioned under any raga. Apart from the 6 ragas and their raginis Darpana has also mentioned 13 independent ragas. Sankarabharana was one among them. Its svaras are similar to Bilaval raga's svaras.

#### **7.6.E Fifth Son: Bihagada**

This is the 5th son of Natta Narayana. It belongs to Kedara Mela. Sa is graha, amsa, nyasa. He is white complexioned and wears white clothes. Time of singing is evening. This raga has been mentioned only in Ragamala.

In modern Carantic music there is a raga called Byagada, very famous raga. Its madhyama is little bit higher than the suddha madhyama. Hence the madhyama itself is called as Byagada madhyama. In Hindustani music Bihag also takes two Mas, and a very popular raga. There are also two types of Bihagada in Hindustani music both belong to Bilawal thata (detailed discription given in Raga Nidhi by B. Subharoo P. 112).