

CHAPTER VIII

THE MELA CLASSIFICATION OF RAGA

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The general meaning of 'melanam' is to collect or group together. Similarly, mela in music is a collection of svaras for the classification of ragas. In the ancient period ragas were classified under jatis. During the time of Sarangadeva this kind of classification seems to have gone into oblivion. The last one who classified or mentioned about the older system of classification Grama, Murchana and jati in detail was Rana Kumbha.

The Mela Classification was based on svaras. Before Sarangadeva (13th century) 7 svaras were used and the vikruta svaras, kakali Ni and antra Ga were taken sparingly and these svaras were not allowed to be used as amsa svaras. After the 13th century not only the kakali and antra svaras, but also sadharana Ga and kaisiki Ni were identified as svaras, and they attained individual identity. Hence, the increasing number of svaras led to the development of many ragas and that led to the classification of ragas on the basis of suddha-vikruta svaras. Thus began the classification of ragas under the mela system. Firstly, svaras were drawn from different ragas which had some commonality, this became the theoretical structure called Mela. Then the ragas from which these svaras were drawn to form a mela were called as derivatives or Janya ragas.

But these melas were only a collection of svaras conceived for the purpose of classification of ragas but were not by themselves ragas. Because not merely

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svaras make ragas melodious. they also need some kind of gamakas.

It is also to be noted that the janya ragas did not actually originate from a mela. In a real sense janya ragas were chronologically older than the melas, because melas were developed after the ragas, just as grammar got developed after the spoken language. Then the melas were christened after the popular ragas classified under them. Ramamatya says

देश भाषा प्रसिद्धेन रागानाम्ना विशेषितान

तत् द्राग प्रधान त्वान्मेलान वक्ष्ये क्रमादिमान

Among the Desabhasha ragas, the name of the most popular raga was selected to denote the mela. For example, Pundarika Vittala in Sadraga Chandrodaya while explaining the Malava Gaula mela, after giving the svaras, mentions the first derivative raga as Malava Gaula.

8.1. Mela-Janya Classification before Punarika Vittala

The Mela-Janya classification was first mentioned by Vidyaranya Swami (1320-1380 AD) who was an ascetic and mattathipathi of Sringeri Peeta. It was also said that the idea of 'Melanam' was got from the 'Muquam' - Persian classification of ragas (Chintamani). Vidyaranya also helped Harihara and Bhukha who founded the Vijaynagara Empire. He wrote a treatise called 'Sangita Sara'. The original manuscript was not found. But reference to this treatise is found in 'Sangita Suddha' by Ragunatha Naik (1600). He mentioned about 15 melas and 51 janya ragas.

The next one who classified the ragas under mela - janya system was Ramamatya (16th century). He was the author of the work 'Svaramela Kalanidhi'. He was also the grandson of Chatura Kallinath who wrote Sangita Kalanidhi, a

commentary on Sangita Ratnakara. This work (Svaramela Kalanidhi) is believed to have been published in 1550. He gives 20 melas and their svaras and 66 janya ragas.

The next author who classified ragas under melas system was Pundarika Vittala. He wrote two treatises. One was called as Sadraga Chandrodaya, and another one was Ragamanjari. In Sadraga Chandrodaya he gives 19 melas and 66 janya ragas and in Ragamanjari he gives 20 melas and 66 janya ragas. (In Ragamanjari Pundarika Vittala gives one extra mela, because of the chatusruti Ri and kaisiki Ni combination).

8.2 The Svara terminology of Pundarika Vittala and Ramamatya

Ramamatya was a senior contemporary of Pundarika Vittala. Pundarika Vittala lived in the second half of the 16th century. Among the 12 vikruta svaras declared by Sarangadeva 5 svaras were discarded by Ramamatya and Pundarika Vittala. These svaras were Sa, Ma, Pa, had double names but not different identifies - suddha sadja and achyuta sadja had same svarasthanas; similarly, suddha panchana, and achyuta panchana. Madhyama grama Ma and the Ma, in the madhyama sadharana, have same sthana but had two names.

Hence in a way calling a single svara by two names had started from Sarangadeva. But denoting a single svarasthana by two different names was fairly well established by Ramamatya. He states that the suddha gandhara stands on the fifth sruti and also called as pancha sruti rishabha. Similarly suddha Ni also called as pancha sruti Dha. In the same way sadharana gandhara and shatsruti rishabha, kaisiki nishada and shatsruti Dha's svara sthanas were the same.

Pundarika Vittala did not call the svaras by specific names, but he says that

Ri, Ga Ma, Dha and Ni move 3 gathis, except Ga which moves 4 gathis upto 13th sruti, (upto suddha Ma). There are 2 reasons for this, one is that Pundarika Vittala was with foreigners (with muslims in Burhan Khan's court). The second one he explains as the paryayavruti on veena. He uses the term 'paryaya vriti', meaning alternative (alternātive denominations for the same svarasthana). In Prof R. Sathyanarayana's book on Nartana Nirnaya, he mentions in the introductory chapter (Page 2) about paryayavriti, which has been given in Sadraga. Chandrodaya's veena prakaran (Sloka 43). These are

- (1) If a svara appearing at the 9th sruti is Ri, the next should be Ga, if it is Ga the previous note should be a Ri, that is suddha or rarely chatusruti.
- (2) When Sa is vikruta, that is, when the prastara contains lagu Sa, either Ni or Dha should not be counted again in such a permutation, depending on the context; for example, when lagu Sa occurs, Ni should be avoided (because only one denomination of each of the seven notes is allowed) in other words, kaisiki ni (or contextually satsruti Dha) cannot also be used in the same mela.
- (3) When Ga, Ma, Pa, Ni are vikruta, their suddha denominations should not be used again, for these suddha sthanas are the denominations of the vikrutas of the respective precedent notes. Thus a svara at 9th sruti cannot be suddha Ga if the prastara already contains sadharana or antra Ga. If the 9th sruti is unoccupied than the Ri can be only suddha, it can be rarely chatusruti if Ga in the prastara is sadharana.
- (4) If a prastara contains lagu Sa, Sa must always be necessarily included and Ni necessarily omitted, to avoid duplication.
- (5) Similarly, if it contains lagu Pa, Pa is necessarily included and Ma necessarily omitted.
- (6) If a prastara contains both vikruta Ni and vikruta Sa, Dha should be necessarily omitted, because it is provided in the former and Ni is provided in the latter.

- (7) If Sa-Ma-Pa are repeated in a prastara; for example, Sa-lagu Sa-suddha Ma lagu Ma and Pa-lagu-Pa, thus the notes Ni, Ga, Ma should be necessarily omitted, because these are provided in the respective lagu svaras. Thus if a prastara has Ma and lagu Ma, Ga must be omitted because it is provided in a vikruta form, i.e., lagu Ma. Likewise, if there are both Sa and lagu Sa in the same prastara Ni is omitted, if the same prastara contains Pa and lagu Pa, Ma should not occur in it because it is already present in the form of lagu Pa.
- (8) If a prastara has vikruta (i.e., sadharana or antara) Ga, then Ma and Pa must be included.
- (9) When both suddha Ga and vikruta Ga occur together in a prastara Ri should be necessarily omitted because it already exists in the prastara in the form of suddha Ga.
- (10) When both Ma and Pa occur in a prastara in double form (for example, lagu Ma suddha Ma, lagu Pa-suddha Pa). Ga is barred from taking two forms. Employing the above rules P.V carries out prastara with vikruti of each of seven notes (vyastah) and with vikrutas of each of two, three, four and five svaras together (samastah) at a time without errors of duplication or omission as follows: It may be noted that Ri and Dha do not have vikrutis in this scheme probably out of deference to the ancient svara mela of Bharata, Matanga, Sarangadeva and others.

Thus when vikruti is carried out in each of one, two, three, four and five svaras taken together at a time, melas are obtained as follows (Table 8.1).

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Table 8.1: Combinations of Svaras to form Melas

One Svaras	2 Svaras	3 Svaras	4 Svaras	5 Svaras
Sa 2	Sa Ga 4	Sa Ga Ma 2	Sa Ga Ma Pa 2	Sa Ga Ma Pa Ni 1
Ga 2	Sa Ma 4	Sa Ga Pa 6	Sa Ga Ma Ni 1	
Ma 2	Sa Pa 6	Sa Ga Ni 2	Sa Ga Pa Ni 3	
Pa 3	Sa Ni 1	Sa Ma Pa 4	Sa Ma Pa Ni 2	
Ni 2	Ga Ma 1	Sa Ma Ni 2	Ga Ma Pa Ni 2	
	Ga Pa 3	Sa Pa Ni 3		
	Ga Ni 4	Ga Ma Ni 1		
	Ma Pa 2	GA Ma Pa 2		
	Ma Ni 4	Ga Pa Ni 6		
	Pa Ni 6	Ma Pa Ni 4		
11	35	32	10	1=89

Source: Prof. R. Satynarayana's Nartana Nimaya

By adding the melas with zero varieties, suddha mela, the grand total of melas comes to 90

The various authors who have given different numbers of mela and janya ragas are listed in Table 8.2. Pundarika was the first one who gave the possible combinations of svaras which can be taken as a mela.

In Sadraga Chandrodaya he gave only 19 melas his explanations resemble those of Ramamatya, but only the names of the svaras differed. For example, Pundarika Vittala explains the raga Karnata Gaula's svaras as after Sa, the first svara occurs on the 6th sruti, it is in the realm of Ga, it means that suddha Ga is on the 5th sruti and the 6th sruti is sadharana Ga. The second svara occurs on the 12th sruti, he calls it as lagu Ma, but it can be also taken as one of the varieties of Ga. (he himself says that lagu Ma represents antra Ga). So he explains both svaras as Ga. But Ramamatya explains Karnata Gaula as having the same svaras, but after Sa the first svara on the 6th sruti he calls it as shatsruti Ri, the svara on the 12th sruti. Ramamatya calls it as chyuta madhyama gandhara.

8.3 Mela Classification after Pundarika Vittala

The mela concept was clearly explained in the following paper. Prof N. Ramanathan in his paper "The concept of Mela" (Journal of Madras University) explains the concept of Mela. He says "it is only in the Raga Vibodha of Somanatha (17th century) that we find anything which approaches a definition of the term mela. Somanatha describes melas as possessing a regular pattern or form (kramarupa - Raga Vibhodha). They are kramarupas, krama meaning the arrangement of svaras in the ascending order of pitch (not inverted or haphazard). So this shows that mela's on svaras mentioned only in the order of ascent."

Somanatha refers to 7 suddha svaras and 5 vikruta svaras. Almost all the 22 srutis were taken as svaras. He calls the vikruta svaras as Tivra, Tivratara, Tivartuma, Mruda etc. He explains 23 melas and 76 janya ragas.

Further, during the time of Venkatamukhi the concept of mela got crystallized. This work is ascribed to 1620 AD, about the same time when Ahobala wrote Sangita Parijata. First he constructs the mela according to the theoretical point of view. He gives 4 position between sadja and madhyama. These are suddha, pancha sruti Ri or suddha Ga, sadharana Ga or shatsruti Ri, antara Ga. The combination of svaras taken as, all first position, or first and second, first and third, or second and third etc.

Venkatamakhi defines 3 important points about mela

- (1) a mela has to have always all the seven svaras.
- (2) the kramarupa arrangement of svaras (not by increasing pitch, but according to the svaras like rishabha, gandhara, madhyama dhaivata and nishada).
- (3) There is no mention of avaroha in connection with mela.

Table 8.2: Authors who Classified Ragas under Mela System

Authors	Treatises	Mela	Janiya
1 Vidyaranya (14th century)	Sangita Sudha	15	51
2 Ramamatya (16th century)	Svaramela Kalanidi	20	66
3 Pundarika vittala (16th century)	Sadraga Chandrodaya	19	65
4 Pundarika vittala (16th century)	Ragamamjari	20	66
5 Sri kanta (16th century)	Rasa Kaumudi	11	36
6 Somanatha (16th century)	Raga Vibhodha	23	76
7 Hrudaya Narayana Deva (18th century)	Hrudaya Prakasa	12	89
8 Hrudaya Narayana Deva (18th century)	Hrudaya Kauthubha	12	89
9 Ahobala (17th century)	Sangita Prijata	12	57
10 Janardhana (17th century)	Anup Sangita Ratnakara	20	62
11 King Tulaja 1728-1736	Sangita Saramruta	20	66
12 Venkatamakhi (17th century)	Chaturdandi Prakasika	19	57

Except for Vidyaranga and Tulaja all other writers mention Mukhari as the first mela. Vidyaranya swami had given it as the eleventh mela. Nineteen melas are discussed in the following pages.

8.4 First Mela: Mukhari

Author (Treatise)	Svara Position
Vidyaranya (Sangita Sudha)	4: 7: 9: 13: 17: 20: 22
Ramamatya (Svara mela Kalanidhi)	4: 7: 9: 13: 17: 20: 22
Pundarika Vittala (Sadraga Chandrodaya)	4: 7: 9: 13: 17: 20: 22
Pundarika Vittala (Raga manjari)	4: 7: 9: 13: 17: 20: 22
Sri kanta (Rasa Kaumudi)	4: 7: 9: 13: 17: 20: 22
Somanatha (Raga Vibhodha)	4: 7: 9: 13: 17: 20: 22
Lochanakavi (Raga Tarangini) 1603-1681)	4: 7: 9: 13: 17: 19: 22
Hrudaya Narayana Deva (Hrudayaprakash)	4: 7: 9: 13: 17: 19: 22
Sangita Parijata (Ahobala)	4: 6: 9: 13: 17: 19: 22
Venkatmakhi (Chaturdandi Prakasika)	4: 7: 9: 13: 17: 20: 22

For the first time the name Mukhari with all suddha svaras was mentioned by Vidyaranya (14th C). He did not place Mukhari first, in his 15 melas, but mentioned it as eleventh mela. Later on, from Ramamatya and Pundarika Vittala and his disciple Srikanta placed Mukhari first among the melas, may be because it had all suddha svaras and it will be convenient to start with all suddha svaras

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in the Mela Prasthara. The suddha svaras were considered as those of Sa grama which had the svara ratios as 4:3:2:4:4:3:2, or sruti positions of 4:7:9:13:17:20:22. on the 22 srutis.

Then the Mukhari raga mentioned in Raga Tarangini, Hrudaya Pravkash, Sangita Parijata all of them refer to Mukhari raga as having all suddha svaras except that Dha as komal. According to Raga Trangani the Bhairavi mela which has the same svaras as that of Mukhari, that is all suddha svaras. But instead of Mukhari it was named as Bhairavi. Raga Tarangini also mentions that Bhairavi raga also was sung with komal Dha by some people, but it did not give more ranjakatha to the raga.

As mentioned earlier the sadja grama svaras and the medieval Mukhari's svaras were the same and these were considered as suddha svaras. But the suddha mela Kanakangi of the 72 mela scheme's suddha svaras were different from the ancient suddha svaras. The term 'suddha' had changed by the time when the 72 mela got evolved. Kanakangi's svaras were Sa, dvi sruti Ri, catusruti Ri as Ga, suddha Ma, Pa, dvi sruti Dha and catusruti Dha as Ni.

Sangita Saramruta by Tulaja mentioned that this raga was similar to Suddha Sadharita an ancient raga. There is only one janya raga from this mela, that is, Mukhari itself.

8.5 Second Mela: Malava Gauda

Authors	Suddha svaras	Number of Janya Ragas
Pundarika Vittala (S.C.)	4: 7: 12: 13: 17: 20: 3	20
Pundarika Vittala (Ragamanjari)	4: 7: 12: 13: 17: 20: 3	16
Ramamatya (S.K)	4: 7: 12: 13: 17: 20: 3	
Srikanta (Rasa Kaumudi)	4: 7: 12: 13: 17: 20: 3	11
Somanatha (Raga Vibhodha)	4: 7: 12: 13: 17: 20: 3	

Source: S.K. Svaramela Kalanidhi.

In all the above texts names and svaras are the same for this mela.

In some of the texts the svaras are same but the names are different. In Ragamanjari this raga was called as Goudi (Ni and Ga are in = 3 gathi, suddha Ri, Dha, Ma, Pa). In Raga Trangini it was called as Gouri (Ri and Dha komal and Ga takes 2 srutis of 'Ma', that is, on 11th sruti (The old antra Ga and kakali Ni) Ni stands on 2nd sruti. Pundarika Vittala's Malava Gauda raga's Ga falls on the 12th sruti. Similarly Ni falls on 3 sruti. But Pundarika Vittala himself says that this lagu Ma and lagu Sa can be taken as the pratinidhi of 11th sruti Ga and 2nd sruti Ni respectively.

Even in the Chaturdendi Prakasika the name Malava Gouda was not included in the 19 melas mentioned as the then prevailing melas. Instead there was a mela called Goula which had the same svaras as that of Malava Gouda. Suddha Ri, Dha, antra Ga kakali Ni. This raga was similar to that of modern Mayamalavagoula of Carnatic music. To fit into the scheme of Katapayadi Sankya the prefix 'maya' was added to Malava Gaula.

There were many janya ragas for this raga. In Sadraga Chandrodaya 20 ragas have been mentioned as janya ragas. In the Ragamanjari also 16 ragas were mentioned as janya from this raga. This raga Malava Gaula was considered as belonging to Bhairav thata in modern Hindustani Music. According to Rasa Kaumudi, from Malava Gauda 11 ragas were born out of this raga.

Anup Sangita Ratnakar also mentions this as Goudi Mela. Same svaras (Ni, Ga 3 gathi and Ri and Dha were suddha) as given by other authors. 12 ragas janya from this raga have been given. During the time of Sangita Ratnakara this raga was mentioned as Turushka Gauda. In Ragamanjari one extra mela was given and this was called as Somaraga mela. (given at the end).

Janya Ragas

The first Janya ragas of Malava gauda was Malava

8.5.1 Malava

The surti position are	4	x	12	13	x	20	3
	Sa	Ri	Ga	Ma	Pa	Dha	Ni

Ri, Pa varjya. Ni graha, amsa, and nyasa; sung in the evening. In Ragamanjari this raga has been called as Malava Gauda, and born from Gaudi Mela.

8.5.2 Gouda Kruti

The sruti position are	Sa	Ri	Ga	Ma	Pa	Dha	Ni
	4	7	12	13	17	x	3

The second janya raga is Gouda Kruti, Sa graha, amsa, nyasa. Dha was varjya. Sung in the morning time.

8.5.3 Gurjari

The sruti position are	Sa	Ri	Ga	Ma	Pa	Dha	Ni
	4	7	12	13	17	20	3

The third janya raga. In Sadraga Chandrodya there was no mention of any varjya svara. Ni has been given as graha, amsa, and nyasa. Sung in the morning.

But in the Ragamanjari, it has been said that this Gurjari raga did not have Pa. Ri was graha amsa and nyasa. Sung in the morning time.

This Gurjari raga was also mentioned in Ragamala as belonging to Ramakri mela jate. Ri was graha, amsa, nyasa. Ramakri (ragini) was mentioned not as a male raga and the svaras were similar to Melava Gauda. But there was no mention of any varjya svara.

This Gurjari raga was very ancient raga. Sangita Ratnakara had mentioned different types of Gurjaris. These are Sourashtra Gurjari, Maharashtra Gurjari, Dakshina Gurjari and Dravida Gurjari. From that time onwards many treatises mentioned about Gurjari.

According to Hrudayaprakash the svaras were Ri and Dha were komal, and Ga, Ni were teevratara, (kakali Ni antra Ga). But the author, Srinivas, said that Ga was graha amsa, nyasa. Ma and Ni svaras were omitted, so it was audava raga.

Parijata: It also says that in Gurjari raga Ma and Ni svaras were omitted. It was the gandhara murhcana and was called as Dakshina Gurjari. He also says that Gurjari means coming from the north and has suddha ga.

Raga kuthuhal: He accepts the 4th Gurjari of Sangita Ratnakara, that is Dravida gurjari.

Sangita Saramruta: Mentions Gurjari as a janya raga of Malava Gauda. And it was mentioned as a sampurana raga. It was sung in the morning. Ri was graha.

Venkatamakhi: Calls this raga as Raganga, born out of Gaula mela and also said that dhaivata was varjya in avaroha.

Even Anup Sangita Vilas by Pandit Janardhana says that he accepts Kallinatah's matha. Ni as graha, amsa and Sa as nyasa. This Gurjari was the Vibhasha of Takka raga.

8.5.4 Takka

The fourth janya raga of Malava Gauda was Takka raga. This was also an ancient raga mentioned in Sangita Ratnakara. Sa was graha, amsa, and nyasa and sampurna raga. Sung in the evening time. In the ancient days there were many ragas with the prefix of takka, like takka bhasha, takka kaisika, takka saindhava etc.

In Ragamanjari also the same description was given as it takes kakali antra as given in Sadraga Chandrodaya.

In Ragamala it is said that this raga takes 2 gathi Ni (nayana, 22nd sruti position).

Sangita Parijata: This book also mentions Takka raga, Ri and Dha svaras were komal. Belongs to Aberi thata, and in avaroha Ma was omitted.

8.5.5 Padi

This was also one of the janya raga of Malava Gaula. It depicted shantha rasa, Sa was graha and Ga svara was omitted and sung in the evening time. In Ragamanjari also Padi raga was mentioned but there was some slight difference in this book. Here 'Dha' was omitted in aroha, and in avaroha 'Ga' was omitted. Sa was graha, amsa, and nyasa. Rasa is shrungara. Sangita Saranmrata also mentions Padi raga janya of Malava Gaula. It was Shadrava raga, gandhara was absent and Dhaivata occurred in aroha taken as vakra but omitted in avaroha.

8.5.6 Kuranji

This is also one of the janya raga of Malava Gaula. Sa is graha, Dha is alpa (not frequently used). It has shanta rasa. It can be sung at all the times Dha svara used very less in this raga.

May be this raga was very close to Pratamamenjari, In Sadraga Chandrodaya, Pundarika Vittala mentioned Kuranji raga, and also Pratamamanjari. But he did not mention Kuranji in Ragamala or Ragamanjari. But in Ragamala he indicated that Kuranji as similar to Pratamamanjari while describing Pratamamanjari as a ragini of Hindola, but the svaras belonged to Gauda mela.

हस्ते वीणैक वाधा सरस मधुर वाक सूकेशी कुरंजी

This Kuranji raga became famous in the later period in south. It is similar to Sankarabharana. In Sangita Choodamani it has been mentioned as the janya raga of Deera Sankarabharana. This raga is sung in the Madhyama sruti, meaning, that the madhya stayi suddha madhyama as the tonic note.

King Tulaja also mentioned that Kuranji was the derivative of Sankarabharana mela. It was purna and upanga raga, Sa was graha, amsa, and sung in the evening time.

In the ancient tamil music Kuranji was a, iravuppan, meaning that it was sung in the night time. There was a yazh (veena) also called Kuranji yazh, may be it was tuned to that raga. The name Kuranji indicated one of the 5 divisions of landscape, that has a hilly terrain, and the flowers bloomed in that region was also called Kuranji flowers.

8.5.7 Bahuli

This is also one of the janya raga of Malava Gauda, Ma is graha amsa and nyasa, Ga and Ni svaras are omitted. Sung in the afternoon time.

The same details have been given in Ragamanjari and Ragamala.

In Hrudayapraksha it has been said that Ma svara was omitted hence a shadava raga.

In Sangita Parijata it has been said that Bhahuli raga is janya of Gauri mela. Ma svara is (aroha) omitted, and in the avaroha Ni is varjya. Ga is graha svara come out as an entirely different raga.

Tulajendra's Bhahuli raga born out of Malava Gauda Ma is varjya, so it is sahada raga. Ga is graha svara, sung in the evening time.

Most of the writers have said that Bahuli is born out of Malva Gauda. The raga Bhahuli during Pundarika Vittala's time may have been a different raga. Because according to Pundarika Vittala Bhahuli's 'Ma' is graha svara, so it should not be omitted. He himself says that Ga and Ni svaras were omitted, and was sung in the afternoon. During the time of Sangita Parijata it had changed. According to Sangita Parijata Ma svara was omitted and Ga was graha svara. Sung in the evening time.

In the modern Carnatic music it is a dawn or udaya raga.

8.5.8 Purvi

This is another janya raga of Malava Gauda. It is a sampurna raga, Sa is graha

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svara. Shanta rasa, sung in the 4th quarter of the day.

The same thing has been mentioned in the Ragamanjari also.

In Sangita Parijata it has been said as janya raga of 'Gauri' Sa svara is graha, amsa and nyasa.

Raga Vibhodha mentions that Purvi is sampurna, Ga amsha and Sa is graha svara. Sung in the evening time.

This Purvi raga is most popular in the Northern part of India in the modern time. It is sampurna jati. There are 2 types of Purvis, one takes prati Ma and another takes both the Ma's. It is a thata in the modern period, and the equivalent raga in Carnatic music is Kamavardhini.

8.5.9 Ramakri

This is also a janya raga of Malava Gauda. Ma and Ni svras have been omitted. Sung at all times.

In Ragamanjari also there is a raga called Ramkali, born from Gaudi mela. It is sampurna raga. Its rasa is viraga (love in separation)

The svaras of raga Ramakri mentioned in Ragamala are very similar to the raga Ramkali which is a ragini of Deshikar.

8.5.10 Dravida Gauda

This is also one of the janya ragas of Malava Gauda. All the svaras are present. Ni is graha amsha, and nyasa. Pa svara taken with spurita gamaka. Sa is varjya

for some people. This is also called as Gaunakri.

In Ragamanjri the raga Dravida Gouda has not been mentioned but Gunakri raga has been mentioned. The svaras of Gunakari are same as those of Dravida Gauda. It is used to be sung in the evening as mentioned in Sadraga Chandrodaya.

The Gunakari raga has also been mentioned in Ragamala as it belongs to Gurjari mela jati, Sa and Pa svaras sung with spurita gamaka. Pa svara is graha, amsa, It is sampurna raga. In Hrudaya Prakash it has been given as audava raga.

Gunakri: In Parijata Ri and Dha svaras are mentioned as komal. In the arohana and avarohana Ga and Ni are varjya and sometime Ga also taken, Dha is graha.

8.5.11 Gaudi

Another janya raga of Malava Gauda. Dha and Ga svaras have been omitted. Rasa of this raga is santha. Sung at the end of the day.

According to Ragamanjari Gaudi raga is said to be born out of Gaudi mela. which is equal to Malava Gauda. Here this Gaudi raga omitted Dha, and Ga svara and sung in the evening time. But in Ragamanjari there is also a Malava gauda raga which is janya raga of Gaudi Mela, which omits Ri and Pa, and was sung in the evening time. Sangita Parijata also mentions Malava Gauda which belongs to Gouri Mela and omits Ga and Dha.

Sangita Parijata: It is said that Gaudi belongs to Rajani murchana. Ri and Dha are komal svaras, and Ga and Ni are teevra svaras (sadharana Ga and kaisiki Ni) and calls it as Gouri, instead of Gaudi - Ni is amsa svara. (This seems to be a

different raga.

Hrudaya Prakash: This book also calls this raga as gauri. Ri and Dha are komal and Ga and Ni svara are teevra-tara. (antra Ga and kakali Ni) Ri is amsa svara. Sampurna avaroha and in aroha Dha and Ga are vanjya svaras.

The raga has been mentioned as gaula in Sangita Saramruta by Tulajndra. It is said to be born out of Malava Gaula, but is slightly different from the raga Gauda mentioned in the Pundarika Vittala's Sadraga Chandrodaya and other treatises. It is a shadava raga, Dha svara is varjya in aroha and avaroha and Ga occurs as Ri, (Ga Ma Ri Sa).

According to Venkatamakhi Gaula raga is a mela raga, and a raganga raga. Ri and Ga are vadi samvadi svaras respectively. This Gaula is different from the Gauda raga. But the name Gauda has been indicated differently as Gauda, Gauri and Gaula etc.

8.5.12 Bangala

Another janya raga of Malva Gauda. All svaras are present. Sung at all times. Ma is graha, amsa, nyasa.

In Ragamanjari Gaudi raga has been mentioned and it is similar to Malavagunda of SC. Bangala raga has not been mentioned under the Gundi Mela. But there is a raga called Karnata Bangala which has been given as janya of Gaudi. Sangita Ratnakara mentions Bangala raga as aduna prasidha (modern) raganga raga derived from shadava. It was employed in creating joy.

Anup Sangita Vilas mentions a Bangala सदा काल सत्रिकाश्च बंगाल सकल स्वर. But

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In both the books he mentions, first, that Ga is graha, amsa, nyasa and agni Ga, meaning, Ga moves three gathi. So Ga goes upto 12th sruti.

It shows that during the time of Pundarika Vittala there were two types of Asaveri, which were:

- 1 Asaveri with Ma graha, amsa, nyasa born out of Malava Gauda mela.
- 2 Asaveri with Ga graha, amsa, nyasa.
- 3 Pratamagaṭi Ga, Ni, Ri, Ma, in the ratio (4:8:10:14:17:20:1) Sa chatrusruti Ri, sadharana Ga, one sruti higher Ma (from the original 13th sruti), Pa, suddha Dha, kaisiki Ni. Ma was graha, amsa, nyasa. And also 'Triagni Ga' shows that gandhara also sometime taken as 12th sruti.

The following are what the later writers have mentioned about the Asaveri raga.

- 1 Hrudaya Prakasha mentions Asavari raga. Here gandhara and nishada are teevratara, so it resembles Malava Gauda of Sadraga Chandrodaya. But Ni svara is varjya in arohana. Ma is graha, amsa and nywasa. In avaroha the svara are sampurna.
- 2 In Parijatha, Asavari raga has been mentioned as janya raga of Gauri mela and Ga and Ni are varjya in arohana. Ma is graha, amsa svara is Dha and nyasa svara is pancama.
- 3 In Sangita Suddha also Saveri raga has been mentioned by Vidyaranya. Janya of Gurjari mela it can be equal to Malava Gauda of Sadraga Chandrodaya. Here the Ga and Ni svaras are varjya. Sa, Ri, Ma, Pa, Dha, Sa.
- 4 Tulajendra mentions a Saveri, not Asavari raga, born out of Malava Gaula mela. Sa has been mentioned as graha, amsa, and nyasa. Ga and Ni svaras are varjya in arohana. Pundarika Vittala also mentions another

Saveri raga. This one is the ragini of Natta Narayana. This Saveri has nayana guna gathi Ri and Ga. Then the sruti position of this raga will 4:9:12:13:17:20:22.

- 5 In the modern Carnatic music there is a raga called Asaveri, which is a janya raga of Todi which does not have Ga and Ni in the arohana and sampurna in avarohana. (audava sampurna). Sa, suddha Ri (komal), sadhrana Ga (komal), suddha Dha (komal), Ni kaisiki (komal).

In Pundarika Vittala's treatises Saveri and Asaveri, have been mentioned. These ragas could have been the base for other types of Saveri developed in later years in both Hindustani and Carnatic system.

In Hindustani music there are two ragas which resemble, (in svaras) to Carnatic Asaveri. These are Asa Todi and Komal Asaveri. In the Asa Todi Ga is varjya in aroha and sampurna in avaroha. Sa, Ri (komal) suddha, Ma suddha, Pa, Dha (komal) suddha, Ni (komal) suddha. Audava sampurna raga.

- (1) Aroha Sa, Ri, Ma, Pa, Dha, Sa
Avaroha Sa, Ni, Dha, Pa, Ma, Ga, Ri, Sa

In Komal Asaveri raga in aroha Ga and Ni svaras are varjya (It looks like Parijata's Asaveri)

- (2) Aroha Sa, Ri, Ma, Pa, Dha, Sa
Avaroha Sa, Ni, Dha, Pa, Ma, Ga, Ri, Sa.

Here, in the 2nd Saveri Arohana Ri is teevra (in modern times teevra means higher in surti) Dha is komal (in Carnatic style it is suddha), but in the avarohana, Ni, Dha, Ga (komal) and suddha Ma. It resembles raga Jaunpuri which is derived from Asaveri thata. Jaunpuri also does not have Ni in aroha. So the use of komal Ri has been introduced in asaveri.

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During Sultan Hussen Sherki's time (1459-1499) this raga Asaveri and Jaunpuri were existing. According Fakirullah, the sultan wrote Raga Darpan, mentions that sultan created many ragas by mixing various ragas. He says that Asaveri and Jounpur, Todi were mixed and called as Jounpuri Asaveri. In the same way Jounpuri, Todi were mixed with Vasant and was called as Jounpuri Vasant etc. Even Jounpuri itself was said to have been the creation of Sultan Hussan Sherki.

As it has been already mentioned before, that Asaveri and Saveri ragas were different raga. During Venkatamakhi's time the Carnatic raga, Asaveri was not mentioned. Saveri was mentioned. But the modern Saveri raga also evolved from a mixture of Asaveri mentioned in the Ragamala and Sadrga Chandrodaya of Pundarika Vittala.

The modern Saveri (Carnatic) does not have Ga and Ni svaras in aroha, and avaroha is sampurna. Ri and Dha komal, Ga and Ni are antra and kakali respectively. So it is appropriate to say that this is the janya from Malava Gauda (but Pundarika Vittala's Asaveri is also janya of Malava Gaula). The present Saveri raga's chalan is like this: Ma, Pa, Dha, Sa. In this phrase: Ma is slightly higher in pitch (Pundarika Vittala's Ragamala Asaveri's Ma is on 14th sruti). Similarly, Sa, Ri, Ma (Ma, slightly higher) and Sa, Ri, Ma, Pa, Dha (Dha is lighter in shade). In the same way Pa, Dha, Ni, Dha, Pa, Ma, Ga, Ri. Here kakali Ni's shade is lighter.

So, when these svaras laden with gamaka and taken with svaras with lower and higher shades, make the raga entirely different from the pure rendering of the svaras.

The other Saveri mentioned in the Ragamala may be the base for the Suddha Saveri (Durga of Hindustani music) raga of Carnatic music. This Saveri

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of Ragamala is the ragini of Natta Narayana in which Ri is on 2nd gathi meaning pancasruti Ri and Ga on 12th sruti (antra Ga), Dha also is pancasruti (Dha 2nd gathi). Then ragini Savari's svaras are nayana guna gathi Ri and Ga meaning Sa, panca sruti Ri antra Ga, suddha Ma, suddha Pa, Dha (suddha) and Ni (suddha). If in this raga Ga and Ni are omitted and Dha increased to the Natta Narayana's level of Dha, then it will become raga suddha Saveri.

In karnatic music there is a Karnataka Suddha Saveri. (Muthu Swami Dikshitar's kruti Ekambresanayika)

Aroha	Sa,	Ri,	Ma,	Pa,	Dha,	Sa
Avaroha	Sa,	Dha,	Pa,	Ma,	Ri,	Sa

Ri, Dha, are suddha svaras resembling all most Jogiya of Hindustani music.

8.5.14 Pancama

This is another jnaya raga of Malava Gauda. Pa is graha Ri is varjya. Rasa is Shantha.

Ragamanjari mentions the same as in the Sadraga Chandrodaya.

Ragamala also mentions Pancama raga as son of Bhairava raga and belongs to Maravi mela. Maravi mela's svara are Sa, (no Ri), antra Ga (12th sruti) suddha Ma, suddha Pa, (no Dha), and Ni kakali.

Rasa kaumudi mentions this Panacama raga, as Malava Gauda's janya raga.

Parijata also mentions Pancama raga. In this raga Ga is teevra, and other svaras suddha Ri and Pa are varjya svaras. Ma is amsa and nyasa svara. It

appears to be like Hindustani Kamaj.

Sangita Ratnakara mentions a shadav pancama.

Sangita Saramruta mentions Purna Pancama. This is one of the janyaraga of Malava Gaula. Nishada is omitted, Sa graha, amsa, hyasa.

8.5.15 Revagupti

This is also one of the janya ragas of Malava Gauda. Ri is graha, amsa and nyasa. Sa and Pa svaras are omitted. Sung during the end of the day.

In Sangita Ratnakara, Revagupti raga has been mentioned in the section on prak-prasidha grama ragas as an uparega.

In Svaramela Kalanidhi, Ramamatya also mentions this Revagupta raga. Ri svara is graha and nyasa. Ma and Ni svaras are varjit. It is sung at the end of the day. Audva raga.

Sangita suddha also mentions this raga under Gurjari mela audava, Ni, Ma omitted. Sangita Saramruta mentions this raga in Malava Gauda mela and as an audava raga, Ma and Ni are varjya svaras.

Venkatamakhi mentions this raga as a janya of Hejjuji mela. Ma and Ni are varjya svaras.

Raga Tarangini mentions this raga as Reva or Revagupti. Later on in the south this raga came to be known as Bhupala. This raga also was well known in the ancient days.

8.5.16 Prathamamanjari

This is another janya raga from Malava Gauda. Pa svara is graha amsa and nyasa.

Ragamanjari mentions this raga as Patamanjari (not Pratamamanjari). Both are sampurna ragas and Pa svara is given as graha amsa nyasa.

But Ragamala mentions a raga Pratama manjari, janya raga of Gauda mela. This raga is an audavaraga Ri and Dha svaras are varjya.

Hrudayaprakash mentions a Patamanjari raga, as an audava raga, Ga and Dha svaras are varjya.

Sangita Saramruta mentioned a raga Phalamanjari, janya of Malava Gauda mela. Sa is graha amsa, nyasa. Sung in the evening time.

In Savaramela Kalanidhi by Ramamatya mentioned this raga as, janya of Malava Gauda, and called it as Phala manjari.

8.5.17 Karnata Bangala

This is another janya raga of Malava Gauda. Sa is garaha, amsa and nyasa. Ri svara is omitted in this raga.

In Ragamanjari this raga has been mentioned. But here the graha, amsa and nyasa svara mentioned was Ga and refers that Ri svara is varjaya.

Ragamala mentions this raga and describes it is in the other treatises Ragamanjari and Sadraga Chandrodaya.

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Ramamatya mentions this raga as Kannada Bnagala; as a janya raga of Malava Gaula.

Sangita Saramruta mentions this raga as Kannada Bangla. It is a bhashanga raga, Nishada svara is varjya, Ga is graha, and sung in the morning. In aroha gandhara is langhana it comes only in vakraprayogas.

Venkatamakhi and Vidyaranya mention this raga as Karnata Bangala.

8.5.18 Suddha Gauda

This is another janya raga of Malava Gauda. Ni is graha, amsa, nyasa, Pa svara is omitted in this raga.

This suddha gauda raga has not been mentioned in Ragamanjari. In this treatise the janya raga Gaudi is mentioned with the mela 'Gaudi'.

But in Ragamala this Suddha Gauda raga mentioned as janya of Gunakri mela.

In no other book this raga has been mentioned.

8.5.19 Suddha Lalita

This is also one of the janya ragas of Malava gauda. Sa is amsa svara. Pa is varjya svara. Sung in the early morning time.

In Ragamanjari the same pattern has been maintained.

In Ragamala, Suddha Lalita has been shown as one of the sons of Suddha

Bhairava. But Pundarika Vittala mentions this Suddha Lalita raga as belonging to Maravi mela jate.

This raga has not been mentioned in any other book.

8.5.20 Devagandhara

This was a raga given in Sadraga Chandrodaya by Pundarika Vittala as janya raga of Malava Gauda. Sa svara is graha amsa nyasa. Sampurna raga.

Sangita Sudha (Vidyaranya) also mentions Devagandhara raga as a janya of Sri raga sampurna.

It has been mentioned in Ragamanjari as janya of Mala kaisiki (Sa trika, sampurna). In Ragamala it was also shown as one of the sons of Sriraga. Devagandhara in this book was mentioned differently. Because the svaras Ga and Ni were anala gathi, meaning antra (12th sruti) Ga and Ni also falls on 3rd sruti kakali nisada. The pratama gathi Ri and Dha were chatus sruti Ri and Dha.

गांधारो देव पूर्व स्तनल गति गनि ।

नैरन्तयै चकास्ति प्रथम गतिरिध

Lochanakavi in Raga Tarangini gives this raga as janya of Gauri. So Raga Tarangini's Devagandhara and Sadraga Chandrodaya's Devegandhari may be the same raga, because both of them have mentioned that these ragas were born out of Malava Gaula. Gouri and Malava Gaula appear to be the same raga.

Hrudaya Prakasha says that Ri and Dha svaras are garaha and amsa.

Parijata says it is a Sampurna Bhairava raga (In Hindustani music Bhairav and in Carnatic music Malava Gaula are similar ragas) if Ga has been taken as

udgraha svara, but when Ri svara is used as udgraha then in aroha Ga svara should be left out.

Raga Vibhodha says Ri is graha, Pa amsa, singing time सदा (all time) Shanta rasa.

Somanatha did not mention this raga.

Ramamataya says that this raga is a janya raga of Sriraga.

Sangita Saramruta also mentions this Devagandhara raga as janya raga of Sri raga. This is an audava raga Ri and Dha being absent in the aroha and all the notes being present in the avaroha. Graha amsa, nyasa svara is Sa.

Chanturdandi Prakasika and Sangita Suddha also mention this Raga.

Hence there were 2 types of Devagandhara - one was derived from Malava Gauda, and another from Sri raga. The modern Devagandhara raga of Carnatic music is entirely different from the ancient raga mentioned in Sadraga Chandrodāya.

8.5.21 Maravika

This was the last raga among the 21 ragas given by Pundarika Vittala as a janya raga of Malava Gauda. Sa is graha, amsa, hyasa. Ri and Dha svaras are omitted in this raga. It can be sung at all times.

In Ragamanjari a raga called Maru has been given. This is similar to that of Maravi mentioned in Sadraga Chandrodāya. This Maru is a janya raga of

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Gaudi mela. Ri and Dha svaras are varjya. Sung at all times.

Ragamala mentions raga Maravi with kakali and antra Ga and Ri, Dha as varjya svaras. It is similar to Malava Gaudi raga. It was composed for the Rani of Mewad, Mruganayani.

In Ragamala another Malava raga has been mentioned as belonging to Goudi mela, Ri and Pa are varjita svaras. Ni and Ma are graha, amsa, nyasa svaras. It depicts veera and shrungara rasa.

Sangita Parijata mentions a raga called Maru. The name is same as that mentioned in Ragamanjari, but seems to be a different raga. Here this Maru of Parijata takes all suddha svaras. (If this suddha svaras are taken as in modern Hindustani, these suddha svaras will have high sruti, in Carnatic music suddha svara occurs in the lower sruti). Malava Gauda takes only high Ga (antra Ga) and kakali Ni, Ri and Dha are lower in sruti (suddha as in Carnatic music). Parijata's Maru raga omits Dha in aroha, gandhara was elongated and used andolita gamaka in nishada. Sung in the evening time.

This is similar to the Persian raga called Muslika.

In Saramruta a raga called Maruva belonging to Malava Gauda raga has been mentioned. It is a sampurna raga sung in the evening time.

8.6 Third Mela: Sri Raga

Sr. No.	Authors	Suddha Raga
1	Vidyaranya (Sangita Sudha)	4: 9: 10: 13: 17: 22: 1
2	Ramamatya (Svaramela - Kalanidi)	4: 9: 10: 13: 17: 22: 1
3	Pundarika Vittala (Sadruga Chandrodaya)	4: 8: 10: 13: 17: 21: 1
4	Pundarika Vittala (Ragamanjari)	4: 8: 12: 13: 17: 21: 1
5	Sri Kanta (Rasa Kaumudi)	4: 8: 10: 13: 17: 21: 1
6	Samanatha (Raga Vibhodha)	4: 8: 10: 13: 17: 21: 1
7	Janardhana (Anup Sangita Vilas)	4: 8: 12: 13: 17: 21: 1
8	Venkatamakhi (Chaturdemi Prakasika)	4: 9: 10: 13: 17: 21: 1
9	Tulajandra (Sangita Saramuta)	4: 9: 10: 13: 17: 22: 1

Sri Raga is one of the ancient ragas. From Vidyaranga 14th century to Tulajendra (1735 AD) this raga remained unchanged in the ratio of the svaras. Vidyaranga, Ramamantya, Tulaja mention suddha Sa, panca sruti Ri, sadharana Ga, suddha Ma, suddha Pa, pacasruti Dha and kaisiki Ni.

In Pundarika Vittala's Sadruga Chandrodaya, Sri kanta's Rasa Kaumudhi, Raga Vibhoda, Anup Sangita Ratnakara mention. catusruti Ri, Dha, sadharana Ga and kaisiki Ni.

Pundarika Vittala's Ragamanjari mentions catusruti Ri and Dha, but gandhara mentioned as 3rd gathi meaning on 12th sruti (antra Ga), and kaisiki Ni. It looks like modern Carnatic raga Harikamboji. Whatever Anup Sangita Ratnakara mentions it is similar to that of Ragamanjari.

From this Sri Raga only five ragas, were born as janya ragas as given in Sadruga Chandrodaya. But in Ragamanjari no raga has been mentioned as janya ragas.

In Svaramela Kalanidhi by Ramamatya 11 janya ragas have been mentioned.

Raga Vibhodha mentions 6 janya ragas.

Janya Raga

The first one out of 5 janya ragas of Sadraga Chandrodaya discussed below is Sri Raga itself as a janya raga.

8.6.1 Sri Raga

This is the first janya raga of Sri Raga. Sa is graha, amsa, nyasa, Dha svara is varjit in this raga.

8.6.2 Malava Sri

The second janya raga of Sri Raga is Malava Sri, Sa is amsa, graha, nyasa. Depicts shanta rasa. Ri and Dha are alpa, but sampurna raga.

Ragamanjari also mentions Malava Sri raga. But has been shown as born out of Malava Kaisiki raga. This Malava Kaisiki raga is similar to Sri Raga. The svaras of Malava Kaisiki are suddha Sa, chatrusruti Ri, sadharana Ga, suddha Ma, suddha Pa, catusruti Dha, kaisiki Ni. Should take Ri and Dha alpa; sampurna raga.

This Malava Sri has been mentioned in Ragamala also as a ragini of Suddhanata, but Pundarika Vittala says that svara wise it belongs to Sri Raga mela. Malava Sri has been mentioned by Vidyaranya in Sangita Sara. This is a shadava raga. Ri is omitted; amsa svara is sadja.

Rasa Kaumudi by Srikanta also mentioned this raga. Ri and Dha svaras are alpa. Graha, amsa nyasa is Sa. Singing time is at all times Ahobala in his

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Parijata says Malava Sri is a sahdaya raga. Ri is varjya, svara. Dha is amsa, Ma is graha and nyasa प्रातःकाल. The time of singing is early morning.

Tulajandra also in his Sangita Saramrta mentions Malava Sri as the janya raga from Sri Raga. This is shadava raga. Shadja is graha, amsa and nyasa. Ri is varjya. It is an auspicious raga and can be sung always.

Ramamatya classified it under Sri Raga Mela.

Hrudayaprakash also mentions this raga as audava raga, omits Ri and Dha.

Chaturdandi Prakasika also describes the Malava Sri as janya of Sri raga; Sa is graha.

Raga Vibhoda mentions this raga as a janya raga of Sri raga. But mentions 2 madhyamas.

8.6.3 Dhannasi

The 3rd janya raga of Sri Raga of (Sadruga Chandrodaya) is Dhannasi. Sa is graha, amsa, nyasa, Ri and Dha svaras are omitted. Depicting shanta rasa; sung in the early morning time.

Ragamanjari mentions this raga as a janya raga of Malava Kaisiki mela. Other things are same as given in Sadruga Chandrodaya's Dhannasi raga.

Ragamala mentioned Dhannasi raga which is explained in detail in the Raga Ragini chapter.

Vidyaranya mentions about Dhanyasi. He calls this raga as Dhanyasi as janyaraga of Sri Raga. Ri and Dha are varjya have audava raga. Sa is amsa svara.

Rasa Kaumudi by Srikanta mentions this raga as the janya raga of Sri raga. Ri and Dha are varjya svara and sung in the early morning and depicted with veera rasa.

Sangita Parijata mentions Dhannasri raga. Ri and Dha are varjya and Ga and Ni are komal svaras. Ga is graha and Ma is nyasa svara. Sung in the early morning time.

From the above discussion it is understood that Dhannasri was audava raga, mostly derived from Sri Raga. The present Dhanyasi of Carnatic music which is a janya of Todi raga and audava sampurna was a later development. In Ragamala Dhannasi mentioned as ragini of Suddha Bhairava. This raga's svaras were similar to its purusha raga that is Suddha Bhairava. The svaras are Sa, suddha Ri, sadharana Ga, suddha Ma, Pa suddha Dha and kaisiki Ni. If Ri and Dha are omitted in the arohana and avarohana is kept sampurana and with the added gamakas in the Ga and Ni, it will become Carnatic Dhanyasi. Generally in the early days whatever svara's were omitted or varjya (There is difference between varjya and alpa. Varjya means totally omitted and alpa means taken sparingly) in the arohana, those svaras also were omitted in the avarohana. From Pundarika Vittala's time onwards this practice was relaxed. While explaining janya Sri Raga, Pundarika Vittala said in Ragamala that in aroha dhaivata was varjya and in avaroha Ga was omitted. For the first time he explained in this manner. In the ancient texts only the aroha svaras only were mentioned. They do not mention both aroha and avaroha. Also after Sangita Ratnakara (13th century) the use of gamakas were clearly defined. In the ragas of Carnatic music and Hindustani music, though the svaras are the same but because of the use of

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gamaka and the manner of rendering (styles) they appear to be two different ragas.

So when a new raga was developed and named as Dhanyasi the older one was named as Suddha Dhanyasi whose svaras were similar to that of Dhanyasi. (The Dhannasi mentioned in Ragamala is very similar to the Suddha Dhannasi of Carnatic music.

In Hindustani music also there are 4 types of Dhanasree in the modern time. The first Dhanasree belongs to Kafi thata. This Kafi thata can be equated to Karaharapriya. But the above mentioned Sri Raga has similar svaras as that of Karaharapriya. The name Karaharapriya was evolved much later.

- 1 The first Dhanasri (Bhimplas anga) has aroha Sa, tivra Ri, komal Ga, suddha Ma, tivra Dha and komal Ni; vadi Pa, samvadi Sa.
- 2 The second type of Dhanasri belongs to Bhairavi thata (Hanuma Todi) Its jati is audava sampuma; Ri and Dha are not used. This was also called as komal Dhannasi; but not used commonly (similar to Carnatic Dhanyasi)
- 3 Dhanasri (patadeep anga) only Ni is teevra.
- 4 This type is found in folk music of Rajasthan called "Shubh", Ri is not used in aroha and in avarsha all svaras are suddha like in Hindustani music.

8.6.4 Bhairavi

This is one of the janya ragas of Sri Raga. (Sadraga Chandrodaya) Sa is graha, amsa and nyasa. Ri and Pa used mudrita gamaka shaking the svaras with mouth closed.

In Ragamanjari this raga Bhairavi has not been mentioned under Malava Kaisiki mela which is similar to Sri Raga of Sadraga Chandrodaya. Sa, catusruti

Ri, Dha. sadharana Ga and kaisiki Ni.

In Ragamala, Bhairavi raga belongs to Dhannasi mela Jati, but it is a ragini of Suddha Bhairava. The svaras of Dhannasi raga धनि रिग विधुग. It means that svaras Dha, Ni, Ri, Ga move to next higher sruti Sa, catusruti Ri, sadharana Ga, suddha Ma, Pa, chatusruti Dha, and kaisika Ni. So these svaras of Bhairavi are same as those given in Ragamala.

But the Bhairavi mentioned in Ragamanjari is different, because this Bhairavi is janya of Goudi mela. This Goudi is equal to Malava Gaula raga, which takes antra Ga and kakali Ni, other svaras are suddha.

Pundarika Vittala's disciple Srikanta in his treatise Rasa Kaumudi mentions a Bhairavi of Malava Gouda Mela which is audava raga without Ri and Pa. Here Malava Gauda is equal to Malava Gauda of Sadraga Chandrodaya of Pundarika Vittala. It has antra Ga and kakali Ni and hence Rasa Kaumudi's Bhairavi takes suddha Sa, antra Ga, suddha Ma, Dha suddha, Ni kakali.

Vidyaranya also mentions this raga Bhairavi as one of his 15 thatas.

The svaras are: Sa, Ma, Pa, Dha - suddha, pancasruti Ri, sadharana Ga, kaisiki Ni. In this raga pancasruti Dha also occurs in some places.

Parijata also mentions Bhairavi raga. Here he says Dha is komal and Ri is varjya in arohana. All the svaras are suddha.

Raga Tarangini also mentions the same svaras as above. All suddha svaras and Dha as komal.

The Mela Classification of Ragas

Ramamatya in his Svaramela Kalanidhi mentions Bhairavi as one of the *uttama raga*. It is *sampurna*, having *sadja* as *graha*, *amsa* and *nyasa*. It is sung in the later part of the day.

Somanatha does not mention Bhairavi raga. Venkatamakhi mentions Bhairavi as one of the 19 *purva prasidha* or *kalpita mela* in his *Chaturdandi Prakasika*. He assigns Bhairavi to the 20th mela in the mela *prastara*. According to him the *madhyama*, *pancama* and *dhaivata* are *suddha*, the *rishabha* is *pancasruti*. *Gandhara* is *sadharana* and the *nishada* is *kaisiki*.

Sangita Ratnakar also mentions Bhairavi raga in *Raga Vivekadyaya*.

Dhamsha nyasa graha

Tara mandra gandhara shobita

Bhairavi bhairavo pangam

Samashesha svara bhavet

According to the Tamil *Tevara Pannas*. *Kausikam* is equated to Bhairavi in a *bhashnga* form.

So from the above discussion it appears that Bhairavi raga was one of the ancient and a popular raga.

8.6.5 Saindhavi

This is another *janya raga*. *Sa* is *graha*, *amsa* and *nyasa*. *Ri* and *Pa* *svaras* are *varjya*.

In *Ragamanjari* this raga Saindavi is given as a *janya raga* of *Malava Kaisiki*. Both *Malava Kaisiki* and *Sri raga* *svaras* are the same.

The Mela Classification of Ragas

In Ragamala Saindhavi is ragini of Suddha Bhairava and the svaras are same as that of suddha bhairava Sa, Ri suddha, Ga sadhrana, suddha Ma, Pa, Dha suddha Ni kaisiki. In Ragamala it is a sampurna raga. But in this book the purusha raga Suddha Bhairava has been omitted.

Sangita Ratnakara has mentioned 3 types of Saindavi; Pratama, Dvitya, Tritya. The first one is bhasha of Takka raga, the second one is Bhasa of Pancama, the third one bhasa of Malava Kaisika.

Sangita Parijata has mentioned 2 types of Saindhavi. The first one has all suddha svaras and the second one has audava Ga and Ni svaras have been omitted.

Sangita Saramruta also mentioned saindavi raga as a janya raga of Sri Raga mela. Sa is graha, amsa and nyasa. Sung in the evening time. It is this raga said that will bring success in war efforts.

Ragamala also mentions

मैरव्या मेल जाता सत्रिका

युद्धे योगैस्वराणां विमलतर यशः

But other writers like Venkatamakhi do not mention this raga.

From the above description of Saindavi raga it appears that this raga is very ancient raga. Parijata and Hrudaya Kauthuka say all the svaras are suddha. In the early days Sa grama svaras were suddha which was equal to Karaharpriya; some call this as Sri Raga. Other treatises also mention Saindavi raga as janya from the raga which was considered, as suddha thata, which means all the svaras were suddha. Some treatises called this as janya of thata or mela of Sri Raga

and for some Malava Kaisiki. Even in Pundarika Vittala's treatises, it is a ragini of Suddha Bhairava. (Here the svaras are Sa, suddha Ri, sadharana Ga, suddha Ma and suddha Dha, kaisiki Ni).

In the same treatise Ragamanjari, Saindhavi is a janya of Malava Kaisiki. This Malava Kaisiki is equal to Sri Raga. The problem surfaces while explaining the svara Ri as suddha. In all the ragas Ga and Ni are sadharana Ga and kaisiki Ni. But the Ri and Dha when mentioned as suddha, then only the difference of opinion arises. Generally in the Sa grama which was considered as suddha, the Ri and Dha were mentioned higher. Pundarika Vittala's treatises, Raga Tarangini or in Sangita Darpan started mentioning or indicating specially that Dha moves one sruti, komal or vikruta. Then the opinion of the term suddha got divided. Slowly the north accepted the higher denomination as suddha and the south the lower denomination as suddha. May be because of this confusion only many ragas have same names but svaras are different. In the same way names are different but the svaras are same. So Saindhavi, Sri Raga, Malava Kaisiki, Bhairava and Bhairavi were all took shape during the medieval period.

8.7 Fourth Mela: Suddha Nata

Sr. No.	Authors	Svara position
1	Vidyaranya (Sangita Sudha)	4: 10: 11: 13: 17: 1: 2
2	Ramamatya (Svaramela - Kalanidhi)	4: 10: 12: 13: 17: 1: 3
3	Pundarika Vittala (Sadraga Chandrodaya)	4: 10: 12: 13: 17: 1: 3
4	Pundarika Vittala (Ragamanjari)	4: 10: 12: 13: 17: 1: 3
5	Srikanta (Rasa Kaumudi)	4: 10: 12: 13: 17: 1: 3
6	Somanatha (Raga Vibhodha)	4: 10: 12: 13: 17: 1: 3
7	Hrudaya Narayana Deva (Hrudaya Prakash)	4: 9: 10: 13: 17: 22: 3
8	Ahobala (Sangita Parijatha)	4: 9: 10: 13: 17: 22: 2
9	Bhavabhatta Janardhara (Anup Sangita Vilas)	4: 10: 11: 13: 17: 1: 2
10	Venkatamukhi (Caturdandi Prakasika)	4: 10: 11: 13: 17: 1: 2
11	Tulajandra (Sangita Saramruta)	(Omit Ga & Dha in aroha)

Suddha Nata was a very old Raga. Vidyaranya described this raga as

Nata. It was the first Mela and was derived from Pinjari considered to be a bhasha of Hindola; and Hindola itself was a gramaraga. Pundarika Vittala generally mentions kakali and antra, that is, Ga on 11th sruti and Ni 2nd sruti; for the 12th sruti Ga and 3rd sruti Ni, he calls as lagu Ma and lagu Sa. During his time both the Ga's were mentioned (sometime 11th sruti and sometime 12th sruti). At times he says that kakali, antra yukha and sometimes lagu, Sa and Ma. Hence it shows that during Pundarika Vittala's time both 11th and 12th, Ga, similarly 2 and 3 sruti Ni were used.

Venkatamakhi's Nata had antra Ga and kakali Ni. So, if they were taken as 12th sruti Ga and 3rd sruti Ni, then all the writers from medieval to modern mention the same svaras.

This Nata raga has vivadi dosha in between Ri and Ga, Dha and Ni. In modern days, it is a very popular raga in Carnatic music and rendering the raga with satsruti Ri and Dha is a challenge to musicians. In Hindustani music also the raga similar to Nata is Jog.

Ramamataya places this raga as the 9th mela out of his 20 melas.

This Suddha Nata also resembles the 36th mela of Chalanata of Venkatamakhi's 72 melakartha system. There are no janya ragas for this mela.

8.8 Fifth Mela: Desakshi

The next mela mentioned in Sadraga Chandrodaya is Desakshi , The 5th Mela.

The Mela Classification of Ragas

Sr. No.	Authors	Svara position
1	Ramamatya (Svaramela Kalanidhi)	4: 10: 12: 13: 17: 22: 3
2	Pundarika Vittala (Sadraga Chandrodaya)	4: 10: 12: 13: 17: 22: 3
3	Pundarika Vittala (Ragamanjari)	4: 10: 12: 13: 17: 20: 3
4	Sri Kanta (Rasa Kaumudi)	4: 10: 12: 13: 17: 22: 3
5	Somanatha (Raga Vibhodha)	4: 10: 12: 13: 17: 22: 3
6	Pundarika Vittala (Ragamala)	4: 10: 12: 13: 17: 22: 3
7	Ahobala (Sangita Parijata)	4: 9: 10: 13: 17: 20: 3
8	Venkatmakhi (Chaturdemdi Prakasika)	4: 10: 12: 13: 17: 22: 3
9	Tulajendra (Sangita Saramruta)	4: 10: 12: 13: 17: 22: 3

This Desakshi raga from ancient period to the modern period remained unchanged. The shatsruti rishaba and antra Ga, suddha Ma, suddha Pa, pancha sruti Dha (if 4 sruti Dha) and kakali Ni were taken, this raga will become the 35th mela (Sulini) of Venkatamakhi's 72 melakartha system.

In Ragamanjari the position of Dha has not been mentioned. So it has been taken as suddha. Then the svaras were suddha Sa, shatsruti Ri, antra Ga, suddha Ma, suddha Pa and suddha Dha and kakali Ni. In the modern parlance this mela raga Desakshi is like that of 33rd mela Kangeyabhushani of Venkatamakhi's 72 mela system. The Desakshi of janya raga in Ragamanjari has been mentioned as a shadav raga, Ri has been omitted.

In Sangita Parijata there is a raga called Desakya. This raga seems to be a different raga, not like Desakshi. But in Anup Sangita Vilas while explaining Desakshi, Sangita Parijata's Desakya has also been given under the Desakshi. The svaras are Ri teevratara, meaning 9th sruti Ri, then Ga is teevra meaning 11th sruti and Ni is also tevara meaning on 1st sruti (like kaisiki Ni). Ga and Dha are varjya svaras. This raga seems to be almost like the modern Brundavani Sarang without kakali nishada or Madhyamavati of Carnatic music.

No janya raga for this mela.

8.9 Sixth Mela: Karnata Gouda

Sr. No.	Authors/Treatises	Svara position
1	Ramamatya (Svaramela Kalanidhi)	4: 10: 12: 13: 17: 22: 1
2	Pundarika Vittala (Sadruga Chandrodaya)	4: 10: 12: 13: 17: 22: 1
3	Pundarika Vittalā (Ragamanjari)	4: 9: 12: 13: 17: 1: 3
4	Pundarika Vittala (Ragamala)	4: 10: 12: 13: 17: 1: 2
5	Srikanta (Rasa Kaumudi)	4: 9: 12: 13: 17: 22: 1
6	Somanatha (Raga Vibhoda)	4: 10: 12: 13: 17: 21: 1
7	Lochanakavi (Raga Tarangini)	4: 7: 11: 13: 17: 20: 22
8	Ahobala (Sangita Parijatha)	4: 9: 11: 13: 17: 20: 22

This raga Kamata Gauda is like that of Desakshi except that Ni is on the 1st sruti (according to modern usage kaisiki nishada). The svaras as given in Svaramela Kalanidhi and Sadruga Chandrodaya are the same, suddha Sa, shatsruti Ri, antra Ga, suddha Ma, suddha Pa, pancha sruti Dha and kaisiki Ni. Sangita Vibhodha's svaras are also same. (Dha is teevra, falls on 21st sruti) (If the panchasruti Dha is to be taken as catusruti the raga will be like that of Vagadesvari of 34th mela of Vankatamakhi.

Rasa Kaumudhi mentions suddha Ni (it will become panchasruti Dha and 1st sruti Ni). The pacasruti Ni if taken as catusruti and Ni as kaisiki then it will become Harikamboji of the 72 melakartha of Vankatamakhi.

Ragamanjari has given for the raga pancasruti Ri, antra ga, satsruti Dha and kakali Ni. If the pancasruti Ri is taken as catusruti Ri then this mela to be appears like the Naganandini the mela of the mela system of Venkatamakhi.

The Ragamala's Karnata seems to be different from this Karnata Gauda, because Anup Sangita Vilas mentions a Karnata beda in which, he mentions 14 types of Karnata. (already mentioned while describing Ragamala's ragas).

But Anup Sangita Ratnakara also explains melas. It describes the same

melas as given in the Ragamanjari. The janya ragas mentioned are Karnata, Samantha, Sourastri, Chayanata, Suddha Bangala, Turushka Todi.

Janya Ragas

8.9.1 Karnata

The first janya of this raga, named after its janakaraga. Ni svara is graha, amsa, nyasa, Ri and Dha svaras have been omitted.

In Ragamanjari this raga is 17th mela named as Karnata with the same svaras.

In Ragamala, Pundarika Vittala described this Karnata raga as the raginis of Suddha Nata. This Suddha Nata, and Ragamanjari's Karnata's svara ratios are almost same. Suddha Nata 4: 10: 12: 13: 17: 1: 3 and Ragamanjari's Karnata's svara ratio is 4: 9: 12: 13: 17: 1: 3:.

8.9.2 Turushka Todi

The second janya raga of Karnata Gauda is Turushka Todi. Ma is graha, amsa and nyasa. Pancama svara is sung with gamaka. Sarangadeva also mentions this Turushka Todi as a upanga raga. Ahata gamaka, having weak Ga and profusion of nishada dhaivata, are the characteristics of the raga.

In Rasa Kaumudi, Todi raga has been mentioned as the janya of Karnata Gauda but not Turushka Todi. This todi is having all svaras as suddha. Sung in the early morning and pancama is kampa svara.

From the name it seems that this raga was adopted from or similar to that

of a raga belonging to Turkey. There is mention of this raga by Sarangadeva, shows that even before Amir Khusrau it was in vogue. In the Manasollasa by Somesvara also mentions this raga. Sangita Ratnakara mentions Turushka Todi as aduna prasidha upanga raga.

8.9.3 Suddha Bangala

The third janya raga of Karnata Gouda is Suddha Bangala. Ma svara is graha, amsa and nyasa and sampurna.

In Ragamanjari Suddha Bangala is janya of Karnata mela, Ni is graha, amsa, nyasa. Sampurna. Singing time is ushas.

In Ragamala it is son of Hindola but its svaras are like Karnata Mela. Sampurna. Sa graha, amsa, nyasa.

8.9.4 Chayanata

This is also one of the janya ragas of Karnata Gauda. Sadj svara is graha. It depicts shanta rasa. It takes kakali nishada. The singing time of the raga is in the evening. Used in acrobatics. Nati connotes acrobat.

This Chayanata raga also has been mentioned in Ragamanjari as a janya raga of Karnata mela. Sa is graha, amsa and nyasa; kakali nishada and antra Ga are present.

In Ragamala this raga has been mentioned as the son of raga Suddha Nata but its svaras are like that of Karnata. The singing time is at end of the day. Rasa Kaumudi has not mentioned this raga.

Sangita Parijatha mentions Chayanata. This Chayanata according to the author, is similar to Sankarabharana raga. In aroha Ni svara is varjya and in avoroha Ga is varjya. Dhaivata is graha svara and Ri is nyasa. Apart from the suddha Ma another Ma is also used (prati Ma).

छाया नाटस्तु विज्ञेयः शंकरा भरणस्वरै

आरोहणे निघ वर्जयः स्यादवरोहेग वर्जितः ।।३४८।।

दैवतो दग्राह संयुको रिन्यासोऽनेकमध्यमः

There is a Chayanat in Hindustani music which is very popular in the north and is a janya of Kalyan thata. Parijata's Chayanat also takes 2 Ma's.

Ramamatya mentioned Kannada Gaula as a mela which corresponds to the present Vagadesvari, the 34th mela of Venkatamakhi's 72 mela system. (Ragamala also mentions this) Chayanata is one of the janya ragas of this.

Bhavabhata mentions in Anup Sangita Vilas two types of this raga-one is Chayanata, the second variety is in the group of Natta

छायानट्टैव मंद्रपंचम भूषिता ।

नट्टोपांगं निषादेन गांधारेण च कंपिता ।।४४३।।

The Chayanata has been mentioned by other authors like Sangita Ratnakara, Pundarika Vittala Abhobala, Srinivasa, etc. There are many natas with many prefixes like Suddha Nata, Chayanata, Kamata etc. But this Nata and Natta are different ragas. During the medieval period they had divided the ragas into suddha, chaya, etc. So may be the prefix chaya was attached to that. Suddha Nata takes satsruti Ri, antra Ga (12th sruti) and Ni 3rd sruti. Kamata mentioned in Ragamala belongs to this raga, because it is said that this was called as Vagesvari in the early time. May be this became later Vagadesvari

The Mela Classification of Ragas

which is now 34th mela of 72 melakartha. This also takes satsruti Ri, catusruti Dha and Kaisiki Ni. Suddha Nata is like that of the 36th mela Chalanata of 72 mela kartha of Venkatamakhi.

In Ragamala as it is mentioned before this Chayanata's svaras are similar to Karnata. While mentioning this Karnata Pundarika Vittala says that "in early time it was called as Vagesvari in the Kanakangi nomenclature the 34 mela called Vagadeesvari, and Chayanata is its janya raga. In the earlier Kanakambari nomenclature the 34th mela was called Chayanata. Venkatamakhi did not mention this raga. Sangita Saramruta mentions Chayanata as a Mela with Sa, Ma and Pa suddha. Sat sruti Ri antra Ga, pancasurti Dha and kaisiki nishada. Evening raga Sa is graha, amsa, nyasa.

8.9.5 Samanta

This is also one of the janya ragas of Karnata Gauda. Takes antra Ga and kakali nishada. Sung in the early morning.

Ragamanjari mentions this raga as the janya raga of Karnata with kakali and antra Ga evening raga.

Ragamala also mentions this raga. This raga is said to be one of the sons of Hindola raga, but while describing this raga Pundarika Vittala says that it belongs to Karnata mela.

Vidyaranya mentions this Samanta raga as 9th Mela - Sa, Ma, Pa (suddha), Ri and Dha (satsruti), Ga (antra), Ni (kakali). Smapurana.

Sri Kanta in his Rasa Kaumudi mentions this raga as the janya of Karnata mela. Gnadhara and Nishada are antra and kakali respectively, other svaras are

suddha.

Ragavibhoda says this is an evening raga. Sa amsa, graha and nyasa. Smapurana raga.

Hrudaya Prakasha says that this Samanta is audava raga. Ma and Ni svaras are varjya. Sangita Parijata mentions that Ri is teevratara and Ga is teevra means, pancasruti Ri and sadharana Ga.

Tulaja mentions this raga Samantha a janya raga of Sankarabharana.

Ramamatya mentions this raga as being similar to that given by Vidyaranya.

8.10 Seventh Mela: Kedara

Sr. No.	Authors/Treatises	Svara position
1	Vidyaranya (Sangita Sudha) Kedara Gaula	4: 9: 11: 13: 17: 22: 2
2	Ramamatya (Svaramela Kalanidhi)	4: 9: 12: 13: 17: 22: 3
3	Pundarika Vittala (Sadruga Chandrodaya)	4: 9: 12: 13: 17: 22: 3
4	Pundarika Vittala (Ragamanjari)	4: 9: 12: 13: 17: 22: 3
5	Srikanta (Rasa Kaumudhi)	4: x: 12: 13: 17: x: 3
6	Somanatha (Raga Vibhodha)	4: 9: 12: 13: 17: 22: 3
7	Lochanakavi (Raga Tarangini)	4: 7: 12: 13: 17: 20: 2
8	Hrudaya Narayana Deva (Hrudaya Prakash)	4: 7: 12: 13: 17: 20: 2
9	Ahobala (Sangita Parijata)	4: 7: 12: 13: 17: 20: 2

Swami Vidyaranya mentions seventh Mela as Kedara Gaula. But Pundarika Vittala mentions Kedara. According to modern parlance these two Kedara and Kedara Gaula ragas are two different ragas. But the above ratios of svaras show these two ragas seem to look very similar. Ramamatya also mentions as Kedara Gaula. Vidyaranya's Kedara Gaula takes kaisiki Ni but Ramamatya, Pundarika Vittalas, Sadruga Chandrodaya and Ragamanjari very

similar to each other.

Raga Vibhodha says that Kedara belongs to Mallari mela, svara ratio are very similar to those of Pundarika Vittala's and with others mentioned above. The svaras are suddha Sa, pancasruti Ri, (except that Vidyaranya mentions 11th sruti Ga (antra) and kakali (2nd sruti), 12th sruti Ga, suddha Ma, suddha Pa, panchasruti Dha, and 3rd sruti Ni.

Rasa Kaumudi mentions 2 types of Kedaras. Then first one is with antra and kakali. The second one with chyuta sadja 3rd sruti Ni and chyuta madhyama 12th sruti Ga. In both these varieties Ri and Dha svaras are varjya.

Then in the Kedara raga of Raga Tarangini, Hrudaya Prakash, Sangita Parijata, the svara ratios are similar suddha Sa, 11th sruti antra Ga and 2nd sruti kakali Ni. Sangita Parijata's kedara raga has in aroha Ri and Dha varjya and in avaroha; it is sampurna.

In the modern Kedara Gaula of Carnatic music also Ri and Dha are omitted in arohana and in avarohana it is sampurna. It is a janya of 28th Mela Harikamboji of Venkaramakhi's 72 melakartha padhadhi. It takes kaisiki Ni but in all the texts it has been given as kakali Ni.

Even in the 8th, 9th century in the Tevra pann the raga 'gandhara pancama' has been said to be Kedara Gaula as of the present day Carnatic music.

Apart from this present Kedara Gaula raga there is another raga called as kedar in Carnatic music and also in Hindustani music. The Carnatic Kedar raga is a audava, shadava and vakra raga aroha - Sa, Ma, Ga, Ma, Pa, Ni, Sa avaroha - Sa, Ni, Pa, Ma, Ga, Ri, and in Sa - a janya of Deera Sankarabarana of 72 melakartha.

The Hindustani Kedar is entirely different from carnatic music Kedara. Hindustani Kedar belongs to Kalyan Thata. It takes both Ma, suddha and teevra or prati Ma. Also it takes komal Ni at a particular place Ma, Pa, Dha, Ni, Dha .

After Malava Gauda, Kedar is the raga from which many ragas were born. In Sadraga Chandrodaya there are 13 ragas given as janya ragas. Similarly, Ragamanjari also gives 13 janya ragas. Among these 13 ragas from above mentioned these 2 books, 3 ragas' names are different, these are Narayani, Suhavi and Kedara Nata is mentioned in Ragamanjari and Narayana Gauda, Sourashtri, Salanganata in Sadraga Chandrodaya. And other 10 ragas are common.

Janya Ragas

8.10.1 Kedar

The Kedar raga is janya raga of Kedara mela. Ni is graha, amsa and nyasa Ri and Dha svaras are varjya svaras. Sung in the evening. The sruti position are:

Sa,	Ri,	Ga,	Ma	Pa,	Dha,	Ni
4	x	12	13	17	x	3

Ragamanjari also mentions this raga. Here Ri and Pa svaras are varjya. The sruti position are:

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

Ragamala mentioned this raga as a son of Natta Narayana. But the ragas Kedara, Suhavi and Saveri are all having the same svaras (nayana guna gathi Ri and Ga). Ri and Pa varjya. The sruti position are:

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

Vidyaranya mentions raga Kedara Gaula as a mela (13th) but not the raga Kedar

The only difference between the two ragas is: Kedara Gaula takes kaisiki Ni, Kedara mela has kakali Ni.

Rasa Kaumudi mentions this raga. It says that there are 2 varieties of Kedara. One is shadva (It has been mentioned in Sadraga Chandrodaya with rishabha varjya) the second Kedara variety was with the varjya svaras of Ri and Pa (oudava type mentioned in Ragamanjari).

Hrudaya Prakasha mentions Kedara as sampurna. Ga and Ni are teevratara. It is a murcana and looks like Bhupali.

गनि तीव्रतरो मेले केदार श्याम नाटकः

भूपाली चेती केदारः संपूर्णो गादिमूर्च्छना

Sangita Parijata also mentions Kedara. In this raga Ga and Ni svaras are teevra. It also says that Ri and Dha svaras are varjya.

Tulaja in Sangita Saramruta mentions that Kedara raga is a janya of Sankarabharana. Dhaivata is varjya svara. Shadava raga. Ma is vakra but in overall it is a sampurna raga. Sung in the evening time.

8.10.2 Narayana Gaula

This is the second janya raga of Kedar Mela. Ga is graha, amsa and nyasa. Ri is varjya svara. Sung in the early morning.

In Ragamanjari, Narayana Gauda raga has not been mentioned. There is a raga called Narayani mentioned as a janya raga of kedara. In this raga Ga is graha, amsa and nyasa and it was said to be a sampurna raga.

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Sangita Parijata also mentions Narayana Gauda raga. Ni or Ri svara is graha svara. Ma is nyasa svara. In this raga Ga is teevra. In aroha it is sampurna and in avaroha Ga and Dha are varjya svaras.

Aroha Sa, Ri, Ga, Ma, Pa, Dha, Ni

Avaroha Sa, Ri, x, Ma, Pa, x, Ni

Vidyaranya has mentioned this raga as the janya raga of Kedara Gaula. Amsa svara was Ni. Sampurna. Sung in the evenings.

In Sangita Saramuta, Tuljendra refers to Narayana Gaula. It is sampurna meaning that it takes all the svaras in arohana and avarohana. Ni is an important svara and the time of singing this raga is in the evening.

This raga is not mentioned in any other grantha like Raga Tarangini or Svaramela Kalanidhi.

In Caturdandi Prakasika, Venkatamakhi in the mela prakarana mentions the purva prasidha 19 melas. Narayana Gaula raga has not been mentioned, Among those, but has been briefly described Narayana Gaula as the janya raga of Kedara Gaula (sloka 102 Caturdandi Prakasika).

It seems that from the 16th century to 18th century this raga was in vogue. Veena Kuppagayar disciple of Saint Thyagaraja was known as Narayanagaula Kuppagayar. But this raga disappeared and in its place was taken by Kedara Gaula.

8.10.3 Velavali

This is the third janya raga of Kedara mela. Dha svara is graha, amsa, and nyasa. Ri and Pa svaras are varjta. It is sung in the early morning time.

The same thing has been mentioned in Ragamanjari.

In Ragamala there is mention of this raga Velavali as a ragini of Natta Narayana. But the svaras are similar to Madhumadhavi which is the ragini of Suddha Nata. 3 gathi Ga, Ni, Ri, Dha. The sruti positions of Madhumadhavi are

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

Velavali raga also omitted Ri and Dha. The sruti positions are:

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

Swami Vidyaranya has also mentioned this raga under the 52 ragas mentioned by him. It has been mentioned under Sri Raga.

Ramamatya has also mentioned in the same way as Vidyaranya, that velavali was a janya raga of Sri Raga. It was a sampurna raga, but at times it omitted Ri and Pa. Dha svara graha, amsa, nyasa sung at day break. Pundarika Vittala's disciple Sri Kanta also mentions this raga Ri and Pa varjya.

Sangita Parijata has mentioned this Velavali raga. Ga and Ni are teevra. Here the teevra svaras are equal to sadharana Ga and kaisiki Ni. He says that it belongs to Abirudgatha murcana (Sa grama's Ri murcana), in aroha Ma and Ni svaras are varjya and sadja is amsa svara. In avaroha Ga is varjya svara so this is a audava shadava raga.

Raga vibodha mentions Vellavali as a janya raga of Malhari mela. Suddha Sa, Ma, Pa tivratara Ri or Panca sruti Ri, mrudumadhyama tivratara Dha, and mrudu sadja. This raga equal to Deera Sankrabharana

Sangita Saramruta mentions that Velavali is janya of Sri Raga mela. Sa, Ma, Pa are suddha svaras. Rishabha and Dhaivata are panca sruti, sadharana gandhara and kakali nishada. Pancama is graha, amsa, nyasa. It can be sung in the morning.

Venkatamakhi mentions Velavali as a janya raga of Sri Raga mela, dhaivata svara is graha, amsa, nyasa. It is a Bhashanga raga. Sung in the morning time.

From the above mentioned Velavalis, it appears that there mainly two different types of Velavali; one is janya from Sri Raga, and another from Kedara Mela. This Kedara is almost looks like Sankarabharana of Carnatic music. Vidyaranya Swami, Ramamatya, Venkatamakhi, mention Velavali as janya of Sri Raga. So naturally it has sadharana Ga.

Pundarika Vittala's time was after Vidyaranya and so was Ramamatya's. But Pundarika Vittala says Velavali was janya raga of Kedara, which has kakali Ni and antra Ga, pancasruti Ri and Dha. So it appear to be like modern Sankarabharana raga. According to Hindustani music Velavali is janya raga of Billaval thata. (similar to Sankarabharanam).

The other Velavali which has svaras like Sri Raga, but takes kakali nishada looks like Gowri Manohari mela of 72 mela of Kanakangi - Ratanangi nomenclature. The svaras are Sa, pancasruti Ri, sadharana Ga, suddha Ma and Pa, pancasruti Dha and kakali Ni.

In Sangita Darpan (16th century), Damodara says

वेलावल्याः स्वराः प्रोत्का शंकराभरणे बुधैः

From Pundarika Vittala's time onwards Velavali and Sankrabharana ragas were two different ragas.

Pundarika Vittala refers to the next raga as Sankrabharana. In this Sankarabharana raga the difference is only in the graha svara and with mudrita gamaka compared to Velavali. The time of singing is different. Sankarabharana is sung at the time when sun rises.

8.10.4 Sankarabharana

This is the 4th raga mentioned as janya raga of Kedara. Sa graha and the raga is shanta. Purna and mudrita gamakas are used.

In Ragamanjari also this raga has been mentioned as janya of Kedara mela. The same description has been mentioned here as in Sadraga Chandrodaya. In Ragamala, Sankarabharana has been mentioned as one of the sons of Natta Narayana. Svaras are like those of Madumadhavi.

Swami Vidyaranya mentioned this raga as fifth mela. Sa, Ma, Pa were suddha svaras Ri and Dha were pancasruti. Antra Ga kakali Ni. Amsa svara was sadja.

In Rasa Kaumudi, Sri Kanta mentioned this raga as a janya of Kedara mela. He says that all its svaras sung with embellishments (gamaka).

Sangita Parijata has mentioned this raga. He says

शंकराभरणे प्रोत्को गनि तीव्रौ च सादिमे

But here the word तीव्र gives some kind of confusion because he describes svaras

पूर्व, कोमल, तीव्र, तीव्रतर, तीव्रस्तम अतितीव्रतम

purva Ri (5th sruti) komal Ri (6th sruti) purva Ga and suddha Ri (7th sruti), komal Ga and teevra Ri (8th sruti), teevra tara Ri and suddha Ga falls on the 9th sruti,

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then teevra Ga is next sruti, that is, 10th sruti. So this should be sadharana Ga. In Kedara, like Sankarabharana, takes antra Ga. Then according to Parijata it should be तीव्रतर Ri which is on the 11th sruti for Sankarabharana. Teevra Ga means sadhrana Ga. Hence the tevra Ga, Ni becomes sadharana Ga and kaisika Ni, it will look like Sri Raga but not as Sankarabarana.

Ramamatya mentions Sankarabharana as the janya of Sri Raga.

Raga Vibhoda mentions Sankarabarana as the janya of Mallara mela. In the 19 melas mentioned by Venkatamakhi, this was the 11th mela, and in the 72 melakartha system this appears as 29th mela.

Tulaja in Sangita Saramruta also mentioned this as a mela. Sa is graha, amsa, nyasa. Evening raga. Many ragas are janya from this raga. Thus Sankarabharana is one of the oldest raga, even in Srangadeva's Sangita Ratnakara has mentioned this raga as the purvaprasidha raga.

8.10.5 Nattanarayana

This is the fifth janya raga of Kedara mela. Sadja is graha, amsa and nyasa. Purna raga, kakali Ni is present.

In Ragamanjari, it is said that it is janya of Kedara raga. Kakali and antara svaras are included. Generally, Sadraga Chandrodaya mentions only kakali, implying that antra Ga is also present.

In Ragamala it has been mentioned that this raga is a purusharaga. Second gathi for Ri, Ga, Dha, Ni द्विवृत्ति रि,घ,ग,नि.

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The sruti position of the svaras of this raga are:

Svara	Sa	Ri	Ga	Ma	Pa	Dha	Ni
Sruti position	4	9	11	13	17	22	2

Swami Vidyaranya has not mentioned this raga.

Sarangadeva mentions Nattannarayana in the section purva prasidha ragas, as an upanga ragas.

Ramamatya mentions Nattannarayana as a janya raga of Saranga Nata which is similar to 28th mela Harikambhoji of the modern day Carnatic music.

Chaturdandi prakasika did not mention Nattannarayana. In the Hrudayprakashana Nattannarayana has been mentioned as

गांधारादिनटः पूर्णः पद्य सै कपितैः कल

Sangita Parijata says that Nattannarayana is a janya of Velavali raga. Ma amsa, Ri is nyasa svara. In avaroha 'Ga' svara has been omitted and it is gandhara murcana.

Tulaja mentions Nattannarayana raga as janya raga of Kambhoji mela. Ni is varjya svara, so it is a shadava raga. Sa is graha svara. Sung in the evening.

8.10.6 Madhayamadi

Ma is amsa svara Ri and Dha are varjya svaras. Sung in the early morning.

In Ragamanjari this raga has been mentioned as Kedara's janya raga namely Madhumadhavi. This raga is very similar to Madhyamadi of Sadraga

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Chandrodaya.

Ragamala also mentions Madhumadhavi raga not as Madhyamadi, but as Madhumadhavi ragini of Suddha Nata.

Sangita Ratnakara also mentions Madhyamadi raga as a aduna prasidha raganga raga, arising from gandhari, madhyama murcana (jatis) taking kakali. Ma is nyasa svara, Sa is graha and amsa. It belongs to madhyama grama 1st murchana, Saveri.

Vidyaranya swami mentioned this raga Madhyamadi under Sri raga mela. Ri and Dha were omitted.

Ramamatya, Tulaja both of them mention this as Madhyamadi, janya of Sri raga. But Pundarika Vittala has given Madhyamadi as janya of Kedara. Moreover Pundarika Vittala's Madhyamadi omits Ri and Dha svaras but the Madhyamadi mentioned by Tulaja and others omitted Ga and Dha. Hence there appears to be two different ragas with the same name. Somanatha mentioned Madhyamadi raga as janya of Mallara mela, which appears to be similar to Sankarabharana. Pundarika Vittala's Madhyamadi has Sa, antra Ga, suddha Ma, Pa, Ni (kakali)

Tulaja's and Ramamatya's Madhyamadi has Sa, Ri catusruti, suddha Ma and Pa, Ni (kaisiki)

8.10.7 Malhar

Malhar is another janya raga. Dha amsa, graha and nyasa. Sung in the early morning. Sa and Pa svaras are varjya.

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In Ragamanjari also mentioned Malhar. It is identical with that given in Sadraga Chandrodaya as Malhara raga.

Ragamala also mentions Malhara raga, son of Nattanarayana. But its svaras are like Saveri. Sa and Pa svaras are varjya.

Vidyardanya swami also mentions Malhar raga. In this raga nishada is varjya svara. But at present, in Carnatic music Malahari raga is a audava raga, Ga and Ni are omitted in arohana, In avarohana Ga has been included. So audava shadav raga janya of Gurjari. Sri Kanta mentions Malhari janya raga of Malava Gauda. He also says that Sa and Pa svaras are varjya. In modern concept, the svara Sa cannot be omitted. But even during the time of Pundarika Vittala, Sa and Pa svaras were fixed (avinasa) and so cannot be omitted. But it is obscure to think of this raga without Sa and Pa. But he equates this raga with some Persian raga called Varami or Dharami. May be, this raga Malhar without Sa and Pa resembles the Persian raga, Sangita Parijata which has mentioned Malhara raga as janya of Gouri Mela. Ni svara, in general, and Ga in aroha are varjita.

Raga Vibhodha mentions Malhari raga. Ga and Ni svaras are omitted. Hrudayaprakasha mentions that this raga was without Ga and Ni svaras. Sangita Darpan mentions that Mallari raga was without Sa and Pa svaras. This is like Pundarika Vittala's Mathan raga.

In Sangita Ratnakara, Sarangadeva says:

आंधालस्तुपांगं मलहारः षड्जपंचम वर्जितः ।

धान्यासांश ग्रहो मंद्रगांधार तार सप्तमः

So Pundarika Vittala's Malhara also omits Sa and Pa like Sarangadeva.

Tulaja in Sangita Saramrta mentioned that Malhari is a janya raga of Malava Gauda. It is a shadava raga. Nishada has been deleted in this raga. Dhaivata was graha svara. Sung in the morning.

From the above description it appears that Malhari and Mallara ragas are different, one is derived from Kedara, then the second one is from Malava Gauda. But in the early days authors like Pundarika Vittala (in Ragamala) mention Malher for Malhara. In the same way Parijatha, Raga Vibhoda, Hrudaya Prakash mention the name Mallar for Malahari. These two names were used interchangeably. But later on then became two different ragas even from the time of Vidyaranya, because he said it was janya of Gurjari which was similar to Malava Gauda.

In Sangita Ratnakara, Sangita Darpan, Mallara raga has no Sa and Pa svaras. But other authors Vidyaranya swami and Tulaja mention that Ni is varjaya. Only Hrudaya Prakasha says that Ga and Ni svaras are varjya. All of them say that this raga is janya of Malava Gauda or equal to the raga Gouri, etc.

The Malahari raga is very famous in southern part of India. In this raga, students are taught sargam and gitam of Purandaradasa. From that time to till now this raga has not been changed.

This raga Malhar or Malhara is connected with Mega. Raga Tarangini points out

मेघरागस्य संस्थाने मधो मल्लार एव च

It is connected with rainy season. In Ragamala while mentioning Mallar raga Pundarika Vittala also describes hills and how the clouds were dancing in the sky and describes sound of thunder.

विद्युन्मेधाति गर्जे रुदति शिरवरिणन्नर्त यन्कीर्ण पक्षान

There are many ragas with the suffix Mallar, like Mega Mallar, Miyan-Ki-Mallar

Gauda Mallar etc., and all these ragas are very popular in the norther part of India.

8.10.8 Gauda

A janya raga of Kedar. Dha amsa graha nyasa. Ragamanjari gives the same details of this raga. Ragamala mentions Gauda raga as one of the sons of Nattanarayana. But its svaras are similar to that of Mallara mela. Dha is graha, amsa, nayasa. Sung in early morning.

Rasa Kaumudi by Sri Kanta mentions a Gouda Mallari; for the first time the mallar was combined with another raga.

This Gauda raga is janya raga of Kedar. Many authors like Vidyaranya swami and Ramamatya, (and others from southern school) mention Kedara Gauda. Only Tulaja mentioned a Gouda Mallar as a janya of Sankarabharana (Pundarika Vittala's Kedar is almost similar to Sankarabharana raga). It is a sampurna raga, sadja is the graha amsa and nyasa. It should be sung in the rainy season.

8.10.9 Salanganata

This raga is one of the janya raga of Kedar mela. Sa is graha amsa and nyasa. Sampurna raga depicting shanta rasa. Sung in the तुर्ययामे.

This Salanganata has not been mentioned in Ragamanjari or in Ragamala. The prefix Salanga could be Chayalaga. There are other ragas like Salaga Bhairavi, etc. (a raga Chayanata has been already mentioned, this is a different raga).

8.10.10 Bhupali

This is also one of the janya raga of Kedara. Ga amsa, graha, nyasa. Ni and Ma are varjita svaras. Sung in the early morning.

In Ragamanjari this raga has been mentioned as the janya raga of Kedara mela but there is some difference between this and other treatises. In Sadraga Chandrodaya it is said that Ga is graha, amsa, nyasa. But in the Ragamanjari it is the Ma svara which is graha amsa and nyasa and Ni and ga are varjya.

This raga Bhupali has been mentioned in Ragamala. Here this raga has been mentioned as the ragini of Hindola, but the svaras resembled those of Malhara mela. Ni and Ga are varjya svaras. Ma is graha amsa and nyasa.

In Ragamala Pundarika Vittala while mentioning a ragini of a purusha raga but while referring to that ragini's svaras he gives another raga's or raginis svaras. May be the ragini mentioned under purusha raga could be an older classification, and in his time it had prevailed in a different way. May be that was why he first gives the ragini in which this raga originally belonged and after that he referred to this raga's svaras as they were sung. In the ancient days they first fixed the purusha ragas according to the 6 murcanas, then they modified the svaras by changing the svaras of kakali and antra and while the Ri and Dha were allowed to be changed many ragas got evolved and thereby new ragas came into existence and hence new classification had to be developed. In this process there was confusion and the same name was identified with different svaras or with different ragas.

For example, Bhupali was mentioned in all the three books of Pundarika Vittala. In Sadraga Chandrodaya and in Ragamanjari it was mentioned as janya raga of Kedara. The svara of Kedara were 4:9:12:13:17:22:3. In both the books

svaras were same Sa, pancasruti Ri, antra Ga, suddha mā, suddha Pa, pancasruti Dha, and kakali Ni.

In Sadraga Chandrodaya Pundarika Vittala says that the janya raga Bhupali had no Ni and Ma svaras. Then the svaras were Sa, Ri, Ga, Pa, Dha, Sa. It resembled Carnatic raga Mohanam and in Hindustani music they called this raga as Bhupali. In Ragamanjari this raga did not have Ni and Ga. The svaras were Sa, Ri, Ma, Pa, Dha, Sa. All the svaras were suddha (according to Hindustani music (higher sruti). It resembled Carnatic Suddha Saveri or Hindustani Durga.

In Ragamala the Bhupali raga belonged to Hindola Ragini. Hindola raga svaras were pratama gathi Ga and Ni meaning sadharana Ga and kaisiki Ni and other svaras were suddha meaning that they were in the lower side or 3 sruti Ri and 3 sruti Dha. The sruti positions would be like this: 4:7:10:13:17:20:1

So if that Bhupali belonged to this Hindola ragini it means that it should take Hindola svaras. Bhupali did not have Ni and Ga. Then the svaras should be like this Sa, suddha Ri (3 sruti). Ma and Pa suddha, Dha was 3 sruti (taken as 2 sruti). This sounds almost like Carnatic Malahari raga (Carnatic Malhari raga takes in avarohana gandhara). But Pundarika Vittala's Malhara raga's svaras were similar to Saveri raga. This Saveri and Malhar are ragini and son of Nattannarayana respectively, but the svaras of Malhar and Saveri are the same. These are nayana guna gathi Ri and Ga. The svara position of this raga are 4:9:12:13:17:22:2, here the Dha and Ni are taken from Nattannarayana which has 2 gathi Dha and Ni because Saveri is a ragini of Nattannarayana. This is almost similar to Kedara mela. Hence the Bhupali's svaras should be (Ni and Ga varjya) Sa, pancasruti Ri suddha Ma and Pa, pancasruti Dha and Sa. This again looks like Carnatic Suddha Saveri, and Hindustani Durga. So in this way these ragas were understood by different schools in different ways and that was why there was same name, but different ragas emerged. In this way only the Hindustani music

and Carnatic music might have been separated (apart from the style of singing and use of gamaka's).

This Bhupali raga has been mentioned in Hrudaya Prakasha. This text also says that Ma and Ni svaras are varjya. In Parijata also mentions Bhupali and for this raga Ma and Ni svaras are varjya and Ri, Dha are komal

मनिवर्जा च भूपाली रिधा यत्र च कोमलो

This raga has Sa, Ri komal, Ga suddha (according to Hindustani music higher sruti). But during the time of Parijata suddha Ga was on the 9th sruti, Ri (3 sruti), Pa and Dha komal. So this raga is similar to Carnatic Bhupalam raga. The Carnatic Bhupalam raga takes Sa, Ri Suddha (2 sruti), Ga antra, Pa, Dha suddha (2 sruti).

Raga Vibhoda also mentions Bhupali raga and says Ma and Ni svaras are varjya. Tulajaji says Bhupala raga is an audava raga and janya of Bhinna Sadja. Then the gandhara is sadharana Ga with Ma and Ni as varjya.

Vidyaranya swami mentions Bhupala as a janya raga of Bhairavi mela, Ma, Ni varjya svaras, audava, Ma is amsa.

Venkatamakhi mentions Bhupala as one of the 19 melas which prevailed in his time. Sa, suddha Ri (2 sruti), sadharana Ga, suddha Ma, Pa, Dha, kaisiki Ni. Bhupala seems to be the representative raga of Hanumath Todi, the 8th Mela in the 72 mela kartha system.

8.10.11 Saveri

In Sadraga chandrodaya the Saveri is another janya raga of Kedara. Dha amsa, graha, nyasa. Sa and Pa are varjita svaras. Sung in the early morning.

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In Ragamanjari this raga is mentioned as a janya raga of Kedara. Sa and Pa svaras are varjya. Dha is graha amsa nyasa.

Ragamala also mentions this raga as a ragini of Nattananarayana. Sa and Pa svaras are varjya. Vidyaranya swami mentions Saveri raga as a janya of Gurjari Mela, audava raga, pancama nyasa. Nishada and gandhara svaras are omitted. To be sung at dawn.

In Sanigta Parijata, Ahobala mentions Saveri. In arohana Ga and Ni varjita svaras and in avarohana only Ni is varjya. Ga is teevra svara. (sadharana Ga) Ma is amsa, Ga is graha svara.

Tulajendra describes Saveri as a janya of Malava Gauda mela. Sampurna. Sung in the evening. Sa is graha amsa, nyasa. In the aroha, gandhara and nishadha are varjya. The avaroha is sampurna

Chatrudamdi Prakasika also gives the same lakshana, but places with Andoli as a raga which has pancama as a nyasa.

आन्धाली चैव सावेरी पन्यास ग्रहे उमे ।

8.10.12 Sourashtra

This is also one of the janya ragas of Kedara as mentioned in Sadraga Chandrodaya. Sa as amsa, graha, depicting shanta rasa. Sampurna raga sung in the evening time.

Sourashtra raga has not been mentioned in Ragamanjari but mentioned in Ragamala as a son of Nattananarayana, but the svaras appear to be like those of

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Saveri raga. Vidyaranya swami also mentions Saurashtra as a janya raga of Gurjari.

Hrudaya Prakasha mentions this raga as belonging to.

रिषभादिस्तु सौराष्ट्री कंपादोलितशोभिता । ।

Rishabha murcana. It takes कंप and andolita gamakas.

Sangita Parijata mentions Saurashtra as belonging to Sri Raga mela. Ri svara graha, Pa and Sa were taken with humpita gamaka.

Sri Kanta in Rasa Kaumudi mentions Saurashtra as janya of Malava Gauda raga, sampurna. All svaras are suddha except nishada, which is kakali. Sa or Pa graha, amsa, and nyasa.

Ramamatya says it is an adama raga and derivative of Malava Gaula.

Tulaja places this raga under Malava Gaula. Sadja is graha, amsa and nyasa. Can be rendered at all times.

This is one of the famous ragas in south india in Carnatic music. Tiru murthy Thyagaraga, Dekshitan and Shyama Sastri composed many kritis in this raga.

This raga takes two nishada kaisiki and kakali. In the ancient texts it was given as Malava Gaula Mela. So it should take only suddha Dha (2 sruti). Btu it takes catusruti Dha and sometimes it takes pancasurti Dha also.

8.10.13 Kambhoji

This is also one of the janya ragas of Kedara. Sa is graha, amsa, nyasa. Depicts shanta rasa. Ma and Ni are omitted, but takes antra and kakali svaras. Sung at day break. In Ragamanjari this raga has been mentioned under Kedara mela. Ma and Ni svaras are varjya. Sa graha amsa, nyasa takes atra Kakali.

In Ragamala it is mentioned as ragini of Nattananarayana, द्वि गति ग, नि रि, ध, (4: 9: 11: 13: 17: 22: 2). Sa, panca sruti Ri, antra ga, suddha Ma, Pa, Dha pancasruti, Ni (Kakali). Sa graha, amsa, nyasa.

Swami Vidyaranya mentions this raga as mela. Sa, Ma, Pa suddha Ri and Dha (pancasruti) Ni is kaisiki. So the difference between Pundarika Vittala's Kambhoji and Vidyaranya's is in Ni. Former says it is kakali and latter kaisiki.

Snagita Ratnakara also mentioned Kambhoji as a bhasha of kakuba. In another Kambhoji he mentioned Malava Kaisiki's vibhasha.

Kambhoji is an ancient raga but it is very popular in the south. But in the north the raga Kamoda is very popular but both are different ragas. Pundarika Vittala in his treatises explained both the ragas Kambhoji as well as Kamoda.

Ramatya explains this Kambhoji raga, which had kakali nishada, which was severely opposed by Venkatamakhi.

Sangita Saramruta mentions Kambhoji, gives svaras as Sa, Ma, Pa, suddha Ri and dha are pancasruti and kaisika Ni. Ma and Ni svaras were varjya svaras in the arohana. But now in the modern days only Ni is varjya in the arohana.

8.11 Eighth Mela: Hejjeja

Sr. No.	Authors/Treatises	Svara position
1	Vidyaramya (Sangita Sudha) (14th)	4:7:11:13:17:20:22
2	Ramamatya (Savaramela Kalanidhi)	4:7:11:13:17:20:2
3	Pundarika Vittala (Sadraga Chandrodaya) (8th)	4:7:12:13:17:20:1
4	Pundarika Vittala (Ragamanjari) (14th)	4:7:10:13:17:20:1
5	Tulujendra (Sangita Saramruta)	4:7:11:13:17:20:22
6	Venkatamakhi (Chaturdandi Prakashika)	4:7:12:13:17:20:22

From the time of Vidyaranya swami onwards the raga Hejjuji was considered as a mela. In the Hejjeja mela mentioned in Svaramela Kalanidhai, Ni was different from that of Vidyaranya. Ni given by Vidyaranya was suddha and in Ramanatya's Svaramela Kalaudhi Hejjeja's, Ni was kakali.

In the same way, in Sadrga Chandrodaya and Ragamanjari 2 variations, of the raga have been given; first with kaisiki and antra Ga, then in the second with kakali and Saddharama Ga. In Sadraga Chandrodaya mela Hejjija has kaisiki Ni and antra Ga, then the janya Hejjeja raga with kakali and antraga. Another peculiarity was that from this Hejjeja mala apart from the Hijjeja raga it is said that another raga called Aparā Bhairava was born. The svaras of Hejjeja mela of Sadraga Chandrodaya, were Sa, suddha Ri antra Ga, suddha Ma, and suddha Dha and kaisiki Ni. It look like vagulabhara of 72 mela kartha. It tkaes chatusruti Dha than it will become the Carnatic raga Chakravakam. This is similar to a Hindustari raga Ahir Bhairava. In Ragamanjari it has been said that this Bhairava did not have Ri and Dha was suddha.

In Sangita Saramruta and Chaturdandi Prakasika, the svaras were the same. Sa, suddha Ri, antra Ga (in Saramruta it was 11th sruti, in Chaturdhandi Prakasika it was on 12th sruti) and all other svaras were suddha. In the asampurna mela padahtthi, the 13th mela was mentioned as Gaya Hejjaji. In the later melakartha system the svaras of sampurana Hejjuji coincides with the 13th

mela called as Gayakapria which has all suddha svaras except antra Ga. Subarama Deekshitar mentions this Hejjuji raga, as janya of the Gayakapriya which did not have Ni.

8.12 Ninth Mela: Hamirnatta

Sr. No:	Authors/Treatises	Svara position
1	Pundarika Vittala (Sadruga Chandrodaya)	4:9:12:13:17:20:3
2	Pundarika Vittala (Ragamanjari)	4:9:12:13:17:22:3
3	Pundarika Vittala (Narthana Niraya)	4:9:12:13:17:20:3
4	Somanatha (Raga Vibhodha)	4:9:12:13:17:20:3

This Hamir Natta mentioned only in Sadruga Chandrodaya, Ragamanjari and Narthana Nimaya (the same not mentioned in Ragamela). In Raga Vibhoda Hamir ragini has been mentioned.

In the modern parlance this raga is Sankarabharana with komal Dha, is 27th mela Sarasangi according to the 72 melas system. No janya raga has been mentioned for this raga. The modern Hamir is entirely a different raga. In Hindustani music Hamirkalyan is a janya raga of Kalyan thata, which takes teevra Ma and komal Ma. In the same way both the Ni's were used - komal and teevra. Only in avaroha teevra Ma has been used. The teevra Ma may be a later addition to this raga. In all other texts, like Sadruga Chandrodaya and Ragamala, Ragamanjari, Raga Vibhodh a komal Dha only. (20th sruti position) has been used. Kalyan raga is nothing but the pratimadhyama rupa of Sankarabharana.

In Sadruga Chandrodaya this Hamir has been mentioned as Hamirnata mela. This Hamimata is not as popular in the modern time as Hamir in Hindustani music. It is said that the combination of Hamir which uses prati Ma and not using suddha Ma, has produced the raga called Hamirnata. (details of this raga are given in Raganidhi Volume two page 3).

In Carnatic music also Hamir raga has been used. Saint Thyagaraja also composed a kirtana in Hamir called 'Maanamulede'.

8.13 Tenth Mela: Kamoda

Sr. No.	Authors/Treatises	Svara position
1	Vidyardanya (Sangita Sudha)	4:9:11:13:17:22:1
2	Ramamatya (Svaramela Kalanidhi)	4:9:11:13:17:22:2
3	Pundarika Vittala (Sadruga Chandrodaya)	4:7:10:16:17:20:1
4	Pundarika Vittala (Ragamanjari)	4:7:10:16:17:20:1
5	Somanath (Raga Vibhoda)	4:9:11:13:17:22:2
6	Ahobala (Sangita Parijata)	4:7:10:13:17:20:x
7	Bhavabhatta (Anup Sangita Ratnakara)	4:7:10:13:17:20:22
8	Tulajendra (Sangita Saramuta)	4:9:11:13:17:22:1
9	Venkatamakhi (Chaturdandi Prakasika)	4:9:11:13:17:22:1

This raga is seems to be one of the ancient ragas. Sangita Ratnakar mentions *kamoda*, *Dviteeya kamoda* *Sinhala kamoda* etc. This was called by different authors - Kambodi, Kamboji, Kamoda etc. All these names appear to be similar but there are differences in svaras. The raga Kambodi mentioned by Vidyardanya takes, pancasruti Ri, antra Ga Suddha Ma, Pa, Dha and kaisiki Ni. The Svaramela Kalanidhi Kamboji takes kakali nishada and all other svaras are same as those given by Vidyardanya.

Pundarika Vittala's Sadruga Chandrodaya's, Ragamanjari's Kamoda mela are same it takes prati Ma suddha Ri, suddha Dha, and kaisikia Ni.

Raga Vibhoda's Kambodi is similar to that of Ramamatya Kambodi, takes kakali Ni and pancasruti Ri and Dha. The modern parallel raga can be taken as Sarasangi mela (27th of 72 melas). Sangita Parijata's Kambodi has no Ma and Ni in arohana, takes teevra Ga, other svaras are suddha.

Anup Sangita Ratnkara mentions different 'bheda' of Kamoda. These are

The Mela Classification of Ragas

Suddha Kamoda, Kalyana Kamoda, Samanta, Tilak Kamoda, Natakamoda, Adikamoda and Simhala Kamoda.

The svaras of Kambhoji are given in Sangita Saramruta and that given by Venkatamakhi are the same. Even in the ancient Tamil music the Pann Takkesi was identified as the Harikhambhoji of 28th Mela.

The present Kambhodi of Carnatic music is the janya raga of Harikambhoji, 28th mela of 72 mela system of the present Carnatic system. (svaras of Harikambhoji are Sa, catusruti Ri antra Ga, catusruti Dha, kaisiki Ni). The present kambhoji omits Ni in the arohana.

In Hindustani music also several Kamodas are there, Kamoda raga belongs to Kalyan thata: svaras tivra Ri, Ga, Ma, Dha and Ni and komal Ma.

Sangita Ratnakara also mentions Kambhoji as a Kakubha's bhasa raga. Also there is another Kambhoji, vibhasha of Malava kaisika (Page 9 and 10 by Sangita Ratnakara by Dr. Shringy). The raga kamoda (2 varieties) have been mentioned as uparaga (Page 8 *ibid*). Then the Simhala Kamoda mentioned as upanga raga of Kamoda. Hence, Kamoda and Kambhoji are different ragas.

In Sadraga Chandrodaya and other texts, there is no mention of any janya ragas of Kamoda. The raga Kamoda, and Kambhoji or Kambhodi are different Ragas. Only Pundarika Vittala's Kamoda takes prati Ma. If the 3 sruti Ri and Dha taken as Dvi Sruti Ri and Dha then it is pratimadhyama rupa of Todi called Bhavapriya according to present melas of 12 melakartha. If the 3rd sruti Ri and Dha have been taken as chatusruti Ri and Dha it is exactly to pratimadyama rupa of Karaharapriya called Hemavati of 72 mela karta system.

8.14 Eleventh Mela: Todi

Sr. No.	Authors/Treatises	Svara position
1	Pundarika Vittala (Sadruga Chandrodaya)	4:7:10:13:17:20:1
2	Pundarika Vittala (Ragamanjari)	4:7:10:13:17:20:1
3	Pundarika Vittala (Rāgamala)	4:7:10:13:17:20:1
4	Hrudayanarayana (Hrudaya Prakasha)	4:7:10:13:17:20:1
5	Lochava kavi (Raga Tarangini)	4:6:9:13:17:19:22
6	Ahobala (Sangita Parijata)	4:6:9:13:17:19:22
7	Bhavabatha (Anup Sangita Vilas)	4:6:9:13:17:19:22

The Todi raga as a mela has been mentioned in only few books. Sadruga Chandrodaya, Ragamanjari, Raga Tarangini. The svaras given in Sadruga Chandrodaya, Ragamanjari and Ragamala are the same. It is also very much similar to modern Hanumath Todi, 8th mela of the 72 melakartha of Venkatamakhi. Suddha Sa, sadharana Ga, suddha Ma, suddha Pa, suddha Dha and kaisiki Ni. The svaras given by Pundarika Vittala in all the 3 books are same. Sa, suddha Ri, 10th sruti Ga or sadharana Ga, suddha Ma, suddha Pa, suddha Dha and Kaisiki Ni. Pa and Dha were taken with kampita gamaka. Sung in the early morning time.

There is no janya raga mentioned in any of the 3 books of Pundarika Vittala except the Todi raga itself. Sangita Ratnakara has also mentioned this as an adunaprasidha raganga raga.

There are uparagas or upanga ragas of Todi mentioned, such as Chaya Todi, Turushka Todi etc.

Todi as a janya raga in Sadruga Chandrodaya, it has been given Ma as graha, amsa, nyasa, Pa and Dha sung with gamaka. Sung in the morning, sampurna.

Ragamanjari also gives the same thing as Sadruga Chandrodaya. It also

mentions Suddha Bhairava as a janyaraga of Todi Mela. Sa is graha, amsa, nyasa, Ri svara is varjya. Sung is the early morning.

8.15 Twelfth Mela: Aberi

Sr. No.	Authors/Treatises	Svara position
1	Vidyaranya (Sangita Sudha) Aheri	4:9:10:13:17:20:2
2	Ramamatya (Svaramela Kalanidhi) Aheri	4:9:10:13:17:20:3
3	Pundarika Vittala (Sadruga Chandrodaya) Aheri	4:9:10:13:17:20:3
4	Pundarika Vittala (Ragamanjari) Aheri	4:9:10:13:17:20:3
5	Ahobala (Sangita Parijata) Aheri	4:7:9:13:17:19:1
6	Venkatmakhi (Chaturdendi Prakasika)	4:9:10:13:17:19:3

Out of the above texts Vidyaranya's Ramamatya's Pundarika Vittala's Ragamanjari all refer this raga as Aheri, Vidyaranya Swami also mentions one Aberi as the 40th mela sampuma, with amsa Sa, but Pundarika Vittala's Sadruga Chandrodaya mentions it as Aberi. But the svaras are very similar to each other. Only in Sangita Parijata's (Aheri) it is different, Parijata's svaras are all suddha except Dha which is komal, and Ni is teevra. This means 1st sruti is equal to kaisiki Ni. So it shows that in the early days Aheri or Aberi were the same raga but later on Aberi and Ahiri separated into two different ragas.

The aheri or Aberi mentioned by Vidyaranya and others except Sangita Parijata, look similar to that of modern Kirvani, 21st mela of 72 melas of Venkatamakhi. But the present Aheri of Carnatic music is a janya raga of Todi. The Parijata's svaras are almost similar to those of Todi, except for sadhrana Ga. Sangita Parijata mentions suddha Ga, but is more nearer to raga Ratnangi, the 2nd Mela of Venkatamakhi. (all suddha svaras except kaisiki Ni).

Sangita Ratnakara also mentions Aberika as Malava Kaisika bhasha (Page 10 Sangita Ratnakar by Dr. Shrigey) and another Aberi as pancamabhasha.

The present Ahiri of Carnatic music can be traced back to the 6th-7th century's Tamil Tevra pann called Pancama. And the present Aberi of Carnatic music is a janya raga of 20th mela of Natabhairavi. (Sa, chatusruti Ri, sadharana ga, suddha Ma and Pa, suddha Dha, kaisiki Ni).

In the Sanskrit dictionary the meaning of the word Aheri आहिरि and the आभेरी abera are the same. Āheri means cow-herd and Āheri also means cow-herd or cow-herd's wife. May be this raga originated from the Ahir tirbe, who tend cattle.

8.16 Thirteenth Mela: Suddha Varati

Sr. No.	Authors/Treatises	Svara position
1	Vidyaranya (Sangita Sudha)	4:7:9:16:17:20:3
2	Ramamatya (Svaramela Kalanidhi) Suddha Varali	4:7:9:16:17:20:3
3	Pundarika Vittala (Sadruga Chandrodaya)	4:7:9:16:17:x:3
4	Pundarika Vittala (Ragamanjari)	4:7:9:16:17:20:3
5	Ahobala (Sangita Parijata)	4:6:9:16:17:19:1
6	Somanatha (Raga Vibhodha)	4:7:10:16:17:20:3
7	Tulajendra (Sangita Samaruta)	4:7:9:16:17:20:3
8	Venkatmakhi (Chaturdendi Prakasika)	4:7:9:16:17:20:3

This is an ancient raga. Sangita Ratnakara also mentions Binna Pancama and Varati as ragangaragas. This raga was called as Varati or Varali. In the above texts except Sangita Parijata and Raga Vibhoda and Sadruga Chandrodaya the svaras of all other texts are similar. In Sadruga Chandrodaya Pundarika Vittala says that ujvala dhaivata. So it can be taken as sutsruti Dha then the svaras Ri, Ga, Pa suddha, Prati Ma satsruti Dha and kakali Ni looks like Raghupriya raga of the 72 melakarta system of Carnatic music; the other treatises svaras are, Sa suddha, Ri suddha, (3 sruti) Ga also suddha, Ma 16th sruti, Pa suddha, Dha suddha and Ni 3rd sruti or one sruti higher then kakali. It almost looks like the Jalavarali 38th mela of Venkatamakhi. Varati of Sangita Parijata is

similar to that of Subha-pantuvarali, 45th mela of Venkatamakhi. Sadraga Chandrodaya gives janya raga called Samvarati with kakali nisada. Ragamanjari calls this same janya raga as Syamavarati. No other janya raga has been mentioned under this raga. Raga Vibhoda mentions a Samavarali as a mela which has all suddha svaras and kakali Ni and janya raga from this was called as Vasanta Varali.

8.17 Fourteenth Mela: Suddha Ramakri

<i>Sr. No.</i>	<i>Authors/Treatises</i>	<i>Svara position</i>
1	Vidyananya (Sangita Sudha)	4:7:11:16:17:20:2
2	Ramamayta (Svaramela Kalanidhi)	4:7:12:16:17:20:2
3	Pundarika Vittala (Sadraga Chandrodaya)	4:7:12:16:17:20:
4	Somanatha (Raga Vibhodha)	4:7:12:16:17:20:3
5	Tulajendara (Sangita Saramruta)	4:7:12:16:17:20:3
6	Venkatamakhi (Chaturdandi Prakasika)	4:7:12:16:17:20:3

Very few books mention Suddha Ramakri as a Mela. Pundarika Vittala's Sadraga Chandrodaya mentions Suddha Ramakri as a Mela. But Pundarika Vittala has not mentioned it in Ragamanjari or in Ragamala, Ramakri has been mentioned as a ragini of Deshikar. But this Ragamakri of Ragamala did not have the prati Ma, all svaras are suddha and have anala gati Ga and Ni meaning antra Ga (12th sruti) and (3rd sruti) kakali Ni.

In Ragamanjari and Ragamala Deshikar raga seems to be very similar to Ramakri mela mentioned in Sadraga Chandrodaya. The Deshikar's svaras are 3rd gathi Ni, Ga, Ma. It means Sa 4, Ri 7 (Suddha), Ga 12 (antra Ga) Ma 16 (prati Ma) Pa 17 (Suddha), Dha 20 (also suddha) Ni 3 (Kakali).

Ahobala's Parijata also mentions Deshkari and Deshaknya. But these ragas are not similar to Deshkar mentioned by Sadraga Chandrodaya or in Ragamanjari. Because Parijata's Deshikar has no prati Ma, other svaras are Ga

and Ni teevra suddha Ma and Dha suddha.

It is similar to Ragamala's Ramakari, if the teevra Ga and Ri have been taken as antra and kakali. Hrudaya Prakasha also mentions Deshikar with Ga and Ni svaras as varjya.

Thus it shows that the idfference between Deshikar and Ramakri is that other svaras remaining same only with prati and suddha Ma make them different ragas.

In the modern parlance this raga is called as Kamavardhini. It is 51 st. mela raga among the 72 melakartha of Vankatamakhi. Even as early as 7th century in Tamil Tevara pān this was called as Sadari.

Sangita Ratnakara mentions a raga called Ramakri, given under kriyanga ragas. Under Sadraga Chandrodaya's Ramakri mela there are 4 ragas given as janya ragas Deshikar as a janya raga of Ramakri mela. The other janya ragas were Travani, Desi, Lalita. In Ragamanjari, Deshikar has been mentioned as a Mela, but this Ramakri raga has not been given as a janya raga. The janya ragas of Deshikar in Ragamanjari is (1) Deshikar (2) Travani (3) Desi (4) Lalita (5) Deepak (6) Vibhas.

Janya Ragas

8.17.1 Suddha Ramakri

This is the fist janya raga of Suddha Ramakri mela. Pundarika Vittala says that it was also called as Deshikar किं चन देशिकार In Ragamanjari, Pundarika Vittala, has not mentioned this raga as Suddha Ramakri, but he calls it as

Deshikar which has the same svaras as Suddha Ramakri.

In Ragamala he mentions Deshikar which has pratimadhayama but he mentions a Ramakriya, which has suddha madhyama, which is a ragini of Deshikar.

8.17.2 Travani

The second janya raga of Suddha Ramakri. Sa is graha, amsa, naysa. Sampurana. Sung at the end of the day.

In Ragamanjari, Travani has been mentioned as a janya raga of Deshikar. Sa is graha, amsa nyasa. Sung in the evening time.

In Ragamala a raga called Ravana, has been given as son of Deshikar. But it is said that its svaras belonged to Desi mela. This may be similar to the Travana raga mentioned in other works because in Ragamanjari after Travani the next janya raga mentioned was Desi. In Ragamala the svaras are not clearly mentioned. It is said स्त्रि विधास म प स (it seems to be taking all types of Sa, Ma, Pa which probably means 3 types of Sa, 3 types of Ma and three type of Pa).

This Travana raga has also been mentioned in Sangita Ratnakara. One Travana is said to be Takka bhasha. Ri and Pa varjita, Sa mandra, Ga and Ma tara. Sa graha, amsa and nyasa. Sung at the end of the day. Rasa veera, devata, rudra etc.

The next Travana is bhasha of Binna Sadja. Dha is graha, amsa, and nyasa. Dha, Ni, Sa were taken with the gamka named vali. Dha, Ni, Sa profusely used, devoid of rishabha and panchama.

But the Travana mentioned by Pundarika Vittala was a Sampurana raga.

Sangita Parijata also mentioned a Travana raga and says that this is a janya raga of Gouri mela and Ma svara is varjta in avarohana, Sa graha Ri svara amsa.

8.17.3 Desi

Third janya raga of Suddha Ramakri, Ri graha amsa and nyasa. Pa is varjya svara. Sung at all times.

The same thing has been mentioned in Ragamanjari. In Ragamala this Desi raga has been mentioned as a janya raga of Deshikar.

In Ragamala it is ragini of Suddha Ramakri raga. Pa is varjya svara. Here it is said स्त्रि विधस म प स just like in Ravana (In Desi and Ravan स्त्रि स म प रि प and स्त्रि विध रि र पा can be taken as in Ravana 3 types of Sa, Ma, Pa meaning in Sa 3 types means suddha Sa, kakali Ni and kaisiki Ni. Similarly suddha Ma, 12 sruti Ga and 10th sruti Ga. Then in Pa suddha Pa and prati Ma and 14th sruti Ma etc. In the same way in Desi raga also all shades of Sa, Ma, Ri might have been used. Because of this kind of taking different komal teevra svaras might have been used even in Persian ragas. First they established basic svaras and then took different shades. Even in present Hindustani ragas this is very much prevalent. Even in the present time the use of 'anya svara' in Carnatic music and vivadhi (as anya svara) svaras in Hindustani music have been prevailing. In this way many types of ragas got evolved. This kind of mixing happened, may be because of the influence of foreigners. Pundarika Vittala's time was 16th century and he was in the court of muslim ruler. So that was why he mixed certain ragas and describes lucidly by given Persian references. Moreover Pundarika Vittala

also says that Desi is Ahanga's grand daughter. (अहंगस्य प्रपौत्री) Ri is graha amsa, nyasa.

But not many of the books have mentioned Desi raga. Sangita Parijata has mentioned this Desi Raga. Ga and Ni svaras are varjya in aroha. Ri and Dha svaras are komal.

8.17.4 Lalita

The fourth janya raga of Suddha Ramakri, Sa is graha, amsa and naysa.

The same thing has been mentioned in Ragamanjari. Here this raga Lalita has been given as janya of Deshikar. In Sangita Ratnakar a this raga was bhasha raga of Takka. There is also another Lalita which belongs to Binna Sadja. This Lalita raga has also been mentioned by Matanga as similar to what has been given in Sangita Ratnakara

Anup Sangita Villas mentioned this raga. Sangita Parijata has mentioned that this Lalita belongs to Gauri mela. Pa is varjya svara. Sa is graha, amsa, and Ma is nyasa svara.

Tulajaji also described this Lalita as a janya raga of Malava Gaula mela. Panchama is varjya svara. So it is a shadava raga. It is a bhasha of Takka.

In Carnatic music Lalita raga has been much discussed, whether to take lower Dha or higher. This raga is sung like Vasanta raga which takes higher Dha.

It seems even in the ancient days there were two types of Lalitas. Generally the Bhinna Sadja svaras were similar to those of Malava Gauda. The

name itself shows Lalita means 'delicate' or tender. So the lower dhaivata would be appropriate for this raga.

In the north Lalit raga is very popular. This Lalita belongs to Marva thata taking 2 madhyamas simultaneously. Pa is omitted komal Ri, Tivra Ga, Dha and Ni. Some use komal Dha or some both.

8.18 Fifteenth Mela: Devakri

Only in Sadraga Chandrodaya, Devakri was mentioned as mela raga.

This Devakri mela has somewhat peculiar set of svaras. The svaras Sa, Ma, Pa and Ni are Suddha, and then लघ्वादिकौ means penultimate sruti of Sa and Pa, these are 3rd sruti for Ni and 16th sruti for Pa. Pundarika Vittala also says pancasruti Ri. In Sadraga Chandrodaya's svaraprakarana gives the following sruti position - 4:9:13:16:17:22:3.

The above svara ratios show a unique combination of svaras. In the modern sense it can be said that Sa, suddha Ga or pancasruti Ri suddha Ma, and prati Ma, suddha panca surti Ma, suddha Ni or panca sruti Dha, and kakali Ni. So in the mela formation, Pundarika Vittala introduced all possible combinations of svaras. In modern days Sarang type (Hindustani) ragas could be evolved from these types of svara combinations. The very next mela is Saranga which also takes 2 Mas.

In Ragamala, Pundarika Vittala mentions Devakri raga. Here he says that Devakri is the 3rd ragini of Suddhanata. Though it is a ragini of Suddhanata, Devakri raga has svaras like Velavali mela.

But, then this Velavali is ragini of Natta Narayana. Pundarika Vittala says that this velavali has the svaras of Madumadhavi. This Madhumadhavi is again fourth ragini of Suddhanata, Devakri is third ragini, and the Madhumadhavi is 4th ragini of Suddhanata.

Svara position of Suddhanata	4:10:12:13:17:1:3	
Svara position of Madhumadhavi	4:x:12:13:17:x:3	
Svara position of Velavali	4:x:12:13:17:x:3	(mentioned by Vidyaranya and Ramamatya; belongs to Sri Raga mela)
Svara position of Davakri	4:9:10:13:x:22:3	

The last line of the description of Desakri in Sadraga Chandrodaya has been given as तुरीय यामे दिवस्य शुद्ध वसंतको ।। देवकृतिः सदैव. This describes the janya raga of Devakri mela. The mention of Suddha Vasanta as Devakri can be traced to Ragamala. As it was mentioned that Devakri's svaras look like that of Velavali, Pundarika Vittala says that vidugathi Ga, (1st Ga on 10th sruti). Then this Velavali's svaras belong to Madhumedhavi. Here while mentioning Mdhumadhavi Pundarika Vittala says that one gathi Ri and dha, that is, Ri on 8th sruti Dha on 21st sruti. In Devakri Pa is varjya the raga Suddhanata from which these 2 ragas Devakri and Madhumadhavi Dha emanate. It takes kakali Ni. So we can construct this svara positions of Devakri as 4: 8: 10: 13: X:21: 3 if the Ga is raised to antra Ga then the raga will almost fit into the Vasanta of Carnatic music. The Vasanta of Camatic music belongs to Suryakanta mela 17th mela and it has the following svara pattern: Sa, suddha Ri, antra Ga, suddha Ma, suddha Dha, kakali Ni. Vasanta as janya of this mela is devoid of Ri and Pa in aroha. Avaroha sampurna. May be in the ancient days Vasanta looked like the svara

ratio mentioned by Pundarika Vittala for Devakri.

Pundarika Vittala mentions Devakri as a mela raga in Sadraga Chandrodaya but Ramamatya mentions Devakri as a janyaraga of Kamata Gaula. Sangita Saramrta mentions Devakri as a janyaraga of Khamboji with Ni and Ga as varjya svaras.

This Devakri raga mentioned as a kriyangeraga in Parsvadeva's Sangita Samayasara (1165-1330 AD) (Page 16). It was also been shown in Sangita Makaranda that Devakri raga as one of the stri ragas. Can be sung at all times Sangita Ratnakara mentions this raga as a kriyangeraga. So this raga could have evolved during medieval period the (13th century). Later on, it got changed into different shapes and the present Devakri mentioned by Muthuswami Dekshitar is similar to Durga raga of Hindustani music and Suddha Saveri of Carnatic music. Swami Thyagaraja mentions a Devakri raga and also Suddha Saveri. This Devakri mentioned by Thyagarajaswami is a janya of Karahakapriya (Ranga Ramanuja Iyengar Kruthimani Malai - Part I - Page 643).

8.19 Sixteenth Mela - Saranga

Sr. No.	Authors/Treatises	Svara position
1	Ramamatya (Svara Mela Kalanidhi)	4:9:12:13:17:22:3
2	Pundarika Vittala (Sadraga Chandrodaya)	4:9:13:16:17:1:3
3	Pundarika Vittala (Ragamanjari)	4:9:13:16:17:1:3
4	Pundarika Vittala (Ragamala)	4:9:13:16:17:1:3
5	Lochava Kavi (Raga Tarangini)	4:7:13:16:17:20:22
6	Ahobala (Sangita Parijata)	4:7:13:15:17:22:2
7	Hrudaya Narayana (Hrudaya Kathuka)	4:7:13:15:17:22:2

Pundarika Vittala mentions Saranga raga as a mela raga, which has 2 Madhyama, suddha and vikrta. The sravas were Śa, pancasruti Ri and suddha madhyama gandhara, 13th sruti, and prati Ma (16th sruti), suddha Pa and satsruti

Dha and kakali (3rd sruti) Ni.

Hrudaya Kauthuka also mentions Saranga atiteevra tama Ga and teevra tara Ni is kakali Raga Vibhodha also mentions Saranga raga as "संपूर्णः सरिगः सांशन्यास ग्राहोऽ पराहरुचिः"

In the development of mela ragas, they were done by the combination of suddha and vikrta svaras. But this kind of combination as such suddha Ma and prati Ma can be taken like other svaras, like 9th sruti (suddha Ga) taken as panca sruti Ri and sadharana Ga, satsruti Ri. Similarly suddha Ma as Ga and prati Ma as Ma. In Hindustani music which profusely uses both the Mas, taken as suddha and vikrta Ma on prati Ma as teevra Ma, not as Ga and Ma.

Only after Venkatamakhi the melas got divided into Suddha Madhyama Mela and the Prati Madhyama Mela. But in Hindustani music many ragas take both the madhayamas. For example Lalit, Suddha Sarang etc.

Ramamatya's Saranganata and this Saranga are entirely different ragas.

8.20 Seventeenth Mela - Kalyan

Sr. No.	Authors/Treatises	Svara position
1	Pundarika Vittala (Sadruga Chandrodaya)	4:9:10:16:17:20:3
2	Pundarika Vittala (Ragamanjari)	4:9:12:16:17:20:3
3	Pundarika Vittala (Ragamala)	4:9:12:16:17:20:3
4	Somanatha (Raga Vibhodha)	4:9:10:16:17:20:3
5	Sri Kanta (Rasa Kaumudi)	4:9:10:16:17:20:3
6	Venkatamakhi (Chaturdendi Prakashika)	4:9:12:16:17:22:2

The first one who mentioned Kalyan as a mela was Pundarika vittala. But this Kalyan was entirely different from the present day Kalayani of Carnatic music

and Kalyan thata of Hindustani Music. In Sadraga Chandrodaya the svaras of Kalyan are suddha Sa, pancasruti Ri, sadharana Ga, prati (teevra) madhyama and suddha pancama, suddha dhaivata and kakali (3 sruti) Ni. It is like modern Simhendramadhyama, 57th mela of Carnatic music, according to the 72 mela system. In Ragamanjari also it is a mela and the svaras are suddha Sa, pancasruti Ri, antra gandhar (12th sruti) and prati (teevra) madhyama, suddha pancana, pancasruti dhaivata and kakali (3rd sruti) nisada. It is similar to the present day mela Latangi, which has Sa, catusruti Ri, antra Ga, prati Ma, Pa, suddha Dha, and kakali Ni. Only Dha is different from the present day Kalyani mela. Kalyani has catusruti Dha, Latangi has suddha Dha. (komal in Hindustani music)

All the authors, have given svaras of Kalyan, and the difference between these and the present day Kalyani is in the svaras Ga and Dha. Sadraga Chandrodaya's svaras are sadharana Ga and suddha Dha, but in Ragamanjari only Dha is suddha and Ga is antra. So in later period these two svaras Ga and Dha became catussruti. However all the authors have given the svaras of Kalyan as prati Ma, panca sruti Ri and kakali nishdada.

Anup Sangita Vilas mentioned in sankirna ragadyaya

कल्याणेन यदा युक्ताः केदारो या बिलाबलः ।

नि गयती मनं रागमुद्विराति मनीषिणः

During the medieval period, according to Pundarika Vittala, Kedara raga was a mela and was like that of Sankarabharana, Sankarabharana was janya of Kedara mela. But in later period during the time of Sangita Saramruta this was reversed, Kedar became a janya raga of Sankarabharana, Dha was varjya svara.

The Kedara raga of Carnatic music is different from Hindustani raga Kedar

The Hindustani Kedara raga takes both Ma (suddha and prati Ma or teevra) and also takes particular sancara sparingly or take komal Ni (म प ध नि ध प). It is a janya of Kalyan thata.

Hrudaya Prakasha mentions

गमध्यमनिषादास्तु यत्ततीव्रतराः कृता
तत्र ईमन संपूर्ण सायंकाले विराजत

Fakirullah (17th century), the author of the book Manakuthahal says, that, the three ragas Kalyna, Kedar, and Bilaval when mixed, becomes Yeman raga (page 71 it Mankathuhal), which was invented by Amier Khusrau. The Yaman is nothing but present day Kalyan raga (chatusruti Ri, antra Ga, prati Ma, chatusruti Dha and kakali Ni). If this Kalyan raga occasionally takes komal Ma 13th sruti suddha Ma (according to Hindustani paddhati), it becomes Yaman kalyan.

Raga Tarangini also explains Yeman, not Kalyan.

एवं सति च संस्थाने मध्यमः पंचमस्यचेत ।

गृह्याति द्वे श्रुति राग ईमनो जायते सदा । ।

So one can say that the present Yaman or Kalyan raga was sung from the time of Amir Khusrav (13th century AD).

8.21 Eighteenth Mela - Hindola

Sr. No.	Authors/Treatises	Svara position
1	Pundarika Vittala (Sadraga Chandrodaya)	4:7:10:13:17:20.1
2	Pundarika Vittala (Ragamanjari)	4:7:10:13:17:20:1

Only Pundarika Vittala mentions Hindola raga as a mela. Hindola raga

which was born out of Hindola Mela omitted Ri and Pa but the other janya raga Vasanta, was sampurna which later on, became popular and took the place of Hindola. Hindola became purusha raga for some group or matha.

- Sangita Saramrta mentions Hindola as janya raga of Bhairava. The Hindola mentioned by Pundarika Vittala was almost similar to present day Malkauns of Hindustani music and Hindola of Carnatic music which does not have Ri and Pa.

During the medieval period or during the period of Pundarika Vittala the svaras of Suddha Bhairava (pratama gathi Ga, Ni), Todi (pratama gathi Ga and Ni) and Hindola which also had the same svaras (pratama gathi Ga and Ni). The Suddha Bhairava did not have Ri and Todi was sampurna, and in Hindola Ri and Pa were Varjya svaras.

Hindola raga was also been mentioned in Sangita Ratnakara. it left out Ri and Dha.

धैवत्यार्ष भकावर्ज स्वर नामक जातिणः

हिन्दोलको रिधत्यत्कः षड्जन्यास ग्रहांशक

Surprisingly, Ramamatya and Venkatamakhi also say that rishaba and dhaivata are varjya for Hindola.

But the Hindola of Hindustani music is entirely a different raga. It belongs to Kalyan thata. It is difficult to say when this raga was previously named as Hindola changed its characteristics and became 2 different ragas. The svaras of the present day Hindola (in Hindustani music) are tivra Ga (antra) prati Ma, tivra Dha, tivra Ni.

The Mela Classification of Ragas

Aroha स ग म ध - नि - मे ध सं ।

Avaroha स - नि ध - मे ग - मे ग -स

- Teevra Ma, others are all Suddha svaras which correspond to higher svaras in Hindustani music

8.22 Nineteenth Mela - Nadaramakri

Sr. No.	Authors/Treatises	Svara position
1	Ramamatya (Svaramela Kalanidhi)	4:7:10:13:17:20:3
2	Pundarika Vittala (Sadruga Chandrodaya)	4:7:10:13:17:20:3
3	Pundarika Vittala (Ragamanjari)	4:7:10:13:17:20:1
4	Ahobala (Sangita Parijata)	4:7:10:13:17:20:1
5	Somanatha (Raga Vibhodha)	4:7:10:13:17:20:3
6	Pundarika Vittala (Ragamala)	4:7:10:13:17:20:3

Pundarika Vittala, Ramamatya. Somanatha all these authors describe Nadaramakri as a mela raga. The svaras as given in Svaramela Kalanidhi. Sadruga Chandrodaya, Raga Vibhodha, Ragamala are similar. They are Sa, suddha Ri, sadharana Ga, suddha Ma, suddha Pa, suddha Dha and kakali nishada. But in Ragamanjari and Sangita Parijata Nadaramakri's svaras, have been given Ni as different, it is kaisiki nishada, but all other svaras are similar. The Nadaramakri which takes kakali nishada is very similar to that of raga Denuka of Carnatic music, (9th mela of Vankatamakhi's 72 melas). Sangita Saramrta describes Nadaramakri as a janya raga of Mayamalava gauda. And the Ragamanjari's and Parijatha's Nadaramakri take kaisiki nishada, which is again similar to Todi (18th mela raga of Venkatamakhis 72 mela).

Though the raga's ending looks as if it is also a Kriyanga raga, because of its ending with 'kriya', but no one had mentioned this raga before Ramamatya.

Venkatamakhi also puts this raga under Mayamalavagaula mela.

Sampurna and nishada antya raga. This is also an emotional or rakti raga. Should be sung in a slow tempo.