

CHAPTER IV

**THE EARLY CLASSIFICATION AND
THE CHARACTERISTICS
OF RAGAS**

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In the early days, melodies were analyzed by the system called Grana, Murchana and Jati. The most important invention in music was sruti or grade which were categorised into 22 in number. From these srutis seven points were found and were called as Prakruti (naturally evolved) svaras. Later, only these prakruti svaras were called as suddha svaras. In due course of time these svaras were grouped into a particular pattern or ratio called as gramas.

Generally, grama means village. Our Indian villages are self sufficient, or self contained, where all categories of people lived together and rendered their services to others according to the need of other people. In the same way in music a grama was a collection of 7 svaras grouped or arranged together in some way on which basic ragas were evolved (these svaras were not merely svaras but "a group of notes of relative tonal value organized into an integrated whole comprehending within its fold the span of saptaka (heptad), a scale of seven notes which serves as the basis for musical composition". (Sangita Ratnakara by R.K. Shringy, p.161)

Sarangadeva also defines gramas as

ग्रामः स्वर समूहः स्यान्मूर्च्छनाऽऽदे समाश्रयः ।

(S R, - R.K. Shringy Sec. 4, - p 160)

Grama is a group of tones which form the basis of murchana.

The definition of grama as quoted by Nijenhuis in Dattilam (Page 104). "A grama was an unsingable group scale, so to speak consisting of all the Suddha-Vikruta svaras collected together and preserved, as such, for the purpose of selecting, from that group scale, any desired set of seven notes with a graha or starting point - which set, when sung in the natural order of ascent and descent was called Murchana and which when a harmonic individuality was established with the help of amsa, nyasa, vadi samvadi etc., took the name of Jati".

Maharana Kumbha in his Sangita Raj (15th century) clearly defines grama

व्यवस्थित श्रुतियुता यत्र संवादिनः स्वराः ।

मूर्च्छनाद्याश्रयो नाम स ग्राम इति साक्षितः ॥

(S Raj - p 21 - v.9-10)

that is to say grama was that which has a particular order of arrangement of srutis and the svaras are determined by consonance. It is the base of Murchana. Grama is the very base of the melodic form of Indian music.

Sarangadeva mainly refers to two gramas. These are Sa grama and Ma grama and also mentions Ga grama.

तौ द्वौ धरातले तत्र स्यान्षड्ज ग्राम आदिम् ॥१॥

द्वितीयो मध्यम ग्रामस्तयोर्लक्षण मुच्छयते ॥

(S R - R K. Shringy - p.162)

Pundarika Vittala also mentions all the 3 gramas in Ragamanjari.

भरतेनोदितौ शास्त्रे ग्रामौ द्वौ षड्जमध्यमौ ।

(Ragamala - p 3)

4.1 Sadja Grama

The sruti distribution of sadja grama

चतुश्चतुश्चतुश्चतुश्चैव षड्जमध्यम पञ्जप्ताः ।

द्वै द्वै निषाद गान्धारौ तृस्त्रीरिषभ धैवतौ ॥

(S R Sec - p 162)

Sa is on the 4th sruti, Ri on the 7th sruti, Ga on 9th Sruti, Ma on 13th sruti, Pa on 17th sruti, Dha on 20th sruti, Ni on 22nd sruti.

Pundarika Vittala also mentions the same thing about the sruti distribution of Sa grama.

वेदाचलांकं श्रुतिषु त्रयोदश्यां श्रुतो ततः ।

सप्तदश्यां च विंश्यां च द्वाविंश्यां च श्रुतौ क्रमात् ॥

(Ragamala - p 2)

4.2 Madhyama grama

If panchama located on the fourth sruti of Pa (17th sruti), it is sadja grama. But if Pa is established on the sruti immediately preceding (16th) sruti it makes madhyama grama. Alternatively, dhaivata of the sadja grama is of 3 sruti while in madhyama grama it had 4 sruti. Sarangdeva explains why these two gramas were so important. Because Sa in Sa grama and Ma in Ma grama were fundamental notes and moreover these two svaras, Sa and Ma, were in consonance with more svaras than any other svara - Sa grama contains four consonants. Sa and Ma, Sa and Pa, Ri and Dha and Ga and Ni. In Ma grama also contains the same number of consonants as in the Sa grama except Sa and Pa. Sa and Ma, Ri and Pa, Ga and Ni, Ri and Dha are all consonants in the

Madhyama grama.

In the ancient days Ma was an important note. It could not be omitted. Dattilam mentions "Panchama in madhyama grama, and dhaivata in sadja grama, are inomissable, but, however, madhyama is everywhere, (avinasin) indestructible. When Ma stands on the 16th sruti the difference between Pa and Dha is four sruti, then it is called as Ma grama."

But during the time of Pundarika Vittala Sa and Pa were fixed and Pa was an achala svara. In ancient days Pa and Sa used to move from its sruti and become vikruta svaras, but not in Pundarika Vittala's time. Pundarika Vittala says this in all his 3 books Sadraga Chandrodaya, Ragmala and Ragamanjari.

षड्ज ग्रामः षड्जकस्य संवादी पंचयोऽचलः ।

(R.M - p.5 - v.37)

However, during the time of Bharata's Natya Sastra Ma grama was very much there, but not during Pundarika Vittala's time. Pundarika Vittala mentions also that Ma grama had totally disappeared. Only Sa grama ragas were sung during his time.

तदैव मध्यमग्रामः सोऽत्र रागे न दृश्यते ।

षड्जग्रामान् स्थितान् रागान् सर्वे गायन्ति गायकाः

तस्यान्मुख्यतमः षड्जग्राम एव न मध्यमः ।।

(Ragamala - p 3 - v.29, 30)

Apart from these two gramas Sarangadeva also mentioned about gandhara grama as given by Narada. This may be the Narada of Naradiya Siksha as he was a contemporary of Bharata. Another Narada, who wrote Sangita Makaranda also mentions about Ga grama.

"If gandhara takes one sruti each from rishabha and madhyama, dhaivate takes one sruti from panchama and nishada takes one sruti from dhaivate and sadja, it becomes gandhara grama as declared by the Sage Narada" (Sangita Ratnakara by Shringy Sec. 4, p.164).

4.3 Gandhara grama mentioned by Narada in Sangita Makranada

"When from Ri and from Ma one sruti goes to gandhara and one sruti from panchama joins the srutis of nishada, then it is gandhara grama"

रिमयोः श्रुतिरेकैका गांधारस्य समाश्रया ।।४४।।

पंचम श्रुतिरेका च निषाद श्रुति-संश्रया ।।

गांधार ग्रामं माचष्टे तदा तं नारदोऽब्रवीम् ।।

(SM - p 8)

If Ga grama svaras are distributed on the 22 srutis it will give the following picture.

Table 4.1: Ga Grama Svras on the 22 srutis: SR Vs SM

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
S.R.	Ni			Sa		Ri				Ga			Ma			Pa			Dha			
S.M				Sa		Ri				Ga			Ma			Pa			Dha			Ni

S.R = Sangita Ratnakara S.M. = Sangita Makaranada

Here in Sangita Makaranada Pa gives its sruti directly to Ni, can be taken in two ways; that is, the interval between Pa to Dha increased or decreased, the interval between Pa and Dha in general (in Sa grama) fixed at 3 sruti. So while Pa gives its sruti to Ni, it moves backwards to 16th sruti so automatically Dha also gets reduced. But there was no mention of Sa giving its sruti to Ni so the sruti interval between Ni and Sa becomes 4 sruti.

Gandhara grama has also been mentioned by Pundarka Vittala in Ragamanjari (p.5 - v.38 and 40). Here Pundarika Vittala gives two types of gandhara gramas. One as mentioned by Sarangadeva which is:

स्व स्व पूर्वा परस्वर श्रुतिस्थौ युग्मंके गनी ।

गांधार ग्रामकः ख्यातः शाड्देवेन सूरिणा ॥३८॥

(R M. - p.5 - v.38)

The other one according to Yastika matha:

गन्धोः स्थाने रिधौ यत्र लघुषड्जपयोर्निमौ ।

गांधारो मध्यमस्थाने गग्रामो याष्टिक मतः ॥४०॥

(R M. - p.5 - v.40)

Here, at the first Pundarika Vittala mentioned gandhra grama as mentioned by Sarangadeva in Ragamanjari, Pundarika Vittala describes it as, Ga and Ni take pairs of srutis from (purva = east and para = other side) both the sides (then Ga now has 4 srutis and Ni also has 4 srutis) then it becomes gandhara grama. The sruti interval of this Ga grama will appear in this way. From Sa to Ri two srutis, Ri to Ga - 4 srutis; Ga to Ma - 3 srutis; Ma to Pa - 4 srutis; Pa to Dha - 2 srutis; Dha to Ni - 4 srutis; and Ni to Sa - 3 srutis. The Ga grama also mentioned in Sangita Raj by Rana Kumbha (1433 to 1468 AD). Here his explanation is also like that of Pundarika Vittala, Pa has 13 sruti difference from Sa. It means there was no change in the position of Pa. This was illustrated in the table in page 69 in Sangita Raj (Table 4.2). In this table according to Sarangadeva in his Sangita Ratnakara Ga grama's Pa should fall on the 16th sruti from Sa but it is shown on the 17th sruti. (This shows that fixing of 'Pa' as an achala svara occurred after Sarangadeva)

Table 4.2: Ga, Grāma

Ri				Ga		
						Ma
Sa						
Ni				Dha		Pa

Source: Sangita Raj by Khumbha p.99.

The Ga grama of Narada as given in Sangita Ratnakra and the Ga grama of Sarangadeva mentioned in Ragamanjari, there are sruti differences. In Sangita Ratnakara's Ga grama the sruti values are Sa to Ri - 2; Ri to Ga - 4; Ga to Ma -3; Ma to Pa - 3; Pa to Dha - 3 and Dha to Ni - 4; Ni to Sa - 3.

Though the sruti difference between Ri and Ga is 2 and Ga and Ma is 4 the movement of Ga towards Ma is only one sruti so it is sadharana Ga only. And the interval between Ga and Ma is 3 srutis but Ma occurs on its own sruti, that is, 13th. Hence it is suddha Ma. Then the number of srutis in between Ma and Pa is 3. So the Pa is on 16th sruti, that is, Madhyama grama Pa. In Pundarika Vittala's Ga grama of Sarangadeva as mentioned in Ragamanjari the interval between Ma and Pa is 4 sruti. It could be, that in Pundarika Vittala's time Pa was an achala svara. Similarly Pa gives one sruti to Dha (according to S.R.), again Dha gives one sruti to Ni and again Ni also takes one sruti from Sa. Then the actual movement of Ni towards Sa is one sruti. Then like Ga, Ni also moves towards Sa and has only one sruti movement. So it is kaisiki Ni.

Pundarika Vittala's Ga grama of Yashtik:

Generally, Ga and Ni have 2 sruti interval from Ri and Dha respectively. In the same way first Ri and Dha were established on 2 sruti interval from Sa and Pa respectively. Then says just like lagu sadja stands on 3 sruti interval. Similarly,

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Pa, Ni and Ma stand on 3 sruti intervals. And Pundarika Vittala Ga stands with 4 sruti. Then if the Ri established on the 2nd sruti from Ga means it is on the 6th sruti position, then Ga will be on the 10th sruti position, now Ma is on the 3 sruti interval means, on the 13th sruti, that is, suddha Ma. Pa also stands with 3 sruti, which means it will be on the 16th sruti position, now the difference between Pa and Dha (which has been already established on the 19th sruti position) will have an interval of 3 sruti and Dha to Ni is a 3 sruti interval means Ni falls on the 22nd sruti position itself, then this Ga grama looks more or less like Sangita Makaranda's Ga grama. These are shown in Table 4.3 below:

Table 4.3: Ga Grama of Sangita Ratnakara (SR), Sangita Makaranda (SM) and PVs Ragamanjari

	S.R.	S.M.	Rajamanjari, (P.V)	
			S.R.	Yastka
1	Ni		Ni	
2				
3				
4	Sa	Sa	Sa	Sa
5				
6	Ri	Ri	Ri	Ri
7				
8				
9				
10	Ga	Ga	Ga	Ga
11				
12				
13	Ma	Ma	Ma	Ma
14				
15				
16	Pa	Pa		Pa
17			Pa	
18				
19	Dha	Dha	Dha	Dha
20				
21				
22		Ni		Ni

SR = Sangita Ratnakara SM = Sangita Makaranda PV = Pundarika Vittala

As mentioned earlier there was no change in the interval between Pa and Dha. It should maintain the 3 sruti interval after the change, from Pa to Dha the interval would continue to be 3 sruti. So Dha should be placed on 19th sruti and Ni on 22nd sruti positions.

The gandhara grama of Sarangadeva as mentioned in Ragamanjari looks like the Todi Raga of Carnatic music. The Carnatic Todi raga takes Sa, dvi sruti Ri, sadharana Ga, suddha Ma, suddha Pa, dvisruti Dha, and kaisiki Ni. The next mela raga of Todi is Denuka. It takes kakli Ni. If Denuka takes prati Ma (16th sruti) then it will become Subha pantuvarali. This is called in Hindustani music as Todi. The name Todi has been mentioned as early as in the 12th century in Manasollāsā by Somesvara. It also mentions another Turushka Todi. So this kind of raga with dvisruti Ri, sandhara Ga, and dvi sruti Dha, kaisiki Ni was becoming popular during that time.

Sangita Ratnakara also mentions Todi raga.

"Todi is derived from shadava... employs high sadja and a shakeful panchama low gandhara, other notes are equiposed" (Shringy 67, 68). Now if the high sadja is taken as kakali Ni low Ga as sadhrana Ga and other equiposed svaras as suddha, and the 3 sruti Ri and Dha taken as dvi sruti Ri and Dha and the shakefull pnachama, as gamaka taken with 16th sruti Pa it will resemble exactly like Dhenuka. Saint Thyagaraja composed a song in Denuka 'Teliyaledurama'. In this raga one can feel a folk tune. Hence, this raga must have been evolved form folk tune.

Pundarika Vittala's Todi ragini takes pratama gathi Ga and Ni, these svaras are sadharana Ga and kaisiki Ni only. Then the other svaras are suddha. In the ancient times the kaisiki variety svaras like sadharana Ga and kaisiki Ni were not

taken independently. But the ancient people knew or felt this interval of dvi sruti Ri and sahdhana Ga. May be because of strict rule and general acceptance of this interval they kept it as a secret. Kumbha also says that Gandhara grama prevailed in Kashmir. And that inspite of this usage the Ga grama was not capable of being elucidated according to Lakshya and Lakshana. (Sangita Raj Page 125). During the 15th century Muslim invasion was very much felt in the Kashmir region. May be this kind of tune was popular among the foreigners, also these svaras sādharana Ga kaisiki Ni dvi sruti Ri and Dha were slowly gaining their individuality. And this the Ga grama resembled the folk tune and was again resurrected during the medieval period.

4.4 Murchana

Murchana was defined by Sarangdeva as the ascending and descending movement of the seven notes in successive order. Murchanas were obtainable in Sa, Ma and Ga gramas. The word murchana was derived from the sanskrit root murch - to faint or to increase. Matanga also defines it as "*murchayate yena raga*"; that is, that by which the raga develops is called as murchana. Matanga in Bruchaddesi refers to murchana (195 p 55 112.22 1-56).

Pundarka Vittala defines murchana as:

क्रमात् सप्तस्वराणां सप्तनामारोहे चवरोहणे ।

रागः संमूर्च्छयति यत्र श्रोता वा मूर्च्छना मता ॥४२॥

(R.M. - p.5 - v 42)

The seven svaras (which are of increasing order in pitch arranged in ascending and descending order is called as murchana.

Pundarika Vittala says.

अधस्तनैर्निषादाद्यैः षड्जस्थानास्थितैः क्रमात् षडन्या मूर्च्छनाः

(Ragamala - p 3)

This verse Pundarika Vittala refers to in all the 3 books

Pundarika Vittala says that the nishada which is lower (than Sa) stands on the sthana of sadja. Then these 6 murchanas must have been taken upto Dha only or from murchana Rajani to Abirudgata. Then Pundarika Vittala again gives in the next line the murchana starting from Sa to Ni, he gives seven murchanas. This topic has been discussed in detail in the chapter on of Raga-Ragini.

In the early days it was believed by some groups of thinkers that nisada stands on the sadja sthana itself. It means that nishada had no special identify. Hence only six murchanas were mentioned. But Pundarika Vittala also mentions that there were seven murchanas, and the first murchana starts from Sa and goes upward upto Ni. He gives names of these murchanas. The names of the murchanas were same as those of the earlier authors like Sarangadeva. But during the time of Sarangadeva both gramas Sa and Ma grama existed and their murchanas development or expansion of svaras related according to the respective gramas. The ratio of the Sa grama svaras were 4:3:2:4:4:3:2 and the first murchana starts from Sa and then Ri and so on, but maintaining the order of the svaras. Similarly, the ratio of Ma grama svaras were 4:3:4:2:4:3:2 and starts from Ma. These are given in Table 4.4

From the Table 4.4 of murchanas of Sa grama and Ma gramas, all the svaras including kakali, antra, kaisiki svaras can be obtained from these murchanas but before Sarangadeva's time the kaisiki svaras were not counted as svaras.

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Table 4.4: Murchanas in the three garamas

Name of Moorchana	Sa grama												
Utara Mandara	— 4	Sa 3	— 2	Ri 2	— 4	Ga 4	— 4	Ma 4	— 3	Pa 3	— 2	Dha 2	— Ni
Rajani	— 2	Ni 4	— 3	Sa 3	— 2	Ri 2	— 4	Ga 4	— 4	Ma 4	— 3	Pa 3	— Dha
Uttarayata	— 3	Dha 2	— 4	Ni 4	— 3	Sa 3	— 2	Ri 2	— 4	Ga 4	— 4	Ma 4	— Pa
Suddha Sadja	— 4	Pa 3	— 2	Dha 2	— 4	Ni 4	— 3	Sa 3	— 2	Ri 2	— 4	Ga 4	— Ma
Matsari Krta	— 4	Ma 4	— 3	Pa 3	— 2	Dha 2	— 4	Ni 4	— 3	Sa 3	— 2	Ri 2	— Ga
Asvakraṇṭa	— 2	Ga 4	— 4	Ma 4	— 3	Pa 3	— 2	Dha 2	— 4	Ni 4	— 3	Sa 3	— Ri
Abirudgata	— 3	Ri 2	— 4	Ga 4	— 4	Ma 4	— 3	Pa 3	— 2	Dha 2	— 4	Ni 4	— Sa
	Ma grama												
Souviri	— 4	Ma 3	— 4	Pa 4	— 2	Dha 2	— 4	Ni 4	— 3	Sa 3	— 2	Ri 2	— Ga
Harinānta	— 2	Ga 4	— 3	Ma 3	— 4	Pa 4	— 2	Dha 2	— 4	Ni 4	— 3	Sa 3	— Ri
Kalopānta	— 3	Ri 2	— 4	Ga 4	— 3	Ma 3	— 4	Pa 4	— 2	Dha 2	— 4	Ni 4	— Sa
Suddha Madhya	— 4	Sa 3	— 2	Ri 2	— 4	Ga 4	— 3	Ma 3	— 4	Pa 4	— 2	Dha 2	— Ni
Mārgi	— 2	Ni 4	— 3	Sa 3	— 2	Ri 2	— 4	Ga 4	— 3	Ma 3	— 4	Pa 4	— Dha
Pauravi	— 4	Dha 2	— 4	Ni 4	— 3	Sa 3	— 2	Ri 2	— 4	Ga 4	— 3	Ma 3	— Pa
Hrshyaka	— 3	Pa 4	— 2	Dha 2	— 4	Ni 4	— 3	Sa 3	— 2	Ri 2	— 4	Ga 4	— Ma
	Ga grama												
Nandi Samra	— 4	Ga 3	— 3	Ma 3	— 3	Pa 3	— 4	Dha 4	— 3	Ni 3	— 2	Sa 2	— Ri
Visala	— 2	Ri 4	— 3	Ga 3	— 3	Ma 3	— 3	Pa 3	— 4	Dha 4	— 3	Ni 3	— Sa
Sumukhi	— 3	Sa 2	— 4	Ri 4	— 3	Ga 3	— 3	Ma 3	— 3	Pa 3	— 4	Dha 4	— Ni
Vichitra (chīṭa)	— 4	Ni 3	— 2	Sa 2	— 4	Ri 4	— 3	Ga 3	— 3	Ma 3	— 3	Pa 3	— Dha
Rohini (chitravati)	— 3	Dha 4	— 3	Ni 3	— 2	Sa 2	— 4	Ri 4	— 3	Ga 3	— 3	Ma 3	— Pa
Subha	— 3	Pa 3	— 4	Dha 4	— 3	Ni 3	— 2	Sa 2	— 4	Ri 4	— 3	Ga 3	— Ma
Ālāpa	— 3	Ma 3	— 3	Pa 3	— 4	Dha 4	— 3	Ni 3	— 2	Sa 2	— 4	Ri 4	— Ga

Further, Pundarika Vittala also describes briefly suddha tana, shadava and audava tanas. The shadava tanas included six svaras and the audava rendered with 5 svaras.

In the early days there was much discussion about what was the difference between tana and murchana? Because tana was also rendered as note-series so it is essentially a murchana itself (Dattilam P 253 by Mukund Lal), Murchana conceived as sequence of all 7 notes in their due order. Murchana could be rendered as hexatonic or pantatonic. In murchana all the seven svaras should be on krama āroha/avaroha . In tana, svaras can be in any order Sa, Ri, Sa; Sa. Ga, Ri etc. Matanga classifies murchana into two kinds. (1) Murchana of 7 notes and Murchana of 12 notes. Murchana of 12 notes were discarded even before Sarangadeva. So during the time of Pundarika Vittala this kind of classification was not there.

4.5 Jati

Jatis was the forerunner of raga. During Pundarika Vittala's time this kind of classification as jati had disappeared. But during the time of Bharata's Natya Sastra and upto Sangita Ratnakara ragas were classified under, Jati system. The last one who mentioned in detail about jati was Sarangadeva and Kumbha.

From murchana only Jati developed but the main difference between Jati and murchana was that murchana was an arrangement of svaras in descending and ascending order but the melody aspects were not involved in the murchana. Hence Jati included not only the arrangement of svaras but also included the characteristics like graha, amsa, nyasa, etc. The same aspects hold good for raga.

4.5.1 The Characteristics of Jati

Sarangadeva mentioned about thirteen characteristics of Jati. These were (1) Graha (2) Amsa (3) Nyasa (4) Apanyasa (5) Sanyasa (6) Vinyasa (7) Tara (8) Mandra (9) Bahutva (10) Alpatvam (11) Antra margā (12) Shadav and (13) Adav. But Pundarika Vittala mentioned only 5 characteristics of raga. Pundarika Vittala also briefly mentions Graha, Amsa, Nyasa, Apanyasa Vidari. The first one who clearly defines graha was Matanga in his text Brahaddesi

4.5.1a Graha: Bruhaddesi defines graha

"grahtatradau jatyadiprayoga grhuate yanegai grahati"

(Bru. - p.56)

The note by which in the beginning, the execution of Jati etc., is stated in the initial note.

In the ancient days the different murchanas started from different svaras, which gave birth to different sets of svaras or murchanas from which the jati was based. To get different murchanas the initial note was necessary. So the initial or starting note indicated to which murchana the jati belonged. But later on, all the melodies started from Sa only, though this kind of starting with particular svaras continued mentioning graha svara for a raga remained even later on upto Pundarika Vittala.

After some time the meaning of the graha svara had become identical with the amsa svara. It is said that the initial note is the same as the fundamental note (amsa) in all jatis, and therefore the two terms were interchangeable. Sarangadeva defines graha as

गीतादिनिहितस्तत्र स्वरो ग्रह इतीरितः ।

तत्रांश ग्रहयोरन्यतरोत्का भयग्रहः

(S R Shrngy - p 282)

"The note that is placed in the very commencement of the melody is known as graha (the initial note) where either of the two, the initial or the fundamental (amsa) note is mentioned, both are (thereby) comprehended."

Even much later, during the time of Pundarika Vittala this kind of mentioning of characteristics for a raga had continued to prevail. Pundarika Vittala actually mentioned the same line as given by Sarangadeva for describing graha. Pundarika Vittala says.

गीतादि नियत मात्रः स्वरो ग्रह इतीरितः ।।

(Ragamala - p 2)

But while describing ragas he gave graha, amsa, and nyasa called as त्रिक . In most of the ragas the same svara was mentioned as graha, amsa and nyasa svaras. For example, if Sa is graha, amsa, nyasa for a raga then Sa was called as सत्रिक . In this way only in all the 3 books of Pundarika Vittala, graha, amsa and nyasa were described for a raga.

4.5.1b Amsa

In a raga, amsa svara is important. This has been explained in detail in Sangita Ratnakara. There are 63 amsa svaras in all. 18 Jatis include suddha and vikruta.

The distinction of amsa svaras were mentioned in different ways.

- (a) the note that is expressive of delightfulness in a raga,
- (b) the consonants and assonant (vadi and samvadi) of raga profuse in a subsections of the composition (vidari),

- (c) that which determines the position of the higher and the lower pitch range (the tara or higher pitch can ascend upto 4 notes from amsa, similarly the lower side of the pitch can descend upto fundamental note or upto final note,
- (d) that which is its own consonant but which has another note as assonant,
- (e) frequently employed in practice etc.

However in performance (prayoga) profusion (bahutavam) is the most important characteristic of fundamental note.

Pundarika Vittala also explains amsa as:

अंश स्थायीनीपर्यायो रागोत्पादन हेतुकः

(Ragamala - p 2 - v 9)

The amsa svara helps to evolve and develop raga. He also says that in use of amsa svara is used profusely प्रयोगे बहुलांशः. All these terms Pundarika Vittala explains briefly.

4.5.1c Nyasa

The note with which a composition is concluded is the final note.

गीते समाप्तिकृन्न्यास अपन्यासः स उज्जते

(RM - p 5)

4.5.1d Apanyasa

The note that concludes a sub-division of a musical composition is the semifinal note. The subdivision is called as vidari.

4.5.1e Vidari

Vidari is defined as gita khanda i.e., sub-section of melody (Sangita Ratnakara by Shringy P 289 foot note 2) Vidari is that which divides either the total content or the verbal content of a melody and is thereby two fold viz. gita vidari, i.e., a melodic division and a padavidari, i.e., verbal division.

Pundarika Vittala, as mentioned before, described these terms very briefly. So this itself shows that the prominence or importance of these terms was slowly declining. Lastly, Pundarika Vittala mentioned that Sa is the one which is graha for all the ragas and the swaras Ni, Dha, Pa all gave rakthi to the ragas and used as varnas.

षड्ज सर्वत्र रागेच ग्रहो हि निघपादयः ।।

(Ragamala - p.2 - v 24)

The characteristics like graha, amsa, nyasa were used to build the structure of the raga, but the internal relationship between the swaras were called as vadi, somvadi, vivadi, and anuvadi.

4.5.1f Vadi or Somvadi

That note which in performance used most frequently. The notes having an interval of eight or twelve srutis were mutually consonant.

Pundarika Vittala describes the same in all his treatises. He says

वादी प्रयोगे बहुल स्वर

(Ragamala - p.2 - v 8)

The second was

श्रुतया द्वादशाष्टौ अंतरगोचराः

(Ragamala - p 2 - v 9)

Like Sarangadeva Pundarika Vittala also mentions that the sruti difference between vadi or sonant and samvadi or consonant should be 12 or 8 srutis.

Samvadis are those which are not used frequently. A specific samvadi note could be defined only in relation to the vadi. Samvadi was the note which had the samvada relationship with vadi like Sa, Dha, Ma. Suppose Sa is vadi then Ma is samvadi. (12 or 8 sruti difference). It was the second important note in a melody. In a jati, vadi and samvadi should both exist.

4.5.1g Vivadi

Sarangadeva mentions that Ni and Ga, or Ri and Dha are dissonant to each other. This was explained as follows:

- (1) Ga and Ni are dissonant to all other notes.
- (2) Ga and Ni are dissonant to Ri and Dha.
- (3) Ri and Dha too are dissonant to Ga and Ni.

(SR - R K Shringy Sec 3 - p 151)

This shows that the notes having two sruti values are dissonant.

Pundarika Vittala mentions clearly the concept of Vivadi. He says:

एक श्रुत्यन्तरौ यौ कौ तौ मिथश्चु विवादिमौ

शेषाणामनुवादिन्वं श्रेयमन्वर्थतः क्रमात्

(Ragamala - p 2 - v 20)

If a svara placed in one sruti difference between two other svaras it is called as vivadi svara and other left over svaras are called anuvadi.

In Ragamala and Sadraga Chandrodaya, Pundarika Vittala used the term vivadi as it was mentioned by his predecessors. But in Ragamanjari for vivadi he used the term prativadi.

एक श्रुत्यन्तरौ यौ कौ तौ मिथ प्रतिवादिनौ

(R M - p 4 - v 31)

Generally the vivadi svara if used more gives disharmony to the raga. But in many treatises like Sangita Ratnakara or Ragamala or Ragamanjari it was not mentioned that this svara should not be used (varjit) in any raga. But Pundarika Vittala's reference shows that the vivadi svara should be used in a restricted manner in ragas. In many ragas mentioned by Pundarika Vittala vivadi dosha occurs, but he suggests that if the vivadi svara is taken in vakra prayoga it will not harm the raga. This has discussed in detail in chapter in Nada, sruti, svara.

After Sarangadeva the other characteristics like sanyasa, vinyasa, tara, mandra, antra marga had disappeared. But while describing ragas the remaining two characteristics shadav, audav and Sampurna have been mentioned.

4.5.1h Shadav

Ragas which have six notes were called as shadav or hexatonic ragas.

4.5.1i Audav

Those ragas which took 5 svaras were called as audav ragas.

4.6 Ragas

Though the word raga had been mentioned in the Natya Sastra, this term was not

clearly described by Bharata and others prior to Matanga. In Bruhaddesi only the term raga was introduced and designed with specific observations (Bruhadesi edited by P L Sharma Associates by Anil Bihari Bechar)

".... Raga which has not been spoken by authorities (like Bharata), is being described by us by confining to the laksya and the laksana. That which colours or delights the mind of the good through a specific svara (interval) and varna (melodic movement) or through a type of dhvani (sound) is known by the wise as raga" (P 263). OR "That which has special dhvani is bedecked with svara varna and is colourful or delightful to the minds of the people is said to be raga" (P 264)

It is known that for a raga, svara is more important, but apart from the suddha, vikrata svaras Indian ragas include some tonal embellishments. These embellishments like varna, alankara, gamaka, sthayi, kaku etc., played an important role for the musical expression. Even in the early days to enhance the beauty of raga, alankaras were used. Bharata says "without alankara is like a night without moon, a river without water, a tree without flowers, a lady without ornaments and flower without smell"

Sarangadeva explains seven sthayi - alankaras, twelve arohi varnalankaras or embellishments of ascendent tone patterns and twelve avarohi varnaalankara, then 25 circulatory alankaras and also other seven embellishments totaling 63 embellishments have been mentioned in Sangita Ratnakara.

Pundarika Vittala also explains most of the alankaras and sthays in Ragamala and in Sadraga Chandrodaya. Pundarika Vittala also explains 5 sthayi gatha alankara and 7 arohi alankara. This arohi alanakra when sung in the avaroha krama it will become a avaroha alankara. Then circulatory alankara, 13 have been mentioned in Ragamala. The signs which show mandra, tara sthana

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(sapthak) also described exactly as it has been in Sangita Ratnakara. These signs are, a dot (.) placed over the note shows that it is mandra sthana svara; similarly a small vertical line (1) shows that it is a tara (high pitch) svara. If there is no sign it means that it is in the madhyama sapthak.

The combination of varna alankaras were made in this way:

Sthayi Alankara:-

(1) Mandra, Madhya, Tara	सं प सं
(2) Tara, Madhya, Mandra	सं प सं
(3) Mandra, Tara, Mandra	सं सं सं
(4) Tara, Mandra, Tara	सं सं सं
(5) Then all Mandra	सं सं सं

Of the alankaras given above only the first 4 were mentioned by Pundarika Vittala. The 3rd and 4th alankaras were identical as given in Sangita Ratnakara, and in the first two there was a slight difference. Sarangadeva had not mentioned madhya sthana svara, instead, he says only mandra, and the tara svaras were like सं सं सं and सं सं सं.

4.6.1 Kramarecita: Ārohana avarohana alankaras

4.6.2 Arohi alankara

a Visterna: सा री गा मा पा दा नी

This was called by Sarangadeva and Pundarika Vittala as Visterna

- b Sannikarasha: According to Sarangadeva it is Niskarsha and Pundarika Vittala calls it as Sannikarsha. Short notes are taken twice.

सस रिरि गग मम पप घघ निनि

Sarangadeva says if a note is pronounced thrice four times it is called gatra varnam. This gatra alankara has not been mentioned by Pundarika Vittala.

- c Prenkhita: (Just like singing

सरि रिग गम मप पद दनि

- d Pracchdana (by Pundarika Vittala): Sandhipraccadana by Sarangadeva

सरिगा गमपा पदनि

- e Aksipta: Same in both Pundarika Vittala and SR

सग गप पनि

- f Bindu: Some difference was there between this varna - bindu of Sangita Ratnakara and Pundarika Vittala. The alankara bindu was given in Sangita Ratnakara as - in the order of prolonged (pluta) svara, then short svara, prolonged and short, etc. But Pundarika Vittala explains three short svaras then the next higher in pitch svaras pronounced 4 times.

सससरि रिरिरिग गगगम मममप पपपद दददनि निनिनिस

- g Hasita: Just like laughter

सारिरि गगगा ममममा पपपपा ददददा

4.6.3 Circulatory alankara

- a Prasadam: In Sangita Ratnakara higher svara placed first and lower svara placed in the end. In practice this varna looks little bit awkward but Pundarika Vittala's sthana prasadam moves smoothly. There is another prasadam of arohi varna alankara of Sarangadeva, which is similar to Pundarika Vittala's prasadam. This alankara has also been mentioned in

Sangita Ratnakara.

सरिस रिगारि गमग मपम पदप दनिद निसनि

b Prangyuka

सरि रिस रिग गरि गम मग मग मप पम पद दप दनि निद

The same alankara described as prenka in Sangita Ratnakara.

c Aksepa

सरिग रिगम गमप मपद पदनि दनिस

d Parivatha: This alankara was mentioned only by Pundarika Vittala in Ragamala.

सगम रिमप गपद मदनि

e Udvahita

सरिगरि रिगमग गमपम मपधप पधनिध धनिसनि

f Niskunjita

सरिसगस रिगरिमरि गमगपग मपमधप पधपनिप

There is no difference between the two authors

g Recita This alankara has not been mentioned in Sangita Ratnakara

सरिगरि सरिग रिगमग रिगम गमपम गमप मपधपमपध

h Skalita

सरि गम मरिगस रिगमप पगमरि गमपघ घमपग मपधनि निपधप

This alankara is not in Sangita Ratnakara

i Krama

सरि सरिग सरिगम रिग रिगम रिगमप गम गमप गमपध

It is same in Sangita Ratnakara as given by Pundarika Vittala

j Ranjita

सगरि सगरिस रिमग रिमगरि गपम गपमग

Same in Sangita Ratnakara and that given by Pundarika Vittala.

- k Hradamana: Same as in the Sangita Ratnakara and the given by Pundarika Vittala.

सगरिस रिमगरि गपमग मधपम

- l Humkara: Sangita Ratnakara's Humkar alankara is different from that given by Pundarika Vittala

सरिरिस सरिग गरिससरिगम मगरिसा सरिगमप पमगरिसा

- m Cheyana: It takes samvadi svaras. This is same in Sangita Ratnakara and that given by Pundarika Vittala.

सप, रिघ, गनि मसा

In the early time along with these varnaalankaras two more gunas were used to express the emotional feeling of the ragas. These fine and subtle shades of the musical notes made a raga more beautiful. These were kaku and sthaya.

4.6.4 Kaku

Is explained as ध्वनि विकार. The generic definition of kaku, meaning variation or modulation of sound in the intonation. Bharata while defining patyaguna, he mentions six alankaras to express the emotions. Uccha (high) is used to express surprise, dipta to anger, pride etc. Mandra is used to express doubt, anxiety, helplessness. Niche (neya) to express the condition of illness, fear, etc. Vilanbita kaku depicts humour, love pathos, etc.

Pundarika Vittala explains about chayakaku. Here the word chaya was used as a synonym for sthaya. There are six varieties of kakus.

- a Svarakaku: The small sruti differences in the svara or evolves from other

- svaras or svaranthar in ragas was called svarakaku.
- b Ragakaku: Ragas resemblance is called ragakaku.
 - c Anyaraga kaku: Where resemblance to another raga called anyaraga kaku.
 - d Desi kaku: Where raga which takes another desi raga's resemblance is called desi kaku.
 - e Kskethra Kaku: Those sounds which resembled the sound coming out of the body (vocal) is called as kskethra kaku.
 - f Yantra kaku: This looks like the sound of an instrument like veena or flute, hence called as yantra kaku (instrumental inflection)

4.6.5 Sthaya

Pundarika Vittala also refers to sthaya. In music sthaya means melodic phrases.

It has been derived from the sanskrit root sthaya meaning to establish or stay. Sarangadeva describes in Sangita Ratnakra,

रागस्यावयव स्थायो वागो गमक उच्चयते

(Ragamala - p.9)

Pundarika Vittala also quotes the above line in Ragamala

He says sthaya is an organic component of raga, whereas vega is gamaka. Sthaya defined as an avayava (limbs) which means functioning component of a particular raga.

It is said that while rendering a raga, the creative imagination, musical delight and aesthetic appeal are based on two aspects (1) natural material content like svara and their arrangement स्वर संनिवेश (2) aesthetic effect, ability to create *ranjakathva*. Sthaya includes both these aspects. So sthaya is important to create different moods and expressions.

"In the history of Indian music Sarangadeva was the first author who had dealt comprehensively with the sthayas, neither Matanga nor Bharata had mentioned this concept in their treatment of the musical theory of their time." He quotes Premalata Sharma, ["The concept of sthaya in India Sangita Sastra (IMJ, No. 3 1965)]. She opines "the origin of this concept and the tradition of performance built upon it during the 12th, 13th century can be traced to the texts. Sthaya or thaya is a very important concept of Indian Sangita Sastra which has almost fallen completely into oblivion. It is akin to gamaka, but has a much wider scope, embracing all aspects of musical tone and its embellishment." (R.K. Shringy).

It was true that even during Pundarika Vittala's time it was slowly disappearing. Comparing with Sarangadeva, Pundarika Vittala mentioned very few sthayas. Those later writers who dealt with sthaya were, Parsvadeva in his Sangita Samayasara, Kumbha in his Sangita Raj, Tulajendra in his Sangita Saramruta. But they only reproduced Sangita Ratnakara.

- (1) Bhajana: Considered to be creation of excessive delightfulness in a raga through conscious effort
- (2) Sabda: The sthaya that holds upon the previous tone, Pundarika Vittala also uses the same word as Sangita Ratnakara, मुक्त शब्द परिग्राह्य. Mukta was taken as yuktha, "that which commences with proper note" P L Sharma illustrates this alankara like Ri, Ga, Ri, Ga, Ma Ri where the preceding phrase ends with the note with which the succeeding phrase begins (I M J no. 4 p 34).

Then Pundarika Vittala explains the qualities of sabda. (voice) These are khadgola, narahata, bombaka, misra (the four fold voice).

- a khadgola: In Sangita Ratnakara it is given as hahula. Arising from phlem (kapha) in creamy, sweet and soft. Pundarika Vittala mentions all these qualities while describing ragas and raginis. He describes Suddhanata as स्निग्ध गंभीर नाद .
- b narahata as given by Pundarika Vittala, narahata by Sangita Ratnakara Voice arising from bile (pitta) which is full of (ghana) deep (gambhira)
- c bombaka: Voice that arises from wind (vata) and is harsh, hollow, high sounding, and rich (sthula) .
- d misra is said to be arising by the admixture of these three, and is therefore called as sannipataka

All the three combine and free from hollowness is said to be the best of all. Khala and bombaka combination is medium (madhyama). Bombaka and narahata combination is adama.

4.6.6 Vahini

Pundarika Vittala Very briefly explains this आरोहादि त्रये, ascent, descent and circulatory and all three shaking of the notes is called as vahini.

Another important aspect related to raga is gamaka. Bharata did not mention about gamaka, but Bruhadhesi (7th to 9th century) mentioned about gamakas but not given any list or define this term. So after Bharata many types of embellishments developed which gave more *ranjakatha* to the then prevailing melodies. May be that was why it was called as raga by Matanga. So Matanaga was the earliest one who used the term gamaka in his definition of raga.

After Matanga, Parsvadeva in his Sangita Samayasara and Haripala in his

Sangita Suddhakara mentioned 7 gamakas. Parsvadaeva described gamakas as follows:

स्वश्रुति स्थान सम्भूतां छाया श्रुत्यन्तरा श्रयाम्
स्वरो यद गमयेद गीते गमकोडसौ निरूपितः

(S S S 2147 - p.4)

These are (1) sphurita (2) kampita (3) lina (4) tirepa (5) ahata (6) andolita (7) tribhina

Sangita Makaranda also mentioned about gamakas

- a muktanga kampita ragas have all the notes figuring in the ragas which were rendered with the kampita gamakas (the modern sarva svara gamaka),
- b ardha kampita: Ragas where only some notes were played with gamaka and rest of the svaras have been taken pure.
- c kampa vihina: Ragas which can be played without gamaka.

4.6.7 Gawakas

Sarangadeva in his Sangita Ratnkara described 15 gamakas. Later in the 16th century Pundarika Vittala also gave exactly the same number of gamakas in his treatises. These are:

- a tirepa: just like the delightful sound of a small damru speeding in a quarter druta is called tirepa (druta = in terms of tala equal to five (half matra) short syllables,

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- b sphurita: it is produced speeding in one-third of druta,
- c kampita: the gamaka speeding in half a druta is known as kampita,
- d lina: speeding the shake in (the period of) a druta,
- e andolita: in the speed of lagu (lagu is one matra),
- f vali: while speeding (shaking) through various curves,
- g tribhina: shake of the three registers,
- h kuarala: it is crooked being the same as vali in a soft voice,
- i ullasita: shake which approaches the succeeding notes in due order,
- j plavita: is shaking in the measure of pluta (three lagu),
- k humpita: is (the shake) with heart captivating sounding hum,
- l mudrita: is considered to be the shake that is produced by closing the mouth,
- m namita: is so called by the expert musicologists because of the descendance of notes (that produced it),
- n misrita: by the admixture of the above.