Chapter 6

श्रीलक्ष्यसङ्गीतम्

प्रथमोऽध्यायः

स्वराध्यायः

श्लोकाः १ तः ४०६

श्रीगणेशाय नमः | श्रीसरस्वत्यै नमः | श्रीगुरुभ्यो नमः |

I bow down to Lord *Ganeṣa*, Goddess *Saraswatī* and Guru.

अथ श्रीमल्लक्ष्यसऽगीतप्रारम्भः |

Now the *Lakṣyasaṅgīta* begins

मङ्गलाचरणम् |(Invocation)

प्रणम्य शिरसा देवं गौरीपुत्रं विनायकम् |
सर्वविघ्नोपशान्त्यर्थं लक्ष्यसङ्गीतमारभे ||१||

1. I begin '*Lakṣyasaṅgīta*, by bowing down to Lord *Vināyaka,* the Son of Goddess *Gaurī*, to ward of all obstacles.

श्रीब्रह्माद्यैरर्चिता या सुरेन्द्रै-र्भक्तिश्रद्धाभावयुक्तैः सदैव |
प्राचीनार्वाचीनसङ्गीततत्त्वस्फूर्त्यै तां श्रीशारदां नौम्यभीष्टाम् ||२||

2. I bow down to the most Desired Goddess *Śāradā*, who is the inspirer of the essence of ancient and modern music, who is worshipped by *Brahmā* etc. and who is always looked upon with devotion and faith by Gods like Indra etc.

श्रीसद्गुरोस्तस्य पदारविन्दद्वन्द्वं तमोनुत्तय आशु वन्दे |
यस्यानुकम्पा सहसैव मूकं करोति वाचालमिति प्रथेयम् ||३||

3. I bow down immediately to the Lotus like feet of *Sadguru,* who is the dispeller of ignorance and whose grace (compassion) makes a dumb to speak instanatly.

सङ्गीतपूर्वाचार्याणां महतामप्यनुज्ञया |
धैर्यमालम्ब्य कुर्वेऽमुं प्रबन्धं स्वान्तशुद्धये ||४||

4. Seeking the Permission of the former Great Masters of Music and by resorting to patience, I compose this special treatise for the purification of the soul (conscience).

अथ श्रीलक्ष्यसङ्गीतप्रथमाध्याय ईर्यते |
चतुराख्येन भरत-पूर्वखण्डनिवासिना ||५||

5. Now, is told the first chapter of *'Śrimallakṣya Saṅgītam'* by one who is known as *Catura (Paṇḍita*) residing in the eastern part of India.

निर्मथ्यातिप्रयत्नेन मतभेदपयोनिधिम् |
चतुराभिमतां वक्ष्ये हिन्दुस्थानीयपद्धतिम् ||६||

6. By churning the ocean of milk of different opinions with great effort, I, who is known as *Catura*, tell the *Hindustānī Paddhati* (Indian style of music).

प्रणाल्यौ तत्र द्वे प्रोक्ते सङ्गीतस्य विचक्षणैः ।

आद्या कर्णाटकीयासौ हिन्दुस्थानी तथा परा ।।७।।

7. There are two types/styles of Music told by the wise. The first one is *Karnāṭakī* and second one is *Hindustānī*.

कर्णाटकी पद्धतिर्या सा मद्रासनिबन्धिनी ।

अन्यत्र सर्वतो हिन्दुस्थानीया बहुसम्मता ।।८।।

8. The Resort of *Karṇāṭakī* style is Madras. Whereas Indian style is accepted everywhere with majority.

तत्र तत्र स्थानभेदे वैचित्र्ये सत्यपि क्वचित् ।

सामान्यत्वेन सैकैव पद्धतिर्विदुषां मता ।।९।।

9. Perhaps, due to being at different places, there is diversity; although, as per the opinions of the scholars, there is only one style.

गीतं वाद्यं तथा नृत्यं त्रयं सङ्गीतमुच्यते ।

मार्गदेशीविभागेन सङ्गीतं द्विविधं मतम् ।।१०।।

10. Singing, playing instruments and dancing – these three are called (known) as Music. But as per the division of *Mārgī* and *Deśī,* there are two styles of Music.

मार्गितं प्रथमाचार्यैर्यन्त्रितं नियमोत्तमैः ।

अतिशुद्धरूपमपि साम्प्रतं नैव गोचरम् ।।११।।

11. The former *Ācāryas* or Musicians have established the *Mārgī* music with best rules and regulations. Though its form is extremely pure, it is not seen (used) in present times.

अधुना लक्ष्यमार्गे यत् स्वरूपं परिद्दश्यते ।

तत्सर्वं देशिसंज्ञं स्यादित्याहुर्लक्ष्यवेदिनः ।।१२।।

12. In today's times whatever forms of music are seen in *Lakṣya* and *Mārga*, they can be classified as *Deśī* music. So said the knowers of the *Lakṣya* music.

रागविबोधे

गीतं द्वेधा मार्गो देशी मार्गः स यो विरिञ्चाद्यैः ।

अन्विष्टो भरताद्यैः शम्भोरग्रे प्रयुक्तोऽर्च्यः ।।१३।।

13. There are two types of songs (styles of music) -*Mārgī* and *Deśī*. That *Mārgī* Music is worshipped, which is composed by Gods like *Brahmā* etc., which is searched by *Bharata* etc. and which is presented in front of Lord *Śiva*.

देशे देशे रुच्या यज्जनहृद्रञ्जनं तु सा देशी ।
स तु लोकरुचिविकलितः प्रायो लक्ष्यात्र देशी तत् ||१४||

14. Deśī Music is that Music which entertains the people of different places as per their interest. That which takes care of the interest of people is generally the current Music (*Lakṣya Music*) also known as *Deśī* (Music).

रत्नाकरे

मार्गो देशीति तद्वेधा तत्र मार्गः स उच्यते ।
यो मार्गितो विरिन्च्याद्यैः प्रयुक्तो भरतादिभिः ।
देवस्य पुरतः शम्भोर्नियताभ्युदयप्रदः ||१५||

15. (In the two divisions-) *Mārgī* and *Deśī*, it is said about *Mārgī* that it is composed by *Brahmā* and others, and which is presented in front of Lord *Śiva* by *Bharata* and others and is always the bestower of Prosperity.

देशे देशे जनानां यद्-रुच्या हृदयरञ्जकम् ।
गानं च वादनं नृत्यं तद्देशीत्यभिधीयते ||१६||

16. (Three types of Music-) Singing, Playing Instrument and Dancing, which is for the entertainment of the people of different places as per their tastes, is called *Deśī* Music.

अबलाबालगोपालैः क्षितिपालैर्निजेच्छया ।
गीयते यानुरागेण स्वदेशे देशिरुच्यते ||१७||

17. The Music, (song) which is sung as Deśīred with love by women, children and the kings at their places, is known as *'Deśī'*.

सङ्गीतदर्पणे

गीतं वाद्यं नर्तनं च त्रयं सङ्गीतमुच्यते ।
मार्गदेशीविभागेन सङ्गीतद्विविधं मतम् ||१८||

18. Music is three-fold, singing, playing instrument and dancing. With the division of *Mārgī* and *Deśī*, music is divided in two (styles).

द्रुहिणेन यदन्विष्टं प्रयुक्तं भरतेन च ।
महादेवस्य पुरतस्तन्मार्गाख्यं विमुक्तिदम् ||१९||

19. Mārgī style Music which is found by *Druhiṇa* and presented in front of Lord *Śiva* by *Bharata,* is considered as the giver of *Mokṣa* (salvation).

तत्तद्देशस्थया रीत्या यत्स्याल्लोकानुरञ्जनम् ।
देशे देशे तु सङ्गीतं तद्देशीत्यभिधीयते ।।२०।।

20. The Music which is presented for the entertainment of the people as per the style of their area is called as *Deśī* Music in their place.

रत्नाकरः शास्त्रग्रन्थेष्वाद्येष्वनुपमो मतः ।
तत्राप्यङ्गीकृतं नूनं प्राधान्यं देशिकस्य तत् ।।२१।।

21. Amongst ancient treatises, (*Saṅgīta*) *Ratnākara* is one of its kind. Indeed, there also the significance of *Deśī* is accepted.

पूर्वप्रसिद्धसङ्गीतं प्रसिद्धमधुना तथा ।
द्विविधमेव तत्रोक्तं सङ्गीतं शास्त्रकारिणा ।।२२।।

22. The Music which was there in former time and that which is in Modern time – both are mentioned there by the musicologists.

शार्ङ्गदेवस्यापि काले देशी सङ्गीतमेव हि ।
लक्ष्येऽधिकं सुप्रतीतमिति तर्कयितुं क्षमम् ।।२३।।

23. In the time of *Śārṅgadeva*, *Deśī* Music was only Prevalent. But it can be inferred that the current (*Lakṣya*) music was better.

रत्नाकरानुगाश्चापि तद्विनिर्मितपद्धतिम् ।
यथायोग्यप्रमाणेन नैव ज्ञातुमशक्नुवन् ।।२४।।

24. The followers of *Ratnākara,* were also not able to understand in a proper manner, the style which was found by it.

दाक्षिणात्यप्रणाल्यास्तु निर्माता व्यङ्कटेश्वरः ।
रत्नाकरगतान्रागानुद्दिश्य चेदमब्रवीत् ।।२५।।

25. *Vyaṅkaṭeśvara* is the composer of southern Music style (Karnatic music). He said the following referring to the *Rāgas* mentioned in *Ratnākara*.

चतुर्दण्डीप्रकाशिकायाम्
" रागास्तावद्दशविधा भरताद्यैरुदीरिताः ।
ग्रामरागाश्चोपरागा रागा भाषाविभाषिकाः।।२६।।

26. *Bharata Muni* and others have described ten types of *Rāgas Grāma-Rāga, Upa-Rāgas, Rāgas, Bhāṣā* and *Vibhāṣikā.*

तथैवान्तरभाषाख्या रागाङ्गाख्यास्ततः परम् |

भाषाङ्गानि क्रियाङ्गानि चोपाङ्गानि पुनः क्रमात् ||२७||

27. And again *Antara -Bhāṣā* and *Rāgāṅgas* and above that *Bhāṣāṅgas, Kriyāṅgas* and *Upāṅgas* are described serially.

दशस्वेतेषु रागेषु ग्रामरागादयः पुनः |

रागास्त्वन्तरभाषान्तां मार्गरागा भवन्ति षट् ||२८||

28. Among these ten *Rāgas* and again *Grāma-Rāgas* etc., are there. *Rāgas* again become Six *Mārga - Rāgas* because of *Antara - Bhāṣā.*

ततो गन्धर्वलोकेन प्रयोज्यास्ते व्यवस्थिताः |

तस्माद्रागाङ्गभाषाङ्गक्रियाङ्गोपाङ्गसंज्ञिकाः |

रागाश्चत्वार एवैते देशिरागाः प्रकीर्तिताः" ||२९||

29. Thereafter they were properly set and used by *Gāndhāra vas*. From them the four types of Rāgas titled *Rāgāṅgas*, *Bhāṣāṅgas, Kriyāṅgas* and *Upāṅgas* became famous as *Deśī Rāgas.*

रागाङ्गादिचतुष्टयमधुनापि सुगोचरम् |

संङ्गीते दाक्षिणात्यानामिति सर्वसुसम्मतम्||३०||

30. In southern (Karnatic) Music, the *Rāgāṅgas* etc. four exist today also by the acceptance of all.

मूर्च्छनाया रहस्यं तद्रत्नाकरप्रपञ्चितम् |

स्फुटमेवाभवद्बोद्धुं न शक्तः कोऽपि पण्डितः ||३१||

31. In *Ratnākara* treatise, the secret of *Mūrcchanā* is discussed in very specific and extensive way but no learned person is able to understand it.

जातिप्रकरणं चापि तद्ग्रन्थे सुनिरुपितम् |

अनेकानुकृतं सद्यो ज्ञातुं शक्तो न कोऽपि तत्||३२||

32. *Jāti Prakaraṇa*, which is followed by many, is also nicely depicted in that volume but no one is able to understand easily.

सङ्गीतसमयसारे चन्द्रिकायां सुधाकरे |

चूडामणिशिरोमण्यो रत्नाकरानुवर्तनम् ||३३||

33. The books, composed by *Sudhākara* namely *Saṅgīta-Samayasāra, Candrikā,* and *Saṅgīta-Cuḍāmaṇi* are also found following the best *Ratnākara.*

अर्वाचीनैर्ग्रन्थकारैर्दृश्यतेऽनुकृतो भृशम् ।

रत्नाकरस्वराध्यायो रागाध्यायस्त्वनादतः||३४||

34. In the same way it seems that the *Svarādhyāya* and *Rāgādhyāya* of *Ratnākara* treatise, are also followed by Morden authors.

दामोदरश्च सोमेशो रत्नाकरानुगावपि ।

रागाध्यायमपसार्य चक्रतुर्ग्रन्थनिर्मितिम् ||३५||

35. *Dāmodara* and *Someśa*, the followers of *Ratnākara* decided to compose the volume by expanding *Rāgādhyāya.*

अहोबलव्यङ्कटेशरामामात्यतुलाधिपाः ।

रागाख्याने स्वतन्त्रास्ते दोषभाजो न मे मते ||३६||

36. As per my opinion, there is no fault in saying that Great Music Masters like *Ahobala* , *Vyaṅkaṭeśa, Ramāmātya* discussed *Rāgas* independently.

पुण्डरीको भावभट्टो मोषदेवस्तथैव च ।

लक्ष्यमार्गमनुसृत्य स्वस्वग्रन्थानकुर्वत ||३७||

37. *Puṇḍarīka, Bhāvabhaṭṭa* and *Moṣadeva* composed their own volumes, following *Lakṣya* Music pattern.

रागलक्षणकाराद्या अन्येपि लेखकाः स्फुटम् ।

विषये तत्र रागाणां स्वातन्त्र्यं दर्शयन्ति ते ||३८||

38. Other authors too, who are familiar with the characteristics of *Rāgas*, show their clarity and independence in the matter of *Rāgas.*

श्रीमद्रत्नाकरप्रोक्तरागाध्यायाशयोऽखिलः ।

स्वश्लोकैर्ग्रथितः कैश्चिद्ग्रन्थकारैरसंशयम् ||३९||

39. The complete purpose of *Rāgādhyāya* which is discussed in *Śrimad-Ratnākara*, is undoubtedly woven in their verses by some of the authors.

तथाप्येतैराशयोऽसाववबुद्धो यथार्थतः ।

इति तल्लेखतो नैव प्रतिभाति कथञ्चन ||४०||

40. Even though the intention of their texts is known correctly, then also it is not seen in the writings in anyway.

यद्गूढं तद्गूढतरभावं प्रापयितुं भृशम् ।

नैवोचितं कदाचितस्याद्धीमतामिति मे मतिः ||४१||

41. Whatever was secretly preserved was done so more by the then scholars. I believe that it is not proper.

प्राचीनशास्त्रे ह्यज्ञाते सङ्गीतपरिवर्तनात् |

वस्तुस्थितिरुदाहार्या ग्रन्थकृद्भिरमायया ||४२||

42. The authors of treatises have frankly accepted the circumstances due to modification in Music in unfamiliar ancient scriptures.

परिवर्तनशीलं यत्सङ्गीतं ग्रन्थकर्तृभिः |

प्राचीनं नष्टप्रायं तत्स्पष्टीकर्तुं न शक्यते||४३||

43. The authors are unable to make clarification of that Music, which is changeable, about to vanish and ancient.

नावश्यकं हि तत्किन्तु यया कयापि भाषया |

तदसामञ्जस्यवृद्धिर्नेष्टेत्येव ब्रवीम्यहम् ||४४||

44. "But it is not necessary and desirable to support the improper growth of Music by any language" I say so.

या रत्नाकरीयरागव्याख्योक्ता जातिमूर्छनाः |

तदधीनग्रामरागमेला न क्वाप्यवेक्षिताः ||४५||

45. No other *Rāgas* are seen anywhere except *Jāti, Mūrcchanā, Grāmarāga* and *Mela* which are introduced in the definition of *Rāgas* in *Ratnākara*.

अज्ञाते ग्रामरागाणां मेले ग्रन्थो निरर्थकः |

यतस्ते जनका रागास्ततश्च रागविस्तरः ||४६||

46. The treatise is not useful when the *Mela* (थाट)of *Grāmarāga* is unknown because *Mela* is the creator of *Rāgas* and from it the *Rāga* expands.

रागादीनामुदीर्यन्ते नानाग्रन्थेषु मूर्तयः |

तत्र तेषां च रागाणां न स्वरद्युपलभ्यते ||४७||

47. *Rāgas* are described in different treatises but the *Svaras* etc. of those *Rāgas* are not found there.

सङ्गीतदृष्टया ते ग्रन्थाः केवलं निष्फला मताः ।
मेलाः कथं मूर्तितः स्युरित्यप्युल्लेखमर्हति ॥४८॥

48. As per point of view of Music these treatises are found useless. It is necessary to introduce the formation and existence of *Mela*.

हनूमन्मतमद्यापि प्रचरत्येव सर्वथा ।
इति प्रतिपादयन्ति बहवः पण्डिता इह ॥४९॥

49. Many scholars here have established that the opinion of *Hanuman* is prevalent, even today.

तथापि कस्तस्य ग्रन्थः किं च तत्राभिधीयते ।
इत्येवं नैव स्वप्नेऽपि तेषां समुपलभ्यते ॥५०॥

50. Yet who has written that treatise and What is discussed in it, is not found by anyone even in dream.

जाने नाक्षेप इष्टः स्याद्ग्रंथकारोक्तिषु क्वचित् ।
तथापि नार्थो वस्तुस्थित्या वृत्यास्तीति मे मतिः ॥५१॥

51. I know that it is not proper to blame any statement of a writer of a treatise yet I believe that there is no use portraying the fact.

जातिप्रकरणस्योपयोगः सम्यक्तया तथा ।
यत्र स्पष्टतया चोक्तः स ग्रन्थो नोपलभ्यते ॥५२॥

52. The treatise, in which the use of *'Jāti – Prakaraṇa'* is clearly and nicely depicted, is not found.

विद्यते ह्यभिमानो मे ग्रन्थोपरि महत्तरः ।
नूनं परिश्रमोप्यत्र यथाशक्ति समादृतः ॥५३॥

53. Indeed, I have great Pride for this treatise and for that I have started making efforts as per my capacity.

रत्नाकरीयरागाणां मेलैरात्मीयमेलने ।
न यत्नो विहितः कैश्चिद्ग्रन्थकृद्भिरिति स्फुटम् ॥५४॥

54. It is clearly found that no effort is made by any author of any treatise regarding the of *Rāgas* of in *Ratnākara* with theirs.

अत एव कीदृशास्ते रागाः स्युरिति तत्वतः ।

ज्ञातं तैरथ वा नेति शङ्कास्पदमिदं भवेत् ||५५||

55. Therefore, "how are of those *Rāgas* in reality, have they understood it or not, is doubtful.

ते तत्कालीनसङ्गीतनिपुणाः स्युर्बुधास्तथा |
नावश्यकतया रत्नाकरसंङ्गीतकोविदाः ||५६||

56. They could be experts and scholars in science of Music of that time, not necessarily the expert in *Ratnākara*'*s* Music.

न दर्पणादिग्रन्थेषु समीचीनतया पुनः |
मूर्छनानां विचारोऽपि कृतो रागेष्विति स्फुटम् ||५७||

57. Moreover, it is not clear that in the *Rāgas* of treatises like *Darpaṇa* etc., proper thought is given to *Mūrcchanā* etc.

रत्नाकराभिधं ग्रन्थं पठतो यस्य कस्यचित् |
पुरतः प्रस्फुरन्त्येव प्रश्ना एवं विधा द्रुतम् ||५८||

58. While reading the text titled '*Ratnākara'* such questions pop up in the front instantly to anyone.

श्रुति जात्युपयोगः क्व क्रियते नियमैश्च कैः |
मेला आधुनिकाः के स्युर्मध्यमग्रामनामकाः ||५९||

59. Who will use the rules of *Śruti* and *Jāti*? And which are the modern *Melas* of *Madhyama Grāma?*

मध्यमग्रामगा रागाः प्रचरन्ति नवाऽधुना |
प्रचारेऽप्येकवाक्यत्वं भवेद्रत्नाकरेण किम् ||६०||

60. Nowadays in Modern age new *Rāgas* which have emerged from *Madhayama Grāma* are in vogue. They are popularly having the same opinion. What of *Ratnākara*?

ग्रामरागे साधारणप्रकरणस्य सर्वदा |
उपयोगः कीदृशः स्यादिष्टः सङ्गीतवेदिनाम् ||६१||

61. What type of use of *'Sādhāraṇa'* chapter of *Grāmarāga* is always useful and desirous of music experts.

रत्नाकरे मृदुगनिग्राहा रागाः क ईरिताः |
तीव्रमग्राहकाः के स्युः किञ्चात्र कारणं भवेत् ||६२||

62. In *Ratnākara* what is the name of *Rāgas* having *Komala (tender) Ga and Komala Ni* and which *Rāgas* could be having *Tīvra Ma? And what could be its reason?*

के च त्रिन्शद्ग्रामरागमेला रत्नाकरे स्थिताः ।
कथमेते च सिध्येयुरित्युदाह्रियतामिह ॥६३॥

63. Which thirty *Melas* of *Grāma Rāga* are described in *Ratnākara* and how they can be practiced (सिद्ध) its examples are given here.

यथार्थमूर्च्छनाटीका कल्लीनाथकृताऽस्ति किम् ।
तथात्वे कीदृशा मेलाः सिध्येयुरिति कथ्यताम् ।।६४।।

64. Say, whether has written any commentary on *Mūrcchanā* or not? And which types of *Melas* should be proven accomplished, tell.

प्रतिरागमलङ्कारा नियताः किमितीर्यताम् ।
शुद्धतानरहस्यं च किमासीदित्युदीर्यताम् ।।६५।।

65. Again say, whether the *Alaṅkāras* of every *Rāga* is fixed or not and also tell the secret of *Śuddha Tāna.*

रागाध्याये किमित्येषामुल्लेखो नोपलभ्यते ।
केषुचिच्छुद्धतानेषु कुतः षड्जविवर्जनम् ॥६६॥

66. Amongst the *Śuddha Tānas*, where *Ṣaḍja* is absent is not found mentioned in *Rāgādhyāya?*

रागस्तत्स्त्र्यादिरचना तत्त्वमाश्रित्य किं कृता ।
रागमिश्रणमानानि तत्र ज्ञेयान्यथो कथम् ॥६७॥

67. On what basis is the composition of *Rāga* and *Rāgīni* done? How is the mixture of *Ragas* to be known?

मध्यमग्रामापेक्षाऽसीत्प्राक्कस्मात्साऽद्य नो कुतः ।
आसीत्तीव्रमरागेण सम्बन्धः कश्चिदस्य किम् ॥६८॥

68. Formally, from what *Madhyama Grāma* was expected and from what it is expected in current time? Was it connected with *Rāga* having *Tīvra Ma* or not?

एवं स्युः कतिचित्प्रश्ना अर्वाचीनविदां हृदि ।

ज्ञानसामग्र्यभावे तु किं ते ब्रूयुस्तपस्विनः||६९||

69. Such questions have arisen in the mind of modern musicians but due to lack of knowledge and literature (material) what those authors could say.

दुर्बोधांशं परित्यज्य प्रचारमनुसृत्य च |
यत्तेषां ग्रन्थनिर्माणं समीचीनं तदेव तु ||७०||

70. Excluding the parts difficult to decipher and following its propagation, whichever tasks are composed in this manner are proper.

स्वाभिप्रायं स्पष्टतया जानीयुः सकला जनाः |
एतदर्थं लेखनं स्याद्ग्रन्थानामित्यसंशयम् ||७१||

71. The composition of treatise should be doubtless so that everyone can understand its opinion very clearly.

रागबोधश्चतुर्दण्डी स्वरमेलकलानिधिः |
सारामृतं चेति ग्रन्थान् कुर्वाणा यान्ति धन्यताम् ||७२||

72. By Composing, *Rāga Vibodha*, *Caturdaṇḍī* (*Prakaśikā)*, *Svaramela Kalānidhi* and (Saṅgīta) *Sārāmṛta*, the composers have attained their means to live.

स्पष्टं प्रामाणिकतयाप्युक्तानि स्वमतानि तैः |
अकारि च समीचीनं यत्प्रचारोऽनुलक्षितः ||७३||

73. They have put forward their opinions very clearly and honestly in a rightful manner considering the propagation of music.

ननु नावगताः सम्यग् ग्रन्थास्त इति चेन्मतम् |
तदास्मल्लेखजाद्वादादिष्टः स्यात्तत्त्वनिर्णयः ||७४||

74. If there is a belief that this treatise is really not understood in a perfect manner, then resorting to the arguments out of these writings, it is rather than better to resort to the principles (of music).

सङ्गीतं ग्रन्थगं लक्ष्यगं भाविगमिति त्रिधा |
ग्रन्थयेऽन्तर्गतं ह्यस्मत्कृतं भाषान्तरं पृथक् ||७५||

75. The Music is three-fold. *Granthaga*, *Lakṣyaga* and *Bhāviga*. It is translated by us in this treatise itself separately.

यदिदानीं प्रचरति लक्ष्यसङ्गीतमेव तत् |
एतावदेव ग्रन्थेऽस्मिन्नान्यच्छास्त्ररहस्यकम् ||७६||

76. The *Lakṣya Saṅgīta* which is prevalent now is seen in this text only. There are no other secret treatises found.

केनोपायेनाधुनिकं लक्ष्यसङ्गीतमास्विदम् |
अवगन्तव्यमित्येव साध्यमत्र न संशयः ||७७||

77. There is no doubt in the fact that only modern *Lakṣya Saṅgīta* should be relished; understood and practised(achieved).

गीतप्रशस्तिः,दर्पणे,
नादेन व्यज्यते वर्णः पदं वर्णात्पदाद्वचः |
वचसो व्यवहारोऽयं नादाधीन मतो जगत् ||७८||

78. A letter emerges from sound, word from letters, speech from words and the speech day to day parlance. Really, the whole world is dependent on sound.

रत्नाकरे,
अज्ञातविषयास्वादो बालोपर्यङ्किकागतः |
रुदन्गीतामृतं पीत्वा हर्षोत्कर्षं प्रपद्यते ||७९||

79. A crying child, who is unaware of sensual pleasure and lying in the cradle gets delighted on enjoying the nectar like song. (Music)

वनेचरस्तृणाहारश्चित्रं मृगशिशुः पशुः |
लुब्धो लुब्धकसङ्गीते गीते त्यजति जीवितम् ||८०||

80. A young one of a deer, residing in forest and eating grass gives away his life being deluded by Music(song) of the hunter.

पारिजाते,

क्रुद्धो विषम्वमन्सर्पः फणामान्दोलयन्मुहुः |
गानं जाङ्गलिकाच्छ्रुत्वा हर्षोत्कर्षं प्रपद्यते ||८१||

81. An angry serpent, vomiting poison, and moving its hood frequently gets delighted listening to the Music of the snake charmer.

दर्पणेऽपि,
पशुः शिशुमृगो वापि नादेन परितुष्यति |

अतो नादस्य माहात्म्यं व्याख्यातुं केन शक्यते ॥८२॥

82. An animal or a young one of a deer also gets delighted with the sound of Music hence who is able to describe the glory of such a *Nāda*!

अखिलस्यास्य शास्त्रस्य नादो हि जीवितोपमः ।

तस्य द्वाविंशतिर्भेदाः सङ्गीते श्रुतयो मताः ॥८३॥

83. Really, *Nāda* itself it said to be the life of entire *Sangīta- Śāstra*. In Music twenty- two types of *Śrutis* of *Nāda* are considered.

नित्यं गीतोपयोगित्वमभिज्ञेयत्वमुत्तमम् ।

लक्ष्यमार्गे समादिष्टं पण्डितैः श्रुति लक्षणम् ॥८४॥

84. It's permanent usefulness and recognition in Music is said to be the best characteristic of *Śruti* by the scholars in Lakṣya Saṅgīta.

नादस्य मुख्यतो भेदस्त्रय एव प्रकीर्तिताः ।

मन्द्रमध्यतारसंज्ञा लक्ष्यमार्गविशारदैः ॥८५॥

85. The scholars of *Lakṣya* branch have proclaimed mainly three types of *Nāda* namely *Mandra*, *Madhya* and *Tāra*.

रत्नाकरे,

व्यवहारे त्वसौ त्रेधा हृदि मन्द्रोऽभिधीयते ।

कङ्ठे मध्यो मूर्ध्नि तारो द्विगुणश्चोत्तरोत्तरः ॥८६॥

86. In usage, the origin of these three are said to be heart, neck and head of *Mandra*, *Madhya*, and *Tāra*, respectively. And more and more it gets doubled.

प्रतिस्थानसम्प्रसक्ता पूर्वोक्तश्रुतयो मताः ।

सङ्गीतोक्तस्वराणां स्युरखिला जन्मभूरिमाः ॥८७॥

87. It is believed that the above mentioned *Śruti*s are connected with their place of origin, are again the origin of all these *Svaras* of Music.

श्रुतिभ्यः स्युः स्वराः षड्जर्षभगान्धारमध्यमाः ।

पञ्चमो धैवतश्चाथ निषाद इति सप्त ते ॥८८॥

88. *Seven Svaras- Ṣaḍja, Ṛṣabha, Gāndhāra, Madhyama, Panchama, Dhaivata* and *Nisada*, must have been produced (emerged) from *Śrutis*.

श्रुतिवंटनप्रकारः,

चतुश्चतुश्चतुश्चैव षड्जमध्यमपञ्चमाः ।
द्वे द्वे निषादगान्धारौ त्रिस्त्री ऋषभधैवतौ ॥८९॥

89. Again *Ṣaḍja*, *Madhyama* and *Pañcama* each have four *Śrutis*, *Niṣāda and Gāndhāra* have two-two and *Ṛṣabha* and *Dhaivata* each have three *Śrutis*.

श्रुतिनामानि,
तीव्रा कुमुद्वती मन्दा छन्दोवत्यस्तु षड्जगाः ।
दयावती तुरेर्ज्रेया रञ्जनी रक्तिकेत्यमूः ॥९०॥

90. *Tīvrā, Kumudvatī, Mandā* and *Chandovatī* have emerged from *Ṣaḍja*. Whereas *Dayāvatī, Rañjanī* and *Raktikā* are from *Ṛṣabha*.

रौद्री क्रोधीति गान्धारे वज्रिकाथ प्रसारिणी ।
प्रीतिश्च मार्जनीत्येताः श्रुतयो मध्यमाश्रिताः ॥९१॥

91. *Raudrī* and *Krodhī* are based on *Gāndhāra*, whereas *Vajrikā, Prasāriṇī, Prīti* and *Mārjanī* are based on *Madhyama*.

क्षिति रक्ता च सन्दीपिन्यालापिन्यापि पञ्चमे ।
मदन्ती रोहिणी रम्येत्येतास्तिस्त्रस्तु धैवते ।
उग्रा च क्षोभिणीति द्वे निषादे वसतः श्रुती ॥९२॥

92. *Kshiti, Raktā, Sandīpini* and *Ālāpinī* these four are *Śrutis* of *Pañcama.* Whereas *Mandatī, Rohiṇī* and *Ramyā* these three are based on *Dhaivata* and *Ugra* and *Kshobhiṇī* are resorted in *Niṣāda*.

पुरातनैर्ग्रन्थकारैर्वर्णितातााः श्रुतयो ह्यमूः ।
द्वयोर्हि षड्जयोर्मध्ये मतं तासां सुवन्टनम् ॥९३॥

93. Ancient authors of treatises have narrated these *Śrutis* in which they have divided these *Śrutis* between two *Ṣaḍjas*.

यद्यपि द्वाविंशतिस्ते नादा इत्थं व्यवस्थिताः ।
प्रत्यक्षोपयोगिनस्ते सर्वे नैव कदाचन ॥९४॥

94. Though these *Nādas* are divided into above mentioned twenty-two divisions of Śrutis yet all of them are not found in practical use.

उपर्युक्तस्वराणां च संज्ञा लक्ष्ये प्रकीर्तिताः ।
सरिगमपधनीति ह्यपराः सर्वसम्मताः ॥९५॥

95. Above mentioned names of *Svaras* are mentioned in *Lakṣya* branch but other all have agreed *Svaras*- "*Sā Re Ga Ma Pa Dha Ni*" (The *Svaras* "*Sā Re Ga Ma Pa Dha Ni*" are accepted by all)

प्राचीनस्वरव्यवस्थितिः,रत्नाकरे,

व्यवस्थिताः स्वराः प्राच्यैस्तत्र षड्जश्चतुःश्रुतिः ।

स्थाप्यः श्रुत्यां तृतीयायामृषभस्त्रिश्रुतिस्ततः ||९६||

96. Ancient authors of treatises have arranged *Svaras* in following manner. Among *Śrutis*, the fourth one is *Ṣaḍja*. the third one from it is *Ṛṣabha*.

पञ्चमीतस्तृतीयायां गान्धारो द्विश्रुतिस्ततः ।

अष्टमीतो द्वितीयायां मध्यमोऽथ चतुःश्रुतिः ||९७||

97. The fifth one after *Ṣaḍja* there are two *Śrutis* of *Gāndhāra* and the eight one after *Ṣaḍja* there are four *Śrutis* of *Madhyama*.

दशमीतश्चतुर्थ्यां स्यात्पञ्चमोऽथ चतुःश्रुतिः ।

चतुर्दशीतस्तुर्यायां धैवतस्त्रिश्रुतिस्ततः ||९८||

98. Fourteenth from *Ṣaḍja* there are four Śrutis of *Pañcama* after fourteen there are four *Śrutis* of *Pañcama* after fourteen there are three *Śruti* of *Dhaivata* .

अष्टादश्यास्तृतीयायां निषादो द्विश्रुतिस्ततः ।

एकविंश्या द्वितीयायामीति ग्रन्थव्यवस्थितिः ||९९||

99. Eighteenth from *Ṣaḍja* that is twenty first and twenty second are two *Śrutis* of *Niṣāda*. Such arrangement is found in *Granthas*.

श्रुतिस्वरसङ्केतः, श्रुतिवीणादण्डे, सर्वग्रन्थकारसम्मतं शुद्धस्वरस्थापनम्

श्रुतिस्वरसंकेतः, श्रुतिवीणादंडे,

सर्वग्रंथकारसंमतं शुद्धस्वरस्थापनम्

श्रुतयः		शुद्धसप्तस्वराः
तीव्रा	१	
कुमुद्वती	२	
मंदा	३	
छंदोवती	४	षड्जः शुद्धः
दयावती	५	
रंजनी	६	
रक्तिका	७	रिषभः –,,–
रौद्री	८	
क्रोधी	९	गांधारः –,,–
वज्रिका	१०	
प्रसारिणी	११	
प्रीतिः	१२	
मार्जनी	१३	मध्यमः –,,–
क्षितिः	१४	
रक्ता	१५	
संदीपिनी	१६	
आलापिनी	१७	पंचमः –,,–
मदंती	१८	
रोहिणी	१९	
रम्या	२०	धैवतः –,,–
उग्रा	२१	
क्षोभिणी	२२	निषादः –,,–
तीव्रा	१	
कुमुद्वती	२	
मंदा	३	
छंदोवती	४	षड्जः –

सङ्गीतसारामृतेशुद्धस्वरमेलनिर्णयः |

सर्वेषु रागमेलेषु मुखारीमेल आदिमः |

शुद्धैःसप्तस्वरैर्युक्तो मुखारीमेल ईरितः ||१००||

100. Among all *Melas* of *Rāgas*, *Mukhārī Mela* is the first one. This *Mela* possesses all seven *Śuddha Svaras*.

चतुश्चतुश्चतुश्चैव षड्जमध्यमपञ्चमाः |

द्वे द्वे निषादगान्धारौ त्रिस्त्री रिषभधैवतो ||१०१||

101. Again *Ṣaḍja*, *Madhyama* and *Pañcama* each have four *Śrutis*, *Niṣāda* and *Gāndhāra* have two-two and *Ṛṣabha* and *Dhaivata* each have three *Śrutis* .

लोकप्रसिद्धनामायं शास्त्रसिद्धाभिधस्त्वसौ |

शुद्धसाधारित इति तुलजेन्द्रेण निश्चितः ||१०२||

102. It is popular as well as supported by the scriptures. *Tulajendra* has confirmed it as *Śuddha Sadharana (Śuddha Svaras)* based on *Śuddha Sā*.

एनयैव व्यवस्थित्या ह्युत्पन्नः स्वरमेलकः |

कनकाङ्गीति संप्रोक्तः कर्णाटकीयपण्डितैः ||१०३||

103. The Mela of *Svaras* which came into existence by this arrangement is called *Kanakāṅgī* by the scholars of Karnatic music.

ग्रन्थानां तत्र चाद्यानां शुद्धमेलो भवेदसौ |

इति सर्वेपि जानन्ति मर्मज्ञा लक्ष्यवेदिनः ||१०४||

104. This only should be *Śuddha Mela* of ancient treatises- all the experts of *Lakṣya Sāṅgīta* who know this or believe like this.

तयैव च व्यवस्थित्या शुद्धमेलः सुसाधितः |

हरप्रियः समाख्यातो ह्यहोबलादि पण्डितैः ||१०५||

105. Śuddha Mela is easily obtainable only by this arrangement. It is known as '*Harapriya'* by scholars like *Ahobala* and others.

हिन्दुस्थानीयपद्धत्यां श्रुतिक्रमविपर्ययात् |

शङ्कराभरणाख्यातो मेलः शुद्धः सुनिश्चितः ||१०६||

106. In Indian Music system due to controversy in the order of *Śrutis,* the *Mela* known as *Śaṅkarābharaṇa* is also proved as *Śuddha Mela*.

अत्र मेले मतः षड्जः प्रथमश्रुतिमाश्रितः |
ग्रन्थेषु दृश्यते सोऽपि चतुर्थ्यां स्थापितो बुधैः ||१०७||

107. In this *Mela, Ṣaḍja* is Said to be resorted in first *Śruti,* but the Same is found established by learned on the fourth position in treatises.

केषुचिदपि ग्रन्थेषु मृदुत्वं सपयोर्मतम् |
हिन्दुस्थानीयपद्धत्यां तौ स्वरौ त्वचलौ मतौ ||१०८||

108. In some treatises *Sā* and *Pa* are considered as *Mṛdu* (soft/tender) whereas in Indian Music system both the *Svaras* are believed to be '*Acala'*.

शुद्धमेलो हि सर्वत्र षड्जग्राम इतीरितः |
शङ्कराभरणस्तस्मात्षड्जग्रामत्वमर्हति ||१०९||

109. Indeed, *Śuddha Mela* is proclaimed as *Ṣaḍja Grāma* at every place therefore, it is worthy to call *Śaṅkarābharaṇa* as *Ṣaḍja Grāma*.

विकृतस्वरनिर्णयः

स्वरस्तु प्रच्युतः श्रुत्या नियताया यदा भवेत् |
तदा तस्य विकृतत्वमङ्गीकुर्वन्ति पण्डिताः ||११०||

110. When the *Svara* slips away from its original position of fixed *Śrutis*, the experts accept that change of state as Vikṛta Svaras.

रिगमधनयोलक्ष्ये विकृताः सम्भवन्ति यत् |
अथ तेषां विकारान्स्तान्वर्णयामि सविस्तरम् ||१११||

111. In *Lakṣya Sāṅgīta Re, Ga, Ma, Dha* and *Ni* are likely to get *Vikṛta*. Therefore, I describe their modifications in detail.

षड्जर्षभयोश्च मध्ये कोमलो रिषभः स्थितः |
कोमलो धैवतश्चापि पधयोरन्तरे पुनः ||११२||

112. Between *Ṣaḍja* and *Ṛṣabha* there is *Komala Re* and *Komala Dha* is also there between *Pa* and *Dha*.

गान्धारो रिगयोर्मध्ये सम्मतः कोमलाभिधः |

निषादोऽपि धनीमध्ये मृदुसंज्ञः सुसंस्थितः ॥११३॥

113. It is accepted that between *Re* and *Ga* there is *Komala Ga* whereas between *Dha* and *Ni* there is *Mṛdu Ni.*

तीव्रमध्यमस्तु प्रोक्तो ह्यन्तरे मपयोरपि ।
सर्वसङ्गीतवैचित्र्याधारभूतोऽतिरिक्तिदः ॥११४॥

114. A *Svara* that lies between *Ma* and *Pa* is called *Tīvra Madhyama*. It is an additional *Svara* which is the base of all the varieties of Music.

प्राचीनविकृतसंज्ञा

अथ वक्ष्ये ग्रन्थसंज्ञा विकृतानां ततः क्रमात् ।
यतः स्याद्ग्रन्थरागाणामनायासेन व्यक्तता ॥११५॥

115. Now I narrate gradually about the composition of *Vikṛta Svara* so that *Rāgas* written in different texts can be clearly perceived without much effort.

समपा लक्ष्यशुद्धास्ते ग्रन्थेष्वपि तथैव च ।
कोमलौ तु रिधावत्र ग्रन्थेषु शुद्धसंज्ञकौ ॥११६॥

116. In the treatise of *Lakṣya* branch *Sā*, *Ma* and *Pa* are narrated as distinct (*Śuddha*) similarly *Re* and *Dha* are also *Śuddha* and distinct.

अस्माकं यः कोमलो गस्तत्र साधारणो मतः ।
तीव्रगान्धारसंज्ञोऽत्र ग्रन्थेषु चान्तराभिधः ॥११७॥

117. In our Music branch (उत्तरहिन्दुस्तानीसंगीतपद्धति)*Ga* which is *Komala* is considered as *Śuddha* in theirs' whereas here which is *Tīvra* Ga is described there distinctly.

निषादस्तीव्रकोऽस्माकं भवेत्काकलिनामकः ।
कोमलो निर्व्यवहारे ग्रन्थे स्यात्कैशिकाह्वयः ॥११८॥

118. Our *Tīvra Ni* is known as *Kakali Ni*, whereas that which is *Komal Ni* in familiar treatises is known as *Kaiśikī.*

तीव्रमस्य ग्रन्थसंज्ञा बहवः स्युः सुलक्षिताः ।
वराळीमः प्रतिमोऽपि कैशिकी पञ्चमो मृदुः ॥११९॥

119. Many authors have taken into consideration *Tīvra Ma*. Some call it as *Varāḷī Ma* or *Prati Ma* and *Kaiśikī Ma* is soft.

अस्मच्छुद्धरिधौ तत्र शुद्धौ स्यातां गनी क्रमात् |
सौकर्यार्थं ततः कुर्वे वीणादण्डे निदर्शनम् ||१२०||

120. In this order *Re* and *Dha* and *Ga* and *Ni* become *Śuddha*. For ease, it is clearly demonstrated on *Vīṇā Daṇḍa*.

शुद्धविकृतस्वराणां वीणादण्डे निदर्शनम्

शुद्धविकृतस्वराणां वीणादंडे निदर्शनम् ।

● शुद्धमतंत्र्यां

	हिंदुस्थानीयपद्धत्यां स्वरनामानि.
१	शुद्धमध्यमः, अथवा कोमलमध्यमः
२	तीव्रमध्यमः
३	शुद्धपंचमः
४	कोमलधैवतः
५	शुद्धधैवतः, अथवा तीव्रधैवतः
६	कोमलनिषादः
७	तीव्रनिषादः, अथवा शुद्धनिषादः
८	शुद्धषड्जः
९	कोमलर्षभः
१०	शुद्धः ऋषभः, अथवा तीव्ररिषभः
११	कोमलगांधारः
१२	शुद्धगांधारः, अथवा तीव्रगांधारः
१	कोमलमध्यमः, अथवा शुद्धमध्य
२	तीव्रमध्यमः
३	शुद्धपंचमः
४	कोमलधः
५	शुद्धधैवतः, अथवा तीव्रधः
६	कोमलनिः
७	तीव्रनिषादः, अथवा शुद्धनिः
८	शुद्धषड्जः

च्युतौ षड्जमध्यमौ तावन्तर्भूतौ मतौ बुधैः ।
काकल्यन्तरयोर्लक्ष्ये सुप्रसिद्धं मतं त्विदम् ।।१२१।।

121. Scholars believed that in *Kakali Cyuta Ṣaḍja* and *Cyuta Madhyama* are interwoven. This principal is also found in *Lakṣya Sāṅgīta*.

तथाहि स्वरमेलकलानिधौ,
च्युतमध्यमगान्धारच्युतषड्जनिषादकौ ।
क्रमादन्तरकाकल्योः स्थाने प्रतिनिधी विदुः ।।१२२।।

122. In *Antara* and *Kakali Cyuta Madhyama* and *Gāndhāra*, and *Cyuta Ṣaḍja* and *Niṣāda* should be considered main or chief respectively.

पुण्डरीकविठ्ठलकृतरागमञ्जर्याम्,
काकल्यन्तरयोः स्थाने तृतीयगतिकौ निगौ ।
प्रयोगे च प्रतिनिधी क्रियेते साम्प्रदायिकैः ।
स्वल्पप्रयोगः सर्वत्र काकलीचान्तरस्वरः ||१२३||

123. Scholars of that period have used *Ni* and *Ga* in third position. Everywhere *Kakali* and *Antara Svaras* are rarely used.

तत्र रागविबोधे द्वितीयविवेके सम्मतिः ।
श्रुत्यैकयाधिकत्वं न्यूनत्वं वा न दोषाय ||१२४||

124. According to the second *Viveka* of *Rāga Vibodha Śrutis* more or less, is not a fault.

लक्ष्यसङ्गीतोपयोगी योंऽशोऽन्यग्रन्थगः स्वयम् ।
अध्यायेऽस्मिन्मयाप्यसौ यथायथमुदाहृतः ||१२५||

125. The *Anṣa* which is mentioned in other *Granthas* and which is useful in *Lakṣya Sāṅgīta*, is described as it is by me in this chapter.

तद्गत्स्यैवाशयस्य केवलं स्वीयभाषया ।
नास्त्यर्थो लेखनेनैवं कृतं प्राग्ग्रन्थकर्तृभिः ||१२६||

126. The ancient authors have discussed the import in their own language which is not useful.

स्वराणां शुद्धत्वविकृतत्वविषये ग्रन्थोक्तयः
रत्नाकरे,
शुद्धस्वरव्यवस्थितिः
तीव्रा कुमुद्वती मन्दा छन्दोवत्यस्तु षड्जगाः ।
दयावती रञ्जनी च रक्तिका चर्षभे स्थिताः ||१२७||

127. *Tīvra*, *Kumudvatī*, *Mandā* and *Chandovatī* are (*Śrutis)* of Ṣaḍja. Whereas *Dayāvatī, Rañjanī* and *Raktikā* are of Ṛṣabha.

रौद्री क्रोधा च गान्धारे वज्रिकाथ प्रसारिणी |
प्रीतिश्च मार्जनीत्येताः श्रुतयो मध्यमाश्रिताः ||१२८||

128. *Śrutis* - *Raudrī* and *Krodhā* are of *Gāndhāra* and *Vajrikā*, *Prasāriṇī*, *Prīti* and *Mārjanī* are of *Madhyama*.

क्षिती रक्ता च सन्दीपिन्यालापिन्यपि पञ्चमे |
मदन्ती रोहिणी रम्येत्येतास्तिस्रस्तु धैवते ||
उग्रा च क्षोभिणीति द्वे निषादे वसतः श्रुती ||१२९||

129. *Kshiti*, *Raktā*, *Sandīpanī* and *Ālāpinī* are of Pañcama whereas *Madantī*, *Rohiṇī* and *Ramyā* these three are of Dhaivata. The two Śrutis Ugra and *Kṣobhiṇī* reside in *Niṣāda*.

तदुक्तम्
श्रुतिभ्यः स्युः स्वराः षड्जर्षभगान्धारमध्यमाः |
पञ्चमो धैवतश्चाथ निषाद इति सप्त ते |
तेषां संज्ञाः सरिगमपधनीत्यपरा मताः ||१३०||

130. *Ṣaḍja*, *Ṛṣabha*, *Gāndhāra*, *Madhyama*, *Pañcama*, *Dhaivata* and *Niṣāda* these seven *Svaras* emerged from *Śrutis* . Their other names are *Sā, Re, Ga, Ma, Pa, Dha* and *Ni*.

ते मन्द्रमध्यताराख्यस्थानभेदास्त्रिधा मताः |
त एव विकृतावस्था द्वादश प्रतिपादिताः ||१३१||

Due to variation in position these (seven *Svaras*) are divided in three types. *Mandra*, *Madhya* and *Tāra*. When they become *Vikṛta,* they are Twelve.

विकृतस्वराः
च्युतोऽच्युतो द्विधा षड्जो द्विश्रुतिर्विकृतो भवेत् |
साधारणे काकलीत्वे निषादस्य च दृश्यते ||१३२||

132. Two types of *Ṣaḍja – Cyuta* and *Acyuta* become *Vikṛta* in two *Śrutis*. It is seen in *Sādhāraṇa* and *Kakali*.

साधारणे श्रुतिं षाड्जीमृषभः संश्रितो यदा |
चतुः श्रुतित्वमायाति तदैको विकृतो भवेत् ||१३३||

133. When in Sādhāraṇa, Ṛṣabha is resorted in *Ṣāḍajī Śruti* , it has four *Śrutis* then one of them becomes *Vikṛta*.

साधारणे त्रिश्रुतिः स्यादन्तरत्वे चतुःश्रुतिः |
गान्धार इति तद्भेदो द्वौ निःशङ्केन कीर्तितौ ||१३४||

134. *Sādhāraṇa Gāndhāra* is having three *Śrutis* and in *Antara* it has four *Śrutis* so undoubtedly *Gāndhāra* is of two types.

मध्यमः षड्जवद्द्वेधाऽन्तरसाधारणाश्रयात् ।
पञ्चमो मधयमग्रामे विकृतः स्याच्चतुःश्रुतिः ।।१३५।।

135. Like *Ṣaḍja, Madhyama* also becomes of two types – resorting to *Antara* and *Sādhāraṇa*. In *Madhyama Grāma, Pañcama* being *Vikṛta* has four *Śrutis*.

कैशिके काकलीत्वे च निषादस्त्रिचतुः श्रुतिः ।
प्राप्नोति विकृतौ भेदौ द्वाविति द्वादश स्मृताः ।।
तैः शुद्धेः सप्तभिः सार्धं भवन्त्येकोनविंशतिः ।।१३६।।

136. *Kaiśikī - Niṣāda* is having three *Śrutis* and *Kakali Niṣāda* is having four *Śrutis.* Thus, due to two types of *Vikṛta*, *Svaras* become twelve. Again, they become nineteen with seven *Śuddha Svaras*.

दर्पणे

शुद्धाः सप्तस्वरास्ते च मन्द्रादिस्थानन्तस्त्रिधा ।
च्युताच्युतादिभेदेनषड्जो विकृता द्वादशोदिताः ।।१३७।।

137. Due to three positions like *Mandra*, *Madhya* and *Tāra*, these seven *Śuddha Svaras* have become twelve, being *Vikṛta* by *Cyuta* and *Acyuta*.

चतुःश्रुतिर्यदा षड्जो द्विश्रुतिर्विकृतस्तदा ।
साधारणे च्युतः स स्यात्काकलीत्वेऽच्युतः स्मृतः ।।१३८।।

138. When *Ṣaḍja* is having four *Śrutis,* two of them are *Vikṛta*. In *Sādhāraṇa* it is said *Cyuta* while in *Kakali,* it is said *Acyuta*.

त्रिश्रुतिर्ऋषभः साधारणे षाड्जीं श्रुतिं श्रितः ।
चतुःश्रुतित्वमापन्नस्तदैको विकृतो भवेत् ।।१३९।।

139. *Ṛṣabha* having three *Śrutis* in *Sādhāraṇa* is resorted to *Ṣāḍajī Śruti*. When it is having four *Śrutis* one of them becomes *Vikṛta*.

साधारणे मध्यमस्य गान्धारस्त्रिश्रुतिर्भवेत् ।
स्वस्यान्तरत्वे भवति चतुःश्रुतिरिति द्विधा ।।१४०।।

140. *Gāndhāra* of *Sādhāraṇa Madhyama* is having three *Śrutis* and in *Antara Gāndhāra* it has four *Śrutis*. Thus, it is of two types.

च्युताच्युतादिभेदेन मध्यमः षड्जवद्भवेत् ।
साधारणेन्ऽतरत्वे च द्विश्रुतिर्विकृतस्तदा ।।१४१।।

141. Like *Ṣaḍja Madhyama* has also become of two types - *Cyuta* and *Acyuta*. Then in *Sādhāraṇa* and in *Antara* it becomes *Vikṛta* by Two *Śrutis* .

पञ्चमो मध्यमग्रामे त्रिश्रुतिर्जायते स्वरः |

मध्यमस्य श्रुतिं प्राप्य कैशिके तु चतुःश्रुतिः ||१४२||

142. In *Madhyama Grāma, Pañcama Svara* is having three *Śrutis*. Having got *Śrutis* of *Madhyama* it gets four *Śrutis* of *Kaiśikī.*

धैवतो मध्यमग्रामे विकृतः स्याच्चतुः श्रुतिः|

कैशिके काकलीत्वे च निषादस्त्रिचतुःश्रुतिः|

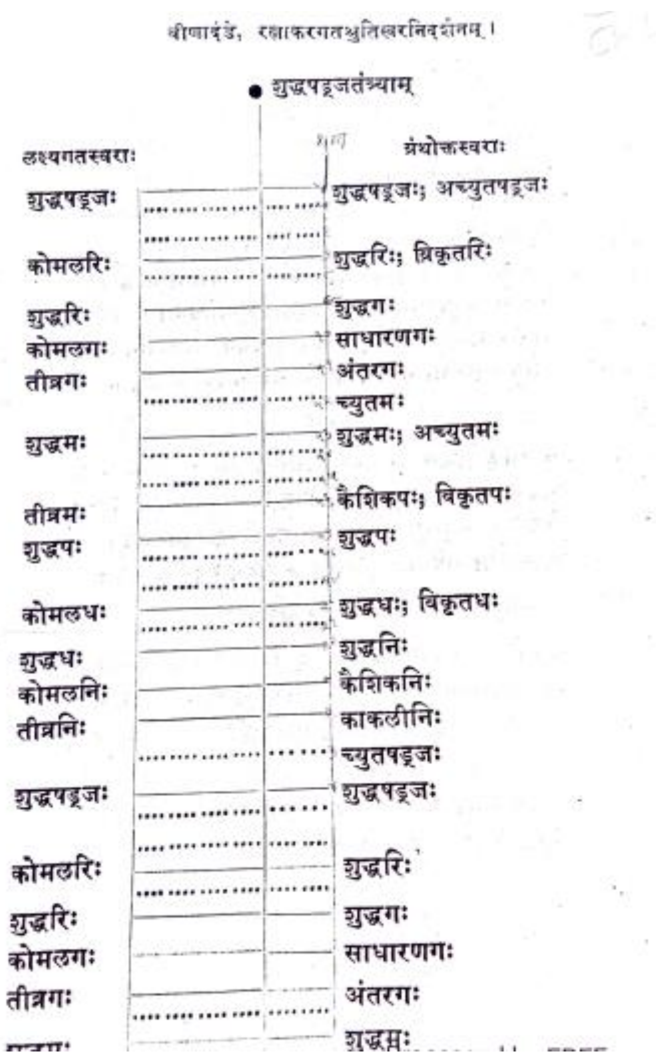
एतैश्च सप्तभिः शुद्धैर्भवन्त्येकोनविंशतिः ||१४३||

143. In *Madhyama Grāma*, *Dhaivata* becomes *Vikṛta* with four *Śrutis*. *Kaiśikī Niṣāda* is having three *Śrutis* and whereas *Kakali* is having four *Śrutis*. With those seven *Śuddha Svaras* they become nineteen.

श्रुतिस्वरव्यवस्थिती रत्नाकरनिरुपिता |

यथार्थतोऽनुकृतैव मन्ये सङ्गीतदर्पणे ||१४४||

144. I believe that classification of *Śruti –Svaras* demonstrated in *Ratnākara* is followed as it is in *Sāṅgīta Darpaṇa*.



रागविबोधे, स्वरनिर्णयः

ऋषभस्तृतीयसार्यां गः पञ्चम्यां नवम्यां मः||१४५||

Ṛṣabha is in third, Ga is in fifth *Sāraṇī*.

पस्तु त्रयोदशीस्थः षोडश्यष्टादशस्थितौ च धनी |

द्वाविंशीस्थः षड्जो द्विगुणसमः पूर्वषड्जेन||१४६||

146. Pa is thirteen, Dha is sixteenth and Ni is eighteenth whereas *Ṣaḍja* is twenty second becomes double than prior *Ṣaḍja*.

ध्वनिशुद्धिनिश्चयार्थं विकृतन्यर्थं च सश्चतुःश्रुतिकः |

इति सप्तोक्ताः शुद्धा विकृतान्सप्तैव वच्मि सह नाम्ना |

साधरणोंन्ऽतरश्च श्रुतिं श्रुती चैत्य गो मस्य||१४७||

147. For the purification of *Dhvani* and *Vikṛta* Ni having four *Śrutis*, now I tell you the seven *Śuddha* and seven *Vikṛta Svaras* and the *Sādhāraṇa* and *Antara Śruti* which are the *Śrutis* of *Ga* and *Ma*.

निः कैशिकी च काकल्यथ सस्यैकां भजंश्वतां ते द्वे |

निगमा मृदुपरसमपाः समपतृतीयश्रुतिस्थित्या||१४८||

148. *Kaiśikī* Ni and *Kakali* Ni though one, becomes two. *Mṛdu Ni, Ga* and *Ma* are different then *Sā*, *Ma* and *Pa* are On third *Śruti*.

द्वादशविकृतान्पूर्वे वदन्ति तत्र तु पृथक् पृथग्ध्वनितः |

सप्तैव स्युर्भिन्ना न पञ्च यदिमे समध्वनयः||१४९ ||

149. The above said twelve Vikṛta *Svaras* are different on the basis of *Dhvani* but they are seven only and these five having same *Dhvani* are not different.

यथाहि

न पृथक् शुद्धसमाभ्यामच्युतसमकौ चतुःश्रुती च रिधौ|

शुद्धरिधाभ्यां विकृतस्त्रिश्रुतिपादपि चतुःश्रुतिपः||१५०||

150. *Acyuta Sā, Ma, Ri* and *Dha* having four *Śrutis* are not separate from *Śuddha Sā, Ma, Ri* and *Dha* and *Vikṛta Pa* having three *Śruti* and *Pa* having four *Śrutis* are not distinct.

भिन्नो न चतुःश्रुतिधो निःशङ्कमतेपि कूटपुनरुक्तौ |

तल्लक्षणतो भेदेप्यमीषु पञ्चसु न लक्ष्ये भित् ||१५१||

151. Dha having four *Śrutis*, though distinct by its characteristic is not understood distinct in these five.

प्राचीनोक्तविकृतेभ्योऽन्यानपि विकृतान्सम्भावयन् आह

रिधयोः परश्रुतिगतेश्वतस्त्र इह पञ्च षट् तथा श्रुतयः |

देशीरागेष्वभिवीक्ष्यन्ते च षट् तथा गमयोः||१५२||

152. In *Deśī Rāgas Ri* and *Dha* having four *Śrutis* when used in other *Śrutis* seem to have five and six *Śrutis* and Ga and Ma have six *Śrutis*.

इति तेषु सम्भवन्ति त्रयोऽन्य एभ्यो विलक्षणा विकृताः |

पञ्चश्रुतिः शुचेर्गात्साधारणतश्च षट्श्रुतिकः||१५३||

153. In *Deśī Rāga* from these other three *Vikṛta* and different *Śuddha* Ga having five *Śrutis*, six *Śrutis* and *Sādhāraṇa Ga* emerged.

रिर्नपृथक्तादृग्धो नेः कैशिकिनश्च षट्श्रुतेर्गो मात् |

किन्तूक्तरिधगमानां व्यवहृतये पृथगिमाः संज्ञाः||१५४||

154. *Kaiśikī Ri, Dha, Ga* and *Ma* having *Ṣaṭ-Śrutis* are not distinct but these names of *Ri Dha Ga* and *Ma* are different in practice.

टिकायाम्

पञ्चश्रुतिः रिः शुचेः शुद्धात् गात् गान्धारात् |
षट्श्रुतिकश्च रिः साधारणतः साधारणाख्यविकृतगान्धारात् |
न पृथक् न भिन्नः, स एव स इत्यर्थः||

155. Ri having five *Śrutis*, is not distinct from *Śuddha* Ga. And Ri having six *Śrutis* is not different from *Sādhāraṇa* and *Vikrita Ga*.

चपरं तादृक् पञ्चश्रुतिः षट्श्रुतिश्च धः धैवतः नेः
शुचेर्निषादात्, कैशिकिनश्च तदाख्यविकृतनिषादाच्च क्रमेणेत्येव ||

Moreover, Dha having five *Śrutis* and six *Śrutis* from *Śuddha* Ni and *Kaiśikī Ni* and *Vikṛta Ni* respectively.

षट्श्रुतिर्गः मात् शुचेर्मध्यमात् न पृथक् |

Ga having six *Śrutis* is not separate from *Śuddha* Ma.

पञ्चश्रुतिको रिः गान्धार एव | षट्श्रुतिश्च रिः साधारण एव |

Ri having five *Śrutis* itself is Ga. Re having six *Śrutis* is *Sādhāraṇa*.

एवं पञ्चश्रुतिर्धो निषाद एव | षट्श्रुतिश्च धः कैशिक्येव |

Similarly, Dha having five *Śrutis* is Ni. And Dha having six *Śrutis* is *Kaiśikī.*

चतुःश्रुत्यादिप्रकाराणां रिधगमानां पृथक्संज्ञाः
तीव्रश्चतुःश्रुतित्वे पञ्चश्रुतिकत्व एव तीव्रतरः |
षट्श्रुतिकत्वे तीव्रतम इति परं ता यथायोग्यम् ||१५५||

155. Thus, the nomenclature given to *Svara*, having four *Śrutis* is *Tīvra* , having five *Śrutis* is '*Tīvratara'* and having six *Śrutis* is '*Tīvratama'* is appropriate.

टीकायाम् |

चतुःश्रुतित्वे एव तीव्र इति रिधादीनां संज्ञेत्यर्थात् | एवं पञ्चश्रुतिकत्व षट्श्रुतिकत्वयोरेव तीव्रतरस्तीव्रतम इति च संज्ञेयम् |

It means that *Svaras Ri, Dha* etc. having four *Śrutis* are given nomenclature *Tīvra*, having five *Śrutis* are said to be '*Tīvratara'* and having six *Śrutis* is *Tīvratama Sajñā*.

एवं सति गमयोरपि संज्ञात्रये प्राप्ते आह |

In the Same way *Ga* and *Ma* are also given these three *Sajñā*.

परं ता इति ।

परन्तु ताः संज्ञा यथायोग्यं यथार्हं गस्य मस्य च षट्श्रुतिकत्वे तीव्रतम इत्येकैव संज्ञा "नतु तीव्रतीव्रतरसंज्ञे" गस्य तु चतुःश्रुतिकत्वपञ्चश्रुतिकत्वयोः अन्तरमृदुमसंज्ञयोः प्रवृत्तेः, मस्य तु चतुःश्रुतिकत्वस्याव्यभिचारात्पंचश्रुतिकत्वस्य चासम्भवादित्यर्थः ।

But and *Ga* and *Ma* having six *Śrutis* are given only said to be *Tīvratama* and not *Tīvra* and *Tīvra Tāra*. As *Ga* having four *Śruti* is given *Antara Sajñā* and five *Śrutis* is known as *Mṛdu, Ma* having four *Śrutis* and five *Śrutis* is not possible.

स्वरैरेतैर्वर्णितास्ते सर्वे मेला स्वग्रन्थके ।
सोमनाथेन विदुषास्फुटमेतत्तु तद्विदाम् ॥

This makes it clear that Scholar *Somnātha* has narrated in his book all these *Mela* by these *Svaras*.

पूर्वापरस्वरैकवाक्यताप्रयत्नः
स्वरमेलकलानिधौः
चतुश्चतुश्चतुश्चैव षड्जमध्यमपञ्चमाः ।
द्वे द्वे निषादगान्धारौ त्रिस्त्री रिषभधैवतौ॥१५६॥

156. *Ṣaḍja, Madhyama* and *Pañcama* have four *Śrutis* each. Whereas *Niṣāda* and *Gāndhāra* have two and *Ṛṣabha* and *Dhaivata* have three.

एते षड्जादयः सप्त स्वराः शुद्धाः प्रकीर्तिताः ।
विकृताश्चैव सप्तैवेत्येवं सर्वे चतुर्दश ॥१५७॥

157. The seven *Svaras Ṣaḍja* and others are declared as *Śuddha Svara*, *Vikṛta Svaras* are also seven, in total they are fourteen.

ननु रत्नाकरे शार्ङ्गदेवेन विकृताः स्वराः ।
द्वादशोक्ताः कथं ते तु सप्तैव कथितास्त्वया ॥१५८॥

158. In *Ratnākara*, *Śārṅga Deva* has Said that *Vikṛta Svaras* are twelve. And how can you Say that they are only seven.

सत्यं लक्षणतौ भेदो द्वादशानामपीष्यते ।
शुद्धेभ्यस्तत्र भेदस्तु सप्तानामेव लक्षितः ॥१५९॥

159. Really speaking that they are twelve types of *Vikṛtas* as per characteristics. Whereas from Śuddha only seven types are shown there.

आधारश्रुतिसन्त्यागात् ध्वनिभेदः प्रकीर्तितः ।
पञ्चानां परिशिष्टानां स्वराणां विकृतात्मनाम् ॥१६०॥

160. The types of *Dhvani* of five *Vikṛta Svaras* which are left over in *Ādhāra Śruti* are mentioned here.

पूर्वस्वरश्रुतिग्राहाद्वा पूर्वश्रुतिवर्जनात् |
अपि लक्षणतो भेदे पूर्वोक्तश्रुतिसंहतेः ||१६१||

161. From the accumulation of *Śrutis* the acceptance and the rejection of *Svaras* is mentioned before, yet on the base of characteristics I narrated separately.

आधारश्रुतिनिष्ठत्वाल्लक्ष्यभेदो न विद्यते |
कथं न भेद इति चेत्स लक्ष्यतो निरुप्यते ||१६२||

162. On the basis of *Ādhāra Śruti* no difference is seen (there is no difference in *Lakṣya Sāṅgīta*). Why it is no seen is narrated here.

शुद्धषड्जादच्युतस्तु स षड्जो नैव भिद्यते |
अच्युतो मध्यमः शुद्धान्मध्यमान्न भिदां भजेत् ||१६३||

163. *Acyuta Ṣaḍja* is not different from *Śuddha Ṣaḍja*, and *Acyuta*. *Madhyama* should not differ from *Śuddha Madhyama*.

शुद्धर्षभाच्च विकृतो रिषभो न पृथक्भवेत् |
विकृतो धैवतः शुद्धाद्धैवतान्नातिरिच्यते ||१६४||

164. *Vikṛta Ṛṣabha* should not differ from *Śuddha Ṛṣabha* and *Vikṛta Dhaivata* should also not differ from *Śuddha Dhaivata*.

मध्यमश्रुत्युपादानाद्विकृतः पञ्चमस्तु यः|
विकृतात्पञ्चमाच्चैव न कामप्यश्नुते भिदाम् ||१६५||

165.The *Vikṛta Pa* which is obtained from *Ma* on the basis of *Śruti*. Nothing is found from that *Vikṛta Pa*.

तस्माच्चतुर्दशस्वेषु पूर्वोक्तष्वेव पञ्चमः |
अन्तर्भूतो यतस्तस्मान्न पृथक्कथितो मया ||१६६||

166. Hence, *Pa* is hidden in above mentioned fourteen *Svaras*. Therefore, I have not narrated it separately.

चतुर्दशस्वरेष्वेषु वक्ष्ये लक्ष्यानुसारतः |
नामान्तराणि केषां चिद्व्यवहारप्रसिद्धये ||१६७||

167. Now I tell some other names of these fourteen *Svaras* which are well reputed in practice as per *Lakṣya Sāṅgīta*.

च्युतषड्जस्वरो लक्ष्ये निषादत्वेन कीर्तितः |
च्युतषडज्निषादाभिधानं तस्य विधीयते||१६८||

168. In *Lakṣya Sāṅgīta Cyuta Ṣaḍja Svaras* are known as *Niṣāda*. Therefore, *Cyuta Ṣaḍja Svaras* are named as *Niṣāda*.

च्युतस्य मध्यमस्यापि गान्धारव्यवहारतः |

च्युतमध्यमगान्धारसंज्ञास्य क्रियते मया ||१६९||

169. *Madhyama* of *Cyuta* is called as *Gāndhāra* in practice. Hence, I have used the name *Gāndhāra* for *Cyuta Madhyama*.

च्युतपञ्चम इत्याहुर्लोका, मध्यमसंज्ञया |

अस्माभिः कथ्यते सोऽतश्च्युतपञ्चममध्यमः||१७०||

170. *Cyuta Pañcama* is well-known as *Madhyama* in modern world. Therefore, we also call *Cyuta Pañcama* as *Madhyama*.

लक्ष्ये तु कुत्रचिच्छुद्धगान्धारस्थानमाश्रयन् |

ऋषभः कीर्त्यतेऽस्माभिः पञ्चश्रुतिसमाह्वयः ||१७१||

171. In *Lakṣya Sāṅgīta* somewhere *Ṛṣabha* resides in the place of *Śuddha Gāndhāra* that *Ṛṣabha* is called by us as having five Śrutis.

ससाधारणगान्धारस्थानस्थो रिषभो यदि |

लक्ष्यानुसारतः प्रोक्तस्ततः षट्च्छ्रुतिनामकः ||१७२.a||

172. If *Ṛṣabha* resides in the place of *Sādhāraṇa Gāndhāra*, then according to *Lakṣya* it is called by name *Ṛṣabha*, having six *Śrutis*.

“चतुश्चतुश्चतुश्चैव षड्जमध्यमपञ्चमाः |

द्वे द्वे निषादगान्धारो त्रिस्त्री रिषभधैवतो ||

इत्येवं भरतश्लोकसङ्ख्यातश्रुतिशालिनः ||१७२.b||

172. The experts have basically decided the numbers of *Śrutis* of *Ṣaḍja*, *Madhyama* and *Pañcama* as four each, *Niṣāda* and *Gāndhāra* has two, two each and *Ṛṣabha* and *Dhaivata* have two-two.

विकृतास्तु स्वराः पञ्चेत्यस्मराभिरवधार्यते |

रत्नाकरे तु निःशंको विकृतान् द्वादशस्वरान् ||१७३||

173. We believe that the number of *Vikṛta Svaras* as five but in *Ratnākara* undoubtedly, they are twelve.

अब्रवीत्केचन पुनः सप्ताहुर्विकृतिस्वरान् |

सर्वमेतत्समालोच्य लक्ष्यमार्गानुसरतः||१७४||

स्वराः पञ्चैव विकृता इति सिद्धान्तितं मया|

तान्श्च पञ्चस्वरान् सम्यग्विविच्य व्याहरामहे||१७५||

174, 175. Again, according to some *Vikṛta Svaras* are seven. Considering all these according to *Lakṣya Sāṅgīta*, I have decided that *Vikṛta Svaras* are five only and having deeply pondered over it now we describe these five *Svaras*.

साधारणश्च गान्धारो गान्धारश्चान्तराभिधः ।
द्वौ तौ च मधयमक्षेत्रसम्भूतौ विकृतौ स्वरौ||१७६||

176. *Svaras* named Sādhāraṇa *Gāndhāra* and *Antara Gāndhāra* residing in *Madhyama Sthāna*. These two are *Vikṛta Svaras*.

वराळीमध्यमश्चैकः पञ्चमक्षेत्रसम्भवः ।
षड्जक्षेत्रसमुद्भूतौ कैशिकीकाकलीस्वरौ ||१७७||

177. *Varāḷī Madhyama* residing in *Pañcama Sthāna* and *Kaiśikī* and *Kakali* emerged from *Ṣaḍja*.

एवमेते स्वराः पञ्च विकृता इति निर्णयः ।
आहत्य शुद्धविकृताः स्वरा द्वादश कीर्तिताः ||१७८||

178. Thus, it is decided that these five *Svaras* are *Vikṛta* and adding *Śuddha Vikṛta Svaras* they are twelve in total.

ग्रंथेऽस्मिन् दृश्यते स्पष्टं द्वादश स्वर कल्पनम् ।
आधारः सर्वसङ्गीतमात्रस्य लक्ष्यवर्त्मनि ||१७९||

179. In this treatise, based on Lakṣya *Sāṅgīta* it is clearly seen that all types of Music are based on the formation of twelve Svaras.

सङ्गीतसारामृते स्वरनिर्णयः ।
"अत्र श्रुति प्रकरणे श्रुतिविणौदिता मया ।
रत्नाकरानुसारेस्वर्विणोच्यतेऽधुना ||१८०||

180. Here, in this *Śruti Prakaraṇa*, I narrated *Śruti Vīṇā*. Now, I narrate *Svara Vīṇā* as per *Ratnākara*.

स्वरैर्या वाद्यते वीणा स्वरवीणेति गीयते ।
स्वराः षड्जादयः शुद्धहाः सप्तैव परिकीर्तिताः ||१८१||

181. The Vīṇā, which is played on the basis of *Svaras* is called *Svara Vīṇā*. The *Śuddha Svaras Ṣaḍja* etc. are counted as seven.

विकृताः पञ्च मिलिता द्वादश प्रतिपादिताः |
विभान्ति यत्र स वीणा स्वरवीणेति निश्चयः ||१८२||

182. By adding five *Vikṛta Svaras* there they are fixed as twelve. Where that *Vīṇā* is seen it definitely is *Svara Vīṇā*.

अथास्यां पर्व संवेशं वक्ष्ये वैणिकसंमतम् |
सारण्यां मध्यषड्जाख्य तन्त्र्या शुद्धर्षभो यथा ||१८३||
स्यात्तथा सारिका स्थाप्या प्रथमाऽथ द्वितीयका |
तत्तंत्रया शुद्धगान्धारसिध्यै स्थाप्या च सारिका ||१८४||

तृतीया सारिका स्थाप्या तया तन्त्र्या यथा स्फुटः |
स्यात्साधारणगान्धारः स्थाप्या सारी चतुर्थिका ||१८५||
अन्तराख्यानगान्धारस्तया तन्त्र्यां यथा भवेत् |
शुद्धमध्यमसिध्यर्थं पञ्चमी सारिकां ततः ||१८६||
निवेश्यैव तया तन्त्र्या षष्ठी स्थाप्याथ सारिका |
यथा व्यक्तस्तया तन्त्र्या वराळीमध्यमस्तथा ||१८७||
मध्यस्थानस्वरा ह्येते जाताः स्युः षट्सु पर्वसु ||१८८||

183 to 188. Now in this *Sāraṇī* I narrate the chapter related to *Vīṇā*.

There I establish *Śuddha Ṛṣabha* known as *Madhya Ṣaḍja* by *Tantrī* in first *Sārikā*.

Thus, I established first *Sārikā* and now I establish second *Sārikā* for *Śuddha Gāndhāra*.

Third *Sārikā* is formed for *Sādhāraṇa Gāndhāra*.

Fourth *Sārikā* may be for *Antara Gāndhāra*

Fifth *Sārikā* is for *Śuddha Madhyama*.

Whereas sixth *Sārikā* may be for *Varāḷī* Madhyama.

Thus, in six chapter the *Svaras* having Madhyama *Sthāna* are narrated.

मन्द्रपञ्चमशोभिन्या तन्त्रया चाथ तृतीयया |
शुद्धश्च्व धैवतः शुद्धनिषादश्च्व ततः परम ||१८९||
कैशिक्याख्यनिषादश्च्व काकल्याख्यानिषादकः |
षड्जः शुद्धर्षभश्चेति षट्स्वराः षट्सु पर्वसु ||१९० ||

189 and 190. By the third *Tantrī* adorn by *Mandra Pañcama,* six *Svaras – ŚuddhaDhaivata* , *ŚuddhaNiṣāda* *Kaiśikī Niṣāda*, *Ṣaḍja* and *Śuddha Ṛṣabha* are narrated in six chapters/divisions.

"स्वराः स्युः श्रुतिनिष्पन्नाः श्रुतिन्यूनाधिकत्वतः ।
एते बहुविधाः शुद्धा विकृता व्यावहारिकाः ।।१९१।।

191. Due to less or more numbers of *Śrutis Svaras* emerged from *Śrutis* are of different types like *Śuddha*, *Vikṛta* and *Vyāvahārika* (used in practice).

इति त्रिधा निगद्यन्ते तान् ब्रूमोऽत्र विशेषतः ।
षड्जाद्याः शुद्धशब्दाद्याः स्वराः शुद्धा इतीरिताः ।।१९२।।

192. Now we specially discuss the above said three types of *Svaras*. *Svaras* like *Śuddha Ṣaḍja* etc. are called *Śuddha Ṣaḍja* and *Śuddha Ṛṣabha*.

शुद्धषड्जस्तथा शुद्धर्षभ इत्यादिनामभिः ।
अत्रैते व्यवहर्तव्या विकृतास्तत्तदाख्यया ।।१९३।।
ताभिस्तेऽत्र निरुप्यन्ते क्रमशो विकृतस्वराः ।
साधारणाख्यगान्धारोन्तरगान्धार एव च ।।१९४।।
पञ्चमोपान्त्यश्रुतौ विकृतपञ्चममध्यमः ।
कैशिक्याख्यनिषादश्च काकल्याख्यनिषादकः ।
पञ्चैते विकृताः शुद्धैः स्वरैर्द्वादश कीर्तिताः ।।१९५।।"

193.194. Now I respectively narrate the *Vikṛta Svaras* as follows:
In *Śruti Sādhāraṇa Gāndhāra*, *Antara Gāndhāra*, *Pañcama Madhyama* residing in nearby *Śruti* of *Pañcama* , *Kaiśikī Niṣāda* and *Kakali Niṣāda* – these five are *Vikṛta*. Thus, together with *Śuddha Svaras* they are twelve.

उपर्युक्तानां केषाञ्चितस्वराणां संज्ञान्तराणि ।
विहाय स्वस्वसंज्ञा ये स्वरा अन्योन्यसंज्ञकाः ।
तेषां नामान्तराण्यत्र विहितानीह तद्यथा ।।१९६।।

196. These *Svaras* having left their own name are known by another name. Those names are as follows:

शुद्धगान्धार एवायं पञ्चश्रुत्यऋषभाह्वयः ।
साधारणाख्यगान्धारः षट्श्रुत्यऋषभसंज्ञकः ।।१९७।।

196. *Śuddha Gāndhāra* is known as *Ṛṣabha* having five *Śrutis*. *Sādhāraṇa Gāndhāra* named as *Ṛṣabha*, having six *Śrutis*.

तथा शुद्धनिषादोऽपि स्याच्चतुः श्रुतिधैवतः ।
स्यात्कैशिकनिषादोऽपि तथा षट्श्रुतिधैवतः ।
लक्ष्यानुसारतस्त्वेतल्लौकिकं सुखबोधकम् ।।१९८।।

197. Śuddha *Niṣāda* becomes *Dhaivata* having four *Śrutis*. *Kaiśikī Niṣāda* is *Dhaivata* having six *Śrutis* according to *Lakṣya Sāṅgīta*.

प्रचलितदाक्षिणात्यपद्धत्यां व्यवहृतस्वरनामानि.

लक्ष्येऽत्र स्वराः,		अधुनाप्रसिद्धदाक्षिणात्यस्वराः,
शुद्धमः	——————	शुद्धमध्यमः
तीव्रमः	——————	प्रतिमध्यमः; वराळीमः
शुद्धपः	——————	शुद्धपंचमः
कोमलधः	……………………	शुद्धधैवतः
शुद्धधः	——————	चतुःश्रुतिधः; पंचश्रुतिधः, शुद्धनिः
कोमलनिः	——————	कैशिकनिः; षट्श्रुतिधः
तीव्रनिः	——————	काकलीनिः
शुद्धषड्जः	——————	शुद्धषड्जः
कोमलरिः	……………………	शुद्धरिः
शुद्धरिः	——————	चतुःश्रुतिरिः; पंचश्रुतिरिः; शुद्धगः
कोमलगः	……………………	साधारणगः; षट्श्रुतिरिः
तीव्रगः	——————	अंतरगः
शुद्धमः	——————	शुद्धमः
तीव्रमः	——————	प्रतिमः, वराळीमः
शुद्धपः	——————	शुद्धपः

पारिजातोक्तस्वराणां वीणादंडे निदर्शनम्

● शुद्धमतंत्र्यां

लक्ष्ये स्वराः	पारिजातोक्तस्वराः
शुद्धमः	शुद्धमः, अतितीव्रतमगः
	तीव्रमः
तीव्रमः	तीव्रतरमः
	तीव्रतममः
शुद्धपः	शुद्धपः
	पूर्वधः
कोमलधः	कोमलधः
शुद्धधः	शुद्धधः; पूर्वनिषादः
	कोमलनिः; तीव्रधः
कोमलनिः	शुद्धनिः; तीव्रतरधः
तीव्रनिः	तीव्रनिः
	तीव्रतरनिः
	तीव्रतमनिः
शुद्धषड्जः	शुद्धषड्जः
	पूर्वरिः
कोमलरिः	कोमलरिः
शुद्धरिः	शुद्धरिः; पूर्वगः
	तीव्ररिः; कोमलगः
कोमलगः	शुद्धगः; तीव्रतररिः
तीव्रगः	तीव्रगः
	तीव्रतरगः
	तीव्रतमगः
शुद्धमः	शुद्धमः; अतितीव्रतमगः
	तीव्रमः
तीव्रमः	तीव्रतरमः
	तीव्रतममः
शुद्धमः	शुद्धपः

सङ्गीतपारिजातगतस्वरप्रपञ्चः

"शुद्धाः सप्त विकाराख्या ह्यधिका विंशतिर्मताः |

एकोनत्रिंशदुच्यन्ते ते सर्वे मिलिताः स्वराः ||९९||

Seven are *Śuddha Svaras*, *Vikṛta Svaras* are Said to be twenty and all together they are Said to be twenty-nine.

सरी गमौ पधौ निश्च स्वरा इत्यपि संज्ञिताः |

चतुः श्रुतिसमायुक्ताः स्वराः स्युः समपाभिधाः ||२००||

गनी श्रुतिद्वयोपेतौ रिधौ त्रिश्रुतिकौ मतौ |

स्वरः स्वोत्तरगामी चेत्तीव्रादिवचनोदितः ||२०१||

200,201. *Sā, Re, Ga, Ma, Pa, Dha, Ni* - these *seven* are *Śuddha Svaras*, in which *Sā*, *Ma* and *Pa* have four *Śrutis*, *Ga* and *Ni* have two *Śrutis* and *Ni* and *Dha* have three *Śrutis*.
If the *Svara* is followed by the its *Śruti*, then what type of *Tīvra* it becomes is as follows.

स्वरोग्रिमश्रुतिं याति तीव्रसंज्ञां प्रयात्यसौ |

स्वरोग्रिमश्रुतीयाति तदा तीव्रतरो भवेत् ||२०२||

202. When *Svara* is having one *Śruti* previous it is known as *Tīvra Svara*. If *Svara* has two *Śrutis* it becomes '*Tīvra Tāra'*, and if it has three *Śrutis* it becomes '*Tīvratama'*.

स्वरोग्रिमश्रुतीर्याति तर्हि तीव्रतमः स्मृतः |

चतस्रः श्रुतयो यस्मिन्नधिकाः स्युर्यदा स्वरः ||२०३||

203. According to scholars when *Svara* has four *Śrutis* it is Said to be *Ati-tīvra*.

अतितीव्रतमाख्यां च प्राप्नोतीति बुधा जगुः |

स्वरः पश्चान्निवृत्तश्चेत् कोमलादिभिरीरितः ||२०४||

एकश्रुतिपरित्यागात् स्वरः कोमलसंज्ञकः |

श्रुतिद्वयपरित्यागात् पूर्वशब्देन मन्यते ||२०५||

204, 205. The *Svara* followed by *Śruti* is known as *Komala Svara*. If one *Śruti* is less it is known as *Komala*. If two *Śrutis* are less it is called *Komala Tāra* and so on.

तथापि

प्रत्यक्षरागवर्णनप्रसङ्गेऽहोबलः स्वयमेव प्राह,

"पूर्वकोमलतीव्रैश्च तथा तीव्रतरेण च |

अतितीव्रतमेनैव सर्वे रागा उदीरिताः ||२०६||

206. Even then, while narrating *Rāgas* practically *Ahobala* himself Said that all *Rāgas* are emerged from *Pūrva, Komala, Tīvra, Tīvra-Tāra* and *Ati-Tīvratama*.

रिं च पूर्वं तथा तीव्रं तीव्रतरं च गस्वरम् |

तीव्रतमं तथा गं च मं च तीव्रं स्वरं तथा ||२०७||

मं च तीव्रतमं धं च पूर्वाख्यं तीव्रसंज्ञितम् |

तीव्रतरं निशादं च तीव्रतमं च निस्वरम् |

इत्येतान्श्च दश त्यक्त्वा रागलक्षणमीरितम् ||२०८||

207. The characteristics of *Rāgas* are shown leaving these ten *Svaras – Pūrva Re*, *Tīvra Re*, *Tīvratara Ga*, *Tīvratama Ga*, *Tīvra Ma*, *Tīvratama Ma*, *Pūrva Dha*, *Tīvra Dha*, *Tīvratara Ni* and *Tīvratama Ni*.

सएव पुनः

"ऋषभः शुद्ध एवासौ पूर्वगांधार इष्यते |

गान्धारः शुद्ध एवासौ रिस्तीव्रतर इष्यते ||२०९||

209. He Says again *Śuddha Re* itself is Said to be *Pūrva Gāndhāra* and *Śuddha Gāndhāra* is by *Tīvratara Re*.

अतितीव्रतमो गः स्यान्मध्यमः शुद्ध एव हि |

धैवतः शुद्ध एवासौ निषादः पूर्वसंज्ञकः ||२१०||

210. *Atitīvratama Ga* itself is *Śuddha Madhyama*, *Śuddha* Dhaivata itself is *Pūrva Niṣāda* and *Śuddha Niṣāda* is known as *Tīvratara Dha*.

निषादः शुद्ध एवासौ धस्तीव्रतर इष्यते |

एवं स्यात् सर्वयन्त्रेषु स्वरस्थानस्य लक्षणम् ||२११||

211. *Śuddha Niṣāda* is known as *Tīvratara Dha*. In all instruments these characteristics are found in the arrangement of *Svaras*.

अतः

अहोबलेन विदुषा स्वरास्तु बहवो मताः |

द्वादशानामेव लक्ष्ये प्रयोगः प्रायशः कृतः ||२१२||

212. Even though, according to Scholar *Ahobala* there are many *Svaras* but only twelve *Svaras* are generally used in *Lakṣya Sāṅgīta*.

वीणादण्डे शुद्धविकृतस्वरस्थापनप्रकारः पारिजाते,

" स्वरस्य हेतुभूतया वीणायाश्चाक्षुषत्वतः |

तत्र स्वरविबोधार्थं स्थानलक्षणमुच्यते ||२१३||

213. To recognise *Svaras* practically now we are showing the characteristics of the position of *Svaras* on *Vīṇā*.

ध्वन्यवच्छिन्नवीणायां मध्ये तारकसः स्थितः |

उभयोः षड्जयोर्मध्ये मध्यमस्वरमाचरेत् ||२१४||

214. *Tāra Ṣaḍja* is found in the middle string of *Vīṇā* which gives clear uninterrupted sound. And *Madhyama* is fixed in middle of two *Ṣaḍja*.

त्रिभागात्मकवीणायां पञ्चमः स्यात्तदग्रिमे |

षड्जपञ्चमयोर्मध्ये गान्धारस्य स्थितिर्भवेत् ||२१५||

215. The *Vīṇā* is having three equal parts of its length. *Pañcama* is fixed at the end of its first part and *Gāndhāra* is fixed in the middle of *Ṣaḍja* and *Pañcama*.

सपयोः पूर्वभागे च स्थापनीयोऽथ रिस्वरः |
सपयोर्मध्यदेशे तु धैवतं स्वरमाचरेत् |
तत्रांशद्वयसन्त्यागान्निषादस्य स्थितिर्भवेत् ||२१६||

216. *Re Svara* is fixed at the end of the first part, and *Dhaivata* is fixed in the middle of *Sā* and *Pa*. *Niṣāda* is fixed on the beginning of the third part of *Pañcama* and *Tāra Ṣaḍja*.

इति शुद्धस्वराः,
भागत्रयान्विते मध्ये मेरोः ऋषभसंज्ञितात् |
भागद्वयोत्तरं मेरोः कुर्यात् कोमलरिस्वरम् ||२१७||

217. Dividing *Meru* into three parts, *Re* will be there in middle. *Re* is fixed at the beginning of third part of *Ṛṣabha* on *Meru - daṇḍa*.

मेरुधैवतयोर्मध्ये तीव्रगान्धारमाचरेत् |
भागत्रयविशिष्टेऽस्मिन् तीव्रगान्धारमाचरेत् ||२१८||

218. And *Tīvra Gāndhāra* is fixed between *Meru* and *Dhaivata*. And it is fixed in the middle part of all the three parts.

भागत्रयान्विते मध्ये पञ्चमोत्तरषड्जयोः |
कोमलो धैवतः स्थाप्यः पूर्वभागे मनीषिभिः ||२१९||

219. Learned fixed the *Komala Dhaivata* at the end of the first part after dividing from *Pañcama* to *Tāra Ṣaḍja*.

तथैव धसयोर्मध्ये भागत्रयसमन्विते |
पूर्वभागद्वयादूर्ध्वं निषादं तीव्रमाचरेत् ||२२०||

230. In the Same way after dividing *Dhaivata* and *Tāra Ṣaḍja* in three-part *Tīvra Niṣāda* should fixed at the beginning of the third part.

विशिष्टश्रुतिविन्यासो ग्राम इत्यभिधीयते |
तद्गौरवं पुरा चासीन्न तावद्दृश्यतेऽधुना ||२२१||

221. The arrangement of Śrutis in a special way is named as *Grāma*. In olden days it had great importance but now a days it is not seen.

षड्जमध्यमगान्धारास्त्रयोग्रामा निरूपिताः |
पुराणैस्तत्र चान्त्यस्य लोप्यत्वं परिकल्पितम् ||२२२||

222. In *Purāṇas* the three *Grāmas* namely *Ṣaḍja, Madhyama* and *Gāndhāra* are narrated. It is believed that the last one is lost.

अपुरणैर्ग्रन्थकारैर्लक्ष्यमार्गानुसारतः ।
एक एव षड्जग्रामः स्वीकृतो लक्ष्यकेऽधुना ।।२२३।।

223. The writers other than *Purāṇas* have followed the *Lakṣya Sāṅgīta* at present in *Lakṣya Sāṅgīta* only *Ṣaḍja Grāma* is accepted or used.

प्रतिरागगतो मेलः पुरासीन्मूर्छनाश्रितः ।
ग्रामो हि मूर्च्छनाधारः स्वरान्तरनियामकः ।।२२४।।

224. Previously *Mela* of every *Rāga* was based on *Mūrcchanā* indeed *Grāma* was the base of *Mūrcchanā*. It was the definer of *Antara Svaras*.

विकृताणां स्वराणां च तदासीद्वंटनं मतम् ।
द्वयोस्तु ग्रामयोर्मध्ये न तदिहोपलभ्यते ।।२२५।।

225. *Vikṛta Svaras* were also divided between two *Grāmas* but now it is not available.

तिरोधानं मध्यमस्य ग्रामस्य वर्णितं पुनः ।
अर्वाचीनेषु ग्रन्थेषु दृश्यते सुपरिस्फुटम् ।।२२६।।

226. In modern treatises it is clearly seen that the *Madhyama Grāma* has totally disappeared.

ग्रामपरिवर्तने ग्रन्थोक्तयः
संगीतसारामृते,
"भरतेनोदिते शास्त्रे ग्रामौ दौ षड्जमध्यमौ ।
षड्जग्रामः पञ्चमे तु सप्तदश्यां श्रुतौ स्थिते ।।२२७।।

227. With the rise of *Bharata Nāṭya Śāstra*, there were two *Grāmas*, - *Ṣaḍja* and *Madhyama*. Where *Ṣaḍja Grāma* is resorted on seventeenth *Śruti* of *Pañcama*.

स्वरेऽस्मिन् पञ्चमे किन्तु षोडशीं श्रुतिमास्थिते ।
तदैव मध्यमग्रामः सोऽत्र लक्ष्ये न दृश्यते ।।२२८।।

228. But the Same resorted in the sixteenth *Śrutis* is only *Madhyama Grāma* but it is not seen in *Lakṣya Sāṅgīta*.

षड्जग्रामाश्रितान्रागान् सर्वे गायन्ति गायकाः ।
तस्मान्मुख्यतमः षड्जग्रामोऽसौ नैव मध्यमः ।।२२९।।

229. All the singers sing the *Rāgas* based on *Ṣaḍja Grāma*. Therefore, the main is *Ṣaḍja Grāma* and not *Madhyama Grāma*.

चतुर्दंडिप्रकाशिकायां,

"ग्रामेष्वेतेषु गान्धारग्रामो नास्ति महीतले ।

स्वर्गलोके वर्ततेऽसौ सर्वेषामेव सम्मतम् ||२३०||

230. All have agreed that among those *Grāmas Gāndhāra Grāma* is rare but it is not existing on this earth but it is there in heaven.

अस्माभिर्मध्यमग्रामोऽप्यसत्प्राय इतीर्यते ।

तथाहि मध्यमग्रामे त्रिश्रुतिः पंचमः खलु ||२३१||

231. We also believe that *Madhyama Grāma* is not existing yet *Pañcama* having three *Śrutis* is indeed *Madhyama Grāma*.

वराळीमध्यमो जातः स पुनर्लक्ष्यवर्त्मनि ।

मध्यमादिप्रभृतिषु मध्यमग्रामजन्मसु ||२३२||

232. Right from *Madhyama* etc. up to the origin of *Madhyama Grāma* it again becomes *Varāḷī Madhyama* in *Lakṣya Sāṅgīta*.

रागेषु दृश्यते चैव वराळीमध्यमस्ततः ।

अयुक्तो मध्यमग्रामो लक्ष्यमार्गविरोधतः ||२३३||

233. According to *Lakṣya Sāṅgīta*, in *Rāgas Varāḷī Madhyama* is used/seen hence *Madhyama Grāma* is not proper.

एक एव ततः षड्जग्राम इत्यवधार्यते ।

षड्जग्रामोद्भवा रागा इत्यनेन निरूपितम् ||२३४||

234. So, it is decided that there is only one *Grāma* i.e., *Ṣaḍja Grāma*. Therefore, *Rāgas* which have originated from *Ṣaḍja Grāma* are narrated.

रागविबोधे तथैव

स्वान्त्यश्रुतावुपान्त्यश्रुतौ च सति पञ्चमे क्रमात् स स्यात् ।

किन्तु विकारो देश्यां न पञ्चमे तदिह स प्रथमः ||२३५||

235. If it is on the fifth position in *Svāntya Śruti* and *Upantya Śruti* but in *Deśī Rāga* it is not *Vikṛta* in fifth position.

टिप्पनी

प्राचीनैस्तत्र सङ्गीतं विभक्तं ग्रामभेदतः ।

दाक्षिणात्या अधुनापि कुर्वन्ति मध्यमाश्रितम् ||२३६||

236. Ancient *Granthkāras* have made the division of music on the basis of *Grāma*. But southern musicians make the division on the basis of *Madhyama* even today.

हिन्दुस्थानीयपद्धत्यां वैचित्र्यं मध्यमस्य तत् ।
सर्वसङ्गीतमात्रस्य स्वभास्वभावं सुप्रदर्शयेत् ।।२३७।।

237. In *Hindustānī Sāṅgīta Paddhati* varieties of characteristic of Madhyama of all types of Music is nicely depicted.

अतो मन्ये लक्ष्यकेऽत्र कस्मादपि च कारणात् ।
ग्रामद्वयसंमिश्रणं लक्ष्यज्ञैर्दृश्यते कृतम् ।।२३८।।

238. Hence, I believe that it is seen in Lakṣya *Sāṅgīta* due to any reason the followers of *Lakṣya* have made the composition of two treatises.

एकस्मिन्नेव ग्रामे हि प्रयोजनानुसारतः ।
द्वयोरेव मध्यमयोः प्रयोगो न विसंगतः ।।२३९।।

239. The use of both the *Madhyamas* as per need in one Grāma only is not unsuitable.

कोमलादिविकारास्ते सम्भवन्त्येकग्रामके ।
सुसंमतमिदं नूनं सङ्गीते परिवर्तनम् ।।२४०।।

240. The *Vikāras* like *Komala* a etc. are possible in one *Grāma* indeed this change in music is now acceptable by all.

अस्माभिर्लक्ष्यसङ्गीतवेक्ष्यमवशं स्वयम् ।
अतिवर्तामहे ग्रन्थानर्वाचीनान्यतोऽधुना ।।२४१।।

241. Having referred *Lakṣya Sāṅgīta* by ourselves without any pressure, now we are excelled modern treatises.

सङ्गीतान्तर्गतग्रामत्रयान्नो द्वादश स्वराः ।
मिलन्त्याधुनिका एवं यदाहुर्लक्ष्यपण्डिताः ।।२४२।।

242. The twelve *Svaras*, included in music are not found from three *Grāmas*. Now-a -days the scholars of *Lakṣya Sāṅgīta* believe like this.

लक्ष्यदृष्ट्या समीचीनं स्पष्टीकरणमीदृशम् ।
ग्रन्थतोऽसंगतं त्वासीद्ग्रामतत्वं पृथक् तदा ।।२४३।।

243. According to *Lakṣya Sāṅgīta* the clarification that *Grāma Tattva* was not connected with the treatise but was separate at that time, is correct.

देशकालानुवर्तित्वात्सङ्गीते परिवर्तनम् ।
भवितव्यं तत्र चेति शास्त्रविदां सुसंमतम् ॥२४४॥

244. The scholar musicians have agreed the fact that the change must have taken place in music according to place and time.

ग्रन्थोक्ता बहवो रागाः साम्प्रतं परिवर्तिताः ।
दृश्यन्ते स्वीकृता लक्ष्ये यतस्ते स्युः सुरक्तिदाः ॥२४५॥

245. In *Lakṣya Sāṅgīta* it is accepted that many *Rāgas* included in treatises are seen changed as they may have sweet tune.

अस्मदीये च सङ्गीते यवनैरप्यसंशयम् ।
नानाविधतया सद्यो विहितं परिवर्तनम् ॥२४६॥

246. At the Same time the foreigners have also undoubtedly made change of different types in one music.

प्रमादादपि सम्मोहाद्ये रागा भ्रष्टतां गताः ।
लक्ष्ये स्युस्ते सुनियताः कर्तव्याः शास्त्रकोविदैः ॥२४७॥

247. Due to laziness and possessiveness the *Rāgas* have declined organised by the experts in *Lakṣya Sāṅgīta*.

मेलप्रकरणम्

हिन्दुस्थानीयपद्धत्यां स्वराः प्रोक्तास्तु द्वादश ।
उद्गमस्थानभूतास्ते रागाणामिति संमतम् ॥२४८॥

248. In *Hindusthānīya* Music *Svaras* are said to be twelve and it is accepted that they are the origin of *Rāgas*.

सप्त शुद्धास्तु विकृताः पञ्च तत्र समीरिताः ।
योग्यमेलव्यवस्थित्या भवेयू रक्तिहेतवः ॥२४९॥

249. There it is nicely explained seven *Svaras* as *Śuddha* five as *Vikṛta Svaras*. By the proper arrangement of *Mela* for the purpose of pleasure.

सूक्ष्मस्वरप्रयोगाणां विधानं श्रूयते क्वचित् ।
ग्रन्थोक्तनियमाभावात्तच्चर्चा वादमूलका ॥२५०॥

250. Somewhere the statement showing the use of *Sūkṣma Svaras* is also heard. Due to unavailability of rules and regulations showed in treatises it's discussion now has become the matter of controversy.

तत्राऽपि मत्कृताः केचिन्नियमा वाञ्छिता यदि ।
कथयिष्यामि तान्नूनमन्यस्माच्च प्रसङ्गतः ।।२५१।।

251. There also if certain rules formed by are desirable then I will discuss them at other occasion.

भिन्नश्रुतिसमायोगे परिणामोऽपि स्यात्पृथक् ।
विज्ञानं तु तथाप्येतच्छ्रोतृगणेऽतिदुर्लभम् ।।२५२।।

252. The result of conjunction of different *Śrutis* is also different but this type of knowledge is rare in audience or listeners.

मूर्च्छनाः

क्रमात्स्वराणां सप्तानामारोहश्चावरोहणम् ।
मूर्छनेत्युच्यते लक्ष्ये सैव स्याद्रागजन्मभूः ।।२५३।।

253. In *Lakṣya Sāṅgīta* gradual ascending and descending order of seven *Svaras* is called *Mūrcchanā* and that only may be the origin of *Rāga*.

प्राक्कालीनेषु ग्रन्थेषु मूर्छनाः सप्त वर्णिताः ।
प्रतिग्रामसमासक्ता यामी रागाः समुत्थिताः ।।२५४।।

254. In ancient treatises seven types of *Mūrcchanā* connected to every *Grāma* are narrated from which *Rāgas* have emerged.

भिन्नस्वरं समारभ्य सप्तस्वरप्रकल्पनात् ।
नूनं परिस्फुटा तत्र स्वरान्तरप्रभिन्नता ।।२५५।।

255. Beginning from different *Svara* up to the explanation of seven *Svaras* the settlement of *Antara Svara* is distinctly visible there.

रत्नाकरादिग्रन्थेषु मूर्छनाभिः प्रबोधिताः ।
रागमेला रहस्यं तत्सर्वेषां विदुषां मतम् ।।२५६।।

256. In *Granthas* like *Ratnākara* etc. the *Mela* of *Rāgas* is informed by *Mūrcchanā*. All the scholars considered this as a secret.

आधुनिकेषु शास्त्रेषु रागमेलनिरूपणम् ।
तीव्रकोमलादिकाभिः संज्ञाभिः परिकल्पितम् ।।२५७।।

257. In modern Śāstras the definition of *Rāga* and *Mela* are determined by the name *Tīvra, Komala* etc.

मूर्छनं तु स्वरस्यैव गमकादिकसंज्ञितम् ।
स्वीकृतं लक्ष्यसंमत्या श्रोतृचित्तानुरञ्जकम् ।।२५८।।

258. *Mūrcchanā* of *Svaras* is named by *Gamaka* etc. which delights the mind of listeners is accepted by *Lakṣya Sāṅgīta*.

मूर्छनाप्रस्तारः

त्रैविध्यं स्वीकृतं तत्र मूर्छनाया मनीषिभिः ।
सम्पूर्णत्वं षाडवत्व मोडवत्वं तथैव च ।।२५९।।

259. Scholars have accepted three types – *Sampūrṇa*, *Śāḍava* and *Oḍava* of *Mūrcchanā*.

यतः सर्वै हि रागाख्या दृश्यन्ते मूर्छनाश्रिताः ।
त्रैविध्यं सुमतं तेषामपि शास्त्रे सुलक्षितम् ।।२६०।।

260. Hence, all *Rāgas* are seen to be residing on *Mūrcchanā*, the three types of *Rāgas* are nicely indicated in *Śāstras*.

चतुःस्वरादिसंघातान्न रागोत्पत्तिसम्भवः ।
इति शास्त्रविदां तत्त्वं साम्प्रतं सर्वसंमतम् ।।२६१।।

261. Now - a - days all have agreed with the belief of scholars that the formation of *Rāga* is not possible from the union of four *Svaras* etc.

सरिगमपधनीति सङ्गीते मेलको मतः ।
पर्यायो मूर्छनायास्तु सत्कृतो लक्ष्यवर्त्मनि ।।२६२।।

262. The scholars following *Lakṣya Sāṅgīta* are of the opinion that in music *Sā, Re, Ga, Ma, Pa, Dha, Ni* – seven *Svaras* are cause of *Mela* which is another name of *Mūrcchanā*.

सरिगमस्वरात्मकं मेले पूर्वाङ्गमीप्सितं ।
पधनिसस्वरैश्चापि सम्भवेदुत्तराङ्गकम् ।।२६३।।

263. The four *Svaras Sā, Re, Ga, Ma* forms the *Pūrvāṅga Mela* and remaining *Pa, Dha, Ni, Sā* makes the *Uttrāṅga*.

पूर्वाङ्गे कोमलौ प्रोक्तौ स्वरौ रिगौ तथैव च ।

उत्तराङ्गे निधौ ज्ञेयौ रागावयवभूतकौ ।।२६४।।

264. In *Pūrvāṅga*, *Komala Svaras Re* and *Ga* and in *Uttrāṅga Komala Ni* and *Dha* are to be known as the components of *Rāgas*.

पूर्वाङ्गे ह्यचलौ मान्यौ सुस्वरौ षड्जमध्यमौ ।

उत्तराङ्गे पसावपि लक्षितावचलौ पुनः ।।२६५।।

265. In *Pūrvāṅga* the *Svaras Sā* and *Ma* and in *Uttrāṅga* the *Svaras Pa* and *Sā* are Said to be *Acala*.

रिगधनिस्वराणां च विकृतिभिर्निरुपिताः ।

प्रस्तारक्रियया लक्ष्ये मुख्यतो रागमेलकाः ।।२६६।।

266. In *Lakṣya Sāṅgīta* generally the *Mela* of *Rāgas* are formed by the expansion of the *Vikṛta Svaras Re*, *Ga*, *Dha* and *Ni*.

मेलज्ञानं विना मेलजन्यं ज्ञातुं न शक्यते ।

तस्मात्तन्मेलबोधार्थं तत्स्वरूपं निरुप्यते ।।२६७।।

267. It is not possible to know *Rāgas* without the knowledge of *Mela*. So, for the knowledge of *Mela*, its formation is described.

प्रस्तारक्रिया

सारामृते

"षड्ज आद्यस्तदुपरि चत्वारः क्रमशः स्वराः ।

ऋषभाख्यानकाश्चापि गान्धाराख्यानकाश्च ते ।।२६८।।

268. The first four *Svaras* along with *Ṣaḍja*, are gradually called *Ṛṣabha* and *Gāndhāra*.

OR

There the first one is not *Gāndhāra* and the fourth one is not *Ṛṣabha* but the second and third are *Ṛṣabha* and *Gāndhāra* respectively.

प्रथमादित्रयं ह्यत्र भवेदृषभसंज्ञकम् ।

द्वितीयादित्रयं चात्र गान्धारसंज्ञितं भवेत्" ।।२७०।।

270. Here, from the first to third they are given name as *Ṛṣabha* and the three starting from second are given the name *Gāndhāra*.

ऋषभादित्रयं चापि रारीरूसंज्ञितं यदि ।

गागीगूसंज्ञकं भूयाद्गान्धारादित्रयं पुनः ।।२७१।।

271. If the names *Ra*, *Ri*, *Ru* are given to three *Svaras* starting from *Ṛṣabha* then the names *Gā*, *Gī*, *Gū* will be there for the three starting from *Gāndhāra*.

चतुर्ष्वेव सुस्वरेषु षट् संज्ञाः पण्डितैर्मताः ।

प्रस्तारस्य सुसिध्यर्थमित्यस्ति तद्विदां स्फुटम् ।।२७२।।

272. Scholars believed that these six names residing in four *Svaras* are clearly done for the success of expansion.

एवं च पञ्चमाग्रेऽथ निवसत्सु चतुर्ष्वपि ।

धाधीधुनानिनवश्च संज्ञाषट्कं प्रकीर्तितम् ।।२७३।।

273. Thus, in the *Svaras* residing beside Pañcama the six names *Dhā*, *Dhī, Dhu*, *Nā*, *Ni*, *Nu* are given.

उपर्युक्तेऽथ पूर्वांगे प्रस्तारक्रियया ध्रुवम् ।

षट्प्रकाराः सम्भवेयु रागोपयोगिनश्च ते ।।२७४।।

274. In the above mentioned *Pūrvāṅga* it is certain that these six types are formed by the expansion method as they were useful for *Rāgas*.

सरागामा सरागीमा सरागुमा सरीगिमाः ।

सरीगुमा सरुगुमा सरागुमा सरीगिमाः ।

सरीगुमा सरुगूमा इत्येते स्युः परिस्फुटाः ।।२७५।।

275. They are as follows: सरागमा, सरागीमा, सरागुमा, सरीगिमा, सरीगुमा, सरुगूमा.

वीणादंडखंडे प्रस्तारक्रियानिदर्शनम् ।

उत्तराङ्गे त्वनेनैव न्यायेन चोद्भवन्ति हि ।

पधानासा पधानीसा पधानुसादिकाः पुनः ॥२७६॥

276. In the Same way in Uttrāṅga, there becomes six mela like - पधानासा पधानीसा पधानुसा

द्वयोरप्यङ्गयोर्योगादुद्भूतः पूर्णमेलकः ।

रागजनकत्वमपि लोके तस्यैव युज्यते ॥२७७॥

277. By joining these two *Aṅgas* or formations *Pūrṇa* Mela is formed. And for generating *Rāgas* also this only is used.

शुद्धमध्यमस्य संज्ञा मेति प्रोक्ताऽत्र पण्डितैः |
तीव्रमस्य पुनश्चोक्ता मीति भेदः परिस्फुटः ||२७८||

278. *Śuddha* Ma is named as *Ma* by learned and Tīvra म is again named as मी, so the difference is clear.

प्रयोजनादुत्तराङ्गषट्कस्य प्रथमे दले |
षट्त्रिंशन्मेलसंप्राप्तिर्भवेत्सद्यो न संशयः ||२७९||

279. In first group by the use of *Uttrāṅga Ṣaṭaka* we immediately get 36 *Melas* undoubtedly.

मासंज्ञमध्यमस्थाने मीसंज्ञो यदि मध्यमः |
प्रयुज्येत तदा चान्यत्षट्त्रिन्शन्मेलसंभवः ||२८०||

280. In place of the Madhyama which is known as मा (Śuddha) if Madhyama मी (Tīvra) is used then another 36 Melas are formed.

इति द्वासप्ततिः प्रोक्ता मेलसङ्ख्या तु लक्ष्यते |
सर्वरागाश्रयीभूता व्यंकटेश्वरनिर्मिता ||२८१||

281. Thus, Vyaṅkaṭeśvara has composed the 72 Melas on which all Rāgas are resorted.

मूर्छनाया नव प्रकाराः

सम्पूर्णेभ्यश्च मेलेभ्यः षाडवौडवमार्गतः |
ये प्रकाराः सम्भवन्ति तान्वक्ष्येऽथ सविस्तरम् ||२८२||

282. Now I describe in detail those types which are based on the difference of *Śāḍava* and *Oḍava* from all *Melas*.

आरोहे स्यात्सुसम्पूर्णो, विलोमेऽपि तथैव च |
स भवेत्प्रथमो भेदो द्वितीयः कथ्यतेऽधुना ||२८३||

283. The first type – *Sampūrṇa* in both *Āroha* and *Avaroha*.

अनुलोमे तु सम्पूर्णो विलोमे षाडवः पुनः |
तृतीयः पूर्ण आरोहे विलोमे चौडवो मतः ||२८४||

284. Second type *Sampūrṇa* in *Āroha* and *Śāḍava* in *Avaroha*. Third type – *Sampūrṇa* in *Āroha* and *Oḍava* in *Avaroha*.

षाडवो रोहणे यस्तु सम्पूर्णः स्याद्विलोमके |
चतुर्थो वर्णितो भेदः पञ्चमः कथ्यते बुधैः ||२८५||

285. Fourth type – *Śāḍava* in *Āroha* and *Sampūrṇa* in *Avaroha* .

आरोहणे षाडवत्वं विलोमके तथैव च ।

स्यात्षाडवौडवः षष्ठः सर्वत्रापि सुसंमतः ॥२८६॥

286. Fifth - *Śāḍava* in both *Āroha* and *Avaroha*. Six – *Śāḍava* in *Āroha* and *Oḍava* in *Avaroha*.

औडवो रोहणे यस्तु सम्पूर्णश्च विलोमके ।

सम्मतः सप्तमो भेदो लक्ष्ये नित्यं सुखप्रदः ॥२८७॥

287. Seventh – *Oḍava* in *Āroha* and *Sampūrṇa* in *Avaroha*.

आरोहणे चौडवः स्याद्विलोमके षाडवः पुनः ।

अष्टमो निश्चितस्तज्ज्ञैर्नवमः प्रोच्यतेऽधुना ॥२८८॥

288. Eighth - *Oḍava* in *Āroha* and *Śāḍava* in *Avaroha*.

ओडवौ रोहणे नित्यमवरोहेऽपि चौडवः ।

इत्येते वर्णिता भेदाः सर्वरागाश्रया मया ॥२८९॥

289. Ninth – *Oḍava* in both *Āroha* and *Avaroha*. Thus, I have narrated the types of *Mūrcchanā* of all *Rāgas* are.

द्विसप्ततिर्मूर्छ्छणास्ताः पूर्वमेव मयोदिताः ।

उपर्युक्ता नवभेदाः प्रत्येकत्या भवन्ति ते ॥२९०॥

290. Previously I have narrated 72 types of *Mūrcchanā*, and from each of them these nine types are formed.

शक्यरागसंख्यानिर्णयः

अथ कुर्वे प्रबोधार्थं जिज्ञासूनां निरूपणम् ।

मूर्छ्छनागतरागाणां प्रस्फुटं च सविस्तरम् ॥२९१॥

291. Now I describe in detail the *Rāgas* originated from *Mūrcchanā* for the knowledge of people interested in Music.

शुद्धस्वरमूर्छ्छनाऽसौ शङ्कराभरणाभिधा ।

तत्र सम्भाव्यरागाणां कुर्मः संख्यानिदर्शनम् ॥२९२॥

292. Here, we describe the numbers of *Rāgas* which are originated from the *Mūrcchanā* named *Śaṅkarābharaṇa* having *Śuddha Svaras*.

सम्पूर्णारोहावरोहप्रकार एक एव हि ।

सम्पूर्णषाडवास्तत्र षडेव सम्भवन्ति ते ॥२९३॥

293. *Rāga* having *Sampūrṇa Āroha* and *Avaroha* is only one, where as there are six types of *Rāgas* which is *Sampūrṇa Śāḍava*.

सम्पूर्णौडवकाश्चापि पञ्चदशमिताः पुनः ।
इति परिस्फुटं भूयादनायासेन तद्विदाम् ॥२९४॥

294. It is clearly defined that there are fifteen types of *Rāgas* having *Sampūrṇa* Oḍava.

षाडवारोहसम्पन्ना विलोमे पूर्णतायुताः ।
षट्प्रकाराः सम्भवन्ति न तत्र कोऽपि संशयः ॥२९५॥

295. There is no doubt that there are six types of *Rāgas* having *Śāḍava -Sampūrṇa*.

षाडवारोहसंयुक्ता विलोमेऽपि च षाडवाः ।
षट्त्रिंशद्भेदकास्तत्र मन्यन्ते लक्ष्यकोविदैः ॥२९६॥

296. Scholars of Lakṣya *Sāṅgīta* believe that there are thirty-six types of *Rāgas* having *Śāḍava Āroha* and *Avaroha*.

षाडवौडवभेदास्तु नवतिः सम्प्रकीर्तिताः ।
पञ्चदशहताः षट् ते परिस्फुटमिदं पुनः ॥२९७॥

297. The types of *Śāḍava* and *Oḍava* together are Said to be ninety. It is again clear that the fifteen types of *Rāgas* are multiplied by six. So, in total 90.

औडवारोहसंयुक्ता विलोमे षाडवा अपि ॥२९८॥
नवतिमितप्रभेदा लक्ष्यज्ञैस्तत्र निश्चितः ॥२९९॥

298- 299. All *Lakṣya* Scholars believe that the types of *Rāgas* having *Oḍava Āroha* and *Śāḍava Avaroha* are ninety.

औडवौडवभेदास्ते शरनेत्रकरा मताः ।
एकैकस्यां मूर्छनायां प्रकाराः सम्भवन्ति ते ॥३००॥

300. *Rāgas* having *Oḍava* - *Oḍava* are having 225 types from each and every *Mūrcchanā* .
(शरनेत्रकरा = शर - कामदेवस्य पञ्चशराः, नेत्रे = २, कराः = २: अङ्कानां वामतो गतिः अतः २२५)

मूर्छनाप्रस्तारनिदर्शनम्

"क्रमात्स्वराणां सप्तानामारोहश्चावरोहणम् ।"
मूर्छनेत्युच्यते शास्त्रे तद्भेदास्तु त्रयो मताः ॥

The change in the position of seven *Svaras* in *Āroha* and *Avaroha* by order is known as *Mūrcchanā*. Three types of *Mūrcchanās* are mentioned in treatises.

पञ्चदशप्रकारैश्चेदौडवैः षाडवा युताः ।
खाङ्कमिता भवेत्सङ्ख्या तादृशानामसंशयम् ॥३०१॥

301.By fifteen types of *Śāḍava* and *Oḍava* undoubtedly there become innumerable *Rāgas*.

औडवौडव भेदास्ते शरनेत्रकरा मया ।
पूर्वमेव समाख्याताः पुनरुक्तिर्निरर्थिका ।।३०२।।

302. The 225 types of *Oḍava Rāgas* are previously described by me so it is useless to revise it again.

एवं प्रतिमूर्छनायां शक्या मेलाः परिस्फुटाः ।
वेदवसुवेदमिताः सुनिश्चिता विचक्षणैः ।।३०३।।

303. Thus the possible *Melas* from every *Mūrcchanā* are clear. Thus, learned have decided the number of *Rāgas* are 484.

द्विसप्ततिमेलकेषु न्यायेनानेन लक्षिताः ।
वसुवेदवसुवेदरामा रागा ततः पुनः ।।३०४।।

304. Considering this calculation 34848 *Rāgas* are originated from 72 *Melas*. (वसु= ८,राम=३)

रागोत्पादनपद्धतिरियं कर्णाटदेशके ।
अधुनाऽपि सुप्रतीता भवेत्सर्वसुसम्मता ।।३०५।।

305. All agreed with the fact that this method of origin of *Rāgas* are popular in Karnataka even today.

हिन्दुस्थानीयपद्धत्यां मार्गाः स्युरपरा अपि ।
निरुपिता लक्ष्यविद्भी रागोत्पादनहेतवः ।।३०६।।

306. Over and above this *Lakṣya* scholars have shown other ways for the origin of *Rāgas* in *Hindusthānī* style.

आरोहणे चालितास्ते स्वरा न स्युर्विलोमके ।
अथवा अद्विपर्यासो जनयेद्रागभेदकम् ।।३०७।।

307. By not using those *Svaras* in *Avaroha* which are used in *Āroha* or by changing its position another type of *Rāga* is formed.

स्याद्रागोचितस्वरेषु विशिष्टा वक्रता पुनः ।
समानस्वरेष्वथवा वादिभेदादभवेद्भिदा ।।३०८।।

308. By using *Vakra Svaras* in regular *Svaras* another type of *Rāga* is formed. Or by using different *Vādi Svaras* in to lines of Same *Svara* different types of *Rāga* is formed.

न रागाणां न तालानामन्तः कुत्रापि विद्यते ।
इति यच्छ्रूयते लोके केवलं तद्यथार्थकम् ।।३०९।।

309. ‘There is no end of *Rāgas* and *Tālas*.’- this famous statement is correctly Said .

वस्तुस्थितिः

एतावती यदि सङ्ख्या रागाणां शास्त्रनिश्चिता ।

लक्ष्यमार्गे न ते सर्वे प्रतीता इति प्रस्फुटम् ||३१०||

310. It is clear that if these numbers of *Rāgas* are decided by *Śāstras* than all of them are not found in *Lakṣya Sāṅgīta* .

मेलसंख्या ग्रन्थकृद्भिर्महत्योऽपि प्रपञ्चिताः |

लक्ष्य प्रसिद्धिवैधुर्याद्बहवस्ताह्युपेक्षिताः ||३११||

311. The number of *Mela* is deeply expanded by authors / writers. In *Lakṣya* many of them are ignored due to lack in popularity.

आधुनिका गायका ये निष्णाता गानशास्त्रके |

गायन्तस्तत्र श्रूयन्ते क्वचिद्रागशतद्वयम् ||३१२||

312. It is heard that modern singers who are expert in vocal music sing a *Rāga* in two hundred ways.

द्विसप्ततिमेलसमर्थनम्

चतुर्दंडिप्रकाशिकायाम्

द्विसप्ततिमेलकानां निर्माताव्यञ्कटेश्वरः |

स्वकीये ग्रन्थके ब्रूते स्पष्टं तत्सृष्टिकारणम् ||३१३||

313. Vyaṅkaṭeśvara, the founder of 72 Melas in his treatise clearly narrates the cause of its creation.

"ननु द्विसप्ततिर्मेला भवता परिकल्पिताः |

प्रसिद्धाः पुनरेतेषु मेला कतिचिदेव हि ||३१४||

314. Indeed 72 Melas are formed / created by you but only few of them have become popular.

दृश्यन्ते न तु सर्वेऽपि तेन तत्कल्पनं वृथा |

कल्पनागौरवन्यायादिति चेदिदमुच्यते ||३१५||

315. All of them are not seen so its imagination is useless / to think about it is useless. It may be Said like this on the basis of imagination.

अनन्ताः खलु भेदास्ते देशस्था अपि मानवाः |

तेषु साङ्गीतिकैरुच्चावचसङ्गीतकोविदैः ||३१६||

316. Indeed, local people are innumerable or uncountable so, the experts of music may have Said like this.

ये कल्पयिष्यमाणाश्च कल्प्यमानाश्च कल्पिताः |

अस्मदादिभिरज्ञाता ये च शास्त्रैकगोचराः ||३१७||

317. Those Melas which were based on imagination, are based on imagination and will be based on imagination and found in Śāstras, are known to as.

ये च देशीयरागास्तद्रागसामान्यमेलकाः |
संग्रहीतुं समुन्नीता एते मेला द्विसप्ततिः ||
ततस्त्वेतेषु वैयर्थ्यशङ्का किं कारणं भवेत् ||३१८||"

318. For supporting *Deśī Rāga* and their common *Mela*, these *Mela* are raised up to 72, so, there is no reason for suspecting there.

रञ्जनाद्रागता नित्यं नियमो बुधसंमतः |
सुरागाणामपि सङ्ख्या तेन मर्यादिता भवेत् ||३१९||

319. By this the numbers of the *Rāgas* which are pleasure giving, following the rules and which are accepted by learned also become limited.

प्राचीनरागलक्षणानि

चतुर्दंडिप्रकाशिकायाम्

रञ्जयंति मनांसीति रागास्ते दशलक्षणाः |
कीर्तिताः पूर्वग्रन्थेषु लक्षणानि ब्रुवेऽधुना ||३२०||

320. In ancient treatises it is Said that *Rāgas* which delight the mind are having ten characteristics. Now I narrate those characteristics.

लक्षणानि दशोक्तानि लक्ष्यन्ते तावदादितः |
ग्रहांशौ मन्द्रतारौ च न्यासापन्यासकौ तथा ||३२१||
अथ संन्यासविन्यासौ बहुत्वं चाल्पता तथा |
लक्षणानि दशैतानि रागाणां मुनयोऽब्रुवन् ||३२२||

321,322. Here, ten characteristics are narrated right from beginning. Authors of *Śāstras* have mentioned ten characteristics as *Graha*, *Aṃśa*, *Mandra*, *Tāra*, *Nyāsa*, *Apanyāsa*, *Sannyāsa*, *Vinyāsa*, *Bahutva* and *Alpatva*.

प्रारभ्यते येन गीतं स स्वरो ग्रहको मतः |
गीतसमाप्तिकृन्न्यासो वर्ण्यते चांशकः पुनः ||३२३||

323. The *Svara* with which the song starts is known as *Graha*. The *Svara* which is used to end the song, is known as *Aṃśa*.

बहुशो गीयते येन स्वरेणांशः स कथ्यते |

अंशस्वरस्त्वसावेव जीवस्वर इति स्मृतः ||३२४||

324. The *Svara* which repeated again and again is known as Aṃśa. The Same *Aṃśa Svara* is known as *Jīva Svara*.

उक्तदशलक्षणानां नूनं स्याद्गौरवं पुरा |
देश्यामिह पुनस्तेषां सम्मतं परिवर्तनम् ||३२५||

325. Again, the change in them is agreed by formerly the above Said ten characteristics may have significance. But now again in *Deśī* the change in them is accepted/agreed.

व्यवहारे लक्षणानां त्रयाणामेव वर्णनम् |
दृश्यते कृतमाचार्यैर्वयं लक्ष्यानुवर्तिनः ||३२६||

326. In *Vyavahāra* or in Practice it is seen that the scholars have described three characteristics only.

ग्रहन्यासापन्यासानां नियमाः साम्प्रतं हि ते |
यथायोग्यं नैव लक्ष्ये दृश्यन्त इति संमतम् ||३२७||

327. But now we, the followers of Lakṣya *Sāṅgīta* have agreed that principals/definition of *Graha*, *Nyāsa* and *Apanyāsa* are not suitable for *Lakṣya*.

तथाहि कल्लिनाथटीकायाम्
येषां श्रुतिस्वरग्रामजात्यादि नियमो नहि |
नानादेशगतिच्छाया देशीरागास्तु ते मताः ||३२८||

328. The *Rāgas* in which there are no fix rules for *Śrutis*, *Svara*, *Grāma*, *Jāti* etc. and which are spread in various provinces are known as *Deśī Rāga*.

कामचारप्रवर्तित्वं देशीरागात्वलक्षणम् |
नियमे तु सति तत्र मार्गत्वमनुलक्षितम् ||३२९||

329. To move / proceed forward as one’s desire/liking is the characteristic of *Deśī Rāga*. If it follows the rules / if it is as per rule than it is characteristic of *Mārgī*.

सारामृते मतङ्गसम्मतरागलक्षणानि
ग्रहांशतारमन्द्राश्च न्यासापन्यासकौ तथा |
अपि संन्यासविन्यासौ बहुत्वं चाल्पता तथा ||३३०||
लक्षणानि दशैतानि रागाणां मुनयोऽब्रुवन् |
दशानामपि चैतेषां क्रमाल्लक्षणमुच्यते ||३३१||

330,331. Authors of *Śāstras* have described ten characteristics of *Rāgas* , as follows – *Graha, Aṃśa, Tāra, Mandra, Nyāsa*.

येनादौ गीयते गीते स्वरेण स भवेद्ग्रहः |
बहुशो गीयते येन स्वरेणांशः स कथ्यते ||३३२||

332. *Graha* is that *Svara* which is always sung in beginning of the song. That *Svara* which is repeatedly sung is known as *Aṃśa*.

अंशः स्वरोप्यसावेव जीवस्वर इति स्मृतः |
नीचैः स्वरेण यद्गानं स मन्द्रस्वर उच्यते ||३३३||

333. This *Aṃśa Svara* is also known as *Jīva Svara*. The song which is sung with low pitch is known as *Mandra Svara*.

उच्चैः स्वरेण तद्गानं स तारस्वर उच्यते |
न्यासस्वरः स कथितो येन गीतं समाप्यते ||३३४||

334. The song which is sung with high pitch is known as *Tāra Svara*. *Nyāsa Svara* is that with which the song ends.

अवान्तरसमाप्तिं यो रागस्य वितनोति सः |
अपन्यासः स स्मृतोऽन्यस्त्वात्यन्तिकसमाप्तिकृत ||३३५||

335. The *Svara* on which the song ends in the middle portion (अवान्तर) is known as *Apanyāsa* and the other nearer to it ends the song.

इति भेदो भवेन्न्यासापन्यासस्वरयोर्द्वयोः |
संन्यासो नाम गीताद्यखण्डस्यैवसमाप्तिकृत् ||३३६||

336. Thus, *Nyāsa* and *Apanyāsa* are of two types. The *Svara* which ends with the first *Caraṇa* of the song is known as *Sannyāsa*.

गीतखण्डाद्यावयवस्यान्ते तिष्ठति स स्वरः |
विन्यास एतौ सन्यासविन्यासौ भरतादिभिः ||
अन्तर्भूतावपन्यासस्वर एवेति कीर्तितम् ||३३७||

337. The last *Svara* of each *Caraṇa* in a song is known as *Vinyāsa*. These two are known as *Sannyāsa* and *Vinyāsa* by *Bharata* and the middle one is Said to be is *Apanyāsa Svara*.

अलङ्घनं तदभ्यासो बहुत्वं द्विविधं मतम् |
स्वरस्यास्पर्शनं यत्तल्लंघनं परिकीर्तितम् ||३३८||

338. There are two types of *Bahutva – Alaṅghana* m *Bahutva* and *Abhyāsa Bahutva*.

साकल्येन स्वरस्पर्शस्त्वलङ्घनमिति स्मृतम् ।
यदेकस्य स्वरस्यैव नैरन्तर्येण वाथवा ।।३३९।।

339. *Alaṅghana*m is that where one *Svara* is touched or not entirely and constantly.

व्यवधानेन स्याद्भूयो भूयोप्युच्चारणम् हि तत् ।।३४०।।

340. Abhyāsa is that where the *Svara* is sung repeatedly due to intervention. Thus, it is of two types.

अल्पत्वं च द्विधा प्रोक्तमनभ्यासाच्च लङ्घनात् ।
पूर्वोक्ताभ्यासराहित्यमनभ्यासः प्रकीर्तितः ।
पूर्वोक्तालङ्घनाभावो लङ्घनं परिकीर्तितम् ।।३४१।।

341. *Alpatva* is also of two types because of *Abhyāsa* and *Laṅghana*. *Anabhyāsa* is that where there is lack /absence of above Said *Abhyāsa* . The absence of above Said *Alaṅghana* is called *Laṅghana*.

वादीसम्वादी-प्रकरणम्

प्रतिरागे लक्षितव्याश्चतुर्विधाः स्वराः बुधैः ।
वादिसम्वाद्यनुवादिविवादिनश्च नित्यशः ।।३४२।।

342. In every *Rāga* there are four types of *Svaras* found by learned – *Vādi*, *Saṃvādi*, *Anuvādi* and *Vivādi*.

वादीस्वरस्त्वेक एव सम्वाद्यपि तथैव च ।
शेषाणामनुवादित्वं विवादी वर्जितस्वरः ।।३४३।।

343. *Vādi Svara* is only one. *Saṃvādi* is also one. The remaining are *Anuvādi* and the *Vivādi Svara* is called *Varjita Svara*.

ग्रन्थोक्तयः

रत्नाकरे

चतुर्विधाः स्वरा वादी सम्वादी च विवाद्यपि ।
अनुवादी च वादी तु प्रयोगे बहुलः स्वरः ।।३४४।।

344. There are four types of *Svaras – Vādi, Saṃvādi, Vivādi* and *Anuvādi*. Among these abundant uses of *Vādi* is seen (*Vādi Svara* is used in practise abundantly).

श्रुतयो द्वादशाष्टौ वा ययोरन्तरगोचराः ।
मिथः सम्वादिनौ तौ स्तो निगावन्यविवादिनौ ।।३४५।।

345. The two *Svaras Ni* and *Ga*, whose twelfth or eighth *Śruti* are internally influenced. They become *Saṃvādi* to each other and elsewhere they are *Vivādi*.

रिधयोरेव वा स्यातां तौ तयोर्वा रिधावपि ।
शेषाणामनुवादित्वं वादी राजाऽत्र गीयते ।।३४६।।

346. Similarly, *Re* or *Dha* also become *Vādi* and *Saṃvādi* and the remain are *Anuvādi*. Here Vādi is Said to be a King.

संवादी त्वनुसारित्वादस्या मात्योऽभिधीयते ।
विवादी विपरीतत्वाद्धीरैरुक्तो रिपूपमः ।
नृपामात्यानुसारित्वादनुवादी तु भृत्यवत् ।।३४७।।

347. *Saṃvādi* follows *Vādi* so it is called *Amātya*. Due to adversity *Vivādi* is Said to be the enemy of *Re*. and as *Anuvādi* follows *Vādi* – the king and *Saṃvādi* the minister is like servant.

विवादीस्वरव्याख्याने रत्नाकरप्रपञ्चितम् ।
रहस्यं किञ्चिदप्यासीद्भिन्नं मर्मविदां मते ।।३४८।।

348. According to learned in the definition of *Vivādi Svara* some different secret is expanded by *Ratnākara*.

पारिजाते
संगीतशास्त्रवेत्तारः प्रवदन्ति मुनीश्वराः ।
प्रयोगो बहुधा यस्य वादिनं तं स्वरं जगुः ।।३४९।।

349. The authors well-versed in *Sāṅgīta Śāstra* Say that the *Svara* which is often used in practise is to be known as *Vādi*.

मिथः संवादिनौ तौ स्तः सपौ स्यातां पसौ तथा ।
न वादी न च संवादी न विवाद्यपि यः स्वरः ।।
सोऽनुवादीति विज्ञेयः सूक्ष्मदृष्ट्या विचक्षणैः ।।३५०।।

350. *Sā* and *Pa*, *Pa* and *Sā* both are *Saṃvādi* for each other. The *Svara* which is neither *Vādi* nor *Saṃvādi* or not even *Vivādi* is to be known as *Anuvādi* according to experts.

रक्तिविच्छेदहेतुत्वं यस्मिन्रागे तु यस्य तत् ।
तद्रागस्थस्वरैस्तस्य विवादित्वं भवेद्ध्रुवम् ||३५१||

351. In *Rāga*, weather the *Svara* is *Vivādi* or not is decided on the basis of that particular *Svara* of that *Rāga*. Which is particularly used to breakdown the charm.

संगीतसमयसारे
"सप्तस्वराणां मध्येऽपि स्वरे यस्मिन्सुरागता ।
स जीवस्वरइत्युक्तो ह्यंशो वादीति कथ्यते ||३५२||

352. Among these seven *Svaras* also the *Svara* which has lovely tune is called *Jīva Svara*. The Same is again called *Aṃśa* or *Vādi*.

जीवस्वरस्य सदृशः सम्वादीस्वर उच्यते ।
विवादी स्याद्विसदृशः सोऽनुवादी त्रयात्मकः ||३५३||

353. *Saṃvādi Svara* is Said to be similar to be *Jīva Svara* and that which is not similar is *Vivādi*.

अनुवादिनि सम्वादिनि जीवस्वरके सदा कलाविद्भिः ।
बहुतमबहुतरबहवः कार्या रागा विलोमेन ||३५४||

354. Expert musician has created many *Rāgas* by using *Anuvādi*, *Saṃvādi* and *Jīva Svara* much, more and most respectively.

सुप्रयोगे विवादि सः स्वल्पः कार्योऽथवा पुनः ।
प्रच्छादनीयो लोप्यो वा मनाक् स्पर्शः स्वरस्य यः ||
प्रच्छादनं तदेवाहुर्लोपः स्वरस्य निकृतिः ||३५५||

355. In practice the use of *Vivādi* is minimum or again the *Svara* which is hidden, which is abolished or touched little. (*Manāk Sparśa*)

पुङ्डरीकविट्ठलेन स्वग्रन्थे प्रतिपादितम् ।
विवादी तु सदा त्याज्य इति मतं सुनिश्चितम् ||३५६||

356. *Puṇḍarīka Viṭṭhal* has firmly established in his treatise that *Vivādi Svara* should always be abandoned/left out.

प्रयोगे बहुधावृत्तः स्वरो वादीति नामकः ।
रागस्य जीवभूतोऽसौ मन्यते गानकोविदैः ||३५७||

357. The Svara named Vādi which is generally used in practice is believed/considered to be the life of *Rāga* by expert singers.

प्रत्येकस्मिन्स्तु रागेऽसौ वादी ह्यतिमहत्ववान् ।

निश्चायको रागनाम्नः समयस्यापि व्यञ्जकः ।।३५८।।

358. In every *Rāga* this *Vādi* is very significant. It is also the time indicator and decision maker of every *Rāga*.

विदग्धा गायका गीते विवादिनमपिस्वरम् ।

ईषत्स्पर्शचालनेन प्रदर्शयन्ति लक्ष्यके ।।२५९।।

359. In Lakṣya Sāṅgīta singers declares as *Vivādi Svara* which moves even by little touch.

प्रायः स्वरं विवादिनं योजयन्त्यवरोहणे ।

न तच्छास्त्रेऽपि दोषार्हं ग्रन्थेषु नियमोऽह्यसौ ।।३६०।।

360. In that *Śāstra* generally *Vivādi Svara* used in *Avaroha* is not considered as fault. This is the rule in treatises.

सुप्रमाणयुतो मन्ये विवाद्यपि सुरक्तिदः ।

यथेषत्कृष्णवर्णेन शुभ्रस्यातिविचित्रता ।।३६१।।

361. I believe that just as white colour looks beautiful with the little use of black colour, similarly the *Vivādi Svara* with accurate scale, gives pleasure.

सङ्गीतसाधारणलक्षणम्

प्रातःकाले तथा सायंगेया रागास्तु ये मताः ।

संधिप्रकाशनामानो ह्यस्माभिरत्र लक्षिताः ।।३६२।।

362. The *Rāgas* which are sung in the morning and evening are narrated here by us as *Sandhiprakāśa*.

एतादृशेषु रूपेषु रमणीयत्वमिष्यते ।

कोमलत्वे रिधयोश्च तीव्रत्वे निगयोरपि ।।३६३।।

363. In such types of *Rāgas,* the pleasantness of *Komala Re* and *Dha* and of *Tīvra Ni* and *Ga* is expected.

सायङ्कालस्तीव्रमेण शुद्धमेन तथेतरः ।

प्रदर्श्यते यथायोगं नियमोयं सुसंमतः ||३६४||

364. *Rāgas* of evening time are presented by *Tīvra Ma* and *Śuddha Ma*. Others also agreed with this.

सङ्गीतस्य मुख्यवर्गास्त्रयः कैश्चित्समर्थिताः |

स्वराणां विकृत्यधीना मर्मज्ञैः शास्त्रकोविदैः ||३६५||

365. Expert musicians have supported three main divisions of music based on the *Vikṛti* of *Svaras*.

शुद्धस्वरसम्मेलने प्रथमो भेदको भवेत् |

रिधयोश्च कोमलत्वे द्वितीयोऽपि सुरक्तिदः ||३६६||

मृदुत्वे निगयोर्नित्यं तृतीयः स्यात् स्वतंत्रकः |

द्विरूपिणा मध्यमेन तत्र भेदास्तु षड्विधाः ||३६७||

366, 367. In the arrangement of *Śuddha Svaras* with the help of two types of *Ma* – the first *Svara* becomes splitter. Second, *Komala Re* and *Dha* give delight and the third *Mṛdu Ni* and *Ga* become always independent. Thus, there are six divisions.

षट्स्वेतेष्वपि वर्गेषु लक्ष्यसङ्गीतविस्तरः |

समावेशयितुं शक्यमिति नूनं वदन्ति ते ||३६८||

368. The Saying, it is possible to include the expansion of these six divisions is really true.

तानप्रकरणम्

विस्तार्यते येन रागः स तानः कथ्यते बुधैः |

शुद्धकूटविभेदेन द्विविधास्ते सुलक्षिताः ||३६९||

369. It is Said by learned that *Tāna* is that by which the *Rāga* is expanded, they are of two types *Śuddha* and *Kuṭa*.

शुद्धतानरहस्यं तल्लक्ष्ये नेह परिस्फुटम् |

इति तेषां समाख्यानं मन्येत्र निष्प्रयोजनम् ||३७०||

370. Their statement that, in *Lakṣya* the secret (formation) of *Śuddha Tāna* is not mentioned here clearly is useless according to me.

केचिद्वदन्ति तानेभ्य एतेभ्यो लक्ष्यवर्त्मनि |

प्रसिद्धं रागत्रैविध्यं समुत्थितमसंशयम् ||३७१||

371. Some people Say that in *Lakṣya Sāṅgīta* the popular three types of *Rāgas* are undoubtedly originated from these *Tāna*.

चतुर्दंडिप्रकाशिकायाम्

“तानो द्विधा शुद्धतानः कूटतानः इति क्रमात् ।

एकैकरागमात्राभिव्यक्तिसंपादकस्तु यः ।।३७२।।

स शुद्धतान इत्युक्तः कूटतानः स उच्यते ।

यस्तु रागद्वयस्फूर्तिः साधारणतया स्थितः ।।३७३।।”

372, 373. There are two types of *Tāna* – *Śuddha Tāna* and *Kuṭa Tāna*. Which represents only one *Rāga* is called *Śuddha Tāna*. Whereas the *Rāga* which represents two *Rāgas* in general is called *Kuṭa Tāna*.

ग्रन्थकारास्तु प्राचीनाः कस्माच्चिदपि कारणात् ।

प्रयोजनं लक्ष्यगामि न वदन्ति परिस्फुटम् ।।३७४।।

374. Ancient authors somehow have not mentioned the modern definition related to *Tāna*.

चतुरशीतीति सङ्ख्या सुव्यक्ता सर्वसंमता ।

प्रस्तारो मूर्छनायाः स्यात्कदाचिदेतदुत्थितः ।।३७५।।

375. The number of *Tāna* are 84 is clearly accepted by all. Perhaps the expansion of *Mūrcchanā* must have originated from this.

कूटतानाः

रत्नाकरे

असम्पूर्णाश्च सम्पूर्णा व्युत्क्रमोच्चारितस्वराः ।

मूर्छनाः कूटतानाः स्युस्तत्सङ्ख्यामभिदध्महे ।।३७६।।

376. The *Sampūrṇa* and *Asampūrṇa Mūrcchanā* which have *Svaras* in broken order is called *Kuṭa Tāna*. Now we narrate their numbers.

पूर्णाः पञ्चसहस्राणि चत्वारिंशद्युतानि तु ।

ऐकैकस्यां मूर्छनायां कूटतानाः सह क्रमैः ।।३७७।।

377. The numbers of *Pūrṇa Kuṭa Tāna* which is produced in order from each *Mūrcchanā* is 5040.

स्युःषाडवानां विंशत्या सह सप्तशतानि तु ।

औडुवानां तु विंशत्या सहितं शतमिष्यते ||३७८||

378. The number of *Śāḍava Kuṭa Tāna* are shown 720 and *Oḍava* are 120.

चतुःस्वराणां कूटानां चतुर्विंशतिरीरिताः |
त्रिस्वराः षड्द्विस्वरौ द्वावेकस्त्वेकस्वरो मतः ||३७९||

379. The number of *Kuṭa Tāna* having four Svaras are six having two Svaras are two and having one Svaras is one.

नियमोऽयं यथायोग्यं कल्पनीयो विचक्षणैः |
प्रस्तारेऽपि मूर्छनाया उपर्युक्ते सविस्तरम् ||३८०||

380. This principal is considered suitable by learned. In the above mentioned प्रस्तार the numbers of *Mūrcchanā* are written in detail.

अङ्कानेकादिसप्तान्तानूर्ध्वमूर्ध्वं लिखेत्क्रमात् |
हते पूर्वेण पूर्वेण तेषु चाङ्के परे परे ||
एकस्वरादिसङ्ख्या स्यात्क्रमेण प्रतिमूर्छनम् ||३८१||

381. The number starting from 1 up to 7 should be written respectively in ascending order. The number of *Kuṭa Tāna* having one *Svara* which is produced from every *Mūrcchanā* is known by multiplying every next number by its previous numbers.

प्रस्तारनियमः रत्नाकरे
क्रमं न्यस्य स्वरः स्थाप्य पूर्वः पूर्वः परादधः |
स चेदुपरि तत्पूर्वः पुरस्तूपरिवर्तिनः |
मूलक्रमक्रमात्पृष्ठे शेषाः प्रस्तार ईदृशः ||३८२||

382. The rule of expansion is shown here for knowing the different orders of seven Svaras. First of all, the original order i.e., *Sā Re Ga Ma Pa Dha Ni* should be mentioned. Then below this original order taking the adjoining *Svaras* the previous *Svara* of it should be written respectively.

खड्डमेरुः दर्पणे,
नष्टोद्दिष्टप्रबोधार्थं खड्डमेरुरथोच्यते |
सप्तकोष्ठां लिखेदाद्यां पङ्क्तिमेकैककोष्ठतः ||३८३||
हीनं तु पूर्वपूर्वं स्यात्पङ्क्तिषट्कमधो लिखेत् |
आद्यपङ्क्त्यादिकोष्ठेषु तु लिखेदेकं परेषु खम् ||३८४||

383, 384. Here the *Khaṇḍameru* is shown for the knowledge of 'नष्ट'(expelled) and 'उद्दिष्ट'(particularly mentioned). In first line, make seven tables. In remaining six lines remove one – one table respectively. In the first table of first line number, I should be written and in remaining zero should be written.

द्वितीयपङ्क्त्यावप्येकमाद्यकोष्ठे लिखेद्बुधः ।
परेषु पूर्वपूर्वाङ्कं कोष्ठसङ्ख्यागुणं न्यसेत् ॥३८५॥

385. In the first table of second line the wise person should write number one and in remaining tables of the Same line. He should write the number which occurs by multiplying the order number of that table, with the number written in previous table.

एवमेव लिखेदङ्कमधोऽधः पङ्क्तिकोष्ठके ।
खड्डमेरुरयं प्रोक्तो नष्टोद्दिष्टप्रबोधकः ॥३८६॥

386. In the following lines also, the number should be written like these in every table. The Same is Said to be *Khaṇḍameru*. Which makes one aware of 'नष्ट - उद्दिष्ट'.

तदुपयोगः

वेद्यतानस्वरमितान्दत्वा तेष्वेव लोष्टकान् ।
मूलक्रमं लिखित्वादावुद्दिष्टं तदधो लिखेत् ॥३८७॥

387. In order to know a particular *Tāna*, one should keep the number of pebbles in number of tables which are similar, to the number of *Svara* used in that *Tāna* and there after writing the original order, one should write the type of उद्दिष्ट *Tāna* below it.

स्वरान्मूलक्रमस्यान्त्यात्पूर्वं यावतिथः स्वरः ।
उद्दिष्टान्त्यस्तावतिथे कोष्ठेऽधो लोष्टकं क्षिपेत् ॥३८८॥

388. The pebble should be brought down in the Same number of lines in which number the last *Svara* उद्दिष्ट is there from the last *Svara* in original order.

लोष्टचालनमन्त्यात्स्यात्यक्त्वा लब्धं क्रमो भवेत् ।
समश्चेदन्तिमोन्ऽत्येन सोऽपि त्याज्यः प्रयत्नतः ॥३८९॥

389. Pebbles are moved from the last Svara i.e., last position. Leaving the *Svara* or place which is already obtained. If the *Svara* is similar in original order and in उद्दिष्ट then it should also be left purposely.

लोष्टकान्त्याङ्कसंयोगादुद्दिष्टस्य मितिर्भवेत् ।
सङ्ख्यया तु यदा रूपे पृष्टे नष्टं तदुच्यते ।।३९०।।

390. Thus, the number of उद्दिष्ट *Tāna* is known by the addition of numbers of pebbles of all tables. *Naṣṭa* is that where number of *Tāna* is given but its formation is not clear.

यैरङ्कैर्नष्टसंख्या स्यान्मौलिकाङ्कसमन्वितैः ।
नष्टतानस्वरस्थानं तैर्ज्ञात्वा तं स्वरं लिखेत् ।।३९१।।

391. The addition of the number written in the tables of *Merukhaṇḍa* is similar to नष्ट *Tāna*. Knowing the position of *Svaras* of नष्ट *Tāna* with the above numbers the *Svaras* of *Tāna* should be written.

क्रमोऽत्रापि च कर्तव्यो लब्धत्यागेन पूर्ववत् ।
तथैवात्र लिखेच्छिष्टमेवं नष्टोत्तरं वदेत् ॥३९२॥
तानस्वरमितोर्दाधः पङ्क्तिगान्त्याङ्कमिश्रणात् ।
एकस्वरादितानानां सङ्ख्या संजायते स्फुटम् ॥३९३॥

393. In order to recognise *Naṣṭa Tāna*, as it is shown in *Uddiṣṭa Tāna* we should see the position of *Mūla* and *Naṣṭa* leaving the *Svaras* which are already used. Thus, the number of *Tāna* having one *Svara* becomes clear.

अलङ्काराः

दर्पणे

विशिष्टं वर्णसंदर्भमलङ्कारं प्रचक्षते ।
एकैकस्यां मूर्छनायां त्रिषष्टिरुदिता बुधैः ॥३९४॥

394. According to *Darpaṇa* the group of *Svaras* used in a special way is Said to be *Alaṅkāra*. 63 types of *Alaṅkāras* of each *Mūrcchanā* are described by learned.

भरतः (कल्लिनाथटीकायाम्)

शशिना रहितेव निशा विजलेव नदी लता विपुष्पेव ।
अविभूषितेव कान्ता गीतिरलङ्कारहीना स्यात् ॥३९५॥

395. The song without *Alaṅkāra* appears like a night without moon, river without water, creeper without flowers, and lady without ornaments.

तत्प्रयोजनं रागविबोधे

अलमेतेऽलङ्कारा रञ्जनलब्ध्यै स्वरावबोधाय ।
वर्णांगव्यासाय च तदवश्यं पूर्वमभ्यस्याः ॥३९६॥

396. These much *Alaṅkāras* are enough for the charm, knowledge of *Svaras* and expansion of *Svaras* hence one should study *Alaṅkāras* in the beginning only.

ग्रन्थोक्तसप्ततालाः

ध्रुवो मठ्ठयो रुपकश्च झंपस्त्रिपुटज्ञ एव च |

अट्टताल एकतालः सप्ततालाः प्रकीर्तिताः ||३९७||

397. Seven types of *Tālas are described Dhruva, Maṭṭha, Rūpaka, Zampa, Tripuṭa, Aṭṭatāla* and *Eka Tāla.*

उपर्युक्ततालाश्रितालङ्काराः

एतत्तालसमाश्रिता ह्यलङ्कारास्तु सप्त ते |

अहोबलेन सम्प्रोक्ता पारिजाते स्वनिर्मितौ ||३९८||

398. Seven *Alaṅkāras* based on this *Tāla* are described in *Sāṅgīta Pārijāta* by *Paṇḍita Ahobala*.

इन्द्रनीलो महावज्रो निर्दोषः सीरकोकिलो |

आवर्तकः सदानन्दस्तेषां संज्ञा भवत्विमाः ||३९९||

399. They are *Indranīla*, *Mahāvajra*, *Nirdoṣa*, *Sīra*, *Kokila*, *Āvartaka*, and *Sadānanda*.

अन्येऽपि लक्ष्यगतालङ्काराः

अन्येऽपि स्युरलङ्कारा नियतमुपयोगिनः |

नव्यशिक्षार्थिवर्गस्य तान् प्रवक्ष्यामि नामतः ||४००||

400. There are other *Alaṅkāras* which are useful for primary learners of *Lakṣya Sāṅgīta*. Their names are as follows:

भद्रो नन्दो गात्रवर्णो बिन्दुरभ्युच्छ्रयस्तथा |

आक्षिप्तः प्रेन्खितः श्येनस्त्रिवर्णो जववारिदौ ||४०१||

शङ्खाक्षेपौ मताह्येते त्रयोदश सुलक्षणाः |

सम्मत्याहोबलस्यैव सङ्गृहीता मयात्र ते ||४०२||

401, 402. *Bhadra, Nanda, Gātravarṇa, Bindu, Abhyucchraya, Ākṣipta, Prenkhita, Śyena, Trivarṇa, Java, Vārida, Śaṅkha,* and *Ākṣepa* – these thirteen beautiful *Alaṅkāras* I have collected following *Ahobala*.

अलङ्कारलक्षणानि सुप्रसिद्धानि ग्रन्थके |

पारिजाते यतस्तेषां पुनरुक्तिर्निरर्थिका ||४०३||

403. The characteristics of these *Alaṅkāras* are narrated in a book named *Sāṅgīta Pārijāta* so it's useless to revise it.

रागजातयः

रागप्रसक्तांशकादीन् विवादिनः स्वरानपि |

विचार्य शार्ङ्गदेवेन रागजातीः सुलक्षिताः ||४०४||

404. Considering the *Svaras* like *Aṃśa*, *Vivādi* etc. used in *Rāgas Śārṅgadeva* has described the types of *Rāgas*.

तदेव तत्वमालम्ब्य मन्येऽत्र शक्नुयाद्बुधः ।
वर्गीकर्तुं व्यवहारप्रसिद्धान् रागभेदकान् ।।४०५।।

405. I think that considering the Same as base, the learned have classified the types of popular Rāgas.

इति श्रीलक्ष्यसङ्गीतप्रथमाध्याय ईरितः ।
चतुराख्येन भरतपूर्वखण्डनिवासिना ।।४०६।।

406. Thus, the native of north India *Catura Paṇḍita* has written the first *Adhyāya* of *Śrīmallakṣya*saṅgītam.

।। इति प्रथमाध्यायः समाप्तः ।।

द्वितीयाध्यायः

रागाध्यायः

अथ श्रीलक्ष्यसङ्गीतद्वितीयाध्याय ईर्यते ।

चतुराख्येन भरतपूर्वखण्डनिवासिना ।।१।।

1. Now *Catura Paṇḍita*, the native of India is narrating, the second chapter of the treatise *Śrīmallakṣyasaṅgītam*.

रागप्रकरणम्

दर्पणे,

योऽयं ध्वनिविशेषस्तु स्वरवर्णविभूषितः ।

रञ्जको जनचित्तानां स रागः कथ्यते बुधैः ।।२।।

2. This particular type of *Dhvani* adorned by Svaras and which delights the minds of people is called '*Rāga'* by the learned.

औडवः पञ्चभिः प्रोक्तः स्वरैः षड्भिश्च षाडवः ।

सम्पूर्ण सप्तभिर्ज्ञेय एवं रागस्त्रिधा मतः ।।३।।

3. These Rāgas are of three types - 1. Having five Svaras is known as *Oḍava*. 2. Having six *Svaras* is known as *Śāḍava*. 3. *Rāga* with seven Svaras is known as *Sampūrṇa*.

रागजनकमेलसंकेतः

द्विसप्ततिमेलकेषु त्यक्त्वाताननवश्यकान् ।

दिङ्मात्रानेव स्वीकुर्मो लक्ष्यमार्गोपयोगिनः ।।४।।

4. Out of 12 *Melas*, narrated in *Śāstras*, we consider the famous or well reputed ten *Melas* in *Lakṣya Saṅgīta* leaving behind those which are not important /useful.

पर्यायो मेलशब्दस्य भाषायां "थाट" ईक्षितः ।

ग्रन्थेषु केषुचित्तत्र संस्थितिरपि लक्ष्यते ।।५।।

5. In the languages which are in practical use 'That' is Said to be another name similar to *Mela*. In some treatises, this *Mela* is called by name '*Saṃsthiti'*.

प्रचरद्रूपसङ्गीतमखिलं स्यात्परिस्फुटम् ।

तन्मेलेषु समाविष्टमिति मर्मविदां मतम् ।।६।।

6. Learned who are well – versed in Music are of the opinion that the modern (popular) *Rāga Saṅgīta* in total is clearly included.

जन्यजनकमेलानां कल्पनं नैव गर्हितम् ।

प्राक्प्रसिद्धं त्विदमेव तत्वमासीत्सुसम्मतम् ।।७।।

7. The assumption of other *Rāgas* and *Mela* is not reproachable because everyone agrees with the fact that this principle was in practice in ancient time.

अस्मिन् ग्रन्थे मेलकानां दशानां यत्प्रयोजनम् ।

तत्सौकर्याय सङ्गीतदृष्ट्या चाकारि केवलम् ||८||

8. In this treatise, these ten *Melas* are used only with the purpose to provide Musical facility.

दशमेलवर्णनम्

अथ वक्ष्ये क्रमान्मेलान् दशसङ्ख्यान् सविस्तरम् |

लक्ष्यसङ्गीतपद्धत्या जीवभूतान्श्च तत्त्वतः ||९||

9. Now I explain in detail the ten types of *Melas* the life line of *Lakṣya Saṅgīta* with its characteristics

शुद्धस्वरसमुद्भूतो वेलावलस्य मेलकः |

शङ्कराभरणाख्योऽसौ पूर्वसूरिविनिश्चितः ||१०||

10. The Rāga which is produced from *Śuddha Svaras* is known as *Bilāvala*. The previous learned are used to call it *Śaṅkarābharaṇa*.

तस्मिन्नेव तीव्रमस्य स्वरस्य परिकल्पनात् |

शेषशुद्धस्वरैस्तत्र कल्याणीमेलसम्भवः ||११||

11. In the Same *Mela* if '*Ma'* is understood as *Tīvra Svara* and the remaining are *Śuddha*, then it becomes *Kalyāṇī Mela*.

रिधौ तु कोमलौ यत्र गनी तीव्रौ च तीव्रमः |

स्यात्पौरवीनामकोऽसौ सन्ध्याकालोचितो ध्रुवम् ||१२||

12. The *Mela* in which *Re* and *Dha* are *Komala*, *Ga* and *Ni* are *Tīvra* and *Ma* is also *Tīvra* is known by name *Pauravī* which is sung in the evening time.

उपर्युक्ते तु मेले चेन्मध्यमः शुद्धसंज्ञकः |

भैरवाख्यो नियतं स्यात् प्रथमप्रहरोचितः ||१३||

13. In the above mentioned (*Pauravī*) Mela if *Madhyama* becomes *Śuddha* then it will be called *Bhairava Mela* which is sung in the first *Prahara*.

प्रसिद्धा भैरवीमेले कोमला रिगधानयः |

सूर्योदयात्परं गानं तन्मेलस्य सुसम्मतम् ||१४||

14. In famous *Bhairavī Mela Re, Ga, Dha* and *Ni* are *Komala*. All have agreed that this *Mela* is be sung after sunrise.

कोमला रिगधाश्चाथ मनी तीव्रौ स्वरावपि |

लक्ष्यमार्गप्रसिद्धे स्युर्मेलकेतोडिकाह्वये ||१५||

15. In the *Melas* which are popular in *Lakṣya Saṅgīta*, the *Mela* which has *Komala Re, Ga*, and *Dha* and *Tīvra Ma* and *Ni* is called *Toḍi*.

कोमला निधगा यत्र शेषास्तेशुद्धसंज्ञिताः ।
यस्मिन्नासावरी मेलः स प्रोक्तो लक्ष्यवेदिभिः ।।१६।।

16. The scholars of *Lakṣya Saṅgīta* have named the *Mela*, which has *Komala Ni*, *Dha* and *Ga Svara* and remaining *Svaras* are *Śuddha*, as *Āsāvarī Mela*.

कांभोजीमेलने सन्ति शुद्धाः सरिगमापधाः ।
निस्वरे स्यात्कोमलत्वमपि प्रज्ञा ब्रुवन्ति ते ।।१७।।

17. According to the *Lakṣya* scholars, in *Kāṃbhojī Mela*, *Svaras Sā, Re, Ga, Ma, Pa* and *Dha* are *Śuddha* and *Svara Ni* is *Komala*.

इत्येवं दश संप्रोक्ता लक्ष्यलक्षणसङ्गताः ।
सविस्तरं मया मेलाः सुमता रागहेतवः ।।१८।।

18. Thus, I have explained in detail the ten *Mela* with its characteristics with the purpose of formation of *Rāga*.

दशमेलनामनिर्देशः

कल्याणीमेलकस्त्वाद्यो बिलावल्या द्वितीयकः ।
खमाजाख्यस्तृतीयः स्याद्भैरवस्य चतुर्थकः ।।१९।।
पञ्चमो भैरवीनामा षष्ठस्त्वासावरीरितः ।
सप्तमस्तोडिकाह्वोऽपि पूर्व्यभिधोऽष्टमः स्मृतः ।।२०।।
नवमो मारवाभिज्ञो दशमः काफिसंज्ञितः ।
इत्येते दश मेलास्ते रागोत्पादनहेतवः ।।२१।।

19,20,21. *Mela Kalyāṇī* is the first, second is *Bilāvala*, third is *Khamāja*, fourth is *Bhairava*, fifth is *Bhairavī*, sixth is known as *Āsāvarī*, seventh is *Toḍi*, eight is *Pūrvī* , ninth is named *Māravā* and tenth is *Kāfi* – these ten *Melas* are useful for the purpose of the formation of *Rāgas*.

तेषामेव ग्रन्थसंज्ञाः

अत ऊर्ध्वं प्रवक्ष्यामि ग्रन्थसंज्ञाः सविस्तरम् ।
जिज्ञासूनां भवेद्येन सौकर्यमविशङ्कितम् ।।२२।।

22. Further, I explain these names given in *Grīantha* in detail for the unapprehensive comfort of the curious learners.

कल्याणीमेलको लक्ष्ये ग्रन्थेश्वपि तथैव च ।
भवेद्बिलावलीमेलः शङ्कराभरणाभिधः ।।२३।।

23. *Kalyāṇī Mela* is known by the Same name in *Lakṣya* as well as in treatises. The *Mela* named *Śaṅkarābharaṇa* has become *Bilāvala*.

खमाजीमेलकोऽस्माकं ग्रंथे काम्भोजिनामकः ।
लक्ष्यज्ञानां भैरवो यस्तत्र मालवगौडकः ।।२४।।

24. The Mela *Khamajī* is explained by name *Kāmbhoji* in our treatise. The *Mela* which *Lakṣya* considered as *Bhairava* is explained by name *Mālavagauḍaka*.

भैरव्यासावरीमेलौ तोडीभैरविनामकौ ।
तोडिव्यपदिष्टमेलो वराळीनामकः पुनः ।।२५।।

25. The Melas Bhairavī and Āsāvarī are known by the name *Toḍi* and *Bhairavī* and the *Mela* which is mentioned/represented as *Toḍi* is named as *Varāḷī*.

लक्ष्येऽत्र पूर्विसंज्ञो यस्तत्र स्यात्कामवर्द्धनः ।
मारवाख्यो लक्ष्यगतो ग्रन्थेषु गमनश्रमः ।।२६।।

26. In *Lakṣya* the *Mela* which is named as *Pūrvī* is called *Kāmavarddhana* and that which is known as *Māravā* is known as *Gamanaś Rāma*.

काफिनामाऽऽधुनिकोऽपि तत्र श्रीरागसंज्ञितः ।
एवं जनकमेलानां संज्ञाः स्युर्ग्रंथसंमताः ।।२७।।

27. The modern *Kāfi Mela* is named *Śrī Rāga*. In this way the names of *Mela* are related to Treatises.

टिप्पणी

शक्या नेतुं मेलसङ्ख्या तत्रेषन्न्यूनतामसौ ।
तदूनत्वं तु रचनाकाठिन्याधिक्यमावहेत् ।।२८।।

It is possible to decrease the number of *Mela* but this decries in number will definitely increase difficulties.

सरिगमपधाख्येषु शुद्धस्वरेषु केवलम् ।
प्रत्येकं षड्जभावेन कल्पितेषु यथाक्रमम् ।।२९।।
बिलावली तथा काफी भैरवी यमनोऽप्यसौ ।

खमाज आसावरी चेत्येते मेलाः स्युरञ्जसा ||३०||

29,30. In *Śuddha Svaras*, only in *Svara – Sā, Re, Ga, Ma, Pa* and *Dha* – each one of these respectively considered as *Ṣaḍja* then they will directly become the *Mela*, *Bilāvalī*, *Kāfi*, *Bhairava*, *Yamana*, *Khammāja* and *Āsāvarī* respectively.

शुद्धविकृतभिद्वारा ह्येतेषु स्यात् सपाटवम् |

क्षमं समावेशयितुमस्मत्सङ्गीतमुत्तमम् ||३१||

Our modern music can be skilfully included in the above *Mela* by the division of *Śuddha* and *Vikṛta Svara*.

कदाचिदेवमेवास्मत्पण्डितैः स्युः प्रकल्पिताः |

केवलं मुख्यषड्रागा येन केनापि वर्त्मना ||३२||

Perhaps our ancient scholars also have represented six *Rāgas* by this type of procedure.

सादृश्यमप्यसादृश्यमन्यरागगतं ततः |

दृष्ट्वा तत्स्त्र्यादिनियमः कृत एतैरसंशयम् ||३३||

There after pondering over similarities and differences they have made divisions like *Rāgiṇī* etc. in these six *Rāgas*.

व्यवस्थैवं समीचीना किन्त्वादावेकवाक्यता |

रागरूपगताभीष्टा यतः प्रीतिः सतां भवेत् ||३४||

The arrangement of the family of six *Rāgas* is appropriate but in the formation of *Rāgas* the similar opinion is badly expected so that all can stay friendly.

प्राचीनग्रन्थकारैर्हि मुख्यरागाः षडीरिताः |

दशमेलान्वयं ब्रूमो नात्र दोषोऽस्ति कश्चन ||३५||

The ancient authors have mentioned main six *Rāgas* and we represent ten *Melas*. No fault is found there.

तत्तद्ग्रन्थैर्हि जनकसङ्ख्यावभिन्नाः प्रकल्पिताः |

सारासारविचारज्ञैरेतज्ज्ञेयं यथोचितम् ||३६||

The numbers of *Melas* are considered different in different treatises. Hence, the learned should know that properly.

ग्रन्थे चत्वारिंशच्छतरागनिरुपणाभिधे ।

नारदोक्ते दशसङ्ख्याः पुंरागाः परिकल्पिताः ।।३७।।

In treatise named *Catvariṃṣata*-Rāga *Nirupaṇa* written by *Nārada* the number of Male *Rāgas* is Said ten.

जन्यरागनामानि

कल्याणीमेले,

यमनःशुद्धकल्याणो भूपाली हम्मिराह्वयः ।

केदारश्छायनाटश्च कामोदः श्यामसंज्ञितः ।।३८।।

हिन्दोलो गौडसारङ्गो मालश्रीर्यमनी तथा ।

चन्द्रकान्तादिका एते रागाः कल्याणमेलजाः ।।३९।।

38,39. The *Rāgas Yamana, Śuddha Kalyāṇa, Bhūpālī, Hammira, Kedāra, Chāyanāṭa, Kāmoda, Śyāma, Hindolaa, GauḍaSāraṅga, Mālaśrī, Yamanī*, and *Candrakānta* are produced from *Kalyāṇa Mela*.

बिलावलमेले,

बिलावलो बिहागश्च देशिकारः पहाडिका ।

ककुभः शङ्करा नट्टो माडोदेवगिरी पुनः ॥४०॥

सर्पर्दाख्या गुणकेली शुक्ला नटबिलावली ।

हंसध्वनिस्तथैवापि लच्छाशाखो गुणिप्रियः ॥४१॥

कल्याणो हेमपूर्वः स्याद्दुर्गा शुद्धस्वरैर्युता ।

इत्येते समता लक्ष्ये रागा वेलावलोत्थिताः ॥४२॥

40, 41, 42. In *Lakṣya Saṅgīta* according to scholars the *Rāgas Bilāvala*, *Bihāga*, *Deśikāra*, *Pahādikā*, *Kakubha*, *Śaṅkarā*, *Naṭta*, *Māḍa*, *Devagirī*, *Sarpardā*, *Guṇakelī*, *Śuklā*, *Naṭabilāvala*, *Haṃsadhvani*, *Lacchaśākhā*, *Kalyāṇa*, *Hemakalyāṇa*, *Durgā* have produced from *Bilāvala Thāṭa*.

खम्माजीमेले,

खम्माजश्चाथ झिंझूटी सोरटी देशनामकः ।

खम्बावती तिलंगिका दुर्गा रागेश्वरी तथा ।।४३।।

जयावन्ती गौंडसंज्ञः कामोदस्तिलकाभिधः ।

बडहंसस्तथा गारा नारायणी सुलक्षणा ।।४४।।

प्रतापाद्यवराळी स्या न्नागाद्यापि स्वरावलिः ।

इत्येते कीर्तितास्तज्ज्ञैर्मेले खम्माजनामके ।।४५।।

43, 44, 45. *Rāgas Khammāja*, *Jhiñjhūtī*, *Soraṭī*, *Deśa*, *Khambāvatī*, *Tilaṅga*, *Durgā* , *Rageśvarī*, *Jayāvantī*, *Gauḍa*, *Tilaka Kāmoda*, *Badahaṃsa*, *Gārā*, *Nārāyaṇī*, *Pratāpa Varāḷī* have produced from *Khammāja* Mela according to learned.

भैरवमेले

भैरवश्च कलिङ्गश्च रञ्जनी मेघपूर्विका |
सौराष्ट्री जोगिया चैव रामकेली प्रभातकः ||४६||
विभासो गौर्यहीरी स्यात्पञ्चमो ललिताद्यकः |
सावेरी चाथ बङ्गालो भैरवः शिवपूर्वकः ||४७||
आनन्दभैरवोऽप्यत्र गुणक्रिया हिजेजकः |
इत्येते भैरवान्मेलाज्जाता रागा बुधैर्मताः ||४८||

46, 47, 48. According to learned following *Rāgas* have produced from *Bhairava Mela*. *Bhairava, Kaliṅga, Meghaarañjanī, Saurāṣtra, Jogiyā, Rāma kelī, Prabhāta, Vibhāsa, Ahira Bhairava, Lalita Pañcama , Baṅgāla, Śiva Bhairava, Ānanda a Bhairava* and *Guṇakriyā*.

भैरवी मालकोशश्च ह्यासावरी धनाश्रिका |
भूपालो झीलफो रागो जङ्गूलो मोटकी तथा ||४९||
शुद्धसामन्तनामापि दाक्षिणात्यगुणिप्रियः |
वसन्ताद्यमुखार्येतेरागा भैरविमेलजाः ||५०||

49, 50. The *Rāgas* which have emerged from *Bhairavī Mela* are Bhairavī, *Mālakaṃsa*, *Āsāvarī, Dhanaśrī, Bhūpālī, Jhīlafa, Jaṅgūla, Motakī, Śuddha Sāmanta, Vasanta, Mukhārī.*

आसावरीमेले,

आसावरी जौनपूरी देवगान्धारझीलफौ |
सिन्धभैरविकासंज्ञा ह्यदाणाखटकौशिकाः ||५१||
दरबारीकानडाख्या देशिका विबुधप्रिया |
आसावरीसुमेलोत्था रागा एते सुसम्मताः ||५२||

51, 52. *Āsāvarī, Jaunpurī, Deva Gāndhāra, Jhīlafa, Sindha Bhairavī, Adāṇā, KhaṭaKauśika , Darbārīkānaḍa, Deśī,* - scholars have agreed these Rāgas are produced from Āsāvarī *Mela*.

तोडीमेले,

तोडी गुर्जरिकाप्यन्या मीयांतोडी तथैव च |
दरबारी मूलतानी तोडीमेलसमुद्भवाः ||५३||

53. The *Rāgas* produced from *Toḍi Melas* are *Gurjarī kā-Toḍi, Mīyaṃ-Toḍi, Darbārī-Toḍi, Mūlatānī-Toḍi.*

पूर्वीमेले,

पूर्वी गौरी तथा रेवा विभासो दीपकः पुनः ।
त्रिवेणी मालवी टङ्की जेतश्रीश्च वसन्तिका ॥५४॥
परजा क्षुद्रगीतार्हा धनाश्रीः पूरियाद्यका ।
श्रीरागः सुमताह्येते रागाः पूर्व्याः सुमेलने ॥५५॥

54, 55. The *Rāgas* emerged from *Pūrvī Mela* are *Pūrvī* , *Gaurī, Revā*, *Vibhāsa*, *Dīpaka*, *Triveṇī, Mālavī*, *Taṅkī ra, Jetaśrī*, *Vasanta*, *Parajā*, *Pūriyā dhanaśrī* and *Śrī-Rāga* .

मारुवामेले,

मारुवा पूरिया चैव ललिता सोहनी तथा ।
वराटीजेतभङ्खारा विभासो भट्टिहारिका ॥५६॥
साजगीरी विचित्रासौ मालीगौरा गुणिप्रिया ।
मारुवाख्ये मता मेले रागा गानविशारदैः ॥५७॥

56, 57. The *Rāgas* have produced from *Māravā Mela* according to scholars are *Māravā* , *Pūriyā , Lalita*, *Sohanī, Varāṭī, Jeta*, *Bhaṅkhara, Vibhāsa, Bhaṭṭihara, Sājagīrī* and *Mālīgaurā*.

काफीमेले,

धनाश्रीसैन्धवीकाफीधानीभीमपलासिकाः ।
बहारो मध्यमादिश्च वागीश्वरी ह्यडाणकः ॥५८॥
हुसेनी मेघमल्लारो मीयांमल्लारनामकः ।
सुहा नीलाम्बरी सूरमल्लारः पटमञ्जरी ॥५९॥
प्रदीपकी शहाणा च देशाख्या हंसकङ्कणी ।
वृन्दावनस्तथा पीलुः कौशिको नायकी पुनः ॥६०॥
मीयांपूर्वकसारङ्गः सुग्राही स्यात् गुणिप्रिया ।
इत्येते काफिमेलोक्ताः स्मर्तव्या गायनोत्तमैः ॥६१॥

Dhanaśrī, Saindhavī, Kāfi, Dhānī, Bhīmapalāsi, Bahāra, Bageśrī, Aḍāṇa, Husenī, Meghaamallāra, Mīyāṃmallāra, Suhā, Nīlāṃbarī, Sūrāmallāra, Paṭamañjarī, Pradīpakī, Śahāṇa, Deśākhyā, Haṃsakaṅkaṇī, Vṛndāvana , Pīlu, Nāyakī- kanad, Kauśika- kanad, Sāraṅga – these *Rāgas* of *Kāfi Mela* are accepted by learned.

(१) कल्याणीमेले,

जन्यरागाः

इमन

कल्याणीमेलसञ्जातः कल्याणइमनाभिधः ।
गान्धारांशग्रहन्यासः सायङ्कालोचितो मतः ॥१॥

The *Rāga Yamana* is produced or emerged from *Kalyāṇa Mela*. In this *Rāga Gāndhāra* is *Aṃśa Graha* and *Nyāsa* and the evening time is suitable to it for singing.

केचिदेन सङ्गिरन्ति पारशीकप्रदेशजम् ।
अन्येऽस्मद्देशजमाहुर्बुधैः कार्योऽत्र निर्णयः ।।२।।

Some people believe that this *Rāga* is of Persia where other consider it as an Indian Rāga. In this matter the decision should be taken by learned.

पद्धत्यां दाक्षिणात्यानां नूनं तत्र प्रवर्तते ।
कल्याणो यमुनासंज्ञः सायङ्गेयो निवर्जितः ।।३।।

According to southern Music, the *Rāga* named *Yamana- Kalyāṇa,* in which *Ni* is *Varjita* is to be sung in the evening.

स्वरे गान्धारकेऽप्यत्र न्यासः स्यादतिरक्तिदः ।
ईषत्स्पर्शः शुद्धमस्य लक्ष्ये दृष्टोऽवरोहणे ।।४।।

Here the *Nyāsa* in *Gāndhāra* will be very pleasant. In Lakṣya little touch of *Śuddha Ma* is seen in *Yamana*.

कल्याणे शास्त्रग्रन्थोक्ते शुद्धमस्य प्रवेशनात् ।
कदाचिदिमनोत्पत्तिरिति नैव विसङ्गतम् ।।५।।

In treatises it is described that perhaps this origin of Yamana Rāga is by the entry of *Śuddha Ma* in *Kalyāṇa* is not inharmonious.

आलापयोग्यता ह्यस्य रागस्य बहुसम्मता ।
पूर्णत्वसरलत्वाभ्यां गानं चास्य निरर्गलम् ।।६।।

In *Lakṣya Saṅgīta* the suitability of expansion of *Ālāpa* of this *Rāga* is acceptable to all. Due to its wholeness and simplicity this Rāga can be sung freely.

कल्याणीमेलकन्यस्तरागभ्रष्टास्तु गायकाः ।
निश्चयेन पतंत्यत्र यतोऽसौ स्तात्तदाश्रयः ।।७।।

The singers separated from the *Rāga* of *Kalyāṇī Mela* certainly fall down here as this *Rāga* is its resort.

कल्याणीमेलजा रागा विभज्यंते त्रिधा पुनः ।

अमैकमद्विमा इति सौकर्यार्थं विचक्षणैः ||८||

द्विमध्यमेषु रागेषु मर्मज्ञैस्तत्र दृश्यते |

ईषद्वेलावलस्पर्शः कौशल्यापनहुतो ध्रुवम् ||९||

8, 9. Again these *Rāgas* of Kalyāṇī *Mela* are divided in three types by learned for facility. The first type includes those *Rāgas* in which the *Madhyama Svara* is *Varjya*. In second type those *Rāgas* are there which have only one *Ma* that is *Tīvra Ma*. (and) in third type the *Rāgas* having both *Madhyama – Śuddha* and *Tīvra Madhyama* are included. The little touch of *Bilāvala* certainly hides the skilfulness.

संधिप्रकाशरागाणां मृदुता रिधयोस्ततः |

मेलमेनं सभारम्भ तीव्रत्वे परिवर्तिता ||१०||

In *Sāndhiprakash Rāgas* the *Mṛdutva* of *Ṛṣabha* and *Dhaivata* is changed in *Tīvra* when *Kalyāṇa Mela* begins.

परिवर्तनमप्येतन्नूनं संतोषकारणम् |

भिन्नरससमास्वादान्मनो हर्षं प्रपद्यते ||११||

This change also seems very delightful. The experience of change of sentiment pleases the mind.

द्रुतमध्यविलंबितलयैस्त्रिभिरलंकृतः |

रागोऽयं नियतं लक्ष्ये सर्वेषां सुखमावहेत् |

ततो गीतमध्यबिंदुश्चलतीव क्रमात्पुरः ||१३||

The *Rāgas* always brings pleasure to all as told in *Lakshya Sangita*, which is adorned by the slow, medium and fast pace. The song is the middle part there which serially goes forward.

In the *Rāgas* which are sung at the beginning of the night (*Pūrva Rāga*) the importance of *Pūrvāṅga* is shown. Then it goes forward respectively.

मध्यरात्रिगतौ गन्यौ कोमलौ सर्वरक्तिदौ |

अवगतं रहस्यं तत् सर्वैश्च मर्मवेदिभिः ||१४||

There after as the night goes on at midnight *Komala Gāndhāra* and *Niṣāda* seems very delightful. This secret is known to every scholar.

कोमलत्वं तद्रिधयोस्तीव्रत्वं निगयोरपि |

शेषयामसुप्रसक्तमुषःकालस्य दर्शकम् ||१५||

Komalatva of *Re – Dha* and *Tīvratva* of *Ni – Ga* in *Rāgas* are the indicators of dawn.

तीव्रमस्य स्थितिस्तत्र रात्रिशेषप्रसूचिका ।
अपनयस्तु तस्यैव दिनोदयमुदीरयेत् ।।१६।।

The presence of *Tīvra Ma* in *Rāga* indicates that there is still night. It means that the day has not yet occurred.

प्रतिमेलं केचिद्रागाः परमेलप्रसूचकाः ।
द्विरुपाणां स्वराणां च प्रयोगेण व्यवस्थिताः ।।१७।।

In every *Mela* by using Svaras of two *Mela*, Some *Rāgas* which are indicators of *Paramela* are arranged.

प्रायो लक्ष्ये समीरितं नैवांशत्व तु निस्वरे ।
संवादित्वं भवेत्तस्य नियतं दृष्टिगोचरम् ।।१८।।

Generally in *Lakṣya Saṅgīta Aṃśatva* in *Ni Svara* is not seen. But its *Saṃvāditva* is certainly seen.

प्रकारा बहवोऽप्यत्र कल्याणस्य मता बुधैः ।
व्यवहारप्रसिद्धा ये संगृहीता मया पुनः ।।१९।।

According to scholars *Kalyāṇa Mela* is of many types but we have collected only those which are well reputed in practice.

शुद्धकल्याणः

कल्याणीमेलकोत्पन्नो रागोऽसौ मन्यते बुधैः ।
शुचिकल्याण इत्याह्व आरोहे मनिवर्जितः ।।२०।।

The *Rāga*, which is produced from *Kalyāṇa Mela*, is known as *Śuci*-Kalyāṇa by learned. And in whose *Āroha Ma* and *Ni* are *Varjita*.

गांधारः सुमतो वादी कैश्चिदृषभ ईरितः ।
मंद्रमध्यस्वरैर्गतो नियतं स्यात् सुखावहः ।।२१।।

According to some, its *Vādi Svara* is *Gāndhāra* and by some other its *Vādi* Svara is *Ṛṣabha* . This *Rāga*, which is sung in *Mandra* and *Madhya Svaras* is really very delightful.

गवादित्वे सनियमं धैवतो मंत्रिसंनिभः ।

सत्यंशे रिषभे नूनं संवादी पंचमो भवेत् ||२२||

As per rule if *Gāndhāra* is *Vādi* then *Dhaivata* is *Saṃvādi* and if *Ṛṣabha* is *Vādi* then definitely *Pañcama* will become *Saṃvādi*.

व्यंशो गेयः सदा पूर्वं यमनादिति संमतम् |

गांधारांशस्ततपरं स्यान्नियमो हि मनीषिणाम् ||२३||

It is a rule stated by learned that it is accepted by *Yamana* etc. to sing it partially before and with *Gāndhāra* it should be sung later.

भूपल्याः स्फुटभेदोऽस्य लक्ष्यते गुणिसंमतः |

मनीहीनागांशकासावेतस्मिंस्तद्विरुध्यते ||२४||

In *Lakṣya Saṅgīta Śuddha Kalyāṇa* is narrated / shown different from *Bhūpālī* because in *Bhūpālī Gāndhāra Vādi* and *Ma* and *Ni* are *Varjita* so it is seen totally different from Śuddha *Kalyāṇa*.

स्यातां विलोमके ह्यत्र स्वरौ यदि निमध्यमौ |

घर्षणेनैव सुश्राव्यं कर्तव्यं तत्प्रदर्शनम् ||२५||

Even if scholar musicians have accepted *Ni* and *Ma* in *Śuddha Kalyāṇa* yet its singing should be made very pleasant by *Minḍa*.

भूपाली

कल्याणीमेलसंजाता भूपाली बुधसंमता |

आरोहे चावरोहेऽपि मनिहीना भवेत् सदा ||२६||

The *Rāga* which is produced from *Kalyāṇī Mela* and in whose *Āroha* and *Avaroha, Ma* and *Ni* are always *Varjita*, is Said to be *Bhūpālī* by learned.

गांधारः केवलं वादी धैवतोऽमात्य ईरितः |

स्यादस्याः प्रकृतिः शुद्धकल्याणसदृशी धृवम् ||२७||

The *Vādi Svara* of *Bhūpālī* is *Gāndhāra* and *Saṃvādi* is *Niṣāda* . Its formation is similar to that of *Śuddha Kalyāṇa*.

पूर्वांगस्य प्रधानत्वात् सायंगेयत्वामीक्षितम् |

संपूर्णावरोहणोऽपि कल्याणोऽस्या भवेत्पृथक् ||२८||

As majority Svaras are of Pūrvāṅga. This Rāga is sung in the evening. *Kalyāṇa* is different than this because of *Sampūrṇa Svaras* in *Avaroha*.

सत्युत्तरांगप्राधान्ये देशीकारः समुद्भवेत् ।
वादित्वाद्धैवतस्यैव वैलक्षण्यं प्रकाशयेत् ।।२९।।

If the Svaras of *Uttrāṅga* are majority, then it became *Deśīkāra*. As *Dhaivata* is *Vādi*, here it is different from *Bhūpālī*.

स्वरयोर्निमयोर्यत्र दौर्बल्यं लक्षितं भवेत् ।
संगतिर्गपयोः प्रायस्तत्र रक्तिं समावहेत् ।।३०।।

The *Svaras Ni* and *Ma* are used here rarely. The harmony of *Svara Ga* and *Pa* is pleasing.

मन्यूनो महवः शास्त्रे संध्याकालोचितः स्वयम् ।
कर्णाटकीयपद्धत्यां तन्नामैवाधुनापि सः ।।३१।।

This *Rāga* (*Bhūpālī*) which is known as *Mohana* in which *Ma* is used less and which is sung at the evening time is known by the Same name in *Karṇāṭakī Paddhati* then today.

भूपाली कुत्रचित्प्रोक्ता प्रातर्गेया च गांशका ।
रिगधकोमलान्यत्र मन्ये लक्ष्यविरोधितत् ।।३२।।

Somewhere *Bhūpālī* having *Gāndhāra* as *Vādi* and which is sung in the morning, is also narrated. Elsewhere other type of *Bhūpālī* is also shown which has *Komala Re*, *Ga* and *Dha* but I think they are not found in *Lakṣya* .

गांधारोद्ग्राहसंपन्न आलापः सुमतो सताम् ।
विविधस्वस्थानकेषु सुगीतो रंजयेन्मनः ।।३३।।

The *Ālāpa* of this *Rāga* which possesses the *Svaras* beginning with *Gāndhāra* in different *Sthāna* (place) if properly sung pleases the mind.

सकलरागसाधारणालापलक्षणम्

रत्नाकरे,

ग्रहांशमंद्रताराणां न्यासापन्यासयोस्तथा ।
अल्पत्वस्य बहुत्वस्य षाडवौडुवयोरपि ।
अभिव्यक्तिर्यत्र दृष्टा स रागालाप उच्यते ।।३४।।

The *Ālāpa* which includes the presentation of *Graha*, *Aṃśa, Nyāsa, Apanyāsa, Mandra, Tāra Svara* and *Alpatva, Bahutva, Śāḍavatva* and *Oḍavatva* of *Rāga* all are called *Rāgālapa*.

रूपकलक्षणम्

रूपकं तद्वदेव स्यात्पृथग्भूतविदारिकम् ||३५||

Rūpaka is also similar to *Rāgālapa* but which is separated by *Gītakhaṇḍa* (*Vidāri*).

आक्षिप्तिकालक्षणम्

चंचत्पुटादितालेन मार्गत्रयविभूषिता |

आक्षिप्तिका स्वरपदग्रथिता कथिता बुधैः ||३६||

The *Prabandha* which is composed of *Svara* and meaningful words is called *Ākṣiptikā*. It is associated with *Cañcatpuṭa* and other *Tālas* and is adorned with three types of *Mārga*.

कल्लिनाथटीकायाम्

"पृथग्भूता विच्छिद्य विच्छिद्य प्रयुक्तविदार्यो गीतखंडानि यस्मिन्निति रूपकम् |

Rūpaka is that in which *Gītakhaṇḍas* or *Vidāri* are used by separating or breaking them.

अपन्यासेष्वविरम्यैकाकारेण प्रवृत्त आलापः |

Ālāpa is that where *Apanyāsa Svaras* are sung in continuation without any break.

स एवापन्यासेषु विरम्य विरम्य प्रवृत्तं रूपकम् |"

The Same *Ālāpa* is that called *Rūpaka Ālāpa* when the *Apanyāsa Svaras* are sung with interval.

चंचत्पुटादिमार्गतालाः प्रसिद्धाः |

The Mārga Tāla like Cañcatpuṭa are well known.

चित्रादयस्त्रयो मार्गा मार्गसंगीते प्रसिद्धाः |

In *Mārga Saṅgīta* the three *Mārga – Citra, Vartika* and *Dakṣiṇa* are well – known.

रागालापनमालप्तिः प्रकटीकरणं मतम् |

सा द्विधा गदिता रागरूपकाभ्याम् विशेषनात् ||३७||

Ālapti is such type of *Rāgālapa* by which *Rāga* is presented. It is of two types known by name *Rāgālapti* and *Rūpaka Ālapati*.

रागालप्तिसु सा या स्यादनपेक्ष्यैवरूपकम् |

स्वस्थानैः सा चतुर्भिः स्यादिति गीतविदोः विदुः ||३८||

Rāgālapti is that which can be without *Rūpaka*. Musicians are aware of this fact that *Rāgālapti* is originated and associated with its four positions.

प्राचीनशास्त्रोक्तस्वस्थानानि

यत्रोपवेश्यते रागः स्वरे स्थायी स कथ्यते ।

ततश्चतुर्थोद्यर्धः स्यात्स्वरे तस्मादधस्तने ।।३९।।

The *Svara* in which *Rāga* is located/founded that *Svara* is called *Sthāyī Svara*. The *Svara* which is in the fourth position from *Sthāyī* is called *Dvyardha Svara*.

चालनं मुखचालः स्यात्स्वस्थानं प्रथमं च तत् ।

द्यर्धस्वरे चालयित्वा न्यसनं तद्वितीयकम् ।।४०।।

In the *Svaras* which are previous to *Dvyardha Svara*, it become first *Sva-Sthāna* when they are presented by using *Cālana* or *Mukha Cālana*. (previously used Svaras along with) *Dvyardha Svara* is used with *Cālana* and doing *Nyāsa* it comes in second position.

स्थायिस्वरादष्टमस्तु द्विगुणः परिकीर्तितः ।

द्यर्धद्विगुणयोर्मध्ये स्थिता अर्धस्थिताः स्वराः ।।४१।।

The eighth *Svara* from the *Sthāyī Svara* is called *Dviguṇa Svara*. The Svaras which are in between *Dvayardh* and *Dviguṇa Svara* are called *Ardhasthita Svara*.

अर्धस्थिते चालयित्वा न्यसनं तु तृतीयकम् ।

द्विगुणे चालयित्वा तु स्थायिन्यासाच्चतुर्थकम् ।।

एभिश्चतुर्भिः स्वस्थानै रागालप्तिर्मता सताम् ।।४२।।

When above *Svaras* are presented along with *Ardhasthita Svara* then it becomes third position.
When *Dviguṇa Svara* is presented along with these three *Sthāna* it becomes third position.
When *Dviguṇa Svara* is presented along with these *Sva-Sthāna* it becomes forth *Sthāna*. Or position.
According to learned *Rāgālapti* can be composed by these four *Sva-Sthāna*.

रागस्थापनाप्रकारः

स्तोकस्तोकैस्ततः स्थायैः प्रसन्नैर्बहुभंगिभिः ।

जीवस्वरव्याप्तिमुख्यै रागस्य स्थापना भवेत् ।।४३।।

Thereafter *Rāga* is located or founded by *Sthāyī Svaras* which are divided skilfully in small divisions and which are the origin of *Rāga* and in which *Jīva Svara* is used often.

टीकायाम्

जीवस्वरोंऽशस्वरः ।

Jīva Svara itself is *Aṃśasvara* here.

उक्तस्वस्थानचतुष्टयप्रयुक्तायामालप्तावुक्तलक्षणैः स्वल्पै

रागावयवैर्विस्तार्यमाणायामापाततोऽभिव्यक्तस्य रागस्य

रागांतरसाधारणस्थायादिप्रयोगात्स्वरुपतिरोभावे सति किंचित्प्रतीयमानता भवेदित्यभिप्रायः ।

The *Ālapati* which is used with above mentioned four *Sva-Sthāna* and which is expanded by small groups of *Svaras* having peculiar qualities.
Though it is invisible seems to be present due to the use of other *Rāgas*, presented in the *Rāga* which is actually express.

उदाहरणम्

यथा लोके सभां प्रत्यागच्छतो देवदत्तस्य स्वरूपेणाभिव्यक्तस्य ततः सभां प्रविश्योपविष्टस्य तस्य स्वसदृशरूपवेषभाषादिसांकर्यात्स्वरूपतिरोभावे सति यथा तस्य किंचित्प्रतीयमानत्वम् | यथा वा पृथगानीय भिन्नवर्णेषु मणिषु प्रोतस्य मुक्तमणेर्मण्यंतरच्छायोपरागात्स्वरूपतिरोभावे सति यथा तस्य किंचित्प्रतीयमानत्वं तद्वत् |

In the world person named Devadatta, when enters the assembly seems different because of his extraordinary personality but when he takes his position in the assembly, he gets mixed with others members having similar personality costumes, language etc.

Here, his speciality disappears, yet he is recognised in some way. Just as the lustre of the diamond which is studied Separately in between colour gets affected by the lustre of other different coloured diamonds. Yet its own lustre is also acknowledged.

हंमीरः

कल्याणीनामके मेले हंमीरः प्रोच्यते बुधैः |
गग्रहः पांशकः कैश्चिद्धेवतांशोऽपि लक्ष्यते||४४||

Learned have Said that *Hammira Rāga* is originated from *Kalyāṇa Mela*, in which *Ga Svara* is *Graha Svara, Pa* is *Aṃśa* Svara and some call it *Dhaivata* as *Aṃśa Svara*.

धैवतेऽवधारणं यन्नैतद्वादित्वकारणम् |
लक्ष्यगतं समालोच्य बुधः कुर्यात्स्वनिर्णयम् ||४५||

Even though in *Hammira Dhaivata* is emphasised but only this cannot be responsible for its *Vāditva*. Having pondered over it as given in *Lakṣya*, wise should take decision.

स्यादारोहे निदौर्बल्यमवरोहेऽपि गस्य तत् |
सायंगेयं तथा पूर्णं वक्रं रूपं सतां मतम्||४६||

According to wise in *Āroha Ni* is used less and *Ga* is *Vakra* or twisted and it is sung in the evening.

मध्यमावत्र द्वौ ग्राह्यौ रोहण एव तीव्र मः |
सरलत्वे रोहणस्य यमनः स्यात्सुनिश्चतम् ||४७||

In *Hammira* use of both *Madhyama* is acceptable. *Tīvra Ma* is used in *Āroha*. When Sarala *Ma* is used in *Āroha* it definitely becomes *Yamana*.

संघातादगमधानां स्यादेतद्रूपं परिस्फुटम्|
प्रायोऽनेनैव श्रोतारः कुर्वति नामनिर्णयम् ||४८||

Hammira Rāga is nicely expressed by group of *Svaras – Ga Ma Ni Dha* generally audience also recognise this *Rāga* with the help of the Same group of *Svaras*.

द्विमध्यमेषु रागेषु नियमः प्रायशो भवेत् |
आरोहे स्यान्निदौर्बल्यं गदौर्बल्यं विपर्यये||४९||

Generally, there is a rule regarding *Rāgas* that the *Rāgas* in which both Ma are used, *Ni* or Ga is weak in *Āroha*.

शुद्धकल्याणकेदारयमना मिश्रिता इह |
इति केचिद् वर्णयन्ति व्यवहाराध्वनि ध्रुवम् ||५०||

Some scholars Say that *Hammira* is a combination of *Śuddha Kalyāṇa*, *Kedāra* and *Yamana*. It is accepted in practice.

केदारः

कल्याणीमेलके प्रोक्तः केदारो बहुसंमतः |
शंकराभरणेऽप्यन्ये केचिदाहुर्विपश्चितः ||५१||

Most of the learned have agreed that *Kedāra Rāga* is originated from *Kalyāṇa* Mela Some learned Say that is originated from *Śaṅkarābharaṇa*. (*Bilāvala Mela*)

मद्वंद्वमिह संप्रोक्तं गौणत्वं तीव्रमे यदि |
अंशत्वं शुद्धमेऽभीष्टं व्यस्तत्वं चापि तत्स्वरे ||५२||

In this *Rāga* both *Ma* are used but *Tīvra Ma* is subordinate. In this *Vāditva* of *Śuddha Ma* and its free use is accepted.

रिगोनत्वे रोहनेस्यात् पूर्वांगे संमतं सताम् |
असत्प्रायत्वमारोहे चावरोहे तु गस्यतत् ||५३||

In *Kedāra*, scholars agree with the fact that *Re* and *Ga* are not there in *Pūrvāṅga* and *Ga* is *Vakra* in *Āroha* and *Avaroha*.

पंगुत्वं यदि गांधारे निषादे नियमेन तत् |
साधारणो दृश्यतेऽयं नियमो लक्ष्यवेदिनाम् ||५४||

In Lakṣya *Saṅgīta* generally it is found that *Rāgas* in which *Gāndhāra* and *Niṣāda* are weak.

प्रयोगेऽत्र मध्यमौ द्वौ सुयुक्तावतिरक्तिदौ ।
लक्षितं नैतदन्येषु बहुषु ललितं विना ॥५५॥

The skilful use of both *Madhyama* in this *Rāga* makes this *Rāga* very pleasant. Such types of practice are seen in very few *Rāgas*.

धमार्दवं रिधाल्पत्वं सोमनाथादिका विदुः ।
रागेऽस्मिंल्लक्ष्यरोधि तन्मतं नास्मत्सुसंमतम् ॥५६॥

Scholars like *Somnātha* and others have narrated that *Kedāra* is possessed *of Mṛdu Dhaivata* and *Alpa* (or less) *Ṛṣabha* and *Dhaivata*. Such types of *Kedāra* is totally different from *Lakṣya* Music and hence it is not accepted.

पूर्वांगे रिगदौर्बल्यं यथोपरि निरूपितम् ।
तथैव चोत्तरांगेऽपि निधयोस्तत्सुनिश्चितम् ॥५७॥

As it is mentioned above that *Re* and *Ga* are weak in *Pūrvāṅga*. In the Same way in *Uttrāṅga Dha* and *Ni* are weak.

कल्याणीमेलकोत्थः स्याद्धिंदोलः सर्वसंमतः ।
प्रातःकालप्रगेयोऽपि धाम्शको गांशकोऽथवा ॥५८॥

All have agreed that *Rāga Hindola* is originated from *Kalyāṇa* Mela. It is sung in the morning and its *Vādi Svara* are *Dha* and/or *Ga*.

वादित्वं तद्गस्वरस्य प्रातर्नैव सुरक्तिदम् ।
इति केचिद्धस्य प्राहुः समीचीनं हि मे मते ॥५९॥

In the *Rāgas* which are sung in the morning, the *Vāditva* of *Gāndhāra* is not pleasant. Some scholar Said like this and I also agree with them.

रिपयोरत्र लुप्तत्वादमात्यो गस्वरो भवेत् ।
अवरोहेण वर्णेन प्रायो गानं सुखावहम् ॥६०॥

As *Re* and *Pa* are *Varjya* here *Ga* becomes *Saṃvādi*. The song is melodious in *Avaroha*.

लक्ष्ये क्रमात्सगासक्ता रिमच्छायावरोहणे ।
न तन्मन्येऽतिदोषार्हं तत्रापि यत्सशास्त्रता ॥६१॥

While taking *Saṃgati* (harmony) of *Sā – Ga – Sā* in descending order, in this *Rāga*, the touch of *Ṛṣabha* and *Madhyama* (कणस्पर्शः)is noted. Such type of practice is supported by *Śāstras*, hence, I don't think that it is unsuitable.

केचिदेनं वर्णयंति भैरवस्यैव मेलने |
आसावरीमेलनेऽन्ये लक्ष्यमार्गविरोधि तत् ||६२||

Some scholars describe *Hindola* as originated from *Bhairava* and some others as originated from *Āsāvarī* Mela but it is against the opinion of *Lakṣya Saṅgīta*.

मालश्रीः पूरिया चैव वसंतीनामिका पुनः |
अत्र रूपे संमिलंति मतमेतन्मनीषिणाम् ||६३||

Some scholars believe that in *Hindola Rāga* there is an adequate combination of *Mālashrī, Pūriyā* and Vasanta *Rāga*.

सायंगेयत्वगांस्तवे प्रोक्ते कैश्चिद्विचक्षणैः |
सुसंगतं तदपि स्याद्बुधः कुर्यात्स्वनिर्णयम् ||६४||

In modern / *Lakṣya Saṅgīta* some scholars Say that *Hindola* should be sung in the evening as *Ga* is *Vādi* /*Aṃśa*. even than scholars should take proper decision in this matter.

कामोदः

कल्याणीमेलके तत्र कामोदो विबुधप्रियः |
द्विमध्यमप्रयोगेण लक्ष्येऽसौ स्याद्द्विमेलजः ||६५||

Kāmoda Rāga which is originated from *Kalyāṇī* Mela, is favourite *Rāga* of musicians, as both *Madhyama* are used there it is Said to be originated from two Melas.

पंचमस्यैव वादित्वं विदुषामत्र संमतम् |
अमात्यत्वं रिस्वरे स्याद्गवक्रमवरोहणे ||६६||

Scholars have agreed that *Pa* is *Vādi* and *Ṛṣabha* is *Saṃvādi* and in *Ga* is *Vakra* in *Avaroha*.

तीव्रमस्य प्रयोगोऽपि स्वल्प एवानुलोमके |
निषादः स्यादसत्प्राय आरोहे तद्विदां मते ||६७||

There is a little use of Tīvra *Ma* in *Āroha*. According to scholar's opinion *Niṣāda* does not exist in *Āroha*.

रिपयोः संगतिर्नित्यं रागमेनं प्रकाशयेत् |

रात्र्यां प्रथमके यामे गानं चास्य शुभं भवेत् ||६८||

In this *Rāga* the tuning of *Ri* and *Pa* is very wonderful. It's singing in the first *Prahara* of the night is very auspicious.

गौडहंमीरसंयोगाद्रूपमेतत्सुलक्षितम् |

कैश्चिल्लक्ष्ये न चाप्येतद्भाति मेऽतिविसंगतम् ||६९||

I don't find anything wrong in the opinion of scholars of *Lakṣya Saṅgīta* that *Kāmoda* is originated from the combination of *Gauḍa* and *Hammira Rāga*.

सोमनाथेन विदुषा कांबोदी कीर्तिता पुनः |

शंकराभरणे मेले निषादेन विवर्जिता ||७०||

In *Śaṅkarābharaṇa Mela Rāga* in which *Niṣāda* is *Varjita* is called *Kāmbodī* by *Paṇḍit Somnātha*

मते च दाक्षिणात्यानां कामोदः पधवर्जितः |

लक्ष्यरोधी भवेदत्र तेन नांगीकृतो मया ||७१||

According to *Karnataki* Pandits I *Kāmoda Pa* and *Dha* are *Varjita,* this opinion is opposite to *Lakṣya* hence I have not accepted it.

रिवक्रत्वान्मधयोश्च संगत्यैवापि रोहणे |

हंमीरो निश्चितं लक्ष्ये रागोऽस्माद्भेदमर्हति ||७२||

In Lakṣya, due to harmony of *Ma* and *Dha*, and *Re* is *Vakra* in *Āroha* , *Rāga Hammira* should be separated from this *Rāga* (*Kāmoda*).

छायानट्टः

स्यात् कल्याणीमेलकेऽपि छायानट्टोऽतिरंजकः |

रिपसंवादसंपन्नः संध्याकालोचितः पुनः ||७३||

Chāyānaṭa Rāga is Said to be originated from *Kalyāṇa Mela*. In this *Rāga Re* is *Vādi* and *Pa* is *Saṃvādi,* So it should be sung in the evening time.

सुसंगतिरत्र प्रोक्ता पर्योश्चैव सुसंमता |

पंचमादृषभे पातो नूनं स्यात् हृदयंगमः ||७४||

In this *Rāga* the harmony or tuning of *Pa* and *Re* is acceptable to all. The strike (pat) on *Ṛṣabha* by *Pañcama* is really becomes very pleasant.

रागेऽस्मिन् गायकैः कैश्चिद्धैवतो ग्रह ईरितः |
न्यसनंषड्जस्वरेऽपि मते तेषां सुनिश्चितम् ||७५||

Some scholars considers *Dhaivata* as *Graha Svara* in *Chāyānaṭṭa*. And according to them there should be *Nyāsa* on *Ṣaḍja* Svara.

आरोहणे तीव्रमस्य प्रयोगो दृश्यते कृतः |
गवक्रं स्यादवरोहे नियमेन सतां मते ||७६||

In *Āroha* the use of *Tīvra Ma* appears. According to scholars in *Avaroha Ga* is *Vakra* as per the *Rāga's* principle.

कल्याणगौडहंमीरनटालैय्याः सुरागका: |
मिलंति च्छायनट्टेऽस्मिन्निति शंसंति केचन ||७७||

Some scholars are of opinion that in *Chāyānaṭṭa* there is a combination of formation of *Kalyāṇa*, *Gauḍa*, *Hammira*, *Naṭa* and *Alhaiya*.

द्विमध्यमेषु रागेषु द्वितीयेऽवयवे पुनः |
अंतरानामके नित्यं सादृश्यमवगम्यते ||७८||

In *Rāgas* having two *Madhyama* are used, generally some similarity seen in the second part named *Antara*.

अतस्तन्निवारणाय कुर्वन्ति लक्ष्यवेदिन: |
पूर्वांगस्य पौनरुत्क्यं यथान्यायं सपाटवम् ||७९||

Therefore, for preventing it *Lakṣya* Musicians often represent its *Pūrvāṅga* as and when needed.

श्यामः

कल्याणीमेलसंप्रोक्तः श्यामरागः सुसंमतः |
कल्याणस्य प्रकारोयमिति कैश्चिदुदीर्यते ||८०||

Śyāma Rāga is Said to be originated from *Kalyāṇī Mela*. Some people consider it as a division of *Kalyāṇa*.

मध्यममावत्र द्वौ प्रोक्तौ लक्ष्यमार्गे विचक्षणैः ।

स्यात् षड्जस्यैव वादित्वं संवादित्वं तु मे स्वरे ॥८१॥

According to Lakṣya Scolars both Ma are used in it. In this *Rāga Ṣaḍja Svara* is *Vādi* and *Ma* is *Saṃvādi*.

गायने चास्य रागस्य कामोदांगं स्फुटं भवेत् ।

निगाल्पत्वं तत्र दृष्टं नैवमत्र मते सताम् ॥८२॥

While singing of this *Rāga*, the formation of *Kāmoda* is become clear. (But like *Kāmoda* the *Alpatva* of *Ni* and *Ga* is not seen such is the opinion of scholars).

रिपयो रिमयोर्वापि संगती रक्तिदा भवेत् ।

आरोहणे धैवतस्य वर्जनं सुखमावहेत् ॥८३॥

The harmony of *Re* and *Pa* or *Re* and *Ma* is very pleasing here. In *Āroha* the absence of *Dha* also makes it delightful.

कामं संगत्यात्र मर्योश्छायामल्लारिकोद्भवेत् ।

प्रस्फुटेन निषादेन गायकस्तां निवारयेत् ॥८४॥

Because of the harmony of *Ma* and *Re* it seems it has some shadow (impact) of *Mallāra*. But the singer should remove it by specific use of *Ni*, or by using *Śuddha Niṣāda*.

ग्रंथेषु सामसंज्ञोऽपि क्वचिद्रागो निरुपितः ।

आरोहे गनिहीनोसाववरोहे निवर्जितः ॥८५॥

Certain *Rāga* is narrated as starting with *Sā* and *Ma* (*Sāma Saṃjñaḥ*), in *Āroha* in which *Ga* and *Ni* are *Varjita*, and in *Avaroha Ni* is *Varjita*.

हंमीरगौडकेदारमेलनात् संभवेदयम्

इति केचित् संगिरंति पंडिता लक्ष्यवेदिनः ॥८६॥

Some *Lakṣyavedi Paṇḍit* believe that this *Rāga* is originated from the combination of *Hammira, Gauḍa* and *Kedāra*.

केचिदन्ये रागमेनं संपूर्णं धांशकं विदुः ।

सायंगेयं रूपमेतदतोऽग्राह्यं मतं त्विदम् ॥८७॥

Some others believe that this *Rāga* is totally having *Dha* as *Aṃśa*, and its sung in the evening but this opinion is not acceptable.

गौडसारंगः

कल्याणीमेलके ज्ञेयो गौडसारंगनामकः |

अतिवक्रस्वरूपोऽपि द्वाभ्यां माभ्यां सुभूषितः ||८८||

Gauḍa Sāraṅga Rāga is originated from *Kalyāṇa Mela*. Though its formation is very crooked, it is adorned with both *Ma*.

मध्यान्हार्हो भवेनन्यल्पो गवक्रश्चावरोहणे |

वादित्वं स्याद्धैवतस्य संवादित्वं तु गे पुनः ||८९||

This *Rāga* in afternoon, here *Ni* is *Alpa*. In *Avaroha Ga* is *Vakra*. Moreover, its *Dha* is *Vādi* and Ga is *Saṃvādi*.

नूनं विसंगतं चास्य गानं माध्याह्निकं भवेत् |

वादित्वं चेन्मतं गे तदिति धांशो मतो मया ||९०||

As *Ga* is *Vādi* and *Dha* is *Aṃśa* the singing of this *Rāga* in afternoon is not suitable according to me.

तीव्रमध्यमस्य चास्मिन् गौणत्वं लक्ष्यते स्फुटम् |

तेनैव स्वादयं कैश्चित् शंकराभरणे मतः ||९१||

In this *Rāga* it is clearly seen that *Tīvra Madhyama* is subordinate or second one therefore this *Rāga* is Said to *Śaṅkarābharaṇa* according to some people.

केषुचित्तत्र ग्रन्थेषु वीरशांतिरसाश्रितः |

संपूर्णो वर्ण्यते गांशो गेयो मध्याह्नतः परम् ||९२||

In some treatises of Music this *Gauḍa Sāraṅga Rāga* which is used for *Vira* and *Sānta* sentiments, is described as *Sampūrṇa Svariya*, *Ga Aṃśa* and suitable for afternoon time.

नाटकेदारपूर्वीणां मेलनादयमुद्भवेत् |

इति केचित् संगिरंति लक्ष्यमार्गविचक्षणा: ||९३||

Some *Lakṣya* scholars believe that this *Gauḍa Sāraṅga Rāga* is originated from the combination of *Naṭa*, *Kedāra* and *Pūrvī*.

मालश्रीः

कल्याणीमेलके तत्र मालश्रीर्गीयते बुधै:

पंचमांशग्रहन्यासा रिधहीनौडवा मता ||९४||

The *Oḍava* type of *Mālaśrī Rāga*, in which Pañcama is *Aṃśa*, *Graha* and *Nyāsa Svara* and *Re* and *Dha* are *Varjita* is Said to be originated from *Kalyāṇī Mela* by learned.

त्रिस्वरा सगपैः कैश्चिदुच्यते लक्ष्यवर्त्मनि |

नैव शास्त्रानुमतं तन्नात्र रागस्य संभवः ||९५||

Some *Lakṣya* scholars Say that *Mālaśrī* is made up of three *Svaras Sā, Ga* and *Pa* but this is against the *Śāstras* hence there is no possibility of *Rāga*.

पंचोनेभ्यः स्वरेभ्यश्च न स्याद्रागः कदाचन |

जानंति पंडिताः सर्वे रहस्यमिदमद्भुतम् ||९६||

All scholars know this wonderful fact that the formation of any *Rāga* is never possible less than five Svaras.

यद्यप्यत्र मनी मान्यौ स्वरसंख्याप्रपूरणे |

असत्प्रायौ निश्चितं ताविति मतं तु तद्विदाम् ||९७||

All scholars have agreed that *Svara Ma* and *Ni* are there just to complete the number of Svaras yet they are not there in the practice.

गपयोरेव संगत्या भवेद्रागस्य व्यक्तता |

बुधैरस्याः समादिष्टं गानं प्रथमयामके ||९८||

Mālaśrī is presented by the tuning of *Ga* and *Pa*. Scholars Say that it should be sung in the first *Prahara*.

ग्रंथेषु मालवश्र्याख्या काफीमेले सुलक्षिता |

नासावस्मल्लक्ष्यमार्गप्रसिद्धेतिपरिस्फुटम् ||९९||

In treatises *Mālavaśrī* is originated from *Kāfi Mela*. *So, it is clear that it is not well reputed in Lakṣya Mārga.*

धन्याश्रीधवलाजेता मिलंत्यस्यामिति क्वचित् |

वर्णयन्ति पंडितास्ते लक्ष्यलक्षणकोविदाः ||१००||

The scholar Musician following *Lakṣya Mārga* have narrated that at some places *Rāga Dhanyāśrī*, *Dhavala* and *Jeta*, they get mixed with this *Rāga* .

यमनी

कल्याणीनामके मेले यमनी लक्षिता बुधैः ।
वेलावल्याः प्रकारोयं स्वीकृतो यमनांगतः ॥१॥

Yamanī Rāga is originated from *Kalyāṇa Mela*. As it is a part of *Yamana* it is considered as a type of *Velāvala*.

संपूर्णो गीयते प्रातर्द्विमध्यमसुभूषितः ।
मिथः संवादिनावत्र सपाविति मतं सताम् ॥२॥

The *Sampūrṇa Rāga Yamanī* which has both *Ma* is sung in the morning, its *Vādi Svara* is *Ṣaḍja* and *Saṃvādi Svara* is *Pañcam*.

आरोहणे तीव्रमेण यमनांगं स्फुटं भवेत् ।
अवरोहे शुद्धमेन बुधस्तत्परिमार्जयेत् ॥३॥

The use of *Tīvra Ma* in *Āroha* makes it as a part of *Yamana* clear. It is wiped off by using *Śuddha Ma* in Avaroha.

अवरोहो बिलावल्याः सुप्रसिद्धो हि लक्ष्यके ।
सायंगेयेपि रागे चेत् प्रविष्टो हानिमाचरेत् ॥४॥

In *Lakṣya Saṅgīta Avaroha* of *Bilāvala* is very popular but when it is enters in *Rāgas*, sung in the evening, it becomes harmful.

निषादे प्रायशो दृष्टं वक्रत्वमनुलोमके ।
अस्यामपि प्रसक्तं तद्भवेदिति सुसंमतम् ॥५॥

In *Avaroha* mostly *Vakra Ni* is used. It believed that in this *Rāga* also it is connected.

चंद्रकान्तः

कल्याणीमेलके ख्यातश्चन्द्रकान्तो गुणिप्रियः ।
आरोहे मध्यमत्यक्तो ह्यवरोहे संमग्रकः ॥६॥

Rāga Candrakānta which is favourite of wise persons is Said to be originated from *Kalyāṇa* Mela. In *Āroha Madhyama* is *Varjita* and *Avaroha* is *Sampūrṇa*.

गांधारस्यैव वादित्वं संध्याकालप्रसूचकम् ।
प्राधान्यं स्यात् सुनिश्चितं पूर्वांगेऽत्र सतां मते ॥७॥

Scholars believe that in this *Rāga Pūrvāṅga* is main. Its *Gāndhāra* is *Vādi* which indicates evening.

अप्रसिद्धं त्विदं रूपमुद्धृतं गायकैः क्वचित् |

शुद्धकल्याणसादृश्यं तत्रावगम्यते बुधैः ||८||

Sometimes Singers have published its hidden form. Scholars have realised that this Rāga is similar to *Śuddha Kalyāṇa*.

टिप्पणी

अभिन्नस्वरसंघाते केवलं वादिभेदतः |

स्याद्भिन्नरूपरागाणां संभव इति मे मतिः ||९||

I think in the group of *Sampūrṇa Svaras*, the *Rāgas* having different formation has become possible due to varieties of *Vādi Svara* only.

पूर्वांगस्यैव प्राबल्यं पूर्वरात्र्यां प्रकीर्तितम् |

तीव्रमस्तु सदैवात्र ह्यध्वदर्शित्वमाचरेत् ||११०||

In the first half of the night, the predominance of *Pūrvāṅga* is seen *Tīvra Ma* is always present there but it seems very less.

बिलावलमेले,

बिलावली

शंकराभरणे मेले रागो वेलावलः स्मृतः |

षड्जांशको बुधैः प्रोक्तो धैवतांशोऽपि संमतः ||१||

Bilāvala Rāga is originated from *Śaṅkarābharaṇa Mela* in which *Ṣaḍja* and *Dhaivata* are *Aṃśa Svara* according to learned.

आरोहणं भवेत्तत्रमन्यल्पस्वरसंयुतम् |

अस्य गानं मतं प्रातरुत्तरांगप्रधानकम् ||२||

There is a little use of Ma and Ni in its *Āroha*. This *Rāga* is *Uttrāṅga Pradhāna* and its sung in the morning.

प्रातःकालीयकल्याण इति केचिद्वदंत्यमुम् |

अवरोहे गदौर्बल्यं कल्याणं च निवारयेत् ||३||

Some scholars consider this *Rāga* as the *Kalyāṇa Rāga* of morning time. In its *Avaroha Ga* is weak, because of which *Kalyāṇa* disappears.

धमयोः संगतिस्तत्र नित्यं वैचित्र्यकारिणी |

आरोहे तु निवक्रत्वं केषांचित्सुमतं सताम् ||४||

The harmony of *Dha* and *Ma* in this *Rāga* always brings manifoldness(*Vaicitrya*) in it. Some scholars agree that in its *Āroha Ni* is *Vakra*.

उत्तरांगप्रधानत्वाद्वैचित्र्यमपि तत्र तत् |

प्रायेणोत्तररागास्ते प्रभवंत्यवरोहणे ||५||

The *Uttrāṅga* of the *Uttrāṅga Pradhāna Rāgas* has many varieties. These varieties are mostly presented in Avaroha.

प्रकारा बहवस्तत्र वेलावलस्य कीर्त्तिताः |

प्रसिद्धा लक्ष्यमार्गे ये संगृहीता मयात्र ते ||६||

Many types of *Velāvala* are narrated or described but those are popular in *Lakṣya Saṅgīta*, are presented here by me.

बिहागः

वेलावलस्य संमेलाज्जातो रागः सुनामकः |

बिहाग इति विख्यातो गांधारांशग्रहो मतः ||७||

The popular *Rāga Bihāga* is originated from *Velāvala*. In this *Rāga Bihāga Gāndhāra* is Said to be *Aṃśa* and *Graha*.

आरोहे रिधवर्जं स्यादवरोहे समग्रकम् |

रात्र्यां द्वितीयके यामे गानं तस्य सुसंमतम् ||८||

The *Āroha* of this *Rāga* is devoid of *Ṛṣabha* and *Dhaivata* and its *Avaroha* is *Sampūrṇa*. The singing of this *Rāga* in second *Prahara* of night is accepted by all.

रिधयोः सति प्राबल्ये स्याद्विलावलशंकनम् |

अतो गायकोत्तमैस्तौ लक्षितौ दुर्बलौ स्वरौ ||९||

When *Re* and *Dha* are predominant there is a possibility of *Rāga Bilāvala*. Hence the best singers have accepted these two *Svaras Re* and *Dha* as weak (in *Avaroha*).

अपन्यासो निस्वरस्य नूनं स्याददतिरक्तिदः |

प्रायस्तत्रापि कुर्वन्ति श्रोतारो रागनिर्णयम् ||१०||

The *Apanyāsa* of *Ni Svara* in this *Rāga* is very pleasant and the listeners two mostly recognise *Rāga* on this base.

बिहागडे मतः कैश्चित्प्रयोगः कोमलस्य नेः |

विलोमके प्राहुरन्ये द्विमध्यम प्रयोजनम् ||११||

Scholars are of opinion if *Komala Ni* is used in *Avaroha* of *Bihāga* then that *Rāga* becomes *Bihāgaḍa Rāga*.

शंकरा

शंकरा षाडवा प्रोक्ता मस्वरेण विवर्जिता |

शंकराभरणे मेले रात्र्यां द्वितीययामके ||१२||

Śaṅkarā Rāga, which is called *Śāḍava* , and in which *Ma* is *Varjita*, and is sung in second *Prahara* of night, is produced from *Śaṅkarābharaṇa* (*Bilāvala*) *Mela*.

रिमवर्जा चौडवापि दृश्यते लक्ष्यवर्त्मनि |

षड्जो गो वा भवेद्वादी बिहागांगेन मंडनम् ||१३||

In *Lakṣya Mārga* this *Rāga* when devoid of *Re* and *Ma* is seen as *Oḍava*. *Sā* or *Ga* become *Vādi* Its formation is from *Bihāga Rāga*.

उत्तरांगप्रधानत्वे केचिदेनां सुरागिणीम् |

प्रातर्गेयामपि प्राहुस्तारषड्जसुभूषिताम् ||१४||

Some have Said that in this *Rāga* when *Uttrāṅga* is *Pradhāna*, when it is adorned with *Tāra Ṣaḍja*, it is sung in the morning.

गानमस्या यतो दृष्टं रात्र्यामधिकसंमतम् |

मानमर्हेत्तदेवात्र लक्ष्यमार्गानुवर्तनात् ||१५||

As majority have agreed with the singing of this *Rāga* at night time, more importance is given to it here then the opinion of *Lakṣya Mārga*.

मध्यमस्य लंघनेन बिहागाद्भिपरिस्फुटा |(adibhi)

गांधारस्यापि वादित्वे गानं रात्र्यां न दूषितम् ||१६||

As *Gāndhāra* is *Vādi* in this *Rāga* its singing at night is against criticism. By surpassing (ignoring) *Madhyama* it becomes clear that it is different from *Bihāga*.

देशीकारः

शंकराभरणान्मेलादेशीकारः प्रजायते ।

औडवो मनिवर्जः स्यात्प्रथमे यामके दिने ॥१७॥

Deśīkāra is originated from *Śaṅkarābharaṇa Mela*. As *Ma* and Ni are *Varjita* here, it becomes *Oḍava* and it is sung in the first *Prahara* of the day.

धैवतस्यात्र वादित्वं पंचमे न्यास उच्यते ।

उत्तरांगप्रधानोऽयं प्रातःकाले प्रगीयते ॥१८॥

Here *Dhaivata* is *Vādi* and its *Nyāsa* is Said to be in *Pañcama*. This *Rāga* is *Uttrāṅga Pradhāna* and its sung in the morning.

केचिदाहु रूपमेतद्विभासस्य सुनिश्चितम् ।

विभांशुको मतोऽस्मद्भिर्मेले मालवगौडके ॥१९॥

According to some this is the formation of *Vibhāsa* clearly. As per our belief *Vibhāṃśuka* is originated from *Mālavagauḍaka Mela*.

विभांशुक इति नाम प्रस्फुटं सवितुर्यतः ।

गानं तस्यापि रागस्य मतं भानूदयात्परम् ॥२०॥

Because the name *Vibhāṃśuka* is emerged from *Savitā* that is Sun its singing should also be after sunrise.

संध्याकाले यथा प्रोक्ता भूपाली गांशका बुधैः ।

देशीकारो भवेदत्र प्रातःकाले सुधांशकः ॥२१॥

As learned Say that *Bhūpālī* having *Ga* as *Aṃśa* is sung in the evening time. Similarly *Deśīkāra having Sā* and *Dha* as *Aṃśa* as sung in the morning time.

केचिदन्ये वदन्त्येनं पूर्वीमेलसमाश्रितम् ।

मध्याह्नार्हं कम्प्रमनिं वयं लक्ष्यानुवर्तिनः ॥२२॥

Some others believe that this *Rāga* is resorted to *Pūrvī Mela*. We the followers of Lakṣya believe to be sung in afternoon.

पाहाडिः

शंकराभरणे मेले पाहाडिर्गीयतेऽधुना ।

मंद्रमध्यस्वरैश्चापि संमता सार्वकालिका ॥२३॥

Now we narrate *Pāhāḍi Rāga* which is originated from *Śaṅkarābharaṇa* Mela, having both - *Mandra* and *Madhyama Svaras* and can be sung at any time.

षड्जपंचमयोरत्र संवादो रुचिरो मतः ।
मंद्रस्थो धैवतो नूनं वैचित्र्यं प्रतनोति सः ॥२४॥

Here *Ṣaḍja* is *Vādi* and *Pañcama* is *Saṃvādi*. And *Mandra Dha* expands it further.

भूपाल्याः प्रकृतिं धत्ते गानमस्या यतोंऽशतः ।
स्पर्शः शुद्धमध्यमस्यानुमतो लक्ष्यवेदिनाम् ॥२५॥

According to *Lakṣya* scholars, as there is a little touch of *Śuddha Ma* the singing of this *Rāga* possesses the characteristic of Bhūpālī.

ग्रंथेषु केषुचित्पाडी प्रोक्ता मालवगौडके ।
व्यवहाराध्वनि नैषा तत्स्वरैरत्र गीयते ॥२६॥

In some *Granthas Pāhāḍi* is narrated as produced from *Mālavagauḍaka* (*Bhairava Mela*) but as it is not used in practice it is not described here.

खंमाजी मेलकेऽप्येनां केचिदाहुर्निकोमलाम् ।
न तन्मन्ये सुसंगतं लक्ष्यमार्गविचारतः ॥२६॥

Somewhere another *Pāhāḍi* having *Komala Ni* and originated from *Khammāja* is also described but the singers following *Lakṣya Mārga* do not consider it suitable.

माडः

वेलावलाख्यसंमेलान्माडस्योत्पत्तिरीरिता ।
मारूमेवाडदेशेडस्य जन्मभूः श्रूयते क्वचित् ॥२८॥

Manda Rāga is originated from *Bilāvala Mela*. Sometimes it is heard that this *Rāga* belongs to *Mārū - mevāḍa Deśa*.

प्राबल्यं समपानां स्यान्निषादस्यात्र कंपनम् ।
गानमनुमतं तज्ज्ञैः रंजकं सार्वकालिकम् ॥२९॥

In this *Rāga* there is intensity of *Ṣaḍja, Madhya* and *Pañcama*. And the tremor (*kampana*) of *Niṣāda* make the singing of this *Rāga* pleasing at any time as believed by scholars.

आरोहे रिधदौर्बल्यं वक्रत्वमवरोहणे |

मध्यमस्यापि न्यस्तत्वं सर्वत्रातिमनोहरम् ||३०||

The infirmity (*daurbalya*) or *Re* and *Dha* in *Avaroha*, and crookedness of the Same in *Avaroha* , and *Nyāsa* on Madhyama make this *Rāga* melodious everywhere.

केचिदत्रारोहणेऽपि वक्रत्वमादिशंति तत् |

मन्ये नूनमुपपन्नं लक्ष्यमार्गविचारतः ||३१||

Some scholars thinks the *Vakratva* of *Re* and *Dha* also in *Āroha*, but I think it is not suitable according to *Lakṣya Mārga*.

देवगिरि:

शुद्धस्वरसमायोगाज्जातो देवगिरिस्तथा |

बिलावलप्रभेदोऽयं कल्याणांगेन मंडित: ||३२||

Devagiri is one type of *Bilāvala Rāga* which is originated from the *Śuddha Svaras* i.e. *Bilāvala Thāṭa*. and is possessed of *Kalyāṇa Aṅga*.

षड्जस्तत्र भवेद्वादी विलोमे दुर्बलौ धगौ |

नातिदीर्घस्तीव्रमोऽपि क्वचिल्लक्ष्ये प्रदृश्यते ||३३||

Its *Vādi Svara* is *Ṣaḍja* and the use of *Dha* and *Ga* is very less in *Avaroha*. In *Lakṣya Saṅgīta Tīvra Ma* is never seen used for a long time.

बिलावलप्रभेदेषु नियमोऽतिमनोहरः |

अवरोहक्रमे नित्यं तदंगं प्रकटीभवेत् ||३४||

In the types of *Bilāvala* there is a nice principle that its formation is always presented by the *Svaras* in descending.

अभ्यासात्तीव्रमस्यात्र यमनीरागसंभवः |

स तु पृथग्मतो रागः सर्वैश्च गायकोत्तमैः ||३५||

Here, *Bilāvala* having *Tīvra Ma* becomes *Yamanī*(*Bilāvala*) *Rāga* but all the best scholars are of opinion that it is different. Or separate.

अवरोहे धैवतेन सह कोमलनेर्लवः |

वेलावलस्वरूपं तत्प्रदर्शयेदसंशयम् ||३६||

In this type of *Bilāvala*, *KomalaNiṣāda* is used with *Dhaivata* in *Avaroha*, it undoubtedly makes the formation of *Velāvala* clear.

आरोहणे रात्रिगेया यथा रागा: परिस्फुटाः |
तथैवावरोहणे ते दिनगेयाः प्रकीर्तिताः ||३७||

Just as the formation of *Rāgas* sung at night becomes clear in *Āroha*, similarly the formation of *Rāgas* sung during the day becomes clear in *Avaroha*.

पूर्वांगस्य प्रधानत्वात्पूर्वरागविचित्रता |
सा चैवोत्तररागाणां सामान्यतोऽवरोहणे ||३८||

Just as predominance of *Pūrvāṅga* creates varieties in previous *Rāga* or Pūrva *Rāga*, in the same way, in the *Avaroha* of later *Rāgas* or *Uttara Rāgas*.

केचिदत्र विकल्पेन ह्यादिशंति पवर्जनम् |
न तल्लक्ष्याध्वनि प्राप्तमिति नांगीकृतं मया ||३९||

According to Some *Pa* is *Varjita* optionally, but I did not agree with this, as it is not found in *Lakṣya Saṅgīta*.

नटः

शंकराभरणान्मेलान्नटरागसमुद्भवः |
मध्यमांशन्यासकश्च रसे वीरे प्रयुज्यते ||४०||

The *Rāga Naṭa Bilāvala* is originated from *Śaṅkarābharaṇa Mela* in which *Madhyama* is *Aṃśa* and *Nyāsa* and it is used for *VīraRasa*.

आरोहणे सुसंपूर्णो विलोमे धगवर्जित: |
गानमस्य समीचीनं रात्र्यां यामे द्वितीयके ||४१||

Its *Āroha*is *Sampūrṇa* and in *AvarohaDha* and *Ga* are *Varjita*. Its singing is suitable in the second *Prahara* of night.

ग्रंथेषु केषुचित्तत्र कोमलो गोऽपि लक्षित: |
प्रतीतं नेह लक्ष्ये यत्तन्मानं नार्हति ध्रुवम् ||४२||

In some *Granthas* use of *Komala Ga* is shown there but as it is not found in *Lakṣya* it is not proper to mention here.

छायाकामोदसंयुक्तो ह्यलय्यामिश्रितः क्वचित् |
रागोऽयं दृश्यते गीतो लक्ष्यमार्गविचक्षणैः ||४३||

Sometimes this *Rāga* combined of *Chāyā Kāmoda* and *Alhaiya,* is sung by the scholars of *Lakṣya Mārga*.

पूर्वांगस्य प्रधानत्वाद्बिलावलो न संभवेत् |
मध्यमस्य च व्यस्तत्वाच्छायाकामोदवारणम् ||

Due to predominance of *Pūrvāṅga Bilāvala* is not possible, and *Chāyā Kāmodaa* is also ward off (*Nivāraṇa*) as *Ma* is used often.

शुक्लबिलावली

या शुद्धस्वरमेलात्सा शुक्ला वेलावली मता |
वेलावल्याः प्रभेदोऽयं प्रातःकालोचितो मतः ||४५||

The *Rāga*, which is formatted by using *Śuddha Svara* is *Śukla Bilāvala*. This is the type of *Velāvala*, and it is sung in the morning.

शुद्धमोऽत्र भवेद्वादी संवादी षड्ज ईरितः |
आरोहे स्याद्रिदौर्बल्यं न्यासो मध्यम एव च ||४६||

Its *VādiSvara* is *Śuddha Madhyama* and *Saṃvādi* is *Ṣaḍja*. In *Āroha Ṛṣabha* is feeble and there is *Nyāsa* on *Madhyama*.

उत्तरांगप्रधानत्वादवरोहे विचित्रता |
व्यस्तत्वं शुद्धमस्यात्र विशिष्टां रक्तिमाचरेत् ||४७||

With the predominance of *Uttrāṅga* the *Avaroha*is varied. And the free use of *Śuddha Ma* makes it delightfully.

वेलावल्या अवरोहः सुप्रसिद्धः सतांमते |
तस्यैवात्र सुप्रयोगः श्रोतृचित्तं प्रहर्षयेत् ||४८||

According to *learned* the excellent application of popular *Avaroha* of *Velāvala* here *delightes* the mind of audience.

कोमलस्य निषादस्य स्पर्शो धैवतसंयुतः |

अवरोहे सुप्रविष्टो नूनं स्याद्रक्तिदः सदा ||४९||

The touch of *Komala Niṣāda* along with associated with *Dhaivata*, existing in *Avaroha* is really pleasant forever.

नटबिलावली

शंकराभरणान्मेलाज्जातो रागः सुनामकः |

बिलावलो नट्टपूर्वो मध्यमांशो गुणिप्रियः ||५०||

*Rāga*named *NaṭaBilāvala,* having *Madhyama* as *Aṃśa,* loved by scholars is prodused from *ŚaṅkarābharaṇaMela*.

पूर्वांगे नट्टयोगेन धत्ते गौडस्वरूपकम् |

बिलावलस्यावरोहे भवेदंगं सुनिश्चितम् ||५१||

In *NaṭaBilāvala,* due to the combination of *Naṭa* in *Pūrvanaga* and *Bilāvala* in *Uttrāṅga,* it becomes clear that it's*Aṅga*of *GauḍaSārang*.

स्यान्मध्यमस्य व्यस्तत्वं प्रसिद्धं नट्टगायने |

अत्रापि तद्योजनीयं यथायोग्यं विचक्षणैः ||५२||

In singing of *NaṭaRāga*manifold use of *Madhyama* is popular. It should also be utilised in proper form in *NaṭaBilāvala* by learned.

रिधयोः संगतिश्चापि भवेद्वैचित्र्यकारिणी |

समीचीनं गानमस्य प्रथमप्रहरे दिने ||५३||

The harmony of *Re* and *Dha* causes manifoldness. Its singing in the first *Prahara* during the day is suitable.

मलुहाकेदारः

केदारो मलुहानामा शंकराभरणस्वरैः |

श्यामकामोदसंयोगादुद्भूतो लोकविश्रुतः ||५४||

The *RāgaMaluhā-Kedāra* is made up of the *Svaras* of *Śaṅkarābharaṇa*, is originated from the combination of *Śyāma* and *Kāmoda* and it is well reputed.

केदारस्य प्रभेदोऽयं मन्यते लक्ष्यवेदिभिः |

गानमप्यस्य रागस्य रात्र्यां प्रथमयामके ||५५||

*Lakṣya*Scholars believe that this *Rāga* is one type of *Kedāra* and its sung in the first *Prahara* of night.

जलधारश्चांदनिश्च मलुहोऽयं तृतीयकः |
आधुनिका मता एते प्रभेदा लक्ष्यवर्त्मनि ||५६||

In *LakṣyaSaṅgīta*, *JaladharaKedāra*, *Cā̃ndaniKedāra* and *MaluhaKedāra* are said to be the types of *Kedāra*.

केदारे प्रबला नित्यं षड्जमध्यमपंचमा: |
मतमेतत् सुप्रसिद्धं रागेऽस्मिन्नपि युज्यते ||५७||

In *KedāraRāgaṢaḍja*, *Madhyama* and *Pañcama*are predominant, in this *Rāga* also the Same principle is applicable.

मंद्रस्थानस्वरैः कुर्यादस्य रागस्य रोपणम् |
तत्रैवासौ प्रशोभेत लयः स्यात्सुविलंबित: ||५८||

The beginning of this *Rāga*should be with the *Svaras* of *MandraSaptaka*. It is sung in *VilaṃbitaLaya* is seems beautiful here.

मंद्रस्थो मध्यमो नूनं रागे वैचित्र्यमावहेत् |
निषादात्षड्जसंस्पर्शः कस्य नो हृदयंगमः ||५९||

MandraMadhyama brings variation in this *Rāga*, who will not enjoy the touch of *Ṣaḍja* by *Niṣāda*.

गुणकली

शंकराभरणे मेले संजातो राग उत्तमः |
गुणकेलीतिनामासौ कल्याणांगसुशोभितः ||६०||

The *favourateRāga* named*Guṇakelī*, which has *Aṅga*of *Klayana* is originated from *ŚaṅkarābharaṇaMela*.

बिलावलस्यांगभूतः षड्जांशश्चातिरक्तिद: |
उत्तरांगप्रधानत्वात्प्रातर्गेयो बुधैर्मत: ||६१||

This *Rāga*, having *Aṅga*of *Bilāvalaa*,is pleasant due to *AṃśaSvaraṢaḍja* and having *Uttrāṅga* predominant, sung in the morning.

यद्वा ह्युत्तररागाणां प्रकृतिर्नियता मता |
अवरोहेण वर्णेन समाकर्षति ते मनः ||६२||

As per the Nature of *UttaraRāgas* it attracts the mind of people by the *Svaras* of *Avaroha*.

ग्रंथेषु दृश्यते यान्या गुंडक्री रागिणी पुनः |
सा मता गुणिभिस्तत्र मेले मालवगौडके ||६३||

Scholars believe that the another *RāgaGuṇḍakrī* which mentioned in *Granthas* is originated from the *MālavaGauḍaMela*.

ककुभः

स्याच्छुद्धस्वरसंमेलाद्रागः ककुभनामकः |
वेलावलप्रभेदोऽयं रिपसंवादशोभनः ||६४||

Rāga named *Kakubha* a *Bilāvala* type *Rāga* is composed from *ŚuddhaSvara*, in which *Re* is *Vādi* and *Pa* is *Saṃvādi*.

रिपयोः संगतिश्चित्रा सर्वेषां स्यान्मनोहरा |
बेलावलावरोहेण भवेद्रागप्रसूचनम् ||६५||

The beautiful harmony of *Re* and *Pa* represents the formation of *Rāga* by the *Avaroha* of *Bilāvala*.

कंपनमृषभेह्यत्र जयावंतीं प्रदर्शयेत् |
अभावे तु कोमलस्य गांधारस्य न सा भवेत् ||६६||

Here, tremor of *Ṛṣabha*, expresses *JayāvantīRāga*but in the absence of *KomalaGa* it will not be there.

अलय्याझिंझुटीयोगात् ककुभोत्पत्तिरीरिता |
कैश्चिदपि लक्ष्यविद्भिर्बुधः कुर्यात्स्वनिर्णयम् ||६७||

According to Some the combination of *Ahalya* and *Jhiñjhūṭī*is said to be origin of *Kakubha*. But the expert *Lakṣya*scholars should take their own decision.

दुर्गा

द्राक्शुद्धस्वरसंमेलाद्दुर्गानाम्नी प्रजायते |

औडवा गनिहीनासौ मध्यमांशेन मंडिता ||६८||

The famous *RāgaDurgā* is originated from *ŚuddhaMela*. It is of *Oḍava*type. Here *Ga* and *Ni* are *Varjita* and *Madhyama* is *Aṃśa*.

अत्रेषद्दिलसेच्छाया शुद्धमल्लारिका पुनः |
पंडितैर्गानमेतस्या द्वितीयप्रहरे मतम् ||६९||

In this *Rāga*some places the effect of *Mallāra* is seen. Learned think that it is sung in the second *Prahara*.

गांधारस्य विलुप्तत्वात्प्रतीतः सोरटो भवेत् |
आरोहे धैवतः स्पष्टस्तद्रूपमपसारयेत् ||७०||

Due to abcence of *Gāndhāra*, its seems as if *Soraṭa*. But the pure use of *Dhaivata* in *Āroha*removes that *Soraṭa*.

रिपयोः संगतिश्चात्र मल्लार्यंगं निवारयेत् |
व्यस्तमध्यमयोगोऽपि श्रोतृचित्तहरो भवेत् ||७१||

The tuning of *Re* and *Pa* wards off *Mallāra* here. Profuse use of *Madhyama*really attract the mind of listeners.

निषादस्य प्रलुप्तत्वे कुतः सारंगसंभव: |
अवरोहे गसंयोगे सोमरागस्य नोद्भव: ||७२||

As *Niṣāda* is not seen here how can it be *Sāraṅga*. It can also not be Soma-*Rāga*as there is as *Ga* is present in *Avaroha*.

ग्रंथेषु कथितं रूपं शुद्धसावेरिनामकम् |
इदमेव कदाचितस्याद्बुधः कुर्याद्यथोचितम् ||७३||

In treatises *perhapse* learned have described this type of *Rāga* by the name *ŚuddhaSāveri*. It seems appropriate.

हंसध्वनि:

हंसध्वन्याह्वयो रागः स्यात् शुद्धस्वरमेलनात् |
आरोहेऽप्यवरोहे च मधहीनो भवेत्सदा ||७४||

The *Rāga*which is called *Haṃṣadhvani*, is originated from the combination of *ŚuddhaSvaras*. In its *Āroha* and *AvarohaMa* and *Dha* are always *Varjita*.

स्वरः षड्जो मतो वादी कैश्चिद्गांधारको ह्यसौ |
गानमस्य समादिष्टं रात्र्यां प्रथमयामके ||७५||

Some are of opinion that *Ṣaḍja* is *Vādi* and according to some *Gāndhāra*is *Vādi*. It is sung in the first *Prahara* of night.

हिंदुस्थानीयपद्धत्यां प्राचुर्यं नास्य दृश्यते |
संगीते दाक्षिणात्यानां स तु साधारणो मतः ||७६||

In *Hindusthānī Paddhati* it is not often used but in *Karnaṭaki Saṅgīta* it is *commonly* used.

हेमकल्याणः
शंकराभरणे मेले हेमकल्याणनामकः |
सायं गेयः सांशकोऽपि लक्ष्यविद्भिः प्रकीर्तितः ||७७||

According to scholars of *Lakṣya Saṅgīta Rāga* named *Hema Kalya*, in which *Sā* is *Aṃśa*, is originated from *ŚaṅkarābharaṇaMela*, and is sung in the evening.

षड्जस्वरो भवेद्वादी संवादी पंचमो मतः |
मंद्रमध्यस्वरैरेव सर्वेषां रक्तिदो भवेत् ||७८||

Ṣaḍja is*Vādi* and *Pañcama* is *Saṃvādi*, it definitely delights people when it is sung in *Mandra* and Madhya *Svara*.

कल्याणे मिश्रणात्तत्र कामोदस्य समुद्भवेत् |
रागोऽयमिति केषांचित्संमतं लक्ष्यवेदिनाम् ||७९||

According to some *Lakṣya* scholars it is said that when *Kāmoda* is mixed with *Śuddha Kalyāṇa*, *Hema Kalyāṇa* is *produced*.

आरोहणे धहीनः स्यान्मन्द्रपोद्ग्राहको भवेत् |
विलंबितलये गीतो विशिष्टं सुखमावहेत् ||८०||

In Its *ĀrohaDha* is *Varjita*. And its *UdgrahaSvara* (begginer) is *Mandra Pañcama*. When this *Rāga* is sung in *Vilaṃbitalaya*.

क्षेमकल्याणनामापि रागोऽन्यो वर्णितः क्वचित् |

लक्ष्ये प्रसिद्धिवैधुर्यादस्माभिर्नात्र लक्षितः ||८१||

Some have narrated another *Rāga*named*KṣemaKalyāṇa*, but as it is not popular in *Lakṣya* we have not mentioned here.

सर्पर्दा

शुद्धस्वरसंमेलने सर्पर्दा रागिणी मता |

बिलावलप्रकारोऽयं प्रातःकालोचितः पुनः ||८२||

A *Rāgiṇī*named*Sarpardā*, a type of *BilāvalaThāṭa*, is originated from combination of *ŚuddhaSvara* and it is sung in the morning.

सपयोरत्र संवादः स्वीकृतो बहुसंमत: |

अवरोहे सनिश्चयं बिलावलप्रदर्शनम् ||८३||

Many have agreed that here *Sā* is *Vādi* and *Pa* is *Saṃvādi*, in *Avaroha*it clearly presents *BilāvalaThāṭa*.

गांधारस्य केचिदिह वादित्वमादिशंति तत् ||

मते तेषां धैवतोऽपि महत्वमाप्नुयाद्भृशम् ||८४||

According to some *Gāndhāra*is *Vādi* here but at the same time *Dhaivata*is also given here significance according to them.

यद्यप्यत्र बिहागस्य किंचिद्रूपंसमुद्भवेत् |

आयतो रिषभो नूनं श्रोतृभ्रांतिं निवारयेत् ||८५||

Even though it appears similar to*Bihāga*a, the extensive use of *Ṛṣabha*, removes the illusion of listeners.

यमनालायिकागौडा रागिण्यामत्र मिश्रिता: |

इति केचित्संगिरंति लक्ष्यसंगीतकोविदा: ||८६||

Some *Lakṣya* scholars Says that in this *Rāga*there is a combination of Yamana,*Alhaiya* and *Gauḍa*.

रागे कर्णाटगौडे तु बिलावलीसुमिश्रणात् |

सर्पर्दा संभवेदिति सोमनाथेन लक्षितम् ||८७||

According to *Pandit Somnātha Sarpardā* is originated when *Bilāvala* get mixed with *KarNaṭaGauḍaRāga*.

लच्छाशाखः

शंकराभरणे मेले लच्छाशाखो बुधैर्मतः ।

बिलावलांगभूतत्वात्प्रातःकालः परिस्फुटः ॥८८॥

LacchaśākhaRāga is originated from *ŚaṅkarābharaṇaMela*, and a sitis a *Aṅga*of *Bilāvala* it is sung in the morning.

धगयोश्चैव संवादः संमतो लक्ष्यवेदिनाम् ।

यतोऽत्र दृश्यते स्पष्टा झिंझूटीसंगतिर्ध्रुवम् ॥८९॥

Here *Dha* is *Vādi* and *Ga* is *Saṃvādi*. Hence the *Aṅga*of*Jhiñjhūṭī* is clearly seen here.

गांधारस्य प्रयोगे चेद्गौडसारंगशंकनम् ।

बिलावलस्य प्राधान्यात्स्याच्छंकापरिमार्जनम् ॥९०॥

Here *Gāndhāra*is used *soit* appears as if *GauḍaSāraṅga*but the predominance of *Bilāvala* removes that doubt.

नूनं बिलाबलस्यैते प्रकारा वादमूलका: ।

केवलं लक्ष्यमाश्रित्य बुधा: कुर्वंति निर्णयम् ॥९१॥

The types of *Bilāvala* are always cause disputes. Hence, learned should enhance their opinion only on the basis of*LakṣyaSaṅgīta*.

रागोऽयं स्यात्सुसंपूर्णो निषादद्वयमंडितः ।

अवरोहे निश्चयेन बिलावलं प्रदर्शयेत् ॥९२॥

This *Rāga*, adorned with two *Niṣāda* is*Sampūrṇa*. It clearlyrepresents *Bilāvala* in *Avaroha*.

खंमाजीमेले

झिंझूटि:

कांभोजीमेलको ग्रंथे खंमाजीनामकोऽधुना

तदुद्भववाश्च ये रागा निकोमला: सुसंमता ॥१॥

At present *Rāga*named*Khammāja*a, is originated from *KāmbhojīMela* as said in *Granthas*. And those *Rāgas*which are originated from it are having *KomalaNi*.

झिंझूटिं प्रथमं वक्ष्ये मेलरागसमाश्रयाम् ।

गांधारांशादिकां पूर्णां सायंगेयां सुशोभनाम् ॥२॥

These beautiful *Rāgas* / melodious *Rāgas* originated from this *Mela* are having *Gāndhāra* as *Aṃśa*, they are *Sampūrṇa* and they are sung in the evening. From these I first of all narrate *Jhiñjhūṭī*.

सुगमं सरलं रूपं कांभोजीमेलके त्विदम् |

क्षुद्रगीतक्षममाहु: सर्वेषामपि रंजकम् ||३||

In *Kāmbhojī* Mela, this *Rāga*is having very simple and easy formation and is rarely sung but it delights all.

आश्रयीभूतरागत्वान्नियमः कथ्यते बुद्धैः |

भ्रष्टश्चेदन्यरागेभ्य एतस्यां गायको विशेत् ||४||

Learned say that this *Rāga*depends on others hence the singer of this *Rāga* enters another *Rāga*while singing.

आरोहे रिस्वरस्पर्श: खंमाजमपसारयेत् |

सरलारोहणत्वाच्च गौडसारंगकोऽपि नो ||५||

It cannot become *Khammāja* a as there is touch of *Re* in *Āroha*, it also cannot become *GauḍaSāraṅga* as it is *Sarala* a in *Āroha*.

खंमाजः

कांभोजीमेलसंजातो रागः खंमाजनामक: |

आरोहे तु रिवर्जं स्यादवरोहे समग्रकम् ||६||

*Khammāja*a *Rāga*is originated from *KāmbhojīMela*. In its *ĀrohaRe* is *Varjita* and its *Avaroha* is *Sampūrṇa*.

यदा हि धैवतो दीर्घस्तदा मध्यमसंगति: |

आरोहे पंचमाल्पत्वं निषादो रक्तिव्यंजकः ||७||

When *DhaivataisDīrgha* tuning of *Madhyama* is played. In its *ĀrohaPa* is *Alpa*. The use of *Niṣāda*makes it delightful.

प्रयोगस्त्रीव्रनेरेवमारोहे सर्वसंमतः |

दृश्यते नियमोऽप्येष लक्ष्यज्ञानां विपश्चिताम् ||८||

All have agreed with the use of *TīvraNi* in *Āroha*. The same rule is seen applicable by the learned of *LakṣyaSaṅgīta*.

गांधारः संमतो वादी निषादोऽमात्यसंज्ञितः |

गानमेतस्य रागस्य रात्र्यां यामे द्वितीयके ||९||

Here, *Gāndhāra*is *Vādi* and *Niṣāda* is *Saṃvādi*. This *Rāga*is sung in the second *Prahara* of night.

संगतिर्धमयोरत्र विशेषेण सुखप्रदा |

अवसानं गेस्वरेतद्ददेद्रागं परिस्फुटम् ||१०||

Here the harmony of *Dha* and *Ma* is indeed enjoyable. When the singing of *GaSvara* ends, this *Rāga* becomes distinctly visible (परिस्फुटम्).

तिलंगिका

जाता कांभोजिमिले या रागिणी सा तिलंगिका |

आरोहे चावरोहेऽपि रिधहीनैव संमता ||११||

That *Rāgiṇī*which has originated from *Kāmbhojī**Mela* is known as *Tilaṅgikā*, in which *Re* and *Dha* are *Varjita* in both *Āroha*and *Avaroha*.

गांधारोऽत्र भवेद्वादी निषादोऽमात्यसंनिभः |

खंमाजीं प्रकृतिं धत्ते नीपयोः संगतिः सदा ||१२||

Here, *Gāndhāra*is *Vādi*, *Niṣāda*is *Saṃvādi*, the harmony of Ni and Pa is always a special feature.

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धैवतस्य विलुप्तत्वे सिद्धा खंमाजभिन्नता |

रिधहीना यतो गीता झिंझूटिर्नैव सर्वथा ||१३||

The disappearance of *Dhaivata* proves the distinctness from *Khammāja*a. As *Re* and *Dha* are *Varjita* when it is sung it cannot be *Jhiñjhūṭī* in any ways.

पंचमेन प्रस्फुटेन दुर्गाया नैव संभवः |

गानमस्याः समीचीनं भूयाधामे द्वितीयके ||१४||

*Durgā*is also not possible as *Pañcama* is clearly used. Its singing in the second *Prahara* is appropriate.

खंबावती

खंमाजीमेलके प्रोक्ता खंबावत्याह्वया शुभा |

खंमाजनियमानां सा भवेन्नूनं विपर्ययात् ||१५||

The auspicious *Khambāvatī* is said to be originated from *KhammajīMela*. Indeed, it is reverse (opposite) than the principle of *Khammāja*.

आरोहे रिषभः स्पृष्टस्त्यक्तोऽसौ चावरोहणे |

मध्यमात्षड्जसंस्पर्शः सर्वथैव मनोहरः ||१६||

The touch of Ṛṣabha in *Āroha*, the absence of *Ṛṣabha*in *Avaroha*and the touch of *Ṣaḍja* with *Madhyama* is melodious in every way.

मधयोः संगतिः प्रोक्ता ह्यवरोहे पवक्रता |

उत्तरार्धस्वरैः किंचिद्वागीश्वर्यंगमावहेत् ||१७||

Here, there is the harmony of *Ma* and *Dha*, in *AvarohaPa* is *Vakra*, by the *Svaras* used in *Uttarārdha* it can be the *Aṅga*of *Vageshvari*.

प्राचुर्येरिधयोरत्र खंमाजांगं कथं भवेत् |

गानमस्याः समादिष्टं रात्र्यां यामे द्वितीयके ||१८||

How can it be the *Aṅga* of*Khammāja* as plenty use of *Re* and *Dha*. It is sung in the second *Prahara* of night.

ग्रंथेषु केषुचिदस्यां धकोमलत्वमीरितम् |

पहीनत्वमपि प्रोक्तं न तल्लक्ष्ये सुसंमतम् ||१९||

Some of the *Granthas* it is said that *Dha* is *Komala*and *Pa* is *Varjita*. But it is not acceptable in *LakṣyaMārga*.

दुर्गा

कांभोजी मेलकेऽप्यन्या दुर्गा स्याल्लक्ष्यवर्त्मनि |

औडवा रिपहीनाऽसौ गांधारांशेन भूषिता ||२०||

In *LakṣyaSaṅgīta* another type of *Durgā* Rāga originated from *KhammājaMela* is narrated somewhere. In which *Re* and *Pa* are *Varjita* in *Āroha*and *Avaroha*and its adorned with *Gāndhāra* having *Aṃśa*.

मधयोरत्र संगत्या वागीश्वर्यंगसंभवः |

गांधारः कोमलस्तत्र सचात्रैवास्ति तीव्रकः ||२१||

The tuning of *Ma*and *Dha* shows the possibility of *Vāgīśvarī* but in *BageśrīGāndhāra* is *Komala* whereas here in *Durgā* it is *Tīvra*.

ऋषभस्य प्रलुप्तत्वे झिंझूटिर्नैव संभवेत् |

धसंयोगात्पलुप्तत्वाद्विभिन्नापि तिलंगिका ||२२||

As *Ṛṣabha*is absent here, it cannot be *Jhiñjhūṭī*. It is different from *Tilaṅgikā* as *Dha* is used and *Pa* is invisible.

संपूर्णेनावरोहेण खंमाजो भिन्नतां भजेत् |

गानमस्या मतं नित्यं रात्र्यां यामे द्वितीयके ||२३||

As its *Avaroha*is *Sampūrṇa* it is different from <u>*Khammāja*</u>. It is sung in the second *Prahara* of night.

ईषत्स्पर्शोरिस्वरे चेद्ग्रंथोक्ता रागिणी भवेत् |

नाटकुरंजिकानाम्नी गांधारांशमनोहरा ||२४||

If there is little touch of *Re* is there then this *Durgā*will become another *Rāgiṇī*named *Nāṭakurañjikā* in which has beautiful *AṃśaSvaraGāndhāra*.

गनीहीना द्वितीयापि दुर्गा लक्ष्याध्वनि श्रुता |

शंकराभरणे मेले वर्णिता पूर्वमेव सा ||२५||

Another type of *Durgā*in *LakṣyaSaṅgīta* is also heard in which *Ga* and *Ni* are *Varjita* that *Rāga*is previously mentioned in *ŚaṅkarābharaṇaMela*.

रागेश्वरी

कांभोजीमेलके तत्र रागेश्वरी बुधैर्मता |

आरोहेचावरोहेऽपि पहीना षाडवा पुनः ||२६||

Learned have also narrated *Rāgeśvarī* which is originated from <u>*Kāmbhojī*</u>*Mela* in which *Pa* is *Varjita* in *Āroha*and *Avaroha*, hence it is *ŚāḍavaRāgiṇī*.

षड्जांशा मध्यमांशा वा गीयते लक्ष्यवर्त्मनि |

संगतिर्मधयोर्नूनं विशेषेणाऽत्र रक्तिदा ||२७||

In *LakṣyaSaṅgīta* this *Rāgiṇī*is sung in *ṢaḍjaAṃśa* or *MadhyamaAṃśa*. Th etuning of *Ma* and *Dha* is really enjoyable here.

आरोहणे रिवर्जं स्याद्धवक्रं चावरोहणे |

गांधारस्य हि तीव्रत्वाद्वागीश्वर्याः प्रभिन्नता ||२८||

*Re*is*Varjita* in *Āroha*and *Dha* is *Vakra* in *Avaroha*and *Gāndhāra* is *Tīvra* hence *Vāgīśvarī* is different.

रिस्वरस्यात्र योगेन दुर्गाया नैव संभवः |

ग्रंथेषु केषुचित्त्वेषा संज्ञिता रविचंद्रिका ||२९||

As *Re* is used here it cannot be *RāgaDurgā*. In some *Granthas* this *Rāgiṇī* is named *Ravicandrikā*.

खंबावत्यां रिवर्जत्वमवरोहे समीरितम् |

खंमाजतिलंगिकयोः पंचमस्य न लंघनम् ||३०||

It is said that *Re* is *Varjita* in *Avaroha*in *Khambāvatī*. Here, the *Pañcama* of *Khammāja* and *Tilaṅgikā* is not overcome.

मते केषांचिदप्येषा खंमाजप्रकृतिर्यतः |

प्रशस्तं गायनं तस्या नित्यं यामे द्वितीयके ||३१||

According to some this is the feature of *Khammāja*because its singing in second *Prahara* is always praised.

सोरटी

कांभोजीमेलकोत्पन्ना सोरटीनामिका पुनः |

आरोहे रिधवर्जं स्यादवरोहे समग्रकम् ||३२||

Again a *RāgiṇīnamedSoraṭī* which is originated from *KāmbhojīMela*, *Re* and *Dha* are *Varjita* in *Āroha*and *Avaroha*is *Sampūrṇa*.

ऋषभोऽत्र मतो वादी सर्ववैचित्र्यकारणम् |

संवादी धैवतो मान्यो रक्तिनिर्वाहकस्ततः ||३३||

Here *Ṛṣabha*, the cause of all types of varieties is believed to be *Vādi*. And *SaṃvādiDhaivata* is believed to be the carrier of joy.

केचिद्वदंति सोरट्यां गस्पर्शाद्देशिका भवेत् |

लक्षणं तत्समीचीनं देशीभिन्नत्वसूचकम् ||३४||

Some people say that this *Soraṭī* becomes *Deśīkā* by giving the touch of *Ga*. This feature fits to show the difference from *Deśī*.

अवरोहे गस्वरस्य प्रयोगोघर्षणान्वितः |

कार्योयस्माद्भवेद्यक्ता सारंगस्य प्रभिन्नता ||३५||

In this *Rāga* the use of *Gāndhāra* in *Avaroha*is through *Minda*,that’s while it is said to be different than *Sāraṅga*.

मध्यमादृषभे पातः सोराट्यां जीवभूतकः |

तत्रैवहि निर्णयंति श्रोतारो रागिणीमिमाम् ||३६||

The stroke on *Ṛṣabha*from *Madhyama* is the main feature of *Soraṭī*. And there only the listeners also judge this *Rāgiṇī* by that only.

केचित्पंचमके न्यासं कृत्वा देशीं परिस्फुटाम् |

दर्शयंति न तन्मन्ये दोषार्हमिह सर्वथा ||३७||

By taking *Nyāsa* on *Pañcama*some clearly shows it *Deśī*. I don’t find anything wrong in it.

तिलककामोदः

खंमाजीमेलके प्रोक्तः कामोदस्तिलकान्वितः |

संपूर्ण: सांशको गीतो रात्र्यां यामे द्वितीयके ||३८||

TilakaKāmoda, a *SampūrṇaRāga*is originated from *Khammāja* Mela and which has *Sā* as *AṃśaSvara* is sung in the second *Prahara* of night.

आरोहे धैवतस्यत्यक्तो रिवक्रमरोहणे |

सोरटीदेशिकांगेन गायना उद्धरंत्यमुम् ||३९||

Dha is *Varjita* in its *Āroha*and *Re* is *Vakra* in *Avaroha*. And it is sung by the *Aṅga* of *Soraṭī* and *Deśīkā*.

गांधारात्षड्जसंस्पर्शो नूनं स्यादतिरक्तिदः |

अपन्यासो निषादेऽसौ सर्वदाभ्रांतिहारकः ||४०||

The touch of *Ṣaḍja* from *Gāndhāra* is really enjoyable. Its *Apanyāsa* in *Niṣāda* lways removes the wrong impression.

आरोहणे रिप्रयोगात्खंमाजः संभवेत्कथम् |

गांधारस्यप्रस्फुटत्वात्सोरट्यंगं भवेत्कुतः ||४१||

How can it be *Khammāja* when *Re* is used in *Āroha*. How can it be the *Aṅga* of *Soraṭī* when *Gāndhāra*is distinctly visible?

झिंझूट्यादिमिश्रणेऽत्र रागो बिहारिसंज्ञकः |

समुद्भवेदिति केचित् कथयंति विचक्षणाः ||४२||

Some experts are of opinion that when this *Rāga*is combined with *Jhiñjhūṭī* etc. it becomes or named as *BihāriRāga*.

जयावंती

कांभोजीमेलके जाता जयावंती सुखप्रदा |

ऋषभांशा सुसंपूर्णा सोरट्यंगेन मंडिता ||४३||

Pleasant *RāgiṇīJayāvantī*, having *Ṛṣabha*as *Aṃśa*, *Sampūrṇa* and adorn with *Aṅga* of *Soraṭī* is originated from the *Kāmbhojī**Mela*.

तीव्रगस्य प्रयोगोऽत्र सोरटीमपसारयेत् |

अवरोहे रिसंलग्नं कोमलं गं बुधः स्पृशेत् ||४४||

Here the use of *TīvraGa*discard the possibility of *Soraṭī*. Wise should use *Re* with the touch of *KomalaGa* in *Avaroha*.

मंद्रस्थस्य पंचमस्य रिस्वरेण सुसंगतिः |

छायानट्टस्वरूपस्य क्वचित्संदेहकारिणी ||४५||

The tuning of *Pañcama*of *MandraSaptaka* with *Re* sometimes creates confusion with the formation of *Chāyanāṭṭa*.

छायानट्टे मतः पातः पंचमादृषभे शुभः ।

मध्यस्थानगतस्तज्ञैरवश्यं रागव्यंजकः ॥४६॥

The stroke on *Ṛṣabha*from *Pañcama* in*Chāyanāṭṭa* is said to be auspicious. When it is used in *MadhyaSthāna* (*Saptaka*) it makes *Rāga* very pleasant.

कोमलस्य तत्र गस्य प्रयोगो नोपलभ्यते ।

न चापि सोरटीरूपमिति तस्य स्फुटा भिदा ॥४७॥

The use of *KomalaGa* is not found there. And the formation of *Soraṭī* is also not clearly mentioned.

साधारणो नियमोऽपि जयावंत्यां मतो बुधैः ।

गनी तीव्रावनुलोमे कोमलौ तु विपर्यये ॥४८॥

Learned have common opinion that in *JayāvantīGa* and *Ni* are *Tīvra* in *Āroha* and*Komala* in *Avaroha*.

वेलावली तथा गौडः सोरटीनामिका पुनः ।

त्रयोऽप्यत्र संमिलंति यथायोग्यं वदंति ते ॥४९॥

They have rightly said that here there is a proper combination of three *Rāgas* viz. *Velāvalī*, *Gauḍa* and *Soraṭī*.

कांभोजीमेलजातेषु रागेषु रिषभांशकः ।

मतोऽयं मार्मिकैर्नूनं परमेलप्रवेशकः ॥५०॥

Learned are of opinion that the *Rāgas* originated from *Kāmbhojī Mela* have *Ṛṣabha*as *Aṃśa* which becomes the door to enter another *Mela*.

गौंडमल्लारः

खंमाजीमेलके ख्यातो गौंडमल्लारनामकः ।

शंकराभरणेऽप्येनं केचिदाहुर्विपश्चितः ॥५१॥

Rāga popular by name *GauḍaMallāra* is originated from *KhammajiMela*. Some Learned call it as a *Rāga*of *Śaṅkarābharaṇa*or *BilāvalaMela*.

संपूर्णोऽयं मध्यमांशो गीयते लक्ष्यवर्त्मनि ।

आरोहणे निदुर्बलो वर्षासु सुखदायकः ॥५२॥

According to *LakṣyaSaṅgīta*, this *Rāga* is *Sampūrṇa*, having *Madhyama* as *Aṃśa*, having feeble *Ni* in *Āroha*, and appears pleasant in monsoon.

गन्योरत्र परित्यागाच्छुद्धमल्लारसंभवः ।
मध्यमादृषभे पातो विशिष्टां रक्तिमावहेत् ॥५३॥

As *Ga* and *Ni* are *Varjita* here it can be *ŚuddhaMallāra* also. Here the stroke on *Ṛṣabha* from *Madhyama* makes it very delightful.

न्यल्पो मध्यान्हप्रगेयो धांशको लक्षितः पुनः ।
सोमनाथेन स्वग्रंथे गौडराग इति स्फुटम् ॥५४॥

Rāga in which *Ni* is *Alpa*, *Dha* as *Aṃśa*, and it is sung in afternoon is clearly mentioned as *GauḍaRāga*by *Somanātha* in his *Grantha*.

नटमल्लाररागोऽपि धांशको गनिवर्जितः ।
वर्णितस्तेन कार्योत्र लक्ष्यविद्भिः सुनिर्णयः ॥५५॥

He has narrated that *NaṭamallāraaRāga*, *Dha* is *Aṃśa* and *Ga* and *Ni* are *Varjita*. Scholars of *Lakṣya*should take decision after pondering over it.

ईषच्छायानटस्पर्शान्मल्लारे मन्यते क्वचित् ।
नटमल्लारसंप्रापस्मिर्मृदुगस्य लवादपि ॥५६॥

Some times it is believed that a little touch of *Chāyanāṭa* and little use of *MṛduGa* in *Mallāra* turns it into *Naṭamallāraa*.

द्विगांधारप्रयोगेण रामदास्याख्यसंभवः ।
इति केचिद्वदंत्यन्ये बुधः कुर्याद्यथोचितम् ॥५७॥

Some says that by using both *Gāndhāra*in this, it can be the *Rāgiṇī*named *Rāmadāsī*. Scholars should use it after thinking over it.

मेघसोरटदेशाख्या जयावंती तथैव च ।
स्याद्धुंडिया सूरदासी नायकीनटशुद्धकाः ॥५८॥
तानसेनी तथा गौंडो ह्यरुणी झांझनामिका ।
इति मल्लारिकाभेदा व्यवहारे बुधैर्मताः ॥५९॥

58,59. *Learned* believed that *Meghaa*, <u>*Soraṭa*</u>, *Deśa*, *Jayāvantī*, *Dhuṇḍiyā*, *Sūradāsī*, *Nāyakī*, *ŚuddhaNaṭa*, *Tānasenī*, *Gauṇḍa*, *Aruṇī* and *Jhāñjha* are the types of *Mallāra*.

गारा

हरिकांभोजिमेलेऽपि गारानाम्नी सुरागिणी ।
प्रकीर्तिता लक्ष्यविद्भिः संपूर्णा सांशका सदा ॥६०॥

A well reputed *RāgiṇīnamedGārā* which is originated from *HariKāmbhojīMela* is always having *Sā* as *Aṃśa* and *Sampūrṇa* according to *Lakṣya* scholars.

मंद्रमध्यस्वरैर्गीता सदैव स्यात्सुखप्रदा ।
गानमस्याः समीचीनं सुमतं सार्वकालिकं ॥६१॥

This *Rāgiṇī* which is sung in *Mandra* and Madhya *SaptakaSvara* is always very pleasing. All have accepted that it can be sung at any time.

गांधारौ द्वौ तथैवात्र निशादौ द्वौ समीरितौ ।
अवरोहे कोमलौ तौ रोहणे तीव्रकौ निगौ ॥६२॥

In this *Rāga*both *Gāndhāra*and both *Niṣādare* used. In which *Ni* and *Ga* are *Komala*in *Avaroha* and *Tīvra* in *Āroha*.

कल्याणीझिंझुटीयोगः कौशल्येन सुसाधितः ।
आरोहे प्रथमा व्यक्ता द्वितीया चावरोहणे ॥६३॥

In this *Rāga*there is a *skillful* coordination of *Kalyāṇa* and *Jhiñjhūṭī*. Out of this *KalyāṇaAṅga* is used in *Āroha*and *JhiñjhūṭīAṅga* used in *Avaroha*.

क्षुद्रगीतार्हताप्यस्य सर्वेषामस्ति संमता ।
अतः साधारणं रूपमिदं तज्ञैः सुनिश्चितम् ॥६४॥

Learned have agreed that this *Rāgiṇī*is considered to be fit for *KṣudraGīta* (song having law tone) hence they have decided this common formation.

मंद्रमे षड्जमारोप्य प्रायशो गायका अमुम् ।
आमध्यमध्यमं नूनं गायंति भूरिरक्तिदम् ॥६५॥

According to musicians this *GārāRāgiṇī*appears very pleasant when it is sung upto Madhya *Madhyama* considering *MandraMadhyama* as *Ṣaḍja*.

वडहंसः

कांभोजीमेलकेऽप्यत्र वडहंसो मतो बुद्धैः ।
कैश्चिदन्यैर्वर्णितोऽसौ शंकराभरणे पुनः ।।६६।।

Learned believe that *Badahaṃsa* is originated from *Kāmbhojī Mela*. Some other have again narrated the Same in*Śaṅkarābharaṇa* or *Bilāvala*.

वादित्वं पंचमे प्रोक्तममात्यत्वं तु षड्जके ।
गानमस्य समीचीनं द्वितीयप्रहरे दिने ।।६७।।

In this *Pañcama* is *Vādi*, *Ṣaḍja* is *Saṃvādi* and it is sung in the second *Prahara* of the day.

सारंगस्य विशेषोऽयं संमतः सर्वतोऽधुना ।
गांधारस्यैव लोपोऽत्र स्वीकृतस्तेन हेतुना ।।६८।।

In modern music all have agreed that this is mostly a *Sāraṅga*, for that reason here the absence of *Gāndhāra*is accepted.

ग्रंथेषु धगलोप्यत्वे मतैक्यं नोपलभ्यते ।
लंघनं तु तयोर्लक्ष्ये सुमतं तद्विदां ध्रुवम् ।।६९।।

In *Granthas* for the absence of *Dha* and *Ga*, similar opinion is not found. Therefore, it is overcome in *LakṣyaSaṅgīta*.

स्याद्व्यस्तस्त्वं मध्यमे तन्नूनं रक्तिप्रदायकम् ।
गलुप्तत्वाद्भवेत्सद्यः सूहायाः प्रस्फुटाभिदा ।।७०।।

Its absence in *Madhyama* is really very pleasant and as *Ga* is absent there, it immediately *declaires* the type of *Sūhā*.

सारंगस्य विभेदास्ते मेलेऽस्मिन् कैश्चिदीरिताः ।
अस्माभिस्तु मता एते हरप्रियाख्यमेलने ।।७१।।

Some have narrated them as a type of *Sāraṅga*in this *Mela*. We believe that these are in the *HaripriyākhyaMela*.

नारायणी

कांभोजीमेलसंजाता नारायणी प्रकीर्तिता ।
आरोहे गनिहीना सावरोहे गवर्जिता ।।७२।।

A *Rāgiṇī*named*Nārāyaṇī* is said to be originated from *Kāmbhojī Mela* in which *Ga* and *Ni* are *Varjita* in *Āroha* and *Ga* is *Varjita* in *Avaroha*.

कैश्चित्सैव मनीत्यक्ता शंकराभरणे मता ।
मतभेदास्तत्र संतु ग्रंथेऽत्र प्रथमा मता ।।७३।।

Some believe that this *Rāgiṇī*s originated from *Śaṅkarābharaṇa* in which *Ma* and *Ni* are *Varjita*. Let there be different opinions. In this *Grantha* we accept the first one.

ऋषभं वादिनं मत्वा भवेत्सारंगसंनिभा ।
निवर्जत्वे धसंयोगे भवेतद्रूपवारणम् ।।७४।।

Considering *Ṛṣabha*as *Vādi* it seems like *Sāraṅga*, but when *Ni* becomes *Varjita* and *Dha* is added that formation also disappears.

प्रतापवराळी

कांभोजीमेलकात्तत्र संजातो राग उत्तमः ।
प्रतापाद्यवराळ्याख्यो रिशभांशग्रहो मतः ।।७५।।

The best *Rāga* name*PratāpaVarāḷī*is originated from *Kāmbhojī Mela* in which *Ṛṣabha*is *Aṃśa* and *GrahaSvara*.

आरोहणेनिगौनस्तोऽवरोहेस्यान्निवर्जनम् ।

गानमस्य समादिष्टं द्वितीयप्रहरे निशि ।।७४।।

In *ĀrohaNi* and *Ga* are not there and in *AvarohaNi* is *Varjita*. And it is sung in the second *Prahara* of night.

केचिदत्र तीव्रमस्य प्रयोगमादिशंत्युत ।

न तद्युक्तमहं मन्ये निषादः कोमलो यतः ।।७५।।

Some scholars ask to use here *TīvraMa* but I don't agree with that as *Niṣāda* is *Komala*here.

मतीव्रेषु तु रागेषु कोमलो निर्न युज्यते ।

नियमोयं मतस्तज्ज्ञैर्व्यवहारे सुसंगतः ।।७६।।

There is a rule that in *Rāgas* where *Ma* is *Tīvra*, *KomalaNi* should not be used. Learned have found it appropriate in practice.

नागस्वरावली

कांभोजीमेलके चापि जाता नागस्वरावली ।

आरोहेप्यवरोहे च निरिवर्जं तथौडवम् ।।७९।।

Rāgiṇī named *Nāgasvarāvalī* is said to be originated from *Kāmbhojī Mela* and here *Ni* and *Re* are *Varjita* in *Āroha*as well as *Avaroha*hence it belongs to *OḍavaJāti*.

षड्जांशा मध्यमांशा वा गीताऽसौ लक्ष्यपंडितैः ।

गानं तस्याः समादिष्टं रात्र्यां यामे द्वितीयके ।।८०।।

Considerein *Ṣaḍja* or *Madhyama* as *Aṃśa* it is sung by *Lakṣya*scholars. It is sung in the second *Prahara* of night.

दाक्षिणात्यामतारागास्त्रयोंऽतिमा ग्रंथे सुलक्षिताः ।

दृष्टा लक्ष्ये यतोऽस्माभिरत्र ग्रंथे सुलक्षिताः ।।८१।।

The last three *Rāgas*(*Nārāyaṇī*,*PratāpaVarāḷī*and *Nāgasvarāvalī*) undoubtedly belongs to *DākṣiṇīSaṅgīta* as it is found in *LakṣyaSaṅgīta* we have mentioned here in this *Grantha*.

टिप्पनी

कांभोजीमेलजा रागा विभक्तास्ते द्विधा बुधैः ।

गांशकान्यंशकाश्चेति रहस्यं गुणिसंमतम् ।।८२।।

Learned have divided *Rāgas*originated from *Kāmbhojī Mela* in two sections one having *Ga* as *Aṃśa* and second having *Ni* as *Aṃśa*. This is accepted by all.

खंमाज्यंगा मता गांशाः सोरट्यंगास्तु न्यंशकाः ।

तत्वं त्विदं स्मरेन्नित्यं लक्ष्यमार्गविशारदः ||८३||

The *Rāgas* having *Khammāja Aṅga* have *Ga* as *Aṃśa* and those having *SoraṭīAṅga* has Ni as *Aṃśa*. Scholars of *LakṣyaSaṅgīta* always follow this rule.

खंमाजी रागश्रीर्दुर्गा खंबावती तिलंगिका |

गांधारांशे मता वर्गे मर्मज्ञैर्गीतवेदिभिः ||८४||

Expert *Musicions* are that *Khammāja*, *Rāgaśrī*, *Durgā*, *Khambāvatī* and *Tilaṅgikābelong* to the section which has *Ga* has *Aṃśa*.

सोरटी देशिका चैव कामोदस्तिलकान्वितः |

जयावंत्यादिका वर्गे द्वितीये लक्षिता: पुनः ||८५||

Soraṭī, *Deśīkā*, *Tilaka-Kāmoda*, *Jayāvantī* and others belong to second section i.e.*Ni* as *Aṃśa*.

जयावंतीहसा नूनं द्विगांधारसुयोगतः |

सूचयेत्परमेलं तं कर्णाटाख्यमसंशयम् ||८६||

Here, *Jayāvantī* having two *Gāndhāra*, undoubtedly indicates one another *Mela* named *Karṇāṭa*.

मिश्ररागांस्त्वनंतांस्तान् कोवा वर्णयितुं क्षमः |

केवलं ते समुन्नीता लक्ष्यमालंब्य कोविदै: ||८७||

MiśraRāgas are innumerable, who is able to narrate them? Scholars should consider the formation of these *Rāgas* only on the basis of current method.

ग्रंथे रत्नाकराभिख्ये भावभट्टकृते ध्रुवम् |

दृश्यंते बहवो भेदा नाममात्रेण कीर्तिता: ||८८||

In a *Grantha* named *Ratnākara* written by *Bhāvabhaṭṭa* only names of many types of *Rāgas* are mentioned.

लक्षणानि पुनस्तेषां तत्र नोक्तानि सर्वशः |

प्रसंगान्मदभिप्रायं प्रवक्ष्यामि यथोचितम् ||८९||

Again features of those *Rāgas* are not narrated there but I narrate my opinion which I found proper.

वेलावल्यथ कल्याणो नटसारंगगौडका: |

मल्लारः कानाडाप्येते ह्युपांगजनकाः स्वयम् ||९०||

Velāvala, *Kalyāṇa*, *Naṭa*, *Sāraṅga*, *Gauḍa*, *Mallāra*, *Kānāḍa* these *Rāgas* form their own sub *Rāga*or division.

भैरवमेले

भैरवः

लक्ष्ये भैरवमेलो यः स ग्रंथे गौडमालवः |

तदुत्पन्नः सुविख्यातो भैरवो गीयते बुधैः ||१||

The *Mela* which is known as *Bhairava* in *LakṣyaSaṅgīta* is mentioned as *GauḍaMālava* in treatise. From that originated popular *RāgaBhairava* which is sung by the scholars.

धैवतांशग्रह: प्रोक्तः संपूर्णोः सर्वसंमतः |

आरोहणेभवेद्यल्प: प्रातःकालोचित: पुनः ||२||

All have agreed that this *Rāga*having *Dhaivata*as *Aṃśa* and *Graha* is *Sampūrṇa* but it becomes *Alpa* in *Āroha*and its sung in the morning.

अस्मान्मेलात्समुत्पन्ना: प्रसिद्धा वहवोऽपि ते |

प्रातर्गेयप्रकारा ये ह्युत्तरांगप्रधानकाः ||३||

Many popular *Rāgas* have originated from this *Mela* which are sung in the morning and which has predominant *Uttrāṅga*.

रिधयोरत्र वैचित्र्यं यथा गन्योः प्रदोषके |

आंदोलनं तयोरेव कुरुते चित्तरंजनम् ||४||

Just as *Ga* and *Ni* are significant in *Rāgas* sung in the *Pradoṣa* or evening similarly, *Re* and *Dha* are significant in *Rāgas* sung in the morning. Their movement (*Āndolana*) is very delightful.

ग्रंथेषु केषुचित्प्रोक्तो निषादः कोमलोऽपि यत् |

अवरोहप्रसंगेऽसौ रक्तिघ्नो नैव मे मते ||५||

In some *Granthas* it is said that *KomalaNiṣāda* in *Avaroha* is not pleasant but I don’t agree with it.

यत्र मस्य प्रधानत्वं गस्य तत्राल्पता भवेत् |

इति साधारणो लक्ष्ये नियमो बहुसंमतः ||६||

In *Lakṣya*there is a common rule that which many have agreed with the common rule that where *Ma* is Predominant there *Ga* is feeble.

भैरवोऽयं यथा प्रातः सायं श्रीराग ईरित: |

एकस्मिन्धैवतो राजा द्वितीये रिस्वरस्तथा ||७||

Just as *Bhairava* is for the morning time similarly *ŚrīRāga*is for the evening time. In *BhairavaDha* is *Vādi* while is in *ŚrīRāgaRe* is *Vādi*.

संधिप्रकाशरागाणां प्रायेणेदंहि व्यंजनम् |

कोमलत्वं भवेद्धर्योर्गन्योस्तीव्रमीक्षितम् ||८||

Generally this is the indication of *SandhiprakāśaRāga*, that in it *Dha* and *Re* are *Komala* where as *Ga* and *Ni* are *Tīvra*.

भैरवस्य रिधौ यस्माद्विशेषेणातिरक्तिदौ |

उत्तमा गायका नूनं प्रथमं साध्नुवंति तौ ||९||

From which *Re* and *Dha* of *Bhairava* give extreme pleasure, the best singers try to practise it first of all.

मेघरंजनी

भैरवस्यैव संभेलाद्रागिणी मेघरंजनी |

औडवा पधहीनाऽसौ मध्यमेन सुभूषिता ||१०||

The *RāgiṇīMeghaarañjanī* is originated from *BhairavaMela*. It is of *OḍavaJāti* as *Pa* and *Dha* are *Varjita* and its possessed of *Madhyama*.

व्यस्तमध्यमयोगोऽत्र ललितांगं प्रदर्शयेत् |

धैवतस्य प्रलुप्तत्वे तदपि नैव संभवेत् ||११||

As *Ma* is used here freely, it appears as if the *Aṅga*of *Lalita* but as *Dha* is *Varjita* here this possibility is ward off.

तीव्रमस्य लवं केचिदादिशंति विचक्षणाः |

विलोमे रात्रिगेये तद्दोषार्हं नैव मे मते ||१२||

Some scholars suggest that there should be little use of *TīvraMa* in *Avaroha* of this *Rāga* which is sung at night, according to me this is not wrong.

अथवा संमतो लक्ष्ये नियमो हि मनीषिणाम् |

द्रुतगीतो विवाद्यपि क्षम्यः स्यादवरोहणे ||१३||

Otherwise I agree with the principle of Learned that use of *VivādiSvara* which sung in *DrutaGati* in *Avaroha* is also permissible.

धैवतस्य परित्यागाद्भैरवांगमसंभवम् |

विलंबितं भवेद्गानं शेषयामेतिऽरक्तिदम् ||१४||

As *Dhaivata*is *Varjita* here it can not be the *Aṅga*of *Bhairava*. It becomes pleasant in remaining *Prahara* when it is sung in slow tempo or *Laya*.

गुणक्री

भैरवान्मेलकाज्जाता गुणक्री रागिणी पुनः |

आरोहे चावरोहेऽपि गनीहीना सुसंमता ||१५||

The *Rāgiṇī*named*Guṇakrī* having *Ga* and *Ni**Varjita* in *Āroha* and *Avaroha*is originated from *Bhairava**Mela* according to *learned*.

धैवतस्तु भवेद्वादी यतोऽसौ भैरवांगिका |

मंद्रमध्यस्वरैर्गीता नित्यं श्रोतृसुखावहा ||१६||

As it is the *Aṅga*of *Bhairava*, here *Dhaivata* is *Vādi*. This *Rāgiṇī*which is always sung in *Mandra* and *Madhyama**Svara* delights the mind of listeners.

रिमयोः संगतेस्तत्र जोगियाशंकनं भवेत् |

निषादस्याप्यपाहाराद्बुधस्तदपसारयेत् ||१७||

As there is a harmony of *Re* and *Ma* there is *possibilit* of *Jogiyā**Rāga*, but *Ni* is absent here scholars remove that possibility, too.

संध्याकालप्रगेयेषु रागेषु नैव युज्यते |

निगयोर्लंघनं प्रातर्गेयेषु रिधयोस्तथा ||१८||

In the *Rāgas* sung in the evening *Ni* and *Ga* are never *Varjita* similarly. *Re* and *Dha* are noit *Varjita* in *Rāgas* sung in the morning.

गुंडक्रीनामिकाप्यन्या धरिक्ता सांशका पुनः |

या दिनांते मता कैश्चित्तस्याभित्स्यात्परिस्फुटा ||१९||

According to some there is also another *Rāgiṇī* named*Guṇḍakrī* which has *Dha**Varjita* and *Sā* as *Aṃśa* and which is sung *atthe* end of the day.

जोगिया

गौडमालवमेलोत्था जोगिया कथ्यते बुधैः |

उत्तरांग प्रधानत्वात्प्रातः कालोऽपि प्रस्फुटः ||२०||

According to *learned**Jogiyā* is originated from *Gauḍa**Mālava* in which there is predominance of *Uttrāṅga* and which is sung in the morning.

समयोरत्र संवादो भैरवेरिधयोरसौ |

निषादाकलनात्प्रज्ञैर्गुणक्रीभेद उच्यते ||२१||

Like *Re* and *Dha* in *Bhairava*, *Sā* is *Vādi* and *Ma* is *Saṃvādi* here and *Niṣāda* is also added so scholars consider it as a type of *Guṇakrī*.

गांधारः सर्वथा त्याज्यो निस्त्यश्चाधिरोहणे |

रिमयोर्धमयोर्वा स्यात्संगतिः सर्वरक्तिदा ||२२||

In this *Rāga*, *Gāndhāra* is totally *Varjita, Ni* is *Varjita* in *Avaroha*and there is harmony of *Re* and *Ma* or *Dha* and *Ma* hence it is always delightful.

अवरोहक्रमे पोऽल्पो निषादे घर्षणं स्मृतम् ।

मध्यमस्य सुव्यस्तत्वं कस्य न स्यान्मनोहरम् ||२३||

Who will not enjoy this *Rāga*which has *AlpaPa* in *Avaroha*, *Niṣāda* is having *Minda* and predominance of *Madhyama*?

आसावर्या मिश्रणेन भैरवे रूपकं त्विदम् ।

कदाचित्स्यात्समुत्पन्नमितिकेचिद्विदोविदुः ||२४||

Some scholars believe that the formation of this *Rāga*perhaps must have been from the combination of *Āsāvarī*and *Bhairava*.

प्रभातः

भैरवे मेलके प्रोक्तः प्रभातो लक्ष्यवेदिभि: ।

मध्यमांश: प्रभातार्हो ललितांगविभूषित: ||२५||

PrabhātaRāga, which possesses the *Aṅga*of *Lalita*, *Madhyama* as *AmSā*, is worthy for morning is said to be originated from *BhairavaMela* by *Lakṣya*Scholars.

भैरवस्थरिधावत्र प्रातःकालप्रसूचकौ ।

वादित्वान्मध्यमस्यैव तद्भिन्नत्वं परिस्फुटम् ||२६||

The *SvarasRe* and *Dha* of *Bhairava*, indicate that it is sung in the morning. As *Madhyama* is *Vādi* here, it clearly shows that it is different from *Bhairava*.

प्रयोगः पंचमस्यास्मिन् ललितांगनिवारक: ।

भक्तिमार्गसुप्रयुक्तो नूनं स्याद्भुक्तिमुक्तिद: ||२७||

Theuse of *Pañcama* here shows that it is different from *Lalita*. It's abundant use in *BhaktiMārga* may be for salvation.

अनुलोमे मनीयोगाद्रामकल्यानसंभवः ।

गुणक्र्यां तु गनीत्यक्तावतस्तस्या: स्फुटा भिदा ||२८||

The tuning of *Ma* and *Ni* in *Āroha*shows the possibility of *RāmaKalyāṇa*, *Ga* and *Ni* are *Varjita* in *Guṇakrī,* hence its difference is clear.

विचित्रता सदैवात्र विलंबितलये मता ।

द्रुतलये कदाचित्स्यात् कलिंगेन विमिश्रणम् ||२९||

It is believed that it’s charmingness due to *VilambitaLaya*. Perhaps in *DrutaLaya* get s mixed with *Kaliṅga*.

कलिंगडा

गौडमालवके मेले बुधैः ख्याता कलिंगडा ।

गांधारो मध्यमो वापि तत्र स्याब्हुलः स्वरः ॥३०॥

Kaliṅgaḍā is said to be originated from *GauḍaMālava* or *Bhairava* by learned. In which there is abundance used of *Gāndhāra*or/and *Madhyama*.

ह्रस्वत्वाद्रिधयोश्चैव भैरवस्य न संभवः ।

गानं सुसंमतं तस्या रात्र्यां यामे तृतीयके ॥३१॥

Here, *Bhairava* does not seem to be possible there is little use of *Re* and *Dha*. It is sung in the third *Prahara* of night.

प्रकृतिर्लक्षितैतस्याश्चंचला पंडितास्ततः ।

क्षुद्रगीतोपपन्नत्वमपि तस्या वदंति ते ॥३२॥

*Lakṣya*Scholars believe that this *Rāga* is having fickle (unsteady formation) where as some other scholars say that this *Rāga* is also used for singing *KṣudraGīta* (*sugamSaṅgīta*).

संपूर्ण सरलं रूपमेतत्सर्वगुणिप्रियम् ।

असंशयं सुप्रगीतं भवेद्वैचित्र्यकारणम् ॥३३॥

This *Rāga* is loved by musicians, as it is *Sampūrṇa* and having easy formation. Undoubtedly it is easily sung because of it’s charmingness.

सौराष्ट्रः

भैरवे मेलके तत्र सौराष्ट्रो वर्ण्यते बुधैः ।

मध्यमांशश्च संपूर्णोः प्रातर्गयो निदुर्बलः ॥३४॥

RāgaSaurāṣṭra is narrated by scholars in *BhairavaMela*. Which is *Sampūrṇa*, sung in the morning, which has *Madhyama* as *Aṃśa* and in which *Niṣāda* is used less(दुर्बलः).

धैवतावत्र द्वौ युक्ताविति लक्ष्यविदां मतम् ।

तीव्राख्यस्तवनुलोमे स्याद्विलोमे कोमलः पुनः ॥३५॥

According to *Lakṣya* scholars both *Dhaivata* are used here. *Tīvra* in *Āroha*and *Komala* in *Avaroha*.

उत्तरांगे क्वचिच्छाया भट्टिहारस्य लक्षिता ।

संगत्या मधयोस्तत्र पूर्वांगे भैरवस्य सा ॥३६॥

Sometimes, there is seen the presence image of *Bhaṭṭihara* in *Uttrāṅga*, and *Bhairava* in *Pūrvāṅga*due to tuning of *Ma* and *Dha*.

कलिंगडोऽथ बंगालस्तृतीय: पंचमाह्वय: |
एतत्संमिश्रणोद्भूतं स्वरूपं मन्यते क्वचित् ||३७||*

Here, *Kaliṅgada, Baṅgāla* and third *PañcamaSvara's* this combination is wonderful formation.

केचिदन्येह्युत्तरांगे बिलावलस्य संगतिम् |
समर्थयंति लक्ष्यज्ञा बुधः कुर्यात् स्वनिर्णयम् ||३८||

Some scholars are of opinion that there is a combination of *Bilāvala* in *Uttrāṅga*. Here *Lakṣya* experts have to take their own decision.

रामकली

मेले मालवगौडीये रागो जातः सुमंगलः |
रामकेलीति विख्यातः प्रातर्गेयो बुधप्रियः ||३९||

A very well-known *Rāga*named*Rāmakalī* sung in the morning, and lived by musicians is originated from *BhairavaMela*.

धैवतस्यैव वादित्वं संवादित्वं तु रेः स्मृतम् |
आरोहे मनिवर्जं स्यादवरोहे समग्रकम् ||४०||

It's*VādiSvara* is *Dhaivata* and *Ṛṣabha*is *Saṃvādi*. In *ĀrohaMa* and *Ni* are *Varjita*. Whereas *Sampūrṇa* in *Avaroha*.

केचिदत्र निर्दिशंति मध्यमौ द्वौ विपश्चितः |
शुद्धमध्यमव्यस्तत्वं गर्हणीयं न तन्मते ||४१||

Some learned people here point out two types of *Madhyama*. According to them expelling (*Vyastatvam*) of *ŚuddhaMa* is not censurable.

निषादयोर्द्वयोरेव प्रयोगो दृश्यते क्वचित् |
भैरवांगप्रभूतत्वं तथापि बहुसंमतम् ||४२||

Sometimes both types of *Niṣādare* also used. Even then many have agreed with the supremacy of formation of *Bhairava*.

यथा रामकली प्रातःसायं रामक्रिया मता |
शुद्धमध्यमयुक्ताद्या द्वितीया तीव्रमान्विता ||४३||

As *Rāmakalī*is sung in the morning so in the evening *Rāmakriyā* is sung. The first one is associated with *ŚuddhaMa* where as second is with *TīvraMa*.

विभासः

मेले भैरवके तत्र मनिहीनो विभांशुकः ।

औडवो धैवतांशोपि पंचमन्यासमंडितः ॥४४॥

RāgaVibhāsa, which is of *Auḍava* type, devoid of *Ma* and *Ni*, which has *Dhaivata* as*Aṃśa*, and *Pañcama* as *Nyāsa* is originated from *BhairavaMela*.

विचित्रो गपसंगत्या सुशांतप्रकृतिः पुनः ।

उत्तरांगप्रधानोऽयं प्रभाते हर्षयेन्मनः ॥४५॥

In this *Rāga*, the tuning of *Ga*and *Pa* is wonderful. This *Rāga*is having calm sentiment, having supremacy of *Uttrāṅga* delights the mind in the morning.

यत्र यत्र मनित्यागः संगतिर्गपयोर्भवेत् ।

नियमोऽयं सुप्रसिद्धः पूर्वमेव मयोदितः ॥४६॥

Whereever there is *Ma* and *Ni* are *Varjita* there the tuning of *Ga* and *Pa* takes place, I have already narrated this well-known rule previously.

पंचमस्वरके न्यासो धैवतात्क्रियते सदा ।

न कोऽपि शक्नुयात् ख्यातुं श्रोतृचित्तगतं सुखम् ॥४७॥

When *Nyāsa* is taken on *PañcamaSvara* from *Dhaivata*, no one is able to describe the happiness of the mind of listener.

तीव्रमेण तथा तीव्रधेनापि श्रूयते क्वचित् ।

उत्तरांगप्रधानत्वं तत्रापि दृश्यते स्फुटम् ॥४८॥

Sometimes it is heard that sometimes it is sung with *TīvraMa* and *TīvraDha*, this clearly shows the supremacy of *Uttrāṅga*.

अवरोहे मनित्यागे रामकेली कुतो भवेत् ।

न कोप्यन्यो मनीहीनो रागः प्रातः सुलक्ष्यते ॥४९॥

How can it be *Rāmakeli* as *Ma* and *Ni* are *Varjita* in *Avaroha*. And no other *Rāga*, having *Ma* and *NiVarjita* is seen sung in the morning.

संध्याकाले यथा रेवा तथा प्रातर्विभांशुकः ।

गांशकाद्या मता तज्ज्ञैर्द्वितीयो धांशको मतः ॥५०॥

Just as *RevāRāga*is sung in the evening, so as Vibhāsa in the morning. *Revā*has *Ga* as *AṃśaSvara* where as *Vibhāsa* has *Dha*.

भैरवस्तु सुसंपूर्णो गुणक्री स्यान्निगोज्झिता ।

रामकेली मनीहीना त्वनुलोमे सुसंमता ॥५१॥

All have agreed that *Bhairava* is *SampūrṇaRāga*, in *GuṇakrīNi* and *Ga* are *Varjita* and in *RāmakeliMa* and *Ni* are *Varjita* in *Āroha*.

गौरी

मेले मालवगौडस्य गौरी शास्त्रेषु लक्षिता |

ऋषभांशग्रहा नित्यं सायंगेयैव संमता ||५२||

According to *ŚāstrasGaurī* is originated from *Bhairava – MālavaGauḍaMela,* which has always *ṚṣabhaAṃśa* and *GrahaSvara* and which is sung in the evening.

आरोहणे धगोना स्यात् संपूर्णा च विलोमके |

मंद्रमध्यस्वरैस्तस्या गानं स्याददतिरक्तिदम् ||५३||

Dha and *GaSvaras* are *Varjita* in *Āroha* and it is *Sampūrṇa* in *Avaroha*. As it is sung in *Mandra* and *MadhyaSaptakaSvaras* it is delights the heart of the listeners.

केचिदत्र निर्दिशंति तीव्रमस्यापि योजनम् |

सायंगेये स्वरूपेऽस्मिन् भाति मे न विसंगतम् ||५४||

Some scholars point out the use of *Tīvra Ma* in this *Rāga*. I don’t find anything wrong in it as it is the *Rāga*, sung in the evening

मंद्रस्थस्य निषादस्य विचित्र्यमद्भूतं मतम् |

श्रोतारः प्रायशस्तत्र कुर्वन्ति रागनिर्णयम् ||५५||

In this *Rāga* the use of *Niṣāda* sung in *MandraSaptaka* adds the beauty to it and the listeners also recognises the *Rāga*on the basis of this *Svara*.

कलिंगांगा मता गौरी पूरियांगा तथैव च |

मतं त्विदं सुप्रसिद्धं नियतं लक्ष्यवेदिनाम् ||५६||

In *LakṣyaSaṅgīta*it is believed that *GaurīRāga* possesses the formation of *Kaliṅga* and *PūriyāRāga*.

मतभेदा यद्यपेते व्यवहारे समीक्षिताः |

श्रीरागांगस्य प्राबल्यं सर्वत्र दृश्यते स्फुटम् ||५७||

Even though there is different of opinion are seen in the practise yet the supremacy of *Aṅga* - formation of *ŚrīRāga* is clearly seen here everywhere.

केचिदाहुर्गस्वरस्य सर्वथैव विवर्जनम् |

यतः स्यात् प्रस्फुटा गौर्याः श्रीरागादपि भिन्नता ||५८||

According to some *GaSvara* is totally *Varjita* in all the ways hence it makes clear that *GaurīRāga* is different from *ŚrīRāg*.

ललितपंचमः

गौडमालवमेलोत्थो रागो ललितपंचमः |

आरोहे तु पवर्जं स्यात् पूर्णवक्रावरोहकम् ||५९||

In *RāgaLalitaPañcama*, originated from *Mālavagauḍa*, *Pañcama* is *Varjita* in *Āroha* and *Avaroha* is *Sampūrṇa* and *Vakra*.

मध्यमस्यैव बाहुल्यान्निश्चितं चित्तरंजनम् |

गानं चानुमतं रात्र्यां तृतीये यामके सदा ||६०||

As only *Madhyama* is used in freely, it definitely attracts the minds. It is always allowed to be sung in the third *Prahara* of night.

ललितांगालंकृतोऽयं स्वीकृतो गायनोत्तमैः |

मध्यमावप्युभौ ग्राह्याविति लक्ष्यविदां मतम् ||६१||

Expert musicians have agreed that it seems like *Lalita*. *Lakṣya* scholars are of the opinion that both *Madhyama* should be taken here.

अवरोहे यथायोग्यं पंचमस्य प्रयोगतः |

गोपनं ललितांगस्य कुर्वन्ते गानकोविदाः ||६२||

The expert singers wipe off the *Aṅga* or formation of *Lalita* by suitably using *Pañcama* in *Avaroha*.

सावेरी

गौडमालवमेलाच्च ख्याता सावेरिनामिका |

आरोहे गनिवर्जं स्यादवरोहे समग्रकम् ||६३||

A *Rāga*named*Sāverī* is originated from *MālavagauḍaMela* in which *Ga* and *Ni* are *Varjita* in *Āroha* where as it is *Sampūrṇa* in *Avaroha*.

पंचमोऽत्र मतो वादी संवादी षड्ज ईरितः |

गानमस्याः समादिष्टं प्रभाते गायनोत्तमैः ||६४||

In this *RāgaPañcama* is said to be *Vādi* and *Ṣaḍja* as *Saṃvādi*. According to singers it should be sung in the morning.

प्रचारोऽस्याश्च रागिण्याः कर्णाटकेऽधिकोमतः |

कर्हिचित्साश्रुताऽत्रापि संगृहीतेह ग्रंथके ||६५||

Many have agreed that this *Rāgiṇī*is widely spread in *Karṇāṭaka*. But it is narrated here in this treatises as it is heard (at any time).

पूर्णत्वादवरोहस्य रागिण्यावपवारयेत् |

गुणक्रीजोगिये चैव स्फुटमेतत्तु तद्विदाम् ||६६||

As *Avaroha*is *Sampūrṇa* in this *Rāgiṇī*, it is neither *Guṇakrī* nor *Jogiyā*, I think this must be clear.

बंगालः

भैरवे मेलके तत्र बंगालोत्पत्तिरीरिता |

भैरवस्यैव भेदोऽसाविति तज्ज्ञैः सुनिश्चितम् ||६७||

Baṅgāla is said to be originated from *BhairavaMela*, scholars have finally decided that it is a type of *Bhairava*.

आरोहे चावरोहेऽत्र निषादो वर्जितः स्वरः |

अवरोहे पुनर्दृष्टा गांधारस्वरवक्रता ||६८||

SvaraNi is *Varjita* in *Āroha*and *Avaroha* in this *Rāga* and again the *GāndhāraSvara* is used in a curved position in *Avaroha*.

भैरवस्य प्रभेदत्वात्तदंगं स्यात्सुसंमतम् |

निवर्जत्वाद्गवक्रत्वाद्भैरवस्य प्रभिन्नता ||६९||

All have agreed that as it is a subdivision of *Bhairava*, It becomes *Aṅga* of *Bhairava*. But as *Ni* is *Varjita* and *Ga* is *Vakra* it is different from *Bhairava*.

गांधारस्य परित्यागे स्वर्णाकर्षणनामकः |

भैरवस्यैव भेदः स्यात्षाडवो मध्यमांशकः ||७०||

When *Ga* is *Varjita*, it becomes another type of *Bhairava*, named *Svarṇākarṣaṇa* of *ŚāḍavaJāti* in which *Madhyama* is *Aṃśa*.

सधयोः संगतिर्नूनं बंगाले रक्तदायिनी |

गानमस्यापि रागस्य प्रथमप्रहरोचितम् ||७१||

Really, the tuning of *Sā* and *Dha* in *Baṅgāla* is delighting. And this *Rāga* is also sung in the First *Prahara*.

शिवमतभैरवः

भैरवस्यैव मेलेऽसौ भैरवः शिवपूर्वकः |

नियुक्तो नित्यमाचार्यैर्मिश्रमेलसमुद्भवः ||७२||

ŚivaBhairavaRāga, a part of *BhairavaMela*, is said to be originated from *MiśraMela* by Masters.

आरोहे गनितीव्रत्वं भैरवांगं प्रदर्शयेत् |

अवरोहे तन्मृदुत्वं भवेत्तोड्यादिकारणम् ||७३||

As *Ga* and *Ni* are *Tīvra* in *Āroha,* it shows that it is a part of *Bhairava*. As *Ga* and *Ni* are *Mṛdu* in *Avaroha*, it's seems to be the part of *Toḍi*.

प्रसिद्धिविधुरत्वात्तु रागोऽयं वादमूलकः ।
लक्ष्यमार्गमनुसृत्य कुर्यादिह स्वनिर्णयम् ॥७४॥

This *Rāga*is disputable as it is not well-known. Here one has to decide according to *Lakṣya* Music.

भैरवस्य रिधौ योज्यौ सदैव गायकोत्तमैः ।
तदंगं तत्वतस्तेन सुव्यक्तं प्रकटीभवेत् ॥७५॥

Expert Scholars always use *Re* and *Dha* of *Bhairava* while singing which makes it clear that it is originally a part of *Bhairava*.

आनंदभैरवः

मेलान्मालवगौळीयाज्जातो रागो गुणिप्रियः ।
आनंदभैरवाख्यातः संपूर्णः सांशकः पुनः ॥७६॥

ĀnandaBhairava Rāga which is liked by virtuous persons is *Sampūrṇa,* having *Sā* as *Aṃśa* and originated from *MālavaGauḍaMela*.

पूर्वांगे भैरवो मेलः शंकराभरणाह्वयः ।
उत्तरांगे प्रसक्तः स्यादिति लक्ष्यविदां मतम् ॥७७॥

*Lakṣya*scholars are of opinion that its *Pūrvāṅga* is associated with *Bhairava* and *Uttrāṅga*is connected with*Śaṅkarābharaṇa*.

मिश्रणाद्भैरवे तत्र बिलावल्याः समुद्भवेत् ।
गायनं तस्य संप्रोक्तं प्रातःकाले मनीषिभिः ॥७८॥

As it is originated from the composition of *Bhairava* and *Bilāvala,* it is said to be sung in the morning by scholars.

प्रयोगतीव्रधस्येह सूर्यकांताभिधः पुनः ।
ग्रंथोक्तो मेलको भूयादिति केचिद्वदंति ते ॥७९॥

Some scholars say that when *TīvraDha* is used here it is again named as *Sūryakāntā* which has emerged from the *Mela* which is mentioned here.

भैरवांगस्य प्राधान्याद्रागोऽयं परिकल्पितः ।
भैरवस्यैव मेलेऽत्र सौकर्यार्थं मया पुनः ॥८०॥

As there is supremacy of *Bhairavāṅga* I have narrated this *Rāga* in *Bhairava Mela* for ease.

हिजेजः

भैरवाभिधमेले तु हिजेजो गीयते बुधैः ।
यावनिकमिदं रूपं स्वीकृतं ग्रंथकर्तृभिः ।।८१।।

Hijeja is sung in *Mela* named *Bhairava* by learned. *Granthakāras* have accepted this formation which belongs to *Yāvana*.

संपूर्णो मग्रहांशश्च सायंगेयस्तथैव च ।
द्विधैवतो निहीनोऽपि केषांचित्कथ्यते मते ।।८२।।

According to some scholars it is *Sampūrṇa*, has *Ma* as *Graha* and *Aṃśa*, *Ni* is *Varjita*, possesses both *Dha* and sung in the evening.

धैवतो मृदुरारोहे ह्यवरोहे तु तीव्रकः ।
आदिशंति क्रमं भद्रं लक्ष्यमार्गविचक्षणाः ।।८३।।

Scholars following *Lakṣya Saṅgīta* believe that *Mṛdu Dhaivata* in *Āroha* and *Tīvra Dhaivata* in *Avaroha* – this order is good.

भैरवे मेलनं केचिद्भैरव्याः संगिरंत्युत ।
ग्रंथेषु तूपरिख्यातं वर्णनं दृश्यते ध्रुवम् ।।८४।।

According to some there is a combination of *Bhairavī* in *Bhairava*, the above-mentioned statement is seen in *Grantha* also.

सायंगेयेषु रूपेषु मांशत्वमपवादकम् ।
इति मन्ये सुरागोऽयं प्रथमप्रहरे दिने ।।८५।।

The *Rāgas* which has *Ma* as *Aṃśa* are sung in the evening but this beautiful*Rāga* is sung in the first *Prahara* of day so I think it is an exception.

अहीरी (अहीरभैरवः)

भैरवस्यैव मेलाच्च जाताऽहीरी सुनामिका ।
संपूर्णा भैरवांगाऽपि षड्जांशा व्यस्तमध्यमा ।।८६।।

Rāga named *Ahīrī* or *Ahīra - Bhairava* is originated from *Bhairava Mela*, it is *Sampūrṇa*, though it is *Aṅga* of Bhairava it has *Ṣaḍja* as *Aṃśa* and *Madhyama* is used anywhere.

पूर्वांगे भैरवो दृष्टो ह्युत्तरांगे हरप्रियः ।
वैचित्र्यमस्य रागस्य तेनैव स्यात्सुरक्तिदम् ।।८७।।

In its *Pūrvāṅga*, *Bhairava* and *Uttrāṅga Harapriya* is combined. As a result of this combination this *Rāga* is varied and delights people.

ग्रंथेषु केषुचित्प्रोक्ता भैरवीमेलनोत्थिता ।
आभीरी नामिकाप्यन्या नटभैरविमेलके ।।८८।।

In some treatises, it is said to be originated from *Bhairavī Mela* and another *Rāga* named *Ābhīrī* is originated from *Naṭa-Bhairavī Mela*.

भावभट्टमते

"औडवः षाडवश्चैव संपूर्णश्च त्रिधा मतः ।

व तनंदकानंदस्वर्णाकर्षणपूर्वका: ।।८९।।

गांधारपंचमाद्यश्च बहुलीपूर्वक स्ततः ।

रामभैरव इत्येवं भैरवो दशधा स्मृतः ।।९०।।"

There are ten types of *Bhairava Rāga – Oḍava Bhairava Śāḍava Bhairava Sampūrṇa Bhairava, Vasanta Bhairava, Nanda Bhairava, Ānanda Bhairava, Svarṇākarṣaṇa Bhairava, Gāndhāra Pañcama Bhairava, Bahulī Bhairava* and *Rāma Bhairava*.

गुणक्री पारिजातोक्ता भैरवीमेलनेऽप्युत ।

अभावे निगयोः कैश्चित्सुगीता भैरवाव्हये ।।९१।।

Guṇakrī and *Pārijāta* are said to be of *Bhairavī Mela* but as *Ni* and *Ga* are *Varjita*, some have said to be of *Bhairava Mela*.

भैरवीमेले

भैरवी

लक्ष्ये भैरविमेलो यो ग्रंथानां तोडिसंज्ञकः ।

अस्मान्मेलात्समुत्पन्ना भैरवी लोकविश्रुता ।।१।।

The *Mela* which is known as *Toḍika* in ancient treatise is known as *Bhairavī* in *Lakṣya Saṅgīta* from this *Mela* the well-known *Rāgiṇī Bhairavī* is originated.

आरोहेऽप्यवरोहे सा संपूर्णैव सदा मता ।

उत्तरांगप्रधानत्वे प्रातःकालोचिता भवेत् ।।२।।

This *Rāga* is always said to be *Sampūrṇa* in *Āroha* and *Avaroha*. As *Uttrāṅga* is supreme here, it is a *Rāga* which is sung in the morning.

केचिदत्र वर्णयंति समौ संवादिनौ स्वरौ ।

धगावन्ये जगुः केचिद्बुधः कुर्याद्यथोचितम् ।।३।।

Some *scholar* consider *Sā* and *Ma* as *Saṃvādi Svara*, some other consider *Dha* and *Ga*. One has to consider whatever is appropriate or suitable.

ग्रंथेषु भैरवी प्रोक्ता ह्यासावरीसुमेलके ।

ऋषभः कोमलो लक्ष्ये गृह्यते नात्र संशयः ।।४।।

Bhairavī is said to be originated from *Āsāvarī Mela* according to *Granthas*. There is no doubt that in *Lakṣya Komala Re* is used here.

प्रत्यक्षे तीव्ररिश्चापि दृश्यते रोहणे क्वचित् |

लक्ष्यदृष्ट्या भवेन्नैतद्दोषास्पदं सतां मते ||५||

Sometimes *Tīvra Re* is also used in *Āroha* in *Lakṣya Saṅgīta*. Scholars don't find any fault in it.

प्रत्यक्षे तीव्ररिश्चापि हिंदुस्थानीयभैरवीम् |

तोडिनाम्नैव मन्यंते किं न जानन्ति पंडिताः ||६||

Do the scholars not know that in southern *Saṅgīta Hindusthānī Bhairavī* is known by the name *Toḍi* even to day.

नटभैरविमेले हि भैरवीं स्थापयंति ते |

ग्रंथसंगीतदृष्ट्या तन्न चापि स्याद्विसंगतम् ||७||

They consider *Bhairavī* in *Naṭa Bhairavī Mela,* according to Saṅgīta treatises this is also not controversial.

मालाकोशः

भैरवीमेलसंजातः स्मृतो रागः सुनामकः |

मालकोशो गुणिख्यातो रिपवर्जित ओडवः ||८||

Mālākoṣa, the favourite *Rāga* of great singers is originated from *Bhairavī Mela*, it belongs to *Oḍava* kind as *Re* and *Pa* are *Varjita* in it.

आलापनार्हताप्यस्य संमता गानवेदिनाम् |

गंभीरप्रकृतिर्गीतस्तृतीयप्रहरात्परम् ||९||

The scholars believed this *Rāga* in which *Ālāpa* is predominant and this *Rag* ahaving *Gambhīra* Nature is sung after the third Prahara.

शुद्धमध्यमवादित्वं प्रायो गांभीर्यवाचकम् |

व्यस्तत्वं तत्स्वरेनिष्ठं रागजातिं प्रकाशयेत् ||१०||

Generally the *Vāditva* of *Śuddha Madhyama* indicates *Gambhīra* Nature. The variation of that *Svara* declairs the kind of *Rāga*.

विदग्धा गायका अत्र कुर्वन्ति बुद्धिपूर्वकम् |

रिपयोगमल्पशस्ते रक्तिदमवरोहणे ||११||

The expert singers very intelligently take little use of *Re* and *Pa* in *Avaroha* to increse its beauty or delightfulness.

कल्याणीमेलके तत्र हिंदोलो रिपवर्जितः |

भैरवी मेलकेप्यत्र रिपहीनो भवेदयम् ||१२||

In *Kalyāṇī Mela Re* and *Pa* are *Varjita* in *Hindola,* where as in *Bhairavī Mela Re* and *Pa* are *Varjita* in *Mālakonsa*.

केषुचिच्छास्त्रग्रंथेषु रागो मंगलकौशिकः |

दृश्यते लक्षितश्चासौ मेले मालवगौडके ||१३||

The *Rāga* which is known as *Maṅgalakauśika* in some of the *Śāstra* treatises is known as *Mālavagauḍaka* in this *Mela*.

भूपाल

भैरवीमेलके प्रोक्तो रागो भूपालनामकः |

औडवो मनिहीनोऽसौ धगसंवादभूषितः ||१४||

In *Bhairavī Mela* the *Rāga* which is known as *Bhūpala* is of *Oḍava* Jāti, in which *Ma* and *Ni* are *Varjita,* and *Dha* is *Vādi* and *Ga* is *Saṃvādi*.

लक्ष्ये प्रसिद्धिवैधुर्याद्रागोऽयं नातिविश्रुतः |

गानं चास्य समाख्यातं प्रातर्नित्यं मनीषिभिः ||१५||

Due to lack of familiarity this *Rāga* is not well-known in *Lakṣya* Saṅgīta, according to scholars, this *Rāga* is always sung in the morning.

अभ्यासात्पगयोः किंचित् तोडीरूपं समुद्भवेत् |

निमयोस्त्वपकर्षाच्चबुधस्तदपवारयेत् ||१६||

As *Pa* and *Ga* are used often the its seems little bit similar to *Toḍi*. The learned deny it there is a less use of *Ni* and *Ma*.

सायंगेया तु भूपाली प्रातर्गेयो भवेदयम् |

इति संगीतवैचित्र्यं जनयेत्कौतुकं महत् ||१७||

The *Rāga* which is sung in the evening is known as *Bhūpālī* where as this sung in the morning is known as *Bhūpala*. This type of variety of Music creates a great curiosity.

असावरी

भैरवीमेलसंजाता रागिण्यासावरी मता |

नटभैरविमेलेऽपि गुनिभिः कैश्चिदीरता ||१८||

Rāgiṇī originated from *Bhairavī Mela* this is said to be *Āsāvarī* Rāga, some learned have Said that it is also found in *Naṭa Bhairavī.*

आरोहे गनिहीना स्यादवरोहे समग्रका |

मग्रहाधांशिकापांता द्वितीयप्रहरे दिने ||१९||

In this *Rāgiṇī Ga* and *Ni* are *Varjita* in *Āroha*. It is *Sampūrṇa* in *Avaroha*. Here *Ma* is *Graha* and *Dha* is *Aṃśa*, and it is sung in the second *Prahara* of the day.

ग्रंथेषु केषुचित्सैव भैरवे मेलके स्थिता |

लक्ष्यमार्गविरोधित्वान्न ग्राह्यं तन्मतं ध्रुवम् ||२०||

In some *Granthas* this *Rāgiṇī* is said to be in *Bhairava Mela* but as it is contradictory to *Lakṣya Saṅgīta* this opinion is not accepted.

धनाश्रीः

भैरवीमेलके क्वापि धनाश्रीर्ग्रन्थसंमता |

आरोहे रिधवर्जं स्यादवरोहे समग्रकम् ||२१||

Somewhere in the *Granthas Dhanaśrī* is also included in *Bhairavī Mela*, here *Re* and *Dha* are *Varjita* in *Āroha* and in *Avaroha* it is *Sampūrṇa*.

लक्ष्ये धन्याश्रिका प्रोक्ता हरप्रियाह्वमेलके |

गानं तस्याः समादिष्टं तृतीयप्रहरे दिने ||२२||

In *Lakṣya Saṅgīta* it is said that *Dhanaśrī* belongs to a *Mela* named *Harapriya*. It is said that it is sung in the third *Prahara* of day.

षड्जपंचमयोरत्र संवादो बहुसंमतः |

समुद्ग्राहो मन्द्रनिना दृश्यते बहुशः कृतः ||२३||

Many have agreed that here there is a harmony of *Ṣaḍja* and *Pañcama*. Generally here the *Udgraha* is seen by *Mandra Ni*.

भैरव्युद्भूतधन्याश्रीः प्रातर्गेयैव युज्यते |

तन्मेलस्योपपन्नत्वं प्रातरेव परिस्फुटम् ||२४||

Upapannatva (in company with) *Dhanaśrī* which is originated from *Bhairavī* is said to be worthy to be singing in the morning only. The original *Mela* it self makes it’s clear that it is sung in the morning.

झीलफः, जंगूला च

भैरव्यासावरीयोगाज्झीलफो गुणिसंमतः |

आधुनिकस्तुरागोऽयं यावनिकः परिस्फुटः ||२५||

Scholars have agreed that *Zilafa* is the combination of *Bhairavī* and *Āsāvarī*. This *Rāga* is modern and is developed in foreign country.

उत्तरांगस्य प्राधान्यमुपपन्नं सुनिश्चितम् |

यतोऽयं गीयते प्रातर्गायनैर्लक्ष्यवेदिभिः ||२६||

The decided combination makes the *Uttrāṅga* as major, because it is sung by *Lakṣya* scholars in the morning songs.

जंगूलामिश्रमेलोत्था प्रातर्गेया निरूपिता ।
केवलं लक्ष्यमादृत्य तत्र स्याद्रागनिर्णयः ॥२७॥

Jaṅgūla, originated from *Miśra Mela* is said to be sung in the morning, and the decision of *Rāga* is taken only on the basis of *Lakṣya Saṅgīta*.

रागे कर्णाटगौडाख्ये संमृद्धया भैरवस्य तु ।
जुलुफोत्पत्तिराख्याता सोमनाथेन सूरिणा ॥२८॥

By the addition of *Bhairava*, the origin of *Zilafa* Rāga is said to be in the *Rāga Karnāṭa Gauḍa* by *SomanāthaSūri*.

भैरवासावरीयोगे लक्षितो झीलफः क्वचित् ।
भैरव्यासावरीसंधौ जंगूलोत्पत्तिरीरिता ॥२९॥

Sometimes it is seen that *Zilafa* is the combination of *Bhairava* and *Āsāvarī*. The origin of *Jaṅgūla* is also said by the combination of *Bhairavī* and *Āsāvarī*.

मोटकी

भैरवमेलजा प्रोक्ता लक्ष्ये मोटकिरागिणी ।
आरोहे चर्षभो ह्रस्वो धैवतस्त्ववरोहणे ॥३०॥

In *Lakṣya Saṅgīta* the *Rāgiṇī* Moṭakī is said to be originated from *Bhairavī Mela* in which *Re* is *Komala* in *Āroha* and *Dha* is *Komala* in *Avaroha*.

धैवतौ द्वौ प्रयोगे स्तो मध्यमो जीवकः स्वरः ।
वागीश्वर्यंगतो गीता श्रोतृचित्तसुखावहा ॥३१॥

When two *Dhaivatas* are used, *Madhyama Svara* becomes supportive. When it is sung with the richness of tune, it delights the mind of listeners.

दुर्लभं रक्तिदं रूपं मिश्रमेलोत्थितं त्विदम् ।
व्यवहारेऽल्पशो गीतं विवादास्पदमंजसा ॥३२॥

The formation of this *Rāgiṇī* originated from *Miśra* Mela is delightful and rare yet the little use of singing of this *Rāgiṇī* in practice is really disputable.

ग्रंथेषु मोटकी प्रोक्ता ह्युद्भूता पंचमाह्वयात् ।
सोऽपि हरप्रिये मेले वर्णितः पंडितैः क्वचित् ॥३३॥

*It is narrated in *Granthas* that *Moṭakī* is said to be originated by the addition of *Pañcama,* sometimes it is narrated in *Harapriya Mela* according to learned.

शुद्धसामंतः

भैरवीमेलके प्रोक्तः शुद्धसामंतनामकः |
आरोहे गनिहीनः स्यादवरोहे निवर्जितः ||३४||

Rāga named *Śuddha Sāmanta* is emerged from *Bhairavī Mela*, in which *Ga* and *Ni* are *Varjita* in *Āroha* and *Ni* is *Varjita* in *Avaroha*.

मध्यमस्यात्र वादित्वं ह्यासावर्यांतु धास्य तत् |
षड्जस्यापि वदन्त्यन्ये प्रातःकालोचितं पुनः ||३५||

Here, *Madhyama* is *Vādi*, like *Dha* in *Āsāvarī*. According to some *Ṣaḍja* is also *Vādi* and it is sung in the morning.

कर्नाटकीयपद्धत्यां प्रचारोऽस्य मतोऽधिकः |
दृश्यतेऽत्र यतो गीतः संगृहीतो मयाप्यसौ ||३६||

It is much popular in *Karṇāṭakī* Music style. Hence I have also narrated it here.

वसंतबुखारी

मेलनाद्भैरवीमेले भैरवाख्यस्य तत्वतः |
वसंताद्यमुखारी सा प्रातःकालोचिता भवेत् ||३७||

By adding the main principles of *Bhairava* in *Bhairavī Mela* the *Rāgiṇī* Vasanta *Mukhārī* is formed. It is sung in the morning.

पूर्वांगे भैरवः स्पष्ट उत्तरांगेतु भैरवी |
अतिमनोहरं रूपं निर्मितं गीतवेदिभिः ||३८||

Musicians have composed a very charming formation by using *Bhairava* in *Pūrvāṅga* and *Bhairavī* in *Uttrāṅga*.

धैवतस्यात्र वादित्वं प्रातःकालप्रबोधकम् |
अप्रसिद्धं भवेन्नूनं रूपमेतत्सुरक्तिदम् ||३९||

Here, *Vādi Svara Dha* indicates that it is sung in the morning. Thought it is not popular, it is very pleasant.

केचिदेतद्वर्णयंति हिजाजस्यैव लक्षणम् |
ग्रन्थेषु संमतं तस्माद्बुधः कुर्यात्स्वनिर्णयम् ||४०||

In treatises some have agreed that this is the feature of *Hijaja*, hence learned should take their own decision.

आसावरीमेले,

आसावरी

ग्रंथानां भैरवीमेलो लक्ष्ये त्वासावरीरितः ।
आसावरी भवेत्तज्जा द्वितीयप्रहरोचिता ॥१॥

Learned believe that the *Mela* which is mentioned by name *Bhairavī* in Ancient treatises is now known as *Āsāvarī* in *Lakṣya Saṅgīta*. It is sung in the second *Prahara* of the day.

आरोहे गनिहीना स्यादवरोहे समग्रका ।
धैवतस्यैव वादित्वं सुमतं तत्र तद्विदाम् ॥२॥

In this *Ga* and *Ni* are *Varjita* in *Āroha*, and it is *Sampūrṇa* in *Avaroha*. Here, learned have agreed that *Dhaivata* is *Vādi* here.

मध्यमेन ग्रहः प्रोक्तः पंचमे न्यसनं भवेत् ।
उत्तरांगप्रधानत्वाद्ग्रहः पूर्वांगगोचरः ॥३॥

Madhyama is said here *Graha* and it takes *Nyāsa* at *Pañcama*. As *Uttrāṅga* is dominant here, the *Graha Svar* is visible in *Pūrvāṅga*.

अवरोहक्रमे केचिद्रिंकोमलं स्पृशन्ति तत् ।
मन्ये दोषास्पदं नैव नियमः शास्त्रसंमतः ॥४॥

Some musicians take *Komala Re* in *Avaroha*, There is nothing wrong in it as it is according to the rules of *Śāstras*.

गौडमालवमेलेऽपि ग्रंथेषु केषुचित्पुनः ।
आसावरी समाख्याता लक्ष्यमार्गविरोधि तत् ॥५॥

Again in some of the treatises *Āsāvarī* is included in *Gauḍa Mālava Mela* also. But it is against *Lakṣya* Saṅgīta.

अंगमस्याश्च रागिण्याः प्रस्फुटमवरोहणे ।
मध्यमस्तत्र स्यादल्पः पगयोः संगतिस्तथा ॥६॥

Th eformation of this *Rāgiṇī* is clearly mentioned in *Avaroha* as *Madhyama* is used less here and there is a tuning of *Pa* and *Ga*.

जौनपुरी

आसावर्याः स्थिता मेले जौनपूरी बुधैर्मता ।
आरोहणे गवर्जं स्यादवरोहे समग्रकम् ॥७॥

According to scholars *Jaunapurī* is included in *Āsāvarī* Mela. In it's *Āroha Ga* is *Varjita* and it's *Avaroha* is *Sampūrṇa*.

निषादोऽत्रोल्लसेद्वादी कैश्चिद्धैवत ईरितः ।
गानमस्याः समीचीनं द्वितीयप्रहरे दिने ॥८॥

Here, *Niṣāda* is considered as *Vādi*. Some have considered *Dhaivata* as *Vādi*. Second *Prahara* of the day is said to be proper for singing this *Rāga*.

ऋषभेणात्र तीव्रेण ह्यासावर्याः प्रभेदनम् ।
तस्या अपि समीपत्वात्तदंगा बहुसंमताः ॥९॥

As *Ṛṣabha* is *Tīvra* here, it becomes one of the type of *Āsāvarī*, as it is similar to *Āsāvarī*, many have considered it as it's *Aṅga*.

आधुनिकमिदं रूपमासावरीसुमेलनात् ।
सूलतानहुसेनेन निर्मितमिति कथ्यते ॥१०॥

It is said that the formation of Modern or current *Jaunapurī*, with the combination of *Āsāvarī* is composed by *Sultana Hussain*.

आसावरीमध्यमाद्योर्योगमिच्छन्ति केचन ।
द्वितीयप्रहरे नूनं न चाप्येत द्विसंगतम् ॥११॥

Some scholars expect here the union of *Āsāvarī* and *Svaras* like *Madhyama* etc., as it is sung in the second *Prahara* indeed it is not disputable.

देवगांधारः

आसावरीसुमेलाच्च देवगांधारः ईरितः ।
आरोहे रिधवर्जं स्यादवरोहे समग्रकम् ॥१२॥

Deva Gāndhāra is said to be originated from *Āsāvarī Mela*, in it's *Āroha Re* and *Dha* are *Varjita* and *Avaroha* is *Sampūrṇa*.

मध्यमेन ग्रहो न्याय्यः षड्जे न्यासः समुच्चरेत् ।
द्वितीयप्रहरे गानमस्य रागस्य युज्यते ॥१३॥

Its starts with *Madhyama* and in *Ṣaḍja* there is *Nyāsa*. It is sung in the second *Prahara* of the day.

सपयोरत्र संवादो विशेषेण सुखावहः ।
धनाश्र्यासावरीरूपे प्रदर्श्येते सपाटवम् ॥१४॥

As *Sā* and *Pa* are *Saṃvādi* here, the formation of *Dhanaśrī* and *Āsāvarī* are skilfuly exhibited proficiency (सपाटवम्).

धनाश्र्यंगं रोहणे स्याद्द्वितीयमवरोहणे ।
उत्तराङ्गस्य प्राधान्यात्तदेव प्रभवेत्पुनः ॥१५॥

In Āroha it becomes *Dhanaśrī* and in *Avaroha* it becomes *Aṅga* of second (*Āsāvarī*). *Due* to dominance of *Uttrāṅga* it again becomes *Deva Gāndhāra*.

ग्रंथेषु केषुचिच्चैष भैरवे मेलके मतः ।
अगनिः पांशकः सांतो लक्ष्ये नैतत्सुसंमतम् ॥१६॥

In some treatise it is included in *Bhairava Mela*, but in *Lakṣya Mārga* does not agreed with that if there is a absence of *Ga* and *Ni*, *Pa* is *Aṃśa* and *Sā* is at the end.

केचिदेनसंगिरंति हरप्रियाख्यमेलके ।
विरुध्यते यतो लक्ष्ये नैवस्यात्संमतं सताम् ॥१७॥

Some include it in a *Mela* named *Harapriya* as it is opposed in *Lakṣya* but learned are not agree with this.

कर्णाटकीयपद्धत्यां शंकराभरणस्वरैः ।
गानमस्य समादिष्टं न तल्लक्ष्येऽत्र दृश्यते ॥१८॥

In *Karṇāṭaki Paddhati*, this *Rāga* is sung with this *Svaras* of *Śaṅkarābharaṇa* but it is not found in *Lakṣya* Music.

विदग्धा गायकाः केचिद्भैरवस्य सुमिश्रणात् ।
आसावर्यामुद्धरंति रागमेनं च कामतः ॥१९॥

Some learned singers wish (believe) that this *Rāga* takes place by the combination of *Bhairava* in *Āsāvarī*.

सिंधभैरवी

आसावरीसुमेलाच्च भैरवी सिंधपूर्विका ।
आरोहे चावरोहेऽपि संपूर्णा मध्यमांशिका ॥२०॥

Rāgiṇī Sindha Bhairavī which is *Sampūrṇa* in *Āroha* and *Avaroha* and having *Madhyama* as *Aṃśa*, is originated from *Āsāvarī* Mela.

अवरोहे विकल्पेन रिकोमलापि दृश्यते ।
द्वितीयप्रहरे गानमस्याः सर्वसुसंमतम् ॥२१॥

In *Avaroha Komala Re* is also used optionally all have agreed that it is sung in the second *Prahara* of the day.

पंचमे षड्जमारोप्य भैरवी गीयते यदि ।
सिंधभैरविकोत्पत्तिर्नूनं स्यात्तत्र प्रस्फुटा ॥२२॥

If *Bhairavī* is sung by considering *Pañcama* as *Ṣaḍja*, then it clearly becomes *Sindha Bhairavīkā*.

मंद्रमध्यस्वरैः प्रायो गायंति गानकोविदाः ।
तत्रैवास्या भवेच्छोभा कथितं तद्विदां मतम् ॥२३॥

Learned are of opinion that the beauty of this *Rāgiṇī* lies when the learned sing it with *Mandra - Madhyama Svaras*.

देशी

आसावरी संमेलने जाता देशी गुणिप्रिया |
आरोहे गधवर्जं स्यादवरोहे समग्रकम् ||२४||

The *Rāgiṇī Deśī*, popular among musicians, is originated from *Āsāvarī* Mela, the *Āroha* of which is devoid (*Varjita*) of *Ga* and *Dha* and *Avaroha* is *Sampūrṇa*.

समयोरत्र संवादो गकंपनं मनोहरम् |
गानं चापि समाख्यातं द्वितीयप्रहरे दिने ||२५||

Here, *Sā* as *Vādi*, *Ma* is *Saṃvādi*, and the shaking of *Ga* is very charming, it is sung in the second *Prahara* of the day.

संगतिः स्वरयो रिन्योः सारंगांगं प्रदर्शयेत् |
मध्याह्नात्पूर्वकं तस्माद्गानमस्याः सुसंमतम् ||२६||

The harmony of *Svaras Re* and *Ni*, exhibits the *Aṅga* of *Sāraṅga*, hence its singing before afternoon is accepted by all.

आसावरी ह्युत्तरांगे पूर्वांगे विलसेत्पुनः |
सारंगो मधुरो राग इति लक्ष्यविदां मतम् ||२७||

According to *Lakṣya* scolars in its *Uttrāṅga* there shines *Āsāvarī* and in *Pūrvāṅga* there shines sweet *Rāga Sāraṅga*.

केचिद्देश्यामादिशंति तीव्रधैवतयोजनम् |
अन्येतु धैवतद्वंद्वं बुधः कुर्याद्यथोचितम् ||२८||

Some musicians use *Tīvra Dha* in *Deśī*, whereas some other use both *Dhaivata* in it. Learned should take his own decision.

दरबारः

मेलादासावरीनाम्नोदरबारः सुसंमतः |
आलापार्हः प्रियो लोके निशियामे द्वितीयके ||२९||

Rāga Darabāra is originated from *Āsāvarī* Mela, it is considered to be most suitable for *Ālāpa* and is sung in the second *Prahara* of night.

स्याद्वैचित्र्यमत्र रूपे ह्यखिलं मन्द्रस्थानके |
दुर्बलो गो रोहणे स्याद्धैवतो वर्जितोऽन्यके ||३०||

There are many variations when it is sung in *Mandra Saptaka*, where *Ga* is *Durbala* in *Āroha* and *Dha* is *Varjita* elsewhere.

मध्यस्थो रिर्मतो वादी नीपयोः संगतिः शुभाः ।

आंदोलनं तु गांधारे विलंबितो लयः पुनः ॥३१॥

Here, *Re* which is in *Madhya*, is *Vādi Svara*. The tuning of *Ni* and *Pa* is very delightful, *Gāndhāra* is always *Āndolita* and its *Laya* is very slow.

कर्नाटस्यापभ्रंशात्स्यात्कानडानामसंभवः ।

दरबारः स्वयं शब्दः स्पष्टो यावनिको मतः ॥३२॥

Kānaḍā is possibly the degraded (*apabhraṃśa*) of *Karṇāṭa*. According to foreign artist (*Yavanas*) the word *Darabara* it self makes clear (that it was sung in royal court).

आरोहणे गदौर्बल्यात्काफीरागादिका नहि ।

अवरोहे धवर्जनादासावारी न कर्हिचित् ॥३३॥

As *Ga* is *Durbala* in *Āroha* it is not similar to *Kāfi* and as *Dha* is *Varjita* in *Avaroha* it can not be *Āsāvarī*.

अड्डाण

आसावर्याः सुमेलाच्च रागोऽड्डाणोऽपि निश्चितः ।

केचिदेन वर्णयन्ति हरप्रिय समाश्रितम् ॥३४॥

Rāga Aḍḍāṇa is also definitely emerged from *Āsāvarī Mela*. According to some it is resorted to *Harapriya*.

ग्रंथेषु धैवतस्तीव्रः श्रूयते शास्त्रसंमतः ।

लक्ष्ये तु कोमलस्यापि प्रयोगोऽस्ति न संशयः ॥३५॥

In *Granthas Dha* is narrated as *Tīvra*, which is agreed by *Śāstras*. And but in *Lakṣya Komala Dha* is also undoubtedly used.

मग्रहस्तारषड्जांशो ह्यवरोहमनोहरः ।

रात्र्यां तृतीयके यामे गीतोऽसौ गायकोत्तमैः ॥३६॥

This *Rāga* having *Madhyama Graha* and *Ṣaḍja Aṃśa*, and varied *Avaroha* is sung in the third *Prahara* of night by the great singers.

गधयोर्दुर्बलत्वेन सारंगांगं सुसंभवेत् ।

विलोमे पगसंगत्या बुधस्तदपवारयेत् ॥३७॥

As *Ga* and *Dha* are *Durbala* here it seems similar to *Aṅga* of *Sāraṅga* but in *Viloma* there is a tuning of *Pa* and *Ga* so learned deny.

रागोऽठाणः क्वचिद् दृष्टो हरिकांभोजिमेलके ।

कर्णाटकीयपद्धत्यां स चास्माद्भेदमर्हति ॥३८॥

Sometimes in *Karṇāṭakiya Saṅgīta Rāga Aḍḍāṇa* is somewhere seen in *Hari <u>Kāmbhojī</u> Mela* but it is different from this.

दरबारे यथा प्रोक्ता मंद्रमध्यविचित्रता ।
तारमध्यगता सैव प्रोच्यतेऽत्र विचक्षणैः ॥३९॥

As in *Darabāra* there is variation of *Mandra Madhya Saptaka similarly* here the variation of *Tāra Madhya Saptaka* is said by learned.

अर्द्धरात्र्याः परं गानं तारषड्जविचित्रकम् ।
रागा एतादृशास्तत्र भवेयुः सुप्रवेशिकाः ॥४०॥

Such *Rāgas* having varieties of *Tāra Ṣaḍja* become the gate way to mid night.

संयोगो मालकोशस्य कानडायां भवेद्यदा ।
तदा स्यात्कौशिकोत्पत्तिरिति कैश्चित्सुनिश्चितम् ॥४१॥

Some people emphasis that when the *Kānaḍā* is united with *Mālakauṃsa* then *KauśikaRāga* is originated.

मालकोशगतो मस्तु कस्य न स्यात्सुखावहः ।
तस्यैवात्र सुवादित्वाद्वैचित्र्यं नियतं स्फुटम् ॥४२॥

Who is not delighted with the singing of *Ma* in *Mālakauṃsa*! Here its *Vāditva* clearly creates variations.

पंचमस्य प्रयोगाच्च धनाश्र्यंगं शुभं भवेत् ।
मालकोशस्य संस्पर्शाद्बुधस्तत्परिमार्जयेत् ॥४३॥

Its seems to be the *Aṅga* of *Dhanaśrī* by the using *Pañcama* but learned deny it as there is a touch of *Mālakauṃsa*.

केचिदेनं मध्यमांशं हरप्रियाह्वजं जगुः ।
लक्ष्याध्वनि तथैवापि प्रयुक्तो दृश्यते क्वचित् ॥४४॥

Some believe this *Rāga* having *Madhyama Aṃśa* as *Harapriya*. It is also seen that in *Lakṣya Saṅgīta* somewhere it is used in the same way.

खटः

नटभैरविमेलाच्च खटरागस्य संभवः ।
धैवतांशो मग्रहोऽसौ पंचमन्यास उच्यते ॥४५॥

Rāga Khaṭa having *Dhaivata* as *Aṃśa*, *Ma* as *Graha*, and *Nyāsa* at *Pañcama* is said to be originated from *Naṭa Bhairavī Mela*.

संकीर्णत्वात्कैश्चिदत्र मिश्रमेलत्वमीरितम् ।

शंकराभरणस्यैव मिश्रणं बहुसंमतम् ॥४६॥

Due to closed *Svaras* some believe that it belongs to *Miśra* Mela, but its combination with *Śaṅkarābharaṇa* is very popular.

प्रकृत्या चपलः पूर्णो बहुभिर्गमकैर्युतः ।
उत्तरांगप्रधानत्वे प्रातःकालः परिस्फुटः ॥४७॥

This *Rāga* is complete, having many *Gamakas*, fickle Nature and predominance of *Uttrāṅga,* hence it is clear that it is sung in the morning.

तीव्रगांधारसाहित्यं भैरवांगप्रदर्शकम् ।
तीव्रधस्य प्रयोगेण तस्यापि स्यान्निवारणम् ॥४८॥

As *Tīvra Gāndhāra* is there seems to be the *Aṅga* of *Bhairava* but use of *Tīvra Dha* clearly denies it.

पूर्वांगे भैरवांगं स्यादासावर्यंगमन्यके ।
मिश्ररूपं सुप्रगीतं सर्वेषामतिरक्तिदम् ॥४९॥

In this *Rāga* there is *Aṅga* of *Bhairava* in *Pūrvāṅga* and *Aṅga* of *Āsāvarī* in *Uttrāṅga,* hence it is beautifully sung which delights all.

प्रतिपन्नं पुनः कैश्चिदत्र षड्रागमिश्रणम् ।
याथार्थ्यं खटनाम्नोऽपि तैरेव ह्युपक्रम्यते ॥५०॥

As this *Rāga* is associated with six *Rāgas* (*Varāṭi, Gurjarī, Gaurī, Śyāma, Āsāvar, Gāndhāri*). Some believe that the name *Khaṭa* is appropriate.

झीलफः

आसावरीमेलकेऽन्यो झीलफः परिकीर्तितः ।
राग आधुनिको ह्येष मिश्रमेलसमुत्थितः ॥५१॥

Another *Rāga Jhīlafa* is said to be originated from *Āsāvarī Mela*. Really this modern *Rāga* is said to be originated from *Miśra Mela*.

कलिंगडो भैरवो वा न्यासे स्यादतिशोभनः ।
जौनपूरी खटश्चापि तत्र चावयवौ मतौ ॥५२॥

It seems very charming in the *Nyāsa* of *Kaliṅgaḍa* and *Bhairava*. *Jaunapurī* and *Khaṭa* are also said to be its part.

प्रातःकालप्रगेयत्वादुत्तरांगसुभूषितः ।
धैवतस्य सुवादित्वं नूनं स्यादत्र रक्तिदम् ॥५३॥

As it is sung in the morning the formation of this *Rāga* becomes clear in *Uttrāṅga*. *Suvādi Dhaivata* really makes this *Rāga* very melodious.

तोडीमेलः

मेले पंतुवराळ्याख्ये लक्ष्ये तोडी प्रकीर्तिता ।

धैवतांशा सुसंपूर्णा गंभीरप्रकृतिर्मता ॥१॥

The *Mela* which is narrated known as *Varāḷī Toḍi* in ancient treatises is known as *Toḍi Mela* in *Lakṣya* Saṅgīta which has *Dhaivata* as *Aṃśa,* which is *Sampūrṇa* and having steady characteristics.

आरोहणे रिदौर्बल्यं प्रातःकालप्रसूचकम् ।

गानमस्या मतं तज्ज्ञैर्द्वितीयप्रहरे दिने ॥२॥

Re is weak in *Āroha* and it indicates morning time. According to scholars it is sung in the second *Prahara* of the day.

धैवतस्यात्र वादित्वे गेयत्वं दिवसे स्फुटम् ।

गांधारं वादिनं प्राहुः केचिल्लक्ष्यविशारदाः ॥३॥

As *Dhaivata* is Vādi here it's make sure that it is sung during the day. But some *Lakṣya* scholars consider here *Gāndhāra* is *Vādi*.

प्रातःकालोचितं न स्यात्तीव्रमस्य प्रयोजनम् ।

लोके तस्य प्रसक्तत्वात्स्वीकृतमपवादकम् ॥४॥

Though use of *Tīvra Ma* is never suitable in *Rāgas* sung in the morning yet due to its excessive popularity this *Rāga* is accepted as exception.

तीव्रमालंकृता रागाः प्रातःकाले मता बुधैः ।

गौडसारंगहिंदोलतोड्याद्या लक्ष्यवर्त्मनि ॥५॥

In *Lakṣya Saṅgīta*, according to learned *Rāgas* like *Gauḍa* Sāraṅga, *Hindolaa, Toḍi*, etc. adorn with *Tīvra Ma* are sung in the morning.

शास्त्रग्रंथेषु ते सर्वे शुद्धमालंकृता पुनः ।

कुर्वन्ति महदाश्चर्यं निश्चितं मर्मवेदिनाम् ॥६॥

Whereas they are adorn with *Śuddha Ma* in *Śāstras* this is very surprising for the learned.

लक्ष्येऽधुना प्रगीयन्ते कैश्चित्प्रख्यातगायकैः ।

प्रकारास्तत्र तोड्यास्ते शुद्धमध्यमसंयुताः ॥७॥

In modern *Lakṣya Saṅgīta* different types of *Rāga Toḍi* having *Śuddha Madhyama* are sung by some well reputed singers.

मूलतानी नामिकासौ रागिणी चात्र मेलके |

दिनशेषे मता तज्ज्ञैः परमेलप्रवेशिका ||८||

In this *Mela*, a *Rāgiṇī* named *Mūlatānī* which is sung at the end of the day, is said to be an entrance to another *Mela* by learned.

तत्रापि च रिधत्यागादारोहे दृश्यते स्फुटम् |

संध्याकालसमीपत्वमिति सर्वं सुसंगतम् ||९||

There too the absence of *Re* and *Dha* is clearly seen. Hence its singing during evening time is acceptable to all. Or its suitable.

गुर्जरतोडी

वराळीमेलके ख्याता गुर्जरीतोडिका तथा |

आरोहे चावरोहेऽपि पंचमो वर्जितो भवेत् ||१०||

Rāgiṇī Gurjarī Toḍi originated from *Varāḷī Mela* has *Pañcama* as *Varjita* in *Āroha* and *Avaroha*.

वादी स्याद्धैवतस्तत्र रिस्वरोऽमात्यसंनिभः |

गानमनुमतं तस्या दिने यामे द्वितीयके ||११||

In this *Dhaivata* is *Vādi* and *Ṛṣabha* is *Saṃvādi*. Its singing is permitted during the second *Prahara* of the day.

ग्रंथेषु गुर्जरी प्रोक्ता भैरवे मेलके तु सा |

स्वतंत्ररूपिणीत्यत्र विरोधो नैव शंक्यताम् ||१२||

In ancient treatises *Gurjarī Toḍi* is said to be originated from *Bhairava Mela*, but as it has independent formation, this contradiction is not possible.

संपूर्णा गुर्जरी गीता कैश्चिल्लक्ष्येऽपि सांप्रतम् |

रागभ्रांतिकरा नित्यं नासावत्र सुसंमता ||१३||

Even today Some singers sing it considering *Rāga* as *Sampūrṇa* and originated from *Toḍi Mela*. But as this *Rāga* is confusing not accepted by here.

मियातोडी

वरालीमेलके चैव प्रोक्ता तत्र सुनूतना |

व्यवहारगता तोडी मीयांख्यया सुसंस्कृता ||१४||

Another new *Rāgiṇī* which is known as *Miyā Toḍi* and used in practice is said to be originated from *Varāḷī Mela*.

धैवतस्यैव वादित्वं संवादी रिस्वरो भवेत् |

मंद्रमध्यस्वरैर्लोके निरंतरं सुरक्तिदा ||१५||

Dhaivata only is *Vādi* here and *Re* is *Saṃvādi*. It always delights people with its *Mandra Madhya Svaras*.

विलंबितलयेनास्या विस्तारः स्यान्मनोहरः |

अल्पत्वं तु पंचमस्य कुर्याद्रागप्रभेदनम् ||१६||

As its *Laya* is *Vilambita* its expansion is melodious. Little use of *Pa* makes division of *Rāga*.

अंगीकृतः प्रकारोऽयं तोड्या लक्ष्ये विचक्षणैः |

उपपन्नं हि तद्ज्ञानं द्वितीयप्रहरे दिने ||१७||

This division of *Toḍi* is accepted by learned in *Lakṣya* style. It is sung during the second *Prahara* of the day.

दरबारतोडी

दरबारी तथा तोडी यत्रस्यातां सुमित्रिते |

दरबारीतोडिकाख्या भवेत्तत्र स्फुटा स्वयम् ||१८||

When there is combination of *Darabārī* and *Toḍi* then it it self makes clear that it is *Darabārī Toḍi*.

मनिस्वरस्थित्यधीनास्तोडीभेदाश्च सांप्रतम् |

प्रायशो लक्ष्यमार्गेस्युरीतिप्रज्ञा ब्रुवंति ते ||१९||

In *Lakṣya Mārga* the types of *Toḍi* found today is generally depending on the position of *Svara Ma* and *Ni* according to learned.

दरबारीतोडिकायामासावरीप्रवेशनात् |

तोडी विलासखान्याद्या कथ्यते लक्ष्यपंडितैः ||२०||

Lakṣya Pandit says that when *Āsāvarī* is combined with *Darabārī Toḍika* then *Rāgiṇī* like *Toḍi Vilāsakhāni* etc. are formed.

यावनिकाः प्रकारस्ते लक्ष्येऽनेके प्रकीर्तिताः |

भिन्नरागमिश्रनोत्था अनिशं वादमूलकाः ||२१||

In *Lakṣya Saṅgīta* many types of foreign *Rāgas* originated from the combination of different *Rāgas* are always a matter of discussion.

आसातोडी गुर्जरी च गांधार्यपि बहादुरी |

लक्ष्मी देशी तथैवान्ये लाचारीखटतोडिके ||२२||

सुग्राही मुद्रिका सूहा जौनपूरी तथापरा |

तोडीभेदा गीतविज्ञैः स्वीकृता लक्ष्यवर्त्मनि ||२३||

The *Rāgiṇīs Āsā-Toḍi, Gurjarī, Gāndhāra, Bahādurī, Lakṣmī, Deśī, Lācārī, Khaṭa Toḍi, Mudrikā, Sohā, Jaunapurī*, and other types of *Toḍi* are accepted by expert singers in *Lakṣya* style.

मिश्रणं स्यात्कृतं येषां तन्नाम चेत्परिस्फुटम् |

न किंचिदपि दोषाय तत्रेति प्रतिभाति मे ||२४||

It seems to me that even if *Rāgas* are combined their names are clear so there is nothing wrong.

रागाणां नियमा व्यक्ता दृश्यन्ते यत्र निर्मितौ |

उपपन्नं भवेत्तत्र रागत्वं नैवसंशयः ||२५||

Where the rules of *Rāgas* are formed and seen there formation of *Rāga* is undoubtedly possible.

रंजनाद्रागता प्रोक्ता सर्वेषामिति संमतम् |

यद्यस्यात्तद्गुणोपेतं मानमप्यर्हयेत् सताम् ||२६||

All have agreed that *Rāgas* are for pleasure. If it is devoid of that quality then also scholars should be respected.

मिश्ररागप्रपंचोऽयं वादमूलो यतो भवेत् |

ग्रंथेऽत्रापि तदुत्सर्गो बुद्धिपूर्वं कृतो मया ||२७||

As this expansion of *Miśra Rāga* is matter of dispute, I have tactfully omitted it in this treatise.

कैश्चिद्यावनिकैः प्रज्ञैरुन्नीतमविशंकितम् |

अस्मत्संगीतभाण्डारमिति मतं नचाद्भुतम् ||२८||

There is nothing strange in say ing that some of the foreign *Yavana* Musicians have undoubtedly promoted our treasure of music.

सर्पर्दा तुरुष्कतोडी हिजेजो बाखरेजकः |

पुष्क ईराखजूलूफौ नवरोजी हुसेनिका ||२९||

उज्वलो मूसली चैव ग्रहपंचसुगादुगाः |

संतो यवनिका रागाः सोमनाथेन लक्षिताः ||३०||

Sarpardā, Turuṣka Toḍi, Hijeja, Bākharejaka, Puṣka, Irākha, Julufa, Navaroji, Husenīka, Ujvala, and *Mūsalī*, these *Yavana Rāgas* are naraated by *Somanātha*.

केदारगौडरूपै हि नानारूपविमिश्रनात् |

उपर्युक्ता समुन्नीता इति तेन समर्थ्यते ||३१||

He has supported othat the above mentioned *Rāgas* are originated by combining different forms of *Rāgas* in *Kedāra* and *Gauḍa*.

पद्धत्यां दाक्षिणात्यानामद्यापि लक्षिताः पुनः |

यावनिका मता रागा लोके रक्तिप्रदाः स्वयम् ||३२||

In southern Music style the Yavana Rāgas are found very melodious even today.

न मे दोषास्पदं भाति तत्र किन्चिद्धि न्यायतः |

मते मम भवेन्नूनं संगीतोन्नतिरेव सा ||३३||

Truly speaking I don't find anything wrong in it on the contrary according to me it's nothing but the upliftment of Music.

मूलतानी

तोडीमेलसमुत्पन्ना मूलतानी निरुपिता |

आरोहे रिधहीना स्यात् पंचमांशा सुसंमता ||३४||

Rāga Mūlatānī is originated from *Toḍi Mela*. In its *Āroha Re Dha* are *Varjita* and it is having *Pañcama* as *Amasha Svara*.

मगयोः संगतिश्चित्रा तयोरेव सुदोलनम् |

भवेद्रक्तिकरं नित्यं तृतीयप्रहरोत्तरम् ||३५||

In this *Rāga* the tuning of *Ma* and *Ga* having Mind is very pleasant and it is sung during the third *Prahara* of the day.

आरोहे रिधहीनत्वादपराह्णत्वमीरितम् |

प्रसिद्धो नियमोऽप्येष सूरीणां पूर्ववर्तिनाम् ||३६||

This rule of former *Saṅgītācāryas* that the *Alpatva* in *Āroha* of *Ṛṣabha* and *Dhaivata* indicates the afternoon time.

मध्याह्नार्हान् धगाल्पांस्तान् गीत्वा रागान् यथोचितम् |

प्रवर्तते रिधत्यक्तान् गातुं गातुर्मनः स्वयम् ||३७||

After singing *Rāgas* having *Alpa Dhaivata* and *Gāndhāra* and *Rāgas* which are suitable for afternoon in its suitable form, the singers like to sing *Rāgas* devoid of *Ṛṣabha* and *Dhaivata*.

मूलतानीगते गेतु तीव्रत्वारोहणे पुनः |

झटित्युत्पत्स्यते तत्र श्रीरागस्यैव रूपकम् ||३८||

Just by attributing *Tīvratva* in *Gāndhāra* of *Mūlatāni* it at once become the formation of *Śrī Rāga*.

शेषयामे दिने प्रायः समपाः सबला ध्रुवम् |

रहस्यं तन्निरवद्यं को न वेत्तीह मर्मवित् ||३९||

Generally, *Svara Sā*, *Ma* and *Pa* are considered strong in the *Rāgas* of the last *Prahara* of day. Which scholar is not aware of this secret.

धन्याः खलु पंडितास्ते यैरिदं कौतुकं महत् |
निर्मितं बुद्धिसामर्थ्यात् संततं विश्वमोहनम् ||४०||

Blessed are those learned who have composed using their wisdom this wonderful principle or rule for endless pleasure of people.

भावभट्टमते

(According to Bhāvabhaṭṭa types of Toḍi)

“प्रथमा शुद्धतोडी स्याद्देशीतोडी द्वितीयका |
बहादुरी तृतीया स्याद्गुर्जरी च चतुर्थिका ||४१||
छायातोडी पंचमी स्याद् षष्ठी तोडी वराटिका |
हुसेनी सप्तमी प्रोक्ता जौनपूरी तथाष्टमी ||”
आसातोडी च नवमी नवधा कीर्तिता बुधैः ||४२||

Scholars have narrated these nine types of *Toḍimela*. – 1. *Śuddha* Toḍi, 2. *Deśī Toḍi* 3. *Bahādurī Toḍi* 4. *Gurjarī Toḍi* 5. *Chāyā Toḍi* 6. *Varāṭikā Toḍi* 7. *Husenī Toḍi* 8. *Jaunapurī Toḍi* 9. *Āsā Toḍi*.

पूर्वीमेल

शास्त्रै रामक्रियामेलो लक्ष्ये पूर्वीति कीर्तितः |
कर्णाटकीयपद्धत्यां भाषितः कामवर्द्धनी ||१||

The *Mela* known as *Rāmakriyā* in ancient books is named ‘*Pūrvī*’ in *Lakṣya* style and ‘*Kāmavarddhanī’* in *Karṇāṭaki* style.

एतन्मेलात्समुत्पन्ना पूर्वी सर्वगुणिप्रिया |
सायं गेयाऽथ संपूर्णा गांधारांशपरिष्कृता ||२||

Pūrvī Mela which is loved by all scholars, it is *Sampūrṇa*, adorn with *Gāndhāra* as *Aṃśa* and is sung in the evening.

व्यवहारे प्रसिद्धैषा श्रीरागस्यैव रागिणी |
गानं सुनिश्चितं तस्याः सायंकाले मनोहरम् ||३||

In practice this *Rāgiṇī* is popular as *Rāgiṇī* of *Śrī Rāga*. It’s singing in the evening is very melodious.

श्रीरागे रिषभो वादी गांधारोऽत्र समीरितः |
उद्धरोऽस्या भवेद्युक्तः श्रीरागानंतरं सदा ||४||

In *Śrī Rāga Ṛṣabha* is *Vādi* and *Gāndhāra* is also same. It is (*Pūrvī*) always sung after *Śrī Rāga*.

प्रयोगः शुद्धमस्यापि सह गेन मतो मनाक् |

अवरोहे न मे भाति शास्त्रदृष्ट्यातिबाधकः ||५||

In this *Rāga*, in Avaroha along with *Gāndhāra* there is a little use of *Śuddha Madhyama*. I think that it does not disturb / destroy the formation of *Rāga*.

केषुचिच्छास्त्रग्रंथेषु रागिणीयं निरूपिता |

प्रस्फुटा भैरवे मेले मध्यमस्तेन कोमलः ||६||

In some ancient books this *Rāgiṇī* is clearly narrated in *Bhairava Mela* so It's *Madhyama* becomes *Komala*.

तीव्रमोऽपेक्षितोऽवश्यं सायंगेयत्वसूचकः |

अतो मन्ये प्रयुक्तौ तौ विदग्धैर्मध्यमावुभौ ||७||

Tīvra Ma surely indicates evening time for singing. Hence, I believe that the learned have used both *Ma*.

वैचित्र्यं तीव्रमस्यैव दिनांते नित्यरक्तिदम् |

उपकारी शुद्धमः स्याच्छ्रोतृणां रागनिर्णये ||८||

Variation of *Tīvra Ma* is always delightful at the end of the day. *Śuddha* Ma is helpful in identifying *Rāga* by Listeners.

मध्यमयोः सुसंयोगः सायं नान्यत्र चेदृशः |

प्रायो भवेत्तत्सुबोधं रागनिर्णयसाधनम् ||९||

Generally such types of combination of both *Madhyama* is not seen else where in *Rāgas* sung in the evening. So it becomes useful mean or tool in deciding *Rāga*.

तीव्रत्वं धैवतेऽभीष्टं संप्रदाये तु दक्षिणे |

लक्ष्यमार्गमनुल्लंघ्य कार्यमत्रयथोचितम् ||१०||

Tīvratva in *Dhaivata* is expected in the southern style, scholars should take wise dicition which is unfavourable to *Lakṣya* style.

रागचंद्रोदये ग्रंथे पुंडरीकमहात्मना |

गौडमालवके मेले पूर्वी सांशा प्रकीर्तिता ||११||

In *Rāga* Candrodaya Grantha Pandit *Puṇḍarīka* has narrated *Pūrvī* having *Sā* as *Aṃśa* in *Gauḍa Mālava Mela*.

संधिप्रकाशगेयेषु सामीप्यं नियतं महत् |

भेदकं पंचमं लिंगं स्वीकुर्वन्ति विचक्षणाः ||१२||

Scholars have accepted it as a sign of the fifth type due to nearness in *Rāgas* sung at the *Sandhiprakāśa* time.

रामक्रिया मता सायं मनित्यक्ताधिरोहणे |

रामकेलीं प्रगे चाहुर्यतोऽसौ शुद्धमध्यमा ||१३||

Rāmakriyā having *Ma* and *Ni Varjita* in *Avaroha* is sung at the evening *Sandhiprakāśa* time and *Rāmakelī* having *Śuddha Madhyama* is sung in the morning *Sāndhiprakash*.

उत्तरांगप्रधानेषु रागेश्वपि तथैव च |

दृश्यते चरमे यामे परजाख्यो द्विमध्यमः ||१४||

In *Rāgas* having predominant *Uttrāṅga* it is the same, *Parajā* having both *Madhyamas* is found sung in the last *Prahara*.

सुबोधं सरलं रूपं सायंगेयं सुरक्तिदम् |

रागाश्रयत्वमाप्नोति लक्ष्याध्वनि मते सताम् ||१५||

According to learned of *Lakṣya Saṅgīta* this *Rāga* attains very easy formation, charmingness, attains suitabllity to be sung in the evening, and it support of other *Rāgas*.

अथवैतन्मया प्रोक्तं रहस्यं सकलं पुरा |

पुनरुक्तिर्न चापि स्यात् प्राप्तकालेति भाति मे ||१६||

Therefore I have previously narrated this secret (matter), so here I do not revise it.

केचिदुच्चतरावूचुः स्वरावत्र रिधौ मनाक् |

श्रीरागस्थाभ्यां प्रपंच: संभवेद्वादमूलकः ||१७||

Some people considered the *Svara Re* and *Dha* of *Śrī Rāga* as little higher. This expansion may become a matter of dispute.

यथा जनपदे प्रायो राजमार्गा व्यवस्थिता: |

तथैव स्युर्मेलरागा: संगीतनगरे ह्यमी ||१८||

Just as the highways are properly managed in the big cities in the same way these *Mela Rāgas* are properly arranged in the city in the form of music.

क्षुद्रमार्गपरिभ्रष्टाः प्रमुखेषु पतंति ते |

जन्यरागपरिभ्रांता मेलरागेषु केवलम् ||१९||

The *Rāgas* which are degraded (*परिभ्रष्टाः*) from the local path and roaming in *Janya Rāga* fall in the main *Mela Rāgas*.

श्रीरागः

पूर्वीमेलसमुत्पन्न: श्रीरागो लक्ष्यसंमतः |

शास्त्रे ख्याता तदुत्पत्तिर्हरप्रियाख्यमेलके ||२०||

Śrī Rāga which is originated from *Pūrvī* Mela is accepted in *Lakṣya Saṅgīta*. Ancient writers have narrated this *Rāga* in *Harapriya Mela*.

आरोहे गधहीनत्वं रागेऽत्र बहुसंमतम् |

पूर्णत्वमवरोहे स्यान्नियमेनातिरक्तिदम् ||२१||

In this *Rāga Ga* and *Dha* are *Varjita* in *Āroha* and it is *Sampūrṇa* in *Avaroha* so it is very delightful.

ऋषभोऽत्र भवेद्वादी संवादी पंचमो भवेत् |

केचिद्विपर्ययं प्राहुर्न तत्रापि विसंगतिः ||२२||

Ṛṣabha of this *Rāga* is *Vādi* and *Pañcama* is *Saṃvādi*. According to some scholars it is opposite that is *Pañcama* is *Vādi* and *Ṛṣabha* is *Saṃvādi*. There is no contradiction.

दाक्षिणात्या सदैवैनमंगीकुर्वन्ति मेलने |

हरप्रियाव्हये नूनं शास्त्रग्रंथानुसारिण: ||२३||

The musicians following the southern system of music according to *Śāstra Granthas* always accept this *Rāga* as originated from *Harapriya Mela*.

गंभीरप्रकृतिर्नित्यं विलंबितलयोद्धृतः |

अवश्यं स्याद्दिनांतेऽसौ भुक्तिमुक्तिप्रदायकः ||२४||

This *Rāga* having *Vilambita Laya*, depth (serious Nature), this *Rāga* sung in the evening time, delights the people in both the way worldly pleasure and spiritually.

श्रीरागांगं केवलं तत् स्वतंत्रं मन्यते यतः |

सावधानं यथान्यायमभ्यस्यं गायनार्थिभि: ||२५||it

In *Lakṣya* Saṅgīta scholars have considered *Śrī Rāga* having independent *Aṅga*. Hence one should singers should practice it in a proper way.

जनकसंनिभो लोके ह्यादिरागः समीरितः |

औडवः सन् विधानं तद्विचार्यं मार्मिकैर्जनै: ||२६||

This *Rāga* is said to be '*Ādi Rāga*', it is *Similar* (संनिभो) to *Janaka*. Hence scholars should think about this statement and it is of *Oḍava Jāti*.

अथवा लोकप्रियास्ते पुंरागा औडवाहि षट् |

स्वयमुत्पादका लक्ष्ये पूर्णानामिति विश्रुतम् ||२७||

In *Lakṣya Saṅgīta* it is well-known that these six *Puṃrāgas* of *Oḍava* Jāti are very popular, they themselves are the *Janaka* and perfect.

संवादित्वं धैवतस्य क्वचित्समर्थितं पुनः ।

न युक्तं तत्समारोहे तत्स्वरस्यैव गोपनात् ॥२८॥

Sometimes the *Dhaivata* is supported as *Saṃvādi* but it is not proper as this *svara* is invisible in its *Āroha*.

गौरी (द्वितीया)

पूर्वीमेले समादिष्टा द्वितीया गौरिका पुनः ।

आरोहे गधहीना स्यादवरोहे गवर्जिता ॥२९॥

One another *Gaurī Rāga* is said to be originated from *Pūrvī Mela*, which has *Ga* and *Dha Varjita* in *Āroha*.

ऋषभोऽत्र भवेद्वादी सहचारी तु पंचमः ।

गानमस्याः समीचीनं लोके सायं समीरितम् ॥३०॥

It's *Vādi Svara* is *Ṛṣabha* and *Saṃvādi Svara* is *Pañcama*. Evening time is said to be suitable for it's singing.

श्रीरागस्य प्रसिद्धांगं रूपेऽस्मिन्नपि प्रस्फुटम् ।

निषादो मंद्रभागस्थो नूनं रक्तिपदो नृणाम् ॥३१॥

In its formation, the popular *ga Aṅga* of *Śrī Ra* is also visible. The *Niṣāda* of *Mandra Saptaka* really delights people.

अथ प्रसंगतो वक्ष्ये मतभेदान् यथायथम् ।

पुरावृत्तं च रागिण्या अस्याः स्यायेन प्रस्फुटम् ॥३२॥

In relation to this here I mention the different views existing regarding this matter, so that above mentioned description of this *Rāgiṇī* will be clearly understood.

श्रीरागः पंडितैः पूर्वैः काफीमेले सुलक्षितः ।

आरोहणे गधत्यक्तः संपूर्णोऽप्यवरोहणे ॥३३॥

The ancient music scholars have mentioned that *śrī Rāga* is originated from *Kāfi mela* and its *Āroha* is devoid of *Ga* and *Dha* and its *Avaroha* is *Sampūrṇa*.

गौरी पुनर्मता तैश्च मेले भैरवनामके ।

धगोनारोहणे नित्यमवरोहे समग्रिका ॥३४॥

Further they have said that *Gaurī* in *Bhairava mela* is devoid of *Dha* and *Ga* in *Āroha* and always *Sampūrṇa* in *Avaroha*.

युक्तं नु वर्णनं चैततत्कालवर्तिलक्ष्यतः ।

मेलभेदे ह्यवश्यं स्याद्रूपभेदस्य संभवः ॥३५॥

In view of modern music, the above-mentioned description does not seem to be fit. Obviously when *Mela* changes, the formation is also changed.

मते तूत्तरकालीने संगीते परिवर्तनात् ।

रागावेतावुभावुक्तौ पूर्वीमेलसमाश्रितौ ॥३६॥

As the change occurred in music *Gaurī* and *Śrī* both *Rāgas* are said to be originated from *Pūrvī Mela* in *Uttarakālīna* music.

एकमेलाश्रितत्वे स्यात् समाने लक्षणे पुनः ।

अवश्यं गायनं कष्टं ततो वैमत्यसंभवः ॥३७॥

As these both *Rāgas* are originated from one *Mela* and their features are also same, the singing of both *Rāgas* is very difficult and hence there is dispute.

केचिद्गौर्यामादिशंति समूलं गधवर्जनम् ।

अन्ये पुनः संगिरंति पंचमस्यैव लंघनम् ॥३८॥

According to some *Gāndhāra* and *Dhaivata* are completely *Varjita* in *Gaurī*, so here as same others believe that there is *Svalpatva* of *Pañcama* in it.

गौड्यधगा तथा व्यंशा सोमनाथेन भाषिता ।

तल्लक्षणाऽपरा चैती सायंगेयेति कीर्तिता ॥३९॥

Somanātha has described a *Rāgiṇī* named *Gauḍī* which is devoid of *Dha* and *Ga* and having *Ṛṣabha* as *Aṃśa Svara*. He has also described another *Rāgiṇī* named *Caitī Gaurī* having same features.

निपुणा गायकाः केचिद्विमध्यमप्रयोजनात् ।

श्रीरागांगमनुवृत्य रागिणीमुद्धरंति ते ॥४०॥

As *Madhyama* is used here, some well versed singers consider this *Rāgiṇī* following the *Aṅga* of *Śrī Rāga*.

भावभट्टकृते ग्रंथे रत्नाकरे प्रकथ्यते ।

अष्टधा रागिणी गौरी नानारूपसमाश्रिता ॥४१॥

In *Granth Ratnākara* which is written by *Bhāvabhaṭṭa*, eight types of *Rāgiṇī Gaurī* having variety of formation is described.

दीपकः

कामवर्द्धनिकामेलाद्दीपको गुणिसंमतः ।

आरोहणे रिवर्जं स्यादवरोहे निवर्जितम् ||४२||

Rāga Dīpaka which has *Re Varjita* in *Āroha* and *Ni* in *Avaroha* is *Sāud* to be originated from *Kāmavarddhanī Mela* According to learned.

षड्जस्यैव प्रधानत्वं संमतं शास्त्रवेदिनाम् |

गानं सुसंमतं मन्ये दिने यामे तुरीयके ||४३||

Scholars have agreed that in this *Rāga Ṣaḍja* is *Vādi* its singing time is be forth Prahara of the day.

केचिदेनं निर्दिशंति संपूर्णं सांशकं पुनः |

कल्याणीमेलजं प्राहुर्निहीनं कुत्रचिद्बुधाः ||४४||

Some learned considerd it as *Sampūrṇa Rāga* having *Sā as Aṃśa* where as some other learned considere this *Rāga* of *Kalyāṇa Mela* in which *Ni* is *Varjita*.

मालवाख्ये मतो मेले मनिहीनोऽपि सांशकः |

पारिजाते मते मेतु प्रथमो हि सुसंगतः ||४५||

According to *Saṅgīta Pārijāta* this *Dīpaka Rāga* is originated from *Mālava Mela* in which *Ma* and *Ni* are *Varjita* in *Āroha* (*Pratham*) and *Sā* is *Aṃśa*.

लुप्तोऽयं राग इत्येतद्यदुक्तं लक्ष्यपंडितैः |

न मे भाति मतं तेषां केवलं युक्तिसंगतम् ||४६||

Lakṣya Paṇḍitas believe that this *Rāga* is extinct but I don't find it appropriate.

दीपकानां प्रज्वलनं स्वयं दृष्ट्वा सुदुष्करम् |

गायने स्याद्विलोपनमस्यादिष्टं विचक्षणैः ||४७||

By singing this *Rāga* it appears impossible for lamp to light to light up by itself. Therefore perhaps the singers find this *Rāga* as extinct.

दीपकस्य तिरोभावे श्रीरागे परिवर्तनम् |

रिधयोः कोमलत्वेन कदाचिद्विबुधैः कृतम् ||४८||

When *Dīpaka Rāga* is lost or destroyed perhaps learned made change in *Śrī Rāga* by adding *Komala Re* and *Dha*.

रेवा

पूर्वीमेलसमुद्भूता ख्याता रेवा सुखप्रदा |

आरोहे चावरोहेऽपि मनिहीनैव संमता ||४९||

The pleasant *Rāga* Revā is said to be originated from *Pūrvī Mela* in which *Ma* and *Ni* are *Varjita* in both *Āroha* and *Avaroha*.

वर्जने निमयोः सिद्धा गपयो: संगतिः स्वयम् |
षड्जांशा गांशिका चाऽपि सायंगेया बुधैर्मता ||५०||

As *Ma* and *Ni* are *Varjita* there becomes is tuning of *Ga* and *Pa* itself. As *Ṣaḍja* and *Gāndhāra* are *Aṃśa* it is said to be sung in the evening by learned.

उत्तरांगप्रधानत्वे विभासांगं परिस्फुटम् |
परित्यागो मतो तत्र निमयोरिति विश्रुतम् ||५१||

In *Revā* Uttrāṅga is Predominant which makes clear that it has a *Aṅga* of *Vibhāsa*, in which *Ni* and *Ma Varjita*.

भैरवे मेलके प्रोक्ता रेवगुप्तिर्निरंतरम् |
सैवेयं स्यादिति केचिच्छंकयंति विचक्षणा: ||५२||

Some scholars doubt that the *Rāga Revā* gupti of *Bhairava Mela* is this (*Revā*) *Rāga*.

वादित्वे सति पूर्वांगे सायंगेयत्वमीप्सितम् |
तत्पुनश्चेदुत्तरांगे प्रातर्गेयत्वसूचकम् ||५३||

As there is Vāditva in *Pūrvāṅga* its singing in evening is suitable. But as again it is found in *Uttrāṅga* there is a indication that it should be sung in the morning.

विभासः (द्वितीयः)

पूर्वीमेलात्समुत्पन्नो रागोऽपरो बुधैर्मत: |
विभासो योग्यनामाऽसौ प्रातर्गेयः सुरक्तिदः ||५४||

The another *Rāga* originated from *Pūrvī* Mela having a proper name *Vibhāsa* is pleasant and sung in the morning according to learned.

धैवतस्यैव वादित्वं प्राबल्यमुत्तरांगके |
विभांशुकस्यापभ्रंशे विभास इति युज्यते ||५५||

In *Uttrāṅga* there is a predominance of *Vādi Dhaivata*. The word *Vibhāṃśuka* is used incorrectly as *Vibhāsa*.

सारामृते शास्त्रग्रंथे विभांशुकः प्रकीर्तितः |
मनिहीनः प्रभातार्हस्तन्मया ध्वनितं पुरा ||५६||

In *Sārāmṛta Grantha Vibhāṃśuka*, having *Ma* and *Ni Varjita* and sung in the morning is narrated. It is already told by me previously.

गपयोः संगतिर्नित्यं नियमेन भवेच्छुभा |
शुद्धभावसुसंगीतो ह्यवश्यं द्रावयेन्मनः ||५७||

As per principle the tuning of *Ga* and *Pa* is always auspicious. When it sung with purity it definitely affects the mind of listeners.

यथा सायं मता रेवा तथैवायं भवेत् प्रगे ।

सादृश्ये मनिवर्जत्वे वादिभेदेन भित्स्फुटा ॥५८॥

Just as *Revā* is sung in the evening *Vibhāsa* is sung in the morning. Though there is a similarity of having *Ma* and *Ni Varjita,* it becomes clear as *Vādis* are different.

केचिदेनं निर्णयंति मारवामेलने बुधाः ।

अहोबलादिकास्त्वन्ये पूर्वीमेले वदंत्यमुम् ॥५९॥

Some scholars consider this in *Māravā Mela* but according Paṇḍita Ahobala and other it is in *Pūrvī* Mela.

लक्ष्याध्वनि पुनः कैश्चिद्गीतोऽयं शुद्धमेलके ।

रूपमेतत्सुविख्यातं देशकारस्य केवलम् ॥६०॥

Some *Lakṣya* scholars consider this in *Śuddha Mela*, only this formation of *Deśakāra* is popular.

धैवतात्पञ्चमे न्यासो मार्मिकेण सुसाधितः ।

भ्रांतिविच्छेदको भूयादवश्यं रागनिर्णये ॥६१॥

The scholars have wisely taken *Nyāsa* in *Pañcama* from *Dhaivata* which definitely removes the confusion in deciding *Rāgas*.

मालवी

पूर्वीमेले समादिष्टा मालवी रागिणी बुधैः ।

आरोहे स्यान्निदौर्बल्यमवरोहे तु धस्य तत् ॥६२॥

Mālavī Rag aoriginated from *Pūrvī* Mela in which *Ni* is raely used in *Āroha* and *Dha* in *Avaroha*.

श्रीरागांगा यतो गेया वैचित्र्यं रिस्वरे स्फुटम् ।

गानमस्या भवेत् सायं सर्वरक्तिप्रदायकम् ॥६३॥

As this *Rāgiṇī* possesses *Aṅga* of *Śrī Rāga* there is variety in *Re Svara* in singing. When it is sung in the evening it gives pleasure to all.

संधिप्रकाशगेयेषु संगतौ मधुरौ गपौ ।

रागेऽत्रापि संप्रयुक्तौ गायकैस्तौ सपाटवम् ॥६४॥

Here the melodious tuning of *Ga* and *Pa* with its all varieties sung in the *Rāgas* of *Sandhiprakāśa* time is used in this *Mālavī Rāga* by the singers.

अपूर्वं रूपकं त्वेतल्लक्ष्यपंडितनिर्मितम् ।

रक्तिदं संमतं यस्माद्ग्राह्यमेव मनीषिणाम् ||६५||

Lakṣya scholars have composed this unique *Rāga* which is very delightful and popular among well versed singers.

ग्रंथवाक्योल्लंघनेऽपि ये रागाः स्युर्जनप्रियाः |

मन्ये तेषामुपांगत्वं देश्यां नैवातिबाधकम् ||६६||

Though the rules are violated, these *Rāgas* are popular among people, so I think that its nearness / proximity is not very obstructive to *Deśī*.

अथवा मार्गमेनं हि समालंब्य पुरातनैः |

समुन्नीतं तदाचार्यै: संगीतमिति भाति मे ||६७||

Or having taken support of this *Mārga* (*Deśī*) the ancient scholars have uplifted that music -I think so.

मालवीं रागिणीं केचिदाहुर्मारुवमेलने |

ग्रंथे सारामृते दृष्टा मेलके गौडमालवे ||६८||

Some have included *Mālavī Rāgiṇī* in *Māravā* Mela. In *Sārāmṛta Grantha* it is found in *Gauḍa Mālava Mela*.

पूर्वी गौरी मालवी च ललिताह्वा पराजिका |

वसंती रेवगुप्तिश्च शास्त्रे भैरवमेलजाः ||६९||

In *Śāstras Pūrvī*, *Gaurī*, *Mālavī*, *Lalita*, *Parājikā* (Parajā), *Vasantī* (*Vasanta*) and *Revā gupti* are said to be originated from *Bhairava Mela*.

तथाप्येतेषु रूपेषु सर्वेषु दृश्यतेऽधुना |

तीव्रमस्य प्रयोगस्तद्विचार्यं मर्मवेदिभिः ||७०||

Yet in all these formations in current Music use of *Tīvra Ma* is found. This should be thought over by learned.

ग्रंथेषु केषुचित्तत्र कांभोजी मेलगा मता |

अतिवक्रस्वरुपाऽऽपि मालवी रागिणी ध्रुवम् ||७१||

In some of *Granthas* the *Rāgiṇī* having varied or crooked formation in *Kāmbhojī Mela* is definitely *Mālavī Rāgiṇī*.

मालवो भैरवोत्थोऽसौ तथा मालवगौडक: |

मालवीरूपभिन्नत्वाद्भिन्नावेव सतां मते ||७२||

According to scholars *Mālavī* of *Bhairava Mela* and *Mālavī* of *Mālavaa Gauḍa Mela* both are different because of different formations.

टक्कभाषा मालवी या शास्त्रेषु परिकीर्तिता |

तस्या एव भवेदेतत्कदाचित्परिवर्तनम् ||७३||

Perhaps this *Rāgiṇī* may be the exchanged for of that *Mālavī* of *ṬakkaBhāsā* which is described in *Śāstras*

श्रीरागांगाश्च पूर्व्यंगा रागः सायं विशेषत: |

रिपसंवादयुक्ताद्या गनिसंवादजांऽतिमा: ||७४||

The *Rāgas* having *Aṅga* of *Śrī Rāga* and *Pūrvī* are generally sung in the evening. The first one is having *Re* and *Pa* as *Saṃvādi* and last one is having *Ga* and *Ni* as *Saṃvādi*.

त्रिवेणी

पूर्वीमेलसमुद्भूता त्रिवेणी लक्ष्यसंमता |

आरोहे चावरोहेऽपि मध्यमो वर्जितस्वर: ||७५||

Lakṣya Scholars have agreed that *Rāgiṇī Triveṇī* is originatedfrom *Pūrvī Mela* in which *Madhya* is *Varjita* in both *Āroha* and *Avaroha*.

श्रीरागांगा यतोऽभीष्टा लक्ष्यज्ञानां च सांप्रतम् |

रिस्वरस्यैव वादित्वं सुग्राह्यमिति भाति मे ||७६||

I think that in *Lakṣya Saṅgīta* this *Rāgiṇī* is sung with *Aṅga* of *Śrī Rāga* hence the Vāditva of *Ṛṣabha* is accepted by all.

संगतिर्गपयोः सिद्धा मध्यमस्य विवर्जनात् |

अवरोहेण वर्णेन कुर्यान्मानसरंजनम् ||७७||

As *Madhya* is *Varjya* here its Naṭaural to have the tuning of *Gāndhāra* and *Pañcama* in it.

संपूर्णा रिग्रहांशाऽसौ सन्यासापि मता क्वचित् |

मदुर्बला हि लक्ष्येस्यात्सर्वलोकप्रिया भृशम् ||७८||

His *Rāga* is *Sampūrṇa*, *Re* is *Graha* and *Aṃśa* and sometimes *Nyāsa* is also taken. Here *Ma* is feeble, it is very favourite in *Lakṣya Saṅgīta*.

अन्ये तां मारवामेले पंचमांशां ब्रुवंति ते |

सायंगेया विकल्पेन बुधः कुर्यात्स्वनिर्णयम् ||७९||

According to some others it is said in *Māravā* Mela, where *Pañcama* is *Aṃśa* and it is sung in the evening optionaly. Learned should take their own decision.

यत्किंचिदप्यंगीकृतं भवेद्रूपं सतां मते |

सुव्यक्तनियमाबद्धं नैव स्याद्दोषजं पुनः ||८०||

Any *Rāga* which is clear and formed according to the rules and accepted by learned should not be consider as faulty.

देशिकारस्तथा गौरी तृतीया पूर्विका सदा |

रागिण्यामत्र संयुक्ता इति लक्ष्यविदां मतम् ||८१||

According to learned here the *Rāgiṇī* s *Deśīkā, Gaurī* and *Pūrvī* are combined.

टंकिरा

पूर्वीमेले सुप्रसिद्धा रागिणी टंकिका मता |

भार्या प्रोक्ता लक्ष्यविद्भिः श्रीरागस्यैव पांशिका ||८२||

Popular *Rāgiṇī Taṅkikā* is said to br originated from *Pūrvī Mela*. This *Rāgiṇī* having *Pa* as *Aṃśa* is said to be the wife of *Śrī Rāga* by *Lakṣya* scholars.

श्रीरागांगेन सा लक्ष्ये नूनं सर्वत्र लक्षिता |

गानं चाभिमतं तस्याः सायंकाले प्रतिष्ठितम् ||८३||

In *Lakṣya Saṅgīta* this *Rāgiṇī* is sung with the *Aṅga* of *Śrī Rāga* and evening time is suitable for its singing.

मालवी त्रिवणा गौरी पूर्वी टंकी तथैव च |

मता एता बुधै: पंच श्रीरागस्य वरांगनाः ||८४||

The learned have considered *Mālavī,* Trivaṇā, *Gaurī*, *Pūrvī* and *Taṅkī* - These five *Rāgiṇī* as the wife of *Śrī Rāga*.

पंचमो यत्र वादी स्यात् संवादी षड्जको भवेत् |

श्र्यंगसंभूषितत्वात्तु रिषभोऽमात्यको भवेत् ||८५||

Where *Pañcama* is *Vādi* there *Ṣaḍja* becomes *Saṃvādi*. As it is adorned with *Śrī Aṅga Ṛṣabha* becomes *Amātya*.

महीनामथवा पूर्णां केचिदन्ये विदो विदुः |

त्रिवेण्यां रिस्वरो वादी ह्यतस्तस्या भिदा स्फुटा ||८६||

Some other learned sing it either devoid of *Ma* or either having *Ma Varjita*, or *Sampūrṇa*. As *Ṛṣabha* is *Vādi* in *Triveṇī* it becomes clear that it clearly becomes different from *Taṅkī.*

वादिभेदाद्रागभेद इति लक्ष्यविदां मतम् |

सर्वत्रैव सुप्रसिद्धं महद्वैचित्र्यकारकम् ||८७||

According to *Lakṣya Saṅgīta* the variety of *Rāgas* is expressed by the variety of *Vādis*. This fact is well-known everywhere.

तथापि स्पृश्यते कैश्चित् त्रिवेण्यां मध्यमो मनाक् |
विलोमे रागभेदार्थं भात्येवं युक्तिसंगतम् ||८८||

Even then some play little touch of *Madhyama* in *Avaroha* in *Triveṇī* for defining *Rāga*. It seems appropriate.

रागबोधे मतष्टक्कः सांशन्यासग्रहः स्वयम् |
वसंतमेलने सायं संपूर्णो गुणिसंमतः ||८९||

According to the principle established in *Rāga* vibodh by Pandit Somanātha in *Ṭakka Rāga* which is originated from *Vasanta Mela* and sung in the evening, the *Ṣaḍja Svara* is *Graha*, *Aṃśa* and *Nyāsa*.

प्रदोषे गीयते यस्मात् तीव्रमध्यमयोजनम् |
सुसंगतं तत्वमेतत् पूर्वमेवोदितं मया ||९०||

I have previously narrated that as *Tīvra Madhyama* is used here it is sung in the morning.

आरोहे न धगोनत्वं श्रीगौर्यौ तेन प्रस्फुटे |
पूर्वी द्विमध्यमा प्रोक्ता मालवी धनिदुर्बला ||९१||

Śrī and *Gaurī* are clearly seen as *Dha* and *Ga* are frequently used in *Āroha*. *Rāgiṇī* which has two *Madhyama* is *Pūrvī* and *Rāgiṇī* having less use of *Dha* and *Ni* is *Mālavī.*

जेताश्री:

कामवर्द्धनिकामेले जेताश्रीः कीर्त्यते सदा |
आरोहे रिधवर्जं स्यादवरोहे समग्रकम् ||९२||

Rāgiṇī Jetaśrī originated from *Pūrvī Mela* is having *Ṛṣabha* and *Dhaivata Varjita* in *Āroha* and *Avaroha* it is *Sampūrṇa*.

गांधारांशा तथा सांता सायंकालोचिता मता |
कैश्चित्सैवोदिता प्रातर्नैवं भाति सुसंगतम् ||९३||

As *Gāndhāra* is *Aṃśa* and the *Sā* is at the end in this *Rāgiṇī* the evening time is suitable for singing. According to some it is sung in the morning but it doesn’t suite it.

अन्ये तां तीव्रधां मत्वा मारवामेलने जगुः |
अपसार्य मतान्यन्यान्युपर्युक्तैव स्वीकृता ||९४||

According to some others it is originate dfrom *Mālavaa Mela* as it has *Tīvra Dha*. Ignoring other opinions, one should exept which is suitable.

वराटी देशकारश्च धवलाख्या ततः पुनः |
मिलंत्यत्र सप्रमाणमिति लक्ष्यविदो विदुः ||९५||

Lakṣya scholars say that in *Jetaśrī Ragin* there is a proportionate (*SāpRāma* n) combination of *Varāṭī*, *Deśakāra*, *Dhavala*.

रिधत्यक्ता यतो नान्या रागिण्येतादृशी मता |

सायंगेया ततस्तस्या दृश्यते प्रस्फुटा भिदा ||९६||

No other *Rāgiṇī* is similar to this, as *Re* and *Dha* are *Varjita* here. Moreover it is sung in the evening so the difference is clear.

पूरियाधनाश्री

कामवर्द्धनिकामेलाज्जाता पूर्याधनाश्रिका ।

आरोहे चावरोहेऽपि संपूर्णा गुणिसंमता ।।९७।।

Learned agreed that *Rāgiṇī* named *Pūriyā Dhanaśrī* which is *Sampūrṇa* in *Āroha* and *Avaroha*, is originated from *KāmavardDhānī kā Mela* (*Pūrvī*).

पूर्वी धनाश्रिका योगाद्रूपमेतत्समुत्थिम् ।

भवेदिति मतं तत्र केषांचिल्लक्ष्यवेदिनाम् ।।९८।।

Some *Lakṣya* scholars are of opinion that this formation might have originated from the combination of *Pūrvī* and *Dhanaśrī*.

शुद्धमध्यमहीनत्वाद्वादित्वात्पंचमस्य च ।

स्यात्पूर्वीनामिकायास्तु रागिण्या भित्परिस्फुटा ।।९९।।

It is clear that *Pūriyā Dhanaśrī* is different from *Rāgiṇī Pūrvī* as there is absence of *Śuddha Madhyama* and *Vādi Svara* is *Pañcama*.

श्रीरागस्य प्रसिद्धांगं नचैवात्रोपलभ्यते ।

अतस्तदंगभूतास्ते विविक्ता: सुखमंजसा ।।१००।।

The popular *Śrī Rāga Aṅga* is not found here. Hence, it is obviously different from the *Rāgas* possessing that *Aṅga* (*Śrī*).

उत्तरांगप्रधानेषु वसंतपरजादिषु ।

द्विमध्यमप्रयोगत्वाद्व्यर्थं तत्रापि शंकनम् ।।१०१।।

It is useless to doubt here that there is impact of *Rāgas* like *Vasanta*, *Parajā* etc. in *Pūriyā Dhanaśrī*. Because this *Rāga* is having predominant *Uttrāṅga* and the use of both *Madhyama*.

स्वीकुर्वंति पुनः केचिदेनां धनाश्रिकां स्वयम् ।

काफीमेलोद्भवा तेषां मते भीमपलासिका ।।१०२।।

Again some scholars consider *Pūriyā Dhanaśrī* as *Dhanāśrikā* it self. And according to them it is *Bhīmapalāsikā* originated from *Kāfi Mela*.

मतभेदा भवंत्वेते वयं लक्ष्यानुवर्तिनः ।

पूर्याधनाश्रिकामेव सत्कुर्मो रागिणीमिमाम् ।।१०३।।

There may be difference of opinions but we *Lakṣya* scholars consider this *Rāgiṇī* as *Pūriyā* - *Dhanāśrikāonly*.

परजः

पूर्वीमेलोत्थितः प्रोक्तः परजो विबुधप्रियः ।

आरोहे चावरोहेऽपि संपूर्णो लक्ष्यसंगतः ।।१०४।।

Paraja, the favourate *Rāga* of learned is said to be originated from *Pūrvī* Mela, and it is *Sampūrṇa* in *Āroha* and *Avaroha* according to *Lakṣya Mārga*.

उत्तरांगप्रधानत्वात्तारषड्जांशशोभितः ।

गानमभीप्सितं तस्य नक्तं यामेंऽतिमे सदा ।।१०५।।

Due to predominance of *Uttrāṅga*, it is adorned with *Aṃśa Svara Tāra Ṣaḍja*. And it is always sung in the last *Prahara* of night.

ग्रंथेषु लक्ष्यते स्पष्टो निर्दिष्टः शुद्धमध्यमः ।

व्यवहारे तु तीव्रोऽपि युज्यते नात्र संशयः ।।१०६।।

In *Granthas Śuddha Madhyama* is clearly pointed out. But in practice even *Tīvra* (*Madhyama*) is also used without any doubt.

अथवा रात्रिगेयेऽस्मिन् स्वरूपे तत्प्रयोजनम् ।

विसंगतं कथं भूयात् नियमो ह्येष तद्विदाम् ।।१०७।।

Or how can there be the use of *Madhyama* unharmonious in this formation of *Rāga* which is sung at night. This principle should be known by all.

चपलप्रकृतिश्चायं क्षुद्रगीतसमाश्रयः ।

विलंबितलये गीतो वासंतीमिश्रितो भवेत् ।।१०८।।

This *Rāga* is having unsteady / fickle Nature and the songs having light music are sung in this *Rāga*. When it is combined with *VāsantīRāga* it is sung in *Vilambita Laya*.

लक्ष्याध्वनि दृश्यतेऽसौ कलिंगेन विमिश्रित: ।

मिश्रणं तन्निश्चयेन रक्तिघ्नं नैव सर्वथा ।।१०९।।

In *Lakṣya Saṅgīta* this *Rāgiṇī* is combined with *Kaliṅga*, this combination never becomes unpleasant in any way.

पूर्वांगस्य दुर्बलत्वे सायंकालप्रसूचनम् ।

न कर्हिचिच्छंकनीयं नैसर्गिकं हि कौतुकम् ।।११०।।

As the *Pūrvāṅga* is weak it indicates the evening time (for singing). It should not be doubted by any way as it is Natural.

वसंतः

पूर्वीमेलसुसंजातो वसंताख्यो बुधैर्मतः ।

संपूर्णस्तारषड्जांशो वसंतर्तौ सुखप्रदः ।।१११।।

According to learned *Rāga Vasanta* originated from *Pūrvī Mela*. Is *Sampūrṇa*, and *Tāra Ṣaḍja* is *Vādi* or *Aṃśa* here and its sung in the spring season.

मगयोः पुनरावृत्तया विशिष्टां रक्तिमावहेत् ।

परजस्यापि भिन्नत्वं तत्रैव प्रकटीभवेत् ।।११२।।

The repetition of *Ma* and *Ga* in *Vasanta* is very pleasant and it also expresses that it is different from *Paraja*.

रागेऽस्मिन् गायनैः कैश्चिल्ललितांगं समर्थ्यते ।

येनापि स्यान्मते तेषां रूपस्यास्य प्रभेदनम् ।।११३।।

In this *Rāga* the singers generally exhibit the *Aṅga* of *Lalita* in singing. By which its difference from other *Rāgas* becomes clear.

ग्रंथेषु कीर्तितो दृष्टो मेले मालवगौडके ।

रात्रिगेयो यतस्तस्मिंस्तीव्रमे न विसंगतिः ।।११४।।

In ancient *Granthas* this *Rāga* is found narrated in *Mālavagauḍa Mela*. In current Music *Vasanta Rāga* is sung at night so the presence of *Tīvra Ma* is notunharmonious.

प्रयोगो धैवतस्यापि तीव्रस्य लक्ष्यते क्वचित् ।

कुत्रचित्पंचमस्त्यक्तो बुधः कुर्याद्यथोचितम् ।।११५।।

Somewhere this *Rāga* is found having use of *Tīvra Dhaivata*, and somewhere it is found devoid of *Pañcama*. So learned should take their own decision regarding the suitability of its formation.

वसंते पंचमो नैव ह्यारोहे रक्तिदो भवेत् ।

परजाख्ये पुनः सोऽपि विशिष्टां रक्तिमावहेत् ।।११६।।

In *Vasanta* Alpatva of *Pañcama* in *Āroha* is indeed pleasant. Again, in *Parajā* the *Alpatva* of *Pañcama* becomes more pleasant.

निषादस्यापि चाधिक्यं परजाह्वे यथा मतम् ।

न तदत्र वसंताख्ये संभवेदिति संमतम् ।।११७।।

In *Parajā Niṣāda* is predominant but in *Vasanta* the predominance of *Niṣāda* is not possible.

मारवामेले

मारवा

गमनश्रममेलोऽसौ लक्ष्यगो मारवाभिधः ।

धैवतस्यात्र तीव्रत्वात् पूर्वीमेलभिदा स्फुटा ।।१।।

In *Lakṣya Saṅgīta Māravā Mela* is known by the name *GamanaśRāma Mela*. It has *Tīvra Dha* so it is different from *Pūrvī Mela*.

एतन्मेलसमुत्पन्ना प्रसिद्धा मारवा मता ।

आरोहे चावरोहेऽपि पंचमस्वरवर्जिता ।।२।।

The popular *Māravā Rāgiṇī* is said to be originated from this *Mela*. This *Rāgiṇī* is devoid of *Pañcama Svara* in *Āroha* and *Avaroha*.

धैवतस्थितवादित्वं दृश्यते बहुसंमतम् ।

न मेऽभीष्टं भवेदेतत् सायंगेयस्वरूपके ।।३।।

Many have accepted *Vāditva* of *Dhaivata* but I don't find it proper in the *Rāgas* sung in the evening.

वादित्वे धैवते निष्ठे प्रारर्गेयत्वसूचनम् ।

हिंदोलांगगतं सिद्धं द्वयोः पंचमलंघनात् ।।४।।

When *Dhaivata* is said to be *Vādi* it indicates that it should be sung in the morning. As both *Pañcama* are *Varjita* in *Māravā* it seems to be the *Aṅga* of *Hindola*.

सुसंगतं प्रधानत्वं पूर्वांगे सायमीरितम् ।

ग्रंथगा मारवा प्रोक्ता सांशा गांशाथवा पुनः ।।५।।

The suitability of predominance of evening time is expressed in *Pūrvāṅga*. In ancient treatises also *Ṣaḍja* or *Gāndhāra* are *Vādi* in *Māravā*.

पारिजातोक्तमार्वाव्हः काफीमेलसमुद्भवः ।

वसंतभैरवीजातः सोमनाथेन भाषितः ।।६।।

According to *Saṅgīta Pārijāta Māravā* is originated from *Kāfi Mela*, but according to Pandit Somanātha *Māravā* is originated from *Vasanta Bhairavī*.

सारामृतेऽपि षड्जांशो मारुवः सायमीक्षितः ।

लोकेऽसौ तीव्रमोऽपश्च तीव्रधो नैव संशयः ।।७।।

In *Sārāmṛta* also *Rāga Māravā* having *Ṣaḍja* as *Aṃśa* is *said* to be sung in the evening. *Tīvra Ma*, *Pa* and *Dha* are used in practice.

व्यवहारे रिवक्रत्वं विशेषेण सुखप्रदम् ।

प्रच्छादनं निषादस्य ह्यनुलोमे गुणिप्रियम् ||८||

In practice the *Vakratva* of *Re* in *Māravā* appears pleasant. Along with it the disappearance of *Niṣāda* in *Āroha* is also very sweet.

अत्र केचिन्निर्दिशंति रोहणे रिधलंघनम् |

सुप्रतीतं न तल्लक्ष्ये यतो ग्राह्यं न तद्विदाम् ||९||

Some suggest that *Re* and *Dha* should be *Varjita* in *Āroha* but it is not accepted by *Lakṣya* so it should not be accepted.

मारवा पूरिया चेति द्वे सायं पोज्झिते यथा |

ललिता सोहनी चेति द्वे यामेंऽत्ये पुनर्निशि ||१०||

Māravā and *Pūriyā* both evening *Rāga* are devoid of *Pañcama*, similarly the *Rāga Lalita* and *Sohanī* which are sung in the last *Prahara* of night are also devoid of *Pañcama*.

पूरिया

गमकक्रियमेलेऽपि पूरिया बहुसंमता |

षाडवा पंचमत्यक्ता गांधारांशेन मंडिता ||११||

Pūriyā is said originated from *Gamakakriyā Mela*, to be adorn with *Gāndhāra* as *Aṃśa* and *Pañcama - Varjita* so it is of *Śāḍava Jāti*.

मंद्रावधिर्लक्ष्यविद्भिर्गांधारोऽत्र नियोजितः |

मंद्रमध्यस्वरैरेषा नित्यं रक्तिप्रदा भवेत् ||१२||

In this *Gāndhāra* of *Mandra Saptaka* is taken by *Lakṣya* scholars, this *Rāgiṇī* is very pleasant with *Mandra* and *Madhya Svaras*.

सायंगेया यतः सिद्धा पूर्वांगप्रबला स्वयम् |

उत्तरांगप्रधानत्वे सोहन्येव न संशयः ||१३||

Predominance of *Pūrvāṅga* itself declares that it is sung in the evening. If here *Uttrāṅga* is predominant then it definitely becomes *Sohanī*.

निर्योश्च निमयोश्चापि संगतिः सुभगा पुनः

मंद्रनिधनिस्वराणां संहती रागदर्शिनी ||१४||

Again the beautiful tuning of *Ni* and *Re* and *Ni* and *Ma* and the tuning of *Mandra Ni*, *Dha* and *Ni Svara* are the definer of *Rāga*.

ईषत्कोमलधो लक्ष्ये प्रयुक्तो गायनैः क्वचित् |

एकश्रुतिच्युतस्तेषां मते धः प्रतिपाद्यते ||१५||

In *Lakṣya Saṅgīta*, the singers use *Komala Dha* of little low position because *Dhaivata* used in one position low is supported by them.

यतः शास्त्रे विधानं तत् कुत्रापि न समर्थितम् ।

ग्राह्यत्वं तन्मतस्यापि लोकरुच्यवलंबितम् ।।१६।।

As this statement is not supported anywhere in *Śāstras* the acceptance of that opinion depends (is left) on the choice of people.

मंद्रन्यादिस्वराभ्यासान्मारवा दूरतां व्रजेत् ।

रिधौ तत्र निगावत्र भवेतां मार्गदर्शकौ ।।१७।।

This *Rāga* is different from *Māravā* as it is practiced using *Mandra Ni*. The tuning of *Re* and *Dha* in *Māravā* and the tuning of *Re* and *Ga* in *Pūriyā* are helpful in deciding *Rāga*.

भावभट्टमते पूरियाभेदाःtypes of Pūriyā according to Bhāvabhaṭṭa

पूर्विकाललितायुक्ता हिंदोलांता तदा भवेत् ।

ललिताभैरवाभ्यां तु भैरवांता प्रकीर्तिता ।।१८।।

ललिताबिहंगडाभ्यां स्यात् पूरियाबिहंगडा ।

युता पूर्याधनाश्रीः सा हिंदोलेन धनाश्रिका ।।१९।।

ललितेमनसंयोगे भवेत्पूर्येमनीरिता ।

सप्तमी शुद्धपूर्यास्यादेवं सप्तविधा स्मृता ।।२०।।

Seven types of Pūriyās are as follows –
1. *Pūrvikā* 2. *Pūriyā Hindola* when *Lalitā* is combined 3. *Pūriyā Bhairava* when *Lalitā* and *Bhairava* are combined 4. *Pūriyā Bihaṅgaḍa* when *Lalitā* and *Vihaṅgaḍa* combined 5. *Dhanaśrī* when associated with *Pūriyā Dhanaśrī* and *Hindola*, 6. *Pūriyā* manai with associated with *Lalitā* and *Yamana* 7. *Śuddha Pūriyā*.

विशिष्टलक्षणान्येषां रागाणां नैव चाब्रवीत् ।

ग्रंथकारो यथायोग्यं विचार्यं तद्विचक्षणैः ।।२१।।

The writer here did not mention the special features of these *Rāgas*, it should be thought over by learned.

प्रवचनं पुनस्तेषां क्लिष्टमेव भवेत् सदा ।

अतस्तेन धृतं मौनं न मे ह्याश्चर्यकारणम् ।।२२।।

Repitition of these *Rāgas* are becoming always confusing. Therefore, they have remained quite, it's not surprising.

रागावयवभूतानामुत्तमांशान् विवृत्य ते ।

मुख्यरागान् पुरस्कृत्य गायंति लक्ष्यवेदिनः ।।२३।।

Lakṣya singers describe by expanding (विवृत्य) the main points of types of *Rāgas* (*avayava*) by adopting main *Rāgas*.

वराटी

मारवामेलके प्रोक्ता वराटी बुधसंमता ।
आरोहेऽप्यवरोहे च संपूर्णा परिकीर्तिता ।।२४।।

Rāgiṇī known as *Varāṭī* originated from *Māravā Mela*, is *Sampūrṇa* in *Āroha* and *Avaroha*.

गांधारोंऽगीकृतो वादी धैवतोऽमात्यसंनिभः ।
सांदोलनं मतं गानं प्रदोषे सुखदं सताम् ।।२५।।

In this *Rāgiṇī Gāndhāra* is *Vādi*, *Dhaivata* is *Saṃvādi*, and *Sā* is swinging and its singing in the evening is very pleasant.

प्राचुर्यान्मारवांगस्य क्वचित्तच्छंकनं भवेत् ।
मारवायां तु पोनत्वमिति तस्याः स्फुटा भिदा ।।२६।।

In this *Rāga* there is predominance of *Aṅga* of *Māravā*. So it appears resembling *Māravā*, but in *Māravā Pañcama* is *Varjita* hence the difference becomes clear.

केचिदुपदिशंत्यत्र कोमलत्वं तु धैवते ।
वादित्वमपि तत्रस्थं न तद्भाति सुसंगतम् ।।२७।।

Some scholars consider here *Dhaivata* as *Komala*, but *Vāditva* of *Dhaivata* but is not appropriate here.

मृदुत्वं धैवते निष्ठं प्रदोषे नैव बाधितम् ।
वादित्वं तत्स्वरे प्राप्तं रागहानिकरं स्फुटम् ।।२८।।

Mṛdu / *Komala Dha* does not harmful in the singing of the *Rāga* during evening time. But if that *Svara* becomes *Vādi* it is really harmful.

गपयोः संगतिः केचिन्निर्दिशंति विचक्षणाः ।
न तद्दोषास्पदं भूयाद्दौर्बल्यान्मध्यमस्य च ।।२९।।

Some scholars point out here the tuning of *Ga* and *Pa*. which is not harmful as due to feebleness of *Madhyama*.

पूर्णा सांशा रिग्रहाऽपि पूर्वीमेले प्रकीर्तिता ।
सोमनाथेन सा ग्रंथे रागबोधे परिस्फुटा ।।३०।।

In *Rāga Vibodha Grantha* Pandit Somnātha has narrated this *Rāgiṇī* having *Sā* as *Aṃśa*, *Re* as *Graha*, and which is *Sampūrṇa* in *Pūrvī Mela*.

ग्रंथेषु बहवो भेदा वराट्याः परिकीर्तिताः ।
हिंदुस्थानीयपद्धत्यां न ते सर्वे जनप्रियाः ।।३१।।

Many types of *Varāṭī* are described in treatises but all are not popular in *Hindusthānī* Music system.

वराट्युपभेदाः

"आद्या शुद्धवराटी स्याद्वितीया कौन्तली मता |

तृतीया द्राविडी प्रोक्ता चतुर्थी सैन्धवी मता ||३२||

अपस्वरा पंचमी स्यात् षष्ठी हतस्वरा पुनः |

प्रतापाद्या सप्तमी स्यादष्टमी तोडिकादिका ||३३||

नागवराटी नवमी पुन्नागा दशमी स्मृता |

एकादशी तु शोकाद्या कल्याणा द्वादशी मता ||३४||

There are twelve types of *Varāṭī* -1. *Śuddha* Varāṭī 2. *Kauntalī* 3. *Drāviḍī*
4. Saindhavī 5. *Apasvarā* 6. *Hatasvarā* 7. *Pratāpā Varāṭī* 8. *Toḍikā Varāṭī*
9. *Nāga Varāṭī* 10. *Punnāga* 11. *Aśokā* Varāṭī 12. *Kalyāṇa*.

जने भेदा उपर्युक्ताः प्रचरंति न लक्ष्यके |

अहोबलेन निर्दिष्टास्ते सर्वे पारिजातके ||३५||

The above mentioned types of *Varāṭīs* are not popular in *Lakṣya* style but *Ahobala* has narrated all these in his treatise *Saṅgīta Pārijāta*.

रत्नाकरोक्तरूपाणि वादमूलानि यन्मया |

निरूपणं कृतं तेषामन्यत्रैव यथामति ||३६||

The types of *Rāgas* which are disputable in *Ratnākara* are narrated by me elsewhere as per my knowledge.

ललिता

मारवामेलने गीता रागिणी ललिताऽधुना |

आरोहे चावरोहेऽपि पञ्चमेन विवर्जिता ||३७||

The *Rāgiṇī* named *Lalitā*, having *Pañcama Varjita* in *Āroha* and *Avaroha* is originated from *Māravā Mela*.

विश्लिष्टत्वं मध्यमस्य कस्य नो द्रावयेन्मनः |

संगतिर्मधयोर्नित्यमपूर्वां रक्तिमावहेत् ||३८||

Who does not delight by the relaxed or free use of *Ma*. The tuning of *Ma* and *Dha* always very pleasant.

शुद्धमध्यमवादित्वं सर्वत्र बहुसंमतम् |

अमात्यत्वं भवेत् षड्जे शास्त्रोक्तनियमागतम् ||३९||

All have supported *Śuddha Madhyama* as *Vādi* and *Ṣaḍja* is *Saṃvādi* according to rules and regulations of *Śāstras*.

उत्तरांगप्रधानत्वे तारषड्जविचित्रता ।

अत्रापि स्यात् सुप्रसक्ता रजन्यां प्रहरेंऽतिमे ॥४०॥

Due predominance of *Uttrāṅga* There are variations in *Tāra Ṣaḍja* is also very pleasant here in the last *Prahara* of night.

मध्यरात्रिपरं ख्यातं ललितांगं स्वतंत्रकम् ।

पम्चमाद्यास्तु रागास्ते तदंगा गुणिसंमताः ॥४१॥

Rāga Lalita sung in the last *Prahara* of night is independent. The *Rāgas* which starting with *Pañcama* are their *Aṅga* s accepted by learned.

रागलक्ष्माभिधे ग्रंथे रागोऽयं पंचमोज्झितः ।

भैरवे मेलने प्रोक्तः षड्जन्यासग्रहांशकः ॥४२॥

In A book named *Rāga Lakṣmī*, this *Rāga*, in which *Pañca* is *Varjita*, and *Ṣaḍja* is *Nyāsa Svara*, *Graha* and *Aṃśa Svara* is said to be originated from *Bhairava Mela*.

कोमलरिधसंयुक्तो तीव्रगन्यन्वितः पुनः ।

रामात्येन संप्रोक्तः स्वरमेलकलानिधौ ॥४३॥

In *Svaramelakalānidhi* of *Rāma Amātya*, this *Rāga* is having *Komala Re* and *Dha* and *Tīvra Ga* and *Ni*.

तथैवाह रागमेनं चतुर्दंडिप्रकाशिका ।

शुद्धरामक्रियामेले सोमनाथो वदत्यमुम् ॥४४॥

In *CaturadaṇḍīPrakāśikā* this *Rāga* is naarrated in the same way. And according to *Somnātha* it is originated from *Śuddha Rāmakriyā* Mela.

जेतः (जयन्तः)

मारवामेलने तत्र रागः स्याज्जेतनामकः ।

आरोहे चावरोहेऽपि मनिवर्जो गुणिप्रियः ॥४५॥

Jeta Rāga originated from *Māravā Mela*, which has *Ma* and *Ni Varjita* in *Āroha* and *Avaroha*.

स्याद्वादी पंचमो ह्यत्र संवादी षड्ज ईरितः ।

गानमस्य समीचीनं भवेत्सायं निरंतरम् ॥४६॥

In this *Rāga* the *Vādi Svara* is *Pañcama* and *Ṣaḍja* is *Saṃvādi* it is proper to sing it at the evening time or the end of the day.

रेवायां मनिवर्जत्वं नूनं मया पुरोदितम् ।

तथैवापि विभासे तदिति स्याच्छंकनम् ||४७||

Previously I have said that *Ma* and *Ni* are *Varjita* in *Revā* and *Vibhāsa*, sometimes there is a doubt that it may be the same here.

वादिभेदे रागभेदः प्रस्फुटः सर्वसंमतः |

गीतवैचित्र्यमेवैतदिति शंका निरर्थिका ||४८||

IT is clear that when *Vādi* is different the *Rāga* is also different. It is useless to doubt that as the variety of singing.

तथाप्यत्र समादिष्टं तीव्रमस्य प्रयोजनम् |

अवरोहे भवेद्येन सौकर्यं रागभेदने ||४९||

Even than here the purpose of *Tīvra Ma* in *Avaroha* is shown, which makes easy is to recognise the *Rāga*.

मते केषांचिदप्युक्तो जेतः कल्याणमेलजः |

कोमलत्वं रिस्वरस्य भाति मे युक्तिसंगतम् ||५०||

According to some *Rāga Jeta* is originated from *Kalyāṇa Mela*, as *Svara Re* is *Komala* a here I think it is appropriate.

संत्यन्ये ते मते येषां जेतो धैवतवर्जितः |

पूर्वीमेलेऽपि तद्गानं नियुक्तं तैः सुरक्तिदम् |

According to some other *Jeta Rāga* having *Dhaivata Varjita* is originated from *Pūrvī Mela*. Its singing is also pleasant.

रिवर्जने भवेत्पूर्व्यां टंकिकायाः समुद्भवः |

त इत्याहुरनायासं विचार्यं तन्मनीषिभिः ||५२||

When *Re* is *Varjita* in *Pūrvī* it naturally becomes *Taṅkīkā*. Scholars should think over it.

रागभेदव्यंजकत्वं यन्मते स्यात्परिस्फुटम् |

न तस्य ग्रहणे दोषः शास्त्राभावे सतां मते ||५३||

According to learned there is nothing wrong in accepting *Rāgas* having clear expression even if they are not mentioned in treatises.

भट्टिहारः

गमनश्रममेलोत्थो भट्टिहारः प्रकीर्तितः |

संपूर्णो मध्यमांशोऽसौ चरमांगविभूषितः ||५४||

Rāga Bhaṭṭihāra originated from *GamanashRāma Mela* is *Sampūrṇa*, having *Madhyama* as *Aṃśa* and adorn with *Carama* (<u>*Uttara*</u>) *Aṅga*.

मध्यमोऽत्र भवेन्मुक्तस्तत्रैव न्यसनं प्रियम् |
विधानं लक्ष्यविज्ञानांभाति मे तत्सुसंगतम् ||५५||

In this *Rāga Madhyama* is used freely and *Nyāsa* on it is also pleasant. The statement of *Lakṣya* scholars I find appropriate.

अनुलोमे तीव्रमस्य प्रयोगो रात्रिसूचकः |
पातो मे धैवतान्नूनं सर्वेषां हृदयेन्मतः ||५६||

The use of *Tīvra Ma* in *Āroha* indicates the night time. Little touch on *Dha* is indeed delights everyone.

ललितश्च कलिंगश्च परजोऽपि तृतीयकः |
अवयवा भवंत्यस्य नैतन्मतं निराश्रयम् ||५७||

The opinion that *Lalita*, *Kaliṅga*, and *Parajā* three become the part of this *Rāga* is not supportless.

उत्तरांगप्रसक्तं स्यात् क्वचिन्माडाख्यरूपकम् |
रिस्तु तत्र भवेत्तीव्रो ह्यत्राऽसौ कोमलः सदा ||५८||

Sometimes this becomes the formation of *Mand Rāga* having predominant *Uttrāṅga*, there *Re* is *Tīvra* where as *Re* is always *Komala*.

केचिदाहुरिमं रागं भर्तृहरिविनिर्मितम् |
अस्तु तत्संमतं लोके रूपमेतद्‌गुणिप्रियम् ||५९||

According to some this *Rāga* is composed by *Bhartṛhari*. This formation is liked by learned in modern times too.

गपयोर्मधयोश्चात्र संगतिर्बहुसंमता |
अनुलोमे निदौर्बल्यं विलोमे वक्रता शुभा ||६०||

All have agreed the tuning of *Ga* and *Pa* and *Ma* and *Dha* in *Āroha Ni* is feeble and in *Avaroha Ni* is *Vakra* or crooked.

भंखारः

मारवामेलके प्रोक्तो रागो भंखारनामकः |
आधुनिकं वदंतीमं केचिल्लक्ष्यविचक्षणाः ||६१||

According to some *Lakṣya* scholars *Bhaṅkhāra Rāga,* is modern *Rāga*, which is originated from *Māravā Mela.*

संपूर्णः पंचमांशः स्यादुत्तरांगप्रधानकः |
यामे तृतीयके रात्र्यां गानमस्य सुखप्रदम् ||६२||

This *Rāga* is *Sampūrṇa*, *Pañcama* is *Aṃśa*, and the *Uttrāṅga* is predominant, its singing in third *Prahara* of night is very delightful.

समावेशान्निमयोश्च विभासो मालवोत्थितः ।

भिन्नत्वमाप्नुयात्स्पष्टमिति तत्र न शंकनम् ॥६३॥

As *Vibhāsa* originated from *Mālava* includes *Ni* and *Ma* clearly becomes different from *Bhaṅkhāra* a *Rāga*. There is no doubt.

ईषत्स्पर्शो भवेदिष्टः शुद्धमस्याभिव्यक्तये ।

रागस्यास्य समुद्धारे प्रवदंति मनीषिणः ॥६४॥

Scholars believe that for nicely expressing this *Rāga*, little touch of *Śuddha Ma* is *Deśīrable*.

तिरोभावे मुक्तमस्य कथं पुनः समुद्भवेत् ।

तत्स्वरांशयुतो रागो भट्टिहारः सुलक्षणः ॥६५॥

In this *Rāga* there is absence or disappearance of *Mukta Ma* so how can it be quality of *Bhaṭṭihāra Rāga* which has this *Svara* (*Madhyama*) as *Aṃśa*.

पंचमः

मारवामेलके जातः पंचमो लोकविश्रुतः ।

संपूर्णो मध्यमांशोऽपि नक्तं यामे ततोऽतिमे ॥६६॥

Very popular *Rāga Pañcama*, which is *Sampūrṇa*, having *Madhyama Aṃśa* and sung in the last *Prahara* of night, is originated *Māravā Mela*.

उत्तरांगप्रधानोऽयं द्विमध्यमविभूषितः ।

परजानंतरं गीतो ह्यवश्यं रंजयेन्मनः ॥६७॥

This *Rāga* is having predomant *Uttrāṅga*, is adorn with two *Madhyamas*. Singing of it after *Parajā* always delights the mind.

मुक्तत्वान्मध्यमस्यात्र ललितांगं परिस्फुटम् ।

प्रकृतिर्भट्टिहारस्य धारयेन्नैव संशयः ॥६८॥

The free use of *Madhyama* clearly declares the *Aṅga* of *Lalita*. Undoubtedly it possesses the nature of *Bhaṭṭihāra*.

केचिदस्मिन्वर्जयंति रिषभं वाऽथ पंचमम् ।

भवेल्लक्ष्यविरुद्धं तन्न वयं लक्ष्यरोधिनः ॥६९॥

According to some in this *Rāga Ṛṣabha* or *Pañcama* is *Varjita*, but it is against *Lakṣya* style so we do not agree.

रिषभस्य वर्जने स्याद्भट्टिहारप्रभेदनम् ।

अनायासं परंत्वत्र बुधः कुर्याद्यथोचितम् ॥७०॥

If *Ṛṣabha* is *Varjita* it will naturaly become the type of *Rāga Bhaṭṭihāra* so scholar should take their own decision.

ललितांगप्रधानोऽन्यो रागो ललितपंचमः ।

धकोमलो मया प्रोक्तो भैरवे मेलने पुरा ॥७१॥

Another *Rāga*, having *Lalita Aṅga* predominant is *Lalita Pañcama*, having *Dha Komala* is already narrated by me in *Bhairava mela*.

सोहन्यंगान्वितं केचित् पंचमं पंडिता विदुः ।

परिक्तं शुद्धमत्यक्तं न तन्मे रोचते मतम् ॥७२॥

According to some Pandits this *Pañcama* Rāga, having *Pa* and *Śuddha Ma Varjita* is an *Aṅga* of Sohanī but I disagree with their opinion.

सोमनाथमते रागः पंचमो रिषभोज्झितः ।

भैरवे मेलके प्रोक्तः पंचमांशेन भूषितः ॥७३॥

According to *Somnātha Pañcama Rāga* adorn with *Pañcama* as *Aṃśa* and *Re Varjita* is narrated in *Bhairava Mela*.

रात्रिगेयो यतस्तस्मिन् कदाचित्पंडितैः कृतम् ।

तीव्रमेण तथा तीव्रधेनापि परिवर्तनम् ॥७४॥

As this *Rāga* is sung at night, learned must have made change in it with *Tīvra Ma* and *Tīvra Dha*.

पूर्णपंचमकोऽप्यन्यो भैरवे मेलने मतः ।

निषादो वर्जितस्तत्र भवेत्तस्य भिदा स्फुटा ॥७५॥

In *Bhirava Mela*, there is also an another *Pūrṇa Pañcama Rāga*. But *Niṣāda* is *Varjita* there so the difference become clear.

सोहनी

मारवामेलसंजाता सोहनी लक्ष्यसंमता ।

आरोहे चावरोहेऽपि परिक्ता कीर्त्यते सदा ॥७६॥

Lakṣya scholars have agreed that *Rāgiṇī Sohanī* having *Pa Varjita* in *Āroha* and *Avaroha* is originated from *Māravā Mela*.

उत्तरांगप्रधानत्वे वादित्वं धैवते भवेत् ।

अमात्यसंनिभो गः स्याद्गायनं शेषयामके ॥७७॥

In this *Rāgiṇī* there is predominance of *Uttrāṅga*, *Dhaivata* is *Vādi*, *Ga* is *Saṃvādi*, and is sung in the last *Prahara*.

प्रयोगो दृश्यते शुद्धमध्यमस्य क्वचित् कृतः |
संगतिर्धगयोर्नित्यं रूपं प्रस्फुटमादिशेत् ||७८||

Sometimes the use of *Śuddha Ma* is seen. The tuning of *Dha* and *Ga* makes its formation clear.

अंत्ययामप्रगेयत्वात्तारषड्जे विचित्रता |
संभवेत्तत्र संगीतकेन्द्रस्थानं क्रमागतम् ||७९||

As it is sung in the last *Prahara* of night variations occurs in *Tāra Ṣaḍja*. And this *Svara* only becomes the center of gradual expansion of this *Rāga*.

मन्द्रमध्यस्वरैः पूर्या सोहन्यप्युत्तरैः स्वरैः |
इति संगीतवैचित्र्यमद्भूतं हृदयंगमम् ||८०||

Rāgiṇī Pūriyā is sung in *Madra* and *Madhya Svaras* whereas *Rāgiṇī Sohanī* is sung in *Uttara Svara* (*Tāra Svaras*). This is very wonderful and attractive secret of music.

सुप्रसिद्धेषु ग्रंथेषु रागिणीयं न लक्षिता |
आधुनिका मता तस्माल्लक्ष्यमार्गविचक्षणैः ||८१||

This *Rāga* is not found in ancient popular *Granthas* hence the scholars of *Lakṣya* music consider it as a modern *Rāga*.

वदंति धैवतं केचित्कोमलमत्र रूपके |
न मे भाति सुयुक्तं तद्बुधः कुर्यात्स्वनिर्णयम् ||८२||

According to some scholars here *Dhaivata* is *Komala* but I don’t find it appropriate, so scholar should take their own decision in this matter.

मारवामेल्कोत्पन्नो विभासः श्रूयते क्वचित् |
संपूर्णो गीयते प्रातरंतिमांगप्रधानकः ||८३||

The *Sampūrṇa Rāga Vibhāsa*, originated from *Māravā* Mela, is sung in the morning and is having predominant *Uttrāṅga*.

धैवतस्यात्र वादित्वं संवादित्वं तु गस्य तत् |
गपयोर्मधयोश्चापि संगती रक्तिकारणम् ||८४||

In this *Rāga Dhaivata* is *Vādi* and *Gāndhāra* is *Saṃvādi*, and tuning of *Ga* and *Pa* and *Ma* and *Dha* is very delightful.

न्यसनं पंचमे नित्यं गांभीर्यं दर्शयेन्महत् |
विलंबितलये गीते रागेऽस्मिन् विधिसंयुते ||८५||

The *Nyāsa* on *Pañcama* expresses its depth / expresses its *Gambhīra* Nature, when it is sung in *Vilambita Laya*, it is very melodious.

ग्रंथेषु वर्णितं नूनं रोहणे मनिवर्जनम् |

गपयोः संगतिः श्रेष्ठा सुग्राह्यं भाति तन्मतम् ||८६||

In treatises *Ma* and *Ni* are *Varjita* in the *Āroha* of this *Rāga*. And the best type of tuning of *Ga* and *Pa*. I agree with them.

पूर्वांगे लक्षिता गौरी ह्युत्तरांगे ततः पुनः |

देशिकारो भवेदेतल्लक्ष्ये कैश्चित्समर्थ्यते ||८७||

According to some of the *Lakṣya* scholars agree that in the *Pūrvāṅga* and *Uttrāṅga* of this *Rāga* there is combination of *Gaurī* and *Deśīkāra*.

मालीगौरा

मारवामेलजन्योक्ता मालीगौरा मनीषिभिः |

संपूर्णा रिग्रहांशाऽसौ संध्याकालोचिता सदा ||८८||

Rāgiṇī Mālīgaurā which is *Sampūrṇa*, having *Re* as *Graha* and *Aṃśa* and which is always sung in the evening, is said to be originated from *Māravā* Mela by scholars.

पूरियाश्रीमिश्रणेन रूपमेतत्समुद्भवेत् |

मंद्रमध्यस्वरैरेषा प्रायो लक्ष्ये समीरिता ||८९||

This *Rāga* is formatted by the combination of *Pūriyā* and *Śrī Rāga*. In *Lakṣya* it is generally sung by *Mandra - Madhya Svaras*.

अथ वक्ष्ये लक्ष्यगतभेदान्यथायथम् |

जिज्ञासूनां यतोऽपि स्याद्रागनिर्णयसाधनम् ||९०||

Now I narrate the difference of opinions of *Lakṣya Saṅgīta* (regarding this *Rāgiṇī*) as it is. Because it a mean in taking decision regarding *Rāga* for learned.

केचिदत्र वर्णयंति विवादित्वं तु धैवते |

येन स्याद्विशदो भेद एतस्या लक्ष्यवर्त्मनि ||९१||

Some of the *Lakṣya* scholars describe here *Dhaivata* as *Vivādi*, by which the type of this *Rāga* ini will become clear.

अन्ये पुनः संगिरंति द्विधैवतप्रयोजनम् |

गौर्यंगेनयुतं गानमाहुस्ते व्यंशकं शुभम् ||९२||

Some singers re using both of *Dhaivata* in this. According to them the singing of this *Rāgiṇī* having *Gaurī* Aṅga is delightful.

पूरियायां प्रविष्टश्चेत्पंचमो ह्यपरे जगुः |

अवश्यं तत्र जायेत गौरारूपा न संशयः ||९३||

According to some others if *Pañcama Svara* is used in *Pūriyā* then certainly it becomes *Mālīgaurā*.

साजगिरी

मारवामेलने ख्याता साजगिरी जनप्रिया |

आधुनिका मता तज्ज्ञैः संपूर्णा गांशमंडिताः ||९४||

The scholars have considered the popular *Rāgiṇī Sājagirī* originated from *Māravā* Mela, which is Sampūrṇa and adorn with *Ga* as *Aṃśa* is said to be the modern formation by the scholars.

धैवतद्वंद्वमत्राहुः संगतिर्निमयोः शुभा |

गानं गुणिसमादिष्टं सायंकालेऽतिशोभनम् ||९५||

In this *Rāgiṇī* both *Dhaivata* are used, the tuning of *Ni* and *Ma* is very melodious and its singing in the evening is said to be very delightful by scholars.

ईषत्स्पर्शः शुद्धमस्य नैव स्याद्रक्तिघातकः |

पूर्यायाः पूर्विकायाश्च तेन स्यात्प्रस्फुटा भिदा ||९६||

The little of *Śuddha Ma* makes this *Rāgiṇī* very delightful and by it this *Rāga* clearly becomes separate from *Pūrvī* and *Pūriyā*.

पूरियांगभूषितेयं रागिणी यत्सुसंमता |

मंद्रमध्यस्वरैर्गानमवश्यं सुखमावहेत् ||९७||

All have accepted this *Rāgiṇ* is possessing *Aṅga* of *Pūriyā Rāga* its singing by *Mandra – Madhya Svara* is indeed very delightful.

पूर्वीपूर्यामिश्रणेन साजगिर्या जनिः स्मृता |

रूपमेतन्मतं प्रायो विरलं लक्ष्यवर्त्मनि ||९८||

Generally, *Sājagirī* is formed by the combination of *Rāgas Pūrvī* and *Pūriyā*, this formation is rarely used in *Lakṣya* style.

केषांचित्तु मते तत्र तीव्रधो नैव संमतः |

रिवर्जनमपि प्राहुस्ते तन्नास्तीह लक्ष्यके ||९९||

According to some the use of *Tīvra Dha* is not there. They also consider *Re* as *Varjita*. But that is not found in *Lakṣya* style.

टिप्पणी

एवं च मारवामेले रागा द्वादश लक्षिताः |

सायंगेया भवेयुः षट् प्रातर्गेयाः षडीरिताः ||१००||

Thus, above mentioned twelve *Rāgas* are formed originated from *Māravā* Mela, in which six of them are sung in the evening and six are in the morning.

पूरिया मारवाजेता गौरा साजगिरी तथा |

वराटीसहिता रागाः सायंगेया बुधैर्मताः ||१०१||

According to learned *Pūriyā*, *Māravā*, *Jaita*, *Mālīgaurā*, *Sājagirī* and *Varāṭī* are sung in the evening.

ललितश्च पंचमश्च भट्टियारो विभांशुकः |

भंखारः सोहनी चेति रागाः प्रातर्मता बुधैः ||१०२||

Where *Lalita Pañcama*, *Bhaṭṭihāra*, *Vibhāsa*, *Bhaṅkhāra* and *Sohanī* are said to be sung in the morning.

गौर्यंगा पूरियांगाश्च सायंगेया व्यवस्थिताः |

ललितांगास्तथा चोक्ताः सोहन्यंगाः प्रभातगाः ||१०३||

The *Rāgas* originated from *Māravā Mela* and sung in the evening are sung with the *Aṅga* of *Gaurī* and *Pūriyā*. And the *Rāgas* sung in morning are possessing the *Aṅga* of *Lalita* and *Sohanī Rāga*.

सायंगेयेषु पूर्वांगं प्रबलं गुनिसंमतम् |

प्रातर्गेयेषुप्राबल्यं ह्युत्तरांगस्य निश्चितम् ||१०४||

According to learned in *Rāgas* sung in the evening, *Pūrvāṅga* is *Prabala*, whereas in morning *Rāgas Uttrāṅga* is *Prabala*.

स्थूलदृष्ट्या मता एते नियमा मार्गदर्शकाः |

विशेषास्तु तत्र तत्र द्रष्टव्या मर्मवेदिभिः ||१०५||

These rules are physically (externally) helpful but the learned should also see the special rules for this *Rāga*.

मतांतरे सायंगेयरागनिर्णयसुलभोपायः,

Simple way to decide *Rāgas* sung in the evening, when there are difference of opinions.

संपूर्णा पूर्विका ख्याता रिवर्जा तत्र टंकिका |

श्रीरागे लंघनं गस्य त्रिवर्णा मस्वरोज्झिता ||१०६||

Pūrvī ka is said to be *Sampūrṇa*, in *Taṅkī Re* is *Varjita*, and *Śrī Rāga Ga* is *Varjita* and in *Trivarṇa Svara Ma* is *Varjita*.

अपंचमा भवेद्गौरी धैवतत्यक्तजेतकः |

मालवी लक्षिता तज्ज्ञैर्निहीना प्रहरेंऽतिमे ||१०७||

Gaurī is devoid of *Pañcama*, *Jeta* is without *Dhaivata*, and *Mālavī* devoid of *Ni* are said to be sung in last *Prahara*.

नियमा मुख्यतस्त्वेते संगता रोहणे सदा |

भवेयुर्नव्यशिक्षार्थिवर्गस्याप्युपकारिणः ||१०८||

This principle rules will always be helpful to new learners in their progress.

हरप्रियाख्यमेलोऽसौ लक्ष्ये काफीति संज्ञितः |

काफीरागस्तदुत्थः स्यादिति लक्ष्यविदां मतम् ||१||

Mela Harapriya itself is known as *Kāfi Mela* in modern *Lakṣya Saṅgīta*. According to *Lakṣya* scholars *Rāga Kāfi* is originated from this *Rāga*.

पंचमोऽत्र मतो वादी संवादी षड्जनामकः |

केचिद्गांधारमाहुस्ते वादिनं गानकोविदाः ||२||

In *Kāfi Rāga Pañcama Svara* is *Vādi* and *Ṣaḍja Svara* is *Saṃvādi*. Few singers consider *Gāndhāra* as *Vādi* in this *Rāga*.

मध्यरात्र्युचितो मेलो यथाऽयं गनिकोमलः |

मध्याह्नार्हस्तथैवेति को न जानाति मर्मविद् ||३||

As *Ga* and *Ni* are *Komala*, *Kāfi Mela* is can be sung at night as well as in the afternoon, which scholar does not know this fact.

दरबारादिकान्नक्तं गीत्वा धैवतकोमलान् |

तीव्रधैवतसंयुक्तान् गायंति गायकाः क्रमात् ||४||

At night after singing *Rāgas Darbārī Kānaḍā* etc. having *Komala Dha*, the singers gradually sing the *Rāgas* having *Tīvra Dha*.

आसावर्यादीकान् गीत्वा दिवसे तान् धकोमलान् |

लोके सारंगधनाश्री प्रमुखान् क्रमशो जगुः ||५||

In the same way during the day after singing *Rāgas Āsāvarī* etc. having *Komala Dha* the *Rāgas Sāraṅga* etc. Having *Tīvra Dha* are sung.

अपवादा भवेयुस्ते संति वा लक्ष्यवर्त्मनि |

साधारणो मया प्रोक्तो नियमस्तत्ववेदिनाम् ||६||

Even though its options are always there in *Lakṣya Saṅgīta* yet for wise scholars I have narrated this common rule.

काफीमेले (संपुर्णो)यतो दृष्टमारोहे चावरोहणे |

सरलत्वं ततोऽसौ स्यात्तन्मेलोत्थसमाश्रयः ||७||

Kāfi Rāga is *Sampūrṇa* and *Sarala* a in *Āroha* and *Avaroha* both, it is said to be the *Ashraya Rāga* of *Kāfi Mela*.

काफीत्याधुनिकं नाम यावनिकं परिस्फुटम् |

अंगीकृतं यतः शास्त्रे नैवास्माभिरूपेक्षितम् ||८||

It is clear that the name *Kāfi* is a modern *Yavana* name. As this name is accepted by ancient *Grantha* writers, we have not ignored this name.

केचिदाहुरिमं मेलं श्रीरागाख्यं मनीषिणः |

ग्रंथेषु लभ्यते यस्माद्रागोऽसौ तत्र लक्षितः ||९||

According to some scholars this *Mela* is found in *Granthas* by the name *Śrī Rāga* from which this *Rāga* is originated. *

दाक्षिणात्यमतेऽद्यापि काफीमेलसमुद्भवः |

श्रीरागो गीयते लोके स्मरणीयं सदैव तत् ||१०||

According to the southern music style *Śrī Rāga* originated from *Kāfi Mela* is sung even today it should always be remembered.

हिन्दुस्थानीयपद्धत्यां स रागः पूर्विकागतः |

इति मया समाख्यातं पूर्वमेव सविस्तरम् ||११||

I have already mentioned previously that *Śrī Rāga* which is popular in *HindustānīSaṅgita* is originated from *Pūrvī Mela*.

न्यासः पंचमके काफ्यां केवलं रागवाचकः |

श्रोतारोऽपि सुखं तत्र कुर्वन्ति रागनिर्णयम् ||१२||

In *Kāfi Rāga* the *Nyāsa* on *Pañcama* clearly defines the *Rāga* and on that basis the listeners also very easily recognise the *Rāga*.

आरोहणे भवेत् क्षम्यः प्रयोगस्तीव्रनेर्मनाक् |

काफीमेलोत्थरागेषु गानसौकर्यहेतवे ||१३||

From the cofort point of view the little use of *Tīvra Ma* in *Avaroha* in *Rāgas* originated from *Kāfi Mela*, is pardonable.

क्षुद्रगीतार्हता काफ्याः सर्वत्र संमता भवेत् |

शृंगाररसभूयिष्ठां केचितां पंडिता विदुः ||१४||

All have accepted the fact that *Rāga Kāfi* is suitable for *Kṣudra Gītas* (*Thumari* etc.), learned consider it favorable for *Śṛṅgārā Rasa*.

धानी

हरप्रियाख्यमेलाच्च रागिणी बहुसंमता ।
धानीसंज्ञा सुबोधाऽसौ सुरसा सार्वकालिका ॥१५॥

Rāgiṇī Dhānī which is very easy, sentimental which can be sung at any time, is originated from *Harapriya Mela*.

आरोहे चावरोहेऽपि रिधयोरेव वर्जनम् ।
गांधारो नियतो वादी निषादोऽमात्यसंनिभः ॥१६॥

Re and *Dha* are *Varjita* in *Āroha* and *Avaroha*. And its *Vādi Svara* is *Gāndhāra* and *Saṃvādi* is *Niṣāda*.

औडवधन्नासिकेयं वर्णिता पारिजातके ।
शुद्धधन्नासिकेत्याहुः केचिदन्ये विपश्चितः ॥१७॥

In *Pārijātaka* it is named as *Audava Dhannāsika*. According to some other scholars *Śuddha Dhannāsika*.

धनाश्रीभेदसिद्ध्यर्थं कदाचिल्लक्ष्यकोविदैः ।
अंगीकारः कृतो धानीनाम्नो नैतद्विसंगतम् ॥१८॥

Perhaps *Lakṣya* scholars have named it as *Dhānī* in order to separate itv from *Dhanaśrī*, so there is nothing wrong.

वादमूले तथाप्यत्र विषये तत्वदर्शिभिः ।
लक्ष्यगतमनुल्लंघ्य कार्यं नित्यं प्रवर्तनम् ॥१९॥

Even though on this disputable matter scholars should practise *Rāga* without ignoring the opinions of *Lakṣya* style.

समपानां दुर्बलत्वे ह्यभावे रिधयोरपि ।
कुतो गांभीर्यसंप्राप्तिर्भवेन्नैव सतां मते ॥२०॥

As *Ṣaḍja*, *Madhyama*, *Pañcama* are feeble and *Ṛṣabha* and *Dhaivata* are *Varjita*, how can it has *Gambhīra Prakṛti*. According to learned *Gambhīra Prakṛti* can never be possible in Dhānī .

सैन्धवी

काफीमेलसमुत्पन्ना सैन्धवी कीर्त्यते जने ।
आरोहणे गनित्यक्ता संपूर्णाप्यवरोहणे ॥२१॥

Rāga Saindhavī is originated from *Kāfi Mela*. In its *Āroha Ga* and *Ni* are *Varjita* and its *Avaroha* is *Sampūrṇa*.

सपयोरेव संवादः कैश्चित्तुरिधयोर्मतः |

गानं गुणिसमादिष्टं कथ्यते सार्वकालिकम् ||२२||

In this *Rāgiṇī Sā* is *Vādi* and *Pañcama* is *Saṃvādi*. According to some scholars *Re* is *Vādi* and *Dha* is *Saṃvādi*. And generally it can be sung at any time.

मतैक्यं नैव लक्ष्ये यन्निषादपरिवर्जने |

प्रयोगस्तत्स्वरस्येह क्षम्यते रोहणे मनाक् ||२३||

In this *Rāga* there are difference ofopinion regarding *Varjatva* of *Svara Niṣāda*, Littele use of *Ni* in *Āroha* is pardonable.

अगनिः सैन्धवी प्रोक्ता सोमनाथेन सूरिणा |

विलोमे पूर्णता तस्या अहोबलसुसंमता ||२४||

Somanātha Sūri has described *Saindhavī* devoid of *Ga* and *Ni*. *Ahobala* agrees that it is *Sampūrṇa* in *Avaroha*.

प्रत्यक्षे गायनाः प्रायः काफीमिश्रितरूपकम् |

सदैवास्या दर्शयन्ति लोकरंजनवांछिनः ||२५||

In *Lakṣya Saṅgīta* the singers desiring to entertain people present *Saindhavī* combined with *Kāfi*.

सिंधोडानामिकासैव सैन्धवीति प्रकीर्तितम् |

सुव्यक्तं रागबोधे तद्विचार्यं तत्वशोधकैः ||२६||

In *Rāga* vibodha it is clearly said that the *Rāgiṇī* named *Sindhoḍā* itself is *Saindhavī*. The learned should also keep in mind that.

यद्यप्यासावरी प्रोक्ता गनिवर्जा पुरामया |

भेदमर्हेदसौ यस्मात्तत्र धः कोमलो मतः ||२७||

Eventhough I have formarly narrated *Āsāvarī* in which *Ga* and *Ni* are *Varjita*, *Dha* is *Komala,* this type of *Saindhavī* is separated from it.

अत्रोक्तदशमेलेषु निगयोः परिवर्जनात् |

आरोहे भिन्नरागाणामुत्पत्तिः संभवेत्स्फुटा ||२८||

Thus it is clear that different *Rāgas* are originated due to *Varjatva* of *Ni* and *Ga* in *Āroha* in ten *Melas* narrated here.

धनाश्रीः (second)

काफीमेलसमुद्भूता धनाश्रीः कथिताः पुनः |

आरोहे रीधहीनाऽसौ संपूर्णा प्रतिलोमके ||२९||

Dhanāśrī, originared from *Kāfi* Mela is having *Re* and *Dha Varjita* in *Āroha* and *Sampūrṇa* in *Avaroha*.

पंचमः संमतो वादी मंत्री षड्जः समीरितः ।

लक्ष्याध्वनि मतं गानं तृतीयप्रहरे दिने ॥३०॥

Its *Vādi Svara* is *Pañcama* and *Saṃvādi Ṣaḍja,* according to *Lakṣya Saṅgīta* it is sung in the Third *Prahara* of the day.

ग्रहः प्रायो निषादेन भवेन्न्यासस्तु पंचमे ।

पगयोः संगतिर्मिष्टा विलोमे विबुधैर्मता ॥३१॥

In this *Rāga Niṣāda* is said to be *Graha Svara* and *Pañcama* is considered as *Nyāsa,* according to learned the tuning of *Pa* and *Ga* in *Avaroha* is Desirable.

मध्यमस्यैव वादित्वे लसेद्भीमपलासिका ।

आरोहणे रिधत्यक्ता मध्यमांशसमन्विता ॥३२॥

Due to *Vāditva* of *Madhyama Svara,* in this *Rāga* there is a glimpse of *Bhīmapalāsikā* which has *Re* and *Dha Varjita* in *Āroha* and having *Madhyama* as *Aṃśa Svara*.

तृतीययामगेयेषु प्रायो रागेषु दृश्यते ।

दौर्बल्यं स्वरयोर्धव्योरारोहे तद्विदो विदुः ॥३३॥

According to learned the *Rāgas* sung in the third *Prahara* are generally having *Re* and *Dha* feeble in *Āroha*.

दुर्बलत्वात्तयोरेव समपाः प्रभवन्ति ते ।

पवादित्वे धनाश्रीः स्यान्मवादित्वे पलाशिका ॥३४॥

Due to feebleness of *Re* and *Dha,* the *Sā, Ma,* and *Pa* become predominant in these *Rāgas,* hence in *Dhanāśrī Pa* becomes *Vādi* and in *Bhīmapalāsikā Ma* becomes *Vādi*.

काफीमेले रिधत्यक्तमारोहेऽहोबलस्तथा ।

रागमेनं यथान्यायमादिदेश जनप्रियम् ॥३५॥

Ahobala, having described *Re* and *Dha Varjita* in *Āroha* in *Kāfi* Mela, has done justice with this favourite *Rāga*.

व्यक्ता सारामृते ग्रंथे धनाश्र्याख्या सदौडवा ।

प्रातर्गेया रिधत्यक्ता काफीमेले प्रकीर्तिताः ॥३६॥

In *Granth Sārāmṛta* in *Kāfi Mela*, *Dhanāśrī* is narrated as having *Re* and *Dha Varjita*, it is *Oḍava* and it is sung in the morning.

केचिन्मर्मविदः प्राहुः पूर्वीमेले रिधोज्झितम् ।

रागमेनं विलोमे तत् स्मरणार्हं मतं पुनः ||३७||

According to some scholars this *Rāga* is said to be originated from *Pūrvī* Mela in which *Re* and *Dha* are *Varjita* ain *Avaroha*.

नित्यं पमुद्रिता प्रोक्ता रिधोना सांशिका तथा |

धनाश्री धवलाद्यासौ सोमनाथेन सूरिणा ||३८||

Somanātha Sūri has narrated this *Dhavala Dhanāśrī* is always having *Svara Pa* as sign (seal - *mudrā*), in which *Re* and *Dha* are *Varjita* and *Sā* as *Aṃśa*.

भीमपलासी

काफीमेलसुसंजाता मता भीमपलासिका |

आरोहे रिधहीनं स्यादवरोहे समग्रकम् ||३९||

Rāga Bhīmapalāsikā originated from *Kāfi Mela* is having *Re* and *Dha Varjita* ain *Āroha* and is *Sampūrṇa* in *Avaroha*.

मध्यमांशग्रहन्यासा मुक्तमध्यममंडिता |

अपराह्ने समीचीनं गानमस्याः सुनिश्चितम् ||४०||

In tis *Rāga Svara Ma* is *Graha*, *Aṃśa* and *Nyāsa* and it is also adorn with free use of *Madhyama*, afternoon time is suitable for its singing.

मध्यमस्यैव वादित्वाद्धनाश्रीर्नैव संभवेत् |

प्रतिलोमे यतः पूर्णा धानी शंका कुतो भवेत् ||४१||

As *Madhya* is *Vādi* here it can never be *Dhanāśrī*, and *Avaroha* is *Sampūrṇa* so how can there be glimpse of *Dhānī*?

एकैकश्रुत्यपकृष्टौ क्वचिद्रिधौ समीरितौ |

अन्ये रिवर्जनं प्राहुः समूलं रागभेदकम् ||४२||

At some places this *Rāga* is narrated as having *Re* and *Dha* one *Śruti* less, some else where it is said devoid of *Re*, it totally discriminates *Rāga*.

संमतं श्रुतिभिन्नत्वे रक्तिभिन्नत्वमंजसा |

मते मे वादिभिन्नत्वं पर्याप्तं लक्ष्म भेदकम् ||४३||

It is agrred to all that when *Śrutis* is different Naturaly its sentiment is also different. Only difference in *Vādi* is enough for pointing out different in characteristics.

ग्रंथेषु रागभेदास्ते श्रुत्यायत्ता न लक्षिताः |

न चावश्यकं तद्विधानं रागभेदोपलभ्यते ||४४||

We don't find any where in *Grantha* the limits of *Śruti* or number if *Śrutis* as a proof for difining *Rāgas*. Hence this statement is not worth for the knowledge of *Rāgas*.

दाक्षिणात्य मते प्रोक्ता धनाश्री रिधकोमलाः |

मयोक्ताऽसौ विस्तरेण भैरवीमेलने पुरा ||४५||

According to sourthen Music system *Dhanāśrī* is having *Re* and *Dha Komala*. This I have previously discussed this in detail in *Bhairavī Mela*.

धानी धनाश्रिका चैव मूलतानी पलासिका |

प्रदीपकी मता एता रागिण्या रिधदुर्बलाः ||४६||

The *Rāgiṇī* s *Dhānī*, *Dhanāśrikā*, *Mūlatānī*, *Palasika*, and *PraDīpakai*, are believed to be having *Re* and *Dha Durbal*.

हंसकंकणी

कर्णाटस्यैव मेले सा रागिणी हंसकंकणी |

लक्ष्याध्वनि बुधैर्गीता तृतीयप्रहरोचिता ||४७||

The *Haṃsakaṅkaṇī Rāga*, originated from *Karṇāṭa* (*Kāfi*) *Mela*, is sung during the third *Prahara* (of day) by *Lakṣya* scholar.

रिधहीना मतारोहे संपूर्णा च विलोमके |

धनाश्र्यंगप्रगीताऽसौ सर्वरक्तिप्रदायिका ||४८||

This *Rāgiṇī* having *Re* and *Dha Varjita* in *Āroha* and *Sampūrṇa* in *Avaroh,* when sung with *Aṅga* of *Dhanaśrī* is very pleasant.

गांधारद्वययोगोऽत्र कौशल्येन सुसाधितः |

रोहणे तीव्रगः स्पृष्टो विलोमे कोमलाह्वयः ||४९||

Both *Gāndhāra* are used here very skillfully – *Tīvra Gāndhāra* isused in *Āroha* and *Komala Gāndhāra* in *Avaroha*.

तृतीयप्रहरोक्तानां रागाणां प्रकृतिर्मता |

संततं रिधदौर्बल्यं महत्वं समपेषु तत् ||५०||

As *Rāgas* sung in the third *Prahara* are naturally having *Re* and *Dha* feeble, *Sā, Ma* and *Pa* are always dominant there.

शंकराभरणाख्यस्य कर्णाटाभिधमेलके |

मिश्रणादिदमुद्भूतं स्वरूपमिति कथ्यते ||५१||

It is said that the formation of this *Rāgiṇī* is a creation of combination of *Śaṅkarābharaṇa* and *Karṇāṭa Mela*.

पंचमस्यैव वादित्वं योग्यमत्रेति मे मतम् |

धनाश्र्यंगप्रधानत्वं यावल्लोकप्रियं भवेत् ||५२||

According to me here the *Vāditva* of *Pañcama* is suitable. As it is sung with the *Aṅga* of *Dhanaśrī* it is very popular among people.

अप्रसिद्धं रूपमेतद्विचित्रमविशंकितम् |

गीयते लक्ष्यमार्गेऽपि केवलं गायकोत्तमैः ||५३||

This *Rāga* formation is indeed having many variations and not very popular. Only best singers can sing it even in *Lakṣya* style.

पटमंजरी

हरप्रियाह्वये मेले मंजरी पटपूर्विका |

रागिणी श्रूयते गीता विरला गुणिसंमता ||५४||

Rāgiṇī Paṭamañjarī is originated from *Harapriya Mela,* (*Kāfi*). It is believed by scholar that this *Rāgiṇī* is rarely sung.

आरोहे धगदौर्बल्यं भवेत्सारंगसंनिभम् |

सारंगे लंघनं प्रोक्तं समूलं स्वरयोस्तयोः ||५५||

As *Dha* and *Ga* are *Durbal* in *Āroha,* there glitters the *Aṅga* of *Sāraṅga*. But in *Sāraṅga* both the *Svaras Dha* and *Ga* are totally *Varjita*.

वादित्वं षड्जके निष्ठं संवादित्वं तु पंचमे |

सारंगानंतरं गानं भवेदस्याः सुसंमतम् ||५६||

In this *Rāga Ṣaḍja* is *Vādi* and *Pañcama* is *Saṃvādi*. Its singing after *Sāraṅga* is agreed by all.

दुर्लभं रूपमेतद्यदवश्यं संभवेत् ततः |

लक्ष्याध्वनि मतानैक्यं बुधः कुर्याद्यथोचितम् ||५७||

This type of *Rāga* formation is indeed very rare, in *Lakṣya* style there are different of opinions regarding this *Rāga* so wise should practice it and taking their own decision.

मते केषांचिदप्यत्र द्विगांधारप्रयोजनम् |

पंचमस्यैव वादित्वं न तन्मे भाति संगतम् ||५८||

According to some scholars this *Rāga* posseses both types of *Gāndhāra*, and *Pañcama* becomes *Vādi* in it but I don’t find this opinion fair.

मेले शुद्धस्वराणां तां केचिदन्ये विदो विदुः |

लक्ष्यदृष्ट्या न मे भाति तन्मतं चापि संगतम् ||५९||

Some other scholars has narrated this *Rāga* having *Svaras* of *Śuddha Mela* (*Bilāvala*), According to *Lakṣya* style, this also is not found fair by me.

शुद्धस्वरगतं रूपं रात्रिगतं भवेत्प्रियम् ।
मया प्रपंचितं भूया तृतीयप्रहरे दिने ॥६०॥

The formation of *Rāgas* having *Śuddha Svaras* and sung at night are very delightful. But I have narrated this formation worthy to be sung in the third *Prahara* of the day.

प्रदीपकी

स्यात्काफीमेलसंजाता प्रदीपकी सुसंमता ।
आरोहे रिधहीनं स्यादवरोहे समग्रकम् ॥६१॥

All have agreed that *Rāga Pradīpakī*, having *Ṛṣabha* and *Dhaivata Varjita* in *Āroha*, and *Sampūrṇa* in *Avaroha*, is originated from *Kāfi Mela*.

मंजरीं रागिणीं गीत्वा यदैषारंभ्यते पुनः ।
किंचिदवर्णनीयं तद्वैचित्र्यं चानुभूयते ॥६२॥

After singing *Paṭamañjarī*, when this *Rāga* (*Pradīpakī*) is sung then one feels indescribable variations.

मन्द्रमध्यस्वरैः सैव पलाशिकां प्रसूचयेत् ।
मांशिकाऽसौ सदैवेयं सांशिकेति भिदा स्फुटा ॥६३॥

By expanding *Mandra* and *Madhya Svaras* in this *Rāga* there glitters *Bhīmapalāsikā*. But in *Bhīmapalāsikā Vādi* is *Madhyama* whereas here in this *Rāga Vādi* is *Ṣaḍja*.

यद्यप्यत्रावरोहे नो रिषभो वर्जितस्वरः ।
असत्प्रायस्तु लक्ष्येऽसौ धनाश्र्यां तद्विरुध्यते ॥६४॥

Evenif *Varjita Svara Ṛṣabha* in *Avaroha* is as if nothing, yet it is different from *Dhanaśrī* in *Lakṣya Saṅgīta*.

ईषन्मृदू समादिष्टौ कैश्चिदत्र रिधौ स्वरौ ।
एतन्मर्मपरिज्ञानं केवलं विदुषां भवेत् ॥६५॥

According to some *Re* and *Dha* are played or taken in little low position from *Śuddha Sthāna*. This secret is known only to learned.

क्वचिल्लक्ष्येऽनुलोमे स्यात्तीव्रगस्य युजेक्षिता ।
विश्लिष्टो मो भवेत्तत्र कंकणीभेददर्शकः ॥६६॥

In *Lakṣya* some times *Tīvra Gāndhāra* in *Āroha* is played very skillfully. The use of *Madhyama* freely clarifies that it is different from *Haṃsakaṅkaṇī*.

बाहारः

हरप्रियाख्यमेलाच्च जातो रागः सुसंमतः ।

आधुनिको बहाराख्यश्चंचलप्रकृतिः सदा ||६७||

BāhāraRāga, which is popular among musicians is originated from *Harapriya Mela*. This is ine of the *Modern Rāga* having *Cancala* Nature.

समयोरेव संवादः स्वीकृतोऽत्र विचक्षणैः |

वसंततौं मतं गानं संगत्या मध्योर्भृशम् ||६८||

In this *Rāga Madhyama* is *Vādi* and *Ṣaḍja* is *Saṃvādi*. And singing of these with the tuning *Ma* and *Dha* is very melodious during spring season.

आरोहणे रिहीनत्वं प्रतिलोमे धलोपनम् |

इति मर्मविदामेतन्मतं भाति सुसंगतम् ||६९||

In *Āroha Re* is *Varjita* and in *Avaroha Dha* is *Varjita*. (in this *Rāga*) this opinion of scholars appears very suitable.

आरोहे मधसंगत्या वागीश्वर्यंगमाश्रयेत् |

अवरोहे धलुप्तत्वादडाणांगं प्रदर्शयेत् ||७०||

The tuning of *Ma* and *Dha* in *Āroha* forms the *Aṅga* of *Vāgīśvarī,* but in *Avaroha Dha* is *Varjita* so it becomes the *Aṅga* of *Aḍāṇa*.

अदाणाख्ये तु ये केचित्संति धैवतवादिनः |

कोमलत्वं तथाल्पत्वं तत्स्वरे संगिरंति ते ||७१||

Some people who say that *Dhaivata* is *Vādi* in *Aḍāṇa*, they also consider the *Komala tva* and *Alpatva* of the same Svara.

समागमो बहारस्य नानारूपेषु युज्यते |

समासंज्ञं बुधः कुर्यात्तत्र लक्ष्यस्य निर्णयम् ||७२||

The combination of *Bāhāra* is found with many *Rāgas*. In such *Rāgas* learned should decide considering the name of the *Rāgas*.

नीलांबरी

काफीमेलोद्भवा ख्याता नीलांबरी गुणिप्रिया |

संपूर्णा पंचमांशाऽसौ चपलप्रकृतिः पुनः ||७३||

A very popular *Rāga Nīlāmbarī* originated from *Kāfi Mela* is *Sampūrṇa*, having *Pañcama* as *Aṃśa* and of feeble nature.

सपयोः संगतिः प्रोक्ता गांधारे कंपनं मतम् |

धैवतोनाऽनुलोमे स्यादिति तज्ज्ञा वदन्ति ते ||७४||

In this *Rāga* there is tuning of *Sā* and *Pa*. learned believe that *Ga* vibrates in *Āroha* due to *Dhaivata*.

तीव्रगस्य समादिष्टः प्रयोगो रोहणे क्वचित् |

सपाटवं निविष्टौऽसौ न रक्तिघ्नोऽपि मे मते ||७५||

Sometimes *Tīvra Ga* in *Āroha* is also used. Covering all its features. It is not unpleasing. According to me.

मध्यमादिस्तथा भीमपलासी ह्यत्र मिश्रिते |

इति यन्मन्यते लोके तन्न भाति विसंगतम् ||७६||

The opinion that here *Rāga Bhīmapalāsikā* and the *Rāga Madhyamādi* are combined is not contradictory.

ग्रंथेषु केषुचित्प्रोक्ता कांबोजीमेलनोद्भवा |

लभ्यते न यतो लक्ष्ये तद्रूपं भाति बाधितम् ||७७||

In some of the ancient *Granthas,* this is said to be originated from *Kāmbojī Mela*. But as this formation is not found in *Lakṣya* style it is not accepted or contradictory.

पीलुः

काफीमेले संप्रयुक्तः पीलुरागस्ततः पुनः |

आधुनिको भवेल्लक्ष्ये यावनिकोऽपि निश्चितम् ||७८||

`*Pīlu* the favourite *Rāga* of *Musicians,* which is originated from *Kāfi Mela,* is considered as modern as well as *Yavana Rāga*.

संपूर्णो गांशकः प्रोक्तो मिश्रमेलसमुत्थितः |

गानं तस्य समीचीनं सुप्रियं सार्वकालिकम् ||७९||

This *Rāga* is said to be *Sampūrṇa*, *Ga* as *Aṃśa,* originated from *Miśra Mela,* its melodious singing is favourable for all time.

तीव्राश्च कोमलाः सर्वे स्वरा रूपेऽत्र योजिताः |

संकीर्णं रूपमित्येवं सर्वेषां सुखदायकम् ||८०||

All *Tīvra* and *Komala Svara* are used in the formation of this *Rāga*. This intermingled formation is very delightful to all.

गौरी भीमपलासी च भैरव्यपि तृतीयका |

गायनेऽस्य मिलंतयेते यथायोगं सतां मते ||८१||

According to learned *Gaurī, Bhīmapalāsikā* and *Bhairavī* these three are proposnately mixed in its singing.

आरोहे तीव्रसंज्ञानां स्वराणां स्यात्प्रयोजनम् |

विलोमे कोमलानां तन्नियम इति भाति मे ||८२||

I think that they have followed the rule that *Tīvra Svaras* in *Āroha* and *Komala* Svaras in *Avaroha* should be used.

क्षुद्रगीतार्हताप्यस्य लक्ष्याध्वनि बुधैर्मता ।
झटित्येव समाकर्षेत् श्रोतृगणस्य मानसम् ॥८३॥

According to scholars of *Lakṣya* style, though this *Rāga* is said to be suitable for *Kṣudra Gīta*, it quickly attracts the mind of audience.

भावभट्टविरचितेसंगीतानूपांकुशेग्रंथे,In a treatise *Saṅgitānūpaṅkūśa* by *Bhāvabhaṭṭa*

कर्णाटभेदाः

शुद्धकर्णाटरागश्च कर्णाटो नायकी ततः ।
वागीश्वर्यादिकर्णाटः कर्णाटोऽड्डाणपूर्वकः ॥८४॥
ततः साहानाकर्णाटः पूर्यादिकस्तथैव च ।
ततो मुद्रिककर्णाटो गाराकर्णाटकः पुनः ॥८५॥
हुसेनीपूर्वकर्णाटः काफीकर्णाटकः पुनः ।
सोरटीपूर्वकश्चैव खंबावत्यादिकस्ततः ॥
ततः कर्णाटगौडः स्यात् कर्णाटीति चतुर्दश ॥८६॥

According to *Bhāvabhaṭṭa* there are 14 types of *Karṇāṭa Rāga* 1. *Śuddha Karṇāṭa* 2 . *Nāyakī Karṇāṭa* 3. *Vāgīśvarī Karṇāṭa* 4. *Aḍḍāṇa Karṇāṭa* 5. *Sāhānā Karṇāṭa* 6. *Pūriyā Karṇāṭa* 7. *Mudrikā Karṇāṭa* 8. *Gārā Karṇāṭa 9. Husenī Karṇāṭa* 10. *Kāfi Karṇāṭa* 11. *Soraṭī Karṇāṭa* 12. *Khambāvatī Karṇāṭa* 13. *Karṇāṭa Gauḍa* 14. *Karṇāṭa*.

वागीश्वरी

हरप्रियाख्यमेलाच्च वागीश्वरी मता बुधैः ।
आरोहणे पहीनं स्यात् प्रतिलोमे समग्रकम् ॥८७॥

According to learned *Vāgīśvarī* which is originated from *Kāfi Mela* is having *Pañcama Varjita* and *Āroha* and *Sampūrṇa* in *Avaroha*.

मध्यमो निश्चितो वादी संवादी षड्ज ईरितः ।
अल्पत्वं पंचमे प्रोक्तं विलोमे तद्विदां मते ॥८८॥

Madhyama is its *Vādi Svara* and *Ṣaḍja* is *Saṃvādi*. According to learned *Pañcama* is rarely used in *Avaroha*.

लंघनं पंचमस्यैव कैश्चिल्लक्ष्ये समर्थितम् ।
संयोगतो यतस्तस्य धनाश्र्यंगस्य संभवः ॥८९॥

In Current music, *Pañcama* is seen completely *Varjita* at some places. Hence, it is said to be mixed with *Aṅga* of *Dhanaśrī*.

त्यक्ते तु पंचमे सद्यो ग्रंथोक्ता रागिणी भवेत् |
पवर्जिता मध्यमांशा श्रीरंजनीतिनामिका ||९०||

When *Pañcama* is *Varjita*, it immediately becomes *Vāgīśvarī* as said in treatises. When *Pa* is *Varjita* and *Madhyama* is *Aṃśa* it becomes *Śrī Rañjanī*.

दाक्षिणात्यमते त्वेषा रीतिगौडाव्हया स्वयम् |
वागीश्वरी मते तेषां मुखारीमेलसंभवा ||९१||

According to southern music this is known as *Rītigauḍa*, according to them *Vāgīśvarī* is originated from *Mukhārī Mela*.

ग्रंथेषु केषुचिद् दृष्टा वागीश्वरी द्विगा पुनः |
अनुलोमे गतीव्रैव प्रतिलोमे गकोमला ||९२||

In some treatises *Vāgīśvarī* having both the *Gas*, *Tīvra Ga* in *Āroha* and *Komala Ga* in *Avaroha* is found.

अद्यापि निपुणा लक्ष्ये तीव्रगस्य लवं क्वचित् |
प्रच्छन्नं दर्शयंतस्ते लक्षिता नैव संशयः ||९३||

There is no doubt that in *Lakṣya* little touch of *Tīvra Ga* is taken by expert musicians even today.

धनाश्रीकानडायोगाद्वागीश्वरी सुकीर्तिता |
रागतरंगिणीग्रंथे लक्ष्ये तद्भाति संगतम् ||९४||

In *Rāga Taraṅgiṇī Grantha Vāgīśvarī* is said to be originated by the combination of *Dhanaśrī* and *Kānaḍā* that is also accepted in *Lakṣya*.

टिप्पणी

बहुषु कानडाख्येषु भेदेषु तेषु निश्चितम् |
मतानैक्य सदा दृष्टं वितंडामूलकं भृशम् ||९५||

According to learned to see similarity in all these types of *Kānaḍā* s is seem to be a root or cause of controversy.

प्रायः धगौ स्वरावेव सर्वत्र वादकारणम् |
केवलं लक्ष्यमादृत्य भवेत्तत्र प्रवर्तनम् ||९६||

Generally *Svaras Dha* and *Ga* are the cause of dispute everywhere, only by taking the support of *Lakṣya* style it is become popular.

निरक्षरा गायकास्ते रागव्याख्यानिरुपणे |

अवश्यमेव नो शक्ताः सर्वसंभ्रमकारकाः ||९७||

The singers not aware of *Śāstras* may certainly not be able to remove all the doubts in the narration of definition of *Rāgas*.

त्रिश्चंगेषु विभक्तास्ते रागाः काफीसमुद्भवाः |

स्थूलदृष्ट्या विभागस्ते भवेयुर्युक्तिसंगताः ||९८||

The *Rāgas* originated from *Kāfi*, and divided in three parts. And these divisions are appropriate from physical point of view.

काफ्यंगं प्रथमं तत्र कानडांगं द्वितीयकम् |

सारंगांगं तृतीयं स्यादिति मतिमतां मतम् ||९९||

The learned are of opinion that the first division has *Kāfi*, second *Kānaḍā* and third Sāraṅga as *Aṅga*.

काफी धानी सैन्धवी च धनाश्रीश्च पलासिका |

पिल्वाख्याद्या मतास्तज्ज्ञै रागाः काफ्यंगमंडिताः ||१००||

According to learned the *Rāgas Kāfi, Dhānī ,Saindhavī ,Dhanaśrī* , *Bhīmapalāsikā, Pīlu* etc. are having *Kāfi* as *Aṅga Mela*.

अडाणः साहना सूहा सुघ्रायीस्याद्धुसेनिका |

सारंगस्योपभेदाश्च सारंगांगविभूषिताः ||१०१||

Aḍāṇa, Sāhānā, Sūhā, Sughrāyī, Husenīkā and subdivision of *Sāraṅga* are adorn with *Aṅga* of *Sāraṅga*.

कानडांगा मताः केचिन्मल्लारस्योपभेदकाः |

सारंगांगाः केचिदन्ये ये तदंगेन शोभिताः ||१०२||

According to some the subdivisions of *Mallāra* are having *Kānaḍā* Aṅga, and according to some others they are having *Sāraṅga Aṅga*.

अड्डाणः

काफीमेलसमुद्भूतो रागो अड्डाणो मतः पुनः |

तारषड्जांशकन्यासो मध्यरात्र्युचितस्तथा ||१०३||

Rāga Aḍḍāṇa, having *Tāra Ṣaḍja* as *Aṃśa Svara* and *Nyāsa Svara*, and sung at mid night, is originated from *Kāfi Mela*.

कर्णाटस्यविशेषोऽयं प्रायो लक्ष्ये समीरितः |

तारस्थानविचित्रः संन्नूनं रक्तिप्रदो नृणाम् ||१०४||

Generally, In *Lakṣya Saṅgīta* this *Rāga* is narrated as a speciality or peculiarity of *Karṇāṭa*. The varieties of *Tāra Saptaka Svaras* entertain the people.

दौर्बल्ये धगयोरत्र सारंगे भ्रान्तिरुद्भवेत् |

गांधारस्य समावेशे तदंगं दूरतां व्रजेत् ||१०५||

As *Dha* and *Ga* are feeble here, it creates the impression of *Sāraṅga*. But as *Gāndhāra* is used here that *Aṅga* is also removed.

व्यस्तत्वं मध्यमे निष्ठं भवेत्सूहाप्रदर्शकम् |

तत्र कर्णाटपूर्वांगं सुव्यक्तं नात्र तत्पुनः ||१०६||

Profound use of *Ma* exhibit *Sūhā Rāga*. But in that (*Sūhā*) the *Pūrvāṅga* of *Karṇāṭa* is nicely presented, which is not found here (*Aḍḍāṇa*).

गांधारस्य समायोगे सूरदास्यप्यसंभवा |

न सारंगो न कोऽप्यन्य एतल्लक्शणलक्षितः ||१०७||

When *Gāndhāra* is connected *Rāgiṇī Sūradāsī* is also not possible. Neither *Sāraṅga* nor any other *Rāga* is found having this characteristic.
As this *Rāga* include.

मेघश्च मध्यमादिश्च रूपकेऽस्मिन्नियोजितौ |

इति केचित्तर्कयंति लक्ष्यलक्षणकोविदाः ||१०८||

Some scholars of *Lakṣya* style, suspect that in this formation *Rāga Meghaa* and *Rāga Madhyamādi* with *Ma* are used.

हुसेनीसंनिभं रूपमेतद्भाति यतो जने |

अडाणे स्यान्मतं कैश्चित्कोमलत्वं नु धैवते ||१०९||

As *Komala Dha* is used in *Aḍḍāṇa* some people find it as a formation near to *Husenī.*

साहाना

हरप्रियाह्वमेलाच्च साहानोत्पत्तिरीरिता |

आधुनिकं रूपमेतत्पांशकं गुणिसंमतम् ||११०||

Sāhānā is said to be originate from *Harapriya Mela*, according to learned this modern form is having *Pa* as *Aṃśa*.

रात्रिगेया रागीणीयं मन्यते लक्ष्यवर्त्मनि |

अडाणाख्यस्य सामीप्यमप्यस्या बहुसंमतम् ||१११||

In *Lakṣya* style this *Rāgiṇī* is believe to be sung at night. And many have agreed its near to *Aḍḍāṇa*.

धैवतस्य प्रयोगोऽत्र विलोमे क्षम्यते मनाक् |

तेन व्यक्ता भवेत्तस्या अडाणाख्यात्पुनर्भिदा ||११२||

Little use of *Dhaivata* in *Avaroha* (is pardonable), in this *Rāgiṇī* which expresses that it is different from *Aḍḍāṇa*.

उपस्थित्या गस्वरस्य कथं सारंगसंभवः |

आरोहणे त्यक्तधेन काफ्यादिका निवारिताः ||११३||

As *Gāndhāra* is used here how can it be *Sāraṅga*? Kāfi etc. can also not be as *Dhaivata* is *Varjita* in *Āroha*.

प्रतिरूपं दिवा तस्याः सुघ्राईनामिका भवेत् |

गीतवैचित्र्यमेवैतद्विदग्धप्रतिपादितम् ||११४||

During the day *Sughrāī* is said to be the image of this *Rāga*. Scholars have considered it as a variety of song.

कानडायाः प्रभेदोऽयमंगीकृतो यतो बुधैः |

प्रयोगो गधयोश्चापि नैवोद्वेगकरो भवेत् ||११५||

As this is accepted as the type of *Kānaḍā* by scholars, the use of *Ga* and *Dha* is not harmful here.

दरबारमेघयोश्च संमिश्रणादियं भवेत् |

उद्भूता रागिणीत्याहुः केचिद्गानविशारदाः ||११६||

According to some scholar musicians, this *Rāgiṇī* is has occurred by the combination of *Darabāra* and *Megha*.

हुसेनी

काफीमेले मता तज्ज्ञैर्हुसेनी रागिणी स्वयम् |

साक्षाद्यावनिकं रूपं प्रसिद्धं लक्ष्यवर्त्मनि ||११७||

Rāgiṇī Husenī is said to be originated from *Kāfi Mela* by learned. In *Lakṣya* style it is popular as an actual *Yavana* form.

उत्थानं स्यान्मध्यमेन यथाड्डाणे पुरोदितम् |

प्राचुर्यात्कानडांगस्यह्यडाणाद्भेदमर्हयेत् ||११८||

As it is previously said in *Aḍḍāṇa* it starts with *Madhyama*, but due to predominance of *Aṅga* of *Kānaḍā*, it is proper to separate it with *Aḍḍāṇa*.

अडाणो मेघराजश्च हुसेनी साहना सुहा |

सुघ्रायीसूरमल्लारौ सारंगांगा इमे मताः ||११९||

Rāgas Aḍḍāṇa, *Megha*, *Husenī*, *Sāhānā*, *Sūhā*, *Sughrāyī*, and *Sūramallāra* are possessing or having the *Aṅga* of *Sāraṅga*.

तारषड्जस्य वैचित्र्यं बहुश्वेतेषु लक्षितम् |
प्रामाण्यं गधयोर्युक्त केवलं भेददर्शकम् ||१२०||

Many scholars have found the varieties of *Tāra Ṣaḍja* in these *Rāgas*. Only the evidence of tuning of *Ga* and *Dha* shows the difference.

ग्रंथे सारामृते पूर्णा हुसेनी सायमीरिता |
काफीमेले प्रगेया तद्विचार्यं सुविचक्षणैः ||१२१||

In *Sārāmṛta Gārā* nth sung in *Kāfi Mela Rāgiṇī* Husenī is said to be *Sampūrṇa*, and should be sung in the evening. It should be thought over by learned.

तुरुष्काद्या मता तोडी हुसेनी सोमसूरिणा |
भैरवी मेलजा पूर्णा संगवे गांशमंदिता ||१२२||
काफीमेलोत्थिता ज्ञेया हुसेनीकानडा स्वयम् |
हुसेनीतोडिकाप्येकस्तोडीभेद इति स्फुटम् ||१२३||

Husenī Kānaḍā should be known as originated from *Kāfi Mela*, *Husenī Toḍika* is also one type of *Toḍi*.

हुसेनीकानडा ख्याता रात्रिगेया सदा बुधैः |
हुसेनीतोडिकाप्युक्ताप्रातर्गेया सुनिश्चितम् ||१२४||

According to Learned *Husenī Kānaḍā* is sung at night where as *Husenī Toḍika* is sung in the morning.

रागलक्ष्माभिधे ग्रंथे हुसेनी कीर्तिता पुनः |
आरोहणे सुसंपूर्णाप्यवरोहे निवर्जिता ||१२५||

In a book *Rāga Lakṣma*, *Husenī* whichis *Sampūrṇa* in *Āroha* and having *Ni Varjita* in *Avaroha* is also narrated.

नायकीकानडः

काफीमेलसमुत्पन्नो नायकीकानडो मतः |
षाडवो धैवतत्यक्तो लक्ष्याध्वनि समीक्षितः ||१२६||

In *Lakṣya* style, *Nāyakī Kanad* of *Śāḍava* type, and having *Dhaivata Varjita*, is originated from *Kāfi Mela*.

पूर्वांगे स्यात्सुहायोगः सारंगस्योत्तरांगके |
मध्यमो निश्चितो वादी षड्जोऽमात्यनिभः स्वयम् ||१२७||

There is combination of *Sūhā* in *Pūrvāṅga* and *Sāraṅga* in *Uttrāṅga*. *Madhyama* is *Vādi* and *Ṣaḍja* is *Saṃvādi*.

देवशाखस्तथा सूहा कौशिको नायकी ततः ।

सारंगांगा यतो ग्राह्या अवश्यं गल्पका उत ॥१२८॥

Devaśākha, Sūhā, Kauśika and *Nāyakī*, are considered as *Aṅga* of *Sāraṅga* because *Ga* is rarely used.

धकोमलं सुसंपूर्णं वक्ररूपं तथैव च ।

अप्येनं निर्दिशंत्येके न तल्लक्ष्येऽत्र युज्यते ॥१२९॥

Some also point out this *Rāga* as *Sampūrṇa* having *Vakra* formation and *Dha* as *Komala* but none of these characteristics are not used in *Lakṣya*.

वागीश्वरी तथा कौंसी मिलितेऽस्मिन्यथोचितम् ।

इति केचिन्निर्णयंति गीतशास्त्रविशारदाः ॥१३०॥

Some scholar musicians' singers are of opinion that in this *Rāga Vāgīśvarī* and *Kauṃsī* are proposenately combined.

कौशिककानडः

हरप्रियाख्यमेले स्यात् कर्णाटः कौषिकाभिधः ।

संपूर्णो मध्यमांशश्च मुक्तमध्यममंडितः ॥१३१॥

A *Karṇāṭa Rāga* named *Kauśika* is originated from *Harapriya Mela*, it is *Sampūrṇa* adorn by *Mukta Madhyama*, and has *Madhyama* as *Aṃśa*.

रागस्यास्यापरं रूपं पूर्वमेव मयोदितम् ।

इति तत्कथनं चात्र केवलं स्यान्निरर्थकम् ॥१३२॥

Another form of this *Rāga* is already narrated by me previously hence it is useless to narrate it again here.

संगतिर्मधयोः प्रायो विचित्रा रागदर्शिनी ।

तत्रैव स्यान्निश्चयेन मल्लार्यंगनिवारणम् ॥१३३॥

Generally, the tuning of *Ma* and *Dha* creates varieties of *Rāga* and certainly discriminates *Mallāra*.

कानडाया विशेषोऽयं यतः सर्वसुसंमतः ।

तदंगतो भवेद्गानं नूनं नैव विसंगतम् ॥१३४॥

As this is accepted as the varity of *Kānaḍā*, it is not unharmonious to sing it using it as a its part.

सुहा

मेलात्कर्णाटिकाख्याच्च सुहोत्पत्तिः प्रकीर्तिताः |

आरोहे चावरोहेऽपि धैवतो वर्जितस्वरः ||१३५||

The popular *Rāga Sūhā* is originated from *Karṇāṭa Mela* (Kāfi) which has *Dha Varjita* in both *Āroha* and *Avaroha*.

मध्यमः संमतो वादी संवादी षड्जनामकः |

गानं समीरितं लोके द्वितीयप्रहरेदिने ||१३६||

In this *Rāga Madhdhyama* is *Vādi* and *Saṃvādi* is *Ṣaḍja*, its singing time is second *Prahara* of the day.

यद्यप्युत्तरभागे स्याद्रूपं सारंगसंनिभम् |

पूर्वांगे व्यक्तगांधारः कुर्यात्तस्य निवारणम् ||१३७||

Even though the formation of *Uttrāṅga* of This *Rāga* is similar to *Sāraṅga*, but as *Gāndhāra* is used in *Pūrvāṅga*, it removes *Sāraṅga*.

विश्लिष्टत्वं मध्यमस्य नूनं स्याद्रक्तिदायकम् |

निपयोः संगतिर्न्यासः समीचीनो हि मस्वरे ||१३८||

The variety of *Ma* in this *Rāga* is indeed very pleasant and the tuning of *Ni* and *Pa*, and *Nyāsa* on *Madhyama* are also suitable.

दरबारमेघयोश्च मिश्रणादियमुद्भवेत् |

वदन्ति पंडिताः केचिल्लक्ष्यलक्षणकोविदाः ||१३९||

According to some *Lakṣya* scholars this *Rāga* is originated from the combination of *Darabāra* and *Megha*.

यथाड्डाणो मतो रात्र्यां तथैवेषा मता दिवा |

अत्र सारंगपूर्वांगं तत्र चांत्यं सुलक्षितम् ||१४०||

As *Aḍḍāṇa* is sung at night, similarly *Sūhā* is sung during the day. In *Aḍḍāṇa Pūrvāṅga* of *Sāraṅga* is there whereas in *Sūhā*, *Uttrāṅga* is seen.

सारंगस्य प्रकारेषु भवेद्गस्य विवर्जनम् |

न तत्कर्णाटभेदेषु ततस्तद्भित्परिस्फुटा ||१४१||

In the varieties of *Sāraṅga*, *Gāndhāra* is always *Varjita*, but in *Karṇāṭa* it is not the same. Hence the difference between *Aṅga* of *Sāraṅga* and *Karṇāṭa* becomes clear.

सुघरायी (सुघराई)

हरप्रियाख्यमेले च सुघरायीसमाह्वया |

आरोहेधैवतोनाऽसौ द्वितीयप्रहरे दिने ||१४२||

Sugharāyī is originated from *Harapriya Mela*, in its *Āroha Dha* is *Varjita* and is sung during the second *Prahara* of day.

स्यातां संवादिनावत्र स्वरौ सपौ सतां मते |

कर्णातस्यैव भेदोऽयं सारंगांगविभूषितः ||१४३||

In this *Rāga Sā* is *Vādi* and *Pa* is *Saṃvādi*. This *Rāga* having the *Aṅga* of *Sāraṅga* is one type of *Karṇāṭa*.

साहाना रात्रिगेयोक्ता गेयैषा नित्यशो दिवा |

यथाऽड्डाणो मतो रात्र्यां दिनगेया पुनः सुहा ||१४४||

As *Sāhānā* is said to be sung at night, and this (*Sugharāyī*) is sung during the day. Similarly, *Aḍḍāṇa* is sung at night and *Sūhā* is sung during the day.

वागीश्वरीमध्यमादिमेलनेऽस्या भवेज्जनुः |

इति केचिद्वदंतीह लक्ष्यलक्षणकोविदाः ||१४५||

Some scholars of *Lakṣya Saṅgīta* say that this *Rāga* is originated from the *Rāgas Madhyamādi* and *Vāgīśvarī*.

अड्डाणः कानडश्चापि वृन्दावनस्तथैव च |

मिलन्त्यत्र यथान्यायमपरेषां मतं त्विदम् ||१४६||

According to some scholars *Rāga Aḍāṇa*, *Kānaḍā*, and *Vṛndāvana* are joined or used at proper place when needed.

प्राचीनं रूपमप्येतदवश्यं रक्तिदायकम् |

तरंगिण्यादिषु व्यक्तं दृश्यते लक्षणान्वितम् ||१४७||

In *Rāga Taraṅgiṇī* the ancient or original and pleasant formation of this *Rāga* possessing the all the characteristics or same features is seen.

सूहायां धैवताभावो वृन्दावने न गस्वरः |

तारषड्जविचित्रः सन्नडाणोऽपि धकोमलः ||४८||

In *Sūā Dhaivata* is *Varjita* awhereas in *Vṛndāvana Gāndhāra* is *Varjita*. Eventhough *Aḍḍāṇa* has a variety of *Tāra Ṣaḍja*, *Dha* is *Komala*.

देशाख्यः (देवशाखः)

हरप्रियाख्यमेलाच्च जातस्तत्र सुनामकः |

देशाख्य इति विख्यातो रागः सर्वजनप्रियः ||१४९||

Deśākhya, the popular and favourite *Rāga* of musicians is originated from *Kāfi Mela*.

समयोरेव संवादो दौर्बल्य धगयोस्तथा |

कानडामेघसंयुक्तं स्वरूपं बुधसंमतम् ||१५०||

In this *Rāga Sā* is *Vādi* and *Ma* is *Saṃvādi*, and *Dha* and *Ga* are rarely used. The combined formation of *Kānaḍā* and *Megha* is accepted by learned.

धैवतस्य परित्यागं केचिदाहुः समूलकम् |

प्रच्छादनं तत्स्वरस्य विशिष्टरक्तिदायकम् ||१५१||

According to some *Dhaivata* is totally discarded here and disappearance of this *Svara* is indeed pleasant.

आंदोलनं गस्वरे स्यान्न्यासो मे रुचिरः पुनः |

कारयेत्सर्वश्रोतृणां सूहायाः शंकनं स्वयम् ||१५२||

Swing on *Ga Svara* and *Nyāsa* on *Ma* is very charming which itself removes the doubt of audience regarding *Sūhā*.

देवशाख इति ख्यातो गीयते लक्ष्यवर्त्मनि |

प्रातःकाले सदा प्रज्ञैः सारंगांगेन मंडितः ||१५३||

In *Lakṣya* style this *Rāga* is known by name *Devaśākha* and it is always sung in the morning with the *Aṅga* of *Sāraṅga* by the learned.

ग्रंथे सारामृते तत्र द्विगांधारप्रयोजनम् |

तथा रिवर्जनं शिष्टं न तल्लक्ष्येत्र संमतम् ||१५४||

In *Sārāmṛta Grantha* this *Rāga* is having both *Gāndhāra* and *Ṛṣabha* is *Varjita* but this type of formationnis not found in current style.

टिप्पणी

सर्वेष्वेतेषु रूपेषु मपयोः परिवर्जनम् |

न चानुमोदितं नैव स्मरणार्हमिदं सदा ||१५५||

In all these formations the absence of *Ma* and *Pa* is not approved or accepted or nor even remembered.

निपयोः संगतिः प्रायः सर्वगतोत्तरंगके |

तथैव मगयोः प्रोक्ता यत्र शक्या तु पूर्वके ||१५६||

Generally the tuning of *Ni* and *Pa* is shown in the *Uttrāṅga* of all *Rāgas*. similarly, the tuning of *Ma* and *Ga* is said in the *Pūrvāṅga* where ever it is possible.

गौणत्वं धैवते दृष्टं रात्रिगेयेषु मुख्यशः |

गांधारांदोलनं नित्यं विलोमे मरिसंगतिः ||१५७||

Generally in *Rāgas sung* during night there is minority or rare use of *Dha*, always having swing on *Ga* and tuning of *Ma* and *Re* in *Avaroha*.

अडाणः साहना नक्तं हुसेनी नायकी यदि ।

सुहा सुग्रायिका कौंसी देवशाखस्तथा दिवा ॥१५८॥

As *Aḍḍāṇa*, *Sāhānā*, *Husenī* and *Nāyakī* are *Rāgas* sung at night, similarly *Sūhā*, *Sugharāyī*, *Kauṃsī* and *Devaśākha* during the day.

यथोचितप्रमाणेन धगयोस्तत्र निर्णयः ।

इति तत्वं सुप्रसिद्धं स्मरणीयमहर्निशम् ॥१५९॥

There use of *Dha* and *Ga* should be decided as per rule, this well-known fact should be always remembered.

गरिसेति समासेन प्रत्यक्षः कानरो भवेत् ।

तन्निवृत्यर्थमाहुस्ते गमरिसेति संगतिः ॥१६०॥

By combining *Ga Re* and *Sā* it practicaly becomes *Kānaḍā*. To avoid it the tuning of *Ga Ma* and *Re* is used.

हरप्रियाख्यमेलाच्च मेघमल्लारनामकः ।

सुधीभिर्निश्चितो नित्यं षाडवः सांशकः पुनः ॥१६१॥

The *Rāga* named *Meghamallāra* is originated from *Harapriya Mela*, which is always of *Śāḍava* type, and having *Sā* as *Aṃśa* as decided by learned.

आरोहे चावरोहे स्याद्गांधारस्य सुगोपनम् ।

आन्दोलनं समादिष्टं रिषभे रक्तिदायकम् ॥१६२॥

There is absence of *Gāndhāra* in *Āroha* and *Avaroha* and the swing taken on *Ṛṣabha* is very melodious.

केचुदुपदिशंत्यत्र धगयोः परिवर्जनम् ।

येन स्यात्प्रकटं सद्यः सूरदासीप्रभेदनम् ॥१६३॥

According to some scholars *Dha* and *Ga* are *Varjita* here, which clearly distinguishes it from *Sūradāsī*.

सूरदासी प्रेयसी यत् सारंगांगा विशेषतः ।

सुयुक्तं मे मते नूनं तत्रैव धगलंघनम् ॥१६४॥

In the *Rāgiṇī Sūradāsī* and *Preyasī* specialy having *Aṅga* of *Sāraṅga*, *Dha* and *Ga* should be *Varjita* according to me.

प्रसिद्धो धगवर्जोऽपि रागो लक्ष्ये न संशयः ।

तत्रेषद्धस्य योगेन सूरदासी विभिद्यते ॥१६५॥

No doubt the *Rāgas* devoid of *Dha* and *Ga* is also popular. There with the little touch of *Dha Sūradāsī* is differciated.

मध्यममादृषभे पातो मेघे स्याद्रागवाचकः |

अवश्यं शिक्षणीयोऽसौ नव्यशिक्षार्थिभिः सदा ||१६६||

The *Pāta* on *Ṛṣabha* from *Madhyama* in *Megha* identifies the *Rāga*. This must be known by the new learners.

गम्भीरप्रकृती रागो विलंबितलयोद्धृतः |

उत्तालस्वरसंगीतो वर्षासु जनयेत्सुखम् ||१६७||

This *Rāga* having *Gambhīra Nature* and *Vilambita Laya*, when sung with *Tāla* and *Svara* during rainy season creates delightful atmosphere.

सूरमल्लारः

काफीमेलसमुत्पन्नः सूरमल्लारनामकः |

निर्मितः सूरदासेनेत्याहुर्लक्ष्यविदो जनाः ||१६८||

Rāga Sūramallāra originated from *Kāfi Mela* is said to be composed by *Sūradāsa* according to *Lakṣya* scholars.

आरोहे चावरोहेऽपि धगयोर्गोपनं मतम् |

समयोरेव संवादः व्यस्तत्वं मद्यमस्य तत् ||१६९||

In this *Rāga Dha* and *Ga* are supposed to be lost in both *Āroha* and *Avaroha*. *Sā* is *Vādi* and *Ma* is *Saṃvādi* and is freely used here.

दौर्बल्याद्धगयोर्नूनं सारंगांगस्य संभवः |

अतः स्पर्शो मतो धस्य बाधको न पुनर्मनाक ||१७०||

There is a possibility of *Aṅga Sāraṅga* in this *Rāga* as *Dha* and *Ga* are rarely used. Hence the little touch of *Dha* is not harmful.

मध्यममादृषभे पातः सोरटीं दर्शयेद्यदि |

अभावो धैवतस्यैव तदंगं दूरतां नयेत् ||१७१||

If *Pāta* on *Ṛṣabha* from *Madhyama* shows resemblance to *Soraṭī Rāga*. Then the absence of *Dha* removes this confusion also.

सुहानाम्न्यां तथाऽड्डाणे गांधारस्य यतो विधिः |

तद्रूपयोः प्रभिन्नत्वे नो स्यात्कस्यापि संशयः ||१७२||

As per rule, one should not have any doubt regarding the difference of formation of *Gāndhāra* in *Sūhānā* and *Aḍḍāṇa*.

मल्लारो मध्यमादिश्च मिश्रितावत्र रूपके |

इति लक्ष्यविदां तावन्मतं भाति सुसंगतम् ||१७३||

The opinion of *Lakṣya* scholars that in this formation *Mallāra*, and *Madhyamādi* are combined seems to be appropriate.

मीयांमल्लार

हरप्रियाभिधे मेले जायते विबुधप्रियः |

मीयांमल्लारनामाऽसौ वर्षासु सुखदायकः ||१७४||

Mīyāṃ Mallāraa the favourite *Rāga* of *Musicians* is originated from *Kāfi Mela*, its singing in rainy season is very charming.

संवादिनौ सपौ प्रोक्तौ गांधारे दोलनं शुभम् |

निधयोरेव संयोगाद्भवेद्रागस्य मंडनम् ||१७५||

Sā and *Pa* are *Vādi* and *Saṃvādi*, swing on *Gāndhāra* is very charming, and this *Rāga* is adorned by the tuning of *Ni* and *Dha*.

मंद्रस्थानगतं गानं सर्वेषां हृदयंगमम् |

विलम्बितलयालापो नूनमाकर्षयेन्मनः ||१७६||

Singing of this *Rāga* in *Mandra Svara* is very ravishing and who is not delighted by the *Ālāpa* taken in *Vilambita Laya*.

निषादद्वयसंयोगः स्वतंत्रो रागवाचकः |

प्रच्छन्नधैवतः कुर्याद्बाहारस्यापवारणम् ||१७७||

The use of both *Niṣāda* independently identifies this *Rāga*. Possibility of *Bāhāra* is removed by hiding *Dhaivata*.

कंप्रगांधारके स्पष्टः कर्णाटो व्यंजितो भवेत् |

मध्यमादृषभे पातो मल्लार्यंगं सुनिर्णयेत् ||१७८||

The *Aṅga* of *Kānaḍā* is expressed by vibrating *Gāndhāra*, *Pāta* on *Ṛṣabha* from *Madhyama* clarifies the *Aṅga* of *Mallārī*.

कर्णाटगौडसंयोगाद्यदयमुत्थितो मतः |

प्रशस्तो मध्यमो व्यस्तो निपयोः संगतिः सदा ||१७९||

If it is believed to be originated by the combination of *Karṇāṭa Gauḍa* then the free use of *Ma* and tuning of *Ni* and *Pa* is always favourable.

मध्यमादिः (मध्यमावती)

काफीमेलसमुत्पन्ना मध्यमादिः प्रकीर्तिताः |

व्यवहारे मता नित्यमौडवा धगवर्जिता ॥१८०॥

Rāga Madhyamādi is originated from *Kāfi Mela*. It is always of *Oḍava Jāti* and *Dha* and *Ga* are *Varjita* when it practicaly used.

स्वीकृतो ह्युपभेदोऽयं सारंगस्यैव सर्वथा ।
गानं चाभिमतं नूनं मध्याह्ने सर्वरक्तिदम् ॥१८१॥

This is accepted as the type of *Sāraṅga* in all the way and its singing during afternoon is very pleasant.

ऋषभस्यात्र वादित्वं लक्ष्ये लोकसुसंमतम् ।
निषादस्यापि तत्प्रोक्तमहोबलमनीषिणा ॥१८२॥

In Lakṣya the *Vāditatva* of *Ṛṣabha* is accepted here according Paṇḍita Ahobala over and above this *Niṣāda* is also *Vādi* here.

बहुलत्वं रिस्वरस्य ज्ञात्वा दिनेऽपवादकम् ।
विकल्पेन निषादस्य कदाचित्स्यात् प्रसूचितम् ॥१८३॥

On knowing the predominance of *Re Svara* during the day he might have indicated the exception of *Niṣāda* optionaly.

उत्तरांगे समादिष्टा निपयोः संगतिः प्रिया ।
मध्यरात्रिप्रगेयेषु कर्णाटेष्वप्यसौ तथा ॥१८४॥

The tuning of *Ni* and *Pa* in *Uttrāṅga* is said to be charming. In *Rāga Karṇāṭa* which are sung during night it is also the same.

प्रकारा बहवो लक्ष्ये सारंगस्य समीरिताः ।
तत्रापि सुप्रसिद्धा ये संगृहीता मयाऽत्र ते ॥१८५॥

In *Lakṣya* style many types of *Sāraṅga* are narrated but I have narrated only those which are popular.

संवादीत्वं तु भिन्नेषु स्वरेषु परिकल्पनात् ।
निर्मितिरभिन्नरूपाणां संभवेदिति मे मतिः ॥१८६॥

According to me the creation of different formation may be possible due to the setting of *Saṃvāditva* in different *Svaras*.

टिप्पणी

मध्याह्ने मध्यरात्र्यां च सारंगांगं स्वतंत्रकम् ।
तत्कालगेयरूपेषु महद्वैचित्र्यकारणम् ॥१८७॥

The independent formation of *Sāraṅga*, creates many varieties in the *Rāgas* sung during afternoon and at midnight.

सुहासुघ्रीमुखाः प्रोक्ता दिनगेयास्तदंगजाः |

साहानाड्डाणकाद्यास्ते रात्रिगेयास्तथैव च ||१८८||

Sūhā and *Sughrimukha* sung during the day are said to be its *Aṅga*. Similarly *Sāhānā* and *Aḍḍāṇa* which are sung during night.

वृन्दावनी मध्यमादिः सारंगः शुद्धपूर्वकः |

सामंतो बडहंसश्च मीयांसारंगनामकः |

तथालंकादहनाख्य एते भेदा बहुश्रुताः ||१८९||

Many types like *Vṛndāvanī, Madhyamādi*, Śuddha Sāraṅga, *Sāmanta, Baḍahaṃsa, Mīyāṃ Sāraṅga*, etc. are also there.

शुद्धसारंगः

हरप्रियाह्वमेले स्याच्छुद्धसारंगसंभवः |

आरोहे चावरोहेऽपि गांधारो वर्जितस्वरः ||१९०||

Śuddha Sāraṅga originated from *Harapriya Mela* is having *Gāndhāra Varjita* in both *Āroha* and *Avaroa*.

रिषभोऽत्र मतो वादी संवादी पंचमो भवेत् |

द्वितीयप्रहरे गानं सर्वरक्तिप्रदं भवेत् ||१९१||

In this *Rāga Ṛṣabha* is *Vādi* and *Pañcama* is *Saṃvādi*. Singing of this *Rāga* during the second *Prahara* of the day is very delightful.

धैवतस्य प्रयोगोऽस्मिन् व्यक्तो यत्परिकीर्तितः |

मध्यमादेः प्रभिन्नत्वं स्फुटमेव न संशयः ||१९२||

As *Dhaivata* is clearly used here *Śuddha* Sāraṅga seems indeed different then *Madhyamādi Sāraṅga*.

ग्रंथेषु दाक्षिणात्यानां गमौ तीव्रौ समीरितौ |

न तल्लक्ष्ये सुप्रतीतं यतो न मे सुसंमतम् ||१९३||

In souther treatises *Ga* and *Ma* are said to be *Tīvra*, but it is not found in *Lakṣya* so I don't agree with it.

मध्यमौ द्वौ निषादो द्वौ पारिजाते समीरितौ |

तदपि न यतो दृष्टं लक्ष्ये न स्यात् सुसंगत ||१९४||

In *Saṅgīta Pārijāta*, use of both *Madhyama* and both *Niṣāda*, may not be suitable hence is not found in *Lakṣya* style.

केचिदत्र मतीव्रत्वं प्रकल्प्य गानकोविदाः |

कामोदसंनिभं रूपं स्वतंत्रं मेनिरे ध्रुवम् ॥१९५॥

Considering *Ma* as *Tīvra* some of the expert singer scholars think here that it is an independent formation like *Kāmoda*.

तीव्रमध्यमसंयुक्तं धगस्वरविवर्जितम् ।

सूरसारंगनामानं केचिदन्ये पुनर्जगुः ॥१९६॥

Moreover, according to some other scholar this is *Rāga* named *Sūra Sāraṅga*, having *Dha* and *Ga Varjita* and having *Tīvra Ma*.

एवं मया समाख्याता मतभेदा अमायया ।

यथायोग्यं विमृश्यैतान् बुधैः कार्यः स्वनिर्णयः ॥१९७॥

Thus I have honestly narrated here the types of *Rāgas*. Having ponder over it learned should take their decision.

टिप्पणी

सारंगे गधवर्जत्वं मतं सामान्यलक्षणम् ।

तथापि च गवर्जत्वं रागव्यंजनमीरितम् ॥१९८॥

Though it is a common principle that *Ga* and *Dha* are *Varjita* in *Sāraṅga* yet the *Rāgas* having *Ga Varjita* are presented here.

तानसेनप्रिया रागाः कानडांगेन मंडिताः ।

श्रूयन्ते यल्लक्षणं तत् सारंगेऽपि सुसंगतम् ॥१९९॥

Rāgas adorn with the *Aṅga* of *Kānaḍā* are said to be favourite of *Tānasena*. This statement is suitable for *Sāraṅga* also.

कर्नाटस्यैव मेलाच्च वृन्दावन इतीरितः ।

सारंगः शोभनो रागः सर्वत्र गुणिसंमतः ॥२००॥

Another *Rāga* called *Vṛndāvana Sāraṅga*, originared from *Karṇāṭa Mela*, is accepted by learned as a melodious *Rāga*.

गधयोः स्यात्परित्याग आरोहे बहुसंमतः ।

धैवतस्यावरोहेऽसावीषत्स्पर्शो न बाधकः ॥२०१॥

All have agreed that *Ga* and *Dha* are *Varjita* in *Āroha* and the little touch of *Dhaivata* in *Avaroha* is not harmful.

ऋषभो नियतो वादी संवादी पञ्चमो भवेत् ।

मध्यमादौ निषादे स्यादमात्यत्वं सुसंगतम् ॥२०२॥

केचिद्वृन्दावनेऽप्याहुर्निषादं तीव्रसंज्ञितम् ।

यतस्तस्य सदैव स्याल्लोके व्यक्ता सुखं भिदा ||२०३||

In this *Rāga Ṛṣabha* is *Vādi* and *Pañcama* is *Saṃvādi* hence it's singing is always melodious. In *Madhyamādi Niṣāda* is *Saṃvādi* according to some in *Vṛndāvana Niṣāda* is *Tīvra*.

गधयोर्गोपनं लक्ष्ये मुख्यं सारंगलक्षणम् |

यथायोग्यप्रमाणेन प्रायः सर्वत्र लक्षितम् ||२०४||

In *Lakṣya* style the absence of *Ga* and *Dha* is said to be the main feature of Sāraṅga that is propossnately seen everywhere.

मीयांकृतसारंगः

हरप्रियाह्वये मेले मीयांसारंग उच्यते |

अन्विष्टस्तानसेनेनेत्याहुर्लक्ष्ये विचक्षणाः ||२०५||

In *Lakṣya Saṅgīta*, *Rāga* Mīyāṃ *Sāraṅga*, originated from Harapriya *Mela*, is composed or invented by *Tānasen* according to learned.

यतः सारंगभेदोऽयं महत्वं रिस्वरे स्फुटम् |

मंद्रमध्यस्वरैर्गीतो रक्तेः कुर्याद्विवर्धनम् ||२०६||

Predominance of *Re Svara* clearly declares that it is a type of *Sāraṅga*. It is sung by *Mandra* and *Madhya Svaras* which makes it more pleasant.

ईषद्धन्योः संगतिः स्यान्मंद्रे रागोपलब्धये |

मीयांमल्लारिकाच्छाया तत्रैव स्यात् सुलक्षिता ||२०७||

For composing this *Rāga* little tuning of *Dha* and *Ni* in *Mandra Saptaka* is taken.This clearly shows that there is little impression of *Mīyāṃ Mallāra*.

कानडः सुप्रियो रागस्तानसेनस्य विश्रुतः |

अत्रापि संगतिस्तस्य केषांचित्संमता ध्रुवम् ||२०८||

It is popular that *Tānasena* loved *Kānaḍā Rāga* very much. According to some scholars here also the tuning of *Kānaḍā* is accepted.

यावनिकेषु रूपेषु ह्येतादृशेषु नित्यशः |

केवलं लक्ष्यमादृत्य सत्कार्यं तत्र वर्तनम् ||२०९||

In such type of *Yavana* formations one should always act supporting only *Lakṣya* style.

वृन्दावने कोमलस्य निषादस्यैव लंघनात् |

प्रत्यक्षः संभवेद्भेदः सुबोधोऽपि सतां मते ||२१०||

In *Vṛndāvana* there is varjana of *Komala Niṣāda* it clearly shows difference in *Rāga* according to learned.

धैवतस्य समायोगे शुद्धसारंग नामकः ।

सुभिन्नमाप्नुयाद्रूपं निदौर्बल्यात्तथैव च ||२११||

By adding *Dhaivata* and feebleness of *Ni* another different formation named *Śuddha* Sāraṅga is obtained.

कामोदांगेन विख्यातः सूरसारंगसंज्ञितः ।

न भेदं दर्शयेत्तीव्रमध्यमेन स्वरेण किम् ||२१२||

Does *Rāga* named *Sūra Sāraṅga*, which is popular by the *Aṅga* of *Kāmoda* not show the difference by the use of *Tīvra Madhyama Svara*.

मध्यमादौ रिधौ नस्त आरोहे चावरोहणे ।

पूर्णः स्याल्लूमसारंग एवं भेदाः परिस्फुटाः ||२१३||

Thus, all types are narrated here and (*Lūma*) *Sāraṅga* is completed or clear here. In *Madhyamādi Rāga Re* and *Dha* are absent in *Āroha* and *Avaroha*.

सुगायनलक्षणम्

रत्नाकरे,

हृद्यशब्दः सुशारीरो ग्रहमोक्षविचक्षणः ।

रागरागंगभाषांगक्रियांगोपांगकोविदः ||१||

प्रबन्धगाननिष्णातो विविधालप्तितत्ववित् ।

सर्वस्थानोच्चगमकेष्वनायासलसद्गतिः ||२||

आयत्तकंठस्तालज्ञः सावधानो जितश्रमः ।

शुद्धच्छायालगाभिज्ञः सर्वकाकुविशेषवित् ||३||

अपारस्थायसंचारः सर्वदोषविवर्जितः ।

क्रियापरोऽजस्रलयः सुघटो धारणान्वितः ||४||

स्फूर्जन्निर्जवनो हारिरहःकृद्भजनोद्धुरः ।

सुसंप्रदायो गीतज्ञैर्गीयते गायनाग्रणीः ||५||

According to learned the best singeres (गीतज्ञैर्गीयतेगायनाग्रणीः) is that who is having sweet voice(हृद्यशब्दः), can Naturally express the *Rāga* (सुशारीरो), Who knows the ten characteristics like *Graha*, *Aṃśa* etc. very well (ग्रहमोक्षविचक्षणः), who is well versed with *Rāgāṅga*, *Bhashāṅga*, *Kriyāṅga*, *Upāṅga* (रागरागंगभाषांगक्रियांगोपांगकोविदः), who is expert in singing both ancient and current *Rāgas* (प्रबन्धगाननिष्णातो), well versed in *Ālapti* (विविधालप्तितत्ववित्), who can easily sing *Gamaka* in all the three *Saptakas*, (सर्वस्थानोच्चगमकेष्वनायासलसद्गतिः), having full control over his voice, knower of *Tāla* (आयत्तकंठस्तालज्ञः), who can sing with concentration (सावधानो) who is beyond mental and physical fatigue (जितश्रमः), who is the knower of the types of *Śuddha*, *Chāyālaga* and *Saṅkīrṇa*

(शुद्धच्छायालगाभिज्ञः), expert in expressing six types of *Kāku* (सर्वकाकुविशेषवित्), expert in using innumerable variations of *Sthāyī* (अपारस्थायसंचारः), who is faultless (सर्वदोषविवर्जितः), always engrossed in practice (क्रियापरो), who can clearly express *Laya* (ऽजस्रलयः), who can equally express *Svara*, *Varṇa* and *Tāla* (सुघटो), having deep knowdge of *Rāgas* (धारणान्वितः), who can skilfully sing a *Sthāyī* type named *Nirjavana* (स्फूर्जन्निर्जवनो), who is always engrossed in beautiful or melodious singing with concentration (हारिरहःकृद्भजनोद्धुरः), who has obtained knowledge from revered Pandits (सुसंप्रदायो).

सदोषगायनलक्षणम्

संदष्टोदघुष्टसूत्कारिभीतशंकितकम्पिताः |
कराली विकलः काकी वितालकरभोद्भडाः ||६||
झोंबकस्तुंबकी वक्री प्रसारी विनिमीलकः |
विरसापस्वराव्यक्तस्थानभ्रष्टाव्यवस्थिताः ||७||
मिश्रकोऽनवधानश्च तथाऽन्यः सानुनासिकः |
पंचविंशतिरित्येते गायना निन्दिता मताः ||८||

Following 25 types of singers / singings are blamed. Singing with compressive teeth (संदष्टो), singing in harsh voice (उदघुष्ट), singing with nasal sound like su. (सूत्कारि), singing with fear of stage (भीत), singing with confusion (शंकित), singing with shiver voice (कम्पिताः), singing with extreme loud voice (कराली), singing with using more or less Śrutis then expects (विकलः), singing with harsh voice (काकी), singing without *Laya* and *Tāla* (विताल), singing with uplifting face and neck (करभोद्भडाः), singing with sore throat (झोंबक), singing with blowing mouth (तुंबकी), singing with crooked mouth and neck (वक्री), singing with movements of hand and leg (प्रसारी), with closed eyes (विनिमीलकः), singing without sentiment विरसा, singing using *Varjya Svara* (अपस्वरा), singing with unclear presentation (अव्यक्त), not following the rules (स्थानभ्रष्टा), not in proper order (अव्यवस्थिताः), combining other *Rāgas* (मिश्रको), without attention (अनवधान), nasal tones (सानुनासिकः).

सुशारीरलक्षणम्

रागाभिव्यक्तिशक्तत्वमनभ्यासेऽपियद्धनेः (dhvaneh)|
तच्छारीरमिति प्रोक्तं शरीरेण सहोद्भवात् ||९||

The Natural ability to express *Dhvani* in different *Rāgas* is said to be a physical character as it is embodied with body.

तारानुध्वनिमाधुर्यरक्तिगाम्भीर्यमार्दवैः |
घनतास्निग्धताकांतिप्राचुर्यादिगुणैर्युतम् ||१०||
तत्सुशारीरमित्युक्तं लक्ष्यलक्षणकोविदैः |
अनुध्वानविहीनत्वं रुक्षत्वं त्यक्तरक्तिता ||११||

निःसारता विस्वरता काकित्वं स्थानविच्युतिः ।

कार्श्यं कार्कश्यमित्याद्यैः कुशारीरं कुदूषणैः ॥१२॥

Sweetness in singing *Tāra Saptaka*, softness and defth of melody, density, tenderness, lustre, richness of sound is said to be the healthy characteristics by *Lakṣya* Scholars.
Not to following an even heights of *Dhvani*, intendedness, unpleasantness, sentiment less, discordance (visvarata), harshness, improper arrangement of *Svaras* (not following proper *Svaras* place), littleness (कार्श्य) or harshness (कार्कश्य) etc. are called evil qualities.

प्रस्तुतसंगीतस्थिति

अस्मत्संगीतं स्वायत्तीकृतमशिक्षितैर्जनैः ।

अतोऽत्र दोषबाहुल्यं स्वभावादुपलभ्यते ॥१३॥

Our music is autonomise or authorised by illiterate people hence Naturally many faults are found here.

संगीतस्य सुशिक्षितशिक्षकाभावतोऽधुना ।

तारतम्यपरिज्ञानसाधनं नैव विद्यते ॥१४॥

Due to scarcity of literate professionals of music, no means or tool is found in the direction of knowing hierarchy.

सम्यक्तयाऽन्यथा वैतदत एवाभिमन्यते ।

संगीतं मोहिनीरूपमित्याहुः सत्यमेव तत् ॥१५॥

Otherwise, the opinion that music is very fascinating is correctly said.

योग्यरसभावभाषारागप्रभृतिसाधनैः ।

गायकः श्रोतृमनसि नियतं जनयेत्फलम् ॥१६॥

using the means like suitable sentiment, emotions, language, tune, etc. the singer generates / gets the Desired result in the mind of audience.

अस्मदीयेष्वाधुनिकगायकेषु समंततः ।

यथोक्तनियमान् ज्ञात्वा गायन्तो विरला जनाः ॥१७॥

Amongst modern singers like us there are very few singers who are singing according to appropriate rules in all the ways.

भाषाऽव्यक्ता हावभावाः प्रतीयन्ते विसंगताः ।

व्यस्ताश्चेस्टास्तथाऽऽक्रोशाः केवलं कर्कशा मताः ॥१८॥

The unexpressed emotions and gestures in language are seems to be inharmonious. Worst efforts and loud singing are said to be harsh.

एतादृग्गायनान्न स्यात्परिणामो ह्यभीप्सितः ।

ततो हास्यरसस्यैव केवलं स्यात् समुद्भवः ||१९||

One does not get Desired result by such type of singing. Hence Hāsya sentiment is created (used).

अर्थं विना हावभावा वीररसस्य ये सदा |

दृश्यन्ते गायके तेभ्यः कथं स्यादुत्तमं फलम् ||२०||

How can the singing of *Vīra Rasa* in which useless expressions and sentiments are seen, can give best result.

अनुसृत्यैव शब्दार्थं ध्वनेः संक्रमणं भवेत् |

गायकास्तादृशा दृष्टाः स्वपद्यार्थं न ये विदुः ||२१||

कथमेते विजानीयू रसभावरहस्यकम् |

तथैव ते कथं विद्युः संगीतस्वरसंक्रमम् ||२२||

Such singers are seen who do not know even the meaning of their own song, and the fact that the transition of voice is possible only following the meaning of the word. How can they know the secrets or meaning of emotions and sentiment! Similarly, how can they know the transition of *Svaras* in music!

उपसंहारः

भिद्यतेऽनेकधादेशी संगीतमिति विश्रुतम् |

ययोः कयोरपि भवेद्ग्रंथयोर्नैकवाक्यता ||२३||

It is well known that *Deśī Saṅgīta* is different in various ways. Similarity is not found in any of these two treatises.

अत एवातिकठिनं तादृग्ग्रंथस्य लेखनम् |

यः सर्वत्रोपयुज्येत समभावेन केवलम् ||२४||

Hence, it is very difficult to right that type of book which can be equally used anywhere.

नैव द्रव्यार्जनोद्देशः शंकनीयोऽत्र कश्चन |

संगीतेष्टाध्वशिक्षार्थं यत्नस्त्वेव मया कृतः ||२५||

One should not doubt here that this treatise is written for earning money. I have written it only with the purpose of higher studies of music.

नूनं पद्धत्यनुगुणशिक्षणाभ्यासतः सताम् |

आवश्यकतया तादृग्ग्रंथापेक्षाऽपि विद्यते ||२६||

For the methodical study of music such type of treatise is needed for learned.

कीदृग्ग्रंथा इष्टा इति प्रतीयेत सतां यदा |

तदापि स्यान्मदायाससाफल्यमिति मे मतिः ||२७||

When learned realise what types of Treatises are worth then only this effort will be successful.

नूत्नशिष्या पेक्षयादौ स्युरिष्टा योग्यशिक्षकाः |

अध्यापयिष्यन्ति तेऽमुं विषयं सम्यगेव हि ||२८||

First of all, it is better to have well versed teachers Instead of new students, who can teach them this subject in a proper way.

ग्रन्थस्योद्देश आदौ स्यादस्य शिक्षकनिर्मितिः |

शिष्यानध्यापयिष्यन्ति तादृशाः शिक्षकास्ततः ||२९||

The first and foremost purpose of this treatise is to prepare such teachers. then such type of teachers will teach students.

इति श्रीलक्ष्यसंगीतद्वितीयाध्याय ईरितः |

चतुराख्येन भरतपूर्वखंडनिवासिना ||३०||

Thus, the native of north India Catura Pandit has written the second (*Rāgādhyaya*) *Adhyāya* of *Śrīmallakṣya Saṅgītam*.

एवं श्रीमल्लक्ष्यसंगीतनामा |

यत्नैर्नूत्नो निर्मितोऽयं प्रबंधः |

प्राचीनार्वाचीनसंगीतभक्त -

प्रीत्यै यातः पूर्णतामत्र सद्यः ||३१||

Thus, this new division named *Śrīmallakṣya Saṅgīta*, composed for the devotee of ancient and modern music, ends here.

|| इति श्रीमल्लक्ष्यसंगीतं संपूर्णम् ||