

śrī guruguhāya namaḥ

Saṅgīta Saṁpradāya Pradarśini

of

Brahmaśrī Subbarāma Dīkṣita

English Edition— VOLUME I

*Vāggēyakāra Caritram,
Saṅgīta Lakṣaṇa Prācīna Paddhati, Lakṣaṇa Sangraha,
Saṅgīta Saṁpradāya Pradarśini— Rāgas of Mēlas 1 to 6.*

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Subbarāma Dīkṣita (1839 A.D — 1906 A.D)



A. M. Cinnasvāmi Mudaliyār



DEDICATION TO THIS ENGLISH EDITION

This work is dedicated to **A.M.Cinnasvāmi Mudaliyār**, for his pioneering efforts towards the cause of Indian Music in English, when the printing technology was at its infancy.

SAṄGĪTA LAKṢAṆA PRĀCĪNA PADDHATI

*brahmagranthijamārutānugatinā cittēnahṛtpaṅkajē
sūriṇāmanuranjakah śrutipadam yō'yaṁ svayaṁ rājatē |
yasmādgrānavibhāgavarṇaracanālaṅkārajātikramō
vandē nādatanuṁ tamuddhurajagadgītaṁ mudē śaṅkaram ||*

*sadāśiva śiva brahma bharataḥ kaśyapō munih |
mataṅgō yāṣṭikō durgā śaktih śārdūlakōhalau ||
viśākhilō dattilaśca kambalō'śvatarastathā |
vāyurviśvāvasū raṁbhārjunanāradatumbarāḥ ||
āñjanēyō mātriguptō rāvaṇō nandikeśvaraḥ |
svātirguṇō bindurājah kṣētrarājaśca rāhalah ||
rudraṭo nānyabhūpālō bhōjabhūvallabastathā |
paramardī ca somēśō jagadēkamahīpatih ||
vyākhyātārō bhāratīyē lōllaṭōdbhaṭaśaṅkukāḥ |
bhadrābhīnavaguptaśca śrīmatkīrtidharō paraḥ ||
anyē ca bahavaḥ pūrve yē saṅgītaviśāradāḥ |*

The names mentioned in this *ślōka*, beginning with Lord *Sadāśiva*, and listing the other great creators of the science of music and the teachers of the past is stated in the *Saṅgītaratnākara*. There are several other authorities, who have not been mentioned here.

*nādōpāsanayā dēvā brahmā viṣṇu mahēśvaraḥ |
bhavantyupāsītā nūnaṁ yasmādētē tadātmakāḥ ||*

(*Saṅgītaratnākara*)

Through the worship of *nāda* are worshipped, the deities *Brahma*, *Viṣṇu*, and *Śiva*, since they are verily the embodiment of *nāda*.

*nādēna vyajyatē varṇah padaṁ varṇāt padādvacah |
vacasō vyavahārō'yaṁ nādādhīnamatō jagat ||*

Śārīgadēva, and other luminaries opine that, from *nāda* (absolute sound) emanates *akṣara* (letters of the alphabet), and from *akṣara* emanates *śabda* (sound or word). From *śabda* emanates *vyavahāra* (thought);

hence the entire world is pervaded by *nāda*. Before talking about the science of music in vogue, we explain and consolidate here, based on our understanding of the musical traditions of the past, those contents which have not been mentioned in the Section, **Lakṣaṇa Saṅgraha**.

The *nāda* that arises in the human body from the *hṛdaya* (the region of the heart), goes up to the *kaṇṭha* (the throat), and then to the *śiras* (the head), taking shape through the three *sthāyīs* (octaves), namely the *tāra*, *mandra*, and *madhya*, and thus manifests itself. This *nāda* gets divided into twenty two *śrutis* (micro-tones) in each *sthāyī*. From the various groups of *śrutis* are formed the seven *śuddha svaras*, i.e., *ṣaḍja*, *ṛṣabha*, *gāndhāra*, *madhyama*, *pañcama*, *dhaivata*, and *niṣāda*. Their *svara* mnemonics or symbols are: **sa, ri, ga, ma, pa dha, ni**, and they respectively contain **4, 3, 2, 4, 4, 3, 2** *śrutis*. These are known as *śuddha* or *prakṛti svaras*.

COMMENTARY:

ब्रह्मग्रन्थिजमारुतानुगतिना चित्तेन हृत्पङ्कजे
सूरीणामनुरञ्जकः श्रुतिपदं योऽयं स्वयं राजते ।
यस्माद् ग्रामविभागवर्णरचनाऽलंकारजातिक्रमो
वन्दे नादतनुं तमुद्धरजगद्गीतं मुदे शङ्करम् ॥

TRANSLATION: For delight, do I worship that Lord *Śiva*, the embodiment of *nāda*, pre-eminently adored by the entire world, the source of order inherent in the division of domains, the organisation of castes and the distinction of species, who being manifest in the heart-lotus of *yōgins* as *ōṅkāra* in the contemplation of mind united to the movement of life-force originating out of the *Brahmagranthi*, shines in its own lustre.

Interpretation with reference to music:

I delight in paying homage to *gīta*, the embodiment of *nāda*, the cause of comfort in the restless world, the source of the system comprising the division of *grāmās*, the composition of *varṇas*, the *alaṅkāras* and the *jātis*, the self-manifest locus of *śrutis* that delights the masters of music in the lower register, aided by the mind attuned to the movement of *prāṇā* originating from the root of the navel.

[SR 1.1.1-1.1.2] [*Śārṅgadēva* / Transl. Shringy (1978)]

This is the opening verse of the *Saṅgītaratnākara*.

Brahmagranthi is the nerve center at the conjunction of the *iḍa*, and *piṅgaḷa*, in the human body below the navel.

सदाशिवः शिवा ब्रह्मा भरतः कश्यपो मुनिः ।
मतङ्गो याष्टिको दुर्गा शक्तिः शार्दूलकोहलौ ॥
विशाखिलो दत्तिलश्च कम्बलोऽश्वतरस्तथा ।
वायुर्विश्वावसू रम्भाऽर्जुनो नारदतुम्बुरू ॥
आञ्जनेयो मातृगुप्तो रावणो नन्दिकेश्वरः ।
स्वातिर्गणो बिन्दुराजः क्षेत्रराजश्च राहलः ॥
रुद्रटो नान्यभूपालो भोजभूवल्लभस्तथा ।
परमर्दी च सोमेशो जगदेकमहीपतिः ॥
व्याख्यातारो भारतीये लोल्लटोऽट शङ्कुकाः ।
भट्टाभिनवगुप्तश्च श्रीमत्कीर्तिधरः परः ॥
अन्ये च बहवः पूर्वे ये सङ्गीतविशारदाः ।

TRANSLATION: *Sadāśiva, Brahma, sages Bharata and Kāśyapa, Mataṅga, Yāṣṭika, Durga, Śakti śārdūla, Kōhala, Viśākhila, Dattila, Kambaḷa, Aśvatara, Vāyu, Viśvāvasu, Raṁbha, Arjuna, Nārada, and Tuṁburu, Āñjanēya, Mātrgupta, Rāvaṇa, Nandikēśvara, Svātigaṇa, Bindurāja, Kṣētrarāja, Rāhala, Rudraṭa, King Bhōja, Somēśa* the vanquisher of foes, King *Jagadēka* and the interpreters of *Bharata* such as *Lōllata, Udbhaṭa, Śaṅkuka, Abhinavagupta*, the auspicious *Kīrtidhara*, and others were the ancient authorities of music.

[SR 1.1.15–20b]

नादोपासनया देवा ब्रह्माविष्णुमहेश्वराः ।
भवन्त्युपासिता नूनं यस्मादेते तदात्मकाः ॥

TRANSLATION: Indeed through the worship of *nāda* are worshipped gods (like) *Brahma, Viṣṇu* and *Śiva*, since essentially they are one with it.

[SR 1.3.2]

नादेन व्यज्यते वर्णः पदं वर्णात् पदाद् वचः ।
वचसो व्यवहारोयं नादाधीनमतो जगत् ॥

TRANSLATION: *Nāda* manifests the letters (of alphabet), letters constitute the word, and words make a sentence. So the entire business of life is carried on through language, and therefore the whole world is based on *nāda*.

[SR 1.2.2]

These *śuddha svaras*, also known as *prakṛti svaras*, with the self-ordained *śrutis* — 4, 3, 2, 4, 4, 3, 2, were found in the *Ṣaḍja grāma*, the primordial scale-type of Indian music.

2. Vikṛti Svaras

Śārṅgadēva's school:

The self-ordained *śruti*, from out of which a *svara* emanates, is known as the *niyata śruti* for that *svara*.

1. A *śuddha svara* is called a *vikṛta svara*, when it is in its *niyata śruti* and its *śruti* is reduced or increased.

Example:

1. When *śuddha ṣaḍja* from out its four *śrutis* gives two *śrutis*, to *kākali niṣāda* located on its second *śruti* position, yet remaining in its *niyata śruti*, because of the reduction in the number of *śrutis*, it becomes the *vikṛta svara*, named *acyuta ṣaḍja*.

2. When the *śuddha ṣaḍja* slips down from its *niyata śruti sthāna* by a *śruti*, thus becoming the third *śruti sthāna cyuta ṣaḍja*, the *śuddha ṛṣabha* now also acquires the fourth *śruti* of *ṣaḍja*, and becomes a *vikṛti svara*, with the name *catuśruti ṛṣabha*.

2. When a *śuddha svāra* moves from its *niyata śruti* to another *śruti*, then that too becomes a *vikṛta svāra*.

Example:

When *śuddha ṣaḍja* leaves its *niyata śruti*, and moves to the third *śruti sthāna*, it takes on the name *ṣaḍja*, and becomes the *vikṛta svāra*, *cyuta ṣaḍja*.

The *vikṛta svaras* formed by this process are twelve in number. They are:

- | | |
|------------------------------|-------------------------------|
| 1. <i>kaiśiki niṣāda</i> | 7. <i>antara gāndhāra</i> |
| 2. <i>kākaḷi niṣāda</i> | 8. <i>cyuta madhyama</i> |
| 3. <i>cyuta ṣaḍja</i> | 9. <i>acyuta madhyama</i> |
| 4. <i>acyuta ṣaḍja</i> | 10. <i>triśruti pañcama</i> |
| 5. <i>catuśruti ṛṣabha</i> | 11. <i>kaiśiki pañcama</i> |
| 6. <i>sādhāraṇa gāndhāra</i> | 12. <i>catuśruti dhaivata</i> |

Thus the seven *śuddha svaras* and twelve *vikṛta svaras* are formed from the twenty two *śrutis* on fourteen *śrutisthānas*.

COMMENTARY:

Example:

1.1. When *śuddha ṣaḍja* gives two *śrutis* to *niṣāda*, the latter becomes *kākaḷi niṣāda*, and the interval between *kākaḷi niṣāda*, and *śuddha ṣaḍja* becomes two. Thus, *ṣaḍja* becomes a *vikṛta svāra*, and is named *acyuta ṣaḍja*. Since it has not moved from its original position, it is *acyuta ṣaḍja*.

1.2. When the *ṣaḍja* slips down from its fourth *śruti* to the third *śruti sthāna* (*cyuta* = fallen), the interval between the *cyuta ṣaḍja*, and *śuddha ṛṣabha* gets enlarged by one *śruti*, and hence it is called *catuśruti ṛṣabha*. This is the only *vikṛta* of *ṛṣabha*. Thus, we get the first clue for the existence of the note, *catuśruti ṛṣabha* here.

Example

2. When the *śuddha niṣāda* goes up and becomes *kaiśiki niṣāda*, the *ṣaḍja* slips down from its original position, and becomes *cyuta ṣaḍja*.

On the same lines, the *śuddha madhyama* (*niyata madhyama*) also gets its two *vikṛta* counterparts when the *śuddha gāndhāra* goes up to *sādhāraṇa gāndhāra*, and *antara gāndhāra* (the first two *śrutis* of *madhyama*).

3. Sōmanātha's school:

The *śuddha svaras* are seven, and the *vikṛta svaras* are seven in number. These fourteen *svāras* are obtained from fourteen *svārasthānas*.

In Sōmanātha's school, five *vikṛta svaras* in Śārṅgadēva's school are omitted. These are: *acyuta ṣaḍja*, *catuśruti ṛṣabha*, *acyuta madhyama*, *kaiśiki pañcama*, *catuśruti dhaivata*.

The remaining *vikṛta svaras* are renamed as follows:

cyuta ṣaḍja → *mṛdu ṣaḍja*
cyuta madhyama → *mṛdu madhyama*
triśruti pāncama → *mṛdu pañcama*

The details of the *śuddha/prakṛti*, and *vikṛti svaras* in these two schools, the *śrutis* they occur, and their names are given in the following table.

TABLE OF ŚUDDHA—VIKṚTA SVARAS

<i>Sōmanātha's school</i>			<i>Śārṅgadēva's school</i>	
<i>vikṛta svaras and śrutis</i>	<i>śuddha svaras and śrutis</i>		<i>śuddha svaras and śrutis</i>	<i>vikṛta svaras and śrutis</i>
		1		
<i>kaiśiki niṣāda</i> (3)		2		<i>kaiśiki niṣāda</i> (3)
<i>kākaḷi niṣāda</i> (4)		3		<i>kākaḷi niṣāda</i> (4)
<i>mīdu ṣaḍja</i> (2)		4		<i>cyuta ṣaḍja</i> (4)
	<i>sa 4</i>	4	<i>sa 4</i>	<i>acyuta ṣaḍja</i> (2)
		5		
		6		
	<i>ri 3</i>	7	<i>ri 3</i>	
		8		<i>catuśruti ṛṣabha</i> (4)
	<i>ga 2</i>	9	<i>ga 2</i>	
		10		
<i>sādhāraṇa gāndhāra</i> (3)		11		<i>sādhāraṇa gāndhāra</i> (3)
<i>antara gāndhāra</i> (4)		12		<i>antara gāndhāra</i> (4)
<i>mīdu madhyama</i> (2)		13		<i>cyuta madhyama</i> (2)
	<i>ma 4</i>	13	<i>ma 4</i>	<i>acyuta madhyama</i> (2)
		14		
		15		
		16		
<i>mīdu pañcama</i> (3)		17		{ <i>triśruti pañcama</i> (3)
	<i>pa 4</i>	17	<i>pa 4</i>	{ <i>kaiśiki pañcama</i> (4)
		18		
		19		
	<i>dha 3</i>	20	<i>dha 3</i>	<i>catuśruti dhaivata</i> (4)
		21		
	<i>ni 2</i>	22	<i>ni 2</i>	

COMMENTARY:

In addition, *Sōmanātha* mentions eight more *vikīta svaras*:

tīvratama dhaivata, tīvratama gāndhāra, tīvratama madhyama, tīvra dhaivata, tīvratara dhaivata, tīvra ṛṣabha, tīvratara ṛṣabha, tīvratama ṛṣabha.

[3]. The details of the *śuddha* and *vikīti svaras* in current practice

[4]. The details concerning the three *grāmas*

[5]. The *vādi samvādi lakṣaṇas*

Refer (the description of the) above in the section: **Lakṣaṇa Saṅgraha**.

[6]. **Tāna**

Tāna is the process of *prastāra* or expansion of *svara* group patterns. This is classified under two heads, *śuddha tāna*, and *kūṭa tāna*.

[1]. **Śuddha Tāna**

Śuddha tāna uses the *svaras* in regular (natural) order. These are of *auḍava*, *ṣāḍava* and *sampūrṇa* patterns.

[2]. **Kūṭa Tāna**

In *Kūṭa tāna*, *svaras* are combined in non-consecutive, or irregular ways, and deviate from their regular order of ascent and descent. These are of *arcika*, *gāthika*, *sāmika*, *svarāntara*, *auḍava*, *ṣāḍava*, and *sampūrṇa* patterns and their combinations. Their names, numbers, and the benefits accrued by singing them are not mentioned, due to exigencies of space. These are explained in detail in texts like the *Saṅgītaratnākara*.

COMMENTARY:

Ṣāḍava and *auḍava* varieties of *śuddha tānas* are $49 + 35 = 84$ in number, and are worked out in detail in the *Saṅgītaratnākara* of *Śārṅgadēva*. This number of eighty four *tānas* is also referred to in literature such as the *pūrāṇas*, and even in the *Pañcatantra*.

Kūṭa tānas :— to be derived as one from one, two from two, six from three *svaras*, etc., are worked out in detail in the appendix of the *svarāgatādhyāya* of [*Śārṅgadēva* / Ed. Subrahmanya Sastri (1943)]

[7]. **Varṇa**

Please refer to the **Lakṣaṇa Saṅgraha**, for details regarding *varṇa*, which is *gānakriya*.

Adhering to the system of *varṇa*, *Śārṅgadēva* has mentioned sixty three *alaṅkāras*, with names beginning with *prasanna*. *Bharata* says that without *alaṅkāras* (beautiful musical ornamentation), singing will not shine.

śaśinā rahitēva niśā vijalēva nadī latā vipuṣpēṇa |
avibhūṣitēva kāntā gītiralāṅkārahīnasyāt ||

(rāgavibōdha)

COMMENTARY:

शशिना रहितेव निशा विजलेव नदी लता विपुष्पेण ।
अविभूषितेव कान्ता गीतिरलङ्कारहीनस्यात् ॥

[sōmanātha / Ed. Subrahmanya Sastri (1945) P.40]

TRANSLATION: Singing without *alaṅkāras* is comparable to a moonless night, a waterless river, a flowerless creeper and a lady without ornaments.

Śārṅgadēva in *varṇālaṅkāra prakaraṇa*, *svarāgatādhyāya* makes it clear that a practice in *varṇas* and *alaṅkāras* is conducive to the inculcation of the faculties of *svarajñāna* and *rakti lābha*.

ED:– Although *Subbarāma Dīkṣita* commences the *alaṅkāra* discussion mentioning *Bharata muni*, the verse as such is cited from *Rāgavibōdha*, which text must have been more accessible to him. cf. [NS 29.45]

[8]. Gamaka

The *svara* movements and embellishments which yield listening pleasure is *gamaka*. It is of fifteen forms, beginning from *tirupa* to *miśrita*, as mentioned in the section **Lakṣaṇa Saṅgraha**.

Following the explanation of the *gamakas*, the ten types of *dhvani bhēdas* known as *sthāyas*, are mentioned in the *Saṅgītaratnākara*. These are sometimes included, and sometimes not included as *gamakas*. For example, if the *śruti* of a *svara* is slightly raised or lowered, above or below its own *sthāna* (so as to show the semblance of another note in between), which is in the interval between the two adjacent *svaras*, that type of *gamaka*, known as a *svara kaku*, is a variety of *sthāya*.

Detailing the ten *sthāya bhēdas* and their intermediate intervals, would increase the volume of this work (and hence is not mentioned).

[9]. Mēla

During the time of *Śārṅgadēva*, *mēla* was known by the term 'jāti'. *Śārṅgadēva* mentions eighteen *jātis*. Of these, eleven belong to the *madhyama grāma*, and seven belong to the *ṣaḍja grāma*. *Madhyama grāma jātis* are eleven in number. They are: (1) *ṣaḍja kaisīkī*, (2) *ṣaḍjyōdīcyavā*, (3) *ṣaḍja madhyama*, (4) *gāndhārōdīcyavā*, (5) *raktagāndhārī*, (6) *kaisīkī*, (7) *madhyamōdīcyavā*, (8) *kārmāravi*, (9) *gāndhāra pañcamī*, (10) *āndhrī*, (11) *nandayantī*.

Ṣaḍja grāma jātis are seven. They are:

(1) *sāḍjī* (2) *āṛṣabhī*, (3) *gāndhārī*, (4) *madhyamā*, (5) *pañcamī*, (6) *dhaivatī*, (7) *naiṣādī*.

COMMENTARY:

It is also known authentically that the total number of *jātis* is only 18. *Śārṅgadēva* speaks about *suddha jātis* and *vikṛta jātis* derived out of both the *ṣaḍja* and *madhyama grāmas*.

ED:– *Subbarāma Dīkṣita*'s description of *mēlas* under the head 'jāti', perhaps stems from the need to equate the 18 *jātis* to the 18 *mēlas* of *Vēṅkaṭamakhin*. (although a 19th *mēla* of his own creation was also added

by *Vēṅkaṭamakhin*). *jāti* and *mēla* are disparate concepts, as *jātis* belonged to an entirely different melodic system. Further, the above classification of *jātis* by *Subbarāma Dīkṣita* does not represent the *grama*-based one as stated by him. The first eleven are the *vikīta-saṁsargaja* class, while the remaining seven are *svara-jātis*.

Ṣaḍja grāma jātis:

sāḍji, āṛṣabhi, dhaivatī, naiṣādi, ṣaḍjakaisiki, ṣaḍjōḍicyavā, ṣaḍjamadhyamā.

Madhyama grāma jātis:

gāndhārī, madhyamā, pañcamī, gāndhārōḍicyavā, gāndhārapañcamī, kaisiki, madhyamōḍicyavā, raktagāndhārī, kārmāravi, āndhrī, nandayantī.

[10]. Rāga

These are of ten kinds based on the two divisions *mārga* and *dēśī* and derived from the two *grāmas*. The *mārga rāgas* are of six types as follows: 1. *grāma rāga*, 2. *upa rāga*, 3. *rāga*, 4. *bhāṣa*, 5. *vibhāṣā*, 6. *antara bhāṣā*

The *dēśī rāgas* are as follows: (1) *rāgāṅga*, (2) *bhāṣāṅga*, (3) *upāṅga*, (4) *kriyāṅga*.

Grāma rāgas are the *rāgas* born sequentially of *ṣaḍja grāma*, and *madhyama grāma jātis*. The five kinds of *rāgas*, *uparāga* and others are the classes fashioned after the *grāma rāgas*.

*grahāṁśa mandra tārāśca nyāsāpanyāsakau tathā |
alpatvaṅ ca bahutvaṅ ca ṣāḍavauḍavayōrapi ||*

(*Ratnākara*)

Rāgas shine with the ten characteristics: *graha*, *aṁśa*, *mandra*, *tāra*, *nyāsa*, *apanyāsa*, *alpatva*, *bahutva*, *ṣāḍava* and *auḍava*.

Śārṅgadēva has mentioned two hundred and sixty four *rāgas*, and their *lakṣaṇas* in the *Saṅgītaratnākara*. *Vēṅkaṭamakhin* says that these existed in practice and went out of vogue*. Twenty *rāgas* beginning with *śrīrāga*, and ending with *Nāṭṭanārāyaṇi*, were mentioned by early scholars like *Mataṅga*.

I. In the East (eastern region), *rāgas* were classified as *puruṣa rāgas* (male), and *strī rāgas* (female). Even now, in the Bengal region, six *puruṣa rāgas* and six *strī rāgas* (are mentioned). For each (couple), there are six *putra* (offspring) *rāgas*, thus making thirty six offspring *rāgas*. Thus, forty eight *rāgas* are spoken of ($6 + 6 + 36 = 48$). They created and formed paintings representative of these *rāgas*.

The *kriyāṅga rāgas* belonging to the *dēśī rāgas* were used in the worship of Gods, in expressing emotions such as sorrow and joy, and in actions of valor in war. They were widely prevalent in the ancient times.

II. Ślōka

suddhantu śivarūpēṇa śakti rūpēṇa sālāgam |

*ED:- cf. [CP 5.22-23ab]

Rāgas are of three kinds, namely, *śuddha*, *sālaga*, and *saṅkīrṇa*.

1. *Śuddha rāga* is that which possesses all the characteristics mentioned in the *śāstras*.
2. *Sālaga rāga* is similar to *śuddha rāga*, and has shades of another *rāga* and thus provides listening pleasure. (*chāyā* = similarity, *laga* = possessing). The term *sālaga* is a variant of the word *chāyālaga*.
3. *Saṅkīrṇa rāga* is one which pleases due to the confluence of a number of other *rāgas*.

In current practice, *saṅkarābharaṇam*, *bhairavi*, *dvijāvanti* can be cited. (as examples for the three classes).

3. *Rāgas* are also classified as *uttama*, *madhyama*, and *adhama rāgas*.

1. *uttama rāgas* are fit for composing *gīta*, *prabandha*, *ṭhāya*, and for elaboration or *ālāpa*.
2. *madhyama rāgas* are those that are also fit for composing *gīta*, *prabandha*, and elaboration or *ālāpa*, yet they are not prevalent or widely in use.
3. *adhama rāgas* are those that are not fit for composing *gīta*, *prabandha*, and *ṭhāya*, and for elaboration or *ālāpa*. They are mixed in nature, and characteristics and are usually relished by the lower uneducated sections of the society, and are widely prevalent.

COMMENTARY:

grahāṁśa mandra tāraśca nyāsāpanyāsakau tathā |
api saṁnyāsavinyāsau bahutvaṁ cālpatā tatah ||
etānyantaramārgēṇa saha lakṣmāṇi jātiṣu |
ṣāḍavauduvitē kāpītyeṣāmāhutrāyōdaśah ||

TRANSLATION: Thirteen factors are spoken of *jātis*, viz., the initial note, the fundamental note, the high (pitch range), the low (pitch range), the final note, the semifinal note *saṁnyāsa*, *vimnyāsa*, profusion, rareness, *antaramārga*, and the hexatonic and pentatonic treatment in some.

[SR 1.7.29-30b]

The *ślōka*, although attributed to *ratnākara* differs from the corresponding verse cited above. Besides, the *Saṅgītaratnākara* speaks of *trayōdaśa lakṣaṇas* for *jātis* while the cited verse represents the ten *lakṣaṇa* concept as seen in the *nātyaśāstra*. *Subbarāma Dīkṣita* seems to be unaware of the view of *Saṅgītaratnākara*.

The available text *Bihaddēśi* of *Mataṅga*, mentions a large number of *rāgas*, and not just twenty as mentioned by *Subbarāma Dīkṣita*. The number twenty, as well as the names of the *rāgās* mentioned, relate to the class *rāga*, one of the six *mārga* classes listed in [SR 2.1.16cd-18].

शुद्धन्तु शिवरूपेण शक्तिरूपेण सालगम् ।

द्वयोर्मिश्रं सङ्कीर्णं अतस्ते त्रिविधा मतः ॥

Although *Subbarāma Dīkṣita* does not mention the source, perhaps this is being cited from *rāgavibōdha*. *Rāgavibōdha* itself cites this from an earlier work, *aumāpatam* [AU 12.192cd]. *Subbarāma Dīkṣita* has also not included the second half of the verse which defines the third class *saṅkīrṇa*.

[11]. Gīti

The *grāma rāgas* are classified as follows:

śuddha grāma rāga, bhinna grāma rāga, gauḍa grāma rāga, vēsara grāma rāga, sādharmaṇi grāma rāga.

These are used to sing the *śuddha gīti, bhinna gīti, gauḍa gīti, vēsara gīti, sādharmaṇi gīti*, respectively.

COMMENTARY:

ED:- The *grāma rāgas* are not used for singing the *gītis*, but *gītis* are melodic styles that characterise the *grāma rāgas*, as per texts like *Saṅgītaratnākara*. On the basis of the *gītis*, the *grāma rāgas* are classified.

[12]. Tāla

These are classified under two heads, *mārga*, and *dēśi*.

Mārga tālas are five in number:

(1) *caccatpuṭa*, (2) *cācapuṭa*, (3) *ṣaṭpīṭa putraka*, (4) *sampadvēṣṭaka*, (5) *udghaṭṭa*.

Their *aṅgas*, and *akṣara kālas* are provided in the table below:

No.	Name of <i>tāla</i>	<i>aṅgas</i>	<i>akṣara kāla</i>
1.	<i>caccatpuṭa</i>	2 2 3	40
2.	<i>cācapuṭa</i>	2 2	30
3.	<i>ṣaṭpīṭa putraka</i>	3 2 2 3	60
4.	<i>sampadvēṣṭaka</i>	3 2 2 2 3	60
5.	<i>udghaṭṭa</i>	2 2 2	30

According to the *Saṅgītaratnākara*, these five *mārga tālas* arose from the five faces such as *iśāna*, of Lord Śiva, during his *tāṇḍava*. These were the *tālas* that were prevalent in the ancient times. There are ten *prāṇas* for these *tālas*.

pañcalaghvakṣarōccāra mitā mātrēha kathyatē |

The time taken to utter the five *laghu akṣaras* is known as one *mātra*. Hence, one *laghu* contains five *akṣara kālas*, and a *guru* has ten *akṣara kālas*, *ṣṭuṭa* has fifteen *akṣara kālas*. These days, they reckon these *tālas* using four *akṣara kālas* for a *mātra*.

kala

'kala' is used in *mārga tālas* such as *caccatpuṭa*. *Kala* is,

“*guruḥ kalātra*”

the *aṅga guru*, according to Śārṅgadēva.

mārga tālas are of three kinds. They are: *yathākṣara tāla* (*ēka kala tāla*), *dvikala tāla*, *catuṣkala tāla*.

Yathākṣara is the basic form for the five *tālas* such as *caccatpuṭa*. *Dvikalā tāla* has the twice the *kalas* of *yathākṣara tāla*. *Catuṣkala tāla* has four times the *kalas* of *yathākṣara tāla*.

The above mentioned *kalas* refer to the *guru* of the *mārga tālas*.

The remaining *dēśi tāla* characteristics may be referred to in the **Lakṣaṇa Saṅgraha** section.

COMMENTARY:

पञ्चलक्ष्मरोच्चार मित्ता मात्रेह कथ्यते ।

[SR 5.1.16ab]

guruḥ kalātra dvikalēṣṭavādyēnyatra ṣaṭkalā

[SR 5.1.20ab]

ED:– Describing the *tāla* in terms of *akṣara kāla* is not in the style of the texts of the early period.

ED:– Śārṅgadēva does not speak of the origin of the five *tālas* from the five faces of Śiva.

The *saṁpadvēṣṭaka* is mentioned in the *Saṅgītaratnākara* as *saṁpakvēṣṭaka*.

[13]. Vāggēyakāra lakṣaṇa (Characteristics of Composers)

vāṅmāturucyatē gēyaṁ dhāturityabhidhīyatē |
vācaṁ gēyaṁ ca kurutē yassavāggēyakārah ||

1. The words of a musical composition is termed *mātu*, and the melody is called *dhātu*. A person who composes both the melody and the *sāhitya*, together is called a *vāggēyakāra*. The ideal composer is one who is discerning in the usage of words, one who knows *vyākaraṇa* (grammar), one who well-versed in the lexicons such as *amarakōśa*, a person who knows meters such as the *anuṣṭup*, the various figures of speech such as *upama* in *alaṅkāra* (poetics), the nine *rasas* or emotions beginning with *śrīngāra*, and *bhāvas* such as *vibhāva*, one aware of the the sixty four arts, one with a melodious voice, a person knowledgeable in *laya* such as the *druta*, *tālas* such as *caccatpuṭa*, a person capable of coming up with original compositions extemporaneously, one who can make the hearts filled with hatred melt, one who is agreeable, one who has the qualities of suitability, the ability to concentrate, and the ability to compose *prabandhas*, one who can speak and perform in the assemblies of scholars and artistes, one with the ability to read the minds of others, the ability to compose in a short time, and the ability to compose expansive and detailed compositions and perform *rāga ālāpana* in the *tristhānas*, making use of the various *gamakas* and expertise in *rāga* forms. — A person who possesses all these qualities is an ideal *vāggēyakāra*.
2. A person is called a *madhyama vāggēyakāra*, if their composition has excessive verbiage that hinders the flow of *dhātu*, or if they lack the ability to compose *prabandhas*, despite knowing the characteristics of the *dhātu*.

3. If the words are excellent in nature, and the tune is of an ordinary kind, the person who composes so is called an *adhama vāggēyakāra*.
4. A person who composes the *dhātu* and *mātu*, based on the contexts and situations of a theme, such a person is called a *vastu kavi*, and is considered a great composer.
5. A person who is adept at describing situations in compositions is termed as a *varṇa kavi* and they are of the *madhyama* category. One who composes a tune for another's words, or one who composes the initial part of a *pallavi* without altering the structure, are also of the *madhyama* category.
6. One that has the knowledge of *mārga* and *dēśi* is termed a *gandharva*.
7. A person who knows only the *mārga saṅgīta* is referred to as a *svarādhi*.
8. A person who creates their own words to someone else's tune is an *adhama vāggēyakāra*.
9. An ideal singer is one who has a sweet voice, the ability to begin and end compositions well, the ability to provide pleasant intonation and utterances, a thorough knowledge of the *rāgāṅga* and other *rāgas*, ability to sing *prabandhas*, skill in embellishing *rāgas* with good *gamakas*, vocal control, avoidance of musical shortcomings, regular practice, good linguistic ability, and the capacity to delight the hearts and minds of listeners.
10. A person who has few capabilities, but has no defects is said to be of the *madhyama* category.
11. A person who has many defects is a performer of the *adhama* category.
12. A musician who has the ability to teach others in the theory and practice of music is termed as a teacher or a *śikṣaka*.
13. A person who imitates others is an *anukāra*.
14. A person who gets absorbed in aesthetic delight of *saṅgīta*, and *sāhitya*, is called a *rasika*.
15. A person who produces captivating and pleasing sensation in the listener is called a *rañjaka*.
16. A person who exhibits brightness in their music is called a *bhāvuka*.
17. A musician who sings alone is an *ēkala*.
18. If two people perform as a duo, they are known by the term, *yamaḷa*.
19. One who performs in a group is termed a *br̥ndaka*.
20. Just in the same way as there are capable male artistes possessed of melodious voices and personable appearance, there are also a number of lady artistes who are equally competent with all of the above-mentioned characteristics.

COMMENTARY:

वाङ्मातुरुच्यते गेयं धातुरित्यभिधीयते ।
वाचं गेयं च कुरुते यस्सवाग्गेयकारकः ॥

TRANSLATION: The literary composition is said to be *mātu*, and the tonal structure is called *dhātu*. One who composes the verbal text as well as the melodic form is known as *vāggēyakāra*.

[14]. Gāyakadōṣās (Faults of singers)

1. *sandaṣṭa* — one who sings biting his teeth.
2. *udghrṣṭa* — one who sings in a loud harsh voice.
3. *bhīta* — one who sings with fear.
4. *śaṅkita* — one who sings quickly with doubt and uncertainty.
5. *kampita* — one who sings with his body (and voice) shaking.
6. *vikala* — one who sings *svaras* high and low.
7. *vitāḷa* — one who sings without proper *tāḷa*.
8. *karabha* — one who stretches his neck like a young one of a camel.
9. *uḍvaḍa* — one who bleats like a goat shaking the cheeks[†].
10. *jhōmbaka* — one who sings with the veins on his neck tightened or showing out.
11. *nimīlaka* — one who sings with eyes closed.
12. *virasa* — one who sings without *rañjana* (the ability to captivate), without *ruci* (taste), and without *rasa* (aesthetics).
13. *apasvara* — one who sings without proper *svarasthāna* and *śruti*.
14. *avyakta* — one who sings in a faltering voice which makes the *akṣaras* indistinguishable.
15. *sthānabhraṣṭa* — one who sings without control over the three *sthānas*.
16. *avyavasthita* — one who sings in a disorganised manner and strays away from the *svarasthānas*.
17. *miśraka* — one who mixes up the *rāgas*.
18. *anavadhāna* — one who sings with improper *gamaka sthānas*.
19. *anunāsika* — one who sings with a nasal tone.
20. *sūtkāri* — one who sings with an 'us' (whistling) sound.
21. *karālī* — one who sings with his mouth flared as if inducing fear.
22. *tumbakī* — one who sings with his cheeks puffed like a gourd.
23. *kākī* — one who sings in an ugly voice like a crow.
24. *vakrī* — one who twists his throat while singing.
25. *prasāri* — one who contorts his hand and body parts while singing.

Additional characteristics and faults of singers can be found in the *Ratnākara*.

[†]this is also called *davaḍatāna* or *mēkatāna*.

[15]. Śārīra lakṣaṇa

tārānudhvani mādhurya raktigāṁbhīrya mārḍavaiḥ |
ghanatāsniḡdhatā kānti prācuryādi guṇairyutam ||
tatsuśārīramityuktaṁ lakṣya lakṣaṇa kōvidaiḥ |

The sound that reaches *tārasthāyi*, that sounds good, majestic, and soft and heavy (*ghanam*) to the ear, and captivates the listener — these are the desirable characteristics of a good voice — thus say the knowers of *lakṣaṇa lakṣya*.

Bad voice:

anudhvānavihīnatvaṁ rūkṣatvaṁ tyakta raktitā ||
nissāratā visvaratā kākitvaṁ sthānavicyutiḥ |
kārśyaṁ kākarśyamityādyaiḥ kuśārīraṁ kudūṣaṇaiḥ ||

A voice that does not align with the *śruti*, that has harshness, lack of captivation/*rañjana*, lack of taste, lack of the right *svaras*, that is like the cawing of a crow, that moves away from *sthāna*, has thinness and roughness — all these faults characterize *kuśārīra*, or a bad voice.

vidyādānēna tapasā bhaktyā vā pārvatīpatēḥ |
prabhūta bhāgya vibhavaḥ suśārīramavāpyatē ||

Imparting of knowledge, penance and *śiva bhakti*, and results of *janmāntara* good deeds, all these will yield good *śārīram*.

COMMENTARY:

तारानुध्वनिमाधुर्यं रक्तिगंभीर्यमार्दवैः ।
घनतास्निग्धता कान्ति प्राचुर्यादि गुणैर्युतम् ॥
तत्सुशारीरमित्युक्तं लक्ष्य लक्षण कोविदैः ।

TRANSLATION: The voice having such excellences as (access to) higher register, resonance, sweetness, delightfulness, depth, softness, fulness, creaminess, brilliance and volume, etc., is considered by the experts in theory and practice, to be well-gifted.

[SR 2.3.83–2.3.84ab]

अनुस्वानविहीनत्वं रूक्षत्वं त्यक्त रक्तिता ॥
निस्सारता विस्वरता काकित्वं स्थानविच्युतिः ।
कार्श्यं काकश्यमित्याद्यैः कुशारीरं तु दूषणैः ॥

TRANSLATION: The voice characterized by such blemishes as lack of resonance, dryness, lack of delightfulness, lack of fulness, inaccurate tonality, hoarseness, inaccessibility to the (three) registers, frailty, and harshness, etc., is (considered to be) poorly gifted.

[SR 2.3.84cd–2.3.85]

विद्यादानेन तपसा भक्त्या वा पार्वतीपतेः ।
प्रभूत भाग्य विभवैः सुशारीरमवाप्यते ॥

TRANSLATION: A well-gifted voice is obtained through great fortune, imparting of knowledge, penance, or devotion to Lord Śiva.

[SR 2.3.86]

ED:– *udghr̥ṣṭa* = *udghuṣṭa*.

All the texts that were written after the *Śārṅgadēva* reproduce contents of the *prakīrṇakādhyāya* on these topics.

cf. [SR 3.1.2–3.1.24], [SR 3.1.25–3.1.38]

SAṄGĪTA PRAŚAMSĀ

*vighnaughahāriṇam sarvabhaktābhimatakāriṇam |
vāraṇāsyamaham vandē maulāvarddhēndudhāriṇam ||*

The science which was created by the eternal infinite, blissful form of the almighty, who is verily *sac-cidānanda* (existence – knowledge – bliss), for the purpose of imparting aesthetic pleasure and for the blissful experience, is *saṅgīta*.

Gīta, or song is classified into four kinds: (1) *vaidika gāna*, (2) *vyākhyā gāna*, (3) *laukika gāna*, (4) *kēvala laukika gāna*.

Sāma gāna is vedic, or scriptural music.

Gadyas of *ṛṣis*, other *gadyapadyas* that are not necessarily *padyas*, and the songs from texts such as the *Rāmāyaṇa*, are *vyākhyā gānas*.

Laukika gāna is music composed in *samskṛta* or regional (*dēśya*) languages, as invocation to Gods, either in rhythmically bound, or non-rhythmic formats.

Music, that is not in praise of the Gods, is known as *kēvala laukika gāna*. This classification is mentioned in the *sūtasamhita*.

*gītīgānēna yōgasyāt yōgādēva śivaikyatā |
gītijñō yadi yōgēna sa yāti paramēśvaram ||*

(*sūtasamhita*)

When a person invokes a deity with music with devotion, one obtains *cittaikāgrata*, or focus of the mind. Focus of the mind is *yōga*, and through *yōga* is obtained union with the supreme soul.

*kāvyālāpāśca yē kēcid gītāni sakalāni ca |
śabdāmūrtidharasyaitē viṣṇōraṁṣā mahātmanah ||*

(*viṣṇupurāṇa*)

The essence of this is that music is the manifestation of the divinity.

*nāham vasāmi vaikuṅṭhē na yōgihṛdayē ravau |
madbhaktā yatra gāyanti tatra tiṣṭhāmi nārada ||*

Oh! *Nārada!* I neither live in *Vaikuṅṭha*, nor in the hearts of the king of *yōgis*, nor in the *Sūryamaṅḍala*. I dwell wherever my devotees worship me with song. These are divine words of God.

trivargaphaladāssarvē dānayajñajapādayah |
ēkaṁ saṅgītavijñānam caturvargaphalapradam ||

(Śivasarvasvamu)

Deeds such as *dāna* (giving away to charity), *yajña* (sacrifice), yield only the three objectives namely, *dharma* (righteousness), *artha* (wealth), and *kāma* (desire). It is only knowledge of *saṅgīta* that yields the four kinds of objectives, i.e., *dharma*, *artha*, *kāma*, and *mōkṣa*. These are the words of *Paramēśvara*.

Saṅgīta is known as *gāndharva vēda*. *Gāndharva* is one of the eighteen *vidyas* or streams of knowledge.

aṣṭādaśānāmētāsāṁ vidyānām bhinnavartmanām |
ādikartā kavissākṣāccūlapāṇiriti śrutih ||

This has been mentioned in the *Śānti parvan* of the *Mahābhārata* in the section enumerating the duties of a king.

In order to constantly listen to music, *Paramēśvara* wears the two serpent kings *Kambaḷa*, and *Aśvatara* in the form of *kuṅḍalas* in his ears. This is mentioned by *Kallinātha*, the commentator of the *Saṅgītaratnākara*.^{*} Through vocal music, *Sadāśiva* is pleased, through the music of the flute, Lord *Viṣṇu*, through *Sāma gāna*, *Brahmā*, and through *Vīṇa*, *Sarasvati*.[†] Even those devoid of reasoning and intellect such as young children, beasts and snakes are moved by music. It is through music that even inanimate beings acquire life force, and the living gets transfixed into non-living. This being the case, it is no wonder that human beings with the ability to reason obtain pleasure in music.[‡]

sānavēdādidam gītam saṁjagrāha pitāmahaḥ |

(Ratnākara)

Among the musical preceptors mentioned by *Śārṅgadēva*, in his *Saṅgītaratnākara*, the third *ācārya*, *Brahma Dēva* comprehended the science of music and the seven notes, through the *sāma vēda*.

tasya gītasya mähātmyam kē praśamsitumēṣatē |
dharmārthakāmamōkṣāṅāmīdamēvaikasādhanam ||

(Ratnākara)

Music is the means through which one can attain the objectives of *dharma*, *artha*, *kāma*, and *mōkṣa*. Hence, the knowledge of music is deemed great.

vīṇāvādanatatvajñāśśrutijātivīsāradah |
tālajñāścāprayāsēna mōkṣamārgam sa gacchati ||

^{*}ED:- cf. [K on SR 1.1.1]

[†]ED:- cf. [SR 1.1.26]

[‡]*saṅgītasāhityarasānabhijñāḥ sākṣāt paśuḥ puccaviṣāṇahīnaḥ ||*

सङ्गीतसाहित्यरसानभिज्ञः साक्षात् पशुः पुच्छविषाणहीनः ।

According to this ancient *ślōka*, those human beings unable to experience the aesthetic pleasure of music are akin to animals that have no tails or horns. This animal is indeed a wondrous one! Other than this, the English poet Shakespeare says that a person who is unmoved by music would not hesitate to cause cruelty to animals, or to commit treason and other such heinous acts.

(yājñavalkyasmṛiti)

One who is an expert in the art of *vīṇa* playing, one who has the knowledge of the *śruti jātis*, one who comprehends the *tālas* — such a person attains the path of *mōkṣa* effortlessly. That even nature and the elements can be controlled by music, is understood through the biographies of great musicians of the past. *Gōpālanāyaka*[§] who lived who lived approximately 400 years back in a North Indian Kingdom lit lamps by singing the *dīpaka rāga*. *Vīrarāghavayya*, who was in the court of the *Mahārāṣṭra* kings of *Taṅjāvūr* approximately 150 years ago, sang *vasanta rāga* during the hot summer days, and was able to bring a cool breeze. Because of this, he was given the name *Tsallagāli Vīrarāghavayya* (or *Vīrarāghavayya* of cool breeze). It is said that my uncle *Muttusvāmi Dīkṣita*, who was famous in the South, and lived in the last 100 years, was able to bring rains to parched lands by singing *amṛtavarṣiṇi rāga*. Due to exigencies of space, I will stop with this much.

śisurvētti paśurvētti vētti gānaraśam phaṇih |
sa ēvasāṅkarō vētti samagraṁ vētti nāparaḥ ||

In accordance with the above *ślōka*, only Lord *Śiva*, who is the first preceptor of all musical knowledge, is omniscient. This being the case, who else is capable of comprehending this musical knowledge? Due to the grace and benevolence of elders, I have but learnt little, and am incapable of expounding everything. *Vēṅkaṭamakhin*, the revered Sanskrit scholar and preceptor of *Nīlakaṅṭha Dīkṣita*, the author of the “*Gangāvatarāṇa kāvya*”, who lived around 250 years ago, and knew the *sampradāya* that prevailed 300 years ago, and who was the wellspring of the South Indian tradition of music, explained this musical wisdom in the “*Caturdaṇḍīprakāśikā*”. Since this tradition and knowledge has today gone to oblivion, and is almost out of reach, I attempt to explain whatever I know only to help those who do not know at all.

Just by virtue of associating with the flower the thread gets the fragrance, and just by virtue of association, the small water stream acquires force, I hope people will encourage me and listen to my words, like parents listening with joy and pride to the babble of a young child, since my word accompanies the *lakṣaṇa*, and *lakṣya* and the words of great souls such as *Vēṅkaṭeśvara Dīkṣita*, also known as *Vēṅkaṭamakhin*.

COMMENTARY:

विघ्नौघहारिणं सर्वभक्ताभिमतकारिणं ।
वारणास्यमहं वन्दे मौलावद्धेन्दुधारिणम् ॥

TRANSLATION: I adore that elephant-faced, bearer of the crescent moon, who destroys obstacles and fulfils the desires of devotees.

[K on SR 1.1.1]

कर्णालंबितकम्बलाश्वतरयोर्गीतामृतास्वादना-
दान्दोलीकृतमौलिनिरजरनदी तारङ्गपाटञ्जिया ।

karṇālāmbitakambalāśvatarayōrgītāmṛtāsvādanā-
dāndōlikṛtamaulinirjaranadī tāraṅgapāṭaśriyā |

[§]*Kallinātha*, the commentator of the “*Saṅgītaratnākara*” says in the commentary to the *Tāḷādhyāya*, that this *Gōpāla Nāyaka* had written a text titled “*tāḷārṇava*”, and “*rāga kadamba*”, and composed many *prabandhas*. In addition, *Vēṅkaṭamakhin*, in the *Śruti Prakaraṇa* of the “*Caturdaṇḍī*” says that *Gōpālanāyaka* was an authority on *śrutis*, cf. [CP 2.57]. It is understood that *Gōpālanāyaka* lived before the times of *Kallinātha*.

[K on SR 1.1.2]

गीतिगानेन योगस्यात् योगादेव शिवैक्यता ।
गीतिज्ञो यदि योगेन स याति परमेश्वरम् ॥

(सूतसंहिता)

TRANSLATION: Through singing (of the praises of God) is attained *cittaikagrata*, and through *yōga* is attained union with the supreme soul.

काव्यालापाश्च ये केचिद् गीतानि सकलानि च ।
शब्दमूर्तिधरस्यैते विष्णोरम्षा महात्मनः ॥

(विष्णुपुराण)

TRANSLATION: Music, *ālāpanas* of *rāgas*, songs replete with lyrical beauty, all these are indeed the manifestations of the supreme *Viṣṇu*, who is the very embodiment of sacred sound.

नाहं वसामि वैकुण्ठे न योगिहृदये रवौ ।
मद्भक्ता यत्र गायन्ति तत्र तिष्ठामि नारद ॥

TRANSLATION: O *Narada*! I do not dwell in *vaikuṅṭha*, or in the hearts of *yōgis*, or in the *sūryamaṇḍala*. I dwell wherever my devotees worship me with song.

त्रिवर्गफलदास्सर्वे दानयज्ञजपादयः ।
एकं सङ्गीतविज्ञानं चतुर्वर्गफलप्रदम् ॥

(शिवसर्वस्वम्)

TRANSLATION: Deeds such as *dāna* (giving away to charity), *yajña* (sacrifice) yield only the three objectives (that are useful in this world (namely, *dharma*, *artha*, and *kāma*). It is only knowledge of *saṅgīta* that yields *mōkṣa*, the fourth of the objectives (for life here and beyond).

अष्टादशानामेतासां विद्यानां भिन्नवर्त्मनां ।
आदिकर्ता कविस्साक्षाच्चूलपाणिरिति श्रुतिः ॥

TRANSLATION: Lord *Parameśvara*, the bearer of the trident is the creator of the 18 *vidyas*.

सामवेदादिदं गीतं संजग्राह पितामहः ॥

[SR 1.1.25cd]

TRANSLATION: *Gīta* was extracted from the *sāmavēda* and collected by *Brahma*.

तस्य गीतस्य माहात्म्यं के प्रशंसितुमीषते ।
धर्मार्थकाममोक्षाणामिदमेवैकसाधनम् ॥

TRANSLATION: Who indeed can describe the grandeur of melody, for in fact, it is the only means for the realization of the four primary values of human life ie *dharma*, *artha*, *kāma*, and *mōkṣa*.

[SR 1.1.30]

वीणावादनतत्त्वज्ञश्रुतिजातिविशारदः ।
ताळज्ञश्चाऽप्रयासेन मोक्षमार्गं स गच्छति ॥

(याज्ञवल्क्यस्मृति)

TRANSLATION: One who is well versed in playing the *vīṇa*, adept in the nuances of sound and rhythm; attains salvation with little effort.

शिशुर्वेत्ति पशुर्वेत्ति वेत्ति गानरसं फणिः ।
स एव शंकरो वेत्ति समग्रं वेत्ति नापरः ॥

TRANSLATION: Children, beasts, snakes, and Lord Śiva all know the power of music, and there is none who does not.

ED:— A note on Footnote No. 3 — This is not from the *tālādhyāya* of the *Saṅgītaratnākara*, but from the *prabandhadhyāya*.

LAKṢAṆA SAṄGRAHA

Saṅgīta

*caitanyaṁ sarvabhūtānāṁ vivṛtiṁ jagadātmanāṁ,
nādabrahmatadānandamadvītyamupāsmahē.
gītaṁ vādyaṁ tathā nṛtyaṁ trayāṁ saṅgītamucyatē.*

(Ratnākara)

Vocal music (*gīta*), instrumental music (*vādya*), and dance (*nṛtya*) — these collectively constitute music (*saṅgīta*).

gītavādyōbhayaṁ yatra saṅgītamiti kēcana .

According to some, vocal music (*gīta*) and instrumental music (*vādya*), constitute music (*saṅgīta*).

IV.1 *Nāda*

nāda forms the basis of *saṅgīta*.

*nakāraṁ prāṇanāmānaṁ dakāramanalaṁ viduh,
jātaḥ prāṇāgnisamyōgā ttēna nādōbhīdhīyatē.*

In the word *nāda*, **na** indicates *prāṇa* (life-force), **da** indicates *anala* or fire, and that which is born by their conjunction is known as *nāda*.

*na nādēna vinā gītaṁ na nādēna vinā svarah,
na nādēna vinā rāgaṁ tasmānnādātmakām jagat.*

Without *nāda*, there is no music. Without *nāda*, there is no *svara*, or *rāga*. Thus, *nāda* pervades the entire universe. In the human body, the elements such as ether and fire intermingle, and produce the subtle sound that is *nāda*. That *nāda* travels through the regions of the heart, the neck, and the head, and manifests itself through the mouth.

*nādāccha śrutayō jātā stēbhyō ṣaḍjādayasvarāḥ,
tēbhyō rāgassamutpannō gītāṁ tasmācca jāyatē,
atō nādātmakāṁ gītāṁ vādyāṁ gītānuvartica.*

From *nāda* are born the *śrutis*. From *śrutis*, the *svaras*, beginning with *ṣaḍja*, are born. And from these, the *rāgas* and *gītās* are born. Thus, these are the manifestations of that abstract *nāda*, which assumes the form of *gīta*, which is followed by *vādyā**.

COMMENTARY:

चैतन्यं सर्वभूतानां विवृतं जगदात्मना ।
नादब्रह्मतदानन्दमद्वितीयमुपास्महे ॥

TRANSLATION: We worship *nādabrahman*, that incomparable bliss, which is immanent in all creatures as intelligence, and is manifest in the phenomenon of this universe.

[SR 1.3.1] [*Śārṅgadēva* / Transl. Shringy (1978)]

गीतं वाद्यं तथा नृत्यं त्रयं संगीतमुच्यते ।

TRANSLATION: *Gīta* (Vocal melody), *vādyā* (playing on an instrument), and *nṛtta* (dancing), all the three together are known as *saṅgīta*.

[SR 1.1.21cd]

गीतवाद्योभयं यत्र सङ्गीतमिति केचन ।

TRANSLATION: According to some, *gīta* and *vādyā* together constitute *saṅgīta*.

गीतवाद्ये उभे एव सङ्गीतमिति केचन ।

[SS, *padārthasaṅgraha* 39cd-40ab]

नकारं प्राणनामानं दकारमनलं विदुः ।
जातः प्राणाग्निसंयोगात् तेन नादोऽभिधीयते ॥

TRANSLATION: **na** indicates *prāṇa*, or life-force; **da** indicates *anala* or fire. This subtle, absolute sound in the human body, born by the conjunction of *prāṇa* (life-force) and *anala* (fire/heat), is known as *nāda*.

[SR 1.3.6]

न नादेन विना गीतं न नादेन विना स्वराः ।
न नादेन विना नृत्यं तस्मान्नादात्मकं जगत् ॥

*Just as an eagle's shadow faithfully follows the bird, the instrumentalist follows the vocal musician.

TRANSLATION: Without *nāda* there is no *gīta*. Without *nāda* there is no *svara*. Without *nāda* there is no *nṛtta* (*rāga* in *Subbarāma Dīkṣita* (1904)). Hence, *nāda* pervades the entire universe.

[BrD 1.2.18]

नादाच्छ्रुतयो जातास्तेभ्यो षड्जादयस्वराः ।
तेभ्यो रागस्समुत्पन्नो गीतं तस्माच्च जायते ।
अतो नादात्मकं गीतं वाद्यं गीतानुवर्ति च ॥

In this context, the term *gīta* or music connotes vocal music in general, and not a type of composition. Further treatment of the term *gīta*, its usage, and interpretation can be seen in [Ramanathan (1999) Ch.I pp-1-57].

The implication of the footnote is that any musical sound should be vocalized in the first instance and then reproduced on the instrument. *Śārṅgadēva* too has stressed the influence of vocal over the instrumental, when he says: “*atō gītaṁ pradhānatvādatrādāvabhīdyatē*” ie. (Dancing is guided by instrumental music, which in its own turn, follows the vocal practice.) Therefore, the vocal melody *gītaṁ*, being the main constituent of *saṅgīta*, is expounded in the first instance.

[SR 1.1.25ab]

IV.2 Śruti

The flow of *nāda* is not uniform. It is sometimes low, sometimes high, and at times the highest. It ranges from the lowest audible sound capable of being distinguished by a well-trained human ear, to the highest possible pitch. If these sounds from the lowest to the highest are arranged successively in an ascending order of pitch, without there being the possibility of any intervening sounds in-between, they would be sixty six in number. These sixty six sounds are arranged in such a way that the first twenty two sounds of the lower order are reckoned as belonging to the *mandra*, or lower region of *nāda*. The second twenty two sounds of the next higher order are reckoned as belonging to the *madhya*, or middle region, and the third series of notes of the highest order are reckoned as belonging to *tāra*, or highest region of *nāda*. These sixty six sounds from the lowest possible to the highest possible in succession, as conceived in the three regions of *mandra*, *madhya*, and *tāra*, were described as *śrutis* by the ancient preceptors.

“*śrūyanta iti śrutyaḥ*”

According to this aphorism, the term, *śruti* could be derived from the root— *śr* (श्र) – to hear, with the suffix *ti* added to it. *Śrutis* are those sounds capable of being heard.

COMMENTARY:

ED:– The number sixty six is printed as sixty two in [*Subbarāma Dīkṣita* (1904)].

The order of occurrence of sounds successively, without there being the possibility of any intervening sound(s) in between, marks *Śārṅgadēva*'s conception of tuning the twenty two stringed *dhruva*, and *cala vīṇas* at the first instance, before proceeding with the experiments on the *cala vīṇa*. The three orders of the sounds reckoned on *mandra nāda*, *madhya nāda*, and *tāra nāda*, indicate the conception of the three

registers or *sthāyis*, which marks one of the most important landmarks in musical history. The conception of the *anumandra*, and *atitāra sthāyis* was a consequential development that came much later.

Mataṅga's views:

śravaṇēndriyagrahyatvāt dhvanirēva śrutirbhavēt |

श्रवणेन्द्रियग्रह्यत्वात् ध्वनिरेव श्रुतिर्भवेत् ।

TRANSLATION: Sound itself is known as *śruti*, on account of being perceived by the sense of hearing.

[BrD anu 2]

śruśravaṇē cāsya dhātōh ktiḥ(n) pratyayasamudbhavaḥ |
śrutiśabdaprasādhyō'yaṁ śabdajñairbhāvasādanaḥ ||

श्रुश्रवणे चास्य धातोःक्तिः (न्) प्रत्ययः समुद्भवः ।
श्रुतिशब्दप्रसाध्योऽयं शब्दज्ञैर्भावसादनः ॥

TRANSLATION: From the root '*śru*' – meaning hearing, with the suffix '*ktiḥ*', the word *śruti* should be formed (grammatically) by those who are knowledgeable in the word (grammar). (This is) *sādhana* (formation), according to *karman*(object).

[BrD 1.3.24] [Mataṅga / Transl. Prem Lata Sharma (1992)]

Thus, those small meaningful sounds, capable of being audibly distinguished by a well-trained human ear are termed *śrutis*. *Mataṅga* quotes *Viśvāvasu* in understanding the term *śruti*, with its dual connotations. *Śrutis* may be *svaragata*, or *antargata*. *Svaragata śruti* indicates the particular entity is known as a *svara*, and made up of a certain number of *śrutis*. *Antargata śruti* means, or marks, actually the interval relationship between any two such entities. For example, the term *catuśruti* may indicate any note maintaining such an interval relationship between itself, and its immediately preceding, or succeeding one. The name of such and such a *śruti*-ed note indicates *svaragata* and the interval relationship marks the *antargata*. *Catuśruti* itself indicates *antargata bhāva* of *śruti* terminology, while the *catuśruti ṛṣabha* indicates the particular note itself is *svaragata*.

According to *Dattila*, *śrutis* were not to be rendered successively but only selectively; *śrutis* attain the status of *svaras*, when practically employed and sung.

tēbhyaḥ kāmścidupādaḥ gīyantē sarvagītiṣu |
ādriyantē ca yē tēṣu svaratvaṁ upalabhyatē ||

तेभ्यः कांश्चिदुपादाय गीयन्ते सर्वगीतिषु ।
आद्रियन्ते च ये तेषु स्वरत्वमुपलभ्यते ॥

TRANSLATION: Among them, some are picked out, and sung in all *gītis*. Those of the *śrutis*, that are especially esteemed, attain the state of *svara*-hood.

[Datt Sl.10] [Dattila / Transl. Mukund Lath (1983)]

IV.3 Sthāyi

mandrō hīnmadhyamaḥ kaṇṭhaśīrastārakasamjñīkam.

Thus, the twenty two *śrutis* in the *mandra* range are produced in the *hṛdaya* (heart region), while those in the *madhya* range are produced in the *kaṇṭha* (neck), and those twenty two in the highest *tāra* range are produced in the *śīras* (head). In course of time, these three *mandra*, *madhya*, and *tāra*, came to be referred to respectively as *mandra*, *madhya*, and *tāra sthāyis*. *Sthāna*, or *sthāyi* refers to the located positions of the *svaras*. The ancients referred to *sthāyi* as *sthāna*[†].

COMMENTARY:

मन्द्रो हृन्मध्यमः कण्ठशिरस्तारकसंज्ञिकम् ।

TRANSLATION: The *mandra* is produced in (the region of) the heart, *madhya* (in the region of) the neck and, *tāra* in the region of the head.

The words, *takku*, or *taggu* (see footnote below) means less, and *heccu* means high, corresponding respectively to *kaniṣṭha*, and *gariṣṭha* in sanskrit. The *mandra*, *madhya*, and *tāra sthāyis* meant the localized regions, where the twenty two *śrutis* are embedded.

IV.4 Svāra

These *śrutis*, though capable of being individually and abstractly discernible, when they are distributed in the form of *akṣaras* in a form that captivates (the listener), with the added merit of resonance of their own, as mentioned by the ancient teachers, and made into audible manifest entities, they are known as *svaras*.

1. *svatō rañjayati śrōtram svaramityabhidhīyatē.*

That which can evoke pleasurable feelings in the hearts of the listeners is termed *svāra*.

2. A certain quantity of honey contains many drops. Every drop of it would no doubt taste sweet. But, for a full and sustained taste of the sweetness of honey, one drop or two are not enough. A certain sizeable quantity of honey would be required for a sustained enjoyment of the sweet taste of honey. Thus, the honey drops are comparable to the abstract of *śrutis*. As how certain drops of honey make a sizeable quantity, enabling the sustained enjoyment of the sweet taste of the honey, in the same way, certain number of *śrutis* are grouped into one unit, technically known as *svāra*.
3. Because honey is sweet, one cannot consume it in large quantities, lest one should get an aversion to that taste of honey. Further, tastes are diverse. Sweetness is not the only taste for enjoyment, as we know of the existence of *ṣaḍrasas*. While consuming food, cooked rice should have its own adjuncts, — the other different items of consumption with different forms of taste. *Ṣaḍja* is like the main course of a meal, i.e., cooked rice being that staple food, and the other accompanying dishes are analogous to the other *svaras*. Thus, *ṣaḍja* forms the main basic conception of the unit of entity, and the other *svaras* are its retinue. The *sapta svaras* were thus evolved by the ancient preceptor Śiva himself.

[†] *mandra sthāyi* is known as *taggu sthāyi*, the *madhya sthāyi* is known as *sama sthāyi*, and the *tāra sthāyi* is known as *heccu sthāyi*. These are collectively referred to as the *tristhāyis*. In an instrument, whatever be the *sthāyis*, below the *mandra sthāyi* and beyond the *tāra sthāyi*, the number of *śrutis* to be located in each, is only twenty two.

4. The seven *svaras* individually grouped out of a fixed number of *śrutis* for each have their own locations, and are sung in *mandra*, *madhya*, and *tāra sthāyis* or regions. Now, the names of the *saptasvaras*, their *śruti* positions, and the symbolic mnemonic letters thereof, are given below:

1st svara	ṣaḍja	sa	4 śrutis
2nd svara	ṛṣabha	ri	3 śrutis
3rd svara	gāndhara	ga	2 śrutis
4th svara	madhyama	ma	4 śrutis
5th svara	pañcama	pa	4 śrutis
6th svara	dhaivata	dha	3 śrutis
7th svara	niṣāda	ni [‡]	2 śrutis

These mnemonical letters, or syllables for the *saptasvaras* have been recognized from time immemorial, being referred to in *chandas* (metre), *śikṣā* (phonetics), *vēdāṅgas* (ancillary branches of knowledge), and also in the *garbhōpaniṣad*, pertaining to the *atharva vēda*.

5. These seven *svaras*, commencing from *ṣaḍja*, and ending with *niṣāda* in a *sthāyi*, are reckoned as *saptaka*, and with the next higher octave *ṣaḍja*, i.e., *tāra sthāyi ṣaḍja* as the eighth note, it is reckoned as *aṣṭaka*, or octave.
6. *tatra turyaśrutauṣaḍja ssaptamyām ṛṣabhō matah,
tatōnavamyām gāndhāra strayōdaśyām tu madhyamah,
pañcama ssaptadaśyām tu dhaivatō vimśatiśrutau,
dvāvimśētu niṣādasyācchrutiśvittham svarōdbhavaḥ,
ētēṣaḍjādaya ssaptasvarāḥ śuddhāḥ prakīrtitāḥ.*

(*Svaramēlakalānidhi*)

These seven notes are thus located in the ladder of twenty two *śrutis*. On the fourth *śruti sthāna* is located the *ṣaḍja*, *ṛṣabha* on the seventh, *gāndhāra* on the ninth, *madhyama* on the thirteenth, *pañcama* on the seventeenth, *dhaivata* on the twentieth, and the *niṣāda* on the twenty second *śruti sthāna*. The seven *svaras*, located thus, constitute the *śuddha svaras* as proclaimed by *Rāmāmātya* in the *Svaramēlakalānidhi*. This has also been mentioned in the *Saṅgītaratnākara* of *Śārṅgadēva*.

7. The seven *śuddha svaras*, located as such scheduled in their ordained *śrutis*, are also reckoned or designated as *prakīti svaras*.
8. Among these ten *śuddhasvaras*, excepting the *ṣaḍja*, and the *pañcama*, all the other *svaras*, *ṛṣabha*, *gāndhāra*, *madhyama*, *dhaivata*, and *niṣāda*, admit variation on the basis of their being located in different *śrutis* and the character, or nature of the notes get changed. So, they are reckoned as *vikīta svaras*.
9. **Explanation of the Śuddha (prakīti svara), vikīta svara**

Śuddha svaras are *svaras* located in their *niyata śruti sthāna*, but even if the interval value gets reduced by means of the preceding note encroaching upon the jurisdiction of the *śuddha svara*, as long as the *niyata śruti sthāna* of the *śuddha svara* is retained, it need not be construed as a *vikīta svara*. In the event of *niṣāda* becoming *kākali* by means of the *niṣāda* encroaching upon the three *śrutis* falling under the jurisdiction of *ṣaḍja*, still *ṣaḍja* is only a *śuddha svara* in that it retains its ordained *śrutisthāna*, or *niyata śrutisthāna*. If any *svara* loses its *niyata śruti*, and occupies either the *śrutisthāna* of any other *śuddha svara* otherwise, it is a *vikīta svara*. The essence of it is that any *svara* not sticking to its *niyata śruti sthāna* is to be reckoned as a *vikīta svara*.

[‡]Of the above-mentioned seven notes, the *svara* 'sa' originates from *Paramaśiva*, and the rest, **ri**, **ga**, **ma**, **pa**, and **dha**, from his five faces such as *sadyōjāta*, *aghōra*, etc. The note **ni** originates from *mahēsvara*. This is mentioned in the *Rāgatālacintāmaṇi* of *Gōvindāmātya*. (cf. [RTC II.1.4.7])

10. The *vikṛta svaras*:

(1) *pañcaśruti ṛṣabha*, (2) *ṣaṭśruti ṛṣabha*, (3) *sādhāraṇa gāndhāra*, (4) *antara gāndhāra*, (5) *varāḷi madhyama*, (6) *pañcaśruti dhaivata*, (7) *ṣaṭśruti dhaivata*, (8) *kaiśiki niṣāda*, (9) *kākali niṣāda*.

11. The following table gives the names of the twenty two *śrutis* explained, along with the seven *śuddha svaras*, and the nine *vikṛta svaras*, as given by *Vēṅkaṭamakhin*, in his *Caturdaṇḍīprakāśikā*.

Table I

1	2	3	sa 4	5	6	ri 7	8	ga 9	10	11	12	ma 13	14	15	16	pa 17	18	19	dha 20	21	ni 22
ṭvra	kumudvati	manda	chandovati	dayavati	rañjani	ratika	raudri	krōdha	vajrika	prasārini	prīti	māñjani	kṣiti	rakta	sandipini	ālāpini	madanti	rōhīni	ramya	ugra	kṣōbhīni
dha ni		ni						ri	ri ga		ga				ma						dha ^s ni

12. In the above table, the *svaras* indicated on the top of the *śruti* nomenclature are the *śuddha svaras*, and the *svaras* indicated on the bottom of the *śruti* nomenclature are the *vikṛta svaras*.13. From the above table, it could be seen that in the ladder of twenty two *śrutis*, *kaiśiki niṣāda*, and *ṣaṭśruti dhaivata* occupy the first *śruti*, *kākali niṣāda* the third *śruti*, *ṣaḍja* the fourth, *śuddha ṛṣabha* the seventh, *śuddha gāndhāra* and *pañcaśruti ṛṣabha* the ninth, *sādhāraṇa gāndhāra* and *ṣaṭśruti ṛṣabha* the tenth, *antara gāndhāra* the twelfth, *śuddha madhyama* the thirteenth, *varāḷi madhyama* the sixteenth[¶], *pañcama* the seventeenth, *śuddha dhaivata* the twentieth, and *śuddha niṣāda* and *pañcaśruti dhaivata* the twenty second *śruti*.14. The seven *śuddha svaras* and the nine *vikṛta svaras*, were thus sixteen and twelve *svarasthānas* have been fixed within the range of twenty two *śrutis*. Among these sixteen *svaras*, the *svarasthānas* are only twelve, within the same range, as demonstrated on stringed instruments like the *vīṇa* as given below:

(1) *śuddha ṛṣabha*, (2) *śuddha gāndhāra* or *pañcaśruti ṛṣabha*, (3) *sādhāraṇa gāndhāra* or *ṣaṭśruti ṛṣabha*, (4) *antara gāndhāra*, (5) *śuddha madhyama*, (6) *varāḷi madhyama*, (7) *pañcama*, (8) *śuddha dhaivata*, (9) *śuddha niṣāda* or *pañcaśruti dhaivata*, (10) *kaiśiki niṣāda* or *ṣaṭśruti dhaivata* (11) *kākali niṣāda*, (12) *ṣaḍja*[¶]

15. These *svaras*, rather the positions of the *svaras*, are fixed on the *vīṇa*, leaving aside the *mēru*, by means of frets. They are comprised of twelve *svarasthānas* represented by twelve frets.16. The *śrutis* for each and every *prakṛti*, and *vikṛti svara* can be illustrated through the *śruti vīṇa*. This *śruti vīṇa* is explained with reference to the *sarva rāga mēḷa vīṇa* ** in prevalence, by *Vēṅkaṭamakhin* as follows:

Two frets are to be fixed in between each of the frets 1-6-8, one fret each in between frets 2-4-9-11 and the frets 3-5-7-10-12 will reveal themselves apparently, and consequently out of the arrangement mentioned above. When arranged thus, for each *prakṛti svara*, the associated *vikṛti svara*, their *śrutis*, and their subtle differences can be understood as given in the *śruti vīṇa* table below:

^sED:- Represents *pañcaśruti dhaivata*. This appears to be missing in [Subbarāma Dikṣita (1904)] too.

[¶] *Varāḷi madhyama* is also known as *prati madhyama*.

^{||} Because *madhya sthāyi ṣaḍja* speaks on the open string in the *vīṇa* (*sāraṇi* string), the *svarasthānas* from *madhya sthāyi śuddha ṛṣabha* are taken into account, and the *ṣaḍja* is taken up in the *tāra sthāyi*.

** Further, the position or fretting is explained with particular reference to the notes of the *madhya sthāyi*, for the main reason that the frets producing the notes of the *madhya sthāyi* are comparatively larger for the purpose of easy location and understanding.

catuśruti interval, which alone marks its *śuddhatva*, or *niyatatva*. Thus, to *Śārngadēva*, *ṣaḍja* was also a *vikṛta* at times, i.e., in the process of *kaiśiki ni*, it was *cyuta ṣaḍja*, and in the process of *kākalitva*, it was *acyuta ṣaḍja*.

10. It may be observed here that *ṣaṭśruti ṛṣabha*, and *sādhāraṇa gāndhāra* are individually mentioned as *vikṛti svaras*, because they are reckoned as two different notes, though both of them are identical in *svrasthānas*. The same is the case with *ṣaṭśruti dhaivata*, and *kaiśiki niṣāda*. But, here one must be cautious why *Subbarāma Dīkṣita* has chosen to reckon *pañcaśruti ṛṣabha* and *pañcaśruti dhaivata* as *vikṛta svaras*, though for quite some time *pañcaśruti ṛṣabha* and *pañcaśruti dhaivata* were identified with *śuddha gāndhāra* and *śuddha niṣāda*, respectively (from the days of *Rāmāmātya*) because, to *Subbarāma Dīkṣita*, *pañcaśruti ṛṣabha*, and *śuddha gāndhāra* were different *svaras*, the former a *ṛṣabha*, and the latter a *gāndhāra*, though for all practical purposes, the *svrasthānas* were identical. The same is the case with *pañcaśruti dhaivata*, and *śuddha niṣāda* too. *Vēṅkaṭamakhin* easily avoided this critical juncture and ambiguity. He mentioned *vikṛta svaras* as five only, as follows: (1) *sādhāraṇa gāndhāra* (2) *antara gāndhāra* (3) *varāḷi madhyama* (4) *kaiśiki niṣāda* (5) *kākali niṣāda*.

According to *Vēṅkaṭamakhin*, *ṣaṭśruti ṛṣabha*, and *ṣaṭśruti dhaivata* were also automatically *vikṛta svaras*. But, *pañcaśruti ṛṣabha*, and *pañcaśruti dhaivata* were not *vikṛta svaras* to *Vēṅkaṭamakhin*, because they were *vikṛta* only as *ṛṣabha*, and *dhaivata*, respectively, but as *śuddha gāndhāra*, and *śuddha niṣāda* — they ceased to be *vikṛta*, and were only *śuddha*. So, according to *Vēṅkaṭamakhin*, one and the same *svara* must either be *śuddha*, or *vikṛta*, but not both.

13. In [*Subbarāma Dīkṣita* (1904)], the table is represented correctly, whereas in the explanation there is an inconsistency and the positions for *śuddha madhyama* is given as eleven, and twelfth position is not mentioned.

It should be noted that *pratimadhyama* is to be located only on the fifteenth *śruti sthāna*, i.e., *rakta*, and the *varāḷi madhyama* of the present day is *tivra prati madhyama*, to be located on the sixteenth *śruti sthāna* (*sandīpini*). Similarly, the *antara gāndhāra* is to be located on the eleventh *śruti* (*prasārini*), and the *kākali niṣāda* on the second *śruti* (*kumudvati*).

16. The *śruti vīṇa* is first, a ladder-like arrangement of the twenty two *śrutis* in an octave, and the positions of *śuddha* (*prakṛti*), and *vikṛti svaras* are practically demonstrated by means of the fixation of frets accordingly, so as to produce seven *śuddha* (*prakṛti*) *svaras* and nine *vikṛti svaras*, distributed over the twelve *svrasthānas*.

IV.5 Vādi, Saṁvādi, Anuvādi, Vivādi Lakṣaṇa

*vādīsayah prayōgē bahuḷō rajāh yayōstu madhyēsuyh,
dvādaśavāṣṭau śrutayō mātyau saṁvadināu taustah,
ēka śrutyantaritau vivādināu vairiṇāu mithō bhavatah,
anuvādinastu śēṣā bhṛtya ittham yathārthāstē.*

(*Rāgavibōdha*)

1. Vādi

In a *rāga*, the *aṁsa śvara* (*jīva śvara*) which is put to profuse usage is *vādi*. *Vādi* is compared to a king.

2. Saṁvādi

If any two *svaras* are separated from one another by eight or twelve *śrutis*, they are said to be *saṁvādins* to one another. *Saṁvādi svara* is compared to the minister of the king.

Examples:

I.

*samau, sapau ridhaucaiva nigau saṁvādinau mithaḥ,
ēvaṁ śuddhasvarē śūktassaṁvādi svaranirṇayah .*

(Caturdaṇḍīprakāśikā)

Of the *śuddha svaras*, (*sa—ma*), (*sa—pa*), (*ri—dha*), (*ni—ga*) are *saṁvādins* to one another.

II.

*śuddhaśca madhyama śuddha niṣādaścē tyubhau svarau,
śrutyaṣṭakēnāmtarītā vapisaṁvādinō na hi.*

(Caturdaṇḍīprakāśikā)

Though the *śuddha madhyama*, and *śuddha niṣāda* are separated by eight *śrutis*, they are not to be reckoned as *saṁvādins* to one another.

III.

*sādhāraṇākhyā gāndhāra kaisikākhyā niṣādayōh,
tathaivēntarakākalyō ssaṁvādō vikṛtēṣvapi,
śuddharṣabhēṇa saṁvādī varāḷimadhyamastathā.*

(Caturdaṇḍīprakāśikā)

Of the *vikṛti svaras*, *sādhāraṇa gāndhāra*, and *kaisiki niṣāda*, *antara gāndhāra*, and *kākali niṣāda*, and similarly, *śuddha ṛṣabha*, and *varāḷi madhyama* are *saṁvādins* to one another.

3. If any two *svaras* are separated by an interval of an *ēka* (one) *śruti*, then they are to be reckoned as *vivādins* to one another. *Vivādi* is compared to the enemy.

Example:

*rigau dhanī caśuddhēṣu svarausyātām vivādinau,
sādhāraṇāntarau caiva kaisikī kākalī svarau,
mithau vivādinau jñēyau vikṛtēṣu svarēṣvapi.*

(Caturdaṇḍī)

Among the *śuddha svaras*, [ri—ga] and [dha—ni] are *vivādins* to one another. Among the *vikṛti svaras*, *sādhāraṇa gāndhāra* as *ṣaṭśruti ṛṣabha*, and *antara gāndhāra* (are *vivādins* to one another). Similarly, *kaiśiki niṣāda* as *ṣaṭśruti dhaivata*, and *kākali niṣāda* are *vivādins* to one another.

4. Anuvādi

The *svaras* which do not constitute *vādi*, *saṁvādi* or *vivādi*, are *anuvādi*. *Anuvādi* is compared to a servant. The means of understanding the *vādi*, *saṁvādi*, *anuvādi*, *vivādi*, and the way of ascertaining them, can be seen in the explanatory table below.

Table III

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
ṣa-dha-kai-ni		kā-ni	sa			śu-ri		pa-ri, śu-ga	ṣa-ri, sā-ga		an-ga	śu-ma			va-ma	pa			śu-dha		pa-dha, śu-ni

5. If we analyze the above, it could be understood that the *vivādi dōṣa* could be felt in the following eight cases, while singing the *rāgas* derived from some of the seventy two *mēlas*.

1. Ascending from *śuddha ṛṣabha* to *śuddha gāndhāra*
2. Descending from *śuddha gāndhāra* to *śuddha ṛṣabha*
3. Ascending from *ṣaṭśruti ṛṣabha* to *antara gāndhāra*
4. Descending from *antara gāndhāra* to *ṣaṭśruti ṛṣabha*
5. Ascending from *śuddha dhaivata* to *śuddha niṣāda*
6. Descending from *śuddha niṣāda* to *śuddha dhaivata*
7. Ascending from *ṣaṭśruti dhaivata* to *kākali niṣāda*
8. Descending from *kākali niṣāda* to *ṣaṭśruti dhaivata*

If we sing the other *svaras*, combining them in whichever way we desire, there will be no *vivādi dōṣa* felt. On the other hand, they will be wholesome and conducive to *rañjakatva*.

6. The *ārōhaṇa* — *avarōhaṇa kramas* incorporating the above eight *vivādi* combinations are found in the first six *mēlas* of the first *cakra*, in the six *mēlas* of the sixth *cakra*, that is, 31st, 32nd, 33rd, 34th, 35th, 36th *mēlas*, in the six *mēlas* of the seventh *cakra*, i.e., 37th, 38th, 39th, 40th, 41st, 42nd *mēlas*, and again in the six *mēlas* of the twelfth *cakra*, i.e., 67th, 68th, 69th, 70th, 71st, and 72nd *mēlas* and further, in the first and sixth *mēlas* of the remaining eight *cakras*, i.e.,

7th and 12th *mēlas* of the 2nd *cakra*
 13th and 18th *mēlas* of the 3rd *cakra*
 19th and 24th *mēlas* of the 4th *cakra*
 25th and 30th *mēlas* of the 5th *cakra*
 43rd and 48th *mēlas* of the 8th *cakra*
 49th and 54th *mēlas* of the 9th *cakra*
 55th and 60th *mēlas* of the 10th *cakra*
 61st and 66th *mēlas* of the 11th *cakra*

The *ārōhaṇa avarōhaṇa*, having the *vivādi* combinations of *svaras* are explained above. Thus, the total number of *mēlas* taking such *vivādi* combinations of *svaras* are forty. Tradition warrants the careful and cautious rendering of the forty *mēlas*, with awareness of the *lakṣaṇas* of *vādi*, *vivādi* etc. To counteract the *vivādi* effect, one must either sing *vivādi svaras* as *varjya* (omitted), or the enemy-like *vivādi svara* must be befriended by surreptitiously employing a *gamaka* on the *vivādi svara* such that it is endowed with the shade of a *vādi*, *saṁvādi* or *anuvādi* *svara*. This is the way of those who are well-versed in tradition. Otherwise, much ruin would be caused to the required melody, by the use of *vivādi svaras*. This is the opinion of great preceptors like *Bharata*, *Mataṅga*, and others.

COMMENTARY:

वादीसयः प्रयोगे बहुलो रजा ययोस्तु मध्येस्युः
 द्वादश्याष्टौ श्रुतयो मात्यौ संवादिनौ तौस्तः ।
 एक श्रुत्यन्तरितौ विवादिनौ वैरिणौ मिथो भवतः
 अनुवादिनस्तु सेषा भृत्या इत्थं यथार्थास्ते ॥

TRANSLATION: That *svara* which is of frequent appearance and which is as important as a king is *vādi*. Any two *svaras* between which there are 1,2 or 8 *śrutis* are *saṁvādis*, which are like the ministers. Any two *svaras* between which there is only one *śruti* are *vivādis*, which are enemies to one another; while the rest are *anuvādis*, which, as the term indicates, are like servants.

[RV 37-38] [sōmanātha / Transl. Ramaswami Iyer (1933)]

The prose passage in *Bṛhaddēśī* states, ‘That from which the melody (beauty) of a *rāga* arises is the *vādi*, that which helps establish the melody of a *rāga* is the *saṁvādi*, that which helps promote it is the *anuvādi* and that which destroys it is the *vivādi*’.

[BrD p.32-38]

It is only the inter-relationship in between any two notes that make them *saṁvādins*, *anuvādins*. and *vivādins* to one another. The expression ‘one-another’ is very important. Hence, ‘*mithah*’ is used in sanskrit, while defining the concept of *saṁvādi*, *anuvādi*, and *vivādi*. No *svara* can simply be *saṁvādi*, *anuvādi*, or *vivādi* by itself. Only the concept of *vādi* is absolute.

1. Vādi

tatra yō yadamśah sa tadā vādi तत्र यो यदंशः स तदा वादि

TRANSLATION: (In a melodic structure), the *vādi* is the *aṁśa* (of the *jāti* on which it is based).

[NS 28.22-24 Prose passage]

Thus, any *aṁśa svara* put to profuse usage could be *vādi*.

2. Saṁvādi

Further, *Śāriṅgadēva*, and *Vēṅkaṭamakhin* say that the two *svaras* separated by eight, or twelve *śrutis* are *saṁvādins* to one another. No doubt, they are only eight or twelve intermediary notes (*śrutis*). But, it is not that the number of intermediary notes in between that count more than the actual number of intervals in between. For example, (*sa—ma*) are *saṁvādins* and have the *śrutis* 5, 6, 7, 8, 9, 10, 11, and 12 between them. But, what about the interval between the twelfth and the actual thirteenth *śruti*? Similarly, between *sa*, and *pa*, there will be twelve *śrutis* between the fourth *śruti* and the seventeenth *śruti*. Taking into account the interval between the sixteenth and seventeenth *śruti*, it will be thirteen *śruti antaras*. Hence, *Bharata* and *Dattila* chose to define the *saṁvādi* as follows:

mithaḥ saṁvādināu jñēyau trayōdaśa navāntarau

मिथः संवादिनौ ज्ञेयौ त्रयोदश नवान्तरौ

[Datt. 18cd]

TRANSLATION: Pairs of notes with an interval of nine or thirteen *śrutis* are *saṁvādins* to each other. Also see [AB on NS Vol. IV P.16]

yayōśca navaka trayōdaśakamantaram tāvanyōnyam saṁvādināu

ययोश्च नवकत्रयोदशकमन्तरं तावन्योन्यं संवादिनौ

[NS 28.22 prose passage]

Why and how *śuddha madhyama*, and *śuddha niṣāda* are not to be reckoned as *saṁvādins* to one another is a crucial question. This has been addressed by *Abhinavagupta*. *Abhinava* asserts that the *saṁvādi* of a *svara* should never be omitted, since it is born from the same position. According to *Abhinava*, since the condition of *samānaśrutikata*, i.e., being born from the same position, is not fulfilled in the case of *madhyama* and *niṣāda* of *ṣaḍjagrāma*, they are not *saṁvādins* to each other.

[AB on NS Vol. IV, p.17]

Śuddha madhyama is on the thirteenth *śruti sthāna* (*mārjani*), and *śuddha niṣāda* on the twenty second *śruti sthāna* (*kṣōbhiṇi*). This is the ancient conception adopted by *Vēṅkaṭamakhin* also. According to *Bharata*, any two *svaras* separated by thirteen *śruti antaras*, or nine *śruti antaras* are *saṁvādins* to one another.

From the above point of view, *śuddha madhyama*, and *śuddha niṣāda* are *saṁvādins* to one another. This pair, *śuddha madhyama* and *śuddha niṣāda*, stands on the same footing as the other *śuddha svara* pairs, (*sa—ma*), and (*ni—ga*), as mentioned by *Vēṅkaṭamakhin* himself in [CP 3.144cd].

समौ सपौ रिधौ चैव निगौ संवादिनौ मिथः ।

एवं शुद्धस्वरेषूक्तः संवादिस्वरनिर्णयः ॥

TRANSLATION: (*sa—ma*), (*sa—pa*), (*ri—dha*), (*ni—ga*) are mutually consonants. Thus, the determination of consonants is stated among the *śuddhasvaras*.

[CP 3.144–3.145] / [*Vēṅkaṭamakhin* / Transl. R. Satyanārāyaṇa (2002)]

Further, *Vēṅkaṭamakhin* says that though the *śuddha madhyama*, and *śuddha niṣāda* are separated from one another by nine *śrutis*, they are not meant to be reckoned as *saṁvādins* to one another.

शुद्धश्च मध्यमः शुद्धनिषादश्चेत्युभौ स्वरौ ।
श्रुत्यष्टकेनान्तरितावपि संवादिनौ न हि ॥

TRANSLATION: Even though the two notes *śuddha madhyama* and *śuddha niṣāda* are separated by eight *śrutis*, they are not (mutually) consonants.

[CP 3.147]

So, does it mean that *Vēṅkaṭamakhin* reckoned the twenty second *śruti sthāna* as *śuddha niṣāda*? The eighth *śruti sthāna* from *śuddha madhyama* (thirteenth *śruti*) is only the twenty first *śruti sthāna*, where the current *catuśruti dhaivata*, or the *śuddha niṣāda* (current) stands. That was not to be, to *Vēṅkaṭamakhin*. Things were different during his times. *Śuddha madhyama*, and *śuddha niṣāda*, as per current understanding, are not *saṁvādins* to one another.

साधारणाख्यगान्धारकैशिकाख्यनिषादयोः ॥
तथैवान्तरकाकल्योः संवादो विकृतेष्वपि ।
शुद्धर्षभेन संवादी वराळीमध्यमस्तथा ॥

TRANSLATION: Among *vikṛtasvaras*, consonance occurs between *sādhāraṇa gāndhāra-kaiśiki niṣāda* and likewise between *antara(gāndhāra)* and *kākali (niṣāda)*.

[CP 3.145cd-3.146]

3.vivādi

Both *nāṭyaśāstra* and *Dattilam* define *vivādi svaras* as those *svaras* that have *antaras* of two *śrutis*.

रिगौ धनी च शुद्धेषु स्वरस्यातां विवादिनौ ॥
साधारणान्तरौ चैव कैशिकि काकलीस्वरौ ।
मिथौ विवादिनौ ज्ञेय विकृतेषु स्वरेष्वपि ॥

TRANSLATION: (*ri-ga*) and (*dha-ni*) are (mutually) dissonant among *śuddhasvaras*. Among *vikṛtasvaras*, *sādhāraṇa-antara (gāndhāra)s*, *kaiśiki-kākali (niṣādas)* are to be understood (respectively) as mutually dissonant.

[CP 3.149cd-150]

It may be said that both the *svrasthānas* of one and the same *svara* are *vivādīs* to one another. *Śuddha ṛṣabha* — *śuddha gāndhāra (catuśruti ṛṣabha)*. It may further be pointed out that all the *dviśruti* intervals between any two notes do not make them *vivādi* to one another. For example,

ṣaḍja — śuddha ṛṣabha
kākali niṣāda — ṣaḍja — prati madhyama — pañcama
pañcama — śuddha dhaivata

ED:— It should be noted that *Bharata* and others have prescribed ways of handling not *vivādi svaras* but *sādhāraṇa svaras*.

[NS 28.35-36]

Vēṅkaṭamakhin never speaks of any *dōśa* to be avoided when rendering *vivādi svaras*. It should also be noted that while *Vēṅkaṭamakhin* and *Subbarāma Dīkṣita* cite the definitions of *saṁvādi* and *anuvādi svaras* by *Śārṅgadēva* and *Bharata*, their *svara* system is quite different from the earlier system. [Ramanathan (1983)]

IV.6 Grāma

*yathā kuṭumbinassarvē ēkī bhūtā bhavantih,
tathāssvarāṇām sandōhō grāmamityabhidhīyatē.*

Just as the different families together constitute a village, so too, the groups of *svaras* from which arise the *mūrcchanas* and the *mēḷas* derived through *mūrcchanabhēda* are collectively known as *grāma*. The *grāmas* are three, as envisaged by the ancients. They are *gāndhāra grāma*, *madhyama grāma*, and *ṣaḍja grāma*. The *gāndhāra*, *madhyama*, and *ṣaḍja grāmas* have their starting notes on *ga*, *ma*, and *sa*, respectively.

1. Gāndhāra grāma

In the *gāndhāra grāma*, the *svaras* from *ṣaḍja* to *dhaivata*, i.e., *sa ri ga ma pa dha*, take 3 *śrutis* and *niṣāda* takes 4 *śrutis*.

2. Madhyama grāma

sōpāntyaśrutisaṁstēsmin madhyamagrāma īsyati.

(Ratnākara)

Pañcama slips down to its third *śruti*, *sāndīpani* and the *svaras sa, ri, ga, ma, pa, dha, ni* proceed in the following order of *śrutis*: 4, 3, 2, 4, 3, 4, 2.

3. Ṣaḍja grāma

ṣaḍjagrāmah pañcamēsya caturthaśrutisaṁsthitē.

(Caturdaṇḍī)

Pañcama sticks to its *śruti* (4 *śrutis*) and the *svaras sa ri ga ma pa dha ni* proceed in the following order: 4, 3, 2, 4, 4, 3, 4, 2.

(Table IV)

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22			
<i>gāndhāra grāma</i>			sa				ri				ga					pa				dha			ni		
<i>madhyama grāma</i>				sa				ri			ga						pa					dha		ni	
<i>ṣaḍja grāma</i>					sa				ri			ga						pa					dha		ni

2.

*gāndhāragrāmamācaṣṭē tadā taṁ nāradō muniḥ,
pravartatē svargalōkē grāmō'sau na mahītalē.*

(Ratnākara)

Śārṅgadēva, in his *Ratnākara* says:— *Nārada* has mentioned that *gāndhāra grāma* shines in *svarga lōka*, and not in the earth.

3.

dvau grāmau viśrutau lōkē ṣaḍjamadhyama saṁjñīkau.

(Bharata)

As per *Bharata's* words, it is understood that even during his times, only *ṣaḍja grāma* and *madhyama grāma* were in vogue. *Śārṅgadēva* also mentions that the above-mentioned two *grāmas* were alone in vogue. In the *Saṅgītapārijāta*, a text written approximately 400 years ago, the following *ślōka* is mentioned:

4.

mūrcchanādhārabhūtāstē ṣaḍjagrāmastrīṣūttamaḥ.

(Saṅgītapārijāta)

According to this *ślōka*, it is understood that even in those days, *madhyama grāma* was not prevalent, and musicians deftly used only *ṣaḍja grāma*.

5.

*tathā hi madhyamagrāme trīśrutiḥ pañcamahkhalu,
asmābhirmadhyamagrāme pyasatprāya itīryatē,
ēkayēvatataṣṣaḍja grāma ityavadhāryatē.*

(Caturdaṇḍīprakāśikā)

Since the *trīśruti pañcama* in *madhyama grāma* in *lakṣya* becomes the *varāli madhyama*, *ṣaḍja grāma* alone can be grasped, says *Vēṅkaṭamakhin*.

COMMENTARY:

यथा कुटुंबिनः सर्व एकीभूत्वा वसन्ति ही ।
सर्वलोकस्य स ग्रामो यत्र नित्यं व्यवस्थितिः ॥

TRANSLATION: Just as all members of families live together (similarly), *grāma* is known as that by all the people where there is an abiding settlement.

[BrD 1.5.86]

The term *grāma*, in essence, constitutes the grouping of *svaras*, consisting of all the *śuddha*, and *vikṛta svaras* used in sacred and secular music. *Grāma* is the encyclopaedic content of all the *śuddha*, and *vikṛta svaras*. It is only in this sense that *Rāmāmātya* understood the term *grāma*, when he said all the *dēśī rāgas* are born out of *ṣaḍja grāma*. Here, the term *ṣaḍja grāma* does not connote the the singular scale-type *ṣaḍja grāma* of the ancients.

1. Gāndhāra grāma

The following is the understanding of *gāndhāra grāma*, according to *Śārṅgadēva*, as given in the *Saṅgītaratnākara*.

rimayōh śrutimēkaikām gāndhāraścētsamāśritah |
paśrutim dhōniṣādastu dhaśrutim saśrutim śrutah ||
रिमयोः श्रुतिमेकैकां गान्धारश्चेत्समाश्रितः ।
पश्रुतिं धोनिषादस्तु धश्रुतिं सश्रुतिं श्रुतः ॥

TRANSLATION: If *gāndhāra* takes one *śruti* each from *iṣabha* and *madhyama*, *dhaivata* takes one *śruti* from *pañcama*, and *niṣāda* takes one *śruti* each from *dhaivata* and *ṣaḍja*, it becomes *gāndhāra grāma*.

[SR 1.4.3cd-1.4.4ab]

2. Madhyama grāma

स्वोपान्त्यश्रुतिसंस्ते ऽस्मिन्मध्यमग्राम ईष्यते ।

TRANSLATION: But, if established on the *śruti* immediately preceding it makes for the *madhyamagrāma*.

[SR 1.4.3ab]

3. Ṣaḍja grāma

षड्जग्रामः पञ्चमे स्वचतुर्थश्रुतिसंस्थिते ॥

TRANSLATION: *ṣaḍjagrāma* is (that) wherein *pañcama* is established at its own fourth *śruti*.

[CP 3.65cd]

गान्धारग्राममाचष्ट तदा तं नारदो मुनिः ।
प्रवर्तते स्वर्गलोके ग्रामोऽसौ न महीतले ॥

TRANSLATION: As declared by *Nārada*, this *grāma* is prevalent in the heavens, and not in this world.

[SR 1.4.5]

मूर्च्छनाधारभूतास्ते षड्जग्रामस्त्रिभूतमः ।

TRANSLATION: The elements form the origin of the *grāmas* and *mūrchanas*. Among the three *grāmas*, *ṣaḍja grāma* is said to be the best.

[SPar 98b]

तथा हि मध्यमग्रामे त्रिश्रुतिः पञ्चमः खलु ॥
अस्माभिर्मध्यमग्रामोऽप्यसत्प्राय इतीर्यते ।
एकयेव तथः षड्जग्राम इत्यवधार्यते ॥

TRANSLATION: For, the *pañcama* of three *śrutis* of *madhyamagrāma* (emerge as *varāli madhyama*). We (*Vēṅkaṭamakhin*) assert that *madhyamagrāma* also is virtually non-existent (in this world). We assert emphatically therefore that only *ṣaḍja grāma* (exists).

[CP 3.69cd, 3.699ab, 3.72ab]

IV.7 Mūrcchana

*kramāt svarāṇām saptānām ārōhāścāvarōhaṇām,
mūrcchanētyucyatē tāstu pratimēḷām ca saptadhā.*

(*Caturdaṇḍī*)

Mūrcchana is the consecutive arrangement of *svaras* in *ārōhaṇa* and *avarōhaṇa*.

1. *ārohaṇa*:– ascending upwards, as in **sa ri ga ma pa dha ni**.
2. *avarōhaṇa*:– descending downwards, as in **ni dha pa ma ga ri sa**.

The term *mūrcchana* means that which captivates the listeners.

The first *mūrcchana* is from *ṣaḍja* to *niṣāda* in the *ārōhaṇa*, and *niṣāda* to *ṣaḍja* in the *avarōhaṇa*. Similarly, the second *mūrcchana* starts at *ṛṣabha*, and goes till the next *sthāyi ṣaḍja*, and in the *avarōhaṇa*, it starts at that *ṣaḍja* and comes back to *ṛṣabha*. Similarly for other *svaras* such as *gāndhāra*, there are corresponding *mūrcchanas*.

The *mūrcchanas* are given below: *Vēṅkaṭamakhin* has mentioned that in the seventy two *mēḷas*, which all have the seven *svaras* each have seven *mūrcchanas*.

ārōhaṇa	avarōhaṇa
s r g m p d n,	n d p m g r s ·
r g m p d n s,	s n d p m g r ·
g m p d n s r,	r s n d p m g ·
m p d n s r g,	g r s n d p m ·
p d n s r g m,	m g r s n d p ·
d n s r g m p,	p m g r s n d ·
n s r g m p d,	d p m g r s n ·

COMMENTARY:

क्रमात् स्वराणां सप्तानां आरोहाश्चवरोहणं ।
मूर्च्छनेत्युच्यते तास्तु प्रतिमेळं च सप्तधा ॥

TRANSLATION: The ascending and descending movement of the seven notes in regular order is called *mūrcchana*. They are seven-fold in each *mēḷa*.

[CP 3.73]

Mūrcchana, in the earlier period, was an ordered arrangement of seven *svaras*. In the *Saṅgītaratnākara* and earlier texts, the term *mūrcchana* is dealt with as an independent melodic concept, and part of the *jāti* concept. *Subbarāma Dikṣita*'s reference and explanation of the term *mūrcchana* is as per the later texts, and in the context of the *mēḷa* concept.

IV.8 Tāna

Tāna is the permutation and combination of *svaras*. It is of two types, *śuddha tāna*, and *kūṭa tāna*.

1. *Śuddha tāna* involves beautifying one *rāga*.

2. Making two *rāgas* shine is *kūṭa tāna*.

According to some people, *kūṭa tāna* gives rise to a category of *rāgas*, known as *bhāṣāṅga rāgas*. *Bhāṣāṅga rāgas* are those which take *svaras*, not only pertaining to its *janaka rāga*, but also a note belonging only to another *rāga*.

Example:

In the *kāmbhōji gīta*, *kāmbhōji* has been mentioned as a *bhāṣāṅga rāga*. In addition to *kaiśiki niṣāda*, it takes *kākali niṣāda* in the phrase **sa ḥ ni pa dha sā**. Its *rāgāṅga rāga* is *harikēdāragauḷa*. In all other phrases, the *niṣāda* is only *kaiśiki niṣāda*. In a *bhāṣāṅga rāga*, it is not possible to bring out two *rāgas*, whereas as per the treatise writers, in *kūṭa tāna*, in some places, one *rāga* occurs, and in some other places, another *rāga* occurs. Hence, it is not possible to designate *kūṭa tāna* as *bhāṣāṅga*. *Vēṅkaṭamakhin*, who composed the *rāgāṅga rāga gīta*, written in *bhāṣāṅga rāgas* like *kāmbhōji*, seems to be of the opinion that *kūṭa tāna* could be equated to *bhāṣāṅga rāga*, because of the *dviṣvara prayōga*. *Kūṭa tāna* is thus a two-*rāga* entity.

COMMENTARY:

Tāna was regarded from a different viewpoint by *Bharata* and *Dattila*. *Subbarāma Dīkṣita*'s description of *śuddha* and *kūṭa tānas* hence differs from the texts of the earlier period.

The word '*mātramū*' used in the definition of a *bhāṣāṅga rāga* [*Subbarāma Dīkṣita* (1904)] must be understood as an emphasis to mean that the additional *svara* in a *bhāṣāṅga rāga* should be that *svara* which occurs only in some other *rāgāṅga rāga*, and not in its parent.

Bhāṣāṅga rāga is treated as a whole *rāga*, and not as two *rāgas*. Hence, *Subbarāma Dīkṣita* indicates that this cannot be reconciled as *kūṭa tāna*. *Vēṅkaṭamakhin* has not mentioned *kāmbhōji* as a *bhāṣāṅga rāga*. Thus, the authorship of the above *gīta* must be understood to mean *Muddu Vēṅkaṭamakhin*.

IV.9 Varṇa

*gānakriyōcyatē varṇassacaturdhā nirūpitah,
sthāyārōhyavarōhī ca sthāyīsañcāriṇau tathā.*

Varṇa refers to melodic movement. It is of four kinds, *sthāyi*, *ārōhi*, *avarōhi*, and *sañcāri*.

1. sthāyi varṇa

A melodic movement that involves reverting back to the commencing note is *sthāyi*.

Example: *SŚS; ŚSS; SPS; sgrs; rgmpmGR.*

2. ārōhi varṇa

The melodic movement of *svaras*, taking *svaras* in a regular order of ascent from the starting *svara*, is *ārōhi*.

Example: *SrG; RgmpD.*

3. avarōhi varṇa

The melodic movement, in such a manner taking *svaras* in regular order of descent from the starting *svara*, is *avarōhi*.

Example: *sndpmGR; ndpmG; dpmgrS.*

4. sañcāri varṇa

This involves a combination of the above three modes of singing.

Example: *smgnD; sndpD; rmgmgrS.*

In current times, they refer to the *sāhitya* or the *mātu* for a sequenced or arranged melodic movement of *svara* phrases by the term *varṇa meṭtu*.

COMMENTARY:

गानक्रियोच्यते वर्णस्सचतुर्धा निरूपितः ।
स्थाय्यारोह्यवरोही च संचारीत्यथ लक्षणं ॥

TRANSLATION: *Varṇa* is the act of singing which is demonstrated to be four-fold, i.e., *sthāyi* (steady), *ārōhi* (ascending), *avarōhi* (descending) and *sancāri* (circulatory).

[SR 1.6.1]

1. sthāyi varṇa

Sthāyi also refers to staying or halting over a particular note. In musical pedagogy, *sthāyi varṇas* are followed by *alaṅkāras* and the last *varṇa* in the *svarāvalī* series is known as *sañcāri varṇa*.

4. sañcāri varṇa

The following is the definition of *sañcāri varṇa*, as given in the *Śārṅgadēva*:

ētaḍ sammiśraṇāt varṇaḥ sañcāri parikīrtitaḥ
एतद् संमिश्रणात् वर्णः संचारी परिकीर्तितः

TRANSLATION: The admixture of these three is known to be the circulatory pattern.

[SR 1.6.3ab]

IV.10 Alaṅkāra

kramēṇa svarasandharbhamalaṅkāraṁ pracakṣatē.

(Ratnākara)

Sequential arrangement of *svaras* with reference to the varieties of *varṇas* is *alaṅkāra*. *Alaṅkāras* are conducive to the production of aesthetic beauty in all singing. Along with the seven well-recognized *alaṅkāras* enumerated by *Ahōbala Paṇḍita* in his *Saṅgītapārijāta*, for singing the *svarāli*, or *saraḷi*^{††}

1. Jhōmṇaṭa tāḷa alaṅkāra

This is in *jhōmṇaṭa tāḷa*. This *jhōmṇaṭa tāḷa*^{‡‡} comprises of a *caturaśra jāti laghu* of four *akṣara kālas*, and two *drutas* of two *akṣara kālas* each. The duration of magnitude of this *jhōmṇaṭa tāḷa* is of two *mātrās*.

^{††}1. **Svarāli**: Even though there are 72 *mēlas*, what is the reason for adopting the *svarāli/saraḷi* of the 15th mela *māyāmaḷavagaḷa* for beginner's exercises? Of course, the *śuddha madhyama* is a dominating note, easy to be grasped. The *māyāmaḷavagaḷa mēla* consists of *śuddha ṛṣabha*, and *śuddha dhaivata*. Among the *vikṛta svaras*, there are no *vikṛta ṛṣabha*, and *vikṛta dhaivata*, speaking lower in pitch. Likewise, *māyāmaḷavagaḷa* takes *antara gāndhāra*, and *kākaḷi niṣāda*. There are no other *vikṛta gāndhāra*, and *niṣāda*, speaking higher than the *antara gāndhāra*, and *kākaḷi niṣāda*. The presence of *śuddha ṛṣabha*, *śuddha dhaivata*, *antara gāndhāra*, and *kākaḷi niṣāda*, in the *māyāmaḷavagaḷa mēla* are easy to be grasped. For these possible reasons, perhaps, our traditionalists (knowers of *saṁpradāya*) have chosen *māyāmaḷavagaḷa* for the learning, and practicing the *svarāli*, or *saraḷi* exercises (graded *svara* exercises). Our traditionalists, being *āstikas*, they also further say that as an auspicious *rāga* with no inauspicious *śuddha vikṛta svaras*, because it has no defects.

^{‡‡}*Jhōmṇaṭa* has otherwise been known as *ādi tāḷa* also. This *jhōmṇaṭa* is perhaps technically known as *caturaśra jāti tripuṭa tāḷa*. Please refer to the section on *ēka tāḷa lakṣaṇa*, for the *lakṣaṇa* of the *ādi tāḷa*.

2. Dhruva tāḷa alaṅkāra*

The *alaṅkāra* sung in *dhruva tāḷa* is *dhruva alaṅkāra*. *Dhruva tāḷa* has one *laghu śēkhara* of the duration of six *aḥṣara kālas*, and two *laghus* of four *aḥṣara kālas* each. On the whole, it has fourteen *aḥṣara kālas*.

Example:

s r g m g r | s r g r | s r g m ||

3. Maṭhya tāḷa alaṅkāra

This is sung in *maṭhya tāḷa*. This comprises of a *laghu* with four *aḥṣara kālas*, a *druta* of two *aḥṣara kālas*, and a *laghu* of four *aḥṣara kālas*. This has a duration of ten *aḥṣara kālas*.

s r g r | s r | s r g m ||

4. Rūpaka tāḷa alaṅkāra

This is sung in *rūpaka tāḷa*. This comprises of a *druta* of two *aḥṣara kālas*, and one *laghu* of four *aḥṣara kālas*. It is of the duration of six *aḥṣara kālas*.

(s r | s r g m ||)

5. Jhaṁpa tāḷa alaṅkāra:

This is in *jhaṁpa tāḷa*. It is of the duration of ten *aḥṣara kālas*. (and comprises of a *laghu* of seven *aḥṣara kālas*, *drutam* of two *aḥṣara kālas* and an *anudruta* of one *aḥṣara kāla*.)

s r g s r s r | g | M ||

6. Tripuṭa tāḷa alaṅkāra

This is sung in *tripuṭa tāḷa*. This has a *laghu* of three *aḥṣara kālas*, and two *drutas* each of two *aḥṣara kālas*. Hence it is of a duration of seven *aḥṣara kālas*.

s r g | s r | g m ||

7. Aṭṭa tāḷa alaṅkāra

This is sung in *aṭṭa tāḷa*. It consists of two *laghus* of five *aḥṣara kālas*, and two *drutas* of two *aḥṣara kālas*. Its duration is fourteen *aḥṣara kālas*.

*Instead of mentioning one *laghu* with four *aḥṣaras*, and one *druta* with two *aḥṣara kālas*, what is the reason for *Vēṅkaṭamakhin* mentioning the name *laghu śēkhara*? *Vaiṅikas* to impart musical aesthetics play as follows:

Instead of the beat of the first *aḥṣara kāla*, they use a *pakka mīṭṭu*, similarly the first *aḥṣara* of the other two *laghus*, they use two *pakka mīṭṭus*. This practice is still in vogue. Vocalists also use the same approach for *dhruva tāḷas*.

s R G | S r G | M | M ||

8. Ēka tāḷa alaṅkāra

This is in *ēka tāḷa*. It consists of a *druta* of two *aḡsara kālas*. The *ēka tāḷa* has been substituted by *ādi tāḷa* for the purposes of musical aesthetics. *Ādi tāḷa* takes a *caturaśra laghu* of four *aḡsara kālas*.

Example: s r g m

The above-mentioned *alaṅkāras* are currently in vogue. *Vēṅkaṭamakḡin* has said that apart from the above-mentioned seven *tāḷas*, *dhruva* and others, belonging to the *sūlādi* tradition and the *jhōmṡaṭa* and the *raḡaṇa maṡhya*, the other *tāḷas* are not suitable for being employed in the *gītas* (*sūḷa* means *gīta*). *Sūḷa* is a *dēśiya* word. In the word *sūḷa*, as per the aphorism “*ḷaḡayōrabhēdah*”, the *ḡa-kāra* has been replaced by *ḷa-kāra*.

COMMENTARY:

विशिष्टं वर्णसन्धर्भं अलङ्कारं प्रचक्षते ।

TRANSLATION: *Alaṅkāra* (tonal embellishment) is said to be a specific arrangement of tone-patterns.

[SR 1.6.3cd]

ED:— There appears to be a printing error in the [*Subbarāma Dīkṡita* (1904)], in this section. The example for *rūpaka tāḷa* appears merged with the example for *jhāṡṡa tāḷa*, and the numbering of the sections proceed from 4 to 6, thus omitting the *jhāṡṡa tāḷa*.

Subbarāma Dīkṡita implies that the *saṅgīta pārijāta* was earlier to the *Caturdaṅḡiprakāśikā*.

As per the *Caturdaṅḡiprakāśikā*, the *jhōmṡaṭa tāḷa* has two *drutas* and one *laghu* and not as in *ādi tāḷa* as described by *Subbarāma Dīkṡita*.

Subbarāma Dīkṡita in the second footnote refers the readers to *ēka tāḷa alaṅkāra* for the details of *āditāḷa* but there is no discussion of *ādi tāḷa* in the *ēka tāḷa alaṅkāra*.

The *dhruva tāḷa* description provided by *Subbarāma Dīkṡita* does not contain the entire description of the *tāḷa* as per the *Caturdaṅḡiprakāśikā*.

Though the *tāḷa* name is given here as *aṡṡa tāḷa*, it is given as *aṡa tāḷa* with reference to compositions in the *Saṅgīta Saṡṡradāya Pradarśini*.

Jhōmṡaṭa tāḷa is referred to as *jhēṡṡaṭa tāḷa* in Kerala.

Ahōbala, in the *Saṅgītapārijāta*, gives the *alaṅkāras* for the *sūlādi sapta tāḷas*. He describes the *alaṅkāras* beautifully, and gives a nomenclature for all of them. They are as follows:

<i>dhruva</i>	—	<i>indranīla</i>
<i>maṡhya</i>	—	<i>mahāvajra</i>
<i>rūpaka</i>	—	<i>nirdōṡa</i>
<i>jhāṡṡa</i>	—	<i>sīra</i>
<i>tripuṡa</i>	—	<i>kōkila</i>
<i>aṡa</i>	—	<i>āvarta</i>
<i>ēka</i>	—	<i>sadānanda</i>

IV.11 Gamaka

According to the traditionalists, instead of singing the *śuddha vikṛta svaras* as they sound, in order to captivate the minds of the listeners, it was customary to embellish them and sing the *svaras* with *gamaka*.

1. Ślōka

1.1 *svarasya kām̐pō gamakah śrōtrucittasukhāvahāḥ.*

(Ratnākara)

1.2 *svarasvaram̐ higamakah śrōtrucittasukhāvahāḥ.*

(Caturdaṇḍīprakāśikā)

Gamaka consists of singing the notes with to-and-fro movement, in order to inculcate a feeling of pleasure in the hearts of listeners. Any *svara* can be embellished with *gamaka* in order to impart listening pleasure.

2. *svīyasthānaśrutigatā chāyāhyānyāśrayāmapī,
chāyāṅgama yatītyēṣa gamakah parikīrtitah .*

(Caturdaṇḍī)

If a *svara* is sung in such a way that the sound of the *śruti*, on which a *svara* is situated, takes the sound of another *śruti* or its *chāya*, it is known as *gamaka* (*chāya*= *śōbha*). *Gamaka* is of fifteen kinds. They are:

*tirupa sphuritaścaiva kām̐pitō līnamityapī,
āndōḷitō valīścātha tribhinnah kurulāhatau,
ullasitah plāvitaśca hum̐phitō mudritastathā,
nām̐itō mīśritaścēti bhēdāḥ pañcadaśa smītāḥ.*

(Caturdaṇḍī)

I.

1. Kām̐pita (~~~~)

Moving a note in such a way, for one *akṣarakāla*, as not to give the *chāya* (latent idea) of the adjacent note above (*kām̐pita* = movement).

2. Līna

Halting on a note for two *akṣarakālas*, and moving it so as to bring in the shade of a higher note is *līna*. (*līna* = merging or making it vanish).

3. Āndōḷita

Moving a note for a duration of four *akṣarakālas*, and singing it in such a way as to bring the idea of an adjacent note. (*āndōḷita* = oscillation.)

4. Pļāvita

Moving a note for a duration of twelve *akṣarakālas*, and singing it in such a way as to bring the idea of adjacent note. (*pļāvita* = floating).

II

5.1. Sphurita (·:)

Stressing the second note in the *jaṅṭa svara* combination, such as *s s*, *r r* in the ascending movement so as to produce the lower note in approximately $\frac{3}{4}$ th *akṣarakāla* duration is *sphurita*.

Example: In the twin note *s s*, the second note should be stressed, so that note in between should be heard, not clearly, but the latent shade of the note. Singing *s ṣ̣* so as to hear it as *s n s*. (*sphurita* = Showing or movement in-place)

5.2. Pratyāghāta (:·)

Stressing and playing the second note in the *jaṅṭa svara* combination, such as *s s*, *n n* in the *avarōha krama*, so as to produce the higher note.

Example: Singing *s ṣ̣̣* so as to hear it as *s r s*.

Pratyāghāta, which is the reverse of *sphurita*, is also known as *ḍōla*. *Ḍōla*'s movement can be compared to the water inside the pearl. (*ḍōla* = movement)

6. Tirupa (W)

Halting on a note for $\frac{1}{2}$ *akṣara kāla* duration, and negotiating the higher note with a jerk/stress. (*tirupa* = applying force). It is also known as *nokku*.

7. Āhata

This is of two types: *rava* and *khaṇḍimpu*. (*āhata* = 'to strike').

7.1 Rava (∧)

When moving from a *svara* to a lower note, striking another note quickly such that the lower note gets the *chāya* of the struck note.

Example: When descending *p m*, descending as *p p̂ m*

7.2 Khaṇḍimpu (✓)

When moving from a *svara* to a lower note, striking another note and immediately, descending to another lower *svarasthāna* without a pluck, is called *khaṇḍimpu*.

Example: [*m r = m ḡ r*], [*s r = s ḡ r*]

8. Vaḷi (∩)

Positioned on the same *svrasthāna* to sound the shades of the higher *svaras*, by twirling or circular deflection of the string, is *vaḷi*.

III.

9. Ullasita

This is known as *jāru*. This is of two types, *ekku jāru* and *digu jāru*.

9.1. Ekku jāru (/)

From a *svara*, ascending and gliding the notes in between to any higher *svara*, is an *ekku jāru*. The intermediary *svaras* should not be heard explicitly, but should only be shown as a latent shade.

Example: When ascending from **ṣaḍja** to **pañcama**, having the latent sounds of **iṣabha** and **gāndhāra** are not sighted explicitly, but glidingly. (*jāru* = to glide)

9.2. Digu jāru (\)

This is from the *avarōhaṇa*, and is the opposite of *ekku jāru*.

10. Humṭita (*guṃpita*)

This *gamaka* is akin to *jāru*. *guṃpita* involves expanding the *nāda* with a *hum*, from the beginning to the end, the voice being broadened in the *ārohaṇa* and decreasing in *avarōhaṇa*. (*humpita* = Producing the sound *hum*).

11. Kuruḷa

This is of two types: *odigimpu* and *orayika*.

11.1 Odigimpu (×)

This is similar to *jāru* of vocal music. From a particular *svrasthāna*, producing the higher note or sounding the second note is *odigimpu*.

Example: Producing the *gāndhāra svara* or the *madhyama svara* from the *iṣabha svara* on the *vīṇa*.

11.2 Orayika (*orika*) (∇)

Example:

Halting on any note, and coming down with the latent shades of the notes above it.

Example:

$\overset{\gamma}{s} \overset{\gamma}{n} \overset{\gamma}{d} p = s r n s d n p$; (*orika* = rubbing).

(*kuruḷa* = Analogous to how the front curls that cover the forehead are pushed away.)

12. Tribhinna

While playing the *vīṇa*, placing the left hand finger across the *mandra pañcama sārāṇi*, and with the right hand, placing the fingers on all three strings simultaneously is *tribhinna*. This is done for the purposes of musical aesthetics.

13. Mudrita

The movement obtained while closing the mouth and singing the notes is *mudrita*. This *gamaka* pertains to vocal music.

14. Nāmita

Shaking the *svaras* that are obtained when singing with a sensitive tone by means of reducing the sound is *nāmita*.

15. Miśrita

A combinational negotiation of two, or three notes of the above-mentioned *gamakas* is termed *miśrita**

*sphuritaḥ pratyāghātaśca kaṃpitō linamityapi,
āndōḷitō vaḷiścātha huṃphitōllasitau tathā.*

According to this *ślōka*, there are ten *gamakas*. This is a time-honored *ślōka* and its authorship and the source are unknown.

COMMENTARY:

स्वरस्य कंपो गमकः श्रोतुचित्तसुखावः ।

TRANSLATION: The shaking of tone that is delightful to the listener's mind is called *gamaka*.

[SR 3.3.87ab]

स्वरस्य कंपो गमकः श्रोतुचित्तसुखावहः ।

TRANSLATION: *Gamaka* is the shaking of note which brings delight to the mind of the listener.

[CP 3.117cd]

स्वीयस्थानश्रुतिगतच्छायामन्याश्रयामपि ।
छायां गमयतीत्येष गमकः परिकीर्तितः ॥

TRANSLATION: This *gamaka* is defined as leading the shade (of expression) of a note dwelling in its own *śruti* to the shade of another.

[CP 3.118]

Pārśvadēva mentions this in the definition of *gamaka*. *Saṅgītaratnākara* mentions fifteen *gamakas*, and the *Caturdaṇḍīprakāśikā* also mentions fifteen *gamakas*.

*The methods of playing these *gamakas* on the *vīṇa* have been elaborated with the help of signs and notation symbols, printed elsewhere in this book.

तिरिपस्फुरितश्चैव कम्पितो लीनमित्यपि ॥
 आन्दोळितो वलिञ्चात त्रिभिन्नः कुरुळाहतौ ।
 उल्लसितः स्नावितश्च हुंफितो मुद्रितस्तता ॥
 नामितो मिश्रितश्चेति भेदाः पञ्चदशस्मृताः ।

TRANSLATION: *tiripa*, *sphurita*, *kāmpita*, *līna*, *vali*, *tribhinna*, *kuruḷa*, *āhata*, *ullasita*, *plāvita*, *humphita*, *mudrita*, *nāmita*, *miśrita* are said to be the fifteen varieties.

[CP 3.119cd–3.121ab]

स्फुरितः प्रत्याघातश्च कम्पितो लीनमित्यपि ।
 आन्दोळितो वलिञ्चात हुंफितोल्लसितौ तथा ॥

In this *ślōka*, however, only eight *gamakas* are mentioned.

Observations on the *gamakas*: *Līna* is particularly an instrumental *gamaka*. It is only an *ārōhaṇa gamaka*, and two *svaras* will be involved. *Kuruḷa*, *āhata*, *kāmpita*, *āndōḷita*, and *tribhinna*, are all instrumental *gamakas*; *plāvita* is particularly a *gamaka* pertaining to fretted instruments.

Sphurita is a *gamaka* pertaining to a fretted instrument. The lower note applies as available as pertaining to the *rāga*. An illustrative example of *tirupa* is *nāṭṭa r̥ṣabha*, and *dhaivata. jāru gamakas* are invariably in the same octave.

humphita or *gum̐phita* is a *gamaka* that pertains to voice modulation. Though *nāmita* and *Hum̐phita* are the dimensions of the voice. However, some expert instrumentalists are also able to demonstrate the *gamaka*, thus producing the *ghana–naya bhāva*.

IV.12 Mēla

saptabhiśca svaraiḥ pūrṇaṣaḍbhisthāiśāḍavō mataḥ,
auḍavī pañcabhiḥ prōkta ēvaṁ mēlastridhā mataḥ,
śāḍavā auḍavā ṣaḍjam vinā mēlā na tē mataḥ,
śuddhatva vikṛtābhyām ca iti mēlāmayōditāḥ.

(*Saṅgītapārijāta*)

Ahōbala, who lived 400 years ago, says that *mēlas* are of three kinds — *auḍava*, *śāḍava*, and *sampūrṇa*. They have *śuddha*, *vikṛta svaras*, and in the *śāḍava* and *auḍava* forms, *ṣaḍja* cannot be *varjya* (omitted). *Vēṅkaṭamakhin*, who lived approximately 270 years ago, mentions that they were nineteen *prasiddha mēlas*, and in his *Caturdaṇḍīprakāśikā* mentions that he himself formulated the scheme of seventy two *mēlas*. For the purpose of formulating the seventy two *mēlas*, he describes the names of *śuddha vikṛta svaras* with their *śruti* values being indicated by means of the *saṅkētākṣaras* (*svara* mnemonic letters), which he himself conceived. He promulgated the theory of sixteen *śuddha vikṛti (vikṛta) svaras* in the place of twelve self-existent *svarasthānas*. The sixteen *svaras* can be seen placed on the twelve *sthānas* of the *sarva rāga mēla vīṇa* in current practice.

In the *Madhya Sthāyi* on the *sarva rāga mēla vīṇa*,

1.	First <i>sthāna</i>	<i>ra</i>	<i>śuddha ṛṣabha</i>
2.	Second <i>sthāna</i>	<i>ri</i>	<i>pañcaśruti ṛṣabha</i>
		<i>ga</i>	<i>śuddha gāndhāra</i>
3.	Third <i>sthāna</i>	<i>ru</i>	<i>ṣaṣṭruti ṛṣabha</i>
		<i>gi</i>	<i>sādhāraṇa gāndhāra</i>
4.	Fourth <i>sthāna</i>	<i>gu</i>	<i>antara gāndhāra</i>
5.	Fifth <i>sthāna</i>	<i>ma</i>	<i>śuddha madhyama</i>
6.	Sixth <i>sthāna</i>	<i>mi</i>	<i>varāḷi madhyama</i>
7.	Seventh <i>sthāna</i>	<i>pa</i>	<i>pañcama</i>
8.	Eighth <i>sthāna</i>	<i>dha</i>	<i>śuddha dhaivata</i>
9.	Ninth <i>sthāna</i>	<i>dhi</i>	<i>pañcaśruti dhaivata</i>
		<i>na</i>	<i>śuddha niṣāda</i>
10.	Tenth <i>sthāna</i>	<i>dhu</i>	<i>ṣaṣṭruti dhaivata</i>
		<i>ni</i>	<i>kaiśiki niṣāda</i>
11.	Eleventh <i>sthāna</i>	<i>nu</i>	<i>kākaḷi niṣāda</i>
12.	Twelfth <i>sthāna</i>	<i>sa</i>	<i>ṣaḍja</i>

Among these, it is understood that the second and the third *sthānas* are sometimes *ṛṣabha* as *ri* and *ru*, and sometimes they become *gāndhāra* as *ga* and *gi*. In the ninth and tenth *sthānas*, sometimes it is *dhaivata* as in *dhi* and *dhu*, and sometimes it becomes *niṣāda* as *na* and *ni*. In the second and third *sthāna*, (in a *rāga*), they cannot occur as a (*pañcaśruti*) *ṛṣabha*, and (*śuddha*) *gāndhāra*. Similarly, in the ninth and tenth *sthāna*, they cannot occur as (*pañcaśruti*) *dhaivata*, and (*śuddha*) *niṣāda*. Both *ṛṣabha* and *gāndhāra* cannot occur at the same time in the second and third *sthānas*. Similarly, there cannot occur both *dhaivata* and *niṣāda* at the same time in the ninth and tenth *sthānas*.

Thus, the scale propriety in a scale *sa ri ga ma pa dha ni* is established and the *gāndhāra* must be above *ṛṣabha*, and the *niṣāda* must be above the *dhaivata*. *Vēṅkaṭamakhin* says that *sa ri ga ma* is the *pūrvāṅga*, and *sa ni dha pa (pa dha ni)* is the *uttarāṅga*.

A *śruti* or a *sthāna* can sometimes be *ṛṣabha* and sometimes be *gāndhāra*.

Example:[†]

Of the four brothers 1, 2, 3, and 4, the first is named '*ra*'. The fourth is named '*gu*'. These (two) are always the oldest and youngest and do not take other names. The two in the middle: 1. '*(ra)*' are younger to each other as 2. '*(ga)*', 3. '*(gi)*', and when beginning from 4. '*(gu)*', they are elder to each other as 3. '*(ru)*', 2. '*(ri)*', taking on these second (additional) names.

When *ra* is the older one, one among the three, *ga*, *gi*, *gu* is the younger one. When *ri* is the older one, one among the two, *gi* and *gu* is the younger one. When *ru* is the older one, *gu* is the younger one. Again, when *gu* is the younger one, one among the three, *ra*, *ri*, and *ru* would be the older one. When *gi* is the younger one, one among the two, *ra* and *ri* would be the older one. When *ga* is the younger one, only *ra* is the older one.

Just as the middle two (brothers) become the older and younger as mentioned above, in the positions 1, 2, 3, 4, the first *sthāna* is always *śuddha ṛṣabha*. It can never be *gāndhāra*. The fourth position is always *antara gāndhāra*. It can never be *ṛṣabha*. The intermediary positions 2 and 3 are sometimes *ṛṣabha* and sometimes *gāndhāra*.

Similarly, in the positions 8, 9, 10, and 11, of the *uttarāṅga*, the eighth *sthāna* is always *dha*, the *śuddha dhaivata*. It can never be *niṣāda*. The 11th *sthāna* is always *nu*, the *kākaḷi niṣāda*. It can never be *dhaivata*. The intermediary positions 9 and 10 are sometimes *dhaivata* as *dhi* and *dhu*, and sometimes *niṣāda* as *na* and *ni*.

[†]This example has been mentioned by *Vēṅkaṭamakhin*.

These details can be seen from the *śuddha vikṛti svaras* which are in vogue today and given in the table below:

Table V

1	2	3	4	5	6	7	8	9	10	11	12
ra	ri	ru	gu	ma	mi	pa	dha	dhi	dhu	nu	sa
	ga	gi						na	ni		

For the above-mentioned *śuddha – vikṛti svāra*, the *lakṣya* names, and the *lakṣaṇa* names, the mnemonical names given by *Vēṅkaṭamakhin.* ‡

Table VI

	<i>svāra</i>	<i>lakṣya</i> name	<i>lakṣaṇa</i> name	symbol
	<i>ṣaḍja</i>	<i>ṣaḍja</i>	<i>ṣaḍja</i>	<i>sa</i>
1.	<i>ṛṣabha</i>	<i>gauḷa ṛṣabha</i>	<i>śuddha ṛṣabha</i>	<i>ra</i>
2.	First <i>vikṛti</i>	<i>śrīrāga ṛṣabha</i>	<i>pañcaśruti ṛṣabha</i>	<i>ri</i>
3.	Second <i>vikṛti</i>	<i>nāṭa ṛṣabha</i>	<i>ṣaṭśruti ṛṣabha</i>	<i>ru</i>
1.	<i>gāndhāra</i>	§ <i>mukhāri gāndhāra</i>	<i>śuddha gāndhāra</i>	<i>ga</i>
2.	First <i>vikṛti</i>	<i>śrīrāga gāndhāra</i>	<i>sādhāraṇa gāndhāra</i>	<i>gi</i>
3.	Second <i>vikṛti</i>	<i>gauḷa gāndhāra</i>	<i>antara gāndhāra</i>	<i>gu</i>
1.	<i>mādhyaṃa</i>	<i>śuddha mādhyaṃa</i>	<i>śuddha mādhyaṃa</i>	<i>ma</i>
2.	<i>vikṛti</i>	<i>varāḷi mādhyaṃa</i>	<i>prati mādhyaṃa</i>	<i>mi</i>
	<i>pañcama</i>	<i>pañcama</i>	<i>pañcama</i>	<i>pa</i>
1.	<i>dhaivata</i>	<i>gauḷa dhaivata</i>	<i>śuddha dhaivata</i>	<i>dha</i>
2.	First <i>vikṛti</i>	<i>śrīrāga dhaivata</i>	<i>pañcaśruti dhaivata</i>	<i>dhi</i>
3.	Second <i>vikṛti</i>	<i>nāṭa dhaivata</i>	<i>ṣaṭśruti dhaivata</i>	<i>dhu</i>
1.	<i>niṣāda</i>	<i>mukhāri niṣāda</i>	<i>śuddha niṣāda</i>	<i>na</i>
2.	First <i>vikṛti</i>	<i>śrīrāga niṣāda</i>	<i>kaiśiki niṣāda</i>	<i>ni</i>
3.	Second <i>vikṛti</i>	<i>gauḷa niṣāda</i>	<i>kākali niṣāda</i>	<i>nu</i>

The 72 *mēḷakartās* are formulated on the basis of the permutation and combination of these *prakṛti vikṛti svaras* as shown below. The first *mēḷa* with the *śuddha svaras* has for the *pūrvāṅga*, *ra – ga – ma* and the *uttarāṅga*, *pa – dha – na – sa*.

With the *pūrvāṅga ra – ga – ma*, the *uttarāṅga, pa – dha – na sa* can be permuted to give the following combinations:

1. <i>ra ga ma</i>	{	<i>pa dha na sa</i>	thus	<i>ra ga ma pa dha na sa</i>	i
		<i>pa dha ni sa</i>		<i>ra ga ma pa dha ni sa</i>	ii
		<i>pa dha nu sa</i>		<i>ra ga ma pa dha nu sa</i>	iii
		<i>pa dhi ni sa</i>		<i>ra ga ma pa dhi ni sa</i>	iv
		<i>pa dhi nu sa</i>		<i>ra ga ma pa dhi nu sa</i>	v
		<i>pa dhu nu sa</i>		<i>ra ga ma pa dhu nu sa</i>	vi

are the six combinations with *ra – ga – ma*.

Similarly

‡ED:- [cf. CP 4.7cd-4.39]

§Though *mukhāri* has been mentioned with *śuddha svaras*, it is different in current practice.

2. *ra – gi – ma* combinations are 6;
3. *ra – gu – ma* combinations are 6;
4. *ri – gi – ma* combinations are 6;
5. *ri – gu – ma* combinations are 6;
6. *ru – gu – ma* combinations are 6.

Therefore we get $6 \times 6 = 36$ combinations with *ma* representing the *śuddha madhyama*. These are called *pūrva mēlas*. In the same manner, permuting with *mi* the *varāḷi madhyama*:

1. *ra – ga – mi* as the *pūrvāṅga*, the six permutations are *dha–na, dha–ni, dha–nu, dhi–ni, dhi–nu, dhu–nu*
2. *ra – gi – mi* combinations give 6;
3. *ra – gu – mi* combinations give 6;
4. *ri – gi – mi* combinations give 6;
5. *ri – gu – mi* combinations give 6;
6. *ru – gu – mi* combinations give 6;

Therefore we get $6 \times 6 = 36$ combinations. These are designated as *uttara mēlas*. Thus there are $36 \times 2 = 72$ *mēlas*.

pratimēlamapi spaṣṭam śrutirdvāvimśatistathā.

(*Caturdaṇḍī*)

According to this *ślōka*, each of the above the 72 *mēlas* will have the 22 *śrutis*. These details can be seen in the *mēla* – table below.

Table VII[¶]

Pūrva Mēlas —36										
Cakra	Pūrvāṅga					Uttarāṅga				Total Number of Śrutis
	Svarabhēda			Śrutibhēda	Pañcama Śruti	Svarabhēda			Śrutibhēda	
I	bra	ḃga	ḥ ma	3—2—4	4	bdha	ḃna	sa [¶]	3—2—4	22
II	bra	ḃgi	ḥ ma	3—3—3	4	bdha	ḃni	sa	3—3—3	22
III	bra	ḥ gu	ḥ ma	3—5—1	4	bdha	ḥ nu	sa	3—5—1	22
IV	ḥ ri	ḃgi	ḥ ma	5—1—3	4	ḥ dhi	ḃni	sa	5—1—3	22
V	ḥ ri	ḥ gu	ḥ ma	5—3—1	4	ḥ dhi	ḥ nu	sa	5—3—1	22
VI	# ru	ḥ gu	ḥ ma	6—2—1	4	# dhu	ḥ nu	sa	6—2—1	22

[¶]The *śuddha vikṛti* svaras have been indicated in the ‘*Sampradaya Pradarśini*’, by means of the signs and symbols used in the (English) European Staff notation.

ED:- In [*Subbarāma Dikṣita* (1904)] *ḃ gi* is printed as ḥ gi .

[¶]ED:- In [*Subbarāma Dikṣita* (1904)], “*sa*” has been printed as “*ḃsa*”, and #*dhu* is printed as ḥ *dhu*.

Uttara Mēlas —36										
Cakra	Pūrvāṅga					Uttarāṅga				Total Number of Śrutis
	Svarabhēda			Śrutibhēda	Pañcama Śruti	Svarabhēda			Śrutibhēda	
I	bra	bbga	# mi	3—2—7	1	bdha	bbna	sa	3—2—4	22
II	bra	bgī	# mi	3—3—6	1	bdha	bni	sa	3—3—3	22
III	bra	ḡgu	# mi	3—5—4	1	bdha	ḡnu	sa	3—5—1	22
IV	ḡri	bḡi	# mi	5—1—6	1	ḡdhi	bni	sa	5—1—3	22
V	ḡri	ḡgu	# mi	5—3—4	1	ḡdhi	ḡnu	sa	5—3—1	22
VI	# ru	ḡgu	# mi	6—2—4	1	# dhu	ḡnu	sa	6—2—1	22

The only difference between *pūrva mēlas*, and the *uttara mēlas* is that **ma** is replaced by **mi**. Even though the difference is a *svara*, *Vēṅkaṭamakhin* says that this can be likened to the fact that the addition of a little bit of curd in a pot full of milk transforms it into curd. Six *mēlas* in the *pūrvāṅga* constitutes a *cakra*. The *pūrvāṅga* with the *śuddha madhyama* yield thirty six *śuddha mēlas* comprising the *śuddha madhyama cakras*. The six *pūrvāṅgas* with the *varāḷi madhyama* yield 36 *mēlas* called *Varāḷi madhyama cakras*. It may be argued that the permutation and combinations of the seventy two *mēlakartās* formulated by *Vēṅkaṭamakhin* is a futile academic exercise. But, *Vēṅkaṭamakhin* gives the following reconciliation: Out of the innumerable metres that can be derived from the the '*vīttaratnākara*', only a few may be used; of all the possible *tāla prastāras*, only a few may be used.** Under the same pretext, the elucidation of the seventy two *mēlakartās* is not a futile academic exercise.

nahi tatkalpanē phālalōcanēpi pragalbatē.

(*Caturdaṇḍī*)

As per the *ślōka*, the fact that there can be no more than seventy two, or less than seventy two, cannot be disputed by Lord *Paramaśiva*.

*tasmādyadēkapañcāsadvārṇāsyurmātrikābhidhāh,
na hīyantēna vardhantē tathā mēlā dvisaptatiḥ.*

(*Caturdaṇḍī*)

Just as there can be no more than 51 letters in the alphabet, there are only 72 *mēlas*, says (*Vēṅkaṭamakhin*), in the *Caturdaṇḍīprakāśikā*.

To decide the rank of each of the *mēlas* in the 72 *Mēla* scheme, the "*kaṭapayādi sankhya*", the two letter-prefixes were added to some of the *mēlas* among the twenty that were popularly prevalent in the time of *Vēṅkaṭamakhin*. These could be added for the other *mēlas* along with his *pūrva prasiddha* twenty *mēlas*.

Example:

*māyāmālavagaṭa
dhīraśaṅkarbharaṇam
calanāṭṭa*

The rules of the *kaṭapayādi sankhya*:

*sankhyā acaśca sūnyāni sankhyāḥ kaṭapayādayaḥ,
mīsrētūpāntya haltyājyō gaṇyōm tyōhaltu sassvarah.*

**ED:— cf. [CP 4.87-4.88ab]

(jyōtiṣa)

According to this old adage,

- The *prāṇākṣaras* and the 'hal' *akṣaras* have a value of 0;
- For the *miśrākṣaras* (conjunct consonants), the first part of the second letter — **Example:** the constant devoid of vowel 'ś' is not to be counted and only the second part of the second letter (eg. *ra*), which incorporates a vowel should be taken for computing the *kaṭapayādi* affix.
- From the *akṣaras* thus obtained by assigning the values, according to the aphorism,

aṁkānām vāmatō gatiḥ

(sūryasiddhānta)

अंकानां वामतो गतिः ।

(सूर्यसिद्धान्त)

The units place and the tenths place are then inter-changed.

Example 1: *māyāmālavagauḷa*

In the example *māyāmālavagauḷa*, *yā* = 1, and *mā* = 5. By placing *ma*= 5 in the units position and *ya* =1 in the tenths position, it becomes 15.

Example 2: *dhīraśaṅkarābharaṇam*

dhī = 9, and *ra* = 2, By placing *dhī* =9 in the units position and *ra*=2 in the tenths position, it becomes 29.

Example 3: *calanāṭṭa*

ca = 6, *la* = 3, By placing *ca* =6 in the units position and *la*=3 in the tenths position, it becomes 36.

Example 4: *gīrvāṇi*

In *gīrvāṇi*, *gī* = 3, and by not taking into account the first part of the *hal* or conjunct consonant 'r' is elided, and by placing *gī*=3 in the units and *va*=4 in the tenths place and it becomes 43. In a similar manner, the others are derived.

kaṭapayādi saṁkhya Table

1	2	3	4	5	6	7	8	9	0
ka	kha	ga	gha	ṅa	ca	cha	ja	jha	ṅa
ṭa	ṭha	ḍa	ḍha	ṇa	ta	tha	ḍa	dha	na
pa	pha	ba	bha	ma					
ya	ra	la	va	śa	ṣa	sa	ha	ḷa	

This being the case, some of the following names in current usage are not in accordance with the principles of *gaṇitha śāstra* mentioned above and the first part of a conjunct consonant, which is pure consonant devoid of vowel, is being taken into account in the computation of the numbers and the vowel *ī* has been changed to *rī*, and applied as if it were a consonant.

1. *cakravākam*, which would be 26, but has been assigned 16;
2. *divyamaṇi*, which would be 18, but has been assigned 48;
3. *viśvaṁbari*, which would be 44, but has been assigned 54;
4. *citrāmbari*, which would be 26, but has been assigned 66;
5. *iśabhapriya*, which would be 60, but has been assigned 62.

COMMENTARY:

प्रतिमेळमपि स्पष्टं श्रुतिर्द्वाविंशतिस्तथा ।

TRANSLATION: Similarly defining twenty two *śrutis* for each *mēḷa*.

[CP 4.94ab]

सप्तभिश्च स्वरैः पूर्णाः षड्भिस्थैः षडवो मताः
 औडुवः पञ्चभिः प्रोक्त एव मेळास्त्रिधा मताः ।
 षडवा औडुवाः षड्जं विना मेळा न ते मताः
 शुद्धत्व विकृतत्वाभ्यामिति मेळा मयोदिताः ॥

TRANSLATION: The use of seven *svaras* was known as *saṁpūrṇa*, the use of six *svaras* was known as *ṣaḍava*, and the use of five *svaras* was known as *auḍuva*. These give rise to three kinds of *mēḷas*. There are no *ṣaḍava* and *auḍuva mēḷas* without *ṣaḍja*. I(ahōbala) have given in this grantha the *mēḷas* of *śuddha* and *vikṛta svaras*.

[S.Par 331-332]

From the above *ślōka*, it is clear that the term, '*mēḷa*', connoted different things at different periods in time.

The reason why *sa* is given in *uttarāṅga* is that this is being explained from the concept of the frets.

The *śruti* intervals in between the *svaras* forming the *mēḷas* (any *rāga* for that matter) will give the twenty two *śrutis*, and the summation of the *śruti* intervals in between one and the other constituent *svaras* of any given *mēḷa*, or *rāga*, would be equal to the octave interval, i.e., 2.

Table VI

Some of the *lakṣya* names given by *Subbarāma Dikṣita* differ from those given in the *Caturdaṇḍīprakāśikā*. In the *Caturdaṇḍīprakāśikā* it is *bhairavi niṣāda* in place of *śrī rāga niṣāda*.

न हि तत्कल्पने फाललोचनेऽपि प्रगल्बते ।

TRANSLATION: Not even (*Śiva*) the one with an eye in the forehead can dare to so devise.

[CP 4.91ab]

तस्माद्यथैकपञ्चाशद्वर्णः स्युर्मातृकाभिधाः ॥
 न हीयन्ते न वर्धन्ते तथा मेळा द्विसप्ततिः ।

TRANSLATION: Just as therefore the fifty one letters (of the alphabet) called *mātrikas* can neither decrease or increase, so also the seventy two *mēlas*.

[CP 4.91cd- 4.92ab]

The rules of the *kaṭapayādi saṅkhyā*:

There is no reference to the *kaṭapayādi saṅkhyā* in the *Sārāmīta*, and in the main body of the *Caturdaṇḍīprakāśikā*. Hence the adoption of the *kaṭapayādi* suffixes, and the naming of the 72 *mēlas* are generally believed to be post-*Vēṅkaṭamakhin* developments.

Subbarāma Dīkṣita mentions 20 *mēlas* here, but does not reconcile with the 19 mentioned elsewhere in this section.

सङ्ख्याचञ्च शून्यानि सङ्ख्याः कटपयादयः ।
मिश्रेतुपान्त्य हलत्याज्यो गण्यो त्योहल्लु सस्वरः ॥

(ज्योतिषं)

In *Subbarāma Dīkṣita*'s explanation, the first sentence that says that the *prāṇākṣaras* and the *hallakṣaras* have a value of zero is ambiguous.

Siṃhēndramadhyama too could be added to this rule, however *Subbarāma Dīkṣita* spells it as *siḥmēndramadhyama*. For all these purposes, it is interesting to note that no *mēla* name starts with a vowel. It must be noted that *Subbarāma Dīkṣita* does not give the popular mnemonic *kādi nava, tādi nava, pādi pañca, yādyāṣṭa*.

IV.13 Antara Gāndhāra Kākali Niṣāda Nirūpaṇa

In the older tradition, as mentioned in *Śārṅgadēva*'s school as per the table of *śrutis*, nineteen *śuddha vikṛta svaras* were spread over the fourteen *sthānas*. According to *Saṅgītaratnākara*, even in *Śārṅgadēva*'s times, the *antara gāndhāra* occupying the second *śruti* position of the *madhyama*, and the *kākali niṣāda* occupying the second position of the *ṣaḍja* were rare in usage. This has also been mentioned by *Rāmāmātya*. Even prior to *Rāmāmātya*, who lived after *Śārṅgadēva*, and lived before *Vēṅkaṭamakhin*, *antara gāndhāra* and *kākali niṣāda* occupying the second *śruti* position of the *madhyama* and *ṣaḍja*, respectively, completely went into oblivion. Later on, they (*antara gāndhāra*, and *kākali niṣāda*) occupied the third *sthāna* of *madhyama*, and *ṣaḍja*, respectively.

Thus, *Rāmāmātya* demonstrated the twelve *sthānas* on the *vīṇa*. He placed the *antara gāndhāra* in the third position of the *madhyama*, and the *kākali niṣāda* in the third *śruti sthāna* of the *ṣaḍja*, and re-designated them as *cyuta madhyama gāndhāra*, and *cyuta ṣaḍja niṣāda*, respectively.

Ślōka:

cyutamadhyama gāndhāra cyuta ṣaḍja niṣādakau,
kramānantarakākalyāḥ sthānē pratidinidhiṃ viduh.

(Svaramēlakalānidhi)

Vēṅkaṭamakhin, who lived after *Rāmāmātya*, was of the opinion that the *cyuta madhyama gāndhāra*, and *cyuta ṣaḍja niṣāda* were no longer in existence even before his time, and hence, are to be known simply as *antara gāndhāra*, and *kākali niṣāda*. And these are the notes that are in vogue today.

COMMENTARY:

Because of this reason, *Rāmāmātya* himself reduced the twenty original *mēlas* to fifteen.

च्युतमध्यमगान्धर च्युत षड्जनिषादकौ ।
क्रमादन्तरकाकल्याः स्थाने प्रतिनिधिं विधुः ॥

TRANSLATION:

cyutamadhyamagāndhāra and *cyuta ṣaḍja niṣāda* are known to be representatives in the positions of *antara* and *kākali*.

[SMK 3.70]

IV.14 *Pañcaśruti R̥ṣabha Dhaivata Nirūpaṇa*

The two notes that are now known as *pañcaśruti r̥ṣabha*, and *pañcaśruti dhaivata* are referred to as “*catuśruti r̥ṣabha*”, and “*catuśruti dhaivata*”, respectively (by some). I shall explain a little as to how they [*catuśruti r̥ṣabha*, and *catuśruti dhaivata*], got these names and how they existed in early times and were lost in the later period:

In the ancient days, in *Śārṅgadēva*’s school, when *ṣaḍja* slipped from its ordained position to its third *śrutisthāna* and came to be known as *cyuta ṣaḍja*, the *śuddhaṣabha* retained its designated position and acquired the fourth *śruti* of *ṣaḍja* in addition to its three *śrutis* and became the *vikṛta svara, catuśruti r̥ṣabha*.

Similarly, when the *pañcama* slipped from its ordained position to its third *śrutisthāna* and came to be known as *cyuta pañcama*, the *dhaivata* retained its designated position and acquired the fourth *śruti* of *pañcama* in addition to its three *śrutis* and became the *vikṛta svara catuśruti dhaivata*. They then went into oblivion.

Later *r̥ṣabha* moved from its ordained position into its next higher position, that of *śuddha gāndhāra* and acquired the two *śrutis* of *gāndhāra* in addition to its three *śrutis* and was redesignated with the name *pañcaśruti r̥ṣabha* and the *dhaivata* left its *śuddha* position and moved into its next higher position of *śuddha niṣāda*, and acquired the two *śrutis* of *śuddha niṣāda* in addition to its three *śrutis* and came to be known as *pañcaśruti dhaivata*. Thus, *Rāmāmātya*,

lakṣyē tu kutracichuddhagāndhārasthānamāśrayaṅ,
r̥ṣabhaḥ kīrtiyatē’smābhīh pañcaśrutyaṣabhāhvyah,
śuddhē niṣādē nāmānyatsyāt pañcaśruti dhaivataḥ.

(*Svaramēlakalānidhi*)

as per the above *ślōka*, has explained the reason for the names of *pañcaśruti r̥ṣabha* and *pañcaśruti dhaivata* in his *Svaramēlakalānidhi*.

COMMENTARY:

लक्ष्ये तु कुत्रचिद्ध्रुगोन्धारस्थानमाश्रयन् ॥
 ऋषभः कीर्त्यतेऽस्माभिः पञ्चश्रुत्यर्षभाद्भव्यः ।
 शुद्धे निषादे नामान्यत्स्यञ्जत् पञ्चश्रुति धैवतः ॥

TRANSLATION: In as much as *ṛṣabha* is in practice known to identify itself with *śuddha gāndhāra*; the latter is called by me *pañcaśruti ṛṣabha*. Likewise, when *dhaivata* identifies itself with *śuddha niṣāda* that *śuddha niṣāda* is called *pañcaśruti dhaivata*.

[SMK 2.53cd-2.54ac,64cd][Rāmāmātya / Transl. Rāmaswami Iyer (1932)]

cf. [SR 1.3.39-1.3.45]

14 A.

Someone has observed the following, in the text named *Saṅgrahacūḍāmaṇi*, written in the form of *Śiva* expounding to *Pārvatī*, the rudiments of music: the twelve *svrasthānas* of the *śuddha*, and *vikṛta* are evolved as follows: Each *svrasthāna* from *śuddha ṛṣabha* to *varāṇi[prati] madhyama* has two *śrutis* each, thus giving a total of $6 \times 2 = 12$. Similarly, *śuddha dhaivata* to *kākali niṣāda* take two *śrutis* each, making $4 \times 2 = 8$. Adding *ṣaḍja* and *pañcama* to this, ($1,1 = 2$ *śrutis*), yields the 22 *śrutis*. Accordingly, it makes it clear that the *śuddha gāndhāra* was identical with *catuśruti ṛṣabha*, and *śuddha niṣāda* was identical to *catuśruti dhaivata*. Please refer to the following table:

1	2	3	4	5	6	7	8	9	10	11	12
tivra kumudvati	manda chandovati	dayāvati rañjani	ratika raudri	krōdha varjika	prasariṇi pṛīti	marjani pa	kṣīṭikā rakta dha	sandīpini ālāpini na	madanti rōhiṇi ni	ramya uḡra nu	ksībhini sa

Even though the above theory has been mentioned with reference to the *Saṅgrahacūḍāmaṇi*, it contradicts the theory of twenty two *śrutis* as distributed among the *svaras*, as advocated by *Śārṅgadēva* in the *Saṅgītaratnākara*, and sages such as *Bharata*, *Mataṅga* and others. In the theory of twenty two *śrutis*, as explained in *Saṅgrahacūḍāmaṇi*, there is a *vivādi dōṣa* among the intervals in between the *svaras*. Because of the above reasons, it appears that the theory mentioned in the *Saṅgrahacūḍāmaṇi* is incorrect.

IV.15 Rāga

yō'sau dhvanivīṣṣastu svaravarṇavibhūṣitaḥ,
 rāñjakō jana cittānām sa rāgaḥ kathitō budhaiḥ.

(ratnākara)

rañjakasvarasandarbhō rāgamityabhidhīyatē.

(Saṅgītapārijāta)

rañjayanti manāmsīti rāgāstē daśalakṣaṇāḥ.

(Caturdaṇḍī)

That combination of *svaras* and *varṇas*, which pleases the hearts of the listeners is a *rāga*. (*rāga* = desire).

II.

*grahāmsāmandratārāśca nyāsāpanyāsakau tathā,
abhisanyāsavinyāsabahutvaṁ cālpatā tathā.*

(Caturdaṇḍī)

The ten *lakṣaṇas* of the *rāgas* such as *graha*, *aṁśa*, *mandra*, *tāra*, *nyāsa*, *apanyāsa*, *sanyāsa*, *vinyāsa*, *bahutva*, and *alpatva* are mentioned by preceptors, such as *Mataṅga*. We will elucidate their characteristics in the form of a summary.

1. Graha

The first *svara* at which a *rāga* is grasped is the *graha svara*. (*graha*=grasping). When describing its *lakṣaṇa*, each *rāga* has a certain *svara*, as the *graha*. If a *svara* other than *ṣaḍja* is specified as *graha*, for a *rāga*, then irrespective of what the *svara* is, it has to be placed in the position of *ṣaḍja* and sung. Thus *ṣaḍja graha* gets identified with *ṣaḍja svara* itself. This could be seen in the *rāga gīta* in the *dhunibhinnaṣaḍja rāga*, (**Section 9.0.1**) and *baṭṭi rāga śrīraṅga prabandha* (**Section 15.16.2**) in this book. To sing in such a way alone marks *grahasvara*. This (concept) has also been explained by *Gōvindāmātya* in his *Rāgatālacintāmaṇi* written in poetic form some 300 years ago. Singing *graha svara* in this manner has been a tradition since the last 400 years.

2. Aṁśa

Aṁśa svara is that which brings out (the contour of) a *rāga* clearly. *Aṁśa svara* could be designated as the *rājā-svara* (kingly note). It is the *jīva svara*.

3. Mandra

To sing the *svaras* in *taggu sthāyi* marks the *mandra*. This is also known as *mandra gati*.

4. Tāra

To sing in the *tāra sthāyi* is *tāra*. This is also known as *tāra gati*.

5. Nyāsa

The *svara* on which the *rāga* is finally concluded is the *nyāsa*.

grahāmsāu yatra maucyatē tatra ṣaḍjam vidur budhaḥ,

(Ratnākara)

Whenever for a *rāga* where the *graha*, *aṁśa*, and *nyāsa* are not mentioned *ṣaḍja* is the *de facto grahasvara* and *aṁśa*.

6. Apanyāsa

Intermediary notes (marking the conclusion of the intermediary phrases) used while singing a *rāga* are *apanyāsa*. *Sanyāsa* and *vinyāsa* are combined under (are sub-varieties of) *apanyāsa*, according to *Bharata muni*.

7. Sanyāsa

If a *rāga* is taken for elaboration (*ālāpana*), marking it through the different sections, the concluding note in every section is *sanyāsa*.

8. Vinyāsa

When singing a *rāga*, the *svaras* that make up the intermediary parts within a section are *vinyāsa*.

9. Bahutva

While singing a *rāga*, the *svara* that is frequently used is *bahutva*. *Bahutva* occurs in two ways through *alanghaṇa*, or *abhyāsa*.

1. Alanghaṇa

The *svara* that is not omitted while singing is *alanghaṇa*.

2. Abhyāsa

A continuous rendering of the notes or the frequent usage is *abhyāsa*.

10. Alpatva

While singing a *rāga*, when the *svara* is not used frequently, it is *alpatva*. It occurs under two contingencies: *langhaṇa*, and *anabhyāsa*.

1. Langhaṇa

While singing, rendering a *svara* not clearly and just skipping over it is *langhaṇa*.

2. Anabhyāsa

A *svara* which is not to be continuously rendered, and not rendered frequently but used rarely is *anabhyāsa*. *Vēṅkaṭamakhin*, in his *Caturdaṇḍīprakāśikā*, says that the above ten *lakṣaṇas* were in vogue for the *rāgas* that were in existence in those times and only the three *graha*, *aṁśa*, and *nyāsa* applied to the *rāgas* of present day.

III. Rāga Vibhāga (Classification)

Rāgas are classified under two heads, *mārga* and *dēśi*, and are ten in number. *Mārga rāgas* are categorized under six varieties: (1) *grāma rāga*, (2) *upa rāga*, (3) *rāga* (4) *bhāṣā*, (5) *vibhāṣā*, and (6) *antara bhāṣā*.

Dēśī rāgas are categorized under four varieties:

(1) rāgāṅga, (2) upāṅga, (3) bhāṣāṅga, and (4) kriyāṅga.

Please refer to the “Prācīna Paddhati” for details on the mārṅa rāgas. These exist only in the *gandharva lōka*. The *Saṅgītaratnākara* mentions 264 ragas related to the *madhyama grāma* and *ṣaḍja grāma*. The *mārṅa rāgas* are not in vogue in current practice. Only such *rāgas* among *dēśya rāgas* with their subdivisions, and *lakṣaṇa*, and *lakṣya*, and those that are in current practice as promulgated by *Vēṅkaṭamakhin* are discussed here.

IV. Rāgāṅga rāga

Rāgāṅga rāgas are those *rāgas*, which could be associated with the *grāma rāgas*, and are *saṁpūrṇa*. These are also known as *janaka rāgas* or *mēla rāgas*. These *rāgāṅga rāgas* are: *saṁpūrṇa*, *ṣaḍava saṁpūrṇa*, *auḍava saṁpūrṇa*, and *vakra saṁpūrṇa*.

Example:

ṣaḍava saṁpūrṇa is the third *mēla*

s r m p d n s, s n d p m g r s.

auḍava saṁpūrṇa is the first *mēla*

S r m p d S, S N d p m G r R ṣS.

vakra saṁpūrṇa is the tenth *mēla*

s g m p P n d n s S, s n d n P n p m g g r r S.

Dhaivata is *vakra* in the above example.

V.

These *rāgāṅga rāgas*, as discussed earlier, are 72 in number, by permutations and combinations of the *śuddha vikṛta svaras* denoted by their *svara* mnemonics, *ra, ri, ru*, etc., as done by *Vēṅkaṭamakhin*. *Vēṅkaṭamakhin* gives *lakṣaṇa ślōkas* and *lakṣaṇa gītas* for each of the 72 *rāgāṅgas*. These *rāgāṅga rāga lakṣaṇa gītas* are composed with three sections — (*sūtra khaṇḍa*, *upāṅga khaṇḍa*, and *bhāṣāṅga khaṇḍa*). In the first section (*sūtra khaṇḍa*), the initial *sāhitya akṣaras* of each *āvarta* are the *svara* mnemonics themselves (*ra, ri, ru*, etc.) occurring in the particular *mēla*. The second section, (*upāṅga khaṇḍa*) gives the name of the *rāgāṅga rāga*, the *upāṅga rāgas* under it, and the name of the *cakra* and the serial number mnemonic of the *mēla* in that *cakra* [eg. *agni gō*]. The third section (*bhāṣāṅga khaṇḍa*) lists the *bhāṣāṅga rāgas* pertaining to that *rāgāṅga rāga*.

Please refer to the *rāgāṅga rāga lakṣaṇa gītas* for details of the above. The 72 *rāgāṅga rāgas* (*kanakāmbari, phēnadyuti*, etc.) are indexed in the *lakṣaṇa gīta* of *Guṇḍakriya*, an *upāṅga janya* of *Mālavagauḷa*. Please refer to the **Section 15.14.1** in this book. The musical preceptors have evolved *mūrccanas* for all these 72 *rāgāṅga rāgas*, making them explicitly clear from one another, with full aesthetic beauty, and felicity and ease with which they could be sung or played. The following table lists the names of the 72 *rāgāṅga rāgas*, and also the names of the corresponding *mēlakartas*, having all the seven notes in both *ārōhaṇa*, and *avarōhaṇa*, as *s r g p d n s, s n d p m g r s*, some of which are contradictory to the naming conventions of the *gaṇita sāstra*.

The Table of Rāgāṅga Rāgas

The names and the number and the mnemonic names for each *cakra* and for each *rāgāṅga rāga* formulated by *Vēṅkaṭamakhin* are provided in the table below.

Mnemonic names of the cakras:

indu - 1 *nētra* - 2 *agni* - 3 *vēda* - 4 *bāṇa* - 5 *ṛtu* - 6 *ṛṣi* - 7 *vasu* - 8 *brahma* - 9 *dīśi* - 10 *rudra* - 11 *āditya* - 12

The *mēḷa* mnemonics are:

<i>pā</i>	—	1
<i>śrī</i>	—	2
<i>gō</i>	—	3
<i>bhū</i>	—	4
<i>mā</i>	—	5
<i>ṣā</i>	—	6

The Pūrva mēlās – 36

1. indu cakra			4. vēda cakra		
1.	pā	kanakāmbari kanakāṅgi	19.	pā	jhaṅkārabhramari jhaṅkāradhvani
2.	śrī	phēnadyuti ratnaṅgi	20.	śrī	nārīritigauḷa naṭabhairavi
3.	gō	gānasāmavarāḷi gānamūrti	21.	gō	kiraṇāvali kīravāṇi
4.	bhū	bhānumati vanaspati	22.	bhū	śrīrāgam kharaharapriya
5.	mā	manōrañjani mānavati	23.	mā	gaurīvēlāvali gaurīmanōhari
6.	ṣā	tanukīrti tānarūpi	24.	ṣā	vīrivasantam varuṇapriya
2. nētra cakra			5. bāṇa cakra		
7.	pā	sēnāgrani sēnāvati	25.	pā	śarāvati mārarañjani
8.	śrī	janatōḍi hanumatōḍi	26.	śrī	taraṅgiṇi cārukēśi
9.	gō	dhunibhinnaṣaḍjam dhēnuka	27.	gō	saurasēna sarasāṅgi
10.	bhū	naṭābharaṇam nāṭakapriya	28.	bhū	harikēdāragauḷa harikāmbhōji
11.	mā	kōkilāravam kōkilapriya	29.	mā	dhīraśaṅkarābharaṇam
12.	ṣā	rūpavati	30.	ṣā	nāgābharaṇam nāganandini
3. agni cakra			6. ṛtu cakra		
13.	pā	gēyahejjaji gāyakapriya	31.	pā	kalāvati yāgapriya
14.	śrī	vāṭivasantabhairavi vakuḷābharaṇam	32.	śrī	rāgacūḍamaṇi rāgavardhani
15.	gō	māyāmālavagauḷa	33.	gō	gaṅgātaraṅgiṇi gāṅgēyabhūṣaṇi
16.	bhū	tōyavēgavāhini cakravākam† ^{††}	34.	bhū	bhōgachchāyānāṭa vāgadīśvari
17.	mā	chāyāvati sūryakāntam	35.	mā	śailadēśākṣi śūlini
18.	ṣā	jayaśuddhamāḷavi hāṭakāmbari	36.	ṣā	calanāṭa

^{††}The mark † placed near a rāga indicates that the rāga name do not conform to the rules of kaṭapayādi saṅkhyā.

The Uttara mēlās – 36

7. ṛṣi cakra			10. dīśi cakra		
37.	pā	saugandhini sālagam	55.	pā	śāmaḷa śāmalāṅgi
38.	śrī	jaganmōhanam jalārṇavam	56.	śrī	cāmaram ṣaṇmukhapriya
39.	gō	dhālīvarāḷi jhālarāḷi	57.	gō	sumadyuti sihmēndramadhyama
40.	bhū	nabhōmaṇi navanītam	58.	bhū	dēśīsimhāravam hēmavati
41.	mā	kumbhiṇi pāvani	59.	mā	dhāmavati dharmavati
42.	ṣā	ravikriya raghupriya	60.	ṣā	niṣadham nītimati
8. vasu cakra			11. rudra cakra		
43.	pā	gīrvāṇi gavāmbōdhi	61.	pā	kuntaḷam kāntāmaṇi
44.	śrī	bhavāni bhavapriya	62.	śrī	ratipriya ṛṣabhapriya†
45.	gō	śivapantuvarāḷi śubhapantuvarāḷi	63.	gō	gītapriya latāṅgi
46.	bhū	stavarājam ṣaḍvidhamārgiṇi	64.	bhū	bhūṣāvati vācaspati
47.	mā	sauvīram suvarṇāṅgi	65.	mā	śāntakalyāṇi mēcakalyāṇi
48.	ṣā	jīvantika divyamaṇi†	66.	ṣā	caturaṅgiṇi citrāmbari†
9. brahma cakra			12. āditya cakra		
49.	pā	dhavaḷāṅgam dhavaḷāmbari	67.	pā	santānamaṅjari sucaritra
50.	śrī	nāmadēśi nāmanārāyaṇi	68.	śrī	jōtirāga jōtisvarūpiṇi
51.	gō	kāśīrāmakriya kāmapardhini	69.	gō	dhautapañcamam dhātupardhani
52.	bhū	ramāmanōhari rāmapriya	70.	bhū	nāsāmaṇi nāsikābhūṣaṇi
53.	mā	gamakakriya gamanāśrama	71.	mā	kusumākaram kōsalam
54.	ṣā	vaṁśavati viśvaṁbhari†	72.	ṣā	rasamaṅjari rasikapriya

VII. Upāṅga rāga

This is born of a *rāgāṅga rāga*, and takes only the *śuddha vikṛti svaras* pertaining to their *janaka rāga*, and may be *auḍava*, *ṣāḍava*, *saṃpūrṇa*, or *vakra*. The *upāṅga rāgas* could be compared to the progeny of their respective *rāgāṅga rāgas*.

VII. Bhāṣāṅga rāga

Bhāṣāṅga rāga takes not only the *śuddha vikṛta svaras* pertaining to their *janaka (rāgāṅga) rāgas*, but also one or two *svaras* from some other *rāgāṅga rāgas*, which are not found in their respective *janaka rāgas*, with the sanctioned authority of *lakṣaṇa*. They could be compared to the adopted son or daughter of the respective *rāgāṅga rāgas*.

VIII. Kriyāṅga rāga

Vēṅkaṭamakhin has included *kriyāṅgas* in the four types of *dēśi rāgas*. Since *kriyāṅga rāgas* are not in vogue currently, they are not mentioned here. Please refer to the “*Prācīna paddhati*” for details about them.

IX.

Rāgas are of three categories: *saṃpūrṇa*, *ṣāḍava*, *auḍava*.

1. *Sam̐pūrṇa* are those *rāgas* with seven *svaras*.
2. *Ṣāḍava* are those *rāgas* with six *svaras*
3. *Auḍava* are those *rāgas* with five *svaras*.

X. Vivādi svāra dōṣa mārga nirṇayam, or some means of mitigating the *vivādi* faults in *rāgas*

As mentioned above, out of the 12 *cakras* that result by the permutations and combinations of the *śuddha vikṛti svaras*, the six *mēlas* of the first *cakra* and the seventh *cakra* constituting the *pūrvāṅga (s r g m)*. In these *mēlas*, the occurrence of the *śuddha ṛṣabha* and *śuddha gāndhāra prayōgas* bring in *vivādi dōṣa*. In addition to this, because of the occurrence of *śuddha dhaivata* and *śuddha niṣāda (p d n s)* in the first *mēla* of all the twelve *cakras* bring in the *vivādi dōṣa*. Hence, the *gāndhāra* is omitted in the *ārōhaṇa*, and in the *avarōhaṇa*, the *gāndhāra* is subjected to the second aspect of *ullasita*, i.e., *digu jāru*, and the second aspect of *kuruḷa*, i.e., *orayika*.

s \N̄ d p m \g r s

In a similar manner, the six *mēlas* of the sixth *cakra*, and the twelfth *cakra* in the *prayōgas* involving *ṣaṭśruti ṛṣabha*, and *antara gāndhāra prayōgas*, and also in the last *mēlas* of all the twelve *cakras*, the *prayōgas*, *ṣaṭśruti dhaivata* and *kākali niṣāda* bring in the *vivādi dōṣa*. Hence, *ṣaṭśruti ṛṣabha*, and *ṣaṭśruti dhaivata* are sung with the *tirupa gamaka* using the *nokku* (stress).

Example: s ^w r̄ g m p ^w d̄ n s;

In the *avarōhaṇa*, the *ṣaṭśruti ṛṣabha*, and *ṣaṭśruti dhaivata* are omitted, or combining the *niṣāda* and *gāndhāra* in *vakra gaṭi* with the *ṣaṭśruti ṛṣabha*, and *ṣaṭśruti dhaivata*. In this manner, in forty *mēlas*, the *vivādi dōṣas* can be mitigated. This is as per the *saṃpradāya*.

In some places,

*(s ḡ r m) [sa ga ra ma]

(s r ḡ r m) [sa ra ga ra ma]

(p ṅ d ś) [pa na dha sa]

(p d ṅ d ś) [pa dha na dha na sa]

(ś m ṛ g m) [sa ma ru ga[†] ma]

(p n ḍ n ś) [pa nu dhu nu sa]

(ś n ḍ n p) [sa nu dhu nu pa]

11. Vakra rāga

Vakra rāgas are those in which the *svaras* do not proceed sequentially (in the order of ascent and descent), but in a zig zag manner.

Example:

Mēgharañji : *avarōhaṇa* s n m g s r s — Here, *r* is *vakra*.

gauḷa avarōhaṇa s n p m r g m r s — *g* is *vakra*.

sēnāgraṇi ārōhaṇa s r g g r m g m p n d s. — *m*, and *n* are *vakra*.

rūpavati avarōhaṇa s n d n p m g s. — *d* is *vakra*.

phēnadyuti ārōhaṇa — Example: s r m p d d p n n s. — *n* is *vakra*.

XII.

Rāgas are of three kinds: *ghana*, *naya* (*rakti*), *dēśya rāgas*. *Ghana rāgas* are those which can be sung in the mode in which the *nāda* emanates from the *nābhi*. These are compared to persons of valour. *Naya rāgas* are those with full aesthetic fervour, and which captivate the listeners. These are known as *rakti rāgas* (or) *mārga rāgas*. These are comparable to beautiful women, who captivate everyone with their speech. *Dēśya*, or *uttara rāgas* are those that have been adopted from the Northern regions, and are adopted for the purposes of aesthetic musical pleasure. This is comparable to the beautiful damsels from other regions who captivate one's hearts. The *ślōkas* pertaining to the *ghana*, *naya*, *dēśya rāgas* have not been given here, due to exigencies of space.

COMMENTARY:

अथवा,
योऽसौ ध्वनिविशेषस्तु स्वरवर्णविभूषितः ।
रञ्जको जनचित्तानां स रागः कथितो बुधैः ॥

*In the *vakra* pattern, the *gāndhāra* and *niṣāda* are negotiated by effecting the first aspect of *kuruḷa*, i.e., *odigimpu*.

†ED:- gu

TRANSLATION: That which is a special *dhvani*, is bedecked with *svara* and *varṇa* and is colorful or delightful to the minds of the people is said to be a *rāga*. [BrD 264]

The verse attributed to *Saṅgītaratnākara* by *Subbarāma Dīkṣita* is from the *Bṛhaddēśī*.

रञ्जकस्वरसन्दर्भो राग इत्यभिधीयते ।

TRANSLATION: That melodic structure which pleases is known as *rāga*.

[SPar]

रञ्जयन्ति मनांसीति रागास्ते दशलक्षणाः ।

TRANSLATION: *Rāgas* are so-called because they color the minds (of listeners) with pleasure.

[CP 5.2ab]

ग्रहांशो मन्द्रतारौ न्यासापन्यासकौ तथा ॥
अथस्सन्यासविन्यासौ बहुत्वं चाल्पता तथा ।

TRANSLATION: *Graha*, *aṁśa*, *mandra*, *tāra*. *nyāsa*. *apanyāsa*. *saṁnyāsa*, *vinyāsa*, *bahutva*, *alpatva* – (These ten characteristics are mentioned by sages).

[CP 5.3cd- 5.4ab]

Both *Vēṅkaṭamakhin* and *Subbarāma Dīkṣita* have taken the ten *lakṣaṇas* viz. *graha*, *aṁśa*, *tāra*, *mandra*, *nyāsa*, *apanyāsa*, *sanyāsa*, *vinyāsa*, *bahutva* and *alpatva* as applicable to *rāgas*. However, the *ślōka* as given in the *Saṅgīta Saṁpradāya Pradarśini* though attributed to *Caturdaṇḍīprakāśikā* differs from the version above. *Subbarāma Dīkṣita*'s version corresponds with the [SR 1.7.29], with *abhi* instead of *api*, and the next two lines in the *Saṅgītaratnākara* have been omitted.

1. Graha

graha in the melodic context is one of the defining characteristics of *jātī* in the ancient period. It was later adopted for defining *rāgas*. *Subbarāma Dīkṣita*'s definition of *graha* is not on the lines of the definition in the *Caturdaṇḍīprakāśikā* [CP 5.5 cd], which defines *graha* as "The *svara* at which a song is grasped".

2. Aṁśa

Subbarāma Dīkṣita's usage of the word *rāga* is ambiguous, and can be interpreted to mean either melodic basis (as in compositions), or *ālāpana*.

3. Mandra

The lowest *svara* in the *mandra sthāyi* below which *sañcāras* cannot be allowed (normally speaking, as there are always exceptions) is the *mandra*.

Example: *Ānandabhairavi* has no *sañcāras* below *niṣāda*.

4. Tāra

The highest *svara* in the *tāra sthāyi*, above which *sañcāras* cannot be allowed (normally speaking, as there are always exceptions) is the *tāra sthāyi*.

Example: It is normally held that *Kāmavardhani* has no *sañcāras* beyond *tāra sthāyi gāndhāra*.

According to *Śārṅgadēva*, of the *graha* and *aṁśa*, if one is mentioned, it implies the other. In current practice this does not apply.

ग्रहांशौ यत्र नोच्यते तत्र षड्जं विदुर्बुधः ।

This *ślōka* attributed to *ratnākara* is not found in the *Saṅgītaratnākara* or the *Caturdaṇḍīprakāśikā*.

6. Apanyāsa

The sections here could be understood as *rāgavardhani* stages. The ending of every *rāgavardhani* is a *sanyāsa*.

ED:— The ten *lakṣaṇas* mentioned by *Bharata* does not include *sanyāsa*, *vinyāsa* and include *ṣaḍava* and *auḍuva*. *Bharata* uses the two terms *sanyāsa* and *vinyāsa* but these are not accorded the status of *lakṣaṇas*. As noted earlier in the *prācīna paddhati*, *Saṅgītaratnākara* mentions *trayōdaśa* (13) *lakṣaṇas*. For *Śārṅgadēva*, the 11th, 12th and 13th are *sanyāsa*, *vinyāsa* and *antaramārga*. *Vēṅkaṭamakhin* and *Subbarāma Dīkṣita* do not include *auḍuva* and *ṣaḍava* as these are not applicable to their system but include *sanyāsa* and *vinyāsa*. It must be noted that *Bharata*'s ten *lakṣaṇas* did not include *sanyāsa* and *vinyāsa* as the earlier texts deal with *lakṣaṇas* in the context of *jātis*. cf. [CP 5.17]

1. Laṅghaṇa

Examples: M g r (*Ārabhi*), i.e., the g is not completely uttered, i.e., a half-mute note

2. Anabhyāsa Example: Śrī rāga dhaivata, Nāṭṭakurañji pañcama.

g M p g r — The p is an *alpa* note in *Nāṭṭakurañji*.

Rāgā vibhāga

In the post *Subbarāma Dīkṣita* period, *saṁpūrṇa* has come to denote the presence of all seven *svaras* in both the *ārōhaṇa*, and *avarōhaṇa*.

Mnemonic Names of the cakras

The *mēla* mnemonics themselves as mentioned above give the necessary clue to the rank of the *rāgāṅga rāga* in every *cakra*, worked out on the basis of *kaṭapayādi*.

Example: *tanukīrti* — *tānarūpi* would be called *indu—ṣā*.

Some *gītas* contain the names of *Nāgamāmba*, and *Gōvinda Dīkṣita*. Only such *gītas* can be safely ascribed to *Vēṅkaṭamakhin*. Further, the main body of the *Caturdaṇḍīprakāśikā* contains only 54 *rāgas*. Some of the other *gītas* are not believed to be that of *Vēṅkaṭamakhin*, but by his descendant, *Muddu Vēṅkaṭamakhin*, the musical preceptor of *Rāmasvāmi Dīkṣita*. The *mēla* and *cakra* nomenclature also appear to be a post-*Vēṅkaṭamakhin* development. Refer [Raghavan (1941a), (1941b)]

IV.16 Tāḷa

While singing, the mode of measuring the dimension of the time (duration) of a song by marking beat through the use of hands, or a time-keeping instrument, is *tāḷa*. *Tāḷas* fall under two categories: *mārga*, and *dēśī tāḷas*. *Tāḷa* has for its basis the *daśa prāṇas*. These are analogous to the *pañca mahā prāṇas* (five vital airs) in the human body. The *prāṇas*, *kāla* through *jāti* are comparable to the vital airs and the *upaprāṇas*, such as *jāti* through *prastāra*, are comparable to the *pañca upaprāṇas* in the human body.

*kālō mārgaḥ kriyāṅgāni grahō jātiḥ kaḷā layaḥ,
yatiḥ prastārakaścēti tāḷa prāṇā daśa smṛtāḥ.*

The *daśa prāṇas* are: (1) *kāla*, (2) *mārga*, (3) *kriya*, (4) *aṅga*, (5) *graha*, (6) *jāti*, (7) *kaḷa*, (8) *laya*, (9) *yati*, (10) *prastāra*.

1. Kāla

This has ten units of measurement: *kṣaṇa*, *lava*, *kāṣṭha*, *nimiṣa*, *truṭi*, *druta*, *laghu*, *guru*, *pḷuta*, *kākapada*. The time taken for a needle to pierce one petal, when a hundred such petals are stacked together is *kṣaṇa*. Eight such *kṣaṇas* make a *lava*. Eight *lavas* make a *kāṣṭha*. Eight *kāṣṭhas* make a *nimiṣa*. Eight *nimiṣas* make a *truṭi*, or *anudruta*, or *virāma*. It is of the duration of one *akṣara kāla*. Two *truṭis* make a *druta*. This is of the duration of two *akṣara kālas*. Two *drutas* make a *laghu*. [Four *akṣara kālas*]. Two *laghus* make a *guru*. [Eight *akṣara kālas*]. Three *laghus* make a *pḷuta*. [Twelve *akṣara kālas*]. Four *laghus* make a *kākapada* (*kākapāda*). [Sixteen *akṣara kālas*].

An *akṣara kāla* is the time taken for uttering a '*laghvakṣara*'. The time taken for uttering four *laghvakṣaras* is one *mātra*. *Anudruta* is a quarter of a *mātra*, and *druta* is half a *mātra* in duration. *Laghu* is of one *mātra*, *guru* is two *mātras*, *pḷuta* is three *mātras*, and *kākapada* is four *mātras*. *Laghu* will not have the uniform duration of one *mātra*, which is of four *akṣaras*. The duration of magnitude of the *laghu* changes with respect to the *jāti* to which it belongs. It may be of 3, 4, 5, 7, or 9 *akṣara kālas*.

2. Mārga

The mode of singing with different *kālapramāṇa* is *mārga*. They are six in number: (1) *dakṣiṇa*, (2) *vārtika*, (3) *citra*, (4) *citratarā*, (5) *ardhacitra*, (6) *aticitra*.

Each *kala* of the duration of a quarter *mātra* is reckoned as *aticitra*. Each *kala* of the duration of half a *mātra* is reckoned as *ardhacitra*. Each *kala* of the duration of one *mātra* is reckoned as *citratarā*. Each *kala* of the duration of two *mātras* is reckoned as *citra*. Each *kala* of the duration of four *mātras* is reckoned as *vārtika*. Each *kala* of the duration of eight *mātras* is reckoned as *dakṣiṇa*. Śārngadēva, in his *Saṅgītaratnākara* mentions only four *mārgas*, namely *dhruva*, *citra*, *vārtika*, *dakṣiṇa*.

1 *kala* = 1 *mātra* is *dhruva*. 1 *kala* = 2 *mātra* is *citra*. 1 *kala* = 3 *mātra* is *vārtika*. 1 *kala* = 4 *mātra* is *dakṣiṇa*.

3. kriya

Showing the *aṅgas* in a *tāḷa āvarta* by way of actions such as beating (of the palm), waving (of the hands), finger counting, etc., constitute the different *kriyas*. *Kriyas* are two: *saśabda*, and *niśśabda kriya*.

1. *Saśabda kriya* Beating the left hand palm with the right hand so as to produce a sound.
2. *Niśśabdakriya* counting with the finger, bringing down the right hand, waving, circular movement of the hand etc.
 - (i) The *kriya* for *anudruta* is clapping the left hand with the right hand. This is a *saśabda kriya*.
 - (ii) The *kriya* for *druta* is beating the left hand with the right hand and waving the right hand. This combines *saśabda* and *niśśabda kriyas*.
 - (iii) The *kriya* for *laghu* is beating on the left hand with the right hand for one *akṣara kāla* and counting as many fingers as are required for the remaining *akṣaras* of the *laghu*, starting on the little finger and proceeding in order.
 - (iv) The *kriya* for *guru* is beating the left hand with the right hand, three finger counts, bringing the right hand down for a duration of four *akṣara kālas*.
 - (v) The *kriya* for *pluta* is beating the left hand with the right hand, three finger counts, circular movement of the right hand for four *akṣara kālas*, and bringing the hand down for four *akṣara kālas*.
 - (vi) *kākapada kriya* This is a *niśśabda kriya*. Moving the right hand to the left for the duration of four *akṣara kālas* (*sarpiṇi*), bringing the right hand back for a duration of four *akṣara kālas* (*kṛṣya*), lifting up the right hand for four *akṣara kālas* (*patāka*) and bringing down the hand for four *akṣara kālas* (*patita*). Some people consider the *tālas* that have this *aṅga* (*kākapada*) as inauspicious, and hence, do not use them.

3 A. Āvarta

A round of execution of the constituent *aṅgas* in a *tāla*, marks an *āvarta*. In each *āvarta*, since any *tāla* normally begins with the *saśabda aṅga* (with the beat), the number of beats signifies the number of the *aṅgas*.

Example:

1. If an *āvarta* in a *tāla* is commenced with a beat followed by three finger counts, then with the beat and a wave, followed by another beat to be followed with a three finger count; then, it is a *tāla* with three *aṅgas*. The first *aṅga* is *caturaśra jāti laghu* the second *aṅga* is *druta* and the third *aṅga* is *caturaśra jāti laghu*. Hence this is *caturaśra jāti maṭhya tāla*.
2. If an *āvarta* in a *tāla* is commenced with a beat followed by two finger counts, followed by a beat and a wave, followed by another beat and a wave, then it is a *tāla* with three *aṅgas*. The first *aṅga* is *tryaśra jāti laghu*, followed by two *drutas*. This is *tryaśra jāti tripuṭa tāla*.

In this manner, each of the *kriyas* of the *tālas*, i.e., the act of a beat or a finger count marks the duration of one *akṣara kāla*. In current times, in the mode of keeping the *tāla*, some incorrect practices have appeared that are not in line with *śāstra*. The names *tripuṭa śāpu*, *aṭa tāla śāpu*, *miśra śāpu* are referred to by the common term 'śāpu', and the *kriyas* appropriate for those *tālas* have been dispensed with.

Example:

Tripuṭa śāpu

Here, the *jāti* name is not found, i.e., *tryaśra*, yet it is understood as *tryaśra jāti*. It is of the duration of seven *akṣara kālas*. This *tāla* is reckoned with a beat of the left hand, and without using the finger count of the

right hand, waiting for a period of two *akṣara kāla* (reckoning the two, mentally), and again followed by another beat of the left hand and waiting for a period of three *akṣara kālas* is termed *tripuṭa śāpu*. Thus not only is the *tāla* reckoned against the norms of tradition, but the *jāti nāme* such as (*tryaśra*) has also been elided and even the name *tripuṭa* has been left out and the *tāla* is simply referred to as *śāpu*. [*śāpu* is also reckoned by way of one beat of three *akṣara kāla* duration and one *visarjita*, or waving consisting of four *akṣhara kāla* duration.] This is also known as *miśra*.

4. Aṅga

The *aṅgas* indicates the constituent parts or limbs of a *tāla* in an *āvarta* [*aṅga* = *avayava* (*limbs*)].

*anudrutō drutaścaiva laghurguruplutaastathā,
kākapādaṁ tathā prōktaṁ tālaṅgamiti śaḍvidham.*

Anudruta, druta, laghu, guru, pluta, kākapada are the six *aṅgas*. Their mnemonical symbols are as follows:

anudruta: U , *druta* : O, *laghu* : |, *guru* : ∅, *plutam* : 3, and *kākapada*: X

When a *tāla* is represented as |OO, it has one *laghu* and two *drutas*. In the above-mentioned six *aṅgas*, *anudruta*, *druta*, and *laghu* are alone in vogue in the popularly known *sūlādi sapta tālas* such as *dhruva*, etc. The remaining *aṅgas* are found only in the 128 *dēśīya tālas*.

5. Graha

The commencement of music in a *tāla* is *graha* (*graha* = *grahaṇa* = take off) . *Grahas* are two — *sama* and *viśama*.

1. Sama

The simultaneous commencement of the music along with the *tāla* is *sama*.

2. Viśama

Viśama graha indicates commencement of the music, either before, or after the *tāla*. This may be *atīta*, or *anāgata*.

2.1 *atīta* is when the music commences before the *tāla*.

2.2 *anāgata* is when the music commences after the *tāla*.

6. Jāti

Five varieties of *tāla* constitute the *jātis*. *Jāti* indicates the distribution of the *tāla*. (*jāti* indicates the time duration or magnitude of the *laghu*.) Please refer to the *mārga tālas* such as *caccatpuṭa tāla* in the “*Prācīna paddhati*”. *Dēśīya tālas* are those which are in practice in various regions. (The author of the *Saṅgītaratnākara* mentions 120 *dēśīya tālas*, their *lakṣaṇas*, and their names. The seven *tālas* such as *dhruva*, which belong to the *dēśīya tālas* have been mentioned in literature, as early as 400 years back, and still continue to be in vogue.

Ślōka:

*dhruvō maṭhyō rūpakaśca jhāmpā tripuṭa eva ca,
aṭatālāścaikatāla saptatālā prakīrtitāh.*

1. *dhruva tāḷa* : | O | | 2. *maṭhya tāḷa*: | O | 3. *rūpaka tāḷa*: O |
 4. *jhampa tāḷa*: | U O 5. *tripuṭa tāḷa*: | O O 6. *aṭa tāḷa*: | | O O
 7. *ēka tāḷa* : |

Jātis are five in number :

tryaśra, *caturaśra*, *khaṇḍa*, *miśra*, *saṅkīrṇa* .

Application of *jāti bhēda* to each of the afore-mentioned seven *tāḷas* such as *dhruva*, yields $7 \times 5 = 35$ varieties. The *anudruta*, and *druta* have a constant magnitude of one and two *akṣara kālās*, respectively. The duration of the *laghu* alone varies with its *jāti*, and is named appropriately.

The following table provides the details regarding the *jāti bhēdas*:

No.	<i>jāti</i> name	<i>akṣara kāla</i>	<i>laghu</i> names	<i>aṅgas</i>	<i>mātras</i>
1.	<i>tryaśra</i>	3	<i>tryaśra laghu</i>	∞	$\frac{3}{4}$ Three-fourths <i>mātra</i>
2.	<i>caturaśra</i>	4	<i>caturaśra laghu</i>		1 One <i>mātra</i>
3.	<i>khaṇḍa</i>	5	<i>khaṇḍa laghu</i>	U 	$1\frac{1}{4}$ One one-fourths <i>mātra</i>
4.	<i>miśra</i>	7	<i>miśra laghu</i>	∞ 	$1\frac{3}{4}$ One three-fourths <i>mātra</i>
5.	<i>saṅkīrṇa</i>	9	<i>saṅkīrṇa laghu</i>	U 2	$2\frac{1}{4}$ Two one-fourths <i>mātra</i>

The names, *aṅgas* and *akṣara kālās* of the 35 varieties obtained by combining the seven *tāḷas* with the five *jātis* ($7 \times 5 = 35$) are given in the table below:

<i>tāḷa</i>	<i>aṅga</i>	<i>tryaśra jāti</i>	<i>caturaśra jāti</i>	<i>khaṇḍa jāti</i>	<i>miśra jāti</i>	<i>saṅkīrṇa jāti</i>
<i>dhruva</i>	O	3,2,3,3=11	4 2,4,4,=14	5,2,5,5=17	7,2,7,7=23	9,2,9,9=29
<i>maṭhya</i>	O	3,2,3=8	4,2,4=10	5,2,5=12	7,2,7=16	9,2,9=20
<i>rūpaka</i>	O	2,3=5	2,4=6	2,5=7	2,7=9	2,9=11
<i>jhampa</i>	U O	3,1,2,=6	4,1,2=7	5,1,2=8	7,1,2=10	9,1,2=12
<i>tripuṭa</i>	O O	3,2,2,=7	4,2,2=8	5,2,2=9	7,2,2=11	9,2,2=13
<i>aṭa tāḷa</i>	O O	3,3,2,2=10	4,4,2,2=12	5,5,2,2=14	7,7,2,2=18	9,9,2,2=22
<i>ēka tāḷa</i>	1	3	4	5	7	9

These 35 *tāḷas* are known as *śūlādi tāḷas*.

7. Kala

There are three *kalas*, *ēka kala*, *dvikala*, *catuṣkala*.

1. ēka kala

This is also known as *yathākṣara kala*. If one *akkara* (*akṣara* / *akkara* - Fundamental unit of measurement) is maintained for each *kriya* of the *tāḷa*, it is *ēka kala*.

2. dvikala

Two such *akkaras* for each *kriya* is *dvikala*.

3. catuṣkala

Four such *akkaras* for each *kriya* is *catuṣkala*.

8. Laya

The flow of *tāla* in conjunction with song, without fluctuating, is *laya*. It is of three kinds: (1) *vilamba laya* (*cauka*) — slow, (2) *madhya laya* (*sama*) — medium, and (3) *druta laya* (*vēga*) — fast.

To sing slow in the *tāla* set to a specific *akṣara* value is *vilamba laya*; To sing in twice the speed of *vilamba laya* (relative speed) in medium tempo is *madhya laya*; to sing in twice the speed of *madhya laya* (relative speed) in fast tempo is *druta laya*.

9. Yati

The different combinations of the *aṅgas* figuring in a *tāla* are *yati*. *Yati* may be: (i) *sama yati*, (ii) *gōpuccha yati*, (iii) *śrōtōvāha yati*, (iv) *ḍamaru yati* (*vēdi madhya yati*), (v) *mṛdaṅga yati* (*yavamadhya yati*), and (vi) *viṣama yati*.

1. Sama yati

Sama yati consists of *aṅgas* of equal duration in a *tāla āvarta*.

Example:

U U U U U U U

This holds well with reference to the other *aṅgas* as well.

2. Gōpuccha yati

This is where the *aṅgas* progressively diminish in duration like a cow's tail.

3 2 | O U

3. Śrōtōvāha yati

This is where the duration of the *aṅgas* progressively go from slender at the beginning, and gets broadened like the course of a river.

Example:

U O | 2 3

4. Ḍamaru yati

This is where the duration of the *aṅgas* are broad at the beginning and end, and slender in the middle like a *ḍamaru* or *uḍukka*.

Example:

3 2 | O U O | 2 3

This is also known as *vēdi madhya yati*.

5. Mīdaṅga yati

This is where the *aṅgas* of higher duration are found in the middle, and the *aṅgas* of lower duration are at the beginning and the end.

Example:

U O | 2 3 2 | O U

6. Viṣama yati

It is a mixture of *aṅgas* of varying durations.

Example:

| O 2 U 3 | 2

According to the traditionalists, the above *yatis* could be practically demonstrated in the *trikāla gāna* (ie relating to music rather than to *tāḷa*).

10. Prastāra

Prastāra is expansion by multiplying. *Prastāra* consists of taking the syllabic value of the *avayava* (parts) of a *tāḷa*, and working out the different ways they can be arranged and the possible number of *tāḷas*.

Example: Method of working out the *Prastāra*

The very first *aṅga* that is taken as the basis for working out the patterns is known as *yathāṅga* or *mūlāṅga*. *Prastāra* is begun with the first available highest valued unit, (placed at the extreme right) in the first row. Below this highest valued unit, the next lower valued unit is placed (in the second row). After the (lower-valued) unit is placed for the remaining balance duration value, an *aṅga* equal to that value has to be placed, to its left. Below the highest valued *aṅga* in the second line, the next lower valued unit is to be placed in the third row. In this (row), for the remaining balance duration value, an *aṅga* equal to that value has to be placed, to its left. Proceeding thus with *prastāra* (expansion), if (all) the *aṅgas* successively lower to the value of the *yathāṅga* occurring in the first row have figured, there will be no more varieties in the *prastāra*. The *prastāras* upto *laghu prastāra* worked out below should be observed, worked out (oneself), and understood.

Example:

1. Virāma prastāra U There is only one possible variety in this.

2. Druta prastāra O
 UU There are two variations.

The *pātāḷa saṅkhyā*[*virāma*] is two.
The *mahāpātāḷa saṅkhyā* [*aṅgas*] is three.

3. Druta virāma prastāra 8
 UO
 OU
 UUU There are thus four combinations.

The *pātāḷa virāma* is five.
druta — 2, *druta virāma* — 1, *mahāpātāḷa* —
the sum of all the three *aṅgas*, i.e., $1 + 2 + 5 = 8$.

4. Laghu prastāra: | This is the *mūlāṅga*.
 U 8
 OO
 UOO *yathāṅga*
 8U
 UOU
 OOU
 UUUU There are thus eight combinations.

druta – 5, *druta virāma* – 2, *laghu* – 1, *druta virāma* – 8, *pātāḷa virāma* — 12
mahāpātāḷa – With all four *aṅgas* 1, 2, 5, 12=20.

5. Ṣoḍaśāṅga prastāra pātāḷa mēru

<i>aṅga</i>	<i>bhēdha</i>	<i>pātāḷa</i>	<i>mahāpātāḷa</i>
<i>virāma</i>	1	1	1
<i>druta</i>	2	2	3
<i>druta virāma</i>	4	5	8
<i>laghu</i>	8	12	20
<i>laghu virāma</i>	16	28	48
<i>laghu druta</i>	32	64	112
<i>laghu druta virāma</i>	64	144	256
<i>guru</i>	128	316	572
<i>guru virāma</i>	256	702	1274

COMMENTARY:

कालो मार्गः क्रियाङ्गानि ग्रहो जातिः कळा लयः ।
यतिः प्रस्तारकञ्चेति ताळा प्राणा दशस्मृताः ॥

[SDar 6.15]

The five vital airs in the human body are: *prāṇa*, *apāna*, *samāna*, *udāna*, and *vyāna*. The five *upaprāṇas* are: *nāga*, *kūrma*, *krikara*, *dēvadatta*, and *dhanañjaya*. The only earlier text where this analogy and division can be found is *Pōlūri Gōvinda Kavi's rāgatālacintāmaṇi*. [RTC 5.57] lists the *prāṇas* in the same order. Based on the description there, the following can be inferred: *kāla*, *mārga*, *kriya*, *aṅga*, *jāti* are the *mahāprāṇas*. *graha*, *kaḷa*, *laya*, *yati*, *prastāra* are the *upaprāṇas*.

The division into *mahāprāṇa* and *upaprāṇa* are ambiguous in [Subbarāma Dīkṣita (1904)] since *kāla* through *jāti* would imply 6 *prāṇas*.

Subbarāma Dīkṣita has used the word *kaḷa* when listing the *tāḷa daśa prāṇas* and has used the word *kala* in the rest of the *tāḷa* section.

Kāla

Subbarāma Dīkṣita's account of *kāla* follows the description in the *rāgatālacintāmaṇi*. All the earlier texts such as *saṅgītadarpaṇa*, *saṅgītapārijāta* and *rasakaumudi*, which expound the *daśa prāṇa* system, do not bring in *mātra* or *akṣara* in the context of the measures of *kṣaṇa*, *lava* etc.

Mārga

As per the *Saṅgītaratnākara* [SR 5.10cd-5.11], *dhruva mārga* has one *mātra*, *citra* two, *vārtika* four and *dakṣiṇa* eight *mātras*. We find terms such as *citratama*, and *aticitratama* in later literature such as *Tāḷacamuttiram* and *Saṅgītasamayāsāra*.

Kriya

Reference has been made in musical treatises such as *Saṅgītaratnākara* to *mārgakriyāṣṭakas* and *dēśyakriyāṣṭakas*. *nīśābda kriyas* such as *āvāpa*, *niṣkrāma*, *vikṣēpa* and *pravēśaka* and the *śāśābda kriyas* such as *dhruva*, *śāmya*, *tāḷa* and *sannipāta*, are mentioned.

Aṅga

अनुदृतो दृतश्चैव लघुर्गुरुच्छ्रुतस्तथा ।
काकपादं तदा प्रोक्तं ताळाङ्गमिति षड्विधम् ॥

kākapāda in the *Saṅgītaratnākara* is not treated as an *aṅga* but absence of *śābda* or *kriya* for a duration of four *mātras*. [SR 5.275-276]. *Subbarāma Dīkṣita's* treatment of these *kriyās* are synonymous with *aṅga* in line with his times.

sarpīni, *kīṣya*, *patāka*, *patita* are four of the eight *mātras* or *mārgakalas* mentioned in [SR 5.12-5.14]. They are also referred to as *dēśīkriyas*.

With reference to the assignment of symbols to the different *aṅgas*, *kākapāda* is given as + in many texts. *Subbarāma Dīkṣita* uses the word *kākapada* and not *kākapāda*.

The *dēśīya tāḷa* lists differ from treatise to treatise.

101 — *Saṅgītamakaranda*

124 — *Rāgatālacintāmaṇi*

120 — *Saṅgītaratnākara*

In addition to the usage of the mnemonical letters and mnemonical names as mentioned above, the *aṣṭagaṇas* relating to poetic metres have also been used in the description of the *aṅgas* of the *tāla* in ancient literature.

Graha

Atīta graha is resorted for the purposes of musical prosody.

Example: ‘*uttuṅga kamanīya*’ (in *cintayamā* — *bhairavi*)

The beginning of most *aṭa tāla varṇas* commence on the third *aṣara*. This has been referred to as ‘*viṣama anāgata*’, in later literature such as the *Gānabhāskaram*.

Jāti

The classification of *tālas* into *mārga* and *dēśi* is indicated by the word *jāti*. Of the *aṅgas*, *laghu* alone has *jāti bhēda*.

ध्रुवो मद्यो रूपकश्च झपा त्रिपुट एव च ।
अटताळाशैकताळा सप्तताळा प्रकीर्तिताः ॥

Caturaśra, *tryaśra*, *miśra*, *khaṇḍa*, and *saṅkīrṇa* is the traditionally recognized order, in terms of evolution.

If the *tripuṭa tāla* is reckoned in slow tempo, it will retain its individuality as *tryaśra jāti tripuṭa*, but when the *tāla* is reckoned in the *madhyama kāla*, the *tripuṭa tāla* is known as *tripuṭa śāpu*, or more commonly *śāpu*.

Kala

Subbarāma Dīkṣita mentions the *prāṇa* as *kala* and not as *kaḷā*. Grammatically, if the *prāṇa* were to refer to *ēkakala*, *dvikala*, and *catuṣkala*, then it should be mentioned as *kala* and not as *kaḷā*.

Laya

Subbarāma Dīkṣita uses the term *akkara kāla* in this section rather than *aṣara kāla*. *akkara* means ‘letter or an alphabet’ and implies ‘singing one letter or syllable of text per *kriya*. *ēka kala* is singing one letter or syllable of text per *kriya*. This term *akkara* seems to have brought in to distinguish it from *aṣara* which is used as a unit of measurement of time between *kriyas*. Such usages have been retained as per [*Subbarāma Dīkṣita* (1904)].

Yati

Yati may be of two forms: *sama*, and *viṣama*. The *viṣama* forms may be of *ḍamaru*, *śrōtōvāha*, *mṛdaṅga*, and *gōpuccha*.

Prastāra

It is only by means of *prastāra* that we get to know the various *tālas* — not only the *sūlādi tālas*, but also the *tālas* of the earliest periods. We get *ādī (caturaśra jāti tripuṭa) tāla* as $4 + 2 + 2$, *triśra maṭhya*, $(3 + 2 + 3)$, *khaṇḍa jhampa tāla* $(5 + 1 + 2)$. The above said *tālas* could be derived through the *guru prastāra*.

The term *pātāla* denotes the total number of least-valued *aṅga* in an entire *prastāra*. However *Subbarāma Dīkṣita* mentions the number of the other *aṅgas* along with the *virāma* while detailing the *druta prastāra*.

Texts like the *rāgatālacintāmaṇi* describe *pātāḷa* as the total number of each of the *aṅgas* figuring in the *prastāra*. [RTC 5.118 p.313]

Subbarāma Dīkṣita indicates the term *yathāṅga* as a synonym for the term *mūlāṅga*, but later gives *yathāṅga* near the fourth row of the *laghu prastāra*.

It also appears that the terms *mūlāṅga* and *yathāṅga* are seen to occur for the first time in *Saṅgīta Saṁpradāya Pradarśini*. Further in the *ṣoḍaśāṅga prastāra mēru*, in the *guru* row, *pātāḷa* number should be 320 and not 316. *mahāpātāḷa* number should be 576 and not 572. In the *guru virāma* row, *pātāḷa* should be 704 and not 702. *mahāpātāḷa* should be 1280 and not 1274 as given in [*Subbarāma Dīkṣita* (1904)]. [AMSarma: Pers. Comm.]

Further, *saṅkhyā* is a technical term denoting the total number of *tāḷa* varieties (rows) in a *prastāra*. *Subbarāma Dīkṣita* uses the term *bhēdamulu* for denoting the total number of *prastāras*. Instead, the word *saṅkhyā* should have been used.

The text mentions *ṣoḍaśāṅgas*, but only lists those in the above table.

IV.17 *Ālāpana* or *ālapti*

*tatrālāpēṣu sarvatrāpyādāvākṣiptikā smitā,
ākṣiptikaiva lōkē'smin āyattamiti gīyatē.*

(*Caturdaṇḍī*)

1. Ākṣiptika or āyittam

The first part of *ālāpana* is *ākṣiptika*, or *ālāpa*. This *ākṣiptika* is popularly referred to as *āyittam*.

*pīnatvēna yathākṣiptam svanirvāhāya bhōjanam,
rāgēṇāpi tathākṣiptē' tyādāvākṣiptikā matā.*

(*Caturdaṇḍīprakāśikā*)

Just as a person eats for sustenance and growth, similarly *ākṣiptika* is essential for the *rāga* to develop and expand. The *madhya sthāyi ṣaḍja* is taken as the introductory note, and then touching the *mandra sthāyi sañcārīs* are woven upto *ṛṣabha* and *gāndhāra* of the *madhya sthāyi* with the appropriate melodic movements. Then, in accordance with the *rāga svarūpa*, and the capacity of the musician, it should be sung, and touching the *ṛṣabha*, *gandhara*, *madhyama* and *pañcama* in the *tāra sthāyi*, and again concluded on the *madhya sthāyi ṣaḍja*. Singing thus, and returning back is termed *ākṣiptika* or *āyittam*. (*ākṣiptika* – getting ready to begin; (*āyittam* – attempt to begin)

2. The first rāgavardhani, or eḍuppu or First vidāri or muktāyi (rāgavardhani = expanding the rāga) (eḍuppu = take off)

*ākṣiptikānantarantu kartavyā rāgavardhanī,
iyamēva janairlōkē eḍupityabhidhīyatē,
tathō vidāri gātavyā lōkē muktāyi saṁjñikā.*

(Caturdaṇḍīprakāśikā)

As mentioned above, *prathama rāgavardhani* is taken up immediately after *ākṣiptika*. Here, the *rāga* is developed primarily beginning from *madhya ṣaḍja*, singing the notes in the *mandra sthāyi* with occasional flights to the next *sthāyi* (*madhya*). The *ālāpana* should consist of notes in *mandra sthāyi*, to be sung with *gamaka*, and beautified by suitable *varṇālaṅkāras* and primarily in *viḷambā kāla*, with occasional phrases in *druta* and *madhyama kālas*. The *svaras* used must be in such a way so as to show the contour of the *rāga* clearly, avoiding *svaras* which ought to be avoided, the rules regarding profuse and rare usages of *svaras* observed, the rules pertaining to the *vakratva* in the *ārōhaṇa* and *avarōhaṇa* must be observed, *vivādi svaras* that deter the form of the *rāga* must be avoided, or sung in such a way employing *gamakas* to mitigate the *vivādi* effects and add aesthetic beauty and sung without including *svaras* of other *rāgas*. This is followed by singing in *druta kāla*, going up to the *tāra sthāyi*, and finally dashing back to the the *madhya sthāyi ṣaḍja*. This aspect of effecting a dashing termination on the *madhya ṣaḍja* is known as *vidāri*, or *muktāyi*.

(*vidāri* = something that can be dashed through.)

3. The second rāgavardhani, or the second vidāri

This is similar in movement to the first *rāgavardhani* and characterized by singing with fertile imagination that makes the *gamaka* and *varṇa alaṅkāras* shine. It is confined more to *madhya sthāyi*, with occasional *sañcāris* in the other *sthāyis*, and reaching upto the *madhyama* and *pañcama* in the *tāra sthāyi*, and returning back to the *madhya sthāyi ṣaḍja* (i.e., its *vidāri*).

4. The third rāgavardhani, or the third vidāri

This is similar to the above but primarily focuses on the *tāra sthāyi*. Some are of the opinion that, instead of singing three sections of *rāgavardhani*, the first and the second *rāgavardhani* should be sung and within these two stages, the *svaras* of all three registers should be covered and then concluded.

5. Sthāyi

yathā yōgyam samādāya vinyasēnmadhya ṣaḍjakē.

1. Ārōhaṇa sthāyi

Sthāyi refers to that *svara*, which is taken as the starting point, and finally concluding on that *svara* itself.

1. Taking the *madhya sthāyi ṣaḍja* as the *sthāyin* without touching the *svaras* above that and weaving *sañcāris* in the *mandra sthāyi*, and going down to *mandra ṣaḍja* and coming back to *madhya sthāyi ṣaḍja*, halting for a while, again beginning with the *madhya ṣaḍja* and going until the *mandra ṣaḍja* and coming back to *madhya ṣaḍja*. This is known as *madhya ṣaḍja sthāyi ālāpa*.

2. Followed by, taking the *madhya sthāyi ṛṣabha*, as the *sthāyin*, without touching any *svara* above it, going down to the *mandra sthāyi ṛṣabha*, and repeating the process twice as mentioned in the step above, and finally giving a halt in the *madhya ṛṣabha*.

3. Again, keeping the *madhya sthāyi gāndhāra*, as the *sthāyin* and without touching any *svara* above it and singing the *sancaras* as mentioned on the notes below it and returning back with a *nyāsa* on the *gāndhāra*.

4. *madhyama* 5. *pañcama* 6. *dhaivata* 7. *niṣāda* 8. And until the *tāra ṣaḍja* singing sequentially twice and coming back with a *nyāsa* on the respective *svara*.

2. Avarōhaṇa sthāyi

9. Again, taking the *tāra sthāyi ṣaḍja* as the *sthāyin*, without touching the *svaras* below that, singing *sancarīs* around that *ṣaḍja* and above (similar to how it was described in *ārōhaṇa sthāyi*), and repeating the process twice as mentioned above, and halting on the *tāra sthāyi ṣaḍja*.

10. Keeping the *madhya sthāyi niṣāda* as the *sthāyin* and singing only the *svaras* above and singing the *sancāra* twice with a *nyāsa* on the *niṣāda*. Similarly 11. *dhaivata* 12. *pañcama* 13. *madhyama* 14. *gāndhāra* 15. With the *īṣabha* as the *sthāyi* and doing the *sancāra* twice with a *nyāsa* on the *īṣabha*

16. And keeping the *madhya sthāyi ṣaḍja* as the *sthāyin* and doing the *sancāra* twice and in the end, one must dash on the *tāra sthāyi ṣaḍja* as done in the *vidāri* and terminate on the *madhya ṣaḍja*.

While singing the *ārōhaṇa sthāyi*, no *svara* above the respective *sthāyi svara* should be touched. While singing the *avarōhaṇa sthāyi*, no *svara* below the respective *sthāyi svara* should be touched. The *avarōhaṇa sthāyi* should be confined to the *druta kāla sañcāras*. Care must be taken to omit the *varja svaras*, and to stick to the *ārōhaṇa avarōhaṇa svaras*, observing the rules of *alpatva*, *bahutva*, *dīrghatva*, and *hrasvatva*, and resorting more to the *gamaka* oriented notes beautified by various *varṇālāṅkāras*, and to show the beautiful form that a *rāga* is in such a way as to be pleasing to the minds of the listeners.

yatrōpaviśyatē tānasvarē sthāyi sa kathyatē.

(*Caturdaṇḍīprakāśikā*)

Vēṅkaṭamakhin refers to the above-mentioned *sañcāras* as *tāna* and the commencing *svara* of the *tāna* as *sthāyi*.

6. The fourth rāgavardhani or the fourth vidāri

The fourth *rāga vardhani* is similar to the second and the third *rāgavardhanis*.

7. Makariṇi

Taking the *jīvasvaras* that are capable of imparting pleasure as the *sthāyin*, and showing it in rare usage (fleetingly), and concluding on any note, again doing the *ālāpana*, and coming back to the original *svara* taken for the *sthāyi*. The *ālāpana* must be done on similar lines thrice, and in the fourth course of the *ālāpana*, finally there should be a full sweep of the *ālāpana* from *mandra* to *tāra*, and concluding the *ālāpana* on *madhya ṣaḍja*. *Bharatamuni* calls it *makariṇi*.

Ślōka

sādhāraṇaṁ sarvarāgēṣhvētadālāpalakṣaṇam.

(*Caturdaṇḍīprakāśikā*)

Vēṅkaṭamakhin says that above-mentioned *ālāpa lakṣaṇa* commonly applies to all the *rāgas*.

8. The early musical preceptors opine that during the course of an *ālāpana*, only the sounds such as '*tānaṁ, tānaṁ, tā*' should be used and other sounds are not fit to be employed. While singing the *ālāpana* in

the *viḷambā kāla*, the words ‘*tānaṁ tā*’ should be sung in such a way that the *akṣaras* are clear with the *akāras* and *aṁkāras* uttered in *dīrgha* (vowel-extended) form. Just as the ocean maintains its force and individuality even when the rivers join it at various points, similarly, even though the *ālāpana* may be interspersed with the *druta* and *madhyama kāla* here and there, *cauka* (*viḷambā*) *kāla* will shine as the basic (tempo). Traditionalists opine that *ālāpanas* confined only to the *viḷambā kāla* may not be very pleasing to listen to.

9. Madhyama kāla

Singing *madhyamakāla* (medium tempo), with reference to the words mentioned above, ‘*tānaṁ tā, tā nanna, tā naṁ na*’, is referred to as *tāna* which is also known as *madhyamakāla*. It will be interspersed with *viḷambakāla sañcaras* in the intermediary conclusions (*nyāsa*) but *madhyamakāla* is the dominating feature as the *sthāyi*.

10. Druta kāla

While singing the *druta kāla* with the help of the letters ‘*tānaṁ*’ and ‘*tā*’, *akāra* and *aṁkāras* should be interspersed with sound emanating from the *nābhi* (navel region). The *druta kāla* should be the dominating (tempo). Prior to concluding (the *tāna*), *madhyama* and *viḷambā kāla* (phrases) could be incorporated. This *druta kāla* (*tānaṁ*) is referred to as *ghanam* singing. The characteristics (form) mentioned for *ālāpana* are applicable to the *madhyama*, and *druta kāla* also.

COMMENTARY:

यथा योगं समादाय विन्यसेन्मध्यषड्जके ।

[CP 6.11cd]

यत्रोपविश्यते तानस्वरे स्थायी स कथ्यते ।

TRANSLATION: *sthāyi* is said to be that *svara* on which *tāna* is established.

[CP 6.17ab]

तत्रालापेषु सर्वत्राप्यादावाक्षित्तिका स्मृतः ।
आक्षित्तिकैव लोकेऽस्मिन् आयत्तमिति गीयते ॥

TRANSLATION: Here, *ākṣiptika* is said to be the first element everywhere in *ālāpa*. This selfsame *ākṣiptika* is sung in the world as *āyatta*.

[CP 6.2]

पीनत्वेन यथाक्षिप्तं स्वनिर्वाहाय भोजनं ।
रागेणापि तथाक्षिप्तेऽत्यादावाक्षित्तिका मता ॥

TRANSLATION: Just as food is the necessary condition (*ākṣipta*) for robust self-maintenance (of the body), so also it is said to that *ākṣiptika* is (taken up) first in (*ālāpa* of) *rāgas*.

[CP 6.3]

आक्षिप्तिकानन्तरं तु कर्तव्या रागवर्धनी ।
इयमेव जनैर्लोके यद्भुपित्यभिधीयते ॥
ततो विदारी गातव्या लोके मुक्तायि संज्ञिका ॥

TRANSLATION: *Rāgavardhani* should be performed after *ākṣiptika*. This is called *yaḍupu* by the people in the world.

Then, *vidāri*, which is popularly known as *muktāyi*, should be sung.

[CP 6.4, 6.6cd]

साधारणं सर्वरागेष्वेतदालपलक्षणम् ।

TRANSLATION: The definition of *ālāpa* is common to all *rāgas*.

[CP 6.31cd]

The format of the *ālāpana* as described by *Subbarāma Dikṣita* follows that of *Caturdaṇḍīprakāśikā*, however, some of the details provided in this section are contemporaneous. The *madhyamakāla* and the *druta kāla* coming under *tānaṁ* seems to belong to the music of *Tanjāvur* and not to that of the *Caturdaṇḍīprakāśikā*.

The second phase of *ālāpana* is *prathama rāgavardhani*. The termination of every stage of *rāgavardhani* is *vidāri*. In the *ārōhaṇa sthāyi*, the *svaras* will be in the *ārōhaṇa krama*, while the *sañcāras* will be in the reverse order. In the *avarōhaṇa sthāyi*, the *svaras* will be in the *avarōhaṇa krama*, and the *sañcāras* will be in the reverse order. The fourth *vidāri* is similar to the process of summing up.

Vidāri is the termination of the respective *rāgavardhanis*. *Rāgavardhani* is also known as *karaṇam*. *Makarīṇi*, in essence, looks more or less a partial aspect of *sthāyi ālāpana*.

Subbarāma Dikṣita's reference to *Bharatamuni* here is debatable, since the concept of *rāga* as such was not present in *Bharata*'s time.

In the book on “*Rāga ālāpanas and thāyaṁs*”, by K. Vāsudēva Śāstri, notation of composed *ālāpanas* and *thāyaṁs* for a number of *rāgas* are furnished. There, we find the syllables ‘*tānaṁ tānaṁ*’ being used for singing the *ālāpana* and *thāyaṁ*.

For example :

m g r g
ta a a nam

Further, it could be mentioned that while describing the *gītis* (*gīti prakaraṇa*), *Śārṅgadēva* uses the words, ‘*dēvaṁ vandē*’ to illustrate the *gītis*.

Ghanam singing was also referred to by the term, *nābhi tānaṁ*.

IV.18 *Thāya* [thāya = taking one *svara* as the *sthāyin*]

According to the nature of the *rāga*, one *svara* is chosen as the *sthāyin*. *Rāga* movement is effected in the *svaras* below it, in accordance to the *rāga lakṣaṇa*, and is then concluded on the *madhya ṣaḍja*.

1. The first, second, third, and fourth note above that *sthāyin* are taken in an ascending order, and *rāga sañcāra* is effected on each, proceeding from the one to the next higher *svara*, i.e., gradually adding on the next higher *svara*. This is brought to rest on the *madhya ṣaḍja*.

2. In the descending order, *tāna* is commenced on the fourth higher *svara*, without touching those below it, but effecting *sancāras* only on the *svaras* above, and concluded on the *madhya ṣaḍja*. Then, each of the remaining notes, i.e., the third, second, and first above the *sthāyin*, is taken up in order, *rāga sañcāra* is effected finally resting in each case on the (*madhya*) *ṣaḍja*. In this way, eight *tānas* are sung. Then, the *sthāyin* note is taken up again to perform *ālāpa* on it for sometime, according to *ālāpa lakṣaṇa*. Then, the *vidari* is executed, starting from the *tāra sthāyi* and then concluded on the *mandra* [*madhya*] *ṣaḍja* for singing the *thāyam*, says *Vēṅkaṭamakhin* in the *thāyaprakaraṇa* of the *Caturdaṇḍīprakāśikā*.

IV.19 Kaṭaka tāna

Vēṅkaṭamakhin, and other preceptors, refer to the *tāna* as *kaṭaka*. As per *ālāpa lakṣaṇa*, the *tāna* for each *rāga* has sections, such as *āyitta*, *eḍuppu*, and *muktāyi*. *eḍuppu* [according to each *rāga*], the *sthāyi* [in sequence], the *tānas* with the *ārōhi*, *avarōhi*, *sañcāri*, *makariṇi*, and *muktāyi lakṣaṇas* for all as found in this *Saṅgīta Saṁpradāya Pradarśini* are from the ancient text. Dazzling exhibition of *ghana rāga tāna*, conceived by the ancients, involving extensive manipulation of hands is being practised by the *vaiṇikas*, as a tradition.

COMMENTARY: It is not clear if the term *kaṭaka* used by *Subbarāma Dīkṣita* is used in the sense of *tāna* playing in the *vīṇa* and how it differs from the *madhyama kāla* and *druta kāla* mentioned in the section on *ālāpana*.

The *sañcāris*, given for each and every *rāga* given in this book, may be characterized as an epitome of the *kaṭakas*, written by *pūrvācāryas*, such as *Vēṅkaṭamakhin*. In essence, *kaṭaka* is an amalgam containing detailed *tānas* (*svara* group patterns) for a good number of *rāgas*. Reference to names such as *vyāsa kaṭaka* are found in Prof. P. Sambamurti's biographical account of *Tyāgarāja*, which is comparable to a dictionary of *rāgas* furnishing *sancāras*. Perhaps *Subbarāma Dīkṣita* uses the term *kaṭaka* in a similar sense.

IV.20 Gīta Śuddha, Chāyāлага, Sūḍa

Sūḍa is a provincial or dialectal word for *gīta*. *Gītas* which bring out the *chāya* of the *rāga* as per the *śāstraic* traditions are the *śuddha sālaga sūḍa**. *Sālaga* is the corrupt form of the word *chāyāлага*. *Sālaga sūḍa* is of seven varieties: *dhruva*, *maṭhya* (*mattha*), *prati maṭhya* (*pratimattha*), *nissārukā*, *aṭṭa tāḷa*, *rāsa tāḷa*, *ēka tāḷa* (*ēka tāḷi*).

Among these, *dhruva* consists of two sections together with the *dhātu* and *mātu*[†] forming the section known as *udgrāha*. The section *ābhōga* that contains *svaras* higher (in pitch) than that was found in the *udgrāha khaṇḍa*. When *nyāsa* (conclusion) is on the first part of the *udgrāha khaṇḍa*, it is called *dhruva*. *Dhruva* is of 16 varieties, based on the number of syllables that vary from 11 to 26. For all 16 varieties, attributes such as names, *rasas* and *tāḷas* have been mentioned. In this way, (structures for) the remaining six applicable *tāḷas* (*gītas*) have been mentioned. These details are explained in the *gīta prakaraṇa* of *Caturdaṇḍīprakāśikā*, and in the *prabandhādhyāya* of *Saṅgītaratnākara*. I shall not explain these further due to the fear of increase in size of the book. Those *gītas* explained above are not in vogue nowadays.

*ED:- This should be either *śuddha sūḍa* or *sālaga sūḍa* and not *śuddha sālaga sūḍa*

†(same *dhātu* and different *mātus*, cf. [CP 8.12])

Gītas are to be composed only in the *sūlādi sapta tālas* beginning with *dhruva* and the *jhoṃpaṭa*, and *rāgaṇa maṭhya*. That only these 9 *tālas* are fit for composing *gītas* is mentioned by *Vēṅkaṭamakhin* in the context of mentioning the *alaṅkāras*. This is seen to be adhered to in *gītas* prevailing today.

Gītas can be of two or three sections. In *gītas* with two sections, the first section is *udgrāha khaṇḍa*. The section that contains higher notes than the *udgrāha* is the second section, the *ābhōga khaṇḍa*. In *gītas* with two sections, the *dhruva khaṇḍa* of the first section is the (middle section) which concludes on the *madhya ṣaḍja*. In *gītas* with three sections, the first section is *udgrāha*, the second section is *ābhōga*, and the third section is the *mudrākhaṇḍa*. *Gītas* containing three sections alone have the *antara*.

In the first *udgrāha khaṇḍa*, *dhruva* followed by *antari*[‡] and then followed by the *jāvaḍa* § The second is the *ābhōga khaṇḍa*, with the *antari* following. The third is the *mudrā khaṇḍa*, followed by *antari*. This is the structure as it is given in the older text, and as also in vogue. This *antari* is the fifth *dhātu*, and is found in the *gītas* with three sections as stated by *Vēṅkaṭamakhin* in the *prabandha prakaraṇa* of *Caturdaṇḍīprakāśikā* ¶.

Though in common, the *dhātu* of the *mudrā khaṇḍa* will be similar to that of the *udgrāha*, and in a few instances the *mudrākhaṇḍa dhātu* is slightly different in some *gītas*. Please refer to the *nādarāmakriya* and *hindōla rāga gītas* (Sections 20.1.1, and 15.7.1) in this book, as examples. As above, since the *dhātu* of the *mudrākhaṇḍa* is similar to that of *udgrāha khaṇḍa*, those trying to learn them, omit it (*mudrā khaṇḍa*) due to laziness. Hence many *gītas* having *antara khaṇḍa* still do not have *mudrā khaṇḍa*.

Some *gītas* in *rūpaka tāla* have been mentioned variously as *dhruva rūpaka*, and *rūpaka dhruva*.

(1.) *dhruva rūpaka* consists of three beats at the commencement, a wave and a beat which forms the *dhruva*. Then a wave followed by two beats; Thus, the wave at the end of the *udgrāha khaṇḍa* followed by three beats at the beginning of *ābhōga khaṇḍa*; And then a beat, a wave, and two beats. And then a wave at the conclusion of the *khaṇḍa*. Then it is customary to sing the *dhruva khaṇḍa*. In some *gītas*, instead of ending with the *dhruva* as mentioned above, we find that it is seen at another context in the *dhruva khaṇḍa*.

(2.) *rūpaka dhruva*

Rūpaka dhruva in the *trikhaṇḍa gīta* consists of three beats in the *antari*, a wave, immediately followed by a beat and a wave, followed by two more beats which marks the *dhruva*. After singing the *ābhōga khaṇḍa*, putting the *tāla* as mentioned above, and singing the *antara* is common practice. In some *gītas*, for the sake of aesthetics the *anudruta* and *druta* are taken up at the beginning.

*aṣṭabhāṣā padairyuktam ayya amvōttiyair yutam,
svararāgaṅhī pragāyanti gītamiyabhidhīyatē.*

The *mātus* of the *gītas* are in a variant or morphant of the Sanskrit language, in *prākṛt*, and the *mātu* of the *ābhōga khaṇḍa* are composed with meaningless syllables such as: *a, ā, aiyya, tiyya, amvō, iya, arē*.

For each *akṣhara* in the *dhātu* and *mātu* in the *gītas* and *prabandhas*, *lō mīṭṭu*, and *veli mīṭṭu* are used. The *lō mīṭṭu* and *veli mīṭṭu* are used in *thāyas*. For *tāna, rāga ālāpana*, and *kīrtana*, *lō mīṭṭu* is to be used. This is the tradition of the *vaiṇīkas*.

While playing the *sāhitya akṣaras* in *kīrtanas*, even though *lō mīṭṭu* is employed, if the *sāhitya akṣara* is spread out (interspersed with vowel extensions), for the sake of the continuity of the *nāda* as the occasion demands, the *abaddapu*(false) *mīṭṭu* is practiced.

[‡]The *dhātu mātus* of the *antari* will be the common across the three sections

§*jāvaḍa* is a *dēśīya* term. This term in the context of *gīta* means half.

¶ED:- [cf. CP 9.26-27ab]

For *tānas*, one *mīṭṭu* for every two *akṣaras* is used. For the last *akṣaras* in the *tryaśra jāti*, and *khaṇḍa jāti* patterns, the *taḍa mīṭṭu* (damping the string using the middle finger) is employed.

COMMENTARY:

Udgrāha is the first section.

udgrahyatē iti udgrāhah (उद्ग्रह्यते इति उद्ग्राहः) means to 'start with'.

It must also be noted that *Subbarāma Dīkṣita*, here does not allude or explain the term *gīta* as it is understood in the present form to represent simple songs and *pillari gītas* learnt by the beginners such as '*lambōdara lakumikara*', or '*varavīṇā mīdupāṇi*'.

अष्टभाषापदैर्युक्तं अय्य अंबोत्तियैर् युतं ।
स्वररागाः प्रगायन्ति गीतमित्यभिधीयते ॥

Translation: *gīta* is that which employs (meaningless) syllable clusters such as 'ayya', 'amvō', tiya' belonging to the eight languages (*Sanskrit, Māgadhī, Avanti, Prācyā, Śaurasēnī, Ardhamāgadhī, Bāhlik and Dakṣiṇātya*) and is sung with *svaras* and and set to *rāgas*.

गीतप्रबन्धटायानां स्पालनं बहिरन्तरं ।
तानादिमूर्च्छनानां तु अन्तस्स्फालनमित्यसि ॥

It is highly noteworthy that *Vēṅkaṭamakhin* brings in a clear distinction between *gīta* and *prabandha*, and deals with both in different chapters. *Gīta* is that which is sung and naturally a composition too. *Prabandha* is also a musical composition, which is composed and sung, but in a *gīta*, no reference to the *aṅgas* such as *svara, biruda, pada*, etc., is made. *Prabandha* is a different type of composition which has four *dhātus, udgrāha dhruva*, etc., with *aṅgas* such as *svara, biruda, pada, tāla*, etc. *Vēṅkaṭamakhin* is of the opinion that if these two compositions are not differentiated from one another, the promulgation of the *Caturdaṇḍī*, by *Gōpāla Nāyaka* will not be an established fact.

Dhruva rūpaka:

3 *koṭṭu* (beat) + 1 *visaru* (wave) + 1 *koṭṭu* = *dhruva* part. 1 *visaru* (wave) + 2 *koṭṭu* (beat) = *rūpaka* part. 1 *visaru* (wave) at the end.

Examples of *dhruva rūpaka gītas* :

1. *kamaladdaḷa* — *pūrvavarāḷi* (Section 3.1.1)
2. *rajatalīla* — *sēnāgraṇi* (Section 7.1.1)
3. *kadanakaṇḍita* — *bhūpāḷa* (Section 9.2.1)

The *Saṅgīta Saṁpradāya Pradarśini* contains only two *rūpaka dhruva gītas*:

1. *ravitējagīrvāṇa* — *naṭābharaṇa* (Section 10.0.1).
2. *caturaṅgabala* — *bēgaḍa* (Section 29.11.1)

The *Saṅgīta Saṁpradāya Pradarśini* contains around 24 *dhruva rūpaka gītas*, and the *prathamābhyāsapustakamu* contains 6 *dhruva rūpaka gītas*.

The simplified form of *dhruva rūpaka* as represented in the the *prathamābhyāsapustakamu* is thus: three beats at the beginning of the *gīta* before the *jāvaḍa*, wave, beat, wave on the next *āvarta*, followed by two beats.

The simplified form of *rūpaka dhruva* represented in the the *prathamābhyāsapustakamu* is thus: wave on the *āvarta* preceding the *jāvaḍa*, two beats, wave in the beginning of the *antari*, and at the end of the song, three beats at the *antari*, a wave and finally rest on the beat.

[*Vēṅkaṭamakhin* / Transl. R.Satyanārāyaṇa (2006) 448-449].

IV.21 *Prabandha*

Prabandha has six *aṅgas* and four *dhātus*. It is composed of *svara sandharbha* (combination of *svara* group patterns). The six *aṅgas* of a *prabandha* are: *svara*, *biruda*, *pada*, *tennaka*, *pāṭa*, *tāḷa*.

1. Svara

The *svaras* are the notes: **s, r, g, m, p, d, n**.

2. Biruda

Biruda consists of an exposition or a description of the actions, such as valor and courage, and is addressed to the *prabandha nāyaka*, and is in the mode of addressing.

3. Pada

This describes the characteristics of the subject of the *prabandha* by means of a verb and its grammatical relations such as valor expressed through the composition.

4. Tennaka

The word *tennaka* is obtained from the morphed form of the word *tēna* in *bhāṇḍīra bhāṣā*, a variant of Sanskrit and *prākṛt*. It has its roots in the word 'tat' (That). The word, *tat*, indicates the absolute form of Godhead. Similar to the *mahāvākyas* such as *ōm tat sat*, *tat tvam asi*, the phrase 'tēna tēna' occurs in the *prabandhas*.

5. Pāṭa

Pāṭa is a collection of rhythmic syllables, emanating out of different kinds of musical instruments. The rhythmic syllables 'taka taka' emanating from instruments such as *rudra vīṇa*, the rhythmic syllables like 'tuku tuku' arising out of *mukha vādhyas* (*suṣira*) such as the *śhaṅkha* (conch), the rhythmic syllables like 'dhiṁ ta dhiṁ ta kiṇa kiṇa', emanating from the *uru vādhyas* (*uḍukka*), and other syllables arising out of other instruments, in accordance with *śāstraic* tradition.

6. Tāḷa

Tāḷa has been explained in the *tāḷa prakaraṇa*.

II. Dhātu

Dhātus are the parts or organs of the *prabandhas*. They are: 1. *udgrāha*, 2. *mēlāpaka*, 3. *dhruva*, 4. *ābhōga*.

1. *Udgrāha* is the opening section of the *prabandha*. That with which a *prabandha* is commenced, is the *udgrāha*.
2. The next section that conjoins the *udgrāha* and *dhruva* is the *mēlāpaka*.
3. *Dhruva* occurs towards the end of the *prabandha* (and is indispensable).
4. The section, *ābhōga* has notes higher than are found in the other *dhātus*.

Mataṅga, the great musical preceptor, and others expound the names used for the *dhātus* used in the *prabandhas*. *Prabandhas* may be of *dvidhātu*, *tridhātu*, or *caturdhātu* kinds. The *dvidhātu prabandha* has two sections — *udgrāha*, and *dhruva*. The *tridhātu prabandha* has three sections — *udgrāha*, *dhruva*, and *ābhōga*. The *caturdhātu prabandha* has all four sections — *udgrāha*, *mēlāpaka*, *dhruva*, and *ābhōga*. *Prabandhas* may also be classified as *niryukta*, and *aniryukta*. The *niryukta prabandha* is composed with strict conformity to *chandas* (metre/prosody), *tāla* and *rāga*, i.e., rules with respect to metre, *tāla*, and *rāga*. An *aniryukta prabandha* is one which is not strictly conformant to the above.

Prabandhas may be of the following classes:

1. *mēdinī jāti* 2. *ānandinī jāti* 3. *dīpinī jāti* 4. *bhāvinī jāti* 5. *tārāvaḷī jāti*

1. *mēdinī jāti* — A *mēdinī jāti prabandha* is one which has all the six *aṅgas*.
2. *ānandinī jāti* — A *prabandha* with five *aṅgas*.
3. *dīpinī jāti* — A *prabandha* with four *aṅgas*.
4. *bhāvinī jāti* — A *prabandha* with three *aṅgas*.
5. *tārāvaḷī jāti* — A *prabandha* with two *aṅgas*.

1. *mēdinī jāti* are of seven varieties beginning with *śrīraṅga*.
2. *ānandinī jāti* are of ten varieties beginning with *pa ncatāḷēśvaram*.
3. *dīpinī jāti* are of five varieties beginning with *sudarsana*.
4. *bhāvinī jāti* are of sixteen varieties beginning with *varṇa*.
5. *tārāvaḷī jāti* are of twenty two varieties beginning with *ēla*.

These are all *ēka jāti prabandhas*.

dvijāti prabandha:

dvijāti prabandhas are of six types:

- (1) *hayalīlā*, (2) *gajalīlā*, (3) *dvipadi*, (4) *dvitakam*, (5) *vṛttam*, (6) *ghaṭanāma*.

Please refer to the *Prabandha prakaraṇa* of the *Caturdaṇḍīprakāśikā*, and the *Saṅgītaratnākara*, for the description of the other kinds of the *prabandhas* and their examples.

Some *tānikaraṇas* are in accordance with the *gīta lakṣaṇas*, and some are in accordance with *prabandha lakṣaṇas*, and in some places in *viḷambā* and *madhya layas*. *Alaṅkāra*, *gīta*, *prabandha*, *tānikaraṇas* are in three *kālas*, and the vocalization and the reckoning of the *tāla* should be synchronized for each *akṣara*. *Sūlādis* must be sung in *ēka kala*, maintaining the synchronization vocalization of the syllables and the reckoning of the *tāla*. The above-mentioned *alaṅkāra*, *gīta*, *thāya*, *prabandha*, *tānikaraṇas* are to be played with the *lō mīṭṭu* and *velī mīṭṭu*.

It is customary to play the *gīta*, *prabandha* and *tānikaraṇas* in *madhya* and *tāra sthāyi* at the start, and then in *mandra–madhya sthāyi*, on the *vīṇa* twice.

COMMENTARY:

The lyrics composed may be sacred or secular. It is not always that the composer describes himself in the *mudrā khaṇḍa*. It is worth noting here that *Vēṅkaṭamakhin*, the author of the *Caturdaṇḍīprakāśikā*, brings in a clear distinction between *biruda*, and *pada*.

Both *pada* and *biruda* are combination of words marking the lyric of the composition. Through *pada*, the composer sings on God and Godly kings. It is purely sacred, and may sometimes be secular. But *biruda* is addressed to a patron, or other mortal, and extols the praise of their deeds of valor and courage and is in a mode of addressing.

Bhāṇḍīra bhāṣā is considered to be an *apabhramśa* of *prākṛta*, characterized by modification of vowel durations, the terminals in case endings changed, and harsh consonantal sounds softened.

The *dhruva* constitutes the pulp of the musical and lyrical thought.

The *Caturdaṇḍīprakāśikā* clearly says that the *udgrāha*, and *dhruva* are indispensable elements. Sometimes, *mēlāpaka* could be omitted (in compositions with three-sections), but never the *udgrāha* and *dhruva*. *Ābhōga* could also be reckoned as an additional part, but there are no *tridhātu prabandhas* without the *ābhōga*.

In those *prabandhas* that contain the *ābhōga*, *Vēṅkaṭamakhin*, makes it clear that sometimes the *ābhōga* may be split into *ālāpa khaṇḍa*, and *anālāpa khaṇḍa*, the first half composed with *tāla*, and the second half composed without *tāla*.

An *ekadhātu prabandha* is thus impossible.

Mēdinī jāti:

(1) *śrīraṅga*, (2) *śrīvilāsa*, (3) *pañcabhaṅgi*, (4) *pañcānana*, (5) *umātilaka*, (6) *karaṇa*, (7) *simhalilā*.

Ānandinī jāti:

(1) *pañcatalēśvara*, (2) *varṇasvara*, (3) *vastu*, (4) *vijaya*, (5) *tripada*, (6) *haravilāsa*, (7) *caturmukha*, (8) *paddhaḍi*, (9) *śrīvardhana*, (10) *harṣavardhana*.

Dīpanī jāti:

(1) *sudarsana*, (2) *svarāṅka*, (3) *tribhaṅgī*, (4) *kanduka*, (5) *vadana*.

Bhāvanī jāti

(1) *varṇa*, (2) *gadya*, (3) *kāṇḍa*, (4) *kaivāḍa*, (5) *aṅkacāriṇi*, (6) *vartani*, (7) *āryā*, (8) *gāthā*, (9) *krauñcapada*, (10) *kalahamsa*, (11) *tōṭaka*, (12) *haṁsalilā*, (13) *catuspadi*, (14) *vīraśrī*, (15) *maṅgaḷācāra*, (16) *daṇḍaka*.

Tārāvalī jāti prabandhas:

(1) *ēlā*, (2) *dhēnki*, (3) *jhōmbaḍa*, (4) *lāmbha*, (5) *rāsa*, (6) *ēkatālī*, (7) *cakravāla*, (8) *svarārtha*, (9) *mātrka*, (10) *dhvanikuṭṭini*, (11) *tripadi*, (12) *satpadi*, (13) *jhampaṭa*, (14) *caccari*, (15) *caryā*, (16) *rāhaḍi*, (17) *dhavaḷa*, (18) *maṅgaḷa*, (19) *ōvī*, (20) *lōli*, (21) *dhollari*, (22) *dhanti*.

It is normally said that the *prabandhas* have gone into oblivion (Refer [Seetha (1981)] [Janakiraman (1977)]). Only the nomenclature has perhaps ceased to exist. A simple *kṛti*, with *pallavi*, *anupallavi*, and one *caraṇa* could be correlated to *bhāvinī jāti prabandha* of the *tridhātuka* type. A *cauka varṇa* with *birudāṅkita sāhitya* is comparable to an *ānandinī jāti prabandha*. *Tillānā* stands as a parallel to the *kaivāḍa prabandha* of the medieval period. *Jatīsvara* may be compared to a *tārāvali jāti prabandha*. Thus, all these compositional-types have evolved out of the *prabandhas*.

IV.22 Kīrtana

The *mātu*(text), or the *sāhitya* of the *kīrtana* is devotional in character, and in praise of a deity (*dēvatā stuti*). *Kīrtanas* have *pallava*, *anupallava*, and *caraṇa*. The concluding part of the first *caraṇa* will have the same *dhātu* as the *anupallavi*. The other two *caraṇas* will follow the melody of the first *caraṇa*. In some *kīrtanas*, the final *āvartas* of the *anupallavi*, and *caraṇa* are sections* set in *madhyamakāla*. The *anupallavi*, and the *caraṇa* must be set in such a manner that the end of the *anupallavi* leads back into the *pallavi*. The *pallavi* must have one *āvarta*, the *anupallavi* two, and the *caraṇa* must have four *āvartas*, normally. If the *pallavi* has two *āvartas*, the *anupallavi* and *caraṇa* must increasingly double in duration accordingly. All the *kīrtanas* that have been composed in the past one hundred years, by *lakṣaṇa* and *lakṣya* experts, have only one *caraṇa*.

The *caraṇa* may be of a duration of four, eight or twelve, *āvartas*, with different *dhātus*. In some *kīrtanas*, at the end of the *pallavi*, *anupallavi*, or *caraṇa madhyamakāla sāhitya* are found, in proportion to the size of the section. Usually, in all the composition such as, *kīrtana*, *cauka varṇa*, *pada*, *daru*, *rāgamalika*, *jāvali*, *svarajāti*, *viḷam̄ba kāla* (*cauka*) prevails, with *madhyamakāla*[†], and *druta kāla*[‡], interspersed as the occasion demands. Other than this, when singing some of the above-mentioned compositions, are sung in *madhyamakāla* with two and four syllables for one time-unit of *tāḷa*. For instrumental music, *kīrtanas* will have *sañcaras* with a melodic range extending from *mandra sthāyi gāndhāra* to *tāra sthāyi pañcama*.

COMMENTARY:

It must be noted that *madhyama kāla* and *druta kāla* are only relative terms.

The word *pallava* denotes a sprout.

IV.23 Padam

The *mātu* of the *padam* depicts *śṛṅgāra rasa*, and deals with the categorization and classification of the different aspects of the *nāyaka – nāyaki* relationship. The *sāhitya* is composed in such a way the *anupallava*, and *caraṇa* lead back into the *pallava*. They are to be sung in *viḷam̄ba kāla*. The *nāyaka mudra* (name of the patron) is found in the *anupallavi*, and the third *caraṇa*. In some *padams*, only the third *caraṇa* contains the *nāyaka mudra*. The second and the third *caraṇas* have the same melodic structure as the first *caraṇa*. It is customary to sing these *padas* in *cauka kāla*, with a correct understanding of the lyrics, so as to express the *sāhitya* and meaning and enhance the aesthetics of listening experience

*Here, the word *khaṇḍa* does not refer to a section, but to individual *āvartas*.

[†]By *madhyamakāla* it should be understood that within the duration of one time-unit manifested by one *kriya* of hand four short syllables will be rendered. This is seen in the third *kāla* in the *sarali krama*.

[‡]According to traditionalists, by *druta* is understood that within the duration of one time-unit manifested by one *kriya* of hand, eight short syllables will be rendered. This is the fourth *kāla* in the *sarali krama*.

COMMENTARY:

Some *padams* of *Sāraṅgapāṇi*, and *Ghanam Kṛṣṇayyar* are to be found in *madhyama kāla*.

The *sāhitya* can also be sacred, or secular and in praise of mortals and patrons.

IV.24 *Daru*

Darus have the same *lakṣaṇas* as *padams*, and express *śrīṅgāra rasa*. They normally have one *caraṇa*. *Darus* could be sung in a slightly accelerated tempo. Some *darus* have two or three *caraṇas* too.

COMMENTARY:

Daru could be traced to the ancestral form of *dhruvas*, mentioned by *Bharata*. *Bharata* mentions a variety of *dhruvas*. *Darus* are found in the '*Rāmanāṭaka*' of *Aruṅācala Kavirāyar*, and '*Nandanār Caritram*' of *Gōpālakṛṣṇa Bhārati*. The term *kīrtana* is found in the '*Azhagar Kuravañji*' of *Kavikuñjara Bhārati* and in *Nauka Caritramu*, the earlier manuscripts have *daru* and the later ones have *kīrtana*.

IV.25 *Cauka varṇa*

Cauka varṇa is modelled after the *padam* in terms of the musical and lyrical format. The *anupallavi* has double the number of *avartās* than that of the *pallavi*, having *muktāyi svāra* and leading back to the *pallavi*. The *caraṇa* has four lines (*khaṇḍas*). At the conclusion of the first *khaṇḍa*, a *caraṇa svāra* passage set in *vilāmba laya*, and of the duration of one *āvarta*, should be rendered (characterized by profusion of *dīrgha svaras*). The second, third, and fourth *caraṇa svāra* passed with successively double the duration of *avartās* are rendered. At the end of each *caraṇa svāra* passage, the first *khaṇḍa* of the *caraṇa* must be taken up and sung as a refrain. Then the subsequent three *khaṇḍas* are to be sung and the *muktāyi svāra* passage of the *anupallavi* must be sung and finally the composition concluded with the *pallavi*. In some *cauka varṇas*, the *svāra* passages have *sāhitya*. Some *cauka varṇas* are devotional in nature.

COMMENTARY:

All these have been aptly illustrated by *Subbarāma Dikṣita* in his *cauka varṇa* in *suraṭi rāga*, *rūpaka tāla*. There is a specific note by *Subbarāma Dikṣita* himself to this effect at the end of the composition. The *sāhitya* of the *cauka varṇas* may be devotional, with a touch of mortal praise.

IV.26 *Tāna varṇa*

Tāna varṇas are traditionally rendered in *madhyama kāla*. The *sāhitya* is marked by the profusion of vowel extensions interspersed in between for every *aḥsara* (paucity of words). The arrangement and sequence of the *anupallavi*, *muktāyi*, and *caraṇa svaras* are similar to that of the *cauka varṇa*.

IV.27 Svarajati

It is a composition that portrays *śṛṅgāra rasa*, and is set in *madhyama kāla*. A *svarajati* has the sections, *pallava*, *anupallava*, and *caraṇa*. The *dhātu* passage resembling the *muktāyi svāra* that comes at the end of the *anupallava*, is characterized by half as *pāṭas* (jati), and the rest to be sung as *svāras* (solfeggio symbols). The *pāṭa* ' *tadiṅgiṇa tōm*' (rhythmic syllable) is appended at the conclusion of the *anupallavi*, leading back into the *pallavi*. This *muktāyi svāra* passage has no *sāhitya*.

The first line <*khaṇḍika*> section is basically set in *svāra* form and has *sāhitya* passage attached to it. After singing the *svāra* and *sāhitya* forms, the *svāra sāhitya* for the first, second, third, and fourth *caraṇa svāra* passages are sung. The first *khaṇḍika* is rendered as a refrain at the end of each *svāra* passage. After that, the remaining *khaṇḍikas* of the *caraṇas* are sung as explained for *cauka varṇas* above.

In some *svarajatis*, the *pāṭa* phrases are not explicitly set and consists of *svāra* group phrases characterized by rhythmic syllable-oriented patterns. The *svāra* phrases must be in such a way as to bring out the contour of the *rāga*. Further, the *svāra sāhitya* passage commences successively on the *svāras* in the *ārōhaṇa krama* as *sa, ri, ga, ma, pa, da, ni*, etc. The *caraṇa svāras* have *āvartas* progressing in multiples of two. The lyric of the *svarajati* is of devotional nature and has a *pallava*-like* structure in the beginning. The similar format could be found in the reverse order of the commencement of *svāras* in the *avarōha krama*.

COMMENTARY:

It is ambiguous as to what is meant by the term *khaṇḍika* here — a section or an *āvarta*, as mentioned in the footnote earlier. However, here, the word *khaṇḍika* is to be interpreted to mean a line-section, a part or a sub-section. From a practical standpoint, the above lines are to be understood as follows:

The *caraṇa svāras* must be sung in order with the *svāra* and *sāhitya*, reverting to the *caraṇa* after every *caraṇa svāra*.

The format *Subbarāma Dīkṣita* mentions, are found only in *cauka varṇas*, but are not found in many of the compositions popularly known as '*svarajatis*' including that of *Śyāma Śāstri* (given in the *anubandha* of [*Subbarāma Dīkṣita* (1904)] itself). Other compositions such as '*sāmbaśivāyenavē — khamās*, and '*sāmi daya — mōhanam*, known as *svarajatis*. also do not adhere to this format. There is no reverting back to the first *caraṇa* after singing the *caraṇa svāras* and *sāhityas*, but only the *pallavi* is taken up and sung at the end of every *caraṇa svāra* and *sāhitya* thereof.

It is interesting to note that *Subbarāma Dīkṣita* does not mention that some *svarajatis* such as those of *Śyāma Śāstri* do not have an *anupallavi*. As found in *Bhairavi svarajati* of *Śyāma Śāstri*, beginning with the words '*kāmākṣi*', the first two *caraṇa svāras*, i.e., the ones starting with **s** and **r** are of the length of four *āvartas*, the next two have eight *āvartas*, and the next two with **ni** and **sa** have sixteen *āvartas*.

Thus, from the aspect of physical format (i.e., structure of *caraṇa svāras*, number of *āvartas*, etc) the *Bhairavi svarajati* adheres to the above definition.

It is ambiguous what *Subbarāma Dīkṣita* means by the term *pallava*-like structure, since every composition has a *pallavi*. Hence, the word *pallava* is interpreted to be analogous to *manōdharma pallavi*. This interpretation is in accordance with the structure, as found in the three compositions of *Śyāma Śāstri*, referred to as '*svarajatis*'.

IV.28 *Jatīsvara*

It is a composition belonging to the realm of dance music. In this composition there is only *dhātu* for the *pallava*, *anupallava*, *carāṇa* (and no other *sāhitya*). The commencing note of the third *svara* should be a *jīva svara* of the *rāga* figuring as the commencing *svara*.

IV.29 *Jāvalī*

This has been modeled after *daru* and is sung in popular or folk style.

IV.30 *Tillānā*

Tillānā is an adaptation of the northern song-form *diri tillānā*. In every aspect, the *deśīya* element dominates, i.e., in *rāgas*, *themes*, *varṇa kramas*, and rhythmic setting.

COMMENTARY:

kaivāḍa prabandha and the *pañcatālēśvara* may be considered to be the ancestral forms of the *tillānā* [Janakiraman (1977)] [Seetha (1981)].

IV.31 *Śabdam*

It is a combination of *tāḷa*, *pāṭa* (*jati* syllables), and *sāhitya* and is set to *tāḷa*.

COMMENTARY:

Śabdās are usually in the *rāga kām̐bhōji*, and metrical in character.

IV.32 *Sūḷādi (Sūḍa)*

Sūḷādi is in the seven principal *tāḷas* known as *sūḷādi sapta tāḷas*. There are *sūḷādis* in *raḡaṇa maṭhya*, and has *udgrāha*, *dhruva*, and *ābhōga* sections. They are in *ēka ka la* (*yathakṣara*, i.e., with one *laghvakṣara* for each *akṣara kāla* / each *kriya* of a *tāḷa*), and could be composed in *viḷamba*, and *madhya laya*, incorporating the *varṇa kramas*, and also having *sāhitya*. No *sūḷādis* of composers other than *Purandara Viṭṭala Dāsa* are to be seen.

COMMENTARY:

Vyāsarāya, the *guru* of *Purandara Dāsa* is believed to have composed a number of *sūḷādis*.

For the *Dēśī Sūḷādi of Annamācārya* – please refer to [Janakiraman (1979)]

IV.33 Rāgamālika

The *mātu* of a *rāgamālika* may be either depict *śrīṅgāra rasa*, or *bhakti rasa*. The *rāgas* chosen must be appropriate to the theme. It must have *tāla āvartas* in strict accordance to the *tāla* of the *rāgamālika*. The *mātu*[§] must be set to *svaras* in accordance with the *jīva svaras* of the particular *rāga*, and with *varṇa kramas* (melodic movement). A *rāgamālika* usually consists of *pallava*, *anupallava*, and *caraṇas*. It may be a string of nine, fourteen, or even sixteen *rāgas*. At the end of each *rāga*, there are *muktāyi svaras* suitable for the underlying *rāgas* and having an *textslāvarta* duration in accordance with the *tāla*. Some *svaras* also have *sāhitya*. In some *rāgamālikas*, there are a string of one *āvarta svara* passages in reverse order (*vilōma krama*) with *sāhitya* too, leading to the *pallavi rāga*, or the first *rāga*. Till one returns to the first *rāga*, for all the *rāgas*, the *svara sāhityam* should be composed. Just as the *rāga* names are incorporated meaningfully, there are *rāga-tāla-mālikas* too, that incorporate the names of *rāgas* and *tālas* with the observance of the same norms as mentioned for a *rāgamālika*.

COMMENTARY:

In most of the *rāga-* and *tālamālikas*, the *rāga*, and *tāla mudras*, either in *śuddha*, or *sūcīta* form will be incorporated in the *sāhitya*.

Examples: “*aṣṭōttaraśata rāgatālamālika — nāṭakādi vidyala*” of *Rāmasvāmi Dikṣita*, and ‘*rāgāṅga rāgamālika*’ of *Subbarāma Dikṣita*, — “*ī kanakāmbari*”.

Examples of *svara* passages in *vilōma krama* are found in “*caturdaśa rāgamālikā — śrīviśvanātham*” — *Muttusvāmi Dikṣita*, and “*gāravamu*” — *Subbarāma Dikṣita*.

IV.34 Pallavi krama

The chosen *pallavi* must be rendered well — whatever may be the *tāla* it is set, in accordance with the first *aṣara* of the lyric of the *pallavi*, and in accordance with the *graha* it is set — *atīta*, *anāgata*, or *sama graha* (*eḍuppu*). While rendering the *pallavi* vocally, wherever the *sāhitya aṣara* of the *mātu* falls — in whichever *aṣara* or part of the *aṣara* of the *tāla*, these should stick to their locations, and should not be altered. Wherever convenient, halts have been chosen in the setting, the element of *manōdharma* is added. The *pallavi* may be elaborated in one, two, or four *āvartas*, and in accordance with the *tāla*, depending on the capacity of the musician, multiplying in $\frac{1}{4}$, $\frac{1}{2}$, and one *āvartas* is done. Care must be taken not repeat the *saṅgatis*, and to sing without transgressing the norms of the *rāga* and *tāla*, and to be pleasing to the aural sense of the listeners. The *svaras* with *kalpana* must be rendered in progressive number of *āvartas* as in $\frac{1}{4}$, $\frac{1}{2}$, 1, 3, and 4, in a creatively intelligent way and finally landing on the *eḍuppu aṣara* (commencing note) of the *pallavi* correctly. While singing the *kalpanā svaras*, the vocalization must be like precious stones such as pearl, coral and blue stone strung together and embossed in the gold. It is customary to keep in mind the requisite *graha svara* of the concerned *rāgas*. Apart from this, people should skillfully sing *svara sequences* or *svaras* set to patterns (*pāṭa*) and go back to the *pallavi*. The conclusion will be of the rhythmical patterns such as ‘*tathīṅṅatōm*’.

It was the customary practice to render *pallavis* in *madhyamakāla*, to avoid repetitions of phrases. Just like in *kīrtanas*, *druta kāla saṅcāras* can be interspersed in the singing of the *pallavi* (even though it is predominantly in *madhyamakāla*). Singing the commencing syllable and other factors being adapted to *druta kāla* has been in vogue for the last 50 years. The erstwhile experts and elders opine that this is not customary to sing this (i.e., singing in *druta kāla*) due to the presence of *punarukti dōṣa* (The fault of repetition), and they were not in favor of singing *pallavis* in this manner. Over the past 20 years, for every

[§] ED:- [Subbarāma Dikṣita (1904)] has the word *mātu* here, it may be suggested that this could be intended to mean *dhātu*

laghu akṣara reckoned in hand, they sing with 16 *laghu akṣara kāla* counts. (16 *kaḷa pallavi*). The *dōṣas* in this practice are innumerable. Singing in *ati viḷamba kāla* and *druta kāla* are also not accepted by the erstwhile experts.

*guruprasāda mārgēṇa śivānugraha yōgataḥ,
labhyā ca gāna saraṇih itarē śāntu durlabhā.*

COMMENTARY:

'The *pallavi* may be rendered in one, two, or four *āvartas*' — perhaps *Subbarāma Dikṣita* refers to the duration of elaboration of the *pallavi* here.

'In accordance with the *tāḷa*, depending on the capacity of the musician, multiplying in $\frac{1}{4}$, $\frac{1}{2}$, and one *āvartas* is done.'

The elaboration / variation can commence with short duration of $\frac{1}{4}$, $\frac{1}{2}$, and one *āvarta* and extending upto 4 *āvartas*.

With regard to the vocalization, it should be noted that one of the important norms to be observed is that even an instrumentalist must render the *pallavi* vocally, so that the point of *eḍuppu arudhi* and distribution of the *tāḷa* would all be clear.

With respect to the conclusion, the rendering of the *svaras* must have a crowning conclusion with *tāḷa* mnemonical patterns.

The *niraval*, an important part of the *pallavi* rendition, has not been mentioned by *Subbarāma Dikṣita*. Perhaps this is intended by the use of the word '*kalpanālu*'

It is surprising that *Subbarāma Dikṣita* has not made any mention of the stages of *pallavi* development such as singing *anulōma*, *pratilōma*, *triśraṇ*, singing *pallavis* in different *gatis*, etc. Perhaps they were all later developments.

गुरुप्रसादमार्गेण शिवानुग्रहयोगतः ।
लभ्या च गानसरणिः इतरे षान्तु दुर्लभः ॥



INSTRUCTIONS FOR EASILY IDENTIFYING THE (PRINTED) MISTAKES

- I. In the event of the sign \therefore created for *sphurita*, placed over *jaṅṭa svaras* $s \acute{s}, r \acute{r}^*$ of ascending nature, and the sign \therefore created for *pratyāghāta* placed over *jaṅṭa svaras* $s \acute{s}, n \acute{n}$ of descending nature, being interchanged, the mistakes can be understood by the sequence of [*svaras* in] ascent and descent and as such corrections for the errors of *sphurita* and *pratyāghāta* will not be furnished.
- II. In the event of the *ekku-jāru* sign $/$ created for the ascent from the lower *svara* to the successive *svaras* in the expression $s / r / g / m$ and the *digu-jāru* sign \backslash created for the descent from the higher *svara* to the successive *svaras* in the expression $s n d p$ being interchanged, the mistakes can be understood from the sequence and as such the corrections for the errors will not be furnished.
- III. In some contexts, the sign \wedge created for *rava*, wrongly occurs as v , and this [latter] sign not having been created for any other *gamaka*, this can be understood as a mistake and as such the correction for the error will not be furnished.
- IV. Instead of the sign \therefore for *sphurita* placed over *jaṅṭa svaras*, the sign w for *nokku* occurs incorrectly, the correction for the error will not be furnished.
- V. Instead of the sign Υ for *orayika* placed over some *svaras*, if the sign w for *nokku* occurs wrongly, the correction for the error will not be furnished.
- VI. If the *digu-jāru* sign \backslash occurs next to the *khaṅḍimpu* as $[\acute{m} \backslash g]$ instead of $[\acute{m} G]$, the correction for the error will not be furnished[†].
- VII. $[n \acute{n} d]$. The small-sized *svara* letter sounding the *rava* will be of the same [*svara*] letter as the larger-sized *svara*, to its left. $[n \acute{n} d]$. The small-sized *svara* letter sounding the *khaṅḍimpu* will be one of the *svara* letters lower in pitch to the *svara* preceding it. Thus in this kind [of printing] $(n \acute{n} d)$ and $[n \acute{d} m]$ where the signs of *khaṅḍimpu* and *rava* are interchanged, these can be easily understood and as such the correction for the error will not be furnished.
- VIII. $[n \acute{n} s]$ (n / s), $[s r / \acute{g} g g]$ ($s r / \acute{g}$) $[r g / \acute{m} m]$ ($r g / \acute{m}$) If the same kind (of idea) is expressed in two different ways, then the corrections for the errors will not be furnished.
- IX. $\widehat{n}, \acute{s} n, \acute{n} \acute{s}, \acute{s} \widehat{n}$ — These four $\widehat{N}, \acute{s} N, N \acute{s}, / \acute{s} \widehat{N}$ — and these four are identical, $\widehat{N}, \acute{s} N, N \acute{s} \ddagger$, in this manner, in whatever way they are represented, these have to be understood as $\acute{s} N$, and for these errors and for errors relating to other *svaras* the corrections will not be furnished.

*ED:— *s, r, g, m, p, d, n, S, R, G, M, P, D, N* are used, instead of *sa, ri, ga, ma, pa dha, ni, sã, rĩ, gã.mã, pã, dhã, nĩ*

†ED:— *m* is a *podĩ-svara*

‡ED:— This part — $\widehat{N}, \acute{s} N, N \acute{s}$ — seems superfluous

- X. Instead of the w sign of *nokku*, the *pratyāghāta* sign ∴ which is placed above an individual *svara* in descending movements, and if in that place the *sphurita* sign ∴ wrongly appears, the correction for the error will not be furnished.

Tāla information

1. For the time-sections of the *dhruva tāla*, in some places, one [vertical] line is placed after six syllabic units and one line each after each of the two sets of four syllabic units; in some contexts there is one line after 14 syllabic units[§]
2. For the sections of the *maṭhya tāla*, after sections of four, two and four syllabic units, one [vertical] line each is placed. However, in some contexts one line is placed after the entire ten syllabic units.
3. For the sections of the *rūpaka tāla*, after sections of two and four syllabic units, one [vertical] line each is placed. However in some contexts one line is placed after the entire six syllabic units.
4. For the sections of the *jhampa tāla*, after sections of seven, one and two syllabic units, one [vertical] line each is placed. But in some contexts one line each is placed after seven and three six syllabic units while in some contexts a line is placed after the entire ten syllabic units[¶].
5. For the sections of the *tripuṭa tāla*, after sections of three, two and two syllabic units, one [vertical] line each is placed while in some contexts one line is placed after the entire seven syllabic units.
6. For the sections of *ēka tāla*, after sections of four syllabic units, one [vertical] line each is placed but in some contexts one line is placed after eight syllabic units.
7. For the sections of *miśrajāti ēka tāla*, after sections of three and four syllabic units, one [vertical] line each is placed but in some contexts one line is placed after the entire seven syllabic units. These interchanges that have occurred can be easily known because of the understanding of the order of the seven *tāla alaṅkāras* and hence no corrections will be presented.
8. In the event of the [vertical] line marking the end of the *āvarta* for the *ēka-tāla* of *caturaśra* and other *jātis*, occurring only at the end of two or three *āvarta*-s and the total syllabic units being proper, correction will not be furnished for such errors.
9. In the event of the [vertical] line marking the end of the *tāla āvartas* or [within] *āvarta* being not given, and the total syllabic units remaining proper, the correction will not be furnished for such errors.
10. In the event of the [horizontal] lines placed over the melodic part [*svaras*] to denote the tempo (*kālapramāṇa*) appears illegible, due to absence of ink impression, the correction will not be furnished for such errors.
11. When a [horizontal] line is placed over another line, if a portion appears illegible, the correction will not be furnished for such errors.
12. In the event of the second [horizontal] line being clear and the first line is illegible or is slightly short (in length) the correction will not be furnished for such errors.

[§]ED:- In [CP 3.86-3.91] the sections of *dhruva tāla* (*vīṇā vādya-dhruva* variety) are divided as 4 + 4 + 6 and in a book as recent as the *Saṅgīta-sarvārtha-sāra-saṅgrahamu* (c.1859, p.33), the section division is given as 6 + 4 + 4. Hence it is perhaps this tradition of the three section based *dhruva-tāla*, being followed in the songs, that *Subbarāma Dīkṣita* is alluding to. And in the notation of the *gītas* and of the *sañcāris*, the single section of 14 units for *dhruva tāla* and the single section of 10 for *maṭhya*, 6 for *rūpaka*, 10 for *jhampa*, 7 for *tripuṭa*, 4 for *ēka*, 7 for *miśrajāti-ēka* can be seen.

[¶]ED:- In [CP 3.96-3.102] the sections of *jhampatāla* (*vāggēyakāra-jhampa*) are divided as 3 + 7 and in the *gīta*-s set in *jhampa tāla* and notated in *Saṅgīta Saṁpradāya Pradarśini* e.g. the one in *rāga bhānumati* (section 4.0.1), the song commences with a section having 3 *svara*-s and remaining *āvartas* have a [vertical] line after a stretch of 10 syllabic units. Perhaps the alternatives mentioned by *Subbarāma Dīkṣita* relate to this.

13. If the [horizontal] line is not long enough to stretch upto the end of the *svara* letters and stops short, then the correction will not be furnished for such errors.
14. After the completion of the *pallavi*, if one or two syllables are left after that, then either by excluding them or after waiting till the *āvarta* to end, the *anupallavi* and *caraṇa* should be commenced and as such the correction will not be furnished for such errors.
15. (**g** ◯ | ◯ / **p m**) with so many kinds of lines being present, if the *svaras* succeeding the '*golusus*' are not clear or have been omitted, then the *svara* attached to the '*golusu*' preceding the line, have to be assumed (in the missing portion) and as such the correction will not be furnished for such errors.
16. (**S** ◯ || ◯ **p m g r**) (**S** || **m g r**) are identical and no correction will be furnished to clarify that.
17. Instead of [**S** ◯ | ◯ **s**] if (**S** | ◯ **s** or (**S** ◯ | **s**), and instead of (**g** ◯ | ◯ **g**) [**g** ◯ | **g**, or [**g** | ◯ **g**] denoted, then they [those *svaras*] have to be assumed to be associated with '*golusu*' and as such the correction will not be furnished for such errors.
18. For the syllables of the text (*sāhitya*) presented below the '*golusus*' on the either side of the (vertical) line demarcating the sections of the *tāḷa* the [omitted] vertical line has to be assumed and as such the correction will not be furnished for such errors.
19. For the syllables of the text (*sāhitya*) in the *kīrtana* and the other [compositional types] the short and long suffixes for the first and successive cases, [correction will not be furnished for errors]^{||}.
20. If in the melodic line the (vertical) line demarcating the sections of *tāḷa* is given but is omitted for the text (*sāhitya*) line and if in the text (*sāhitya*) line, the line demarcating the sections of *tāḷa* is given but is omitted for the melodic line, then the line has to be assumed as given and as such the correction will not be furnished for such errors.
21. In some context at the point of concluding the *gīta*, *kīrtana* etc. the errors of *kālapramāṇa* ^{**} can be easily made out and as such the correction will not be furnished for such errors^{††}
22. The differences between *sthāyī*-s have to be understood and if dots have been missed out in any places, the descent and ascent [respectively] to *mandra* and *tāra sthāyī*-s can be easily known through the destination/ terminal *svara*; in a particular *sthāyī*, when the *svara*-s occur in order, if dots have been assigned for one or two *svara*-s and have been missed out for the remaining, then the *sthāyī* can be easily determined on the basis of the destination/ terminal *svara*; and as such the correction will not be furnished for such errors.

In the event of [the dot] being correctly assigned for a *svara*, in the first instance, and in the second instance being wrongly assigned, correction will not be furnished for such errors.

If the syllable of the text (*sāhitya*) placed under the small-sized *svara* is [erroneously] placed under the next big-sized *svara* then it has to be assumed as being placed under the small-sized *svara* and sung thus.

◡ — This sign in some contexts represents one syllabic unit and in some others half a syllabic unit.

◡ — This sign in some contexts represents half a syllabic unit and in some others quarter syllabic unit.

These have to be understood according to the context.

^{||}ED:- This line is ambiguous

^{**}ED:- This line is ambiguous

^{††}ED:- This line is ambiguous

GAMAKA SYMBOLS

Due to the benevolence of *Vēṅkaṭamakhin*, also known as *Vēṅkaṭeśvara Dīkṣita*, the son of *Gōvinda Dīkṣita* — a scholar blest with the grace of *Sāvītri Dēvi*, and with a desire to impart clearly and with symbols in notation, all that I have learnt traditionally through initiation into the secrets of *gamaka svarūpas*, I began writing this after due reverence to Purandara Dāsa and other poet-composers and with prostrations to my uncle *Muttusvāmi Dīkṣita*, the trailblazer of *gamaka svarūpas*.

When great poets like *Kālidāsa* and *Mayūra* commit errors, it is indeed common for people like me. Hence it is the compassion of the *vāggeyakāras* that becomes my intellect. Those that truly know shall kindly acknowledge my writing on the *gamaka svarūpas*. Those that do not shall attempt to learn them. It is my hope that those that knowingly know-not would listen to my earnest plea and remain silent.

Since *vīṇa* is the instrument that helps in understanding the nuances of *gamakas*, I demonstrate as much as I know through the *vīṇa*.

The *gamaka* symbols that have been used in this *Saṅgīta Saṁpradāya Pradarśini* are as follows:

I (1) kampita: Keeping the fingers of the left hand on any *svara sthāna* in the *vīṇa* with the *mīṭṭu* and shaking the string is *kampita*. The string can also be shaken with the left index finger and the middle finger in a *svara sthāna*.

Example: \tilde{G} — This *kampita* is the shake.

(2) *līna*

(3) *āndolita*

(4) *plāvita*

These three are varieties of *kampita*. Please refer to the *lakṣana Saṅgraha* for the differences in the duration of their deflections.

II(5)(i) sphurita — ∴

In each of the double notes in the *ārohaṇa krama*, hitting the second note either in the voice or in the *vīṇa* is *sphurita*. While holding the double note *s ś* in *vīṇa*, keeping the index finger on the position of *niṣāda* and the middle finger in the position of *ṣaḍja* at the same time and plucking the first *ṣaḍja* note without removing the index finger in the *niṣāda* position and removing only the middle finger and with a pluck hitting the middle finger at position of *ṣaḍja*. This is the method for playing the other double *svara sphuritas*.

This *s ś* and other double note *sphuritas* that occur in the ascending sequence on the *vīṇa* and in the voice occur with the next lower note.

Example : $s \overset{\cdot\cdot}{n} s , r \overset{\cdot\cdot}{s} r$.

The other double notes are to be understood similarly. In place of the *gamaka sphurita*, they specify an alternate *gamaka*, namely the *ḍoḷa*. For that *gamaka ḍoḷa*, *pūrvācāryas*, as an illustration mention the shake of a pearl resembling the water-like flow. This *ḍoḷa* is also known as *pratyāghāta*. *

(ii) **pratyāghāta** — $\overset{\cdot\cdot}{\cdot}$

In the twin notes that occur in the *avarōhaṇa krama*, plucking (lit. striking) the second note is called *pratyāghāta*. In the *vīṇa* while playing the twin notes in descending movement $\overset{\cdot\cdot}{s}$, keeping the left hand index finger alone on the *saḍja* position with a pluck and while the index finger is traversing to the position of *niṣāda* below, the middle finger should be placed on the *saḍja* position with a pluck (lit. hit). While hitting this way, the index finger that was moved to the *niṣāda* position should not be removed.

In the same way the techniques of playing the other twin notes in the descending sequence should be known.

In the *vīṇa*, while playing the twin notes like $s \overset{\cdot\cdot}{s}$, due to vibration (lit. tremor) the note above it will be heard minutely.

Example: $s r \overset{\cdot\cdot}{s} , n \overset{\cdot\cdot}{s} n$.

In the same way the techniques of playing the other twin notes in the descending sequence should be learnt.

It is traditional that in these *pratyāghāta* for *svaras* that go in the ascending sequence instead of pressing (*nokku*) the lower *svara*, the separate *svaras* are played with *pratyāghāta* in the *avarōhaṇa krama* for the sake of melody.

Example: $m G, R m P D p m, R g s$.

In these cases *pratyāghātas* are played for *svaras* in the ascending sequence. These *sphurita pratyāghātas* can be played with one pluck *mīṭṭu*. For vocal this *pratyāghāta* is the same as *sphurita*.

(6) **tirupa** — $\overset{w}{w}$

While playing a group of *svaras* pressing (*nokki*) a *svara* is *tirupa* or *nokku*.

Example : $(\overset{w}{n} s G), (r \overset{w}{m} P), (n s \overset{w}{r} g m P), (\overset{w}{n} s \overset{w}{r} s)$

(7) **āhata**

Either in the forward or backward direction, hitting a note quickly and returning is called *āhata*. This is called (i) *ravai* when hitting on the forward note and (ii) *khaṇḍīmpu* when hitting on the previous note.

(i) **ravai** — \wedge

Positioned on a *svarasthāna* either with a *mīṭṭu* or without a *mīṭṭu*, playing the lower *svara* with the left hand middle finger is called *ravai*.

Example: $p \hat{p} m, m \hat{m} g, r \hat{r} s$.

(ii) **khaṇḍīmpu** — \checkmark

From one, two or three *svaras*, with plucking going down from one *svarasthāna* to another lower *svarasthāna* and plucking and immediately descending to another lower *svarasthāna* without a pluck is called *khaṇḍīmpu*.

Example: $p \overset{\checkmark}{m} g, p \overset{\checkmark}{g} r, p \overset{\checkmark}{r} s$

(ii)a A second variation of *khaṇḍīmpu*. In the manner described for *khaṇḍīmpu* above, from two, three or four *svaras*, with a pluck immediately after descending from one *svarasthāna* to another lower *svarasthāna*, the string is stopped to make it semi-audible and then instantly with a pluck

*ED:— *Subbarāma Dikṣita's* description is a bit ambiguous [*Caturdaṇḍīprakāśikā* 3,124–125]

descending to another *svarasthāna* below with a *jāru* would constitute the second variety of *khaṇḍīmpu*.

Example : (p m \R) , (m g \R) , (g r \S)

(8) valī —



Positioned on the same *svarasthāna* deflecting the string in a circular manner and producing the shade(s) of one, two or three *svaras* is called *valī*.

(i) One *svaraprayōga* — $n \widehat{D}$ or $\widehat{D} n$. In the position (*sthāna*) of *dhaivata* with a single pluck of the string, pulling it swiftly so as to sound *niṣāda*, and then returning to *dhaivata* and then execute the pluck for the next *svara*. The instances (*lakṣyas*) of this can be seen in the *kīrtanas* and *sañcāris* of *rāgas* like *punnāgavarālī*.

(ii) Two *svaraprayōga* — $s \backslash n \overset{w}{d} \times \widehat{n} \widehat{D} p$


In the position (*sthāna*) of *dhaivata*, the *dhaivata* should be played with a single pluck along with a *nokku* and through the deflection of the string in a circular manner the *niṣāda* is subtly sounded and the position of *dhaivata* is reached and then the plucking should be executed on the position of *pañcama*. For instances of this see ragas like *āhiri*.

(iii) Three *svaraprayōga* — $\frac{\widehat{n}}{d n D s D p}$

Up to the $\overset{w}{d} n D s$, constituting the long *niṣāda* first of all, in the position of *dhaivata* there should be a single pluck along with *nokku* and the *niṣāda* should be revealed while deflecting the string. The string should be released to come back to the pitch of *dhaivata* and pulled again to sound *saḍja* and for the two *svaras* D and p two separate plucks should be rendered. Plucking with a single pluck and *nokku* and showing the *niṣāda* in rotation and bringing the string back to the *dhaivatha* and then producing the *saḍja* sound by pulling the string and using two plucks for two *svaras* D and P. Examples of this can be seen in *rāgas* such as *darbār* and *aṭhāṇā*. For three *svara prayogas* of this kind please note the use of a big curve symbol such as  and for one *svara prayogas* a small curve sign such as .


III (9) ullasita

This is called *ētRa jāru* when traversing from a lower *svara* to a higher *svara* and is known as *iRakka jāru* when going from a higher *svara* to a lower *svara*.

(i) *ētRa jāru* — 

With a pluck, ascending from one note to the next higher note or to the succeeding two, three or more higher *svaras* as the case may be is called *ētRa jāru*.

Example : s/r , s/g , s/m , s/p , s/ś.

(ii) *iRakka jāru* — 

In the manner mentioned above descending from a higher note to a lower note with a pluck is called *iRakka jāru*.

Example : s \ n , s \ d , s \ p , s \ m , s \ g , s \ s

(10) huṁpita

With a *huṁ* syllable *huṁkāra* and in the manner of *kahaḷa*, a wind instrument producing a gradually increasing (in volume) sound while continuously ascending from a *svara* to four, five or seven *svaras* or even to the next register according to context or producing a gradually decreasing sound while descending from a high *svara* is *huṁpita*. This too would be a variation of *jāru*.

(11) kuruḷa

This is of two kinds, *odukkal* and *orikai*.

(i) **odukkal** — ×

This is accessing the higher *svara* on the lower *svarasthāna*. It is a practice to access the higher *svara* on the lower *svarasthāna* on a *vīṇa* with a pluck and as appropriate to the *rāgas* along with a *mīṭṭu* pull the string and play up to one, two, or three *svaras* in the lower *svarasthāna* and to return to the lower *svara*. It is rare to go beyond three *svaras*. This occurs profusely in *ālāpanas*.

Example: ($\overset{\times}{r}$ g r)

After plucking the string to produce the *ṛṣabha*, on the same position plucking and pulling the string in such a way as to sound *gāndhāra* on the same position and then sound *ṛṣabha*.

(r / $\overset{\times}{m}$ \ $\overset{\times}{g}$ r). In this phrase(usage) each note must be accessed with a pluck on the position of *ṛṣabha* itself. This method of accessing a higher note at the position of a lower note is applicable only to *vīṇa* and on the voice it is essentially *ētRa jāru*.

(ii) **orikai** — γ

Playing one, two or three notes with a pluck with the strength of practice of the left hand and using the fingers of the left hand accessing through push several *svarasthānas* and descending is called *orikai*.

Example : *ns* *dn* *pd* *mp* *gm* *rg*
 s γ γ γ γ γ γ s.

(12) **tribhinna**

While playing the *vīṇa* sometimes this *gamaka* is employed to create enjoyment by placing the left hand index finger or middle finger or both flat and hard on the fret of any of the *svarasthānas* of the *mandra*, *pañcama* and *sāraṇi* strings and using the fingers of the right hand and plucking on the above three strings either with a single pluck or with separate plucks is called *tribhinna*.

(13) **mudrita**

The graces of notes produced while singing with the mouth closed is called *mudrita*. It is said that this *gamaka* applies only to vocal music.

(14) **nāmita**

The graces of notes that are produced when subtle tones are sung or played on the *vīṇa* by reducing the volume of sound are called *nāmita*.

(15) **miśrita**

Creating a combination of two or more *gamakas* mentioned above is known as *miśrita*.

Example:

$s \backslash \overset{\gamma}{N} d p$ — This is a combination of *iRakka jāru* and *orikai*.
 $\acute{s} / \overset{w}{r} g m$ — This is a combination of *ētRa jāru* and *nokku*.
 $s r / p \hat{M}, \overset{w}{m} P$ — Here m combines *ētRa jāru*, *vaḷi* and *kampita*.
 $\overset{w}{m} P$ — This has *ētRa jāru* and *nokku*.
 $p d / \overset{\times}{s} \hat{N} \acute{s},$ — This N is similar to the m shown above.

List of *Gamaka* Symbols Employed :

~~~~	kampita
∴	sphurita
∴	pratyāghāta
w	nokku
^	ravai
✓	khaṇḍimpu
(	vali
/	ētRa jāru
\	iRakka jāru
×	odukkal
Υ	orikai

Symbols for *sthāyī svaras*

Two dots are placed beneath the *svaras* of *anumandra sthāyī*. One dot beneath the *svaras* of *mandra sthāyī*. One dot above the *svaras* of *tāra sthāyī*, and two dots above the *svaras* of *atitāra sthāyī*.

There are no dots for the *madhya sthāyī svaras*.

<i>anumandra</i>	ṣ̣ ṛ̣ ḡ̣ ṃ̇ ṩ ḍ̣ ṇ̣
<i>mandra</i>	ṣ̣ ṛ̣ ḡ̣ ṃ̇ ṩ ḍ̣ ṇ̣
<i>madhyama</i>	s r ḡ ṁ ṡ ḍ ṇ
<i>tāra</i>	ṩ̣ ṛ̣̇ ḡ̣̇ ṃ̇̇ ṩ̇ ḍ̣̇ ṇ̣̇
<i>atitāra</i>	ṣ̣̈ ṛ̣̈ ḡ̣̈ ṃ̇̈ ṩ̈ ḍ̣̈ ṇ̣̈

Details of the *śuddha (prakṛti) vikṛti svarās*:

ḃ — This symbol is used for *śuddha iṣabha*, *sādhāraṇa gāndhāra*, *śuddha dhaivata* and *kaiṣikī niṣāda*.

ḃḃ — This symbol is used for *śuddha gāndhāra* and *śuddha niṣāda*.

ḃḃ — This symbol is used for *pañcaśruti iṣabha*, *antara gāndhāra*, *śuddha madhyama*, *pañcaśruti dhaivata*, and *kākalī niṣādam*.

# — This symbol is used for *ṣaṭśruti iṣabha*, *varālī madhyama*, and *ṣaṭśruti dhaivata*.

## tālakālapramāṇa details

**multiplication measure:** — if one *svarākṣara*, written as *kuRil*, and thereafter viewing it as a single *akṣara* is written as *neṭil*, then it becomes two *akṣarakālas*. For any multiplication measures exceeding this, the symbol  $\odot$  is employed to indicate that the above *kuRil*, *neṭil akṣara pramāṇas* should be sequentially multiplied. For example,

s	=	1 akṣarakāla
S	=	2 akṣarakāla
S ○ s	=	3 akṣarakāla
S ○ S	=	4 akṣarakāla
S ○ S ○ s	=	5 akṣarakāla
S ○ S ○ S	=	6 akṣarakāla
S ○ S ○ S ○ s	=	7 akṣarakāla
S ○ S ○ S ○ S	=	8 akṣarakāla

The *svaras* that are connected with this ○ symbol have to be rendered continuously, without breaking into parts, and with a single *nāda*. In some instances, if the symbol ○ is placed even in the midst of some *tāla* cycle, it also has to be rendered with a single *nāda* without breaking.

*Svara* groups that have to be rendered by breaking — S S | R R ||; *svara* groups that have to be rendered in one single *nāda* continuously, without breaking — G ○ G | M M ○ | ○ M P ||.

II. If a dot is placed next to a *svarākṣara*, the *kālapramāṇa* of the first *akṣara* increases by half a measure. This is as follows: s = 1; s · = 1  $\frac{1}{2}$ ; s · · = 1  $\frac{3}{4}$ ; S = 2; S · = 2; S · · = 3  $\frac{1}{2}$  *akṣara kālas*.

#### Bhinnapramāṇas (*kuraittalajavai*)

III. If there is one line beneath a syllabic unit (*svara akṣara*), the syllabic duration (*kālapramāṇa*) is reduced by half unit (*akṣara*). If there are two lines it should be computed as quarter syllabic unit (*kāl akṣara*). If there are three lines, it must be reckoned as one eighth syllabic unit (*araikkāl akṣara*). If there are four lines it is one sixteenth syllabic unit (*vīśam akṣara kāla*).

Beneath a *svara* of a long syllabic unit (*dīrghākṣara*), if there is one line, it is equivalent to a short syllable. The others may be understood in a similar sense.

Example:

s	=	one akṣara kāla
<u>s</u>	=	1/2 akṣara kāla
<u><u>s</u></u>	=	1/4 akṣara kāla
<u><u><u>s</u></u></u>	=	1/8 akṣara kāla
<u><u><u><u>s</u></u></u></u>	=	1/16 akṣara kāla

Within one *akṣarakāla*, these are the ways in which *svarams* can occur.

I. s = S, s s, s s s s;

s = S S S S S, s s S s s S;

s = s s S, s s S S S, s s S S;

s = s s s s, S S S S;

In these time measures (*kālapramāṇās*), since the presence of a large number of lines would add to the difficulty in understanding and readability, the number of lines have been reduced and S

has been used for the first speed (*kāla*) and *s s* for the second *kāla* and for the third *kāla* *s s s* with one underline and for the fourth *kāla* with two underlines *s s s s s s s* have been used. For speeds higher than fourth, for each increasing speed, one line each has to be added. Please note the *lakṣaṇas* of the underlined *svaras* given below:

- II. S = *s s*, *s s s s*, *s s s s s s s s*;  
 S = *s s*, *s s s s*, *s s s s s s s s*;  
 S = *s s*, *s s s s*, *s s*, *s s*, *s s*, *s s*;  
 S = *s s s s s s*, *s s s s s s*, *s s s s s s*;  
 S = *s s s s s s*, *s s s s s s*, *s s s s s s*;

The minute (*poḍi*) *svaras* that come between the larger *svaras* are not taken for calculation of the duration. They are represented by a small italic font (example — *p*)

- ☞ — special notes with reference to the the (current) discussion;  
 || — end of a *tāla āvarta*;  
 | — end of each component (*avayava*) contained in a particular *tāla cycle*;  
 ✂ — indicates the *pallavi eḍuppu* of *kīrtanas* and other musical forms;  
 ⋮ — indicates places where the *pallavi*, *anupallavi* have to be repeated;  
 ⌒ ⋮ — is employed in some places;[†]  
 ☞ — indicated the places where the rendition of *gīta*, *tāna*, *prabandha*, *kīrtana*, etc., have to be concluded;  
_sS — indicated the occurrence of the *svara* which indicates a stressed enunciation;  
 |[•] — this symbol is used to indicate the *eḍuppu* after one *akṣara*;  
 |[•] — this symbol indicated the *eḍuppu* after half *akṣara*.

the symbol |[•] indicates that for the first, second and third *kālas*, depending on the context, the take-off point should be after one *akṣarakāla* each in *pallavi*, *anupallavi*, *caraṇam*, etc.

The same remark applies to the symbol |[•], where the take-off point is after half *akṣara*.

The take-off *kālapramāṇas* have to be understood according to the circumstances.

Subbarāma Dikṣita

[†]In the English Edition, we use ⌒ at the commencement and ⌒ to terminate such an over brace.

## Two Illustrative Examples

### 1. tōḍi rāga — ādi tāḷa

**pallavi**

eduppu single speed § S ā · r ^wg m ^wg m p ○ | ○ p ^wg m p [^]p̄ m

nokku double speed ti yā ram pa kka la vi yi

kampitam

ēṭRa jāru, kampitam, so miśra gamaka / D d / n [̣]d [̣]m | || [̣]g r ⋮ (symbol for repeated singing)

ēṭRa jāru orikai lē tā nē

miśritam S r ^wg m ^wg m p ○ | ○ p ^wg m p [^]p̄ m

ā ti yā ra mpa kka la vi yi

poḍi svāra

lē tā nē

pratyāghātam [̣]g r ^wg m ^wg r ṛ̣ , r g r s ṇ̣ d / r s

a dhii ka su ka ṁ ṁ ta ra

quadruple speed odukkal / R s r ^xg r ṛ̣ s ṇ̣ | ^wr S

vē ē ē

s r ⋮ ^wg m ^wg r ṛ̣ r g r s ṇ̣ d / r s

a dhii ka su ka ṁ ta ra

/ R S ○ to be rendered continuously (no break) | ○ S ○ S [⊙] symbol to indicate conclusion of rendition

vē ē

anupallavi

no count  
poḍi svāra,

khandimpu

s /  $\tilde{n}$  d d /  $\overset{\times}{n}$   $\overset{\check}{d}$  m  $\overset{\check}{g}$  r  $\tilde{s}$  r  $\tilde{g}$   
nī ti tu rai yē vē m ka

$\tilde{M}$  m  $\overset{w}{g}$  m  
ṭē ś va re

p d /  $\overset{\times}{s}$   $\tilde{n}$  ś  
ṭṭē nti ra

vali

||:  
||:

n d  
nī ti

.....  
.....

... n ś  
... ti ra

sphuritam

$\overset{\cdot}{N}$   $\overset{\cdot}{n}$  s \  $\overset{w}{G}$  m  $\overset{s}{/}$  R r  $\overset{\cdot}{s}$   $\tilde{M}$  n  $\overset{\cdot}{n}$   
nī ni ca kā ma ca rī ri ca mā ni nī

— |  
§  
||

\  $\overset{D}{D}$  n m \  $\overset{G}{G}$  m d  
tā ni ma kā ma ta

\  $\overset{M}{M}$  ḍ R p r  $\overset{\sim}{ṇ}$   
mā ta ri pā ri nil

caraṇam

s r /  $\tilde{g}$  r s p  $\tilde{d}$   
ca ri kā ri ca pa ta

iRakka jāru

\  $\overset{M}{M}$  d \  $\tilde{m}$  ○  
mā ta mā

○ m d \  $\tilde{M}$   
ta mā

||  
||

s m  $\tilde{M}$  /  $\tilde{D}$  m d  
ca ma mā tā ma ta

\  $\tilde{M}$   $\tilde{G}$   
mā kā

||  
||

ḍ / r g r  
da ri ga ri

s m m d  $\tilde{N}$   $\tilde{D}$   
sa m ma ta nī tā

|  
||

n  $\overset{\cdot}{d}$  s r  
ni ta ca ri

$\tilde{M}$   $\overset{\cdot}{M}$   
mā mā

||  
||

s d m g  $\tilde{N}$   $\overset{\cdot}{N}$   
ca ta ma ka nī ni

$\tilde{D}$ n d tā ni ta		M d r mā ta ri	
-------------------------------------	--	-------------------	--

svara

$\overset{w}{\dot{n}}R$ $\overset{w}{g}mP$ $\overset{w}{d}n\overset{w}{\dot{S}}$ $\overset{w}{r}g / \overset{x}{m}\overset{w}{\dot{G}}$		$\overset{w}{r} \overset{w}{s} / \overset{x}{g} R n d \overset{w}{n}$	
$\overset{w}{s} \overset{w}{r} \overset{w}{\dot{n}}$ $\overset{w}{\dot{S}} n d$	:		
$\overset{w}{d} / \overset{w}{n}\overset{w}{\dot{S}}$ $\overset{w}{n} \overset{w}{s} \overset{w}{r} \overset{w}{n} d$ $\overset{w}{n} \overset{w}{R} \overset{w}{g} \overset{w}{s} \overset{w}{r}$		$\overset{w}{\dot{G}} / \overset{w}{m} \overset{w}{g} \overset{w}{r} \overset{w}{\dot{S}} n$	

("mālai mātRu" till this svara)

ED:- *Saṅgīta Saṁpradāya Pradarśini* gives the next example in Telugu Script, with the same type of information as indicated above, on the usage of *Gamaka* symbols, inserted at appropriate places. To avoid repetition, we omit these indications of various features, and provide only the notated material.

## 2. kīrtana— kāmbhōji rāga —rūpaka tāla

pallavi

$\overset{w}{\dot{D}}$ § śrī	$\overset{w}{S}$ R su bra	$\overset{w}{m} p m$ hma	$\overset{w}{g} \backslash \overset{w}{r} s \overset{w}{\dot{n}}$ ṅyā ya na
$\overset{w}{n} \overset{w}{p} \overset{w}{d}$ ma	$\overset{w}{\dot{S}}$ . s stē na	$\overset{w}{\dot{S}}$ ma	$\backslash \overset{w}{n} \overset{w}{d} \overset{w}{d} / \overset{w}{n} \overset{w}{p}$ stē
2. $\overset{w}{S}$ . r stē na	$\overset{w}{g}$ M . ma	$\overset{w}{m} \overset{w}{g} \overset{w}{\dot{g}} m \overset{w}{g}$ stē ma na	$\overset{w}{r} s$ si ja
$\overset{w}{P} \overset{w}{m} d \overset{w}{\circ}$ kō ṭi kō	$\overset{w}{\circ} d p$ ṭi	$\overset{w}{/} n d \overset{w}{d} / \overset{w}{n} \overset{w}{p}$ lā va m	$\overset{w}{\dot{p}} d m$ ṅyā
$\overset{w}{g} \overset{w}{\dot{G}} r$ ya dī na	$\overset{w}{s} r \overset{w}{\dot{S}} \overset{w}{\circ}$ śa ra	$\overset{w}{\circ} s \overset{w}{n} \overset{w}{d} / \overset{w}{n} \overset{w}{p}$    ṅyā ya	
$\overset{w}{D}$ śrī	..... .....	..... r ..... na	$\overset{w}{g}$ M ma

$$\frac{m \overset{\cdot\cdot}{g} \overset{\cdot\cdot}{G} m \overset{\cdot\cdot}{g}}{st\bar{e} \quad ma \quad na} \parallel$$

$$\frac{r \overset{\cdot}{s} \quad P}{si \overset{\cdot}{ja} \quad k\bar{o}} \quad | \quad \frac{\overset{w}{m} D p / \overset{x}{n} d / \overset{x}{n} p}{\ddot{t}i \quad k\bar{o} \quad \ddot{t}i \quad l\bar{a} \quad va \quad m} \quad | \quad \frac{\overset{x}{/d} m \overset{\cdot\cdot}{g} \overset{\cdot\cdot}{g} \circ}{ny\bar{a} \quad ya \quad dh\bar{i}} \quad | \quad \frac{\circ g r \quad \overset{\cdot\cdot}{r} \overset{\cdot\cdot}{S} \overset{\cdot\cdot}{n} \overset{\cdot\cdot}{d} p}{na \quad s\bar{a} \quad ra \quad ny\bar{a} \quad ya} \parallel \text{§}$$

## anupallavi

$$m \hat{m} g \quad | \quad \overset{w}{m} P d \quad | \quad \frac{p d \overset{\check{y}}{p} m \circ}{sa \quad ma} \quad | \quad \frac{\circ m \overset{w}{m} p \quad m \overset{w}{g} m}{sta \quad ja \quad na} \quad |$$

$$p \overset{w}{d} \overset{y}{N} \cdot \quad | \quad \frac{d P \cdot / \overset{x}{d}}{ji \quad t\bar{a}} \quad \frac{P \cdot / \overset{x}{d} \overset{\check{y}}{p} m}{bja} \quad | \quad \frac{m \overset{w}{g} \overset{w}{m}}{ca \quad ra} \quad | \quad \frac{P \cdot p}{n\bar{a} \quad ya} \parallel$$

$$D \quad | \quad \frac{\overset{y}{/n} d P}{su \quad ki \quad ta} \quad | \quad \frac{m \overset{\cdot\cdot}{g} \circ}{k\check{s}a \quad k\bar{a}} \quad | \quad \frac{\circ g r \overset{\cdot\cdot}{S}}{di \quad sa} \quad |$$

$$P \quad | \quad \frac{\overset{w}{\backslash} \overset{w}{g} \overset{w}{M} p}{sva \quad r\bar{u} \quad pa} \quad | \quad \frac{d / \overset{w}{n}}{dha \quad ra} \quad | \quad \frac{\overset{\cdot\cdot}{n} d \overset{\cdot\cdot}{D} d}{n\bar{a} \quad ya} \parallel$$

$$\overset{\cdot}{S} \quad | \quad \frac{\overset{\check{y}}{\backslash} \overset{\check{y}}{N} d}{sa \quad v\bar{a} \quad di} \quad | \quad \frac{d p}{sa \quad ka} \quad | \quad \frac{d \overset{\cdot}{s} \overset{\cdot}{r} \overset{\cdot}{g}}{la \quad d\bar{e} \quad va} \quad |$$

$$\overset{\cdot}{s} \overset{\cdot}{r} / \overset{x}{g} \quad | \quad \frac{\overset{w}{r} \overset{w}{s} / \overset{\cdot\cdot}{r} \overset{\cdot\cdot}{s} \overset{\cdot\cdot}{t} n}{di \quad t\bar{a} \quad ya} \quad | \quad \frac{n \overset{\cdot\cdot}{n} p}{va \quad r\bar{e}} \quad | \quad \frac{d \overset{\cdot}{S} \overset{\cdot}{s}}{ny\bar{a} \quad ya} \parallel$$

$$D \quad | \quad \frac{\overset{\cdot}{s} n D}{sa \quad ja \quad n\bar{a}} \quad | \quad \frac{\overset{y}{n} d}{bh\bar{i}} \quad | \quad \frac{P p \overset{w}{m} p}{\check{s}ta \quad pra \quad da} \quad |$$

$$d \overset{x}{n} d \quad | \quad \frac{\overset{x}{/n} p \overset{x}{d} m G}{k\check{s}a \quad ta \quad r\bar{a}} \quad | \quad \frac{r \overset{w}{s} r}{gra \quad ga \quad m} \quad | \quad \frac{s \overset{\cdot}{n} \overset{\cdot}{d} / \overset{x}{s} \overset{\cdot\cdot}{t} n p}{m \quad ny\bar{a} \quad ya} \parallel$$

$$D \text{ §} \quad | \quad \frac{S R}{su \quad bra} \quad | \quad \frac{\overset{w}{m} p m}{hma} \quad | \quad \frac{g \overset{\check{y}}{\backslash} r s \overset{\cdot\cdot}{t} n}{ny\bar{a} \quad ya \quad na} \quad |$$

$$\frac{\overset{\cdot}{n} p d}{ma} \quad | \quad \frac{\overset{\cdot}{S} \circ S \circ}{st\bar{e}} \quad | \quad \frac{\circ S \circ}{\quad} \quad | \quad \frac{\circ S \circ S}{\quad} \parallel$$

## Rāgāṅgōpāṅga Bhāṣāṅga Rāga Mūrccana Table

SAMKHYĀ	RĀGA NAME	ĀRŌHAṆA	AVARŌHAṆA
<i>rā</i>	<i>upā, bhāṣā</i>		
1. rāgāṅga	kanakāmbhari	Sr m, p d S	S N d p m G r R _s S
upāṅga 1	mukhāri (śuddha)	s r m p d S	s n d p m g r s
upāṅga 2	śuddhasāvēri	s r m p d S	s D d p p m r S
2. rāgāṅga	phēnadyuti	s r m p, d d p n * n s	s n d d p m g g r s
3. rāgāṅga	gānasāmarāḷi	s r m p d n s	s n d p m g r s
upāṅga 1	pūrvavarāḷi	s r m p d s	s n d p m g r s
upāṅga 2	bhinnapañcamam	s r g g r m p d p n N _s S,	s n d M g g r s
4. rāgāṅga	bhānumati	s r m p d n s	s n d p m G r s
5. rāgāṅga	manōrañjani	s r m p d N s	s n s d p, m p m, r g * r s
6. rāgāṅga	tanukīrti	s r m p n s	s n d * n p, m g r s
7. rāgāṅga	sēnāgrāṇi	s r g g r m, g m p, n d * s S	S N d p m * g M g g r s
8. rāgāṅga	janatōḍi (ra—de)	s r G m, p d N s	s n d p m G r s
upāṅga 1	nāgavarāḷi	s r g m p, m d n s	s n d m p * g r s
bhāṣāṅgam 1	punnāgavarāḷi	n s r g m p d	d p m g r s n
bhāṣāṅgam 2	asāvēri (ra)	s r m p d S	s n d p m G r s
9. rāgāṅga	dhumibhinnaśadjam	s r G m p d n s	s n d p m G r s

SAMĀKHYĀ		RĀGA NAME	ĀRĪHAṆA	AVARĪHAṆA
<i>rā</i>	<i>upā, bhāṣā</i>			
upāṅga 1	mōhananāṭa	sGmpdpmp, pnnS,	snpd*d, pmgs	
upāṅga 2	bhūpālam (ra)	sr gpdS	sdpgs	
upāṅga 3	udayaravicandrika	sgmpnns	snp, mmgs	
10. rāṅga	natābharāṇam	sgmpnd*nsS	sndnP, nppmg, rrs	
11. rāṅga	kōkīlāravam	S, rmmpp, mpdnS	sddp, mgrs	
12. rāṅga	rūpavati	srmp, psS	sndnp, mgs	
13. rāṅga	gēyajejjaji	sr m, gmpds	sNdp mgs	
14. rāṅga	vāṭivasantabhairavi	sr gm, mdns	snd, mgmp mgs	
upāṅga	lalitapañcamam	rsGmdns	Sndp mgs	
15. rāṅga	māyāmālavagaula	sr gm p d ns	sndp mgs	
upāṅga 1	sālaṅganāṭa	sr mp ds	sndp mgs	
upāṅga 2	chāyāgaṭa	sr mp dp mp ds ns	snddp mgs, rs	
upāṅga 3	maṅgalakaiśiki (ra)	sr gm p m g, p d ns sr mg d ps	sndp mgs	
upāṅga 4	mēgharañjani	sr gm ns	snmgsr* s	
upāṅga 5	mēcabauli (ra)	sr gpd s	sndp Mgrs	
upāṅga 6	ṭakka	{ 1. sg m d d n* d s 2. sg m p m g m d ns	{ 1. s d m g r* g s 2. s n d m p m g m r g s	
upāṅga 7	pāḍi	r m p d p ns	snp, D* p p m R s	
upāṅga 8	nādarāmakriya (ra)	sr gm p d ns	snddp, Mgrs	
upāṅga 9	rēvagupti	sr gpd s	sdpgs	

SAMĀHYĀ		RĀGA NAME	ĀRĪHĀṆA	AVARĪHĀṆA
<i>rā</i>	<i>upā, bhāṣā</i>			
upāṅga 10	kannaḍabaṅgaḷa	srmpds	sdpmgrs	
upāṅga 11	gauḷa (gha)	S, rmpns	snpmrg* mR _s S	
upāṅga 12	lalita	srghmdns	sndMmgrs	
upāṅga 13	gurjari	srghmpdns	sndpmgrs	
upāṅga 14	guṇḍakriya	S, rghmpdns	Snpmgm, dpmgrs	
upāṅga 15	malahari (ra)	srmpds	sdpmgRs	
upāṅga 16	bauḷi (gha)	srghpdns (alpa niṣāda)	sndpgrs	
upāṅga 17	ārdradēsi	$\left\{ \begin{array}{l} 1. srghmpdns \\ 2. (rsnd)nsrgmpdpddns \end{array} \right.$	1. sndpmgggrs 2. (ds)dpmggrs	
upāṅga 18	dēvaraṅgi	smpd, pnd, pns, dns, dss	sndpmS	
bhāṣāṅga 1	saurāṣṭram (ra)	srghmpdns	sndpmgrs	
bhāṣāṅga 2	pūrvi (ra - dē)	srghmpdns	sndpmgrs	
bhāṣāṅga 3	gauḍipantu (ra)	srmpns	sndpmgrs	
bhāṣāṅga 4	māruva	sgmdns	sndpgm*grs, rgrs	
bhāṣāṅga 5	sāvēri (ra)	srmpdS	sndpmgrs	
bhāṣāṅga 6	mālavapaṅcamam	srghmpns	snddpmgrs	
bhāṣāṅga 7	pūrṇapaṅcamam	srghmpds	sdpmgrs	
bhāṣāṅga 8	mārgadēsi	srghdmpds	sdm*pggrs	
bhāṣāṅga 9	rāmākali (dē)	srghpdns	sndpmgrs	
bhāṣāṅga 10	pharaju	srghmpdns	sndpmgrs	

SAMĀHYĀ		RĀGA NAME	ĀRĪHĀṆA	AVARĪHĀṆA
<i>rā</i>	<i>upā, bhāṣā</i>			
	bhāṣāṅga 11	gauri (ra—dē)	srmpdns	Sndpmmppm grs
	bhāṣāṅga 12	vasanta (dē)	rs gmdns	SndndMg, mmpm grs
<b>16.</b>	rāṅga	tōyavēgavāhīni	SrgmpdNS	Sndp m grs
	bhāṣāṅga 1	bhairavam (dē)	srgmpdns	sdpmmppm grs
<b>17.</b>	rāṅga	chāyāvati	srgmdddns	sndp m grs
<b>18.</b>	rāṅga	jayaśuddhamālavī	srgmpns	snd* n p m grs
<b>19.</b>	rāṅga	jhāṅkārābhramarī	SrgmpdndpdS	sndppm, grGRS
<b>20.</b>	rāṅga	nārītīgauḷa (gha)	srg _m m, pdpnnS	SNdMggrs
	upāṅga 1	hindōḷa	sggmndns	Sndmgs
	upāṅga 2	nāgagāndhārī	srgmpdns	sndp m grs
	upāṅga 3	ānandabhairavī (ra)	sggmppd* pns	SndpmmMggrs
	upāṅga 4	ghaṅṅīrāvam (ra)	srgmpdpndns	sndp m grs
	upāṅga 5	mārgahindōḷam	sggmPm, dns,	Sdmgsr*s
	upāṅga 6	hindōḷavasantam	sggmppdss	sndpdNdmg s
	upāṅga 7	ābherī	srgmpps	SndpMgrs
	upāṅga 8	navaratnavilasam	srgmpdps	sdpmmggrs
	bhāṣāṅga 1	bhairavī (ra)	S,rgmpdns	sndp m grs
	bhāṣāṅga 2	āhari (ra)	srgmpdns,	Sndp m Grs
	bhāṣāṅga 3	dhanyāsi (ra)	nsGmpN _s S	sndp m grs

SAMĀHYĀ		RĀGA NAME	ĀRŌHAṆA	AVARŌHAṆA
<i>rā</i>	<i>upā, bhāṣā</i>			
bhāṣāṅga 4	gōpikāvasantam	r* s r g m p d*, p n N _s S	s n d p m g r* m g s	
bhāṣāṅga 5	māñji (dē)	n s R g m p d n s	s n d p m g r s	
bhāṣāṅga 6	mukhāri (ra)	s r m p d S,	s n d p m g r s	
21. rāgāṅga	kiraṇāvali	s r m p, d* p d n s,	s n p, d p m p, g r s	
22. rāgāṅga	śrīrāgam (gha)	R m p n s	s n p d n p m r g* r s	
upāṅga 1	mañirangu	r m p p n s	s n p m g r r s	
upāṅga 2	sālagabhaitavi	s r g m p d Ś s r g r p m p d p s	s n d m g r s } n s d p m g r s }	
upāṅga 3	śuddhadhanyāśi	s g m p n s	s n p m g s	
upāṅga 4	kannaḍagaṇa	{ s r g m p d n s, s g G m p n N S (m g r s) prayga is also there }	s n p m g s } s n N d m m g s, n p N d m m g S }	
upāṅga 5	śuddhadēśi	s r m p d n d* s	s n d p* d m m g r s	
upāṅga 6	dēvagāndhāri (ra)	s r* s g g m, p d* p n n s,	S n d P m M g g r s	
upāṅga 7	mālavāsī (gha)	s g g m p n n s	n n d p m p, n d m m g s	
bhāṣāṅga 1	śrīrañjani	s r g m d n s	s n d m g r s	
bhāṣāṅga 2	kāpi (ra)	S r g m p d n s	n d p m g g R _s S	
bhāṣāṅga 3	husāni (ra)	s r g M p d n S	n d p M g r s	
bhāṣāṅga 4	bīṇḍāvani (dē)	r m p N S	n p m R s	
bhāṣāṅga 5	saindhavi (ra)	S r g m p n d* n s	s n d p m g r s	
bhāṣāṅga 6	mādhavamanōhari	s r g m p n d* n s	s n d m g r s	

SAMĀHYĀ		RĀGA NAME	ĀRĪHĀṆA	AVARĪHĀṆA
<i>rā</i>	<i>upā, bhāṣā</i>			
	bhāṣāṅga 7	madhyamāvati (ra)	srmpns	snpmrs
	bhāṣāṅga 8	dēvamanōhari	srmpdnpmppnN _s S	snd* n p m r s
	bhāṣāṅga 9	rudrapriya (dē)	Srgmpdnns,	sNpmGRS
	bhāṣāṅga 10	darubāru (dē)	SrgmpdnS	NdpmGrS
	bhāṣāṅga 11	sahanā (dē)	srgmpm d n S	nndp m g g R g r s
	bhāṣāṅga 12	nāyaki (dē)	SrGmp d N S	Sndp m G R S
23.	rāgāṅga	gaurivēlāvali	srggs, r m m p d d _s S,	sndp m g g r s
24.	rāgāṅga	vīravasantam	r m m p n d* n s	s n p m r g s
25.	rāgāṅga	śārāvati	s m g m p d n d s	S N d p m g r s
26.	rāgāṅga	taraṅgiṇi	s r g p d n d p d s,	S d p g r, s r g m g R _s S
27.	rāgāṅga	saurasēna	s r g m p d n s	s n d p m g r g S
28.	rāgāṅga	harikēdāragaula (ra)	Srmpns	Sndp m g r s
	upāṅga 1	balahamisa	s r g m p d s	s n d p m g r s
	upāṅga 2	māhuri	s r m g r m, p d S	s n d p m g r, S r g r s
	upāṅga 3	dēvakriya (ra)	s r m p d s	s d p m r s
	upāṅga 4	āndhāli	s r g m p n s	s n p m g r s
	upāṅga 5	chāyātaraṅgiṇi	s r g m p d n s	s n d p m g r s
	upāṅga 6	nārāyaṅgaula	r m p n d n s	n d p m g r g r s
	upāṅga 7	naṭanārāyaṇi	s r g s r m p d s	s d p m g r s

SĀMKHYĀ		RĀGA NAME	ĀRĪHĀṆA	AVARĪHĀṆA
<i>rā</i>	<i>upā, bhāṣā</i>			
bhāṣāṅga 1	kāmbhōji (ra)	sr m* g* p d n* d S	s n d p m g r s	
bhāṣāṅga 2	kannaḍa (ra)	sr g m p D n s	s n d p m G r s	
bhāṣāṅga 3	īśamanōhari	sr g m p d n s	s n d p m g r S _{ss}	
bhāṣāṅga 4	suratī (dē)	n s r m p N _s S	s N d p M, g R _s S	
bhāṣāṅga 5	erukalakāmbhōji	sr m p, d n d p d S	S n d p m g r S	
bhāṣāṅga 6	aīhāṇā (dē)	sr g m p D n s	s n D p m G r s	
bhāṣāṅga 7	nāīakurañji (ra)	S r g m p, d n S	s n d m g S	
bhāṣāṅga 8	jujāvanti (dē)	R g m p d S, n d n S,	n d p m m g r s, r m g r s	
bhāṣāṅga 9	kamās (dē)	S r g m p d n S	s n d p m g r S	
29. rāṅga	dhīraśaṅkarābharāṇam	sr g m p d n s	s n d p m g r s	
upāṅga 1	kurañji	S r g m g m p n N _s S	s n p n d* d p m g r S	
upāṅga 2	nārāyaṇi	S r m g r g m, p d S	s n p, n d p d m p m g r s	
upāṅga 3	ārabhi (gha)	sr m p d s	s n d p m g r s	
upāṅga 4	śuddhavasantam	sr g m p d n s	s n d p m g r s	
upāṅga 5	nārāyaṇadēsākṣi	sr g m p d n s	s n d p m g r s	
upāṅga 6	sāma rāgaṇi	S r g s, r p m d d _s S (r p m d d S) is also found	s d p m g r s } s n d p m g r s	
upāṅga 7	pūrvagaula	sr g r, s r m p d n s	s n d p m g r s	
upāṅga 8	nāgadhvani	sr g s m g m p d n s,	s n d* n p m g r* g s	

SAMĀKHYĀ		RĀGA NAME	ĀRŌHAṆA	AVARŌHAṆA
<i>rā</i>	<i>upā, bhāṣā</i>			
	upāṅga 9	haṁsadhvani	srgpns	snpgrs
	bhāṣāṅga 1	bilahari (dē-ra)	sr m* gpdS	sndp mgrs
	bhāṣāṅga 2	bēgaḍa	sgmpnN _s S	sndp mgrs
	bhāṣāṅga 3	pūrṇacandrika	srgmpdns	snp m g* mrs
	bhāṣāṅga 4	sarasvatīmanōhari	srgmddns	sndp m g m r* s
	bhāṣāṅga 5	kēdāra	sm g* m p n N _s S	snp m Mgrs
	bhāṣāṅga 6	navarōju (ra)	p d n s r g m p	p m g r s n d p
	bhāṣāṅga 7	nīlāmbari (ra)	S r g m M p d* p n n S n d* n S	S n p M g r* g S
	bhāṣāṅga 8	dēvagāndhāri (dē)	S r m p d d D _s S	s n d p m g R, s r g R S
<b>30.</b>	rāgāṅga	nāgābharāṇam	s R g m p n d* n s	s n p m g m r s, m g r s
	upāṅga 1	sāmanta [†]	s r g m p d n s	s n d p m g r s
<b>31.</b>	rāgāṅga	kalāvati	S r g m, p d n d p d S	S N d p m, r g* m r s
<b>32.</b>	rāgāṅga	rāgacūḍāmaṇi	S m r g m p, p n N _s S	S n d p m m r s
<b>33.</b>	rāgāṅga	gaṅgātaraṅgiṇi	s R g, M p d n S	s n p d* m m g m r* S
	upāṅga 1	manōhari	S g m p n S	s n d p m g S
<b>34.</b>	rāgāṅga	bhōgachāyānāṭa	S r g, r g m p, n n _s S	s n d* n, p s n p m m r s
<b>35.</b>	rāgāṅga	śailadēsākṣi	s m g p d s	s n d s n p m r s
<b>36.</b>	rāgāṅga	calanāṭa (gha)	S r g, m p, d n s	s n p m m r _s S

[†]In this *sāmanta rāga mūrccchanārōhana* alone, the *vivādi dōṣa* that occurs as *s n d p m g r*, and as written in the ancient text may be construed to be due to a writer's errata.

SAMĀKHYĀ		RĀGA NAME	ĀRĪHĀṆA	AVARĪHĀṆA
rā	upā, bhāṣā			
37.	rāgāṅga	saugandhini	srmpds	sndpmgrs
38.	rāgāṅga	jaganmōhanam	Sgmpddns	sndpmgrs
39.	rāgāṅga	dhāṭivarāḷi (gha)	sg*r*gm pdns	sndpmggrs
40.	rāgāṅga	nabhōmaṇi	Sg*r*mpdpns	sndpmgrs
41.	rāgāṅga	kumbhini	sg*r*gm p,nd*ns	Snpmgrs
42.	rāgāṅga	ravikriya	sg*r*gm p,nd*ns	snp,pmGrrs
43.	rāgāṅga	gīrvāṇi	sr gmp,dndpd _s S	sndpmggrs
44.	rāgāṅga	bhavāṇi	sr gmpd*pNS	SndpmGrs
45.	rāgāṅga	śivapantuvārāḷi (ra)	sr gmpdns	sndpmgrs
	upāṅga 1	sindhurāmakriya	sr gmpddN _s S	sndpmgr*gs
46.	rāgāṅga	stavarāja	srmpdS	Sndmgs
47.	rāgāṅga	sauvīra	sr gmpdns	sndmgrs
48.	rāgāṅga	jīvantika	sr gmpdns	snpmgrs
49.	rāgāṅga	dhavalāṅgam	sr gmpds	sNdpmgrs
50.	rāgāṅga	nāmadēśi	sr gmpdns	sndpmgrs
51.	rāgāṅga	kāśirāmakriya	sg*r*gm pdns	sndpmgrs
	upāṅga 1	kumudakriya	sr gmd dS	sndmgmgrs
52.	rāgāṅga	ramāmanōhari	sr gmpdns,	sndpmgrs
53.	rāgāṅga	gamakakriya (dē)	sr gmpdns[dns] (alpa)	sndpmgrs

SAMĀKHYĀ		RĀGA NAME	ĀRĪHAṆA	AVARĪHAṆA
rā	upā, bhāṣā			
54.	rāgāṅga	vaiśavati	sr g m p d n s	s n p m g r s
55.	rāgāṅga	śāmaḷa rāga	S, r g m p d s	s N d p m g r s
56.	rāgāṅga	cāmara rāga	S, r g m p d n s	S n d p m g r s
57.	rāgāṅga	sumadyuti	sr g m p d n s	s n d p m g r s
58.	rāgāṅga	dēśisimhāravam	sr g m p d n s	s n d p m g r s
59.	rāgāṅga	dhānavati	sr g m p d n s	s n d p m g r s
60.	rāgāṅga	niśada rāga	sr g m p d n s	s n p m g r s
61.	rāgāṅga	kuntala rāga	sr g m p d s	s N d p m g r s
62.	rāgāṅga	ratipriya	sr g m p d n s	s n d p m g r s
63.	rāgāṅga	gītāpriya	sr g m p d n s	s n d p m g r s
64.	rāgāṅga	bhūṣāvati	sr g m p d n s	s n d p m g r s
65.	rāgāṅga	śāntakalyāṇi (ra)	sr g m p d n s	s n d p m g r s
	bhāṣāṅga 1	yamunakalyāṇi (dē)	sr g m p d n s	S n D p m G R S
	bhāṣāṅga 2	mōhana rāga (ra)	sr g p d s	s d p g r s
	bhāṣāṅga 3	hamvīru (dē)	sr g m p d n s	s n d p m g r s
	bhāṣāṅga 4	sāraṅga (ra)	sr g m p d n s	s n d p m g r s
66.	rāgāṅga	caturāṅgiṇi	sr g m p d n s	s n p m g r s
	upāṅga 1	amṛtavarṣiṇi	sg m p n s	s n p m g s
67.	rāgāṅga	santānamañjari	sr g m p d s	s N d p m r s

SAMKHYĀ	RĀGA NAME	ĀRŌHAṆA	AVARŌHAṆA
<i>rā</i>	<i>upā, bhāṣā</i>		
68.	rāgāṅga jōti rāga	sr g m p d n s	s n d p m g s
69.	rāgāṅga dhautapañcamam	sr g m p d n s	s n d p m r* G s
70.	rāgāṅga nāsāmaṇi	sr g m p d n s	s n d p m r* g s
71.	rāgāṅga kumākara	sr g m p d n s	s n d p m r* g s
72.	rāgāṅga rasamañjari	sr g, s p m p, n d* n S,	s n d* n p, p m p, r* g s

- (1) Among these 72 *rāgāṅga rāgas*, the measures to mitigate the *vivādi dōṣas* in the 40 *rāgāṅga rāgas* can be seen in section 14. X of the *Lakṣaṇa saṅgraha*.
- (2) * — This symbol, when placed near the *mūrccana svāra* denotes that the *svāra* is *vakra* for that *rāga*.
- (3) To denote the *ghana, naya*. and *dēśi rāgas* the letters **gha, na**, and **dē** are indicated near the appropriate *rāgas*.
- (4) ( ) | — This symbol is given in the traditional book that has been inherited from the *Vēṅkaṭamakḥin* tradition, and is used to denote the occurrence of *Jhaṇṭa svaras* or *dīrgha svaras* in the *mūrccana ārōhaṇa* or *avarōhaṇa* of *rāgāṅga, upāṅga*, and *bhāṣāṅga rāgas*. These details can be understood from the small book, “*Rāgarasamañjari*”, that will be published recently. In this *Saṅgīta Saṃpradāya Pradarśini* even though the details of the above are mentioned, they will be expanded upon in this “*Rāgarasamañjari*.”
- (1) *kanakāmbari* — In this *rāga mūrccana*, there is *dīrgha niṣāda, gāndhāra*, and the *prayōga, (r R s S)*
- (2) *śuddha sāvēri* — In this *rāga mūrccanāvarōhaṇa*, the *dhaivata prayōga* as a result of the *dīrgha ṣaḍja dhaivata prayōga*
- (3) *phēnadyuti* — In this *rāga mūrccanāvarōhaṇa*, since the *Jhaṇṭa dhaivata niṣādas*, in the *avarōhaṇa* and the *Jhaṇṭa dhaivata-gāndhāra* in the *avarōhaṇas*, are seen they along with the following *visēsa prayōgas* impart aesthetic beauty to *phēnadyuti*.  
(S S n n S), (s p m p g r), (p m g g r g g s)
- (4) *gānasāmavarāḷi* — For this *rāga*, the following are the *visēsa prayōgas: (d s r p m g r), (m m p p d d s s) (n s d p m g r S)*
- (5) *manōrañjani* — For this *rāga*, the following are the *visēsa prayōgas: (p m p d P)*

- (6) *sēnāgrāṇi* — For this *rāga*, the *gāndhāra*, and *madhyama* are the *jīvasvaras*, which impart *rañjakatva*. **S (g p d s), (m d p g r s)** — These are *visēṣa prayōgas*.
- (7) *tōḍi* — For this *rāga*, the *gāndhāra*, *niśāda*, and *dhaivata* are the *jīvasvaras*, which impart *rañjakatva*.
- (8) *dhunibhinnaśāḍja* — For this *rāga*, the *gāndhāra* is the *jīvasvara*, which imparts *rañjakatva*. The following are the *visēṣa prayōgas*: **(S p p d m p g g r s) (d d g s) (g d d p m g r S) [s r g d p p g r S] (d m g r S)**
- (9) *mōhananāṭa* — For this *rāga*, the *gāndhāra* and *dhaivata*;
- (10) *naṭhāabharāṇa* — For this *rāga*, the *gāndhāra*, *ṛṣabha*, and *madhyama*.
- (11) *kōkīlārava* — In this *rāga* *mūrcchana*, the *madhyama*, *dhaivata*, and *ṛṣabha* are *jhaṅṭa svaras*, hence these are also *jīvasvaras* that impart *rañjakatva*.
- (12) *gēyahējajji* — For this, the following are the *visēṣa prayōgas*: **(s r g r s) (s d p d p)**
- (13) *vāṭivasantabhairavi* — For this *rāga*, the *madhyama*, and *niśāda* are the *jīvasvaras* that impart *rañjakatva*. The following are the *visēṣa prayōgas*: **[s r g m M n d n S] [s r g M D m p G r r S] [n d M g g m p g m g r r r S]**
- (14) *Lalita pañcama* — For this *rāga*, **(r r g m d n s)**
- (15) *mājavagaṅṇa* — The *jhaṅṭa svara prayōgas* as illustrated in the *gītas* and *kīrtanas*.
- (16) *chāyāgaṅṇa* — The *mūrcchana* is also given as **[S r g m p d s]**
- (17) *maṅgaḷa kaitīki* — **(M M G G R R) [d r r r G] [G m p m g] (r R R D r r R S)**. These are the *prayōgas* that make the *rāga* shine.
- (18) *mēcabauji* — The *rāga* has *mandra gati* until the *gāndhāra*
- (19) *ṭakka* — The *jhaṅṭa dhaivata prayōgas* as shown in the *mūrcchana* impart *rañjakatva*. It has an *alpa pañcama*.
- (20) *nādarāmakriya* —
- In addition to the *jhaṅṭa dhaivata*, *dīrgha madhyama*, and *jhaṅṭa ṛṣabha*, seen in the *rāga mūrccchanārōhana*, the *gāndhāra* also makes the *rāga* shine. In practice, this *rāga* is sung without *sañcāras* in *mandhra gati* below the *niśāda*, and *sañcāras* in *tāra gati* above the *niśāda*.
- (21) *pāḍi* — Since *ṛṣabha* is the *jīva svara*, the *mūrccchanārōhana* starts with *ṛṣabha*, and the *avarōhana* ends with the *dīrgha ṛṣabha*.
- (22) *gaṅṇa* — The *ṛṣabha* is the *jīva svara*. **(R g m r s) [p m g m r s]** are *prayōgas* impart *rañjakatva*.
- (23) *lalita* — The *madhyama*, and *dhaivata* are *jīva svaras*. The following are the *visēṣa prayōgas*:  
**[d d s S] [d d s s] [d m d r r s n S]**  
*Lalita* has plenty of *mandra gati* till the *madhyama*.

- (24) *gaurjari* — (d d P), (m g p d r s n S) (s r g p d n d p) (m g p m g s) (d g g r s n) (d r r S)
- (25) *guṇḍakriya* — (g m p d s) (s r m r m p d s) (s m g s r r S) are *viśeṣa prayōgas*.
- (26) *ādradēśi* — For this, *dhaivata* and *gāndhāra* are *bahutva*.
- (27) *sāma rāga* — (S r g s) (r p p d d s s) is the *mūrcchana*.

Please refer to the specific sections for the characteristics of *rāgas* from *saurāṣṭram* to *rasamañjari*.

## LIST OF COMPOSITIONS IN Saṅgīta Saṃpradāya Pradarśini

**ED:— LEGEND:** In SSP (1904), *Subbarāma Dikṣita* uses page numbers, to indicate exact locations of various compositions. Since that makes no sense in this current edition, we have adopted the following scheme. Each composition is accompanied by a dot-separated triple such as (20.3.7). The first number represents the *mēḷa* number, the second, the *janya rāga* number, (0 stands for the *mēḷa* itself), and the last number refers to the number of the composition in that particular *mēḷa* or *janya*. For Appendix A and B, only two numbers are used, A or B as first entry, and the song number as the second.

A (*) against a composition indicates that the composer is *not Muttusvāmi Dikṣita*.

The list is however incomplete since it omits all *gīta*, *tāna*, *sañcāris*, and *prabandhas* (except two *khabāy prabandhas*).

29.16.1	<i>amba nīlāyatākṣi</i>		<i>kīrtana</i>
20.3.7	<i>ambā nī śaraṇamu</i>	(*)	<i>kīrtana</i>
22.17.4	<i>amba paradēvatē</i>	(*)	<i>kīrtana</i>
28.11.5	<i>aṅgārakamāśrayāmi</i>		<i>kīrtana</i>
51.0.3	<i>acyutānanta gōvinda</i>	(*)	<i>sūlādi</i>
28.0.3	<i>abhayāmbikāyāh</i>		<i>kīrtana</i>
65.4.2	<i>aruṇācalanātham</i>		<i>kīrtana</i>
22.10.5	<i>aligitē bhāgyamāya</i>	(*)	<i>padam</i>
15.1.2	<i>avyājakaruṇākaṭākṣi</i>		<i>kīrtana</i>
29.0.9	<i>aṣṭāṅgayōga</i>	(*)	<i>kīrtana</i>
29.0.3	<i>akṣayaliṅgavibhō</i>		<i>kīrtana</i>
8.0.7	<i>ādiyāraṃpakkalaviyilē</i>	(*)	<i>padam</i>
20.3.5	<i>ānandēśvarēṇa</i>		<i>kīrtana</i>
29.14.2	<i>ānandanaṭanaprakāśam</i>		<i>kīrtana</i>
66.1.1	<i>ānandāmṛtakarṣaṇī</i>		<i>kīrtana</i>
20.9.5	<i>āryām abhayāmbām</i>		<i>kīrtana</i>
28.9.3	<i>ārttidīrci nanubrōvavayyā</i>	(*)	<i>kīrtana</i>
16.0.5	<i>inkā dayarākunṇanu</i>	(*)	<i>kīrtana</i>
22.18.5	<i>inta mōṭi yēlara</i>	(*)	<i>tāna varṇa</i>
28.8.6	<i>inta calamu</i>	(*)	<i>tāna varṇa</i>
65.2.4	<i>inti cakkadana</i>	(*)	<i>padam</i>
22.18.4	<i>iṭlanuṇḍarātu</i>	(*)	<i>kīrtana</i>
15.28.7	<i>innālavalegadu</i>	(*)	<i>prācīna padam</i>
22.7.5	<i>intap perumai</i>	(*)	<i>drāviḍa padam</i>
36.0.6	<i>iḥapara sādhana</i>	(*)	<i>kīrtana</i>
22.19.2	<i>iśānādi śivākāramañcē</i>		<i>kīrtana</i>
15.28.5	<i>iśvarā nanu rakṣimparādā</i>	(*)	<i>kīrtana</i>
51.0.2	<i>ucchiṣṭagaṇapatau</i>		<i>kīrtana</i>
28.16.2	<i>entaninē delupudurā</i>	(*)	<i>pada varṇa</i>
22.10.4	<i>ēmandayānarā</i>	(*)	<i>svarajati</i>
15.22.3	<i>ēmammā nanu brōcuṭaku</i>	(*)	<i>kīrtana</i>
29.12.3	<i>ēla namnnē cēvu</i>	(*)	<i>cauka varṇa</i>
8.2.2	<i>ēhi annapūrṇē</i>		<i>kīrtana</i>

33.1.1	<i>kañjadaḷāyatākṣi</i>		<i>kīrtana</i>
1.0.3	<i>kanakāmbari kārūṇyāmṛtalahari</i>		<i>kīrtana</i>
20.3.6	<i>kamalāmbā saṁrakṣatu mām</i>		<i>kīrtana</i>
65.0.3	<i>kamalāmbām bhaja rē</i>		<i>kīrtana</i>
28.8.2	<i>kamalāmbikāyai</i>		<i>kīrtana</i>
8.2.3	<i>kamalāmbikāyāstava</i>		<i>kīrtana</i>
8.0.2	<i>kamalāmbikē</i>		<i>kīrtana</i>
22.11.3	<i>kamalāsanādi vandita</i>	(*)	<i>kīrtana</i>
20.14.2	<i>karuṇāsāra madhuraprasāda</i>	(*)	<i>kīrtana</i>
28.12.5	<i>karuṇārasalahari</i>	(*)	<i>kīrtana</i>
29.16.4	<i>karuṇānandacatura</i>	(*)	<i>kīrtana</i>
31.0.3	<i>kalāvati</i>		<i>kīrtana</i>
65.0.5	<i>kāntimatī karuṇamīra</i>	(*)	<i>kīrtana</i>
20.9.11	<i>kāmākṣī anudinamu</i>	(*)	<i>svarajati</i>
37.0.3	<i>kāmākṣī nī padayugamē</i>	(*)	<i>kīrtana</i>
28.12.4	<i>kāmākṣī nī padayugamē</i>	(*)	<i>svarajati</i>
29.10.3	<i>kāmākṣī varalakṣmi</i>		<i>kīrtana</i>
16.1.2	<i>kālabhairavam bhajēham</i>		<i>kīrtana</i>
28.8.4	<i>kāśivīśvēśvara ēhi mām</i>		<i>kīrtana</i>
8.3.2	<i>kumārasvāminam</i>		<i>kīrtana</i>
71.0.2	<i>kusumākaraśōbhita</i>		<i>kīrtana</i>
15.21.2	<i>kṛṣṇānanda mukunda</i>		<i>kīrtana</i>
11.0.3	<i>kōdaṇḍarāmamanīśamvēlāvali</i>		<i>kīrtana</i>
23.0.3	<i>kaumāri gauri</i>		<i>kīrtana</i>
8.0.4	<i>gajavadanā saṁmōdita</i>	(*)	<i>kīrtana</i>
8.0.3	<i>gānalōla karuṇālavāla</i>	(*)	<i>kīrtana</i>
15.13.2	<i>guṇijanādinuta</i>		<i>kīrtana</i>
29.6.2	<i>guruguhāya</i>		<i>kīrtana</i>
28.1.2	<i>guruguhādanyam</i>		<i>kīrtana</i>
66.0.2	<i>guruguhabhavāntaraṅgiṇīm</i>		<i>kīrtana</i>
4.0.4	<i>guruguhāsvāmini bhaktim</i>		<i>kīrtana</i>
29.17.3	<i>gōpikāramaṇam</i>	(*)	<i>kīrtana</i>
15.29.3	<i>gauri girirājakumāri</i>		<i>kīrtana</i>
22.6.3	<i>grahaphalamu</i>	(*)	<i>kīrtana</i>
8.3.1	<i>candraṁ bhaja mānasa</i>		<i>kīrtana</i>
15.28.3	<i>cintayē mahāliṅgamūrtim</i>		<i>kīrtana</i>
20.9.2	<i>cintaya mākaṇḍamūlakandam</i>		<i>kīrtana</i>
65.1.3	<i>cintaya jānakīramaṇam</i>	(*)	<i>kīrtana</i>
6.0.3	<i>cidambara naṭarājamūrtim</i>		<i>kīrtana</i>
20.14.3	<i>civagurunātanaī</i>	(*)	<i>kīrtana</i>
28.15.1	<i>cētah śrībālakīṣṇam</i>		<i>kīrtana</i>
22.8.7	<i>collakkēlinnam</i>	(*)	<i>drāviḍa padam</i>
17.0.3	<i>chāyāvātīm</i>		<i>kīrtana</i>
65.1.2	<i>jambūpatē mām pāhi</i>		<i>kīrtana</i>
28.10.2	<i>jagadīśamanōhari</i>		<i>kīrtana</i>
15.23.4	<i>jaya jaya janakasutē</i>	(*)	<i>kīrtana</i>
44.0.3	<i>jayati śivā bhavānī</i>		<i>kīrtana</i>
7.0.3	<i>jñānāmbikē pālaya mām</i>		<i>kīrtana</i>
9.2.3	<i>tandeyāgi</i>	(*)	<i>sūḷādi</i>
15.28.1	<i>tattādgi tathai</i>	(*)	<i>khabāy prabandha</i>
65.1.1	<i>tā thai thaiyyā thai</i>	(*)	<i>khabāy prabandha</i>
15.11.4	<i>tyāgarāja pālayāśu mām</i>		<i>kīrtana</i>
28.13.2	<i>tyāgarājō virājatē</i>		<i>kīrtana</i>

22.0.4	<i>tyāgarāja mahadhvajārōha</i>		<i>kīrtana</i>
28.12.2	<i>tyāgarājam bhaja rē rē citta</i>		<i>kīrtana</i>
29.16.3	<i>tyāgarājam bhajēham</i>		<i>kīrtana</i>
20.3.4	<i>tyāgarājayōgavaibhavam</i>		<i>kīrtana</i>
22.2.2	<i>tyāgarājēna samrakṣitōham</i>		<i>kīrtana</i>
29.11.3	<i>tyāgarājāya namastē</i>		<i>kīrtana</i>
22.18.1	<i>tyāgarājādanyam</i>		<i>kīrtana</i>
65.4.3	<i>tyāgarājē krītyākṛtyam</i>		<i>kīrtana</i>
22.10.6	<i>telisenīnē narulēni jāḍalu</i>	(*)	<i>padam</i>
28.14.3	<i>tripurasundari</i>	(*)	<i>kīrtana</i>
15.28.4	<i>trilōkamātā nanubrōva</i>	(*)	<i>kīrtana</i>
20.3.3	<i>daṇḍāyudhapāṇim</i>		<i>kīrtana</i>
22.20.2	<i>dayalēni bratukēmi</i>	(*)	<i>kīrtana</i>
29.0.4	<i>dakṣiṇāmūrttē</i>		<i>kīrtana</i>
65.0.6	<i>dāniprāyamu</i>	(*)	<i>svarastāna padam</i>
16.0.4	<i>dāśaratē pāhi</i>	(*)	<i>kīrtana</i>
22.9.5	<i>dinamē sudinamu</i>	(*)	<i>kīrtana</i>
28.12.3	<i>divākaratanujam</i>		<i>kīrtana</i>
22.8.2	<i>dum durgē śivasamsargē</i>		<i>kīrtana</i>
15.5.3	<i>dēvi divyanāmasundari</i>	(*)	<i>kīrtana</i>
22.7.4	<i>dēvi satataṁ mudam</i>	(*)	<i>kīrtana</i>
22.15.2	<i>dharmasamvardhani</i>		<i>kīrtana</i>
6.0.4	<i>nannu parīkṣiṅca</i>	(*)	<i>padam/daru</i>
40.0.3	<i>nabhōmaṇicandrāgninayanam</i>		<i>kīrtana</i>
15.18.2	<i>namastē paradēvatē</i>		<i>kīrtana</i>
43.0.3	<i>namō namastē gīrvāṇi</i>		<i>kīrtana</i>
65.2.2	<i>narasimha āgaccha</i>		<i>kīrtana</i>
18.0.3	<i>naraharimāśrayāmi</i>		<i>kīrtana</i>
50.0.2	<i>narmadā kāvērī</i>		<i>kīrtana</i>
20.8.1	<i>navaratnavilāsa</i>		<i>kīrtana</i>
29.0.5	<i>nāgaliṅgam bhajēham</i>		<i>kīrtana</i>
30.0.3	<i>nāgābharaṇam</i>		<i>kīrtana</i>
28.14.5	<i>nātirō ninnu</i>	(*)	<i>prācīna padam</i>
28.11.7	<i>nādiri dāni tōmdar dāni</i>	(*)	<i>tillānā daru</i>
15.23.3	<i>nikhilānanda</i>	(*)	<i>kīrtana</i>
8.3.3	<i>nityānanda kārtikēya</i>	(*)	<i>kīrtana</i>
53.0.3	<i>ninukōri</i>	(*)	<i>tāna varṇa</i>
15.7.2	<i>ninna nāma ondē</i>	(*)	<i>kīrtana</i>
60.0.2	<i>niṣadhādi</i>		<i>kīrtana</i>
28.14.4	<i>nīdu mūrtini</i>	(*)	<i>kīrtana</i>
20.1.2	<i>nīrajākṣi kāmākṣi</i>		<i>kīrtana</i>
28.0.2	<i>nīlakaṇṭham bhajēham</i>		<i>kīrtana</i>
22.9.4	<i>nīvu nanubrōvavalē</i>	(*)	<i>kīrtana</i>
22.17.3	<i>nīvē rasikaśikhāmaṇi</i>	(*)	<i>daru</i>
22.8.4	<i>nī sāṭi daivamantu</i>		<i>daru</i>
29.10.5	<i>nenaruṅci</i>	(*)	<i>tāna varṇa</i>
21.0.3	<i>pañcabhūtakiraṇāvalim</i>		<i>kīrtana</i>
15.15.2	<i>pañcamātaṅgamukha</i>		<i>kīrtana</i>
16.1.3	<i>patita pāvana</i>	(*)	<i>kīrtana</i>
68.0.2	<i>paramjōṭiṣmatī</i>		<i>kīrtana</i>
59.0.2	<i>paramdhāmavati jayati</i>		<i>kīrtana</i>
20.9.6	<i>paramānandasāra</i>	(*)	<i>kīrtana</i>

29.0.8	<i>parāśakti parākēla</i>	(*)	<i>kīrtana</i>
65.3.1	<i>parimaḷaraṅganātham</i>		<i>kīrtana</i>
36.0.7	<i>parvatarājakumāri</i>	(*)	<i>kīrtana</i>
36.0.5	<i>pavanātmajāgaccha</i>		<i>kīrtana</i>
14.0.3	<i>prasannavēṅkaṭeśvaram</i>		<i>kīrtana</i>
57.0.2	<i>pāmarajanapālinī</i>		<i>kīrtana</i>
65.0.9	<i>pārikkanni</i>	(*)	<i>svrasthāna padam</i>
28.12.6	<i>pārthasārathini</i>	(*)	<i>kīrtana</i>
28.13.7	<i>pālaya paramēśvarī</i>	(*)	<i>kīrtana</i>
22.18.3	<i>pāhi mām bālakumāra</i>	(*)	<i>kīrtana</i>
20.14.1	<i>pāhi mām ratnācalanāyaka</i>		<i>kīrtana</i>
20.12.1	<i>bālakṛṣṇam bhāvayāmi</i>		<i>kīrtana</i>
20.9.3	<i>bālagōpāla pālayāśu mām</i>		<i>kīrtana</i>
28.11.4	<i>bālasubrahmaṇyam</i>		<i>kīrtana</i>
5.0.3	<i>bālāmbikē pāhi</i>		<i>kīrtana</i>
28.14.2	<i>budhamāśrayāmi</i>		<i>kīrtana</i>
4.0.3	<i>brhadāmbā madāmbā</i>		<i>kīrtana</i>
48.0.2	<i>brhadīśa kaṭākṣēṇa</i>		<i>kīrtana</i>
3.0.3	<i>brhadīśvarō rakṣatu</i>		<i>kīrtana</i>
28.4.2	<i>brhannāyaki</i>		<i>kīrtana</i>
28.13.3	<i>brhaspatē</i>		<i>kīrtana</i>
54.0.3	<i>bhaktavatsalam</i>		<i>kīrtana</i>
65.0.2	<i>bhaja rē rē citta</i>		<i>kīrtana</i>
22.16.2	<i>bhāratī maddhiṣaṇā</i>		<i>kīrtana</i>
64.0.2	<i>bhūṣāvatiṃ</i>		<i>kīrtana</i>
34.0.3	<i>bhōgacchāyānātakapriyē</i>		<i>kīrtana</i>
20.11.2	<i>maṅḷadēvatayā</i>		<i>kīrtana</i>
15.26.2	<i>maṅḷadēvatē paradēvatē</i>		<i>kīrtana</i>
22.7.3	<i>maṅḷāmbāyai namastē</i>		<i>kīrtana</i>
20.2.2	<i>mannāru raṅga dēva</i>	(*)	<i>kīrtana</i>
28.7.2	<i>mahāgaṇapatē</i>		<i>kīrtana</i>
22.14.2	<i>mahālakṣmi karuṇārasa</i>		<i>kīrtana</i>
29.2.2	<i>mahiṣāsuraṃarddanīm</i>		<i>kīrtana</i>
69.0.2	<i>mātaṅgi marakatāṅgi</i>		<i>kīrtana</i>
20.5.2	<i>mārgahindōḷarāgapriyē</i>		<i>kīrtana</i>
20.3.2	<i>mānasa guruguharūpam</i>		<i>kīrtana</i>
22.1.2	<i>māmava paṭṭābhirāma</i>		<i>kīrtana</i>
39.0.3	<i>māmava mīnākṣi</i>		<i>kīrtana</i>
28.2.2	<i>māmava raghuvīrā</i>		<i>kīrtana</i>
28.16.4	<i>māmōkalākiri</i>	(*)	<i>svarajati</i>
15.0.4	<i>māyātītasvarūpiṇi</i>	(*)	<i>kīrtana</i>
26.0.3	<i>māyē tvam yāhi</i>		<i>kīrtana</i>
29.3.3	<i>mārakōṭi kōṭi</i>		<i>kīrtana</i>
62.0.2	<i>māraratipriyam</i>		<i>kīrtana</i>
15.22.2	<i>māruvakādi mālimi</i>		<i>kīrtana</i>
53.0.2	<i>mīnākṣi mē mudam dēhi</i>		<i>kīrtana</i>
22.17.5	<i>murukā unai nambi</i>	(*)	<i>kīrtana</i>
15.30.3	<i>murukā tarukilaiyā unatirupada</i>	(*)	<i>kīrtana</i>
20.3.9	<i>murukā tarukilaiyā</i>	(*)	<i>kīrtana</i>
28.16.3	<i>murukā tarukilaiyā</i>	(*)	<i>kīrtana</i>
22.0.3	<i>mūlādhāracakra</i>		<i>kīrtana</i>
20.10.3	<i>mōsamāya gadavē</i>	(*)	<i>padam</i>

22.20.1	<i>raṅganāyakam</i>		<i>kīrtana</i>
22.9.6	<i>raṅgapatē pāhi mām</i>	(*)	<i>kīrtana</i>
20.1.3	<i>rammanavē tyāgarāja</i>	(*)	<i>cauka varṇa</i>
65.2.3	<i>ramāvarāya</i>	(*)	<i>kīrtana</i>
15.14.2	<i>rājarājēndracōla</i>		<i>kīrtana</i>
22.18.2	<i>rājasīkhāmaṇi ninnē</i>	(*)	<i>kīrtana / daru</i>
13.0.3	<i>rāmacandrabhaktam</i>		<i>kīrtana</i>
15.30.1	<i>rāmacandram bhāvayāmi</i>		<i>kīrtana</i>
20.13.1	<i>rāmacandrēṇa saṁrakṣitōham</i>		<i>kīrtana</i>
22.8.6	<i>rāmā dayajūḍa rā</i>	(*)	<i>kīrtana</i>
15.27.2	<i>rāma rāma kalikaluṣa</i>		<i>kīrtana</i>
20.9.10	<i>rāmā lōkābhirāmā</i>	(*)	<i>kīrtana</i>
29.0.13	<i>rārapusēyaka</i>	(*)	<i>tāna varṇa</i>
22.17.1	<i>rudrakōpa</i>		<i>kīrtana</i>
8.0.5	<i>rūpamu jūci</i>		<i>cauka varṇa</i>
15.10.2	<i>rēṇukādēvi</i>		<i>kīrtana</i>
15.7.3	<i>vandē sadā</i>	(*)	<i>kīrtana</i>
54.0.2	<i>vaṁśavati śivayuvati</i>		<i>kīrtana</i>
15.28.6	<i>vaddaṅṭē vimṭi vā</i>	(*)	<i>padam</i>
65.0.7	<i>vanajākṣi</i>	(*)	<i>tāna varṇa</i>
33.0.3	<i>varadarājāvāva</i>		<i>kīrtana</i>
15.19.3	<i>varalakṣmīm bhaja rē</i>		<i>kīrtana</i>
20.6.4	<i>valaci vaccinānurā</i>	(*)	<i>cauka varṇa</i>
22.17.2	<i>vallidēvasēnāpati</i>	(*)	<i>kīrtana</i>
29.9.2	<i>vātāpi gaṇapatim bhajēham</i>		<i>kīrtana</i>
22.19.3	<i>vāsi vāsi vā</i>	(*)	<i>kīrtana</i>
15.24.2	<i>vāsudēvamupāsmahē</i>		<i>kīrtana</i>
22.19.4	<i>vārijākṣi</i>	(*)	<i>tāna varṇa</i>
10.0.3	<i>viśvanātham bhajēham</i>		<i>kīrtana</i>
20.9.12	<i>viribōṇi</i>	(*)	<i>tāna varṇa</i>
16.0.3	<i>vīṇāpustakadhāriṇim</i>		<i>kīrtana</i>
20.7.2	<i>vīṇābhērī</i>		<i>kīrtana</i>
24.0.3	<i>vīravasanta tyāgarāja</i>		<i>kīrtana</i>
15.4.2	<i>vēṅkatēśvara eḍḍappa</i>		<i>kīrtana</i>
65.0.8	<i>vēṅugōpālam bhajē</i>	(*)	<i>kīrtana</i>
22.9.2	<i>vēṅkaṭācalapatē</i>		<i>kīrtana</i>
20.9.9	<i>vā vā vā nī vallīmaṇālā</i>	(*)	<i>kīrtana</i>
29.0.14	<i>vā vā nī vallīmaṇāla</i>	(*)	<i>kīrtana</i>
33.1.2	<i>śaṅkaramabhirāmīmanōharam</i>		<i>kīrtana</i>
29.0.7	<i>śaṅkarācāryam</i>	(*)	<i>kīrtana</i>
29.0.11	<i>śaṅkarābharaṇa</i>	(*)	<i>kīrtana</i>
29.12.2	<i>śaṅkhacakraḡadhāpāṇim</i>		<i>kīrtana</i>
29.0.12	<i>śāmbhō jagadīśa pāhi</i>	(*)	<i>kīrtana</i>
22.8.3	<i>śarakānana śāmbhava</i>	(*)	<i>kīrtana</i>
25.0.3	<i>śārāvātītaṭavāsini</i>		<i>kīrtana</i>
55.0.2	<i>śāmaḷāṅgi mātaṅgi</i>		<i>kīrtana</i>
29.0.10	<i>śāradē sadāśrayē</i>	(*)	<i>kīrtana</i>
29.1.3	<i>śivadīkṣāparurālanurā</i>	(*)	<i>padam</i>
28.11.6	<i>śivānanda rājayōga</i>	(*)	<i>kīrtana</i>
72.0.2	<i>śīṅgārarasamaṅjarīm</i>		<i>kīrtana</i>
49.0.2	<i>śīṅgārādi</i>		<i>kīrtana</i>
39.0.4	<i>śēśācalanāyakam</i>		<i>kīrtana</i>

20.4.3	<i>śrī kamalāmbikē avāva</i>		<i>kīrtana</i>
20.9.4	<i>śrī kamalāmbāyāḥ param</i>		<i>kīrtana</i>
20.10.2	<i>śrī kamalāmbā jayati</i>		<i>kīrtana</i>
29.0.6	<i>śrī kamalāmbikayā</i>		<i>kīrtana</i>
22.19.1	<i>śrī kamalāmbikāyām</i>		<i>kīrtana</i>
22.0.6	<i>śrī kamalāmbikē śivē</i>		<i>kīrtana</i>
28.12.8	<i>śrī karuḍani ninukōri</i>	(*)	<i>daru</i>
22.10.3	<i>śrī kālahastīśa</i>		<i>kīrtana</i>
12.0.3	<i>śrīkīṣṇam bhajarē</i>		<i>kīrtana</i>
51.0.4	<i>śrī kañci kāmakoṭi</i>	(*)	<i>tāna varṇa</i>
28.10.3	<i>śrī gaṇanātham</i>		<i>kīrtana</i>
15.17.2	<i>śrī gaṇēśāt param</i>		<i>kīrtana</i>
28.3.1	<i>śrīguruguha tārayāśu</i>		<i>kīrtana</i>
9.0.3	<i>śrī guruguhamūrtikinē</i>	(*)	<i>kīrtana</i>
9.3.1	<i>śrī guruguhamūrtē</i>		<i>kīrtana</i>
15.20.3	<i>śrī guruguhasya dāsōham</i>		<i>kīrtana</i>
15.8.2	<i>śrī guruṇā pālītōsmi</i>		<i>kīrtana</i>
2.0.3	<i>śrī dakṣiṇāmūrtim</i>		<i>kīrtana</i>
15.0.3	<i>śrīnāthādi guruguhō jayati</i>		<i>kīrtana</i>
20.0.3	<i>śrī nilōtpalanāyikē</i>		<i>kīrtana</i>
15.16.3	<i>śrī pārvatīparamēśvarau</i>		<i>kīrtana</i>
29.10.4	<i>śrī bālasubrahmaṇya</i>		<i>kīrtana</i>
15.3.2	<i>śrī bhārgavī</i>		<i>kīrtana</i>
20.4.2	<i>śrī maṅgaḷāmbikām</i>		<i>kīrtana</i>
65.0.4	<i>śrī maṅgaḷāmbikē</i>		<i>kīrtana</i>
15.11.3	<i>śrī mahāgaṇapatiravatu</i>		<i>kīrtana</i>
28.13.5	<i>śrī mahārājāśrita</i>	(*)	<i>tāna varṇa</i>
29.11.2	<i>śrīmātaḥ śivavāmāṅkē</i>		<i>kīrtana</i>
28.9.2	<i>śrī mātṛbhūtam</i>		<i>kīrtana</i>
15.29.4	<i>śrī mīnākṣi gauri</i>		<i>kīrtana</i>
70.0.2	<i>śrī ramāsarasvatī</i>		<i>kīrtana</i>
15.23.2	<i>śrī rājagōpāla</i>		<i>kīrtana</i>
28.1.3	<i>śrī rājādhirāja sannuta</i>	(*)	<i>tāna varṇa</i>
28.13.6	<i>śrī rājarājarāja mānamahā</i>	(*)	<i>tāna varṇa</i>
52.0.2	<i>śrī rājarājēśvari</i>	(*)	<i>kīrtana</i>
28.6.3	<i>śrī rāmam ravikulābdhisōmam</i>		<i>kīrtana</i>
28.3.2	<i>śrī vaṭukanātha</i>		<i>kīrtana</i>
22.0.5	<i>śrī varalakṣmī</i>		<i>kīrtana</i>
28.8.3	<i>śrī valmīkalinīgam</i>		<i>kīrtana</i>
28.11.2	<i>śrī vāñchanātham</i>		<i>kīrtana</i>
38.0.3	<i>śrī vidyārājagōpālam</i>		<i>kīrtana</i>
28.11.3	<i>śrī veṅkaṭagirīśam</i>		<i>kīrtana</i>
29.1.2	<i>śrī vēṅugōpāla</i>		<i>kīrtana</i>
20.9.8	<i>śrī śivarāmāśramula</i>	(*)	<i>kīrtana</i>
15.28.2	<i>śrī śukrabhagavantam</i>		<i>kīrtana</i>
35.0.3	<i>śrī śūlinīm</i>		<i>kīrtana</i>
20.13.2	<i>śrī sarasvatihitē</i>		<i>kīrtana</i>
29.3.2	<i>śrī sarasvati namōstu tē</i>		<i>kīrtana</i>
61.0.2	<i>śrī sugandhikuntalāmbikē</i>		<i>kīrtana</i>
28.8.5	<i>śrī subrahmaṇyāya namastē</i>		<i>kīrtana</i>
65.4.4	<i>śrī subrahmaṇya sāmī</i>	(*)	<i>kīrtana</i>
32.0.3	<i>śvētagaṇapatim</i>		<i>kīrtana</i>

22.0.7	<i>ṣaḍādhāratatva</i>	(*)	<i>kīrtana</i>
20.6.3	<i>santānarāmasvāminam</i>		<i>kīrtana</i>
67.0.2	<i>santānamañjarī</i>		<i>kīrtana</i>
41.0.3	<i>saccidānandamaya</i>		<i>kīrtana</i>
9.2.2	<i>sadācalēśvaram</i>		<i>kīrtana</i>
15.9.2	<i>sadā vinatasādarē</i>		<i>kīrtana</i>
29.0.2	<i>sadāśivamupāsmahē</i>		<i>kīrtana</i>
29.6.3	<i>sarasaturai</i>	(*)	<i>padam</i>
47.0.2	<i>sarasa sauvīra</i>		<i>kīrtana</i>
28.7.3	<i>sarasāgrēsarasa</i>	(*)	<i>daru</i>
28.5.2	<i>sarasvatī chāyātaraṅgiṇī</i>		<i>kīrtana</i>
29.13.2	<i>sarasvatī manōhari</i>		<i>kīrtana</i>
15.2.1	<i>sarasvatyā bhagavatyā</i>		<i>kīrtana</i>
65.2.6	<i>sarasijākṣi</i>	(*)	<i>tāna varṇa</i>
65.2.5	<i>sarigā dānipai</i>	(*)	<i>tāna varṇa</i>
8.0.6	<i>sarigāni dāni</i>	(*)	<i>svarasthāna varṇa</i>
15.25.1	<i>sādhujanacitta</i>		<i>kīrtana</i>
63.0.2	<i>sādhujanavinutam</i>		<i>kīrtana</i>
15.30.2	<i>svāmiki sariyevvarē</i>	(*)	<i>daru</i>
22.8.5	<i>sāmi ninnē kōri</i>	(*)	<i>cauka varṇa</i>
20.9.7	<i>sāmī nī mahimalu</i>	(*)	<i>kīrtana</i>
28.11.8	<i>sāmīyentani delpudurā</i>	(*)	<i>cauka varṇa</i>
28.13.4	<i>sārasadaḷanētrasvāmi</i>	(*)	<i>kīrtana</i>
20.3.8	<i>sāreku niṭumōi</i>	(*)	<i>cauka varṇa</i>
56.0.2	<i>sārekunī pādamulē</i>	(*)	<i>kīrtana</i>
28.16.1	<i>sārasa samamukha</i>	(*)	<i>kīrtana</i>
29.16.2	<i>siddhīśvarāya namastē</i>		<i>kīrtana</i>
15.6.3	<i>sundaramūrtim</i>		<i>kīrtana</i>
15.19.2	<i>sūryamūrtē</i>		<i>kīrtana</i>
22.9.3	<i>sēvimparāramma</i>	(*)	<i>kīrtana</i>
22.11.2	<i>saundararājam</i>		<i>kīrtana</i>
27.0.3	<i>saurasēnēsam</i>		<i>kīrtana</i>
46.0.2	<i>stavarājādinuta</i>		<i>kīrtana</i>
29.17.2	<i>sphuratu tē</i>	(*)	<i>kīrtana</i>
36.0.4	<i>svāminātha paripālaya</i>		<i>kīrtana</i>
58.0.2	<i>hariyuvatīm haimavatīm</i>		<i>kīrtana</i>
29.15.2	<i>hastivadanāya</i>		<i>kīrtana</i>
22.6.2	<i>hahūkala</i>	(*)	<i>Sūḷādi</i>
29.10.2	<i>hāṭakēśvara</i>		<i>kīrtana</i>
42.0.3	<i>himagirikumāri</i>		<i>kīrtana</i>
19.0.3	<i>himācalakumārīm</i>		<i>kīrtana</i>
15.12.2	<i>hiraṇmayīm lakṣmīm</i>		<i>kīrtana</i>
29.17.1	<i>kṣitijāramaṇam</i>		<i>kīrtana</i>

## APPENDIX A— RĀGAMĀLIKAS

A.15	<i>ī kanakāmbari</i>	(*)	<i>rāgamālikā</i>
A.5	<i>enduku rā rā</i>	(*)	<i>rāgamālikā</i>
A.8	<i>kāmiñcana kalāvati</i>	(*)	<i>rāgamālikā</i>
A.7	<i>gāravamuganna</i>	(*)	<i>rāgamālikā</i>
A.12	<i>nātakādi vidyala</i>	(*)	<i>rāgamālikā</i>
A.6	<i>nī sarilērani</i>	(*)	<i>rāgamālikā</i>
A.14	<i>priyamuna</i>	(*)	<i>rāgamālikā</i>
A.2	<i>pūrṇacandrabimbavijayavadanē</i>		<i>rāgamālikā</i>
A.4	<i>manasā vēritaruladalacaka</i>		<i>rāgamālikā</i>
A.10	<i>manatōṭiṇaṅkina</i>	(*)	<i>rāgamālikā</i>
A.11	<i>vanitarōyēmisētu</i>	(*)	<i>rāgamālikā</i>
A.9	<i>valapumīri</i>	(*)	<i>rāgamālikā</i>
A.13	<i>vēḍukatō</i>	(*)	<i>rāgamālikā</i>
A.3	<i>śivamōhanaśaktī</i>	(*)	<i>rāgamālikā</i>
A.1	<i>śrī viśvanātham</i>		<i>rāgamālikā</i>
A.16	<i>sāmajagamana</i>	(*)	<i>rāgamālikā</i>

## APPENDIX B— COMPOSITIONS OF VARIOUS COMPOSERS

B.6	<i>anantabālakṛṣṇam</i>		<i>kīrtana</i>
B.12	<i>amba nādu vinnapamu</i>	(*)	<i>kīrtana</i>
B.38	<i>aluṅṅālarānā</i>	(*)	<i>cauka varṇa</i>
B.10	<i>iṅḍeṅḍu vaccitirā</i>	(*)	<i>padam</i>
B.20	<i>iṅḅā dayarādā</i>	(*)	<i>kīrtana</i>
B.48	<i>intaluka jēsi</i>	(*)	<i>tāna varṇa</i>
B.52	<i>inta calamu</i>	(*)	<i>tāna varṇa</i>
B.53	<i>inta priyamugā</i>	(*)	<i>tāna varṇa</i>
B.37	<i>ī virahameṭula</i>	(*)	<i>cauka varṇa</i>
B.26	<i>umā himācalakumāri</i>	(*)	<i>kīrtana</i>
B.9	<i>entukuyimāṭala</i>	(*)	<i>padam</i>
B.16	<i>ekkaḍiki poyyavēlala</i>	(*)	<i>kīrtana</i>
B.43	<i>endarō mahānubhāvulu</i>	(*)	<i>kīrtana</i>
B.11	<i>kanakāṅḅī</i>	(*)	<i>tāna varṇa</i>
B.27	<i>kannatalli ninnu</i>	(*)	<i>kīrtana</i>
B.28	<i>kanukoni pāpavimuktula</i>	(*)	<i>kīrtana</i>
B.3	<i>gaṅṅanāyakam bhajēham</i>		<i>kīrtana</i>
B.5	<i>gaṅṅēśa kumāra</i>		<i>kīrtana</i>
B.2	<i>gurumūrtē</i>		<i>kīrtana</i>
B.40	<i>cāla namminacāna</i>	(*)	<i>cauka varṇa</i>
B.41	<i>jaḅadānandakārakā</i>	(*)	<i>kīrtana</i>
B.36	<i>jaya jaya gōkulabālā</i>	(*)	<i>taraṅgam</i>
B.23	<i>tattadhimita diddhiyanisa</i>	(*)	<i>kīrtana</i>
B.25	<i>tarali boyyē समयamu</i>	(*)	<i>kīrtana</i>
B.34	<i>tyāḅādhīpa dayānidhē</i>	(*)	<i>kīrtana</i>
B.4	<i>tyāḅēśam bhaja rē</i>		<i>kīrtana</i>
B.35	<i>tāvaka karakamalē</i>	(*)	<i>kīrtana</i>
B.42	<i>duḍukugala nannē</i>	(*)	<i>kīrtana</i>

B.55	<i>toṃdaraviḍamutōnu</i>	(*)	<i>padam</i>
B.22	<i>dhūrjaṭi naṭimcene</i>	(*)	<i>kīrtana</i>
B.32	<i>nā moRālimpavē</i>	(*)	<i>kīrtana</i>
B.21	<i>ninnumiñcina vārevarammā</i>	(*)	<i>kīrtana</i>
B.15	<i>nīkē dayatō</i>	(*)	<i>kīrtana</i>
B.49	<i>nīvē dikkani</i>	(*)	<i>tāna varṇa</i>
B.47	<i>nī sarimannedora</i>	(*)	<i>tāna varṇa</i>
B.19	<i>nī sarisāṭi</i>	(*)	<i>kīrtana</i>
B.46	<i>maguva ninnē kōri</i>	(*)	<i>tāna varṇa</i>
B.14	<i>mahiṣāsurasamarddani</i>	(*)	<i>kīrtana</i>
B.33	<i>māyā nī vañcana naḍuvadu</i>	(*)	<i>kīrtana</i>
B.18	<i>rādānāmī dadaya</i>	(*)	<i>kīrtana</i>
B.24	<i>rāvē himagirikumāri</i>	(*)	<i>svarajati</i>
B.45	<i>sāmi vanajākṣā</i>	(*)	<i>tāna varṇa</i>
B.54	<i>vadarakapō</i>	(*)	<i>padam</i>
B.8	<i>virakamu vaśamallaṭi</i>	(*)	<i>cauka varṇa</i>
B.29	<i>śāmbhō puramadaśamanavibhō</i>	(*)	<i>kīrtana</i>
B.39	<i>śrī kamalāmbā</i>	(*)	<i>cauka varṇa</i>
B.7	<i>śrī vallīpatē</i>	(*)	<i>kīrtana</i>
B.17	<i>śrī vēṅkaṭēśvaruni</i>	(*)	<i>kīrtana</i>
B.30	<i>śrēyasē dhyāyāmi rāmam</i>	(*)	<i>kīrtana</i>
B.51	<i>sarasijamukhi</i>	(*)	<i>tāna varṇa</i>
B.1	<i>sārasanayanasarasā</i>	(*)	<i>daru</i>
B.44	<i>sādhimcenē ō manasā</i>	(*)	<i>kīrtana</i>
B.50	<i>sāmi ni rammanavē</i>	(*)	<i>tāna varṇa</i>
B.31	<i>sēviñci danyula mayyē</i>	(*)	<i>kīrtana</i>
B.13	<i>harisarvaparipūrṇa</i>	(*)	<i>kīrtana</i>

