

A STUDY ON THE RAGA HARIKAMBHOJI



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CERTIFICATE

This is to certify that the thesis titled “A study on the Raga Harikambhoji” - submitted for the award of the Degree of Doctor of philosophy in the faculty of Fine Arts, University of Calicut, is an authentic record of the research work carried out by Smt. B. BHAVYALAKSHMI, under my supervision. No part of this has been submitted for any other purpose.

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DECLARATION

I hereby declare that the Thesis titled “A study on the Raga Harikambhoji” is a bonafide record of original research work carried out by me, under the valuable guidance of Dr. A. Jalaja Varma, Reader in Music, School of Drama & Fine Arts, University of Calicut. No part of this has been submitted for the award of any Degree, Diploma, Fellowship or other similar title of recognition.

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.....

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to.....**



Devi Mookambika

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KEY TO PRONUNCIATION

a	-	o	in	son
ā	-	a	in	master
ai	-	y	in	my
au	-	ow	in	cow
b	-	b	in	bag
bh	-	bb	in	abhor
ch	-	ch	in	chain
chh	-	chh	in	catch him
dh	-	th	in	then
th	-	the	in	breathe
e	-	ay	in	May
g	-	g (hard)	in	go
gh	-	gh	in	log-hut
h	-	h	in	half
h	-	h	in	hot
i	-	l	in	if
j	-	j	in	judge
jh	-	dgech	in	Hedgehog
k	-	k	in	keen
kh	-	ckh	in	blockhead

la	-	la	in	volatile
la	-	la	in	palace
m	-	m	in	mother
n	-	n	in	under
na	-	n	in	Nation
na	-	n	in	United
o	-	o	in	oh
p	-	p	in	pen
ph	-	ph	in	loophole
r	-	r	in	run
s	-	s	in	sun
sh	-	sh	in	show
t	-	t	in	hat
th	-	th	in	thumb
u	-	u	in	full
v	-	v	in	verse
va	-	va	in	vast
y	-	y	in	yard
z	-	z	in	zip

KEY TO SYMBOLS

Ṣ	Mandrasthayi shadjam
S	Madyasthayi shadjam
Ṩ	Tarasthayi shadjam
//	starting and ending of a Thala cycle.
,	Duration of one Aksharakālam

srgm Slow speed(1st speed)

pdns Medium tempo(2nd speed).

sndpmgrs Fast tempo(3rd speed).

Chapter-I

Introduction

INTRODUCTION

Music developed in its varied aspects as it passed through various stages during the long course of its history. Narada says Brahma developed music with the help of Samaveda and it is the beginning of our music. The evolution of raga in a gradual process is the most outstanding feature of Indian music.

Lakshanagrantas written during different periods of musical history provides the source of materials for tracing the evolution of the ragas from their inception to modern period. In the beginning of the classical age (600-500) B.C., and during the age of Ramayana, there were melody types based on Jathies (Jathiragas). Jathies were based on the Gramas shadja, madyama and gandara. Gramas were the earliest known heptatonic scales with the notes of definite frequencies and they are the predecessors of present day Melas.

Grama forms the basis for Murchanas. Murchana is a series of closely connected tones. Their elaboration produces ragas. Out of the 21 Murchanas based on the 3

Gramas, only 7 were considered as Shuddha Jathies. Gradually the Gramas were replaced by the Murchanas, Afterwards the Murchanas were further replaced by the Melas or Melakartas in the beginning of the 17th century.

The gradual evolution of Jathies (Jathiragas) to the present day Melas and Ragas affords much scope for a study in detail. According to Bharata there were only seven Jathiragas. After Bharata, Matanga, Kohala and Yashtika, also had described about seven Jathiragas. According to Sarangadeva Jathiraga evolved from the materials of the Vedic music. Jathiragas played an important role in the Vedic music. From Jathi ragas Grama ragas evolved. Then from Gramaragas, Uparagas evolved. Then from Uparagas, Bhasha, Vibhasha and Antarabhashas evolved in a gradual process. The Desi type of ragas like Raganga, Bhashanga, Kriyanga and Upanga evolved side by side with Bhasha, Vibhasha and Antarabhashas.

Bharata prescribes 10 Lakshanas for a Jathi. Later the 13 Lakshanas as adopted by post Bharata musicologists became the determining characteristics for Jathiragas,

Gramaragas, Uparagas and different Bhasha, Vibhasha, Antara Bhasha and all kinds of Anga and Desi ragas. But after 13th century i.e., after Sangitaratnakara of Sarangadeva, the 13 Lakshanas became recognized as essential for a raga. Later 19th century witnessed a great change in the domain of Indian music and 13 Lakshanas became mere theoretical postulates.

It was Matanga, for the first time, gave the definition for raga in his Brihaddesi. (5th century AD). Later various Lakshanagrantas have made references to ragas from time to time.

Sangitamakaranda of Narada of 7th century AD enumerates 93 different ragas in the chapter on ragas. While tracing next stage in the history of evolution, it is learnt that it was Narada who for the first time gave the classification of ragas in to Masculine (Purusha), Feminine (Stree), and Neuter (Putra) categories which laid the foundation for raga classification in Hindustani music.

Sangita Samaya Sara of Parsvadeva of 12th century A.D. traces with various aspects of ragas with its varieties such as Raganga, Bhashanga, Upanga, and Kriyanga with definition and also Lakshanas of 42 ragas.

From the first section of the chapter, Raga Vivekadyaya of Sangitaratnakara of Sarangadeva of 13th century AD, we get the classification of ragas into 30 Gramaragas, 20 Ragas, 8 Uparagas, 96 Bhasharagas, 20 Vibhasharagas and 4 Antarabhashas and a total of 178 ragas.

The second section of chapter Raga Vivekadyaya of Sangitaratnakara deals with 86 ragas including of Raganga, Bhashanga, Upanga and Kriyanga. It can be seen that the word anga is suffixed to Bhasha, Kriya and Upa. All these Angaragas are known as formalized Desi ragas because they are aboriginal tunes adopted from different parts of India. Thus total 264 ragas are mentioned from both the sections.

Sarangadeva also describes Trayodasa lakshanas for a raga, male and female ragas and Gamakas peculiar

to ragas. While describing ragas, he has tried to follow Bharata. The author also classifies ragas in to Prakprasidda ragas (which are well known ancient ragas) and Adunaprasidda ragas (which are the well known ragas at present).

The earliest available work of the Mela period is the Svaramela Kalanidi of Ramamatya of 1550A.D. This work enumerates 20 Melas by taking different combinations of 7 Shuddha svaras and 7 Vikrutha svaras. But later the number was reduced to fifteen. The reason behind it was the difficulty in distinguishing the Antara and Kakali svaras of gandara and nishada, which were one Sruti high i.e., Chyutamadyamagandara and Chyutashadjanishada. Thus the last five Melas were brought under the earlier fifteen.

In Sangita Sara written by the Philosopher Musician, Madava Vidyaranya of 14th -15th century AD, we clearly find the Janaka-Janya scheme for the first time. Though this work is lost, we get to know of its existence and its contents only through the allusions to it by Govinda Dikshitar in his Sangita Suda of 1614 AD.

The “Sampurnatva” characteristic for a raga to be the Mela was first set down by Govinda Dikshitar in his Sangita Suda. Sangita Suda has spoken of fifteen Melas and their fifty subordinate ragas.

In the chapter on raga in Sangita Suda, the author has described 264 ancient ragas which include Grama, Bhasha etc. The correct distribution of ragas under Melas other than those assigned in Svaramela Kalanidi was undertaken by Govinda Dikshitar in his work. Following the method of Govinda Dikshitar, various Lakshanagrantas have discussed the concept of Janya-Janaka systems in different periods.

Chaturdhandi Prakasika of Venkitamakhi stands foremost among these works. The description of 72 Melakartas which was a creation of his own covered a sequence of ragas of the past present and future. The Scheme included 72 Melas, taking all possible combinations of 12 notes in 2 sections each containing 36 Melas by replacing madyama. Although he has described a scheme of 72 Melas, only 19 Melas which were in current practice were well defined. These 19 Melas were

called Kalpitha Melakartas. The other 53 were classified as Kalpyamana or Kalpishyamana. The serial numbers of these 19 Melas and svara names and their Sruti values were also described in this work.

We do not find any references to 72 Melakarta scheme of Venkitamakhi in the later Lakshanagrantas, SangitaParijata of Ahobala and Ragathatva Viboda of Pandit Srinivasa. According to these works Melas were only a set of svaras which can give rise to ragas. They do not go on to group ragas under Melas. According to the then prevailed concept that five svaras are sufficient for give rise to melodies, Shadava and Audava Melas, were conceived in these works. The only svara which has to be present in all Melas was shadja. The raga description in Ragathatva Viboda was the repetition of Sangita Parijatha.

In Ragalakshanamu of Sahaji Maharaja, 1684-1711 AD also, there is no reference to the 72 Melakarta scheme of Venkitamakhi. Some Melas recognized by Venkitamakhi were described, but not under the same names.

Ragalakshanamu of Sahaji Maharaja is the 1st Lakshanagranta to refer to the term “Melakarta” under the meaning of a main raga. Like SangitaSuda, Ragalakshanamu also state that, a Melakarta should contain all the 7 svaras, which was not in the case of Chaturdhandi Prakasika.

Sangitasaramruta of King Thulaja, brother of Sahaji Maharaja (1729 to 1735) AD, has followed raga illustrations from Ragalakshanamu of Sahaji Maharaja. In Sangita Saramrutha, for some of the Melakartas all the 7 svaras are not described. Thulaja says that Melas and ragas are born of grouping the svaras in different permutations and combinations. He describes the Kanakambari-Phenadyuti Nomenclature (former Asampoorna Mela Paddathi) of Chaturdhandi Prakasika.

In Ragalakshana of Muddhu Venkitamakhi, a descendent of Venkitamakhi, (which describes latter asampoorna mela paddathi) we find all the 72 Melas of Chaturdhandi Prakasika were endowed with ragas. Although the svara content was not described, the serial numbers were suggestive of the svara details. In this

Lakshanagranta, he has prescribed a device for finding the serial number of a raga in the 72 Mela series by the application of Katapayadi formula and there by finding it's svara content. According to the name given for all the 72 Melas, the 1st two syllables yield the serial number.

In the earlier texts of the Mela period, the Mela was named after the most prominent Janya associated with it. This system was later replaced. Some older raga names were modified. Some Melas were given the name of a lesser known Janya raga and also which did not permit all the 7 svaras in a straight movement both in Arohana and Avarohana.

In the evolution of Melas, the most important work of 18th century AD was Sangraha Choodamani of Govindacharya, which modified a system of Melakartas named Kanakangi - Ratnangi Nomenclature (Sampoorna Mela Paddhathi). He devised 72 Melas based on 16 svara names.

The concept of Sampoorntva, Krama Sampoorna Arohana and Avarohana in its sequential order and also the same variety of svara both in ascending and descending without repetition first came into existence in Sangraha Choodamani of Govindacharya. Under the new scheme ragas like Kambhoji, which were formerly Melas, became Janya ragas. Thus he drew a clear distinction between Mela and raga. Thus Sangraha Choodamani was widely accepted in South Indian music system of modern period.

18th century witnessed Karnatic music in its golden era with the emergence of rich contribution made by various eminent Vaggeyakaras especially those of trinity. Here the stress was more on the practical application of ragas. Thus many of the ragas were immortalized through their compositions. With compositions of Thyagaraja, the Sampoorna Mela Paddhati became well established in Karnatic music. So this period was known as the golden era of Karnatic music.

Chapter-II

Harikambhoji in Lakshanagranthas and Recent texts

Harikambhoji in Lakshanagrantas **and Recent Texts**

The evolution of raga can be traced based on the references available in various Lakshanagrantas from time to time. There are many Lakshanagrantas of the ancient period where we can find scales which take the notes of the present Harikambhoji mela. According to the Lakshanagrantas, the raga name Harikambhoji was first found in Sangrahachoodamani of Govindacharya. Prior to this, we do not find this name in any of the texts.

This chapter focuses on the details of the transformation of the raga from its inception to the present day Harikambhoji. References from various Lakshanagrantas belonging to the different periods of musical history have been studied.

Lakshanagranthas of Pre Sangrahachoodamani Period

Natyasastra (2nd Century)

Bharata

Natyasastra of Bharata, the earliest of the Lakshanagranta, while describing about Grama, Murchana and Jati, refers to the Madyama Murchana of Shadjagrama, 'Matsareekruta' which was then represented with the notes of present 28th Mela Harikambhoji.

Naradeeyasiksha of Narada and Dattilam of Dattilamuni (2nd Century)

Matsareekruta was replaced in Naradeeyasiksha of Narada by the name 'Sauvira' which also represent the notes of 28th Mela. Dattilam of Dattilamuni also speaks of the same Matsareekruta.

Brihaddhesi (5th Century)

Matangamuni

In the 3rd Chapter of Brihaddhesi of Matangamuni, Khambhoja is the first one out of 7 Basharagas of Kakuba.

Sangitamakaranda (7th to 9th Century)

Narada

We first come across the name “Kambhoji” in Sangitatrityapada of Sangitamakaranda of Narada, written during the period of 7th to 9th century A.D. In this work he mentions Kambhoji in the list of 17 names of Suryamsa ragas i.e. the ragas to be sung during midday. On two occasions Narada speaks of Kambhoji as a female raga. Among the list of 32 male and female ragas, Kambhoji is also mentioned as the wife (female raga) of Nataka raga. Out of 93 ragas prescribed by Narada, Kambhoji comes as the 45th raga.

The name Khambhoja bears the name of Desaja (region). Khambhoja desa is identified as present Afganistan. Khambhojas are also one type of forest tribes who used the svaras of Kambhoji in their tunes of the tribals.

Sangita Samaya Sara (11th to 12th Century)

Parsvadeva

Sangita Samaya Sara is placed roughly prior to the Sangitaratnakara. In this work Parsvadeva mentions

Kambhoji as one among the 15 Audava bhashangas. Kambhoji is explained as Rishaba - daivata varjya raga.

Sangitaratnakara (12th to 13th century)

Sarangadeva

In RagaVivekadyaya of Sangitaratnakara by Sarangadeva, we see the names Kamodi and Kamoda in the list of Adhunaprasiddha raganga ragas. In second section of RagaVivekadyaya of Sangitaratnakara, also we find Kambhoji among the 6 Bhashas of Kakuba. The 6 Bhashas are Binnapanchama, Kambhoji, Madyamagrama, Raganti, Maduri and Sakamisra. Sangitaratnakara also identifies Kambhoji as one among the 2 Vibashas of Malavakaisika.

Lakshanagrantas of Mela Period

SvaramelaKalanidi (1550 AD)

Ramamatya

Upto the period of SvaramelaKalanidi, Kambhoji was considered as a raga. But later in SvaramelaKalanidi of Ramamatya, Kambhoji is explained both as a raga and as a Mela. SvaramelaKalanidi describes 20 Melas, which are named after the most prominent of their Janya ragas of these 20 melas. The last 5 Melas were merged there by

reducing the list to 15. Kambhoji was one among the last 5 Melas. After the reducing of the 20 Melas to 15, Kambhoji was brought under the Mela Saranganata, which is at present a Janya under the 29th Mela DheeraSankarabharana of 72 Melakarta Scheme.

Kambhoji Mela in SvaramelaKalanidi has the svaras antaragandara, kakalinishada, PanchaSrutirishaba and PanchaSrutidaivata. Shadja, madyama and panchama are Shuddha. Shadja is the Nyasa, Graha, and Amsa svara. Although it was of Sampurna character, sometimes it drops madyama and nishada in the ascent. It was mentioned to be sung in the evening. Ramamatya has given the nishada of Kambhoji as kakali. According to him Kambhoji is a Madyama Sampurna raga. Madyama Sampurna raga means a raga which is used for singing only fragmentary portions of songs.

Ragatalachintamani (1600-1700 AD)

Poluri Govindakavi

According to Ragatalachintamani, a Telugu work of Poluri Govindakavi, Kambhoji comes under the Mela Kedaragoula, where as it is under the Mela Saranganata in SvaramelaKalanidi. But both these Melas have been described with the same svaras and can be identified as the 29th Mela of the present 72 Melakarta scheme.

Sadraga Chandrodaya, Ragamanjari and Ragamala of Pundarika Vittala (1572-1578 AD)

Another Kambhoja is described in Ragatalachintamani which has Antaragandara, kakalinishada, PanchaSrutiRishaba and PanchaSrutidaivata. Shadja, madyama and panchama are Shuddha svaras. Most of the Melas described in SvaramelaKalanidi find a place in the later three works Sadraga Chandrodaya, Ragamanjari and Ragamala of Pundarika Vittala. In Sadraga Chandrodaya Kambhoji is described as one among the 19 Melas.

In this work Kambhoji comes under the Kedara Mela which corresponds to the 29th Mela. It is with shadja as

Amsa, Graha and Nyasa svara and with out madyama and nishada. Gandara is Antara and nishada is kakali. But their positions are slightly lower than that of the Kedara Mela. According to Ragamanjari Kambhoji is the same as in Sadragachandrodaya. But it drops madyama and nishada.

In Ragamala, Kambhoji is described differently. It is a female raga (Ragini), which is the wife of raga Natanarayana. Its Mela is not mentioned. Gandara and nishada are not specially designated as that in Sadragachandrodaya and Ragamanjari. The svaras gandara and nishada, rishaba and daivata have moved up to two steps from their Shuddha positions and the others are Shuddha svaras. It drops madyama and nishada. Shadja is the Amsa, Graha and Nyasa svara. It is sung at dawn.

Rasakaumudi (1575AD)

Srikanta

In a later work Rasakaumudi of Srikanta, the Mela description is the same as in Sadragachandrodaya and

Ragamanjari. In this Kambhoji is described as Kamodi which is very allied to Mallara Mela which corresponds the 30th Mela of 72 Melakarta Scheme. It is a Sampurna raga with daivata as Amsa, Graha and Nyasa svara. It is sung at night. Its dhaivata is slightly close to nishada taking the trace of nishada.

Annamacharya and Purandharadhasa

Annamacharya and Purandharadhasa who were great composers of 15th Century have used Kambhoji as a bhashanga raga. In the phrase “*s s p*” in the descending order, the 2nd shadja have slipped down and thus making it as kakali nishada.

Ragaviboda(1609 AD)

Somanada

In, the next work, Ragaviboda, Somanada defines 960 Melas. Although he envisaged the possibility of 960 melas, which can be formed out of the 15 varieties of 5 svaras rishaba, gandara, madyama, daivata and nishada,

he has described only 23 Melas and Kambhoji is one among these 23 Melas.

SangitaSuda (1614 AD)

GovindaDikshitar

The 1st section of the raga chapter of SangitaSuda of GovindaDikshitar describes 264 ancient ragas, classified into 10 kinds of ragas such as Grama, Bhasha and Vibhasha etc and also a number of ragas under each classification. There are 96 Bhasha ragas and Kambhoji is derived from one of such Bhasha raga Kakuba.

Lakshana of Kamboji is described as daivata as Nyasa, Graha and Amsa svara and Daivata and shadja as Samvadi svaras. Besides these, rishaba and panchama were also Samvadi svaras. In Vibasha ragas Kambhoji belongs to Malavakaisika and its lakshana is given as shadja as Graha, Amsa and Nyasa svara, where the Nyasa svara shadja has an inclination towards nishada. Shadja is also defined as a Gamaka svara. Rishaba and panchama are Varja svaras in some prayogas. This raga starts from Mandrastayi shadja.

In second section, GovindaDikshitar describes 50 contemporary ragas. He says Vidyaranya classified these 50 contemporary ragas under 15 Melas. He enumerates these 15 Melas and Kambodi is the 10th Mela among them. In SangitaSuda the name is given as Kambodi and not Kambhoji. (Sloka no 1218 and 1219). Kambhoji Mela consists of the svaras, suddha shadja, madyama, panchama, PanchaSrutirishaba, PanchaSrutidaivata, kaisikinishada and antara gandara. Shadja is the Nyasa, Graha and Amsa svara.

Although all the texts record the nishada of Kambhoji as kakali, later it became unstable by the reduction to the kaisiki nishada level. From then onwards, all the later works has described the nishada of Kambodi Mela as kaisiki. Thus Sangita Suda is the first to ascribe the nishada of Kambhoji as kaisiki. The higher kakali nishada must have remained in rare use.

ChaturdhandiPrakasika (1620 AD)

Venkitamakhi

Later in ChaturdhandiPrakasika of Venkitamakhi, we get a scheme of 72 Melakartas which was an important

discovery in Mela formation. Kambhoji is one among the 19 Kalpita Melas propounded by him. In the description of Melas in Melaprakarana chapter he has given the lakshana of Kambhoji Mela. Kambhoji Mela consists the svaras shadja, PanchaSruti Rishaba, Antaragandara, shuddhamadyama, panchama, PanchaSrutidaivata and kaisikinishada. In this Mela, the 22 Sruties are arranged as **“3 5 3 1 4 5 1”**. This is the 28th combination of the Former Asampoorna Mela paddhathi.

Kambhoji had the status of a janaka raga, a primary raga, and a Mela raga since the advent of the Janaka Janya Paddhathi. When names were given for the first time for the 72 Melas, the nomenclature of 28th Mela was only Kambhoji. In Ragaprakarana chapter of ChaturdhandiPrakasika, Venkitamakhi gives the names of 3 derivatives of Kambhoji Mela i.e., Kambhoji, Kedaragaula and Narayanagaula.

In the description of ragas in Ragaprakarana chapter he has given the lakshana of Kambhoji. With shadja as Graha, Nyasa, Amsa, Kambhoji has all the svaras, but

without madyama and nishada in Arohana. It is sung in the evening. (Sloka no 70 - 71). This Kambhoji is born from the Mela Kambhoji. Venkitamakhi made Kambhoji as the representative of 28th Mela which necessarily had to take kaisikinishada.

As per lakshya available present day Kambhoji is a Bhashanga raga with an occasional svara kakalinishada. There existed a controversy over nishada of Kambhoji as kakali by Ramamatya and kaisiki by Venkitamakhi.

Sangitaparijata of Ahobala and Ragatvatviboda of Srinivasa (After 1650AD)

In the later works Sangitaparijata of Ahobala and Ragatvatviboda of Srinivasa, there is no reference to the 72 Mela scheme of Venkitamakhi. Shadava and Audava Melas were conceived in these works. The description of Kambhoji raga in Sangitaparijata is as follows. It takes Thivragandara and other svaras were shuddha svaras, it starts its melodic movement with gandara as grahasvara, it lacks madyama and nishada in Arohana

and its Amsa svaras are madyama and daivata. It is sung after the 2nd yama.

According to the description of Kambhoji raga in Ragatatva Viboda, the raga named Kambhoji takes Thivra gandara and other svaras are shuddha svaras. It starts its melodic movement on gandara. It drops madyama and nishada in Arohana, and its Amsa svaras are madyama and daivata. In both these works Kambhoji would correspond to the 28th Mela in the 72 Mela scheme.

Ragalakshanamu (1684 - 1711AD)

Sahaji Maharaja

In the Telugu work Ragalakshanamu of Sahaji Maharaja also there is no reference to the 72 Melakarta scheme of Venkitamakhi. The work deals with 20 Melas. In this work Kambhoji Mela is explained as follows. It is a Vibasha of Bota raga. Shadja, madyama and panchama are Suddha svaras. Rishaba and daivata are PanchaSruti. Gandara is Antara and nishada is kaisiki. In this raga madyama and nishada are dropped in the ascent. Madyama occurs occasionally.

Sangita Saramruta (1729 to 1735 AD)

King Tulaja

King Thulaja, who was the brother of Sahaji Maharaja, in his work Sangita Saramruta, followed the same illustrations as that of Ragalakshanamu of Sahaji Maharaja. While describing all svaras in each Mela, he has described Kambhoji both as a Mela and as a raga. Kambhoji is a Bhasha raga of Kakuba. Shadja is the Amsa svara. In the Arohana madyama and nishada are dropped. It is sung in the evening. It is a Mela with 7 svaras. Shadja, madyama and panchama are shuddha svaras, Rishaba and daivata are PanchaSruti, Gandara is Antara and Nishada is kaisiki. Kambhoji raga is said to be born from this Mela. Madyama occurs occasionally.

Anupama Sangeeta Ratnakara and Anupama

Sangeeta Vilasa of Bhava Bhatta (17th - 18th AD)

In the works Anupama Sangeeta Ratnakara, Anupama Sangeeta Vilasa of Bhava Bhatta, Kambhoji is explained as having shadja as Graha, Amsa and Nyasa. It lacks madyama and nishada and includes Antaragandara and PanchaSruti daivata.

Nritya Nirnaya

In another work Nritya Nirnaya of an Unknown author, Kambhoji has gandara, nishada, rishaba and daivata which have moved up to two steps from their Shuddha position, and other svaras shadja, madyama and panchama are Shuddha svaras. It has shadja as Graha, Nyasa and Amsa. It is an evening raga.

Ragalakshana (beginning of 18th century)

Muddhu Venkitamakhi

In all the previous works, Kambhoji which was the most prominent raga was considered as a Mela. Later in Ragalakshana of Muddhu Venkitamakhi, a descendent of Venkitamakhi, we find a further development i.e, Mela & Melakarta in the same concept.

The then prevalent system of naming a Mela by one of its major derivatives was replaced. Hari is the prefix for the raga Kedaragoula according to the Katapayadi principle. In Ragalakshana of Muddhu Venkitamakhi, Harikedaragoula omits gandara and daivata in Arohana and takes nishada as graha svara. According to him the

serial number of HariKedaragaula is 28. It is the same as present Kedaragaula.

SangitaSampradaya Pradarsini (18th Century AD)

Subbarama Dikshitar

Sangita Sampradaya Pradarsini of Subbarama Dikshitar follows Ragalakshana of Muddhu Venkitamakhi. He mentions Rishaba as the Nyasa svara and nishada as Eduppu or Graha svara and madyama, nishada and gandara as the most pleasing svaras.

Sangita Sampradaya Pradarsini clearly deals with the picture of Kambhoji. He puts Kambhoji as a Janya raga under HariKedaragaula Mela and mentions Kambhoji with the same illustration as in Ragalakshana of Muddhu Venkitamakhi.

In this work, Kambhoji is a Sampurna raga. It is a Bashanga raga. Shadja is the Graha svara. Gandara and nishada are Vakra in the Arohana. It is a Rakti raga. In some places kakalinishada occurs. It is a Sarvakalika raga. Kambhoji is the most popular and prominent among the Rakti ragas. Although all the svaras are Jeeva svaras,

madyama, daivata and nishada are the most important Jeeva svaras and all svaras in this raga are pleasing.

Sangrahachoodamani (1750 - 1800 AD)

Govindacharya

Later with the period of Govindacharya in his Sangrahachoodamani, which was the most important work of 18th century, the principle of Krama Sampurna Arohana and Avarohana for a Mela raga became a necessary factor. Then due to svara omissions in Arohana, HariKedaragaula could not represent a Mela.

Thus a new Mela Harikambhoji was resulted as the 28th Mela in Sampurna Melapaddhathi i.e., Kanakangi-Ratnangi nomenclature with the attributes of a Melakarta in Sangrahachoodamani of Govindacharya. Kambhoji & HariKedaragaula became Janyas under Harikambhoji and Sangrahachoodamani recorded a break from the tradition in Mela representation. Thus both ragas Kambhoji and Harikambhoji became individualistic entities. Sangrahachoodamani of Govindacharya only allowed a Mela with Krama Sampurna Arohanavarohana with out the omission of svaras, with only one variety of svara.

Thus Harikambhoji developed as a new raga distinct from Kambhoji, to represent the 28th Mela in Sampoorna Mela Paddhathi. From Sangrahachoodamani of Govindacharya, we get the ragas Kambhoji, Harikederagaula and Harikambhoji with distinctive nature.

Kambhoji and Harikedharagaula became Janyas under Harikambhoji. Govindacharya illustrates the description of ragas in the form of Lakshana slokas and Lakshana Gitas. In Sangrahachoodamani Harikambhoji is described with the svaras, chatusrutiRishaba, Antaragandara, chatusrutidaivata, kaisikinishada and other shudda svaras shadja, madyama and panchama. It is a Sampoorna raga with Shadja as Nyasa, Graha and Amsa svara and with Karuna rasa. It has 34 Janya ragas and first one is Kambhoji.

With the masterly compositions of **Thyagaraja**, Harikambhoji raga became well established in Karnatic music and was widely accepted by South Indian musicians. **MutthuswamiDikshitar** followed the Asampoorna Nomenclature i.e., Kanakambari-Phenadyuti

system of nomenclature, as recorded in Sangita Sampradaya Pradarshini of SubbaramaDikshitar. We do not find any Dikshitar composition composed in Harikambhoji, but in Kambhoji and HariKedaragaula.

Lakshanagrantas of Post

Sangrahachoodamani Period

Bhahathara Melakartas of Venkitakavi

In Bhahathara Melakarta scheme invented by Venkitakavi, the serial number of Harikambhoji is 301 and several Janyas are prescribed under this Mela.

Sangita Sara Sangrahamu (18th - 19th century)

Thiru Venkitakavi

In Sangita Sara Sangrahamu a Telugu work of Thiru Venkitakavi, Harikambhoji is described with svaras chatusrutirishaba, antaragandara, chatusrutidaivata, kaisiki nishada and other shuddha svaras i.e., shadja, madyama and panchama. This raga is Sampurna. The work has also given the list of Janya ragas with scales.

Mahabharata Chudamani (18th - 19th century)

In Mahabharata Chudamani, a work written between 18th - 19th centuries Harikambhoji takes the svaras, chatusrutirishaba, antaragandara, chatusrutidaivata, kaisikinishada and shuddha svaras are shadja, madyama and panchama.

Sangeetachadrika (20th century AD)

Attur Krishna Pisharadi

Harikambhoji is occurring as a Raganga raga in the Sanskrit work Sangeetachadrika of Attur Krishna Pisharadi of 20th century AD. In this work he describes about a different Mela Paddhati "Sankeerna Mela Paddhati", where Harikambhoji is placed as the 18th mela and is known by the name "Sreegam" (Sankyakhsara). It's Lakshana and characteristics are given in the form of Sloka. Sangeetachadrika prescribes 7 Melas as Mukhya Melas and Sreegata is one among Mukhya Mela. Mela Sreegata is with shadja as the Graha, Nyasa svara and rishaba, gandara, madyama, daivata and nishada are

Amsa svaras. In this work Kambhoji is a Janya raga under Sreegata._

Thus from the above stated facts we can infer that

1. Ancient **Vedas** and **Puranas** only give references to different aspect of notes of Harikambhoji.

2. From **Bharata's Natyasastra** up to the time of **Matanga's Brihaddesi**, the notes of Harikambhoji figured in the form of *Matsareekruta* i.e., Madyama Murchana of Shadja Grama. Dattila stood up on the same concept.

3. In **Naradiya Siksha of NaradaMuni** it is known by the name "*Sauvira*" which again represents the notes of Harikambhoji.

4. The name Kambhoji occurs for the first time in **Sangitamakaranda of Narada.**

5. Kambhoji got the status of a Mela for the first time in **Svara Mela Kalanidi of Ramamatya.**

6. In earlier texts, nishada of Kambhoji was **kakali.**

7. **SangitaSuda** is the first to mention the nishada of Kambhoji as kaisiki.

8. Kambhoji was both a raga and a Mela upto Melakarta scheme of **ChaturdandiPrakasika** of **Venkitamakhi**. In this work Kambhoji is the 28th Mela in 72 Melakarta Paddathi which was named as former Asampoorna Melapaddhathi.

9. Kambhoji is described both as a raga and a Mela in **Sangita Saramruta** of **King Thulaja**.

10. In all previous works, Kambhoji was a prominent raga and was also considered as a Mela though it was not Sampoorna. Later with the concept of a Melakarta raga which could not permit any svara excluded in Mela, it became HariKedaragoula Mela in **Ragalakshana** of **Muddhu Venkitamakhi** which describes the latter Asampoorna Melapaddathi, (Kanakambari--Phenadyuti Nomenclature) where Hari was the prefix for Katapayadi formula. Then Kambhoji became a Janya raga under HariKedaragoula Mela.

11. With the development of the scheme of systematic nomenclature, i.e., the concept of Sampoorna raga with krama Arohana Avarohana with Katapayadi prefixes, Harikambhoji became the 28th Melakarta raga in Sampoorna Mela Paddhati in **Sangraha choodamani of Govindacharya** with Kanakangi-Ratnangi nomenclature.

12. Harikambhoji *Raga* and *Mela* are 2 different entities. Former is a full fledged raga shining in all its life, blood and melodic beauty. Latter is merely a scale with Arohana Avarohana. Thus Harikambhoji Mela when developed became Harikambhoji Raga.

13. Harikambhoji was popularized by **Saint Thyagaraja** through his various Krities.

Harikambhoji in Recent Texts

Raga Pravaham (1967)

Dr. M.N. Dantapani and D. Pattammal

“Raga Pravaham” (Index to Karnatic ragas) by Dr. M.N. Dantapani and D. Pattammal gives a list of Panchama Varja Dvimadyama ragas. In this list the name corresponding to 28th Melakarta Harikambhoji is “Hari Sri”.

Dakshinendyan Sangeetam (1970)

A.K. Ravindranath

In “Dakshinendyan Sangeetam,” by A.K. Ravindranath, under chapter *Ragalakshanas* in page 159, a short description of Harikambhoji is given such as the 28th Mela, Bhana-Bhu, Arohana -Avarohana svaras, svara names, Sampurna raga, Pancha Murchanakaraka svaras and the resultant ragas and their svaras, Ragachaya svaras and some compositions etc.

History of South Indian Karnatic Music (1972)

R. Rangaramanuja Ayyangar

In “History of South Indian Karnatic Music (from Vedic to present)” by R. Rangaramanuja Ayyangar, in chapter Mela Janya Ragas, a list of 102 Janyas of 28th Melakarta Harikambhoji is given.

Sangeeta Sastra Pravesika (1974)

Dr. S. Venkita Subramania Iyer

In “Sangeeta Sastra Pravesika” by Dr. S. Venkita Subramania Iyer (Kerala Bhasha Insititute, Trivandrum) Harikambhoji is mentioned as the raga in Ragalakshana Chapter, Mention has been made about its Arohana and Avarohana svaras.

The Splendor of South Indian Music (July 1991)

Dr. P.T. Chelladurai

In the work, Viz, The Splendor of South Indian Music by Kalaimamani SangeetaVidwan Dr. P.T. Chelladurai, the description of ragas in chapter -1, a short description of Ragalakshana of Harikambhoji including Arohana, Avarohana svaras, Jeeva, Nyasa, Graha and some featurers like Ragasanchara and few compositions in this raga are mentioned.

Raga Sudharnavam (1992)

K.T. Raveendranath

In “Raga Sudharnavam” by K.T. Raveendranath (Malayalam) we get the description of evolution of Kambhoji to Harikambhoji from Venkitamakhi’s period to Govindacharya’s period. A list of compositions in Harikambhoji and some Ragalakshana details are given in this work. The book Raga Sudharnavam lists Harikambhoji as the 28th Melakarta and its Janya ragas are given in alphabetical order.

Easy ways to enjoy Karnatic music (1996)

T.S Rajagopalan

The book “Easy ways to enjoy Karnatic music” by T.S Rajagopalan, (Volume I), explains about Harikambhoji mela and steps to pick out Bhava laden prayogas from Krities. He also mentions the features of raga Harikambhoji and other closely allied ragas and its different prayogas like Kambhoji and Khamas.

RagalakshanaSangraha (1997)

Hema Ramanathan

In RagalakshanaSangraha (Collection of raga description from treatises with translation of music of the Mela period and notes by Hema Ramanathan published by N. Ramanathan, in the chapter “Raga description in Mela period”, she has given a description about the evolution of Kambhoji, Harikedaragaula to Harikambhoji in ChaturdahndiPrakasika of Venkitamakhi and Sangrahachoodamani of Govindacharya. The author also traces the evolution of Kambhoji mela from SvaramelaKalanidi of Ramamatya to Sangita Sampradaya Pradarsini of Subbarama Dikshitar. In the next chapter “Ragas from the period of Govindacharya to the modern

period” in alphabetical order, he has mentioned works detailed with slokas in treatises with meaning.

Evergreen Ragas (2002)

Vidya Bhavani Suresh

In the book “Evergreen Ragas” written by Bharatanatyam exponent and Musicologist - Vidhya Bhavani Suresh Volume 8, Demystifying Fine Arts, we can see a short write up about Harikambhoji, and also about its major Janyas.

Sangeeta Sastramrutham (2005)

A.D. Madhavan

In “RagaVivarna” chapter of “Sangeeta Sastramrutham” of A.D. Madhavan, 2005, he gives a few details of Harikambhoji, its svaras in Arohana and Avarohana, Jeevasvara, some prominent Janyas, Murchanakaraka svaras and resultant ragas, and some prominent Krities.

Sangeetam (2008 Edition)

A.D. Madhavan

Sangeetam, a bilingual Journal of Music by A.D. Madhavan (2008 Edition) in an article on flute, describes the relation

between flute and Harikambhoji and making of
“Harikambhoji Flute” with bamboo stem.



Chapter-III

Structural analysis of Harikambhoji

Structural Analysis of

Harikambhoji

Analytical study of the structure of the raga is attempted in this chapter. The study has been done in different stages. In the 1st stage the movement of the svaras i.e, how they are presented while singing the Arohana and Avarohana is attempted. In the 2nd stage the movement of the raga based on various phrases both in Arohana and Avarohana Krama is studied. 3rd stage is the study based on the key phrases of the raga during ragalapana. In the 4th stage the study is mainly presented based on the compositions of various composers.

Harikambhoji as sung today

History records that Harikambhoji scale emerged into a full fledged raga with a distinct melodic entity only during 18th and 19th centuries. i.e., with the compositions of the Saint composer Thyagaraja Harikambhoji (also known as Harikambodi, the 28th [Melakarta](#) rāga (parent

scale) was widely accepted in the 72 Melakarta Paddhathi.

The svara representation in Arohana- Avarohana is as follows “***s r g m p d n s - s n d p m g r s***”. This raga takes notes *shadja, chathusrutirishaba, antara gandara, shuddha madyama, panchama, chathusruti daivata, kaisiki nishada*.

The mnemonic name of the raga is “***Bhana - Bhu***”, i.e., 4th mela in the 5th charka. The mnemonic representation of svaras are “***sa ri gu ma pa di ni***”. The speciality of this scale is that its every svara has a *Samvadi* pair. Panchama is *Samvadi* to shadja and chathusrutirishaba.

Kaisikinishada is *Samvadi* to shuddamadyama. Antaragandara is *Samvadi* to chathusrutidaivata. Thus the notes can be grouped in to *Samvadi* pairs in Harikambhoji as “***s-p, r-p, g- d, and m- n***”. It is a non *Vivadi* mela. It is the corresponding *suddamadyama* raga of [Vachaspati](#), the 64th Melakarta.

Harikambhoji is a mela with *lower tetrachord* as that of the 29th mela Dheera Sankarabharana and with the *upper tetrachord* as that of the 22nd mela Kharaharapriya. The notes *rishaba*, *gandara* and *madyama* of Harikambhoji are as that of Dheera Sankarabarana and *daivata*, *nishada* like that of Kharaharapriya. Although the svara varieties are the same, the identity of the raga is clear with the application of Gamakas.

The extention of oscillation of **rishaba** in **Harikambhoji** is lesser than that in **Dheera Sankarabharana**. In Harikambhoji, **Rishaba** is sung as "**sg**". Where as rishaba in Dheera Sankarabharana is "**sg,rg,rg,r**". **Gandara** is a plain sustained note in Harikambhoji. But **gandara** in DheeraSankarabharana is sung as "**grg**". While **Madyama** is a less oscillating note depending fully on gandara in Harikambhoji. **Madyama** is fully an oscillating note in Dheera Sankarabharana. Starting from gandara it is extended till Panchama and ends back on madyama. Like madyama, **daivata** is a less oscillated note in Harikambhoji. But in Dheera Sankarabharana **daivata** is a fully oscillated note.

Starting from panchama it goes upto Tarashadja and ends with daivata.

Movement of **nishada** in Harikambhoji is the same in both Arohana and Avarohana as that of Karaharapriya. **Nishada** is comparatively plain in both these ragas.

In Harikambhoji, rishaba, panchama, madyama, nishada are *Ragachaayasvaras*. Panchama and daivata are the *Grahasvaras*. Madyama and nishada are *Kampitasvaras*. Daivata functions as *Amsasvara* and panchama, daivata, rishaba comes as *Nyasa svaras*. All the notes are *Jeeva svaras* to bring out the image of the raga effectively. It is an illustrious parent raga. It sounds as a dignified, pleasant and soft raga. *Khamaj* That of Hindustani Music is the same as that of Harikambhoji which affords of various derivatives.

In Harikambhoji the interval between svara pairs

S-r, r-g, m-p, p-d, n-s

2 2 2 2 2 are equal, i.e. Dvisruti Interval.

G - m and d - n are Ekasruti.

1 1

So the svara intervals between the notes of Harikambhoji bear the ratio - **2 2 1 2 2 1 2**

The fractional values of the frequency of the notes of Harikambhoji are represented as follows.

<i>s</i>	<i>r</i>	<i>g</i>	<i>m</i>	<i>p</i>	<i>d</i>	<i>n</i>	<i>s</i>
1	10/9	5/4	4/3	3/2	5/3	16/9	2

It is a *Panchasvara Murchanakaraka Mela raga*. i.e., the svaras *rishaba, madyama, panchama, daivata and nishada* of this raga when taken as *shadja*, results in the following ragas- **Natabhairavi, Dheera Sankarabharanam, Kharaharapriya, Hanumatodi, Mechakalyani** respectively.

MurchanakarakaMelas

R->Natabhairavi

M->DheeraSankarabharanam

P->Kharaharapriya

D->Hanumatodi

N->Mechakalyani

On contrary to this when the notes *rishaba, gandara, madyama, panchama and nishada* of - *Mechakalyani, Hanumatodi, Kharaharapriya, DheeraSankarabharana,*

Natabhairavi - respectively are shifted to tonic note *shadja*, the resultant scale is *Harikambhoji*.

N	Melakart	S	R	G	M	P	D	N
1	8th	-	-	28^t h	-	-	-	-
2	22nd	-	-	-	28^t h	-	-	-
3	20th	-	-	-	-	-	-	28^t h
4	65th	-	28^t h	-	-	-	-	-
5	29th	-	-	-	-	28^t h	-	-

In the *72 Melakarta Tala system*, the 28th Melakarta Harikambhoji has **41 aksharas** and with the following **angas 1- Guru, 1- Anudruta, 1- Druta Sekhara Viramam, 1- Guru, 1- Pluta, 1 - Guru, 1 - Anudruta.**

In the list of *Panchama Varja Dvimadyama ragas*, the raga name corresponding to 28th Melakarta Harikambhoji is "*Hari Sri*".

Harikambhoji is a raga which requires the use of every holes of the flute to be covered while playing. The first raga that is taught to students on flute is Harikambhoji instead of standard scale Mayamalavagaula.

The instrument which has nine holes is said as Karnatic flute or Harikambhoji flute. It can cover upto a range of 2 - 2 $\frac{1}{2}$ octaves. Making of Harikambhoji flute-with bamboo stem can be explained as - the length of the first hole should be equivalent to the pitch hole of the artist (mouth hole). There shall be 7 unit distance between 1st pitch hole and first hole leading to other 7 holes. The holes must be made leading a space of 2 units.

Movement of svaras of Harikambhoji.

Madyasthayi Shadja	Plain note	S
Rishaba	<p>1. Starts from shadja and after a stress on the second shadja suddenly go to rishaba. or</p> <p>2. Starts from gandara and comes down to rishaba.</p>	<p>S <u>SR</u></p> <p>or</p> <p>G R</p>
Gandara	<p>Starts from gandara and then comes to rishaba and again goes to gandara or</p> <p>Occasionally sung as a plain Deerga svara also.</p>	<p>G G</p> <p> R</p> <p>or</p> <p> G</p>
Madyama	With a slight shake on madyama and	<u>gm</u> gmgmgm <u>m</u>

	oscillates between gandara and madyama	
Daivata	Starts from daivata, then comes down to panchama and then again goes to daivata.	D D P
Nishada	Starts from daivata as a shaking note, with a slight oscillation on daivata and depends fully on daivata. Rarely sung as a plain note.	<u>dndndndn</u>
Tarashadja	Always a plain Deerga svara. Rarely starts from shadja and comes down to	S or S S N

	nishada and again goes to shadja in a flowy way.	
In Avarohana Tara Shadja	Plain note	S
Nishada	Nishada is of shorter duration with a slight Gamaka.	<u>snn</u>
Daivata	Can be sung as a plain note. Rarely it is Sung as starting from nishada then down to panchama and comes back to daivata.	<u>npd</u> ____ or N D P
Panchama (In arohana and avarohana)	A plain note. Never sung with Gamaka. It	P

	is a long, sustained and independent note.	
Madyama	Starts from panchama and suddenly goes to madyama in a striking manner and repeating the note as a vibrating note touching on gandara.	<u>Pmm</u> (<u>gmgmgmgm</u>)
Gandara	Sung in a plain manner and as a Deerga svara. Never sung with Gamaka.	G
Rishaba	Sung from gandara to rishaba in a flowing manner. The downword glide is without Gamaka.	G R
Madyasthayi Shadja	Plain note always	S

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The previous table helps us to analyse the movement of the svaras in a detailed manner while singing the *Arohana and Avarohana* of Harikambhoji.

In *Arohana*, *rishaba* is sung with slight oscillation. It is sung at times as ***sgr*** and also as ***gr***. But the extend up to which the Gamakas present in this usages are very less. In *Arohana*, *gandara* is a sustained note and comes as ***grg***. *Madyama* is a less oscillating note depending fully on *gandara*. *Panchama* is usually sung as plain note and rarely as ***pmp***. *Gandara* and *daivata* are dependent notes on *rishaba* and *panchama* respectively and sung with same Gamaka pattern as that of *panchama* as ***dpd***. *Nishada* is also an oscillating note like *madyama*. *Nishada* touches *daivata* while oscillation. Like *panchama* *Tarashadja* is a plain note at times and also can be sung as ***sns***.

The svaras in *Avarohana* Krama are mostly sung with less Gamaka. *Nishada* is a short svara. Sometimes it comes in a Briga pattern i.e., with the Anusvara - **snn** (**dndndn**). The first nishada comes fast. The second comes with Gamaka, touching on daivata. *Panchama* is a totally an independent note always, just like nishada and madyama. *Madyama* is a short note. Sometimes it oscillates touching on gandara.

Gandara is a straight note without shakes. *Rishaba* takes a downward glide from gandara in a straight way without gamaka. *Madyasthayi shadja* which is the starting note and the ending note both in Arohana and Avarohana is plain always.

Movement of the Raga Harikambhoji

based on various Phrases in the

Arohana and Avarohana Krama

Rishaba in Arohana Krama - **s s, gr g, ®** - It is a phrase figuring in madyastayi starting from shadja. In this phrase it is sung as - **sgr**.

Rishaba in Avarohana Krama - *pmg r (gr)* - in this phrase rishaba is in downward progression from gandara and it is always sung as a Deerga svara.

Gandara in Arohana Krama - *sr g- (grg)*- In this phrase the gandara is sung with the anusvaras as----
grg.

Gandara in Avarohana Krama - *pmgr, ndpmgr, sndpmgr* - Here, gandara is sung with more stress on rishaba and with out much stress to gandara.

Madyama in Arohana Krama - *srg m- (gmgmgm)* In this phrase Madyama is sung with a mild oscillation depending more on gandara.

Madyama in Avarohana Krama - *pmm, g, ndpd pmm, g*, - rarely madyama is sung with Gamaka. Usually it is sung with a Briga.

Panchama in Arohana - *srgm p (pmp)* - Here panchama depends on madyama. Panchama after touching on madyama goes back to panchama.

Panchama in Avarohana - *snd p (dp)* - in this phrase panchama is sung as -***dp-*** with a mild shake on daivata. It can also be sung as plain panchama.

Daivata in Arohana - ***gmpd - (dpd)*** - Here daivata is sung as - ***dpd***. In upward movement it is sung as a plain note. But at times it is also used with Gamaka. In this phrase it is not oscillated.

Daivata in Avarohana - ***sndpmg, dnsdnp, grsndpmg*** - In these phrases daivata has no existence. Rarely does it come as a Dheerkha svara. But daivata comes as an elongated note in the phrase - ***dnsdnpd*** especially when it comes as an ending note.

Nishada in Arohana - ***d n s (snsnsnsns)*** - In this prayoga nishada is sung as ***snsnsnsn***, depending more on Tara shadja. In some particular phrases like ***gmpdns***, it is a plain note.

Nishada in Avarohana - In Madyamakala phrases like - ***sndpmgr, - rsndpmgr,*** - nishada is not oscillated and not much stressed. Nishada in the downward direction is slightly flattened, when compared to nishada in the upward direction. ***mgrsndn,*** - and ***-pmgrsndn,*** - and - ***ndpmgrsndn,*** in these phrases Mandrastayinishada and Madyanishada are sung with slight shakes.

Tara stayi shadja in Arohana - in the phrase **-pdnsrg-**, shadja is plain, where as in the phrase; **-pdns-** shadja is sung as **sns** depending on nishada.

Tara stayi shadja in Avarohana - In the phrase **-grsnd-**, Tara shadja is a plain note. It should be sung in a plain manner to avoid the tinge of kakali nishada to creep in. In the case of Madyastayi shadja, also the same style should be followed. In the case of the notes rishaba, gandara and madyama, in Madya and Tarastayies and nishada, daivata, and panchama in Mandra and Madya stayies, the Gamaka remains the same.

Key phrases of Harikambhoji while Alapana

Mp d, pmg, m, - Here daivata is the Deerga svara and it is sung like ***(ndndnd)***, touching on nishada. The phrase "***pmg,***" is in Drutakala. Madyama occurring next to this is a Deerga svara and it can be represented as ***(gmgmgm)*** touching on gandara.

g, pmm, g,,,r snd n, - In this prayoga, the phrase "***pmm***" is sung with Briga. Madyama is repeated. Here

the 1st madyama is the dominating note and the second madyama is slightly elongated. Panchama is of very short duration. In "***rsndn (dndndn)***", rishaba has no pause. The last note Mandra nishada is an elongated and oscillated note, depending on Mandra daivata. In the phrase - '***g,, r'***-, gandara is an elongated note. This phrase reveals the prominence of Mandra nishada in Harikambhoji.

pd n d pmgr, s - Here the phrase "***pmgr***" is in Drutakala. The notes panchama, daivata, nishada and shadja are sung with out Gamaka.

Pd nr ns dn pd pmg, m, - It is a zig zag phrase. Nishada goes to Tararishaba and then to Tara shadja. It can be represented as "***n r (gr), n s(rs), d n(sn), p d (nd)***". Here in this phrase, the notes rishaba, shadja, nishada and daivata are sung as starting from its previous note.

Dsnd pmg, m, - it is a common phrase figuring both in Kambhoji and Harikambhoji.

s r g m pdnd n, - here "***pdnd***" is a Madyamakala prayoga. The ending nishada is the oscillating note depending on daivata.

Pd dn ns s,rs s,,, nd pmg m, - in this phrase '***pd dn ns***' the notes gradually progress upward and finally flows to Tara shadja from Madya panchama. In '***s,rs***' and '***s,ns***', there is an upward as well as downward glides from Tara shadja.

S d n p d m p g m r g s - this phrase can be sung in 2 ways as plain and with Gamaka. It can be notated as ***s(nrs)d n(dsn)p d(pnd)m p(mdp)g m(gpm)r g(rmg)s.***

p sd n, (dndndn) ndpmg m,, (gmgm gm) - this is a peculiar prayoga. '***p s***', here the glide is from Madyapanchama to Tarashadja without touching any of the intermediate notes. But it imparts a peculiar beauty to the raga. Nishada and madyama are the oscillating notes depending on daivata and gandara respectively.

D n srg, d - Here also we can see a sudden downward glide from Tara gandara to Madya daivata. Tara gandara seems to flow down to Madya daivata.

N d p p ppmg m p p - in this phrase '**ppmg**', the second panchama is sung as **mp**. All the other notes are plain.

Snndnsrgmp - it is a phrase in medium Tempo. But all notes other than commencing panchama and concluding shadja are sung with Gamaka. A stress is given on Mandra nishada, rishaba and madyama. It can be fully notated as **sn(ns) nd n(dn)s r(sr)g m(gm)p**.

r g m p d - this phrase can be sung as plain notes. But usually in Harikambhoji, it takes a different route as '**gr**', the commencing rishaba glides from gandara. Gandara sung as '**grg**' and madyama as '**mgm**', panchama as **pmp**, and daivata as '**dpd**'.

P d nsd, dnp p d pmg m - Here in the phrase '**nsd**', nishada is first oscillated twice, touching on daivata. Then nishada touches Tara shadja and come down straight to daivata. But in '**dnp**', daivata is plain and

never sung with Gamaka. In '**pd pm, m,,,**' daivata is sung as '**nd**'. Panchama is a plain note and daivata is in speed Tempo without Briga. The phrase "**pmg**" comes in madyamakala. The ending madyama is oscillated touching on gandara.

p pndd,p m,dpp,mg - In this phrase '**p,ndd,p**', the first panchama is Deerga and then it is suddenly raised up to nishada and comes down to daivata. The 1st daivata is a plain note. The second daivata is sung as '**pd**' and it has a pause and ends in panchama. The 2nd phrase **m,dpp,m** is sung in the same style.

Gm pd nsdn pd mp gm rg s - it is a madyama kala prayoga. This is in a downward progression from Tara shadja to Madya shadja.

D p s d d, nsdpm, pdn pd n - here both daivata and panchama touches nishada i.e; '**dp**' - (**nd, np,**). Again the next note shadja is taken from panchama (**ps**) and daivata is from Tara shadja (**sd**). In the phrase '**d, ns dpm,**' first daivata is lengthened. "**ns**" and "**dp**" is in

madyamakala. Madyama is oscillated touching on panchama. The 1st "**pdn**" is plain and in the 2nd "**pdn**" nishada is oscillated touching on daivata.

Ns nsr, srg, rgmg r s - the phrase '**ns**' is sung as **dn s**. In '**nsr,**' there is a stress on nishada and rishaba is oscillated with a slight touch on gandara. The phrase '**srg,**' is sung as giving stress on rishaba. Rishaba is sung as '**sr**' in 2nd degree of speed. Gandara is lengthened. In the phrase '**rgmg**' rishaba is the only shaken note and all other notes are plain. In "**rs**", the Tara Rishaba is sung touching on gandara in a flowing manner. Tara shadja is plain.

P,,n,,d,,p,,p,, mp mgrs, - The commencing panchama touches madyama and then goes to nishada. "**p n d**" is sung as "**pmnd**" Daivata and panchama are plain and lengthy. While singing **mp** "**m**" comes down to gandara before entering panchama. This is a rare prayoga.

P,nd pd,m ,,, m,dp mp,g,,,, - 1st and 3rd part are sung alike and so the 2nd and 4th part. It is in

madyamakala. Panchama is the leading note. 1st panchama and the 1st madyama are elongated. The notes '**nd**' and '**dp**' are sung in speed with out Gamaka. The phrases '**pd,m**' and '**mp,g**' are similar. Only difference is that the daivata has a Gamaka and it comes as "**pd,m**" - "**p ndn m**". Both phrases have a Deerga on the 2nd svara. But in "**mp,g**" panchama is plain.

Gmpdns, n,, dpm,,, - in the phrase '**gmpdns**', all the svaras are plain excepting the nishada in the 2nd part, which is sung as "**dsn,,s**". It is a beautiful prayoga with an elongated nishada. The other notes are of very short duration. In phrase "**dpm**" madyama is oscillated between madyama and panchama.

Ns rgmgr,,, sndpmgr,,,, - in the 1st part of this phrase nishada, Tara Rishaba and Tara madyama are sung with a stress. The ending rishaba seems to rise from gandara and the 2nd part '**sndpmgr,**' which is a downward progression, rishaba alone glides down from gandara and all other notes are plain and sung in Drutakala.

Ndnr,,n nrsrns, n d - in the 1st phrase, Tararishaba is sung as **sgrg.** It is a special prayoga in Harikambhoji. The ending nishada of the 1st part takes a downward glide directly from Tararishaba. The 2nd part is a vakra prayoga. In this phrase every svara depends on the previous svara. Only the 1st nishada is oscillated.

Ndpmg r, r p m g rs, rg, - '**ndpmg r,**' is a downward phrase. rishaba is oscillated touching on gandara. "**r p m g**" is a special phrase and common phrase figuring in Kedaragaula and Kambhoji. Both the other notes are plain as well as Deerga svaras. In phrase "**rs,rg**", rishaba is given a mild stress. Shadja and gandara are the prominent notes and sung in Drutakala.

P,nd pd,p - in the phrase **p,nd pd,p** the 1st panchama and the 2nd daivata are the Deerga svaras and the 2nd daivata is sung as '**nd, n**'. Only 2nd daivata is sung with Gamaka.

P, n, ndpmg, m,,, - in this phrase panchama goes up to Tara shadja before it comes to nishada. Nishada is notated as **sn**. The last madyama is oscillated between gandara and madyama (**mgmgmg**).

Prrssnndpm, - this is a Janta prayoga in Avarohana Krama. In this panchama directly goes to Tara rishaba and proceeds with downward progression. The last note madyama is oscillated. The second note of the Janta svara is given the stress.

Mggr s,ndn,,,, - "**mggr**" is a Janta prayoga and stress is given on madyama. The last note mandra nishada is oscillated touching on mandra daivata.

G,pmmgrg, g,pmmgrgpmmgrg, - this is a Druta kala prayoga and Janta svaras are also figuring in this. In each part of this phrase, panchama is given a stress. The 2nd part of the phrase is an elaboration of the 1st phrase. Gandara is lengthened both in the beginning and in the ending.

Srsr sn,d n(snsnsn) - In this phrase "**sr**" is a twin prayoga. '**n, d**' is sung like '**snsd**'. It is a sudden jump from Tarashadja to daivata. The last note can be interpreted as "**d, snsnsn**". It is an oscillated Deerga svara starting on daivata depending on Tara shadja.

Srgr,, nsrs,r sn,d n,,,(d, snsnsn) ---- this phrase also is sung in Druta kala in Tarastayi. In '**srgr**', the last Tararishaba have a mild oscillation and Deerga. In **nsrs, rsn, d n,, (dsnsnsn)** also the Tararishaba is given a stress. The last nishada is also given a mild shake touching on daivata. The 2nd shadja in the 2nd part is lengthened.

Nsr dns pdn mpd pmg,m, ----- This is a phrase with groupings of notes of similar pattern in downward progression. This is sung as a Drutakala phrase. Madyama is the Nyasa svara with a slight Gamaka extended between gandara and madyama.

g, m, (dp) p, mgr,s ndns --- This is a rare prayoga. Gandara is plain, madyama with a slight oscillation and panchama with a touch on daivata. In the last part daivata also touches nishada. The 2nd mandra nishada is slightly oscillated.

P n d n p d mpdnd pmg, m, ---- it is a phrase rarely used in Harikambhoji. Panchama is sung as a plain note. Nishada comes from panchama. Daivata is plain and the 2nd nishada is given a small shake depending on daivata. Panchama is sung as "***np***". The last daivata is also shaken to a small extend. All these notes are Deerga swaras. "***mpdndpmg m***" is a madyama kala prayoga with Gamaka. The last madyama is also oscillated touching on gandara.

dp ,pnd,m p d dnsrgr,,,, ----- "Pnd, m" is a special prayoga. Daivata is Deerga which flows to madyama. In last part, the concluding Tararishaba is oscillated touching Taragandara.

S r g, r s ssnd --- this is purely a Tarastayi prayoga throughout with Gamaka. “***s r g***” can be notated as “***sr gm***”. Tararishaba has a special importance in this phrase, which is also given a stress. ‘***snd***’ is a Janta phrase in madyamakala.

r r g,mg, mgr,s ---- this is also in Tarastayi. The phrase ‘***r r***’ is sung as “***gr gr***”. The 2nd gandara is sung with Deerga. In ‘***mgrs***’, Tararishaba is elongated in this phrase the stress is given on Tararishaba.

M g m r gr,s nr snd --- This phrase is in a zigzag manner. 1st madyama comes from rishaba - ***m - (rmg)***. The 2nd madyama comes from gandara - ***g (gm)***. Rishaba comes from madyama - ***r (mr)***. ‘***Gr,s***’ is sung like ‘***rgr,s***’. Mandra nishada is depended on shadja—***n - (sn), r -- (nr) snd*** - the last phrase ‘***snd***’ is sung in fast tempo.

Ndns,,d dnsdnd pnd,m pdndn --- it is a phrase in a Mandra sthayi. Nishada has got the importance and stress. In 1st phrase shadja goes down to Mandra daivata

and 3rd phrase Mandra daivata goes down to Mandra madyama. The last Mandra nishada has got a mild shake touching on Mandra daivata.

“D s n d pmpd,p dd pmg,m ps dnd” --- this is a prominent prayoga in Mandrastayi during Alapana. Mandra daivata is the dominating note in this phrase. In 2nd part, Mandra panchama has given predominance and in the 3rd part mandra madyama is oscillated depending mandra gandara. The ending madyama is shaken depending on madya gandara i.e., ***“ps,d,n,d”*** is a special prayoga and ***‘dn,d’*** prayoga is given a mild shake and notated as ***‘dsnsd.’***

N s r s,r snd dns n,s dnp pdnd,n dpm, ---- this is a prayoga in 3 different phrase in similar pattern. It can figure in Mandra as well as Madya sthayi. In 1st part, the stress is given to rishaba. 2nd and 3rd parts giving stress to Mandra nishada and Madya shadja respectively. The last Mandra madyama is slightly oscillated.

G m p, dpmg g, pmgr r,mgrs ---- it is also a similar patterns of svaras as that of the previous phrase in Madya sthayi. In the phrases "**p,dp**" and "**g,pm**" and "**r,mg**" we can see a sudden jump from 1st note to 2nd and 3rd note.

S r g, pmgr s dnsdnp - This can be an ending phrase of raga alapana. In **g, pmgr**, we can see a sudden jump from Madya gandara to Madya panchama. **Dnsdnp** prayoga is in Mandra sthayi which is a characteristic prayoga of Harikambhoji.

Gmmg rggr srrs snnd pdn dns nsr srg rgmg rsnd --- this prayoga is with Janta svaras and phrases in downward progression in the 1st part with slight oscillation. This prayoga is sung in a medium Tempo. The 2nd phrase is sung as a continuous phrase with Gamaka.

"Snndnp dn sr,s" --- with this phrase in Mandrastayi, the raga alapana ends.

Raga Harikambhoji based on Krities

Kriti analysis - 1 Kriti - **Entara Nithana**-----

Composer - Tyagaraja-----Tala - Adi-----Kalai - 2

----- Eduppu - after 3 Aksharas ----- Gati -

Chaturasra-----Tempo - Vilamba kala----- Language -

Telugu. School-*Mavelikkara Prabhakara Varma*.

Pallavi ---Starts after 3 aksharas on the note Madyastayi nishada. It is in 2 Avarthas. Entire range of pallavi extends from Madyastayi shadja to Tarastayi madyama.

,,, **n d n s, sd d,,ns,n d,**
En- tha ra ne- --- tha na

This phrase is a visesha prayoga of the raga.

S d _d, nrssd n d,
Ne- e----- tha na

This phrase *Neethana* is in 2nd degree of speed.

The starting phrase goes up to Tarastayi.

psndnp and **nrssndnp**
kenthaponee----- sriramaa-----

Visesha prayogas in the phrases *Kenthaponi and Srirama*.

dsndnp

neethanaa----- this phrase in **neethana** is a variety by itself.

snnddp

kenthapoo----- here, it is a janta prayoga occurring in the phrase *Kenthaponi*.

Srgmgrs,

Entara----- *this* is a Tarasthayi prayoga in the phrase *Entara*.

Dhatu of Pallavi concentrates on Tarasthayi and Tempo is in madyamakala and druta kala.

p,ds d,s d p pmg, r,gpg,p gr,s
vi du ----- va- ja----- la---

This is a special prayoga in Pallavi. Pallavi ends in Tarastayai shadja which is the dominating note.

The **Anupallavi** is in 2 avarthas and starts after 3 aksharas with Tara shadja as the graha svara. The Dhatu of Anupallavi mostly centers round Tarastayai prayogas.

Both the Avarthas has 2 phrases which are in vilambita kala or slow Tempo. Daivata is the dominating note in Anupallavi.

s s, ns nsr, r,

An tha, ka----- ri- this is a ranjaka prayoga of the

raga and

g, mg, r, gr s,,,

Ke-----ntha is a sparengly used prayoga.

Pdn s s,

Kenthajesi ee--- an tha, and

pd, pmm dpd,

Man dhu-- dai-- are also rarely used phrase of the raga.

s,rs n,sn d, d,nd p,dp m,

ko-- lu-- va le--- -----dha a symmetry is found in this phrase.

Snsrsn,dnsnd,d,pdndp,mpdpm,

ko---lu- ---- vale----- it is a druta kala phrase in 3rd degree of speed.

gm gmp mpd pdn dns nr s sndnp

dha------is a beautiful madyama kala prayoga connecting to pallavi.

The Anupallavi concludes in the note madyapanchama.

Charana starts on the note Tara shadja after 3 aksharas. The Dathu of Charana mostly centers round

Tarasthayi. It consists of 2 Avarthas. Tarasthayi shadja and Madya daivata are the dominating notes in the Charana.

In the Charana, the Dathu of the first half is different where as in the following second half, the Dathu of the Anupallavi is repeated.

sr snn, pd, n s,,,,
du shi vu ni ki

It is a beautiful phrase. There are no mandra stayi prayogas in this Kriti. Charanam ends in madyastayi panchama. Harikambhoji's special characters are brought out through this composition. Whole range of the kriti is limited from Madya stayi gandara to Tarastayi madyama.

Kriti analysis --- 2

Kriti - **Saketha Nagaranatha**----- Composer -
Mysore Sadasiva Rao -----Tala - Rupaka----- Kalai
---- 1-- Eduppu ---Sama-----Gati -- Chaturasra - Tempo ---

Madyamakala -----Language - Sanskrit. School -
Rudhrapattanam brothers

Pallavi ---- it starts on Madyastayi panchama and from sama Eduppu. It is in 4 Avarthas. Major part of the prayogas belongs to madya and Tara stayies. It has 4 Sangaties. Panchama is the dominating note.

Some beautiful prayogas in the phrase *saketha* are

p,, d pmm, g, , p,dp,d pmm, g,
sa-- ke----tha , sa-----ke----tha

pdnddp pmm, g, **pdndn, nddppmmg**
sa-----ke----tha ,
sa-----ke---tha-----
pdns,n nddp pmmg **pdnsrgrsndpm**
sa---- ke----tha- , sa-----ke- tha-

All the phrases are in Druta kala and in most of the phrases madyama is the oscillating note touching gandara.

p,sn nddp pmmg
sa----ke----- tha----- this is a rare prayoga of the raga.

Pallavi ends on the note Madyastayi panchama which is the dominating note.

mnn, s nn, p, sn
Sri--, ja ga- , sa----

In these phrases nishada is sung touching on Tara shadja.

Anupallavi starts on Madyastayi panchama, it is 4 Avartas and the phrases mostly belong to Madya and Tara stayies.

gmpd n, ndd, p
lo----- ke--- sha

In this phrase, nishada is the oscillating note and it is sung as touching on Tara shadja.

In the phrase *lokavana*

nsrgm, g,m r s,

lo----- ka- va na, here the prayoga "***g,mrs***" is a peculiarity.

Anupallavi concludes on Madyastayi madyama. Nishada is the repeatedly used note.

Charanam starts after 3 aksharas with the starting note Madyastayi nishada. Phrases mostly belong to Madya and Tara sthayi.

ı, n, d p, psd,p mg,m p, p

rajitha- a-----amara pala

In this phrase

the

prayoga **psd,p**

a----- is a variety of thea raga.

p, pdnd mpdp

raji tha ----- is a Druta kala phrase.

Ps nd p, pnd, m

ra-ji-tha, and amarapa la----- are rare phrases of the raga

occurring at the commencement of Charana.

Charana concludes with a long and beautiful Madyama kala sahitya which is of 8 avartha duration. These types of phrases are rare in Harikambhoji. Charana as a whole is in 12 Avarthas.

Some rare phrases in charana are

n, d n, d s, n d and d n s s s n r, n s, s

raja raja van di ta, chara nayu gala deena pala

and **s, m g, m r, s**

raja vam sa ratna, in these prayogas the last

one is slightly suggestive of shades of raga Khamas.

p d n d p m d p m g r s

Surapa tinu ta su bha ga cha ri ta

To impart a concluding effect to the Kṛiti towards the ending, a madyamakala prayoga comes as,

S r g m, g r s n, d p m g, m p m
Ja na ka ja ra ma na de sa ri pu na sachana

Here a stress is given to the initial note of each phrase.

Charana concludes on Madyastayi madyama.

Kṛiti analysis -- 3

Kṛiti - *Enatumanam* -----Composer - Papanasam
Sivan ----- Tala - Adi ----- Kalai ---- 1 -----
Eduppu --- 2Aksharas ----- Gati - Chaturasra-----
Language - Tamil. School - *D.K. Jayaraman*.

Pallavi consists of 2 Avartas. It starts from Madya stayi panchama. The Dathu of Pallavi mainly belongs to Madya and Tara stayi. It has 3 phrases. Panchama is the dominating note in pallavi. Beauty of the raga in its full measure is brought out in the following melodic phrases.

p d, p d, pmg g m dp
E na tu ma nam-- ka va lai, in this phrase
pd, pd,

Both the daivatas are sung as “**nd**”. The phrase **Pmg,** is in Druta kala.

In the prayoga **m, dp** madyama is oscillated between gandara and daivata starting from madyama.

In the phrase ***Enum irul shuzhntay***, in the prayoga

M g, r s,

E num irul , madyama is sung as **pmmg** and

Rishaba as **grrs**.

Srgmg m,,,,

Shuzn tay In this phrase the oscillation of last madyama touches gandara and is sung as **gmgmgmgm**.

P ds nd, p,,,,,mgm,,,,

Mu ray- idu ven amma-- in this phrase, the prayoga

pds is rare. In the pallavi the last sangati of the 2nd phrase,

mggr s, s, nndpmggr s,,r gmgrs ndd,ns dpm,,

Evaridammurayiduvn-----sey-- ven

This is a beautiful madyama kala phrase covering the entire Madya and Tara stayies.

The ending phrase **mgm,,, p,m pd,p ,,,,,,,,,,**
Enna-- sey- ven

This phrase creates a concluding effect. The intention of the Composer to bring out the devotion towards Goddess Devi is brought out in its full measure. Pallavi concludes on the note Madya stayi panchama.

Anupallavi --- starts from the note Madya stayi madyama. It consists of 2 Avarthas. The Dathu covers the prayogas belonging to both Madya and Tarastayi. Anupallavi has 2 Sangaties in each Avarthas. Tarashadja is the dominating note.

M, n, dp

u na thu is a rare phrase.

Here the initial note madyama starts from panchama and the second note nishada from Tarashadja. The phrase

d n, sdnp,

tho zhu ven--- is a ranjaka prayoga.

sr, rn, nrs sd

am ma, amma, this is a Datu prayoga of the raga.

Sr, gmgr rm gr s

Vizhuven----- thozhu ven.

This prayoga in Tarasthayi reveals the appealing tone of the Composer towards the Mother Goddess. Anupallavi concludes in madyama.

Charana -- starts from the note Madyastayi madyama and it starts after 2 aksharas. It is in 4 Avarthas and includes prayogas in Madya and Tara stayi. The prayogas are of rare type figuring in the Charana

;mpdn dp mg rs srgmgm,,,, ;Pdnddpmg m,
Een dra ja gan ma tha , u--- nnu----
llam,

In these 2 phrases, the nishada goes upto Tara shadja sounding it as "**pds**".

In the first half of Charana, the dominating note is Madyastayi madyama. The second half is same as that of Anupallavi.

The initial note as well as the concluding note of the section is the same. The Kritis are composed mostly to Madyastayi Tempo. Beautiful phrases of the raga coined with Bhakthi Bhava elevate the aesthetic beauty of the composition.

Kriti analysis - 4

Tala - Rupaka ----- Composer - Thyagaraja ----- Kalai—1
-----**Kriti - Ramanannu Brovara** ----- Gati—Chaturasra
-----Language - Telugu ----- Eduppu ---- after 3 Aksharas.
School- *M.S. Subbalakshmi*

Pallavi consists of 4 Avarthas. The Kriti starts on Madyastayi gandara. The gradual progression of the Sangatias in the phrase *Ramanannu* is noteworthy.

[1]. gpm g, g [2]. gmp, m g, pm g g [3]. gmpdmpmg,,,g,

**Ra-ma nannu Ra-- ma na--- nnu Ramana----
nnu**

**[4]. gmpd n, nddp mg [5]. gmpdns nddp mg
Ra ---ma na---nnu Ra-----na-----nnu**

The 1st 2 phrases of the Pallavi start from the Eduppu after 3 aksharas where as the 3rd phrase starts from Sama Eduppu.

rgm gm, rgm gm,

Pre--ma tho----- this is a repeated prayoga and the note madyama in the ending of both the phases are sung with oscillation touching on gandara.

gm,p sn, nddp m g

Ra--ma---- na----- nnu- This phrase is a typical prayoga figuring in the composition towards the end of the pallavi.

Here the progression is from panchama upto Tara shadja and the succeeding janta svara prayoga reflects special beauty of the raga. Pallavi concludes on the same note madhya sthayi gandara which is also the graha svara. **Anupallavi** consists of 8 Avarthas. It starts on madya sthayi daivata. The Eduppu is after 2 aksharas in 2nd degree of speed. Most of the prayogas are from Madya and Tara stayies.

[1] dns, snnd ndnp [2] g m pdns ndnp

Chee-- ma---lo----- Chee ma lo-----
are

Variations occurring in the phrase *cheemalo*.

s s mmgr s
shi va ke--- sha

This is a Dhatu prayoga in Tara sthayi. Anupallavi takes 3 phrases. Tarasthayi shadja is the dominating note here and concludes in the note Tara sthayi Rishaba.

Charana consists of 8 Avarthas. It starts on Madyastayi panchama after 2 aksharakala in 2nd degree of speed. It is in Madyastayi octave. The 1st half of Charana contains Madyamakala prayogas in Madyastayi.

Dnsrns and

pmdpmgrgrss

Mepulakai-----

kanakambu na ku bada ka,

and

srg r gm p p

dhee na nee--di are typical phrases of the raga.

pnd,m

dheenaneedi----- is also a rare phrase.

The 2nd half of the Charana is same as that of Anupallavi. The 1st and 2nd phrase in 2nd half of Charana is slightly different from that of Anupallavi because of the variations in the distribution of Sahitya syllables. The Charana ends on the note Madyastayi madyama.

Kriti analysis ---- 5 - Tala - Adi ----- Composer - Tyagaraja -----Kalai -- 2 ----- *Kriti - DhinamanivAmsa*

----- Gati—Chaturasra ----- Language - Telugu -----
Eduppu - after 3 Aksharas. School - *Maharajapuram*
Santhanam

Pallavi consists of 2 Avarthas and most of the prayogas figuring in pallavi is from Madya stayi. The tempo of the Kriti is mostly in vilamba kala. Pallavi has 3 Sangaties. Rishaba is the dominating note. The graha svara of the Kriti Madya stayi nishada takes different Gamakas.

For eg, **1. n,, d,, dhina** **2. Gn, d,, dhi-na--** **3. Sn, d,, dhi—na--**

In the 1st phrase **n,,d,,** nishada is a plain note. The 2nd phrase **gn,d,,** is starting from Madyastayi gandara. In the 3rd phrase **snd,** nishada is starting from the Tara shadja then comes down to Madhya nishada and then again to Tara shadja.

N d p mg ,
Dhi na ma ni-

In this phrase panchama is a plain note where as in the 2nd, phrase, it is sung as **dpd,**

dhina ma--, i.e, starting from daivata goes to

panchama and then again to daivata.

S r g m g r,,,,

Thi la ka la- va--- in this phrase rishaba is sung as a plain note and also as a nyasa svara. In the phrase,

rr gmpmg, mgr, gr s,

Vam-----sha

The oscillation of rishaba is from gandara to rishaba for 2 times and it can be notated as “**grgr**”. In the concluding phrase

s r g m g r,,,, rgmpd.....

Thi la ka la- va nya.....

In the phrase *Thilakalavanya* the syllable “*va*” ends on the note dheerkha rishaba followed with a pause. Here *rishaba sung with a down ward glide from gandara*. In the fourth coming phrase, the pause occurs on the note Madhyashadja.

**p, d n d dp,d pmg
dhee--na sha-- ra-- ,**

In this phrase nishada is sung as as **sns** it starts from shadja to nishada and then again to shadja. Different types of Gamaka patterns in phrases and repeated usage

Ma na vi ni, the commencing madyama is sung as **gpm**. It starts from lower note gandara to panchama and then comes to madyama.

1. s,,nd,,nsn sn s,,, 2. s,,nd,,ns sdnpd.
ba----- -huka-- ba hu-ka--

3. s,,nd,,,n sn d,ns dpm,
ba-----hu ka-----

Here in the phrase *Bahuka*, in 1st sangati the ending note is plain Tarashadja where as in 2nd sangati the ending note is daivata and the 3rd sangati ends with madyama. **dnsnnddp,m**

ka-----It is a phrase involving Janta prayoga in avarohana krama. The second half of Anupallavi in the same Avartha goes to Tarasthayi.

r,,mgr s,
madini dha lam----- here in this phrase “**r,mgrs**” is a rare prayoga.

rgmg, rrmgrs r g,,,
madinidha lam----- chuchu----

In this phrase, the ending note is Tara sthayi gandara and here also a downward glide occurs from concluding Tarasthayi gandara of the previous Avartha to the commencing note Madyastayi madyama of the subsequent Avartha in the phrase

r g m g, rrmgrs r g,,||,, m p d n
Ma dhi ni dha lam----- chuchu.... ma na vi ni

Gr g rsr snd n, and m,g rsr snd n,
Ma---na---vi----- ni- ma- na-- vi--- ni

are beautiful Sangaties in Tarasthayi in Anupallavi.

The phrases

||; r,,s,, sg rg n, gmpdndnpdn
tha nu vuna and va-----ru----- are

unusual

phrases of the raga.

Charanam - It consists of 4 Avarthas. It starts from the note madhya sthayi panchama and the Eduppu is after 3 aksharas. The Dathu extends between Madhya and Tarasthayi. It has 4 Sangaties. Madya panchama is the dominating note in the first half of the Charana.

The 2nd half of the Charana is as the same as that of Anupallavi.

m,dp_ppmm,g

sarvavinutha nanu sam-- ra----- it is a phrase rarely used in the raga. The second sangati in the same line

mpdp,dppmm,g

sam-----ra-----

Here in the 1st and 2nd sangati note daivata is rendered in two different styles. In the 1st sangati, madyama is lengthened and daivata is only touched but 2nd daivata comes in Drutakala.

The Dathu of the Anupallavi repeats in the 2nd half of the Charana.

This is a composition in which we can see a very detailed treatment of the raga. The use of the notes madyama and nishada and rishaba is a peculiarity. In all the avarthas of pallavi, anupallavi and charana a pause occur in the same positions i.e, in the middle of each Avartha.

Kriti analysis --- **6**--- Tala - Adi ---- Composer ---
 Tyagaraja ----- Kalai-- 1 ----- **Kriti - Sanitoditeve**
manasa -----Gati—Chaturasra ----- language - Telugu
 ----- Eduppu - Sama. School- *G.N. Balasubrahmaniam*

Pallavi consists of 1 Avartha and starts from the note panchama. The Datu mostly confines to Madyastayi. The phrase *chanithodi theve manasa*, itself contains 4 phrases. Pallavi is in madyama kala Tempo.

[1]Pd_pdn,nddp mgrgm,,,,,**[2]pd** pssnnddp
mgrppmmgm

**Shanitho—di—the---ve....shanithodi--
 theve.....**

[3] ;p s sd,sn nddp **[4] p dns sdsn**
nddp

Sha ni tho **di....** **Shani tho di**

In 3rd sangati of *shani thodi theve*, “**p s**”
Sha ni prayoga
 occurs with out Deerga and in 2nd degree of speed, where
 as in other
 Sangaties, phrase “**p s**”
Shani occurs in 1st degree of speed.
 It concludes in panchama.

Panchama is the concluding note and also the dominating note around which most of the phrases depend on.

pd nsn dnd pdp

tho----- di----- is a Druta kala phrase.

Ndnp pndp m,dp pmmgm,,,,,

Tho---di---the---ve----- is a phrase which reveals the

peculiarity of the raga and on which the section concludes.

Anupallavi --- It consists of 2 Avarthas and both avarthas starts after 2 aksharas. Madyastayi panchama is the graha svara. Dathu of Anupallavi is mostly in Madyastayi octave. Tara shadja is the dominating note.

dn srs nsn dnd pm and r,,s s, sn nd dn dns nsr,

meeti----- kalamu su- kha- ma- nu----

are the phrases in Druthakala phrases in Anupallavi. Anupallavi concludes on madyama.

Charana -- It consists of 4 Tala Avartha and starts on panchama. Eduppu is after 2 aksharas. Dathu mostly confines to Madhya sthayi.

The 2nd half of the Charana is the same as that of Anupallavi.

p d, n d, p
pa thi ku la bro

This is a madyamakala phrase. Usually niraval is attempted for the phrase *pathikula broche patthAdikarini*. Charana is fully characterised by Druthakala phrases.

Here niraval can be sung elaborately concentrating on daivata. Swaraprastara also can be sung in this portion in 1st and 2nd degree of speed. Charana ends in the note madyama. It is a Kriti in medium Tempo.

Kriti analysis ---7

Tala - Rupaka ----- Composer ---Thanjavur Sankara Iyer-
Kalai-1- ***Kriti-MuruGatirumalMaruga Shanmuga***-Gati
—Chaturasra ----- Language - Tamil -----Eduppu -- Athitha
-----i.e., before 3 aksharas. School - *M.L.Vasanthakumari*

Pallavi consists of 5 Tala Avarthas. It starts on Madyastayi rishaba. Dhathu confines mostly to madhya and mandhra sthayi. Pallavi has only one Avartha of sahitya *muruga thirumal maruga shanmuga*. It has 5 Sangaties.

The 1st phrase r s, r,,,

Mu ru ga-- gives a peculiar beauty to the raga. The last Rishaba is an oscillating Deerga svara touching gandara.

In the phrase *shanmuga*, the syllable *shanmu* occurs in Athitha Eduppu providing the syllable '**ga**' to coincide with grahasvara gandara and there by occurring a Svarakshara pattern.

S r, g,,,

Shan mu ga---

The 3rd phrase pdndpm gm gr s

ga-----mu- ru occur in the phrase *shanmugha* is a madyamakala prayoga.

The 4th sangati

g,m p mpd, pmg,m gr s, r,,,

shanmugha -- - muru ga is a Dhruthakala prayoga.

[gmpmmgr](#)

mal----- maruga here all the notes are sung with an oscillation in the phrase *malmaruga*.

In the phrase, [gmpd](#) [ndp](#) [ndp](#) [mgm](#) [gr s](#)

shanmu ga ----- muru
the

repetition of the phrase **ndp** is a speciality.

gmpd nsndpm gm gr s

shanmuga----- mu-ru It is a prayoga in the regular Arohana krama followed with Avarohana Krama starting from gandara and ending at shadja. It is also a Madyamakala phrase and the pallavi ends in Madyastayi shadja.

Anupallavi consists of 4 Avarthas. It starts on Madhya sthayi daivata. The Eduppu of Anupallavi is after 2 aksharas. The prayogas are mostly in madhya and Tara sthayi. Anupallavi also has 4 Avarthas of sahitya. Pallavi and Anupallavi are in medium Tempo.

snd ndnp

thiruvula la----- vum

It is the 1st sangati of the 1st phrase *Thiruvulavum*. In the phrase *Chempazhani*, the elongation is on Tara shadja.

gm pd ns snd ndnp,

thi-ru-vu-la--- vum-- This phrase starts on madhya sthayi gandara and it is a madhyakala prayoga.

mpdndp mg m ,

nam----- bi nen---

In this phrase the last madhayama is oscillated touching on gandara. Anupallavi ends on Madyastayi madyama.

Charana consists of 8 Avarthas and starts on Madyastayi panchama. Eduppu is after 2 aksharas. Dhathu is mostly in Madyastayi. It has 4 Sangatis.

In the 1st sangati

ka ru nai ka da le ,

P n, d,,,,d n, d,,,,, and daivata dominates. This is an apt place for singing niraval.

pdnd n,, dpm,

Nam-- bi nen this phrase is in Druthakala. Here niraval can be sung concentrating on the svaras daivata and Tara shadja. The 2nd part of Charana is the same as that of Anupallavi.

gm pdn, rsnd dn p,

Va-----ru vay --- vara

Here phrase **dnp,** is a rarely used prayoga. Charana ends on Madyastayi madyama. Dominating svaras in this Kriti are madhya sthayi shadja, rishaba, gandara and daivata.

Kriti analysis ---8

Tala - Rupaka ----- Composer --- Thyagaraja ---- Kalai
 —1----- Kriti - **Undhethiramudukodu**----- Gati—
 Chaturasra ----- language - Telugu ----- Tempo -medium.
 School - *Maharajapuram Santhanam*

Pallavi consists of 4 Tala Avarthas. It starts after 2 aksharas on Madyastayi panchama. It covers both madhya and Tarasthayi. Panchama is the dominating note.

The 1st sangati **dmdp m g r g**
Ra mu du kodu, is a peculiar phrase.

Mpdn dpmg rg rs s
ooo-----ra ka che dhi

This Sangati is in Drutakala. The 2nd phrase

p p,,sn nd dmdp
Un de thi ramu is a vishesha prayoga.

The variety of Sangatis in the phrase **Undethi** are

p, pdn, dn s, rs **p, pdnsgrrs** and **p, pdns rgmgrs**
un de thi unde-----thi un de----thi.....

This can also be taken as ranjaka prayogas.

Mpmpdp mg rg rs s
o-- ra ka che dhi this phrase is a

Druthakala prayoga in 3rd sangati.

In 4th sangati, the phrase

pdns rgmg rs

Dhe thi ----- is a Tara sthayi phrase.

pp,, dnd,dmdp mgr, p mg,,,

Unde thi ra-----mu-du ko-du

is a rare phrase of the raga. Pallavi ends on Madyastayi shadja.

p, pdn rsnndp

Unde--thi ----- in this phrase the svvara prayoga “**ssnn**” is a janta svvara prayoga.

Panchama is the dominating svvara in the whole Pallavi.

Anupallavi consists of 4 Avarthas. It starts on Madyastayi daivata and the Eduppu is after 2 aksharas. It is in medium Tempo. Tara shadja is the dominating note. The terminating phrase of the 1st sangati ends in Tara shadja.

D n, snnd ndnp dns n s,,

Chentha maar-----than ta ma

In 2nd sangati **srnsndsndp**

Chenthan ma----- is a rare phrase.

The 3rd and 4th Sangaties,

g, m, pdnsndnp, and **g,m, pdn rsndp**
Chentha ma ----- Chentha ma-----

are

Beautiful phrases of the raga.

The prayoga in 2nd Avartha **sgr,n nrs,d dsn,d**

man---dala mu la

is a rare

phrase.

dn dns,nsrs ndp, pdnd pmm,

nu----- che----- la----mu---chu----- this is a

Drutakala prayoga. Daivata is the frequently occurring note here. Anupallavi ends on Madyastayi madyama.

Charana consists of 8 svarthas. It starts after 2 aksharas on Madyastayipanchama. In the first half of the Charanam, panchama is the dominating swara. It includes Madhya and Tara sthayi and 2 saGaties for each of the padhas.

Here there is a scope for improvising niraval and kalpana svaras concentrating on, Madyastayi daivata, Tarashadja and Taragandara.

Here **dmdp mg rg rs s,**

Dhar—maath mu du is a beautiful phrase in 2nd half of 1st avartha. The Datu of 1st half of Charana is almost similar to that of Pallavi. The only differentiating phrase is

Snrsnd p, p,d, _____

Kshemakarudu, which occurs at the commencement 2nd Avartha of the Charanam.

Gmg pmp pdp,dn, nsrs nd _____

Kshe-----ma ka ru du and

mg gr sn sdsn,n,dpm,

Tya-----gara-----ja----- these are some beautiful variety

phrases which can be sung for niraval in *Kshemakarudu* and Thyagaraja.

In the 2nd half of Charana the dhathu is the same as that of Anupallavi. Charana ends at Madyastayimadyama. The dominating notes are Madyapanchama and Tarashadja.

This is a minor Kriti beautifully interspersed with Madya and Druthakala prayogas. This is an old

composition and which was widely sung by experts of old tradition.

Kriti analysis ---9

Tala - rupaka -----Composer --- Thyagaraja -----Kalai—
1----- **Kriti - Vallagadha** ----- Gati—Chaturasra
-----language-Telugu----- Tempo - medium.
School - Dr.S. Ramanathan

Pallavi consists of 4 Avarthas and starts on Madhya sthayi nishada. The Eduppu is after 3 aksharas in 2nd degree of speed. The Dathu covers Madhya and Tara sthayi. Panchama is the dominating note in Pallavi.

In the 1st phrase **n d p, p**

Valla ga da here, the starting note nishada is plain.

p, nd pmm, g

vallaga da—na----kha it is a Daruta kala phrase.

In 2nd sangati of the 1st phrase **ns ndp, d_**

Valla ga dha

Here, nishada starts from Tarastayi shadja.

The prayogas

mpd, pdn, dns

snrs ndpm gmpdns

Va----lla---- bha---

and

bro---vu---na-----

are in madyama kala and Drutakala respectively.

pmgr srgm pdns rgmg rs ndpmgmpd

va---- lla----bha-----bro-- vu---na----- this sangati

takes prayogas in Arohana as well as in Avarohana krama, which includes prayogas in Madya and Tara stayies. Pallavi ends in Madyastayi panchama.

Anupallavi consists of 4 Avarthas. It starts on Madyastayi daivata. The Eduppu of Anupallavi is after 3 aksharas in 2nd degree of speed. The Dathu is mostly on Tara and Madyastayi octave.

In the commencement of the Anupallavi, there is a repeating phrase

dns, dns, s

valla—na--ti

The sangati variations in the 1st phrase “**vallanaati**” of anupallavi are

[1]D n snnd dnp, [2]d n snndndnp,

Va lla na--- ti , va lla na-----ti---

[3] D n srns dnp, [4] d n rsndn dnp

Va lla naa--ti--- va lla na---- ti--

Sngr rn snrs sd

Me---lla- bha gya this is a variety phrase of the raga.

pdmpgmpd

neela ra-----na----- is the ending phrase of anupallavi with zigzag movement. Anupallavi ends in Madyastayi daivata.

Charana----- The entire sahitya takes Madyamakala sahitya without Sangatis. It consists of 8 Avarthas. It starts on the Madyastayi madyama and covers Madya and Tarastayi.

Speciality of this Madyamakala sahitya charana is that all prayogas are in Tisra Gati. i.e., triple svara pattern.

Charana has some special phrases like

nn d n d p, dn r d n s snd pd
mpd

Sho da yo li ni ko ri bro chi na mu na
Charana ends in Madyastayi daivata.

Kriti analysis ----- 10

Tala - Adi ----- Composer --- Thyagaraja -----Kalai-- 2

Kriti - *Endhukunirdhaya* -----Gati - Chaturasra -----

language - Telugu ----- Tempo - slow. School ----
Shemmangudi sreenivasa iyyengar

Pallavi starts on Madyastayipanchama. The Eduppu of the Pallavi is after 2 aksharas in 1st degree of speed. It is in chowka kala. It consists of 2 Avarthas. The phrase *Enthukunirdhaya* is repeated in the initial phrase for the completion of the Tala Avartha.

In the 1st sangati

dp, dnd n d, dpm

Nir --- dha ya----- nishada
can be notated as **sns**.

In the 2nd phrase

p,, d d,,,

En- dhu ku-- panchama is sung as **mdp** and daivata as **npd**.

In the phrase *nirdhaya*, the 2nd sangati in

Enthukunirdhaya comes as

gmpdnd n, d, dpm,

Ni-----r daya----

In 2nd Avartha of *Evarunnarura* daivata occurs as

**dns,,, n s,, d n,, nd, dpm, and gmpdsn
sdnpd,dpm,**

**e varu nnarura--- ----- ni-----r da---
ya-----**

In 3rd sangati nishada is sung as **sd** with a stress and
Tara shadja is sung as

s,, n, s,, d

Ru-----

In the phrase **s,,n s,,d**

Ni-----r ,

the 2nd Tarashadja flows to daivata. In this Kriti, the svara
nishada is sung in a peculiar style as “**d,snsn**”
depending on daivata with an oscillation. The phrase **nd,**
is sung like the previous sangati

sn sd

evarunna ru---ra

In 2nd sangati of 2nd Avartha

d n sr,s

E va ru--- Tara rishaba is sung as **grs**. This is a rare
prayoga.

Dnsrs sd and **d, ns dpm,**

nna----- **ra-----** in the sahithya
syllables

nna and **ra** are Drutakala phrases.

In 4th sangati of the phrase *Enthuku nirdhaya*, nishada is sung as **sdsn**. In this phrase, Tarasahdja is sung as Deerga svara. But it comes in the place of nishada. Nishada can be notated as **sd** in the sahitya phrase *nir* and daivata as **npd** in the sahitya phrase *ya*. The Pallavi ends in the note Madyapanchama and daivata is the Deerga and Nyasa svara.

Anupallavi consists of 1 Avartha. It starts on Madyapanchama. It occurs in Madya and Tara stayi octave. It starts after 2 aksharas in 1st degree of speed. It has 3 Sangaties. The phrase *Indhuni banana* is repeated as the initial phrase for the completion of the Avartha.

The 1st phrase **p,,mnd n,**

In---dhuni, is a rare sangati.

Panchama is sung with the anusvara **pmpm** and madyama as **pmn**. In 2nd phrase

s,,nd,n sn sdnpd,

Ba-----nana Here the svaras shadja, nishada and daivata are used as **sn , sd, dn**.

This is a typical phrase of the raga. In 2nd phrase-

banana

srsr sndn

ba----- is a repeating phrase. In the 2nd half of the 1st Avartha the phrase *inakula*

sngrrn

ina---- *kula*

Tarastayi gandara is sung as **ng.** and Tarasthayi rishaba as **rn.** Here Tararishaba comes as a downward glide.

**nd, n srrs ndsn dnnd p m and p,m n, d n,
chan-----dha----na- in-----dhuni** are rare phrases.

d, snsnsn

ni----- in this phrase *indhuni* nishada is used with an oscillation way depending on shadja.

It is also a Svarakshara prayoga. Anupallavi ends on Madyastayi madyama. Anupallavi concentrates on Tarashadja and daivata.

The Kriti has 5 Charanas Vaggeyakara mudra in the 5th Charana.

There is slight rarity in the Dathu in each of the charanas. Charana consists of 1 Avartha. It starts on Madyastayi panchama. The Eduppu is after 2 aksharas in

1st degree of speed. It is in Madya sthayi octave. It has 2 Sangaties.

p,,m g,, m

Parama Pa----- vana in this phrase madyama is given a stress and panchama is a Deerga svara.

p,,dnd n,,,, d ndpm

parama pa-----va na-----In this phrase, the stress is on daivata. Nishada can be notated as **sns**. Here panchama is the dominating note.

In 2nd sangati of the phrase *parama pavana*,

mpd,nd pmgm

Pa----- vana

n,, d, ndpm,

Pa va,,na,,,,,,,,

are phrases sung in Drutakala. **Ndnp** prayoga in the phrase *parimala* is an interesting usage.

The speciality of the Kritis is that entire section of Pallavi, Anupallavi and Charanas take only one avartha of each.

The dhathu of 2nd Charana is slightly different from 1st Charana. But all other characteristics as range of notes,

number of avartha, Eduppu, and Tempo are the same as that of the 1st Charana.

In 2nd Charana, Dathu of the phrases belong to the Purvanga part of Harikambhoji. The 1st sangati of the phrase

p,, pmm, g

ne pa----- ra Desi is in Druta kala.

rr g,mg rr s,,,

dhe shi here all the notes are sung with Gamaka.

In 2nd sangati of the phrase *neepardesi*,

p,m d p

nee----- pa ra panchama is given the stress.

srgm pdnd pmgr pmgr s and dns,

d,ns dpm,

dhe shi shi

These phrases are repeating prayogas. The 2nd Charana ends with Madyastayi madyama and it is the dominating note.

s,, r rs

Pa pa ve- here rishaba is sung as **grgr.**

The 3rd Charana has a Datu in a different style. The other characteristics are same as that of the previous Charana.

dns r,,grs sd

u-pa thi-lla- ka- this is a rare phrase. In this phrase Tara rishaba is an oscillating note and there is a downward glide from Tara shadja to daivata in the phrase **sd.**

rsndpmgm

dha-----is the last and Madyamakala phrase.

This Charana also has a different Datu. But all other characteristics are one and the same.

Pdrsndp,

shathrula is a vishesha prayoga.

Mpdndpmgm,,,

Mi thru la -----

This phrase is a Drutakala prayoga. The last madyama is an oscillating Deerga svara which fully concentrates on panchama and starts on gandara. It is represented as **g.pmpmpm.** This prayoga of madyama is usually seen in Deera Shankarabharana and it is unusual in

Harikambhoji. The 2nd phrase of the phrase *mithrula* is sung as **mp dnd pdp mg m,,,.** It is a Drutakala prayoga and with last madyama as an oscillating note.

s,, d,, n,, p,, mgrr s,,n rsndpmgm

sa—ma—mu-gha- ju----che----- this phrase is

a symmetrical sanchara figuring both in Madya and Tara stayis. This phrase can be fully notated like

ps, sd, dn, np, This is in upword and downward movements.

This phrase **p,mg rr s,,n**

Jhu-----che starts as a straight

movement from panchama to Tarastayi madyama. This is an unusual prayoga of the raga. Tararishaba here is sung as **grgr** and it is an oscillating svara touching Taragandara. This charana also ends in Madyastayimadyama with a phrase **rsndpmgm** in 2nd degree of speed. In this charana, panchama is the dominating note.

The 5th Charana carries the Vaggeyakaramudra "***Thyagaraja***". It starts on madhya daivata. But all other characteristics of Datu are same as that of the previous 4 Charanas.

Dsnnd,,,

dharalo

This phrase is the starting phrase which comes in Drutakala with daivata as Deerga svara.

n,,p

nnee

n,,p p,n d,n dndn _____

ne vai ----- it is an occasionally

figuring phrase give stress on nishada, and here, it is an oscillating swara touching on daivata with slight Gamaka.

The 2nd Sangati **ssd,npd,,,** _____

dharalo and **n,,p pssd n,,,**

ne vai-----

are

rare phrases of the raga.

p d nnsn dd nd p m

vai----- This is the ending phrase.

This Kritis is fully decorated with Gamaka, oscillating, janta, variety and repeating prayogas. The last Charana ends on Madyastayi madyama. In this Charana daivata is the dominating and Deerga svara.

Kritis analysis ---- 11

Tala - Adi ----- Kalai - 2 ----- Composer - Papanasham shivan ---- **Kriti ---Kamalappada** ---- Language - Tamil ---- Tempo - slow. - **School - Sanjay Subrahmanian**

Pallavi consists of 1 Avartha and starts on Madyastayi gandara. The Kriti is of Atitha Eduppu. The Pallavi has 4 Sangatis. The prayogas are almost belonging to Madyastayi.

There is a pause of 5 akshara kala in the 1st sangati on the note

panchama i.e., the phrase "**Kamala**".

G m p,,,,d

Ka ma la

S n n d d p m g r g m,,,

Pa da ma la ri nai ma ra va te it is a janta

svara prayoga which is sung with full Gamaka. It can be notated in detailed as

s sd n d d p pmmgr g gmgmgmgmgm

Padamalarinai ma-ra-va te----- here

nishada comes as **snsd** and daivata as **dpd**.

The 2nd panchama comes as **pmp**, gandara as **pmmg**,

rishaba as **gr**, gandara **rg**. The last madyama is a fully

oscillating note depending on gandara.

The last phrase

dn rs sn sn nd dp pm

Pashani vaazh mu ru- kan is a ranjaka prayoga.

The 2nd sangati **Kamala** in the phrase

p,,dn,dn s,, r

kama la----- which is sung with full Gamaka and

gr rp pmmg m,,,,,

marava-----**the**----- in the phrase **maravathe** is also a rare phrase.

pdnd ns sr

Kamala-----in the phrase **la**, here nishada is an oscillating note and it comes as -----**dsnsnsn**

kamala-----with full

Gamaka.

The 4th phrase is a Drutakala prayoga. It comes as

pdn, dnsrdsn (dndndn)

kama la-----

The last phrase,

gm, ddpmpd,p

Nen che----- towards the ending section of the

Pallavi is a variety.

Anupallavi consists of 2 Tala Avarthas each with 1 phrase. It starts on Madyastayi daivata. The Eduppu is the same as that of Pallavi. It is in chowkala but contains phrases of speed and medium Tempo. Its Datu covers Madya and Tara stayi in 1st degree of speed. Panchama is the dominating note. The Datu has 2 Sangatis in both Avarthas.

As that of Pallavi, in Anupallavi also there is a pause in the phrase on **Kumara** but on the note Tarashadja. So also a pause is given in the phrase **vathe** on the note Tara shadja.

3rd sangati takes a beautiful Gamaka phrase **Kumara** as

sg,rg,rgrgrgmgr,s d dn s,rs snd, d,n, sgrg
kumara----- vira va- ne tha ru moru

is also a melodious phrase that goes up to athi Tarasthayi panchama.

g,mp g g r s
putti tharunai is a rare phrase.

The next, phrase **srs** comes as

sg rg rgrs, and dn, srs sdsn nd dppm
she yya karthi- ke----ya ni-kku-

These are the ending phrase in Anupallavi also varies from other phrases in Harikambhoji.

Anupallavi concentrates on the note Tara shadja and ends in madya madyama. Phrases are fully decorated with oscillated Gamakas. After singing the Pallavi the last Avartha of Anupallavi can be repeatedly sung.

Charana starts with the note Madya gandara. Dathu of the 1st half of the charanam is the same as that of the 1st Avarta of Pallavi. Datu of the 2nd half of the charanam is just like the Anupallavi. The 1st Avarta has a good scope in niraval and kalpana swara, singing in the phrase **Thirumal marugane sharavana bhavane**. This sahitya is very apt for improvising the raga bhava with the feeling of bhakthi.

The charana ends just like Anupallavi. This is a melodious Kriti in Harikambhoji and also a major chowka kala Kriti with a scope for detailed ragalapana.

Besides these major Kritis, there are also other minor Kritis. The raga features figuring in those compositions

are almost the same as that of the major compositions. Still there are some notable features. Some examples are as follows.

1. *Subrahmania Bharathiyar's* Kriti

Paamaalaikinaundo which is set to Adi Tala includes some rare madyama and Dhruthakala phrases of the raga. The phrases are **Paamaalai, Kumazhum edi, Thamizhnadu**

p,, rs ndp,d, **r s sd**, **dn**
srssn,
paa ----- **maalai**, **kuma zhum**, **e- di**-----
P s, **dn,d** **dn** **r gpm, g**,
Tamizna du **Tamizh na-- du**

The Thyagaraja Kriti **Rarasphanishayana** which is set to Rupaka Tala consists of some special characters of Harikambhoji. The phrases are **Rara bhanishayana, ravijadika nayana**

gmgmdp pmmggpmmr and **pndns,sndpndp**
ra ----- **ra**----- **ra**-----**ra**-----
psndp,,
nayana and **dnsrssn, drssn, dpm,**
ra-----**ra**-----

Next Kriti ***Vinata suta*** in Adi Tala is a composition of doubtful authenticity. The kriti has some peculiar phrases like **pdnpdp**, **vinata sutava-----**, and **gg gmg rgr srgmg rgrs sanaka-----**
di

Here the phrase **pdnpdp** which is also suggestive of Bilahari which is having an anyasvara kaisiki nishada.

The Kriti **Smaramanasa** of Bala Murali Krishna is composed in a typical style of the composer in which some special phrases are as follows.

P d pdsn, d p m m p, d, pmm, g, m p,
smara ma na sa smarama da ha-----ram ka ram

M n d,nd p pm and p d nddp mg
S,
Sma ra ma--na sa- sma ra ma--- na-
sa

The above phrases are very special in Harikambhoji.

Here daivata comes like **nd**, rishaba as **gr**, and panchama as **dp** with a slight gamaka. 1st Avartha Anupallavi concentrates on panchama and there is a pause on the last phrase panchama. The next Avartha goes to daivata concentrating on that note and ends on the same note with a long Deerga. The 3rd Avartha goes to Tara shadja and Tara gandara and comes back to Tara shadja by concentrating on this note itself with a pause.

The Datu of last Avartha comes as same as the 2nd Avartha of the Pallavi. Only difference is that the 1st phrase of last avartha is **Srsndp** and for the pallavi **mgmp,p**. Special phrases in **Anupallavi** are

Mgm p, p pdp m g m, rgr r g m p p, p,,
ve la le ni veda mu lu vedakitecina che yi
gmd,,dd,ndndpndpmg,mmd,,
chilukagubbalikindacetucheyi

and

pss,,s s,s rgs srs ndnpdn rs,

ThirukenkatachalaSudaimoksampu

These phrases all are sung in a plain manner in a different feeling. Ragabhava itself differs from other Kritis of Harikambhoji.

Charana is in the exact tune of anupallavi. All other features like Eduppu, starting note, ending note, Avartas, Tempo, Sangatis and Octave are the same as that of Anupallavi. From all these characteristics this composition varies from other Kritis.

The whole composition is sung in a particular way like a *Divyanama Kritis*. It is a composition with less gamaka. It goes like poem of full plain notes in a flowing style. This composition is with simple structure with out much complicated phrases and it is sung continuously without reverting to Pallavi. The musical setting differs much from the other composition and hence it stands apart.

After analysing the structure of Harikambhoji through *svaras, Arohana Avarohana phrases, Alapana phrases and Kritis* we can conclude that it is a scholarly raga having its own traditional picture. The above given compositions reveal the excellence of the raga in its full measure.

It is *Sadguru Thyagaraja Swamigal* who has imparted a definite melodic structure to this raga. None other than

Thyagaraja of the trinity has contributed to this raga. He composed many compositions in this raga and immortalized this raga. Harikamboji raga is one of his invaluable contributions to the world of Karnatic music. He has focused on this raga as one of his favorite raga. On a scrutiny of the Thyagaraja Kritis it is clear that each Kritis has its own identity and the characteristic features of Kritis such as *Eduppu*, *Grahasvara*, *Gamakas*, *rhythmical progression and tempo* varies in different compositions. Many Great Sangita Vidwans have widely sung these Kritis of *Thyagaraja* as a major item of their concerts.

Besides Thyagaraja, *Papanasam Sivan*, a post trinity Composer alias "*Tamil Thyagayya*" has also revealed the excellent perception of Harikambhoji through his creations. The melodic picture and *Raktibhava* of Harikambhoji is brought out clearly in his Kritis.

Some of his Kritis in this raga are *Enethumanam* and *Kamalapada*. *Enethumanam* is a short but musically and lyrically expressive Kritis sung widely these days by singers of Tamilnadu. *Papanasamsivan's* originality in

creation is proved in this Kriti. *Kamalappada* is also a scholarly composition which demands detailed *Ragalapana, Niraval and Kalpana svara.*

Other post *Thyagaraja* Composers like *K.V Sreenivasa Iyyengar, Thanjavur Sankara Iyer, Mysore Sadasiva Rao, GopalaKrishna Bharati, Annamacharya and Subrahmania Bharati* also has composed Kritis in this raga. But now a days only 10 to 15 Kritis are frequently sung. Singers and instrumentalists of old tradition have exhibited their talent in this raga. In Kritis, all other svaras excepting Tarastayi shadja of this raga has been taken as *Graha svaras.* All svaras other than nishada can occur as *Deerga svaras and Nyasa svaras.* The range of the raga in compositions is from *Mandra stayi daivata* up to *Tara stayi panchama.* Being a Sampoorna raga, *all svaras* equally contribute in imparting a charm to the raga and different svaras are highlighted in various Kritis. For example, ***Rishaba in Dhinamanivamsa, Gandara in Ramanannubrovara and Indarikiabhayambu, Madyama in Sanitoditeve and Kamalapada, Panchama in Rarabhanisayana, Vallagada,***

Undetiramudu, Pamaalaikinaundo, Enathumanam, Saketanagaranata and Smaramanasa, Daivata in Enthukunirdaya, Tarashadja in Entaranithana and Madhya shadja in Murugatirumal Maruga.

Composers and their compositions.

The Kriti *Sanitoditeve* is a classic composition in Telugu. *Entara Nithana, DhinamanivAmsa, Enthuku Nirdaya* and *RamanannuBrovara* are various jems of the raga. *DhinamanivAmsa, Entaranithana, Enthukunirdhaya* and *Kamalapadha* are finest examples of 2 Kalai compositions which are fully decorated with phrases.

Muruga thirumal maruga of Tanjavur Sankara Iyer is one of a classic creation in Tamil. *Saketanagaranata* of Mysore Sada Siva Rao is another fine composition in this raga. *Paamaalaikinaundo* of *Subramania Bharati* is a fast minor Kriti. *Kanchipuram Nainapillai* was renowned for his rendering not only of the Kriti *Vinasuta* in the raga *Jayantasena*, a composition by Thyagaraja but also of another Kriti *Vinatasuta*, which is in Harikambhoji. The

second Kriti also carries Thyagaraja mudhra but it is also said to have been composed by *K.V Sreenivasa Iyyengar*, brother of *Tiger Varadachary*.

Even though *Thyagaraja* do not author the Kriti *Vinatha sutha*, he has bequeathed us with many Kritis, like *Okamata*, *Vallagada* and *sanitodi Teve* and so on in this raga. Neither *Mutthu Swami Dikashitar* nor *Syama Sastry* employed this raga, but a number of post trinity Composers has composed beautiful pieces in Harikambhoji.

Mysore Sadasiva Rao has given us the popular Telugu piece, *Saketa Nagara Nata*. The avartha taken up for niraval in this song *Rajita Amara Pala* affords a singer wide scope for exploring the raga. *Koteeswara Iyyer*, who has composed a piece in each of the 72 Melakartas, has offered us the Kriti *Neeye Gati* in Harikambhoji.

Many of the *Thyagaraja* Kritis have been immortalized by many prominent performers. For example, ***Entara Neethana*** and ***Dinamanivamsa*** rendered by ***Ariyakkudi Ramanuja Ayyangar***, ***Undedi Ramudu*** by

Maharajapuram Viswanatha Iyyer, Enthuku Nirdaya
by ***Shemmangudi, Ramanannu Brovara*** by ***M.S***
Subbalakshmi as well as ***Shemmangudi*** and ***Rara***
Bhani Shayana by ***G N Balasubrahmaniam*** and ***M.L.***
Vasanthakumari.

Chapter-IV

Harikambhoji in other Musical systems

Harikambhoji in other Musical Systems

This chapter looks into the details of how, Harikambhoji exist in various musical traditions within India and in other countries. After a brief introduction of different systems, the presence of the scale in its varied form and style is studied.

Tamil Music

The musical system of the Tamils is one of the most ancient systems of music in India. Tamils had a well developed system of music. Most of its musical forms later merged into Karnatic Music. Ancient Tamil music has its own corresponding factors in Karnatic music. New nomenclatures have been introduced to denote corresponding terminologies of both the systems of music.

There are ample references to Tamil music in ancient Tamil literature. According to *Sangam literature* the

ancient Tamils had a very scientific manner of classification of the ragas. Different types of *Pan*, *Paalai* and *Yazh* were also mentioned profusely in the Sangam literature.

The musical system which was prevalent during *Chilappathikaram* period shows the depth and the originality of Tamil authors in the field of music and dance almost 2000 years ago. Valuable references to the old music of the Tamils are also available from works like '*Tolkappiyam*' and '*Kalladam*', (which are individual treatises on music) and from various other inscriptions. In *Tholkappiam* we find the reference that the land was divided into five namely *Paalai*, *Kurinji*, *Mullai*, *Marudam* and *Neidal*. Each land had its own scale *Palaiyazh*, *Kurinjiyazh*, *Mullaiyazh*, *Marutayazh* and *Neidalyazh*.

Paalai generally means the parent scale. *Palais* are of 4 varieties *Ayyappalai*, *Chaturappalai*, *Trikonappalai* and *Vattappalai*. From *Vattappalai* through modal shift of tonic, the ancient Tamils produced 5 *Pans* with five divisions in each. Of the 5 *Pans* which were named after the 5 lands *Kurinchi*, *Paalai*, *Marudam*, *Neidal* and *Mullai*,

4 pans were termed as *Perum Pans* or major modes, viz, *Paalaiyazh, Kurinji yazh, Maruta yazh, and Neidal yazh*. Here Yazh means major mode or major raga. Each of the 4 major Pans gave rise to 21 *Tirams* and this in turn to 84 *Tirams*. Seven major scales were added to the set of 84 and thus resulted in 91 *Tirams*. These 91 *Tirams* and the 12 Pans derived from the Vattappaalai completed the scheme of 103 Pans.

By model shift of tonic, Paalai Yazh gives rise to 7 scales and *Sempaalai* is one among them which represents Harikambhoji. The seven scales derived from **Paalaiyazh** and their corresponding Melakarta ragas are as follows. ***Sempaalai - Harikambhoji, Padumalaipalai - Natabharivi, Sevvazhipalai - Thodi, Arumpalai - Karaharapriya, Kodippalai - DheeraSankarabarana, Vilarippalai - Thodi and Merchempalai - Kalyani.***

The 4 major Pans ***Paalaiyazh, Kurinji yazh, Maruta yazh, and Neital yazh*** are identical with 4 of the 7 scales namely ***Sempaalai, Kodippalai, Padumalaipalai and Sevvazhipaalai*** respectively and

these correspond to 4 Melakartas. So **Sempaalai pan** and **Paalaiyazh** are one and the same. When the note **Kural** of the Paalaiyazh is taken as the graha svara or the starting note, the scale is called Sempaalai. The Paalaiyazh belonging to Paalai land and born of Vattappaalai, takes the notes of Harikambhoji.

Paalaiyazh is one among the *Perumpankal*. The names of the 4 pans from one of the major mode are **Paalai pan, Kurinchi pan, Marutapan, Chevvazhippan. Kurinjipan** is Harikambhoji according to *Tevaram* tradition. An analysis of the Pans shows that a major number of them are derivatives of Harikambhoji.

Tamils used the scale of **22 Srutis** which were distributed among the Saptasvaras. **Sempaalai**, bear the Sruti intervals **“4 4 3 2 4 3 2”**, which is in contrast to the suddha scale of the Vedas with Sruti intervals of propotion **“4 3 2 4 4 3 2.”** This was the fundamental scale of the Tamil, a scale approximates to Harikambhoji.

Following table gives the details of the fundamental scale of the Tamils, Sempaalai with Sruti intervals with the names of 7 notes of Harikambhoji with frequency values

Taram	Kural	Tuttam	Kaikili	Ulai	Ili	Vilari	Taram
4	4	3	2	4	3	2	4
nishad a	shadj a	rishaba	gandar a	madyam a	pancha ma	daivat a	nishad a
10/9	9/8 16/15	9/8	10/9	16/15	9/8		

In *Chilappathikaram*, the 12 notes and the corresponding signs of the zodiac are represented by the dancing girls arranged in a circle. The arrangement of 7 notes in a scale is described as a circle which is divided in to 12 sections.

The 7 notes of Vattappalai which corresponds to Harikambhoji can be represented where in seven girls

standing in a circle take the names of 7 svaras and take positions in the various signs of the zodiac.

No	Sign	Note	Symbol
1	Libra	Kural	S
2	Scorpio <i>s</i>	-	-
3	Sagittar <i>ius</i>	Tuttam	R2
4	Caprico <i>rns</i>	-	-
5	Aquariu <i>s</i>	Kaikkilai	G2
6	Pisces	Uzhai	M1
7	Aries	-	-
8	Taurus	Illu	P
9	Gemini	-	-
10	Cancer	Vilari	D2
11	Leo	Taaram	N1
12	Virgo	-	-

In Vattappaalai, the notes are related to each other in terms of a **Kural - Illu** relationship, i.e. **Sa -Pa**

relationship. The 7th Canto of the Chilappathikaram gives the number of Srutis and how they were allotted among the 7 svaras. Between ***Kural*** and its octave there are **22 *Maatirais***.

Vattappaalai can be represented as

<i>Svara name</i>	<i>s</i>	<i>r</i>	<i>g</i>	<i>m</i>	<i>p</i>	<i>d</i>
<i>n</i>						
<i>Sruti position of the notes</i>	<i>4th</i>	<i>7th</i>	<i>9th</i>	<i>13th</i>	<i>16th</i>	<i>18th</i>
	<i>22nd</i>					

In the *Kural Thiruppu* (shifting process) in Sempaalai, when *Kural* comes as shadja, the notes of Paalaiyazh and Sempaalai are identical.

Thus it can be concluded that the following scales corresponds with each other

<i>Raga</i>	<i>Pan</i>	<i>Yazh</i>	<i>Paalai</i>
<i>Harikambhoji</i>	<i>Sempaalai</i>		<i>Paalaiyazh</i>
<i>Vattappalai</i>			

Paalaiyazh with panchama as the tonic gives **Arumpaalai, (Karaharapriya)** which is the same as *Shadjagrama*. Similarly the scale obtained from *Shadjagrama*, by shifting the tonic to madyama is the same as Paalaiyazh.

As quoted by *Atiyaarkkunallar* the note on which each of the 4 Pans starts is “*when Uzhai appears in Kural it is Paalaiyazh*”. If we keep deriving scales by shifting the tonic, starting from Paalaiyazh, we get six other scales. The seven scales mentioned above would include **Sempaalai - Harikambhoji, Padumalaipalai - Natabharivi, Sevvazhipalai - Thodi, Arumpalai - Karaharapriya, Kodippalai- DheeraSankarabarana, Vilarippalai - Thodi and Merchempalai - Kalyani.**

The current nomenclature of the notes of Paalaiyazh are *shadja, chatusrutirishaba, antaragandara, shuddhamadyama, panchama, chatusrutidaivatha and kashikinishada*. The notes are the same as those of Harikambhoji.

The relevance of the Mela Harikambhoji in relation with the instrument Yazh is also significant. If the Yazh is basically tuned with the svaras of Sempaalai, it is called Paalaiyazh which is equivalent to Harikambhoji. The Yazh of ancient Tamil age had 7 strings and beginning with its 1st string it was tuned to produce the 7 Svaras of a scale which is equivalent to that of Harikambhoji. 7 different Panns were created using the 7 stringed Yazh. Harikambhoj was played using the first string as shadja.

Shenkottuyazh (Harp type Yazh) was popular even during 7th century. The strings were made of guts. The principle instrument Harp of Tamil was tuned to the scale Harikambhoji which was the Shuddha scale of the music of ancient Tamils.

Following is the 7 different kinds of Yazhs corresponding to ancient Svara names of Vattappalai.

Maruta yazh

sajee

Tutta yazh

arshabi

Kaikilli yazh	gandhari
Kurinchi yazh	madyama
Neital yazh	panchama
Vilari yazh	dhaivathi
Paalai yazh	naishadi

Tevarams of 7th century

Saivaite doyens who used the ancient Pans for their devotional Tevaram and the *Azhvarkal* for their *Divya prabandam* were mainly responsible for the renaissance of the Tamil music system. The earliest available musical compositions, Tevarams of the Saivates are classified into 7 *Tirumurais* on the basis of the Pans, the first three were written by *TirugnanaSambantar*, four to six by *Tirunavukarasar* and the seventh by *Suntarar*.

In Temples, the recital of the sacred hymns during the rituals, paved the way for the emergence of a new class of singers, the Oduvars who sang the hymns of Tevaram correctly.

The Pans of the Tevaram are historically old. The bulk of the Pans of the Tevaram hymns are janyas of the Harikambhoji. The Tevaram pan **Takkesi** is the same as Kambhoji which is the most popular janyaraga of Harikambhoji.

Pan **Sevvazhi** is same as Yadukula Kambhoji which is also a derivative of Harikambhoji. Another palm leaf collection *TirujnanaSambandhar Kanna Uhayya Vallayar Muth* which is 150 years old claims that *Takka* ragam or Pan *Takkeshi* represents Kambhodi. *Mullaiperumpann* corresponds to the present day Harikambhoji and *Mullaipann* is Mohanam.

A palm leaf manuscript named *Isai Valippattu Murai* claims *Kurinchipan* as equal to Harikambhoji. In the first *Tirumurai*, *Sampanhar* used 7 pans and *Kurinjipan* is one among them. In *Kurinchipan*, *Sambandhar* has written 29 hymns, *Appar swamigal* has got only 1 and *Sundharar* has got 4 hymns.

The Pan **Tiruttandakam** is used in many of *Tirunavukarasar* Tevaram. So *Tirunavukkarasar* is also

called *Tandakavendar*. If there is no mentioning of a specific pan, it can be sung in any raga. ***Tiruttandakam*** is such type of a raga which is equivalent to Harikambhoji.

Tiruppukazh of ***Arunagirinatar*** is the collection of divine mellifluous Tamil musical praises on ***lord Muruga***. Arunagirinathar has given a list of *Pans* prevalent at that time. ***Kurinchipan*** is one among them, in which the notes represents the 28th mela Harikambhoji. The author says lord gets immensely pleased when devotees sing *Tiruppukazh* in melodious tunes in panns like *Kurinchi*. In *Tiruppukazh*, stanza 17, he says the holy hands of *Muruga* which aptly play the mellifluous pans like *Kurinchipan* on the Veena.

The delightful tunes of the ***Kavadichindu*** which are folk tunes and they can be traced back to a period when the raga system had not evolved fully. Most of the folk songs, particularly *Kavadichindu* show traces of the raga

Harikambhoji, the fundamental scale of ancient Tamil music.

The earliest record of pans is found in ***Kudumiyamalai inscription of MahendraVarman (600 - 630 A.D.), the Pallava King of Kanchi.*** Mahendrarvarman in his inscription chose the *madyama grama* as the 1st raga, since it was the scale of ancient Tamils. The inscription also mentions the *7 murchanas of shadja, madyama and gandara gramas*. Out of which the ***madyama Murchana of shadja grama*** represents modern 28th mela Harikambhoji.

The relevance of the mela Harikambhoji in relation to the instrument Flute is worth mentioning. Flute is one of the oldest instruments and in Tamil Music the derivation of the name has been given as “*Kambuthi*”, which means “blow the stick,” which later became ‘*Kambodhi*’.

The seven notes “***s r g m p d n***” produced by playing on the flute with holes fully closed are the notes of Harikambhoji.

The 7 holes of the Flute and instrument Nagasvaram are so designed to give the notes of Harikambhoji, when played fully closed. 5 semitones are obtained by partial closing or opening of holes. It is the ***Mullaippan*** or Mohanam which is an important derivative of Harikambhoji.

In ancient literature the word *Vina* was used to denote both the *lute* type and the *Harp* type of instruments. In the Harp type, a series of strings were stretched over an open frame between the sound board and the arm and were set in vibration by the fingers and each string produced only a single note. They were tuned to notes of absolute pitch and to the fundamental scale which corresponds to the notes.

Scholars have attributed Harikambhoji with the sounds of birds in the south. The pitch of Saptasvaras was approximated to the cries of certain birds and animals by the scholar of Tamil and Sanskrit language.

Tamils associate the following animals and birds with Saptasvaras,

<u>Tamil list</u>	<u>Sanskrit list</u>	<u>Names of</u>
Beetle	Peacock	sa
Parrot	Cow	ri
Horse	Goat	ga
Elephant	Heron	ma
Cuckoo	Nightingale	pa
Cow	Horse	da
Goat	Elephant	ni

The Shudda scale compared to the cries of animals and birds proves that our ancients had the concept of absolute pitch. Since Shadja grama is the Panchama Murchana of the Tamil Sudda scale, it will be found that the lists of animals and the birds also is in a corresponding manner except that beetle and parrot take the place of the heron and the cuckoo of the Sanskrit list.

Notes of Harikambhoji	Symb ol	Tamil equivalent	Symb ol	Places of origin in the Humanbody

Shadja	Sa	Kural	A	Nose
Chatusrutirishaba	Ri	Tuttam	E	Throat
Antaragandara	Ga	Kaikkili	U	Tongue
Suddhamadyama	Ma	Ulai	E	Naval
Panchama	Pa	Ili	I	Head
Chathusrutidaivata	Da	Vilari	O	Forehead
Kaisikinishada	Ni	Taaram	Ou	Chest

The following table indicates the notes of Harikambhoji with equivalents in Tamil names, symbol and places of origin in human body.

After the Tamil Pan age, this raga disappeared and the reappearance was at the time of Thyagaraja who composed several masterpieces in it.

Hindustani music

Karnatic and Hindustani music have influenced each other and allied ragas existed with slight variations. The ***Khamaj That*** is congruent with the 28th Karnatic Melakarta Harikambhoji. The ***Khamaj That*** in Hindustani music has the Arohana - Avarohana - ***S R G M P D N S - S N D P M G R S***. The svaras are ***shadja, thivr rishab, thivr gandhar, komal madyam, pancham, thivr daivat, komal nishad***. *Vadi Svara is gandara and Samvadi is daivata*. This raga is sung during the 2nd Prahara of night.

The Sampoorna-Jati Raga ***Khamaj*** draws upon all the notes from the parent *That* plus an additional Suddha nishad. *Khamaj* represents three separate entities- *That, Raganga and Raga*.

The characteristics of ***Khamaj That*** are as follows. It is an excellent melody for a female voice. It is a *Napumsaka* raga. This raga should be sung keeping in mind the nature of ragas like *Jujavanti, Tilang Des, Khamas, and Tilakkamod* are similar to this raga. In *Khamaj Daivata, Madyama and Gandara* are vital svaras. Raga *Hameer* with the prayoga “***MRPGMRS***” is similar to

this raga. The *Rishab* is omitted in phrases in Arohana krama. The svara kaisikinishada is employed in upward movements. The *gandhar* in the Poorvanga and the *dhaivat* in the Uttaranga are the dominant svaras.

Desia khamas in South Indian music represents the rag *Khamaj* with the kakalinishada. The North Indian *Khamaj* is seen in South Indian music only from the year 1870 onwards.

Raga *Khamaj* belongs to ***Khamaj That***. It is rendered during late evening with all seven notes, six in the ascent and seven in the descent. *Khamaj* has both *Komal and Sudda Nishad* and all other notes are *Sudda*.

Some prayogas of the *Khamaj that* is as follows.

||s, g m p d n s n d, g m p d g m g, rs, g m p d n d, m p d-m-g -s n d p d-m-g, s, g m p d n d, s n d, m p d-m-g, g m p d n d, p d n s, g m n d, p d n s, g m d n s, g m p n s||.

In *Misrakhmaj*, *Tivra madyam* is a Vivadi svara used to ornament the panchama. The old shasthric name of

this *That* is Kambhoji, deriving the name from the region *Khambhoja (Cambay)*. *Khamaj* includes 17 ragas as its derivatives of which 8 ragas are very popular. 17 derivatives of *Khamaj* *That* are *Khamaj, Des, Tilak kamod, Jujavanti, Jhinjhoti, Khambavati, Tilang, Durga, Ragesri, Gara, Surat, Naraini, Savant, Nagsuravali, Suddamalhar, Pratapavarali, Tilak*.

Western music

In Western Music system Harikamboji is derived by playing the seven notes of ***C Major Scale*** starting and ending with ***G. (G-G)*** i.e., the ***5th note of the C major scale*** which is taken as the tonic note results in Harikamboji. If the ***7th note*** of Harikambhoji is raised to a ***semitone*** the resultant scale will be ***C major scale***. Thus the presence of a single ***sharp*** in the ***key signature*** will reveal that the music is written in the ***key of G***, i.e. it will be ***Dheera Sankarabharana***.

Harikamboji's ***Algorithm*** (arrangements of notes) is ***"tone tone semi-tone tone tone semi-tone tone"***. So

if the tonic note is set to **G**, then Harikamboji's scale would be "**G A B C D E F G.**"

Among the 72 melas the 28th mela Harikambhoji figures as one among the 6 ancient modes on which the Western tunes are mostly tuned. Egypt and Iran also has the same Western musical system which is also based in these 6 important modes. **Among the 4 authentic modes of the 4 Church modes of the Greeks, the 4th authentic mode is Myxolydian.** In Western music **G-Mixolydian scale** represents Harikambhoji. **Mixolydian** is the **5th mode of the major scale.**

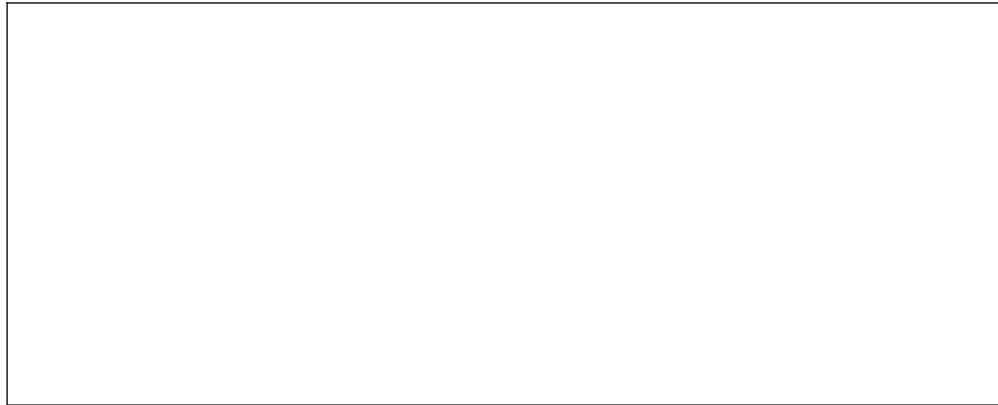
In western system, if we take **C** as the *tonic note* in **Myxolydian** mode, the arriving scale is Harikambhoji of south Indian music.

The ancient Greeks derived their modes by the process of modal shift of tonic. The importance of modes arises from the fact that they completely dominated European music till the 15th century. By the 2nd century AD, Greeks

were using their scale in 7 ways or modes and it was characterized by melody.

There are seven modes based on the major scale. Each mode is comprised of the same notes as the major scale, but it begins and ends on a different root. **Seven modes can be made from the C major scale. G Mixolydian is a C major played from G to G. (G-Mixolydian - G-A-B-C-D-E-F-G). The dominant note is D.**

Scale Name	Arrangement of notes <i>(Algorithm in step pattern)</i>	
Harikambhoji	2 2 1 2 2 1 2	
(Genreic Name)	In C Major G - G	Arrangement of notes in Semitones
Mela	Degrees	Original
Harikambhoji	1 2 3 4 5 6 b7	2 2 1 2 2 1 2



Approximate equivalents to the modes of different countries with Harikambhoji

<i>Greek</i>	<i>Ecclesiastical</i>	<i>European</i>	<i>Arabic</i>	<i>Indian</i>
<i>Myxolidian</i>	<i>Hypophrygian</i>	<i>In C Major G to G</i>	<i>D Jorka Mode</i>	<i>Harikambhoji in South Khamaj in Hindustani Sempalai in Tamil</i>
<i>Latin G.Ionian</i>	<i>China Mischung3, Ching, chang</i>			

In western music, a scale means a series of 7 steps of succession of notes rising from one tone to its octave.

Western music is dominated by 2 kinds of *Diatonic* scales *major* and *minor*. A Diatonic scale consists of 12 *Semitones* to an octave.

The ***C major scale*** represents the white keys of the piano starting from **C**. In a minor scale the Semitones lay between the **2nd and 3rd** notes and **5th and 6th** note and whole tones between the rests.

Sharp and *flat* varieties of notes indicate a note raised by one semitone and a note lowered by a semitone.

In Western system, ***F major scale, (Dheera Sankarabharanam,*** which is a scale played from **C to C)** represents the 28th mela Harikambhoji of south Indian system of music. Harikambhoji which is played from madyama to madyama is Dheera Sankarabharana is represented in western music system.

F G A B^b C D E F----- 1 flat B
m p d n s r g m

The note Rishaba starting and ending of Harikambhoji represents Natabhairavi scale

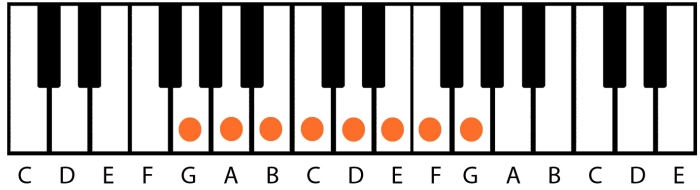
B C-sharp D E F-sharp G A B-2 sharps
r g m p d n s r

HARIKAMBOJI IN WESTERN SCALES

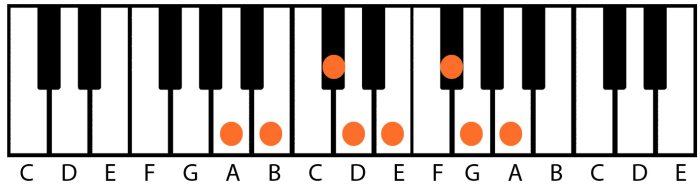
IN ALL MAJOR SCALES HARIKAMBOJI STARTS FROM 5TH (PANCHMA) NOTE

THEORY : TONE TONE SEMITONE TONE TONE SEMITONE TONE

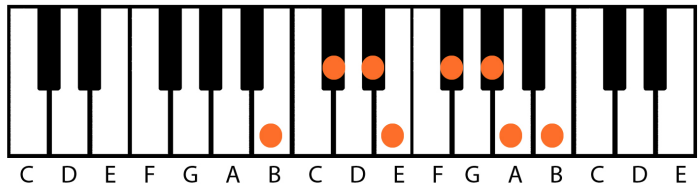
IN C SCALE
GABCDEFG



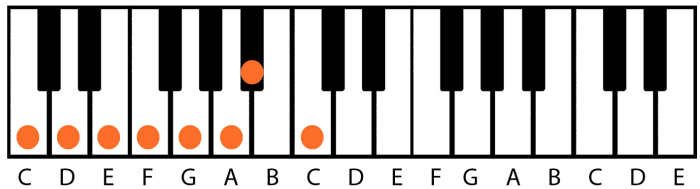
IN D SCALE
ABC#DEF#GA



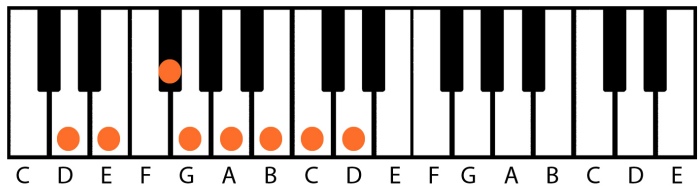
IN E SCALE
BC#D#EF#G#AB



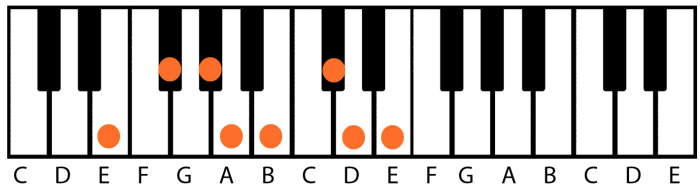
IN F SCALE
CDEFGABbC



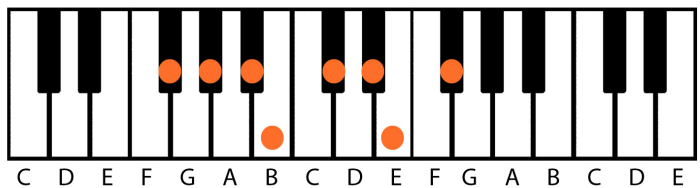
IN G SCALE
DEF#GABCD



IN A SCALE
EF#G#ABC#DE



IN B SCALE
F#G#A#BC#D#EF#



Music systems of different countries

In musical system of the **Arabs** the term **Maquam** represents the word mela. **D jorka mode** of Arab music represents Harikambhoji. In the system which takes **17 Sruti scale for an octave**, the notes of Harikamboji falls on -----

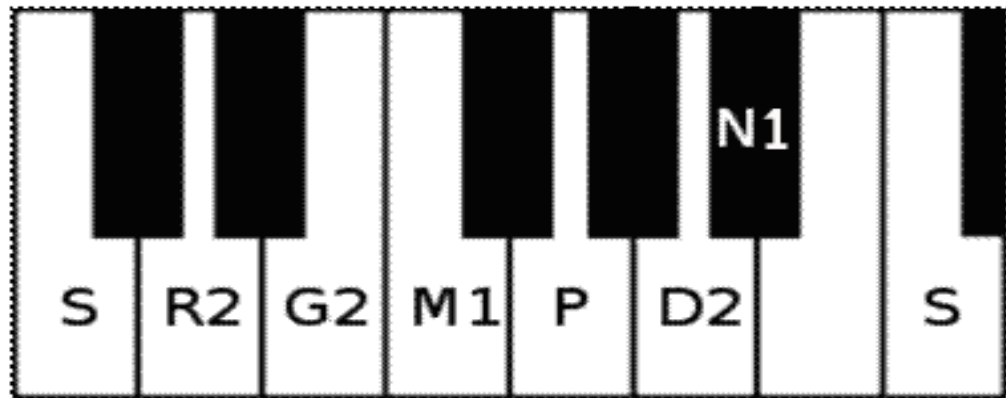
“3rd 3rd 1st 3rd 3rd 1st 3rd” -----Sruti **taking C as the 1st Sruti**. The Arabs remained in Spain for a considerable period and so this influenced *Arabian* music on *Spanish* music. Some of Spanish popular melodies are based upon a series of intervals taking the notes of Harikambhoji.

Egyptians also use a scale containing **24 microtones to the octave with 7 diatonic intervals**. It corresponds to Harikambhoji scale. Nearly most of the English tunes take the notes of **Sankarabharanam, Harikambhoji or Kharaharapriya** of South Indian music.

In *Brazilian* music, most of the composers come from colorful folk music of *Portuguese* and *Red Indian* origin.

The scales of their 3 *modes* correspond to ***Harikambhoji, Kalyani and Vachaspathi.***

Key representation of notes of Harikambhoji scale with Shadja at C



Chapter-V

Harikambhoji and Kambhoji, A comparative study

Harikambhoji and Kambhoji, a Comparative Study

Harikambhoji is the only Mela raga which has got maximum number of Janya rāgas. **Kambhoji** is one among the most popular Janya raga of Harikambhoji. Even globally established pentatonic scale Mohanam also is another popular Janya of this rāga. *Andolika, Bahudari, Kedaragoula, Naatakurinji, Navarasa Kannada, Sahana, Senchuruti, Suruti and Yadukula Kambhoji* are also its other popular Janyas. This chapter studies in detail the similarities and dissimilarities of Harikambhoji from its most popular derivative Kambhoji.

Kambhoji is very much allied to Harikambhoji and at times it becomes difficult to distinguish between the two ragas unless the performer is able to establish the individuality of the ragas by the way of its svaras, phrases and prayogas with appropriate Gamakas.

Historically the name Kambhoji or Kamboji (previously known as *Kambhoja* or *Kamboja*) is a popular Janya raga in Indian musical world, especially South Indian Karnatic music. It is styled as a Desi raga and a Ghana raga which is believed to have originated in the ancient land of [Kambhoja](#), located near to [Gandara](#) in extreme of North-Western division of ancient India.

Brihaddesi of Matanga of 5th century AD mentions that Kambhoji was used by Khambhojas, a type of Tribes belonging to that area. In Tamil music, earlier name of this raga was Kambodi which later came as Kambhoji. In Tevaram it is the Pan *Takkesi*. In Tevara hymns this raga is seen both in its Upanga and Bhashanga forms. Its Jati is Audava Sampoorna. In the Music of the ***Katakali*** songs, Kamboji is called ***Kamodari***. In ***Hindustani*** music Kambhoji corresponds to raga ***Khamaj***. Kambhoji is said to have been once popular in Hindustani music.

According to Sampoorna Mela Paddathi of Sangraha Choodamani a work by Govindacharya first and most important janya of Harikambhoji is Kambhoji. In South India Kambhoji is a major raga with elaborate scope for

delineation. It is a janya belonging to Shadava Sampoorna variety. It takes the svaras ***shadja, chathusrutirishaba, antaragandara, shuddamadyama, panchama, chathusrutidaivata and kaisikinishada.***

Arohana -Avarohana of Harikambhoji is ----

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

For Kambhoji it is ----

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

In the lower tetrachord of the Arohana Harikambhoji and Kambhoji is one and the same. In the upper tetrachord portion of the Arohana Kambhoji omits nishada, where as in Avarohana the upper as well as the lower tetrachord are the same in both the ragas.

In the Bhashanga raga Kambhoji the *Eka anyasvara* Kakali nishada is a part of the main structure. The phrase "***s n₂ p d s***" highlights the *Bhashangatva* character of the raga, lending a typical beauty to Kambhoji. But this nishada is always followed by panchama and not by daivata, though it is not treated as a Vakra Prayoga. It can occur as a Vishesha prayoga, but the kakali nishada is never rendered as a Deerga Svara. But daivata in the

phrase is elongated and rendered with anusvara “**p, s d s d s d**” By the usage of this prayoga the image of the raga gets clearly identified.

Other peculiarities of this raga are the following. **A Tristayi raga, an auspicious raga, a major raga with much scope for elaborate alapana, and an apt raga for singing “Ragam, Tanam, Pallavi”.** Almost all categories of compositions are available in this raga. This raga is used for singing *Viruttam, Operas* and *Dance dramas*. Generally, this raga is classified as a raga to be sung in the evening. Kambhoji is an Eka svara *Murchanakaraka* Janya raga when its daivata taken as shadja gives rise to *Desya Todi*, a janya under Mela *Hanumatodi*, which can be represented as below.

(d s r g m p d - d p m g r s n d) ----- Kambhoji

(s g m p d n s - s n d p m g r s) ----- Desya Todi,

with

Shadja, Sudda rishaba, Sadarana gandara, Sudda madyama, panchama, Sudda daivata and Kaisiki nishada are the notes taken by **Desya todi**.

Conversely, ***the Gandara Moorchana of Desya Todi*** is ***Kamboji***.

Desya Todi from the note Gandara-

g m p d n s g - g r s n d p m
g

The resultant Kambhoji - s r g m p d s - s n d p m
g r s

Harikambhoji is a *Pancha Svara Murchanakaraka raga* i.e. when its notes “*rishaba, madyama, panchama, daivata and nishada*” taken as *shadja* results in ragas ***Natabhairavi, Dheera Sankarabharana, Kharaharapriya, Hanumatodi, Mechakalyani*** respectively.

Arohana in Harikambhoji is sung with slight shake on *rishaba, madyama and nishada*. While in Kambhoji a stress given to *rishaba and madyama*. *Daivata* takes the *Kampita Gamaka*.

Harikambhoji in its descent is plain without any stress on notes where as in Kambhoji the Avarohana is sung with *Anusvara* “***s (n r s) n d p m g (p m m g) r s***”.

In Kambhoji madyama, daivata, kaisiki nishada are **Ragachayasvaras** and **Jeevasvaras**. Gandara, madyama, panchama and daivata are **Nyasa** svaras. Shadja, gandara, madyama and panchama are **Amsa** svaras. Gandara, panchama and daivata are notes on which one can be rest and develop the **Alapana**. **Graha** svaras are gandara, madyama, panchama and daivata.

From compositions we can analyse that in Harikambhoji, all the svaras excepting Tara stayi shadja can be Graha svaras. All the svaras other than nishada can occur as Deerga svaras and Nyasa svaras.

Both **TriSrutidaivata (5|8)** in the phrase "**d n n d**" and **ChatuSrutidaivata (27|16)** in the phrase "**s, n₂ p d s r g**" occur in Kambhoji.

In Harikambhoji daivata is mostly a plain note. The usage of Thivra nishada, in Kambhoji occur in the phrase "**s n₂ p d s**".

Treatment of Gamakas in Svaras, Phrases in Harikambhoji and Kambhoji.

The main identity of Harikambhoji and Kambhoji raga is made by reading the oscillation or Gamakas given to the notes.

Kambhoji is a Sarva Svara Gamaka Varika rakti raga. In Harikambhoji the oscillation is to a lesser extent between the notes. In Kambhoji, Gamakas are between daivata and Tarashadja in the Arohana and on nishada and madyama in the Avarohana. Gamakas on dhaivata in the arohana is Deerga Kampita where as in Harikambhoji, daivata is sung in a plain manner.

Rishaba in Kambhoji in Arohana is sung as “**sgrgr**”.

Rishaba in Harikambhoji in the Arohana, is sung as “**sgr**”

In Kambhoji gandara comes as “**grg**”. But in Harikambhoji gandara is a plain sustained note.

Madyama is sung as “**gpmpmpm**” in Kambhoji. Madyama is a less oscillated note depending fully on gandara in Harikambhoji.

Panchama is sung with anusvaras “**pmp**” in Kambhoji, where as in Harikambhoji, Panchama is sung as a plain note.

Daivata is sung with the anusvara "**ps,ds,ds,ds,d**" in Kambhoji. In Harikambhoji daivata is an independent note.

In Kambhoji nishada is omitted in Arohana but in Avarohana it is sung as "**snn**" slightly touching daivata.

But in Harikambhoji nishada is a plain note. Tara shadja is "**s d s**" in Kambhoji. At the same time Tarashadja is a plain note in Harikambhoji.

Another peculiarity of Kambhoji is that there are compositions which begin with the Viseshasanchara "**m g s**" and "**s n₂ p**" and these pairs are appropriately enough to adorn this raga as consonantal pairs.

In Harikambhoji some visesha sancharas are

"p d n d m ", "**p s n d p "** and "**m n, d n, s,,**".

The phrases "**d, n s d p m,**", "**g, m p m g r,**" are consonantal

pairs of this raga.

The range of Harikambhoji in compositions is from Mandra sthayi daivata upto Tara sthayi panchama. But in

Kambhoji the range of compositions is from Mandra stayi panchama to Tara stayi panchama.

The prayogas in Tara stayi “**s r g s**”, “**p m g s**”, “**r m g s**” and phrases like “**p d m**”, “**m g s**”, “**m g p d s**”, “**p d m g**” are also the identifying prayogas of Kambhoji.

In Harikambhoji Vishesha prayogas are “**g m p m g r**”, “**d n s d n p**”, “**m n, d p d n s**”, “**d p m g r**”, “**p s n d m**”.

In almost all the prayogas the Gamaka given to the svaras in Harikambhoji are limited when compared to Kambhoji.

The common phrases in Kambhoji and Harikambhoji in Madya and Tara stayi are “**g m g r s**”, “**s r g r s**”, “**p d p m g**”, “**r g m g m**”.

There are several Tara Sancharas in Kambhoji. For example “**g m p, m g**”, “**r g s, r g**”, “**s r g m**”, “**m g r s r g r**”.

Phrases in Tara stayi affords wide scope for raga alapana and Niraval in Kambhoji. Where as in

Harikambhoji, phrases in Madyastayi gives scope for ragalapana and niraval.

Datu Svara Prayogas like “**d g r g s r d r s n d p**” and “**r p m p g m r g s**” are specialities of Kambhoji raga. But in Harikambhoji, mostly, phrases’ consisting of straight notes occurs. The 1st phrase can be sung in Mantra and Tara stayis, and the 2nd phrase can be sung in Madya and Tara stayis.

For example “**g m g r s n d p**”, “**s n d p m g r**”, “**d n s r g r s**”, “**p m g r s**”, “**n d p m g r g m p d n s n d**”, “**p m g m, g r s n d n**”.

Analysis based on phrases from compositions in Harikambhoji and Kambhoji

For a comparative study of both the ragas based on the phrases from compositions, all known compositions in Harikambhoji are studied thoroughly. While in Kambhoji major compositions “**O Rangasayi, Everimata, Majanaki, Elarakrishna, Marakathavalli Subarhmaniayanamasthe, Rasavilasa** and **Koniadinapai**” are thoroughly checked.

Phrases ending on rishaba are commonly seen in the compositions in Harikambhoji. For example in the Kriti “**Dinamani Vamsa**” in the pallavi the phrases are

n d p mg rr and *s r g mg r,,, r*
Dhi na ma ni- vam- Thi la ka la- va
nya.....

In the Anupallavi of this Kriti ***manavini bahuka***, the phrase

R g m g, r,,mgr s, r
madini dha lam----- chu

In the Kriti ***Undediramudu***, the phrases ***kodu*** and ***oorakachedi oo manasa***

g,r, ***R g m, dpmg rg r s s sr***
Ramudu Ko du Oo----raka-chediO-----
manasa

In the Kriti ***Ramanannu brovara***, the phrase

r r s r
nnu brova ra and the phrase ***prematho***
rgm gm, rgm gm,
pre----matho---

Where as in Kambhoji the phrases which give stress on both rishaba and daivata can be seen in the compositions,

Example: the Kriti "**Sri Subrahmaniaya Namasthe**" the phrase

D,,,S,,,r,,, , g,mr r,gr s,,
Sri su brah, ma nya..... ya namasthe

The Kriti "**Rasa Vilasa**" **d,,,S,,,,, r rssrrg**

Ra- sa---- Vi la.....sa

The Kriti **O Ranga Sayi** **S,,rg,,r g,,m g,,r**
d,,,S,,,

O.....

rangasa...yi

In the Kriti **Koniyadi Napai,**

The phrase **G r rs ,,S,**

Koni ya... and

The Kriti **marakathavalli** **snpd,,, S,,,,**

Va... Ili....

Phrases concentrating on the note daivata in the compositions in Harikambhoji are given below.

In the charana of the Kriti **Dinamani vAmsa,** in the phrase **sarvavinuthanannu samrakshimchu**

p,,dn d and m,,,dp ppmm,g

sarvavinu tha--- na sam ra-----

kshichu

In the Kriti "**Entara Neethana**" the phrases **neethana** and in the charana **bhushudu lakshmana**

nd n s, sd d,,n s n d, and **nsrss,,d d,,ns
n d,,**

**En tha ra nee tha na bhushudu
lakshmana**

Here daivata is a plain sustained one. In the whole Kriti daivata is a dominant note.

In Kriti Enthuku nirdaya daivata is a Deerga svara in the 1st

phrase

**p,,dd,,, p,,dnd nd, dpm,
Enthuku nirdhaya.....**

The gandara in Harikamboji and Kambhjoji is sung in a plain manner example: The pallavi of the Kriti "**Rama Nannu Brovara**", the phrase

**//;g, m g, g// //rs r g,,//
Ra ma na nnu bro va ra**

The Kriti Dinamani Vamsa in Anupallavi the phrase

**r g m g, r,,mgrs, r g,,,
ma dhi ni dha lam chu chu**

The Kriti **Kamalappadhamalarinai**, the pallavi is

starting with the plain gandara in the phrase

gmp,,,d

kamala

In the Kriti ***Ramanannu brovara***, the phrase

g m pdnsndnp,

cheema lo..... and the phrase ***premeera***

g m p, d

pre ma mee ra

In the Kriti "***Entara Neethana***" the phrase in the

anupallavi ***anthakari chenthajesi***

s s, ns nsr,r,rsnsrg g,mg rrs,

antha ka... ri..... chen tha

In the Kriti ***Sakethanagaranatha*** the phrase

p,,dpmm,g, m g, m

sa...ketha nagara

In Kambhoji also gandara is sung as a plain note for

example, Kriti ***Evarimata*** ***p,,dpmm, rg***

E ve ri maataa

Kriti ***Majanakichetapetaka,***

p,p,d p,dpmg,,g,m,, p,,d,p,,

Majanakichetapettaka

Kriti ***Elara Krishna*** the phrase ***g,mgr***

Krishna

Prayoga which gives prominence to Madyama can be seen in the compositions of both Harikambhoji and Kambhoji. For example: In the Kriti "**chanithodi Teve**", the phrase

mrg m,,,,,,

The....ve.....

The Kriti **Kamalappadhamalarinai**, in the pallavi the phrase **maravaathe.....**

m g,,,,rg m,,,,,

ma- ra va-the....

The Kriti **Enathumanam**, the phrase in the pallavi

Enumirul shuzhnthay

Srgmg m,

***Shuzn,,, thay,,, and the phrase Murayidoven amma
pd,nd, p,,,,,, mgm,,,
murayidoven amma***

Here in these 2 phrases madyama is a Kampita svara and touches gandara and is sung as **gmgmgm**.

In Kambhoji also madyama is sung as a Deerga and sometimes oscillated note, for example, the charana of the Kriti **O RangaSayi**, the phrase,

Bhooloka Vaikunta m,,,,, mg,m

Bhoo lo....

The Kriti **Marakathavalli** the 1st phrase **m,,,mrg p, d,**
marakatha

Kriti **Evarimata** the phrase **m,,,p,,,**
Evari maataa

The Kriti **“Sri Subrahmaniaya Namasthe”** the phrase

R,,p mpmg
Su Brahm ma niaya

In some Kritis Daivata in Kambhoji is used with and without shake which can be seen in the charana of the Kriti **“Koniadi Na Pai”**, the phrase

“Vegame” is sung as **“p,,ds d dnndd,,,”**
Ve....ga.. me... .and

In the 2nd phrase of the pallavi **“d, nd”**

Koni

Another finest eg, for Kampita Daivata in Kambhoji is in the starting phrase of the Kriti **RasaVilasa** of Swati Tirunal.

The phrase **“d,,,sds,”**

Ra..sa.. It is the Mantra Stayi daivata

One more example is the Atatala Varna **“Sarasija Nabha”**, the phrase

“snp,d,s,,,”

Na.....bha

In ***Sri Subrahmanyaya Namasthe*** of Muttu Swami

Dikshitar, grahasvara itself is mandrastayi daivata, the phrase ***d,,,***

Sri ---subrahmaniaya

The last phrase in the 1st avartha of the charana of the Kirti Elara Krishna

phrase “Yoga bhalamu” ***“pd,s d n d”***,

Yoga bhala mu

But in Harikambhoji, daivata is sung as a plain note.

For example, in the Kirti Entara neethana

S d _d, nrssd n d,

Ne e----- ta na and

The last avartha of the Kirti ***Entara neethana***

D,,pmm d,,

Veshiyai--- koluvaledha

In the Kirti ***Vallagada*** ***“ n d p, p”***

Va lla ga da

In the Kirti ***Dhinamani Vamsa*** The phrase ***“n d p m g”***

mani ***Dina***

In the Kirti ***sakethanagara natha***, the ending madyamakala sahitya

n, d n, d s, n d d n s s s n r, n s,s

raja raja van di ta chara nayu gala dee napala

The note Panchama in both the ragas Kambhoji and Harikambhoji is an elongated one. For example Kriti ***Evarimata***, the phrase

“p, d pmg, m p,,,p,,,”
E.. va... ri ma..ta

In the Kriti ***Majanaki*** the phrase ***;,p, p, d p,d pmg,***
Ma.ja.naki
.....

In Harikambhoji the note Panchama is a plain one, for example the Kriti

Enathu Manam, the phrase ***Evaridam muraiyiduvan***

“p d ,nd , p,,,,,”
Muraiyiduvan...

Another example is in the Kriti ***Saketha***, the phrase

p,, d pp mm g,
Sa.....ke.....ta

The phrase “***nddpd,***” is a common prayoga found in both the

ragas Kambhoji and Harikambhoji.

For example in the Kriti ***Evarimata*** the phrase ***Evarimata vinnavo***

“nddp d,,,dndp

vi... nnavo.....

In the Kriti ***Entara Neetana*** in Harikambhoji in Anupallavi, the second phrase

D,, nddp d,

chenta je si.....man dudai

In the Kriti “***RamaNannuBrovara***” in anupallavi the phrase

Cheemalo bhramalo

nd nddp d

lo brah

In the Kriti “***Dinamani***”, the phrase ***manavinibahuka***

nddpm,

bahuka

In the Kriti “***Ra Rabhanishayana***” the phrase

snndp ndp

ra

In Kambhoji the phrase “***nddp***” normally ends in daivata. Where as in Harikambhoji it ends in madyama and rarely in daivata.

There are compositions in Harikambhoji which starts with the note Kaisikinishada. Nishada can be seen in the very

first opening section of the compositions Dinamani vamsa, Entara neetana of Tyagaraja.

N d p m g, ***n d n s,,***
Dhinamani and ***entara***

Some vishesha prayogas in Harikambhoji are

M, n, d p

u na thu malaradiyil in the Kriti ***Enathu manam*** is a rare phrase and

sr, rn, nrs sd and ***p d, n d, m,***
am ma, am ma, e nathu manam are rare prayoga of the raga in the same Kriti.

dns, snnd nd np

Chee ma-- -lo--- in the Kriti ***Ramanannu brovara***

In the Kriti "***ShaniThodi***" ----- the prayoga

"p,sn"

Tho-- di theve comes as a vishesha prayoga.

In the charana of Kriti "***Saketha Nagara Nata Rajitha Amara***

Pala", the phrase ***rajitha***

"ps nd p,,

ra ji tha

In Kambhoji ***snpds*** comes as a vishesha prayoga with anya svara kakali nishada in the Kritis like

Kriti "**Elara**" ----- "**s n p, d s**",

E.....la ra

Kriti "**Marakatha valli**" ----- "**s,, n p d,s,,,**",

Va..... lli

Kriti "**O rangasayi**" ----- "**s, s np d,,,s,,,**"

O ranga sa yi

The second line of kriti "**Ma Janaki**",
"Maharajuvai"-----

" pd snp dsds

Maha ra ju vai

Kriti "**Sri Subrahmanyaya Namasthe**" - "**s snp d,, s,,**".

na...mas-- the

In Harikambhoji the Kriti "**Undedi Ramudu**"

"p, p,,d pmd,pmg,"

Un.de.di Ra..mudu is a different phrase.

Where as in Kambhoji the phrase "**p,,d pmg,**" Omitting
Madyama is used often.

For example, the kriti "**Evarimata**" ---- "**p,,dpm g,
m,,,p**".

ri mata

E. va...

From the above study we can conclude that Madyama Kala tempo is best suited for Harikambhoji raga where Kambhoji can be sung in Madyama Kala and Chowka Kala and even in Druta kala. According to the aspect of Manodarma Sangeeta Harikambhoji and Kambhoji have a wide scope.

Both Harikambhoji and Kambhoji are major ragas with a large scope for improvisation. Singers of old tradition has become excellent performers in this raga and they preferred one composition in Harikambhoji as compulsory for a concert.

In Kambhoji we can see all type of musical forms i.e., Geeta, Varna, Kritis, Padams, Javalis, bhajana Keertanas, namavalis, viruttams, etc. The no of compositions also is higher. But in Harikambhoji there is no other musical form other than Kritis because this raga had its existence only from the period of 18th century and none other than Thyagaraja and post Thyagaraja composers have composed in this raga. Comparing to Harikambhoji, Kambhoji is the most preferred raga to be sung as the main item in a concert. There are many areas both

similar and dissimilar between the two ragas Harikambhoji and Kambhoji. Individuals should be able to establish the raga at the very first outset by expressing the identity of the raga.

Chapter-VI

Conclusion

CONCLUSION

This study is a sincere attempt to present the information about the raga Harikambhoji, based on various aspects. Several features of the raga like various phases of its Evolution, references in various Lakshanagrantas, Structure of the raga and the existence of the raga in other systems of music and comparative study with a most popular Janya raga have been studied in a detailed manner.

The main focus of the study based on various aspects reveals that the raga came to be used in a full fledged manner only from 18th century onwards. Prior to this, the raga figured as Kambhoji and later as Harikedaragoula, as stated in Lakshanagrantas of different periods.

The study of the evolution of the raga establishes the fact that different stages are marked by various structural

permutations and combinations from Kambhoji through Harikedaragoula to present day Harikambhoji.

It may be mentioned here that there was no rigid structure for these ragas during the intervening period. Finally it attained its present structure in the 18th century through the compositions of various vaggeyakaras chiefly saint Thyagaraja.

Various other factors observed in the study are

- 1) The primordial scale of ancient Tamil music is represented with the notes of the present Harikambhoji.
- 2) The raga name evolved only with the advent of the full fledged Melakarta system as treated in Sangrahachoodamani of Govindacharya of 18th century which coincides with the concept of the Sampoorntva for Melakarta ragas with 7 identical svaras both in the ascent and descent, with Krama arohana avarohana. Thus Harikambhoji became a Mela in Sangrahachoodamani. But according to Asampoorna Mela Paddati, the school followed by Mutthuswami Dikshitar as recorded in the

Sangita Sampradaya Pradarsini of Subbaramadikhtar, the Mela is HariKedaragoula instead of Harikambhoji.

3) This raga is highly suitable for the exposition of various branches of Manodarmasangeeta like Ragalapana, Niraval and Svaraprastara.

4) The only musical form available in this raga is Kriti

5) We get a clear picture of Nadatmarupa of this raga through an analysis of svara phrases figuring in compositions of Thyagaraja and those of Post Thyagaraja composers.

6) The equivalent scale of the raga Harikambhoji figures in other musical systems, like Tamil music, Hindustani music, Western music, and also in other music systems of the world.

7) It is one of the most popular Janakaragas among the 72 Melakartas with a maximum number of derivatives, approximately 293.

8) A comparative study with one of its most popular janya Kambhoji reveals that even though there are many identical phrases for both the ragas, - Harikambhoji stands of its own unsurpassed without affecting its individuality.

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Appendix

NO	Raga	Arohana	Avarohana
1.	Ambhojini	S R G M D S	S D M G R S
2	Andholika	S R M P N S	S N D M R S
3	Dhaya Ranjini	S R M P D S	S N D M G S
4	Dhiva Kriya	S R M P D S	S D P M R S
5	Dhinakaran	S M P D N S	S D P G R S
6	Gana Varidhi	S G M P N S	S N P M R S
7	Guha Manohari	S R M D N S	S N D M R S

8	Hamsa Sreni	S R G P D S	S N P M G S
9	Hamsa Roopini	S R G P D S	S N P M R S
10	Jana Sammodini	S R G P D S	S D P G R S
11	Lolamba	S M P D N S	S N P G R S
12	Madhuraalapa	S R G D N S	S N D G R S
13	Mallaru	S R M P N S	S N P M R S
14	Mayoora Dhvani	S R M P N S	S N D M R S

Appendix - a

Classifications of Janya Ragas of Harikambhoji

AUDAVA - AUDAVA

15	Mohanam	S R G P D S	S D P G R S
16	Nagavalli	S R M D N S	S N D M R S
17	Naga Swaravali	S G M P D S	S D P M G S
18	Narayani	S R M P D S	S N P M R S
19	Natana Mohanam	S G P D N S	S D P G R S
20	Natika	S R M D N S	S N D M R S
21	Neela	S G M D N S	S N D M G S
22	Pazham Thakka Raga	S R M P D S	S D P M R S
23	Raga Vinodhini	S R G M D S	S D M G R S

24	Rathna Jyothi	S G M P N S	S N D G R S
25	Rolamba Dhvani	S R P D N S	S N D P R S
26	Rolamba	S M P D N S	S N M G R S
27	Savithri	S G M P N S	S N P M G S
28	Shelva Mani	S G M P D S	S D P M R S
29	Suddha Ghanta	S R M P N S	S D P G R S
30	Supra Bhedham	S G M D N S	S N D M R S
31	Thilang	S G M P N S	S N P M G S
32	Thirukkandhan	S G P D N S	S N D P G S
33	Valaji	S G P D N S	S N D P G S
34	Veena Vaadhini	S R G P N S	S N P G R S
35	Ambhojini	S R G M D S	S D M G R S
36	Karanjakam	S M P D N S	S N D P M S

AUDDAVA - SHADAVA

No	Raga	Arohana	Avarohana
1	Anthali Kurunji	S R M P D S	S D P M G R S
2	Arga Vardhini	S R G M P S	S N D P M G S
3	Aruran	S M P D N S	S D P M G R S

4	Bhavya Leela	S G M D N S	S N D P M G S
5	Champa Herali	S G M D N S	S N D M G R S
6	Dheva Ranjini	S R G P D S	S D P M G R S
7	Gurunadha Priya	S R M P D S	S N D M G R S
8	Janudhwaya	S R G M N S	S D P M G R S
9	Nandha Herali	S G M D N S	S N D M G R S
10	Rela Vasantha	S R M D N S	S N D M G R S
11	Sakunthala Varali	S M P D N S	S N D P M G S
12	Shyama	S R M P D S	S D P M G R S
13	Sardhoola Mangari	S R M P N S	S N P M G R S
14	Shobavathi	S R M P N S	S D P M G R S
15	Shiva Kambhoji	S R G M N S	S N P M G R S
16	Shiva Priya	S M P D N S	S N P M G R S
17	Sree Savithri	S G M P N S	S N D M G R S
18	Sudha	S R M P D S	S N D P M R S
19	Sudha Narayani	S R M P D S	S N D P M R S
20	Navarasa Kannada	S G M P S	S N D M G R S

AUDAVA - SAMPOORNA

No	Raga	Arohana	Avarohana
1	Alakavali	S R M P D S	S N D P M G R S
2	Amaravali	S R G M D S	S N D P M G R S
3	Bilahari	S R G P D S	S N D P M G R S
4	Dhesi (Desh)	S R M P N S	S N D P M G R S
5	Dhesakshi	S R G P D S	S N D P M G R S
6	Gandhara Panchamam	S R M P N S	S N D P M G R S
7	Hari Kedhara Goula	S R M P N S	S N D P M G R S
8	Hataka Varali	S R M P D S	S N D P M G R S
9	Indhu Kannada	S R G M P S	S N D P M G R S
10	Karnataka Goula	S R M P N S	S N D P M G R S
11	Kedara Goula	S R M P N S	S N D P M G R S
12	Malar	S R M P N S	S N D P M G R S
13	Marla	S R M D N S	S N D P M G R S
14	Prbhavathi	S G P D N S	S N D P M G R S
15	Raga	S G M P N S	S N D P M G R S
16	Ruhakam	S R M P D S	S N D P M G R S
17	Saravilambi	S G M P N S	S N D P M G R S
18	Sevvazhi (Yadhukula Kambhoji)	S R M P D S	S N D P M G R S

19	Surabhi Priya \\	S R G P N S	S N D P M G R S
20	Yadhukula Kambhoji	S R M P D S	S N D P M G R S

Audava - Vakra Shadava

<u>No.</u>	<u>Raga</u>	<u>Arohana</u>	<u>Avarohana</u>
1	Dhruth Khyaya	S R M P D S	S N P M R G M R S
2	Dwaitha Chinthamani	S G M D N S	S N P D M G R S
3	Dwithanandhi	S R G M P S	S N D N P M R S
4	Jajalika	S G M P N S	S N P M G S R S
5	Anthali	S R M P N S	S N P M R G M R S
6	Bangala	S R G M P S	S N P M R G R S
7	Maalkali	S G M D N S	S N D M P M G S
8	Sathva Manjari	S R M P D S	S N P M N D M R S
9	Sree Surutti	S R M P N S	S N P M G M R S

AUDAVA - VAKRA SAMPOORNA

<u>No</u>	<u>Raga</u>	<u>Arohana</u>	<u>Avarohana</u>
1	Attana	S R M P N S	S N D P M P G R S
2	Chambakk	S R M P D S	S N D P M R M G S
3	Dwandhothpala	S G M P N S	S N P D P M G R S

4	Ganandholika	S G M D N S	S N D P M G R G S
5	Haritha Priya	S R M P D S	S N D P M G R G R S
6	Kokila Varali	S R M P D S	S N D M P M G R G S
7	Bala Hamsa	S R M P D S	S N D P M R M G S
8	Gaandhara Thola	S R M P D S	S N D P M G M R G S
9	Saraswathi Manohari	S R G M D S	S D N P M G R S
10	Sindhu Surutti	S R M P N S	S N D P M R M G R S
11	Varna Dhawaja	S R M P D S	S N P D P M G R M G S

VAKRA - AUDAVA - AUDAVA

No	Raga	Arohana	Avarohana
1	Chaya Kambhoji	S G P D N D S	S N D P G S
2	Kumara Dhwithi	S G M N D N S	S N D P R S
3	Kundhala Varali	S M P N D S	S N D P M S
4	Sukshma Rupī	S P M R G M P S	S N D P M S

VAKRA - AUDAVA SAMPOORNA

No	Raga	Arohana	Avarohana
1	Maghava	S M G M N D N S	S N D P M G R S
2	Navarasa Kalanidhi	S R M P S N S	S N D P M G R S

VAKRA SHADAVA - AUDAVA

No	Raga	Arohana	Avarohana
1	Bahuroopi	S G M D P D N S	S N P M G S
2	Kula Pavithri	S G M D P N S	S N P M R S
3	Raga Manjari	S R M P N D S	S N D M R S
4	Raga Panjaram	S R M P D N D S	S N D M R S
5	Sura Bhairavi	S R P M P D N S	S N D P M S
6	Suvarna Kriya	S R G P N D S	S N P G R S

Vakra Shadava - Shadava

No	Raga	Arohana	Avarohana
1	Amrutha Lakshmi	S R G P M P N S	S N D P M G S
2	Dhayasyani	S R M P N D N S	S N D M G R S
3	Desya Kamaas	S M G M P D N S	S N D P M G S
4	Juja Huli	S M G M P D N S	S N D P M G S
5	Kamala Mohana	S R M P N D S	S D P M G R S
6	Nata Narayani	S R G S R M P D	S D P M G R S
7	Ratnakari	S G M P N D N S	S N D P M R S

Vakra - Shadava - Sampoorna

No	Raga	Arohana	Avarohana
1	Chakkari	S R G P N D S	S N D P M G R S
2	Chaya Tharangini	S R M G M P N S	S N D P M G R S
3	Kuthoohalam	S D P R M N S	S N D P M G R S
4	Maya Tharangini	S R M G M P N S	S N D P M G R S
5	Mayoora Saveri	S G M P D N D P S	S N D P M G R S
6	Ranga Kousthubha	S R M G M P D P S	S N D P M G R S
7	Sindhu Kannada	S M G M R G M P D P	S N D P M G R S
8	Varna Kurinji	S R G R P D N S	S N D P M G R S

VAKRA - SAMPOORNA - AUDAVA

No	Raga	Arohana	Avarohana
1	Angalatha	S G R G M P D N S	S N D M R S
2	Chandrakala	S R G M P M D N S	S D P M G S
3	Hema Saranga	S R G M P D N D S	S P M G R S

Sankeerna Raga

1 Aparupa Chaya of Ragas Natakurunji, Khamas in Harikambhoji

Vakra Sampoorna - Sampoorna

No	Raga	Arohana	Avarohana

1	Bhooshani	S G R G M P D N S	S N D P M G R S
2	Gomanthala	S R G R M P N D P S	S N D P M G R S
3	Gowripandhu	S R G R M P D N S	S N D P M G R S
4	Kadhana Kuthoohalan	S R M D N G P S	S N D P M G R S
5	Sankari	S G R G M P D M N S	S N D P M G R S
6	Simhavikrama	S R G R M P D P N S	S N D P M G R S
7	Sudha Tharankini	S R G M R M P D NDS	S N D P M G R

Vakra Sampoorna Shadava

<u>No</u>	<u>Raga</u>	<u>Arohana</u>	<u>Avarohana</u>
1	Dhasumukhi	S R M G M P D N S	S D P M G R S
2	Matthaebhavali	S R M G R P D N S	S N D M G R S
3	Prathapa Natta	S R G M D P D N S	S N D P M G S
4	Saurashtram	S R P G M P D N S	S D P M G R S
5	Swara Chinthamani	S R G M P N D N P	S N D P M R S
6	Vidha Sandhohini	S R G M P N D S	S N D P M R S

Vakra Sampoorna Swara^{nthara}

<u>No</u>	<u>Raga</u>	<u>Arohana</u>	<u>Avarohana</u>
1	Jushangadha	S R G M P N D S	S D M G S

VAKRA AUDAVA VAKRA AUDAVA

<u>No</u> .	<u>Raga</u>	<u>Arohana</u>	<u>Avarohana</u>
1	Pasupathi Priya	S R M P M D S	S D P M R M S

Vakra - Shadava - Vakra - Audava

<u>No</u> .	<u>Raga</u>	<u>Arohana</u>	<u>Avarohana</u>
1	Geethalambana	S R M G M D N S	S N M G R M G S
2	Nirvika Modha	S G M P N D N S	S D M G R M G S
3	Sumana Priya	S R G M G P D P S	S D P P G M R S

VAKRA - SHADAVA - VAKRA - SHADAVA

<u>No</u> .	<u>Raga</u>	<u>Arohana</u>	<u>Avarohana</u>
1	Chambaka Vidhari	SMGMPNDMPDN	SNDNMDMGRMGRGS
2	Durbar	S R M P N D S	S D P M R M R M R S
3	Guha Ranjini	S R S M P D N S	S N D N P M G S
4	Kamaji	S M G M P D N S	S N D P M G M S
5	Madanambari	S G M N D N P D N S	S D P M P G R S
6	Mannankari	S G M N D N P D N S	S D P M P G R S
7	Pratapa Rudri	S M G M P D N S	S N P M G M R S
8	Punnaga Lalitha	S M G M P D N S	S N P M G M G R S

9	Shatju Kambhoji	S M R S P M D N S	S N P N M G R S
10	Subhoshini	S R S M P N D S	S D N P M R M S
11	Swara Vedi	S M G M P N D N S	S N D N P M G S

Vakra - Sampoorna - Vakra – Shadava

No	Raga	Arohana	Avarohana
1	Bhogi Bhairavi	S R G M P N D N S	S D P M R G R S
2	Dwaita Paripoorni	S R G M P D N	P M R M G S N S
3	Jogi Bhairavi	S R G M P N D N S	S D P M R G R S
4	Kambavathi	S R G M P D N	N D P M G S
5	Karanjini	S R G M P D S N S	SNDPMGSNDNS
6	Chenchu Kambhoji	SGRGMPMDNPNDNS	SNPNMGRS
7	Marga Jayanthi	S R M G P D N S	SDPMGMRGMS
8	Vasantha Kannada	SGRGMPNDNS	SNDMGRGS

Vakra -Sampoorna - Vakra - Audava

No	Raga	Arohana	Avarohana
1	Hema Saranga	S R G M P D N P D P S	S P M G R S

VAKRA AUDAVA VAKRA SAMPOORNA

No.	Raga	Arohana	Avarohana

1	Surutti	S R M P N S N D N S	S N D P M G P M R S
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Vakra - Sampoorna - Vakra Sampoorna

No.	Raga	Arohana	Avarohana
1	Chenchu Dhathani	S M G R S P M D N S	S D P N M G R S
2	Dhana Kappi	MPDNSRGRGMP	PMGRNDPDNS
3	Hemamanthara	NDNSRMGMPD	NDPMGMRSNDNS
4	Jujavanthi	SRMGMPDNS	S N D P M G R G S
5	Malavi	S R G M P N M D N S	S N D N P M G M R
6	Neelambari	S R G M P D N P S	S N D P M G R G S
7	Rasalini	S R G M P M D N S	S D P N M G R S
8	Sahana	S R G M P M D N S	S N D P M G M R G
9	Sanchalitha	SRGMGPNDNPDNS	SNDNPDM PGRMR
10	Sarasa Chinthamani	S R G P M D N S	S N D P M D M G R
11	Suddha Sanjari	S R G M P D P N S	S N D P M G M R S
12	Sugandha Maruthi	SRGMNDMPDNS	SNDPMGM PGRS
13	Thandava Priya	SRGM PNDNS	SNPDNPMGM RGR
14	Vagvalisitha	S G R G M P D N S	S N D P M G M R S
15	Vijikalitha	S G R M G R P D N S	SNDPMGSRS

16	Yuva Ratna	SRGMPMDNPDNS	SNDPMRGMRS
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VAKRA - SHADAVA - VAKRA - SAMPOORNA

<u>N</u> <u>o</u>	<u>Raga</u>	<u>Arohana</u>	<u>Avarohana</u>
1	Aruna Kantha	S R M P M D N S	S N D P M D M G R S
2	Dhaasarathi Priya	S M G M P D N D S	S N D P M G M R S
3	Dhuritha Nivarini	S G R G M P M D S	S N D P M G R G S
4	Haridhasa Priya	S P M G M P N S	S N D N P M G R S
5	Hari Kedhar	SRGMPNS N S	S N S D N D P M G R
6	Harini	S G M P D N D S	SNSNDPMGMGRS
7	Khamas	S M G M P D N S	R S N D P M G S
8	Kokiladhvani	S R G M D N D S	S N D N P M G R S
9	Vedhaghoshapri ya	D N S R G M	P M G R S N D N P
10	Behag	SRGMSGMPNDNPDNS	SNPDNDPMGRGMGS
11	Mahurin	S R M G R M P D S	S N D P M G R S G R S
12	Narayana Gowla	S R M P N D N S	S N D P M G R G R S
13	Natta Mallaru	S G R M P D S	S N D P M R G R S
14	Pavana Vasanth	SMGMPDNS	SNPDNPMRMGSRS
15	Prathapa Chinthamani	S G M P M D N S	S N D P M G M R S

16	Saraswathi	S R G P N D N S	S N P D P M G R G S
17	Sreekala	S R G R M P N S	S N D P D M G R G S
18	Swaravali	S M G M P N D N S	S N P D M G R S
19	Syamandholana	S R M D N P N S	S N P D P M G R S
20	Thayala Kamaas	S M G M P D N S N S	S N D P M G R G S

SHADAVA - SHADAVA

<u>No</u>	<u>Raga</u>	<u>Arohana</u>	<u>Avarohana</u>
1	Bilaval	S G M P D N S	S N D P M G S
2	Chandhra Hasitha	S R G M D N S	S N D M G R S
3	Dharardhari	S R G P D N S	S N D P G R S
4	Dhivyamavathi	S G M P D N S	S N D P M G S
5	Dhombi	S R G M P D S	S D P M G R S
6	Dhaivatha Chandhrika	S R G M P D S	S D P M G R S
7	Gangaradhwani	S R G M P N S	S N D P M R S
8	Hringaradhwani	S R G M P N S	S N D M G R S
9	Kannada Gowla	S R G M P N S	S N D P M G S
10	Karnataka Kamaas	S G M P D N S	S N D P M G S
11	Manohari	S G M P D N S	S M D P M G S

12	Padhmini	S R M P D N S	S N D P M R S
13	Poorna Kambhoji	S R G M P D S	S D P M G R S
14	Prathapa	S R G P D N S	S N D P G R S
15	Ravichandhrika	S R G M D N S	S N D P M R S
16	Sanjeevani	S G M P D N S	S N D M G R S
17	Varnini	S R G M D N S	S N D M G R S
18	Narthaki	S R G P D N S	S N D P G R S
19	Raga Prathapa	S R G P D N S	S N D P G R S
20	Varavarnini	S R G M D N S	S N D M G R S

SHADAVA - AUDAVA

<u>No</u>	<u>Raga</u>	<u>Arohana</u>	<u>Avarohana</u>
1	Bahudhari	S G M P D N S	S N P M G S
2	Dhanu Prathapa	S G M P D N S	S N P M R S
3	Dhadu Manjari	S R G M P D S	S N P M R S
4	Nandhini	S R G M P N S	S N D M G S
5	Natya Manohari	S G M P D N S	S N P M G S
6	Sakumthala	S R G M D N S	S N D M G S
7	Sree Natta Kurinji	S R G M D N S	S N D M G S

8	Sree Uzhai Marutham	S R G P D N S	S N P M R S
9	Ushai Marutham	S R G P D N S	S N P M R S
10	Nattakurinji	S R G M D N S	S N D M G S
11	Sringi	S R M P D N S	S P M G R S
12	Dankamani	S R G M D N S	S P M G R S

SHADAVA - SAMPOORNA

<u>No</u>	<u>Raga</u>	<u>Arohana</u>	<u>Avarohana</u>
1	Kambhoji	S R G M P D S	S N D P M G R S
2	Kappi Narayani	S R M P D N S	S N D P M G R S
3	Thakka (Kambhoji)	S R G M P D S	S N D P M G R S
4	Giridhara	S R G M P N S	S N D P M G R S
5	Nayaki	S R M P D N S	S N D P M G R S
6	Thakkesi (Kambhoji)	S R G M P D S	S N D P M G R S

SAMPOORNA VAKRA SHADAVA

<u>No</u>	<u>Raga</u>	<u>Arohana</u>	<u>Avarohana</u>
1	Salollaasa	S R G M P D N S	S N D M R G M G S

SHADAVA - SWARANTHARA

<u>No</u>	<u>Raga</u>	<u>Arohana</u>	<u>Avarohana</u>
1	Bhinna Vikrayam	S R G M P D S	S P M R S
2	Shiva Choodamani	S R M P D N S	S D P G S

SHADAVA - VAKRA - SHADAVA

<u>No</u>	<u>Raga</u>	<u>Arohana</u>	<u>Avarohana</u>
1	Bhava Sindhu	S R G P D N S	S N P M G M R S
2	Chandhra Kriya	S G M P D N S	S N D M R G R S
3	Ekagrani	S R G P D N S	S N D N P M G M R S
4	Lavanya	S G M P D N S	S D M P G M R S
5	Naga Kurinji	S G M P D N S	S N D N P M G S
6	Pravala Jyothi	S R M P D N S	S N D N P M G S
7	Salakeeka	S R G M P N	D P M G S N D N P N S
8	Suddha Varali	S R G M D N S	S N D N P M G S
9	Thrana Sobhi	S R M P D N S	S N D N P M G S

Shadava - Vakra - Audava

<u>No</u>	<u>Raga</u>	<u>Arohana</u>	<u>Avarohana</u>
1	Sringi	S R M P D N S	S P M G R S

2	Dhankamani	S R G M D N S	S P M G M R S
3	Gangamani	S R G M D N S	S P M G R S

SHADAVA - VAKRA - SAMPOORNA

<u>No</u>	<u>Raga</u>	<u>Arohana</u>	<u>Avarohana</u>
1	Ekagrani	S R G P D N S	S N D N P M G M R S
2	Hitha Priya	S R G M D N S	S N D N P M R M G S
3	Nrithya Kousika	S R G M P N S	S N D P M D M G R S
4	Suvarna Dheepika	S G M P D N S	S N D N P M R G R S
5	Varna Dheepika	S G M P D N S	S N D N P M R G M R

SAMPOORNA - AUDAVA

<u>No</u>	<u>Raga</u>	<u>Arohana</u>	<u>Avarohana</u>
.			
1	Hari Dharba	S R G M P D N S	S D P M R S
2	Kala Bharana	S R G M P D N S	S D P G R S
3	Umabharanam	S R G M P D N S	S N D M R S
4	Deva Guptha	S R G M P D N S	S D P M G S

Sampoorna - Shadava

<u>No</u>	<u>Raga</u>	<u>Arohana</u>	<u>Avarohana</u>

1	Jayarama	S R G M P D N S	S N D P M G S
2	Sampoorna Natta Kurnji	S R G M P D N S	S N D M G R S
3	Dwijavanthi	S R G M P D N S	S D P M G R S

Sampoorna - Sampoorna

<u>No</u>	<u>Raga</u>	<u>Arohana</u>	<u>Avarohana</u>
1	Chandhrasree	S R G M P D N S	S N D P M G R S
2	Kanaka Chandhrika	S R G M P D N S	S N D P M G R S
3	Kurinji	S R G M P D N S	S N D P M G R S
4	Kannada	S R G M P D N S	S N D P M G R S

NISHADANDYA RAGA

<u>No</u>	<u>Raga</u>	<u>Arohana</u>	<u>Avarohana</u>
1	Dhwaitha Paripoorni	S R G M P D N	N P M R M G S N
2	Kambhavathi	S R G M P D N	N D P M G S

Sampoorna Vakra Audava

<u>No</u>	<u>Raga</u>	<u>Arohana</u>	<u>Avarohana</u>
1	Prabhodha Kadha	S R G M P D N S	S N M G R G S
2	Vijaya Vardhini	S R G M P D N S	S N D M G M S

SAMPOORNA - VAKRA SAMPOORNA

<u>N</u>	<u>Raga</u>	<u>Arohana</u>	<u>Avarohana</u>
1	Esamanohari	SRGM P D N S	S N D P M R M G R S
2	Indhu Kaushika (Also Indu Gaulika)	S R G M P D N S	S D N P D M G R M G S
3	Jaya Sekhara	S R G M P D N S	MGRMGSR S
4	Karnataka Behag	S R G M P D N S	S N D N P M G R G S
5	Neela Prabha	S R G M P D N S	S N D M P M R G R M G R
6	Vallabhi	S R G M P D N S	S N D N D P M P G M R S

SWARANTHARA - AUDAVA

<u>No</u> —	<u>Raga</u>	<u>Arohana</u>	<u>Avarohana</u>
1	Natanaavathi	S R M P S	S D P M R S
2	Sameeranan	S G N D N S	S N D M G S

SWARAANTHARA - VAKRA - AUDAVA

<u>No</u> —	<u>Raga</u>	<u>Arohana</u>	<u>Avarohana</u>
1	Jaya Bhavani	S R M D S	S D M R S D N R M

SWARANTHARA - SHADAVA

<u>No</u> —	<u>Raga</u>	<u>Arohana</u>	<u>Avarohana</u>

1	Prathapa Varali	S R M P S	S D P M G R S
2	Thyagan	S G M N S	S D P M G R S
3	Manoharan	S R M P S	S N D P M G S

Swaranthara - Sampoorna

<u>No</u>	<u>Raga</u>	<u>Arohana</u>	<u>Avarohana</u>
1	Vivardhini	S R M P S	S N D P M G R S
2	Sochika Bharanam	S G P N S	S N D P M G R S

Swaranthara - Swaranthara

<u>No</u>	<u>Raga</u>	<u>Arohana</u>	<u>Avarohana</u>
1	Chathuraanana	S G M D S	S D M G S
2	Mahathi	S G P N S	S N P G S
3	Mattha Koki	S R P D S	S D P R S
4	Mattha Kokila	S R P D S	S D P R S
5	Madhya Kokila	S R P D N	D P R S

SWARANTHARA VAKRA SAMPOORNA

<u>No</u>	<u>Raga</u>	<u>Arohana</u>	<u>Avarohana</u>

1	Gavathi	S M P N S	S D M P G M R N S
2	Phalaranjini	S G P D S	S N D P M G M R S
3	Sindhu	S M P D S	S N D M P M G R S

DAIVATANDYA

No	Raga	Arohana	Avarohana
1	Dhevaghosha Priya	D N S R G M P D	D P M G R S N D
2	Jenjutti	D S R G M P D N	D P M G R S N D

Janya Ragas of Harikambhoji - Classifications Abstracts

1	Audava Audava	37
2	Audava Shadava	20
3	Audava Vakra Sampoorna	11
4	Audava Sampoorna	20
5	Audava Vakra Shadava	9
6	Shadava Shadava	20
7	Shadava Audava	13
8	Shadava Sampoorna	6
9	Shadava Swaramthara	2

10	Shadava Vakra Audava	3
11	Shadava Vakra Shadava	9
12	Shadava Vakra Sampoorna	5
13	Swaramthara Shadava	3
14	Swaramthara Sampoorna	2
15	Swaramthara Vakra Sampoorna	3
16	Swaramthara Swaramthara	5
17	Swaranthara Audava	2
18	Swaranthara Vakra Audava	1
19	Sampoorna Sampoorna	4
20	Sampoorna Shadava	3
21	Sampoorna Audava	4
22	Sampoorna Vakra Sampoorna	6
23	Sampoorna Vakra Audava	2
24	Sampoorna Vakra Shadava	1
25	Dhaivanthanthya Raga	1
26	Sankeerna Raga	1
27	Nishadhandhya Raga	2
28	Dhaivadandhya Raga	1

29	Vakra Audava Audava	4
30	Vakra Shadava Audava	6
31	Vakra Shadava Shadava	7
32	Vakra Sampoorna Sampoorna	7
33	Vakra Sampoorna Shadava	6
34	Vakra Sampoorna Audava	3
35	Vakra Audava Sampoorna	2
36	Vakra Sampoorna Swaranthara	1
37	Vakra Shadava Sampoorna	8
38	Vakra Shadava Vakra Sampoorna	20
39	Vakra Sampoorna Vakra Shadava	8
40	Vakra Shadava Vakra Shadava	11
41	Vakra Shadava Vakra Audava	3
42	Vakra Audava Vakra Audava	1
43	Vakra Audava Vakra Sampoorna	1
44	Vakra Sampoorna Vakra Audava	1
45	Vakra Sampoorna Vakra Sampoorna	17