

CLASSIFICATION VARIANTS OF JANYA RAGAS OF SANKARĀBHARANAM

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Introduction

In the earlier age rāga-s were categorized under different heads like Suddha, chayalaka, sangirna, sthree, purusha, margi, desi, etc.. The species genius system is emerged after the period of Vidyāranya.

Varieties of Janya Raga Classifications

Janya rāgas can be generally classified under four varieties which is a) Varja b) Vakra c) Upanga d) Bhāshanga.

Dhira Sankarābharana and its Janya-s

Dhira Sankarābharana is the 29th mela of 72 mela scheme. According to samskrit version this raga is only the nishāda murchana of the ancient Shadja grama scale and was known as rajani in the murchana-jati system mentioned in Natya Sastra of Bharatha. The raga was very much in practice in the Ancient Tamil Music system as a sampurna scale known by the name pann pazhampanjuram. In the major seven palai or parent scale of the music of ancient Tamil ‘Arumpalai’ is Raga Sankarābharana. A Ragam with tremendous scope for elaboration and improvisation so is usually featured in the Ragam Tanam Pallavi segment of a concert. A sarva svara murchchana Karaka mela, which, by the process of Model shift of tonic (Graha Bhedam) produces Kharaharapriya (Ri Murchchana), Todi (Ga Murchchana), Kalyani (Ma murchchana), Harikambhoji (Pa murchchana), and Natabhairavi (Dha murchchana). Sankarābharanam is a major parent raga or janaka raga given raise to approximately 273¹ janya ragas. This paper is to analyze the variety of classifications of janya raga-s of Shankarabharana.

- Some of the janya rāga of Sankarābharana is old and popular as its parent rāga. For example Kuranji Navroj Nilāmbari etc..
- Among the 273 janya rāga some rāga-s are very famous and having number of compositions in it, Example: Arābhi, Bilahari, Bēgada, Suddha Sāvēri, Athana, Nilāmbari, Kedaram ... etc.

These are having equal importance in performances at par with the parent rāga. Some rāga are emerged later and become famous after the emerge of 72 melakartha scheme, Example : a. Kadana kuthuhalam, b. Nalinakanthi, c. Goudamallar, d. Niroshtha etc..

Janya Ragas of Sankarābharana having only Single Composition Composed in it

Some of the janya ragas of Sankarābharana are having only one composition composed in it. Some of the janya ragas become very popular through that single composition itself

Examples

- Suddhavasanthā ‘Somasundarēswaram –Adi - Muthuswāmy Dikshithar
- Sindhumandhāri, ‘Karuninchutaku – Adi – Pattnam Subrahmanya Iyer,
- Purvagowla , Nilotpalāmbikayam –Rupaka –Muthuswāmy Dikshitar

- d) Pasupati priya – Saravanabhava – Adi – Muthiah Bhāgavathar
- e) Sumanapriya – Sri Saravana – Rupaka – Muthiah Bhāgavathar
- f) Kolāhālam - Madilona yochana – Adi – Tyāgaraja
- g) Kathana Kuthuhalam – Raghu vamsa- Adi- Pattnam Subrahmanya Iyer

Janya Ragas which are Grouped under more than one Mēla

Sankarābharana is a symmetrical tetra chord mēla which is having equal distance between swaras of Purvanga part (S to M) and uttaranga part (P to Ṣ́). This character of this rāga does give a corridor for many janya rāgas grouped under this parent rāga. Many rāga-s suits to be grouped under more than one mēla-s also assigned under this mēla due to its flexibility.

1. Mohana, 2. Nalinakanthi, 3. Niroshtha, 4. Saraswatimanohari, 5. Sumanapriya, 6. Athana,
7. Hamsadwani, 8. Sama, 9. Behag and 10. Nāgaswaravali.

Janya Ragas based on Scale

Some of the janya ragas of Sankarābharana based on the scale or plain notes. These rāgas shine all the way as of the phrases which are only scale oriented. Mostly these ragas are not suitable to render elaborate alapana. Scope for singing niraval is also limited in the following ragas.

Example: Kadana Kuthuhalam, Bangala, Nalinakanthi, Kannada, Hamsadwani, Purna chandrika, kolahalam, Garudadwani, Janaranjani, etc.

But in recent days among these ragas some ragas are practiced intentionally and performed as main item in the concerts. Example: Nalinakanthi and Hamsadwani.

Janya Rāgas based on Exact Phrases

Some of the janya ragas of Sankarābharana have specific phrases as identity of that raga. These phrases may not occur in the parent rāga and if occurs it immediately gives the color of the particular janya rāga. Example: Nilāmbari, Kurinji, Atāna, Bēgada.

Janya Rāga-s which are Identified as Rakthi Rāga-s

Some janya raga-s of Sankarābharana are identified as rakthi raga-s
Example: Bēgada Bilahari, Behag, Kedaram, Mand, Devagandhari, etc.

Janya Rāga-s Deviates from the Quality of Parent Rāga

Some Janya ragas are deviates from the identical quality of its parent rāga.

Example: a) Bēgada, b) Arabhi and c) Behag

- In Bēgada the long rendering of kakali nishāda in the descent occurred, which is not normally occurred in Sankarābharana.
- While rendering Arabhi the long rendering of antara gandhara is carefully avoided and this is an important characteristic feature of Sankarābharana.
- While rendering of Behag apart from the parathi madyama and Kaisiki nishāda rishaba is rendered with out individual gamaka (rendered with a jaru gamaka from Antara gandhara) in which Sankarābharana has rishaba gamaka as an identical feature.

Janya Rāgas which are in Vogue before 72 Mela Systems Emerged

Many janya rāga-s grouped under Sankarābharana were in practice before the 72 mela schemes is formed and came into practice. Example: Nilāmbari, Kuranji, Arabhi, Devagandhari, Bilahari, Bēgada, Navroj, etc.

Janya Rāgas Developed after the 72 Mela Systems Emerged

Some of the janya rāgas of Sankarābharana came into practice after the 72 mēla system is emerged. They become very popular through the compositions composed in it. Example: a) Kadanakuthuhalam b) Nalinakanthi c) Kuthuhalam, etc.

Janya Rāgas which are Popular through a Single Composition Composed in it

Some of the Janya ragas of Sankarābharana become very popular through a single composition composed in it.

Example

Raga: Kathana kuthuhalam- Kriti - Raghu vamsa sudha – Adi- Pattnam Subrahmanya Iyer

Raga: Gaudamallhar Kriti – Sārasamukhi – Rupaka – Muthiah Bhagavathar

Gana Rāga

Arabhi, a janya of Sankarābharana treated as Gana rāga and the famous pancaratna of Tyāgaraja “Sadincane” set to Adi tāla composed in it. Apart from the gana raga pancaratna number of kritis composed in this rāga which is very popular in the concerts. Mostly this raga is performed in the first part of the concert. Arabhi is found in many ragamalika –s . Arabhi gives a spirit and briskness to both the singer and the listener through the speed phrases imbibed in it.

Example

S. No	Name of the song	Name of the composition	Tala	Composer
1	Rere Sri Rama	Gitam	Tripata	Unknown
2	Sarasijamukhi	Varna	Adi	Pallavi Duraiswamy Iyer
3	Amba ninnu	Kriti	Adi	Tyāgaraja
4	Sundari ninnu	Kriti	Capu	Tyagaraja
5	Chuthamurare	Kriti	Rupaka	Tyagaraja
6	Nadasudha	Kriti	Rupaka	Tyagaraja
7	Sri Saraswati	Kriti	Rupaka	Muthuswamy Dikshithar
8	Narasimha mamava	Kriti	K.capu	Swathi Thirunal Maharaja
9	Pahi parvatha	Kriti	Adi	Swathi Thirunal Maharaja
10	Kelada ravanane	Kirtana	Adi	Arunachala kavi

Scope of improvisation in the Janya ragas of Sankarābharana

Some Janya ragas of Sankarābharana have vide scope of improvisation. They are popularly used in singing Ragam Tanam pallavi. Apart from RTP these ragas are flexible in singing main piece of a concert with elaborate raga alapana, Niraval and Kalpana swara for a kriti. Example: Bilahari , Mohana, and Suddha Saveri are very popular janya ragas used in the manodharma sphere of music. These are scholarly ragas and have number of compositions composed in it. All these ragas suits for all types of compositions.

Example of some famous compositions in **Bilahari**

S. No	Name of the song	Name of the composition	Tala	Composer
1	S, r g p	Jathiswaram	Adi`	----
2	Inta cauka	Varnam	Adi	Vina Kuppaiyer
3	Na jivādhāra	Kriti	Adi	Tyāgaraja
4	Dorakuna itu	Kriti	Adi	Tyāgaraja
5	Narasimha	Kriti	Chapu	Tyāgaraja
6	Sri Balasubrahmanya	Kriti	Chapu	Muthuswamy Dikshithar
7	Kamakshi	Kriti	Adi	Muthuswamy Dikshithar
8	Paridhanamichithe	Kriti	Adi	Muthuswamy Dikshithar
9	Inta paramukha	Kriti	Adi	Vina Kuppaiyer

Example of some popular compositions in **Mohana raga** is following. Some authors claimed that Mohana raga belong to Harikhamboji varga.

S.No	Name of the song	Name of the composition	Tala	Composer
1	Vara vina	Gita	Rupaka	---
2	Swami dayamera	Swarajati	Adi	---
3	Ninne Kori	Varna	Adi	Pallavi Duraiswamy Iyer
4	Ninnu kori	Varna	Adi	Ramnada Srinivasa Iyengar
5	Sarasijakshi	Varna	Ata	Vina Kuppaiyer
6	Sari ga dha ni	Padavarna	Adi	Karvetnagar Govinda Samayya
7	Bavanuta	Kriti	Adi	Tyagaraja
8	Nannu palimpa	Kriti	Adi	Tyagaraja
9	Mohana rama	Kriti	Adi	Tyagaraja
10	Rama ninnu	Kriti	Adi	Tyagaraja
11	Maruvaka	Kriti	Adi	Karur Dakshinamurthy Sastri
12	Sannidi	Kirtana	Adi	Kavikunjara Bharathi
13	Kadambari Priyayai	Kriti	Misra Capu	Muthuswamy Dikshithar
14	Mohamella	Javali	Rupaka	Patabi Ramayya

Some Janya ragas has medium scope in rendering raga alapana , niraval and kalpana swara. These rāgas suits for sub main in a concert.

Example: Bēgada, Hamsadwani, Arabhi, Nalinakanthi, Suddha Saveri, Devagandhari, Kedaram ... etc But in the recent times the ragas which are having medium scope in the sphere of manodharma aspect or which are light (raga like behag , mand) is practiced and RTP is being performed in it. Example : a Nalinakanthi, b Bēgada, c. Hamsadwani . d. Suddha Saveri...etc

Some Janya rāgas of Sankarabharana are having minimum scope of improvisation. Hence melody of the following raga-s depends on the note (Arohana /Avarohana) which it takes Example : Janaranjani, Kadanakuthuhalam, Kannada, Bangala, Poornachandrika Nilāmbari, Kuranji,Navroj

Role of Janya raga-s of Sankarabharana in Concerts

- Some of the janya ragas suits to be performed in the first part (before main item) of the concert.
Example: Hamsadwani, Arabhi, Athana, Purnachandrika, Kedaram, Nagaswaravali, etc
- Some of the Janya ragas suits to be performed as sub main in a concert
Example: Bēgada, Suddha Sāveri, Devagandhari
- Some of the Janya ragas suits to be performed in the ending part of the concert

Example: Nilāmbari, Kurinji, Mand, Hindusthan Behag, etc

- Some of the Janya raga-s suits to be performed as main item of a concert

Example: Mohana, Suddha Saveri, Bilahari, Bēgada, etc

- Some of the Janya rāgas are used to maintain the tempo of a concert and it is used to perform in the middle of main and sub main part

Example: 1. Kathanakuthuhalam, 2. Bangala, 3. Kannada, 4. Janaranjani, etc

Janya Ragas having Anya Swara in the Sancara

In some of the janya ragas of Sankarābharana, the anya swara occurs in the sancara. These ragas are classified under the Bhashanga raga variety.

Example:

a. Bilahari

Aro: S R G P D Ś

Ava: Ś N D P M G R S

The swarasthanas of arohana and avarohana is having the swarasthana of Sankarābharana but in the phrases ‘d n d p’ and ‘g p d n d p m g r’ the anya swara kaisiki nishāda is occur . These phrases can be avoided but the occurrence of kaisiki nishāda in these phrases is unavoidable.

The earlier version of bilahari the phrases ‘p d n ś’ , ‘d n ś n d’ are seen in the composition ‘Nenarunchi’ –Ata tala- Sonti Venkatasubba Iyer.

b. Devagandhari

Aro: S R M P D Ś

Ava: Ś N D P M G M R S

In the arohana avarohana it takes the swarasthanas of Sankarābharana but it takes Kaisiki nishāda as anya swara in the phrases ‘d n d p’ ‘p m d n ś’

c. Athana

Aro: S R M P N Ś

Ava: Ś N D P M P G M R S

Some scholars considered that Athana belong to 22nd mela due to the occurrence of Sadharana Gandhara and Kaisiki nishāda in it. Antara gāndhāra and Kakali nishāda also occurs in this raga but not frequently. But Prof P.Sambamurthy² grouped this raga under 29th mela . If it considered as a janya of 29th Mela then the Kaisiki nishāda and Sadarana Gāndhāra is to be treated as anya swaras.

d. Behag alias Hindusthan Behag

Aro: S G M P M N D N Ś

Ava: Ś N D P M G R S

In this raga , apart from the swarasthana of Sankarābharana , Prathi madyama and Kaisiki nishāda occurs as anya swaras. In the phrases ‘p m p’ ‘g m p’ the prathi madhyama occurs. In the phrase ‘p m m g’ the first madhyama is prathi madyama and the second one is Suddhamadyama.

In the phrases ‘p d n d p’, ‘p n d p’, ‘d n p d m p’ the anya swara kaisiki nishāda occurs. Like wise the phrase ‘p m mg’ the phrase ‘s n n d p’ first has kakali nishāda and the second ni is kaisiki. Hindusthani Behag is a clear evident of the influence of hindustani music on carnatic music. Carnatic music adopted this raga from the Hidustani music system.

This raga is suitable for singing pada, Javali, Thillana, bhajans and kritis. This raga is mostly performed in the last part of a concert.

Janya Ragas Performed in Madhyama Sruti

Some of the janya ragas of Sankarabharana performed only in madyama sruti.

Example: Kuranji – Ancient raga and catagorized under dhaivathanthya raga
Navroj - Raga sankarabharana sung in madyama sruti is Navroj

Tēvāram Pann-s which is grouped under Sankarābharana

The following Tēvāram panns are grouped under the janya of Sankarābharana

S.No	Name of the Pann	Equivalent Carnatic Music Raga
1	Pazhantakkarakam	Sudha saveri / Arabhi
2	Megharagakkurinchi	Neelambari
3	Yazhmuri	Athana
4	Gandaharam / Piyanthaigandharam / Kolli / Kolli Kowvanam	Navaraj

Janya ragas of Sankarābharana which are not popular³

Some of the janya ragas which are grouped under Sankarābharana which are not familiar due to the lack of compositions composed in it or the compositions which are not familiar or single composition composed in it.

Example

S. No	Name of the Raga	Arohana	Avarohana
1	Kandha dhruma	S G M D M N Ś	Ś N M G R S
2	Dhurvangi	S R M P D Ś	Ś N D M G R S
3	Bina Vikriyam	S R G M P D Ś	Ś N D P R S
4	Kshepa	S R G M P N Ś	Ś N M G R S
5	Madana Rekha	S G M P M N Ś	Ś N D P M S
6	Dhaujanka	S R G M D N Ś	Ś N D M R S
7	Indravardhana	S R G M P D N P Ś	Ś D M G R S
8	Jaloddhadi	S R M P N Ś	Ś D P M R G M R S

Conclusion

On analysis of the Janya ragas of raga Sankarābharana some of the janya ragas grouped under the 29th mela was emerged and popular centuries before the janaka janya system came into practice. From Tēvāram we got evidences of some janya ragas of sankarabhrana was popular in 5th - 7th century period.

Though a large number of Janya ragas grouped under 29th mela some of the janya ragas are only having one kriti at least in it. Some of the Janya ragas only the scale is present and the raga is not in practice. Some of the janya ragas the name is available but the raga is already popularized in other name and grouped under other mela. Some of the janya ragas which was popular in earlier time are slowly evaded hence some close ragas emerged and got wide popularity.

Some of the janya ragas created after the 72 mela scheme is came into practice and they become very popular because of the catchy tune and brilliant compositions composed in it. On experimental basis some of the ragas are selected and performed in the concerts for RTP and main items. Some of the janya ragas grouped under 29th mela still in controversy regarding their parental ship.

Some of the janya ragas has its own color quality and melody and has no impact of the parent raga. At the outfit the scales are taken from its parent raga but the sancara-s deviate the raga from its parental track. Janyas of 29th Mela has its own individuality and each janya raga is unique though they have the same parental ship.

Some of the janya ragas played a vital role in Hindu rituals. Ragas like kuranji, Nilambari, Navroj, Kedaram played a vital role in temple rituals as well as in Hindu marriage rituals also.

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