



MADURAI KAMARAJ UNIVERSITY

Palkalai Nagar, Madurai, Tamil Nadu, India



**Sri Sathguru Sangeetha Vidyalayam
College of Music and Research Centre**

(Accredited with B+ Grade by NAAC)

15A, Gokhale Road, Tallakulam, Madurai - 2

Mr.R.Ganesh Raman

Research Scholar

(Registration No. F.9457)

Sri Sathguru Sangeetha Vidyalayam, College of Music and Research Centre

Will defend his Ph.D Thesis through ONLINE (GOOGLE MEET) Viva - Voce

Examination on 06.04.2022 at 10.30 am (IST)

Title of the Thesis

**“A Study on the Melas belonging to
Bana Chakra and their Janyas”**

Research Supervisor and Convener

Dr.N.Barathi, M.A.,Ph.D

Principal Incharge and Associate Professor in Music.

Sri Sathguru sangeetha Vidyalayam

College of Music and Research Centre,

Tallakulam, Madurai - 625 002

External Examiner

Dr.K.Bindu, M.A.,Ph.D

**Associate Professor and Head i/c,
Department of Music, University of Kerala,**

Thiruvananthapuram,

Link to join Viva Voce Session

<https://meet.google.com/bgm-ajod-gei>

**Faculty members, Research Scholars and Students are Cordially Invited
to make part in the online Viva Voce Session**



SRI SATHGURU SANGEETHA VIDYALAYAM

(College of Music and Research Centre)

TECHNICAL INFORMATION

- We will join the live session through Google Meet Platform.
- For those of you who would access the meet with Google Chrome
Please use the link <https://meet.google.com/bgm-ajod-gei>
- Those who would use mobile devices, install Google Meet from the play Store and enter the following Meeting ID (**bgm-ajod-gei**) when Prompted.
- Session will Start at (10.30 am (IST)) However, it is advised to join 15 minutes earlier to avoid any technical glitches.

GENERAL INSTRUCTIONS

- Please leave your Name and the name of the Institution in the Live chat section during the session.
- Kindly make sure that you have **MUTED** your microphones turned off your **VIDEO** during the session.
- Please do not use Screen Sharing option at any point of time of the session.
- Please avoid unnecessary interference during the presentation.
- As the candidate goes on with the presentation, you can send your queries in the chat box only.
- Participants are requested to maintain the decorum throughout the session.

Name : Ganesh Raman. R

Reg no : F – 9457

Research Guide : DR.N.BARATHI

Associate Professor

Sri Sathguru Sangeetha Vidhyalayam

College of Music & Research Centre

Tallakulam , Madurai – 625002

Research Topic : A Study on the Melas belonging to Bana Chakra and their Janyas.

Introduction:

South Indian classical music plays a vital role in our country. World system of music can be classified as melodic and harmonic. Indian music is melodic character and form , throughout the length and breadth of india. The term music has been derived in its three forms of Gita, vadhya, and nritya. Even from the vedic period , music was broadly divided into Marga and desi. Indian music has many aspects such as sruthi , svara, raga, tala, vadhya, ganarupa etc. In no other musical system , we find such a complicated and developed system of raga. This is the pivotal concept of melodic music and forms the backbone of Indian music. Different definitions have been given to raga from ancient times. Bharatha in natya sastra which are considered as precursor to ragas. The mela was coined first by Ramamatya in svaramelakalanidhi. Later the venkatamakhi in grandha “ Chathurdandi Prakshika “ given the 72 melakartha scheme. Today at present we are having properly structure melakartha system. From the melakartha we are getting innumerable janya ragas. Every raga the beauty is based on the appropriate gamakam only. Out of 12 chakras taken the fifth chakra named “ Bana Chakra” . For instance this six melas are in an analytical practical aspects composed by Trinties and Koteeswara iyer , Suddhanandha Bharathi , DR. Balamuralikrishna , D.Pattammal. In this topic melas like harikamboji and dheerasankarabharanam have many

janya ragas. For example the Kamboji , Mohanam , Begada , Arabhi , Kamas, Kedaragaulai, Devagandhari, Kedaram , have many compositions by Trinites and other composers. The 72 melakartha is divided into two madhyama melas : Suddha Madhyama melas , and Prathi – Madhyama melas . Sangitha sara is important lakshanagrandha in music because it is the first work to underline the importance of raga. He gives much importance of raga alapana or improvisation of raga. Raga alapana has 6 angas namely, Akshipitha , Ragavardhini , Vidari , Sthayi , Varthani and Nyasa. Clearly he has given 15 melas and janyas derived from them. Many of these melas are adopted in the 72 melakartha scheme. He used first 16 svara names

i.e. Three varieties of Rishabham , Three Gandharams , Two madhyamams , three Dhaivthams , and three Nishadams in addition to shadjam and Panchamam.

- | | | |
|--------------------------|---|---------------------|
| 1. Suddha Rishabham | - | Suddha Gandharam |
| 2. Chatsruthi Rishabham | - | Sadharana Gandharam |
| 3. Shatsruthi Rishabham | - | Anthara Gandharam |
| 4. Suddha Dhaivatham | - | Suddha Nishadam |
| 5. Chatsruthi Dhaivatham | - | Kaishiki Nishadam |
| 6. Shatsruthi Dhaivatham | - | Kakali Nishadam |

In the 72 melakartha on the basis of chakrawise the two changes occur one is Rishabham , Gandharam Varieties and another is Dhaivatham and Suddha nishadam . The first raga mentioned in Sangitha Sara is Nattai instead of Mukari.

Sangitha Ratnakara :(13th Century A.D.)

Sangitha Ratnakara of Sarangadeva is an authoritative work text in earlier traditions , developments of musical theory . The Shadjam grama , Madhyama grama , and Gandharagrama were considered as a deity Brahma , Vishnu, Siva respectively. They are sung in forenoon , midday , and afternoon during Winter , Summer , and rainy season . Each

grama admits 7 murchanas. The murchanas are the same as those given by Bharatha. He says that murchanas is the nucleus of a mela. Then he describes a jathi. Jathi is the forerunner of Raga, . It is a heptatonic scale and describes both Suddha and Vikirtha Jathis.

1. Suddha Jathis were heptatonic in nature.
2. Vikirtha Jathis were in different types. The 7 suddha Jathis are namely , Shadja, Arshabhi , Gandhara , Madhyama, Panchama, Dhaivathi and Naishadi. The 4 jathies are Sadharana, Anthara , Kakali and Suddha.
3. While coming to Raga chapter, we find that sarangadeva did not classify melodies into Ragas and Raginees.

Chaturdandi Prakashika : (17th century)

Chaturdandi Prakashika of Venkatamakhi stands foremost among the works written during and prior to this period. We get the description of the scheme of 72 melakartha scheme. Out of 72 melas only 19 melas called Kalpitha melakarthas are recognized by him. The other 53 melas are classified as Kalpiyamana and Kalpishamana. The 19 melas are Mukhari, Samvarali , Bhupala , Hejjuji , Vasanthabhairavi, Gowlai, Bhairavi, Sri , Kambodi, Sankarabharanam , Samantha , Desakshi , Nattai , Sudhavarali , Kamavardhini , Suddharamakriya , Kalyani and Simharavam.

1. Primary Source :

From this research topic the primary source is only Books , Magazines , Music Journals , and Audios related to youtube links.

2. Secondary Source :

The secondary source taken a personal interviews by ,

1. Late Vidhushi Smt Sundaravalli - Interviewed the raga charukesi and gathered more informations .
2. Late Vidwan Sangeetha Bhushanam Srirangam J.Venkatraman - Speaks about the manodharma aspects in a raga kamboji , mohanam , Sankarabharanam and vivadi mela such as Mararanjani etc.

Hypothesis :

In the Six melas the 25, 26,27,30 having few compositions and janya ragas but where as 28, 29 melas having more compositions and janya ragas. On this view taken all kritis and analyzed frequent sancharas , Common sancharas , Rare phrases and Kalapramanam .

Objectives , Views and Ideas :

1. To explore the kritis of trinities and their related to ragas and svara sancharas.
2. To analyze the melas composed by trinities and possible ways of including in the present musical field .
3. To identify the structure of the raga and applications in the classical music area.
4. To compare the time set of different ragas in the compositions of Trinities kritis.

5. Limitations :

Having numerous compositions in the melakarthis , specifically ragas like Kamboji , Sankarabharanam , Begada , Bilahari , Mohanam etc . And also mentioned the musical compositions of limited composers such as Koteeswara iyer, Suddhanandha Bharathi , DR. Balamuralikrishna , and D. Pattammal .

Research Problem :

Various composers were composed different type of musical compositions in the melas like Harikamboji and Dheerasankarabharanam so it is difficult to analyze. So only taken only trinities musical compositions.

Organizing the chapters :

Chapter : 1

The first chapter deals with the origin of scales in the **Ancient , Medieval , Modern period**. And also describes the Paalai Pan system in Tamil music . Summarize the lakshanagrandhas in the raga concept . And also mentioned the (Kanakambari , Phenadyuthi Paaddathi (Asampurna Melapaddathi) and Kanakangi, Rathnangi Paaddathi (Sampurna Melapaddathi)

Chapter : 2

The second chapter deals with the **mela Nomenclature** and describes the meaning of Chakra and Speaks about the history of Six melas.

Chapter : 3

The third chapter explained about the **analytical study of the melas 25 , 26 and 27**. And analyzed the **svara prayogas followed by Common Svara Prayogas , frequent prayogas , Special Prayogas and Kalapramanam in the compositions** . Similarly also mentioned the list of compositions composed by **Swathi Tirunal , Koteeswara Iyer , Suddhanandha Bharathi , DR. Balamuralikrishna and D.Pattammal** .

Chapter : 4

The fourth chapter describes the **analytical study of rest of the melas 28 , 29 and 30**. And also analyzed the Janya ragas , in the aspects of Harikamboji, and Dheerasankarabharanam

. And also analyzed the svara prayogas followed by Common Svara Prayogas , frequent prayogas , and special prayogas. And mentioned the compositions composed by Swathi Tirunal , Pattanam subramania Iyer , Poochi Srinivasa Iyengar , Mutthiah Bhagavathar , Mysore Vasudevacharya , DR.S.Ramanathan, Gopalakrishna Bharathi , Papanasam Sivan.

Chapter : 5

The fifth chapter deals with the Janya ragas of Six melas 25 to 30 and deals with the classification of Janya ragas.

Chapter : 6

The Sixth Chapter deals with compositions of **Post – Trinity composers** in these melas and corresponding to the ragas.

Chapter : 1

Origin of scales

1.11.Ancient period :

Ancient music “ is the name given to the music that follows music of the prehistoric era. The oldest surviving example of a complete musical composition , including musical notation, from anywhere in the world , in the either of 1st or the 2nd century A. D. The root of music in ancient period is the Vedic literature.

Sanskrit Tradition :

The Samaveda is organized into two formats. One part is based on the musical meter , another by the aim of rituals. The order of swaras in Sama Gana was thus Ma , Ga, Ri , Sa, Pa Dha , Ni Sa .

Tamil Tradition :

There are ancient text that have descriptions of concepts in Tamil music. In tamil tradition only available Tamil works include the Silapathikaram by Ilango adigal which dates back to the 5th or 6th century A.D . And also included Thevaram (7th & 9th century A.D.) in the tamil music specifies in this tradition .

1.2.2. Medieval period :

The Medieval period in Indian classical music included the period of after Matanga muni up to the time of Purandara Dasar. The Medieval period which extends from the time of Matanga to the time of purandaradasar and studied about under the sub divisions :

1. Pre – Ratnakara period
2. Post Ratnakara period .

Lakshanagrandhas :

1. Natya sastra : (2nd century A.D.)

In the Lakshanagraha “ Natyasastra “ written in Sanskrit by Bharatha is the oldest lakshanagrandha. The essence of Natyasastra is the basic content of Natyasastra. He divided the entire field of music is Three gandharvas. He further classified the 4 varieties of svaras based on the usage as Vadi is Dominant , Samvadi the Sub dominant , and Anuvadi is assonant and vivadi is dissonant. From bharatha natyasastra , we get the earliest authentic information about the Gramas. He mentions two gramas - Shadja grama and Madhyamama Grama. The gramas are based on the 22 sruthies.

Shadja grama - 4 3 2 4 4 3 2

Madhyama Grama - 4 3 4 2 4 3 2

Samvaditha is the keynote of Bharata's Natyasastra. With reference to 22 sruthis he took two types of vina ie. Dhruva Vina and Chala Vina. Both were tuned to the notes of shadja – grama. By comparing he found that the difference between shadja grama and madhyama grama is one sruthi in the pa string. After describing the gramas, Bharata defined the murchanas. He explained the 14 murchanas and 7 each of the 2 gramas.

The seven murchanas of shadja grama are , Utharamandra, Rajani, Uttharayatha, Suddhashadja, Matsarikritha, Aswakrantha and Abhirudgatha. The starting swaras for these murchanas will be Sa , Ni , dha , Pa, ma, ga and ri respectively.

2. Brihaddesi : (9th Century A. D.)

The conception of raga in Brihaddesi , as an individual melody source, with a unique recognizable which can be roughly be described in terms of commencing of svara , Prayogas Graha svaras etc.

Sangitha Ratnakara :(13th Century A.D.)

Sangitha Ratnakara of Sarangadeva is an authoritative work text in earlier traditions , developments of musical theory . The Shadjam grama , Madhyama grama , and Gandharagrama were considered as a deity Brahma , Vishnu, Siva respectively.

Each grama admits 7 murchanas. The murchanas are the same as those given by Bharata. He says that murchanas is the nucleus of a mela. Then he describes a jathi. Jathi is the forerunner of Raga. It is a heptatonic scale and describes both Suddha and Vikirtha Jathis.

4. Suddha Jathis were heptatonic in nature.
5. Vikirtha Jathis were in different types. The 7 suddha Jathis are namely , Shadja, Arshabhi , Gandhara , Madhyama, Panchama, Dhaivathi and Naishadi. The 4 jathies are Sadharana, Anthara , Kakali and Suddha.

While coming to Raga chapter, we find that sarangadeva did not classify melodies into Ragas and Raginees.

Mentioned the

7 vikritha svaras while sarangadeva mentions 12. The 5 vikritha svaras are Dvisruthi Rishabha, Anthara Gandharam , Prathimadhyam, Dvisruthi Dhaivatham , and Kakali Nishadam.

Of these Mukhari was the suddha scale of ancient time since it took only suddha svaras. It is believed that later on it became as Kanakangi mela. From the mela list , it is clear that many of melas mentioned by him have become janyas of later time.

Sangitha Sampradaya Pradharshini :

Among the musicologists and musicians have enriched the heritage of musical grandhas. 72 melas were described with lakshanas and Compositions. At the beginning of each mela the lakshanas were given . The author is Subbarama Dikshitar.

Paalai Pan System in ancient Tamil Music :

In the Tamil Literature witnessed the emergence of many scholarly works dealing with the technical aspects of music. Tamil was highly suitable in music and hence having numerous compositions were composed by eminent vaggeyakaras. The sangam classics give some references to these aspects of music.

Following are the pans used in tevaram and their equivalent ragas as in Tamil music :

AndaliKurinji

Sama

Gandharam

Mohanam

Gandharapanchamam	Kedaragaulai
Kurinji	Sankarabharanam
Kolli	Navaraj
Kollikauvanam	Yadukulakamboji
Chevvazi	Kamboji
Takkaragam	Kambhoji
Takkesi	Kambhoji
Pazanthakkaragam	Suddhasaveri
Pazhampanchuram	Sankarabharanam
Piyandai Gandharam	Navaraj
Megaragakkurinji	Nilambari
Yazhmuri	Atana

1.5.5. Kanakambari Phendayuthi Paddathi :

The **Asampurna Melakarta** (transliterated as **Asampūrṇa Mēlakarta**) scheme is the system of 72 ragas (musical scales) originally proposed in the 17th century by Venkatamakhin in his Chaturdanda Prakasikha.

The original system is supposed to avoid such ill-effects and was followed by the Muthuswami Dikshitar school. The naming of the original system followed Katapayadi system.

1. Mararanjani - Sharavathi
2. Charukesi - Tarangini
3. Sarasangi - Sowrasena
4. Harikamboji - Harikedaragaulai
5. Dheerasankarabharanam - Dheerasankarabharanam

6. Naganandhini - Naganandhini

1.6.6. Kanakangi Rathanangi Paddathi :

As already mentioned there are two nomenclatures for the 72 melas :

1. Well known Kanakangi – Ratnangi nomenclature
2. Kanakambari – Phenadyuthi nomenclature .

The former nomenclature was followed by Thiyagarajar , and later by Muthuswami Dikshitar. The former nomenclature is the one figuring in the immortal composition “ The 72 mela Ragamalika “ of Maha vaidyanatha Iyer .

Mela Concept :

The term “ Mela “ was coined by Ramamatya in lakshanagrandha “ Svaramelakalanidhi” in 1550. He is considered as father of mela nomenclature. Later , Venkatamakhi arranged the 72 melas in systematically and expounded new mela system. Mela ragas are also known as Raganga ragas, Parent ragas etc. Chaturdandi Prakasika of Venkatamakhi stands foremost among the works written during and prior to this period. We get the description of the scheme of 72 melakartha scheme. Out of 72 melas only 19 melas called Kalpitha melakarthas are recognized by him. The other 53 melas are classified as Kalpiyamana and Kalpishamana. The 19 melas are Mukhari, Samvarali , Bhupala , Hejjuji , Vasanthabhairavi, Gowlai, Bhairavi, Sri , Kambodi, Sankarabharanam , Samantha , Desakshi , Nattai , Sudhavarali , Kamavardhini Suddharamakriya , Kalyani and Simharavam.

Bana Chakra :

This Chakra stands the number 5 among the 12 chakras. Bana (the Arrow) of Kama or cupid believed to be floral arrows of Lotus, Mango, Jasmine, Ashoka and Lily. Rendered here are the five Pancha Lingas that personify the Pancha Bhootas – the five elements of ether, air, fire, water and earth.

History of Melas :

1. Mararanjani :

Saint Thiagarajar composed the raga Mararanjani . This mela takes as Shadjam , Chatusruthi Rishabham , Antara Gandharam , Suddha Madhyamam , Panchamam , Suddha Dhaivatham, Suddha Nishadam. The Mnemonic name is Bana – Pa . The mnemonic phrase is Sa , ri , gu , ma, pa, dha , na . Having very few musical compositions , A limited scope of raga alapana is adoptable. Here Suddha nishadam as a takes Vivadi svara. The arohana and avarohana is ,

Arohanam S R G M P D N S

Avarohanam S N D P M G R S

According to Sangeetha Sampradaya Pradharshini of Subbarama Dikshitar this mela referred as Sharavathi. It is sampurna raga especially in the arohana Rishabham and Gandharam are devoid svara patterns , in the sharavathi raga. Shadjam is the graha svara by expert musicians at all times. **Arohana S M G M P D N S**

Avarohana S N D P M G R S

In this mela there is a slightly difference in arohana itself. According to Mahavaidhyanaatha sivan the suddha nishadam taken as graham svaram . In the Balamuralikrishna compositions suddha nishadam taken as graha svara.

2. Charukesi :

This mela is a sampurna having Shadjam, Chatusruthi Rishabham , Anthara gandharam, Suddha madhyamam, Panchamam , Suddha Dhaivatham , Kaishiki Nishadam . The arohanam and avarohanam is

Arohanam S R G M P D N S

Avarohanam S N D P M G R S

The Mnemonic name is Bana – Sri . The mnemonic phrase is Sa , ri , gu , ma , pa, dha , ni . In the book “ Ragalakshanasangraha “ by DR. Hema Ramanathan the Graha svaram starts as shadjam and panchamam and dhaivatham specifies this mela. According to Sangeetha Sampradaya Pradharshini of Subbarama Dikshitar the mela referred as Tarangini.

Arohanam : S r g p d n d p S

Avarohanam : S d p g r s r g m g R S

In the end of the avarohana of the raga tarangini , finding long chatusruthi Rishabham , Therefore the chatusruthi Rishabham is essentially to concluding svara for this raga.

3. Sarasangi :

This mela also composed by Saint Thiyagarajar. The mnemonic name is Bana- Go” .

Arohanam S R G M P D N S

Avarohanam S N D P M G R S

This mela take the graha svaram starts as Panchamam , Suddha Dhaivatham and Kakali Nishadam more importance in the Sarasangi Melakartha . According to Dikshitar school this mela referred as “ Soursena “ . The arohana and avarohana is ,

Arohanam : S R M P D S

Avarohanam : S N D P M G R S

4.Harikamboji :

Ancient Tamil music :

Sempalai Pan corresponds to the raga harikamboji. In the Hindustani music this raga is referred as Khamaj that. The mnemonic name is Bana – Bhu. The mnemonic phrase is Sa , ri , ga , ma , pa , dha , ni . The structure of arohana and avarohana is

Arohanam S R G M P D N S

Avarohanam S N D P M G R S

The svarasthanas are Shadjam , Chatusruthi Rishabham , Antara Gandharam , Suddha Madhyamam , Panchamam , Chatusruthi Dhaivatham , Kaishiki Nishadam . It is a Sampurna raga having all seven svaras.

Special Features :

Saint Thiyagarajar composed this raga. In this raga the graha svaram starts with chatusruthi dhaivatham and kaishiki nishadam . According to Sangeetha Sampradaya Pradharshini of Subbarama Dikshitar this raga referred as Harikedaragaulai .

Arohanam S R M P N S

Avarohanam S N D P M G R S

A raga is a sampurna , Kaishiki Nishadam takes as Graha svaram . In the arohana is devoid of Gandharam and Nishadam and can be sung in the evenings. For Harikedaragaulai the rishabham, madhyamam , nishada and gandhara appealing svaras. Finding out the Rishabha is concluding svara and Nishada is in beginning svaras.

1. Number of Compositions composed by Thiagarajar = 120
2. Number of Compositions composed by Muthuswami Dikshitar = 58
3. Number of Compositions composed by Syama Sastri = 5

5 . **Dheerasankarabharanam :**

This raga takes as Shadjam , Chatusruthi Rishabham , Anthara gandharam , Suddha Madhyamam , Panchamam , chatusruthi Dhaivatham , Kakali Nishadam . In this raga graha svaram takes as Shadjam , Rishabham , Madhyamam , Panchamam . Though it is a sampurna raga takes all seven svaras. Then Janta svara sancharas G G MM P P DD NN RR SS has a special features. An another important aspect is this raga has many more janya ragas in the classical music. This raga has can be sung in the gamakam as two types :

Shaking the Suddha Madhyamam slightly as G M M

1. **Full fledged gamakam in the suddha madhyamam touches the panchamam**

G M M M P

Without the gamakam also shows the svaroopam of this raga. In the concerts the musicians can present this raga in the alapana , Niraval , Kalpana svaras . Commencing the concert with varnam also has very special features of this raga .

1. Number of compositions composed by Thiagarajar = 121
2. Number of Compositions composed by Muthuswami Dikshitar = 49
3. Number of Compositions composed by Syama Sastri = 8

Naganandhini :

The raga takes as Shadjam , Chatusruthi Rishabham , Anthara Gandharam , Suddha Madhyamam , Panchamam , Shatsruthi Dhaivatham , Kakali Nishadam . The arohana and avarohana exists as ,

Arohana S R G M P D N S

Avarohana S N D P M G R S

According to Sangeetha Sampradaya Pradharshini of Subbarama Dikshitar the raga is referred as “ Nagabharanam “. In the Nagabharanam raga , the Shatsruthi Dhaivatham is in Vakra prayogas in the arohanam devoid in the avarohanam portion. Shadjam is taken as graha svaram .

Arohanam S R G M P N D N S

Avarohanam S N P M G M R S M G R S

Chapter : 3

Analytical Study of the melas 25, 26 and 27

In this three melakarthis including 30th mela having very few compositions and little scope of manodharma aspects. The 25th and 39th takes an vivadi svaram as Suddha Nishadam and Shatsruthi Dhaivatham. To quote an example , analyzing the three melas composed by trinities. The common sancharas presents as MGGRS in the three melas.

Views and Ideas :

From the harikamboji mela having many compositions composed by Saint Thiyagarajar. According to manodharma aspects the raga Kamboji having more scope for raga alapana ,

Niraval , Kalpana svaram . In the concert many of the musicians performing in the Ragam , Tanam , Pallavi . For instance the raga “ Mohanam “ also having numerous compositions this is because of svara sancharas were seen in these ragas. The raga “ Kamas “ it is having kaishiki nishadam but in some places kakali nishadam adds and cherishes. For example in the kriti “ Santhanagopalakrishnam “ in a rupakam tala the sahithyam “ Nirajasi Nadhi nutham “ the nadhi SNNS .

Analyzing the kritis :

Analyze the Svara Prayogas

Listed the numerous compositions composed by Saint Thiyagarajar . In many kritis the common phrases occurs as Chatusruthi Dhaivatham and Kaishiki Nishadam . Analytically in the kriti “Enta Rani Tanakenta in the Adi talam , The pallavi starts with N D N S , S N R S N D D N P “ , Anupallavi commences in the Shadjam and tara sthayi madhyamam and Panchamam . Similarly in the kriti “ Rama Nannu Brova “ in the Rupakam the svara prayogas starts in anthara gandharam.

Chapter : 5

This chapter explains only Janya ragas of 25,26,27,28,29,30. Here also having few janya ragas in 25,26,27,30 but in 28th and 29th mentions innumerable Janya ragas.

For example the raga Listed out some Janya ragas in this Mela, they are

1. Devasalaga - S G P D N S - S N D P M G R S
2. Janasammadhini - S R G P D S - S D P G R S
3. Rajathilakam - S R G M P S - S P M G R S
4. Kesari - S R G M P M D P S S D N D P M G R S

The raga Kesari has two derivative janyas. One is it is the janya of 25th mela and another is the janya of 28th mela Harikamboji but named as Sindhukannada.

The raga Janasammodhini has two derivative in the view of janyas . It is janya of Harikamboji Mela and also janya of this mela . Let the arohanam and avarohanam exists as ,

Arohanam : S R G P D S

Avarohanam : S D P G R S

No janya ragas found in Charukesi mela.

26. The Tarangini is same as Charukesi svarasthanas

27. **Sarasangi :**

List out few Janya ragas listed below :

Nalinakanthi , Kamalamanohari , Simhavahini , Haripriya

28. **Harikamboji :**

Some of the well known janya ragas such as Bahudari , Chenchurutti , Kamas , Kedaragaulai , Sama, Sahana , Surutti , Yadukulakamboji .

Some of the ragas are not in popular such as

1. Ambojini
2. Balahamsa
3. Budhamanohari
4. Dayaranjani
5. Dvaithanandhi
6. Desakshi

7. Esamanohari
8. Guhamanohari
9. Guharanjani
10. Harimanohari
11. Janasammodhini
12. Narayanagaulai

29. Dheerasankarabharanam :

Some of the well known janya ragas as Arabhi , Atana , Begada , Bilahari , Devagandhari , Hamsadwani , Kathanakuthukalam Kedaram , Purnachandrika Suddha Saveri , Navaroj . And some of the ragas are not popular they are Andhali , Garudhathwani, Janaranjani, etc.

Views and Ideas :

From this chapter mentioning more janya ragas resembles more musical compositions in the analytical aspects , where as not popular janya ragas expressing few compositions.

Chapter : 6

In this chapter this Post – Trinity composers followed only Thiyagarajar . In this many musical compositions and also compared the all aspects like svara sancharas etc . Some of the composers listed below

1. Gopalakrishna Bharathi
2. Pattanam Subramania Iyer
3. Poochi Srinivasa Iyengar
4. Mutthiah Bhagavathar

5. Mysore Vasudevacharya
6. Mysore Sadasiva Rao
7. Papanasam Sivan

Conclusion :

From this research topic clearly analyzed only the trinities kritis and difficult to analyze some of the composers in the kritis. In future research topic , we will the analyze various composers composed by kritis in the all aspects in classical music.