

mēḷam 22 – kharaharapriya

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KHARAHARAPRIYA is the fourth *mēḷam* (*bhū*) in the fourth *cakram*, *vēda cakram*. Hence it is usually referred to by the mnemonic name “*vēda – bhū*”, since there are 4 *vēdās*, and the *kaṭapayādi* numeral for the consonant “*bha*” is 4 (from the “*pa varga*”: *pa, pha b bha ma*!) The *svarams* taken by the *mēḷam kharaharapriya* are:

ṣaḍjam (*S, sa*), *catuśruti ṛṣabham* (*R2, ri*), *sādāraṇa gāndhāram* (*G1, ga*), *śuddha madhyamam* (*M1, ma*), *pañcamam* (*P, pa*), *catuśruti dhiavatam* (*D2, dhi*), *kaiṣiki niṣādham* (*N2, ni*). Thus, the mnemonic *svara* nomenclature for *kharaharapriya* is *ri gi ma dhi ni*, showing that besides the notes *sa, pa*, the notes taken are *ri* (*R2*), *ga* (*G1*), *ma* (*M1*), *dhi* (*D2*), *ni* (*N2*). The first two syllables “*kha - ra*” in the name yields the *mēḷam* number 22 according to the *kaṭapayādi* scheme (that is, *kha* =2 (from *ka, kha g gh ṅ*), and *ra* =2 (from *ya ra la va*), so 2 2 reversed still gives 22!). Some believe that the original name of this *mēḷam* was *harapriya*, and the prefix “*khara*” was added to obtain the numeral 22. But *kharaharapriya* itself has the meaning - *priya* (beloved of, liked by) *hara* (slayer of) *khara* (the demon named *khara*).

- *kharaharapriya* is a *mēḷam* with symmetrical tetrachords; intervals are separated by a major tone. The *mēḷam* gets its pleasing quality from the even distribution of the notes. The *ri - ga*, and the *dha - ni* are in consonance and the interval between *sa - ri*, *ma - pa*, and *dha - ni* are all equal. This facilitates singing of *saṅgatis* in sets which can independently interpret the melody, and allow the singer to build the *ālāpana* phrase by phrase.
- a major *rāgam*, capable of very lengthy *ālāpanās*.
- *chāyā* and *nyāsa svarams* : *ri, ga, dha, ni*; *aṁśa svarams*: *ri and pa*
- *kharaharapriya* is approximately equal to the *ṣaḍja grāmam* of ancient music, the primordial scale of the Hindus
- *kharaharapriya* is a *sarva svara gamaka vārikā rakti rāgam*. The *pratyāhata gamakam* (*ri sa, sa ni, ni dha, dha pa, pa ma, ma ga, ga ri*) lends colour to this *mēḷam*. Yet, unlike an average *rāgam*, *kharaharapriya* comes out beautifully even without employing much *gamakam*.
- *kharaharapriya* is a *tristhāyī rāgam*
- compositions in *kharaharapriya* usually begin in *sa, ri, pa, ni*.
prayōgams — *NI dha PA ma GA ri*
NI da pa dha ni sa ni dha PA ma GA ri
- *kharaharapriya* admits *prayogams* ending in the note *ni*. Only the notes *sa, pa* enjoy this privilege!
- A *mūrccanakāraka mēḷam*, that admits *graha bheda*m (modal shift of tonic), yielding the *mēḷams* *hanumatōḍi* (8), *mēcakalyāṇi* (65), *harikāmbhōji* (28), *naṭhabhairavi* (20), *dhīraśaṅkarābharaṇam* (29), respectively when the notes *ri, ga, ma, pa*, and *ni* are taken as the tonic *ādhāra śajam*.
- *kharaharapriya* corresponds to the Phrygian mode in Greek, the Dorian in Ecclesiastical, the “D” mode in European and the Irak mode in Arab music.

- Śārṅgadva, the author of *saṅgīta ratnākara* mentions that *kharaharapriya* contains all *svarams* of *sāma vēda*. Since Lord śiva is pleased with *sāma vēda* chants, it is appropriate that this *mēḷam* assumes the name “*harapriya*”.
- a *rāgam* suitable for singing at all times. It evokes *karuṇa rasam*
- Among the musical trinity, Saint tyāgarāja is the sole composer who has given full life to *kharaharapriya* by composing a large number of *kṛtis*. Neither muttusvāmi dīkṣitar, not śyāma sāstri has composed in this *mēḷa rāgam*. Tyāgarāja’s *cakkani rājamārgamu* is the most popular composition in *kharaharapriya*. It is a puzzle why muttusvāmi dīkṣitar did not compose any *kṛti* in *kharaharapriya*. The obvious answer is that he composed only in *rudrapriya* which is “almost” *kharaharapriya*, except that the note “*dha*” is absent in the *avarōhaṇam*.
- *kharaharapriya* has helped the *nādasvaram* to acquire recognition as a major musical instrument. *Nādasvaram* exponents like Karaikkuricci Arunachalam, have indulged in this *rāgam* for long stretches of hours, especially when rendering some weighty tyāgarāja compositions.
- *pallavi* expositions in *kharaharapriya* are very common. Nowadays, we can hear *rāgamālikā svarams* sung at the concluding segment of a *pallavi* in *kharaharapriya* where the artist chooses a number of *priya*-suffixed *rāgams* (such as *gāyakapriya*, *ṣaṇmukhapriya*, *raghupriya*, *gōpriya*, *sunādapriya*, *varuṇapriya*, and so forth!!).
- Balamuralikrishna has composed a *rāgamālikā tillanā* in five *priya*-suffixed *rāgams* that include *kharaharapriya* as the last one.
- There are many folk tunes and *kāvaḍi cindu* songs in *kharaharapriya*. Also, many *tiruppugazh* hymns are rendered in *kharaharapriya*. The cine world in south india has its fair share of songs in this *mēḷam*.

Some Compositions in kharaharapriya

kōri sēvimpa rārē	ādi	tyāgarāja
cakkani rājamārgamu luṇḍana	ādi	tyāgarāja
cētulāra śrīngāramu cēsi	ādi	tyāgarāja
naḍaci naḍaci jūcērayyḍhyā	āsi	tyāgarāja
pakkala nilabaṭi	miśra cāpu	tyāgarāja
pāhi rāma rāmayanacu	rūpakam	tyāgarāja
pēriḍi ninnu	ādi	tyāgarāja
mitra bhāgyamē bhāgyamu	ādi	tyāgarāja
rāma nīyeḍā	ādi	tyāgarāja
rāma nī samānamevaru	rūpakam	tyāgarāja
viḍamu sēyavē nannu	ādi	tyāgarāja
appan avataritta	ādi	pāpanāśam śivan
āraṇamum	jhampa	pāpanāśam śivan
dayavilkilaiyā	ādi	pāpanāśam śivan
dharmāmbikē	ādi	pāpanāśam śivan
enna śeidālum	ādi	pāpanāśam śivan
jānakīpatē	ādi	pāpanāśam śivan
parāmukham ēnāyyā	ādi	pāpanāśam śivan
vīṇā alaiyādē	ādi	pāpanāśam śivan
kādali rādhayai	ādi	pāpanāśam śivan
okapari kokapari	ādi	annamācārya
allikkēṇikkarai	ādi	ūttukkāḍu veṅkaṭakavi
bhaktiyōga aṅgītamārgamē	ādi	ūttukkāḍu veṅkaṭakavi
enna parāmukham ammā	ādi	ūttukkāḍu veṅkaṭa kavi
rāsakēḷivilāsa	ādi	ūttukkāḍu veṅkaṭa kavi
sundara naṭarājam	ādi	ūttukkāḍu veṅkaṭa kavi

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inta parākēlarā	ādi	pallavi śēṣayyar
gānasudhārasa	ādi	mysore vāsudēvācāriar
saṅkalpameṭṭidō	ādi	paṭṇam subrahmaṇya iyer
ninnunammīna	rūpakam	karūr cinna dēvuḍu
kaṇṇan maṇivaṇṇan	rūpakam	muttayyā bhāgavatar
mūvāśai koṇḍē	ādi	muttayyā bhāgavatar
tyāgarājaguru	ādi	vīṇa kuppayyar
inda varam taruvāi	rūpakam	vēdanāyakam piḷḷai
inda manamoru	rūpakam	t. lakṣmaṇan piḷḷai
inta parākēlarā	ādi	pallavi śēṣayyar
inda janmam vēṇḍum	rūpakam	gōpālakṛṣṇa bhārathi
rārāyani pilacitē	ādi	myspre vāsudēvācāriar
tyāgarāja	ādi	tiruvoṭṭiyūr tyāgarājan
ninnu kolici	rūpakam	rāmnāḍ śrīnivāsa iyengār
kaṇ pārayyā	ādi	kōṭīśvara iyer
aruḷvāy śrīmīnalōcani	ādi	kōṭīśvara iyer
aravaṇai tuyinriḍum	ādi	Calcutta K.S.Krisnmanmurthi
anbē ārumarandālum	ādi	periyasāmi tūran
kālanē bvīzhṭtiya	ādi	periyasāmi tūran
dharnmaśāstā	ādi	tuḷasīvanam
raktakaṇṭhēsvaram	ādi	tuḷasīvanam
śabarīśvaram	ādi	tuḷasīvanam
rāmā nīvē (vaṇṇam)	ādi	tenmaḍam narasimhācāri

Remark: Professor Sambamurthi mentions that the tyāgarāja *kṛi* “rāmā nīyeḍā” is not set in *kharahara-priya*, but in the *rāgam dilīpakam*.

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janyams of *kharaharapriya*

kharaharapriya lends itself to a huge number of *janya rāgams*. Many of these *janyams* are important in their own right. Walter Kaufmann's *ragas of South India* lists 132 *janyams* of *kharaharapriya*. They are:

śrī, ābhōgi, kānaḍa, darbār, nāyaki, ābhēri, ānanda vāridhi, āndōḷika, anilāvaḷi, bālacandrika, bālaghōṣi(ṇi), bhadra sāraṅgalīla, bhāgavatapriya, bhāgyarañjani, bhōga kannaḍa, bhōgavati, bhramarikā mañjari, bhūyōmaṇi, br̥ndāvanasāraṅga, cakra pradīpta, candrakala, candramaṇḍana, carāvaḷi, cātam, chandōdhari, chāyā śōbhitam, cittarañjani, dēśya kānaḍa, dēśya kāpi, dēśya manōhari, dēvakriya, dēvamanōhari, dēvāmṛtavarṣiṇi, dēvamukhāri, dēvarañjani, dhātumanōhari, dhīrakaḷa, dilīpakam, gānavasantam, gārava simhala, gauri vasantam, ghana kēśi, ghanaja ghana, grandhavikṣēpam, hanōkaha, hariharamōhini, harinārāyaṇi, hēmāvaḷi, hindōḷavasantam, hindustān kāpi, huśēni, īnakapriya, janāndōḷika, jayākṣari, jayamañjari, jayamanōhari, jayanārāyaṇi, jayantasēna, jhālamañjari, jīvaka vasantam, kaiśika, kaḷānidhi, kalāsvarūpi, kalhāru, kālīkā, kālīndi, kalyāṇa taraṅgiṇi, kalyāṇa vasantam, kanaka varāḷi, kannaḍa gauḷa, kannaḍa varāḷi, kāpi, kāpi jīṅgaḷa, karaṇi, karṇāṭaka dēvagāndhāri, karṇāṭa kāpi, karṇāṭaka kāpi, kāpi, kaṭhinya, karṇarañjani, khilāvaḷi, kiraṇa bhāskara, kumudapriya, kundamālika, lalitagāndhāri, lalitamanōhari, mādhi, madhyamāvati, makuṭa dhāriṇi, māḷavaśrī, mallāru, mandamari, maṇiraṅgu, mañjari, manōhari, mārgahindoḷam, maruvadhyanyāśi, māyāpratīpam, mukhāri, nadacintāmaṇi, nādamūrti, nādātaraṅgiṇi, nādanapriya, navaratnavilāsam, nāgari, phalamañjari, pañcama, pūrṇakalānidhi, pūrṇaṣaḍjam, pūrvamukhāri, puṣpalatika, rudrapriya, saindhavi, sālaga bhairavi, samkrantanapriya, siddhasēna, śrīmanōhari, śrīrañjani, śubhāṅgi, śuddhabaṅgaḷa, śuddhabhairavi, śuddha dhanyāśi, śuddhamadhyamam, śudhamanōhari, śuddhavēlāvaḷi, suguṇabhūṣaṇi, sujaris, svarabhūṣaṇi, svarakalānidhi, svararañjani, udayaravicandrika, varamu

Remark: Walter Kaufmann mentions two versions of *kalyāṇa vasantam*, one under *mēḷam kīravāṇi* (21) (the traditional), and another under *kharaharapriya*. However, the version of the popular kīrti *nādalōluḍai* as sung by the Chittoor school with *catuśruti dhaivatam*, would have *kalyāṇa vasantam* classified under *gauri manōhari* (*mēḷam* 23).

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scales of some important janyams

janyam	ārōhaṇam	avarōhaṇam
ābhēri	sa ga ma pa ni sa	sa ni dha pa ma ga ri sa
ābhōgi	sa ri ga ma dha sa	sa dha ma gai sa
āndōlika	sa ri ma pa ni sa	sa ni dha ma ri sa
aṭhāṇa(*)	sa ri ma pa ni sa	sa ni Dha pa ma pa Ga ma ri sa
br̄ndāvanasāraṅga	sa ri ma pa ni sa	sa ni pa ma ri ga sa
cittarañjani	ni sa ri ga ma pa dha ni	ni dha pa ma ga ri sa ni
darbār	sa ri ma pa dha ni sa	sa Ni dha pa ma ri Ga Ga ri sa
dēvamanōhari	sa ri ma pa dha ni sa	sa ni dha ni pa ma ri sa
dēvāmṛtavaraṣiṇi	sa ri ga ma ni dha ni sa	sa ni dha pa ma ga ri sa
dilīpakam	sa ri ma pa dha ni dha pa ma ni dha ni sa	sa ni dha pa ma ga ri sa
hindustān kāpi	sa ri ma pa ni sa	sa ni dha ni pa ma ga ri sa
huśeni	sa pa ma pa ni dha ni sa	sa ni dha pa ma ga ri sa
jayamanōhari	sa ri ga ma dha sa	sa ni dha ma ga ri sa
jayanārāyaṇi	sa ri ga ma pa dha sa	sa ni dha pa ma ga ri sa
jayantasēna	sa ga ma pa dha sa	sa ni dha pa ma ga sa
kalānidhi	sa ri ga ma sa pa ma dha ni sa	sa ni dha pa ma ga ri sa
kānaḍa	sa ri Ga ma Dha ni sa	sa ni pa ma Ga ma Ri sa
kannaḍagaḷa	sa ri ga ma pa ni sa	sa ni dha pa ma ga sa
karṇarañjani	sa ri ga ma ga pa dha sa	sa ni dha pa ma ga ri sa
kuntaḷavarāli	sa ma pa ni dha sa	sa ni dha pa ma sa

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madhyamāvati	sa ri ma pa ni sa	sa ni pa ma ri sa
māḷavaśri	sa ga ma pa ni dha ni pa dha ni sa	sa ni dha pa ma ga sa
mañiraṅgu	sa ri ma pa ni sa	sa ni pa ma Ga ri sa
mañjari	sa ga ri ga ma pa ni dha ni sa	sa ni dha pa ma ga ri sa
manōhari	sa ri ga ma pa dha sa	sa dha pa ma ga ri sa
mukhāri	sa ri ma pa ni dha sa	sa nidha pa ma ga ri sa
nāyaki	sa ri ma pa dha pa sa	sa Ni dha pa ma ri Ga ri sa
paśupati priya	sa ri ma pa ma dha sa	sa dha pa ma ri ma sa
phalamañjari	sa ga ma pa ma dha sa	sa ni dha pa ma Ga ma ri sa
pūrṇa ṣaḍjam	sa ri ga ma ni ni sa	sa ni pa ma Ga ri sa
puṣpalatika	sa ri ga ma pa ni sa	sa ni pa ma ga ri sa
rudrapriya	sa ri ga ma pa dha ni sa	sa ni pa ma ga ri sa
rītigaḷa(*)	sa ga ri ga ma ni dha ma ni ni sa	sa ni dha ma ga ma pa Ma ga ri sa
sālagabhairavi	sa ri ma pa dha sa	sa ni dha pa ma ga ri sa
siddhasena	sa ga ri ga ma pa dha sa	sa ni dha ma pa ma ri ga ri sa
śrī	sa ri ma pa ni sa	sa ni pa dha ni pa ma ri ga ri sa
śrīrañjani	sa ri ga ma dha ni sa	sa ni dha ma ga ri sa
śuddha baṅgaḷa	sa ri ma pa dha sa	sa dha pa ma ri ga ri sa
śuddha dhanyāśi	sa ga ma pa ni sa	sa ni pa ma ga sa
supoṣiṇi	sa ri sa ma pa ni dha sa	sa dha ni pa ma ri ma sa
svarabhūṣaṇi	sa ga ma pa dha ni sa	sa ni pa ma ga ma ri sa

Remarks:

1. *aṭhāṇā* is more of a phrase-oriented *rāgam* with a unique identity. Some texts classify this under *dhīraśaṅkarābharaṇam* (*mēḷam* 29). Professor S. R. Janakiraman's recent book contends that *aṭhāṇā* should be placed under *kharaharapriya*.
2. *rītigaḷa* is historically favored to belong to *naṭhabhairavi mēḷam* 20.

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kāfi ṭhāṭh - hindustāni paddhati

The Hindusthani *ṭhāṭh kāfi* corresponds to *kharaharapriya* of *kaṛṇāṭik* music. The *svarams* used are: *tīvra ri, komal ga, śuddh ma, tīvra dha, komal ni. vadi* is *pa*, and *samvadi* is *sa*. It is an evening *rāgam*. The usage of *joḍ* (double *svaras*) *sa sa, ri ri ga ga, ma ma, pa pa* is pleasing. In this *rāgam*, the notes *ga, ri* in the *pūrvāṅg*, and *ni, dha* in the *uttarāṅg* should be frequently employed. Ending of *ālāp* with *pa ma ga ri* is graceful. Beauty of *kāfi* rests in *sa, ga, pa ni*. Pure *kāfi* is rarely rendered, and what is presented as *kāfi* contains touches of *sindhūri*. You can hear *tumri, bhajan, hōri, ṭappa, ghazal*, or sometimes *dhrupad* in *kāfi*.

The following *rāgams* are derivatives of *kāfi*:- *bhīmpalāsi, dhani, dhanaśri, bhim, paṭadīp, bārva, sindhūra, sindh, hansakiṅkiṇi, bhāgēsri, bahār, pīlū, palāsi*, the *mallāri* group (*megh malhār, miyān ki malhār, gauḍ malhār, śuddh malhār, naṭh malhār, sūr malhār, rāmdāsi malhār, rūpmañjari malhār, mīrābāi ki malhār, nāyaki malhār, jayant malhār, carajuki malhār, dēs malhār, cañcalasasa malhār, dhulia malhār*), *candrakauns, śrīrañjani, patmañjari, mālgūñj, gauḍ*, the *sāraṅg* group (*bindrabani sāraṅg, madhumati sāraṅg, bhadhauns sāraṅg, miyān ki sāraṅg, laṅkādahan sāraṅg, samant sāraṅg, nūr sāra.ng*).

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asampūrṇa mēlam 22 – śrī

According to Dikṣitar school of asampūrṇa mēla paddhati, rāgāṅga rāgam 22 is śrī.

lakṣaṇam (Definition) (Veṅkaṭamakhin):

*śrī rāgaḥ sagrahaḥ pūrṇaḥ cārḥē cālpadhaivataḥ
avarohe ga vakraḥ syāt sāyam gēyaḥ śubhāvaha.h*

ārohaṇam: *sa ri ma pa ni śa*

avarohaṇam: *śa ni pa dha ni pa ma ri ga ri sa*

The notes taken are: *ṣaḍjam. catuśruti ri, śuddha ma, pañcamam, catuśruti dha, sādharmaṇa ga, kākāḷi ni.* In the *ārohaṇam*, *dha* and *ni* are absent. Only the *ārohaṇam* permits *vakra sañcāra*. In fact there are two *vakra sañcārams*. The *rāgam* gets a beauty by the elongation and *gamaka* on the note *ga*.

- An *audava-vakra rāgam* derived from 22nd *mēlam kharaharapriya*.
- The *chāyā svarams* are *ri* and *ni*.
- the *nyāsa svaram* is *ri*.
- *sa, ri, ma, pa, ni* are the *graha svarams*.

Subbarāma Dikṣitar states that *ri* in the *ārohaṇam* is both the *jīva* and *nyāsa svaram*. The phrases *ri ga ri sa, pa dha ni pa* in *avarohaṇam* give beauty.

- A raga suitable for singing (*tānam* on the *vīṇa*; auspicious, and suitable for singing in the evening).
- *śrī* is an evening *rāgam*, a *ghana rāgam*, and auspicious *rāgam* (*maṅgaḷa karam*), and is preferred by *vaiṇikas* for rendering *tānam*.

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- The *sañcārams* given in Sangita Sampradaya Pradarshini are unique in the sense that there is no *dhaivata prayōga*. Being a *mañgaḷa rāgam*, it is most often heard in concerts, almost invariable, at least very briefly played after the *mañgaḷam*.
- The last of Saint tyāgārāja's five gems (*pañcaratnam*): “*endarō mahānubhavalu* is in *śrī* .
- *Saṅgīta Saṁpradāya Pradarśini*, the *magnum opus* work of Subbarāma Dikṣitar, lists under *śrī*, a *lakṣya gītam* in *maṭya tāḷam* (without using the note *dha*), a *tānam* by Venkatamakhin, in *maṭyam*, a *kīrtanam* by Kumara Ettappa Maharaja (*ṣaḍādhāra tatva vināyaka* in *ādi*), a *sañcāri* by Subbarama Dikshitar, and four *kṛtis* of Muttuswami Dikshitar (*śrī mūlādhāracakra vināyaka*, *tyāgarāja mahadhvajārōha*, *śrī varalakṣmī*, and *śrī kamalāmbikē* .
- In Hindusthani music, *śrī rāga* is entirely different; it is derived from *pūrvi thāt* (equivalent of *kāmavardhani*), and is *audava-sampūrṇa* in nature. *pūriyā dhanaśrī* and *gauri* are two allied *rāgams* that resemble Hindusthani *śrī*. One type of *badahamsa sāraṅg* of Hindusthani resembles *karnāṭik śrī* very closely.
- Saṅgīta Saṁpradāya Pradarśini discusses the following *janyams* of the *rāgāṅga rāgam śrī*:
upāṅgam: — *mañiraṅgu*, *sālagabhairavi*, *śuddha dhanyāśi*, *kannaḍa gauḷa*, *śuddhadēśi*, *māḷavaśrī*
bhāṣāṅgam:— *śrīrañjani*, *kāpi*, *huśāni*, *bṛndāvani*, *saindhavi*, *mādhavamanōhari*, *madhyamāvati*, *dēvamanōhari*, *rudrapriya*, *sahāna*, *nāyaki*

Some Compositions in śrī

varnam:

sami ninne kori (ādi) (Karur Devidu Iyer)

endukina modi (ādi) (Patnam Subrahmanya Iyer)

padam

yemmamma ye vintalu (ādi)(kṣetraṅna)

manasu ninnedabhayadu (ādi)

kṛti

śrī mūlādhāracakra (ādi) (Muttusvāmi Dikṣitar)

śrī kamalāmbike (ādi) (Muttusvāmi Dikṣitar)

śrī varalakṣmi (ādi) (Muttusvāmi Dikṣitar)

tyāgarāja mahadhvaja (ādi) (Muttusvāmi Dikṣitar)

kāmēśvarē da (ādi) (Muttusvāmi Dikṣitar)

śrī abhayāmba (rūpakam) (Muttusvāmi Dikṣitar)

endaro mahanubhavulu (ādi) (Tyagaraja)

nāmakusuma (rūpakam) (Tyagaraja)

yuktamu gadu (miśracāpu) (Tyagaraja)

bhāyāmi nandakumāram (ādi) (Svāti Tirunāl)

riṇa mada dritha (ādi) (Svāti Tirunāl)

karuṇa ceyvān (ādi) (Iriyamman Thampi)

maṅgaḷam aruḷ (rūpakam) Papanasam Sivan

rāman edukku (triputa) (Arunachala Kavi)

pālaya mām śrī (Bhadracala Ramadasa)

Vadavari (ādi) (Annamacharya)

vanajāsana vinuta (rūpakam) (Subbaraya Sastri)

sabha dariśanam (ādi) (Gopalakrishna Bharathi)

ēdukku en mītu (ādi) (Gopalakrishna Bharathi)

maravāmal (ādi) (Gopalakrishna Bharathi)

śrī bhārgavam (ādi) (Muthiah Bhagavathar)

śrī kārtikēya (ādi) (Muthiah Bhagavathar)

śrīpatē kripa seyyar (miśracāpu) (Pallavi Sesha Iyer)

kanaka vela karuṇālavāla (ādi) (Kotiswara Iyer)

adhikāramundaruḷ (ādi) (T.Lakshmanan Pillai)

vēdanāyaka (aṭa) (Vedanayakam Pillai)

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kānavēṇḍāmo (rūpakam) (subrahmanya Bharathi)
 ambigāpatim (rūpakam) (Periyasami Thuran)
 bhāgyalaskmi baramma (ādi) (Purandaradasa)
 dharmigu dorayendu rūpakam (Purandaradasa)
 ninne gati (ādi) (Purandaradasa)

Of these, the song, “*endaro mahānubhāvulu*” has a greater frequency in concert halls.

There are some excellent *pallavi* expositions in *śrī*. Also, *śrī* often appears in the *rāgamālika svaram* segments in a *pallavi* rendition, or more often, in the *tānam* portion, when all the five *ghana rāgam*s are rendered (either in *tānam*, or in the *rāgamālika svaram* segment). But, being an auspicious *rāgam* *śrī* is employed in the final piece *maṅgaḷam* singing. Some prefer to sing the *śrī* composition, “bhāgya lakṣmi bāramma” and conclude the concert.

I am not aware of any *tillāna/javali* in *śrī*.

The *rāgam*s *madhyamāvati*, *maṅiraṅgu*, *puṣpalatika*, and *sālagabhairavi* are four *rāgam*s closely related to *śrī*.

madhyamāvati is an *audava-audava rāgam* with notes: *sa ri ma pa ni sa; sa ni pa ma ri sa*. While it almost resembles *śrī*, the omission of the notes *dha* and *ga* in *madhyamāvati* makes a clear distinction. Hence while rendering *madhyamāvati*, care should be taken not to touch these notes even slightly. While *śrī* has greater majesty and depth, *madhyamāvati* has greater number of compositions.

maṅiraṅgu is another *janyam* of *kharaharapriya* with scale *sa ri ma pa ni sa; sa ni pa ma ga ri sa*. It has the same *arohaṇam* as *madhyamāvati*, but takes the note *ga* in *avaraohaṇam*, which is not allowed in *madhyamāvati*. It omits the *dha*, which is present in *śrī*.

