

INDU CHAKRA		
1.	KANAKANI	- S R ₁ G ₁ M ₁ P D ₁ N ₁
2.	RATNANI	- S R ₁ G ₁ M ₁ P D ₁ N ₂
3.	GANAMURTI	- S R ₁ G ₁ M ₁ P D ₁ N ₃
4.	VANASPATI	- S R ₁ G ₁ M ₁ P D ₂ N ₂
5.	MANAVATI	- S R ₁ G ₁ M ₁ P D ₂ N ₃
6.	TANARUPI	- S R ₁ G ₁ M ₁ P D ₃ N ₃

If you remember, that is how the melakartha, were actually generated. Every combination of ri and ga, can be combined with six combinations of da and ne. It will become clear if you look at this slide. If you take the first chakra, which is each group of six melakartha is called a chakra. And these chakras also have names and the first chakra for instance is called Indu chakra.

Indu means the moon, we have only one moon and so it is called indu chakra. The second chakra is called Netra, Netra means eye, we have two eyes. The third is called agni, there are three fires in hindu ritualism, these are three fires and so it is called agni. The fourth chakra is called veda, there are four vedas and so on the fifth and sixth is called rithu, there are six rithus, six seasons and it goes on seventh as rishi there are saptarishis.

This is indu chakra, the first group of six melakarthas, one two three four five six. So, the first combination of ri and ga, ri one, ga one that is maintained throughout this chakra. And it is ma one, the first combination of da and ne is this, the second combination is this, the third is this da one, ne three, da two, ne two, da two, ne three, da three, ne three. We saw all this in some time ago.

Ma one, in fact will remain constant for the first thirty-six melakarthas, that is also we saw some, that is also something we saw. ma one, will remain constant for the first thirty-six melakarthas. And in fact, thirty seventh onwards, the melakarthas will take the same swaras as in the first thirty-six, except that m one will become m two. So, that is actually the schema

with which the seventy melakartha are generated. Now let me try to sing this for you, bear with me, I am laboring with a slight congestion.

(Singing Starts: 04:34) (Singing Ends: 04:37) This will remain constant, for all the six melakartha, in fact (Singing Starts: 04:46) (Singing Ends: 04:51), all these five are going to be constant, for all these six these six melakartha. (Singing Starts: 04:59) (Singing Ends: 05:06) This is the first melakartha, remember melakartha is just a scale a combination of swaras, seven swaras. So, I do not have to sing, (Singing Starts: 05:16) (Singing Ends: 05:27)

As I mentioned, the melakartha are these sa, re, ga, ma, pa, da, ne, just this is the melakartha. Just this is the combination of seven swaras. But all of these have been worked into ragas, and we have compositions in these seventy-two melakartha. We even have I mean, ragamalika, so if we have to sing the kanakangi raga (Singing Starts: 06:02) (Singing Ends: 06:16). This is kanakangi the first melakartha, and all these swaras are shuddha swaras.

So, if we have to say which is the shuddha swara scale, scale of all shuddha swaras in contemporary carnatic music it is this. (Singing Starts: 06:35) (Singing Ends: 06:37)

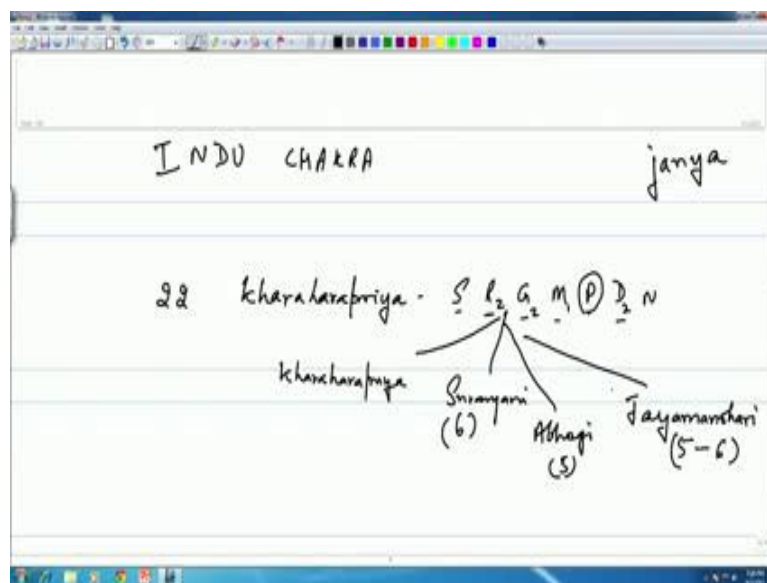
In the history of music, this is not always being the shuddha scale, that is not something we are going to. And in fact, even in contemporary Hindustani music, the shuddha scale is actually, what is called the major scale or what in the carnatic music is called the sankarabaranam scale. So, in, at any event this, kanakangi is the shuddha scale in contemporary carnatic music.

Now, let us go to rathnangi, so (Singing Starts: 07:20) (Singing Ends: 07:39) that is ratnangi, the ne is ne two, what is called kaishaki nishada. gana murthi is (Singing Starts: 07:52) (Singing Ends: 07:58) that is kakali nishada ne three. When we are going to Vanaspati, the da also changes to, this is shuddha da, first three melakartha take the shuddha da, fourth and fifth takes the chatusruti deivatha, in the nishada also there is.

(Singing Starts: 08:18) (Singing Ends: 08:25), this is vanas Vanaspati. (Singing Starts: 08:31) (Singing Ends: 08:38) this is fifth melakartha. Tanarupi is (Singing Starts: 08:41) (Singing Ends: 08:50) this da three.

So, this is how we have the seventy-two melakarthis grouped in sixes. They are arranged in groups of six and each group is called a chakra. Now, how does this melakarta system work, as you would remember, we are here talking of classifying ragas, melakarta system was advanced to classify ragas. So, let us take a melakarta, which is the twenty-second melakarta, kharahara priya. Kharahara priya has the largest number of ragas, grouped under it, so each of these melakarthis will have other ragas grouped under them. The other ragas which take the same swaras.

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That is the twenty second mela karta, actually we have heard kharahara priya earlier, last week and the notes of this are (Singing Starts: 10:24) (Singing Ends: 10:41). This is the kharahara priya melakarta and of course sampurna raga, which is itself kharahara priya, that would be grouped under that (Singing Starts: 10:53) (Singing Ends: 11:15). This itself would be classifying in this melakarta, the kharahara priya itself is a, in fact this is called the melakarta raga, kharahara priya is called the melakarta raga.

And then we have many ragas for instance sriranjani, is one. Now sriranjani takes these swaras (Singing Starts: 11:46) (Singing Ends: 11:58) this, it skips the panchama and so this is classified under kharahara priya. So, we would say sriranjani, is a janya raga of kharahara priya. Janya actually means born of as we saw earlier. Then we have a raga called abhogi (Singing Starts: 12:26) (Singing Ends: 12:32), it does not have pa, it does not have ne

(Singing Starts: 12:36) (Singing Ends: 12:44). So, sriranjani is a shadava raga, six swaras. This is audava raga five swaras, abhogi is also a janya raga of kharahara priya.

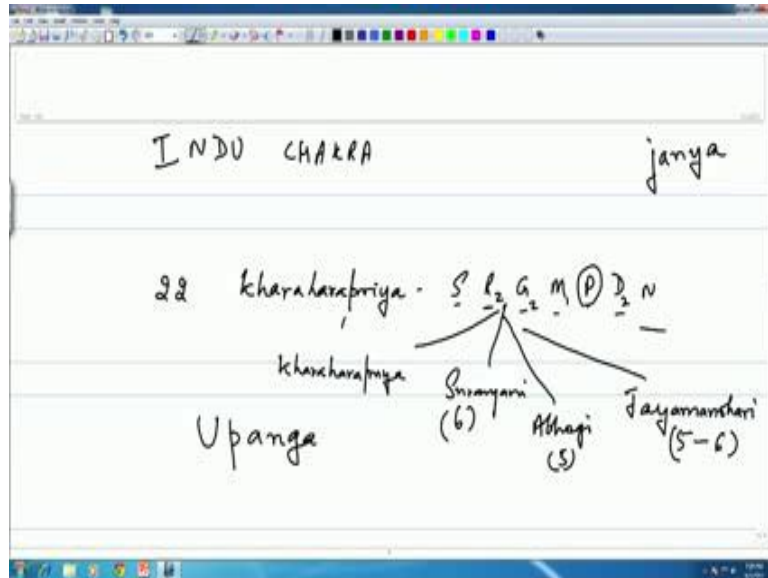
And then we have a raga called Jayamanohari, which goes like this (Singing Starts: 13:14) (Singing Ends: 13:20). So, aroha has five swaras, but avaroha has six (Singing Starts: 13:26) (Singing Ends: 13:37) this is also a janya of kharahara priya.

We have many other janya ragas of kharahara priya. Sriragam, madhyamavati and so on, kapi and many ragas, hussaini. So, that is how, the melakartha system works and it achieve some kind of order, some way of grouping the ragas. That are actually there in carnatic music, it just groups, some together brings them together.

What purpose, that is a different question. The idea is that, you are able to group ragas together, under a certain classification system. In this case, they are all grouped under the same scale, from which they take swaras. So, all this works if the raga, takes swaras from just one scale and not from two scales.

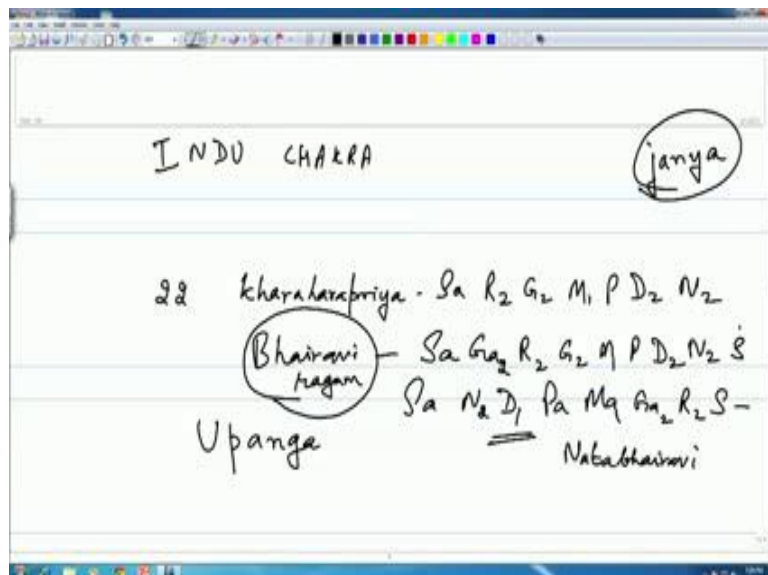
That also can happen and that also does happen, if you look at sriranjani or abhogi or jayamaniyogi. Now, they take swaras only from this, that there is, no other swara other than these occur in these ragas. So, they can be easily classified under kharaharapriya mela. Since such ragas are called upanga ragas, that is they are completely subsumed under this melakartha.

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But we have ragas which take swaras from two scales, the classic example, a very well-known example is bhairavi. Bhairavi was like this (Singing Starts: 16:05) (Singing Ends: 16:14). This is actually, just these swaras, kharahara priya swaras the same swarasthanas ri two, g two, ma one, da two and ne two. But, in the avarohana (Singing Starts: 16:32) (Singing Ends: 13:35) it takes the takes da one, so we have bhairavi, which is a very major raga in carnatic music (Singing Starts: 16:50) (Singing Ends: 16:55).

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So, in terms of the swarasthanas, you can see they are the same, ga two, ri two, ma one, da two, ne two, but the avaroha descent is like this (Singing Starts: 17:09) (Singing Ends: 17:14).

17:23). So, the da, in avaroha is different and it had belonged to a melakarta called natabhairavi (Singing Starts: 17:37) (Singing Ends: 18:27). So, this two deivathas, two da occurring is something that is very important in bhairavi. And that bhairavi, as such cannot be categorised under either kharahara priya or Natabhairavi.

Ragas like bhairavi, which take from two different scales, they are called bhashanga ragas and ragas that can completely be subsumed under any one melakarta are called upanga ragas.

So, in description of the ragas of a new expressions of upanga , bhashanga and janya and all these are in the context of classifying ragas under melakartas.