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Mohanam - A Universal Pentatonic Scale

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Abstract: Raga system is considered as the outstanding feature of Indian music. Each raga or scale has its own entity and well defined characteristics. Ragas are the solid music facts and every raga includes a separate aesthetic form. Like subtle srutis of music, ragas may be perceived by a trained ear. The beauties underlying a raga are very subtle and delicate. Ragas reveal themselves through the Kalpita sangita and extemporised music. The individuality of a raga covers many aspects like its Jiva svaras, Nyasa svaras, Rakti prayogas, Amsa svaras, Vakra prayogas etc. It consists, a series of notes which bear a particular relationship to the tonic note or Adhara Shadja. In line with ancient treatises of Indian music, Raga means a selected combination of svaras or notes which supplies pleasure to the listeners mind. Thus different combinations of notes will bring different ragas. The ascending and descending orders (Arohana and Avarohana) constitute the preliminary description of a raga. Ragas are classified into Janaka or parent ragas and Janya or derivative ragas. Janya raga may be a raga, which is alleged to be derived from a Melakarta or Janaka raga. Janya ragas are classified again into Varja ragas, Vakra ragas, Upanga ragas, Bhashanga ragas etc. During this article, the characteristic features of Mohanam as a janya raga, are portrayed and supported by various elements

Keywords: Carnatic, Janya raga, Kriti, Melakarta, Mohanam, Music, Notes, Pentatonic, Scale, Svara

1. INTRODUCTION

Ragas are classified into Janaka or parent ragas and Janya or derivative ragas in Carnatic music. Mohanam is one among the foremost popular janya ragas of South Indian music. It is one among the foremost enchanting and pleasing ragas or scales within the world. Because the name suggests, it is a beautiful raga. It is a janya raga derived from 28th melakarta, Harikamboji. In step with Carnatic music tradition, all the janya ragas are evolved from mela ragas or Janaka ragas.

Arohana: S R G P D S Avarohana: S D P G R S

2. IDENTITY

Besides Shadja and Panchama, the notes employed in this raga are Chatusruti Rishabha, Antara Gandhara, and Chatusruti Dhaivata. It is an Audava raga and Varja raga. In Varja ragas, one or two or three notes are absent either in Arohana or Avarohana or both. The notes Madhyama and Nishada are absent in this raga. This raga takes five notes both within the Arohana and Avarohana. So it is an Audava raga or a pentatonic scale. It is also an Upanga raga since it takes only the notes of Harikamboji. Upanga ragas are those Janya ragas, which take only notes, present in their respective parent raga. Rishabha, Gandhara and Dhaivata are Jiva svaras and Gandhara and Panchama are resting notes. Shadja, Gandhara and Dhaivata are Graha svaras or starting notes. Janta svara phrases like gg pp dd pp and Dhattu svara prayogas like d g r g s r make the raga very attracting. It is one of the major ragas and provides scope for elaborate alapana. Svaras Rishabha, Gandhara and Dhaivata may be oscillated.

Mohanam is taken into account as an auspicious raga and it is useful for being sung at the commencement of the concert. It is also useful for singing themes relating to the description. This raga is capable of evoking more than one rasa. This raga can travel all the three octaves. Though a night raga, it can be sung at all times. Mohanam is basically a Vira rasa pradhana raga. A wide range of emotions like Sringara (love), Karuna (compassion) etc are often portrayed during in this raga. This raga is additionally employed in Music Therapy. The comforting svaras of Mohanam have a soothing effect and this help to those suffering from depression and also said to cures chronic headaches and indigestion. References say that Lord Krishna is related to this raga. He used this raga to mend cattle along with his flute.

Mohana raga has dual nature of classical as well as folk accent. The structure of this raga is symmetrical in nature since the intervals between the two notes of the Purvanga and Uttaranga of the raga are equivalent (S to G and P to S).

3. GRAHABHEDAM OR MODAL SHIFT OF TONIC

This is a Sarvasvara murchanakaraka janya raga. All its svaras yield new ragas through the method of Grahabheda or Modal Shift of Tonic. Its Rishabha, Gandhara, Panchama and Dhaivata will yield Madhyamavati (Janya of 22nd mela), Hindolam (Janya of 20th mela), Suddha saveri (Janya of 28th mela), Suddha dhanyasi or Udayaravichandrika (Janya of 22nd mela) respectively through this process. See the tables.

Table I

S	x	R	x	G	x	x	P	x	D	x	x	S	x	R
		S	x	R	x	x	M	x	P	x	x	N	x	S

*Madhyamavati***Table II**

G	x	x	P	x	D	x	x	S	x	R	x	G
S	x	x	G	x	M	x	x	D	x	N	x	S

*Hindolam***Table III**

P	x	D	x	x	S	x	R	x	G	x	x	P
S	x	R	x	x	M	x	P	x	D	x	x	S

*Suddha saveri***Table IV**

D	x	x	S	x	R	x	G	x	x	P	x	D
S	x	x	G	x	M	x	P	x	x	N	x	S

Suddha dhanyasi

4. HISTORY

Historically speaking, Mohanam is considered as the oldest raga known to man. In earlier days, the name of Mohanam was Regupti or Raghupati. During the amount of 17th and 18th centuries, this raga was considered as a Shadava janya raga of kamboji. Sangita Saramita of Tulaja refers to the current. In keeping with him it is a Shadava raga without the note Nishada. In line with Sangraha Choodamani of Govindacharya, Mohanam is a derivative of Harikamboji. Sangita Chandrika of Attur Krishna Pisharady, Sangita Svara Prastara Sagaram of Nadamuni Panditar and Sangita Sangrahamu of Tiruvenkata Kavi admit the identical that of Sangraha choodamani. Some scholars are of the opinion that Mohanam is that the Janya of 65th mela, Mechakalyani.

This scale is found within the music of the various nations of the globe. This raga was used even by the primitive tribes. There are many folk songs in this raga. Consistent with Professor P Sambamoorthy, noted musician and musicologist of the past, this is often accounted for by the very fact that the notes figuring in this raga are the earliest notes met with in the Sa-Pa series (Cycle of fifths) i.e. Sa-Pa, Pa-Ri, Ri-Dha, Dha-Ga etc.

In Ancient Tamil music, Mohanam was referred to as Mullai Pan. In Chilappadikaram of Ilango Adikal mentions this raga. The Hymns of Tiruvachagam of Manicka Vachagar are recited in this raga from early times. The corresponding scales of Mohanam are often seen in ancient Chinese, Japanese, Hungarian, Swedish, and Gypsy music. This raga is additionally employed in many countries like Burma, Thailand, Japan, Malaysia, Indonesia and Korea. 'Woo-sheng' and Akshi-jo are the corresponding Chinese and Korean scales respectively. The national Anthem of Thailand is sung in this raga.

5. HINDUSTANI MUSIC

There is no raga known by the name Mohanam in Hindustani music. The equivalent of Mohanam in Hindustani music is 'Bhoop' or 'Bhoopali'. It is also called 'Bhopali'. In Hindustani music, Bhoop is one among the preliminary ragas to learn. Many Hindi film songs are seen in this raga. Bhoop is an associate raga of Kalyan Thaata. The Vadi is Gandhara and also the Samvadi is Dhaivata. Sangati 'p g' is characteristic of Bhoop. G and P are Vishranti svaras. In keeping with the time theory of Raga, Bhoop is sung within the first prakara of the night from 6 pm to 9 pm.

6. COMPOSITIONS

The majority of composers of South India have composed songs in this raga. Among the Carnatic music Trinity, Muthuswami Dikshitar has six compositions, and everyone these kritis bear the signature of the raga. Tyagaraja has 11 compositions in his credit, and strangely, we don't have any composition in this raga by Syama Sastri. Tyagarajas 'Nannupalimpa', Papanasham sivan's 'Kapali' and Mysore Vasudevacharyar's 'Rara Rajivalochana' are a number of the popular kritis in this raga. There are many Tevaram and Tiruvachakam songs in Mohanam.

6.1 Popular Carnatic compositions

Varavina (Gita)	-	Rupaka	-	Tiger Varadachari
Tamaraimalar (Gitam)	-	Dhruva	-	
Samidayamera (Svarajati)	-	Adi	-	
Ninnekori (Varna)	-	Adi	-	Pallavi Doraiswami Iyer
Ninnukori(Varna)	-	Adi	-	Ramnad Srinivasa Iyengar
Sarasajaksha (Varna)	-	Ata	-	Vina Kuppayyar
Kapali (Varna)	-	Adi	-	Ambi Dikshitar
Sariga dani (Pada Varna)	-	Adi	-	Karvetnagar Govindasamayya
Saddumandalu	-	Adi	-	Purandara Dasar
Lakshmikanta baro	-	Adi	-	Purandara Dasar
Mella mellane	-	Adi	-	Purandara Dasar
Mandagamne	-	Ata	-	Purandara Dasar
Hamsa ninnali	-	Ata	-	Purandara Dasar
Baila barige	-	Adi	-	Purandara Dasar
Vishayada vichara	-	Ata	-	Purandara Dasar
Vaidya vandanodi	-	Adi	-	Purandara Dasar
Namava nedagiseyya	-	Adi	-	Purandara Dasar
Mohanarama	-	Adi	-	Tyagaraja
Nannupalimpa	-	Adi	-	Tyagaraja
Ramaninnu nammina	-	Adi	-	Tyagaraja
Evarura ninnuvina	-	Chapu	-	Tyagaraja
Bhavanuta	-	Adi	-	Tyagaraja
Vedavakyamani	-	Chapu	-	Tyagaraja
Rama rama rame	-	Chapu	-	Tyagaraja
Mati mati ki	-	Adi	-	Tyagaraja
Jayamangalam	-	Jhampa	-	Tyagaraja
Endugobaga	-	Adi	-	Tyagaraja
Dayarani	-	Chapu	-	Tyagaraja
Pahimam Parvati	-	Rupaka	-	Muthuswami Dikshitar
Kadambaripriya	-	Chapu	-	Muthuswami Dikshitar
Rakta Ganapatim	-	Adi	-	Muthuswami Dikshitar
Nagalingam namami	-	Adi	-	Muthuswami Dikshitar
Narasimha agache	-	Chapu	-	Muthuswami Dikshitar
Rajagopalam	-	Rupaka	-	Muthuswami Dikshitar
Paripahimam	-	Chapu	-	Swati Tirunal
Mohanam tava	-	Adi	-	Swati Tirunal
Pankajanobhotsava	-	Chapu	-	Swati Tirunal
Chintaye padmanabham	-	Chapu	-	Swati Tirunal
Dvajo nisam	-	Adi	-	Swati Tirunal
Kriakataksham	-	Jhampa	-	Swati Tirunal
Govinda sundara	-	Chapu	-	Bhadrachala Ramadas
Pedda devundunai	-	Adi	-	Mysore Sadasiva Rao
Srivesham dalachina	-	Adi	-	Mysore Sadasiva rao
Rara rajivalochana	-	Adi	-	Mysore Vasudevachar
Aranal enra	-	Chapu	-	Nilakanta Sivan
Kapali karuna	-	Adi	-	Papanasam Sivan
Mayilvahana	-	Adi	-	Papanasam Sivan
Mohana sringara	-	Adi	-	Papanasam Sivan
Narayana divyanamam	-	Adi	-	Papanasam Sivan
Saundarya vellam	-	Adi	-	Papanasam Sivan
Sri rama ramani	-	Adi	-	Pallavi Gopalayyar
Sarasajakshi namma	-	Ata	-	Vina Kuppayyar
Gananatha saranam	-	Adi	-	Gopalakrishna Bharati
Tadagam oru	-	Adi	-	Gopalakrishna Bharati
Paraiya nee	-	Adi	-	Gopalakrishna Bharati
Darisanam kandarku	-	Rupaka	-	Gopalakrishna Bharati
Adadu nandane	-	Adi	-	Gopalakrishna Bharati
Umadeva mahanubhava	-	Adi	-	Muthiah Bhagavatar
Bhajikka nee	-	Adi	-	K C Kesava Pillai
Bhajare raghuviram	-	Adi	-	Sadasiva Brahmendra
Innam Paramukham	-	Rupaka	-	Vedanayakam Pillai
Anjaneya	-	Adi	-	Magadarsi Seshayyengar
En Pallikondir	-	Adi	-	Arunachala Kavirayar
Ambalavanar	-	Rupaka	-	Muthu Tandavar
Madhava madhava	-	Chapu	-	Narayana Tirtha
Kshemam koru	-	Chapu	-	Narayana Tirtha
Yaro avan yaro	-	Adi	-	Periyaswami Tooran

Inta velayil	-	Adi	-	Periyaswami Tooran
Muppurameri seyda	-	Adi	-	Periyaswami Tooran
Ededi enni	-	Adi	-	Periyaswami Tooran
Bhuvantraya	-	Adi	-	GN Balasubramanyam
Sada palaya	-	Adi	-	GN Balasubramanyam
Engum nirandanare	-	Adi	-	Lakshmanan Pillai
Sri chittirai	-	Adi	-	Lakshmanan Pillai
Kandanattan	-	Adi	-	Muthuswami Kavi
Arum arundoru	-	Rupaka	-	Muthuswami Kavi
En inna tamadam	-	Adi	-	Vedanayakam Pillai
Inda uddiyoga	-	Adi	-	Vedanayakam Pillai
Intavidhamum un	-	Tripura	-	Vedanayakam Pillai
Innam paramukham	-	Rupaka	-	Vedanayakam Pillai
Margam idu	-	Adi	-	Vedanayakam Pillai
Palayamam satatam	-	Adi	-	Tulasivanam
Matimohana	-	Adi	-	Tulasivanam
Pazhaniyappan tunai	-	Chapu	-	Suddhananda Bharati
Enna mayam seydanu	-	Adi	-	Suddhananda Bharati
Ajnoham anugraham	-	Chapu	-	Swarna Venkatesa Dikshitar
Velagadura (Pada)	-	Tripura	-	Kshetrajna
Paradesamuna (Pada)	-	Adi	-	Kshetrajna
Okka gadiyika (Pada)	-	Adi	-	Kshetrajna
Kalikiro (Pada)	-	Chapu	-	Kshetrajna
Iddariki sarvalapu (Pada)	-	Chapu	-	Kshetrajna
Maguva tanakeli (Pada)	-	Jhampa	-	Kshetrajna
Inku nunni boniyuna (Pada)	-	Chapu	-	Kshetrajna
Emoradamma (Pada)	-	Adi	-	Kshetrajna
Gadura gadiyiki (Pada)	-	Jhampa	-	Kshetrajna
Mohamella (Javali)	-	Rupaka	-	Pattabhiramayya
(Tillana)	-	Adi	-	Muthiah Bhagavatar

6.2 Hindustani compositions

Ma ni varaj gaaye raagini kar jab (Lakshan Geet)	-	V N Bhatkhande
Naman kar chatur shri guru charana (Drut Khayal)	-	V N Bhatkhande
Aun tore charan kamal par vaar(Drut Khayal)	-	V N Bhatkhande
Jab se tum san laagali (Drut Khayal)	-	

7. MOVIE SONGS

Raga, Mohanam has many songs in film music. Ilayaraja has composed many pieces in Tamil and composers like Devarajan Master, Ravindran Master etc have created many super hit songs in Malayalam. In Telugu also there are some beautiful songs composed by Ilayaraja and Pandyal Nageswara Rao. In Bollywood also, this raga has been used with accuracy. 'Dil Hum Hum Kare' from the movie 'Rudali' could also be a classic example composed by Bhupen Hazarika. See the tables.

7.1 Selected Malayalam movie songs

Table V

Song	Movie	Composer	Singer
Manjal Prasadavum	Nakhakshatungal	Bombay Ravi	K J Yesudas
Nin maniyarayile	CID Nazir	MK Arjunan	P Jayachandran
Malini Nadiyil	Sakuntala	Devarajan	K J Yesudas & P Susheela
Manjalayil mungi	Kalithozhan	Devarajan	P Jayachandran
Swargaputhri	Nizhalattam	Devarajan	K J Yesudas
Pournami Chandrika	Rest House	MK Arjunan	K J Yesudas
Arivin Nilave	Rajasilpi	Raveendran	K S Chithra
Etho Nidran	Ayal Katha Ezhuthukayanu	Raveendran	K J Yesudas
Mouliyil mayilpeeli	Nandanam	Raveendran	K S Chithra
Thara noopuram	Sopanam	S P Venkatesh	K J Yesudas, Manju Menon
Kalivedurangiyallo	Desadanam	Kaithapram	K J Yesudas
Vanampadi etho	Desadanakkili karayarilla	Raveendran	K J Yesudas
Kanikanum neram	Omanakuttan	Devarajan	P Leela & Renuka
Ujjayiniyile gayika	Kadalppanam	Devarajan	P Leela

7.2 Selected Tamil movie songs

Table VI

Song	Movie	Composer	Singer
Giridhara Gopala	Meera	SV Venkataraman	M S Subbalakshmi
Ullasa Poongatre	Kolangal	Ilayaraja	K S Chithra
Oru Thanga rathathil	Dharma yuddham	Ilayaraja	Malasya Vasudevan
Ninnukori varnam	Agni Nakshatram	Ilayaraja	K S Chitra
Van pole Vannam	Salangai oli	Ilayaraja	S P Balasubramanyam
Kannan oru Kaikulantai	Bhadrakali	Ilayaraja	KJ Yesudas & P Susheela
Nilavu Thoongum	Kunguma chimizhu	Ilayaraja	S P Balasubramanyam
Sivappu lolaku	Kadal Kottai	Deva	S P Balasubramanyam
Thoonganamkuruvi	Jallikettu kalai	Deva	S P Balasubramanyam
Pakkade Pakkade	Gentleman	AR Rahman	Minmini
Varayo Thozhi	Jeans	AR Rahman	Sonu Nigam & Harini
Rosave Rosave	Ellaichami	SA Rajkumar	Malasya Vasudevan
Kannil Adum Roja	Captain	Sirpi	S P Balasubramanyam
Mainave Mainave	Thithikude	Vidyasagar	Unnikrhnan & Sadhana

7.3 Selected Telugu movie songs

Table VII

Song	Movie	Composer	Singer
Echatanunchi Vicheno	Appuchesi Pappukudu	Pendyala Nageswara Rao	Ghantasala & P Susheela
Mohanaraga	Mahamantri Timmarasu	Pendyala Nageswar Rao	Ghantasala & P Susheela
Manasu Parimalinchene	Srikrishnarjuna Yuddham	Pendyala Nageswar Rao	Ghantasala & P Susheela
Lahirilo Lahirilo	Maya bazar	S Rajeswara Rao	Ghantasala & P Leela
Siva Siva Sankara	Bhakta Kannappa	Sathyam	V Ramakrishna
Palikinadi Pilichinadi	Seetha Ramulu	Sathyam	S P Balasubramanyam
Ninnu Kori Varnam	Gharshana	Ilayaraja	Vani Jayaram & Chithra
Akasamlo Asala Harivillu	Swarnakamalam	Ilayaraja	S Janaki
Maaterani Chinnadhani	O Papa Lali	Ilayaraja	S P Balasubramanyam
Ye shwasalo Cherithe	Nenunnu	Kiravani	Chithra
Madhilo Veenalu Mroge	Atmeeyulu	S. Rajeswara Rao	P Susheela
Ve Vela Gopemmala	Sagara sangamam	Ilayaraja	S P Balasubramanyam
Raave Naa Cheliya	Jeans	A R Rahman	Sonu Nigam & Harini
Padavela Radhika	Iddaru Mitrulu	S. Rajeswara Rao	P Susheela

7.4 Selected Kannada movie songs

Song	Movie	Composer	Singer
Mohanaraga ragava	Nandagokula	Madanmohan/Raveendran	K S Chithra
Mohana muraliya	Aparanji	M Ranga Rao	Vani Jayaram
Malli Malli Minchulli	Gajje naada	V Manohar	K S Chithra
Ye Swasalo	Nenunnu	Keeravani	K S Chithra
Namnee Baale	Naaga Kaala Bhairava	M Ranga Rao	Yesudas, Bangalore Latha

7.5 Selected Hindi movie songs

Table VII

Song	Movie	Composer	Singer
Dekha Ek Khwab To	Silsila	Shiva-Hari	Lata Mangeshkar & Kishor Kumar
Dil Hoom Hoom Kare	Rudali	Bhupen Hazarika	Lata Mangeshkar
Ham Tum SeNa Kuchh Kah	Ziddi	Dilip & Samir Sen	Hariharan
In Ankhon Ki Masti Ke	Umrao Jaan	Khaiyam	Asha Bhosle
Jaun Tore Charan	Sur Sangam	Laxmikant, Pyarelal	Lata Mangeshkar, Rajan Mishra
Kanchi Re Kanchi Re	Hare Rama Hare Krishna	R D Barman	Lata Mangeshkar, Kishor Kumar
Nil Gagan Ki	Amrapali	Shankar, Jaykishan	Lata Mangeshkar
Panchhi Banu	Chori Chori	Shankar, Jaykishan	Lata Mangeshkar
Sansaar Ki Har Shay Ka	Dhoond	Ravi Bombay	Mahendra Kapoor
Sayonara, Sayonara	Love in Tokyo	Shankar, Jaykishan	Lata Mangeshkar
Yeh Hava...Yeh Phiza.	Gumrah	Ravi Bombay	Mahendra Kapoor
Chanda hai tu mera sooraj	Aradhana	SD Barman	Lata Mangeshkar
Seene mein sulagte hain	Tarana	Anil Biswas	Lata Mangeshkar & Talat Mehmood
Nirbal se ladai balwan ki	Toofan or Diya	Vasant Desai	Mannadey

Mohanam is one of the widely distributed and popular ragas. All types of compositions are represented in this raga. This raga figures in operas and Dance dramas. This raga is employed as a raga of resolution, from ticklish situations in operas. It is utilised in Vrindavadyam and fusion performances. The universal popularity of Mohanam is proved by the very fact that this raga and its counterparts, are there within the music of most of the nations.

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