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Sankarabharanam A Magical and Majestic Major Scale

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Abstract: The prominent feature of Indian music is its Raga system. The melodies of classical type in Indian music are based on ragas. They are classified into Janaka ragas (parent scales) and Janya ragas (derivative scales) in Carnatic music. Janaka ragas are also known by the names Mela ragas, Melakarta ragas etc. Sankarabharanam is one of the popular Melakarta ragas of South Indian music. It is a major raga or scale which is seen in most of the systems of music. It is similar to the Major Diatonic scale, or the C Major of Western music. It has been spoken as 'Raga Rajasya Melakata' by Venkitamakhi in his work, Chaturdandi Prakasika. It absolutely was classified as a raganga raga by Parsvadeva, and a Purva Prasiddha raganga raga listed by Sarangadeva. Most of the traditional treatises on music have classified it as a very important mela. It was the Nishada murchana of the ancient Shadja grama and was known by the name Ranjani. This raga was greatly in practice within the ancient Tamil Music system as a sampurna scale known by the name pan, Pazhampanjuram. It is the Bilaval thaat of Hindustani music system which corresponds to Sankarabharanam. It is always maintained the status of a major parent raga, giving rise to a number of janya ragas. The various aspects of Sankarabharanam as a major raga, is portrayed during this article.

Keywords: Carnatic, Grama, Janaka, Kriti, Mela, Murchana, Music, Raga, Sankarabharanam, Sangita, Scale, Shadja, Svara,

Introduction

The term Sankarabharanam means the 'ornament of Lord Shiva'. Sankarabharanam is the 29th melakarta in the 72 melakarta scheme of Carnatic music. This is a Sampurna raga; 5th mela in the fifth chakra (Bana-Ma). According to some scholars it is a Sampurna-Shadava raga by deleting the Nishada in the Avarohana. The phrase s n d p occurs in this raga extensively and hence the Avarohana should be deemed Sampurna. To suit the Katapayadi formula 'Dhira' was prefixed to the name of this mela.

Arohana: s r g m p d n s

Avarohana: s n d p m g r s

Identity

Besides Shadja and Panchama the notes taken in this raga are Chatusruti rishabha, Antara gandhara, Suddha madhyama, Chatusruti dhaivata and Kakali nishada. It is a raga with a pair of symmetrical tetra-chords. The tetra-chords are separated by the interval of a major tone.

This is a Sarvasvara gamakavarika rakti raga. All the svaras are ragachhaya svaras. Ri and Dha occur as dirgha and kampita svaras. This is one of the major ragas. Janta svara prayogas like ss rr gg mm and Datu svara prayogas like r n s d n p d m are prominent in this raga. S n p is a visesha sanchara. The phrase, s n d p in the lower octave in slow tempo is generally avoided. Compositions in this raga begin on Sa, Ga, Ma and Pa. It is a well distributed raga and can be sung at all times. According to some old scholars, this is an evening raga. Slokas, Padyas and Viruttams can be sung in this raga. This raga corresponds to the Pan, Pazham Panjuram of ancient Tamil music. It is a Tristhayi raga and evokes multiple rasas. It figures in operas and dance dramas.

Grahbheda or Modal Shift of Tonic

This is a Murchanakaraka janaka raga. All its svaras except Nishada yield new ragas through the method of Grahbheda or Modal Shift of Tonic. Its Rishabha, Gandhara, Madhyama, Panchama and Dhaivata will yield Kharaharapiya (22nd mela), Hanumatodi (8th mela), Mechakalyani (65th mela), Harikambhoji (28th mela) and Natḥabhairavi (20th mela) respectively through this process. See the tables.

Table No I

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

Kharaharapriya

Table No II

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

Hanumatodi

Table No III

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

Mechakalyani

Table No IV

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

Harikambhoji

Table No V

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

Nathabhairavi

History

It is a raga that can be traced to the 7-9th centuries. Saragadeva describes it as one of the Prak Prasadha ragas, i.e., it was well-known even in his time. It is one of the old ragas. It was the nishada murchana of the ancient scale, Shadja grama. This raga has long since been a mela, but was designated as the 29th one only by Venkatamakhi. The earlier Kanakambari list called it simply Sankarabharanam, while the later Kanakambari and Kanakangi lists renamed it as Dhira-sankarabharanam. It is one of the ragas that can be sung at noon according to Narada's Sangita Makaranda. It is also mentioned as a Napumsaka raga.

This raga is also mentioned in the Sangita Ratnakara of Sarangadeva, Raga tala vibodha of Srinivasa, Paaditaradhya charitra of Palkurki Somanatha Kavi, and Anupa sangita vilasa of Bhava Bhatta. According to Sangita Saramrita of Tulaja it is a mela as well as janya raga. It is one of the melas as well as a janya raga as per Chaturdandi Prakasika of Venkatamakhi. Sravelakalanidhi of Ramamatya mentioned it as a Janya raga. It is one of the Raganga sampurna ragas mentioned in the Sangita Samayasara of Parsvadeva

According to the Sadraga Chandrodya of Pundarika Vittala and Ragatarangini of Lochana Kavi, Sankarabharanam is a janya of the Thaata, Kedara. Ragatala Chintamani of Poluri Govindamatya mentioned it as a janya raga of Sriraga. It is a janya of the raga, Mallari according to Ragavibodha of Somanatha. It is one of the melas and janya ragas mentioned in the Sangita Sara of Vidyananya.

Ancient Tamil music

In ancient music, ragas or scales were known as 'Pans'. Sankarabharanam corresponds to the Pan, 'Pazham Panjuram' of ancient Tamil music. It was also one of the seven major 'Palais' or scales of Tamil music. Sankarabharanam corresponds to the 'Kodi Palai'.

Hindustani music

The mela corresponds to the Bilaval Thaata of Hindustani music. It is one of the basic ten Thaats of Hindustani system. All the svaras used in this thaata are Shuddha svaras. Raga Bilaval is slightly different from the Bilaval thaata. Usually this raga is called Alaiya Bilaval. This is the most commonly sung type of Bilaval. This is a morning raga. Pakad svaras are g p-d n s and g r g p m g-m g r s. Vadi and Samvadi svaras are Dhaivata and Gandhara. Shukla Bilaval and Shuddha Bilaval are allied to this raga. The derivative ragas out of this structure are grouped under the broad head of Bilaval Thaata.

Western music

Sankarabharanam is a raga that has existed universally. This raga is same as the Major Diatonic scale of western music. It is a Heptatonic scale that includes five whole tones and two semitones in an octave. In ancient Greek modes, it was known as Lydian or Aeolian.

Compositions

The majority of composers of South India have composed songs in this raga. Among the Carnatic music Trinity, Tyagaraja has composed about 35 compositions in this raga. Muthuswami Dikshitar has 14 compositions and Syama Sastri has 3 kritis in his credit. Maharaja Swati Tirunal has composed 9 compositions. Tyagarajaraja's Svararaga sudha, 'Entuku peddala' and 'Manasu Svadhina', Dikshitar's 'Akshayalinga' and 'Kamalambikaya' and Swati Tirunal's Bhaktaparanam are a number of the popular kritis in this raga. There are many Tevaram and Tiruvachakam songs in Sankarabharanam.

Prominent Carnatic compositions

Are dasaratha (Gitam)	Simahanadanam		
Ripubala (Gitam)	Matya	-	Venkitamakhi
Are rere kosala	-	Tripata	-
			Govindacharya
S,; s, r, s n d p (Svarajati)	Rupaka	-	Govinadacharya
Nilu parani (Varna)	Ata	-	Pattnam Subramanya Iyer
Sami ninne kori (Varna)	Adi	-	Vina Kuppayyar
Saminiki sari evvare (Varna)	Adi	-	Vina Kuppayyar
Atimoham (Varna)	Adi	-	Ponnaya Pillai
Manavi kai konarda (Varna)Adi		-	Ponnaya Pillai
Chalamela (Varna)	Ata	-	Swati Tirunal
Indumukhi (Pada varna)	Ata	-	Swati Tirunal
Manasime (Padavarna)	Adi	-	Irayimman Tampi
Ra rapu seyagara (Varna)	Ata	-	Ramaswami Dikshitar
Svararagasudha	-	Adi	-
			Tyagaraja
Sundaresvaruni	-	Adi	-
			Tyagaraja
Mansu svadhina	-	chapu	-
			Tyagaraja
Entukupeddala	-	Adi	-
			Tyagaraja
Emi neramu	-	Adi	-
			Tyagaraja
Bhudhiradu	-	Chapu	-
			Tyagaraja
Eduta nilache	-	Adi	-
			Tyagaraja
Enduku chalamu	-	Tripata	-
			Tyagaraja
Evidhamulanainagaram	Adi	-	Tyagaraja
Gatamohasritapala	-	Rupaka	-
			Tyagaraja
Ivarakku juchinadi	-	Adi	-
			Tyagaraja
Mariyadai gadura	-	Adi	-
			Tyagaraja
Nannubrova kannu	-	Tripata	-
			Tyagaraja
Napali sri rama	-	Adi	-
			Tyagaraja
Pahi ramachandra	-	Adi	-
			Tyagaraja
Paripalaya dasarathe	Chapu	-	Tyagaraja

Rama nannuvina	-	Rupaka	-	Tyagaraja
Rama ramana rara	-	Adi	-	Tyagaraja
Rama sita rama	-	Rupaka	-	Tyagaraja
Sambho sivasankara	-	Rupaka	-	Tyagaraja
Rama srirama lola	-	Adi	-	Tyagaraja
Sankara guruvarula	-	Adi	-	Tyagaraja
Sarasa netra	-	Adi	-	Tyagaraja
Sitapati kavavanaya	-	Adi	-	Tyagaraja
Sri raghuvara dasarathe		Rupaka	-	Tyagaraja
Vallagadhanaka	-	Adi	-	Tyagaraja
Vishnu vahana	-	Rupaka	-	Tyagaraja
Varaleda ganalola	-	Adi	-	Tyagaraja
Ehitri jagadisa	-	Adi	-	Tyagaraja
Prananatha birana	-	Adi	-	Tyagaraja
Bhakti bhikshamiyave		Rupaka	-	Tyagaraja
Ranganayaka rakshimpu		Adi	-	Tyagaraja
Akshayalinga	-	Chapu	-	Muthuswami Dikshitar
Sankaracharyam		Adi	-	Muthuswami Dikshitar
Sri Dakshinamurte	-	Jhmapa	-	Muthuswami Dikshitar
Rajiva lochana	-	Eka	-	Muthuswami Dikshitar
Nagalingam Bhajeham		Adi	-	Muthuswami Dikshitar
Tarakeswara		Adi	-	Muthuswami Dikshitar
Sundaeswara namaste		Rupaka	-	Muthuswami Dikshitar
Pranamatmajam Bhajare		Adi	-	Muthuswami Dikshitar
Sadasivam upasmahe		Adi	-	Muthuswami Dikshitar
Kamalambikaya		Rupaka	-	Muthuswami Dikshitar
Gurumurte bahukirte		Rupaka	-	Muthuswami Dikshitar
Girijayaraja		Adi	-	Muthuswami Dikshitar
Pavanatmajam		Adi	-	Muthuswami Dikshitar
Brihadiswaraya		Adi	-	Muthuswami Dikshitar
Nannu karunimchi	-	Eka	-	Syama Sastri
Devi meena netri	-	Adi	-	Syama Sastri
Sarojadalaneltri	-	Rupaka	-	Syama Sastri
Bhakta prayana	-	Chapu	-	Swati Tirunal
Nrityati nrityati	-	Adi	-	Swati Tirunal
Aho chitta chintaya		Chapu	-	Swati Tirunal
Kalaye parvatinatham		Chapu	-	Swati Tirunal

Rajivaksha	-	Adi	-	Swati Tirunal
Mahyamkimanitam		Adi	-	Swati Tirunal
Sakhihe nigamikka(Pada)		Tripura	-	Swati Tirunal
Saradavidhuvadana(Pada)		Adi	-	Swati Tirunal
Sarasanabha me	-	Tripura	-	Swati Tirunal
Sumane vaishanave	-	Ata	-	Purandaradasa
Sarvaparadhave	-	Tripura	-	Purandaradasa
Yemanallo kane	-	Adi	-	Purandaradasa
Vidhati devategalu	-	Adi	-	Purandaradasa
Madi madi maidayendu		Chapu	-	Purandaradasa
Mandramulaki	-	Ata	-	Bhadrachala Ramadas
Narayana narayana	-	Rupaka	-	Badrachalam Ramadas
Rakshimpavidiyamo		Rupaka	-	Bhadrachala Ramadas
Tagunayya dasaratha		Rupaka	-	Bhadrachala Ramadas
Bagumiraganu	-	Rupaka	-	Vina Kuppayyar
Palaya sri	-	Adi	-	Pattnam Subramanya Iyer
Nenumchukora	-	Adi	-	Pattnam Subramanya Iyer
Mahima teliya	-	Rupaka	-	Anayya
Kanavilum unnai	-	Rupaka	-	Anayya
Bhajana seyave	-	Rupaka	-	Anayya
Nikela dayaradura	-	Eka	-	Pallavi Seshyyar
Elagu dayavachhino		Adi	-	Pallavi Doraiswami Iyer
Sankaracharyam	-	Adi	-	Subbarama Dikshitar
Parasakti	-	Rupaka	-	Subbarama Dikshitar
Sri chandrasekhara	-	Adi	-	Subbarama Dikshitar
Sundararupagopala		Tripura	-	Papanasam Sivan
Tirukkumaraney		Adi	-	Papanasam Sivan
Patipadam panivadu		Adi	-	Papanasam Sivan
Mahalakshmi jaganmata		Adi	-	Papanasam Sivan
Koncham dayai		Adi	-	Papanasam Sivan
Kanja malaradu		Adi	-	Papanasam Sivan
Ambaunaiye		Adi	-	Papanasam Sivan
Akhilanda nayaki		Adi	-	Papanasam Sivan
Gopalakrishna	-	Chapu	-	Nilakanta Sivan
Unmel bharam	-	Adi	-	Nilakanta Sivan
Vava kalaimade	-	Adi	-	Nilakanta Sivan
Manandira kisainda		Adi	-	Muthiah Bhagavatar

Sahajaguna rama	Adi	-	Muthiah Bhagavatar	
Ganagadhara naga	Adi	-	Muthiah Bhagavatar	
Chandrasekhara	Adi	-	Muthiah Bhagavatar	
Muthukumarane	-	Adi	-	Ramaswami Sivan
Bhajamanasa	-	Adi	-	Mysore Vasudevachar
Rama ninnu vinai	Chapu	-	Mysore Sadasiva Rao	
Taye unnai nambinar	Adi	-	Lakshamanan Pillai	
Tunmamilada	Adi	-	Lakshamanan Pillai	
Pahi mahesa	-	Adi	-	Irayimman Tampi
Kartyayanidevi	-	Adi	-	Irayimman Tampi
Kulasekhara (Pada)	Adi	-	Irayimman Tampi	
Dhanya jnaninnu (Pada)	Adi	-	Irayimman Tampi	
Janani	-	Chapu	-	M D Ramanathan
Poomakal kanava	-	Rupaka	-	K C Kesava Pillai
Artaparayana	-	Chapu	-	K C Kesava Pillai
Janaki ramana	-	Adi	-	K C Kesava Pillai
Satya svarupa	-	Chapu	-	K C Kesava Pillai
Karunakara kanja	-	Rupaka	-	Mahakavi Kuttamathu
Chidambareswaram	Rupaka	-	Parameswara Bhagavatar	
Sri salvateeswara	-	Rupaka	-	Ambi Dikshitar
Nandan charitam	-	Adi	-	Gopalakrishna Bharati
Periya kizhavan	-	Rupaka	-	Gopalakrishna Bharati
Entukunirdaya	-	Adi	-	Karur Chainnadevudu
Nannu karunimpi	-	Adi	-	Karur Chinnadevudu
Neramanchakura	-	Adi	-	Karur Chinnadevudu
Sri subramanyam	-	Adi	-	Balamurali Krishna
Yen vandai	-	Chapu	-	Arunachala Kavi
En kanavai kelai	-	Chapu	-	Arunachala Kavi
Kadimodi vadadu	-	Eka	-	Arunagirinathar
Nalla nalla nilav	-	Adi	-	Ghanam Krishnayyar
Enai alayya	-	Adi	-	Kotiswara Iyer
Ennil kanindavan	-	Adi	-	Lalitadasar
Mohamana	-	Chapu	-	Madhurakavi
Kaivida lagadayya	-	Adi	-	Viswanatha Sastri
Nagalingam maheswara	Rupaka	-	Jayachamaraja Wodeyar	
Sentiladhipan	-	Tripura	-	Kavi kunjrabharati
Ni tunai piriyaive	-	Chapu	-	Kavi kunjrabharati

Valli kalyanam	-	Chapu	-	Kavi kunjarabharati
Kannapetrene	-	Tripata	-	Kavi kunjarabharati
Simgarampu pallika		Adi	-	Shahaji Maharaja
Koluvaiyunnude		Adi	-	Shahji Maharaja
Uyyum vagai idu		Rupaka	-	Vedanayakam Pillai
Paname unnai		Rupaka	-	Vedanayakam Pillai
Ni divya mangala-		Adi	-	Virabhadrayya
Amdagadavu (Pada)		Adi	-	Kshetrajna
Chellambo (Pada)		Adi	-	Kshetrajna
Evate opana (Pada)		Chapu	-	Kshetrajna
Eva tellavare (Pada)		Tripata	-	Kshetrajna
Muvvagopala (Pada)		Tripata	-	Kshetrajna
Brihadamba	-	Jhampa	-	Ponnayya Pillai
(Tillana)	-	Adi	-	Ponnayya Pillai
(Tillana)	-	Adi	-	Vina Seshanna
Hindustani compositions in Raga Alaiya Bilaval				
Jab Kahawata aliya	-	Tritaala	-	Lakshana Geet
Gu Na Nahee Prabhoo	-	Jhap taal	-	Lakshana Geet
Manaharawa	-	Titaala	-	Chota Khayal
Dayya Kaha Gaye	-	Tilwada	-	Khyal
Kavana Bataria	-	Tritaala	-	Chota Khayal
Bhora bhayo hai mere	-	Jhap taal	-	Chota Khayal
Sumirana kara bhaja rama	-	Teen taal	-	Chota Khayal
Gu na Nahee Prabhoo	-	Teen taal	-	Chota Khayal
Nirguna nirahaara	-	Jhaptaal	-	Chota Khayal
Bheda bilavala kaha	-	Jhaptaal	-	Lakshana Geet
Madhua bilavala bheda	-	Teen taal	-	Lakshana Geet

MOVIE SONGS

Raga, Sankarabharanam has many songs in film music. AR Rahman, MS Viswanathan and Ilayaraja have composed many pieces in Tamil and composers like Devarajan Master, V. Dakshinamoorthy, and Johnson Master have created many super hit songs in Malayalam. In Telugu also there are some beautiful songs composed by K V mahadevan. The piece that brings out the flavour of the raga in its pure form would be 'Omkaara Nadanu' from the film Sankarabharanam, with K.V. Mahadevan's music. Sung brilliantly by S.P. Balasubramanyam and S. Janaki, this song is memorable. See the tables

SELECTED MALAYALAM MOVIE SONGS IN SANKARABHARANAM

Song	Movie	Composer	Singer
Kanivolum kamaniya	Snehaseema	Dakshinamoorthy	P Leela
Manikya veenayumayen	Kattupookkal	G Devarajan	K J Yesudas
Ponveyil manikkachcha	Nruttassala	Dakshinamoorthy	K J Yesudas
Keralam Keralam	Minimol	G Devarajan	K J Yesudas
Anagha sankalpa gayike	Aniyara	G Devarajan	K J Yesudas
Himasaila saikata	Salini ente koottukari	G Devarajan	P Madhuri
Ayiram Kannumay	Nokkethathh Doorathu	Jerry Amaldev	K j Yesudas/K S Chithra
Kunnimani cheppu	Ponmuttayidunna Taravu	Johnson	K S Chithra
Vellarappoomala mele	Varavelpu	Johnson	K J Yesudas
Sooryanalam	Thacholi Varghese Chekavar	Sarath	K J Yesudas
Devakanyaka	Ee puzhayum Kadannu	Johnson	K J Yesudas
Enthu paranjalum	Achchuvinte Amma	Ilayaraja	Vijay Yesudas, Manjari
Raghuvamsapate	Bhaatam	Raveendran	K J Yesudas
Alliyambal kadavilinnu	Rosi	Job Master	K J Yesudas

SELECTED TAMIL MOVIE SONGS IN SANKARABHARANAM

Song	Movie	Composer	Singer
April Mayilae	Idhayam	Ilayaraja	Ilayaraja, Deepan Chakravarthy
Nilai kayum	Chembaruthy	Ilayaraja	Mano, S Janaki
Maalai En Vethanai	Chinna Thayee	Ilayaraja	Unnikrishnan, Arunmozhi
Thulli Ezhunthathu	Geetanjali	Ilayaraja	Ilayaraja
Malaiyaala Karaiyoram	Rajadhiraja	Ilayaraja	Mano
Indha Minminiku	Sigappu Rojakkal	Ilayaraja	Malasya Vasudevan, S Janaki
Pudhu Maapilaiku	Apoorva sahodarangal	Ilayaraja	S P Balasubramanyam, SP Shailaja
Yerikkurai Poongaatre Nee Pora Vazhi	Thooral ninnu pochu	Ilayaraja	K J Yesudas
Kettavarellam Paadalam	Thangai	MS Viswanathan	TM Soundararajan
O Vennila	Kadhal Desam	AR Rahman	Unnikrishnan
Kangalil Enne	Uzhavan	AR Rahman	SP Balasubramanyam, KS Chithra
Ini Achcham Illai	Indira	AR Rahman	Sujatha, Anuradha, GV Prakash
Nalam Nalamariya Aval	Kadhal kottai	Deva	SP Balasubramanyam

SELECTED TELUGU MOVIE SONGS IN SANKARABHARANAM

Song	Movie	Composer	Singer
Omkaara Naadhanu	Sankarabharanam	K.V.Mahadevan	S.P.Balasubramanyam S. Janaki
Naa Hryudamyamlo Nidurinche Cheli	Aaradhana	Saluri Rajeswara Rao	Ghantasala
Joruga Hushaaruga	Bharya Bhartalu	Saluri Rajeswara Rao	Ghantasala
Oh Rangayo Poola Rangayo	Velugu Needalu	Pendyala Nageswara Rao	Ghantasala P.Suseela
Neeko Thodu Kaavaali	Chaduvukunna Ammayilu	Saluri Rajeswara Rao	Ghantasala P. Suseela
Ide Pata Prathi Chota	Puttinilla Mettinilla	Chellapilla Satyam	S.P.Balasubramanyam
Nalugidare Nalugidare	Vinayaka Chavithi	Ghantasala	P. Leela
Deva Mahadeva	Bhookailas	R. Sudarsanam R. Govardanam	M.L. Vasanthakumari
Marachi Poyavemo	Manorama	Ramesh Naidu	P. Suseela Talat Mahmood
Sa re ga ma Pa paata paadali	Antha Mana Manchike	P. Bhanumathi	P. Bhanumathi
Omkaara Naadhanu	Sankarabharanam	K.V.Mahadevan	S.P.Balasubramanyam S. Janaki
Naa Hryudamyamlo Nidurinche Cheli	Aaradhana	Saluri Rajeswara Rao	Ghantasala
Joruga Hushaaruga	Bharya Bhartalu	Saluri Rajeswara Rao	Ghantasala
Oh Rangayo Poola Rangayo	Velugu Needalu	Pendyala Nageswara Rao	Ghantasala P.Suseela

SELECTED HINDI MOVIE SONGS IN SANKARABHARANAM/BILAVAL

Song	Movie	Composer	Singer
Bhor Aai Gaya Andhiyara	Bawarchi	Madan Mohan	Kishor Kumar, Manna Dey, Nirmala Devi
Sare ke sare ga ma ko lekar	Parichay	R D Burman	Kishor Kumar & Asha Bhosle
Ik piar ka nagma hai	Shor	Lakshmikant Pyarelal	Lata Mangeshkar
Chookar mere man ko	Yaarana	Rajesh Roshan	Koshore Kumar
Tum naa jane kis jehan me	Sazaa	S D Burman	Lata Mangeshkar
Bachpan ki mohabat ko	Baiju Bawra	Noushad	Lata Mangeshkar
Mushkil hai bahut mushkil	Mahal	Kshemchand Prakash	Lata Mangeshkar
Tujhe jeevan ki dor se	Asli Naqli	Shankar Jaikishan	Lata Mangeshkar & Mohammad Rafi
Baharon mera jivan bhi sanvar	Akhri Khat	Khayyam	Lata Mangeshkar
Lag ja gale ke phir ye hansira	Woh KaunThi	Madan Mohan	Lata Mangeshkar
Om Jai Jagdish Hare	Purab aur Pachim	Kalyanji anandji	Mahendra Kapoor
Mujhko Apne Gale Laga Lo	Hamrahi	Shankar Jaikishan	Mohammad Rafi & Mubarak Beegum
aye dil hai mushkil jeena	CID	O P Nayyar	Mohammad Rafi & Geeta Dutt
Dil Tadap Tadap ke	Madhumati	Salil Chowdhary	Lata Mangeshkar & Mukesh

Conclusion

This is one of the melakarta with a large number of Janya ragas. There are as many as 35 derivative ragas of Sankarabharanam. Great and minor composers of note have composed in this raga. All types of compositions are represented in this raga. According to music therapists, Sankarabharanam is capable of curing mental illness. It also soothes the turbulent mind and cures mental disorders.

Tanjore Narasayya, a prominent contemporary of Syama Sastri, was an adept in Sankarabharanam. He was one of the 360 vidvans who adorned the court of Serfoji Maharaja of Tanjore court in 18th century. Sankarabharanam became synonymous with Narasayya's name after King Serfoji, moved by the musician's rendition of the raga, conferred on him the title Sankarabharanam Narasayya.

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