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### **The Space of Musical Melody: Thaats & Mela**

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#### **Abstract:**

*Indian music has been circulating throughout greater India since the Vedic period. Under the Muslim rule, the Persian-influenced music genre in the northern part of India greatly changed Indian music. At the same time, the ancient trend continues to flow and develop in South India. From the Mokam of Persia Thaats of the raga of Hindustani music developed. The mela system of South India was also developed separately. In and after Muslim period a big change was noticed in the South Indian music genre with the North Indian or Hindustani music genre.*

*The notes used in North Indian music are arranged in various ways by Pt.Bhatkhandeji and he searched 32 different sequences. He chose the ten of them and called them Thaats. Raga music is all about these ten Thaats.*

*Similarly, Pandit Venkatmokhi introduced the 72 Melakartas. These Thaats and the Melas have been scientifically specified. Later a scientific way was established to remember the sequence of the Mela and its notes. From this poem of Chatur Pandit one can easily remember the name of 10 'Thaats'.*

**Key words: Hindustani Music, Thaats, Mela, Swara, Comparison.**

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Art and culture enriched Indian history and heritage, among them music has its distinguished place. There are different views about its origin but we may say that it is the creation of 'Vedic' period. Among the four 'Vedas' we certainly got music in the womb of 'Sama'veda. And a comprehensive history of music is being continued from this era. The development of 'Samagana' is possible in the collaboration of music and rhetoric of 'Rik'. There was a few variety of 'Samagana'. Though 'Marga' sangeet emerges out from 'gramgeya' gana. At the same time 'Desi' sangeet and conventional classical music also gradually developed from 'Marga' sangeet.

Thus "Indian music" which we have been practicing in present days indeed divided into two parts – (1) North Indian Music and (2) South Indian Music. However in ancient time music has its unique version but with the muslim invader in Northern India made a huge difference in its form. Mixing with Indian music, the tradition and style of muslim dynasty

makes a new genre of music in Indian history. But on the southern part of Indian soil music seems to be contained its unplugged version due to the lack of any foreign invader.

Musical style of northern India is called North Indian classical music and southern part of India namely Madras, Mysore, Kerala, Andhra, Karnataka accepted a distinctive style which called South Indian classical music or Karnatic Music.

**Discussion of ‘Thaat’ – According To Bhatkhande:** In sanskrit ‘Thaat’ is called ‘Mela’. According to Bhatkhande the method of Hindustani classical music starts from ‘Nada’ to ‘Swara’, ‘Swara’ to ‘Saptak’ and ‘Saptak’ to ‘Thaat’. In an introduction of ‘Thaat’ Pt. Bhatkhande said: “Mela swara samuha sadragabyanjana shaktiman” (page-12), namely the swara which is capable of producing ragas called ‘Thaat’. In the other words variety of raga can be grouped through a cluster of swara, is called ‘Thaat’. 10 ‘Thaat’, is recognized in modern day’s music. Though there are many views on the number of ‘Thaat’, but the significance is same.

**Discussion Of ‘Thaat’ - According To Lochan:** The writer or kabi Lochan in his book “Ragatarangini” introduces first the word ‘Thaat’. In this book he launches ‘Thaat’ as a corrected version from the ancient conventional style grama-murchhana, which was a part of raga-bargikaran (classification of raga). Squeezing from every possible sources of ‘Thaat’ he just confirms 12 ‘Thaat’. Like –

1. Bhairavi
2. Todi
3. Goudi
4. Karnat
5. Kedar
6. Yaman
7. Sarang
8. Megh
9. Dhaneshri
10. Purvi
11. Mukhari
12. Dipak

There was no further discussion or progress after Lochan. Afterwards Hriday Narayan Dev makes new explanation of Lochan’s ‘Thaat’. A new ‘Thaat’ called “Hridayrama” is introduced by Hridaynarayan Dev among this 12 ‘Thaat’ of Lochan. But according to many writers the description of ‘Thaat’ makes it debut in the book “Hriday Koutuk” by Narayan Dev.

In 17 century ‘Thaat’ starts its journey for everyone. (Proven fact in “Sangeet Parijat”, Pt. Ahobal and “Ragbibodh” Pt. Somnath). But many sagacious people are in a real doubt on the number of ‘Thaat’ at the end of 17 century, In modern days Pt. B.N. Bhatkhande

classified the northern India raga by the help of 10 ‘Thaat’ which are taken from 72 ‘Mela’ of Pt.Venkatmokhi.

Starting from the time of Pt. Lochan to Pt. Bhatkhande the method of ‘Thaat’ undergoing through a rigorous rejection and reception, takes its proper identity which is scientifically proved in modern days.

‘Thaat’ is a frame of raga or laws of raga from which raga is produced.

It has several features –

1. Cronology of seven swara.
2. In a same Thaats, same swara, two different formations (Prakrit and Vikrit) is never used.
3. Thaats has only Arohan (ascending) no need to Aborohan (descending)

Yaman Bilawal Aur Khamaji, Bhairava Purvi Marub Kafi

Asa Bhairavi, Todi Bakhane Dasamita Thaats Chatura Gunamane

From this poem of Chatur Pandit one can easily remember the name of 10 ‘Thaat’.

#### 10 ‘Thaat’ with their swara are following:

- 1) Bilawal : Sa Re Ga Ma Pa Dha Ni (Suddha Swara)
- 2) Khamaj : Sa Re Ga Ma Pa Dha Ni (Komal Nisad)
- 3) Kalyan : Sa Re Ga Ma<sup>1</sup> Pa Dha Ni (TeevraMadyam)
- 4) Kafi : Sa Re Ga Ma Pa Dha Ni (KomalGandhar and Komal Nisad)
- 5) Bhairav: Sa ReGa Ma Pa Dha Ni (KomalRisav and Komal Dhaibat)
- 6) Asabari : Sa Re Ga Ma Pa DhaNi (KomalGandhar, Komal Dhibat& Komal Nisad)
- 7) Purvi : Sa ReGa Ma Pa Dha Ni (KomalRisav,Komal Dhibat & TeevraMadhyam)
- 8) Marwa : Sa Re Ga Ma<sup>1</sup> Dha Ni (KomalRisavand TeevraMadhyam)
- 9) Todi : Sa ReGaMa<sup>1</sup> Pa Dha Ni (KomalRisav, Komal Gandhar, Komal Dhibatand Teevra Madhyam)
- 10) Bhairavi: Sa ReGa Ma Pa DhaNi(Komal Risav,Komal Gandhar,Komal Dhaibat & Komal Nisad)

**This 10 ‘Thaat’ have the same features like Karnatic 10 ‘Mela’, are following:**

Sl.No.	Hindustani Thaats Name	KarnaticMela Name	Roll No
1.	Bilawal	Dheerashankaravaranam	29
2.	Kalyan	Mechkalyani	65
3.	Khamaj	Horikamvoji	28

4.	Bhairav	Mayamalavgowl	15
5.	Purbi	Kamabardhini	51
6.	Marwa	Gamanasharm	53
7.	Kafi	Kharaharapriya	22
8.	Asabari	Natbhairavi	20
9.	Bhairavi	Hanumatodi	8
10.	Todi	Suvopantubarali	45

### Comparison between ‘Thaat’ and ‘Mela’ Similarities

1. Both this method ‘Thaat’ or ‘Mela’ are created from 12 swara, though 72 in Karnatic and 10 ‘Thaat’ of Hindustani music be used.
2. In both these method classification of raga-ragini is made in a same way (on the basis of Janak, Janya‘Thaat’)

### **DISSIMILARITIES**

NORTH INDIAN MUSIC		SOUTH INDIAN MUSIC	
1	In this method 10 Thaat is recognized. Even now 32 Thaat can be mentioned.	1	According to Venkatmokhi 72 Mela is recognized. But the number of Janak Mela is 19
2	The suddhaThaat is ‘Bilawal’, previously ‘kafi’ was used.	2	The suddha Mela is ‘Mukhari’ or ‘Kanakangi’.
3	In this method prakrit or vikrit swara doesn’t go side by side in Thaat or raga.	3	Prakrit or Vikrit does go side by side.
4	Tar saptak sadaj does not touch.	4	Tar sadaj is touched.
5	‘Thaat’ comes from ‘Farshi’ which means permutation.	5	Mela is a ‘sanskrit’ word comes from ‘Mil’ dhatu.
6	The creator of Thaat is Amir Kusrou.	6	Madhabachaya Vidhyaranya the creator of Mela [14 century].
7	The minimum number of Thaat is 10.	7	The minimum number of Mela is 15.
8	The style and method of Thaat is recognized in Hindustani classical music.	8	The style and method of Mela is recognized in south Indian music.

**Discussion Of Mela** – According To Venkatmokhi ‘Mela’ is a Sanskrit word in its etimotogical explanation we got- it comes from ‘Mil’ dhatu. In the book “Ragabibod” Pt.Somnath said – “Milanti vargi bhabanti raga yatreti tadashrayah svarasamthanavishesa”, namely ‘Mela’ is for the classification of raga in accordance with swara – sandharva that co-related in ragas.

The creator of 'Mela' system is Pt. Madhabacharya Vidyaranya from southern India. He in his book "Sangeetsar" introduces 15 'Mela' which in accordance with the similarities of swara of 50 ragas were famous in 1343.

**Those are following:** 1) Nat, 2) Gurjari, 3) Shreerag 4) Bhairavi, 5) Barati, 6) Shankaravaran, 7) Ahari, 8) Basant Bhairavi, 9) Samanta, 10) Kambhoji, 11) Mukhari, 12) Suddha Ramkriya, 13) Kedar Gowla, 14) Hejjaji, 15) Sokkhi. Suddha Mela is 'Mukhari'.

After Madhabcharya (1550), Pt. Ramamatya in his "Swaramela Kalanidhi" mentioned 20 Mela as- 1) Mukhari, 2) Shreerag, 3) Malavgowla, 4) Sarang Nat, 5) Hindol, 6) Suddha - Ramkriya, 7) Deshakhhi, 8) Kannargowlo, 9) Suddha -Nat, 10) Ahari, 11) Nadaramakriya, 12) Suddha barali, 13) Batigowlo, 14) kedar gowlo, 15) Basant Bhairavi, 16) Hejjuji, 17) Sum-Barali, 18) Rebgupti, 19) Samant, 20) Kambhoji.

After then, Pt. Venkatmokhi by the help of mathemeties, following the laws of sruti – paridhi makes the 72 Mela operable, changing the ancient method of Karnatic sangeet that is helpful in the creation of new Mela and new raga. The name of the Melas are – 1) Kanakangi, 2) Ratnangi, 3) Ganamurti, 4) Banaspati, 5) Manabati, 6) Tanarupi, 7) Senabati, 8) Hanumatodi, 9) Denuk, 10) Natakpriya, 11) Kokilpriya, 12) Rupabati, 13) Gayakpriya, 14) Bakulpriya, 15) Mayamalavgowlo, 16) Chakrabak, 17) Suryakanta, 18) Hatkanbari, 19) Jankardhoni, 20) Natbhairavi, 21) Kirbwani, 22) Kharaharapriya, 23) Gourimanohori, 24) Baranpriya, 25) Mayaranjani, 26) Charukesi, 27) Sarasangi, 28) Horikamvoji, 29) Dheerasankaravaranam, 30) Naganandini, 31) Jagapriya, 32) Ragabardhini, 33) Gangeyavushani, 34) Bagadhiswari, 35) Sulini, 36) Chalanad, 37) Salag, 38) Jalarjob, 39) Jhalakbarali, 40) Nabanita, 41) Pawani, 42) Raghupriya, 43) Gangabodhi, 44) Bhabopriya, 45) Suvopantubarali, 46) Sadabidhomargini, 47) Subarnangi, 48) Dibyamoni, 49) Dhabalambori, 50) Namanarayani, 51) Kamabardhini, 52) Ramapriya, 53) Gamanashram, 54) Bishamvori, 55) Shyamalangi, 56) Shanmukhopriya, 57) Singhendramadhyam, 58) Hemabati, 59) Dharmaboti, 60) Nitimoti, 61) Kantamoni, 62) Rishavpriya, 63) Latangi, 64) Bachaspati, 65) Mechakalyani, 66) Chitrambari, 67) Sucharita, 68) Jotiswarupini, 69) Dhatubardhini, 70) Nasikavushani, 71) Kosal, 72) Rasikpriya.

First of all, the above mentioned 72 'Mela's are divided in two parts. In this part the 'Mela' from 1-36 touched the suddha madhyam and in 2<sup>nd</sup> part the 'Mela' from 37-72 touched the prati madhyam or barali madhyam. Pt. Venkatmokhi by the help of his father Govindacharya created 12 chakram (circles) in order to recall easily the 'Mela's with swaras. So in each chakram six 'Mela's are added and they have named different from one to another.

**The chakras of 1<sup>st</sup> part-** 1) Indu chakram, 2) Netra chakram 3) Agni Chakram, 4) Veda chakram, 5) Ban chakram 6) Ritu Chakram.

**2<sup>nd</sup> part of chakram-** 7. Rishi chakram 8) Basu chakram, 9) Brahma Chakram, 10) Dishu chakram, 11) Rudra Chakram, 12) Aditya Chakram.

### **Table of Chakram:**

Shuddha Madhyama			Prati Madhyama		
No	Raga	Scale	No	Raga	Scale
<b>1. Indu Chakra</b>			<b>7. Rishi Chakra</b>		
1	Kanakangi	S R <sub>1</sub> G <sub>1</sub> M <sub>1</sub> P D <sub>1</sub> N <sub>1</sub> Ś	37	Salagam	S R <sub>1</sub> G <sub>1</sub> M <sub>2</sub> P D <sub>1</sub> N <sub>1</sub> Ś
2	Ratnangi	S R <sub>1</sub> G <sub>1</sub> M <sub>1</sub> P D <sub>1</sub> N <sub>2</sub> Ś	38	Jalarnavam	S R <sub>1</sub> G <sub>1</sub> M <sub>2</sub> P D <sub>1</sub> N <sub>2</sub> Ś
3	Ganamurti	S R <sub>1</sub> G <sub>1</sub> M <sub>1</sub> P D <sub>1</sub> N <sub>3</sub> Ś	39	Jhalavaraḷi	S R <sub>1</sub> G <sub>1</sub> M <sub>2</sub> P D <sub>1</sub> N <sub>3</sub> Ś
4	Vanaspati	S R <sub>1</sub> G <sub>1</sub> M <sub>1</sub> P D <sub>2</sub> N <sub>2</sub> Ś	40	Navanitam	S R <sub>1</sub> G <sub>1</sub> M <sub>2</sub> P D <sub>2</sub> N <sub>2</sub> Ś
5	Manavati	S R <sub>1</sub> G <sub>1</sub> M <sub>1</sub> P D <sub>2</sub> N <sub>3</sub> Ś	41	Pavani	S R <sub>1</sub> G <sub>1</sub> M <sub>2</sub> P D <sub>2</sub> N <sub>3</sub> Ś
6	Tanarupi	S R <sub>1</sub> G <sub>1</sub> M <sub>1</sub> P D <sub>3</sub> N <sub>3</sub> Ś	42	Raghupriya	S R <sub>1</sub> G <sub>1</sub> M <sub>2</sub> P D <sub>3</sub> N <sub>3</sub> Ś
<b>2. Netra Chakra</b>			<b>8. Vasu Chakra</b>		
7	Senavati	S R <sub>1</sub> G <sub>2</sub> M <sub>1</sub> P D <sub>1</sub> N <sub>1</sub> Ś	43	Gavambhodi	S R <sub>1</sub> G <sub>2</sub> M <sub>2</sub> P D <sub>1</sub> N <sub>1</sub> Ś
8	Hanumatodi	S R <sub>1</sub> G <sub>2</sub> M <sub>1</sub> P D <sub>1</sub> N <sub>2</sub> Ś	44	Bhavapriya	S R <sub>1</sub> G <sub>2</sub> M <sub>2</sub> P D <sub>1</sub> N <sub>2</sub> Ś
9	Dhenuka	S R <sub>1</sub> G <sub>2</sub> M <sub>1</sub> P D <sub>1</sub> N <sub>3</sub> Ś	45	Subhapantuvaraḷi	S R <sub>1</sub> G <sub>2</sub> M <sub>2</sub> P D <sub>1</sub> N <sub>3</sub> Ś
10	Natakapriya	S R <sub>1</sub> G <sub>2</sub> M <sub>1</sub> P D <sub>2</sub> N <sub>2</sub> Ś	46	Sadvidamargini	S R <sub>1</sub> G <sub>2</sub> M <sub>2</sub> P D <sub>2</sub> N <sub>2</sub> Ś
11	Kokilapriya	S R <sub>1</sub> G <sub>2</sub> M <sub>1</sub> P D <sub>2</sub> N <sub>3</sub> Ś	47	Suvarnangi	S R <sub>1</sub> G <sub>2</sub> M <sub>2</sub> P D <sub>2</sub> N <sub>3</sub> Ś
12	Rupavati	S R <sub>1</sub> G <sub>2</sub> M <sub>1</sub> P D <sub>3</sub> N <sub>3</sub> Ś	48	Divyamaṇi	S R <sub>1</sub> G <sub>2</sub> M <sub>2</sub> P D <sub>3</sub> N <sub>3</sub> Ś
<b>3. Agni Chakra</b>			<b>9. Brahma Chakra</b>		
13	Gayakapriya	S R <sub>1</sub> G <sub>3</sub> M <sub>1</sub> P D <sub>1</sub> N <sub>1</sub> Ś	49	Dhavaḷambari	S R <sub>1</sub> G <sub>3</sub> M <sub>2</sub> P D <sub>1</sub> N <sub>1</sub> Ś
14	Vakuḷabharanam	S R <sub>1</sub> G <sub>3</sub> M <sub>1</sub> P D <sub>1</sub> N <sub>2</sub> Ś	50	Namanarayaṇi	S R <sub>1</sub> G <sub>3</sub> M <sub>2</sub> P D <sub>1</sub> N <sub>2</sub> Ś
15	Mayamaḷavagouḷai	S R <sub>1</sub> G <sub>3</sub> M <sub>1</sub> P D <sub>1</sub> N <sub>3</sub> Ś	51	Kamavardhini	S R <sub>1</sub> G <sub>3</sub> M <sub>2</sub> P D <sub>1</sub> N <sub>3</sub> Ś
16	Chakravakam	S R <sub>1</sub> G <sub>3</sub> M <sub>1</sub> P D <sub>2</sub> N <sub>2</sub> Ś	52	Ramapriya	S R <sub>1</sub> G <sub>3</sub> M <sub>2</sub> P D <sub>2</sub> N <sub>2</sub> Ś
17	Suryakantam	S R <sub>1</sub> G <sub>3</sub> M <sub>1</sub> P D <sub>2</sub> N <sub>3</sub> Ś	53	Gamaṅśrama	S R <sub>1</sub> G <sub>3</sub> M <sub>2</sub> P D <sub>2</sub> N <sub>3</sub> Ś
18	Hatakambari	S R <sub>1</sub> G <sub>3</sub> M <sub>1</sub> P D <sub>3</sub>	54	Viśvambari	S R <sub>1</sub> G <sub>3</sub> M <sub>2</sub> P D <sub>3</sub>

		$N_3 \dot{S}$			$N_3 \dot{S}$
<b>4. Veda Chakra</b>			<b>10. Disi Chakra</b>		
19	Jhankaradhvani	$S R_2 G_2 M_1 P D_1$ $N_1 \dot{S}$	55	Samaṅgi	$S R_2 G_2 M_2 P D_1$ $N_1 \dot{S}$
20	Naṭabhairavi	$S R_2 G_2 M_1 P D_1$ $N_2 \dot{S}$	56	Sanmukhapriya	$S R_2 G_2 M_2 P D_1$ $N_2 \dot{S}$
21	Kiravaṇi	$S R_2 G_2 M_1 P D_1$ $N_3 \dot{S}$	57	Simhendramadhya mam	$S R_2 G_2 M_2 P D_1$ $N_3 \dot{S}$
22	Kharaharapriya	$S R_2 G_2 M_1 P D_2$ $N_2 \dot{S}$	58	Hemavati	$S R_2 G_2 M_2 P D_2$ $N_2 \dot{S}$
23	Gourimanohari	$S R_2 G_2 M_1 P D_2$ $N_3 \dot{S}$	59	Dharmavati	$S R_2 G_2 M_2 P D_2$ $N_3 \dot{S}$
24	Varunapriya	$S R_2 G_2 M_1 P D_3$ $N_3 \dot{S}$	60	Nitimati	$S R_2 G_2 M_2 P D_3$ $N_3 \dot{S}$
<b>5. Bana Chakra</b>			<b>11. Rudra Chakra</b>		
25	Mararanjani	$S R_2 G_3 M_1 P D_1$ $N_1 \dot{S}$	61	Kantamaṇi	$S R_2 G_3 M_2 P D_1$ $N_1 \dot{S}$
26	Charukesi	$S R_2 G_3 M_1 P D_1$ $N_2 \dot{S}$	62	Risabhapriya	$S R_2 G_3 M_2 P D_1$ $N_2 \dot{S}$
27	Sarasangi	$S R_2 G_3 M_1 P D_1$ $N_3 \dot{S}$	63	Latangi	$S R_2 G_3 M_2 P D_1$ $N_3 \dot{S}$
28	Harikambhoji	$S R_2 G_3 M_1 P D_2$ $N_2 \dot{S}$	64	Vachaspati	$S R_2 G_3 M_2 P D_2$ $N_2 \dot{S}$
29	Dhirasankarabhara ṇam	$S R_2 G_3 M_1 P D_2$ $N_3 \dot{S}$	65	Mechakalyani	$S R_2 G_3 M_2 P D_2$ $N_3 \dot{S}$
30	Naganandini	$S R_2 G_3 M_1 P D_3$ $N_3 \dot{S}$	66	Chitrambari	$S R_2 G_3 M_2 P D_3$ $N_3 \dot{S}$
<b>6. Ritu Chakra</b>			<b>12. Aditya Chakra</b>		
31	Yagapriya	$S R_3 G_3 M_1 P D_1$ $N_1 \dot{S}$	67	Sucharita	$S R_3 G_3 M_2 P D_1$ $N_1 \dot{S}$
32	Ragavardhini	$S R_3 G_3 M_1 P D_1$ $N_2 \dot{S}$	68	Jyoti svarupini	$S R_3 G_3 M_2 P D_1$ $N_2 \dot{S}$
33	Gangeyabhusani	$S R_3 G_3 M_1 P D_1$ $N_3 \dot{S}$	69	Dhathuwardhani	$S R_3 G_3 M_2 P D_1$ $N_3 \dot{S}$
34	Vagadhisvari	$S R_3 G_3 M_1 P D_2$ $N_2 \dot{S}$	70	Nasikabhusaṇi	$S R_3 G_3 M_2 P D_2$ $N_2 \dot{S}$
35	Sulini	$S R_3 G_3 M_1 P D_2$ $N_3 \dot{S}$	71	Kosalam	$S R_3 G_3 M_2 P D_2$ $N_3 \dot{S}$
36	Chalanaṭa	$S R_3 G_3 M_1 P D_3$ $N_3 \dot{S}$	72	Rashikapriya	$S R_3 G_3 M_2 P D_3$ $N_3 \dot{S}$

If 'Thaat' is made, depending on the features of the 'Thaat' of Hindustani classical music and on the conventional 72 'Mela' of Karnatic then, it may be possible that 32 'Thaat' can be created at highest level. Those 32 'Thaat' can be more helpful in the classification of raga according to the Hindustani system.

### Name of 32 'Thaat's with Swaras-

Suddha Swara= S R G M P D N. Komal Swara = r g d n. Teevra Swara = m.

Sl. No.	Thaat	Swara
1	Bilawal	S R G M P D N
2	Kalayan	S R G m P D N
3	Suryakanta	S r G M P D N
4	Marva	S r G m P D N
5	Patadip	S R g M P D N
6	Dharmabati	S R g m P D N
7	Nata Bhairava.	S R G M P d N
8	Latangi	S R G m P d N
9	Khamj	S R G M P D n
10	Vachaspati	S R G m P D n
11	Kokila Priya	S r g M P D N
12	Soubir	S r g m P D N
13	Kirwani	S R g M P d N
14	Singhendra Madhayam	S R g m P d N
15	Charukeshi	S R G M P d n
16	Rishava Priya	S R G m P d n
17	Dhenuka	S r g M P d N
18	Todi	S r g m P d N
19	Asawari	S R g M P d n
20	Sammukha Priya	S R g m P d n
21	Bhairava	S r G M P d N
22	Purvi	S r G m P d N
23	Kafi	S R g M P D n
24	Hemabati	S R g m P D n
25	Chakrabak	S r G M P D n
26	Ramapriya	S r G m P D n
27	Bharavi	S r g M P d n
28	Bhava priya	S r g m P d n
29	Nataka Priya	S r g M P D n
30	Stavaraj	S r g m P D n
31	Basanta	S r G M P d n



	Mukhari	
32	Mayabati	S r G m P d n

**Conclusion:** At the end I conclude this fact that Pt. Bhatkhande and Pt. Venkatmokhi are the pioneer of this genre ‘Thaat’ –‘Mela’. That is nevertheless a valuable classificatory device with which to order and array of ragas be possible and it is also a useful tool in the dissemination of the music to students.

**Notes:**

1. Those ganas are sung in public in villeges, called gramgeya gana.(Swami Prajnanananda 227)
2. The series or arrangements of tones unify the melody-types or ragas,calledMela.(Swami Prajnanananda 46).
3. Pt. - Full form of Pandit.
4. Suddha form of swara, called Prakrit.
5. Broken form of swara,called Vikrit.

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