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UNIVERSITY OF
TAMIL NADU

तमिलनाडु केन्द्रीय
विश्वविद्यालय

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Contribution of Music Trinity *(Proceedings of the National Seminar - 2018)*



Editor
Dr. V Premalatha

Central University of Tamil Nadu
Thiruvavarur
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(Proceedings of the National Seminar -2018)

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Edited by

Dr. V Premalatha

Head, Department of Music

Dean, School of Performing Arts and Fine Arts

Central University of Tamil Nadu, Thiruvarur.

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Thiruvarur

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प्रो. ए. पी. दास
कुलपति
Prof. A. P. Dash
Vice Chancellor



तमिलनाडु केन्द्रीय विश्वविद्यालय

(संसद द्वारा पारित अधिनियम 2009 के अंतर्गत स्थापित)

CENTRAL UNIVERSITY OF TAMIL NADU

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तिरुवारुर/Thiruvavur - 610 101 तमिलनाडु/Tamil Nadu (भारत/India)

दूरभाष/Telephone: 04366-277351 / फैक्स/Fax: 04366-277222

ई-मेल/E-mail : vc@cutn.ac.in / psvc@cutn.ac.in

वेबसाइट/Website: www.cutn.ac.in

संदर्भ/Ref.

Foreword

दिनांक/Date: 29th July 2020

Thiruvavur is a small town situated in the delta region of Tamil Nadu. It is considered as a Majestic Seat of Music from early times. The Trinity of South Indian Classical Music, Shri Tyagaraja, Sri Muttusvami Dikshita and Shri Syama Sastri were born in this holy place, in the eighteenth century. Adding glory to this musically significant place, a Department of Music under the School of Performing Arts and Fine arts has been established in the year 2017. In the first year of its inception, the Department has organised a National Seminar on the contribution of the Music Trinity, to commemorate the 250th birth anniversary of Sri Tyagaraja. This event was a grand success, with a large number of musicians and researchers representing from Pan India.

The papers presented during the Seminar has now shaped into an e-book, "Contribution of Music Trinity". I congratulate the Department for having taken great efforts to bring out this book. This would be very helpful for music lovers and scholars across the world.

I feel glad that this is the first publication of an e-book from the Department of Music and I am equally proud that it is the first outcome of the Central University of Tamil Nadu. I wish all the best to Dr. V Premalatha and her team, who had put in their selfless efforts in the successful publication of the first e-book of CUTN.

Prof. A.P. Dash
Vice Chancellor

Dr. V Premalatha
Dean, School of Performing Arts and Fine Arts
Head, Department of Music
Central University of Tamil Nadu
Thiruvarur - 610005

Editorial Note

Thiruvarur is known to be a holy land of Music and is the birth place of the Trinity of South Indian Classical Music. The Department of Music was established at the Central University of Tamil Nadu, Thiruvarur in the year 2016-17, which happened to be the 250th birth anniversary of Sri Tyagaraja, one of the Trinity of Music. A National seminar on the “Contribution of Trinity to Karnataka music” was organised in February 2018. The event attracted several scholars, musicians, dancers and music lovers from many parts of India with Research presentations and Music performance. The whole process of the conduct of seminar was executed online. With pride and humility, I feel delighted to place before you, the first publication from the Department of Music, Central University of Tamil Nadu.

Research papers were presented at the Seminar and the abstracts of papers were released online, which is available at <https://cutn.ac.in/ctkm2018/>. This book is a compilation of 43 full length papers by several young and aspiring scholars of music and dance who enthusiastically participated in the seminar. Most of the papers are in English, while two are in Telugu and one in Tamil. The papers were sent for peer review to duly constituted team of experts and their suggestions were incorporated. Many papers were highly commendable and reflected a serious research writing and a few were maiden attempts by students and scholars that required more expertise. In order to encourage young and upcoming scholars, it has been decided to include all the papers, in this volume.

I owe my sincere gratitude to the Honourable Vice Chancellor of CUTN, Prof. A P Dash, Registrar, Dr. S Bhuvaneshwari and all statutory officers, for the encouragement and appreciation throughout and making this publication possible. I take this opportunity to express my gratitude to the Expert members of the Editorial Board Prof. Ritha Rajan, Chennai, Prof. Mandapaka Sarada, Vishakapatnam, Dr. R.S.Jayalakshmi, Chennai and Dr. Arati N Rao, Bengaluru, who scrupulously reviewed the articles of the scholars and gave valuable suggestions. I sincerely thank Mr. P. Nirmal Harish and Miss M. Bhairavi, the Research Scholars of the Department of Music, CUTN and Miss P. Suganya, Office Assistant, for their sincere and dedicated service for the successful completion of this work.

Place: Thiruvarur
Date: 29th July 2020

V Premalatha

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Melodic and Rhythmic organization in the compositions of Trinity

Anjana P Rao, <anjana.prahallad@gmail.com>

Introduction

The tradition of associating a particular song with a specific rāga and tāla became more evident and strengthened during a period close to that of the Trinity. The lyric became the binding agent between melody and rhythm making them an inseparable pair. This music structure paved a clear path to follow in the future. Masterpieces were created with great spontaneity and at times with conscious deliberation, which were carried over as the tradition by a few fortunate disciples of the Trinity. The portrayal of rāga in all its opulence and colour was the sole aim of the Musical Trinity in their own characteristic and individualistic musical expressions in different channels.

The musical excellence of Tyāgarāja

It is a well known fact that Tyāgarāja learnt hundreds of Puraṇḍaradāsa's compositions from his own mother. The influence is obvious in the text and melody of many of his compositions such as Divyanāma saṅkīrtana-s, uṭṣava saṁpradāya kīrtana-s and several other independent songs.

Melodic excellence

Saint Tyāgarāja-s compositions stand out as unique combination of lyrical and musical beauty soaked in the elixir of bhakti.

- His spiralling saṅgati-s and flow has an instantaneous appeal
- The introduction of this ingenious device- saṅgati-s revolutionised the entire system of karnāṭaka classical music providing a great impetus to manōdharma saṅgīta.

The following are the select compositions which are taken up for analysis:

Illustration- Teliyalerurāma bhakti mārgamunu- Rāga Dhēnuka- Ādi tāla.

Observations

- Employment of rāga Dhēnuka which has touch of pathos perfectly matches the mood of the sāhitya.
- Judicious incorporation of various saṅgati-s has provided an unmatched scope for the rāga to bloom in with all its glory.
- Then there are kīrtana-s covering a wide range of sthāyi-s peeps up the imagination of creative musicians.
- Practising his composition is a rewarding experience for a vocalist as it provides tremendous scope for exploring the subtle nuances of the rāga and sāhitya bhāva with appropriate articulation of the voice (known as Kāku).
- His popularity sees no bounds as his compositions easily transcend the barriers of linguistic region.

- He composed a large number of songs in raga-s that were familiar during his time. In nearly 42 mēḷa-s employed by Tyāgarāja, particular mention must be made of Kharaharapriya and Harikāmbhōji.

Laya siddhi

Tyāgaraja-s compositions are mostly set to simple tāla-s such as Ādi, Rūpaka, Khaṇḍa and Mīśra cāpu. Both in treatment of the laya and distribution of the words in the tāla aṅga-s in suggestive kālapramāna-s are observed in his compositions.

Illustration: Dārini telusukoṅṭi in rāga śuddha sāveri set to Ādi tāla

Observation

- Kālapramāna of music and sāhitya both perfectly match.
- They commence in sama akṣara
- The composition is not usually rendered in a slow tempo.
- The choice of the rāga śuddha sāveri which is audava upāṅga also contributes to the fast tempo.

‘Chakkani rāja’ is just another brilliant example for yet another dimension to his conceptualization of laya.

Illustration:

- Gathineevani- Tōdi – Viḷamba ādi
- Kōtinadulu -Tōdi- ādi

Observation:

- The difference in the tempo of the above compositions cannot go unnoticed.
- To quote another example, Kṣīra sāgara shayana and Koluvaivuṇṇāde in rāga Dēvagāṇḍhari. The rāga generally suited for slow tempo with its extending daivata and niṣhāda prayōga-s. Thus the selection of this rāga for Kṣīra sāgara shayana appears to be applicable. But when we here the same rāga treated in fast tempo in Koluvaivuṇṇāde the experience is no doubt different but the expertise with which it is handled with the repetitive phrases in the carana makes it a most pleasurable deviation. At such instances no preconceived notions of attaching a particular rāga to a particular speed or mood does not appear appropriate.

The musical excellence of Muttusvāmi Dīkṣita

“In the compositions of Tyāgarāja both in their musical and textual content, we notice the full potential of a philosopher, in the kṛti-s and music of Dīkṣita we notice a detached metaphysician, and in the compositions of Syāma śāstri we notice an atmosphere of hopefulness and tenderness¹.”

¹ 1. K.N.Sreenivasan, The contribution of the Trimoorthi to music, Tamilnadu, Manipadukanidhi, Jan 2006, p.3

The above quote succinctly epitomises the essence of the musical vision of the Trinity. In justification of this one can realize the spiritual elevation experienced through the compositions of Dīkṣita. This is a result of his being an authority in both śāstra and prayōga of different genres of music combined with his authentic knowledge in the philosophy of advaita. His rāga forms are the finest specimens of pure and absolute music.

Chiselled melody moulds

Muttusvāmi Dīkṣita carved a huge range of the rāga structure in his kṛti-s. Never does the musical content repeats itself in any section of the song. One can envision the transition of phrases of a rāga in his compositions.

Illustration

Caraṇa of Mahāganapathim in rāga Tōdi

Observation: Dhatu of the composition moves on unusual and unpredictable line. Dīkṣita leaves us in wonder, more so by his eclectic, which also could be termed as cosmopolitan taste in music. His 35 Nōṭṭusvara-s for which he chose tunes of a number of other English songs, touches of Hindusthāni music in quite a number of his kṛti-s stand testimony to his expertise and command over other musical genre.

Illustration- Nīrajakṣhi kāmākṣhi which set in slow tempo in Dhrupad style but well fitted as a composition of Karnāṭaka classical music. His other composition in the same rāga Saraswathi vidhiyuvati stands no chance for comparison. Dīkṣita has amply justified his choice of composing in Sanskrit language. His compositions are not easy to learn as they are replete with hymn like phrases and improper pronunciation of such maṇṭra-s considered as blasphemy.

The Navagraha kṛti-s, the śōdasa Ganapathi kṛti-s, the pañcaliṅga kṛti-s and the Guru para vibhakti kṛti-s, Abhayāmba Navāvarana, Kamalāmba Navāvarana kṛti-s illuminate his knowledge base in śāstra-s and music, Sanskrit language and as well showcase his expertise in combining all of this to produce an outstanding musical extravaganza.

Laya Siddhi:

The slow gait of his compositions is often balanced with an ornamentation of madhyama-kāla sāhitya or chitta svāra-s.

Illustration

- Ānandēṣhwarena samrakṣhitōham- Ānandabhairavi- chāpu tāla
- Soundara rājamashraye- Brindāvanasaranga- Rūpaka

We do not find any compositions in any chāpu tāla, they are all in Sūlādi tāla-s. This is the principal reason in demanding his compositions to be rendered in a specific laya.

Illustration:

- Bālāmbike- Manōrañjani
- Śri kamalāmbike-sahāna

Observation: Any alteration in speed and tāla of Dīkṣita-s composition is unwarranted and cannot claim authenticity. Any such change can at best be considered as an adaptation to suit ones convenience. Along with the slow gait he gives viṣrānti at the end of every āvarta especially in caraṇa-s of his compositions. This style of composing allows the performer and audience to digest what is presented and prepares to receive what follows.

The musical excellence of Syāma Śāstri

Eldest among the Trinity had an in-depth knowledge of languages Saṁskṛta, Telugu and Tamil in particular coupled with an extraordinary sense of every aspect of classical music so as to mould them into perfect melodic structures. Syāma Śāstri was a scholarly composer. His style is neither as spontaneous as Tyāgarāja-s nor as pre-meditated as Dīkṣita's. His compositions give ample opportunities for creativity.

Richness in raga

Syāma Śāstri chooses rakti ragas to emote his devotion to goddess Kāmākshi. It is not in his agenda to showcase his dexterity in composing or musical excellence or śāstra. The sole aim is to appeal to the goddess he worshiped². He has employed a few mēlakarta-s, Tōdi, Saṅkarābarana, Kalyāni and so on. Kalyāni has the largest number of kṛtis available. Ānandhabhairavi was his other favourite rāga giving it a modern shape.

Illustration: Ō Jagadamba, Marivērēgathi are splendid compositions in this rāga and reflect the varied and colourful aspects of Ānandhabhairavi.

Illustration: Sariyavvamma in Bhairavi rāga Khaṇḍa jhampa tāla

Observation:

- Themaximum adaptation of viṣranthi is by Shyāma Śāsatri.
- Also, repetition of words in different musical phrases is specialty of his composing style which emphasizes on which one can observe in many of his kṛti-s. Carana of Marivēre gathi is a best suited example for this.

² Sri RR was first published by Yogavedanta Forest Academy, Rishikesh, 1958

- Anupallavi of Sariyavvamma can be one of the best examples as to how Shyama śāstri utilizes viṣranthi to enhance beauty of a composition where there is scope for creativity.

Sāmagāṇa vinodini in Sarōjadalanētri again demonstrates his brilliant style of composing providing beautiful place for niraval.

Depth in laya

His immense potential to exploit the Viḷamba laya (slow tempo) and the employment of the same in his exquisite kṛti-s in Miśra chapu tāla is left with no parallel even to this day. He experimented just with 7 akṣara-s of chāpu by structuring them in different combinations. His command over the laya is conspicuous in his compositions in which he employs different akṣara or graha-s (eduppu).

Illustration :

- Marivere gathi yavvamma in Ānandhabhairavi
- Nannu brōvu laḷitha set vilōma chāpu.
- Himādri suthe pāhimam-Kalyāni –Rūpaka
- Birāna varāḷichchi- Kalyāni- Ādi tāla tiśra nadai

One has to study his compositions to understand his structuring of spaces within the frame of tāla simultaneously with rāga bhāva. The speciality of his style is that even without analyzing; his music is āpātha-madhura. The compositions give a paramount perspective to his pious devotion to goddess Baṅgāru Kāmakṣhi.

Conclusion:

“The classical music of the present day is very much the fruit of the efforts of the three Indian master composers, Syāma śāstri, Tyāgarāja, and Muthusvāmi Dīkṣita³.” Eldest of the Trinity Śri Syama śāstri-s style of composing is compared to Kadali phala, Tyāgarāja svāmi-s is compared to dhrākṣha rasa owing to the instant sweetness one can cherish through his compositions, whereas of Muttusvāmy Dīkṣita’s to Nari Keḷa, substantiating the toughness in learning his compositions.

They were pioneers who transformed the course of the history of our music by their vision and ingenuity .Their compositions lead to the golden era of Karnataka classical music. The trinity will ever be enŚrined in the hearts of all true lovers of art and culture.

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- YouTube: Carnatic Music | Lalgudi G Jayaraman Lecture Demonstration | Laya in Trinity's Compositions
- YouTube: Music Excellence in the Compositions of Muthuswamy Dīkṣita by Karnāṭaka Kala śri Dr T S Sathyavathi



Influence of Tyāgarāja on the composers of post- trinity period

Anuradha A, <anuradha_12465@yahoo.co.in>

Introduction

In the history of Indian Music, until the period of 17th Century is known as Bhakti yuga (भक्तियुग) and the later period marked as Dhāthukalpaṇayuga (धातुकल्पनायुग). Many pure musical (लक्ष्यप्रधान) forms were composed in this era.

The period of the Music Trinity was a glorious one in the history of South Indian Music and it is considered as a golden era. The Trinity played a key role in the development of the Karnāṭaka classical Music. Many branches of music flourished during this period. Among them, the most important one is the development of 'Kṛti' form. It occupied a significant position in concerts, in the later period. Kṛti is a pure musical form which was developed by the musical Trinity in their own individual styles. Many Vāggēyakāra-s composed thousands of compositions during this period. Majority of them was the contribution of Trinity. Among these three composers, Tyāgarāja deserves the credit of composing thousands of compositions. Tyāgarāja also had many disciples and followers compared to the other two in the trio.

Tyāgarāja enunciated the difference between a Kṛti and a Kīrtana through his compositions. He has given a complete shape to the Kṛti form with gradually increasing series of Saṅgati-s. In T.S. Parthasarathy's words, "The supreme Architect of Kṛti form was Tyāgarāja. Writers on Western music say that the Sonata form was awaiting the coming of Beethoven. We may echo the same sentiment in respect of the Kṛti and Tyāgarāja".

Tyāgarāja's contribution to Karnāṭaka classical music is extensive and is of high spiritual order. His compositions demonstrate his profound knowledge over the subject and command over composing the Kṛti-s. All his compositions filled with pithiness of expression, mellifluous flow of language, depth of feelings & emotions.

Methodology

- i). this paper is only confined to few aspects such as Dhātu and other structural aspects.
- ii). Only a few names of the Siṣhya - Prasiṣhya-s of Tyāgarāja were mentioned in this paper, according to the context.

Basing on the depth of Dhātu levels of the compositions, Tyāgarāja's Kṛti-s are classified into 3 categories.

1. Compositions with Simple Dhātu;

These compositions contain simple notation (Dhātu) for easy rendition. They can be easily sung even by the beginners in music. Such types of compositions are also composed by his disciples.

Eg: Divyanāmakīrthanālu

i). śrirāmaśrirāma -Sahāna rāga

ii). Gatamohāśritapāla - śaṅkaraābharaṇam

His direct disciples Walajapet Vēṅkatarāmana Bhāgavatar and Vīna Kuppaiyyar also composed few Kṛti-s in a similar ways.

Eg: i). Hari hari śri narahari -in Punnāgavarāḷi rāga - disciples Walajapet Vēṅkatarāmana Bhāgavatar

ii).Māpatināmamumaruvakēmanasā in Kāpi, jiṅgla rāga- Kuppiyer

iii).Kanikaramulekapoyena in ānandabhairavi rāga-Kuppiyer

2. Medium type compositions:

These type of Kṛti-s can be easily understood by Intermediate learners.

Eg: i). Sītāmmamāyamma in Vasanta rāga.

ii). Sītāpatenāmaṇasuṇa in Khamās rāga

Similar Kṛti-s are composed by many of his Sishya-Prasiṣhya-s and other composers. Few examples of their compositions are:

Eg: i).Radhaa RāmanaRakshamāmanisam in Mohana rāga- Walajapet Vēṅkatarāmana Bhāgavatar

ii). Anudinamunugāvumayya in Bēgada rāga of Patnam Subrahmaṇiya Iyer.

iii). Paripāhimāmparavāsudēva in Jagannāthini rāga of Mysore Vāsudēvāchāri.

3. Complex compositions/Major Kṛti-s:-

These Kṛti-s are very difficult for beginners or intermediate learners.

Eg: i). Ō RaṅgaSāyi in Kāmbhōji rāga

ii) Chakkaṇi rāja mārgamu in Kharaharapriya rāga.

Similar ones are rarely found in the compositions of Vāggēyakāra-s of the later period.

Eg: i). Koniyaḍiṇaapai in Kāmbhōji rāga of Vīna kuppaiyer.

ii). Nivedikkaninenemto inDarbar rāga of Kuppiyer .

II. Based on the Dhātu content, Tyāgarāja's compositions can be categorized into 4 types.

1 Eka-Dhātu type compositions:-

Few Vāggēyakāra-s also tread the path of yāgarāja in composing Divyanāma Kīrtana type compositions.

Eg: i). Paripālaya Paripālaya in Rītigauḷa rāga

ii). Rāma kodanda Rāma in Bhairavi rāga

iii).Kshīrasāgaravihāra in ānandabhairavi rāga.

This type of Kīrtana-s are also seen in Kuppiyer's compositions.

Eg: i). śri karambuga in Kāmbhōji rāga.

ii). Neramemira in Nādanāmakriya rāga

2. Dwi-Dhātu type compositions: - The Pallavi is in one notation and the remaining part of the composition is in another notation. Tyāgarāja's Divyanaama and Uṣṣava Sampradāya Kīrtana-s belong to this category.

Eg: i). Sītakalyanavaibhigame in Saṅkarābharaṇa rāga

ii). Śri Rāmajaya Rāma in Yadukulakambhoji rāga.

Few composers like Vīna Kuppiyer followed the footsteps of Tyāgarāja in composing such dwidhātu type compositions.

Eg: i). Kuppiyer's Mānasika pūja Kīrtana is a best example for this type. Paramātmuni mānasamuna in Khamas rāga.

ii). Kori kōrininnugolichinanāmadi in BEgada rāga.

iii). Hari Hari Śrī narahari in Punnāgavarāḷi rāga -

3. Tri Dhātu type compositions: - In these Kṛti-s the Pallavi, Anupallavi and Caraṇa are in 3 different notations. Most of Tyāgarāja's Kṛti-s belong to this category.

Eg: i). Girirājasuthatanaya in Baṅgala rāga.

ii). Vundedirāmudokadu in Harikāmbhōji rāga

In addition to Tyāgarāja's disciples and followers, few others also composed such type of kṛti-s.

Eg: i). Śrī Valli dēvasēnāpathe in Naṭabhairavi rāga of Pāpanāsam śivan

ii). Dēvādi dēva śrī vāsudēva in Sunādavinōdini rāga of Mysore Vāsudēvāchāri.

iii). Dāmōdarannepudu in Sāraṇa rāga of Tiruvottiyur Tyāgarāja.

4. Bāhu Dhātu type compositions: - In these compositions, each part of the Kṛti is in a different notation. Tyāgarāja composed few Kṛti-s of this type.

Eg: i). Ghaṇa rāga Pañcharatna Kṛti-s of Tyāgarāja

ii). Brōchēvārevareraghupate in Śrī rañjani rāga.

iii). Śrī raghuvarāpramēya in Kāmbhōji rāga

Vāggēyakāra-s of Post –Tyāgarāja period composed such type of Kṛti-s.

Eg: i). Vanajākṣinine in Gambhīranāṭa rāga – Mysore Sadāśiva rao

ii). Śrī Mahāgaṇapathim Bhajēham in Atāna rāga-HH Jayachamarāja Wodeyar.

III. Observations made in the structure of Kṛti:

a). Saṅgati patterns in Kṛti-s: Saṅgati-s are very important for a Kṛti. Saṅgati-s expand gradually like Sopana (staircase) thus enhancing the Rāga Bhāva and Sāhitya Bhāva.

Tyāgarāja 's Kṛti-s :Eg: i). Nannuvidachikadalakura in Rītīgouḷa rāga

2). Rāma nisamānamevaru in Kharaharapriya rāga

Many of later composers have follow Tyāgarāja's style and composed Kṛti-s with Saṅgati-s.

1) Elāgunabrōvayemhitivo in Mōhana rāga Tiruvottiyur Tyāgarāja

2) Nijadāsavarada in Kalyani – Patnam Subrahmanya Iyer

b). Kṛti-s with Caraṇa anupallavi: If the notation of the ending part of Caraṇa is like that of Anupallavi, such portions are known as Caraṇaanupallavi. Among the Trinity, Tyāgarāja is the first one to introduce Kṛti-s with Caraṇaanupallavi-s.

Eg: i). Sāmajavarāgamaṇa in Hindōla rāga

ii). Sujanañivana in Khamās rāga.

iii). Mōhanarāma in Mōhana rāga

Many of his later composers also followed this style.

- Eg: i) Nīdumahimapogadanātarāma in Hamsānaṇḍi rāga – Muttai Bhāgavatar
ii). Paridānamichitepālimtuvēmo in Bilahari rāga – Patnam Subrahmaṇya Iyer
iii). Palukadēmira rāma in Dēvamanōhari rāga – Mysore Vāsudēvāchāri
iv). Śrī vallidēvasēnāpate in Naṭabhairavi rāga. – Pāpanāsam śivan

c).Kṛti-s without Caraṇānupallavi: These Kṛti-s do not follow the Caraṇānupallavi pattern and their Caraṇa-s are rendered in Madhyama kala.

Tyāgarāja's Kṛti-s :

- Eg:i) .Rāmāninnunamminavāramu in Mōhana rāga
ii). Bhakti biccamīyave in śaṅkarābharaṇa rāga.
iii). Yuktamugādunaṇurakshimpka in śrī rāga

IV. Kṛti Rachana Alaṅkāra-s:-Additional decorative parts viz., Chittasvara, Madhyamakāla sāhitya, Svarasāhitya etc. add beauty to the kṛti. Such beauties are frequently seen in Tyāgarāja's Kṛti-s. Many of HH Jayachamarāja Wodeyar's Kṛti-s are composed with interesting Kṛti Rachana Alaṅkāra-s.

a).**Chittasvara-s:** This is the Dhātu portion rendered after the Anupallavi and Caraṇa.

- Eg: i). Telisirāmachiṇṭanatonāmamuseyavein PūrnaChāṇḍrika rāga.
ii). Girirājasuthataṇaya in Baṅgala rāga.
iii). Eevasudhanivamtidaivamu in Sahāna rāga.

*It is believed that Tyāgarāja has not included any Chittasvara-s to his compositions.His disciples or the later composers might have added them to his Kṛti-s. Few others also included Chittasvara-s in their compositions.

- Eg: i). Raghuvamsa sudhāmbudhi in Kadanakutuhalam rāga- Patnam Subrahmaṇya Iyer
ii). Ni sari vēlpulanēnemdugānara- ārabhi rāga –TiruvotturTyāgarāja

b). Madhyama kāla Sāhitya : TyāgarājaKṛti-s

- Eg: i) Dāriṇitelusukoṇṭi in śuddha sāvēri rāga
ii). Dorakunayituvamtiseva in Bilahari rāga

Tyāgarāja's disciple Subbaraya sastry and other composers also followed Tyāgarāja in composing such Kṛti-s with Madhyamakāla Sāhitya.

- Eg: i). śaṅkariniveyanininu in Bēgada rāga.
ii). Gam Gaṇapate in Nāgasvarāvaḷi rāga -HH Jayachamarāja Wodeyar

c). Swara sāhitya: Tyāgarāja Ghana rāga Pañcharatna Kṛti-s are the best examples for Swara sāhitya-s . His Siṣhya Subbarāya śāstri and Prasiṣya Mysore Sadāṣiva rao adopted this style and composed such kṛtis.

- Eg: i). Saṅkariniveyanininu in Bēgada rāga - Subbarāya śāstri
ii). Janani ninu vina dikkevaramma inReetigoula- Subbarāya śāstri
iii). Inkevarunnāru in Sahāna rāga – Mysore Sadāṣiva rāo

V. Group Kṛti-s : 'Samudāyaka Kṛti-s' is another aspect that is developed during the Trinity period. Among the Trio, Tyāgarāja composed the highest number of Pañcharatna Kṛti-s (Kīrtana-s) in Telugu and Sanskrit. His Group Kṛti-s are as follows:

- a). Ghana rāga Pañcharatna-s b). Kōvur Pañcharatna-s c). Tiruvottiur Pañcharatna-s
d). śriraṅga Pañcharatna-s e) . Lālgudi Pañcharatna-s

a). Influence of Ghanarāga Pañcharatna Kīrtana-s:- Tyāgarāja's Ghanarāga Pañcharatna Kīrtanas are the precious gems in all aspects of Karnāṭaka classical music. Few composers of Post - Trinity period have chosen Tyāgarāja as their inspiration and composed Pañcharatna Kṛti-s.

i). His disciple Vīna Kuppiyer composed 7Gīta-s in the 1st and 2nd Ghana rāga-s and 5 Ata tāla Varṇa-s in the Ghana rāgas viz., Nāṭa, Gouḷa, Bowli, Rītigouḷa and Nārāyana gouḷa from the first and second Ghana rāga groups. His son, Tiruvottriur Tyāgiyyer composed Kṛti-s in 1stGhanarāga Pañcakam in his book " SañKīrtanaratnavali" .

ii).Inspired by Tyāgarāja's Ghanarāga Pañcharatna Kṛti-s, his contemporary and a Vāggēyakāra Gōpala Kṛṣṇa Bharati composed 5 Kṛti-s in Ghanarāga Pañcharatna-s.

iii).One recent Vāggēyakāra of Andhra Pradesh, N.Ch. Kṛṣṇamācharya composed Kṛti in Naṭa bhairavi rāga, in the format of Tyāgarāja's ārabhi rāga Pañcharatna Kṛti. The specialty of this Kṛti-s is that, all the Svarasāhitya-s begin with S R G M P D N S and the lyrical part of the composition is a description of Tyāgarāja's life history.

b). Pañcharatna Kṛti-s on Pilgrims: Vīna Kuppiyer composed two sets of Pañcharatna Kṛti-s during his pilgrimage. They are, Śri Kālahastīsvara Pañcharatna-s and Śri Vēṅkatēswara Pañcharatna-s on the presiding deities, viz, śrikālahasti and Tirupati respectively.

Conclusion

Tyāgarāja is not only a Vāggēyakāra but also the one who stood as an inspiration to many composers. There are many followers, disciples and grand disciples for Tyāgarāja and he thus carried the tradition of Music to several generations. He immensely contributed to the preservation of Karnāṭaka classical Music over many centuries.



Rare rāga-s handled by Saint Tyāgarāja

Aparna M <talk2aparnam@gmail.com>

“Rañjayati iti rāgaḥ” is the etymological definition. It means rāga-s is that which pleases the mind and the heart through inner ear. All rāga-s have its own beauty, structure and identity. Some rāga-s are used often but some are not. These rāga-s which are not heard or used often fall under the category of rare rāga-s. Lack of scope for elaborating due to its structure and phrases may be reason why they were classified as apūrva rāga-s. But one can definitely say that, these rāga-s are beautiful and appealing. They are also smaller and simpler compared to well known rāga-s.

These rāga-s might have come from earlier lakṣaṇagranta-s or from earlier composers or it can be a creation of some vāggēyakara-s. Many composers have handled rare rāga-s excellently. Our great trinity have created and composed beautiful musical forms in rare rāga-s. We have heard about the ēka rāga kṛti-s. It means that only a single kṛti is there in that particular rāga. Ēka rāga kṛti of our trinity are the following:

S No	Rāga	Name of the composition	Tāla	Name of the composer
1.	Gānavāridhi	Dayajūcuṭa	Ādi	Tyāgarāja
2.	Kumudakriya	Ardhanārīśvaram	Rūpaka	Muttusvāmī Dīkṣita
3.	Cintāmani	Dēvi Brōva	Ādi	Śyāmā śāstri

Tyāgarāja has also used many apūrva rāga-s like Dīpakam, Cittarañjani, Kaikavasi, Kēsari, jujāhullī, jīṅgaḷa, Kalānidhi, Kalāvati etc., which are not used by his predecessors. These rāga-s are also called Viṅta rāga-s. This rāga-s sustain through his kṛti-s only. Some of these rāga-s are said to be the creation of the great Tyāgarāja himself.

The compositions in these rare rāga-s are elegant. Nowadays some of these rāga-s are commonly sung during the concerts due to its energy, soothing effect, the pleasure it passes to the listeners. When compared to Muttusvāmī Dīkṣita and Śyāmā śāstri, Tyāgarāja composed maximum number of kṛti-s in uncommon or rare rāga-s. It is not possible to discuss all the rare rāga-s handled by Tyāgarāja within a short span of time. So let us have a look into some of the rare rāga-s which are handled by Tyāgarāja for the first time.

1. Āndōlikā

It is the janya of 28th mēḷa Hari Kāmbhoji. It is also said to be the janya of Kharaharapriya. Āndōlika means to swing. The name is very apt for this rāga as it has many swinging phrases like ‘ r m r’ ‘ d ś n d m r’

These swinging phrases give a relaxing effect to this rāga.

Ārōhaṇa : srmpnś

Avarōhaṇa : śndmrs

This is an upāṅga rāga and is said to be the creation of Tyāgarāja. It evokes a vīra rasa and has another name Mayūradvani. There is only one composition in this – ‘rāga sudhā rasa’. He is conveying a great message through this composition: the succulence of ambrosia of rāga enables one to enjoy the beneficent results of yāga yōga tyāga and bhōga and the one who have acquired the real understanding on the significance of nāda, ōmkāra and svāra are emancipated souls who are nothing but Sadāśiva himself.

He might have chosen such a beautiful and rare rāga to convey this great message. When we look upon the musical part of this rāga, the kṛti starts with niṣāda followed by madhyama and rests to svāra ṛṣabha. Then the melody descends towards maṇdra sthāyi niṣāda and ascends upto tārasthāyi madhyama and then some tārasthāyi sañcara-s and ends with madhyasthāyi ṣaḍja. Anupallavi starts with the tārasthāyi ṛṣabha. sañcara-s are mostly in tārasthāyi and ends with tārasthāyi madhyama. The connection from anupallavi to pallavi and from Caraṇa to pallavi are appealing.

The following phrases stand as key phrases:

“r m p r r s n d m”
“n , d m r”
“r m r m s r , s”

The below sañcara-s lend more colour to this rāga

“s r m r m r s n s n d m r m r s n”

The avarōhaṇa sañcāra “śndmr” is beautifully used in this composition.

2. Bahudāri

It is the janya of 28th mēla harikāmbhōji.

Ārōhaṇa : sgmpdnś

Avarōhaṇa : śnmpgs

This rāga attain popularity through the composition “Brōva bhārama” by Tyāgarāja. In this kṛti, the composer asks the lord Raghurāma that, is it too heavy for him to give protection to him. This is a small and a simple Kṛti which is apt for a concert. It is usually sung in fast tempo. The following phrases „p d n ś p” „p d n , p m”, „g mp m g p m g s are characteristic phrases in this Kṛti. It gives identity to the rāga.

Absence of dhaivata in Avarōhaṇa gave beautiful effect in this rāga. He started the Kṛti with characteristic

p	d	n	p	,	m,	g
Brō	va	bha	ra	mā		

phrase, In the 2nd line is present the avarōhaṇa karma

p	,	s	,	n	,	,	p	d	n	s	s	n	p	m	g	m	p	m	g	p	m	g
gukṣini	-	-yum-	-	-cu-	-	-	kō-	-	-	lē-	-	-	da-									

Pallavi starts with the madhyasthāyi pañcama, and ends with madhyasthāyi madhyama. Highest note of the pallavi is tārasthāyi gāndhāra, and lowest note is maṇdra sthāyi niṣāda. Anupallavi starts with madhyasthāyi dhaivata and ends with pañcama.

3. Bindumālīni

It is a derivative of 16th mēla cakravākaṁ.

Ārōhaṇa : srgmpnś

Avarōhaṇa : śnśdpgrs

It is a small, tricky and a rare rāga. It evokes karuṇā and bhakthi rasa. The famous composition in this rāga is 'enta muddō enta sogasō'.

The melody starts with the starting phrase of the Ārōhaṇa krama and characteristic phrase of the rāga ie. „g , r g , m”.

p n d p g , m p g r s is a viśeṣa prayōga. Sañcāra-s are mostly in madhyasthāyi.

4. Chandrajōti

It is the janya of 41st mēla Pāvani

Ārōhaṇa : srgmpdś

Avarōhaṇa : śdpmgrs

This is a Ṣāḍava, Upānga and a apūrva rāga . It has gained popularity because of the beautiful composition of Tyāgarāja 'Bāgāyanayya nī māya lento'. This rāga is said to be a creation of Tyāgarāja. Another composition is Saṣivadana set to Ādi Tāḷa.

In the Kṛti “Bāgāyanayya” Tyāgarāja says that the teachings of Lord Kṛṣṇa are (apparently) unintelligible and confusing that even Lord Brahma would not be able to comprehend them. Tyāgarāja begins this Kṛti by using svara śuddha gāndhāra. It is also rāgacāya svara. Dhaivata and ṣadja are resting svara-s. Avarōhaṇa krama phrase p, m,g, r, is used frequently in this kṛti .

p m p d s d , p
p m d , p m g , r , s

These phrases lend more colours to this rāga. Sañcāra-s extends from maṇdrasthāyi dhaivata to tārasthāyi ṛṣabha. The resting svāra in the pallavi is catuśruti dhaivata. Anupallavi starts and ends with dhaivata. Caraṇa starts with pañcama and ends with madhyasthāyi dhaivata.

5. Dīpakam

It is a derivative of 51st mēla kāmavardhini.

Ārōhaṇa : sgmpdpś

Avarōhaṇa : śndnpgms

It is mentioned in Rāmamāṭya's Svaramēlakalānidhi".

In the kṛti "kaḷala nērcina" ,, – Tyāgarāja states that man's efforts do not always pay in the face of destiny, the ways of which is inscrutable. Antara gāndhāra is an important note in this rāga. The Kṛti has a special importance both in the structure and meaning. The rāgabhāva is completely built in this Kṛti.

Tyāgarāja begins his Kṛti with the Ārōhaṇa karma "s g, m p". The phrases "p m g r", "p m g m g r s", are frequently used the Kṛti. Pallavi ends with maṇdrasthāyi niṣāda. Anupallavi and Caraṇa start with pañcama and ends with madhyasthāyi ṣaḍja. Sañcāra-s extends from maṇdrasthāyi dhaivata to tārasthāyi panchama "ś n d n p" is a viśeṣa prayōga. These are the rāga identifying phrases. It slightly resembles the janaka rāga Pantuvarāli.

6. Garuḍadhvani

It is the janya of 29th mēla Dhīraśankarābharaṇam

Ārōhaṇa : srgmpdnś

Avarōhaṇa : śdpgrs

This rāga is exactly opposite to Bilahari. This rāga is found in Saṅgraha chūḍamaṇi. Tyāgarāja has composed two kṛti-s in this rāga. One is Tatvameruga tarama and another one is Anāndasāgaram. Both of these compositions are philosophical compositions. In the composition Tatvameruga taramā, the first line itself give the full picture of the rāga.

s d p g r s r g m p d n

Ta tva me ru ga ta ra mā pa ra

Sañcāra-s extend from Madhya sthāyi ṣaḍja to tarasthāyi Madhyama.

r s d p g r s r g m p d n s

r s d s d p d p g p g r s r g m p d n s

Though, this rāga gives limited scope for ālāpana, it gives elaborate scope for svaraprastāra. These are some of the rare rāga-s used by Tyāgarāja . As mentioned earlier it is not possible to mention all the rare rāga-s used by Tyāgarāja within this limited time. Not only these janya rāga-s there are some mēla rāga-s which is said to be used by Tyāgarāja for the first time. when we analyze these mēla rāga-s we can find that, those compositions composed by Tyāgarāja are the icon compositions of these rāga-s.

For eg: Teliyalēru rāma – Dhēnuka
Kaligiyunṭe kadā- Kīravāṇi
Cakkani rāja- Kharaharapriya
Gurulēka- Gaurimanōhari
Aḍamōḍi galadē- Cārukēsi
manasā Śrī rāmacandrūni - Mārarañjini
Manasa Śrīrāmuni- Mārarañjini
Enduku nirdaya- Harikāmbhōji
Paramātmuḍu- Vāgadīśvari
Srikantha nīyeḍa- Bhavapriya etc

Though, Tyāgarāja has composed in many rare rāga-s, some composers who came after Tyāgarāja has also composed in these rāga-s. But there are some rāga-s in which there is no another composition. Such rāga-s are ēka kṛti rāga-s. They are:

1. Dīpakam
2. Dundubhi
3. Gānavāridhi
4. Kaikavasi
5. Supradīpam
6. Vardhani
7. Vijayavasanta

It is said that Tyāgarāja got these rāga-s from Nārada. Whatever the myth be one can definitely say that Tyāgarāja is unique. A high degree of musical talent is required to sing his kṛti-s. one can notice that he chose these rare rāga-s to convey many philosophical ideas because when it is said through uncommon rāga, people will surely notice those kṛti-s and the meaning and ideas that conveys. Tyāgarāja plays major role in giving life and beauty to these rare rāga-s and made them popular. These rāga-s are gems of Karnāṭaka classical music. It is because of his musical excellence and creative genius that these rāga-s still exists today and can be heard in many concerts. Rare rāga-s of Tyāgarāja are the role models and it has become lakṣaṇa and lakṣya to our music.



Guṇḍakriyā rāga as seen in Dīkṣita and Tyāgarāja compositions

Arati N Rao <aratirao71@gmail.com>

1. Introduction

This paper is a study of the rāga features of the rāga Guṇḍakriyā as seen in the Tyāgarāja composition – ‘intanucu varṇimpa’ and the Dīkṣita composition – ‘rājarājēndra cōla’. The objective of the paper is to compare the rāga features between the two and also compare them with musicological descriptions. The paper also attempts a comparison of these songs with some Guṇḍakriyā manuscript notations from the TMSSM Library, Tanjavūr and a few 20th century Guṇḍakriyā compositions. The comparisons are only limited to svara phrases, since melodic embellishments such as gamaka-s used cannot be deciphered from the manuscript notations.

1. Guṇḍakriyā – a brief lakṣaṇa history

All the musicological treatises examined in this section place the rāga Guṇḍakriyā under the 15th Mēla.

1.1. Pre-trinity period

Below is an overview of musicological descriptions of Guṇḍakriyā in the pre-trinity period:

The musicological texts of the late 16th and early 17th century - Svaramēlakalānidhi (SMK) and Rāgatālacintāmaṇi (RTC) describe Guṇḍakriyā mostly lacking in dhaivata but including it occasionally. In the same period, Sadrāgacandrōdaya (SRC) and Rāgavibōdha (RV) describe Guṇḍakriyā without dhaivata, while Rāgamāla (RMala) mentions the lack of ‘ri’ and ‘dha’. Early 17th century texts Saṅgītasudhā (SSudha) and Caturdaṇḍīprakāśikā (CDP) describe the rāga as ‘sampūrṇa’. The texts of the late 17th century/18th century - Rāgalakṣaṇamu of Śahaji (RL-S) and Saṅgītasārāmṛta of Tulaja (SSA) describe the rāga as ‘sampūrṇa’, but give illustrations of svara passages from ālāpa and ṭhāya compositions indicating sparse usage of dhaivata.

‘da da da pa’

In these illustrations, we find that

- i) gāndhāra occurs in ascent, descent and in devious phrases such as :

‘ga ma ga ri sa ni’

No ascending phrases skipping gāndhāra are seen.

- ii) dhaivata occurs only in descent, in one example:

‘da da da pa’

No examples of dhaivata in ascent or in devious phrases are seen.

The early 18th century text Rāgalakṣaṇa of Mudduveṅkaṭamakhi too labels the rāga as ‘sampūrṇa’.

1.2. Trinity and post-trinity period

In the trinity period and the period just after the trinity (18th-19th century, early 20th century), there seem to be two distinct streams of lakṣaṇa descriptions:

- Māhābhāratacūḍāmaṇi (MBC) and Rāgalakṣaṇam (RL) describe the rāga without 'ga' and 'dha' in ascent. RL also describes the rāga dropping 'pa' in descent.
- In Saṅgītasampradāyapradarśinī the rāga has all seven svāra-s in ascent, and includes 'dha' in a devious manner in descent – with the ārōha-avrōha being:

'srgmpdns - snpmgmdpmgrs'

3. Guṇḍakriyā phrases in 'intanucu varṇimpa' and 'rājarājendra cōla'

3.1. Phrases in 'intanucu varṇimpa'

The two sources referred to for this kṛti are the notations from an Umaiyaḷapuram manuscript and a Vālājapeṭ manuscript⁴. The former does not specify a ārōha-avrōha for the rāga, but the latter mentions the ārōha-avrōha:. The two notations have a lot of similarity with minor variations in some instances.

The following features are seen in these notations:

- Dhaivata is skipped in ascent and is present only in the phrase 'p d p', for example, in the sañcāra-s

'p d p m p m g r'

- In descent, the phrase 's n p d p m' is seen in profusion.

's r m p n s – s n p d p m g r s'

The following sañcāra-s 's are also seen once each:

- Gāndhāra is not seen in ascent - the prayōga-s 'r g m' and 'g m p' are not seen, but only 'r m' is seen.
- The melodic range traversed in the song is between tāra sthāyi 'ma' and mandra sthāyi 'ni' (as per the Umaiyaḷapuram manuscript).

Some audio records of this song were also referred to in this study. Even in these, though the melody is different from the manuscripts, the features of the svāra phrases are as seen in the manuscripts. The pallavi of 'intanucu' and the caraṇa start with a deliberate dwelling on madhyama as per one of the versions. See bibliography for details of the audio records.

'n p m - p d p m'

's n p m – p N S'

⁴Please see bibliography for details of the manuscripts.

3.2. Phrases in 'rājarājendra cōla'

The notation for this composition has been sourced from Saṅsampradāyapradarśini (SSP) of Subbarāma Dīkṣita. In this work, the ārōha-avrōha given for Guṇḍakriyā is:

'S r g m p d n s - S n p m g m d p m g r s'

The following features are seen in the notation:

- Gāndhāra is either present in ascent (e.g. in 's r g m', 'R G m') or skipped in ascent (e.g. in 'S R m').
- The phrase 'r g m d p' occurs in a few places.
- The phrase 'p d s n' occurs in a few places. The phrases 'd P d n s' and 'd s r m' also are seen once each. Thus, 'ni' is mostly skipped in ascent, but is present in ascent in one case.
- In a couple of instances, we see the phrase 'r s d'.
- The melodic range traversed is between mandra 'dha' and tāra 'sa'.
- There are halts on madhyama in the caraṇa-s in the first and fourth lines at the end. The muktāyīsvāra also starts with an emphasis on madhyama.

There does not seem to be an extant practical tradition for this song, and only the notation of the song as given in SSP was taken up for this study.

3.3. Comparison of phrases of the two songs with lakṣaṇa

From the above sections, the phrases in 'intanucu' seem closer to the lakṣaṇa descriptions in the 18th-19th century texts MBC and RL, as the omission of 'ga' and 'dha' in ascent is not seen in the other texts. Also, the svāra phrases in 'rājarājendra cōla' seem close to those in the late 16th/early 17th century texts RL-S and SSA, with inclusion of 'ga' in ascent. However, the usage of 'dha' seems to be more profuse in this song as compared to the descriptions in RL-S and SSA, with 'dha' occurring in ascent and in devious phrases in the song. This usage of 'dha' as well as 'ga' in ascent is documented in the rāga lakṣaṇa in SSP, which closely follows RL-MV. In both the songs 'intanucu' and 'rājarājendra cōla', 'ga' occurs in descent. Both the songs also indicate some focus on the madhyama, as we see that 'ma' is prominent in the caraṇa and ciṭṭasvāra of 'rājarājendra' and also the ending note of the pallavi of 'intanucu' in one of the versions.

4. Guṇḍakriyā phrases in other songs

4.1. Phrases in TMSSML manuscripts:

Guṇḍakriyā song notations found in some paper manuscript copies (No.s B11586 and B11575) and microfilm copies (sourced from IGNCA-RCB, Bengaluru) of palm leaf manuscripts from TMSSM Library, Thanjavur were examined. It was found that in all the songs, gāndhāra always occurs in descent and also occurs in devious phrases in many instances. The other features of the svāra phrases seen in these manuscripts can be summarized as below:

Sl No.	Paper Manuscript (MS)/microfilm (M/f) No.	page/folio	Composition	Examples of 'ga' seen in ascent	Examples of 'dha' seen in ascent	Examples of 'dha' seen in descent	Examples of 'dha' seen in cyclic phrases
1	MS B11586	160-162	Ālāpa	'p n s r g m', 's r s r g m P', 'g m p n S - r g s n'	N/A	'd d P m', 'n s d P m'	'p d d p', 'm d d p', 'm d m g M m'
2	MS B11586	162	ṭhāya	'g m p p s s', 'g m P', 'g m p n S'	N/A	'd P _{pp} m P _{pp} ', 'd d d p P m r'	'g m d p G r s'
3	MS B11575	285-286	ālāpa	'g m p' 'g m p n s'	'm p d s s', 'd d s s S s'	N/A	'd d p m p', 'm m d p', 'm d d p', 'm d p m'
4	MS B11575	286	gītā	N/A	'd d s S s n p'	N/A	'p m m d p m', 'd d p m p p d s', 'm g r m d p m g r s'
5	M/f Roll No. 414, Record No. 4850	352	gītā	N/A	N/A	'd d d p m g r'	'd d d p g m P', 'p m d p g r S'
6	M/f Roll No. 416, Record No. 4859	075	ālāpa	'g m p', 'g m p n n p m'	N/A	's s d d p p', 'd d d P'	'd p _{pp} m m P _{pp} '
7	M/f Roll No. 416, Record No. 4860	017	ṭhāya	's r g m'	N/A	's d d p p m', 'd p _{pp} m m'	'p m g m - d p g r s'

Sl No.	Paper Manuscript (MS)/microfilm (M/f) No.	page/folio	Composition	Examples of 'ga' seen in ascent	Examples of 'dha' seen in ascent	Examples of 'dha' seen in descent	Examples of 'dha' seen in cyclic phrases
8	M/f Roll No. 419, Record No. 4879	151 -152	ālāpa	'g m p n S', ' s r s n S r G M'	N/A	N/A	'm d d d p', 'd m g M m', ' P d d p'

Though the time period of the manuscripts is not known, it seems likely that they belong to the pre-trinity period or to the trinity period itself since the manuscripts only have ālāpa, ṭhāya, prabandha and suḷādi notations.

In most of the svara phrases seen above, 'ga' is present in ascent. Also dhaivata is seen in devious phrases not only in the formation of 'p d p' but also 'm d p', 'g m d p g r s' etc. In a couple of instances, we also have 'dha' in ascent. These features seem to be closer to those of the svara phrases in 'rājarājendra cōla' rather than those in 'intanucu'.

4.2. Phrases in some 20th Century compositions:

Svara phrases of the following 20th compositions in Guṇḍakriyā have been examined in this section:

- 'Taruṇamide' by Tiruvattūr Tyāgarāja⁵
- 'Dēvāya haviṣe' by Muthaiah Bhagavathar⁶
- 'Pāhimām śrī varalakṣmī' by Jayachamarajendra Wodeyar⁷

The following features are observed:

- The ārōhaṇa-avarōhaṇa is given as 's r m p n s – s n p d p m g r s' for 'Dēvāya haviṣe' and 'Taruṇamide'. No ārōhaṇa-avarōhaṇa is given for 'Pāhimām śrī varalakṣmī'.
- 'ga' does not occur in ascent and is seen only in descent. In 'Taruṇamide', we see the phrase 'r g r s' but this does not occur in the other two compositions.
- 'dha' does not occur in ascent or descent and is seen only in the cyclic phrase 'p d p'.
- The melodic range traversed is from mandra 'ni' to tāra 'ma' in 'Dēvāya haviṣe' and 'Taruṇamide' and from mandra 'pa' to tāra 'pa' in 'Pāhimām śrī varalakṣmī'.

⁵ This notation for this composition has been referred to from the publication 'Saṅkīrtanaratnāvali'.

⁶ This notation for this composition has been referred to from the publication Muthaiah Bhāgavatara śivāṣṭōttara mattunavagraha kṛtiḡaḷu.

⁷ The notation for this composition has been referred to from the publication 'Śrīvidyā gānavāridhi',

The svara phrases seen in the above composition are similar to those in 'intanucu varṇimpa' and not to 'rājarājēndra cōla'. The ārōhaṇa-avarōhaṇa mentioned in the notations for 'Dēvāya haviṣe' and 'Tarunamide' also is identical to that in the Vālājapeṭ manuscript.

5. Summary and conclusion

The comparisons of svara phrases of 'intanucu varṇimpa' and rājarājēndra cola with each other, with lakṣaṇa descriptions, with TMSSML manuscript notations and 20th century compositions leads to the following inferences:

- i) 'Rājarājēndra cōla' seems to have phrases closer to lakṣaṇa descriptions in RL-S and SSA than the later works MBC and RL.
- ii) There seem to be some similarities between the phrases of the TMSSML manuscripts and 'rājarājēndra cōla' as given in the notation in SSP.
- iii) 'Intanucu varṇimpa' seems to have phrases closer to lakṣaṇa descriptions in MBC and RL than the works of the earlier period or SSP, both in the notations and in the recordings. It is also to be noted that there are different versions of this kīrtana, but all the versions follow the same ārōhaṇa-avarōhana and rāga phrases as in the manuscripts.
- iv) The phrases of 'intanucu varṇimpa' and the Guṇḍakriyā ārōhaṇa-avarōhaṇa given for one of its notations seems to exactly match those of the three 20th century compositions examined.
- v) It appears that in both the versions of Guṇḍakriyā as seen in the kṛti-s 'rājarājēndra' and 'intanucu', madhyama has some importance.

From the above discussion, it seems likely that the svarūpa of Guṇḍakriyā as seen in svara phrases of 'rājarājēndra cōla' is similar to the older version of the rāga. The svarūpa of Guṇḍakriyā as seen in svara phrases of 'intanucu' seems comparatively more modern and appears to be a 'trend-setter' – being copied by composers of the 20th century. It is note-worthy that among the two kirtana-s, only 'intanucu' has an extant practical tradition. 'Rajarajendra' has not had a practical tradition in recent times and exists only in notation as given in SSP. This could possibly be the reason for the different versions of the kṛti 'Intanucu' in existence and also the phrases of 'intanucu' being closer to the modern version of the rāga.

6. Bibliography

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Microfilms from the archive at Indira Gandhi National Centre for the Arts, Regional Centre Bengaluru:

1. Roll no. 414, Record no. 4850
2. Roll no. 416, Record no.s 4859& 4860
3. Roll no. 419, Record no. 4879

web source

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2. MssTm-BKrishnamurti-Tyagaraja-kirtanas-Umaiyaipuram-0034a.pdf, PDF page 12, [www.musicresearchlibrary.net\(copy_of_manuscript_from_Tamilnadu_lyal_Isai_Nataka_Mandram\)](http://www.musicresearchlibrary.net(copy_of_manuscript_from_Tamilnadu_lyal_Isai_Nataka_Mandram))

Audio records of the song 'intanucu varṇimpa':

1. By Vivek Sadasivam recorded specifically for this study by the author.
2. By Sandhyavandam Sreenivasa Rao: <https://www.youtube.com/watch?v=dzOV0CjxCkU>
3. By K.B. Sundarambal: <https://www.youtube.com/watch?v=ppEFozSoO1s>
4. 'Nada Inbam' conducted by KV Ramanujan: https://www.sangeethamshare.org/svasu/UPLOADS-0601-0800/0631_NaadhaInbam_ConductedBy_Sri.K.V.Ramanujam/?p=svasu/UPLOADS-0601-0800/0631_NaadhaInbam_ConductedBy_Sri.K.V.Ramanujam
5. By Sundarapalli Suryanarayana Murthy (Clarinet): https://www.sangeethamshare.org/vijayagopal/UPLOADS-201-400/320-Sundarapalli_Suryanarayana_Murthy-Clarinet/



**Kṛti-s of Śrī Tyāgarāja with different Rāga lakṣaṇa – few examples from
Vālājāpēt notations**

Aravindhana T R <vathathmaja@yahoo.co.in>

Introduction

Though our music is mainly relied on oral tradition, textual tradition was too given an equal importance in the past. One such textual version which speaks about the kṛti-s of Śrī Tyāgarāja Svāmy was by Śrī Vālājāpēt Vēṅkaṭaramaṇa Bhāgavata. Śrī Vēṅkaṭaramaṇa Bhāgavata, a devout disciple of Saint Tyāgarāja hailed from Ayyampēṭṭai, learnt from the latter approximately for a period of 26 years. Not only a disciple, he was also an ardent bhakta of his Guru. Vēṅkaṭaramaṇa Bhāgavata and his son, Śrī Kṛṣṇasvāmy Bhāgavata, who has also learnt from Śrī Tyāgarāja has left us a legacy, handwritten manuscripts preserved at Madurai Saurastra Sabha. The transcripts of these manuscripts are preserved at the Government Oriental Manuscripts Library, Chennai and these transcripts are the source for this paper.

These notations are a treasure trove, as Prof Sambamurti¹ had said even Tyāgarāja might have seen those manuscripts as they were written during his lifetime. This corpus, though not a complete one in terms of songs, gives us valuable information on the rāga lakṣaṇa and the versions that they have learnt from their Guru. This paper addresses two of those rāgas to show how the rāga lakṣaṇa portrayed in these notations adhere very much with the earlier treatises and differ from the presently available versions.

1. Balahamsa

Balahamsa is considered as a rāga with catuśruti ṛṣabha (pañcaśruti) ṛṣabha, antara gāndhāra, śuddha madhyama, catuśruti (pañcaśruti) dhaivata and kaiśiki niṣādha. Hence, it is said to be a janyā of Harikāmbhōji or Harikēdaragaula or Kāmbhōji. It is an audava-sampūrṇa, upāṅga rāga. Presently, SRMPDS SNDPMMGS is the accepted scale for this rāga. Vālājāpēt manuscripts has three compositions of Tyagarajar (ST) in this rāga: “Ninnu bāsi eṭṭa”, “Daṇḍamu beṭṭanura” and “Talli taṇḍrulu”. The rāga lakṣaṇa essayed in these compositions are similar and “ninnu bāsi eṭṭa” is taken for discussion here.

“Ninnu bāsi eṭṭa: is a small, but not a popular kṛti of the Saint. This kṛti is in a usual format of pallavi, anupallavi and a single caraṇa set to ādi tāla. Vālājāpēt version is described first followed by analysis. Pallavi of this kṛti starts with dhaivata, in the mandara sthāyi, anupallavi starts from madhyama in the madhya sthāyi and the caraṇa from pañcama in the madhya sthāyi.

Pallavi

ḍs	rm	gr	<u>srg</u>	sr	s,	s,	<u>nddp.</u>
ninnu	bā	si	ye.....	tla	en	tu	ro....

ḍs	rm	gr	mpdp	mr	srg	ṅs	<u>nddp.</u>
ninnu	bā	si	ye.....	tla	en	tu	ro....
ḍ,	sr	m,	gr	<u>srg,</u>	rs	r,	rss,
nir	malā.	th	mu	lōja	nula	lō	.....

Anupallavi

mp	dp	p,	<u>pmr,</u>	sr	gr	<u>m,p,</u>	<u>d,p,</u>
ana	gasu	pu...	ṅya.	ama	rava	rē.....	ṅyā
mp	dp	<u>mpdp</u>	<u>pmr,</u>	sr	gr	<u>m,p,</u>	<u>d,p,</u>
ana	gasu	pu...	ṅya.	ama	rava	rē.....	ṅyā
śś	śś	<u>śnd,</u>	<u>n,p,</u>	dp	<u>,pmr</u>	<u>r,s,</u>	<u>nddp.</u>
sana	kaśa	raṅ...	yā	sat	kā...	ruṅ....	yā.....

Caraṇa

pp	mr	<u>srgm</u>	<u>pmr,</u>	sr	gr	ss	<u>nddp.</u>
Kanu	laku	chalu	vachē	vula	kā	mṛuta	mu
ḍs	rm	gr	rr	sr	mp	dp	p,
vinu	rasa	naka	ruci	mana	suku	sukha	mu

Tanuvukānandamu galga jesi | Tyāgarājanuta pūrṇa kāma |

It can be seen here, that the sañcārās extend from mandhra sthāyi dhaivata to tāra sthāyi ṣaḍja in this composition. The commonly seen phrases include NDDP, pmr, srgmpmr, sndnp, srg, srs. Strikingly, rmgs, the characteristic phrase of Balahamsa is not seen !! In other words, is the notated kṛti can be called as a kṛti set in Balahamsa?

History of Balahamsa

1. Balahamsa quoted in Saṅgīta Pārijātam, Hṛdaya Kaustuka and Hṛdaya Pārijāta is a totally different entity form the Balahamsa under discussion and hence will not be elaborated.²
2. Balahamsa, as a janya of Kāmbhōji was first described by Śahaji in his Rāga Lakṣaṇau. Few phrases described by him were DSRMGR, SRSNDP, RMGRSR, SRSNDP, SRGR, MGRS, and PMR. Of these phrases, the highlighted ones are used in this kṛti unchanged.²

3. Tulajā considers this rāga as a janya of Kāmbhōji and he gives some phrases like RGR and GMPMR which are worth mentioning as they find its presence in this Kṛti.² Nowhere, RMGS is mentioned in these two treatises is a point to be noted.
4. Saṅgraha Cūdāmaṇi (SC) by Gōvinda treats this as an upāṅga janya of Harikāmbhōji. The lakṣaṇa gītam notated there does not have gāndhāra in ārōhaṇa phrases and RMGS is found aplenty. Phrases like SRGMPMR, PDNDP are not seen, Glide towards ṣaḍja in avarōhaṇa phrases is always RMGS, excluding a single place wherein MGRS is seen.³
5. Subbarāma Dīkṣitar, in his treatise Saṅgīta Saṃpradāya Pradarśini mentions this as an upāṅga janyam of Harikēdaragāula.⁴ He gives in notation a gītam authored by Vēṅkaṭamakhin, a kīrtanam of Śrī Muttusvāmī Dīkṣitar and a tāna varṇam and a sañcāri of his authorship. Balahamsa also features in a few rāgamālikās notated in an appendix to Saṅgīta Saṃpradāya Pradarśini. Phrases like SNDNP, SRS are seen in this gītam. Dīkṣitar Kṛti that has only this raga lakṣaṇa, devoid of the phrase rmgs. Subbarāma Dīkṣitar mentions the phrase SRGMPMR in the raga lakṣaṇa section; strangely this phrase, as a whole is not seen in any of the compositions notated. But, this phrase is seen in this kṛti by Tyāgarāja !!

It is much clear from the above evidence that Tyāgarāja had followed older treatises and NOT Saṅgraha Cūdāmaṇi as it is believed now. This can be proved for other old rāgas too. Hence, Vālājāpēt notations serve as a vital source to disprove the existence of two schools - that of Tyāgarāja and Dīkṣitar.

The remnants of this version can also be seen in a book published by Vēṅkaṭēśa Śāstri in the year 1892 ⁵ and a hand written manuscript in the year 1917 by PV Ponnammāl, which this author possess.

Version of TM Vēṅkateśa Śāstri ⁵

Pallavi starts with dhaivata, anupallavi from madhyama and caraṇa from pañcama as we have seen with the Vālājāpēt version. Pallavi reads as “sndp” for “nddp” (tharo). There is a second saṅgati which reads as rmpdpmr. Pallavi ends as “sds” instead of “rss” in Vālājāpēt version. Anupallavi has a new phrase, pdndp which is not seen in Vālājāpēt version for the word ‘rēnya’ in varēnya. The first line of the anupallavi also has a saṅgati with caturaśra pattern. Caraṇa does not have the phrase srgmpmr for the word “caluva” in this version by Vēṅkateśa Śāstri. Instead it reads “srmppmr”. Hence, use of the phrase “srgmpmr” was out of practice even as early as 1892.

Also, the conspicuous absence of the phrase “rmgs” is to be noted here. It can be safely concluded that though minor differences are seen between these two versions, rāga lakṣaṇa of Balahamsa essayed by Vēṅkateśa Śāstri is much in accordance with the Vālājāpēt manuscripts.

Version in Kṛti maṇi mālai

Kṛti maṇi mālai ⁶ gives the kṛti in notation with the modern lakṣaṇa, replete with the phrase rmgs. Pallavi here starts with mandara niṣāda. Niṣāda not being a graha svara for Balahamsa is to be noted.

There is no “pmr” or use of gāndhāra in ārohana phrases, though phrases like “rgs”, “srs” can be seen. So, the structure of Balahamsa has changed considerably even in the beginning of 20 CE. This shows the value of Vālājāpēt versions, which keeps the archaic phrases intact and the need to consult these notations to know the old raga lakṣaṇa seen in the kṛti-s of Tyāgarāja.

2. Handling of Takka rāga

Takka is mentioned even in treatises like Sadraga Candrōdaya and Rāga Māla which treat this rāga as the one with all śuddha svaram, excluding gāndāram and niṣādha, which are of antara and kākali variety respectively. This corresponds well to the Takka described in Śahaji’s Rāga Lakṣaṇau, Tulajā’s Saṅgīta Sārāmṛtam, Rāga Lakṣaṇa Anubandam, Saṅgīta Sarvārta Sāram of Akalaṅka and Saṅgīta Sampradāya Pradarśini by Subbarāma Dīkṣitar. These treatises place Takka as a janya of Māyāmālavagaula. Saṅgraha Cūdāmaṇi places this under the mela 9, Dhenuka. Unanimously, this is considered as an upāṅga rāga.⁷ Though a rāga of great antiquity, compositions are very sparse in this rāga. We have only two compositions, Rākāśaśivadana of Tyāgarāja and Sundaramūrthim of Dīkṣitar.

Rākāśaśivadana - is a small, reasonably popular kṛti with the standard format of pallavi, anupallavi and Caraṇa set to ādi tālam. This kṛti has three Caraṇas and dātu of all the Caraṇa is similar. In this version, pallavi starts with mandra dhaivata, anupallavi with madhya dhaivata and Caraṇa with madhya madhyamam. As with Balahamsa, Vālājāpēt version is provided followed by a discussion.

Pallavi

ḍ,	s,	gm	d nd	d,	mg	gg	<u>mgs,</u>
rā.....	Kā..	śaśi	vadana	i..	nkapa	rā	kā

Anupallavi

d,	dn	,d	dm	gm	d,	md	dn
nī	gā	....	gu	ṇamu	gā	Rā..	dhava
n,	ś,	n,	dm	gm	dn	dm	rmgs
nī	kān	....	..ta	karu	ṇa..	svā	..ntha

Caraṇa

m,	m,	rg	s,	gm	d,	n,	dm
----	----	----	----	----	----	----	----

na	mmi	yu	nna	nija	dā	su	laku
d,	d,	dn	d,	nd	md	dn	n,
na	mmi	kala	nō	sagi	ma..	ra	dura
ś,	ś,	ḡś	ḡś	dd	n,	d,	m,
ta	mmi	kanu	lako	kapā	ri	na	nnu
gm	dn	dm	dn	ś,	dm	rm	gs
daya	jū	..da	rā	da	mari	yā	da

Observations

- i) The first observation that we make is the absence of pañcama. Both, Śahaji and Tulajā mention about the presence of alpa pañcama. Dīkṣitar's kṛti in Saṅgīta Sampradāya Pradarśini has an occasional use of pañcama.⁸ Tyāgarāja had opted for not using this alpa svaram, pañcama. This is supported by a gītam provided by Subbarāma Dīkṣitar in his treatise.⁸
- ii) The prayōgam seen in this kṛti are "dsgm", "rmgs", "mrgs", "dnd", "dnn", "ndmd" and "sgsgs". The avarōhaṇa phrases can never be "mrgs"; it can only be vakra phrases like "mrgs", "rmgs" to cite a few. Also the phrase "srgm" can never be seen in this rāga.
- iii) The rāga lakṣaṇa prescribed in the earlier treatises is completely seen in this version. Many phrases employed in this kṛti can also be seen in 'Sundaramūrthim' of Dīkṣitar and in the gītam given by Subbarāma Dīkṣitar.⁸ The argument that Tyāgarāja followed Saṅgraha Cūdāmaṇi and this composition which was sung in the Takka of Saṅgraha Cūdāmaṇi, as a janya of mēḷam 9 has been changed to janya of mēḷa 15 is baseless, as Takka of Saṅgraha Cūdāmaṇi has lot of pañcama prayōga-s and the melodic structure in the lakṣaṇa gītam provided there is different.⁹
- iv) Second prominent observation that can be made is that the pallavi runs only for a single āvartanam, contrasting the present version which runs for two āvartanam.
- v) In the version given in Kṛti Maṇi Mālai,¹⁰ pallavi starts with ṣaḍja, anupallavi from madhyama and Caraṇa from pañcama. Caraṇa, starting from an alpa svaram is definitely an aberration. Though phrases like MRGS can be seen, Takka defining phrases like "sgsgs", "dsgm" are not seen.

To conclude, Takka portrayed in the Vālājāpēt version is much simple and more closely follows the lakṣaṇa of gītam and Dīkṣitar kṛti given in Saṅgīta Sampradāya Pradarśini than the version given in Kṛti Maṇi Mālai. Fortunately, only one version of this kṛti can be heard now and that version does not highlight the striking phrases of Takka and sounds more like Māyāmālavagaula.

Conclusion

Analysis of Vāḷājāpēt notations yields us many valuable findings on the rāga lakṣaṇa seen in Tyāgarājar kṛti-s. A study of these kṛti-s show that the rāga lakṣaṇa handled by Tyāgarājar and Dīkṣitar are to be same with respect to these two old rāgas. Further analysis of other kṛti-s will be done.

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Sampoorna rasa in Trinity compositions for dance

Chamundeeswari Kuppaswamy and Balakrishnan Raghavan <c.kuppaswamy@herts.ac.uk>

Objective and Scope

In this paper, we suggest new ways of looking at the adaptability of the compositions of Tyagaraja and Muthuswamy Dikshita by exploring various rasa-s that could be portrayed in these compositions through dance. By tracing how dancers have used Sri Tyagaraja and Sri Dikshita's compositions, musical beauties (including lyrics, prosody, melody, rhythm etc.) are explored for adapting to dance. The second part of the paper identifies two exquisite kritis of Sri Dikshita, which are eminently amenable for expression in *sattvikha* abinaya, but are not commonly performed. The paper concludes with establishing the suitability of the kritis of Tyagaraja and Muthuswamy Dikshita for dance, amply illustrated by the already existing choreography of some of these compositions that create the experience of various rasa-s, and that there are possibilities of more of their compositions being explored in a similar manner to add to the repertoire of compositions that are 'danceable'.

In musing about music for/and dance, two questions surfaced. Could dance be the stimulant for music or is it always the other way around? Put another way, what is the contribution of dance and dancers to the formation of music or on musicians? And a corollary to this would be, did the music come first or did the dance? Some of these thoughts find space when focussing on Dikshita's particular innovative contributions to Carnatic music, and their affinity to dance.

Introduction

A number of compositions of Sri Tyagaraja and Sri Muthuswamy Dikshita feature in the Bharatanatyam repertoire. The unique contribution of dancers engaging with trinity compositions is that they are able to see the rainbow of rasas in their compositions and bring them out in their performances, thereby enhancing rasanubhava. Dancers and choreographers such as Gurus Kalanidhi Narayanan, Adyar Lakshmanan, C V Chandrashekar, Ananda Shankar Jayant and Lakshmi Viswanathan and others have explored Trinity compositions such as Ragamalika '*Simhasana-sthite*', a Daru *Ni sati*, *Kanchadalayadakshi*, and *Ardhanareeshwaram* of Muttuswami Dikshita, *Ksherasagara*, *Saadinchane*, *Nannu vidachi*, *Iti janmam*, *Maa janaki* of Tyagaraja, and ballets *Tyagaraja Ramayanam* and *Nauka Charitam*. Part one of this paper looks at the multiple interpretations of Tyagaraja compositions that dancers have brought to the fore⁸.

For dancers, music and musicality is an inherent part of the ideal training that is imparted, and therefore coproduction of music and dance is inevitable, but for musicians, it may not be seen to be so. Not so,

⁸ Reference is made to dance performances of these krithis which are available for viewing online, at the time of writing this essay. References to the online links are provided alongside, with minimal elaboration of the context, so the reader is recommended to first watch the pieces before embarking on the reading of the commentary.

in the case of Muthuswamy Dikshita. His deep, layered and sated masterpieces bear signs of the influence of dance, as one among the many influences embedded in them. The second part of this paper will explore this influence and the bhavas in Dikshita's multifaceted compositions through compositions such as *Roopamujoochi* and *Minakshi me mudham*. The use of ragamalika, play with yatis, the exquisite illustrative nature of his poetics, his subtle nayaka-nayika delineations, his rootedness in Hinduism, makes Dikshita a classical dancer's inspiration. The last section of this paper will identify Dikshita's compositions that have as yet not been danced, but have enormous scope.

Sri Tyagaraja Compositions in Bharathanatyam

A number of Tyagaraja compositions are popular among Bharathanatyam dancers. Ksheera sagara shayana (Ragam Devagandhari, Talam Adi) is a lilting piece on Lord Vishnu, who resides in the ocean of milk. Tyagaraja cries out to him to relieve his suffering. Citing examples where Lord Vishnu has rushed to the help of others, he asks why he, Tyagaraja, is not the recipient. Yatin Agarwal's performance to Guru C V Chandrashekar's choreography (Agarwal 00:00:20) for this is an elaboration of the vakyartha (phrase meaning) using sanchari bhava (transient expression). The charanam captures the emotion of the famous Mahabaratha episode wherein the cousins enter into a game of dice and come to the humiliating point of pawning the 'maana' (honour) of their wife. And Lord Vishnu, as Krishna, comes to her help.

Naarimaniki Jiralicchinadi Nade Ne Vinnaanura

I have heard of how you protected the honour of Draupadi by making her saree unlimited!

In an episode that passes by quickly in the song, the rasanubhava is deepened when explored through *sattvikha* abinaya in Bharathanatyam. Cunning, guile, chiding, challenge, hope, hopelessness, sorrow, defeat, anguish, pride, joy, are all expressed in a short span of 4 minutes, resulting in heightened rasanubhava (Agarwal 00:06:10). To take one through this gamut of emotions via exploring this single line of lyrics is only possible through dance! While the sahitya refers to the incident in a pithy way, the repetitions of the lines in music, the ragabhava and the elaboration of the artha bhava through the body and emotion of the dancer fully place the audience within an emotional space that the dancer commands, this leads to rasanubhava in the audience. The use of mudras is a special feature of Bharathanatyam, the variety and dynamism with which such prayoga happens contributes a lot to the sancharis.

In this above exposition, the vyabhichari or sanchari bhava plays a role in creating the rasa. As Bharatha says in the Natyashastra

Vibhava Anubhava Vyabhichari samyogat rasa nispatih (Rangacharya 55)

(Rasa is produced by a combination of vibhava, anubhava and vyabhichari bhava).

In contrast to this above dramatic account of sahitya in ksheera sagara, the abinaya expression in Tera teeyaga radha, ragam GowLipantu, Adi thalam by Srelakshmy Govardhanan (00:00:19). is strong, yet the little anghikha (body) abinaya and a lot of sthaya bhava (which is sokha or sorrow in this piece) make the rasa (karuna) reach a higher level of anubhava. This *sattvikha* abinaya rendering uses mudras in

an esoteric way (Govardhanan 00:00:56). Mudras themselves are abstracted symbols, and in *sattvikha* abinaya, they are even more abstracted. Any mudra would do, and yet the emotion is conveyed. In Tera teeyaga radha, Sri Tyagaraja is at his beseeching best to the most auspicious of Lords, the Tirupathi Venkatesa. The mumukshathava (a yearning desperation) of a devotee is well captured by Sri Tyagaraja in his pithy opening line, very well embodied by the dancer in her deep sthaya bhava of shokha (Govardhanan 00:01:06).

Tyagaraja Ramayanam is a solo dance drama stringing together various Tyagaraja krithis, envisioned in a book 'Thyagaraja Kriti Ramayanam' by Sri D Seshadri and embodied in dance by Dr. Ananda Shankar Jayant Tyagaraja Ramayanam (Jayant 00:07:58) and others such as Dr. Annapoorna Kuppuswamy (Kuppuswamy 1, 00:03:03), presenting it at newly burgeoning Tyagaraja festivals such as Salethil Thiruvaiyaru, Chennaiyil Thiruvaiyaru and the most established, Cleveland Aradhana festivals. Such elaborate Tyagaraja festivals are the perfect venues for both musical and dance explorations of this master and doyen of the Bhakti movement. Sogasuchooda tharama expressing vismaya bhava (Jayant 00:13:01) (Kuppuswamy2, 00:08:39), Uyyala looga vaiyya in vatsalya bhava (Jayant 00:17:08) the charanam muni kanu saiga delisi shivadhanuvunu viricE in Alakalalladaga in utsaha bhava



Figure 1: Tyagaraja Ramayanam Dr. Annapoorna Kuppuswamy at Salethil Thiruvaiyaru PC: P.Gowtham

(Jayant 00:29:34), Sita kalyana vaibhogam (Kuppuswamy 3, 00:00:01) (Jayant 00:31:42) and, the charanam Bangaru medi panbupai bhama mani janaki in Ramabhi rama manasu ranjilla in rati bhava (Jayant 00:33:54) (Kuppuswamy 3, 00:02:02), Sandehamu theerpavaiya (Jayant 00:36:26) (Kuppuswamy 4, 00:00:28) and Oka mata oka bana in mati bhava (Jayant 00:42:51) (Kuppuswamy 5, 00:00:07), Entha nenne varaninthunu sabari in vismaya bhava (Jayant 00:44:53) (Kuppuswamy 5, 00:03:26), Marukela ra in shoka bhava (Jayant 00:48:38) (Kuppuswamy 6, 00:01:08), Aparama bhakti in harsha bhava (Jayant 00:53:21) (Kuppuswamy 6, 00:04:47), Sarasa sama dhana in utsaha bhava (Jayant 00:56:35) have been brought together in the mixed natya style. The emphasis on dramatic abinaya is clear in the ekaharya presentation of Dr. Jayant, which is more muted and subtle, in Dr. Kuppuswamy's interpretations. The bhavas mentioned here are known as Vyabichari or sanchari bhavas and are neatly summarised by Dr. Rao in his commentary on padams. (Rao xvii)

Tyagaraja and Sringara rasa

In this section, we take up the claim by critic, archivist and abinaya student Shri V A K Ranga Rao that some songs of Tyagaraja are javalis (The ARTery Live! 00:15:19). Javalis are quicker in tempo, are sung in attractive ragas, their language is direct, and unambiguously sensual or erotic. A rather beautiful explanation of the word Javali is as follows, jya-aavali, meaning the continuity (aavali) from a bowstring (jya), possibly of Manmatha.

Entha muddo, enta sogaso in Bindumalini

Endu kowgalinthu ra in Suddha desi (Shri Rao is in possession of a record sung by a Devadasi in 1927)

Chinna nADe naa in Kalanidhi

These songs above mentioned resemble javalis in their prosody and their content, according to Shri. Rao.

In *Entha mudhu*, Sri Tyagaraja says

How charming and how elegant is He! Whoever is capable of describing! No matter how great people are, they became besieged by thoughts of lust. Being slaves to lust, they fear their mothers-in-law; yet, they pretend as true devotees of the Lord. Much like jug knowing the taste of milk! How charming and how elegant is He - praised by this tyAgarAja – who bears burden of the Universe! Whoever is capable of describing!

In *Chinna Natane*, he says

Have you not taken me, clasping my hand from my childhood and accepted with grace numerous services from me? You had assured me of your care and protection to the last. Now it looks as if you are in two minds, unable to decide if you should accept me or abandon me to my fate. Please help me to uphold my self-respect at least as a devotee of yours. Oh Ocean of virtues! Transcendent Lord!

In javalis, often the nayaka and nayika are described, their beauty and its effect, and their relationships are discussed. Tyagaraja refers to both the beauty and its impact in *Entha mudhu*. In *Chinna natane* the relationship between individuals is referred to. Both songs are based on the Nayika-nayaka bedha. However, if one doesn't read carefully, *Entha mudhu* could be read completely didactically. *Entha mudhu* however, puts sensuality in a didactic context. Whereas *Chinna natane* is a direct appeal between the nayika and nayaka, alluding to a relationship between them.

The didactic language in *Entha mudhu* is perhaps what obscures its javali nature. Otherwise there are lyrics in there which could belong in a javali.

Writing about such content, according to Guru Kalanidhi Narayanan,

'there is a tendency to think that these pieces deal with mundane passions and are hence unsuitable for exposition from the dias by serious minded persons. A careful examination of these pieces establishes one thing beyond doubt. They have observed life in the raw and transmuted base passions, base experiences into the gold of art, by the sheer strength of their artistic vision' (Narayanan 78).

To Guru Kalanidhi, all javalis are both sensual as well as didactic, as she also says 'Dance is considered a way of devotion. Abinaya especially takes you very close to the Almighty' (Narayanan 20).

From such a standpoint, the difference between, say *Yera ra ra* or *Samayamidhe ra ra* javalis and Tyagaraja's abovementioned compositions is that of overt and covert didacticism. While javalis are covertly didactic, *Enta muddhu* or *china natane* are overtly didactic.

Unfortunately, this short paper does not allow for further exploration into this analysis.

Sri Muthuswamy Dikshita and dance

Muthuswamy Dikshita, the most exciting of the Trinity, from a dancer's point of view, has coproduced music and dance. For dancers, music and musicality is an inherent part of the ideal training that should be imparted, and under such circumstances, coproduction of music and dance is natural, but for musicians, it may not be seen to be so. Not so, in the case of Muthuswamy Dikshita. His deep, layered and sated masterpieces bear signs of the influence of dance, as one among the many influences embedded in them. It has yielded rich results, evident in his compositions.

Given Dikshita and his family's association with dancers of the time, it can be said that that Dikshita's music has been influenced by the environment he lived and worked in, and that included dancers. These were dancers, who engaged with music, who learnt and internalised it for their choreographies and who were active listeners to musicians and vaggeyakaras. Some of them were musicians themselves. Through Dikshita, we can trace how Bharathanatyam contributed to Carnatic music, during a certain period in time. And vice versa too, however this is out of scope of this paper. Culturally, dance, dancers and custodians of dance have contributed immensely to Carnatic music. In Thiruvaiyaru, not far from Tiruvarur, Bangalore Nagarathnamma, the danseuse-musician, supported and reestablished the Tyagaraja Aradhanai (Sriram 98), many years after the time of the Trinity.

Sri. Muthuswamy Dikshita was a music teacher at a dance school in Tanjavur, the Tanjavur Nrityalaya. Being a teacher at Tanjavur Nrityalaya would have helped him think illustratively. He had a number of illustrious dance disciples like Sivanandam, Ponnayya, Chinnayya, Vadivelu (the famous Tanjore Quartet) and Thambiappan. More than Sri Dikshita, his father Sri. Ramaswami Dikshita was immersed in dance through the temple in Tiruvarur. And growing up, Sri. Dikshita learnt to hold dance in high regard, rubbing off from his dad. Muthuswamy Dikshita records his high regard for the devadasis who dance for the daily worship of Tyagaraja by his use of the word vimala – spotless in the passage '*vimala-rudra-ganika-nartana-vinoda-bheda-modakarasya*' which means Tyagarajeswara is delighted by the varieties of dance forms presented by the pure rudra-ganikas (Keerthi).

Perhaps the most telling in terms of his pandithyam (scholarliness) on dance is the apparent praise from the senior Quarter figure Sri Ponnaiyya. In a song composed by Sri Ponnaiyya that refers to Dikshita-Guruguha, in Purvikalyani, he says "*Satileni guruguhamurtini ne Anatiyunna namminanu... Adalo bahu-dhirude*" - 'I have reposed my faith in the peerless Guruguhamurti, ever since the day (I saw him)... He who is very talented in dance'. For Ponnayya, the most illustrious dance master of his times to refer to Dikshita as *dalo bahu-dhirude*, very accomplished in dance is not to be taken lightly. Therefore Sri Dikshita, true to the environment he grew up in, composed in and was interested in, should have attained a level of proficiency in the art of Bharathanatyam and its integrally allied fields of nattuvangam, abinaya, history etc. Dikshita was a traveller, captured not just music, but history and the inner most secrets of a civilisation.

Complex diversity

Dikshita's tendency to bring variety through complexity is much to a dancer's delight. Two such pieces are Roopamu joochi (Ragam Thodi, Talam Adi) and Minakshi me mudham (Ragam Poorvikalyani Talam Adi), are particularly popular among dancers.

Roopamu joochi has been choreographed by the famous Guru Rukmini Devi Arundale of Kalakshetra and is danced often and perhaps needs no further elaboration. An elaborate analysis of all aspects of this choreography forms the subject matter of an M Phil thesis (Rao) but this excludes the abinaya aspects of the varnam. The exacting nature of rasanubhava through bhava delineations of the nayaka and nayika is seldom discussed, so that is the subject of a very brief statement herein on nayika and bhava delineations. The nayika is a Virahothkanditha nayika, potentially Mughdha, expressing transitory or sanchari bhavas cinta (sorrow), harsa (joy), dhrti (courage) visada (despair), mati (knowledge), out of Bharatha's listing of 33 sanchari bhavas. This analysis is based on the artha –abinaya as provided in Kunjamma.

Minakshi me mudham exemplifies Muthuswamy Dikshita's ability to paint a picture. Starting with her eyes (Meenakshi, meenalochani), then her face (vadane vidambana vidhu), her arms (mani valaye), her radiant skin (marakata chaaye), and her waist (shaath udari), which all captivate (vashankari) Dikshita interweaves a picture of her beauty with the qualities of nobleness through describing her knowledge, as the knower ("maana"), the knowledge ("maatru"), the known ("meye") and also the means of knowledge ("maaye"), an adept in music (dasha kriye), is compassionate ("hrudaye"). removes ("mochani") all bondages ("pasha") of the world. She is the eternal one ("maanini"), who resides ("vaasini") in the forest ("vana") of Kadamba, She is the victorious one ("vijaye") and she is the beloved ("priye") of Mahadeva-Sundaresha. A dancer automatically gravitates towards this piece, because of the descriptive quality of the lyrics. Using analogies liberally, he brings forth the Goddess vividly. Those features that are tangible such as her physical beauty are juxtaposed alongside her qualities and exploits. Sringara rasa is created in this piece through the bhavas of rati as sthayi, and moha, harsha, jadata, mati, vitarka as sanchari bhavas.

Yatis

A musical aspect of Dikshita's composition, which is uncommon to most musical compositions but very common to dance is the use of yatis by Dikshita. Every dancer learns yatis and uses it constantly. Sama yati, mridanga yati, damaru yati, gopuchayati, shrothovahayati are common yatis in dance jathis and they are translated as sollus - tt ktt tktt tdktt or GT TGT ThTGT ThDTGT .

tharikita thom

kitathaka tharikita thom

thak kitathaka tharikita thom

thaka dhiku kitathaka tharikita thom

or

Gina Thom

Thadin Gina Thom

Thaka Thadin Gina Thom

Thaka Dhiku Thadin Gina Thom

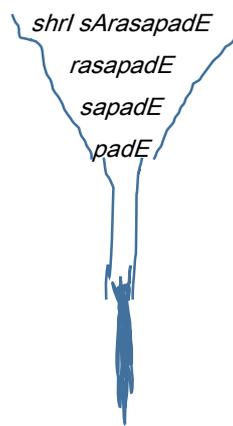
There are at least twenty-two odd songs that feature Sri Dikshita referring to dance either directly or as the deity of the song being proficient in dance or as enjoying the performance of dance in their august presence (Keerthi). On the one hand it is true that Sri Dikshita does not display any technical aspects of dance in these songs of his,

In Abhayamba jagadamba (Kalyani), *bhavaraga-tala-visvasini*, in Ananda-natana-prakasam (Kedara), *divya-patanjali-vyaghrapada-darsita-kuncitabja-caranam* & *sangita-vadya-vinoda-tandava-jata-bahutara-bheda-codyam*, in Nilotpambikaya (Kannadagaula), *hallisa-lasya-santustaya*

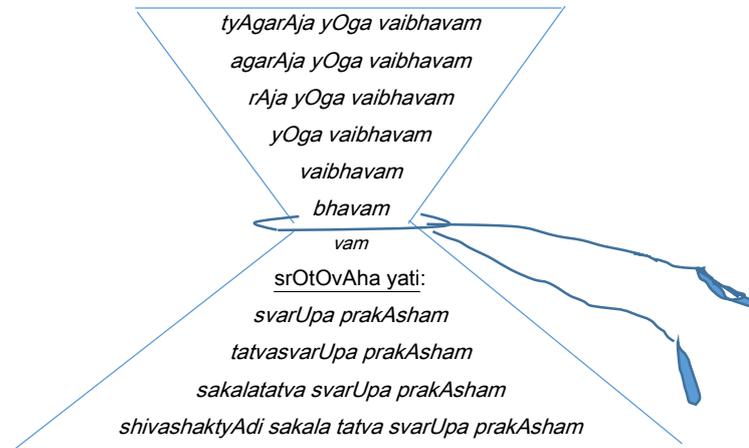
However there are other instances through which this opinion might come to be toned down. Nattuvangam as a discipline is something a dancer learns after arangetram, and that too only if she or he has perceptive mentors. The different types of yatis are part of the training in Nattuvangam (Kamala Rani 5), the fact that he has used more than one type of yati in his krithis signifies that he has sat through or became familiar with these utterances as special cadences that are used in jathis, something only advanced bharathanatyam artists learn about. This presents his dance knowledge and involvement in a different light to the earlier statement.

Yatis Dikshita has used in his krithis are as follows:

gOpucha yati In shrl varalakSml namastubhyam (shrl):



Damaru yati in tyAgarAja yOga vaibhavam (Anandabhairavi):



Illustrative quality of lyrics

Dikshita's krithi on the adorable child Krishna, Chetah Sri Bala Krishnam (Ragam Jujaavanthi, Thalam Rupakam) is a lesson in envisioning a character. One might even say, a form of meditation.

O mind, worship the child Krishna, the one whose lotus-feet give all desired objects, the giver of liberation.

The one whose body resembles a fresh cloud, the child of Nandagopa, the one wearing yellow garments, the one whose neck is shapely like a conch, the upholder of the Govardhana mountain, the one who slayed Putana and other evil-doers, the incarnation of Purushottama (Vishnu), the one whose pleasure-ground is the hearts of sages which are cool (ie. passion-free), the spouse of Rukmini.

The one whose mouth bears the smell of fresh butter, the soft-spoken one, the one whose eyes are like lotus-petal, the one reclining on a Banyan leaf, the one whose nose is shapely like a Champa flower, the one who is radiant like the flax flower, the one bowed to by Indra and the other seven protectors of the eight directions of the world, the one wearing a deer musk Tilaka on his forehead, the one wearing fresh Tulasi and Vanamala garlands, the one encircled by Rishis like Narada, the guardian of the worlds, the cowherd extolled by Guruguha.

If this is not an illustrated life history in sound, what is?

In the ragamalika composition Simhasthnasithithe, Sri Dikshita brings majesty and magnificence with grace when he proclaims Simha sthanasthithe Sundara GuruGuha nuta Lalite

O one seated on a throne, O one praised by the handsome Guruguha, O Goddess Lalita, the graceful One.

Sri Dikshita's compositions are rife with references from the Lalitha Sahasranamam, and here he addresses Lalitha herself. This composition has been dance choreographed by Guru Adyar Lakshmanan (Jaya U 00:00:42). Sri Dikshita personally professes his devotion to her, I, Chid- Ananda-natha (The Diksha name for Sri Dikshita) salute you repeatedly. And he stresses her speciality by repeating 'Mangala' her auspiciousness. If in text, there is a need for repetition to make his point, through dance this becomes infinitely easier to depict bhava and elicit rasa, bypassing the need for repetition of words.

O one whose two feet are worshipped by all Gods, led by Brahma, adored by the supreme devotee Parashurama, O Goddess Bagala!

O auspicious one - praised by Vishnu (Lord of Lakshmi), O auspicious one saluted by poets and enlightened people, O auspicious one to the group of Shaktis like Mantrini and Dandini.

O one worshipped by Hayagriva and Agastya (born from a pitcher), O ever auspicious one, O unsurpassed beneficent auspicious one, embodiment of new and manifold kinds of auspiciousness.

And finally, Sri. Dikshita composed a daru (Govindan) in Telugu for the arangetram of his student Kamalam. It embraces nayaka-nayaki bhava. Ni sati Deivamendu in ragam Sriranjani shows the nayika yearning for her Lord, Sri Tyagesa of Tiruvarur.

There is none equal to you. Thus thinking, I have given my love to you. I am yours, accept me. On you, having placed much love and longing, thought and praise, I have really come here with a mind fully enamoured by you, I have come seeking your love.

Dikshita's Rasa Theory

In fact, we venture here to postulate a theory on rasa based on Sri. Dikshita's krithi Sringara Rasamanjari. There are number of theories of rasa discussed in literature, poetics, and in the Naytashastra. One that is of particular interest here is the notion that 'the life of all flavour (rasa) is wonder' hence the only rasa to be acknowledged is 'the Marvellous' (Ballantyne and Mitra, 41).

The krithi Sringara Rasamanjari is in raga Rasamanjari in the Venkathamukhi tradition, and raga Rasikapriya outside of it).

We ask the question, what does sringara rasa mean in terms of sound? Dikshita provides an answer to this, a starting point of exploration into the sringara purely through sound. He says in the krithi Sringara rasa manjarim that Goddess Kamakshi is

'a cluster of blossoms of love'

As in she personifies the rasa, and he has articulated his experiential visualisation of this in this phrase through this krithi. And in such a state she is pleased by the seventy two raranga ragas.

"dvisaptati-raganga-raga-modini m matanga-bharata-vedinim'

Thereby denoting that this most complex of flavours, Shringara-rasa is attained through the 72 ragas. And as if to endorse these through the highest of authorities, he states that this form of the Goddess in Shringara is understood by the peerless dance guru of yore, Bharatha, and by himself who he proclaims as rasika pungava – the foremost among rasikas!

On the one hand, the status of a rasika is most privileged, on the other it feigns his vast natya knowledge, which we are sure permeates through his krithis. A deeper and most extensive enquiry is warranted into this feature of elucidation of a 'nadarasa theory for dance', something which we again have to put off for a later paper.

Two Dikshita compositions suited for dance

In this section, we illustrate two krithis, namely Kadambari Priyayai and Arunacha natham, and explain why they are eminently dance-able, and why dancers who pick them up for choreography might find them to be exciting material.

A krithi that is beautifully suited for an exploration as a padam in a Bharathanatyam recital is Kadambari Priyayai (Kumar 00:00:03). It brings nature and Shringara rasa together beautifully. Dikshita krithi kala pramana is particularly suited to adapting them for abinaya. D. K. Jayaraman, in a lecture on Dikshita krithi, even likens the pace of Kadambari Priyayai to that of Kshetrappa's haunting krithi Ninnu Joochi in Punnagavarali (Rajasekharan 00:00:24:58). 'Salutations to you, O, the One who is fond of the mead of Kadamba flowers, the one who is in the Kadamba forest. The expert in the granting of the gift of sweet speech and poetry, the causer of enchantment to Shiva' says Dikshita in Kadambari Priyayai.

The lyrics are ripe for the picking to execute hastaabinaya and mukha abinaya, with a liberal sprinkling of anghika abinaya. Dance pieces on Saraswathi are rare and this one would rack up the numbers for this deity.

Even superior to this krithi in terms of its value for *sattvikha* abinaya exploration is the pancha bhuta krithi Arunachala natham. It is superior in terms of scope for choreography because it incorporates sringara beautifully. One can clearly delineate a sthaya bhava and vyabhichari bhavas. The nayika is a swadheenapathikaa/bhartrikha, a sviya, in Sambhogha. The vibhavas or determinants are the nayaka Arunachaleswara and his nayika/consort Apeethakuchamba, meaning, the one whose breasts are unsuckled, denoting they had only each other to satisfy. An even closer union is purported through the Maharishi Sri Ramana's story of the Goddess Apeethakuchambha. He says, the Goddess Parvati performed austerities around the Annamalai hill and finally merged into Shiva as half of his body and came to be known as Apeethakuchambha. This story narrated by Ramana Maharishi is an exquisite and unique sanchari bhava for the dancer. It is especially when combined with this beautiful image of tender sringara that the author Bhanudatta paints in his epic work Rasamanjari, where he invokes Lord Shiva as Ardhanareeswara, saying the Lord is ever so careful in not discomforting his Devi who is with him on his left (vamabhaga), placing his right foot first on the uneven surface where he has spread his tiger skin so that she can follow on trodden ground, which is softer and more palatable, he plucks flowers for her with his right hand, and when he lies, he carefully turns to the right and lies on the right side so as not to burden her with his weight (Bhanudatta 4).

Before going into the anubhava or factors that support in the creation of rasa, a narrative for sanchari elaboration is provided here. ApltakucAmba samEtam – in the company of the Goddess whose teats are yet to be suckled. The Arunachala Mahatmyam has it that after the slaying of Mahisasura, Durga observed penance in Arunachala and pleased with her, the Lord appeared as a fiery linga and united with her. She is apltakucAmba as she is newly married and has not yet had children. The Lord here is said to be ardhanaRlsvara, one whose half is feminine and so he is ever in the company of the Goddess. Bhringi was a devotee of Shiva who did not recognise Parvati and so ignored her while circumambulating the Lord. Parvati came and stood very close to Shiva whereupon Bhringi turned into an insect and circled Shiva alone. Finally Shiva gave Parvati one half of his body and also granted salvation to Bhringi. The special status given to Bhringi annoys Parvati who quarrels with the Lord. This is celebrated in the Oodal utsavam in the month of Thai (Jan/Feb) at Tiruvannamalai. In her Letters from Ramanasramam, Suri Nagamma has Bhagavan Ramana give another reason for the quarrel. Parvati and Shiva played a game of dice in which Shiva lost whereupon Parvati and her companions needed him. Tempers flared and the divine couple separated and came together later (Sriram).

Anubhava or factors that support in the creation of rasa are in this case, the agni or fire. The nayaka and nayika Arunachaleswara and Apeetha kuchambha are together amidst effulgence and are aglow. This site of Tiruvannamalai is known as the agni kshetram. Rakaaram (the sound ra used in this krithi is ra-kaaram) not only denotes agni, but also sringaaram. The fire of desire is therefore visible in His self and everything around, thus in the charanam, the phrase *aprameyam aparnabja bringham* denotes

sringara. In this line, Apeethakuchamba is referred to as Aparna – Aparna denotes a leaf, a reference to the time when the Goddess went on penance for her Lord without partaking anything, not even a leaf. In turn, the Lord is devoted to her, Aparna, who if she were a lotus, He would be the bee. He is around her just as a bee, mesmerised, goes around in circles around a lotus flower (Aparna-abja-bringham). This is a clear illustration of the rati bhava of the nayaka and nayika. The rakaarams used in the song provides the musical anubhavas. Vijay Siva, in his lecture on the pancha bhuta krithis (Siva 01:08:25) counts 32 rakaarams in this krithi! This is the genius of the great vaggeyakara that Sri Dikshita is, in that the words/lyrics and the tune are all set in harmony with the bhava, he is a dancer's musician indeed!

Of the pancha bhuta krithis of Sri Dikshita, Ananda Natana Prakasam (Raga Kedaram, Thalam Misra chapu) has been danced, Guru Leela Samson's composition is one to watch (Pizza 00:00:19). While this krithi is steeped in bhakti bhava, sringara rasa is evident in the agni linga pancha bhuta krithi. AruNAchala nAtham smarAmi aniSamapeeta kuchAmba samEtam is the only one of the pancha bhutha krithis that is based on sringara. Sringara is considered the raja rasa, the king of all rasas, this krithi is eminently suited to sattvika abinaya exploration. Dikshita brings out the nayaka-nayika bedha in its fullest expression. Dikshita's brilliance unfolds as we go deeper into this krithi. The sheer beauty of this piece lies in the fact the nayaka-nayika bedha is ensconced within a larger bhava of madura bhakti, wherein the Jeevatma and Paramatma are in union. This is a theme often found in the abinaya of the late queen mother of abinaya Smt. Kalanidhi Narayanan's choreographies. In Bhagvan Ramana's words, this ethos is expressed when he sums up the female force as the sum total of all creative forces (agni, vayu, aakasha, prithvi and jala) 'In Arunachala, Lord Siva remains ever motionless (*achala*), and hence Sakti automatically and effortlessly merges in him through great love. Therefore, Arunachala shines as the foremost and most powerful *kshetra*, because here Sakti, who has seemingly created all this manifold appearance, herself merges into the Lord. So for those mature aspirants who seek to put an end to the false appearance of duality, the most powerful help is to be found only in Arunachala-*kshetra*.' (James 75-84). This later became the first verse of *Sri Arunachala Navamanimalai* of Bhagvan Ramana. In this verse he says:

Though he is truly motionless by nature, in the court [of Chidambaram] Lord Siva dances before Sakti, thereby making her motionless. But know that [in Tiruvannamalai] Lord Arunachala shines triumphant, that Sakti having merged in his motionless form.

When this song is sung in a kutcheri or a recording, no doubt the bhakti bhava evokes rasa. But while it is danced, and while the song lines are repeated a number of times to allow for sanchari bhava and the sringara layer is uncovered through vivid yet subtle portrayal of sambogham (togetherness) and merger (sharanagathi) as demonstrated above, the culmination is a total immersive experience of the krithi through sattvika abinaya. This is the value of exploring Dikshita's kritis through dance. Arunachaleswara nenaithal mukthi - Even if one calls to mind Arunachaleswara, there is mukthi. The words used are smarANat aruNAcalam and Dikshita uses the same term (smarAmi) (Sriram). Such is the greatness of this Lord and this Dikshita krithi simply blows everything out of the water.

Conclusion

Sri. Tyagaraja and Sri Dikshita have given us Sampoorana rasanubhava through their paripoorna compositions, which highlight the beauty of dance alliterations in music of the Trinity. The ample scope provided by the kritis of Tyagaraja and Dikshita to portray different rasas, is seen in the examples of well-known dance choreographies of some of their songs, and also in the examples of other songs not yet explored, but dance-worthy. For a dancer to pick up trinity krithis to dance, it requires extraordinary imagination, and stretching their powers of choreography, textual and philosophical understanding. Alongside Annamacharya, Kshetrappa, Subburama Iyer, and Jayadeva, to name a few composers, Tyagaraja and Dikshita should also become more commonplace in a dancer's repertoire because great minds such as Dikshita and Tyagaraja are revealed through their songs and krithis. So, for a classical Bharathanatyam dancer to fully understand their art, its inner core, exploration of Trinity krithis is a gateway to many secrets and delights. And when the dancer gets it, a treat is in waiting for their audience!

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An Insight into the Dancing Musical Elements of Sri Tyāgarāja Compositions

Chudamani D <nrityachudamani@gmail.com>

Relation between music and dance

According to the Indian literature the word Saṅgīta means the combination of music, musical instruments and dance.

Gītam VādyamTathā NṛtyamTrayam Saṅgītam Uchyate

Many treatises mentioned the details of both arts and their relation between them. Nāṭyaśāstra by Bharathamuni is the first text which mentioned both the art forms in it.

“It is not possible to learn the laws of dance without learning the art of dance; in order to dance, one must know the principles of instrumental music, without a thorough study of vocal music, it is difficult to learn instrumental music, because music is the source of all arts”- Nāṭyaśāstra. The following are the treatises of music and dance which provides guidelines to both the art forms and explains their correlation.

- ‘Nāṭyaśāstra’(2 century A.D) consists of 36 chapters, out of which 1 to 27 deals about origin of nāṭya, construction of theatre, raṅgapūja, varieties of dance, Rasa, Bhāva, different poses of dance, different aspects of abhinaya, costumes. 28 to 34 deals about music and musical instruments and last two about different characters and costumes.
- ‘Saṅgīthasamayāsāra’ by the author pārṣhvadēva is a lakṣaṇa grantha on music and dance which has 9 Ādi karana-s
- Saṅgītaratnākara (13 century) by śāraṅgadēva
- Saṅgītachūdāmani
- Saṅgīthasaramitra- king Tulaja, brother of Śāhaji and Serfōji 1

Tyāgarāja

Saint Tyāgarāja, a pioneer musician among his contemporaries, filled his compositions with all the elements which are allied to the dance art form. His creative and innovative contributions through Rāga, Tāla/Rhythm, Svara, Saṅgati, opera are indirectly an asset to the dance world. Tyāgarāja, a sahaja vāgēyakāra has composed Kṛti-s, Uṣṣavasapradāya Kīrtana-s, Divyanāma kīrtana-s, Group Kṛti-s and Operas. All his works are made out of his devotion towards the deities he prayed. His contribution to the world of karnataka music is a self illuminated star which spreads its rays of beam to the dance fraternity. All his compositions are adhering to the guidelines from the literature source mentioned above, for example Rāga – Mood mapping, characteristics of Rāga /musical play etc.

Following musical elements of Śri Tyāgarāja compositions have played a lead role to transform them as dance numbers

RĀGA

Śri Tyāgarāja has used around 200 rāga-s more than 700 compositions. Melody is the queen of all his compositions. Each rāga he used in his kṛti-s is mesmerizing and capable of transforming the

status of the listener's mind to the world of the composer. Scientifically it's a psychic impulsion on a human mind. Rāga plays vital role in communicating the mood of the kṛti to the audience effectively. Mataṅga, the author of 'Brihadēśi' defines Rāga as group of illuminators notes with power to stir the mind and evoke sentiments

For example:

- "śara śaraṣamarai"-Kuṅṭalavarāḷi, this rāga on the selected kālapramānam capture the mood of arrows flying from Lord Rāma-s bow
- "Chedēbuddhimanura" –Atāna, opening phrase in tāra sthāyi ṛṣhabha is very suited to the words and emotion conveyed there. Similarly, in 'Ō Raṅgasāyi' the letter 'Ō' itself stretches for almost half the āvarta and is an perfect choice to convey an impression of Lord Raṅganātha laying down on his bed in a grand manner

Rāgabhava

It is the important aspect which is well handled by Śri Tyāgarāja in all his Kṛti-s. He embedded the core of rasa, which is mapped to the sāhitya, into the rāga of all kṛti-s. The mutual coordination between rāga and rasa is one of the features which allow a dancer to adopt Śri Tyāgarāja compositions into their dance movements. The Caraṇa in every work of Tyāgarāja brings the quintessence of the rāga in both the pūrvāṅga and uttarāṅga sections. There is a special intend of his own in the structure of the Caraṇa in every song. The joining of the sāhitya in a kṛti with the corresponding rāga is a unique skill of Tyāgarāja. Following kṛti-s load sympathies in listener's heart.

Epapāmu - Atāna rāga,

Karuna samudra - Dēvagāndāri

TholineJēsina - śuddha baṅgāla

Nayeda vanchana - Nabhōmani rāga

Nādupai – Madhyamāvathi

Here is the small note of Tyāgarāja's vast and varied usage of rāga-s.

Ēka Rāga Kṛti: Gānavāridhi Dayajuchuta - Ādi - Tyāgarāja

Major rāgas:

- śaṅkarābarana - 30+ compositions
- Tōdi- 30+ compositions
- Ārabhi- 13
- Dēvagāndhāri-12
- Sāvēri- 20
- Saurāṣhtram-18
- Varāḷi-14
- Paṅtuvarāli-13
- Madhyamāvathi-15

Rare Rāga-s/Viṅṭa Rāga-s/Apūva Rāga-s: Rare rāga-s are more beautiful and attractive rāga-s which are not heard regularly. These are very smaller and simpler than well known rāga-s.

- Śuddha Sēmaṅṭini
- Simhavāhini
- śuddha baṅgāla
- Jiṅgala
- Āndōlika
- Kōkiladvani
- Nādavaraṅgini
- Chitharaṅjani
- Dīpakam
- Saraswathimanōhari etc.
- Devāmritha Varshini (Evarini) and Nādavaraṅgini
- New rāgas like Kaikavaṣi, Nādavaraṅgini, Kalakanti, Kesari, Jujahuli, Jiṅgla etc,

Hindustani rāgas:

Haridāsulu (Yamunakalyāni)

Kamalāptakula (Brindāvana Sāraṅga)

Mānamulēda (Hamīrkalyāni)

Western style

śara śara samarai

Chiṅṭana sada

Kalinarulakai in Kuṅṭalavarāli and 'Raminchubarēvarura in Supōṣhini

RHYTHM

TĀLA: Rhythm is important element to both music and dance. Tyāgarāja kṛti-s are in madhayama kāla and durita kāla which is very much adoptable to the dance. Besides using elongated tāla-s like Mīśra Jhampa, TīśraTripuṭa and Khaṇḍa Chāpu, tāla-s mostly used by Tyāgarāja are dēsĀdi (half of his compositions), Rūpakam (100 songs) and Mīśra Chāpu which are often used in dance choreographies too. This common element is another factor to easily adopt Tyāgarāja compositions as the dance songs. Variations of kālapramāna are very much appreciable element for music and dance art forms. In 'śara śarasamarai' - kuṅṭalavarāli, rapid racy rhythm absolutely matches the theme of Rāma-s mastery over archery and imitating the resonance of the arrows shooting in its very first line.

Rhythm occupies every space of Tyāgarāja compositions, Saṅgati-s are one among them. Saṅgati-s has a rhythm and gait corresponding the context of sāhitya.

Example : "Chakkani Rāja Mārgamu" – Kharaharapriya rāgam

In this Kṛti, pallavi consists of saṅgati-s which suggests the structure of Rājamārga.

Example 2: "Yendaromahaanubhaavulu" – Śrīrāgam

Pallavi:

nSn S S R m r r m p - m | pn - pn s- nsrSrsNsnPnpMpm|| Rgrsn
lu - - An da ri - - ki - - - - - Van - - - da-- na - - mu - - lu - -

The above notation which is in bold letters gives clear vision of

Na-- Dhi Dhi tai Dhi Dhi tai

Mu-- Dhi Dhi tai Dhi Dhi tai

Lu-- Dhi Dhi tai Dhi Dhi tai

Example 3: ""Yendaro mahaanubhaavulu" – Śrī rāgam

Caraṇa 1:

. S ; ; ; S sn n - s | n n - sn P ; ; P mpns ||
Sa ma ga - - - - - na lo la manasija

R ; ; ; **g r r - g | r r - gr r - g r r S ; ; g r || r S n**
La **van - - - - ya Dhan - - - - ya Murdhan - - nyul-**

Grr- Thaki ta

Grr- Thaki ta

Grr- Thaki ta

Grr- Thki ta

S:: Front jump in aRāmandalam

Gr rsn Thai ThaiDhiDhi Tai

Tyāgarāja used Dēśādi and Madhyādi tāla-s in his compositions which shows its potentials. In Dēśādi tāla-s, music begins after the descend of $\frac{3}{4}$ akṣharakāla-s, but in Madhyādi, music begins after the descend of $\frac{1}{2}$ akṣhara kāla (Anagatha).

Examples of Dēśādi tāla:

- Sītāpate - Kamās,
- Banturīti -Hamsanādam

Example of Madhyādi tāla

- Merusamāna - Mayāmālavagouḷa.

Saṅgati-s

Systematic improvisation of saṅgati-s is another attractive element of Śrī Tyāgarāja compositions towards dance choreographies. Saṅgati-s ascend to the high level beautiful harmonies representation of the rāga, starting from the basic identity of it. Progressively complicated Saṅgati-s,

built step by step in “Ō Raṅgasāyi” – Kāmbōji, “DhāriṇiTelusukoṅṭi” - śuddha Sāvēri, “Chakkani Rājamārgamu” – Karaharapriya are few examples. This format is very much in line with the format of the dance song to perform repetitions of the same line in different foot patterns and abhinaya. It shows case the capabilities of dancer and choreographer.

Padārthābhinaya or Vākyārthābhinaya can be performed for a particular text. Saṅgati structure of Tyāgarāja kṛti-s gives space to both padārtha abhinaya and vākyārtha abhinaya which drenches the rasika-s in the context and mood of the kṛti.

For example

DRĀMA- THEME: From Govinda Dīkshita, Śri Tyāgarāja has learnt kāvya, alaṅkāra, and nāṭaka for four years which results in three plays “PRAHLĀDA BHAKTI VIJAYAM” 5 Acts with 45 kṛti-s in 28 rāga-s and 132 verses. “NAUKA CHARITHAM” 21 songs with flowing and simple rhythm. “Sīta Rāma Vijayam” is another musical play by saint Tyāgarāja. Tyāgarāja had composed invocatory songs, inclusive of different themes.

For Example: **Navavidha Bhakthi theme**

- Sravanam: Rāma kathāsudha'- Madhyamāvathi - Ādi
- Kīrtanam: 'Intasoukhyamani - Kāpi - Ādi .
- Smaranam: 'SmaraneSukhamu'- Janarañjani – Ādi
- Pādasēvanam: 'Raghunayaka'- Hamsadwani - deṣādi tala
- Arcanam: 'Tulasibilva'- Kedaragoula - Rupaka.
- Vandanam: 'Vandanamu'- Sahana - Ādi
- Dāsyam:'Tava dāsōham'- Punnāgavaraḷi – Ādi .
- Sakhyam:'Vēnugāna'- Kēdaragouḷa – Rūpaka.
- Atma nivēdanam:'Kalaharana' – Śuddha Sāvēri - Rūpaka

Few compositions are contextual

- Example: uṭṣava sampradāya 26 – Pallavi and many caraṇa-s, sung to the same dhatu
- heccharikapāṭa
- gaurikalyāṇamu
- nalugupāṭa
- nalugumaṅgaḷamu
- śōbhanahāratu
- śōbhānē
- pavvalimpupāṭa
- lālipāṭa
- mēlukolupupāṭa
- maṅgaḷam

Few are simple kīrtanas.

Example: Divyanāmāvali – 84

Ex:-Tavadāsōham-Punnagavarāḷi-Ādi

Theme

Most of the Compositions of Tyāgarāja are in Kṛti format with wide range of subjects like spiritual, nādōpāsana, philosophy etc. All his life experiences, emotions and devotion are the subject of his compositions. This makes his compositions more reachable to the people. These vast varied subjects make his compositions adoptable by both musicians and dancers for distinct event celebrations.

Example:

Pañcharatna-s

- Ghana rāga pañcharathna
- Kōvur pañcharathna – Lord Suṇḍarēṣa (śiva)
- Thiruvoṭṭriyūr pañcharathna – Goddess Tripura Sundari
- Lālgudi pañcharathna – Lord Lālgudi Rāmayya
- Śriranga pañcharathna– Lord Raṅganātha
- Nārada pañcharathna – Saint Nārada

SCOPE FOR CREATIVE CHOREOGRAPHY:

Tyāgarāja compositions gives rise to three kinds of dance choreographies.

Following are the kṛti-s formats of Śri Tyāgarāja compositions

- Pallavi, Anupallavi and One Caraṇa
- Pallavi and One Caraṇa
- Pallavi, Anupallavi and Multiple Caraṇa
- Pallavi and Multiple Caraṇa

Kṛti structure, as mentioned above in 1 and 2, Pallavi consists of main line of the theme, further deep elaboration is in anupallavi, and Caraṇa consists of final declaration. Choreography for this type of kṛti may consist of an interlude from mythology or epics which perfectly synchs with the context of the kṛti. This interlude may be completely out of the composer's intention or thought process, however it becomes the main source of rasōthpatthi and communicates the emotion of that kṛti to the audience.

EX: nagumōmugalavānināmanōharuni- Madhyamāvati- Ādi

Emotion/Rasa:

Apart from the technicalities of classical music, emotional relation of Śri Tyāgarāja's devotion towards his deity of worship is the first element to adopt his compositions to the dance choreographies. Tyāgarāja composed songs spontaneously on the happening of diverse incidents on different annoyance and this has led to a large number of kṛti-s in a wide variety of moods. Appropriate Rāga selection for the mood of the kṛti is in accordance with the literature source mentioned in the beginning of this paper.

For example here are the kṛti-s of karuna rasa:

karuṇāsamudrananukāvavēśrīrāmabhadra	Dēvagāndhāri	Ādi
koluvaiyunnāḍēkōdaṇḍapāṇi	Dēvagāndhāri	
kṣīrasāgaraśayananannucintalapetṭavalenārāma	Dēvagāndhāri	Ādi
evarumanakusamānamilālō-nintulāranēḍu	Dēvagāndhāri	Ādi
maravakarānavamanmatharūpuni	Dēvagāndhāri	Ādi
pālayaśrīraghuvīrasukṛpālayarājakumāramāṃ	Dēvagāndhāri	Ādi
nāmorālakimpavēśīrīrāma	Dēvagāndhāri	Rūpaka
sītāvarasaṅgītajnānamudhātavrāyavalerā	Dēvagāndhāri	Ādi
śrītuḷasammamāyīṅṭanelakonavamma mahininīsamānamevarammabaṅgārubomma (śrī)	Dēvagāndhāri	Dēśāādi

EXPRESSION/BHAAVA

All his compositions focused on expressions rather than on the technicalities of classical music. In some kṛti-s the grandeur of rāga is portrait in a slow and descriptive manner. Here both padārtha abhinaya and vākyārtha abhinaya are possible with Tyāgarāja compositions

- Evarimata - Kāmboji,
- Kāru bārusēyu - Mukhāri,
- Manasuswādīna - Saṅkarabharana and others.

The tāna like progression of melody is to be found in Koluvaiyunnade - Bhairavi, the gradual development of thought and melody as found in Chakkanirājamargamu – Kharaharapriya, Koluvamare - Tōdi, and many others, reflect the musical mind's eye of the saint. Tyāgarāja has expressed the essence of Upanishad and Bhagavad gīta through a simple language in interesting style.

- In the song Tatvamerugatarāma' in Garudadvani, Tyāgarāja boom the content of the upaniśad. Philosophic truth is found in the word "Rāma" itself. "
- Mōkṣamugalada- Sārāmati - Ādi tāla, is another song of philosophical contents.
- The concept of mind in some of his kṛti-s. ex: Mānsusvādīna- Śaṅkarābharana-Ādi

SCOPE FOR CREATIVE CHOREOGRAPHY:

Tyāgarāja compositions are forever contemporary. Many prestigious stages in India and abroad have featured the compositions of Tyāgarāja by both music and dance artists. A good choreographer can design beautiful plays by collating relevant songs of same theme, incorporating mythological episodes into choreographies etc. Few works done by dancers on Tyāgarāja compositions.

- Ananda Shankar Jayant- "Ekahaarya" on Tyāgarājajavaibhavam
- J.Suryanarayana Murthy's Dhrishya Bharatam

- TyāgarājaVaibhavam by Dhanajanan& Shanta (of kalakshetra) –
- Śri ganapatimsēvimparāre, nēnenduvetakudura (Karnātaka behag), nidhichālasukhama(kalyāni)
- Śri Tyāgarāja Rāmāyanamu – jōjōRāma(rīthī gouḷa), Śri Rāmapadama (Amritavāhini), sarasarasāmaraika (kuṇṭalavarāḷi), sītakalyānam (kurañji)
- Naukācharitam is famous among Bharatanātyam dancers
- Prahlada Bhakta vijayam is famous among kuchipudi and Bharatanātyam
- Māyāmālavagouḷa kṛti, vidulakumrokīda in a beautiful group performance
- Many other solos śriganapathini, tulasidalamula, nagumōmu, venugānalōlunigana etc.
- Tyāgabrahmāñjali by guru kalyanasundaram of Śri Raja Rajeshwari Bharatanātya kalāmandir

CONCLUSION:

As Mataṅga, author of Brihadēśi stated “Without sound there is no song, without sound there is no melody, without sound there is no dance and hence the universe is predated with sound”. Saint Tyāgarāja has created sound with rhythm, melody, emotion, subject which are adorable. These are highly appreciable by both music and dance fraternity. Dance choreography to the compositions of Śri Tyāgarāja can be many ways.

- Taking the long kṛti and depicting the kṛti as it is with the foot patterns and expressions.
- Taking the short kṛti and adding mythological episodes as interludes to make it more effective communication with the audience
- Taking the kṛti-s which can be connected through the context and subject of the kṛti-s to form a thematic story presentation as a dance Drama or ballet.
- Taking the kṛti, adding jati-s to it as regular dance number.

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Rakti Rāga-s handled by Śyāma Śāstri - A Review

Deepashree.S.M <deepa.mittur@gmail.com>

Introduction

The celebrated musical Trinity of Karnāṭaka classical music, Śyāma śāstri, Tyāgarāja and Muttusvāmi Dīkṣita exhibit distinct styles in their compositions. While Tyāgarāja compositions are more lucid and simple, Dīkṣita-s compositions are majestic and scholarly. Śyāma śāstri-s compositions on the other hand showcase rhythmic excellence- at the same time filled with excellent rāga-rasa bhāva. His compositions mainly exhibit vāṭsalya bhāva wherein he considers himself a child in front of mother, goddess Kāmākṣi. The simple addresses like 'Janani', 'taḷḷi', 'Amma', 'Amba' etc. and sometimes the repetition of words like 'nammiti nammiti', 'salupu nannu' twice or even thrice in the compositions showcase his impeccable love.

The term 'Rakti' means the evocation of certain rasa-s. Hence rakthi rāga-s are the gamaka pradhāna rāga-s which are mainly dependent on the rāga svarūpa and not merely on the scales. Rakthi rāga-s can be either janya or janaka. Rāga-s like Sāvēri, Kāmbōji, Śaṅkarābharana, Bēgada, Tōdi, Ānandabhairavi, etc. come under this category. Each rāga elicits certain rasa-s; which upon the application of right gamaka-s exhibit certain bhāvas.

Syāma śāstri-s compositions

Śyāma śāstri has to his credit around 300 compositions of which only around 70-71 compositions are known to posterity. These include gīta-s, Svarajathi, Varṇa-s and Kṛti s. He is said to be the architect of modern concert type Svarajathi-s. His Svarajathi-s in the rāga-s Tōdi, Bhairavi and Yadukulakāmbōji are invaluable contributions towards the lakṣya of Karnāṭaka classical music. The rāga-s in which he composed show his essential pre-occupation with music, for rakthi rāga-s enjoy the major share in his compositions. Amongst the compositions available today, twenty one rāga-s out of the thirty three are rakthi rāga-s. His compositions contain the beautiful ornamentations like svarākṣra patterns, prāsa-s and cittasvara-sāhitya-s. Śyāma śāstri-s compositions are neither simple nor tough. Due to the inherent creativity they stand apart the contemporaries and are equalized to the kadali pāka. Following table lists out Śyāma śāstri-s compositions in rakthi rāga-s:

Kṛti	Rāga	Tāḷa
Emani Migula	Tōdi	Ādi
Karunanidhi ilalo	Tōdi	Ādi(tiśra)
Ninne namminānu	Tōdi	Chāpu
Rāve himagiri. kumāri.	Tōdi	Ādi

Māyamma yani	āhiri	Ādi
Mīnalōchana brōva	Dhanyāsi	Chāpu
Brōva Samayamide	Puṇṇāgavarāḷi	Ādi
Eṇēramum un pāda	Puṇṇāgavarāḷi	Tripuṭa
Kaṇakaṣhaila vihārini	Puṇṇāgavarāḷi	Ādi
Nannu brōvarāda	Gauḷipaṇṭu	Chāpu
Purahrājāye	Gauḷipaṇṭu	Chāpu
Tarunamidamma	Gauḷipaṇṭu	Ādi
Kāmākṣi karunākatakṣhi	Pharaju	Tripuṭa
Nīlayatākṣhi	Pharaju	Tripuṭa
Trilōkamāta	Pharaju	Chāpu/Ādi
Saṇtatam enai	Pharaju	Ādi
Durusuga kripajūchi	Sāveri	Ādi
Janani natajana...	Sāveri	Ādi
śaṅkari śaṅkuru	Sāveri	Ādi(Trishra)
Sārasākṣi sada	Sāveri	Tripuṭa
śripati mukha	Sāveri	Ādi
Na maṇavi...	Saurāṣṭra	Chaṭuṣra Ata
Ādinamuṇinchi	ānandha bhairavi	Tripuṭa
Himāchala tanaya	Ānandha bhairavi	Ādi
ō Jagadamba	Ānandha bhairavi	Ādi
Mahilo amba nīdu	Ānanda bhairavi	Ādi
Marivere gati..	Ānandha bhairavi	Chāpu
Pahi śri girirājasute	Ānandha bhairavi	Rūpaka
Sāmini rammanave	Ānandha bhairavi	Ata

Kāmākṣi anudinamu	Bhairavi	Chāpu
Pārvathi janani	Bhairavi	Khaṇḍa Maṭhya
Sari yevvamma	Bhairavi	Khaṇḍa Jhampe
Brōvamma	Manji	Chāpu
Pāḷimpavamma	Mukhāri	Ādi
Brihannāyaki naṅṅu	Madhyamāvati	Trishra Mattya
Kāmākṣi lokasakshi	Madhyamāvati	Tripuṭa
Palinchu Kamkshi	Madhyamāvati	Ādi
Dēvi nee pada	Kāmbōji	Ādi
Māyamma nannu brōva	Nāṭakurañji	Ādi
Kāmākṣi nī	YadukulaKāmbōji	Chāpu
Dēvi meena netri	Śaṅkarābharana	Ādi
Sarōjadaḷa nētri	śaṅkarābharana	Ādi
Dayanidhe māmava	Bēgada	Ādi
Kāmākṣi nato	Bēgada	Ādi
Sāmi ninne nammiti	Bēgada	Ādi
Brōvamma baṅgāru	Nīlāmbari	Chāpu
Ennēramum un nāmam	Pūrvikalyāni	Chāpu
Ninnuvina gamari	Pūrvikalyāni	Chāpu
Birānavaralichhi	kalyāṇi	Rūpaka
Dēvi nannu brova	kalyāṇi	Jhampe
Himādrisute pāhimam	kalyāṇi	Rūpaka
Nīve gatiyaṇi	Kalyāṇi	Trishra Mattya
Pārāmukhamēnamma	kalyāṇi	Tripuṭa
Rāve parvatharājakumāri	kalyāṇi	Jhampe

śaṅkari saṅkari	kalyāṇi	Ata
śrī Kāmākṣi kavave	kalyāṇi	Ādi
Taḷḷi ninnu nēra	kalyāṇi	Chāpu

Rakthi rāga-compositions: Analysis

This paper focuses on two of the rakthi rāga-s handled by the composer. The rāga-s Ānandha bhairavi and Sāveri being the major ones are taken for the analysis.

Ānandha bhairavi

A bhāṣāṅga janya of 20th mēḷakarta Natabhairavi with Aṅtra gāṇdhāra(G3), *Chatuṣruthi* daivatha(D2) and Kākaḷi niṣhada(N3) being the aṅya svāra-s. This is an ancient rakthi rāga that evokes karuna, śrīṅāra and bhakti rasa-s. The gamaka-s 'jāru', 'tiripa', 'rava', 'Kaṇḍippu' blend well with this rāga. It has its origin in the folk traditions. The rāga effect is fully brought out when it is sung in viḷamba kāla.

Syāma śāstri is said to have shaped this rāga in the presently used form. It seems to be his favourite rāga, for he has composed the maximum number of compositions with different flavors in this rāga. Seven compositions of the composer are available in this rāga. The vibrant svāra patterns employed by him in the compositions are well enough to get the essence of the rāga to the core. His intelligent setting of different gamaka-s aptly matches the mood of the rāga and sāhitya bhāva. Instances of the same have been listed out below with the help of his compositions:

- i) The Kṛti "**Marivēre gati...**" is a perfect example for his genius. This Kṛti is sufficient to know 'Ānandha bhairavi' in depth. The Kṛti is set to Chāpu tāḷa with a viḷambha laya. The usage of the phrase 'nammiti' twice shows the depth of trust he has in the mother goddess. Coming to the dhātu part of it, the kṛti has many instances of jāru like "SS/Ś," and "Ś/M," for the sāhitya 'charanāgatha' and 'Rakṣhaki' respectively. The svarakṣhara pattern "P,DPM" for 'Pādayuga' in the chittasvāra sāhitya in a slow pace gives much required intensity. A slow jaṅta phrase "ṆṆ-SS-GG-MM" for 'Niratamu ninnu' in the chittasvāra is another feature highlighting the mood of Ānandha bhairavi. In the phrase "PMG₃G₃M," the aṅya sara G₃ is efficiently demonstrated. The gentle gamaka usage in the phrase "M,,MGPM G,R," for 'śyāmaḷa' is yet another instance to prove that Syāma śāstri-s compositions witness a perfect blend of svāra and sāhitya. The phrase "R,Ś,NDP-D,P,MGR-G,,M" in the chittasvāra, itself gives the complete flavor of the rāga.
- ii) The kṛti "**ō Jagadamba**" in Ādi tāḷa is another masterpiece by the composer in Ānandha bhairavi. In this Kṛti he calls out the goddess Jagadamba to come and protect him. His intense feel is

exhibited in the elongated phrase ‘ō...’. The jāru in the anupallavi and chittasvara again add to the feel of the Kṛti. The phrase “PDDP MP PMG,” for the term ‘Rājamukhi’ justifies the well deserving majesty. The very essence of Ānandha bhairavi is showcased in the carana phrase “G,M,P,PDP, MPM, G,R,S,,,” for ‘Brōchutaku’ with the gamaka-s ‘vali’ and ‘rava’ perfectly demonstrated.

- iii) The Kṛti s “**Mahilo amba**” and “**Pāhi śri girirājasute**” also exhibit the different embellishments provided by the rāga Ānandha bhairavi and so is the Kṛti “**ā dinamuniṅchi**”. The Kṛti “**Himāchala tanaya**” is a mirror to his genius. The svara patterns set to the describing phrases like ‘Uma-hamsa_gāma-tāmasama’ showcase the prāsa with a perfect blend of the rāga. The usage “S-P-Ś” for ‘pāhiśri’ in the Kṛti “Pāhi śri girirajasute’ is a perfect example for the composer’s reativity.
- iv) The Ata tāḷa Varṇa in this rāga, “**Sāmini Rammanave**” is also remarkable.

Sāveri

An ancient rakthi rāga which is a janya of 15th Mēḷakarta Māyamālavagouḷa. Once a bhāsāṅga rāga (according to Vēṅkatamakhi) with the aṅya svara-s triśruthi gāṇdhāra and niṣhāda, is a upāṅga rāga today. This rāga evokes karuna, dīna, śāṅta and bhakti rasa-s. As the name suggests, the *rī* almost lies in the sa or in other words it is the lowest frequency of *rī* that we can have. The ‘ jāru ‘ from a higher note on Ri and Da ; ‘līna’ on Ri; ‘vali’ on the note Ma and Kuruḷa are the gamaka-s that gel with this rāga. It is also one of the rāga-s confined to the realms of Karnāṭaka classical music.

Syāma śāṣtri had a great liking towards this rāga. Five compositions in this rāga are available today. This list containing his compositions includes a gīta and four Kṛti-s. Following is the analysis of the same:

- A. The Kṛti “**Durusuga**” in Ādi tāḷa is a classic composition. Pallavi starts with a svarākṣara pattern “D,Ṛ,Ś”. In one of the saṅgati-s , while returning back to pallavi, there is a phrase “DDPM” in a higher speed indicating the urge (durusu). There is a repetition of the word ‘salupu nanu’ indicating the intensity of his emotions and the dhātu for this features the classic svara patterns of Sāveri like “SRGSR,”. Similar repetition is found in carana for the describing word ‘dharahasitha’ which is characterized by beautiful gamaka-s . Also with the usage of certain inherent phrases of Sāveri like, “ŚṚPṢĠ,”, “MPD-DPMG,” etc. this Kṛti gives the full essence of Sāveri
- B. Another classic Kṛti “**śāṅkari śāṅkuru**” is an example for his proficiency in both rāga and laya. This Kṛti can be sung both in Rūpaka and Ādi(Trishra gati) tāḷas. The popular phrase of Sāveri “DMGRS” featuring the ‘jāru’, is used here to show the grace. Also the prāsa ‘sāmagānalōle-pāle-sadārthibhanjana shīle’ adds to the lyrical beauty.

The influence of the musical styles of the Trinity in the musical compositions of Eṅṅappāṭaṃ Vēnkaṭarāma Bhāgavataṃ (1880-1961)

Ganga Ramachandran <geetanjaliglobalgurukulam@gmail.com>

Introduction

The comprehensive analysis of the kṛti-s of Eṅṅappāṭaṃ Vēnkaṭarāma Bhāgavataṃ has been the subject of the author's Doctoral thesis. The analysis of musical, lyrical and structural aspects of kṛti-s of the composer have revealed a lot of similarities in their melodic beauty, rhythmic structure, and format of the kṛti-s of Trinity. This article intends to highlight the influence of musical styles of Trinity in the musical compositions of Eṅṅappāṭaṃ Vēnkaṭarāma Bhāgavataṃ.

Scope of this comparative musical analysis is limited to depict the influence and similarities of the rāga s and tāla-s handled by Trinity and the style and structure of their kṛti-s on those with Eṅṅappāṭaṃ Vēnkaṭarāma Bhāgavataṃ. The Trinity lived about half a century before the composer 1880-1961.

About the composer

Born on 21-2-1880 at Eṅṅappāṭaṃ village in, Pālakādu, to Padmanabha Iyer and Sitālakshmi Ammāl, of a family devoted to music and Samskṛta learning; Vēnkaṭarāma started learning music when he was around eleven under Nūraṇi Ayya Bhāgavataṃ. He was performing concerts along with elder brother Ratnagirīṣvara Bhāgavataṃ; after his brother's demise continued to perform concerts and Harikatha-s also to his own nirūpaṇa-s. This musician and Harikatha exponent has been honored at the courts of the former States of Kollēṅgode, Cochin, Travancore and Mysore and music assemblies at Baroda and Madras Music Academy.

Eṅṅappāṭaṃ Vēnkaṭarāma Bhāgavataṃ has composed kṛti-s on different deities and kṛti-s based on śrīmad bhāgavatam for 108 śrī kṛṣṇa aṣṭōttara śata nāma in 108 rāga-s; Samskṛta kṛti-s in eight new rāga s and three new tāla-s, being his unique contribution to karnāṭaka music world.

The composer being a full -fledged performing Karnāṭaka musician of his time had listened to many Vidvān-s performing popular kṛti-s of musical Trinity assimilating a lot from them. Hence we find the semblance in parts of the structure and music; usage of the melody and rhythm, in his renderings and musical compositions which could be conventionally accepted.

The period prior to the time of tyāgarāja and his two illustrious contemporaries' Muttusvāmi dīkṣita and śyāma śāstri proved in every way to be a 'prelude to a great action'. Much had been in the making and a well set background had been kept ready for Tyāgarāja to launch his colossal project. The sāhitya oriented and soul stirring compositions of divine content, such as those of Annamāchārya, Purandaradāsa, Rāmadāsa had been ushered in profusion.

During 18th-19th century, the Musical Trinity viz. Śyāma śāstri, Tyāgarāja, and Muttusvāmi dīkṣita composed innumerable kṛti-s in various rāga-s. These kṛti-s by way of their structure, melody and rhythm have been inspiring later composers to present their creative ability in composing kṛti-s with embellishments like saṅgati, svāra, sāhitya, ciṭṭasvāra, madhyamakāla sāhitya and so on.

DOXOLOGICAL COMPARISON	
<p>Trinity</p> <p>Tyāgarāja-Telugu and Samskr̥ta</p> <p>iṣṭa dēvatā-Lord Rāma,</p> <p>Divya nāma kīrtanam,</p> <p>kṛti-s on Uṭṣava sapradāya and</p> <p>Itara dēvata-s</p> <p>Muttusvāmi dīkṣita-</p> <p>kṣētra kṛti-s;group kṛti-s</p> <p>Śyāma śāstri</p> <p>Kāmākshi kṛti-s</p>	<p>Vēnkaṭarāma Bhāgavatar</p> <p>Samskr̥ta ,Tamizh</p> <p>iṣṭa dēvatā- Lord Viṣṇu</p> <p>śrī kṛṣṇa aṣṭōttaraṣatanāma kīrtana</p> <p>Dēvi kṛti-s ,</p> <p>Rāmāyana kīrtana-s for Harikatha</p> <p>kṛti-s on Itara dēvatā s</p> <p>Kṛti-s on Nature</p>

A stylistic analysis of the composers kṛti-s in mēḷa and janya rāga-s reveal resemblance to melodic, structure and style with that of Trinity. During the period of Trinity and after, some mēḷa rāga-s which existed only in the musical literature, took concrete shape and many janya rāga-s emerged. These have come down to us through musical forms, mainly kṛti-s, in which they were set for the first time. Eṇṇappāṭam Vēnkaṭarāma Bhāgavatar has composed kṛti-s in such mēḷa-s and janya rāga-s.

A few mēḷa-s and janya rāga-s were brought to notice through the compositions of Tyāgarāja for the first time and most of these janya rāga-s are surviving only through the kṛti-s of Tyāgarāja. Among nearly thirty five mēḷa-s employed by Tyāgarāja, particular mention must be made of kharaharapriya and Harikāmbōji. Origin of these could be traced to Grāma period, brought to light markedly by Tyāgarāja kṛti-s. In the following kṛti-s of Vēnkaṭarāma Bhāgavatar, their musical setting is in the traditional practice of usage of graha, amṣa, nyāsa svāra-s of the rāga but have individual characteristics:

Example

vēṇunādaviṣāradam -kharaharapriya - ādi

manasā bhāvayē mādhavam -harikāmbōji -ādi

Śrī kṛṣṇamāṣrayē - harikāmbōji -rūpaka

Janya rāga-s introduced by Tyāgarāja and used by Vēnkaṭarāma Bhāgavatar

śuddha baṅgāḷa: 22nd mēḷa Janya, we have kṛti-s of Tyāgarāja “Rāmabhakti”, “Tolinējēsina” and “Tappakane”.Eṇṇappāṭam Vēnkaṭarāma Bhāgavatar-bhīshmamukthi pradāyakam- ādi

śuddhasīmantini: 8th mēḷa Janya

“Jānakīramana” popular kṛti of Tyāgarāja .

Eṅṅappāṭaṃ Vēnkaṭarāma Bhāgavatar-ajamāsṛtavatsalam- śuddhasīmantini -ādi

Navarasa Kaṅṅada: 28th mēḷa Janya

Ninnuvina and Paluku - of Tyāgarāja.

Eṅṅappāṭaṃ Vēnkaṭarāma Bhāgavatar-Hari Mīdē-ādi

Jayamanōhari: 22nd mēḷa Janya

Yagnādulu, Nī Bhakthi and Sriramy- Tyāgarāja

Eṅṅappāṭaṃ Vēnkaṭarāma Bhāgavatar-samsāravairiṅam-ādi

Kōkiladhvani: 28th mēḷa Janya

Brought to light through-koniyāḍeḍu, tolinenujesina -Tyāgarāja

Also we have giri dhanvinaṅ-by mutthaiah Bhāgavatar, his contemporary

Eṅṅappāṭaṃ Vēnkaṭarāma Bhāgavatar-vṛndāvanānta sancāriṅam-ādi

Khamās: upāṅga bhāṣāṅga-known during the period of Vēnkaṭarāma Bhāgavatar, and the variance in his kṛti s. kṛti -rādhāramaṅam- ādi

From notation seems upāṅga-harikāmbōji janya

Ārōhaṅa-samagamapadhaniSa

Avarōhaṅa-Sanidhapamagasa

Balahari-name as seen in Kathakali music instead of Bilahari

Eṅṅappāṭaṃ Vēnkaṭarāma Bhāgavatar- kṛti -ṅlāmānuṣa and pālayamāṅ śrī-śaṅkarābharaṅa janya, Balahari - Kaisikhi nishāda could be avoided- as upāṅga-

E.g.: Aṭa tāḷa varṅa nenarunchi-Sonṭi Venkaṭa Subbaiyya

Balahari used in Kathakali Aṭṭakatha:- Bheema to Pāṅchāli in Keechaka Vadham "Mathi, Mathi, Mathi Mukhi",. Daksha yāgam "Kanyakamār Mauli mane",

Chedi Rāni to Damayanthi "Kim Devi Kimu Kinnari Sundari"

Bhairavi- Eṅṅappāṭaṃ Vēnkaṭarāma Bhāgavatar kṛti Śrī rāja gōpala- 20th mēḷa janya- given as a heptatonic scale. krama rāga.

ārohaṅa-sa ri ga ma pa dha ni Sa-

avarōhaṅa- Sa ni dha pa ma ga ri sa

At first a janaka rāga- nāiriritigaula- of later kanakāmbari nomenclature then 20th mēḷa Bhairavi-of earlier kanakāmbari nomenclature.

Mōhana- Eṅṅappāṭaṃ Vēnkaṭarāma Bhāgavataṃ mentions as-kalyāṇi rāga janya- kṛti muraḷidhara. It could be accommodated under kalyāṇi- since ma, ni varja- nevertheless, aesthetically Mohana has its own flavor.

hindōḷaṃ – naṭṭabhairavi janya-kṛti Tribangi- Vēnkaṭarāma Bhāgavataṃ
ārōhaṇa- samagamadhāniSa
avarōhaṇa-Sanidhamagamagasa but sanchāra-s are sa ga ma only

udayaravicandrika –tōḍi janya-

Eṅṅappāṭaṃ Vēnkaṭarāma Bhāgavataṃ uses this scale throughout the kṛti – does not bring in dhaivata-
vārijadaḷa ;Vasudevātmajam-
ārōhaṇa-sgmpnS- avarōhaṇa Snpmgs

rītigaḷa- kharaharapriya janya
yaṣōdāvatsalaṃ-rūpaka
ārōhaṇa-sagarigamapamanidhaniSa-
avarōhaṇa -Sanidhamagamapamagarisa

usēni- naṭṭabhairavi -janya-
nandavraja janāndinaṃ-rūpakam
ārōhaṇa-sagarimapanidhaniSa-
avarōhaṇa-Sanidhapamagarisa

This rāga currently considered as a bhāṣāṅga janya of 22nd Mēḷa -could be reckoned as an amalgam of kharaharapriya and Bhairavi-may be known on its own.

Anyā svāra usages - śuddha dhaivata in phrases padhapama, sanidhama.

nāṭṭakurinji- – three kṛti-s of Vēnkaṭarāma Bhāgavataṃ
ārōhaṇa-sarigamanidhanipadhaniSa-
avarōhaṇa-Sanidhamagasa
prayōga -rigamapagarisa avoided in his kṛti s
śāṅkara bhagavat pāda gurō-ādi
jaivāṭṭkanibha vadana-ādi
rāmālōkābhiraṃā- dēvara~njanam- a new tāḷa

Eṅṅappāṭaṃ Vēnkaṭarāma Bhāgavataṃ has composed in Mēḷa-s revealed by Tyāgarāja

Dhēnukā -9th mēḷa-Brought to Karnāṭaka arena by Tyāgarāja and popular through TeliyalēruRāma.
dēnukāsurabhañjanam -dēnukā-ādi -Vēnkaṭarāma Bhāgavataṃ uses cleverly the rāga mudra in the opening phrase, also in dhēnukārāgānandinaṃ- epithet of kṛṣṇa

Opens pallavi with the rāga chaya phrase with 'pdnd pmgrs, rs srrg,' and travels upto the tāra sthāyi panchama in 'pdn,S, S, R,G, M,PM G,R,S,,'

The mood in which this rāga is used by him here is more exciting than the sober usage of Tyāgarāja-in Teliyalēru Rāma the latter's theme itself being restrained.

cakravākaṃ-16th mēḷa -Introduced by Tyāgarāja in the Kanakāṅgi list with Vegavāhini in the earlier.

Etulabrōtuvo,Miśra chāpu,and suguṇamule- rūpaka of Tyāgarāja.

Eṅṅappāṭaṃ Vēnkaṭarāma Bhāgavatar- has wisely used sukavāka-soochita rāga mudra for cakravāka –and 'suddha rāga mudra' "cakravāka"also in the compounded pada sāhitya-'cakravāka baka sikhi hamsādi vividha vihaga rājita' for describing picturesquely rāsa kreedā at Vṛṇḍāvana.

kīravāṇi- pārijātāpahārakaṃ by Vēnkaṭarāma Bhāgavatar . Tyāgarāja was the first and only one among the Trinity to compose in this mēḷa, -Kaligiyunte and eṭi yōcanalu cēsēvura

Gaurīmanohari– Tyāgarāja introduced this with guruleka etuvanti- cāpu- extolling significance of a preceptor.Tyāgarāja's style revealed in kṛti māyinaṃ-gaurī manōhari- rūpaka- Vēnkaṭarāma Bhāgavatar.

Cārukeśi-featured first time in Kanakāṅgi mēḷa popularised by Tyāgarāja through the only kṛti -Adamōdi galadē. kancalōcanaṃ by Vēnkaṭarāma Bhāgavatar

Rāmapriya-52nd in kanakāṅgi list replacing Ramāmanōhari in earlier and later kanakāmbari list. Both have been employed by Tyāgarāja, -sandēhamu- ādi and sitamanōhara- ādi respectively.

iḷāpatē jagatpatē- rāmapriya-Vēnkaṭarāma Bhāgavatar ,iḷāpatē stands forKṛṣṇa -Lord of Lakshmi, indicates subtly the rāga mudra, ramā manōhari,like Muttusvāmi Dīkṣita in -mātangi Sri rājarājeswari uses rāga mudra - ramā manōhari

baguḷābharaṇaṃ - mucukunda pṛacōdaka - Eṅṅappāṭaṃ Vēnkaṭarāma Bhāgavatar uses ba and not va in the rāga name,but katapayādi sankhya is not altered as both syllables are the 4th in pa varja and ya varga respectively.

Vakulābharaṇaṃ is the 14th kanakāṅgi list , but vasantha bhairavi - earlier ,

vāti vasantha bhairavi - later kanakāmbari list

Tyāgarāja -Vakulābharaṇaṃ –Erāmuni,- Miśra cāpu- Vasantha bhairavi-Needayarada- rūpaka- ramā ramaṇa-ādi - Muttusvāmi dīkṣita in Prasanna Venkatesvaram-uses Vāti Vasanta Bhairavi Tisra Tripata.

ṛṣabhapṛiya

ṛṣabhapṛiya -Ratipriya-Ratnabhānu- are 62nd mēḷa names listed in kanakāṅgi- later kanakāmbari- earlier kanakāmbari lists-respectively, of which only ṛṣabhapṛiya is krama sampurna.

śṛīrajatācalēśvaraṁ- and vṛṣabhāsura viddhvamsināṁ -two by -Eṇṇappāṭaṁ Vēnkaṭarāma Bhāgavatar wherein he follows Tyāgarāja.

Mahima dakkinchu - ṛṣabhapṛiya- Tyāgarāja,

Māra ratipriyam – ratipriya-Muttusvāmi dīkṣita

ṣaṭvidhamāṅgiṇi

baṛhi baṛhāvataṁsakaṁ by -Eṇṇappāṭaṁ Vēnkaṭarāma Bhāgavatar

Tivravāhini -stavarāja-ṣaṭvidhamāṅgiṇiearlier later kanakāmbari, and kanakāṅgi list respectively

jñānamosagarādha (popular in purvikalyani) though some books mention ṣaṭvidhamāṅgiṇi -Tyāgarāja pāhi rāmaduta-Tyāgarāja composed in ṣaṭvidhamāṅgiṇi but its rāga is vasanta varāli as per Tillaisthānam version.

stavarājādi – stavarāja-tisra triputa-by Muttusvāmi dīkṣita

Similarities in the structure of kṛti s of Vēnkaṭarāma Bhāgavatar to those of Tyāgarāja

Eg: śaṅkarābharaṇaṁ -yadūdhvahaṁ- - cāypu {cāpu} kṛti of Vēnkaṭarāma Bhāgavatar

Pallavi and most parts have similar saṅgati progression as in yatuṇanilicite-in the same rāga- tyāgarāja kṛti

The deft handling of the rāga in detail in miśra cāypu gives immense scope for rendering with neraval and svarakalpana. Structure is pallavi +anupallavi+ single caraṇa pattern, Saṅgati progression is similar in style to Tyāgarāja-s, Development of saṅgati enhances the melodic aspect of rāga.

In many kṛti s, the dātu of anupallavi repeats in second part of caraṇa again resembling Tyāgarāja's style.

Pallavi having three pādam-s with three different endings to uttarāṅga of āvarta.

Eg: jagadguro- kamāsu rāga-of Eṇṇappāṭaṁ Vēnkaṭarāma Bhāgavatar,

Mentioned by the composer as kṛti on ādi Sankarāchārya considered as his preceptor.

jagadguro-jaya jaya śankara-

jagadguro-jaya jaya pālaya-

jagadguro-jaya natasurataro

The above resembles Tyāgarāja kṛti-śrīrañjani rāga-brōcevārevare raghupate.

This is a case of anēka dāthu prabhanda- musical setting of pādam-s differ. In these type of multiple settings, there is a good scope for saṅgati development and heightens the musical worth of the kṛti.

Linguistic style of Muttusvāmi dīkṣita and Sanskṛt usage in Vēnkaṭarāma Bhāgavatar's kṛti-s

Eg:yamunātīravahāri -mukhāri rāga khaṇḍajāti triputa tāḷa

pallavi

Yamunā tī|ra vi|hārī||

jayatu māmavatu|mangaḷaṃ sa|ntatam ātanotu||

anupallavi -

kamanīyatarā|muraṭī|vādana||

gāna mukharita| madhu|ratarā||

kāntasvara makaranda vinirbhara śrīkara vṛndāvana mo|hana sancārī||

murārī priya purārī: | pītāṃbara vana mālādhārī||

caraṇam

-rājīvāyata vi|loca|nābhī||

rākācandra sa|nnibha vada|nābhī||

rājatcampaka|mallikā madhu| mālatī suma||

rāśīsuvāsītakēśavarābhīrābhī|rāmābhīrvaja|bhāmābīsah|

rāsavilāsa|lola venkaṭa| ramaṇa suśīla||

Description of kṛṣṇa's rāsaleela on the banks of River Yamuna, anupallavi and caraṇam are musically set as single long pādam continuously , without splitting each āvarta, compounded phrases need to be sung to link with pallavi sāhitya. Prosodic patterns are also followed in spite of long phrases in unusual khaṇḍa jāti of laghu in this tripura tāla.

This could be considered as one of the masterly compositions of Eṇṇappāṭam Vēnkaṭarāma Bhāgavataṭ influenced by Muttusvāmi dīkṣita.

eg.2. bhairavi -śrī rāja gopālaṃ- khaṇḍa cāyṇu- Vēnkaṭarāma Bhāgavataṭ

Grandeur in musical setting is similar to that of muttḍusvāmi dīkṣita in -bālagopāla- bhairavi.

eg 3.begaṭa-rāga-śrī rāma raghurāma -namaste namaste- khaṇḍa cāyṇu

Setting resembles fourth Vibhakti kṛti of Muttusvāmi dīkṣita on Lord Tyāgarāja -Tyāgarājāya namaste namaste- bēgaṭa

Rhythmic comparison of kṛti-s set in other than ādi, rūpaka, cāyṇu

khaṇḍa jāti tripura tāla and caturasra jāti aṭa tāla

- rāmacandrambhaja tōḍi khaṇḍa jāti tripura
- yamunātīra vihāri mukhāri khaṇḍa jāti tripura

similar tō sṛīduṇḍurgē,sṛīraṇjani-rāga-muttuswami dīkṣita- khaṇḍa jāti ēka tāla Sarsijākṣhi- Nāyaki varnam. Tālam: khaṇḍa jāti tripura tāla . -Rudrapatnam Venkataramanayya. gōpagōpēśvaram nīlāmbāri - caturasra jāti aṭa. Sri sukra bhagavantam Rāga parasu- caturasra jāti aṭa tāla of-muttu swamidhikṣita among his vaara or navagrahakṛti-s

madhyādi tāla kṛti

vāsudevaṃ|,bhāva|yami -ārabhi-ādi

anāgata eṭuppu of the sāhitya in the pallavi and other sections

chitra tara marga-,here every tāḷaakshara (8) takes 4 subunits each totaling 32=16laghu+8drutham+8drutham- ādi 1 kalai

Could be rendered in Madhyādi tāḷa like tyāgarāja kṛti 'mokshamu-saramati , rāga-sudharasa , Gitārthamu - Surati ,Nāma Kusumamula - Srirāga deśāditāḷa kṛti

cintayāmyaham-dEvādi devam. kṛti in ādi- eduppu-after 6 aksharas

;;cintayāmya|ham,, ,dē |vādhi || dēvaṁ(with chittasawaram)

, , , , , ,p d ś d p m d p m r |s , , , , , ḍ s| r m r m p d m p ||

d ř s d p m p d ś ř m ř s d ř | ř d ś s p d d m| p p r m m s r r ||

m p d d p m* d,s,d, d,p,m,|p, , , , m, |,p,m,r,s,||rmpdpm

; ; ; *cin---ta-----yāmya ham,, ,dē |vādhi || dēvaṁ

One tāḷa āvatra or āvarta has 16+8+8=32 ,1 kala-

deśādi tāḷa -chitra tama marga

Samples of deśādi tāḷa kṛti's of Tyāgarāja :

Enta vedukandu - Sarasvati manohari,

Brova Barama - Bahudari

rūpaka- executing an avartaa of six units as anga tāḷa

1 dhruta +1 chaturasra laghu and

not as rūpaka cāpu with two taps- ghaatha and one turn- visarjita

Eg:Tulasi|dala mula che san|| Toshamu|ga poojintu||-Tyāgarāja

Eg:mātan|ga mukham sadā ||mahāga|napatim bhajamana|| Rāga sumukhi -Vēnkaṭarāma Bhāgavatar

Influence of Śyāma śāstri

Rhythmic-Tāḷa setting -viloma cāpu

cāpu version of Tisra tripata-tāḷa counts

123 -45-67 {takita-taka-dimi}

Praasam adapts to Mīśra Eka also.-traditionally like

śrī mahaganapati ravatumaam -gaula-muttuswami dīkshita

Tāḷa setting -viloma cāpu- Mīśra-

Eg.Peetavasasam -Rāga -Asaveri chaypu-

Pallavi eduppu beginning at 4

4 5| 6 7| 1 2 3||4 5 | 6 7| 1 2 3||

Pee| ta |vaa || sa |sam|- priya||

kṛ | tti | vaa || sa|sam|--||

|pee |yu |sha ||sO |-da |ra--||

pree|-ni | ta-|| va| ksa | sam||

Anupallavi eduppu at 3

12 3 | 45 | 67 ||

„Na |da s |wa ||ru | pi | nam||„nan|da| nan||danam |-ve|nu||

„Naa |daa | mru ||ta var |sha |na || „na |va gha|| naa |gha |nam ||„„peeta

Carana eduppu at 3

12 3 | 45 | 67 ||

„Daa | va | a ||nala | tap | ta ||

„ go | paa| la || rak |sha |nam ||

„Dā|mO |da || ram| ghO |ra ||

„ daa |na |va || bhee |sha | nam ||

„Śrī | vat |sa || lak | sha |nam ||

„ siki | pin |ca || bhoo | sha |nam||

„cin |ma |yam || Ven |ka | ta ||

„ ra |ma | nam vi || bhaa |va |ye ||

Nannubrovu - Lalitha,- and ninnu vinaga mari Purvikalyani , of Śyāma śāstri

Deva sri tapasteertapuri-Madhyamavati- Buddhi radhu- śaṅkarābharanam of Tyāgarāja can also be quoted and noted as inspirations for this composer.

ānanda bhairavi- kīrttaya rasane - cāypu

of Eṇṇappāṭaṃ Vēṅkaṭarāma Bhāgavata has a similar setting like that of the oldest among Trinity-śyāma śāstri The usage of the melodic phrases of ānanda bhairavi and svara sāhityas setting show the inspiration.

ānanda bhairavi mentioned as a janya of 22nd kharaharapriya and not 20th Natabhairavi.

A sample of svara sāhitya caraṇa given below:

sa,ga,ri,sa, „ri,ṇi,|| sa,pa,ma,ga,ri,ga,ma,||

āṛtta pā lana|| mā di kā- - - raṇam||

pa, ,, pa, ni, ni, pa, ma,|| ga ri ga, ma,,, ,,,||

āśṛtā-----bhaya || dā yi nam||

ni,pa,ma, pa,-śa,ni,||śa,ḡa,ṛi, ḡa, ṛi, śa, śa,||

pāṛttha mōha vi ||nā-śa kara śubha

pa, ṛi, śa, ni, dha, pa, pa, || ma,pa,ma,ga,ri,sa,sa,||

mū-r-tti ma- pyu taṁ-||vē n-ka ṭa ra ma ṇam-||kīrttaya

Eg:parāśakti-kēdāragauḷa-ādi,here mudra of the composer is used as veṅkaṭarāma natānghriyugaḷam .Throughout the kṛti, the style is similar to-
parākela nanu paripālimpa-kedārāgauḷa- śyāmāśāstri

Sambhava kṛti –mood matches the mode in kṛti-s

sambhava kṛti-s were occasioned by incidents in the life of Tyāgarāja like teratīyagarādā –gowlipantu—and vēṅkaṭēśa ninnu sēvimpa-madhyamavati

Similarly as mentioned in his autobiography, real life incident of affliction, the disease vasūri led Vēṅkaṭarāma Bhāgavatar to compose kṛti-s on Parukkancheri Dēvi of Eṅṅappāṭam.

mām kiṁ upēkṣyasē mātā,,mātaṅki karuṅām kurumayi- is bhava laden sāhitya meaning“why do you forsake me? Oh Mother-aptly using rāga malahari. Choice of rāga malahari is significant as the name “malahari” suggests removal of pain or disease-like Dīkshita’s kalimalaharana karanena – pancamaatanga mukha.

After being cured, eṅṅappāṭam Vēṅkaṭarāma Bhāgavatar composed kṛti-s like nīraja daḷa nayanē-vasanta-rūpaka-lilting tempo with chittasvaras.

There are three kṛti-s of the composer with chittasvara-s. While signing off his kṛti-s with swanama mudra-Vēṅkataramanam, Vēṅkataramanam sōdari, he resembles Tyāgarāja and veṅkaṭaramaṇa sahōdari-mudra is similar to syāmā sāstri-śyāma kṛṣṇa sōdari.

CONCLUSION

It was during the 18th and the first half of 19th that the Trinity lived and bequeathed a rich legacy of musical heritage in the form of kṛti-s. Inspired by the compositions of Musical Trinity, creatively talented composers of post –Trinity period have composed kṛti-s in rāga-s and Tāla-s; both handled and not handled by Trinity.

Similarly, while Vēṅkaṭarāma Bhāgavatar has been immensely inspired by Trinity, he has contributed to Karnātaka music through new melodies and rhythms. Rāga-s viz.sumukhi, śrīdhari, priyadarśini, rasavarāḷi, prakāśini, muraḷinādam, rāsabauḷi,vṛndāvanakutūhalaṁ - Tāla-s viz.Nuti,Priti and Devaranjanam. A musical composition in a particular rāga,set to a particular tāḷa,with its lyrics or sāhitya conforming to the linguistic, prosodic, metrical aesthetics; manifests the melodic and rhythmic personality of the rāga and tāḷa.

It is based on the features of the rāga and the components of the tāḷa as revealed in the compositions that all aspects of manōdharma or improvised music are developed. The analysis of the kṛti-s of Eṅṅappāṭam Vēṅkaṭarāma Bhāgavatar provide an example of how the contribution of Trinity has inspired and influenced him as a musician and composer.

Themes chosen for Harikatha viz. Ramayana, Mahābharatha, Dēvi kṛti-s and kṛti-s on Ganēsa, Śiva, Muruga reveal the devout personality, scholarship, of this vāggēyakara- a sincere follower of the

trends set by Trinity. In his autobiography, Eṇṇappāṭam Vēnkaṭarāma Bhāgavatar admits, in spite of turmoil in life, devotion to the Art and almighty has helped him live a full life.

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Impact of Sri Muttuswami Dīkṣita on the compositions of the Tanjore Quartet

Gowthami K <gouthami.dancer@gmail.com>

Introduction

India has been the home of rich cultural heritage and performing arts particularly music, poetry and dance. There have been several styles of music and Karnāṭaka classical music has been prominent among them. It has its origin and development in South India. In Indian culture, classical music is believed to be a divine art form. Music is considered to be nāda brahma. The rich cultural heritage of music in India can be seen from the fact that Sāma Vēda is believed to have laid the foundation for Indian classical music. Sāma vēda consists of hymns from the Rigvēda, set to musical tunes and would be rendered using three to seven musical notes during Vedic yajña-s. Indian classical music emanated as a genre of South Asian music and by sixteenth century evolved into two distinct forms – Hindustāni music and Karnāṭaka classical music. The roots of Indian performing arts, both music and dance, can be found in the ancient treatise, Nāṭya Śāstra, the authorship of which is attributed to Bharatha Muni. Indian music traditions including Karnāṭaka classical music are largely based on the 13th century Saṃskṛta text Saṅgita-Ratnākara of Sāraṅgadēva.

This paper delves on the impact of Muttusvāmi Dīkṣita on the Tanjore Quartet, with reference to their composition, Navarathna Mālīka. The work is based on study of palm leaves, library sources and interviews with experts in the field.

Tradition and Indian aesthetics

Indian performing arts, including music and dance, have flourished mainly based on tradition. Tradition is something that has been “used by people in a particular group, family, etc for a period of time” and includes “beliefs, behavior etc passed down within a group or society with symbolic meaning or special significance with origins in the past”. Indian scenario was characterized by oral tradition of learning and teaching and existence of teacher-disciple system (Guru-Siṣya parampara). In Indian tradition artistic creation was primarily a mean of realizing Universal Being. A creation was a spiritual exercise. The artists had intuitively known the truth and transmitted it to the audience through their art. Aesthetic experience was considered secondary to this experience of absolute bliss. Aesthetics and religion came under the realm of spirituality. Reverence to the guru was an essential ingredient in the Indian tradition. Tanjore Quartet carried forward the tradition they got from their guru and also established innovation and improvisation.

Muttusvāmi Dīkṣita (March 1775 – October 1835)

Muttusvāmi Dīkṣita, a poet and composer, composed about 500 compositions. His compositions are mostly in Sanskrit and some kṛti-s are in a combination of Sanskrit, Tamil and Telugu. His compositions contain elaborate and poetic descriptions of Hindu gods and temples. The essence of the

rāga is formed through the vainika (vīna) style that emphasises on gamaka-s. These are in a chowka kāla, slow speed. He is popular by his signature name Guruguha.

Muttusvāmi Dīkṣita was born in Tiruvārur, (Today's Tiruvārur district) to a Tamil Brahmana couple, Rāmasvāmi Dīkṣita and Subbrāmma. Muttusvāmi learned Samskṛta , Vēda-s, and other important religious texts and got basic education in music from his father. In his teens he was sent on a pilgrimage with a wandering monk named Chidambaranātha Yōgi to gain musical and philosophical knowledge. He visited many places in North India and developed a broad outlook. His guru while in Varanasi presented him with a unique Vīna and later died. It is believed that Muttusvāmi had a vision of Lord Muruga during visit to Tiruttani and burst out his first composition. Later he visited several temples and made several compositions on deities. His compositions are unique for richness in melody and rāga bhāva. He is known for composing in all the seventy two mēla kartas with Sāmaṣṭi carana-s. Muttusvāmi Dīkṣita is considered as one of the trinity of Karnāṭaka classical music, the other two being Tyāgarāja and Śyāma śāstri.

Tanjore Quartet

Chinnayya, Ponniyya Vadivēlu and Śivānaṇḍam were dance masters and brothers from Tanjore. They learnt music from other gurus and sought to learn music from Muttusvāmi Dīkṣita. These four disciples are known as the Tanjore Quartet. They have the distinction of being revered as the prime composers of music for Bharatanāṭyam. Ponniyya (Ponniyya Naṭṭuvanār) and Chinnayya (Chinnayya Naṭṭuvanār) also served as court artists of Tiruvananthapuram (Trivandram – Kerala). Vadivēlu is credited with introducing the concept of Mōhiniāttam.

Tanjore Quartet and Muttusvāmi

The Tanjore Quartet composed their Navrathnamālika Kṛti and offered to Śri Muttusvāmi as Guru Dakṣina. This is evident from the mudra-s, Guruguha Dāsa, Guruguha Mūrti and Guruguha Bhakta. This was referring to their Guru. Their guru, Muttusvāmi, has signature of the mudra Guruguha.

The first of the Navaratnas, Māyātīta Svarūpini was composed in the Māyāmālava Gouḷa rāga similar manner as their guru Śri Muttusvāmi, whose first composition was Śri Nāthadiguruho Jayati which was also set in Māyāmālava Gouḷa. There was use of Sāmaṣṭi carana-s in their kṛti-s as in the case of kṛti-s of Muttusvāmi. Several of Ponniyya-s works reflect his devotion to Lord Brihadīṣvara and śri Muttusvāmi. Ponniyya-s dwādāṣa rāgamālika written in Telugu used only three rāga-s when he first composed it later nine more rāga-s were added on the instructions of his Guru which can be inferred by observing that Śri rāga, which is normally used as a mangala rāga for conclusion is the third rāga. Muttusvāmi ranked the pada varna Danikētagujāna set in Tōdi rāga, Rūpaka tāla by Śivānaṇḍam, higher than his varna Rupamujūci set to the same rāga.

Chinnayya, the eldest of the Quartette was born in the year 1802, Ponniyya in 1804, Śivānaṇḍam in 1808 and Vadivēlu in 1810. At a very young age, the brothers had received sound training in the sphere of Lakṣaṇa and Lakṣya of the art of dancing, from Gangaimuttu and Subbarayan. These brothers enhanced their musical knowledge under the able guidance of Muttusvāmi Dīkṣita, the great composer, Court musician and one of the Trinity of South Indian music. Their 7-1/2 years of Gurukulavāsa made them the rich beneficiaries of learning the intricacies. This is evident from their compositions marked for their dhātu-mātu Sāmaṇvaya (perfect Symbiosis of music (dhatu) and Sāhitya (matu)). Muttusvāmi Dīkṣita, finding the extraordinary musical worth in these disciples, conferred on them the title "Bharata Srēṣṭa". There could be no greater encomium and appellation than the one given by a guru of such artistic eminence. Raja Serfōji-II is said to have presented a cash award of Rs.5000 to Muttusvāmi for training the pupils in such a manner. These disciples, in turn, composed and offered the Navarathnamālika Kṛti.

The kṛti-s have the signature Guruguha Dāsa, Guruguha Mūrti and Guruguha Bhakta. Muttusvāmi Dīkṣita was an ardent devotee of Lord Subrahmaṇya (Guruguha) and mother Goddess. The Quartet used this as they considered their guru to be the incarnation of the Divine (Guruguha) and hence addressed themselves as the servants of their master (GuruguhaDāsa). The NavaratnaMālika kṛti-s which sound like Guru stuti seem to be the most befitting tribute that could be best offered to a guru of such erudite scholarship and high degree of spirituality. There can be two possible reasons behind the Tanjore Quartet opting for the Māyāmālava Gouḷa rāga for their maiden composition. Firstly the auspicious nature of the rāga which has been hitherto used for the beginners in vocal music in learning the preliminary exercises and secondly, the fact that this rāga was adopted by their guru in his first composition 'Śri Nāthādīguruguho jayati', and had attained unparalleled eminence in the domain of music. Though the composition "Māyātita Svarūpini" is in praise of their personal Goddess Bṛhadīṣwari, the brother's humbleness and reverential attitude towards their Guru is evident from the verse "ma Guruguha sāmiki nē Dasudaiti" which clearly states that they considered themselves servants to their unmatched guru who is none other than the incarnation of Lord Guruguha. Similar note is found in the Pallavi and Anupallavi sections of another Kṛti in Dhēnuka rāga which conveys that it is because of their sincere prayers offered at the feet of Lord Bṛhadīṣwara that they were fortunate enough to have been blessed by the God with a Guru whom they considered as the embodiment of Lord Subrahmanya.

Pallavi

Sri Guruguhamūrtikine siṣyudai yunnanura

Anupallavi

Baguganu śri Bṛhadisvara pādambulanu nijambuganu bajincinanducetane

Ponniyya wrote many Tāna varnas and Couka varnas. His compositions are marked for simplicity in style, sweetness of melody and the lyrical content mostly reflecting devotion to Lord Bṛhadīṣvara and his guru Śri Muttusvāmi Dīkṣita . There are compositions of Ponniyya written both in Telugu and Tamil. He had composed many rāgamalikas like his guru Śri Muttusvāmi Dīkṣita. Ponniyya-s rāgamalika

compositions have the rāga mudra or the names of the rāga-s embedded in the Sāhitya, in such a way that they connote a definite meaning to the lyrical portion. His catur-rāga slōkamālika in rūpaka tāla, is a composition in Telugu set to four rāga-s namely, Bilahari, Varāli, Pūrvi Kalyāni and Dhanyāsi. A similar catur-rāgamalika using the same varna meṭṭu has been composed by Mahāraja Svāti Tirunal in Sanskrit beginning with the line "Bilahari pada padma". For the dvāDāṣa rāgamalika in Telugu, he had employed 12 rāga-s , which are as follows:- (1) Tōdi (2) Mōhanam (3) Śrī rāgam (4) Gowri (5) Varāli (6) Sourāshtra (7) Kalyāni (8) Sahana (9) kaṇṇada(10) Nāṭa (11) Surati (12) Hussāni Initially Ponniyya had composed only in three rāga-s , but on the instruction of his Guru, he is said to have added string of 9 more melodies to it. This is evident from the third rāga " Śrī " which is usually utilised as Maṅgala rāga for conclusion and we also find the mudra in the Sāhitya "Bhumi velayu Śrī Tañja Bṛhadīsa.

Śivānaṇdam had many compositions to his credit. The famous pada varna "Danikētagujāna" in Tōdi Rāga, Rūpaka tāla is one such master-piece. Muttusvāmi Dīkṣita , is stated to have lauded the achievement of his disciples.

The brothers learnt Dhātu (music) Mātu (Sāhityam) Sāmanvaya. Muttusvāmi Dīkṣita himself had appreciated the honorific, Yeka chanda or SantagrahiSangeeta Sāhitya Bharata Sreshtargal conferred on the Quartet. Thus they were experts in music, composing lyrics and the art of Bharatanatyam.

Conclusion

From the above analysis it becomes evident that the influence and impact of Muttusvāmi Dīkṣita 's compositions are found in the compositions of Tanjore quartet. The Tanjore Quartet carried forward the tradition and at the same time made very innovative changes. The knowledge gained by the Quartet helped them in maintaining a high standard in their compositions. The fact that their compositions are in Tamil and Telugu with lyrics in simple language show that their music and Bharatanātyam was attractive to scholars and also to common people.

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Hamsini Nagendra <hamsini_kn@yahoo.co.in>

INTRODUCTION:

Indian Music, especially the Karnatak Music has a plethora of Ragas, which are its backbone and they are several Centuries old. The history of Ragas is actually amazing and interesting one, to understand the several twists and turns on the path of their evolution in which, some of them have continued to be in the realm since ages, some have become obsolete and some have been added on or modified their form in the recent times. In Karnatak Music, there are innumerable Ragas, which have been variously classified and categorised on the basis of different themes and purpose. Some of them are Pracheena Ragas, Apoorva Ragas, Ghana, Naya, Deshi Ragas, Pratimadhyama Ragas, Raganga Ragas etc. and Vivadi Ragas are one such category, which is the focus of this study, which is also to highlight the melodic worth of such Ragas, especially in the compositions of the Trinity, based on facts.

MEANING AND DEFINITION:

The term Vivadi is from the Sanskrit origin, meaning of which is to be contradictory or controversial. In the context of Music, it is referred to as inharmonic note. Vadi, Samvadi, Vivadi and Anuvadi are the different types of Swaras, which have different effect on the minds of the listeners. The Vadi and Samvadi are those Mitra Swaras, which are separated by an interval of 8 or 12 Shrutis. They have a harmonical relationship with each other like the Shadja and Panchama or Shadja and Shuddhamadhyama. In Western Music, they are known as Consonants. Whereas, Vivadi is defined as that, which is unmelodic in nature and is differentiated by an interval of two Shrutis. Example, Shuddha Rishabha and Shuddha Gandhara or Shatshruti Dhaivata and Kakali Nishada. It is known as **DISSONANTS**. It was also considered as inauspicious and enemy or 'Shatru Swara' in the past and was considered as detrimental to the Ragabhava or melodic aspect. Naturally, the Ragas, which consist of these Vivadi swaras are known as the Vivadi Ragas, which did not have their legitimate place on the Concert platforms until the recent times. The swaras other than these are known as the Anuvadi swaras.

EVOLUTION:

It is a known fact that, the Indian Music, especially the Karnatak Music had its beginning in the Vedas, which is five thousand years old, with just one note namely the 'ARCHIKA'. Swara is the basis for all the Scales and Ragas of every Musical system of the world. Our Lakshanakaras have defined the term Swara as "*SWAKEEYO RANJAYATI ITHI SWARAH*". It means, Swara is that, which can please the listeners on its own. The Archika gradually progressed into 7 notes, which is 'SAMA SAPTAKA', initially with Vedic names such as the Archika, Gathika, Samika, Mandara, Atiswarya and Krushta. Later on, they were replaced by the 7 Loukika names such as Shadja, Rishabha, Gandhara, Madhyama, Panchama, Dhaivata and Nishada. The notes of this **PRIMORDIAL SCALE** were known as the 'SHUDDHA SWARAS'. It was this Primordial Scale, which paved the way for the later evolved Moorchanas or Melas and Jathis or Ragas.

As the days advanced with inventions and innovations, few more notes were realised in an octave, which were called '*VIKRUTA SWARAS*'. The subsequent Lakshanakaras had different views, regarding the actual number of Shuddha and Vikruta swaras of an octave. By the time of **SHRANGADEVA**, the number of Shuddha and Vikruta swaras were fixed to 7 and 5 respectively. When the three Gramas became obsolete and the Madhyasthayi shadja was considered to be the Adhara shadja or the tonic note, the lowest pitch of a Swara was accepted as the Shuddha swara and others as Vikruta swaras. The Shadja and Panchama, which had no modifications and which had definite shruthi pramana were named as Prakruti Swaras. In this process of evolution of Swaras, an idea of understanding and analysing a Swara in relation to its tonic note and neighbouring Swaras was conceived. Thus paved the way for different types of Swaras such as the Vadi, Samvadi, Vivadi and Anuvadi, which are discussed in both Natyashastra an **SANGEETHA RATNAKARA** of 2nd and 12th Century A.D respectively.

When the various Melaprastaras of different Lakshanakaras practically failed, it was the scheme of 72 Melakartas, which is most scientific in nature, formulated by Venkatamakhi in the 17th Century A.D., based on 16 Swaras and 12 Swarasthanas, including all the prakruti and vikruti swaras was accepted and adopted by one and all. Thanks to Venkatamakhi for his rational and scientific outlook. Today's Karnatak Music is certainly based on this 72 Melakarta paddhathi. Among these 72 Moorchanakaraka Melas, 40 of them are Vivadi Melas. Each such Mela has given rise to innumerable Vivadi Janyaragas, some of which are immortalised in the form of Compositions by the great Composers and most of them are yet to be explored. These Vivadi Ragas, represent both Asampoorna as well as Kramasampoorna melapaddhathis of Muddu Venkatamakhi and Govindacharya respectively. Some of them are *Saalaga, Jalaarnava, Jhaalavaraali, Navaneetha, Bhavani, Tanaroopi, Jaganmohana, Nabhomani, Chathurangini, Dhotha-panchama, Naasamani, Kusumaavali, Rasa-manjari* etc.

CONTRIBUTIONS OF TRINITY:

Though, there were several Vaggeyakaras prior to the Trinity of Karnatak Music (Sri Shyamashastry, Sri Thyagaraja and Sri Mutthuswami Deekshitar), whose period is rightfully marked as **THE GOLDEN ERA OF KARNATAK MUSIC**. It was they, who brought the revolutionary changes into the system. They have not only introduced novelties in terms of the structure, varieties, themes of Compositions, Sahithya and Sangeethaalankaaras etc. but, also made a revolution in the realm of most technical aspects such as, the Ragas, Thalas, Sancharas, Sangathis etc. They have not only composed their Compositions in the traditional Ragas and Thalas but, also have given the MELODIC FORM to a number of '**GRANTHASTHA**' or textual Ragas, introduced many newer or **APOORVA** Ragas, Deshi Ragas, brought in Deshadi and Madhyadi Thalas, Chapu and Viloma chapu Thalas etc. Similarly, they were bold enough to brake the social stigma or the myth attached with these Vivadi Ragas, by composing ever green valuable compositions in such Ragas. It proves beyond doubt that, they had very much valued the tradition and at the same time, were highly experimental, innovative and creative in

composing. It was such rational efforts or thinking of the Trinity, which inspired the later Composers to compose some of the wonderful Compositions in the Vivadi Ragas as well.

Among the Trinity, the youngest Sri Mutthuswami Deekshitar has contributed maximum to the bastion of Vivadi Ragas (40 Vivadiragas). He has always been a trend setter for most of the Musical aspects. Next comes Sri Thyagaraja, who has more number of compositions than Deekshitar (51) and Sri Shyamashastry has the least number of Compositions in these Ragas (4).

VIVADIRAGA COMPOSITIONS OF SHYAMA SHASTRY:

Sri Shyama Shastry (1763-1827 A.D), the eldest of the Trinity, is known for composing mostly in the traditional Rakti Ragas. He has not identified himself with any of the Mela system. His Compositions are a perfect blend of both Ragabhava and Vatsalya Bhava of a child and a Mother. He is said to have composed around 100 Compositions but, the available publications have about 70 Compositions in the list. Among them, there are only 4 Compositions in 3 Vivadi Ragas, which are only Janyaragas and they are:

The Composition	Raga	Thala
Parvathi ninu	Kalgada	Trishra nade, adi.
Pahimam sri rajarajeshwari	Nata	Chaturashra roopaka.
Karuna judavamma	Varali	Mishra chapu
Kamakshi bangaru	Varali	Mishra chapu.

1. 'Parvathi Ninu' is a melodious Composition, in which the Ragabhava of Kalgada, a rare Vivadiraga is delicately portrayed. The Vivadi Sancharas such as, PDNDP and SSSPDN,DP etc., both in Pallavi and Charanas and The glide from sa to pa in Pallavi are heart touching ones.
2. 'Pahimam Sri Rajarajeshwari' in Nata, looks special for its unique structure with multiple **BAHUDHATU** Charanas in Madhyamakaala and vibrant Ragasancharas. In the Anupallavi, the lyric 'simhAsanArUDhE', which starts from the Vivadiswara 'Shatshruti Rishabha' that is, ||R,Rs|nsrsR|| makes the listeners to feel the Sahithya bhava without their knowledge.
3. Both the compositions in Nata and Kalgada begin from 'SWARAKSHARA' that is Pahimam and Parvathi ninu on the note Panchama.
4. Both 'karuna judavamma' and 'kamakshi bangaru' in Varali, commence actually with the Vivadi swara sancharas such as, ||,,sani,|garisa,|| and ||ga,ma|ga,gari|| ||sa,,|,,,|| with Shuddha Gandhara respectively. They completely highlight his devotion to the Goddess Kamakshi and also makes us feel fully drenched in such Bhaktibhava.
5. Out of these 3 Vivadiragas, 2 are GHANARAGAS as well.

VIVADI RAGA COMPOSITIONS OF SRI THYAGARAJA:

Sri Thyagaraja (1767-1847 A.D) is the most popular composer, is said to have composed thousands of Compositions belonging to the Kramasampoorna paddhati but, only about 700 of them are available today. Out of them, there are about 51 Compositions in 33 Vivadiragas and they are:

Composition	Name of the raga	Name of the thala
Gananatham bhajamyaham	Kanakaangi	Adi
Kalashavardhijam	Ratnaangi	
Emandune	Shreemani	Roopaka
Ganamurthe	Gaanamoorthi	Adi
Pariyachakama	Vanaspati	Roopaka
Evarito	Maanavathi	Adi
Atukaradani	Manoranjani	Deshaadi
Ne morabettithe	Roopavathi	Mishra chapu
Samayamu emarake	Kalgada	
Sri janakatanaye	Kalakantee	Adi
Paraku jesina	Jujahuli	
Panipathishayi	Jhenkaaradhwani	Adi
Emani pogadudura	Veeravasanth	Adi
Manasa sri rama	Maara ranjini	
Sattaleni dinamu	Nagaanandini	Adi
Evvare ramaiah	Gangeya bhooshini	Adi
Paramatmudu	Vaagadheeshwari	Adi (vilamba)
Idi samayamura	Chaayaanaata	Adi
Prananatha birana	Shoolini	Deshaadi
Dayajuchutakidivela	Gaana vaaridhi	Adi
Jagadanandakaraka	Naata	Adi
Ninne bhajana	Naata	Adi (vilamba)
Namami sri rama	Varali	Adi
Bhavasannuta	Varali	Adi (vilamba)
Dharanu ni sari	Varali	Adi
Emenu galiginanduku	Varali	Adi
Ennalu shubhatantu	Varali	Mishra chapu
Eti janmamidi	Varali	Mishra chapu
Endukemi	Varali	Mishra chapu
Kanakana ruchira	Varali	Adi
Karuna elagante	Varali	Adi
Marakathamani-varna	Varali	Adi (vilamba)

Ne pogadakunte	Varali	Khanda chapu
Noremi sri rama	Varali	Adi (vilamba)
Pahi ramaramana	Varaali	Adi
Srirama srirama	Varali	Adi
Srirama jayarama	Varali	Mishra chapu
Vaddayunde	Varali	Mishra chapu
Lemidelpa	Navaneeta	Adi
Nayada vanchana	Nabhmani	Adi
Bagayanaiah	Chandrajyothi	Adi
Shashivadana	Chandrajyothi	Adi
Varanarada	Vijayashree	Adi
Lilaganu juche	Dundhubhi or divya- mani	Adi
Pahi ramaduta	Vasantavarali	Roopaka
Ni chittamu bhagyamu	Jeevantini	Adi
Dayaniki teluvu	Hamsanaada	Adi
Banturiti koluvu	Hamsanaada	Adi
Vachamagocharame	Kaikavashi	Adi
Palintuvo	Kanthaamani	Deshadi
Maravairi ramani	Nasikabhooshini	Roopaka

1. Whether it is Ragabhava or lyrical beauty or his devotion to lard Rama, his Vivadiraga compositions do not lag behind in any aspect, compared to his other compositions. Example, 'Kanakana ruchira', 'Jagadanandakaraka' etc.
2. He has about 51 compositions in 33 Vivadiragas to his credit, which include wide range of compositions such as Kshetra kruthis, Divyanamas, Utsavasampradayas, different Pancharatnas, compositions belonging to Operas, compositions in both Pracheena and Apoorva Ragas, Ghanaragas, compositions in different thalas and tempos etc.
3. 'paramAtmuDu velige', 'ETijanmamidi', 'jagadAnandakAraka', 'gAnamUrtE' in Vagadheeshwari, Varali, Nata, Ganamoorti Ragas respectively are some of the CLASIC COMPOSITIONS, which are highly scholarly, more soothing and all-time favourites of Music connoisseurs as well, inspite of being composed in Vivadiragas.
4. The composition in Kaikavashi beautifully portrays the Ramayana incident whereas, Paramatmudu in Vagadheeshwari highlights the Omnipotent as well as the Omni presence of the almighty.
5. Just as his other compositions, his Vivadiraga compositions as well give the complete scale of the Raga in the very first Sangathi itself. Example, Varanarada, Idi समयामुरा, Palintuvo etc. in Vijayashree, Chayanata, Kantamani respectively.

6. Rare Vivadiragas such as Srimani, Kalakanti, Jujahuli, Dundubhi, Vasantavarali, Ganavaridhi etc. have been given melodic structure and they are the SOLITARY COMPOSITIONS in those Ragas even today.
7. It is said that, Sri Thyagaraja had composed his Hamsanada compositions in its original form itself, as described in 'Sangraha Choodamani' of Govindacharya, with sa ni da ni pa sanchara only, with Shatshruthi Dhaivata, and not as it is rendered today.

VIVADIRAGA COMPOSITIONS OF MUTTUSWAMI DEEKSHITAR.

Sri Muttuswami Deekshitar (1775-1835), is the most scholarly composer, who has enriched the field of Karnatak Music with his extraordinarily wonderful and marvellous compositions. As his compositions belong to the Asampoorna paddhathi, even its Janaka Ragas look like Janyaragas for today's students. He has about 44 compositions in 40 Vivadiragas and they are:

Name of the Raga	Aroha and Avaroha	Composition
Kanakambari	Srmpds-sndpmGrs	kanakAmbarI kAruNyAmrita laharl
Phenadyuti	srmpddpns-snddpmggrs	Srl dakshiNAmUrti
Ganasamavarali	Srmpdns-sndpmgrs	BruhadIshwarO
Bhanumathi	srmpdns-sndpmGrs	bruhadambA madambA jayathi
Bhanumathi	srmpdns-sndpmGrs	GuruguhawAmini
Manoranjani	srmpdns-sndpmpmrgs	bAlAmbikE pAhi Badram
Tanukeerthi	srmpns-sndnpgmrs	Chidambara naTarAjamUrthim
Senaghrani	srggrmgmpnds- sNdpmgMggrs	JnAnAmbikE pAlaya
Roopavathi	Srmpds-sndnpgmgs	SrlkrushNam BajarE
Geya Hejjujji	srmpdpds-sNdpmgrs	rAmachandra Baktam
Jayashuddhamalavi	srgmpns-sndnpgmrs	naraharimAshrayAmi satatam
Jhankarabhramari	srgmpdndpds-sndpmgRGRs	himAchalakumArIm BajarE
Veeravasanthi	srmmpdns-snpmmrgs	vlravasanta tyAgarAja
Sharavathi	srgmpdnds-sNdpmgrs	sharAvatl taTavAsinI
Nagabharana	sRgmpdns-snpmgmrs	nAgABaraNam nagajABaraNam
Kalavathi	SrgmpdndpdS-SNdpmrgmrs	kalAvatl kamalAsanayuvatI
Ragachoodamani	SmrgmdpN,,s-Sndpmmrs	shwEta gaNapatim
Ganga Tarangini	sRgMpdnS-snpdMmgmrs	varadarAja AvAva
Bhogachayanata	Srgmpnns-sndnpsNpmmrs	BOgaChAyAnATakapriyE

Shaila Deshakshi	smgpds-sndSnpMrs	Srl shUlinIm sritapAlinIm
Chalanata	Srgmpdns-snpmmRS	SwAminAtha paripAlayAshu mAm
Chalanata	Srgmpdns-snpmmRS	pavanAtmajAgaccha
Chalanata	Srgmpdns-snpmmRS	mahAgaNapathim
Sougandhini	srmpds;sndpmgrs	kAmakOTi pITavAsinI
Jaganmohana	sgmpddns;sndpmgrs	SrlvidyA rAjagOpAlam
Dhaali-varaali	srgmpdns;sndpmGrs	mAmava mInAkshI
Dhaali-varaali	srgmpdns;sndpmGrs	shEshAchala nAyakam
Nabhmani	srgmpdns;sndpmgrs	nabhOmaNi chandrAgninayanam
Kumbhini	sg rmpdns;snpmgrs	SacchidAnandamaya
Ravi-kriya	srgmpdns;snpmmGrs	himagirikumArl eshwari
Geervani	srgmpdndpds;sndpmGrs	namO namasthE glrvANI
Jeevanthika	srgmpdns;snpmgrs	brihadIsha kaTAKshENa
Dhavalangi	srgmpds;sndpmgrs	shrungArAdi NavarasAngl
Vamshavathi	srgmpdns;snpmgrs	vamshavathI shivayuvathI
Shamala	Srgmpds;sNdpmgrs	shyAmalAngl mAthangl
Nishadha	srgmpdns;snpmgrs	nishAdAdi dEshAdipati nuta
Kuntala	srgmpds;sndpmgrs	Srl sugandhI kuntalAmbikE
Chaturangini	srgmpdns;snpmgrs	guruguha BavAntarangiNI
Santhaana Manjari	srgmpds;sndpmrs	santAnamanjarIm shankarIm
Jyothi	srgmpdns;sndpmgs	paranjyOtishmatI
Dhoutha panchama	srgmpdns;sndpmrGs	mAtangl marakatAngl
Nasaamani	srgmpdns;sndpmrgs	Srl ramA saraswathI sEvitAm
Kusumaakara	srgmpdns;sndpmrgs	kusumAkara shOBita
Rasamanjari	srgmpdns;sndnmpgrs	shrungAra rasamanjarI

These Vivadiraga compositions of Deekshitar are also equally good in all respects.

1. All the above mentioned Ragas are **RAGANGAS** or Melakartas only. Very few janyaragas are derived from these Vivadi Ragangas but, they do not have the Vivadi swara sancharas. Example, Shuddhasaveri under Kanakambari and Manohari under Gangatarangini. Hence, they are not listed above.
2. The most important one is that, Sri Muttuswami Deekshitar has come out with some remedies for the so called VIVADI DOSHA, such as *VARJYA*, *VAKRA*, *DEERGHATWA*, *ALPATHWA*, *JANTI ETC. PRAYOGAS* to get rid of such Doshas, which are evident in his compositions. Such prayogas could also be observed in the scales given in the table above.

3. The Musical rhetorics such as different types of Prasa, Swarakshara, different types of Mudras, Madhyamakala Sahithya etc. are beautifully incorporated in these Vivadiraga compositions as well. Sheshachalanayakam in Varali is a good example for the Dwitiyaksharaprasa. Mamava meenakshi in the same Raga starts with Swarakshara, which is nothing but, the **VARALI MADHYAMA**. Compositions like Sri sugandhi kuntalambike, Santanamanjareem etc. have Ragamudras, cleverly woven into the sahithya, which will avoid controversies regarding the name of the Raga.
4. Many SAMASHTICHARANA Kruthis are also found in the above list.
5. There are compositions belonging to different GROUP KRUTHIS such as ShodashaGanapati kruthis, Gurupara kruthis, Balambika kruthis etc. as well as the Kshetra kruthis in Vivadiragas.

CONCLUSION:

1. *There are hundreds of compositions in these Vivadiragas by various composers.* The Trinity alone have around hundred compositions in such unique Ragas to their credit, which are very precious ones indeed. Karnatak Music cannot afford to lose those precious compositions just because they are in Vivadiragas.
2. What ever may be the stigma attached with these Ragas, they have their own flavour of rasa or emotions. Actually, these are such exclusive Ragas, which do not have parallels in other systems of Music as well.
3. Of course, they may not be compatible with all the Gamakas but, can be produced with limited ones.
4. Sri Muttuswami Deekshitar's remedies to these Vivadiragas are already been discussed, which are a good move in solving controversies but, Sri Thyagaraja and Sri Shyamashastry do not seem to be bothered for such issues. They have strait or Ruju swara sancharas in these Ragas.
5. Superstitions have no place in these days. 'ranjayati ithi rAgaha'. Ragas, which are pleasing to the ears are accepted. Even though, they do not give much scope for elaboration, their rendition in between a concert adds pleasure. Hence, it is our bounded duty to preserve these valuable Ragas to the coming generations.

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**Musical Compositions of Tyāgarāja in Dēśādi tāḷa and Madhyādi tāḷa
And their Adaptation to Ādi tāḷa.**

Harish Narayan K <khn2201@gmail.com>

Tyāgarāja, one among the Musical Trinity of Karṇāṭak music was the pioneer in popularizing the trend of composing compositions set to Dēśādi and Madhyādi tāḷa-s. His style of composing Kīrtana-s in these tāḷa-s has inspired many of his disciples and other composers who belong to his lineage. The structure of compositions in this tāḷa-s is a signature bāṇi of Tyāgarāja Śiṣya parampara. Dēśādi and Madhyādi are names of 'two' tāḷa-s in which some kīrtana-s of Tyāgarāja, Jāvaḷi-s and Tillānā were set. However in the 20th century these songs have been generally sung adapted to Ādi tāḷa. This paper questions whether Dēśādi and Madhyādi are really two tāḷa-s or one tāḷa with differences in point of commencement, the point of melodic accent and in the number of sāhitya syllables accommodated in a time unit. The paper also examines the manner in which the songs set in these tāḷa-s have been adapted to Ādi.

1 Dēśādi-tāḷa and Madhyādi tāḷa:

A M Cinnasvāmi Mudaliyār (1893:41) regards Dēśādi and Madhyādi as variations of Āditāḷa. According to him, "What is usually termed the ĀDI TĀḶA which corresponds to the *common or even* time in European Music, is really the TRIPUṬA genus of the CHATURAṢṬRA species; but as the TRIPUṬA has been appropriated in common usage to denote the seven-unit-measure of the TRIṢṬRA species, the term ĀDI has been borrowed from the long list of 108 TĀḶAS reckoned by MĀTRĀS. There are a few varieties in the ĀDI TĀḶA which might be mentioned here; viz. (a) MADHYĀDI in which the musical phrase generally terminates with the first half of the ĀVARTĀ, a fresh phrase or a variation of the first one being taken up at the second half of it. (b) DĒṢĀDI, in which the first three AKSHARAS of a melody fall on rests, but re-appear regularly at the commencement of each succeeding ĀVARTĀ, so that every musical phrase invariably begins on the 4th note of the first bar in each ĀVARTĀ; another peculiarity in the rhythm of this measure is that the first and fourth notes in each bar are short and the central one generally long: (*vide* melodies in the first issue.)"

In the above statements of Mudaliyār some inconsistencies are met with.

- a) Ādi-tāḷa corresponding to Common time would be similar to 4-4, four crochets or quarter note syllables to a bar.
- b) But Caturaṣṭra-tripuṭa tāḷa would have 8 beats or 8 kriyā-s.
- b) The term Ādi 'borrowed from 108 Tāḷa-s' would denote a tāḷa with one Laghu time-unit or one mātrā. At best that could be enlarged as four units with one saśabda-kriya followed by three niḥśabda kriyā-s.

In other words Mudaliyār does not clearly specify the form of or the mode of rendering the Dēśādi or the Madhyādi tāḷa. What one can infer is that the mode of rendering the two seems to be similar. From the notation of a song set in Dēśādi we gather that there are four bars or aṅga-s in the tāḷa.

For instance, the song, 'nannu brōva' in the rāga Ābhōgi and in Dēśādi tāla has been notated by Cinnasvāmi Mudaliyār (106) thus.

na | nnu brō . va | nī . . kin | ta tā . ma ||
 | | | |
 sa mā . | | | ||

In the course of giving tāla details, although he describes Dēśādi as having a '4+2+2' or a '4+4' or simply as Dēśādi, from the four bara structure to an āvarta, we can infer that he is having a four kriyātime structure in mind.

There are three kīrtana-s set in Madhyādi tāla that Mudaliyār has notated, namely, 'vidulaku mrokkeḍa' (1893:59) 'kalinarulaku' (Kuntalavarāḷi) (99) and 'ennaḍu jūtunō' (Kalāvati) (118).

Madhyādi -

. . vi du . . la ku . | mrō . . . ke dā . ||
 . . vi du . . la ku .
 . . ka li . na ru . | la . ku . . ma hi . |
 . . ma lu . de li . | pē . . . mi . ||
 . . en . . na ḍu . | jū . . . tu nō . |
 . . i na . ku la . | ti . la . ka . . . ||

In the notation of the pallavi of these three songs in Madhyādi given above, the placement of two vertical lines also is confusing. One would expect them to mark the end of the āvarta. But Mudaliyār and even Subbarāma Dīkṣitar place them to mark the end of the Pāda ending or the sāhitya division within a Pallavi, Anupallavi and Caraṇa and not necessarily āvarta.

For instance, if we take the single vertical line, normally denoting the end of an aṅga, then the commencement point of the syllables, 'vidu', 'kali' and 'en' would be after ¼ mātrā and not ½ mātrā. So the actual proper organisation of the song should be as follows.

Madhyādi -

V | T | T | T || V | T | T | T ||
 . . - vi du | . la ku . | mrō . . . | . ke da . || . . - vidu | . la ku . | mrō . . . | . ke da . ||
 . . - | | | | || | | | | ||
 . . - ka li | . na ru | la . ku . | . ma hi . || . . - ma lu | . de li . | pē . . . | . . mi . ||
 . . - | | | | || | | | | ||
 . . - en . | . na ḍu . | jū . . . | . tu nō . || . . - i na | . ku la . | ti . la . | ka . . . ||
 . . - | | | | || | | | | ||

In short both Dēśādi and Madhyādi based kīrtana structures suggest a single tāla with four kriyā-s, one of which must obviously be a niḥśabda-kriyā. If all the four kriyā-s were to be one kind of saśabda kriyā, namely, a ghātam, then it would be difficult to make out the structure of the tāla.

The Āditāla to which T V Subba Rao (1962:97-99), in his article 'Deśādi and Madhyādi Tālas', traces the two tāla-s is not very clear. "Ādi tāla is the oldest of tālas. It is for that reason called ādi or the first tāla. It consists of eight units." Again as pointed out above, the ancient Ādi had one mātra, or say, four units and not eight.

But Subba Rao later makes a very important statement, "Thus the practice of rendering the ādi tāla in madhyamakāla by a beat, a wave and two beats became somewhat popular towards the middle of eighteenth century. As this mode of rendering in the continued sequence resembled the trital of North Indian music which consists of three beats and a wave, it came to be known as deśya ādi or deśādi tāla." However he tries to equate this four beat tāla to the modern ādi when he continues, "To describe the deśādi tāla as consisting of only four units for the simple reason that the eye sees only four movements of the hand, would be incorrect."

Notwithstanding Subba Rao's attempts to relate the four kriyā Dēśādi to the eight kriyā-s of Ādi, what is of importance is the connection he makes between Dēśādi and the Tritāla or Tinatāla of Hindustāni Music, both being manifested by four kriyā-s. The Tritāla in Hindustāni, as the name signifies, has three <tri, tīna) Tāli kriyā-s (saśabda - taṭṭu / ghātam-s) and the fourth being a Khāli (niḥśabda - vīccu / visarjitam). Reṅganāthayyar (1922:6) in his Saṅgītarājarāṅgam, refers to this format of tāla as Hindustani Ādi-tāla, with the kriyā sequence being taṭṭu-vīccu-taṭṭu-taṭṭu.

However in Hindustāni Tritāla the sequence of kriyā-s is two taṭṭu-s, one vīccu and one taṭṭu, as shown below.

1a Tri-tāla:	Duration - 16 mātrā-s.															
Mātrā	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Kriyā	X				X				O				X			
Bōla	dhā	dhin	dhin	dhā	dhā	dhin	dhi n	dhā	dhā	tin	tin	tā	tā	dhi n	dhi n	dh ā

It is perhaps with a view to keep away the confusion of 4 unit ādi and 8 unit ādi associated with Dēśādi, that Subbarāma Dīkṣitar assigns the name 'Caturaśra-ēka' in Saṅgīta-sampradāya-pradarśini and simply 'Ēka' while notating kīrtana-s set in Dēśādi. For instance, in Prathamābhyāsa-pustakamu the kīrtana, 'nannubrōva' (Āhōgi) is notated in the manner shown below.

.	.	.	r	|	g	g r	r	r	|	s	,	,	ḍ	|	s	r	g	^{mg}	||
			na	|	nnu	brō	.	va	|	nī	.	.	kin	|	ta	tā	.	ma	||
g r	r	,		|					|					|					||
sa	mā	.		|					|					|					||

The trouble with such a representation is that the tāla would have one taṭṭu and three vīccu-s as against the three taṭṭu and one vīccu structure and also the commencement of the song would be on the fourth quarter of the taṭṭu.

Sāmbamurti (1964:105-106) is quite categorical when he states "The *Desādi* and *Madhyādi* tālas consist of 4 counts each, for an āvarta and are reckoned with a visarjita (wave of the hand) and three beats.

Thus it is clear that the two names 'Dēśādi' and 'Madhyādi' denote the differing formats of composition set-up in the same tāla structure. We have two contrasting instances relating to the tāla Miśra-cāpu.

- a) If we take the example of Miśra-cāpu we find that it has sections with 3+4 or 3+2+2 as the normal proportional time durations. Citing the example kīrtana-s of Śyāma Śāstri, Sāmbamūrti (1964:104) refers to a version Miśra-cāpu with the sequence 4+3 as 'Vilōma-Cāpu'. However we do not seem to come across any old books using this tāla name.
- b) Another instance is that, in Miśra-cāpu we find kīrtana-s 'mari vēre gati' (Ānandabhairavi, Śyāma Śāstri) having a sama-graha and kīrtana-s like 'pakkala nilabaḍi' (Kharaharapriya) and "manasu svādhīna' (Śaṅkarābharaṇa) having a recurring anāgata-graha of 2/7, yet the tāla carries only one name and not two.

However it would be appropriate if the miśra-cāpu versions in the two cases could have some distinguishing prefixes. In the case of Dēśādi and Madhyādi too, better distinguishing nomenclature could have been conceived.

Subba Rao (1962:99) also takes Dēśādi to be the name of the tāla and Madhyādi name denoting only a variation in the song-setting format when he says, "The reason for giving the separate name of *madhyādi* to a *tāla* of the same *kriyā* s as *deśādi* is to indicate the difference of the unusual *eḍuppuof* the *anupallavi* and the *charaṇa*." (The latter point will be discussed below.)

Now we shall take up the organisation of songs in the two formats, Dēśādi and Madhyādi.

2 Structure of Music: in Dēśādi format

With regard to the organisation of songs in the Dēśādi format, Cinnasvāmi Mudaliyār had two points to make

- a) "... the first three AKSHARAS of a melody fall on rests, but re-appear regularly at the commencement of each succeeding ĀVARTA, so that every musical phrase invariably begins on the 4th note of the first bar in each ĀVARTA;

This is clear in the example given below, where there is rest for a duration of three-quarters of the first mātrā commencing on a Vīccu. (cf. RithaRajan 1999:56-57)

	na	|	nnu	brō	.	va	|	nī	.	.	kin	|	ta	tā	.	ma	||		
sa	mā	.-	nā	|	pai	nē	.	ra	|	mē	.	.	mi	|	.	bal	.	ku	||
mā				|					|									||	

This is clearly seen in the following example:

	en	|	ta	vē	.	ḍu	|	kon	.	.	du	|	.	rā	.	gha	||		
vā	.	.	pan	|	ta	mē	.	la	|	rā	.	.	ō	|	.	rā	.	gha	||
vā		|					|					|						||	

In the above examples we also observe that there is a three-quarter rest at the commencement of the third kriyā too.

The structure of the popular Masītakhāni Gata of Hindustani Instrumental Music, mainly Sitāra, set to Tri-tāla or Tīna-tāla⁹. The Gata is also said to commence on the 12th mātrā.

X		|	X		|	O		|	X		||	
sk		|	sk		|	nk		|	sk		||	
									di ra	|	dā di ra dā rā	||
dā dā rā -	di ra	|	dā di ra dā rā	|	dā dā rā -						||	

We observe two identical halves of 8 mātrā-s in the gata, the first half commencing on the 12th mātrā and the second one on the 4th. This is the format that is visible in the kīrtana-s set to Dēśādi-format as mentioned above.

Some of the Khyāla compositions set in Tritāla, in medium tempo, too seem to be set in the above format, as seen in the example in rāga Kāmōda, (OmkaṛnāthThākura 1958:56).

X		|	X		|	O		|	X		||		
sk		|	sk		|	nk		|	sk		||		
									jā	|	nē na dūn .	||	
gī	.	.	rī	|	mā	.	yī	.	|	mā	.	yī -	||

b) Regarding the compositions set in Dēśādi tāla Mudaliyār adds one more point."Another peculiarity in the rhythm of this measure is that the first and fourth notes in each bar are short and the central one generally long."The following examples bear this out. But we also see that, the first and fourth syllables being short and the second one being long pertains, more to the second and fourth bārs or mātrā-s and not to all.

		|	I	S		|			|	I	S		|	
	na	|	nnu	brō	.	va	|	nī	.	.	kin	|	ta tā . ma	||
sa mā	.	|					|					|	||	

⁹<http://www.nadsadhna.com/pages/indianmusic/IndianInstruments.asp?About=Sarod>

.	.	en	|	ta	vē	.	ḍu	|	kon	.	du	|	.	rā	.	gha	||	
vā	.	.	|					|				|					||	
		ra	|	ghu	nā	.	ya	|	ka	.	.	nī	|	.	pā	.	da	||
yu	ga	.	|					|				|					||	

Ritha Rajan (1999:57-59) has discussed this greater detail and also pointed out cases where the feature is not incorporated.

The metre or the chandam of the sāhitya syllables also suggests that instead of viewing it as 'ta-dīm-ta' (I-S-I) within a bar or mātrā, it should be seen as recurring metre of 'ta-ta-dīm' (I-I-S) from the point of commencement of music with the accent of the music and the accent of the tāla not coinciding as illustrated below.

	|	I	|	S	-	I	|	I	|	S	-	I	|	I	|	S	-	I	|	
		ta	|	ta	dīm	.	ta	|	ta	dīm	.	ta	|	ta	dīm	.	ta	|		||
I	|	S	-					|					|							||
ta	dīm	.						|					|							||

3 Structure of Music in Madhyādi format:

Regarding musical setting in Madhyādi, Chinnasvami Mudaliyār says, ". . . the musical phrase generally terminates with the first half of the ĀVARTĀ, a fresh phrase or a variation of the first one being taken up at the second half of it."

The modified notation of the pallavi-s of the three kīrtana-s can be seen below.

Madhyādi -

V	|	T	|	T	|	T	||	V	|	T	|	T	|	T	||																				
..	-	vi	du	|	.	la	ku	.	|	mrō	kke	da	.	||	..	-	vidu	|	.	la	ku	.	|	mrō	ke	da	.	||	
..	-																																		
..	-	ka	li	|	.	na	ru	.	|	la	.	ku	.	|	.	ma	hi	.	||	..	-	malu	|	.	de	li	.	|	pē	mi	.	||
..	-																																		
..	-	en	.	|	.	na	ḍu	.	|	jū	tu	nō	.	||	..	-	i	na	.	ku	la	.	|	ti	.	la	.	ka	...	||		
..	-																																		

In the above notation we do not see the musical phrase terminating in the first half of the tāla āvarta but at the end of it. It is only when one attempts placing the structure in the normal Ādi-tāla format that the musical phrase is seen to terminate in the first half of the āvarta as shown below.

Ādi -

|₄				| O		| O	||
T	1	2	3	| T	V	| T	V ||
.. -	vi du .	la ku .	mrō . . . .	. kke da .	| .. -	vidu .	la ku . | mrō ke da . ||
.. -							
.. -	ka li .	na ru .	la . ku .	. ma hi .	| .. -	malu .	de li . | pē mi . ||
.. -							
.. -	en . .	na ḍu .	jū . . . .	. tu nō .	| .. -	i na .	ku la . | ti . la . ka . . . . ||
.. -							

It is in the above case of the kīrtana-s being notated in a normal Ādi-tāla time span, that "a fresh phrase or a variation of the first one being taken up at the second half of it", as mentioned by Mudaliyār is seen to materialise.

4 Musical Accent / Padagarbham: Dēśādi format

Sāmbamūrti (1964:105) points out another feature, "In the Desādi tāla, the second beat is accented or stressed. In other words, the padagarbham falls on the second beat. In the Madhyādi tāla, this is not the case." Normally in Karṇāṭaka music tāla-s, 'Padagarbham' is rarely seen to be associated with the form of a tāla but only with a musical form, and that too with the Pallavi form. The notation of the pallavi of 3 kīrtana-s discussed above is being reproduced below.

V		|	T		|	T		|	T		||
		na	|	nnu brō .	va	|	nī . .	kin	|	ta tā .	ma ||
sa	mā .-	nā	|	pai nē .	ra	|	mē . .	mi	|	. bal .	ku ||
mā . .		|			|			|			||
. . .	en	|	ta vē .	ḍu	|	kon .	du	|	. rā .	gha ||	
vā . .-	pan	|	ta mē .	la	|	rā . .	ō	|	. rā .	gha ||	
vā . .		|			|			|		||	
		ra	|	ghu nā .	ya	|	ka . .	nī	|	. pā .	da ||
yu	ga .	rā	|	. jī .	va	|	mula nē .	vi	|	ḍa jā .	la ||
śrī . .		|			|			|			||

Since Sāmbamūrti describes the Dēśādi as manifested by a "Visarjita (wave of the hand) and three beats", we gather that the Padagarbham was on the the second saśabda kriyā or the second Taṭṭu. In the above examples, if we take the pallavi-s commencing ¾-mātrā after the execution of the Vīccu, then we observe the padagarabham or the musical accent on second Taṭṭu. However we also observe a padagarbham on the Vīccu relating to the next āvarta. e.g., on 'nī', 'sa', 'mē' and 'mā' in the

pallavi of the kīrtana 'nannu brōva' and on 'kon', vā', 'rā' and 'vā' in 'enta vēḍukondu'. Thus the padagarbham seems to be inseparably connected with the ¾ mātrā rest or elongation that is seen on the second Taṭṭu and then on the first Vīccu of the next āvarta.

This feature of accent or padagarbham also seems to draw from the musical organisation in the Masītakhāni-gata compositions of Sitāra, set to Tritāla in Hindustāni music.

Ritha Rajan (1999:63) mentions a few Jāvalī-s set in Dēśādi format, namely, 'muṭṭavaddurā' (Sāvēri), which also display the feature of padagarbham (BrindaT 1981:82).

5 Musical Accent / Padagarbham:Madhyādi format

Sāmbamūrti, as quoted above, speaks of the absence of padagarbham in the Madhyādi format. However we do find a padagarbham in the songs set in the Madhyādi format.

Madhyādi -

V	|	T	|	T	|	T	||	V	|	T	|	T	|	T	||
.. - vi du	|	. la ku .	|	mrō . . .	|	. kkedā .	||	.. - vidu	|	. la ku .	|	mrō . . .	|	. ke da .	||
.. -															
.. - ka li	|	. na ru	|	la . ku .	|	. ma hi .	||	.. - malu	|	. de li .	|	pē . . .	|	.. mi .	||
.. -															
.. - en .	|	. na ḍu .	|	jū . . . .	|	. tu nō .	||	.. - i na	|	. ku la .	|	ti . la .	|	ka . . . .	||
.. -															

In the above pallavi-s of the three kīrtana-s, the padagarbham is felt on the third kriyā or the second Taṭṭu, for instance, on the sāhitya syllables, mrō, la, pē, jū and ti, shown as bold. The sense of padagarbham is strong because, as we observe, it is only in the second Taṭṭu that a sāhitya syllable coincides with a tāla kiriyā. In all other bars /aṅga-s the commencing syllable is ½ or ¼ mātrā moved away from the kriyā.

In the case of Jāvalī, however, the padagarbham is generally seen to be on the fourth kriyā or the third Taṭṭu as seen in the example from 'apadūru' (Kamāsa rāga) given below (BrindaT 1981:1-3).

Madhyādi -

V	|	T	|	T	|	T	||	V	|	T	|	T	|	T	||
.. - a pa	|	dū. ru ku	|	lō . nai ti	|	nē . . .	||	.. - ca pa	|	la ci . tta	|	mu cē . da	|	nē . . .	||
.. - na pa	|		|		|		||		|		|		|		||

The Tillānā composition in Jinjhōṭi rāga composed by Maisuru Vīṇā Śēṣaṅga appears to be set in the Madhyādi format and displays a padagarbham similar to that seen in the above Jāvalī.

Madhyādi -

V	|	T	|	T	|	T	||	V	|	T	|	T	|	T	||
.. -dhi ra	|	nā . . ta	|	na dīm.ta	|	dhira na.	||	.. -dhi ra	|	nā . . ta	|	na dīm.ta	|	dhira na.	||
.. -dhi ra	|		|		|		||		|		|		|		||

The reason why Sāmbamūrti felt there was no padagarbham in the Madhyādi format might have been because, in the Ādi tāla setting, the accent would come on the second finger count. Now, normally the padagarbham or arudi is associated with a Taṭṭu or the Taṭṭu of the Druta. And in the case of the Ādi-tāla format as shown below, there is no sāhitya syllable coinciding with the Taṭṭu kriyā of the first Druta. But as pointed earlier, since Madhyādi format is also set in 3 Taṭṭu-s and Vīccu, the accent on second Taṭṭu has to be recognised as a Padagarbham.

Ādi -

|₄					O			O	
T	1	2	3		T	V	T	V	
.. -	vi du .	la ku .	mrō . . . .	. kke da .	| . . -	vidu .	la ku .	| mrō . . . .	. ke da . ||
.. -									
.. -	ka li .	na ru .	la . ku .	. ma hi .	| . . -	malu .	de li .	| pē . . . .	. . mi . ||
.. -									
.. -	en . . .	na ḍu .	jū . . . .	. tu nō .	| . . -	i na .	ku la .	| ti . la .	ka . . . . ||
.. -									

6 Sāhitya syllables: Distribution in Dēsādi and Madhyādi formats

Sāmbamūrti also adds "Compositions in Dēsādi and Madhyādi talas are in chitra tama marga." His definition of the Tāla-prāṇa Mārga (1963:170-172) is not very clear. In the course of the description he again states, "Kritis in Desādi tala and Madhyadi tala are in chitrarama marga" (172). The understanding seems to be that there is average distribution of two hrasva or one dīrgha syllable in a time unit. An examination of this reveals something slightly different.

6.1 Dēsādi:

Dēsādi -

V		|	T		|	T		|	T		||
			na	|	nnu brō .	va	|	nī . . .	kin	|	ta tā . ma ||
sa mā .-	nā	|	pai nē .	ra	|	mē . . .	mi	|	. bal .	ku	||
mā . . .		|			|			|			||

In the Dēsādi format, there seem to be an average of 4 short /hrasva syllables in one bar / aṅga. But when the kīrtana is set in the Ādi-tāla format then we see 2 hrasva syllables per mātrā or time-unit that would equate it to Citratama-mārga of Sambamūrti.

|₄					O			O	
T	1	2	3		T	V	T	V	
. . . .	na	nnu brō .	va	|	nī . . .	ki	|	nta tā .	ma . ||
sa . . ma . . .				|			|		||

6.2 Madhyādi:

In the Madhyādi format we observe a distribution of two hrasva syllables per time unit, as per the example below.

Madhyādi -

V	|	T	|	T	|	T	||	V	|	T	|	T	|	T	||
.. - vi du	|	. la ku .	|	mrō . . .	|	. kke da .	||	.. - vidu	|	. la ku .	|	mrō . . .	|	. ke da .	||
.. -															
.. - ka li	|	. na ru	|	la . ku .	|	. ma hi .	||	.. - malu	|	. de li .	|	pē . . .	|	.. mi .	||
.. -															

And even when set in the Ādi-tāla format the distribution of syllables is retained, since one āvarta of Ādi accommodates two āvarta-s of the Madhyādi format.

Ādi -

|₄						O				O					
T	1	2	3			T	V			T	V				
.. - vi du	. la ku .	mrō . . .	. kke da .	|	.. - vidu	. la ku .	|	mrō . . .	. ke da .	||					
.. -															
.. - ka li	. na ru	la . ku .	. ma hi .	|	.. - malu	. de li .	|	pē . . .	.. mi .	||					
.. -															

However Jāvali-s set in Madhyādi format have an average of 4 hrasva akṣara-s (4 syllabic units), per time unit as seen in the earlier example cited again below.

Madhyādi -

V	|	T	|	T	|	T	||	V	|	T	|	T	|	T	||
.. - a pa	|	dū. ru ku	|	lō . nai ti	|	nē . . .	||	.. - ca pa	|	la ci . tta	|	mu cē. da	|	nē . . .	||
.. - na pa	|		|		|		||		|		|		|		||

7 Dēśādi tāla: Mode of Rendering

7.1 Views of Scholars:

From the book of Cinnasvāmi Mudaliyār, except for getting the valuable information about the organisation of kīrtana-s, we are not able to get an idea about the mode of rendering the tāla, namely, regarding the saśabda and niḥśabda kriyā-s and the sequence of rendering them. Subba Rao and Sāmbamūrti have differing description.

According to Subba Rao (1962:98), "The more important characteristic is the kriyā of three beats and a wave. The *madhyādi tāla* is identical with *deśādi tāla* in *kriyā* and *ariga*, that is, it has also three beats and a wave."

And Sāmbamurti's (1964:105) states, "The *Desādi* and *Madhyādi* tālas . . . are reckoned with a visarjita (wave of the hand) and three beats" the mode of rendering is clear.

7.2 From Āditāḷa adapted format:

One of the ways to deduce the mode, is to study the way Dēsādi and Madhyādi formats have been adapted to the Ādi-tāḷa time span. For instance, K V Śrīnivāsa Ayyaṅgār (1922a:324-330) mentions Ādi-tāḷa for the kīrtana 'nannu brōva' (Ābhōgi) and notates it as presented below.

Ādi-tāḷa

|₄				|	O			|	O		||
T	1	2	3	|	T	V		|	T	V	||
sk	nk	nk	sk	|	sk	nk		|	sk	nk	||
.	.	.	na nnu brō . va	|	nī . . ki			|	nta tā . ma .		||
sa . . ma . .				|				|			||

The sequence of the eight kriyā-s of Ādi-tāḷa is - T – finger1 – f2 – f3 – T – V – T – V. If in the Ādi-tāḷa, we hide the niḷśabda kriyā-s which function as temporal extensions for the 8-kriyā time span and reduce the tāḷa to a four kriyā tāḷa, then the kriyā sequence would be – sk nk sk sk.

sk		|	nk		|	sk		|	sk		||
	na	|	nnu brō . va	|	nī . . kin	|	ta tā . ma	|			||
sa mā .		|		|		|		|			||

And it is the above sequence of kriyā-s, – sk nk sk sk, that we would arrive at for Dēsādi tāḷa, namely, T-V-T-T. It is perhaps for this reason that Subba Rao, as quoted above, said, "Thus the practice of rendering the ādi tāḷa in madhyamakāḷa by a beat, a wave and two beats became somewhat popular towards the middle of eighteenth century. As this mode of rendering in the continued sequence resembled the trital of North Indian music which consists of three beats and a wave, it came to be known as deśya ādi or deśādi tāḷa."

But we do not appear get any evidence of Ādi-tāḷa with T-V-T-T sequence of kriyā-s having been in vogue in the 18th century.

7.3 From the practice in Hindustani Music:

Another possible way of arriving at the mode of rendering Dēsādi is to see the kriyā-s and their sequence as already discussed earlier.

The Masītakhāni Gata of Hindustani Instrumental Music, mainly Sitāra, has the following format, set in Tri-tāḷa.

X		|	X		|	O		|	X		||
sk		|	sk		|	nk		|	sk		||
									di ra	|	dā di ra dā rā ||

dā dā rā - di ra | dā di ra dā rā | dā dā rā - | ||

The Khyāla composition set in Tritāla, in medium tempo, too seem to be set in the above format.

X | X | O | X ||
 sk | sk | nk | sk ||
 jā | nē na dūñ . ||
 gī . .- rī | mā . yī . | mā . yī - | ||

However the Hindustāni Tritāla the sequence of kriyā-s is two taṭṭu-s, one vīccu and one taṭṭu, as shown below.

1a Tri-tāla:	Duration - 16 mātrā-s.															
Mātrā	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Kriyā	X				X				O				X			
Bōla	dh	dhi	dhi	dh	dh	dhi	dhi	dh	dh	tin	tin	tā	tā	dhi	dhi	dh
	ā	n	n	ā	ā	n	n	ā	ā					n	n	ā

And hence the Masītakhāni and the Khyāla compositions are said to commence on the 12th mātrā. Since in Dēsādi-tāla the compositions are said to commence on the first aṅga after a lapse of ¾-mātrā in the case of Dēsādi format and ½-mātrā in the case of Madhyādi format, taking Hindustani format as the model, we can deduce that the first aṅga was manifested by the Vīccu. Consequently the mode of rendering of Dēsādi tāla would be V-T-T-T, similar to what Sāmbamūrti mentioned.

8 Madhyādi : Interpretation of the name

Subba Rao (1962:98-99) writes in detail on the significance of the term 'Madhyādi'. "the *madhyādītāla* is identical with *deśādi tāla* in *kriyā* and *aṅga*; that is it has also take three beats and a wave. The liberty frequently taken in the case of *deśādi tāla* of rendering it as plain *ādi tāla* in *madhyamakāla* is seldom exercised in the case of *madhyādi tāla*. The *eḍuppu* of the *pallavi* in *madhyādi tāla* is ordinarily anāgata after one unit, midway between the beat and the wave, corresponding to the tap of the first finger count in the *laghu* of the plain *ādi tāla* in *madhyamakāla*. This *eḍuppu* though typical is not invariable. It is not this particular *eḍuppu* that serves to distinguish it from *deśādi*; for in *ādi tāla* the *anāgata eḍuppu* may be anywhere in the *laghu* but not after it. The point of distinction of the *madhyādi* from *deśādi* lies in the fact that the *anupallavi* and the *charaṇa* of a piece in *madhyādi* take their start not in the *laghu* part corresponding to the beat and the wave but on or just before the second of the three beats corresponding to the second *druta* of the *ādi tāla*. This *eḍuppu* of five-and-a-half or six units is uncommon in the usual *ādi tāla*. It must be remembered that this *eḍuppu* does not occur in *pallavi* but only in *anupallavi* and *charaṇa*. The reason for giving the separate name of *madhyādi* to a *tāla* of the same *kriyā* s as *deśādi* is to indicate the difference of the unusual *eḍuppu* of the *anupallavi* and the *charaṇa*. The name itself is indicative of the unusual *eḍuppu* occurring in the

middle beat or *madhyama ghata* of the *śaśabda kriyā* of three beats. The *madhyādi tāla* is not employed in *kīrtanas*. It is used fairly extensively in *jāvalis*."

Subba Rao's description of Madhyādi seems to be based on Jāvaḷi compositions as he does not relate this format to Kīrtana-s. In the example of the composition 'apadūru', discussed earlier, we find that the anupallavi commences, to use his words, "on or just before the second of the three beats corresponding to the second *druta* of the *ādi tāla*".

Madhyādi -

V	|	T	|	T	|	T	||	V	|	T	|	T	|	T	||
. . - a pa	|	dū. ru ku	|	lō . nai ti	|	nē . . .	||	. . - ca pa	|	la ci . tta	|	mu cē . da	|	nē . . .	||
. . - na pa	|		|		|		||		|		|		|		||
anu- pallavi	|		|		|		||		|		|		|		||
	|		|		|	ē . pā .	||	pi . . .	|	nā pai dū	|	re nō kā	|	ēpāpamu	||
lēka-apa	|		|		|		||		|		|		|		||

It is strange that Subba Rao does not recognise the mention of Madhyādi based kīrtana-s by Cinnasvāmi Mudaliyār.

Sāmbamūrti (1964:106), on the other hand, explains, "Madhyādi is actually Madhya (laya) + Adi. Compared to Madhyadi, Desadi is slower tempo.". His explanation is not very clear. He attributes medium tempo to kīrtana-s in Madhyādi format whereas the the examples of kīrtana-s he lists in this format, namely, 'nāmakusumamula' (śrīrāga), 'mēru samāna' (Mālvagauḷa) seem to display a tempo slower than that of 'enta vēḍukondu' (Sarasvatīmanōhari), 'Raghunāyakā' (Hamsadhvani) listed under Dēśadi format.

On the point of tempo or Kālapramāṇa, when Subba Rao (1962:98) says, "It must be borne in mind, however, that *deśādi tāla* always implies *ādi tāla* in *madhyamakāla*, the most common *eḍuppu* being *anāgata* after one-and-a-half units from the start.", it is not clear if he is talking about the kālapramāṇa of the tāla or of the song.

9 Dēśādi format: Kālapramāṇa peculiarity at the point of Commencement

In many of the kīrtana-s set in Dēśādi tāla we also observe that in the graha position or the commencing position, there are two short or hrasva akṣara-s or a long or dīrgha akṣara-s. However the syllabic time allotted for the two hrasva-s or one dīrgha is only one. In other words the commencing syllables have to be rendered at the double the kālapramāṇa. This is seen to happen not only at the point of commencement but after the padagarbham also; and also in the subsequent āvarta-s and in the anupallavi and caraṇa sections too.

	na	|	nnu brō	.	va	|	nī	.	.	kin	|	ta tā	.	ma	||
sa mā	.	|		|		|		|			|		|		||

en	| ta vē .	ḍu |	kon . . du | .	rā . gha ||
vā . .	|	|	|	||
brō	| va bhā .	ra | mā . .	ra | ghu rā . .	||
. ma .	|	|	|	||
. . .	sa ra |	sa sā .	ma | dā .	na bhē | da . . ṇḍa ||
ca tu ra	|	|	|	||
. . .	te li |	ya lē .	du | rā .	ma bha | kti mā . rga ||
mu na .	|	|	|	||
. . .	bhu vi |	ni dā .	su | ḍa nē .	pē | . rā . sa ||
cē . .	|	|	|	||

In the above examples, we see

- 'na' in 'nannu' is dīrgha as it precedes a conjunct consonant; similarly 'e' in 'enta', 'bha' in 'bhakti' are dīrgha; so is 'brō'.
- 'sa-ra', 'te-li', 'bhu-vi' are two hrasva syllables.

The musical metre in Dēśādi format, has an average of four hrasva akṣara-s per mātrā or aṅga. But at the point of commencement and often in the second half of the āvarta, we find two hrasva akṣara-s or a dīrgha akṣara being rendered in ¼-mātra of time.

There are however, many exceptions.

The point to be investigated here is what prompted such a style. It is possible that the Hindustāni music Gata metre which had two hrasva strokes in the ¼-mātra time influenced this.

10 Conclusion:

In this paper titled '**Musical Compositions of Tyāgarāja in Dēśādi tāḷa and Madhyādi tāḷa and their Adaptation to Ādi tāḷa**' an attempt has been made to analyse the nature of Dēśādi tāḷa and Madhyādi tāḷa. Further the adaptation of compositions in these tāḷa-s to Ādi tāḷa have also been discussed. A few observations are:

- On the mode of reckoning and on the nature of the Dēśādi tāḷa and the Madhyādi tāḷa, we can say that, Dēśādi and Madhyādi are not two different tāḷa-s, but two compositional formats based on the same tāḷa structure with different points of eduppu.
- T V Subba Rao had expressed that the arrival of this Dēśādi tāḷa in Karnataka music could be traced to the Tritāla of the Hindustāni Music. This paper examined this and has based the analysis with reference to that theory of T V Subba Rao. While for the Dēśādi format parallels in Hinduāni music could be easily had, for Madhyādi further study is required.

- 3 Regarding the Kriyā-s and the sequence of rendering them, a Wave followed by three Beats, has been found to acceptable.
- 4 In the Madhyādi format, two āvartā-s of the tāḷa equals to one āvartā of Ādi tāḷa. In the case of Dēśādi format, one āvarta of this tāḷa equals one āvarta of Ādi tāḷa.
- 5 The aspect Padagarbham is a prominent feature and in the Kīrtana-s, the musical emphasis is primarily on the second Beat, in both Dēśādi and the Madhyādi formats. However in the Dēśādi format, in addition to the first one on the second Beat, as the music proceeds, there is usually another Padagarbham on the first kriya which is the Wave. In the case of Jāvaḷi and Tillānā compositions in Madhyādi tāḷa, the padagarbham is found to be on the fourth kriyā or the third Beat.

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Bangalore Nagarathnama: the symbol of social transformation

Behind the Tyāgarāja Aradhana

Hemalatha Bhatt <bhattnnls@gmail.com>

Dēvadāsi: Patrons of Art, Music and Temple traditions of the South India

The evolution of Dēvadāsi practice with its religious and ritual meaning has been the object of several studies in Social sciences. In fact, the study of Social history of music and dance forms of especially Tamil Nādu in south India would be incomplete without the analysis of the Dēvadāsi system. The multiple approaches to study the Dēvadāsi system is not only concerned with the artistic repertoire of performing arts, but includes the socio-cultural and historical journey that this system has undertaken in development of various Art forms, promotion of music and dance, and most significantly the preservation of memory, history and temple traditions.

A strict historical method of analyzing the dēvadāsi system would lead us to some of the material evidences of the Indus valley civilization, and the references in vēdic literature. But these are too vague to identify the Dēvadāsi within them and hence the texts of Caṅkam Age of the Tamil country constituting the most authentic and indigenous information about the Tamil society, assumes immense importance. It presents a corpus of cultural milieu recited by various professional bards and a variety of performing artists employed at the courts of local kings and chief tens. The patronage of male and female bards mentioned in the Caṅkam works of Cilappatikāram and Eṭṭuttokai (eight anthologies) such as, Virali-s Paṭṭaṇi, Ganika, perhaps refer to the early establishments of the dēvadāsi system. The Caṅkam bards have praised and idealized qualities of valour, generosity, fame, sacrifices and activities of the local kings and his ancestors, and have accompanied in the activities of Agam (private) and Puram (public) life of the kings. The post- Caṅkam period witnessed the ascendancy of the Pallava-s and the Pāndya-s from 550 A.D until 850 A.D in Tamil Nādu with the continuation of the bardic tradition but with more emphasis on the Bhakti element. The entire bardic tradition of the Caṅkam period slowly consolidated and established itself as the Dēvadāsi systems attached to temples and preservation of rituals during the reign of Pallavās and Pandyas. The development of Bhakti movement of this period is one of the defining features of the Tamil culture even today and is well preserved in two canons: namely the Caiva Tirumuṛai and the Vaiṇava Nālāyira Divyaprabandam. One of the earliest poetic descriptions of this period about dancing girls in temples with clear indications of participation in rituals is by the Caiva Saint Māṇikkavācakar of 9th century A.D in his work Tiruppoṛcuṅṇam (sacred dust of gold).

The Rule of Cōlās from 850 A.D until 1279 A.D indicates that the Dēvadāsi system became more evident and concrete in terms of social structure, entitlements of temple rituals, patronage of art forms, and participation in public works. The inscription during the reign of Rāja rāja Cōlā (983 A.D – 1013 A.D) referred as Sṛī rājarājēśvaram of the Bṛhadīśvara temple of Tañcāvūr, mentions about 400 dancing girls appointed for various temple services. Another inscription in Tiruvārūr temple during the reign of Rājēndra Cōlā - I (1012 A.D - 1044 A.D) mentions about a temple dancer Aṇukkiyār paravāy

naṅkaiyār, whose donations to the Tiruvārūr temple and construction of the temple Vimānam with gold is celebrated. Addressed as Annuki (one who is intimate) by Rājēndra Cōlā – I, a village called Paravaipuram was named after her near Tiruvārūr. Some of the Cōlā inscriptions mention the rigid hierarchy among the Dēvadāsi women in performing duties in temple varying from washing vessels to preparing sandal paste, dancing before deity, singing, participation in rituals etc., The grandeur of the Cōlā expressed in terms of the court and the imperial temples laid a decisive foundations for the Dēvadāsi system to establish as an occupational group or guild rather than a mere caste group. The development of extensive terminologies for female temple dancers such as Tevaradiyār, Pāṭiyilar, Ruṭṭra kaṅikka, Māṅikkam during the Cōlā and the later Cōlā period suggests the institutionalization of rituals tasks, offices and performances within the social fabric of the Temples. This extensive division of labor among Dēvadāsi system continued during the successive rule of Vijayanagara Empire from 1335 A.D to 1565 A.D. This period witnessed the development of karnātaka classical music and various dance forms. The exclusive ritual rights, royal entitlements and the conjugal rights of the Dēvadāsi women became socially well established, and the royal patronage continued to grow as a matter of cultural right for Dēvadāsi during the Vijayanagara period.

The subsequent period of Nayakas and Marathas in Tamil Nādu and especially at Tañcāvūr from 16th century until the annexation of the Tañcāvūr court to the British in 1855 ensured the continuity of royal patronage and land rights to the Dēvadāsi women. The three classical composers of karnātaka classical music namely Saint Tyāgarāja, Muttusvāmi Dīkṣita and Śyāmā śāstri, and the Tañcāvūr quartet namely Chinnaiya, Ponnaiyah, Civānantam and Vadivel who systematized the dance forms, led the development of music and dance to its zenith. The British colonial administration from the 18th century in general and particularly from 1855 steadily marked decline of the dēvadāsi system not only due to the loss of royal or feudal patronage, but also due to changed social perception about the dēvadāsi women.

The British administration from its Semitic roots viewed the non-conjugal and non-monogamous relationships of dēvadāsi as mere prostitution and potential source for spread of sexual diseases among the British military officers and soldiers, leading to the enactment of The Contagious Disease Act enacted between 1864 and 1869 and The Cantonment Act of 1864. These laws suggested that any women suspected of venereal infections could be forced to intern in the Lock hospitals for three months to one year, and outlawed any licensing or approval of Prostitution within the British Cantonments. Many European chroniclers and missionaries in their travel accounts misrepresented the crumbling system of dēvadāsi and the rituals of dedication of young girls to temples as the most oppressive religious practice prevalent in India. The noted French missionary traveler Abbe Dubois in his work Hindu Manners, Customs and Ceremonies published in early 19th century refers to the dēvadāsi women as disgraceful. By the end of nineteenth century the public perception about dēvadāsi gradually changed from the most influential women of the royal court to sex workers alluring the wealthy men and officials for entertainment and living. The call for abolition of the dēvadāsi system gained momentum

from 1830, as social activists such as Kantukuri Vīracaliṅkam from Brahma Samaj were involved in active campaign against the non-monogamous relationships of the dēvadāsi women and the problems of social hygiene. The discourse on social purity and temperance in the first National Social conference of 1887 held in Madras led to the of Anti- Nautch campaign all over the country (Nautch is an anglicized term for Nautchh in Hindi referring to dance/dancing girl in a derogatory sense). The final blow to the dēvadāsi system was in 1927 as Dr. Muthulakshmi Reddy pressed for a legislature at the Madras assembly to stop the practice of dedication of girls to temples. From 1927 to 1947, many legislative reforms in the Madras Presidency such as banning the dance performances by dēvadāsi during temple festivals, and de-recognizing the gift of temple lands to dēvadāsi, were introduced. The Tamil Nādu Devadasi (Prevention of Dedication) Act, 1947 completely put an end to the dēvadāsi tradition in Tamil Nādu and eventually provided the impetus for similar legislative measures in other states of Independent India.

Scholarly Accounts on the Dēvadāsi tradition:

The scholarly works of various social scientists on Dēvadāsi tradition provides us with us in detail the origin, practice and decline of the dēvadāsi system in south India through a socio-historical and cultural kaleidoscope. Amrit Srinivasan (1985) presents the dēvadāsi system in in the context of complex Anti- Nautchh, Anti-Brahmin and Dravidian movements of 20th century. Saskia Kersenboom (1987) traces the indispensable presence of dēvadāsi women in various temple traditions (rituals, rights, distinctions) from Caṅkam age until the Maratha regime of Tañcāvūr in Tamil Nādu and her work is extensive in terms of social history of dance, music and the system. Davesh Soneji (2004 and 2012) traces the dēvadāsi of Tamil and Telugu speaking south India presents a detailed cultural history of the community. Lakshmi Subramaniam (2006 and 2009) presents the journey of Carnatic music from Tanjore courts (as a classical art form) to of Music academy (urban and secular art form) and the role of prominent dēvadāsi and others in secularizing the Art forms. TJS George (2007) and V. Sriram (2007) and G. Chandhrika (2009) have undertaken the biographical sketch of prominent dēvadāsi-s namely M. S Subalakshmi, Bangalore Nāgarathamma and Mūvalūr Rāmamarīṭam'mal respectively, and presented socio-political history of the tradition through their individual life experiences. Rubin Kermorgant (2014) has explored the dēvadāsi traditions of Yellamma in Karnataka through a detailed ethnographic account. All these many other works on dēvadāsi traditions portrays the dēvadāsi-s as custodians of Art and Culture and their role as patrons is extensively stressed and portrayed systematically. But the number of public work, charity and philanthropy undertaken by the dēvadāsi-s has been rarely stressed as a subject of systematic study. A historical study of contributions of dēvadāsi-s especially in securing water rights for local communities through building and renovation of temple tanks, maintaining chatrams and choultries and propagation various Art forms by establishing learning centers has been largely neglected. Clement Eswar (2006) explores the public tanks rehabilitation project undertaken by four dēvadāsi sisters namely Āyi, ōci, ciṅkāri and Baṅgāri during the Vijayanagara period in 16th century, which is a living testimony of dēvadāsi-s as epitomes of charity. The best known yearly Music festival of the world, the Tyāgarāja Ārādhana at Tiruvaiyāru of Tamil Nādu , is a living

example of Bangalore Nāgarathamma's philanthropic efforts to propagate karnāṭaka classical music and secure the Art form from gradual decline. Her life as a dēvadāsi not only characterizes the struggles to preserve the dēvadāsi tradition and secure the multiple Art forms, but also gain social recognition as a woman who fought against masculinity and patterns of patriarchy questioning her scholarship and hindering her philanthropy, in 20th century.

Bangalore Nāgarathamma and her fight for dēvadāsi-s' space in the socio-political landscape of 20th century south India:

Born on 3rd November 1878 in a dēvadāsi family in Heggāḍe Dēvaṅṅa Kōṭha to Puṭṭa Lakṣmīammal vaiṣṇavi attached to Naṅjaṅguḍ temple of Karnataka, Nāgarathamma was trained by her mother in various Art forms from childhood. Her family moved to Mysore and the patron of the family Gribhaṭṭa Timmayya was a renowned Sanskrit scholar, musician and instructor of Mysore Maharaja's court who trained Nāgarathamma in Sanskrit literature, poetry and grammar and by the age of 15, she mastered 3 sections of Amarakōśā – the Sanskrit thesaurus and emerged as a proficient scholar. But with the relationship beginning to soar with Timmayya, Nāgarathamma and her mother moved to Bangalore for methodical training in all departments of Arts. In spite of loss of patronage and wealth, Puṭṭa lakṣmīammal vowed to train her daughter in dance, drama, violin, music and languages (including Telugu, Kannada and English) and mould her as an artist of high repute to be invited at the Mysore Royal court for performance. Nāgarathamma's training under the tutelage of her mother in dance and uncle in music molded her as one of the fine artists, that she was finally invited to perform a dance concert in the Amba Vilas Palace of Mysore in 1893. But by 1898, the temple authorities of Mysore and Royal court stopped the patronage of dēvadāsi-s for dance offerings and this compelled Nāgarathamma to teach and give music concerts and gained the patronage of Justice Rao. With the demise of Justice Rao in 1902, when Nāgarathamma was barely 25 years old, shifted her residence to Madras, where her patrons were the Kōmati ceṭṭis of George Town, Madras, who were ardent lovers of music. Nāgarathamma initially found it difficult to create a space for herself in Madras, but eventually developed friendship with other prominent dēvadāsi-s of the city like Vīṅai Taṅam, Cēlam Kāmāṭci and others, and continued giving musical performances everywhere. As a linguist, Nāgarathamma encountered the prominent dēvadāsi Muddupalani's work Rādhika santvanamu during the Maratha king Pratapsimha in early 18th century. Nāgarathamma thoroughly read Rādhika santvanamu and pointed out the various errors of ancestry, and derogatory interpretations offered by Kandukūri Vīraśaliṅgam- a social activist of the 19th century regarding Muddupalani and decided to re-write the forward for the book and publish it. Nāgarathamma noted that social activist Kandukūri Vīraśaliṅgam denounced Muddupalani's work as mere glorification of erotic movements by a dēvadāsi, but he had edited works written by men with far more graphic descriptions of erotic movements and formed the portions of Madras University syllabus. Nāgarathamma questioned the patriarchal hegemony in constructing contours of morality, chastity, shame and conjugal relations of women and passing it off as social reforms and temperance. Nāgarathamma openly criticized the insensitivity of men and women around in branding the non-conjugal relations of dēvadāsi-s as unchaste, immoral and prostitution.

Nāgarathamma completed the forward for Muddupalani's Rādhika santvanamu through a dēvadāsi-s perspective and published on 30th March 1910. In 1911, this work of Nāgarathamma caught the attention of Telegu translator Gōṭēṭi Kaṅkarāju Paṅṭulu of the Madras Government who was a staunch follower of social reformist Kandukūri Vīraśalingam. He wrote to the Secretary of Government of Madras stating that descriptions in the verses of the Rādhika santvanamu were vulgar in nature, written by a prostitute and corrected by another prostitute. He viewed that the circulation of Rādhika santvanamu with Nāgarathamma's forward would corrupt the young minds with sexually insatiable thoughts. He also added that provision of 292 of Indian Penal Code be applied against the publishers - Vāvillā śāstri and Sons for publishing a piece of work that is injurious to public morals. The Government of Madras soon swung in action and seized all the copies of the book and by September 1911, issued a memorandum to the commissioner of police to destroy all copies of the book as objectionable passages were found almost in every page of the book. But the undeterred Nāgarathamma continued with her concerts and performances in Tamil Nādu and Sri Lanka and gained immense respect among the scholarly circles of Musicians and Performing Artists.

In October of 1921, Nāgarathamma was inspired by a vision of saint Tyāgarāja of Tiruvārūr and was determined to renovate the dilapidated Camāti of the saint in Tiruvaiyāru near Tañcāvūr. Saint Tyāgarāja attained Camāti in Tiruvaiyāru in 1847 and since then his decedents and disciples observed an annual festival or Ārādhana at his ancestral home near the Camāti, as a gratitude to the great saint who composed and structured the karnātaka classical music. Concerts and Harikatha performances dominated only by male artists dotted the Ārādhana, but women were not allowed to offer musical homage to the saint. Only dēvadāsi-s were allowed to offer music and the other women were disallowed to participate due to purity and pollution reasons. Seclusion of other women from dēvadāsi-s was strictly followed as dēvadāsi-s were considered as immoral at that time.

From 1910's the Thilaisthanam brothers namely Naracimma Pakavatar and Pañcu Pakavatar who took the responsibility of conducting the Ārādhana every year from Umalaypuram brothers namely, Kuruṣṇa Pakavatar and Cuntara Pākavatar formed two rival factions amongst each other as Periyā kacci (Big group) and Ciṅṅā kacci (small group) and the event was filled with politics and faction fights and each faction conducting its own Ārādhana. The Nādasvaram artists were another group of musicians who were disallowed to participate in the Ārādhana.

Nāgarathamma who arrived at Tiruvaiyāru at the age of 43 in 1921 was well aware of these feuds and vowed to renovate the dilapidated Camāti of Tyāgarāja and construction of a temple for him as her life fulfilling mission. The patriarchal orthodoxy did not spare Nāgarathamma's noble efforts to revive the Camāti and ridiculed at her status as dēvadāsi. Unfettered, Nāgarathamma started the Peṅkal kacci (Women's group) by 1927 making women as integral part of the Ārādhana. The lack of unity among musicians, the non-cooperation from orthodox Brahmins and factional wars among the Periyā and Ciṅṅā kacci and other groups did disappoint Nāgarathamma. Her continuous effort to strike

negotiations with various groups of musicians for unification and having one Ārādhana was not easy. The Ciṅṅā kacci led by Vatihināta Pakavatar was quite adamant with the orthodox view that women could not perform near the Camāti of saint. By 1939, Nāgarathamma sold her belongings in Madras and made Tiruvaiyāru as her permanent residence looking after the work at the Camāti. Nāgarathamma's perseverance paid her off as the multiple factions united by 1940 and marking the Ārādhana a grand event. The year 1941 became even more special as funds for Tyāgarāja Ārādhana poured in from the eminent advocates and legislators from Madras and also the performance of M S Subalakshmi for the fund-raising series for the Ārādhana.

By 1943, the Ārādhana Committee was formed to look after the celebration every year under the guidance of Nāgarathamma and each year's Ārādhana exceeded the grandeur of the previous year. By 1949 it was decided by the Ārādhana committee that musicians ought to sing in unity and as a gratitude to the saint and five songs of saint Tyāgarāja called as Pañcaratnam structured by Nāgarathamma were rendered for the first time by all musician in unison. Nagarathanamma's infinite patience and courage not only revived a lost tradition of Saint Tyāgarāja at Tiruvaiyāru, but has preserved it for the future generation of musicians and artists.

Conclusion

Nāgarathamma completed the installation of a granite idol of the saint Tyāgarāja by 1925, and conducted the consecration ceremony all at her personal expense. All the belongings that Nāgarathamma sold by 1939, was poured into the celebration of the Ārādhana and maintenance of the Camāti of Tyāgarāja. Nāgarathamma had sold all her jewellery for almost Indian Rupees 30,000/- by 1940s and had donated everything for the Camāti with bare minimum for her survival. The Tyāgabrahma Mahōtsava Sabha formed out of the unification of factions of musicians in 1949, organising and raising funds for the Ārādhana. Nāgarathamma made her testament and will in the same year and created a trust named as Vidyasundari Bangalore Nāgarathamma with one of the trustees as C V Rajagopalachari. The trust declared Nāgarathamma to ensure the site of Camāti to be made available to Thyagabrahma Mahotsava Sabha and her will clearly spelt that lady artist including dēvadāsi-s should not to debar from the Ārādhana and samādi site. Nāgarathamma listed out various charities, annual pooja, Unchavarthi tradition to be performed which would be administered even after her death. Nāgarathamma passed away in 1952 leaving behind a tradition of charity and philanthropy for the sake of promotion and preservation Arts and Artists.

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Musical Forms composed by Trinity
Jayakrishna A <aj.krishan77@gmail.com>

Introduction

Indian Music is very ancient and has a great tradition. Through the ages, there lived many composers of different kinds, who spread philosophy, bhakti and culture through music. Classical music of India is characterized by aspects like rāga-s, tāḷa-s and forms. Each musical form possesses a definite structure and content and portrays the melodic and textual content in its own way. From the olden days to the present, there are so many music legends who ruled the music world through the platform of musical forms. Among them, three people who lived in the 18th century are still regarded as the masters for karnāṭaka Classical Music. They are called the Trinity of Music – Śrī Tyāgarāja, Śrī Muttusvāmī Dīkṣita and Śrī Śyāmā śāstri. This article would focus on the different musical forms composed by these great masters.

Brief life history of Trinity

Tyāgarāja

Tyāgarāja was born in Tiruvārūr near Tañjāvūr district, Tamil Nadu on 04th May 1767. His parents were Rāmabrahmam & Sītamma. He was a great devotee of Lord Rāma and composed mainly in Telugu and some compositions in Sanskrit. His compositions are compared to "Drāksha Rasa". He composed more than 700 compositions. He had many disciples including Vīṇa Kuppaiar, Vēṅkatarāma Bhāgavatar, and Sundara Bhāgavatar. His compositions carry the muḍra 'Tyāgarāja'. He died on 06th January 1847.

Śyāmā śāstri

Śyāmā śāstri was born in Tiruvārūr, in Tañjāvūr district, TamilNādu on 02nd April 1762. His parents were Viṣvanāthayar & Vēṅkatalakṣmi. It is said that he has composed around hundred compositions. His compositions are addressed to the Goddess Kāmākṣī. His main disciples were Subbarāya Śāstri and Annāsāmi Śāstri. He composed with the muḍra 'Syama Kṛṣṇa'. He died in 1827.

Muttusvāmī Dīkṣita

Dīkṣita was born in Tiruvārūr, in Tañjāvūr district, Tamil Nādu. His parents are Rāmaswamy Dīkṣita & Subbalakṣmi. He lived between 1775 and 1835. He has composed more than 500 compositions. He had a lot of disciples including Vīṇa Vēṅkatarāmaiah, Ponnaiah, Vaḍivelu and Śuddha Maddalam Thambiyappa. He composed many compositions with the muḍra 'Guru Guha'.

MUSICAL FORMS OF TRINITY

The three composers are regarded as "Trinity" because they have been the precursor to many musical forms of Karnāṭaka classical Music. Though Kṛṣṇi-s were the main productions of these three

composers, they had designed the form in their own way. Thus every composition is unique. The musical forms popularized by these three composers are Kṛṭi, Varṇa, Svarajati, and Rāgamalika.

Svarajati

Of these, Śyāmā śāstri gave a new dimension to the Svarajati form. Svarajati-s are usually of two types – one belonging to the abhyāsagāna variety and the other more popular as a dance form. The various sections of the Svarajati (of Abhyāsagāna) are Pallavi, anupallavi and caraṇa. The theme is either devotional, heroic or erotic in nature. The Svarajati-s of dance repertoire are filled with sṛṅgāra and have jati-s. But Śyāmā śāstri has composed three svarajati-s, for which the grammar has been devised by himself. The svarajati-s of Śyāmā śāstri are:

1. Rāvē himagiri - Todī – Adī
2. Kāmākṣī - Bhairavi – Miśra cāpu.
3. Kāmākṣī - Yadukulakāmhbōji – Miśra cāpu.

There are some special features in the Svarajati-s of Śyāmā śāstri. They are:

- i) Svarajati-s don't have jati-s
- ii) Can be learnt only after gaining proper musical training
- iii) Made of rich melodic content (gamaka-s)
- iv) Filled with rāga rañjaka prayōga-s
- v) Sophisticated rhythmic construction

Kṛṭi

The Kṛṭi is one of the important forms rendered in Concerts. The rāga bhāva is brought out in all the rich and varied colors in this form. Kṛṭi-s are made up of Pallavi, Anupallavi and Caraṇa. Besides, there are also many decorative aṅga-s for Kṛṭi-s. Kṛṭi-s are the only forms of Kalpita Saṅgīta section, which gives scope for Improvisation. Kṛṭi-s exists in most of the popular and rare rāga-s and all prime tāla-s.

Trinity are the main composers who have given a full form and depth to the musical form, Kṛṭi. Each of them has a specific element of their own, towards the development of Kṛṭi form. For example, Tyāgarāja's Kṛṭi-s are filled with Saṅgati-s, while Śyāmā śāstri compositions are shining with Svarasāhitya.

Saṅgati: Cakkani rāja mārgamulu – Kharaharapriya- Tyāgarāja
dāriniteḷisikoṭi– Śuddhasāvēri- Tyāgarāja

Cittasvara: Raghuvamsa Sudha - Kadanakutūhalam - Ādi–Tyāgarāja

SvaraSāhityam: O Jagadamba - ĀnandaBhairavi - Ādi - Śyāmā śāstri.
Sari evvamma - Bhairavi – Khaṇḍa Jhampa - Śyāmā śāstri.

Sālivāṭīśvaram - Dēvagāndhari - Ādi - Muttusvāmī
NīMahima - Vācaspati - Tyāgarāja.

Solkattusvara-s : Śrī Mahāgaṇapatiṁ - Gauḷa – Miśra ēka – Muttusvāmī Dīkṣita

Varṇam

This is a very important musical form in Karnāṭaka classical music. All varṇa-s consist of lyrics as well as svara passages, including a pallavi, anupallavi, muktāyi svara-s, caraṇa mānd ciṭṭasvara-s. There are two types of varṇa-s known as Tānavarṇam and Padavarṇam. Varṇam is traditionally performed as an opening item by musicians in concerts. As a foundation to Karnāṭaka classical music, varṇam-s are also practiced as vocal exercises by performers of Karnāṭaka classical music.

Rāgamāḷika

Rāgamāḷika, literally “a garland of rāga-s” is a very popular form of composition in Karnāṭaka classical music. Usually a rāgamāḷika contains multiple caraṇa-s and each caraṇa is set to a distinctly different rāga but with the same tāla. Usually after rendering each caraṇa, it returns to the paḷlavi which is also in a different rāgam. Rāgamāḷika appears not only in Kṛṭis format but also in other formats like varṇam-s, svarajīti-s, jatisvara, sloka-s, tillāna etc.

Example : Śrī viśvanāthaṁ- 14 rāgas - Ādi - Muttusvāmī

Beside all the above musical forms, our trinity composed so many forms such as: pañcaratna-s, uṣṣava sampradāya kīrtana-s, divyanāma sankīrtanas, kṣētra Kṛṭis, navagraha Kṛṭis and navāvaraṇa Kṛṭis.

Conclusion

Thus it is clear that Trinity had given a complete shape to the Kṛṭi form of Karnāṭaka classical music and also had made other forms like varṇam, svarajati and rāgamāḷika that are perfect concert pieces. The Kṛṭis in particular are structured in varied structures, thus making it a grand classical music form fit to be performed in the concerts



Influence of Tyagaraja compositions on Nāgasvara Music and rituals

Kamaraj K <kamarajai3@gmail.com>

Introduction

Music is considered the crowning glory of Tamil Tradition and Culture and rightly so. In particular, the rich legacy of karnātaka classical Music has been passed on from generation to generation, with its classical purity intact, with dedication and sincerity. Chennai, the capital of Tamilnādu, is indeed recognized the world over as the Mecca of Classical Music; the December season there and the Sadguru Tyāgarāja Ārādhana in Tiruvaiyāru draw more number of people from various spots across the globe.

Without the immense contribution of our Musical Forefathers, we would not have got this recognition and admiration from all over the world; nor would we have inherited such a rich musical heritage and tradition. The musical bounty that we have today has been bequeathed to us by an awe-inspiring galaxy of great musical souls starting from Śrī Puraṇḍaradāsa, The Trinity, The Tamil Trinity and hundred others; every single one of them is worthy of veneration and emulation. Their numerous compositions are a fine blend of elevating music and ennobling messages for humanity.

The Renaissance Phase of Karnātaka classical Music

The period of Musical Trinity., namely, Muttusvāmī Dīkṣita, Tyāgarājar and Śyāma Śastri can be well-described as the Renaissance phase. Just as our history divides the human annals, marking time as B.C. and A.D., one can venture to say that we could divide the Musical Period as before and after Trinity. The reason for this is their immense contribution in terms of compositions and also the new approaches they introduced and pioneered, thus propelling Karnātaka classical Music to move forward with greater vigor.

The Nādasvaram Musical tradition here refers to the unique way of playing rāga-s and presenting compositions as part of Temple Festivities and Customs; this tradition is respectfully and admiringly referred to as “Nādasvara bāni/marabu” by fans and musicologists. Auspicious occasions here would refer to a range of functions/rituals that form part of Temple Festivities and Customs; it would also refer to occasions in households such as marriage, betrothal, arrival of newborn etc. In particular, the compositions of Saint Tyāgarāja have been a source of great inspiration and guidepost for musicians, connoisseurs and even lay people who have just a lesser acquaintance with music. That his compositions continue to dominate the musical world even today is an irrefutable fact agreed upon by one and all. It is also to be noted that his compositions have a wider appeal, cutting across the lines of caste, creed, language and other barriers; it would not be an exaggeration to say that the Nādasvaram Vidwān-s have played, from the last couple of centuries till date, a significant and commendable part in popularizing Saint Tyāgarāja’s compositions. The rich Nādasvaram Musical Tradition has been a worthy torch-bearer of Saint Tyāgarāja’s musical genius and heritage.

Nādasvara Music as the Popular Traditional Music

Karnāṭaka classical Music expresses itself in two major ways: vocal and instrumental modes. In the days of yore, when microphones were non-existent, only those endowed with high-pitched and strong voices could be heard and appreciated in huge gatherings in temples and elsewhere. That is why in those days, male and female singers/actors, had to sing in unnatural and straining voices in pitches (*kaṭṭai* in Tamizh) ranging from 4 to 5 and 1 to 2 respectively. However, Nādasvaram, owing to its extraordinary tonal quality, blending melody and majesty, could be heard even in far off places with ease and grace; in sum, Nādasvaram was and is, literally the carrier of traditional music, taking it to all nooks and corners of the villages, towns and cities.

The Nādasvaram Musical Tradition, thus, runs deep in the Culture of South India, often invoking nostalgia and awe-inspiring spiritual currents. So much so that Nādasvara Music is commonly referred to as “Maṅgaḷa Isai” meaning “Auspicious Music”; no other musical instrument enjoys such a glorious adulation and appellation. Thus, any auspicious event, private or public or related to Temple Festivities came to be regarded as inseparable from Nādasvaram Music.

Influence of Saint Tyāgarājas’ Compositions on Nādasvaram Musical tradition

The credit of creation and introduction of ‘Concert Format’ goes to Ariyakudi Ramānuja Iyeṅgār. He was the one who established the tradition of presenting a varnam first in the concert to be immediately followed up by a kṛti on Vinayāka; then other compositions with rāga ālāpana and kalpana svara-s would follow; after the main piece and Rāgam-Tānam-Pallavi, short and popular compositions known as “tukkaḍa-s”, would be rendered; Thriuppugazh, Thēvaram, Divya Prabhanda, Bhajan-s etc., would also be presented one after the other; the concert will be rounded off with a composition in Madyamāvati. Thus the ‘Concert Format’ introduced and very successfully employed by Ariyakudi Rāmanuja Iyeṅgār gave the music fans a rich contentment and a sense of spiritual elevation. This format gradually got established as ‘The Concert Tradition’. Prior to this, through old recordings, we can infer that during temple festivities, public programs and marriages, Saint Tyāgarāja’s compositions were sung, almost forming the entire repertoire.

For instance, in the Nādasvaram concerts during marriage or similar auspicious events, compositions like Raghu Nāyaka (Hamsadvani), Vāsudēvayani (Kalyāṇi) used to be presented first, followed up by Saint Tyāgarāja’s other compositions in ragas like Pūrvi Kalyāṇi, Vasanta etc., During the procession of bride and bridegroom, Sāmaja Varagamana (Hindōlam) with a brisk ālāpana would be rendered. Even today the practice of rendering ‘Marugēlara’(Jayantha Śrī) in place of Hindōlam during marriage festivities is in vogue. Following this, ragas such as Kīravaṇi, Simhēndra Madhyamam, Karaharapriya would be rendered with elaborate ālāpana-s; then Saint Tyāgarāja’s compositions in these ragas would be presented with much flourish and fanfare. The renditions would usually feature

niraval, kalpana svaram-s followed by Tani Āvarthanam (Laya Vinyāsam) by Thavil vidvan-s. This has been the tradition down the ages.

During the marriage concerts, Nādasvara Vidwān-s, begin the early morning recitals with Saint Tyāgarāja's compositions in ragas such as Malayamārutham, Saurāṣṭram (Uṣṣava Sampradaya Kṛti – Meluko dayanidhi), Bilahari (Kanukoṭṭini). For the main event of 'Tying the knots' compositions of Saint Tyāgarāja in Kalyāna Vasantha and other ragas are rendered. Following this main event, "Pavanajā Stuti Pātra" (Seetha Kalyana Vaibhōgamē) is rendered. A bit later, when the bride and bridegroom play games like 'Nalangu' etc., ragas like Nāṭṭaikuruṅgi are rendered. For the "ūñjal" and other events too the Uṣṣava Sampradaya Kṛti-s of Saint Tyāgarāja are rendered usually by the Nādasvara Vidwān-s. The entire marriage concert ends on an auspicious note with Mangalam.

From the days of yore till today, stalwarts starting from T.N.Rajaratnam Pillai to illustrious vidwān-s like Thiruvēṅkādu Subarāmania Pillai, Thiruvīzhimizhalai Brothers, Thiruvaidaimarudūr Vīrsamy Pillai, Thirumeiḡṅānam Natarāja Suṇḍaram Pillai, Vēdaraṇyam Vēdamurthy have handled only Saint Tyāgarāja's compositions mainly. The sweetness, elegance, layers of saṅgati-s and robustness of musical content of these compositions, no doubt, have ruled the minds and hearts of Nādasvara vidwān-s and heavily influenced their musical perceptions and ways of playing Nādasvara. Such was their prowess as a result of this influence that their renditions of Tyāgarāja's compositions held sway over even those who did not have any formal training; indeed, the learned and the lay were together charmed and won over by the sheer melodic and majestic appeal of their music.

It must also be pointed out that this was because of the rich entertaining and elevating aspect of music inherent in Saint Tyāgarāja's compositions. When these were played with tonal purity, classical charm and dedication, people were awe-struck and they responded with enthusiasm and admiration. It is no exaggeration to say that the Nādasvara vidwān-s had popularized raga-s such as Kalyāṇi, Kharaharapriya, Hindōlam and several other rāga-s, solely through the rendition of Saint Tyāgarāja's compositions; all the nooks and corners of the Tamil land got soaked with their soulful renditions of rāga-s and compositions. These ragas and famous compositions became an inseparable element of Tamil customs and festivities.

In particular, the Uṣṣava Sampradāya compositions of Saint Tyāgarāja, with their rich melodic appeal and lyrical purport, became an integral part of all auspicious events and festivities. These songs naturally blended with events such as *Ōñjal*, *Lāli*, *Nalangu* etc., Renditions of Hecharigaga (Yadukula Kambhoji) and Nagumomu Galavani (Madyamāvati) became the verily idioms of such auspicious festivities.

It is an irrefutable fact that the Nādasvara Vidwān-s drew much from these immortal compositions and one must also hasten to add that they also enriched further these compositions with their imagination, playing style and a certain grandeur that cannot be described through words.

Conclusion

Even today, in the Tyāgarāja Āradhana conducted in Tiruvaiyāru annually; the commencement of the entire musical homage begins only with traditional Nādasvaram Music, aptly termed as “Maṅgaḷa Isai”. Nādasvara Vidwān-s and Thavil Vidwan-s render the songs first and this is telecast nationally all over. Saint Tyāgarāja’s compositions and Nādasvaram Music, thus, merging as one inseparable entity, continue to shower ineffable bliss to the countless music lovers, reining the musical world as it were in a majestic fashion.

Annexure

List of Tyagaraja’s Utsava sampradāya kīrtana-s rendered in Nādasvara tradition

Sl No	Sāhityam	Rāgam	Tālam
1	Hechharikka	Yadukulakāmbhōji	Jambai
2	Pavanajā stuthi pāthra	Kuriñji	Jampai
3	Nagumōmu	Madhyamāvati	Ādi
4	Nāpāli Śrīrāma	Navroj	Ādi
5	Jayamangalam	Nāda Nāmakriya	Ādi
6	Pathiki hārathirē	Suruṭṭi	Ādi
7	Patiki margaḷa	Ārabhi	Ādi
8	Shobāne	Pantuvarāḷi	Rūpakam
9	Lāli Lāliyani	Harikāmbhoji	Ādi
10	Rāma Rāma Rāmalaali	Sahāna	Cāpu
11	Laali lalayya laali	Kēdara gōula	Jhampa
12	Uyyala loogavayya	Nīlāmpari	Rūpaka
13	Lāliyūkave	Nīlambari	Rūpaka
14	Rāma sriRāma lāli	Śankarābharaṇam	Ādi
15	Kṣīra sāgara vihāra	Ānandhabhairavi	Kaṇḍalaghu
16	Badaḷika dhīra	Rītigauḷa	Ādi
17	Śrī rāma	Nīlambari	Jhampa
18	Pūla pānpu mīda bāga	Āhiri	Ādi(Tīśra naḍai)
19	Jōjō Rāma	Rīti gauḷa	Ādi
20	Mēlukovaiyya	Bauḷi	Jhampa
21	Mēlukothayanidhi	Sowrashtram	Rūpakam

22	Karunarasakṣhya	Kanda	Jhampa
23	Ma rāmachandruniki	Kedarakowla	Ādi
24	Janaki nayaka	Dhanyasi	Ādi
25	Koluvaiunnāḍē	Devagāndhāri	Ādi
26	SriRāma Rāma	Kopika vasantham	Ādi
27	Nāpāli	Saṅkarābharaṇam	Ādi
28	Lāli lāliyani	Veda koṣapriya	Ādi
29	Jayadhu jayadhu(Sudhyam sūrnikai)	Ārabhi	
30	Maṅgalāṣṭakam	Yadukulakāboji	

The concept of Graha (in the context of tāla) in select compositions of Tyāgarāja

Kameshwari M <kameswari.sure@gmail.com>

Introduction

Sri Tyāgarāja is one of the prominent composers of Karnāṭaka classical music of the 18th – 19th centuries. His compositions are mainly the Kṛti-s and Kīrtana-s. He has been a pioneer in introducing various innovative aspects in classical music compositions. His compositions are of different types, in their structure and complexity. Some are very simple to the realm of devotional music. Some compositions are suitable for being rendered in concerts as main items.

Tyāgarāja has used different varieties of Tāla-s in his compositions. Ādi tāla in caturaśragati (also called as caturaśrajāti tripuṭa tāla) is the most commonly used tāla. Besides these, he has composed in rūpaka tāla, cāpu tāla, dēśādi and madhyādi tāla-s. The compositions are both in madhyamakāla and vilambakāla. Thus the compositions in medium and fast tempos are rendered with the respective kriya-s executed once and twice (conventionally called as one kalai and two kalai).

Though most of his compositions are in caturaśragati, some are in tīśragati and in some, he has skillfully introduced a change in tempo, at the end of the composition. For example, “Sāmajavaragamana” - Hindōla - Ādi in caturaśragati, “Ramincuvārevarura” -Supōshini rāga – Ādi tāla is in tīśra gati. Songs like “Koluvaivunnāḍe” in Dēvagāndhari and “Yōcanākamalalōcana”, exhibit a madhyamakāla in Pallavi and in the caraṇa due to the profusion of syllables, appears to be in duritakāla, which is often described as Apparent Madhyamakāla by modern scholars. With regard to tāla, there is another important factor associated with a composition. It is “Graha”, which denotes the point of commencement of a composition. Graha is one of the ten important elements of tāla and brings out the relation between the text, melody and the tāla of a composition. Graha can be of three varieties. They are sama graha, aṭīta graha and anāgata graha. In sama graha, the song commences at the beginning of a tāla āvarta. In aṭīta graha the song commences at the end of a tāla āvarta, which can also be interpreted as the commencement of a song in the previous āvarta or the commencement of tāla before the song. In anāgata graha the song starts just after the commencement of tāla. Further in the case of some compositions, it is observed that graha varies with the different sections of a kṛti and sometimes within the variation is seen a section. This paper discusses the various patterns of Graha-s seen in the compositions of Tyāgarāja.

SamaGraha:-

Pallavi, Anupallavi and Caraṇa starts on the commencement of the tāla. Ex:-

1. Viḍajālādu -Janarañjani-Ādi
2. Anurāgamulēni - Sarasvati - Rūpaka
3. Anāduḍanugānu - Jīngla - Ādi
4. OkamātaOkabāṇamu - Harikambhōji - Rūpaka

5. Śivēpāhimām - Kalyani - Ādi

Śivēpāhimām - Kalyani - Ādi

Pallavi:

Kriya-s	1	2	3	4	5	6	7	8
Swara	S s n	n d P	; P	p m G	; g m	P M	p m G	m p d n
Sahityam	Śi vē.	. . pā	. hi	Mām..	; am.	. bi	Kē. .	. . . .

Anupallavi:

Kriya-s	1	2	3	4	5	6	7	8
Swara	S s n	n d P	p m G	M P	D P	D N	S s n	d p d n
Sahityam	Kāve.	. . ra	Jō. .	Ttara	Tī .	Ra vā	. si .	Ni . . .

Carana:

Kriya-s	1	2	3	4	5	6	7	8
Swara	P P	; P	p m g m	P P	P d n	D P	p d p m	g r G
Sahityam	Carā	; Ca	Raa. . .	Ma yi	Karā.	; ra	Vin.. .	Da. Mu

Sama and Anāgatagraha:-

Pallavi starts at Samagraha, whereas Anupallavi and Carana start with Anāgatagraha.

Ex:- 1. Tatvameruga - Garuḍadvani - Rūpaka

2. Intakannanandamemi - Bilahari- Rūpaka

3. Śobillusaptaswara - Jaganmōhini - Rūpaka

4. Sītammamāyamma - Vasanta-Rūpaka

Sītammamāyamma- Vasanta- Rūpaka

Pallavi:

Kriyas	1	2	3	1	2	3
Swara	S ;	; M	; M	gmDnd	dmdn	sr S
Sāhityam	Sī .	. ta	. mma	Mā... .	.. ya.	.. mma
Swara	; S	S ;	S sn	d n D	M g m	g r s n
Sāhityam	; Śī	Rā;	Muḍu.	Mā ..	Ku tan.	. dri. .

Anupallavi:

Kriya-s	1	2	3	1	2	3
Swara	; d n	n D m	m g M	D N	snR	S ;
Sāhityam	; vā.	Tā. .	Tma. ja	Sau .	mi. .	Tri ;
Swara	; d n	S S	; S	D N	s s n d	M M
Sāhityam	; vai .	Na tē	; ya	Ripu	Ma.. .	Rdhana

Caraṇa:

Kriya-s	1	2	3	1	2	3
Swara	; s s	, M ,	M M	M ;	M md	d mG
Sāhityam	; para	. mē.	Sa va	śi;	ṣṭapa.	Rā . .
Swara	; g m	, d n s	S N	d n D	M g m	g r g r
Sāhityam	; śara	. nā . .	Ra da	Sau. .	Na ka .	Su. ka.

In this Vasanta rāga kṛti, Pallavi has two types of graha. Pallavi contains two āvarta-s, first āvarta starts from samagraha and third āvarta starts with anāgatagraha.

Pallavi and Anupallavi will starts from Samagraha, whereas Caraṇa starts with Anāgatagraha

Ex:- 1. Āḍamōḍigaladā - Cārukēśi - Ādi

Pallavi:

Kriya-s	1	2	3	4	5	6	7	8
Swara	P ;	D P	; M	G R	G , gr	S R	G , m	P M
Sahityam	Ā ;	ḍa mō	; ḍi	Ga la	Dē, rā	. ma	Ya. mā	. ṭa

Anupallavi:

Kriya-s	1	2	3	4	5	6	7	8
Swara	P , d	N D	D , n	S ;	; rg	,m G	r m g r	S ;
Sāhityam	To . ḍu	Ni ḍa	Ni . .	Ve;	;ya nu	. cu bha	Kti. . .	To ;

Caraṇa:

Kriyas	1	2	3	4	5	6	7	8
Swara	; p p	D P	; M	g p m m	G R	M G	g r s r	G M
Sāhityam	;cadu	Vu la	; nni	De. li .	Si shan	; ka	Ran. . .	Thudai
Swara	; s s	, s s n	D N	S ;	; s r	, g M	P ;	M P
Sāhityam	; sada	. yudā.	. su	Ga;	; sam.	.ba vu	ḍu .	Mrokka

Pallavi and Caraṇa will starts from Samagraha, where as Anupallavi starts with Anāgatagraha.

Ex:- 1. ŚrīRāmaPādama - Amritavāhini – Ādi tāla

2. Alakalella - Madhyamāvati - Rūpaka

Alakalalla - Madhyamāvati - Rūpaka

Pallavi:

Kriya-s	1	2	3	1	2	3
Svara	P p m	R S	; np	n s R	R m m	r s R

Sāhityam	A la .	Ka la	. lla.	Lā. .	ḍa ga .	Ga. ni
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Anupallavi:

Kriya-s	1	2	3	1	2	3
Swara	; P	p n S	R R	s r p m	r R s	S ;
Sāhityam	; ce	lu . vu	Mīra	ga. nu .	mā	rī ;
Swara	sn s r	s r r s	n s s n	pnSrs	nr sn	pm rm
Sāhityam	Cu.ni .	Ma. da.	ma .na.	Cē....	.. vē.	.. la.

Caraṇa:

Kriya-s	1	2	3	1	2	3
Swara	P M	P R	M R	P M	p n p m	R S
Sāhitya	Mu ni	Kanu	Sai .	Gate	Lī .si .	Śī va

Examples for AṭītaGraha:-

1. Vinanāsakoni - Pratāpavarāḷi - Ādi

Caraṇa:- Sitāramaninito - ōma||
 naguntalāḍi - gelchuta||
 Cētaokarinokarujūchi - sā||
 ketādhipanijamagu - Premato||
 balkukonnamuchata||
 vātātmajaBharatulu - Vinnatu||
 laTyāgarājasannuta||

2. Śaraśarasamarāika - Kuntālarāḷi - Ādi

Caraṇa:- Tolinejēsinapāpavanakurāra - mā||
 kalanainanuseyagalenii||
 Baluvilunuvirachivelasina - Śriraghu||
 kulavarabrovumuTyāgarājavinuta||

3. Mahitapravṛdha Śrimati - Kambōji - Misra cāpu tāla

Caraṇa:- Rajaśhekarātmabhuvirājarājasanute! - sa
 rojadalanihbakti! Tyāgarājabhagadāyaki !

4. Sāmajavaragamana - Hindōla - Ādi tāla

The peculiar beauty of this kṛti is that in the sāhitya of the pallavi itself, the word 'Aṭīta' is incorporated denoting the Aṭīta graha.

"Sārasābjapālakālātītavikhyāta"||

In the Anupallavi and caraṇa of this composition, the word Vi- cakṣana and Vi- nōda begins from the previous āvarta+ without affecting the meaning of the word as shown below:

Anupallavi

Sāmanigamajasudhāmayagāna - Vi||

cakshanagunasailadayālavālamāmpālaya||

Caraṇa

Yādavakulamuraḥivādana - Vi||

nōdamohanakaraTyāgarājavandaniya||

Samajavaragamana - Hindola - Āditāla

Anupallavi:

Kriya	1	2	3	4	5	6	7	8
Swara	S ;	M N	D N	S N	S , g	S N	D N	S G
Sāhityam	Sā;	mani	gama	Jasu	Dā.ma	Yagā	Gā.	Na vi
Swara	M ;	m g S	s n D	d n s g	g s n d	m d n s	s n d m	g m d n
Sāhityam	Cha ;	Kṣa.na	Gu.na	Shī.lada	Yā.la.	Mām...	Pā.. .	La .ya.

Caraṇa:

Kriya-s	1	2	3	4	5	6	7	8
Swara	S ;	M N	D N	S N	S ;	; N	D N	S G
Sāhityam	Yā;	Da va	Ku la	mura	Li ;	; vā	; da	Na vi
Swara	M ;	G S	, n D	d n s g	S , n	D , n	s n d m	g m d n
Sāhityam	Noo ;	Da mo	. ha na	Ka. ra .	Tya .ga	Raa. ja	Van..da	Ni. .ya

Example for AnāgataGraha:-

1. Raghunāyaka - Hamsadhwani - Ādi

pallavi:

Kriya-s	1	2	3	4	5	6	7	8
Swara	;;	;G	P G	;R	S ;	; sn	P ns	R S
Sāhityam	;;	;ra	Gunā	;ya	Kā;	; nī	; pā	; da
	R , r	;						
	Yu , ga	;						

2. Dēva RāmaRāma - Souraṣtram - Rupakam

3. Manaviyālakimcara - Naḷinakān̄thi - Ādi

4. ŚrīNarasimha - Phalaranjani - Ādi

5. Gñanamosagarāda - Pūrvikaḷyāṇi - Rūpaka

6. Entamuddoentasogaso - Bindumaalini- Adi

In these kṛti-s every Avarta starts with Anāgatagraha.

Anāgatagraha and Samagraha:-

For example:- 1. Endaromahānubhavulu - Śrīrāga - Ādi

In the pallavi and anupallavi of the fifth of the pancaratnakṛti-s, "Endaromahanubhāvulu" in Śrīrāga. the music commences after the first akṣara on the little finger. But the caraṇa-s have samagraha.

Pallavi:

Kriya-s	1	2	3	4	5	6	7	8
Swara	;;	S R	Rgr	S ;	; sn	sn P	P sn	S ;
Sāhityam	;;	enda	Ro	Ma ;	; hā	.. nu	Bha..	Vu;
	n S n							
	Lu. .							

Anupallavi:

Kriya-s	1	2	3	4	5	6	7	8
Swara	;;	P M	P R	M, r	r m P	M ;	P ;	;;
Sāhityam	;;	chandu	Ru ;	Var, .	nu. .	Ni ;	; ;	;;
	Nnpm							
							

Caraṇa: 2

Kriya-s	1	2	3	4	5	6	7	8
Swara	R g r	r g r r	s n S	S r s	s r s s	n p G	, g r s	r g R
Sāhityam	maanasa	vanacara	varasan	caramu	nilipimu	.rtiba	.gugapo	dagane
	, r s n							
	, vaa..							

2. Kanakanarucira - Varāḷi - Ādi

In the pallavi and anubandam of the fourth of the Pañcaratna kṛti-s "Kanakanarucira" in Varāḷi, the music commences in anāgatagraha. But caraṇa-s starts in samagraha.

Significance of the graha aspect in Compositions

In this article, it has been discussed that the graha or the commencement of compositions are handled in different ways by Tyāgaraja. There are variations in different sections or āvarta-s in one composition itself. Such variations have been introduced in order to enhance the musical and rhythmical structuring of the song. The coincidence of the melody, text and the tāla is very aptly brought out in

many songs, because of such graha-s, as observed above. Thus it can be summarized that Tyāgaraja's compositions gain a high standard with such technical beauties.



Mīnākṣi Navaratṇamālika
Lalītha <meetlali@gmail.com>

	Udyad-Bhānu-Sahasra-Kōtti-Sadruṣhām Kēyūra-Hārōjivalām	
	Vimbāṣṭhīm Smita-Daṇṭa-Paṅkti-Ruchīrām Pīta-Ambara-Alaṅkrutām	
	Viṣṇu-Brahma-Surēndra-Sēvita-Padām Tattva-Svarūpām śīvām	
	Mīnākṣīm Prannato-smi Saṅtatam-Aham Kāruṇya-Vārām-Nidhim	

There goes a saying “God will come in search of people who are upAsakas of music”. In Sri Śyāma śāṣtri ’s case, both music and God came to Him. Vidvān-s and Guru-s used to address śyāma śāṣtri as “kāmākṣi”. In general, people around him never felt Goddess kāmākṣi and Sri Śyāma śāṣtri were different. This can be compared to the story of kavi kāidasa and Goddess kái.

On studying Sri Śyāma śāṣtri ’s compositions, one can clearly feel the sentiments with which he has composed. His compositions convey a feeling that he has had a vision or experienced Goddess Kāmākṣi visually. His composition portrays Bhakti and a pronounced rhythm. Kṛtis and other compositions have an abundant use of Svāra-sāhitya, Chittasvāra-s with Sāhitya-s and Vilōma chāpu tāla. Sri Śyāma śāṣtri has proved that Laya pradhāna kṛti-s can be Bhāva pradhāna.

Śyāma śāṣtri ’s Upāsana Kṛama:

Śyāma śāṣtri shows through his compositions that, if one engrosses himself in music and bhakti, he can have a dīrgha darṣhana of Devi and also make a Laya Pradhāna composition into one discharge with Bhāva.

As a child, Śyāma śāṣtri has always prayed to Amba and considered Amba as his mother. He takes all liberty in asking his Mother questions like “Devi, why are you neglecting me?”, “Who will protect me, O Devi?”, “Who is with me?”, “What are you thinking, O Devi?”. These conversations clearly prove the bond he shared and the Bhakti he had for Goddess Kāmākṣi.

Śyāma śāṣtri Bhakti:

There are two types of Bhakti – Markata Nyāya Bhakti and Marjala Nyāya Bhakti. Markata Nyāya Bhakti can be compared to the baby monkey which holds on to the mother monkey, in order to avoid falling. In this case, the mother monkey has no responsibility. Marjala Nyāya Bhakti can be compared to the cat wherein the mother cat holds the kitten with its mouth for any movement, until the kitten is capable of handling itself. The monkey theory can be one approach where human effort is essential in obtaining salvation; just as a young monkey has to exert itself and cling to its mother while being carried to its destination.

The second view is that one needn't make any positive effort, complete surrender to God can lead you to salvation; just like how the kitten surrenders itself to the cat and relaxes.

The cat theory, which emphasises on prapatti or complete resignation to God is the most effective means of salvation. In Śyāma śāstri compositions, the Mārjala Nyāya Bhakti is clearly visible. He shows complete surrender to Goddess Kāmakṣi.

Śyāma śāstri group Compositions:

He has composed three Svara-jati-s(Ratna Trayas) and nine kṛtis as part of the Mīnākṣi Navaratnamāika kṛti-s (out of which only 8 are available)

Story behind Mīnākṣi Navaratnamāika kṛtis:

Once, Sri Śyāma śāstri visited Pudukottai along with his students. Since he usually composed kṛtis on Goddess Kāmakṣi, one of the bhakta-s requested Śyāma śāstri to compose on Goddess Mīnākṣi as well. Śyāma śāstri obliged to compose on Mīnākṣi but subsequently forgot.

Later, his Guru Sangita Swami appeared in Śyāma śāstri dream instructing him to visit Madurai and compose kṛtis in praise of Goddess Mīnākṣi, seeking her blessings. Śyāma śāstri decided to fulfil his Guru's wishes and thus the **Navaratnamāika** kṛti-s (or garland of 9 gems on Goddess Mīnākṣi of Madurai) were composed.

The Navaratnamāika kṛtis are:

1. mīnalōcana brōva – dhanyāsi – miśra cāpu
2. sarōjadaḷanētri – śhankarābharaṇa – ādi
3. dēvi mīnanētri – shankarAbharaNa – Adi
4. marivēre – ānandabhairavi – miśra cāpu
5. dēvi nīdu pādasarasamule – kāmbhōji – ādi
6. māyamma – āhiri – ādi
7. nanubrōva lalitA – lalitA – miśra cāpu
8. rāvE parvatarAja kumAri - kalyāni- ādi

Observations

- In the kṛti mīna lōchana in Rāga Dhanyāsi, the usage of miśra cāpu tāla starting in vishamagraha(5 akṣara-s eduppu for the Pallavi section) is seen. The tāla beautifies the sāhitya.
- In the kṛti Sarōjadaḷanētri in Rāga śhankarābharaṇa,
 - ✓ The pallavi begins with a svarakṣara sāhitya
 - ✓ Simhaprāsa is portrayed in the sahitya “**S**aroadalanetri)
 - ✓ The anupallavi portrays gajaprāsa (Dīrgha svara in the beginning of the sahitya) in the phrase “ parāku sēyaka” i.e sS-s S-ss

- ✓ In the same “ parāku sēyaka” phrase, jāru gamaka is also portrayed
 - ✓ The caraṇa “sāmagāna vinōdini” has a great scope for niraval.
 - ✓ In the caraṇa, Sri Śyāma śāṣtri shows the shadja-pañchama bhava without using the śadja svāra. The svāra for the phrase “sāmagāna vinōdini” is “P-p P-pp P sndP” but the sāhitya is “Sāma” for the first two svāra-s “P-p”. It gives a beautiful feeling and is an apt sanchara for the rāga śaṅkarābharaṇa.
 - ✓ In the kṛti dēvi mīnanētri in Rāga śaṅkarābharaṇa
 - ✓ Chittasvara is a very attractive feature
 - ✓ The pallavi portion of this kṛti is well suited to be adapted to an RTP. The kṛti itself has features like arudhi and eduppu.
 - ✓ Prayōga-s like “snP” and “sdP” can be seen in this kṛti (though śaṅkarābharaṇa is a mēḷa)
 - ✓ We can also see usage of suitable rhyming words or prAsa: bAla-chAla-mēḷa-kAla-sheela-leela. This shows Sri Śyāma śāṣtri proficiency in sāhitya and language.
- In the kṛti marivēre in Rāga ānandabhairavi
 - ✓ Usage of simhaprāsa(First syllable svarakṣara) in the pallavi i.e in Marivere, Mahilo etc
 - ✓ There is repetitive usage of the word “Nammiti” in the anupallavi. The bhāva portrayed by this repetitive usage and apt placement is alluring.
 - ✓ The svāra sāhitya (p,,,dpmg-paadayugamu) is beautiful and straight forward. The tone depicts bhakti and karuna rasa and seems like a beautiful ornament to Dēvi
 - ✓ Sri Śyāma śāṣtri can be given credit to have popularised the rāga ānandabhairavi with his beautiful sañchāra-s. The rāga has been completely explored and every delicate nuance is shown in his compositions
 - In the kṛti dēvi nīdu pādasarasaṃḷe in rāga kāmabhōji
 - ✓ Sri Śyāma śāṣtri asks Devi “dikku vere gati” meaning “Devi, Who will give me direction?” The svāra-s used for this phrase bring out the pleading tone in which he means to converse with Devi.
 - ✓ It can be noted that the svāra-s in the beginning of this kṛti are the same as in the kṛti dēvi mīnanētri in Rāga śaṅkarābharaṇa. There is a striking resemblance between the starting phrases “dēvi” in both kṛtis
 - In the kṛti māyamma in rāga Ahiri
 - ✓ GajaprAsa(rhyming consonant is succeeded by a long vowel) can be seen in the phrases “māyamma” and “māṭṭāḍaga”
 - ✓ The phrase “māṭṭāḍaga” in the pallavi has the bhāva which clearly expresses his sadness because he feels Devi is not conversing with him.

- ✓ In the caraṇa, the phrase “sthiraMaṇi nammiti nammiti nammitinI” has a lot to analyse. It starts in dhruva kāla and conveys a tone like that of an angry child communicating with his mother.
- ✓ There is a usage of Ghana mārḡa and Naya mārḡa (one the tala dasa prānas) in the caraṇa. The phrase “sthiraMaNi” is composed in Ghana mārḡa (with firmness) and the phrases “nammiti” in Naya mArḡa (with belief).
- ✓ There is a incident mentioned in some books that after Sri Śyāma śāṣtri composed and rendered this kṛti, he was gifted with a silk shawl worn by the Goddess and a vyaLi faced tambura
- ✓ Similar to the navaratna mālika in rāḡa ānandabhairavi, this kṛti also has a lilting effect.
- In the kṛti nanubrōva laḷita in rāḡa laḷita
 - ✓ Rāḡa muḍra is present. This is the only kṛti among the nine which has a rāḡa muḍra(laḷita)
 - ✓ Usage of śaraba prāsa(conjunct consonance) is seen in the phrase “nannu brovu, ninnu vina” in the pallavi
 - ✓ In the phrase “ativēgamE vacchi” though it means, come fast- he does not hurry in the svara-s. The svara-s corresponding to “ativēgamE vacchi” are set to madhyama kāla and not dhruva kāla. He gives importance to sāhitya bhāva
 - ✓ Vilōma chāpu(4+3) can be seen in the pallavi, where the kṛti starts in viṣhama graha
 - ✓ In the second caraṇa, he addresses devi with usage of prāsa or rhyming words like “purāni vāni indrāni rāni”.
- Kṛti - rāve parvatarāja kumāri in rāḡa kalyāṇi
 - ✓ Though this kṛti has the ankita of śri Śyāma śāṣtri , some experts believe that it was not composed by him.
- All kṛtis in this group of Navarataṇa mālika kṛtis usually have three caraṇas. The only exceptions are “rāve parvatarāja kumāri” in kalyāṇi having two caraṇa-s and “nanubrōva laḷita” having 4 caraṇa-s.
- The number of āvarta-s in pallavi, anupallavi and caraṇa can be generalised as 4,4 and 8 in ādi tala and 8,8 and 16 in Mīśra chāpu tāla respectively.
- The tāla-s handled by Sri Śyāma śāṣtri in Navarataṇa mālika compositions are ādi and Chāpu tāla-s.
- Every composition in these 9 gems either has a reference to the deity or a reference to the place (ṣthala) of dēvi.

Conclusion

In Śyāma śāṣtri compositions, we can visualize his Bhakti being transformed to his śakti (power) which finally leads him towards Mukti (salvation). There is always an abundant scope for neraval in his kṛtis, due to the tempo in which he has composed rāḡa and sāhitya usage with tāla vaividya. Often, the artist is confused as to which part is best suited for neraval. Śyāma śāṣtri is a composer who has had a deep

knowledge about tala, laya, sāhitya, bhāva and bhakti. He has combined complicated tāla structures with beautiful sāhitya and composed it so beautifully that a listener will not feel the difficulty in actually comprehending such complicated phrases.

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The dimensions of rāga application in the compositions of Trinity

Madhu M <madhu.kerala@gmail.com>

The musical Trinity has enriched the ocean of Karnāṭaka classical music through their vast number of great compositions in numerous Rāga-s. It was through the compositions of the Trinity, that the Karnāṭaka classical music world started to recognize the complete depth and contour of the Rāga-s. It is through their compositions that the music world came to know the pure melody and serenity of Rāga-s. Inspired from their eternal compositions, Musicians started to explore vast dimensions in Manōdharmā saṅgīta which they started to present in the concerts and thus uplifted the music concerts to a higher plane.

Each of the Trinity has composed Kriti-s in their own unique way in portraying the essence of Rāga bhāva. Each had their own mode of incorporating the Rāga aesthetics into their compositions. The diverse approaches and styles of implementation of the Rāga by the Trinity has been discussed in brief in this paper.

Through this paper, a glimpse of the Rāga dimensions and the approach of Rāga usage done by the Trinity is established. The methodology adopted here is Qualitative. This paper thus provides a scope for exploring the vivid and varied aesthetics of same Rāga by referencing the various kriti-s of the Trinity.

MuttuswamiDikṣita

Dikṣita is such a versatile musical genius and a great scholar who has composed kriti-s in most of the 72 Mēlakartha rāga scheme. His kriti-s were filled with the complete essence of the Rāga. Through his kriti-s, he has utilized the Rāga bhāva-s to its fullest level. Such is the cream of Rāga instilled in his compositions that, any musician who learns and practices them would not only learn the composition, but also would become well versed in that Rāga.

Kriti-s of Dikṣita are compared to a masked coconut where we can feel the underlying sweetness of music only as we go on penetrating deeper and deeper. A deep musical insight is required to grasp the Rāga content in his kriti-s. It involves time and persistent dedication for a music student to realize the magnificence and ecstasy which resides in his compositions.

The wisdom of Rāga-s embedded in Dikṣita kriti-s plays a key role in shaping up a music student to the level of singing Manōdharmā saṅgīta. Another noteworthy element in his kriti-s are the application of Gamaka-s in its most efficient and effective way. In each and every composition of Dikṣita, the Gamaka which the Rāga demands is incorporated to its fullest possibility. Even the simplest kriti-s of Dikṣita are the embodiments of Rāga crystals. With an undemonstrative bhakthi bhāva, the musical element stands most powerful in his compositions.

Among his many kriti-s, the Kamalāmba Navāvarana-s are certainly the exceptional ones where his complete authority on Rāga-s is exposed. These are the powerful set of 9 kriti-s in praise of Goddess Kamalāmba which also consists of a Navāvarana stuti composed in Tōdi and a Mangala kriti in Sri Rāga making it to a total of eleven. The minutest nuances and very multifarious sañcāras of Rāga are revealed so brilliantly in the Navāvarana compositions. There needs a certain level of caliber for any music student or musician to understand and learn these scholarly gems. The usage of subtle Gamaka-s and intricate Rāga phrases takes us to the reality that Dikṣita has consciously imbibed the core Rāga elements in them.

Dikṣita has expanded his contributions into Hindusthani Rāga-s also by composing great kriti-s like “Ākṣhilāndeswari” in “Dvijāvanti”, “Raṅga pura vihāra” in “Brindavana saraṅga” etc. there by incorporating the Hindustani Rāga-s into Karnāṭaka classical music. Other than that, it is also very important to mention that Dikṣita has composed kriti-s in many rare Rāga-s like Pādi, Guṇḍakriya, āradradēśi, Salaṅganāṭa etc. The musical essence is so deeply dwelled in the Kriti-s of Dikṣita that only a matured musical mind can travel through his kriti-s in the way it need to be.

Tyāgarāja

Saint Tyāgarāja was an ardent devotee of Lord śri Rāma. Majority of the kriti-s of Tyāgarāja svāmy are in worship of Lord Rāma. In Tyāgarāja compositions, the Rāga-s are embroidered in such a way as to convey or communicate the love or feelings to the Lord. The Rāga bhāva unifies so well with the lyrical meaning and bhakthi in Tyāgarāja kriti-s. It takes us through all levels of devotion such as madhura bhakti, philosophical thoughts, deeply surrendered devotion etc. The Kriti-s of Saint Tyāgarāja are compared to Grapes as the sweetness is spontaneously felt while learning, singing or listening to them. The level or the depth of Rāga-s used in his compositions range from very simple Rāga bhāva-s to highly intricate levels of Rāga sañcāra.

In kīrthana-s like Divya Nāma Saṅkīrthana-s, Saint Tyāgarāja has used the Rāga in its most simplified form. The Divyanāma kīrthana-s has many carana-s employing the same tune for each of the carana-s. These beautiful keerthanas are so well suited to sing in a group and can be performed like a Bhajana saṁpradaya. The music in these compositions are so simple and beautiful that the music students find it easy to learn and sing them. Just to name a few of his melodious Divyanāma kīrthana-s are “Meluko vayya” in Rāga “Bauli”, “Vaṇḍanamu Raghu naṇḍana” in Sahāna, “Paripālaya paripālaya” in “Rītigauḷa”, “Jōjo Rāma” in Rītigauḷa etc. In all these melodious kīrtana-s, the Rāga bhāva is applied in its most simplified manner yet filled with so much of melody and deep devotion which eventually takes the listeners and musicians to a blissful flight. The Rāga is very well blended with the sāhitya that, it easily touches the soul of the rasikas.

To analyze a little more, let us take the Divya nāma Saṅkīrthana-s “Vaṇḍanamu Raghu naṇḍana” in Sahāna. Sahāna Rāga goes well with the sāhitya. A humble submissive bhakthi rasa flows throughout this composition. The deep prayer of a devotee to Lord Sri Rāma is felt in each moment of this composition. Without using any complex Rāga phrases, the lightest Rāga melody dipped in devotion is applied here thus to make us feel the beauty of this composition so well. Similarly other Divya nāma Saṅkīrthana-s also possess such simplified melody in its Rāga saṅcāra.

At the same time, there are a lot of major kriti-s of Tyāgarāja that explore the deepest and complex Rāga passages and Gamakas. Major Kriti-s like “Darini” in “Suddha sāveri”, “Parāmāthmudu” in “Vāgadhīswari”, “Chakkani rāja” in “Kharaharapriya” etc. proves the usage of Rāgabhāva to its highest level. For example, if we take the kriti “Darini” in “Suddha sāveri”, this powerful composition is embellished with the complete essence of the Rāga “Suddha sāveri”. There are many saṅgati-s used in the Pallavi wherein each saṅgati-s possess a separate identity by its own. A totality of Suddha sāveri Rāga is felt in this composition. One can easily switch to the manōdharma saṅcāras of Suddha sāveri through this magnificent composition. Same as in the kriti-s like Paramāthmudu, Chakkani rāja and many others where the Rāga svarūpa deeply influences the musician and the listeners.

Needless to say, the Ghana Rāga Pañcaratna kriti-s are yet another set of greatest compositions which reflect the scholarly approach of Tyāgarāja on the usage of Rāga-s. Each of the Pañcaratna kriti is filled with the complete soul of that Rāga. It is to be noted that, in the kriti “Sādhimchane”, even without using Niṣada in the avarōhana phrases of the carana svara-s, Tyāgarāja was able to bring out the Ārabhi bhāva in the carana svaras.

By introducing the concept of “Saṅgati-s”, Tyāgarāja opened up the channel for exploring more Rāga ideas through his compositions which in turn reflected in the kriti-s of other vāggēyakāra-s also. By composing different Rāga phrases for the same theme or same line of a song, he has expanded and explored the possibilities of filling Rāga bhāva to the maximum in a composition.

Tyāgarāja has composed songs in many rare Rāga-s. ‘Girirāja sutha thanaya’ in Rāga Baṅgāla, ‘Enthamuddo’ in Rāga Bindu mālini, Nannu kannu talli in Rāga Siṅḍhu kannāḍa etc. are some of the examples. Thus a wide range of Rāga application can be seen in Tyāgarāja kriti-s which varies from the simplest level to the advanced level. But in kriti-s of Dikṣita, there is rarely any composition which uses a lighter version of Rāga. Almost all the kriti-s of Dikṣita are deeply immersed in the core essence of the Rāga.

SyāmaŚāstri

The highlight of Syāma Śāstri kriti-s is their highly demonstrative bhakthi bhāva. His kriti-s are mainly in worship of Goddess Kāmākṣhi. The profound love that a son has for his mother is so well portrayed in his kriti-s. In his compositions, the Rāga-s act as vehicles to convey and express his

emotions to Goddess Kāmākṣhi. The Rāga saṅcāras are a perfect blend to the sāhitya bhāva in his kriti-s. The Rāga bhāva is intensely implemented in each of his compositions that we could feel the soul of his kriti-s so deeply.

Rare Rāga-s like “Cintāmani” has been used by Syāma Śāṣtri, Ānanda Bhairavi Rāga seems to be his specialty and favorite, as most number of his compositions were set to this Rāga. But through the melodious compositions like “Ō Jagadamba”, “Marivēre gati”, “Himāchala tanaya”, “Adinamuni hnci pogadi”, “Mahilo Amba”, etc. the Rāga itself has transformed into a much elevated position as he explored the highest possibilities of Ānanda Bhairavi through these outstanding compositions.

The kriti-s of Syāma Śāṣtri are compared to kadhaḷi pākam where the sweetness is felt soon as we understand their divine ecstasy which is conveyed through the most suitable Rāga-s. The Rāga bhāva-s implemented in his kriti-s are not as difficult as that of Dikṣita and not so simple like many kriti-s of Tyāgarāja.

The Svara sāhitya prayōga-s which were a main specialty of Syāma Śāṣtri compositions showcases a melodious synchronization between the svara and sāhitya. The Rāga is so well executed through the svara and sāhitya that it establishes a wonderful harmony between the two. In the famous Madhyamāvati Kriti “Pālimsu Kāmākṣhi”, the Svara sāhitya is knit so well which makes the Rāga Madhyamāvati the apt choice for this splendid composition.

The 3 svarajati-s of Syāma Śāṣtri (which is known as “Ratna Trayam”) in the Rāga-s Bhairavi, Tōdi and Yadukula Kāmbōji, are his wonderful and inimitable contribution where he has inculcated the Rāga-s so devotedly and mellifluously. Each carana is so adorable and fills the Rāga to its extreme splendor. The svarajati-s showcases the versatility and scholarly approach of Syāma Śāṣtri on the Rāga-s. The kriti-s of Syāma Śāṣtri excel in its Rāga svarūpa through which the deep feel of devotion and a self-surrendering to the Goddess Kāmākṣhi is brought out to its peak.

Conclusion:

Karnāṭaka classical music underwent a great revolution through the contributions of Trinity. They unwrapped the vast scope of Rāga-s through their innumerable compositions. Each of the Trinity had their own versatility and unique identity in the usage of Rāga-s. Their compositions took the art form of Karnāṭaka classical music to greater heights and made the glory of Karnāṭaka classical music spread across the world.



**Group Compositions of Śrī Muttusvāmi Dīkṣita with Special Reference to
Guruguha Vibhakti Kṛti-s
Manjula Surendra <manjulasurendra12@gmail.com>**

Introduction

The period of 1750 AD to 1850 AD was the golden era when the musical trinity enriched the Karnāṭaka classical music with their immortal pieces of musical expressions in the form of compositions which even to this day are performed with reverence. The aim of this paper attempts to study the group compositions of one of the Trinity, Śrī Muttusvāmi Dīkṣitar (1775-1835). Dīkṣitar sāhitya in essence is a hymn of praise, an invocation to one or the other deity; consolidation of ancient wisdom with technical references to the yōga, taṅtra and maṅtra. His songs incorporated details of local customs, traditions of the shrine, and descriptions of the expression in the local deity.

After his return from Vāranāsi, Dīkṣitar first visited Tiruttani and while in meditation saw the God Kumāra come in the form of an elderly person and vanish into the sanctum sanctorum which led to the first Kṛti-s of Śrī Muttusvāmi Dīkṣitar, set of 8 Kṛti-s on the God kumāra, who had blessed Gōviṇḍa Dīkṣitar (rāmaswamy) with a genius like Muttusvāmi Dīkṣitar. The group Kṛti-s of Dīkṣitar are compositions dedicated to Tyāgarāja, Kamalāmba, and other deities within the Tyāgarāja's big temple and those in different parts of the town of Tiruvārur. The author proposes to make a study from the musical perspective highlighting the uniqueness and the richness of the content in terms of melody, rhythm, significance and other relevant findings.

Muttusvāmi Dīkṣitar has composed several group compositions. Each of them demands a great deal of research in order to understand the composer's perspective in terms of Sāhitya, rāga or tāḷa. With a brief introduction to all the group compositions, the author will take up the study of one group, the Guruguha Vibhakti Kṛti-s for study, in detail.

Introduction to the various group compositions of Muthuswami Dīkṣitar

Of the eight groups, five are Vibhakti (declination) Kṛti-s and the rest of them are Bhakti (devotion) Kṛti-s.

1. Guruguha Vibhakti Kṛti-s was first of his group compositions. These were in praise of Lord Subramanya of Tiruttani. These are in the raga Māyamāḷavagauḷa, Ānandabhairavi, Pāḍi, Balahamsa, Pūrvi, Bhanumati (Vanaspati), and Udayaravicaṇḍrika set to Ādi, Rūpaka, Jampa, Miśra cāpu and khaṇḍa cāpu tāḷa.

2. Tyāgarāja Vibhakti Kṛti-s that follow the pattern of Bhakti (devotion) and Vibhakti (cases for the declination of a noun) was composed at Tiruvārur in praise of the presiding deity Lord Tyāgarāja (Shiva) of Tiruvārūr temple. These are 8 Kṛti-s composed in the raga Aṭhāṇa, Yadukulakāmbodhi, Sālagabhairavi, Begaḍa, Darbār, Rudrapriya, Sāranga, and Vīravasantam set

to Ādi, Rūpaka, Miśra cāpu and Jhampa tāḷa.

3. Abhayāmba Vibhakti Kṛti-s are composed in praise of Goddess Abhayāmbika , a consort of Mayūranatha, presiding deity of the famous Śiva temple of Māyavaram . The Kṛti-s are in the raga Cāmaram, Kalyāṇi, Bhairavi, Śaṅkarābharaṇa, Yadukulakāmbōdhi, kedaragauḷa, Kēdāra, Sahāna, Tōḍi, and Śrīraga. They are set to tāḷas like Caturaśra tripuṭa, Rūpaka, Khaṇḍa aṭa and Khaṇḍa Jhampa.

4. Nilōtpalāmba Vibhakti Kṛti-s are composed on Goddess Nilōtpalāmba. These are a set of nine compositions uniquely composed in the raga-s whose names end with the word gauḷa. They are Narayaṇagauḷa, Nāriṛitigauḷa. (two Kṛti-s), Kannaḍagauḷa, Kēdāragauḷa, Māyāmālavagauḷa, gauḷa, Pūrvagauḷa, Cāyagauḷa. As the name suggests these are composed in the eight vibhakti-s (declination) of the noun Nilōtpalāmba.

5. Kamalāmba Navāvaraṇa Kṛti-s, are a set of 11 songs on the nine ornamental enclosures of the Goddess, in praise of Goddess Kamalāmba of Tiruvārur temple. These songs are considered very sacred and auspicious as they describe the abstract forms of the Goddess in highly philosophical phrases. The first among them is the dhyāna Kṛti (invocative), the following eight are the eight vibhakti-s for the declination of the noun Kamalāmba, the ninth contains phrases in all eight vibhakti-s and the last is the concluding mangalacaraṇa Kṛti. These are in rāga Tōḍi, Ānandabhairavi, Kāmbhōji, Bhairavi, Punnāgavarāḷi, Sahāna, Ghaṇṭa, Āhiri, Śrī set to in the Sūlādi sapta tāḷa-s including Ādi tāḷa.

6. Navagraha Kṛti-s are another group of nine compositions composed on the nine planets. There is small story that goes behind the creation of these compositions.

It is believed that Thambiappan, a disciple of Muttusvāmi Dīkṣitar was suffering from stomach ailment and had not been cured in spite of taking several medicines. Dīkṣitar being a scholar studied his horoscope and inferred that the planet Jupiter was in an un-favourable position and was the cause for his ill health. Hence he suggested that the Lord Bṛhaspati , adhipati of planet Jupiter be propitiated. Keeping the layman in mind, who cannot follow complex rituals, Dīkṣitar composed a Kṛti as a prayer to Lord Bṛhaspati in the rāga aṭhāṇa. He then instructed his disciple to sing the same for a week and as ordained the ailment was cured. This incident motivated Śrī Muttusvāmi Dīkṣitar to compose on the presiding deity of the other eight planets. There is a belief that the last two compositions on Rāhu and Kētu were composed by his followers though they carry the mudra of Dīkṣitar (Guruguha).

The nine songs are composed in raga Saurāṣtra, Asāvēri, Suruṭṭi, Nāṭakuraṅgi, aṭhāṇa, Pharaz, Yadukula kāmbōdhi, Ramāmanōhari and Cāmaram. These are set to the seven Sūlādi tāḷa-s. These compositions are composed as a prayer to the nine planets (Navagraha-s) - Sūrya, Chandra, Budha, Bṛhaspati, Śukra, Śani , Rāhu and Kētu.

7. **Pañcabhūta liṅga Kṛti-s** is another group of composition that is dedicated to the five elements of creation, i.e., Ether, Fire, Water, Air and Earth. The first is a salutation to Ether (Ākaśa), that is in the form of a liṅga in the Cidambaram temple. The composition, Ānandanaṭana, is in the rāga Kēdara.

The second is a prayer to the Lord of Fire (agni) which resides in the temple of Tiruvaṅṅāmalai. The Kṛti Arunācalanātham is in the raga Sāraṅga.

The third is dedicated to the mother Earth (pṛthvi) that resides in the temple of Kanchipuram. The Kṛti Cintayamā kanda is in the rāga Bhairavi.

The fourth is dedicated to the Water (appu), residing in the form of liṅga in the temple of Tiruvānaikāval. The Kṛti Jambupatē is in the raga Yamunākalyāṇi.

The fifth composition is in praise of Air (Vāyu) that resides in the form of liṅga in the temple of Kālahasti. The Kṛti Śrī Kālahastiśa, is in the rāga Husēni.

8. **Pañcaliṅga Kṛti-s** are another set of five compositions that are composed at five Shiva temples in Tiruvārūr. The presiding deity in these compositions is Lord Śiva. The Kṛti-s are in Ānandabhairavi, Bilahari, Bhūpālam, Nīlāmbari and Kāmbōdhi.

There are a total of 63 compositions from 8 different groups. Of them, 26 rāga-s have single composition, 14 rāga-s have two compositions each, while 3 rāga-s have 3 compositions each.

Interestingly Muttusvāmi Dīkṣitar has used only 3 prati madhyama rāga-s among the 43 rāga-s that appear in the group compositions put together. They are Kalyāṇi, Sāraṅga and YamunaKalyāṇi. The rest are Śuddha madhyama raga-s.

Observation of the Guruguha Vibhakti Kṛti-s

The author has referred to notations given in the Subbarāma Dīkṣitar's Saṅgīta Sampradāya Pradarśinī (henceforth called as SSP) and T.K. Goviṇḍa Rao's Compositions of Muttusvāmi Dīkṣitar (henceforth called as TKG) for the study.

The compositions in this group are:

1. 'Śrīnathādi Guruguhō Jayati Jayati...' in the raga Māyamāḷavagauḷa set to Ādi Tāḷa.
2. 'Mānasa Guruguha rūpam Bhaja rē rē' in the raga Ānandabhairavi set to Tīśra jāti Ēka tāḷa (SSP) or Rūpaka tāḷa (TKG)
3. 'Śrī Guruṇa Pālitōsmi' in the raga Pāḍi set to Rūpaka tāḷa.
4. 'Guruguhāya Bhaktānugrahāya' in rāga Sāma set to Ādi tāḷa
5. 'Guruguhādanyam najanēham' in the raga Balahamsa set to Jhampa tāḷa
6. 'Śrī Guruguhasya dāsōham' in the raga Pūrvi set to Mīśra jāti Ēka tāḷa.
7. 'Guruguhasvāmini bhaktim karōmi' in the raga Bhanumati set to Khaṇḍa jāti Tripuṭa tāḷa.
8. 'Śrī Guruguha mūrthe' in the raga Udayaravicaṇḍrika set to Rūpaka tāḷa.

An overview of the Kṛti-s

1. 'Śrīnathādi Guruguhō Jayati Jayati' in the raga Māyamālavagauḷa set to Ādi Tāḷa.

- This Kṛti is in the Prathama Vibhakti or the Nominative case where in the Lord Śrīnatha is the noun. The composer has beautifully brought the flavour of the rāga in the very first line. He has covered the whole of Ārōhaṇa and Avarōhaṇa within one avarta.

S, , R, G, M | P D N Ś | , NDP MGR || S, S N, N,, DD, | ,P, PMMG, | GR, RS S N N

Śrī nā tha di gu ru gu hō jayati jayati Śrī cidā nandana tho hamitisan tatam hrdinibhaja

- The ṛṣabha is a śuddha svara in the avarōhaṇa except in two phrases of the caraṇa where it shows kampita. (SSP)
- In the body of the anupallavi there are only two instances of second speed phrase and only one akṣara in second speed in the caraṇa.
- There is madhayamakāla sāhitya at the end of anupallavi as well as caraṇa.
- Plenty of Svarākṣara-s, sañcāra-s range from maṇdra pañcama to tāra madhyama.
- The composer has adopted all the prayōgas like janti, dātu ,tri sthāyi and alaṅkāra-s.

2. Mānasa Guruguha Rūpam Bhajare' in Ānandabhairavi raga set to Tisra Ēka tāḷa (SSP) and rūpaka (TKG).

- This Kṛti is in th Dvitiya Vibhakti or the Accusative case wherein mind is the noun.
- The very scale of the rāga differs to a large extent. According to SSP the scale is Ārōhaṇa: S G₂ G₂ M₁ P D₁ P S N₂ Ś
- Avarōhaṇa: Ś , N₂ D₂ P M₁ M₁ M₁ , G₂ G₂ R₂S
- Here SSP mentions D₁ in the Ārōhaṇa and D₂ in the avarōhaṇa TKG gives the scale as:
Ārōhaṇa : S G₂ R₂ G₂ M₁ P D₂ P Ś Avarōhaṇa: Ś N₂ D₂ P M₁ G₂ R₂ S
- Therefore one can infer that Ānandabhairavi being a Bhashanga rāga takes both dhaivatas D₁ and D₂. By observing the tradition we may infer that D₁ is the anya svara as it is sparingly used when compared to D₂ .
- The composition when sung in akāra brings out a beautiful ālāpana of the rāga which establishes the fact that our music heavily leans on the compositional forms for improvisation. For e.g., the anupallavi
S, P P Ś, || Ś Ṣ Ḡ Ṛ Ś, || ṚŚ,N N Ś P P || Ś, N D P D || N P DN D P DP || M, PM G R GRGM
- When one sings the above line in akāra it gives a complete pic of Ānandabhairavi. This is of course true in all of his compositions.
- S, G G M, ... D N S.... are some of the unique prayōga-s in Dīkṣitar's

Ānandabhairavi. Apart from this there is a Kamalāmba Navavaraṇa Kṛti and a Pañcaliṅga Kṛti.

3. Śrī Guruṇa pālitosmi in the raga **Pāḍi**, a janya of Māyamālavagauḷa.

- The composition 'Śrī Guruṇa pālitosmi sacchidananda nāthēna' is in the tritīya vibhakti i.e. instrumental case wherein the composer assumes the form of Guruguha who reside in the earts of yogis who practice Mānana, Dhyana, Samādhi and Niṣṭā.
- Ārōhaṇa: R₁ M₁ P D₁ P N₃ Ś Avarōhaṇa: Ś N₃ P D₁, P P M R, S (SSP)
- TKG has called the raga as Pāḍi. the scale is
- Ārōhaṇa: S R₁ M₁ P D₁ P N₃ Ś Avarōhaṇa: Ś N₃ P D₁, P P M R, S (TKG)
- This is a very rare raga with hardly any Kṛti-s of other composers!!
- Here the svara-s are very flat with minimal gamaka-s. SSP has indicated only one Ullāsita (ārōhaṇa jāru) and only once kampita in Riṣabha. Apart from that there are Sphurita and nokku.

Pallavi :

D, P M R , || S N P Ṇ || S,,, R M || P D, D P N || /Ś,, Ś N P

Carāṇa apart from sphurita and pratyāhata and one kampita rest is absolutely flat and straight note.

4. Guruguhāya Bhaktānugrahāya is in rāga Sāma which is a janya in Dhīra Śaṅkarābharaṇa.

- The composition 'Guruguhāya Bhaktānugrahāya' is in the Chaturthi vibhakti , i.e. Dative case wherein the **Lord Kumāra** is the noun in the Chaturthi vibhakti.
- Ārōhaṇa: S R M P D Ś Avarōhaṇa: Ś D P M G R S (TKG)
Ārōhaṇa: S, R G S R P M D D, Ś Avarōhaṇa: Ś D P M G R S
- The scales differ between TKG and SSP. The very first avarta establishes the raga with a slide from P to M and stress on the madhyama. Dhaivata in the descend slides from shadja and in the ascend slides from rishaba, like in the following line in the anupallavi.
- S_s ḍ, s, r, r r d, p m (subscript note indicates the place of origin of the following note)
- Jāru, āhata, pratyāhata gamakas are in abundance.
- There is a ciṭṭasvara in SSP.

5. 'Guruguhādanyam na janēham' in the raga Balahamsa set to miśra jhampa tāḷa.

- This composition is in the pañcami vibhakti i.e. Ablative case wherein the place of manifestation of the Lord Guruguha, Jahad and Jahal Lakshanas, is the noun.
- Balahamsa is a janya of 28th rāganga raga HariKēdaragauḷa . Its equivalent in the mēla paddhati is Harikāmbōji.
- Ārōhaṇa: S R₂ G₃ M₁ P D₂ Ś Avarōhaṇa: Ś N₂ D₂ P M₁ G₃ R₂ S (SSP) janya in Harikēdaragauḷa
- Ārōhaṇa: S R₂ M₁ P D₂ Ś Avarōhaṇa: Ś N₂ D₂ P M₁ R₂ M₁ G₃ S (TKG) Janya in Harikāmbōji

- An Upanga raga, there are simple flat svara-s bringing out the essence of the raga. For eg, the pallavi :

|| S R M P,, M G R,, S, P, I D, I S,,, || S, P, D S, R PM R S R I, R I S,,,

- There is a ciṭṭa svara as well to this composition.
6. 'Śrī Guruguhasya dāsōham' in the raga Pūrvi set to Miśra jāti Ēka tāḷa.
- It is in the Ṣaṣṭī vibhakti i.e. Genitive case wherein the composer is the humble servant of the Lord Guruguha.
 - It is a bhashanga raga , janya in Māyamālavagauḷa.
 - Ārōhaṇa: S R₁ G₃ M₁ P D₁N₃ Ś Avarōhaṇa: Ś N₃ D₁ P M₁ G₃ R₁ S
 - Both TKG and SSP give the same scale to this raga. SSP indicates majorly jaru gamakas ,sliding from one note to other like for eg. In anupallavi N ,/ R\ N ,/ Ś ,\ M M , G\ R , S

7. 'Guruguha swamini bhaktim karomi' in the raga Bhanumathi set to Khaṇḍa jāti Tripuṭa tāḷa.

- This Kṛti is in the Saptami vibhakti or the Locative case wherein the Lord (noun) is transcending in all elements of like earth etc.
- The raga is the 4th mēla in the ragāṅga rāga system . Its equivalent in Mēḷa paddhati is called Vanaspati .
- Ārōhaṇa: S R₁ M₁ P D₂ N₂ Ś Avarōhaṇa: Ś N₂ D₂ P M₁ G₁ R₁ S (TKG)
Ārōhaṇa: S R₁ M₁ P D₂ N₂ Ś , Avarōhaṇa: Ś N₂ D₂ P M₁ G₁ , R₁ S (SSP)
- If we notice the svaras are spaced asymmetrically. SRG are consecutive, MPD are half note apart.
- In the pallavi, the first āvarta ending is not so comfortable singing svara but the sāhitya makes it easy. Like you group last six svaras as RGS RGS

Ś N D P, ,, , P, ,, D M / P M R G / S R G S...

gu ru gu ha swa mi ni bhak tim katromi

8. Śrī Guruguha mūrthē' in the raga Udayaravicaṇḍrika set to Rūpaka tāḷa

- It is the saptami vibhakti Kṛti i.e. in Vocative case wherein the Lord in is summoned with reverence as Oh Lord! Oh Paramātmā! Oh Satchidānaṇḍa!
- This is a janya in the 9th rāṅga raga called Bhiṇṇa ṣaḍja. The scale is
- Ārōhaṇa: S G₂ M₁ P N₃ Ś Avarōhaṇa: Ś N₃ P M₁ G₂ S
- Same scale exists in both TKG and SSP
- In the present day, udayaravichāṇḍrike is sung with kaiṣiki nishāda and not kākali.

Conclusion

Dīkṣitar's compositions are rich in content, be it raga, rhythm or sahitya. They are so profound that the more time we spend analyzing or understanding each aspect, it gets deeper and deeper. Some of the rāga-s are rare and unique.



A probe into the Śiva Kṛti-s of Saint Tyāgarāja and Muttusvāmī Dīkṣita

Meenakshi S <meenuramani19@gmail.com>

Śri Śyāmā Śāstri (1762–1827) A.D. Śri Tyāgarāja (1767- 1847) A.D. and Śri Muttusvāmī Dīkṣita (1776 – 1835) A.D. are popularly referred as the “Music Trinity” and they were contemporary musicians. Śyāma Śāstri, Tyāgarāja, Dīkṣita have composed innumerable compositions in the common music form called “Kṛti”, but there is difference in the format. The objective of this paper is to analyze the individuality of Kṛti-s on Lord Śiva exclusively, of the compositions of Śri Tyāgarāja and Śri Muttusvāmī Dīkṣita.

Structure of Kṛti

- Kṛti is a popular musical form in the South Indian Classical music and they have been demonstrated as the best of the Music Trinity.
- The prominent music structure of a Kṛti is Pallavi, AnuPallavi and Caranam. Some Kṛti-s have more than one Carṇa. Seldom, the number of Carṇa-s exceeds three. Invariably, the Carṇa-s are sung to one and the same dhātu.
- Sometimes, the Carṇa may get distributed; in which case, a Kṛti doesn't contain the AnuPallavi and then the Carṇa-s known as Samaṣṭi Carṇa. Many of the Kṛti-s of Muttusvāmī Dīkṣita contain Samaṣṭi Carṇa-s.
- Kṛti emphasizes on musical aspects.
- Kṛti has the ornamental elements like Svarasāhityam, Saṅgati, Svarākṣaram, MaṇipravalaSāhitya, Yatiprāsam, Cittasvara, SolkattuSvara and MadyamakālaSāhitya.
- Thus there is scope for Manōdharmā Saṅgītam - the structural nuances of Karnāṭaka classical Music.
- In Muttusvāmī Dīkṣita's Kṛti-s , the Dhātu of Carṇa will not follow the Dhātu of AnuPallavi. It has its own unique structure.
- The Stāyi Sañcāras of Kṛti-s are usually between 1 ½ and 2.
- Kṛti-s are large in numbers than any of the other varieties of compositions.
- Usually, in Kṛti-s, there may be Carṇa-s that follow a particular Dhātu; in which case, all the Carṇa-s need not be rendered. In this case, a performer may deliver a Mudracarṇa. Occasionally, yet another Carṇa may be appropriate for Niraval and KalpanaSvara rendition than MuḍraCarṇa, thus providing scope for a rendition of the Carṇa that suits best. On the contrary, there may be Carṇa-s, that follow different dhātu-s, at which time a performer is expected to give out all the Carṇa-s.

Rāga and Tāla aspects of Śiva Kṛti-s of Tyāgarāja and Dīkṣita

Tyāgarāja

Tyāgarāja mentioned thus about the lakṣaṇa-s of Kṛti in his composition, “Sogasuga Mrdaṅga Tālamu”: “**Yati viśrama sad bhakthi virati**

- It is believed that Tyāgarāja Svamigal, has many thousands of Kṛti-s to his credit.
- MālavaŚrī, Sindhurāmakriya, Karaharapriya, Madhyamāvati, Gambiravāni, Sahāna, Nārayana Gouḷai, Saṅkarābharana, Atāṇa, Āndōlika, Pantuvarāḷi, Kalyāṇi, Sāraṅga, Chittaranjani¹ – all the above Kṛti-s except Madhyamavati and Sāraṅga are in ĀdiTāla.
- There are in total eighteen Śiva Kṛti-s in the aforesaid fifteen rāga-s. “Devi Śrī tapa sruta pura nivasa” is in Madhyamāvati in Triputa Tāla and “Ēhi tri jagādisa” is in Sāraṅga in Cāpu Tāla.
- Saint Tyāgarāja was a polyglot of five languages. But all his Kṛti-s and Kīrtana-s are in chaste Telugu with the ease of singing.
- The following number of Kṛti-s has been composed on Śiva of Tiruvaiyāru, Kōvur Pañcaratna, Lālgudi Pañcaratna, Tiruvotriyur Pañcaratna. A few other diverse numbers include Nāda Tanumanīśam, Śiva Śiva Ena Rāda, Sadamāḍini, Evarunnāru, etc...
- When he visited Kōvur he composed the following Pañcaratna in the name of the deity Sundarēṣwara and Goddess Soundarayanāyaki:

a) Sambho Mahādeva	Pantuvaralli	Rūpakam
b) Īvasudha	Sahāna	Ādi
c) Kōri Sevimparāre	Karaharapriya	Ādi
d) Nammi Vaccina	Kalyāṇi	Rūpakam
e) Sundaresvaruni	Saṅkarābharana	Ādi

- In Lālgudi, the following compositions were made:

a) Gati nīvani	<u>Tōdi</u>	Ādi
b) Lalitē śrī pravṛddhē	<u>Bhairavi</u>	Ādi
c) Dēva śrī	<u>Madhyamāvati</u>	Triputa
d) Mahita pravṛddha	<u>Kāmbhōji</u>	Mīśra cāpu
e) Īśa pāhi māṇ	<u>Kalyāṇi</u>	Rūpaka

- Tyāgarāja followed Gōvindācharyar’s scheme of Sampūrṇa Mēḷa-s and his nomenclature of Janya rāga-s with some exceptions.
- In adopting apūrva rāga-s, Tyāgarāja-s test appears to have the symmetry of the rāga and its aesthetic appeal.
- It may sound surprising that even familiar rāga-s like Karaharapriya, Harikāmbhoji and Dēva Gāndhari are his gifts. His magic touch would translate into a rāga.
- Another remarkable contribution of Tyāgarāja is improvisation known as Saṅgati-s. He adopted the method of varying the melodies with the same sāhitya. It is the richness of rāga bhāva that gives him a place among the greatest of the composers of art music.

¹ Nāda Tanumanisham Raagam: Chittaranjani (22nd mela janyam) Tāla: Adi Composer: Tyagaraja Reference Ragas in Carnatic Music, Bhagyalekshmi, Dr. S., CBH Publications, 7th Edition, 2006

- The compositions of Tyāgarāja on Śiva are given in the following Table:

<i>Kṛti</i>	<i>Rāga</i>	<i>Tāla</i>
<i>evarunnāru</i>	<i>maḷlavashree</i>	<i>Ādi</i>
<i>dēvādi dēva sadāśiva</i>	<i>sindhurāmakriya</i>	<i>Ādi</i>
<i>kōri sēvimparārē</i>	<i>kharaharapriyaa</i>	<i>Ādi</i>
<i>muccaṭa brahmādhulaku</i>	<i>madyamāvati</i>	<i>Ādi</i>
<i>dēva shri tapastirthapura nivāsa</i>	<i>madyamāvati</i>	<i>TripuTa</i>
<i>sadā mādin</i>	<i>gambhīravāṇi</i>	<i>Ādi</i>
<i>ī vasuda</i>	<i>sahānā</i>	<i>Ādi</i>
<i>dharśanamū sēya</i>	<i>nārāyaṇagowḷla</i>	<i>Ādi</i>
<i>śaṅkarābharanam</i>	<i>śaṅkarābharanam</i>	<i>Ādi</i>
<i>shambho śiva shankara</i>	<i>śaṅkarābharanam</i>	<i>Ādi</i>
<i>ilalo pranatharthihara</i>	<i>atāna</i>	<i>Ādi</i>
<i>rāga sudarasa</i>	<i>madyamāvati</i>	<i>Ādi</i>
<i>śiva śiva śiva enaradha</i>	<i>kāmavardhani</i>	<i>Ādi</i>
<i>shambho mahadeva</i>	<i>kāmavardhani</i>	<i>Ādi</i>
<i>nammi vachchina</i>	<i>kalyāni</i>	<i>Ādi</i>
<i>isha pahimam</i>	<i>kalyāni</i>	<i>Ādi</i>
<i>ehi thrijagadhīsha</i>	<i>saranga</i>	<i>Ādi</i>
<i>nāda tanumanisham</i>	<i>cittaraṅjani</i>	<i>Ādi</i>

Dīkṣita

- Dīkṣita followed Vēṅkatamakhi-s traditions, that is Vēṅkatamakhi-s scheme of rāga-s.
- Dīkṣita-s compositions are eternal architecture of rāga forms.
- Dīkṣita has kept in his full view giving abundant scope for covering full panorama of each rāga from the lower to the upper octaves.
- Dīkṣita-s expertise of composing music is thus: while a rāga is being hummed without the Sāhitya-s, one would be able to perceive the complete essence of that particular rāga.

Therein lays the artistry and conceptual magnificence and the master of the great composer.

- Dīkṣita-s Kṛti-s on Śiva are approximately on fifty five rāgās, which may be classified as rare rāga-s and popular rāga-s.

The following is the list of Rare Rāga-s:

- | | |
|----------------------|---------------------|
| 1. Sāḷaga Bhairavi | 1. Sindurāmakriya |
| 2. Rudra Priya | 2. Bhūpāla |
| 3. Vīra Vasantam | 3. Kāsirāmakriya |
| 4. Dēvakriya | 4. Kuntakriya |
| 5. Bhairavam | 5. Śiva Pantuvaraḷi |
| 6. Takka | 6. Būṣāvali |
| 7. Sāmanta | 7. Pūrva varaḷi |
| 8. Natābharaṇam | 8. Kiranāvali |
| 9. Gamagakriya | 9. Niṣhādha |
| 10. Satvaraṇjani | 10. Mālavaṣi |
| 11. Suddha Vasanta | 11. Paraju |
| 12. Bēnadyuti | 12. Kusumākaram |
| 13. Nārayana Desākṣi | 13. Nāgabharaṇam |
| 14. Sumadyuti | 14. Vēga Vāhini |
| 15. Souvīram | 15. Kanakāmbari |

Popular Rāga-s

- | | |
|-------------------|----------------------|
| 1. Kalyāṇi | 15. Sourāṣtram |
| 2. Saṅkarābharaṇa | 16. Ābheri |
| 3. Sourāṣtram | 17. ānandha bhairavi |
| 4. Ābheri | 18. Nīlambari |
| 5. Ārabhi | 19. Husēni |
| 6. Bhairavi | 20. Atāna |
| 7. Sāraṅga | 21. Nāṭṭa Kurinji |
| 8. Hamsadvani | 22. Dēvagāndhari |
| 9. Mōhanam | 23. Gowḷai |
| 10. Nādanāmakriya | 24. Yaman Kalyāṇi |
| 11. Śri Ranjani | 25. Bēgada |
| 12. Kannāda | 26. Kēdāra |
| 13. Tōdi | |
| 14. Dhanyasi | |

The following nine Tālas have been employed in the above rāga-s of the 116 Śiva Kṛti-s (Kṛti-s from my knowledge):

<i>Ādi</i>	<i>49</i>
<i>Rūpakam</i>	<i>24</i>
<i>Miśra Cāpu</i>	<i>10</i>
<i>Jampa Tāla</i>	<i>4</i>
<i>Kaṇṭa Jāti Aṭa Tāla</i>	<i>1</i>
<i>Ēka Tāla – Tiśra Ēkam</i>	<i>2</i>
<i>Catuśra Ēkam</i>	<i>1</i>
<i>Kaṇṭa Ēkam</i>	<i>2</i>
<i>Miśra Ēkam</i>	<i>1</i>

- i) Most of Dīkṣitar's Kṛti-s are in Sanskrit; exceptionally a few are in Manipravālam.
- ii) There are five pañca bhūta-sthala Kṛti-s of Dīkṣitar²:
 - In Kānchipuram, at the Pṛṭvi sthāla he has composed Cintayama in rāgā-Bhairavi with Rūpaka as Tāla
 - In Tiruvanaikka, at the Appu sthāla, the composition, Jambūpate with Tiśra Ēka Tāla in Yamuna Kalyāni Rāgā
 - In Tiruvannamalai, at the Agni sthala, he composed, Arunācalanādhham smarāmi in Sāraṅga Rāgā with TiśraĒka as Tāla
 - In Kālahasti, at the Vāyu STāla, the composition begins with the name of the place – Śri Kalahastīsa in Rāgā Husēni with JhampaTāla
 - In Chidambaram, at the Ākāṣa Sthala, the composition is Ānandanataṇaparakāṣam with ĒkaTāla in Kēdara Rāga.
- iii) Dīkṣitar travelled far and wide within his country. Wherever he went, he visited many temples and worshipped the deities and sung in praise of the chief deities as well as the Parivāra Mūrti-s. It is worthy of note to mention a few Kṛti-s of Dīkṣitar on Lord Śiva when he visited Kānchipuram, he composed the following:
 - Ekāmbaresa Nāyike in Carnataka Suddha Saveri and
 - Ekāmbara Nādam Bajēham in Gamaka Kriya

² Traditionally, in Tamil Nadu, all the five elements are worshipped in the form of Śiva lingas in Kanchipuram, Tiruvanaikka, Tiruvannamalai, Kalahasti and in Chidambaram according to Siva Agama Sastra. Dīkṣitar visited all these Sthlas (places) and has sung in praise of the murtis and described the sthalas.

- KailāsaNādam in Vēgavāhini
- iv) When he travelled from Chidambaram to Tiruvārur, en route he visited Vaidhīswaran Kōvil and Māyavaram. In Vaidhīswaran Kōvil, he composed the song Vaidhyanātham in Atāṇa; in Māyavaram, Māyuranātham in Rāga Dhanyāsi respectively.
- v) Dīkṣitar has composed Vibhakti Kṛti-s employing the grammatical cases or declension of Sanskrit grammar on Tiruvārur Tyāgarāja and Pañcaliṅga sthāla Kṛti-s composed on Gods, “Ānandēśwarar, Siddhēśwarar, Acalēśwarar, Hātakēśwarar, and Valmikēśwarar”. The Kṛti-s are : Ānandēśwara in Ānanda Bhairavi, Siddhēśwara in Nīlāmbari, Acalēśwarar in Bhūpaḷam, Hātakēśwara in Bilahari and Vālmikēśwara in Kāmbhojii. All the above five are in praise of śiva of Tiruvarur, but in thought of the pañcabhūta sthala deities.
- vi) Muttusvāmi Dīkṣitar visited almost all the popular kṣhetra-s on the banks of kāvēri and has composed music in praise of the deities.

Identical Rāga Compositions of Tyāgarāja and Dīkṣitar

As an example the following rāga-s have been taken up for comparison:

Tyāgarāja and Dīkṣitar both have made compositions on the rāga Dēvakriya. But, Saint Tyāgarāja-s ‘Nātimata’ Kṛti in the rāga Dēvakriya, has vakrasampūrṇa arōhana and avarōhana. Dīkṣitar composed the Kṛti-s “Śri Guruguha, Lalitāmbika and Kālarūpini”. Here, he has used the notes in the relationship of Jaru Gamaka. Swamigal, in his Kṛti, “Dārinitelusukoṅṭi tripurasundari” in Suddha Sāveri, has made use of the Kampita Gamaka in the dhaivata Svara with a movement. While Tyāgarāja has made use of the identical Svaras in Suddha Saveri, Dīkṣitar has used the same Svaras but with an inclination towards the Hindustani rāga Durga. In comparison of both the composer’s rāga-s, the Dhaivata of the former is with a mild movement in the notes whereas the latter has used it as Jāru Dhaivata. While talking about the rhythm structure of Tyāgarāja, it is a most rewarding experience considering the creative activity which leads to the phenomenal growth of its dimensions – Pallavi, Svaraprastāra, etc.

Dīkṣitar always excelled in the art of rhythm. He has always been consistently composing Kṛti-s with Samaṣṭi Carṇa. As an example, viewing and comparing the compositions Viswanātam in Natābharanarāga, Ādi Tāla and Tyāgarāja in Nīlāmbari rāga, RupakaTāla, with varying dimensions of Ādi and Rūpaka Tāla-s, it is apparent that the laya structure is not a constraint for Dīkṣitar to make compositions with samaṣṭi Carṇa. In all his compositions, the variety of tāla-s used by him proves this fact.

Sāhitya-s of Tyāgarāja and Dīkṣitar

All the compositions of the Saint Tyāgarāja contain the aspect of Mokṣha – Salvation through Bhakthi and Nadōpāsana. According to Swamigal both Bhakthi and Nadōpāsana are the apple of the eyes. To quote as an example, ‘Vidulaku’ in Māyamālavagouḷa, he honors the celestial sages and seers who have taken on board the secrets and the essence of the saptasvara-s. The meaning of the

sāhitya of this composition is, "realization of the inner graces of Nāda with bhakti elevates one to svarga and confers salvation and provides one with brahmānanda – eternal bliss".

The composition, Rāgāsudhārasa, in rāgā Āndōlika depicts the idea that a beneficiary who sings or listens the nectar of rāga-s attain the benefit of doing a yāga, yoga, tyāga and finally attains mōkṣha. In Nāda tanumanicam in Rāga Cittarañjani, he says the sapta Svāra-s are by itself the embodiment of Lord Śiva.

Those who listen to the Kṛti-s of Tyāgarāja for their Bhakthi content came to acquire knowledge of rāga-s. Likewise, musicians doing thus, gradually acquired Bhakthi.

Dīkṣitar has proved that, a human can perform miracles and attain what is required for him or community through music. In this aspect, he has performed many miracles for the community.

To cite an example:

- (i) Singing Amritavarṣini using the term varshaya, varshaya he made a downpour and also using the term stambhayastambhaya, he made the rain cease.

The following ŚivaKṛti-s of Dīkṣitar relates the experiences Dīkṣitar enjoyed employing the rāgās.

- i. Tyāgarājam Bajare in the rāga Yadukula KambhojiKṛti, Dīkṣitar raised funds for his disciple.
- ii. In the temple of Kivālur, near Tiruvārur, he sang the song Akṣhayaliṅga Vibho in the rāga Sankarabharanam and made the closed doors throw open and had the darshan of the deity.

Dīkṣitar-s uniqueness is bringing in architectural and iconographic aspects of a particular place in his kṣhetraKṛti-s .

Conclusion

Considering the fact that Tyāgarāja-s Kṛti-s inspires both musically and spiritually, he is an outstanding composer and elevated himself to Sainthood. His compositions always respire the ultimate spiritual truths and the vital element of 'art music'. Śri Tyāgabrahmam was a Bhāgavata Sikhāmaṇi born to propogate Bhakti Sampradāya, a nādayōgi, ātmagñani, dīrgadariṣi, and an aesthetic vāgēyakāra who can condense in a Kṛti or even in a carana the essence of an upaniṣad. Hence his songs have earned the name "Tyāgōpaniṣad".

Through Dīkṣitar-s Kṛti-s, it is possible to view a great personality, a classist, a scholar, rigorous imposer of system who eventually, regimentally meditated between intellectual and spiritual pursuits. In addition to this, Dīkṣitar-s services to the cause of the music, culture and religion are unforgettable. He had a deep reverence for classical tradition. His compositions are master creations of the noblest art; carefully conceived, elaborately developed and consummately finished.



Auḍava Sampūrṇa Rāgas – An analysis through the compositions of Trinity

Nagaranjani <ranjunagaraj@gmail.com>

The vast realm of Indian Classical Music is enriched with a plethora of *rāgas* of varied characteristics. Out of the many kinds, *Auḍava Sampūrṇa rāgas* fall into the *Varjya Sampūrṇa* category. In general, *Varjya Sampūrṇa* means that the ascending order of notes, or *Ārohaṇa*, will not have one or more notes as compared to the parent; the descending order of notes, or *Avārohaṇa*, will be the same as the parent *rāga*. *Auḍava Sampūrṇa* means that the *Ārohaṇa* will have two notes less compared to the parent *rāga*; the *Avārohaṇa* will be the same as the parent *rāga*. These *rāgas* have an innate quality of completeness like the parent *rāga* as well as an individuality of their own because of the *Varjya*. This paper tries to discuss the various aesthetic aspects of *Auḍava Sampūrṇa rāgas* which include Ābherī, Bilahari, Kedāragauḷa etc. It also tries to identify the special *prayogas* of these *rāgas* in general and also critically analyses how the various compositions of the trinity have utilised these *rāgas*. It would also, in a way, be a study of the evolution of these *rāgas* under the trinity. Any room for improvisations would also be highlighted.

Rāga Bilahari

Scale

S R₂ G₃ P D₂ S

S N₃ D₂ P M₁ G₃ R₂ S

Taxonomy and Analysis

Bilahari is one powerful and effective *rāga* exclusive to Karnāṭak music. It is a famous *rāga* which in turn is synthesised from two other famous *rāgas* - the *Ārohaṇam* is borrowed from Mohanam and the *Avarohaṇam* from Śankarābharaṇam. The *rāga* is enriched with added charm and beauty due to the generous appearance of the *Bhāṣāṅga* note N₂. The heart of this *rāga* is commanded by the handling of N₂ and N₃. In fact, strategic occurrences of these two notes in the order { N₃ N₂ } provide extraordinary melody. Saint Tyāgarāja's betterment of the *Kṛtī* format through *saṅgatis* or progressive recurrences of the lyrical setting threw a bright light on the melodic expanse of a *rāga*. The rich embellishment provided in the *Pallavi* of the *Kṛtī* 'Nā jīvādhāra' is a concrete testimony to it. The 5 lettered opening 'Nā' 'Jī' 'Vā' 'Dhā' and 'Ra' word has been flooded with *saṅgatis* as to completely ooze *Rāga Bhāva* in the *Pallavi* itself. One can very well realise the fact that the *Kṛtī's Anupallavi* and *Caraṇa* is not at all a match to the *Pallavi* with respect to musical grandeur. *Kṛtī 'Dorakuna Iṭuvanti'* has a slow gait in exposition showcasing the *Vilamba* essence of the *rāga*. Certain *Vādi-Samvādi* notes like 'D' and 'R' have been portrayed well in the *Pallavi*. Higher *saṅgatis* look like disjoint pieces of *sañcāras* welded together at different *sthāyis* and tempo. The monotony of *Vilamba kāla* is compensated with *Madhyama kāla Sāhitya* at the end of the *Kṛtī*. However it can be aesthetically analysed that ornamentation of Bilahari happens better in *Druta-Madhyama Laya*. This is rightly established by *Madhyama kāla Kṛtis* of Tyāgarāja. The musical prowess of Saint Tyāgarāja in his premium composition 'Kanugoṇṇini' has delivered admirably the aspects of flow, *āroha* and *avaroha sañcāras* (sway), pin-pointed *rāga bhāva* with nil occurrence of N₂. 'Intakannaṇandamemi' *Kṛtī* set to

Rūpaka *tāla* is brief and simple. It can thus be inferred that Saint Tyāgarāja has accomplished little or nil N_2 *prayoga* and still has successfully brought about the *Rasa* in the *rāga*. The *tāra sañcāras* involving G_3 note bring about the innate quality of *Vīra Rasa* in this *rāga*. However the *Kṛtis* of Saint Tyāgarāja do not have occurrences of sustained emphasis of *tāra* G_3 . But he has definitely proved that this *rāga* can be effectively constructed not only in *Madhyama* and *Druta kāla* but also in *Vilamba kāla*. But, the best aesthetic experience is begot only when the *rāga* flows in *Madhya Gati*. So setting the *laya* (though *Vilamba*) to these *Kṛtis* becomes one important aspect of aesthetic treatment. One however must resort to *Āroha* and *Avaroha gamakas* to create good experience. The *Kṛti* of Śrī Muttusvāmi Dīkṣitar ‘Śrī Bālasubrahmaṇya’ is profusely verbose with plenty of *saṃyuktākṣaras* which tends to hamper the expression of the *rāga* itself. This being set to *Mīśra Cāpu* has also accommodated *Madhyama Kāla Sāhitya* in it. *Ekadantam* is again set to *Mīśra Cāpu* and *Solkattu svaras* have been accommodated to bring jumps and leaps in the composition. However in Dīkṣitar compositions of Kāmākṣī and Śrī Bālasubrahmaṇya, N_2 is found in the notations of *Saṅgīta-sampradāya-pradarśiṇi*. Śrī Śyāma Śāstri has not contributed any *Kṛti* in this *rāga*. Later composers like Mysore Vasudevacharya, have improvised this *rāga* with judicious sprinkling of *Anyā Svāra* like N_2 .

Rāga Kedāragauḷa

Scale S R₂ M P N₂ S
 S N₂ D₂ P M₁ G₃ R₂ S

Taxonomy and Analysis

This *rāga* is yet again a powerful one which can wield authority, valour and extreme war like emotions when handled in upper octave *sañcāras*. Owing its exclusivity to Karnāṭak Music, this *rāga* is synthesised by two other famous *rāgas*, *Madhyamavati* in *Ārohaṇam* and *Harikambhoji* in *Avarohaṇam* and hence a *Janya* of *Harikambhoji* itself. However *Harikedārāgauḷa* is a *rāgāṅga rāga* – the 28th *mela* in the Dīkṣitar tradition and not a *janya rāga*. Though this *rāga* is a combination of two established *rāgas*, it has established its own distinct identity unlike other *Auḍava Sampūrṇa rāgas* like *Mohana Kalyāṇī*. The intensity of this *rāga* is majorly attributed to the presence of a bold R_2 . { $M_1 G_3 R_2$ }, { $R_2 P M_1 G_3 R_2$ }, { $R_2 N_2 D_2 P M_1 G_3 R_2$ }, { $R_2 \dot{S} N_2 D_2 P M_1 G_3 R_2$ } - In all these *Samvādi Sañcāras*, one can see the presence of R_2 with an *anusvara* from G_3 . It is never used in its plain form. So, one can notice that except R_2 none of the *svaras* take *Gamaka*. G_3 gets sandwiched between M_1 and R_2 . It does not have an independent status, nevertheless has an appealing contribution to the *rāga*. S and P give leverage for elaborative pauses and *sañcāras* of the *rāga*. N_2 has two variations in *Gamaka*. While proceeding to \dot{S} , we give an *Anusvara* (of \dot{S}) + *Kampana*. Eg: { P Niiii₂ Śaaaaa }. But during brisk *sañcāras* in *Ārohaṇam*, there would be no *Gamaka* adhered to it. D exists in this *rāga* without much scope and prominence. But the combination of D_2 and N_2 has always proved to be a pleasing one. The phrase { $N_2 D_2 P$ } reflect innate vitality and character of this *rāga*. Coming forth to the compositions of Saint Tyāgarāja in this *rāga*, the list begins with ‘O Jagannātha Eni Pilicite’. This *Kṛti* is crisp and deals more in the *tāra sañcāras* like { $M_1 P N_2 \dot{S} \ddot{R}iii_2$ } which bring out the *bhāva* of

the *rāga*. 'Tulasi bilva' *Kṛti* gives a contrast to 'O Jagannātha' by enforcing more melody in *Mandra - Madhya Sthāyi*. 'Veṅṅānaloluni' *Kṛti* has a takeoff in *Madhya sthāyi* but the later part goes upto the \acute{P} and also gives good sequences of *svaras* in the *saṅgatis* like { RiGR SaRS NDP , DaND PaDP MGRi }. Śrī Muttusvāmi Dīkṣitar's 'Nīlakaṅṭha Bhajeham' has a *svarākṣara* beginning. Usage of N_2 as *graha* note is interesting. However as is the style of Dīkṣitar the brightness of the *rāga* comes in bits and pieces scattered all around the *Kṛti*. Verbosity is high all along the *Kṛti* and *Madhyama kāla sāhitya* at the end brings a change to the monotony of *laya*. Śrī Śyāma Śāstri's 'Parākela Nannu Paripālimpa' is a master piece in terms of *laya*, *bhāva*, effective usage of *Vādī* and *Samvādī prayogas*. Here the *Mātu-Dhātu Samanvaya* is also clearly portrayed with respect to the effective highlights of the *rāga*. However the *Anupallavi* of this *Kṛti* sounds similar to *Anupallavi* of 'O Jagannātha'. But one should realise that use of *tāra sthāyi* brings about more *Saukhya*, beauty and flavour to this *rāga*.

Rāga Ābherī

Scale

S R₂ M P N₂ S

S N₂ D₂ P M₁ G₃ R₂ S

Taxonomy and Analysis

Ābherī is a *Janya* of *rāga* Kharaharapriya. It takes the *rāgas* Shudha Dhanyasi or Udayaravichandrike and Kharaharapriya in its *Ārohaṇam* and *Avarohaṇam* respectively. It is a fact that only in the 20th century, this *rāga* acquired the second *dhaivata* (*catuśśruti dhaivata*) and was originally a *janya* of 20th *meḷa* in both the Tyāgarāja and Dīkṣitar traditions. (According to the '*Rāga-lakṣaṇa-saṅgraha*' by Hema Ramanathan; *Adi Sangita Ratnavali* by KV Srinivasa Ayyangar). In *Saṅgīta-sampradāya-pradarśini* (SSP), the *rāga* has only *śuddha dhaivata* and is labelled an '*upāṅga rāga*'. The magnum opus composition of Ābherī 'Nagumomu Ganalenī' by Saint Tyāgarāja will stand immortal forever. Every note in *Ārohaṇam* can be held and elaborated melodiously, this perhaps being the reason for the beauty of this *rāga*. The presence of *svaras* G₂ and N₂ give the soft and subtle emotions for the *rāga* making the *rāga* more *Bhakti Pūrvaka*. In *Avarohaṇam* the D₂ and N₂ are neither *Graha svaras* nor *Nyasa Svaras*. Whereas in contrast, study of Kharaharapriya shows that the vital *svaras* are D₂ and R₂. In Ābherī these two notes are absent in *Ārohaṇam* and have least importance in *Avarohaṇam*. When this *rāga* is subjected to *Grahabheda* i.e from G₂ we get Mohana Kalyāṇī, from M₁ we arrive at Kedāragauḷa and from N₂ we beget Ārabhi. The underlying shades of these *Grahabheda rāgas* give more possibility of enrichment to these *Auḍava Sampūrṇa Rāgas*. In Dīkṣitar's composition '*Vīṇābherī*' we see the occurrence of D₁, which is an *Anyasvara*. Hence Ābherī also gets the status of *Bhāṣāṅga rāga*. {P D₁ P M G R} is the most striking *Anyasvara prayoga* that is witnessed during the handling of this *rāga*. Beginners can learn the flow of the *rāga* *Bhāva* through the *saṅgatis* of the *Kṛti* '*Nagumomu*'. To learn the *dātu prayogas* one can resort to Dīkṣitar's composition. However another composition '*Pañcaṣaṭpīṭharūpiṇī*' named as 'Karnāṭaka Devagāndhārī' also strikes close resemblance to this *rāga*. The *rāga* named Devagāndhārī in SSP (commonly known as 'Karnāṭaka Devagāndhārī') has the same notes as the present-day Ābherī but the *ārohaṇa-avarohaṇa* are different : s r s g g m p d p n n s – S n d P m M g g r s.

Conclusion

With the benefit of the above discussions, it can safely be inferred that among the trinity, Saint Tyāgarāja has given the best representation of these *rāgas*. Strongly keeping classical genre in mind, these *rāgas* and its articulation has remained almost unchanged from the definitions he provided. Each of the above three *rāgas* have the possibility of yielding other *rāgas* through *Grahabheda*. This intensifies the capacity of these *rāgas* to portray more underlying shades and flavours of it.

Appendix

For the sake of uniformity the notes (*Svara Prabhedas*) in the *rāga* would be handled with these abbreviations.

<i>Catuśśruti riśabha</i>	R ₂
<i>Sādhāraṇa gāndhāra</i>	G ₂
<i>Antara gāndhāra</i>	G ₃
<i>Śuddha madhyama</i>	M ₁
<i>Śuddha dhaivata</i>	D ₁
<i>Catuśśruti dhaivata</i>	D ₂
<i>Kaiśikī niṣāda</i>	N ₂
<i>Kākalī niṣāda</i>	N ₃
<i>Ṣaḍja</i>	S
<i>Pañcama</i>	P

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Melodic Aspects of Kamalāmbā Navāvaraṇa Kṛti-s of Śrī Muttusvāmi Dīkṣita

Niranjana Srinivasan <niranjana.sj@gmail.com>

The festival of Navarātri is dedicated to the three Goddess of Hindu Mythology namely Durga, Lakṣmi and Sarasvati. In this context, Muttusvāmi Dīkṣita has composed Navāvaraṇa Kṛti-s on Goddess Kamalāmbā which contains the essence of mantra, tantra and yantra śāstra-s alongside with multifaceted musical intricacies which would be the topic I have chosen to present, emphasising on its melodic aspects and technical details.

Kamalāmbā Navāvaraṇa Kṛti-s are about Śrī Cakra, its geometric structure, the enclosures or Āvaraṇa-s in the Cakra and the spiritual significance embedded in the Śrī Vidyā form of worship. These Navāvaraṇa Kṛti-s are to be sung on each day of Navarātri starting with the Dhyāna Kṛti in Mahālaya Aṃmāvāsa and ending with the Maṅgala Kṛti on Vijayadaśami. Singing these Kṛtis with devotion, dedication and understanding would be an easy way to Śrī Vidyā Upāsana. Kamalāmbā Kṛti-s are indeed a soul stirring composition filled with all nuances depicting classical music as an Art and Science. While no Mantrōpadēśam or Dīkṣā is required for singing these songs, the Kṛti-s have to be learnt directly from the Guru. Syllables when uttered with the correct pronunciation and emotion create vibrations. Singing the Navāvaraṇa Kṛti-s correctly has the power to create vibrations, in other words these songs have Mantra Śakti.

Melodic aspects and technical details of Kamalāmbā Navāvaraṇa Kṛti-s

- The literary structure, musical excellence, selection of rāga-s and tāḷa-s each and every aspect of these Navāvaraṇa Kṛti-s are unique and unparalleled.

The rāga-s used in the compositions of Kamalāmbā Navāvaraṇa-s are Toḍī, Kalyāṇi, Kāmbōji, Śaṅkarābaraṇam, Sahānā, Ānandabhairavi, Bhairavi, Ghaṅṭā, Āhirī, Puṇṇāgavarāḷi and Śrī Rāgam. The presentation and expansion of the rāga-s pertaining to all the Kṛti-s of this set are portrayed in a scientific manner. Dīkṣita being a Vainika and his scholarship as Vainika has reflected in his compositions through the Gamaka-s, Viḷambakāla and Madhyamakāla sāhitya-s. His treatment of rāga-s and usage of rare phrases at times bring in an unusual melody and effulgence to these compositions. When a composer is under a spell of emotion, he naturally selects the rāga-s appropriate to emotion and further uses only those sañcāra-s of the rāga that are suitable to the feel and philosophical content of the composition. The Kamalāmbā Kṛti-s ranges from Maṅdra to Tāra Stāyi and vice versa giving a complete picture of the range and scope of the rāga thereby overpouring the lakṣaṇa and grandeur of the rāga. If the composition is rendered in akāram omitting the sāhitya it can be easily mistaken for Rāga ālāpana in an epitome. Rāga-s just does not survive with the Ārōhaṇa and Avarōhaṇa. It is true, indeed a universal fact that Rāgas survive through Kṛti-s. The Kṛti-s pours out the essence and multiple nuances of the rare rāga-s used in Kamalāmbā set such as Ghaṅṭā, Āhirī and Puṇṇāgavarāḷi. In this regard, these Navāvaraṇa-s facilitates scope and triggers the

artist to explore the rāga beyond the Kṛti. The rāga Ghaṇṭā is taken up for detailed analysis. The raga's structure has been holistically handled by Dīkṣita in the Navāvaraṇa Kṛti. The kṛti has been developed with all possible prayōga-s pertaining to the Ghaṇṭā rāga. Only when this Navāvaraṇa Kṛti is learnt, internalized and mastered the raga can be admired which inturn leads to the understanding of Ghaṇṭā, inspite of the shades of various other ragas such as bairavi, dhanyāsi, tōḍi, āhiri and puṇṇāgavarāḷi. The lakṣana of the rāga has been provided by Subbarāma Dīkṣita in the Saṅgīta Sampradāya Pradarṣini. The rāga can be theoretically categorised as a janya of Tōḍi (mēla 9) or under Naṭabhairavi (mēla 20) which again may be only for the sake of classification, as these rāgāṅgās or mēlakartā-s do not contribute to Ghaṇṭā's melodic individuality in any way. This Kṛti has the complete extract of the rāga which I would sing and demonstrate the various shades and combination of the rāga s above mentioned. The ārōhana & avarōhana of Ghaṇṭā as stated by Subbarāma Dīkṣita in the Saṅgīta Sampradāya Pradarṣini are S G R G M P D P N D N S (or) S G R G M P D P N S and S N D P M G R S. The raga has "S G R1 S", "S R1 S", "S G R2 G M P", "P D1 P", "N D2 N S", "P N S S N D1 P", "M G R2 S" phrases as well. The Kṛti has the repeated usage of "S G R2 G M" and "P N D2 N S". The phrase "D1 N D1 P" has been frequently used as well. The usage of R1 and D2 has been clearly highlighted in the Kṛti. It is the existence of these Kṛti-s and contribution of Uttama Vāggēyyakāra-s that has enhanced and nurtured the survival of the art of karnatik music.

- Moving on to the tāḷa-s, Dīkṣita has employed the Sūlādi Sapta tāḷa-s excepting Druva and Maṭya tāḷa-s.

The tāḷa-s used includes Rūpakam(3 beats), Tiśra Tripuṭa(7 beats), Aṭa tāḷa(14 beats) and Miśra Jhaṃpa(10 beats). The tāḷa-s chosen by Dīkṣita has been judiciously set in these Kamalāmbā Navāvaraṇa-s according to the sequential order of the Āvaraṇa or in accordance to any one of the geometric attributes pertaining to the physical structure of the Cakra. The Kalyāni Āvaraṇa is an enclosure of 16 lotus petals (2 times of Adi tāḷa). The third Āvaraṇa in Śaṅkarābaraṇam is in Rūpakam consisting of 6 Kriyā -s (2 times of Rupaka). The fourth Āvaraṇa in Kāmbōji is in Aṭa tāḷa having 14 Kriyā -s represents the nature of 14 angles of this Cakra. The fifth Āvaraṇa in Bairavi is set to Jhaṃpa tāḷa having 10 Kriyā -s denoting the ten angled Cakra. The sixth Āvaraṇa in Puṇṇāgavarāḷi is set in Rūpakam has 6 Kriyā -s according to its order of Āvaraṇa . The seventh Āvaraṇa in rāga sahanā is set in Tiśra jāti Tripuṭa tāḷa being the seventh one in order. The eighth Āvaraṇa is in Ādi tāḷa referring to 8 Kriyā -s. The ninth Āvaraṇa in Āhirī is in Tiśra jāti Ēka tāḷa has 3 Kriyā -s now being sung in Rūpaka with 6 Kriyā -s highlighting the triplets involved in the Bindu Cakra. The tāḷa-s deliberately chosen is indeed a masterly stroke of the composer. An aspect related to tāḷa is worth mentioning here. The āvaraṇa in Ānanda bairavi is sung in Miśra Cāpu as well because it has the same number of tāḷa measure but the Kriyā -s are different. The Saṅgīta Sampradāya Pradarṣini of Subbarāma Dīkṣita has stated this āvaraṇa to be sung in Miśra jāti ēka tāḷa which again has the same time measure of 7 mātra-s. To sum up, this āvaraṇa can be rendered in three ways- tiśra

tripuṭa, miśra ēka and miśra cāpu. There will not be any difference in the rendition when sung in tiśra tripuṭa or miśra ēka but the rendition in miśra cāpu will have effect on the number of akṣara-s because one avartanam of tiśra tripuṭa(7 akṣara-s) will equal two avartanams of miśra cāpu (3 and a half *2= 7 akṣara-s) resulting in a slight change of kālāpramānam.

- The Kamalāmbā Kṛti-s are enriched with rhetorical beauties or the decorative anga-s. Vyākaraṇa Niyama dominate the Sanskrit language from the fact that the beginners are taught the Śabdha-s employing eight cases for the declension of a noun.

With reference to the context the Navāvaraṇa-s are composed in the eight declensions of proper noun “Kamalāmbā / Kamalāmbikā”.- Nominative case (Prathama Vibhakti- Kamalāmbā /Kamalāmbikā), Accusative case (Dvitya Vibhakti- Kamalāmbām/Kamalāmbikām), Instrumental case (Tṛitiya Vibhakti- Kamalāmbāya/Kamalāmbikāya) and so on. This is the Vibhakti technique referring to the Goddess Kamalāmbā in eight different ways unlike the Navāvaraṇa Kṛti-s composed by Uttukadu VenkataKavi. The first Dhyāna Kṛti and the last Maṅgaḷa Kṛti are in Sambōdhana (Vocative case) Vibhakti. The central nine Āvaraṇa-s are in the eight declensions and the ninth one in all declensions.

- Dīkṣita’s Mudrā- Guruguha with several meanings has been incorporated in most of the Kṛti-s. The Dhyāna Kṛti does not feature a rāga Mudrā and the Kṛti-s in Ānanda bairavi (1stĀvaraṇa) and Śaṅkarābaraṇam (3rdĀvaraṇa) have partial rāga Mudrā. The Āvaraṇa -s in Kāmbōji, Sahānā and Āhirī have disguised rāga Mudrā. All others have proper rāga Mudrā
- In each Navāvaraṇa Kṛti, Dīkṣita carefully brings out name of the Cakra, its geometry, salient features specific to the Cakra-s and Devata-s associated with it. A tabulation of the Āvaraṇa-s with the Cakra and its name, the vibhakti case would help in easy understanding

Āvaraṇa and Rāga	Cakra	Name of the Cakra	Vibhakti case
Dhyāna Kṛti			Sambodhana/ Vocative
1 st Āvaraṇa/Ānandabairavi	Bhūpura	Trailokya Mohana Cakra	Prathamā/ Nominative
2 nd Āvaraṇa/Kalyāṇi	Ṣoḍaśa Dala	SarvāśaParipūraka Cakra	Dvitiya/Accusative
3 rd Āvaraṇa/Śaṅkarābaraṇam	Aṣṭa Dala	Sarvasamkṣobhaṇa Cakra	Tṛitiya/Instrumental
4 th Āvaraṇa/Kāmbhoji	Caturdaśa	SarvaSaubhāgyadāy aka Cakra	Caturtī/Dative
5 th Āvaraṇa/Bhairavi	Bahirdaśara	Sarva Sādhaka	Pañcamī/Ablative

		Cakra	
6 th Āvaraṇa/Punnāgavarāḷi	Antaradaśara	Sarva Rakṣākara Cakra	Ṣaṣṭhī/Genitive
7 th Āvaraṇa/Sahānā	Aṣṭakoṇa	Sarva Rogahara Cakra	Saptamī/Locative
8 th Āvaraṇa/Ghaṇṭā	Trikoṇa	Sarva Siddhiprada Cakra	Sambodhana/ Vocative
9 th Āvaraṇa/Āhirī	Bindu	Sarvānandamaya cakra	All vibhakti-s

- The Kamalāmbā Kṛti-s are embellished with beautiful svarākṣara-s where the blend of svara and sāhitya is so natural and even goes unnoticed when not listened carefully.

The other aspects observed in the Navāvaraṇa set of Kṛti-s are summarised as follows.

- Todi is a rāga which generally reflects compassion and Dīkṣita in the invocatory composition begins the song with Madhya stāyī niṣāda in accordance with the invocative nature of the song. Another significant description in the composition is Her sitting posture as “Vinoda Caraṇe” which means enchanting feet. We don’t find the Mother Goddess sitting in this posture in any other temple. Dīkṣita addresses Her as one who enjoys music and one who bestows best poetic qualities on those who sing in praise of her “Saṅgīta rasikē sukavitva pradāyike” suggesting both his music and poetry are due to Her blessings cannot be without mentioned and highlighted. Dīkṣita describes Her in different adjectives in the caraṇam such as “Tripurādicakrēswarī”, “Animādisiddiśwarī”, “Kṣhitipura Trailokya Mohana Cakra Vartinī”, “Prakaṭa Yoginī”.
- The kalyāni āvarṇa has the word “Kamalā” in the anupallavi has different meanings with reference to the subsequent word. Kamalā in “Kamalā vāni” refers to Lakṣmi and vāni is Saravathi, Kamalā in “Kamalāpurasadhanā” refers to Tiruvārūr and the Kamalā in “Kamala vadhanam” refers to lotus. The decorative aṅga –Yamaka has been beautifully used. Yamaka-s are a customary aṅga in the Kṛti-s of Dīkṣita. It shows the composer’s mastery and dominance of indepth knowledge over the language.
- Kamalāmbā is an ornament to Saṅkara and hence the rāga Saṅkarābaraṇam. This is a universal rāga known as major diatonic scale in the west. Sāringadev in his Saṅgītaratnākara mentions Saṅkarābaraṇam rāga as Purva Prasiddha rāga.
- Kāmbōji is an ancient rāga which has a history from the time of pan-s. Ata tāḷa has 14 Kriyā -s which represents the nature 14 angles of this Āvaraṇa. Dīkṣita has employed Kāmbōji after Saṅkarābaraṇam atleast twice in his group Kṛti-s.

- The fifth Āvaraṇa is in Jhampa tāḷa set in bhairavi raga. Bhairavi is one of Her names and is used in the rāga mudra in Anupallavi. Jhampa tāḷa has 10 Kriyā-s and the composer consciously employs this tāḷa for the ten angled enclosure. Dīkṣita has described the ten different sounds and also the 10 different cakra-s of the body. The ten Nāda-s Daśavidha Nāda-s that emanate from the muladhara and the top of the scalp are described.
- Dīkṣita has used the rāga Mudrā Punnāgavarāḷi to describe Her hair as that which conquers the lovely back bees swarming around Punnāga trees. “Ramaṇīya-Punnāgavarāḷi-Vijita-Veṇyāh”.
- The seventh Āvaraṇa is in rāga Sahāna set to Tisra Tripuṭa tāḷa. the raga mudra in carana is in a linguistic process “hari-sānahari-haya”. This tāḷa may be employed because it has 7 Kriyā-s representing the seventh enclosure.
- The ninth Āvaraṇa is represented by a dot Bindu. This is here the Mother Goddess resides. She being the empress of the entire empire of Śrī Cakra, the Cakra is named Sarvānandamaya Cakra wherein the Mahā Tripura sundarī lives with Kāmēsvarī. It has all Vibhakti-s and the lengths of pallavi, anupallavi and caraṇam represent the three natural equal parts of the Bindu- Moon, Sun and Fire.
- The Maṅgalam Kṛti is befittingly composed in the Rāgam Śrī set to Khaṇḍa Eka tāḷa. This composition has exquisite descriptions and reflects the indomitable devotion of Dīkṣita and his adherence to Śrī Vidyā. The composition has Samaṣṭi Caraṇam unusual from the normal structure.

Muttusvāmi Dīkṣita, A Nadopasaka- whose soul found bliss in the abstract beauty of the rāga. Dīkṣita’s gymnastics with lyrics, his adherence to the Sanskrit prosody and poetics are all scholarly exercises, which can be understood and experienced only after years and years of training, learning and practicing the art of carnatic music on the whole. These Kṛtis of Dīkṣita are related superlative for their grand structure of rāga bhāva and overpouring bhakti enriched by sahitya bhāva with perfect synchronization of the laya bhāva.

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Trinity Compositions as presented by the Legend Smt D K Pattammal

Poorna Vaidyanathan <poornavaidhi@gmail.com>

Style in any art form including music is the distinctive stamp or signature attributed to an individual's expression. Apart from various other elements, the presentation of a composition, of which most important are those of the Trinity, also becomes an important aspect of one's style. Though there are several pāthāntara-s that have been evolved since the time of the Trinity, a few of them stand out, till date, as authentic versions. 'Padma Vibhushan' Smt D K Pattammal was known for her rendition of Kṛti-s with the aspects of Sāhitya Suddham (Pronunciation or Diction) being a highlight.

In my presentation on 'Contribution of Trinity to Karnataka Music', with the help of available recordings, I would like to bring out the distinctness in various compositions of the Trinity as passed down to us by Smt D K Pattammal which she had learnt from very authentic sources.

From various sources, it is a known fact that Smt D K Pattammal never had any formal training in the basic exercises in music, but she had great stalwarts as her teachers. Her rich repertoire of kṛti-s were due to her learning from great guru-s like N S Krishnasvami Iyenāgar, Vaidyanathan, Kanchipuram P.B. Srinivasan and Chinnamma. She has also learnt from Kamakshi Ammal and Rajalakshmi Ammal. Her other guru-s were Ambi Dikhsitar, Justice T L Venkatarama Iyer, Periyasami Thooran, Papanasam Sivan, Koteeswara Iyer, Vidyala Narasimhulu Naidu, Tinniyam Venkatarama Iyer, Appadurai Achari and Sambandamoorthi Achari.

N S Krishnasvami Iyengar was a disciple of Naina Pillai. Naina Pillai's mother and aunt were disciples of Kachi Sastri, who was in turn a great grandson of Syama Sastri. Vaidyanathan was a disciple of Ariyakudi Ramanuja Iyengar. Kamakshi Ammal was Naina Pillai's mother and Rajalakshmi Ammal was the daughter of Veena Dhanammal. Though Smt D K Pattammal learnt very briefly from Ambi Dikshitar before he passed away, Ambi Dikshitar was the son of Subbarama Dikshitar. Observing the guru lineage of Smt D K Pattammal, there is reason good enough to depend on the authenticity of the kṛti-s that she learnt and rendered. The available recordings substantiate the same, as each time she has rendered the kṛti-s – even after a duration of several years, the sangati-s, the order in which they are sung, the diction or pronunciation and the tempo are maintained the same. Moreover, she was the first to render in concerts, among several other kṛti-s, the Trinity kṛti-s like '*Devi Brōva*' and '*Śrīnāthādi*' also.

I propose to highlight the following aspects of D K Pattammal's rendition of the Trinity compositions with the help of a few recordings and tables that contain the concert details of Smt D K Pattammal:

- 1) The Trinity compositions handled in a concert by Smt D K Pattammal i.e., selection of Kṛti-s, how often were they rendered, the proportion to other compositions, etc.

- 2) Some unique features differentiating D K Pattammal's rendition from the way other musicians render the same kṛti-s.
- 3) The scope of Manōdharmā aspects challenged in the Trinity compositions.

Concert tables :

I

S NO	Composition	Ragam	Talam	Composer	Manodharma details
01	Sami Daya (V)	Kedaragaula	Ādi	Tiruvotriyur Tyagayya	-
02	Entara	Harikambhoji	Ādi	Tyagaraja	KS
03	Ramanatham	Pantumarali	Rupaka	Muttuswamy Dikshita	Alapana (4:00) N KS
04	Kaligiyunte	Keeravani	Ādi	Tyagaraja	Alapana (4:20)
05	Sankari Sankuru	Saveri	Tisra Adi	Syama Sastri	Alapana (3:30) N KS
06	Innum Paramukam	Begada	Rupaka	Doraisami Iyer	-
07	R T P	Todi	Ādi		Alapana (11:50)
08	Naam Japan (Bhajan)	Behag	Ādi	Khalas	-

II

S NO	Composition	Ragam	Talam	Composer	Manodharma details
01	Sami ninne (V)	Pantumarali	Ādi	Patnam Subramania Iyer	-
02	Gajavadana	Kedaram	Ādi	Purandaradasa	KS
03	Dasarata Nandana	Asaveri	Ādi	Tyāgarāja	-
04	Talli	Kalyani	Misra Chapu	Syama Sastri	Alapana (3:40) KS
05	Trahimam	Dhanyasi	Khanda Chapu	V V Srivatsa	Alapana (4:20) N KS
06	Parakela	Kedaragoula	Ādi	Syama Sastri	Alapana (3:00)
07	Ekkalatilum	Natakurinji	Rupaka	Ramaswami Sivan	-
08	Guruguhaya	Sama	Ādi	Muttuswamy Dikshita	-

09	Dinamani	Harikambhoji	Ādi	Tyāgarāja	Alapana (5:00)
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III

S NO	Composition	Ragam	Talam	Composer	Manodharma details
01	Sri Guruguha	Devakriya	Rupaka	Muttuswamy Dikshita	KS
02	Nannu Kanna	Kesari	Adi	Tyagaraja	-
03	Govinda Gataya	Bhairavi	Khanda Chapu	Narayana Tirtha	Alapana (3:20) N KS
04	Sandehamu	Kalyani	Tisra Adi	Tyagaraja	Alapana (5:20) N KS
05	Arumarundu	Kambhoji	Rupaka	Muthutandavar	Alapana (4:00) N KS
06	Devi Brova	Chintamani	Adi	Syama Sastri	-
07	Prabandam – Viruttam	Ragamalika	-	Vedanta Desika	
08	Vayyagam	Mayamalavagaula	Tisram	*	
09	Tondru	Bhairavi	Tisra Adi	Subramania Bharati	
10	Itarani (T)	Asaveri	Ādi	Arunagirinatar	

IV

S NO	Composition	Ragam	Talam	Composer	Manodharma details
01	Eranapai (V)	Tōdi	Ādi	Patnam Subramania Iyer	-
02	Sri Mahagana	Atana	Adi	Jayachamaraja Wodeyar	KS
03	Ennado	Sourashtra	Adi	Tyagaraja	-
04	Sanitodi	Harikambhoji	Adi	Tyagaraja	Alapana (2:20) / KS
05	Aparadamula	Darbar	Khanda Chapu	Tyagaraja	Alapana (2:30) / KS
06	Sandehamu	Kalyāni	Tisra Ādi	Tyagaraja	Alapana (6:10)/ N KS
07	Soundararajam	Brindavana	Rupaka	Muttuswamy	-

		Saranga		Dikshita	
08	Paramukam	Karaharapriya	Adi	Papanasam Sivan	Alapana (6:10)/ KS
09	Ninnuvina	Ritigoula	Tisra Ādi	Syama Sastri	-
10	Tulasamma	Devagandari	Adi	Tyagaraja	-
11	Sri Ranganatam	Poornachandrika	Adi	Muttuswamy Dikshita	-
12	R T P	Tōdi	K.T.Tripura	-	Alapana and tanam (16:00)
13	Sayankale – Sloka	Ragamalika	-	Narayana Tirtha	-
14	Itarani (T)	Asaveri	Adi	Arunagirinatar	-
15	Pavamana	Sourashtra	Adi	Tyagaraja	-

V

S NO	Composition	Ragam	Talam	Composer	Manodharma details
01	Viribhoni (V)	Bhairavi	Ata	Pachimiriyam Adiappa	-
02	Varana Mukha	Hamsadhvani	Rupaka	Kotisvara Iyer	KS
03	Dinamani	Harikambhoji	Ādi	Tyagaraja	Alapana (4:30) KS
04	Visalakshim	Pantuvarali	Misra Chapu	Muttuswamy Dikshita	KS
05	Ekkalatilum	Natakurinji	Rūpaka	Ramaswami Sivan	-
06	Ranidhi Radu	Mañirangu	Adi	Tyagaraja	Alapana (4:25) KS
07	Santanagopala	Kamas	Rupaka	Muttuswamy Dikshita	-
08	Tyagaraja Yoga	Ananda Bhairavi	Rupaka	Muttuswamy Dikshita	Alapana (4:30)
09	Brovavamma	Manji	Misra Chapu	Syama Sastri	-
10	Rama Rama	Vasanta	Tisra Ādi	Purandaradasa	
11	Bhajare re	Ābhēri	Adi	Mysore Vasudevacharya	
12	Kanaka saila	Punnagavarali	Adi	Syama Sastri	-
13	R T P	Vachaspati	K.T.Tripura		Alapana and

					Tanam (13:33)
14	Vayyagam	Mayamalavagaula	Tisram		
15	Petra taai - Viruttam	Ragamalika	-	Ramalinga Adigalar	
16	Teerada	Ragamalika	Khanda Adi	Subramania Bharati	-
17	Valli kanavan	Chenjurutti	Ādi	Kallidaikkurichi Subbaraya Swamigal	
18	Aadu raatte	Ragamalika	Ādi	Naamakal Ramlingam Pillai	
19	Tillana	Bilahari	Ādi	Ariyakudi	
20	Yadava nee	Ābhēri	Ādi	Purandaradasa	

- 1) On analysing the above lists as per the recordings of live concerts rendered by of Smt D K Pattammal, it is found that she has given high importance to the compositions of the Musical Trinity. The Trinity compositions have been mandatorily found in all her regular concerts and a representation of each of them was found depending on the length of the concert. They are more often rendered than the other composers. The placement of Trinity kṛti-s in her concerts was just anywhere during the entire time span of the concert. It was rendered as the opening composition and successively represented within the next few compositions also. She did not seem to bind her concert to rendering the Trinity compositions only before the 'Tani Āvartanam' but it was sometimes sung even as a concluding kṛti. Within these, she would make sure there was a variety of rāga-s and tāla-s represented.

For example, the **first concert** chosen as sample is a 90 minute concert and we find that she has rendered two Tyāgarāja kṛti-s and one each of Muttuswamy Dikshita and Syama Sastri. Out of a total of eight compositions, there are four compositions of the Trinity.

The **second concert** is also roughly 90 minutes in duration in which Smt D K Pattammal has rendered a total of nine compositions out of which two each of Tyāgarāja and Syama Sastri and one of Muttuswamy Dikshita have been rendered.

The **third concert** is again a 90 minute concert in which Smt D K Pattammal has sung two Tyāgarāja kṛti-s, one Muttuswami Dikshita kṛti and one Syama Sastri kṛti out of a total of ten compositions rendered.

The next sample concert, the **fourth one**, is an almost three hour concert wherein she has rendered about 15 compositions. There are four Tyāgarāja kṛti-s rendered consecutively, with yet another as a concluding one, two Muttuswamy Dikshita kṛti-s and one Syama Sastri kṛti.

The last sample concert, the **fifth concert**, is again a three hour concert. Out of a total of 20 compositions, Smt D K Pattammal has rendered two each of Tyāgarāja and Syama Sastri kṛti-s and three of Muttuswamy Dikshita kṛti-s.

A representation of each of the Trinity kṛti-s is seen in almost all her concerts. It could be either the opening composition or concluding composition. The rendition of the Trinity Compositions were not restricted to the first half of the concert alone. Absence of some regular kṛti-s of other common composers like Swati Tirunal, Patnam Subramania Iyer, Koteeswara Iyer, Purandara Dasa, Mysore Vaasudevacharya et al, may be there but not that of the Trinity.

2) Some of the unique features of Smt D K Pattammal's rendition of the Trinity kṛti-s are i) her adherence to pāṭhāntara, ii) Maintaining uniform tempo throughout the given composition, iii) Rendering each sangati twice as a rule and iv) her pronunciation or diction.

Smt D K Pattammal adheres to pāṭhāntara-s strictly and does not improvise in the sangati-s. In all compositions, Smt D K Pattammal maintained the same sangati-s in the same order, that she rendered several years ago. This is a strong aspect of Smt D K Pattammal's rendition.

She has never changed the tempo of the kṛti-s from mid-way. That is, some of the musicians sing the charanam intentionally in a slightly faster tempo compared to the tempo in which they commenced the kṛti. This is mostly noticed in rendition of Varṇam-s and some musicians occasionally sing kṛti-s also in this format.

She has insisted on rendering each sangati twice. This is irrespective of the length of the kṛti or concert etc., she has never compromised on this aspect.

The perfection of pronunciation is an aspect unique to D K Pattammal herself and from this quality, she still continues to be a source of reference for many students and scholars.

When listening to certain kṛti-s, Smt D K Pattammal, in comparison to other musicians of her generation, some differences are seen in the tempo of the kṛti, the rāga, the *Eḍuppu* (the beginning of the kriti) or the sāhithyam. By tempo, it is the pace of the entire kṛti and not intentionally changing of the speed from the charanam portion as mentioned earlier. For example, the Muttuswami Dikshita kṛti '*Kanjadalāyatākṣi*' in the rāga Kamalāmanōhari, has been sung in viḷamba kāla by Smt D K Pattammal, the way in which she had learnt from her teachers. This Pāṭhāntara is seldom followed by

the present day musicians. She never found the need to change the tempo considering the changing times.

The kṛti 'Morabettite' by Tyāgarāja is normally sung in the rāga Rūpavati while Smt D K Pattammal has rendered it in the rāga Tōdi. Yet another kṛti of Saint Tyāgarāja 'Sani Tōdi Deve' in Harikāmbhoji has a different *Eḍuppu* by Smt D K Pattammal from Alathur Brothers, including the tāla being single *kaḷai* by Alathur Brothers, while D K Pattammal has rendered in two *kaḷai*. This is observed in the treatment of 'Rakshabettare' in Bhairavi where Smt D K Pattammal sings in two *kaḷai*. Another distinct difference is that the Tyāgarāja kṛti 'Śrī Raghavaraprimeya' in Kāmbhoji, Smt D K Pattammal would sing the charanam similar to a swarajati setting – that is, svara followed by Sāhitya for each charanam which are again rendered in second speed as well. While the others generally render the same kṛti sans the svara rendition and second speed.

In comparing a Syama Sastri kṛti like "Thalli Ninnu neranamminnu" in Kalyāni rendered by her disciple and brother Śrī D K Jayaraman, it is found that regularly D K Jayaraman sings an additional sangati in the pallavi as a concluding sangati which was never rendered by Smt D K Pattammal. Again this kṛti can be compared with Smt M S Subbulakshmi's version which is different in the *Eḍuppu*. The same is the case with 'Vidhulaku mrokkeda' in Mayamalagowla (Ādi Tāla) by Saint Tyāgarāja. The beginning phrase of the word *Vidhulaku* by M S Subbukalshmi starts with the svarā-s "m g, r s," while D K Pattammal's starts with "s r, g m," .

Now for the Sāhitya aspect, in the Tyāgarāja kṛti 'Thulasamma'

D K Pattammal's version : 'Thulasamma maa intaraavamma' in the Pallavi and addition of 'Śrī' in the concluding line 'Varada ninnu Pooja jesi Śrī'

Others : 'Thulasamma maa inta' in the Pallavi and the concluding line is 'Varada ninnu Pooja jesi'

3) On observing the **Manōdharmā aspects** of Smt D K Pattammal's concert with specific reference to the Trinity Compositions, we find that

Smt D K Pattammal never opened the concert with an ālāpana rendition but in most of the concerts, the presence of kalpana svarā-s seem to occur either in the first or in the second composition of the concert and a Rāga Ālāpana seems to occur in the third composition. Thus the rendering of manōdharmā is spread throughout the concert and sometimes even in the last but one composition. She did not seem to connect ālāpana rendition to the other aspects of manōdharmā - that is, if she sings ālāpana, it was not necessary that she would have sung niraval or Kalpana Svāra-s for the kṛti. Even if the ālāpana duration was 2^{1/2} minutes, she would have sung niraval and kalpana svāra or sometimes for a kṛti that follows a four minute

ālāpana, will not have niraval or kalpana svara. A variety of Rāga-s and Tāla-s has also been given in each concert.

Smt D K Pattammal believed strongly that rhythm or calculations should not overshadow melodic aspects in music. Her calculations and '*korvais*' were metered to take care of this aspect. Her niraval and kalpana svarā-s were crisp and not too elaborate. Where ever the Trinity compositions were rendered, invariable it is one of the Trinity compositions that would be chosen to be the main composition with ālāpana, niraval and kalpana svarā-s including the Tani Āvartanam. There were instances where she has rendered only ālāpana for the Tyāgarāja kṛti '*Kaligiunte*' whereas, a comparatively smaller kṛti in Darbār would have the ālāpana, niraval and kalpana svarā-s. Similarly a smaller kṛti like Muttuswamy Dikshita's '*Śrī Pārthsaārathy*' in Śuddha Dhanyāsi would be given the main status with Tani Āvartanam also provided for.

On a concluding note, Smt D K Pattammal's concert presentation was a composition oriented one and she stood out distinctly in presenting the compositions of the Music Trinity Tyāgarāja, Syama Sastri and Muttuswamy Dikshita. Her renditions are highly authentic and dignified. She seemed to have placed the compositions of all the three equally and above every other composer.



"A Day with Tyāgarāja" - A tribute to Saint Tyāgarāja by Dr. S Ramanathan

Prasanth V Kaimal <kalyaniprasanthv@gmail.com>

Dr S Rāmanathan the legendary musician from Madurai was a great devotee of Saint Tyāgarāja the prolific composer in karnataka music. He was also a sparkling gem in the early 19th century. He was born at Thirukōyilōr on April 13th1917 as the son of Subrahmania śāstri and Paṭṭammal. More than a singer, he was an author, composer, orator, vainika, and a western guitarist also. He showed great attitude and aptitude towards music from his childhood days onwards. He had the great ambition to convey the divine philosophy of Saint Tyāgarāja to the new generation musicians and music lovers. It was this passion of Dr S Rāmanathan that contributed to the birth of the lecture demonstration "A Day with Tyāgarāja".

His aim was to portray the life history, routine and the deep devotion of Saint Tyāgarāja to Lord Rāma. Dr S Rāmanathan was inspiring all the music lovers to imagine a full day of Saint Tyāgarāja. The main objective was to explain "Uñchavṛtti" by Saint Tyāgarāja and disciples.

While speaking about Saint Tyāgarāja Dr S Rāmanathan used to start with the period of Vijayanagar Empire that is from 1336 onwards. He explains that the vast area which widened from Guṇṭūr district in Andhra to Kanyākumāri district in Tamilnadu was popularly known as Karnāṭaka places during this period. So the musical style which prevailed here also came to be known as Karnāṭaka music. Famous musicologist Vidyaranya lived during this period. When the Vijayanagar kingdom was invaded by Islamic countries later in the 17th century many Telugu Brahmin families including the family of Girirājabrahmam left the place and settled at Tiruvārur in Tamilnadu. Girirājabrahmam who was popularly known as Girirājakavi was the grandfather of Tyāgarāja. Tyāgarāja-s father Rāmabrahmam was a vēdic scholar and mother was Sītālākṣhmi who hailed from a great musical tradition.

Tyāgarāja was the third son of Rāmabrahmam. It was the span of Tulaja Mahārāja the great Marāṭha king in Tañjāvur when the family of Rāmabrahmam settled there in Tiruvārur. Rāmabrahmam was a great scholar in Rāmāyana who was able to that contributed to the birth of the lecture demonstration "A Day with Tyāgarāja".

Tyāgarāja was the third son of Rāmabrahmam. It was the span of Tulaja Mahārāja the great Marāṭha king in Tañjāvur when the family of Rāmabrahmam settled there in Tiruvārur. Rāmabrahmam was a great scholar in Rāmāyana who was able to demonstrate Rāmāyana for the devotees. Lord Siva at Thiruvārur temple was popularly known as 'Tyāgēsamūrthy'. It was the belief of Rāmabrahmam and family that Tyāgarāja was the gift of Lord Tyāgēsa , that is why he was named Tyāgarāja whose full name was 'Kahakarla Thyāgabrahmam'. The famous Sapthasṭhana uṣṣavam in Pañchanadīsvara temple in Tiruvayaru was always accompanied by the Rāmāyana Kadhakhyanam of

Rāmabrahmam. Rāmabrahmam was fond of with the spiritual atmosphere in Tiruvayār and he wished to settle there to give good education to his children. He conveyed his ambition to the king who was a well wisher of Rāmabrahmam. The Mahārāja was happy to present him property and shelter near the great temple. At present this is considered as the traditional home of Tyāgarāja in tiruvayār.

Tyāgarāja was only four years old during this time. His mother Sītālakṣmi was the daughter of Vīna Kālahasthaya who was a well known Vīna player of that period. We can enjoy his affection for his mother in his famous composition “Sītamma Māyamma “ in Vasantha and at the same time we can feel his deep devotion to Lord Rāma and his counterpart Sīta. Rāmabrahmam was the follower of Maruthanallūr Ācharya a famous saint. He practiced the Pañchayathana pūja on a regular basis with the support of Tyāgarāja as per the instruction from Maruthanallūr Ācharya. Pañchayathana pūja was dedicated to five deities respectively ‘śiva’, ‘Sun’, ‘Viṣṇu’, ‘Ganapathi’, and ‘Dēvi’. Maruthanallūr Ācharya gifted them an idol of Lord Rāma and a few ‘Tēvāram-s’ also. Tyāgarāja learned kṛti-s of Puraṇdaradāsa and Bhadrāchalam Rāmdas at this time from his mother Sītālakṣmi which he used to sing while the ‘Pañchayathana pūja’ was going on. Once after finishing almost all the compositions taught by his mother Tyāgarāja became confused which one he can render next during the time of the pūja. For the first time in his life he composed the composition “Namo namo rāghavāya aniṣam” in ‘Deṣiya Tōdi’ and rendered it in that very moment.

Dr Rāmanathan has explained the Deṣiya Tōdi rāga which has the ascending and descending order ‘Sa Ga Ma Dha Ni Sa’-‘Sa Dha Pa Ga Ri Sa’. Rāmabrahmam had no words to explain his immense joy and he even forgot the worship in the midst of the ‘Pañchayathana pūja’. It was the birth of a great ‘Vāggēyakāra’ who changed the face of Indian classical music. Soon after this incident he was sent to the home of ‘Sonti Vēṅkata Rāma ayya who was considered as the best Karnāṭaka musician of that period. Earlier Tyāgarāja used to observe the classes of Sonti while he was sent to collect flowers for the Pañchayathana pūja. So it was easy for the 8 year old boy to learn the lessons from the legend within no time. Sonti Vēṅkata Rāma ayya was a celebrated musician who was the first one to sing in the Tañjāvur Palace at the beginning of the Tamil year where a music festival of 365 days was organized by the royal family. He was considered as the star attraction among many Āsthana vidvān-s in the Tañjāvur palace. Tyāgarāja’s extra ordinary caliber enabled him to learn many rāga-s and compositions within one year and even the teacher was wondered with the explicit talent of the little boy.

Sonti Vēṅkatarāma ayya had immense pleasure to introduce Tyāgarāja in front of many reputed mass and royal platforms. It was at the age of 14 that Tyāgarāja wrote the famous composition in ‘Bilahari’ rāga “Dorakuna ituvanti sēva”, when all the students of Sonti was asked to present a composition of their own. After he sung the kṛti there was great applause among the students and other listeners. Soṅti with great pride and joy changed the sāhithya to “Dorakuna ituvanti siṣhyudu” and with this he was giving his gratitude to the ultimate for being lucky to teach a disciple like Tyāgarāja.

Rāmabrahmam had great faith in Tyāgarāja and he handed over the Pañchayathana pūja to Tyāgarāja and insisted his son that he should continue the worship even after the death of Rāmabrahmam. His elder son Pañchāpakesa was reluctant to such divine worship and daily routines and he was only bothered about money and other earnings. After the death of Rāmabrahmam, Tyāgarāja was unlucky to face a lot of family problems and he got only two rooms in his home when it was partitioned. He was happy to continue the worship of Lord Rāma and other Tēvāram-s which was followed by his father. But within a short span of time he was pressured to quit the home for his livelihood. Then he wandered here and there with his disciples collecting grains from others homes and he composed many Śri Rāma kṛti-s while doing this practice. It came to be known as 'Uñchavṛtti' later and the compositions became popular as "Divyanāma kṛti-s".

People in his street were disappointed with the fate faced by Tyāgarāja and they were sympathetic to him and disciples. Naturally the street became fond of with the kṛti-s sung by Tyāgarāja and from the role of an ardent devotee he became a great saint and a prolific composer. He became the most respectable person in the village and his name and fame flourished all over south India. He was welcomed by the village people with immense respect when he came there for the "Uñchavṛtti", his feet were washed by the village men and they found great pleasure in receiving him with flowers. The particular character of "Uñchavṛtti" was that once grains were collected Tyāgarāja and disciples will go for the next one only after finishing the existing quantity. He composed many wonderful compositions like "Vaṇḍanamū" in Sahāna while going for the "Uñchavṛtti". The street which he used to walk for the "Uñchavṛtti" was the "Tirumañcana vī dhi". The street got this name because it was the path for Lord Siva during the saphthasthana festival. Once he finished the "Uñchavṛtti" the people in Tiruvayar were anxious to listen his songs on ŚriRāma and were impatient for the next "Uñchavṛtti". He was accompanied by a Tampūra in his right hand and a 'Chiplāmkattā' in his right hand.

Once the king 'Sarabhōji' asked Tyāgarāja to write a kṛti about the king and he would offerer great wealth, countless gold coins, and 50 acres of land for the saint. This paved way for the great composition "Nidhisāla sukhamā" in Kalyāni. He wrote a letter back to the king in which he included this kṛti. In this composition he explains that whether it is good to create a kṛti on an ordinary human being like the king or to write a kṛti about the great sannidhi of the ultimate, which one is the real 'Nidhi'. The king became very disappointed and he asked his soldiers to catch Tyāgarāja and bring him to the Palace. He was unable to control the anger which he felt from the attitude of the Saint. But his soldiers were unable to walk a single step and were caught with severe stomach pain. King called the astrologer of the royal family and he informed the king about the greatness of Tyāgarāja swami and his deep devotion to Lord Rāma. Identifying his mistake Mahārāja became a follower of the saint.

His elder brother Pañchapakēsan was thoroughly disappointed with this attitude of Tyāgarāja and he threw the idol of Lord Rāma to river Kāvēri. But once in a dream he got the divine instruction from the Lord that the idol is in a particular location in river Kāvēri. Suddenly he ran to river Kāvēri and while walking across the river he found that there is something hit his legs and for his boundless joy it

was the idol of Lord Rāma . He picked the idol and brought back to the home which was a great relief to him and disciples. It was during this time that he met Rāma kṛṣṇayathi , a saint at the river side of Kāvēri. Tyāgarāja once requested him to give him ‘Saṅyāsa’ and the saint replied him that he will get ‘Saṅyāsa’ naturally when the time comes. He advised Tyāgarāja to render ‘Rāma maṅtra’ countinuously through which someone like Tyāgarāja can find the ultimate.

Till then he started rendering the ‘Rāma maṅtra’ countinuously to attain ‘Saṅyāsa’. He also started the ‘Ēkadaṣi Bhajana’ in his home and composed many ‘Divyanāma kṛti-s’ and other compositions for the ‘Saṁpradāya Bhajana’ in connection with Ēkadaṣi. It is believed that there are almost 80 Divyanāma Saṁpradāya kṛti-s which are all published by Dr S Ramanathan in Tamil. The Ēkadaṣi pūja was started with awaking Lord Rāma from sleep with the kṛti “Mēlukōvayya” in rāga Bauḷi.”Āragimpave pāl Āragimpave” in Tōdi was also sung to offer milk to the almighty. ‘Śhodasa Upachāra’ was practiced in connection with the ‘Ēkadaṣi pūja’ in which there were 16 upachāra-s which starts with ‘Āvahana’ and ends with ‘Dīpāradhana’. When the ‘Saṁpradāya bhajana is going on there will be ‘Dīpapradakshinam’ and dancing steps by the devotees which we can seen in Udayalūr KalyanaRama’s Saṁpradāya bhajan nowadays. “Upachāramulanu chēkona” in Bhairavi was the main kṛti which he himself and disciples used to sung during the Ēkadaṣi pūja.

“Tulasi bilva maḷḷikādi” in Kēdārāgauḷa was another beautiful composition which he sung during this occasion in which devotees were supposed to present their offerings in the form of flowers. When the Ēkadaṣi pūja ends Lord Śri Rāma was told to sleep through the beautiful kṛti-s like “Uyyalalūgavayya” in ‘Nīlambari’ and “Pūlapānmbu mītha” yet another beautiful composition in Āhari in which he explains that “Madhu chakkara veṇapālu” everything were offered by him and disciples. Enthaninne in Mukhāri was another excellent creation by Tyāgarāja . He himself portrays his jealousy to śabari who is considered as the complete devotee of Lord Rāma who has served him without any demands.” “Koluvayyūṇṇāde kōḍaṇḍapāni” in Dēvagāndhari was the composition which he used to welcome the devotees to come there and worship.

Conclusion

Dr S Rāmanathan was the disciple of Tiger Varadāchari who started his early learning under Tirukkōyilōr Rāmudu Bhāgavathar. He received doctorate from Wesleyan University in America for his study on the topic ‘Music in cilapatikāram’. It was his thirst for innovation and creativity that lead him to the creation of this particular lecture demonstration “A Day with Tyāgarāja”. It was a completely different attempt by a totally different musician towards the revolution in Indian classical music.

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Lecture demonstration of śri Kōttayam Veeramani on “Rāma bhakthi Samrajyam”



Comparative analysis of the Compositions of Trinity

Radha A <camradha@rediffmail.com>

The glorious period of kanātaka classical music was during the eighteenth century when the Trinity-Tyāgarāja, Muttusvāmi Dīkṣitar and Śyāma Śāstri, ushered in an era of aggrandizement of music. They brought a spiritual outlook in people and ensured people experience the higher degrees of ethereality. Kanātaka classical music started being symbolized as a tool for devotion. Kanātaka classical music not just became an intrinsic part of religion but also a path to attain mōkṣa. The melody, rhythm and lyrics of this period were outstanding.

The present paper attempts to make a comparative analysis of the compositions of the Trinity. The scope of the subject is a comparison of their music styles, genres, mudra-s used, musical forms, rhetorical beauties, the lyrics and their forte. The methodology of analysis is comparative and the data is conceptual.

Insignia of the Trio

The Trinity simplified the intricacies of gamaka-s and the employing of complicated tāḷa-s. Tyāgarāja-s emphasis is on bhāva, Muttusvāmi Dīkṣita-s is on rāga and Śyāmā Śāstri-s forte is tāḷa. Hence the Trinity was the personification of Bhāva, Rāga, Tāḷa. Tyāgarāja-s devotional compositions are composed mostly in Telugu in kṛti form and are tributes to Lord Rāma. Most of Muttusvāmi Dīkṣitar-s compositions were also in kṛti form but in Sanskrit. He composed on various deities and composed varṇa-s, rāgamālika-s and group kṛti-s. His compositions are tributes to various deities. Śyāma Śāstri composed in Telugu and Sanskrit mostly on his favorite Goddess Kāmākṣi. The musical forms were kṛti, varṇa and svarajati.

There are two schools of Mēḷa systems, one introduced by Vēṅkaṭamakhi and the other by Gōvindācārya. The nomenclature adopted by Vēṅkaṭamakhi is called the Kanakāmbari- Phēnadyuti nomenclature and the one adopted by Gōvindācārya is called the Kanakāṅgi- Ratnāṅgi nomenclature. Muttusvāmi Dīkṣitar followed the first, whereas Tyāgarāja and Śyāmā Śāstri followed the second.

Tyāgarāja-s mudra is svānāma, for instance, Tyāgarāja nuta, Tyāgarāja Hṛdbhūṣaṇa, Tyāgarāja kulavibhūṣa, Tyāgarājārcita, Tyāgarāja vinuta, Tyāgarāja pūjita, Tyāgarāja paripāla, Tyāgarāja sannuta and many more. Muttusvāmi Dīkṣita-s mudra is Guruguha. He has also used rāgamudra-s for some of his compositions. Śyāma Śāstri-s mudra is Śyāma Kṛṣṇa. Apart from this he has used sthala mudra-s like Madhura and Kāñci. He has also used Rāga mudra-s like Laḷita, Kalyāṇi, Bhairavi and Kīravāṇi.

The composing styles of the Trinity have been summed up as Drākṣāpāka, Nārikēḷapāka and Kadaḷipāka. The three approaches of the Trinity are supposed to represent three Rasa-s: Drākṣa (Grapes), Nārikēḷa (Coconut) and Kadaḷi (Banana). Among the Trinity, Tyāgarāja's composing style

was simple and Muttusvāmi Dīkṣita-s complicated. Śyāma Śāstri struck a balance between the two. Tyāgarāja's compositions provided instantaneous gratification the moment they were heard just like a grape. Muttusvāmi Dīkṣita-s compositions are more complicated and his style is appropriately compared with coconut which takes more effort where the shell has to be broken for the creamy layer of the fruit to be relished. Śyāmā Śāstri's compositions are aptly compared to the taste of a banana which only requires peeling to savour the fruit.

The first composition of Tyāgarāja was Namō Namō Rāghāvāya in Dēśya Tōḍi set to tune with Tīśra Ēka Tāḷa, the first composition of Muttusvāmi Dīkṣitar was Śrīnāthādi Guruguhō Jayati set to tune in Māyāmālavagauḷa and Ādi Tāḷa, while Śyāma Śāstri first composed Jananī Natajana paripālini in Sāvēri set to Ādi Tāḷa.

Tyāgarāja's Ghana Rāga Pañcaratna Kṛti-s

S.No	Kīrtana	Rāga	Tāḷa
1	Jagadānandakāraka	Nāṭa	Ādi
2	Duḍukugala	Gauḷa	Ādi
3	Sādhiṅṅē	Ārabhi	Ādi
4	Kanakanaruṅirā	Varāḷi	Ādi
5	Endarō mahānubhāvulu	Śrī	Ādi

Jagadānandakāraka set in Nāṭa expresses the state of elation and how one can attain mōkṣa through the five kōśa-s: annāmaya, prāṅamaya, manōmaya, vijñānamaya and ānandamaya. The state of mind in this kṛti is eulogy to the Lord. Duḍukugala set in Gauḷa deals with annamaya kōśa, and the need to cleanse the materialistic world. The intrinsic mood is confession in this kṛti. Sādhiṅṅē in Ārabhi deals with the prāṅa of a devotee and how it faces tests. The state of mind is compliance in this kṛti. Kanakanaruṅirā set in Varāḷi talks about how a pure heart can find the beauty of God. There is composure in the kṛti. Endarō mahānubhāvulu set in Śrī symbolizes the knowledge attained through association with great souls. There is complete surrender in this kṛti.

Navagraha kṛti-s of Muttusvāmi Dīkṣitar are a set of nine kṛti-s as eulogies to the nine planets. Each song of this group is composed in each of the Sūḷādi Saptatāḷa-s. The selection of rāga-s for each eulogy is very apt. The musical structure and lyrical allure of these kṛti-s are outstanding. They are:

No	Composition	Rāga	Tāḷa
1.	Sūryamūrte	Saurāṣṭra	Dhruva
2.	Çandrambhaja	Asāvēri	Maṭhya

3.	Angārakam	Suruṭi	Rūpakam
4.	Budhamāśrayāmi	Nāṭakuranji	Jhampe
5.	Bṛhaspatē	Aṭhāṇa	Tripuṭa
6.	ŚrīŚukra	Paras	Aṭa
7.	Divākaratanūjam	Yadukulakāmbhōji	Ēka
8.	Smarāmyaham	Rāmapriya	Rūpakam
9.	Mahāsuramkētu	Çāmaram	Rūpakam

Śyāma Śāstri's svarajati-rare set in Bhairavi, Yadukulakāmbhōji and Tōdi. They became famous as Ratnatrayam. The three svarajati-s are exemplary and a great tribute to Goddess Kāmākṣi of Kanṇi which eulogize the beauty and virtues of the Goddess. The three svarajati-s are:

S.No	Composition	Rāga	Tāla
i)	Rāvēhimagirikumāri	Tōḍi	Ādi
ii)	Kāmākṣianudinamu	Bhairavi	Çāpu
iii)	Kāmākṣinīpādayugamu	Yadukula Kāmbhōji	Chāpu

They are composed in Telugu and consist of Pallavi and multiple caraṇa-s which are sung with svara-s and sāhitya. Rāvē himagiri kumāri consists of pallavi and six caraṇa-s. The rāgaçhāya, svara-s are gāndhāra and dhaivata. The pañçamavarja prayōga-s enhances the composition. Kāmākṣi anudinamu is the most popular and the most preferred choice of musicians in concerts. It consists of a pallavi and eight caraṇa-s. The sthāyi-s transcend from maṇḍrasthāyi madhyama to tārasthāyi madhyama. Kāmākṣi nīpādayugamu consists of a pallavi and ten carana-s.

Rhetorical Aestheticism

Whatever may be the form, every musical composition is set to a particular rhythm. The appeal of the music is emotional and spiritual. The linguistic embellishments add allure to the compositions. Tyāgarāja strictly adhered to the rules of prosody while incorporating rhetorical beauties like alliteration, prāsa, śabdālankāra, yamaka, ślēṣa. These have added radiance and elevated his compositions to a higher level. Metaphor is used in the Pañçaratna kṛti Jagadānandakāraka in Amaratāraka niçaya kumudahita where he says 'You are the moon to the water lily'. In Sāmajavaragamanā, nādāçaladīpathe use of metaphor 'You are the lamp on the mountain of nāda'. There is the use of Atiśayōkti alankāra in Vēṅkaṭeśa ninusēvimpa in Madhyamāvati rāga where he says 'O! Vēṅkaṭeśa, to see you, ten thousand eyes are required'. There is the use of upamā alankāra(simile) in Mērusamānadhīra in Māyāmāḷavagauḷa where he says 'You are equal to mēru parvata in courage'.

Tyāgarāja's opera Prahlāda Bhakti Vijayam is replete with as many as 132 poetic devices and adheres to various metres.

Kanda padyam	:	80
Sīsapadyam	:	17
Dvipada	:	19
Utpalamāla	:	10
Çampakamāla	:	3
Çūrṇika	:	1
Dandaka	:	1
Tēṭagīti	:	1

Muttusvāmi Dīkṣita-skṛti-s are embellished with śabdāṅkāra-s. He has used Yamakam, that is the use of same word with different meanings and combinations. In the kṛti Kamalāmbika in Tōḍirāga which is one of the Navāvāraṅakṛti-s, he has used the word Kamala in different meanings and combinations, Kamalāsana (Brahma), Kamalālayam (Tīrtham), Kamalāmbika (Goddess). The anupallavi of the kṛti Akṣayingavibho is a good example of Anuprāsa.

Dakṣaśikṣaṇa Dakṣatarasura lakṣaṇa vidhivilakṣaṇa lakṣyalakṣaṇa bahu viçakṣaṇa sudhā bhakṣaṇa guru kaṭākṣa vīkṣaṇa

Śyāmā Śāstri has introduced linguistic beauties like prāsa and svarākṣara-s. He is recognized for his contribution of the tāḷa aspect and rhythmic brilliance of his kṛti-s. Svarākṣara means dhātu-mātu samyukta alaṅkāra, which in other words means a combination of literal and musical beauty. Some examples of the poetic devices employed by Śyāmā Śāstri are:

Dvityākṣaraprāsa: Sāmajagamana nīvu tāmāsamusēyaka – this is from the caraṇa of Mīnalōçana set in Dhanyāsirāga.

Antyaprāsa: Sāmagānalōḷesu-śōbhēviśālahṛdayamūrtēsubhē -from the composition Sārasākṣi in rāga Sāvēri.

Anu Prāsa: Çandamunḍa khandana paṇḍitēkṣu- from Kanakaśaila in Punnāgavarāḷi.

In many songs Tyāgarāja emphasized music as an aid to bhakti. Tyāgarāja conceived Rāma as the very embodiment of the ambrosial essence of Nāda. A special quality of Dīkṣitār music is its close affinity to the vīṇa and its style, graces. The slow tempo and the rich gamaka-s of his songs are qualities derived from that instrument par excellence. In his bhairavi song Bāla Gōpāla, Dīkṣitār takes pride in describing himself as a vaiṇika-gāyaka, a vīṇa-vocal expert. Dīkṣitār's creations are master pieces representing full-blooded incarnations of the numberless rāga-s of Carnatic music. Muttusvāmi Dīkṣitar's father was Rāmasvāmi Dīkṣitār, a famous composer who is credited with having invented the rāga Hamsadhvani.

Muttusvāmi Dīkṣitar has composed in all the basic tāḷa-s of Carnatic music. Śyāmā Śāstri seemed to have a preference for ĀnandaBhairavi Rāga and Çāpu Tāḷa. He is credited with many musical forms like Varṇa, Kīrtana, Svarajati and Gīta. He is known for his extraordinary treatment of Mīraçāpu Tāḷa.

Śyāma Śāstri has composed about 17 songs in Mīśraçāpu Tāla. A perfect example is Tallī ninnu neranammi.

Tyāgarāja equated music to mukti itself. In his song Svararāgasudhā rasa, Tyāgarāja says that bhakti combined with ambrosial rasa of svara and rāga is itself heaven and salvation. Muttusvāmi Dīkṣita-compositions are unconventional in the sense that his kṛti-s have caraṇa with an entirely different dhātu as against other composers who compose with a pallavi, anupallavi with one or more caraṇa-s whose later part is sung to the same dhātu as that of the anupallavi. In his kṛti-s Vātāpi Gaṇapatim in Hamsadhvani and Subrahmaṇyāya Namastē in Kāmbhōji there are about ten saṅgati-s in the pallavi. The literature in Śyāmā Śāstri's compositions is symbolized by the fondness and affinity a child has towards his mother. He addresses the Goddess as Māyamma, Jagadamba, Talli, Amba, Trilōkamāta. The devotion in his compositions represents total acquiescence. The artha bhāva in his kṛti-s is commensurate with rāga bhāva.

Three creative geniuses with inimitable styles, to whom goes the credit for developing and perfecting the many musical forms and the development in rhythm. They were responsible to popularize Kanātaka classical music compositions. They composed in uncommon and unusual rāga-s and some lesser used Mēḷakarta-s. Their compositions are a beautiful blend of music, literature and philosophy. The Kanātaka classical music tradition is enriched because of contribution of the Trinity. Nobody could have understood the subtleties and nuances of rāga-s more than them.

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Kāmbhōji rāga kṛti-s of Muttusvāmi Dīkṣita
Radhika K P <kpradhikavocal@gmail.com >

Muttusvāmi Dīkṣita was the icon of of Karnāṭaka classical music and youngest among the 'Musical trinity'. Muttusvāmi Dīkṣita compositions richly deserve special treatment. His songs are moulded in classical style, displaying deep scholarship and they are beautifully worded, roundly phrased, well dictioned and grammatical. They produce sumptuousness and richness of fare. and he was proficient in the language of Dīkṣitar Sanskrit and it was being established himself in the knowledge of vēda-s, maṅtra taṅra śāṣṭra-s and it all improves the sacred literature and creates a musical era.

This paper takes up the analysis of the compositions of Śri Muttusvāmi Dīkṣita in kāmbhōji rāga found in the work Saṅgītha sampradāya pradarṣini. SSP authored by Subbarāma Dīkṣita mentions four kṛti-s of Muttusvāmi Dīkṣita in the rāga Kāmbhōji. Out of which three are in aṭa tāla and one in rūpaka tāla. The analysis are done based on the structure, melody and text. The kṛti-s taken up for analysis is listed below:

1. Kamalāmbikāyai – Aṭatāla
2. Śri Valmīkaliṅgam – Aṭatāla
3. Kāṣiṣvēṣvara – Aṭatāla
4. Śri Subrahmanyaya – Rūpakatāla

Structure of Kāmbhōji rāga kṛti-s:

1. Kamalāmbikāyai – pallavi, anupallavi madhyama kāla sāhitya, caraṇa madhyama kāla sāhitya
2. Śri valmīka liṅgam – pallavi, anupallavi, caraṇa madhyama kāla sāhitya
3. Kāṣiṣvēṣvara – pallavi, anupallavi madhyama kāla sāhitya, caraṇa madhyama kāla sāhitya
4. Śri subrahmanyaya – Pallavi, madhyama kāla sāhitya, anupallavi, caraṇa madhyama kāla sāhitya.

The sections of the first and third kṛti the structure of kṛti-s are same. The second and fourth kṛti-s has some difference in structure the second kṛti only in the caraṇa has madhyama kala sāhitya. But in fourth kṛti the madhyama kala sāhitya is composed in the pallavi. It is a rare application only such great composers like Muttusvāmi Dīkṣita composed this type of compositions.

Number of āvarta-s in each section of all songs:

kamalāmbikāyai	śri valmīka liṅgam	kāṣiṣvēṣvara	Śri subhramanyāya
Pallavi – 4 āvarta-s	Pallavi – 2 āvarta-s	Pallavi – 4 āvarta-s	Pallavi + MKS – 4 +4 = 8 āvarta-s

Anupallavi + MKS - 4+2 = 6 āvarta-s	Anupallavi - 4 āvarta-s	Anupallavi + MKS - 4+2 = 6	Anupallavi - 16 āvarta-s
Caraṇa + MKS - 12+2 = 14 āvarta-s	Caraṇa + MKS - 8+2 = 10 āvarta-s	Caraṇa + MKS - 12+2 = 14 āvarta-s	Caraṇa + MKS - 18 + 2 = 20 āvarta-s

Eḍuppu of each line of all songs:

- In the first kṛti of kamalāmbikāyai the eḍuppu is starts with the first two lines of pallavi and anupallavi in anāhaṭa graha whereas in caraṇa the first line only in anāhaṭa graham remaining all the āvarta-s are starts with samam.
- In the kṛti śri valmīka liṅgam the eḍuppu in sama graham.
- In the kṛti kāṣiṣvēṣvara, the pallavi starts with anāhaṭa graham, in caraṇa the seventh and eleventh āvarta-s are in anāhaṭa graham the remaining all parts of the āvarta-s are set in sama graham.
- In the kṛti of śri subhramaṇyāya also set totally in sama graham only in sixth āvarta of pallavi is in anahata graham.

Splitting of text in tāla:

[1] Kamalāmbikāyai – Aṭatāla

In this section i mentioned about the Dīkṣita composed kṛti-s with druta madhyama vilamba prayōgas are majorly found in his kṛti-s. i will given the counts of tāla to sāhitya

Pallavi

Āvarta	Laghu (5)	Laghu (5)	Druta (2)	Druta (2)
1 st	1 1 1 2	1 1 3	2	2
	Ka ma lam	. bi ka	yai	....
2 nd	1 2 2	1 2 2	1 1	1 1
	Ka na kam	Su. Ka.yai	....	... ..
3 rd	2 3	1 2 1 1	2	1 1
	Kar pu	ra vee ti ka	yai	.. na
4 th	2 2 1	1 3 1	2	2
	ma ste	Na ma ste	.....	.....

Anupallavi

1st	1 1 1 2	1 4	2	2
	, ka ma la	Kan ta nu	ja	yai
2 nd	1 2 2	2 2 1	1 1	2
	, kame	Swa ryai aa	ja	yai
3 rd	1 1 1 2	2 1 2	2	2

	<i>. Hi ma gi .</i>	<i>ri..tha nu.</i>	<i>Jaa</i>	<i>Yai</i>
4 th	3 2	1 1 3	2	2
	<i>Hrim ka</i>	<i>ra poo</i>	<i>Jya</i>	<i>Yai</i>

Madhyama kāla sāhitya

Āvarta	Laghu (5)	Laghu (5)	Druta (2)	Druta (2)
5 th	10	10	4	4
	<i>Kamala nagara viha</i>	<i>Rnyai khalasamooha</i>	<i>Sam haa</i>	<i>Rin yai</i>
6 th	10	10	4	4
	<i>Kamaniya rathna h</i>	<i>rnyai kalikalmasha</i>	<i>Pariha</i>	<i>Rinyai</i>

Caraṇa

1 st	1 1 1 2	1 1 3	2	2
	<i>. sa ka laa</i>	<i>Sou.. bha</i>	<i>gya</i>	<i>da</i>
2 nd	1 2 2	1 1 1 2	2	2
	<i>Ya kambho</i>	<i>Jachara</i>	<i>Na</i>	<i>Yai</i>
3 rd	3 2	2 3	1 1	1 1
	<i>Sam ksho</i>	<i>bhi nya</i>	<i>di sa</i>	<i>Kthi</i>
4 th	1 1 1 2	2 1 2	2	2
	<i>Yu tha cha tu</i>	<i>Rdha va ra</i>	<i>na</i>	<i>Yai</i>
5 th	1 1 1 2	1 1 3	2	2
	<i>Pra ka ta</i>	<i>Cha thu</i>	<i>rda</i>	<i>Sa</i>
6 th	1 2 2	2 2 1	2	2
	<i>Bhu va na</i>	<i>Bha ra</i>	<i>na</i>	<i>Yai</i>
7 th	1 1 1 2	2 2 1	2	2
	<i>Pra ba la</i>	<i>Gu ru gu</i>	<i>Ha</i>	<i>Sam</i>
8 th	1 2 2	2 2 1	2	2
	<i>Pra daa yam</i>	<i>thah ka ra</i>	<i>naa</i>	<i>Yai</i>
9 th	1 1 2 1	2 1 2	2	2
	<i>A ka lam ka</i>	<i>roo pa va</i>	<i>rna</i>	<i>Yai</i>
10 th	1 2 2	2 2 1	2	2
	<i>A pa maa</i>	<i>yai su pa .</i>	<i>rna</i>	<i>Yai</i>
11 th	1 1 1 1 1	2 3	2	2
	<i>Sukaradrutha</i>	<i>Cha.pabaa</i>	<i>Na</i>	<i>Yai</i>
12 th	2 1 1 1	1 1 1 2	2	2

	<i>Sho bhana ka</i>	<i>rama nu ko</i>	<i>na</i>	<i>yai</i>
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Madhyama kāla sāhitya

Āvarta	Laghu (5)	Laghu (5)	Druta (2)	Druta (2)
13 th	10	10	4	4
	<i>Sakum kumadi lepa</i>	<i>Nayai chara chara</i>	<i>di kalpa</i>	<i>nayai</i>
14 th	10	10	4	4
	<i>Chikura vijitha nila gha</i>	<i>nayai chi dananda</i>	<i>Purna gha</i>	<i>nayai</i>

[2] Śri Valmīka liṅgam – Aṭātāla

Āvarta	Laghu (5)	Laghu (5)	Druta (2)	Druta (2)
Pallavi 1st	2 1 1 1	3 2	2	2
	Śri val	Lmi ka	lim	gam
2 nd	1 2 2	2 1 2	2	2
	<i>Chin tha</i>	<i>Ye si va</i>	<i>rdham</i>	<i>Gam</i>
Anupallavi 1 st	3 2	2 3	2	2
	Śri va	ra daa	ya	Gam
2 nd	3 2	2 3	2	2
	Śri pu	ra na	ya	Kam
3 rd	4 1	3 2	1 1	1 1
	<i>Deva</i>	<i>Tha aa</i>	<i>di vi</i>	<i>nu tha</i>
4 th	2 2 1	3 2	1 1	1 1
	<i>Di vya vi</i>	<i>dhi</i>	<i>vi tam</i>	<i>Kam</i>

Caraṇa

Āvarta	Laghu (5)	Laghu (5)	Druta (2)	Druta (2)
1 st	1 2 2	1 1 1 2	2	2
	<i>Kurukshe</i>	<i>travirm</i>	<i>Chi</i>	<i>ya</i>
2 nd	3 2	2 2	2	2
	<i>gnodbha</i>	<i>va ka</i>	<i>Rmu</i>	<i>ka</i>
3 rd	1 2 2	2 1 2	2	2
	<i>Dharamu</i>	<i>ra rpu</i>	<i>Ha</i>	<i>tha</i>
4 th	1 2 2	4 1	2	2
	<i>Har ha</i>	<i>Ya dya</i>	<i>Khi</i>	<i>la</i>
5 th	1 2 2	3 2	2	2

	<i>Sura bha</i>	<i>Yo pa</i>	<i>Dra</i>	<i>va</i>
6 th	1 2 2	1 2 2	2	2
	<i>Ha ra na</i>	<i>chana tha</i>	<i>Ram</i>	<i>sam</i>
7 th	1 2 2	1 1 1 2	2	2
	<i>Karamso</i>	<i>makulam</i>	.	<i>bi</i>
8 th	3 2	1 1 1 1 1	2	2
	<i>Kambho</i>	<i>Ja madhuka</i>	<i>ram</i>	.
9 th	10	10	4	4
	<i>Guruguha janakam natha</i>	<i>Janakam kubera sakha</i>	<i>m cha mmam</i>	<i>sukam</i>
10 th	10	10	4	4
	<i>Suruchira sirodruta sa</i>	<i>Sam kam svayam prakā</i>	<i>Sakam tha</i>	<i>ra kam</i>

[3] Kāṣiṣvēṣvara ehi mam - - Aṭātāla

Pallavi :

Āvarta	Laghu (5)	Laghu (5)	Druta (2)	Druta (2)
1 st	, 2 2	2 3	2	2
	<i>Ka si</i>	<i>Vi swe</i>	<i>Sva</i>	<i>Ra</i>
2 nd	3 2	3 2	2	2
	<i>Ye hi</i>	<i>Mam pa</i>	<i>hi</i>	-
3 rd	1 2 2	1 1 3	2	2
	<i>Ka ru na</i>	<i>Ni de</i>	<i>Sam</i>	<i>Ni</i>
4 th	3 2	5	2	2
	<i>De hi</i>	<i>Mu dam</i>	<i>De</i>	<i>Hi</i>

Anupallavi :

Āvarta	Laghu (5)	Laghu (5)	Druta (2)	Druta (2)
1 st	3 2	3 2	2	2
	<i>Ka si</i>	<i>Kshe tra</i>	<i>Sa</i>	<i>dru</i>
2 nd	5	2 2 2	2	2
	<i>Sa</i>	<i>dhika pha</i>	<i>la</i>	<i>da</i>
3 rd	3 2	3 2	2	2
	<i>ga rtha</i>	<i>Thira</i>	<i>Va</i>	-
4 th	3 2	3 2	2	2
	<i>Sa</i>	<i>bhaktha vi</i>	<i>swa</i>	<i>Sa</i>
M.K :	10	10	4	4
5 th	<i>Desika</i>	<i>Darshita</i>	<i>rva bhau</i>	<i>Ma ma haa</i>

	<i>kaṭakshena</i>	<i>devatha sa</i>		
6 th	10	10	4	4
	<i>Deva deva deva de</i>	<i>vanuta deva raja</i>	<i>Pujitha</i>	<i>Da kshi na</i>

Carana:

Āvarta	Laghu (5)	Laghu (5)	Druta (2)	Druta (2)
1 st	1 2 2	1 1 1 2	2	2
	<i>Bha varo</i>	<i>Gahara</i>	<i>cha tu</i>	<i>Ra</i>
2 nd	3 2	3 2	2	2
	<i>Pye dya</i>	<i>Limga</i>	<i>Vi</i>	<i>Bho</i>
3 rd	3 2	3 2	2	2
	<i>Bhadra</i>	<i>Daaya</i>	<i>kaa</i>	<i>M</i>
4 th	5	2 2 1	2	2
	<i>Bho</i>	<i>Ja ka ra</i>	<i>Vi</i>	<i>Bho</i>
5 th	1 2 2	4 1	2	2
	<i>Kuvala</i>	<i>Yaadi</i>	<i>Pam</i>	.
6 th	4 1	2 2	2	2
	<i>chavada</i>	<i>na svayam</i>	<i>Bho</i>	.
7 th	1 2 2	4 1	2	2
	<i>Kushta</i>	<i>ro ga</i>	<i>pa</i>	<i>Ha</i>
8 th	2 1 2	1 1 2 1	2	2
	<i>Gartha thi</i>	<i>rdha sam</i>	<i>Bho</i>	.
9 th	1 1 1 1 1	1 1 2	2	2
	<i>Ravisasivam</i>	<i>nhi netra</i>	<i>sucha</i>	<i>R</i>
10 th	1 1 3	2 2 1	2	2
	<i>Tra vi sa</i>	<i>lakshi ka</i>	<i>La</i>	<i>Tra</i>
11 th	1 1 1 2	2 2 1	2	2
	<i>Kavi jana</i>	<i>Disamnu</i>	<i>thipa</i>	<i>Tra</i>
12 th	1 1 2 1	2 1 2	2	2
	<i>Kamaniya</i>	<i>gatra chi</i>	<i>nma</i>	<i>Tra</i>

Madhyamakāla sāhitya:

Āvarta	Laghu (5)	Laghu (5)	Druta (2)	Druta (2)
13 th	10	10	4	4
	<i>Bhuvana bharana bhuta ga</i>	<i>napate bhava haranatha</i>	<i>nidhi sr</i>	<i>Pate</i>

14 th	10	10	4	4
	<i>Siva guruguha janaka pa</i>	<i>Supate navamani vila</i>	<i>Lasitha chi</i>	<i>Tsabhapate</i>

[4] Śri Subrahmaṇyāya – Rūpaka tāla:

Pallavi:

āvarta	Drutam (2)	Laghu (4)	Druta (2)	Laghu (4)	Druta (2)	Laghu (4)	Druta (2)	Laghu (4)
1 st - 4	2	2 2	2	1 2 1	2	3 1	2	2 2
	Śri	subra	hma	Nya ya na	Ma	Ste na	ma	Stemana
5 th - 8	1 1	2 1 1	1 1	2 2	2	1 2 1	1 1	1 1 2
	Si ja	Koti ko	ti	La van	ya	yadeena	sara	nyaya

Anupallavi:

Āvarta	Drutam (2)	Laghu (4)	Druta (2)	Laghu (4)	Druta (2)	Laghu (4)	Druta (2)	Laghu (4)
1 st - 4 th	2	1 2 1	1 1	1 1 1 1	2	1 2 1	1 1	3 1
	bhu	Su raa di	sama	.stha jana	Poo..	Ji tha bja	Va ra	Na ya
5 th - 8 th	2	1 1 2	1 1	1 1 2	2	1 2 1	1 1	3 1
	va	sukitha	kshakaa	..di sa	rpa	svaroopaa	dhara	Na..ya
9 th - 12 th	2	1 2 1	1 1	1 2 1	2	1 2 1	1 1	1 2 1
	vaa	Sa vaadi	Sa ka	La de va	Vam	Di tha ya	va re	Nya ya
13 th - 16 th	2	1 1 2	2	2 1 1	2	1 1 2	1 1	1 2 1
	daa	Saja naa	bhi	Shta prada	da	Kshatha raa	gam gam	..nya ya

Caraṇa:

āvarta	Drutam (2)	Laghu (4)	Druta (2)	Laghu (4)	Druta (2)	Laghu (4)	Druta (2)	Laghu (4)
1 st - 4 th	2	1 1 2	1 1	1 2 1	2	2 1 1	2	2 2
	tha	Raka sim	Hma mu	Kshasura	pa	dmasura	sam	harthre
5 th - 8 th	2	1 2 1	1 1	1 1 1 1	2	2 1 1	1 1	2 2
	Tha	pathraya	hara	nanipuna	tha	thvopade	sa	karthre
9 th -12 th	2	1 1 1 1	1 1	2 2	2	2 2	1 1	2 2
	vee	ranuthagu	rugu	haayaa	jna	nadhvam	thasa	vitre
13 th - 16 th	1 1	2 2	2	2 2	2	2 1 1	2	4

	vija	Ya va	li	Bha rthre	sa	kthya yudha	dha	rthre
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Madhyama kāla sāhitya:

āvarta	Drutam (2)	Laghu (4)	Druta (2)	Laghu (4)
2 āvarta-s	1 1	2 1 1	1 1	1 1 1 1
	dheera	Yanatha vidhatre	devara	.jajaamathre
2 āvarta-s	1 1	2 1 1	1 1	1 1 1 1
	bhoora	Dibhuvana bhoktre	Bhoga mo	.ksha pradaatre

Melodic movement:

The graha svara-s of four kṛti-s are s,g,m,p respectively and even dhaivata also seen as a graha svara in kṛti śrī subrahmaṇyāya. All the ranges and the movement of sañcāra-s in tri sthāyi in all three sections are illustrated below:

- In the Kamalāmbikāyai the graha svara in pallavi starts with Madhya sthāyi gāndhāra 'g' and the range is between maṇdra pañcama 'p' to tāra shadjam 's'.

E.g for Maṇdra sthāyi pañcama in Pallavi :

$\frac{\overset{\vee}{s} \overset{\vee}{s} \overset{\vee}{n} \overset{\vee}{n} \overset{\vee}{d} \overset{\vee}{d} / \overset{\vee}{n} \overset{\vee}{p}}{ka \cdot rppu \cdot \cdot \cdot \cdot \cdot}$ | - In the third āvarta

e.g for tāra sthāyi shadjama in pallavi :

$\frac{p / \overset{\vee}{d} \overset{\vee}{m} \overset{\vee}{g} \overset{\vee}{g}}{yai \cdot \cdot \cdot \cdot \cdot}$ | $\frac{P, \overset{w}{d} \overset{w}{s}}{\cdot \cdot \cdot \cdot \cdot}$ || - In the first āvarta

In anupallavi the graha svara is on Madhya sthāyi 'p'. In this section, the middle and the higher octaves are found. But the Range of Tāra sthāyi occurs upto Tāra Madyama 'm' in two places

$\frac{\overset{\vee}{r} \overset{\vee}{r} / \overset{\vee}{m} \overset{\vee}{g} / \overset{\vee}{m} \overset{\vee}{r}}{\cdot hi \cdot ma \cdot gi \cdot \cdot \cdot}$ | - In the third āvarta and

In Madhyamakāla sāhitya as

$\frac{\overset{\vee}{g} \overset{\vee}{g} / \overset{\vee}{m} \overset{\vee}{R} \overset{\vee}{s} \quad \overset{\vee}{R} \overset{\vee}{s} \overset{\vee}{d} / \overset{\vee}{n} \overset{\vee}{n}}{kama nī \cdot ya \quad ratna hā \cdot \cdot \cdot}$ | - In the last sixth āvarta

In the caraṇa the graha svara is 's'. The range is between Maṇdra Pañcama 'p' to Tāra Madyama 'm'.

E.g. for Maṇdra Pañcama 'p' :

$\frac{P \overset{\vee}{d} \overset{\vee}{d} / \overset{\vee}{n} \overset{\vee}{p} \overset{\vee}{d}}{rūpava \cdot \cdot \cdot}$ | $\frac{S}{rā}$ | $\frac{\overset{\vee}{s}}{yai}$ || - in the ninth line

E.g. for Tāra Madyama 'm':

$\frac{\overset{\vee}{g} \overset{\vee}{r} \overset{\vee}{g} \overset{\vee}{M} \overset{\vee}{G} \overset{\vee}{g} \overset{\vee}{m} \overset{\vee}{r}}{gu \cdot \cdot \cdot \cdot \cdot ru gu \cdot \cdot \cdot}$ | - in the seventh āvarta.

- In the kṛti śrī valmīka liṅgam the pallavi starts with the range in between Maṇdra Pañcama 'p' to Tāra sthāyi ṛṣhaba 'r'.

E.g: for Maṇdra pañcama:

$\frac{m\overset{w}{g}\overset{x}{r}\overset{y}{S}\overset{z}{n}p/\overset{w}{n}\overset{z}{D}}{\dots cin \dots ta}$ | - In the third āvarta and the

E.g: for Tāra sthāyi ṛṣhaba :

$\frac{\overset{z}{S}/\overset{x}{rn} \quad \overset{y}{n}dp/dp}{\overset{z}{śr}\dots va \dots}$ - In the first āvarta.

In anupallavi the graha svara is Madhya sthāyi pañcama 'm'. In this section the middle and the higher octaves are found, but occurrence of lower octave notes are not found. The range of tāra sthāyi is upto tāra sthāyi gāndhāra 'g'.

Example for Tāra sthāyi Gāndhāra :

$\frac{\overset{z}{S}\overset{w}{r}\overset{x}{G}\overset{y}{r}\overset{z}{G}}{\overset{z}{dē}\dots va \dots}$ | $\frac{\overset{z}{r}\overset{w}{S}\backslash\overset{w}{Pd}\overset{z}{s}\backslash\overset{z}{N}}{\overset{z}{tā}\dots ā}$ - In the third āvarta.

In the caraṇa the Graha svara is madhyama 'm'. The range is between Maṇdra Pañcama 'P' to Tāra sthāyiGāndhāra 'g'.

E. g: for Maṇdra Pañcama 'P':

$\frac{\overset{w}{srg}m\overset{y}{g}/\overset{w}{m}\overset{y}{r}\overset{z}{s}\overset{z}{n}p}{\dots ja \dots ma \dots dhu \dots ka}$ | $\frac{\overset{x}{r}\overset{z}{n}\overset{z}{D}}{\overset{z}{ra}\overset{z}{n}\dots}$ | $\frac{S}{\dots}$ || - In the eighth āvarta

E.g: for Tāra sthāyi gāndhāra 'G':

$\frac{\overset{z}{g}\overset{z}{R}\overset{z}{S}\overset{z}{R}}{\overset{z}{ka}\overset{z}{ra}\overset{z}{m}\overset{z}{sō}\dots}$ | $\frac{\overset{z}{g}\overset{z}{s}\overset{z}{r}/\overset{z}{g}\overset{z}{r}\overset{z}{S}}{\overset{z}{m}\overset{z}{a}\overset{z}{k}\overset{z}{u}\overset{z}{l}\overset{z}{ā}\dots}$ | - In the seventh āvarta

- In the kṛti of kāṣiṁvīṣvēṣvara the Grahasvara in pallavi is Pañcama 'p'. The range is between maṇdra pañcama 'P' to tāra sthāyi ṛṣhaba 'R'.

E.g., for the maṇdra pañcama:

$\frac{\overset{z}{d}/\overset{x}{n}\overset{x}{n}\overset{z}{d}}{\overset{z}{san}\dots}$ | $\frac{\overset{x}{n}p\overset{z}{d}}{\overset{z}{ni}\dots}$ || - In the third āvarta

E.g., for the tāra sthāyi ṛṣhaba :

$\frac{\overset{w}{M}\overset{z}{p}\overset{z}{d}}{\overset{z}{dē}\dots}$ | $\frac{pd/\overset{z}{r}\overset{z}{s}}{\overset{z}{hī}\dots}$ || - In the fourth āvarta.

In anupallavi the Graha svara is 'm'. In this section, the middle and the higher octaves and no lower octaves are found. But the 'Tāra sthāyi Madyama'prayōga is reached upto 'M'.

E.g., for Tāra sthāyi Madyama 'm':

$\frac{\overset{z}{g}\overset{z}{i}\overset{z}{C}\overset{z}{m}\overset{z}{r}\overset{z}{g}\overset{z}{r}}{\overset{z}{ga}\dots r\overset{z}{t}\overset{z}{t}\overset{z}{a}\dots}$ | $\frac{\overset{z}{r}\overset{z}{s}\overset{z}{r}/\overset{z}{g}\overset{z}{r}\overset{z}{S}}{\overset{z}{t}\overset{z}{i}\dots r\overset{z}{a}\dots}$ is in the third āvarta.

In the caraṇa the graha svara is 'm'. In this section, the middle and the higher octaves are there and no lower octaves are found. But the 'tāra sthāyi madyama prayōga is reached upto 'M'.

E.g., for tāra sthāyi madyama 'm':

$\frac{\overset{z}{g}\overset{z}{i}\overset{z}{C}\overset{z}{m}\overset{z}{r}\overset{z}{g}\overset{z}{r}}{\overset{z}{ga}\dots r\overset{z}{t}\overset{z}{t}\overset{z}{a}\dots}$ | $\frac{\overset{z}{r}\overset{z}{s}\overset{z}{r}/\overset{z}{g}\overset{z}{r}\overset{z}{S}}{\overset{z}{t}\overset{z}{i}\dots r\overset{z}{a}\dots}$ is in the third āvarta.

- In the kṛti of śrī subrahmanyaya namasthe the graha svara in pallavi is maṇdra dhaivata 'd'. The range is k ināṇdra pañcama 'p'.

e.g., for maṇdra pañcama 'p' :

D śrī	S R su bra	m̄ p m h̄ma . .	g \ r̄ s̄ n̄ nya . yana	
n̄ p d ma . .	S , s stē . na	ś ma	n̄ d / n̄ p s tē . . .	||

- in the second and third āvarta.

In this section middle and the lower octaves are found but not have higher octaves.

In the section of anupallavi the graha svara is madyama 'm'. The range is between maṇdra Pañcama 'p' to Tāra sthāyigāndhāra 'g'.

E.g., for Maṇdra Pañcama 'p':

d / n̄ d da . . .	/ n̄ p / d m G k̄sa . ta . rā	r̄ s̄ r̄ gra gaṇ .	s n̄ d / s̄ n̄ p yā . . . ya	
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(śrī) - In the sixteenth āvarta

E.g., for Tāra sthāyigāndhāra 'g':

d p sa ka	d ś / ḡ r̄ ḡ la dē . . va		- In the tenth āvarta.
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In caraṇa the graha svara is 's'. The Range is between maṇdra sthāyipañcama 'p' to tāra sthāyī ṛṣhaba 'R'.

E.g., for maṇdra pañcama 'p'

n̄ p sa m̄ .	D S har trē		- In the first āvarta
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E.g: for tāra sthāyī ṛṣhaba 'r':

p̄ jñā	d r̄ ś na . dhvā	r̄ ś nta sa	ś N D vi . trē	
p d vi ja	m̄ ḡ R̄ ya . va	ś llī	ś n̄ d d / n̄ p bha . . rtrē . .	

- In the eleven and twelve and thirteenth āvarta etc phrases.

Here we observe Dīkṣita's brilliance in the formation of rāga structure.

Melodic phrases / Prayōgas

1. In Kamalāmbikāyai the melodic phrase 'dmmgmr gr' prayōga occurs many times in this kṛti in

Pallavi:

d ś d̄ p / d m̄ m̄ g śu . kā . . . yaī .	/ m̄ r / ḡ r		- In the second āvarta
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In anupallavi the phrase 'dmmgmr grs' prayōga is used in Anupallavi as below

p̄ m̄ P / d m̄ ra pū . . .	m̄ g / m̄ r jya . . .	/ ḡ r / ḡ s yai . . .		- in the fourth āvarta.
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The phrase 'dm mgmr' is used in three places in this section

p̄ D p / d m g / m̄ g / m̄ r yu . ta ca . tu . . .	s r̄ r̄ s̄ / p̄ m̄ m̄ g g rttha vara . . .		- In the fourth āvarta
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d m̄ . . .	g / m̄ r / m̄ r nā	/ ḡ r / ḡ s yai . . .		- In the eighth āvarta
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d p / d m̄ kō . . .	p / m̄ g / m̄ r nā	r̄ g s yai . . .		- In the twelveth āvarta.
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In this kṛti another similar phrases also there like 'snnd' used in three times 'nndd' used in two times 'nnd' in one time, 'nnd' six times and 'snnd' one time.

While analysing the first kṛti on the ground of the rāga the kṛti starts in madya sthāyi arohana krama sañcāra to tāra sthāyi.

E.g. $\frac{w}{g} \frac{p}{\hat{m}} \frac{P}{\hat{m}}$ | $\frac{w}{dN, D}$ | $\frac{p}{dmgg}$ | $\frac{w}{PdS}$ ||
 ka ma · laṁ | bi · ka · | yai · | · · · · · ||

In this kṛti, Dīkṣita has handled rañjaka datu svara prayōga-s in three places in pallavi:

1. $\frac{r}{\hat{p}m} \frac{mgg}{\hat{m}}$ || ;
2. $\frac{r}{\hat{p} \hat{m}}$ | $\frac{g}{\hat{m}}$ r ;
3. $\frac{r}{\hat{p}mg} \frac{mg}{\hat{m}r}$ $\frac{w}{sr}$;

The unique prayōga-s are found in anupallavi of this kṛti like 'mgs', 'rpmg', 'rmgs'.

e.g. $\frac{r}{\hat{m}gs}$ $\frac{s}{r} \frac{r}{\hat{p}m} \frac{g}{\hat{m}}$.

'Pdmg', 'snp', are visesha sañcāra-s of Kāmbhōji rāga few sañcāra-s are found in this kṛti.

In caraṇa

1. $\frac{p}{d}$ | $\frac{p}{\hat{m}g}$ | ;
2. $\frac{p}{dmg} \frac{mg}{\hat{m}r}$;
3. $\frac{p}{dm}$ | $\frac{g}{\hat{m}r} \frac{mr}{\hat{m}r}$ | $\frac{g}{\hat{m}r} \frac{gs}{\hat{m}r}$ ||

Where as 'pdmg'are frequently found.

In this rāgaKāmbhōji there is a 'Anya svara of Kākali Niṣhāda'. It is a rare application occurs in (SN \ PdS); (N \ pdS); (snpdS); (sNpdsrg / mr /gs / gr \S)³In this kirtana it occurs in last āvarta of pallavi and it is a one of the Visesha sañcāra. e.g :

$\frac{r}{mg} \frac{r}{s} \frac{sn}{na} \frac{w}{pd/s}$ | $\frac{w}{stē}$ | - In the fourth āvarta

In second āvarta the tāra sthāyi 'ṛṣhaba ' sañcāra movement is concentrated on the higher octave with the more frequent of 'r'.

e.g. $\frac{r}{g} \frac{m}{\hat{g}s} \frac{N}{d} / r$ | $\frac{s}{na} \frac{N}{D} / r \frac{s}{\hat{n}} \frac{d}{p}$ | $\frac{\backslash S}{pūr} \frac{\backslash n}{ṅa} \frac{d}{gha}$ | $\frac{P}{nā} \frac{m}{yai}$ $\frac{p}{\hat{m}}$ ||

The Madhyamakāla sāhitya of the Caraṇa moves in all the three octaves.

The phrase 'dm mgmr grgs' related phrases, rpmg, pdmg, mgmr, etc., such phrases are many times repeated in this total Kirtana. The movement of these phrases are enriches the melody and beauty of the Kirtana. Melodic phrases are around the notes (r, g, m, d, n).

2. In second kṛti śri valmīka liṅgam the visesha sañcāra of 'pdmg' phrase used in Caraṇa:

1. $\frac{p}{d}$ | $\frac{p}{\hat{m}g}$ || ;
2. $\frac{p}{d}$ | $\frac{m}{\hat{G}}$;
3. $\frac{p}{dm}$ $\frac{g}{\hat{m}}$ | $\frac{p}{d} \frac{w}{\hat{n}pd}$ ||

The Anya svara of Kākali Niṣhāda' prayōga is seen in three places in this Kṛti.

E.g:

1. $\frac{r}{\hat{n}pd} \frac{s}{\hat{g}} \frac{N}{p} \frac{d}{\hat{m}}$ - in the Pallavi
2. $\frac{mgg}{\hat{r}} \frac{Snp}{\hat{m}} \frac{N}{\hat{D}}$ - in the Anupallavi

³Subbarama Dikshitar,(1904),p.p.761

3. $\frac{w}{srgmg} / \frac{w}{m} \dot{r} s \dot{t} n p$ | /ñ D̄ | S - in the Caraṇa

3. In third kṛti of kāṣhivīṣvēṣvara ehi mam Janta prayōgas are mostly used in this section. Datu prayōga of 'ndn pdn' is used Dikṣita in Madyama kala sāhitya is a different usage.

$\frac{g}{\dot{s}i} \frac{x}{m} \frac{r}{g} \frac{x}{s} \frac{r}{r} \frac{nd}{j} \frac{x}{n} \frac{p}{pa}$ | $\frac{d}{\dot{s}u} \frac{n}{pa} \frac{r}{s} \frac{m}{m} \frac{g}{g} \frac{p}{p} \frac{w}{m}$ | $\frac{dp}{sita} \frac{\dot{G}}{cīf}$ | $\frac{\dot{r}}{sabha} \frac{\dot{S}}{pa}$ ||

- In the last fourteenth āvarta.

E.g., for 'dm mgmr grgs' prayōga is similarly repeated in three places

$\frac{p}{\dot{l}i} \frac{d}{n} \frac{m}{p} \frac{x}{m} \frac{r}{g}$ | $\frac{g}{v} \frac{x}{m} \frac{g}{m} \frac{x}{r}$ | $\frac{r}{bh} \frac{x}{o} \frac{r}{g}$ ||

- In the second āvarta,

The Ranjaka prayōga of 'mgpds' is shown in two places in caraṇa this unique sañcāra occurs only in this kṛti

1. mgpdsd nd npdm in twelfth āvarta and in Madhyamakāla sāhitya.

2. 'ndpmgpd snnpdr' in the fourteenth āvarta.

$\frac{mgpd}{gā} \frac{s}{tra} \frac{d}{cin} / \frac{x}{nd} / \frac{x}{n} \frac{p}{dm}$ | $\frac{m}{mā} \frac{g}{r}$ | $\frac{r}{tra} \frac{x}{gs}$ ||

$\frac{m}{napatē} \frac{p}{d} \frac{n}{bhavaha} \frac{d}{ra} \frac{p}{nata} \frac{g}{ra} \frac{r}{n}$ | $\frac{s}{vī} \frac{N}{dhī} \frac{n}{śrī}$ | $\frac{p}{patē} \frac{d}{r}$ ||

The third kṛti starts in arohana to avarohana madyasthāyi to Tāra sthāyi sañcāra. E.g:

$\frac{p}{ka} \frac{d}{śi} \frac{S}{si}$ | $\frac{s}{vī} \frac{s}{ś} \frac{nd}{vē} / \frac{x}{n} \frac{d}{nd} / \frac{nd}{ddp}$ | $\frac{D}{śva}$ | $\frac{w}{n} \frac{d}{ra} / \frac{N}{ra}$ ||

The Rañjaka sañcāra-s 'dm mg mr gr gs ' 'snp' mgmr' 'mgpds' prayōgas are more attractive and pleasing in this kṛti.

The Anya svāra of 'Kākali Niṣhāda prayōga is found more than in this kṛti with different sañcāra-s as 'snpd', sNP, sNp, SsnnpdS, snpDS, snp, sNnpdR, and 'snn' in this kṛti. e.g. for Anya svāra of Kākali Niṣhāda' :

$\frac{mg}{r} \frac{s}{stn} \frac{p}{pd}$ | S - In the third āvarta

4. In the kṛti of śrī subramaṇyāya the phrase 'pdmg' used in pallavi and caraṇa:

1. $\frac{p}{dm}$ | $\frac{g}{G} \frac{r}{r}$ - in pallavi

2. $\frac{p}{d}$ | $\frac{m}{g} \frac{r}{R}$ | $\frac{S}{S}$ - in caraṇa

The Anya svāra of Kākali Niṣhāda is found 'snp' prayōga is used in pallavi and anupallavi. 'snp' prayōga is used in anupallavi and caraṇa.

$\frac{r}{gra} \frac{s}{ga} \frac{r}{ga}$ | $\frac{s}{yā} \frac{nd}{ya} / \frac{s}{ya} \frac{t}{ya} \frac{n}{ya} \frac{p}{ya}$ ||

E.g: (śrī) - In the eleventh āvarta

In Sri Subramaṇyāya the melodic phrase 'ndn pdn' is found only in this kṛti and repeated in three places. E.g.,

1. $\frac{S}{ma}$ | $\frac{x}{s} \frac{nd}{tē} / \frac{d}{d} \frac{x}{np}$ - in the fourth āvarta

2. $\frac{p}{ti}$ | $\frac{x}{lā} \frac{d}{va} \frac{w}{n} \frac{x}{np}$ - in the seventh āvarta

'mgpds' is a wonderful viṣeṣa sañcāra of Kāmbhōji it occurs only in caraṇa
| p d / ś n d | - in the fifteenth āvarta

Presently, the usage of 'mgpds' is very common. Even without the usage of 'mgpds', Kāmbhōji kīrtana-s of Dīkṣita are more splendid. At the same time he has not totally avoided the usage of this phrase, as he has used the same in 'Śri Subramaṇyāya'. In first three kṛti-s the phrase 'mgmr' is found. In first and third kṛti the melodic phrase 'dm mgmr grgs' is found. In first and last kṛti the phrase 'mgrs' is found. In third and fourth kṛti the phrase 'mgpds' is found. The phrase 'pdmg' is found in all the four kṛti-s. The similar phrases such as 'snnd', 'nndd', 'nnd', 'sudd', are found in all the kṛti-s.

The major findings in his kṛti-s are the application of madhya kāla sāhitya found in the first three kṛti-s, were we find the tāla has 14 letters at the middle of the tāla along with the prasa.

In the kṛti of Śri valmīka liṅgam, we find tri sthāyi sañcāra-s in madhyama kala sāhitya and the rest all the kṛti-s of madhyama kala sāhitya we find only two sthāyi-s.

Conclusion

This paper was an attempt to understand the construction of the kṛti-s by Dīkṣita in the rāga Kāmbhōji. Being one of the major rāga-s, it is noteworthy that three of the compositions that Dīkṣita composed are set to aṭa tāla, which is comparatively a tāla with longer duration and having four kriyā-s. It has been tried to analyse the structure and organization of the compositions with reard to melodic, text and tāla. From the study it is understood that there has been no repetitions and each composition has an individual and uniqueness, bringing out the rāga svarūpa.



Śrī Muttuswāmy Dīkshitar's Compositions on unsung deities

Ragini.A.R <ranusanath@gmail.com>

Śrī Muttusvāmi Dīkṣita (1775-1835) and Kṣētra Kṛti-s

Muttusvāmi Dīkṣita, was the youngest composer of the Karnāṭaka classical music trinities Tyāgarāja and Syāma śāstri who were contemporaries in the 18th century. The trinity composed many kṛti-s brimming with philosophy and creativity, in their own effervescent styles enriching the Karnāṭaka classical music base. Dīkṣita, has composed over thousand [2, 3] kṛti-s on the deities of most of the temples he visited with sāhitya mostly in Sanskrit. These are called as Kṣētra kṛti-s. These compositions are a comprehensive guide to the place and gives full details of the place. Some of them stand as exclusive references available. Although, Dīkṣita worshipped Lord Subramānya as the main deity and was a Śrī Vidyā upāsaka, his Kṣētra kṛti-s present the deity of the place completely, with high spirituality taken from ancient scriptures through music, making the compositions as dhyāna kṛti-s. Associations to philosophy are clearly mentioned without many deliberations. The compositions highlight the rich prosody having alliterations, declensions and personifications. Some of them have samaṣṭi charaṇa⁴ and graha svara passages explaining older practices and traditions thus, playing a major part in harnessing the past and anchoring them to the present.

COMPOSITIONS

1. Saṅdhyā dēvīm Sāvitrīm -Rāga Dēvakriya, Ādi Tāla

Sandhyā Dēvi is perceived as collectively meditating upon the upon the three forms of the supreme mother, as Gāyatri - the goddess of Vēda-s, as Sāvitrī - dispelling the darkness of ignorance and as Sarasvati- the deity of learning, wisdom and arts .The goddesses are worshipped during the transition of the Sun as dawn, noon and the dusk . This prayer is called Sandhyā Vandanam which brings in purity in thought, word and deed bestowing Trikarana Suddhi to the worshipper.

This kṛti is a sole composition on Sandhyā dēvī and also one of the rare kṛti-s on Sarasvati dēvi. Also, brings about the fact that Gāyatri, Sāvitrī and Sandhyā are manifestations of Sarasvati. Gāyatri maṅtra is the universal prayer enshrined in the Vēdās and Sarasvati is the goddess of Vēdas. The phrases saptasvara māthruka rūpinīm and sakāra rūpinīm in the kṛti bring out that since sapta svara-s are the essence of the Vēdas and the Gāyatri maṅtra, one who recites Gāyatri maṅtra internalizes a journey in Nādōpāsana. The Sarasvati Rahaṣya Upaniṣad extols Sarasvathi as self-luminous, as one who hails from most auspicious abode, one who removes our spiritual ignorance and causes realization, one who shines our intelligence by her arousal, one who is the cause of our speech, one who shows her essence only in the contemplative inner world, one who is understood only by divine experiences and one who cannot be recognized (without contemplation) although she is

⁴ Just one Charana following the Pallavi, there are no anupallavi-s in the kṛti

near us. For all the above reasons, she is called ambītamē (great mother), nadītamē (Great River) and dēvitāmē (great creative divinity).

Dīkṣita, references to all these above attributes with the phrases -rupiṇām, tatpada lakṣyārtha rūpinam, vindhyāchala nivasita⁵, tamōpahārinīm, Guruguha⁶sannuta varadāyinīm.

The aspect of Lakṣmi Dēvi as the goddess of wealth through dhaninīm and as Māya is shown in the phrase gōvinda jananīm* , Śrī Vidya schools following Kulāchāra and Samāyachāra tantras refer her as hidden (gupta) and traditional, which is mentioned in the phrases Gupta tara mārgakula yōgini and samayāchāra pravartinīm.

Rāga Dēvakriya

Ā: S R² M¹ P D² S ; Av: S D² P M¹ R² S

Also known as Śuddha Sāveri in Gōvindāchārya-s mēla paḍhati is named as Dēvakriya in Vēnkaṭamakhi paḍhati. This rāga is an upāṅga rāga of 28th rāgāṅga rāga, Harikēdāra gauḷa.

The kṛti starts emphasizes the concept of sakāra rūpinīm by starting on the sthīyāyi svara 'Sa' . The usage of ṛṣabha on Gāyathrim highlights the word. The Madhyama kāla sāhithya is bright and śhadja is used to start the phrase Saptasvara.

Prosodic forms in the kṛti :

Some prosodic forms of Pratyaya⁷, Yamakālankāra⁸, Yati⁹, Prāsa¹⁰, Mudra¹¹, Swarākṣāras¹² as found in the kṛti [4] are :

⁵ Sarasvatī temple in Vindhyāchala, *also seen in the Kamalāmba kriti- śrī Kamalāmbikāyām Bhaktim Karomi- Sahāna, Seventh Avarana-Ashtara , **as the one who gives pleasure to senses, as Lord Krishna's sister who helps him vanquish Kansa and resides in the mount Vindhyās,⁴ which has been cited in Lalitāsahasranāma from Brahmāṅdapurana along with the (thousand names of Goddess Lalitā Maha Tripurasundari) as Sarasvati, Brahmāni, Gāyatri, Sandhya and Sāvitrī.

⁶ Guru Gīta, Skāṇḍa Purāna of Sage Vyāsa ; the meaning of Gu is darkness and Ru the one, that dispels it and brings in light. In Sri Subrahmanyaya Namasthe, Rāga Kāmbhoji, Dīkṣita praises Lord Subrahmanya (Guruguha) with the syllables of the Gāyatrī mantra, thereby also suggesting that Gāyatrī has bestowed upon him the boon of safeguarding the Vēdas. Referred also in Taittirīya Āranyakā.

⁷ Declension in Sanskrit grammar [7]

⁸ Word occurring once or more in a section with different meaning [7]

⁹ Division of a word in a composition by a syllable which might be same or different [7]

¹⁰ Alliterations and rhyming words [7]

¹¹ Indicates signature of the composer, place and rāga [7]

¹² Matching syllables in swara and sahitya [7]

Prosodic forms	Illustrations
Vibhakti Pratyaya	Dwiṭīya vibhakti
Yamakāḷankāra	saptasvara māṭṭkā rūṇīm tatpada lakṣyārtha rūṇīm gōvinda janani
Yati	samsāra duhkha śhamanīm dhaninīm | samayācāra pravarttinīm
Prāsa- Adyākṣara (alliteration in the first letter)	Vindhyācala nivāsita vishālinīm vidhi guruguha sannuta varadāyinīm
Antya and Anu (alliteration and rhyme of last letter)	viṣālinīm, varadāyinīm, yōginīm, naḷinīm, tamōpahāriṇīm.
Vṛṣabha -	sampradāyinīm. rūṇīm, dhaninīm, pravarttinīm
Śarabha-	sandhyā dēvim sāvitṛimvara Gāyatrīm Sarasvatīm bhajēham Vindhyācala nivāsita vishālinīm vidhi guruguha sannuta varadāyinīm guptatara mārga kula yōginīm guṇinīm gōvinda janānīm naḷinīm saptasvara māṭṭkā rūṇīm samsāra duhkha shamanīm dhaninīm
Mudra	Vāggeya mudrā - Guruguha sthā mudrā - Vindhyāchala Nivāsini
Swārākṣara combination of * Śuddha - Same sound and **Súcita -different sound	Ś D D,DS PD,P |D P P M P,D | S || Sa*ndhyā dē** vim |sa vi |thrim || S R DPM R MRM |P D S R MRS | sa*pta sva r mā*trk |sam sā*ra dukha |

Table 1 : Prosodic forms and illustrations – Saṇḍhyā Dēvi [4]

2. Bhūśapatim - Rāga Bhūśavati, Rūpaka Tāḷa

Although, many of the composers have compositions on the Trīmūrti-s together, it is only Dīkṣita who has composed this kṛti in praise of Lord Brahma exclusively. This kṛti is said to be attributed to the deity in the rare 1300 year old shrine in Virinchipuram with “Viriñchi” as the other name of Brahma. According to the Advaita philosophy, Brahma is the source and creator of all beings

on this earth, along with Viṣṇu and Mahēshwara responsible for sustenance and destruction, the trio form the Trīmūrti-s of the Hindu religion.

In this kṛti, Dīkṣita presents the theory of Brahma as the creator of the entire universe through Advaita philosophy as Bhūshāpatim, one who takes care of Bhūmi and Ākāsha tatvas . Paramādvaita vichāram, Vishva Śrishtikarttāram, Virātsvarūpakam, dharādi bhūtādhāram also refer the same concept. References to the deity as per the Purāṇās, as the consort of Goddess Sarasvati, called upon by Lord Viṣṇu and worshipped by other Gods have been made through Maṅju Bhāṣāpathim, Sēśānga śayanānutam, Parāśarādyupachāram, Sēśadēva Sannutam. Iconographical elements of the lord as the one with brilliant appearance, holding a rosary and seated on the lotus seat have been captured through Dhīram, Virājamāna shaīram, Dhātaram manihāram, Sarōjāsanam. Also, the concept of him being the eternal preceptor, as a teacher to Lord Indra, and the one who bestows boons to Guruguha, is referenced through Vēda- Vēdanta Sāram, Purandarādyadhikāram, Sadguruguha Prachāram.

Ā : S R2 G3 M2 P D2 N2 S ; Av: S N2 D2 P M2 G3 R2 S

This Rāga is 64th Rāgāṅga Rāga. It is said to be highly vibrant and filled with spiritual energy, can be sung at all times and in all the octaves. It has a distinctive melodic entity, which is very pleasing to the ears and promotes a meditative effect. Named as Vāchaspati in Gōvindāchārya's mēḷa paḍathi, the dhaivatha is plain and Niṣādha has a softer gamaka.

Dīkṣita must have chosen to compose the composition in this Rāga, as it has been generally associated with Bṛhaspathi, or Lord of speech (Bhāṣāpathim) .The Kṛti begins at the amśa svara of the rāga-pancama , the usage of the plain dhaivata with no oscillation to denote Bhāṣāpathim makes it sound very majestic (D D N P D - Bhāṣāpathim). In the carana, Usage of Vādi-Samvādi svara-s as :

- R-D highlights the sāhithya Virāja
- G-D highlights the sāhithyaPurāna and Phala Dātaram,
- M-N highlights the sāhithyamani.

Prosodic forms in the kṛti :

Prosodic forms	Illustrations
Vibhakti Pratyaya	Dvitiya vibhakti
Yati	Bhūshāpatim Manju Bhāshapatim bhajēham Sēshānga shayananutam asēsha dēva sannutam
Yati	Sēshānga shayananutam a | sēsha dēva sannutam (splits the Tāḷa in aṭīta) Purandarādyadhikāram

Prosodic forms	Illustrations
Prāsa- Adyaakshara (alliteration in the first letter)	Bhūshāpatim Manju | Bhāshapatim bhajēham Sēshānga shayananutam a | sēsha dēva sannutam virātsvarūpākāram | vishva srshitikāram dhārādi bhūtādhāram | dhātāram manihāram Purandarādyadhikāram | pūrnaphaladātāram Sarōjāsanam Dhīram | sadguruguha Prachāram
Anṭya and Anu (alliteration and rhyme of last letter)	Bhūshāpatim, Bhāshapatim, virātsvarūpākāram, vishva srshitikāram, Upachāram, Vichāram, bhutādharam, manihāram, adhikāram, phaladātāram
Mudra	Vāggēya mudrā – Guruguha Rāga mudra - Bhūshāpatim in the Pallavi indicates the rāga Bhūshāvati.
Swārāksara combination of * Śuddha - Same sound and **Súcita -different sound	Pallavi : P G R |R S N S PM GR |D D N P D |P PM GRG || Bhūshāpa |tim man ju |bhāshāpatim |bhaje ham || Anupallavi : Ś S ND N | S ND N DM | P D NS R |S N D || Se** sh*ān ga| sa*yanutama |sē sha deva|sa*nnutam || Ćarana S R S G |P G R | P M G RRSN DPDN |S R G || virat swa**ru |pā*ka ram**|vi sva sr** shti |karttaram || DN DPM DP GR |S D, GRG D, DMP || Purandarā dyadhi kāram|pūr naphala dā taram || S RG PMGRS ND PM |S, ND NP, MGRG || sa*rō jā sanam dhīram |sa*d guruguha prāchāram||

Table 2 : Prosodic forms and illustrations - Bhūshāpatim [4]

3. Renukādēvi Samrakṣtōham - Rāga Kannada Bangāḷa, Miśra Jhampe

This kṛti is composed on the deity Rēnukādēvi, mother of Paraśurāma and wife of sage Jamadagni of Vijayapuram located at the outskirts of Tiruvārur. It is a sole and extant kṛti on both the deity and the Rāga.

As per mythology, she is known for her devotion to her husband. She is revered as the custodian goddess in the rural belts of Karnāṭaka, Andhra Pradesh, Tamilnādu - states of South India as Māriyamman, Yellamma and other female deities. Also, in śrī Vidya Upāsaṇa, she is hailed as Chandamāsta, or Prachaṇḍa chaṇḍika^[6], the sixth level deity of the Daṣamahā Vidya, adorned with musical virtues representing Indrāṇi Śakthi, residing in the middle of the Śrī cakra and is responsible for creation.

Phrases -Paraśurāma Jānani, vēṇu vādyādi yuta, Kōṇatraya Vāsini bring out the above details. The name of the Rāga is brought out musically through the phrase Kannaḍa Bangāḷe gāndharva bhañjani as the one who excels the Gāndharva-s in singing Kannaḍa Bangāḷa.

Dīkṣita-s kṛti in Kannaḍa Bangāḷa is a testament to the fact of him as an upholder of tradition and that his compositions have revived ancient rāga-s and concepts - as this is the only composition which explains the Rāga post 1750 AD¹³. Secondly, this is one out of the four compositions of Dīkṣita which have explained the concept of Graha Svara¹⁴. Graha Svara refers to the tonic note. In today's practice 'Sa (Śadja)' is the tonic svara for most of the rāga-s, there were many rāga-s which could have other svaras as the Graha Svara. Kannaḍa Bangāḷa has 'Ga (Gāndhāra)' as the tonic svara and is a gāndhāra graha rāga.

As seen in the table below, the graha note for a rāga has to be sung in the position of śhadja. Subsequent svara-s have to be shifted accordingly as per the scale of the rāga. So, here Gāndhāra as a graha svara takes the position of Śadja. In the case of Kannaḍa bangāḷa barring Niṣādha all other svara-s occur. So if Ga takes on Sa as the tonic, Ni appears in the scale of the intoned due to this alignment as a valid svara. This concept has been explained by Dīkṣita through a Graha Svara Chittasvara passage which is unique to his kṛti-s. The intoned svara needs to be presented as a sāhithya format in the Chittasvara.

¹³ Ravi Rājagōpalan's summary of TM Krishna's lecture demonstration in <http://guruguha.org/wp/?p=1971>

¹⁴ Graha Swara is different from Graha Bheda as there is no alteration of frequency done to derive a new rāga. It is only normalization of the swarās. Sangīta Saṃpradāya Pradarshini mentions 192 ragas out of which 23 feature a non śadja note as a graha swara. Out of these 23 ragas, Muddusvāmi Dīkṣita has composed graha svara passage for the following ragas/kritis.-Gēyahejjuji – rāmacandra Bhaktam, Revagupti – sadāvinata sādare, Kannadabaṅgāḷa – rēnukā dēvi, Gurjjari – Gunijanādinuta.

Graha Svara Innotation						
Svara as per scale	S	R	G	M	P	D
Intoned svara	G	M	P	D	N	S

Graha Svara	D M P m d d m p g	R D d S R m M g	G r S r M m g m m p	g g r s d S d d P m g
as per scale	g | r s | d S ||	| g r | m g M ||	d | Ś | ś r m g ||	r | r s | s r m m ||
Intoned svara	S D N d s s d n p p	M S s G M d D p	P m G m D d p d d n	p p m g s G s s N d
	| m g | s G ||	| p m | d p D ||	s | G | g m d p ||	p m | m g | g m d d ||

Table 3 : Graha Svara Chittēsvara passage^[5]: -Rēnukādēvi

Here, since the graha note is being sung instead of the Shadja, occurrence of Niṣhāda is seen in the rāga. The Caraṇa points out to the Svara and Graha is indicated in the phrases highlighting the vāggēya and rāga mudra-s. (d s r m - guruguha), (D R S R M G M - Kannada baṅgāla. Also, this kṛti has a Samaṣṭi caraṇa in place. The composition is in Miṣra Jhampe, but the popular rendition of the kṛti currently, is in Khanda ćapu. This seems to alter the pace of the composition and depletes the jāru gamaka-s present and sounds it more like a composition in Malahari.

Rāga : Kannada Baṅgāla

Ā : S R¹ M¹ P D¹ S ; Av: S D¹ M¹ P M¹ G³ R¹ S

This Rāga is an ancient, Upāṅga-sādava, niśāda varjya, gāndhāra graha rāga, janya of 15th Rāgāṅga Rāga Māḷavagouḷa. It is to be sung early in the mornings.

Jāru gamaka-s are the highlight of this rāga. It sounds more like Malahari if their melodic phrases are not addressed right. Below table accounts some of the phrases part of both the Rāga-s.

Rāga	Prayōga ĀrōhaNa	in Prayōga AvarōhaNa	in Prayōga Not to use	Notes
Kannada baṅgāla	d/mp, rmgm ds	srmgmdp, pgrs, sdmpgrds	rmpds, srgm	Dhaivatha has a long note
Malahari	srm, grsrgs	srm pds, pmgrs		Jhanti Dhaivatha is used.

Table 4 : Rāga differences^[5]

The kṛti starts with the stoic Dhaivata and stands well with long notes of both Dhaivata and Madhyama making it sound very peaceful.

Prosodic forms in the kṛti :

Prosodic forms	Illustrations
Vibhakti Pratyaya	SambōdhanaVibhakti
Prāsa- Adyaakshara (alliteration in the first letter)	Rēnukā Vēnu
Mudra	Rāga : Kannada BangāLa Vāggeyakāra: Guruguha Sthala : Vijayanagara
Swārāksāra	Pallavi : M g m d S | M D M P G R S| mā*nikyabhu | mā*dhu ra rasa bhū|

Table 5 : Prosodic forms and illustrations - Rēnuka Dēvi [4]

CONCLUSION

As Rājaji opined "Every Kṛti is a beautiful temple in which the great composer has installed the God of his heart for worship by those who sing and those who hear." Most of Dīkṣita's Kṣētra kṛti-s are sole and extant compositions of the deities who were unsung previously and are worshipped today, through his compositions. His intuitiveness to compose on all the deities he visited, seamlessly integrating the richness of the rāga-s and concepts from the past with the usage of Sanskrit as a language to exhibit concepts of Maṅtra, Taṅtra, traditions, ṣthala Purāṇa-s give the listener a visual perception of the divinity behind the Kṣētra, making them dhyāna kṛti-s for those who sing and hear.

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Elaboration Of Rāga Ālāpana With Śōḍaṣa Gaṇapati Kṛti-S Of Muttusvāmi Dīkṣita

Ramani R <ramanivellala@gmail.com>

Introduction

Rāga elaboration is rendering of a Rāga in full detail using all Saṅgati-s and svara-s constituting the Rāga Svarūpam. This paper discusses the Rāga elaborations in Muttusvāmi Dīkṣita's śōḍaṣa Gaṇapati Kṛti-s . Muttusvāmi Dīkṣita Kṛti are famous for Rāga elaborations and are usually set in Chouka kāla. The Śōḍaṣa Gaṇapati Kṛti are an exception to this are mostly set in Durita Kāla with only the śri Rāga and Navarōj Kṛti in Chouka kāla. He used a variety of Tālas to set the rhythm for these Kṛti, with seven of them in Ādi Tāla, four of them in Rūpaka Tāla, two in Khaṇḍa Chāpu Tāla, one in Tripuṭa Tāla, two in Ēka Tāla and two in Miśra Chāpu Tāla. The nineteen Kṛti-s are odes to the sixteen forms of Gaṇapati installed in Tiruvārūr Tyāgarāja Svāmi temple most of them containing the name of the Rāga in which they are set in. He used all the Ghaṇa Rāga-s in these compositions which include: Nāṭa, Varāli, Ārabhi, Gauḷa, Śri Rāgam. They are:

No.	Name of the Kṛti	Gaṇapati Form	Rāga	TĀLA
1	Vātapi Gaṇapatim	Vātapi Gaṇapati	Hamsadhvani	Ādi
2	Pañcha Mātaṅga Mukha	Pañcha Mātaṅga Mukha	Malahari	Rūpaka
3	Śri Mūlādhāra	Mūlādhāra Gaṇapati	Śri Rāgam	Ādi
4	Maha Gaṇapate	Maha Gaṇapati	Naṭa Nārāyani	Ādi
5	Maha Gaṇapatim Manasa	Maha Gaṇapati	Nāṭa	Ēka
6	Śri Maha Gaṇapati	Maha Gaṇapati	Gauḷa	Miśra Chāpu
7	Maha Gaṇapatim	Maha Gaṇapati	Tōdi	Ādi
8	śakti Sahita Gaṇapatim	Sakti Gaṇapati	Śaṅkarābharana	Ēka
9	Uchiṣṭa Ganapatau	Uchiṣṭa Gaṇapati	Kaṣirāmakriya	Ādi
10	Gaṇanāyakam bhaje	Gaṇa nāyakaya	Rudrapriya	Ādi
11	Śvēta Gaṇapatim	Śvēta Gaṇapati	Rāga Chūdāmani	Tripuṭa
12	Rakta Gaṇapatim Bhaje	Rakta Gaṇapati	Mōhana	Ādi
13	Ganarājena Rakṣitāham	Ganarāja	Ārabhi	MiśraCh āpu

14	Siddhi Vināyakam	Siddhi Vināyaka	Chāmaram (Shaṇmukha Priya)	Rūpaka
15	Gajāṇanayutam	Gajāṇana	Tōyavēgavāhini (Chakravākam)	Ēka
16	Vallabhanāyaksya	Vallabha Gaṇapati m	Bēgada	Rūpaka
17	Lambōdarāya	Lambōdara	Varāḷi	Khaṇḍa Chāpu
18	Śri Gaṇanādham	Gaṇanādha	īsa Manōhari	Rūpaka
19	Hastivadanāya	Hastivadaṇa	Navarōj	Miśra Chāpu

Śri Gaṇeṣatparam in Ārdradesi Rāga, Jhampa Tāla, Gaṇeṣa Kumāra in Jhenjūti Rāga, Ādi Tāla and Karikālabhamukham, Sāveri, Ādi Tāla are considered to be a part of the Śōdasa Gaṇapati Kṛti set, instead of, śakti Sahita Gaṇapatim, Śaṅkarābharana Rāga, Tisra Ēka Tāla, Rakta Gaṇapatim Bhajēham, Mōhana Rāga, Ādi Tāla and Lambōdara, Varāḷi Rāga, Khaṇḍa Chāpu Tāla according to some authors.¹⁵

Description Of Kṛti

1. Vātāpi Gaṇapatim- Hamsadhvani Rāga-Ādi Tāla

This Gaṇapati form has a historical and geographical significance. After winning the battle over the Chālukya in 7th century A.D., the Pallava Monarch Narasimha Varman is reported to have brought this idol from Vātāpi, the capital of the Chālukya kingdom. The Rāga of this Kṛti, Hamsadhvani which is a derivative of Śaṅkarābharana Rāga, was created by Śri Rāmasvami Dīkṣita, father of Śri Muttusvāmi Dīkṣita. The Mūrchaṇa of the Rāga is: SRGPNS/SNPGRS. This is an Upāṅga Rāga, Audava Rāga and is Madhyama, Daivata Varjya.

This Kṛti is a fine example of Rāga elaboration, as it follows the classic way of rendering a Rāga, where, in the Pallavi one renders the Ākshiptika, followed by each Saṅgathi incrementally adding to the Rāga Swarūpam. This is an elaborate Kṛti set in Madhyama kāla and is one of the highly sung Kṛti of Muttusvāmi Dīkṣita because of the construct of the Rāga and the meticulousness of the composer in creating the notes of this Kṛti. This Kṛti has a beautiful Chiṭṭasvara which is rendered by many musicians; however there have been renditions of this Kṛti without the Chiṭṭasvara also. Gāndhāra and Niṣhāda are Jīva svara-s for Hamsadhvani, and this Kṛti follows the above structure beautifully, where it starts with Gāndhāra and ends with ṛṣabha. The Rāga's

¹⁵ (Seetha, 1981)

essence has been beautifully captured in the Anupallavi and Caraṇa so much so that one can learn Rāga elaboration of Hamsadhvani by just learning to render this Kṛti.

2. Pañcha Mātāṅga Mukha- Malahari Rāga-Rūpaka Tāla

This Kṛti is an ode to the five faced Lord Gaṇapati and is set in Malahari Rāga which is a derivative of Māyāmālavagouḷa Rāga. The Mūrchaṇa of this Rāga is SRMPDS/SDPMGRS. This is an Upāṅga Rāga

This Kṛti also has Anu Pallavi, Caraṇa with Madhyama kāla saḥityam. The Jīva Svāra-s of Malahari Rāga are Pañchamam, Daivatam and ṛṣabha. This Kṛti eloquently depicts the travel of Malahari Rāga from Pañchamam to Śhadjamam along its course from Pallavi to Caraṇa.

3. Śri Mūlādhāra- Śri Rāga- Ādi Tāla

This Kṛti describes the Mūlādhāra Vināyaka who resides in the Mūlādhāra Chakra, which is the first Chakra of the Shad chakras in our body. It is significant that, the idol of this Gaṇapati form is situated in the Sanctorum of Tiruvārur Tyāgarāja temple enclosed in the idol of serpent. The Kṛti is perfectly tuned to Śri Rāga. This Rāga which was considered as a Mēḷa Rāga according to the Asampūrna Mēḷa Padhati of MuttusvāmiDīkṣita, is currently being considered as a derivative of the Kharaharapriya Rāga. The mūrchaṇa of the Rāga is: SRMNS\ SNPDNPMRGRS. The is a Rāgāṅga, Ghaṇa Rāga and has Śaḍja Graha. There are two rare Rāga Ranjaka Prayogās in this Rāga: PDNP and RGRS. The mūrchaṇa is Gāndhara Varjya in Ārohana and Gāndhara Vakra in the Avarōha.

This Kṛti is set in Chauka kāla, a significant style of Muttusvāmi Dīkṣita's Kṛti. The Jīva Svāra-s of this Rāga are ṛṣhabha and Niṣhāda. This Kṛti starts with ṛṣabha, and the entire Rāga Swarūpam is illustrated in this briefly.

4. Maha Gaṇapate-Naṭa Nārāyani Rāga-Ādi Tāla

This Kṛti describes the Maha Gaṇapati form in Naṭa Nārāyani Rāga which is a rare Rāga and a derivative of Hari Kedāra Gauḷa Rāga. This Kṛti, unlike the other Kṛti consists only of Pallavi and Samiṣhti Caraṇa without Anu Pallavi. ṛṣhabha is the Jīva and Nyāsa (ending note). Madhyama, when sung as Mṛudu Madhyama would resemble Sama Rāga, hence it is rendered only as Graha Svāra. Natanārāyani's mūrchaṇa is SRGSRMPDS/SDPMGRS. It is a Shādava Rāga and Niṣhāda is varja. Gāndhāra is vakra in the arōha. Jumps in the Rāga's movements such as: RdSR\pdSR- Madhya ṛṣhabha to Mandra Daivata and Pañchama; Spdpmgr and SSmpdpmgr – Tāra śaḍja to Madhya Pañchama or Madhyama- make the Rāga beautiful. The Chiṭṭa Svāra of this Kṛti has been sung by some musicians while some of the musicians render the Kṛti without it. This Rāga can not be elaborated in detail because of its scalar structure and requires great expertise to be rendered, as it is very similar in structure to Sāma Rāga.

Apart from this Kṛti, the Maha Gaṇapati form is also described in two other Kṛti Maha Gaṇapatim Manasa in Nāṭa Rāga, Śrī Maha Gaṇapati in Gauḷa Rāga, both of which are Ghaṇa Rāga-s. There is a fourth Kṛti describing the Maha Gaṇapati form in Tōdi Rāga.

5. *Sakti Sahita Gaṇapatim -Śaṅkarābharana Rāga-Tisra Ēka Tāla*

This Kṛti describes the śakti Gaṇapati form composed with NottuSvara, which is an exclusive Muttusvāmi Dīkṣita set in Śaṅkarābharana Rāga. This is a very simple Kṛti devoid of Rāgamuḍra and can easily be sung by novice musicians. This is set to Tisra Ēka Tāla. It has an uncanny resemble to western music. This is a Rāgāṅga Rāga, and the 29th Mēḷa with a Mūrchaṇa SRGMPDNS\SNPDMGRS.

6. *Uchchiṣṭa Gaṇapatāi- Kāṣi Rāmakriya- Ādi Tāla*

This Kṛti describes the form of Uchchiṣṭa Gaṇapati which is found in Nagēṣvara Swamy temple in Kumbhakōnam. He described the Gaṇapati in Vāmāchara form associated with Śrī Vidya Upāsana which has profound tantric significance. In this Kṛti he mentioned about the instruments Vīna, Vēnu, Bhēri all of which can be played by Uchchiṣṭa Gaṇapati . The Mūrchaṇa of this Rāga is SGRGMPDS / SNPDMGRS. This is a Sampūrna Rāga was considered as Mēḷa Rāga before 18th century, after which it has lost its name. This Rāga is very similar to Kama Vardhini (51 Mēḷa Karta) and its derivative Paṅtu Varāḷi, as the Svāra sthana-s, ārōha-s and avarōha-s are same in these three Rāga-s, with difference in their Prayōga. This Kṛti with aadhara Śaḍja with frequent use of Datus SMSGSP,DG and the Caraṇa starts with GRMG. It has Anu Pallavi and Caraṇa and ends with Madhyama kāla Sahitya.

7. *Gaṇanāyakam Bhaje-Rudra Priya Rāga-Ādi Tāla*

This Kṛti describes the Gaṇa nāyaka form in Rudra Priya Rāga, however the Rāgamuḍra is absent from it. This melodious Rāga is very similar to Pūrna Śhadjama though, it is derived from Śrī Rāga and is a Bhāśāṅga Rāga, Sampūrna Rāga according to the Asampūrna Mēḷa Padhati of Muttusvāmi Dīkṣita, while Pūrna śhadjama is derived from Nata bhairavi Rāga. The difference lies only in the arōha as in Rudra Priya Rāga the Mūrchaṇa is SrgmpdnnS/SNpmGRS, where the Diavata is absent from the Avarōha and Niṣhāda is used twice in the Ārohana, while in Pūrna Śhadjama it is SRGMNS/SNPMGRS. The Jīva svāra-s of this Rāga are ṛṣhabha and Niṣhāda. ṛṣhabha is also the graha Svāra of this Kṛti. This Rāga has little scope for Svāra prasthana and hence is limited to Durita Kāla Svāra kalpna and not Rāga elaboration.

8. *Śvēta Gaṇapatim -Rāga Chūdāmani-Tripuṭa Tāla*

This Kṛti describes the Śvēta Gaṇapati form which is said to be installed in Tiruvalaṅjulai near Svāmi malai installed by Indra and made from sea foam. This Kṛti consists of Pallavi and Samiṣhti Caraṇa. The Rāga Chūdāmani Rāga is the 32nd Rāga Mēḷa and is a Rāgāṅga Rāga, VivĀdi

Rāga. The mūrchaṇa of this Rāga is SmrgmpnNS/Sndpmrs. The Jīva svāra-s of this Rāga are Niṣhāda and Madhyama, while Gāndhāra and ṛṣhabha are vakra svāra-s. The use of MGRS, PDNS are omitted in this Rāga and can be replaced by GMRS, PMRS and SNDP. This is an Ēka-Kṛtī Rāga and contains the svāra-s Śāḍja, Shatśruti ṛṣhabha, Antara Gāndhāra, Suddha Madhyama, Pañchama, Suddha Daivatha and Kaiṣiki Niṣhāda.

9. Rakta Gaṇapatim Bhajeham-Mōhana Rāga-Ādi Tāla

This Kṛtī describes the Rakta Gaṇapati form popularly worshipped in Parasurāma kṣētra which denotes Kērala. According to the Asampūrṇa Mēḷa Paddhati, Mōhana Rāga is a derivative of the 65th Mēḷa, Sānta Kalyani, with a Mūrchaṇa: srgpds/sdpgrs, however, now a days it is considered to be a derivative of the 28th Mēḷa Hari Kāmbhōji. Both the versions of this Rāga are applicable as there is no Madhyama in it. This an Audava, Bhāśāṅga Rāga, with Madhyama, Niṣhāda as Varjya Svāra-s. Gāndhāra, ṛṣhabha and Dāivata are the Jīva and Nyāsa Svāra-s of this Rāga. Akin to Vātapi Gaṇapatim, this Kṛtī has been elaborately constructed with each Saṅgathi starting from the śhadjama Svāra. This Kṛtī also has a Chiṭṭa Svāra with beautiful Mukṭāyi Svāra. Rāga elaboration of Mōhana can be learnt seamlessly by learning this Kṛtī alone.

10. Ganarajēna Rakṣhitōham-Ārabhi Rāga-Miśra Chāpu Tāla

This Kṛtī describes the Gana raja form in Ārabhi Rāga. This Kṛtī consists of Pallavi and Samaṣhti Caraṇa and does not have the Rāga muḍra. According to the Asampūrṇa Mēḷa Paddhati, this Rāga is a derivative of the 29th Mēḷa, Dhīra Śaṅkarābharana and is a famous Ghaṇa Rāga. The Mūrchaṇa of the Rāga is: srmpds/sndpmgrs. The Rāga is an Upāṅga, Sampūrṇa Rāga, with ṛṣhabha as the Jīva and Nyāsa Svāra.

11. Siddhi Vināyakam-Chāmaram Rāga-Rūpaka Tāla

This Kṛtī describes Siddhi Vināyaka form, worshipped on the Vināyaka Chaturthi festival. This Kṛtī set in Chāmaram Rāga clearly describes the significance of Vināyak Chaturthi in detail. There are two forms of Mūrchaṇa-s prevalent for this Rāga, SGRGMPNS/ SNDPMGRS and SRGMPDNS /SNDPMGRS. This Rāga is currently being sung as the 56th Mēḷa ShaṅmukhaPriya Rāga. This Kṛtī, clearly constructs the Rāga Svarūpa even though it has little Saṅgati-s starting from Pañchama Svāra.

12. Gajananayutam-Tōyavēgavāhini Rāga-Ēka Tāla

This Kṛtī describes the Gajananana and is devoid of Rāgamuḍra. The Mūrchaṇa of Tōyavēgavāhini is same as the 16th Mēḷa Chakravākam which is SRGMPDN/SNDPMGRS. However, Tōyavēgavāhini is considered to be a derivative of Chakravākam now-a-days, as opposed to it being the 16th Mēḷa according to the Asampūrṇa Mēḷa Paddhati. The Kṛtī is rendered mostly in Chakravākam Rāga. It is a small Kṛtī with Pallavi and Samiṣhti Caraṇa.

13. Vallabhanāyakasya- Bēgada Rāga- Rūpaka Tāla

This Kṛtī describes the Vallabha Gaṇapati form and does not have the Rāgamuḍra. It is a small Kṛtī with Pallavi and Samiṣhti Caraṇa hence, only Svara Kalpanas can be done. This is a derivative of Śaṅkarābharana Rāga and has two Mūrchaṇa-s SGRGMPDPS/SNDPMGRS; SGRGRGMPDNDPS/SNDPMGRS. The Bēgada Madhyama is famous as there is an emphasis on Madhyama in this Rāga. Madhyama and Niṣhāda in this Rāga are very special as they waver from their sthānas, before transitioning to the next Svara. The Madhyama starts in Gāndhāra and wavers till Pañcama and comes back to Madhyama without neither being śuddha Madhyama nor Prati Madhyama. The Niṣhāda rises to Śhādjama and lowers to Niṣhāda without being neither Kāiṣiki Niṣhāda or Kākali Niṣhāda.

14. Lambodarya-Varāḷi Rāga-Khaṇḍa Chāpu Tāla

This Kṛtī describes the Lambōdara Gaṇapati form in Varāḷi Rāga and does not have Rāgamuḍra. Varāḷi Rāga is a Ghaṇa Rāga and VivĀdi Mēḷa with Mūrchaṇa: SGRGMPDNS/ SNDPMGRS. It is a small Kṛtī with Pallavi and Samiṣhti Caraṇa.

15. Śri Gaṇanandha -Īśa Manōhari Rāga-Rūpaka Tāla

This Kṛtī describes the Gaṇanandha form in Isa Manōhari Rāga and does not have Rāgamuḍra. This Rāga is a derivative of 28th Mēḷa Hari Kedāragāula Rāga with four forms of Mūrchaṇa-s: SRGMPDNS/SNDPMRMGRS; SRGMPMPDNS/ SNPMGMRS; SRGMPNDNS/SNDPMRMGRSR; SRGMPDN/ SSNDPMGRS. This is a vakra Rāga and requires expertise for Rāga elaboration. However, the Rāga sañchāra is very precisely captured in this Kṛtī.

16. Hastivadanaya- Navarōj Rāga-Miśra Chāpu Tāla

This is an elaborate Kṛtī describing Hastivadana form of Gaṇapati in Navarōj Rāga. This is set in Chouka kāla. It is a Pañchamantya Rāga with similarities to śaṅkarābharana Rāga. The mūrchaṇa is PDNSRGMP/PMGRSNDP. This Rāga is usually sung at the closing of concerts. This Kṛtī shows all the Rāga Prayōga-s, however, because of the truncated notes in this Rāga it cannot be elaborated.

Conclusion:

Through the above-mentioned Rāga elaborations, one can clearly learn to render a variety of Rāga-s including 5 Ghaṇa Rāga-s, 3 Prati Madhyama Rāga-s apart from the famous and rare Rāga-s. Each Kṛtī has been written with such simplicity that the Rāga Svarūpa and Rāga Sañchāra is very clear to the musician. Rāga-s like Isa Manōhari and Rudrapriya have been made eternal because of these Kṛtī. These compositions are a testimonial to the eloquence of Muttusvāmi Dīkṣita. One needs to delve into the depths of the compositions by the Saṅgīta Trimūrti-s, to get a complete sense of the ocean of music.

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Melodic magnificence of Rāga Sankarābharana in select Vilambakala Kṛtis of Trinity

Sankar Ganesh J <jsankarganesh@gmail.com>

Introduction

Dhīra Śaṅkarābharana is the 29th mēḷa of 72 mēḷa scheme. It is a mēḷakartha rāga and it is the 29th mēḷa of both asampūrṇa and sampūrṇa mēḷa pathathi. It is the 5th rāga of the 5th chakra, **Bāṇa – Mā**. According to Samskr̥ta tradition, Nīśhāda mūr̥c̥haṇa (rajani) of Śādja Grama ¹⁶ is śaṅkarābharana and this is seen in Bharatha's Nāṭyaśāstra. Technically it is mentioned in the name Dhīra Śaṅkarābharana.

Kṛṭi is an important musical form of Karnāṭaka classical music. "kṛṭi stands an example for absolute Music."¹⁷ The beauty and various aspect of the rāga are unfolded with the decorative aṅga saṅgati. The aṅgas like pallavi, anupallavi and caraṇa are not only mere segments, the various stages and important aspects of a rāga are unfolded through these aṅgas. Trinity of Karnāṭaka classical music were great in composing this Kṛṭi form and they have boosted this form to new heights.

Observing the melody of rāga Śaṅkarābharanam in Kṛṭis, most of the popular kṛṭis are composed in chowka kāla and madhyakāla. Especially in chowka kāla kṛṭi-s the soul of this rāga is established with full vicinity of gamaka-s. This paper is intended to highlight the musical expressions and development of melody of rāga Śaṅkarābharana which are interwoven with the melodic structure of the following select compositions of trinity, "Svara rāga sudha" of Tyāgarāja, "Sarōjadaḷa nētri" of Śyāma Śāstri and "Akṣayaliṅgavibho" of Dīkṣita.

This paper is to portray the musical eminence of trinity in handling this rāga and unfurl its beauty through different aṅgas of viḷambakāla kṛṭis in rāga Śaṅkarābharana.

Svararāga sudha¹⁸ – Ādi – Tyāgarāja

1. This is a chowka kāla kṛṭi composed in Ādi tāla (2 kalai). This is one of the masterpieces of Tyāgarāja. In this kṛṭi Tyāgarāja exercised the melodic versatility of this rāga especially in anupallavi.
2. Pallavi commences after two pulses of the total 32 pulses in one āvarta with madhyasthāyi śādja as graham Svara followed by elongated antara gāṇḍhāra. It is followed by the phrase 'g r m ,, g' which manifests the beauty of melody in the beginning of pallavi.

¹⁶M.Music Degree course book (I-year) Theory -2 paper-6 History of Music –Samskr̥ta Tradition (2001-02) Madras University Publication.

¹⁷ P. Sambamurthy (2005), Book III, 13th edn, P.No .133.

¹⁸ R.Rangaramanuja Iyengar (1976), *Sri Kritimanimāla*, Vol.II., 3rd edn ,R.Rangaramanuja Iyengar Publication, Chennai ,1976. P.no. 309-311.

3. The immediate gap of six pulses in the drutha of the second line after padagarbha (in the lyric bavargamura the letter 'ra' comes as padagarbha) gives more beauty to the pallavi of this kṛti. It is followed by the text 'oh manasa' gives scope for the enhancement of saṅgati in the ending part of pallavi. Last saṅgati of the pallavi is with speed Svara passages and which unfolds the beauty of the rāga.

X	1	2	3
<u>g r s nnsr, g r</u> ---- swar—	<u>s n s rg , m g r s</u> -- gā - - - - -	<u>rg m, pmg r g m</u> ba - - - - - va r	<u>p, d p p g r s n</u> - - - - ga-mu-

- i) It is noteworthy to mention the presence of niṣāda in every Svara passages which descends from tārasthāyi śadja of this pallavi. It is clearly illustrating the version of rāga Śaṅkarābharāṇa handled by Saint Tyāgarāja.
- ii) The melodic set up of sāhitya in the anupallavi the lyric and the melody part beautifully go with. Sāhitya is started after two pulses in the tāla and seen for three Svara-s and there is no sāhityam for five Svara-s and followed by three Svara-s which are having sāhitya and then last three Svara-s split into 2+1 has each one sāhitya leading to the padagarbam. The second part of the anupallavi after padagarbam there is a gap of five notes found and it is followed by beautiful pratyagada gamaka phrases.

Melody of Anupallavi is very much similar to the melodic set up of 'Rāgam – Tanam- Pallavi' (RTP). It can be explained in tāla pulses like following.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
-	-	Parama			-	-	-	-	-	Na n - - da - ma					
17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
Ne -		- - -			- Ka - ma -					la - mu - pai -					

's n nd dp pm g, mp// g, mr' Ka - ma- la mu---- pai
--

- a) There are four caraṇa-s found in this Kṛti. All the caraṇa-s have the same melody. If two or more caraṇa-s are found in a kṛti, generally muḍra caraṇa is performed. But in this kṛti the first caraṇa is popularly performed in the concerts due to the scope for niraval in it .
- b) From the fourth Caraṇa sāhitya, we come to know that Tyāgarāja is well versed with a lakṣaṇa grandha named swarānavamu which was handed over to Tyāgarāja by Śri Nāradha. The intrinsic beauty of Śaṅkarābharāṇa and its suitability of various lyrical and rhythmic structures are experimented in this Kṛti.

Akṣaya ṅga Vibho¹⁹ – Mīśra jāthi ēka tāla – MuttusvāmiDīkṣita

- This is a popular and scholarly composition in rāga Śaṅkarābharaṇa and is one of the master pieces of Dīkṣita. The specialty of Dikshithar kṛti-s is the gamaka-s which clearly navigates the melody. The core of the rāga is well established through the melody of this Kṛti.
- The melody is set to Mīśra jāthi ēka tāla as mentioned in Sangīta sampradāya pradarṣini but it is now rendered in Mīśra cāpu tāla in concerts.
- The first line of pallavi has two saṅgati-s. Pallavi ranges from maṇdra stāyi niṣāda to tārasthāyi śadjam.
- The very first phrase of pallavi is “ p, m g m” but the melody intrinsic with the anusvara “p”. It is a perfect example for the madhyama gamaka of this rāga which is with the anuSvara ‘pmpm’. Navigation to melody through gamaka-s and anusvara-s are manifested from the beginning of this composition. This way of utilizing anusvara-s in the melody is clearly illustrating the proficiency of the composer in playing vina and it is the emblematic sign of vainika style.

Anupallavi

- Anupallavi commences with madhyasthāyi pañcama after one pulse of total 7 pulses in one āvarta. Anupallavi ranges up to tarasthāyi gāndhāra.

Kampitha gamaka of madhyama from pañcama “pmpm”. In the phrase the melody glides from madhyasthāyi dhaivatha to tārasthāyi śadja and skips nishāda in ascent. Further it glides with the viśhēsha prayōga ‘S N P’ of Śaṅkarābharaṇa from madhyasthāyi nishāda to madhyasthāyi pancama and skips dhaivatha in the descent.

Caraṇa

- It is well known about the treatment of rāga in the caraṇa-s of MuttusvāmiDīkṣita’s composition which is popular for its unique silhouette. The core and profundity of the rāga is experienced in the melody of caraṇa-s in Dīkṣita’s compositions. In this Kṛti the nucleus beauty and cavernous scope of the rāga is embellished in the melody of the caraṇa.
- The melody skip nishāda in the descent shows the version of Śaṅkarābharaṇa handled by Dīkṣita

<p>• γ s \ d p p m / d p ka - la na - - -</p>	<p>• γ p , , / s d d p he - - ma -gi -</p>
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In the above Svara passages melody glides to tārasthāyi śadja from madhyasthāyi pañcama with “ētra jāru” gamaka skips dhaivatha and niṣhāda in the ascent. This is similar to the melodic movement perceptible in Tēvaram hymns in Pazhampancuram.

¹⁹ SubbaramaDikshitar, (1904), ‘Sangitasampradya pradarshini’, Tr B.Rajamlyer & S.Ramanathan (1977) Vol IV, P.no 809.

x	Ç
s / n	d , p m g ,
sa	da srutha kal -

- i) In the above Svara passage melody glides towards madhyasthāyi dhaivatha with niśāda as anuSvara in the ascent from madhyasthāyi śadja. Dhaivatha is rendered with “vali” gamaka. This is a rare prayōga of Śaṅkarābharaṇa.
- ii) The phrases like ‘s , , m , gm’ p , , n d n , ‘ are interesting to observe.
- iii) Rāga chāya prayōga-s add more beauty to the caraṇa. This kṛti is a scholarly kṛti amongst the other compositions found in rāga Śaṅkarābharaṇa. Though this kṛti is composed in misra ēka tāla it is considered as a chouka kāla kṛti in this rāga, because of the unique melodic structure it possesses. The melody in this kṛti is with scholarly approach towards rāga and this kṛti stands as a perfect example for the comparison of Dīkṣita’s compositions into ‘Narikēla bāgam’.

Śarōjadājanētri²⁰ – Ādi – ŚyāmaSāstri

- i) Pallavi of this kṛti commences in Samagraha and melody commences with tārasthāyīśadja is captive and provides a melodious start to the kṛti. Melody ranges up to tārasthāyigāndhāra. Pallavi embraces two saṅgatis.
- ii) The interesting gliding of notes seen in Anupallavi

1.		• • •	• • •	• •
	s s , s	/s , s s	n ns , r g	r s n ,
	pa ra - gu	sē - yaga	vara da - - -	yaginī -

- In the **first** Svara passage, the melody glides to tārasthāyīśadja from madhyasthāyīśadja with “ētrajāru” gamaka and descends to madhyasthāyinishāda. The samvāditva feature of rāga Śaṅkarābharaṇa excels in the melody of anupallavi. The glide from madhyasthāyīpancama to madhyasthāyīśadja with “irakkajāru” gamaka denotes the immense freedom of melodic movement. Further the melody glides to madhyasthāyīpancama from madhyasthāyīśadja with “ētrajāru” gamaka which is similar to the melodic movement figuring in Tēvaram. The melody with ōrikkai gamaka and skips nishāda in the descent beautifully blended with text and results as swarākshara.
- Caraṇa of this melody commences with madhyasthāyīpancama. The melody for the lyric “Korkalosage” illustrates the immense beauty of rāga Śaṅkarābharaṇa. The melody ends with madhyasthāyīnishāda and suits for pallavi which begins with Tārasthāyīśadja. The elongated notes show the depth and beauty of Śaṅkarābharaṇa.

²⁰Vidhyashankar (1989), ‘ŚyāmaSāstry’s Compositions’, Illudn., Parampara, Madras.1989. p.p. 328-330.

Conclusion

Trinity handled different versions of Śaṅkarābharaṇa in their compositions (eg: Sdp and Sndp in the descending). Viḷambakālakṛṭi-s stand as perfect examples for emphasizing the soul and melodic beauty of this raga.

Tyagaraja tested the versatility of this rāga through a variety of melodic applications and rhythmic patterns in his compositions. Dīkṣita stressed the magnanimity and complexity of this rāga in his viḷambakāla compositions through the gamaka-s in Śaṅkarābharaṇa. Gamaka-s played a vital role in constructing the melody for lyrics in Dīkṣita compositions and that prominence is clearly perceptible in 'Akṣayaḷiṅga Vibho'.

Dīkṣita and Tyāgarāja both have also illustrated simplicity and easy affability of this rāga through Noṭṭu Svāra-s and Divyanāma kīrtana-s. Syāma śāstri used the melody with his own rhythmic patterns in his compositions. Glides in the melody figuring in the compositions of śāstri emphasizes the liberated movement of melody in the composition and resembles the melodic movements figuring in Tēvāram-s tuned in pan Pazhampancuram The simplicity in complexities, scholarliness as well as its cleanness, user-friendliness and forbearance qualities are exemplified beautifully in the compositions of the Trinity.



Vinta Raga-s of Tyagaraja with special reference to the Janya raga-s of Kharaharapriya

Sharanyaa Sriram <sharanyasriram@gmail.com>

Introduction

Tyāgarāja belongs to a galaxy of saints who have made India great. India’s spiritual glory and trĀdition have been kept alive by him. He has echoed the eternal wisdom of sages through his compositions. According to trĀdition, Tyāgarāja was presented with Svarārnava, a treatise, by sage Nārada. There is also internal evidence in his kṛti-s to show that Tyāgarāja mastered the science of music through the music lexicon –Svarārnava. The story goes like this.

One morning a sage came to Tyāgarāja’s house seeking shelter. He left behind his bundle in Tyāgarāja’s house and promised to return for lunch after a dip in the river Cāuvery. Tyāgarāja awaited his return fasting the entire day, but the sage did not turn up. In the night, the sage appeared in Tyāgarāja-s dream and revealed that he was Narada and he had come to pass on some musical works from which he could draw some inspiration and fresh perspectives. Svarārnava and NārĀdiyam were some of the works contained in the bundle.

Tyāgarāja was an inspired composer. Most of his compositions were all product of inspiration. The notations of these compositions were recorded by his disciples as it flowed eternally. A study of the available compositions of Tyāgarāja leaves us with twenty two compositions in seventeen rare or viṇta rāga-s which are janya rāga-s of Kharaharapriya, which had neither existed before his times nor employed by his contemporaries. They are provided in the table below

Table 1.1

S.No	Raga	Kriti	Tala	Arohanam	Avarohanam
1.	Andolika	Raga Sudha Rasa	Adi	smpnś	śndmrs
2.	Devamruthavarshini	Evarani	Adi	srgmndnś	śndpmgrs
3.	Dileepakam	Ramaneeyada	Madhyadi	smpdndpmndnś	śndpmgrs
4.	Jayamanohari	Nee bhakti	Rupakam	srgmdś	śndmgs
5.	Jayanarayani	Manavinivinuma	Adi	srgmpdś	śndpmgrs
6.	Jayantasena	Vinata sutha vahana	Deshadi	sgmpdś	śndpmgs
7.	Manjari	Pattividuva	Adi	srgmpndnś	śndpmgrs
8.	Manohari	Parithapamu gani	Rupakam	srgmpdś	śdpmgrs
9.	Maruva Dhanyasi or Maruvadhanasi	Mridhubhashana	Deshadi	smpdś	śndmpdmgrs
10.	Nadavarangini	Nripalavala	Adi	spmndnś	śndpmgrs
11.	Phalamanjari	Sanathana	Adi	sgmpmdś	śndpmgrs
12.	Purnashadja	Lavanya Rama, Srimanini	Rupakam, Deshadi	srgmnnś	śnpgms
13.	Siddhasena	Evarinalera	Deshadi	srgmpdś	śndmpmrgs
14.	Suddha Bangala	Rama Bhakthi, Toline Jesina, Tappagane	Adi, Adi, Rupakam	smpdś	śdpmgrs
15.	Suposhini	Raminchuvarevarura	Adi	srsmpndś	śndpmrms
16.	Svarabhooshani	Varadaraja ninnu	Rupakam	sgmpdnś	śnpgmrs

2. Analysis

Tyāgarāja seamlessly invented many vakra rāga-s which are highly filed with bhāva. His musical acumen comes to the limelight through the usage of vakra sampūrna rāga-s having entirely different characters, though born out of the same janaka rāga. Of the 16 Kharaharapriyā janya viṅṭa rāga-s, we have 10 vakra rāga-s, 1 niṣāda ntya rāga, 1 each of audava, śāḍava , audava sampūrna and śāḍava sampūrna rāga-s. Let us consider the analysis of few of these rāga-s as handled by Tyāgarāja in his kṛti-s .

Āndōḷika

In the kṛti -rāga sudha rasa pānāma, Tyāgarāja states that great musicians attain jīvan mukti. The mastery of Tyāgarāja lies in the choice of the rāga, it fits ideally into the context. The rāga is characterized by the jāru gamaka of the 2 svāra-s niṣāda and madhyama. The kṛti starts with niṣāda followed by madhyama and rests to rishabha. Then the melody descends towards maṇḍra sthāyi niṣāda and ascends upto tārasthāyi madhyama tārasthāyi Sañcārās and ends with madhyasthāyi Śāḍja. Anupallavi starts with the ṛṣhabha (tārasthāyi).Sañcārāsare mostly in tārasthāyi and ends with tārasthāyi madhyama. Caraṇa starts with madhyama, and then goes to madhyasthāyi Śāḍja. After two lines, melody repeats as anupallavi.Sañcārās extends from maṇḍra sthāyi niṣāda to tārasthāyi madhyama. tārasthāyi svāra phrases and prathyahatha gamaka-s lend beauty to the rāga. The phrase - r m p ṛ ś n d m , - n , d m r - r m r m s r , s -stand as characteristic phrases.

Sañcāra-s

śrīṁṛ mīṣṇ śndm r m r s n s m r m p n lend more colour to this rāga. The phrase r m p ṛ ś n d m , „n , d m r „, „r m r m s r , s , stand as characteristic phrases. The combination ś n d m r is skilfully built in this composition. Nowadays many musicians perform pallavi-s in this attractive rāga.

Mañjari

It is a vakra sampūrna rāga. The rāga finds mention in Gōvinda-s Saṅgrahachūdāmani . In the kṛti Pattividuva radhu, Tyāgarāja asks Lord not to leave his hand. He has begun the kṛti with the rāga chaya phrase s , g , r , g , m.

The rāga contains phrases like -ś n n d d p p m g g r r - ḡffś n d d p r g , r. “p , n , d , n , ś ” , is a characteristic phrase of the rāga. Pallavi starts with Śāḍja and ends with maṇḍrasthāyi niṣāda and Caraṇa begins with panchama and ends with maṇḍrasthāyi niṣāda . To a layman this rāga would sound like Kharaharapriyā , since certain vakra phrases are not totally disallowed in a sampūrna rāga. A simple rāga handled beautifully by Tyāgarāja employs the following Sañcārās:

g r g m , - r g , r s ṇ s - s g r g m , - p n d n , - n d d p p m - r g , g r r , - n d p m g r , s - g r g m p d n , - m p d n , - p n d n ś , - śnd , n , ś - śḡṛḡṁ , - r g m , - ṁḡṛḡ, ṛ- ḡṛṛś , - ś n n d d p p m - r g , r - ṁḡṛṣn - p n d n ś , - śnd p - m g r g , r - s ṇ s - d n s g r g g m , - g r s ,

Jayanārāyani

It is a Śāḍava sampūrna rāga derived from the 22nd Mēḷa Kharaharapriyā. Niṣāda is vaṛja in

the arohana. The kṛti “Manavini vinuma” set to Āditāla is composed by Tyāgarāja in this rāga. In this kṛti Tyāgarāja pleads with Lord to listen to his appeal. Tyāgarāja has rightly chosen the rāga to convey intense feeling of devotion.

Sañcāra-s

m g r g m p , - r g m p d p - m d p p m g r - m g r g m g r s - d s d r g m g - g r r , - d s r g m p ,
- p d p m p d s d p - p d p d ś , - p d ś r , r , - ś r ġ r ġ , ś r ġ r , - m ġ m ġ r , - m ġ r s , - ġ r r ś ś n n d d p - m p d ś n n
d d p - m d d p p m m g g r r , - d s r , - s d r s

JayaManōhari

It is an audava śāḍava upāṅga rāga, Niṣāda varja only in the arohana and panchama varja throughout. It has slight resemblance with Abhogi and Śriranjani. The rāga was brought to light by Tyāgarāja through his three compositions “Yajnadulu” set to Ādi tāla, “Ni bhakthi” set to Rūpaka tāla and śri ramyachithālankāra set to Āditāla.

Sañcāra-s

n d m g r , g m d ś n , - n d d , m , - m g r g m , - m g r g m g r s - d s r g m , - m , m , n d m , -
g m d ś , - ś , ś , - d ś r , r , - ś r ġ ś , r ġ , - ġ m ġ r ś n d - m d ś r ġ r ġ , ġ r s - d s r s , ś , - m ġ r s , ś - d ś n d m , - g m
n d m g r , - s r g m g r s , - d r s ṇ ḍ m , d , s ,

In the kṛti “Ni bhakti bhagya sudha” – Tyāgarāja defines the purpose of life. Niṣāda and madhyama are jīva svāra-s and these are also nyāsa svāras. Rendering of dīrgha niṣāda and rishabha lend beauty to this kṛti. Tyāgarāja begins the pallavi with jīva svāra niṣāda which also comes as svāra-kshara. n , , , , n d m , m g m , , , m g r g m , , , ni- - - -bha- - - -kthi bha- - - gya- su- dha- - - In the third line of the pallavi, arohana prayōga is present. r g m , d n ś , r ġ m , de- - jan- - ma- mu-

Manōhari

The rāga Manōhari is a śāḍava janya rāga derived from Kharaharapriyā. It is an upāṅga rāga, niṣāda being varja throughout and it shines more in madhyama kala Sañcārās. Svāra-s used are Śaḍja, catuhśruti rishabha, Sādhārana gāndhāra, Sudha madhyama, Panchama and Çatuhśruti dhaivata.

Sañcāra-s

g m p d ś d p - p m g , r - s r g m g r - g r s d - s r s d s r g m p - p d , d p m - r g g r s - d s r g m p ,
d ś , - p d ś , - m p d ś - ś , - p d ś r , - ś r ġ r , ś - p d ś d ś r ś r ġ r , - r ġ m ġ r - m ġ r s d r s d p

In the kṛti Paritapamu” – rāga Manōhari, Tyāgarāja reminds the Lord about his promise. Tyāgarāja composed this kṛti in his last days along with one other composition “Paramātmudu” in vagadīswari. Niṣāda varja of Kharaharapriyā. Manōhari has to be handled with some care, with the prayōga of niṣāda varja. Tyāgarāja begins the kṛti with the phrase

p , d ś p d , p p , p , . pa-ri- tha- - pa- mu ś , d p m r g , r is a special prayōga. It is frequently used in the kṛti.

ś, , , ś d p m g , r , s r g m. ma--- dhyam- bu-na- na- - -

The oscillation of gāndhāra is the special prayōga or main identity of this rāga. Pallavi begins and ends with panchama. Anupallavi starts with madhyasthāyi panchama and ends with madhyasthāyi madhyama. Caraṇa begins with madhyasthāyi dhaivata and ends with madhyasthāyi madhyama. Sañcārāsextends from maṇdra sthāyi dhaivata ascends upto tārasthāyi madhyama. Musician Rāmnād Krishnan made this song famous. Some flights of this rāga slightly resemble the rāga kharaharapriyā.

Conclusion

Many kṛti-s in viṇṭa rāga-s have retained its old form while some have undergone changes. For instance the popular kṛti “Nādatanumanisham” in Chitharanjani rāga is rendered as a niṣādāntya version of Kharaharapriyā and treated as a janya of Kharaharapriyā. But the rāga has been mentioned in ancient texts as a janya of Jhaṅkārdwani(19th Mēḷa). We can find a more recent reference to this in the Rāganidhi by B.SubbaRao. Senior Musician Dr.Vedavalli has presented this kṛti by treating chitharanjani as a janya of Jhaṅgāradwani in her audio CD-“Pramanam”. Similarly the kṛti “Rama nīyada” in Dilīpakam is popularly rendered in Kharaharapriyā. An authentic rendition of the kṛti could be found in the CD – “Pramāṇam” The rāga Āndōḷika is considered to be a janya of both Kharaharapriyā and Harikāamboji. The rāga also has another name “Mayuradhwani” in older texts. But there is nothing contradictory about them. The names of the rāga-s that have come to stay have been in accordance with what has been found in vālājāpet manuscripts and in the note books of his disciples as these are approved by Tyāgarāja himself.

Any scale can be termed a rāga only with introduction of the lakṣaṇa-s or characteristics required for a rāga. Few of the viṇṭa rāga-s have very subtle or minute differences from its parent rāga or bear resemblance to a more popular janya of the same parent rāga. In such cases, there is enormous responsibility on the musician to render the rāga with utmost care. A well trained voice can bring out the characteristic phrases with precision. In Prof. Sāmbamūrthy’s words, Saint Tyāgarāja had a silvery voice capable of sweeping flights in all three octaves. His voice was rich in harmonics and tone color bands which is why we have his compositions in such unique rāga-s. The kṛti-s in these viṇṭa rāga-s serve as a gateway to the characteristics of these rāga-s which would have otherwise been lost in oblivion. Therefore musicians must exercise great care while rendering these compositions to preserve it for posterity.

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Unique features of Sri Muttuswami Dīkṣita's compositions

Shilpa Shashidhar <shilpashashidhar@gmail.com>

1. Introduction

Among the trinity, Muttuswamy Dīkṣita's compositions stand out with several unique features which is worth an analysis and study. An understanding of his style helps us appreciate the different dimensions and perspectives behind his every composition.

2. Unique Features

The distinct characteristics in Dīkṣita's compositions can be examined under the following 5 headings:

3.1 Rāga

1. Followed the *asampūrṇa meḷa paddhati*.

It is well known that the credit of coming up with scheme of 72 meḷa rāgas goes to Venkatamakhi who authored the "chaturdaṇḍi prakāśika" during 1650 AD. But only 19 meḷas were prevalent in his times and these he could assign within the scheme. The remaining 53 rāgas were theoretical possibilities. His grandson Muddu Venkatamakhi in his work "RāgaLakshanam" gave the nomenclature for all the 72 meḷa rāgas which is Kanakambari, Phenadyuti, etc. The names conformed to katapayadi sutra. This is called the *asampūrṇa Meḷa paddhati*; in which, the meḷa rāga can have all 7 notes either in Aroha or Avaroha and can also occur in zigzag (*vakra*) manner. Later, Govindacharya, author of Sangraha Chudamani, redefined Meḷa rāgas and came up with the Sampoorṇa Meḷa Paddhati where the meḷa rāgas must have all 7 notes in aroha and avaroha in linear order. He gave new names to the meḷa rāgas. This is the Kanakangi-Ratnangi system, which is currently in practise.

Sri Ramaswamy Dīkṣita, who is Muttuswamy Dīkṣita's father learnt the Meḷa system from Ventaka Vaidyanatha Dikshitulu who was the maternal grandson of Venkatamakhi. As such, Sri Muttuswamy Dīkṣita followed the *asampūrṇa Meḷa* system, though Sampoorṇa Meḷa system already existed. Dīkṣita has composed in all 72 meḷa rāgas and breathed life into the rāgas.

Illustrations:

- The 16th meḷa which is Chakravakam according to sampoorṇa meḷa system is called "toya vegavahini" in *asampūrṇa* system and in his Kriti "vīna pustaka dhāriṇē" he uses the raaga mudra vegavahini.
- The 51st meḷa known as kamavardhini in the sampoorṇa meḷa system is called "kāśīramakriya" in *asampūrṇa* system and in his Kriti "uchiṣṭaganapatōu" he uses the raagamudra "rāmakriya"

2. Usage of different gamakas and techniques to bring out the beauty of rāga.

Sri Muttuswamy Dīkṣita has a unique way of bringing out the essence of the rāga. This can be observed in his compositions.

- (i) The use of Shuddha swaras and straight notes are very prominent and used to its full potential.

Illustrations:

- 'sadācalēśvaram' in rāga Bhupala, brings out the shuddha swaras in a magical way. Especially in charaṇa, 'cāyā rahita - garbhagriha madhya rangam' the use of sadharana gāndhāra on the word 'garbhagriha' is a haunting melody)
- 'śri guruṇā pālītōsmi' in rāga Padi is another example for the effective use of shuddha swaras. Especially in the charaṇa portion, 'sādhākhyā kalā karēṇa ...'

- (ii) svarākṣaras are a characteristic feature of his compositions. He brings them in so appropriately in a way that brings out the beauty of the rāga and the sahithya.

Illustrations:

- In the kriti '**pancamātanga mukha gaṇapatina**', the pallavi is set to the swaras '**P d M p d p m g r s p d S**'
- In the Kriti '**sadācalēśvaram**' , the pallavi takes the swaras '**s D s P**' (Note : svarākṣaras are boldened)

- (iii) Usage of gamakas: A striking feature of his compositions are the jaaru gamakas; both digu jaarua and ettaru jaaru.

Illustrations:

- 'hiraṇmayīm lakshmin' in raga Lalitha
- 'aruṇācalanātham' in rāga sāranga
- 'ānandanaṭanaprakāśam' in rāga kēdāra
- 'karikalabhamukham' in rāga sāvēri

In all the above examples we can observe the abundant use of jaaru gamakas.

- (iv) Handling Vivadi rāgas

40 of these meḷas are vivadi rāgas and he uses several techniques to overcome the jarring effect of vivadithva.

- a. Janti prayōga : Using the swara in pairs reduces the vivadi effect.
- b. Alpatva : Minimum usage of the vivadi swaras .
- c. Dheergha prayōga : Elongating one of the vivadi swaras smoothens the effect.
- d. Langhana or Datu prayōga : Using crisscross swara pattern to reduce vivadi effect.

Illustrations:

- The chittaswaram of 'Bālāmbikē' in Manoranjani . This rāga has shuddha rishabha and shuddha gāndhāra which bring in the vakratva. The chitteswara has patterns like

'r g s r n s d s', 's s r r g r g g r r s'. It is a display of the expertise with which Dīkṣita handled vivadi rāgas.

- The chitta swara of the kriti 'kalāvathi kamalāsana yuvati' in rāga kalāvati can be studied for the above factors. This rāga has shatshruti rishabha and antara gāndhāra as one of the pairs of vivadi swaras. Shudha daivata and shuddha nishada form the other pair of vivadi swaras.

3. Handling of rāgas from the North Indian style.

Sri Dīkṣita went with Sri Chidambaranatha Yogi to Varanasi for several years and thus had a deep knowledge of the music there. He has very well adopted a few of the north Indian rāgas and composed in rāgas such as Dvijawanti, Hamir Kalyani, YamunaKalyani, BrindavanaSaranga.

Illustration:

- 'Jambupathe' in rāga Yamuna Kalyani
- 'SoundaraRajam' in rāga Brindavanasaranga
- 'Chetashri' in rāga Dvijavanti

In all the above three examples we can observe the ease and expertise with which the Hindustani raga has been adopted by Dīkṣita.

3.2 Tala

Dīkṣita has employed only suladi talas in his compositions to the exclusion of Chapu and other talas prevalent. [The reason for this omission cannot be exactly pointed out. We know that he was influenced by Venkatamakhi's chaturdanḍi prakāśika and unfortunately, the tala chapter of this treatise is missing.] Each of the navagraha kritis are composed in a different suladi tāḷa: Suryamurthe in Chaturashra Dhruva, Chandram bhajamanasa in Chaturashra Matya, Angarakamashrayamyaham in Roopaka, Budhamashrayami in Mishra Jhampa, Brihaspathe in Tishra Triputa, Sri Shukra Bhagavantam in Khanda Atta, Smaramyaham sada rahum and Mahasuram Ketumaham in Rupaka.

Illustrations:

- Tishra Triputa tala is employed for the navavarana kriti in rāga śahana – "sri kamalāmbikayām"
- Mishra Jhampa is used for the Kriti 'Sri gaṇēśāthparam' in rāga Ardhradeshi

3.3 Laya or kālapramāṇa

Dīkṣita was a great saint who went into meditative trance or the samādhi state on several occasions. His compositions are the fruits of this dhyāna Sthiti. His compositions have an optimum Madhya laya for rendition. Neither too slow nor too fast. Knowledge of this is of utmost importance. When we sing his Mishra eka /trishratripura kriti in MishraChapu, we are not abiding by the kālapramaṇam that the kriti is set to.

Illustrations:

- The kriti 'māmava Meenakshi' in rāga varāḷi is set to Mishra Eka tāla. But if it is sung in Mishra chapu, the intended kālāpramāṇa is altered.
- The kriti 'balāmbikē' in rāga manōranjani is in chaurashra Matya tāla. But many times singers sing it in khanda Chapu with is inappropriate.

3.4 Sahithya

1. Dīkṣita's compositions reflect his in-depth knowledge in astrology, astronomy and Vedanta philosophy. He composed the Navagraha kritis to cure one of his disciples who had fallen ill. It proves the mantra Shakti in his compositions. His Navavarna kritis are a boon to common people who wish to know Srividya Upasana . His panchalinga kshetra kritis are a storehouse of the historical details of the place and always bestow upon us the knowledge and awareness of the 5 elements that make up the entire universe. Thus he has composed several group kritis like Guruguha Vibhakti kritis, nīlōtpalāmba, abhayāmba vibhakti kritis.

As a vaggēyakāra, he was extremely methodical and scholarly who had imposed an orderly restriction on himself. His compositions, reflected the details of the place or deity, were devoid of any personal emotions or information, and rich in prosody. The way he beautifully brings in the Rāga mudra is noteworthy.

Illustrations:

- In the kriti –'pancamātanga' in rāga Malahari, the rāga mudra is woven in the phrase 'kalimalaharaṇa caturēṇa'
- In the kriti 'Sri pārvati paramēśvaraō' in rāga Bhoulī the rāga mudra is embedded in the phrase 'chithbimbōulīlā vighrauh'

2. Prosody and lyrical beauty in his compositions.

Dīkṣita's kritis are rich in prosody such as yati and prāsa.

Sama Yati , gōpuccha Yati, and srotovāha yati :

Illustrations:

- In the kriti 'Sri guruguha pālayāśumam' the phrases 'Surapati Sripati Ratipati vakpati...' is an example for Sama yati.
 - In the kriti 'Sri varalakshimim' the phrases 'ṣri sārasapadē rasapadē sapadē' is an example for gōpuccha yati
 - In the kriti, 'Thyagaraja yōga vaibhavam' the phrases 'śam, prakāśam, svarūpa prakāśam, tatva svarūpa prakāśam,.....' is an example for 'srōtōvāha yati'
- dvitiyākśara, ādi, Anthya prāsa: In all his kritis we can find abundant usage of theses prāsas.

Illustrations:

- 'kṣitijāramaṇam' in Devagandhari uses dvitiyākśara prāsa in charana : SakalasuraVikasita - śukasanaka - prakāṣita

- 'srināthādi Guruguho' in māyāmāḷava gōḷa employs ādi prāsa in charana : māyāmayaviśvādiśtanō, māmakakādimatānuśtanō, mālinīmanḍalāntavidhanō, mantrādyajapā hamsadhyānō
- 'Sri guruṇā' in Padi uses Anthya prāsa : āgamādi sannutēna akhilaviśvavanditēna, thyāgarāja vibhātēna, tāpatrayātītēna

3.5 Structure/form

Sri Dīkṣita, was very innovative with the compositional structure.

1. He gave us the **samaśti charaṇa** where the Pallavi is followed by a Charaṇa (skipping the Anupallavi) and concluded usually with a madhyama kāla sahithya and Chitteswara.

Illustration:

- ānandāmritāvarśiṇi – amruthavarśiṇi
2. His compositions have lengthy charaṇas of around 8 to 12 avartana with a Madhyama kāla sahithya.

Illustration:

- Sri Varalakshmi – Sri
 - srināthādi guruguhōu - māyāmāḷava gōḷa
3. Compositions such as chaturdaśamālika – “Sri viśvanātham bhajēham” have a special compositional structure.
 - a. The pallavi has two rāgas, Sri Rāga and Arabhi. Each Rāga is encapsulated in two Avartas, the second being in Madhyama kāla.
 - b. The Anu-pallavi is set to four rāgas Gauri, Nata, Gaula and Mohanam; but at the end, after Mohanam, the sahithya takes us through the same four rāgas of the Anu-pallavi and the two of the pallavi in reverse order (Viloma karma), back to Sri.
 - c. The Charaṇam follows the same pattern with eight Rāgas Sama, Lalita, Bhairavam, Saranga, Sankarabharanam, Kambhoji, Devakriya and Bhupala; and, these are again taken in Viloma krama in a Madhyama-kāla sahitya, back to the pallavi in Sri.
 - d. Dīkṣita has followed a pattern not only in the order of the occurrence of the Rāgas, but also in terms of the lengths of the Avartas for each rāga. The fifth and sixth rāgas – Gaula and Mohanam have been allotted 1 ½ Avartas, all in Madhyama-kāla, while the preceding Rāgas have been given 2 full Avartas – one each in Sama kāla and Madhyama kāla.
 - e. Another striking feature of the sahitya in this composition is that the last part of the swara sahitya set to each rāga is composed of the same words as of the last part of the preceding line of sahitya.

Illustration:

- Sri viśvanātham bhajēham

4. Comparative Analysis

A detailed observation based on the above factors can be done by comparing a Kriti of Dīkṣita in Lalitha Rāga (hiranmayīm lakśmīm) and ShyamaShastri's kriti in the same rāga (NannuBrovuLalitha). Dīkṣita's kriti 'UchistaGanapathou' in Kashiramakriya can be compared with Thyagaraja's 'ShivaShivaShiva Enarada' in Kamavardhini.

Illustrations:

- uchiśṭa ganapatōu – kāśirāmakriya
- hiranmayīm lakśmīm – lalitha

5. Conclusion

Muttuswami Dīkṣita was a great Yogi blessed with many Siddhis. It is believed that he could cure illness, bring rain to a drought area, could get his wish of having a veena on the banks of river Ganga, ultimately he precisely knew when his soul would leave his body. His compositions are replete with power and knowledge. The wholesome understanding of his composition is as challenging as it is rewarding. He gives many insights into the handling of a vivadi, vakra, meḷa, bhaśyānga or janya rāga. An investigation of his composition brings one a few steps closer to his vision and gives one the confidence and grasp for its effective rendition. His compositions are a reference and guide in to the art of classical music.

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An Analytical Study on "Neelotpalaamba Vibhakthi Krithis of Muthuswamy Dikshithar"

Shubhamangala <shubhamangalaraghunandan@yahoo.co.in>

Sri Muthuswamy Dikshithar is considered to be a part of the trinity contemporaneous composers along with Thyagaraja and Shyamashastri (18th Century), his compositions were predominantly in Sanskrit unlike the telugu compositions of the others. He composed around 500 krithis mostly in Sanskrit, spanning wide range of temples and deities that he visited for richness of raga bhaava, sublimity of their philosophic contents and for the grandeur of the sahitya, the krithis of Dikshithar stand unsurpassed.

Among the group of compositions of Dikshithar, Sri Neelotpalaamba Vibhakthi Krithis which are composed on Neelotpalaamba the consort of Thyagarajaswamy of Thiruvaarur enshrined at Thiruvaarur is outstanding.

Seven temples in thiruvarur are designated as saptavitanka keshetrams of Thyagaraja (somaskanda) and the foremost among them is the vithivitanka thyagaraja of the majestic thirvarur temple. The thyagaraja shrine is located to the south of the valmikanatha (prthvilingam) shrine within the same prakaram. The neelotpalaamba shrine is located in the second prakaram on the right side. The unique feature is that here neelotpalaamba is depicted as blessing her second son skanda (subrahmanya) with her hand on his forehead. It is to observe that Dikshithar never associated Kamalamba with thyagaraja and considered only neelotpalaamba as the consort of the deity. This set of compositions covers the adhyaatma (spiritual) part, the grammar, and the musical richness etc.

The Neelotpalaamba Vibhakthi krithis which has been mentioned above covers the richness of music in the compositions, the usage of the goulaantya raagas like Narayanagoula, Chayagoula, Nareereetigoula, Kannadagoula, Kedaragoula, Goula, Maayamaalavagoula and Poorvagoula are very interesting. Dikshithar as a musician himself uses these rare raagas and out of which some are now not in use. But through learning these compositions we come to know about some of the orthodox Carnatic music raagas. According to some musicologists the goulaantya raagas are brilliantly applied for the compositions on Devi could be related to gouladeshm which is now called West Bengal where devi is worshipped as the main deity. We can see the raga mudra in all the seven krithis except one krithi, which covers the aesthetic part.

All the raagas belong to shuddha madhyama melams. The mudras for Narayanagoula, Purvagoula and Chayagoula are direct, where the composer praises nilotpalaamba who is pleased with modinyam, prakashinyam. Raga mudra for gaula and ritigoula are used in a slightly altered form as "Kaula" "Ritikaulinim" and "Ritigaurave." For the remaining two, the raga mudra comes as the name of geographical locations mayamalavagouladesha, kashikannadagouladesha.

The Aarohana and Avarohana of the gowlaanta raagas used in these krithis are as follows: -

Chayaagoula:- it is a Janyaraaga in Mayamaalvagoula, 15th Melakarta

Aarohana: - S R1 M1 G3 M1 P N3 S

Avarohana: - S N3 D1 P M1 G3 R1 S

Narireethigoula: - it is Melakarta according to Asampurna mela system

Aarohana: - S G2 R2 G2 M1 N2 D1 M1 N2 N2 S

Avarohana: - S N2 D1 M1 G2 M1 P M1 G2 R2 S

Goula: - it is janya in Mayamaalvagoula, 15th Melakarta

Aarohana: - S R1 M1 P N3 S

Avarohana: - S N3 P M1 R1 G3 M1 R1 S

Kannadagoula: -it is the janya in Kharaharapriya, 22nd Melakarta

Aarohana: - S R2 G2 M1 P N2 S

Avarohana: - S N2 D2 P M1 G2 S

Poorvagoula:- it is the janya in Dheerashankaraabharana,

29th Melakarta

Aarohan: - S G3 R2 G3 S R2 M1 P D2 N3 S

Avarohana: - S N3 D2 P M1 G3 R2 S

Kedaragoula: - it is the janya in harikambodhi, 28th Melakarta

Aarohana: - S R2 M1 P N2 S

Avarohana: - S N2 D2 P M1 G3 R2 S

Naryanagoula: it is the janya in harikambodhi, 28th Melakarta

Aarohana: - S R2 M1 P N2 D2 N2 S

Avarohana: - S N2 D2 P M1 G3 R2 G3 S

Mayamalavagoula: - it is the 15th Melakarta Raaga

Aarohana: - S R1 G3 M1 P D1 N3 S

Avarohana: - S N3 D1 P M1 G3 R1 S

GRAMMAR POINT OF VIEW

There are 8 krithis which covers the eight vibhakthis with rich vocabulary namely: -

- Neelotpalaamba Jayathi in Prathama vibhakthi except the second half of the charanam which is in sathamivibhakthi.
- Neelotpalambike Nitya Shuddhathmike in the sambodhana prathama vibhakthi.

- Neelotpalambaam Bhajare in the dvitiya vibhakthi.
- Neelotpalambaambikayaa Nirvaana in the tritiyaa vibhakthi.
- Neelotpalambikaayai Namaste in the Chaturthi vibhakthi.
- Neelotpalaambikaayah Param is in pachami vibhakthi
- Neelotpalaambikaayaastava in the shasti vibhakthi
- Neelotpalaambikaayaam bhakthim in saptami vibhakthi.

According to paanini's grammar to which "**Visheshya**" the vibhakthi, vachana and linga are to be bound, the same vibhakthi, vachana and linga should be bounded to the "**Visheshana**". Here "**Neelotpalaamba**" is the "**Vishesha**" and we can see all the "**Visheshanas**" linked with Neelotpalaamba which show cases the grammatical angle of the krithis.

SPIRITUAL POINT OF VIEW

Dikshithar as a follower of Sri Adishankaraacharya's advaita philosophy, he throws light on the srividyantra, soundaryalahari and Sri Chakra Varnana in his Navaavarana krithis. Some of the terms used in the Neelotpalaamba Vibhakthi Krithis like "Nithya Shuddha, Moolaaajnaanahara, Shivakaameshawari, Shankari, Satchidaananda Roopini, Mulakutatrayakalebara, Mulamantratmika, Yogini, Neelakanthardhashareerini, Vidyaavidyaa Swaroopini" are found in lalitha Sahasranaamam.

Utpala is the lotus flower which blooms during night in the moon's light which will be blue in colour. The tantra shastra say the moon has "**Shodasha Kalaa**" (16) even sri chakra has shodasha kalaa, paramaatma is also called as shodasha kalaa purusha, Neelotpalaamba is always a shodashi(16 year old). Neelotpalaamba who is fond of such Neelotpala (Blue lotus flower) is also called as laya kaarini who holds "**Paasha**" and "**Ankusha**" the two weapons for the destruction of demons. Dikshithar calls Kamalaamba as the yoga shakthi and Neelotpalaamba as the bhoga shakthi.

The nine chakraas in srichakra and navaavarana can be described as follows:-

- Prathamaavarana:- Chaturasrabhoopura which is trilokyamohanachakra.
- Dwiteeyavarana: Shodashadalapadma which is sarvaashnaparipoorakachakra.
- Triteeyaavarana:- Ashtadalapadma which is sarvasankshobhanachakra
- Chaturthaavarana:- chaturdashaara which is sarvasowbhagyadaayakachakra
- Panchamaavarana: Bahirdashara which is sarvaarthasaadhakachakra
- Shashtyaavarana: Antaradashaara which is sarvarakshaakarachakra
- Saptamaavarana – Ashtakona which is sarvarogaharachakra
- Ashta maavarana – Trikona which is sarvasiddhipradachakra
- Navamaavarana : - Bindu which is sarvaanandamayachakra

This is the sreechakara varnana in shloka form in Sanskrit

“Bindu Trikona Vasukona Dashaarayugma Manvasranaagadala Samyutha Shodashaaram Vrittha Trayam Cha Dharanee Sadana Tryancha Srichakra Methadudhitham Paradevathayaaha”

Sri Adi Shankaraacharya followed the samayaachaara system which is one of the types of tantraagama. He says that our body can be imagined as srichakra and go on activating the shat chakraas of our body through dhyaana dhaarana samaadhi maarga starting with the activation of kundalinee shakthi and reach the sahasraara chakra which gives us the final happiness that is sarvaanandamaya chakra (BINDU) in srichakra. This can be attained only through deep concentration and feeling the trans effect in our body.

As per dikshithar’s opinion music was the best path to achieve the sarvaananda maya chakra and hence he composed the navaavarna krithis where he completely followed shankaraacharya’s samanyaachaara system which helped the further generations to understand the hidden secrets of Srichakra through music.

Coming to Neelotpalaamba Vibhakthi Krithis the terms used to praise Devi are extraordinary, when the krithis are analysed, we get a vast information of spiritual approach. Here are few examples: -

Phaalalochani: - The goddess who has her eye on the forehead. The third eye will be always termed as the eye with high knowledge where the aagna chakra is placed. So she is also called as moolaagnaahara which means Devi destroys the agnaanana and spreads gnaana through her 3rd eye.

Puraani: - “Puraa api nava yeva ithi puraani” is a Sanskrit ukthi according to which whoever looks new even though she is old is called puraani.

Shivakaameshwari:- “Thasya Kaameshwaraakhyasya Kaameshvaraadhascha Paarvathi Kalaakhyaa Satilaasaa Cha Khyaathaa Kaama Kalethi saa” (Tripura siddhanta) which means shiva who is mangala swaroopa and devi is parashivaa’s ichhaa shakthi swaroopini, the god who destroyed kaama (manmatha) i.e. shiva is attracted by kaameshwari (devi) and she herself is called kaameshwara kaameshwari which also means Devi who gives whatever we pray. Devi is also called as “Kaamaangadaayini, Kaamaanganaashini” (Kaalikaa Purana).

Shrungaara Rasakaree: - “Raso Vy Saha” as said in thairithareeya Upanishad, paramaatma is the rasa swaroopa and it is the rasa which will be enjoyed by all the human beings through paramaatma and the moola or origin of this shringara rasa is through Devi.

Kamalaanagaravaasini:- Kamalaanagara means thousand petalled lotus (Sahasradala Padma) which is on our head, “Sahasraare Padme Saha Rahasipathyya Viharase” (soundarya lahari) where Devi

stays or “**Angusta Maatraha Purusho Antaraatmaa Sadaa Janaanaam Hridaye Sannivishtaa**” according to Shruti vaakya (veda) heart is compared to the lotus and Devi stays in the middle of our hrudaya kamala in the shape of thumb (Angushtaakaara)

Kaadi Haadyaadi Manu Vishwaasineem:- The beejaakshara mantra which starts from “**Ka**” and ends with “**Ha**” is the root mantra i.e. pancha dashaakshari or shodashaakshari mantra which is considered as deviswaroopa and devi is most fond of these mantras. This is also called rahasya bejaakshara mantra.

Halleesalaasyasanthushtaya: - this is a Kolata form, “**Naareenaam Mandalee Nrutyam Budhaa Halleesakam Vidhuhu**” as said in “**Haaraavalee Kosha**”, devi is fond of the kolaatam which is performed by the girls in different thaalas holding colourful sticks. “**Halleesa Laasya Santushtaa Hamsa Mantraartha Roopini**” (lalitha trishathee naamaavali)

Vaasavaadi vanditha vaageesa vaasudevaaraadhyaadhithayaa: -

- “Brahmopendra Mahendraadi Deva Samstutha Vaibhavaa” (lalithaa sahasra naamam)
- “Ambikaanaathinidhanaa Hari Brahmendra Sevitha” (lalithaa sahasra naamam)

Vishnu stays in the 17th and 18th praakaara of srichakra, Brahma in the middle of 16th and 17th praakaara and Indra, Shiva, Varuna, Vasus, Adityas, Rudras etc. stay in different praakaaras of srichakra to render seva to Devi.

Mooladhaara Kshetrasthithayaa: -“**Moolaadhaaraikanilayaa Brahmagranthi Vibhedini**” - (lalithaa sahasra naamam). Moolaadhaara is a chaturdala Padma (4 petalled lotus), in the middle of this lotus there is a Bindu named kulakunda where kundalineeshakthi is in the suptha form and the root for sushumnaanaadi. Hence it is called moolaadhaara chakra where Devi is staying.

Moola Mantraatmikaayai: - The pancha dashaaksharee mantra is called as the moola mantra. “**Mananaath Traayathe Ithi Mantraha**” (thaithareeya Upanishad). The mantra through which, the ego gets lost and that is the root mantra which is also called moola mantra and Devi is fond of this.

On the whole the Neelotpalaamba Vibhakthi Krithis of Dikthithar are very unique in all the aspects and this is a great contribution to the music field.

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Vedantha Saaraha

Sadananda

Translation by

Lambodara Mishra

Sri Lalitha Sahasranaama

Acharya Vatukanatha

Sthothra

Shastri

Bhaskararaya Pranitha



Tyāgarājākṛti-s revealing the secrets of Nadayoga

Shyla R K <krishnashylark@gmail.com>

This paper is intended to focus into the secrets of Nādayōgam expressed in the Kṛti-sof Tyāgarāja which can help us to get a clearer outlook about the scope of practicing music as a means to attain ultimate yōga. The meaning of the Kṛti-s and its various interpretations were examined to bring out a precise view on the subject of yōga through music.

Music, in addition to being a source of enjoyment, has the power of transcending the 'self' back to its natural state of Ultimate silence, i.e., the egoless and mindless state of the soul. This is what we call the attainment of Ultimate bliss or 'Yōgam' and when expressed in terms of music it is called Nādayōgam.

The sole message of Tyāgarāja Kṛti-s and his life is only to emphasise the grandeur of this 'Ultimate bliss' of Lord Śrī Rāma. To our great fortune there are a good number of compositions by Tyāgarāja which reveal vividly, music as a 'blissful means' as well as 'end'. With the wisdom he collected, diving deep into the ocean of spirituality and music, Tyāgarāja has shared with us the pearls of secrets of Nādayōga. Through these compositions Tyāgarāja highlights the message that, as far as music and musicians are concerned, the study and practice of Nādayōga is most relevant.

In the composition opening with "Vararōgalayajñalu" in cernjukāmbōji, he sang that those who pretend as scholars, without having any knowledge about Swara, Jāti and mūrchanā within themselves are deceiving the people around. He points out that, atleast one should have the thirst for knowledge of the source of music or nāda, emanating from one's own body. Great Masters have said the same point that for the spiritual wisdom the minimum requisite is love and intense thirst for attaining it, i.e. "Mumukṣhutvam"; an inquisitive mind for salvation. And Tyāgarāja lays stress on this element here.

Similarly in kṛti Nādalōludai, Tyāgarāja says, the mind, by becoming a lover of nāda, attains the Eternal bliss. A total involvement in that music, through countless rāgā-s which result by the blossoming of the seven notes of music, is sure to fulfil the righteous desires, he says. In this composition, the rāga kalyāṇavasāntam is handled in all its grandeur and majesty which is capable of imbibing a feeling of a deep meditative experience.

"Nādalōludai Brahmānandamandave manasa
Svādupalaprada saptaswararāganicayasahita"

In kṛti Rāgasudhārasa-Āndōlika the concept of music itself as a goal is dealt with. In this Tyāgarāja encourages us, to rejoice by drinking the ever-tasteful essence of rāga, for it gives the fruits of divine ritual, mediation, sacrifice, and enjoyment; all together! "Yāgayōgatyāgabhōga phalamosamge"

In this kṛti he says, as realised by him, the Jīvanmuktās are those who enjoy the blissful melody that is the glorious form of Sadāśiva in the form of Ōmkāra itself.

In the kṛti “Śrīpapriya - Atāna” again the same concept is illustrated. Tyāgarāja implores the mind to invoke and devote to music; he terms music as the favorite of Mahāvishṇu; he says that this music is the treasure which shines in the focus of minds of great saints and the same is the thread connecting the seven svāra-s to bring out bliss, which is capable of relieving human mind of “Tāpatraya” i.e. the three kinds of grief.

In kṛti Ānandasāgara in Garuḍadhvani Thyāgarāja says, those who cannot swim in the ocean of indescribable bliss of Brahman called Sangītajñānam emanating from Vēda-s, are a mere burden to the earth.

In all the above Kṛti-s the main aspect he is trying to convey is that, only music blended with devotion is fruitful. In another kṛti he conveys the fact that it is not a right path to follow music without devotion. The raga Dhanyāsi is deftly handled in this to bring out the pathetic condition of music world if it follows the knowledge of music without any devotion. These lines are depicted in the Pallavi itself to project its significance. We can comprehend from the selection of rāga and the way he handled it that Tyāgarāja feels really sorry for such people.

“Saṅgīta Jñānamu Bhaktivīnā sanmārgamugalade manasa”

Being a saint, musician Tyāgarāja had a great conviction about the fact that Music evolves directly from God. In ancient musical treatises, it is said that Lord Śiva created the seven notes, from His five faces namely, Sadyōjāta, Aghōra, Tatpurusha, Ēśāna and Vāmadēva as given in the table below. And it is specifically revealed in the caraṇa of the krithi Nāda Thanumanīsam in Cittaranjini

“Sadyōjātādīpancavakraja sarigamapadanivarasaptasvara”

Name of the face	Svāra-s evolved
Sadyōjātam	Gāndhāram,
Vāmadēvam	Dhaivata,
Aghōram	Shadja and Rishabha
Tat Puruṣham	Pañcama,
Ēśānam	Niṣhādama and Madhyama.

And in its pallavi he bows mentally and physically to Śaṅkara the Embodiment of Nāda, forever.

Again, another possibility of practising Nādayōga is revealed through his kṛti “Swararāgasudhārasayutabhakti”- Śaṅkarābharanam. He states devotion associated with the ambrosia of swara and rāga is verily heavenly salvation. He says understanding the Nāda emanating from the subtle primal source “Mūlādhāra” in the body, is itself Liberation; and to be aware of the subtle and mystic sources, or the resonating points of seven svāra-s in one’s own body is verily a yōga.

**“Mūlādhāraja nādameruguda mudamakumōkshamurā
Kōlāhalasaptaswaragrihamula”.**

In the succeeding carana-s Tyāgarāja says that he has been blessed with the ‘Svarārṇava’ of Saint Nārada, a musical treatise expounded by Lord Śiva to Pārvatī, and is acquainted with the intricacies of music at the highest level. Tyāgarāja also says if any one, devoted to the Lord is also naturally equipped with the knowledge of rāga, will attain salvation easily without entering into the endless cycles of births and deaths.

In the Musical treatise-Saṅgītaratnākara of Śārṅgadēva the process of manifestation of Nāda in human body is illustrated so -Desirous of speech the Ātma (individuated being) impels the mind and the mind activates the ‘Vahni’ or the fire existing in the body, which in its turn stimulates the vital force (Prāṇa). The Prāṇa stationed around the root of navel rising upwards gradually manifests Nāda- in the navel, the heart, the throat, the cerebrum and the cavity of the mouth, as it passes through them. This is referred to in “Śōbhillusaptaswara” - Jaganmōhini,

“Nābhīhṛitkaṅṭharasananāsādulayanto”

Tyāgarāja praises the divine forms of the seven musical notes, which glow in the navel, heart, neck, tongue and mouth cavity of the human body; he says these seven notes are the same which shine in the four Vēdās, in the essence of sublime Gāyatri Mantra; in the hearts-of the celestials, the worthy Bhūsurās, and of Tyāgarāja.

In Saṅgītaratnākara it is also said that the syllable ‘Na’ of Nāda represents ‘Prāṇa’ and ‘da’ represents Agni; thus, being produced by the interaction of the Prāṇa and Agni it is called Nāda. This is referred to by Tyāgarāja in the carāṇa of his composition Mōkṣhamugalada- Sāramatī. He reveals that it is by the fusion of Prāṇa (vital force) and ‘Anala’ (fire energy), that Praṇava-Nāda manifests and spreads as seven svāra-s ;

“Prāṇānalasamyōgamuvallapraṇavanādamusaptaswaramulaibaraga”

In this kṛti Tyāgarāja exclaims, whether emancipation is attainable for those, who are bereft of the knowledge of blissful music. Elaborating the same concept, the kṛti Saṅgītaśāstra in Mukhāri- explains the pleasure of sārūpya – i.e. seeing Lord to the exclusion of everything else, is possible through the right way of knowing the Saṅgītaśāstra, that is, when we know what we sing. [Sārūpya is

said to be one of the four ways to dēhamukti or salvation, four ways are -Sāmīpya, Sālōkya, Sārūpya, and Sāyūjya]

“Saṅgītaśāstrajñānamu sārūpyasoukyadame manasa”

In another instance, Tyāgarāja has portrayed the majestic form of Lord Śrīrāma as Ōmkāra in the kṛti Nādasudhā Rasambilanu and Rāmā’s physical aspects as various technicalities of music. This is to drive home the concept that music and God are not separate and they are one and the same. He says the rāga-s are the awe-inspiring kōdanḍa bow; the seven svāra-s constitute its sweet jingles; the three styles dura, naya and dēśya of rāga singing constitute the three strings of the bow; the myriad rhythmic gaits have become the numerous arrows; the apt saṅgati-s are compared to Rāmā’s sweet and soft speech appropriate to the occasion. As this kṛti is an auspicious depiction of Śrī Rāma, Tyāgarāja with all love and pleasure has opted for the rāga Ārabhi. We can see that the progression of description and setting of saṅgati-s are mutually complementary for this beautiful comparison.

In the kṛti Sītāvarasāṅgītajñānamu in Dēvagāndhāri, he says that the ‘Space’ (Ākāśa) is the body of Brahman. Realising this Brahman within oneself, if one gets immersed in the music, He is one with God, says Tyāgarāja. Here we can see that, Tyāgarāja hints about a great phenomenon. In ancient science of creation of the Universe called pañcakaraṇa the whole universe is said to be created with the five elements (pañcabhūtas). It is explained that all the other four elements are inherent in subtle form in their parental element space (Ākāśa) which is termed, as the body of Brahman, in this kṛti. That means, the whole cosmos which is made up of these elements, is inherent in the space in its subtle form. Here Tyāgarāja also mentions the same concept that all worlds shine in the space (Ākāśa) in subtle divine luminous (cinmaya) state.

**“Ākāśaśarīramubrahmane ātmārāmunitāsarijucucu
lōkādulucinmayamane suswara-lōludou Tyāgarajasannuta”**

Here is a key to the great truth that can be used to great advantage in our quest to explore the mysteries of the spiritual power of music. ‘Space’ is the only element present in all other four elements, in its gross form itself. Hence sound, the property of space has the power to decipher the matrix of the whole cosmos which is a combination of these five elements. This is how one can realize the essence of cosmos through music, and this realization can be termed Nādayōga.

To proclaim and emphasize the possibility of Spiritual salvation through music Tyāgarāja has highlighted in many of his kṛti-s that even Gods like Trinity, other Deities and Saints have music as their vehicle to stay in their Supreme state. We can observe such descriptions in krithis - “Nādalōluḍai, Ānandasāgara, Saṅgītajñānamu, Nādōpāsana”- Bēgada, Vidulaku-Māyāmālavagaula and so on.

In the kṛti Vidulaku, Tyāgarāja is extending his deep respect to Lakṣmi, Pārvati, Saraswati, Brahmā, Viṣṇu, Śiva, Nārada, Indra, Bharata, kaśyapa, Caṇḍikēśwara, Ānjanēya, Subrahmaṇya, Viḅnēśwara, Mārkaṇḍēya, Aḡaṣṭya, Tumburu, Sōmēśvara, Śārṅgadēva, Nandi and other

promulgators of music. More over in this Kṛti Tyāgarāja has placed on par with Gods, the names of great souls who worship music.

“Vidulaku mrokkēda saṅgīta kōvidulaku”,

All these kṛti-s remind us that talent in music is the rarest of divine gifts which is to be most diligently used as a path for spiritual realization as its prime aim. Even after being blessed to have such a wonderful treasure of Tyāgarāja kṛti-s which emphasizes the importance of devotion in music, we should not miss the value imparted to us through them. Tyāgarāja, a great saint musician who lived as a Nādayōgi was lamenting through his kṛti-s over the pitiful state of the people who miss the wonderful opportunity of making use of music as a path to liberation. His compositions call upon people to follow this path, so that, they also will be blessed with the same bliss he enjoyed through Nādayōga.

Summary

1. The prime aim of our music should be salvation and there is no meaning in practicing music devoid of devotion.
2. One should have a strong thirst for this wisdom of musical bliss to move towards it.
3. One should focus solely on music and always ignore any inclination towards the six inward enemies- mada (pride), matsara (jealousy), kāma (lust), lōbha (greed), mōha (delusory emotional attachment or temptation) and Krōdha (anger), as mentioned in his kṛti-s, saṅgītajñānamu, duḍukūgala-goula etc. which are the vices hindering us in the journey to this most beautiful emancipation.
4. The musical notes have its subtler origin from our body itself and the realization of the same can lead one to salvation.
5. One should have confidence in this path and goal because, even the Gods we worship glorify music as the most blissful way to the most blissful state.

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முத்துஸ்வாமி தீக்ஷிதர் அருளிய கிருதிகளில் காணப்படும்
மத்திமகால சாஹித்யங்களின் சிறப்புகள்

Sivagowri S <gsivagowri@gmail.com>

முன்னுரை :

கர்நாடக சங்கீத மும்மூர்த்திகளுள் ஒருவராக விளங்கும் முத்துஸ்வாமி தீக்ஷிதர் திருவாரூர் திருத்தலத்திலே பிறந்தவராவார். இவரது தந்தையார் சுப்பராம தீக்ஷிதர் சிறந்த இசைக்கலைஞர் ஆவார். முத்துஸ்வாமி தீக்ஷிதர் அவர்கள் திருத்தணியிலே முருகன் அருள் பெற்று "குருகுஹ" என்ற முத்திரையுடன் ஏராளமான கிருதிகளை இயற்றியுள்ளார். திருவாரூர் தலத்து இறைவி பெயரில் கமலாம்பா நவாவர்ணம், அபயாம்பா நவாவர்ணம், பஞ்சபூத ஸ்தலங்கள் மேல் இயற்றிய பஞ்ச பூத ஸ்தலக்கிருதிகள், நவக்கிரஹ கிருதிகள், போன்ற கிருதிகளை இயற்றி உள்ளார். இவரது பாடல்கள் சமஸ்கிருத மொழியில் அமைந்துள்ளது. முத்துஸ்வாமி தீக்ஷிதர் இயற்றிய கிருதிகளில் காணப்படும் மத்திமகால ஸாகித்யங்களின் சிறப்புகளை ஆராய்வதே இக்கட்டுரையின் நோக்கமாகும்.

மத்தியம கால ஸாகித்யம்

முத்துஸ்வாமி தீக்ஷிதரின் பாடல்களில் காணப்படும் தனிச்சிறப்புகள் யாதெனில் மத்திம கால ஸாகித்யங்கள் இடம்பெறுவது. இசையமைப்பில் முதலாம் கால சுரஸாகித்யங்களுடன் இரண்டாம் கால சுரஸாகித்ய சொற்கட்டுகள் ஆங்காங்கு இணைந்து மிக அழகாக இசையமைக்கப்பட்டுள்ளது.

பாடல் எழுத்துக்களின் இடையிடையே கால இடைவெளி விட்டு அமைக்கப்பட்டு சங்கதிகள் தெளிவாக அமையும் வண்ணம் இசையமைத்துள்ளார். பாடல்களில் மத்திமகால ஸாஹித்யம் என அழைக்கப்படும் இரண்டாம் காலத்தில் அமைந்துள்ள ஸாகித்யம் மிக விஷேஷமானவை. தீக்ஷிதரின் கிருதிகளில் பெரும்பாலும் இந்த மத்திமகால ஸாகித்யங்கள் அமைந்துள்ளன. கிருதி அமைந்துள்ள நடையிலிருந்து இரண்டாம் காலத்தில் இந்த மத்திமகால ஸாகித்யம் இடம்பெற்றிருக்கும். இதில் இடம்பெற்றுள்ள பாடல் சொற்கள் மிகவும் இனிமையாக இருக்கும். இராக பாவத்தை காட்டுவதாகவும், தாளக்கட்டுமைகளை நிலை நாட்டுவனவாகவும், விளங்குகின்றன.

தீக்ஷிதரின் கிருதிகள் பெரும்பாலும் சரணத்தின் இறுதிப்பகுதியிலேயே இடம்பெற்றுள்ளது. சில கிருதிகளில் பல்லவி அனுபல்லவியிலும் காணப்படுகிறது.

பல்லவியில் மத்தியம கால ஸாகித்யம் இடம்பெறும் கிருதிகளின் சில உதாரணங்கள்.

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கோபிகாதி மனோஹரம் கர்விதகம் ஸாத்விகரம்"
4. ஸ்ரீ சரஸ்வதி - ஆரபி

ஸ்ரீ சரஸ்வதி நமோஸ்துதே வரதே பரதேவதே ஸ்ரீபதி
கௌரிபதி குருகுஹ வினுதே வித்யுவதே

இவற்றுள் 'ஸ்ரீ குருகுஹ' என தொடங்கும் ரூபக தாளத்தில் அமைந்த சுத்த சாவேரி ராக கிருதியில் இரண்டாவது ஆவர்த்தனத்தில் 'சரவணபவ' என்ற பதம் மத்யம காலத்தில் அமைந்துள்ளமை வெகு சிறப்பாக உள்ளது. அடுத்தவரியில் "சுரபதி ஸ்ரீபதி ரதிபதி வாஃபதி ஸிதி பதி பசுபதி ஸேவித" என்ற வரிகள் மத்யமகால ஸாகித்யமாக அமைந்துள்ளமை இராகத்தின் போக்கில் மேலும் விறுவிறுப்பை ஏற்படுத்தி கிருதிக்கு அழகு சேர்க்கிறது.

அனுபல்லவியில் மத்திமகால ஸாகித்யம் காணப்படும் கிருதிகளின் சில உதாரணங்கள்
தீக்ஷிதர் கிருதிகளில் மத்தியமகால சாஹித்யங்கள் இடம்பெறும் கிருதிகள் பெரும்பாலும் இரட்டைக்களை கிருதிகளிலேயே அமைந்துள்ளன இவற்றிற்கான உதாரணங்கள்..

1. மீனாக்ஷி மேமுதம் - பூர்வி கல்யாணி

'மீன லோசனி பாச மோசனி மாலினி கதம்பவன வாஸினி"

2. குமார ஸ்வாமினம் குருகுஹம் - அஸாவேரி

ப்ரமாத்மக விஸ்வகரம் ப்ராந்தி ஹர சதுரதரம் ஸுப கரம்"

சில கிருதிகளில் அனுபல்லவி முழுவதுமே மத்யமகால ஸாகித்யமாக விளங்குகிறது.

உதாரணம் -

'கஞ்சதளாயதாக்ஷி காமாக்ஷி' என்ற **கமலா மனோஹரி** ராகத்தில் அமைந்த கிருதின் அனுபல்லவியானது முழுதுமே மத்யம கால ஸாகித்யமாக அமைந்துள்ளது.

"குஞ்சர கமனே மணி மண்டித

மஞ்சள சரணே மாமலஹிவ

பஞ்சர ஸுகி பங்கஜ முகி குருகுஹ

ரஞ்சனி துரித பஞ்ஜனி நிரஞ்ஜனி"

இப்பதங்கள் ராக தாளத்தின் சிறப்பை தனித்துவமாக வெளிப்படுத்துகிறது.

சரணங்களில் காணப்படும் மத்திமகால ஸாகித்யங்கள்

தீக்ஷிதரின் கிருதிகளில் பெரும்பாலும் சரணங்களிலேயே மத்திம கால ஸாஹித்யங்கள் இடம்பெறுகின்றன. இவை இருவகையாக அமைந்துள்ளன

1. பல்லவி, அனுபல்லவி, சரணம், எனும் அங்கங்களுடைய ஒற்றைக்களை மற்றும் இரட்டைக்களை கிருதிகளில் சரணங்களில் இறுதியில் இடம்பெறும் மத்தியமகால சாகித்யம்

உதாரணம்.-

விநாயக விக்ன நாசக -வேகவாகினி(சக்ரவாகம்)

பாலகிருஷ்ணம் பாவயாமி-கோபிகா வசந்தம்

2. பல்லவி, சமஷ்டி சரணம் என்னும் அங்கங்களைக்கொண்ட கிருதியில் சமஷ்டி சரணத்திற்கு பிறகு இடம்பெறும் மத்யம கால சாகித்யம்

உதாரணம்- த்ரிபுர சுந்தரி சங்கரி - சாமா

பரதேவதே பக்த பூஜிதே- ஹுசேனி

என்பவையாகும்

மத்யமகால ஸாகித்யங்களில் பெரும்பாலும் "குருகுஹ" என்ற முத்துஸ்வாமி தீக்ஷிதரின் முத்திரையும், ராக முத்திரையும் இடம்பெறும்.

உதாரணம்.

1. நீலோத்பலாம்பிகா- மாளவகௌளை க்ருதியின் அனுபல்லவியில் "மாதுர்ய அம்ருத தாரா மஹாதேவ குருகுஹ பாசின்யா" என்னும் மத்யமகால ஸாகித்யத்தில் தீக்ஷிதரின் முத்திரையான "குருகுஹ" என்னும் பதம் காணப்படுகிறது.
2. ஹிரண்மயீம் லஷ்மீம் - லலிதா இராகத்தில் அமைந்த க்ருதியின் சரணத்தில் "பீத வஸனாம் குருகுஹ மாதுல காந்தாம் லலிதாம்" என்ற மதியம கால ஸாகித்யத்தில் "லலிதா" என்ற ராக முத்திரை காணப்படுகிறது.

தீக்ஷிதர் க்ருதிகளின் சிறப்பம்சமான மத்யம கால சாகித்யம் **பிற்கால வாக்கேயக்காரர்கள்** தமது பாடல்களில் மத்யம கால சாஹித்யம் அமைப்பதற்கு சிறந்த முன்னோடியாக திகழ்கிறது.. எனலாம்.

உதாரணம்-

1. **நீலகண்ட சிவன்** - ஆனந்த நடமாடுவார்,பூர்விகல்யாணி ராக கீர்த்தனையின் அனுபல்லவியில் மத்யமகால ஸாகித்யம் இடம்பெறுகிறது.
" தஜ்ஜம் தகஜம் திமிதக தளாங்கு தக ததிங்கிணதொம்
தளாங்கு தக ததிங்கிணதொம்
தக திமி தக ததிங்கிண தொம்"
2. **அம்புஜம் க்ருஷ்ணா** - ஓம் நமோ நாராயணா - கருணரஞ்சனி ராக கீர்த்தனையில் சரணத்தில் மத்யம கால ஸாகித்யம் இடம்பெறுகிறது.
கின்கிணி கிடையார்வ வளை சிலம்பு கலகலக்க
மண் இணை வைகுந்த அப்பன் தரு காட்சி தனை
கண்ட தொரு களிப்போடு பண்பாடிக்கொண்டாட
கரம் குவித்து மெய்யுருகி எண் திசையும் எதிரொலித்து
3. **பாபநாசம் சிவன்** - ஈசனே இந்த ஏழைக்கிரங்க - சக்கரவாக இராகத்தில் அமைந்த கீர்த்தனையின் சரணத்தில் மத்யமகால ஸாகித்யம் இடம்பெறுகிறது.
" காமனை எரித்த விழியோ
காலனை உதைத்த கழலோ
சோமனை அணிந்த முடியோ
சுந்தர நடமிடும் குஞ்சித பதமோ"

முடிவுரை

முத்துஸ்வாமி தீக்ஷிதரின் மத்யம கால சாஹித்யங்கள் ராகபாவத்தையும், தாள நடையில் விறு விறுப்பான போக்கையும் ஏற்படுத்தி க்ருதியின் இசையமைப்பை மேலும் மெருகூட்டி இனிமையை ஏற்படுத்துகிறது தீக்ஷிதர் க்ருதிகளின் சிறப்பம்சமான மத்யம கால சாகித்யம் பிற்கால வாக்கேயக்காரர்கள் தமது பாடல்களில் மத்யம கால சாஹித்யம் அமைப்பதற்கு சிறந்த முன்னோடியாக திகழ்கிறது எனலாம்.

Yadukula Kambhoji - Insights from the Trinity
Srilatha K <Srilatha.Krishnamachari@gmail.com>

Purpose

The aim of the paper is to understand the approach of the Trinity to the rāga Yadukula Kāmbhōji, for a few aspects where theory and practice seem to differ. We have done this by studying the notations (found in Walajapet and Umayalpuram manuscripts and Saṅgīta Sampradāya Pradarśini) and recordings of some of their compositions in this rāga as well as the rāgalakṣaṇa defined in relevant musicological treatises.

Scope

1. Composers other than the Trinity (exceptions may be made to address a point)
2. Study of complete rāgalakṣaṇa, or details of all sañcāra-s

Introduction

YadukulaKāmbhōji (also known as YerukalaKambhōji) existed before the 72-Mēla rāga scheme was defined by musicologists. Closely related to Kāmbhōji, phrase-oriented, stylized, confined mostly to the middle octave, this is an excellent example of a compact rakti rāga. The pada-s Upamugānējēyu (Karveṭṇagar śāraṅgapāni²¹/Kshetravya²², 17th cent. C.E) and Ēmātalāḍina (Muvvānallur Sabhapatayya²³) are good markers of the expression of the rāga in the pre-Trinity era.

SyāmaŚāstri's svarajati - Kāmāksī, Muttusvāmi Dikṣita-s Divākaratanujam, Tyāgarājam bhajaré and Tyāgaraja's Nīdayacé, Heccarikagarāra, Étavunanērcitivo, and many Divya-nāma-sankīrtana-s expand upon the rāga. An analysis of these compositions is taken up in this paper to try and reconcile a few points where theory and practice seem to differ. Saṅgīta Sampradāya Pradarśini (henceforth referred to as SSP) deals very elaborately with this rāga and shall be the primary source for rāgalakṣaṇa and notations.

i) Differences in theory and practice

Range of the rāga

Traditionally musicians confine the rāgālāpana for this rāga to lower and middle octaves and do not dwell on the upper octave. This may be due to the popularity of the traditional melody (dhātu/varṇameṭtu) for YadukulaKāmbhōji which can be seen in Tyāgarāja's Heccarikagarāra. (Upamugā, Mārimutta Pillai's kālaitūkki, Swati Tirunal's Mōhanamāyitava are other examples of songs that follow this template.) This approach may also avoid repetition and distinguish it clearly from Kāmbhōji.

²¹ S.R. Janakiraman, Ragalaksanangal, Pg 126

²² Traditionally attributed to Kshetravya – Review comments

²³ Emataladina is composed by Sabhapatayya (S.Seetha, Tanjore as a seat of Music. pp 239).

But when we consider the following examples from Muttusvāmi Dikshita (MD henceforth) and Syāma Śāṣṭri (SS henceforth), we can see that the reach of the rāga can be higher:

- a) Divākaratanujam goes up to tāra madhyama with ṛṅṅīṛś (bhavānīśakatākśa) and ṛ,ṛṅṅ,ṛ(kālacakra).
- b) The last caraṇa of SS's Kāmākṣi(syāmakṛṣṇasōdari) reaches the tāramadhyama with ṛṅṅīṛśndpṃgrsṇdpgr.

Most Post-Trinity composers have observed this and composed pieces that reach up to the tāra-madhyama. JMA 1936 records the conclusion that, based on the evidence of Tiruvottriyur Tyāgayyar's varṇa, there is no reason to restrict the upper reach to the tārasādja.²⁴

1.2. Usage of kākalī niṣāda

In the section on prayōga-s and sañcāra-s for YerukalaKāmbhōji, SSP shines a light on three phrases using the anyasvara of kākalī niṣāda (n_3) - sn_3p , sn_3s and sn_3,s . It is observed that

- The sn_3p usage is well known, where the n_3 is just touched upon and does not sound pronounced. Scholars even contend that this sounds like ssp ,²⁵. This is supported by lakṣya, lakṣaṇa and notations²⁶. Though the pallavi of Kāmākṣi is notated in SSP only with a downward glide from ṣaḍja to maṇdra pañcama, it is often interpreted as sn_3p
- The sn_3,s (with a dhīrganiṣāda) prayōga is absent from SSP and from our reference sources of Trinity's compositions.
- The sn_3s prayōga²⁷, on the other hand, is seen in notations but not sung in practice. Following are examples from SSP: In Divākaratanujam, the Pallavi has $grgs-sn_3s$ (dhīra), anupallavi has $m,p,-dśn_3-sī,ṛ$ (bhavānīśakatākṣa) and caraṇa has $śn_3śī,ṛ$ (kāmadhēnum). Tyāgarājambhajaré has $p,ḍ,śn_3srgsr$, (tāpatrayam). SubbaramaDikshita also reiterates the phrase in his own compositions (the kṛti pārthasārathini and varṇa śrīrājivākṣādi).

On the strength of above examples, it could be suggested that the sn_3s (without explicit n_3) notated at the beginning of Nīdayacēin Umayalpuram manuscript also implies n_3 . Similar inference can be drawn for the $rsṇsr$, phrase found in the second sangati of Nīdayacēin vālājapet manuscripts. In practice, musicians have replaced sn_3s with s,s or rss . We also find non-Trinity examples where the

²⁴It is interesting to note that Venkatamakhi's gita given in SSP even reaches tārasādja! The validity of this notation is beyond the scope of this discussion, since the atitārasādja often makes an appearance in many of these gīta-s.

²⁵ S. R. Janakiraman, Raga lakṣanaṅga!Pg 126

²⁶In caraṇa of Divākaratanujam, we find $śn_3pd,s$, (citrabhānum), in the upper octave

²⁷It is probably like sn_3p , in that the expression of n_3 is not pronounced.

notations of sns may be implying a kākālī niṣāda usage²⁸. The above citations are convincing evidences of a forgotten prayōga.

1.3. Usage of dns,

The phrases 'd,ns,nd', 'dnś,rś-ns,nd', 'nśrsnd' are often seen as markers for Yadukula Kāmbhōji in practice. It is interesting that these phrases

- do not conform to the arōhaṇa definition(srpmgs)
- are absent in the lakṣaṇa and sañcāri found in SSP
- are absent from notations of compositions of SS and MD.

This phrase is found in Tyāgarāja's compositions and those of Post-Trinity composers²⁹ and in manōdharmā: Examples:

- In Umayalpuram manuscripts for Entanucusairuntu sītākānta, nśrśnd is found in the second sangati of pallavi, and śnś,rśnd in second sangati of anupallavi.
- Dr. S. Rāmanāthan's Celiminijalajākṣu (d,ns,nd, and dnś,rś-ns,nd phrases through successive saṅgati-s³⁰). Note that our source manuscripts do not carry these saṅgati-s.
- i) Vīna S. Balachander, in a ragālāpāna, demonstrates the transformation of the phrase dś,nd to other phrases like dnś,nd and dnś,rś-ns,nd, śnś,rś-ns,nd.³¹

Furthermore, The Journal of Music Academy (JMA henceforth) 1936 records scholars' discussion and conclusion that the prayōga d,ns,nd, is acceptable and must be considered an extension of dś,nd.

1.4. Ārōhaṇa-Avarōhaṇa

The rāgalakṣaṇa texts from the time of Sāhāji's Rāgalakṣaṇamu (1684-1711 C.E) consistently declare the ārōhaṇa-avarōhaṇa as sr₂m₁pd₂s, sn₂d₂pm₁g₃r₂s, a janya of Kāmbhōji. SSP, for the first time, quotes Muddu Vēṅkaṭamakhi (Rāgalakṣaṇa, first quarter of 18th cent C.E). Although Muddu Vēṅkaṭamakhi simply says 'ārōhēganivarjya', Subbarāma Dīkṣita includes a niṣāda in the ascent, and defines it as sr₂m₁pd₂n₂d₂pd₂s-sn₂d₂pm₁g₃r₂s, a bhāṣāṅgajanya of Harikēdaragaṅḷa (28) with anyasvara of kākālī niṣāda.

²⁸Tanjore Vadivelu's caukavarṇa Sāmininné has rmgrssṇ s,, in the very first line of the Pallavi.

Patnam Subrahmanya Iyer's varṇa Padarédi starts with p,d,-s,,ṇ-srrs. Notations of a Aḷagarkuravañjiangulīyam and a kāvadīcīndu, sīrvalar both have the sṇs phrase before resting at ṣadja.

²⁹In TanjoreVadivelu'scaukavarṇa 'Sāmininne', the anupallavi uses dnś,nd, (kamala)

³⁰https://www.sangeethamshare.org/tvg/UPLOADS-1801---2000/1900-S_Ramanathan/#

³¹https://www.sangeethamshare.org/manjunath/Carnatic/Audio/UPLOADS-301-600/564-S_bAlachandhar-vINa-mysUru-1986/

Govindacharya makes no mention of kākālī niṣāda usage and uses a simple sr₂mpd₂s, sn₂d₂pm₁g₃r₂s, and makes it a(upaṅga) janya of Harikāmbhōji.

The progression srm,m-gmp,p-mpd,d etched in Syāma Śāstri's svarajati and the consonant pair of phrases gmp, mg and dn2ś, nd³², could have prompted the discussion on the ārōhaṇa-avarōhaṇa recorded in JMA, 1931, which concluded with a recommendation to modify it to sr₂m-g₃m₁pd₂s, sn₂d₂pm₁g₃r₂s.

The Umayalpuram manuscript also shows a struggle in defining the avarōha³³, choosing to define it as sn₂d₂pm₁g₃r₂g₃s. Considering such repeated and unsatisfactory attempts by many scholars to define the ārōhaṇa-avarōhaṇa of Yadukula Kāmbhōji, we can only conclude that the scale is no indicator of the boundaries of the raga.

iii) Conclusion

The following conclusions about Yadukula Kāmbhōji can be drawn from the above discussion

- i) There seems to be no limit on the raga's reach in the tārasthāyi, for MD and SS. For possibly aesthetic reasons, Tyāgarāja's compositions stay within tāraśadja.
- ii) The sn₃s prayōga, though well-documented and notated in SSP in compositions of MD, seems to have gone out of favour and is hardly heard in expositions of the rāga.
- iii) The dn2ś, nd phrase, while prevalent in lakṣya, is completely absent from the compositions of MD and SS as well as from rāgalakṣaṇa, sañcāra-s and compositions in SSP.
- iv) Most importantly, the contours of this rāga lie outside the traditional rāgalakṣaṇa definition. Though not taken up for discussion, there are many intricacies that make it a lakṣya pradhāna raga - 'Concluding' phrases like 'rmRs' are never notated but are an implicit part of the raga in lakṣya. In Vina Dhanammal's version of divakara tanujam³⁴, a svarākṣara coinciding with the conspicuous halt at the 'mā' of mālini vinutam is seen - a unique usage not found in SSP and popular renderings.

Though differences seem to exist in the Trinity's versions of the rāga, it would be incorrect to conclude that they each understood the rāga differently. Instead, it would be appropriate to say that they used their discretion to expose some aspects of the rāga and suppress others, while keeping the rāgabhāva intact.

From a broader perspective, this case study points out the drawbacks of trying to understand a rāga exclusively through lakṣya or lakṣaṇa. A study of compositions in a rāga, its exposition by

³² The phrases in fact sound like gmp, mg and dśn2ś, n2d

³³<http://musicresearchlibrary.net/omeka/files/original/3ec8c341377e4b2a90335f517d495cb7.pdf>, Pg 9

³⁴ Ritha Rajan's AIR recording from Sangeethapriya.org

scholarly musicians, its grammar and historical context - all these (and more) are required to get a clear picture of the rāga.

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Depiction of Nāyikā bhāva in Saint Tyāgarāja's opera, Naukā caritam

Sriranjitha C <sriranj2000@gmail.com>

Introduction

“Gītam vādyām tathā nṛttam trayam sarigītamucyate”

In ancient treatise Nāṭya Śāstra, Bharatha said that music, dance and drama together constitute Nāṭya. The ancient Indian drama is unique in its technique as it is connected to dance and music and throws light on other art forms known as the Gandharva arts or Gandharvakale. Gradually, dance, music and drama grew in a separate tangent with each discipline undergoing transformative changes contributing to our rich cultural heritage. From the time of Bharatha to this day, literary scholars, art patrons have contributed immensely in each field providing great inspiration to all artists. Innovative changes were happening both in the field of music as well as dance. The musical compositions were adopted to dance and sometimes were composed exclusively for dance. A great number of Haridāsa-s, śivacaraṇa-s and composers such as Tālapākka Annamāchārya, Jayadēva, Svati thirunāl, the karnāṭic music trinity Śyāma śāstri, Muttusvāmi Dīkṣita and Tyāgarāja and many others have contributed immensely to the field of music irrespective of beliefs and regions. Indeed it is a great co-incidence that all the three hailed from Tiruvārur, Thanjavur district.

Bhakthi is the predominant rasa in almost all the compositions of the trinity. By hearing, singing these one can find Bhakthi rasa, reaching high domain. A deep understanding of composers view is essential to do any kind of justice to these exquisite compositions.

Saint Tyāgarāja, one of the trinities of Karnāṭaka classical Music, is known for his simple compositions which appealed to the lay man and also for creating unique rāga-s . Tyāgarāja swami's compositions such as the pañcarathna kṛti-s, nādathanumanisham, many more are choreographed and presented by several well-known Bharatanāṭyam dancers.

The origins of the Indian opera can be traced back to the 12th century Gita Govindam written by Jayadēva. According to the celebrated musicologist, Prof. P. Sambamoorthy, Saint Tyāgarāja may be regarded as the '*geyanātakamargadarshi*' as he is the first composer of a regular geyanātakam or what is known as an opera. His three operas, Prahlāda Bhakthi Vijayam, Nauka Charitam and Sīta Rāma Vijayam composed in telugu are among the finest examples. Prior to Tyāgarāja, there were some nṛtya natakas or dance drama, prominent among them being Arunāchala Kavirāyar's Rāmanātakam.

Naukacaritam

Tyāgarāja swami has composed an opera, Naukacaritam depicting the story of Kṛṣṇa and Gōpika-s , showcasing śrīṅgāra rasa. It is a gēyanātakam, a musical drama consisting of 21 kṛiti-s, set in 13 different rāga-s The great Saint has thrown light on śrīṅgāra bhāva, a type of bhakthiśrīṅgāra

or love towards Lord Kṛṣṇa. Śrīngāra is not merely a union between two lovers. According to Nāṭyaśāstra, śrīngāra arises out of pure, unconditional love. This article explores the elements of śrīngāra as envisaged by the Saint composer. Unlike other dramas, NaukaCharitham does not have any introductory verses. Here, the story deals with Lord Kṛṣṇa and Gōpika-s who travel together in a boat and start making merry with Kṛṣṇa start teasing him even cursing him. Wanting to teach a lesson to the proud Gōpi-s, Kṛṣṇa summons a storm, that develops a wreck and starts filling with water. Gōpi-s get worried and turn to Kṛṣṇa to save them. Kṛṣṇa advises them to seal the hole with their clothes. The gōpi-s do it unwillingly only to see their clothes wash away. Then, the Gōpi-s realize that only Lord Kṛṣṇa, can help them. As soon as they lose their pride Kṛṣṇa saves them. The whole story explains śrīngāra, about how Gōpi-s dressed themselves, how they decorated Kṛṣṇa, the beauty of river Yamuna as well as the nature's beauty too; Gōpi-s feel very proud of themselves and play chasing each other, at last surrendering whole heartedly to Kṛṣṇa.

Many classical dancers adapted these songs as per their understanding and presented as kīrtana-s, dance drama-s etc. Prominent among them being Vidushi Radha for Doordarshanprasarbharathi, Kala Darshanam team and, Smt. B.K. Vasantalakshmi from kalakshetra has choreographed and presented this opera in various prestigious stages.

This paper aims to show case the depiction of nayikabhāva and to explore śrīngāra nāyika by selecting few songs in saint Tyāgarāja's Nauka Charitham. In all his compositions Saint Tyāgarāja has shown Bhakthi rasa towards Lord Rāma. He deals with śrīngāra rasa. This opera is valuable gem among his well-known compositions.

❖ *Shringārinchukonivedaliri Sri Krishnunithōnu.....*

Puvvulumudugusunokathe.....

Ravvajeyusunokathevētkaka....

In these verse, Sri Tyāgarāja describes the colorful scene of śrīngāra. The way the gōpi-s dress themselves up by wearing flowers and behavior with Kṛṣṇa. One of them is offering exotic flowers to Kṛṣṇa, while another is offering him tambūla. Some others are combing his hair, teasing him and making fun of him. While some are looking coyly at Kṛṣṇa, someone suddenly hugs him overcome with love, some put tilaka on his forehead, laughing and enjoying, calling him to sit beside them. All these lines in the song explain the essence of śrīngāra of the **vāsakasajjanāyika**.

The dressing up of the gōpika-s before going to boat can be vāsakasajja, they are ready to meet Kṛṣṇa, their muse. Gōpi-s may be categorized as **anyanāyikas**, leaving their family they are all going to enjoy with Kṛṣṇa.

❖ *Chūdarechelulārā Yamuna devi....*

Yerranipangeruhamuleandhu....

In this krithi, Sri Tyāgarāja very beautifully describes the unparalleled beauty of river Yamuna. The ladies beseech each other to see the beauty of Yamuna. The steps on the river bank seem like diamonds touched by small waves which sounds like lilting music, the red lotuses with bees buzzing around them, and the swans enriching the beauty of river Yamuna. The gōpi-s feel that the beauty of Yamuna and the cool mountain breeze is indicating a union with Kṛṣṇa. This explanation of nature can be interpreted as **vibhāvas** for śrīṅgāra according to rasa theory of Bharatha's Nāṭyaśāstra.

- ❖ *Yemanineranammukondhumu Kṛṣṇa...*
- Mudhithalarammanithilakamulitipantamovinokkaledhā...*
- Kāminchiyagnapathnuluvedagavènuḡānamonarppaledhā....*

Here, Tyāgarāja has narrated śrīṅgāra using **nindāsthuthi**. Gōpika-s ask Kṛṣṇa how to believe him, mentioning instances such as Kṛṣṇa hiding their clothes while they were having bath, calling them with the pretext of putting thilaka etc. Here, śrīṅgāra is explained in teasing gestures.

- ❖ *Yememōtheliyakabalikedharuchelulārā...*
- Karirājumakaricheḡāsichendaganenu, Garunajūdaledhā.....*

In this song Kṛṣṇa is trying to convince gōpi-s that he is not a person to deny anything when his bhaktha seeks his help. Kṛṣṇa justifies himself giving examples. He says, “oh ladies, without understanding you were blaming me, when king of elephants was caught by crocodile did i not show mercy for him? I took tortoise incarnation to save the world did I not?”

- ❖ *Ōdanujaripemuchadaganarevanithalāranedū.....*
- ĀdavaruYamunakadaKrishnunikūdiYadusupadusunandarujūdaga.....*

This composition describing the boat scene is one of the most wonderful creations of Tyāgarāja. Here, the poet has explained how beautifully dressed gōpi-s and Kṛṣṇa sailed on the boat in river Yamuna. We can imagine Kṛṣṇa and Gōpi-s moving in the boat enjoying the moment and dancing where someone singing songs on Hari, with some of them dancing and kissing, some of them requesting Yamuna, as cool breeze is making them stagger, with some others having golden silk apparels flying in the breeze, flowers decorating their hair falling down.

- ❖ *Thanayandheprēmāyenasuviribonulu*
- Talatheliyakanādedharu...*
- Kondaribaṅḡarukoṅgulubata, kondaribathamulubagugaṅetta, kondarisogasunukanulārajooda,*
- kondarimanasudelisisimātalāda.....*

Each of those ladies thinking that Kṛṣṇa was only love with them, lost their head and danced, whereas Kṛṣṇa played with them all. In this kṛti, Tyāgarāja describes how Kṛṣṇa played with each one of them.

He pulled the golden dresses of some, he pushed the feet of some by his feet, he stared and enjoyed the beauty of some, and he understood the mind of some of them.

This explains that though there were many gōpi-s , all of them imagine that Kṛṣṇa is always with them and loves them more than other. This thought is consistent with **swādīnapathikanāyika**. The anupallavi says that:

Anayamumōhamumīragakṛuṣṇuduantharikannirūpamuluyēthiyadaka,

That means Kṛṣṇa took many forms and played love games with all of them. All gōpi-s expressed their love towards Kṛṣṇa and say that since they have passion of love for Kṛṣṇa, they came along with him.

❖ *Yenomunochithimochelula may dhanamosagithimo...*

In this song gōpika-s are feeling proud as they think of themselves as a gem among women and their wealth of youth is better than goddess Lakshmi. They feel proud of the fact that they are with Kṛṣṇa admiring his moon like face and drink from his lips to their hearts content. They are savoring each moment as most precious and indescribable. They further express that their wish is fulfilled. This shows the **prouddhanāyikalakshana**. Another Krithi showcasing prouddhanāyika is:

❖ *Evarumanakusamānilalonindhulāranedu*

All gōpika-s are saying that there is no one equal to themas even Brahma, Shiva and Narayana were deceived due to desire for women. Similarly, in this Gōkula, Kṛṣṇa has fallen into their net.

❖ *Chāluchāluneeyaukhalunaduvadhu...*

The gōpi-s admonish Kṛṣṇa to please stop His tricks. They say that they fell in love with Him hearing His sweet words and came there.

❖ *Unnathavunanundaniyyadhu*

The Lord Kṛṣṇa observing this wanted to teach a lesson to gōpika-s , so he creates a storm and torrential rain. The boat develops a leak. The gōpi-s feel helpless and wonder as to who will save them. Then they start praying to river Yamuna as described in the following krithi.

❖ *Allakallolamāyemma Yamunādevi, mā,
Yarthuthellādhipumayamma.....*

They pray to Yamuna Devi requesting her to save Kṛṣṇa as it was their fault to bring Him on the boat forcibly to fulfill their desires, but this storm is now threatening to end everything. In the next song Gōpi-s realize that Kṛṣṇa can save them.

❖ *Kṛṣṇa mākemidhovabaluku*

Gōpi-s request Kṛṣṇa asking Him to save them as he is the only one who can save them. They have lost their zari blouses and are unable to bear the cold and have lost self-respect among equals. They address Kṛṣṇa as the golden boy and ask Him to please do some tricks and save their lives.

Kṛṣṇa wants to test their bhakthi tells them to seal the hole with their clothes. Feeling ashamed to remove their clothes, the gōpi-s reject this idea. At last, having no other go, they obeyed Kṛṣṇa and said

❖ *Vēdavakhyamaniendhiri.....*

Taking Kṛṣṇa's words as Vēda-s, they removed all their saris with great shyness, and tried to seal the leak. The gōpi-s surrendered themselves to Kṛṣṇa with tears in their eyes. Kṛṣṇa became happy as the pride of ladies was destroyed. The gōpi-s then realize Hari is God and worship him:

❖ *Gandhamupuyyarugāpannīruga...
thilakamudithdarugākasthūri...*

They worshipped the Lord by offering Him with all their mind, sandal wood paste, musk tilaka, golden clothes, jaji, davana and other scented items. Then the gōpi-s go back to their places. In the next song, the poet has described how the gōpi-s went to see lord Kṛṣṇa. It reminds us of the first song *shrunḡārinchukoni*.

Conclusion:

Nauka Charitham totally deals with śringāra rasa and Bhakthi śringāra. All the gōpika-s are anyanayika-s depicting prouḡa and swādhinapathika nāyikābhāva. As this opera is in sambhōga śringāra, Kṛṣṇa is present along with the nāyikas. Out of twenty one songs, very few songs were chosen for description.

Nauka charitham gives the picture of sambhōgaśringāra having **vibhāva** as nature's beauty, dressing of Kṛṣṇa and gōpi-s and **anubhāva** as teasing each other feeling proud of one self, passion of love towards nāyaka.

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A study of "Ninnu vinaga mari" of Śyāmā Sāstri**Syam Kumar <rayadurgamsyam@gmail.com>**

Śyāmā Sāstri is one among the Trinity of Carnatic Music. He has composed many Kṛti-s and three Svarajati-s. His compositions are mainly in Telugu and some of them are in Sanskrit and Tamiz. His compositions are said to be comparatively tough in both melody and rhythm. They are found in prominent South Indian rāga-s and many are rakti raga-s, thus filled with rāga bhāva. He has composed the kṛti-s in different tāla-s like ādi tāla, rūpaka tāla, miśra cāpu, khaṇḍa jhampa tāla, miśra jhampa tāla, maṭhya tāla etc., Among these, miśra cāpu needs a special mention when his compositions are discussed.

Śyāmā Sāstri is identified with Miśra cāpu tāla for all the gems like "Nannubrovu Lalitā", "talli ninnu", and so on. He has composed a variety of 'eḍuppu' or the commencing point of the same tāla – a combination of the 4 + 3 pattern, in his compositions. He has also composed in vilōma cāpu tāla, which is unique. This paper would bring out the special features in the kṛti, "ninnu vināga mari" composed in the raga, pūrvi kalyāṇi and set to vilōma cāpu tāla.

In general, the miśra cāpu tāla has the setting of ta- ki - ṭa - ta- ka - dhi - mi, in which the first three akṣara-s are expressed as a single tāla kriyā (a beat or a wave) and the other four akṣara-s are expressed as two kriya-s (a beat). The commencement of the songs in miśra cāpu tāla-s could be wither sama or after a lapse of 1 or 2 akṣara-s. But in the case of Śyāmā sāstri's compositions, the commencement is shifted to the fourth akṣara, which appears as an inverse to the original setting. That is, instead of [ta- ki - ṭa] - [ta- ka]- [dhi - mi], the pattern becomes, [ta- ka] - [dhi - mi] - [ta- ki - ṭa]. Such a kind of rendering is termed as vilōma cāpu tāla.

Structure of the composition:

The pallavi of this composition is:

ninnu vinā gamari dikkevarunnāru

nikhila lōka janani nannu brōcuṭaku

1	2	3	4	5	6	7
ta	ka	dhi	mi	ta	ki	ṭa
ni	-	nu	-	vi	na	-
-	-	ga	-	ma	ri	-
di	-	kke	-	va	ru	-
-	-	nna	-	-	-	ru
ni	-	khi	-	la	lo	-
-	-	ka	-	ja	na	-
ni	-	na	-	nu	-	-
bro	-	chu	-	ta	-	ku

From the above table, it is learnt that the first and the second line spread to 4 āvarata-s each. They both commence at the same point on the tāla. Further there is a uniform absence of sāhitya syllables on the second and the fourth unit of the tāla. Also the seventh unit is filled with a sāhitya syllable only on the final line, i.e., the fourth and the eighth āvarta.

Anupallavi

The anupallavi of the composition is

“pannaga bhūṣanuḍaina kañci ēkāmbra
pati manōhāriṇi Śrī kāmākṣi

1	2	3	4	5	6	7
ta	ka	dhi	mi	ta	ki	ṭa
pa	-	nna	-	ga	bhu	-
sha	-	nu	-	dai	na	-
-	-	ka	-	-	chi	-
e	-	kam	-	-	-	bra
pa	-	ti	-	-	ma	-
no	-	ha	-	ri	ni	-
-	-	sri	-	-	-	-
ka	-	-	-	ma	-	kshi

The rhythmic setting of the anupallavi also resembles the pallavi. The graha is at the sama of the vilōma cāpu pattern of the tāla. The first and the second lines are spread to 4 āvarta-s each and like pallavi, there is no sāhitya syllable occurring on the 2nd and the 4th units of the tāla.

Caraṇa:

There are three caraṇa-s, of which the third contain the mudra, “śyāma kṛṣṇa” in the fourth line. The caraṇa of the composition is as follows:

tāmasambiṭula sēyarādikanu
talli nā mora vinarādā dayalēdā
kāmitārtha phala dāyaki lalita
śyāma kṛṣṇa sōdari kaumāri

1	2	3	4	5	6	7
ta	ka	dhi	mi	ta	ki	ṭa
		ta	-	ma	sam	-
-	-	bi	-	tu	la	-
-	-	se	-	ya	ra	-

-	-	di	-	ka	-	-
nu	-	ta	-	lli	na	-
mo	-	ra	-	vi	na	-
-	-	ra	-	da	-	-
da	-	ya	-	le	-	-
da	-	ka	-	mi	ta	-
-	-	rdha	-	-	-	pa
la	-	da	-	ya	ki	-
ni	-	ve	-	-	ga	-
da	-	sya	-	ma	kri	-
-	-	shna	-	-	-	sa
ho	-	da	-	-	ri	-
bro	-	chu	-	ta	-	ku

The graha or the commencement of the caraṇa is different from that of the pallavi and anupallavi. While they begin on the sama as per the vilōma pattern (i.e., the 4th unit of the normal miśra cāpu), the caraṇa begins after the lapse of two akṣara-s. In other words, after a lapse of five akṣara-s of the normal miśra cāpu tāla pattern. There are four lines of sāhitya fitting into four āvarta-s each, thus making the caraṇa to 16 āvarta-s. All the four lines begin at the same point of the tāla. However the ending of the song is on the third unit of the tāla, thus enabling to connect to the pallavi, which commences on the 4th akṣara.

Melodic aspects:

This kṛti is set to Pūrvikalyāṇi rāga. It is the janya of the 53rd mēlakarta, Gamanaśrama of the 72 mēla system. The range of this kṛti is from mandra sthāyi dhaivata to tāra sthāyi pañcama. Pallavi starts with the madhya sthāyi ṣaḍja. He has expressed rāga bhāva svара combinations extensively. He has composed this kṛti in vilamba kāla, which helps in bringing out the essence of the rāga.

Conclusion

This is one of the significant composition of Śyāmā Sāstri, in which he has given equal credence to the melody, sāhitya and tāla. There is a overall sense of symmetry and logic in the setting of this composition. Thus the greatness of the composer is understood through the coincidence of all the three elements of a music composition. This kṛti is a characteristic example of a unique combination of rāga and tāla structures.



Influence of Western Music on Tyagaraja and Muttuswamy Dikshita

Uma Kumar <umaspeak@gmail.com>

Introduction

During the later part of 18th century, the impact of Western music on karnātaka classical music became prominently visible in the course of its evolution. The main reason being Europe's expansion, the age of colonization and of course the Imperialism. According to the studies undertaken by Bruno Nettl, an ethnomusicologist from Czechoslovakia, the role of catalyst in introducing Western Music to all the Non-western countries was played by Christian missionaries, soldiers, chaplains and diplomats. Though, it seems like western music started flourishing in India, only during the later part of 18th century, its inception has been traced back to 52 AD when Apostle Thomas from Israel arrived at Kodungallūr of Kerala.

The origin of Indian Classical music has been attributed to the Vēdic period. The musical notes have been derived from the sāma vēdic hymns. However, the form of South Indian classical that is widely familiar in the Karnātaka region today is popularized by the Saṅgīta Pitāmaha śri Puraṇdaradāsa who formulated the Karnātaka classical music lessons practiced till date.

After the fall of Vijayanagara Empire in 1565 AD, it became inevitable for all the scholars, musicologists and musicians to move to the Southern region towards Tañjāvur, in order to seek patronage from the Royal family. It was during this period that the East India Company had started its expansion in this region.

“Tañjāvur as a seat of Music” authored by Dr. S Seetha mentions that as early as 1775, during Saint Tyāgarāja-s childhood days, notebooks containing the Western Staff notation and other theoretical aspects of the English music were being published on the orders of King Tulaja II, the Marātha ruler of the Tañjāvur province. The Maratha rulers were great patrons of arts and encouraged music and dance during their regime. Sarabhōji II, the adopted son of Tujaja II



saw to it that music of both East and West rose to greater heights during his period. He collected many western musical instruments like violin, clarinet, dulcimer, piano, German flute, tambourine and harpsichord. Sarabhōji II was a great musician par excellence of his times. He was well versed in both Indian and western music. It was during the period of Tulaja II who had lost all his children that Doctrine



of Lapse was imposed by the **Christian Fredrich Schwartz** British Government. Tulaja II immediately rushed to Satāra and adopted a Bhōsle boy who was none other than Sarabhōji/ Serfōji II. He underwent rigorous training in Western music under Rev.Fredrich Schwarz in St. George School, Madras. Rev.

Fredrich Schwarz was a native of the present Poland. After the demise of Schwartz, another missionary, a scholar called Christian Wilhelm Gericke also tutored Sarabhōji II. Many scholars are of the opinion that Sarabhōji's deep appreciation for western music was mainly nurtured by Wilhelm Gericke. VarahaPayyar was yet another courtier of Sarabhōji II who equipped the Chamber Music Orchestra of the Tañjāvur court with many western instruments. Sarabhōji invited many musicians and dancers to perform at his Court and Saṅgītmahal. All their names are found in the Modi documents (Marathi administrative office documents) maintained at the saraswati Mahal, Tañjāvur. Sarabhōji archived many notebooks that contained the songs in Western staff notation and theory explained by Thomas Chapman. Some of the western composers whose compositions found in his library are Charles Dibdin, William Reeve, Joseph Haydn, Luigi Gianella, John Abraham. This implies that the trinities were some way or the other exposed to the music of the west through various sources.

Development of Western music during Tyāgarāja and Dikṣhitar period

During the British East India Company's early settlement in India, the intellectuals of Britain slowly started moving towards the south curious about the Hindu religion, Dravidian language, customs and culture. The British Government deputed many troops of army from Welsh regions, Scotland and Ireland in the South Indian provinces to maintain law and order of that region to their liking. Along with these troops, came the army band to provide entertainment and accompaniment. During the off working hours, they performed at Fort St. George.

The introduction of Western music into south India has been through the Irish fiddlers rather than what we think of as Western Classical music. The word fiddle is used by the Scottish performers which refers to the string instrument like violin, viola and even cello. The tuning and playing techniques of these violins are quite different from that of Indian music. The Irish fiddlers played country and folk music known as Celtic Music.

Celtic music mainly means the music of the people who consider themselves as Celts. The word Celt is derived from Ceolas (music knowledge). Celtic nations are basically the territories in Western Europe.

They are :

1. Britany (a part of France),
2. Cornwall (south west england)
3. Wales (an island of UK)
4. Scotland
5. Ireland

However, in general Celtic music is often referred to the music of Ireland and Scotland as both these regions have produced distinctive styles of music. The features of Celtic music are often instruments,

melody, scales, grace notes and Rhythm which holds true to almost all music around the world with different approaches.

Tyāgarāja and Muttusvāmi Dīkṣita, who lived during this period were contemporaries. They were exposed to western music in their own way. While Dīkṣita had the opportunity to either visit the British headquarters office or the court of Sarabhōji, and listen to the Western Band music, Tyāgarāja heard the western music band group(42 members) of Tulajaji II, ruler of tañjāvur and his entourage who spent their summer months in Tiruvayyār. .

There are a number of interpretations on how the western tunes influenced Muttusvāmi Dīkṣita and Tyāgarāja and entered the South Indian Music scenario.

Muttusvāmi Dīkṣita and Western Music

- One of them being that Bālusvāmi Dīkṣita, the younger brother of Muttusvāmi Dīkṣita expressing his desire to learn European music after being attracted by the western tunes played by the Irish Fiddlers at Fort St. George, Madras. This passion led him to be trained under a European violinist. Later, he returned to Tañjāvūr and performed extensively. The Mahārajah of Eṭṭayapuram was so taken by his violin playing skills that he appointed him as his court violinist. Muttusvāmi Dīkṣita heard these tunes from his brother and composed saṃskṛita lyrics to these enchanting melodies.
- The second version being that the four musician brothers referred as Tanjore Quartets – Chinniah, Ponniah, Śivanandam and Vadivēlu, were employed as court musicians in the Tañjāvur royal palace under the king Sarabhōji II. As mentioned earlier, just like Sarabhōji II, the disciple of Christian Fredrich Schwartz, Vadivēlu also nurtured his musical skills under the same mentor, Rev.Schwartz. He was a prime disciple of Muttusvāmi Dīkṣita in Carnatic music as well. Vadivēlu often played these tunes before his Guru Muttusvāmi Dīkṣita while could have probably inspired Dīkṣita to set up lyrics.
- The third version gives yet another account of the first encounter of western tunes for the Indian audience. Varāhappayar, the superintendent of court musicians at the court of Sarabhōji at Tañjāvur was a well read man with excellent English speaking skills. He was also an adept in playing the violin. His multifaceted personality often made him the chosen ambassador between the British and Tañjāvur court administration formalities. His fiddling skills were so enchanting that the western musicians presented him their violins and also enriched his playing skills by tutoring him with few western playing techniques. He later taught these dynamics to his disciple Vadivēlu, who was a court musician at Svāti Tirunāl-s court in his later years.

- One more interpretation to this is that - Muddukṛṣṇa Mudaliyar a land lord of manali(a village near Madras))during the period of Muttusvāmi Dīkṣita was a learned man and also a translator who was well connected with the British East India Company. He was, for a long time a connoisseur of Dīkṣita-s father Rāmasvāmi Dikṣhita-s music and with his support he had convinced Rāmasvāmi Dīkṣita to move to Manali. After him, his son Vēṅkatakṛṣṇa Mudaliar patronized Muttusvāmi and his brother in their musical journey. He would often take both of them to the Fort St. George where the Irish men regularly had rehearsals. The Band played simple tunes, marching tunes, lilting melodies, drums, bagpipes and flutes.
- It is also believed that Muttusvāmi Dīkṣita composed text for the popular European airs when he was requested by Mr. Brown a British officer stationed in Madras.

Muttusvāmi Dīkṣita composed 40 songs in C major scale (śaṅkarābharana) of course with few accidentals (anya svāra-s). In these compositions, Dīkṣita has incorporated rhythmic units equivalent to 3/4 (triṣra nadai) or 4/4 (cha eka) time signatures.

Some of the compositions of Muttusvāmi Dīkṣita which are the replica of the Celtic tunes are :

1. Saṅtatam Pahimam - God save the queen (Britain National Anthem)

The Notation of **Saṅtatam Pāhimam** in comparison with the British Anthem.

|| S S R || N, sR || G G M || GrS ||
Santa tam pāhimāmsaṅgīta śhyāmale
|| R S N || S, p d n || S, r g m ||
Sarvadhā rē janani rē janani
|| PPP || P, m G || M MM || M, g R ||
Chinti ta rthapradechidrupiNi shiv e
|| G m r g s || G m P || d p M G || R S S ||
Sri guruguha se vita sivamohakare

Actual version of the British Anthem

|| S S R || N, sR || G G M || GrS ||
God save our gracious Queen Long live our noble queen
|| R S N || S,
God save our queen
|| PPP || P, m G || M MM || M, g R ||

Send hervic tortious happy and glorious
|| G m r g s || G, m P || d p M G || R S S ||
Long to reign over us God save our queen

2. Vandēmīnākṣhi– Rakes of Mellow (Traditional Irish song and polka. This is a Traditional Irish song about the rakes from the town of Mallow, a town in County Cork, It was first written down in Scotland during the 1780s, The song is a fight song for Notre Dame Fighting Irish fans.)
3. Vara śivabālam - Castilian maid by Thomas Moore
4. Pētavarnāmbhaje – Persian verse made into English jingle
5. Jagadīsha guru guha – Lord macdonald’s reel
6. Subrahmanyam – British Grenadiere
7. Rāmachandram – Let us lead a life of pleasure
8. Śhourividhinute – Oh whistle and i will come to you
9. Śhymalemīnākṣhi- French tune - Ah! Vousdirai-je – twinke twinke little star (Mozart)

Śri Tyāgarāja and Western Music

It is believed that Tyāgarāja used to sing to the accompaniment of Vadivēlu and sometimes even ask him to play the violin just to enjoy the resonance of the instrument! Some of the tunes passed on by Varāhappayar to Vadivēlu must have inspired Saint Tyāgarāja to compose using the harmonic notes in Śaṅkarābharana. Several compositions of Tyāgarāja indicate strains of Scottish reels and waltzes composed in unique ragas with suggestive names like Jīngla. In the recent years, many experiments have been undertaken using many of the Tyāgarāja Kṛtis by Internationally repute artists.

For eg: ChitraVeena Ravi Kiran has included the concept of Mel harmony for the kṛti Anātu Danugānu in Raga Jīngala.

With this background, three of his compositions in Raga Śaṅkarābharana (C major) are on the lines of Dīkṣita’s Nōtuswara-s. All these compositions have flat notes, with less grace (gamaka-s) which resembles the orchestral Western Music.

The three important kṛtis of Tyāgarāja that resemble the western notes are –

1. Varāḷaganālōla - Śaṅkarābharana – C Major scale
2. SārasaNētra - Śaṅkarābharana – C Major scale
3. Raminchuvarevarura - Supōṣhini – a combination of C Major scale but with B flat.

Conclusion

Many of Tyāgarāja-s and Dīkṣita-s disciples had undergone training on western instruments mainly the Violin. Most of the compositions of Tyāgarāja and Dīkṣita became experimental pieces for the budding violin artists like Walājapet Kṛṣṇa Bhagavatar, Vadivēlu and Bālusvāmi Dīkṣita (brother of

Muttusvāmi Dīkṣita), Valadi Radhākṛṣṇa Iyer, A M Chinnasvāmi Mudaliar. It should be noted that the compositions of Tyāgarāja were the first to have introduced the saṅgati format of singing. Each saṅgati shows the raga being developed progressively to reach the climax of the emotional content of a particular Raga or tune. The compositions were so meticulously framed, to give ample scope for saṅgati-s. This is the principle reason why Instrumentalists love to play Tyāgarāja kṛti-s. Tyāgarāja and Dīkṣita also had an opportunity to hear many of the Celtic tunes learnt by these disciples. These experiments became the stepping stone towards the present western instrumental orchestration and also influence of western music on South Indian music.

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Saint Tyagaraja and Hari kambhoji

Varanasi Jyothsna Lakshmi <jyothsna.gadepalli@gmail.com>

Introduction:

One among the Trinity, master of krithi structure, versatility in his compositions Saint Tyagaraja is pioneer as a composer. His bhakti driven and raga enriched krithi's makes learner and scholar to enjoy and enhance their musical experience according to the requirement of the end user (both from listeners perspective and for musical appreciation and knowledge). Tyagaraja krithi's have an embarking and they speak his style of composing. When we dwell about the analyzation of his composing dexterity we notice few interesting findings. Some of them are like Pallavi, Anupallavi and Charanam followed by another mudra statement which is typically rendered in the same fashion of Anupallavi. The very first sangathi itself speaks the emotion, tempo, sthaya and many other facets of not only the raga but also the krithi. Tyagaraja composed Madhymakala, vilambakala, duritha kala krithi's in Raga Hari kambhoji. The following are the compositions in Raga Hari kambhoji

1. Undedi Ramudu okkadu - Rupakam
2. Entha Raani – Adi Thalam - Chowkam
3. Enduku nirdaya – Adi Thalam – Chowkam
4. Oka maata oka baanamu – Rupakam
5. Chani thodi – Adi thalam - chowkam
6. Dinamani vamsa – Adi thalam – Chowkam
7. Rama nannu brovara – Rupakam
8. Raa raa phani shayana - Rupakam
9. Laali Laali ani – Adi thalam
10. Vinatha sutha vaahanudai – Adi thalam
11. Avataramenduku – khanda chapu

Tyagaraja composed four vilamba krithi's, two Adi thala krithi's, four rupaka thala krithis and one krithi in khanda chapu in the raga Hari kambhoji. Coming to raga Hari kambhoji, it is given place as one among the majors like Thodi, Kalyani, Shankarabharanam, Kharaharapriya. Tyagaraja composed many compositions in the above said ragas including Hari kambhoji. Though its janya raga kambhoji is depicted with grandeur Hari kambhoji occupies a special place in the major ragas.

Hari kambhoji is the 28th mela raga in the 72 mela kartha scheme. The word 'Hari' is added to kambhoji to suit the formula of Ka, Ta, Pa. Yaa to indicate the number 28 in the mela scheme. Samvaadi svaras in this raga are sa-ma, sa- pa, ri- da , ri – pa, ga-da, ma- ni, ma-Sa, pa – Sa. Jeeva swara is “ri”. 'ni da- ni pa' is the catchy phrase of Hari kambhoji. Hari kambhoji doesn't allow flat notes like kalyani . Also like some of the major ragas like Kalyani and thodi, Hari kambhoji doesn't accept panchama and Shadjama Varja prayogas Hari kambhoji is a moorchana kaaraka mela raga. If is 'Ri' is taken as Sa – 20th Melakartha Natabhairavi is formed.

If 'Ma' is taken as Sa – 29th Melakartha Shankarabharanam is formed

If 'Pa' is taken as Sa – 22nd Melakartha Kharaharapriya is formed

If 'Dha' is taken as Sa – 8th Melakartha Hanumathodi is formed

If 'Ni' is taken as Sa – 65th Melakartha Mechakalyani is formed

Lyrical and Technical beauty of the krithis

Undedi Ramudu okkadu – Rupakam

Pallavi: Undedi ramudokkadu vurakey chedipoku manasa

Anupallavi: Chandamarthanda madhya mandalamunanu chalanguchu

Charnam : Taamasadi gunarahithudu Dharmathmudu sarva samudu
Kshemkarudu Tyagaraja chittahithudu jagamu nindi

This is a Rupaka thala krithi with four letters per beat. Kriti starts with two akshara jaaga. Pallavi, Anupallavi and charanam are uniformly started with two akshara jaaga(space count). All the portions of krithi start from panchamam. Mandara sthaya prasthara are not seen. Till taara sthaya madhyamam proyogas are used. We observe antyaprasa akshara in charanam like guna rahithudu, dharmathmudu, sarvasamudu, kshemkrudu, chittahithudu. This krithi expresses Tyagaraja's single minded devotion towards Rama.

Entha Raani – Adi Thalam – Chowkam

Pallavi: Entha raani thana kentha poni neee- chintha viduva jaala shree rama

Anupallavi: Anthakaari nee chentha cheri hanumanthudai koluvalada

Charanams:

1. Sheshudu shivuniki bhushudu lakshmana veshiyai koluva leda
2. Shishtudu mouni varishtudu goppa vasishtudu hithudu kaleda
3. Naravara neekai suraganamulu vaanarulai koluvalada
4. Aagamokthamulagu nee gunamulanu Tyagaraja paadaleda

Chowka kala krithi with four akshara kaala per beat. Kriti starts with six akshara jaaga. Pallavi, Anupallavi and charanam are uniformly started with six akshara jaaga(space count). All the portions of krithi start from nishadam and Shadjam. Mandara sthaya prasthara are not seen. Till taara sthaya madhyamam proyogas are used. Krithi is oriented in upper octave swaras. We observe antyaprasa akshara in charanam like Seshudu – bhushudu, Shishtudu – Vasishtudu, neekai- Vanarulai, koluvalada-kaaleda-koluvalad - paadaleda.

Enduku nirdaya – Adi Thalam – Chowkam

Pallavi : Enduku nirdaya Evarunnaru ra

Anupallavi: Indu nibhanana inakula chandana

Charanams:

1. Paramapaavana parimalaapaghana
2. Ney para deshi baapavey gaasi
3. Udutha bhaktigani yuppa tillaga leda
4. Shatrula mitrula samamuga juchenee
5. Dharaloneevai tyagaraju pai

Chowka kala krithi with four akshara kaala per beat. Kriti starts with six akshara jaaga. Pallavi, Anupallavi and charanam are uniformly started with six akshara jaaga(space count). All the portions of krithi start from madhyamam and Panchamam . Mandara sthayi prasthara are not seen. Till taara sthayi madhyamam proyogas are used. Krithi is oriented in upper octave swaras. We observe antyaprasa akshara in charanam like paavana – apaghana, deshi- gaasi, neevai – Tyagaraju pai.

Oka maata oka baanamu – Rupakam

Pallavi: Oka maata oka baanamu oka pathni vrathudey manasa

Anupallavi: Okachitthamu galavadey okanaadunu maruvakavey

Charanam :

Chiranjeevithvamu nirjara – vara sowkhyamosanguney

Dhara bharagey devudey- Tyagaraja nuthudey

This is Rupaka thaala krithi specifying the one and only one qualities of one and only one Rama. Kriti starts with samam. Pallavi, Anupallavi and charanam are uniformly started with samam. All the portions of krithi start from Daivatham and Panchamam . Mandara sthayi prasthara are not seen. Till taara sthayi madhyamam proyogas are used. All the sanchara prayogas in anupallavi are shown. Declarative, pleading, affirming statements are seen in the rendition of the sangathis of Anupallavi.

Chani thodi – Adi thalam – chowkam

Pallavi: Chani thodi thevey O' manasa

Anupallavi: knikaramutho nanu kanikara midichira
Kaalamu sukhamanubhavimpa veygamey

Charanam: pathithula brochey pattadhi kaarini
Paramaardhamatha vasishtanusaarini
Dyuthi vinirjitha shatha shambha raarini
Dhureena tyagaraja hrucharini

Chowka kala krithi with four akshara kaala per beat. Kriti starts with samam. Anupallavi and charanam are started with six akshara jaaga (space count). All the portions of krithi start from madhyamam and Panchamam. Mandara sthayi prasthara are not seen. Till taara sthayi madhyamam proyogas are used. Krithi is oriented in upper octave swaras. We observe antyaprasa akshara in charanam like

pattadhikaarini – Vasishtaanusaarini- shatha shambharaarini- hyuccharini. The beauty of the krithi is the entire sangathis focus on the uttarangam part.

Dinamani vamsa – Adi thalam – Chowkam

Pallavi: Dinamani vamsa thilak lavanya deenasaranya

Anupallavi: Manavini baguga madini dalchuchu
Chanapuna nelu chaaluga chaalu

Charanam: Sharva vinuthananu samrakshimchanu
Garvamu leka kachuvaaevare
Nirvikaaraguna nirmala kara dhrutha
Parvatha tyagaraja sarvasvamou

Chowka kala krithi with four akshara kaala per beat. Kriti starts with four akshara jaaga. Pallavi and charanam are started with four akshara jaaga (space count). Anupallavi starts after six count. Krithi starts 'nida dapa maga ri...' where the harikambhoji flavor is shown in the first avarthanam itself with the avarohana prayoga . Mandara sthaya prasthara are not seen. Till taara sthaya madhyamam proyogas are used. Krithi is oriented in upper octave swaras. We observe antyaprasa akshara in charanam like paavana – apaghana, deshi- gaasi, neevai – Tyagaraju pai.

Rama nannu brovara – Rupakam

Pallavi: Raama nannu brovara ! veemeko lokabhi

Anupallavi: Cheemalo Bhramalo shiva kesavaadulalo
Prema mee melaguchundey birudu vhinchina setha

Charanam: Meppulakai kannathaavu nappubadaka viraveegi
Tappu panulu leka yundey Tyagraaja vinutha raama!

This is roopaka thala krithi which is popularly rendered. Kriti starts with two akshara jaaga. Pallavi, Anupallavi and charanam are uniformly started with two akshara jaaga(space count). Pallavi starts from gandharam 'GPM,G...' giving priority to purvanga . Mandara sthaya prasthara are not seen. Till taara sthaya madhyamam proyogas are used. Prasa like cheemalo- Brahmalo – keshavadulalo are seen.

Raa raa phani shayana – Rupakam

Pallavi: Raara phani shayana ravi jaladhija nayana-
raaka shashivadana ramaneeyaapaghana

Charanam:

1. Raara bhavatharana raara mithasuguna – raa ra bhu ramana rarabjasu charana
2. Raara sukumara rara samashoora – Raar raghuveera raara yudhi dheera
3. Raara jaanakitho raara shajulatho – raara pavanajutho raara bhakthulatho
4. Naagavana netha raagaguna virahitha – saagara thanaya Tyagaraja vinutha

This is a utsava sampradaya krithi.

Valla gaadanaka – Rupakam

Pallavi: Valla gaadanaka seeta vallabha brovumunaa
Anupallavi: Allanaati bhaktha charith mella vraayanela ra
Charanam: Sthambamunanu tharumaruguna dimbhudai yashodayodini
Dambhudaina muchikunduni dasi maruguchu
Sambhavinchi yugayugamuna saarasa Tyagaraja vinutha
Kumbhaka rechaka vidhulanu koori brochnavu - naa

Laali Laali ani – Adi thalam (Lullaby krithi)

Laali laaliyani yuchera vana
Mali maalimitho joochera

Charanams:

1. Deva Deva yani pilichera mahanu
Bhaava bhaavamuna dalachera
2. Raama Raama yani palikera nee
Shkaama kaamaripu nutha raa ra
3. kori kori ninu golichera maaya
Dhari dari sadbhajanera
4. Raja raja yani pogadera Tyaga
Raja Raja yani mrokkera

This is a lullaby krithi. To suit the mood the raga sancharas are made from mandra nishadam to madhya nishadam. This is also a utsava sampradaaya krithi.

Vinatha sutha vaahanudai – Adi thalam

Pallavi; Vinathasutha Vaahanudai Vedalenu kanchivaradudu
Anupallavi: Vanajasanaadi surulu sanakaadi munulu koluva
Charanam: Nera vaishaakotsavamuna shatha dina karu lodayinchiro yana pashchima go
Pura dwaramuna characharamulaku vara tyagarajuku vaga delupa

This is a madhyama kala krithi on Lord Varadarajaswamigal of Kancheepurm. Kriti starts from samam with daithavam as the kick start. Pallavi and charanam are uniformly started from samam (on the beat). Anupallavi starts with two akshara gp. All the sancharas of Hari kambhoji are seen in this krithi. Lower, madhya and upper sthayi prastharas are seen. We see the flavor of Hari kambhoji in a flash and Tyagaraja's gait in this particular krithi.



Portrayal of rāga-s by Saint Tyāgarāja and Sri Muttuswāmi Dikshita

Veena K Murthy <vid.veenamohan@yahoo.in>

Introduction

The 18th century is aptly called the 'Golden Age' of Karnātak Classical Music; when the musical Trinity namely Saint Tyāgarāja, Muttuswāmi Dīkṣita and syāma Śāstri flourished and enriched Karnātak Classical Music by their prolific compositions. Their *Kṛti*-s of sublime devotional and spiritual music lyrics replete of *rāgabhāva* and *tāla* intricacies are a reflection of their innovative genius.

A very interesting point to be observed when we talk about the portrayal of a rāga in a composition is the approach adopted by the great Saint Tyāgarāja and his contemporary Śri Dīkṣita. In fact, any analysis of composers would be incomplete without looking at their work from the lens of the *rāga-s* in which they have composed.

As the great sage Mataṅga has quoted,

योऽसौ ध्वनिविशेषस्तु स्वरवर्णविभूषितः ।
रञ्जको जनचित्तानां स च राग उदाहृतः ॥

Meaning: "That which is a special *dhvani* (tune), is bedecked with *svara* and *varna* and is colorful or delightful to the minds of the people, is said to be *rāga*" - Mataṅga in the Bṛhadēṣi. That which delights the minds of listeners is a *rāga* and this is the very basis of Karnātak Classical Music. On the portrayal of *rāga-s* by Muttuswāmi Dīkṣita and Saint Tyāgarāja, the primary difference commences with both of them following two different systems altogether.

The 72 *Mēlakarta* scheme was in vogue in the era of the Trinity. However Dīkṣita followed the *rāgāṅga rāga* scheme wherein a *rāga* in order to be a *mēla* needed to have all the seven notes but not essentially in a seven up seven down scale. The *rāga* could contain a zigzag order of *svara-s*, omit a few *svara-s* and most essentially the identity of the *rāga* was defined by phrases.

However, Tyāgarāja seems to have followed the 'Mēlakarta' or parent scale concept. It must be noted that all these terms are very vague nomenclature and the actual understanding of the concept of *rāga* portrayal by these geniuses can be understood when we study in depth their compositions. Most of the *rāga-s* followed by the Dīkṣita School were treated as *janya rāga-s* of the *Mēlakarta rāga-s* of Tyāgarāja School. This is where we can start appreciating the differences in the approach of the two vāgēyakāra-s in handling *rāga-s*. ŚRI Muttuswāmi Dīkṣita belongs to lineage to the Vēṅkatamakhi School through his father whereas, Śri Tyāgarājaswāmi followed the SaṅgrahaChūdāmanigrāṇṭa very diligently.

Although the handling of *rāga* is very distinct and different in the two schools, there are commonalities too. A close examination of the *kṛti-s* of these two great composers in the same *rāga* side by side will bear ample testimony to the fact that they vie with each other in point of purity and richness of *rāga bhāva* forming a class by them.

Portrayal of *rāga-s* with same *svara-sthānā-s*

Tyāgarāja svāmi-s expression was very spontaneous making him pour forth *rāga-s* depicting different moods and phases of *rasa-s*. He himself has quoted "Navarasayuta Kṛti" - the master of 'Rāga and Rasa. His compositions furnish abridged as well as enlarged editions of *rāga-s* .

Dīkṣhita-s *rāga* forms are the finest specimens of pure or absolute music. His *rāga* forms are large scale products, massive in structure and closely knit in texture. The commencing phrases of his *kṛti-s* establish firmly the entire essence of the *rāga* beyond any ambiguity. 'Bālagōpala' in Bhairavi, 'Akṣhayaliṅgavibho' in Śaṅkarābharana are eternal musical monuments that act as reference points for *rāga* delineation.

Rāga-s like Kalyāni, Śaṅkarābharana , Tōdi have common phrases or *sañchāra-s*. However, here the overall portrayal of the *rāga-s* is very different in a subtle manner. Let us consider the *rāga* Śaṅkarābharana. one should not consider a *rāga* only as a structure comprising of ārōhana and avārōhana. In fact it is the predominant phrases used that define a *rāga* than the scale itself. Saint Tyāgarāja-s 'Svararāga', 'Yēdutanilachite' etc. describe the beautiful depiction of Śaṅkarābharana. In Dīkṣhita-s compositions e.g. 'Dakṣināmūrte' we can clearly observe *jāru* phrases like s-m grs (*charana* of *kṛti*). In 'Śrīri kamalāmba' Śrī Dīkṣhita portrays very predominant *jāru* and *Dātu* phrases. Similar parallel instances can be drawn for majestic *rāga-s* like Kmbodhi. Dīkṣhita-s \ Subramanyāya Namaste' is a magnum opus depicting every shade of Kāmbōdhi to the fullest extent. As against this if we compare Tyāgarājasvāmi-s ' Śrī raghuvara', 'Ma janaki' or 'Evvarimata' we can clearly observe that each of these *kṛti-s* has a particular *bhāva* depicting dominantly a particular flavour of the *rāga*.

Same *rāga* names with different colors

Now let us consider *rāga-s* which have the same name but are completely different in terms of the *svara-sthāna-s* that they take. Rītiguḷa is beautiful eg. In the Tyāgarājasvāmi School the *rāga* does not employ the *śuddha daivata*. Popular *kṛti-s* like 'Chērarāvademira rāmayya', 'Nannuvidachikadalakūra' are a clear reflection of this fact. Phrases like 'gmnsndm' are very common.

In the Dīkṣhita-s School this *rāga* is a rāgāṅga *rāga* assigned the status of a *mēḷa* (the 20th *rāgāṅga rāga*). Here it is very interesting to note that the *rāga* has only *śuddha daivata* and not *chatusrutidaivata*. Although the *rāga* here is referred to as nariRītiguḷa (the prefix 'nari' added only to allot the number 20 to the *rāgāṅga rāga*), the *rāga* is still 'Rītiguḷa'. Sggm, gmndm ,gmpdmgrs,

gmndmgrs (with a *śuddha daivatha*) are important phrases. It must be noted that the feel and the color of the *rāga* changes substantially. A classic e.g. is ‘Shree nīlotpalanāyike’.

Rendition of Sourāṣṭra *rāga* in both the schools is also worth studying. In the Dīkṣhita-s School of rendition, this *rāga* is considered as the *janya* of the 15th *rāgaṅga rāgamalavagowla*. The *śuddha daivata prayōga* can be seen in the famous vara kṛti composition ‘Surya murte’ (as established in the SSP). However, in the Tyāgarāja School, this *rāga* is considered as the *janya* of Suryakāṅtarāga. *Śuddha daivata* does not figure in Saint Tyāgarāja’s *kṛti-s*.

Sarasvatimanōharirāga is yet another e.g. It is considered a *janya* of Harikāmbodhi in the Tyāgarāja School; popular e.g. being ‘Entavēdukonduraghava’. In the Dīkṣhita School it is a *janya* of Śaṅkarābharana Classic e.g. is ‘Sarasvatimanohari’ *kṛti* which demonstrates the use of *kākaliniṣhāda*. There is no scope for *kaishikinishada*.

Other peculiarities in handling *rāga-s* :

Let us consider the popular *rāga* Hindola. The very familiar scale is s g (*sādharanagāndhara*) m (*śuddha*) d (*śuddha*) n (*kaishiki*) ś (*tārasthayishadja*). In the Dīkṣhita School we find smgmndnś as the scale. In ‘Nīrajakshikaamakshi’ of Dīkṣhita, we find the link from m to n very clearly established in the *pallavi* itself. It also showcases s-g phrases which are not seen in Tyāgarāja’s *kṛti-s*.

Rāga-s like ‘Shree’ in the Tyāgarāja School does not carry a pdnpmrgs phrase. We can observe it in the famous ‘Endarōmahānubhāvulu’. In the Dīkṣhita School, it is assigned *arāgāṅga rāga* status and has pdnpmrgs phrase, which has to be rendered only once. ‘śri varalakṣmi’, ‘Shree kamalāmbike’ are classic e.gs.

Sāraṅga is another e.g. ‘Nēvedanegana’ *kṛti* reflects the flavor of the Tyāgarāja Svami School of rendition of the *rāga*. In the Dīkṣhita School, we find the phrasing pm₂ r₂ s is very important. This can be seen in the ‘Pañchabhutalinga kṛti’ *arunāchalanātham* (*tarunadityakotisankaashachidaanandam*) in praise of Lord śhiva in the form of *agni līngam*.

Handling of *vivādi rāga-s*

The approach adopted by Saint Tyāgarāja and Dīkṣhita in handling *vivādi rāga-s* is very interesting. In the Tyāgarāja School let us consider the *rāgaṅgeyabhōshani*. In the *kṛti* ‘Evvarērāmayya’ the *shatśrutiṣhabha* is elongated. Also the *gāndhāra* is eschewed as ga ma ri (not ga ma ga ra) in the *avārōhana*. The same concept can be observed in the Vāgadīṣwari *rāga* kṛti ‘Paramātmudu’. (mrr prayōga). In the Dīkṣhita School, the *shatśrutiṣhabhadaivata* and *shatśrutiṣhabha* is always sung with a *nokku* (a push). Vīravasanta is an example.

Creating New *rāga-s* and reinforcing Ancient *rāga-s* :

A good number of *rāga-s* are accredited to Saint Tyāgarāja as having been created for the first time through his *kṛti-s*. Some of them are Nalinakāṅṭi, Rañjani, Mēgharañjani, Āndōḷika, Jayantasēna, Chenchukāmbhōji, Vijaya Śri, Garudadhvani, Mālavi, Śuddhasīmantini, Bindumālīni, Mañjari .

Dīkṣhita has composed in several archaic *rāga-s*. There are many old *rāga-s* such as Maṅgalakaiṣiki, NārayanaGouḷa, GōpikaVasaṅṭa etc. for which we need to fall back on Muttusvāmi Dīkṣita-s compositions to understand the *lakṣaṇa* aspects. There are again *rāga-s* like ChāyaGouḷa, Māhuri and Kumudakriya which have been handled only by Dīkṣhita.

Hindustāni Rāga-s

Dīkṣhita, given his long stay in Vāranāsi, has expressed himself extensively in Hindustāni *raga-s* also following the Hindustāni *dhrupad* style for e.g. '*ParimalaRaṅganātha*' (Hamīrkalyāni), '*Raṅgapuravihāra*' (BrindāvanaSaraṅga), '*Jambupate*' (Yamunākalyāni), '*Akhilāndēśhwari*' (Dvijāvanti) etc. Saint Tyāgarāja has also composed in Hindustāni *rāga-s* and some of his compositions include '*Haridāsulu*' (Yamunākalyāni), '*Kamalāptakula*' (BrindāvanaSaraṅga) and '*Mānamulēda*' (Hamīrkalyāni). However, the style he has followed is different from that of Dīkṣhita. For instance, if one compares Tyāgarāja's '*Mānamulēda*' with Dīkṣhita-s '*ParimalaRaṅganātham*', there is a marked difference in the approach to the *rāga*. Generous usage of the pratimadhyama with a direct hold of the note gives a classic touch of Hindustāni music. For example, if we consider the 7thāvarta of the anupallavi we have: '*narahaṛīm* (d p m₂ p)' (in the 7thāvarta of the anupallavi) which gives a typical flavour of Hindustani music. The m₂ here is heard distinctly without a thrust from the panchama.

As against this approach, in Saint Tyāgarāja's composition *Mānamulēda*, we find that the approach to prati madhyama is always through the panchama (this can be clearly seen in the 1st āvarta of the anupallavi – *kānamurā* of the composition '*Mānamulēda*).

Similarly the difference between '*Kamalāptakula*' of Tyāgarāja and '*Soundararājam*' is drastic; while one is fast, racy and catchy, the other is slow, grand and majestic. Dīkṣhita-s song has more of the Hindustāni style of slow elaborate development of the *rāga* with emphasis on the purity and pause on notes.

Western Notes

Dīkṣhita has composed *nōṭṭusvara-sāhitya*, short simple songs in the Western style on various deities in the *rāga*śaṅkarābharanam, which is the same as the C major scale in Western Classical music, when the *shadja* is set to the note C. Saint Tyāgarāja also has compositions in the Western style to his credit. These include '*Sara sarasamarai*', '*Chentanasada*' and '*Kalinarulakai*' in Kuntalavarāḷi and '*Rāminchuvarevarura*' in Supōshini.

Conclusion

The supreme position occupied by Muttusvāmi Dīkṣita and Saint Tyāgarāja in Karnātak Classical music can be attributed to the fact that their ideology of *rāga* depiction portrays the epitome of creativity. While Saint Tyāgarāja-s compositions are described as *drakṣhapakam* (grape fruit), signifying the ease with which one can learn and understand the beauty of his compositions, Dīkṣita-s are aptly described as *narēkelapakam* (coconut), indicating the effort required to break through the layers to reach the hidden treasures embedded in his compositions. This concept is also applicable to their approach to handling of *rāga*-s. The reflection of *rāga*-s in Saint Tyāgarāja's *kṛti*-s depict his various moods or bhava. However, the musical mould that Dīkṣita employs is complete, all inclusive, almost transcendental. His *kṛti*-s are eternal musical monuments that act as reference points for *rāga* delineation. His *rāga* forms are large scale products, massive in structure and closely knit in texture. In Tyāgarāja, we have abridged editions as well as enlarged portrayal of *rāga*-s .

Hence, Muttusvāmi Dīkṣita and Saint Tyāgarāja-s portrayal of *rāga*-s establish the fullest and most integral manifestation of creativity specific to Karnātak Classical music. Beyond an iota of doubt their *kṛti*-s are a condensed epitome of the spiritual wealth of India.

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Muttusvāmi Dīkṣita's compositions on Lord Tyāgarāja of Tiruvārūr

Vijayalakshmi R <vjiselva71@gmail.com>

Introduction

Tiruvārūr is a serene place surrounded by nature's beauty and is the birth place of the music Trinity - Śrī Tyāgarāja, Śrī Muttusvāmi Dīkṣita and Śrī Śyāmā Śāstri. They are considered the forerunners of the present day Karnāṭaka classical music. Hence, they are also referred to as the Tiruvārūr Trinity. Muttusvāmi Dīkṣita travelled to all the temples and sang devotional songs in praise of the presiding deities. This paper aims in understanding the sāhitya of the kṛti-s of Muttusvāmi Dīkṣita on Lord Tyāgarājasvāmi, the presiding deity of the kṣetra Tiruvārūr. The Lord is being addressed in this paper as Lord Tyāgeśa.

Dīkṣita's Bhakti towards Lord Tyāgeśa

Dīkṣita was an ardent devotee who worshipped Lord Tyāgeśa, everyday with his father, Rāmasvāmi Dīkṣita. Returning to Tiruvārūr after worshipping at various holy places, Dīkṣita stayed intermittently at Tiruvārūr for some time and worshipped all the deities of the temple and composed a kṛti-s in praise of Kamalāmba, Nīlothpalāmba, Pañcaliṅga, Ganapathy and Lord Tyāgeśa. Śrī Dīkṣita had composed kṛti-s on Tyāgarājasvāmi, and have also composed Vibhakti kṛti-s.

Besides, he had also composed group kṛti-s like Kamalāmba Navāvāna, Nīlotpālāmba vibhakti kṛti-s, and other group kṛti-s apart from the Tiruvārūr kṣetra. Dīkṣita has composed some compositions that are exclusively in praise of the deities of Tiruvārūr temple. Some are as follows.

- a. Nāgaliṅgam - Mohana - ādi - Valmīkanātha
- b. Tyāgarāja mahādhvajāroha- śrī- ādi- Tyāgeśa
- c. Tyāgarāja yōgavaibhavam- ānandha bhairavi- rūpakam- Tyāgeśa
- d. Renukādevi samrakṣitōham- kannada baṅgāla - khaṇḍa cāpu- Renukādevi (the guardian deity of the Tyāgarājasvāmi temple of Thiruvarur)
- e. Sundaramūrtimāśrayāmi- Ṭakka- rūpaka- Sundaramūrti nāyanar

Whenever Dīkṣita suffered, he worshipped Lord Tyāgeśa and was relieved off from them with His blessings. For example, when Dīkṣita composed Vibhakti Kīrtanas on Lord Tyāgeśa, he was suffering from destitution. He had to sell his lands as he was not able to pay tax for them. He was in such a position that he was not able to procure offering (Naivedya) for the daily prayers. Despite such condition, he denied accepting Jewels donated by his disciple Kamalāmbal (Dance Master). After realizing his inability, he sang "Tyāgarājam bhajare" in praise of the Lord, second Vibhakti Kīrtana in Yadukula Kāmbhodi rāga and by Tyāgeśa's grace; he received a cartful of provision sent by the temple authorities, which was sufficient for two years. This incident has been recorded in the history of Muttusvāmi Dīkṣita as authenticated information.

Vibhakti Kīrtanas:

These are the set of compositions on a same deity that are composed in the eight declensions of Sanskrit grammar. The whole composition would be styled in a particular vibhakti. This kind of compositions shows a high order of scholarship of the composer. Dīkṣita being well versed in Samskr̥ta has composed many other compositions of this kind. For example, they are vibhakti kīrtana-s on Kamalāmba, Nīlotpalāmba and so on.

The vibhakti kīrtana-s on Lord Tyāgeśa:

The following are the compositions on Lord Tyāgeśa of Tiruvārūr, composed by Dīkṣita

Dhyāna	Tyāgarājapalaya	Gaula	ādi
Prathamā	Tyāgarājovirājathe	Athāṇā	rūpaka
Dvītiya	Tyāgarājam Bhajare	Yadhukula Kambodhi	miśracāpu
Tritīya	Tyāgarājena samrakṣitōham	Sālagabhairavi	ādi
Caturtha	Tyāgarājāya Namaste	Begada	rūpaka
Pancama	Tyāgarāja dhanyam	Darbār	ādi
ṣaṣṭi	Śri Tyāgarājasya	Rudrapriyā	miśracāpu
saptami	Tyāgarajakṛuta	Sāraṅga	jhampa
Sambhodhana	Vīravasantha Tyāgarāja	Vīravasanta	ādi

Literary beauties in the Compositions

The compositions of Dīkṣita in general, endowed with high class literary prosody. The following are some examples of yati alankāra-s.

a. Gōpucha yati— starts big and narrows down

Such example is seen in the Kṛti, Tyāgarāja yōgavaibhavam in ānandhabhairavi rāga, rūpaka tāla

Tyāga rāja yōga vaibhavam
Aga rāja yōga vaibhavam
rāja yōga vaibhavam
yōga vaibhavam
vaibhavam
bhavam
vam

b. śrōtōvāha yati: the different phrases occur in increasing magnitude it is called 'Srotovahayati

svarūpa prakāṣam
taṭvasvarūpa prakāṣam
sakalataṭva svarūpa prakāṣam

śivashaktyādi sakala taṭva svarūpa prakāṣam

Apart from the yati alaṅkara-s, other prosodic aspects such as antya prasam, dvitiakṣara prasam and anuprasa are observed and are as follows.

a. Antya prāsam

In the composition, “tyāgarājo virājate”, in athana rāga one can observe the antya prasam in the anu pallavi and entire part of carana as follows:

Nāgarāja vāgartha māya bhuvana **rājo**

Hari vānchitārtha prada **rājo**

b. Muhana prāsam

Rhyming in the first letter of line is called muhana. One can observe it in the entire caraṇa of the kṛtī “tyāgarājāya namaste” in Begada rāgam, rūpaka tāla, as follows

Mukundādi pūjita sōmaskanda mūrtaye

Muchukundādi bhakta jana manōratha pūrtaye

Mukurabhmba pratibimbitha mukha spurthaye

Munipakṣi mṛga kītādi mukti pradakīrtaye

c. Dvitiyākṣhara Prāsam

Rhyming found in the second letter of each line is called Dvitiyākṣhara prasa. One can observe it in the caraṇa of the kṛtī, “tyāgarājam bhajare” in the rāga yadukula kām̄bhōdi, rūpaka tāla, as follows:

paulōmīṣādi dikpālapūjita gātram

nīlōtpalāmbānukūla tara kalatram

triiōkya guru guha tātam trinetrām

sailōkādi kaivalya prada caritram

d. Antya Prāsam

Rhyming words at the end of the lines is called as Antya Prāsam. One can observe it in the carana of the kṛtī “tyāgarājo virājate”, aṭṭhaṇā rāga, rūpaka tāla

Vāgartha mayabhuvana **rājo**

Hari vānchitārtha prada **rājo**

Hara śri guru gua ganeṣa **rājo**

Samsevita rājādirājo

Thus in all the eight Kīrtanas he has used such decorative and full of meaning words contributing to the decorative structure.

Rāga mudra

It is seen in all the compositions on Tyāgeśa composed by Dīkṣita. The following are the samples of the observation on such case.

- Tyāgarāja pālayāṣumām- gauḷa rāga is depicted as 'suthārtāṅga **gaulāṅga**'
- Tyāgarāja yōgavaibhavam- ānandha bhairavi is depicted as 'sacchitānandhabhiraṅgavīṣam'
- Vīravasanta Tyāgarāja- vīravasanta rāga is depicted in the beginning as 'vīravasanta tyāgarājamām'

Sāhitaya- Important feature

Apart from the references to the rāga, the other information on the ritualistic aspects of the temple and other details found in the sāhitaya in the compositions are listed below.

1. In the kīrtana "Tyāgarāja palayasumam" set to Gauḷa Rāga, where Dīkṣita had praised the Lord as Vanmīga liṅgam in the form of "Puṭṭu" (dwell of serpents), Vīdhi Vidāṅgan.
2. A note that Tyāgarājasvāmī is with his consort Nīlotphalāmba, referred to as "śri Nīlotphalāmba Sametha" is found in the Kīrtana Tyāgarajam Bhajare: "Nīlotphalamba anukūladhara kalathram". The face is like "Kuvaḷai" a variety of Flower. He metaphorically refers to this as "Mukha kuvalayam".
3. Information such as that the Lord is as Somaskandha murti (Shiva-uma-skanda) and that He was worshiped by Muchukuṇḍa are mentioned in the kṛti.
4. From the kṛti Tyāgarāja samrakṣitōham it is understood that, he is in Hātakeṣvaram as seen in Hataka kṣetra kīrtana.
5. The information regarding the sword-shield of Tyageśa is known to us from "Vīra katga ketaki tarane."
6. In the Kṛti Tyāgarāja Namasthe by mentioning as Vitaṅga rūpa śaktaye - He is referred to as the powerful God in maragathalinga rūpa - Vitaṅga Mūrti.
7. In śri rāga kṛti, Tyāgarāja Mahdvajārōhana about the commencement of the festival by hoisting the Flag and records the function of "dvajārōhana". The Anu pallavi, when mentioning nagaswaram and maḍḍala vathyam, he specifies that a special offering done to the lord with the accompaniment nāgasvaram and maḍḍalam.
8. The phrase "Sruṣṭi swaroopa vasantha vaibhavam" glorifies the vasanta uṭṣavan, a grand festival for Tyāgeśa done every year.

Structural Organisation of the compositions

Generally, the musical form kṛti has the structure, pallavi, anupallavi and caraṇa. But in the case of the compositions of Muttusvāmī Dīkṣita the structural organization plays a vital role. The compositions are seen with pallavi, anupallavi and caraṇa with madhyamakāla section.

Madhyama kāla sāhitya

The madhyama kāla sāhitya is the prominent feature of Dīkṣita kriti-s and is seen in all the kṛti-s. It serves as a decorative aṅga of the composition. The madhyamakāla sāhitya is seen mostly after the caraṇa. In some kṛti-s, the madhyamakāla section is also seen in anu pallavi and in some cases it

is seen in both anu pallavi and carana and rarely is also seen in pallavi or in all the sections. The tempo of the madhyamakāla is double the tempo of the actual vilamba kāla.

The following are observations are seen in the sections of the vibhakthi kṛti-s:

Kṛti	Rāga	Tāla	Madhyama kāla section
Tyāgarājapālaya	Gauḷa	ādi	after carāṇa
Tyāgarājovirajathe	Athāṇā	rūpaka	anu pallavi and carāṇa
Tyāgarājam Bhajare	YathukulaKambodi	miśracāpu	anu pallavi and carāṇa
Tyāgarājena samrakṣitoḥam	Sālagabhairavi	ādi	anu pallavi and carāṇa
Tyāgarājāya Namaste	Begada	rūpaka	anu pallavi and carāṇa
Tyāgarāja dhanyam	Darbār	ādi	anu pallavi and carāṇa
śri Tyāgarājasya	Rudrapriyā	miśracāpu	anu pallavi and carāṇa
Tyāgarajakṛuta	Sāranga	jhampa	carāṇa
Vīravasantha Tyāgarāja	Vīravasanta	ādi	carāṇa

Apart from the vibakthi group, the kṛti Tyāgarāja mahādwayārōhanam in śri rāga has the madhyamakāla passages in sections, pallavi, anupallavi and carana, which is the salient feature of this particular composition.

Samaṣṭi carāṇa

Some compositions of Dīkṣita are seen with pallavi and carāṇa which is another important characteristic feature. Certain publications and some scholars term this section after the pallavi as samaṣṭi carana and some mention only as anupallavi. This feature is observed in the kṛti of Tyāgarāja vibhakthi group, Tyāgarājapālaya in gauḷa rāga set to ādi tāla and is also seen in ānandha bhairavi kṛti Tyāgarājayōgavaibhavam.

Conclusion:-

Having born in Tiruvārūr , worshipping and singing on the presiding deity, Lord Tyāgeśa, Dīkṣita has placed Tiruvārūr in the history of Tamil Nadu and India through his valuable composition of Karnāṭaka classical music. The liltng beauty of the sāhityā and the philosophical depth of the sāhitya on the kṛti-s on Tyāgeśa composed by Dīkṣita enrich one's own spiritual journey.



రామభక్తి తత్వరుడు త్యాగరాజు

Rāmahakti portrayed in select Kṛti-s of Tyāgarāja

Jagadeeswara Rao T <tjrao.music@gmail.com>

వాల్మీకాంశ సంభూతం రామ నామ పరాయణం ।
సద్గురుం శ్రీ త్యాగరాజం వందేహం సతతంముదా ॥

భక్తి ఒక్కటే ముక్తికి మార్గమని భావించిన పరమరామ భక్తాగ్రేసరుడు త్యాగరాజస్వామి. అందుకే సదా తన మదిలో రాముని చింతిస్తూ 96 కోట్ల రామతారక మంత్ర జపంతో జీవితాన్ని సాఫల్యం చేసుకున్నాడు. అప్పటి వరకు వాడుకలో వున్న పదకవితల్లో మధుర భక్తి ఆధ్యాత్మిక శక్తిని క్రమంగా కోల్పోయి లౌకిక ప్రవృత్తిపై ప్రాధాన్యతను ప్రదర్శించడం మొదలుపెట్టడంతో త్యాగయ్య తన కృతులలో నవవిధ భక్తిమార్గాన్నే పాటించాడు. కాని మధుర భక్తికి ఎక్కువ ప్రాధాన్యత ఇవ్వలేదు. ఆకారణంగా ఈ యుగంలో భక్తికి ఒక పవిత్రత ఏర్పడింది. భక్తికి శక్తి కలదని అది ముక్తిని ఇవ్వగలదని ఆరాధన విశేషంగా సాహిత్యాన్ని మార్చగలదని అంతరాత్మను ఆధ్యాత్మిక అనుభూతితో నింపగలదని సహృదయ లోకంలో విశ్వాసం పెంపొందించింది. ఈ విషయంలో పురందరదాసు, రామదాసు, అన్నమయ్యలను ఆదర్శంగా తీసుకుని కృతి రచనకు పూనుకున్నాడు. త్యాగయ్య జీవితం రామభక్తితో సమ్మిళితమై సాగింది.

'భక్తి యేవ గలీయసీ' అని ఉపనిషత్తుల యందు భక్తి విశిష్టతను ప్రశంసించబడినది. అదే పరమావధిగా భావించి త్యాగరాజు 'సంగీత జ్ఞానము భక్తి వినా సన్నార్థము కలదే' అని అనుభవపూర్వకంగా నిరూపించాడు. అనన్య భావముతో భగవంతుని ఆశ్రయించి సేవించుటయే పురుషార్థమని గుర్తించుటయే జ్ఞానము, అట్టి జ్ఞానముతో అచంచల విశ్వాసముతో భగవంతుని యందు ప్రేమ కలిగి వుండటమే సాత్విక భక్తి అని భావించాడు త్యాగరాజు.

వాల్మీకి శుక ప్రహ్లాద నారాదాంశజ సద్గురో ।
రామ పాదాబ్జ భృంగాయ త్యాగరాజాయతే నమ ॥

సంగీతం, సాహిత్యం, భక్తి - సంగమం త్యాగరాజ కృతుల సమగ్ర స్వరూపం. వాల్మీకి, శుక, ప్రహ్లాద, నారదుల వంటి మహాభక్తుల కోవకు చెందిన భక్తపుంగవుడు. 24వేల శ్లోకాలతో రామాయణాన్ని రచించిన వాల్మీకి అంశగా జన్మించిన త్యాగయ్య 24 వేల కృతులతో

రామాయణాన్ని వర్ణించినట్లు ప్రతీతి. ఆగ్రయ్య కృతులలోని వర్ణనలు, పాత్ర చిత్రణ, రసవోషణ, అలంకార వైదుష్యం, భాషా స్వరూపాలను పరిశీలిస్తే అణువణువునా నిండిన రామభక్తి సారం మన కళ్ళ ముందు ఆవిష్కృతమవుతుంది.

ఆగ్రరాజు బాల్యమున తన తండ్రి రామాయణ కాలక్షేపం చేయు సందర్భమున మధుర కంఠంతో రామాయణ పఠనం గావించెడివాడు. రామచరితం, అందలి తత్వ విశేషాలు అతనికి ఉగ్గుపాలతోనే అలవడ్డాయి. అందుకే తన కృతులలో రామాయణ విశేషార్థాలను, ఉపనిషత్ సారాన్ని నిక్షిప్తం చేశాడు.

రామ దర్శనం కోసం పరిపరివిధాల పరితపించిన ఆగ్రయ్య భావావేశం, ఆర్తి సారాష్ట్ర రాగంలోని (చాపు తాళం) “వినయమునను కౌశికుని వెంట” అనే కృతిలో స్పష్టమవుతుంది.

రామాయణ కథను ఈ కృతిలో సంగ్రహముగా కీర్తించాడు ఆగ్రరాజు. ప్రతి అక్షరంలో రామ దర్శనం కోసం అణువణువును వెదకనొగాడు.

పల్లవి - వినయమునను కౌశికుని వెంట చనినాంఘ్రి

లను జూచే దెన్నటికో అందు

వెనుక రాతిని నాతిని జేసిన చరణము

లను జూచే దెన్నటికో

ఘనమైన శివుని చాపము ద్రుంచిన పాద

మును జూచే దెన్నటికో ఆ

జనకరాజు పాలగడిగిన ఆ కా

ళ్ళను జూచే దెన్నటికో

చరణం - చనువున సీతను బొట్టుగట్టిన కర

మును జూచే దెన్నటికో కోప

మున భృగస్త్రసుత చాప బలమందు కొన్న బా

హును జూచే దెన్నటికో

వనమున జని విరాధుని జంపిన చేతు

లను జూచే దెన్నటికో అల్ల

ముని జనులను గని

అభయమిచ్చిన హస్త

మును జూచే దెన్నటికో

చరణం - ఆగమ వినుతుని ఆనంద కందుని

బాగ జూచే దెన్నడో పరమ

భాగవత ప్రియుని నిర్వికారుని

బాగ జూచే దెన్నడో

సాగరశయుని కరుణాజలధిని
 వేగ జూచే దెన్నడో వర
 త్యాగరాజాధి దేవతలు పొగడుకొన్న
 లాగు జూచే దెన్నడో

శ్రీరామ స్మరణమే ప్రాణముగా కాలము గడిపిన త్యాగరాజు ప్రతి దినము రచించి పాడిన కృతులు అనంభాకములు. వానిలో తన శిష్యులకు వారి వారి శక్తి సామర్థ్యములనుసరించి నేర్పినవి మాత్రమే నేడు మనకు దక్కినవి. ఈ కృతులలో ప్రార్థన, నిందాస్తుతి, అభిక్షేపణ, దైన్యము, విశ్లేషాసహనము, లోకనీతి మున్నగు విశేషములెల్ల చక్కని పలుకుబళ్లతో రసవత్తరముగా పొందుపరిచాడు.

నవవిధ భక్తి సాధన

“శ్రవణం కీర్తనం విష్ణోః స్మరణం పాద సేవనమ్ ।

అర్చనం వందనం దాస్యం సఖ్యమాత్మనివేదనమ్ ।

ఇతిపుంసార్జితా విష్ణో భక్తిస్తేన్నవలక్షణా ॥

భావము - సనాతన సంప్రదాయం ఆచరిస్తున్న నవవిధ భక్తి మార్గాల్లో మహావిష్ణువు కీర్తి గుణగానాన్ని వినడం, కీర్తించడం(గానం చేయడం), స్మరించడం, పాదాలను సేవించడం, అర్చించడం, వందనం సమర్పించడం, దాస్యం చేయడం (శరణాగతి సమర్పణ), సఖ్యంగా మెలగడం అనేవి నవవిధ భక్తిమార్గాలుగా చెప్పబడింది.

నారద భక్తి సూత్రములందు ఇవిగాక గుణ మహాత్మాసక్తి, రూపాశక్తి, వాణ్మల్యాసక్తి, కాంతాసక్తి, తన్మయతాసక్తి, పరమ విరహాసక్తి మొదలగునవియు భక్తువోసనా విధానములుగా పేర్కొనబడినవి. ఇందులో ఆసక్తి అనగా భక్తి యనియే తాత్పర్యము. ఈ నవవిధ భక్తి మార్గములను త్యాగరాజు కృతులందు మనం చూడవచ్చు.

1. శ్రవణము

రాగం - మధ్యమావతి, తాళం - ఆది

పల్లవి - రామకథా సుధారస పానముక రాజ్యము చేసునే

అనుపల్లవి - భామామణి జానకి సౌమిత్రి

భరతాదులతో భూమి వెలయు శ్రీ

చరణము - ధర్మాద్వభిల ఫలదమే మనసా

ధైర్యానంద సౌఖ్య నికేతనమే
 కర్త బంధ జ్వలనాబ్ధి నావమే
 కలిహరమే త్యాగరాజ వినుతుడగు
 'సుధా మాధుర్య భాషణ సుధాకరానన
 కథామృతముచే బహుకాలము ఆకలిదీలయున్నాను బ్రోవుము'
 ఇందు రామకథా శ్రవణ మహిమను అభివర్ణింపబడినది.

2. కీర్తనము

భగవంతుని ఏ విధంగా కీర్తించాలో పలు కీర్తనల్లో త్యాగరాజు సూచించాడు.
 కద్దను వారికి అను తోడి రాగ కృతిలో
 నిద్దుర నిరాకరించి ముద్దుగ తంబూర బట్టి
 శుద్ధమైన మనసుచే సుస్వరముచే
 పద్దు తప్పగ భజించే భక్తపాలనము చేయు
 తద్దయ శాలివి నీవే త్యాగరాజనుత ||
 ఎలాంటి కల్పషం లేకుండా మంచి మనసుతో సుస్వర రాగాదులతో క్రమం తప్పకుండా
 తంబూర చేతబట్టి సాధన చేసే భక్తులను పరమాత్మ అనుగ్రహిస్తాడని రామనామ కీర్తనమే
 ముక్తికి మూలమని అనుభవ పూర్వకంగా చాటి చెప్పిన మహాభక్తుడు త్యాగయ్య.

3. స్మరణం

రాగం - జనరంజని	తాళం - ఆది
పల్లవి - స్మరణే సుఖము (శ్రీ)రామ నామ	
నరుడై బుట్టినందుకు నామ	
అనుపల్లవి - వర రాజ యోగ నిష్ఠలౌ వారికానంద మందేటటు	
చరణం - రామనామ శ్రవణము వల్ల	
నామ రూపమే హృదయము నిండి	
ప్రేమ బుట్టసేయగనేదా	
నిష్కామ త్యాగరాజు సేయు నామ	
రాగం - నాగస్వరావళి	తాళం - ఆది
పల్లవి - శ్రీపతే నీ పద చింతనే జీవనము	
అనుపల్లవి - నే పరదేశి నాగాసి	
బాపవే చనువున దయజేసి	

చరణము - రాజాధి రాజ రవికోటి తేజ
 పూజించి నిన్నింద్రాదులు ది
 గ్రాజులై వెలయలేదా
 రాజులు శ్రీత్యాగరాజునికి

ఈ కృతిలో భగవంతుని స్తులించుటే తన జీవిత లక్ష్యమనుచు, అట్టి చింతనచేత ఇంద్రాదులు గొప్ప మహిమను పొందారని త్యాగరాజు తన స్మరణ భక్తిభావాన్ని వెల్లడించాడు.

4. పాదసేవనము

'శ్రీరామ పాదమా' - అను కృతిలో పాద సేవనము ఒక్కటే సమస్త దులితములను అపహరించు మార్గమని భావించాడు త్యాగయ్య. అహల్య శాప విమోచన వృత్తాంతమును నిదర్శనముగా పేర్కొని బ్రహ్మాదులచేత పూజంపబడు పాదము తన మనస్సున నిరంతరము వెలయవలయునని ప్రార్థించాడు.

అలాగే 'సందేహమను దీర్ఘవయ్యసాకేత నిలయ' అను కృతిలో - 'వరమౌనులెల్ల చరణమ్ములను స్తులియింప నీదు పదమొసంగెనే భరతార్జునచే పాదుకలు, ధరనిన్నొసంగె త్యాగరాజ భాగ్యమా' అనుచు శ్రీరాముని చరణములకన్న వానిని సేవించిన పాదుకలే గొప్ప మహిమ కలవనుచు భరతుని వృత్తాంతమును నిదర్శనముగా పేర్కొని కీర్తించెను.

'రఘునాయక నీ పాదయుగ రాజీవములనే విడజాల' అను కృతిలో భవసాగరమును దాటగోరు వారికి శ్రీరాముని పాదసేవనము తప్ప వేరు గతి లేదని సూచించాడు.

5. అర్చన

'తులసీ బిల్వ మల్లికార్జుని జలముల పూజల గైకొనవే' అను కృతిలో

'ఉరమున ముఖమున శిరమున భుజమున

గరమున నేత్రమున చరణయుగమ్మున

గరుణతో నెనరుతో బరమానందముతో' అనుచు వివిధ పుష్పములతో శాస్త్రనిధి ప్రకారము పాదాది శిర పర్వంతము ప్రత్యంగ పూజగావించు విధమును ప్రశంసించెను.

భక్తి భావనతో శ్రీరాముని పూజించుచు త్యాగరాజు కీర్తించిన 'చేతులార శృంగారము చేసి చూతునో' అను కృతి మిక్కిలి ప్రసిద్ధమైనది.

ఉపనిషత్, ఆగమాదులలో పేర్కొన్న విధంగా మానసిక పూజ ద్వారా శ్రీరాముని అర్చించి తరించాడు త్యాగరాజు.

6. వందనము

రాగం - శహన తాళం - ఆది

పల్లవి - వందనము రఘునందన

సేతు బంధన భక్తచందన

అనుపల్లవి - శ్రీదమా నాతో వాదమా

నే బేధమా ఇది మోదమా

చరణం - వేగరా కరుణా సాగర శ్రీ

త్యాగరాజ హృదయాకరా

అను కృతిలో పరమభక్తి భావము చిత్తమున ఉప్పొంగుచునుండ భగవంతునికి తాను నమస్కరించు విధమును వివరించాడు.

7. దాస్యము

'తవ దాసోహం తవ దాసోహం తవ దాసోహం దాశరథే' అను కృతిలో దాస్య భక్తి తరుణోపాయమని స్పష్టం చేశాడు.

8. సఖ్యము

'సామికి సరి జెప్పజాల వేల్పుల' అను కృతిలో

'తన కంటికెంతో ముద్దు తప్పదాడినవద్దు

చనువు చేయునే పొద్దు చల్లని చూపు కద్దు

అన్ని వేల్పులలోన అతనికి సరిగాన

తన్ను బ్రోచిన ఘనత్యాగరాజ సఖుడైన' అని శ్రీరాముని యెడ సఖ్యమును ప్రకటించెను.

'చెలిమిని జలజాక్షుగంటి చెప్పరయ్యా మీరు

చూడ జూడ మనసు కరిగే సముఖుడయ్యా భక్తుల

జూడ తెలిసి మాటలాడే జాణడయ్యా

శృంగారిని బాసి మేను చిక్కెనయ్యా 'హరి'

చెంగట మున్నే నామది చిక్కెనయ్యా - 'హరి'

అను కృతియు సఖ్య భావమును హృద్యముగా వెల్లడించుచున్నది.

9. అత్తనివేదనము

'కాలహరణమేలరా హరే' అను కృతిలో

'చుట్టి చుట్టి పక్షులెల్ల - చెట్టు వెదకులీతి భువిని

పుట్టగానే నీ పదముల పట్టుకొన్న నన్ను బ్రోవ

దినదినమును తిరిగి తిరిగి దిక్కులేక శరణుజొచ్చి
తనువు ధనము నీదెయంటి త్యాగరాజ వినుత రామ' అని అనన్య శరణాగతితో శరణు
వేడుకొన్నాడు త్యాగయ్య.

రాగం - రీతిగౌళ

తాళం - చాపు

పల్లవి - 'నన్ను విడచి కదలకురా రామయ్య
అనుపల్లవి - నిన్ను బాసియర నిమిష మోర్వనురా
చరణం - అబ్బిలో మునిగి శ్వాసమును పట్టి
ఆణిముత్యము కన్నట్లాయె శ్రీరమణ
చరణం - బాగుగ నన్నేలు కొమ్ముయిల

త్యాగరాజనుత తనువు నీ సొమ్ము (నన్ను)

అను కృతిలో ఎద కరగునట్లు శరణు వేడుచు సర్వభారములను శ్రీరామునికే అర్పించాడు.

త్యాగరాజు జ్ఞానరూపమైన భక్తి విశిష్టతను వెల్లడించుచూ ప్రహ్లాద భక్తి విజయమును రూపొందించాడు. మధుర భక్తిని ప్రకటిస్తూ బాహ్య శృంగారము, అంతరాత్మలో ఆత్మనివేదన భక్తి పూర్వకంగా నౌకాచరిత్రమును విరచించాడు.

త్యాగరాజ కృతులలో అగ్రస్థాయిలో నిలచి బహుళ ప్రాచుర్యం పొందిన ఘనరాగ పంచ కృతుల్లో రామభక్తిని ఆవిష్కరించాడు.

'జగదానందకారక' కృతిలో శ్రీరాముని గుణ విశేషములు వేదోపనిషత్తత్వ విశేషములతో రంగరించి కూర్చాడు. పల్లవి, అనుపల్లవి పునరావృత్తముతో కలిపి మొత్తము 108 సంబోధనల ద్వారా అష్టోత్తర శత నామావళి వలె త్యాగరాజీవాకృతిని అర్చనా రూపకృతిగా రచించాడు. రాముని గుణ విశేషాలను సంబోధనా రూపమున యమకానుప్రసాది శబ్దాలంకారాలతో అర్ధపుష్టి గల శబ్ద సముచ్ఛయములతో రచించాడు.

అలాగే 'కనకనరుచిరా' అను కృతిలో నవనవకాంతులతో అఖండానందము గూర్చు దివ్యప్రకాశము కలవాడగు శ్రీరాముని 'పుంసాం మోహనరూపాయ' అనునట్లు దివ్య మంగళ విగ్రహుడైన శ్రీరాముని భక్తిపూర్వకంగా వర్ణించాడు.

శ్రీరాగ కృతి 'ఎందరో మహానుభావులు' అనునది శ్రీరాముని భక్తితో స్ఫురించి తరించిన భాగవతులను క్రమ పద్ధతిగా సేవించు విధానాన్ని త్యాగయ్య రూపొందించాడు.

పండిత వర్గానికే కాక జనసామాన్యాన్ని కూడా తన భక్తి మార్గంతో మెప్పించి శ్రీరాముని భజనా తత్పరులను చేసిన త్యాగయ్య రామభక్తి సామ్రాజ్యాన్ని ఏలిన చక్రవర్తుల్లో మొదటి స్థానాన్ని అలంకరించాడనడం నిస్సందేహం. రామభక్తి ఒక్కటే ముక్తి మార్గమని తన సాధనతో నిరూపించిన సన్మార్గ భక్తిపరుడు



విశిష్ట వాగ్గేయకారుడు - త్యాగరాజు

Thyagaraja - the unique composer

Subramanyam K <ksm.libra999@gmail.com>

సద్గురు త్యాగరాజస్వామి వారి సంగీత ప్రతిభ, సాహితీ గరిమ, భావ సౌందర్యం, వివిధ సందర్భాల్లో పాత్ర చిత్రణ, వ్యవహారిక జ్ఞానం, భక్తి, సృజనాశక్తి, అనుసరించిన జీవన విధానం ఆయన్ని విశిష్ట వాగ్గేయకారుడిగా నిలిపింది. ఆహిత మధురమైన సంగీతం, ఆలోచనామృతమైన సాహిత్యంతో సజీవ స్రవంతిలా సాగుతున్న వారి రచనలను పరిశీలిస్తే ఈ విషయాలు మనకు అర్థమవుతాయి. స్వామి వారు రచించిన కొన్ని కీర్తనలు, కృతులు, గేయనాటకాల ద్వారా వారి విశిష్టతను తెలుసుకుందాం. తతిమా వాగ్గేయకారులకు భిన్నంగా ఆయన రచనా వైభవం బహుకోణాల్లో విరాజిల్లుతోంది.

వాల్మీకి వలె త్యాగయ్య కూడా రామతారక మంత్ర జపంతో శ్రీరాముని కన్నులార దర్శించిన తపస్సంపన్నుడు. శ్రీరాముడే ఆయన రచనల్లో కేంద్రబిందువు. రామాయణం 24 వేల శ్లోకాలలో రచింపబడినట్లు త్యాగయ్య 24 వేల కీర్తనలలో రామాయణాన్ని రచించినట్లు చెబుతున్నప్పటికీ కేవలం వెయ్యిలోపు మాత్రమే లభ్యమైనట్లు వివిధ పరిశీలనల ద్వారా స్పష్టమవుతోంది.

త్యాగయ్య రచనలను అవి రచింపబడిన కాలముననుసరించి వారి భక్తి పరిణామక్రమం వ్యక్తమవుచున్నది. ఆ క్రమాన్ని మనం పరిశీలిస్తే దివ్యనామ, ఉత్తమ సంప్రదాయ కీర్తనలు చాలా వరకు ప్రారంభదశలోను, సంగీతశాస్త్ర మర్తములు వ్యక్తము చేయుచు రచింపబడిన కృతులు మధ్య దశలోను, మహోన్నత వేదాంత భావములు వెల్లడించు కృతులు వార్ధక్య దశలోను రచించినట్లు వర్గీకరించవచ్చు. తొంభై మూడు కోట్ల రామనామ జపము పూర్తిచేసి రామ సాక్షాత్కార దివ్యానుభవముతో రచించిన అరాణా రాగ కీర్తన 'బాలకనకమయచేల' మొదటిదని కొందరు విమర్శకుల అభిప్రాయము. అలాగే మనోహరి రాగమున 'పరితాపము గని యాడిన పలుకుల మరచితివో', ధన్యాసి రాగంలో 'శ్యామసుందరాంగ సకలశక్తి నీవేరా' అని కీర్తిస్తూ సమాధి నిప్పులైనట్లు శిష్ముల ద్వారా ప్రకటింపబడింది.

కీర్తనలు

చిరుప్రాయమున తన తండ్రి పూజా సందర్భమున పాడుచున్న కీర్తనలను ఆలకించి తన్నయ్యుడై 'నమో నమో రాఘవాయ' అను కీర్తనను ఆశువుగా రచించెను. అప్పటి నుండి పలు సందర్భాల్లో రచించిన కీర్తనలను 'శత రాగ రత్నమాలిక'గా కూర్చెనని తెలియుచున్నది. తరువాత 'శ్రీరామ జయరామ', 'పాహి కళ్యాణరామ' మున్నగు కీర్తనలను సందర్భోచితంగా

'ప్రహ్లాద భక్తి విజయం' నాటకములో చేర్చారు.

దివ్యనామ కీర్తనలు

త్యాగరాజ రాగరస రచనా సాగర జలాన్ని మన శక్తిసాధనలను బట్టి స్వీకరించవచ్చు. అందరినీ దృష్టిలో వుంచుకునే స్వామి వారు రచనలు చేశారు. సామాన్య జనులు కూడ భగవంతుని కీర్తించి తరించేలా త్యాగయ్య లలిత పదాలతో మితమైన సంగీత సంప్రదాయాన్ని మేళవించి దివ్యనామ కీర్తనలు రచించారు. అప్పట్లో నిత్యము దేవాలయాల్లో నిర్వహిస్తున్న భజనలను దృష్టిలో వుంచుకుని సామాన్య ప్రజానీకము కూడా పాడుకునేందుకు అవకాశం కల్పిస్తూ దివ్యనామ సంకీర్తనలను రచించారు. కేవలం ఇక్కడ భక్తి మాత్రమే ప్రధానం. ప్రధాన గాయకుడితో గొంతు కలిపి సామూహికంగా భగవదర్చన చేయడమే దీని లక్ష్యము అయినప్పటికీ సంగీత శాస్త్ర నియమాలను ఏమాత్రము మీరకుండా పండిత పామర ఆమోదయోగ్యంగా వీటిని రచించారు. మరే వార్గేయకారుడు కూడా ఇలాంటి సాహసానికి పూనుకోలేదని చెప్పవచ్చు. తరువాతి కాలంలో దివ్యనామాలు సభల్లో గానం చేసే స్థాయికి చేరేలా వాటికి స్పష్టమైన స్వరూపాన్ని కల్పించిన సంగీత సృజనాత్మకుడు త్యాగయ్య.

ఈ దివ్యనామ కీర్తనల్లో భగద్దాసుల స్వరూపము, భక్తి విశిష్టత, భగవదనుభవాలతో పాటు తన దైన్యమును కూడా త్యాగయ్య ప్రకటించాడు.

తన శరీరము, అనుభవాన్ని షోడశోపచార పూజా విధానంతో భగవంతునికి అర్పించి తరించారు. ఈ దివ్యనామ కీర్తనల్లో 'పరిపాలయ పరిపాలయ - లీతిగాళ - ఆదితాళము' తలమానికంగా చెప్పవచ్చు.

తాత్పర్యమును బట్టి స్వామి వారి కీర్తనలను 1. భగవద్వర్ణనాత్మకములు 2. క్షేత్ర దైవ ప్రశంసాత్మకములు 3. భగవదనుభవానందపరములు 4. నిందాస్తుతిపరములు 5. లోకవృత్త నిరసనములు 6. స్వకీయ దైన్య ఆర్తి నివేదనములు 7. హితోపదేశాత్మకములుగా విభజించారు.

ఉదా - కరుణా జలధీ - నాదనామక్రియ - ఆది, గత మోహాశ్రితపాల - శంకరాభరణం - రూపకం, దశరథనందన - అసావేరి - ఆది, పాహిమాం శ్రీరామచంద్ర - కాపి - చాపు, వరలీలగానలోల - శంకరాభరణం - తిశ్ర లఘువు, సారసనేత్ర - శంకరాభరణం - ఆది, శ్రీరామ శ్రీరామ - శహాన - ఆది, శ్రీరామ జయరామ - యదుకుల కాంభోజి - ఝంపె మొదలైనవి.

అప్పటికే బ్రిటీష్ పరిపాలనలో వున్నందున త్యాగయ్యపై కూడా పాశ్చాత్యప్రభావం కాస్త పడిందని చెప్పవచ్చు. దానికి చక్కని ఉదాహరణగా రమించువారెవరూ - సువోషణి, శ్రీరామ పాదమా - అమృతవల్లిణి, శంకరాభరణం రాగంలోని వరలీలగానలోల, గతమోహాశ్రితపాల,

సారసనేత్రపారగుణ వంటి దివ్యనామాలను చెప్పవచ్చు.

ఉత్తవ సంప్రదాయ కీర్తనలు

త్యాగరాజు కాలములో భగవదారాధనములో భజనోత్తవము ఒక విశిష్ట పద్ధతిన కొనసాగేది. దేవాలయోత్తవములందును, ఊరేగింపు సందర్భమున దివ్యనామ భజన గోష్టులు సంకీర్తనములు చేయుట దక్షిణ దేశమున ఆచారము. తిరువయ్యారులో నిర్వహించే ఉత్తవాల్లో వందల కొలది భజన గోష్టులు పాల్గొనేవారు. ఈ విధమైన సంప్రదాయ భజనోత్తవాల్లో ఆయా సందర్భాన్ని బట్టి పాడుటకు అనువుగా కొన్ని కీర్తనలను త్యాగరాజస్వామి వారు రచించారు. అవి ఉత్తవ సంప్రదాయకీర్తనల పేర విశేష ప్రాచుర్యాన్ని పొందాయి.

భగవదారాధనములో షోడశోపచారములు సర్వసాధారణంగా సమర్పిస్తారు. అందులో

1. ఆవాహనము (ఆహ్వానము) 2. ఆసనము 3. అర్ఘ్యము 4. పాద్యము 5. ఉపస్థర్క 6. స్నానము 7. వస్త్రము 8. యజ్ఞోపవీతము 9. గంధానులేపనము 10. భూషణము 11. పుష్పమా 12. ధూపము 13. దీపము 14. మధుపర్కము 15. (ప్రాపణము) నివేదనము 16. విసర్జనము (శయనము) అనునవి.

హెచ్చరికలు వలుకుచూ రాజగుణ వైభవములు కీర్తించుట సంప్రదాయము.

హెచ్చరికగార - యదుకుల కాంభోజి (ఆహ్వానము)

భగవంతుని దివ్యచరణములకు చందనాదుల సమర్పణ - నా పాలి శ్రీరామ,

మేలుకోవయ్య - భాళి - ఝంపె, మేలుకో దయానిధి - సారాష్ట్ర - రూపకం (మేలుకొలుపు)

కొలువైపున్నాడే - దేవగాంధారి - ఆది (కొలుపు), ఉయ్యాలలూగవయ్య - నీలాంబరి- ఝంపె, లాలియూగవే - నీలాంబరి- రూపకం, లాలిలాలయ్య - కేదారగౌళ - ఝంపె (ఉయ్యాల పాట), సీతాకాళ్యాణవైభోగమే - కురంజి- ఝంపె (కళ్యాణం), జయమంగళం - నాదనామక్రియ -ఆది, పవమానసుతుడుపట్టు - సారాష్ట్ర (మంగళం- హారతి)

కృతులు

సంగతులనే విశిష్ట గాన ప్రక్రియలతో కూడిన మధురమైన రచనలను చేసి తక్కువ సాహిత్యానికి సంగీత పరిపుష్టిని చేకూర్చారు త్యాగయ్య. వాటికే 'కృతు'లను వ్యవహారమేర్పడినది. పల్లవి, అనుపల్లవి, చరణములు కలిగి మనోహరములగు భావాలతో కూడి సంగీత శాస్త్ర ప్రావీణ్యముచేత ప్రదర్శించుటకు అవకాశం కల్పించిన రచనలు ఇవి.

కృతులలోని సంగీత విశిష్టతను బట్టి 1. మిక్కిలి సులభముగా గానము చేయదగినవి (వినవే ఓ మనసా - వివర్ధిని - రూపకం) 2. సులభతరములైనవి (సుజన జీవనా - ఖమాస్)

- రూపకం), 3. మధ్యమములు (ఎవరిని - దేవామృత వల్లిణి - ఆది) 4. సంగీత పాండిత్యముతో పాడ దగినవి (నా జీవాధార - బలహరి - ఆది) 5. సంగీతశాస్త్ర విద్వాంసులు మాత్రమే పాడదగునవి (దాలిని తెలుసుకుంటి - శుద్ధసావేరి - ఆది) అని విభజించారు.

పరిమాణాన్ని బట్టి 1.మిక్కిలి చిన్నవి (రమించువారెవరూ - సువోషణి - రూపకం) 2. చిన్నవి (బ్రోవ భారమా - బహుదారి - ఆది), 3. మధ్యమములు (ఎవరిమాట - కాంభోజి- ఆది) 4. దీర్ఘములు (నా జీవాధార) 5. మిక్కిలి దీర్ఘములు (దాలిని తెలుసుకుంటి) అని విభజించారు.

సంగీత విశేషణము

త్యాగయ్య 72 మేళకర్త రాగాల్లో రచనలు చేశారు. హరికాంభోజి, ధేనుక, ఖరహరప్రియ, వంటి రాగాలకు స్వప్రమైన రూపకల్పన చేసి ప్రాచుర్యం కల్పించిన ఘనత త్యాగయ్యకే దక్కింది. స్వరార్ణవం, నారదీయం వంటి లక్షణ గ్రంథాలను క్షుణ్ణంగా పరిశీలించి రాగలక్షణాలను సిద్ధాంతపూర్వకంగా అనుసరిస్తూ స్వరరచనలు చేసినట్లు తెలుస్తోంది. ఖరహరప్రియ రాగంలో 20కి పైగా కృతులు రచించి రాగంలోని ప్రతి స్వరమును గ్రహస్వరముగా తీసుకుని రాగ క్రమమును, రాగగతిని నిరూపించారు.

ఉదాహరణకు - రామనీయెడ - షడ్జమం, రామనీ సమానమెవరు - షడ్జమం, చక్కని రాజమార్గము - రిషభం, విడెముసేయవే- గాంధారం, రఘువీర రణభీర- మధ్యమం, ప్రక్కల నిలబడి- పంచమం, నడచినడచి -మంద్రస్థాయి నిషాదం, కోరిసేవింప- తారస్థాయి షడ్జమం.

అంతేగాక బహుదారి, చెంచుకాంభోజి, సుప్రదీపం, ప్రతాపవరాళి, దీపకం, దేవామృతవల్లిణి, గంభీరనాట, హంసనాదం, గరుడధ్వని, నవరసకన్నడ, ఫలమంజరి, విజయశ్రీ, నాదచింతామణి, మయూరధ్వని, ఆందోళక, నాదవరాంగిణి, నభోమణి, జయంతసేన, భూషావళి, గానవాహిని, సింహవాహిని, జింగ్లా, సువోషణి వంటి అపూర్వ రాగాల్లో రచనలు చేసి బహుళ ప్రాచుర్యం కల్పించారు. కొన్ని కృతులలో సంగీత భావ సంగతులు, మలికొన్నింటిలో సాహిత్య భావసంగతులు కూడా కనిపిస్తాయి.

త్యాగయ్య శిష్యునివారంతో క్షేత్ర సందర్శన చేసిన సందర్భంలో ఆయా క్షేత్రాల్లోని దేవతలపై సముదాయకృతుల (గుచ్ఛ కృతులు) రచించారు. శ్రీరంగం పంచరత్నాలు, తిరువత్తియ్యూర్ పంచరత్నాలు, లాల్ గుడి పంచరత్నాలు కోవూరు పంచరత్నాలు ముఖ్యమైనవి. అలాగే ఘనరాగ పంచరత్నాలు, తులసీ పంచరత్నాలు, నారద పంచరత్నాలు విశేష ఆదరణ పొందాయి.

శ్రీరంగం పంచరత్నాలు - కరుణజూడవయ్య - సారంగ -ఆది, చూతమురారె - ఆరభి-

రూపకం, 'ఓ రంగసాయి' - ఆది, వినరాద నామనవి - దేవగాంధారి, ఆది, రాజవెడలె - తోడి - రూపకం.

తిరువత్తియూర్ పంచరత్నాలు - సుందరి నీదివ్వు -కళ్యాణి -ఆది, సుందరి నన్నిందరిలో -బేగడ -రూపకం, దారిని తెలుసుకొంటిని - శుద్ధసావేరి - ఆది, సుందరి నిను- ఆరభి - చాపు, కన్నతల్లినివు - సావేరి- ఆది.

లాల్ గుడి పంచరత్నాలు - గతినీవని -తోడి - ఆది, లలితే శ్రీప్రవృద్దే- ఆది, మహిత ప్రవృద్ద- కాంభోజి- త్రిపుట, దేవశ్రీ- మధ్యమావతి- త్రిపుట, ఈశపాహిమాం- కళ్యాణి- రూపకం.

కోవూరు పంచరత్నాలు - శంభోమహాదేవ -పంతువరాళి- రూపకం, ఈ వసుధ- శహాన- ఆది, కోరి సేవింపరారే- ఖరహరప్రియ- ఆది, నమ్మివచ్చిన - కళ్యాణి - రూపకం, సుందరేశ్వరుని -శంకరభారణం- ఆది.

ఘనరాగ పంచరత్నాలు - త్యాగరాజ కృతులలో నాయకమణులై మిక్కిలి ప్రసిద్ధికెక్కినవి. జగదానందకారక - నాట, దుడుకుగల - గౌళ, సాధించేనే - ఆరభి, కనకనరుచిరా- వరాళి, ఎందరో మహానుభావులు- శ్రీరాగము. ఇవన్నీ ఆదితాళములోనే రచింపబడినవి.

శ్రీరాముడు, శ్రీకృష్ణుని లీలావిశేషాలను రామాయణ, భారత, భాగవత, వేదోపనిషత్తత్వ విశేషాలను అన్వయిస్తూ హితోపదేశ పూర్వకంగా రచింపబడిన కృతులివి. త్యాగయ్య రచనల్లో శిఖరాగ్రస్థాయిని చేరుకున్నది. సంగీతం, సాహిత్యం సమపాళ్లలో జోడించి జీవిత పరమార్థాన్ని వివరించిన హితోక్తులుగా రంజిల్లుతున్నాయి.

తులసీ పంచరత్నాలు - తులసీజగజ్జననీ- సావేరి-రూపకం, తులసీ దళములచే -మాయామాళవగౌళ- రూపకం, అమ్మరావమ్మ - కళ్యాణి -ఝంపె, తులసమ్మ మా యింట నెలకొనవమ్మ - దేవగాంధారి, తులసీబిల్వ - కేదారగౌళ- ఆది

నారద పంచరత్నాలు -నారదగురు- దర్బారు- ఆది, నారదముని - పంతువరాళి- చాపు, శ్రీనారదముని -భైరవి -ఆది, శ్రీనారదనాద సరసీరుహ- కానడ -రూపకం, వరనారద- విజయశ్రీ -ఆది.

తాళవైవిధ్యము

త్యాగరాజ కృతులలో తాళ వైవిధ్యము కూడా మనం చూడవచ్చు. ఎక్కువ శాతం అంటే 350కి పైగా ఆదితాళంలో, 95 కృతులు రూపక తాళంలోను, దేశాది తాళాల్లో 86, చాపు తాళాల్లో 78, ఝంపె తాళంలో 33, త్రిపుట తాళంలో 18, త్రిశ్ర లఘువులో 8 కృతులున్నట్లు పరిశీలనల ద్వారా తెలుస్తోంది.

సాహిత్య విశేషణము

వీల కృతుల్లో సాహితీ పరిపుష్టి, నవ్యత, అనన్య సాధారణమైనదని చెప్పవచ్చు. దైవ సంబంధమైన సాహిత్యాన్ని అర్థ గాంభీర్యంగా, భావోత్పన్నతకు అనుగుణంగా సంగీత సంగతులకు అనుకూలంగా రచించిన మహావార్గ్యేయకారుడు. జనవ్యవహార భాషను తన రచనల్లో పొందుపరిచాడు.

యతి, ప్రాస వంటి ఛందో వ్యాకరణ నియమాలతో పాటు అచ్చమైన తెలుగు పలుకు బళ్ళు, లోకోక్తులు, నుడికారాలు, సూక్తులు, అన్యదేశ్యములు, సామెతలను ప్రయోగించారు.

ఉదాహరణకు తన్నుమాలిన ధర్మము, ఓరచూపు, ఊరిమాటలు, మరచి మరవనట్లున్నావు, మోము మరుగు సేసి, చెట్టబట్టు, తామరాకు నీరు విధము, తోడునీడ, ముద్దుగారుమోము, సరి సమానము, ముప్పిరిగొను, సోగకనులు, ఈడుజోడులేసి, పేదసాదలు, ఇల్లు బంగారాయెను, పంగనామమిడుట,

లోకోక్తులు

నిరుపేద కజ్జిన నిధి లీతి, రాగి పైరుల చెంత రమ్మమౌ పరిమొలక రాజిల్ల నేర్చునటరా, తన తలుపు తీసిపెట్టి ఒకరింటికి తాగుక్కల తోలులీతి, కోకలు వేయున్న కట్టుకొనుట కొకటేగాని, చుట్టి చుట్టి పక్షులెల్ల చెట్టువెదకు లీతి, ఆడబోయిన తీర్థమెదురైన లీతి.

సూక్తులు

ఎందరో మహానుభావులు, తొలి నేజేసిన పూజాఫలము, చక్కని రాజమార్గము, సోమిదెమ్మ సోగసుకాండ్ర కోరితే, మనసులోని మర్మము, శాంతములేక సౌఖ్యములేదు.

అన్యదేశ్యములు

త్యాగయ్య రచనల్లో తమిళ, హిందీ, మహారాష్ట్ర భాషా పదములు నిత్య వ్యవహారములో కలిసిపోయినవి. ఉదాహరణకు - ఫరవలేక, ఖరారే, నాజాకుతనము, బరవసము, కారుబారు, కుశాలుగా, గాభరా, సంతజనులు (సంత - సాధువులు)

గేయనాటకాలు

ఇతర వార్గ్యేయకారులెవ్వరూ చేయని విధముగా త్యాగరాజు తన పాండిత్య ప్రతిభతో నౌకాచరితము, ప్రహ్లాద భక్తి విజయము, సీతారామవిజయమనే గేయనాటకాలను రచించారు. ఈ నాటకాల్లో ప్రబంధలీతి, యక్షగాన, నృత్య, నాటకాది అంశాలను అన్వయిస్తూ పాత్రలను చిత్రీకరించారు. ప్రవేశ, సంవాద, ఉత్తర ప్రత్యుత్తర, స్వగత దరువులు, పద్యాలు, శ్లోకాలు, వచనాదులతో శృంగార, భక్తి రస కావ్యాలుగా మలిచారు. దీనిని బట్టి త్యాగయ్యకు సంగీత సాహిత్యాలతో పాటు నృత్య, నాటకాదులలో కూడా విశేష ప్రవేశమున్నదని తెలుస్తోంది.

ఇందులో సీతారామ విజయమును 1868లో వాలాజానగర్ లోకనారాయణశాస్త్రి ముద్రించినట్లు కొందరు చెబుతున్నప్పటికీ అది అలభ్య గ్రంథముగా వుంది.

(నౌకాచరిత్రమును 1873లో మంజురపట్టు రామచంద్రశాస్త్రి, 1885లో శేషాచలశాస్త్రి, 1890లో మద్రాస్ అమెరికన్ డైమండ్ ప్రెస్ వారు, 1892లో వేదం వెంకటరాయశాస్త్రి వేరు వేరుగా ముద్రించినారు. 1916లో ప్రహ్లాద భక్తి విజయం, నౌకాచరిత్రములను రెండింటినీ కీర్తనలతో చేర్చి ఆది అండ్ కంపెనీ వారు తొలి ముద్రణ చేశారు. 1939లో మద్రాసు సంగీత సభ వారి పక్షాన ప్రొఫెసర్ పి. సాంబమూర్తి గారు స్వర పరచి తమిళ తాత్పర్య వివరణములతో చక్కగా ముద్రించారు. అలాగే 1965లో ప్రహ్లాద భక్తి విజయమును కూడా స్వరపరచి తిరుపతి శ్రీవేంకటేశ్వర విశ్వవిద్యాలయం వారిచే ప్రచురించారు).

నౌకాచరితములో శ్రీకృష్ణుడు గోపకాంతలతో యమునా నదిలో జలక్రీడలాడిన చిన్న ఇతివృత్తాన్ని తీసుకుని జీవాత్మ పరమాత్మల కేళీ విలాసాన్ని వివరించారు. అహంకార మమకారములను వీడి భగవంతుని శరణువేడితే భగవదనుగ్రహము కలుగుతుందనే సందేశాన్ని ఈ నాటకం ద్వారా అందించారు.

కేవలం యమునా నది, నౌక, శ్రీకృష్ణుడు, గోపికలు వంటి పరిమితమైన పాత్రలు, కథావస్తువుతో నాటకాన్ని రచించి రక్తి కట్టించడం త్యాగయ్యలోని సృజనాశక్తిని, దూరదృష్టిని, విభిన్న ఆలోచనా దృక్పథాన్ని స్పష్టం చేస్తోంది. 'చూడరే చెలులార యమునాదేవి' అను కీర్తనలో యమునా నదీ సౌందర్యమును ప్రవహించు తీరును కన్నులకు కట్టినట్లు వర్ణింపబడినది. అహంకార మద చిత్తులైన గోపికలు కృష్ణునితో వర్ణించు తీరును పలు కీర్తనల్లో స్తోత్ర పూర్వకంగా వివరించారు.

త్యాగరాజు 'నాటకంబొకటి నే నయముగా నీకు నాటగా వినిపింతు' అనియు **'ప్రహ్లాద భక్తి విజయంబను** ప్రబంధంబు' అని పేర్కొన్నారు.

ఈ గ్రంథమునందు దరువులు, ద్విపదలు, గద్యపద్యములు కలవు. ఆ దరువులను కృతులనే చెప్పవచ్చు. ఇలాంటివి ఈ నాటకములో 45 వున్నాయి.

నాటక ప్రారంభమున దైవస్తుతి, కవి వంశము, పితృనామధేయము, గురు ప్రశంసాదులు, కొన్ని వర్ణనలుండుటచే దీన్ని ప్రబంధంగా కూడా కొందరు చెబుతారు.

ప్రహ్లాదుని భక్తి సఫలమైన విధమును నిరూపించు అంశమే ఇందు ప్రధాన ఇతివృత్తము. త్యాగరాజు తన ఇష్ట దైవం శ్రీరామస్తోత్రముతో ఈ నాటకాన్ని ప్రారంభించెను. తరువాత విష్వక్సేన, సరస్వతి, నారద, తులసీదాస, పురందరదాస, రామదాసాదుల స్తుతించెను. మరల 'కృతి నాయకుడైన రామచంద్రుని సంబోధన వాక్యంబున విన్నవించునదెట్లనిన' అని ప్రార్థించెను.

'శ్రీగణపతిని సేవింపరాదే' అనే కీర్తనతో వీనుల విందుగా ప్రారంభమగును.

ఈ నాటకాలలోని ఇతివృత్తములు త్యాగరాజ స్వకల్పితములు. చర్లనలు, పద ప్రయోగములు తక్కిన సమకాలీన యక్షగానములందలి రచనా విధానముకన్న విశిష్టమై ప్రబంధ రచనా పద్ధతిలో నొగినది. ఇతర యక్షగానాల్లో వలె సామాన్య జన హాస్యకృతులు, లౌకిక భావములు ఇందులో కనిపించవు. ఇందులోని భావములు మహానైత్యములు, రచనా విధానము ఉదాత్తము. ప్రధానేతివృత్తముతో అంతగా సంబంధంలేని పాత్రల ప్రవేశము కానరాదు. దోవాలకుని రాకను వర్ణించుచూ త్యాగరాజ రచించిన 'వాసుదేవయని' అను దానిని పోలిన పలు కీర్తనలు విద్వాంసులు కచ్చేలీలలో ఆలపించి రసికుల ప్రశంసలు అందుకునేలా వున్నాయి.

విశిష్ట వాగ్గేయకారుడు - త్యాగరాజు - నిరూపణ

సంగీత సాహిత్యములలో సమాన ప్రతిభావృత్తములు కలిగిన వారికి మాత్రమే అర్థపూరితమైన జన ఆమోదయోగ్యమైన కృతులను రచించే దక్షత వుండును. అలాంటి రచనలు చేసిన వారిలో త్యాగరాజు అగ్రగణ్యుడని చెప్పవచ్చు.

వారు రచించిన 'నగుమోము - అభేరి, ప్రక్కల నిలబడి - ఖరహరస్రీయ, అలకలల్లాడగ గని - మధ్యమావతి, చక్కని రాజమార్గము - ఖరహరస్రీయ, నను పాలింప - మోహన శాశ్వతముగా నిలిచివుండుటకు ఇదే కారణము.

1. సుశబ్ద, అపశబ్దముల వివేకము, నిర్దుష్ట పద ప్రయోగ విజ్ఞానము

దీనికి త్యాగరాజు రచించిన ఘనరాగ పంచరత్నకృతులు చక్కని నిదర్శనము.

2. అలంకార శాస్త్ర కౌశలము

త్యాగయ్య అలంకార శాస్త్ర పరిజ్ఞానమునకు - సుందరి నిన్ను వర్ణింప అనే ఆరభ రాగ కృతిని చక్కని ఉదాహరణగా చెప్పవచ్చు. ఇందులో "కలకలమను ముఖ కళలనుగని కలువల రాజు భువికి రాడాయె.....కనులనుగని సిగ్గుపడి గండుమీనులు వనభివాసము చేయనాయె.....మినుకు సామ్ముల చేలకాంతుల మెరుపులుకని నిమిషము నిలువదాయె, వంటి ప్రయోగములను చెప్పవచ్చు.

3. నవరస, స్థాయి, సంచాలి భావముల గురించిన పరిజ్ఞానము

నౌకాచలిత్రము, ప్రహ్లాద భక్తి విజయము నాటకాలలో ఈ ప్రతిభ స్పష్టమవుచున్నది.

4. నృత్యగీతవాద్యములందు నేర్పు

త్యాగరాజు కాలమున మువ్వనల్లూరు సభాపతి అను ప్రముఖ నాట్యచార్యుని శిష్యురాలు కమలం త్యాగరాజు వారి మెప్పుకోలి 'ఎందు దాగినాడో' -తోడి రాగ కృతికి అభినయించగా ఆమె నాట్య కళానైపుణ్యమును మిక్కిలి ప్రశంసించారట. త్యాగరాజకృతులు

అనేకములు నృత్యమునకు అనుగుణముగా నుండుట మనము చూడవచ్చు.

గీత కౌశలమునకు నిదర్శనము

త్యాగరాజు తన గురువగు శౌరి వేంకటరమణయ్య సమక్షమున 'దొరకునా ఇటువంటి' అను బిలహలి రాగ కృతిని పాడి బహుమానము నందుకొనిరి. అలాగే 'దాశరథి నీ ఋణముదీర్చ నా తరమా' అను తోడిరాగ కృతిలో తనకు ఆనాడు భారత దేశమంతటా వ్యాప్తమై వున్న కీర్తిని సూచించారు.

త్యాగరాజు వీణావాదనలో నేర్పరి. మాతామహుడైన వీణ కాళహస్తిఅయ్యర్ వద్ద వీణావాద్యమును అభ్యసించారు.

5. భూత భవిష్యద్వర్తమానముల పరిశీలనాశక్తి,

దేశ కాల పరిజ్ఞానము, వాక్వటుత్వము

'తెలిసి రామచింతనతో', 'దర్శనము సేయ నా తరమా' వంటి కృతులలో త్యాగరాజు నాటి కాల పరిస్థితులను చక్కగా వివరించిరి. త్యాగయ్య సత్యవాక్సంపన్నుడు. తిరుమల వేంకటేశ్వరుని సన్నిధిలో 'తెరతీయగరాద' అను కృతిని పాడి తనకు దేవునికి మధ్యలో మాయ తెర తానై తొలగిపోవునట్లు చేసిన మహత్త్వము కలవాడు. ఒకానొక సందర్భమున 'నా జీవాధార నా నోముఫలమా' అను కృతిని పాడి మృతుడైన వానిని బ్రతికించినట్లు నిదర్శనములున్నవి.

6. సౌహార్దము కలిగియుండుట

శమదమాది గుణసంపన్నుడై, చిత్తమును నిరంతరము శ్రీరాముని పరముచేసిన మహనీయుడు త్యాగబ్రహ్మ. పలు కృతులలో ఈ విషయము అవగతమవుచున్నది.

7. భావమునకు తగిన వాక్య నిర్మాణశక్తి

ఎత్తుగడలోనే భావోత్కర్షమును మెరుపు మెరసినట్లు చేయగల 'నగుమోము గనలేని, యోచనా కమలలోచనా, ననుపాలింప' వంటి కృతులే ఇందుకు నిదర్శనములు.

8. ప్రబంధ, పురాణేతిహాస జ్ఞానము

త్యాగరాజు తండ్రి రామబ్రహ్మము గొప్ప పౌరాణికులు. వారి పురాణ ప్రవచనాలను ఆలకించుటచేత, సుప్రసిద్ధ విద్వాంసులతోడి మైత్రి చేత శ్రుతి, స్మృతి, ఇతిహాస, పురాణాదుల మర్మములెల్ల చక్కగా గుర్తించిన వాడు త్యాగరాజు. 'రమించువారెవరూ, ఎవరని నిర్ణయించిరిరా, వాచామగోచరమే మనసా' ఇత్యాది కృతులలో ఈ విషయము విశదమగుచున్నది.

9. ఆలాపన విధానములు తెలిసియుండుట

స్వరార్ణవ మర్తములు నారదుని ద్వారా తెలుసుకున్నవాడు త్యాగరాజు. తనకు గల

ప్రతిభా విశేషమును, ఆలాపన విధానమును తన కృతులలో సూచించెను. స్వరరాగ సుధారసయుత, కద్దను వారికి, సాగసుగా మృదంగ తాళము, శోభిల్లు సప్తస్వర వంటి కృతులే ఇందుకు చక్కటి ఉదాహరణలు.

త్యాగరాజులోని కొన్ని ప్రత్యేక గుణములు

ఏకాగ్రమనస్కుడు

ప్రతి దినము లక్షల కొలది రామ మంత్ర జపము గావించిన నిష్ఠాపరుడు. కాబట్టి 'మనసు నిల్వశక్తి లేకపోతే' అని ధైర్యముగా అనగలిగాడు.

ప్రౌఢరచయిత

భావావేశమునకు తగిన విధంగా సహజసిద్ధమైన స్వరబాణీలకు అనుగుణమైన సాహిత్యమును కూర్చుటలో త్యాగయ్య సిద్ధహస్తుడు. 'కనుగొంటిని' అనే కృతిలో శ్రీరాముని కనుగొన్న ఆనందాతిశయ సందర్భోచితంగా బలహల రాగాన్ని సమకూర్చారు. 'ననుపాలింప నడచి వచ్చితివో' అను కృతిలో శ్రీరాముని దయా విశేషమునకు ముగ్ధుడైన త్యాగయ్య హృదయమునందు శ్రీరామునిపై గల మోహమును మోహన రాగమే వెల్లడించుచున్నది.

తత్వజ్ఞుడు

పద్దెనిమిది అధ్యాయాలు గల భగవద్గీతలోనున్న సారమును 'గీతార్థము' అనే చిన్న కృతిలో సముద్రమును ఆవోశనము పట్టిన అగస్త్యుని వలె ఇమడ్డగల మహిమాన్వితుడు త్యాగరాజు.

కవిబ్రహ్మ

ఆ కాలమున కొందరు విద్వాంసులు త్యాగరాజునకుగల సంగీత, సాహిత్య పరిజ్ఞానమును సందేహింపగా ఘనరాగ పంచరత్న కృతులను విపుల స్వర సంచారములతో, భావ పరిపుష్టిగల సాహిత్య విశేషాలతో పాడి విజ్ఞుల మెప్పు పొందెననుట సుప్రసిద్ధము.

ఇవేగాక వేద వేదాంత విషయములు ఉదాహరణకు - ద్వైతము సుఖమా, కోటినదులు ధనుష్కీటిలో నుండగ, తత్త్వమెరుగ తరమా, తెలియలేరు రామ, నాద యోగ రహస్యము ఉదాహరణకు నాదతనుమనిశం, సంగీత శాస్త్ర జ్ఞానము, మోక్షము గలదా భువిలో వంటి సమస్త విషయాలను కృతులు, కీర్తనల ద్వారా మానవాళికి అర్థమయ్యేలా సంగీతంలో పొందు పరచి అందించిన త్యాగయ్య లాంటి మహా వాగ్దేయకారుడు మరొకరు లేడు.



