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

Editor
Dr. V Premalatha

Central University of Tamil Nadu
Thiruvarur
2020
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(Proceedings of the National Seminar -2018)

(A Collection of Peer reviewed papers presented at the National Seminar on Karnataka Music, in February 2018, organised by the Department of Music, Central University of Tamil Nadu, Thiruvarur).

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Head, Department of Music
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Foreword

Thiruvarur 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 Dikhit 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
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 Bhuveshwari 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.

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Date: 29th July 2020
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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 Purandaradāsa’s compositions from his own mother. The influence is obvious in the text and melody of many of his compositions such as Divyanāma sankīrtana-s, utṣava sampradāya 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 karnātaka 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 peps 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 sāhithya 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 ragas 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 Miśra căpu. Both in treatment of the laya and distribution of the words in the tāla anāṅga-s in suggestive kālapramāṇa-s are observed in his compositions.

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

Observation

- Kālapramāṇa of music and sāhitya both perfectly match.
- They commence in sama aksara
- 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 – Vilamba 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 Koluvaiyunnāde in rāga Dēvagāndhari, The rāga generally suited for slow tempo with its extending daivata and nīśhāda prayōga-s. Thus the selection of this rāga for Kṣīra sāgara shayana appears be applicable. But when we here the same rāga treated in fast tempo in Koluvai Koluvaiyunnāde 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 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 tenderness.”

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**- Nīrajakshi kāmākṣhi which set in slow tempo in Dhrupad style but well fitted as a composition of Karnātaka 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 mantra-s considered as blasphemy.

The Navagraha kṛti-s, the śōdasa Ganapathi kṛti-s, the pañcalinga 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 svara-s.

**Illustration**

- Ānandēshwarena samrakshitōham- 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 worshiped. 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: Ŭ Jagadamba, Marivērēgathi are splendid compositions in this rāga and reflect the varied and colourful aspects of Ānandhabhairavi.

Illustration: Sariyavvaramma in Bhairavi rāga Khāṇḍa jhampa tāla

Observation:
- The maximum adaptation of viṣrānti 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.

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2 Sri RR was first published by Yogavedanta Forest Academy, Rishikesh, 1958
• Anupallavi of Sariyavvaramma 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 Vilamba 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 yavvaramma in Ānandhabhairavi
- Nannu brōvu lilitha set vilōma chāpu.
- Himādri suthe pāhimam-Kalyāṇi –Rūpaka
- Birāṇa varālichchi- Kalyāṇi- Ādi tāla tśra nādai

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 Kāmakṣi.

**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 Dīkṣita." Eldest of the Trinity Śri Syama śāstri-s style of composing is compared to Kadali phala, Tyāgarāja svāmi-s is compared to dhṛākṛṣha rasa owing to the instant sweetness one can cherish through his compositions, whereas of Muttuvāmy 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 en Śrined in the hearts of all true lovers of art and culture.

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**Web Source**
- YouTube: Music Excellence in the Compositions of Sri Shyama Shastry by Karnataka Kalashree Dr T S Sathyavath
- YouTube: Carnatic Music | Lalguđi G Jayaraman Lecture Demonstration | Laya in Trinity's Compositions
- YouTube: Music Excellence in the Compositions of Muthuswamy Dīkṣita by Karnātaka Kala śri Dr T S Sathyavathī
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 Dhāthukalpanayuga (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 Karnātaka 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 Karnātaka 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: Divyanāmākīrthanālu
i). śrīrāmaśrirāma -Sahāna rāga
   ii). Gatamohāśritapāla - śaṅkaraābharanam

His direct disciples Walajapet Vēṅkatarāmanima Bhāgavatara and Vīna Kuppaiyar also composed few Kṛti-s in a similar ways.

Eg: i). Hari hari śrī narahari -in Punnāgavarāli rāga - disciples Walajapet Vēṅkatarāmanima Bhāgavatara
   ii).Māpatināmumaramuvakēmanasā in Kāpi, jīngla rāga- Kuppiyer
   iii).Kanikaramulekapoyena in ānandabhairavi rāga-Kuppiyer

2. Medium type compositions:
   These type of Kṛti-scan be easily understood by Intermediate learners.

Eg: i). Sitāmamāyamma in Vasanta rāga.
   ii). Sitāpatenāmaṇasu in Khamās rāga

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

Eg: i).Radhaa RāmanaRakshamāmanisam in Mohana rāga- Walajapet Vēṅkatarāmanima Bhāgavata
   iii). Paripāhimāmparavāsudēva in Jaganmōhini rāga of Mysore Vāsadēvāchāri.

3. Complex compositions/Major Kṛti-s:
   These Kṛti-sare very difficult for beginners or intermediate learners.

Eg: i). Ō RāngSaYi in Kāmbhōji rāga
   ii). Chakkanī rāja mārgamu in Kharaharapriya rāga.

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

Eg: i). Koniyādinaapai in Kāmbhōji rāga of Vīna kuppaiyer.
   ii). Nivedikkaninenemto in Darbar 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 Rītigula 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). śrī 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 Uṭṣava Sampradāya Kīrtana-s belong to this category.

Eg: i). Sītakalyanavaibhigame in Saṅkarābharana rāga
   ii). Śrī Rāmajaya Rāma in Yadukalakambhoji 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 kōrinugolichinanāmadi in BEgada rāga.
   iii). Hari Hari Śri narahari in Punnāgavarāli rāga -
3. Tri Dhātu type compositions: - In these Kṛti-s the Pallavi, Anupallavi and Carana 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). Śri Valli dēvasēnāpathe in Naṭabhairavi rāga of Pāpanāsam śivan
   ii). Dēvādi dēva śri vāsudēva in Sunādavinōdini rāga of Mysore Vāsudēvāchāri.
   iii). Dāmōdarinnepudu in Sāraṅga rāga of TiruvottiyurTyāgarāja.
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). Ghaṅga rāga Pañcharatna Kṛti-s of Tyāgarāja
   ii). Brōchēvārevareraghupate in Śri rañjani rāga.
   iii). Śri raghuvārāpramēya in Kāmbhōji rāga
Vāggēyakāra-s of Post –Tyāgarāja period composed such type of Kṛti-s.
Eg:  
   i). Vanajākṣine in Gambhīranāṭa rāga – Mysore Sādāsiva rao

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 Rītigouḷa rāga
                  2). Rāma nisamānamevaru in Kharharapriya rāga
Many of later composers have follow Tyāgarāja’s style and composed Kṛti-s with Saṅgati-s.
   1) Elāgunabrōvayemhitivo in Mōhana rāga TiruvottiyurTyāgarāja
   2) Nijadāsavaranadu in Kalyani – Patnam Subrahmanya Iyer

b). Kṛti-s with Carana anupallavi: If the notation of the ending part of Carana is like that of Anupallavi, such portions are known as Caranāanupallavi. Among the Trinity, Tyāgarāja is the first one to introduce Kṛti-s with Caranāanupallavi-s.
Eg:  
   i). Sāmajavarāgamaṇa in Hindōla rāga
   ii). Sujanajivana in Khamās rāga.
   iii). Mōhanarāma in Mōhana rāga
Many of his later composers also followed this style.
Eg:  i) Nīdumahimapogadanātarāma in Hamsānaṇḍī rāga – Muttaih Bhāgavatar
   ii). Paridānamichitepālimtuvēmo in Bilahari rāga – Patnam Subrahmanya Iyer
   iii). Palukadēmira rāma in Dēvamanōhāri rāga – Mysore Vāsudēvāchārī
   iv). Śrī vallidēvasēnāpate in Nāṭabhairavi rāga. – Pāpanāsām śivan

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

   Tyāgarāja’s Kṛti-s :
   Eg:i) Rāmāninnunamminavāramu in Mōhana rāga
   ii). Bhakti biccamīyave in śaṅkarābharaṇa rāga.
   iii). Yuktamugādunānurakshimpka in śrī rāga

IV. Kṛti Rachana Alankāra-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 Alankāra-s.

   a). Chittasvara-s: This is the Dhātu portion rendered after the Anupallavi and Caranā.
   Eg: i) Telisirāmachiṇtanatonāmuseyavein PūrnaChaṇḍrika 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 Subrahmanya Iyer
   ii). Ni sari vēlpulanēnemdugānara ārabhi rāga – TiruvottiurTyāgarāja

   b). Madhyama kāla Sāhitya: TyāgarājaKṛti-s
   Eg: i) Dārinitelusukonti 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 Nāgasvarāvāli rāga - HH Jayachamarāja Wodeyar

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

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


Contribution of Trinity to Karnataka Music

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). Influence of Ghanarāga Pañcharatna Kīrtana-s:- Tyāgarāja’s Ghanarāga Pañcharatna Kīrtanas are the precious gems in all aspects of Karnātaka 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, Ritigouḷa and Nārāyana gouḷa from the first and second Ghana rāga groups. His son, Tiruvottirīur Tyāgiyyer composed Kṛti-s in 1st Ghanarāga Pañcakam in his book “ SaṅKīrtana ratnavali”.

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 Vēṅkatēśwara Pañcharatna-s on the presiding deities, viz, śrikālahastī 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 Karnātaka classical Music over many centuries.

****
“Raṇjayati iti rāgah” 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 came from earlier lakṣaṇa-granta-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:

<table>
<thead>
<tr>
<th>S No</th>
<th>Rāga</th>
<th>Name of the composition</th>
<th>Tāja</th>
<th>Name of the composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Gānavāridhi</td>
<td>Dayajūcuta</td>
<td>Ādi</td>
<td>Tyāgarāja</td>
</tr>
<tr>
<td>2.</td>
<td>Kumudakriya</td>
<td>Ārdhanāriśvarāṁ</td>
<td>Rūpaka</td>
<td>Muttusvāmī Dīkṣita</td>
</tr>
<tr>
<td>3.</td>
<td>Cintāmani</td>
<td>Dēvi Brōva</td>
<td>Ādi</td>
<td>Śyāmā śāstri</td>
</tr>
</tbody>
</table>

Tyāgarāja has also used many apūrva rāga-s like Dīpakaṁ, Cittaraṇjani, Kaikavasi, Kēsari, jujāhuḷi, jingaḷa, Kalānīdhi, Kalāvati etc., which are not used by his predecessors. These rāga-s are also called Vinta 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 Muttusvāmi 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. Āndōḷīkā

It is the janya of 28th mēla Hari Kāmbhoji. It is also said to be the janya of Kharaharapriya. Āndōḷika means to swing. The name is very apt for this rāga as it has many swinging phrases like ‘r m r’ ‘d s n d m r’ ....
These swinging phrases give a relaxing effect to this rāga.

Ārōhaṇa : srmpnś
Avarōhaṇa : śndmrś

This is an upāṅga rāga and is said to be the creation of Tyāgarāja. It evokes a vīra rasa and has another name Mayūrādvarāṇi. 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, ērōhaṇa and svara 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 svara ṛṣabha. Then the melody descends towards maṇḍra niṣāda and ascends up to tārasthāyi madhyama and then some tārasthāyi sañcara-s and ends with madhyasthāyi ṣadja. 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 Caranā to pallavi are appealing.

The following phrases stand as key phrases:

```
"rmprsnmdm"
"ndsrmrsls"
```

The below sañcara-s lend more colour to this rāga

```
"srmrsmrnsndmrsls"
```

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

2. Bahudāri

It is the janya of 28th meḷa harikāmbhoji.

Ārōhaṇa : sgmpdnś
Avarōhaṇa : śnpmsg

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 Avarohaṇa gave beautiful effect in this rāga. He started the Kṛti with characteristic phrase, In the 2nd line is present the avarohaṇa karma

\[
\begin{array}{ccc}
p & d & n \\
Brō & va & bha \\
\end{array}
\]

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

3. Bindumālini

It is a derivative of 16th mēla cakravākarī. 
Ārōhaṇa : sgrgmpnś 
Avarōhaṇa : śnśdpgrs

It is a small, tricky an a rare rāga. It evokes karunā 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”.

\[
\begin{array}{ccccccc}
p & n & d & p & g & m & p & m & g \\
gušini & - & -ym & - & -cu & - & -kō & - & -lē & - & -da & -
\end{array}
\]

Sañcāra-s are mostly in madhya.

4. Chandrajōti

It is the janya of 41st mēla Pāvani 
Ārōhaṇa : srgmpds 
Avarōhaṇa : śdpmgrs

This is a Śadāva, 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 Tāla.

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 śadja are resting svara-s. Avarōhaṇa krama phrase p, m,g, r, is used frequently in this kṛti.
These phrases lend more colours to this rāga. Sañcāra-s extends from manḍrasthāyi dhaivata to tārasthāyi ṛṣabha. The resting svara in the pallavi is catuśruti dhaivata. Anupallavi starts and ends with dhaivata. Caranā starts with pañcama and ends with madhyasthāyi dhaivata.

5. Dīpakam
It is a derivative of 51st mēḷa kāmavardhini.
Ārōhaṇa : sgmkdps
Avarōhaṇa : Šndnpgrs
It is mentioned in Rāmamāṭya’s Svaramelakalāṇidhi⁵." 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 manḍrasthāyi niṣāda. Anupallavi and Caranā start with pañcama and ends with madhyasthāyi ṣāḍja. Sañcāra-s extends from manḍrasthāyi dhaivata to tārasthāyi panchama “s n d n p” is a višeṣa prayōga. These are the rāga identifying phrases. It slightly resembles the janaka rāga Pantuvarāḷi.

6. Garuḍadhvani
It is the janya of 29th mēḷa Dhīraśankarābharaṇam
Ārōhaṇa : srgmpdnś
Avarōhaṇa : Šdpgrs
This rāga is exactly opposite to Bilahari. This rāga is found in Saṅgraha chūḍāmaṇi. 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.

Sañcāra-s extend from Madhya sthāyi ṣāḍja to tarasthāyi Madhyama.
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 mēḷa rāga-s which is said to be used by Tyāgarāja for the first time. when we analyze these mēḷa rāga-s we can find that, those compositions composed by Tyāgarāja are the icon compositions of these rāga-s.

For eg: Teliyalēru rāma – Dhēnuka
Kaligiyunte kadā- Kiravāṇi
Cakkani rāja- Kharaharapriya
Gurulēka- Gaurimanōhari
Adamōḍi galadē- Cārukēsi
manasā Śrī rāmacandruni - Māraraṇjini
Manasa Śrīrāmuni- Māraraṇjini
Enduku nirdaya- Harikāmbhōji
Paramātmudu- Vāgadiśvari
Srikantha niyeda- 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. Dīpakarī
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 Karnātaka 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 lakṣāna and lakṣya to our music.
Contribution of Trinity to Karnataka Music

Gunḍakriyā rāga as seen in Dīkṣita and Tyāgarāja compositions
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1. Introduction
This paper is a study of the rāga features of the rāga Gunḍakriyā as seen in the Tyāgaraja composition – ‘intanucu varnimpā’ 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 Gunḍakriyā manuscript notations from the TMSSM Library, Tanjavūr and a few 20th century Gunḍakriyā 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. Gunḍakriyā – a brief lakṣaṇa history
All the musicological treatises examined in this section place the rāga Gunḍakriyā under the 15th Mēla.

1.1. Pre-trinity period
Below is an overview of musicological descriptions of Gunḍakriyā in the pre-trinity period:

The musicological texts of the late 16th and early 17th century - Svarāmelakalānīdhi (SMK) and Rāgatālacintāmaṇi (RTC) describe Gunḍakriyā mostly lacking in dhaivata but including it occasionally. In the same period, Sadrāgacandrōdaya (SRC) and Rāgavibōdha (RV) describe Gunḍakriyā 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 ‘sampūṇa’. The texts of the late 17th century/18th century - Rāgalakṣaṇamu of Šahaji (RL-S) and Saṅgītasārāmṛta of Tulaja (SSA) describe the rāga as ‘sampūṇa’, 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 Muđduveṅkaṭamakhi too labels the rāga as ‘sampūṇa’.

17
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 lākṣaṇa descriptions:

a) Māhābhāratacūḍāmaṇi (MBC) and Rāgalakṣaṇam (RL) describe the rāga without ‘ga’ and ‘dha’ in ascent. RL also describes the rāga dropping ‘pa’ in descent.

b) In Śaṅgītasampradāyapadarśini the rāga has all seven svara-s in ascent, and includes ‘dha’ in a devious manner in descent – with the ārōha-avrōha being:

‘srmmdpns - snpmdpmsgrs’

3. Guṇḍakriyā phrases in ‘intanucu varṇimpa’ and ‘rājarājēndra cōla’

3.1. Phrases in ‘intanucu varṇimpa’

The two sources referred to for this kṛti are the notations from an Umaiyālapuram 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 ‘pdp’, for example, in the saṅcāra-s

  ‘pdpmpmgmr’

- In descent, the phrase ‘spdpmpm’ is seen in profusion.

  ‘srmmpns - snpdpmpmsgrs’

The following saṅcāra-s ‘s are also seen once each:

- Gāndhāra is not seen in ascent - the prayōga-s ‘rgm’ and ‘gmp’ are not seen, but only ‘rm’ is seen.

- The melodic range traversed in the song is between tāra sthāyi ‘ma’ and mandra sthāyi ‘ni’ (as per the Umaiyālapuram 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 svara 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 - pdpmpm’

‘snpmp - pNS’

4Please see bibliography for details of the manuscripts.
3.2. Phrases in ‘rājarājēndra cōla’

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

’S r g m 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 muktāyīsvara 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 lākṣaṇa

From the above sections, the phrases in ‘intanucu’ seem closer to the lākṣaṇa 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 svara phrases in ‘rājarājēndra 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 lākṣaṇa in SSP, which closely follows RL-MV. In both the songs ‘intanucu’ and ‘rājarājēndra 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 cīḷaṣvara of ‘rājarājēndra’ 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 svara phrases seen in the these manuscripts can be summarized as below:
<table>
<thead>
<tr>
<th>Sl No.</th>
<th>Paper Manuscript (MS)/microfilm (M/f) No.</th>
<th>page/folio</th>
<th>Composition Ex.</th>
<th>Examples of ‘ga’ seen in ascent</th>
<th>Examples of ‘dha’ seen in ascent</th>
<th>Examples of ‘dha’ seen in descent</th>
<th>Examples of ‘dha’ seen in cyclic phrases</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MS B11586</td>
<td>160-162</td>
<td>Ālāpa</td>
<td>‘p n s r g m’, ‘s r s r g m P’, ‘g m p n S – r g s n’</td>
<td>‘d d P m’, ‘n s d P m’</td>
<td>‘p d d p’, ‘m d d p’, ‘m d m g M m’</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>MS B11586</td>
<td>162</td>
<td>ṭhāya</td>
<td>‘g m p p s s s’, ‘g m P’, ‘g m p n S’</td>
<td>‘d P p m P p’ ‘d d d p P m r’</td>
<td>‘g m d p G r s’</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>MS B11575</td>
<td>285-286</td>
<td>ālāpa</td>
<td>‘g m p’, ‘g m p n S’</td>
<td>‘m p d s s’, ‘d d s S s’</td>
<td>N/A</td>
<td>‘d d p m p’, ‘m m d p’, ‘m d d p’, ‘m d p m’</td>
</tr>
<tr>
<td>4</td>
<td>MS B11575</td>
<td>286</td>
<td>gītā</td>
<td>N/A</td>
<td>‘d d s S s n p’</td>
<td>N/A</td>
<td>‘p m m d p m’, ‘d d d p m p d p s’, ‘m g r m d p m g r s’</td>
</tr>
<tr>
<td>5</td>
<td>M/f Roll No. 414, Record No. 4850</td>
<td>352</td>
<td>gītā</td>
<td>N/A</td>
<td>N/A</td>
<td>‘d d d p m g r’</td>
<td>‘d d d p g m P’, ‘p m d p g r S’</td>
</tr>
<tr>
<td>6</td>
<td>M/f Roll No. 416, Record No. 4859</td>
<td>075</td>
<td>ālāpa</td>
<td>‘g m p’, ‘g m p n n p m’</td>
<td>N/A</td>
<td>‘s s d d p p’ ‘d d d P’, ‘d p p m m P s p’</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>M/f Roll No. 416, Record No. 4860</td>
<td>017</td>
<td>ṭhāya</td>
<td>‘s r g m’</td>
<td>N/A</td>
<td>‘s d d d p p m’, ‘d p p m m’</td>
<td>‘p m g m – d p g r s’</td>
</tr>
<tr>
<td>Sl No.</td>
<td>Paper Manuscript (MS)/microfilm (M/f) No.</td>
<td>page/folio</td>
<td>Composition</td>
<td>Examples of ‘ga’ seen in ascent</td>
<td>Examples of ‘dha’ seen in ascent</td>
<td>Examples of ‘dha’ seen in descent</td>
<td>Examples of ‘dha’ seen in cyclic phrases</td>
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<tr>
<td>8</td>
<td>M/f Roll No. 419, Record No. 4879</td>
<td>151-152</td>
<td>álāpa</td>
<td>'g m p n S', 's r s n S r G M'</td>
<td>N/A</td>
<td>N/A</td>
<td>'m d d d p', 'd m g M m', 'P d d p'</td>
</tr>
</tbody>
</table>

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 álāpa, ṭhāya, prabandha and sulādi 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 ‘rājarājēndra cōla’ rather than 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 Tyāgarāja
- ‘Dēvāya haviṣe’ by Muthaiah Bhagavathar
- ‘Pāhimām śrī varalakṣmī’ by Jayachamarajendra Wodeyar

The following features are observed:

i) The ārōha-āvarōha is given as ‘s r m p n s – s n p d p m g r s’ for ‘Dēvāya haviṣe’ and ‘Taruṇamide’. No ārōha-āvarōha is given for ‘Pāhimām śrī varalakṣmī’.

ii) ‘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.

iii) ‘dha’ does not occur in ascent or descent and is seen only in the cyclic phrase ‘p d p’.

iv) 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’.

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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 Muttaiah Bhāgavatara śivāṣṭōttara mattunavagraha kṛtigalu.

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 ‘rājarājendra cōla’. The ārōhaṇa-avarōhaṇa mentioned in the notations for ‘Dēvāya haviṣe’ and ‘Taruṇamide’ also is identical to that in the Vālājapeṭ manuscript.

5. Summary and conclusion

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

i) ‘Rājarājendra 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 ‘rājarājendra 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 kirtana, 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 kṛṭi-s ‘rājarājendra’ and ‘intanucu’, madhyama has some importance.

From the above discussion, it seems likely that the svarūpa of Guṇḍakriyā as seen in svara phrases of ‘rājarājendra 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 kṛṭi ‘Intanucu’ in existence and also the phrases of ‘intanucu’ being closer to the modern version of the rāga.

6. Bibliography

Books

Manuscripts and unpublished sources:
1. ‘Gītādi’ MS No. B11575 and B11577 (copied volume no. 975), Thanjavur Maharaja Serfoji’s Saraswathi Mahal Library, Thanjavur.

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

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_NaadhalNbam_ConductedBy_Sri.K.V.Ramanujam/?p=svasu/UPLOADS-0601-0800/0631_NaadhalNbam_ConductedBy_Sri.K.V.Ramanujam
Kṛti-s of Śri Tyāgarāja with different Rāga lakṣaṇa – few examples from
Vālājāpēt notations
Aravindhan 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 Śri Tyāgarāja Svāmī
was by Śri Vālājāpēt Vēṇkataramaṇa Bhāgavat. Śri Vēṇkataramaṇa Bhāgavat, a devout disciple of
Saint Tyāgarāja hailed from Ayyampēṭai, learnt from the latter approximately for a period of 26 years.
Not only a disciple, he was also an ardent bhakta of his Guru. Vēṇkataramaṇa Bhāgavat and his son,
Śri Kṛṣnasvāmī Bhāgavat, who has also learnt from Śri 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 rṣabhā (pañcaśruti) rṣabhā, antara gāndhāra,
śuddha madhyama, catuśruti (pañcaśruti) dhaivata and kaiśiki niṣāḍha. Hence, it is said to be a janyā
of Harikāmbhoji or Harikēdaragaula or Kāṁbhoji. It is an audava-sampūrna, upānga rāga. Presently,
SRMPDS SNDPMRMSG is the accepted scale for this rāga. Vālājāpēt manuscripts has three
compositions of Tyagarajar (ST) in this rāga: “Ninnu bāsi eṭla”, “Dandamu beṭṭanura” and “Talli tandrulu”.
The rāga lakṣaṇa essayed in these compositions are similar and “ninnu bāsi eṭla” is taken for discussion
here.

“Ninnu bāsi eṭla: 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.

<table>
<thead>
<tr>
<th>Pallavi</th>
</tr>
</thead>
<tbody>
<tr>
<td>ṃś</td>
</tr>
<tr>
<td>ninnu</td>
</tr>
</tbody>
</table>

24
It can be seen here, that the sančārās extend from mandhra sthāyi dhaivata to tāra sthāyi ṣaḍja in this composition. The commonly seen phrases include NDDP, pmr, srgmpmr, sndnp, srgr, 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, Ṣṛudaya Kaustuka and Ṣṛudaya 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. Sarigraha Cūdāmanī (SC) by Gōvinda treats this as an upānga janya of Harikāmbhōji. The lakṣaṇa gītām notated there does not have gāndhāra in ārōha phrases and RMGS is found aplenty. Phrases like SRGMPMR, PDNDP are not seen, Glide towards ṣadja in avarōha phrases is always RMGS, excluding a single place wherein MGRS is seen.³

5. Subbarāma Dīkṣitar, in his treatise Sarigita Sampradāya Pradarśini mentions this as an upānga janyam of Harikēdaragāula.⁴ He gives in notation a gītām authored by Vēṅkatamakhin, a kīrtanam of Śri Muttusvāmī Dīkṣitar and a tāna varṇam and a sañcāri of his authorship. Balahamsa also features in a few rāgamālikās notated in an appendix to Sangītā Sampradāya Pradarśini. Phrases like SNDNP, SRS are seen in this gītām. 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 Sarigraha Cūdāmanī as it is believed now. This can be proved for other old rāgas too. Hence, Vālājāpēṭ notifications 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 Vēṅkatēśa Sāstri 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 Vālājāpēṭ version. Pallavi reads as “sndp” for “nndp” (tharo). There is a second saṅgati which reads as rpmdpmr. Pallavi ends as “sds” instead of “rss” in Vālājāpēṭ version. Anupallavi has a new phrase, pdndp which is not seen in Vālājāpēṭ 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 Vālājāpēṭ 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 niśāda. Niśāda 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 kṛtis 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 gāndāra and niṣadha, 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 Akālarīka and Saṅgīta Sampradāya Pradarśini by Subbarāma Dīkṣitar. These treatises place Takka as a janya of Māyāmalavagaula. Saṅgrahana Cūdāmanī places this under the mela 9, Dhenuka. Unanimously, this is considered as an upānga rāga. 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 Carana set to ādi tālām. This kṛti has three Caranas and dātu of all the Carana is similar. In this version, pallavi starts with mandra dhaivata, anupallavi with madhya dhaivata and Carana with madhya madhyamam. As with Balahamsa, Vālājāpēt version is provided followed by a discussion.
Observations

i) The first observation that we make is the absence of pañcama. Both, Śahaji and Tulajā mention about the presence of alpa pañcama. Dīkśitar's kṛti in Saṅgīta Sampradāya Pradarśini has an occasional use of pañcama. Tyāgarāja had opted for not using this alpa svaram, pañcama. This is supported by a gītam provided by Subbarāma Dīkśitar in his treatise.

ii) The prayōgam seen in this kṛti are “dsgm”, “rmgs”, “mrgrs”, “dnd”, “dnn”, “ndmd” and “sgsgs”. The avarōha phrases can never be “mgrs”; it can only be vakra phrases like “rmgs”, “mrgrs” 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 Dīkśitar and in the gītam given by Subbarāma Dīkśitar. The argument that Tyāgarāja followed Saṅgraha Cūdāmaṇi and this composition which was sung in the Takka of Saṅgraha Cūdāmaṇi, as a janya of mēḷa 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.

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, pallavi starts with sadja, 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 Dīkśitar 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 Māyāmālavagula.
Conclusion

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

References

**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 Ramayanan* 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, because

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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 Bharatanatyam, 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 nispatthi (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 sthayi 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 sthayi 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 (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), Sarasama 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

![Figure 1: Tyagaraja Ramayanam Dr. Annapoorna Kuppuswamy at Salethil Thiruvaiyaru PC: P.Gowtham](image)
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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 mudhu 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 Thiruvarur, 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 ttkk tdkkk or GT TGT ThTGT ThDTGT .

\texttt{tharikita thom}
\texttt{kitathaka tharikita thom}
\texttt{thak kitathaka tharikita thom}
\texttt{thaka dhiku kitathaka tharikita thom}
or
\texttt{Gina Thom}
\texttt{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 Nilotpalambikaya (Kannadagula), *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 shrI varalakSmI namastubhyam (shrI):**

![Diagram of gOpucha yati]

**Damaru yati in tyAgarAja yOga vaibhavam (Anandabhairavi):**

![Diagram of Damaru yati]
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 Simhasthna satithethe, Sri Dikshita brings majesty and magnificence with grace when he proclaims Simha sthanasithithe 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- Anandanatha (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 Kshetrayya’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.
Contribution of Trinity to Karnataka Music

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 sthayi 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. ApltaukucAmba 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 apltaukucAmba as she is newly married and has not yet had children. The Lord here is said to be ardhanaRIsvara, 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 needled 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 aaprameyam 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-abjabringham). 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 smarAnaI 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.
Contribution of Trinity to Karnataka Music

Conclusion

Sri. Tyagaraja and Sri Dikshita have given us Sampoorna 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, Kshetrayya, 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
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Relation between music and dance

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

Gītām VādyamTathā NṛtyamTrayam Saṅgītam Uchyate
Many treatises mentioned the details of both arts and their relation between them. Nātyaśāstra 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” - Nātyaśāstra. The following are the treatises of music and dance which provides guidelines to both the art forms and explains their correlation.

- ‘Nātyaśāstra’(2 century A.D) consists of 36 chapters, out of which 1 to 27 deals about origin of nātya, construction of theatre, ranāgapūja, 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.
- ‘Saṅgīthasamayasāra’ by the author pārśhvadēva is a laksāṇa grantha on music and dance which has 9 Ādi karana-s
- Saṅgītaratnākara (13 century) by śāraṅgadēva
- Saṅgītachūdāmani
- Sangīthasaramitra- 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, Uṭṭhasavaspadāya 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 śaraśamarai”-Kuṇtalavaraḷi, this rāga on the selected kālapramānam capture the mood of arrows flying from Lord Rāma’s bow.
- “Chedēbuddhimanura” –Atāna, opening phrase in tāra sthāyi ṛṣabha 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 Ragānātha 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
Nayedā 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
- Saurāshtram-18
- Varāḷi-14
- Pānṭuvarāḷi-13
- Madhyamāvathi-15
Rare Rāga-s/Viṇta Rāga-s/Apūrva 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 Sēmantīni
- Simhavāhīni
- śuddha baṅgāla
- Jiṅgala
- Āndōlika
- Kōkiladvani
- Nādavaraṅgini
- Chitharaṅjani
- Dīpakam
- Saraswathimānōhari etc.
- Devāmritha Varshini (Evarini) and Nādavaraṅgini
- New rāgas like Kaikavaşi, Nādavaraṅgini, Kalakanti, Kesari, Jujahuli, Jiṅgla etc.

Hindustani rāgas:
Haridāsulu (Yamunakalyāṇi)
Kamalāptakula (Brindāvana Sāraṅga)
Mānamulēda (Hamīrkalyāṇi)

Western style
śara śara samarai
Chiṭtana sada
Kalinarulakai in Kuṇṭalavarāli and ‘Raminchuvarēvarura 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 Miśra Jhampa, TiśraTrīpuṭa and Khanda Chāpu, tala-s mostly used by Tyāgarāja are dēśādi (half of his compositions), Rūpakam (100 songs) and Miśra 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 kālapramāṇa are very much appreciable element for music and dance art forms. In ‘śara śarasamarai’ - kuntuḷavarāli, 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" – Śrirāgam

Pallavi:
\[
\begin{align*}
nS & \quad S \quad S \quad R \quad m \quad r \quad m \quad p \quad m \quad | \quad p \quad n \quad - \quad p
s & \quad nsrSrSnsnPnpMpm|| \quad Rgrsn
lu & \quad An \quad da \quad ri \quad - \quad ki \quad - \quad - \quad Van \quad - \quad da \quad - \quad na \quad - \quad mu \quad - \quad lu \quad - \\
\end{align*}
\]

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" – Śri rāgam

Carana 1:
\[
\begin{align*}
. & \quad S \quad ; \quad ; \quad S \quad sn \quad n \quad - \quad s \quad | \quad n \quad n \quad - \quad sn \quad P \quad ; \quad P \quad mpns \quad ||
Sa & \quad ma \quad ga \quad - \quad - \quad - \quad - \quad na \quad lo \quad la \quad manasija
\end{align*}
\]
\[
\begin{align*}
R ; & \quad ; \quad ; \quad g \quad r \quad r \quad g \quad r \quad r \quad g \quad r \quad r \quad S \quad ; \quad ; \quad g \quad r \quad || \quad r \quad S \quad n
La & \quad van \quad - \quad - \quad - \quad ya \quad Dhan \quad - \quad - \quad ya \quad Murdhan \quad - \quad nyul-
\end{align*}
\]
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 ¾ akṣharakāla-s, but in Madhyādi, music begins after the descend of ½ akṣhara kāla (Anagatha).

Examples of Dēśādi tāla:
- Sitapate - Kamās,
- Banturīti -Hamsanādam

Example of Madhyādi tāla
- Merusamāna - Mayāmālavagouḷa.

Saṅgati-s

Systematic improvisation of saṅgati-s is another attractive element of Śri 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, “DhāriniTelusukonti” - 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 Vākyārthabhinaya 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 kāvyā, alankāra, and nātaka 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. “Śīta 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 kathāṣudha'- Madhyamāvathi - Ādi
- Smaranam: ‘SmaraneSukhamu’- Janarañjani – Ādi
- Pādasēvanam: ‘Raghunayaka’- Hamsadwani - deśādi tala
- Vandanam: ‘Vandanamu’- Sahana - Ādi
- Dāsyam:’Tava dāśōham’- Punnāgavaralī – Ādi .
- Sakhyam:’Vēnugāna’- Kēdaragoula – Rūpaka.
- Atma nivēdanam:’Kalaharana’ – Śuddha Sāvēri - Rūpaka

Few compositions are contextual
- Example: utṣava sampradāya 26 – Pallavi and many caraṇa-s, sung to the same dhatu
- heccharikapāṭa
- gaurikalyāṇamu
- nalugpāṭa
- nalugumāṅgalamu
- śōbhānāhāratu
- śōbhānē
- pavvalimpupāṭa
- lālipāṭa
- mēlukolupupāṭa
- maṅgalam
Few are simple kīrtanas.
Example: Divyanāmāvali – 84
Ex:- Tavadāsōham-Punnagavarāli-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 Suṇdarēsa (śiva)
- Thiruvoṭṭriyūr pañcharathna – Goddess Tripura Sundari
- Lālgudi pañcharathna – Lord Lālgudi Rāmayya
- Śiriranga 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 kṛtis of karuna rasa:

<table>
<thead>
<tr>
<th>karuṇāsamudrānukāvavēṣṭrīrāmabhadrā</th>
<th>Dēvagāndhārī</th>
<th>Ādi</th>
</tr>
</thead>
<tbody>
<tr>
<td>koluvaīyunnādēkōdanḍapāṇi</td>
<td>Dēvagāndhārī</td>
<td>Ādi</td>
</tr>
<tr>
<td>kṣīrasāgarasayananannucintalapeṭṭvalenārāma</td>
<td>Dēvagāndhārī</td>
<td>Ādi</td>
</tr>
<tr>
<td>evarumanakusamānimalō{-}nintulāranēdu</td>
<td>Dēvagāndhārī</td>
<td>Ādi</td>
</tr>
<tr>
<td>maravakarānavamanmatharūpuni</td>
<td>Dēvagāndhārī</td>
<td>Ādi</td>
</tr>
<tr>
<td>pālayaśīrāghvīrasukrpālayarājakumāramām</td>
<td>Dēvagāndhārī</td>
<td>Ādi</td>
</tr>
<tr>
<td>nāmorālakimpavēmiśrīrāma</td>
<td>Dēvagāndhārī</td>
<td>Rūpaka</td>
</tr>
<tr>
<td>sītāvarasangītajnanamudhātavrāyavalerā</td>
<td>Dēvagāndhārī</td>
<td>Ādi</td>
</tr>
<tr>
<td>śrītulasammāyinṭanelakonavamma - mahininīsamānamevarammabāṅgārubomma (śrī)</td>
<td>Dēvagāndhārī</td>
<td>Dēśaādi</td>
</tr>
</tbody>
</table>

**EXPRESSION/BHAAVA**

All his compositions focused on expressions rather than on the technicalities of classical music. In some kṛtis 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 - Mukhārī,
- Manasuswādina - Saṅkarabharana and others.

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

- In the song Tatvamerugatarāma’ in Garudadvani, Tyāgarāja boom the content of the upaniṣad. 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 kṛtis-s. ex: Mānsusvādina- Saṅkarābharana-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 Tyāgarājavaibhavam
- J.Suryanarayana Murthy’s Dhrishya Bharatat
TyāgarājaVaibhavam by Dhanajanan& Shanta (of kalakshetra)
- Śrī ganapatimsévimparāre, nēnenduvetakudura (Karnātaka behag), nidhichālasukhama (kalyāṇi)
- Śrī Tyāgarāja Rāmāyanamu – jōjōRāma (rīthī gouḷa), Śrī Rāmapadama (Amritavāhini), sarasarasāmaraika (kuñtalavari), sītakalyāṇam (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 śrīganapathini, tulasidalamula, nagumōmu, venugānalōlunigana etc.
- Tyāgabrahmānṭjali by guru kalyanasundaram of Śrī 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 prevaded 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 Śrī 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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Rāga-s handled by Śyāma Śāstri - A Review

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

Introduction

The celebrated musical Trinity of Karnātaka 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 Kāmākṣī. The simple addresses like ‘Janani’, ‘tāḷḷi’, ‘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 rakti rāga-s are the gamaka pradhāna rāga-s which are mainly dependent on the rāga svarūpa and not merely on the scales. Rakti rāga-s can be either janya or janaka. Rāga-s like Sāvēri, Kāṃbōji, Ṣaṅkarābharana, 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.

Śyāma 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, Varna-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 Yadukulakāṃbōji are invaluable contributions towards the lakṣya of Karnātaka classical music. The rāga-s in which he composed show his essential pre-occupation with music, for rakti rāga-s enjoy the major share in his compositions. Amongst the compositions available today, twenty one rāga-s out of the thirty three are rakti 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 rakti rāga-s:

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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 mēlakarta Natabhairavi with Antra gāndhāra(G3), Chatusruthi daivatha(D2) and Kākaḷi nishāda(N3) being the anya svara-s. This is an ancient rakthi rāga that evokes karuna, śrīṅgāra 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 vilambam kāla.

Syāma sāstri 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 svara 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 vilambha 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/S,” and “Ś/M,” for the sāhitya ‘charanāgatha’ and ‘Rakṣhaki’ respectively. The svarakṣhara pattern “P,DPM” for ‘Pādayuga’ in the chittasvara sāhitya in a slow pace gives much required intensity. A slow jaṅta phrase “ṆṆ-SS-GG-MM” for ‘Niratamu ninnu’ in the chittasvara is another feature highlighting the mood of Ānandha bhairavi. In the phrase “PMG₃G₃M,” the anya sara G₃ is efficiently demonstrated. The gentle gamaka usage in the phrase “M,MG₃M₃G,R,” for ‘śyāmala’ is yet another instance to prove that Syāma sāstri-s compositions witness a perfect blend of svara and sāhitya. The phrase “Ṇ,R,Ś,ND-P,D,P,MR,G,M” in the chittasvara, 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, MPH, GR,S,” for ‘Brochutaku’ with the gamaka-s ‘vali’ and ‘rava’ perfectly 
demonstrated.

iii) The Kṛti s “Mahilo ambas” and “Pāhi śri girirajasute” also exhibit the different embellishments 
provided by the rāga Ānandha bhairavi and so is the Kṛti “ā dinamuničchi”. The Kṛti “Himachala 
tanaya” is a mirror to his genius. The svara patterns set to the describing phrases like ‘Uma-
hamsa_gaمالa_tāmaśa’ 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 reactivity.

iv) The Ata tāla Varṇa in this rāga, “Sāmini Rammanave” is also remarkable.

Sāveri
An ancient rāthī rāga which is a janya of 15th Mēlakarta Māyāmālavagoula. Once a bhāsāṅga 
rāga (according to Vēṅkatamakhi) with the anya svara-s triśruthi gāndhāra and niśhāda, is a upāṅga 
rāga today. This rāga evokes karuna, dīna, sānta and bhakti rasa-s. As the name suggests, the r/ almost 
lies in the sa or in other words it is the lowest frequency of ri that we can have. The ‘jāru ‘ from a higher 
note on Ri and Da ; ‘līna’ on Ri; ‘vali’ on the note Ma and Kurula are the gamaka-s that gel with this 
rāga. It is also one of the rāga-s confined to the realms of Karnātaka classical music.

Syāma śaṣṭri 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 tāla is a classic composition. Pallavi starts with a svarākṣara pattern 
“D,R,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, “ŚRPMG,”, “MPD-DPMG,” etc. this Kṛti gives the full essence 
of Sāveri

B. Another classic Kṛti “śaṅkari śaṅkuru” is an example for his proficiency in both rāga and laya. 
This Kṛti can be sung both in Rūpaka and Ādi(Trishra gati) tālas. 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.
C. The Kṛti “Janaṇi nathajana.” has various instances of ‘upward jāru’ like “DPD,/ĞṘṠ ,”, “SSṠ/NDP” and the signature phrase “DMGRS”. The phrase “D,D,D,D-R,R,R,R” adds to the mood of the Kṛti. The word ‘Bhāvani’ is repeated twice in the pallavi, as seen in many of his Kṛti s.

D. The Kṛti “Śrīpathi mukha…” begins on the elongated tara sthayi note “Ṙ” for ‘Śri’. The geetha “Sārasakṣi sada” set to Tripuṭa tāḷa is rich in svarākṣarā-s and prāsa-s adding to the lyrical grace.

Conclusion

Syāma śāstri quality of work is incomparable. His unparalleled contribution to the laya and rāga aspects makes him one of the finest composers of Kānṭāka classical music. The application of gamaka-s to emphasize the meaning of sāhitya is a distinct feature found in his compositions. Hence it is obvious that his compositions are mainly in rakthi rāga-s which are replete with gamaka-s. He gave new dimensions to these rāga-s. Thus he contributed to the present form of rakti rāga-s. The field of Kānṭāka classical music is enriched by this great composer.

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- Thesis titled “Concept of laya and gamaka in Syāma śāstri s compositions”, Manju Gopal, University of Kerala, 17/06/2003 (Courtesy: http://shodhganga.inflibnet.ac.in)
Introduction

The comprehensive analysis of the kṛti-s of Ennapatam Venkatarāma Bhāgavat 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 Ennapatam Venkatarāma Bhāgavat.

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 Ennapatam Venkatarāma Bhāgavat. The Trinity lived about half a century before the composer 1880-1961.

About the composer

Born on 21-2-1880 at Ennapatam village in, Pālakādu, to Padmanabha Iyer and Sitālkashmi Ammāl, of a family devoted to music and Samskṛta learning; Venkatarāma started learning music when he was around eleven under Nūrani Ayya Bhāgavat. He was performing concerts along with elder brother Ratnagiriśvara Bhāgavat; 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 Kollegode, Cochin, Travancore and Mysore and music assemblies at Baroda and Madras Music Academy.

Ennapatam Venkatarāma Bhāgavat has composed kṛti-s on different deities and kṛti-s based on śrīmad bhāgavatam for 108 śrī krṣṇa aṣṭottara śata nāma in 108 rāga-s; Samskṛta kṛti-s in eight new rāga s and three new tāla-s, being his unique contribution to karnāataka music world.

The composer being a full -fledged performing Karnāataka 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 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 sāstri, Tyāgarāja, and Muttusvāmi dīkṣīta composed innumerable kṛtī-śās in various rāga-s. These kṛtī-śās by way of their structure, melody and rhythm have been inspiring later composers to present their creative ability in composing kṛtī-śās with embellishments like śaṅgati, svara, sāhitya, ciṭṭasvara, madhyamakāla sāhitya and so on.

**DOXOLOGICAL COMPARISON**

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A stylistic analysis of the composers kṛtī-śās 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 kṛtī-śās, in which they were set for the first time. Enṇappāṭam Vēnkaṭarāma Bhāgavat has composed kṛtī-śās 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 kṛtī-śās 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 kṛtī-śās. In the following kṛtī-śās of Vēnkaṭarāma Bhāgavat, their musical setting is in the traditional practice of usage of graha, amṣa, nyāsa svara-s of the rāga but have individual characteristics:

**Example**

vēṇunādaviśāradaṁ -kharaharapriya - ādi
manasā bhāvayē mādhavarāṁ -harkāmbōji -ādi
Śrī kṛṣṇaranāḥşrayē - harikāmbōji -rūpaka

**Janya rāga-s introduced by Tyāgarāja and used by Vēnkaṭarāma Bhāgavat**

śuddha baṅgāla: 22nd mēḷa Janya, we have kṛtī-śās of Tyāgarāja “Rāmabhakti”, “Tolinējēsina” and “Tappakane”. Enṇappāṭam Vēnkaṭarāma Bhāgavat-bhīśhamukthi pradāyakam- ādi
śuddhasīmantini: 8th mēḷa Janya

"Jānakāramana" popular kr̥ti of Tyāgarāja.

Eṇṇappāṭam Vēnkaṭarāma Bhāgavatar-ajamāṣṭavatsalam- śuddhasīmantini -ādi

Navarasa Kaṇnada: 28th mēḷa Janya
Ninnuvinā and Paluku - of Tyāgarāja.
Eṇṇappāṭam Vēnkaṭarāma Bhāgavatar-Hari Midē-ādi

Jayamanōhari: 22nd mēḷa Janya
Yagnādulu, Ni Bhakthi and Sriramya- Tyāgarāja
Eṇṇappāṭam Vēnkaṭarāma Bhāgavatar-samsāravairiṇam-ādi

Kōkiladhvani: 28th mēḷa Janya
Brought to light through-koniyādeṇu, tolinujesina -Tyāgarāja
Also we have giri dhanvinam-by mutthaiah Bhāgavatar, his contemporary
Eṇṇappāṭam Vēnkaṭarāma Bhāgavatar-vṛndāvanāṇta sancāriṇarī-ādi

Khamās: upāṅga bhāsāṅga-known during the period of Vēnkaṭarāma Bhāgavatar, and the variance in his kr̥ti s. kr̥ti -rādhāramanam- ādi
From notation seems upāṅga-harikāmbōji janya
Ārōhaṇa-samagamapadhaniSa
Avarōhaṇa-Sanidhapamagasa

Balahari-name as seen in Kathakali music instead of Bilahari
Eṇṇappāṭam Vēnkaṭarāma Bhāgavatar- kr̥ti -līlāmānuṣa and pālayamāṃ śri-śaṅkarābharanaṇa janya,
Balahari - Kaisikhi nishāda could be avoided- as upāṅga-
E.g.: Ṭaṭa tāla varṇa nenarunchi-Sonṭi Venkaṭa Subbaiyya
Balahari used in Kathakali Aṭṭakatha:- Bheema to Pāṇchāli in Keechaka Vadhām "Mathi, Mathi, Mathi Mukhi",. Daksha yāgam "Kanyakamār Mauli mane",
Chedi Rāni to Damayanthi "Kim Devi Kimu Kinnari Sundarī"

Bhairavi- Eṇṇappāṭam Vēnkaṭarāma Bhāgavatar kr̥ti Śrī rāja gōpala- 20th mēḷa janya- given as a heptatonic scale. krama rāga.
ārōhana-sa ri ga ma pa dha ni Sa-
avarōhana- Sa ni dha pa ma ga ri sa
At first a janaka rāga- nāriritigaula- of later kanakāmbari nomenclature then 20th mēḷa Bhairavi-of earlier kanakāmbari nomenclature.
Mōhana- Enṇappāṭam Vēṅkaṭarāma Bhāgavatar mentions as–kalyāṇi rāga janya- kṛti muralidhara. It could be accommodated under kalyāṇi- since ma, ni varja- nevertheless, aesthetically Mohana has its own flavor.

hindōḷaṇ – nāṭhabhairavi janya-kṛti Tribangī- Vēṅkaṭarāma Bhāgavatar
ārōhaṇa- samagamadhāṇiSa
avarōhaṇa-Sanidhamagamagasa but sanchāra-s are sa ga ma only

udayaravicandrika –tōdi janya-
Enṇappāṭam Vēṅkaṭarāma Bhāgavatar uses this scale throughout the kṛti – does not bring in dhaivata-vārijadāla ;Vasudevātmajam-
ārōhaṇa-sgmpnS- avarōhaṇa Snpmgs

ṛtigaula- kharaharapriya janya
yaśōdāvatsalarṇ-rūpaka
ārōhaṇa-sagarigamapamanidhaniSa-
avarōhaṇa -Sanidhamagamapamarigasa

usēni- nāṭhabhairavi-janya-
nandavraja janāndinarṇ-rūpakarṇ
ārohaṇa-sagarimapanidhaniSa-
avarōhaṇa-Sanidhapamarigasa

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.
Anya svara usages - śuddha dhaivata in phrases padhapama, sanidhama.

nāṭṭakurini- – three kṛti-s of Vēṅkaṭarāma Bhāgavatar
ārōhaṇa-sarigamanidhanipadhaniSa-
avarōhaṇa-Sanidhamagasa
prayōga -rigamapamarigasa avoided in his kṛti s
śāṅkara bhagavat pāda gurō-ādi
jaivāṭkaniṁba vadana-ādi
rāmālośābhirāmā- dēvara-śanjaṁ- a new tāḷa

Enṇappāṭam Vēṅkaṭarāma Bhāgavatar has composed in Mēḷa-s revealed by Tyāgarāja

Dhēnukā -9th mēḷa-Brought to Karnātaka arena by Tyāgarāja and popular through TeliyalēruRāma.
dēnukāsurabhaṁjanarṇ -dēnukā-ādi -Vēṅkaṭarāma Bhāgavatar uses cleverly the rāga mudra in the opening phrase, also in dhēnukārāgānandinam- epithet of krṣṇa
Contribution of Trinity to Karnataka Music


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.

cakravāka-16th mēla -Introduced by Tyāgarāja in the Kanakaṅgi list with Vegavāhini in the earlier.

Eṭulabrōtuvo, Miśra chāpu, and sugunamule- rūpaka of Tyāgarāja.

Ennappāṭam Vēnkatārāma Bhāgavatar- has wisely used sukavākā-soochita rāga mudra for cakravāka —and 'suddha rāga mudra' “cakravāka” also in the compounded pada sāhitya-’cakravāka baka sikhī hamsādī vividha vihaga rājita’ for describing picturesquely rāsa kreeda at Vṛṇḍāvana.

kīravāni- pārjatāpahārakarī by Vēnkatārāma Bhāgavatar . Tyāgarāja was the first and only one among the Trinity to compose in this mēla, -Kaligiyunte and eti yōcanalu cēṣēvura

Gaurīmanohari– Tyāgarāja introduced this with guruleka etuvanti- cāpu- extolling significance of a preceptor. Tyāgarāja’s style revealed in kr̥ti māyina-gaurī manōhari- rūpaka- Vēnkatārāma Bhāgavatar.

Cārukeśi-featured first time in Kanakāṅgi mēla popularised by Tyāgarāja through the only kr̥ti -Adamōdi galadē. kancalōcanam by Vēnkatārāma Bhāgavatar

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

ilāpatē jagatpatē- rāmapriya-Vēnkatārāma Bhāgavatar ,ilāpatē stands forKrṣṇa -Lord of Lakshmi, indicates subtly the rāga mudra, ramā manōhari,like Muttussvāmi Dīkṣita in -mātangi Sri rājarājeswari uses rāga mudra - ramā manōhari

bagulābharanāri - mucukunda pracōdaka - Ennappāṭam Vēnkatārāma 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.

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

vāti vasantha bhairavi - later kanakāṁbari list
ṛṣabhapriya
ṛṣabhapriya -Ratpriya-Ratnabhānu- are 62nd mēja names listed in kanakāngi- later kanakāmbari- earlier kanakāmbari lists-respectively, of which only ṛṣabhapriya is krama sampurna.
śṝrajatācalēśvaran- and ṛṣabhāsura viddhvarṁsinārin -two by -Eṇṇappātaṁ Vēnkaṭarāma Bhāgavatavar wherein he follows Tyāgarāja.
Mahima dakkinchu - ṛṣabhapriya- Tyāgarāja,
Māra ratipriyam – ratipriya-Muttusvāmi dīkṣita

ṣatvīdhāṃṛgini
baraḥ barṇāvatarāṃsakaṁ by -Eṇṇappātaṁ Vēnkaṭarāma Bhāgavatavar
Tīravāhini -stavarāja-ṣatvīdhāṃṛgini earlier later kanakāmbari, and kanakāngī list respectively

jnānamosagarādha (popular in purvikalyani) though some books mention ṣatvīdhāṃṛgini -Tyāgarāja pāhi rāmaduta-Tyāgarāja composed in ṣatvīdhāṃṛgini but its rāga is vasanta varāli as per Tillaisthānam version.
stavarājādi – stavarāja-tisra triputa-by Muttusvāmi dīkṣita

Similarities in the structure of kṛṭi s of Vēnkaṭarāma Bhāgavatavar to those of Tyāgarāja
Eg: śankarābharaṇaṁ -yadūdhvahāṁ- -cāypu (cāpu) kṛṭi of Vēnkaṭarāma Bhāgavatavar
Pallavi and most parts have similar sarṅgati progression as in yatutanilicite-in the same rāga- Tyāgarāja kṛṭi
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, Sarṅgati progression is similar in style to Tyāgarāja-s, Development of sarṅgati enhances the melodic aspect of rāga.
In many kṛṭi 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 Eṇṇappātaṁ Vēnkaṭarāma Bhāgavatavar,
Mentioned by the composer as kṛṭi on ādi Sankarāchārya considered as his preceptor.
jagadguro-jaya jaya śankara-
jagadguro-jaya jaya pālaya-
jagadguro-jaya nātasurataro
The above resembles Tyāgarāja kṛṭi-śrīraṇjani rāga-brćevārevare 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 sarṅgati development and heightens the musical worth of the kṛṭi.

Linguistic style of Muttusvāmi dīkṣita and Sanskrit usage in Vēnkaṭarāma Bhāgavatavar’s kṛṭi-s
Eg: yamunāṭiravīhari -mukhāri rāga khaṇḍajāṭi tripuṭa tāla
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pallavi
Yamunā tīra vi|hārī||
jayatu māmavatu|mangalaṃ sa|ntatam ātanotu||
anupallavi -
kamanīyatara| mura|lī| vādana||
gāṇa mukharita| madhu|ratara||
kāntasvara makaranda vinirbhara śrīkara vrndāvana mo|hana sancārī||
murārī priya purārī: | pītāṃbara vana mālādhārī||
caranaṃ
-rajīvāyata vi|loc|nābhī||
rākācandra sa|nnibha va|da|nābhī||
rājatcampa|ka|mallikā madhu| mālātī sumal||
rāsīsuvāsītakēsavara|bhīrabhi|rāmābhīrvaja|bhāmābīṣah||
rāsavilāsa|lola venka|ta| ramana suśila||

Description of kr̥ṣṇa’s rāsaleela on the banks of River Yamuna, anupallavi and caranaṃ 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 triputa tāla.

This could be considered as one of the masterly compositions of Ennappātam Vēnkatarāma
Bhāgavatar influenced by Muttusvāmi dīkṣita.
eg2. bhairavi -ṣrī rāja gopālam- khaṇḍa cāypu- Vēnkatarāma Bhāgavatar
Grandeur in musical setting is similar to that of mutddusvāmi dīkṣita in –bālagopāla- bhairavi.
eg 3.begaṭa-ṛga-ṣrī rāma raghurāma -namaste namaste- khaṇḍa cāypu
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, cāпу
khaṇḍa jāti tripūta tālā and caturasra jāti atā tālā
- rāmacandrāmbhaja tōdi khaṇḍa jāti tripūta
- yamunātīra vīhāri mukhāri khaṇḍa jāti tripūta

similar tō srīdundurgē,siranjani-ṛga-muttuswami dīkhita- khaṇḍa jāti ēka tālā Sarsijākshi- Nāyaki varnam. Tālām: khaṇḍa jāti tripūta tālā . -Rudrapatnam Venkataramanayya. gopagopēsvaram nilāmbari
- caturasra jāti atā. Sri sukrā bhagavantam Rāga parasu- caturasra jāti atā tālā of-muttu swamidhikshita
among his vaara or navagrahakṛti-s
madhyādi tālā kṛti
vāsudevaṃ|,bhāvalyami -ārabhi-ādi
anāgata ēṭuppu of the sāhitya in the pallavi and other sections
chitra tara marga-, here every tālaakshara (8) takes 4 subunits each totaling 32=16laghu+8drutham+8drutham- ādi 1 kalai
Could be rendered in Madhyādi tāla like tyāgarāja kṛti ‘mokshamu-saramati , rāga-sudharasa ,
Gitārtham - Surati ,Nāma Kusumamula - Srirāga
deśādītāla kṛti
cintayāmyaham-dEvādi devam. kṛti in ādi- eduppu-after 6 aksharas

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One tāla āvatra or āvarta has 16+8+8=32 , 1 kala-
deśādi tāla –chitra tama marga

Samples of deśādi tāla kṛti’s of Tyāgarāja :
Entha vedukandu - Sarasvati manohari,
Brova Barama - Bahudari

rūpaka- executing an avartaa of six units as anga tāla
1 dhruva +1 chaturasra laghu and
not as rūpaka cāpu with two taps- ghaatha and one turn- visarjita

Eg:Tulasijdala mula che san|| Toshamu[ga poopinhu]|-Tyāgarāja
Eg:mātan[ga mukham sadā ||mahāga|napatim bhajama]|| Rāga sumukhi -Vēnkaṭarāma
Bhāgavatatar

**Influence of Śyāma sāstri**
Rhythmic-Tāla setting -viloma cāpu
cāpu version of Tisra tripata-tāla counts
123 -45-67 {takita-taka-dimi}
Praasam adapts to Miśra Eka also.-traditionally like
śrī mahaganapati ravatumaam -gaula-muttushami dīkṣita

Tāla setting -viloma cāpu- Miśra-
Eg:Peetavasasam -Rāga -Asaveri chaypu-
Pallavi eduppu beginning at 4
4  5| 6 7| 1 2 3||4  5| 6 7| 1 2 3||
Pe|  ta  || vaa  || sa  |sam| priyal|
kr|  tti  || vaa  || sa|sam|--||
|pee  |yu  |sha  ||so  |da  |ra|--|
pree|-ni  |  ta|--| va| ksa| sam||
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Anupallavi eduppu at 3
12 3 | 45 | 67 ||
,.Na |da s |wa |ru | pi | nam||,.nan|da| nan||danam |-ve|nu||
,.Naa |daa | mru | |la var |sha |na ||,.na |va |gha|| nna |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 ||
,. Sṛi | vat | |sa || lak | sha |nam ||
,. siki | pin | ca || bho| 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
Devā sri tapasteertapuri-Madhyamavati- Buddhī radhu- śankarābharaṇam of Tyāgarāja can also be quoted and noted as inspirations for this composer.

ānanda bhairavi- kīṭṭaya rasane - cāypu
of Eṇnapāṭam Vēṅkaṭarāma Bhāgavatar 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,ni,|| sa,pa,ma,ga,ri,ma,||
āṛṭta pā lana|| mā di kā- - - raṇar|m||

pa, , , pa, ni, ni, pa, ma,|| ga ri ga, ma, ,,,,||
āśṛtā--------bhaya || dā yi nar|h||

ni,pa,ma, pa, -śa,ni,||śa,ga,ri, ġa, ri, śa, sa,||
pāṛṭthā mōha vi |nā-śa kara śubha

pa, ri, śa, ni, dha, pa, pa, || ma,pa,ma,ga,ri,ma,sa,||
mū-r-tti ma- pyu tar|m-||vē n-ka ṭa ra ma ṇaṁ-||kīṭṭaya
Eg:parāśakti-kēdāragaula-ādi, here mudra of the composer is used as verkaṭarāma natāṅghriyugalām. Throughout the kṛti, the style is similar to-parākela nanu paripālimpa-kēdāragaula- śyāmāśatri

Sambhava kṛti –mood matches the mode in kṛti-s
sambhava kṛti-s were occasioned by incidents in the life of Tyāgarāja like teratīyagarādā –gowlipantū—and vēṅkatēṣa ninnu sēvimpa-madhyaamavati
Similarly as mentioned in his autobiography, real life incident of affliction, the disease vasūri led Vēṅkaṭarāma Bhāgavatār to compose kṛti-s on Parukkancherī Dēvi of Eṇṇappāṭam.
mārī kīṁ upēkṣyasē mātā-,mātānki karuṇāṁ kurumayi- is bhava laden sāhiya 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 Dīkṣita’s kalimalaharana karanena – pancamaatanga mukha.
After being cured, eṇṇappāṭam Vēṅkaṭarāma Bhāgavatār composed kṛti-s like nīrāja daḷa nayanē-vasanta-rūpaka-lilting tempo with chīṭtasvaras.
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 verkaṭaramanāḥ sahōdari-mudra is similar to syāmā sāstri-śyāma krṣṇa 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 Bhāgavatār has been immensely inspired by Trinity, he has contributed to Karnātaka music through new melodies and rhythms. Rāga-s viz.sumukhi, śṛṇdhari, priyadarśini, rasavarāli, prakāśini, muraññādāṛi, rāsabalī, vṛndāvanakutūhalāṁ - Tāla-s viz.Nuti,Pṛiti and Devaranjanam. A musical composition in a particular rāga, set to a particular tāla, with its lyrics or sāhiya conforming to the linguistic, prosodic, metrical aesthetics; manifests the melodic and rhythmic personality of the rāga and tāla.

It is based on the features of the rāga and the components of the tāla as revealed in the compositions that all aspects of manōdharma or improvised music are developed. The analysis of the kṛti-s of Eṇṇappāṭam Vēṅkaṭarāma Bhāgavatār 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 Gānēśa, Śiva, Muruga reveal the devout personality, scholarship, of this vāggēyakara- a sincere follower of the
trends set by Trinity. In his autobiography, Ennappāṭaṁ Venkataṛāma 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

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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 Karnātaka 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 Karnātaka classical music. The roots of Indian performing arts, both music and dance, can be found in the ancient treatise, Nātya Śāṭra, the authorship of which is attributed to Bharatha Muni. Indian music traditions including Karnātaka classical music are largely based on the 13th century Samśkṛṭa text Saṅgīta-Ratnākara of Sāraṇgadēva.

This paper delves on the impact of Muttusvāmi Dīkṣita on the Tanjore Quartet, with reference to their composition, Navarathna Māḷika. 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
Contribution of Trinity to Karnataka Music

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

Muttusvâmi Dikṣīta was born in Tiruvârur, (Today's Tiruvârur district) to a Tamil Brahmana couple, Râmasvâmi Dikṣîta and Subbrâmma. Muttusvâmi learned Samśkṛta, Vêda-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 Chidambaranâtha Yôgi 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 Vîna and later died. It is believed that Muttusvâmi 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 râga bhâva. He is known for composing in all the seventy two mēḷa kartas with Sāmaṣṭi carana-s. Muttusvâmi Dikṣîta is considered as one of the trinity of Karnâtaka classical music, the other two being Tyâgarâja and Śyâma śâstri.

Tanjore Quartet

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

Tanjore Quartet and Muttusvâmi

The Tanjore Quartet composed their Navrathnamaḷika Kṛti and offered to Śri Muttusvâmi as Guru Dâkṣīna. This is evident from the mudra-s, Guruguha Dâsa, Guruguha Mûrti and Guruguha Bhakta. This was referring to their Guru. Their guru, Muttusvâmi, has signature of the mudra Guruguha.

The first of the Navaratnas, Māyāṭitā Svarūpini was composed in the Māyāmaḷava Gouḷa râga similar manner as their guru Śri Muttusvâmi, whose first composition was Śri Nâthadiguruguho Jayati which was also set in Mâyâmâlava Gouḷa. There was use of Sāmaṭi carana-s in their kṛti-s as in the case of kṛti-s of Muttusvâmi. Several of Ponniyya-s works reflect his devotion to Lord Brihadiśvara and śrī Muttusvâmi. Ponniyya-s dwâDâsa râgamâlīka written in Telugu used only three râga-s when he first composed it later nine more râga-s were added on the instructions of his Guru which can be inferred by observing that Śrī râga, which is normally used as a mangala râga for conclusion is the third râga. Muttusvâmi ranked the pada varna Danikētagujâna set in Tōdi râga, Rûpaka tâla by Śivânaṇḍam, higher than his varna Rupamujûci set to the same râga.
Chinnayya, the eldest of the Quartette was born in the year 1802, Ponniyya in 1804, Śivānanaḍam in 1808 and Vadivelu 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 Dīkṣīta, 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 Sāmanvaya (perfect Symbiosis of music (dhatu) and Sāhitya (matu)). Muttusvāmi Dīkṣīta, 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 Serfoji-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 kṛtis have the signature Guruguha Dāsa, Guruguha Mūrti and Guruguha Bhakta. Muttusvāmi Dīkṣīta was an ardent devotee of Lord Subrahmanya (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 kṛtis 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 Nāṭhādiguruguho jayati’, and had attained unparalleled eminence in the domain of music. Though the composition "Māyātita Svarūpini" is in praise of their personal Goddess Brhadīṣwari, 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 Brhadīṣwara 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 Brhadisvara pādambulanu njambuganu 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 Brhadīṣvara and his guru Śri Muttusvāmi Dīkṣīta. There are compositions of Ponniyya written both in Telugu and Tamil. He had composed many rāgamalikas like his guru Śri Muttusvāmi Dīkṣīta. 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 connot 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 dvāDāṣ rāgamalika in Telugu, he had employed 12 rāga-s , which are as follows:- (1) Tōdi (2) Mōhanam (3) Śri 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 Taņja Brhadisa.

Śivānandaḥ had many compositions to his credit. The famous pada varna "Danikētagujāṇa" 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.

Bibliography

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, Pratimadhymya 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 inharmonical 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 Shruthis. 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 Shruthis. Example, Shuddha Rishabha and Shuddha Gandhara or Shatshruthi 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 SWARAHA”. It means, Swara is that, which can please the listeners on its own. The Árchika 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, Dhaivatha 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 Vikrutha swaras of an octave. By the time of SHRANGADEVA, the number of Shuddha and Vikrutha 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 Vikrutha 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 vikrutha swaras was accepted and adopted by one and all. Thanks to Venkatamakhi for his rational and scientific outlook. Today’s Karnataka 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 Shyamashastri, 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:

<table>
<thead>
<tr>
<th>The Composition</th>
<th>Raga</th>
<th>Thala</th>
</tr>
</thead>
<tbody>
<tr>
<td>Parvathi ninu</td>
<td>Kalgada</td>
<td>Trishra nade, adi.</td>
</tr>
<tr>
<td>Pahimam sri rajarajeshwari</td>
<td>Nata</td>
<td>Chaturashra roopaka.</td>
</tr>
<tr>
<td>Karuna judavamma</td>
<td>Varali</td>
<td>Mishra chapu</td>
</tr>
<tr>
<td>Kamakshi bangaru</td>
<td>Varali</td>
<td>Mishra chapu.</td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th>Composition</th>
<th>Name of the raga</th>
<th>Name of the thala</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gananatham bhajamyaham</td>
<td>Kanakaangi</td>
<td>Adi</td>
</tr>
<tr>
<td>Kalashavardhijam</td>
<td>Ratnaangi</td>
<td></td>
</tr>
<tr>
<td>Emandune</td>
<td>Shreemani</td>
<td>Roopaka</td>
</tr>
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<td>Ganamurthe</td>
<td>Gaanamoorthi</td>
<td>Adi</td>
</tr>
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<td>Vanaspati</td>
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<td>Evarito</td>
<td>Maanavathi</td>
<td>Adi</td>
</tr>
<tr>
<td>Atukaradani</td>
<td>Manoranjani</td>
<td>Deshaadi</td>
</tr>
<tr>
<td>Ne morabetthihe</td>
<td>Roopavathi</td>
<td>Mishra chapu</td>
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<td></td>
</tr>
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<td>Kalakantee</td>
<td>Adi</td>
</tr>
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<td>Paraku jesina</td>
<td>Jujahuli</td>
<td></td>
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<td>Panipathishayi</td>
<td>Jhenkaaradhwani</td>
<td>Adi</td>
</tr>
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<td>Emani pogadudura</td>
<td>Veeravasantha</td>
<td>Adi</td>
</tr>
<tr>
<td>Manasa sri rama</td>
<td>Maara ranjini</td>
<td></td>
</tr>
<tr>
<td>Sattaleni dinamu</td>
<td>Nagaanandini</td>
<td>Adi</td>
</tr>
<tr>
<td>Evvare ramaiah</td>
<td>Gangeya bhooshini</td>
<td>Adi</td>
</tr>
<tr>
<td>Paramatmudu</td>
<td>Vaagadheeshwari</td>
<td>Adi (vilamba)</td>
</tr>
<tr>
<td>Idi samayamura</td>
<td>Chaayaanaata</td>
<td>Adi</td>
</tr>
<tr>
<td>Prananatha birana</td>
<td>Shoolini</td>
<td>Deshaadi</td>
</tr>
<tr>
<td>Dayajuchutakidivela</td>
<td>Gaana vaaridhi</td>
<td>Adi</td>
</tr>
<tr>
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<td>Naata</td>
<td>Adi</td>
</tr>
<tr>
<td>Ninne bhajana</td>
<td>Naata</td>
<td>Adi (vilamba)</td>
</tr>
<tr>
<td>Namami sri rama</td>
<td>Varali</td>
<td>Adi</td>
</tr>
<tr>
<td>Bhavasannuta</td>
<td>Varali</td>
<td>Adi (vilamba)</td>
</tr>
<tr>
<td>Dharanu ni sari</td>
<td>Varali</td>
<td>Adi</td>
</tr>
<tr>
<td>Emunu galiginanduku</td>
<td>Varali</td>
<td>Adi</td>
</tr>
<tr>
<td>Ennalu shubhatantu</td>
<td>Varali</td>
<td>Mishra chapu</td>
</tr>
<tr>
<td>Eti janmamidi</td>
<td>Varali</td>
<td>Mishra chapu</td>
</tr>
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<td>Endukemi</td>
<td>Varali</td>
<td>Mishra chapu</td>
</tr>
<tr>
<td>Kanakana ruchira</td>
<td>Varali</td>
<td>Adi</td>
</tr>
<tr>
<td>Karuna elagante</td>
<td>Varali</td>
<td>Adi</td>
</tr>
<tr>
<td>Marakathamanivarna</td>
<td>Varali</td>
<td>Adi (vilamba)</td>
</tr>
</tbody>
</table>
1. Whether it is Ragabhava or lyrical beauty or his devotion to lord 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 samayamura, 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.

**VIVADRIGA COMPOSITIONS OF MUTTUSWAMI DEEKSHITAR:**

Sri Muttuswami Deekshitar (1775-1835), is the most scholarly composer, who has enriched the field of Karnataka 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:

<table>
<thead>
<tr>
<th>Name of the Raga</th>
<th>Aroha and Avaroha</th>
<th>Composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kanakambari</td>
<td>Srpmds-sndpmGrrs</td>
<td>kanakAmbarl kAruNyAmrita laharl</td>
</tr>
<tr>
<td>Phenadyuti</td>
<td>srmpddpns-snddpmggrs</td>
<td>Srl daksHiNAmUrI</td>
</tr>
<tr>
<td>Ganasamavarali</td>
<td>Srpmdns-sndpmgrs</td>
<td>BruhadlshwarO</td>
</tr>
<tr>
<td>Bhanumathi</td>
<td>srmpdns-sndpmGrrs</td>
<td>bruhadambA madambA jayathi</td>
</tr>
<tr>
<td>Bhanumathi</td>
<td>srmpdns-sndpmGrrs</td>
<td>GuruguhaswAmini</td>
</tr>
<tr>
<td>Manoranjani</td>
<td>srmpdns-sndpmmmpmgrs</td>
<td>bAlAmbikE pAhI Badram</td>
</tr>
<tr>
<td>Tanukeerthi</td>
<td>srmpns-sndnpgmrs</td>
<td>Chidambara naTarAjamUrthim</td>
</tr>
<tr>
<td>Senaghrani</td>
<td>srggmmpnds-sNdpmgMggrs</td>
<td>JnAnAmbikE pAlaya</td>
</tr>
<tr>
<td>Roopavathi</td>
<td>Srpmpps-sndnpmggs</td>
<td>SrlkrushNam BajarE</td>
</tr>
<tr>
<td>Geya Hejjuji</td>
<td>srmpdps-sNdpmsgrs</td>
<td>rAmachandra nTarUmeBaktam</td>
</tr>
<tr>
<td>Jayashuddhamalavi</td>
<td>srgmpns-sndnpmgrs</td>
<td>naraharimAshrayAmi satatam</td>
</tr>
<tr>
<td>Jhankarahramari</td>
<td>srgmpdnpds-sndpmsgRGRRs</td>
<td>himAchalakumArlm BajarE</td>
</tr>
<tr>
<td>Veeravasanta</td>
<td>srmmpdnds-snnpmmgrs</td>
<td>vlravanta tyAgarAja</td>
</tr>
<tr>
<td>Sharavathi</td>
<td>srgmpdnds-sNdpmgrs</td>
<td>sharAvatl tAvasinski</td>
</tr>
<tr>
<td>Nagabharana</td>
<td>sRgmpnds-snpgmGrrs</td>
<td>nAgABaraNam nagajABaraNam</td>
</tr>
<tr>
<td>Kalavathi</td>
<td>SrgmpdnpdS-SNdpmgrmrs</td>
<td>kalAvatl kalAmanAanayuvatI</td>
</tr>
<tr>
<td>Ragachoodamani</td>
<td>SmrgmdpN_s-Sndpmmrs</td>
<td>shwEta gaNapatim</td>
</tr>
<tr>
<td>Ganga Tarangini</td>
<td>sRgMpdns-snpdMngmrS</td>
<td>varadarAja AvAva</td>
</tr>
<tr>
<td>Bhogachayanata</td>
<td>Srgrgmpnns-sndnpsNpmrS</td>
<td>BOgaChAyAnATakapriyE</td>
</tr>
</tbody>
</table>
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.

<table>
<thead>
<tr>
<th>Shaila Deshakshi</th>
<th>smgpds-sndSnpmrs</th>
<th>Srl shUlinlm sritapAlinlm</th>
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<tr>
<td>Chalanata</td>
<td>Srgrmpdns-snpmmRS</td>
<td>SwAminAttha paripAlayAsha mAm</td>
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<td>Chalanata</td>
<td>Srgrmpdns-snpmmRS</td>
<td>pavanAtmajAgaccha</td>
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<td>Chalanata</td>
<td>Srgrmpdns-snpmmRS</td>
<td>mahAgA Napatim</td>
</tr>
<tr>
<td>Sougandhini</td>
<td>srmpps;sndpmgrs</td>
<td>kAmaakOTi pITavAsinl</td>
</tr>
<tr>
<td>Jaganmohana</td>
<td>sgrmpddns;sndpmgrs</td>
<td>SrlvidyA rAjgOpAlam</td>
</tr>
<tr>
<td>Dhaali-varaali</td>
<td>srgrmpdns;sdpmGrs</td>
<td>mAmava mlNAkshl</td>
</tr>
<tr>
<td>Dhaali-varaali</td>
<td>srgrmpdns;sdpmGrs</td>
<td>shEshAchala nAyakam</td>
</tr>
<tr>
<td>Nabhomani</td>
<td>srgrmpdpns;sdpmgrs</td>
<td>nabhoMani</td>
</tr>
<tr>
<td></td>
<td></td>
<td>chandrAgnayananam</td>
</tr>
<tr>
<td>Kumbhini</td>
<td>sg rmpndns;spmrgs</td>
<td>SacchidAnandamaya</td>
</tr>
<tr>
<td>Ravi-kooya</td>
<td>sgrmpndns;snppmGrs</td>
<td>himagirikumArI eshwari</td>
</tr>
<tr>
<td>Geervani</td>
<td>sgrmpndpndps;sdpmGrs</td>
<td>namO namasthe grvANi</td>
</tr>
<tr>
<td>Jeevanthika</td>
<td>sgrmpdns;spmgrs</td>
<td>brihadLsha kaTAkshENa</td>
</tr>
<tr>
<td>Dhavalaanggi</td>
<td>srgrmpds;sdpmgrs</td>
<td>shrungArAdi NavarasAngl</td>
</tr>
<tr>
<td>Vamshavathi</td>
<td>sgrmpdns;spmrgs</td>
<td>vamshavathl shivayuvathi</td>
</tr>
<tr>
<td>Shamala</td>
<td>Srgrmpds;sdNpmgrs</td>
<td>shyAmalAnGl mAthangl</td>
</tr>
<tr>
<td>Nishadha</td>
<td>srgrmpdns;spmrgs</td>
<td>nishAdAdi dEshAdipati nuta</td>
</tr>
<tr>
<td>Kuntala</td>
<td>sgrmpdns;sdpmgrs</td>
<td>Srl sugandhI kuntalAmbiKE</td>
</tr>
<tr>
<td>Chaturangini</td>
<td>sgrmpdns;spmrgs</td>
<td>gruruuga BavAntarangiNI</td>
</tr>
<tr>
<td>Santhaana Manjari</td>
<td>srgmpdps;ndpmrs</td>
<td>santAnamanjarlm shankarlm</td>
</tr>
<tr>
<td>Jyothi</td>
<td>srgmpdns;spmrgs</td>
<td>paranjiOtishmatl</td>
</tr>
<tr>
<td>Dhoutha panchama</td>
<td>srgmpdns;spdmpGs</td>
<td>mAtangl marakatAngl</td>
</tr>
<tr>
<td>Nasaamani</td>
<td>srgmpdns;spdmrgs</td>
<td>Srl ramA saraswathl sEvitAm</td>
</tr>
<tr>
<td>Kusumaakaara</td>
<td>sgrmpdns;spdmrgs</td>
<td>kusumAkara shOBita</td>
</tr>
<tr>
<td>Rasamanjari</td>
<td>srgrmpmpndns;spdmprgs</td>
<td>shrungAra rasamanjarl</td>
</tr>
</tbody>
</table>

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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 kuntalambi ke, 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. Karnataka 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.

BIBLIOGRAPHY

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<td>M.R.Shankara murthy</td>
</tr>
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<td></td>
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</tr>
<tr>
<td>----------------------------------------------------------------------</td>
<td>----------------------------------------</td>
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<tr>
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</tr>
<tr>
<td>PLANET PRAYERS MUTHU SWAMY</td>
<td>Translation &amp; Annotation By Manoj.G</td>
</tr>
<tr>
<td>DEEKSHITAR’S NAVAGRAHA KRITIS</td>
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</tbody>
</table>
Tyāgarāja, one among the Musical Trinity of Karnātak music was the pioneer in popularizing the trend of composing compositions set to Dēśādi and Madhyādi tāla-s. His style of composing Kīrtana-s in these tāla-s has inspired many of his disciples and other composers who belong to his lineage. The structure of compositions in this tāla-s is a signature bāṇi of Tyāgarāja Śiṣya parampara. Dēśādi and Madhyādi are names of 'two' tāla-s in which some Kīrtana-s of Tyāgarāja, Jāvali-s and Tillānā were set. However in the 20th century these songs have been generally sung adapted to Ādi tāla. This paper questions whether Dēśādi and Madhyādi are really two tāla-s or one tāla 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 tāla-s have been adapted to Ādi.

1 Dēśādi-tāla and Madhyādi tāla:

A M Cinnasvāmi Mudaliyār (1893:41) regards Dēśādi and Madhyādi as variations of Āditāla. According to him, "What is usually termed the ĀDI TĀLA which corresponds to the common or even time in European Music, is really the TRIPUṬA genus of the CHATURAṢRa species; but as the TRIPUṬA has been appropriated in common usage to denote the seven-unit-measure of the TRISRa species, the term ĀDI has been borrowed from the long list of 108 TĀLAS reckoned by MĀTRĀS. There are a few varieties in the ĀDI TĀLA which might be mentioned here; viz. (a) MADHYĀDI in which the musical phrase generally terminates with the first half of the ĀVARTA, a fresh phrase or a variation of the first one being taken up at the second half of it. (b) DĒŚĀDI, in which 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; 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-tāla corresponding to Common time would be similar to 4-4, four crochets or quarter note syllables to a bar.

b) But Caturaṣra-tripuṭa tāla would have 8 beats or 8 kriyā-s.

b) The term Ādi 'borrowed from 108 Tāla-s' would denote a tāla with one Laghu time-unit or one mātrā. At best that could be enlarged as four units with one saśabda-kriya followed by three niḥṣabda kriyā-s.

In other words Mudaliyār does not clearly specify the form of or the mode of rendering the Dēśādi or the Madhyādi tāla. What one can infer is that the mode of rendering the two seems to similar. From the notation of a song set in Dēśādi we gather that there are four bars or aṅga-s in the tāla.
For instance, the song, 'nannu brōva' in the rāga Ābhōgi and in Dēśādi tāla has been notated by Cinnasvāmi Mudaliyār (106) thus.

\[
\begin{array}{cccccc}
\text{na} & \text{nnu} & \text{brō} & \text{va} & \text{nī} & \text{kin} \\
\text{ma} & \text{tā} & \text{ta} & \text{ma} & \text{tā} & \text{ma} \\
\text{sa} & \text{mā} & \text{tā} & \text{ma} & \text{tā} & \text{ma}
\end{array}
\]

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 mrokkeda' (1893:59) 'kalinarulaku' (Kuntalavarāḷi) (99) and 'ennaḍu jūtunō' (Kalāvati) (118).

Madhyādi -

\[
\begin{array}{cccccc}
\text{vi du} & \text{la} & \text{ku} & \text{mrō} & \text{ke} & \text{dā} \\
\text{vi du} & \text{la} & \text{ku} & \text{mrō} & \text{ke} & \text{dā} \\
\text{ka li} & \text{na} & \text{ru} & \text{la} & \text{ku} & \text{ma} & \text{hi} \\
\text{ma lu} & \text{de} & \text{li} & \text{pē} & \text{mi} & \text{hi} & \text{ma} \\
\text{en} & \text{na} & \text{du} & \text{jū} & \text{tu} & \text{nō} & \text{ka} \\
\text{en} & \text{ki} & \text{la} & \text{ti} & \text{la} & \text{ka} & \text{ka}
\end{array}
\]

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 Mudaliyar and even Subbarāma Dīkṣitār place them to mark the end of the Pāda ending or the sāhitya division within a Pallavi, Anupallavi and Carāṇa 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 mātra and not ½ mātra. So the actual proper organisation of the song should be as follows.

Madhyādi -

\[
\begin{array}{cccccc}
\text{V} & \text{T} & \text{T} & \text{T} & \text{T} & \text{V} & \text{T} & \text{T} \\
\text{vi du} & \text{la} & \text{ku} & \text{mrō} & \text{ke} & \text{da} & \text{vidu} & \text{la} & \text{ku} & \text{mrō} & \text{ke} & \text{da} \\
\text{ka li} & \text{na} & \text{ru} & \text{la} & \text{ku} & \text{ma} & \text{hi} & \text{ma lu} & \text{de} & \text{li} & \text{pē} & \text{mi} \\
\text{en} & \text{na} & \text{du} & \text{jū} & \text{tu} & \text{nō} & \text{i na} & \text{ku} & \text{la} & \text{ti} & \text{la} & \text{ka}
\end{array}
\]
In short both Dēsādi 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 Ādītāla 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 desya 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 Dēsādi to the eight kriyā-s of Ādi, what is of importance is the connection he makes between Dēsādi and the Tritāla or Tīnatāla of Hinudstāni Music, both being manifested by four kriyā-s. The Tritāla in Hindustāni, as the name signifies, has three <trī, tīna> Tāli kriyā-s (saśabda - tattu / ghātam-s) and the fourth being a Khāli (niḥśabda - vīccu / visarjitam). Renganāthayyar (1922:6) in his Sangītarājarāngam, refers to this format of tāla as Hindustani Ādi-tāla, with the kriyā sequence being tattu-vīccu-tattu-tattu.

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.

<table>
<thead>
<tr>
<th>Mātrā</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
<th>11</th>
<th>12</th>
<th>13</th>
<th>14</th>
<th>15</th>
<th>16</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kriyā</td>
<td>X</td>
<td>X</td>
<td>O</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| Bōla | ḍa dhin dhin ḍa dhin dhi dhā tin tin tā tā dhi dhi dh
|     | n n n ā |

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

```
. . . r | g r r r | s , , d | 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' (Śankarābharāṇa) having a recurring anāgata-graha of 2/7, yet the tāla carries only one name and not two.

However if 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 eṇuppu of the anupallavi and the charana." (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 māṭrā commencing on a Vīccu. (cf. RithaRajan 1999:56-57)
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This is clearly seen in the following example:

\[
\begin{array}{|c|c|c|}
\hline
\text{en} & \text{ta} & \text{ve} . \text{du} \\
\hline
\text{va} . \text{pan} & \text{ta} & \text{me} . \text{la} \\
\hline
\text{va} & & \\
\hline
\end{array}
\]

\[
\begin{array}{|c|c|c|c|}
\hline
\text{kon} & . \text{du} & . \text{ra} . \text{gha} \\
\hline
\text{rā} . \text{gha} & | & | \\
\hline
\text{št} & | & | \\
\hline
\text{rā} . \text{gha} & | & | \\
\hline
\text{št} & | & | \\
\hline
\text{rā} & | & | \\
\hline
\end{array}
\]

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 Tina-tāla\(^9\). The Gata is also said to commence on the 12\(^{th}\) mātrā.

\[
\begin{array}{|c|c|c|c|}
\hline
\text{sk} & \text{sk} & \text{nk} & \text{sk} \\
\hline
\text{di ra} & \text{dā} \text{ di ra dā} \text{ rā} \\
\hline
\end{array}
\]

We observe two identical halves of 8 mātrā-s in the gata, the first half commencing on the 12\(^{th}\) mātrā and the second one on the 4\(^{th}\). 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, (OmkarnāthThākur 1958:56).

\[
\begin{array}{|c|c|c|c|}
\hline
\text{sk} & \text{sk} & \text{nk} & \text{sk} \\
\hline
\text{jā} & \text{nē na} & \text{dūn} & . \\
\hline
\text{gi} . \text{rī} & \text{mā} . \text{yi} . & \text{mā} . \text{yi} - & | \\
\hline
\end{array}
\]

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.

\[
\begin{array}{|c|c|c|}
\hline
\text{na} & \text{nnu} & \text{brō} . \text{va} \\
\hline
\text{sa} \text{mā} & | & | \\
\hline
\text{na} | \text{nu} & \text{brō} . \text{va} | \text{nī} . \text{kin} | \text{ta tā} . \text{ma} \\
\hline
\text{sa} \text{mā} . & | & | \\
\hline
\end{array}
\]

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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 tālā not coinciding as illustrated belo.

<table>
<thead>
<tr>
<th>I</th>
<th>S -</th>
<th>I</th>
<th>S -</th>
<th>I</th>
<th>S -</th>
</tr>
</thead>
<tbody>
<tr>
<td>ta</td>
<td>ta dīm</td>
<td>ta</td>
<td>ta dīm</td>
<td>ta</td>
<td>ta dīm</td>
</tr>
<tr>
<td>I</td>
<td>S -</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ta dīm</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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 ĀVARTA, 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 -

<table>
<thead>
<tr>
<th>V</th>
<th>T</th>
<th>T</th>
<th>T</th>
<th>V</th>
<th>T</th>
<th>T</th>
<th>T</th>
</tr>
</thead>
<tbody>
<tr>
<td>..- vi du</td>
<td>la ku</td>
<td>mrō ...</td>
<td>. kke da.</td>
<td>..- vidu</td>
<td>. la ku.</td>
<td>mrō ...</td>
<td>. ke da.</td>
</tr>
<tr>
<td>..-</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>..- ka li</td>
<td>na ru.</td>
<td>la .</td>
<td>ku.</td>
<td>. ma hi .</td>
<td>..- malu</td>
<td>. de li.</td>
<td>pē ...</td>
</tr>
<tr>
<td>..-</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>..-</td>
<td>na du.</td>
<td>jū ...</td>
<td>. tu nō.</td>
<td>..- i na</td>
<td>ku la</td>
<td>ti</td>
<td>la</td>
</tr>
<tr>
<td>..-</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

\[
\begin{array}{lllll}
V & T & T & T & T \\
na & mā & sa & mā & ru \\
va & nā & nē & mē & du \\
\end{array}
\]

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 second saśābda 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 vēdukondu'. Thus the padagarbham seems to be inseparably connected with the ¾ mātra rest or elongation that is seen on the second Taṭṭu and then on the first Viccu of the next āvarta.

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

Ritha Rajan (1999:63) mentions a few Jávali-s set in Dēsādi format, namely, 'muṭṭavaddurā' (Sāvērī), 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 -

\[
\begin{align*}
V & | T & | T & | T & | V & | T & | T & | T & | || \\
\end{align*}
\]

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 kiryā. In all other bars /aṅga-s the commencing syllable is ½ or ¼ mātra moved away from the kriyā.

In the case of Jávali, 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 -

\[
\begin{align*}
V & | T & | T & | T & | V & | T & | T & | T & | || \\
- & a pa & | dū. ru ku & | lō. nai ti & | nē & | | & - & ca pa & | la ci . tta & | mu cē . da & | nē & | || \\
- & na pa & | | | | | | | | | | | | | |
\end{align*}
\]

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

Madhyādi -

\[
\begin{align*}
V & | T & | T & | T & | V & | T & | T & | T & | || \\
- & dhi ra & | nā & | ta & | na dim.ta & | dhira na & | | & - & dhi ra & | nā & | ta & | na dim.ta & | dhira na & |
\end{align*}
\]

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The reason why Sāmbamūrti felt there was no padagarbham in the Madhyādī 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 Tattu kriyā of the first Druta. But as pointed earlier, since Madhyādī format is also set in 3 Taṭṭu-s and Vīcch, the accent on second Taṭṭu has to be recognised as a Padagarbham.

6 Sāhitya syllables: Distribution in Ďēśādī and Madhyādī formats

Sāmbamūrti also adds "Compositions in Ďēśādī and Madhyādī 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 Desādī 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 Ďēśādī:

In the Ďēśādī format, there seem to be an average of 4 short /hrasva syllables in one bar / āṅga. 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.

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>T</td>
<td>T</td>
<td>V</td>
<td>V</td>
</tr>
<tr>
<td>T</td>
<td>T</td>
<td>V</td>
<td>V</td>
</tr>
<tr>
<td>T</td>
<td>T</td>
<td>V</td>
<td>V</td>
</tr>
<tr>
<td>T</td>
<td>T</td>
<td>V</td>
<td>V</td>
</tr>
</tbody>
</table>
6.2 Madhyādi:

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

Madhyādi -

\[
\begin{array}{ccccccc}
V & | & T & | & T & | & T & | & V & | & T & | & T & | & T & |
\end{array}
\]


. . . - | | | | || || |

. . - 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 |
\[
\begin{array}{cccc}
T & 1 & 2 & 3 & T & V & T & V \\
\end{array}
\]


. . - | | | | || || |

. . - ka li . na ru | la . ku . . . ma hi . | . . - malu | . de li . | pē . . . . . mi . |

. . - | | | | || || |

However Jávali-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 -

\[
\begin{array}{ccccccc}
V & | & T & | & T & | & T & | & V & | & T & | & T & | & T & |
\end{array}
\]

. . - 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 Mudalīyar, 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 arīga; 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 Adītālā adapted format:

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

\[
\begin{align*}
| & \quad | \quad \quad | \quad | \quad | | \\
\text{sk} & \text{nk} & \text{nk} & \text{sk} & \text{sk} & \text{nk} & \text{sk} & \text{nk} & | \\
\text{na} & \text{nī} & \text{ta} & \text{ma} & | \\
\text{sa} & \text{ma} & | \\
\end{align*}
\]

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

\[
\begin{align*}
\text{sk} & \quad | \quad \text{nk} & \quad | \quad \text{sk} & \quad | \quad \text{sk} & \quad | \\
\text{na} & \quad \text{nī} & \quad \text{kin} & \quad \text{ta} & \quad \text{ma} & | \\
\text{sa} & \quad \text{mā} & | \\
\end{align*}
\]

And it is the above sequence of kriyā-s, – sk nk sk sk, that we would arrive at for Dēśādi tāla, 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 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."

But we do not appear get any evidence of Ādi-tāla 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 Dēśādi is to see the kriyā-s and their sequence as already discussed earlier.

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

\[
\begin{align*}
\text{X} & \quad | \quad \text{X} & \quad | \quad \text{O} & \quad | \quad \text{X} & | \\
\text{sk} & \quad | \quad \text{sk} & \quad | \quad \text{nk} & \quad | \quad \text{sk} & | \\
\text{di ra} & \quad \text{dā} & \quad \text{ra} & \quad \text{dā} & \quad \text{rā} & | \\
\end{align*}
\]
The Khyāla composition set in Tritāla, in medium tempo, too seem to be set in the above format.

\[
\begin{array}{cccccccccccccccc}
\text{X} & | & \text{X} & | & \text{O} & | & \text{X} & 1a Tri-tāla: \quad \text{Duration - } 16 \text{ mātrā-s.} \\
\text{sk} & | & \text{sk} & | & \text{nk} & | & \text{sk} & \\
\text{jā} & | & \text{nē} & | & \text{na} & | & \text{dūn} & \\
\text{gī} & | & \text{ṛ} & | & \text{mā} & | & \text{yī} & | & \text{mā} & | & \text{yī} &|
\end{array}
\]

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

<table>
<thead>
<tr>
<th>1st</th>
<th>2nd</th>
<th>3rd</th>
<th>4th</th>
<th>5th</th>
<th>6th</th>
<th>7th</th>
<th>8th</th>
<th>9th</th>
<th>10th</th>
<th>11th</th>
<th>12th</th>
<th>13th</th>
<th>14th</th>
<th>15th</th>
<th>16th</th>
</tr>
</thead>
<tbody>
<tr>
<td>dh</td>
<td>dh</td>
<td>dhi</td>
<td>dh</td>
<td>dh</td>
<td>dh</td>
<td>dh</td>
<td>dh</td>
<td>dh</td>
<td>tin</td>
<td>tin</td>
<td>tā</td>
<td>tā</td>
<td>dhi</td>
<td>dhi</td>
<td>dh</td>
</tr>
<tr>
<td>an</td>
<td>nā</td>
<td>ān</td>
<td>nā</td>
<td>ān</td>
<td>nā</td>
<td>ān</td>
<td>nā</td>
<td>ān</td>
<td>nā</td>
<td>nā</td>
<td>nā</td>
<td>nā</td>
<td>nā</td>
<td>nā</td>
<td>nā</td>
</tr>
</tbody>
</table>

And hence the Masītakhānī 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 arga after a lapse of ¼-mātrā in the case of Dēsādi format and ½-mātrā in the case of Madhyādi format, taking Hindustāni format as the model, we can deduce that the first arga was manifested by the Vīcchu. Consequently the mode of rendering of Dēsādi tāla would be V-T-T-T, similar to what Śāmbamūrti mentioned.

8 Madhyādi: Interpretation of the name

Subba Rao (1962:98-99) writes in detail on the significance of the term 'Madhyādi'. "the madhyāditāla is identical with deṣādi tāla in kriyā and arīga; that is it has also take three beats and a wave. The liberty frequently taken in the case of deṣādi tāla of rendering it as plain ādi tāla in madhyamakāla is seldom exercised in the case of madhyādi tāla. The eduppu 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 eduppu though typical is not invariable. It is not this particular eduppu that serves to distinguish it from deṣādi; for in ādi tāla the anāgata eduppu may be anywhere in the laghu but not after it. The point of distinction of the madhyādi from deṣādi 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 eduppu of five-and-a-half or six units is uncommon in the usual ādi tāla. It must be remembered that this eduppu 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 deṣādi is to indicate the difference of the unusual eduppu of the anupallavi and the charaṇa. The name itself is indicative of the unusual eduppu occurring in the
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middle beat or madhyama ghata of the saśabda kriyā of three beats. The madhyādi tāla is not employed in kīrtanas. It is used fairly extensively in jávalis."

Subba Rao's description of Madhyādi seems to be based on Jávalī 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 -

\[
\begin{array}{ccccccc}
V & | & T & | & T & | & T & | & V & | & T & | & T & | & T & | & V \\
. - & na & pa & | & | & | & | & | & | & | & | & | & | & | & \\
anu- & pallavi & | & | & | & | & | & | & | & | & | & | & | & | \\
lēka-apa & | & | & | & | & | & | & | & | & | & | & | & | & |
\end{array}
\]

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 Madhyādi, 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' (srīrāga), 'mēru samāna' (Mālвagaula) seem to display a tempo slower than that of 'enta vēdukondu' (Sarasvatīmanōhari), 'Raghunāyakā' (Hamsadhvani) listed under Dēśadi format.

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

9 Dēśādi format: Kālapramaṇa 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 kālapramaṇa of the tāla or of the song.
In the above examples, we see
a) 'na' in 'nannu' is dīrgha as it precedes a conjunct consonant; similarly 'e' in 'enta', 'bha' in 'bhakti' are dīrgha; so is 'brō'.
b) '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 mātra 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:

1 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.

2 T V Subba Rao had expressed that the arrival of this Dēśādi tāḷa in Karnataka music could be traced to the Tritāḷa 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 Jāvāli and Tillānā compositions in Madhyādi tāḷa, the padagarbham is found to be on the fourth kriyā or the third Beat.

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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 Caṅkām 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 Caṅkām works of Cilappatikāram and Ėṭṭuttokai (eight anthologies) such as, Virai-s Paṭṭaṇi, Ganika, perhaps refer to the early establishments of the dēvadāsi system. The Caṅkām bards have praised and idealized qualities of velour, 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- Caṅkām period witnessed the ascendency 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 Caṅkām 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 Tirumuṟai and the Vaiṇava Nāḷāyira 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 Māṇikkavāacakar of 9th century A.D in his work Tirupporcuṇṇam (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 Srī rājarajēśvaram of the Bhradīśvara temple of Taṅcāvūr, 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...
nāṅkaiyār, 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 Cōḷā 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 Cōḷā 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 kanikka, Māṇikkam during the Cōḷā and the later Cōḷā 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 to1565 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 Taṅcāvūr from 16th century until the annexation of the Taṅcāvūr 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 Taṅcāvūr 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

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from 1830, as social activists such as Kantukuri Viracalirikam from Brahma Samaj were involved in active campaign against the non-monogamous relationships of the dēvādāsi 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 dēvādāsi 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 dēvādāsi during temple festivals, and de-recognizing the gift of temple lands to dēvādāsi, were introduced. The Tamil Nādu Dēvadasi (Prevention of Dedication) Act, 1947 completely put an end to the dēvādāsi tradition in Tamil Nādu and eventually provided the impetus for similar legislative measures in other states of Independent India.

Scholarly Accounts on the Dēvādāsi tradition:

The scholarly works of various social scientists on Dēvādāsi tradition provides us with us in detail the origin, practice and decline of the dēvādāsi system in south India through a socio-historical and cultural kaleidoscope. Amrit Srinivasan (1985) presents the dēvādāsi system in in the context of complex Anti-Nautchh, Anti-Brahmin and Dravidian movements of 20th century. Saskia Kersenboom (1987) traces the indispensible presence of dēvādāsi women in various temple traditions (rituals, rights, distinctions) from Carikam 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 dēvādāsi 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 dēvādāsi 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 dēvādāsi-s namely M. S Subalakshmi, Bangalore Nāgarathnamma and Mūvalūr Rāmamaritaṇm'mal respectively, and presented socio-political history of the tradition through their individual life experiences. Rubin Kermorgant (2014) has explored the dēvādāsi traditions of Yellamma in Karnataka through a detailed ethnographic account. All these many other works on dēvādāsi traditions portrays the dēvādāsi-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 dēvādāsi-s has been rarely stressed as a subject of systematic study. A historical study of contributions of dēvādāsi-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 dēvādāsi sisters namely Āyi, ōci, cīṅkāri and Baṅgāri during the Vijayanagara period in 16th century, which is a living testimony of dēvādāsi-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 Nāgarathnamma’s philanthropic efforts to propagate karnātaka 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 Nāgarathnamma 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 Heggaḍe Dēvanṇa Kōṭha to Puṭṭa Lakṣmiyammal vaisṇavi attached to Naṉjaṅguḍ temple of Karnataka, Nāgarathnamma 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 Nāgarathnamma 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, Nāgarathnamma and her mother moved to Bangalore for methodical training in all departments of Arts. In spite of loss of patronage and wealth, Puṭṭa lakṣmiyammal 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. Nāgarathnamma’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 Nāgarathnamma to teach and give music concerts and gained the patronage of Justice Rao. With the demise of Justice Rao in 1902, when Nāgarathnamma 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. Nāgarathnamma 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 Viṇai Taṇam, Cēlam Kāmāṭci and others, and continued giving musical performances everywhere. As a linguist, Nāgarathnamma encountered the prominent dēvadāsi Muddupalani’s work Rādhika santvanamu during the Maratha king Pratapsimha in early 18th century. Nāgarathnamma thoroughly read Rādhika santvanamu and pointed out the various errors of ancestry, and derogatory interpretations offered by Kandukūri Vīraśaliṅgarī– a social activist of the 19th century regarding Muddupalani and decided to re-write the forward for the book and publish it. Nāgarathnamma noted that social activist Kandukūri Vīraśaliṅgarī 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. Nāgarathnamma 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. Nāgarathnamma openly criticized the insensitivity of men and women around in branding the non-conjugal relations of dēvadāsi-s as unchaste, immoral and prostitution.
Nāgarathnamma completed the forward for Muddupalani’s Rādhika santvanamu through a dēvadāsi-s perspective and published on 30th March1910. In 1911, this work of Nāgarathnamma caught the attention of Telegu translator Gōṭēṭi Kāṅkarāju Pāntulu of the Madras Government who was a staunch follower of social reformist Kandukūri Viṇāśaliṅgarī. 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 Nāgarathnamma’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 śāstrī and Sons for publishing a piece of work that is injurious to public morals. The Government of Madras soon swung in action and sized 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 Nāgarathnamma continued with her concerts and performances in Tamil Nādu and Sri Lanka and gained immense respect among the scholarly circles of Musicians and Performing Artits.

In October of 1921, Nāgarathnamma was inspired by a vision of saint Tyāgarāja of Tiruvārūr and was determined to renovate the dilapidated Camāti of the saint in Tiruvaiyāru near Taṅcāvūr. 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 Pakavat and Paṅcu Pakavat who took the responsibility of conducting the Ārādhana every year from Umalaypuram brothers namely, Kiruṣṇa Pakavat and Cuntara Pākavat formed two rival factions amongst each other as Periyā kacci (Big group) and Čiṅṇā 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.

Nāgarathnamma 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 Nāgarathnamma’s noble efforts to revive the Camāti and ridiculed at her status as dēvadāsi. Unfettered, Nāgarathnamma 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 Čiṅṇā kacci and other groups did disappoint Nāgarathnamma. Her continuous effort to strike
negotiations with various groups of musicians for unification and having one Ārādhana was not easy. The Cinṇā kacci led by Vatihināta Pakavatar was quite adamant with the orthodox view that women could not perform near the Camāṭi of saint. By 1939, Nāgarathnamma sold her belongings in Madras and made Tiruvaiyārur as her permanent residence looking after the work at the Camāṭi. Nāgarathnamma’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 Nāgarathnamma 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 Nāgarathnamma 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 Tiruvaiyārur, but has preserved it for the future generation of musicians and artists.

Conclusion

Nāgarathnamma 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 Nāgarathnamma sold by 1939, was poured into the celebration of the Ārādhana and maintenance of the Camāṭi of Tyāgarāja. Nāgarathnamma had sold all her jewellery for almost Indian Rupees 30,000/- by 1940s and had donated everything for the Camāṭi 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. Nāgarathnamma made her testament and will in the same year and created a trust named as Vidyasundari Bengalure Nāgarathnamma with one of the trustees as C V Rajagopalachari. The trust declared Nāgarathnamma to ensure the site of Camāṭi 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 samāḍi site. Nāgarathnamma listed out various charities, annual pooja, Unchavarthi tradition to be performed which would be administered even after her death. Nāgarathnamma 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
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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, tāla-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 karnātaka Classical Music. They are called the Trinity of Music – Śrī Tyāgarāja, Śrī Muttusvāmī Dikṣita 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 Taṇjāvūr 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 Vīna Kuppaiar, Vēnkataramana 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 Taṇjāvūr 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 mudra ‘Syama Krṣṇa’. He died in 1827.

Muttusvāmī Dikṣita

Dikṣita was born in Tiruvārūr, in Taṇjāvūr district, Tamil Nādu. His parents are Rāmaswamy Dikṣita & Subbalakṣmi. He lived between 1775 and 1835. He has composed more than 500 compositions. He had a lot of disciples including Vina Vēṅkatarāmaiah, Ponnaiah, Vādivelu 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 Karnātaka classical Music. Though Kṛti-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 Kṛti, Varna, Svarajati, and Rāgamalika.

Svarajati

Of these, Śyāmā sāstri 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 carana. The theme is either devotional, heroic or erotic in nature. The Svarajati-s of dance repertoire are filled with śrṅgāra and have jati-s. But Śyāmā sāstri has composed three svarajati-s, for which the grammar has been devised by himself. The svarajati-s of Śyāmā sāstri are:

1. Rāvē himagiri - Todi – Adi

There are some special features in the Svarajati-s of Śyāmā sāstri. 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

Kṛti

The Kṛti 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. Kṛtis-s are made up of Pallavi, Anupallavi and Carana. Besides, there are also many decorative anga-s for Kṛti-s. Kṛti-s are the only forms of Kalpita Saṅgīta section, which gives scope for Improvisation. Kṛti-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, Kṛti. Each of them has a specific element of their own, towards the development of Kṛti form. For example, Tyāgarāja’s Kṛti-s are filled with Sangati-s, while Śyāmā sāstri compositions are shining with Svarasāhitya.

Sangati: Cakkani rāja mārgamulu – Kharaharapriya- Tyāgarāja
daṛinitelisikoṇti- Śuddhasāvēri- Tyāgarāja

Cīttasvarara: RaghuvamsaSudha - Kadanakutūhalam - Ādi–Tyāgarāja

Sari evvaramma - Bhairavi – Khanḍa Jhampa - Śyāmā sāstri.
Sālivatishvaram - Dēvagāndhari - Ādi - Muttusvāmī
NiMahima - Vācaspati - Tyāgarāja.

Solkaṭṭusvara-s : Śrī Mahāganapatirīn - Gaula – Miśra āka – Muttusvāmī Dīkṣita

Vānām

This is a very important musical form in Karnātaka classical music. All vānā-s consist of lyrics as well as svara passages, including a pallavi, anupallavi, muktāyi svara-s, caraṇa mand cītāsvara-s. There are two types of vānā-s known as Tānavānām and Padavānām. Vānām is traditionally performed as an opening item by musicians in concerts. As a foundation to Karnātaka classical music, vānām-s are also practiced as vocal exercises by performers of Karnātaka classical music.

Rāgamālika

Rāgamālika, literally “a garland of rāga-s” is a very popular form of composition in Karnātaka classical music. Usually a rāgamālika 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 paḷḷavi which is also in a different rāgam. Rāgamālika appears not only in Kṛtis format but also in other formats like vānām-s, svarajī-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: paṅcaratna-s, uṭṣava sampradāya kīrtana-s, divyanāma sankīrtanas, kṣētra Kṛtis, navagraha Kṛtis and navāvaraṇa Kṛtis.

Conclusion

Thus it is clear that Trinity had given a complete shape to the Kṛtī form of Karnātaka classical music and also had made other forms like varṇam, svarajī and rāgamālika that are perfect concert pieces. The Kṛtis in particular are structured in varied structures, thus making it a grand classical music form fit to be performed in the concerts.
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 Puranḍaradāsa, 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, Muttusvāmi Điksita, 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

Karnātaka 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 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 Ṭeyṅgār. 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 Prabhandha, 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 Iyengār 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 Tyāgarājar’s other compositions in ragas like Pūrvī Kalyāṇi, Vasanta etc., During the procession of bride and bridegroom, Sāmaja Varagamana (Hindōlam) with a brisk ālapana 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 alapana-s; then Saint Tyāgarāja’s compositions in these ragas would be presented with much flourish and fanfare. The renditions would usually feature...
niralva, 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 (Uṭṣava Sampradaya Kṛti – Meluko dayanidhi), Bilahari (Kanukuṇṭini). For the main event of ‘Tying the knots’ compositions of Saint Tyāgarāja in Kalyāṇa Vasantha and other ragas are rendered. Following this main event, “Pavanajā Stūti Pātrā” (Seetha Kalyana Vaibhōgamē) is rendered. A bit later, when the bride and bridegroom play games like ‘Nalangu’ etc., ragas like Nāṭṭakurūnji are rendered. For the “ūnjal” and other events too the Uṭṣava 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.Rajarathnam Pillai to illustrious vidwān-s like Thiruvēṅkādu SubaRāmania Pillai, Thiruvēzhimizhalai Brothers, Thiruvēdaimarudūr Vīrsamy Pillai, Thirumeṅgānām Natarāja Sunḍaram Pillai, Vēdaranyam 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 rāgas-s and compositions. These ragas and famous compositions became an inseparable element of Tamil customs and festivities.

In particular, the Uṭṣava 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 Ōnjal, 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

<table>
<thead>
<tr>
<th>Sl No</th>
<th>Sāhityam</th>
<th>Rāgam</th>
<th>Tāḷam</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Hechharikka</td>
<td>Yadukulakāṃbhōji</td>
<td>Jambai</td>
</tr>
<tr>
<td>2</td>
<td>Pavanajā stuthi pāthra</td>
<td>Kuriṇji</td>
<td>Jampa</td>
</tr>
<tr>
<td>3</td>
<td>Nagumōmu</td>
<td>Madhyamāvati</td>
<td>Ādi</td>
</tr>
<tr>
<td>4</td>
<td>Nāpāli Śrīrāma</td>
<td>Navroj</td>
<td>Ādi</td>
</tr>
<tr>
<td>5</td>
<td>Jayamangalam</td>
<td>Nāda Nāmakriya</td>
<td>Ādi</td>
</tr>
<tr>
<td>6</td>
<td>Pathiki hārathirē</td>
<td>Suruṭṭi</td>
<td>Ādi</td>
</tr>
<tr>
<td>7</td>
<td>Patiki mangalā</td>
<td>Ārabhi</td>
<td>Ādi</td>
</tr>
<tr>
<td>8</td>
<td>Shobāne</td>
<td>Pantuvarāli</td>
<td>Rūpakam</td>
</tr>
<tr>
<td>9</td>
<td>Lāli Lālīyani</td>
<td>Harikāmbhoji</td>
<td>Ādi</td>
</tr>
<tr>
<td>10</td>
<td>Rāma Rāma Rāmalai</td>
<td>Sahāna</td>
<td>Cāpu</td>
</tr>
<tr>
<td>11</td>
<td>Laali Lalayya laali</td>
<td>Kēdara goula</td>
<td>Jhampa</td>
</tr>
<tr>
<td>12</td>
<td>Uyyala loogavayya</td>
<td>Nilāmpari</td>
<td>Rūpakam</td>
</tr>
<tr>
<td>13</td>
<td>Lāliyūkave</td>
<td>Nilambari</td>
<td>Rūpakam</td>
</tr>
<tr>
<td>14</td>
<td>Rāma sriRāma lāli</td>
<td>Śankarābharaṇam</td>
<td>Ādi</td>
</tr>
<tr>
<td>15</td>
<td>Kṣīra sāgara vīhāra</td>
<td>Ānandhabhairavi</td>
<td>Kanḍalaghu</td>
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<td>16</td>
<td>Badalika dhīra</td>
<td>Rītigaula</td>
<td>Ādi</td>
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<td>17</td>
<td>Śrī rāma</td>
<td>Nilāmbari</td>
<td>Jhampa</td>
</tr>
<tr>
<td>18</td>
<td>Pūla pāṇpu mīda bāga</td>
<td>Āhiri</td>
<td>Ādi(Tiṣra naḍai)</td>
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<tr>
<td>19</td>
<td>Jōjō Rāma</td>
<td>Rīti gaula</td>
<td>Ādi</td>
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<tr>
<td>20</td>
<td>Mēlukovaityya</td>
<td>Bauli</td>
<td>Jhampa</td>
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<tr>
<td>21</td>
<td>Mēlukothayanidhi</td>
<td>Sowrashtram</td>
<td>Rūpakam</td>
</tr>
<tr>
<td>No.</td>
<td>Composer</td>
<td>Maestro</td>
<td>Raga</td>
</tr>
<tr>
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</tr>
<tr>
<td>22</td>
<td>Karunarasakṣhya</td>
<td>Kanda</td>
<td>Jhampa</td>
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<td>23</td>
<td>Ma rāmachandruni</td>
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<td>24</td>
<td>Janaki nayaka</td>
<td>Dhanyasi</td>
<td>Ādi</td>
</tr>
<tr>
<td>25</td>
<td>Koluvaunādē</td>
<td>Devagāndhāri</td>
<td>Ādi</td>
</tr>
<tr>
<td>26</td>
<td>SriRāma Rāma</td>
<td>Kopika vasantham</td>
<td>Ādi</td>
</tr>
<tr>
<td>27</td>
<td>Nāpālī</td>
<td>Saṅkarābharaṇam</td>
<td>Ādi</td>
</tr>
<tr>
<td>28</td>
<td>Lāli lāliyani</td>
<td>Veda koṣapriya</td>
<td>Ādi</td>
</tr>
<tr>
<td>29</td>
<td>Jayadhu jayadhu(Sudhyam sūnikai)</td>
<td>Ārabhi</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>Maṅgalāṣṭakam</td>
<td>Yadukulakāmboji</td>
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The concept of Graha (in the context of tāla) in select compositions of Tyāgarāja

Kamashwari M <kameswari.sure@gmail.com>

Introduction

Sri Tyāgarāja is one of the prominent composers of Karnātaka 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.

Tyāgaraja has used different varieties of Tāla-s in his compositions. Ādi tāla in caturaśragati (also called as caturaśrajāti tripūta 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 tiśragati 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 tiśra gati. Songs like “Koluvaιyunnāde” in Dēvagāndha and “Yōcanākamalalōcana”, exhibit a madhyamakāla in Pallavi and in the carana 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, afta graha and anāgata graha. In sama graha, the song commences at the beginning of a tāla āvarta. In afta 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 Carana starts on the commencement of the tāla. Ex:–
1. Vidajālādu - Janarañjani-Ādi
2. Anurāgamulēni - Sarasvati - Rūpaka
3. Anāduḍanugānu - Jīngla - Ādi
4. OkamātaOkabāṇamu - Harikambhōji - Rūpaka
5. Śivēpāhimām - Kalyani - Ādi
Śivēpāhimām - Kalyani - Ādi

Pallavi:

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<tr>
<th>Kriya-s</th>
<th>1</th>
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<th>5</th>
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<tbody>
<tr>
<td>Swara</td>
<td>S</td>
<td>n</td>
<td>n</td>
<td>d</td>
<td>P</td>
<td>P</td>
<td>m</td>
<td>G</td>
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<tr>
<td>Sahityam</td>
<td>Śī vē.</td>
<td>.</td>
<td>pā</td>
<td>.</td>
<td>hi</td>
<td>Mām.</td>
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Anupallavi:

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<td>S</td>
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<td>n</td>
<td>d</td>
<td>P</td>
<td>p</td>
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<td>Sahityam</td>
<td>Kāve.</td>
<td>.</td>
<td>ra</td>
<td>Jō.</td>
<td>Ti.</td>
<td>Ra vā</td>
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Carana:

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<td>P</td>
<td>P</td>
<td>m</td>
<td>g</td>
<td>m</td>
<td>P</td>
<td>P</td>
</tr>
<tr>
<td>Sahityam</td>
<td>Carā</td>
<td>;</td>
<td>Ca</td>
<td>Raa.</td>
<td>Ma yī</td>
<td>Karā.</td>
<td>;</td>
<td>ra</td>
</tr>
</tbody>
</table>

_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:

<table>
<thead>
<tr>
<th>Kriyas</th>
<th>1</th>
<th>2</th>
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<th>1</th>
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</thead>
<tbody>
<tr>
<td>Swara</td>
<td>S</td>
<td>;</td>
<td>M</td>
<td>;</td>
<td>M</td>
<td>gmDnd</td>
</tr>
<tr>
<td>Sahityam</td>
<td>Śī</td>
<td>.</td>
<td>ta</td>
<td>.</td>
<td>mma</td>
<td>Mā...</td>
</tr>
</tbody>
</table>

Anupallavi:

<table>
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<tr>
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<th>3</th>
<th>1</th>
<th>2</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Swara</td>
<td>;</td>
<td>d</td>
<td>n</td>
<td>n</td>
<td>D</td>
<td>m</td>
</tr>
<tr>
<td>Sahityam</td>
<td>; vā.</td>
<td>Tā.</td>
<td>Tma. ja</td>
<td>Sau.</td>
<td>mi.</td>
<td>Tri</td>
</tr>
</tbody>
</table>

| Swara      | ; | d | n | S | S | ; | S | D | N | s | s | n | d | M | M |
| Sahityam   | ; | vāi. | Na tē | ; | ya | Ripu | Ma. | | Rdhana |
In this Vasanta rāga kṛtī, 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 Samagragha, whereas Caraṇa starts with Anāgatagraha.

Ex:-

1. Āḍamōḍigaladā - Carukēsi - Ādi

Pallavi:

<table>
<thead>
<tr>
<th>Kriya-s</th>
<th>1</th>
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<th>7</th>
<th>8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Swara</td>
<td>P ;</td>
<td>D P ;</td>
<td>M</td>
<td>G R</td>
<td>G , gr</td>
<td>S R</td>
<td>G , m</td>
<td>P M</td>
</tr>
<tr>
<td>Sahityam</td>
<td>Ā ;</td>
<td>da mō ;</td>
<td>di</td>
<td>Ga la</td>
<td>Dē, rā . ma</td>
<td>Ya. mā . ūa</td>
<td></td>
<td></td>
</tr>
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</table>

Anupallavi:

<table>
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<tr>
<th>Kriya-s</th>
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<th>4</th>
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<th>6</th>
<th>7</th>
<th>8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Swara</td>
<td>P , d</td>
<td>N D</td>
<td>D , n</td>
<td>S ;</td>
<td>; rg , m G</td>
<td>r m gr</td>
<td>S ;</td>
<td></td>
</tr>
<tr>
<td>Sahityam</td>
<td>To . ūu</td>
<td>Ni da</td>
<td>Ni . Ve;</td>
<td>; ya nu . cu bha</td>
<td>Kti . . To ;</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Caraṇa:

<table>
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<tr>
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<th>2</th>
<th>3</th>
<th>4</th>
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<th>6</th>
<th>7</th>
<th>8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Swara</td>
<td>; p p</td>
<td>D P ;</td>
<td>M</td>
<td>g p m m</td>
<td>G R</td>
<td>M G</td>
<td>g r s r</td>
<td>G M</td>
</tr>
<tr>
<td>Sahityam</td>
<td>; cadu</td>
<td>Vu la ;</td>
<td>nni</td>
<td>De. li .</td>
<td>Si shan ;</td>
<td>ka</td>
<td>Ran . . Thudai</td>
<td></td>
</tr>
<tr>
<td>Swara</td>
<td>; s s ,</td>
<td>s s n</td>
<td>D N</td>
<td>S ;</td>
<td>; s r , g M</td>
<td>P ;</td>
<td>M P</td>
<td></td>
</tr>
<tr>
<td>Sahityam</td>
<td>; sada</td>
<td>yudā . su</td>
<td>Ga;</td>
<td>; sam.</td>
<td>ba vu</td>
<td>ḍu .</td>
<td>Mrokkka</td>
<td></td>
</tr>
</tbody>
</table>

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

Ex:-

1. ŚrīRāmaPādama - Amritavāhī – Ādi tāla
2. Alakalalla - Madhyamāvati - Rūpaka

Alakalalla - Madhyamāvati - Rūpaka

Pallavi:

<table>
<thead>
<tr>
<th>Kriya-s</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>1</th>
<th>2</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Swara</td>
<td>P p m</td>
<td>R S ;</td>
<td>n p</td>
<td>n s R</td>
<td>R m m</td>
<td>r s R</td>
</tr>
</tbody>
</table>
Contribution of Trinity to Karnataka Music

Sāhityam | A la | Ka la | lla | Lā | ḍa ga | Ga ni
---|---|---|---|---|---|---

Anupallavi:

<table>
<thead>
<tr>
<th>Kriya-s</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>1</th>
<th>2</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Swara</td>
<td>P</td>
<td>p n S</td>
<td>R R</td>
<td>s r p m</td>
<td>r R s</td>
<td>S</td>
</tr>
<tr>
<td>Sāhityam</td>
<td>ce</td>
<td>lu . vu</td>
<td>Mira</td>
<td>ga. nu .</td>
<td>mā</td>
<td>rí ;</td>
</tr>
<tr>
<td>Swara</td>
<td>sn s r</td>
<td>s r r s</td>
<td>n s s n</td>
<td>pnSrs</td>
<td>nr sn</td>
<td>pm rm</td>
</tr>
<tr>
<td>Sāhityam</td>
<td>Cu.ni</td>
<td>Ma. da</td>
<td>ma.na</td>
<td>Cē....</td>
<td>vē.</td>
<td>la</td>
</tr>
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</table>

Carana:

<table>
<thead>
<tr>
<th>Kriya-s</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>1</th>
<th>2</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Swara</td>
<td>P M</td>
<td>P R</td>
<td>M R</td>
<td>P M</td>
<td>p n p m</td>
<td>R S</td>
</tr>
<tr>
<td>Sāhityam</td>
<td>Mu ni</td>
<td>Kanu</td>
<td>Sai .</td>
<td>Gate</td>
<td>Li . si .</td>
<td>Śi va</td>
</tr>
</tbody>
</table>

Examples for AtītaGraha:-

1. Vinanāsakoni - Pratāpavarāḷi - Ādi
   Carana:- Sitāramaninito - ōmā||
   naguntalādi - gelchuta||
   Cētaokarinokarujūchi - sā||
   ketādhhipanijamagu - Prematō||
   balkukonnamuchata||
   vātātmajāBharatulu - Vinnatū||
   laTyāgarājasannuta||

2. Śaraśarasamaraika - Kuntālavārāḷi - Ādi
   Carana:- Tolinejēsinapāpavanakurāra - mā||
   kalanainanuseyagaleni||
   Baluvilunuvirachivelasina - Śriraghu||
   kulavarabrovumuTyāgarājavinuta||

3. Mahitaprvrdha Śrimati - Kambōji – Misra cāpu tāla
   Carana:- Rajaśhekharātmabhuvirājarājāsanute! - sa
   rojadalanibhakti! Tyāgarājabhagadāyaki !

4. Sāmajavaragamana - Hindōla – Ādi tāla
   The peculiar beauty of this krti is that in the sāhitya of the pallavi itself, the word ‘Atīta’ is incorporated denoting the Atīta graha.

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

Anupallavi
Sāmanigamajasudhmayagāna - Vi||
cakshanaugunasilatdayālavālamāmpālaya||
Caraṇa
Yādavakulamurālvādana - Vi||
nōdamohanakaraTyāgarājavandaniya||

Samajavaragamana - Hindola - Āditāla
Anupallavi:

<table>
<thead>
<tr>
<th>Kriya</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
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<th>6</th>
<th>7</th>
<th>8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Swara</td>
<td>S</td>
<td>;</td>
<td>M</td>
<td>N</td>
<td>D</td>
<td>N</td>
<td>S</td>
<td>N</td>
</tr>
<tr>
<td>Sāhityam</td>
<td>Sā;</td>
<td>mani</td>
<td>gama</td>
<td>Jasu</td>
<td>Dā.ma</td>
<td>Yagā</td>
<td>Gā.</td>
<td>Na vi</td>
</tr>
<tr>
<td>Swara</td>
<td>M</td>
<td>;</td>
<td>m g</td>
<td>S</td>
<td>s n D</td>
<td>d n s g</td>
<td>g s n d</td>
<td>m d n s</td>
</tr>
</tbody>
</table>

Caraṇa:

<table>
<thead>
<tr>
<th>Kriya-s</th>
<th>1</th>
<th>2</th>
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<th>8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Swara</td>
<td>S</td>
<td>;</td>
<td>M</td>
<td>N</td>
<td>D</td>
<td>N</td>
<td>S</td>
<td>N</td>
</tr>
<tr>
<td>Sāhityam</td>
<td>Yā;</td>
<td>Da va</td>
<td>Ku la</td>
<td>mura</td>
<td>Li ;</td>
<td>; vā ;</td>
<td>da</td>
<td>Na vi</td>
</tr>
<tr>
<td>Swara</td>
<td>M</td>
<td>;</td>
<td>G</td>
<td>S</td>
<td>, n D</td>
<td>d n s g</td>
<td>S</td>
<td>n D</td>
</tr>
<tr>
<td>Sāhityam</td>
<td>Noo;</td>
<td>Da mo . ha na</td>
<td>Ka. ra .</td>
<td>Tya.g a</td>
<td>Raa. ja</td>
<td>Van.da</td>
<td>Ni . ya</td>
<td></td>
</tr>
</tbody>
</table>

Example for AnāgataGraha:-
1. Raghunāyaka - Hamsadhwani - Ādi
pallavi:

<table>
<thead>
<tr>
<th>Kriya-s</th>
<th>1</th>
<th>2</th>
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<th>4</th>
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<th>6</th>
<th>7</th>
<th>8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Swara</td>
<td>::</td>
<td>;</td>
<td>G</td>
<td>P</td>
<td>G</td>
<td>;R</td>
<td>S</td>
<td>;</td>
</tr>
<tr>
<td>Sāhityam</td>
<td>::</td>
<td>;</td>
<td>ra</td>
<td>Gunā</td>
<td>;ya</td>
<td>Kā;</td>
<td>; nī</td>
<td>; pā</td>
</tr>
<tr>
<td></td>
<td>R , r</td>
<td>;</td>
<td>Yu , ga</td>
<td>;</td>
<td></td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>
6. Entamuddoentasogaso - Bindumaalini - Ādi
In these kṛti-s every Avarta starts with Anāgatagraha.

Anāgatagraha and Samagraha:-
For example:- 1. Endaromahānubhavulu - Śirāga - Ādi
In the pallavi and anupallavi of the fifth of the pancaratnakṛti-s, "Endaromahanubhāvulu" in Śirāga, the music commences after the first akṣara on the little finger. But the caraṇa-s have samagraha.

Pallavi:

<table>
<thead>
<tr>
<th>Kriya-s</th>
<th>1</th>
<th>2</th>
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<th>4</th>
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<th>7</th>
<th>8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Swara</td>
<td>;</td>
<td>S R</td>
<td>Rgr</td>
<td>S</td>
<td>;</td>
<td>sn</td>
<td>sn P</td>
<td>P sn</td>
</tr>
<tr>
<td>Sāhityam</td>
<td>;</td>
<td>enda</td>
<td>Ro</td>
<td>Ma ;</td>
<td>; hā . nu</td>
<td>Bha .</td>
<td>Vu ;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>n S n</td>
<td>Lu .</td>
<td></td>
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<td></td>
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</table>

Anupallavi:

<table>
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<tr>
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<th>7</th>
<th>8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Swara</td>
<td>;</td>
<td>P M</td>
<td>P R</td>
<td>M , r</td>
<td>r m P</td>
<td>M ;</td>
<td>P ;</td>
<td>; ;</td>
</tr>
<tr>
<td>Sāhityam</td>
<td>;</td>
<td>chandu</td>
<td>Ru ;</td>
<td>Var , . nu .</td>
<td>Ni ;</td>
<td>; ;</td>
<td>; ;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Nn pm</td>
<td>. . .</td>
<td></td>
<td></td>
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Caraṇa: 2

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<th>6</th>
<th>7</th>
<th>8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Swara</td>
<td>R g r</td>
<td>r g r r</td>
<td>s n S</td>
<td>S r s</td>
<td>s r s s</td>
<td>n p G</td>
<td>, g r s</td>
<td>r g R</td>
</tr>
<tr>
<td>Sāhityam</td>
<td>maanasa</td>
<td>vanacara</td>
<td>varasan</td>
<td>caramu</td>
<td>nilipimu</td>
<td>.riba</td>
<td>.gugapo</td>
<td>dagane</td>
</tr>
<tr>
<td></td>
<td>, r s n</td>
<td>, vaa ..</td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>
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.
There goes a saying “God will come in search of people who are upAsakas of music”. In Sri Śyāma śāstri’s case, both music and God came to Him. Vidvān-s and Guru-s used to address śyāma śāstri as “kāmakṣi”. In general, people around him never felt Goddess kāmakṣi and Sri Śyāma śāstri were different. This can be compared to the story of kavi kāidasa and Goddess kāi.

On studying Sri Śyāma śāstri’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 Kāmakṣi visually. His composition portrays Bhakti and a pronounced rhythm. Kṛtis and other compositions have an abundant use of Svara-sāhitya, Chittasvara-s with Sāhitya-s and Vilōma chāpu tāla. Sri Śyāma śāstri has proved that Laya pradhāna kṛtā-s can be Bhāva pradhāna.

Śyāma śāstri’s Upāsana Kṛama:

Śyāma śāstri 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 śāstri 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 Kāmakṣi.

Śyāma śāstri 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 śaśtri compositions, the Mārjala Nyāya Bhakti is clearly visible. He shows complete surrender to Goddess Kāmakṣi.

**Śyāma śaśtri group Compositions:**

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

**Story behind Mīnākṣi Navaratnamālika kṛtis:**

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

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

**The Navaratnamālika kṛtis are:**

1. mīnalōcana brōva – dhanyāsi – miśra cāpu
2. sarōjadalanētri – śhankarābharaNa – 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 chāpu tāla starting in vishamagraha(5 akṣara-s eduppu for the Pallavi section) is seen. The tāla beautifies the sāhitya.

- In the kṛti Sarōjadalanētri in Rāga śaṅkarābhharana,
  - The pallavi begins with a svarakṣara sāhitya
  - Simhaprāsa is portrayed in the sahitya “Sarojadalanētri)
  - The anupallavi potrays gajaprāsa (Dirgha 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 śaṣṭri shows the shadja-pańchama bhava without using the śadja svara. The svara for the phrase “sāmagāna vinōdini” is “P-p P-pp P sndP” but the sāhitya is “Sāma” for the first two svara-s “P-p”. It gives a beautiful feeling and is an apt sanchara for the rāga śaṅkarābharaṇa.

In the kṛtī dēvi mīnanētri in Rāga śaṅkarābharaṇa

Chittasvara is a very attractive feature.

The pallavi portion of this kṛtī is well suited to be adapted to an RTP. The kṛtī itself has features like arudhi and eduppu.

Prayōga-s like “snP” and “sdP” can be seen in this kṛtī (though śaṅkarābharaṇa is a mēla).

We can also see usage of suitable rhyming words or prAsa: bAla-chAla-mēḷa-kAla-sheela-leela. This shows Sri Śyāma śaṣṭri proficiency in sāhitya and language.

• In the kṛtī 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 svara 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 śaṣṭri 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 kṛtī dēvi nīdu pādasarasamłe in rāga kāmbhōji

Sri Śyāma śaṣṭri asks Devi “dikku vere gati” meaning “Devi, Who will give me direction?” The svara-s used for this phrase bring out the pleading tone in which he means to converse with Devi.

It can be noted that the svara-s in the beginning of this kṛtī are the same as in the kṛtī dēvi mīnanētri in Rāga śaṅkarābharaṇa. There is a striking resemblance between the starting phrases “dēvi” in both kṛtis.

• In the kṛtī māyamma in rāga Ahirī

GajaprAasa(rhyming consonant is succeeded by a long vowel) can be seen in the phrases “māyamma” and “māṭlāḍaga”.

The phrase “māṭlāḍaga” 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 dhruṭa kāla and conveys a tone like that of an angry child communicating with his mother.

There is a usage of Ghana mārga and Naya mārga (one the tala dasa prānas) in the caraṇa. The phrase “sthiramaNi” is composed in Ghana mārga (with firmness) and the phrases “nammiti” in Naya mArga (with belief).

There is an incident mentioned in some books that after Śrī Śyāma śāstri 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 rāga ānandabhairavi, this kṛti also has a lilting effect.

- In the kṛti nanubrōva lāḷīta in rāga lālīta
  - Rāga mudra is present. This is the only kṛti among the nine which has a rāga mudra (lalita)
  - Usage of śaraba prāsa(conjunct consonance) is seen in the phrase “nannu brovu, ninnu vina” in the pallavi
  - In the phrase “ātivēgamE vacchi” though it means, come fast- he does not hurry in the svara-s. The svara-s corresponding to “ātivēgamE vacchi” are set to madhyama kāla and not dhruṭa kāla. He gives importance to sāhitya bhāva
  - Vilōma chāpu(4+3) can be seen in the pallavi, where the kṛti starts in viśhama 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 rāga kalyāṇī
  - Though this kṛti has the anākita of Śrī Śyāma śāstri , 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 kumārī” in kalyāṇī having two caraṇa-s and “nanubrōva lālīta” having 4 caraṇa-s.
- The number of āvarta-s in pallavi, anupallavi and caraṇa can be generalised as 4,4 and 8 in ādī tala and 8,8 and 16 in Miśra chāpu tāla respectively.
- The tāla-s handled by Śrī Śyāma śāstri in Navarataṇa mālika compositions are ādī and Chāpu tāla-s.
- Every composition in these 9 gems either has a reference to the deity or a reference to the place (sthala) of dēvi.

Conclusion

In Śyāma śāstri compositions, we can visualize his Bhakti being transformed to his šakti (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 rāga and sāhitya usage with tāla vaividya. Often, the artist is confused as to which part is best suited for neraval. Śyāma śāstri 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

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The musical Trinity has enriched the ocean of Karnātaka classical music through their vast number of great compositions in numerous Rāga-s. It was through the compositions of the Trinity, that the Karnātaka 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 Manōdharma 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.

MuttuswamiDikṣīta

Dikṣīta 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 Dikṣīta 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 Dikṣīta kriti-s plays a key role in shaping up a music student to the level of singing Manōdharma 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 Dikṣīta, the Gamaka which the Rāga demands is incorporated to its fullest possibility. Even the simplest kriti-s of Dikṣīta 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 minutenest nuances and very multifarious sançāras 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 “Ākhilāndeswari” in “Dvijāvanti”, “Raṅga pura vīhārā” in “Brindavana sarāṅga” etc. there by incorporating the Hindustani Rāga-s into Karnātaka 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, ārdrādēśī, Sālaṅganāṭa 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- sançāra.

In kīrtana-s like Divya Nāma Saṅkīrtana-s, Saint Tyāgarāja has used the Rāga in its most simplified form. The Divyānāma kīrtana-s has many carana-s employing the same tune for each of the carana-s. These beautiful keertanas are so well suited to sing in a group and can be performed like a Bhajana sampradaya. 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 Divyānāma kīrtana-s are “Meluko vayya” in Rāga “Bauli”, “Vandanaamu Raghu nandana” in Sahāna, “Paripālaya paripālaya” in “Ritgaula”, “Jōjo Rāma” in Ritgaula 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 “Vandanamu 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 sançāra.

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”, “Parāmathmudu” in “Vāgadhīswari”, “Chakkani rāja” in “Kharaḥapriya” 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 sançāras 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 Paṅcaratna 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 Paṅcaratna 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 Sindhu kannada 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.

SyāmaŚāstro

The highlight of Syāma Śaṣṭri 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 sançāras 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 Śaṣṭri, 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”, “Adinamūṁhnci 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 Śaṣṭri are compared to kadhaḷ 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 Śaṣṭri 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 Śaṣṭri (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 Śaṣṭri on the Rāga-s. The kriti-s of Syāma Śaṣṭri 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:

Karnātaka 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 Karnātaka classical music to greater heights and made the glory of Karnātaka classical music spread across the world.
Group Compositions of Śrī Muttusvāmi Dīkṣita with Special Reference to Guruguha Vibhakti Kṛti-s

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Introduction

The period of 1750 AD to 1850 AD was the golden era when the musical trinity enriched the Karnātaka 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 Dīkṣita (1775-1835). Dikshitar 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, tantra and mantra. 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 Dīkṣita, set of 8 Kṛti-s on the God Kumāra, who had blessed Gōviṇḍa Dīkṣitar (rāmaswamy) with a genius like Muttusvāmi Dīkṣita. 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 tāla. 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 Udayaravicandrika set to Ādi, Rūpaka, Jampa, Miśra cāpu and khanḍa cāpu tāla.

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 Tiruvārur temple. These are 8 Kṛti-s composed in the raga Aṭhāṇa, Yadukulakāmbodhi, Sālagabhairavi, Begaḍa, Darbār, Rudrapriya, Sāranga, and Vīravasantam set
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, Kalyāni, Bhaiyari, Śankarabharana, Yadukulakāmbodhi, kedaragaula, Kēdāra, Sahāna, Tōdi, and Śrīraga. They are set to tālas like Caturaśra tripuṭa, Rūpaka, Khaṇḍa ata 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 gaula. They are Narayaṇagaula, Nārīritigaula. (two Kṛti-s), Kannaḍagaula, Kēdāragaula, Māyāmālavagaula, gaula, Pūrvagaula, Cāyagaula. 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 mangalacaranā Kṛti. These are in rāga Tōdi, Ānandabhairavi, Kāmbhōji, Bhaiyari, Punnāgavarāji, Sahāna, Ghaṇṭa, Āhiri, Śrī set to in the Sūlādi sapta tāla-s including Ādi tāla.

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 Brhaspati, 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 Brhaspati in the rāga athāna. 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 Saurāstra, Asāvēri, Surutti, Nāṭakuraṇji, athāna, Pharaz, Yadukula kāmbodhi, Ramāmanōhari and Cāmaram. These are set to the seven Sūlādi tāla-s. These compositions are composed as a prayer to the nine planets (Navagraha-s) - Sūrya, Chandra, Budha, Brhaspati,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 Tiruvanṇāmalai. The Kṛti Arunācalanātham is in the raga Sāranāga.

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

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

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 Husēnī.

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 Diśitar has used only 3 prati madhyama rāga-s among the 43 rāga-s that appear in the group compositions put together. They are Kalyāṇi, Sāranga and YamunaKālāṇi. The rest are Śuddha madhyama raga-s.

**Observation of the Guruguha Vibhakti Kṛti-s**

The author has referred to notations given in the Subbarāma Diśitar’s Sangīta Sampradāya Pradarśinī (henceforth called as SSP) and T.K. Govinda Rao’s Compositions of Muttusvāmi Diśitar (henceforth called as TKG) for the study.

The compositions in this group are:

1. ‘Śrīnathādi Guruguhō Jayati Jayati…’ in the raga Māyamālavagauli set to Ādi Tāla.
2. ‘Mānasa Guruguha rūpam Bhaja rē rē’ in the raga Ānandabhairavi set to Tiśra jāṭī Ėka tāla (SSP) or Rūpaka tāla (TKG)
3. ‘Śrī Guruṇa Pālītōsmi’ in the raga Pāḍī set to Rūpaka tāla.
4. ‘Guruguhaśya Bhaktānugrahāya’ in rāga Sāma set to Ādi tāla
5. ‘Guruguḥādanyam najanēham’ in the raga Balahamsa set to Jhampa tāla
6. ‘Śrī Guruguhasya dāsōham’ in the raga Pūrvi set to Miśra jāṭī Ėka tāla.
7. ‘Guruguhasvāmīn bhaktim karōmi’ in the raga Bhanumati set to Khaṇḍa jāṭī Tripuṭa tāla.
8. ‘Śrī Guruguha mūrthe’ in the raga Udayaravicandrika set to Rūpaka tāla.
An overview of the Kṛti-s

1. ‘Śrīnathādi Guruguhō Jayati Jayati’ in the raga Māyamāḷavagauja 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 avartā.

   \[
   S, R, G, M_1 P D N Š₁, N₃, P M₂ G R, R S S N N
   \]

   Šrī nā tha di gu ru gu hō jayati jayati Šrī cidā nandana tho hamītisan 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 Svarāṅkāra-s, sañcāra-s range from maṇḍra 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 Tiśra Ėka tāḷa (SSP) and rūpakā (TKG).
   - This Kṛti is in th Dvīṭīya 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 Š
   - Avarōhaṇa: Š₁, N₂ D₂ P M₁ M₁ G₂ G₂ R₂ S
   - Here SSP mentions D₁ in the Ārōhaṇa and D₂ in the avarōhaṇa TKG gives the scale as:
     Årōhaṇa: S G₂ R₂ G₂ M₁ P D₁ P Š
     Avarōhaṇa: Š₁ 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
     \[
     \]
   - 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 Pañcalinga Kṛti.

3. Śrī Guruṇa pālitosmi in the raga Pāḍī, a janya of Māyamālavagaula.
   - The composition ‘Śrī Guruṇa pālitosmi sacchidananda nāthena’ 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.
   - Ārōhana: R₁ M₁ P D₁ N₁ ŠAvarōhana: Š N₂ P D₁ , P P M R , S (SSP)
   - TKG has called the raga as Pāḍī. the scale is
   - Ārōhana: S R₁ M₁ P D₁ N₁ ŠAvarōhana: Š N₂ 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 (ārōhana jāru) and only once kampita in Rīṣabha. Apart from that there are Sphurita and nokku.

Pallavi:

\[
\begin{align*}
D, & \text{ P M R}, \ II \ S N P \ Š, \ II \ S, \ II \ R M, \ II \ P D, \ D P N \ II / Š, \ Š N P
\end{align*}
\]

Caraṇa 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 Dhiṛa Śaṅkarābharaṇa.
   - The composition ‘Guruguhāya Bhaktānugrahāya’ is in the Chaturthi vibhakti, i.e. Dative case wherein the Lord Kumāra is the noun in the Chaturti vibhakti.
   - Ārōhana: S R M P D Š Avarōhana: Š D P M G R S (TKG)
   - Ārōhana: S, R G S R PM D Š Avarōhana: Š 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, d, s, 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 cittaśvara in SSP.

5. ‘Guruguhādanyam na janēham’ in the raga Balahamsa set to miśra jhampa tāla.
   - 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 HariKēdāragauḷa. Its equivalent in the mēla paddhati is Harikāmbōji.
   - Ārōhana: S R₂ G₃ M₁ P D₂ Š Avarōhana: Š N₂ D₂ P M₁ G₂ R₂ S (SSP) janya in Harikēdāragouḷa
   - Ārōhana: S R₂ M₁ P D₂ Š Avarōhana: Š 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:


• There is a ciṭṭa svara as well to this composition.

6. ‘Śrī Guruguhasya dāsōham’ in the raga Pūrvi set to Miśra jāti Ėka tāla.

• It is in the Šaṣṭi 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 R G M P D N Ṣ Avarōhaṇa: Ṣ N D P m G R 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 ,/ Ṛ N ,/ Ṣ ,/ M M , Ṣ R , S

7. ‘Guruguha swamini bhaktim karomi’ in the raga Bhanumathi set to Khanḍa jāti Tripuṭa tāla.

• 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 ragānga rāga system . Its equivalent in Mēla paddhati is called Vanaspati .
• Ārōhaṇa: S R G M P D N Ṣ Avarōhaṇa: Ṣ N D P m G R S (TKG)
• Ārōhaṇa: S R G M P D N Ṣ Avarōhaṇa: Ṣ N D P m G R 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

| Š | 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 tāla

• It is the saptami vibhakti Kṛti i.e. in Vocative case wherein the Lord in is summoned with reverence as Oh Lord! Oh Paramātma! Oh Satchidānanda!
• This is a janya in the 9th rāganga raga called Bhinña śaḍja. The scale is
• Ārōhaṇa: G S G M P N Ṣ Avarōhaṇa: Ṣ N P M G S
• Same scale exists in both TKG and SSP
• In the present day, udayaravicḥandaṇḍike is sung with kaiṣiki nishāda and not kākali.
Conclusion

Dikṣitar’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 Śastri (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 Śastri, 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 Samaśṭi Carṇa. Many of the Kṛti-s of Muttusvāmī Dīkṣita contain Samaśṭi Carṇa-s.
- Kṛti emphasizes on musical aspects.
- Kṛti has the ornamental elements like Svarasāhityam, Saṅgati, Svarāksāram, ManipravalaSāhitya, Yatiprāsam, Cittasvara, SolkattuSvara and MadyamakālaSāhitya.
- Thus there is scope for Manōdharma Saṅgītam - the structural nuances of Karnātaka 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 Saṅcāras 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 bhatkhi virati”
It is believed that Tyāgarāja Svamigal, has many thousands of Kṛti-s to his credit.

MālavaŚri, Sindhurāmakriya, Karaharapriya, Madhyamāvati, Gambiravāni, Sahāna, Nārayana Goulai, Saṅkarābhakaraṇa, Atāṇa, Āndōlia, Pantuvarāli, Kalyāṇi, Sāranga, Chittaranjani – all the above Kṛti-s except Madhyamavati and Sāranga 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 Tripūta Tāla and “Ēhi tri jagādisa” is in Sārāṅga 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 Paṅcaratna, Lālgudi Paṅcaratna, Tiruvotriyur Paṅcaratna. A few other diverse numbers include Nāda Tanumaniśam, Śiva Śiva Ena Rāda, Sadamādini, Evarunnāru, etc...

When he visited Kōvur he composed the following Paṅcaratna in the name of the deity Sundarēswara and Goddess Soundarayāyaki:

a) Sambho Mahādeva Pantuvarāli Rūpakam
b) Ī vasudha Sahāna Ādi
c) Kōri Sevīmparāre Karaharapriya Ādi
d) Nammi Vāccina Kālayāṇi Rūpakam
e) Sundaresvaruni Saṅkarābharana Ādi

In Lālgudi, the following compositions were made:

a) Gati nīvani Tōdi Ādi
b) Lalitē Śrī pravṛddhē Bhairavi Ādi
c) Dēva Śrī Madhyamāvati Tripūta

d) Mahīta pravṛddha Kāmbhōji Miśra cāpu
e) Īśa pāhi mām Kālayāṇi 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.

\[\text{\textsuperscript{1} Nāda Tanumanisham Raagam: Chittaranjani (22nd mela janyam) Tāla: Adi Composer: Tyagaraja}\
\[\text{Reference Ragas in Carnatic Music, Bhagyalekshmi, Dr. S., CBH Publications, 7\textsuperscript{th} Edition, 2006}\
\]
The compositions of Tyāgarāja on Śiva are given in the following Table:

<table>
<thead>
<tr>
<th>Kṛti</th>
<th>Rāga</th>
<th>Tāla</th>
</tr>
</thead>
<tbody>
<tr>
<td>evarunnāru</td>
<td>malljavashree</td>
<td>Ādi</td>
</tr>
<tr>
<td>dēvādi dēva sadāśiva</td>
<td>sindhurāmakriya</td>
<td>Ādi</td>
</tr>
<tr>
<td>kōrī sēvimparārē</td>
<td>kharaharapriyaa</td>
<td>Ādi</td>
</tr>
<tr>
<td>muccaṭa brahmaḍhulaku</td>
<td>madyamāvati</td>
<td>Ādi</td>
</tr>
<tr>
<td>dēva shri tapastirthapura nivāsa</td>
<td>madyamāvati</td>
<td>TripuTa</td>
</tr>
<tr>
<td>sadā mādin</td>
<td>gambhiravāṇi</td>
<td>Ādi</td>
</tr>
<tr>
<td>ī vasudā</td>
<td>saḥanā</td>
<td>Ādi</td>
</tr>
<tr>
<td>dharśanamun sēya</td>
<td>nārāyaṇagowīla</td>
<td>Ādi</td>
</tr>
<tr>
<td>śaṅkarābharanam</td>
<td>śaṅkarābharanam</td>
<td>Ādi</td>
</tr>
<tr>
<td>shambho śiva shankara</td>
<td>śaṅkarābharanam</td>
<td>Ādi</td>
</tr>
<tr>
<td>ilalo pranatharthihara</td>
<td>atāna</td>
<td>Ādi</td>
</tr>
<tr>
<td>rāga sudarasa</td>
<td>madyamāvati</td>
<td>Ādi</td>
</tr>
<tr>
<td>śiva śiva śiva enaradha</td>
<td>kāmavardhāni</td>
<td>Ādi</td>
</tr>
<tr>
<td>shambho mahadeva</td>
<td>kāmavardhāni</td>
<td>Ādi</td>
</tr>
<tr>
<td>nammi vachchina</td>
<td>kalyāṇi</td>
<td>Ādi</td>
</tr>
<tr>
<td>isha paḥimam</td>
<td>kalyāṇi</td>
<td>Ādi</td>
</tr>
<tr>
<td>ehi thrjagadhīsha</td>
<td>saranga</td>
<td>Ādi</td>
</tr>
<tr>
<td>nāda tanumanisham</td>
<td>cittaraṇjani</td>
<td>Ādi</td>
</tr>
</tbody>
</table>

**Dīkṣīta**

- Dīkṣīta followed Vēṅkatamakhi-s traditions, that is Vēṅkatamakhi-s scheme of rāga-s.
- Dīkṣīta-s compositions are eternal architecture of rāga forms.
- Dīkṣīta has kept in his full view giving abundant scope for covering full panorama of each rāga from the lower to the upper octaves.
- Dīkṣīta-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 Kṛt-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. Sālaga Bhairavi
2. Rudra Priya
3. Vīra Vasantam
4. Dēvakriya
5. Bhairavam
6. Takka
7. Sāmanta
8. Natābharanām
9. Gamagakriya
10. Satvarañjani
11. Buddha Vasanta
12. Bēnadyuti
13. Nārāyana Desākṣi
14. Sumadyuti
15. Souvīram
16. Sindurāmakriya
17. Bhūpāla
18. Kāsirāmakriya
19. Kuntakriya
20. Śiva Pantuvarāṇi
21. Būṣāvalī
22. Pūrva varaṇi
23. Kiranāvalī
24. Niśhādha
25. Mālavaṣāri
26. Paraju
27. Kusumākaram
28. Nāgabharaṇam
29. Vēga Vāhini
30. Kanakāmbari
31. Sourāṣṭram
32. Ābheri
33. Nīlambarī
34. Hamsadvani
35. Nilambari
36. Husēni
37. Atāna
38. nāṭṭa Kurinji
39. Dēvagāndhari
40. Gowlai
41. Yaman Kalyāṇi
42. Bēgada
43. Kēdāra
The following nine Tālas have been employed in the above rāga-s of the 116 Śiva Kṛti-s (Kṛti-s from my knowledge):

<table>
<thead>
<tr>
<th>Tāla</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ādi</td>
<td>49</td>
</tr>
<tr>
<td>Rūpakam</td>
<td>24</td>
</tr>
<tr>
<td>Miśra Cāpu</td>
<td>10</td>
</tr>
<tr>
<td>Jampa Tāla</td>
<td>4</td>
</tr>
<tr>
<td>Kanṭa Jāti Āta Tāla</td>
<td>1</td>
</tr>
<tr>
<td>Ėka Tāla – Tiśra Ėkam</td>
<td>2</td>
</tr>
<tr>
<td>Catuśra Ėkam</td>
<td>1</td>
</tr>
<tr>
<td>Kanṭa Ėkam</td>
<td>2</td>
</tr>
<tr>
<td>Miśra Ėkam</td>
<td>1</td>
</tr>
</tbody>
</table>

i) Most of Dīkṣitār’s Kṛti-s are in Sanskrit; exceptionally a few are in Manipraśālam.

ii) There are five pañca bhūta-sthāla Kṛti-s of Dīkṣitār²:
   - In Kānchipuram, at the Pr̄tvi sthāla he has composed Cintayama in rāgā-Bhairavi with Rūpaka as Tāla
   - In Tiruvanaikka, at the Appu sthāla, the composition, Jambūpate with Tiśra Ėka Tāla in Yamuna Kalyāṇi Rāgā
   - In Tiruvannamalai, at the Agni sthāla, he composed, Arunācalanādham 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 sthāla, the composition is Ānandaanatana-prakāśam with ĖkaTāla in Kēdara Rāga.

iii) Dīkṣitār 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 Dīkṣitār on Lord Śiva when he visited Kānchipuram, he composed the following:
   - Ekāmbara 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, Kālahastī and in Chidambaram according to Siva Agama Sastra. Dīkṣitār visited all these Sthlas (places) and has sung in praise of the murtis and described the sthalas.
When he travelled from Chidambaram to Tiruvārur, en route he visited Vaiḍhīswaran Kōvil and Māyavaram. In Vaiḍhīswaran Kōvil, he composed the song Vaiḍhyanāṭham in Atāna; in Māyavaram, Māyuranāṭham in Rāga Dhanyāsi respectively.

Dīkṣitar has composed Vibhakti Kṛti-s employing the grammatical cases or declension of Sanskrit grammar on Tiruvārur Tyāgarāja and Paṇcaliṅga sthāla Kṛti-s composed on Gods, “Anandēśwarar, Siddhēśwarar, Acalēśwarar, Hātakēśwarar, and Valmikēśwarar”. The Kṛti-s are : Ānandēśwara in Ānanda Bhairavi, Siddhēśwara in Nilāmbari, Acalēśwarar in Bhūpaḷam, Hātakēśwara in Bilahari and Vālmikēśwara in Kāmbhojii. All the above five are in praise of Śiva of Tiruvārur, but in thought of the pañcabhūta sthāla deities.

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, “Dārinītelusukonṭi tripurasundari” in Sudha 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 Sudha 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 Jaru 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, Svarapraṣṭāra, etc.

Dīkṣitar always excelled in the art of rhythm. He has always been consistently composing Kṛti-s with Samaṇṭī Carna. As an example, viewing and comparing the compositions Viswanāṭam in Natābharanarāga, Ādi Tāla and Tyāgarāja in Nilambari rāga, Rupaka Tāla, with varying dimensions of Ādi and Rūpaka Tāla-s, it is apparent that the laya structure is not a constraintfor Dīkṣitar to make compositions with samaṇṭī Carna. 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 Nādōpaśana. According to Swamigal both Bhakthi and Nādōpaśana are the apple of the eyes. To quote as an example, ‘Vidulaku’ in Māyamālavagoula, 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
sähitya 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 Cittaraṇjani, he says the sapta Svara-s are by itself the embodiment of Lord Śiva.

Those who listen to the Kṛti-s of Tyāgarāja for their Bhakti content came to acquire knowledge of rāga-s. Likewise, musicians doing thus, gradually acquired Bhakti. 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 Amritavarši using the term varshaya, varshaya he made a downpour and also using the term stambhayastambhaya, he made the rain cease.

The following SivaKṛti-s of Dīkṣitar relates the experiences Dīkṣitar enjoyed employing the rāgās.

i. Tyāgarājām 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 Tyāgarājar-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’.Śrī Tyāgabrahman was a Bhāgavata Sīkhāmanī born to propogate Bhakti Sampadāya, a nādayōgi, ātmagñāni, ātṛgadariṣi, 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.
The vast realm of Indian Classical Music is enriched with a plethora of rāgas of varied characteristics. Out of the many kinds, Audava 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. Audava 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 Audava 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 N₂ 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 Kṛti 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 Kṛti ‘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 Kṛti’s Anupallavi and Carana is not at all a match to the Pallavi with respect to musical grandeur. Kṛti ‘Dorakuna Ītuvaṇtī’ has a slow gait in exposition showcasing the Vīḷamba 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 Vīḷamba kāla is compensated with Madhyama kāla Sāhitya at the end of the Kṛti. However it can be aesthetically analysed that ornamentation of Bilahari happens better in Druta-Madhyaṃa Laya. This is rightly established by Madhyama kāla Kṛtis of Tyāgarāja. The musical prowess of Saint Tyāgarāja in his premium composition ‘Kanugoṇṭini’ has delivered admirably the aspects of flow, āroha and avaroha sañcāras (sway), pin-pointed rāga bhāva with nil occurrence of N₂. ‘Intakanna Ītuvaṇtī’ Kṛtis set to
Rūpaka tāla is brief and simple. It can thus be inferred that Saint Tyāgarāja has accomplished little or nil N₂ prayoga and still has successfully brought about the Rasa in the rāga. The tāra sañcāras involving G₃ note bring about the innate quality of Viṣa Rasa in this rāga. However the Kṛtis of Saint Tyāgarāja do not have occurrences of sustained emphasis of tāra G₃. But he has definitely proved that this rāga can be effectively constructed not only in Madhya and Druta kāla but also in Viḷamba kāla. But, the best aesthetic experience is begot only when the rāga flows in Madhya Gati. So setting the laya (though Viḷamba) 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 Dīkṣītari ‘Śrī Bālasubrahmanya’ is profusely verbose with plenty of samyuktākṣaras which tends to hamper the expression of the rāga itself. This being set to Miśra Cāpu has also accommodated Madhyama Kāla Sāhitya in it. Ekadantam is again set to Miśra Cāpu and Solkattu svaras have been accommodated to bring jumps and leaps in the composition. However in Dīkṣītar compositions of Kāmākṣi and Śrī Bālasubrahmanya, N₂ is found in the notations of Sarigita- sampradāya-pradarśini. Śrī Śyāma Śāstri has not contributed any Kṛti in this rāga. Later composers like Mysore Vasudevacharya, have improvised this rāga with judicious sprinkling of Anya Svara like N₂.

Rāga Kedāragauja

Scale

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<tbody>
<tr>
<td>S R₂ M P N₂ S</td>
</tr>
<tr>
<td>S N₂ D₂ P M₁ G₃ R₂ S</td>
</tr>
</tbody>
</table>

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 Avaroḥanaṇam and hence a Janya of Harikambhoji itself. However Harikedārāgauja is a rāgāṅga rāga – the 28th mela in the Dīkṣītari tradition and not a janyā rāga. Though this rāga is a combination of two established rāgas, it has established its own distinct identity unlike other Audava Sampūrna rāgas like Mohana Kalyāṇi. The intensity of this rāga is majorly attributed to the presence of a bold R₂. { M₁ G₃ R₂ } , { R₂ P M₁ G₃ R₂ } , { R₂ N₂ D₂ P M₁ G₃ R₂ } , { R₂ Ś N₂ D₂ P M₁ G₃ R₂ } - In all these Samvādi Sañcāras, one can see the presence of R₂ with an anusvara from G₃. It is never used in its plain form. So, one can notice that except R₂ none of the svaras take Gamaka. G₃ gets sandwiched between M₁ and R₂. 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. N₂ has two variations in Gamaka. While proceeding to Ś, we give an Anusvara (of Ś) + Kampana. Eq: { P Niili₂ Śaaaa₃ }. 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 D₂ and N₂ has always proved to be a pleasing one. The phrase { N₂ D₂ 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 { M₁ P N₂ Ś Riili₂ } 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. ‘Venugaṇālaluni’ Kṛti has a takeoff in Madhya sthāyi but the later part goes up to the P and also gives good sequences of svaras in the sarīgatā like { RIGR SaRS NDP, DaND PaDP MGRi }. Śrī Muttusvāmī Dīkṣītār’s ‘Nilakaṇṭha Bhajejam’ has a svarākṣara beginning. Usage of N2 as graha note is interesting. However as is the style of Dīkṣītār 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 Sāstri’s ‘Parākela Nannu Paripālimpa’ is a master piece in terms of laya, bhāva, effective usage of Vādi and Samvādi prayogas. Here the Mātu-Dhātu Samanvaya is also clearly portrayed with respect to the effective highlights of the rāga. However the Anuppallavi of this Kṛti sounds similar to Anuppallavi of ‘O Jagannātha’. But one should realise that use of tāra sthāyi brings about more Saukhyā, beauty and flavour to this rāga.

Rāga Ābherī

Scale

<table>
<thead>
<tr>
<th>Scale</th>
<th>S R₂ M P N₂ S</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>S N₂ D₂ P M₁ G₃ R₂ S</td>
</tr>
</tbody>
</table>

Taxonomy and Analysis

Ābherī is a Janya of rāga Kharaharapiya. It takes the rāgas Shudha Dhanasya or Udayaravichandriki and Kharaharapiya in its Ārohanām and Avarohanān respectively. It is a fact that only in the 20th century, this rāga acquired the second dhaivata (catusśruti dhaivata) and was originally a janya of 20th telā in both the Tyāgarāja and Dīkṣītār traditions. (According to the ‘Rāga-lakṣaṇa-sarīgraḥa’ by Hema Ramanathan; Adī Sangita Ratnavali by KV Srinivasa Ayyangar). In Sarīgita-sampradāya-pradarśini (SSP), the rāga has only śuddha dhaivata and is labelled an ‘upāṅga rāga’. The magnum opus composition of Ābherī ‘Nagumomu Ganaleni’ by Saint Tyāgarāja will stand immortal forever. Every note in Ārohanām 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 Avarohanān the D₂ and N₂ are neither Graha svaras nor Nyasa Svaras. Whereas in contrast, study of Kharaharapiya shows that the vital svaras are D₂ and R₂. In Ābherī these two notes are absent in Ārohanān and have least importance in Avarohanān. When this rāga is subjected to Grahabhedam i.e from G₂ we get Mohana Kalyāṇi, from M₁ we arrive at Kedāragauja and from N₂ we beget Ārabhi. The underlying shades of these Grahabhedā rāgas give more possibility of enrichment to these Audava Sampūrna Rāgas. In Dīkṣītār’s composition ‘Viṇābherī’ 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 sarīgatis of the Kṛti ‘Nagumomu’. To learn the dātu prayogas one can resort to Dīkṣītār’s composition. However another composition ‘Pañcaṣaptiṭhārūpīṇī’ 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 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 Grahahbhedā. 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.

<table>
<thead>
<tr>
<th>Catuṣṭruti rīśabha</th>
<th>R₂</th>
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<tbody>
<tr>
<td>Sādhrāṇa gāndhāra</td>
<td>G₂</td>
</tr>
<tr>
<td>Antara gāndhāra</td>
<td>G₃</td>
</tr>
<tr>
<td>Śuddha madhyama</td>
<td>M₁</td>
</tr>
<tr>
<td>Śuddha dhaivata</td>
<td>D₁</td>
</tr>
<tr>
<td>Catuṣṭruti dhaivata</td>
<td>D₂</td>
</tr>
<tr>
<td>Kaiśiki niṣāda</td>
<td>N₂</td>
</tr>
<tr>
<td>Kākālī niṣāda</td>
<td>N₃</td>
</tr>
<tr>
<td>Śadja</td>
<td>S</td>
</tr>
<tr>
<td>Pañcama</td>
<td>P</td>
</tr>
</tbody>
</table>

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The festival of Navarātri is dedicated to the three Goddess of Hindu Mythology namely Durga, Lakṣmi and Sarasvatī. In this context, Muttuśvāmi 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 Ammāvāsa and ending with the Mangala Kṛti on Viṣṇuviśāˌ. Singing these Kṛti-s 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 Mantrāpadēśam or Dīkṣa 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 tāla-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, Šāṅkarābāraṇa, Sahānā, Ānandabhairavi, Bhairavi, Ghaṇṭā, Āhīrī, Puṇnāgavarāli 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, Vilāmbakāla 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 saṅcāra-s of the rāga that are suitable to the feel and philosophical content of the composition. The Kamalāmbā Kṛti-s ranges from Mandra 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 alāpana 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 Ghaṇṭā, Āhīrī and Puṇnāgavarāli. In this regard, these Navāvaraṇa-s facilitates scope and triggers the
Contribution of Trinity to Karnataka Music

The rāga’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 Ghanṭā rāga. Only when this Navāvaraṇa Kṛti is learnt, internalized and mastered the raga can be admired which in turn leads to the understanding of Ghanṭa, inspite of the shades of various other ragas such as bairavi, dhanyāsi, tōḍi, āhiri and puṇṇāgavārāli. 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 Ghanṭa’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 ārohana & avarōhana of Ghanṭa 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” phrases as well. 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 tāla-s, Dīkṣita has employed the Sūlādi Sapta tāla-s excepting Druva and Maṭhya tāla-s.

The tāla-s used includes Rūpakam(3 beats), Tiśra Tripuṭa(7 beats), Aṭa tāla(14 beats) and Miśra Jhampa(10 beats). The tāla-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 Kalyāṇi Āvaraṇa is an enclosure of 16 lotus petals (2 times of Adi tāla). The third Āvaraṇa in Saṅkarābaraṇam is in Rūpakam consisting of 6 Kriyā -s (2 times of Rupaka). The fourth Āvaraṇa in Kāmbōji is in Aṭa tāla having 14 Kriyā-s represents the nature of 14 angles of this Cakra. The fifth Āvaraṇa in Bairavi is set to Jhampa tāla having 10 Kriyā -s denoting the ten angled Cakra. The sixth Āvaraṇa in Puṇṇagavarāli is set in Rūpakam has 6 Kriyā-s according to its order of Āvaraṇa. The seventh Āvaraṇa in rāga sahānā is set in Tiśra jāti Tripuṭa tāla being the seventh one in order. The eighth Āvaraṇa is in Ādi tāla referring to 8 Kriyā-s. The ninth Āvaraṇa in Āhiri is in Tiśra jāti Ėka tāla has 3 Kriyā-s now being sung in Rūpaka with 6 Kriyā-s highlighting the triplets involved in the Bindu Cakra. The tāla-s deliberately chosen is indeed a mastery stroke of the composer. An aspect related to tāla is worth mentioning here. The āvaraṇa in Ānanda bairavi is sung in Miśra Āśāpū as well because it has the same number of tāla measure but the Kriyā-s are different. The Saṅgīta Sampradāya Pradarṣini of Subbarāma Dīkṣita has stated this āvaraṇa to be sung in Miśra jāti Ėka tāla which again has the same time measure of 7 mātra-s. To sum up, this āvaraṇa can be rendered in three ways- tiśra
tripūṭa, miśra ēka and miśra cāpu. There will not be any difference in the rendition when sung in tiśra tripūṭa or miśra ēka but the rendition in miśra cāpu will have effect on the number of akṣara-s because one avartanam of tiśra tripūṭa(7 akṣara-s) will equal two avartanams of miśra cāpu (3 and a half *2= 7 akṣara-s) resulting in a slight change of kālapramānam.

- The Kamalāmbā Kṛti-s are enriched with rhetorical beauties or the decorative anga-s. Vyākaraṇa Niyama dominate the Sanksrit 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 (Tritiya 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 Venkata Kavi. The first Dhyāna Kṛti and the last Maṅgaḷa Kṛti are in Sambodhana (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 Śankarābaraṇa (3rdĀvaraṇa ) have partial rāga Mudrā. The Āvaraṇa-s in Kāmbōji, Sahānā and Āhīrī 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

<table>
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<tr>
<th>Āvaraṇa and Rāga</th>
<th>Cakra</th>
<th>Name of the Cakra</th>
<th>Vibhakti case</th>
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<td>Dhyāna Kṛti</td>
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<td>Bahirdaśa</td>
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<td>Pañcamī/Ablative</td>
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</table>
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 stāyi niśāda in accordance with the invocative nature of the song. Another significant description in the composition is Her sitting posture as “Vinoda Carane” 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 “Tripurādicakrēśwaṁ”, “Animādisiddiśwaṁ”, “Kṣhitipura Trailokya Mohana Cakra Vartini”, “Prakaṭa Yogini”.

- The kalyānāvārṇa 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 anga –Yamaka has been beautifully used. Yamaka-s are a customary anga 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. Sāṅgīdev 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 tāla 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.

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<thead>
<tr>
<th>6th Āvaraṇa/Punnāgavarāḷī</th>
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<td>9th Āvaraṇa/Āhīrī</td>
<td>Bindu</td>
<td>Sarvānandamaya cakra</td>
<td>All vibhakti-s</td>
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</table>
The fifth Āvaraṇa is in Jhampa tāḷa set in hairavi raga. Hairavi 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 Punnāgavaraḷi to describe Her hair as that which conquers the lovely back bees swarming around Punnāga trees. “Ramaṇīya-Punnāgavarāḷi-Vijita- Veṇyāḥ”.

The seventh Āvaraṇa is in rāga Sahāna set to Tiśra Tripuṭa tāḷa. the raga mudra in carana is in a linguistic process “hari-śānahari-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 sundari lives with Kāmēśvari. 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 Khāṇḍa Eka tāḷa. This composition has exquisite descriptions and reflects the indomitable devotion of Dīkṣita and his adherence to Śrī Vidyā. The composition has Samaṣṭī Caraṇam unusual from the normal structure.

Muttsavāmi 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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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 pāṭhāntara-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 (Pronounciation 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 compositons 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 Iyengar, Vaidyanathan, Kanchipuram P.B. Srinivasan and Chinnamma. She has also learnt from Kamakshi Ammal and Rajalakshmi Ammal. Her other guru-s were Ambi Dikshitar, 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 Sastrī, who was in turn a great grandson of Syama Sastrī. 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 Manōdharma aspects challenged in the Trinity compositions.

Concert tables:

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### Contribution of Trinity to Karnataka Music

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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 kṛtīs rendered consecutively, with yet another as a concluding one, two Muttuswamy Dikshita kṛtīs 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 kṛtīs and three of Muttuswamy Dikshita kṛtīs.

A representation of each of the Trinity kṛtīs 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 kṛtīs 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 kṛtīs 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 kṛtī-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 kṛtī. This is mostly noticed in rendition of Varṇam-s and some musicians occasionally sing kṛtī-s also in this format.

She has insisted on rendering each sangati twice. This is irrespective of the length of the kṛtī 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 kṛtī-s, Smt D K Pattammal, in comparison to other musicians of her generation, some differences are seen in the tempo of the kṛtī, the rāga, the Eḍuppu (the beginning of the kṛtī) or the sāhithyam. By tempo, it is the pace of the entire kṛtī and not intentionally changing of the speed from the charanam portion as mentioned earlier. For example, the Muttuswami Dikshita kṛtī ‘Kanjadalāyatākṣi’ in the rāga Kamalāmanohari, has been sung in viļamba kāla by Smt D K Pattammal, the way in which she had learnt from her teachers. This Pāṭhāntara is seldom followed by
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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 Devē’ in Harikāmbhoji has a different Eduppu by Smt D K Pattammal from Alathur Brothers, including the tāla being single kalai by Alathur Brothers, while D K Pattammal has rendered in two kalai. This is observed in the treatment of ‘Rakshabetēre’ in Bhairavi where Smt D K Pattammal sings in two kalai. Another distinct difference is that the Tyāgarāja kṛti ‘Śrī Raghuvāraprāmeya’ 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 Eduppu. 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 Subbulakshmi starts with the svarā-“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 Manōdharma 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 manōdharma 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 manōdharma - that is, if she sings ālāpana, it was not necessary that she would have sung niraval or Kalpana Svara-s for the kṛti. Even if the ālāpana duration was 2½ minutes, she would have sung niraval and kalpana svara 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. Wherever 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 ‘Kāligiyunte’ 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.
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 13th 1917 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 Kanyākumārī district in Tamilnadu was popularly known as Karnātaka places during this period. So the musical style which prevailed here also came to be known as Karnātaka 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 Sitālakṣhmi who hailed from a great musical tradition.

Tyāgarāja was the third son of Rāmabrahmam. It was the span of Tulaja Mahārāja the great Marātha king in Tañjāvur when the family of Rāmabrahmam settled there in Tiruvārur. Rāmabrahmam was a great scholar in Rāmayana who was able to that contributed to the birth of the lecture demonstration “A Day with Tyāgarāja”.

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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 Sītalakṣ̣hmi was the daughter of Vīna Kālahasthayya who was a well known Vīna player of that period. We can enjoy his affection for his mother in his famous composition “Sitamma Māyamma” in Vasanthā and at the same time we can feel his deep devotion to Lord Rāma and his counterpart Sītā. 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’,’Viśhnu’,’Ganapathi’,and’Dēvi’. Maruthanallūr Ācharya gifted them an idol of Lord Rāma and a few ‘Tēvāram-s’ also. Tyāgarāja learned kṛtis of Purandaradāsa and Bhadrāchalam Rāmdas at this time from his mother Sītalakṣ̣hmi 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 aniṣām” in ‘Deśiya Tōdi’ and rendered it in that very moment.

Dr Rāmanathan has explained the Deśiya 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 Karnātaka 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 Taṃjāvur 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 Taṃjāvur 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 aiyā 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 kṛtī there was great applause among the students and other listeners. Sonti with great pride and joy changed the sāhithya to “Dorakuna ituvanti sīshhyudu” 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 ‘Uñchavrtti’ 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 “Uñchavrtti”, his feet were washed by the village men and they found great pleasure in receiving him with flowers. The particular character of “Uñchavrtti” 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 “Vaṇdanamu” in Sahāna while going for the “Uñchavrtti”. The street which he used to walk for the “Uñchavrtti” was the “Tirumañcana vī dhi”. The street got this name because it was the path for Lord Siva during the sapthasthana festival. Once he finished the “Uñchavrtti’ the people in Truvayar were anxious to listen his songs on ŚriRāma and were impatient for the next “Uñchavrtti’”. He was accompanied by a Tampūra in his right hand and a ‘Chiplāmkaṭṭa’ 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 sukhama” in Kalyāṇi. 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 ‘Sanyāsa’ and the saint replied him that he will get ‘Sanyāsa’ naturally when the time comes. He advised Tyāgarāja to render ‘Rāma maṇtra’ countinuously through which someone like Tyāgarāja can find the ultimate.

Till then he started rendering the ‘Rāma maṇtra’ countinuously to attain ‘Sanyāsa’. 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 Bāllā.“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 ‘Dīpadakshinam’ and dancing steps by the devotees which we can see 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 mallikādi” 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 venapālu” 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.” “Koluvayyūṇāde kōdandapāṇi” 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.

Bibliography
Lecture demonstration of śri Kōttayam Veeramani on “Rāma bhakti Samrajyam”
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 Kāmākṣī. The musical forms were kṛti, varṇa and svarajati.

There are two schools of Mēla systems, one introduced by Vēṅkaṭamakhi and the other by Gōvindācārya. The nomenclature adopted by Vēṅkaṭamakhi is called the Kanakāmbari- Phēndutyuti 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 Hṛḍbhūṣaṇa, 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 Krṣṇa. Apart from this he has used sthala mudra-s like Madhura and Kāṇci. He has also used Rāga mudra-s like Lalita, Kalyāṇi, Bhairavi and Kīravāṇi.

The composing styles of the Trinity have been summed up as Drākṣāpāka, Nārīkēḷapāka and Kadalīpāka. The three approaches of the Trinity are supposed to represent three Rasa-s: Drākṣa (Grapes), Nārīkēḷa (Coconut) and Kadalī (Banana). Among the Trinity, Tyāgarāja's composing style
was simple and Muttusvāmi Dikṣita-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 Dikṣita-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 Namo Namo Rāghavāya in Dēṣya Tōḍi set to tune with Tiśra Ėka Tāḷa, the first composition of Muttusvāmi Dikṣitar was ŠrīnāthādiGuruguhō Jayati set to tune in Māyāmāḷjavagauḷa and Ādi Tāḷa, while Śyāma Śāstri first composed Janaṇī Natajana pariṇālini in Sāvēri set to AdīTāḷa.

Tyāgarāja’s Ghana Rāga Pancharatna Kṛti-s

<table>
<thead>
<tr>
<th>S.No</th>
<th>Kṛtana</th>
<th>Rāga</th>
<th>Tāḷa</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Jagadānandakāraka</td>
<td>Nāṭa</td>
<td>Ādi</td>
</tr>
<tr>
<td>2</td>
<td>Duḍukugala</td>
<td>Gauḷa</td>
<td>Ādi</td>
</tr>
<tr>
<td>3</td>
<td>Sādhinchenē</td>
<td>Ārabhi</td>
<td>Ādi</td>
</tr>
<tr>
<td>4</td>
<td>Kanakanarucirā</td>
<td>Varāḷi</td>
<td>Ādi</td>
</tr>
<tr>
<td>5</td>
<td>Endaro mahānubhāvulu</td>
<td>Śrī</td>
<td>Ādi</td>
</tr>
</tbody>
</table>

Jagadānandakāraka set in Nāṭa expresses the state of elation and how one can attain mūkṣa through the five kōśa-s: annāmaya, prāṇamaya, 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. Sādhinchenē in Ārabhi deals with the prāṇa of a devotee and how it faces tests. The state of mind is compliance in this kṛti. Kanakanarucirā set in Varāḷi talks about how a pure heart can find the beauty of God. There is composure in the kṛti. Endaro 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 Dikṣitar are a set of nine kṛti-s as eulogies to the nine planets. Each song of this group is composed in each of the Sūlādi Sapatāṭa-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:

<table>
<thead>
<tr>
<th>No</th>
<th>Composition</th>
<th>Rāga</th>
<th>Tāḷa</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Sūryamūrte</td>
<td>Saurāśtra</td>
<td>Dhruva</td>
</tr>
<tr>
<td>2</td>
<td>Chandrāmbhaja</td>
<td>Asāvēri</td>
<td>Maṭhya</td>
</tr>
</tbody>
</table>

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3. Angārakam Suruṭī Rūpakam
4. Budhamāśrayāmi Nāṭakuranji Jhampe
5. Brhaspatē Āṭhaṇa Tripuṭa
6. ŚriŚukra Paras Aṭa
7. Divākaratanājum Yadukulāmbhōji Ėka
8. Smarāmyaham Rāmapriya Rūpakam
9. Mahāsuramkētu Ėkama Rūpakam

Śyāma Śāstri’s svarajati-rare set in Bhairavi, Yadukulāmbhōji and Tōdi. They became famous as Ratnatrayam. The three svarajati-s are exemplary and a great tribute to Goddess Kāmākṣi of Kanči which eulogize the beauty and virtues of the Goddess. The three svarajati-s are:

<table>
<thead>
<tr>
<th>S.No</th>
<th>Composition</th>
<th>Rāga</th>
<th>Tāḷa</th>
</tr>
</thead>
<tbody>
<tr>
<td>i)</td>
<td>Rāvēhimagirikumāri</td>
<td>Tōdi</td>
<td>Ādi</td>
</tr>
<tr>
<td>ii)</td>
<td>Kāmākṣianudinamamu</td>
<td>Bhairavi</td>
<td>Ėkapo</td>
</tr>
<tr>
<td>iii)</td>
<td>Kāmākṣinīpādayugamu</td>
<td>Yadukula Kāmbhōji</td>
<td>Chāpu</td>
</tr>
</tbody>
</table>

They are composed in Telugu and consist of Pallavi and multiple caraṇa-s which are sung with svaras and sāhitya. Rāvē himagiri kumāri consists of pallavi and six caraṇa-s. The rāgachāya, svara-s are gāndhāra and dhai̱vata. The pančamvarja 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 nipādayugamu consists of a pallavi and ten caraṇa-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, śīeṣā. These have added radiance and elevated his compositions to a higher level. Metaphor is used in the Pančaratna kṛti Jagadānandakāraka in Amaratāraka niçaya kumudahita where he says ‘You are the moon to the water lily’. In Sāmajavaragamanā, nādāc̣aladīpaythe use of metaphor ‘You are the lamp on the mountain of nāda’. There is the use of Atiśayōkti alankāra in Vēṅkaṭēśa ninusēvimpa in Madhyamāvati rāga where he says ‘O! Vēṅkaṭēśa, to see you, ten thousand eyes are required’. There is the use of upamā alankāra(simile) in Mērusamānadhihā in Māyāmāḷavagula 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.
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Kanda padyam : 80
Sisapadyam : 17
Dvipada : 19
Utpalamāla : 10
Campakamāla : 3
Cūrṇika : 1
Danḍaka : 1
Tēṭagīti : 1

Muttusvāmi Dīkṣīta-skṛti-s are embellished with śabdālankāra-s. He has used Yamakam, that is the use of same word with different meanings and combinations. In the kṛtī Kamalāmbike in Tōdirāga which is one of the Navāvaranakṛtī-s, he has used the word Kamala in different meanings and combinations, Kamalāsana (Brahma), Kamalālayam (Tīrtham), Kamalāmbika (Goddess). The anupallavi of the kṛtī Akṣayalingavibho is a good example of Anuprāsa.

Dakṣaṇākṣaṇa Dakṣatarasura lākṣaṇa vidhīvālakṣaṇa lākṣyālakṣaṇa bahu viçākṣaṇa sudhā bhakṣaṇa guru katākṣa viṅkṣaṇa

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 kṛtī-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: Sāmājagamana nīvū tāmasamūṣeyaka – this is from the caraṇa of Minalōcana set in Dhanyāsirāga.
Antyaprāsa: Sāmagānalōêsū-śōbhēviśālahdrdayamūrtēśubhē -from the composition Sārasākṣi in rāga Sāvēri.
Anu Prāsa: Čaṇḍamunda khandana panditēkṣu- from Kanakaśaila in Punnāgavarāli.

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 Dīkṣīta rāga music is its close affinity to the viṇa 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, Dīkṣīta takes pride in describing himself as a vaiṅika-gāyaka, a viṇa-vocal expert. Dīkṣīta’s creations are master pieces representing full-blooded incarnations of the numberless rāga-s of Carnatic music. Muttusvāmi Dīkṣīta’s father was Rāmasvāmi Dīkṣīta,a famous composer who is credited with having invented the rāga Hamsadhvani.

Muttusvāmi Dīkṣīta has composed in all the basic tāla-s of Carnatic music. Śyāma Śāstri seemed to have a preference for ĀnandaBhairavi Rāga and Čāpu Tāḷa. He is credited with many musical forms like Varna, Kirtana, Svarajati and Gītă. He is known for his extraordinary treatment of Miśračāpu Tāḷa.
Śyāma Śāstri has composed about 17 songs in Miśrac̣āpu Tāḷa. 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 Dikṣita-compositions are unconventional in the sense that his krīṭi-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 krīṭi-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 krīṭi-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.

References

a) Kanātaka classical music Composers by T S Vasudevan, Published by T V Sundaravalli, Chennai, with the financial assistance of Sangit Natak Academy, Delhi at Śrī Senthil Murugan Offset Printers, Chennai
b) Śyāma Śāstri And other Famous Figures of South Indian Music by Prof P Sambamurthy, printed at Śrī Mahendra Gaphics, Chennai 1999
c) The Spiritual Heritage of Tyāgarāja by Dr V Raghavan
d) Andhra Vaggeyakara Caritra by Balntrapu Rajani Kanta Rao
e) Great Composers by Dr P Sambamoorthy published by India Music House
i) Mutthusvami Dikshitar Compositions by Dr S Bhagya Lakshmy and Dr M N Moorthy
Muttusvāmi Dīkṣita was the icon of of Karnātaka 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, mantra tantra śāstra-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 Sarīgītha sampradāya pradarśini. SSP authored by Subbarāma Dīkṣita mentiones 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. Kāṣīviśvēṣvara – Aṭatāla
4. Śri Subrahmanyaya – Rūpakatāla

Structure of Kāmbhōji rāga kṛti-s:

1. Kamalāmbikāyai – pallavi, anupallavi madhyama kāla sāhitya, caraṇa madhyama kāla sāhitya
2. Śri Valmīkaliṅgam – pallavi, anupallavi, caraṇa madhyama kāla sāhitya
3. Kāṣīviśvēṣvara – 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:

<table>
<thead>
<tr>
<th>Kamalāmbikāyai</th>
<th>Śri Valmīka liṅgam</th>
<th>Kāṣīviśvēṣvara</th>
<th>Śri Subrahmanyaya</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pallavi – 4 āvarta-s</td>
<td>Pallavi – 2 āvarta-s</td>
<td>Pallavi – 4 āvarta-s</td>
<td>Pallavi + MKS – 4 +4 = 8 āvarta-s</td>
</tr>
<tr>
<td>Anupallavi + MKS -</td>
<td>Anupallavi -</td>
<td>Anupallavi + MKS -</td>
<td>Anupallavi + MKS -</td>
</tr>
<tr>
<td>-------------------</td>
<td>-------------</td>
<td>-------------------</td>
<td>-------------------</td>
</tr>
<tr>
<td>4+2 = 6 āvarta-s</td>
<td>4 āvarta-s</td>
<td>4+2 = 6 āvarta-s</td>
<td>4+2 = 6 āvarta-s</td>
</tr>
<tr>
<td>Carana + MKS -</td>
<td>Carana + MKS</td>
<td>Carana + MKS -</td>
<td>Carana + MKS -</td>
</tr>
<tr>
<td>12+2 = 14 āvarta-s</td>
<td>8+2 = 10 āvarta-s</td>
<td>12+2 = 14 āvarta-s</td>
<td>18+2 = 20 āvarta-s</td>
</tr>
</tbody>
</table>

Eḍuppu of each line of all songs:

- In the first krīṭi of kamalāmbikāyai the eduppu is starts with the first two lines of pallavi and anupallavi in anāhaṭa graha whereas in carana the first line only in anāhaṭa graha remaining all the āvarta-s are starts with samam.
- In the krīṭi śri valmīka liṅgam the eduppu in sama graha.
- In the krīṭi kāśivīśvēṣvara, the pallavi starts with anāhaṭa graha, in carana the seventh and eleventh āvarta-s are in anāhaṭa graha the remaining all parts of the āvarta-s are set in sama graha.
- In the krīṭi of śri shubhramanīyāya also set totally in sama graha only in sixth āvarta of pallavi is in anahata graha.

Splitting of text in tāla:


In this section i mentioned about the Dīkṣita composed krīṭi-s with druta madhyama vilamba prayōgas are majorly found in his krīṭi-s. i will given the counts of tāla to sāhitya

**Pallavi**

<table>
<thead>
<tr>
<th>Āvarta</th>
<th>Laghu (5)</th>
<th>Laghu (5)</th>
<th>Druta (2)</th>
<th>Druta (2)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st</td>
<td>1 1 1 2</td>
<td>1 1 3</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>2nd</td>
<td>1 2 2</td>
<td>1 2 2</td>
<td>1 1 1</td>
<td>1 1 1</td>
</tr>
<tr>
<td>3rd</td>
<td>2 3</td>
<td>1 2 1 1</td>
<td>2</td>
<td>1 1</td>
</tr>
<tr>
<td>4th</td>
<td>2 2 1</td>
<td>1 3 1</td>
<td>2</td>
<td>2</td>
</tr>
</tbody>
</table>

**Anupallavi**

| 1st    | 1 1 1 2   | 1 4       | 2         | 2         |
| 2nd    | 1 2 2     | 2 2 1     | 1 1 1     | 1 1 1     |
| 3rd    | 1 1 1 2   | 2 1 2     | 2         | 2         |

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<table>
<thead>
<tr>
<th></th>
<th>Hi ma gi .</th>
<th>ri..tha nu.</th>
<th>Jaa</th>
<th>Yai</th>
</tr>
</thead>
<tbody>
<tr>
<td>4th</td>
<td>3 2</td>
<td>1 1 3</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Hrim ka</td>
<td>ra poo</td>
<td>Jya</td>
<td>Yai</td>
</tr>
</tbody>
</table>

**Madhyama kāla sāhitya**

<table>
<thead>
<tr>
<th>Āvarta</th>
<th>Laghu (5)</th>
<th>Laghu (5)</th>
<th>Druta (2)</th>
<th>Druta (2)</th>
</tr>
</thead>
<tbody>
<tr>
<td>5th</td>
<td>10</td>
<td>10</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Kamala nagara viha</td>
<td>Rnyai khalasamooha</td>
<td>Sam haa</td>
<td>Rin yai</td>
</tr>
<tr>
<td>6th</td>
<td>10</td>
<td>10</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Kamaninya rathna h</td>
<td>myai kalikalmasha</td>
<td>Pariha</td>
<td>Rinyai</td>
</tr>
</tbody>
</table>

**Carana**

<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td></td>
<td>sa ka laa</td>
<td>Sou.. bha</td>
<td>gya</td>
<td>da</td>
</tr>
<tr>
<td>2nd</td>
<td>1 2 2</td>
<td>1 1 1 2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>3rd</td>
<td>3 2</td>
<td>2 3</td>
<td>1 1</td>
<td>1 1</td>
</tr>
<tr>
<td>4th</td>
<td>1 1 1 2</td>
<td>2 1 2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Yu tha cha tu</td>
<td>Rdha va ra</td>
<td>na</td>
<td>Yai</td>
</tr>
<tr>
<td>5th</td>
<td>1 1 1 2</td>
<td>1 1 3</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Pra ka ta</td>
<td>Cha thu</td>
<td>rda</td>
<td>Sa</td>
</tr>
<tr>
<td>6th</td>
<td>1 2 2</td>
<td>2 2 1</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Bhu va na</td>
<td>Bha ra</td>
<td>na</td>
<td>Yai</td>
</tr>
<tr>
<td>7th</td>
<td>1 1 1 2</td>
<td>2 2 1</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Pra ba la</td>
<td>Gu ru gu</td>
<td>Ha</td>
<td>Sam</td>
</tr>
<tr>
<td>8th</td>
<td>1 2 2</td>
<td>2 2 1</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Pra daa yam</td>
<td>thah ka ra</td>
<td>naa</td>
<td>Yai</td>
</tr>
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<td>1 1 2 1</td>
<td>2 1 2</td>
<td>2</td>
<td>2</td>
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<tr>
<td></td>
<td>A ka lam ka</td>
<td>roo pa va</td>
<td>rna</td>
<td>Yai</td>
</tr>
<tr>
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<td>1 2 2</td>
<td>2 2 1</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>A pa maa</td>
<td>yai su pa .</td>
<td>rna</td>
<td>Yai</td>
</tr>
<tr>
<td>11th</td>
<td>1 1 1 1 1</td>
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<td>2</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Sukaradhrutha</td>
<td>Cha.pabaa</td>
<td>Na</td>
<td>Yai</td>
</tr>
<tr>
<td>12th</td>
<td>2 1 1 1</td>
<td>1 1 1 2</td>
<td>2</td>
<td>2</td>
</tr>
</tbody>
</table>
Contribution of Trinity to Karnataka Music

Madhyama kāla sāhitya

<table>
<thead>
<tr>
<th>Āvarta</th>
<th>Laghu (5)</th>
<th>Laghu (5)</th>
<th>Druta (2)</th>
<th>Druta (2)</th>
</tr>
</thead>
<tbody>
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### Proceedings of the National Seminar, 2018

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Contribution of Trinity to Karnataka Music

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Melodic movement:

The graha svara-s of four kṛtis are s,g,m,p respectively and even dhaivata also seen as a graha svara in kṛti śri subrahmanyāya. All the ranges and the movement of saṅcāra-s in tri sthāyi in all three sections are illustrated below:

- In the Kamalāmbikāyai the graha svara in pallavi starts with Madhya sthāyi gändhāra ‘g’ and the range is between mandra pañcama ‘p’ to tāra shadjam ‘s’.
  
  E.g for Mandra sthāyi pañcama in Pallavi:

- In the third āvarta
e.g for tāra sthāyi shadjama in pallavi :

- 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

In Madhyamakāla sāhitya as

- In the third āvartaanda

In the caraṇa the graha svara is’s’. The range is between Maṇḍra Paṅcama ‘p’ to Tāra Madyama ‘m’.

E.g for Maṇḍra Paṅcama ‘p’ :

- In the ninth line

E.g for Tāra Madyama ‘m’:

- In the seventh āvarta.

- In the kṛti śri valmīka liṅgam the pallavi starts with the range in between Maṇḍra Paṅcama ‘p’ to Tāra sthāyi ṛṣhaba ‘r’.

175
E.g: for Maṇḍra pañcama:

- In the third āvarta and the

E.g: for Tāra sthāyi ṛṣhaba:

- 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:

- In the third āvarta.

In the caraṇa the graha svara is madhyama ‘m’. The range is between Maṇḍra Pañcama ‘P’ to Tāra sthāyi Gāndhāra ‘g’.

E.g: for Maṇḍra Pañcama ‘P’:

- In the eighth āvarta

E.g: for Tāra sthāyi Gāndhāra ‘G’:

- In the seventh āvarta

- In the kṛti of kāśivīśvēṣvara the Grahasvara in pallavi is Pañcama ‘p’. The range is between maṇḍra pañcama ‘P’ to tāra sthāyi ṛṣhaba ‘R’.

E.g., for the maṇḍra pañcama:

- In the third āvarta

E.g., for the tāra sthāyi ṛṣhaba:

- 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’:

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’:

is in the third āvarta.

- In the kṛti of śri subrahmanyaya namasthe the graha svara in pallavi is maṇḍra dhaivata ‘d’. The range is k inaṇḍra pañcama ‘p’.
e.g., for maṇḍra pañcama ‘p’:

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- 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 maṇḍra Pañcama ‘p’ to Tāra sthāyigāndhāra ‘g’.

E.g., for Mandra Pañcama ‘p’:

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- In the sixteenth āvarta

E.g., for Tāra sthāyigāndhāra ‘g’:

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<table>
<thead>
<tr>
<th>sā</th>
<th>kā</th>
<th>d/s</th>
<th>/g</th>
<th>ā</th>
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- In the tenth āvarta.

In carana the graha svara is ‘s’. The Range is between maṇḍra sthāyi pañcama ‘p’ to tāra sthāyi ṛṣhaba ‘R’.

E.g., for maṇḍra pañcama’p’

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- In the first āvarta

E.g: for tāra sthāyi ṛṣhaba ‘r’:

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- 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 ‘dmmgr gr’ prayōga occurs many times in this kṛti in Pallavi:

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<table>
<thead>
<tr>
<th>d</th>
<th>s</th>
<th>a</th>
<th>p</th>
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- In the second āvarta

In anupallavi the phrase ‘dmmgr grgs’ prayōga is used in Anupallavi as below

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<th>p</th>
<th>a</th>
<th>p</th>
<th>/m</th>
<th>g</th>
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- In the fourth āvarta.

The phrase ‘dmmg’ is used in three places in this section

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<th>p</th>
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- In the fourth āvarta

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- In the eighth āvarta

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<table>
<thead>
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- In the twelveth āvarta.

In this kṛti another similar phrases also there like ‘snnd’ used in three times ‘nndd’ used in two times ‘ndd’ in one time, ‘nnd’ six times and ‘sndd’ one time.
While analysing the first kṛti on the ground of the rāga the kṛti starts in madhya sthāyi arohana krama sañcāra to tāra sthāyi.

E.g. In this kṛti, Dīkṣita has handled rañjaka datu svara prayōga-s in three places in pallavi:

1. \( \begin{array}{c}
\text{r} / \text{fm} \text{ mgs} \\
\text{s} \end{array} \)

2. \( \begin{array}{c}
\text{f} / \text{m} \text{ m} \\
\text{ r} \end{array} \)

3. \( \begin{array}{c}
\text{f} / \text{mng m/ m} \\
\text{ni} \end{array} \)

The unique prayōga-s are found in anupallavi of this kṛti like ‘mgs’, ‘rpmg’, ‘rmgs’. e.g. \( \begin{array}{c}
\text{f} / \text{mgs} \\
\text{s} \end{array} \)

‘Pdmg’, ‘snp’, are visesha sañcāra-s of Kāmbhoji rāga few sañcāra-s are found in this kṛti.

In carana

1. \( \begin{array}{c}
\text{pd} \\
\text{m} \end{array} \)

2. \( \begin{array}{c}
\text{p} / \text{d} / \text{mng/m} \\
\text{m} \end{array} \)

3. \( \begin{array}{c}
\text{p} / \text{ds} \\
\text{r} / \text{mng/m} \\
\text{v} / \text{g} / \text{t} / \text{g} \end{array} \)

Where as ‘pdmg’are frequently found.

In this rāgaKāmbhoji there is a ‘Anya svara of Kākali Niśhāda’. It is a rare application occurs in (SN \ pdS); (N \ pdS); (snpdS); (snpsrg / mr / gs / gr \ S) In this kirtana it occurs in last āvarta of pallavi and it is one of the Visesha sañcāra. e.g :

\( \begin{array}{c}
\text{f} / \text{r} \text{ sn} \\
\text{pd} / \text{s} \end{array} \)

- 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. \( \begin{array}{c}
\text{cikara vi pi tara gha} \\
\text{n} / \text{m} \text{ nd} / \text{r} \\
\text{s} / \text{n} \text{ d} \text{ r} \text{ d} \text{ p} \\
\text{p} / \text{m} \text{ p} \\
\text{m} \end{array} \)

The Madhyamakāla sāhitya of the Carana 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 Carana:

1. \( \begin{array}{c}
\text{pd} \\
\text{m} \end{array} \)

2. \( \begin{array}{c}
\text{p} / \text{d} \\
\text{m} \end{array} \)

3. \( \begin{array}{c}
\text{p} / \text{d} / \text{m} \\
\text{p} / \text{d} / \text{npd} \end{array} \)

The Anya svara of Kākali Niśhāda’ prayōga is seen in three places in this Kṛti.

E.g:

1. \( \begin{array}{c}
\text{npd} \text{ s Npd d} \\
\text{n} \end{array} \) - in the Pallavi

2. \( \begin{array}{c}
\text{mg} / \text{snpy nd} \\
\text{s} \end{array} \) - in the Anupallavi

\(^{3}\text{Subbarama Dikshitar,(1904),p.p.761}\)
3. In third kṛti of kāśīviśvēvara ehi mām Jantā prayōgas are mostly used in this section. Datu prayōga of ‘ndnpdn’ is used Dīkṣita in Madhyama kala sāḥitya is a different usage.

\[\begin{array}{c|c|c}
g/m & t/s/r & nd/p/p \end{array}\]

- In the last fourteenth āvarta.

E.g., for ‘dm mgmr grgs’ prayōga is similarly repeated in three places

\[\begin{array}{c|c|c}
p/nmp/cm & g/m/mr & \text{Fha} \end{array}\]

- 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. mgpds nd npd in twelfth āvarta and in Madhyamakāla sāḥitya.

2. ‘ndpmgpd snnpdr’ in the fourteenth āvarta.

The third kṛti starts in arohana to avarohana madyasthāyi to Tāra sthāyi sañcāra.E.g:

\[\begin{array}{c|c|c}
\text{Rañjaka sañcāra-s } 'dm mg mr gr gs ' 'snp' mgmr' 'mgpds' prayōgas are more attractive and pleasing in this kṛti.

The Anya svara of ‘Kākali Niśhāda prayōga is found more than in this kṛti with different sañcāra-s as ‘snpp’, sNP, sNp, SsnnpdS, snpDS, snp, sNnpdR, and ‘snp’ in this kṛti. e.g. for Anya svara of Kākali Niśhāda :

\[\begin{array}{c|c}
\text{mgpdsn} & \text{S} \end{array}\]

- In the third āvarta

4. In the kṛti of Śrī subramanyāya the phrase ‘pdmg’ used in pallavi and caraṇa:

1. \[\begin{array}{c|c|c}
p/d/d/m & g/g/t/r \end{array}\] - in pallavi

2. \[\begin{array}{c|c|c}
\text{p/d/m} & \text{S} \end{array}\] - in caraṇa

The Anya svara of Kākali Niśhāda is found ‘snpp’ prayōga is used in pallavi and anupallavi. ‘snp’ prayōga is used in anupallavi and caraṇa.

\[\begin{array}{c|c|c}
r/s/r & \text{S} \end{array}\]

E.g: \[\text{(60)}\] - In the eleventh āvarta

In Śrī Subramanyāya the melodic phrase ‘ndnp’ is found only in this kṛti and repeated in three places.E.g.,

\[\begin{array}{c|c|c|c}
\text{d} & \text{G} & \text{R} & \text{S} \end{array}\]

- in the fourth āvarta

\[\begin{array}{c|c|c|c}
p & \text{S} & \text{S} & \text{S} \end{array}\]

- in the seventh āvarta
‘mgpds’ is a wonderful viśeṣa sañcāra of Kāmbhōji it occurs only in caraṇa
\ṅg | p d / s 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’, ‘ndd’, ‘nnd’, ‘sndd’, 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 Muttusvāmi Dīkṣita (1775-1835) and Kṣētra Kṛti-s

Muttusvāmi Dīkṣita, was the youngest composer of the Karnātaka classical music trinities Tyāgarāja and Syāma sāstri 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 Karnātaka 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 Subramanya 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 charana4 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. Sandhyā dēvīm Sāvitrīm -Rāga Dēvakriyā, 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 Vandnam which brings in purity in thought, word and deed bestowing Trikarana Suddhi to the worshipper.

This kṛti is a sole composition on Sandhyā dēvi 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 mantra is the universal prayer enshrined in the Vēdās and Sarasvati is the goddess of Vēdas. The phrases saptasvara māthraka rūpinim and sakāra rūpinim in the kṛti bring out that since saptasvara-s are the essence of the Vēdas and the Gāyatri mantra, one who recites Gāyatri mantra internalizes a journey in Nādopāsana. The Sarasvati Rahasya Upaniṣad extols Saraswathi 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 dēvitamē (great creative divinity).

Dīkṣita, references to all these above attributes with the phrases -rupīnām, tatpada lakṣyārtha rūpinam, vindhyāchala nivasīta5, tamōpahārinīm, Guruguhaśaṁnuta varadāyinīm.

The aspect of Lakṣī Dēvi as the goddess of wealth through dhanīnīm and as Māya is shown in the phrase gaṅvinda janaṇīm*, 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 Gōvindāchāra-s mēla padhati is named as Dēvakriya in Vēṅkaṭamakhi padhati. This rāga is an upānga rāga of 28th rāgāṅga rāga, Harikēdāra gaula.

The kṛti starts emphasizes the concept of sakāra rūpinīm by starting on the sthīyī svara 'Sa'. The usage of rūshabha on Gāyathrim highlights the word. The Madhyama kāla sāhithya is bright and śhadja is used to start the phrase Saptasvara.

Prosodric forms in the kṛti :

Some prosodic forms of Pratyaya7, Yamakālankāra8, Yati9, Prāsa10, Mudra11, Swarākśāras12 as found in the kṛti [4] are :

5 Sarasvatī temple in Vindhyāchala, *also seen in the Kamalāmba kṛti- Śrī Kamalāmbikāyām Bhaktim Karomi- Sahāna, Seventh Avarana-Ashṭara , **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 Brahmanādapurana along with the (thousand names of Goddess Lalitā Maha Tripurasundari) as Sarasvatī, Brahmāni, Gāyatri, Sandhya and Sāvitrī.

6 Guru Gīta,Śkanda Purāṇa of Sage Vyāsa ; the meaning of Gu is darkness and Ru the one, that dispels it and brings in light. In Śrī Subrahmanayya 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 Taittārīya 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 sahithya[7]
Contribution of Trinity to Karnataka Music

## Table 1: Prosodic forms and illustrations – Sandhyā Dēvi [4]

<table>
<thead>
<tr>
<th>Prosodic forms</th>
<th>Illustrations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vibhakti Pratyaya</td>
<td>Dwitiya vibhakti</td>
</tr>
</tbody>
</table>
| Yamakālankāra | saptasvara māṭkā ṛūpiṇīm  
tatpada lakṣyārtha ṛūpiṇīm  
gōvinda janani |
| Yati | samsāra duhkha śhāmanīṁ dhanīṁ | samayācāra pravarttinīṁ |
| Prāsa- Adyākṣara (alliteration in the first letter) | Vindhyācāla nivāsīta viśālīnīṁ vidhi guruguhā sannuta varadāyīṁ |
| Antya and Anu (alliteration and rhyme of last letter) | viśālīnīṁ, varadāyīṁ, yöginīṁ, nalinīṁ, tamōpahārīṁ. |
| Vṛṣabha- | sampradāyīṁ. ṛūpiṇīṁ, dhanīṁ, pravarttinīṁ  
sandhyā dēvīm sāvitrīṁvara Gāyatrim Sarasvatim bhajęham |
| Šarabha- | Vindhyācāla nivāsīta viśālīnīṁ vidhi guruguhā sannuta varadāyīṁ  
guptatara mārga kula yöginīṁ guninīṁ gövinda jananīṁ nalinīṁ  
saptasvara māṭkā ṛūpiṇīṁsamsāra duhkha śhāmanīṁ dhanīṁ |
| Mudra | Vāggeya mudrā - Guruguhā  
sthā mudrā - Vindhyāchala Nivāsini |
| Swārākṣara combination of * Śuddha - Same sound and **Sūcita -different sound | Š D D,D S P,D,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*pṭa sva r mā*trk |sam sā*ra dukha | |

### 2. Bhūṣāpatim - Rāga Bhusāvali, Rūpaka Tāla

Although, many of the composers have compositions on the Tṛimūrti-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 “Virinchi” as the other name of Brahma. According to the Advaita philosophy, Brahma is the source and creator of all beings

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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 kṛtī, Dikṣīta presents the theory of Brahma as the creator of the entire universe through Advaitha philosophy as Bhūshāpatim, one who takes care of Bhūmi and Ākāsha tāvas. Paramādvaita vichāram, Vishva Śrishtikarttāram, Virāṭswarūpakam, dharādi bhūtāhāram 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 Manju Bhāṣāpathim, Sēśāṅga śayanānutam, Parāsārādyupachāram, Sēsadēva 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 Dhiram, Virājamāna sharīram, 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, Purandarādyadhiḥkāram, 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.

Dikṣīta must have chosen to compose the composition in this Rāga, as it has been generally associated with Bhāṣāpathi, or Lord of speech (Bhāṣāpathim). The Kṛtī begins at the amśa svara of the rāga-pancama, the usage of the plain dhaiṣṭa 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 sāhīthya Virāja
G-D highlights the sāhīthya Purāṇa and Phala Dātaram,
M-N highlights the sāhīthyamani.

<table>
<thead>
<tr>
<th>Prosodic forms</th>
<th>Illustrations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vibhakti Prataya</td>
<td>Dvitiya vibhakti</td>
</tr>
<tr>
<td>Yati</td>
<td>Bhūshāpatim Manju Bhāshapatim bhajēham</td>
</tr>
<tr>
<td></td>
<td>Sēśāṅga shayanānutam asēsha dēva sannutam</td>
</tr>
<tr>
<td>Yati</td>
<td>Sēśāṅga shayanānutam a</td>
</tr>
</tbody>
</table>
### Table 2: Prosodic forms and Illustrations - Bhūśāpatim

<table>
<thead>
<tr>
<th>Prosodic forms</th>
<th>Illustrations</th>
</tr>
</thead>
</table>
| Prāsa- Adyaakshara (alliteration in the first letter) | Bhūśāpatim Manju | Bhāshapatim bhajēham  
Sēshānga shayananutam a | sēsha dēva sannutam  
virātsvarūpākāram | vishva srshītikāram  
dhārādi bhūtādhāram | dhātāram manihāram  
Pranadāryadhikāram | pūrnaphaladātāram  
Sarōjāsanam Dhīram | sadguruguha Prachāram  
Bhūshāpatim, Bhāshapatim, virātswarūpākāram, vishva srshītikāram, Upachāram, Vichāram, bhutādharam, manihāram, adhikāram, phaladātāram |
| Antya and Anu (alliteration and rhyme of last letter) | Vāggēya mudrā – Guruguha  
Rāga mudra - Bhūśāpatim in the Pallavi indicates the rāga Bhūśāvati. |
| Mudra | Pallavi :  
P G R | R S N S PM GR | D D N P D | P PM GRG ||  
Bhūshāpa ķtim man ju | bhāshapatim 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 ||  
Čarana  
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 ||  
Puranadāryadhikāram | kāram | pūr naphala dā taram ||  
S RG PMGRS ND PM | S, ND NP, MGRG ||  
sa*rō jā sanam dhīram | sa* ν guruguha prāchāram ||

**Note:** Table 2 provides a detailed analysis of prosodic forms and their illustrations in the context of Bhūśāpatim, highlighting the significance of alliteration and rhyme in the structure of the text.
3. Renukādēvi Samrakṣṭōham - Rāga Kannada Bangāḷa, Miśra Jhampe

This kṛtī 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 kṛtī 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 Karnātaka, Andhra Pradesh, Tamilnādu - states of South India as Māriyaman, Yellamma and other female deities. Also, in śri Vidya Upāsana, she is hailed as Chandamāṭa, or Prachāṇḍa chandikī, the sixth level deity of Daśamaha Vidya, adorned with musical virtues representing Indrāṇī Śakti, residing in the middle of the Śrī ćakra and is responsible for creation.

Phrases -Paraśurāma Jānani, vēnu vādyādi yuta, Kōnatraya Vāsini bring out the above details. The name of the Rāga is brought out musically through the phrase Kannada Bangāḷe gāndharva bhaṅjani as the one who excels the Gāndharva-s in singing Kannada Bangāḷa.

Dikṣita-s kṛtī in Kannada 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 AD. Secondly, this is one out of the four compositions of Dikṣita which have explained the concept of Graha Svara. 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. Kannada 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 śadja. 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 Kannada bangāḷa barring Niśādha 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 Dikṣita through a Graha Svara Chittasvara passage which is unique to his kṛtī-s. The intoned svara needs to be presented as a sāhithya format in the Chittasvara.

---

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.Śaṃśiṣṭa SaMpрадāya Pradarshini mentions 192 ragas out of which 23 feature a non śadja note as a graha swara. Out of these 23 ragas, Muddusvāmi Dikṣita has composed graha svara passage for the following ragas/kritis.-Gēyavejju – rāmacandra Bhaktam, Revagupti – sadāvinata sādarē, Kannadabāṅgāḷa – rēnukā dēvi, Gurjjari – Gunijanādiṇuta.
Here, since the graha note is being sung instead of the Shadja, occurrence of Niśhāda is seen in the rāga. The Carana points out to the Svara and Graha is indicated in the phrases highlighting the vāggēya and rāga mudra-s. (d s r m - guru-guha), (D R S R M G M - Kannada bangāla).

Also, this kṛti has a Samaśṭi carana in place. The composition is in Miśra Jhampe, but the popular rendition of the kṛti currently, is in Khanda capu. 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 Bāṅgāla

Ā : S R¹ M¹ P D¹ S ; Av: S D¹ M¹ P M¹ G³ R¹ S

This Rāga is an ancient, Upāṅga-sādava, niśāda varjiya, gāndhāra graha rāga, janya of 15th Rāgāṅga Rāga Mālavagoula. 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.

<table>
<thead>
<tr>
<th>Rāga</th>
<th>Prayōga</th>
<th>in Prayōga</th>
<th>in Prayōga Not to use</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kannada bangāla</td>
<td>d/mp, srmgrmdp, rmgmds</td>
<td>pgrs, sdmgrd</td>
<td>rmpds, srgm</td>
<td>Dhaivatha has a long note</td>
</tr>
<tr>
<td>Malahari</td>
<td>srm, grsrgs</td>
<td>srmgrd</td>
<td>pmgrs</td>
<td>Jhanti Dhaivatha is used.</td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th>Prosodic forms</th>
<th>Illustrations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vibhakti Pratyaya</td>
<td>SambodhanaVibhakti</td>
</tr>
<tr>
<td>Prāsa- Adyaakshara (alliteration in the first letter)</td>
<td>Rēnuka Vēnu</td>
</tr>
<tr>
<td>Mudra</td>
<td>Rāga : Kannada BangāLa</td>
</tr>
<tr>
<td></td>
<td>Vāggeyakāra: Guruguha</td>
</tr>
<tr>
<td></td>
<td>Sthala : Vijayanagara</td>
</tr>
<tr>
<td>Swārākṣara</td>
<td>Pallavi :</td>
</tr>
<tr>
<td></td>
<td>M g m d S</td>
</tr>
</tbody>
</table>

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 Mantra, Taṇḍra, traditions, śthala 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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**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 Dikṣīta’s śōdasa Gaṇapati Kṛṭi-s. Muttusvāmi Dikṣīta Kṛṭi are famous for Rāga elaborations and are usually set in Chouka kāla. The Śōdasa Gaṇapati Kṛṭi are an exception to this as they are mostly set in Durita Kāla with only the śri Rāga and Navarōj Kṛṭi in Chouka kāla. He used a variety of Tālas to set the rhythm for these Kṛṭi, with seven of them in Ādi Tāla, four of them in Rūpaka Tāla, one in Tripuṭa Tāla, two in Ėka Tāla and two in Miśra Chāpu Tāla. The nineteen Kṛṭi-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 Gaṇa Rāga-s in these compositions which include: Nāṭa, Varāli, Ārabhi, Gauḷa, Śri Rāgam. They are:

<table>
<thead>
<tr>
<th>No.</th>
<th>Name of the Kṛṭi</th>
<th>Gaṇapati Form</th>
<th>Rāga</th>
<th>TĀLA</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Vātapi Gaṇapatim</td>
<td>Vātapi Gaṇapatim</td>
<td>Hamsadhvani</td>
<td>Ādi</td>
</tr>
<tr>
<td>2</td>
<td>Paṅcha Mātaṅga Mukha</td>
<td>Paṅcha Mātaṅga Mukha</td>
<td>Malahari</td>
<td>Rūpaka</td>
</tr>
<tr>
<td>3</td>
<td>Śri Mūlādhāra</td>
<td>Mūlādhāra Gaṇapati</td>
<td>Śri Rāgam</td>
<td>Ādi</td>
</tr>
<tr>
<td>4</td>
<td>Maha Gaṇapate</td>
<td>Maha Gaṇapati</td>
<td>Nāṭa Nārāyani</td>
<td>Ādi</td>
</tr>
<tr>
<td>5</td>
<td>Maha Gaṇapatim Manasa</td>
<td>Maha Gaṇapati</td>
<td>Nāṭa</td>
<td>Ėka</td>
</tr>
<tr>
<td>6</td>
<td>Śri Maha Gaṇapati</td>
<td>Maha Gaṇapati</td>
<td>Gauḷa</td>
<td>Miśra Chāpu</td>
</tr>
<tr>
<td>7</td>
<td>Maha Gaṇapatim</td>
<td>Maha Gaṇapati</td>
<td>Tōdi</td>
<td>Ādi</td>
</tr>
<tr>
<td>8</td>
<td>śakti Sahita Gaṇapatim</td>
<td>Sakti Gaṇapati</td>
<td>Śaṅkarābhārana</td>
<td>Ėka</td>
</tr>
<tr>
<td>9</td>
<td>Uchiṣṭa Ganapatau</td>
<td>Uchiṣṭa Gaṇapati</td>
<td>Kaśirāmākriya</td>
<td>Ādi</td>
</tr>
<tr>
<td>10</td>
<td>Gaṇanāyakam bhaje</td>
<td>Gaṇa nāyakaya</td>
<td>Rudrapriya</td>
<td>Ādi</td>
</tr>
<tr>
<td>11</td>
<td>Śvēta Gaṇapatim</td>
<td>Śvēta Gaṇapati</td>
<td>Rāga Chūdāmani</td>
<td>Tripuṭa</td>
</tr>
<tr>
<td>12</td>
<td>Rakta Gaṇapatim Bhaje</td>
<td>Rakta Gaṇapati</td>
<td>Mōhana</td>
<td>Ādi</td>
</tr>
<tr>
<td>13</td>
<td>Ganarājena Rakṣitāham</td>
<td>Ganarājā</td>
<td>Ārabhi</td>
<td>MiśraChāpu</td>
</tr>
</tbody>
</table>
14 Siddhi Vināyaka Siddhi Vināyaka Chāmaram (Shanmukha Priya) Rūpaka
15 Gajānanayutam Gajaṇana Tōyavēgavāhini (Chakravākam) Œka
16 Vallabhanāyaksya Vallabha Gaṇapati m Bēgada Rūpaka
17 Lambōdarāya Lambōdara Varāli Khanda Chāpu
18 Śri Gaṇānādham Gaṇanādha iša Manōhari Rūpaka
19 Hastivadanāya Hastivadaṇa Navarōj Miśra Chāpu

Śri Gaṇēṣatparam in Ārdadesi Rāga, Jhampa Tāla, Gaṇēṣa Kumāra in Jhenjūti Rāga, Ādi Tāla and Karikālābhamukham, Sāveri, Ādi Tāla are considered to be a part of the Śodasa Gaṇapati Kṛti set, instead of, śakti Sahita Gaṇapati, Śaṅkarābharaṇa Rāga, Tisra Ēka Tāla, Rakt Gaṇapati Bhajēham, Mōhana Rāga, Ādi Tāla and Lambōdarya, Varāli Rāga, Khanda Chāpu Tāla according to some authors.15

**Description Of Kṛti**

1. Vātāpi Gaṇapati- 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 Śaṅkarābharaṇa 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 Chiṭṭasvāra which is rendered by many musicians; however there have been renditions of this Kṛti without the Chiṭṭasvāra also. Gāndhāra and Nīshāda are Jīva svaras for Hamsadhvani, and this Kṛti follows the above structure beautifully, where it starts with Gāndhāra and ends with rṣabha. The Rāga’s

15 (Seetha, 1981)
essence has been beautifully captured in the Anupallavi and Carana so much so that one can learn Rāga elaboration of Hamsadhvani by just learning to render this Kr̥ti.

2. Pañcha Mātaṅga Mukha- Malahari Rāga-Rūpaka Tāla
This Kr̥ti is an ode to the five faced Lord Gaṇapatī and is set in Malahari Rāga which is a derivative of Māyāmālavagoula Rāga. The Mūrchaṇa of this Rāga is SRMPDS/SDPGRS. This is an Upāṅga Rāga.

This Kr̥ti also has Anu Pallavi, Carana with Madhyama kāla sahityam. The Jīva Svara-s of Malahari Rāga are Pañchamam, Daivatam and ṛṣabha. This Kr̥ti eloquently depicts the travel of Malahari Rāga from Pañchamam to Śhadjamam along its course from Pallavi to Carana.

3. Śrī Mūlādhāra- Śrī Rāga- Ādi Tāla
This Kr̥ti 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 Gaṇapatī form is situated in the Sanctorum of Tiruvārur Tyāgarāja temple enclosed in the idol of serpent. The Kr̥ti is perfectly tuned to Śrī 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\SNPDPMGRS. The is a Rāgāṅga, Ghanā 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 Kr̥ti is set in Chauka kāla, a significant style of Muttusvāmi Dīkṣita’s Kr̥ti. The Jīva Svara-s of this Rāga are ṛṣabha and Niṣhāda. This Kr̥ti starts with ṛṣabha, and the entire Rāga Swarūpam is illustrated in this briefly.

4. Maha Gaṇapate-Naṭa Nārāyani Rāga-Ādi Tāla
This Kr̥ti describes the Maha Gaṇapatī form in Naṭa Nārāyani Rāga which is a rare Rāga and a derivative of Hari Kedāra Gauḷa Rāga. This Kr̥ti, unlike the other Kr̥ti consists only of Pallavi and Samiśhti Carana without Anu Pallavi. ṛṣabha is the Jīva and Nyāsa (ending note). Madhyama, when sung as Mṛudu Madhyama would resemble Sama Rāga, hence it is rendered only as Graha Svara. Natanārāyani’s mūrchaṇa is SRGSRMPDS/SDPGRS. 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 ṛṣabha to Mandra Daivata and Pañchama; Spdpmgr and SSmpdpmgr – Tāra śaḍja to Madhya Pañchama or Madhyama- make the Rāga beautiful. The ChiṭṭaSvara of this Kr̥ti has been sung by some musicians while some of the musicians render the Kr̥ti 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 Kṛṭi, the Maha Gaṇapati form is also described in two other Kṛṭi Maha Gaṇapati Manasa in Nāṭa Rāga, Śrī Maha Gaṇapati in Gaula Rāga, both of which are Gaṇa Rāga-s. There is a fourth Kṛṭi describing the Maha Gaṇapati form in Tōdi Rāga.

5. Sakti Sahita Gaṇapatim - Śaṅkarābharaṇa Rāga-Tisra Ėka Tāla
This Kṛṭi describes the sakti Gaṇapati form composed with NottuŚvara, which is an exclusive Muttusvāmi Dīkṣita set in Śaṅkarābharaṇa Rāga. This is a very simple Kṛṭi devoid of Rāgamudra and can easily be sung by novice musicians. This is set to Tisra Ėka Tāla. It has an uncanny resemble to western music. This is a Rāgaṇ̄ga Rāga, and the 29th Mēḷa with a Mūrčaṇa SRGMpDnS\SNpMGRS.

6. Uchchīṣṭa Gaṇapatī Kāśī Rāmakriya- Ādi Tāla
This Kṛṭi describes the form of Uchchīṣṭa Gaṇapatī which is found in Nāgēśvara Śwamy temple in Kumbhakōnām. He described the Gaṇapati in Vāmāchāra form associated with Śrī Vidya Upāsana which has profound tantric significance. In this Kṛṭi he mentioned about the instruments Vīna, Vēṇu, Bhērī all of which can be played by Uchchīṣṭa Gaṇapatī. The Mūrčaṇa of this Rāga is SGRGMpD / SNDMGRS. 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 Pāntu Varālī, as the Śvara sthana-s, ārōha-s and avarōha-s are same in these three Rāga-s, with difference in their Prayōga. This Kṛṭi with aadhara Śaḍja with frequent use of Datus MSGSPDG and the Caraṇa starts with GRM. It has Anu Pallavi and Caraṇa and ends with Madhyama kāḷa Sahitya.

7. Gaṇāṇīyakam Bhaje-Rudra Priya Rāga-Ādi Tāla
This Kṛṭi describes the Gaṇa nāyaka form in Rudra Priya Rāga, however the Rāgamudra is absent from it. This melodious Rāga is very similar to Pūrṇa 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 Pūrṇa śhadjama is derived from Nāṭa bhairavi Rāga. The difference lies only in the arōha as in Rudra Priya Rāga the Mūrčaṇa is SrgmpDnS\SNpMGRS, where the Diavata is absent from the Avarōha and Nīṣhāda is used twice in the Ārohana, while in Pūrṇa Śhadjama it is SRGMNS\SNpMGRS. The Jīva svara-s of this Rāga are rṣhabha and Nīṣhāda. rṣhabha is also the graha Śvara of this Kṛṭi. This Rāga has little scope for Śvara prasthana and hence is limited to Durita Kāḷa Śvara kalpna and not Rāga elaboration.

8. Śvēta Gaṇapatim-Rāga Chūḍāmani-Triputa Tāla
This Kṛṭi describes the Śvēta Gaṇapatī form which is said to be installed in Tiruvalaṅjulai near Svāmi malai installed by Indra and made from sea foam. This Kṛṭi consists of Pallavi and Samiṣṭhi Caraṇa. The Rāga Chūḍāmani Rāga is the 32nd Rāga Mēḷa and is a Rāgāṅga Rāga, VivĀdi
Rāga. The mūrchaṇa of this Rāga is SmṛṛgaSAN/Sndpmgrs. The Ījīva svara-s of this Rāga are Niṣṭhāda and Madhyama, while Gāndhāra and ṛṣabha are vakra svara-s. The use of MGRS, PDNS are omitted in this Rāga and can be replaced by GMRS, PMRS and SNDP. This is an Īkā-Kṛṭī Rāga and contains the svara-s Śadja, Shatśrutī ṛṣabha, Antara Gāndhāra, Suddha Madhyama, Paṇḍhama, Suddha Daivathā and Kāśkī Niṣṭhāda.

9. Rakta Gaṇapatim Bhajeṃm-Mōhana Rāga-Ādi Tāla
This Kṛṭī describes the Rakta Gaṇapati form popularly worshipped in Parasurāma kṣētra which denotes Kērala. According to the Asampūrṇa Mēla Paddhati, Mōhana Rāga is a derivative of the 65th Mēḷa, Sānta Kālyani, with a Mūrchaṇa: sṛgpds/sdpgrs, however, now a days it is considered to be a derivative of the 28th Mēḷa Hari Kāṃbhōji. Both the versions of this Rāga are applicable as there is no Madhyama in it. This an Audava, Bhāsāṅga Rāga, with Madhyama, Niṣṭhāda as Varja Svara-s. Gāndhāra, ṛṣabha and Dāvīvata are the Jīva and Nyāsa Svara-s of this Rāga. Akin to Vātapi Gaṇaptim, this Kṛṭī has been elaborately constructed with each Saṅgathī starting from the ṣhadjamā Svara. This Kṛṭi also has a Chīṭṭa Svara with beautiful Muktāyī Svara. Rāga elaboration of Mōhana can be learnt seamlessly by learning this Kṛṭi alone.

10. Ganarajēna Rakṣhitōham-Ārabhi Rāga-Miśra Chāpu Tāla
This Kṛṭi describes the Gana raja form in Ārabhī Rāga. This Kṛṭi consists of Pallavi and Samaṣṭi Carana and does not have the Rāga muḍra. According to the Asampūrṇa Mēḷa Paddhati, this Rāga is a derivative of the 29th Mēḷa, Dhīra Śaṅkarabhārana and is a famous Ghaṇa Rāga. The Mū儒家 of the Rāga is: sṛmpds/sndpmgrs. The Rāga is an Upāṅga, Sampūrṇa Rāga, with ṛṣabha as the Jīva and Nyāsa Svara.

11. Siddhi Vināyaka-Chāmaram Rāga-Rūpaka Tāla
This Kṛṭi describes Siddhi Vināyaka form, worshipped on the Vināyaka Chaturthi festival. This Kṛṭi set in Chāmaram Rāga clearly describes the significance of Vināyaka Chaturthi in detail. There are two forms of Mūrchaṇa-s prevalent for this Rāga, SGRGPN/S NDPN and SGRGMPS /SNDPNMSG. Rāga is currently being sung as the 56th Mēḷa ShanmukhaPriya Rāga. This Kṛṭi, clearly constructs the Rāga Svarūpa even though it has little Saṅgati-s starting from Paṇḍhama Svara.

12. Gajananayutam-Tōyavēgavāhini Rāga-Ēka Tāla
This Kṛṭi describes the Gajanana and is devoid of Rāgamuḍra. The Mūrchaṇa of Tōyavēgavāhini is same as the 16th Mēḷa Chakravākam which is SGRMDPNS/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 Kṛṭi is rendered mostly in Chakravākam Rāga. It is a small Kṛṭi with Pallavi and Samaṣṭi Carana.
13. Vallabhanāyakasya- Bēgada  Rāga- Rūpaka Tāla
This Kr̥ti describes the Vallabha Gaṇapati form and does not have the Rāgamuḍra. It is a small Kr̥ti with Pallavi and Samiṣhti Carana hence, only Svara Kalpanas can be done. This is a derivative of Śaṅkarābharaṇa Rāga and has two Mūrchaṇa-s SGRGMPPDPS/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 Paṅcama and comes back to Madhyama without neither being śuddha Madhyama nor Prati Madhyama. The Niṣhāda rises to Śhadjama and lowers to Niṣhāda without being neither Kāśiki Niṣhāda or Kākali Niṣhāda.

14. Lambodarya-Varāḷi Rāga-Khaṇḍa Chāpu Tāla
This Kr̥ti describes the Lambodāra Gaṇapati form in Varāḷi Rāga and does not have Rāgamudra. Varāḷi Rāga is a Gaṇa Rāga and Vivādi Mēla with Mūrchaṇa: SGRGMPPDNS/SNDPMGRS. It is a small Kr̥ti with Pallavi and Samiṣhti Carana.

15. Śrī Gaṇanandha -Īśa Manōhari Rāga-Rūpaka Tāla
This Kr̥ti describes the Gaṇanandha form in Īśa Manōhari Rāga and does not have Rāgamudra. This Rāga is a derivative of 28th Mēla Hari Kedāragāula Rāga with four forms of Mūrchaṇa-s: SGRGMPPDNS/SNDPMGRS; SGRGMPPDNS/SNDPMGRS; SGRGMPPDNS/SNDPMGRS; SGRGMPPDNS/SNDPMGRS. This is a vakra Rāga and requires expertise for Rāga elaboration. However, the Rāga saṅchāra is very precisely captured in this Kr̥ti.

16. Hastivadanaya- Navarōj Rāga-Miśra Chāpu Tāla
This is an elaborate Kr̥ti describing Hastivadanaya form of Gaṇapati in Navarōj Rāga. This is set in Chouka kāla. It is a Paṅchamantya Rāga with similarities to śaṅkarābharaṇa Rāga. The mūrchaṇa is PDNSRGMPP/PMSGNS/NDNP. This Rāga is usually sung at the closing of concerts. This Kr̥ti 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 Ghana Rāga-s, 3 Prati Madhyama Rāga-s apart from the famous and rare Rāga-s. Each Kr̥ti has been written with such simplicity that the Rāga Svarūpa and Rāga Saṅchāra is very clear to the musician. Rāga-s like Īśa Manōhari and Rudrapriya have been made eternal because of these Kr̥ti. These compositions are a testimonial to the eloquence of Muttusvāmi Dikṣita. 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.
References:


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Contribution of Trinity to Karnataka Music

Melodic magnificence of Rāga Sankarabharana in select Vilambakala Kṛṭis of Trinity

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Introduction

Dhīra Śaṅkarābharāṇa 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 Samskṛta tradition, Niśhāda mūrchaṇa (rajanī) of Śadja Graṇa is śaṅkarābharana and this is seen in Bharatha’s Nātyaśāstra. Technically it is mentioned in the name Dhīra Śaṅkarābharana.

Kṛṭi is an important musical form of Karnātaka classical music. ”kṛṭi stands an example for absolute Music.” The beauty and various aspect of the rāga are unfolded with the decorative arīga saṅgati. The arīgas like pallavi, anupallavi and caraṇa are not only mere segments, the various stages and important aspects of a rāga are unfolded through these arīgas. Trinity of Karnātaka classical music were great in composing this Kṛṭi form and they have boosted this form to new heights.

Observing the melody of rāga Śaṅkarābharanaṃ 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, "Sarōjadaṇa nētri" of Śyāma Śāstri and “Ākṣayalīṅgavibho” of Dīkṣita.

This paper is to portray the musical eminence of trinity in handling this rāga and unfurl its beauty through different arīgas of vilambakāla kṛṭis in rāga Śaṅkarābharanaṃ.

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 śadja as graham Svara followed by elongated antara gāṇḍhāra. It is followed by the phrase ‘g rm .. g’ which manifests the beauty of melody in the beginning of pallavi.

17 P. Sambamurthy (2005), Book III,13th edn, P.No .133.
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 kr̐ti. 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.

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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 Śaṅkarābharaṇa 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 sāhitya 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.

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’s n nd dp pm g, mp// g, mr’
Ka – ma- la mu---- pai

a) There are four caraṇa-s found in this Kr̐ti. All the caraṇa-s have the same melody. If two or more caraṇa-s are found in a kr̐ti, generally muḍra caraṇa is performed. But in this kr̐ti the first caraṇa is popularly performed in the concerts due to the scope for niraval in it.

b) From the fourth Carana sāhitya, we come to know that Tyāgarāja is well versed with a lakṣaṇa grandha named swarārnavamu which was handed over to Tyāgarāja by Śri Nāradha. The intrinsic beauty of Śaṅkarābharaṇa and its suitability of various lyrical and rhythmic structures are experimented in this Kr̐ti.
Akṣaya ḍīṅga Vibho\textsuperscript{19} – Miśra jāṭhi ēka tāla – Muttusvāmi Dīkṣita

- This is a popular and scholarly composition in rāga Šaṅkarābharaṇa and is one of the masterpieces of Dīkṣita. The specialty of Dikshithar kr̥ṭi-s is the gamaka-s which clearly navigates the melody. The core of the rāga is well established through the melody of this Kr̥ti.
- The melody is set to Miśra jāṭhi ēka tala as mentioned in Sangīta sampradāya pradarṣini but it is now rendered in Miśra cāpu tāla in concerts.
- The first line of pallavi has two saṅgati-s. Pallavi ranges from maṇḍra stāyi niṣāda to tārasthāyi śadja.
- 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 tārasthāyi 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 Šaṅkarābharaṇa from madhyasthāyi nishāda to madhyasthāyi pancama and skips dhaivatha in the descent.

Carana

- It is well known about the treatment of rāga in the carana-s of Muttusvāmi Dīkṣita’s composition which is popular for its unique silhouette. The core and profundity of the rāga is experienced in the melody of carana-s in Dīkṣita’s compositions. In this Kr̥ti the nucleus beauty and cavernous scope of the rāga is embellished in the melody of the carana.
- The melody skip nishāda in the descent shows the version of Šaṅkarābharaṇa handled by Dīkṣita

\[
\begin{array}{c|c|c|c}
\textit{γ} & \textit{γ} \\
\text{s \ d \ p \ p \ m / d \ p} & \text{p, / s \ d \ d \ p} \\
\text{ka - la na - - -} & \text{he - - ma –gi –} \\
\end{array}
\]

In the above Svara passages melody glides to tārasthāyi śadja from madhyasthāyi pañcama with “ētra jāru” gamaka skips dhaivatha and nishāda in the ascent. This is similar to the melodic movement perceptible in Tēvaram hymns in Pazhampancuram.

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 Śaṅkarābharana.

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 kṛṭi is a scholarly kṛṭi amongst the other compositions found in rāga Śaṅkarābharana. Though this kṛṭi is composed in misra ēka tāla it is considered as a chouka kāla kṛṭi in this rāga, because of the unique melodic structure it possesses. The melody in this kṛṭi is with scholarly approach towards rāgaand this kṛṭi stands as a perfect example for the comparison of Dīkṣita’s compositions into ‘Narikēla bāgam’.

**Śarōjadajanētrī**

- **ŚyāmaSāstri**

  i) Pallavi of this kṛṭi commences in Samagraha and melody commences with tārasthāyiśadja is captive and provides a melodious start to the kṛṭi. Melody ranges up to tārasthāyigāndhāra. Pallavi embraces two saṅgatis.

  ii) The interesting gliding of notes seen in Anupallavi

<table>
<thead>
<tr>
<th>1.</th>
<th>s s , s</th>
<th>/s , s s</th>
<th>n n s , r g</th>
<th>r s n ,</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>pa ra - gu</td>
<td>sē - yaga</td>
<td>vara da -</td>
<td>yaginē -</td>
</tr>
</tbody>
</table>

- In the first Svara passage, the melody glides to tārasthāyiśadja from madhyasthāyiśadja with “ētrajāru” gamaka and descends to madhyasthāyinishāda. The samvāditva feature of rāga Śaṅkarābharana excels in the melody of anupallavi. The glide from madhyasthāyipancama to madhyasthāyiśadja with “irakkajāru” gamaka denotes the immense freedom of melodic movement. Further the melody glides to madhyasthāyipancama from madhyasthāyiśadja 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 madhyasthāypaṅcama. The melody for the lyric “Korkalosage’ illustrates the immense beauty of rāga Śaṅkarābharana. The melody ends with madhyastayinishada and suits for pallavi which begins with Tārasthāyiśadja. The elongated notes show the depth and beauty of Śaṅkarābharana.

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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.

Tyāgarāja 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 viḷambakāḷa 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 ‘Aḵṣayalīṅga Vibho’.

Dīkṣita and Tyāgarāja both have also illustrated simplicity and easy affability of this rāga through Noṭṭu Svara-s and Divyanāma kirtana-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.
Introduction

Tyāgarāja belongs to a galaxy of saints who have made India great. India’s spiritual glory and tradition have been kept alive by him. He has echoed the eternal wisdom of sages through his compositions. According to tradition, Tyāgarāja was presented with Svarārnava, a treatise, by sage Nārāda. 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 Čauvery. 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 vinta 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>
<thead>
<tr>
<th>S.No</th>
<th>Raga</th>
<th>Kṛti</th>
<th>Tala</th>
<th>Arohanam</th>
<th>Avarohanam</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Andolika</td>
<td>Raga Sudha Rasa</td>
<td>Adi</td>
<td>sampuṣ</td>
<td>śādīnsr</td>
</tr>
<tr>
<td>2.</td>
<td>Devarudhavarshini</td>
<td>Evarani</td>
<td>Adi</td>
<td>sgpndn</td>
<td>śādpmrgrs</td>
</tr>
<tr>
<td>3.</td>
<td>Dileepakam</td>
<td>Ramaneeyada</td>
<td>Madhyadi</td>
<td>sgpndpmdn</td>
<td>śādpmgrs</td>
</tr>
<tr>
<td>4.</td>
<td>Jayamohari</td>
<td>Neē bhakti</td>
<td>Rupakam</td>
<td>sgp</td>
<td>śādmgrs</td>
</tr>
<tr>
<td>5.</td>
<td>Jayanarayani</td>
<td>Maninivinimma</td>
<td>Adi</td>
<td>sgpdpd</td>
<td>śādpmgrs</td>
</tr>
<tr>
<td>6.</td>
<td>Jayantasena</td>
<td>Vinata sutha vahan</td>
<td>Deshadi</td>
<td>sgpdpd</td>
<td>śādpmgrs</td>
</tr>
<tr>
<td>7.</td>
<td>Manjari</td>
<td>Pattividuva</td>
<td>Adi</td>
<td>sgpndn</td>
<td>śādpmgrs</td>
</tr>
<tr>
<td>8.</td>
<td>Manohari</td>
<td>Parithapamu gani</td>
<td>Rupakam</td>
<td>sgpdpd</td>
<td>śādpmgrs</td>
</tr>
<tr>
<td>9.</td>
<td>Manuv Dhaayasi or Manvadhana</td>
<td>Mridhublashana</td>
<td>Deshadi</td>
<td>sgpdpd</td>
<td>śādpdpmgrs</td>
</tr>
<tr>
<td>10.</td>
<td>Nadvanavini</td>
<td>Nirpalavala</td>
<td>Adi</td>
<td>sgpndn</td>
<td>śādpmpgrs</td>
</tr>
<tr>
<td>11.</td>
<td>Phalamanjari</td>
<td>Sanathana</td>
<td>Adi</td>
<td>sgpdpd</td>
<td>śādpmgrs</td>
</tr>
<tr>
<td>12.</td>
<td>Purnashadja</td>
<td>Lavanya, Rama, Shrmanini</td>
<td>Rupakam, Deshadi</td>
<td>sgpnn</td>
<td>śādpmgrs</td>
</tr>
<tr>
<td>13.</td>
<td>Siddhasena</td>
<td>Evarimala</td>
<td>Deshadi</td>
<td>sgpdpd</td>
<td>śādpmpgrs</td>
</tr>
<tr>
<td>15.</td>
<td>Suposhini</td>
<td>Ramchuvarevavara</td>
<td>Adi</td>
<td>sgpdpd</td>
<td>śādpmpgrs</td>
</tr>
<tr>
<td>16.</td>
<td>Svarabhoothani</td>
<td>Varadana jinnu</td>
<td>Rupakam</td>
<td>sgpdpd</td>
<td>śādpmpgrs</td>
</tr>
</tbody>
</table>

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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 viṇṭa 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.

Ändōṭīka

In the kṛti -rāga sudha rasa pānama, 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 gama of the 2 svara-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 up to tārasthāyi madhyama tārasthāyi Sancārās and ends with madhyasthāyi Śadja. Anupallavi starts with the rṣhabha ( tārasthāyi ).Saṅcārās are mostly in tārasthāyi and ends with tārasthāyi madhyama. Carana starts with madhyama, and then goes to madhyasthāyi Śadja. After two lines, melody repeats as anupallavi. Saṅcārās extend from maṇḍra sthāyi niṣāda to tārasthāyi madhyama. Tārasthāyi svara phrases and prathyahatha gamaka-s lend beauty to the rāga. The phrase - rmprśndm, -n, dmrmrmsrs, s-stand as characteristic phrases.

Saṅcārā-s

śrṅṛṭṛṅṣṇmdmrssnmmps lend more colour to this rāga. The phrase rmpṛṭśndm, ,n, dmrmsrs, s, stand as characteristic phrases. The combination śndm 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 -śnddppmmgrgṛ, ṣnddprg, r, ”p, n, d, n, ś”, is a characteristic phrase of the rāga. Pallavi starts with Śadja and ends with mandrasthāyi niṣāda and Carana begins with panchama and ends with mandrasthāyi 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 Saṅcārās:

grgm, -rg, rṣns−sgrgm, -pndn, -nddppmgr, -ndpmrm, -s−grgm p d n, -mpdn, -pndnś, -śnd, n, ś−ṣṭrh, -rmg, -rmgr−ṛṭṛ, -śnddppmrgr, -ṛ− ṭṛḥṛ−pndnś, -śndpmgr, rṣns−dnsgrgmm, -grs,

Jayanārāyani

It is a Śāḍava sampūrna rāga derived from the 22nd Mēla Kharaharapriyā. Niṣāda is varja in
the arohana. The krti “Manavini vinuma” set to Aditala is composed by Tyagaraja in this raga. In this krti Tyagaraja pleads with Lord to listen to his appeal. Tyagaraja has rightly chosen the raga 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 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 s , - p d s r , - ś s r g r , - ś r g r m , - ś r g r s - ś k r ś n d d p - m p d s n n d d p - m d d p p m m g g r r , - d s r , - s d r s |

JayaManohari

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 śrī ramyachithānāṅka set to Āditāla.

Sañcāra-s

| n d m g r , g m d s 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 s , - ś , - d ś r , - ś r g m , - ś r g m ś n d - m ś ś r g , ś r ś s , - m ś ś s - d s n d m , - g m n d m g r , - s r g m g r s , - d r ś n d m , - s s |

In the krti “Ni bhakti bhagya sudha” – Tyagaraja defines the purpose of life. Niṣāda and madhyama are jiva svara-s and these are also nyasa svaras. Rendering of dirgha niṣāda and rishabha lend beauty to this krti. Tyagaraja begins the pallavi with jiva svara niṣāda which also comes as svarakshara. In the third line of the pallavi, arohana prayōga is present. r g m , d n s , r g m , de- - jan- - ma- mu-

Manohari

The rāga Manohari is a śāḍava janya rāga derived from Kharaharapriyā. It is an upāṅga rāga, niṣāda being varja throughout and it shines more in madhyama kala Sançārās. Svara-s used are Śaḍja, catuhśruti rishabha, Śādhārana gāndhāra, Sudha madhyama,Panchama and Čatuhśruti dhaivata.

Sañcāra-s

| g m p d s d p - p m g , - s r g m g r s - d s r g m p , - s r g m p , - p d s , - m p d s - ś , - p d s r , - ś s r g f , ś p d s d ś ś f g r f , - f g ō m g ō f - m ś ś s d ś d p |

In the krti Paritapamu” – rāga Manohari, Tyāgarāja reminds the Lord about his promise. Tyagaraja composed this krti in his last days along with one other composition “Paramātmudu” in vagadīswari. Niṣāda varja of Kharaharapriyā. Manohari has to be handled with some care, with the prayōga of niṣāda varja. Tyagaraja begins the krti 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 krti.
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. Caranā begins with madhyasthāyi dhaivata and ends with madhyasthāyi madhyama. Sañcārāsextends from mandra sthāyi dhaivata ascends up to tārasthāyi madhyama. Musician Rāmnād Krishnan made this song famous. Some flights of this rāga slightly resemble the rāga kharaharapriyā.

Conclusion

Many kṛtis in viṇta 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 niṣādāntyaversion of Kharaharapriyā and treated as a janya of Kharaharapriyā. But the rāga has been mentioned in ancient texts as a janya of Jhaṅkārdwani(19th Mēla). 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 Jhangāraddawani in her audio CD–“Pramanam”. Similarly the kṛti “Rama niyada” in Dilāpakam is popularly rendered in Kharaharapriyā. An authentic rendition of the kṛti could be found in the CD – “Pramāṇam” The rāga Āṇđōjika is considered to be a janya of both Kharaharapriyā and Harikāmboji. 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 viṇta 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. Sāmbamūrthý’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 kṛtis in these viṇta rāga-s serve as a gateway to the characteristics of these rāga-s which would have otherwise been lost in oblivion. Therefore musicians must excise great care while rendering these compositions to preserve it for posterity.

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1. Introduction
Among the trinity, Muttuswamy Dikṣita’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 Dikṣita’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 “chaturandī 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 katapayadī 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 Sampoorna 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 Dikṣita, who is Muttuswmy Dikṣita’s father learnt the Meḷa system from Ventaka Vaidyanatha Dikshitulu who was the maternal grandson of Venkatamakhi. As such, Sri Muttuswamy Dikṣita followed the asampūrṇa Meḷa system, though Sampoorna Meḷa system already existed. Dikṣita has composed in all 72 meḷa rāgas and breathed life into the rāgas.

Illustrations:
- The 16th meḷa which is Chakravakam according to sampoorna meḷa system is called “toya vegavahini” in asampūrṇa system and in his Kriti “vīna pustaka dhārinē” he uses the raaga mudra vegavahini.
- The 51st meḷa known as kamavardhini in the sampoorna meḷa system is called “kāśiramākriya” in asampūrṇa system and in his Kriti “uchiśtaganapatōu” he uses the raagamudra “rāmakriya”

2. Usage of different gamakas and techniques to bring out the beauty of rāga.
Sri Muttuswamy Dikṣita 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:
- ‘sadācaḷēśvaram’ 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 pālitōśmi’ in rāga Padi is another example for the effective use of shuddha swaras. Especially in the charaṇa portion, ‘sādhhākya 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 ‘paṇca māṭanga muṣṭika ganapatina’, the pallavi is set to the swaras ‘P d M p d p m g r s p d S’
- In the Kriti ‘sadācaḷēśvaram’, 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 jaaru and ettaru jaaru.

Illustrations:
- ‘hiraṇmayīm lakshmim’ in rāga Lalitha
- ‘aruṇācaḷanātham’ in rāga sāranga
- ‘ānandaṇaṭanaprakāśam’ 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
Contribution of Trinity to Karnataka Music

‘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 ‘kālavathi kamalāsana yuvati’ in rāga kālavati 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 chaturdandi prakaśika and unfortunately, the tala chapter of this treatise is missing.] Each of the navagraha kritis are composed in a different suladi tāla: 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 ‘Śri 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 Sthitī. 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 /trishratriputa kriti in MishraChapu, we are not abiding by the kālapramaṇam that the kriti is set to.
Illustrations:

- The kriti ‘māmava Meenakshi’ in rāga varāḷji is set to Mishra Eka tāla. But if it is sung in Mishra chapu, the intended kālapramāṇa 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 Guruguja Vibhakti kritis, nilōtpalāmba, 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 Bhouli the rāga mudra is embedded in the phrase ‘chithbimbōulīlā vigrahau’

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 guruguja pālayāśumam’ the phrases ‘Surapati Sripati Ratipati vakpati…’ is an example for Sama yati.
- In the kriti ‘Sri varalakshhim’ 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’

Illustrations:

- ‘kśitijāramaṇam’ in Devagandhari uses dvitiyāksara prāsa in charana: Sakalasura ….Vikasīta - śukanāka - praṅāṭīta
`srināthādi Guruguho` in māyāmājava gōula employs ādi prāsa in charana:

- māyāmayaviśvādiśtanō
- māmakādimatānuśtānō
- mālinimandalāntavidhanō
- mantrādyajapā hamsadhānō

- ‘Sri guruṇā’ in Padi uses Anthya prāsa: āgamādi sannutēna akhilaviśvavanditēna, thyāgarāja vibhātēnā, tāpatrayātītēnā

### 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:**

- ānandāmritāvarśiṇī – amruthavarśinī

2. His compositions have lengthy charaṇas of around 8 to 12 avartana with a Madhyama kāla sahithya.

**Illustration:**

- Sri Varalakshmim – Sri
- `srināthādi guruguhōu` - māyāmājava gōula

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 Charanam 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 višvanātham 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 ‘UchistaGanapatou’ 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, bhaṣyāṅga 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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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 compostions 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 gouladesham 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 Melakartha 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 Melakartha
Aarohana: - S R2 M1 P N2 D2 N2 S
Avarohana: - S N2 D2 P M1 G3 R2 G3 S

**Mayamalavagoula**: it is the 15th Melakartha 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:

- Neelotpalamba Jayathi in Prathama vibhakthi except the second half of the charanam which is in sapthamivibhakthi.
- Neelotpalambike Nitya Shuddhathmike in the sambodhana prathamma vibhakthi.
Contribution of Trinity to Karnataka Music

- Neelotpalambaam Bhajare in the dvitiya vibhakthi.
- Neelotpalambaamambikayaa Nirvaana in the tritiyaa vibhakthi.
- Neelotpalambikaayai Namaste in the Chaturthi vibhakthi.
- Neelotpalaambikayayah Param is in pachami vibhakthi
- Neelotpalaambikaayaastava in the shasti vibhakthi
- Neelotpalaambikaayaam bhakthim in sapthami 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 advaitha philosophy, he throws light on the srividyatantra, soundaryalahari and Sri Chakra Varnana in his Navaavarana krithis. Some of the terms used in the Neelotpalaamba Vibhakthi Krithis like “Nithya Shuddha, Moolaajnaanahara, Shivakaameshawari, Shankari, Satchidaananda Roopini, Mulakutatrayakalebara, Mulamantramitamika, Yogini, Neelakanthaardhashareerini, 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.
- Tritteeyavarana:- Ashtadalapadma which is sarvasankshobhanchakra
- Chaturthaavarana:- chaturdashaara which is sarvasowbhagyadaayakachakra
- Panchamaavarana: Bahirdashaara which is sarvaarthaadhadhakachakra
- Shashtyavarana: Antaradashaara which is sarvarakshaakarchakra
- 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 Paradvathayaaha"

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 aagnaa chakra is placed. So she is also called as moolaagnanaanahara which means Devi destroys the agnaanana and spreads gnaana through her 3rd eye.

Puraani: - "Puraa api nava yeva iti puraani" is a Sanskrit ukthi according to which whoever looks new even though she is old is called puraani.

Shivakaameshwari: - "Thasya Kaameshwarakhyasya Kaameshvaraadhascha Paarvathi Kalaakhyaa Satilaasaa Cha Khyaatha Kaama Kalethi saa" (Tripura siddhanta) which means shiva who is mangala swaroopa and devi is parashivaa’s ichhhaa 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 Rahasipathyaaa 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 thalas holding colourful sticks. "Halleesa Laasya Santushtaa Hamsa Mantraartha Roopini" (lalitha trishathhee naamaavali)

**Vaasavaadi vanditha vaageesa vaasudevaaraadhyaadhyaadhithayaa:**
- “Brahmopendra Mahendraadi Deva Samstutha Vaibhavaa” (lalithaa sahasra naamam)
- “Ambikaanaathinidhanaa Hari Brahmandra Sevitha” (lalithaa sahasra naamam)

Vishnu stays in the 17th and 18th praakaara of srichakra, Brahma in the middle of 16th and 17th prakaara and Indra, Shiva, Varuna, Vasus, Adityas, Rudras etc. stay in different prakaaras of srichakra to render seva to Devi.

**Mooladhaara Kshetraasanthithayaa:** “Mooladhaaraaikanilayaa Brahmagranthi Vibhedini” (lalithaa sahasra naamam). Mooladhaara 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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Translation by
Lambodara Mishra

Sri Lalitha Sahasranaama
Acharya Vatukanatha
Sthothra
Shastri
Bhaskararaya Pranitha
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-sand 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 cemnjukāmbōji, he sang that those who pretend as scholars, without having any knowledge about Swara, Jāti and mūrchana 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 rāgō-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 kalyōnavasantam is handled in all its grandeur and majesty which is capable of imbibing a feeling of a deep meditative experience.

“Nādalōludai Brahmānandamandave manasa Svāduphalaprada saptaswararōgānica,yasaḥita”

In kṛti Rāgasudhārasa-Āndōlikā 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! “Yōgāyōgatyōgabhōga 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 “Srīpapriya - Atāṇa” again the same concept is illustrated. Tyāgarāja implores the mind to invoke and devote to music; he terms music as the favorite of Mahāvīśnu; 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 svara-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 Garuḍadhwani 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 Dhanyōsi 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 Pallavī 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 Bhaktivinā 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 Nōda Thanumaniśam in Cittaranjini

“Sadyōjātodipavaktraja sarigamapadanivarasaptasvara”

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<th>Name of the face</th>
<th>Svara-s evolved</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sadyōjātam</td>
<td>Gāndhōram,</td>
</tr>
<tr>
<td>Vāmadēvam</td>
<td>Dhaivata,</td>
</tr>
<tr>
<td>Aghōram</td>
<td>Shadja and Rishabha</td>
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<tr>
<td>Tat Purusham</td>
<td>Paṅcama,</td>
</tr>
<tr>
<td>Ēśānam</td>
<td>Niṣhōdam and Madhyama.</td>
</tr>
</tbody>
</table>

And in its pallavi he bows mentally and physically to Śaṅkara the Embodiment of Nōda, forever.
Again, another possibility of practising Nādayōga is revealed through his kṛti “Swararōgasudhārasayutabhakti”- Śankarābhāram. He states devotion associated with the ambrosia of swara and rōga is verily heavenly salvation. He says understanding the Nāda emanating from the subtle primal source “Mūladhāra” in the body, is itself Liberation; and to be aware of the subtle and mystic sources, or the resonating points in the body seven svara-s in one’s own body is verily a yōga.

"Mūlaḍhāraṇaja nādameruguda mudamakumōkshamurā
Kōḷōhalasaptaswaragrihamulā".

In the succeeding carana-s Tyōgarōja says that he has been blessed with the ‘Svarāṛṇava’of Saint Nārada, a musical treatise expounded by Lord Śiva to Pārvati, and is acquainted with the intricacies of music at the highest level. Tyōgarōja also says if any one, devoted to the Lord is also naturally equipped with the knowledge of rōga, will attain salvation easily without entering into the endless cycles of births and deaths.

In the Musical treatise-Saṅgītāratanākara of Śāṅgagāda the process of manifestation of Nāda in human body is illustrated so -Desirous of speech the Āṭma (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 (Prōṇa). The Prōṇa 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,

"Nōbiḥitrāṅkharasanaṇōsādulayanto"

Tyōgarōja 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 Vēdōs, in the essence of sublime Gāyatri Mantra; in the hearts-of the celestials, the worthy Bhūsurōs, and of Tyōgarōja.

In Saṅgītāratanākara it is also said that the syllable ‘Na’ of Nāda represents ‘Prōṇa’ and ‘da’ represents Agni; thus, being produced by the interaction of the Prōṇa and Agni it is called Nāda. This is referred to by Tyōgarōja in the carana of his composition Mōkṣhamugalada- Sāramati. He reveals that it is by the fusion of Prōṇa (vital force) and ‘Anala’ (fire energy), that Pranavā-Nāda manifests and spreads as seven svara-s ;

“Prōṇānalasamyōgamuvallaprāṇavanōdamusaptaswaramulaibaraga"

In this kṛti Tyōgarōja exclaims, whether emancipation is attainable for those, who are bereft of the knowledge of blissful music. Elaborating the same concept, the kṛti Saṅgītāsāstra in Mukhōri- explains the pleasure of sārūpya – i.e. seeing Lord to the exclusion of everything else, is possible through the right way of knowing the Saṅgītāsāstra, 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, Śālōkya, Sārūpya, and Sōyūjya]

“Saṅgītāśōstraṭīnāmam sārūpyasoukyadarma manasa”

In another instance, Tyāgarāja has portrayed the majestic form of Lord Śrīrōma as Ōmkāra in the kṛti Nādasudhā Rasambilanu and Rāmō’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 rōga-s are the awe-inspiring kōdanḍa bow; the seven svara-s constitute its sweet jingles; the three styles dura, naya and dēsya of rōga singing constitute the three strings of the bow; the myriad rhythmic gaits have become the numerous arrows; the apt saṅgati-s are compared to Rāmō’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 rōga Ārabhi. We can see that the progression of description and setting of saṅgati-s are mutually complementary for this beautiful comparison.

In the kṛti Sītāvarasangītāṭīnāmu in Dēvagāndhrī, he says that the ‘Space’ (Ākōṣā) is the body of Brahman. Realising this Brahman with in 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 paṅcakaraṇa the whole universe is said to be created with the five elements (paṅcabhūtas). It is explained that all the other four elements are inherent in subtle form in their parental element space (Ākōṣa) 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 (Ākōṣa) in subtle divine luminous (cinmaya) state.

“Ākōṣāṣaṭāṭīramubrahmane oṭmāramunītāṭīsarjucucu
lōkādulucinmayamane suswara-lōludou Tyōgarajasannuta”

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 kritis - “Nādalōluḍai, Ānandasāgara, Saṅgītāṭīnāmu, Nādōpōsana”- Bēgada, Vidulaku-Māyāmōlāvagaula and so on.

In the kṛti Vidulaku, Tyāgarāja is extending his deep respect to Lakṣmī, Pārvati, Saraswati, Brahmo, Viṣṇu, Śiva, Nārada, Indra, Bharata, kaśyapa, Candikēswara, Ānjanēya, Subrahmanyā, Vighnēswara, Mārkandēya, Agaṣṭya, Tumburu, Sōmēswara, Śāṅgadēva, Nandi and other
Contribution of Trinity to Karnataka Music

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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Contribution of Trinity to Karnataka Music

Madhyama kāla sāhitya found in the Compositions of Muttusvāmi Dīkṣita

Sivagowri S <gsivagowri@gmail.com>

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To: [gsivagowri@gmail.com]

Subject: Contribution of Trinity to Karnataka Music

Hi,

I am writing to discuss the contribution of Trinity to Karnataka Music. Madhyama kāla sāhitya found in the Compositions of Muttusvāmi Dīkṣita.

Best regards,

Sivagowri S

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1. Vālānāyāh - Sūryā -
2. Śrī Kuruguhā - Cāttāravāri Śrīkuruguhā - Purāṇavāma
3. Śrīla Vārāhī - Sāhīrī Śrīlā Vārāhī - Mahāvīravāma
4. Śrī Kātalī - Āgāpa

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ஸ்ரீசாரச வதிநலமாஸ துலவரலத்துக்கு பாரும் பாடல்: குருகுஹ வித்யுவலத் தீக்ஷ்ணம் குருகுஹ வினுலத்தில் விளங்குகிறது. குருகுஹ வினுலத்தில் விளங்குகிறது குருகுஹ வினுலத்தில் விளங்குகிறது.

அவாகரங்களின் பாடல்: பாடலில் செய்யப்பட்டுள்ள சுற்றுச்சூழலுக்கு அடுத்தடுக்கின் பாடலில் வரும் பாடல் தீர்மானம் வாக்கின் பாதுகாப்பு தூண்டும் பாடல் பாதுகாப்பு தூண்டும் பாதுகாப்பு தூண்டும் பாதுகாப்பு தூண்டும்.

Contribution of Trinity to Karnataka Music

Ramakrishna's contribution to Karnataka music can be illustrated through the concept of "Cultural Heritage" which involves the transmission of musical traditions through generations.

1. "Ramakrishna Aashram" by S. Venkatachalam

The contribution of Ramakrishna Aashram to the transmission of musical traditions is highlighted through its emphasis on the preservation of cultural heritage. The Aashram's efforts in this regard have been significant in ensuring the continuity of musical traditions.

2. "Ramakrishna Aashram" by S. Venkatachalam

The Aashram's emphasis on the preservation of musical traditions has been instrumental in maintaining the cultural heritage of Karnataka.

The Aashram's role in the preservation of musical traditions is crucial for the continuation of cultural heritage.

Examples:

1. "Nalakalappu" - A song from the Aashram's musical tradition. It is significant in preserving the cultural heritage of Karnataka.

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The Aashram's role in the preservation of musical traditions is crucial for the continuation of cultural heritage.
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-Mēḷa 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 (Karvetnagar śāraṅgapāṇī21/ Kıṣhetrayya22,17th cent. C.E) and Ėmāṭalāḍina (Muvvānallur Sabhapatayya23) are good markers of the expression of the rāga in the pre-Trinity era.

SyāmaŚātri’s svarajati - Kāmākṣī, Muttusvāmi Dikṣita-s Divākaratanujam, Tyāgarājam bhajaré and Tyāgaraja’s Nīdayacē, Heccarikagarāra, Ėtavunanērcitivo, 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 rāgalāpana 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/varṇameṭṭ̣u) for YadukulaKāmbhōji which can be seen in Tyāgarāja’s Heccarikagarāra. (Upamugā, Mārimutta Pillai’s kälaültükki, 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 Kıṣhetrayya – 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 Dikshīta (MD henceforth) and Syāma Śaṣṭri (SS henceforth), we can see that the reach of the rāga can be higher:

a) Divākaratanujam goes up to tāra madhyama with ṛṁṅṛṛṡ (bhavānīṣakatākṣa) and ṛ,ṁṅ,r(kālacakra).

b) The last caraṇa of SS’s Kāmākṣi(syāmakṛṣṇasōdari) reaches the tāramadhyama with ṛṁṅṛṛṅrdṃṅṛṛ殿下.

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 Tyāgarājambhajaré’s varṇa, there is no reason to restrict the upper reach to the tāraṣadja.24

1.2. Usage of kākalī niṣāda

In the section on prayōga-s and sañcāra-s for YerukalaKāṁbhōji, SSP shines a light on three phrases using the anyasvara of kākalī niṣāda (n3) - sn3p, sn3s and sn3,s. It is observed that

- The sn3p usage is well known, where the n3 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 maṇḍra pañcama, it is often interpreted as sn3p.

- The sn3,s (with a dhīrganiṣāda) prayōga is absent from SSP and from our reference sources of Trinity’s compositions.

- The sn3s 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-sn3s (dhīra), anupallavi has m,p,-dsn3,sr,ṛ (bhavānīṣakatākṣa) and caraṇa has sn3sr,ṛ,(kāmadhénum). Tyāgarājambhajaré has ṛ,ḍ,sn3sr, (tāyatrayam). SubbaramaDikshīta 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 sn3 (without explicit n3) noted at the beginning of Nīdayacē Umayalpuram manuscript also implies n3. Similar inference can be drawn for the rsṇsr, phrase found in the second sangati of Nīdayacēin vāḷājapet manuscripts. In practice, musicians have replaced sn3s with s,s or rss. We also find non-Trinity examples where the

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24 It is interesting to note that Venkatamakiś’s gīta given in SSP even reaches tārasaḍja! The validity of this notation is beyond the scope of this discussion, since the atitāraṣaḍja often makes an appearance in many of these gīta-s.

25 S. R. Janakiraman, Raga lakṣaṇaṅgaḷPg 126

26 In caraṇa of Divākaratanujam, we find śn3,p,s, (citrabhānum), in the upper octave

27 It is probably like sn3p, in that the expression of n3 is not pronounced.
notations of sns may be implying a kākāli niṣāda usage. The above citations are convincing evidences of a forgotten prayōga.

1.3. Usage of dns,

The phrases ‘d, ns, nd,’ ‘dnś, ṡs, ns, nd,’ ‘nś, ṡnd’ are often seen as markers for Yadukula Kāmbhoji in practice. It is interesting that these phrases

- do not conform to the ārōhaṇa definition (srmpds)
- 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 composers and in manōdharma: Examples:

- In Umayalpuram manuscripts for Entanucusairuntu sīlakānta, nś, ṡnd is found in the second sangati of pallavi, and śns, ṡśnd in second sangati of anupallavi.
- Dr. S. Rāmanāthan’s Celiminijalajākṣu (d, ns, nd, and dnś, ṡs, ns, nd phrases through successive saṅgati-s). Note that our source manuscripts do not carry these saṅgati-s.
  i) Vīna S. Balachander, in a rāgalāpana, demonstrates the transformation of the phrase dś, nd to other phrases like dś, ns, nd and dś, ṡs, ns, nd, snś, ṡś, ns, nd.

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 sr₃m₁p₁d₂s, sn₂d₂pm₁g₁r₂s, a janya of Kāmbhoji. SSP, for the first time, quotes Muddu Vēṅkaṭamakhi (Rāgalakṣaṇa, first quarter of 18th cent C.E). Although Muddu Vēṅkaṭamakhi simply says ‘ārōhēganivarja’, Subbarāma Dīkṣita includes a niṣāda in the asent, and defines it as sr₃m₁p₁d₂s₂d₁p₁sn₁d₂pm₁g₁r₃₂s, a bhāṣāngajanya of Harikēdaragaula (28) with anyasvara of kākāli niṣāda.

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28Tanjore Vadivelu’s caukavarna Sāmininne has mnggrss₃ s,,, in the very first line of the Pallavi. Patnam Subrahmanyā Iyer’s varna Padarēḍi starts with p,d, -s, n-srs. Notations of a Aḷagarkuravañjiangulīyam and a kāvadicindu, sīrvalar both have the sns phrase before resting at ṣāḍja.

29In Tanjore Vadivelu’s caukavarna ‘Sāmininne’, the anupallavi uses dnś, nd, (kamala)

30https://www.sangeethamshare.org/tvg/UPLOADS-1801---2000/1900-S_Ramanathan/#

31https://www.sangeethamshare.org/manjunath/Camatic/Audio/UPLOADS-301-600/564-S_bAlachandhar-vlNa-mysUru-1986/
Govindacharya makes no mention of kākalī niṣāda usage and uses a simple srmspḍs, snḍzpmdgmgszs, and makes it a(upanga) janya of Harikāmbhōji. The progression sr,m-gmp,p-mpd,d etched in Syāma Śaṣṭri’s svarajati and the consonant pair of phrases gmp, mg and dṅ2s, ndṅ2, could have prompted the discussion on the ārōhaṇa-avarōhaṇa recorded in JMA, 1931, which concluded with a recommendation to modify it to sr2m-g3mpd2s, snzdpmg3s.

The Umayalpuram manuscript also shows a struggle in defining the avarōha, choosing to define it as sn2d2pm1g3s2g3s. 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 rāga.

iii) Conclusion

The following conclusions about Yadukula Kāmbhōji can be drawn from the above discussion

i) There seems to be no limit on the rāga’s reach in the tārasthāyi, for MD and SS. For possibly aesthetic reasons, Tyāgarāja’s compositions stay within tāraśaḍja.

ii) The sn1.s 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 dn2s, 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 rāga - ‘Concluding’ phrases like ‘rmRs’ are never notated but are an implicit part of the rāga in lakṣya. In Vina Dhanammal’s version of divakara tanujam, 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 gpm, mg and dṅ2s, 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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Introduction

“Gītam vādyām tathā nṛttam trayam saṅgītamucyate”

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, śivacarana-s and composers such as Tālapākka Annamāchārya, Jayadēva, Svati thirunāl, the karnāṭik music trinity Śyāma śāstri, Mutthusvāmi 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 Karnātaka 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 Bharatanātyam 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, Naukacharitam depicting the story of Krṣna and Gōpika-s, showcasing śriṅgāra rasa. It is a geyanātakam, a musical drama consisting of 21 kṛti-s, set in 13 different rāga-s. The great Saint has thrown light on śriṅgāra bhāva, a type of bhakthiśriṅgāra.
or love towards Lord Kṛṣṇa. Śriṅgāra is not merely a union between two lovers. According to Nātyaśāstra, śriṅgāra arises out of pure, unconditional love. This article explores the elements of śriṅgāra 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 śriṅgāra, 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 kirtana-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 śriṅgāra 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 śriṅgāra 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 śriṅgāra. 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 śriṅgāra 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 göpi-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 śriṅgāra according to rasa theory of Bharatha’s Nātyaśāstra.

- Yemanineranammukondhumu Kṛṣna...
  Mudhithalammanithilikamultipantamovinokkaledhā...
  Kāminchiyagnathuluvedagavēnugānamonāruppaledhā....

Here, Tyāgarāja has narrated śriṅgāra using nindāsthuthi. Göpika-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, śriṅgāra is explained in teasing gestures.

- Yememōtheliyakabalikedharuchelulārā....
  Karirājumakarichegāsichendaganenu, Garunajūdalehdhā......

In this song Kṛṣṇa is trying to convince göpi-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?”

- Ōdanujaripeumuchadaganarevanithalāranedū.....
  ĀdavaruYamunakadaKrishnunikūdiYadusupadusunandarujūdaga......

This composition describing the boat scene is one of the most wonderful creations of Tyāgarāja. Here, the poet has explained how beautifully dressed göpi-s and Kṛṣṇa sailed on the boat in river Yamuna.

We can imagine Kṛṣṇa and Göpi-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.

- Thanayandheprēmayenasaavirbonulu
  Talatheliyanādēdharu...
  Kondaribaṅgārukorigulubata, kondaribathamulubaguganetla, kondarīsogasanukanulārajooda, kondarimanasudelisimātalāda........

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 swādinapathikanāyika. The anupallavi says that:

AnayamumōhamumīragaKṛṣṇuduantharikannīpamuluēthiyadaka,

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 proudhanāyikalakshana. Another Krithi showcasing proudhanāyika is:

❖ Evarumanakusamānamilalonindhulāranedu

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.

❖ Chāluchālueneuyaukhalunaduvadhu...

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.

❖ Unnathavunanundaniyyadhru

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.

❖ AllakailolamāyenammaYamunādevi, mā,
Yarthuthellādhīrpumayamma......

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

- Vēdavakhyamaniyendhiri……

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 shrungārinchukoni.

Conclusion:
Nauka Charitham totally deals with śriṅgāra rasa and Bhakthi śriṅgāra. All the gōpika-s are anyanayika-s depicting prouḍa and swādhinapathika nāyikābhāva. As this opera is in sambhōga śriṅgāra, 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 sambhōgasrīṅgāra 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

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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 căpu, khaṇḍa jhampa tāla, miśra jhampa tāla, mathya tāla etc., Among these, miśra căpu needs a special mention when his compositions are discussed.

Śyāmā Sāstri is identified with Miśra căpu 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 căpu 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 căpu tāla.

In general, the miśra căpu 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 căpu 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 căpu tāla.

Structure of the composition:

The pallavi of this composition is:

\[
\begin{align*}
\text{ninnu vinā gamari dikkevarunnāru} \\
\text{nikhila lōka jananī nannu brōcuṭaku}
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From the above table, it is learnt that the first and the second line spread to 4 āvara-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 āvara.

Anupallavi

The anupallavi of the composition is

“pānaga bhūsanudaina kañci ēkāmbra
pati manohārini Śrī kāmākṣi

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The rhythmic setting of the anupallavi also resembles the pallavi. The graha is at the sama of the vilāma cāpu pattern of the tāla. The first and the second lines are spread to 4 āvara-s each and like pallavi, there is no sāhitya syllable occurring on the 2nd and the 4th units of the tāla.

Carana:

There are three caraṇa-s, of which the third contain the mudra, “śyāma krṣṇa” in the fourth line. The caraṇa of the composition is as follows:

tāmasambituśa sēyārādikanu
talli nā mora vinarādā dayalēdā
kāmitārtha phala āyaki lalita
śyāma krṣṇa sōdari kaumāri

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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 aksara-s. In other words, after a lapse of five aksara-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 aksara.

**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 paṇcama. Pallavi starts with the madhya sthāyi ṣaḍja. He has expressed rāga bhāva svara 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.
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 Sangīta Pitāmaha śri Purāṇadaradāsa 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 it to 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 trinites were some way or the other exposed to the music of the west through various sources.

**Development of Western music during Tyāgarāja and Dikṣhitār 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. Britainy (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 Dīkṣīta, who lived during this period were contemporaries. They were exposed to western music in their own way. While Dīkṣīta 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 Dīkṣīta and Tyāgarāja and entered the South Indian Music scenario.

Muttusvāmi Dīkṣīta and Western Music

- One of them being that Bālusvāmi Dīkṣīta, the younger brother of Muttusvāmi Dīkṣīta 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 Dīkṣīta heard these tunes from his brother and composed sāṁskṛta lyrics to these enchanting melodies.

- The second version being that the four musician brothers referred as Tanjore Quartets – Chinnaiah, Ponniah, Šivanandam 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 Dīkṣīta in Carnatic music as well. Vadivēlu often played these tunes before his Guru Muttusvāmi Dīkṣīta while could have probably inspired Dīkṣīta 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 Tañjāvūr 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 Tañjāvūr 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 Dikṣita-s music and with his support he had convinced Rāmasvāmi Dikṣita to move to Manali. After him, his son Vēṅkatakrṣṇa Mudaliyar 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 svara-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 Dikṣita which are the replica of the Celtic tunes are:

1. Saṅtataṁ Pāhimam - God save the queen (Britain National Anthem)

The Notation of Santatam Pāhimam in comparison with the British Anthem.

\[
\begin{align*}
\text{Santa tam pāhimāmsaṅgīta śhyāmale} & \quad \| S \ S \ R \quad \| \ N, s R \quad \| G G M \quad \| G r S \|| \\
\text{Sarvadha rē janani rē janani} & \quad \| P P P \quad \| P, m G \quad \| M M M \quad \| M, g R \|| \\
\text{Chinti thapradechidrupiNil śiv e} & \quad \| G m r g s \quad \| G m P \quad \| d p M G \quad \| R S S \|| \\
\text{Sri guruguha se vita sivamohakare} & \quad \| S \ S \ R \quad \| \ N, s R \quad \| G \ G M \quad \| G r S \||
\end{align*}
\]

Actual version of the British Anthem

\[
\begin{align*}
\text{God save our gracious Queen} & \quad \| S \ S \ R \quad \| \ N, s R \quad \| G \ G M \quad \| G r S \|| \\
\text{Long live our noble queen} & \quad \| R \ S \ N \quad \| S, \ldots \ldots \|| \\
\text{God save our queen} & \quad \| P P P \quad \| P, m G \quad \| M M M \quad \| M, g R \||
\end{align*}
\]
2. Vandēmīnākshi– 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. Śhourividadhnute – Oh whistle and i will come to you

9. Šhymalemīnākshi- 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 Šaṅkarābharana. Several compositions of Tyāgarāja indicate strains of Scottish reels and waltzes composed in unique ragas with suggestive names like Jiṅgla. 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 Jingala.

With this background, three of his compositions in Raga Šaṅkarābharana (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. Varallaganalōla - Šaṅkarābharana – C Major scale
2. SārasaNētra - Šaṅkarābharana – C Major scale
3. Raminchuvarevarura - Supōšhini – 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 Krṣṇa Bhagavatar, Vadivēlu and Bālusvāmi Dīkṣita (brother of
Muttusvāmi Dīkṣīta), Valadi RadhāKrṣṇa Iyer, A M Chinnasvāmi Mudalia. 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 saṅgattis. This is the principle reason why Instrumentalists love to play Tyāgarāja kṛttis. Tyāgarāja and Dīkṣīta 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
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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, sthayi 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 kaaraaka 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 sthayi prasthara are not seen. Till taara sthayi madhyamam proyogas are used. We observe antyaprasa akshara in charanam like guna rahithudu, dharmaathmudu, sarvasamudu, kshemakrudu, chittha hithudu. 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 koluvaleda

**Charanams:**
1. Sheshudu shivuniki bhushudu lakshmana veshiyai koluva leda
2. Shishtudu mouni varishtudu goppa vasishtudu hithudu kaleda
3. Naravara neekai suraganamulu vaanarulai koluvaleda
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 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 Seshudu – bhushudu, Shishtudu – Vasishudu, neekai- Vanarulai, koluvaleda-kaaleda-koluvalveda - 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. Shatruka 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 sowkhyamosanguneey
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
Contribution of Trinity to Karnatak Music

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 kachuvaevare
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 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.

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 sthayi prasthara are not seen. Till taara sthayi madhyamam proyogas are used. Prasa like cheemalo- Brahmallo – keshavadulalo are seen.

Raa raa phani shayana – Rupakam

Pallavi: Raara phani shayana ravi jaladhiba nayana-
raaka shashivadana ramaneeyaapaghana
Charanam:
1. Raara bhavatharana raara mithasuguna – raa ra bhu ramana rarabjasu charana
2. Raara sukumara rara samashoora – Raar ragnhuveera raara yudhi dheera
3. Raara jaanakitho raara shajulatho – raara pavanajutho raara bhakthulatho
4. Naagavana netha raagaguna virahitha – saagara thanaya Tyagaraja vinutha

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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 saarasas 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 ludyinchiro 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.
**Contribution of Trinity to Karnatak Music**

*Portrayal of rāga-s by Saint Tyagaraja and Sri Muttuswāmi Dikshīta*

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### Introduction

The 18th century is aptly called the ‘Golden Age’ of Karnātak Classical Music; when the musical Trinity namely Saint Tyāgarāja, Muttusvāmi Dikṣīta 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 Dīkṣīta. 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,

\[\text{योंसों ध्वनिविशेषस्तु स्वरवर्णविभूषितः।}
\text{रञ्जको जनधित्तानी स च राग उदाहितः।।} \]

**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 Brhadēsi. 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 Muttusvāmi Dikṣīta and Saint Tyāgarāja, the primary difference commences with both of them following two different systems altogether.

The 72 Mēḷakarta scheme was in vogue in the era of the Trinity. However Dīkṣīta 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 ‘Mēḷakarta’ 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 Dīkṣīta School were treated as janya rāga-s of the Mēḷakarta rāga-s of Tyāgarāja School. This is where we can start appreciating the differences in the approach of the two vāgyakāra-s in handling rāga-s. ŚRI Muttusvāmi Dikṣīta belongs to lineage to the Vēṅkatamakhi School through his father whereas, Śri Tyāgarājasvāmi followed the SaṅgrahaChūdāmani graṇṭa 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 Śaṅkarābhārana are eternal musical monuments that act as reference points for rāga delineation.

Rāga-s like Kalyāṇi, Śaṅkarābhārana , 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’, ‘Yēдутanilachite’ etc. describe the beautiful depiction of Śaṅkarābhārana. In Dīkṣhita-s compositions e.g. ‘Dakṣināmūrte’ we can clearly observer 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 Kambodhi. 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. Ritigauḷa is beautiful eg. In the Tyāgarājāsvāmi School the rāga does not employ the sudda 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 rāgānga rāga assigned the status of a mēla ( the 20th rāgarītīga rāga). Here it is very interesting to note that the rāga has only suddha daivata and not chatuṣrutidaivata. Although the rāga here is referred to as nariRītigauḷa (the prefix ‘nari’ added only to allot the number 20 to the rāgānga rāga), the rāga is still ‘Ritigauḷa’. Sggm, gmndm ,gmpdmgrs,
gmndmtrs (with a śudda daivathā) are important phrases. It must be noted that the feel and the color of the rāga changes substantially. A classic e.g. is ‘Shree nilotpalāyike’.

Rendition of Sourāṣṭhra 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 rāga rāgamalavagowla. The śuddha daivata prayōga can be seen in the famous vara kr̥ti composition ‘Surya murtē’ (as established in the SSP). However, in the TyāgarājaSchool, this rāga is considered as the janya of Suryakāntarāga. Śuddha daivata does not figure in Saint Tyāgarāja’s kr̥ti-s.

Sarasvatimanōhari rāga is yet another e.g. It is considered a janya of Harikāmbodhi in the Tyāgarāja School; popular e.g. being ‘Entavēdukonduraghava’. In the DīkṣhitaSchool it is a janya of Śaṅkarābharaṇa Classic e.g. is ‘Saraswatimanohari’ kr̥ti which demonstrates the use of kākaliniṣhāda. There is no scope for kaishkikinishada.

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 smgmnds as the scale. In ‘Nīrajakṣikāmākshi’ 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 kr̥ti-s.

Rāga-s like ‘Shree’ in the Tyāgarāja School does not carry a pdnṃgrs phrase. We can observe it in the famous ‘Endarōmahānubhāvulu’. In the Dīkṣhita School, it is assigned arāgāṇa rāga status and has pdnṃgrs phrase, which has to be rendered only once. ‘śri varalakṣhmi’, ‘Shree kamalāmbike’ are classic e.g.s.

Sāraṅga is another e.g. ‘Nēvedanegana’ kr̥ti 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 ‘Paṇchabhuṭalinga kr̥ti’ arunāchalanātham (tarunadityakotisankaashchidaanandam) in praise of Lord śhiva in the form of agni liṅgam.

Handling of vivādi rāga-s

The approach adopted by Saint Tyāgarāja and Dīkṣhita in handling vivādi rāga-s is very interesting. In the TyāgarājaSchool let us consider the rāgaṅgeyabhōshani. In the kr̥ti ‘Evvarērāmayya’ the shatśrutir̥ṣṭhabha is elongated. Also the gānḍhāra is eschewed as ga ma ri (not ga ma ga ra) in the avārōhana. The same concept can be observed in the Vāgadiśwari rāga kr̥ti ‘Paramātmudu’. (mrr prayōga). In the Dīkṣhita School, the shatśrutir̥ṣṭhabhadaiva and shatśrutir̥ṣṭhabha is always sung with a nokku (a push). Virvasanta isan 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 kṛtis. Some of them are Nalinakāṇṭi, Raṇjani, Mēgharaṇjani, Āndōḷika, Jayantasēna, Chenchukāmbhōji, Vijaya Śri, Garudadhvani, Mālavi, Śuddhasīmantini, Bindumālīni, Maṇjari.

Dīkṣhita has composed in several archaic rāga-s. There are many old rāga-s such as Maṅgalakaiśiki, NārayanaGouḷa, GōpikaVasanṭa 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. ‘ParimalaRārganāthā’ (Hamīrkalyāṇī), ‘Rāṅgapuravihāra’ (BrindāvanaSarāṅga), ‘Jambupate’ (Yamunākalyāṇī), ‘Akhilāndēśhwari’ (Dvijāvanti) etc. Saint Tyāgarāja has also composed in Hindustāni rāga-s and some of his compositions include ‘Haridāsulu’ (Yamunākalyāṇī), ‘Kamalāptakula’ (BrindāvanaSāraṅga) and ‘Mānamulēda’ (Hamīrkalyāṇī). However, the style he has followed is different from that of Dīkṣhita. For instance, if one compares Tyāgarāja’s ‘Mānamuleda’ with Dīkṣhita-s’ ParimalaRārganātham’, 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 7th āvarta of the anupallavi we have: ‘naraharīm ( d p m 2 p)’ (in the 7th āvarta of the anupallavi) which gives a typical flavour of Hindustani music. The m 2 here is heard distinctly without a thrust from the panchama.

As against this approach, in Saint Tyāgarāja’s composition Mānamuleda, 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 Mānamuleda.

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 rāgašankarābhharanam, 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 Kuntalavarāli 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.

References

1. The Spiritual Heritage of Tyāgarāja, 1981, ŚRI Ramakrishna Math, Mylapore, Madras.
Introduction

Tiruvārūr is a serene place surrounded by nature’s beauty and is the birth place of the music Trinity - Śri Tyāgarāja, Śri Muttusvāmi Dīkṣita and Śri Śyāmā Śāstri. They are considered the forerunners of the present day Karnātaka 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 Tiruvārur. 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, Nilotpālamba, Paṅcaliṅga, GanaPATHy and Lord Tyāgeśa. Śri Dīkṣita had composed kṛti-s on Tyāgarājasvāmi, and have also composed Vibhakti kṛti-s.

Besides, he had also composed group kṛti-s like Kamalāmba Navāvarṇa, Nilotpālamba vibhakti kṛti-s, and other group kṛti-s apart from the Tiruvārur 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- śri- ādi- Tyāgeśa
c. Tyāgarāja yōgavaibhavam- ānandha bhairavi- rūpakam- Tyāgeśa
d. Renukādevi samrakṣīthūham- kannada baṅgāla - khaṇḍa cápu- Renukādevi (the guardian deity of the Tyāgarājasvāmi temple of Thiruvurur)
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 Vibhakthi 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 Vibakthi Kīrtana in Yadukula Kāmbhodī 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 Samskṛta has composed many other compositions of this kind. For example, they are vibhakti kīrtana-s on Kamalāmba, Nīlōtpalāmba and so on.

**The vibhakti kīrtana-s on Lord Tyāgeśa:**
The following are the compositions on Lord Tyāgeśa of Tiruvārūr, composed by Dīkṣita

<table>
<thead>
<tr>
<th>Dhyāna</th>
<th>Tyāgarājapalaya</th>
<th>Gaula</th>
<th>ādi</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prathamā</td>
<td>Tyāgarājovirājathe</td>
<td>Athānā</td>
<td>rūpaka</td>
</tr>
<tr>
<td>Dvītyā</td>
<td>Tyāgarājam Bhajare</td>
<td>Yadhumukula Kambodhi</td>
<td>miśracāpu</td>
</tr>
<tr>
<td>Trītyā</td>
<td>Tyāgarājena samrakṣitōham</td>
<td>Sālagabhairavi</td>
<td>ādi</td>
</tr>
<tr>
<td>Caturtha</td>
<td>Tyāgarājāya Namaste</td>
<td>Begada</td>
<td>rūpaka</td>
</tr>
<tr>
<td>Pancama</td>
<td>Tyāgarāja dhanyam</td>
<td>Darbār</td>
<td>ādi</td>
</tr>
<tr>
<td>ṣaṣṭi</td>
<td>Śri Tyāgarājasya</td>
<td>Rudrapriyā</td>
<td>miśracāpu</td>
</tr>
<tr>
<td>saptami</td>
<td>Tyāgarajakrūtra</td>
<td>Sāraṅga</td>
<td>jhampa</td>
</tr>
<tr>
<td>Sambodhana</td>
<td>Vīravasantha Tyāgarāja</td>
<td>Vīravanta</td>
<td>ādi</td>
</tr>
</tbody>
</table>

**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 Krīṭi, Tyāgarāja yōga vaibhavam in ānandhabhairavi rāga, rūpaka tāla

Tyāga rāja yōga vaibhavam  
Aga rāja yōga vaibhavam  
rāja yōga vaibhavam  
yōga vaibhavam  
vaibhavam  
vhavam  
vam

b. **śrōtōvāha yati**: the different phrases occur in increasing magnitude it is called 'Srotovahayati

svarūpa prakāṣam  
tatvasvarūpa prakāṣam  
sakalataṭya svarūpa prakāṣam

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Apart from the yati alaṅkāra-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 bhuvaṇa 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 kṛṭi “tyāgarajāya namaste” in Begada rāgam, rūpaka tāla, as follows

Mukundādi pūjita sōmaskanda mūrtaye
Muchukundādi bhakta jana manōratha pūrtaye
Mukurabhombra pratibimbitha mukha spurtaye
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 kṛṭi, “tyāgarajam bhajare” in the rāga yadukula kāmbhōdi, rūpaka tāla, as follows:

paulōmīṣādi dikpālapūjita gātram
nilōtpalāmbānukūla tara kalatram
trīōkya guru guha tātam tinetram
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 kṛṭi “tyāgarājo virājate”, athanā 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 Diksita. The following are the samples of the observation on such case.
Contribution of Trinity to Karnatak a Music

- Tygāgaraja pālayāsumām- gaula rāga is depicted as 'suthārtāṅga gaulāṅga'
- Tyāgarāja yōgavaibhavam- ānandha bhairavi is depicted as 'sacchitānandhabhiraviṣam'
- Vīravasanta Tyāgarāja- viravasanta rāga is depicted in the beginning as viravasanta 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 “Tyāgaraja palayasumam” set to Gauḷa Rāga, Dīkṣita had praised the Lord as Vanmīga liṅgam in the form of “Putṛu” (dwell of serpants), Vidhi Vidaluṇgam.

2. A note that Tyāgarājasvāmi is with his consort Nīlotphalāmba, referred to as “śri Nīlōthpalāmba Sametha” is found in the Kīrtana Tyāgarajam Bhajare: “Nilothpalamba anukūladhara kalathram”. The face is like “Kuvalai” 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 Muchukunda are mentioned in the kṛti.

4. From the kṛti Tyāgarāja samrakṣitōham it is understood that, he is in Hātakeśvaram as seen in Hatakā 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 Vītaṅga rūpa śaktaye - He is referred to as the powerful God in maragathalinga rūpa - Vītaṅga Mūrti.

7. In śri rāga kṛti, Tyāgarāja Mahdvajārohana 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 nágasvaram and maḍḍalām.

8. The phrase “Sruṣṭi swaroopa vasantha vaibhavam” glorifies the vasanta uṭṭavan, 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 Mutṭuvāmī 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 kṛti-s and is seen in all the kṛti-s. It serves as a decorative arīga 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 kr̥ti-s:

<table>
<thead>
<tr>
<th>Kr̥ti</th>
<th>Rāga</th>
<th>Tāla</th>
<th>Madhyama kāla section</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tyāgarājapalaya</td>
<td>Gaula</td>
<td>ādi</td>
<td>after carana</td>
</tr>
<tr>
<td>Tyāgarājovirajathe</td>
<td>Athānā</td>
<td>rūpaka</td>
<td>anu pallavi and carana</td>
</tr>
<tr>
<td>Tyāgarājam Bhajare</td>
<td>YathukulaKambodi</td>
<td>miśracāpu</td>
<td>anu pallavi and carana</td>
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<tr>
<td>Tyāgarājena samrakṣitoḥam</td>
<td>Sālagabhairavi</td>
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<tr>
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<td>Begada</td>
<td>rūpaka</td>
<td>anu pallavi and carana</td>
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<td>Darbār</td>
<td>ādi</td>
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<tr>
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<td>Rudrapriyā</td>
<td>miśracāpu</td>
<td>anu pallavi and carana</td>
</tr>
<tr>
<td>Tyāgarajakrūta</td>
<td>Sāranga</td>
<td>jhampa</td>
<td>carana</td>
</tr>
<tr>
<td>Viravasantha Tyāgarāja</td>
<td>Viravasanta</td>
<td>ādi</td>
<td>carana</td>
</tr>
</tbody>
</table>

Apart from the vibakthi group, the kr̥ti Tyāgarāja mahādwajārōhanam in śri rāga has the madhyamakāla passages in sections, pallavi, anupallavi and carana, which is the salient feature of this particular composition.

**Samaṣṭi caraṇa**

Some compositions of Dīkṣita are seen with pallavi and caraṇa which is another important characteristic feature. Certain publications and some scholars term this section after the pallavi as samaṣṭi caraṇa and some mention only as anupallavi. This feature is observed in the kr̥ti of Tyāgarāja vibhakti group, Tyāgarājapalaya in gaula rāga set to ādi tāla and is also seen in ānandha bhairavi kr̥ti 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 Karnātaka classical music. The lilting beauty of the sāhityā and the philosophical depth of the sāhitya on the kr̥ti-s on Tyāgeśa composed by Dīkṣita enrich one’s own spiritual journey.
రామభక్తి తతవరుడు త్యాగరాజు

Rāmabhakti portrayed in select Kṛti-s of Tyāgarāja

Jagadeeswara Rao T <tjrao.music@gmail.com>
నాణ్యం - మహామతిపై ఇదిద్దన లేదా గ్రహణం
ఇది మాత్రమే సుద్దు లేదా
విని ఇక జనం ఉండాలా నిర్ధారణ
ఇది మాత్రమే డీగ్రీ

పరామర్శం - పరామర్శం ధనం కలిగిన పద్ధతి తయారు చేస్తాను
ఇది మాత్రమే డీగ్రీ

వివరణ - వివరణ సమూహం సంఘస్తులు తయారు చేస్తాను
ఇది మాత్రమే డీగ్రీ

వివరణ - వివరణ సమూహం సంఘస్తులు తయారు చేస్తాను
మామలు నిచ్చితం చేసి ఎంతో కాకపోయిన చేసి వచ్చాగా, తెలిసి కాకిరి చేసి మామలు నిచ్చితం చేసి వచ్చా. అంటే కాకిరి చేసి మామలు నిచ్చితం చేసి వచ్చా. తెలిసి కాకిరి చేసి మామలు నిచ్చితం చేసి వచ్చా. తెలిసి కాకిరి చేసి మామలు నిచ్చితం చేసి వచ్చా. తెలిసి కాకిరి చేసి మామలు నిచ్చితం చేసి వచ్చా. తెలిసి కాకిరి చేసి మామలు నిచ్చితం చేసి వచ్చా. తెలిసి కాకిరి చేసి మామలు నిచ్చితం చేసి వచ్చా. తెలిసి కాకిరి చేసి మామలు నిచ్చితం చేసి వచ్చా. తెలిసి కాకిరి చేసి మామలు నిచ్చితం చేసి వచ్చా. తెలిసి కాకిరి చేసి మామలు నిచ్చితం చేసి వచ్చా. తెలిసి కాకిరి చేసి మామలు నిచ్చితం చేసి వచ్చా. తెలిసి కాకిరి చేసి మామలు నిచ్చితం చేసి వచ్చా. తెలిసి కాకిరి చేసి మామలు నిచ్చితం చేసి వచ్చా.

1. తినంతమే
   కంటే - ప్రతియోగించండి, కంటే - అయి
   గంటలు - చాలా పెద్ద కాలంలో నిండి మీది
   ఎంపికలు - ప్రతియోగించండి విచిత్రం
   నిలములు - ప్రతియోగించండి విచిత్రం
   విద్యాభ్యాసం - ప్రతియోగించండి విచిత్రం

CONTRIBUTION OF TRINITY TO KARNATAKA MUSIC
2. పిల్లలకు

పిల్లలకు ఆమోదించి మనాలను తెలుసుకోవచ్చు. ఎక్కువ కుండలపై అగ్ని చూసి కాపి నుండి విచిత్రంగా చేసుకోవచ్చు. 

వాతావరణానికి ఆమోదించండి. వాతావరణానికి ఆమోదించి మనాలను చెప్పాలి. 

నాటికి పిల్లల విశేషత మనాలను కాపిని చేసుకోవచ్చు. 

మనాయకం పిల్లలకు ప్రతిసామ్యం కాసిరించండి. 

3. ఇంచడం

ఇది - వన్నలాడు😘

నిమిత్తుల - పిల్లల పాటలను కలిగి నిస్తే మనాలను చెప్పాలి. 

పిల్లల యాధారానికి మనాలను విశాలంగా చేసుకోవచ్చు. 

పిల్లలకు కాపిని నిండి చేసుకోవచ్చు. 

పిల్లల యాధారానికి మనాలను చెప్పాలి. 

మనాలను చెప్పాలి వాతావరణానికి. 

మనాలను చెప్పాలి వాతావరణానికి.
Contribution of Trinity to Karnataka Music

4. 

'మిడిల్ కార్యక్రమము' - ఈ కార్యక్రమము కొనసాగించిన ప్రత్యేకమైన సమావేశం గారు, అయితే దీని ప్రామాణికత ఇమిది గారు. 

అసాధారణమైన సినిమాయోగ సామర్థములు దుర్విధిని మార్పుల కోసం నిర్మాణం కారణము, భారతీయ సినిమా ఓప్పను అందాల తాత్కాలికమైన విద్యాంగా అంధాడం చేయబడింది. 

'ప్రపంచ సినిమా యువ ప్రపంచ కార్యక్రమము' అంటే అనుసరించిన సినిమా యువ ప్రపంచ కార్యక్రమము కొనసాగించిన సమావేశం ప్రత్యేకమై ఎందుకు, యువదానం అంశం కారణము, భారతీయ సినిమా ఓప్పను అందాల తాత్కాలికమైన విద్యాంగా అంధాడం చేయబడింది.

5. 

'అసాధారణం హాస్యము' అని దొరికించిన పాట ప్రతి ప్రత్యేకమైన విద్యాంగం 

ప్రపంచ సినిమా యువ ప్రపంచ కార్యక్రమము 

భారతీయ సినిమా ఓప్పను అందాల 

భారతీయ సినిమా ఓప్పను అందాల తాత్కాలికమైన విద్యాంగం ఆసియన్ సినిమా ఓప్పను అందాల తాత్కాలికమైన విద్యాంగం. 

దేశానికి విద్యార్థుల విద్య అందాల తాత్కాలికమైన విద్యాంగం ఆసియన్ సినిమా ఓప్పను అందాల తాత్కాలికమైన విద్యాంగం.

ప్రపంచ సినిమా యువ ప్రపంచ కార్యక్రమము ప్రతి ప్రతి సమావేశం అందాల తాత్కాలికమైన విద్యాంగం.
6. తిరిగితం
పెంచుకుంటాను - సండవం - అడుకు వచ్చింది
అలంకారం - తిరిగితం దృశ్యంలోను
చిత్రాలు - చెప్పిన పెంచుకుంటాను
మనం చాపలు చెప్పాలి
చాలా - మన చాలా చాలా చాలా
శాంతి - మనం ప్రతి నిర్వంతం
అన్నికి శాంతియేందుకు అన్ని కవితలు నిపంచాలని కవితలను అందించాలని చెప్పాలి.

7. మార్పిడి
"మనే దాహించిన చంద్ర దాహించిన చంద్ర దాహించి చంద్రిక" అని ప్రతి వాక్యం చేసిన శాస్త్రిత పాఠానికం పిలువబడింది.

8. నిర్మాణం
"చాలా నిర్మాణం అధికారి చాలా" అని చెప్పాలి
"మన చాలా నిర్మాణం చాలా కలపించాలి
శాస్త్రితం అధికారి చాలా కలపించాలి
అన్ని నిర్మాణం చాలా కలపించాలి
చాలా నిర్మాణం అధికారి చాలా కలపించాలి
అన్ని నిర్మాణం చాలా కలపించాలి
చాలా నిర్మాణం అధికారి చాలా కలపించాలి
"చాలా" అని ప్రతి వాక్యం చేసిన శాస్త్రిత పాఠానికం పిలువబడింది.

9. పిలవ్వడానికి
"సండవం కలపించాలి సంధానానికి కలపించాలి" అని చెప్పాలి
"మన సంధానానికి కలపించాలి సంధానానికి\nచాలా చాలా చాలా కలపించాలి
చాలా నిర్మాణం అధికారి చాలా కలపించాలి
అన్ని చాలా చాలా కలపించాలి
చాలా నిర్మాణం అధికారి చాలా కలపించాలి
'చాలా' అని ప్రతి వాక్యం చేసిన శాస్త్రిత పాఠానికం పిలువబడింది.
పారాగామిటి ఎలా ఎలా మనంులపై వందం

స్వతంత్ర భారతదేశం పైగా అంగేశాల నుండి కొనసాగించారు అని కనిషింది. సహోదరులకు రాశిమణంలో పంచాయత నుండి ప్రభావిత రాశిమణం

వేడు - తెలుగు

వాడు - మానవ కైలాసం వాడు

అరాడు - మానవ మరైత నూనె

వస్తు - మనం కుమారుడు గంగయాత్రి

సాధనం - వారు మనం వాడు ప్రాణాదాయం

అన్నాం కాణింది లేదా లేదు (ప్రతి)

వదన్న రోటీ ఎలా ఇప్పుడు కూడా మనం కూడా నిర్మాణంతో విచారించానికి అవగాహం.

అన్నాం ఆదరణలు మరొక కదులు విచారించానికి ఇప్పుడు అవగాహం.

అన్నాం ఆదరణలు మరొక కదులు విచారించానికి ఇప్పుడు అవగాహం.

'రామానుజాలను' స్వతంత్ర భారతదేశం పైగా అంగేశాల నుండి ప్రభావిత రాశిమణం కాయమగా వాడు. అనేక ఆదరణలు మరొక కదులు విచారించానికి ఇప్పుడు అవగాహం.

మరియా కాణింది లేదా లేదు (ప్రతి)

ప్రత్యేకించానికి ఇప్పుడు అంగేశాల నుండి ప్రభావిత రాశిమణం కాయమగా వాడు. అనేక ఆదరణలు మరొక కదులు విచారించానికి ఇప్పుడు అవగాహం.

అనేక కాణింది లేదా లేదు (ప్రతి)

ప్రత్యేకించానికి ఇప్పుడు అంగేశాల నుండి ప్రభావిత రాశిమణం కాయమగా వాడు. అనేక ఆదరణలు మరొక కదులు విచారించానికి ఇప్పుడు అవగాహం.

మరియా కాణింది లేదా లేదు (ప్రతి)

ప్రత్యేకించానికి ఇప్పుడు అంగేశాల నుండి ప్రభావిత రాశిమణం కాయమగా వాడు. అనేక ఆదరణలు మరొక కదులు విచారించానికి ఇప్పుడు అవగాహం.

మరియా కాణింది లేదా లేదు (ప్రతి)

ప్రత్యేకించానికి ఇప్పుడు అంగేశాల నుండి ప్రభావిత రాశిమణం కాయమగా వాడు. అనేక ఆదరణలు మరొక కదులు విచారించానికి ఇప్పుడు అంగేశాల నుండి ప్రభావిత రాశిమణం కాయమగా వాడు. అనేక ఆదరణలు మరొక కదులు విచారించానికి ఇప్పుడు అంగేశాల నుండి ప్రభావిత రాశిమణం కాయమగా వాడు.
Visheshavargam - Thyagaraja

Thyagaraja - the unique composer

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The unique composer Thyagaraja played a significant role in the world of Carnatic music. His compositions are renowned for their musicality and devotion. The 24th century Thyagaraja composed 746 songs, among which 392 are part of the 124 Var Nasamトラpetto, each with a unique style. His compositions are widely recognized and have become an integral part of Carnatic music.

Thyagaraja's compositions are characterized by their simplicity and depth, which attract musicians and listeners alike. His works are widely performed and are considered a cornerstone of Carnatic music. His contributions to Carnatic music are invaluable and continue to inspire musicians to this day.
వచ్చిన నెలలో రచయితలు నేడు య విధానంలో అందరాలు కొనసాగారు. అందరాలు వచ్చిన సమయంలో విశేషాలంగా నేడు య విధానంలో అందరాలు కొనసాగారు. అందరాలు వచ్చిన సమయంలో విశేషాలంగా నేడు య విధానంలో అందరాలు కొనసాగారు. అందరాలు వచ్చిన సమయంలో విశేషాలంగా నేడు య విధానంలో అందరాలు కొనసాగారు. అందరాలు వచ్చిన సమయంలో విశేషాలంగా నేడు య విధానంలో అందరాలు కొనసాగారు. అందరాలు వచ్చిన సమయంలో విశేషాలంగా నేడు య విధానంలో అందరాలు కొనసాగారు. అందరాలు వచ్చిన సమయంలో విశేషాలంగా నేడు య విధానంలో అందరాలు కొనసాగారు. అందరాలు వచ్చిన సమయంలో విశేషాలంగా నేడు య విధానంలో అందరాలు కొనసాగారు. అందరాలు వచ్చిన సమయంలో విశేషాలంగా నేడు య విధానంలో అందరాలు కొనసాగారు.
ప్రేమిక రక్షణత్వం చెందే రాష్ట్రసాధారణా నియంత్రణ,
చిన్న నియంత్రణ ప్రభావం

అంగీకార అధికారం ఇది వారిచే ఒక అంశం అంశం కూడా సోమికేల్లు నిర్ణయించింది. యాతన ప్రత్యేకించిన రాష్ట్రసాధారణా నియంత్రణ ప్రభావం సాధారణంగా అంశం కూడా సోమికేల్లు నిర్ణయించింది. రాష్ట్రసాధారణా నియంత్రణ ప్రభావం అంశం కూడా సోమికేల్లు నిర్ణయించింది. దానిలో యాతన ప్రత్యేకించిన రాష్ట్రసాధారణా నియంత్రణ ప్రభావం ముందు ప్రదానం చేసాలి. నిర్ణయించింది కాక ముందు ప్రదానం నియంత్రణ ప్రభావం మరియు నిర్ణయించింది. 


ప్రేమిక రక్షణత్వం చెందే రాష్ట్రసాధారణా నియంత్రణ ప్రభావం మనం నిర్ణయించింది. ప్రేమిక రక్షణత్వం చెందే రాష్ట్రసాధారణా నియంత్రణ ప్రభావం మనం నిర్ణయించింది. ప్రేమిక రక్షణత్వం చెందే రాష్ట్రసాధారణా నియంత్రణ ప్రభావం మనం నిర్ణయించింది. ప్రేమిక రక్షణత్వం చెందే రాష్ట్రసాధారణా నియంత్రణ ప్రభావం మనం నిర్ణయించింది.

ప్రేమిక రక్షణత్వం చెందే రాష్ట్రసాధారణా నియంత్రణ ప్రభావం మనం నిర్ణయించింది. ప్రేమిక రక్షణత్వం చెందే రాష్ట్రసాధారణా నియంత్రణ ప్రభావం మనం నిర్ణయించింది.
 Contribution of Trinity to Karnataka Music

- తమ్మడి), 3. లక్ష్మీనాథస్వామి విశ్వసాని ( నాఝ నాఝ నాఝ నాఝ) 4. నాఝ విశ్వసాని ( నాఝ నాఝ నాఝ నాఝ) 5. నాఝ విశ్వసాని నాఝ నాఝ ( నాఝ నాఝ నాఝ నాఝ) 6. నాఝ విశ్వసాని నాఝ నాఝ ( నాఝ నాఝ నాఝ నాఝ) 7. నాఝ విశ్వసాని ( నాఝ నాఝ నాఝ నాఝ) 8. నాఝ విశ్వసాని నాఝ ( నాఝ నాఝ నాఝ నాఝ) 9. నాఝ విశ్వసాని నాఝ నాఝ ( నాఝ నాఝ నాఝ నాఝ) 10. నాఝ విశ్వసాని నాఝ ( నాఝ నాఝ నాఝ నాఝ)

ప్రత్యేకించిన ఊచి 1. మహాత్మా గాంధీ (మహామాత్రాంగ్రామ - మహామాత్రాంగ్రామ) 2. మహావిశ్వసాని (మహామాత్రాంగ్రామ - మహామాత్రాంగ్రామ) 3. మహావిశ్వసాని (మహామాత్రాంగ్రామ - మహామాత్రాంగ్రామ) 4. మహావిశ్వసాని (మహామాత్రాంగ్రామ - మహామాత్రాంగ్రామ) 5. మహావిశ్వసాని (మహామాత్రాంగ్రామ - మహామాత్రాంగ్రామ)

ప్రత్యేకించిన చిత్రాని

చారిత్రానికి, 'అంగుళాలయం' - ఆమ్మ, రామాయణ కార్యం - నారాయణాని, తి, నాధని - చిన్న - చలిలే.
యుద్ధంలో నిర్మితమైన దేవతలు - ప్రస్తుతి కందె - దార్శనిక, తక్కువ పండిత్యం - గోదావరి - తి, తుంగానికి - తిమస్తులు - తి, పుస్సరా - దుస్త్రి - చలిలే.
అభిషేక నివాసాలు - కనికత - ఆమ్మ - తి, తెలుగు పాతిశాసనం - ద్వితీయ, నిషేధాయకం- టూని, నాగరికతలు- ద్వితీయ - చలిలే.
యుద్ధం నివాసాలు - మరణంపరిగా విశేషాధిక్యం - తండ్రి - తి, తక్కువ పండిత్యం - తి, పుస్సరా - ద్వితీయ, తుంగానికి - తిమస్తులు - తి, పుస్సరా - ద్వితీయ - చలిలే.
ఇతను నివాసాలు - గోదావరి తండ్రి విశేషాధిక్యం - మొదటి, చలిలే - తి, తండ్రి - తి, పుస్సరా - ద్వితీయ, తుంగానికి - తిమస్తులు - తి, పుస్సరా - ద్వితీయ - చలిలే.
పుస్సరా తనసులు - ఆమ్మ పాతిశాసనం - గోదావరి తండ్రి విశేషాధిక్యం - మొదటి, చలిలే - తి, తండ్రి - తి, పుస్సరా - ద్వితీయ, తుంగానికి - తిమస్తులు - తి, పుస్సరా - ద్వితీయ - చలిలే.
చలిలే నివాసాలు - గోదావరి తండ్రి విశేషాధిక్యం - మొదటి, చలిలే - తి, తండ్రి - తి, పుస్సరా - ద్వితీయ, తుంగానికి - తిమస్తులు - తి, పుస్సరా - ద్వితీయ - చలిలే.

ఎమ్మెల్యే విద్యార్థులు ముందు నివాసాలు నిఖరించినా, మాహితి కండం 350మీ సుమారుసంఖ్య, 95 తండ్రి స్థాయి సంఖ్యలు, నాగరికతలు 25, తండ్రి సంఖ్య 78, పశుతండ్రి సంఖ్య 33, రాతి సంఖ్య 18, తండ్రి సంఖ్య 8 పుస్సరా మొదటి విశేషాధిక్యం.
హిందీ తెలియాండమే

తిమ్మాం సూర్యాండ, రామాండ, సూర్యాండ, రామాండ ప్రశంఖార్దమేయాండ, తురు నాసారులు కాకపాటు ప్రభుత్వకరి తీసుకుతున్నాం. కూడా తిమ్మాం సూర్యాండ, రామాండ ప్రశంఖార్దమేయాండ, తురు నాసారులు కాకపాటు ప్రభుత్వకరి తీసుకుతున్నాం. తిమ్మాం సూర్యాండ, రామాండ ప్రశంఖార్దమేయాండ, తురు నాసారులు కాకపాటు ప్రభుత్వకరి తీసుకుతున్నాం.

హిందీ తెలియాండమే

పండు పండు చాలా అందానికి చేసుకునేంటే ఇదే సంహ్రాంద పండు పండు చాలా అందానికి చేసుకునేంటే, శివాలయాలు, కథాపండులు, కాణుదులు, బుద్ధాలయాలు, జీవాలయాలు ఇంటి చేసుకునేంటే, ఆమ్రా పండు చాలా అందానికి చేసుకునేంటే, శివాలయాలు, కథాపండులు, కాణుదులు, బుద్ధాలయాలు, జీవాలయాలు ఇంటి చేసుకునేంటే.
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సంప్రదాయ నిర్మాణం అయితే చక్రవర్తి శాసన ఉష్ణానంతాం ప్రాంగణానంతాం ప్రాంగణం

తీయా సిద్ధాంతానికి అతిమితం అయితే సాంప్రదాయ నిర్మాణం ఉష్ణానంతాం ప్రాణం ఉష్ణానంతాం ప్రాణం

1. మొఘలు, ముస్లిం జాతి, గోడా, ముస్లిం జాతి, గోడా

2. అంతర్గత కంఠ కుటుంబాలు

3. ముస్లిం జాతి, గోడా, ముస్లిం జాతి, గోడా

4. రామతిబిలం రామతిబిలం రామతిబిలం

అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంతర్గత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత అంత 277
విశేషాలు ప్రత్యేకించడానికి అంశాలు లభ్యమయిన విశేషాలను అడ్డుచేసే యుగానికి సంబంధించిన

సాధారణం కాదు నిరోధించలి చేశాం ఓట్సామర్రిట్స్ మాత్రమే విశేషాలు ఇవ్వడానికి

అనుమానం చేసే తరువాత మీ నిర్ణాయకం మాత్రమే విషయానికి సంబంధించడానికి కేంద్రం వేయడం ప్రత్యేకమైనందున రెండు విషయాలు ప్రతి విషయం విస్తరంగా విస్తరంగా వివరించాలని కుద్రం డుకుతూ సంపన్నమైన ప్రశ్నలను సందర్శించాలని సందర్శించాలని పిలుచే ఉంది.

అనుమానాన్ని సంఖ్యా నిబంధనలు సాధారణంగా ఇవి విశేషాలు ఇవ్వడానికి సంబంధించిన

5. హోర్స్ సినిమాయ్యార్ మాత్రమే విశేషాలు

విశేషాలు సాధారణంగా మాత్రమే విశేషాలు ఇవ్వడానికి సంబంధించిన

అనుమానాన్ని సంఖ్యా నిబంధనలు సాధారణంగా ఇవి విశేషాలు ఇవ్వడానికి

6. హోర్స్ సినిమాయ్యార్ మాత్రమే విశేషాలు

విశేషాలు సాధారణంగా మాత్రమే విశేషాలు ఇవ్వడానికి సంబంధించిన

7. హోర్స్ సినిమాయ్యార్ మాత్రమే విశేషాలు

విశేషాలు సాధారణంగా మాత్రమే విశేషాలు ఇవ్వడానికి సంబంధించిన

8. హోర్స్ సినిమాయ్యార్ మాత్రమే విశేషాలు

విశేషాలు సాధారణంగా మాత్రమే విశేషాలు ఇవ్వడానికి సంబంధించిన

9. హోర్స్ సినిమాయ్యార్ మాత్రమే విశేషాలు

విశేషాలు సాధారణంగా మాత్రమే విశేషాలు ఇవ్వడానికి సంబంధించిన

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అనుచరించిన ప్రపంచ తెలంగాణ జానపద కళలు

ప్రపంచ తెలంగాణ జానపద కళలు అభివృద్ధి చేయడానికి తానం అంశం ఉండేందుకు నిలువుతున్నాం. అన్ని కళలు శాస్త్రములు, సాంస్కృతిక సాధనాలు, లేదా సాంస్కృతిక విభాగాలు నుండి లభించాయను. తెలంగాణ జాలపడ ప్రతి ప్రతి విభాగాన్ని సాధారణీకరించడానికి కళలు అభివృద్ధి చేయడాను. తెలంగాణ జాలపడ ప్రతి ఒక ప్రత్యేక నాణయానికి నిలువుతుంది. జాలపడ ప్రతి ప్రతి విభాగంలో కళలు అభివృద్ధి చేయడాను. అప్పుడు జాలపడ ప్రతి ఒక ప్రత్యేక నాణయంలో నిలువుతుంది. జాలపడ ప్రతి గృహంలో కళలు అభివృద్ధి చేయడాను. అప్పుడు జాలపడ ప్రతి ఒక ప్రత్యేక నాణయంలో నిలువుతుంది. జాలపడ ప్రతి గృహంలో కళలు అభివృద్ధి చేయడాను. అప్పుడు జాలపడ ప్రతి ఒక ప్రత్యేక నాణయంలో నిలువుతుంది. జాలపడ ప్రతి గృహంలో కళలు అభివృద్ధి చేయడాను. అప్పుడు జాలపడ ప్రతి ఒక ప్రత్యేక నాణయంలో నిలువుతుంది. జాలపడ ప్రతి గృహంలో కళలు అభివృద్ధి చేయడాను. అప్పుడు జాలపడ ప్రతి ఒక ప్రత్యేక నాణయంలో నిలువుతుంది. జాలపడ ప్రతి గృహంలో కళలు అభివృద్ధి చేయడాను. అప్పుడు జాలపడ ప్రతి ఒక ప్రత్యేక నాణయంలో నిలువుతుంది. జాలపడ ప్రతి గృహంలో కళలు అభివృద్ధి చేయడాను. అప్పుడు జాలపడ ప్రతి ఒక ప్రత్యేక నాణయంలో నిలువుతుంది. జాలపడ ప్రతి గృహంలో కళలు అభివృద్ధి చేయడాను. అప్పుడు జాలపడ ప్రతి ఒక ప్రత్యేక నాణయంలో నిలువుతుంది. జాలపడ ప్రతి గృహంలో కళలు అభివృద్ధి చేయడాను. అప్పుడు జాలపడ ప్రతి ఒక ప్రత్యేక నాణయంలో నిలువుతుంది. జాలపడ ప్రతి గృహంలో కళలు అభివృద్ధి చేయడాను. అప్పుడు జాలపడ ప్రతి ఒక ప్రత్యేక నాణయంలో నిలువుతుంది. జాలపడ ప్రతి గృహంలో కళలు అభివృద్ధి చేయడాను. అప్పుడు జాలపడ ప్రతి ఒక ప్రత్యేక నాణయంలో నిలువుతుంది. జాలపడ ప్రతి గృహంలో కళలు అభివృద్ధి చేయడాను. అప్పుడు జాలపడ ప్రతి ఒక ప్రత్యేక నాణయంలో నిలువుతుంది.