

**DIRECTORATE OF DISTANCE EDUCATION
SRI PADMAVATI MAHILA VISVA VIDYALAYAM
TIRUPATI – 517 502 (A.P.)**

MASTER OF ARTS (MUSIC) - FIRST SEMESTER



MAMUD1.2 (CT)

MUSICOLOGY - I

M.A. MUSIC
SEMESTER- I
THEORY SYLLABUS
MAMUD1.2 (CT) – MUSICOLOGY – I

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UNIT - I

DETAILED STUDY OF MELA NOMENCLATURES, JANAKA JANYA SYSTEMS

1.0 OBJECTIVES

This unit gives a detailed study of different Nomenclatures of Melas and an elaborative study of Janaka Janya Systems.

1.1 MELA NOMENCLATURE

It may be of interest to note that the names of some of the modern melas figure in ancient literature. The Brahaddharma purana, the latest of the Upapuranas mentions Chakravaki as a raga of Mallara and Rupavati as a ragini of Gandhara. The names Todi, Bhairavi, Sankarabharanam and Varati occur in the Sangitarathnakara and a few other early works. The name Malavagowla is seen in the Sangita makaranda of Narada. This raga under the slightly altered form of Malavagowla figures in the songs of Tallapakam composers (15th Cent). Of the names figuring in the asumpurna mela paddhati the names velavali, samanta, Desakshhi, and Ramakriya occur in the Sangita Ratnakara, Sangita Samayaesara and Sangita Makaranda.

The Chaturdandi Prakasika of Venkatamakhi merely explains the schemes 72 melas and does not attempt a nomenclature for them. It is but natural that the author should have done so since he visualised only the remote possibilities of a good number of his melas. He mentions the serial numbers in his scheme for the current melas of his time. Thus he mentioned Grandhas as the 15th and komala as the 28th and so on. The names of his 19 melas do not bear the katapayadi prefixes.

The 72 melas continued without a complete nomenclature even till the time of Sangita Saramrita (1735 A.D.). Taking the clue from the earlier scholars of naming a mela from a well-known janya raga emanating from it, a scholar sometime after (1735 A.D.) enumerated the kanakambari-phenadyuti nomenclature and many of the melas names there in did not have the katapayadi prefixes. The names of a few melas however accidentally conformed to the katapayadi formula. The kankangi- Ratnangi nomenclature then came into existence with the added merit of conforming to the katapayadi requirements. Since this system incorporated within it, the karma-sampurna arohana and avarohana maintained the homogeneous character of the swaras in the ascent and descent of the mela this scheme was occupied as

sound by all scholars and composers. Seeing the advantage of the katapayadi prefixes for the mela names, a later scholar improved the earlier kanakambari nomenclature by introducing katapayadi prefixes where necessary. The names of some melas were however bodily change in this later kanakambari nomenclature. Bhairavi mela was rechristened as Nariritigowla mela and Kamboji mela was rechristened as Harikedaragowla even this later kanakambari nomenclature underwent some changes in the hands of Subbarama Dikshitar who in his 72 Raganga Ragamalika chose to call Vati vasanta bhairavi vayu Vasantabhairavi and Toya vegavahini as Topa Vegavahini and Santakalyani as Mechakalyani. The Kanakangi :- Ratnangi nomenclature has contained sacro sanet cover since. It is this nomenclature that is used in the 72 mela Ragamalika of Mahavaidhyanatha Ayyer.

It is evident that the kanakangi–Ratnangi nomenclature is the creation of Govindacharya. The language adopted by him in this portion of his Sangrahachudamani makes one concludes that he had his views examined by some of his contemporaries and that they approved of the same. Both Thyagaraja and Syamasastri seem to have accepted his Paddhati Govindcharya was a Samsthana Vidwan in the court of Tanjore and lived Lakavattaram a part of Tanjore. He was a Maharatta Brahmin of samartha Desastha set and had the title Akalanka.

The reputed work Swararnavam said to have been to Thyagaraja by the Divine sage Narada in the guise of a samyasin, is said to contain the following nomenclature for the 12 svarasthanas beginning from Shadja. The names are themselves suggestive of their serial numbers.

- | | |
|----------|------------|
| 1. Soma | 7. Marut |
| 2. Drik | 8. Vasu |
| 3. Anala | 9. Aakum |
| 4. Veda | 10. Dik |
| 5. Bana | 11. Rudra |
| 6. Raga | 12. Aditya |

The swaras taken by the ragas are said to be referred to by these names in this work.

1.2 JANYARAGA CLASSIFICATION:

Janya ragas broadly classified under 4 heads. These classifications are based on the number of an sancharas called vakra, presence of same or different notes of a melas called upanga, bhashanga, the range of svarasthanas called Nishadantya, Dhavitantya,

Panchamatya etc. They are further classified on the basis of Ganakala rendition, rasabahava generated Karnataka and desys, nyasa, amsa, gamaka and so on.

1.2.1 VARJA RAGAS:

Based on the number of svaras present in the arohana and avarohana janyas are classified into shadava, audava and svarantara ragas. Shadava ragas are those which on it one svara in avarohana or avrohana or both, audava ragas will be deleting 2 svaras in arohana and avarohana. Svaranthara ragas will have only 4 svaras in both arohana & avarohana. It is compulsory for a janya raga to have at least 4 svaras in the arohana and avarohana. These are also known as hexatonic (6), pentatonic (5) and quadratonic (4) ragas respectively. There are examples of janya ragas that have all 7 svaras in its arohana and avarohana. They are not melas due to the presence of bhashanga svaras in the arohana and avarohana. Ex: of each ragas are Bhairavi & Manji.

The 8 major classes of varjya ragas are

1. **Audava Sampurna:** Arohana has 5 svaras and avarohana will be sampurna having the seven svaras ex: Bilahari.
2. **Shadava Sampurna:** Arohana has 6 svaras and avarohana will be sampurna Ex: Kamboji.
3. **Sampoorna Audava:** Arohana has 7 svaras and avarohana 5. ex: garudadhvani
4. **Sampoorna shadava:** Arohana has 7 svaras and avarohana 6 svaras ex: Bhairavi.
5. **Audava – Audava:** Both Arohana and avarohana will be having 5 svaras each. Ex: are hindolam, Mohanam, Hamsadhvani, Madhyamavathi, Suddhasaveri. Etc.
6. **Shadava-Shadava:** Both arohana and avarohana will be having 6 svaras each ex: Sriranjani, Hamsanandi, Mandari etc.
7. **Shadava –audava:** Arohana has 6 svaras and avarohana 5. ex: Natakuranji.
8. **Audava-Shadava:** Arohana 5 svaras and avarohana 6. ex: Malahari

The difference combinations of varja svaras can lead to different janya ragas. The sampurna shadava variety gives rise to 6 ragas, shadava sampurna 6 ragas, audava sampurna 15, sampurna audava 15, shadava shadava 36, audava shadava 90, shadava audava 90 and audava 225. Thus the total varja ragas will be $6+6+15=15+36+90+225=483$.

Each mela of the 72 melas give rise to 483 ragas. Thus 72 melas can give rise to $483 \times 72 = 34,776$ ragas. Among these some of them will be repetitions.

1.2.2 VAKRA RAGAS:

Vakra ragas are those in which the swaras in arohana and avarohana deviate from its ascending / descending order and takes a zigzag pattern or vakrata. Vakra ragas are of three main categories, karma arohana vakra, avarohana, in which avarohana alone will be vakra; vakra arohana karma sampurana in which arohana will be vakra and Ubhaya vakra in which both arohana and avarohana will be vakra.

Vakra ragas are classified into 9 heads based on the nature and number of svaras present in the raga. This classification is termed as vakra varjya raga classification. They mainly admit of vakra shadava and vakra audava varieties and are as follows.

1. **Vakra-shadava-shadava:** Arohana alone is vakra and both arohana and avarohana are in nature. Ex: nalinakanti.
2. **Shadava vakra shadava:** Arohana and avarohana alone will be vakra both are shadava in nature, ex: devamanohari.
3. **Ubaya vakra shadava:** Both arohana and avarohana will be vakra and shadava in nature. Ex: Poorna Chandrika.
4. **Audava Vakra – audava:** Arohana alone will be vakra and raga audava in nature. Ex: kuntala varali.
5. **Vakra audava-Audava:** Arohana alone will be vakra and raga audava in nature. Ex: Kuntalavarali
6. **Ubhaya vakra audava:** Both arohana and avarohana will be vakra and audava in nature. Ex: Desyagaula.

One the basis of the nature of arohana and avarohana vakra janya ragas are classified as follows.

7. **Krama sampoorna –vakra sampoorna:** Arohana will be karma and avarohana will be vakra sampoorna. Ex: Karnataka bihag.
8. **Vakra sampoorna-krama sampoorna:** Arohana will be vakra and avarohana will be vakra sampoorna. Ex: Kathanakutuhalam.
9. **Krama Shadava-vakra sampoorna:** Avarohana will be vakra sampoorna. Ex: Darbar.

10. **Krama audava-vakra sampoorna:** Arohana will be karma audava and avarohana will be vakra sampoorna. Ex : Kapi;
11. **Vakra Sampoorna-krama audava:** Arohana will be vakra samourna and avarohana will be karma shadava Ex: Ardradesi;
12. **Vakra sampoorna –Krama audava:** Arohana will be vakra sampurna and avrohana will be karma audava. Ex : Janarajani
13. **Vakra shadava karma sampoorna:** Arohana alone will be vakra shadava and avarohana karma sampoorna. Ex : Bedaga.
14. **Vakra shadava-Krama shadava:** Arohana will be vakra shadava and avarohana will be karma shadava. Ex: Vijayasree.
15. **Vakrashadava-krama audava:** Arohana will be vakra shadava while avarohana will be karma audava. Ex: Ragapanjaram.
16. **Krama shadava-Vakra shadava:** Arohana will be shadava while varohana will be vakra audava.
17. **Krama audava-vakra audava:** Arohana will be karma audava and avarohana will be vakra shadava. Ex : Sudha Bangla.
18. **Krama audava-Vakra audava:** Arohana will be karma audava and avarohana alone will be vakra audava. Ex : Kumudaprabha.
19. **Vakra audava-krama sampoorna-** Arohana will be vakra and audava while avarohana will be karma sampoorna. Ex : Nabhomani.
20. **Vakra audava-krama shadava:** Arohana will be vakra and avarohana will be karma shadava. Ex: Kedaram.
21. **Vakra audava-krama audava:** Arohana alone will be vakra while both the arohana and avarohana are audava. Ex: Kuntalavarali.
22. **Ubhaya vakra sampurna:** Both arohana and avarohana will be vakra and sampoorna. Ex: Sahana.
23. **Ubhaya vakra sampoorna shadava:** Both arohana and avarohana will be vakra and avarohana will be sampoorna and avarohana shadava in nature. Ex : Nilambari.

24. **Ubhaya vakra shadava sampoorna:** Both arohana and avarohana will be vakara and they are shadava sampoorna in nature. Ex: Narayana goula.
25. **Ubhaya vakra shadava:** Both arohana and avarohana will be vakra and shadava ex: Hindolavasanta.
26. **Ubhaya vakra audava shadava sampoorna:** Both arohana and avarohana will be vakra and audava will be sampoorna in nature. Ex : Bangala.

1.2.3 UPANGA/BHASHANGA CLASSIFICATION

Another classification is the upanga/bhashanga variety. Upanga ragas are those in which the janya ragas make use of only those svaras present in mela ragas. Most of the upanga ragas will be having a separate entity and individuality even though the savras are that of its malekartha. Examples of popular upanga raga are Malagari, Saveri, Arbhi, Hidolam, Vasantha, Mohana, Sudha saveri, sriranjini, abhogi etc. Bhashanga ragas take one or two or three anyasvaras that do not figure in its parent raga. The anyasvaras enhance the beauty and individuality of the raga. It is believed that some of the ragas like kambhoji, Bhyaravi, etc. are nearly 1300 years old. The term Bhashanga itself is old and is referred to in parsvadeva's Sangeetha makaranda. Sarangadeva's Sangeetha ratnakara etc. But the term in its modern sense was used only from the 17th century by Venkatamakhi who used this term in composing lakshana gitas and Alao by Paidala Gurumurthy Sastri in the 18th century.

In bashanga ragas the any a svara figure in occassionaly in certain avara phrase. The number of prathimadhyama bhashanga ragas are lesser than the sudha madhyama bhashanga ragas. Ex: of Bhashanga ragas are Bilahari, Kambhoji, Svaranga, Divyamati, Manji Bihag kapi etc.

According to the number of anyasvaras present in the arohana and avarohana the bhyashanga ragas are grouped under following heads.

1. **Ekanyasvara bhashanga ragas:** Ragas in there will be only one bhashanga svara present. In Bilahari the anyasvara kaishiki Ni figures in the phrase 'pdn dpd' and Kamboji kalaki Ni figures in the phrase 'snPDs'.
2. **Dvi anasvara bhashanga raga:** Ragas where in there will be two anyasvaras. Ex: Sudha Ma and kakali Ni.

3. **Tri anyasvara bhashanga raga:** Ragas in which there will be three anyasvara ex: Narayanagoula, Sudha Dha, Sadharana Ga, and Kakali Ni are bhashanga svaras in Naragana goula.

A point to be noted is that only three bhashanga svaras are allowed in a raga. Though anyasvaras figure in certain particular svvara sancharas the snyasvara present in the janya raga will not to be present in its parent raga. In some bhashange ragas the bahshanga svaras will be incorporated in the ariohana and avarohana itself.

1.2.4 NISHADANTYA, DHAIVATANTYA, PANCHAMATYA RAGAS

Another classifications of janya ragas is the nishadantya, dhaivatantya, panchamantya classification. This is based on the sanchara or octaves of the raga. Here the raga will be having only one octave. Sancharas will be limited, brief with littele scope for alapana and svvara prasthara. Nishadantya ragas are those wherein the sanchara will be form mandrasthyi Ni to madhyasthayi Ni. Ex: Nadanamakriya, Punnagavarali etc, Dhaivatantya ragas are those wherein the sancharas is form mandrasthyi Dha to madhyasthi Dha eg. Kurunj. Panchamnatya ragas are those with sancharas from mandra sthayi panchama to madhyasthayi panchama, eg. Navaroji. Because of the sancharas limited to one octave these ragas are sung in madhyama sruti instead of sama sruti.

Mela and janya ragas are also classified in general under various heads as these characyeristics are similar to melas as well as janya ragas.

1.2.5 GHANA/NAYA/DESYA RAGAS

According to the nature of ragas used in concerts, ragas are classified in to Ghana, naya and desya ragas. This classification is based on the depth and style of singing the ragas. Ghana ragas are those which are more suitable for singing tanams ans madhamakala sancharas. There will be mostly heroic or ferocious in nature and are supposed to be sung at the commencement of a performance. These ragas create a Musical atmosphere from the beginning of a concert. The five traditional Ghana ragas are Natta, Gaula, Arabhi, Varali and Sriranga. There is another set of 5 Ghana ragas known as dvitiyaghana panchakssa. They are Kedara, Narayanagaula, Reethigaula, Saranganatta and Bauli. Naya ragas are very pleasant and melodic. They are sung at the middle of the concerts. These ragas give ample scope of alapana, niraval and svaraprastara and reveal the scholarship of the performing artist. Ragas like Kalyani, Todi, Sankarabharanam, pantuvarali, Kharaharapriya, Shanmukhapriya, Vachaspathi, etc. come under this category. Desya ragas are very light, highly melodic and

they are sung in the last part of the concert. Simple Musical forms like bhajanas padas, tillanas etc are set in desya ragas. Ragas like khamas, kapi, Sindhubhairavi, Hamsanadi, Behag, Brindavan saranga etc come in this group. Many of the desya ragas became popular in Karnatic Music from Hindusthani Music.

1.2.6 SUDHA/CHAYALAGA/SANKEERNA RAGAS:

Another raga classification is Sudha-chayalaga sankeerna ragas. Sudha ragas will be pure and melodic having its own individuality. Example of sudha ragas are malahari, Abhogu, Mohnam, Saveri etc. Chayalanga ragas are also known as salanga or salanka rags. For eg. Saurashtra, Saranga etc. Chayalanga ragas are those in which the chaya or trace of another ragas is obtained. This will be very vague. Sankeerna ragas are misra ragas the raga Dvijavanthi reveals the chaya of Sahana, Kedaragaula and yadukulakamboji.

1.2.7 KARNATAKA/DESYA RAGAS:

Based on the popularity of the ragas, ragas are classified into Karnataka and desya rags. Karnataka ragas are those which had its origin in Karnatic Music. For eg. Sankarabharanam, Latangi, Sudha, Saveri, Hindolam etc. desya ragas are those that had their origin in Hindustani Music and became popular in Karnatic Music. Vamunakalyani, Peelu, Desh, Behag, Sindhubhairavi etc are some of the desya ragas.

1.2.8 KAMPITA/ARDHAKAMPITA/KAMPAVIHINA RAGAS:

This is classification of ragas is based on the prayoga of svaras with or without gamakas. They are grouped as Kampita, Ardhakampita and Kampavihini ragas. Kampita ragas are those in which most of the svaras will be rendered with gamaka. They are given the name such as Muktaga kampita sarvassvara gamaka varika rakthi, or sampoorana kampita ragas. Usually/shadja and Pa are rendered without gamakas since it will lead to other svaras. Ragas like Thodi, Kalyani, Sankarabharanam, Mohnam etc come under this category.

In Ardhakampita ragas only one or two notes are rendered with gamaka. Kuntalavarali, Bilahari, Arahi, etc. can be cited as examples. In Kampavihini ragas the svaras will be rendered without gamakas. It is only this gamakavihini prayoga that reveals the individuality of the ragas. Examples are Kathanakuthuhalam, Nagasvaravali etc.

1.3 GRAHA/NYASA/AMSA SVARAS

Ragas are also classified according to the Graha, nyasa, jiva, amsa, svara, nyasa svara is that in which a svara phrase ends. Sa is a common nyasa svara for almost all ragas. Purna

nyasa svara are those wherein all svaras come as nyasa svaras. Alpa nyasa svatas are those wherein there will be one or nyasa svaras. Nuasa is different for different ragas in each raga. Based on nyasa svaras the ragas are classified into.

1. Rishabha nyasa svara, eg. Arabhi
2. Gandharanyasa svara, ed. Kharaharapriya
3. Madhyamanyasa svara, eg. Kalyani, Saveri.
4. Panchamanyasa svara, eg. Bhairavi
5. Dhaivatha nyasa svara eg. Harikambhoji
6. Nishada nyasa svara, eg. Hamsadhvani.

Graha svara is the starting note of a svara phrase where the same svara is tre one repeated quite often. In classification of ragas based on graham svaras we can see that most of the ragas have shadja, panchama as the graham svaras. Based on the graham svaras the raga can be classified as

1. Rishabha graham svaras eg. Dvijavanthi
2. Madhyamagraha svaras eg. Vasantha, Varali
3. Panchama graham svaras eg. Sanmukhapriya
4. Dhaivatha graham svara eg. Kharaharapriya
5. Nishada graham eg. Thodi, Mukhari.

Jeevasvaras are they very importsnt in all ragas and is the life given note for a raga. It is the svaras that bring out the individuality of the raga.Jeeva svaras may be dirgha svaras alsoeg. Todi Ga and Dha are jiva svaras. In kalyani Ma and Ni are svaras. In ragas there will be 1, 2 or 3 jiva svaras or/and svaras can also come as jiva svaras. Ma of Saranga and Sama are jiva svaras.

1.4 ALLIED RAGAS:

Ragas are also classified on the basis of similarity and are grouped as allied ragas. Ragas which were derived from the same mela yet possess a different nature and individuality. This is mainly on the intonation and stress given to certain svara phrases as in sama and Arabhi.

Classification based on the friendliness is also very important. Ragas whose names have common endings are grouped as miter ragas. Even though they are not similar or allied they are termed as Mitra ragas. Rittigaula, Kedaragaula, Kannadagaula, Harikamboji, Chenchukamboji, Gammakamboji, Bhavapriya, Ramapriya, Chayanatta, Ganbhiranatta, Ahirinatta, Punthagavarali, jhalavaralim kokilavarali, Hamsadhvani, Jhanakadwani etc.

There are many allied ragas having dual lakshanas or those having same svaras and arohana and avarohana. But they differ from one another by the way of singing Eg. Lalitha and Abher ragas have got two different lakshanas. Lalitha raga have been handled in two styles. Syama Sastri and Muthuswami Dikshitar have dealt these ragas in two ways. In Krit 'Nannubrovu' (Syama Sastri and harinyamyim (Muthuswamy Dikshitar) the Lalitha raga is dealt in different way. Another example is Thyagaraja's 'Nagumomu' in Abheri and Vinabheri by Muthuswamy Dikshitar. In these kritis Abheri raga is dealt differently. The former takes Chatusruti Dha while the latter takes Sudha Dha. Chinthamani, attributed to 2 melas (6th and 7th) can be cited another example. The stress on certain notes also reveals the individuality of each raga.

Arabho	Devagandhari
1. Ga and Ni are weak svaras	Ga and Ni are Dirgha svaras
2. Medium fast tempo	Vilambita laya
3. Janya and Dattu svara	Gamaka prayogas present.
Prayogas .	

Certain ragas will be having dual names. This is seen in the kritis of Muthuswami Dikshitar who gave different names to popular ragas. Purvikalyani is given the name as Gamakakriya, Sudhadhanyasi as Udayaracichandra etc.

1.5 GANAKALA TRADITION

Classification based on the time theory or Ganakala is very important in both Karnatic and Hindustani Music. In Hindustani Music ragas are believed to express specific moods. Each raga has its own emotion of feeling and is capable of evoking certain sentiments or passion. Thus a raga is performed keeping with its mood. Mood and time of the day are to be interrelated. Some of the ragas are associated with different season of the year. The Ganakala tradition the ragas are classified into three groups. Sandhiprakash ragas, Purvanga raga and Utharanga ragas. Sandhiprakash ragas are usually sung or played between 5 to 4 am and

between 5 to 7pm. Janya ragas which are derived from Bhairavi, Poorvi and Marwa that belong to this category. Purvanga ragas are those that are sung before midnight and also during the midday. Between 7 am to midday and from 7 pm to midnight. Ragas that are sung between midday and 4 pm and between midnight to 5 am are called Uttaraanga ragas. Ragas derived from that is like Kafi, Asavari, Bhairav, Todi etc come under this group. Seasons and timings affect the ragas. A day is divided into 2 parts from morning to 12 midday and from afternoon to 12 midnight. Certain ragas are suitable only for day while others are suitable only for night.

In Karnatic Music the Ganakala theory of ragas is very old. Certain ragas are supposed to be sung during the appropriate time, but is not strictly adhered to. According to the time theory, ragas are grouped under many heads. Ragas that can be performed always are together termed as sarvakalika ragas. Examples are Khambolji, Chakravakam etc. Ragas like Bauli, Bhupalam, Malayamarutham, Valaji, Nadanamakriya, Mayamalavagaula etc are to be sung between 4 am to 6 pm. They are grouped as poorvasooryodaya ragas. Prabhath or morning ragas are to be sung in the morning between 6 am to 8 am. Examples are Bilahari, Kedaram, Jaganmohini, Gaulipantu, Sudha dhyanyasi etc. Ragas like Dhanyasi, Saveri, Sudhabangala, Abhogi, Devagandhari, Sudhasaveri, Arabhi etc are to be sung between 8 am to 10 am. They are grouped as purvamadhyanna ragas. Madhyama ragas are those to be sung between 10 am to 12 noon. They are Manirangu, Asaveri, Sriraga, Brindavana saranga etc. Examples of ragas to be sung between 12 noon to 4 pm. Are mukhari, Begada, Saranga, Darbar etc. Ragas like Purvikalyani Mandari, Vasantha, etc are to be sung between 4 pm to 6 pm. They are grouped as Sayanthana ragas. Ragas to be sung from 6 pm to 8 pm are grouped as Nisa ragas. Ragas like Todi, Kalyani, Sankarabharanam, Simhendramadhyamam, Bhairavi Kharaharapriya etc come under this category. That is why we see most of the performers singing or playing some of these ragas. In addition they are perhaps the major ragas to be sung in concerts. There are certain ragas which are intended to be sung in certain occasions. Odam or suitable odam tune is played or are rendered for boat festivals or Thoppam. Natta raga is used for singing Theradi (Chariot moving). Ragas like Kurninji, Nilambari, Anandabhairavi, are usually selected for Oongal, Nalugu etc. Bhupala ragas is sung during the early morning while Nilambari is performed when the sanctum sanctorum is closed. It is believed that the diety is out to sleep.

1.6 RASA BHAVA:

The classification of ragas based on Rasanubhava is very important. Ragas are grouped according to the rasas and emotions produced by them. Rasanubhava is something that should be experienced by oneself. In raga alapana rasa forms an important aspects. This aspect has been dealt in detail by eminent lakshanakaras. Rasa in common sence means taste, satisfaction, juice etc. Human beings can detect shadrasas, sweetness, sourceness, saltishness, astringency and pungency. In Music raga and rasa have a scientific basis. While rasa in Nataka is conveyed by words and action; in Kavya this is conveyed by words; and in dance this is done by words, ACTION, MUSIC AND DANCE STEPS; IN MUSIC THIS IS DONE BY RAGAS. The rasa of piece of Music can be perceived by the effect of combination of words and raga.

In fine arts rasas are 9 in number and are together known as Navarasas. They are Srngara, Hasya, Karuna, Raudra, Vira, Bhayanaka, Bhibatsa, Adbhuti and Santha rasa.

Each rasa has its own sthayi bhava. They are Rathi, Hasa, Soka, Krodha, Utsaha, Bhaya, Jugupsa, Vismaya and Santha. The emotional aesthetic effect of a raga depenjds upon the frequencies of notes that enter into its formation like its jiva abd nyasa svaras. Most of the ragas are capable of expressing a single arasa while some others are capable of creating multiple effects. The jiva svvara perhaps serves as the mirror of a raga. But the change of emphasis on a particular note changes the rasa produced. The tempo or speed of a composition also affects the rasa of raga. In compositions also effects the rasa of raga. In compositions the composer is primarily concerned with the portrayal of rasabhava.

Of the navarasas Srngara is considered as the 'Rasaraja'. The theme of Srngara has been the favourite of all composers. Srngara and Bhakti are the feelings experienced frequently by human beings. Later three more rasas were added to the 9 rasas, they are Vatsalya, Preyas and Patriotism. This led to the emergence of many new ragas and compositions in these ragas.

The opening phrase of a raga itself Music be able to create the particular rasa, sence of aesthetic enjoyment or rasanubhuti. Rasanubhuthi is something universal. Music is able to evoke the underlying rasa in its poetry. Based on rasa aspects, ragas can be classified under following heads.

1. The ragas that evoke gana rasa.
2. Those that evoke any one of the navarasa.

1.7 SELF ASSESMENT QUESTIONS

1. Define Mela and write about the different Nomenclatures.
2. Write about 72 Melakarta System by Venkatamakhi.
3. Write the classifications of Janya Ragas.

1.8 REFERENCE BOOKS:

1. South Indian Music Vols I to VI by Prof. Sambamurthy.
2. Essentials of Musicology in South Indian Music by S.R.Janakiraman.

UNIT - II

TALA, ANGAS, SAPTATALAS, 2 SETS OF LAGHUJATIS, TALADASA PRANAS, DESADI, MADHYADI TALAS, 108 TALAS, 175 TALAS, CHAPU TALAS, TALAS USED IN TIRUPPUGAZH, NAVASANDHI TALAS

2.0 OBJECTIVES

This unit is aimed at to initiate interest in the technologies of Tala.

- ❖ It occupies an important place in Indian Music.
- ❖ Tala is to Music what metre is to poetry.
- ❖ Tala is a Scientific method.
- ❖ It is a system which regulates the rendering of a Musical composition.
- ❖ This unit gives elaborate knowledge on Tala.
- ❖ Knowledge of basic technical terms, constituent angas of Tala, different varieties of Talas can be obtained.
- ❖ The important pranas of Talas then knowledge can be obtained.

2.1 INTRODUCTION

In the use of innumerable time-measures, Indian Music stands without a parallel. The talas used in the Music of all the other countries will form but a small fraction of the numerous talas used in India. Tala is to Music what metre is to poetry. Tala is a regulating factor in Musical compositions. Just as amongst the large variety of metres only a few are used by poets, so also composers have used only a few of the innumerable varieties of talas. The other talas belong to the sphere of pure rhythm. Some of these are used in pallavis and in dance Music of an advanced nature. Most of the complicated and unwieldy time measures are of interest as pure talas. There are mnemonics and jati patterns to describe them and emphasise their individual character. The possibilities of the hitherto unexplored region of pure tala are enormous. Even as a Musician takes up a raga for exposition and gives a beautiful alapana, so also a Mridangam player or the player of some other percussion instrument is able to take up a tala for treatment and give a good exposition of the same. The rhythmic discourse of the chosen tala is called Tani Vinikai (Tamil) and Taniavartanam or Tani Vinyasam (Telugu). In such a tala discourse one can notice distinct sections like, the introduction, body and conclusion corresponding to the akshiptika, raga vardhani and other

stages of a raga alapana. The mridangam player has ample opportunities of showing his creative skill in this sphere of the art, just as a singer or an instrumentalist, in the sphere of manodharma sangitam. His solo display on the chosen tala offers a real intellectual treat and the pleasure that a rasika derives on such occasions can hardly be described.

Rhythmical Music is as old as man. It is of wider appeal than non-rhythmical Music. When the primitive man danced in ecstasy, rhythm came into existence. Rhythm gives a stability and form to Music. It also lends colour and attraction to it. The dullness or briskness of a piece is dependent to some extent upon its laya or tempo. Rhythmical Music is capable of being recorded in notation and passed on to the succeeding generations. Tala forms the back-bone of the Natya kala. It is common knowledge that in a dance concert, when, after the long drawn-out padam, the tillana is taken up, the audience sits up with enthusiasm and evinces great interest in witnessing this rhythmically live item.

Many standard Sankrit works on Music have chapters devoted to tala. Such works as Tala lakshana, Tala vishaya, Tala vidhana, Tala samudra, Tala dipika, Tala mahodhati (Achyutaraya) and Tala lakshana sangraha treat of tala alone. Works like Suddhananda prakasam, Raga tala prastara and Raga tala chintamani deal with the subject of tala at length. There are references to tala in non-sangita literature like the Silappadikaram, Pattuppattu, Kalladam and Purananuru.

The 108 talas are older than the 35 Suladi talas. All the shadangas occur here. The mode of reckoning by angas or matras is applicable only to the 108 talas. The laghu in the scheme of 108 talas is only of the chaturasra type. The 108 talas as traditionally handed down include the 5 margi talas which appear at the commencement of the series. The laghu, guru and pluta alone occur in these margi talas and not the other three angas. The slokas for the 108 talas clearly mention the order of succession of the angas for each tala. Sometimes the angas are referred to by their initial letters and synonyms.

2.1.1 THE IMPORTANCE OF LAYA IN INDIAN MUSIC

It needs but an understanding of the laya and its ramification (i.e., the rhythm and its patterns and varieties) and a sense of the appreciation of the melodic beauty. It demands, as it were, a good deal of both intellectual and aesthetic understanding, which means that one should be a Vidwan as well as a rasika. This dual combination in one and the same person is rare and well nigh impossible. Thus, this attempt at nothing down the factors involved in the rhythmic beauties no doubt is venture-some but richly deserves deep understanding of the

ultimate purpose of diverting a superficial appreciation of either Music or rhythm, separately, towards a worthy cause or ideal of a comprehensive idea and the very profound purpose of Indian Music, as a whole.

Aiswaryam ganapurnetu vadya sphurtau subhavaham I

Dirghayushyam nrittapuratal tala sphurtau tu rajyadam II

To make a beginning it is proposed to deal with the rhythmic aspect of Music, rhythm as understood in Indian Music, its place, therein, its variety etc.,.

Rhythm, in the parlance of popular terms of Indian Music, connotes laya. The terms Rhythm and Laya are regarded synonymous. Laya is a comprehensive term used to indicate the general speed or movement. Likewise, also the laya and tala are loosely used to convey the time or speed of Music.

Laya occupies a prominent place in Music. It is one of the ten important aspects, of Tala.

In Musical composition laya has the utmost Importance; the very speed in which a particular composition has to be sung is indicated by laya. Traditionally laya is of three varieties-Druta, Madhyama and Vilambita. They indicate, respectively, the fast, middle and slow tempos. All compositions set to Music maintain specific units of time, uniformly, in the angas of Tala. Compositions vary in the speed or tempo in which they have to be rendered. To sing a song or composition of a Vaggeyakara in a degree of speed other than it is intended for by him is not only improper but it surely miscarries or loses its innate flavour. For example, the kritis in kalyani raga, E tavunara of Tyagaraja and kamalambam bhajare of Muttuswami Disksitar should never be rendered, in Druta laya, not even in madhya laya. They should be sung only in Vilamba laya. Likewise, the kriti, 'Sara sara samaraikasura' of Tyagaraja in Kuntalavarali ragam Adi tala should be sung in druta laya, or else it certainly fails to have its impact on the listener, as intended by the composer.

Any composer worth the name will surely have in his mind the laya of the song he conceives creating. The tempo or laya will have bearing on the bhava of its sahitya too. For instance, if a song of soulstirring appeal or intensive feeling of the tempo, technically known as druta laya, such song not only fails in its appeal, and purpose, but tends to be ridiculous. Every Musician is expected to understand the laya of the song as possibly conceived or meant by its composer. Besides following the traditional manner in which this song has been sung, the Musician should be able to follow the sense and tenor of its Musical setting. Only then

will he be able to produce the effect, and do justice to the song, and its composer, as well.

While the rendering of songs set in Vilambita laya requires, on the part of the Musician, more proficiency in keeping up steady, accurate and uniform laya, songs in druta laya demand facility of voice or command over his instrument for the vocalist or instrumentalist, respectively, for speedy renderings. Songs composed in madhyamakala lend themselves for rendering comparatively easier and more facile for the average singer.

Thus, laya attains a great deal of importance in Music. It may be mentioned that in the common usage, or colloquially, the word Kala is spoken for laya, it is common usage to say, the song is in druta kala, chauka kala or madhyama kala for druta layam Vilambita laya or madhya laya respectively.

Kala, however, has an altogether different meaning, as a Tala prana.

Now to quote but a few instances from the kritis of great composers, denoting the place and order of importance of laya and tala in Music, here are:

'Vara raga layajnu'	–	Tyagaraja
'Bhava raga layadi saukhyamu'	–	Tyagaraja
'Raga layadula bhajiyinchu'	–	Tyagaraja
'Tantri laya svara gana viloluru'	–	Tyagaraja
'Svara raga laya sudharasa'...	–	Tyagaraja
'Nada layanandakaram'	–	Muthuswami Dikshitar and so on.

In fine, the very famous aphorism 'Srutir mata layah pita' giving laya the status of a parent itself declares in unmistakable words, the place of prominence given to the aspect of laya in Music.

2.1.2 SHADANGAS

Synonyms for the shadangas

Name of the Anga	Synonyms
Anudruta	Ardhachandra, Virama
Druta	Bindu, Chakra
Laghu	Chodya, Bana, Sara
Guru	Yamala, Vakra, Kana
Pluta	Tripura, Dipta, Vadya
Kakapadam	Nissabda, Hamsapada

2.1.3 SHODASANGAS

Sl.No	Name of the Anga	Symbol	No of Kriyas
1	Viramam	∪	1
2	Dhruta	o	2
3	Dhruta viramam	∪	3
4	Laghu	1	4
5	Laghu viramam	∪	5
6	Laghu Dhrutam	∪	6
7	Laghu Dhruta viramam	∪	7
8	Guru	2	8
9	Guru Viramam	∪	9
10	Guru Dhrutam	∪	10
11	Guru Dhruta Viramam	∪	11
12	Plutam	∪	12
13	Pluta Viramam	∪	13
14	Pluta Dhrutam	∪	14
15	Pluta Dhruta Viramam	∪	15
16	Kakapadam	+	16

SECOND SET OF LAGHU JATIS

The concept of laghu jatis was widened by the introduction of 5 more jatis, called second set of laghu jatis.

These 5 laghu jatis are:

Name	Total No. of Aksharakalas	Name of the Laghu
Divya Sankirana	6	Divya Laghu
Misra Sankirna	8	Simha Laghu
Desya Sankirna	10	Varna Laghu
Misra desya Sankirna	12	Vadya Laghu
Desya Suddha Sankirna	16	Karnataka

Thus the Dhruvatala becomes

Divya Sankirna Dhruva	1 ₆ 0 ₂ 1 ₆ 1 ₆	= 20 Kriyas
Misra Sankirna	1 ₈ 0 ₂ 1 ₈ 1 ₈	= 26 Kriyas
Desya Sankirna	1 ₁₀ 0 ₂ 1 ₁₀ 1 ₁₀	= 32 Kriyas
Misra Desya Sankirna	1 ₁₂ 0 ₂ 1 ₁₂ 1 ₁₂	= 38 Kriyas
Desya Suddha Sankirna	1 ₁₆ 0 ₂ 1 ₁₆ 1 ₁₆	= 50 Kriyas

Similarly, in all, the seven suladi sapta talals give rise to another set of 35 talas.

More details regarding 108 talas and second set of 35 talas is given on later pages.

2.2 TALA DASA PRANAS

All most all ancient treatises on Music carried them chapters on Tala and expounded the importance of laya in Music along with sruti and svara. It is universally accepted that, 'Rhythm' is the basis for all natural phenomena and all world-processes follow the 'Law of Rhythm'.

Aesthetically speaking, a tala by itself has no charm or beauty. Beauty arises only when Music and lyric are incorporated into a tala in a particular manner generating aesthetic effect. Apart from the Musical treatises providing a charm on the Tala subject, there had been works devoted to the topic of Tala.

Tala has been divided into ten aspects each of which has been regarded as its life known as Tala Dasa pranas. They are Kala, Marga, Kriya, Anga, Graha, Jati, Kala, Laya, Yati and Prastara. Among these again the former five pranas have been held more important than the latter five and they are called Mahapranas and Upapranas respectively.

Kaalo Maargah Kriyaangaani Graho Jatih Kalaa Layah |

Yati Prastarakam cheti Taala Praana Dasa smritah ||

2.2.1 KALA

This element is defined as the mode of measuring the duration of Kriya i.e., any act used to demonstrate or manifest the time quantity. It connotes the (uniform) speed with which the Musical (or Dance) event is executed over each division of the taala cycle. Such speed i.e., the rate at which elements of a Musical (or dance) event occur per unit time, is said to be first, second, third etc., depending on whether the event is executed at the initial, doubled or quadrupled rate i.e., whether the same event is executed in a given duration or in half quarter of the original duration. Thus Kala (Music speed) changes by progressive doubling.

The unit time for reckoning Kala is Matra. In order to accommodate elastic use and subjective variation, the Matra is given in Shastra a flexible definition.

1. It is equated to 'Nimeshakala' i.e., the time required to close and open the eyes naturally, 'Nimeshakalo Matrah' - Kalanidhi (commentary of Kallinatha) on Sarngadeva's Sangeetaratnakara, 5.16. (Gods are called 'Animishas' because they do not blink, others

are 'Nimishas' because their eyes open and close)

This is taken roughly equal to a second and so Matra roughly corresponds to the objective duration of a second.

2. The Matra is taken as the total duration of uttering the five short syllables 'Ka, Cha, Ta, Tha and Pa'.

"Pancha-Laghu - aksharocchara - mita matra" – Sarangadeva's Sangeeta Ratnakara, 5.16.

This value is adopted in Marga Talas. Since Laghu (short) syllables were involved, the span was called Laghu. This also is approximately of the duration of a second.

3. In Desi Talas, however, the Laghu has a variable value; its Matra could be of 4, 5 or 6 units. This was finally standardized to a duration of 4 units and is so used. This Laghu is hence called Chaturashra while the one of three units is called Tisra.

2.2.2 MARGA

Marga, the second mentioned of the Tala Dasa Pranas represents the actual number of aksharas taken by a kriya in terms of Talaksharas i.e., making clear the unit number of svaras for a talakshara.

Margas are of six varieties, hence termed 'Shanmargas'. They are : Dakshina, vartika, Chitra, Chitratara, Chitratama, Atichitratama. There are, however, a few changes in the names in some works. A composition may have to be rendered in Madhyama laya or Vilamba Laya, yet in both the cases the akshara kalas for a kriya may be the same.

2.2.3 KRIYA

The manner by which time is counted is indicated by 'Kriya'. Kriyas constitute angas. The reckoning of kriyas is done by the beating of the hands, counting by the fingers raising, and dropping of the hands to the right or left. There are two varieties of the Kriyas. They are - Sashabda kriyas and Nissabda kriyas. The former producing sound like beating the right palm on the right thigh, and the later without producing sound like counting of fingers and dropping of the palm to the side, called visarjita.

Kriyas are also divided into two kinds: Marga and Desya each admits of 8 varieties. The 8 Marga Kriyas are as follows:

a) **Nissabda-Kriyas**

1. **Avapa:-** Counting of the time duration by folding the fingers of the hand facing upwards.

2. **Nishkrama:-** Counting of the time duration by un-folding the fingers of the hand facing downwards.

3. **Vikshepa:-** Moving the hand towards right.

4. **Pravesha:-** Bringing it back.

b) Sashabda – Kriyas

1. **Dhruva:-** Producing sound with the thumb and middle-finger.

2. **Shamya:-** Striking on the right-hand palm with the left-hand palm.

3. **Tala:-** Striking on the left-hand palm with the right-hand palm.

4. **Sannipata:-** Clapping with both the hands facing each other.

The Desya Kriyas are as follows:

2.2.3.1 DESHYA - KRIYAS

a) Nisshabda - Kriyas:-

1. **Sarpini:-** Moving the hand towards left like a flag with the palm facing downwards.

2. **Krishna:-** Moving it towards right.

3. **Padmini:-** Bringing it downwards towards front side.

4. **Visarjita:-** Waving it outwards turning the palm upwards.

5. **Vikshipta:-** Bringing it towards self closing in the fingers.

6. **Pataka:-** Raising the hand upwards like a flag.

7. **Patita:-** Bringing it down like a flag.

b) Sashabda – Kriya

1. **Dhruvaka:-** A beat of the hand.

2.2.4 ANGA

Anga literally means a limb or a constituent part. In tala too anga is its limb. Angas are six, known as Shadangas. They are Anudruta, Druta, laghu, Guru, Plutam and Kakapadam. Of these the first three angas are used in the Suladi Sapta talas and the remaining angas are seen in the 108 talas.

Anudrutam is indicated by the symbol	U
Drutam is indicated by the symbol	O
Laghu is indicated by the symbol	I
Guru is indicated by the symbol	S
Plutam is indicated by the symbol	g
Kakapadam is indicated by the symbol	+

While Anudrutam has only one kriya and Drutam two kriyas, Laghu generally has four kriyas (beat and finger counts).

In addition, there are ten more Angas making the total Shodasangas. The list is as follows:

Name	Duration	
	No. of Kriyas	In matra
Anudruta	1	$\frac{1}{4}$
Druta	2	$\frac{1}{2}$
Druta virama	3	$\frac{3}{4}$
Laghu	4	1
Laghu virama	5	$1\frac{1}{2}$
Laghudruta	6	$1\frac{1}{2}$
Laghudruta virama	7	$1\frac{3}{4}$
Guru	8	2
Guru virama	9	$2\frac{1}{2}$
Gurudruta	10	$2\frac{1}{2}$
Gurudruta virama	11	$2\frac{3}{4}$
Pluta	12	3
Pluta virama	13	$3\frac{1}{4}$
Plutadruta	14	$3\frac{1}{2}$
Plutadruda virama	15	$3\frac{3}{4}$
Kakapada	16	4

2 Laghus are equal to 1 Guru,

3 Laghus are equal to 1 Plutam, and

4 Laghus are equal to 1 Kakapadm

2.2.5 GRAHA

Graha denotes the place of commencement of Music in the tala avarta. Graha is basically of two kinds. When the Music commences alongwith tala, it is called the Samagraha. If the Music and tala start at different times, it is Vishama graham. This again, is

of two kinds. If Music commences after the tala avarta begins, it is known as Anagata and if Music commences even before the avarta starts, it is called Atita graham. Atita graham is rarely seen in Musical compositions.

Some of the popular examples are:

1. Sama graham - Vatapi ganapatim - Dikshitar - Hamsadhwani - Adi
2. Vishama Anagata graham - Ma Janaki - Tygaraja – Kambhoji - Adi
3. Vishama Atita graham - Apaduruku lonaitine - Adi (Javali) - Khamas

Sarangadeva says

Samoatitonagatasca grahastato tridhamatah (Sangita Ratnakara).

2.2.6 JATI

Jati concerns only the anga, laghu. It is reckoned by a beat and counting of fingers. Jati is of five kinds. They are, Tisra, Chaturasra, Khanda, Misra and Sankirna. Tisra jati laghu has the total number three of kriyas. (i.e., a beat followed by counting of 2 fingers). Like wise Chaturasra, Khanda, Misra and Sankirna jati laghus have a total number of 4, 5, 7 and 9 counts respectively. Counting of fingers begins from the little finger to the thumb, and if the total number exceeds six, the counting of fingers continues the same way, again without break. Jatis give scope for the expansion of the Suladi sapta talas into 35 talas.

2.2.7 KALA

Kala stands for the unit or the fractional unit taken for a talakshara. When each talakshara takes only one small or minor unit, it is called eka kala. When there are two units, it is Dvi kala, and it is called Chatushkala when there are four units for a talakshara. Since in tana varnas the talakshara takes four units as the standard minimum, it is said to be Eka kala even though it takes four akshara kalas for a kriya. Kala, thus is a variable unit unlike matra and akshara which are fixed units of time-measure.

2.2.8 LAYA

Laya indicates the speed with which Music runs. It gives a general idea of a Musical composition, or Music being rendered in fast, middle or slow tempo. The particular laya in which a composition has to be rendered will be conceived by its composer himself. If such a composition is rendered in any other way, the composition loses its very form and effect. Like for example, a kriti like Vararagalayajnulu (Chenchu Kambhoji) or Nenarunchinanu (Malavi) does not sound effective if rendered in Vilamba laya. Thyagaraja composed them in Druta laya. Similarly Kamakshi, Swarajati (Bhairavi) of Syama Sastri and Akhilandeswari

(Dwijavanti) kriti have to be sung in Vilamba laya, as the composer set them with that particular intention.

The three layas are again sub divided as follows:

- | | | |
|-------|-----------|-----------|
| i) | Vilambita | Vilambita |
| ii) | Vilambita | Madhya |
| iii) | Vilambita | Druta |
| iv) | Madhya | Vilambita |
| v) | Madhya | Madhya |
| vi) | Madhya | Druta |
| vii) | Druta | Vilambita |
| viii) | Druta | Madhya |
| ix) | Druta | Druta |

2.2.9 YATI

Among the Tala Dasa Pranas, Yati shows the sequential order of the Angas. Sangita Ratnakara of Samgadeva mentions only three kinds of yati. Sarna, Gopucha, and Srotavaha yatis. Later works mention two more in addition; they are Damaruka yati and Mridanga yati.

If the angas are of same kind or equal in size or value, the sequence is called sama yati.

2.2.9.1 GOPUCHCHA YATI

Gopuchcha yati is named after the cow's tail to indicate the state of succeeding angas in less and less length or duration. That is the angas are broad at the beginning and are narrow as they proceed. The angas proceed in diminishing order in size or magnitude.

Ex: Tyagaraja yoga vaibhavam
Agaraja yoga vaibhavam
Raja yoga vaibhavam
Yoga vaibhavam
Vaibhavam
Bhavam
Vam
+ S I O U

2.2.9.2 SROTOVAHA YATI

Here, the order of the angas which are narrow at the beginning and go wider as they proceed. This is so termed to suggest the flow of a river which appears very small at the beginning and becomes wider and wider in its flow.

Ex. Sam

Prakasam

Svarupa prakasam

Tattva svarupa prakasam

Sakala tattva svarupa prakasam

Siva saktyadi sakala tattva svarupa prakasam.

U I I 8 +

2.2.9.3 DAMARUKA YATI

As the name itself suggests the angas in a middle are narrow and wide at the two ends resembling the damaru. This is also known as Vedamadhya yati.

Ex. P;, M; G r r G; M;, P

+ 8 S O U I I S 8 +

2.2.9.4 MRIDANGA YATI

All the names of the yatis were so coined as to suggest the shape or form of the order or sequence of angas in magnitude. So also, in Mridanga yati, the angas are wide in the centre and narrow at the two ends.

Ex: U U O I + 8 I O U

2.2.9.5 VISHAMA YATI

If there is no particular sequence of arrangement of angas, the yati is called Vishama yati.

Ex: O U I I S I U U O + S I U I O +

2.2.10 PRASTARA

Prastara is the tenth in the Tala Dasa Pranas. Prastara literally means elaboration or permutation. Prastara enables the splitting of the tala anga. The general rule observed in

Prastara is the constituent angas are taken in their diminishing order of values, the last being the least among them. Though the prastaras are applicable to the practice of Music, they are more of academic interest. Among the most renowned composers of Music, the Musical Trinity Syama Sastri alone is known to have worked out the Prastara in detail.

2.2.11 CHAPU TALA

The Chapu tala is one of the time-measures used in Indian Music from very early times. This belongs to desi sangita. There are many folk melodies in this tala. It is a syncopated time-measure and is counted with two beats. Sometimes for the sake of convenience, instead of two beats, it is reckoned with a beat and a visarjita.

There are four varieties of the Chapu tala. They are :

- (1) Misra Chapu ($3+4=7$), where the first beat has a duration of three units time and the second, four. Ex. Kamakshi (Swarajati) Bhairavi – Syama Sastri, Kamakshi (Swarajati) – Yadukulakambhoji – Syama Sastri. In some kritis of Syama Sastry in Chapu tala, we come across the reversed sequence of $4+3$ instead of $3+4$ as for example in the kriti Ninnuvina mari in Purvakalyani raga. This is called Viloma Chapu tala as opposed to the Krama chapu or normal chapu.
- (2) Khanda Chapu ($2+3=5$), where the duration of the first beat is of two units time and the second, three. This tala is popularly called Ara Jhampa i.e. half Jhampa-half of 10. Kritis like Munnu Ravana in Todi raga are examples of pieces in the regular Misra jati Jhampa tala, whereas Paridanamichchite (Bilahari) is an example for Khanda Chapu. Some other popular examples by Tyagarajaswamy are Amma ravamma (Kalyani), Nivada ne gana (Saranga), etc.
- (3) Tisra chapu ($1+2=3$), where the duration of the first beat is one unit time and the second, two.
- (4) In the Sankirna Chapu ($4+5=9$), where the duration of the first beat is four units and the second, five. This tala is rather an uncommon variety and figures in some (Ragam - Tanam) Pallavis. When merely the name Chapu tala is mentioned on the top of a piece, the presumption is that it is misra chapu. Other varieties like Khanda Chapu have to be specifically mentioned as such.

2.2.11.1 DESADI, MADHYADI TALAS

The Desadi and Madhyadi talas consist of 4 counts each for an avarta and are

reckoned with a visarjita (wave of the hand) and three beats.

2.2.11.2 DESADI TALA

In pieces In the Desadi tala, the Music commences In the visarjita after the lapse of % aksharakala.

2.2.11.3 MADHYADI TALA

In the pieces in Madhyadi tala, the Music commences after the lapse of $\frac{1}{2}$ an aksharakala.

In other words, at the very commencement, there is a period of rest (visranti) of $\frac{3}{4}$ and $\frac{1}{2}$ unit time respectively in the pieces in these two talas. It is also customary to reckon the rhythm of the pieces in these two talas after the manner of the adi tala and the Music in such cases starts immediately after these periods of rest from corresponding points in the avarta. In the Desadi tala, the second beat is accented or stressed. In other words, the Padagarbham falls on the Second beat. In the Madhyadi tala, this is not the case. Compositions in Desadi talas are in Chitra tama marga. These two time-measures are a recent introduction into South Indian Music and Tyagaraja is the first great composer to compose kritis in these talas and show their potentialities.

The pieces, Enta vedukondu Raghava (Sarasvati manohari), Bhuvini dasudane (Sriranjani), Sitapate (Khamas) and Raghunayaka (Hamsadhvani) are examples of compositions in Desadi tala.

The pieces Namakusumamula (Sriraga), Meru samana (Mayamalavagaula), Enduku nirdaya (Harikambhoji) and Raga sudharasa (Andolika) are examples of compositions in Madhyadi tala.

2.3 CLASSIFICATION OF TALAS

2.3.1 MARGA AND DESI TALAS – KNOWLEDGE OF 108 TALAS

- ❖ Talas are classified into Margi talas and Desi talas.
- ❖ These again admit of the divisions: Suddha, Chayalaga and Sankirna.
- ❖ The significance of these terms in the sphere of talas is the same as that of ragas, too. Thus, the meanings of Margi and Desi are the same.

Margadesi gatavna taloasau dvididho matah

Suddhasalagasankirnaastalabhedah kramat matah

- ❖ An example for Sankirna tala, is Simhanandana tala.
- ❖ Simhanandana tala comprises of six talas, Chachatputa, Rati, Darpana, Kokilapriya, Abhanga and Mudrika.

Chachchatputa Ratitalo darpanah Kokilapriya

Abhanga Mudrika talo shadete Simhanandanam.

Sarngadeva in his Sangita Ratnakara, mentions the 5 margi talas and 120 Desi talas. Most of his desi talas figure in the scheme of 108 talas.

The first 5 talas in the 108 talas are known as Margi talas. The laghu, guru and pluta alone occur in these Margi talas.

Sl.No	Name of the Tala	Constituent angas
1	Chachchatputa	8 8 1 8 ¹
2	Chachatputa	8 1 1 8
3	Shatpitaputrika	8 ¹ 1 8 8 1 8 ¹
4	Sampadveshtika	8 ¹ 8 8 8 8 ¹
5	Udghatta	8 8 8

‘1’ denotes Laghu

‘8’ denotes Guru and ‘8¹’ denotes Pluta.

Sarngadeva, the author of Sangita, Ratnakara mentioned 120 Desi Talas. Some of them are,

Tritiya tala	Laya tala
Chaturtha tala	Chanda tala
Panchama tala	Chandra tala
Nissanka lila tala	Gauri tala
Yati lagna tala	Sarasvatikantabharana tala
Varna tala	Nissanka tala
Gaja tala	Sarngadeva tala
Sarasa tala	Simha tala
	Karuna tala

TABLE

The Ashtottara sata (108) Tala Chart

Serial No.	Name of the tāla	Constituent angas	Duration of an āvarta		Total num ^l of ang
			in Mātras	in Akshara-kālas	
1	Chachchatputa ...	8 8 8	}	Mārgi talas	
2	Chāchputa ...	8 8			
3	Shatpitaputrika ...	8 8 8 8			
4	Sampadveshtaka ...	8 8 8 8 8			
5	Udghatta ...	8 8 8			
6	Adi ...		1	4	
7	Darpana ...	0 0 8	3	12	

8	Charchāri	{ 000 000 000 }	18	72	32
9	Shimhalilā ...	0 0 0	3½	14	5
10	Kandarpa ...	0 0 8 8	6	24	5
11	Simhavikrama ...	8 8 8 8 8 8	16	64	8
12	Sriranga ...	8 8	8	32	5
13	Rati lila	8 8	6	24	4
14	Ranga tālā ...	0 0 0 0 8	4	16	5
15	Parikrama	8 8	7	28	5
16	Prātyanga ...	8 8 8	8	32	5
17	Gaja lila ...	0	4½	17	5
18	Tribhinna	8 8	6	24	3

The Ashtottara sata (108) Tala Chart—(Cont.)

Serial No.	Name of the tala.	Constituent angas,	Duration of an āvarta :		Total number of angas
			in Mātras	in Akshara-kālas	
19	Viravikrama ...	0 0 8	4	16	4
20	Hamsa lila ...	∪	2½	9	3
21	Varnabhinna ...	0 0 8	4	16	4
22	Rangadyotana ...	8 8 8 8̇	10	40	5
23	Rajachudamani ...	0 0 0 0 8	8	32	5
24	Raja tala ...	8 8̇ 0 0 8 8̇	12	48	7
25	Simhavikridita ...	8̇ 8 8̇ 8̇ 8̇	17	68	9
26	Vanamāli ...	0 0 0 0 0 0 8	6	24	8
27	Chaturasra varṇa ...	8 8 0 0 8	8	32	6
28	Traysra varṇa ...	0 0 8	6	24	6
29	Misra varṇa ...	{ 0 0 0 0 ∪ 0 0 0 0 ∪ } 0 0 0 0 ∪	6¾	27	15
30	Rangapradipa ...	8 8 8 8̇	10	40	5
31	*Hamsanāda ...	8̇ 0 0 8	8	32	6
32	Simbanāda ...	8 8 8	8	32	5
33	Mallikāmoda ...	0 0 0 0	4	16	6
34	Sarabba lila ...	0 0 0	5½	22	7
35	Rangābharana ...	8 8 8̇	9	36	5
36	Turanga lila ...	0 0	2	8	3
37	Simhanandana ...	{ 8 8 8̇ 8 0 0 8 8 } 8̇ 8̇ 8 + }	32	128	18
38	Jayasri ...	8 8 8	8	32	5

* Also the name of a janya raga.

The Ashtottara sata (108) Tala Chart—(Cont.)

Serial No.	Name of the tala	Constituent angas	Duration of an āvarta:		Total number of angas.
			in Mātras	in Akshara-kālas	
39	Vijayānanda ...	8 8 8	8	32	5
40	Prati tāla ...	0 0	2	8	3
41	Dvitiya ...	0 0	2	8	3
42	Mākaranda ...	0 0 8	6	24	6
43	Kirti ...	8 8 8 8	12	48	6
44	Vijaya ...	8 8 8 8	9	36	5
45	Jayamāngala ...	8 8 8 8	12	48	6
46	Rājavidyādhara ...	1 8 0 0	4	16	4
47	Mathya ...	8	8	32	7
48	Jaya ...	8 0 0	6	24	6
49	Kudukka ...	0 0	3	12	4
50	Nissāruka ...	8 8	5	20	3
51	Kṛida ...	0 0 ∪	1½	5	3
52	*Tribhaṅgi ...	8 8	6	24	4
53	†Kokilapriya ...	8 8	6	24	3
54	Srikīrti ...	8 8	6	24	4
55	Bindumālī ...	8 0 0 0 0 8	6	24	6
56	Sama tāla ...	0 0 ∪	3½	13	5
57	Nandana ...	0 0 8	5	20	4
58	Udikshana ...	8	4	16	3
59	Mattika ...	8 0 8	5½	22	3
60	Dhenkika ...	8 8	5	20	3

* Also the name of a dance pose.

† Also the name of the eleventh melakarta.

The Ashtottara sata (108) Tala Chart—(Contd.)

Serial No.	Name of the tāla.	Constituent angas	Duration of an āvarta :		Total number of angas.
			in Mātras	in Akshara kālas	
61	Varnamattika ...	○ ○ ○ ○	3	12	5
62	Abhinandana ...	○ ○ 8	5	20	5
63	Antarakrīda ...	○ ○ ○ ∪	1½	7	4
64	Malla tāla ...	○ ○ ∪	5½	21	7
65	*Dīpaka ...	○ ○ 8 8	7	28	6
66	Ananga ...	8 8	8	32	5
67	Vishama ...	○ ○ ○ ○ ∪ ○ ○ ○ ○ ∪	4½	18	10
68	Nandi ...	○ ○ 8	6	24	6
69	Mukunda ...	○ ○ 8	5	20	5
70	Kanduka ...	8	6	24	5
71	Eka tāla ...	○	½	2	1
72	Ata tāla ...	○ ○	3	12	4
73	Pūrṇa kankāla ...	○ ○ ○ ○ 8	5	20	6
74	Khanda kankāla ...	○ ○ 8 8	5	20	4
75	Sama kankāla ...	8 8	5	20	3
76	Vishama kankāla ...	8 8	5	20	3
77	Chatuṣ tāla ...	8 ○ ○ ○	3½	14	4
78	Dombuḷi ...	∪ ∪	2½	10	4
79	*Abhanga ...	8	4	16	2
80	Rāya vankola ...	8 8 ○ ○	6	24	5
81	Laghu sekhara ...	∪	1½	5	2
82	Pratāpa sekhara ...	8 ○ ○ ∪	4½	17	4

S. No. 65) *Also the name of a janya raga (S. No. 79) *Also the name of a type of devotional song In Mahratti.

Serial No.	Name of the tāla.	Constituent angas.	Duration of an āvarta		Total number of angas.
			in Mātras	in Akshara kālas	
83	Jagajjhampa ...	8 0 0 0 ∪	3½	15	5
84	Chaturmuka ...	8 8	7	28	4
85	Jhampa ...	0 0 ∪	2½	9	4
86	Pratimatya ...	8 8	8	32	6
87	Gārugi ...	0 0 0 0 0 ∪	2½	11	6
88	*Vasanta ...	8 8 8	9	36	6
89	‡Lalita ...	0 0 8	4	16	4
91	Rati tāla ...	8	3	12	2
92	Karana yati ...	0 0 0 0	2	8	4
92	Yati ...	8	5	20	4
93	Shat tāla ...	0 0 0 0 0 0	3	12	6
94	Vardhana ...	0 0 8	5	20	4
95	Varna yati ...	8 8	8	32	4
96	Rājanārāyana ...	0 0 8 8	7	28	6
97	Madana ...	0 0 8	4	16	3
98	Kārika ...	0 0 0 0 ∪	2½	9	5
99	Pārvati lochana ...	0 0 0 0 8 8 8	15	60	14
100	Srinandana ...	8 8	7	28	4
101	Lila ...	0 8	4½	18	3
102	Vilokita ...	8 0 0 8	7	28	5
103	Lalitapriya ...	8	6	24	5
104	Jhallaka ...	8	4	16	3

(S. No. 88) * Also the name of a janya raga

(S. No. 89) † also the name of a janya raga.

The Ashtottara sata (108) Tala Chart—(Contd.)

Serial No.	Name of the tāla	Constituent angas.	Duration of an āvarta :		Total number of anga
			in Mātras	in Aksharakālas	
105	Janaka	... 8 8 8	12	48	9
106	Lakshmiśa	... 0 0 8	6	24	5
107	Rāgavardhana	... 0 0 ∪ 0 8	4 $\frac{3}{4}$	19	5
108	Utsava	... 8	4	16	2

Note.—The first five tālas in the above Table are referred to as *Pancha talas* :—

चच्चत्पुटश्चाचपुटः षट्पितापुत्रकस्तथा । सम्पद्वेष्टाक उद्धृतालाः पञ्च प्रकीर्तिताः ॥

In the *Pancha talas*, the duration of the laghu is equal to five aksharakalas.

The *Sangita samaya sara* of Pārsvadeva and the *Sangita makaranda* of Nāraḍ give a list of 101 tālas. These two works were written prior to the *Sangita ratnakar*. The above *Pancha talas* figure at the commencement of the series in both the works and the tāla names and lakshanas are given in anushtup slokas.

Syama Sastri's Sarabhanandana tala

- ❖ Has 79 kriyas and 19 $\frac{3}{4}$ matrakalas.
- ❖ Constituent angas are

8 1 0 1 1 0 ∪ Ī 0 0 0 ∪ ṭ ṣ Ī 0 ∪ 0 ∪ 0 Ī 0 ṣ ṭ

24 Angas.

2.4 175 TALAS

The function of rhythm in a Musical composition is to maintain the balance of its Music. Just as a minimum just as at least five notes are required to constitute a raga, a minimum of three aksharakalas is necessary to constitute a tala. Thus Trisra jati Eka tala is the shortest time-measure that can be thought of.

The famous aphorism, Srutirmata Layah Pita (sruti is the mother and laya is the father) emphasizes the importance of singing to accurate sruti and accurate time. Sruti suddha and laya suddha are two of the fundamental requisites of all good Music.

It was explained earlier that the seven principal talas give rise to the 35 varieties on account of the pancha jati bhedas (the five kinds of the laghu).

Each of these 35 talas again gives rise to five varieties on account of the gati bheda or the change of the gati. Thus we have in all $35 \times 5 = 175$ talas. Even as there are the pancha jati bhedas, there are also the pancha gati bhedas. Therefore, each of the sapta talas comes to admit of 25 varieties on account of the pancha jati-gati bhedas. When not otherwise mentioned, the presumption with regard to a tala is, that it is in the chaturasra gati. The change of jati applies only to the laghu, but the change of gati applies to all the angas in tala.

The Tala (Gatibheda) Chart

Showing how each of the Sapta Talas comes to admit of 25 varieties on account of the change of gati. Rupaka Tala is taken as an example and worked out here.

Jati	Constituent angas and the total aksharakalas for an avarta	Gati Bheda	The resulting total minor units of time for an avarta on account of the change of gati
Tisra	$0_2 _3 = 5$	Tisra	$5 \times 3 = 15$
		Chaturasra	$5 \times 4 = 20$
		Khanda	$5 \times 5 = 25$
		Misra	$5 \times 7 = 35$
		Sankirna	$5 \times 9 = 45$
Chaturasra	$0_2 _4 = 6$	Tisra	$6 \times 3 = 18$
		Chaturasra	$6 \times 4 = 24$
		Khanda	$6 \times 5 = 30$
		Misra	$6 \times 7 = 42$
		Sankirna	$6 \times 9 = 54$
Khanda	$0_2 _5 = 7$	Tisra	$7 \times 3 = 21$
		Chaturasra	$7 \times 4 = 28$
		Khanda	$7 \times 5 = 35$
		Misra	$7 \times 7 = 49$
		Sankirna	$7 \times 9 = 63$
Misra	$0_2 _7 = 9$	Tisra	$9 \times 3 = 27$
		Chaturasra	$9 \times 4 = 36$
		Khanda	$9 \times 5 = 45$
		Misra	$9 \times 7 = 63$
		Sankirna	$9 \times 9 = 81$
Sankirna	$0_2 _9 = 11$	Tisra	$11 \times 3 = 33$
		Chaturasra	$11 \times 4 = 44$
		Khanda	$11 \times 5 = 55$
		Misra	$11 \times 7 = 77$
		Sankirna	$11 \times 9 = 99$

In the same manner, the remaining six talas also admit of 25 varieties each.

2.5 TALAS USED IN TIRUPPUGAZH

Saint Arunagiri:

Arunagiri was born in the 15th century in the holy town Thiruvannamalai, which is famous because of the residing deity “Arunachaleswar” (Agni lingam) and which became even more famous in the 20th century because of Ramana Maharishi. He had a mother named as ‘Muttammai’ who was a courtesan, and a sister called ‘Adi’. He was well versed in Tamizh and Sanskrit languages. He spent the greater part of his life was in Thiruvannamalai and most of his time in the company of local courtesans who attracted him alot. As a result, he lost his wealth and health to pay for his lust. His sister was very affectionate to him. He exploited her affection by the way of possessing her jewels and other possessions, for continuing his craving for the local courtesans. As he became older, his body got diseased and the class of courtesans began to ignore him and avoid his company. It was during this downward phase that a turning point came in his life through his sister. Her affection made him realise and repent on his past sinful life. So he decided to commit suicide by the way of jumping from Thiruvannamalai temple tower (Kiligopuram). He was saved by the Lord Muruga (Subrahmanya swami) and blessed him as a saint poet. The first few words were given to AruNagirinAthar by Murugan Himself to compose his first song

“muththaiththaru paththith thirunakai

The chandam for this song is following:

thatthatthana – thatthatthana

thatthatthana – thatthatthana

thatthatthana – thatthatthana – thanathAna

He started his new-found saintly life by travelling to shrines and composing on the deities he visited, especially on Lord Muruga. He visited six shrines of Lord Muruga - Thirupparankundram, Thiruchendur, Pazhani, Swamimalai, Thirutthani and Pazhamudir cholai and 216 other shrines. His works are Kandar Andadi, kandar anubhuthi, viruttam (Padyam) on Vel (Dandam and Mayuram) Mayil and Thiruppugazh. There are totally 16000 numbers of Thiruppugazh, out of which, the available are 1300. The poet saw Lord Muruga in different roles, that of a handsome youth, an intellectual guide, a saviour, a physician and a friend. His history was traced through his works.

The popular saying on Arungiri Nathar are:

“Villukku Arjunan, Vaakkukku Arunagiri” – means Arjuna stands for villu (bow and arrow) and Arunagiri stands for words.

“Chanda paavala perumaan”

Thiruppugazh is a set of songs that inspires the music of devotion in one's heart and stimulates spiritual awakening in the mind. It is also believed that Thiruppugazh reflects the message of the Vedas and the Upanishads.

Chanda talas seem like the inverse of the standard Sooldi Sapta talas — they are formed more organically based on the poetic meters of the lyrics and have been mainly used in the Tiruppugazh songs. Tiruchi Sankaran declares: “the Tiruppugazh songs are the exemplary models in which language is the basic rhythm of music i.e., rhythm is regulated by the words, and not the words by them.”

Arunagirinatha, is the incomparable master of rhythm in Indian music. He blazed a new trail, not only in the composition of a unique genus of devotional lyric called the Tiruppugazh, but also in handling an amazing variety of talas. No music scholar has yet been able to identify all the talas figuring in the Tiruppugazh. Although Arunagiri generally follows the basic principles of the Sapta-tala Pancha-jati scheme, many of the talas in the chandam metres of his Tiruppugazh defy classification.

Chandams :

- Chandam is a Tamil word that means beautiful or poet's color canvas; it may have been derived from the Sanskrit word Chandas. Tirugnana Sambandar was considered to have been the first to compose Chandappas (*songs using chandams*)
- “Just as there are the seven svaras sa, ri, ga, ma, pa, dha and ni, there are the seven rhythmic syllables ta, dhi, tom, nam, tha, lan and dhin. Tatha , thanda , tayya , tanna , tanana , thanatha , thanaththa, thananda tanatana , tanatayya , tanatanana , and taana are the twelve basic chandams, which by their interchanges and varied couplings, yield innumerable patterns. Songs textured with chandams alone are called Chandappa. The Tiruppugazh songs of Arunagirinatha are all in Chandappa.”

Talas used in Tiruppugazh

Arunagirinathar created talas of his own. Though they are equal to some of the 108 talas, most of them are different with different metres. If we observe his talas we find basic five types of metre in the compositions.

1. *Tana*
2. *Tana tana*
3. *Tanana tana tana*
4. *Tana tanana*

5. *Tana tana tana tanana*

He created talas by mixing the above metres with different combinations. He used same metre for one composition and different metres for same composition. The above metres resemble gati in tala like tisra, chaturasra, Khanda, misra and sankeerna. One more interesting observation is that the same metre is composed in various types in same composition also.

There are a variety of Tiruppugazh songs –

- a. a song of a single chandam formulated in the same way.
 - b. a chandam arranged in different ways in a song
 - c. a song with different chandams employed
- The unique rhythmic feature of Tiruppugazh is that the combination of long and short syllables in the first line or stanza is used to create Tiruppugazh's own Tala, which the subsequent verses follow faithfully.
 - The unique beauty of these songs is the special feature called tongal (*pendant or medallion*), appended at the conclusion of each verse. The chandam of this ending couched invariably in the shape of “tanatana”, “tanatanana”, “tandatana” or “ tandatana tanana ” is outside the scheme of the body of the stanza and Arunagirinathar is the originator of this unique format.

Some examples of the Talas.

1. **Kaitala tiraikani:** This composition is in Gambhira nata raga and set to Adi tala
2. **Parimala galabha:** This is set to sing in Chaturasra jat Ata tala of the 35 tala scheme and it is in Vijayanagari raga. though they are equivalent talaaksharas of 12 in Darpana, Kudukka, Varnamattika and Rati tala in 108 talas, their anga construction does not match the above. Other talas of 35 tala scheme like Khanda jati Mathya, Sankeerna jati Jhampe equals 12 aksharakals but they do not match the construction. This tala created by Nathar is known as Roopa tala.
3. **Kadimodi:** it is in Kuntala varali raga and kirana tala. This is a 21 akshara kala tala with all the padas in same metre. We don't find 21 akshara kala tala in 35 tala scheme. Though Malla tala of 108 talas is same but the anga construction is different. Its metre is as follows

Takita takita taka takita takadhimi takadhiki taka

4. Iyalisai: Abogi raga with 18 akshara kalas. Though it equals Divya sankeerna Ghampe,sankeeran eka ,misra roopaka and Khanda Triputa and Vishama (18 Aksharakala) of 108 talas ,but its construction is different.

5. Orupaludu iru charanam: Todi raga and 24 aksharakalas for Avarta. There is no equivalent tala for this in 35 talas.kandarpa, ratileela,trivarna,vanamali,trayasaravarna and makaranda of 108 have same akshrakalas for avarta ,the metre is different in this. It is known as Veera tala. Its metre is as follows

Taka takita taka takita takadhimi kitadhimi takadhiitaka

6. Nilayadi samudramana:poorvikalyani with 45 Aksharakalas for avarta, known as subha tala . . Its metre is as follows

takadhimi takadhimi takatakita takatakita takadhimi takadhimi takadhimi takadhimi takadhimi takadhimi taka

7. sinattavar mudikum: known as Arunagirinathar talam with a brilliant gati. This is in Natakuranji raga with khandagati .composed in tough manner to sing all the 3 speeds in one song.8 ¾ aksharakalas for an avarta.

8. Tirunala Maruvi ; known as kokila tala set in Hamsanandini raga with 11 aksharas for an avarta. Its metre is as follows

takadhimi takadhimi takita

Though Garugi tala of 108 talas is an equivalent tala for this,its metre do not match with this.

9.karanamadaga:known as surya tala set in subhali raga with 17 aksharas for an avarta.Its metre is as follows

Takatakita Takita takita takadhimi taka

10. sivanarmanam: this is set to Khanda chapu tala in sindhubhairavi raga . Easy to sing.

Likewise Arunagirinathar created number of talas in Tiruppagazh very creatively and brilliantly. Though the number of aksharakalas equals with some other talas, their metre do not match with them. This is the speciality of these talas. They are special of their type in reckoning the metre.they are created according to te chandam of the composition.

2.6 NAVASANDHI TALAS

- ❖ It is a religious experience to watch the Navasandhi rituals performed on the occasion of the Dhvajarohana festivals in temples.
- ❖ One gets a rare opportunity to listen to the various pans, ragas, talas, instruments and also witness rare items of dance, during the special temple rituals.

Name of the Sandhi	Place
Brahma	Centre
Indra	East
Agni	South-east
Yama	South
Niruthi	South-west
Varuna	West
Vayu	North-west
Kubera	North
Isana	North-east

In the Kamikagamam pertaining to the temple rituals, the pans to be sung at the various sandhis are prescribed. More than one pan is suggested for some sandhis. Every shrine has its own tradition in the matter of the choice of pans for the Navasandhis.

Ex. : Brahma (Centre) – Panchamam, Megharagakkurinji

Indra (East) – Gandharam, Kamesam

Agni (South-east) – Kolli

Yama (South) – Kausikam and so on.

The Navasandhi talas are Sobrama, Sama, Mattavana, Pirangani, Manana, Nava, Boli, Kottari and Dengi.

In temples, the talas used in the navasandhi rituals are:-

Brahma	tala for	Brahma	sandhi.
Indra	“ “	Indra	“
Mattapana	“ “	Agni	“
Bhringi Nairuti	“ “	Niruthi	“
Nava	“ “	Varuna	“
Bali	“ “	Vayu	“
Kottari	“ “	Kubera	“
Takkiri	“ “	Isana	“

Name of the Sandhi	The direction	The Tala used	Its constituent Angas
Brahma	Centre	Brahma	1 8 1 ½
Indra	East	Indra(Sama)	1 1 8 1 0 0
Agni	South - East	Mattāpana	1 0 1 0 1
Yama	South	Bhringi (Asama)	1 8 1 1
Nairuti	South - West	Nairuti (Brahmana & Malla)	1 1 1 1 0 0
Varuna	West	Nava	1 0 0 0 1
Vayu	North - West	Bali	0 0 0 1
Kubera	North	Koṭṭari	1 8 8 ½
Isana	North - East	Takkiri	8 1 8

[Note: Sign 2 or 8 → Guru 1 → Laghu ½ → Pluta and 0 → Dhruta]

2.7 SELF ASSESSMENT QUESTIONS:

1. What is the tala with Anudrutam?
2. Write the notation of a Pallavi in Chitratarā marga?
3. If there are Sasabda kriyas on the 1st, 5th and 7th kriyas of a tala, what is this tala?
(Total kriyas 10)

2.8 REFERENCE BOOKS

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UNIT – III

MADHURA BHAKTI IN TIRUPPAVAI, KSHETRAYYA PADAS, ASHTAPADI, COMPOSITIONS OF ANNAMACHARYA, MEERA

3.0 OBJECTIVES

This unit gives the knowledge of the concept about Madhura Bhakti.

1. Madhura bhakti is an important concept of Indian Music.
2. It is a Sringara combined with devotion of Jivatma and Paramatma.
3. This concept is seen in range of the compositions of all most all the composers.
4. Definition of Madhura Bhakti is dealt in this unit.
5. Different vageyakaras who adopted this concept and their compositions are dealt in detail.
6. In Musical compositions described the Nayaki - Nayaka bhava theme.

3.1 INTRODUCTION

Madhura Bhakti is an important concept wherein we find the Sringara rasa combined with devotion of Jivatma and Paramatma.

This concept of Madhura Bhakti can be seen in many compositions of almost all the composers of India. Among these prominent Madhura Bhakti composers, Andal takes the foremost place. The composer of Tiruppavai songs, Andal also known as Godadevi was an ardent devotee of Sriranganatha. She composed 30 songs called Tiruppavai. These songs are sung by Srivaishnavas during the Dhanurmasa (from the mid December till the Sankranti day in January).

Godadevi was not born like a normal human being. She was found in a Tulasi Garden (Tulasivana), to a priest called Vishnuchitta. Daily, Vishnuchitta used to offer garlands to the Lord in the Temple. Andal (Godadevi) also believed, in the Lord and she used to help her father. Worshipping Sri Krishna (Sri Ranganatha) from her childhood, Andal decided to marry him.

Godadevi came to know that in order to marry Srikrishna, the Gopis performed 'Sri Katyayani Vrata'. She along with her friends, performed the same in Margasira masa in the early hours, daily. Everyday she used to sing songs which became the sacred Tiruppavai.

Vishnuchitta is considered as the Perialzhar and Godadevi is respected as the mother Goddess for all the devotees and as the Consort of the Lord by Vaishnavites.

All the Tiruppavai songs are based on the concept of Madhura Bhakti.

Among the others who dealt with the concept of Madhura Bhakti Annamacharya, Purandaradasa, Srikrishnadevaraya, Jayadeva, Narayana Tirtha, Siddhendra Yogi, Kshetrayya, Sarangapani, Swati Tirunal, Kavi Kunjara Bharati, Ghanam Krishnayyar, Gopala Krishna Bharati and Composers of Hindusthani Music like Mirabai etc., are prominent.

3.2 WHAT IS MADHURA BHAKTI?

The relationship of Nayaka-Nayaki is the Jivatma and Paramatma is the concept of Madhura Bhakti. It explains the secrets of the Jivatma-Paramatma of Indian culture as seen through the Indian Music. It is related to the mental status.

In the Navavidha bhakti margas, kirtanam is supposed to be one of the easiest ways to reach God. There are two kinds of kirtanam; Bhakti sankirtanam and Sringara sankirtanam.

In Bhakti sankirtanam, there is praise, both direct and indirect of the Gods and Goddesses.

In the Sringara Sankirtanam, the human or the physical body becomes the Jivatma. This is considered as the Nayika. The God is the Paramatma, and the mind of the human being is picturized as the sakhi or friend. Here, 'Sri Krishna' is the most favourite form of God, selected as Nayaka by many composers.

In padas composed in Tamil language, Lord Subrahmanya is seen to be selected as Nayaka. Though, the Sringara is seen outwardly, it is, the devotion that is hidden. Hence, 'Bahir-Sringara and antarbhakti' is the principle here.

In the Sringara sankirtanas, there are again two varieties.

- i) Dignified sringara
- ii) Sringara of a different kind of status

Ex : Javalis, Pada varnas, Tillanas.

In these Madhura Bhakti compositions, the Sringara gives hope for the Abhinaya of Ashtavidha nayikas etc. In Pada varnas, as the chitta swaras also have sahitya there is good opportunity for abhinaya.

3.3 TYPES OF NAYIKAS

a) **Mugdha:** There are 4 kinds of Mugdha Nayikas.

- i) Ajnatayavvana
- ii) Jnatayavvana
- iii) Navodha and
- iv) Vivradha Navodha

Ajnatayavvana: This kind of Nayika does not know about her entry into youth (Yavvana)

Jnatayavvana: One who knows that she has entered into youth (Yavvana)

Navodha: One who has inhibition or fear because she is just married.

Vivradha : One who is free of fear but very modest.

b) **Madhya:** There are 6 kinds of Madhya Nayikas.

- | | |
|------------------------------|------------------------------------|
| i) Madhyadhira | ii. Madhyaadhira |
| iii. Madhya Dhiraadhara | iv. Dhara Jyeshtha Kanishtha |
| v. Adhira Jyeshtha Kanishtha | vi. Dhiraadhara Jyeshtha Kanishtha |
| vii. Ritipriya | viii. Sura ananda mohita |

c) **Parakiya:** One who does not express the affection. There are 2 varieties again here.

d) **Kanya:** One who is under the care of her parents and is on the 'jara vyapara'.

e) **Prauda:** One who is married and is on jara vyapara.

There are some important bhedas (differences) In the nayikas.

- | | |
|--------------------|--------------------|
| a. Gupta | b. Vidagdha |
| c. Lakshita | d. Kunta |
| e. Anusayana | f. Mudgita |
| g. Sahisika | h. Pratibhachatura |
| i. Apalasa Chatura | |

Samanya: One who expresses or exhibits love on men for money. These Nayikas are of 3 varieties.

1. Jati samanya: One who is married but still takes up this profession.

2. Agantuka: One who leaves her husband and behaves badly with other men.

3. Gudha Samanya: Married or unmarried, this nayika leaves the husband (if married) and earns money on the permission of the household.

3.4 ASHTAVIDHA NAYIKAS

LAKSHANAS AND LAKSHYAS

1. Proshitabhartuka: One who feels sad as her husband is not present in her town.

The 10 states of this Nayika are

1. Drutsangamu
2. Manassangamu
3. Dasavastha
4. Jagaramu
5. Kasata
6. Aruchi
7. Vretyagamu
8. Unmadamu
9. Murcha
10. Maranamu

Ex: Kshetravya's Pada :

Emani telupudu nenelagu

Taludunemi setune chileya

2. Khandita: One who is jealous and angry at the meeting of her lover and another lady.

The lakshanas of this nayika are:

- | | |
|---------------------------------|----------------------------------|
| i. Talking very unsteadily | ii. Getting angry |
| iii. Feeling sad | iv. To show tiresomeness |
| v. Knowing, stunned and be calm | vi. Being with tears in the eyes |

The vyaparas (behavioural characteristics) of this nayika are

- | | |
|-------------------------|---|
| a. Showing tiresomeness | b. To be quiet and not answering |
| c. Feeling sorry | d. Keeping on sounding (mulugu) |
| e. To be with tears | f. Feeling different kinds of illusions |

Ex : Kshetrayya's Padas

Tagilite nannu Tarala Nayanayi

Vigalata ma Muvvagopala

3. Vasakasajjika : One who makes the required things ready thinking that the lover arrives shortly. She decorates her home and decorates herself, too.

The behavioural characteristics of this nayika:

- I. To talk in relaxed manner with her friends
- II. To watch the path by which the nayaka arrives
- III. To request people about her lover's arrival

Vyaparamu

To think about the meeting with her lover, to spend time with her sakhis in a pleasing way, but to get frightened when he actually comes to her.

Ex: Kshetrayya's pada

'Avuna matanikini andaru bodhinchedaru

Navugadu vani gunamu nativalene ledu'

4. **Swadhinapatika :** One whose lover (Nayaka) listens to, very carefully and fulfills the wishes of her. Thus this Nayika is the one whose lover is under her control. She is very happy for all this.

Behavioural attitude

Vanavihara, celebrating the Manmatha-festivals, to be angry, to get her ego satisfied, to get her wishes fulfilled.

5. **Vyaparamu:** Vanaviharas, swimming and water-games Jalakrida), to be dressed happily and beautifully.

Ex: Kshetravya's Pada

A mata ituvanti vaniki emi seyudane

Nomula muvvagopaluni gunamu cheppina vinavamma

5. Abhisarika: One who goes to the place of the lover and gets the lover to her.

3.5 BEHAVIOURAL ACTIVITIES

- i) **Jyotsnabhisarika :** One who roams in the moonlight.
- ii) **Trayodhasarika:** One who goes to her lover during the dark nights.
- iii) **Dilosabhisarika :** One who escapes from the crowd during the day-time and goes to her lover.

Vyaparamu: Possessing Intelligence (Buddhi Kusalata) Tactics, Boldness and other qualities.

Ex: Kshetravya's Pada

Piluvanampe nannu velaprema miraga ipudu chelimi

Movvagopaluda chittamu ranjillu nedi

3.6 NAYAKA - BHEDAS (VARIOUS KINDS OF NAYAKAS)

1. Pati: Married man
 - a. Dakshinudu : One shows love equally to all.
 - b. Dashthudu: One, who, having committed mistakes, still stays and loves Nayika.
2. Upapati: Jara. There are 4 varieties of upapatis.
3. Vaisikudu: One who is interested in Vaisyas. There are three varieties here - Uttamudu, Madhyamudu and Athamudu
 - i. Uttamudu: One who serves the lover even when she is angry on him.
 - ii. Madhyamudu: One, who does not express the anger through words but expresses all

his anger only through actions.

iii. Athamudu: One who does not care the feelings of shyness, nicety etc., of the Nayika acts according to his own mood; He does not care the justification of good and bad in the love-making.

4. Dharma Sachivu: One who is helpful in the vyaparas of the Nayaka. There are 4 varieties of Dharma Sachivus.

a. Pithavarshaka: One who is less efficient, than Nayaka; He is always successful and instrumental in making the angry Nayika love the Nayaka.

b. Vitudu: One who is proficient in Arts.

c. Chetudu: One who is efficient in making the Nayaka Nayika meet each other.

d. Vidushakudu: One who creates hasya with mannerisms, speech etc.

Mahanayakas:

1. Dhirodattudu : One who is bold, generous,; truthful and powerful

2. Dhiroddhattudu : One who has saurya, pride and cunning nature.

3. Dhirasantudu : One who is peaceful, good in nature etc.

4. Dhiralalitudu : One who enjoys all luxuries

The concept of Madhura Bhakti enlightens the mind and expresses the Indian soul, thus adding sanctity to the way of thinking in the concept of Sringara.

3.7 VAGGEYAKARAS COMPOSITIONS ON NAYAKI –NAYAKA THEME

3.7.1 JAYADEVA'S LANGUAGE FOR LOVE

Poetry is distinguished from ordinary modes of speech by the controlled and stylized ways it strives to transcend the limits of ordinary language. The lyrical techniques of Jayadeva's songs combine with the conventional language of Sanskrit erotic poetry to express the intimate power of divine love. As Jayadeva elaborates the passion of Radha and Krishna, he creates an aesthetic atmosphere of erotic mood (Sringara rasa) that is bliss for devotees of Krishna. The poet's aim is implied in an opening verse of the Gitagovinda (I. 4).

If remembering Hari enriches your heart,

If his arts of seduction arouse you,

Listen to Jayadeva's speech

In these sweet soft lyrical songs.

The relation between aesthetic and spiritual experience is made explicit in the signature verse of the final song of the poem (XII. 19):

Make your heart sympathetic to Jayadeva's splendid speech!

Recalling Hari's feet is elixir against fevers of this dark time.

She told the joyful Yadu hero, playing to delight her heart.

The concept of mood, *rasa*, is at the heart of all Indian artistic expression. *Rasa* is literally the taste or flavour of something. The *rasa* of a verse, song, dramatic scene, or Musical performance is the flavour of a pervading emotion (*sthayibhava*). Jayadeva created the religiously potent atmosphere of the *Gitagovinda* by exploring the poignant mood of separation within the broader play of divine passion in consummation.

In Jayadeva's environment of springtime (*sarasallasanta*, 1.27), Radha and Krishna are vehicles (*vibhava*) for the universalization of erotic emotion. These youthful figures with gleaming flesh and lotus-petal eyes manifest signs of emotion (*vyabhicharibhava*, *sattvikabhava*) to communicate the passion of their separation. For Jayadeva, their longing and reunion is the concrete example of religious experience in which the disquieting distinction between 'I' and 'mine' versus 'you' and 'yours' is calmed. The aesthetic experience of their love is the means for breaking the imaginary barrier dividing human from divine.

The poet's direct presence throughout the poem dramatizes his view that the discipline of aesthetic perception is a way to enjoy Krishna's graceful love. Each signature verse is a variation on the idea that the emotional states of Radha and Krishna have religious power through the medium of the poet's lyric presentation.

Insight into Jayadeva's conception is found by following the way he presents his characters through the movement of the poem's twelve parts. After evoking Radha and Krishna in their secret erotic relationship and stating his own aim, Jayadeva invokes the ten cosmic incarnations of Krishna (*Jaya Jagadisa Hare*). He proceeds to present increasingly intimate aspects of Krishna's relation to existence, focusing on the suffering he shares with Radha in the frustration of their love. Krishna's ecstatic reunion with Radha within the forest thicket in springtime allows the poet's audience to witness the center of existence. The vision (*darsana*) of Krishna revealed through Radha at the end of the poem is a vision of the soul of

his erotic mood (ekarasa, X1.24-31, song 22). Its effect is comparable with Krishna's manifestation to Arjuna in the eleventh chapter of the Bhagavadgita. Radha's heart, strengthened by the long trial of their separation and by the force of Krishna's suffering, is filled with erotic mood (sarasamanas. XII.1) that is the consummation (sambhoga sringara) of the erotic, aesthetic, religious experience Jayadeva creates for himself and his audience. This vision is contained within the structure of the poem, like the vision that climaxes a worshipper's controlled approach to the deity in the womb of a Hindu temple. On another level, the poetic perspective follows the movement of Radha's friend (sakhi), who goes between the parted lovers to describe the condition of each to the other. This perspective begins on Radha's side, but it subtly shifts to mediate between Radha and Krishna and bring them into union. The friend, the poet, and the audience share the experience of secretly participating in the play of divine love.

The erotic mysticism of the Gitagovinda, which inspired the Vaishnava saint Chaitanya, was interpreted allegorically by Chaitanya's followers in terms of the Sahajiya doctrine of devotional aesthetics (bhaktirasa); they used love as a metaphor whose primary reference was a metaphysical conception. Although many elements in the Gitagovinda are codified in the Sahajiya doctrine of love, this reading seems artificial. Jayadeva's verses here praise unbodied joy; they are explicitly sensual, and celebrate the sensual joy of divine love. Through imagery, tone colour, and rhythm, Jayadeva interweaves levels of physical and metaphysical associations, and the cosmic energy of Krishna's love with Radha is condensed into a religious ecstasy.

3.7.2 ANNAMAYYA

Among the Sanskrit compositions of Annamacharya, one example full of Madhura Bhakti describes

Sakalam he sakhi janami tat –

prakata vilasam paramam dadhase

Here, the nayika is a virahotkanthita. She is the Goddess, Sri Alamelu Mangamma, the consort of the Lord of Seven Hills, Sri Venkateswaraswamy. She is suffering from separation from her lover. The sakhi is sharing the feelings of the Nayika. All the actions of the Nayika are reminding of the Lord, Sri Mahavishnu i.e. Sri Venkateswara.

Annamayya's sringara sankirtanas are full of Madhura Bhakti.

Some of such very popular (Madhura Bhakti) sankirtanas are :

1. Paluku tenela talli
2. Emoko chigurutadharamuna
3. Jagadapu chanavula
4. Ele ele maradala

Virahapu rajade vididiki raga etc.,

3.7.3 NARAYANA TIRTHA

The composer of Srikrishna Lila Tarangini, Narayana Tirtha describes the lilas (pastimes) of Sri Krishna. He composed very beautiful compositions namely Alokaye sakhi balakrishnam Tarangas in Chaste Sanskrit. These are full of literary beauties.

3.7.4 MIRABAI

Among the saint composers of Hindusthani Music, Mirabai is considered as one of the greatest writers of Bhajans who worshipped Sri Krishna. She had a special liking towards the Giridhar Gopala, whom she considered as everything in life. Mirabai was from Rajasthan and was born as a Chieftain's daughter. She did not care her socially high-status, and always sang in praise of the Lord mingling with the sanyasins and saints. She considered Srikrishna as the Nayaka and herself as Nayika, composed and sang number of Bhajans in praise of Him.

Mirabai says

'Mere to Giridhar Gopala Dusara na koyi.'

'Pyare darsan dijoyo ay Tuma bina rahyo na jay'

'Mirake prabhu Giridhara nagar'

'Miradasi janam janam ki padi tumhare paav'

3.7.5 KSHETRAYYA (KSHETRAJNA)

Kshetravya is the most popular Madhura Bhakti composer, next to Jayadeva. His compositions are named as 'Padas'. These are the torch-bearers for the composers of later period. The high-quality Music in slow tempo gives us the raga-svarupa in full form.

- Ex :
- i) Ekvade vadu - Sankarabharana
 - ii) Aligite - Huseni

As mentioned earlier, in the composition of Madhura Bhakti, the Nayika and Nayaka are the Stree and Purusha. The Nayaka is the hero, that is the Lord Himself and the composer himself considers as the Nayika. The following are the varieties of Heroines (Nayikas) found in the compositions.

(1) Swiya: She has affection and love only in her swamy.

There are 3 kinds of Swiya Nayikas

- a. Mugdha
- b. Madhya and
- c. Pragalbha

a. Mugdha: There are 4 kinds of Mugdha Nayikas.

- i) Ajnatayavvana
- ii) Jnatayavvana
- iii) Navodha and
- iv) Vivradha Navodha

Ajnatayavvana: This kind of Nayika does not know about her entry into youth (Yavvana)

Jnatayavvana: One who knows that she has entered into youth (Yavvana)

Navodha: One who has inhibition or fear because she is just married.

Vivradha : One who is free of fear but very modest.

b) Madhya: There are 6 kinds of Madhya Nayikas.

- i) Madhyadhira
- ii. Madhyaadhira
- iii. Madhya Dhiraadhara
- iv. Dhara Jyeshtha Kanishtha
- v. Adhira Jyeshtha Kanishtha
- vi. Dhiraadhara Jyeshtha Kanishtha
- vii. Ritipriya
- viii. Sura ananda mohita

2. Parakiya: One who does not express the affection. There are 2 varieties again here.

Kanya: One who is under the care of her parents and is on the 'jara vyapara'.

Prauda: One who is married and is on jara vyapara.

There are some important bhedas (differences) In the nayikas.

- a. Gupta
- b. Vidagdha
- c. Lakshita
- d. Kunta
- e. Anusayana
- f. Mudgita
- g. Sahisika
- h. Pratibhachatura
- i. Apalasa Chatura

Samanya: One who expresses or exhibits love on men for money. These Nayikas are of 3 varieties.

1. Jati samanya: One who is married but still takes up this profession.

2. Agantuka: One who leaves her husband and behaves badly with other men.

3. Gudha Samanya: Married or unmarried, this nayika leaves the husband (if married) and earns money on the permission of the household.

Ashtavidha nayikas

Lakshanas and lakshyas

1. Proshitabhartuka: One who feels sad as her husband is not present in her town.

The 10 states of this Nayika are

1. Drutsangamu
2. Manassangamu
3. Dasavastha
4. Jagaramu

5. Kasata
6. Aruchi
7. Vretyagamu
8. Unmadamu
9. Murcha
10. Maranamu

Ex: Kshetravya's Pada :

Emani telupudu nenelagu

Taludunemi setune chileya

2. Khandita: One who is jealous and angry at the meeting of her lover and another lady.

The lakshanas of this nayika are:

- i. Talking very unsteadily
- ii. Getting angry
- iii. Feeling sad
- iv. To show tiresomeness
- v. Knowing, stunned and be calm
- vi. Being with tears in the eyes

The vyaparas (behavioural characteristics) of this nayika are

- a. Showing tiresomeness
- b. To be quiet and not answering
- c. Feeling sorry
- d. Keeping on sounding (mulugu)
- e. To be with tears
- f. Feeling different kinds of illusions

Ex : Kshetravya's Padas

Tagilite nannu Tarala Nayanayi

Vigalata ma Muvvagopala

6. Vasakasajjika : One who makes the required things ready thinking that the lover arrives shortly. She decorates her home and decorates herself, too.

The behavioural characteristics of this nayika:

- I. To talk in relaxed manner with her friends
- II. To watch the path by which the nayaka arrives
- III. To request people about her lover's arrival

Vyaparamu

To think about the meeting with her lover, to spend time with her sakhis in a pleasing way, but to get frightened when he actually comes to her.

Ex: Kshetravya's pada

'Avuna matanikini andaru bodhinchedaru
Navugadu vani gunamu nativalene ledu'

7. Swadhinapatika : One whose lover (Nayaka) listens to, very carefully and fulfills the wishes of her. Thus this Nayika is the one whose lover is under her control. She is very happy for all this.

Behavioural attitude

Vanavihara, celebrating the Manmatha-festivals, to be angry, to get her ego satisfied, to get her wishes fulfilled.

Vyaparamu: Vanaviharas, swimming and water-games Jalakrida), to be dressed happily and beautifully.

Ex: Kshetravya's Pada

A mata ituvanti vaniki emi seyudane

Nomula muvvagopaluni gunamu cheppina vinavamma

8. Abhisarika: One who goes to the place of the lover and gets the lover to her.

Behavioural activities

- i) Jyotsnabhisarika : One who roams in the moonlight.
- ii) Trayodhasarika: One who goes to her lover during the dark nights.
- iii) Dilosabhisarika : One who escapes from the crowd during the day-time and goes to her lover.

Vyaparamu: Possessing Intelligence (Buddhi Kusalata) Tactics, Boldness and other qualities.

Ex: Kshetravya's Pada

Piluvanampe nannu velaprema miraga ipudu chelimi

Movvagopaluda chittamu ranjillu nedi

Nayaka - bhedas (Various kinds of Nayakas)

1. Pati: Married man
 - a. Dakshinudu : One shows love equally to all.
 - b. Dashthudu: One, who, having committed mistakes, still stays and loves Nayika.
2. Upapati: Jara. There are 4 varieties of upapatis.
3. Vaisikudu: One who is interested in Vaisyas. There are three varieties here - Uttamudu, Madhyamudu and Athamudu
 - i. Uttamudu: One who serves the lover even when she is angry on him.
 - ii. Madhyamudu: One, who does not express the anger through words but expresses all his anger only through actions.
 - iii. Athamudu: One who does not care the feelings of shyness, nicety etc., of the Nayika acts according to his own mood; He does not care the justification of good and bad in the love-making.
4. Dharma Sachivu: One who is helpful in the vyaparas of the Nayaka.

There are 4 varieties of Dharma Sachivus.

 - a. Pithavarshaka: One who is less efficient, than Nayaka; He is always successful and instrumental in making the angry Nayika love the Nayaka.
 - b. Vitudu: One who is proficient in Arts.

- c. Chetudu: One who is efficient in making the Nayaka Nayika meet each other.
- d. Vidushakudu: One who creates hasya with mannerisms, speech etc.

Mahanayakas:

1. Dhirodattudu : One who is bold, generous, truthful and powerful
2. Dhiroddhattudu : One who has saurya, pride and cunning nature.
3. Dhirasantudu : One who is peaceful, good in nature etc.
4. Dhiralalitudu : One who enjoys all luxuries

Conclusion

The concept of Madhura Bhakti enlightens the mind and expresses the Indian soul, thus adding sanctity to the way of thinking in the concept of Sringara.

3.8 SELF ASSESSMENT QUESTIONS

1. Explain the Madhurabhakti and trace out the nayaka - nayaki theme in the compositions of Jayadeva and mirabai.
2. Describe the Nayaki - Nayaka theme. with examples from Padam.
3. Write an essay on Madhurabhakti and explain the theme in the compositions of Kshetravya.

3.9 REFERENCE BOOKS

1. S.Seetha- Tanjore as a seat of Music

UNIT – IV

MUDRAS, MUSICAL PROSODY, RASA THEORY

4.0 OBJECTIVES

This unit totally gives the knowledge about Mudras and their Varieties, Musical Prosody and detailed Rasa theory.

This unit is aimed at to inculcate interest in the technicalities of Music composition.

1. Music is a method in sound not mere words.
2. The scientific method of assessing and emulating Music compositions is one that goes with the prosody system.
3. The prosody is a theoretical involvement but the presentation of Music in tune and raga is entirely different involving the prosody or theory.
4. The concepts of Music, definitions, methodology varieties and variables are to be exposed for proper understanding.
5. Music is revaluation and prosody is regulation.
6. Rasa is the goal of all Arts.
7. Scientific basis for Raga - Rasa is explored.
8. Nava rasas, to portray rasa its examples are deeply discussed.
9. Knowledge of different factors that deeply influence the Rasa Bhava in a Musical composition can be obtained.

4.1 INTRODUCTION

Mudra in the common use means a seal, stamp, print, mark or badge. Mudra in Dance means the communication of an idea through a pose. In religious worship, we have mudras called anga nyasas and karanyasas. Even in Tantric worship, many mudras are used. In Music, mudras signify certain factual information like the authorship of the composition, its raga, tala, type, nayaka etc., The 'Mudras' are incorporated in the sahityas of Musical compositions in a very clever way without disturbance to the sahitya.

4.2 MOST ANCIENT MUDRAS

The **colophons** figuring at the conclusion of sargas in epic poems and Kavyas furnish

the earliest examples of Mudras relating to authorship name of Kavya, part of the Kavya, sarga number etc.,

Ex: 1) Srimadramayana

2) Bharata's Natya Sastra

1. Ityarshe, Srimadramayane, Valmikiya Adikavye, Balakande, Dwitiyassargah ||

Ex. Adhyatma Ramayana kirtanas of Munipalle Subrahmanya Kavi.

Kirtana 17 - Balakanda

Kirtana 9 - Ayodhyakanda

Kirtana 11 - Aranyakanda

Kirtana 10 - Kishikandhakanda

Kirtana 10 - Sundarakanda

Kirtana 47 - Yuddhakanda

4.3 VARIETIES OF MUDRAS

According to scholars the following mudras are found.

1. Vaggeyakara Mudra
2. Raga Mudra
3. Tala Mudra
4. Acharya Mudra
5. Raja Mudra or Poshaka Mudra
6. Vamsa Mudra
7. Prabandha Mudra
8. Nayaka Mudra
9. Sthala Mudra or Kshetra Mudra
10. Biruda Mudra
11. Lakshana Grantha Mudra
12. Chhandas Mudra

13. Bhakti Mudra
14. Chakra Mudra
15. Graha Mudra
16. Linga Mudra
17. Rasa Mudra
18. Samvatsara Mudra

Let us study each Mudra

4.3.1 Vaggeyakara Mudra

This mudra denotes the composer of that particular composition. This is of two varieties:

- a) Svanama Mudra
- b) Itaranama Mudra

Here, the name of the composer itself is used as Vaggeyakara Mudra. For example Jayadeva used 'Svanama Mudra' i.e., Jayadeva to indicate his authorship.

Here are some of the Swinama Mudrakaras and their Mudras.

Composer	Mudras
Narayana Tirtha	Narayana Tirtha
Tyagarajaswamy	Tyagaraja
Ramnand Srinivasa Iyengar	Srinivasa
Syama Sastry	Syama Krishna

Itaranama Mudra

The composer uses some other name for the purpose of communicating the name of the composer. It can be the name of the Deity, or place of the Ishtadaiva or Deity

Ex: Patnam Subrahmanya Iyer used the name of Venkatesa as his Vaggeyakara Mudra.

Some of the Itaranama Mudras are given hereunder.

Composer	Mudras
Subbaraya Sastry	Kumara
Vina Kuppayyar	Gopaladasa
Muthuswamy Dikshitar	Guruguha
Anayya	Umadasa
Kundrakkudi Krishnayyar	Guruguhadasa

Vaggeyakara Mudra

Vaggeyakara Mudra can be composed In the Pallavi, Anupallavi or Charana of the compositions.

When there are more than one charana, the charana which has the mudra is called the Mudracharana.

Svanama - Itaranama

Composers like Tyagaraja etc., composed with their own name (swanama).

Composers like Muthuswamy Dikshitar chose itaranama due to some significant incident in their lives. It was Lord Skanda (Subrahmanya) who blessed Dikshitar at Tiruttani which made him compose his first composition 'Srinadaadi' (Mayamalavagaula).

The name of the family deity is used as Vaggeyakara mudra like for example, 'Veena Kuppayyar' and his son 'Tiruvottiyur Tyagayyar used Gopala dasa mudra as their family deity is Sri Radha Rukminisameta Sri Venugopaldaswamy.

Some itaranama mudrakaras used the names of native names of the villages or the village deities.

Ex. :

Kshetrayya	Muvvagopala & Muvvapuridhamudu
Karur Dakshinamurti Sastri	Garbhapurisa Garbhapurivasa Garbhapurisadana
Dharmapuri Subbaraya	Dharmapurisa

Sinappa and Gopanna were the original names of Purandaradasa and Bhadrachala Ramadasa respectively. But later, they became historical with names that signify their devotional attachment to their ishtadaivas. Hence Bhadrachala & Ramadasa become the both swanama and itaranama mudras for Bhadrachala Ramadasa.

Similarly Purandara becomes the both swanama & itaranama mudra, for Purandara Dasa.

In another special case, the swanamamudra of one composer becomes the itaranama mudra for another composer. For example, Vijayagopaldaswamy used his own name in his compositions as Swanama Vaggeyakara Mudra. A later composer, by name Srinivasayyar of Madurai used 'Vijayagopala' itaranama Vaggeyakara mudra as for his compositions.

Under the Itaranama Vaggeyakara Mudra, some composers even used 'Titular Mudra' for their compositions.

Ex. : 'Kavi Kunjaram' was the title conferred upon Kotisvara Bharati who became historical as Kavi Kunjara Bharati. This composer used his title kavi Kunjara as his Vaggeyaka Mudra.

Number of Vaggeyakara Mudras Used:

Basing on the number of variety of Vaggeyakara mudras used, composers are of the following varieties:

Ekamudrakara

Those composers who used a single mudra.

Ex: Jayadeva, Tyagarajaswamy, Muthuswamy Dikshitar, Syama Sastri etc.

Dvi-mudrakara

Those who used two mudras.

Ex: Panchanada Iyer used 'Panchanadavinuta' and 'Dantimukhajanani' swanama and itaranama vaggeyakara mudras.

Paryaya mudrakaras

The composers who use the synonyms belong to this category.

Ex : Swati Tirunal used 'Padmanabha' as his Vaggeyakara mudra alongwith the following Paryaya Mudras :

Abjanabha

Ambhoruhanabha

Ambujanabha

Jalajanabha

Kamalanabha

Kanjanabha

Nalinanabha

Nirajanabha

Padmanabha
Pankajanabha
Pundarikanabha
Vanajanabha
Vanaruhanabha
Varijanabha
Variruhanabha

Swati Tirunal used the highest number of Paryayamudras.

Kanchi Venkatadriswamy	Varanasaila Kunjaradri Dantigiri & Karigiri
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Ghanam Krishnayyar	Velava Muttukumara Muruga
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Arunachala Sastri	Arunachala Arunadri Arunagiri
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Some other Paryaya mudrakaras are Gopalakrishna Bharati and Sundaramurti Nayanar.

Gopalakrishna Bharati	Gopalakrishna Balakrishna
Sundaramurti Nayanar	Nambiyarurar Aruran nambi Aruran

Bahumudrakara

Bhadrachala Ramadasa and Munipalle Subrahmanya Kavi are the composers.

Bhadrachala Ramadasa

Bhadradri

Bhadrasaila

Bhadragiri

Bhadrachala

Munipalle Subrahmanya Kavi

Seshachala

Seshasaila

Seshadrisa

Seshadridhama

Seshagirisa

COMPOSERS WITH SWANAMAMUDRA

Jayadeva

Tyagarajaswamy

Syama Sastry

Chandrasekharendra Saraswati

Ramakavi

Tukaram

Vittalapant

Paidala Gurumurthi Sastri

Mysore Sadasiva Rao

Kundrakkudi Krishnayyar

Paliavi Seshayyar

Ramnada Srinivasa Iyengar

Kamakoti Sastri

Arunachala Sastri

Chinni Krishna Dasa

Tachur Singaracharlu

Parankusa Dasa

Venkata Vitthala Dasa

Tumu Narasimha Dasa

Desika

Gurupuranananda

Mambalam Adi Narayana Dasa

Venkata Varada Dasa

Vaithiswaran Koil Subbaramayyar

Vedanayakam Pillai

Achutadasar

Lingaraj Urs

Nilakantha Sivan

4.3.2 Raga Mudra

The name of the raga to which the particular composition is set occurs in its sahitya itself. Thus ragamudra is of two varieties again.

- a) Suddha Raga Mudra
- b) Suchita Raga Mudra

When the raga name directly incorporated, it is Suddha Raga Mudra.

- Ex.: 1) 'Nitya Kalyani' : Ragamalika Kalyani is the Suddha Raga Mudra
- 2) 'Kanjadalayatakshi Kamakshi Kamalamanohari'

When the raga name is indirectly used, to indicate the raga name, it is Suchita Raga Mudra.

A very important point to note here is that 'whenever name of any raga occurs in the

sahitya of the compositions, it can not be straight away called raga mudra. The name of a raga is treated as raga mudra only when that particular composition is set to that particular raga.

Ex: 1. Sindhu Kannada Raga - Tyagaraja Kriti.

Nanu Kanna Talli na bhagyama Narayani Dharmambike

Here though Narayani is a raga name, it can not be the raga mudra. The reason is that this composition is not set to Narayani raga, but this is a famous kirtana set to Sindhu Kannada Raga. Hence in this case, Narayani is not a Ragamudra.

Ex. : 2. Bilahari – Adi – Sri Chamundeswari Palayamam

Here 'Sri' cannot be a raga mudra though it is the name of a raga. As the raga of composition is Bilahari, here, 'Sri' is not the raga mudra.

Ex: 3. Chaturdasa Ragamalika - Muthuswamy Dikshitar Sri Viswanatham bhajeham

Here 'Sri' is raga mudra because this part is set to Sriraga itself by the composer.

Raga mudras are very intelligently incorporated in the sahityas of the Ragamalikas.

Ex: 'Sadasivam Samaganavinutam'

'Sama' ragamudra In Chaturdasa Ragamalika of Muthuswamy Dikshitar.

Raga mudra in Swarajati of Syama Sastri

Kamakshi anudinamuSri Bhairavi.

4.3.3 Tala Mudra

This is a very rare but interesting Mudra found in compositions called Tala Malikas and Ragatalamalikas.

Ex : 1. In the 108 Ashtottarasata ragamalika of Ramaswamy Dikshitar, the names Nata (raga mudra) and Dhruva (tala mudra) occur in the first section which is set to Nata raga & Dhruva tala.

4.3.4 Acharya Mudra:

This mudra indicates the name of the guru or acharya of the composer.

Ex: 1. 'Sapta tala gita' - Nata raga Gana Vidyadurandhara

'Venkata Subbarayaguro'

Here the composer of this gita, Paidala Gurumurti Sastri used 'Venkata Subbarayaguro' as Acharya mudra to indicate his guru's name.

EX.2. In the 'Mayatitaswarupini' (Mayamalavagala raga) kriti, the composer uses 'Guruguhadasa' as both Vaggeyakara mudra (Itaranama mudra) and Acharya Mudra, indicating his guru, Muthuswamy Dikshitar (who is indicated as guruguha).

'Kripa seyavalenu Sri Guruguha samikin e dasudaiti'

In Deva Devam Kvetitam, the composer Narayana Tirtha uses,

..... 'varnitam Sivaramatirtha padambuja
pranayena manasija' Deva Devam

Here 'Sivaramakrishna' is the Acharya Mudra as mentions his preceptor.

4.3.5. Raja mudra or Poshaka Mudra:

This mudra is used to indicate the raja or patron of the composer.

Ex: 1. Parenguni parttalum (Kalyani raga), Ghanam Krishna Iyer the composer, refers to his patron Kanchi Kalyana Raja of Udaiyarpalayam.

2. In the Chaturdasa Ragamalika, Muthuswamy Dikshitar the composer refers to his patron Vaidyalinga Mudaliyar of Kulikkarai.

Vaidyalinga bhupala palanam'

Raja Mudra

3. Arunagirinathar refers to his patron Praudha Pratapa Deva Raya II (1422 - 1449 A.D.), the emperor of Vijayanagar in the Tiruppugazh Atalasedanarada'.

4.3.6 Vamsa Mudra

Here the composer mentions the names of the Vamsa, gotra and other details through Vamsa Mudra.

Ex: 1. Walajapet Venkataramana Bhagavatar, disciple of Tyagaraja, used 'Vamsa Mudra' as kakarla vamsa to indicate the vamsa of his guru Tyagaraja in 'Mangalashatakam'.

2. Tyagaraja in Sitamma mayamma-mentions his parents' names as Vamsa Mudra.

Sitamma Mayamma

Sriramudu maku tandri

3. Tyagaraja uses Vamsa mudra in 'Dorakuna' kriti, uses vamsa mudra to mention his father's name.

'Ramabrahma tanayudau'

4.3.7. Prabandha Mudra:

This mudra indicates the particular prabandha.

Type of Prabandha	Song with Prabandha Mudra	Composer
Tiruppugazh	Sinatlavar Bhaktiyal yanural	Arunagirinathar
Kaivara Prabandha	Todhidamdhimi	Venkataramana Sastri
Padam	Netlandi	Subbarama Iyer
Kriti	Ragaratnamalikalache Elavataramettitivo	Tyagaraja

4.3.8. Nayaka Mudra

This mudra is mostly used by the Padakaras. When it describes the Nayika, it is considered as Nayika mudra.

Ex : The 18 th Ashtapadi of Jayadeva has Nayika Mudra, in the introductory sloka.

4.3.9. Sthala Mudra or Kshetra Mudra

This mudra indicates the shrine in praise of which the song is composed.

Ex: 'Sri Kalahastisa ' - Huseni raga - Muthuswamy Dikshitar

'Kovuri Sundaresa' - Sahana raga - Tyagarajaswamy

Madhurapuri Nilaye' - Muthuswamy Dikshitar in Minakshi memudam dehi
Purvikalyani raga

4.3.10. Biruda Mudra

The composer refers to the Biruda or title enjoyed.

Ex: Gana Vidya Durandhara - sapta tala gita

by - Paidala Gurumurthi Sastri.

4.3.11. Lakshana Grantha Mudra

As the name itself indicates, the name of the Lakshana Grantha is mentioned by this **mudra**.

Ex: Tyagaraja Svaranava as Lakshana Grantha Mudra for indicating Lakshana Grantha Svaranava.

4.3.12. Chandas Mudra

This is a rare mudra which is not very commonly found in Musical compositions. This mudra actually gives the names of the metres of the Telugu in which they are written. According to Prof. P. Sambamurthy, Ashtapadis of Jayadeva and Divyanama Kirtanas like Sri Rama Jayarama are metrical sahityas.

4.3.13. Bhakti Mudra

This mudra indicates the Navavidha bhakti aspects (Nine Kinds of Bhakti or devotion traditionally recognised) in the compositions.

Ex: Swathi Tirumal's Navaratnamalika kritis.

4.3.14. Chakra Mudra

This mudra is present In the Navavarana kirtanas of Muthuswamy Dikshitar.

Ex: In the second avarana, 'Kamalambam Bhajare', Chakra Mudra occurs as 'samasaparipuraka chakra'.

4.3.15. Graha Mudra

This Mudra is seen again In the Navagraha kritis of Muthuswamy Dikshitar.

- Ex:
1. 'Suryamurte Namostute I
 2. Chandram bhaja manasa

4.3.16. Linga Mudra

The five Lingas, Prithvi, Appu, Teyu, Vayu and Akasa occur as linga mudras in the kritis of Muthuswamy Dikshitar.

4.3.17. Rasa Mudra

The Navarasas are mentioned, it is Rasa Mudra.

- Ex:
1. 'Shantamu leka saukhyamu ledu'

2. 'Dhirudau ramadasu. Tyagaraja's Kshira sagarasayana (Devagandhari)
Dhirudau is the rasa mudra used.

4.3.18. Samvatsara Mudra:

This mudra denotes the Samvatsara (year) which is used in the 'Sarabhendra Bhupala Kuravanji Natakam '.

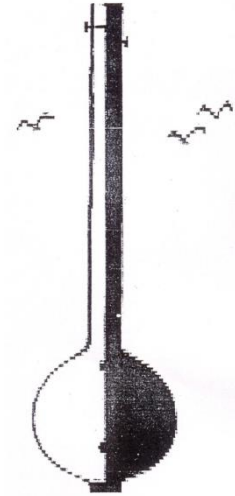
4.4 AN ADVANCE KNOWLEDGE OF MUSICAL PROSODY

“Swara laya sabda bhava sammelanam sangeetham”

“Swara yukthamaina, layabhaddhamaina sangeetham
Nirupamaanandam kalugajeestundi,
Kramabaddhamaina, chaitanyavantamaina jeevitham
Niravadhika santhini prasdistundi.”

“A rhythmic Music delights human mind
A disciplined life accomplishes human heart.”

“Sangeetha gnanamu bhakti vinaa
Sanmargamu kalade manasaa!” - Thyagaraja



4.5. INTRODUCTION

A Musical composition is a piece of Music set to time. It may have sahitya or may not have sahitya. In the later case, the piece is sung to solfa letters as in the case of the Musical form, jatisvaram. In this chapter we are concerned with compositions having sahitya. We shall study herein the laws that apply to the structure of sahityas in Musical compositions.

Song is measured Music. It is Musical poetry. Aalapana is unmeasured Music and may be styled Musical prose. Just as in prose, a sentence or phrase may be of any length, in alapana also a Musical phrase may be of any length. In song, the length of the Musical phrases is controlled by tala.

A Musical composition may have prose or poetry for its sahitya. Even when prose is, used, the yati and prasa will be found to occur at the proper places.

In all Musical compositions, there should be,

1. A tune correctly conceived and in accordance with the raga bhava and
2. A sahitya, conformating to the laws of prosody.

A metrical shitya is called a padya sahitya and a non-metrical or prose sahitya as a gadya sahitya.

Poetic metres are not so well suited to Musical compositions. Dignified prose suits them better. The occurrence of yati and prasa in Musical compositions is regulated by Musical rhythm.

Prosody is the process or the way of construction of any poetical or Musical work. It is filled with some rules and regulations. There are certain restrictions in literary works and they have to be followed.

Any literature has some rules and regulations to be used in any work, of sahitya. The whole structure of sahitya is called vagmayam which is divided as Padya sahithya and Gadyasahitya. The first one padyasahitya is mainly related to poetry. Ganavibhajana takes place i.e chandas is the main and important one.

The Gana Vibhajana is like this: Ya Ma Tha Ra Ja Bha Na Sa la gam. With this chaddogana Vibhajana, the poetry runs.

1. Ya ma tha - ya ganam : (1 laghu, 2 gurus)
2. Ma tha Ra - Ma Ganam : (3 gurus)
3. Tha Ra Ja - Ta Ganam : (2 gurus, 1 laghu)
4. Ra Ja Bha - Ra Ganam : (1 guru, 1 laghu, 1 guru)
5. Ja Bha Na - Ja Ganam : (1 lagu, 1 gurhu, 1 laghu)
6. Bha Nasa - Bha Ganam : (1 guru, 1 laghu, 1 lagu)
7. Na Sa la - Na Ganam : (3 laghus)
8. Sa la gam - Sa Ganam : (1 laghu, 1 laghu, 1 guru)
9. La gam - Va Ganam : (1 laghu, 1guru)

The Symbols are	1- Laghu	-	fine finger sound
	U - Guruvu	-	2 such sounds

Padyas in the padya sahithyam will be contented with these ganams in which so many kinds of padyas will be exhibited. For ex. Vritta padyas like

1. Champakamal - Na Ja Bha Ja Ja Ja Ra.
2. Utpalamala - Bha Ra N a Bha Bha Ra Va.
3. Maththebham - Sa Bha Ra Na Ma Ya Va.
4. Sardulam - Ma Sa Ja Sa Tha Tha ga.

In addition to vriththa padyas, there are other poems like Dwipada, Sisa, Ata Veladi, Tetagiti varieties of Padyas in the poetry. Kandan plays an important role. Ataveladi or thetagiti necessarily follow sisa padyam.

In poetry - the prosodical term is called padam, as in Music it is called an Avruttam.

In “Kavya Alankara” Chandas the poetry and Gadya Sahityam are filled with prosodical rules and regulations, where as in Music, the Avruttas are filled with both sahithyam and equitable distribution of words and syllables.

The phrase ‘Vaggeyakara’ reveals that Vakku (word) and geya (Music) are the two main parts combines. Since the word and Music in the geya (keerthana) are worked out by one and the same person, he is called Vaggeyakara. Any composition, with Vakku and geyam (Mathu and Dhatu) set to Music should follow some rules and regulations of prosody – concerned to Music.

In the construction of a Musical form, there should be some retorics (or Alankaras) yati, prasa, swarakshara, padachcheda, yamakam, distribution of words and syllables in avarthanams.

The great Vaggeyakaras like Saint Thyagaraja, Syamasatry and Muththuswami Deekshithar have rendered different forms of Kritis and other compositions with poeti and prosodical values.

Annamaiah worked on so many padams or pada sankeerthanas written in Telugu and they are restricted to such prosodical rules. His pada sahitya is the first of its kind in Telugu literature. Yathi pattern like Gopuchchayati, Solkattu swaras, Swarasahitya, Swaraksharas are

the important parts of Musical forms in the prosodical rules and they are the added beauties in rendering the Music.

Any literature in Kavyas has some rules and regulations. The language may differ but the rules of prosody apply to all works. Prosody is called 'Chandas' in Sanskrit. The prosody bestows metrical value to both poetical literature and Musical compositions. The Gadya Sahityam, Padya Sahithyam, the beauties of retorics, prasa, yathi, yamakam, padachchedam, swaraskharas, gamakam, swara sahithyam – all such things are explained. The Musical prosody is particularly dealt with here. The equitable distribution of words and syllables in Avarthanas are described. Suitable examples are also mentioned.

Vaggeyakaras have their own freedom of composing and singing their kritis but they are systematized by the broad conditions of prosody in general. Perhaps the compositions are so sweet, well received, long cherished and channelised because of the prosodical applications. They practical Music is enriched by the prosody. But the knowledge of prosody can not simply produce great Music works. They have to be evolved, acquired and exposed and then testified by prosodical methods in course of time.

4.6 DEFINITIONS OF TECHNICAL TERMS

Paada means a verse or line of poetry. It is a quarter of the stanza. In a Musical composition, it represents one full avarta or a complete line of Music whichever is longer.

In an adi tala piece, a pada may be equal to one avarta or two avartas of Music. In Rupaka, Triputa and Chapu tala compositions, a pada may consist of four or eight avartas and rarely of two avartas.

The following examples from Tyagaraja's compositions illustrate these points:

Examples 1 and 2 are instances of Adi taala kritis where in a Pad a consists of one avarta and two avartas respectively.

Ex.1. Mariyada gadura (Sankarabharana)

Ex.2. Ma Janaki chetta battaga (Kambhoji)

Example 3, 4 and 5 are respectively instances of Rupaka, Triputa and Chapu tala compositions wherein a pada consists of 4 avartas.

Ex.3. Ni bhakti bhagya sudha (Jayamanohari)

Ex.4. Endukudaya radura (Todi)

Ex.5. Bhajare bhaja manasa Ramam (Kannada)

In Adi tala kritis, the charana usually gives the clue to determine whether a pada consists of one avarta or two avartas. But there are also cases wherein the Pallavi or the Anupallavi gives the clue to determine the length of the pada. For example, in the kriti, Nanupalimpa(Mohana), it is the pallavi that gives the clue to the length of the pada. In the kriti, Sitapate(Khamas) it is the anupallavi that helps us to fix the length of the pada as two avartas. To determine the length of the pada in terms of avartas, one should scan through the entire composition.

In the kriti, Tulasi bilva (Kedaragaula raga) the length of the pada is equal to one avarta.

There are instances of Rupaka tala kritis wherein a pada consists of 6 avartas. For example, of Muthuswami Dikshitas in Anandabhairavi raga.

The kriti, chintaya ma (Bhairavi) of the same composer is also another example.

Kritis in Jhampa tala and Ata tala have two avartas for pada; Ex. Munnu Ravana (Todi) and Sri Hari pada tirthame (Sankarabharana). In the case of varnas in Adi tala, Ata tala, Jhampa tala and Khqndajati Triputa tala, a pada may be equal to one avarta or two avartas.

In the Viriboni varna in Bhairavi raga and Chalamela varna in Sankarabharana raga, a pada is equal to two avartas.

From the point of view of the total number of syllables, two padas may differ. Metrically this will be incorrect but from the Musical point of view, it will be correct. For example, see the anupallavi of the kriti Tulasi bilva in Kedaragaula raga, wherein a pada is equal to one avarta.

Rhyme is the recurrence of similar sounds. The rhyming syllables must be the same in antya prasa. In the Dvitiyakshara prasa or the second letter rhyme, the rhyming syllables may be the same or may be the vargaksharas, i.e., similar sounding letters. Thus for ka, kha or ga or gha can come and for cha, Ja can come and so on.

In the kriti, 'Ikanannu'(Bhairavi raga) of Pallavi Seshayyar, the anupallavi starts as 'Pagavani' i.e., we get here ga for ka. In the kriti, 'Najivadhara' (Bilahari raga) of Tyagaraja, we get in the charana, cha and ja as the prasa letters in the alternate avartas.

Gana is a prosodial foot. There are eight main ganas and some upa ganas.

Prasa: The second letter in a pada is called prasa. This is also called Jeevaaksharam.

Ex: "Taraana dorakani Paraakuna eda Nuraama jesi the -suraasurulume ththuraa
ikanu ee-Haraamithaname lanaa Bhaktha Thyagarayanutha naa yedu".

Second letter is the prasaksharam. This is also called Dwithiyakshara prasa. This is called in Tamil, Edukkai.

Anthya prasa: In each paadam this will occur at the end. In Deekshitar Kritis, in Narayana thirtha kritis also, in Jayadeva's ashtapadis, we can see Anthya prasa.

Jayadeva - Pasyathi Disi Disi
Rahasi Bhavantham
Thadadhara madhura
madhu nipi vantham

4.7 PADYA SAHITYAM

There are two parts in literature, called Gadyasahithya and Padya sahitya. In Gadya part, there will be no restrictions. There may be small sentence or a long sentence or any in length. But it is not the system in padya sahitya. There is maatra system and 'Ganavibhajana' in the poetry. It is also bounded by rules and regulations. Likewise in Music, the Ragalapana is compared with Gadya (Language). Each frame may be in short or long. There may be a wide range prolonging in Sanchaaram or any short frazes. Ragalaapana is mainly according to vidwan's capacity. But any work Musical composition is not like that. Musical work is like a poetry. It is also restricted to particular rules and regulations. The limitations of the process of a Musical work shows the systematic appeal. Normally a Musical composition is called an Avarthanam instead of Pad a in a poem. It may be in one Avarthanam or in two Avarthanams. In Rupaka and Triputa tala works, there will be one pada involved in 4 Avarthanams, one pada in 2 Avarthanams also. In Maanasa Guru Guha Rupam bhajere Anandabhairavi Raga, there are 6 Avarthanams. The writer is very highly knowledgeable. In chintayaamam also like that. This way proceeded Sri Muththuswami Deekshitar.

In Varnas also this rule applies. One padam may be in one Avarthanam or may be in two. In Ata, Jhampa, Khanda jathi, Triputa one paada may be included in two Avarthanams.

4.8 GADYA SAHITYAM

Gadyam means prose. Prosodically Vangmaya (literature) can be studied in two main parts (1) Padya sahyam (2) Gadya Sahityam.

Gadya Sahityam is not having limits of length. It may be in any length in small or long sentences. It is not restricted to any particular tala or raga or rhythm. It just a language process which continues in conversation, dialogue or vachanam, and writing. It must give a comprehensive meaning. Of late, short sentences are always preferable.

It operas like pallaki seva prabandham of shahaji and Nowks Charitram and Prahlada bhakthi Vijayam of Sri Thyagaraja, there are some varieties of Gadya sahyam.

Normally churnika, dandakam, darn (soliloque), conversational darn are in Gadya sahyam. Churnika is a type of verse prose, not bound by the rules of prosody as in the case of Kadam, Geetham, Vritta padyas etc. The harmony in this composition is that similarly sounding words are frequently used maintaining the last syllable in each line or for every two lines as yati. Here yati is taken as similiary sounding syllable.

An example from pallaki sevaprabandham

"Cheliyavinave nandi

hechcharinche vega Chudare"

Chuurnika is in this type of prose lines.

Another churnika

"Vanditasundara Paadaaravinda

Jaya Jaya Kanakadhaara

Niganmani Kundali Kundala Sadguna

Jaya Jaya Thyagesa Namaste".

In Prahlada bhakthi vijayam saint Thyagaraja made Prahlada talked with Sri Hari and Sri Lakshmi in Sambhashanadaru (Prose).

Normally Dandakam runs with 'Ta' ganam. Eventhough it belongs to prose, some metre is maintained, set to a raga like Arabhi, Kedaragoula or any such raga.

Gadyasahitya may be constructed with flexible or rigid samaasa words as a prose.

In the ancient “Kavyalankaara Sangraham” it is told that Gadya Sahitya is called champu kavya.

Ex: Churnika from Prahlada bhakthi vijayam of saint Thyagaraja.

“Jayathu Jayathu Sakal nigamagana Kusala Kinnera – Kimpurasha Siddha Vidyaadhara Geeyamana Bahu Jagadudaya Rakshana (Dwithyankam).

Ex: Churnika from sankara pallki seva prabandhanam of shahaji.

“Jaya Jaya Sakal Geervanavandita Padaravinda

Jaya Jaya Kanakadharaadhara Kodanda”

Churnika may be in 6 or 7 sentences (lines).

Dandakam is also a part of Gadya sahitya. It runs in a metric system. The words used will be sounding similar. Yati and prasa yati may be observed or may not be observed. Last syllable of each line may be maintained similarly sounding for melody. In rendering it goes on with the same limited swaras but with modulation at an interval. It rises feelings a takes to tarasthayi. It is a prose maintained to be nearer to poetry.

Sriramachandra Kripasagara

Sachidananda Sapoornadhira

Ramerama Rajeswaraa

Raghukulendra Rama mandira

Mrudula bhashaiswara

Mahita guna sekhara

Dandakam runs in the above meter said to a raaga.

Anuprasa: In each padam, there will be the same kind of letter of word – Entha vedukondu Raaghava Panthamela ra, Oh Raaghava!

4.9 POETICAL PROSODY

Prosody of the Verses

Poems or Verses are set to chandas. 'Gana' is a group of 3 letter of 3 or 2 lettered word.

The ganas are Ya ma tha ra ja bha na sa la gam

Yaganam	-	1 Laghu & 2 (laghu-fine offinger sound/guru's guru-e such sounds).
Maganam	-	3 gurus
Thaganam	-	2 gurus and 1 laghu – gagamu – 2 gurus
Raganam	-	1 guru 1 laghu 1 guru – galamu – 1 guru, 1 laghu
Jaganam	-	1 guru 1 laghu 1 laghu – lagamu-1 laghu 1 guru
Naganam	-	3 laghus
Saganam	-	1 laghu 1 laghu 1 guru
Inaganam	-	Nagamanm & haganam
Indraganas	-	Nagamu, Nalamu, Salamu, bha, Ra, the ganas.
Chandraganas	-	Naya, Naha, Salala, Bhala, Bhagu, laghu, Sava, Saha, thala, Rala, Raga, Nava, Nalala, Thaga

Dvipadi

Dvipadi is also called dvipada. The verse is in Musical form figuring normally to loose rhythm. It has two padas each consisting of 3 Indra ganas and one suryagana. In each pada the first letter of the first gana and third gana is yati (Yati means similarly sounding). There are 4 Dwipadas in opera. Called Sankarapallaki Seva Prabandah.

1. Sri Karimukhuni
2. Kamalayataksh (Begada)
3. O Deana Mandaara (Edukula)
4. Sri Sankarunipera

Sisapadya: Sisa padya has four padas followed by either Tetageethi or Ataveladi. There are 6 Indra ganas 2 Suryaganas in each pada. The first letter makes the first letter of third gana as yati.

Tetageethi has one Suryagana, 2 Indraganas and 2 Suryaganas and it consists of four padas. The first letter of the 1st and first letter of 4th gana is yati.

Ataveladi has 4 padas in the first and third padas 3 Suryaganas occur. In the second fourth padas 5 Suryaganas occur. The 1st letter of the 1st and first of the 4th gana is yati. In this opera there is only one seesa padyam.

Kandam

The verse, kanda padya is very small compared to other verses occurring in operas and is like a little child compared to them, kanda padya is widely used in champukavya. It has four podas.

Ex: Brindarakulandaru (Padya 4)

Vrutta padyas

Champakamala Na Ja Ba Ja Ja Ja Ra

Ganas will occur Ma ru va ka chanda ma

Na sa la ja bha na

1st and 11th letter yati.

There are two champaka mala vruttas.

Ex: 1. Katakata poddupoye

2. Maruvaka chandamama

Utpala mala being with

Bha Ra na bha ba ra va; 1, 10 - Yati.

There are two utpalamalas

Ex: Sri girivalla bhan - Padyam

Churnika - There is one churnika

It is related to Gadya bhagam

Ex: Jaya jaya sakala gana vanditha. It is usually rendered in Arabh use Deva gandhari

Ashtakam

Ashtakam is a song consisting of eight sections. The daru "Baththito devadidevuni" is like a few verses figuring in the opera and taken and analysed. It is like stotram in a particular laya. It runs in speed. It is a descriptive one. These are the examples taken from "Sankara Pallaki Seva prabandham of Sahaji".

4.10 MUSICAL PROSODY

Song is earlier than poetry. The rules of prosody were evolved naturally and not promulgated. The prosodical rules are a regulating factor in Musical compositions and serve as a guide to the correct rendering of pieces. They also help to write correct sahitya. The sahitya of all Musical compositions irrespective of their being in prose or poetry conform to the prosodical rules.

The dvitiyakshara prasa is a distinctive feature of the poetry and Musical, compositions in South Indian languages. It is definitely a South Indian concept. The tevaram is the earliest Musical composition wherein we come across this type of prasa. We do not come across this variety of prasa in the Ashtapadis of Jayadeva, although they contain antya prasas. Sanskrit composers of South India like Narayana Tirtha, Margadarsi Seshayyengar and Muthuswamy Dikshitar, finding the beauty of the dvitiyakshara prasa have introduced it in their compositions. But the authors of the Sivashtapadi and Ramashtapadi, faithfully followed Jayadeva by avoiding the dvitiyakshara Jprasa and introducing only the antya prasa.

Padya (metrical) sahityas are earlier than gadya (prose) sahityas. Some compositions have for some of its sections, padya sahitya and for the rest, gadya sahitya.

Till about the 15th century, only poetry figured in the sahityas of Musical compositions. Dignified prose came to be used from the time of the Tallapakam composers of Tirupati. Purandara Das, Bhadrachala Ramadas and Tyagaraja have shown the beauty of versified prose.

The evolution of the sahitya from the stage of high flown poetry dignified prose is absorbing interest. The verses of the Tevaram and the Ashtapadis can be scanned but not the prose sahityas. In the latter, there will not be a metrical regularity.

4.11 FEATURES OF MUSICAL PROSODY

It has already been pointed out that tala is the Musical composition what metre is to poetry. The tala therefore regulates the occurrence of yati and prasa in Musical compositions.

1. Within a Musical composition, the length of the pada should be constant.
2. In all Musical compositions having the divisions, pallavi, anupallavi and charana, there should be the correspondence of the prasakhara between the pallavi and the anupallavi.
3. In a charana, all the padas should have the prasa.
4. Where a pada consists of two avartas, the second avarta may have the yati correspondence, as in 'Nada tanu manisam' (Chittaranjani raga) or the prasa yati, as a 'Enta vedukondu' (Sarasvati manohari raga).

If a charana consists of eight padas or of even more padas as in darus, the same rules will apply.

Note: Usually the prasakshura of the pallavi and charana will be different. Examples are, 'Vaataapiganapatim'(Hamsadhvani raga), 'Mokshamu galada' (Saramati raga) and 'Sitapate' (Khamas raga). But there are a few kritis wherein they are identical. Examples are 'Vinave Omanasa'(Vivardhani raga) 'Parakunikelara' (Kiranaivali raga) and Yochana Kamlalochana (Darbar raga).

5. A madhyamakala sahitya present at the end of the anupallavi should have the prasa of the anupallavi; that at the end of the charana, the charana prasa. On account of the quicker tempo of this section of the song, the yatis or prasa yatis must occur at every half avarta or half pada as the case may be. See Tyagarajaya namaste (Begada), Balagorlal (Bhairavi) and Cheta Sri (dvijavanti).
6. There should be the correspondence of the yati syllables at the commencement of the avartas; and in half-avartas, where the avartas are long; and at the commencement of alternate avartas where the avartas are short.
7. When the pallavi consists of two avartas of aditala the yati should occur at the commencement of each avarta.

An example for Arunachala Kaviraya's Rama Nataka Keertanai: Asaveri.

8. Svava Sahitya

The kritis of Syama Sastri, Subbaraya Sastri and Mysore Sadasiva Rao contain beautiful svava sahityas. These technical appendages are on a special footing. They have an independent prasa, in as much as they are intended for being sung at the end of the anupallavi and also at the end of each charana. The appropriateness in the singing of the dhatu or the

solfa part of the svara sahitya at the end of the anupallavi and the matu, or this sahitya part at the end of the charana will now be apparent. If the sahitya was straightaway sung at the end of the anupallavi, the madhyamakala tempo of this passage may give the impression of a madhyamakala sahitya to a listener who is not familiar with the price. Finding the lack of prasa correspondence with the anupallavi, he may even suddenly jump to the conclusion that it is a faulty composition. If the svara part is sung at the end of the listener will get the impression that this sahitya, sung to the dhatu already made familiar to him at the end of the anupallavi, is svara sahitya. Hence the wisdom of this procedure. Even in instrument Music, a player can, by judicious rendering, give the audience the impression, whether he is playing the dhatu part or the matu part of the svara sahitya.

On account of the fact, that the syllables of the matu in a passage of svara sahitya have to be in accord with the svaras of the dhatu, composers are allowed herein a certain freedom from a strict compliance with the rules relating to the occurrence of Yati and Prasa. Thus in the svara sahitya of the neither the prasa nor the yati in the sahitya at the commencement of the two avartas of the svara sahitya.

Ex: Rakendu vadana vinumika nee sariga daivamugaana

Padabjamule sadaa vinuti salipite natajanarthi harana neevega talli ||

Such instances can be seen even in Tyagaraja's classical Ghana raga Pancharatna also.

9. The sections of songs in Rupaka, Chapu, Triputa, Jhampa and Ata talas conform to the yati prasa rules already mentioned. But since each pada consists of a plural number of avartas, the individual avartas or more usually the alternate avartas of a pada should have either the yati or the prasa yati; very rarely these may be absent.
10. Deargha-hrasva niyama (rule). If in a charana, the letter preceding the prasakshara in the first pada is long (dirgha), the letters preceding the prasakshara in all the subsequent padas should also be long. Likewise If in a charana, the letter preceding the prasakshara in the first pada is short (hrasva), the letters preceding the prasakshara in all the subsequent padas should also be short. This rule applies to the pallavi and anupallavi as well.

An exception to this rule is recognized in Telugu songs and Sanskrit songs but not in Tamil songs. In cases where a prasa letter happens to be a conjunct consonant, a short letter preceding it may be presumed to belong if necessary. Thus the opening words of

the pallavi and anupallavi of the kriti in Mukhari raga: “Entani ne”, are justifiable and perfectly correct. See also “Intanuchu” (Gundakriya raga), “Inta saukhya” (Kapi raga), the last charana of “Jaya mangalam” (Ghanta raga) of Tyagaraja and Pedda devudani (Mohana raga) of Mysore Sadasiva Rao.

11. Where a song consists only of stanzas, as the tevaram, Tiruvachakam and Tiffkppugazh and of couplets like Paraparakkanni, the rules mentioned above for charanas hold good.
12. The last quarter of a charana need not necessarily conform to the yati-prasa rules. This license is allowed in Musical composition.
13. Where the duration of the avarta of the tala of a composition consists of an odd number of aksharakalas, like Rupaka tala or Khartda jati eka tala, a line may consist of 3 avartas, as in Chintaya ma (Bhairavi) and Manasa Guruguha rupam (Anandabhairavi raga) and 5 avartas as in Sridundurge (Sriranjani raga).
14. In songs with samashti charanas, there should be the correspondence of the prasakshara between the pallavi and the samashti charana.

The madhyamakala sahitya present in the samashti charana adds to the length of the composition and supplies the deficiency created by the absence of the anupallavi.

The yati and prasa contribute a certain life, charm, regularity, symmetry and beauty to Musical compositions. In Tyagaraja’s compositions we come across almost all the infinite varieties of yati and prasa that human genius can conceive of.

In a composition, the prasa helps on to determine whether the section that follows the pallavi is an anupallavi or a charana. Thus in the piece: Pahi Ramachandra (Sankarabharana) the second section is only a charana and not an anupallavi. The Divyanama kirtanas of Tyagaraja generally speaking, consist of only pallavi and charanas.

It will be of interest to note that in some divyanama kirtanas like Sri Rama Jayarama (yadukulakambhoji raga), Tavadasoham(Punnagavarali), Pahi Ramachandra Raghava (Yadukulakambhoji raga) and Rama Kodanda Rama (Bhairavi raga), the pallavi is not repeated at the conclusion of the charana; because, the Music of each charana is complete by itself and the sahitya of each charana conveys a complete by itself and the sahitya of each charana conveys a complete sense. But there are other Divyanama Kirtanas like Sri Rama Sri Rama (Sahana raga), Sri Raghuvara Dasaratha (Sankarabharana raga), Vara lila gana lola (Sankarabharana raga) and Paahi Ramachandra (Sankarabharana raga) wherein a feeling of

completeness arises only when the pallavi is sung at the end of each charana. The dhatu of the charana naturally leads on to the pallavi.

The rules of prosody again are of help in determining the correct reading in Musical compositions. Thus in the charana of the kriti in Hamsadhvani raga: Sri Raghukula, the opening phrase should be vara ratna which alone will rhyme with the later "parama bhaktulanu" and not navaratna. Likewise, at the end of charana of the Hamsadhvani piece: Vaataapi Ganapatim bhajeham, Haradi Guruguha is the correct reading and not anadi Gurughuha.

In the kriti, sive paahimam (Kalyani raga) the anupallavi should start as Kaverajottara tira vasini and not as Kaveri tira vasini. In the kriti Koniyaada tarama (Vakulabharana raga), the correct reading of the anupallavi is janarakshaki and not Dinarakshaki.

The, yati and prasa are guiding factors in dividing a composition into component parts and also in determining its tala. They also serve to demarcate the padas avartas and half avartas. Since the antya prasa, when present, serves the same purpose, the absence of the dvitiyakshara prasa will not be a defect in the Ashtapadis and in the Sanskrit songs of Sadasiva Brahmendra. Given the bara sahitya of a Musical composition, it is possible to divide it into its constituent angas, padas and avartas.

4.11.1 Atita graha

Atita graha becomes a necessity in cases of superfluity of sahitya syllables. The surplus syllable or syllables are tacked on to the prior avarta in order to conform to prosodical requirements. The anupallavis of "Kshinamaitituga" (Mukhari), "Vengana loluni" (Kedaragaula raga) and Chutamu rare (Kapi raga) furnish good examples of atita eduppus.

In the case of sahityas beginning on atita graha, the syllable or syllables figuring at the commencement of the avarta after the splitting up and along with the beat or after it, should be in accord with the prosodical rules. Thus in the anupallavi of "Venuganaloluni" the letters and figuring at the commencement of the first and third avartas are yatis.

In poetry, a verse has a specified number of syllables, long or short as the case may be. But in an avarta of a Musical composition there is no such rule. The total number of syllables present in each avarta of a section may vary. See for example the Pallavi of the kriti, Oka mata in Harikambhoji raga.

A syllable may be extended for the duration of ½, 1, 2, 3, or 4 aksharakalas.

In the pallavi of the kriti, O Jagadamba (Ananda bhairavi raga), the syllable in the first avarta and in the second avarta are sung for the duration of $3\frac{1}{4}$ aksharakalas in each case.

In the kriti, Sri Raghuvara sugunalaya in Bhairavi raga, the section beginning with the words Taranaleni is only the first charana and not the anupallavi. The difference between the length of the first letter of the pallavi and the first letter of the following section (Sri and Ta) may be noted, the former is long and the latter is short, this is one of those kritis which Tyagaraja composed with charanas set in different dhatus.

It may be useful to note that in pieces like: Kali narulaku (Kuntalavarali raga), Dinamani vamsa (Hari kambhoji raga) and Nanu palimpa (Mohana raga) the composer left the latter half of the second avarta of the pallavis free for the singer to fill the gap with appropriate Music of his own creation.

Prosodical rules, as already pointed out, are relaxed in svara sahityas. The last charana of the svarajati in Khamas raga, Sambasivayanave of Chinni Krishna Dasa for example has neither the prasa nor the yati.

The ragamalika, Amba ninnu nera nammiti, is a composition of Chinni Krishna Dasa and not of Syama Sastri. A few Musicians wrongly sing the last line of the ragamalika as Syama Krishnuni Sahodari. Syama will not rhyme with the phrase Kani at the commencement of the preceding line. The correct sahitya of the last line is Chinnai Krishnuni sahodari Sri Raja Rajeswari.

Nanu and Ninu can occur for Nannu and Ninnu if prosodical exigencies required the changed form.

The kriti Ela ni daya radu (Athana raga) and Vadanamu Raghunandana (Sahana raga) contain beautiful anuprasas.

4.11.2 Graha Niyama

When the Pallavi consists of two avartas,

1. The sahityas of both the avartas may start on samagraha as in the Kriti Vatapiganapatim.
2. The sahitya of the first avarta may start on same graha and that of the second on anagata graha.

Ex. Raksha bettare (Bhairavi raga)

3. The sahityas of both the avartas may start on identical anagata graha $\frac{1}{2}$ or $\frac{3}{4}$.
 Ex. Moskshamu galada – Saramati raga – $\frac{1}{2}$
 Ex. Inka dayaraleda – Chakravaka raga – $\frac{3}{4}$
4. The sahitya of the first avarta starting on $\frac{1}{2}$ and that of the second on $\frac{3}{4}$ as in the instances of the Pallavi of the kriti Tanayuni brova (Bhairavi), and the Pallavi of the daru Ivanaro ariyene Kambhoji.
 The converse of this will not occur.

4.11.3 Poetic order of the sahitya

In Kritis with non-medical sahityas, the sahitya may occur in the prose order as in the pallavi of the piece, Vidamu seyave (Kharaharapriya raga) or in the poetic order as in the Pallavi of the piece: Nadapasana (Begada raga).

Let it be noted that the sahitya in the poetic order is in accord with the Rules of Prosody.

Musicians who try to set to Music some well known sahityas and whose original tunes are forgotten, or are not traceable, would do well to study prosody before embarking upon their work. They will then be in a position to distribute the words and syllables of the sahitya correctly in the avartas and in the sections of avartas.

Mere knowledge of the rules of prosody will never help a person to write good compositions unless he also possesses the ear and feeling for good Music along with the composer's art technique.

Ramaswami Sivan, the illustrious Tamil composer and the elder brother of the great singer Maha Vaidyanatha Ayyar was given the title Monai Singam (a lion in the art of alliteration).

Prasa Yati is a type of Yati wherein the Prasa letter is used to fill up the void created by the absence of the Yati. Generally Prasa Yati occurs in cases where a Padam consists of 2 Avartams. For this we have an example in Tyagara's in Tyagaraja's Kriti "Rama Bana" in Saveri (Cf.Pallavi).

Sometimes a prosodial foot is called by the term "Gana": 8 types of Ganas with their Angams are given in some ancient treatises.

4.12 REQUIREMENTS OF MUSICAL COMPOSITIONS

Musical compositions are set in measured, rhythmic Music. The length of the Musical phrases of a composition is controlled by talam. Talam is to Musical composition what metre is to poetry. In Musical compositions two important aspects must be present. (1) The choice of a suitable ragam and tune according to the meaning of the sahyam. (2) The sahyam conforming to the laws of Prosody.

Before dealing with the laws of Prosody, let us explain a few important terms used here:

1. Padam

Padam really means a verse or a line of poetry. In a Musical composition, it represents one full Avartam or a complete line of Music whichever is longer.

In an Aditala piece, a Padam may be equal tone Avaratam or 2 Avartams of Music. In Roopaka, Triputai and Chaputala pieces, a Padam may consist of 4 or 8 Avartams and rarely of 2 Avartams.

Examples:

- (1) In “Sivakameswarim” (Kalyani-Adi) by Muthuswami Dikshitar, a padam consists of one Avartam.
- (2) In “Kamakshi Kamakoti” (Simhendramadhayamam-Roopakam) by Muthuswami Dikshitar, a padam consists of 4 Avartams.
- (3) In “Neevadane Gana” (Saranga-Khanda Chapu) by Tyagaraja, a Padam consists of 2 Avartams.
- (4) In “Yar Ummaippol” (Atana-Misra Chapu) by Srirangam Rangaswami Pillai, a Pada consists of 4 Avartams.

4.13 PROSODY RULES

Requirements of Musical compositions

Padam – examples

Rules of prosody

Equitable distribution of words and syllables in the section of avartha size of the angas

PADACHHEDA

Kritis in Jhampai and Ata talams have 2 Avartams for a Padam. In the case of Varnams in Adi talam, Ata talam, Jhampai talam and Khanda Jati Triputai Talam, a Padam may be equal to one Avartam or Avartams.

Examples: (1) Varnam, “Samininne” (Sankarabharanam-Adi) one Avartan for a Padam
(2) Varnam “Viriboni” (Bhairavi-Ata) 2 Avartams for a Padam.

4.13.1 RULES OF PROSODY

1. Within a Musical composition, the length of the Padam must be constant.
2. In a Kritis or Keertanai, the Anupallavi may be of the same length as the Pallavi or may be twice its length, (very rarely half its length e.g. “Santamuleka” of Tyagaraja in Saama).
3. The Charanam may be of the same length as the Anupallavi (E.G. “Saroja Dala Netri” of Syama Sastri in Sankarabharanam) or it may be twice its length (E.g. "sitapate" of Tyagaraja in Khamas).
4. Sometime the Pallavi, Anupallavi and charanam may be of equal length (E.g. "Sankari Samkuru" of Syama Sastri in Saaveri).
5. Sometime the Charanam may be 4 times the length of Anupallavi (E.g. “Mohana Rama” of TyagaraJa in Mohana).
6. In all compositions having Pallavi, Anupallavi Charanam, there should be Adi (Dvitiyakshara) Prasam between Pallavi and Anupallavi.
7. In a Charanam, all the Paadams should have the Prasam.
8. When a Paadam consists of 2 Avaratams, the second Avaratam may have the Yati correspondence as in or the Prasa Yata correspondance as in ...or the Prasa Yati as in.... both of Tyagaraja in saaranga and Saveri respectively.
9. Sometimes the Adi Prasam of the Pallavi and of the Charanam may be identical (E.g. "Yochana" of Tyagaraja in Darbar).
10. A Madhyama kaala Sahityam present at the end of the Anupallavi should have the Prasam of the Anupallavi; that at the end of the Charanam the Prasam of the Charanam.

11. On account of the quicker tempo of Madhyamakala Sahityam, the Yatis or Prasa Yatis must occur at every half Avartam or half Padam as the case may be.

Ex. Tamil

(Muthuswami dikshitar's Kritis "Kamakshi" in Simhendra madhyamam -- Roopakam).

12. There should be the correspondence of the Yati letters at the commencement of the Avartams; and in half Avartams where the Avartams are long and at the commencement of alternate Avartams where the Avartams are short (Cf. the examples given above).
13. When the Pallavi consists of 2 Avartams of Adi talam, the yati should occur at the beginning of each Avartam.

Eg. Gopalakrishna Bharathiar's Kritis: Dhanyasi-Adi

The above rule also applies to Anupallavis having 2 Avartams.

14. In the case of Svarasahityam, the svara part is sung at the end of Anupallavi; the sahitya part is sung at the end of Charanam.
15. The Pallavi, Anupallavi and Charanam of Kritis in Roopaka, Chapu, Triputa, Jhampa and Ata talams should conform to the rules of prasam and yati, as already mentioned. As regards Kritis with Samashti Charanam, the Prasam is between the Pallavi and the Samashti Charanam.
16. If, in a Charanam, the letter preceding the Prasam in the first Padam is long, the letters preceding the Prasam in all the subsequent Padams should also be long. This rule applies to the Pallavi and Anupallavi as well. As an example, we may take the Keertanai "Ekkalamum" (Devagandhari - Adi) of Mayuram Vedanayagam Pillai: the last Charanam.

Similarly, if in a Charanam, the letter preceding the prasam in the first Padam is short, the letters preceding the Prasam in all the subsequent Padams should also be short.

17. If a song consists of only stanzas as the Thevaram, Thiruvagasam, Thiruppugazh and of couplets like Paraparakkanni, the rules mentioned above for Charanam are applicable. An example from Sambandar Thevaram:
18. In Musical compositions, the last quarter of a Charanam need not necessarily conform to the rules of Prasam and yati.

19. Sometimes Padachedam (splitting of words to detriment of meaning) is necessitated not only by the requirements of Prosody but also by the rule, that there should be an equitable distribution of words in the sections of an Avartam.
20. Atia Graham or Atita Eduppu (Music starting before the beginning of Tala Avartam) becomes necessary when, there is superfluity of Sahitya syllables.
21. Yamakam, called madakku in Tamil is a kind of rhyme in which identical words or syllables different in meaning occur in a section or sections of a composition. The changes of meaning may sometimes be effected by changes in the division of words. We have an excellent example for this in the Charanam of Ramaswami Sivan's Kritis "Neeeye Manamagizhvodu" (Kalyani-Adi) (Cf. The second part of this chapter. Evaluation of Musical compositions).

The Rules of Prosody are really a guide to the correct composing of Musical pieces. Hence they have to be followed. However mere knowledge of the Rules of Prosody will never help a person to create good compositions. It is worthwhile to remember the most appropriate words of Prof. P. Sambamoorthy in this context: "Musical compositions are the melodic utterances of the inspired and happy moments of the best Musical brains".

4.13.2 EQUITABLE DISTRIBUTION OF WORDS AND SYLLABLES IN THE SECTIONS OF AVARTHA

Equitable distribution of words and syllables in Avarthanas.

'Avarthana', is normally a paadam with the meaningful sentence.

In Music, a completed sentence may be short or long in length. For Ex: In Rupaka tala.

1. "Sitamma maa yamma"

This is in two Avarthanas.

Sri Ramudu Maa Tandri - in another two Avarthans.

In Chowka Kala Kirthanas – the duration of completion of a sentence or paada may be so long as:

2. "Sree satya narayana

upasma he Nityam

is in 8 Avarthanams"

- Like that in misrachaaputala

3. "Janani Ninuvina dikkevaramma

Jagamulona gana"

In 7 Avarthanas.

4. In chowka kalam Aditala

Krithi, the whole sentence

Or paadam is completed in

One Avarthanam.

"Maaru balka kunnaavemira

Ma Mano Ramana"

With Praasakshara in the half of the Avarthanam

5. "Nannu brova neekantha thaamasama

Na pai Nera memi balkuma"

Only one Avarthanam completed

with the gap of 3 i.e. Ta ki ta

at the beginning of the avarthanam

6. "Neevaada Ne gaana" - In one Avarthanam

"Nikhillhloka nithana" - Ata tala Kriti

7. In keerthana

"Manasa guru Roopam bhajere" by Muththuswami Deekshithar, in three Avarthans

The Kriti "chintaya maam" of the same composer is the example in 3 Avarthanas.

Kritis in Jhampa tala and Ata tala have two Avarthanas for paada. Ex. "Munnu Ravana" (Todi) and Sri hari paada Tirthame in Sankara bharanam. In the case of varnas in Aditala, Atatala, Jampa, A paada may be equal to one Avarthana or two Avarthanas.

In the "variboni" varna in Bhairavi Raga and "Chalamela" varna in Sankarabha'raaiiam a pada is equal to two avarthana.

From the point of view of the total number of syllables two paadas may differ. Matrically this will be incorrect but from the Musical point of view, it will be correct. For example, in "Tulasl bilva kedara" goula in Anupallavi - a pada is equal to one Avarthana.

4.13.3 SIZE' OF THE ANGAS

In a kritis or kirtana, the anupallavi may be of the same length as the pallavi, or may be twice its length. "Ninnu vinaga mari" (Purva kalyani raga) is an instance of the former type and "Sujana jeevana" (Khamas raga) of the latter type. Very rarely it is half the length of the pallavi as in Hechcharikaga raara (Vadukula kambhoji) and Santamuleka (Saama raga).

The charana may be of the same length as the anupallavi (ex.Saroja dala netri) or may be twice its length (Ex.Sitapate).

Note: "Sarojadalnetri" (Sankarabarana raga) and "Sankari samkuru" (Saaveri raga) both of Syama Sastri and "Entarani tana" (Harikambhoji raga), of Tyagaraja stand as examples of kritis where in the pallavi, anupallavi and charanas are of equal length.

In a few instances, the charana is four times the length of the anupallavi Ex. "Kshira saagara sayana" (Deva gandhari raga), "Ma Jaanaki" (Kambhoji raga), Etulabrotuvo (Chakravaka raga), of Ranga sayi (Kambhoji raga), Evarimata (Kamboji raga) and Mohana Rama (Mohana raga).

Madhyamakala sahitya present in the anupallavi, or charana, or in both may possess additional paadaas with respective angas. In simple kirtanas like Syamale Minakshi, the anupallavi, inclusive of the madhyamakala sahitya, constitutes one pada. There are also instances wherein the anupallavi, inclusive of the madhyamakala sahitya, may result in two or three avartas (Sri Ramam rakulabdi somam (Narayanagaula). In the later case, the additional number of the avartas becomes even, if the madhyama kala sahitya is presumed to be sung in the prathana kala.

There are instances of kritis like "Akshaya lingavibho" (Sankarabhara raga), wherein the anupallavi with the madhyamakala sahitya consists of two paadaas.

Madhyamakala sahityas of one pada or two avartas exist in the charanas of kritis like 'Sri Rajagopala' (Saveri) and Koniyadina napai(Kambhoji raga).

Rarely, madhyamakala sahitya are present in the pallavi; Ex.Sri Sarasvatinamostute (Arabhi raga).

In kritis with samashti charanas, there is the prasa between the pallavi and the samashti charana. This is as it should be, since the samashti charana stands for the anupallavi as well. The samashti charana contains a madhyamakala sahitya. Kritis with samashti charanas have been composed by Muthuswami Dikshitar and his discipline, Ponnayya.

Ex: Swaminatha (Nata raga) – Muthuswami Dikshitar Mayatita (Mayamalavagaula raga) – Ponnayya.

In a varna however, the charana consists of only one pada. Since the charana is in the position of a pallavi, (the 'ettugada' svaras being concluded with it) it is but right that it should be so. The two halves of the varna however retain their just proportion, if it is remembered that the later half consists of the charana and the 'ettugada' svaras.

Rarely, a kriti may have a Pallavi and Charanas alone, “Devi brova samayamide” (Chintamani raga) of Syama Sastri is a good example.

Name of the song	Raga	Word or Name in the song	How split up
Tyagaraja			
Parasakti	Saveri	Seyagarada	Seya
Anathudanu	Jingla	Nagaratsayana	Na Garatsayana
Marugelara	Jayantasri	Paratpara	Parat para
Chakkani raj	Kharaharapriya	Tyagarajinatane	Tyagara Jintane
Evarani	Devamrita Varhini	Madhava	Ma dhava
Vinayakuni	Madhyamavati	Tyagarajuni	Tya garajuni
Guruleka	Gaurimanohari	Tatva bodhana	Tatva bo Dhana
Nanupalimapa	Mohana	Jivanamani	Ji vanamani
Sringarinchukoni	Surati	Gopanganamanulu	Go Panganamanulu
Giripainela	Sahana	Nilabadi	Nila badi
O Ranga sayi	Kambhoji	Mutyala	Mu tyala
Evaru manaku	Devagandhari	Gokulamuna	Go kulamuna
Sambho Mahadeva	Pantumarali	Gopuravasa	Go puravasa
Neevada negaana	Saranga	Rajivaksha	Ra jivaksha
Muthuswamy Dikshitar			
Chintaya ma	Bhairavi	Uttunga	U-ttunga
Manasaguru	Anadabhairavi	Paramatmani	Para matmani
Mayetvam yahi	Sudhatarangani	Samudaye	Samu daye
Anandanatana	Kedaram	Navanita	Nava

		hrudayam	nita hrudayam
Thyagaraajaya	Begada	Katyayanipatte	K-tyayanipatte
Syama Sastri			
2Parvati ninu	Kalagada	Martanda	Mar tanda

4.13.4 PADACCHEDA

There are many instances of songs wherein words and even proper names have been literally dissected in order to conform to the rules of prosody. The word or name is so split up, that the second part is sung at the commencement of one pada or avarta and the first part, at the end of the prior pada or avart. This is a license that has been enjoyed by composers from ancient times. Such splitting up, in order to suit exigencies of Music, is found in the Saama gaana also, wherein words are permitted to be detached and grouped to suit the Music. This splitting up of words constitutes another link between poetry and the sahitya of Musical compositions.

The padachheda in Musical compositions, is necessitated not only by the requirements of prosody but also by the rule, that there should be an equitable, distribution of words in the sections of an avarta. The equitable distribution of words greatly enhances the listening effect. See for example the Kriti, "Mari vere dikkevarayya Rama" in Shanmukhapriya raga, wherein the first avarta of the pallavi is rendered as Mari vere di-kkevarayya Rama.

Examples of songs wherein the prasa rules necessitate the splitting up of words and names are given in Table XX.

The Samkshepa Ramayana kirtana of Tyagaraja, Vinayamunanu (Saurashtra raga) furnishes many other interesting examples.

Padachchedam: The word will be broken of i.e. – The last part of the Avarthanam and in the next Avarthanam, the word is broken. This is called padachchedam. This is one kind of prosodical usage in Music which gives equitable distribution of worlds and syllables with easthetic beauties.

Ex:

1. Anaadhudanuganu – Naagaraath amayana
(Ragam Jinglaa) – Na – Ga ra thmayana.....
2. Chakkani Raja – Kharaharapriya
Thyagarajintane as

Thyagaraa

Jinthane

3. Vinaayakuni Vale – Thyagarajuni

Madhyamaavathi

Hridaya

Thyagarajuni hridaya

4. Nannubaalimpa

Mohana – Jeevanumani

Jee –

Vanamani

5. ‘Neevaadanegaana – Raajeevakshara’ as

Raajeevaakshara

6. Ananda Natanajevaksha – Navaneetha Hridayam

Nava – Neetha hridayam

7. Yamakam only one word gives different meaning

Vardhani Maanasa Manasamaa rdhyameni.

In Pancharatna Keerthana of Sri Thyagaraja.

“Nuragaraa garaajitha putra saratritha”.

4.14 VARIETIES OF PRASA

Prasa: The second syllable of a pada is known as the prasa. Prasa is the Jivakshara. This is called "Edugai" in Tamil, a decorative aspect arising from the rhyming syllables or words. Generally 3 types of Prasam are used, namely Adi Prasam, Antya Prasam and Anuprasam. For Anuprasam, Tyagaraja's Sankarabharana Kritis "Eduta Nilachite" is a fine example.

Prasam means the occurrence of the same letter or syllable. It is of different kinds – Dvityakshara Prasam, also known as Adi Prasam (Edugai, in Tamil), Antya Prasam and Anuprasam. Dvityakshara Prasam means the repetition of the second letter in the Padams of

the stanzas in poetry or in the Padams of the sections of a Musical compositions. To give an example, let us take a Thevaram hymn of Appar:

The letter in the following Tevaram hymn of Tirujnanasambandar is the prasa letter:

This dvitiyakshara prasa is known as Adiprasa and edukai in Tamil.

There is the correspondence of the second letter in the padas of the stanzas in poetry and in the padas of the section of a Musical composition.

Antya prasa, means the rhyme inherent in the ending syllables of a line or pada. The following example from the sivashtapadi illustrates the points.

Jayadeva's Gita Govinda and the Kirtanas of Sadasiva Brahmendra, contain beautiful antya prasas. Antya prasa is seen in English poetry and in the songs in North Indian languages.

Anuprasa is the repetition of similar letters, syllables or words. The charana of Subbaraya Sastri's Vanajasana (Kriti in Sriraga) furnishes a good example:

The recurring jingle of the anuprasa letters heightens the charm of such pieces. The naturalness and the easy flowing character of anuprasas can be seen in kritis like "Eduto nilachite" (Sankarabharana raga) and "Parasakti manuparada" (Saveri raga).

Yathi: In one pada, some gap will be there and the letter will be started.

"Paalinchu kamakshi - Paavani Paapasamani"

In some circumstances each first letter acts as yathi. The Avarthaam will be divided beautifully with distribution of letters - according to tala measurement.

"Vinave oh manasa

Vivarambuga Telipedanu

Oka maata oka banamu

Oka pathni vrathude!"

Here is yathi Akshara

Oka is Anuprasa

O is used as yathi in

Each Avarthanam beginning.

Prasayathi: This is one kind of yathi. If yathi is not there in its place, prasakshara will be there. The second letter in pada. and the letter after the gap (second letter) will be the same. Normally prasayathi occurs if it is spread out in two Avarthanams.

"Rama bana trana Sourya

Memani pogadudura O manasa"

"Tolinenu Chesina Pooja phala mulache" Dvithiyakshara Prasa, same letter may be there. Now and then vargakshara also Ga-ka, Cha-Ja, Va-ma

Anthyaprasa is restricted for only same kind of letter following Anthya (last) Prasaksharam never will be a vowel Yathi may be any one.

For antya prasam, we have many examples in Mayuram Veda nayagam Pillai's Keertana. One example from Atana Keertanai "Karunasagara".

For Adi prasam we have a good example in "Sambandara The varam": the examples are in tamil.

4.15 Manipravalam

This means the employment of two or three languages in the sahityam of a Kirti in such a way that they are in consonance with the rules of grammar and prosody. Muthuswami Dikshitar's kaapi raga Kirti "Venkatachalapate" has Manipravalam (use of Sanskrit, Telugu and Tamil in the Pallavi and Anupallavi).

In conclusion, we would like to point out that the above aspects are only decorative meant for entertainment and aesthetic appreciation. However, we cannot belittle their value and importance.

The second letter of the first word in each line, ... is the Dvithiyakshara Prasam.

Antya Prasam means the rhyme found in the last syllables of the line or Padam. Jayadeva's Geeta Govindam, the Keertana is of Sadasiva Brahmendra and those of Mayuram Vedanayagam Pillai contain many beautiful Antya Prasams.

Anuprasam is the repetition of similar letters, syllables or words. The use of Anuprasam increases the beauty of Musical compositions.

The alliterating initial syllables are known as Yatis. Yati is called Monai in Tamil. The yati letters may be the same or the corresponding assonant vowels or consonants or other recognized letters for the purpose of Yati.

Gopalakrishna Bharathiar's 'Nandanar Charitram' abound in various Yatis. Let us take a few examples from tamil.

Devamanohari

Sankarabharanam

Yadukulakambhoji

4.16 YATI PATTERNS IN THE SAHITYA OF MUSICAL COMPOSITION

Yati (Gopuchcha, Strotovaha, Mridanga, Sama)

Yati is another decorative aspect concerning both svaram and sahyam. Gopuchcha yati is had when the phrases of a sahyam occur in a regular diminishing manner just like a cow's tail. The typical example for this is seen in Muthuswami Dikshitar's Anandabhairavi Kriti.

Varieties of yati

Yati, The letter that occurs after a caesura or pause in a pada is the yati. This pause may be actual or imaginary. In the kriti, "Vinasakoni" (pratapavarali raga) the yati occurs after a pause. Likewise In the kritis, "Paalinchu Kamakshi" (Madhyamavati raga) and "Maarubalka" (Sriranjani raga), the yati pa and maa occur after a pause:

There is the correspondence of the yati syllables at the commencement of avartas. Yati is known as monai in Tamil. The alliterating initial syllables of avartas are known as yatis. The purpose of the yati is to create a pleasant Musical resonance.

In the following piece in Vivardhani raga 'vi' and 'vi' are the yati letters.

In the kriti in Hamsadhavani raga.

'ra' is the yati letter and occurs at the commencement of each avarta. It is the yati that divides Music into, avartas or half avartas according as the tala of the piece is short or long.

Prasa yati is a variety of yati. This is a case wherein the prasa letter comes into, fill the void created by the absence of the yeti. Prasa yati occurs in Musical compositions, sisa padyas and in other types of verses. Prasa yati is a case whenein the second letter after the

pause or the yati sthana is identical with the second letter of the pada itself. In such a case, the two halves of the pada may appear like two independent padas.

Thus in the Phalamanjari piece:-

Ex: Sanaathana Paramapaavana

Ghana Ghana varna Kamalaananaa

There is the prasa letter 'na' in the 2nd avarta, and this is a case of prasa yati. In such cases, there is no necessity for the presence of the yati.

Prasa yati occurs in cases where a pada consists of 2 avartas. The pallavis of the pieces, "Enta vedukondu" (Saraswathi manohari raga). "Rama bana" (Saveri raga) and "Tolinenujeyu" (Kokiladhvani raga) furnish examples of Prasa yatis.

The yati letter must be a consonant or a conjunct consonant. It cannot be a vowel. The yati may be a vowel or a consonant.

Yati is the letter that occurs after a pause in a pada is yathi. This pause may be actual or imaginary. In the kriti "Vina na Asa goni" (Pratapa varali), the yati V occurs after a pause. Vina naasa goni Yannamura Viswarupudane.

Yati is known as monai in Tamil

Like wise the kritis

Palinchu kamakshi - Pavani –

Papa samani

"Marubalka kunna vemi ra

Ma Manoramana". At the commencement

Of avarthas there is yati

The alliterating initial syllables

of avarthas and known as yatis.

The purpose of the yati is to create a

Pleasant Musical sound

“Vinave oh manasa” (Vivardhani)

“Vivarambuga ne thelpeda

In the Hamsadhwaniraga

Raghunayaaka Nee paada yuga

Rajeevamulane Vidajala Sree Raghu”

Songs like

Euduku peddalavale Buddheeyam

Eudu bodunaiah. Ramaiah

(Sankarabharana). Furnish instances of coincidence of both yati and prasa.

There are good examples of this type.

Regarding yati. Gopuchchayathi. Srothropavaha yathi – Damaruka yathi, pipeelakadi yathi – are the patterns of Sahithya.

“Thyagaraja yoga vaibhavam”

Agaraja yogavaibhavam

Raja yoga vaibhavam

Yoga vaibhavam

Vaibhavam

This is like Gpuchcham, the tail of a cow in structure. At the beginning wide, at the end, lean.

As a river – small at the inception and goes on expanding widely Sankaraabharanam Varnam.

Da ma pa da ni sa Rig a ma pa da ni sa nig a ma pa da ni sa ... like wise prasa prasa – Anuprasa – Adiprasa – Anthya prasa are the varieties of prasa.

In “Yochana Kamala lochana yochana nija bhaktha vijaya paasavimochana. This is in Madhyama kala Sahithyam.

4.17 EVALUATION OF MUSICAL COMPOSITIONS

It requires keen Musical knowledge to be able to evaluate a Musical composition and write a critical appreciation on it. Besides, the person must be well versed not only in the theoretical knowledge of Music but also in its practical application; a sound knowledge of the language of the composition is also essential.

Once we have chosen a Musical composition for evaluation we can proceed along 3 paths:

1. Introductory Part
2. Central Part
3. Concluding Part

In the Introductory Part, the following points must be kept in mind –mention the name of the composition with the initial words, the raga, the talam, the language and the context in brief, and the name of the composer.

In the Central part, the following points must be remembered. The raga of the raga, the suitability of the raga (and talam) for this particular composition, the various expressions of the raga in the composition (ranjaka prayogams), the number and procedure of sangatis, whether they are Ragabhava Sangatis or Shityabhava Sangatis, the range of the composition, the Eduppu; and the particular tempo of the talam, the number and quality of the words used, description of the different Angams of the composition, place(s) for singing Nirval and the philosophy of the sahityam.

In the Concluding Part, the following ideas could be expressed. Comparison of this particular composition with other compositions in the same raga, the coordination between the svara part and sahitya part, and any other salient points as regards the rendering of the composition by a Musician.

Now let us take a Kriti "Neeve Manamgizhvodu" for evaluation:

Neeve Manamgizhvodu (composer: Ramaswami Sivan)

Ragam: (Kalyani (65) Talam: Adi (2 kalai)

Arohanam : s r g m p d n s

Avarohanam : s n d p m g r s

Pallavi

Neeve manamgizhvodu karunai seivaye,

Maye, en thaye

Anupallavi

Nayen enakkour gathi verillai,

Narani, Arani, Poorni

(Neeeye)

Charanam

Thaniye ninaippavar mana manasa --

Thaniye mahisasura samvar --

Thaniye nishkalanka Chandrava --

Thaniye Dharmasamvardhaniy -- Sanadhaniye

(Neeeye)

“Nanu baalimpa” kriti of Tyagaraja can be taken as an example in Telugu.

Evaluation

Introductory Part

This is a Tamil Kriti composed by Ramaswami Sivan in Kalyani ragam, Adi talam (2kalai). The author belongs to last century and was the brother of the famous Maha Vaidyanatha Ayyar. In this Kriti the author invokes his special deity (ishta devatai), addressing her with various names and begging her help and protection – which is very touching.

Central Part

The svara part of this Kriti has many ranjaka prayogams of Kalyani. Practically the entire savrupam of Kalyani ragam is brought out in this Krit. Delicate; Gamakams have been used. The range of the Kriti is from Madhyasthayi Shadjam to Tarasthyi Panchamam - a range of 1½ octavs. It is important to note that Pallavi and Anupallavi begin with Tara sthayi Shadjam, whereas Charanam in Madhyasthayi Gandharam. The savara phrases that we find in the sangathi of anupallavi are very pleasant to hear:

G p m g r s – s n g r – s n r s – n d s n – d p s n”

The sahityam is very simple, but full of meaning and very attractive. It brings out Karunai rasam very well. We are also able to understand the author's ability to use suitable and meaningful Tamil words and set them to high class Music. Yati (Mona) and Adi Prasam (Edugai) are well used; Anuprasam is also used.

1. Pallavi : “Neeeye” Here, Yati (Monai) and
Anupallavi : “Neeeye” Adi Prasam (Edugai) are used
2. Pallavi : “Neeeye... karunai seivaye, Maye, ethaye” Here,
Anuprasam is used.
3. Anupallavi : “Narani, Arani, Karani, Poorani. Here again,
Anuprasam is used.

Another decorative aspect called yamakam (use of a word with different meanings in different places) is also found kritis. The word ‘Thanire’ is used with meanings. There is yet another beautiful feature called svaraksharam.

Concluding Part

This Kritis is comparable to other Kritis composed by great men in the same ragam – Tyagaraja’s “Eta unara”, Muthuswami Dikshitar’s “Kamalambam Bhajare”, Syama Sastri’s” “Biranavarlichi”, Subbaraya Sastri’s “Ninnuvina” etc. This Kritis can be sung in first class concerts with great success. No doubt this is one of the famous compositions of Ramaswami Sivan.

Let us take now another Kritis “Kamakshi Kamakoti” for evaluation.

Kamakshi Kamakoti (composer: Muthuswami Dikshitar)

Ragam: Simhendramadhyamam-57 Talam: Roopakam

Arohanam : s r g m p d n s

Avarohanam : s n d p m g r s

Pallavi

Kamakshi Kamakshi

Peeta vasini mamavaa

Anupallavi

Kaumarai Kusumadhyuti

Hemambarana Bhushani

Samstha samrajya thayini

Charanam

Kamalesa sodari.

Kamalakshi Narayani

4.18 SANGATI

Kritis have also been enriched by the introduction of sangatis. Sangatis are variation on a Musical theme, developed step by step. Each sangati is an evolution from the preceding one and marks an improvement upon it. Sangatis are also an integral and indispensable part of the composition. They might be compared to the stones of an arch and the deletion of even one of them or the change in their sequence will destroy the beauty and the composite character of the piece.

Sangatis have been introduced either for emphasizing certain delicate and latent shades in the meaning of the sahitya or for bringing out the colourful and varied aspects of the raga bhava. Thus sangatis may be classified into raga bhava sangatis and sahitya bhava sangatis. The sangatis for the phrase, 'Lalitaku Sitaku' in the kriti, 'Koluvamaregada' (Todi raga) will be a good example for the former and the sangatis for the pallavi of Marubalkakunna vemira (Sriranjani) will be good example for the latter. Some kritis like Chera rava demira (Ritigaula) have sets of sangatis.

The credit of introducing sangatis in Kritis with a definite Musical purpose goes to Tyagaraja. The introduction of sangatis has the advantage of ensuring the Musical construction of the kriti for all times. It will be impossible for any future Musician or composer either to change the tune or tamper with the Musical setting of such kritis. Sangatis are highly enchanting and serve to tone up the entertainment value of a Musical composition.

Sangatis are good voice-training exercises. They are aids in developing the memory powers.

Sangatis may be developed from the terminal part or initial part of a Musical theme. The sangatis for the pallavi of Koluvamaregada (Todi) may be cited as an instance of the former type and the sangatis for the pallavi of Sri Ragunaraprimeya (Kambhoji), as an instance of the latter type. Early sangatis progress from the central part of a theme in the phase; sringaramu of the pallavi of Chetulara (Bhairavi). The illustrations A, B and C given

below visually represent the progression of sangatis in the pallavi in these three cases. The wavy lines show the varied portions of the theme:

- A. Sangatis 1. _____
Progressing 2. _____
From the end 3. _____
Of the theme 4. _____
i.e towards the left

Examples: Pallavi of “Kanna tandri napai (Devamanohari), Nenendu vetakudura” (Karnataka behaag and “Giripai nela konna” (Sahana).

- B. Sangatis 1. _____
Progressing
From the 2. _____
Beginning
Of the theme 3. _____
i.e towards
the right 4. _____

Examples: Pallavi of Vaatapiganapatim (Hamsadhvani) Ramabhakti samrajya (Suda bangala) and Janaki (Kambhoji).

- C. Sangatis 1. _____
Progressing
From the 2. _____
Central part
Of the theme 3. _____
i.e towards
the left or
right or both 4. _____

Examples: Pallavi of “Yochana Kamala” (Darbar) and “Koniyardina napai”(Kambhoji)

In reckoning the sangatis, the fundamental theme itself is reckoned as the first sangati. The last sangati or the peak sangati wherein the climax is reached, is characterised by melodic fulness and rhythmical liveliness. In some cases, the dhatu of the last sangati is found to be entirely different from the Music of the original theme. In the sangatis of the kritis, Darini telusu konti (Suddha saveri) and Najivadhara (Bilahari), some of the ancient alankaras (svara-group patterns) are aptly introduced. In order to enable the listeners to grasp and appreciate the subtle and progressive changes of the dhatu, each sangati is sung twice.

The number of sangatis in the different sections of a kriti ought to bear a just proportion. The anupallavi may have an equal number of sangatis as the pallavi lesser number. The charana may not have sangatis. It will not be in keeping with the symmetrical construction of the piece, if the charana is loaded with a number of sangatis, and the pallavi and anupallavi have either few or no sangatis.

Sangatis in the compositions of some minor composers are found to be artificially developed. As a rule, it is not advisable to add sangatis to compositions, wherein the composers themselves have not contemplated them. Such an introduction will interfere with the scheme of development of the dhatu followed by the composer. The compositions sound perfect without the added sangatis. But it must be said that the sangatis added by Mahavaidyanatha Ayyar (1844-1893) to the kritis; “Vatapi Ganapatim” (Hamsadhvani), Chintayama (Bhairavi) and Sri Subrahmanyaya namaste (Kambhoji) fit in nicely with the pieces. In rare cases, a sangati or two may be added to the pallavi of a kriti when the original sangatis happen to be introduced by the composer, only for portraying the raga bhava. **For example**, the 4th sangati for the part, “Sri Rama” in the kriti, "Entaranitana" (Harikambhoji raga).

Generally speaking, sangatis have no place in compositions, belonging to the realm of applied Music and abhyasa-gana. It is meaningless to introduce sangatis in Divyanama kirtanas and Kshetravya padas. The introduction of sangatis will detract the attention of the listener from the import and significance of the sahitya. Likewise in songs wherein the theme of the sahitya happens to be a rhetorical interrogation, sangatis have no place. Sangatis have no place in gitas, svarajatis and varnas. In few tanavarnas, however the “ettugada” pallavis have been enriched by the introduction of two or three sangatis. These sangatis however

appropriately fit in with the scheme of development of the dhatu. But these will form only exceptions to the rule.

In sangatis, the variations of the theme may be in the same kala (same tempo) or in madhyamakala or drutakala. The second sangati of the pallavi of the kriti “O Jagadamba” (Anandabhairavi raga) is in the same tempo. In the third and fourth sangatis of the same piece, phrases in madhyamakala and trikala occur.

Thus Sangatis may be classified into:-

SANGATI

I	II	III
(a) Raagabhaava sangati	(a) Progressing from the sangati	(a) Sama kaala end of the theme
(b) Sahitya bhaava Sangati	(b) Progressing from the beginning of the theme	(b) Madhyama kaala Sangati
	(c) Progressing from a central sangati	(c) Druta kaala Phrase of the theme.

IV	V	VI
(a) Easy sangatis and	(a) Sangatis with Gamakas and	(a) Sangatis composed by the composer And
(b) difficult sangatis	(b) Sangatis which are Mere changes of svaras	(b) Sangatis added by Subsequent composers

4.19 GAMAKA

Like the sangati, gamaka is a beauty pertaining to the dhatu of the composition. Every composition has a minimum amount of grace in it. But the gamaka become a conspicuous beauty when the dhatu is flooded with it. The kritis, "Nidu charana pankajamule" (Kalyani), "Amba nadu vinnapamu vini" (Todi), “Aviralamagu bhaktini” (Kalyani) and the Tamil padas: "Velavare" (Bhairavi) and "Parengum parttalam" (Kalyani) furnish typical examples of tunes with the gamakas woven into the complete texture of the songs,

From the point of view of their Musical construction compositions may be classified into:

1. Those wherein the gamakas are an integral part of the dhatu i.e., where graces have been woven, into the texture of the Music as in Nidu charana pankajamule (Kalyani raga) and
2. Those wherein the gamakas may be introduced with profit as in the compositions in Kathana kutuhala and Hamsadhavni ragas.

4.20 MUSICAL RETORICS

Normally prosody in general consists of the "retorics" or Alankaras. In Music, also in sahitya the Retorical aspects occur and exist.

The prosodical technical terms like prasa, Anuprasa, Yati, Padachchedam, Yamakam, Swaraksharam, Adi Prasa, Antya prasa yati patterns in Sahitya of the composition, are all true retorics or aesthetic beauties for a work.

In Kavya lankara and general prosody, the retorics like upama, rupaka, Athisayokthi - are the Alankars used both in Gadya and Padya Sahitya. Like wise in some of the compositions we see the alankaras, Telugu Nudikarams, Telugu Jatheeyalu, proverbs are there.

In Annamayya pada Kavithalu, we find very many Telugu 'Achacha Telugu words' with similar – Metaphors.

In Thyagaraj'a kritis.

“Entha muddo - Enthasogaso”

- bindu malini-

"Attameeda Kanulaasaku dasulai

Satta Bhagavatha vesha dharulai

Dutta paala ruchi Teliyu samyame

Dhureenu dow Thyagaraja”

Certain things that generally happen in the society are mentioned here. A son-in-law sponsors his view on his mother-in-law in a passion. This happens in the society. Even though a Bhagavathar, decorated himself with vesha dharana, may still have the bad quality of seeking other women. Dutta, a container of milk does not know the taste of the milk,

because it has no such quality in it. This is a simili Upamaa lankara of Thyagaraja. Like this in the composition of Sri Thyagaraja we find number of such restorics.

In operas of Thyagaraja and in operas of Shahaji we find such Alankaras.

In Thyagaraja's Prahlada bhakthi vijayam, Illuvakilayena' Prahlada waited for Sri Hari. He waited at the door for a long time and this 'Illuvakilayene' – is Telugu Jathiyam.

In Musical prosody, there are prosodical angas and the rhetorical beauties in a work.

4.21 YAMAKAM

This is a kind of rhyme recognised in retorics. Herein identical words or syllables, but different in meaning occur in a section or sections of a composition. The changes of meaning may sometimes be effected by changes in the division of words. This is called in Tamil.

In the following two examples, the recurrence of manasa with different meanings may be noted:

The four avartas of the charana of this Kritis in Abhogi raga have 'manasa' as the initial syllable and all the four convey different meanings.

The Tirupugazh hymns of Arunagirinathar (15th cent.) present an interesting study. The structure of the metrical pattern of the first line of a hymn is found intact in all the succeeding lines. For this reason, he has justly been called the unrivalled master of this type of verse.

Musical compositions are the melodic utterances of the inspired and happy moments of the best Musical brains. A composer is even greater than a poet, since he is both a Sangita Kavi and a Sahitya Kavi Music poet and word poet.

Another decorative aspect called Yamakam (use of a word with different meanings in different places) is also found in this Kritis: the word "Thaniye" is used with many meanings.

Charanam

Thaniye ninaippavar mana manasa --

Thaniye mahisasura samvar --

Thaniye nishkalanka Chandrava --

Thaniye Dharmasamvardhaniy -- Sanadhaniye

There is yet another beautiful feature called Svaraksharam.

E.g. Thaniye

D n S

The kriti is set in Adi talam (dvikalai). Pallavi, Anupallavi and Charanam have same Eduppu. Pallavi and Anupallavi have one Avaratam each; Charanam has 2 Avratams. Pallavi, Anupallavi and charanam have 2 Sangathis each. The beginning of Charanam is most suitable for singing Nirgval and karpanai svarams. The sahityam has 25 words.

1. Manasa – Manasamardhyamemi (Vardhani)
2. In Jagadanandakaraka (Naata)

‘Anuraaga jitha kadha sarahita’ – the words are repeated. This is called yamakam.

4.22 SVARA SAHITYA

The kriti of Syama Sastri, Subbaraya Sastri and Mysore Sadasiva Rao contain beautiful svara sahityas. These technical appendages are on a special footing. They have an independent prasa, in as much as they are intended for being sung at the end of the anupallavi and also at the end of each charana. The appropriateness in the singing of the dhatu or the solfa part of the svara sahitya at the end of the anupallavi and the matu, or this sahitya part at the end of the charana will now be apparent. If the sahitya was straightaway sung at the end of the anupallavi the madhyamakala tempo of this passage may give the impression of a madhyamakala sahitya to a listener who is not familiar with the piece. Finding the lack of prasa correspondence with the anupallavi, he may even suddenly jump to the conclusion that it is a faulty composition. If the svara part is sung at the end of the anupallavi, followed by the sahitya part at the end of the charana, the listener will get the impression that this sahitya, sung to the dhatu already made familiar to him at the end of the anupallavi is svara sahitya, hence the wisdom of this procedure. Even in instrument Music, a player can, by judicious rendering, give the audience the impression, whether he is playing the dhatu part of the matu part of the svara sahitya.

On account of the fact, that the syllables of the matu in a passage of svara sahitya have to be in accordance with the svaras of the dhatu, composers allowed herein a certain freedom from a strict compliance with the rules relating to the occurrence of Yati and Prasa. Thus in the svara sahitya of the kriti in Mukhari raga, Emaninenu mahima of subbaraya Sastri, there is neither the prasa nor the yati in the sahitya at the commencement of the two avartas of the svara sahitya.

Such instances can be seen even in Tyagaraja's classical Ghana raga Pancharatna.

Swarakshara

Swarakshara is one such, it has been successfully attempted by some composers. This is a dhatu-mathu-coincidence with Alankara like subdalankaram. It requires intellectual gifts of higher order to attempt his kind of technical beauty and Swathi Tirumala are full of these technical beauties. The compositions of Syamasastri Subbaraya Sastry and Swathi Tirumala are full of these technical beauties. There are many compositions of Thyagaraja which start with a swarakshara.

Nee Bhakthi Bhava (Jaganmohini)

Maa ru balka kunna (Sri ranjani)

may be cited as examples.

Of the technical beauties adorning Musical compositions, the swarakshara is of interest to scholars and Musicians alike. Swarakshara is the beauty signified by the swara syllable in Sahitya. It is a structural beauty. It can be enjoyed in full only by people endowed with swarananam.

This dhatu-mathu Samyukta Alankara can be perceived only through vocal Music since in the instrumental the Sahitya can not be heard.

Swarakshara syllables may be short or long. Words consisting of single syllables alone may occur in Musical compositions but unless these syllables are sung to the Music signified by them, they will not become Swaraksharas. A word like sa ri ga - resembles to the same maathu sa ri ga - (Telugu) correct in meaning – In Suddha Saveri raga Da ri ni Telusukanti - These are not the swaras – resembled – but they are the swaras actually – Sa Da Pa – So this is not the Swarakshara way.

Swarakshara phrases also occur, for ex. Amritha Vahini ragam – Sri Rama Paadama. All the Swaraksharas are suitable and the same as dhatu and Mathu.

Swarakshara syllables occurring in succession may be themselves constitute a word with an intelligible meaning. There is the classic instance of the swarakshara pallavi, like sa ri ga paa gaa ichchene "sarlga" means in Telugu, the (silk) "paga" means cap on the head (with silk cloth). The normal rule of Swarakshara syllables to occur dispersed. In conjunction with Non-Swarakshara syllables they may give rise to a meaning. There are instances of Swaraksharas occurring at symmetrical points in the padas and avartanas of compositions.

The Svāra sahitya for the kriti pahi Sri Giri Raja Suta (Anandabhairavi) and the apparent madhyama Kāla sahitya at the end of the charana of the Kriti Akshayalinga Vibho are examples 3, 4 and 5 are respectively instances of Rupaka – Triputa and Chapu tala compositions where in a pada consists of 4 avarthas.

In Aditala Kritis, the charana usually gives the clue to determine whether a pada consists of one avartha or two avarthas. But these are also cases where in the Pallavi or the Anupallavi gives the clue to determine the length of the pada. For example in the Kriti Nanubalimpa (Mohana) it is the pallavi that gives the clue to the length of the pada. In the kriti ‘Sitapate’ Khamas, it is the anupallavi that helps us fix the length of the pada as two avarthas. To determine the length of the pada in terms of avarthas one should scan through the entire composition.

In the kriti Tulasibilva (Kedara goula) the length of the pada equal to, one Avartha.

There are instances of rupaka tala Kritis where in a pada consists of 6 avarthas,

For Example: Manasa guru guha roopam bhajere maya inaya with thapam Jhyajere of Muththuswami Deekshitar in Anandabhairavi.

The kriti chintayamam (bhairavi) of the same composer is also an example.

Kritis in Jampa tala and Ata tala have two avarthas of padas. Example Munnu Ravana Todi and Sri Hari pada thirdhame (Sankarabharanam) raga. A pada is equal to two avarthas.

From the point of view of the total number of syllables, two padas may differ. Metrically this will be incorrect but from Musical point of view it will be correct. Example - The Anu pallavi of Tulasi bilwa where in a pada is equal to one avartha.

Sri paarthasarathe (Bhairavi). Saketanagara naatha (Hari kaambhoji) and Vaacharpa gocharundani (Athaana), contain fine examples of svāra sahitya. The Kritis of Syama Sastri, Subbarya Sastri and Mysore Sadasiva Rao contain 'sbme of the most beautiful svāra sahityas.

There are also instances when beautiful and fittingsvāra sahityas have been added to kritis by subsequent composers. For example the svāra sahitya for Syama Sastri’s Paalinchu Kaamakshi Paavani (Madhyamavati raga) was the addition of his grand son, Annaswami Sastri.

Svāra sahityas do not admit of sangatis.

People who are competent to add a chitta svāra or svāra sahitya to a composition are:

(a) a disciple of the composer of the composition.

Walajapet Krishnaswamy Bhagavatar has added beautiful chitta svaras to the kritis of his Guru, Tyagaraja in Jaganmohini raga: Maamava satatam and Sobhillu sapta svara.

(b) a co-disciple, (i.e. sahapati) or a contemporary of the composer of the composition.

The chitta svara to Raghuvamsa sudhaambudhi of patnam subrahmanyam Iyer in Kathanakutuhala raga was added by his contemporary Tiruvaiyar Subrahmanya Iyer.

(c) another later composer who has thoroughly imbibed the style of the composer of the piece.

The chitta svara to Ragaratnamaalike of Tyagaraja in Ritigaula raga, was added by Vina. Kalahasti Venkatasami Raja who lived in this century.

Since the svara sahitya is intended to be sung after the anupallavi and after the charana, its prasakhara has to be independent of that of the anupallavi and, charana. Sometimes it may be found to agree with the prasa later of the anupallavi or charana.

Svaraksharam

This is also a decorative aspect which is noticed when the composer has cleverly arranged the letters of the svaram and sahityam to be either identical or like – sounding. The compositions of Syama Sastri, Subbaraya Sastri and Swati Tirunal are full of this beautiful aspect.

Example: 1) M g R d N S r | N; ; m g | M D M G ||

The above Svarakshara passage is found in Subbaraya Sastri's Kritis in 'Vasanta-Adi: "Sri Kamakshi"

Example: 2) P D S – s n D – d n P;

This passage is found at the beginning of Charanam in Navaragamalikai Varnam.

Svarasahityam

This is nothing but sahityam attached to the Chittaisvaram. The sahityam of this section is such that we are able to note a continuity of meaning when it is sung at the conclusion of Charanam; the svara part is sung at the conclusion of Anupallavi. The Kritis of

Syama Sastri, Subbaraya Sastri and Mysore Sadasiva Rao contain some of the most beautiful Svarasahityams.

- Eg.:
1. O Jagadamba – Anandabhairavi – Adi (Syam Sastri)
 2. Sri Kamakshi – Vasanta – Adi (Subbaraya Sastri)
 3. Jagadisvari – Mohanam – Adi (Thiruvarur Ramaswami Pillai)

Just as we have Viloma Chittaisvaram sometimes, we may have also Viloma Svarasahityam which requires however a highly intellectual power. Ramaswami Dikshitar's Daru in Gangatarangini ragam (derived from 33rd Melam). Tisra Eka talam, is a fine example. Hence in each Avartam, the svaram and sahityam are so composed as to allow a correct viloma rendering of the svaram and sahityam feasible.

Svarasahityam in a general sense means a passage given in notation.

This is Chittaisvaram with Jatis - that is, in the course of a Chittaisvaram, in some places, appropriate jatis, (tala phrases) are sung instead of svarams. This passage of svarams and Jatis creates an interesting variety in the kindest of Kriti. This can occur only in those compositions in which the sahityam refers to a dancing Deity.

- Example:**
- 1) Sri Maha Ganapati: Gaulai - Tripulai
(Muthuswami Dikshitar)
 - 2) Ananda Natana: Kedaram-Misra Ekam
(Muthuswami Dikshitar)

In addition to the decorative angas mentioned above, we also come across literary and prosodial beauties in the sahityas of kritis.

The following Table gives a list of words in Telugu and Tamil and which have been successfully used as suddha svaraksharas in compositions by composers:

Table XVII

Phrases in Telugu	Phrases in Tamil
Gani Gadani Gadaniri gada	Pa da ri
Garima dari darini ani	Ni da ni
Duni Panisari Nigamagana	Pa ri ni (ILL)
Nimamamari	
Panini panigani panisari	Pa ma da ma
Pasagani pagadni pari pari	Pa da (Imma) nee da
Pamari padama magani mama	Maa na (Inn)
Mama Pani sari manini Saiga Sada	Pa da pa ma
Sama Samanigama Sarigapa Sadapaga	Ni da ma ga

Svarakshara syllables may occur as individual phrases or may occur in conjunction with non-svarakshar syllables. Svarakshara syllables may occur casually or they may be introduced purposively by a composer. The kriti in Amritavahini raga of Tyagaraja beginning with the words: “Sri Rama Padam” might be cited as an example of the former and the varna. “Pankajakshipai” in Kambhoji raga for the latter. Compositions like the Ragamalike ‘Pannagadrisa’ are literally inflated with svaraksharas. The more-worthy feature of this composition is that the svaraksharas seem to occur naturally and do not give the impression that they have been artificially thrust in wherever the possibility existed.

Give some examples svaraksharas below:-

- 1.
- 2.
- 3.
- 4.
- 5.

Svarakshara letters may occur singly or in twos threes, fours or fives. They should be themselves or in combination with ordinary letters, preceding or following give rise to an intelligible meaning.

4.23 CLASSIFICATION

Svaraksharas may be classified into:

(1) Suddha, wherein the sahitya letters are exactly like the solfa letter i.e., the identity of the sahitya syllable in regard to the consonant and the vowel ending of the solfa letter remaining intact.

The examples mentioned above are all instances of suddha svaraksharas.

(2) Suchita, wherein the sahitya letters instead of being exactly like solfa letter differ slightly from them. The svarakshara beauty is however suggested though not to the same degree as in the previous cases.

Suchita svaraksharas may be classified into:

(3) The third one is Vardha svarakshara e.g. “Kaa Vaa Vaa Kandaa Vaa Vaa” having swara as gaa gaa gaa.... Where the identical consonant of the svara letter occurs but the vowel alone is changed.

VARIETIES OF SWARAKSHARA

In the following examples the bracketed portions are the examples of Swaraksharas.

{pa da sa} rojamula – Navaragamalika Sahityakshara

Sri Rama {pa da maa, paa da maa} Amrithavahini (Thyagaraja)

Pa da pam	ka ja	The first charana of the kriti Ninuvina gathi ga na
P ad pam		Jagana kalyani Adi-Subbarayasastry.

In Manipvavala Kritis also swarakshara letters may occur singly or in two, three, four or fives. They should be by themselves or in combination with ordinary letters, proceeding or following give rise to an intelligible meaning.

Swaraksharas may be classified into:

1. Suddha, where in the sahitya letters are exactly like the solfa syllables i.e. the identity of the sahitya syllable in regard to the consonant and the ending the solfa letter remaining the tact. The examples above are the suddha swaraksharas.
2. Suuchita, where in sahitya letters instead of being exactly like solfa letters differ slightly from them. The swarakshara beauty is however suggested though not to the same degree as in the previous cases.

Suuchita swaraksharas may be classified into

- (a) Where the identical consonant of the swara letter occurs but the vowel alone is changed.

Ex: Rama ika nannu brovarada

Sahana rupakam – Patnam subrahmaniar

In this kriti Ra is resembling ri –

3. **Misra Swarakshara:** Sarasaksha – panthuvrali (Adi-swathi Tirunal) In these 3 letters, suddha Ra = Suchita – Again Sa suddaha Swaraakshara. This is called mixing Misra Swarakshara.

4. **Varga Swarakshar:** This will be more frequent in Tamil. Kaavava Kandavava (Koteeswaran) – Ka – Ga – These are varga swaraksharas. Ga is the swara for the letter ka is varali.

Viloma Svvara Sahitya

This is a viloma chitta svvara with a viloma sahitya added to it. It involves intellectual gifts of a very high order to successfully attempt this kind of technical beauty. In a daru in Gangatarangini raga (33rd mela), Tisra jati eka tala, Ramaswamy Dikshitar has given us an excellent example. In each avarta, the svvara as well as the sahitya admits of the anuloma-viloma rendering. In other words, the passage is so coined that in each avarta, the viloma rendering of the svvara or sahitya will be found to be the same as the rendering in the krama or normal order. The Pallavi is reproduced here:

S, r s m g m s r S	S, n d p p d n S,
sa ra sa na ya no sa ra sa	sa ra ta ra ra ta ra sa

The term svvara sahitya in a general sense means also notation. A passage given in svvara sahitya means a passage given in notation i.e., with the svvara (Music) and sahitya (words).

Figured Svaraksharas

These are found some compositions. Here in the section of the composition. Herein the same svarakshara phrase occurs a number of times in a section of the composition. For instance in the Kamalakshi varan (Kambhoni raga – Jhampa tal) of Kundrakkudi Krishnayyar, the svarakshara phrase Dani occurs, 5 times in the second ettugada svvara.

In the Kriti Jagadisvari (Mohana raga – Adi tala) the note dha in the svvara sahitya occurs as a Figured Svarakshara.

In the Pankajakshipai Varna (Kambhoji raga – Adi tala) of Maha Vaidyanatha. Ayyar ‘the svarashara phrase, gama gama occurs twice in the second ettugada svvara.

4.24 MADHYAMAKALA SAHITYA

Madhyamakala sahitya. This is an integral part of a kriti. This passage may occur at the end of the anupallavi or charana or both and is set in the madhyamakal (quicker tempo) i.e. in the second degree of speed. Rarely madhyamakala sahityas are also found in the pallavi

as in the piece, Sri Sarasvati namostute (Arabhi raga). The madhyamakala sahityas add a certain majesty to those compositions. Excellent examples of this technical beauty are found in the compositions of Muthu swamy Dikshitar and Chengalvaraya Sastri.

Madhyamakala Sahitya – Apparent and Real

The Madhyamakala sahitya is on a parallel with Madhyamakala Sangati. But it is a separate anga and is an integral part of a kriti. In a kriti in Adi tala, in the Chitra tara marga consisting of 4 notes for each of the 8 counts of an avarta, a count may consist of any of the following patterns of svaras and corresponding patterns in the Sahitya.

(a) s s s s (b) s s S (c) s S s (d) S s s

In each phrase is doubled and sung within the same duration of time, it becomes a case of Madhyamakala sahitya. Let us take the Kriti, Sri saraswati namostute in Arabhi Raga, Rupaka Tala, for example, Herein for the first four avartas, there are six notes for each avarta. The sahitya Sripati Gouripati Guru guha vinute Vidhiyuvate is sung at double the speed and within the duration of two avartas. This is the case of a real Madhyamakala sahitya. Likewise in the Kriti ‘Vatapiganapatim’ bhajeham (Hamsadhvani raga – Adi tala) the words ‘Vitaraginam vinatayoginam visvakaranam vighnavaranam’ and the words ‘karambhujapada bijapuram’ in the charana are madhyamakala sahityas of the real type. But in the Kriti, Akshayalinga vibho (Sankarabharana raga) the words, “Sadasrita kalpa”, is only an apparent Madhyamakala Sahitya, since there are only seven sahitya syllables for each avarta and not fourteen syllables or swaras.

MADHYAMAKALA SAHITYA

The charana of the Kriti, Saragunapalimapa (Kedaragaula raga-adi tala) furnishes another example of an apparent madhyamakala Sahitya.

The length of the Madhyamakala sahitya bears a fractional relationship to the length of the charana. Thus in the Kriti Vatapi ganapatim, the length of the Madhyamakala sahitya in the anupallavi is equal to half the length of the rest of the anupallavi and in the charana, it is equal to a quarter of the length of the rest of the charana.

Madhyamakala sahityas are not appropriate themes for developing niraval, but they may be fit themes for developing kalpana svaras. As an example may be mentioned the madhyamakala sahitya adorning the kriti, “Koniyardina napai” (Kaambhoji) of Vina Kuppayyar.

4.25 SOLKATTU SVARA AND SAHITYA

Solkattu Svvara

This is the case of a regular chitta svvara, where, in some portions, instead of the solfa syllables, appropriate jatis are introduced and sung. The jatis are sung to the Music of the displaced svaras. As the section is sung, one will hear the svaras and jatis alternately. This svvara passage, interspersed with jatis forms a pleasant variety in the midst of a kriti and heightens the beauty of the composition. The kritis: Sri Maha Ganapati (Gaula), Ananda natana prakasam (Kedara) and Parthasaradhini sevimpa (Yadukula kambhoji) contain splendid examples of solkattu svaras. As in the case of chitta svvara, the solkattu svvara may be in the sama kala or madhyama kala of the composition.

Solkattu svaras configure only in compositions wherein the theme of the sahitya relates to a Deity associated with dance, like Nataraja, Krishna or Ganapati.

There are instances of apt solkattu svaras being added to kritis by subsequent composers. The solkattu svvara to the Goula kriti, Sri Mahaaganapathi is the contribution of Radhakrishna Bhagavatar, the son of Pallavi Somu Iyer of Talanaayar.

Like the chitta svvara, the solkattu svvara also has a lakshna value. The solkattu svvara to the kriti, Ananda natana prakasam proves that in the Kedara raga, the dhaivata svvara has no place.

Solkattu Svvara Sahitya

This is a passage of solkattu with a sprinkling of a few avartas of svaras in the middle. In addition, there is sahitya for the whole passage. The solkattu part with the interspersed svaras is first sung and this is followed by the singing of the sahitya. The classic instance of this technical appendage is found in the dance piece. E mayaladira na sami in Huseni raga – Rapaka rale, this passage of 16 aartas figures at the end of the anupallavi of the composition:

S S S Ta ri tta o ho ye	p p P p m ka ku jham ta ri ma ni del pu du	p m P, n D ta ka jham jham Pri ya mum cha
p d p d p m tari kita ta ka la gala dani	p m P, n d p ta ka na – m tari k anu gon – tini	m p p m G r s ta riku – m ta ri bali yan – ti ni

g r G m p ta ka dhi n u a ni nu mechchiti	d m p dhri mi tom ga da ra
---	----------------------------------

p P p s s gha nam bug a nin la gala dani	s-n d n s Nudalachiti k anu gon – tini	g R S n nanum jera bali yan – ti ni	s r n d p m biluvaka itu
--	--	---	-----------------------------

N n d N s n s s s s tahata jhamtari kitataka jalamu seyuta togadura	s g r r s s s s m p d p takataka digidigi takadhimi palumaru ninu vala chitigada
---	--

S; m p N tom – iaka dhit ra – menarun	n D p – p p m m g g r s talangu taka tadhingina tom Covemi sara suda mari ni
---	--

(Eg. ma ya)

Ganakram: Sing the solkattu for first eight avartas; then sing the svaras for the next four avartas and then conclude by singing the solkattu for the remaining four avartas. After this, sing the sahitya of the whole passage of sixteen avartas and sign the pallavi.

Solkattusahityam

When we have a Solkattu or a Jati which has also a meaning as sahityam, then it is called Solkattusahityam. Gopalakrishna Bharathiar's Sankarabharana Kriti (Adi talam) "Adiya Pada" has the following beautiful lines which are good examples of Solkattu sahityam.

Swaraksharam is the occurrence of similar sounds. The rhyming syllables must be the same in Anthya Prasa. In the Dvythiyakshara Prasa or the second letter rhyme, the rhyming syllables may be the same or may be the vargakshara i.e., similar sounding letters. Thus for Ka and Kha and ga or gha can come and for Cha-Jacan come. In the kriti Na jeeva dhara Bilahari raga Cha Ja as the prasa letters in the alterate avathars.

4.26 PSYCHOLOGY OF MUSIC – RAGA AND RASA GANA RASA, NAVARASA RASA VARIOUS EXPRESSIONS

Bharata's celebrated theory of Rasa has been first expounded in connection with naya or theatrical performance, combining in proper proportion the arts of poetry, drama, Music and dance as well as painting and sculpture to some extent. Though 'rasa' is usually translated as 'aesthetic delight' or 'art experience', its application in modern scholarship is more often than not limited to literacy art of the playwright and rarely considered in expositions of the other fine arts. Indeed, Bharata in his Natyashastra had claimed that there was no science or art, no study or practical discipline, no theory or practice which was not included in his purview.

न तज्जानं न तच्छिल्पं न सा विद्य न सा कला |

न सा योगो न तत्कर्म यन्नाद्यंऽस्मिन् दृश्यते ||

- Natyasastram - 1.116

It was surely no idle or exaggerated claim as we will presently see. There is a story in the Vishnudharmottara Purana where a student approaches a teacher for instruction in painting, but the teacher directs him first to learn Music and dance before trying to learn painting because the three arts are so intimately interrelated.

विना तु नृत्यशास्त्रेण चित्रसूत्रं सुदुर्विदम् |

-Vishnudharmottara purana IV.2

The common or identical goal of the two has been pinpointed three as anukriti or mimesis of trailokya or affairs of all the three worlds viz., earth heaven and the netherworld.

यथा नृत्ते तथा चित्रे त्रैलोक्यानुकृतिः क्षुता |

(तत्रैव . V.35)

In this very Purana we have also a crystal clear application of the canon of rasa-bhava to the sister-arts of dance and Music too :

रसेन भावेन समन्वितं च |

तालानुगं नृत्तमुषन्ति धन्यम् |

सुखप्रदं धर्मविवर्धनं च ॥

(तत्रैव . III.20)

In the above verse we have the canon of general rasa-bhava, distinguished from the limited canon of kavyarasa.

That 'rasa' should be the goal of all art follows from the unique theory of artistic creation accepted by all Indian art theorists. Whether painting or Music, natya or nritta, kavya or sipla – the creative upsurge is regarded as rasaavesha and it first manifests itself in sages like Valmiki and Narada or divinities like Siva, Parvati and Vishnu Pratibha is said to be the third eye of Siva –

सा हि चक्षुर्भगवतः तृतीयमिति गीयते |

(महिमभट्टस्य व्यक्तिविवेके)

Commenting upon pratibha, Abhinavagupta (in his Locana) defines it as :

रसावेशवैवश्यसुन्दर (काव्य) निर्माणक्षामत्वम् |

(अभिनवगुप्तस्य ध्वन्यलोकलोचने)

Instead of 'kavya' we can read 'chitra' or 'gita' to explain other viseshas or manifestations of art. Such a creativity demands from the artist an undisturbed concentration. That is why Kalidasa makes Agnimitra to talk of the painter of his beloved Malavika as doing less than justice to her profound beauty because of his lack of concentration.

संप्रति शिथिल समाधिं मन्ये येनेयमालिखिता |

(कालिदास्य मालविकाग्निमित्रे)

One of the chief varieties of painting in the fourfold classification of chitra-shastra is called rasachitra which is defined as that which makes one feel rasas like shringara by mere sight.

शृङ्गारादिरसो यत्र दर्शनादेव गम्यते |

Pampa the Adikavi of Kannada has a verse in old Kannada in praise of a well done painting which begins with the beauty of rasa and bhava – Adipurana IV.4.

“Beauty of rasa and bhava in the portrait was speaking out to one or seeking one with all affection.....”.

From beauty in painting to beauty in Music is but a step. Our national poet, Kalidasa alludes to this in his masterpiece Shaakuntalam thus.

रम्याणि वीक्ष्य मधुरांश्च निशम्य शब्दान्

पर्युत्सुकी भवति यत् सुखितोऽपि जन्तुः |

पञ्चेतसा स्मरति नूनमबोधपूर्वम्

भावस्थिराणि जननान्तसौहृदानि ||

Art - critics like Abhinavagupta have reared a whole superstructure of aesthetic theory based on the hints thrown out here. In painting you see beautiful pictures (ramyaani viksyaa). In Music you listen to sweet sounds (madhuraamsca nishamya sabdaam). What is their effect on you? Your mind is shaken of from its usual ways. Your peace with yourself is disturbed. You are led down the lane of deep repressed memories, perhaps reaching as far back as your past life. That is indeed the spiritualized realm of rasa, which like yogic trance. leads you to self-discovery as nothing else can. The statement in the Taittiriya Upanishad that the inner self or atman is of the nature of ananda or rasa and that you can experience it within yourself (raso vai sah; rasam hyevayam labdhvaa aanandee bhavati) is borne out by Kalidasa and exalted as a metaphysical theory by Acarya Abhinavagupta who is an adept of the Pratyabhijna school of Shaivism.

That the theory had its history in earlier texts is clear from what we read in the Yajnavalkyasmrii about the greatness of Vina-Music as an effortless means to mukti or liberation and realisation of Brahman -both sacred Music of the Samaveda and secular Music.

यथावधानेन पठन् सामगायत्यविस्तरम्

सावधानस्तथाभ्यासाद् परंब्रह्माधिगच्छति ||

वीणावादनतत्त्वज्ञः श्रुतिजातिविशारदः

तालज्ञश्चाप्यासेन मोक्षमार्गं निगच्छति ||

(याज्ञवाल्क्य स्मृति प्रायश्चिताध्याये . III)

Shudraka makes his hero in Mrcchakatiia (III. 3-4) describe vina-Music in glowing terms. It is a gem thought not born in the milk-ocean bed. For parted lovers it is a messenger like, diversion. It is a delight which adds zest to life. To a well cultivated person it is a friend

lifting him out of distress. It can bring down the blessings of gods when performed in devotion as attested by all writers. But to weak minds, it can also become a corrupting force. This is seen in the Yashodharacharita where Queen Amritamati is tempted to rush to the arms of an ugly' lover and play false to her husband, allured by the strains of a sweet love song from the elephant-driver which proved irresistible. (Yashodharacarita, II. 35)

The effect of .good Music is to redeem one from the trammels of pleasure and pain associated with the hard world of reality. These are effects of rajas and tamas in one's personality. Music can lift a man out of that morass and leave him in pure sattva capable of enjoying true bliss of atman, untinged by wordly pleasure and pains. All our classical heroes like Udayana with his lute Ghoshavati and heroines like Kadambari and Harsha's Malayavati are all shown as playing on the lute to allay their sufferings and to gain divine favours.

In Shiva-padadikeshantavarnana-stotra a very poetic hymn, Shankaracharya expressly alludes to thematic 'navarasa' while describing the vina-Music of sage Narada.

Theorywise, Bharata has a whole chapter (XXIX. Natyashastra) assigning different rasas to different jatis on the vina and variations of graha required to change rasas. However, Anandavardhana is the first theorist of aesthetics to lay down unmistakably that Music has for its meaning nothing but rasadis and that meaning would be lost upon those who have no aptitude, though they might have received lessons in the theory of 'svaras', 'srutis', etc. (cf. Svarashrutyadi lakshanamiva apragitanam gandharvavidam agocara evasavarthah – Dhavanyaloka).

Among writers of Music proper Sarangadeva deserves mention here in whose aesthetic experience assessment scores over even the spiritual realization of Brahman.

अपि ब्रह्मपरानन्दादिदमभ्याधिकं ध्रुवम् |

जहार नादादीनां चित्तनि कथमन्यथा ||

(संगीत रत्नाकरे VII.12)

Though the primary context of rasa-bhavas happens to be abhinaya in natya, Indian aestheticians had never any doubt regarding its applicability to all the arts by the symbolic function of dhvani. The world of art is one of imagination and its logic is different from that of science. Bhatta Tota the Teacher of Abhinavagupta held that the experience of Srtuti and svvara results in the manifestation of the inmost self in its true nature.

श्रुतिस्वरस्वसंवेद्या इति गाने श्रोतृणां

सर्वत्रापि स्वरूपावभासः ॥

(अभिनवगुप्तः नाट्यशास्त्रव्याख्याने IV.P. 27)

The Nada Brahman of Music is given full explanation in the later treatises of Agama and Mantrashastra. The origin of the universe as macrocosm with its parallel in the microcosm is fully investigated in the Shaivagmas which speak of nada, bindu and kala. However the Sarasvati-rahasya Upanished deals with it in a concise form equating aesthetic experience with nirvikalpasamadhi of Yoga.

स्वानुभूतिरसावेशाद् दृश्यशब्दानवेक्षितुः |

निर्विकल्पसमाधिः स्यात् निवातस्थदीपवत् ॥

(सरस्वतीरहस्योपनिषत्)

4.27 RAGA AND EMOTION

The emotional effect of ragas are referred to in many ancient works. That a raga with a preponderance of komala swaras generally produced a somber or sad effect and a raga with a preponderance of tivra swaras generally produced a joyous impression was realized long ago. The principles underlying the ganakala of ragas have also an emotional significance.

The subject of “Raga and Emotion” is a fascinating branch of study. No art stirs the emotions so deeply as Music. Music is rightly styled the language of emotion. Rasanubhava through Music is an experience and has a psychological basis. Treatises on Music in Sanskrit and the vernaculars, written during the ancient, medieval and modern periods exist, but few of them have dealt with this subject at length. The subject of ‘Rasa in Music’ has not received as much attention as Rasa in literature and drama. Music is a powerful vehicle for the portrayal of rasa or feeling. Rasa is a subject of universal significance.

The idea of rasa is one of the fundamental concepts of Indian aesthetics. The nine rasas are impressively depicted in some of the ancient sculptures and paintings. The subject of rasa is treated by Bharata hi his Natya sastra.

Rasa in common parlance means juice, essence, satisfaction or taste. There are the shadrasas or six floavours. This pertains to paka sastram or the science of cooking and relates to the flovaorus of dishes.

1. Sweetness
2. Bitterness
3. Sourness
4. Saltishness
5. Astringency
6. Pungency

Let us try to examine the scientific basis for the association of rasas with ragas. There are certain truths in Music which are universal in their character. That pairs of notes bearing the frequency ratios 1:2 or 2:3 or 3:4 (i.e., a note and its octave; a note and its panchama; and a note and its suddha madhyama respectively) when sounded together, gives a pleasing effect is a well-known fact. Likewise, that the notes, komal rishabha and komal gandhara have a tinge of pathos about them is a wellknown fact. These universal truths were known centuries ago. The subject of samvaditva or consonance has its roots in these fundamental truths. The ancient classification of svaras into vadi, samvadi, anuvadi and vivadi and the mention of intervals which were mutually samvadi or vivadi are worthy of note in this connection. ‘Raga and rasa’ like chords and their effects is a fascinating subject and is of interest from the point of view of psychology as well. The feelings recognized in Indian rhetorics and poetry are well known.

Rasa in kavya or literature is conveyed by words. Rasa in nataka or drama is conveyed by words and action. Rasa in geya nataka or opera is conveyed by. Rasa in nritya nataka or dance drama is conveyed by words, action, Music and dance. In the drama, opera and dance drama, the eye in cooperation with the ear helps one to experience the intended feelings. There is a significance in Tiruvalluvar glorifying the sense of hearing since it is through this sense that we are able to experience the rasa of piece of Music and perceive the effect of a combination of succession of sounds. There are permanent aesthetic moods called Sthayi Bhavas and the corresponding rasa or aesthetic enjoyment.

Sthayibhava	Corresponding Rasa
Rati (love)	- Sringara
Hasa (laughter)	- Hasya
Soka (pathos)	- Karuna

Krodha (anger)	-	Raudra
Utsaha (enthusiasm)	-	Vira
Bhayam (fear)	-	Bhayanaka
Jugupsa (disgust)	-	Bibhatsa
Vismaya (wonder, surprise)	-	Adbhuta

The emotional effect of a raga is dependent upon the frequencies of the notes that enter into its formation, as also on its jiva swaras and nyasa swaras. A raga whose swaras happen to be all jiva swaras (ex. Todi and Mohana) admits of multiple rasas. The jiva svara is the index to the rasa of a raga. The rasa of a raga changes with the shift in emphasis on notes. For example, Mukhari is a raga with a tinge of pathos. But a feeling suggestive of raudra rasa is brought about by the quick tempo, forcible delivery and the tessitura of the piece centering round the tara shadja in the song: Chidambara darisanam in Nandanar charitram. Likewise in the kriti Giripai (Sahana raga), Tyagaraja manages to present a feeling of joy coupled with devotion, by abstaining from emphasizing and elongating the note, rishabha of the Madhya sthayi.

Since the inter-relation of the notes, of a raga determines its rasa, the drone is of great importance. The drone is the meter through which the frequency relationships of notes are established. The ancient with their simple scales and the harp-type of instrument could not have perceived in full the rasa bhava of a raga. The drone instrument, Tambura figures in the history of Indian Music only at a later period. The term raga the Musical sense came to be used when it was found that a group of notes having specific frequencies roused a particular feeling. With the background of sruti, the emotional effect of a raga was clearly perceived and this marks an important landmark in the history of Indian Music.

That ragas and tunes in them have certain specific rasas can be illustrated, from the fact that if a pathetic sahitya is set and, sung to a tune in a raga, whose dominant rasa is vira, it is the heroic aspect of the tune that will impress the listeners in spite of the pathetic idea underlying the sahitya. The sahitya will fall flat on the ears. Bailhari is an example of gay and bright raga and let us take a tune like the well-known jatisvaram S, r G P D S N D in this raga. A mournful sahitya may be set to this tune or to a march tune in Kedara raga and sung; but still on account of the bright and catchy quality of the tunes, the pathetic sahitya will leave us untouched. Like wise in a pathetic raga like Punnagavarali or Ahiri, a happy sahitya may be set and sung. Nevertheless the plaintive quality of the tune will be haunting us. Again

it is the soothing quality of the Music of the lullabies that lulls children to sleep and not their words; for, the children do not understand the words. Like wise it is the heroic character of the martial Music that infuses enthusiasm and courage in soldiers.

The tempo or speed of a Musical composition in applied Music must be in consonance with its rasa. Pieces in raudra rasa and vira rasa must be in druta laya or quick tempo. Pathetic pieced must be in vilambita laya or slow speed. Intricate time-measures are out of place in applied Music. Some talas are mentioned as suitable for particular rasas in ancient works.

The number of ragas in vogue now is more than three times the number that was in vogue in medieval times and we are today in a position not only to cite many ragas as examples for a rasa, but also to give specific examples of ragas for shades of a rasa. Raga classification based on rasa is an interesting subject. With some exceptions, we may mention that generally the colour adhipatis, times and seasons mentioned for ragas are a valuable commentary on the rasas of ragas and help us to visualize the emotional contents of ragas better. The traditional pictures of ragas and raginis are also a helpful commentary on their rasa bhava.

In this connection, attention must be drawn to an important aspect of Musical experience. There is such a thing as aesthetic enjoyment in Music, which is independent and outside the scope of any recognized rasa. This is so particularly when we listen to art Music, wherein we derive genuine pleasure without at the same time receiving any suggestion of a particular feeling. On such occasions we feel as if we are lifted to sublime heights. When we listen to alapanas rendered in a superb and artistic style in vocal or instrumental Music, tears of joy flow down our face involuntarily. This ecstasy is Sangitanada and in such cases it is meaningless to search for rasas. It is the brilliant Music that produces this effect. In compositions belonging to the sphere of art Music, the composer is primarily concerned with the portrayal of the raga bhava in all its rich and colourful aspects and not with its rasa aspect. The words, if any, in such cases, instead of giving a clue to the rasa, serve only as a vehicle to help the vocalist to sing the Music. Thus it is futile to search for rasas in pure art forms. Sanharis of rangas, varnas and other such technical compositions generate only the gana rasa.

But when a composer writes songs belonging to the sphere of applied Music, the position is different. The sahitya herein is an important factor and emphasizes a definite idea. The Music which clothes the sahitya is a powerful contributory factor in determining its rasa

and is in consonance with the spirit of the idea expressed. The tune is composed with a rasa conscience. In kalakshepams or religious discourses and operas we laugh or lament along with the Bhagavata or the characters according to the situation. But in a concert of art Music we derive genuine aesthetic pleasure. Kritis like Koluvaivunnade in Bhairavi raga are instances of pure art forms while compositions like Tera tiyyaga rada' in Gaulipantu and 'Devi brova samayamide' in Chintamani which were occasioned by certain Circumstances' are instances of pieces depicting specific feelings. Kritis result in aesthetic pleasure. The effect is the same whether they are heard through the medium of vocal Music or instrumental Music.

Kirtanas, being devotional compositions, inspire in us bhakti, only when sung, and not when performed on an instrument.

The classical list of eight rasas are:

Sringara, Vira, Karuna. Adbhuta, Hasya, Bhayanaka. Bibhatasa, Raudra.

Santi, being the absence of a feeling and implying a state of tranquility, rest or peace was not included in this list. But nevertheless it is an important rasa and with the inclusion of santa rasa the concept of navarasa came into existence.

Nirveda is said to be the sthaya bhava for Santa rasa.

The Divakaram, a Tamil lexicon of the 10th cent gives the nava rasas. The names given for the nine sentiments or emotions are the same excepting that for bibhatasa, the name is found and are other names for this feeling of abhorrence, loathsomeness or disgust.

The nine rasas have been further expanded by the addition of bhakti or devotion. There are more compositions on sringara and bhakti; because they happen to be the supreme emotions of the soul. In the everyday life of human beings sringara and bhakti are the feelings experienced frequently. These ten rasas are not exhaustive; there are also other rasas like vatsalya (affection towards off-spring), preyas (friendship) and patriotism. Tyagaraja's compositions afford splendid examples for most of the rasas.

Sringara rasa is known as rasa raja. It is in a sense an epitome of all the rasas.

With the exception of santa rasa, all the other rasas come within the fold of sringara. Hence the theme of sringara has been the favorite of composers. The nayaka performing a heroic act can result in vira rasa. The separation of the nayaka can result in karuna rasa. The nayaka failing to turn up at the promised hour may provoke in the nayaki, raudra rasa. The

continued neglect and the disappointing attitude of the nayaka may provoke in the nayaki, a feeling of disgust. The occurrence of an unforeseen pleasant event may kindle adbhuta rasa in the nayaka or nayaki. In the diversity and complexity of situations that may arise in sringara, every feeling can find.

In the elephantine movement, characteristic of the padas, we find moods like, anger, expectancy, aggressiveness, self-abrasion and crossed-in-love depicted.

The vira rasa admits of four sub-divisions dana vira, daya vira, dharma vira, and yuddha vira, this classification is based on the exemplary character of a person's qualities of heroism in (1) liberality or munificence, (2) compassion, (3) righteousness and (4) heroism on the battle field.

Bhakti rasa has been glorified as the ujvala rasa (supreme emotion).

Rasas are mentioned for some ragas in ancient works, but with the meager descriptions of those ragas it is not possible to form any idea of their correct melodic pictures or rasa.

The Rasa Ratnakara of Salva, a Kannada work of the 15th cent, mentions on page 8 of the first prakarnam, the colours and adhipatis for rasas.

A Musical composition which aims at portyaying a rasa should satisfy the following requirements:

1. The Music should be in a well known rakti raga and with a pronounced rasa bhava.
2. The Music should flow in a natural manner.
3. The song should not be too short.
4. It should not be in an unusual tala
5. Rhythmical complexities should be absent in it.
6. Factors like assertive gamakas, datu prayogas and vichitra kalpanas, tending to make the composition more intellectual in character, shoule be absent.
7. Too many sangatis should not find a place.
8. The Musical construction of the piece should be neither too technical, nor laborious, nor artificial.
9. Technical and literary beauties should be confined to a bare minimum/

10. Vowel extensions in the sahitya should be few that is vowels like akara, ikara and ukara should be used sparingly and not profusely as in tana varnas.

If these requirements are not satisfied, the result will tend to detract from the intended rasa bhava. Whereas any raga with a melodic individuality can be used in art Music the same raga will not necessarily be of use in applied Music. Highly rhetorical sahityas, clothed in attractive tunes or in well-thought out and polished tunes will produce only aesthetic joy and not anyone of the nava rasas.

The opening Musical phrase of a song determines, to some extent, its rasa. Songs relating to joy and heroism generally speaking, commence on the tara shadja or on notes near that shadja. The tessitura of the song also in such cases centres round the tara shadja. Lower tessitura implies sadness, diffidence etc.

Factors like pitch, intensity, timbre, massiveness, form, grace, language, rhythm are also contributory factors in establishing the rasa. The possibilities of portraying intensified effects through orchestral Music are very many.

Khamas can portray bhakti and sringara Ragas with more than one jiva svara like Sankarabharana are capable of producing more than one rasa. Even in such cases, the Musical analysis of the piece will reveal the line of development of the dhatu adopted to depict the particular rasa.

There are ragas for portraying the different degrees of intensity of a particular rasa. For example, if we take a feeling like grief, we can conceive of superficial grief, ordinary grief, bearable grief, unbearable grief and very deep overwhelming and heart-rending grief. Ragas like Mukhri, Nadanamakriya, Punnagavarali, Ghanta, and Ahiri can respectively portray these different degrees of grief. Likewise, ragas like Arabhi and Athana can respectively be used to portray the feelings of (1) anger provoked by a trifling situation and (2) anger provoked by a serious situation.

There are ragas like Ahiri which can portray only a single rasa and ragas like Todi, Kambhoji, Mohana, Sankar bharana and Kalyani which can portray more than one rasa. A single note by itself has no rasa, since its value as suddha rishabha, sadharana gandhara etc. is dependent upon the frequency of the adhara shadja. For the proper enjoyment of the rasa of a raga or a song in that raga, the atmosphere of the place should be saturated with the sruti notes of the tambura or other drone. When we talk of draksha, narikela paka and kadali paka in connection with the styles of Tyagaraja, Muthuswami Dikshitar and Syama Sastri, it

denotes the style of Musical writing characteristic of the three composers. It borders on intellectual appreciation.

As a rule, slow tempo is admirably suited for portraying karuna and bhakti rasas and fast tempo for portraying raudra and vira rasas. Simpler time-measures like Adi, Rupaka and Chapu (Misra and Khanda) will be useful for portraying rasas. However, much will depend upon the treatment of the raga and the manner of development of the dhatu.

It may be of interest to note in this connection that particular metres (chhandas) are suggested for some rasas in literature.

Nindastuti kirtanas are of interest from the point of view of their rasa bhava. A piece like, Ilalo Pranatartiharudanuchu (Athana raga) suggests anger provoked by disgust at the indifference of the Lord towards the composer. The piece, Adigi sukhamu (Madhyamavati raga) has an undercurrent of sarcasm about it.

4.28 GANA RASA

All ragas evoke' in us aesthetic enjoyment. It does not however, follow that all ragas should evoke in us some particular sentiment. A raga like Kadanakutuhalam or kriti like Koluvaipunade (Bhairavi) gives rise to aesthetic pleasure and not to anyone of nine rasas. Thus there is such a thing as gana rasa which we feel when we listen to the Music and instrumental Music (tana on the vina or a string quartet of Beethoven for example). This gana rasa is universal in its character. Applied Music in conjunction with the ideas contained in the sahitya can easily evoke any of the rasas recognized in poetry.

Soma ragas are useful for shityas relating to varmana or description:

- (1) Pantuvarali, (Chudare chelulara – 2nd song in Nowka charitram).
- (2) Kedaragaula (Venu ganaloluni) and
- (3) Surati (Kanavenum laksham kangal – Ramanatakam) may be mentioned as examples.

Ragas like Bhupala and Malayamarutam have a soft and soothing effect when heard before sunrise. On such occasions we get a feeling as if some welcome person rouses us from sleep.

Vigour and gaiety are characteristic of Bilahari and hence it is appropriate to sing this raga in the morning.

TABLE
Themes and the ragas appropriate to depict them

Theme of the Sāhitya	Rāga	Examples
Sringāra : <i>vipralambha</i> i. e. sorrow due to separation ...	Mukhāri	<i>vadasiyadi</i> (19th ashtapadi)
Sringāra : <i>sāmbhoga</i> (joy in union) ...	Pharaz	<i>Smara sundaranguni</i> (Jāvali)
Vira (heroic) ...	Bilahari	... <i>Manninil arasar pola</i> (<i>Rama natakam</i>). This is a spirited dialogue between Rāma and parasurāma after the former's victorious return from Mithila, after bending Siva's bow.
Karunā	Āhiri	... <i>Viksheham kathā</i> (<i>Krishna lila Tarangini</i>) The lament of Rukmini when she comes to know that her chances of marrying Krishna become remote. This is grief bordering on despair.
		... <i>Tera tiyyaga rūdā</i>
Raudra ...	Arabhi	... <i>Yāhi Madhava</i> (17th Ashtapadi)
Hāsya ...	Kāamboji	... <i>Konangi</i> (divine clown) song figuring at the commencement of dance dramas.
Bhayānaka ...	Ghanta	... <i>Unnatavuna</i> (<i>Nawka charitram</i>)
Bibhatsa ...	Varāli	... <i>Indukemi</i> (<i>Nowka charitram</i>) Disgust arising out of a feeling of helplessness and outraged self-respect.
Adbhuta ...	Hindusthān behāg	... <i>Idudano tillai sthalam</i> (<i>Nandanar charitram</i>) (The joyous surprise of Nandanar when he reaches Chidambaram, the object of his life's dream)
Sānta (quietude) ...	Sāma	... <i>Santamu leka</i> (Tyāgarāja)
Bhakti ...	Kedāragaula	... <i>Varijanayana</i> (<i>Prahlada bhakti vijayam</i>)
		... <i>Sriraghuvara</i> (Tyāgarāja)
Joy ...	Bilahari	... <i>Kanugontini</i> Do
		... <i>Nanu palimpa</i> Do
Vāṭsalya ...	Nilambari	... Cradle song : <i>Lali Sri Krishnayya</i>

Themes and the ragas appropriate to depict them

Theme of the Sāhitya	Rāga	Examples
Taunting (satirical) ...	Sāveri ...	{ <i>Telisenura</i> (padam) { <i>Chālu chālu</i> (<i>Nowka charitram</i>)
Martial or yuddha vira	Nāta and Kedāram ...	The tune called <i>Mallari</i> played by <i>Nagasvaram</i> players in <i>Gambhira nata</i> raga at the commencement of a temple procession is a good example. It infuses courage and enthusiasm.
Repentance or penitence	{ <i>Yadukulakāmbhoji</i> ... { <i>Asāveri</i> ...	<i>Ezhai parpan</i> (<i>Nandanar charitram</i>) <i>Saranam saranam Raghurama</i> (<i>Rama natakam</i>)
Pride	Devagāndhāri ...	<i>Evaru manaku</i> (<i>Nowka charitram</i>) (Conceit or mada resulting from <i>saundarya garvam</i> . This song is sung in a challenging mood as the gopis are proud of their personal beauty, charm and attraction)
Vanity ...	Surati ...	<i>Sringarinchukoni</i> (<i>Nowka charitram</i>)
Entreaty (Pleading)	{ <i>Ritigaula</i> ... { <i>Purvakalyāni</i> ...	<i>Nannu vidichi</i> (<i>Prahlada bhakti vijayam</i>) <i>Satre vilagi</i> (<i>Nandanar charitram</i>)
Resolution following an intriguing situation	Mohana ...	<i>Vedavakhyamani</i> (<i>Nowka charitram</i>)
Loneliness ; detachment from world ; forest life, in mid stream	Vasanta ...	<i>Overture to Nowka charitram</i>
Jealousy	Kalyāni ...	<i>Enkanum vara vara</i> (Tamil padam)

4.29 SELF ASSESSMENT QUESTIONS:

1. Discuss the concept of 'Rasa'. Write about Navarasas with reference to Music.
2. Is ganarasa very significant with reference to Music? If so, analyse.
3. Explain with examples Vaggeyakara Mudra, Raga Mudra and Tala Mudra.
4. What is prosody? How it is applied in Musical compositions? Discuss briefly.
5. What is yamakam?
6. What is Gadya Sahithya?
7. What is Padya Sahithya?
8. What is Padachchedam? Give examples.
9. Write about Swarasahitya quoting references?
10. What are the implications of yathi patterns?
11. Describe varieties of prasa?
12. Write about equitable distribution of words and syllables in Avarthas?
13. Angas are expanded with sangathis according to size? Discuss.
14. What are the Solkattu swaras? Give two samples of Solkattu Sahithyam.
15. What is the criteria of good Music composition?
16. Write about a few Music compositions of a Vaggeyakara appreciating the beauty of Music and Sahithya in the composition taken?

4.30 REFERENCES & RECOMMENDED BOOKS:

1. South Indian Music by Prof. P. Samba Murthy.
2. Andhra Vaggeyakara Charitramu by Sri Balantrapu Rajakintha Rao.

UNIT - V

RAGA LAKSHANAS

5.0 OBJECTIVES:

This unit provides Raga Lakshanas of the prescribed ragas in detail.

5.1 NATTA

A sampurna audava janya raga derived from the 36th mela chalanta,. Arohana and avarohana are ARGMPDNS-SNPMRS. The notes taken by the raga besides shadja and panchama, sastsruti Rishabha, Antara Gandhara, Sudha Ma, Shasruti Dhaivatha and kakalim Nishada. The first among the Graha-panchakas. Anauspicious raga mostly sung at the commencement of the concert an upanga in which Ri, Ma and Ni are the raga chayasvaras. This is an ancient raga which is mentioned in Sangeetha ratnakara Svaramela kalanidhi Sangeethasaramethamu etc.

In Sangeetha Saramrutha Nata is a mela raga. It is a bhasamga Gandhara are varja in the avarohana. In chaturvadani prakasika it is mentioned as the first mela. Chalanatha is the name of mela under the system of mela names now current as well as under the system of Venkatamakhi, Lakshanakaras have traced this Raga to the Grama period, we can find the same lakshana from the ancient period till now.

In this tristhayi Raga Avarohana Dha and Ga, Ri is rendered as deerga kampita svara. A veera ragas pradhana raga which creates a highly Musical atmosphere when sung at the beginning of the concert. The mallari tune played in the nagaswaram for temple processions is in Nata raga. The pan Nattapadi of Tavaram is Gambhiranata which is closely allied to Nata raga not shines well in Madhyamakala alapana and tanam. Tanam played in veena creates a very good effect. Many compositions are praise of Lord Ganesa.

Sancharas

Pmgms-nsrsR-gmpmgmR-snP

Ssp-mpmpM-gmpnnP-SnR-srgmRs

Nsrs-nsrsP-pnsRsnp-gmp mpn

Pnsnp-mpnmpnmp-mgmpmgmR-snP

Compositions

Varna	Palumaru nine	Adi	Patnam Subramanya Iyer
	Sarasijanabha	Adi	Parameswara Bhagavathar
Pancharathnam	Jagadananda karaka	Adi	Thyagaraja
Kriti	Swamionatha paripalaya		Muthuswamy Deekshitar
	Mahaganapathim	Eka	Muthuswamy Deekshitar
	Parameswara		Muthuswamy Deekshitar
	Karimukha varada		G.N.Malasubramanyam
	Varana Mukhare		Ambhujam Krishna
	Siddi Arul		Neelakanta Sivam
	Pranodosmi devam		Thulaseevanam
	Sri Gajanana		Thulaseevanam
Sri Padmanabha		Thulaseevanam	

5.2 GAULA

A janya raga of the 15th mela Mayamalavagoula. Swara figuring in are shadja, sudha, Ri, Antara Gandhara, Suddha Madhyama, Panchama, Kakali Nishada. This is an audava vakrashadava dhaivata varja raga. Arohana and Avarohana are SRMPNS-SNPMRGMS. A upamana raga Ri, Ma, and Ni are raga chaya svaras. Ri and Pa are Nyasa svaras. Ekasruti Ri 256/243 is the very characteristic feature of the raga which is referred as goula Ri. Srgm, RpmgmR, snpmrgmR etc. figure as vesesha sancharas. This raga is ideal and highly suitable for Madhyama kala singing of alapanas and tanas. Sarvakalika raga with sancharas coming in tristhayi. A raga with limited scope alapana. This raga is also called Goula. An auspicious raga. It is an ancient raga which is mentioned in ancient granthas.

In ancient granthas it is mentioned as a janya of Malavagouliyamela. It is a shadava raga, Dhaivatha is absent, Nishada is a graham svara. It is a raganga raga and sung at all times. In this raga Gandhara come only in Madhyamanta arohakrama. For example in the Pancharatna kriti “Dudukugala”. The sancharas are rrsSs, ssrMm srM nsrgM, srGm rrs.

Goula raga is suitable for singing at the commencement of a concert. The singing of this raga creates a Musical atmosphere and enhances the melakoyhuppu of the concert.

Sancharas

srmP-rmPnP-mpnP-M-PMrgmR-snP

pnsrM-rmpnmpnS-snRs-snrsnP

npsnsR-srpmgmrms-nsrms

nP-mpNP-pmgmR-snP-snR rsS

Compositon

Gitam	Sakalsura	Rupaka	
Varnam	Chelimikolu	Adi	Veenakuippayyar
	Palumarunato	Adi	Veenakuippayyar
Kriti	Duduku	Adi	Thayagaraja
	Sri Mahaganapathi	M.Chapu	Muthuswamy Deekshitar
	Thyagarajapalayasuma	Adi	Veenakuippayyar
	Elanadiya	Adi	Thiruvathiar Thyagayya
	Pranamamyaham	Adi	Vasudevachari
	Sankarasuta	Adi	Thulaseevanam
	Gananadhya	Adi	Ambi Deekshitar
	Neelothpalambikaya	rupaka	Deekshitar
	Manojana maruganon	Adi	Koteseara Iyer
	Sankarisathodari	Adi	Muthaiah Bhagavathar
	Paramanandamu	Adi	Pallavisesha iyer
	Marundualitharulavi	Adi	Papanasam Sivam

5.3 ARABHI

Murchana

Arohana : s r m p d ś

Avarohana : ś n d p m g r s

Janya raga : derived from the 29th melakarta, Dhira Sankarabharana.

This is a murchchanakaraka janya raga. Its ri, ma and pa taken as Shadja, result respectively in the ragas : Abheri, Mohana kalyani and Kedaragaula.

Besides Shadja and Panchama, this raga takes the Chatussruti Dhaivata and Kakali Nishada.

Audava – sampurna raga; varja raga; ga and ni are absent in the arohana; upanga raga; Ghana raga; One of the celebrated Ghana panchaka ragas and is the third in the group. A raga which shines more by madhyamakala sancharas. Gamaka varika raga; the notes, ri, ma and dha are jiva svaras; ri and pa are nyasa svaras; ri and dha are kampita svaras. Janta svara combinations like p p d d s s r r and nishada varja combinations like s s d d p p m p m g r r

are very characteristic of this raga. M, g r s R is ranjaka prayoga. The notes ni and ga are used sparingly in this raga; they will not occur as dirgha svaras; they are weak notes and are not stressed. Gandhara and Nishada are a durbala svaras. In the phrases, s n D and M, g r s R, the ni and ga are just touched; these two notes are not nyasas. There are some compositions wherein the nishada is totally absent. Can be sung at all times. The pan pazham takka ragam corresponds to Arabhi. Fairly distributed. Compositions being on the notes ri, pa and dha. An auspicious raga. Benedictory verses are sung in this raga. Tristhayi raga; ma is not a nyasa svara in Arabhi raga.

Note: Arabhi and sama are instances of ragas with identical svarasthanas but yet differ from each other on account of subtle srutis and characteristic manipulation of phrases.

Sanchara :

R m p D d – m p d Ś s – ś n D – d d s s r s R R – M g R – s r s n D – d d Ā ř – d d Ś s
– p p D d – m p d s d d p p m p m g r r – s r s n D – d d r r s d S ||

Some prominent Compositions :

Gita	Rere Sri Rama	Tripata	Ancient
Varna	Sarasijamukhi	Adi	Pallavi Duraisami Ayyar.
Pancharatna	Sadhinchene	Adi	Tyagaraja
Kritti	Ambaninnu	Adi	Tyagaraja
Kritti	Sundari ninnu	Chapu	Tyagaraja
Kritti	Namoralanu	Adi	Tyagaraja
Kritti	Chalakalla	Adi	Tyagaraja
Kritti	Chutamu	Rupaka	Tyagaraja
Kritti	Nadasudharasam	Rupaka	Tyagaraja
Kritti	Sri Saraswati	Rupaka	Tyagaraja
Kritti	Pahi parvata	Adi	Tyagaraja

5.4 VARALI

Murchana: Arohana : s r g m p d n Ś

s g r g m p d n Ś

Avarohana : ś n d p m g r s

39th melakarta raga. To accord with the katapayadi formula, ‘Jhala’ was prefixed to the name of this mela. This is the third mela in the VII charka-Rishi- go. In the other nomenclature for the melas, the 39th mela is called Dhali varali which against gives the number 39, by the application of the katapayadi formula. One of the vivadi meals: ra ga me dha nu.

This is an amurchchanakaraka mela. No regular mela can be obtained from this mela by this mela by the application of the process of model shift of tonic.

The phrase s g r g m is used frequently since the sounding of s r g m will result in vivaditva. Thus although theoretically the arohana is krama sampurna, in practice it is only vakra sampurna; s g r g m p d n s.

Besides Shadja and Panchama this raga takes the notes Suddha rishabha, Suddha gandhara, Prati madhyama, Suddha dhaivata and Kakali nishada.

A well known prati madhyama raga.

Sampurna raga: sarva svara gamaka varika raga.

Ghana raga and the fourth raga in the group of the first Ghanaragapanchakam.

A scholarly raga. A major raga affording scope for elaborate alapana; ga and ma are kampita swaras and nyasa swaras. The vivaditva in the raga is got over by the graced utterance of the gandhara. The ga is sounded in the region of the Chatussruti rishabha. Compositions commerce on the notes: ga, ma and pa. Karuna rasa raga. The frequency of ma in this raga is higher than the usual prati madhyama. It is characteristically referred to as the Varali madhyama. A raga which can appropriately figure in the ragamalika part of a pallavi exposition. Used in operas. The raga was known by the name Varati_in early times.

There is an odium attached to this raga. It is said that if one teaches a piece in this raga to his disciples, stained relations will ensure between the teacher and the taught in course of time. For this reason, Varali raga and pieces in it are never taught directly to pupil. As the master plays or sings the compositions in this raga, the pupils hear them and learn them. This unfortunate odium attached to this raga has resulted in the loss of many tunes in Varali raga. For the Music of the few compositions that have come down to us, we are indebted to the intelligent disciples who casually heard them as their masters sang and memorized them, and, in their turn indirectly passed them on to their disciples.

Sanchara

P m̃~P d n d P m Ğ~R ; ; S - s N g r g M P - p d M̃~ - P M̃~p d N d -

Ś n Ğ~ğ r R Ś - ś ś p m Ğ~r r Ś , n - Ś , n ś r Ś , n d p P m - P M

p d n Ś r ś n d p m - p Ś n d p P m - P M p m Ğ~Ğ~ - g g m p d n ś

r Ś , n d p p m p m Ğ~Ğ~ - g g R - r r s n d N S ||

Some prominent compositions

	Composition	Tala	Composer
Tana Varna	Tamarasakshi	Adi	Tiruvottiyur Tyagayyar
Tana Varna	Vanjakshi	Ata	Ramnada Srinivasa Iyengar
Pancharatna	Kanakanaruchira	Adi	Thagaraja
Kritti	Noremi	Adi	Tyagaraja
Kritti	Marakatamani	Adi	Tyagaraja
Daru	Indukemisitu (Nowka charitram)	Chapu	Tyagaraja
Kriti	Eti janmamidi (prabalada bhakti vijayam)	Chapu	Tyagaraja
Kritti	Mamava Minakshi	Misra eka	Muthuswami Dikshitar
Kritti	Karuna judavamma	Adi	Syama Sastri
Kritti	Ninu vina	Adi	Tiruvottiyur Tyagayyar

5.5 . SRIRAGAM

Aro: s r m p n s Ava:s n p d n p m r G r s

An audava vakra Samporna raga derived from the 22nd mela Kharaharapriya. Sriraga is also the old name for Kharaharapriya. Svaras taken by the raga besides Sa and Pa are Chatusruti Ri, Sudha Ma, Kaishiki Ni, Chatusruti Dha and Sadharana Ga. Ga and Dha are deleted in arohana. Only avarchana admits of vakra sancharas. One of the 5 ghana ragas and 5th in the series. Elongation and gamaka of Ga renders the raga beautiful. In Hindusthani Music Sriraga is derived from the Poorvi Thaata.(Kamavardhini). It is audava samporna in nature.

Sanchara:

PmrGrs-nsrmpn,P-mpnsrgrs-nsr,grsnp-pdnpmrGrs-rrmmnrrr-snpmrGrs-Snr, gr-snpmpn-nsrGrs.

Ragas in Carnatic Music

Compositions

Varna

Endukina modi	Adi	Patnam Subramonia Iyer
Sami ninnekoru	Adi	Karur Devudu Iyer

Pancharathnam

Entaro mahanu	Adi	Thyagaraja
Kriti:		
Sri mooladhara chakra	Adi	Muthuswamy Dikshitar
Sri kamalambikaye	Adi	Muthuswamy Dikshitar
Karunacheyvan	Adi	Irayimman Thampi
Bhavayami nandakumaram	Adi	Swati Tirunal
Rina madadritha	Adi	Swati Tirunal
Sri varalakshmi	Adi	Muthuswamy Dikshitar
Thyagaraja mahadhvaiaroha	Adi	Muthuswamy Dikshitar
Kameswarena	Adi	Muthuswamy Dikshitar
Sri abhayamba ninnu	Rupaka	Muthuswamy Dikshitar
Raman edukku	Triputa	Arunachalakavi
Palavamam sri	Adi	Bhadrachala Ramadas
Vadavari	Adi	Annamacharya
Sabhadarisanam	Adi	Gopalakrishna Bharathi
Maravamal	Adi	Gopalakrishna Bharathi
Edukku Enmidu	Adi	Gopalakrishna Bharathi
Devi neekripai	Triputa	Kavikunjara Bharathi
Kanakavela karunalavela	Adi	Koteeswara Iyer
Adhikaramundarul	Adi	Lakshmanan Pillai
Sri bhargavam	Adi	Muthaiah Bhagavathar
Sri karijaya	Adi	Muthaiah Bhagavathar
Sripathe kripa seyar	M.Chapu	Pallavi Sesha Iyer
Ambigapathim	Rupaka	Pariaswamy Thooran
Dharamigu dorayendu	Rupaka	Purandaradasa
Bhagyadalakshmi	Adi	Purandara dasa
Ninne gathi	Adi	Purandaradasa
Kanavendamo	Rupaka	Subramonia Bharathi
Vanajasana vinutha	Rupaka	Subbaraya sastri
Karuna Judu Ninnu	M.Chapu	Syama Sastri
Namakusumamula	Adi	Thyagaraja
Yukthamugadu	M.Chapu	Thyagaraja
Vedanayaka	Ata	Vedanayakom Pillai
Mangalam arul	Rupaka	Papanasam Sivan

Padam

Yemamma ye vintalu	Adi	Kshetrajna
Manasu ninnedabhayadu	Adi	Kshetrajna

5.6 MAYAMALAVAGAULA

Murchana: Aro: S R G M P D N S

Ava: S N D P M G R S

This is the 15th mela, 3rd in the 3rd chakra Agni. ‘Agni-Go’ is the mnemonic name. The mnemonic phrases are Sa Ri Ga Ma Pa Dha nu Malavagaula is the original name for this raga. Maya was prefixed to the raga name, after 72 melakartha scheme. A murchanakaraka mela. Ri, Ma taken as shadja results in Rasikapriya and Simhendramadhyamam. Mela with symmetrical tetrachord, separated by the interval of major tone. Ga and Ni are the jiva svaras. Ga and Pa are amsa svaras. A sarvakalika mela, Tristhayi raga which is free from all doshas. This raga evokes pathos and creates a soothing effect on the listeners. Bhairava Thaata of Hindusthani Music is similar to the Mayamalavagaula. This raga is selected to teach the fundamentals of Music to the students. The reasons for this is that many svaras with dual svarasthanas are absent in this and only a semi tonal difference is there between the two notes of each of the four pairs. The raga is a major raga with many janya ragas. It admits of nearly 90 janya ragas comprising of both popular and rare ragas.

Sanchara:

Pdp., m-gmddpMgrSrg-rgm-gmpdn, dpmg.r-gmpd Nd-dnsrs-

Sngsrndn, dpmG – gmpdmpgmrgmPmg-srpmgrS-sndNsrs.

Compositions

Gita	Ravikoti	Matya	
Varnam	Sarasijanabha	Adi	Swati Tirunal
Kriti	Merusamana	Madhyadi	Thyagaraja
	Tulasidala	Rupaka	Thyagaraja
	Vidulaku	Adi	Thyagaraja
	Rakshimpave	Jhampa	Thyagaraja
	Devi Sri Tulasamma	Adi	Thyagaraja
	Srinadadi	Adi	Muthuswamy Dikshitar
	Mayatita	Rupaka	Ponnayya
	Devadeva	Rupaka	Swati Tirunal
	Kshirasagara	Dhruva	Jayachamaraya Wodayar

	Adikondar	Adi	Muthutandavar
	Devadideva	Adi	Mysore Sadasiva Rao
	Sharmaprada	Rupaka	Thulaseevanam
	Nanda Orusedi	Adi	Gopalakrishna Bharathi
	Nan enna seyven	Adi	Koteeswara Iyer
	Kalangamilla	Adi	Lakshmana Pillai
	Adityan Devadidevam	Adi	Muthaiah Bhagavathar
	Dinamani Umasaga	Rupaka	Muthaiah Bhagavathar
	Taraka nama	Adi	Muthaiah Bhagavathar
	Mahima Ariya	Adi	Papanasam Sivan
	Bhuvaneswari Pugal	Desadi	Papanasam Sivan
	Illathathai	Adi	Papanasam Sivan
	Nenerumganu	Adi	Pallavi Seshayyar
	Mayam Edo	Adi	Papanasam Sivam
	Sakalakalavani	Adi	Periaswamy Thooran
	Chintayesham	Rupaka	Vasudevachar
	Kalinarulukuni	Adi	Mysore Vasudevachar
	Hari Bittare	Adi	Purandaradasu

5.7 SANKARABHARANAM

Murchana

Arohana : srgmpdnš

Avarohana : šndpmgrs

This is the most popular scale in all the systems of the whole world. This is derived from 29th (V-5 Bana – ma) ‘Dhira’ added to suit the Katapayadi formula.

Sankarabharana is called Major Diatonic Scale in the Western Music. Scholars say that the dhaivata in the Major Diatonic scale is Trisruti Dhaivata.

The swaras used are Shadja, Chatusruti Rishabha, Antara Gandhara, Suddha Madhyama, Chatusruti Dhaivata and Kakali Nishada.

The r- d and g – n are samvadis. Similarly s –r and p-d are in Purna Chatusruti gap. This was considered as the nishada murchana – ‘Ranjani’ of the ancient shadja grama. In olden days, the Vina’s first string was tuned to Nishada. Rest of the swaras were played on frets. These were Shadja Grama Swaras.

Sankarabharana was mentioned in Sangita Makaranda, Sangita Ratnakara and other treatises. This was mentioned as Purna Prasiddha Raganga Raga by Sarngadeva and as

Napumsaka raga by Narada. Though it was mentioned as mid – day raga, it is presently considered as evening raga. Also mentioned is Sangita Samayasara, Chaturdandi Prakasika and other treatises. Vidyaranya mentioned it as one in his 15 melas and Lochana Kavi considers Sankarabharana as one of the 12 that in his Ragatarangini. Sankarabharana was mentioned as the 29th mela by Venkatamakhi.

‘Bilaval’ is the equivalent Hindustani raga for Sankarabharana. In Tamil Music, ‘Sambalai’ is the equivalent of Sankarabharana, Pazhvalam Panjaram is again Sankarabharana.

s,ri,gu,ma,p,dhi,nu – are the swara mnemonics.

Madhyama is used in different ways in Sankarabharana. Kakali Nishada is sung in slightly higher frequency.

ś N p – ś D p m g – s D p m g – g m r G – are some of the ranjaka prayogas. d g – d r are avoided as they are more frequently used and more suitable to Kalyani.

Sankarabharana is a sarva swara gamaka varika rakti raga. Gandhra is sung without oscillations. Ri and Dha are kampita swaras. They are sung in higher intensity than Purna Chatusruti. Long dirgha and kampita Ri and Dha are characteristic notes for Sankarabharana.

Apart from s and p, Gandhara is a good nyasa swara. Dhivata is not a nyasa swara. Janta swara prayogas are suitable in this raga.

ī n ś d n p d m p g m r g s – is a good datu swara praya. There is western(Music) influence found in the ‘Chalamela’ – Ata tala varna of Swati Tirunal.

Tristhayi raga. Sarvakalika raga. Gives scope for elaborate alapana. Suitable for all times and all varieties of Musical compositions. Very popular rakti raga.

Sancararas

g m G G G R̃~m g r s N - ṅ s r g m g S̄ N̄~ -

ṅ s m g r s N - s ṅ r s S d N̄~p - D̄~ṅ s R̃~ -

G M d p p R S - g m g N r p m G - g M d p R S N -

S P g M R G s R s - R g m p̄ R S - g m P D D P -

g m P P P d n ś n d P - G g m p D N P - d N Ś R̄ Ś Ś -

ś Ś n ś r̄ ġ m ġ r̄ ś N - N r̄ ś ś d N P - g m p R̄ ś n d P -

m g m P d n Ś , ř ś n d P - g m P R s ŋ - ŋ s r g m G -

r s S , ŋ - s n r S d - Ñ~R S - ; ||

This is a Panchaswara – murchankaraka mela.

r – Kharaharapriya

g – Hanumattodi

m – Mechakalyani

p – Harikambhoji

d – Nathabhairavi

Some Compositions

Gita	Arere	Simhannadana	Ancient
Varna	Sami ninne	Adi	Karur Dakahina Murti
Varna	Chalamela	Ata	Swati Tirunal
Kriti	I Varaku	Rupaka	Tyagaraja
Kriti	Manasu	Tirputa	Tyagaraja
	Swadhinamaina		
Kriti	Emineramu	Tripura	Tyagaraja
Kriti	Enduta nilichite	Adi	Tyagaraja
Kriti	Enduku Peddala	Adi	Tyagaraja
Kriti	Swaragasudharasa	Adi	Tyagaraja
Kriti	Buddhi radu	Adi	Tyagaraja
Kriti	Sarjadalanetri	Adi	Syamasastri
Kriti	Devi Minanetri	Adi	Syamasastri
Kriti	Akshayalingavibho	Chapu	Muttuswamy Diskhitar
Kriti	Dakshinamurte		Muttuswamy Diskhitar
Kriti	Kamalamba Navavaranakriti		Muttuswamy Diskhitar
Kriti	Nagalingam Bhajeham		Muttuswamy Diskhitar
Kriti	Sadasivam Upasmahe		Muttuswamy Diskhitar
Kriti	Devi Jagajjanani (Navaratri Kriti)		Swati Tirunal
Kriti	Begumiraganu (Sri Venkatasa Pancharatna Kriti)		Vina Kuppayyar
Kriti	Evvade		Kshetrayya

5.8 BHAIRAVI

Murchana

Arohana : s r g m p d n ś

Avarohana : ś n d p m g r s

Janya raga; derived from the 20th melakarta Nathabhairavi Special Feature

The Dhauvata in the arohana is Chatussruti Dhaivata. This is the rare example of a janya raga with a kramasampurna arohana and avarohana. Bhairavi is also a raga wherein the accidental note is incorporated in the scale itself.

Some scholars give the arohana as: s g r m p d n ś. The phrase s g r g m occurs in this raga, but s r g m is used more frequently. If the arohana is maintained as s g r g m, s r g m cannot come. Hence the correct view is to take arohana as karma sampurna and to treat s g r g m as a visesha prayoga.

Besides Shadja and Panchama, the notes taken are Chatussruti Rishabha, Sadharana Gandhara, Suddha Madhyama, Suddha Dhaivata, Chatussruti Dhaivata and kaisiki Nishada.

Ekanya – svara bhashanga raga; the only accidental note Chatussruti Dhaivata, occurs in the phrases p d' n S, p d' n s R, p d' n d' n S and s n d' n S. Occasionally the phrase p d n s N rendered in madhyamakala, takes the suddha dhaivata. In the phrase p d n d p, both the dha notes are suddha. Usually in bhashanga ragas, anya svaras are not nyasa svaras : but Bhairavi is an exception. Even here, it occurs only as a hrasva nyasa – P d N d – d n s r s N d – r N d and G r s N d. The ending note in each of these phrases is just touched and not stressed.

Many of the compositions begin on the nishada svara and a few on the rishabha and dhaivata ; ri, ga, ma, and ni are the raga chhaya svaras; ri, ma, pa, ni and chatussruti dha are nyasa svaras; ga, ma, and ni are kampita svaras ; (a) r m G r s (b) pdM (c) p d n d M and (d) m p G r s are visesha prayogas; pa and ri are amsa svaras or resting notes. Chatussruti dha is not a resting note.

Whereas in phrase d n S, the ni is sounded in the svasthana, in the phrases : n n d P and P d n d p, the ni is slightly flattened and rendered.

Janta svara prayogas like r r g g m m g g and datu svara prayogas like n g r g s r, n r s r n S, p r S n d P, m n d P, m p g r s are prominent. Sarva svara gamaka varika rakti raga; the best of the rakti ragas. An evening raga according to some scholars; but can be sung at all

times. Well distributed., Slokas padyas and viruttams can be sung in this raga. All great composers and minor composers of not have composed in this raga. All types of Musical compositions are represented in this raga. A major raga admitting of elaborate scope for alapana. Used in operas and dance dramas. This raga corresponds to the Tamil pan, Kausikam.

5.8.1 History :

The origin of this raga can be traced to the Panchama murchhana of sa grama viz., Suddha shadja. The use of the “Chatussruti dhaivata in the arohana-krama combinations was gradually acquiesced in by scholars and it became a regular bhashanga raga more than 1500 years ago. This is one of the old ragas and it is the 7th of the nineteen prasidha (prominent) melas mentioned by old scholars. This raga is mentioned in the Sangita Ratnakara, Sangita Makaranda and Sangita Samaya Sara.

In fact we hear of compositions only in bhashanga Bhairavi raga from early times. The Nathabhairavi has remained as a scale for centuries.

Sanchara : R g m p * d n S s n * D - * d n s r s r s N * d - n s r s R - r g m G r S N * d - n s n g r g s r - n s n r s r n S - p d p d p M - p R S r n d p - p m N d P - m n d P - m p G r s - r g m p d p G r S - r g m G r s N * D - n s r s R - P * d n s r s II

Some prominent compositions:

Gita	Sri Ramachandra	Dhruva	Ancient
Svarajati	Kamakshi	Chapu	Syama Sastri
Varna	Viriboni	Ata	Pachchimiriyam Adiyappayya
Kriti	Koluvaiynnade	Adi	Tyagaraja
Kriti	Chetulara	Adi	Tyagaraja
Kriti	Sri Raghuvara	Adi	Tyagaraja
Kriti	Upacharamulanu	Adi	Tyagaraja
Kriti	Raksha Bettare	Adi	Tyagaraja
Kriti	Tanayuni brova	Adi	Tyagaraja
Kriti	Upacharamu	Rupaka	Tyagaraja
Kriti	Tanayande (Nowka Charitram)	Chapu	Tyagaraja
Kriti	Chitayamam	Rupaka	Muthuswamy Dikshitar
Kriti	Balagopala	Adi	Muthuswamy Dikshitar
Kriti	Maha Tripura	Rupaka	Pallavi Gopalayyar
Kriti	Nipadamule	Adi	Patnam Subrahmanya Iyer

Kriti	Ika nannu brova	Adi	Pallvi Gopalayyar
Kriti	Sri Parthasarathe	Khanda Triputa	Mysore Sadasiva Rao
Kriti	Arukku	Chapu	Gopalakrishna Bharati
Kriti	Tudi Seydidu	Rupakam	Ramaswamy Sivam
Ashtapadi	Sritakamala	Triputa	Jayadeva
Tarangam	Jaya Jaya Gokulabala	Triputa	Narayana Tirtha
Padam	Mandati	Triputa	Kshetrayya
Padam	Velavare	Adi	Ghanam Krishnayyar

5.9 KAMBHOJI

Murchana

Janya raga ; derived from the 28th melakarta, Hari Kambhoji.

Arohana : s r g m p d ś

Avarohana : ś n d p m g rs

Besides Shadja and Panchama the notes taken are Chatussruti Rishabha, Antara Gandhara, Suddha Madhyama, Chatussruti Dhaivata, Kaisiki Nishada and Kakali Nishada.

This is a murchanakaraka janya raga. Its dha when taken as shadja, results in the raga Desya todi s g m p d n ś – ś n d p m g r s.

Shadava – sampurna raga. Varja raga; ni is varja in the arohana. Ekanya – svara bhashanga raga; the foreign note kakali nishada, occurs in the phrases; s* n p d s. datu svara prayogas like (1) r p m g s (2) r m g s and (3) d ġ ř ś are common. Phrases like (a) m g s (b) p d M (c) m g p d s (d) s r g S are ranjaka prayogas P, d m g is a visesha prayoga and a rakti prayoga. The notes ma, dha and ni (both the varieties) are ragachhaya svaras; ga, ma pa and dha are nyasa svaras; ga, pa and dha are the notes on which one can rest and develop alapana. Sarva svara gamaka varika rakti raga. Of the rakti ragas this is widely known and sung. Well distributed. Can be sung at all times. One of the major ragas and affords scope for elaborate alaphana. Slokas, padyas and viruttams can be sung in this raga. All great composers and minor composers of note have composed in the raga. All types of Musical compositions are represented in this raga. Useful for singing sahyas relating to varnana or description. An auspicious raga. Useful for being sung at the commencement of concerts. Used in operas and dance dramas. Compositions begin on the notes: sa, ga, ma, pa, and dha. A raga wherein composition can begin with a visesha sanchara – m g S and ś n* p in this case.

Tristhayi raga. The phrases; m g S and s n P appropriately enough adorn this raga as a consonantal pair. The phrase s n P is sometimes sung to the Music of s s P. Though the foreign note is a jiva svara, it cannot occur as a prolonged note.

Note: Both Trisruti dha (5/3) and Chatussruti dha (27/16) are used in this raga. The former figures in the phrase D; n n D and the latter in the phrase s n p D s r g.

The raga is mentioned in the Sangita Ratnakara, Sangita Makaranda and Sangita Samayasara. The names Kambodi and Kamboji are also found in some works.

The pan Takkarsi is equivalent to this raga.

In Kathakali Music, this raga is known by the name Kamodari

Sancara:

M G P D - Ś ; d r ś N d P - p p D m̄ G - p D̃ - P d ś r ġ m Ġ Ś - d d , Ś Ś - Ś , n n d d p
P D̃ - p d ś r ġ m Ġ R Ś - d d Ś Ś Ś ,

r ġ m Ś Ś - p d ś r ġ ś n d m d P m g m g R S - R̃ D̃ P M G S -

s r P g m r g S - d d S S - s s ṇ d p D̃ - D R D S ||

Some prominent Compositions:

Gita	Bhuvanatraya	Dhruva	Paidala Gurumurti Sastri
Gita	Mandaradhara	Adi	Ancient
Varna	Taruni ninnu basi	Adi	Fiddle Ponnuswamy
Varna	Inta chalamu	Ata	Pallavi Gopalayyar
Varna	Sarasijanabha	Ata	Swati Tirunal
Varna	Pankajakshipai	Adi	Maha Vaidyanatha Ayyar
Kriti	Marimari nine	Adi	Tyagaraya
Kriti	O Rangasayi	Adi	Tyagaraya
Kriti	Evari mata	Adi	Tyagaraya
Kriti	Ma janaki	Adi	Tyagaraya
Kriti	Sri Raghuvaraprimeya	Adi	Tyagaraya
Kriti	Sri Subrahmanyaya Namaste	Rupaka	Mutthswamy Dikshitar.

5.10 TODI

Murchana

Arohana : s r g m p d n ś

Avarohana : ś n d p m g r s

The eighth mela raga; second mela in the (2nd)chakra (Netra.Sri); came to be called Hanumatodi to accord with the Katapayadi formula. A mela claiming a large number ofjanya ragas.

This is a murchchankaraka mela. Its ri, ga, ma, dha and ni when taken as shadja, will result respectively in Kalyani, Harikambhoji, Nathabhairavi, Sankarabharana and Kharaharapriya.

Todi is the ri murchchana of the ancient scale, shadja grama.

Note : s r g m d n s – s n d m g r s under this mela is known as Suddha Todi. The well known Ramayana gita Arere Desaratha raja in Dhruva tala is composed in Suddha Todi.

Besides Shadja and Panchama, the Todi raga takes the Suddha Rishabha, Sadharana Gandhara, Suddha Madhyama, Suddha Dhaivata and Kaisiki Nishada.

Sampurna raga; a raga with a symmetrical pair of tetrachords, the tetrachords being separated by the interval of a major tone ; ga, ma and dha are the raga chhaya svaras; ma and pa are amsa svaras or resting notes; ga, ma, pa, dha and ni are nyasa svaras; ri is not nyasa. Janta svara combinations like g g m m d d, m m d d n n , d d n n s s and datu svara prayogas. Like n ġ ř, n d n ř n, n d m, n d m d n are prominent Panchama varja prayogas like d m' s d, ś D d n ś D sarva svara gamaka varika rakti raga. Tristayi raga. One of the major ragas; well distributed. Slokas, padhyas and viruttams can be sung in this raga. All great composers and minor composers of note have composed in this raga. All types of compositions are represented in this raga used in operas and dance dramas. Compositions in this raga begin on the notes : sa, ga, ma, pa, dha and ni. Can be sung at all times. The tune called Mattakokilam is in this raga.

Todi Sitaramayya, a brilliant Musician of the early 19th century sang this raga for eight days, an enviable record.

In the phrase M m g g M, the ga is sounded in its svasthana but in G r ws the ga is flattened and rendered.

According to some Musicologists Venkatamakhi's statement that Todi is an auttara taga i.e., (came from the north) cannot be justified. The statement can however be justified if his Todi is taken as referring to the Todi raga of Hindusthani Music which corresponds to the 45th mela, Subhapanthuvrali. Todi of South Indian Music is one of the scales obtained by the

process of model shift of tonic to the ancient Tamil Music. The Sangita Ratnakara mentions this raga.

Sanchara

D n Ś Ś ś n D – d n ś r r Ś, ś n d p m – p d n d N ś r Ś ś n D – d n ś r Ġ, r ś n – d n s r g
m G r r S – s n d P – G m P – d n d P – p m G r r S – s n D, d n s r S ||

Some prominent compositions:

Type of Composition	Beginning Words	Tala	Name of the Composer
Svarajati	Rave Himagiri	Adi	Syama Sastri
Varna	Kanakangi	Adi	Pallavi Gopalayyar
Varna	Eranapai	Adi	Patnam Subrahmanya Ayyar
Kriti	Koluvamaregada	adi	Tyagaraja
Kriti	kaddanuvariki	Adi	Tyagaraja
Kriti	Chesinadella	Adi	Tyagaraja
Kriti	Dasarathi	adi	Tyagaraja
Kriti	Endu daginado	Chapu	Tyagaraja
Kriti	Tappi bratiki	Rupaka	Tyagaraja
Kriti	Ninnu vina Sukhamu	Rupaka	Tyagaraja
Kriti	Enduku daya	Triputa	Tyagaraja
Kriti	Emi jesite nemi	Triputa	Tyagaraja
Kriti	Kamalambike	Adi	Muthusmami Dikshitar
Kriti	Ninne Namminanu	Chapu	Syama Sastri
Kriti	Amba Nadu	Adi	Pallavi Gopalayyar
Kriti	Amba nannu	Adi	Anai Ayya
Kriti	Emani Pogadudu	Adi	Garbhapuri
Kriti	Sri Venkateswaram	Rupakam	RamnadSrinivasa Iyengar
Kriti	Amba Nannadarinchave	Rupakam	Cheyur Chengalraya Sastri
Padam	Ella Arumaigalum	Adi	Ghanam Krishnayyar
Padam	Taye yasoda undan	Adi	Utukkadu Venkata Subbayyar

5.11 SELF ASSESMENT QUESTIONS

1. Write the Raga Lakshnas of Nata and Bhairavi.
2. Write the Raga Lakshnas of Sriragam and Todi.

5.12 REFERENCE BOOKS:

1. Ragas in Carnatic music by S. Bhagyalakshmi.
2. Raga lakshana sangraham by Dr. Nukala China Satyanarayana Vol.I to III.