

DECEMBER 2021

ISSN: 2583-0309  
Peer-Reviewed



# Smṛti

A Bi-Annual Peer Reviewed Journal  
on Fine & Performing Arts

Volume I

Issue 2



DEPARTMENT OF INDIAN MUSIC  
SCHOOL OF FINE AND PERFORMING ARTS  
UNIVERSITY OF MADRAS

DECEMBER 2021



ISSN: 2583-0309  
Peer-Reviewed

# Smṛti

A Bi-Annual Peer Reviewed Journal  
on Fine & Performing Arts

Volume I

Issue 2



DEPARTMENT OF INDIAN MUSIC  
SCHOOL OF FINE AND PERFORMING ARTS  
UNIVERSITY OF MADRAS  
Chepauk, Chennai - 600 005

### **Chief Editor**

#### **Dr. Rajshri Ramakrishna**

Associate Professor and Head i/c  
Department of Indian Music  
University of Madras, Chennai  
Tamil Nadu

### **Peer - Review Board**

#### **Dr T V Manikandan**

Professor  
Department of Music  
Faculty of Music and Fine Arts  
Delhi University, New Delhi

#### **Dr. K. Sashikumar**

Professor and Dean Performing Arts  
Faculty of Performing Arts  
Benarus Hindu University, Varanasi  
Uttar Pradesh

#### **Dr. T. Arutselvi**

Professor and Dean  
Department of Music  
Faculty of Fine Arts  
Annamalai University, Chidambaram  
Tamil Nadu

#### **Dr Gurpreet Kaur**

Professor and Head  
Department of Music  
Guru Nanak Dev University  
Grand Trunk Road, Off, NH1,  
Amritsar, Punjab

### **Editorial Board**

#### **Dr. V. Premalatha**

Associate Professor and Dean  
School of Performing Arts & Fine Arts  
Central University of Tamil Nadu, Neelakudi,  
Thiruvarur, Tamil Nadu

#### **Dr. R. Hemalatha**

Assistant Professor  
Department of Indian Music  
University of Madras, Chennai  
Tamil Nadu

#### **Dr. M Subhasree**

Assistant Professor  
Department of Indian Music  
University of Madras, Chennai  
Tamil Nadu

#### **Dr. Debraj Goswami**

Assistant Professor  
Faculty of Fine Arts  
The Maharaja Sayajirao University of Baroda,  
Pratapgunj, Vadodara, Gujarat

#### **Dr. S. Seethalakshmi**

Assistant Professor  
School of Performing Arts & Fine Arts  
Central University of Tamil Nadu, Neelakudi,  
Thiruvarur, Tamil Nadu – 610 005

#### **Dr. Rita Sodha**

Assistant Professor  
Faculty of Fine Arts  
The Maharaja Sayajirao University of Baroda,  
Pratapgunj, Vadodara, Gujarat

## **Editor's Note**

We are happy to publish the second issue of Volume I of Smṛti - A Peer Reviewed E-Journal on Fine & Performing Arts of the Department of Indian Music, University of Madras. Smṛti provides an opportunity to consider the core, associate, and interdisciplinary areas of research in the fine and performing arts.

The objective of Smṛti is to publish up-to-date, high-quality, and original research papers alongside relevant and insightful reviews. As such, the journal aspires to be vibrant, engaging, and accessible, while also being integrative and challenging. All the papers, however, will be subject to the approval of the editorial board and the peer review board.

Needless to say, any papers that you wish to submit, either individually or collaboratively, are much appreciated and will make a substantial contribution to the early development and success of the journal.

*Dr. Rajshri Ramakrishna*

*Chief Editor*

*Smṛti - A Peer Reviewed E-Journal on Fine & Performing Arts*

## CONTENTS

1. Navagraha Compositions of Muddusvāmi Dikṣita and Tañjāvūr K  
Poṅṅayyā Piḷḷai 1  
Dr. Rajshri Ramakrishna, Brinda Manickavasakan
2. Adavus As Performers Therapy 13  
Dr. G. J. Leema Rose
3. Vilamba Kala Kritis Of Tyagaraja In The Raga 'Kharaharapriya' 18  
Dr.V V S Annapurna Akella
4. Kirana Gharana's Widened Roots in Karnataka 27  
Hricha Rashmi
5. Critical Study of the Compositions in Raga Mohana 35  
Dr.V.J.Dwaram Lakshmi, T. Sarada
6. Contribution of Pudukkode Krishnamurthy {1923-1985} To Music-As A  
Composer 49  
Dr. Ganga Ramachandran
7. Hāsya Rasa in Kaṅṅadāsan's Yēśu Kāvīyam 55  
Dr. G. J. Leema Rose, G. Joseph Patrick
8. Carnatic Music In The Indian Ocean With Emphasis On Mauritius: An  
Overview 62  
Dr.Adi Sankara Peruman OSK
9. A View On Subhapantuvarali Raga In Kritis 71  
Vidya T K
10. The Methodologies of Bharata Muni and Dr. Vidyadhar Oke for  
Determination of 22 Shruti-s with Reference to their Practical Applicability:  
Evidence and Conflicts 80  
Dr. Rajpal Singh, Jatin Mohan
11. Analysis of the Rāga lakṣaṇa ślōkā-s classified as 'Anubandha' in the  
Edition of Caturdaṅḍiprakāṣikā published by The Madras Music Academy 90  
Dr. T.R.Aravindhan
12. The Contributions of Gayaka Sarwabhauma Sreeman Parupalli  
Ramakrishnaiyya Pantulu Garu to Carnatic Music 99  
Dr.V.J.Dwaram Lakshmi, Annapurna Kundurthi

---

Smṛti, Vol. I – Dec 2021, Issue 2, pp. 1-12

## Navagraha Compositions of Muddusvāmi Dikṣita and Tañjāvūr K Poṇṇayyā Piḷḷai

### Author

**Dr. Rajshri Ramakrishna**

Associate Professor

Department of Indian Music

University of Madras

Chepauk, Chennai 600005

### Co-author

**Brindhā Manickavasakan**

SRF Research Scholar

Department of Indian Music

University of Madras

Chepauk, Chennai - 600005

---

### **Abstract**

Tañjāvūr Kaṇṇusāmi Poṇṇayyā Piḷḷai, a descendant of the Tañjāvūr Quartet, belongs to the Dikṣita śiṣya parampara. He has composed 'navagraha pādāḷga!', in praise of the nine astrological planets, inspired by Muddusvāmi Dikṣita's navagraha kīrtana-s. The nine compositions are in the same rāga-s as Dikṣita's navagraha kīrtana-s, while some compositions are set to different tāḷa-s. He has imbibed certain elements of the Dikṣita tradition in his compositions and there are some features that differentiate his compositions from Dikṣita. The suraṭi composition cevāyeṇum and aṅgārakamāśrayāmi are taken up for study, and are analysed based on sāhitya, structure, melody and rhythmic aspects.

### **Keywords**

Poṇṇayya Pillai, kirtana, Tanjavur Quartet, Dikṣita, raga, talam, tala, svara, rupakam, sthayi, bhasanga, svaraksara, aksara, mela, aroha, avaroha, jaru, karvai, mandra, tara, navagraha, padal, pallavi, anupallavi, carana, catusra jati rupaka, dhrtam, laghu, avarta, madhyamakala, saḥitya, surutti, surati, kalapramana

---

### **Introduction**

Tañjāvūr K Poṇṇayyā Piḷḷai (1887-1945), a descendant of the Tañjāvūr Quartet, has composed kīrtana-s in praise of the nine astrological planets. These are in the Tamizh language and closely follow certain elements of the navagraha compositions of Muddusvāmi Dikṣita. Belonging to the śiṣya parampara of Dikṣita, one can see the inspiration, influence of

one composer on the other. While there are similarities, there are also differences in the visualization of the rāga, phraseology, the content of the sāhitya, and so on. Poṅṅayyā has also composed seven vāragītaṅgaḷ, gītam-s in praise of astrological planets that correspond to the seven days of the week. These are given in the book 'Rājā Aṅṅāmalai Tamizhisai Karuvūlam' (RTK) containing Poṅṅayyā's Tamizh compositions, published by Aṅṅāmalai University in 1949. The navagraha kīrtana-s of Poṅṅayyā were published in Tamizhisai Sangam Journals.

Given below is a list of Dīkṣita-s seven navagraha kīrtana-s, along with the corresponding navagraha kīrtana-s of Poṅṅayyā. The compositions on rāhu and kētu are excluded as there is uncertainty regarding the authorship of the compositions. Poṅṅayyā follows the same rāga-s as Dīkṣita's compositions, however the tāḷa is the same for only four compositions.

navagraha kīrtana (Dīkṣita)	navagraha pāḍal (Poṅṅayyā)
sūryamūrtē – saurāṣṭram, dhruva tāḷa (catuśra dhruva)	sūriyabagavāṇē - saurāṣṭram, catuśra duruvam
candram bhaja – asāvēri, maṭhya tāḷa (catuśra maṭhya)	candira darisanamē – asāvēri, catuśra maṭṭiyam
<b>aṅgārakamāśrayāmi – suraṭi, rūpaka tāḷa (catuśra rūpaka)</b>	<b>cevvāyeṇum – suruṭṭi, rūpakam</b>
budhamāśrayāmi – nāṭakurañji, jhampa tāḷa ( <i>miśra jhampa</i> )	budaṇṇa – nāṭṭaikkuṛiñji, <i>tiśra rūpakam</i>
br̥haspate – aṭhāṇā, tripuṭa tāḷam ( <i>tiśra tripuṭa</i> )	viyāzhabagavāṇai – aṭhāṇā, <i>ādi</i>

śrīśukra – pharaju – aṭa tāḷa ( <i>khaṇḍa aṭa</i> )	sukkirabagavāṇai – parasu – <i>rūpakam</i>
divākaratanujam – yerukalakāmbhōji, ādi tāḷa	saṇibagavāṇ - yadukulakāmbōdi, ādi

This paper studies and compares in detail, the compositions of Dīkṣita and Poṇṇayā in praise of aṅgāraka or cevvaī – aṅgāramāśrayāmyaham and cevvēyeṇum respectively. Both compositions are in rāga suruṭṭi and rūpaka tāḷa. The notations are given in the appendix section of the paper, and are taken from from Saṅgītasampradāyapradarśini (SSP) and Tamizhisai Sangam Journals. The compositions are analysed with regard to three aspects - the compositional structure, sāhitya, melody and rhythmic aspects.

### Compositional Structure

Both compositions have the sections pallavi, anupallavi and caraṇa. Cevvāyeṇum has a svara passage following the caraṇa, which is not present in aṅgāramāśrayāmi. There is no distinctive madhyamakāla sāhitya section in cevvāyeṇum, this is unusual considering that all other navagraha compositions composed by Poṇṇayā have madhyamakāla sections. Cevvāyeṇum is a smaller composition than aṅgāramāśrayāmi (in terms of the number of āvarta-s).

While both compositions are in rūpaka tāḷa, the tāḷa markings in the notation show that aṅgāramāśrayāmi is to be presented in the catuśra jāti rūpaka format – one dṛtam followed by one laghu. There are no such markings shown in the notation of cevvāyeṇum, which could mean the tāḷa to be presented as catuśra jāti rūpaka or the more common format of rūpaka – two beats followed by a wave. The number of akṣara-s per āvarta is twelve in both compositions, but the way in which the tāḷa is presented may contribute to the tempo or gait of the composition. It may be observed that the melodic movement in cevvāyeṇum suggests a better fit of the composition in the common rūpaka tāḷa. It could be presented in the catuśra jāti rūpaka tāḷa format, but the tāḷa may need to be put at a faster tempo than the common rūpaka



tāḷa. SSP mentions catuśra jāti rūpaka tāḷa for aṅgārakamāśrayāmi, however, it is popularly performed in the common rūpaka tāḷa.

	<b>aṅgārakamāśrayāmyaham</b>	<b>cevvāyeṇum</b>
<b>pallavi,</b> <b>madhyamakāla sāhitya</b>	5 āvarta-s	4 āvarta-s
	2 āvarta-s	
<b>anupallavi,</b> <b>madhyamakāla sāhitya</b>	8 āvarta-s	4 āvarta-s
	4 āvarta-s	
<b>carāṇa,</b> <b>madhyamakāla sāhitya</b>	16 āvarta-s	10 āvarta-s
	4 āvarta-s	
<b>svara passage</b>	-	8 āvarta-s
<b>total number of āvarta-s</b>	39	26

The following table shows the number of lines of sāhitya and the duration of āvarta-s taken to cover the same. It may be observed that aṅgārakamāśrayāmi is more spaced out than cevvāyeṇum as the proportion of sāhitya line to āvarta count is lower.

	<b>aṅgārakamāśrayāmyaham</b>		<b>cevvāyeṇum</b>	
	number of sāhitya lines	number of āvarta(-s)	number of sāhitya lines	number of āvarta(-s)
<b>pallavi,</b> <b>madhyamakāla</b>	2	5	2	4
	1	2		
<b>anupallavi,</b>	2	8	2	4

madhyamakāla	4	4		
carāṇa, madhyamakāla	4	16	4	10
	4	4		

### Sāhitya

Certain parts of Poṇṇayyā's composition *cevvāyeṇum* describe the astrological planet the same way Dīkṣita does in *aṅgārakamāśrayāmi*, such as 'mēḍavirc cigameṇum rāsiniṇ ṇuḍaiyadē' (mēṣa vṛṣcikaṛāśyādhipatim), 'mēṇmaiyyāi magarattil uccam nī aḍaivadē' (makarōttuṅgam). While Dīkṣita mentions 'vaidyanātha kṣētram', referring to the vaidīśvara temple (where aṅgāraka is worshiped in a separate shrine), Poṇṇayyā refers to the same sthala with its alternate name, Puḷḷirukkuvēḷūr, in the line 'divviya **vēḷū**reṇum ūrum ummuḍaiyadē'. There are plenty of svarākṣara-s in both compositions, these are marked in the notations. Prosodical tools such as *edugai* are seen in the sāhitya.

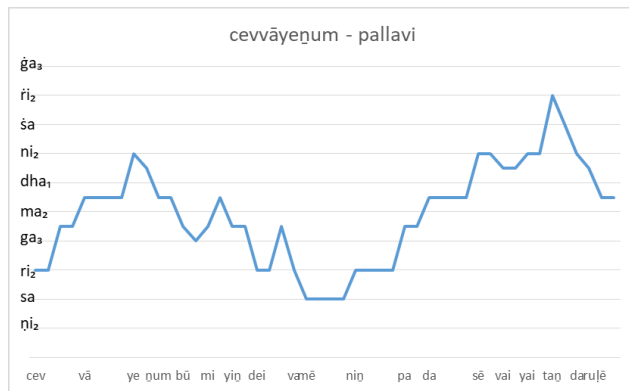
### Melody and rhythmic aspects

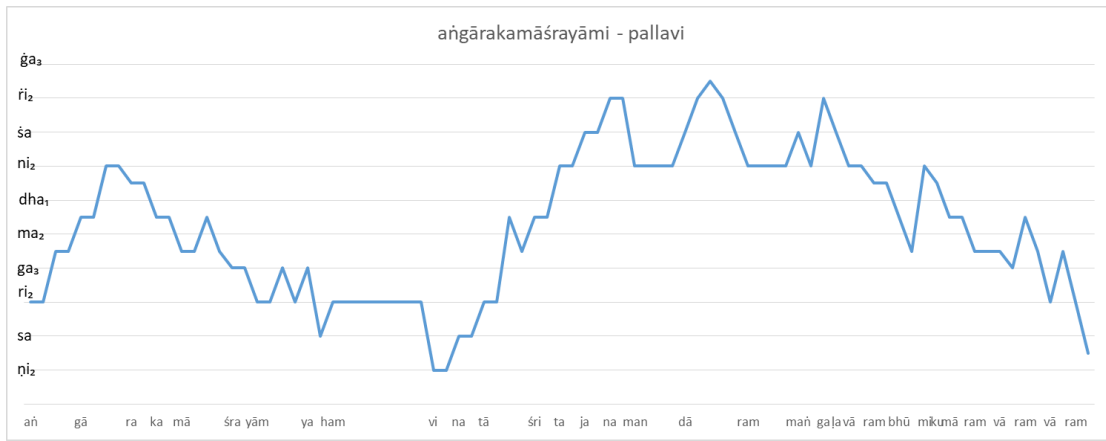
RTK (Rājā Āṅṅāmalai Tamizhisai Karuvūlam)	SSP (Saṅgītasampradāyapradarśini)
suraṭi (janya of 28th mēḷa, harikāmbōdi)	suraṭi (bhāṣāṅga, janya of 28 <sup>th</sup> mēḷa harikēdāragauḷa)
sa ri ma pa ni śa - śa ni da pa ma ga pa ma ri, sa	ṇi sa ri ma pa ni, śa, - śa ni, da pa ma, ga ri, sa
<i>cevvāyeṇum</i> grahasvara – ṛṣabha melodic range – ḍha to mā	<i>aṅgārakamāśrayāmi</i> grahasvara – ṛṣabha melodic range – ṇi to mā

It is mentioned in SSP that suraṭi is a bhāṣāṅga rāga as there are some phrases involving the sādharmaṅga gāndhāra (only in the tāra sthāyī). There is no such mention in RTK or in the Tamizhisai Sangam Journals, where suraṭi is given as janya of the 28<sup>th</sup> mēḷa. Subbarāma Dīkṣita also mentions that there is not much sañcāra in this rāga below mandra niṣāda, which is also seen in aṅgāraḱamāśrayāmi (the lower end of the melodic range is mandra niṣāda). There is mandra dhaivata seen in cevāyeṅum at exactly one place alone, otherwise the composition covers the same melodic range as aṅgāraḱamāśrayāmi. There is a difference in the way the rāga ārōha and avarōha is given.

The phrase 'pa dha ni, dha pa', 'ni dha śa', in aṅgāraḱamāśrayāmi is not seen in cevāyeṅum, the phrase 'ni dha ni śa' is not seen in aṅgāraḱamāśrayāmi, which is seen in cevāyeṅum. The phrase 'ni ma pa' is used commonly, and kārvai-s are mostly in the notes ṣaḱja, pañcama or ṛṣabha, in both compositions.

The melody of the pallavi of cevāyeṅum closely follows aṅgāraḱamāśrayāmi - starting with the same graha svāra, the melodic progression and pausing on madhya sthāyī ṛṣabha. This may be observed in the graphs below – representing melodic movement of the pallavi-s.





The pallavi of *cevvāyeṇum* ends with *pañcama*, connecting to *ṛṣabha*, bringing forth a beautiful *jāru* between the notes. There is an apparent *madhyamakāla sāhitya* in the end of the pallavi in *cevvāyeṇum* in the word ‘*tandarulē*’, an increased number of syllables in a small span of time, in comparison to the rest of the pallavi. There is a clear *madhyamakāla sāhitya* section in the pallavi of *aṅgāṛakamāśrayāmi* at ‘*maṅgaḷavāram..vāram*’.

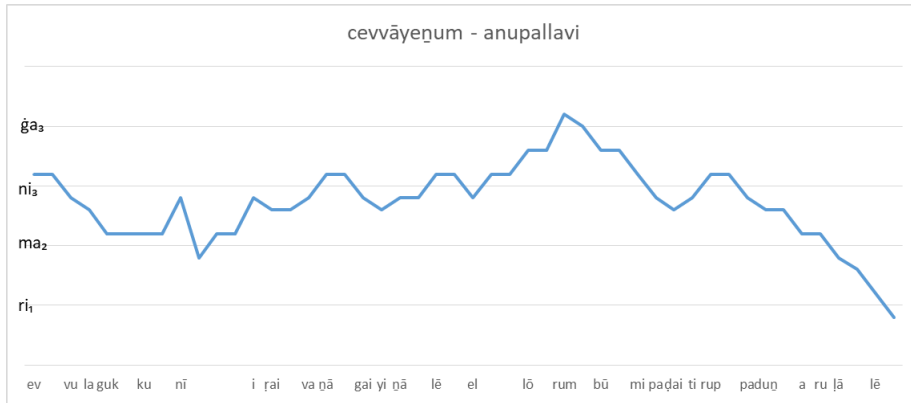
Pallavi of *cevvāyeṇum* -

r	,	m	,	p	,	,	,	n	d	p	,		m	g	m	p	m	,	r	,	m	r	s	,	
cev				vā				ye	ṇum				bū		mi		yiṇ		dei			va	mē		
,	,	r	,	,	,	m	,	p	,	,	,		n	,	d	,	n	,	ṛ	's	n	d	p	,	
		niṇ				pa		da					sē		vai		yai		taṇ		da	ru	.lē		

Pallavi of *aṅgāṛakamāśrayāmi* -

r	,	m	,	l	p	,	d	n	,	d	,	p	,		m	,	p	m	m	l	g	,	r	,	g	r	g	s	
aṅ				l	gā			ra		ka			mā						l	śra		yām				ya			
r	,	,	,	l	,	,	,	n	,	s	,		r	,	p	m	l	p	,	n	,	's	,	ṛ	,				
ham				l				vi		na			tā					l	śri		ta		ja		na				
n	,	,	,	l	's	,	ṛ	ḡ	ṛ	's	n	,	,		's	n	ṛ	's	l	n	,	d	,	p	m	n	d		
man				l	dā			ram					maṅ		ga	.la	l	vā		ram		bhū		mi	ku				
p	,	m	,	l	m	g	p	m	m	r	m	r	s																
mā		ram		l	vā		ram		vā		ram																		

The anupallavi of *cevvāyeṇum* and *aṅgāṛakamāśrayāmi* traverse the same melodic range and overall melodic progression.



There is no separate madhyamakāla sāhitya section in cevvāyeṇum as seen in aṅgāṛakamāśrayāmi, while there is an apparent madhyamakāla in the last āvarta, similar to that seen in the pallavi.

Anupallavi of cevvāyeṇum -

's	,	n	d	p	,	p	,	n	m	p	,		n	d	,	n	's	,	n	d	n	,	's	,	
ev		vu	la	guk		ku		nī					i	ʀai		va	ṅā		gai	yi	ṅā		lē		
n	's	,	'r	,	m	g	'r	,	's	n	d		n	's	,	n	d	,	p	p	m	g	r	s	
el			lō		rum		bū		mi	pa	ḍai		ti	rup		pa	duṅ		a	ru	lā		lē		

Anupallavi (first two lines) of aṅgāṛakamāśrayāmi -

s	,	,	,		s	,	,	,	n	,	n	,		's	,	,	,		n	,	's	,	,	,	,	
śṛṅ					gā				ra		ka		mē					ṣa		vṛṣ						
n	,	's	'r		's	,	,	'r	's	n	n	,		d	,	p	,		n	p	n	m	p	,	p	
ci		ka			rā				śya				dhi		pa			tim					rak			
p	m	p	m		p	,	n	's	'r	,	,		'r	,	m	,		g	,	'r	,	g	,	'r		
tān					gam				rak				tām				ba		rā				di			
's	,	'r	n	,		d	,	p	,	,	d	,		m	p	,	m		n	,	d	p	m	m	r	
dha		ram						śak			ti		śū				la		dha		ram					

The first two lines of sāhitya in the caraṇam of cevvēyeṇum are six āvarta-s long, meaning each line is of a duration of 3 āvarta-s. This is different from the rest of the composition as every other line is two āvarta-s long. The caraṇa ends with an apparent madhyamakāla sāhitya in the last āvarta while aṅgāarakamāśrayāmi has a dedicated madhyamakāla sāhitya portion. The caraṇa of both compositions follows a similar melodic progression. The mandra dha is touched upon in cevvēyeṇum, in the fourth āvarta.

					...								,	,	r	m	r	,	s	,	,	,	n	ḍ	
															meṇ	mai	yāi						ma	ga	
n	,	s	,	,	,	s	n	s	,	,	,		r	m	r	s	r	m	p	's	n	d	p	,	
ra		ttil				uc		cam					nī				a		ḍai		va		dē		

The eḍuppu of the first two lines of the caraṇa (cevvēyeṇum) is after two counts unlike the pallavi and anupallavi which are on samam. The eḍuppu of Dīkṣita's aṅgāarakamāśrayāmi is samam throughout, except two lines of the caraṇa which start after two counts of the tāḷa. This different eḍuppu for only certain lines is an interesting feature seen in both compositions.

The caraṇa of cevvēyeṇum is followed by a ciṭṭai svāra passage, which is not there in aṅgāarakamāśrayāmi. This passage ends with madhya dhaivata – connecting to the pallavi which begins with madhya ṛṣabha, which may be explored by a cascading quick flow of notes from dha to ri.

...	s	r	m	p	n	's	'r	's	n	d	p	d		pmgr	,	,	m	p	,	,	,	n	d	p	,	
														cev			vā					ye		ṇum		

## Conclusion

The following may be observed;

- Poṅṇayyā closely follows Dīkṣita with regards to svarākṣara, astrological details in sāhitya, melodic movement, composing in the same rāga and tāḷa.
- However, there are certain differences also.

- The composition *cevvāyeṇum* does not have a clear *madhyamakāla sāhitya* section.
- The *rāga suraṭi* is described as a *bhāṣāṅga rāga* in SSP while there is no such mention in RTK or the *Tamizhisai Sangam Journals*
- There are some phrases seen in *Poṇṇayyā's* composition not seen in *Dīkṣita's* (*pa dha ni dha pa*, and *ni dha śa*) and vice-versa (*ni dha ni śa*).
- *Cevvāyeṇum* seems to fit the more common method of presentation of *rūpaka tāḷa* better, while SSP gives *aṅgārakamāśrayāmi* in the *catuśra jāti rūpaka tāḷa* format. This may contribute to the tempo or *kālapramāṇa* of the compositions.

### **Bibliography:**

#### **Books/Journals:**

1. Sivanandam Pillai, *Rājā Aṅṅāmalai Tamizhisai Karuvūlam*. Volume XVIII, Annamalai University, 1949.
2. Subbarāma Dīkṣita, *Sanḡītasampradāyapradarśini*. Vol. 1, 2, Eṭṭayapuram, Vidyā Vilāsini Trust, 1904.
3. *Tamizhisai Sangam Journals*

#### **MPhil Dissertation (unpublished):**

1. T, Sutharjini. "Sanḡīta Kalānidi K. Poṇṇayyā Piḷḷayin Pāḍalgaḷ - Ōr Āivu." Madras University, 2005.

Appendix – 1 – Cevvāyeṇum

pallavi																										
1	r	.	m	.	p	.	.	n	d	p	.		m	g	m	p	m	.	r	.	m	r	s	.		
cev				vā				ye	ṅum			bū		mi		yiṅ		dei			va	mē				
	.	.	r	.	.	.	m	.	p	.	.		n	.	d	.	n	.	ṛ	's	n	d	p	.		
			niṅ				pa		da			sē		vai		yai		taṅ			da	ru	lā			
2	r	.	m	.	p	.	.	n	d	n	's		n	d	n	's	n	d	p	.	m	g	r	s		
cev				vā				ye	ṅum			bū		mi		yiṅ		dei			va	mē				
	.	.	r	.	m	g	r	s	r	m	p	.		n	d	n	's	ṛ	's	n	's	n	d	p	.	
			niṅ				pa		da			sē		vai		yai		taṅ			da	ru	lā			
	r	.	m	.	p	.	.	n	d	p	.															
cev				vā				ye	ṅum																	
anupallavi																										
	's	.	n	d	p	.	p	.	n	m	p	.		n	d	.	n	's	.	n	d	n	's	.		
ev			vu	la	guk		ku		nī				i	rai		va	ṅā		gai	yi	ṅā		lā			
	n	's	.	ṛ	.	m	g	ṛ	.	's	n	d		n	's	.	n	d	.	p	p	m	g	r	s	
el			lō		rum		bū		mi	pa	dai		ti	rup		pa	duṅ		a	ru	lā		lā			
	r	.	m	.	p	.	.	n	d	p	.															
cev				vā				ye	ṅum																	
caraṇam																										
	.	.	r	m	r	s	r	.	m	.	p	.		.	.	r	.	m	.	p	's	n	d	p	.	
			mē	da	vr	oḍi	ka				me	ṅum	rā									si				
	.	.	m	g	m	.	p	.	m	.	r	.		.	.	r	m	r	.	s	.	.	n	d		
			niṅ	ṅu	dai	ya	dē				meṅ	mai	yāi									ma	ga			
	n	.	s	.	.	s	n	s	.	.	.		r	m	r	s	r	m	p	's	n	d	p	.		
ra			ttil			uc	cam				nī		a	dai	va	dē										
	n	d	n	.	's	n	ṛ	's	n	d	p	.		p	n	p	n	m	p	n	d	n	.	's	.	
tē		dum	kīr		ti	uḷ	la				pat		ti	ṅi	u	dai	ya	dē								
	n	d	n	.	's	ṛ	m	g	ṛ	.	's	.		n	d	n	.	's	n	d	p	m	g	r	s	
div		ya	vē	.	lū		reṅ		ṅum			ū		rum	um		mu	dai	ya	dē						
ḡṭṭasvaram																										
	r	.	.	.	.	m	p	n	d	n	's		n	.	d	p	m	p	m	.	g	r	m	r		
	s	.	.	.	.	r	m	g	r	m	p		n	d	p	n	's	ṛ	n	d	p	d	m	g		
	r	.	m	g	r	.	p	m	p	.	n	d		p	.	n	's	n	d	p	.	n	's	ṛ	's	
	n	d	p	.	m	g	r	s	n	d	p	.		s	r	m	p	n	's	ṛ	's	n	d	p	d	
	r	.	m	.	p	.	.	n	d	p	.															
cev				vā				ye	ṅum																	



Appendix – 2 – Aṅgārakamāśrayāmi

pālavi																														
1	r	,	m	,	l	p	,	d	n	,	d	,	p	,		m	,	p	m	m	l	g	,	r	,	g	r	g	s	
	ān				l	gā			ra		ka				mā						l	śra		yām			ya			
	r	,	,	,	l	,	,	,	n	,	s	,			r	,	p	m	l	p	,	n	,	's	,	'r	,			
	ham				l				vi		na				tā						l	śri		ta		ja		na		
	n	,	,	,	l	's	,	'r	g	'r	's	n	,			's	n	'r	's	l	n	,	d	,	p	m	n	d		
	man				l	dā			ram						mān	ga	la	l	vā		ram		bhū		mi		ku			
	p	,	m	,	l	m	g	p	m	m	r	m	r	s																
	mā	ram			l	vā		ram	vā		ram																			
	r	,	m	,	l	p	,	's	,	n	d	p	,			p	d	p	m	,	l	g	,	r	,	g	r	s	,	
	ān				l	gā			ra		ka				mā						l	śra		yām			ya			
	r	,	,	,	l	,	,	,	s	,	,	,																		
	ham				l																									
anupālavi																														
	s	,	,	,	l	's	,	,	n	,	n	,			's	,	,	,	l	n	,	's	,	,	,	,				
	śn				l	gā			ra		ka				mē				l	sa		vṛs								
	n	,	's	'r	l	's	,	,	'r	's	n	n	,			d	,	p	,	l	d	p	d	p	n	m	p	,		
	ci	ka			l	rā			śya						dhi		pa				l	tim								
																					l	n	p	n	m	p	,	p		
																					l	tim						rak		
	p	m	p	m	l	p	,	n	's	'r	,	,			'r	,	m	,	l	g	,	'r	,	g	'r	,				
	tān				l	gam			rak						tām				l	ba		rā					di			
	s	,	'r	n	,	l	d	,	p	,	,	d	,			m	p	,	m	l	n	,	d	p	m	m	r	,		
	dha	ram			l		śak				ti				śi				l	la		dha		ram						
	s	,	s	s	l	,	,	's	,	's	's	's	,			n	,	's	'r	l	g	'r	'r	's	n	d	p	,		
	mān	ga	lam		l		kam		bu	ga	lam				mañ	ju	la	l	ta	ra	pa	da	yu	ga	lam					
	p	,	g	'r	l	'r	's	n	d	p	d	p	d		p	's	n	d	l	p	d	p	m	g	r	m	r	s		
	man	ga	la		l	dā	ya	ka	mē		sa	tu			rān	gam			l	ma	ka	rōt	tūn	gam						
caraṇam																														
	d	,	's	n	n	l	d	,	p	,	m	,	p	d	,		p	,	,	d	l	m	,	m	,	m	,	g	,	
	dā				l	na	va		su		ra				sē				l	vi		ta		man						
	p	m	,	g	l	g	r	g	r	r	,	s	,			s	n	s	,	l	r	,	m	r	m	p	,			
	da				l	smi	ta		vi		la				si		ta		l	vakt				ram						
		,	r	m	l	p	m	n	,	d	,	p	d		m	,	g	,	l	r	,	r	,	r	,	s	,			
			dha	ra	l	ni					pra				dam				l	bhrā							tr			
	s	n	s	,	l	r	,	s	,	,	r	,			,	,	n	d	l	p	m	p	m	g	m	r	,			
	kā				l	ra	kam				rak					ta			l	nēt				ram						
		,	n	,	l	n	,	n	,	d	,	's	,			n	,	d	,	l	p	,	n	p	n	m	,	p		
			dī		l	na	rak				sa				kam				l	pū					ji		ta			
	's	n	's	,	l	n	,	'r	,	,	,	,			's	,	n	,	l	's	,	,	,	's	,	,				
	vai				l	dya	nā								tha				l	ksēt					ram					
	's	n	's	'r	l	g	'r	'r	's	n	,	d	,			p	m	p	's	l	n	d	p	,	d	m	,	g	,	
	div				l	yau		ghā							di	gu			l	ru		gu		ha		ka				
	r	g	,	r	l	m	p	,	m	p	d	,	p		n	,	d	,	l	p	m	g	m	,	r	,				
	tāk				l	sā		nu							gra	ha			l	pāt				ram						
	s	,	'r	's	l	,	'r	n	's	n	,	d	,			p	,	n	d	l	n	p	m	p	n	,	's	,		
	bhā		nu	can	l	,	dra	gu	ru	mit	ram				bhā	sa	mā	l		na	su	ka	lat		ram					
	n	,	's	,	l	'r	's	,	n	d	,	p	,			p	m	,	n	l	d	p	m	g	r	m	r	s		
	jā	nus			l	tha	has		ta	cit	ram				ca	tur	bhu	l	ja	ma	ti	vi	cit		ram					

## **Adavus As Performers Therapy**

Author

**Dr. G. J. Leema Rose**

Assistant Professor

Kalai Kaviri College of Fine Arts, Trichy

---

### **Introduction**

In the sixty-four arts of Ancient Tamils, music and dance are considered to be divine and are outstanding ones. There are various forms of both these arts. In Bharatanatyam, four types of *bani*s are in practice, Tanjore bani, Pandanainallur bani, Vazhuvoor bani, and Kancheepuram bani. Only Pandanainallur Meenakshi Sundaram Pillai bani's adavus have been taken for this therapeutic research and is presented in this article.

### **Objectives**

Dance students, dance teachers, and professional performers face a lot of challenges both physically and mentally. Some of them include knee pain, back pain, shoulder pain, muscle spasms, joint pain, and many more. The main objective of this article is to put forward my research on how to overcome these challenges easily with the help of this divine art form.

Also, most articles based on therapeutic researches<sup>1</sup> have been on hasta mudras, yoga, voice modulation, body-weight loss, maintaining youthfulness, etc. But this article will focus on one particular *bani* (pandaninallur) and focus on how one *adavu* will be therapeutic for another *adavu*, thereby putting forth a new performer's therapy.

### **Adavu System**

Tanjore Quartette put forth the *adavu* system to be taught before the *Natya urrupadigal*. The number of *adavus* changes based on each *bani*. Pandanainallur bani has been categorized into 18 divisions in which there are 60 *adavus*<sup>2</sup>.

---

<sup>1</sup>Tripura Kashyap, My body My wisdom a handbook of creative dance therapy, 2005

<sup>2</sup>Leema Rose, Bethlehem Kuravanji Nadana Amaivu Nutpangal, 2017, P.126.

- *Thattadavu*<sup>3</sup> - Done by hitting the legs (feet)
- *Nattadavu*<sup>4</sup> - Including hand movements with leg movements
- *Paravaladavu*<sup>5</sup> - Hands, legs along with moving to the side movements
- *Kuthithu mettu adavu* – Balancing the hands and legs
- *Korvai adavu* – Includes kaarvai (,)

Similarly other *adavus* have been set by our ancestors, now we will learn about the therapeutic method in these *adavus*.

These *adavus* have been set in three speeds, first speed, second speed and third speed up and down, which itself has an inbuilt therapeutic properties beneficial for the health.

### Tala System

The basic *adavus* are set to either *Adi* or *Rupaka* talas. For the purpose of therapy, the *tala* has to be handled in the following way:

<i>Adavus</i>	<i>Solkattu</i>		Speed
	<i>Right</i>	<i>Left</i>	
1. <i>Thattadavu</i>	<i>Theiya</i>	<i>Thei</i>	2 beats
2. <i>Nattadavu</i>	<i>Thei Yum</i>	<i>Thath</i>	4 beats
3. <i>Paravaladavu</i>	<i>Tha Thei Thath</i>	<i>Dith Thei Thath</i>	8 beats
4. <i>Korvai adavu</i>	<i>Thath Thei Tham ,</i> <i>Dith Thei Tham ,</i>	<i>Thath Thei Tham ,</i> <i>Thath thei Tham ,</i>	16 beats

In this way, the *adavu* beats should be set to 2,4,6,8,16, thereby steadily increasing. Understanding and practicing this way, the therapeutic factor will come into light and start working. The above mentioned *adavus*, *talas* must be understood and learnt to make this therapy beneficial.

<sup>3</sup>Saroja Vaidyanathan, The science of Bharatanatyam, 1984, p.4.

<sup>4</sup>Sudharani Raghupathy, Laghu Bharatham, 2002, p.182.

<sup>5</sup>Balasundar Raju, Nadana Adaivugal, 1993, p.20.

## Therapy Method

Two different approaches have been put forward for this therapy.

1. The pain caused by an *adavu* in one division can be cured by doing another *adavu* of the same division, giving treatment for the pain. For example, the shoulder pain and back pain caused while doing third *nattadavu* can be cured by doing fifth *nattadavu*.
2. The pain caused by an *adavu* in one division can be cured by doing an *adavu* of another division. For example, the pain caused while doing first *thattadavu* can be cured by doing second *nattadavu*.

## Points to be noted<sup>6</sup>

1. While doing the *adavus*, breathing techniques must be kept in mind and performed.

Examples:

- *Adavus* which have forward/front bending – exhalation (fifth *nattadavu*)
- Jumping *adavus*  
While jumping – inhalation  
While stretching the hands and legs – exhalation  
(*Kathi adavu*, *Dith Theiyundha adavu*)
- *Adavus* done in *sama nilai* (straight) – breathing depends on hand and leg movements

While doing first *nattadavu*, when we stretch the right leg sideways, we pull in *natyrambam* (right shoulder), simultaneously inhalation happens. When the hand is pushed out, exhalation will complete the movement.

2. It is important to be mindful and have focus and concentration while doing.
3. For the therapy to be effective, the *kaala pramanam* must be in the right tempo. High tempo will not be effective for the therapy.

---

<sup>6</sup>Tripura Kashyap, My body My wisdom a handbook of creative dance therapy, 2005, p.122.

### Implementation of the therapy in *Adavus*

1. While doing *thattadavu* continuously, one definitely faces challenges like knee pain, muscle spasms, shivering of thighs etc. *Theiya Theiyi adavu* can be done as an antidote/pain killer.
2. First *thath thei tha ha* in first speed, when done with opposite hands and legs, one can get the cure explained below. The *adavu* is set this way where, stamping both legs, *mettu*, stamping one leg, balancing the legs on toes. The same leg pattern done with hands in opposite directions will prevent stroke, blood circulation systemises, liver and *maleeral* functions effectively.
3. Body movements with the legs only also comes under *adavus*<sup>7</sup>. The walks used usually in dance like, *kulukku nada*<sup>8</sup>, back walk, heel walk, toes walk, walking with the sides of the feet help in increasing insulin secretion for diabetic patients.

#### 4. *Kartharee adavu X Kathi adavu*

Performing *kathi adavu* after doing *kartharee adavu*, will help to do *kathi adavu* at ease. While jumping, the body becomes bouncy like a ball and the body is within control. While stretching the legs, proves to be an antidote for knee pain and helps to reduce excess thigh muscles.

#### 5. *Sarukal adavu X Second Theiya Theiyi*

*Sarukal adavu* is done by jumping in *muzhumandi* and stretching the leg backwards. Second *theiya theiyi in sama padam* by moving front.

#### 6. *Tha hatha Jam Thari Tha*

Usually while doing this *adavu*, a sense of happiness arises within us. The *mudra* used in the *adavu - alapadma*<sup>9</sup> is one of the *mudras* that gives rise to emotions

---

<sup>7</sup>Kalarani, Tanjai Valartha Bharathakalai, 2004, p.155

<sup>8</sup>Sudharani Raghupathy, Laghu Bharatham, 2002, p.211.

<sup>9</sup>Sudharani Raghupathy, Laghu Bharatham, 2002, p.211.

of sincerity and goodness. Example: happiness, sun, beauty, bloomed lotus, love, sympathy and much more.

7. *Braramaree*

While doing this *adavu*, the performer's head, hand, fingers, chest, back, feet all come into play. One must inhale while taking the spin in this *adavu*, while doing so the needed *prana vaayu* for the body is received.

8. *Kitathakatharikitathom X Seventh Thattadavu*

9. *Thath Thei Tham X Paichal Adavu*

10. *Knee pain X Uthsanga adavu*

Similarly many *adavus* can be turned into therapy. While doing these *adavus*, eye movements play a major role, through this short sighted and long sight can be effectively cured. Taking a bath after applying oil is also an effective therapy.

## Conclusion

Through my research and experience , I have discovered that my pain caused because of *Adavus* can be relieved by performing another contradictory *Adavus*. While practicing *adavus*, with the *drshti bhedas*, it itself has therapy inbuilt in it and is beneficial for the body, especially eyes. This Article highlights three features: learning process, healing process and body fitness when the basic *adavus* that are fully understood and put in proper practice. The pains which are felt and not felt by our body can be effectively cured by this therapy. Unnecessary creams, tablets, and mental stress can be avoided through this divine art form for good health, and following what our ancestors have given us is the objective of this article.

## Bibliography

1. Saroja Vaidyanathan, The science of Bharatanatyam, 1984.
2. Balasundar Raju, Nadana Adaivugal, 1993.
3. Sudharani Raghupathy, Laghu Bharatham, 2002.
4. Kalarani, Tanjai Valartha Bharathakalai, 2004.
5. Tripura Kashyap, My body My wisdom a handbook of creative dance therapy, 2005.
6. Leema Rose, Bethlehem Kuravanji Nadana Amaivu Nutpangal, 2017.

### **Vilamba Kala Kritis Of Tyagaraja In The Raga 'Kharaharapriya'**

*Author*

**Dr.V V S Annapurna Akella**

SPMVV, Tirupati

---

#### **Abstract**

One among the Musical Trinity, Sadguru Sri Tyagaraja contributed a lot to the world of Carnatic Music by his melodious compositions in a huge number of ragas. Tyagaraja composed many kritis in various talas like Adi, Rupaka and Chapu and in various degrees of speed like Vilamba laya, Madhya laya and druta laya. Among these, Tyagaraja composed Vilamba kala kritis in Major Ragas like Kalyani, Todi, Kambhoji, Sankarabharanam and Kharaharapriya etc. Vilamba kala kritis of Tyagaraja clearly shows the Raga swarupa of the raga in which the kriti is composed. In this paper Vilamba kala kritis of Tyagaraja in the Raga Kharaharapriya are discussed and explained how the raga svaroopo of Kharaharapriya is clearly established through these compositions.

Tyagaraja is the only composer to have composed many beautiful kritis in this raga. Compositions in 'Kharaharapriya' Raga are well known major concert pieces in Musical concerts like 'Chakkani raga margamu', 'Rama niyeda' and 'Nadachi Nadachi'. In this paper these compositions are analyzed by considering visual sources (notations). The Graha svarams, Nyasa svarams, range of raga sanchara, important janta and datu svara prayogas, raga ranjaka pryaogas in this raga and melodious phrases in these compositions and how the ragaswarupa is clearly established in these kritis by the composer are explained. How these Vilamba kala kritis are the sources for Music students to improve their Manodharma techniques like raga alapana and svarakalpana are discussed.

---

## **Introduction**

Music concerts are generally a blend of various melodious compositions by our great Vaggeyakaras. Rasikas in Music concerts enthusiastically wait for the Sub main item and main item going to be rendered by the performer. Generally main item of the concert will be in Major ragas like Kambhoji, Kalyani, Sankarabharanam and Todi etc. One among the Musical Trinity Sadguru Sri Tyagaraja Contributed a lot to the World of Carnatic Music through his melodious compositions in various Ragas and different talas. He also composed kritis in various tempos like Slow tempo, Medium tempo and Fast tempo compositions. Among these, Vilamba kala kritis (Slow tempo) are usually rendered in Musical concerts as major concert pieces. Vilamba kala kritis of Tyagaraja shows clearly the raga swarupa of that raga in which the kriti is composed. They are the major concert pieces.

## **Methodology**

In this paper Vilamba kala kritis of Tyagaraja in the Raga 'Kharaharipriya' are considered for analysis. Tyagaraja composed Vilamba kala kritis in the raga 'Kharaharipriya' like 'Chakkani Raja margamu', 'Rama ni yeda' and 'Nadachi nadachi'. One among these kritis 'Chakkani Raja margamu', a well known master piece by Tyagaraja is taken for detailed analysis. Literary meaning of the composition is first given and Musical analysis is carried out on the basis of Graha svaras, Nyasa svaras, Range of a raga sanchara in a particular section of a composition, melodious phrases, prominent janta svara and datu svara prayogas, Raga ranjaka prayogas, Consonant phrases in the compositions and how these prayogas can be taken up in Manodharma sangita aspects like Raga alapana and svarakalpana are discussed in detail.



### Analysis Of The Vilamba Kala Kritis Of Tyagaraja In The Raga 'Kharaharapriya'

According to 'Sangita Chudamani', Raga 'Kharaharapriya' is defined as follows [1].

चतुःश्रुत्यृषभा साधारणगान्धारभूषणा ।  
चतुःश्रुतिधैवतयुक्सकैशिकनिषादिनी ॥४०॥  
तथैवेतरशुद्धा च पूर्णारोहावरोहिका ।  
षड्जन्यासग्रहांशा चाप्यनलस्वरविक्रमा ॥४१॥

पराक्रमैकफलदः सर्वशत्रुविनाशनः ।  
गायकानां प्रियो ह्युक्तो नाम्ना खरहरप्रियः ।  
द्वाविंशतितमो मेलः प्रोक्तो गीतिविचक्षणैः ॥४२॥

With chatusruti rishabha, sadharana gandhara, chatusruti daivata, kaisiki nishada and other suddha (svaras), complete in ascent and descent, with shadja as nyasa, amsa and graha, granting power, vanquishing all foes, dear to musicians, Kharaharapriya is said to be 22<sup>nd</sup> mela by experts on Music. Raga kharaharapriya is 22<sup>nd</sup> Melakarta raga; 4<sup>th</sup> raga in Iv (veda) Chakra (Veda – bhū). Ri, ga, dha and ni are the ragachhaya svaras and nyasa svaras, ri and pa are resting notes. The slow rendering of the phrases N d P m G R and N d p d n ś N d P m G r are found to be ranjaka prayogas. Compositions in this raga commence on the notes sa, ri, pa and ni. This is a Tristhayi raga. This is a gana rasa pradhana raga.

Another important factor to be discussed here is the concept of 'Laya'. 'Tala' is constituted by the succession of 'Kriyas'. The term 'Laya' is the time lag between two successive kriyas in executing 'Tala'. Suppose a composition is set in 'Adi tala', when the composition is rendered in Adi tala, if the time gap between two successive kriyas is slightly decreased or increased, the composition may not be set in that tala. When the composition is sung to that particular Tala with that proper tempo it will only set. Tyagaraja composed in all the three tempos namely vilamba, Madhya and Druta [2]. In Vilamba kala kritis (slow tempo), there

is ample scope to express the raga bhava and to explore the different shades of that particular raga. In this paper the composition 'Chakkani raja margamu' is taken for detailed analysis.

### **Analysis Of The Kriti 'Chakkani Raja Margamu'**

Tyāgarāja composed a beautiful piece 'Chakkani rāja mārgamulundaga' in Rāga Kharaharapriya and Ādi Tāḷa. This is a mānasa sambhōdana kriti in the form of an 'upadēsam' to one's mind. This kriti tells us about the royal path to attain salvation.

In the pallavi part of the kriti 'Chakkani rājamārgamulundaga Sandula dūranēle', Tyāgarāja is saying that O mind why you are entering through the by lanes (sandula) when there are nice royal paths (Chakkani rāja mārgamulundaga).

In the anupallavi part of this kriti, in the line 'Chikkani pālu mīgaḍa yunḍaga', the composer expressed that when there are condensed (chikkani) milk and cream, why this detestable (chīyanu) toddy (Gangāsāgaramēlē)? Tyāgarāja is saying that when nutritious creamy milk is available will anyone think of detestable toddy?[3]

In the Charaṇa part of this kriti, in the line 'Kaṇṭiki sundara taramagu rūpamē' Tyāgarāja described Lord Śrī Rāma's beauty through this line. Lord Śrī Rāma is the most beautiful form (Sundara taramagu) which is a feast to the eyes. In the second line 'Mukkaṇṭi nōṭa celagē nāmamē', the composer is saying that Lord Śiva called as Mukkaṇṭi (Three eyed diety) is eternally chanting the name of Śrī Rāma in his mouth. In the third line 'Tyāgarājīṅṭanē nelakonnādi daivame', it means that Lord Śrī Rāma is the Supreme deity (Ādi daivame) firmly established (nelakonna) in the house of Tyāgarāja [4]. In the concluding line of this charaṇa which is 'Iṭuvanṭi śrī sākēta rāmuni bhaktiyanē', the divine composer is saying that O mind why enter by lanes when there is a nice royal path called devotion to reach Lord Śrī Rāma of Ayōdhya. Thus Tyāgarāja conveyed his message to mankind that one must select the nice royal paths like devotion to attain salvation. The notation of this composition is presented below [3].

Āro: SR²G²M¹PD²N²S		Avarō: ŚN²D²PM¹G²R²S		16x4
P.1.,,,,*R,, G, R,, S,, ,,N,, NDD,  ,, ,,* ca kka ni rā ja	N,, S, R,, mā rgamu	RSN,S, ,, S, S, ,,   ,, ,,* luṇ ḍaga		
2. *R,, G, R,S, N,SN S,RS, R,G,R,S,  N,N,D,- ca kka ni rā ja	N,, S, R, mā rgamu	R,G, R,,GM, G,R, ,,  ,, ,,* luṇ ḍaga		
3. *R,G, M, P, ,, P,,DM, M,,PR, R,G,R,S, N,N,D,- ca kka ni rā ja	N,, S, R, mā rgamu	R,G, R,,GM, G, R, ,,   ,, ,,* luṇ ḍa ga		
4. *R,G,M, P, ,, PDN,D,P, M,G,R,S,  SRN,D,- ca kka ni rā ja	N,, S, R, mā rgamu	R,G, R,,G M,G, R, ,,   ,, ,,* luṇ ḍa ga		
5. *R,G,M, P, ,, PDNŚNDPM GMPDPMGR PMGRSR- ca kka ni rā ja	RSN, S, R, ,, mā rgamu	R,G, RGM,PMMR G,GRR,   ,, ,,* luṇ ḍa ga		
1. *R,G, M, P, ,, R,G,M,P, D,N,-ND,N  Ś, N,- san du la dū ra	D,NŚN, D,- nē lē ō	MP,,  ,, ,P,DM M,PR R,G,  RGMGRS* ma na sa		
2. *R,G,M, P, ,, R,G,M,P, D,N,-ND,N  Ś, N,- san du la dū ra	D,NŚN, D,- nē lē ō	PDND  D,N, DPM, M,PR R,G,  RGMGRS* ma na sa		
3. *R,G,M, P, ,, R,G,M,P,D,N,-DNŚ,RS Ś, N,- san du la dū ra	D,NŚN,D,- nē lē ō	PDNŚ  RGRŚNDPM GMPD PMGR  DPMGRS* ma na sa		
6. *G,R, PM, DP,Ś, , NDPM G, ,, R,S,  N,N,D,- ca kka ni rā ja	N,, S, R, ,, mā rgamu	R,G, RGM,PMMR G, GRR,   ,, ,,* luṇ ḍa ga		
*R,,G, R,, S,, ,,N,,  NDD, ,,- ca kka ni rā ja	N,, S, R,  RSN, S, ,, mā rgamu	,, S, S, ,,   ,, ,,* luṇ ḍaga		
7. *P,Ś,Ś, Ś, ,, Ś, ,, ,, ,ŚNŚN  NDD, ,,- ca kka ni rā ja	P,D, N, D, mā rgamu	DPM, P, ,, , P, P, ,,  ,, ,,* luṇ ḍa ga		
8. *P,Ś,Ś, Ś, ,, ŚRGR ŚRGR Ś,SN DNŚN D,ND,- ca kka ni rā ja	P,D, N, D, mā rgamu	PDND MPD,P, P, P, ,,  DPM,* luṇ ḍaga		
9. *D,P, ,, ND D,M, M,PM M,PR R,G,R,S, SRN,D,- ca kka ni rā ja	N,, S, R, ,, mā rgamu	R,G, RGM,PM MR G, GRR,  ,, ,,* luṇ ḍa ga		
10. *P,GR GR Ġ, ,, RGMG RGMG R,Ġ, GRĠ,  ,, , Ś,- ca kka ni rā ja	N,, Ś, R, ,, mā rgamu	R,GR Ś,RS Ś,N, DNŚN  SNDP* luṇ ḍa ga		
11. *PRŚ, ,, ND P, ,, Ś,Ś, NDPM-GMPD PMGR  PMGRS- ca kka ni rā ja	RSN, S, R, ,, mā rgamu	R,G, RGM,PM MR G, GRR,  ,, ,,* luṇ ḍa ga		
*R,G, M,P, ,,- R,G,M,P, D,N,-DNŚ,RS  Ś, N,- san du la dū ra	D,NŚ N,D,-PDNŚ RGRŚNDPM GMPD PMGR  , PMGRS.* nē lē ō	ma na sa		
*R,, G, R, ,,N,S, ,, ,, ,ŚR ŚR SN,  NDD, ,,- ca kka ni rā ja	D,SN/G, R,  RSN, ,S, ,, mā rgamu	,, S, S, ,   luṇ ḍa ga		
A.1.,,,,*D,, N, D,, P, ,, ,, ,PDPD PMM, ,,, ,,* ci kka ni pā lu	2. D, ,, N, D,P,  M,PM P,DP ci kka ni pā	D,N,D,P,   PMM, ,,* lu		
3. *N,D, ,, N, D, ,, ,P,D,N,Ś, R,Ġ,RSN,  DPMP,M- ci kka ni pā lu	P, ,, D, N,P,  D,N, DNŚ, ,, ŚN Ś, ,,   ,, ,,* mi ga ḍa yuṇ ḍa ga			
1. *R, ,, Ġ, R, ,, Ś, ,, Ś, R ŚND, DNS,  NŚR,- chī yanu gan gā	Ś, ,, , N,D, ,, sā gara mē	P,DP M,PM G, ,, GRR,   ,, ,,* lē		

2. *Ġ, R, ,, Ġ, R, ,, ŚRGR NŚRS ŚND,DNŚ, NŚR,- chī ya nu gan gā	Ś, ,, , N,D, ,, sā gara mē	PDNŚNDPM GMPDPMGR  PMGRS,* lē		
12. *G,R, PM, DP, Ś, NŚRŚNDPM P, MPDPMGGR , PMGRS- ca kka ni rā ja	RSN, S,R, , ... mā rgamu...			
C.1. *P, ,, D, N,D,P,M, MG,PM, G,R, ,,  ,, ,,- kaṇ ṭi ki sun dara	R,G, M, P, ,, ta ra magu	R,G,M,P, D,N, NDD,  P, NDPM* rū pa mē		
2. *P, ,,D, N,D,N,P, NDDPPM ,G, GRR,  ,, ,,- kaṇ ṭi ki sun ḍa ra	R, G,M, P,M, t a rama gu	G, ,,M,NDPM G, GRR,   , MGRS* rū pa mē mu-		
*R,G,M, P,M, M,G,G,R, R,G,M,PMGR  S, ,, - kkaṇṭi nō ṭa ce la gē	R,G,M, P, ,, nā ma mē	R,G,M,P, D,N,NDD,   P, ,, ,,* tyā ga rā-		
same music as A.				
jiṅṭaṇē nelakon	nādi dai-	vamē yītu		
vaṅṭiśrī sākēṭa	rāmuni	bhaktiyanē	(cakkani)	
.Another popular version of :C, ,, , *P, ,,D,N,D,P,G,R, RG,PM, G, R, ,,, kaṇ ṭi ki su n dara...				

## Musical Analysis

The musical construction of the pallavi part of this kriti consists of eleven sangatis. This kriti is in Anagata graha. The pallavi part of this kriti has madhya sthāyi rishabham as graha svaram. If we consider the 2<sup>nd</sup>, 3<sup>rd</sup> and 4<sup>th</sup> sangatis of the pallavi, the concluding note (nyāsa svara) of these sangatis is the same note which is used at the commencement of these sangatis (graha svara, that is madhya sthāyi rishabham). In the 2<sup>nd</sup> sangati, there is a beautiful alignment of svarās (N̄,SN̄ S,RS R,G,R). The beauty of the third sangati is enhanced by the good dāṭu svara prayōgās.

; ; ; R, G, M,P,,, P,DM M,PR R,G,R,S,|

Ca .kkani ra . . . . .

In the 5<sup>th</sup> sangati of the pallavi the sañchāra of the rāga reached tāra sthāyi shadjam. If we observe the musical construction of 'sandula duranēlē ō manasa', in the 1<sup>st</sup> and 2<sup>nd</sup> sangatis, the note 'ma' is a śuddha svarāksharam and it is given below.

M,PR R,G, RGMGRS

Ma . . na . sa . . . . .

In the third sangati for the sāhitya part 'Sandula dūranēlē ō manasa' there is a good quadruple arrangement of svarās and it is given below.

PDNŚ | R̄ḠR̄Ś̄ NDPM GMPD PMGR | DPMGRS

Ō . . . . . ma . . na . . sa . . . . .

The sixth sangati is full of fine dāṭu prayōgās which clearly explores the rāga bhāva of Kharaharapriya.

G,R, PM, DP Ś,, NDPM G,,, R,S, | N̄,N̄,D,

Ca kka ni ra . . . . . ja . .

The 7<sup>th</sup> sangati starts with a good dāṭu svara prayōga (P,Ś,Ś, Ś,,,) which connects madhya sthāyi pañcama to tāra sthāyi shadja. This sangati shows slight variation to the

previous sangatis in this kriti. The 10<sup>th</sup> sangati starts with a dāṭu prayōga (P,ĠR ĠR Ġ,,), the rāga sañchāra reached tāra sthāyi madhyama in this sangati. The sañchāra of the rāga in the pallavi starts from madhya sthāyi rishabha and it extends up to tāra sthāyi madhyama and it goes down towards mandra sthāyi daivatam.

The anupallavi of this kriti commenced at madhya sthāyi daivatam. The first sangati of the anupallavi clearly shows the rāga svarūpa of Kharaharapriya. In the first sangati, if we consider the notation for the phrase 'Cikkani pālu', the note 'Pa' is a śuddha svarāksharam.

,, ,, ,, D,,,N, D,,,P,,, ,,,,PDPD PMM,|  
 Ci kkani pa . . . . lu . .

In the second sangati of the anupallavi there is again a good symmetric alignment of svarās (M,PM P,DP D,N,D,P). If we observe the musical construction for 'chīyanu gangā sāgaramēlē' in both 1<sup>st</sup> and 2<sup>nd</sup> sangatis, the note 'Sa' is a śuddha svarāksharam and it is given below.

Ś,,, ,, N, D,,,  
 Sā ga ra

In the conclusion of Anupallavi, there is a good quadruple arrangement of svarās (PDNŚ NDPM GMPD PMGR) which enhances the beauty of the composition. The sanchāra of the rāga in the anupallavi starts at madhya sthāyi daivatam and it extends up to tāra sthāyi gāndhāram and it goes down towards madhya sthāyi shadjam.

In the charaṇam part of this kriti 'Kaṇṭiki sundara taramagu' starts at madhya sthāyi pañcama ( P,,, ,, D, N,D,P,M, MG, PM,G,R, ,,), this musical construction itself clearly shows the rāga bhāva. If the first sangati is considered, in the following musical construction

R,G,M,P,,, R,G,M,P,D,N,NDD,P,NDPM  
 taramagu rū . . . . . pa. . me. . . . .

The note 'Ma' is śuddha svarāksharam and the note 'Ri' is a sūcita svarāksharam. This sangati concludes with a beautiful dāṭu prayōga (P,NDPM) . The second sangati of the charaṇa is full of beautiful janṭa svara prayōgās (NDDPPM G,GRR,). In the same sangati if we consider the sāhitya part 'rūpame', there is a good dāṭu svara prayōga (M,NDPM G,GRR,) which lends beauty to the sangati. The musical construction of 'Jinṭanē nelakonnādi daivamē Iṭu vanṭi sākēta rāmuni bhaktiyanē' is same as that of anupallavi.

The kriti 'Cakkani rāja mārgamu' in Kharaharapriya rāga is a major concert piece and the rāga svarūpa of Kharaharapriya is well brought out in this kriti and it is a good guideline for both carnatic music learners and performers.

### **Other Vilamba Kala Compositions In 'Kharaharapriya'**

1. Tyāgarāja composed another beautiful piece 'Rāma nīyeḍa' in Kharaharapriya rāga and Ādi tāḷa. This kriti tells us that those people who are lacking true devotion are not enjoying the bliss that comes out of reciting the name of Lord Śṛi Rāma. This kriti is a message to mankind that one must have true devotion towards the Lord.
2. Tyāgarāja composed another beautiful piece 'Nadaci nadaci jūcerā Ayōdhya nagaramu' in rāga 'Kharaharapriya' and 'Ādi' tāḷa. In this kriti the divine composer Tyāgarāja was in an anxious mood because devotees searched for Lord Śṛi Rāma in the city of Ayōdhya but they are unable to find him.

### **Conclusion**

- In 'Cakkani raja margamu', Tyagaraja advised one's mind that when the spacious royal paths are available why should you enter the bylanes. In 'Rama niyeda' Tyagraja said O Lord Sita Rama, the taste of your name cannot be known by those people who are devoid of love towards you. In 'Nadachi nadachi jucerayodhya' Tyagaraja expressed that people looked for Lord Sri Rama by walking all the way to the city of Ayodhya but could not find him.

- There are datu svara prayogas like (G,R, PM, DP Ś,,), (P,ĠR ĠR Ġ,,,) and (M,NDPM G,GRR,), (RN,S,,R P,M,) and ( DNRŚ ND PNDM P,,D,) found in these compositions.
- (RGM,M,,, P,,, ,,,,) ( R, G, M,P,,, P,DM M,PR R,G,R,S, ), ( P,,, ,, D, N,D,P,M, MG, PM,G,R,,) and (R,G,M,P,,, R,G,M,P,D,N,NDD) are some raga ranjaka prayogas occurred in these compositions.
- (RGMP) and (DNSR) are good samvadi svara prayogas
- The notes Ma, Pa and Sa are used as suddha svaraksharas and the notes Ri, Ga, Ma, Ni, and Sa are used as suchita svaraksharas.
- Range of these compositions is within the interval mandra sthayi daivatam to tara sthayi madhyamam.
- Hence Vilamba kala kritis of Tyagaraja are the master pieces to the world of Carnatic music. By practising these kritis, Music students and Performers can improve their manodharma aspects. In Raga alapana and swarakalpana one can practice melodious sancharas from these kritis. Sincere salutations to our great Vaggeyakaras for this great valuable treasure to the world of Carnatic Music.

## Bibliography

1. Raga lakshna sangraham by Hema Ramanathan (page no.721 and 722 )(Internet Archive)
2. South Indian music Volume 3 (page no.112) by Prof. P.Sambamurthy published by the Indian Music Publishing house Royapettah, Chennai. Thirteenth edition, 2005
3. Compositions of Tyagaraja by sri T.K.Govinda Rao (page no. 197), Ganamandir publications, 1995.
4. The spiritual Heritage of Tyagaraja by Sri C.Ramanujachari and Dr.V.Raghavan Published by Sri Ramakrishna Math, Mylapore, Chennai ISBN 81-7120-268-3
5. A History of Indian Music by Swami Prajnananda (Digital library internet archive).

### **Kirana Gharana's Widened Roots in Karnataka**

*Author*

**Hricha Rashmi**

Ph. D. Research Scholar

Faculty of Music and Fine Arts

University of Delhi

---

#### **Abstract**

Just a hundred years ago, there was no trace of Hindustani Music in Karnataka. But today Karnataka tops in the field of Hindustani Music. Most of the Hindustani musicians are from Karnataka, particularly Hubli, Dharwad, Belgaum and Gadag. Most of these are exponents of the Kirana Gharana. Great vocalists and maestros of Hindustani Classical music, like Bhimsen Joshi, Gangubai Hangal, Mallikarjun Mansur, Basavraj Rajguru and Kumar Gandharva all hail from this region. Rambhau Kundgolkar, popularly known as Sawai Gandharv, who was the foremost disciple of Abdul Karim Khan, also hails from this region. The border region along Karnataka and Maharashtra is famous for the Kirana School of singing. It is interesting that the Kirana Gharana, which originated from Kairana district in Uttar Pradesh, spread their roots in Karnataka and thus imbibed many of the features of the Carnatic tradition also.

The primary objective of this study is to find out the lineage of Kirana Gharana that led this tradition to spread its wide most roots to Karnataka. The secondary objective of this study is to find out how the Carnatic Music centric region is a Hindustani Music bastion today and how this Kirana music tradition became influenced by Carnatic Music. For the study of this topic ,observational and analytical methods of research will be used. Primary and secondary sources will be used for the objectives to be achieved.

**Keywords :** Kirana, Gharana, Hindustani Music, Karnataka

---



## Introduction

Karnataka's contribution to Hindustani Music is glorious. It is all the more amazing as all this has been achieved in about a century. There was no trace of Hindustani Music in Karnataka before this. Radio, gramophone and the stage - these three factors made a tremendous impact on the musical scenario. The radio gave a great promotion by providing musicians opportunities to perform and music-lovers to listen too. A good recital on the radio immensely caught the attention of the whole nation. The gramophone influenced many musicians like Panchakshari Gawai, Gangubai Hangal, Bhimsen Joshi etc. in the formative years. The stage was a big outlet for musical talents. Sawai Gandharv, Mallikarjun Mansur, Basavraj Rajguru, Siddharam Jambaldinni, Panchaxariswamy Mattigatti and so on came up from the stage.

100 years ago there was no trace of Hindustani music in Karnataka. Krishnaraj Wodeyar IV was fascinated by Hindustani music. In his early years, he was fond of listening to Gohar Jan's thumri and the strings of Barkatullah Khan's sitar. Once listening to Nathan Khan, the doyen of Agara Gharana, Maharaja was highly impressed. He appointed him his court Musician. After Nathan Khan expired in 1901, there was no Hindustani musician in Mysore court. Regarding this the Maharaja sent an invitation to Faiyaz Khan, another stalwart of Agara Gharana. But he was already court Musician of Baroda at that time. Faiyaz Khan suggested him for Vilayat Hussain Khan, Nathan Khan's son. Maharaja did so and put some sharp boys already initiated into Carnatic music under Vilayat Hussain Khan for learning Hindustani Classical Music.

Apart from court musicians, Krishnaraj Wodeyar IV used to invite many reputed Hindustani musicians for Dussehra festivals and birthday celebrations and shower praise, money and gifts. Abdul Karim Khan, the founder of Kirana Gharana was also one of such

invitees. The Maharaja honoured him with the Sangeet Ratna. Musicians considered it a feather in their cap to be appreciated by the Maharaja and thus Mysore attracted Hindustani musicians like a magnet.

These musicians passed through the Hubli-Dharwad on their way to and from Mysore. The *rasikas* of Dharwad used to request these Musicians to take a halt there and wished for their recital. The founder of Kirana Gharana, Abdul Karim Khan, was a frequent visitor in Karnataka. He used to come to Hubli, Dharwad, Kundgol, Belgaum and stayed for many days. Gangubai Hangals's mother Ambabai was a Carnatic singer. Many musicians came to her house and music was the centre of discussion. Abdul Karim Khan was also a frequent visitor there.<sup>1</sup> He liked Ambabai's singing, especially her sargams. Abdul Karim Khan, thus influenced by Carnatic music as well, also made intricate use of sargam in his *gayaki* very beautifully. He incorporated certain *Carnatic* patterns of phrasing the sargam in his *Hindustani* elaborations and employed them without the colour of the *Carnatic Gamak* style.<sup>2</sup> Likewise Dr. Prabha Atre also remained influenced by Carnatic music elements and used them to enhance her *gayaki* as much as possible.<sup>3</sup>

Ramachandra Kundgolkar became Ustad Abdul Karm Khan's disciple and became famous as Sawai Gandharv. Gangubai Hangal, Bhimsen Joshi became Sawai Gandharav disciple and strengthened the roots of Kirana Gharana in Karnataka. Ganpatrao Gurav, another disciple of Abdul Karim Khan was Court singer at Jamakhandi.<sup>4</sup> He trained his son Sangameshwar Gurav into a fine vocalist. His son Kaiwalya Kumar is carrying on the tradition of the Kirana Gharana.

Panchakshari Gawai, who was visually impaired and highly talented, used to come to Hubli from Shivyogmandir in Badami taluk of Bagalkot district to listen to Hindustani singers.

<sup>1</sup> Karnataka's Hindustani Musicians, Sadanand Kanavalli, Pg 6

<sup>2</sup> On Music and Musicians of Hindoostan, Ashok H. Ranade, Pg- 160

<sup>3</sup>, Swaryogini Dr. Prabha Atre- Ek bahuaayaami vyaktitwa, Dr. Chetna Banawat Pg 81

<sup>4</sup> Karnataka's Hindustani Musicians, Sadanand Kanavalli, Pg 6

He was trained in Carnatic music. Being aware of his interest in Hindustani Music, Hangal Kumarswami, his mentor, invited Kirana gharana maestro Abdul Wahid Khan to Shivyogmandir.<sup>5</sup> Panchakshari Gawai learnt from him from 1917 to 1922 and became Ubhay Gayanacharya.<sup>6</sup> His hunger for knowledge was never satisfied. He learnt from Ramkrishna Buwa Vaze of Gwalior Gharana and Inayat Hussain Khan of Rampur Sahaswan Gharana. Alongwith it, he imbibed the specialities of many reknowned artists by listening to and observing them. Thus, Panchakshari Gawai's singing was a blend of the excellences of several gharanas. He started a music school in Shivyogmandir, the first formal music school in South India. The number of disciples continued growing. To meet the demand, he started a mobile school. During his visit to Navalgund of Dharwad district with his mobile school, he found Puttaya, who later on became popular as Puttaraj Gawai, and accepted him as his disciple. He trained many disciples. Among them were Puttaraj Gawai, Basavaraja Rrajguru, Panchakshariswamy Mattigatti and Siddharam Jambaldinni. Puttaraj Gawai also did everthing possible to run the music school started by Panchakshari Gawai. He also shaped countless disciples including the stalwart of Kirana Gharana Pt. Venkatesh Kumar. Panchakshari Gawai and Puttaraj Gawai are an illustrious guru-shishya duo.<sup>7</sup> VeereshwarvPunyashram of Gadag is an educational centre established by Panchakshri Gawai where, alongwith general education, students are taught vocal music, tabla, violin, harmonium, irrespective of their caste, creed and disability.

Another factor that was responsible for the spread of Hindustani music in Karnataka were Marathi dramatic troupes of Balgandharva and others who toured Karnataka to earn plenty of money. They made an impact on the musical scenario of Karnataka by their classical stage songs. Dramatic troupes of North Karnataka followed the Marathi model and went fully musical. If the actor or actress stood there would be a song, sitting down there will be another

---

<sup>5</sup> Karnataka's Hindustani Musicians, Sadanand Kanavalli, Pg 26

<sup>6</sup> Karnataka's Hindustani Musicians, Sadanand Kanavalli, Pg 7

<sup>7</sup> Karnataka's Hindustani Musicians, Sadanand Kanavalli, pg 63

---

and if they made an entry or exit yet another song. So, songs in the play for every situation, and hence there used to be 40 to 80 songs in a play.

Kundgol is a small town 90km south from Hubli. Ramchandra Kundgolkar brought it fame in the musical map of India. Once he had an opportunity to listen to young Abdul Karim Khan at the Railway club, Hubli. Ram Chandra listened with rapt attention to the soulful music and filled his heart with desire to be his disciple. Nadigers were music loving landed Gentry. Ramachandra's father was a clerk there. The Nadiger family gave patronage to Ramachandra Bhau<sup>8</sup>. It was during this time that Abdul Karim Khan, the founder of Kirana Gharana, toured Karnataka often and generally stayed with Nadigers for days on end. On one such trip, Ramchandra hovered around Abdul Karim Khan, humming one of his famous compositions *jamuna ke teer*. It caught Abdul Karim Khan's ear and he asked "*who is that boy? His voice is good.*" Rangangowda Nadiger pounced upon this opportunity and said that he is our clerk's son and he wants to learn music from you. Fortune smiled on Ramchandra Bhau, and Abdul Karim Khan accepted him as his student in 1901. Abdul Karim Khan did not want his name to be spoiled by his disciples learning haphazardly. So he made a contract with them that they would learn from him for at least eight years. Poverty, glamour of stage life, Gopalrao Marathe's insistence and offer of an attractive salary brought Rambhau to the Marathi stage in 1907, which was much against the will of his guru. When Balgandharva was blazing the Marathi stage like a superstar, Rambhau's performance also carried audiences away with his excellence. He was issued an exclamation *Sawai Gandharv* by his admiring Rasikas. He said goodbye to the state in 1931 as he was losing confidence that he would not survive on concert singing. These 25 years of stage experience added greater charm to his singing. He learned how to grip the attention of the listeners from beginning to end. His singing became more mature and more charming. *Sawai Gandharv* added a new sheen, a new dimension to Abdul

---

<sup>8</sup> Interview with Shri Kumar Mardur

Karim Khan's style of gayaki. His memory lives on through his disciples like Firoz Dastoor, Gangubai Hangal, Bhimsen Joshi and Basavraj Rajguru.

Pt. Firoz Dastoor learnt from K. D. Jawkar of Kirana Gharana for 7 years. In 1933 he went to Sawai Gandharv and learnt from him for more than four years. After that he learnt from Balkrishna Buwa Kapileshwari. Thus he learnt in Kirana Gharana for almost 12 years.

Pt. Bhimsen Joshi was born in Gadag. He ran away from his home in his early stage and wandered almost all over India in search of knowledge and a guru. In Harivallabh Conference, Bhimsen Joshi met Vinayak Rao Patwardhan who was surprised and said “ Why did you come so far off in quest of a guru, when you have Sawai Gandharv near your home?”<sup>9</sup> Bhimsen Joshi returned home and went to Sawai Gandharv. He accepted him as his student and tested his patience thoroughly. Sawai Gandharv's teaching methodology produced the Legend of Kirana Gharana, Bharat Ratna Bhimsen Joshi.

Gangubai Hangal's mother Ambabai was a Carnatic singer, but sensing her daughter's inclination towards Hindustani Music, she gave up singing so that there wouldn't be confusion in her mind between Hindustani and Carnatic Music. Gangubai also wanted to learn from Sawai Gandharv but it was a difficult proposition as he was a busy stage artist in Maharashtra. His close friend Dattopant Desai persuaded Sawai Gandharv to accept Gangubai as his student.<sup>10</sup> The Gandabandhan ceremony was held at Kundgol. Sawai Gandharv came to Kundgol once or twice in a year to collect rent for his land. Gangubai learnt during those few days and kept practising whatever she was taught until his next visit.

Basavraj Rajguru was gifted with a golden voice. He lived with his guru Panchakshari Gawai for eleven years at Shivayogmandir and toured the whole of Karnataka with the guru's mobile school. During these years he mastered both Carnatic and Hindustani singing. His

---

<sup>9</sup> Swarbhaskar, Shankar Vasudev Abhyankar, Pg-65

<sup>10</sup> Swar Sarita Magazine, January 2014, Pg-9

singing style became a triad of Kirana, Gwalior and Patiala Gharanas. This was the result of collecting honey like a bee from eleven gurus – Panchakshari Gawai, Wahid Khan, Sawai Gandharv, Sureshbabu Mane, Neelkanthbuwa Mirajkar, Bashir Khan, Mubarak Ali, Latif Khan, Inayatullah Khan, Roshan Ali and Govindrao Tembe.

Abdul Karim Khan, Abdul Wahid Khan, Sawai Gandharv, Behrebuwa, Suresh Babu Mane, Hirabai Badodekar, Firoz Dastur, Gangu Bai Hangal, Bhimsen Joshi, Sangameshwar Gurav, Prabha Atre span three generations of Kirana musicians and their disciples are keeping up this tradition. Niaz Ahmed Khan- Faiyaz Ahmed Khan duo, Shakoore Khan (sarangee player), Pt. Mani Prasad, Mashkoore Ali Khan, Arshad Ali Khan, Jayateerth Mevundi, Venkatesh Kumar, Kavalya Kumar Gurav, Vinayak Torvi are carrying the baton of rich tradition. Kumar mardur, Jayateerth Mevundi, Kavalya Kumar Gurav, M Venkatesh Kumar, Vinayak Torvi, Sulabha Neeralagi and Gayatri Deshpande, all from Dharwad district, have carved a niche for themselves in the world of Hindustani music.<sup>11</sup> The Gangubai Hangal Gurukul, established in Hubli, is set up with all the facilities to accommodate 6 gurus and 36 students and is administered by a trust committee formed by the Govt. of Karnataka. The Regional Commissioner of Belgaum region is the President of the Gurukul trust and The Deputy Commissioner of Dharwad is the Co-Chairman of the trust. There is a separate expert committee working under the guidance of Gurujis of the Gurukul for selection of students and for other academic procedures.<sup>12</sup> At present, Pt. Mani Prasad and Kaiwalya Kumar Gurav of Kirana Gharana are producing more talents there, keeping the tradition of Hindustani Music alive.

## Conclusion

The four main currents of Hindustani Music – Gwalior, Agra, Kirana and Jaipur are flowing full stream in Karnataka. It is more interesting that Mysore, the bastion of Carnatic

<sup>11</sup><https://timesofindia.indiatimes.com/city/hubballi/Torch-bearers-of-kirana-gharana-and-their-followers/articleshow/7356191.cms>

<sup>12</sup> <https://drgangubaihangalgurukul.com/home.php>

Music, triggered the spread of Hindustani Music in Karnataka. The Maharaja of Mysore used to invite Hindustani musicians from all over India. In this context Abdul Karim Khan, founder of Kirana Gharana, frequently visited Karnataka and used to stay in Hubli, Dharwad, Kundgol, and Belgaum for many days. Thus, Ramchandra Kundgolkar became his disciple. Gangubai Hangal, Bhimsen Joshi became Sawi Gandharva's disciple, who became the foremost reason for strengthening of Kirana Gharana roots in Karnataka. This guru-disciple tradition has followed many generations, and in present Karnataka has become the bastion of Kirana Gharana Musicians. Panchakshari Gawai and Puttaraj Gawai were an illustrious Guru-shishya duo. Both were blind but transcended their handicap and became a light to the world. Both did a tremendous service to humanity. Their contribution in spreading Hindustani as well as Carnatic Music in south India can never be marked less.

### **Bibliography**

1. Vamanrao H. Deshpande, Indian Musical Traditions, Popular Prakashan, Bombay, 1987
2. Sadanand Kannavalli, Karnataka's Hindustani Musicians, B.R. Rythms, Delhi, 2020
3. Amal Das Sharma, Musicians of India: Past and Present Gharanas of Hindustani Music and Genealogies, Naya Prokash, Calcutta, 1993
4. Forms in Indian Music, Chetan Karnani, Rawat Publications, 2005
5. Jayant Khot, Sangeetkar Ustaad Abdul Karim Khan,
6. Dr. Jayant Khot, Sangeet Suman, Kala Prakashan Varanasi, 2010
7. Shankar Vasudev Abhyankar, Swarbhaskar, Aditya Pratishtan, Pune, 2002
8. Ashok D. Ranade, On Music and Musicians of Hindoostan, Promila & Co. Publishers, New Delhi, 1984
9. Dr. Chetna Banawat, Swaryogini Dr. Prabha Atre, Kanishka Publishers, Delhi, 2013
10. T. M. Krishna, A Southern Music – The Carnatic Story, HarperCollins Publishers, Noida, U.P., 2013

### Critical Study of the Compositions in Raga Mohana

Author

**Dr.V.J.Dwaram Lakshmi**

Professor

Department of Music

Sri Padmavathi Mahila Viswa Vidyalayam

Tirupati, Andhra Pradesh

Co-Author

**T. Sarada**

Research Scholar

Department of Music

Sri Padmavathi Mahila Viswa Vidyalayam

Tirupati, Andhra Pradesh

#### Abstract

The thesis 'Critical Study of the compositions in raga Mohana aims to trace the evolution of the structure of raga mohanam in Karnataka Music from the mela period to its current form. The various descriptions of this raga are studied in detail.

The research mainly focuses on analysing in-depth, melodic structure of mohanam from the various compositions that are available from pre-trinity period, trinity period and post-trinity period. All the varieties of musical forms from simple Geethas to majestic Keerthans and Padas are analysed in detail.

This research is a raga based study of the source material that covers both published texts as well as audio recordings. The research focuses on five primary areas.

1. The first is a historical study of the evolution of Raga Mohanam. The various descriptions of Mohanam in lakshana granthas from the mela period starting from svaramela kalanidhi of Ramamatya upto the current day publications of raga lakshanas. Prior to the mela period, the grama murcana jati system was in vogue which featured a different classification of ragas. Hence, the evolution of raga from the mela period has been chosen. Ragas with structures close to that of Mohanam have also been taken up for analysis.
2. The second area focuses on the kalpita sangeetha of raga mohanam. From about two hundred and fifty compositions of various composers available from pre-trinity period,



trinity period and post-trinity period of that are available from both authentic publications and audio recordings are studied in detail.

3. The third area of research focuses on the manodharma aspects of raga Mohana with in depth analysis of four main parts of manodharma sangita namely alapana,tanam,niraval and kalpana svaram.
  4. The fourth area of research focuses on the mohanam in Hindustani systems of music and the International musical scenario. Ragas like bhupali,deskari and other allied ragas of Hindustani system of music have analysed.And the study also throws light upon the various pentatonic scales that are available in other systems of music outside India.
  5. The fifth area of research focuses on mohanam in other traditions of Indian music.Mohanam has been a popular raga in the Indian folk music, Kuchipudi,Bharatanatyam Bhagavatamela, Bhajana sampradayas,and light music.The study also analyses these traditional types of Indian music.
- 

## **Introduction**

The basis of Indian Music is Raga, which is the combination of notes or scale synchronised according to a specific musical grammar with an aesthetic tinge. Ragas are aesthetic facets which can be perceived by the human ear. They derive their individuality through a combination of particular notes, delicate sruti-s and subtle gamakas. It is rendered in a fascinating flavour and that is the bhava of the raga.Literally the term "raga' means a melodic and intricate combination of svara phrases which is appealing and pleasing to all.

The word "Ragam" was first used by Mathanga Muni through his work Brhaddesi. He categorised the notes into ragas. In Sanskrit the term Ragam in Sanskrit means colour. So, Ragam can be described as an emotional colour. Thus songs which produce the same emotion/colour are grouped into a ragam. So, Ragam is not a tune, but an emotion generator which creates the mood/ambience. The song takes life when we attach raga to it.

The most important treatise of South Indian Music is Caturdandiprakasika of Venkatamakhi in which classification of ragas in terms of 72 basic scales was first advocated. According to the melakarta system, these ragas correspond exactly to the 72 scales in the ascending and descending structures.

Many janya ragas derived from the set 72 melakarta ragas, which are again classified into varja, vakra, upanga, bhashanga ragas. Varja ragas are the ones in which one or two svaras are omitted from the arohana or avarohana or both. Mohana belongs to the audava-audava group which is the family of varja ragas.

### Section I

Mohana ragam is said to be one of the oldest ragam known to mankind. Mohana ragam is an audava ragam and is said to be derived from the 28<sup>th</sup> melakarta Hari Kambhoji ragam. The svarasthana-s of Mohana ragam are sadja, catusruti rishabha, antara gandhara, panchama and catusruti daivata. Several compositions have been composed across the world in different music systems in the ragam. It is one of the most popular pentatonic scales.

In this ragam, "Janta" svara prayogas like (SS RR GG PP DD) and "Datu" svara prayogas (GRPGDPSDRS) are more interesting to listen which enhances the beauty of the ragam. The gamakas can be noticed for R, G, D svaras in this ragam. So the application of all the above gamakas or oscillation and prayogas in the raga alapana, makes the ragam more and more enchanting to a rasika.

Mohana ragam is a sarva svara murchanakaraka ragam. So when we apply graha bheda or modal shift of tonic to R G P D svaras, we get the corresponding resultant raga-s; Madhyamavati, Hindolam, Sudha Saveri, Udayaravichandrika and Suddha dhanyasi.

Mohana ragam is suitable for singing at any time of the day, but best suited to be sung usually in the night time. It is considered to be vira rasa pradhana ragam. But other emotions like karuna, sringara, hasya, adbhuta, raudra can also be very well portrayed in this ragam.

Historically, we find the traces of Mohana ragam in the 12<sup>th</sup> century. During this period, mohana ragam was named 'regupti' as described by the scholars in their raga lakshana.

Many musicologists like P.Sambamoorthy and R.Rangaramanuja Iyengar also mentioned about the Mohana ragam and its earlier name 'regupti'. Later in the 17<sup>th</sup> century, the mohanam ragam was first seen in Ragalakshanamu of Sahaji(1684-1711). He described Mohana raga as a Rakti raga which is derived from Hari Kambhoji melam

“rakti ragamu mohanaku kambhojmelamu

Nisada varjamu, sadavam, alpamadhyamamu,

Arohavarohamulandu, svaramulanadavadikaku udaharanamu”

-Sahaji Maharaja

According to the available sources most of the treatises described mohanam as a janya ragam of 28<sup>th</sup> mela Hari kambhoji namely Sahaji's ragalakshanamu, Tulajaji's Sangita Saramrutamu, Govinda's Sangraha cudamani, Tiruvenkatakavi's sangita-sarasangrahamu. Only source that described mohana as a janya of santakalyani is Muddu venkatmakhi's ragalakshana.

Ragas with structures close to that of Mohanam are Mohana Kalyani, Bhupali, Bhupalam and Revagupti.

According to Raganidhi of B.Subba Rao, mohanakalyani is today classified under 65<sup>th</sup> melakarta Mechakalyani. This raga is a combination of two popular ragas, mohanam and kalyani. The arohana has the svaras of mohanam and avarohanam has the svaras of kalyani. Its jati is audava sampurna and madhyama and nishada are omitted in the arohana.

Bhupali is a popular raga in Hindustani Music. B.Subba Rao in his Raganadhi mentioned that it is known by the name Bhup and belongs to kalyan that and its audav-audav.

Bhupalam also takes the same svaras as mohanam but they are of different variety. Raganidhi describes bhupalam as ajanya of the eighth melakarta, hanumatodi. It is an audava raga in which madhyama and nishada are omitted.

Raga Revagupti is the closest to raga regupti in terms of its nomenclature. B. Subba Rao in his Raganidhi mentions that revagupti is a janya of the 15<sup>th</sup> melakarta mayamalavagaula and that its jati is audava-audava and madhyama and nisada are omitted in the raga.

## Section-2

Pre-set musical compositions constitute kalpita sangita. The various musical forms such as gita, varna, kirtana, javali and pada hold the key to understanding the lakshana of raga. Right from the gita-varavina mrudupani there are more than two hundred and fifty compositions in raga mohana composed by various composers of pre-trinity, trinity, post-trinity. The research paper throws light, the melodic structure of mohanam as gleaned in various compositions.

There are five gita-s that are available in raga mohana composed by different composers.

1. Dasaratabalaka-Catusra eka
2. Varavina-Rupaka
3. Virupaksa- Jhampa
4. Sri Kaliyuga venkatesu rere – Dhruva Rupaka
5. Are re – triputa (Laksana gita)

Among all the above gita-s, 'varavina' has gained popularity because of its appealing melodic movement with easy repetitive patterns in its structure. Gita commences on gandhara and possesses a beautiful symmetric melodic structure. This is an ideal gita for beginners.

The Mohana raga Jatisvara “S,,,,, d, p, g, r” is available in Sangita prathama bodhini-Eka Subba Rao.

Svarajatis which are composed in the ragam mohanam are; Samidayamira - Adi talam and Balakrishna Mohana - Trisra Adi talam

In the Carnatic music system Varnam features all the important aspects of a raga and it provides an elaborate exposition of the raga svarupa. Following adi tala and ata tala Varnams are available in raga Mohana.

- Ninnukori-Varnam-Adi talam-Pallavi Doraisvami Iyer
- Ninnukoriyunnanura-Varnam-Adi talam- Ramanathapuram Srinivasa Iyengar
- Sarigadanipai-Varnam-Adi talam-Karvetnagar Govindasamaiya
- Vinaranamanavi-Varnam-Adi talam-Baptla Kantayya
- Chiguruboni-Varnam-Adi talam-Veena Krishnamachari
- Sarasijaksi-Varnam-Ata talam - Vina Kuppaiyar

In Carnatic music system Krithi is the highest evolved musical form whose primary importance is its music and the secondary is its sahitya. So, one can really enjoy the aesthetics of raga in a Krithi. The structure of a krithi has a pallavi, anupallavi and charanam, which was followed by all the vaggeyakaras.

Following are the compositions composed by pre-trinity composers that are available;

- Yahi madhava-Adi talam-Jayadeva
- Arumarundoru-Rupaka talam-Muttu Tandavar
- En palli Kondiraiya-Adi talam-Arunachala Kavi
- Vandan Vandan-Adi talam-Arunachala Kavi
- Avataram ceiduvire-Adi talam-Arunachala Kavi
- Ramavaraya-Adi talam-Lakshmikanta Maharaju
- Sri Rama ramani-Adi talam-Pallavi Gopala Iyer

Among the Trinity, Tyagaraja and Muttuswami Dikshitar have handled mohanam and no composition of Syamasatri is available in this raga. Tyagaraja composed eleven kritis in the raga mohana. And each composition is unique by itself. Out of eleven Kritis, eight commence on gandhara rendering it a prominent svara. The commencing phrases for a few compositions are on similar lines such as 'nanu palimpa', 'rama ninnu', 'mati matiki'. Caturasra patterns are present in almost all kritis, more often in avarohana karma. Inclusion of madhyamakala phrases in sangati-s which in turn makes the melody more complex. Trisra and six patterns are also observed. A variety of melodic structures are observed in these kritis. There are Kritis bearing a simple metru like 'vedavakyamani', and 'rama rama' devoid of sangati-s, a madhyamakala kriti like 'Bhavanuta' replete with sangati-s, a grand vilamba kala kriti like 'mohana rama' as well as a pattern oriented kirtana such as 'enduko baga'

An interesting anecdote attached to Thyagaraja kriti 'Nannu palimpa' composition. It is said that when Saint Tyagaraja's daughter was getting married, Tyagaraja was anxiously awaiting the return of his prime and favourite disciple, Walajapet Venkataramana Bhagawathar who had gone to his native village. As the auspicious time was approaching and there was no sign of Venkataramana,. Suddenly his eyes spotted Venkataramana approaching, carrying a heavy portrait of Sri Rama tied to his back as his gift for the bride. Tyagaraja was so happy to see his disciple arriving, and the life-like portrait of Sri Rama, he ecstatically burst forth with the composition Nanu palimpa nadachi vacchitavo, meaning 'You walked all the way to save me.'

Following are the compositions composed by Trinity:

- Enduko baga teliyadu-Adi talam-Tyagaraja
- Nannu Palimpa-Adi talam -Tyagaraja
- Mohana Rama-Adi talam -Tyagaraja
- Bhavanuta-Adi talam-Tyagaraja
- Rama Ninnu Namina- Adi talam- Tyagaraja

- Dayarani dayarani-Khandachapu-Tyagaraja
- Evarura-Misrachapu-Tyagaraja
- Vedavakyamani-Misrachapu-Tyagaraja
- Rama Rama-Misrachapu-Tyagaraja
- Mati matiki-Misrachapu-Tyagaraja
- Jaya mangalam-Misrachapu-Tyagaraja
- Narasimha aagachcha-Misrachapu-Deekshitar
- Pahimam parvathy-Roopakam-Deekshitar
- Rajagopalam-Roopakam-Deekshitar
- Raktaganapathim-Adi-Deekshitar
- Gopika manoharam-Adi-Deekshitar
- Nagalingam Namami-Adi-Deekshitar

The 18th Century, which is the period of Trinity is considered to be the golden age of Carnatic Music. Besides Trinity, the contemporary composers of this period have enriched Carnatic Music through their valuable contributions. Some of them are Papanasam sivan, Pallavi Gopalayyar, Pallavi Doraiswamy Iyyar, Gopalakrishna Bharathi, Kavi Kunjara Bharathi, Vedanayakam Pillai, Swati Tirunal.

Following are the compositions composed by composers during trinity period:

- Kapali-Adi-Papanasam Sivan
- Margam idu-Adi-Vedanayakam Pillai
- Indu udyogam-Adi- Vedanayakam Pillai
- Mohamella-Rupaka-Javali-Pattabhiramaiya
- Inti cakkadana-Adi-Padam-Kavi Matrbutaiya
- Engal vallideivanai-Misra eka-Padam-Ettayapuram Maharaja
- Aadada Nandane-Misra chappu-Gopalakrishna Bharathi
- Ananda Nayaki-Misrachappu-Kavikunjara Bharathi

- Ati samaya muna-Adi-Pallavi Dorai Swami Iyyar
- Balarkale vanthukandare-Adi-Kavi Kunjara Bharathi
- Bayappeda vendam-Adi-Kavi Kunjara Bharathi
- Chattrum Payam-Chappu-Kavi Kunjara Bharathi
- Chinmaya mamava-Eka - padamIrayimman Thampi
- Chinthaye padmanabha mudaram-Misrachappu-Swati Tirunal
- Darisanam kandarku-Roopakam-Gopalakrishna Bharati
- Dvijonisam tam-Adi-Swatitirunal
- Enge sutriyumavar-Adi-Kavikunjara Bharathi
- Enna Sonna-Adi-Kavi Kunjara Bharathi
- Enna Yosana-Adi-Kavi Kunjara Bharathi
- Eninum Thamathamayya-Adi-Vedanayakam Pillai
- Entha Vidhamu un-Tripura-Vedanayakam Pillai
- Ettani Sonnalum-Misrachappu-Kavikunjara Bharathi
- Gananatha-Adi-Gopalakrishna Bharathi
- Harahara shivaKadukka - Thisra laghu-Gopalakrishna Bharathi
- Idu nalla samayam-Roopakam-Kavikunjara Bharathi
- Innai paramukamamo-Roopakam-Vedanayakam Pillai
- Inta udyogam-Adi-Vedanayakam Pillai
- Kamalajasya-Adi-Swati Tirunal
- Kandarintu Parada-Adi-Kavi Kunjara Bharathi
- Kazhchi enaku kotamelirikkinta-Tripura-Vedanayakam Pillai
- Kelu poomankale-Adi-Vedanayakam Pillai
- Kripakataksham-Adi-Swati Tirunal
- Kuttranga porutharul veere-Adi-Kavi Kunjara
- Margam ithu makane-Adi-Vedanayakam Pillai
- Maruthalambha azhakar-Misrachappu-Kavikunjara Bharati



- MaruvunmalarDvipadai -Ata-Kavikunjara Bharathi
- Mohanam Thava Vapurayi-Adi-Swatitirunal
- Nanda unakkintha-Aditalam-Gopalakrishna Bharathi
- NinnekkoriradeeraVarnam -Adi-Pallavi Dorai Swami Iyyar
- Nityotsava Mangalam-Adi-Kavikunjara Bharathi
- Pankajanabhotsavam-Misrachappu-Swatitirunal
- Parajya nee-Adi-Gopalakrishnabharathi
- Paripahimam nrhare-Misrachappu-Swatitirunal
- Patai Kondezhunthu-Adi-Kavi Kunjara Bharathi
- Pavanasutha kripaya-Eka-Irayimman Thampi
- Radha raman-Adi-Walajapett Venkata Ramana Bhagavatar
- Sannidhi Kandukonden-Misrachappu-Kavikunjara Bharathi
- SarasijakshiVarnam – Ata-Veenakkuppayar
- Senkolarasu-Adi-Kavikunjara Bharathi
- Seve sree pamanabham-Jhampa-Swatitirunal
- Shanmukanathan-Chappu-Kavi Kunjara Bharathi
- Simhasana muna-Misrachappu-Pallavi Dorai Swami Iyyar
- Sree rama ramani manohara-Adi-Pallavi Gopalayyar
- Sreepuranivasini-Roopakam-Pallavi Gopalayyar
- Tadagamouru-Adi-Gopalakrishnabharathi
- Thirukalyanam Seythu-Adi-Kavi Kunjara Bharathi
- Vaatharajan kumaaraneKuravayi -Adi-Kavikunjara Bharathi
- Vadivelezhunthu-Chappu-Kavi Kunjara Bharathi

Many post –trinity composers also composed in raga Mohana. Some of these composers include Sri Muttaiah Bhagavatar, Sri Sada Shiva bramhendra, Sri Mysore Sadashiva Rao, Dr.Magalampalli Balamuralikrishna. Several others like Sri Nedunuri

Krishnamurty, Voleti Venkateswarlu have composed music for the annamacharya, bhadrachala ramadasa keertanas.

Following are the compositions composed by composers of post-trinity period;

- Manamohana-Adi talam-Sri Muttaiah bhagavatar rachana
- Dhim takita-Adi talam- Sri Muttaiah bhagavatar tillana
- Kridati-Adi talam-Sri Sada shiva bramhendra
- Pedda Devudani-Adi talam-Sri Mysore Sadashiva Rao
- Paradevi-Adi-Dr.Mangalampalli Balamurali Krishna
- Anni Neevi-Rupakam- Dr.Mangalampalli Balamurali Krishna
- Sannutincheda- Dr.Mangalampalli Balamurali Krishna
- Annamayya neeku- Adi-Dr.Mangalampalli Balamurali Krishna
- Ade choodare mohana roopam-Adi-Annamacharya-Nedunuri Krishnamurty
- Alukalu chellavu-Adi- Annamacharya-Nedunuri Krishnamurty
- Sakalendriyamulara-Ramadasu-Khanada chapu- Nedunuri Krishnamurty
- Konaro Konaro meeru kurimandu- Annamacharya-Voleti Venkateswarlu

### Section-3

Manodharma sangita is a unique facet of Carnatic Music which comprises of four principal forms,alapana,tanam,niraval and kalpana svara.Though the term manodharma sangita refer to creative music, the creativity of the musician is guided by certain parameters.Each of the above forms has its own structure, within which improvisation is presented.The common thread amongst the above forms is the raga. They are all various methods of showcasing a ragas svarupa.Mohanam has been a raga chosen for exposition by many artists. Mohanam has been a raga which has seen elaborate treatment in the hands of various musicians.

Basic raga alapana phrases of Mohana raga;

G D p Dp g R s R D p S \ S r G p R r Gr sdS \ G G P P P

P g d p g p g Rs \ g p D s d d p P \ g g p Dp g p DS

G g p Dp gp D S d p P g Rs R D S \ S g R p G d P s d S \

S d r s d P D G P d S \ D d s D P G D p D p g R \ g p D g p D \

D r s d p D \ d p g r g p D \ D S S s d s \ D r p d p D \ d p g r g p D \

D S P s D S \ D S R R S g r R s S d P \ P s d D p g r \ g p r S r G r r s s d p D p d S \

d s d p g r g r G p DS \ d s r G r s s d p D \ D p G r R G S S R D s P P d S \

r g P R S S d r s s D p P d p p G R g P g r R S R D S \

#### Section-4

The music of East Asia and South Asia profusely use the pentatonic scale Mohana and other scales that derive from shifting the tonic on other four notes, ri, ga, pa and da of this scale. The scales are presented as different types of melodic patterns and ornamentation on the notes, which gives forth the identity of every music culture. There would be no "portamento" or jaru gamaka and oscillation of the note in medium tempo touching the anusvara or kampita gamaka, which is found in the carnatic music compositions, set in the Mohana scale. In other music cultures of Asia, the notes in the scale are performed as plain notes and sometimes with vibrate, the ornamentation of the notes are usually "pdp, dsd, srs" in the South East Asian Music cultures. The range of this Mode or Raga is also limited to one octave or one octave and three notes at the most unlike one finds the range of the mode or Raga Mohana in low, middle and upper octaves. For example, this pentatonic scale in China, Japan, Korex, Thailand, Malaysia and Indonesia where the scale is used in classical music

traditions can be analysed" . The basic scale of Chinese music is "wu sheng" which is exactly the scale Mohana of carnatic music. The Chinese tonal system emerged as a cyclic system.

### **Section-5**

Like many other aspects of India, folk music too is diverse because of the cultural diversity. Many of these folk songs were composed by great poets and writers belonging to different parts of the country. For instance, the Rabindra Sangeet or Tagore songs of Bengal are a collection of songs that were originally written by eminent poet Rabindranath Tagore. Religious leaders like Adi Shankaracharya used many such songs to spread his message throughout the country. Mohana being a very ancient raga and very popular ragam, many folk songs were composed in raga Mohana and a mix of mohana scales.

Kuchipudi is one of the eight major Indian dance forms and it traces its roots to the Sanskrit Natya Shastra, a foundational treatise on the performing arts. Several Kuchipudi traditional musical compositions like padams , shabdams, Javalis, prevesa daruvus, samvadas, Yakshaganas are composed in raga mohana. Sampradaya Bhajana is the tradition of Bhajans in India and as the name suggests particularly in South India. It's the collection of Kirtanas and Namavalis in specific order. Mainly the order has been evolved by Sri Marudhanallur Sadguru Swamigal, Sri Pudukottai Gopala Krishna Bhagavathar. Raga mohana is widely used in the Bhajana sampradaya music.

### **Conclusion**

The svarupa of the raga might be different when it comes from the hearts of different composers. But the bhava of Mohana does not differ. Mohana acquires the status of a major raga through these compositions. This study also makes it clear that the raga Mohana has been universally popularised since early times. It is understood from the literary analysis of various compositions of different composers that the raga is very well suited for expressing all the emotions, thoughts and the various rasa-s.

## Bibliography

1. Bhagyalakshmi. S (Dr), M.A. Ph.D, Ragas in Carnatic Music, CBH Publications, Sree Ganesh, North Amman Coil Street, Opp. Kamarajar Nagar, Vettirunimadam P.O., Nagarcoil, 2010.
2. Bhagyalakshmy. S and Moorthy M.N., Sree Thyagaraja Keertana Manjari, CBH, Publications, Trivandrum, 1992.
3. Bhagyalakshmy. S, Carnatic Music Composition an Index, CBH Publications, Trivandrum, 1994.
4. Bhagyalakshmy. S, Golden Treasury of Swathy Thirunal Kritis, CBH, Publications, Trivandrum, 1992.
5. Janakiraman S.R (Dr.) and Subba Rao T.V, Ragas of the Sangeeta Saramritam, The Music Academy Publications 306, T.T.K. Road, Madras - 600 014, 1994.
6. Janakiraman S.R (Prof), A Study of Raga system of South Indian Classical Carnatic Music from 15th century, vidwan R.K. Sreekantan Trust, 4 Pattaranganna Layout, Sheshadripuram, Bangalore - 560 020, 1998.
7. Janakiraman S.R, Ragalakshanangal Part I, Chennai Sangeetha Vidwat Sabhai, 306, T.T.K. Chalai, Royapett, Chennai - 14, 1995.
8. Sambamurthy. P (Pof) B.A, B.L., Great Musicians, Published by the Indian Music Publishing House, 14 - Sripuram, First Street, Near Ajantha Hotel, Royapettah, Madras - 600 014, 1996.
9. Praveena Arjun Thodge, Raga Mohana - A study, Ph.D Thesis, Tumkur University
10. C.L.Jayashree, Study on the compositions of different composers during trinity period in the raga mohana, Ph.D Thesis, Mother Teresa Women's University, Kodaikkanal
11. <http://musicresearchlibrary.net/omeka/>

*Smṛti, Vol. I – Dec 2021, Issue 2, pp. 49-54*

## **Contribution of Pudukkode Krishnamurthy {1923-1985} to Music - As A Composer**

*Author*

**Dr. Ganga Ramachandran**

Researcher

---

### **Abstract**

This Article attempts to introduce the Musical Compositions of Pudukkode Krishnamurthy to the classical music fraternity. As gleaned from the essay of Music of Kerala, Pudukkode Krishnamurthy belongs to the class of lesser known musicians, teachers and composers of classical music from Kerala. Pudukkode is a small village in Palakkad, Kerala. Hence most of his compositions carry the stamp or Mudra –“navakroda ”A survey of his recordings motivated this author to approach some of his family members, students, to share their experiences with him and available information on his contribution. About 150 musical compositions are found to be in manuscript form, not yet published. They have been obtained from his descendants and students. Compositions available in the manuscript are in the following genres;

- Carnatic: In Malayalam, Sanskrit, Tamizh

Varna,Kriti- Devi Pancaratna With Swara Sahitya, Navagraha Vara Keertana,Thematic krtis, Ragamalika,Jawali,Tillana

- Hindustani: In Braj Basha,Hindi

Compositions with the sections - Sthayi , Antara

---

### **Introduction**

A study on the forms of musical compositions by lesser known musicians and composers and their adaptations in various other art forms of Kerala has been the area of my research.

As gleaned from the essay of Music of Kerala, Pudukkode Krishnamurthy belongs to the class of lesser known musicians, teachers and composers of classical music from Kerala.

### **Biography Of Pudukkode Krishnamurthy (1923-85)**

Pudukkode Krishnamurthy had been initiated into music and was a disciple of Palakkad Rama Bhagavathar .Pudokkode is a small village in Palakkad, Kerala and is different from Pudukkottai, District in Tamilnadu. Hence his compositions carry the Mudra –“navakroda”

### **Performing And Teaching Career (1940s-1980s)**

He has served at Delhi teaching Music and performing for All India Radio. Palakkad Music College, Swati Thirunal Music College, Trivandrum, Kalakshetra ,Chennai. In spite of being originally from a Tamil speaking background, Pudukkode Krishnamurthy was good at Malayalam and Sanskrit.

### **Contribution to Music:**

Compositions available in the Malayalam manuscript <sup>1</sup> and those prevalent among his disciples and musicians total about 150 is the source of this study. A few of his compositions have been recorded as sung by him in concerts and taught to his students during his teaching career in various institutions.

### **Compositional Style and Varieties**

#### **Navagraha Kritis (Malayalam and Manipravalam)**

<b>Song</b>	<b>rāgaṃ</b>	<b>tāla</b>	<b>theme</b>
<b>1. pratyakṣadaivame</b>	dhanyāsi	ādi	sūrya

<sup>1</sup> manuscript shared by Mrs Uma Murali - daughter of Pudukkode Krishnamurthy

2. sudhākara	nīlāmbari	rūpakaṃ	candra
3. maṃgaḷadāyaka	hindōlaṃ	ādi	aṃgāraka
4. bodhamaruḷuṃ	kedāragauḷa	rūpakaṃ	budha
5. vāgadīśvaranāṃ	vasanta	miśracāpu	guru
6. kaniñaruḷ	suratṭi	miśrajhaṃpa	śukra
7. mellemelle	varāḷi	ādi	śanaiśvara
8. santatidoṣa	mañiraṃg	ādi	rāhu
9. chāyāgrahamāṃ	śuddha sāvēri	ādi	kētu

The compositions comparable with Navagraha Vaara Kritis of Muttuswamy Dikshitar are in Malayalam, in varied structures, but complete notations are not available .

#### Devi Pancaratna Krtis (Malayalam and Manipravalam)

song	rāgaṃ	speciality	tāḷa	theme
1. jananī	nāṭṭa	swara sahitya	ādi	devi
2. kanivoṭu	gauḷa	swara sāhitya	rūpakaṃ	devi
3. śrīvidyā	ārabhi	swara sāhitya	miśra cāpu	devi
4. tāmasaṃ	varāḷi	swara sāhitya	khaṇḍa cāppu	devi
5. saṛvamangaḷavuṃtaruṃ	śrī	swara sāhitya	miśra jhaṃpa	devi

These compositions in Malayalam language are in varied structures, comparable with the Ghana rāga pancaratna kṛti s of Saint Tyāgarāja which are in Telugu.

#### Ārupaḍai viḍu Krti-s (Tamil)

nirai mati	hamsanādam	ādi
sentilvāḷuṃ	dharmavati	ādi
kumarā	bāgēśrī	rūpakaṃ
praṇavaporuḷ	kāmbōji	ādi



aruḷpurivāy	ranjani	ādi
kāvīripāyum	dēs	ādi

### Rāgamālika-s (Malayalam and Sanskrit)

avatariccu	ādi	rāmāyaṇa	pallavi anupallavi 10caraṇā s	purāṇa
utpalākśa	rūpakam	daśāvatārā	pallavi anupallavi 10caraṇā s	purāṇa
nādamaya	rūpakam	śiva	5 caraṇā s	pañcākṣara
kanakādrisute	miśracāpu	dēvi	pallavi anupallavi 7 caraṇā s	śrīvidyā

### Jāvaḷi-s (Malayalam)

entinadhunā	khamās	ādi	kṛṣṇa	sakhi, viraha
pōkarutē	uttaravasantaṁ	rūpaka	kṛṣṇa	nāyaka, viraha
sāddhyamalla	kāpi	ādi	kṛṣṇa	sakhi, viraha
prāṇanāthaṁ	Kāpi	ādi	kṛṣṇa	viraha

### Tillāna-s (Malayalam)

dhīm nādrutīm	behāg	tiśra gati ādi	kṛṣṇa
tānitōmta	khamās	rūpaka	dēvi
tadhīm̄ta	ranjani	tiśra gati ādi	guruvāyurpurēśa

### Rāga mudra-s in krtis

ennu kaniyumo	ranjani	ādi	viśālākṣi
jaganmohana	mohana	ādi	viṣṇu
akhilalokanāyaki	nāyaki	rūpakam	
duṛgge	dūrgga	rūpakam	duṛgga
mahādeva	naḷinakānti	ādi	śiva
dhanyāśrī	dhanyāsi	miśra cāpu	viṣṇu

kalaye	kāṃboji	ādi2kaḷa	mūkāmbika
karuṇāmṛuta	amrutavarṣiṇi	rūpakaṃ	devi
sakala aganmohini	jaganmohini	ādi	devi
jagadaṃbā	ānandabhairavi	ādi	devi
aṭimalariṇa	āndoḷika	ādi	devi

### Navakroḍa sthala mudra

kṛti	rāgaṃ	tāḷa
pālikkeṇaṃ	rītigauḷa	miśracāpu
akhilalokanāyaki	nāyaki	rūpakaṃ
paradēvate	pūrvikalyāṇi	miśra cāpu
akhilatāpahara	malayamārutaṃ	ādi
akhila loka janani	nīlāṃbari	rūpakaṃ
dhanyaṃ kuru	hindoḷaṃ	rūpakaṃ
śaraṇamenikkakhila	kalyāṇi	ādi
sakala jaganmohini	jaganmohini	ādi
jagadaṃbā	ānandabhairavi	ādi
aṭimalariṇa	āndoḷika	ādi

### Hindustani Compositions Braj/Hindi By Pudukode Krishnamurthy

song	rāgaṃ	speciality	tāḷa	theme
1. kṛpā karo	pīlu	hindustāni	ādi	kṛṣṇa
2. prabhu more	jeñcōṭṭi	hindustāni	ādi	prabhu
3. jāgo	jogi	hindustāni	ādi	manasa
4. satya vacana	bilahari	hindustāni	rūpaka	jīva
5. karuṇāmaya	kalyāṇi	hindustāni	rūpaka	kṛṣṇa

---

6. binatī suno	kānaḍa	hindustāni	ādi	devi
7. abhayado	hindoḷam	hindustāni	rūpakam	kṛṣṇa

**Sangeethamapi Sahityam** 1966<sup>2</sup> is a compilation of Malayalam poems by various poets of these five were tuned and notated by Pudukkode Krishnamurthy.

1. Sumanomohanam Vailoppilli Sreedhara Menon raga Sahana Adi tala
2. Andhata kalaraate Vailoppilli Sreedhara Menon raga Suratti Misra chapu
3. Jawaharlal 2 N.V Krishna Vaaryar raga Keeravani Adi tala -2 kala
4. Jawaharlal 5 N.V Krishna Vaaryar raga Sama Adi tala
5. Sayujyam Kaarmukile-by Kavalam Narayana Panicker ragamalika Adi tala

### Vallathol poems<sup>3</sup>

Pudukkode krishnamurthy has composed for and sung Malayalam patriotic poems of Vallathol Narayana Menon;one of his main contributions to the music world.

1. vāstavaṁ tanneyō nēr- tannayō kaṛukaṛutta lipyuvrujattil-
2. nammuṭe maṛupaṭi bhāratamāṇenṛe janmabhūvu āsyamadīra ṛṣiśrēṣṭar-

Apart from the above, hundred more compositions are in the manuscript. In conclusion, their textual, structural, musical, thematic analysis reveal Pudukkode Krishnamurthy as a *uttama vāggēyakāra*. Among the less popular performers of Kerala, Pudukkode Krishnamurthy stands out as a top grade musician, a passionate teacher and a versatile composer.

---

<sup>2</sup> Published by Kerala Sangeeta Nataka Academy collected by me from Swati Tirunal Music college,Trivandram,Kerala and second edition from Kerala Sangeeta Nataka Academy,Trissur,Kerala.

<sup>3</sup> Vallathol kavitalakal -album-Kerala kalamandalam

---

*Smṛti, Vol. I – Dec 2021, Issue 2, pp. 55-61*

### **Hāsyā Rasa in Kaṇṇadāsan's Yēśu Kāvīyam**

Author

**Dr.G.J.Leema Rose**

Assistant Professor

Department of Bharatanatyam

Kalai Kaviri College of Fine Arts

Trichy

Co-Author

**G. Joseph Patrick**

Research Scholar

Department of Bharatanatyam

Kalai Kaviri College of Fine Arts

Trichy

---

#### **Abstract**

India is a heritage of beautiful sculpture, literature, and fine art. Bharatanātyam is also one of the traditional arts in India. In this art, nirtha (adavus) and nirthiya (abhinaya) are equally important. So many poets contribute their works for bhāratham. In this paper, We have discussed “Hāsyā Rasa in Kaṇṇadāsan's Yēśu Kāvīyam”. This helps to the artist to express the correct kind of Hāsyā rasa according to the correct situation and characters.

**Keywords:** Hasya rasa, Yesu Kaviyam, Kannadasan, Natyasastra, Bharata, Abinaya Darpanam.

---

#### **Introduction**

Natyashastra says that Abhinaya is the art of “exhibiting the meaning of what one depicts”. The dancer has an enormous resource bank to communicate a story, an idea, emotions. Rasa is about human state of mind and the expression of the feeling thereafter. Abinaya Dharbanam expressed 9 different kind of facial expressions in terms of Singara, Haasya, Karuna, Raudra, Veera, Bhayanaka, Bhibhasta, Adbhuta, Shanta. In Natyashastra[1], bhārathar was explained 6 different kinds of haasya in terms of Smitham (Gentle smile), Hasitham (Smile), Vehasitham (Laughter), Ubahasitham (Laughter with ridicule), Abahasitham (Uproarious Laughter), Athihasitham (Convulsive Laughter). This article is mainly focused on

six different Hasya which is handled by Kaviṣerarasu Kannadhasan in his poetry book “Yēśu Kāvīyam”.

In this paper, Section 2 describes the importance of Yēśu Kāvīyam, Section 3 deals with the different hasyas which are used in Yēśu Kāvīyam and section 4 concludes the conclusion.

## **Yēśu Kāvīyam**

Yēśu Kāvīyam, is a poetry book written by Kaviyarasu Kaṇṇadāsan and provoked by Kalai Kaviri College of fine arts on 1982, based on Holy Bible says about Christianity and the life of Jesus Christ. He wrote 4 chapters and 149 songs. He used to express different situation in his poetry words, it's a nice poetry words at the same time is easily understand by everyone. It has eight editions.

He expressed haasya rasa in different songs and different situations. According to bharathar's Natyashastra, he was explained different kinds of hasya in his song and he was related his poem with Jesus Christs life. The different hasya's are Smitham (Gentle smile), Hasitham (Smile), Vehasitham (Laughter), Ubahasitham (Laughter with ridicule), Abahasitham (Uprarious Laughter), Athihasitham (Convulsive Laughter).

## **Hasya and its Varities in Yēśu Kāvīyam**

### **1. Smitham (Gentle smile)**

In Yēśu Kāvīyam, Thangam pudamidapadugirathu,[3] explains the conversation in between Jesus and the evil. Evil was tested Jesus thrice, all the three times Jesus replied him with a same word but with different expressions. The lines are;

*Yēśu methuvai yelli siriththu,*

*“alagaiye kel! Verum apa thale*

*Mattum alla manidan valvathu*

*Oppilla iraivan seppum mozhilgali*

*Ovoru sollilum uireval ginran! (Pg.53, Lines: 17- 21)*

In the first test Jesus replied evil, “People can’t live only with food, they lives with the help of god’s words. How can u test me?” When he said these words to evil, he shows gentle smile. This incident compares with Bharatha’s haasya types it’s comes under Smitham (Gentle Smile) and the character was well behaved person.

## 2. Hasitham (Smile)

In Yēśu Kāvīyam, Mariyal virainthu selgiral [4], describes when mother Mary visit to Elizabeth, both shared their happiness. Elizabeth was heard the greeting of Mary, the baby leaped in her womb; and Elizabeth was filled with the Holy Spirit and happiness. Poet say this incident in lines;

*Mariyalai kandavudan manam silirthu*

*Mattila uvagaiudan irukai neeti*

*“Karunaiyula periyore tharumnam parthu*

*Kavaluku varuvargal Mariye! Thaaye! (Pg.13, Lines: 9 – 16)*

Poet used the words ‘Silirthu and Uvagaiudan’, it means the happy mind and fulfilled smile. In bharathar’s Natyashastra describes it’s a hasitham verity haasya. When the artist do the sanjari for this lines he/she follows the hasitham haasyam (Smile) actions, its gives a fruitfulness to the performance.

## 3. Vehasitham (Laughter)

In Yēśu Kāvīyam, Noiye nee vilaghu[5], the poet says about the miracle was done by the Jesus. The paralyzed man was laid down in front of Jesus, Jesus said to him “I forgive your sins, rise, take up your bed and go home”. Immediately he rose

before them, and took up his bed and went home, and happily glorifying God. When the poet express this miracle he used the following lines;

*Yendrenni thigaithiruka Yēśu nathar,*

*“yentakungal nilaipurium yelithu yathu?*

*Nandraga pavathai theerpa thondro?*

*‘nadamadu’ yendrumattum solva thondro?*

*Yendrapadi noyali thannai parthu*

*“yelunthirunthu padukaiyudan selga” yendar!*

*Kandruthulli kuthipathupol avanum sendran*

*Kandiruntha oorargal vanangi nindar! (Pg. 84, Lines: 41 – 48)*

The poet mentioned the happiness of the healed paralyzed man, he says, in the happiest mood he jumps like a calf when it is playing. This kind of smile comes under the vehasitham (Laughter). So the performers do some jumping movements to show their enjoyment in sanjari bhava.

#### **4. Ubahasitham (Laughter with ridicule)**

In Yēśu Kāviam, Virunthu,vinavidai[6], When Jesus entered the synagogue and taught, a man was there whose right hand was withered. The scribes and Pharisees laughed, whether he would heal on the Sabbath, so that they might find an accusation against him. The lines are;

*Thannaria arutkannal avanai parthar*

*Thalatha phariseeyar gurukal margal*

*'yenaivar seivaro ooivu nalil*

*Ivannoyai theerparo parppom' yendru*

*Punnagaiyo dirunthargal Yēśu antha*

*Puriyatha appavi thannai parthu*

*"unkaiyai neetu"yena sonnar kaiein*

*Ulliruntha noyellam nengir trange! (Pg. 87, Lines: 65– 72)*

Pharisees waiting for the chance to find any fault and argue with Jesus. They were so eagerly waiting and had a derision smile in between them. The abovementioned situation is compared with the expression of Ubahasitham (Laughter with ridicule). The artist shows the ridiculous smile with a coning heart.

#### **5. Abahasitham (Uproarious Laughter)**

In Yēśu Kāvīyam, Meniyai thulaiatha kuriya anigal[7], explains the crucifixion of Jesus. He bore his own cross and went to a place called Golgotha. Soldiers were crucified and nailed him in both hands and legs. Pharisees and the soldiers laughed and teased him. Poet convey this incident through his lines:

*Akkiramam vendrathena ooraani kaigalile*

*Arainthi runthar*

*Makkalinam thootrathena maruaani kalgalile*

*Adithu vaithar!*

*Kokkarithar mandiettar kurmbana varthaipala*

*Koori ninrar*

*Yekkalipum magilchigalum innorunal varumvarikum*



When Natyashastra speaks about 'Abahasitham', it explains the situation is very pathetic or sad, but the character is enjoyable and suits a ruthless man. The poet says that the man was crucified by them, his body sock with blood. At that time the Pharisees and the soldiers laughed and teased him. Their actions indicate their ruthless activity.

## **6. Athihasitham (Convulsive Laughter)**

In Yēśu Kāvīyam, Meniyai thulaitha kuriya anigal[8], explains the Crucifixion of Jesus. After they crucified him they wrote a title and put it on the cross; it read, "Jesus of Nazareth, the King of the Jews." They read that title and teased him. Kaviarasu explains in his words follows;

*Siluvaiele yuthargalor sinnathai avarthalaimel*

*Sethuki vaithar!*

*Alagaiyavar yeluthiyathu kutrasat tanalum*

*Aghila unmai!*

*Nalamudaya 'isrelin nazrenam Yēśuivar*

*Yutha mannar!*

*Kalakalalena sirithargal; yeluthiyathu varalaru*

*Kathaiye alla!*

*(Pg.365, Lines: 49 – 56)*

Here they teased him with that title and they laughed. At the same time they confused themselves, because all the people who cross that place they thought its true and they will start to price him. According to bharathar's Natyashastra this kind of laugh was named Athihasitham.

## Conclusion

This paper explains about different hasya, which is used in “Natyasastra” and relates with Yēśu Kāvīyam. Six different hasya-s of different characters in different situations such as Satan tested Jesus, miracles of Jesus and Crucifixion of Jesus.

## Bibliography

1. Kalaimamani S.N.Srirama Dhesagan, “Bharatha’s Nattiya sasthanam”, International Institute of Tamil, C.P.T. Campus.Chennai.1<sup>st</sup> edition (2001).
2. Kaviarasu Kaṇṇadāsan, “Yēśu Kāvīyam”, St. Louis Publications, 8<sup>th</sup> edition (2014).
3. Kaviarasu Kaṇṇadāsan, “Yēśu Kāvīyam”, Ch. 2, S.no.19, P.53, St. Louis Publications, 8<sup>th</sup> edition (2014).
4. Kaviarasu Kaṇṇadāsan, “Yēśu Kāvīyam”, Ch.1, S.no. 4, P. 13, St. Louis Publications, 8<sup>th</sup> edition (2014).
5. Kaviarasu Kaṇṇadāsan, “Yēśu Kāvīyam”, Ch. 3, S.no. 27, P. 84, St. Louis Publications, 8<sup>th</sup> edition (2014).
6. Kaviarasu Kaṇṇadāsan, “Yēśu Kāvīyam”, Ch. 3, S.no. 28, P. 87, St. Louis Publications, 8<sup>th</sup> edition (2014).
7. Kaviarasu Kaṇṇadāsan, “Yēśu Kāvīyam”, Ch.4, S.no. 138, P. 364, St. Louis Publications, 8<sup>th</sup> edition (2014).
8. Kaviarasu Kaṇṇadāsan, “Yēśu Kāvīyam”, Ch.4, S.no. 138, P. 365, St. Louis Publications, 8<sup>th</sup> edition (2014).

## **Carnatic Music In The Indian Ocean With Emphasis On Mauritius: An Overview**

*Author*

**Dr. Adi Sankara Peruman OSK**

Associate Professor

Department of Creativity and Performance

School of Performing Arts

Mahatma Gandhi Institute, Republic of Mauritius

---

### **Abstract**

Carnatic Music in the Indian Ocean has always fascinated me and at the same time intrigue me. I took an interest in investigating this particular subject as there has been no systematic research on this topic and very little sporadic information is available here and there. Therefore, I felt it wise to probe into this specific area of research. As I belong to the Mauritian community which forms part of the Indian Ocean, and to do justice as well to the field in which I am specialized, I believe that a study of Carnatic Music in the Indian Ocean will benefit this sphere of research.

This study will be exploratory, descriptive, and explanatory in nature and will thereby adopt both a qualitative and quantitative research methodology.

---

### **Introduction**

The Indian Ocean is the third largest of the world's five oceans. It is surrounded by Australia to the east, Africa to the west and Asia to the north. The Indian Ocean, together with the Mediterranean, has connected people since ancient times,

The diverse history of the Indian Ocean is a unique mix of cultures, ethnic groups, natural resources, and shipping routes probably dating back at least seven hundred years. The French established colonies on the islands of Reunion and Mauritius in 1721. In 1834 Mauritius was one among the earliest colonies to import Indian laborers. Emphasis is made on the

Republic of Mauritius as the motivation was to find out where the place of Carnatic Music in those countries have reached till date. How institutions have developed in Mauritius pinpointing the new encouragements and facilities? How was Indian Music in these countries of the Indian Ocean before and what has changed so far.

The Indian Ocean has progressed as far as language, culture and tradition are concerned. The indentured period where Indians migrated to this part of the world has brought constant change in the cultural sphere, culinary and other specific fields.



*Map of the Indian Ocean*

### **Indian Diaspora in the Indian Ocean**

The Indian Diaspora has been very prominent in the Indian Ocean. The first country with the highest population of the Indian Origin people is the Republic of South Africa with 1,000,000 people. The Republic of Mauritius is second with around 700,000 of the diasporas present on the island. The third country is Reunion Island, a neighboring island to Mauritius with 220,000 Indian Origin People. The Seychelles and Maldives have a lesser number of people with 85,000 PIOs. Other countries in the Indian Ocean have insignificant numbers of people having their roots in India.

Since the colonial epoch, Indian Music has played a vital role in the Indian Ocean. Indian Music though primarily prevalent in India and some of the South-east Asian countries

crossed the boundaries of continents and flourished in other parts of the globe too. The Indian Ocean has very much been influenced by Indian Music.

### **Tamil Music leading to Carnatic Music**

In 1922, the Government of Mauritius decided to have a Police Band (Music Orchestra), and 27 musicians from South India, mostly from Travancore were brought on the island. These musicians came and trained some inhabitants at that time. Little by little the Indian musicians were replaced by the local people. There may be a fact that some of the musicians from Travancore did not return to India but chose to settle in Mauritius.

Long ago during the colonial period there were 365 sugar cane mills, and all of them had a koil (temple) attached to them. Even in actual time one can see that these temples are still having a good management. At that time, prayers and bhajans were held in the temples especially during the *Thaipooosam Cavadee* and *Theemeedi* (fire walking ceremony). Some of the Tamil people were even scholars at this period of time and some had good knowledge in English language. Many of the Tamil people who settled in Mauritius were great musicians who were perfectly at ease with the intricacies of Carnatic Music. The social life of the Tamils was involved at the level of socio-cultural organizations whereby they run afternoon music and dance classes. Tamil was the first Indian language spoken in Mauritius and due to this, its music was preserved.

This system of music is being nurtured at different institutions both governmental and non-governmental and structured courses are being implemented in the academic curriculum. There are staff development programmes who give opportunities to staff to upgrade themselves in various music institutions in India. Some teachers got their training from the Annamalai University, the University of Madras and the Ex- Adyar Government Music College. Vocal Carnatic, *Veena* and *Mridangam* are being nurtured by various institutions. Vocal Carnatic Music and Bharata-Natyam dance are also taught at different levels in secondary level music schools. The Telugu community has been granted facilities to go and perfect

themselves in Carnatic music, *Mridangam* and *Kucipudi* in India. Some teachers got their training from the Telugu University in Hyderabad.



*Carnatic Music artistes in Mauritius*

### ***Carnatic Music at Temple Worship***

Since the arrival of the indentured laborers regular prayers were done in temples attached to the 365 sugar mills and bhajans were sung. For the ten days fasting during Thaipoozam Cavadee, devotional songs are sung in temples. Nowadays this has a new transformation whereby *Katcheris* (performances) are organized by each temple for all the ten days fasting. Vocal recitals and instrumental recitals like the violin and the veena are being held by the *sabhas* during festivals in Mauritius.

Carnatic Music books, cassettes and multi-media are available and through the means of the audio-visual media, Carnatic Music has evolved. Nowadays, *Thiruppugazh* and *Thevaram* hymns are sung in Carnatic Music styles in many temples in Mauritius.

Long ago instruments like *Tabla*, *Harmonium* and *Cymbals* were used in temples but today with the emergence of Carnatic Music, *Sruti box*, *Tambura*, *Mridangam* and *Veena* are important instruments played in different temples in Mauritius. The *Nadasvaram* and *Thavil* are another musical instrument contributing to the advancement of Carnatic Music in Mauritius.

The MBC TV and other Mass Media have also brought great support to the evolution of Carnatic Music in Mauritius. Television in Mauritius started in 1964. Through its various channels, Carnatic Music is being broadcast on television. Be it local productions by local talented artists or foreign production, the Mauritian people have a good choice for classical tastes. The MBC TV also broadcasts programmes from Doordarshan India.

### **The Mahatma Gandhi Institute and Rabindranath Tagore Institute (MGI/RTI)- A Parastatal Body Institutions (Government Funded)**

The Mahatma Gandhi Institute and the Rabindranath Tagore Institute are multi-diversified institutions in the educational landscape of Mauritius. Both Institutes are dynamic and in tune with evolution to establish, as a tribute to Mahatma Gandhi, a center of studies of Indian culture and traditions as well as to promote education and culture generally.

The School of Performing Arts has under its aegis various Music departments. The Department of Indian Music and Dance was set up under the School of Indian Music and Fine Arts in 1975 to probe further into the different expressions of Indian Culture. Today, it has established itself into seven departments operating up to the Tertiary level for the promotion of Indian Music and Dance. It contributes to the world of Performing Arts, both at national and international levels.

In its thrust to explore the multi-faceted aspects, the School of Performing Arts offers a variety of courses to provide students with the opportunity to discover and experiment with the sophisticated rules of classical forms of Indian Music and Dance and to reflect on the multiple aspects of Mauritian cultural life. Carnatic Music Courses are run from basic to tertiary level. Workshops, seminars and recitals by local and visiting artists of international repute are part of the overall training of students of the Mahatma Gandhi Institute in Performing Arts. Members of staff regularly participate in major performances undertaken by the Institute on such occasions as *Cavadee*, *Maha Shivarathri* and *Ganesh Chaturthi*.

With a pool of well-qualified and experienced teachers, the School has been catering for education in the field of Carnatic Music at various levels in Mauritius and the neighboring countries. It offers a wide range of courses starting from Hobby and Children's courses to Certificate, Advanced Certificate, Diploma and Degree programmes in Carnatic Music within the Performing Arts. The disciplines offered are Vocal Carnatic Music, Mridangam, Veena and planning in the future for Violin.

Programmes of studies designed in consultation with renowned Indian experts in their respective fields are at par with other renowned international institutions. The faculty members are practicing artists, musicians and dancers of national repute. In addition, a selected group of visiting faculty enriches our programmes of studies with their expertise. Thus, the students are provided with the opportunity of learning and interacting with eminent and contemporary artists and academics. The School has been enormously contributing to various cultural activities for the benefit of ministries, institutions, socio-cultural organizations and NGOs at national and international levels. Expert services in the field of Performing Arts are also provided by the School whenever needed by Ministries, institutions and socio-cultural organizations.

### **Carnatic Music in other countries in the Indian Ocean**

Reunion Island is the largest of the Macarena's islands with a population of 810,000 (September 2008). Situated in the Indian Ocean, east of the Malagasy Republic and South-West of the Republic of Mauritius, Reunion Island is administered by the Republic of France and its capital is Saint-Denis.

Reunion Island was visited by many traders and navigators. The colonization of the island headed by the French East India Company started in 1655 when around 20 first settlers reached the island. There were many activities on the island during the 17<sup>th</sup> up to the 19<sup>th</sup> century where a number of immigrants such as the Indians, Africans and the Chinese came to the island and gave its ethnic identity.



Reunion Island consists of a number of Tamil people. Many temples are there and each temple has their own *bhajana Koorthams* groups. Like Mauritius, some of the Carnatic Music musicians in Reunion Island have done their higher studies in India namely at the ex-Adyar School of Music in Chennai and Annamalai University. These Carnatic Music artists are finding difficulties as there is no proper structure at the educational institutions to include Classical Indian Music in the curriculum. The Conservatoire de Musique of Reunion Island has Western Classical Music mostly. Only Sitar and Tabla are taught, but not Carnatic Music. This situation has forced the artists to earn a living on private tuitions and to open their own Carnatic Music academies. There is often cultural exchange among Carnatic Music artistes of Reunion Island and those of Mauritius.



*Carnatic Music artistes in Reunion Island*

Countries like the Seychelles and the Maldives have Indian Immigrants but have not developed Carnatic Music as in Mauritius. There is mostly singing in temples. Comoros Islands and Madagascar situated in the Indian Ocean have no history in Indian Music. Rodrigues Island which is a dependent of Mauritius has not developed Indian Music too. South Africa is situated in the south- western coast of the Indian Ocean. Though not considered as forming parts of the main Indian Ocean Islands, South Africa has a similar history like Mauritius and

the Reunion Island as far as Indian Immigration are concerned. In South Africa, there is no Indian Classical music in the Government Educational curriculum. Carnatic musicians are facing the same problem as Reunion Island artists.

### **Conclusion**

The analysis and conclusion enable us to clarify the hypothesis that was raised for our problem statement at the beginning of the article. Therefore, to summarize we reached to the conclusion that;

1. There has been a positive sign in the development of Carnatic Music in Mauritius.\
2. The social, political, economic and educational instability in Reunion Island have brought to the existing situation of Carnatic Music in the country despite being a multi-ethnic and multi-cultural country. Reunion Island faced language barriers as French language is the most dominant language spoken there.
3. In Reunion Island and South Africa, Private Indian Music institutions have serious financial constraints to promote this type of music as there is no support from their respective governments as compared to Mauritius.
4. The scope for getting a government job as a teacher for Carnatic Music is only available in Mauritius.

On the basis of this research study, there are future research possibilities in the following areas;

1. To identify the contribution of Carnatic Music in the Indian Ocean towards the emergence of new musical forms, being a multilingual, multi-ethnic and multi-cultural island.
2. To explore the future of Indian Diaspora's root music in the Indian Ocean region.
3. To make a survey on the contribution of the Indian government to promote Carnatic Music in the Indian Ocean.

## **Bibliography**

1. Ammigan, T. 1989. *Tamils in Mauritius*. Proag Printing Ltd.
2. MGI. 2019. *Annual Report 2027-2018*. Mahatma Gandhi Institute.
3. Mulloo, Anand. 2007. *Voices of Indian Diaspora*. Motilall Banarsidass Publishers Pvt Ltd.
4. Ramyad, Dr Mrs Gautami Bhagat. 2007. *Global Impact of Indian Music with special reference to Mauritius*. Delhi, India: Sanjay Prakashan.
5. Richards, Alexandra. 2012. In *Mauritius, Rodrigues and Reunion*, 22-25. Bradt Travel Guides.
6. Annual Report MGI/RTI 2017-2018. 2019. MGI

*Smṛti, Vol. I – Dec 2021, Issue 2, pp. 71-79*

## **A View On Subhapantuvarali Raga In Kritis**

*Author*

**Vidya T K**

M.Phil Scholar in Music

Department of Music

Avinashilingam Institute for Home Science and  
Higher Education for Women, Coimbatore- 641 043

---

### **Abstract**

In carnatic music, Subhapantuvarali is a major raga which has ample scope for elaboration and allows space for extensive creativity. Kritis are a milestone in the history of South Indian Music. The Kritis have blossomed from the Ragas. Ragas are the crown for our system of music. Subhapantuvarali Raga with special emphasis on kriti of various composers in South Indian Music, is attempted to be analysed in this article.

---

### **Introduction**

Carnatic music can be bifurcated into two modes. They are Abhyāsagāna and Sabhāgāna. Svaravali, Githam, Svarajathi, Jathisvaram, Varnam etc, are Abhyasagana. Varnam, Kirthana, Kriti, Padam, Javali and Thillana are Sabhāgana. The Sabhaganam has two aspects. One is Kalpitha Sangeetha and another is Kalpana Sangeetha or Manodharma Sangeetha. Varnam, Padam, Kirthana, Kriti, are Kalpitha Sangeetha. Ragam, Tanam and Pallavi are Kalpana Sangeetha or Manodharma Sangeetha.

### **Kriti the melodic form**

The Kriti is the most highly evolved amongst art musical form. Pallavi, Anupallavi and Charanam can be seen in Kriti. This is full of Sahitya. Music is the soul of the Kriti. The real substance of the Kriti is the Sangitha in it. The finest and the most importance of the musical

compositions given in concerts is Kṛiti. Today most of the time of the concerts is devoted to sing kṛiti, while singing Kṛitis both the singer and listeners experience a special musical pleasure. Many musicians have expressed their feelings and ideas through Kṛitis.

Section of the kṛiti : Kṛiti have three sections, Such as Pallavi, Anupallavi and Charana. The Sahityam of Kṛitis may be either about God or about worldly matters. The range of Kṛitis will be between ½ and 2 Sthayis. Either Sama eduppu or Anahatha eduppu or Athitha eduppu is used in Kṛitis.

Singing method : First the pallavi will be sung. Then the anupallavi will be sung. Then the last part is charana.

Theme : Bhakti, Devotional, Love, Nature and so on

Language: There are plenty of composers composed compositions in their own languages. So music compositions are in different languages from the beginning lesson; geetham onwards. Sanskrit, Kannada, Tamil, Malayalam, Telugu etc.

Speciality : Charanams are usually borrows patterns from the Anupallavi. The artists take certain lines of a Kṛiti for Niraval. The Charanam's last line usually contains the composer's signature, or mudra. Kṛitis occupied most of the part of the concerts. Kṛiti is composed by most of the composers. It gives scope to compose even in a simple tune as well as in the rich tune for the same raga.

Decorative angas figuring in Kṛitis : In Kṛitis decorative angas shine like gems studded in a jewel. They highlighten the musical value of the Kṛitis. There are of many types. Decorative angas figuring in a musical. composition can be broadly classified under three heads, those having musical significance (Dhatu aspects), those having literary excellence (Matu aspects) and those having both (Dhatu – Matu aspects). Kṛiti is an attractive combination of melody, word and rhythm. Or it is the Bhava, Raga and Tala in its natural order.

## 45<sup>th</sup> mela Subhapantuvarali

The raga system forms the foundation of Indian music. In that the description of the raga takes an important place. The composers utilize the effects (permutation and combination of svaras) and create various forms in a single raga and differentiate each composition. Before plunged into the topic, it is more relevant to give the descriptions about the choosened raga Subhapantuvarali.

There are many characteristic features for each and every raga. They are called *Raga Lakshana*.

### Raga Lakshana of Subhapantuvarali

Subhapantuvarali is the 45th melakarta raga in the 72 melakartha scheme. This is the 3rd mela in the 8thchakra 'Vasu'. 'Vasu- go' is the mnemonic name and Sa Ra Gi Mi Pa Dha Nu Sa is the mnemonic phrase of the raga.

The notes figuring in this mela besides shadja and panchama are suddha rishabha, sadharana gandhara , prati madhyama, suddha dhaivata and kakali nishada.

Arohana : S R<sub>1</sub> G<sub>2</sub> M<sub>2</sub> P D<sub>1</sub> N<sub>3</sub> S

Avarohana : S N<sub>3</sub> D<sub>1</sub> P M<sub>2</sub> G<sub>2</sub> R<sub>1</sub> S

All svaras are nyasa svaras and at the same time graha svaras also. That's why the raga is called Sarva Svara gamaka varika rakthi raga. Each svaras are equally important.

Jeeva Svaras : g, p, n.

Janta Prayogas : gg rr ss nn pp, gg mm dd, mm dd nn, dd nn ss

Datu Prayogas: smgmrgm, psgsgmp, dmdnsr, ssddgsrg

Vishesha Sancharas : s p p m g r g r s n , p d n s n d d , p ,nsrnsndnsrg,,rsn

Commonly kritis in this raga starts with the notes s, g, p, d, n.

This raga should be rendered without any shake of the gandhara svara. The tivra madhyama in conjunction with the sadharana gandhara brings forth the feel of pathos in this scale.

### **Nomenclature in Various Schools**

In reality, this raga is supposed to be auspicious. This raga was known as *Sivapantuvarali* in the ancient times as per later *Asampoorna mela padhathi* and *Subhapantuvarali* as per earlier nomenclature. In Dikshitar School, it is known as '*Shiva pantuvarali*', in his kriti '*Pasupatiswaram*' about the deity at Kathmandu, he writes '*Sivapantuvarali raga priyamati caturam*'.

### **Scope of the Raga**

It has gained the status of a prasiddha raga because of its innate potential. It can be sung at all time. This is a *Tristhayiraga* because in this raga all the three octaves can be rendered easily. It is a full fledged Mela raga, having enormous scope of all branches of Manodharma Sangitha like Raga Alapana, Niraval, Kalpana Svara, Tanam, Pallavi etc.

### **Related ragas**

This is the Prati madhyama Mela of the 9th Mela '*Dhenuka*'. When dhaivata of this raga will yield through grahabhedam, the *36th mela-Chalanattai* results. Equivalent Mela in *Hindustani music* is being '*Todi Thatt*'.

### **Rasa**

In general musicologists suggest this raga used to show shoka rasa. But in many of the *Subhapantuvarali* raga kritis, it is showing both shoka, karuna and bhakti.

1. Bhakti : Pashupatiswaram by Dikshitar, Kailasapathe by Lalithadasar, Manonmani by Muthaiah Bagavatar etc..
2. Karuna : Karuna nanu by Balamurali Krishna, Neesamana by G N Balasubramanyam, Enna rakshiso, kavadeva by Purandaradasa etc..
3. Shoka : Ennalu yorake by Tyagaraja, Shoka vinasini by Thulasi vanam, Kalandu kolven by Muthutandavar etc..

The scholar wants to establish that this raga is not only for shoka but also for bhakti and karuna. So if the person, the composer is an efficient in the field of music, he/she can do wonders and give beautiful feast.

List of compositions composed in Subhapantuvarali Raga

Sl.No	Beginning of the Lyrics	Tala	Composer
1	Ina naavele	Misra chapu	Poochi Srinivasa Iyenkar
2	Murugan vandanai	Adi	Periya Sami Thooran
3	Napunya mettido	Adi	Pallavi Sheshayyar
4	Pari pahimam	Adi	Mysore Vasudevachar
5	Pari pahimam	Adi	Jayachamaraja Wodayar
6	Velanai veregati	Misra chapu	Koteeswara Iyer
7	Thiruparan kundra	Adi	Koteeswara Iyer
8	Shokavinasini	Adi	Thulaseevanam
9	Enna rakshiso	Rupaka	Purandaradasa
10	Kava deva	Adi	Purandaradasa
11	Ethanai naal	Adi	N S Chidambaram
12	Margam katti	Adi	Ambujam Krishna
13	Karainduruguvai	Jhampa	Ambujam Krishna
14	Isaiyin ellaiyai	Adi	M M Dandapani Deshikar
15	Chetha chinthaya	adi	King Shahaji
16	Velingirivasa	Adi	



17	Va va raghava	Adi	Nagaran Muthuswami Kavirayar
18	Chinthal kkanavil	Adi	Suddhananda Bharatiar
19	Srilakshmiramana		Naravana Raju
20	Poyyudayar	Kanda chapu	Krishnamoorty K S
21	Kandanai	Misra chapu	Kovaisupri(Matru) KPS Manibagavatar(Dhatu)
22	Kadi modi	Tisra nada	Arunagirinathar
23	Muruga vada pazhani	Misra chapu	Soundra kailasam
24	Vasudevana	Tisra Jampa	Purandaradasa
25	Kalanthu kolven	Chapu	Muthutandavar
26	Ennallurake	Misra chapu	Tyagaraja
27	Nee pokadakunden	Adi	Tyagaraja
28	Sri satyanarayanam	Rupaka(2)	Muthuswami Dikshitar
29	Pasupatisvaram	Adi	Muttuswami Dikshitar
30	Manonmani	Adi	H.N.Muthaiah Bagavatar
31	Nee samana	Adi	G.N.Balasubramanyam
32	Kailasapathe	Adi	Lalitha Dasar
33	Karunanu nanu	Roopaka	Dr.M.Balamuralikrishna
34	Aadaritharul muruga	Tisra nada	D.K.Jayaraman

---

## Analysis of subhapanuvārali kriti Neesamana composed by G.N.Balasubramanyam

### Dhatu aspects

Graha svara : In the kriti Neesamana...Nishada is the graha svara.

n,,,d,p,, here comes svarakshara also.

neesama

Amsa/Jiva : Shadja, Gandhara, and Dhaivata are Jiva svaras.

Nyasa svara : Shadja, Gandhara, and Dhaivata are Nyasa svaras.

Janda svara : Janda svara prayogas are gg mm dd ss and so on.

Bahutva : In this kriti Neesamana, Shadja, Panchama, Dhaivata are bahutva.

Alpatva : Rishabha is the Alpatva svara in this kriti.

Apanyasa : In anupallavi Bhogamokshadi dayika is present like apanyasa.

### Matu aspects

- Meaning of the kriti

Oh mother, can I praise you that there is no one comparable to you

Oh lotus like one served by the Brahmins, oh pure one who grants pleasures and salvation

Have I not heard that your lotus like feet is meditated with love?

Oh dear sister of vasudeva, oh goddess who carries the crescent of autumn moon.

Rasa in which the kriti portrays is karuna and bhakti.

- Literary beauties

Adiyaksara prasa

In pallavi                      Nee samana mevaru lerani

Ne pogada tarama talli

In Anupallavi                Bhusuradi samsevita kamale

Bhoga moksadi dayika vimale

In Charana                    Asache ni pavana charanamup-

Asana jeyu sunna vadugada

### **Dvitiyakshara prasa**

In Charana Vasudevuni / Pasamana

### **Antyakshara prasa**

In Anupallavi kamale / vimale

In Charana sodari / kaladhari

**Anu prasa** samana, tarama / Bhusuradi, moksadi / pavana, sunna

Through this kriti composer not only shows his knowledge in music, but also in literature.

Almost all the kritis in 45<sup>th</sup> mela are example of showing prasa of different types (muhana, dvityakshara, antya and anuprasa)

All these Kritis are constructed with meaningful sentences and words, so the language used for kriti is significant. Carnatic music is spread throughout the southern part of india. The four vernacular languages in this region are Tamil, Kannada, Telugu and Malayalam. In Carnatic music the raga subhapanthavarali is well-worth with compositions with different languages.

### **Conclusion**

Each form is beautiful and enjoyable. Listening to music and playing or singing, really a wonderful pleasure. Music is divine. Music compositions are gems because of the composer's compositions. Though compositions are abundant in the Carnatic music field, it is the prime duty of the learners and performers to search for different or various composers songs to project or to learn or to propagate.

### **Bibliography**

1. Dr.M.B. Vedavalli, Ragas Which Emerged During The Post Trinity Period And Their Laksana, The Karnatic Music Book Center Chennai, December 2008
2. Padma bhushan Prof.P.Sambamoorthy, South Indian Music Book 2, Publishing House Chennai, 2006.
3. Vidya Shankar , The Art and Science of Carnatic Music, The Music AcademyMadras, 1983

4. A.K. Ravindranath , Dakshinendian Sangeetham Part 1, The State Institute of Languages, Kerala, Thiruvananthapuram, June 2011.
5. Bangalore S.Mukund, Sangeetha lalithya lahari, Smt.Padmapriya Mukund, Bangalore 1989.
6. Prof. NSRamachandran, The Ragas of Karnatic Music, The Trinity Music Book Pub.Chennai , 1938.
7. K.Balasubramaniam, RIG-A Two in one Marvel, Chennai, 2005.

**The Methodologies of Bharata Muni and Dr. Vidyadhar Oke for Determination of 22 Shruti-s with Reference to their Practical Applicability: *Evidence and Conflicts***

Author

**Dr. Rajpal Singh**

Faculty of Music and Fine Arts

University of Delhi

Co-Author

**Jatin Mohan**

Ph.D Research Scholar

University of Delhi

---

**Abstract**

This research paper aims to comparatively analyse the theoretical models of 22 Shruti-s modelled by Bharata Muni around 200 BCE and Dr. Vidyadhar Oke in recent times with respect to their practical applicability in the actual practice of music. Both scholars have used quite different methods for the determination of their models. The comparative analysis of models and methods used by them highlights some stark and even basic differences which will be analysed in this paper. Subsequently, their models will be scrutinised on the basis of practical evidence acquired through empirical researches attempted in the past in the concerned field. It will help to ponder upon the question regarding the extent to which these theoretical models or perhaps any model is applicable or applied in the actual practice of music. In addition, this paper will also hint towards the need for new empirical research in this field for making possible future advancements driven by scientific evidence.

**Keywords:** Sruti-s, Natyashastra, Grama, Veena, Music, Intonation system

---

Similar to any other strong and potent musical tradition Indian classical music claims to have its own distinct system of Intonation based on microtones known as *Shruti-s*. The first ever clear description of Shruti-s is found in *Natyashastra* which is attributed to a sage known as Bharata Muni. The *Natyashastra* is a treatise mostly dedicated to different aspects of Dramaturgy, but it has also covered some aspects of music. There are inconsistencies about

the time regarding its compilation. According to some scholars it was first compiled between the period of 200 BCE and 200 CE,<sup>1</sup> and others suggest between 500 BCE and 500 CE.<sup>2</sup>

The word Shruti stems from the Sanskrit term of “Shru” whose literal meaning is “what is heard.”<sup>3</sup> In simple terms, Shruti-s can be understood as the minute interval of pitch detectable by the human ear and produced by a singer or a musical instrument.<sup>4</sup> <sup>5</sup> These Shruti-s can be understood as the fundamental building blocks of Indian music theory. These Shrutis, by coming together, form the ancient Indian scale known as *Grama*. On Gramas, other crucial concepts of Indian music such as *Murcchana*, *Jati*, *Varna* and even *Ragas* are based.

Bharata Muni in *Natyashastra* defines Shruti-s and Gramas as thus:

अथ द्वौ ग्रामौ षडजग्रामौ मध्यमगंशाचेती ।  
अतश्चिन्ता द्वाववशं तति ऋतयः स्वरमंदलसाश्चिताः । ऽ

**Translation** - “There are two Gramas – the Shadja Grama and the Madhyama Grama. To these belong the twenty-two shrutis contained within the seven notes.”<sup>7</sup>

In layman’s terms Grama means a place where many individuals live together in what is called a Grama or a village; similarly, an interdependent collection of notes is named Grama.<sup>8</sup> Grama is more or less can be understood as a musical scale with 7 notes, which is based on 22 Shruti-s.

<sup>1</sup> Tarla Mehta, *Sanskrit Play Production in Ancient India* (New Delhi: Motilal Banarsidass, 1995), 19–20.

<sup>2</sup> Wallace Dace, “The Concept of “Rasa” in Sanskrit Dramatic Theory,” *Educational Theatre Journal* Vol. 15, No. 3 (October 1963): 249-254, doi:10.2307/3204783.

<sup>3</sup> Lewis Rowell, *Music and Musical Thought in Early India* (London:University of Chicago Press, 2015).

<sup>4</sup> Ellen Koskoff, *The Concise Garland Encyclopedia of World Music, Volume 2* (New York: Routledge, 2008) 936.

<sup>5</sup> Ramanathan (1992 *The Traditional Indian Theory and Practice of Music and Dance*, ed. by Jonathan Katz (Netherlands: E.J. BRILL, 1992), 75–89.

<sup>6</sup> Bharata Muni, *Natyashastra*, ed. M.Ramakrishna Kavi and J.S. Pade, Vol. IV (Baroda: Oriental Institute, 1964), 15.

<sup>7</sup> Ananaya Kumar Dey, *Nyāsa in Rāga: The Pleasant Pause in Hindustani Music* (New Delhi: Kanishka publishers, 2008), 1.

<sup>8</sup> Ananaya Kumar Dey, *Nyāsa in Rāga: The Pleasant Pause in Hindustani Music* (New Delhi: Kanishka publishers, 2008), 2.

**Table 1 -****Shadaja Grama**

Shruti-s	1	2	3	4	5	6	7	8	9	10	11
Swaras				Sa			Re		Ga		
Shruti-s	12	13	14	15	16	17	18	19	20	21	22
Swaras		Ma				Pa			Dha		Ni

(Bharata Muni defined two main Grama-s. In the context of this paper only Shadaja Grama is important.)

Natyashastra describes a method known as *Sarana Chatushtayi*, through which these 22 Shruti-s were discovered. It used two veenas. Both were tuned according to Shadaja Grama, one known as *Dhruva Veena*, and the other as *Chal Veena*. The experiment is divided into four parts described by Bharata as 4 saranas. In each sarana the Chal veena is detuned by one Shruti and through comparing it to the Dhruv veena in all 4 parts of the sarana, Bharata claimed that all 22 Shruti-s were discovered.<sup>9</sup>

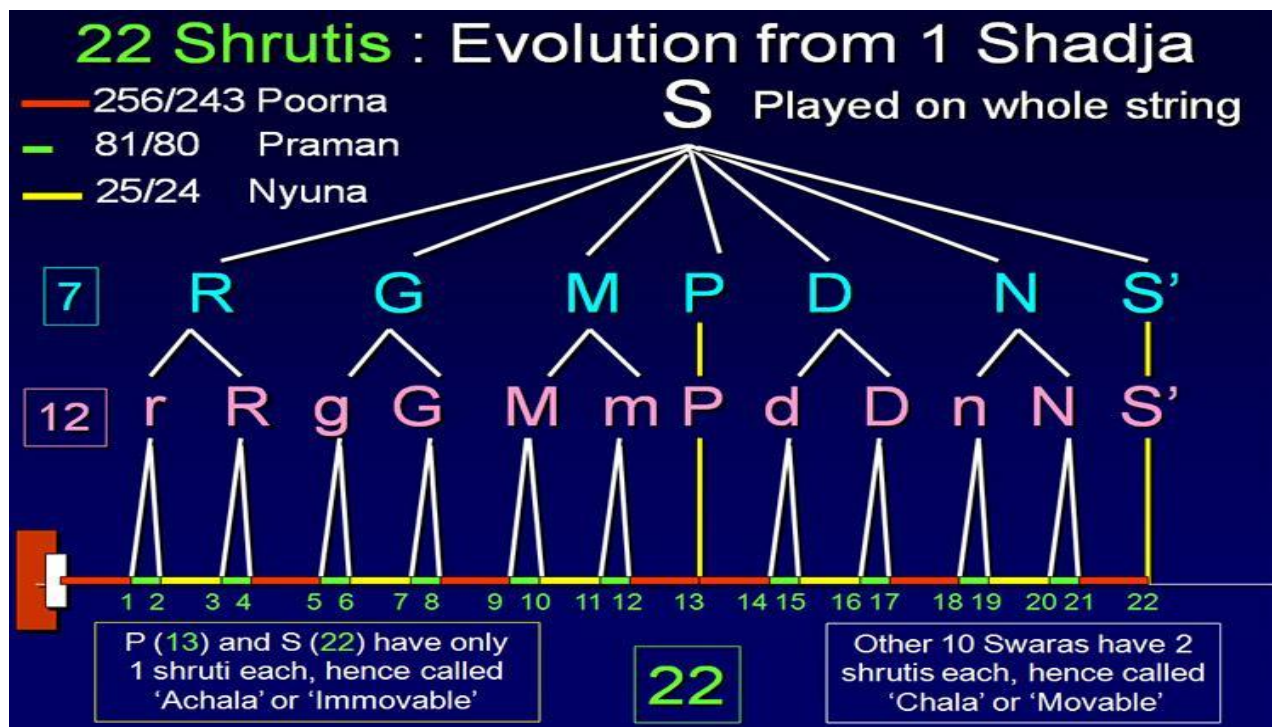
The description of Shruti-s and Grama by Bharata Muni is very brief and it seems somewhat introductory. It doesn't address quite a few crucial and even basic questions, such as what is the mathematical measurement of Shruti-s in a Grama? Are they equal or unequal? Why are they 22 in number? Many scholars later on have pondered on these questions with philosophical arguments and different models of Shruti-s.

**Dr. Vidyadhar Oke's Model of Shruti-s**

The most recent and perhaps the most convincing study in the field of Shruti-s has been done by Dr. Vidyadhar Oke. His research has the highest amount of mathematical sophistication and accuracy. The research of Dr. Vidyadhar Oke is based on assuming the Shadaja Grama or modern Bilwal raag to be equivalent to major scale following the tuning of Just Intonation scale.

<sup>9</sup> Bharata Muni, *Natyashastra*, trans. N.P. Unni, Vol. II (New Delhi: Nag Publishers, 1998), 750-758.

First, he divided the scale (major scale) into two parts, first from Sa to Ma and the second one from Pa to Sa. The reasoning he gave behind this is based on consonant theory, that Pa to Sa: Pa, Dha, Ni, and Sa is nothing but the repetition of Sa Re Ga Ma in the scale with higher frequencies but the same ratios. Subsequently, he argued that any normal child without any training in music can sing Sa Re Ga Ma in tune according to the Indian scale because the Indian scale is “natural.” He further argued that if we closely observe the frequency of these natural notes, we will find that Re is 12.5% higher, Ga is 25%, and Ma is 33.33 percent higher than Sa. And by further subtracting these percentages differences, he found three different microtones which he called,<sup>10</sup> Poorna Shruti equal to  $\frac{256}{243}$ , Praman Shruti equal to  $\frac{81}{80}$  and Nyun Shruti equal to  $\frac{25}{24}$ . Dr. Oke’s model of Shruti-s is as thus<sup>11</sup>:



(Model of Shruti-s by Dr. Vidyadhar Oke)

<sup>10</sup> “The science of music | Vidyadhar Oke | TEDxIITGandhinagar,” Youtube, Google, 9<sup>th</sup> October 2014, <https://www.youtube.com/watch?v=ipYLnhC5YDo&t=479s>.

<sup>11</sup> “What Is The Meaning of a “Shruti”,”, 22-Shruti, Dr.Vidyadhar Oke, 3<sup>rd</sup> February 2008, <http://www.22shruti.com/index.asp>.



### **Comparative Analysis of Bharata Muni's and Dr. Oke's model of Shruti-s**

Dr. Oke's model of Shruti-s is based on assuming that the Indian major scale follows the tuning of Just Intonation. The major tetrachord (a scale of four notes) used by Dr. Oke as a point of reference for further calculations follows the interval ratios of Just intonation. In contrast, Bharata Muni does not precisely hint towards following any kind of intonation system for his Shadaja Grama. In his description he is completely blank about the mathematical ratios between the notes of his scale. However, it can be argued that Dr. Oke's assumption is not unreasonable as the modern Bilawal scale (Indian major scale) is quite close to Just Intonation scale. One could argue that these crude discrepancies are bound to exist as both scholars existed in very different eras.

The other difference and perhaps the more significant one is regarding the distribution of Shruti-s in the scale. As depicted in Table 1, Bharata Muni's distribution of Shruti-s in the Grama is quite uneven. His Shruti distribution exists in 3 different bands which are 4, 3, and 2. His distribution is as follows: 4 3 2 4 4 3 2. His model allows Sa, Ma, Pa to have 4 variants, Re and Dha with 3 variants, and Ga and Ni with 2 variants. Many great scholars preceding Bharata Muni such as Shadangdev, Matang Muni, Vishnu Narayan Bhatkhande, and a few more have followed this model of distribution.

Dr. Oke's model on the contrary uses a more even distribution of Shruti-s. His model provides every swara except Sa and Pa with 4 variants. Among those 4 variants 2 are *Shudha* variants and 2 are *Vikrata* variants. The basic principles of Indian music classify Sa and Pa as Achala Swaras (immovable notes). It is because Dr. Oke has Sa and Pa fixed to a single Shruti because they are immovable. It implies that Sa and Pa cannot have any other variants. Any note with a difference of Shruti from Sa and Pa would either be a note higher than them or lower than them.

Both Bharata Muni and Dr. Vidyadhar Oke have made a crucial contribution to the aspects of Intonation in Indian Musicology. It can be argued that Bharata's model is based

more on musical sense and hearing capabilities given his primordial era. On the contrary, Dr. Oke's model is an amalgamation of principles of Indian music laid by great scholars of Indian music such as Bharata himself, musical sense, and mathematical analysis. Bharata Muni provided the first description of Shruti-s and the first model of their distribution in a Grama. Dr. Oke, by making slight perhaps crucial changes in the Bharata's model has created a bit different model than Bharata muni. His work is applauded by many great musicians, such as Kishori Amonkar, Padmabhushan Dr. N. Rajam, Padmashree Pandit Vishwamohan Bhatt, etc.<sup>12</sup> Based on his model he has patented a 22 Shruti-s harmonium which is slowly becoming popular among the fraternity of Indian musicians. It has far-reaching consequences because Dr. Oke has found or perhaps created a route to apply his model of Shruti-s directly to practice with the approval of many great artists.

Those following Dr. Oke's school of thought would argue that his model does nothing but unveil the microtones which were hidden in nature; therefore, they are universal and would enhance both qualitative and aesthetical aspects of Indian music if followed precisely. On the contrary, it perhaps will not be incorrect to assume that like preceding models, this model will also undergo some modifications and we might find a different model or perhaps different models of Shruti-s while pondering in the realm of Indian music which is ever-changing and expanding.

### **Practical Applicability of Shruti-s: Evidence and Conflicts**

Despite ongoing acceptance of Dr. Oke's model by great practitioners of Indian music, a crucial question is still unanswered, to what extent his model of Shruti-s or perhaps any model is followed by the Indian musicians in actual practice? If their performances are carefully analysed using scientific equipment to measure even subtle variations in pitches, would we find even a tentative model of microtones laid as foundation?

---

<sup>12</sup> "Testimonials - Comments from Musical Maestros & Experts," 22-Shruti, Dr.Vidyadhar Oke, 3<sup>rd</sup> February 2008, [http://www.22shruti.com/expert\\_comments.asp](http://www.22shruti.com/expert_comments.asp).

In 1981, a musicologist named Mark Levy attempted to answer this question. Dr. Mark Levy analysed several recordings of North Indian musicians using a chromatic stroboscope and a tape recorder (the best equipment available at that time). which could accommodate tape loops, allowing individual tones to be isolated and measured.<sup>13</sup>

According to Levy, "Many single notes were extremely unsteady with respect to the measuring capabilities of the strobotuner."<sup>14</sup> "This difficulty was dealt with by taking a visual average of the stroboscope's reading or by measuring only the most stable portion of a held pitch. Within a single performance by a musician, the intonation of recurrent pitches varied considerably."<sup>15</sup> He observed abundant variations in the context of different ragas, different registers and in relation to different musical contexts. For example, "[N]otes tended to be sharper in ascending lines than in descending lines, and sharper at melodic troughs than at peaks."<sup>16</sup> As a result, he concluded –

*"The laboratory results do not corroborate the insistence of many theorists on extreme precision and consistency with respect to microtonal differentiation in North Indian music. In each of the ten recordings analysed, every note showed a relatively high degree of flexibility in its intonation. Even the ground note Sa tended to vary, although it was almost always considerably more stable than other notes . . ."*

*"Theories placing North Indian music within the sole provenance of just intonation or Pythagorean tuning (or even a combination of the two) were also not supported by the empirical pitch measurements. On the whole, the data supported only those views which allowed for flexibility in intonation."*

---

<sup>13</sup> David Neumann Claman, "Western Composers and India's Music: Concepts, History, and Recent Music," (PhD diss., University of Princeton, 2001), 123.

<sup>14</sup> Mark Levy, *Intonation in North Indian Music* (New Delhi: BIBLIA IMPEX, 1982), 16-22.

<sup>15</sup> David Neumann Claman, "Western Composers and India's Music: Concepts, History, and Recent Music," (PhD diss., University of Princeton, 2001), 124.

<sup>16</sup> Mark Levy, *Intonation in North Indian Music* (New Delhi: Biblia Impex, 1982), 137.

In 1963, a pair of musicologists N. A. Jairazbhoy and A.W Stone made a similar study. They also found a great deal of variation in intonation from one artist to another, as well as within single performances by an artist.<sup>17</sup> After analysing recordings of several artists, they concluded that-

*“Under these circumstances it would seem pointless to consider applying the ancient 22 Shruti system, or for that matter, any system of exact intonation to North Indian classical music . . . The whole concept of intervals in North Indian classical music must be broad enough to permit the deviations recorded.”<sup>18</sup>*

As a student of Indian music who has studied Indian music for more than 10 years both academically and also traditionally under different Gurus of different *Gharanas*, I admit that the terminology of Shruti-s in both teaching and performances of Indian musicians is largely absent. I have never witnessed an instance where a Guru instructed me or another student to sing or play a note a Shruti higher or lower, even while ragas such as Miyan ki Todi or Adana are taught in the class which claims to have some of its note sharper or flatter than their normal known positions. These minute nuances are generally taught by using words such as “sharp” or “flat” or the student is obligated to understand the positioning of the notes just by Guru’s demonstration of them while singing.

## Conclusion

Evidence driven by empirical researches and practical observations does not support that practices of Indian classical music follow any specific form of intonation. One could argue that Bharata’s model offers greater flexibility, it is based on mere musical sense and instinct which perhaps does not require any precise model of mathematical intonation required to be followed. Perhaps it could be argued as one of the foundations of Indian classical music which

<sup>17</sup> David Neumann Claman, “Western Composers and India’s Music: Concepts, History, and Recent Music,” (PhD diss., University of Princeton, 2001), 124.

<sup>18</sup> Jairazbhoy, Nazir Ali, and Stone, A.W. “Intonation in Present-Day North Indian Classical Music,” *Bulletin of the School of Oriental and African Studies* 26, (1963): 130-131.

contributed to making the realm of Indian classical music extremely diverse and unsuited to accommodate a single model of Intonation.

Dr. Oke's work argues that his model is a representation of natural sounds that are universal. It presents correct mathematical proofs to support his claims. Approval of great artists and musical instruments applying his music directly into practice is a profound positive in favour of his arguments. With that said, his emphasis on the naturality and universality of the microtones still cannot completely counter the evidence found by empirical researches of the past. And it would be an unintelligent argument that the implementation of his model sooner or later would be able to shape the whole diverse realm of Indian music according to itself.

Both models raise some level of conflicts whenever they are overemphasised specifically, when they are analysed in relation to their practical applicability. Therefore, new empirical research attempts are required to make more advances in deciphering the concept of Shruti-s and their relation to the practice of Indian music. New research attempts replicating the methodology of Dr. Jairazbhoy and Dr. Mark Levy where recordings of Indian classical music would be analysed by using advanced technological equipment can produce some quite fascinating and perhaps different results. It might provide information about whether there has been any change that has occurred through time in Indian music regarding pitch preciseness and tuning. With that said, both the models should be taught to the students of Indian music as part of Indian music theory without overemphasising their applicability in the practical realm. By doing so we will support the present advances and leave enough space for future discoveries in the field.

### **Bibliography**

1. Ahobal. *Sangeet Parijat*. Translated by Kalind, 3<sup>rd</sup> ed. Uttar Pradesh: Hathras, 1971.
2. Ali, Nazir Jairazbhoy and Stone, A.W. "Intonation in Present-Day North Indian Classical Music." *Bulletin of the School of Oriental and African Studies* 26 (1963).
3. Bharata Muni. *Natyashastra*. Translated by N.P. Unni. Vol. II. New Delhi: Nag Publishers, 1998.

4. Claman, Neumann David. "Western Composers and India's Music: Concepts, History, and Recent Music." PhD diss., University of Princeton, 2001.
5. Clements, Ernest. *Introduction to the Study of Indian Music*. London: Longmans, 1913.
6. Dace, William. "The Concept of "Rasa" in Sanskrit Dramatic Theory." *Educational Theatre Journal* Vol. 15, No. 3 (October 1963): 249-254.
7. Dey, Ananya Kumar. *Nyāsa in Rāga: The Pleasant Pause in Hindustani Music*. Delhi: Kanishka Publishers, 2008.
8. Flood, Gavin. *An Introduction to Hinduism*. Cambridge: Cambridge University Press, 1996.
9. Google. "The science of music | Vidyadhar Oke | TEDxIITGandhinagar." Youtube. 9<sup>th</sup> October, 2014. <https://www.youtube.com/watch?v=ipYLnhC5YDo&t=479s>.
10. Koskoff, Ellen. *The Concise Garland Encyclopaedia of World Music*. Vol. 2. New York: Routledge, 2008.
11. Lewis, Rowell. *Music and Musical Thought in Early India*. Paperback ed. London: University of Chicago Press, 2015.
12. Levy, Mark. *Intonation in North Indian Music*. New Delhi: Bibilia Implex Private Limited, 1982.
13. Mehta, Tarla. *Sanskrit Play Production in Ancient India*. New Delhi: Motilal Banarsidass, 1995.
14. Muni, Bharata. *Natyashastra*. Edited by M Ramakrishna Kavi and J.S. Pade. Vol. IV. Baroda: Oriental Institute, 1964.
15. Nijenhuis, te Emmie. *Dattilam: A Compendium of Ancient Indian Music*. Netherlands: E.J. Brill, 1970.
16. Ramanathan, N. *The Traditional Indian Theory and Practice of Music and Dance*, Edited by Jonathan Katz. Netherlands: E.J. Brill, 1992.
17. Oke, Vidyadhar. "What Is The Meaning of a "Shruti"." 22-Shruti. Updated February 3<sup>rd</sup>. 2008. <http://www.22shruti.com/index.asp>.
18. Oke, Vidyadhar. "Testimonials - Comments from Musical Maestros & Experts" 22-Shruti. Updated February 3<sup>rd</sup>. 2008. [http://www.22shruti.com/expert\\_comments.asp](http://www.22shruti.com/expert_comments.asp).
19. White, E. Harvey and White, H. Donald. *Physics and Music: The Science of Musical Sound*. New York: Dover Publications, 2014.
20. Witzel, Michael. *Vedas and Upnishadas*. Edited by Gavin flood. New Jersey: Blackwell Publishing Ltd., 2003.

**Analysis of the Rāga lakṣaṇa ślōkā-s classified as ‘Anubandha’ in the Edition of Caturdaṇḍīprakāśikā published by The Madras Music Academy**

*Author*

**Dr. T.R.Aravindhan**

Researcher

---

**Abstract**

The lakṣaṇa ślōka-s appended to each rāga in the text Saṅgīta Sampradāya Pradarṣini are much intriguing for many reasons. Their resemblance to the lakṣaṇa ślōka-s in the ‘Anubandha’ section in The Madras Music Academy edition of Caturdaṇḍīprakāśikā is even more interesting. The Anubandha section appears to be a conglomeration of various separate segments, with each segment requiring separate attention. This paper initially tries to analyze these sections and then interfuse them together to get a perceptible conclusion. An attempt also has been made to compare these ślōka-s with those given in Saṅgīta Sampradāya Pradarṣini.

---

**Introduction**

The Madras Music Academy, in association with Muddusvāmi (Ambi) Dīkṣitar, son of Subbarāma Dīkṣitar and some other representative of Dīkṣitar line came out with a publication of Caturdaṇḍīprakāśikā in the year 1934. This edition has a section by the name “Anubandha”, published for the first time. Anubandham has kindled interest among the researchers due to the differences in the content between this and the Caturdaṇḍīprakāśikā of Vēṅkaṭamakhī. Rāghavan (1941:72) mentions about this and also gives additional information about the grammatical errors seen in the lakṣaṇa ślōka-s and the editing done by Paṇḍit Subrahmaṇya Śāstri to fit the ślōka-s into proper metre and grammar. Hence, it can be taken that the musical content of the ‘anubandham’ belongs to the author who wrote the manuscript.

On closer inspection, the text 'anubandham' appears to be a conglomeration of various segments full of inconsistencies. Satyanārāyaṇa has reported some of these in his text.<sup>1</sup> This paper can be divided into two parts: the first part dealing with the inadequacies seen in the text 'anubandham' and the second part tries to compare this text with the ślōka-s given by Subbarāma Dīkṣitar in his treatise Saṅgīta Sampradāya Pradarśini.

### Structure of Anubandham

The Anubandham published by The Music Academy can be divided into three parts – listing of the rāga-s, classification of the rāga-s followed by lakṣaṇa ślōka-s. The first part lists the 72 rāgāṅga rāga-s, which is continued by an enumeration of janya rāga-s arising from these rāgāṅga rāga-s. This is followed by the second part, which classifies the rāga-s into two types. The first classification divides the rāga-s into upāṅga-s and bhāgāṅga-s and the second variety divides them into ghana, rakti and dēśīya rāga-s. Though rāga-s have been distinctly divided into various types, the basis of these classifications, that is the criteria to call them as upāṅga or ghana, for instance, is not given. Hence, we are left with no clue to understand the basis of this classification or the way in which this classification differ from the one given by Śāhaji in his treatise Rāga Lakṣaṇamu. For this same reason, these criteria were not taken for analysis in this article. The third gives us the lakṣaṇa ślōka-s for the mentioned rāga-s.

Inconsistencies amongst this text are aplenty. By saying this, we do not mean the inadvertent mistakes that can be identified in any treatise. Rather we mean the lack of clarity in expressing the details and/or contradicting the details given by the same author in various sections of the same text. Herewith, few significant ones are listed.

1. Though we have lakṣaṇa ślōka-s for the rāga-s Śuddhamukhāri and Śuddhasāvēri, janya-s of the first rāgāṅga rāga Kanakāmbari, they were not listed in the enumeration section. The first rāgāṅga rāga Kanakāmbari is not even listed for its janya rāga-s. This

<sup>1</sup> Dr.Satyanārāyaṇa has written a commentary for the text, what we call as Anubandha. He too mentions the inconsistencies seen between the various parts of this Anubandha. This can be seen in page 50 of the soft copy placed in the site [www.musicresearchlibrary.net](http://www.musicresearchlibrary.net).



becomes important if we know the importance given to this rāga by Vēṅkaṭamakhī. In Pradarśini, though Kanakāmbari is mentioned as the first rāgāṅga, the gīta given there does not mention about its janya rāga-s. But, the gīta in the rāga Śuddhamukhāri, mentions this as a rāgāṅga rāga and also mention Śuddhasāvēri as its upāṅga janya.<sup>2</sup> Subbarāma Dīkṣitar was much aware of this and makes a note that pūrvācārya-s including Vēṅkaṭamakhī has considered this rāga as the first mēla and this gīta is living evidence for that practice. Rāmakṛṣṇan (1973:67) too makes a note of this observation and opines this mēla is represented by these two rāgāṅga rāga-s. But the need to have two different rāga-s as a representative of first rāgāṅga rāga is puzzling. Another interesting point here is, the mūrccana given for these two rāga-s are the same, SRMPDS SNDPMGRS.

2. Though the kaṭapayādi prefixes have been added to the rāgāṅga rāga-s when they are enlisted, many of them like Janatōdi, Vātivasantabhairavi are referred without a prefix in the lakṣaṇa ślōka section.
3. Few rāga-s have been mentioned in the classification section, but they do not feature in the enumeration section; neither they have lakṣaṇa ślōka-s. Rāga-s like Malāri, Dhanāsari and Kakubha come under this category. Contrarily we do have a rāga, Māñji, a jānya of Nārītigaula, which is not mentioned in the section where the janya rāga-s were enumerated but has a lakṣaṇa ślōka and also has been mentioned in the classification part as a dēśīya rāga. The position of Dēvagāndhāri (29 janyam) and Hamvīru is much different. They are mentioned only in the classification section. They are neither listed in the janya rāga section nor have a lakṣaṇa ślōka.

---

<sup>2</sup> Subbarāma Dīkṣitar lists Śuddhamukhāri as the first janya of Kanakāmbari. But the gītaṃ given there to understand the rāga Śuddhamukhāri has all the qualities of a rāgāṅga rāga gītaṃ. It mentions this rāga as a rāgāṅga, mentions the svāra-s taken by him in a codified form like ra,ga,ma,dha,na and mentions Śuddha sāvēri as a upāṅga janya.

4. Similarly we do have rāga-s which are not mentioned in the janya enumeration list, but appear in the lakṣaṇa ślōka section. Mukhāri, a janya of Nārīrītigaula and Hamsadvani can be cited as examples.
5. In the janya rāga enumeration section, mention of the rāga-s Nāṭakurañji and Nīlambari seems to be out of place. The rāga Nīlambari is also placed under two mēla-s. Whereas in the enumeration section, it is enlisted as a janya of Harikēdāragaula, it is considered as a janya of Dhīraśaṅkarābharanam in the lakṣaṇa ślōka section.
6. The rāga-s Kumudakriyā and Dīpakam were enumerated as janya-s of Kāśīrāmakriyā but were not furnished with lakṣaṇa ślōka-s.

Usually, a text written by an author exhibits the consistency of the thought process operating in him. Hence, a treatise is the verbal expression of a thought process occurring in an individual, which should be coherent to make an impact in the reader's mind. This aspect is completely lacking in the Anubandham if we consider the enumeration and ślōka section as a single treatise. The abovementioned pieces of evidence clearly direct us to surmise, the text Anubandha could have been written by more than one author. One of them was involved in writing the lakṣaṇa ślōka-s and the other one with the classification and enumeration. The latter author could have written his section at a much later period than the former and could have prepared it like an easy reckoner. Sampradāya Pradarśini is devoid of these inconsistencies as it lists only the lakṣaṇa ślōka-s and didn't engage itself in enlisting rāgāṅga rāga-s or its janya-s. Either Dikṣitar must have been blind to the enumeration section or purposefully restrained himself from not publishing that section understanding its inconsistencies.

Another pertinent point that is to be looked into is the absence of necessary information like details about the author, colophons regarding the genealogy of author, or the number of chapters that this work intended to have. If we look into any standard text, the author always makes an effort to mention about himself in the colophon. A good example can be cited from

Caturdaṇḍīprakāśikā; 'iti śrīmad advaita vidyā.....vijayarāghava bhūpāla prēitasya vēṅkaṭeṣvara dīkṣitasya kṛtau caturdaṇḍīprakāśikāyām caturtha mēla prakaraṇam sampūrnam' is the colophon seen at the end of the fourth chapter of Caturdaṇḍīprakāśikā (Subrahmaṇya Śāstri:1986:55). It gives a lot of information like the parentage of Vēṅkaṭamakḥī, the yagyā-s done by him, his affiliation to the school of vēdānta, the influence of the King Vijayarāghava in composing this work and the number of the chapter along with the subject that is dealt with. Even Subbarāma Dīkṣitar (1904:1058) uses colophons in his treatise.<sup>3</sup> It is surprising to see no such information is seen in this text. This indicates the text we are seeing is not a complete one and measures are to be taken to identify the complete text. We have made two speculations in this section – the text Anubandham might have been authored by more than one author and the work might be a part of a bigger treatise, yet to be identified.

Subbarāma Dīkṣitar could have had the original copy of the missing treatise in his possession. Ambi Dīkṣitar could have got his copy from Subbarāma Dīkṣitar or from some other source who had another pāṭa of the text that is missing now, which could have been published as Anubandham by the Music Academy. Considering the similarities are seen in the lakṣaṇa ślōka-s between the texts Pradarṣini and Anubandham, absence of the sections, classification and enumeration in Pradarṣini and keeping the proposed hypotheses as a base, we would proceed to compare the lakṣaṇa ślōka section of Anubandham with that of Pradarṣini for further discussion.

### **Lakṣaṇa ślōka-s of Sampradāya Pradarṣini and Anubandham**

When we read the lakṣaṇa ślōka-s in Pradarṣini and Anubandham, it is natural to form an opinion that Dīkṣitar has written a commentary for the ślōka-s. However, a closer inspection of the lakṣaṇa ślōka-s from both the sources reveal, there exist differences between them, despite being identical in many aspects. In other words, Dīkṣitar has only expanded the rāga

---

<sup>3</sup> At the end of 36<sup>th</sup> mēla he gives a colophon 'pūrva mēlamu samāptamu' denoting the end of śuddha madhyama mēla-s.

lakṣaṇa embedded in the lakṣaṇa ślōka-s given by him in Pradarṣini and not for the ślōka-s seen in Anubandham. Subbarāma Dīkṣitar, says in more than one occasion that these ślōka-s are seen in a text Rāga prakaraṇa, authored by Vēṅkaṭamakhī.

Few significant differences alone will be highlighted here to prove our hypothesis that Dīkṣitar did not rely on the ślōka-s seen in Anubandham and there exists differences between these two sources.

1. Bauli lakṣaṇa ślōka in Pradarṣini starts as 'ma gṛhō bauli rāgastu', whereas the ślōka in Anubandham starts as 'sa gṛhō bauli rāgastu'.<sup>4</sup>
2. Taraṅgiṇi rāga ślōka in Pradarṣini reads as 'mani' varjita, whereas Anubandham reads as 'riga' varjita. A similar difference can also be observed in the Naṭanārāyaṇi rāga ślōka. Pradarṣini reads as 'ga vakrita', whereas Anubandham records as 'ga varjita'.
3. Kāmbhōji rāga ślōka has an additional second line which is absent in the Anubandham.
4. The availability of lakṣaṇa ślōka-s to describe a rāga is not uniform across the texts. Dīkṣitar did not furnish ślōka-s for six rāga-s namely Kamās, Hamsadvani, Dēvagāndhāri (29 janyam), Yamuna, Hamvīru, and Amṛtavaraṣini. Anubandham provides a ślōka for three of these six rāga-s, namely, Hamsadvani, Yamuna, and Amṛtavaraṣini. This becomes important when we consider the history of the rāga Hamsadvani and the query raised by Satyanārāyaṇa (2001:345).<sup>5</sup> Dīkṣitar clearly says Hamsadvani was a creation of Rāmasvāmy Dīkṣitar and also provided a prabandham composed by the same author. Dīkṣitar firmly believes these ślōka-s were composed by

<sup>4</sup> Excluding the first word, no differences can be detected in the lakṣaṇa ślōka from these two sources. Though the difference appears to be trivial, this actually describes the practice that prevailed around 300 years ago, also followed by Muddusvāmy Dīkṣitar in his compositions. The ślōka from Dīkṣitar's source says madhyama is the gṛha svara for Bauli, whereas the other source considers ṣaḍja as a gṛha svara. Caturdaṇḍīprakāśikā of Vēṅkaṭamakhī perceives Bauli as a madhyama svara gṛha rāga and this is reflected in the śrīraṅga prabandham notated in Pradarṣini. Dīkṣitar even mentions madhyama is the gṛha svara for this rāga in his introduction. Hence, 'sagrhō bauli rāgastu' appearing in Anubandham is definitely an error.

<sup>5</sup> Dr. Satyanārāyaṇa questions the statement of Subbarāma Dīkṣitar's that the rāga Hamsadvani was first created by Rāmasvāmy Dīkṣitar, considering the lakṣaṇa ślōka given in the Anubandham as an authority.

Vēṅkaṭamakḥī. If this rāga has a lakṣaṇa ślōka by Vēṅkaṭamakḥī, how can this rāga be a creation of Rāmasvāmy Dīkṣitar? This problem can be solved by considering our hypothesis that these ślōka-s must have had several versions and the text in Anubandham was actually a corrupted text and was contributed and/or revised by several authors. To support our hypothesis, Pradarṣini lacks a lakṣana ślōka for Hamsadvani. This means the text in Dīkṣitar's possession lacked the ślōka for Hamsadvani, whereas the ślōka available in the Anubandham, for this rāga, could be a later addition. The words of Subbarāma Dīkṣitar could be given weightage as he was the first one to publish these ślōka-s, confidently be able to attribute authorship to a particular individual and also proclaimed to have original manuscripts (two copies obtained from two unrelated sources) in his possession.

5. The rāga Manōhari is unknown to Anubandham. Pradarṣini considers this as a janya of the rāgāṅga rāga Gaṅgātaraṅgiṇi and gives a varṇam of Rāmasvāmy Dīkṣitar and two kṛti-s of Muddusvāmy Dīkṣitar, but does not give a lakṣaṇa ślōka.
6. Apart from the sañcāri composed by himself, Dīkṣitar furnishes almost every other rāga with a composition in the form of a gītaṃ, kṛti, etc. However, we do have few rāga-s which totally lack compositions excluding his sañcāri. We really do not know the reason for including them in his treatise. One such rāga is Kānrā. He rejects that as aprasiddha and didn't even give a ślōka. <sup>6</sup>This rāga along with Kamās, Dēvagāndhāri (29 janyam), and Hamvīru were not noticed by the Anubandham. This is another piece of evidence to show the source of Dīkṣitar differs from that of Anubandham and Dīkṣitar had his own catalog of rāga-s.

---

<sup>6</sup> There seems to be daru in the rāga Kanara with the starting words 'kārtikēya' in the notes prepared by Dr Sīta. Whether this Kanara and the Kānrā referred to by Dīkṣitar are the same is to be determined. This can be seen in the page number 544 of the soft copy of these notebooks placed in [www.musicresearchlibrary.net](http://www.musicresearchlibrary.net). Dr.Sīta's notebooks is a collection of five notebooks contributed by different scholars including Dr.Sīta. The first three notebooks contain the notes collected by Dr.Sīta while she was working on TMSSML manuscripts.

The above discussion reveals the lakṣaṇa ślōka-s are abound with pāṭa bēdha-s. There exist differences between Anubandham and the lakṣaṇa ślōka-s of Pradarṣini. The manuscript that Dikṣitar had in his possession was certainly different from that of Anubandham, though both have similarities and could have had the same geographical source. This also disproves the common notion that Dikṣitar followed Anubandham and his work is more of a commentary to Anubandham.

One another issue is to be understood here. We have seen the text Anubandham is not a complete one. Actually, these lakṣaṇa ślōka themselves are incomplete. The ślōka-s are incomprehensible unless we have some commentary to explain these. For instance, is it possible for us to understand the svarūpa of the rāga Śuddhavasanta with its ślōka 'śuddha vasantō rāgōyam sampūrṇaḥ sarvakīlikaḥ' alone? Certainly not. This means these ślōka-s were not intended to be read alone. They are to be supplemented with gīta-s and/or other compositions to understand the svarūpa of a rāga. This was exactly followed by Dikṣitar and this fortifies our hypothesis that these ślōka-s are actually fragmented segments of an unidentified major text. Can this be 'rāga prakaraṇa', mentioned by Dīkṣitar at several places?

## Conclusion

Though this paper is not intended to comprehensively elucidate all the inconsistencies, the analysis has shown, our understanding of Anubandham and Saṅgīta Sampradāya Pradarṣini are to be revised. Anubandham is not a text by itself. It is a corrupted segment of a main treatise, which is yet to be identified. On the other hand, it is highly probable that Dikṣitar could have had the original treatise in his possession.

## Bibliography

1. Bhātkhaṇḍe, V.N. A Comparative Study of Some Of The Leading Music Systems Of The 15<sup>th</sup>, 16<sup>th</sup>, 17<sup>th</sup> and 18<sup>th</sup> Centuries, 1941.
2. Rāghavan, V. Vēṅkaṭamakhin and the 72 mēla-s. The Journal of Music Academy, 1941.
3. Rāmakṛṣṇan, T.S. Vēṅkaṭamakhin's seventy two mēla schemes and more possible scales. The Journal of Music Academy, 1973.

4. Satyanārayaṇa, R. Karnāṭaka Saṅgīta Vāhini. Published by Karnāṭaka Pustaka Pradhikara, 2001.
5. Subbarāma Dīkṣitulu. Saṅgīta Sampradāya Pradarṣini. Vidyā Vilāsini Press, Eṭṭayapuram Samasthānaṃ, 1904.
6. Satyanārayaṇa, R. A manuscript of the Rāga Lakṣaṇam of Muddu Vēṅkaṭamakhin, Commentary by R Satyanārāyaṇa, <http://musicresearchlibrary.net/omeka/items/show/3011> last accessed on 19.2.2021.
7. Sīta, S. Research Notebooks of S. Sīta. <http://musicresearchlibrary.net/omeka/items/show/2413>. last accessed on 19.2.2021.
8. Subrahmaṇya Śāstri, S, Subba Rāo, T.V, Veṅkaṭarāma Ayyar, T.L (Eds). The Caturdaṇḍīprakāśikā of Vēṅkaṭamakhin – Sanskrit text with supplement. The Music Academy, 1986

**The Contributions of Gayaka Sarwabhauma Sreeman Parupalli Ramakrishnaiyya  
Pantulu to Carnatic Music**

Author

**Dr.V.J.Dwaram Lakshmi**

Professor

Department of Music

Sri Padmavathi Mahila Viswa Vidyalayam

Tirupati, Andhra Pradesh

Co-Author

**Annapurna Kundurthi**

Research Scholar

Department of Music

Sri Padmavathi Mahila Viswa Vidyalayam

Tirupati, Andhra Pradesh

**Abstract**

The study is about the life and contribution of Gayaka Sarwabhauma Sreeman Parupalli Ramakrishnaiyya Pantulu to Carnatic music. Parupalli Rama Krishnaiah Pantulu ]was a great guru and musician of sterling worth. Parupalli Rama Krishnaiah Pantulu has maintained a standard of ideal Gayaka with importance to raga and bhava in his presentation. He set a noble example as a great guru and a musician for many to follow.

He was a great performer and always followed the Kacheri Dharma and Gayaka tradition. His concerts were divine and educational. He was one of the few musicians with a great reputation over the whole of South India. He was instrumental in the propagation of Carnatic music by his efforts in establishing all India radio at Vijayawada. He followed the Gurukula method of training and treated all his students equally irrespective of their caste and creed. He was responsible for producing many eminent musicians.

**Introduction**

Parupalli Rama Krishnaiah Pantulu comes from the musical lineage of Saint Tyagaraja. He is a third-generation student and was third in line in the musical lineage of Saint Tyagaraja. He was born on 5<sup>th</sup> December 1883 at Srikakulam on the banks of river Krishna in Krishna district of Andhra Pradesh. He came from humble backgrounds and his father's name was Seshachalam and his mother was Mangamamba.



Parupalli Rama Krishnaiah Pantulu had an interest in learning music from a very early age despite his parents wanting him to pursue mathematics and become an accounts clerk. Eventually, in 1898 he started learning music from his guru, Sri Susarla Dakshina Murthy Sastry. We can see the lineage from Saint Tyagaraja, who taught his nephew Manambucchavadi Venkatasubbaya, who in turn had Parupalli Rama Krishnaiah Pantulu 's guru Sri Susarla Dakshina Murthy Sastry as his student.

Four years after learning music from Sri Susarla Dakshina Murthy Sastry, he became the village karnam but continued singing and performing at different concerts. The Tahasildar of the village had a deep interest in music and was keen to learn music and hence became Parupalli 's student. In 1907 Parupalli left his job completely and devoted his entire time and energy to his music career. He next moved to Thanjavur and lived there for almost a year to learn the Thanjavur bani and the music style of Dakshinadi. This paved the way for him to become an eminent vidwan of Carnatic music and gaining recognition all over Andhra Desam. Parupalli Pantulu also worked in the advisory committee of the Madras Music Academy as a member for a good number of years.

In the year 1915, he was presented with a gold medal by the governor of Madras, Lord Welland and the next year he was honoured by the King of Baroda. The Kakinada Andhra Sabha honoured him in 1923. Parupalli gave a remarkable performance in all India Musicians' Conference in the year 1927. The Andhra Pradesh parisodhaka Viswa Vidyalayam Vijayanagaram honoured Parupalli in 1929 with the title of "Bharathi Theerdhopadhaya". In 1930, the Andhra Mahasabha of Vizianagaram presented him with a gold medal. At first, he started to live in Machalipatnam and a large number of disciples came to him to learn Carnatic music. Andhra Saraswati Parishad honoured him with the title of 'Gayaka Sarvabhauma' in the year 1931. The style of conferring the award with a 'Ganda penderam' was very unique and happened for the very first time. Saraswati Gana Sabha and Sri Rama Samajam invited and

presented many medals to Pantulu . In 1932, he gave a number of records to the ORRS Columbia Gramophone Co., Ltd.

Parupalli next moved with his family to the city of Vijayawada where he taught music and had a lot of disciples who went on to become eminent musicians themselves. In 1943 at Nuzivid, 1944 at Chivala and in 1945 in Vijayawada (then Bezwada), he presided over the music sessions of Andhra Saraswata Parishad. In 1944 he visited Pune when the Andhra, Tamil and Maharashtra Associations honoured him under the presidency of N.C. Kelkar. At the age of 60, on his 60th birthday celebrations also known as 'Shashtiabdhi', a grand celebration was organized by his students and Vijayawada municipality. In 1944 he was taken in a procession on an elephant which was called "Gajarahana Mahotsav". Vuyyuyru Raja honoured him with the title of "Swarna Kankanam". Sri Samba Murthy, Head of the department of Madras University presided over the function. A lot of Rajas and Jamindars also attended this function and helped organize it on a grand scale.

Sri Rama Krishnaiah Pantulu had extreme devotion toward his guru Susarla Dakshina Murthy . He regularly conducted the Aradhana festival of Guru Susarla at Vijayawada on a grand scale to give encouragement to his students in performing kutchcheris. These were the olden days the caste system was still very prevalent in society. Parupalli never encouraged any discrimination in terms of religion or caste and his disciples were of different castes and backgrounds. He strongly believed that such discriminations were regressive and were antithetical to the growth and promotion of Carnatic music amongst people and his students. He not only discouraged caste-based discrimination but also fought sincerely against it by educating the students on the values of equality. He gave shelter and food to his disciples. He had a number of students and to name a few, there were Mangalampalli Bala Murali Krishna, Annavarapu Ramaswamy, N.Ch Krishnamacharyulu, Neti Sri Rama Sarma, Mulukutla Sada Siva Sastry, Lanka Venkateswarulu.

Sri Rama Krishnaiah Pantulu was not only a great teacher but also a great man of humanity. He taught his disciples how to live a life with ideal principles. Parupalli was a great eternal teacher. His “Gurupeetham” provided the necessary shelter and catered to the musical needs of his shishyas ( students) and prishishyas (favourite students), like “Kalpavriksham” and “Kamadhenu”. Every disciple called him with utmost Guru Bhakti as “Ayya”. He also took care of the daily needs of students coming from far away places. He had diligently shaped the lives of many students by not only imparting musical knowledge but also the basics of “Satpravartana”. Among the innumerable disciples were not only vocalists but also instrumentalists, veena vidwans, flute vidwans, violinists, and Nagaswara vidwans. He believed that learning a musical instrument along with vocals was important for the sustenance of musical knowledge even at old age. This would even help the students in the later stages of their career to teaching music without relying completely on voice.

Sri Rama Krishnaiah Pantulu was a great vidwan who gave equal importance to Lakshmana and lakshya, both based on tradition. The velocity of his nada is hard to be acquired by anyone else so easily. The power of singing gives equal importance to Bhava, Raga and Tala may be said as the sole property of ‘Gayaka Sarvabhauma’. He was a role model with all the noble qualities of a teacher.

Pantulu actively campaigned for the All India radio station and the Government Music College at Vijayawada and succeeded. His efforts gave results and on 1st December 1948, All India Radio Vijayawada came into existence and one notable feature was that it was inaugurated with Pantulu ’s vocal concert. Statues of Pantulu were unveiled at Vijayawada and his birthplace of Srikakulam.

## **Conclusion**

Gayaka Sarwabhauma was an apt title for Ramakrishnaiyya Pantulu . He gave a lot of importance to Bhasha, Bhava, Raga and Laya and could understand the pulse of the audience and would always sing and perform in concerts to cater to that. His great personality and his

loving and caring traits towards his students and training them with knowledge along with great human values provided a great lineage for many musicians to come who would later reap the fruits of benefits of the seeds sown early on by Pantulu .

### **Bibliography**

1. D.V. Krishnaiah, Gayaka Sarvabhouma As I Know, Manjuvani Press, 1949
2. Chennai Fine Arts, Gayaka Sarvabhauma Parupalli Ramakrishnaiah Pantulu, Chennai Fine Arts, 2012



# Smṛti

A Bi-Annual Peer Reviewed  
Journal on Fine &  
Performing Arts

DECEMBER 2021

Volume I | Issue 2

ISSN: 2583-0309

Published by:



Department of Indian Music  
School of Fine & Performing Arts  
University of Madras  
Chepauk, Chennai - 600 005

[www.smrtijournal.com](http://www.smrtijournal.com)

Copyright © 2021  
All Rights Reserved