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A View On Subhapantuvarali Raga In Kritis

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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.

45th 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 R₁ G₂ M₂ P D₁ N₃ S

Avarohana : S N₃ D₁ P M₂ G₂ R₁ 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 *36thmela-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 Subhapantharali 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	Krishnamoorthy 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 subhapanuvāraḥ kriti Neesamaṇa composed by G.N.Balasubramanyam

Dhatu aspects

Graha svara : In the kriti Neesamaṇa...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 Neesamaṇa, 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 45th 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 subhapantumarali 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.

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