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# Smṛti

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

Volume I

Issue 1



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

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Chepauk, Chennai - 600 005

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## **Editor's Note**

We are happy to publish the first issue 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 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, and at the same time integrative and challenging. All the papers, however, will be subject to the approval of the Editorial 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*

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**Garbha Kṛti-s Of 'Saṅgīta Sāhitya Kaḷānidhi' Śrīmān N. Ch.Kṛṣṇamācārya**

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**Abstract**

South Indian music with its peculiarities, characteristics, has a very rich tradition, culture from ancient times. Carnatic music underwent many changes in the hands of different musicologists who gave it the status of a Śāstra. Vāggēyakāra-s are composers who exhibited the richness of Carnatic music through their compositions. The efforts of Lakṣaṇakāra-s (Musicologists) and Vāggēyakāra-s combined together helped the art to preserve its divinity and tradition. One of such great Vāggēyakāra-s of modern times was – 'Saṅgīta Sāhitya Kaḷānidhi' Śrīmān N.Ch.Kṛṣṇamācārya (1924-2006).

'Garbha kṛti-s' are a unique contribution of Śrī Kṛṣṇamācārya to the field of music, wherein the same lyrics of a kṛti could be set to more than one tāḷa structure by reducing a few sāhityākṣara-s and still making meaningful sāhitya, completely adhering to the prosodic rules.

The present paper focuses on the concept, structure and analysis of these Garbha kṛti-s of Śrīmān Kṛṣṇamācārya.

Keywords: Vaggeyakara, Krishnamacharya, Garbha Kriti-s, Tala, Raga

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**Introduction**

Saṅgīta Sāhitya Kaḷānidhi, Harikathā Çūḍamaṇi, Saṅgīta Kalā Sāgara and Gāna Kalā Prapūrṇa Śrīman Nallān Çakravartula Kṛṣṇamācārya was an eminent Scholar, Musician, Musicologist, Harikatha exponent, Vāggēyakara and a great Guru.

Born on 15<sup>th</sup> September, 1924, at Jaggayyapeta in Krishna district of Andhra Pradesh, he was the first-generation disciple of legendary Guru and musician par excellence, 'Gāyaka Sārvabhauma' Śrīmān Pārupalī Rāmakṛṣṇaiah Pantulu, who belongs to the lineage of Śrī Tyāgarāja (Sadguru Śrī Tyāgarāja Swāmi – Śrī Mānambuçāvaḍi Venkaṭa Subbayar – Śrī Susarla Dakṣiṇāmūrty Śāstry – Śrī Pārupalī Rāmakṛṣṇaiah Pantulu – Śrīmān N.Ch.

Kṛṣṇamācārya).

A senior most, top-grade and reputed Violin Vidwān, he served as a staff artist (1948-1983) in All India Radio, Vijayawada station. He accompanied many stalwarts like Śrī Pārupalli Rāmakṛṣṇaiah Pantulu (his Guru), Śrī Maharājapuram Viśwanātha Iyer, Śrī G.N. Bālasubramaṇiam, Śrī Madurai Maṇi Iyer, Śrī Mudikonḍān Venkaṭarāma Iyer, Śrī Margaḷampalli Bālamuraḷi Kṛṣṇa, etc.

He was also a poet par excellence who wrote and composed numerous Yakṣa gāna-s, Kṛti-s, Kāvya-s and Harikatha-s. He is the epitome of a multifaceted personality, with complex works in Telugu and Sanskrit to his credit. And also was adept in composing as well as performing both on the violin and vocal fronts.

He had composed, produced, performed, conducted and led many programs on the All-India Radio (AIR) like Bhakti Ranjani, Sūkti muktāvaḷi, Sanskrit and Telugu Yakṣagāna-s, Samskr̥ta pāṭham, Saṅgīta Sikṣaṇa, Light music programs, Harikatha-s, Literary talks, Saṅgīta Saṅcika etc.

He wrote and presented many articles on literature and music in various magazines and gave many discourses on music and other literary subjects which were as popular as his music. The fact that his writings still serve as a thesaurus to many today is a testament to his genius.

### **UTTAMA VĀGGĒYAKĀRA**

Being a great scholar in Telugu and Sanskrit and adept in music and literature (both Gadya Sāhityam and Padya Sāhityam), Śrī Kṛṣṇamācārya had composed many compositions in both the languages out of which only a few are procured and published. Some of them were composed spontaneously on various occasions at the request of many reputed scholars and well-wishers which include musical forms like Varṇam-s, Kṛti-s, Jāvaḷi-s and Tillāna-s in popular as well as rare rāga-s.

He received many awards, honors and titles for his mighty contribution to the field of music. The title 'Gāna Kaḷā Prapūrṇa' conferred by the State Government of Andhra Pradesh, Uttama Vāggēyakāra Award by the Madras Music academy, Saṅgīta Sudhānidhi, Saṅgīta Sāhitya Kaḷānidhi, Vāyulīna Vādyā Bhāskara, Vādyā Ratna, Saṅgīta Vādyā, Caturānana, Saṅgīta Sāhitya Vidwanmaṇi Harikathā Čūḍamaṇi, Saṅgīta Kaḷāsāgara etc. are a few among them.

## CONCEPT OF GARBHA KṚTI-S

The present topic of the paper – Garbha Kṛti-s – is a unique and the first of its kind, contributed to the field of music by Śrī Kṛṣṇamācārya. This unique feat is conceptualized taking inspiration from ‘Garbha Kavītvam’ - a poetic aspect mentioned in ‘Appakavīyam’.

‘Garbha Kavītvam’ exists in the field of poetry wherein one major poem composed in a particular meter gives birth to multiple individual poems having different meters from within the main poem’s structure by the process of taking away some words or replacing few words from the main poem in a particular pattern adhering to all the prosodic rules. This very concept was implemented by Śrī Kṛṣṇamācārya into music and applied to the musical form – Kṛti, giving rise to the innovative concept called Garbha Kṛti, wherein the same lyrics of a Kṛti could be set to more than one Tāḷa structure by reducing or removing a few sāhityākṣara-s, and still making meaningful sāhitya, completely conforming to prosodic rules.

## ANALYSIS OF GARBHA KṚTI-S

The very meaning of the word ‘Garbha’ is ‘containing within’, ‘which is contained in something’, - ‘which later on gives birth to something new’. Garbha Kṛti-s would be composed basically in a particular tāḷam. Then within that structure, by eliminating some mātra-s, the remaining portions become independent kṛti-s of the same rāgam but with a different tāḷam. Thus, a single kṛti gives birth to some more independent kṛti-s from within its structure. This change happens with respect to the tāḷam, keeping intact the sāhitya bhāvam and prosody for each independent section. This is the central idea behind the concept of Garbha Kṛti-s. Śrī Kṛṣṇamācārya composed three such Kṛti-s, which gives rise to nine different and individual Kṛti-s, in different tāḷam-s on the whole.

- The first Kṛti in Rāga Śuddhadhanyāsi contains 4 Kṛti-s in it with 4 different tāḷam-s in the same rāgam.
- The second Kṛti in Rāga Vācāspati is a two Kṛti structure formed with 2 different tāḷam-s in the same rāgam.
- The third one in Rāga Harikāmbhōji is a three Kṛti structure with 3 different tāḷam-s with same rāgam.

Learning 3 Garbha kṛti-s would enable us to learn nine different Kṛti-s.

The following is the analysis of the Garbha Kṛti in Rāga Śuddhadhanyāsi, which is



basically composed in Ādi Tālam with 4 Akṣarams per kriya, counting to a total of 32 Akṣarams per one āvarta. It has Khaṇḍa Čāpu, Trisrajāti Tripuṭa Tālam and Ēka Tāla Kṛti-s contained within this Ādi Tāla structure, without any disturbance or deviation in the sāhitya bhāva.

### Rāga Śuddhadhanyāsi

#### Khaṇḍačāpu, Tripuṭa, Ēka Tāla garbhita Ādi Tāla kṛti

##### Pallavi:

Part I 12 Akṣarās	Part II 4 Akṣarās	Part III 6 Akṣarās	Part IV 10 Akṣarās
Ś ; N P ; N - Nī ra jā kṣa -	ś n p m   - na . nu   -	p m G S - brō . . va	g m   P M P ;    vē .   . mi rā .
m g m g S ś n ś n P - mā . . . ra ja . na . ka -	ḡ ḡ ś n   - ka . ni .   -	p n Ś Ś - vē . . ḍu -	ś n   p m g s g m p n    kon .   . . du . rā . . .

##### Anupallavi:

; , + G m P n P - ; , + Nē ra men či -	p n Ś   - na . nu   -	ś n ś n p m - vi . ḍu . va . -	p n   Ś N Ś ;    rā .   . du rā
Ś ; p m Ġ ; ś n - nī ra . dā bha . -	ḡ ḡ ś n   - ka . ni .   -	Ś ś n p m - ka ra . mu . -	P   ; p m g m p n    jū   ; pa . rā . . .

##### Caranam:

; , + G m P ; P - ; , + hē ya mai na -	m g M - bha . va -	p n ś n p m - pa . tha . mu . -	m g   p m G ; S    nan .   . . ji kki
; , + s g s N ; S - ; , + pā . ya lē ka -	s ṇ S - vya . dha -	g m P P - ba . ḍa li -	p m   g s g m P P    sa .   ḍa . li . ti ni
; + G m P N P - ; + prā ya ma . yye -	p n Ś - bha . va -	ś n ś n p m - vā . . . sa . -	p n   Ś Ś Ś Ś    vā .   . dya ma ra
ś ḡ M p m ḡ ś Ś ; N - pra . . ṇa . ta . pā da -	ḡ ḡ ś n - pa . ra . -	Ś ; N - vā su -	P   ; M g m p n    dē   ; va ha . ri .

- Each āvarta of this Kṛti is written in 4 parts consisting of 12, 4, 6 & 10 akṣaras respectively as shown above. All the four parts of the āvarta when sung continuously, results in an *Ādi Tāḷa Kṛti*.
- Leaving the part I from each line and singing parts II, III and IV will result in *Khaṇḍa Čāpu Kṛti*
- When parts I, III and IV are sung leaving part II from each line results in *Tiśra jāti Tripuṭa Tāḷa Kṛti*.
- When only part III and IV in each line are sung, *Ēka Tāḷa Kṛti* is formed but with an exception in Yati and Prāsa rules.

### **Ādi Tāḷa Kṛti**

#### ***Pallavi***

Nīrajākṣa – nanu – brōva - vēmirā || **mārajanaka** – ninu – vēḍu – kondurā || Nīra ||

#### ***Anupallavi***

Nēramenči – nanu – viḍuva – rādurā || **nīradābha** – kani – karamu – jūparā || Nīra ||

#### ***Čaraṇam***

Hēyamaina – bhava – pathamu – nan jikki || **pāyalēka** – vyadha – baḍali – saḍalitini  
|| **prāyamayye** – bhava – vāsa – nā dyamara || **praṇatapada** – para – vāsu – dēva  
hari || Nīra ||

### **Khaṇḍa Čāpu Kṛti**

#### ***Pallavi***

Nanu – brōva - vēmirā

Ninu – vēḍu – kondurā || Nanu ||

#### ***Anupallavi***

Nanu – viḍuva – rādurā

kani – karamu – jūparā || Nanu ||

#### ***Caranam***

Bhava – pathamu – nan jikki vyadha – baḍali – saḍalitini bhava – vāsa – nā dyamara  
para – vāsu – dēva hari || Nanu ||

## Trisrajāti Tripuṭa Tāla Kṛti

### **Pallavi**

Nīrajākṣa – brōva - vēmirā **mārajanaka** – vēḍu – kondurā || Nīra || **Anupallavi**

Nēramençi – viḍuva – rādurā **nīradābha** – karamu – jūparā || Nīra || **Çaraṇam**

Hēyamaina – pathamu – nan jikki **pāyalēka** – baḍali – saḍalitini **prāyamayye** – vāsa  
– nā dyamara **praṇatapada** – vāsu – dēva hari || Nīra ||

## Ēka Tāla Kṛti

### **Pallavi**

Brōva - vēmirā

Vēḍu – kondurā || Brōva ||

### **Anupallavi**

Viḍuva – rādurā

karamu – jūparā || Brōva ||

### **Çaraṇam**

Pathamu – nan jikki baḍali – saḍalitini vāsa – nā dyamara

vāsu – dēva hari || Brōva ||

The second Garbha Kṛti in Vāçaspati Rāgam basically composed in Ādi Tālam has Rūpaka Tāla kṛti contained in it.

## Rāga Vāçaspati - Rūpaka Garbha Ādi Tāla Kṛti

### **Pallavi :**

<b>Part I 8 Akṣarās</b>	<b>Part II 24 Akṣarās</b>
p d n d N ; - Śrī . . . . -	d n Ś ; R R R ġ m p m Ġ R Ś    su . mā ni ta mu ni mā . . . na sa- su
p d n d r ś n d - çē . . . . . ra . -	p m g d p m g r g r S g m p d n ś r ś n d p m    rā . . . va . dē . . . la jā . . . la . mē . . la . .

**Anupallavi :**

ś ṛ ś ṛ ś n D - dhī . . . ra . . . -	d n Ś ; Ṛ Ṛ Ṛ ḡ m ṇ m Ġ Ṛ Ś    su . mā ni ta mu ni mā . . . na sa- su
ḡ ṛ ḡ ṛ Ś N - dhā . . . ra sa -	ṛ ś n d P M P d n Ś ; Ṇ ṛ ś n d p m    śō . . . bhi ta ka ru . ṇan ta ran . ga . .

**Madhyamakāla Sāhityam:**

p ś n d P p m - sū . ri ja nē ḍi ta -	g d p m g r S ṇ ḍ ṇ s r g m p d p d n D d d    suma hi ta gī . tā kā . ra ṇa su ra ri pu ga ṇa ma da vā ra ṇa
n d n ś n d n p bhū . ri kṛ pā . ka ra	m p d n ś ś ṛ ś n d n p ṛ ś n d ś n d p n d p m    ka malōdara śrī . nā . radagā na . va . śan . ka ra murahara

**Caranam: (24 +8)**

; d D d D ; D d n Ś ṛ ś n d P P - ; ka ri ni droupadini gā . . . . čina -	p m g m P P    vā . . . ḍa vu
; m D p m g G R g m P d n d n D ; ; karuṇā . . mayuḍa . vu gā . dā . . -	; N , d p m    ; vā . dā . .
; m P d d n Ś Ś ṛ ś n d D N Ś Ś ; bharamu nī . . du pa . da . mula niḍi	; ś Ṛ Ś ,    ; su khi nai
; ś Ṛ ś N ; n Ś n D ; m P d N ; ; vara li ti suratati nutagati	; n ṛ ś n d P    ; nā . . nu ti .

This kṛti is composed in Vācaspati Rāga. Each line of the song is equal to one āvarta of Ādi tāḷa. Each line is divided into two parts. Leaving the first part i.e., part I of 8 Akṣarās for Pallavi, Anupallavi and Madhyamakāla sāhityam will result in Rūpaka Tāḷa kṛti. For Čaraṇam, here, we have to leave the second part of 8 Akṣarās shown in the above table to get the čaraṇam in Rūpaka Tāḷam.

**Ādi Tāḷa Kṛti****Pallavi**

Śrī - ramā ramaṇa vinumā | čēra- rāvadēla jālamēla || **Anupallavi**

Dhīra - sumānita munimānasa su | dhā rasa- śōbhita karuṇāntaranga ||

### ***Madhyamakāla Sāhityam***

sūrijanēḍita – sumahita gītā kāraṇa suraripu gaṇamadavāraṇa | bhūri kṛpākara  
kamalōdara śrī nārada gānavaśankara Murahara || ***Çaraṇam***

Karini droupadini gāçina -vāḍavu | karuṇāmayuḍavu gādā – vādā | bharamu nīdu  
padamulaniḍi – sukhinai | varaliti suratati nutagati – nā mati ||

### **Rūpaka Tāḷa Kṛti**

#### ***Pallavi***

Ramā ramaṇa vinumā | rāvadēla jālamēla || ***Anupallavi***

sumānita munimānasa su | śōbhita karuṇāntaranga || ***Madhyamakāla Sāhityam***

sumahita gītā kāraṇa suraripu gaṇamadavāraṇa | kamalōdara śrī nārada  
gānavaśankara Murahara ||

#### ***Çaraṇam***

Karini droupadini gāçina | karuṇāmayuḍavu gādā | bharamu nīdu padamulaniḍi |  
varaliti suratati nutagati ||

In the same way, the third Kṛti in Harikāmbhōji - Pāhimām  
pāhimāmīśvarā- basically composed in Ādi Tāḷa gives birth to a Khandā Çāpu kṛti.

### **Conclusion**

Thus, the concept of Garbha Kṛti-s is a unique and outstanding contribution by the  
genius 'Saṅgīta Sāhitya Kaḷānidhi' Śrīmān N.Ch. Kṛṣṇamāçārya to the field of music.

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**A comparative study of the Janya rāga-s in the Rāgalakṣaṇa of Muddu  
Vēṅkaṭamakhī with special reference to the lakṣaṇa gīta-s in  
Saṅgītasampradāyapradarśini of Subbarāma Dīkṣitar**

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**Abstract**

The Rāgalakṣaṇa of Muddu Vēṅkaṭamakhī is the first treatise to give the names of the 72 rāgāṅgarāga-s and their janya rāga-s, and the Saṅgītasampradāyapradarśini of Subbarāma Dīkṣitar published in the year 1904 follows this text and explains the rāga lakṣaṇa with illustrative phrases and also notations of compositions like gīta, varṇa, kṛti and other compositions. The gīta-s given in SSP are attributed to Vēṅkaṭamakhī, and the gīta-s available in the 72 rāgāṅgarāga-s are all lakṣaṇa gīta-s and the janya rāga-s are mentioned in these gīta-s under the respective rāgāṅgarāga-s. However, it is seen that some rāga-s for which the lakṣaṇa-s are given in RL-MV are not listed in the gīta-s available in SSP. This paper is a comparative study of the janya rāga-s given in RL-MV with the janya rāga-s mentioned in the gīta-s given in SSP and to see if there are some reasons for leaving out these janya-s in the lakṣaṇa gīta-s.

Keywords: Janya raga-s, lakshana gita-s, Mela, Muddu Venkaṭamakhī, raganga raga-s, Sangita-sampradaya-pradarsini

**Introduction**

The Rāgalakṣaṇa of Muddu Vēṅkaṭamakhī (RL-MV) was written during the first part of 18<sup>th</sup> century and it is the first treatise which gives the names for the 72 Rāgāṅgarāga-s. This work is available as an appendix to the Caturdaṇḍīprakāśikā of Vēṅkaṭamakhī (CDP), published by The Music Academy, Chennai. The CDP gives the scheme for the 72 mēḷa-s and states that only 19 mēḷa-s were popular during that period. The names for the 72 mēḷa-s are available in the RL-MV and Saṅgrahacūḍamaṇi of Gōvindā (SC) and a mēḷa is referred to as a Rāgāṅgarāga and Mēḷakarta respectively. However, the names of the mēḷakarta-s seen in SC and the mēḷa-s seen in RL-MV differ and it is also seen that the lakṣaṇa of the mēḷakarta/mēḷa

differs in these works.

The RL-MV starts with the names of the 72 rāgaṅgarāga-s and then gives a list of Upāṅga and Bhāṣāṅga under each mēḷa/rāgaṅgarāga. There is also a list of rāga-s that belong to the Ghana, Rakti and Dēśiya categories. The lakṣaṇa of all the rāgaṅgarāga-s are given with their respective janya-s in a sequential order and it is seen that the lakṣaṇa of the mēḷa, namely the svara-s taken by the mēḷa is not given as seen in all the texts. Since the 72 mēḷa scheme has been given by Vēṅkaṭamakhī, it is understood that the order in which the 72 mēḷa-s are given reflects the order given by Vēṅkaṭamakhī in his CDP. In this work apart from the lakṣaṇa for the 72 rāgaṅgarāga-s, the lakṣaṇa for 119 janya rāga-s is available. However, it is seen that some rāga-s which are listed as upāṅga are not described. For instance, the rāga Gummakāmbhōji is listed as a upāṅga under Māḷavagauḷa mēḷa, but the lakṣaṇa is not given for this rāga. Likewise, the lakṣaṇa for some of the dēśiya rāga-s are not available. For example, the rāga-s Kakubhā, Bibhāsu and Hamvīru are listed as dēśiya rāga-s, but their lakṣaṇa is not given.

The next available work for the 72 rāgaṅgarāga-s and their janya-s is the Saṅgītasampradāyapradarśini of Subarāma Dīkṣitar (SSP) published in 1904. This book gives notations for the compositions of various composers in the 72 rāgaṅgarāga-s and their janya-s which include gīta-s and tāna-s attributed to Vēṅkaṭamakhī, kṛti-s of Muttusvāmi Dīkṣitar and other composers, Varṇa-s and sañcari-s of Subbarāma Dīkṣitar. The compositions are given in the sequence of the 72 rāgaṅgarāga-s are preceded by a lakṣaṇa ślōka attributed to Vēṅkaṭamakhī and a mūrccana that reflects the rāga svarūpa and an explanation for each rāga by Subbarāma Dīkṣitar. Even though Subbarāma Dīkṣitar attributes all the lakṣaṇa ślōka-s to Vēṅkaṭamakhī, who wrote the CDP, it is clear from the list of rāga-s that it is Muddu Vēṅkaṭamakhī, and as stated above only 19 mēḷa names are given in CDP. In the RL-MV, only the lakṣaṇa of the rāga is given and it is in the SSP the lakṣya of the rāga-s is understood with the help of the compositions given under each rāga. The gīta-s are available for all the 72 rāgaṅgarāga-s and as a lakṣaṇa gīta, the gīta has details about the cakra, mnemonics and the upāṅga and bhāṣāṅga rāga-s listed under each rāgaṅgarāga. It is seen that some of the rāga-s are not mentioned in the gīta, but the lakṣaṇa of the rāga has been given by Muddu Vēṅkaṭamakhī. For instance, the rāga Asāvēri, which has been explained as a janya of the 8<sup>th</sup> mēḷa Janatōḍī is not mentioned in the Janatōḍī lakṣaṇa gīta. It is also interesting to note that there is no gīta available in the rāga Asāvēri in the SSP. Likewise, the

rāga Hamvīru, which has been mentioned as a dēśiya rāga in RL-MV, and explained in SSP as well is not mentioned in the gīta and its lakṣaṇa is also not available in RL-MV. Hence this paper is a study of the rāga-s which are not listed as a janya in the rāgāṅgarāga gīta, but the lakṣaṇa ślōka available in RL-MV, and the rāga-s are which are not available in the gīta and also the lakṣaṇa ślōka is not available but explained in SSP.

### **Classification of the janya rāga-s**

The janya rāga-s taken up for study can be classified under four categories

1. The rāga-s which are listed as a upāṅga/bhāṣāṅga/Ghana/rakti/dēśiya rāga, but the lakṣaṇa is not available in both RL-MV and SSP.
2. The rāga-s which are mentioned in the gīta as a janya, the lakṣaṇa is not available in RL-MV, but listed in SSP.
3. The rāga-s which are not mentioned in the rāgāṅgarāga gīta, but the lakṣaṇa ślōka is available in RL-MV and SSP
4. The rāga-s which are not mentioned in the rāgāṅgarāga gīta and also for which the lakṣaṇa ślōka is not available in RL-MV, but the lakṣaṇa has been explained in SSP.

The first category of rāga-s is taken up for study:

#### **1. The rāga-s which are listed as a upāṅga/bhāṣāṅga/Ghana/rakti/dēśiya rāga, but the lakṣaṇa is not available in both RL-MV and SSP.**

In this category, the rāga-s Gummakāmbhōji, Mallāru, Kakubhā, Bibhāsu, Balāval, Dhanāsari, Malāri and Purvyākalyāṇ can be classified. The rāga Gummakāmbhōji is listed as a upāṅga rāga and a rakti rāga, but the lakṣaṇa is not available both in RL-MV and SSP. However, SSP while explaining the rāga lakṣaṇa of the rāga Mēcabauḷi states that this rāga is also known by the name Gummakāmbhōji. It is also seen that RL-MV lists only the rāga Gummakāmbhōji as a upāṅga and a rakti rāga and the rāga Mēcabauḷi is not classified under the two classifications. Thus it can be said that the rāga Gummakāmbhōji was also known as Mēcabauḷi.

The rāga-s Mallāru, Kakubhā, Bihāsu, Balāval, Dhanāsari, Purvyā-kalyāṇ have been listed as dēśiya rāga-s in the RL-MV, but the lakṣaṇa is not given. The rāga Malāri is listed as a rakti rāga but the lakṣaṇa is not given. It is not known whether the rāga-s Malāri listed as a rakti rāga and the rāga Mallāru listed as a dēśiya rāga are one and the same. Likewise, it is not known whether the rāga-s Pūrvya and Kalyāṇ are different rāga-s or the rāga Purvyākalyāṇ has to be taken as a single rāga, as the lakṣaṇa is not available. However, Subbarāma



Dīkṣitar while explaining the lakṣaṇa of the rāgāṅgarāga Gamakakriyā, states that this rāga is also known as Pūrvikalyāṇi and incidentally this rāga is mentioned as a dēśiya rāga. This suggests that the dēśiya rāga listed as Pūrvyākalyāṇ is a single rāga name and probably the rāga Gamakakriyā and Pūrvyākalyāṇ are same. Likewise, SSP after giving the lakṣaṇa for the rāga Rāmakali states that this rāga is also known as Bibhāsu. But RL-MV lists both the rāga-s Rāmakali and Bibhāsu as dēśiya rāga-s, whereas gives the lakṣaṇa for the rāga Rāmakali alone, the reason for which is not known.

**1. The rāga-s which are mentioned in the gīta as a janya, the lakṣaṇa is not available in RL-MV, but listed in SSP.**

*In this category, the rāga-s Dīpakam and Kumudakriyā can be listed. These two rāga-s are mentioned as upāṅga rāga-s in the RL-MV and also in the lakṣaṇa gīta in the rāgāṅgarāga Kaśīrāmakriyā, but the lakṣaṇa is not given in RL-MV. SSP lists the rāga Dīpakam under the rāgāṅgarāga Kāśīrāmakriyā, but does not give lakṣaṇa or any compositions in this rāga, whereas a mūrccana and explanation is given for the rāga Kumudakriyā and also a sañcāri of Subbarāma Dīkṣitar is given in this rāga.*

**2. The rāga-s which are not mentioned in the rāgāṅgarāga gīta, but the lakṣaṇa ślōka is available in RL-MV and SSP**

The rāga-s (Śuddha) Mukhāri, Śuddhasāvēri, Asāvēri, Navaratnavilāsam, Māñji, Mukhāri, Rudrapriyā, Darbāru, Śahāna, Nāyaki, Nāṭakurañji, Jujāvanti, Nīlāmbari and Hamsadhvani can be classified under this category.

The rāga-s (Śuddha) Mukhāri and Śuddhasāvēri are given as janya-s of the 1<sup>st</sup> rāgāṅgarāga Kanakāmbari, whereas the rāga-s are not seen in the Kanakāmbari rāga lakṣaṇa gīta in SSP. As stated earlier, the rāga Asāvēri is not listed as a janya in the Janatōḍi rāga gīta, whereas the lakṣaṇa ślōka is given under the janya-s of Tōḍi in RL-MV and SSP. The rāga Navaratnavilāsam is given as a janya of 20<sup>th</sup> rāgāṅgaraāga Nārīrītigauḷa, but the name of this rāga is not seen in the lakṣaṇa gīta. The rāga-s Māñji, Mukhāri, Rudrapriyā, Darbāru, Śahāna and Nāyaki are given as janya-s of the 22<sup>nd</sup> rāgāṅgarāga Śrīrāga, but not mentioned in the gīta. It is interesting to note that the rāga-s Māñji, Darbāru, Śahāna, Nāyaki and Jujāvanti are mentioned as dēśiya rāga-s in RL-MV and SSP. But the rāga Rudrapriyā is mentioned as a dēśiya rāga in SSP whereas the RL-MV does not list this rāga under the dēśiya rāga-s. The rāga Nāṭakurañji is listed as a bhāṣāṅga rāga under the Śrīrāga mēḷa, but the lakṣaṇa of the rāga is given under the

janya-s of the 28<sup>th</sup> mēḷa Harikēdāragauḷa. Likewise, the rāga Nīlāmbari is listed as a bhāṣāṅga under the 28<sup>th</sup> mēḷa, whereas the lakṣaṇa is given under the janya-s of the 29<sup>th</sup> mēḷa Dhīraśaṅkarābharaṇam. These two rāga-s are not mentioned in the gīta-s of the 22<sup>nd</sup>, 28<sup>th</sup> or 29<sup>th</sup> mēḷa-s. SSP mentions the rāga Nāṭakurañji under the 28<sup>th</sup> mēḷa and the rāga Nīlāmbari under the 29<sup>th</sup> mēḷa. The rāga Hamsadhvani is mentioned as a janya of the 29<sup>th</sup> mēḷa, whereas it is not seen as a janya in the lakṣaṇa gīta.

It is interesting to note that in the above mentioned rāga-s, except (Śuddha) Mukhāri, Śuddhasāvēri and Nāṭakurañji, the rāga-s which are not mentioned as janya-s under the respective rāgāṅgarāga lakṣaṇa gīta-s. The gīta-s are also not available in SSP.

### Observations

The following observations can be made from the above study:

- In the first category, it is seen that the rāga-s Gummakāmbhōji and Bibhāsu were also known by the names Mēcabauḷi and Rāmakali respectively from the note given in SSP. However, it is not known why the RL-MV mentions both the rāga names in the case of Bibhāsu and Rāmakali as dēśiya rāga-s but explains only Rāmakali. But it is seen that the rāga Bibhāsu is seen in the Rāgalakṣaṇamu of Śāhaji as a dēśiya rāga and R. Sathyanarayana<sup>1</sup> in his critical edition to the RL-MV states that Śāhaji has used the rāga Rāmakali in his Tyāgēśa pada-s. Thus it can be said that probably these two rāga-s had a similar lakṣaṇa but known by different names and probably Muddu Vēṅkaṭamakhī would have given both the rāga-s as dēśiya. Regarding the rāga Gummakāmbhōji, since RL-MV lists this rāga under the upāṅga and rakti category but explains the rāga Mēcabauḷi, and from the note given in SSP, it can be said that these two rāga-s had the same lakṣaṇa and probably the name Gummakāmbhōji is an older one as it has been mentioned in the Saṅgītasudha of Gōvinda Dīkṣita (1614 AD).
- Regarding the second category of rāga-s, the rāga-s Dīpakam and Kumudakriyā are given as janya-s in the Kāśirāmakriyā lakṣaṇa gīta, but the lakṣaṇa is not available in RL-MV. However, SSP lists both the rāga-s and gives the explanation for the rāga Kumudakriyā alone and a mūrccana and a sañcāri are given under this rāga. There are no kṛti-s available in this rāga in SSP, but however in the oral tradition, a

<sup>1</sup>R. Sathyanarayana, Critical edition of Rāgalakṣaṇam of Muddu Vēṅkaṭamakhī, pg 100

composition of Muttusvāmi Dīkṣitar Ardhanārīśvaram is available in this rāga, in which the rāga mudra is also seen. But it is not known why Muḍdu Vēñkaṭamakhī has included these rāga-s in his gīta, but has not given the lakṣaṇa for tis rāga. Since SSP has followed RL-MV to a larger extent, it is possible that Subbarāma Dīkṣitar has just listed the rāga Dīpakam but did not give the mūrccana, lakṣaṇa or any compositions under this rāga. However, since there was a kṛti available in the oral tradition Subbarāma Dīkṣitar would have given the mūrccana, lakṣaṇa and has also composed a sañcāri in the rāga Kumudakriyā.

- In the third category of rāga-s, it is seen that the gīta-s are also not available for the rāga-s except (Śuddha) Mukhāri, Śuddhasāvēri and Nāṭakurañji. It is also seen that the the rāga-s Asāvēri, Navaratnavilāsam, Māñji, Mukhāri, Rudrapriyā, Darbāru, Śahāna, Nāyaki, Nāṭakurañji, Jujāvanti, Nīlāmbari and Hamsadhvani are mentioned in a treatise for the first time and it can be said that these rāga-s probably came into our system just during the period of RL-MV and Muḍdu Vēñkaṭamakhī would have included these rāga-s in his work. It is seen that except for the rāga-s (Śuddha) Mukhāri and Śuddhasāvēri, the kṛti-s of Muttusvāmi Dīkṣitar are available in all the other rāga-s in the SSP. Thus it can be said that these rāga-s would have been introduced into our system during the latter part of the 17<sup>th</sup> century and since there are compositions available in these rāga-s in the Dīkṣitar tradition, these rāga-s would have gained prominence in the present day.
- Regarding the rāga-s (Śuddha) Mukhāri and Śuddhasāvēri, there are kṛti-s of Muttusvāmi Dīkṣitar available in these rāga-s in the oral tradition. The reason for giving the Mukhāri rāga, a janya of the 1<sup>st</sup> rāgāñgarāga Kanakāmbari as Śuddha Mukhāri is to distinguish it from the Mukhāri that is mentioned as a janya of 22<sup>nd</sup> rāgāñgarāga and incidentally in the kṛti of Muttusvāmi Dīkṣitar 'Muraharēṇa' available in this rāga in the oral tradition, the rāga mudra is seen as 'Śuddha Mukhāri'. Moreover, the lakṣaṇa ślōka of both the Mukhāri rāga-s are similar in RL-MV, but there is a mention of śuddha svara in the lakṣaṇa ślōka of Mukhāri rāga mentioned under the first rāgāñgarāga. These two rāga-s seem to be older rāga-s, as they are mentioned in the treatises that came before RL-MV and gīta-s are also available, but

the reason for not giving the kṛti-s of Muttusvāmi Dīkṣitar in these rāga-s in SSP is not known.

- In the last category of rāga-s, it is seen that except the rāga Kamās, the kṛti-s of Muttusvāmi Dīkṣitar are available in the rāga-s Manōhari, Hamvīru and Amṛtavaraṣiṇi, probably because of this Subbarāma Dīkṣitar would have given the lakṣaṇa of these rāga-s. But it is interesting to note that Subbarāma Dīkṣitar classifies the rāga-s Manōhari and Amṛtavaraṣiṇi under the 33<sup>rd</sup> rāgāṅgarāga Gaṅgātaraṅgiṇi and 66<sup>th</sup> rāgāṅgarāga Caturaṅgiṇi. Both these rāga-s omit ṛṣabha in both āroha and avarōha. It is usually a practice to classify a rāga in a mēḷa which comes first, that is in the absence of ṛṣabha this rāga could have been classified under the 15<sup>th</sup> mēḷa Māyāmāḷavagaḷa of the 27<sup>th</sup> mēḷa Saurasēna, but it has been listed under a vivādi mēḷa. This is probably due to the explanation of the vivādi dōṣa by Subbarāma Dīkṣitar in detail in the lakṣaṇa vivaraṇa of SSP and since he prescribes that the vivādi svara to be omitted, and these rāga-s omit the ṛṣabha, he has classified it under the vivādi mēḷa rather than the non-vivādi mēḷa-s.

In the four categories of rāga-s, it can be said that Muddu Vēṅkaṭamakhī would have tried to include the rāga-s which were in vogue during his time while giving the lakṣaṇa, but the gīta-s would have been composed by him earlier to his Rāgalakṣaṇam and hence the rāga-s are not included in the gīta-s. But regarding the rāga-s Dīpakam and Kumudakriyā, which are mentioned in the gīta but the lakṣaṇa is not available, it is not known why the lakṣaṇa for these rāga-s is not given. With regard to the fourth category of rāga-s, namely the rāga-s which are explained in SSP alone, it can be said that these rāga-s would have come into the system after the period of Muddu Vēṅkaṭamakhī and since there are kṛti-s of Muttusvāmi Dīkṣitar available in these rāga-s, Subbarāma Dīkṣitar would have included these rāga-s in his Saṅgītasampradāyapradarśini.

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## **Ripples in the Moves: Choreographing the group in Rukmini Devi's Pancāpsara sarōvara- The Lake of the five Water Nymphs**

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### **Abstract**

Group choreographies in the dance form of Bharatanatyam was unheard of till the 1940's though traditional dance-drama forms like Kuravanji nataka and Bhagavatha mela nataka existed as religious and court practises since the period of Chola and Vijayanagara empire in the 10th and 14th CE respectively. With the nationalistic vision and changing socio-cultural fabric during the pre-independence, Bharatanatyam, a solo dance form, began to be adapted to be presented on the proscenium by a few who took liberty to make innovations to its format. This paper analyses the component structures, features and style of one such choreography in Sabari Mōkṣam, a dance-drama work of Rukmini Devi. The preliminary movement analysis is based on dance texts of Abhinaya Darpana. Movement analysis undertaken here involves interpretive discussion on the technique of Pancāpsara sarōvara, a scene that depicts the dance of five water nymphs under the surface of a lake. The paper shows how the scene offers a fantastic prologue to the unfolding drama through different strategies of choreography.

Key words: Bharatanatyam, Choreography, Dance- drama, movement analysis, Rukmini Devi

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### **Introduction**

Bharatanatyam or Sadir dance, practised by the devadasi community in the temples and courts of Tamil Nadu, had begun to be taken up and performed by aficionados from different communities from the early 20<sup>th</sup> century onwards after the move to abolish dance as an offering at temples began from 1930 onwards. As the socio-cultural profile of the dance form changed during this time, its aesthetics also underwent transitions to suit the changing perceptions of a country coming to terms with its nationalistic awakenings. Bharatanatyam, a traditionally solo form of dance, began to be adapted to different formats of dance. Among the notable few who

explored the form and began presenting in different formats were Rukmini Devi with dance-drama- 'Kutrāla Kuravanji',1944; Ram Gopal in his thematic solos like 'Lord Shiva danced', 1948; Travancore sisters- Lalitha and Padmini in duet dancing for 'Dance of Shiva and Mohini' in motion picture Kannika,1947; and Mrinalini Sarabhai with her dance-drama, 'Manushya',1949. Amongst these pioneers, Rukmini Devi is one of the early choreographers who made innovations in adapting the solo form to collective dancing especially through her group compositions<sup>1</sup>. This paper has attempted to analyse one of her group choreography works, the dance of the *Pancāpsaras* from her Ramayana production, *Sabari Mōkṣam* and shows how different choreographic strategies and components of technique are used to create meaningful expressions in a group choreography. The title of this paper 'ripples in the moves' is analogous to the typical technique and special movements Rukmini Devi used in this particular scene of the dance of water nymphs.

### **Music and Story line**

*Sabari Mōkṣam*, choreographed by Rukmini Devi in 1965, is an excerpt from *Aranya Kāṇḍam*, the third book of Valmiki Rāmāyana that deals with the abduction of Sita by Ravana. *Pancāpsaras* is the first scene of *Sabari Mōkṣam* as the dance-drama unfolds. Sri Rama, Sita and Lakshmana who are in the precincts of the hermitage of sage Agastya on the banks of a beautiful lake hear sounds of music and dance coming from inside a lake called *Pancāpsara sarōvara*, a creation of the sage Mandakarni. As the story goes, five apsaras (water nymphs) were sent by the gods to entertain the sage and distract him from his powerful penance. The sounds of drums, instruments and music of the unseen dance emanate from underneath the lake where the sage witnesses the performance of the beautiful apsaras. This dance drama based on Valmiki's Ramayana slokas in Sanskrit has music composed by Mysore Vasudevacharyar, who taught vocal music at Rukmini Devi's dance school- Kalakshetra. *The Pancāpsara* scene is set to *Sriranjani rāgam and Misrachāpu tālam*. The scene opens after the usual preliminary invocatory slokas sung in five ragas. These slokas in praise of Ganeśa, Valmiki, Hanumān, Ramayana and Sri Rāma are sung in *nāttai, gaula, ārabhi, sri* and *varāli* ragas respectively. The usage of these

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<sup>1</sup> This is the second article where I have undertaken analysis of the choreographer's dance-drama, *śabari Mōkṣam*. My other article focused on Jatāyu and śurpanakhā pātrapraveśam of the same dance-drama and attempted to contextualise her works against nationalism

*ghana pancaka* ragas typical of Tyagaraja's Pañcaratna kritis of carnatic music seem to emphasise the grandeur and importance of the Ramayana epic that unfolds.

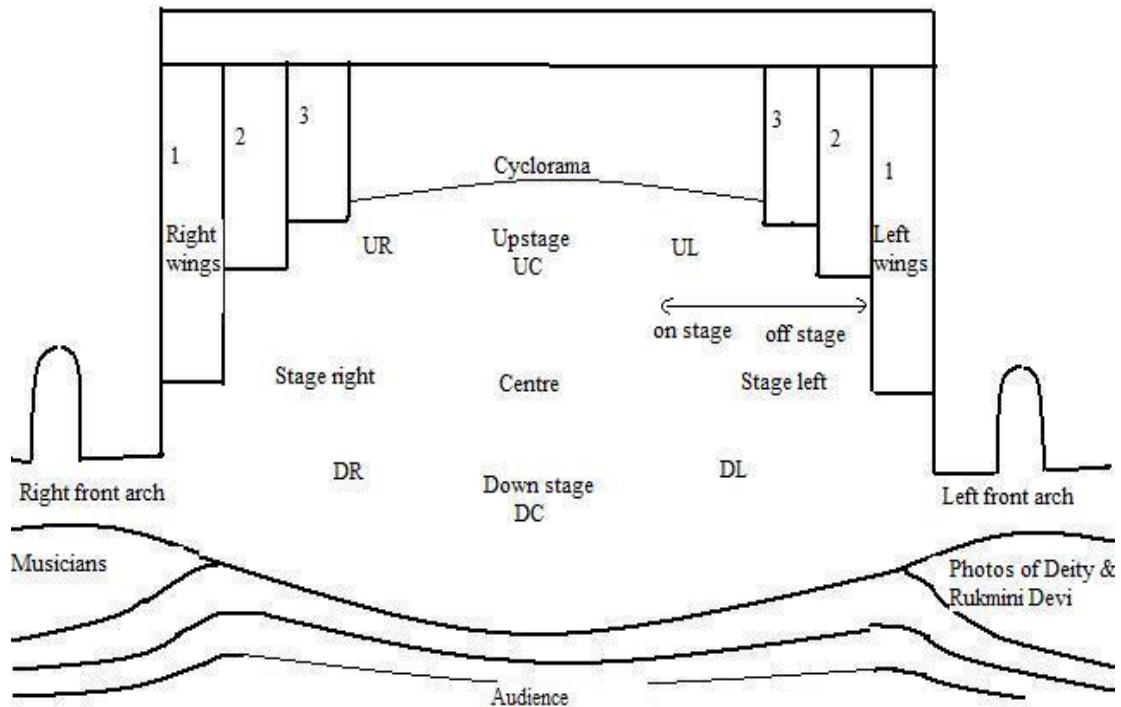


Fig:1 Geography of Kalakshetra Proscenium stage

### Movements and Analysis

*Pançāpsara sarōvara*, the first scene in *Sabari Mōksham*, the fourth in the Ramayana series of Rukmini Devi, is performed by a group of five dancers (who will be henceforth mentioned as *a*, *b*, *c*, *d* and *e*). The first line of verse sung opens to misty environs consisting of creepers, shrubs and trees. These are hazy outlines painted against the cyclorama on which is projected a blue- green light that combines to create an ambience of a forest enveloped with mist against a watery translucence of the lake. The background and gradually the stage are enveloped by this light creating an ethereal feel. Focus then shifts to the front stage (fig-1) as diffused light starts filling in and dancers appear from the wings with the beginning of the swaras- M, D M G G R.... Five female dancers as apsaras are dressed in off-white skirts with their blouse, *pallu* and back-seat in varying hues of rose, pink, navy blue, light green and blue-green., The costumes in sea and moss green, lotus pink and a pool deep purple adds to the illusion of the lake where they dance (Ramnarayan,2003). The song is set to misra chāpu in madhyama kāla. As this is a nritta oriented scene, the use of this particular tāla and laya acquires significance as it gives a better base to shift to druta kāla whenever required.



TABLE-1

Set. no	Song	Kaṇakhu/ Rhythm	Aḍavus, important feet movements, śira, hasta, grīva, dṛiṣṭi bheda and arm movements <sup>2</sup>	
I	M , ḍ M G G R S R G M , N D M D N G R ,	Takatakita-4	a & b: kunčita bhramari anticlockwise; teiyāteihi c: teiyāteihi; ēkapada bhramari d & e: mōṣita utplavana- sideways	
II	D N G R N D R S  G R , S N D R S , N D M D M , G R S ,	a&d:	Takita taka;	Utplavana (front and back)
			Taka;	Vēgini backwards
			Takita taka;	————— Tateitām diteitām (muzhumaṇḍi, gāruḍam, bhramari)
			————— Takitatakita;	Vēgini (front)
		c,e &b	takita	Tirmāna aḍavu ————— (kitatakatarikitatom)
			Takita takita-2	Utplavana (front); teididitei
			Takadimi takita	āyata (stamp and moving back-kuttaṇa)
III	Ḣ Ḣ Ḣ G R G N D N	Takadimi takatakita	Teiyāteihi	
	S ; N G R S N D M D N R S N	Takadimi-4	Usi aḍavu	
IV	D M M , G R S Ḣ S R G M	Takatakita;	a & d: mōṣita utplavana sideways	
			c, e & b: kartari utplavana	
		Takadimi;	a & d : 2 <sup>nd</sup> tateitam nattaḍavu(2 <sup>nd</sup> half)- levels-sama, muzhumaṇḍi & sama	
			c, e & b: kartari utplavana	
Takita	a, b, c, d, e: teididitei ————— (kiṭatakatarikiṭatom)			
V	Druta kala M , D M ta ka ja ṇu kit a tom	Takadimi-3	a & d: kuditu mettaḍavu; diditei-2 (preritam, ayatam)	

<sup>2</sup> All descriptions of angika abhinaya are according to Nandikeshwara's Abhinayadarpana. ed & trnsl Ghosh, Manomohan .1975.

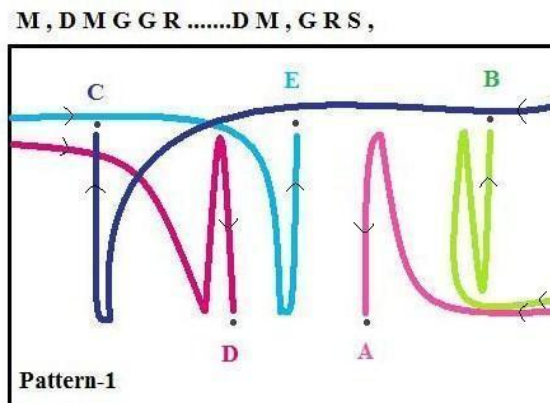
	( M , D M G G R S R G M , )		<i>c, e &amp; b</i> : diditei-2 (prēitam-ayatam-kaṭakāmukam to alapadma; teyyateihi)
	N D M D ta ja ṇum , ( N D M D N G R , )	Takatakita takita	Moṭita utplavana; diditei
		Takadimi takadimi	Taṭhimettu (gesturing instruments)
	Ku kum tari N D R S ( D N G R N D R S )	Takadimi takadimi	Alternate legs thrown front; diditei deiditei
VI	Da ṇam , ta ri ta R S , N D M ( G R , S N D R S , N D M )	Takita-2	<i>a &amp; d</i> tattimettu <i>c, b &amp; e</i> : moṭita utplavana(sides)
		Takita takita	<i>a &amp; d</i> : Moṭita utplavana (backwards) <i>c, b &amp; e</i> : moṭita utplavana (front)
	Da ṇam, kit a ta ( D M , G R S )	Takita-2	Muzhumaṇḍi; ayata with one leg thrown at an angle above ground (5 <sup>th</sup> ta tei tam position)
VII	, N D N G R G da ṇa ta jam;( N D N G R G N D N S ; )	Ta ; takadimi-3	Usi- vēgini
	N G R S N D	Takita takita	<i>a &amp; d</i> : čhalana
	ta kun ta ri jam , da ṇa jam ( M D N R S , N D M )	Takita-3	<i>a &amp; d</i> : Utplavanam; theermana aḍavu-2 (kiṭatakadarikiṭatom)
	M , G R S ta din giṇa tom , ( M , G R S N S R G M )	Takita takita takadimi	<i>a &amp; d</i> : Taṭhimettu (with vēgini off from stage)
VIII	N G R S N D ta kun ta ri jam , da ṇa jam M , G R S ta din giṇa tom , ( N G R S N D M D N R S , N D M M , G R S N S R G M )	takadimi	<i>c, b &amp; e</i> : čhalana (walk back together with gestures of instruments)
IX	Ta tah kartum tapō vighnam	Takita takatakita-2	<i>b, c &amp; e</i> : taṭhimettu
	Dēvei sarvairniyōjitāha	Takadimi-2; takadimi taka; dimi	Kartari utplavana (sides); vēgini (with self-round to change positions); diditei
	Pradhānāpsarasāh pañca vidhyuçalita varčasaha	Takadimi-3; takatakita-2; takita-2	Taṭhimettu; kartari utplavana (front); diditei-2- entire sequence repeated twice
	(Madyama kāla)	Takita-2	<i>c, b &amp; e</i> : kartari utplavana

X	D ; N ; D M G , R		<i>a &amp; d</i> : diditei (tatti); diditei (natti) (entry from left)
		takatakita	<i>a,b,c,d,e</i> : ekapāda bhramari
	S , N Ḍ Ṇ S	Takita takita	<i>c,b,e</i> : taḥimettu <i>a&amp;d</i> : diditei (tatti; diditei (natti)
	; R G M , D N D ,	<i>C,B,E</i> :takatakita-2	Teididitei-2
		<i>a &amp; d</i> : (druta kala) ————— takatakಿತatakatakita;-2	Teididitei (natti)-2; kuncīta bhramari
S N D M N	<i>c,b,e</i> : takatakita	Teididitei-2	
	<i>a &amp; d</i> : drutakala ————— Takadimi takatakita (ta)	Kuṭhaṇam; tirmāna adavu (druta kala- takīṭatakadarikiṭatom)	
XI	D ; N ,S R G M G R S , N D N R S , N D , Ḍ M , G R Ṇ S R G M	Takita takadimi takadimi-2; takita taka; takita taka	<i>a,b,c,d,e</i> together come to a circular formation- round fling of one leg, sama śalanam ; moṭita utplavana (sides) ; tirmāna adavu
XII	Takajanutām, tat, tat, takadimi tām,	Takadimi-4	<i>b,a,c,e</i> : come around d-one feet sama, other kuncīta outstretched, bhramara hands D: moṭita maṇḍala; parshva suci-twice
	Dhīm tām	————— Takita takita	<i>b,a,c,e</i> - śalana <i>d</i> : moṭita maṇḍala; sama
	Kita daṇata	takatakita	<i>b,a,c,e</i> : continue śalana <i>d</i> : usi
XIII	Jamtaritakatōm kukuntari kitatōm	————— Takadimi-4	<i>d,b,a,e</i> : diditei-4 katakamuka and alapadma outstretched <i>c</i> : front moṭita utplavana; diditei; muzhumaṇḍi to sama
	tomtatakuntarita	takitatakītataka	————— Kartari utplavana (sides); diditei
	Jamtaritakatōm kukuntari kitatōm	Takadimi-2; takadimitakadimi	Throw alternate legs forward from sama; kuttanam on kuncīta
	Tom ta tadimi takuntarita dingīṇatōm	Takita takita takadimi takita takita	<i>c,e,b</i> : karṭari utplavana (sides), motita utplavana (front); tei tei, diditei <i>a,b</i> : (2 <sup>nd</sup> tateitam 2 <sup>nd</sup> half) muzhumaṇḍi to garuda maṇḍala to bramari; teididitei

XIV	Tāsām sankrīḍa mānānāmēṣavāditrāni hsvanaha	Takita takadimi	a: kuncīta bhramari- self rotation e,b- utpluta (moṭita) bending torso d,c- teiyateihi; ēkapada bhramari with anga bhramari of torso

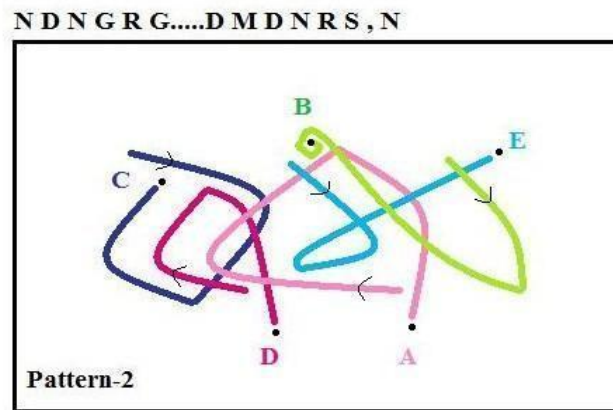
From the above description (table-1), an analysis of performance and presentation technique has been arrived at<sup>3</sup>. In set-I, five dancers make their entry from different wings: *a* & *b* from left front arch, *d* & *e* from before third right wing, *c* from before left third wing. It can be observed that their movements are not identical but there is similarity in the emphasis on the usage of torso- its gentle spin and sway both in bhramari and utplavana. These are similar to *mei* adavus that are done as preliminary adavus which prepare the body for the more strenuous korvais in items like jaṭīswaram or tillana. In this phrase too, the execution of these *mei* adavus which are gentle bhramaris and utplavanas help in three ways: being *mei* exercises that prepare the dancers for the successive korvai-s and tīrmanam-s, these adavus are executed in motion mainly to cover horizontal space- a significant aspect of group choreography on a proscenium. The lightness in placement of their feet and gentleness in the sway of the torso indicate a buoyant feel. Simultaneously, they evoke a sense of small swirls or ripples on the surface of the lake.

In contrast to the above, in set-II, the dancers break into a *usi* where they criss-cross the stage and form a trapezium (pattern-I). Momentum gathers from this stage on wherein subsequent movements with powerfully swift utplavana and *vēgini* bring *a* & *d* alternately intercrossing *c,e* and *b*.



<sup>3</sup> The performance under analysis was viewed at the dance festivals at Kalakshetra auditorium, Chennai during the years 1997, 1998, 2001 & 2006

This opposite flow can be taken as a simple aesthetic pattern which provides a sense of heightened vitality. But, the rapidness of *a* and *d* and oppositional action seem to also suggest turbidity within the lake. Following this, simple kuṭhaṇa is used by *c,e* and *b* to go back with suggestive gestures of mridangam, tālam and veena. This clever usage of light feet movements in taḥimettu bring focus to their hastas which depict the musical instruments they carry. From their entry in set-I till the end of this set which ends in a simple teididitei, there is conspicuous usage of criss-cross rhythms initially paired between *ab*, *cd* and *e* and then between *ad* and *ceb*. This juxtaposes similarity and variation. The differences in action tend to get highlighted as there is a complementary but relative speed, changing body levels in action (*sama*, *aramaṇḍi*, *garuḍa stānaka*) and occasional oppositional and interlocking stream of movements. At the same time the kind of *adavus* executed blends in perfectly with the varying rhythms creating vibrancy.



Pattern-2 gives a lucid picture of the floor pattern of the five dancers where each one of them takes an individual parabolic path to move through a diagonal trapezium, which is a transitory position, to reach a pentagon formation. One thing that is visible throughout this scene is the fact that the trapezium, whether normal, inverted or diagonally placed, becomes a design motif from where different patterns begin, end or are transitory. This repetitive motif is significant in two ways: it acts as an intermediary position linking different dynamic patterns and their positioning gives ample scope for emphasis as a group and also as individual entities on proscenium.

A significant move which can be noticed in the set IV and set VI is the prominent usage of *utplavanas*, both *moṭita* and *kartari*, that create a sort of buoyant feel which seems like a virtual rush of ebb and flow. The formation of set VII, has *a* and *d* move alongside the upstage center when concurrently *c,b* and *e* move parallel but in opposite direction towards downstage right.

They draw apart, executing a fling of the right and then left leg with outstretched arms, an inclined body and a raised chin that maintains the line of the extended leg. This particular aḍavu exudes a majestic charm and flamboyant that is evidently felt from the beginning of the scene and which stays throughout. From here, *a and d* move diagonally together towards the downstage left in a rapid druta pace whereas *c, b and e* move parallel but backwards in a madhyama kāla śalana. Symmetry between uneven pairs is prominent here.

The set IX has an interesting mix of floor patterning as *a and d* run off stage through the front arch and *c, e and b* take centerstage. They play their instruments and dance to its tune. A typical triangular formation and an interchange of positions within this pattern using aerial kartari utplavana coupled with swift vēgini and a turn-around gives an ethereal touch of lightness that the heavenly apsaras bring to their dance. A stark contrast is the next pattern where linearity is highlighted with kuṭhana through tattimettu and ayata kuṭhana. Though the arm and feet movements are simple, they seem to distinctly convey an earthly heaviness, a contrast to the previous phrase. From showing the motions of the lake and the movements of the water nymphs, there is a sudden shift through which emphasises on the role of apsaras as the dancer with accompaniments where *c, b and e* become dancers and the remaining, the audience. Though limited to moving forward and backwards diagonally in taḥimettu, the movement of *e* shows an effort by display, with a raised arm in prālamba hasta and left in ḍola flanked by *c* and *b* as her accompanists playing the mridangam and veena. This display of performance within a performance or dance within a dance shows the role of the dancer within a group in the already unfolding dance drama. This is a technique that Rukmini Devi uses to focus dancers in a group and to bring in group dances either in the form of tillana-s or daruvu-s or otherwise in to the narrative of a dance-drama. In set-X, bramari-s (ēkapada and kunćita) and diditei-s are majorly used to represent the changing pace, rise and fall of rhythm as well as to cover space and reach their positions. The dancers move with perfect poise along circular paths, as they progress smoothly and succinctly in a clockwise direction. The symmetry of synchronised fling and measured śalana brings in a feeling of purported ease and calmness. With a moṭita utplavana they scatter from the circle in different directions and get back to their initial trapezium formation.

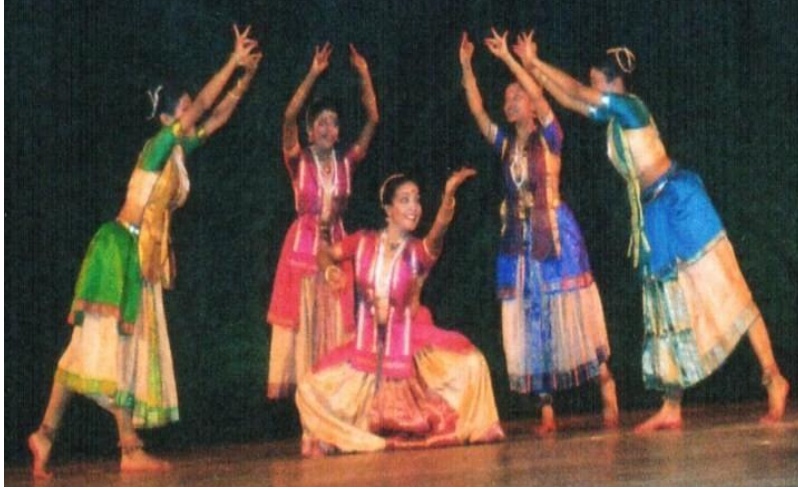


Photo 1 (courtesy: Radhika Puthenedam)

For the next line in druta kala (set XII) the dancers who had dispersed come together to the centre again and position around *d* performs in moṭita mandala (photo-1). Interesting here are the levels between *d* in muzhumaṇḍi and *b, a, c and e* who are in sama levels. *b, a, c and e* stand with bhramara hasta arms outstretched and their glance- anuvritta drishti- follow the movement of their wrists-up and down. It produces the effect of water droplets falling on *d*. We may also presume that *d* is a water lily or lotus with other dancers surrounding it as bees or honey birds hovering around a full bloomed flower. They then again disperse to their positions with opening alapadma arms that suggest the profuseness of flowers around. Following this, all of them move to stage extremities with different torso moves in the same way that they made their entry- *a* doing a kunḍita bhramari or self-rotation with bent knees, *e and b* an utpluta motita jump emphasising the torso bends towards sides, *d and c* doing ěkapada bhramari with a self-rotation along with anga brahmari of the torso. Dancers with different types of bhramaris move out as ripples ebbing into small waves that gently reach the shores of the lake.

## Conclusion

*Sabari Mōkṣam* is frequent to many unworldly encounters. Magic realism is endowed with the grandeur of adbhuta in scenes that, wherewith, music emanates from the depths of a lake, encounter an enormous humongous beast of a bird in Jatāyu, an unwavering beseeching niṣācāri, the magical run of a golden deer, the awe of Ravana's court, kidnapping of Sita on the unearthly swift puṣpaka vimānam. *Sabari Mōkṣam* translates between the unearthly and the earthly as it also leads the audience towards reflecting upon the human poignancies like the

anger of Sita when she reprimands Lakshmana, pain of Lakshmana when he is unable to hear the doubting words of Sita, the sorrow of Rama on the loss of dear Sita or the anguish over friend Jatāyu's death.

The choreography of the sarōvara scene is such that it sets the pace for the rest of the drama. Rukmini Devi's usage of madhyama laya gati coupled with racy sprints of bhramaris, utplavanas and vēginis's along all possible directions across the stage appears to exert a dancer's compelling and competing urge to outlive the lifespan of an ebb nearing its end. The dancers rather disturb the unseen sage's penance through their dancing more than anything. The entire plot of *Sabari Mōkṣam* is racy and swift with many more characters making their appearances and dancing their parts. This way, the first scene with the description of *Panćapsara sarōvara* can be said to be offering a fantastic prologue to the unfolding drama. Fantastic, in their dance that entices every one by their sheer vibrancy, dynamism, brimming confidence and control over aspects of rhythm with a brilliant technical finesse.

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## **The Contribution of Tamil Composers to the Musical Form Gīta**

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### **Abstract**

The plentiful musical forms like gīta, svarajati, varṇa, kṛti, jāvaḷi, tillāna, etc and the composers of these musical forms which constitute the repertoire of South Indian music is highly overwhelming and is the highlight of our rich musical heritage.

The musical form gīta serves as an illustrative form for a basic structured and refined understanding of any given rāga. The contribution of various composers to this musical form from the days of Purandaradāsa (15<sup>th</sup> century A.D.) till date not only bear testimony to the antiquity of this form but also its popularity. Some popular composers of this musical form include Veṅkaṭamakhi, Gōvinda, Paiḍāla Gurumūrti Śāstri, Vīṇa Vijaya Varadayya, Tenmaṭham brothers, etc. These composers have composed gīta-s in languages like Bhāṇḍīrabhāṣa, Kannaḍa, Samskr̥t, Marāṭhi and Telugu.

The contribution of Tamil composers to this musical form is equally noteworthy. The aim of this article is to acknowledge and understand the contribution of some prominent and lesser-known Tamil composers of the 19<sup>th</sup> and 20<sup>th</sup> centuries to this musical form gīta. These composers have composed a great number of gīta-s that are rich and unique in content and style.

Key words: Gita, Geetam, Tamil Composer, Language, Style

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### **Introduction**

The musical form gīta, as practiced today in Karnātak music dates back to 16<sup>th</sup> century A.D. which is the period of Purandaradāsa. The gīta-s of Purandaradāsa are chronologically the earliest that are available in print with notation today. Initially gīta-s served a medium through which devotional and philosophical values were propagated by the Haridāsa-s and Dāsakūta-s.

Later with the evolution of mēḷa and rāga classification (between late 16<sup>th</sup> and 18<sup>th</sup> century

A.D.), gīta-s became illustrative forms that helped in understanding the basic melodies of the rāga-s that already existed and that were newly created. The formulation of rāga schemes by Veṅkaṭamakhi and Gōvinda paved the way for the birth of lakṣaṇa gīta-s. The text of the lakṣaṇa gīta-s enumerated the rāga lakṣaṇa details of the rāga in which the gīta was composed. Numerous gīta-s were composed by lakṣaṇakāra-s and lakṣyakāra-s in praise of various deities, patrons and guru-s and were termed sañcāri gīta-s. The other terms used synonymously for sañcāri gīta-s are sāmānya, sādharmaṇa and lakṣya gīta-s.

The languages that were commonly used by the composers of gīta-s till 18<sup>th</sup> century were Samskr̥t, Kannaḍa, Marāṭhi and Bhāṇḍīrabhāṣa (a form of Prākṛt). It was only in the mid 19<sup>th</sup> century A.D. that gīta-s were composed in Tamil. One of the earliest composers of gīta-s in Tamil language is Abraham Paṇḍitar (1859-1919 A.D.). Realizing the dearth in various musical forms in Tamil language, Dr. Raja Sir Annāmalai Cettiar, initiated the Tamil Isai movement in order to restore the past glory of Tamil music. He strongly believed that Tamil students can learn better if they are taught compositions in their mother tongue. This led to a surge in various musical forms being composed in Tamil.

This study is to highlight the contribution of some eminent Tamil composers to the musical form gīta.

### **Source texts for Tamil gīta-s**

The gīta-s of Abraham Paṇḍitar have been published in his book Karuṇāmṛta Sāgaram. There are three publications of Annāmalai University, the Rāja Annāmalai Tamizhisai Karuvūlam – Tamilisai series Volumes xviii and xxi and Tamizh Gīta Varnaṅgal that have brought out many Tamil gīta-s of prominent Tamil composers. These three publications of Annamalai University have published more than hundred sañcāri gīta-s and ten lakṣaṇa gītas put together.

### **Composers of gīta-s in Tamil**

As mentioned before Abraham Paṇḍitar is the earliest among composers of gīta-s in Tamil. His book has five of his gīta-s. The list of other composers and the number of gīta-s composed by them as found in the Annāmalai University Tamilisai series publications is given below.

S.No.	COMPOSER	TYPE OF GĪTA	
		SAÑCĀRI	LAKṢAṆA
1.	Tiger K. Varadācāriar	11	
2.	Taṅjore K. Ponniah Piḷḷai	30	8
3.	V S Gōmati Śaṅkaraiyer	10	
4.	Tiruppāmpuram N. Svāminādapiḷḷai	5	
5.	Lakṣmi Narasimhan	3	2
6.	Aruṅācala Aṅṅāvi	8	
7.	M.P. Periyasāmy Tūran	10	
8.	C.S. Naṭarāja Sundaram Piḷḷai	28	
9.	Fiddle M.S.Subramaṇi Iyer	2	
10.	Mannārguḍi Sāmbasiva Iyer	1	

The above table shows that the contribution of Tamil composers to the musical form in terms of volume is overwhelming. It is also evident that there are not many lakṣaṇa gīta-s in Tamil as against the sancāri gīta-s.

### Contribution of Tamil composers

The Tamil composers have made some pioneering contribution to the musical form in their own style. Apart from the usual devotional content, some novel themes and topics have been used by some composers. The cāpu tāḷa-s have also been used for composing gīta-s which is quite unusual for this musical form. Gīta-s have been composed in many rare rāga-s apart from the popular ones. The stylistic study of the notated gīta-s of some of the Tamil composers as available in the above mentioned sources has been taken up here.

#### 1. Abraham Paṅḍitar's pioneering contribution

M. Abraham Paṅḍitar Rao Saheb, is the author of the Tamil work 'Karuṅāmirta Sāgaram' (1917), in two volumes. This work has information relating to ancient Tamil

music. He has not only translated many popular gīta-s, and kīrtana-s into Tamil but also composed many gīta-s in Tamil.

In Karuṇāmirta Sāgaram, Book II on Rāga-s (Pp 274-276), Abraham Paṇḍitar insists on few basic awareness in a gītam composer which is, a thorough knowledge of the ārōha and avarōha of the rāga in which the gīta is to be composed, the svarasthāna-s, the vakra and varja prayōga-s, the important phrases that indicate the rāga svarūpa, the pūrvāṅga and uttarāṅga svara patterns thoroughly of the mēḷa as well as the janya rāga-s and the jīva svara which should always be used as an extending note or with gamaka.

He says that the classic phrase that indicates the rāga svarūpa should be used as the opening phrase along with śaḍja or pañcama. This phrase has to continue till tāra sthāyi and end in madhya sthāyi. Secondly the next important phrase having the jīva svara has to be taken and continued till madhya-tāra sthāyi including mandra sthāyi phrases and end in madhya sthāyi. Thirdly the next important phrase having the jīva svara should be taken and include the phrases left in madhya, mandara and tāra sthāyi and finally end in madhya sthāyi. That phrase in madhya sthāyi that repeats itself in tāra and mandara sthāyi-s should be included to bring the rāga svarūpa. The samvādi svara can be extended to one mātra and the ending note can be extended by quarter, half or three quarter of a tāḷa cycle. If necessary, important notes need not be cut but can be sung in second speed. The gīta should never include unwanted phrases. Considering the range of the rāga, the phrases in madhya sthāyi should be taken as examples for mandra and tāra sthāyi-s too.

The above points help not only in composing a gīta but also in analyzing an already composed gīta. After giving these clues, the author illustrates the above points with the help of his own gīta-s composed in fourteen rāga-s that include popular rāga-s like Māyāmālavagauḷa, Kanakāṅgi, Bhavapriya, Dharmavati, Garudadhvani and less popular rāga-s like Karuṇākari, Abhirāmam, Śuddharāṅgi Ānantarūpa, Vaccirakānti, etc. He has not only used sapta tāḷa-s but also cāpu tāḷa for his gīta-s. For all the above fourteen rāga-s, he first gives the rāga name, the ārōha and avarōha with the svarasthāna-s. He then lists out number of vādi- samvādi svara phrases along with the

connecting svāra. He also gives those phrases that do not have these consonant svāra-s. He then gives a list of most important phrases, less important phrases and least important phrases for the rāga taken up for illustration. Following this he gives the gīta composed by him in three khaṇḍika-s. These gīta-s do not have any text but only the melody. This is followed by his own kīrtana with notation.

He is the only 20<sup>th</sup> century musician to give a detailed description regarding the rules to be followed in composing a gīta. He has also illustrated his ideas through his own compositions that include gīta-s and kīrtana-s.

In the book Karuṇāmṛta Sāgara Tirattu, A Practical Course in South Indian Music for beginners, Book I, Abraham Paṇḍitar gives seven gīta-s that include the popular gīta-s of Purandaradāsa, 'śrīgaṇanātha' and 'kundagoura' in the rāga malahari. This is followed by his own compositions in Tamil set to the popular melodies of Purandaradāsa and others.

1. Unnadavāsa – The melody is that of 'Padumanābha' of Abhinava Purandara Viṭṭhala
2. Nityajīva – The melody is that of 'Kerayanīranu' of Purandaradāsa.
3. Parisutta sarvēśa – The melody is that of 'Ānalēkara' of Purandaradāsa.
4. Jagadīśa – Nāṭṭai- Dhruva – The melody of this gīta is that of 'gōvindā gōkulāvana'.
5. Aruṇādā – Śrī – Dhruva- This gīta is set to the popular melody of 'Mīnākṣi jaya kāmākṣi'.

## 2. Tiger K. Varadāccāriar (1876-1950 A.D.)

Varadāccāriar was a performer of high caliber and his talent as a composer became evident in his fifties. Varadāccāriar has composed eleven sañcāri gīta-s in Tamil. Of these, he has set to tune five gīta-s of Mu. Aruṇāccalam Piḷḷai, a Tamil scholar of Aṅṅāmalai University. These gīta-s are available with notation in 'Tamizh gīta varṇaṅgaḷ', an Aṅṅāmalai University publication of Tamizhisai Paḍalgaḷ series, Vol.2.

Varadāccāriar's sañcāri gīta-s are small syllabic compositions without any sections. They are all single segmented and continuous from beginning to end, without any pause or repetitions. His sañcāri gīta-s are in praise of various deities like Lord Gaṇēśa, Pārthasārati, Sarasvati, Sīta, Viṣṇu, etc. The language used is simple and

poetic. Prosodic embellishments are very rarely seen.

The melody is simple and lacks complicated phrases and prayōga-s. The melody is highly syllabic in nature. Very rarely do we find extension of svāra-s to two or three counts, to the corresponding vowel extensions of the syllables in the text. The melody of the compositions covers all the three octaves including all important phrases of the rāga in which the gīta is composed. The composer has tuned the gīta-s in common rāga-s like Śaṅkarābharaṇam, Mōhanam, Kalyāṇi, Śrī, etc., and rakti rāga-s like Mukhari, Dhanyāsi, Nāṭṭakuriṅgi, etc.

The composer has used simple tāḷa-s like ādi, rūpakam, tripuṭa, jampa and dhruva tāḷa-s for his gīta-s. The splitting of syllables ideally suits the aṅga-s of the tāḷa in which the gīta is composed. His gīta ēzhumalaimēl in Śaṅkarābharaṇam is a popular one.

### 3. K. Ponnaiah Piḷḷai

Tāñjore K. Ponnaiah Piḷḷai has composed both sañcāri gīta-s and lakṣaṇa gīta-s. He has also composed a set of gīta-s called the vāra gīta-s which is one of its kind. The composer has composed eight sañcāri gīta-s, in praise of various deities like Lord Gaṇeṣa, Muruga, Pārvati, Sarasvati and so on. All the sañcāri gīta-s are small compositions, without any sections. They are single melodies continuous from the beginning till end without any pause or repetitions. The melody is also simple without any complicated phrases. The composer has used common rāga-s for his gīta-s. The rāga bhāva is fully brought out through effective phrases. The composer has used different varieties of tāḷa-s like khaṇḍa tripuṭa, tiśra ēka and khaṇḍa maṭhya.

- **Vāra gīta-s**

The composer has composed a group of seven gīta-s, called the vāra gīta-s. Each gīta is in praise of the Gods of the seven planets, representing the seven days of a week. This is modeled after the vāra kṛti-s of Muttusvāmi Dīkṣita. The rāga-s of the vāra gīta-s matches with that of the popular vāra kṛti-s. The tāḷa-s of the last three vāra gīta-s alone vary from that of the vāra kṛti-s. All the seven vāra gīta-s are small single segmented syllabic compositions. Each composition describes the

greatness of the planetary god and the benefits that can be derived by praying to these gods. The melody is simple and continuous. These vāra gīta-s are easy to learn when compared to the comparatively tough vāra kṛti-s, especially for beginners.

The composer has composed a gīta named 'Nālvar tudi', in praise of the four nāyanmār-s, Tirunāvukkarasar, Sundaramūrti Nāyanār, Tirugnāna Sambandar and Māṅikkavāsagar. This gīta'Parāparan' is in the rāga sāvēri set to tripuṭa tāḷa.

Ponnaiah Piḷḷai has also composed a set of six gīta-s on varied topics like agriculture, nature, education, etc. This is a new effort, wherein the young learners of music can be made aware of the value of good qualities like cooperation, education, discipline, etc.

- **Rāgalakṣaṇa gīta-s of Ponnaiah Piḷḷai**

The composer has also composed lakṣaṇa gīta-s in the rāga-s māyāmāḷavagaḷa, sāveri, śrī, mukhāri, śuddhasāveri, mōhanam, ārabhi and bilahari. These rāgalakṣaṇa gīta-s give details about the svāra-s taken by the rāga in the ascent and descent, along with the name of the rāga woven into the text. The composer has used khaṇḍa cāpu tāḷa for three of his lakṣaṇa gīta-s which is unusual to this musical form gīta.

#### **4. M.P. Periyasāmi Tūran**

Tūran has composed ten sañcāri gīta-s. These are in praise of deities like Ganapati, Muruga, Kalaimaḡaḷ, Tirumāl, Śāṅkaran, etc. His compositions are highly devotional yet simple in melody and text. His gīta-s are single segmented, small compositions composed in popular rāga-s and sapta tāḷa-s. A famous gīta of this composer in praise of Lord Gaṇēśa is, 'gaṇapatiyē tuṇai purivai' in māyāmāḷavagaḷa set to rūpakam.

#### **5. Aruṇācala Aṅṅāvi**

Arunācala Aṅṅāvi has composed eight sañcāri gīta-s. The gīta-s of Aṅṅāvi are not only devotional but also informative and thought provoking. Apart from composing gīta-s in praise of deities like Gaṇapati, Muruga, Sarasvati and others, he has also composed gīta-s that stresses the importance of learning in mother tongue, the benefits of visiting

temples, value of inculcating good qualities, etc. The gīta-s of Aṅṅāvi are small single segmented structures. The language is simple and replete with prosodic embellishments.

## 6. T.N. Svāmināta Piḷḷai

Tiruppāmbauram Svāmināta Piḷḷai has composed the melody for five sañcāri gīta-s. The lyrics for all the five gīta-s are by the Tamil lecturer and vidvān M. Aruṅāchalam Piḷḷai of Aṅṅāmalai University, Music College. He has composed gīta-s in praise of the four nāyanmār-s, Tirunāvukkarasar, Sundaramūrti Nāyanār, Tirugnāna Sambandar and Māṅikkavāsagar. The composer has used unusual rāga-s like Sayantasēnā, Nāgasurāvaḷi and popular rāga-s like Cakravāgam, Śrīrañjani, Kamalā manōhari for the gīta-s. The melody is simple and yet full of rāga bhāva.

## 7. V.S. Gōmati Śaṅkara Iyer

He has composed the melody for a set of ten sañcāri gīta-s in Tamil in praise of the ten avatāra-s of Viṣṇu called the 'Daśāvatāra gīta-s'. The lyrics for these ten gīta-s have been written by Mu. Aruṅācalam Piḷḷai, a Tamil scholar. All the ten gīta-s are single segmented. The compositions are quite big and the text explains the salient features of each incarnation of Viṣṇu in a concise way. The composer has used all common rāga-s for the gīta-s. Being a vaiṅika, the composer has given the notation for the tripuṭa tāḷa gīta-s as saippu or miśra cāpu. He also gives a note saying that, the vaiṅika-s can practice these cāpu tāḷa gīta-s similar to the tripuṭa tāḷa reckoned in second speed, for easy maintenance of tāḷa. Of Course the syllabic character of the gīta is lost here.

The gīta in the rāga Tōḍi, 'Kāsipamuni', has been composed without the usage of the svāra pañcama. This has been probably modeled upon the pañcama varjya gīta 'ā rē rē daśaratha rāja' in dhruva tāḷa given in Saṅgīta Sampradāya Pradarśini (SSP, Vol.- I, Pg.66). This is popularly known as the Rāmāyaṇa gīta as it narrates the entire Rāmāyaṇa and is still in practice. The composer gives a note at the end of the gīta, saying that pañcama is a 'śāḍava dvēṣi' svāra for the rāga Tōḍi and this rule has been implemented in this gīta. The composer has boldly indicated the usage of catuśruti ṛṣabha with an asterix symbol twice in this gīta. He says that though the catuśruti ṛṣabha is not allowed in this scale, the svarasthāna of this svāra in the phrase 'g r g r s' is often heard in many compositions and also during the delineation of this rāga unknowingly. So, the cōmposer



has highlighted this svara in the phrases 'g r g m' and 'g r g s'. He also states that this usage should occur very sparingly and calls this 'visēśa prayōga'.

The gīta-s in Kāmbhōji, Bilahari, Nāṭtakuriṅgi and Rītigauḷa all have the composer's eye for detail in bringing out the salient aspects of the respective rāga-s.

#### **8. T.V. Lakṣmi Narasimhan**

The sañcāri gīta-s of this composer are small compositions with simple text and melody suitable for beginners. His lakṣaṇa gīta-s in the rāga-s malahari and ārabhi give information about the svarasthāna-s and the śāḍava – auḍava nature of the ārōha and avarōha and the name of the parent rāga of these janya rāga-s.

#### **9. C.S. Naṭarāja Sundaram Piḷḷai**

C.S.Naṭarāja Sundaram Piḷḷai has composed twenty-eight gīta-s. His gīta-s which are in praise of various deities, are small compositions extending from four to six lines only. He has used all varieties of alaṅkāra tāḷa-s and popular rāga-s for his gīta-s. The significant stylistic features found in his gīta-s are the edugai (the second letter alliteration) and mōnai (the first letter alliteration).

### **Conclusion**

The individuality and creativeness as evident in the Tamil gīta-s of some of the eminent composers clearly shows their caliber and pioneering skills in terms of introducing new themes and thought-provoking text and using new rare rāga-s and tāḷa-s for their compositions. This is a highly commendable contribution which has to be acknowledged and propagated.

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## **Pāḍaparakaraṇam of Saṅgīta Candrikai**

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### **Abstract**

Saṅgīta Candrikai of Māṅikka Mudaliyār, published in the year 1902, is considered as a prominent work in Tamil which deals with various concepts of Karnatik music. It is also one of the earliest publications in Tamil which deals with description of rāga-s in detail. This work also includes Tamil compositions of various composers which are available along with the notation. The author has included many popular and rare songs in Tamil and has documented them with the relevant notation. The notation system in South Indian Music has developed gradually with all the possible and necessary modifications as and when the whole system developed. This paper will focus on the chapter Pāḍaparakaraṇam of Saṅgīta Candrikai which has the notations for various Tamil compositions.

Key words: Tamil publications, Saṅgīta Candrikai, Pāḍaparakaraṇam, Notation system

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### **Introduction**

Saṅgīta Candrikai of Māṅikka Mudaliyār is a work in Tamil published in the year 1902. This book is one of the earliest books in Tamil to have incorporated notations for the songs. This work also deals with other concepts like the svara, raga and tāḷa. This book is divided into three chapters namely

- i. Svaraparakaraṇam
- ii. Tāḷaparakaraṇam
- iii. Pāḍaparakaraṇam

This paper will focus on the third part of this work - Pāḍaparakaraṇam. This chapter contains the notations for Tamil songs only. The author has included all types of songs ranging from the Tirumuṛai hymns to Tirukkuṛal verses. The following table shows the wide range of composers and songs included in this segment Pāḍaparakaraṇam.

S.No	Composer	No. of Songs
1.	Agappēisiddar	8
2.	Attuvidaṇṇmai	4
3.	Appar tēvāram	33
4.	Thiruvārūtpā	98
5.	Upaniḍadham	2
6.	Kaḍuveḷisiddar	9
7.	Kandapurāṇam	2
8.	Kandaranubhūti	4
9.	Tirukkuraḷ	15
10.	Kaivalyanavanītam	53
11.	Sasivaṇṇabōdam	3
12.	Sambandar tēvāram	83
13.	Sivagñānasiddiyār supakṣam	2
14.	Sivagñānasiddiyār rapakṣam	3
15.	Sivaprakāsam	2
16.	Sivaragasiyam	2
17.	Sivavākkīyar	8
18.	Suddasādakam	4
19.	Sundara tēvāram	26
20.	Sorūpasāram	4
21.	Gñānavāsiṣṭam	16
22.	Gñānavēṭṭi	2
23.	Tāyumānavar	31
24.	Tirukkudirisiyavivēkam	4
25.	Tiruccandaviruttam	4
26.	Tiruppugazh	4
27.	Tirumandiram	12
28.	Tirvāsagam	13
29.	Tiruvāimozhi	34
30.	Tiruvīlaiyāḍal	4
31.	Tiruvundiyār	5

32.	Nandanār Caritram	33
33.	Nūlāsiriyar	12
34.	Bhagavatgītai	4
35.	Paṭṭaṇattār pāḍal	9
36.	Patipasupāsaviḷakkam	4
37.	Pazhanāpurimālai	8
38.	Pazhanikkōyil viṇṇappam	7
39.	Pāmbāṭṭisiddar	5
40.	Prabuliṅgalīlai	4
41.	Prabōdacandrōdayam	4
42.	Bramagītai	8
43.	Periyapurāṇam	27
44.	Mahārājātuṛavu	4
45.	Mastānsāgibupāḍal	11
46.	Mittāikaṇṇi	7
47.	Ripugītai	2
48.	Vigñānasāram	4
	Total	647

At the beginning of this third chapter, the author gives a detailed description of the contents that are to follow. Excerpts from the introductory note and the description given by the author for this chapter Pāḍaprakaraṇam.

#### i. Pāḍam / Lessons:

First the text of the song /lesson is given, followed by the details pertaining to the song namely the source (book or the work) from where the song is taken and the author of the book. The text is split according to the tāḷa pattern for easy understanding. At the same time, the text is split without distorting the meaning.

#### ii. Rāga Tāḷa details:

The name of the rāga and tāḷa is mentioned for all songs. The mēḷa number and name, rāga of that song, svarasthāna-s of the mēḷa as denoted in the cakra, name of the tāḷa, jāti of the tāḷa, the chanda pattern that the tāḷa suggests, kaḷa and kāla of the tāḷa are given. The akṣarakāla of the tāḷa can be understood from the name of the tāḷa and the kaḷa can be

understood from the vāippāḍu. For the songs in tāla-s like Mīśra Cāpu, the akṣarakāla will be given at the end of the song as a footnote

**iii. Tālavāippāḍu:**

The rhythmic patterns according to the kaḷa and kāla are denoted using the two syllables ta and na are used. To denote the first akṣara or the first kaḷa of each aṅga, the syllable ta is used and for the rest of the akṣara-s and other kaḷa-s, the syllable na is used.

**iv. Svāra sāhitya :**

The sāhitya is first given and the svāra-s according to the hṛsva and dīrgha syllables of the sāhitya, are given in the next line. If the svāra is given for the first two lines alone, it may be understood that the same tune may be applied for the rest of the lines. The svāra-s may be understood according to the hṛsva and dīrgha syllables of the sāhitya. To indicate the tāḷa count, the sāhitya line is given first followed by the svāra. The sāhitya units are split with a space in between while the svāra phrases are split using the symbol |.

**v. Reckoning of the tāḷa:**

To denote the aṅga-s, the first akṣarakāla may be reckoned with a kādai ('kādai is the term used by Māṅikka Mudaliyār probably to denote the taṭṭu) and the rest may be reckoned with counting of fingers. To simplify this even more, the kādai may alone be reckoned and the counting of fingers may be dispensed with but one should have the counting in mind instead of physically reckoning the same. Kādai may be also used as the sign to pluck the tāḷā string of the vīṇa with the little finger. This is called the tāḷām pōḍudal meaning reckoning the tāḷa. In the svāra line, wherever there is this symbol |, it has to be understood that the first svāra following the symbol | should be reckoned with the tāḷa. If the starting of the svāra line does not have this symbol | it is understood that the svāra may be started but the tāḷā may be reckoned only from the svāra which follows the symbol |. This type of denoting the tāḷā symbol will automatically follow for the following āvartana-s. The same has to be followed for the sāhitya line as well. It is observed that, some of the tāḷa-s have been named as Tīśra ēka usi. The term 'usi' in this context probably refers to aṭīta eḍuppu, as the vāippāḍu mentioned for the tāḷa is na na | ta na na na na na | ta na na na. This means that the song commences on the second finger of tīśra ēka.

**vi. Svāra sāhitya akṣarakāla-s:**

Calculation of the akṣarakāla for the svāra and sāhitya are the same.

- one hṛsva – one akṣarakāla
- one dīrgha – two akṣarakāla-s
- one dotted letter – one akṣarakāla

Accordingly,

- one dīrgha = two hṛsva-s
- one hṛsva and one dotted letter = one dīrgha
- one hṛsva and two dotted letters = one dīrgha + one hṛsva

At times, there may be two hṛsva svāra-s for one dīrgha sāhitya syllable and two hṛsva sāhitya syllables may have one dīrgha svāra. However, it should satisfy the above formula as the case may be.

**vii. Usage of brackets:**

The syllables or the letters given in the brackets in the sāhitya line denote that those letters necessarily need not be uttered while singing. It may be uttered within the time frame, along with the letters not given in brackets. For example, if a word like 'udi(r)ndu' / 'உதி(ர்)ந்து' is given, it may be understood that the letter in the bracket may be avoided and which makes the akṣarakāla of the particular word to four -1,1,1,1. The time taken to utter 'udindu' should be sufficient to utter the word 'udirndu'.

**viii. Elongation and Shortening:**

At times, to achieve the musicality the hṛsva syllables may be elongated in viḷambakāla and dīrgha syllables may be shortened in duritakāla. For example, 'ayyanē' may be sung 'ayyānē' in viḷambakāla and 'ayyanē' may be sung as 'ayanē' in duritakāla. This may be applied if there is no distortion in the musicality.

**ix. Akāra-s:**

If a sāhitya syllable is elongated as a result of the kārvaī in the melody, instead of just writing the exact syllable, only the ending vowel has been used as many times to denote the akṣarakāla.

#### x. Svāra sāhitya concurrence

The svāra-sāhitya concurrence may be noted in the songs. for example, in a song 'Pāramagñānamē in Biyāga rāga and Catuśra ēka tāḷa of four akṣarakāla and 8 kaḷakāla; the corresponding melody or the svāra portion is 'g m p ś , ś ś ,' in that particular varṇameṭṭu. Accordingly, the following words will have the melodic phrase as follows.

dīnadayālā will be g , m p ś , ś ,

jagadīsānamō will be g m p , ś ś ś ,

parāparamanṛi will be g m , p ś ś , ś and so on

#### xi. Sthāyi svāra-s

Sthāyi symbols are used for the svāra-s to indicate the octave.

- takkusthāyi svāra-s: svāra-s with a dot below
- madhya sthāyi svāra-s: no dots
- heccu sthāyi svāra-s: svāra-s with a dot above

#### xii. Svāra embellishments

The author explains the different varieties of rendering a svāra.

- a. aḍittal: strongly holding on to a svāra without giving more force. In cases where the svāra-s come in two-s, the second svāra will have to be rendered with a force.
- b. udaidal: a particular way to render a svāra where the next svāra of that particular rāga will be heard. (eg) s r g m p d n ś in Śaṅkharābharaṇam, where the notes ri and dha will have to be pushed so that it would be heard as s g g m p n n ś.
- c. āṭṭal: staying on a particular svāra but with a forward and backward movement; almost like a shiver.
- d. izhuttal: pulling a svāra from its corresponding lower or higher svāra.
- e. izhuttuppidittal: denotes the rendition of a svāra where it moves to the half svāra above and half svāra lesser from the subsequent svāra.

#### Notation of the popular Tēvāram 'Tōḍuḍaiya seviyan' in Saṅgīta Candrikai:

Following is the snapshot of the notation for the Tēvāram 'Tōḍuḍaiya seviyan' in this work. The rāga and tāḷa mentioned for the Tēvāram is Kharaharapriya set to Catuśra ēka tāḷa.

The vāippāḍu ta na na na clearly suggests that this is one kaḷa. The svarasthāna-s of the rāga are clearly mentioned in a table. An important aspect in this song is that the author mentions the usage of Śuddha dhaivata, Kākali niṣāda and Antara gāndhāra for Kharaharapriya in the footnote. This requires a separate study in detail.

22. கரஹரப்ரியமேளம். சதுஸ்ரஜகம் | தன்னன வாய்பாடு.

ரி	க	ம	ப	த	நி	சீ
தோலு	ட(ய்)யசெனி	யன்விட(ய்)	யேறியொ(ர்)			
பாபப	பப <sup>1</sup> தப	ராம <sup>2</sup> க	மா க ரி			
பாபப	ச் ச் நி த	ராம <sup>2</sup> க	மா க ரி			
னுஉவெண்	ம தி உ உ டி யி யீ	யீ யீ				
ரி க ம ர	க ரி க ரி	ரி ச ரீ	யீ யீ			
ரி க ம ர	க ரி க ரி	ரி ச ரீ	யீ யீ			
காஅடு	ட(ய்)யசுட	ல(ய்)ப்பொடி	பு உ சி யெ			
ரீகம	பப <sup>1</sup> தப	மா ம <sup>2</sup> க	மா க ரி			
ராரச	ர ச நி த	நீ க ரி	க ச ரி ரி			
னுள்ளங்	கவ(ர்)கள்	வன்இன்	இன்இன்			
ரி க ம ர	க ரி க ரி	ச <sup>3</sup> நிசா	ஆ ஆ			
ரி க ம ர	க ரி க ரி	ச <sup>3</sup> நிசா	ஆ ஆ			

1. சுத்த தைவதம். | 3. நி - காகலி நிஷாதம்.  
2. க - வை அந்தரகாந்தாரமாய்ப் பிடித்து உடைக.

\*8

Indication of Saṅgati-s:

Māṅikka Mudaliyār has included Saṅgati-s for few songs. An example for this is given below. The sāhitya line is given and the saṅgati-s are given in the succeeding lines. In the given example, 'Kulattīḍaiyum' a song of Rāmalingasvāmi Aruṭpā in the rāga Tōḍi, it is observed that the saṅgati-s or the melodic variations are given for the second line of the song, 'kuṛiḡalilum koḍiyanarī guṇaṅgalilum koḍiyē in' There are four melodic variations appended to this line.

ராகம் தோடி.

ரி	க	ம	ப	த	நி	சீ
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குல(த்)திடயுங்கொடியனொரு குடி(த்)தன(த்)துங்கொடியேஇன்  
ப த | நிதபா | ப ப | பதபா | ம த | ப ம கா | ரி ச | மா ஆ  
குறி களி லுங் கொடியன(ன்)றிக்குண(ங்)களி லுங் கொடியேஇன்  
ச ரி | க க கா | ம ம | ம ம கா | ரி ரி | ச ம கா | ரி ரி | ச ர ஆ  
ச ரி | க க கா | ம ம | ம ம கா | ரி ச | ச நி தா | நி நி | ச ர ஆ  
ச ரி | க க மா | ப த | ப ம கா | ரி ம | க ரி சா | த நி | ச ர ஆ  
ச ரி | க க மா | ப த | நி நி சா | நி த | ப ம கா | ரி ரி | ச ர ஆ



## Observations

- Pāḍaprakaraṇam is a significant chapter for the reason that there are inclusion of Tamil songs collected from Tamil literature, Purāṇa-s, Tirumuṛai-s, Vaiṇava Prabandha-s, Songs from Siddhanta śāstraa and Vēdānta. All the above said compositions being made available in one volume is a commendable work of the author Māṇikka Mudaliyār.
- The system of giving the sāhitya line first and svara line following the sāhitya line is a different concept.
- The vāippāḍu passages given at the beginning of the song, clearly indicates the tāla pattern and structure.
- The usage of rāga-s for some of the popular songs suggest that Māṇikka Mudaliyār had followed different pātāntara but the source for the same could not be traced. Usage of rāga-s like Vilāsini, Surānandi, Pravāḷajōti are noteworthy.
- The author has used the term 'usi' which might denote the atīta eḍuppu that is used today. As there are no punctuation marks like comma or semicolon used for kārvai-s, the author has logically given the vāippāḍu, with the tāla symbol | that clearly suggests the way of reckoning the tāla.

## Conclusion

Saṅgīta Candrikai is one of the prominent works in Tamil, to have introduced the notation system for the songs. The author has meticulously recorded different Tamil songs including the songs of various composers and genres. Apart from the songs in notation, the introductory note at the beginning of the chapter clearly explains the indications describing each and every aspect including the signs and symbols used for the notation. This is a huge landmark in the series of Tamil publications for the attempt to notate many songs. As far as the notation system is considered Saṅgīta Sampradaya Pradarṣiṇi (SSP) of Subbarāma Dīkṣitar serves as the monumental work to have incorporated songs in a detailed and well- designed notation system, which was compiled along with the suggestions and guidance from Chinnasāmi Mudaliyār who incorporated the South Indian compositions in Staff notation in his work Oriental Music in European Notation. Though this work, Saṅgīta Candrikai does not have intricate details with regard to the system of notation writing similar to SSP, it has to be kept in mind that this work was published prior to SSP and has given prominence to the Notation System to a greater extent. This could have been a revolutionary endeavour as far as the Tamil

publications are considered.

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## **Comparative Analysis of Nōṭṭusvara-s given in Oriental Music in European Notation with those in Prathamābhyāsa Pustakamu**

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### **Abstract**

Muddusvāmi Dīkṣita had the exposure of listening to European music through his younger brother Bālusvāmi Dīkṣita, who got trained to play European music in violin from the band master of Fort St. George. The influence of this led Muddusvāmi Dīkṣita to adapt and create the musical form Nōṭṭusvara. A M Chinnaswāmi Mudaliyār in his monumental work – 'Oriental Music in European Notation' has given six Nōṭṭusvara-s (European airs), adapted to Sanskrit words by Muddusvāmi Dīkṣita in staff notation; found in common in Prathamābhyāsa Pustakamu by Subbarāma Dīkṣita as well. The aim of this paper is to compare these common Nōṭṭusvara-s in both the works and find the differences encountered. The area of research will be focused on analysis of differences found under various categories. Conclusion will be drawn upon the observations made with appropriate reasoning.

Keywords: Nottusvara, PAP, OMEN, AMC, European Airs, Staff Notation

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### **Introduction**

Nōṭṭusvara-s are compositions based on Western band music melodies having Sanskrit lyrics superposed by Muddusvāmi Dīkṣita, to existing European airs corresponding to popular English and French songs.

The usage of the term Nōṭṭusvara is first seen in *Prathamābhyāsa Pustakamu (PAP - 1905)* by Subbarāma Dīkṣita. Prior to this, only the Sāhitya-s of some Nōṭṭusvara-s, a few along with names of their corresponding English and French songs in European Music has

been given in the Telugu manuscript(D No. 2536) as Jātisvara Sāhitya-s available in the Madras' Govt. Oriental Manuscripts library written by Kuppayya Śēṣayya of Chittoor (belonged to the family of Wālājapēt Vēnkaṭaramaṇa Bhāgavatar) in 1833 (April-May) and given to Mr. C P Brown (who was a British Revenue Office Collector and Author of Telugu Dictionary). In *Oriental Music in European Notation (OMEN – 1892)* by A M Chinnaswāmi Mudaliyār (AMC), six Nōṭṭusvara-s are found under the head Miscellaneous songs, given as European or Quasi European airs adapted to Sanskrit words by Muddusvāmi Dikṣita.

## 1. Nōṭṭusvara-s in OMEN and PAP

### 1.1 Oriental Music in European Notation (OMEN – 1892)

In OMEN, AMC has given the following Six Nōṭṭusvara-s under the head Miscellaneous songs:

2. Guruguha Padapaṅkaja
3. Pāhi Durgī Bhaktante
4. Śakti Sahita Gaṇapatim
5. Kamalāsana Vandita
6. Śyāmaḷē Mīnākṣī
7. Gurumūrtē Bahukīrtē

Along with the staff notations of the above six Nōṭṭusvara-s, AMC has also given the following note: *'The original music for the melodies not being readily available, they have been noted down as commonly sung in the country at present. A Second voice has been added – not strictly as for duets but embodying indiscriminately the variations admissible in Alto<sup>1</sup>, Tenor<sup>2</sup> and instrumental parts – the object being to familiarize the ears of the People gradually with these peculiarities. When once they have brought themselves to tolerate two voices not in unison singing together, they would being to appreciate the beauty of richer combinations with a larger number of voices and instruments (Refer Appendix - Śakti Sahita Gaṇapatim notation as per OMEN with second voice).*

Out of the six, the second voice has been added for the first four Nōṭṭusvara-s – Guruguha Padapaṅkaja, Pāhi Durgē Bhaktante, Śakti Sahita Gaṇapatim and Kamalāsana Vandita as

<sup>1</sup>Alto - Lowest Range of Female Voice

<sup>2</sup>Tenor - Highest Range of Male Voice

mentioned by AMC in his note. The last two Nōṭṭusvara-s – Śyāmaḷē Mīnākṣī and Gurumūrtē Bahukīrtē do not have any added second voices. But all the six Nōṭṭusvara-s are given in the Western Major scales which corresponds to the scale of Śankarābharaṇa.

## 1.2 Prathamābhyāsa Pustakamu (PAP - 1905)

In PAP, Subbarāma Dīkṣita gives thirty three Nōṭṭusvara-s, under the head Nōṭṭusvaramulu. Amongst these, five Nōṭṭusvara-s given in OMEN are found in common but the Nōṭṭusvara Gurumurte given in OMEN is given as a Kīrtana under the head Kīrtanamulu.

Subbarāma Dīkṣita has described Nōṭṭusvara-s in a note, i.e. *'These are called jāti svāra-s. Gamaka-s do not occur specifically in these nōṭṭusvara-s. All these svāra-s are in those of Śankarābharaṇa rāga. They will be in tīśra gati or caturaśra gati. In the sāhitya of nōṭṭusvara-s, although in some places, long text syllables have been provided for short svāra syllables, these long text syllables should be contracted/abbreviated so as to fit the short svāra syllables and the sounds of the sāhitya should be sung as appropriate. These svāra sāhitya-s are not only easy to sing and play on the vīṇa, but are also charming and very useful to beginners practicing the first exercises'*

He also gives another note at the end of this section about how to play this in Vīṇa as *'These nōṭṭusvara-s and sāhitya-s should not only be sung, and every letter played on the vīṇa, but the playing should also be embellished by putting one or two mīṭu-s in the mandra pañcama and mandra ṣaḍja strings in places where long syllables or jaḍḍa akṣara-s (akṣara-s in which two consonants occur without a vowel in between) without missing the time duration and without deviating from the rāga and with changes in the left hand actions as befitting the occasion.'*

## 2. Comparison between OMEN and PAP

From the letters of correspondence between AMC and Subbarāma Dīkṣita published in OMEN under opinions of press, it is evident that Subbarāma Dīkṣita was the direct source for all the compositions of Dīkṣita family published in OMEN in Staff Notations. So this along with the fact that OMEN was published before PAP, and AMC was instrumental in the publication of SSP & PAP by Subbarāma Dīkṣita gives scope for comparison between the two works.

The differences encountered while comparing the notations of common Nōṭṭusvara-s in both the works are given below:

### 2.1 Guruguha Padapañkaja

Category	OMEN	PAP
Scale	G Major	Śankarābharāṇa Scale
Time Signature/Gati	3/8 ( 3 Quavers in a bar/measure)	Tiśra
Structure	Divided as 3 notes/bar. Total number of bars double as PAP	Divided as 6 notes/bar
Symbols	:  Repeat Sign for second line	No Repeat sign :  in between
Sāhitya	Same	Same
Melody	a)  r ,r  r gm  p ,p  p , ,    gup ta  ma ni śa  mā śra  yē	r ,r r gm  p ,p s , ,    gup ta ma ni śa  mā śra yē
Observation	Change in ending note of 1 <sup>st</sup> line.	
	b)  p,, gp,  p,, gp,  m,, rm,  m,, rm,    nī raja  nā bhapu  ran dara  mā rari	p gp  p gp  m rm  m rm    nī raja  nā bhapu  ran dara  mā rari
Observation	Same phrase, but different style of singing in 3 <sup>rd</sup> line.	
	c)  s,, ṇḍ,  p,, ḍṇ,  s , s  s , ṇ    vā dita  pō dhana  van di  tam śri	ṇ ḍḍ  p ḍḍ  s , s  s , ,    vā dita  pō dhana  van di  tam
Observation	Change in starting note & style of singing for same phrase in end of 4 <sup>th</sup> line.	

### 2.2 Pāhi Durgē Bhaktantē

Category	OMEN	PAP
Scale	G Major	Śankarābharāṇa Scale
Time Signature/Gati	C or 2/4 ( Two crotchets in a bar/measure)	Caturaśra
Structure	mg rs rs ṇ ḍ   pd pm gm g r    sura muni vara nuta   guru guha jana ni mām	m ḡ ṛ ś   ṛ ś n d    pd pm  gm g r    ya ti nuta  gaṇa pa ti    guru guha  jana ni mām
Observation	Eight notes in fast speed per bar.	Four notes in fast speed per bar i.e., half count measure in each bar.

Sāhitya	Pāhi <b>durgī</b> bhaktamtē padma <b>kara</b> vijaya cidśakte ēhidēvī sarvajñē <b>suramuni varanuta</b> guruguha janani mām	Pāhi durgē bhaktamtē padma <b>karē</b> vijaya cidśakte ēhidēhi sarvajñē <b>yatinuta gaṇapati</b> guruguha janani mān
Observation	Distinct change in sāhitya version in both the works.	
Melody a)	s , s r g m r g   s p s ,     pad maka ravi jaya   cid śak tē .	ś , ś r ḡ m r ḡ   ś p ś ,     pad maka rēvi jaya   cid śak tē .
Observation	Change in sthāyi of same phrase in last two bars of 1 <sup>st</sup> line.	
b)	p m g r   g g r ,     ē hi dē vi   sar va jñē .	ś m ḡ r   ḡ ḡ r ,     ē hi dē hi   sar va jñē .
Observation	Change in starting note of 2 <sup>nd</sup> line and sthāyi of same phrase also.	

### 2.3 Śakti Sahita Gaṇapatim

Category	OMEN	PAP
Scale	G Major	Śankarābharaṇa Scale
Time Signature/Gati	6/8 ( 6 Quavers in a bar/measure)	Tiśra
Structure	Same	Same
Symbols	:  Repeat Sign only seen for last line	:  Repeat sign seen for second and last line
Sāhitya	Same	Same
Melody a)	m , g r g r   s ṇ p s , ,     rā ja vi nuta   gu rugu ham	m , g r g s   p s ṇ s , ,     rā ja vi nuta   gu rugu ham
Observation	Change in phrase in last two bars of 2 <sup>nd</sup> line.	
b)	r , sṇ p   d , g r ,   r g r sṇ p   d , g r ,     bhak tādi   pōṣa kam   bhavasū tamvi   nāya kam	r , ṇ , p   s , g r ,   r g r ṇ , p   s , g r ,     bhak tādi   pōṣa kam   bhavasū tamvi   nāya kam
Observation	Change in phrase in 3 <sup>rd</sup> line.	
c)	p , dp , m , pm ,   g , mg ,   r , ,     bhuk timu ti pradam   bhū ṣitān   gam	p dp m pm   g mg   r , ,     bhuk timu ti pradam   bhū ṣitān   gam

Observation	Same phrase, but different style of singing in last line.
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## 2.4 Kamalāsana Vandita

Category	OMEN	PAP
Scale	G Major	Śankarābharāṇa Scale
Time Signature/Gatī	2/4 ( Two crotchets in a bar/measure)	Caturaśra
Structure	Same	Same
Symbols	☞ Symbol present on top at the end of jagadādhārē & vadanē mēvī (2 <sup>nd</sup> & 4 <sup>th</sup> line) :  Repeat Sign for for 'Kamalē vimalē guruguha jananī '	☞ Symbol Present on top at the end of vandita padābjē( 1 <sup>st</sup> line) No Repeat Sign :  in between
Sāhitya	Kamala śaṣi vijaya vadanē <b>mēvī</b> Gaurī pūjita hrudayā <b>nandī</b>	Kamala śaṣi vijaya vadanē <b>mēyē</b> Gaurī pūjita hrudayā <b>nandē</b>
Observation	Change in the ending words, without affecting the prosody.	

## 2.5 Śyāmaḷē Mīnākṣī

Category	OMEN	PAP
Scale	F Major	Śankarābharāṇa Scale
Time Signature/Gatī	C or 2/4 ( Two crotchets in a bar/measure)	Caturaśra
Structure	Same	Same
Symbols	:  Repeat Sign and ☞ Fermata marked at the end of 2 <sup>nd</sup> Line	No Marking in between
Sāhitya	Same	Same
Melody	a)   r m r ṇ   s , s ,     mud bha vē śi   vē . vā .	r , m r ṇ   s , s ,     mud bha vē śi   vē . vā .
Observation	Same phrase, but different style of singing in end of 2 <sup>nd</sup> line.	
	b)   g , m g   r , g r     paṅ . ka ja   lō . ca ni	g , g g   r , r r     paṅ . ka ja   lō . ca ni
Observation	Change in phrase in last two bars of 3 <sup>rd</sup> line.	



## 2.6 Gurumūrtē Bahukīrtē

Category	OMEN ( Nōṭṭusvara )	PAP (Kīrtana)
Scale	F Major	Śankarābharaṇa Scale
Time Signature/Gati	3/4 ( Three crotchets in a bar/measure)	Rūpaka
Structure	s r g m p d   p , m g r ,     su rapa ti ta nu   jā dhi pa tē     g m p d n ś   ū , n ḡ ū ,     su rava ra ka ru   ṇā ja la dhē	srg mpd p,m gr,   gmp dnś ū,n ḡū,    surapa titanu jādhi patē  surava rakaru ṇāja ladhē
Observation	Last two lines are in same pace/speed as before.	Last two lines have been doubled in speed (i.e. given in Madhyamakāla)
Symbols	No Gamaka Symbols No :  Repeat Sign in between	Gamaka Symbols w & `.' used. :  Repeat sign after Pallavi and for last line of caraṇa
Sāhitya	<b>Girijātmaka</b> ṣaṅmukhabhava	<b>Girijātmaja</b> ṣaṅmukhabhava

### Findings and Summary

- As given in OMEN, Nōṭṭusvara-s are Quasi(almost) European airs i.e., the Melody is similar to the popular western band music songs but not exactly same. Eg: Śakti Sahita – French Tune ‘*La Bastringue*’ (Same Melody but time measure based on Catuśra instead of Tīśra).
- The time signature for Kamalāsana Vandita should have been 4/8 instead of 2/4, as Staff Notation indicates 4 quavers in a bar instead of 2 crotchets in a bar.
- In OMEN, First 4 nōṭṭusvarā-s are given in G Major and last 2 nōṭṭusvarā-s in F Major scale; reason being – when Melody descends to notes far below the lowest stave(line) in staff notation or vice-versa, music is written in the same clef with a higher or lower key note on the stave accordingly.
- Accidental note (pratimadhyama) is seen in the second voices added by AMC for Guruguha Padapaṅkaja and Śakti Sahita Gaṇapatim. Moreover, in the second voice given for Guruguha Padapaṅkaja, both pratimadhyama and sudhamadhyama come one after other in one phrase.

- Distinct change in Sāhitya is seen inspite of considering possible printing error, although the change in some words does not make meaningful sense, neither does it affect prosody( Antyākṣara Prāsa) in both OMEN and PAP.
- Gurumurtē given as Nōṭṭusvara in OMEN is also given as Nōṭṭusvara in Dr Rāghavan's 'Noṭṭusvara Sāhityā-s' (Music Academy Publication,1977), even after publication of PAP.
- Reason for Gurumurtē given as Kīrtana in PAP might be due to the representation of the last two lines in apparent madhyamakāla which is usually seen in many kīrtana-s of Muddusvāmi Dīkṣita.

### Conclusion

The Nōṭṭusvara-s having melody of existing European airs gave scope for AMC to add the second voices to the four Nōṭṭusvara-s based on the western music harmony, in such a way that it has not affected the grace and execution of their primary melodic structure or the first voice giving a new dimension to the practical exploration of Nōṭṭusvara as a musical form.

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## Appendix

### ŚAKTI SAHITA GAṆAPATIM

g , g	g m g	r S r	S , ,	ṇ , S	r , ṇ	S , r	g , S
P , P	P d P	m g m	g , ,	r , g	m , r	g , m	P , g
śa	kti	sa	hi ta	ga	ṇa pa	tim , ,	śan ka rā di sē vi tam vi

g , g	g m g	r S r	S r g	m , g	r g r	S ṇ P	S , ,
P , P	P d P	m g m	g m P	d , P	m P m	g r m	g , ,
rak	ta	sa	ka la	mu	ni va	ra	su ra rā ja vi nu ta gu ru gu ham

r , ,	S ṇ P	d , g	r , ,	r g r	S ṇ P	d , g	r , ,
m , ,	g r ṇ	r , P	P , ,	m P m	g r ṇ	r , P	P , ,
bhak	tā	ḷi	pō	ṣa	kam	bhā	va su tam vi nā ya kam

P , , d P ,	m , , P m ,	g , , m g ,	r , , ,	S , , r S ,	ṇ , , S ṇ ,	d , , ṇ d ,	P , ,
g , , m g ,	r , , g r ,	S , , r S ,	ṇ , , ,	P , , P P ,	P , , P P ,	m , , m m ,	P , , ,
bhu	kti mu	kti	pra dam	bhū	ṣi tan	gam	rak ta pā dām bu jam bhā va yā mi

Note:

In the transcription of staff notation given above, the first line denotes the first voice, second line denotes the second voice added by AMC and third line denotes the sāhitya in each row.

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## **Collukaṭṭu Syllables used in Kauttuvam-s and Śabdham-s in Bharatanāṭyam and Kūcipuḍi**

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### **Abstract**

Collukaṭṭu syllables, phrases, and arrangement patterns in jati-s in Bharatanāṭyam and Kūcipuḍi are similar in evolution. However, naṭṭuvanār-s of Bharatanāṭyam and Kūcipuḍi have added their unique style in reciting collukaṭṭu-s and jati-s. This resulted in visual and audio appeal that gives unique identity to both styles of dance. However, technically, there are no restrictions nor fundamentally incompatible aspects between both styles. So, there is tremendous potential for leveraging each other and contributing to innovation and experimentation in both styles. With common historical origins and close linkages between Bharatanāṭyam and Kūcipuḍi and collukaṭṭu-s and jati-s being core element of dance, such a study will help connoisseurs of these classical dances appreciate the nuances much more.

This study aims to document and compare collukaṭṭu patterns being used in Kauttuvam-s and Śabdham-s in Bharatanāṭyam and Kūcipuḍi. Of particular interest are syllables arranged in collukaṭṭu form, arrangement of collukaṭṭu patterns in tāla and usage of collukaṭṭu patterns in various dance items. For, in this period, where, to veer away from whatever is tradition is fast becoming the norm, an understanding of the historical evolution of collukaṭṭu, knowledge of treatises and literature on jati-s and collukaṭṭu, usage of collukaṭṭu in various items being performed becomes very important for every student of south Indian classical dance.

Key words: Bharatanatyam, Kuchipudi, Kauttuvam, Shabdham, Sollukattu

The Tamil word collukaṭṭu means 'words bound together'. The words or collu-s are percussive sounding syllables, nearly all of which began with consonants.

## Collukaṭṭu in Treatises

According to Nandikēśvara Kāśika by Sage Upamanyu<sup>1</sup>, fourteen aphorisms in the form of variety of sounds (nāda) were created by Lord Śiva with his Ḍamaru which formed the basis for Samskr̥ta. This was also elaborated by Pāṇini Maḥar̥shi in his treatise Aṣṭādhyāyī as pratyāhāra sūtra-s. The syllables used in collukaṭṭu trace their origins to these Śiva sūtra-s and so it is commonly accepted that the basic syllables came directly from Lord Śiva's Ḍamaru.

## Inscriptional Evidence

One of the earliest inscriptions deciphered in 1962 and documented by Dr. Padma Subramanyam<sup>2</sup>, at Araiccalūr in Īrōḍe district was an inscription date 200-250 AD belonging to Caṅgam Period. These inscriptions predate the Tamil epic, Cilappatikāram by two centuries. They also predate other inscriptions that have evidence to achievements of the ancient Tamil-s in the field of music and dance. The inscription has a series of rhythmic syllables, which were mapped to contemporary collukaṭṭu were re-interpreted by Dr. Iravatham Mahadevan<sup>3</sup>. Like this several inscriptions were found throughout Tamilnāḍu on various types of items, dance traditions, aḍavu-s and tāla.

## Collukaṭṭu

Collu-s are bound together at two levels. At first, in two combinations that comprise phrases, such as ta, dhi, tōm, ṇam – basic collu-s. The second level syllables in collukaṭṭu-s are ki, ṭa, ja, ka, ri, etc. These are joined with basic syllables to form phrases for which a few examples are takīṭa, dhikīṭa, tōmkiṭa, namkiṭa and tarikīṭa.

The syllables can be pronounced in two ways, namely, alpa prāṇa and mahā prāṇa. Alpa prāṇa refers to the syllables that are pronounced from the mouth. All the syllables can be pronounced in alpa prāṇa. Mahā prāṇa refers to the sound that must evolve at the nābhi and then travel through the hṛiday, kaṅṭha and the rasana before being sounded.

Nāṭyacārya Hemādri Cidambara Dīkṣita summarizes the importance of the syllables in Kūcipuḍi Kaḷāsāgaramu as: The thirty-five base svāra-s are: tā ṭa to dhai da dhī dhū dhe ḍi ḍhi

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<sup>1</sup> K.S., Balasubramanian, and Vasudevan T. V. *Sri Nandikesa Kasika: A Commentary by Sage Upamanyu*. Kuppaswami Sastri Research Center, Chennai, 2009

<sup>2</sup> Subrahmanyam, Padma. "Inscriptions in Tamilnadu Relating to Dance." *Journal of Music Academy of Madras (JMA)*, 15 Aug. 1981, pp. 127–132, [issuu.com/themusicacademy/docs/1981](http://issuu.com/themusicacademy/docs/1981).

<sup>3</sup> Yennamalli, Ragothaman. "Inscriptional Evidences Related to Dance and Male Dancers in Tamilnadu." *Bharathanatyam and the Worldwide Web*, Sangeetha Shyam and Dr. Ragothaman Yennamalli, 5 May 2012, [sangeethas.wordpress.com/2012/05/05/inscriptional-evidences-related-to-dance-and-male-dancers-in-tamilnadu/](http://sangeethas.wordpress.com/2012/05/05/inscriptional-evidences-related-to-dance-and-male-dancers-in-tamilnadu/)

ḍhū ḍhe jha jh ṇa ṇe ka ki gū ge ri rū rā re vi lū ve lā mī yū ya nā ha hvā nu. Their combinations and conjuncts, saṅdhi and sentence formation rules give life to jati and so are called jati-prāṇa. Jati-s are created using such combinations from these svāra-s to give pleasantness to audience and ease of flow in recitation for naṭṭuvanār. A choreographer or naṭṭuvanār should use these aspects and have in-depth knowledge of tāla and laya.

### **Collukaṭṭu-s in Bharatanāṭyam and Kūcipuḍi**

Nṛtta and abhinaya are two aspects of the eight Indian classical dance forms. While abhinaya is presented to the sāhitya of a composition, Nṛtta aspect is presented to either a sequence of svāra-s or collukaṭṭu-s. Svāra-s are sequenced and sung in a melodic format whereas collukaṭṭu-s can be sung either in a melodic format or recited with appropriate intonation.

Collukaṭṭu-s are composed by combining rhythmic syllables into phrases and then aligning them to tāla. This led to the formation of a jati. Jati is a sequence of collukaṭṭu-s regulated by tāla. Collukaṭṭu phrases can be slowed down, expanded, or contracted in jati-s. The duration and the content of the jati-s is compositions specific. For instance, the jati-s in śabdham is quite simple, whereas in varṇam jati is typically of a complex nature. From simple collukaṭṭu-s for aḍavu-s to complex jati-s, collukaṭṭu-s and jati-s are used in several different ways to bring a rich dimension to dance.

Compositions in Bharatanāṭyam and Kūcipuḍi can be categorized as

- Compositions Originally Comprising of Collukaṭṭu-s or Jati-s (Puṣpāñjali, Kauttavam, Śabdham, Mallāri, Alāriṭṭu, and Tillāna) and
- Compositions Incorporated with Collukaṭṭu-s or Jati-s (Tōḍāyamaṅgaḷam, Jatisvāra, Varṇam, Kṛti, Svarajati and Taraṅgam)

### **Kauttavam**

A small, beautiful piece inspired by temple ritual and music, it is an invocatory item in Bharatanāṭyam and part of raṅga pūja in Kūcipuḍi, which is to be religiously performed before starting the performance. Kauttavam means a hymn, usually sung in praise of deities like Naṭarāja, Vināyaka, Murugaṅ, Kāli, and Viṣṇu. The characteristic feature of Kauttavam is close intertwining of sāhitya and collukaṭṭu. Kauttavam has been extensively covered in treatises such as Bhāratārṇava by Nandikēśvara, epics such as Cilappatikāram, classic literature such as

Bharatakōśa by Rāmakṛṣṇa Kavi<sup>4</sup>, Kūcipuḍi Nṛtya Taraṅgiṇi by Nāṭyacārya Vēdāntaṁ Pārvaṭīśaṁ<sup>5</sup> and many more. Traditionally, the pāṭākṣara-s called collukaṭṭu-s and lyrics of a Kauttuvam can be sung either like a song or recited in the form of maṅtra.

Earlier, Kauttuvam-s were performed in the temples on special occasions or during festivals. Kauttuvam-s can be seen in all Draviḍa languages.

Vināyaka or Viḡhnēśvara is worshiped to ensure that the program does not suffer from any unexpected or unwarranted disturbances. So, Kūcipuḍi Bhāgavatār-s took various songs or hymns or ślōka-s on Vināyaka, applied their creative skills by adding different collukaṭṭu-s and choreographed several versions of Vināyaka Kauttuvam-s.

Typical Structure of Kauttuvam-s in Bharatanāṭyam is Item starts with collukaṭṭu followed by lyrical part or sāhitya. Then rhythmic syllables of collukaṭṭu and lyrical passages of sāhitya are interspersed. Some Popular Kauttuvam-s in Bharatanāṭyam are: Navasaṅdhi Kauttuvam, Pañca Mūrti Kauttuvam, Gaṇeśa Kauttuvam, Murugan Kauttuvam, Saṁbaṅdār Kauttuvam and Naṭēśa Kauttuvam.

Typical Structure of Kauttuvam-s in Kūcipuḍi is Item starts with Ślōka followed by one Jati. Sāhitya and Collukaṭṭu are interwoven which is finally followed by another Jati. With no saṅcāri-s, lyrical passage gives dancers some scope to explore poses, focus on footwork and demonstrate variations in movements.

### **Collukaṭṭu-s in Kauttuvam-s**

Kauttuvam has same jati at the end of item in both Bharatanāṭyam and Kūcipuḍi with duration of three āvarta-s. In Kūcipuḍi, there is an additional jati at the beginning also

Similarities of Kauttuvam between Bharatanāṭyam and Kūcipuḍi are as follows:

- Kauttuvam starts with collukaṭṭu
- Entire Kauttuvam, including sāhitya and collukaṭṭu, is sung in one rāga and tāla
- Sāhitya and collukaṭṭu are interwoven
- Except the last jati, all other jati-s in all Kauttuvam is different in both in Bharatanāṭyam and Kūcipuḍi
- The last jati for all Kauttuvam in Bharatanāṭyam and Kūcipuḍi are same. It is

|| takku dhikku takīṭa tōṅgiṭa kiṭataka | dhina taṅgi | kiṭataka dhidhitai ||

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<sup>4</sup> Manavalli, Ramakrishna Kavi. *Bharatakosa*. Tirumala Tirupati Devasthanam, Tirupati, 1951. Page 853

<sup>5</sup> Vēdāntaṁ, Pārvaṭīśaṁ. *Kūcipuḍi Nṛtya Taraṅgiṇi*. Gayatri Press, 1988

There is considerable diversity in usage of Collukaṭṭu phrases across Kauttuvam-s. For example:

- Gaṇeśa Kauttuvam: dhi, tai, ṇutakiṭa, kiṇa, toṅga, takuta, tām, taṅguku, dhiki, dhiku, tāku, kiṭa, taka, takutām and dhikutari
- Murugan Kauttuvam: jheṇakiṭa, kira, takudu, dhikuḍu, taka, tari, kiṭa, tām, takuṇdari, kiṇa, jakuḍu, jheṇakiṭa, namgiṭa, toṅgiṭa, namgu, toṅga, totokiṭataki, jakatam and taki
- Naṭeśa Kauttuvam: dhim, takadhimi, dhiki, kiṭataki, tadhim, dhirigudu, jhekaṇam, toṅgiṭa and ṇam

Some Popular Kauttuvam in Kūcipuḍi are Sinhā Nandini, Mayūra Kauttuvam, Naṭeśa Kauttuvam, Śrīśaila Mallikāṛjuna Kauttuvam and several variations of Vināyaka Kauttuvam such as Tāṇḍava nṛtyakari<sup>6</sup>, Hari Hari gaja mukha, jhem jhem ta nana. In Kūcipuḍi Kauttuvam-s as well as the Collukaṭṭu phrases have considerable diversity. For example:

- Śrīśaila Mallikāṛjuna Kauttuvam: takiṭataka, dhikiṭataka, dhimita, ṭekuku, ṭekakuku, ḍiṅkuku, takiṇa, jhekiṇataka
- Cidambara Kauttuvam: takkuḍu, dhikuḍu, dhari, kiṭataka, ṇamgiṭa, ṇaṇakiṭa, jagaṇam, tagaṇam
- Vināyaka Kauttuvam – jhem jhem ta nana: jhem, ta ṇaṇa, tajhem, takuṇdari, kukuṇdhari, nuṇta, tāhata, jhemta, kiṭataka
- Vināyaka Kauttuvam - Hari Hari gaja mukha: jhekiṭa, nutariku, jham, kiṇam, taḍiku, dhiku, toṅga

## Śabdam

Śabdam-s are some of the most popular items in both Bharatanāṭyam and Kūcipuḍi repertoire. It is a classic example of an Nṛtya item with alternating sequences of collukaṭṭu-s and sāhitya lines. Each word in sāhitya has an interpreted meaning called padārtha bhāva. Simple sañcāri-s to elucidate the padārtha are employed. Śabdam-s are of two types, namely, Rāja Sambandhita śabdam-s, composed in praise of kings, and Daiva Sambandhita śabdam-s which are composed on Gods. Collukaṭṭu-s are sung in rāga of respective sāhitya section of a Śabdam. This is an important distinction when compared to varṇam or Jatīsvara. Another feature is one consonant or vowel per akṣara of tāla. Initially Śabdam-s were composed and rendered in one rāga, but it is now common practice to use one rāga for each stanza.

<sup>6</sup> Tāṇḍava nṛtyakari Gajānana: Gaṇeśa stuti is a traditional prayer song on Gaṇeśa. In Kūcipuḍi dance dramas, this song comes in raṅga pūjā as a prayer song.



Śabdam-s in Kūcipuḍi is notable for vitality, complicated rhythms, and quick changing moods. In the 19th century, Bhāgavatār-s performed dance dramas across several days. Vēdāntaṁ Lakshminārāyaṇa Śāstri introduced vyastamulu (solo items) and started teaching female dancers also. Excerpts from dance dramas formed the base for short solo items of which śabdam-s became quite prominent. This is perhaps because this Nr̥tya item retained the essence of Kūcipuḍi dance dramas. Śāstri choreographed items with fast beats, typical of Kūcipuḍi, rhythmic jati-s in same rāga as that of song.

Typical Structure of Śabdam in Bharatanāṭyam: Item starts and ends with Jati. Sāhitya and Jati alternate in-between. Popular Śabdam-s in Bharatanāṭyam is Taṇḍai muzaṅga by Cempaṇārkoṇḍil Caṇmugam, Vēṇugāṇṇai by Guru Vaḷuvūr Rāmaiyyā Piḷḷai, Tillai Ambalam by Tañjāvūr Aruṇācalam, Āyarceriyar and Gōkulāmbudi by Tañjāvūr Quartet, Sarasijākshulu by Vaḍivēlu, Devi Tāye Karuṇe by Madurai N Kṛṣṇan and several more! All Bharatanāṭyam Śabdam-s are typically composed in rāgamālika, miśra cāpu tāla.

Structure of one pattern of Kūcipuḍi Śabdam-s is:

- Jati with five to six āvarta-s, sung in same rāga as śabdam
- Sāhitya with abhinaya
- Collukaṭṭu alternates with sāhitya for each āvartanaṁ. Syllables used are different to jati syllables
- Sāhitya with abhinaya
- Collukaṭṭu alternates with sāhitya for each āvartanaṁ
- Another Jati with ten to fifteen āvarta-s having yati-s and different gati-s

Example of this pattern are Daiva Sambandhita śabdam-s such as Rāmāyaṇa śabdam, Daśāvatāra śabdam by Siddhabhaṭṭula Raṅgadāsu, Maṇḍōdari śabdam, Prahlāda Paṭṭābhiṣeka śabdam, Maṇḍūka śabdam.

Structure of another pattern of Kūcipuḍi Śabdam-s is:

- Jati with five to six āvarta-s, sung in same rāga as śabdam
- Combination of collukaṭṭu and sāhitya
- Jati with four to five āvarta-s sung in same rāga as śabdam in two gati-s

Examples of this pattern are Rāja Sambandhita śabdam-s such as Rajaśrī śabdam, Kṛṣṇa śabdam and Tulajāti śabdam. Some more popular śabdam-s in Kūcipuḍi are Raghuvamśa

sudhāmbudī candra Śrī, Sītā Kalyāṇa śabdāṃ, Ahalyāstavaṃ śabdāṃ, Mallikāṛjuna śabdāṃ, Tārakāsura Saṃhāra śabdāṃ and Kṛṣṇa śabdāṃ.

### Collukaṭṭu-s in Śabdāṃ-s

In both Bharatanāṭyam and Kūcipuḍi, sāhitya and jāti-s are interwoven. Also, śabdāṃ-s commence with jāti-s with different syllables and end with jāti. Śabdāṃ has jāti-s in between sāhitya of short duration of five to six āvartanaṃ-s in Bharatanāṭyam. Whereas in Kūcipuḍi, long duration jāti-s of at least eight āvartanaṃ-s is at beginning and ending of the item. Collukaṭṭu patterns used is almost similar in all Bharatanāṭyam śabdāṃ-s. In Bharatanāṭyam śabdāṃ-s yati-s do not play much role. Whereas in Kūcipuḍi, Choreographers use yati-s extensively in jāti-s. Most used yati-s are gopūca yati, srotovaha yati and sama yati.

### Story and Pattern

In the last three hundred and odd years, Bharatanāṭyam Śabdāṃ-s were composed in both Tamil and Telugu. Several compositions were written in praise of patron kings such as Marāṭhā Kings of Tañjāvūr, namely, Tulaja and Śarabhōji. Many more were composed on Gods or ceremonies in purāṇa-s. Kūcipuḍi Śabdāṃ-s were composed in Telugu.

### Bharatanāṭyam śabdāṃ-s

Entire śabdāṃ is in Rāgamālika and one tāla throughout. Jāti-s are sung in the same tāla. Jāti-s in the first section s is sung in Kāmbhojī rāga. The commencing collukaṭṭu-s for almost all śabdāṃ-s is very similar, as follows:

|| ..tatai yyā tai || tatta tām. . ||

|| . . . . . || tā . . . . tai ||

|| tatta tām . . || ..tatai yyā tai ||

|| tatta tām. . ||

|| ta dhaṇa dhaṇ dhaṇa || ta jhoṇu jhoṇ jhoṇu ||

|| ta tōm dhaṇa kiṇa || ta dhin dhimi kiṭa ||

|| tā . . . tai || tatta tām . . ||

Also, ending jati is almost same for all Bharatanāṭyam śabdam-s, as follows:

	tadhinnam takuṇdari kiṭataka					
	takadhinnam takuṇdari kiṭataka					
	takadhinnam takuṇdari kiṭataka					
	talaṇutom taka tadhi giṇatom					
	.. tatai yyā tai		tatta tām . .		. . . . .	

Collukaṭṭu phrases used are ta, dhi, tai, tatta, tām, taka, takuṇdari, tadhiṇam, kiṇa, kiṭataka, talaṇutom, yyā, jhoṇu, dhaṇa, dhimi and giṇatom.

### **Kūcipuḍi Śabdam-s**

Emphasis is placed on collukaṭṭu-s and are used both liberally and extensively. Entire śabdam is in one rāga and one tāla. Jati-s are sung in the same rāga as that of śabdam. Jati-s of long duration can be seen at beginning and ending, Collukaṭṭu-s are used in between sāhitya lines. It would not be incorrect to say that in Kūcipuḍi, each śabdam has different collukaṭṭu-s with different syllables. For example:

- Maṇḍūka Śabdam in Rāgamālika, Mīśra Cāpu uses collukaṭṭu phrases such as tagaṇa, ṇaga, ḍegam, jhegatari, ḍegaḍa, ḍega, jagaja, dhitatari, tatari, tōmtari, jaga, jagam, ḍekuku, tarra, kirra, ṇagam, ḍeku and kiṇaṇaga. Syllables are used to create the frog sounds
- Daśāvātāra Śabdam in Mōhana, Mīśra Cāpu uses phrases such as taga, durugudu, jheṇum, jhaṇu, taḍiku, ḍiḍiku, taḍiṇku, ḍekuku, takiṇaṇaka, jagaṇaku, rekiṇa, runṭaku, kirraṭa, takuṇtarita, jhemtari, tahata, taḍiḍiku, jagaku, ṇakaku
- Rāmāyaṇa Śabdam in Mōhana, Ādi has phrases huṇṭa, kiṇam, taka, ṇamta, jhem, ṇaṅgiṭa, kiṭataka, ṇaṇtari, jhemtari, tadhigiṇata, tōm, nadhiri, ṇaṅgiṭa, ja, gatiḥem, dam, dhaṇa, dhiṇu, dhim, dhimi, dhimita, ṇaṇtari, gadhiḥem, dhiku and kiṇam
- Jaṇuta Śabdam or Tuḷava Rājendra Śabdam has jhaṇu, dhaṇa, dhimi, kiṇata, kiṇaku, jaga, jagaṇaku and tagaṇaku
- Bhośala Tulajendruḍu śabdam has tā, tadhim, dhā, dhaṇaku, dhaṇeku, ṇadhadhi, ṇajheṇgu taḷāṅgu, dhadhi, giṇatom, dheṇamtari, kirra, kiṇja, kaṇaka, dhimita, durugudu

- Paraśurāma śabdāṃ has collukaṭṭu phrases tatta ḍiṅkuku, dhaṇata, dhiṇutātāku, jhekuku, jheku rekiṇa, takiṇamtari, tajhem jhemtari, rati taṇḍhari, tākiṇam, tajhekiṇam, rikuṇḍha, kukuṇḍhari, dhiriku, dhari
- Kāśīrām śabdāṃ has ta, rē, rēkiṇamtari, tadhaṇam, dhaṇa, tāhata, jhemtari, tehi, dhatta
- Anirudda Śabdāṃ uses collukaṭṭu phrases jhem tā, jagata, toṅga, duruguḍu, taka, kiṇa jaga, ṇamtaka, jagaṇam, tagaṇam, takuṇḍhari, kiṇa ṇaga, tara kiṭataka, tehi dattattam
- Pratāpa Rāma Śabdāṃ on King Acyuta Rāyalu has dhaṇamta, kiṇamta, jaga, jagamta, taruṃ ta, duruguḍu, dadhigiṇatom phrases
- Bobbili Pedda Venkaṭēndruḍu Śabdāṃ uses jhemta, duruguḍu taka, jagatatōṅga, kiṇa, takiṇata, ḍiḍiku, ṭaḍiku, toṅguḍu, tadha, ḍiṅkuku, dhadhigiṇatom, dhitakati, tajheṇuta, taruṃ gadhim, dhitam
- Sidhēndra Śabdāṃ has tattadhimkuku -dhaṇata dhiṇuta, tadhimi, tahata, jhemtari, jheṇta, jhegadhari, jagada, kukuṇḍari, jagakiṇamtari, taritarita, dhokiṭataka, dhodhokiṭataka, tadhaṇamdhipi, tahatajhemtari, dhiriti, rikuṇḍha, kukuṇḍhari, kukuṇḍhatakuṇḍhari, ṭaḍiku, ḍiṅkuku, ḍiḍiku as collukaṭṭu phrases
- Prahlāda Paṭṭābhīṣeka śabdāṃ in Rāgamālika, Miśra Cāpu, composed around 1530 AD has collukaṭṭu phrases taku, jheku, dhaṇeku, tatari, dhimita, takato, takadhikuto, tahata, kiṇaṇaga, dhagadhaga, ṭaḍiku, ḍiṅkuku, ḍiḍiku, tadhaṇam dhimi
- Śarabhōja Śabdāṃ in Miśracāpu has tadhiṇam, dhiṇamdhiṇa, dhaṇa, dharikiṭataka, jheṇuta, dhidhikiṭataka, dharikiṭataka, duruguḍuta, tatakiṇa, dhimitaka.
- Rājaśrī Śabdāṃ in Mōhana, Ādi has dhakiṭakiṭajhem, tadhitakiṭajhem, jheṇu, jhemtarikiṭataka, dhaṇaku, dhiṇḍhaku, tatadhiṇḍha, kiṇaku, tajhemtari as collukaṭṭu phrases

## Conclusion

There are some similarities and some differences in Kauttuvam and Śabdāṃ-s in Bharatanāṭyam and Kūcipuḍi. This is perhaps what makes these classical dance forms unique. As far as the collukaṭṭu-s are concerned, there are some which can be seen in the jati-s per se and some that are used as cue collukaṭṭu-s in Bharatanāṭyam. However, in Kūcipuḍi the cue giving role is played by the mṛdaṅgist.

The observations include:

- In general, syllables used in collukaṭṭu for composing a jati is similar in both styles. However, Collukaṭṭu syllables are specific to composition to give beauty, effect, or flow to the item. Using these additional syllables, some extra jati-s were also created in Kūcipuḍi
- Collukaṭṭu syllables used in composing jati-s are different from collukaṭṭu syllables used in composing the song
- For same tāla, more syllables have been filled in one āvartanaṃ in Kūcipuḍi jati-s compared to Bharatanāṭyam jati-s.
- The lilt expressed by naṭṭuvanār in reciting collukaṭṭu in Kūcipuḍi tends towards singing in rāga when compared to recitation of syllables in Bharatanāṭyam.
- There are more frequent changes in gati in one jati in Kūcipuḍi when compared to Bharatanāṭyam

Lakṣaṇagrantha-s and monumental texts from several influential medieval era contributors to the field of Carnatic Music and Dance have provided a rich source material to get in-depth knowledge on rāga, tāla, jāti, gati, yati, collukaṭṭu and jati-s. These texts define the building blocks; codified the rules and provided guidelines to composers, choreographers and naṭṭuvanār.

A wide range of collukaṭṭu-s and jati-s have been used whilst composing various Kauttuvatam and Śabdham-s in Bharatanāṭyam and Kūcipuḍi. Added to this is the depth in each item comprised basic building blocks such as rāga, tāla, jāti, gati, yati, collukaṭṭu and jati-s. The diverse syllables used in collukaṭṭu, the innumerable jati-s created out of collukaṭṭu patterns have enabled composers, choreographers and naṭṭuvanār to create diverse, complex, and yet beautiful items. With good knowledge of tāla and recitation of collukaṭṭu, traditionalists and modernists alike have preserved the knowledge, practiced rigorously, and improvised the techniques. At present, the collukaṭṭu-s continue to evolve in both classical dance forms. The traditional items are performed along with the ones in which a lot of experimentation and innovation can be seen.

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## Establishing the authorship of Mārgadarśi Śēṣayyaṅgār's compositions

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### Abstract

Mārgadarśi Śēṣayyaṅgār or Śēṣarāmānuja Kavi, a 17<sup>th</sup> century pre-trinity composer, has been looked upon as a Mārgadarśi, by his peers. His compositions are in Sanskrit, and have served as models for the form kṛti, as pointed out by Maharaja Svati Tirunal in Muhanaprāsāntyaprāsa vyavastha. However, not many of his compositions are sung in today's parlance.

Of the fifty-six compositions obtained from various sources, fourteen songs are of doubtful authorship - some are without the vāggēyakāra mudra – 'Kōsala' and some have been wrongly attributed to other composers. After drawing parallels between these and other authentic compositions of the vāggēyakāra, the attribution of the above compositions shall be determined.

Key words: Bharatanatyam, Kuchipudi, Kauttavam, Shabdham, Sollukattu

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### Introduction

These fourteen songs which have been taken up for discussion with regard to the authorship have been listed below:

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S.No	Song	Rāga	Reason for doubt in authorship
1.	Dhyāyāmi śrī raghurāmam	Madhyamāvati	Misattribution
2.	Jaya Suguṇālaya	Bilahari	Misattribution

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3.	Kalayēham śri	Suruṭṭi	No vāggēyakāra mudra
4.	Karuṇābdhē Kṛṣṇa	Suruṭṭi	No vāggēyakāra mudra
5.	Kōsalēndra	Madhyamāvati	Misattribution
6.	Namāmi Nārāyaṇam	Punnāgavarāli	No vāggēyakāra mudra
7.	Nīlajīmūta	-	No vāggēyakāra mudra
8.	Pālayamām dēva	Karnāṭa Sāraṅga	No vāggēyakāra mudra
9.	Pālaya Raghunāyaka	Karnāṭa Sāraṅga	Misattribution
10.	Sītārāma mām pāhi	Aṭhāṇa	No vāggēyakāra mudra
11.	Śrī rukminīśa	Aṭhāṇa	Misattribution
12.	Vāñcitaphalam	Kāmbhōji	No vāggēyakāra mudra
13.	Vāsavādigēya	Karnāṭa Sāraṅga	No vāggēyakāra mudra
14.	Yōjaya pada Naḷinēna	Kalyāṇi	Misattribution

The highlight feature of Śēṣayyaṅgār's language, is the usage of prosody, particularly Anuprāsa. In many of his compositions we find the repetitive usage of samyuktākṣarā-s, a specific samyuktākṣara in every caraṇa, used invariably in the same position in the sāhitya. For instance, the correspondence between recurrent anuprāsa syllables in the anupallavi and 1<sup>st</sup> three caranā-s of Raṅgapathe are as illustrated.

AP	Ma . <b>ṅga</b>  a	ka ra sa .	<b>ṅka</b> ra hi ta	a . <b>ṅga</b> ja	ni bha mō .	ha nā . <b>ṅga</b>
C1	Śa . <b>ṅka</b> ra	sa ka ki .	<b>ṅka</b> ra bha ya	sa . <b>ṅka</b> ta	ha ra ta nu	ja ja ya bha
C2	Ma . <b>nda</b> ra	dha ra ku .	<b>nda</b> ra da na	br . <b>ndā</b> .	ra ka yō .	gi br . <b>nda</b>
C3	A . <b>nta</b> ra	hi ta da .	<b>nti</b> va ra da	sa . <b>ntō</b> .	ṣi ta Śō .	bhi tā . <b>nta</b>
AP	ga . <b>ṅgā</b> .	. ja na ka	ga ru ḍa thu	ra . <b>ṅga</b> .	bha va ba .	<b>ṅga</b> . ka ru
C1	ya . <b>ṅka</b> ra	. gō . pī	ja na ma ka	rā . <b>ṅka</b> .	ni . śśa .	<b>ṅkha</b> . srī .



C2	va . <b>ndi</b> ta .	mr du ca	ra ṅā . ra	vi . <b>nda</b> .	ku ru vi .	<b>ndā</b> . dha ra
C3	A . <b>nta</b> ka .	bha ya ha	ra ṅa su vr	tā . <b>nta</b> .	a ti śā .	<b>nta</b> . ka ru
						(Anupallavi)
AP	ṅā . pā .	. <b>ṅga</b> dru ta	ra thā . .	<b>ṅga</b> .		
C1	va . tsā .	. <b>ṅka</b> ni .	śka ḷa . .	<b>ṅka</b> .		(MS in Caraṇa 1)
C2	gō . vi .	. <b>nda</b> ja nā	. na . .	<b>nda</b> .		(MS in Caraṇa 2)
C3	ṅā . svā .	. <b>nta</b> ra mā	. kā . .	<b>nta</b> .		(MS in Carana 3)

He is also seen to have used blocks of uniform mātra-s or akṣara count (S = 2 mātrā- s; I = 1 mātrā). For instance, the anupallavi of 'Pāhi Śēṣa śaila', has segments comprising exactly 6 mātrā-s each, in a uniform pattern of 6 – 6 – 1 - 6.

ku-ṅḍa-lī-śa	vai-ri-kē-ta   na	ca-ṅḍa da-nu-ja	
S I S I	S I S I I	S I I II	
6	6 1	6	
ṣa-ṅḍa vi-pi-na	ha-vya vā-ha   na	pa-ra-ma pu-ru-śa	
S	S   S   I	I	
6	6 1	6	

Śēṣayyaṅgār's usage of antarukti, has also been highlighted by Svāti Tirunāl in Muhanāprāsātyaprāsavyavastha. Antarukti is the segment of the first word of the second line, which when separated from the second line and appended to the end of the first line, provides the two lines prosodic alignment.

We shall now examine the compositions of doubtful authorship, one by one.

### 1. Dhyāyāmi śrī raghurāmam

This kṛti was obtained from compilations of Svāti tirunāl's compositions<sup>1</sup>. Svāti tirunāl has admired the compositional style of Śēṣayyaṅgār and followed it in his compositions. In his treatise, Muhanaprāsāntyaprāsavyavastha, he clearly states that Śēṣayyaṅgār's

<sup>1</sup> From sources N, S U and X, refer appendix.

compositions serve as models for composing kṛti-s in Sanskrit.

‘अथ पूर्वोक्तनामेषां मुहनाप्रासादि शब्दालङ्काराणाम् नियमेषु आधद्राविडादिभाषासु  
सलक्षणां विद्यमानेष्वपि व्याकरणसिद्धस्य गीर्वाणस्य रीतेः येषां केषाञ्चित्  
क्वचित्क्वचित्द्यभिचरितत्वात् शेषरामानुजाख्यकवेः कृतीनां गीर्वाणैकपरत्वाच्च तेन  
कविना ये ये नियमोः प्रयुक्तास्त एवात्र स्वीकर्तव्योः ।’<sup>2</sup>

Here Mahārāja says that since there are no prior grammatical works dealing with usage of Sanskrit in kṛti-s, Śēṣarāmānujakavi’s (whose has composed exclusively in Sanskrit) usage of Sanskrit have been taken as the norms for the usage of śabdhalāṅkāra-s.

As Svāti Tirunāl has closely followed the latter’s language, quite a few compositions of Śēṣayyaṅgār have been wrongly identified as Svāti Tirunāl’s. In this particular composition, we find both ‘Śrī Kōsalapura nilaya’ as well as ‘Śrī Sārasanābhamamalam’ occurring in the caraṇa.

Karakalitavinutabhavamūlam varamaṇīni  
Karaśōbhitānanakalāpam Bharataparivijitacāmarakalāpam  
pavanasuta Karalālitapādāmamrtālāpam **śrīkōsala**  
**Puranilayanikhilajanapūrṇānandakaramindādi**  
Suravarṣitakusumacayamaruṅākōṭīsamadīdhitim || 2 ||  
Yamivaravasiṣṭhādivinutam kumuda Śarabhādikapīyūthaparivrtam  
Nīśicarāgryatamavibhīṣaṇabhūrivinutam  
Dharmānapetamatimatidhīramaviratam  
Sujanakulavimatadaśamukhamardanam vīralakṣmīvilāsam  
Samarabhīmataramiha **śrīsārasanābhamamalam** || 3 ||

Though Svāti Tirunāl has composed many Sanskrit compositions following the literary style of Śēṣayyaṅgār, none of Svāti tirunāl’s compositions have phrases exactly replicating Śēṣayyaṅgar’s sāhitya. It is evident that Svāti tirunāl carefully followed the linguistic style of Śēṣayyaṅgār, without duplicating Śēṣayyaṅgār’s creations. Since the two composers’ language is identical, it is impossible to tell their compositions apart.

As Svāti Tirunāl has openly displayed his reverence towards Śēṣayyaṅgār by writing the

<sup>2</sup> ‘Muhanaprāsāntyaprāsa vyavasthā of Śrī Svāti Tirunāl Rāma Varma’, The Music Academy, Madras, 1985, pg 9

above-mentioned treatise, it is unlikely that he used the words 'kōsalapurānilaya' in his composition, being aware of the fact, that it is Śeṣayyaṅgār's mudra. Therefore, 'Dhyāyāmi raghurāmam' can be ascribed to Śeṣayyaṅgār.

## 2. Jaya suguṇālaya/Śrī Narasimha

This composition, in bilahari appears in three books of Svāti Tirunāl Kṛtī-s and two manuscripts comprising Śeṣayyaṅgār kṛtī-s.<sup>3</sup> However, Svāti Tirunāl cites this as a composition of Śeṣayyaṅgār in his work Muhanaprāsāntyaprāsa vyavastha. He has explained Śabdālaṅkāra-s using illustrations from Śeṣayyaṅgār's kṛtī-s alone. Additionally, it has the signature of Śeṣayyaṅgār, and not Svāti Tirunāl's.

Duritatimira bhāskarakōsalapurānaranātha śrīnarasimha || 10 ||

The tune for this composition has been obtained from T.K. Gōvinda Rao's book (TKG Book). The sāhitya of the first line is a rearranged version of the pallavi obtained from all the other sources, including Cidambara Vādyar's book. The pallavi line in the book as against the other sources is:

TKG book : Śrīnarasimha jaya - harē trinayana jayasuguṇālaya – harē trinayana

Other sources : Jayasuguṇālaya jaya jaya harē trinayana jaya Śrīnarasimha

The structure of this composition is such that the last word in every segment is the same. This repetitive word is 'Śrīnarasimha' in the other sources, while the tune obtained is with 'Harē trinayana' as the repetitive ending. Svāti tirunāl has pointed out this feature, in his treatise, Muhanaprāsāntyaprāsa vyavastha, in page 13,

“...तस्योदाहरणम् – ‘जयसुगुणालय’ इत्यस्मिन् कीर्तने ‘श्रीनरसिंह’ इत्ययां शब्देः चरणान्तेषु सर्वत्रापि विविक्षितेः...”

“... tasyōdāharaṇam – ‘Jayasuguṇālaya’ ityasmin kīrtanē ‘śrīnarasimha’ ityayam śabdaḥ caraṇāntēṣu sarvatrāpi vivikṣitaḥ ...”

“...For example, in the kṛtī ‘Jayasuguṇālaya’, the word ‘Śrīnarasimha’, occurs in the end of every caraṇa...”

From these lines, it is evident that the word 'trinayana' was not used as the repetitive

<sup>3</sup> Books N,S and X are book compilation of Svāti tirunāl kṛtī-s and in Manuscripts A and E amidst Śeṣayyaṅgār kṛtī-s

ending, and 'Śrīnarasimha' is the repetitive ending. The tune obtained does not have such a structure. Thus, the sāhitya of the composition can be ascribed to the composer, whilst the tune is not Śēṣayyaṅgār's.

### 3. Kalayēham srī kamalē

This kṛti was obtained from only one source- Saṅgīta Sarvārtha Sāra Saṅgrahamu (hereon, SSSS). It does not have the composer's signature and figures at the end of the list of eighteen songs of Śēṣayyaṅgār. However, at the end of the eighteen songs, there is a colophon reading 'Kōsalapurivāru kīrtanalu sampūrṇam'.

In this kṛti, every caraṇa has a specific recurrent conjunct syllable occurring as anuprāsa, similar to Śēṣayyaṅgār's style.

Kanakakusumalāsamāna mārḍhava kānti saurabhāṅgi  
 Dhṛgvanajaitakuraṅgi mṛduphaṇitibhaṅgi  
 Praṇutisiṅgi varamunijanatarāṅgi  
 Tanutibhṛṅgi sārasavanirathāṅgi tanulatāṅgi  
 Maṇisumadhanavarāṅgi kadana pāṅgi śaśimukhi

There are three caraṇa-s in this kṛti, out of which, the second caraṇa is smaller and appears to be incomplete.

This composition does not have the insignia of the composer, and the vocabulary is not characteristic of his. However, the usage of anuprāsa is reminiscent of his literary style. Hence, it is not possible to assertively attribute this composition to Śēṣayyaṅgār. Upon obtaining a better version, the attribution may be revisited.

### 4. Karuṇābdhē kṛṣṇā

The composition again is obtained only from from Saṅgīta Sarvārtha Sāra Saṅgrahamu and does not have the vāggēyakāra mudra. However, the language used is very identical to other compositions of Śēṣayyaṅgār

Suratacaritakhanasāmrājyōdita paramaharṣabharaparavaśaika - bhā  
 Suraśarīra jāracōragōpa - ki śōra tārahāracārukandhara || AP ||

The recurrence of 'ra' in the anupallavi, namely the anuprāsa, and the usage of

antarukti is characteristic of Śeṣayyaṅgār. Hence, though it does not have the vāggēyakāra mudra, this composition can be attributed to Śeṣayyaṅgār with certainty.

### 5. Kōsalēndra māmava

This kṛti figures in the manuscript 'Bhajana Paddatih' and in the Sarasvati Mahāl Library Publication, which was transcribed based on the manuscript. The same kṛti appears in collections of Svāti Tirunāḷ compositions. It does not have the mudra 'Paṅkajanābha'. This composition commences with the mudra of Śeṣayyaṅgār in the pallavi, 'Kōsalēndra'. As it has Śeṣayyaṅgār's mudra and not Svāti Tirunāḷ's, it can be ascribed to Śeṣayyaṅgār.

### 6. Namāmi nārāyaṇam

This composition was present only in manuscript A. The vāggēyakāra mudra is absent in the pallavi, anupallavi and the three caraṇa-s. However, the literary style resembles that of Śeṣayyaṅgār's.

Namāminārāyaṇam natāvanaparāyaṇam  
 I S I S S I S I S I I I S I S  
 11 11

ramāmanōvihāriṇam rathāṅgaśaṅkhadhāriṇam  
 I S I S I S I S I S I S I S  
 12 12

The uniform metrical block setting is a characteristic feature of Śeṣayyaṅgār's compositions. Hence, even if it does not have the vāggēyakāra mudra, it can be ascribed to him.

### 7. Nīla jīmuta saṅkāśana

Of the seven songs obtained from the manuscript 'Dīkṣita kṛtayah', this kṛti is given as the last one. It does not have the signature of the composer and the language used is not purely Sanskrit. It appears to be a mixture of Kannada and Sanskrit, with the syllable 'na' appended to every line.

Nīlajīmūtasāṅkāśana nirmalahrdayanivāsana

Bālagōpālamrduhāsana balabhadrasahāyavasudēvana | dadhicōrana || 1 ||

Mandaragirivaradhāraṇa brindāvanāntara sañcāraṇa

Nandayaśōdākumāraṇa kōṭikandarpa mōhanākāraṇa | dadhicōrana || 2 ||

Since Śeṣayyaṅgār has composed only in Sanskrit, this kṛti cannot be ascribed to him.

### 8. Pālayamām dēvakāñcana

This kṛti is from the the text SSSS. It does not have the composer's signature. The sāhitya is reminiscent of the vocabulary of Śeṣayyaṅgār- Recurrent anuprāsa usage illustrated earlier in the kṛti, 'Raṅgapatē', is seen in this kṛti also.

Caraṇa : aṅgajaśatarūpa dāmōdhara bhaṅgaśaṅkaracāpa

gaṅgājanaka sarvamaṅgalanuta sāma

saṅgarapriyagānalōla bhujāṅgaśayana sāraṅgaśubhada || Pālayamām || 2 ||

Owing to the similarity in the sāhitya, the kṛti can be ascribed to Śeṣayyaṅgār.

### 9. Pālaya raghunāyaka

This composition is found in Śāmbha śiva Sāstri's and T.K.Gōvinda Rao's books with Svāti tirunāl's compositions. However, in Manuscript G this kṛti is listed as Śeṣayyaṅgār's. It does not have Śeṣayyaṅgār's mudra, but has Svāti tirunāl's mudra.

Kundasamaradaśōbha nētrajitāravinda paṅkajanābha

Sindurāruṇadhara śrīsākētanilaya mandārataruvara nindakavitarāṇa

Indumukha surabṛda parinuta candanaracitasundaratilaka || 2 ||

The vāggēyakāra mudra of Svāti Tirunāl is present in the first line of the third caraṇa. The second line of the same caraṇa contains the words, 'Śrīsākētanilaya', which could also be a variant form of 'Śrīkōsalanilaya', the vāggēyakāra mudra of Śeṣayyaṅgār. It probes us to think if Śeṣayyaṅgār was also a path breaker in using Paryayamudra-s.

However, there is no evidence to support this probable usage of mudra. Thus, this composition cannot be ascribed to Śeṣayyaṅgār. It is arguably a composition of Svāti Tirunāl.

### 10. Sītārāma māmpāhi

This composition was obtained from a manuscript, 'Tyāgarāja kīrtanalu'. It does not

have Śeṣayyaṅgār's mudra. However, the sāhitya resembles Śeṣayyaṅgār's.

Atribhāvitapada mitrasūna saṁmōda                      Dhātripāla lalāma śrī raghurāmā  
 Rātrīcaranikaragōtrakuviśadhara                      pātra pātrasamanētra Gautama - ka  
 laṭra rakṣakapavitra vividhaca                      ritra vibudhanutipātra bhaktahita || 1 ||

The usage of the syllable 'tra' as anuprāsa or alliteration is a characteristic feature of Śeṣayyaṅgār's kṛti-s. Here again, the occurrence of 'Sākētanagarīndra' in the third caraṇa, is noteworthy.

Rākēndudharahāsa trilōkōllāsa                      **sākētanagarīndra**  
 śrīrāmacandra                      Śōkaharaṇa                      sujanaikaśaraṇa                      -                      vāl  
 mīkisukṛtiparipākarūpa nata  
 Lōkaśubhakarālōkasahita - nā                      ḷīka jātasuralōkapatisēvya || 3 ||

There is no evidence to support this variant mudra usage. However, the usage of prosody, antarukti and words like 'Tāvakadāsyam kautūhalaṁ mē dēhi' are characteristic of his literary style. Therefore, this composition can be ascribed to Śeṣayyaṅgār.

### 11. Śrī rukmiṇīśa māmpālaya

This kṛti is found in listings of Śeṣayyaṅgār compositions. However, in the book Kṛtīmaṇimālai (Vol 6), Raṅgarāmānuja Iyaṅgār has labelled it as Venkaṭādri Svāmi's. This is probably a misprint, as the kṛti contains Śeṣayyaṅgār's mudra, in the end of the third caraṇa

Rōṣavidalitapūtana                      pōṣitākhilacētana  
 Gōṣanalinapadyōtana **kōsalanagaranikētana** || 3 ||

The prosodic arrangement of the kṛti, complies with Śeṣayyaṅgār's literary style.

Thus, this kṛti can be attributed to Śeṣayyaṅgār.

### 12. Vāñcita phalam dēhi

This kṛti is from the the text SSSS. It does not have the composer's signature. It contains phrases and descriptive ideologies which are characteristic of Śeṣayyaṅgār's compositions. In the first caraṇa, 'surāgaṇa-śīrōmakuṭa-ratna-kacitāṅghrikē', meaning, 'Whose feet are adorned with the gleam of the gem-studded crowns of the dēva-s as they bow down in respect'. This idea is also presented in 'Sēvēham Raṅgarāmaṇ' composed by

Śeṣayyaṅgār.

Though the vāggēyakāra mudra of Śeṣayyaṅgār is absent, it resembles the literary style of Śeṣayyaṅgār's kṛti-s. This is a sthala kṛti composed on the Goddess Perundēvi of Varadarājasvāmi Temple, Kāñcīpura. Śeṣayyaṅgār is seen to have pioneered in composing sthala kṛti-s, and hence, this composition can be ascribed to him.

### 13. Vāsavādigēya kommīpura

This kṛti again, is from the the text SSSS. It does not have the composer's signature. However, the lyrical style closely resembles Śeṣayyaṅgār's. In Śeṣayyaṅgār's kṛti, illustrated earlier, Raṅgapatē in Kāpi, with five caraṇa-s; every caraṇa having anuprāsa, using conjunct syllables – 'ṅka', 'nda', 'nta', 'mba' and 'ñca' in the same order. Likewise, this kṛti, has 'ṅga', 'kṣa' and 'nda' as anuprāsa in every caraṇa, illustrated below.

Gāṅgēyamayacēlā pōṣitasura gāṅgēyastutapādā

Gaṅgājanaka ramāṅganāvāra saṅgaśatrubhujāṅgamatta - vi

Haṅgarāja śubhāṅgana kavibhāṅga karivaramaṅgalaprada || 1 ||

Naḱsatrēśavadanā śrīkaustubhavaḱsavikuṅṭhasadanā

Prakṣivisarādyakṣa gamanaruruḱsa vinutapakṣamura - mada

Śikṣa kamaladalākṣa karahitarākṣasāhitamōḱsadāyaka || 2 ||

Puṅdarīkanayanā śrīhari mārtāṅdavamśapālana

Puṅdarīka bhavāṅdamaya budhamāṅdarakṣitākhaṅdalānuja

Khaṅditāhita caṅdakara naya sāṅdadvaja bhāṅdanōjvala || 3 ||

Hence, it can be established without doubt that this kṛti is also a composition of Śeṣayyaṅgār.

### 14. Yōjaya padanaḷinēna

This is yet another composition obtained amidst Svāti tirunāl's compositions. The text was obtained from Cidambara vādyār's book, 'Svāti Tirunāl Kīrtanaigaḷ' and its translation by Śāmbhaśiva śāstri. The tune was obtained only from T.K. Govinda Rao's book, where it is given as a rāgamālika in seven rāga-s. It has Śeṣayyaṅgār's vāggēyakāra mudra, 'Kōsalapura' and does not have Svāti tirunāl's mudra.



C3: ... pariḥanamēdura kōsalapurāpari pāvanōpala satpalāśabharēṇa || 3 ||

Therefore, the sāhitya of the composition can be ascribed to Śēṣayyaṅgār. The rāga provided in various sources with just the sāhitya, is Kalyāṇi. The obtained notation of this composition is a rāgamālika.

Since the Pallavi, Anupallavi and first Caraṇa, are in Kalyāṇi, it is possible that, only the second Caraṇa onwards were tuned later. It is doubtful if the Pallavi, Anupallavi and first Caraṇa notated in the book are original tunes are not. However, the remaining segments are definitely tuned by some later musicians.

### Conclusion

An overview of the fourteen compositions with doubtful authorship, due to absence of the vāggēyakāra mudra and misattribution were taken for discussion. Of the fourteen, two compositions- 'Nīlajīmūta' and 'Pālaya Raghunāyaka' were found to be wrongly attributed to Śēṣayyaṅgār, and the justification for the attribution of the other twelve was discussed, with proper substantiations.

Another interesting observation made with these kṛtī-s, is the phrase, 'Sākētanagarīndra' and 'Sākētnilaya' in two of the compositions. It could be possible that Śēṣayyaṅgār too, like Svāti Tirunāḷ, used synonyms for the vāggēyakāra mudra. However, this cannot be ascertained as we do not have more such compositions, for literary comparison.

In the future, upon obtaining more compositions, or caraṇā-s for compositions which did not have the mudra caraṇā, examining in this direction could be taken up.

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## Appendix

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## Dhruvās and Darūs

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### Abstract

The Bhakti cult provided a new perspective on realising the divine, teaching everyone that the only way to achieve spiritual oneness with God was by entire obedience to God. In Andhra Pradesh, the Bhaktās known as Bhāgavatulu founded the Bhāgavata meḷa nāṭakam and the Kuchipudi dance-drama tradition. Yakṣagānas are the names given to the texts of Kuchipudi plays. This Kuchipudi dance drama tradition included wide variety of music forms such as Ṣabdams, Darūs, Jatiswarams, Chūrnikās, Taraṅgams etc. The most salient feature of the musical tradition of Kuchipudi Yakṣagāna originates from the ancient Encyclopaedia of Dance the Nāṭyaśāstra. The musical forms called Darūs or Daruvūs follow the pattern or method of Dhruva songs which are cited in Nāṭyaśāstra. The analogous feature of Darūs with Dhruvās is the main enquiry of this paper presentation.

Key words: Kuchipudi, Yaksagana, Musical tradition, Daru, Dhruva, Natyasastra

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### Introduction

*“Praṇamya śirasā devou Pithāmaha Maheṣwarou*

*Nāṭya Śāstram Pravakṣyāmi Brahmāna Yadudāhnutam” (N S I-1)*

Through this ślōkam Bharatha bows to the creator of the universe Lord Brahma and the Lord Maheṣwara seeking for their blessings as he is reiterating what has been told by Lord Brahma.

Dance, which is the most ancient art form in India, aims at giving the *Caturvidha Puruṣārthās* viz, Dharma, Artha, Kāma and Mōkṣa which are the basic essential principles of human existence. The Nāṭya vedam also called as Paṅcama vedam is made up of the best-chosen elements Paṭyam (Literature), Abhinayam (expression), Gītham (Music) and Rasa (Aesthetics/ mood) extracted from the four Vedas namely, Rigveda, Yajurveda, Sāmaveda and

Athaṛvaṇa Veda. As it grew through the ages, the art form that arose to educate and entertain live souls took on numerous shapes.

Maṭaṅga in his treatise “*Bṛihadheṣi*”, has mentioned about two types of art forms which adapts its own flavour of music, dance and theatrical art presentations. One is “Desi” and the other is “Mārgi”. Desi kalā rūpams are the ones that include all of the regional arts or folk forms. Mārgi, on the other hand, was the one which appeared based on the śātras. One more thought about the Desi was that it was that style of Music or dance which belonged to that particular province or Deṣa. *Yakṣagāna* is one such traditional form which is enriched with music, dance and theatre.

### **The Yakṣagāna tradition**

The Bhakti cult which emerged between the sixth and the tenth century taught that the actual way of attaining the Supreme, was, through the means of pure devotional fervent yearning for the Lord which could be possible only through Music, Dance and Drama. The themes for such a way of approach were chosen usually from the Bhāgavatam and the Bhaktās came to be known as Bhāgavatulu in Andhra, Bhāgavatars in Tamilnadu. The Bhāgavatulu later became the originators of the Bhāgavatameḷa nāṭakam and Kuchipudi Dance dramās.

The musical legacy in Kuchipudi and the Bhāgavatameḷa dance dramas found its glory in Tīrtha Nārāyaṇa Yati’s “Kṛṣṇa leela tarangiṇi” and Sidhendra Yogi’s “Pārijātāpaharaṇam”.

Dr Pappu Venugopala Rao in one of his articles writes “The earliest written Yakṣagāna in Telugu Literature which is not available is “Saubhari charitam” of Prolugaṅṅi chenna Sauri of the late 15<sup>th</sup> century”. He also writes the one which is now available from the late 16<sup>th</sup> century seems to be the earliest and it is “Sugrēva Vijayamu” of Kandukoori Rudrakavi”. Many Kalāpams which were nothing but the dance drama literature were also penned by scholars which enriched the literary aspect of the art form.

These Yakṣagānās were further classified into three categories Viz;

- 1) Śravya Yakṣagānās – fit for listening or reading.
- 2) Druṣya Yakṣagānās – fit for staging as a play.
- 3) Śravya as well as Druṣya yakshagās – fit for both reading, listening or staging as well.

Depending on their efficacy, the Druṣya Yakṣagānās were again subdivided into four categories, viz

- a) the street plays known as Vēthi Nāṭakālu.
- b) the puppet show known as Bommalāta.
- c) the pure classical theatre known as Mārga Nāṭakam.
- d) the contemporary thematic presentation known as Modern Dramas.

These Yakṣagānās cover almost all the literary aspects such as Chronological plots, Philosophical thoughts, Epical stories, Socio-cultural arenas and touches the folk lore as well. The actors portray many characters and themes using gesticulation and mime, as well as song and dialogue, creating a visual delight.

### **Features of Dance found in Yakṣagānās**

The art form Yakshgāna expresses itself in an effective presentation as it integrates all the five sutras or Pañca sūtras viz the Nṛittaṃ (the basic footwork), the Nṛityaṃ (the footwork along with abhinaya), the Nāṭyaṃ (the dramatic element), the Tāndavam (the vigorous dance style) and the Lāsyam (delicate abhinaya with footwork). The entire performance is led by a Sūtradhāra whose main objective is to stimulate the soul of the drama and to introduce the play's characters, which will be the main theme chosen. The dance masters with their experienced expertized choreographic skills, seamlessly weave the entire performance, evoking emotional rapture in the eyes of the audience.

### **Music in Kuchipudi dance drama**

The kind of music which is followed here is based on the treatise of Nāṭyaśāstra. The tradition of music followed is Carnatic style, which is embellished with the regional variations. The music rendered is different from that of concert music. All the Pūrvanga vidhis which are mentioned in Fifth chapter of Nāṭyaśāstra are followed accordingly. The play would begin with the prayer of the Goddess *Tripurasundari*, followed by the prayer for the Guru, Nāndistōtra which is sung by the Sūtradhāra who holds the curved stick *kutilaka*. Many *kalāpams* (dance dramas) were written and of which the *Bhāmākalāpam* by Sidhendrayōgi is one of the most famous one.

This unique tradition of singing accomplishes *Daruvūs*, *Kandaratham*, *Padyam*, *Kriti* and other such compositions. Especially the *daruvūs* follow the pattern of the *Dhruvās* as mentioned in the *Nāṭyaśāstra*. These *Daruvūs* can be called as story-songs. The very word which is derived

from the Sanskrit word *Dhruva* is in narrative form and enhances the emotional crisis in the dance drama.

### **The Dhruva gāna as mentioned in Nāṭyaśāstra.**

One extensive chapter devoted by Bharatamuni discusses the rendering of the songs sung during the course of the play. This Dhruva gāna explains the usage of the padās (words), varṇa (syllables) and Candās (the metrical pattern) to be employed, as songs formed a very essential part of any play. Bharatha himself in his Nāṭyaśāstra has mentioned that without songs, the Drama is incapable of providing Joy (32<sup>nd</sup> chapter verse 482).

The commentator on Nāṭyaśāstra, Abhinava Gupta has also detailed about the Dhruva songs in his Abhinavabhāratī and states that the artistic purpose of the themes are highlighted when the songs are used in the particular situation.

*“Vākya varṇa alamkāra yatyaḥ panayo layāḥ |  
Dhruvam anyōnya sambandha yasmāth smada Dhruva smrutāḥ ||”*

This means that “these types of songs are called as Dhruva songs as in it, the Vākya (sentence), Varṇa (syllables), Alaṅkāra (figure of speech), Yatīs (the rhythmic patterns), Panyāḥ (usage of drums) and Laya (beats) were fixed harmoniously in relation to each other (anyōnya sambandha). The versified form of songs was sung during different situations to provide the exact mood as the scene demanded. So, songs were employed during,

- 1) the entry or exit of a character.
- 2) To reveal the exaggerated emotions portrayed and
- 3) For the movements performed

The Nāṭyaśāstra also says that the emotions which cannot be expressed through speech should be presented through songs. The verse mentioned below gives the attestation for the Dhruvās which are mentioned in Bharata’s Nāṭyaśāstra in chapter thirty-two in the verses 23 and 24 are,

*“Praveṣiki tu prathamā dvitēyākṣepikē smṛiti |  
Prasadiki tritīyā ca caturthē ca antarā dhruvā |  
Naiṣkramikī ca vigneḥ panchamī ca Dhruvā budhaiḥ ||”*



- Praveṣiki Dhruva – The songs used when the prime character introduces herself or himself on the stage for the first time. This was sung from behind the screen and when the screen was removed the actor would enter the stage.
- Naiṣkramiki Dhruva – The songs which are used when a character exits from the stage. This can happen either at the middle of the act or at the end of the play.
- Akṣepiki Dhruva – The songs sung in between the scenes to indicate the change of a mood. Sometimes the change occurs after listening to a particular speech from the Nepathya.
- Prasādiki Dhruva – These sorts of songs were sung to showcase a pleasant speech, to express Śṛṅgāra Rasa and to calm down the minds of the audience after visualizing a stressful scene.
- Antarā Dhruva – The songs which are used as fillers which were used, when certain gaps had to be filled and also in certain situations to soothe the disturbed minds after watching scenes of violence, intense grief etc. These songs would also divert the attention of the audience.

### **Caṇdas (meter) in the Dhruvās**

Dhruvās and Caṇdas are mutually dependent on each other, according to Bharata's Nāṭyaśāstra and the Paṭya i.e., the words gain a structure as a result of these Dhruva songs. About 116 examples of Dhruvās set to various Caṇdas like that of Gayatri, Anuṣṭup, Bṛhati etc. are mentioned in the Nāṭyaśāstra.

### **Laya (tempo) in Dhruvās and the corresponding emotions portrayed**

Laya denotes the speed of a song in the dance and the Rasa aspect of a song also depends on the Laya. The songs rendered along with time measure which is also known as the Kāla pramāṇa helps in expressing different types of emotions.

- “Sthitha” Dhruvās were sung in a slow tempo to depict the situations with emotions of Longing, Separation, anxiety, exhaustion or dejection.
- “Prasadiki” Dhruva's in medium speed were employed to depict the emotions of remembering someone pleasantly, sweet discourse and amazement.

- “Druta” type of Dhruvās were used to show the situations employing emotions of excitement, Furiousness, Excessive Joy, heroism, surprise etc.

### **Daruvu analogous to the Dhruvās of Nāṭyaśāstra**

A composition of song and dance which is designed to help each character to disclose his/her identity to the prekṣaka (audience) and also to divulge his/her talent, in the art form is known as Daru. These Darūs establish the mood of the dance drama.

Daruvūs are one of the salient features of Kuchipudi, Bhāgavatha meḷa tradition and follow the pattern of Dhruvās which is mentioned in Nāṭyaśāstra. Daruvu or Daru signified "drumming" in Telugu at one time. However, as time went on, it began to take on the meaning of the music to which the beat was played. These Daruvūs are actually a part of the dance dramas and are not the improvisations of any imagined pieces during the performance. There are about six varieties of Daruvūs which are used according to the demand of the scene in the act being performed. Among these, the Pātra praveṣa daru is the most common one which is used in all the performances. Daruvūs are used in different situations i.e., to introduce a character, when the character talks about himself/herself, when the character converses with some other Pātra or character, etc. Darūs are also expanded to narrate the mood of the entire situation of the play and so on.

Dr.V. Raghavan in his article on ‘Music in Ancient Indian Drama’ explains how Dhruvās (darūs) fitted into the Sanskrit drama forms of old. All the five types of Dhruvās along with the antarās which were used to fill the gaps in the situations were symbolic in style and were often used as links in the play.

Professor P. Sambamoorthy details darūs as

1. Pātra praveṣa daru: these are the entrance songs for characters describing their background.
2. Svāgata daru: a musical monologue. The tune is reflective in nature and sung in a slow tempo. Svāgata means welcome. It is a welcoming sceptre.
3. Varṇanā daru: A descriptive song.
4. Samvāda daru: These are musical way of dialogue delivery where there is prose imitated by the characters along with normal discussion.

5. Uttara Pratyuttara daru: Dialogues delivered in a musical way. The form where there is conversation in the form of Question and Answer between the characters.
6. Naiṣkramiki daru: the song sung during the exit of the character.

Apart from these there are many other kinds of Daruvūs which can be classified as given below based on the theme or meaning of the Sāhityam they are

1. Kolaṭa daruvu: song on kolāta or stick-games
2. Jakkini daruvu: a song which comprises of Jatis and Sāhityam

It would become self-explanatory if we can take the example of Bhāma kalāpam and show how the daruvūs are used in it. The centre theme of the play is Satyabhāma who gets separated from Kṛṣṇa due to her proudness, finally meets him with the help of her friend Mādhavi. The main rasa depicted is Śṛṅgāra Rasa.

- The *Pātra praveṣa Daruvu* is used when a character introduces herself or himself and delights the hearts of the audience. This is nothing but the *Pravēṣiki Dhruva* as mentioned in *Nāṭyaśāstra*. Satyabhāma enters with the Daru “*Bhāmane...Satyabhāmane.....*” and introduces herself.

Another example of *Pātra praveṣa daru* is when Lord Kṛṣṇa enters with the song “*Rajēvākṣudu Rājagōpāludu Rādhālōluḍu....*”

- In another situation when Mādhavi, a friend of Satyabhāma asks her to reveal the name of her Nāyaka, she sings “*Siggāyane, yamma...siggāyane...vāni peru cappunaku...siggāyane*”, which means she is very shy to take his name...and the song depicts the state in which the *Pātra* is. This can be stated as *Prāsadiki Dhruva* as it showcases the shades of the Śṛṅgāra Rasa.
- *The Akṣepiki Daru*: This daru would possibly change the monotony of the state of Satyabhāma who is *virahōthkanṭhita* when she asks her friend Mādhavi the reason for being angry “*Nēkenduke kōpamu mandayāna*” and at the end of the song Satyabhāma even tries to suffice her by dressing her up.
- *The Niṣkarmaṇa daruvu*: - “*Rāju vedale ravi tejamu ladaraga, Kudi yedamaladhā kathulu merayaga*” ... this is a description of the exit of a king from the stage, which is seen in a traditional *Yakṣagānā* which corresponds to the *Naiṣkramiki Dhruva* as stated in *Nāṭyaśāstra*.

Apart from these there are other Daruvūs which are also sung to highlight the mood of the kalāpams. For eg: Though not perfectly defined, we can see shades of Aṣṭanāyikās depicted in the songs or Daruvūs in “Bhāmākalāpam”.

1. *Swādhēna patika nāyika* - When Satyabhāma feels proud that she is the most favourite wife of Kṛṣṇa. The song goes like this, “*Bhāmane satya bhāmane...Bhāmane padihāruvela komalulandarilona lalanā cheliyā maguvā sakiyā rāmaro Gopāla devuni Premano dochinadāna...*”
2. *Vāsakasajjā nāyika* - There are several Daruvūs which describe the lang plait of Satyabhāma in Veṇi vrittāntam.
3. *Virahōthkaṇṭitā Nāyika* - when she is separated from Kṛṣṇa, she depicts her longing through the Daru “*Madana...o...madana...yanucunu oh madana Gopāla...*”
4. *Vipralabdha nāyika* – could be probably depicted in the daru “*Ranguga nā madi – mangala sūtramū cangumu kattina sangati maravaku...*” where Satyabhāma is remembering all the happy days which she had spent with Kṛṣṇa and is longing for him.
5. *Khandita nāyika* – the daru “*Bhāma nā Satya Bhāmanā...Bhāma nā peru alla Bhāma rukmiṇi yanudu nee ...abhimānamunu dēyanchi nalagurilō kādanipinchakunta...*” Satyabhāma's rage is displayed to the point where she threatens to strike him with her long plait.
6. *Kalahāntarita Nāyika* – She apologises for insulting him and promises to worship him with golden flowers and that he must return to her in the Daru. “*Bangāra Pōvula pooja ninnu saiyuduna*”.
7. *Proṣita Bhaṭṭruka* – Satyabhāma tells her friend MādHAVI that Kṛṣṇa left her because she responded that she was the one who was more attractive than Kṛṣṇa, and that this was all because she thought like an ordinary woman. “*neevu andagatheva? Nenu andagaduna? Ani adigina o yamma, anta āḍabuddi, apara buddi...*”
8. *Abhisārika Nāyika* – Satyabhāma shows the characteristic features of Abhisārika nāyika in the daru “*endu botivi? Endu botivi? Rara nandanandana*”. Even though

the nāyika physically doesn't go in search of the nāyaka, her thoughts wander in quest of Kṛṣṇa who is not with her at that moment.

The below penned are few other types of Daruvūs that are cited in Ṣahaji maharaj's Yakṣagānās. For Eg:

1. The Salāmu daru in Pancharatna Prabandhamu goes like "Karpūra Dhavalāṅga" in Bhairavi rāga and atta tālam.
2. Prabandha daruvu in Pancharatna Prabandhamu goes like "Indu kalādhara" in bilahari rāga and adi tālamu which is sung with minor variations in Tyāga vinōda chitra Prabandamu.
3. The Pādābhinaya daru "Deva devesha nannepudu" depicts the requisition of the nāyika to the nayaka.
4. Ayāpasavya samapāda daru "kanaru teeru teerunu" and The Kramasaptasvara varnārdha lilādaru in Tyāga vinōda chitra can be called as gems embedded in the literary work of kuchipudi parabandham tradition.
5. Saptasāgarasūlādi prabhandalīlā daru is a song composed in praise of Lord Ṣiva as Tyāgeṣa and has sūladi sapta tālas included in it.
6. Panchatāḷalīlā daru is a composition which is composed of five talas.

## Conclusion

As stated by Abhinavagupta, Dhruva songs enhances the artistic sense of the play. Rājaṣekhara places a high value on the rendering of Dhruvās while a play is being staged. According to him, dhruvā is the sole of the dramatic presentation, "*Dhruvā hi nā yasya prathame prāṇaha*". According to the preceding assertions, Daru, like Dhruvs, intensifies the Rasa experience of the theme staged in kuchipudi dance theatrical tradition. The songs enrich the textual literature with its aesthetic beauty and deepens the traditional values of the play. Thus, Daruvūs delights the hearts of the Prekaṣaka or the audience and authenticates the emotional endurance.

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## **Roots of Carnatic Music in Sri Lanka - Artistic interrelations between Sri Lanka and South India**

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### **Abstract**

Each ethnic group living in a world of cultural design shapes their musical traditions according to their own heritage values. Music occupies a prominent place in the cultural fabric of every community.

The Tamil speaking community in Sri Lanka is an organized society intertwined with art. The religious beliefs and worships of this community formed the artistic foundation. From this, many arts such as music, dance, kūttu, drama, painting and sculpture began to appear and grow.

As far as Sri Lanka is concerned, Batticaloa, Trincomalee and Jaffna are the areas where the Tamil people live, but Jaffna, the northern part of Sri Lanka, is mostly populated by Tamils.

Due to its geographical proximity to South India and the interaction between the two countries, the cultural heritage of South India was likely to spread to Jaffna and later to many parts of Sri Lanka.

Key words: Cultural transmission, Musical Drama, cultural customs, rituals, social art

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### **Traditional elements of music in Sri Lankan Tamil culture**

All the arts and temples of the Sri Lankan Tamil community have their origins in the style of worship that takes place there itself. In the early days, the arts developed in Sri Lanka based on temples and its traditions.

The following lines from *Vaiyā Pāḍal* refers the above,

‘ஊர் மூத்த நயினாரைக் கோவில்தனி லுறையவைத்தங் குண்மையாகச்  
சீர்பூத்த சந்திரசே கரன்பூசை செய்யவெனச் செப்பி நாளும்  
ஏர் பூத்த பொற்பணங்க ளறுபத்தொன் றீந்துதிருப் பூசைக்கென்று  
வார் பூத்த முலைமடவார் தங்கனோடு பரராச மன்னன் வாழ்ந்தான் (97)

தன்கோட்டைக் கருகாக வன்னியநா தரனயங்கட் சார வைத்துப்  
பின்கூட்ட முடன்வாழும் பரிசைகத்திக் காரரையும் பெலமதாக  
மன்கூட்ட வரசுகா வலன்கணக்கன் முதலோரை மருங்கில் வைத்துப்  
பண்கூட்டச் சாதியெல்லா மோரிடமாய் வடபாகம் பயிலச் செய்து (98)<sup>1</sup>

A few lines from *Kaṇṇagi Purāṇam* also emphasises for the above,

‘சித்திரமறையோர் வீதி சிறந்திடும் வண்ணையுர்க்குக்  
கத்தனாம் வைத்தீசர்க்குக் கனத்ததோர் நடனஞ்செய்யும்,  
குத்திர மனத்தாளகுங், கொடியிடை, கனகி நூற்குப்  
பித்தனாயுலா மராலிப் பிள்ளையான் காப்பதாமே’<sup>2</sup>

The artists who lived near the temple are the best historical sources for the fact that their contributions have been important to the development of art traditions in the temples. The *Īlattu Chidambaram Purāṇam* is a fitting testimony to the fact that dance and vocal artists lived near the temple.<sup>3</sup> They were not only involved in singing music and playing musical instruments, but also in making garlands for the rituals at temples along with street Bhajana-s.

Even the names of some of the towns in Jaffna are often used as causal names for the group of society living there. Especially today, a large number of musicians live in the town of ‘Panippulam’ in Jaffna.<sup>4</sup>

Professor V. Sivasamy in his article - ‘Music in the Government of Jaffna’ (*Yarlpāna Arasil Isai*) comments that ‘Panilam’ refers to a social group that mainly plays conch (*saṅgu*) musical instruments and is transformed as *Panipulam* nowadays.<sup>5</sup>

Thus, the musical traditions provided by the temple began to participate in Tamil cultural events later. It is customary to use nāgasvaram, Tavil as Maṅgala music for all the festivities that usually take place in homes and residences.

<sup>1</sup> Vaiyaapuri Aiyar, Vaiyaa Pādal, Publisher . Dr. K. S. Nadarajah , Colombo Tamil Sangam 1980, pg 56 - 57

<sup>2</sup> Nattuva Suppaiyanar, Kannaki Purāṇam, Publisher . Vaddukooddai M. Ramalingam, Suthanthiran Printers, 1961, pg 4

<sup>3</sup> Bhramashri Somaskanda Sarma, Aalayankalil Vaaththiya Karuvikal, Research book- Submitted to Music Department , University of Jaffna, 1994, pg 59

<sup>4</sup> Prof. Sivasami, Yarlpāna Arasil Isai, Sinthanai Journal, Vol 111: Faculty of Arts, University of Jaffna, pg 25

<sup>5</sup> Prof. Sivasami, Yarlpāna Arasil Isai, Sinthanai Journal, Vol 111: Faculty of Arts, University of Jaffna, pg 35



In this way, the musical traditions that have emerged and developed in the Sri Lankan Tamil cultural practice are intended to be based on certain cultural elements followed by the Tamil community.

Furthermore, the carnatic music tradition groomed via the origin and development of the Dēvadāsi tradition, the Music tradition in Kūttu, the Ōduvār tradition, the musical instruments tradition (*Isai Veḷḷāḷar*), the mythology (*Purāṇa Paḍanam*), the storytelling (*Kathāprasaṅgam*), the origin and development of the songs by the Siddhars and the Aruḷāḷars in Sri Lanka.<sup>6</sup>

### **Fundamentals of Carnatic Music Development in Sri Lanka**

Musical theatre (*Isai Nāḍagam*) and the musical tradition (*IsaiVeḷḷāḷaMarabu*) have played a main role in the development of Carnatic music in Sri Lanka. Following 3 stages were developed in Sri Lanka with the contribution of the above.

- 1) Artists from Tamil Nadu came to Sri Lanka to proceed with artwork with the support of *Nāṭṭukōṭṭai Ceṭṭiyārs* during the 18th century.
- 2) Some of the Sri Lankan artists who were interested in Carnatic music joined and went to Tamil Nadu with them and followed as *Gurukula Vāsam* and returned to Sri Lanka.
- 3) Self-formation of musical groups.

Social acceptance was high in the community, even though these arts were mostly associated with religious worship, evidenced by many articles of Professor Sivathambi.<sup>7</sup>

Musical drama entered into the Sri Lankan Tamil community, same as the proliferation of *Isai Veḷḷāḷar*. Arrival of great artists such as Tyāgarāja Bhāgavatar, Kiṭṭappa and K.P Sundarāmbāḷ created opportunities for Musical theatre to appear and grow in Sri Lankan Tamil society as well. It was considered essential for artists to excel in musical knowledge in musical theatre.

But over the period of time, artists have been forced to sing songs in their respective melodies, even when they have no genius in the art of music. The audience too were expecting the same. The songs are the most important in musical theatre as mentioned by Prof. Sivathambi and he used the term 'song as an arena' (*'Pāḍalē Araṅgāga'*) when referring to this art form shows the importance of songs in this field.<sup>8</sup>

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<sup>6</sup> Sivathambi. K. Prof. Yarlpaanam- Samookam-Panpaadu – Karuththunilai , Kumaran Printers: 1998, pg 56

<sup>7</sup> Sivathambi. K. Prof. Yarlpaanam- Samookam-Panpaadu – Karuththunilai , Kumaran Printers: 1998, pg 56

<sup>8</sup> Sivathambi. K. Prof. Yarlpaanam- Samookam-Panpaadu – Karuththunilai , Kumaran Printers: 1998, pg 35

So, the artists tried to sing songs on the same steps even though they did not know the musical techniques deeply. (Rāga-s such as Ānandabhairavi, Bhairavi, Sāma, which are often used in musicals. In later times musical artists had to sing the same for the success of the art, even though they did not know the techniques of singing these ragas.) Music became a social art form at this point. Prof. Sivathambi referred to the same as 'Carnatic music entered the Jaffna community without knowing its character' in his book titled 'Jaffna-Society-Culture-Concept'.<sup>9</sup>

### **Purāṇa Paḍana Marabu**

Tamil and Śaivism depended on mythology to protect it from western rulers in Sri Lanka during the 18th and 19<sup>th</sup> century. *Kandapurāṇam* played an important role in Jaffna Tamil society and the same was supported by the statement made by Srilankan tamil Scholar Pandithamani K. Kanapathippillai. There is a definition of what is the best style for reading and exploring mythology in *Purāṇa Paḍanam*.

Before the reading *Purāṇa* begins, the book is anointed and placed on the pedestal and the traditional temple priest reads the archetype and begins the mythology. It is a special rule for the mythological rituals that take place in temples. In the case of houses and monasteries, the above rules are followed without the presence of a temple priest. It is essential to read the backup for any myth.

When reading the *Kāppu*, start with ragas like Tōḍi, Kāmbhōji and Bhairavi. Starting with the Tōḍi rāga was made as a special rule. It was customary to study in the temple and in the holy places in the morning and evening. It is best to start with the Tōḍi raga in the morning and read in ragas like Bilahari and Bhūpālam. In the evening, it is best to start with the Tōḍi raga and read in the ragas like Pūrvikalyāṇi, Kalyāṇi, Pantuvarāḷi etc. It is welcome to read songs like Aṭhāṇa, Cārukēśi, Mōhanam, according to the rasas like fear, heroism, imprisonment and mercy that come in the songs. However, it is common practice to recite the *Purāṇas* in the ragas of Śaṅkarābharanam, Bhairavi, Ānandabhairavi, Sāma, Ārabhi and so on. It is common practice to read the *Purāṇa* in the Kāmbhōji, Bhairavi ragas as not all ragas are available to everyone. No one wants the change in styles of reading *Purāṇas* traditionally.<sup>10</sup>

<sup>9</sup> Sivathambi. K. Prof, Yarlpaanam- Samookam-Panpaadu – Karuththunilai , Kumaran Printers: 1998, pg 56

<sup>10</sup> Shanmugasuntharam. N, Kalaiyum Marapum, : Kalai Peru Mandram, Thellipalai: Jaffna: 1974: pg: 45

### **Story telling (*Kathāprasāṅgam*)**

It is considered as an ideology driven from Christian religious events held in Sri Lanka.<sup>11</sup> Although it resembled the Sermon on the Mount, its content and purpose were different. The main purpose of this art was to save the crossing riders.

Even though it is a very valuable social art form found in many parts of India, its character and purpose in the Sri Lankan Tamil community were different from the most natural form of storytelling. This art form came into use during the novelist period when talking about the storytelling tradition of Sri Lanka. Especially C.C.S. Mani Iyer is the one to be remembered here. He is considered as an important person who enriched the Sri Lankan storytelling tradition. His musical and Tamil skills gave him the opportunity to become a great orator and to guide many.<sup>12</sup>

### **Carnatic Music Tradition**

Carnatic music became a field of learning in the 19th century AD. So far it has not only become an art for particular communities but is beginning to change into something more. The arrival of Svāmi Vipulānanda's book – *Yaz Nūl* gave a different perspective on Carnatic music in Sri Lanka.

The art form of the music field which had hitherto been played only for pleasure became learning during this period. Those who were affluent after the 1940s, who were interested in Carnatic music, went to Annamalai University in Tamil Nadu to study and returned to Sri Lanka as *Saṅgīta Bhūṣaṅam*'.

Following this, Carnatic music was introduced as a main subject in the Government of Sri Lanka School Curriculum and was taught in schools.

As a result, the Carnatic music industry in Sri Lanka is seen as a University Based Research field nowadays. It is no exaggeration to say that the Carnatic music community in Sri Lanka has grown in importance as a subject taught in schools today, as a field of study in Universities and as a field of job creation in the community.

### **Conclusion**

It is a fact of history that Tamil Nadu and Sri Lanka are similar on many platforms from time to time. Thus, it is inevitable that all the changes taking place in Tamil Nadu, the birthplace of the Tamil arts, will be followed in Sri Lanka, where the same culture, language and customs

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<sup>11</sup> Sivalingarasa. S. Prof, *Eelaththu Tamil Ilakkiya Sinthanaikal*, Kumaran Printers: Colombo: 2003, pg 54

<sup>12</sup> Shanmugasantharam. N, *Kaaiyum Marapum*, Kalai Peru Mandram, Thellipalai: Jaffna: 1974, pg: 32

are followed by the community. In this context, the artistic relations between Tamil Nadu and Sri Lanka have a long history. Although Carnatic music is native to Tamil Nadu, it is true that it is deeply rooted in the Tamil culture of Sri Lanka.

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