CHAPTER - V

MUSICAL ANALYSIS
In this chapter an attempt has been made to examine the musical beauty found in Ramanathapuram Srinivasa Ayyangar's compositions. He had an inborn talent in composing kritis which he nurtured and developed properly by his own effort. In making kritis he had got his own way of composing them. His kritis combine in them Literary and Musical Excellences. An analytical study of some compositions is done based on the features like its structure, theme, music, raga and tala. Musical Analysis is about the selection of the raga - its peculiarities key phrases, raga chachaya svaras, vishesha prayogas foreign notes if any and gamaka prayogas

Song No.1
Sāmininne (Varna)

Hindola is the janya of 8th melakarta Hanumathodi. As all the svaras are 'Komal' (soft) this is a soft – sweet raga. Vadi svaras are sa – ma. There has been also a tradition of using chathursruti dhaivata rather than sudha dhaivata.

\[
\begin{align*}
\text{Aro:} & \quad s \ g \ m \ d \ n \ \hat{s} \\
\text{Ava:} & \quad \hat{s} \ n \ d \ m \ g \ s
\end{align*}
\]

Practically the entire svarupam of Hindola raga is brought out. Dattu, janta, and vishesha prayogas have been used. The range of this kriti is from mandrasthayi nishada to tharasthayi madhyama. It is important to
note that the pallavi, anupallavi and charana begin with ‘nishada’ and this nishada is also the jiva, nyasa and grañha svara of Hindöla raga. Chittasvara has sancharas covering all the three octaves. The sequence of singing is pallavi, anupallvi, chittasvara concluded with pallavi then charana and charana svaras. Pallavi and Anupallavi have two avartas. Chittasvara consists of 2 avartas. Charana has one avarta and the Charana svaras increase gradually 1, 1, 2, 4 respectively.

**Beauties found in the Musical structure**

The svara phrases that we find in the pallavi and anupallavi are same and very pleasant to hear.

\[
\begin{align*}
\text{[pallavi]} & \quad s \, g \, s \, S \, n & \quad d \, n \, d \, D \, m & \quad g \, m \, g \, s \\
\text{[anupallavi]} & \quad s \, g \, s \, \dot{S} \, n & \quad d \, n \, d \, D \, m & \quad g \, m \, g \, s
\end{align*}
\]

The Key phrases which brings out the raga bhava are as follows:

\[
\begin{align*}
\text{[in the pallavi]} & \quad s \, m \, g \, m \\
\text{[in the anupallavi]} & \quad n \, d \, m \, n \, d \, n \, \dot{s}
\end{align*}
\]

Vadi svaras like sa - ma are seen in the ettugada svaras

\[
\begin{align*}
\text{[in the 1st ettugada svara]} & \quad s \, m \, g \, m \, m \quad s \, m \, g \, m \\
\text{[in the 3rd ettugada svara]} & \quad s \, m \, g \, s \, n \, d \, n \, s \quad s \, m \, g \, s \, s \, n \, d \, n \\
\text{[in the 4th ettugada svara]} & \quad s \, , \, m \, g \, n \, d \\
\end{align*}
\]

Tripuptcha is seen in the 2nd ettugada svara as

\[
\begin{align*}
\text{[svaras in triplets]} & \quad m \, g \, m \quad n \, n \, n \quad d \, d \, m \, m
\end{align*}
\]
Vishesha prayogas come as
\[ g \quad m \quad n \quad d \quad m \quad n \quad d \quad n \quad s \quad \] [in the anupallavi]
\[ n \quad d \quad n \quad m \quad g \quad m \quad \] [in the 3rd ettagada svara]

Janta svara prayogas as
\[ m, \quad g \quad g \quad m, \quad - \quad g \quad m \quad g \quad g \quad m, \quad \] [in the Chitta svara]
\[ d \quad d \quad m \quad m \quad g \quad s \quad s \quad n \quad . \quad \] [in the 3rd ettagada svara]

Dattu svaras come as
\[ n \quad d \quad m \quad n \quad d \quad n \quad s \quad \] [in the pallavi]
\[ m \quad g \quad m \quad n \quad d \quad m \quad n \quad d \quad n \quad \] [in the anupallavi]
\[ s \quad g \quad s \quad - \quad n \quad s \quad n \quad - \quad d \quad n \quad d \quad - \quad m \quad d \quad m \quad - \quad g \quad m \quad g \quad \] [in the Chittasvara etc]

Pratyahata gamaka comes as
\[ s \quad n \quad - \quad n \quad d \quad - \quad d \quad m \quad - \quad m \quad g \quad \] [in the last ettagada svara]

erakkajaru is found in the phrase \[ n \quad m \quad n \quad \]
[in the last ettagada svara]

It is important to note that the pallavi, anupallavi and charana end with the phrase 'g m g s' and the chittapallavi and the charana svaras end with the phrase 'n d n s g';

Song.No.2
Sāmininnekori (Varna)

Narayani is a janyaraga derived from the 28th melakarta

Harikambhoji

Arohana \[ s \quad r \quad m \quad p \quad d \quad s \quad \]
Avarohana \[ s \quad n \quad d \quad p \quad m \quad r \quad s \quad \]
It is an audava shadava raga and also an upanga raga. Pallavi and anupallavi have two avartas. Chittasvaras and charana svaras increase gradually 1, 1, 1 and 4 avartas. The range of this varna is form mandrasthayi panchama to tharasthayi panchama. The range of pallavi is limited to madhya and mandrasthayi and that of pallavi is from madhya and tharasthayi and then charana svaras covering all the three octaves.

In this varna we come across gamakas, vishesha prayogas, dattu prayogas, jantasvara prayogas etc.

Janta svara prayogas

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<tr>
<th>RR</th>
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[In the pallavi]

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[In the anupallavi]

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[In the last pada of the anupallavi]

Dattusvara prayogas

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[In the 2nd pada of the pallavi]

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[In the last pada of the anupallavi]

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[In the chittasvara]
Pratyahata gamakas

\[ \text{s r m} \quad \text{p m} \quad \text{d} \quad \text{d p m} \quad \text{d p} \quad [\text{in the 3rd ettugada svara}] \]

\[ \text{d p} \quad \text{s d} \quad \text{r s m} \quad \text{r p m} \quad \text{d p s d r s m} \quad \text{r} \quad [\text{in the last ettugada svara}] \]

Upward and downward glides are seen in the 1st ettugada svara like

\[ \text{D}^\text{M} \quad \text{P}^\text{R} \quad \text{M}^\text{S} \quad \text{-.} \quad [\text{erakkajaru, in the 1st ettugada svara}] \]

\[ \text{S}^\text{S} \quad \text{-.} \quad [\text{ettrajaru, in the 1st ettugada svara}] \]

Arohana and Avarohana prayogas can be seen in this varna in the phrase

\[ \text{s r m p d s} \quad [\text{in the 2nd pada of the pallavi}] \]

\[ \text{s n d p m r s} \quad [\text{in the Charana}] \]

Uniform Phrases

\[ \text{p m r S r} \quad \text{- d p m R m} \quad \text{- p d m P d} \quad \text{- s r m R m} \quad [\text{in the Chittasvara}] \]

\[ \text{d d p p m} \quad \text{- p r p p m} \quad \text{- r m r s} \quad [\text{in the 3rd ettugada svara}] \]

At the end of the last ettugada svara he has introduced a beautiful svara combination covering all the three octaves.
In the last Chittasvara, ‘Sa’ is used as a starting note as well as an aruthi svara.

\[ \text{S, , , , , r s n d p - d p p m - m r s n d} | S, , , , , \]

The pallavi, anupallavi and charana start with the svara pattern like

\[ \text{P M R R [in the pallavi]} \]
\[ \text{P D P P [in the anupallavi]} \]
\[ \text{D , , D D [in the Charana]} \]

This svara pattern gives a charming effect to this varna. Through this varna he has brought out all the suitable graces of the raga Narayani.

Song No. 3

Song: Dānikorikenu (padavarna)

Pallavi starts in the shadja and is the grahasvara of the pallavi

Pallavi grahasvara  \( S \)
Anu pallavi grahasvara  \( S \)
Chittapallavi grahasvara  \( D \)

This padavarna is composed in Vasantha raga, a janya of 17th melakarta ‘Suryakanta’. In the arohana ‘ri’ and ‘pa’ are varjya. This varna has got the angas pallavi, anupallavi, chittasvara, charana and charanasvaras. Ayyangar has given importance to both Sangita and
Sahitya. The sancharas are in madhyasthayi and reaches up to tarasthayi madhyama. Vishesha prayogas and jivasvara prayogas add beauty to this Varna. The anupallavi is followed by a chittasvara sahitya which creates liveliness to a dance concert. The ‘eduppu’ of the varna is sama.

Ayyangar, the composer of this divine varna, excellently depicts the intense love of Lord Venkatesvara, towards Goddess Lekshmi. In brief, the marital relation between men and women, are beautifully and brilliantly pictured here. Vasantha is the raga of love and Ayyangar has selected ‘Vasantha’ raga for conveying his ideas, and splendidly depicts the universality of love and romance.

The svara part has many ranjaka prayogas of Vasantha. The range of this varna is from madrasthayi dhaivata to tharasthayi madhyama. More importance is given to sahitya part.

The Pallavi, Anupallavi and Chittasvara start with ‘Sa’ the graha svara of Vasantha

\[
\begin{align*}
\text{Pallavi} & : s , , n \\
\text{Anupallavi} & : s , , s \ n \\
\text{Chittasvara} & : s , n \ d \ m \ g
\end{align*}
\]

This varna include Ranjaka prayogas, dattu janta etc.
Ranjaka prayogas

\[ \text{s m g m d n} \]
\[ \text{n d m d m} \]
\[ \text{r n d m n, d .} \]

[in the pallavi]

[in the anupallavi]

Janta prayogas

\[ \text{m m d d n n g g m m g r} \]
\[ \text{ge ---- nu - ne -------} \]

[in the 1st pada of pallavi]

\[ \text{n s n n d m} \]
\[ \text{-- ma ----} \]
\[ \text{d n d d m g} \]
\[ \text{lu ko ----} \]

[in the Anupallavi]

\[ \text{D D} \]
\[ \text{da ya} \]

[in the Chittapallavi]

Dattu svaras

\[ \text{s m g m d n} \]
\[ \text{chu ----- da} \]

[in the pallavi]

\[ \text{m g m n d , m} \]
\[ \text{ra mai - na li nāksha} \]

[in the anupallavi]
Arohana Avarohana gamakas occur in the following angas.

ś n d m g r s , s m g m d n  [in the chittasvara]  
ve ye ni ga ra gi na ya da ba li gi na

s g m d n ś  
[ in the chittasvara]  
ta - - - di - -

s, g, m, d,, n,, ś, n, d, m, g, r, s,  
ba da li ni nne ga na va la yu na nu  
[ in the 1st svara of the chitta pallavi]

s g m d n ś  
l a si la li ni nnu  
[ in the 3rd Chittasahitya]

Uniform pattern of svaras come as

d n d m g - n d m g m - d m g r s  
[ in the 3rd chitta sahitya]

Each svara part of the Chittapallavi starts with dhaivata as dhaivata is also a jivasvara of Vasantha, which reveals the svarupa and bhava of the raga.

Song. No: 4
Parithapamula (Kriti)

This is a Telugu kriti composed by Ayyangar in Kannada raga khandachapu tala.
Kannada is a janya raga derived from the 29th mela, Dhira sankarabharana

s g m p m d n s – s n s d p m g m r s

The full fledged chatusruti dhaivata occurring as a kampita svara and sometimes sounded with the grace nokku is an important jiva svara for the raga. This kriti begins on the note dhaivata (grahasvara) and it is also the jiva svara of Kannada raga. The range of this kriti a is from mandrasthyayi madhyama to tharasthayi panchama. The anupallavi begins with madhyasthati dhaivata and charana panchama of madhyasthayi.

In the anupallavi the first line starts with d, d, d, , , d,
So also in the charana the first line starts with p, p, p , , , p ,
In this kriti we come across janta, dattu, erakkajaru and beautiful svara combinations.

Dattuprayogas

d p m p g m r s
mu – la – dir – chi

d p m p – g m r s – n s g m – d n s d p m
pa – – – lim pu mai – yya – – – (in the pallavi)

m g m d p m p m g m
mai – – – yya – –

p m d p m p g r
tapamulugalamuni
s n s g m d m p g m
varamanasukusukhakara
Vishesha prayogas like g m d p - g m r s add beauty to this raga and this kind of phrases can be seen in the pallavi & anupallavi.

\[
\begin{align*}
\text{m g m p - g m r , s} & \quad \text{(in the pallavi)} \\
\text{m u l a - d i r - - c h i} \\
\text{m g m p - g m r , s} & \quad \text{(in the charana)} \\
\text{tha - r a - n i - thu.}
\end{align*}
\]

The gamaka viz downward glide (erakkajaru) is found in the following svara combinations.

\[
\begin{align*}
\text{r n d p -} \\
\text{l i m - p u} \\
\text{d n s r - m d n s - g m d n -} \\
\text{p a - - l i m - - p u - - -}
\end{align*}
\]

Janta svara prayogas come as

\[
\begin{align*}
\text{m m d d n n} & \quad \text{(in the pallavi)} \\
\text{s g g , m d d ,} & \quad \text{(in the pallavi)} \\
\text{p a - l i m p u} \\
\text{d p p m} \\
\text{r a - - m a} & \quad \text{(in the charana)} \\
\text{n s s d p m} \\
\text{r a h a r a -} & \quad \text{(in the pallavi)}
\end{align*}
\]

The pallavi, anupallavi and charana begin in the sama eduppu. In the kriti “Parithapamula” we see the humble mind of a devotee. He
requests God to redeem him from all kinds of his difficulties. The pallavi consists of 7 sangathis. Anupallavi and charana are given less importance. At the same time, due importance is given to grammer and effective versification. The raga chosen for this kriti is very appropriate and is also a bhaktiras pradhana raga.

Tharasthayi madhyama indicating the high degree of emotion. The eduppu svara of pallavi is dhaivada and emphasized at the very beginning itself.

\[ \text{d n \ s, n s d, p} \] (in the pallavi) 
\[ \text{pa - ri \ thā - - pa} \]

In Kannada dhaivata is a strong note. The pallavi, anupallavi and madhyama kala start with dhaivata.

Song. No: 5
Saragunapalimpa (Chaukakala Kriti)

This is a Manipravala kriti. (mani – jem, pravala – pearl) The language used is Telugu and Sanskrit and is in the raga Kedaragoula, adi tala. There are three divisions pallavi, anupallavi and charana. The charana is longer compared with pallavi and anupallavi. Music is in slow tempo.

From the musical point of view the first pada of the pallavi has four sangathis, the second pada has two sangathis. The three angas start from \( \frac{1}{2} \) aksharakala. In the pallavi, range is from mandrasthayi panchama to tarasthayi gandhara. This composition is sung in two kala. The pallavi
is long and the sangathi progresses slowly. Full ragabhava sangathis are beautifully blended in the pallavi.

Eg. The last pada of the pallavi.

\[
\text{r m p n s r } \text{r, m} \text{g r g s, n d p, m p n s r } \text{g, r, s n d p}
\]

\[
\text{runnar u r a s a r a s i j a n e t r a}
\]

Vishesha prayogogas like

\[
\text{r s n d p, m, p, n s r g s g s n d p p m g r}
\]

\[
\text{s i j a n e---- t r a---}
\]

The sanchara in the pallavi is mostly in the tara sthayi svara. In the anupallavi the first pada has three sangathis and the second pada has one sangathi. In the anupallavi the sanchara progresses from madhyasthayi shadja to tarasthayii dhaivata as

\[
\text{m p n s r g, r r r, r, p, d p m g}
\]

\[
\text{se-- shadri v a r a}
\]

\[
\text{R p, d p m g g, m g r s}
\]

\[
\text{Vara d a-- v e n}
\]

After the anupallavi there is a beautiful catchy and charming chittasvara of four avartas. Its sanchara ranges from mandrasthayi madhyama to tharasthayi madhyama. Charana is lengthy compared to pallavi and anupallavi. There is no sangathi in the charana. Charana begins on madhyasthayi rishabha. There are special prayogas in the charana.
Eg: Third pāda in the charana

\[ P, d \ s l d p, , , m g \]
\[ v e d a j e n t i n a \]

\[ m g, s \ s r m m, , \]
\[ p r a - h lā duni - \]

The range is from madhyasthayi nishada to tarasthayi madhyama. sancharas are mostly in the madhyasthayi svara. Chittasvara as to be repeated after charana.

This is a very popular kriti in this raga Kedaragoula is the bhakti rasa pradhana raga. This raga that evokes karuna and bhakti is highly suitable for this kriti. Sahitya and Sangitha blend well with the theme.

Song. No: 6
Song: Raghunathanannu (Madhyamakala Kriti)

This kriti is in the raga ‘Suraranjini’, janya of 29th mela Dhirasankarabharana set to aditala. Pallavi, anupallavi and charana begin on 1½ eduppu. The phrases R m d , M d s D s n give a western tinge for this composition. g, m, d are raga chchaya svaras. All the angas have 2 sangathis. Some peculiar and characteristic phrases of Suraranjini are seen in this composition.

For eg: \[ m , d , š , š \ č , \]
\[ A \ ghaja \ la \]
(In the anupallavi)

\[ m d d š d š s g š g p m , ġ , ī s n \]
(In the chittasavara)
Jantasvara prayogas come as

m g g r s ra - - - - -
m g g , r r s s ,
chi - - - ba hu
s n n d p ,
di de - -

m d s s g g p m (In the chittasvara)

d , p , m g g r s (In the Charana)
ka ma la bha va

Here, the sancharas go up to tharasthayi panchama which creates a different mood in the listeners. This is the only composition of Ayyangar in this raga.

This composition is a simple one, having pallavi, anupallavi and charana. The grahasvara for pallavi is dhaivata which is also a ragachchayasvara. The highest note touched in this raga is tharasthayi panchama and the lowest note is mandrasthayi madhyama.

Anupallavi commences on madhyasthayi madhyama. The sancharas are centered on madhyasthayi and tharasthayi. In the charana which commences again on madhyasthayi madhyama' the sancharas touch mandrasthayi dhaivata. This composition has got a chittasvara, very beautifully composed, adding a joyful mood. The composition shines when rendered in madhaayamakala. Repetition of anupallavi music is found at the end of the charana. Pallavi, anupallavi and charana of two
avartas. The beautiful chittasvara is decorated with svara combinations in janta and makuta varieties.

Pratyahata, and Ahata gamakas can be seen in the Chittasvara as

\[
\begin{align*}
mggrssnddpmpm. \\
pdennesgsp \\
\end{align*}
\]

Makutasvara

\[
MGrssn-DSndp-MGrssn
\]

Arohana Avarohana prayogas is seen in the pallavi itself.

\[
D, s, g, p, r, m, d, t, n, d,
\]

Ra ghu na - tha na - nnu - na yamu - ga

\[
\]

Song. No: 7

Vēganivu (Javali)

The raga selected for this javali is surutti and tala rupaka. This is one of his simple songs with simple sangathis. This composition starts with the note 'ri' which is the ragachchayasvara also. In the pallavi there are six sangathis. The sangathis have a natural flow from the previous sangathis and progress goes step by step.

In the anupallavi there is only one sangathi. Here, the starting note is 'pa'. In the charana the first line has three sangathis and the starting note here is 'Ma'. The last two lines are sung like anupallavi. Pallavi
starts in ½ eduppu and the anupallavi and charana start with sama eduppu. This is one of his famous popular javali and is also a fine concert piece.

Musical beauties found in this composition

Janta prayogas

\[ \text{p m m r, [in the pallavi]} \]
\[ \text{l i} \]
\[ \text{p p m g r s} \quad ["" ] \]
\[ \text{ya} \]
\[ \text{p m m r r m r s S S} \]
\[ \text{ve g a n i v u} \]
\[ \text{s s n d} \quad [\text{in the pallavi}] \]
\[ \text{cheli} \]

Vishesha comes in the following

Some of the sancharas \[ \text{p d p d p m m , g , s n d, R g r s , R R M g r} \]
\[ \text{s n d p d p p m g r s , m g P.m R s} \] which highten the beauty of the raga are employed frequently.

Etrajaru is found the phrase.

\[ \text{r m p's n d} \quad (\text{in the anupallavi}) \]

The compass of the piece is from mandrasthayi nishada to tharasthayi madhyama. The thematic context of javalis is usually madhurabhakti i.e Nayaka Nayaki relationship. So usually in javalis sringerapradhana ragas like Behagu, Kapi, Khamas, Surutti etc are used. Here also Ayyangar has chosen the raga Surutti and which is very apt for this javali.
The raga chosen for this thillana is Poornachandrika, a janya of 29th melakarta Dhirasankarabharana.

Aro: sr g m p d p š āva: š n p m r g m r s

Nishada is absent in the arohana and dhaivata is absent in the avarohana. Dhaivata is the vakra svara in the arohana and the first ri is vakra svara in the avarohana. Ri is a nyasa svara. The pallavi, anupallavi, charana and the solkettasvara start with the note sa. This is one of his famous thillanas and a popular one. This is a fine concert piece. All the four angas start in sama eduppu. The pallavi has two sangathis. The remaining angas have one sangathi. The compass of thom thom thathara is from mandrasthayi panchama to Tharasthayi madhyama. Vakratva of the raga, grahasvara shadja, nyasa svara Ri of the raga are emphasised at the very beginning.

The phrase gm pd p occurs profusely.

For eg.

r , g m p d p
p m r g m p d p (In the pallavi)
np m g m p d p (In the anupallvi)
rs r g m p d p (In the charana)
p m r g m p d p
gm r g m p d p (In the solkettasvara)
Vishesha prayogas come in the following angas.

\[ s n p m r \] (In the pallavi)
\[ s r g m p m r \] (In the anupallavi)

shadja, panchama relationship can be seen in the anupallavi

\[ s s s, s s s s, p p s r \]
\[ n p p - s s s \]

Arohana Avarohana prayoga comes in the pallavi itself.

\[ s n p m r g m r s \]
\[ s r, g m p d p \]

Etrajaru comes in the following phrases

\[ s p p \Rightarrow r, r \] (In the anupallavi)
\[ p \Rightarrow r, s n p \] (In the anupallavi)

Song. No: 9
Saminipai (Navaratnamalika)

The Ragamalika ‘Saminipai’ is composed in the Tisra eka tala, and is attributed to Lord Venkateswara, the Ishṭādevata of Ayyangar. It is provided with a Viloma chitta sahitya beginning with Sriraga and ending in Sarasangi. All the nine ragas are decorated with a beautiful chitta sahitya in samakala. In the 8\textsuperscript{th} section of the ragamalika the raga seems as Bauli, but the ragamudra given in the Notation is Bhupala.
Musical Beauties found in the ragamalika

Svaraksharas come under the following sections.

<table>
<thead>
<tr>
<th>Section</th>
<th>Raga</th>
<th>Phrases</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sarasangi</td>
<td>d , n</td>
<td>(Sudha)</td>
</tr>
<tr>
<td></td>
<td>[n] - - -</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Saveri</td>
<td></td>
</tr>
<tr>
<td></td>
<td>s r m</td>
<td>(Suchitha)</td>
</tr>
<tr>
<td></td>
<td>[r] - - -</td>
<td></td>
</tr>
<tr>
<td></td>
<td>d p</td>
<td>Suchitha</td>
</tr>
<tr>
<td></td>
<td>[n] - pai</td>
<td>(in the chittasahitya)</td>
</tr>
<tr>
<td></td>
<td>r g [m]</td>
<td>Sudha</td>
</tr>
<tr>
<td></td>
<td>p para [ma]</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Navaroj</td>
<td>(Suchitha)</td>
</tr>
<tr>
<td></td>
<td>d , n</td>
<td>(in the chittasahitya)</td>
</tr>
<tr>
<td></td>
<td>[s] tha ma [sa]</td>
<td></td>
</tr>
<tr>
<td></td>
<td>r s n d [n]</td>
<td>(Sudha)</td>
</tr>
<tr>
<td></td>
<td>ra ya la va [n]</td>
<td></td>
</tr>
</tbody>
</table>
4  Lalitha
\[ g \{r \} g \ m \ d \]
\[ ga \] - - - - 
(Sudha)

\[ r \{m \} p \]
(Sudha)

\[ para \{ma \} \]
(Sudha)

5. Varali
\[ p \{pre \} ma \]
(Suchitha)

6  Arabhi
\[ p \{bhj \} , , d n \]
(Suchitha)

\[ s \{r \} m \ p \ d \]
(Sudha, in the Chittasvara Sahitya)

\[ sa \{r \} sa \ ma \ na \]
(Sudha, in the Chittasvara Sahitya)

7. Khamas
\[ d , \{n \} \]
\[ da \{ni \} \]
(Sudha, in the Chittasvara Sahitya)

\[ m , \{p \} m \ g \]
\[ ma \{pa \} ra \ ma \]
(Sudha, in the Chittasvara Sahitya)

\[ d , \{n \} s \ r \]
\[ da - \{ni \} nu \]
(Sudha, in the Chittasvara Sahitya)

\[ m \{g \} m \ p \]
\[ ma \{ra \} pa \ di \]
(Sudha, in the Chittasvara Sahitya)
Arohana & Avarohana krama of the ragas are found in following phrases

<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Sarasangi</td>
<td>s r g m p, d n va la chi na sa ra sa</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>&quot;</strong> s , n d p m g r sas thra mu nu ne ra</td>
</tr>
<tr>
<td></td>
<td>Saveri</td>
<td>s , r m p d s yen chi sa ra gu na</td>
</tr>
<tr>
<td>4</td>
<td>Lalitha</td>
<td><strong>&quot;</strong> s n d , m , g , r , da ---- ku ----</td>
</tr>
</tbody>
</table>
s, g, m, d, n, s
ru, ra, gra, ha, mu
(Arohana, in the chitta sahitya)

\[ \hat{\text{s}}, n, d, m, g, m, g, r, s, n \]
bhi, ra, na, ja, pa, va, ra, lo, sa, gu
(Avarohana)

5 Varali
s, g, r, g, m, p
pai, ku, ri, ya, ka
(Arohana)

\[ \hat{\text{s}}, n, d, m, g, r, n \]
u, ka, la, yu, da, gu
(Avarohana)

6 Arabhi
s, r, m, p, d, s
sa, ri, sa, ma, na, me
(Arohana)

\[ \hat{\text{s}}, \, n, d, p, m, , g, r, s \]
a, na, na, mu, ga, na, va, le
(Avarohana)

7 Khamas
s, m, g, m, p, n, d, , n, s
pu, ru, sha, va, ra, sa, da, ni, nu
(Arohana)

\[ \hat{\text{s}}, n, d, p, m, g, p \]
pai, ne, ra, ma, ra
(Avarohana)

8 Bhupala
s, r, g, p, d, s
ra, ga, ve, ra, chi, ga
(Arohana)

\[ \hat{\text{s}}, d, d, p, - , g, r, k, a, y, a, l, a, m, l, a \]
(Avarohana)

\[ \hat{\text{s}}, n, p, , , m, r, g, r, s \]
su, ra, se, - , vi, tha, pa, da, yu
(Avarohana)

Uniform pattern of svaras are found in the following phrases

<table>
<thead>
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</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Sarasangi</td>
<td>S R G</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sa, ra</td>
</tr>
<tr>
<td></td>
<td></td>
<td>R, G, M</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sa, --</td>
</tr>
<tr>
<td></td>
<td></td>
<td>G, M, P</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Gi, yu</td>
</tr>
</tbody>
</table>
The gamakas viz upward glide and down word glide can be found in the following svara combinations which brings out the ragabhava beautifully.

Section

2. Saveri  s r m ~ s  sa da na mu

4. Lalitha  s ~ s  ka ra

6. Arabhi  s r ~ p  me va ru

9. Sri  r , m p ~ s  mme --
Dattusvara Prayogas

1. m g r g m, p g m r g r
   su nu gala a thu ru lu te li

3. d g r g r s
   du - - - -

   d n d g r g s
   ma n k i sa ri yai na

   r s , r p m , p , , ,
   - - - - ma -- na ----

7. p n d n d p
   ya - ka - ma

   d s n d p n d p m g m p
   mu - - - ra - - - - - - - -

Janta Prayogas

Section Raga

1. Sarasangi
   g r s s
   ko - - -

2. Saveri
   d p p m
   nna - - -

3. Navaroj
   p , d s s
   - - na va

4. Lalitha
   m d d m
   kha - - -

   g _ g m d - n s , ,
   ga - - - - li - - -

6. Arabhi
   m p d , d p p m
   sa - - - - - - -
The Ragamalika of Ayyangar is fine and fascinating. The last one is said to have selected, is ‘Sri’. The literature of Sriraga is given in sahitya part and in which the mudra of composer as ‘Srinivasa’ had also been skillfully merged. Over and above, Ayyangar has shown a peculiar ability in using apt words to create his own style. According to Jonathan Swift, an English writer in a famous book titled ‘The battle of the Books— the use of proper words in proper place, gives the surest definition of style’. Srinivasa Ayyangar also shows his abundant vocabulary. For example, let us examine the words used by him, in each section.

(i) Sāmi, Emi, Nāmma, Thāmara, Prēma, Bhāma, Vēma, Bhoomi, Kāmi etc. are highly thought provoking. Like wise he had used these kinds of words which can be seen in the viloma chittasahitya also. Examples are given below:– Kāla, Ėla, Kūla, Thūla, Thēla, Tāla, Pāla,
Méli, Māli. As an outstanding composer, he shows his sincerity and earnestness, in each of his compositions.

Song NO. 10
Vallyin Kalyaṇam (Kavadichindu)

This is a folk type composition in Tamil language. It is composed in the raga Anandabhairavi set to Aditala. It is the janya of 20th Melakarta Natabhairavi. Its arohana – avarohana s g r g m p d p s – s n d p m g r s, a bhashanga raga. The foreign note tivra dhaivata comes in the first pada of the pallavi itself.

\[ P, p, p, m, p, d, d, p, p, m \]

Kalya-nam adai - -

There is no divisions like pallavi, anupallavi and charana. The first and second pada have sangathis each. There are four stanzas, each stanza has four padas. Each stanza start with madhyasthayi panchama. The music also is very simple. The range is from mandrasthayi nishada to tharasthayi rishabha.

Jantasvara prayoga comes as - - p d s n n d d p

Vishesha prayoga – s r g , r g ,

Thu yya

Vishesha prayoga comes in the pallavi as p d , d , p

p, m, p d, d, p, p, m

ka la ya na adai
The highest Musical Excellence found in his compositions, mainly kriti, in which he has captured and effectively picturised the essence of ragas. One peculiar aspect of his kritis is the nature and wonderful unison of sound and sense, the way he has used various ragas to portray different emotions moods of a bhakti. The bhava of a kriti is brought out not only the raga used, but also by the tala and the eduppu and last but not the least, the pace in which the piece is rendered or played is very apt. His musical style is simple and charming.

In the next chapter, a comparative study on the kritis of Ayyangar and his contemporary composers are included. A kriti of Saint Thyagaraja, (Paramparaguru) is also given.