CHAPTER - VI

A COMPARATIVE STUDY WITH OTHER CONTEMPORARIES
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South Indian Music has been enriched by the colorful compositions of some brilliant contemporary composers. Of the contemporary composers, some of them are credited with which repertoire of songs and other contributions only a limited number of the contemporary composers have published their compositions in Notation. There were a good number of musicians who lived during the period of Srinivasa Ayyangar. Among them Patnam Subrahmonya Iyer (his Guru), Mysore Vasudevachar (Vaggeyakara), Tiger Varadacharyar, MahaVaidyanatha Iyer, Veena Seshanna, Subbanna and Muthaih Bhagavatar were some of his co-travellers. In this chapter, a comparative study of the compositions of Ayyangar with the compositions of other contemporary composers are included. The comparative studies and research based on their kritis are a sine-quo-non in the field of music. The compositions of Saint Thyagaraja, Patnam Subrahmonya Iyer and Muthaih Bhagavatar are in the same raga and tala. They are belonging to each of the three composers which are to be brought under deep study.

The compositions selected for study are given below:

1. “Saragunapālimpa” (Poochi) in the raga Kedaragoula and set to chowka kala (Adi. 2 kala) and “Tulsibilva” (Thyagaraja) “Raghuvarmsasadhiha” (Patnam Subramonya Iyer) and “Raghunāthanannu” (Poochi) in the ragas “Kathanakuthoohalam” and “Suraranjini” set to adītāla.
3. “Ambavaṃi nannādarimchave” (Muthaih Bhagavatar) and Nijamugarama” in the raga ‘Kiravani’ set to adi tala

THYAGARAJA AND SRINIVASA AYYANGAR

The period covering the end of the 18th and the beginning of the 19th centuries is a unique in the history of the Indian music. Among the Sangita Trimurthikal, Thyagaraja is unique for his variety, richness and prolific nature of composition. He was like a great Vatavriksha or Great Banyan Tree and is unrivalled. He represented the main stem, a strong and powerful support which looms large, casting a shadow under which thousands of musicians, patrons and art lovers have gathered and taken shelter. From the rock steady tree, came many more terrestrial roots, which were his sishya paramparas. Each one was remarkable, having a character of its own, leaving its mark on the fertile soil of Carnatic Music, and gathering greater and greater numbers of followers. In course of time, the main stem, became a legend, surrounded as it was by the thick foliage of its own offshoots. There were three main sishya paramparas, those of the Walajahpet, Tillaisthanam and Umayalpuram Schools. In addition to linked with there were numerous others, some famous, some not so, who had all learnt music from Thyagaraja at some point of time or the other. In their own right, his disciples were great men of talent, who led lives dedicated to music. They in turn, tuned and polished several disciples, all of whom became torch bearers of a great tradition. He had a good fortune to have a great sishya parampara which carried on the traditions set by the master and this parampara is mainly responsible for the great popularity and wide circulation of his compositions. Thyagaraja is considered as the Parampara guru of Srinivasa Ayyangar. In this study, a composition of Saint Thyagaraja in Kedaragoula raga is compared with the kriti
“Saragunapalimpa” of Srinivasa Ayyangar in the same raga. The text of the kriti “Tulsibilva” with a brief meaning is given below.

The comparative study is made here on various aspects like Musical, Literary and Rheterical analysis

**SONG: Tulsibilva**

Raga: Kedaragoula

28. harikambhoji raga

Aro:SR2M1PN2S

Ava:SN 2D2PM1G3R2s

Tala Adi(2kala)

(Sudha Sahitya)

**Pallavi**

Tulsi bilva mallikādi jalajā –
suma pūjalaragai konave

**Anupallavi**

Jalajāsana sanakādi kararchita
Jaladābha sunābha Vibhākara
Hrijjalēsha harinānka sugandha

**Charana**

uramuna mukhamuna shiramuna
bhujamuna karamuna netramuna
charana yu gāmbuna
karunato nenaruto paramānandamuto
niratamunu sri thyagaraja nirupādhi kudai archinsu
(Meaning)

Pallavi

I worship Devi Saraswathy with the leaves of Tulsi (Holy Basel) Bilva (Kuvala), Mallika (Jasmine) flowers and the water flowers etc. acknowledging them considering my humbleness and devotion to the Goddess.

Anupallavi

Oh mother, You are worshiped by even Lord Brahma, Sumakasana, and Sanathkumara, Clouds, Sunabhi, the sum heart Ocean, the Moon etc are duly equated with you, in the case of colour and glamour.

Charana

Oh! mother, Thyagarajaswami worships your bright breast, fine face, Hellenic head, nice shoulder, white hands, blue eyes, light feet with piety in order to propeckiate you and get your sympathy, love and favour. In the kriti “Tulsibilva” we come across rhetorical as well as musical beauties.

Tulsi Bilva

The rhetorical beauty ‘Yamaka’ is found in the charana. This word used is ‘Muna’.
Yamaka is the gem amongst sabdalankaras, ‘Madakku’ is the Tamil word for yamaka. It is a rhetorical beauty where the same word is used in a composition in more than one sense.

The Charana is as follows:

Uramuna mughamuna shira muna bhujamuna.
Kara muna netra muna charanayugambuna.

Here, the word ‘muna’ is used in this composition in 7 places having different meaning and sense. Among the great composers, Thyagaraja is a noble figure, who has composed kritis with this rhetorical beauty so also in Ayyangar’s kriti we come across rhetorical beauties as well as musical beauties like yati, prasa, dattu, janta, and beautiful svara combinations etc.

For eg.

In the pallavi the letter ‘Sa’ comes as yati and in the anupallavi’va’ as yati. In the charana the prasa comes as

Sa \{ ta \} the letter ‘ta’
Ve \{ ta \}
Ma \{ da \} the letter ‘da’
Ta \{ da \}

There is considerable similarity between these two composers. In the above said kritis they have brought out yati, prasa, yamaka, svaraksharas janta and dattu prayogas. Both were devoted to their
favourite deities. Sri rama was not mere God—to Thyagaraja,. He was a living friend, guide and philosopher and this intimate contact with him got encouragement and admonishment when ever they are in need. Similarly to Ayyangar, Lord Venkatesvara was an intimate reality. He shared all his worries, anxieties and troubles with Lord Venkatesvara. As a Bhagavatar, Thyagaraja was a firm believer in the doctrine of surrender and has mentioned it in several of his songs. In those songs he cites the examples of Vibhishana, Draupadi, Prahlada and a host of other devotees who obtained succour from divine providence after absolute surrender to him. So also Ayyangar in the kriti Saraguna Palimpa brings out Prahlada, and through him he tells his worries, and anxieties to Lord Venkatesvara. In the composition of Thyagaraja the sahitya is in praise of Durga devi. Whereas in Ayyangar’s composition “Saragunapalimpa” the sahitya is in praise of Lord Venkatesvara. These two compositions show their creative powers and are adorned with beautiful Sangathis.

In the sangathis, the combination of notes are in various patterns and various degrees of speed. Both kritis have very long charanas and the kriti Saragunapalimpa has a beautiful chittasvara. The language used in both kritis is Telugu and they are set to ‘chowka kala’.

Through the song. “Tulsibilva” Thyagaraja Swami clearly shows that the devotees of the Goddess Durga and Saraswathy are blessed. The Vaggeyakara prays by looking at a Thulsi plant. Those who have true bhakti can see the Goddess even in the stem of ‘Tulsi plant’ Holy Basel, Swamy is really at the Zenith of devotion to God. He can witness the omnipotence of God in anything and everything. The same devotion to God is showed by Ayyangar also through this famous Raga Kedaragoula (Saraguna palimpa). He composed and submitted this kriti to Lord
Venkatesvara, only to get cured of his wound on the leg. He believes fully that God would mitigate his woes and worries.

We notice in Swami the 'NISHKAMA' bhakti to God and on one side, the selfish motive for which he prays God on the other side. We also observe the mighty and radiant presence of Thyagaraja swami in the kritis of Ayyangar. The source and force carried through the kritis of the bygone personalities in the realm of music is the real cause of impact and influence on the future generation of musicians. Sangitha is a living entity. It flows down incessantly through successive minds of music to which Ayyangar also had the impact.

Bhakti or devotion is the keynote of the composition of Sri Thyagaraja. Upasana or serving and prayer to God is the unique way in which the aspirant sheds his egoism, attunes himself to the will of God and yearns for eternal communions with Him. It is the embodiment of moral and spiritual culture. Bhakti is thus the direct pathway to perfection as it leads to the very heart of religious consciousness. The compositions created by Thyagaraja Swami, depicted deeply the influence of devotional music on him. Similarly Ayyangar also had conducted Isaropasana.

Srinivasa Ayyangar had very closely followed Thyagaraja in many of his compositions, as their common objective was bhakti or devotion to God.

PATNAM SUBRAMONYA IYER AND POOCHI AYYANGAR

Patnam Subramonya Iyer is known as Chinna Thyagaraja, for his awesome composing capabilities, born in 1845 in a rich music family, he
Patnam Subrahmonya Iyer
initially trained under Melattur Ganapathy Sastrigal. Commencing his music career in 1875, Subramonia Iyer, remained a star performer throughout his life, with the royal courts of Mysore, Travancore, Sivaganga and Ramnad, where he was highly honoured. He trained a long line of disciples, the first of whom was Ramanathapuram Srinivasa Ayyangar. He had his early lessons in music from his uncle, Melathur Ganapathi Sastri and then came under the disciple of Manambuchavadi Venkata Subbaier, from whom he learnt a number of compositions of Thyagaraja. In his thirteenth year, Subramonia Iyer made his mark in the world of music.

Patnam Subramonya Iyer was also a creative genius. A musicologist in his own right, he was as well a master of Telugu, Sanskrit and Tamil Languages. All these qualifications combined with his knowledge of Hindu sacred lore and his environment enabled him to create songs which were at once scholarly and appealing. He set out creative compositions numbering almost a hundred, in various musical forms, tana varnas, kritis, javalis, thillanas and they were all in a variety of ragas and talas. As a composer he stood apart from Thyagaraja in several respects. While he gave a fresh touch to traditional ragas, he skillfully handled new ragas that Thyagaraja had not, like sugunabhooshani and Sindhumandari.

One raga that actually came alive in Subramonia Iyer’s hands was “Kathanakuthuhalam” with its ever popular kriti “Raghuvamsasudha”. This song with its lilting Western flavour was so popular in the 1970’s that it was on the lips or the fingers of every musician worth his salt. The rasikas too were enamored by his composition. The youth of today are also magnetically drawn by its energetic tune. It is believed that
Subrahmonya Iyer did not compose chittasvaras for any of his creations though many of his songs are rendered with chittasvara today. The chittasvara for Raghuvamsasudha was composed by Tiruvarur Subramonya Iyer and is included in K.V Srinivasa Ayyangar’s Adi Sangita Ratnavali. Here, A comparative study of Patnam Subramonya Iyer’s kriti ‘Raghuvamsasudha’ in the raga Kathanakuthuhalam set to aditala will be analysed and compared with the kriti ‘Raghunathananunu’ of Srinivasa Ayyangar in aditala. The text and meaning of the kriti Raghuvamsasudha is given below:-

**SONG: Raghuvamsasudha**

Raga – Kathanakuthuhalam

29 dhirasankarabharana janya

Aro:SR2M1D2N3G3PS

Ava:SN3D2PM1G3PM1G3R2S

Tala-Adi

(Sudha Sahitya)

**Pallavi**

Raghuvamsa sudhāmbudhi chandra -

sri rāma rāma rāja rajeswara

**Anupallavi**

Aghamēgha maruta srikara

Asuresha mrigēndra vara jagannātha
Chittasvara

\( \begin{align*}
\text{Oh! Lord Rama, You were born in the royal dynasty called 'Reghu Vamsham' Really, you were born in the ocean of Ambrosia (Heavenly nectar) You are also akin to the Moon. Oh Ramachandra.Sree Rama, Raja Rajesvara}
\end{align*} \)
Anupallavi

You had driven away a cloud. Oh Lord, You are really like a ‘Airy Spirit’ kindly give me affluence. You had bravely killed an elephant of the supreme kind of Rakshasas. You are the Omni protector of the world. I remember You every day with gratitude, protect me as well Oh! Lord Rama.

Charana

You had extinguished the fire of anger of Sree Parasurama. You had also built a bridge above the sea, by surprising even Lord Siva and the other angels. You had also adorned the sun dynasty with your marvelous miracles. As the avatar of Sri Venkatesvara, I humbly offer my venerable salutation to Lord Rama.

The composition ‘Raghuvasam sudahha’ describes the various attributes of Lord Rama. He is described as the destroyer of the pride of Parasurama, and the king of the king. Iyer also describes the Lord as belonging to the lineage of ‘Raghu’. This composition extolles the great qualities of Lord Rama and refers to his exploit in Rama avatar. Besides, this composition is famous for its western touch. This composition has not only a tilting tune but also an attractive giat and a chittasvara. This raga Kadanakuthuhalam is a janya derived from Dhirasankarabharana. The text of this song is in Sanskrit consisting of epithets of the Lord thus indicating the high degree of emotion, scholarship and devotion. This composition expresses joy both musically and lyrically. The compass of the piece is from madyasthayi panchama to tarasthayi madhyama. Pallavi anupallavi and charana start in the anagata graha. Uniformally after 6
aksharakalas or ¼ eduppu of the total number of 32 aksharakalas of the adi tala phrases, having medium and fast tempo and are centred around in madhyasthayi, and tarasthayi. The phrases r m D ; M D N G p s gives a western tinge for the composition.

The joyful mood is pictured by opening the song in madhyashadja and centering the anupallavi and second part of the charana around the higher octave. Repetition of dhatu of anupallavi is found at the end of the charana, one more charana in Kirtana Sagaram is said to have been added by some other composer. Pallavi and anupallavi are of 2 avartas, charanas is of 4 avartas. Pratyahata gamaka is profusely used in this song.

Pratyahata gamaka occurs in the

Pallavi  
\[ p, s, s n n d d p m \]  
\[ j e - - - - - - s w a \]  
\[ m g g m r R \]  
\[ r a - - - - - \]  
\[ [ c h a n d r a, s e c o n d \ l i n e] \]  
\[ m g g, r , r s s , \]  
\[ p a n \ t h a r a \]  
\[ [ i n \ t h e \ c h a r a n a] \]

Pratyahata gamaka car cades occur in the second line of the pallavi, anupallavi are note worthy.

Pallavi  
\[ s s n n d d p p m m g g r \]  
\[ s w a r a - \]

Anupallavi  
\[ m n n g g r r s s n n d d p \]  
\[ s r i - - - - g a - - - r a - - - - - - - - \]
Chittasvara s r, r, m, m, g, g, r, r, s, s, n, n, d, d, p, p,
va --- --- --- ---

At the close of the anupallavi-avarohana of the raga occurs

\[ s n d p m g r s \]
\[ vi - - n u t a - - \]

Phrase S n N D occurs profusely as

S n D P
[ in the pallavi]

chan dra

S n D P
[ in the pallavi]

S, S n n D P [”]
je sva

s r s n,,, D p, [ in the pallavi]
tha sri ka ra
s, s n d p
s r, s n d D p,

ya ru dra [in the charana]

Samvadi svara

Pallavi S n n d p s
Can dra Sri

N G P, S
Ja ka je
When we analyse the raga it will be worth analysing the lineage from Manambuchavadi Venkata Subhayyar to Iyer’s disciples. Manambuchavadi has composed a kriti ‘Varakudha’ in Kuthuhala raga. This raga is a derivative of Sankarabharana the 29th mela. The arohana – avarohana are s r m n d p n s – s n d p m g r s . It has a very crisp chitta svara also. The raga of Iyer is also a derivative of 29th mela with the arohana – avarohana ‘s r m D n g p s’ ‘ s n d p m g r s’. It is interesting to note that Poochi Srinivasa Ayyangar, the disciple of Iyer in tum invented ‘Suraranjini’ raga with the arohana and avarohana s g p r m d s - s n d p m g r s derived from 29th mela Dhirasankarabharana.

Both ragas have striking similarity in structure. I.e., vakra arohana, and krama avarohana. The two kritis are in praise of Lord, Rama and the language used is Sanskrit and Telugu. All the three angas are in anagata eduppu [after 6 aksharakalas] The pallavi, anupallavi and charana have 2 padas.

Antya prasa is seen in the charana i.e., the words kan \{dhana\} ban \{dhana\}

There is also a striking similarity with the sahitya of Raghuvamśasudha. Iyer uses the word ‘agameghamaruta’. Srinivasa Ayyangar uses the word ‘agajalamella’ Both the kritis have similar chittasvara pattern with western tinge. His composition ‘Chintadircha’ in Sourashtra is composed in the same pattern of ‘Ninnujuchi’ of Patnam Subramonia Iyer. Ayyangar’s Bilahari kriti. “Sriramanannubrova’ Khandachapu tala was modelled after ‘Parithanaminchite’ of Patnam Subramonya Iyer.
In olden days, the royal musicians had composed separate lyrical works for the appreciation of the kings. It is believed that the kriti “Raghuvamsasudha” would be sung to king to prepare and motivate them for a battle. The fast paced number would motivate them for the battle. The brilliant and beautiful works of Sri Ayyangar and Patnam Subramonia Iyer belong to the above catalogue. There is a close parallelism, in the matter of literature and music. It is also based on Western Musical ideals.

Patnam Subramonya Iyer’s compositions are more or less equal in style and form. His kritis are distinguished by their varieties of Sangathis, full of imaginative genius regarding raga sancharas. Mostly Ayyangar followed the style of Thyagaraja but in some compositions he has followed the style of his Guru also. It is beyond doubt that Ayyangar’s composition have been influenced strongly by the kritis of Patnam Subramonya Iyer also in the matter of sahitya as well as sangita. Patnam Subramonya Iyer’s kriti in ‘Kathanakuthuhalam’ gave inspiration for Ayyangar for composing the kriti ‘Raghunatha’ in the raga ‘Suraranjini’.

MUTHAIH BHAGAVATAR AND Srinivasa Ayyangar.

Muthaiah Bhagavatar was born in a village Tirunelveli district of Tamilnadu on 15th of November 1877. His father was Lingam Ayyar and his mother Anandam Ammal. He started his career as a musician before he was twenty and crowned with success. He acquired his first training under Patnam Subrahmonya Iyer and later under Sambasiva Iyer. Unlike the common class of Artists he soon became an adept in the exposition of songs of Thyagaraja. He also then discovered his talent for composing.
He had composed almost 400 musical compositions, the largest among the post-trinity composers, that included many different types of vamas as well as kritis and Thillanas. Muthaih Bhagavatar’s compositions are noteworthy for their melody. He has also invented many new ragas and given them life through his kritis. Muthaih Bhagavatar a student of Iyer for a very short period who discovered a raga Budhamanohari having the same pattern as that of Kathanakuthuhala. Arohana: s r g m g p s - s p m g r s derived from the same 29th mela. It is a notable feature of his kritis that they are cast in four languages, Sanskrit, Tamil, Telugu and Kannada. The next composition which is taken up for the comparative analytical study is ‘Ambavani’ of Muthaih Bhagavatar set to aditala. This kriti is compared with ‘Nijamugarama’ of Ayyangar in the same raga set to aditala. The text and meaning of the kritis Ambavani and Nijamugarama are given below.

Let us see the common characteristics in the kritis composed by Muthiah Bhagavatar and Ayyangar.

Song: Ambavāṇi
Raga: Kiravani
Tala: Adi
21 Kiravani mela
Aro: S R₂ G₂ M₁ P D₁ N₃ S
Ava: S N₃ D₁ P M₁ G₂ R₂ S

(Sudha Sahitya)

Pallavi
Amba vāṇi nannādarinchave
Anupallavi

Sambarāri vairi sahōdari kambu galesīta kamaleshvari

Charana

Paradēvi nannu bhajiyinche nutha
bhaktulanu broche pankajakshuni

Like Anupallavi

Vara viṇapāni vagvilaṣini harikēshapura alankāri rāṇi

Meaning

Pallavi

Oh Mother! Goddess Saraswathy is duly blessing me. Hence I request you to be, compassionate to me.

Anupallavi

You are the sister of Lord Siva and killed the foe. He is the notorious Rakshasa namely Sambarasura. Your sweet and seductive neck is like a conch (Shankhu) and You are the glorious queen of lotus flowers. Your whitened body is brightened by the other fine features of your body.

Charana

You are also wearing a fine and fascinating Veena (Lute) which embellishes and dignifies you. Oh! Mother Saraswathy, kindly show sympathy and mercy towards me.
Song: Nijamugarāma
Raga: kiravani
Tala: Adi

(Sudha Sahitya)

Pallavi
Nijamuga rāma ni pādamula nitya nammina nanau brovumu

Anupallavi
Aja rudranuta anandakara adyanta rahita abhayākara

Charana
Asuresuni karishtamu jēsi amaradulanu ādarincheda

Like Anupallavi
Vasudālo nīdu vara bhaktalaku varaminchu sринivāsa nato vāda

Meaning

Pallavi
Oh! Lord Rama. I duly repose my faith at your lotus feet. I implore you to protect me.

Anupallavi

Lord Siva, (Mahadeva) and Lord Brahma worship you. You are capable of giving delight to all the devotees and they rejoice with your benign blessings. As per Vedas there are six joys (Brahma, Vasana, Aathma, Mukhya, Bija, Adwaitha ,Anandam). As an ardent Avatar of Lord Vishnu You are the supreme deity, giving comfort and consolation to all the depressed and deprived people. You are also the very symbol of
eternity and the incarnation of compassion and mercy to all living and nonliving beings of this universe. In short, God’s love is the source of all eternal joys.

Charana

The very clarion call and the voice of voiceless, Sree Rama, is the Avatar of Mahavishnu. He had killed the “Rakshasa King” called Ravana and there by all the Devas were overwhelmed with joy. You are the better half of Goddess Lekshmy Devi. Lekshmi is the Avatar of Goddess Parasakthi Devi. Oh Lord Srinivasa, you save all your devotees safely. But why do you favour and disagree with me? Kindly bestow your sweetness and mercy on me.

The two compositions are in the raga Kiravani. Kiravani is the 21st melakarta raga. It is a sarvasvara gamaka varika rakti raga. That can be sung at all times and are set to adi tala. All the three angas are in the anagata eduppu. In both kritis the three sangathis are simple and sancharas are in madhyasthayi. The raga bhava of Kiravani is revealed through jivasvara prayogas and vishesha prayogas. Both the kritis consist of dvitiyaksharaprāsa in the pallavi, anupallavi and charana.

<table>
<thead>
<tr>
<th>Pallavi</th>
<th>Anupallavi</th>
<th>Charana</th>
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<tbody>
<tr>
<td>A m{\text{ba}}vani</td>
<td>Sam{\text{ba}}rari</td>
<td></td>
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<tr>
<td>Pa{\text{ra}}devi</td>
<td>Va{\text{ra}}vina</td>
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<tr>
<td>Pallavi</td>
<td>Anupallavi</td>
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<tr>
<td>Ni{\text{ja}}mukha</td>
<td>A{\text{ja}}rudra</td>
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Charana  
A \{su\} resuni  
Va \{su\} dalo

So also, both the kritis have Adyanuprasa and Antyanuprasa in the following angas.

Anupallavi: Sambarari vairi sathodari kambu galesita kamaleshvari

[ Here 'Sa' and 'Ka' are repeated]

In the kriti Nijamugha rama also we see Adyanuprasa as

Anupallavi: Asuresuni karishtamu jesì amaradulanu adarincaleda

[Here, the letter 'a' is repeated]

When we compare the two compositions, we can very well notice that one genius (Ayyangar) gives the great veneration to Lord Sree Rama, and such divine personality called Sree Rama shows disagreement with me. Therefore I am at a loss that why does such thing happen?.. But in the work of Muthaih Bhagavathar, we find a devotee who prays to Goddess Saraswathy to get wisdom and knowledge in plenty. Muthaih Bhagavathar also worships Sree Saraswathy the Goddess of wisdom to get blessings all her devotees. In short in the minds of the above scholars there is a real ‘Bhakthi’ which is the eternal human feelings. If we pray God with great piety, we will solve all our problems effortlessly. In the kritis of the above Vaggeyakaras we also find a thrill of the true prayer and the devotion to God. In short, both have been fully be influenced by the ideals of Saint Thyagaraja. It is an undisputed fact.
Bhagavatar’s kritis are found in vilamba and madhyalaya. The kriti ‘Ambavani’ is in madhya laya. The sahitya is simple and devotional in character.

His style is largely influenced by the classic models of Sri. Thyagaraja. His songs bear evidence of affinity to the madhyamakala kritis of Thyagaraja and Patnam Subrahmonya Iyer. Like them he composed in Apurva ragas. The songs in Hamsanandi, Gaud Malhar, Valachi, and full scale ragas like Natabhairavi and Subhapanthuvarali leave no doubt as to the source of his inspiration. Both were worthy composers, good performers, impressive teachers and kindly persons.

To the sahitya pieces, they are several patterns to be found in the kritis of the modern composers such as Patnam Subramonya Iyer and Ramanathapuram Srinivasa Ayyangar. He has given more emphasis on the musical qualities of the words than on the literal excellence. As a composer, Bhagavatar will be remembered by posterity.

To conclude, among the post Thyagaraja composers of classical carnatic music, Patnam Subramonya Iyer, Muthaiah Bhagavatar and Srinivasa Ayyangar occupy a very distinguished place and their compositions are outstanding for their heavenly quality and originality.

In the coming chapter, Ragas and Talas in compositions of Srinivasa Ayyangar are dealt with.