CHAPTER - 4

ANALYTICAL STUDY OF THE EMINENT WORK SÂNGITA SAMPRADAYA PRADARSINI
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ANALYTICAL STUDY OF THE EMINENT WORK
SANGITA SAMPRADAYA PRADARSINI

The most valuable gift of Subbarama Dikshithar to the future generations and field of Carnatic Music is Sangita Sampradaya pradarsini, which can be defined as an Encyclopaedia of Carnatic musicology. The importance of Sampradaya is given stress in the book. It is a fact that Sampradaya of one period becomes the lakshana of the succeeding period.

This magnificent work was published under the authority of Rao Bahadur K. Jagannatha Chettigaru, Secretary of Ettayapuram samasthanam. This book is in two volumes consisting of 1700 pages. One who studies in detail will understand that it covers almost all the topics of musicology. The original Telugu edition dated 1904, has three prefaces. An English preface is written by Rao Bahadur C.Nagojee Rao; the second in Tamil by R. Srinivasa Iyengar, Tamil Pandit and third in Tamil by Subbarama Dikshithar. In addition to these, another write up in Telugu called ‘Preethika’ is written by Natesa Pada Hridaya of Kasivasi Ettayapuram. After that four verses composed by T.S.Murugesudu in different metres titled ‘Slaghapadyamu’ (Poems of praise) is given. The verses are in praise of the Ettayapuram rulers and Subbarama Dikshithar. An erratum is also displayed.

Unfortunatelty the Telugu script of this book became defective and copies became very rare. Quite recently Madras music academy made it translate into Tamil in ‘6’ volumes
ప్రదర్శనం

పారిష్టిక శాసనం శాసనానికి

ప్రతిభ శాసనము లిఖితము

K. Jogeswararao Chery, Secretary, Eluru
Printed at Visakha Vilasini Press,
T. Rama Chandra Prave, Foreman.
1904.

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சாலை அம்பூடூன் புரட்டில்

தந்தேசுவர் கிளை முனிவர் புரோமோனியம் வரலாறு விளக்கம்

முதல் பந்துபுரிப்பு

மற்றும் அன்று சொல்ல வல்லாலேன்

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சி. ராமநாதன்

இல்லையுள் வழங்கல்

திருக்குரங்கு

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புத்தாண்டுத்தலான

தலை நிலை வெளிப்பு சொத்து

306, மு.சு. தேச. சென்னை, சென்னை - 600 014.

சுருக்கம் வழங்கல்

2006

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with the assistance of Sangita Nataka academy. In the preface of the book, Subbarama Dikshithar says that Chinnaswami Mudaliyar has appealed to him to print and publish all his knowledge without reservation.

CONTENTS OF SANGITA SAMPRADAYA PRADARSINI

1. Musicology of Ancient time (Sangita lakshana prachina paddhati)

The science of traditional music, an important section of Sangita Sampradaya Pradarsini commences with a quote from the Sangita Ratnakara of Samgadeva: “Brahma granthiya Marutanugatina …”.

Characteristic features of Carnatic Music such as Nada and its production, Tana (expansion of notes), Varna (mode of singing), fifteen gamakas, traditional classification of ragas etc. are dealt in detail. This chapter has 150 pages and describes the essential and basic elements of the theory of Carnatic Music.

Ragas are divided into Marga (six marga ragas) and Desi (four desi ragas). They are born from the two gramas, shadja and madhyama. Subbarama Dikshithar gives the names of ten characteristic features of a raga like graha, amsa, mandra, tara, nyasa etc. and classified the ragas into three types. They are Saddha (possessing the ten lakshana), Salaga (mostly resembles saddha but have some features of other ragas) and Sankirna (mixture of several ragas and melody to hear).

Ragas are again classified into Uttama (very apt for composing medieval compositions such as gita, alapa, thaya and prabandha), Madhyama (used for compositions but not so much in vogue) and Adhama (not fit for compositions).
Talas are categorized as Marga (five types) and Desi. The five marga talas are believed to have emanated from the five faces of Lord Siva. Tala dasa pranas like Kala, Marga, Kriya, Anga etc. are work out in detail.

Subbarama Dikshithar also describes the lakshanas of a vaggeyakara such as, a good voice which can extend to the higher octave, has depth but is not rude and is shining and pleasing to the ear etc. He classified singers as Rasika (lay stress on rasas), Ranjaka (favourably hold in mind) and Bhavuka (emitting light in his music). Subbarama Dikshithar again categorised them as Yekala-s (solo singers), Yamala-s (duet singers) and Brindaka-s (group singers).

In the concluding part, 25 drawbacks of a singer are also included. The gunadoshas such as singing loudly with clenched teeth and fear, opening the mouth too widely, shaking body vigorously while singing and so on. A bad voice does not align with sruti and is very rude to hear.

2. Modern musicology (Sangita lakshana sangraha)

Along with the description of Sangita Prasamsa (glories of music), this part gives a detailed account of Venkatamakhi’s system as revealed in his Chaturdandiprakasika. A tabular statement of 72 melas, and the description of suddha and vikruta swaras present therein; ra, ri, ru syllables for swaras, their sruti values; explanations for swara names; explanations for the terminologies, panchasruti rishabha and dhaivata; are also mentioned. Subbarama Dikshithar quotes the views of Venkatamakhi about ‘akshiptika’, the first stage in the development of a raga.
Subbarama Dikshithar classified music into four categories; Vaidika gana (eg: Samaveda), Vyakhyaa gana (prose or poetry composed by great saints like Ramayana), Laukika (songs in praise of god) and Kevala Laukika gana (songs not in praise of gods).

The 22 srutis and their distribution among the seven swaras are also mentioned. Subbarama Dikshithar draws a ‘sruti vina’ to show the twelve swarasthanas, that accommodate the sixteen swarasthanas. Swara classification such as vadi (frequently used note in a raga); samvadi (consonant notes); vivadi (there is only one sruti difference between two notes) and anuvadi (notes that do not come under the above types) are done in this part.

Subbarama Dikshithar mentions the ‘40’ vivadi melas in the ‘12’ chakras in which they occur and their eight swara combinations (vivadi dosha occur). In the words of Dr. N.Ramanathan, Subbarama Dikshithar was the first to use the term ‘Dosha’. The definitions of the following terms are also given.

Alankaras – These are a combination of swaras in accordance with the varna rules quoted from Sangita Ratnakara of Sarngadeva. Subbarama Dikshithar also mentions ‘Jhompata’ tala equivalent to ‘Adi’ tala created by Venkatamakhi.

Daru – It is like a pada but sung in faster tempo.

Chaukavarna (padavarna) – This has a muktayi swara and charana of four sections and both have swara and sahitya.

Prabandhas – Six divisions like swara (seven notes), Biruda (denotes the hero of the prabandha) etc. are mentioned.
Pada- It is sung in Vilambita laya and should be in sringara rasa compositions.

Kirtana – This musical form should have pallavi, anupallavi and charana and is in praise of God or Goddess.

Tanavarna – They are sung in madhyama kala.

Swarajati – It can be in praise of God with sringara rasa.

Jatiswara – This is used mainly for dance performances.

The chapter ends with a sloka with meaning “music can be learnt only by the grace of the Guru and blessings of Lord Siva”.

3. Vaggeyakara charitram

Biographies of ‘76’ privilege musicians from the period of Sarngadeva to that of Subbarama Dikshithar himself is elaborately done. In it is included the history of writers, of scientific treatises and composers too.

Some of the great personalities described in Sangita Sampradaya Pradarsini are Sarngadeva, Venkatamakhi, Talapaka Chinnayya, Ghanam Sinayya, Kavi Matrubhutayya, Ramaswami Dikshithar, Pallavi Gopalayya, Kuvanasamayya, Dorasamayya, Ramamatya, Ahobala, Girirajakavi, Akkul Swami, Sivaramasrama, Sarangapani, Muttu Tandavar, etc.

4. Gamaka samjna niyama vidhana vivaranamu.

The symbols and signs of Panchadasa gamakas and duration of notes are described under this title. All the gamakas peculiar to Carnatic music have been pointed out. Surely it is a wonderful artistic contribution of Subbarama Dikshithar. In the introduction of Gamakas, Subbarama Dikshithar aptly calls Muthuswami Dikshithar as “Gamaka Swarupa Margadarsi”.

Sangita Sampradaya Pradarsini refers to ‘15’ gamakas. Subbarama Dikshithar lists ‘15’ gamakas, but assigns symbols only to ‘11’ of them. He systematized the kritis of Muthuswami Dikshithar by attributing gamaka symbols. So that it is evident to understand where is reflected the tone of a swara in a raga. Very brilliantly Subbarama Dikshithar has described the originality, brilliance and charm of Muthuswami Dikshithar Kritis along with others. It would help the coming generation to study music and using gamaka properly. The ‘11’ gamakas have been exhibited through vina. The listeners are convinced how the reflection of a tone is reflected in a raga. He has also described where should a gamaka begin, and end, and which parts to be repeated through the gamaka symbols, in his book.

The ‘11’ gamakas and their symbols are as follows:

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<thead>
<tr>
<th>Serial No.</th>
<th>Name of Gamaka</th>
<th>Symbols</th>
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<tbody>
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<td>1</td>
<td>Kampitam</td>
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<td>2</td>
<td>Sphuritam</td>
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<td>Odukkal</td>
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<td>11</td>
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</tbody>
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5. Sangita Sampradaya Pradarsini

The main frame of the work consists the lakshanas of 72 Raganga ragas, such as Kanakambari, Phenadyuti, Ganasamavarali, Bhanumati, Manoranjani and so on, their janyas, lakshya gitas of Venkatamakhi, tanas, musical forms of various composers, prabandhas of Venkatamakhi etc. In the explanatory notes on raga lakshanas he shows his erudition and under each raga he adds elaborate sancharis. This book contains the original pieces which Subbarama Dikshithar himself composed, varnas, kritis and ragamalikas.

6. Anubandham-A

Alphabetically arranged ‘16’ ragamalikas are the attraction of Anubandham A. The masterpiece and evergreen crystal in Carnatic music like the ‘108’ Raga talamalika of Ramaswami Dikshithar, the chaturdasa ragamalika ‘Sri Viswanatham’ of Muthuswami Dikshithar and ‘72’ Raganga ragamalika , ‘I kanakambari’ of Subbarama Dikshithar are notated authentically.

7. Anubandham-B

This section contains different musical forms such as kirtanas, pada varnas, tana varnas and padas of talented composers. The list of included composers are Ramaswami Dikshithar, Muthuswami Dikshithar,
Subbarama Dikshithar, Muthukumara Pulavar, Jagannatha Chetti, Pallavi Gopalayyar, Kuppasamayya, Srinivasayya, Dorasamayya, Tiruvottiyur Vina Kuppayyar, Govindasamayya, Kuvanasamayya, Ayyaswami Nattuvanar, Matrubhutayya, Syamasastri, Tyagaraja, Merattur Venkatarama Sastrigal, Vaikuntha Sastri, Ghanam Sinayya, Tallapakkam Chinnayya, Girirajakavi, Svyamprakasa Yatindra, Akkulswamigal, Narayana Tirtha, Panchapakesa Bhagavatar, Tirunelveli Vengu Bhagavatar and Kshetrayya. A total number of 55 compositions are included in this section.

Out of the five Pancharatna kirtanas of Tyagaraja, the Varali composition ‘Kanakanaruchira’ is not found in the book Sangita Sampradaya Pradarsini.

The unknown composers are mentioned as Purvikar [Prachinar]. The sangita (musical setting) and sahitya done by two different composers are also expressed. For eg, In the kriti, Sri vallipate in Nagaswaravali raga, matu-Subbarama Dikshithar, dhatu-Tyagaraja.

The names of some of the unfamiliar composers and their kritis have been included in the book bear our attention. They are Kadigai Mukku Pulavar, Krishnaswami Ayya, Kuppuswami Ayya, Virabhadrayar, Pollavaramuvaru, Srinivasayya, Paidala Gurumurthi Sastrikal, Sarangapani, Lakshmikantha Maharaja, Adiyappaiyya, Sonti Venkatasubbayya and so on.

**A typical page in the Sangita Sampradaya Pradarsini**

An ideal page in Sangita Sampradaya Pradarsini is described as follows. At the top, the name of the chakra and mela number using the system of ‘Bhuta Sankhya’ (a mnemonic method of denoting numbers through words) are given.
Raganga raga - kanakambari

 Tamil Text:

 திமுகர் கருணை
 கல்லற் கல் : விளைய கல் [நிறியை: மும்முக
 வரக்கல் கல் : வாணனம்பு]

 தின்செல:

 பதைமை ராணி ராணி வாழ்க்கறிமை
 பிறாவ : இலகுகோழுகல் புரிகுத்துதல்

 (துறையை:
 வ முதல் முழக்க வெளியை : வ முதல் முழக்க வெளியை)

 இராசனை ராணு - குப்பராச் சிறுத்தம்

 பரதாம்பை, குர்குகமல், அண் குமாரம், சுரிதராசிக்கு தன்மைக் கோட்டம் தேங்கு

 வரையறை:

 அலங்கரிப்பர் ஒவ்வொரு குருக்கினையும் ராணவக் கலையில் இரும்பிறைந்து வந்திருப்போம். 

 வரையறை வம்பலை குருக்கினையும் வந்திருப்போம். 

 எளிப்பு அகராதி சபை, சம்பவ தலைத்துடன், முழுதியோடு குருக்கினையும் வந்திருப்போம்.
For eg. Indu-pa shows the first chakra and the first mela.

A lakshana sloka of Venkatamakhi on the raga is given followed by the arohana avarohana (Murchana). An explanation of the lakshana of the raga by Subbarama Dikshithar is also included. This is followed by notations of lakshana gita, tana, kirtana or other musical forms and sancharis.

The great assets of Subbarama Dikshitar has celebrated ‘100’ years of its publication. An English version of Sangita Sampradaya Pradarsini came out on that occasion.

The analytical study of this work is done under three heads.

a) COMPOSERS

The term Vaggeyakara is often used in Musicology. It is a Sanskrit word which consists of two aspects namely ‘Vak’ ie matu (words) and ‘geya’ ie dhatu (music). That means one who creates both matu and dhatu (sahitya and sangita). Such a man is called a Vaggeyakara. Carnatic music has become rich by many reputed vaggeyakaras.

The Vaggeyakara charitram of Sangita Sampradaya Pradarsini gives us the life sketch of ‘76’ personalities including composers, commentators and patrons. The manner in which Subbarama Dikshithar presents the musicians, their peculiarities, is amazing. Brief life history of composers, their caste and gotra, living period and contributions etc. are mentioned without fault. The patronage of Manali Chinnayya Mudaliyar and the services of Ettayapuram Royal family have been faithfully
described in this book. The first hand information of this book is very useful to the next generation. He writes about the commentators on Sangita Ratnakara.

The patronage given by Kings to many composers is also mentioned. The proficiency in languages, the mudras and the special abilities of the composers have been described in this section. The rare contributions of great personalities in music also have been recorded.

For example: Subbarama Dikshithar mentions that Venkatamakhi also wrote 24 ashtapadis on Sri Tyagaraja similar to the Gita govinda of Jayadeva.

The wonders in the life of some composers are mentioned. For example: The miracles that took place in the life of Srinivasa, Kavi Matrubhutayya etc.

There is also given an interesting incident by defeated jealous persons through knowledge and ability. For example: The incident described in the life history of Kshetrayya.

The famous disciples of Tyagaraja and Muthuswami Dikshithar are mentioned in this part. The Telugu padas written by famous composers based on sringara rasa are also dealt with. A sub-heading is given for Dravida Vaggeyakaras.

Except the members of Dikshithar family and the Ettayapuram rulers, a brief description of other great personalities given in the Vaggeyakara charitram, of the work “Sangita Sampradaya Pradarsini” is dealt here.
1. SARNGADEVA

He was an antique famous musicologist belonging to Kashmir. He is the grandson of Bhaskara and son of Soddaladeva. He lived during the period of Simhanaraju who ruled Devagirinagaram in the year 1132 – 1169 (AD 1210 -1247). He has written a Vedanta treatise entitled ‘Adhyatma vivekam’. ‘Sangita Ratnakara’ is an authoritative text on music written by him and it contains explanations for the theories of Bharata, Abhinavagupta, Somesvara etc. The work Sangita Ratnakara has ‘7’ chapters. It has many commentaries. Of all the commentaries, the commentary written by Kallinatha is well known.

2. AHOBALA

He is a Vedic Brahmin scholar. His famous work on music, ‘Sangita Parijatam’, is written along the theory of Sangita Ratnakara, and the theory of Anjaneya. Music grammar and the science of notation in this book are in line with current usage.

3. RAMAMATYA

He was the son of Timmamatya born in Todarmalla clan. He is also known as ‘Abhinava Bharatacharya’. Ramamatya wrote a book resolving the lakshya-lakshanam of music, known as ‘Swaramelakalanidhi’ in ‘7’ cantos. This great work is dedicated to Ramadevaraya.
4. KALLINATHA

His commentary of ‘Sangita Ratnakara’ is very famous and popular. It is brilliant and authoritative. He is the son of Lakshmanacharya who was born in Todarmalla clan. Chatura Kallinatha earned the title “Abhinava Bharatacharya Rayadu”.

5. GOVINDA DIKSHITHAR

He was a great personality who belonged to Karnataka Smartha Brahmin caste. It is said that he was blessed with the grace of Savitri Devi by chanting the Gayathri mantram. He was loved and respected by the Emperor Achyuta Naik. Govinda Dikshithar translated ‘Panchanada kshetra sthala mahatmyam’ into Tamil in the saka year 1527 (AD 1605). Nagamamba was the wife of Govinda Dikshithar. Yajnanarayana Dikshithar and Venkatamakhi are his sons. ‘Chaturdandiprakasika’ a great musical grammar book is written by Venkatamakhi. Govinda Dikshithar, also an expert in music education wrote a lakshanagrantha known as ‘Sangita sudhanidhi’ and dedicated to Raghunatha Bhupala. Govinda Dikshithar, with the help of the Emperor Raghunatha Nayaka renovated the Kumbhakonam Temple water tank with 64 lingams and many other temples.

6. VENKATAMAKHI

Venkateswara Dikshithar alias Venkatamakhi was the second son of Govinda Dikshithar. He was taught by his older brother Yajnanarayana Dikshithar. He wrote ‘Vartikabharanam’, a narration of tuppika (Mimamsa sastram).
Venkatamakhi brilliantly studied the science of music, its grammar and notation with the help of Sri Tanappacharya, a great Vaggeyakara. Nilakanta Dikshithar, author of the book of poetry known as ‘Gangavataram’ was a disciple of Venkatamakhi.

Venkatamakhi wrote the famous work “Chaturdandiprakasika” in 10 sections with the support of Vijayaraghava Maharaja. Vina, Sruti, Swara, Mela, Raga, Alapana, Thaya, Gita, Prabandha and Tala are the ‘10’ sections. He also explained the lakshanas of raganga, upanga and bhashanga ragas in slokas and lakshyam in the form of gitas. If we examine the notations of the gitas present in this work, we can see the brilliancy of notation, difference between suddha and vikruta swaras, the chakra and melas and also in the intricacies imbibed in the sahitya. Vijayaraghava Maharaja and Venkatamakhi were contemporaries. Another famous work of this musicologist is ‘24’ ashtapadis on Sri Tyagaraja similar to ‘Gita Govindam’ of Jayadeva. His mudras are “Muddu venkatamakhi” and “Venkata vaidyanathudu”.

7. GOVINDAMATYA

He was an aruvela niyogi Brahmin belonging to the Apasthamba sutram and kaundinya gotram. He wrote a book of poetry, “Padyakavyam” on ‘Sangita sastram’. It is in Telugu and dedicated to Sri Ramachandra, by using Lord’s name as mudra. His period is before the time of Venkatamakhi and after the time of Ramamatya.
8. PURANDARAVITTALADASA

He was a Madhava Brahmin from Karnataka and was very expert in Kannada language. In the beginning he was a wealthy merchant in Pune. Later on he became a great devotee of ‘Panduranga vittala’, and gave up worldly life. He composed a number of songs on many occasions and obtained the grace of the Lord. There are many miraculous stories about his devotion. As the father of Carnatic music ‘Purandara dasa’ systematised the study of music into modern syllabus like Sarali varisas, Alankaras and Pillari gitas. There are a number of Suladis written by him. There is Philosophy and bhakti in his compositions, and are uncountable ones.

9. RAMADASA

He was a Niyogi Brahmin and was the son of Gopanamatya. He was an expert in music and literature and a great devotee of Srirama. He renovated the Rama temple of Bhadrachalam. He wrote a number of songs on Lord Srirama and most of his songs are in Telugu.

10. TALAPAKA CHINNAYYA

A great devotee of Venkatachalapati, Chinnayya, was a Telugu Brahmin from Tirupati. He composed many kirtanas on Lord Venkataramana. It is he who formalized the tradition of festivity. It is believed that because of his extreme devotion, Lord Venkataramana was used to appear before him. He was the initiator of the ‘Bhajana paddhati’.
11. KSHETRAYYA

He was a trilinga Brahmin coming from Muvvapuri. He was a great scholar in Telugu, Music and Literature. In his childhood he was initiated by the original “Gopala mantram”, by a great saint. He spent a long time in the Gopala temple chanting the mantram. Finally Lord Gopala appeared before him. At that time he sang the pada, “Sripati sutu bariki ne nopaleka ninu vediti gopala, muvva gopala” expressing his intense love and devotion to Gopala. He had composed padas in the ‘Kaisiki riti’ (a particular rhetorical figure).

He wrote many padas in the royal courts of Madhura, Tanjavur and Golkonda. This fact is revealed through the pada in Desiya Devagandhari raga, ‘Vedukato naduchukonna’. At the request of the Tanjavur King Vijayaraghava Nayaka, Kshetrayya composed five padas called “Kshetrayya Pancharatnam” and dedicated it to him. His mudra is “Muvva gopala”. There are many stories about his greatness as a composer of padas. Once in the court of Vijayaraghava Bhupala, a pada of Kshetrayya with pallavi, anupallavi and two charanas in Kambhoji raga beginning with, ‘Vadaraka pove’ was given to the experts of the courts to complete the last part of the third charana. No court laureates could compose with appropriate word or meaning. At last Kshetrayya finished the pada with correct wordings. Everyone was excited and impressed by his skill and brilliance. They believed that Kshetrayya was the manifestation of Gopala.
12. SRINIVASA

He was a dravida Brahmin and a scholar in Telugu, Tamil and in Music too. He was a great devotee and priest of Madhura Minakshi temple. He said that he had darshan of Minakshi Devi and Goddess told him to open his mouth. He soon obeyed her and the Devi spilt the betel pulp in his mouth. Because of the divine mother’s blessings he obtained scholarship in music and literature. He began to compose kirtanas rich in meaning, diction and content. He wrote many padas in Tamil with the mudra “Vijayagopala”.

13. JAYADEVA

He was a North Indian Brahmin and was the disciple of Govardhanacharya. A great worshipper of Sri Krishna and was a Sanskrit scholar also. Jayadeva wrote the drama called “Prasanna raghava” and many other classical volumes. He is chiefly famous for ‘Gita Govindam’ on Sri Krishna. It has ‘12’ cantos. It is a great devotional work popularly read by all devotees in India. Sringara is the main rasa of the composition. It tells the divine love of Radha and Krishna.

14. GHANAM SINAYYA

A great devotee of Lord Vishnu, Sinayya belonged to Atreya gotram. He was born in Vangala tradition. As an expert in Music, Sanskrit and Telugu languages he got the favour of “Sri Vijayaranga Chokkanatha”. He was the chief minister. He has composed many kirtanas and padas with the mudra ‘Mannaru ranga’. He was the contemporary of Kshetrayya.
15. MARGADARSI SESHAYYANGAR

He was a Vaishnava Brahmin. He is well known as a scholar in Music and Sanskrit and was a devotee of Lord Ranganatha. He came to Srirangam and lived there to worship Lord Rangadeva, and singing Sanskrit slokas praising Lord. His mudra is 'Kosala'. He offered all his songs at the feet of Lord Ranganatha. He earned the title “Margadarsi Seshayyangar”.

16. GIRIRAJA KAVI

He was a Trilinga Brahmin from Tiruvarur. Like the famous composers of the time, he too was a scholar in Music and Telugu. His devotional and philosophical songs in Telugu language earned for him everlasting fame. His merit and excellence as a musician were recognized by the King Shaji Maharaja. He was the grandfather of Tyagaraja.

17. SHAJI MAHARAJA

He was the second King among the Kings of Maharashtra Raja clan who ruled Tanjavur. He was a scholar in Sanskrit, Telugu, Hindi and Mahratta. He was well versed in Music and literature. He ruled the Cholamandalam from AD 1684 to 1711. He has composed many songs on religious themes in many languages. He wrote a musical drama called “Pallaki seva Prabandham”.

18. LAKSHMIKANTA MAHARAJA

He was a scholar in Sanskrit and Music. He was a Kshatriya. His compositions consist of kirtanas and varnas having musical, lyrical sanskrit and humorous contents.
19. VIRABHADRAYYA

He was a Telugu trilinga Brahmin. He was a great lyrics writer. Among the Emperors of Maharashtra, Pratapasimha was the most intelligent King, a genius in arts and a generous and lovable who helped all the needy. Hearing about his generous character Virabhadrayya travelled Venneti gatta and later to see the king. One day the King himself came to his room and listened the music of Virabhadrayya and gave him many gifts. He took him to Tanjavur and gave him a house to live in. From that time onwards Virabhadrayya adopted the ‘Prataparama’ mudra, the name of the presiding deity of Tanjavur. He composed a number of songs in many rakti ragas. He composed darus, padas and tillanas on Emperor Pratapasimha.

20. KAVI MATRUBHUTAYYA

He was a trilinga Brahmin and a scholar in Music and Telugu. He lived in Tiruchinapalli. He was an ardent devotee of Sugandhi Kuntalamba. By Goddess’s grace he composed many devotional kritis and padas. He also wrote a drama called “Parijatapaharanam”. His stamp signature is ‘Trisiragiri’. When Matrubhutayya sang songs before Goddess (particularly the song ‘Kasippanamevalenamma’) the Goddess appeared in his dream and told him to go to Pratapasimha in Tanjavur and he would certainly get rid of his poverty. The Goddess also come in the dream of Pratapasimha and wanted to help her devotee. The King very much pleased
to help her devotee and gave him ten thousand rupees as a gift.

21. ADIYAPPAIYYA

Adiyappaiyya was a Karnataka Brahmin and a scholar in Telugu and Music. His compositions are ornate with beautiful gamaka prayogas. “Srivenkataramana” was the key signature of him. He modelled the path of Virabhadrayya. The manodharma sangita was standardized by him. His ata tala varna ‘Viriboni’ in Bhairavi raga is an excellent piece of its kind. His son Vina Krishnayya was an expert vina player, who composed three prabandhas known as “Saptataleswaram”. Vina Subbukutti Ayya was the son of Vina Krishnayya.

22. VENKATARAMAYYA

This Telugu Brahmin was a scholar in Music. It was very difficult to sing the kritis of Venkataramayya, so he had the name “Iron chickpeas Venkataramayya” (Inupasanigela venkataramayya). He composed many kritis on deities with the mudra of “Gopalakrishna”.

23. SONTI VENKATASUBBAYYA

He was a Trilinga Brahmin scholar in Music and Telugu. He had deep knowledge of Raganga ragas defined by Venkatamakhi. He was the contemporary of Adiyappaiyya. His varna in the Bilahari raga on Tulaja Maharaja was an imaginative piece of work. He was patronized by Manali Chinnayya. His son Venkataramanayya was famous in singing and a
great musical achiever than his father. He lived during the period of Sarabhoji Maharaja.

24. SYAMA SASTRI

The parents of Syama Sastri were devotees of Sri Kamakshidevi. As they have no son, they offered devotional offering to Venkatachalapathy. In the year AD 1763 Syama sastri was born to these devoted Brahmins. At Tiruvarur, even in childhood he became an expert in the languages of Sanskrit and Telugu. He learned all the intricacies of musical grammar and lyrics from the saint Sangita Swami at Tanjavur. The saint blessed him that he would become very famous in future. He studied music from Adiyappaiyya for sometime. “Syamakrishna” was his mudra. He composed many kritis, swarajatis and tanavarans. Lyrical beauty, poetic felicity and intricate tala pattern are the special qualities of his compositions. He had two sons. Out of them, the second son Subbaraya sastri was a scholar in Sanskrit, Telugu and Music like father. He also composed many kritis and swarajatis. The talented music composer Annaswami Sastri, is the grandson of Syamasastri.

25. GURUMURTHY SASTRI

He was a Trilinga Brahmin of Muriki nadu sect. He was born in Tirunelveli and well versed in Chatur sastrams. He was very talented in Music and exceptional writer of Gitas, Prabandhas and Kirtanas. He was expert in raga alapana and younger contemporary of Ramaswami Dikshithar.
26. VINA PERUMALLAYYA

He was expert in playing ghana raga tanas on vina. This Andhra Brahmin was the court musician of Tanjavur. He played rakti ragas like Bhairavi for ten days. He has received many honours from Kings of North Indian reigns and Ragunath Maharaja of Kottakota. He was composed ata tala varnas in the ragas Saveri and Saurashtram.

27. TYAGARAJA

The musician Tyagaraja opens a fascinating chapter in the history of Carnatic music and his compositions are regarded as the best ones in the realm of music. His intense devotion towards Lord Rama is a remarkable quality of his kritis. Tyagaraja was born as the son of Ramabrahmam, a Vedic Brahmin scholar. From childhood onwards Tyagaraja showed great interest in studying Vedas and Sanskrit. Meanwhile he learned performing rituals and the art of developing Kavyas and Dramas. He had his fundamental lessons in music from Sonti Venkata Ramanayya. Within one year he learned the grammar of music, elaboration of ragas and pallavi singing. In a short time he became famous as one who had no equal in the field of music.

He has initiated into Rama nama mantram by a Brahmin scholar from Kanchipuram. It was a turning point in Tyagaraja’s life. As has been instructed by the scholar, he chanted 1, 25,000 Rama namam per day and completed 96,000,000 by his twenty-first year. Lord Sri Rama appeared
before him thrice and blessed him to write lyrics. Tyagaraja described another exciting experience in the words, “Bala kanaka maya cela sujana paripala jaladhi gambhira” in Atana raga and is a beautiful description of the darshan of Lord Rama in the form of a child. This kriti became very famous and scholars and musicians praised him as a Gandharva or Sage Narada.

He composed “Rāmā ninnē nammi nānu” in Husani raga and many other kritis in Telugu. One day the Sage Narada appeared before him and told him to sing a song. Tyagaraja out of intense devotion prostrated before the sage and sang. The sage was very much pleased and said that there was no other person on the earth who could sing as beautiful as Tyagaraja and gave him a rare treatise called “Swararnavam” and disappeared. On the day he had a vision of sage Narada in sleep. Narada said that music would grow and prosper through Tyagaraja and all his worries should end. This vision was followed, by the compositions , “Nārada guru swāmi” in Darbar raga, “Śrī nārada nāda sarasīruha” in Kanada raga and “Nārada gānalōla” in Atana raga. By thoroughly studying the Swararnavam, all the secrets of the ragas became evident to Tyagaraja. He could compose thousands of kritis in many apurva and mela karta ragas without deviating the grammar of music. He enjoyed immense joy and bliss in praising Gods especially Sri Rama.

Once the Kings of Mysore and Tanjavur invited Tyagaraja to their courts. But he refused the invitation that he does not visit anyone else, other than Lord Rama. One day
Sarabhoji Maharaja came to Tiruvaikyanar and sends a messenger to Tyagaraja to call on him. Tyagaraja could not accept it and wrote the kriti “Nidhi cala sukhama” in Kalyani rag. Tyagaraja had no fascination for wealth or money and lived like a mendicant, begging arms and singing about Rama in the company of his disciples. All his compositions are ways to reach Lord Rama. He had no earthly desire of fame or glory. His kritis are nothing but the expressions of his divine soul which has been merging with super soul. This great musician died at the age of 77.

28. TYAGARAJA’S DISCIPLES

VINA KUPPAYyar

He was a disciple of Tyagaraja and an eminent singer and vina player. He has written many tana varnas, kritis and word play in Telugu. Of all his compositions, tana varnas have a remarkable place. He named his son as Tyagaraja in respect of his guru Tyagaraja. His talented son wrote a book called “Pallavi swara kalpavalli” and got it published.

WALAJAPETTA VENKATARAMANA BHAGAVATAR

He is another famous disciple of Tyagaraja. He was a learned musician of Tyagaraja kritis. Due to his effort, many people of Saurashtra became expert in music.

Ayya Bhagavatar, Subbarama Bhagavatar, Tillasthanam Ramayyanger, Umayalpuram Krishna Bhagavatar and Sundara Bhagavatar are the renowned disciples of great Tyagaraja.
29. GOVINDASAMAYYA

He was a great scholar in Telugu and music. His Telugu padas are full of embellishments. Of these one is in praise of King of Karvetinagaram in Mohana raga and two other similar varnas in Navaroj and Kedara gaula ragas became very popular.

30. KUVANASAMAYYA

He was a composer of Telugu lyric and a good musician. His tana varna in Nattakkuranji raga is a notable composition. He is said to be the brother of Govindasamayya.

31. VAIKUNTHA SASTRI

He was a Dravida Brahmin and a great scholar who wrote epics, dramas and books on grammar and music. He was a great Sanskrit composer of music. His kritis in Sanskrit in rakti and desiya ragas are very popular ones with the signature ‘Vaikuntha.’

32. VIJAYAGOPALA

He was a great devotee, scholar in Telugu, Sanskrit and Music. His kritis are devotional with the mudra “Vijayagopala”.

33. KUPPUSWAMI AYYA

He was a Dravida Brahmin with good skill in Telugu. Bhakti is the dominant aspect of his Kritis. His padas are emotional and romantic with the mudra “Varada venkata”.

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34. PALLAVI GOPALAYYA

He was a Dravida Brahmin from North. He lived in Tanjavur. He was a scholar in Music and Telugu. His skill and brilliance in singing pallavi earned him the title “Pallavi Gopalayya”. His ata tala Varna in Kalyani raga “Vanajakshi” is a beautiful creation in usage of gamakas and chittaswaras. Ata tala varnas in Kambhoji and Todi ragas made him a famous composer. His ankitam is “Venkata”.

35. DISCIPLES OF MUTHUSWAMI DIKSHITHAR

Tirukkadayur Bharati, Avudayarkoil Vina Venkataramayya, Tevur Subrahmanyayya, Vadivelu, Suddha Mridangam Tambiyappa, Ponnayya, Koranadu Ramaswami, Tiruvarur Ayyaswami, Kamalam, Pallalurugudi Ammani etc are the well disciples of Muthuswami Dikshithar.

36. CHAUKAM SINUVAYYA

This Dravida Brahmin was well talented in Music. The Kings and learned persons called him “Chaukam Sinuvayya” because no other singer could sing in the slow tempo like him.

37. DORASAMAYYA

He was a North Indian Brahmin and a scholar in Telugu and Music. He composed kritis in simple language with the mudra “Subrahmanyam”.

38. MADHYARJUNAM PRATAPASIMHA MAHARAJA

He was the son of Amarasimha Maharaja, a king of Tanjavur. He learned Sanskrit, Mahratta languages and was
expert in Music and Mridangam. He composed ragata malika in Mahratta with intricate swara patterns and lyrical beauty.

39. KULASEKHARA PERUMAL

He was the crowned king of Tiruvitamkur. He learned Sanskrit, Malayalam, Hindi, Telugu and English. He was expert in Music also. He has composed kritis in rakti and desiya ragas and many chauka varnas with the mudras ‘Padmanabha’, ‘Kamalanabha’, ‘Jalajanabha’ etc. He also composed ‘Champu kavyams’. He composed kritis in Malayalam and chaukavarna padas in Telugu.

40. VENGU BHAGAVATAR

He was a Dravida Brahmin belonged to Tirunelveli. A scholar in Telugu and Music, composed many kritis, daru and tana varnas. He sang Manodharma sangita very well.

41. SESCHACHALA BHAGAVATAR

He was the court musician of Kottakota state, and disciple of Syama Sastri. He was very talented in Music and Telugu and composed many kritis in poetic form with the mudra “Rama”. His son Matrubhutayya was also good in Music.

42. RAMANANDAYATINDRA

He had natural power to create music in Sanskrit. His talent is regarded through the “Gauri raga prabandham”.

43. NARAYANATIRTHA

He was an expert in music and literature composed “Krishnalilatarangini”, a dance drama.
44. SADASIVA BRAHMAM

He was a pious saint musician who lived 163 years ago at Karuvur on the banks of river Amaravati. Often he was at the ecstasy of spiritual joy, he composed many kritis, rich in form and content. Even now many pilgrims come at the Samadhi of this great saint and do prayers to him.

45. AKKULSWAMI

Akkulswami, a great saint who lived 60 years ago and was a great devotee of Lord Krishna. An incident is described in this biography about his bhakti and Lord Krishna’s blessings on him. He composed the kriti ‘Tavaka kara kamale’ in Kalyani raga in praise of Lord Krishna.

46. SVAYAMPRAKASA YATINDRA

He was a scholar in Sanskrit, Telugu and Music. He composed many kritis in Sanskrit.

47. SIVARAMASRAMA

He was a great saint. He was the disciple of saint Marudanallur and studied ashtapadis, Tamil Ramayana kritis and Sanskrit epics. In the age of twenty he became a saint. He composed many kritis in Sanskrit and Telugu and wrote a book called “Nija bhajana sukha paddhati”.

48. YUVARANGA

He was the “Samsthadanadhipati” of Udayarpalayam, during Tulaja Maharaja’s time. As an expert in music, his Telugu padas are known as “Yuvaranga padas”.

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49. PARIMALARANGA

An expert writer of padas, his padas consists of poetic beauty, rhythm and diction with the mudra “Parimalaranga”. He lived near Chennapattanam.

50. SARANGAPANI

He was a pada composer. Sringara, hasya are the dominant rasas he dealt with in the padas. “Venugopala” is the mudra used for his compositions. He was a Telugu Brahmin from Northern country.

51. MERATTUR VENKATARAMA SASTRI

He lived in the village Merattur near Tanjavur. He lived during the time of Sarabhoji Maharaja. He was a scholar in Telugu language. His padas were adorned with beautiful expressions and the dominant rasa is sringara.

52. TELUGU PADA COMPOSERS (SRINGARA RASA)

<table>
<thead>
<tr>
<th>Name</th>
<th>Mudras</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Ghatapalli</td>
<td>Kailasapati</td>
</tr>
<tr>
<td>2. Bollapuram</td>
<td>Bollavaram</td>
</tr>
<tr>
<td>3. Jatapalli</td>
<td>Jatapalli gopala</td>
</tr>
<tr>
<td>4. Sobhanagiri</td>
<td>Sobhanagiri</td>
</tr>
<tr>
<td>5. Inukonda</td>
<td>Inukonda vijayarama</td>
</tr>
<tr>
<td>6. Sivaramapuram</td>
<td>Sivaramapuram, ramapuram</td>
</tr>
<tr>
<td>7. Vemamgi</td>
<td>Venamgi</td>
</tr>
<tr>
<td>8. Mallikarjuna</td>
<td>Mallikarjuna</td>
</tr>
</tbody>
</table>

They are Telugu Brahmins from Andhra.
53. TODI SITARAMAYYA

The raga Todi was the speciality of Sitaramayya. He composed many compositions of poetic excellence. He lived during the time of Sarabhoji Maharaja.

54. TACHUR SINGARACHARYA

He was an Andhra Vaishnava Brahmin and disciple of Subbaraya Sastri. He was a scholar in Telugu, Sanskrit and Music. His Sanskrit compositions are very beautiful in diction and rhyme. He and his brother Tachur Chinna Singaracharya were great artists in playing the instrument fiddle. They were published five books containing details of lakshya lakshanam of music, varnas, kirtanas, padas and gitas of older composers. They were (1) swara manjari (2) gayaka parijatam (3) sangita kalanidhi (4) gayaka lochanam and (5) gayaka siddhanjanam.

DRAVIDA VAGGEYAKARAS

55. ARUNACHALA KAVIRAYA

He was an expert in meaningful discourses on “Kamba Ramayanam”. He lived during Tulaja Maharaja’s period. He was a talented musician. In the Srimad Ramayanam, he composed varnamettu to six kandams using proper ragas based on the theme.

56. MUTTUTTANDAVAR

He was a scholar in Tamil and Music. He composed many padas and kritis in praise of Lord Siva of Chidambaram in sringara and bhakti rasas.
57. PAPAVINASA MUDALIYAR

He was a great scholar in Music and Tamil and he composed many padas in ‘Ninda stuti’. His mudra is ‘Papavinasa’. He lived during the time of Tulaja Maharaja.

58. GHANAM KRISHNAYYA

He was a scholar in Music and Tamil. Singing pallavi is his speciality. His padas were srinagara rasa pradhanas and with intricate Varna mettu. He lived during the period of Sri Tyagaraja.

59. SANKARABHARANAM NARASAYYA

The raga Sankarabharana was brilliantly sung by him. His padas in Tamil had beautiful lyrics. He lived during the time of Sarabhoji Maharaja.

60. ANATANDAVAPURAM BALAKRISHNA BHARATI

An ardent devotee of Lord Siva, Balakrishna Bharati composed many kritis in Tamil and beautiful lyrics with “Gopala Krishna” mudra. He composed kritis in rakti and desiya ragas and also in apurva ragas.

61. VAIDISVARANKOIL SUBBARAMAYYA

He was a scholar in Tamil and Music. He composed many Tamil padas in srinagara rasa with the mudra “Muddukomaruni”.

62. SADASIVA RAO

He was a Maharashtra Brahmin and scholar in Music, Telugu and Sanskrit. He has composed many kritis, varnas and tillanas.
63. PATTANAM SUBRAHMANYA IYER

He belongs to Tiruvaivyaru and was a Tamil Brahmin. He was expert in Music and Telugu. He composed a few kritis in Telugu.

64. VENKATESWARA SASTRI

He was a great scholar in Music, Sanskrit and Telugu. He was talent in vina also. He is the author of a book called “Sangita svayam bodhini”. He has composed a few Sanskrit kritis.

65. GARBHAPURIVARU, DHARMAPURIVARU

They composed many javalis in Telugu with sringara rasa was the main theme. Their signatures are “garbhapuri” and “dharmapuri”.

66. RAO BAHADUR C. NAGOJI RAO

He was a Maharashtra Brahmin. He was a learned man in many languages and music. He was a man of education and he was the inspector of many schools in Southern circle. In 1900 AD, he wrote a music book in Tamil notation and printed it.

b) COMPOSITIONS

The rich repertoire of compositions revealed the grandeur and high tradition of Indian Music. Variety of musical compositions are included by Subbarama Dikshithar in his great contribution ‘Sangita Sampradaya Pradarsini’. Classical Carnatic music has many musical forms like gita, swarajati, jatiswara, tana varna, pada varna, pada, kirtana, ragamalika, prabandha, javali, tillana etc.
The musical forms except javali and tillana, all are figured in Sangita Sampradaya Pradarsini.

Lakshya gitas

Telugu edition of “Sangita Sampradaya Pradarsini” lists the lakshya gitas as gitas. The Tamil translation series labels them as ‘lakshya gitas’. Subbarama Dikshithar has given lakshya gitas of Venkatamakhi and Muthu Venkatamakhi for his ragas. A total number of ‘170’ gitas are presented in this book. Lakshya gitas composed by purvikas are also given.

For example: Are re dasaratha - Janatodi raga - Dhruva tala
            Somasekhara - Purvi raga - Triputa tala

Lakshya gitas present in Sangita Sampradaya Pradarsini have three sections dhruba, antari and javada along with mudra kandam.

Most of the lakshya gitas are composed by Venkatamakhi. The lakshya gitas in the ragas Purvi, Saveri and Nattakkurani, are composed by Muthu Venkatamakhi. In Purvi and Saveri raga lakshya gitas “muthuvenkata” mudra is seen in javada anga.

Most of the lakshya gitas have the angas dhruba, antari and javada. The anga ‘dhruba’ is not used in Sangita Sampradaya Pradarsini – Telugu edition.

Lakshya gitas with the angas, dhruba and javada.

For eg:-
            Kamaladala - Purvavarali - Dhruvarupaka tala
            Kadanakamdita - Bhupala - Dhruvarupaka tala
Raganga raga - kanakambari

இன்னை குருற்றம் குருது வாக்கம்

அம்சி: என் மிது பாடல் கி அலை, மூக்கியாகச் சின்னம் நோல்

துணை: சின்னம் மாபெரும் நூற்றாண்டு மறையும்.
The antari section of some lakshya gitas has only one or two avarta or even two words.

For eg:-

Kadanatali - Punnagavarali - Dhruva tala
Udadhiga - Mohananata - Eka tala
Arumdhati - Bilahari - Rupaka

Lakshya gita with only dhruva anga

For eg:-

Kauvanara - Navaroju - Dhruva tala

The Raga name, Chakra name, Bhuta Sankhya and mnemonic form of the raga are figured in the lakshya gitas of raganga ragas. The mnemonic form of the ragas is beautifully added in the sahitya of some of lakshya gitas.

For example:

Rajatalila - Senakrani - Dhruvarupaka
Rucirambarita - Bhogachayanata - Eka

Most of raganga raga lakshya gitas contains the names of their bhashanga and upanga janya ragas.

For example:

Aare raja - Todi - Jhampa
Ravikoti - Malavagaula - Matya

The following ragas are described without lakshya gitas.
Udayaravichandrika, Asaveri, Chayagaula, Purnapanchamam, Paraj, Devakriya, Jujavanti, Khamas, Hamsadhvani, Nilambari, Vasanta, Navaratnavilasam, Gopikavasantam, Manji, Mukhari, Darbar, Kannadagaula, Rudrapriya, Nayaki, Sahana, Devagandhari, Manohari, Hamveeru, and Amritavarshini.

A raganga raga lakshana gitanukramanika gita in ‘Gundakriya’ raga (Janya of 15th melakarta Malavagaula) is included among the lakshya gitas. “72” Raganga ragas are arranged in their order. Dhruva anga consists of ‘36’ suddha madhyama melas and the javada anga includes ‘36’ prati madhyama melas.

The talas used in these lakshya gitas are common and rare talas. It is interesting to note that adi tala is not used in these lakshya gitas. The following talas are used for these lakshya gitas.

<table>
<thead>
<tr>
<th>Tala</th>
<th>No of lakshya gitas</th>
<th>Tala</th>
<th>No of lakshya gitas</th>
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<td>Matya</td>
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<td>Rupaka</td>
<td>8</td>
</tr>
</tbody>
</table>

The list of lakshya gitas is given in Appendix (B)

**TANA**

A total number of ‘41’ tanas are included in Sangita Sampradaya Pradarsini and they are composed by Venkatamakhi. Out of this, ‘33’
Raganga raga - kanakambari

1. தமிழ்நாடு தஸ்திரும் பெண்கள் பிரிவும் எம்பான தீர்த்தி
   கைதலில் விளக்கம் பதசூ புராணம் புதமன்ம
   புதமன்ம பதசூ விளக்கம் தீர்த்தி தகமடித்து
   கரியும் புதமன்ம புதமன்ம புதமன்ம
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   புதமன்ம புதமன்ம
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   புதமன்ம புதமன்ம
   புதமன்ம புதமன்ம
   புதமன்ம புதமன்ம
comprises of Suddhamadhyama ragas and ‘8’ are in Pratimadhyama ragas.

The ragas employed in tanas are the following.

5. Manoranjani, 6. Tanukirti, 7. Senagrani, 8. Dhunibhinnashadjam,
13. Vadivasantabhairavi, 14. Malavagaula, 15. Toyavegavahini,
31. Bhogachayanata, 32. Sainadesakshi, 33. Chalanata, 34. Saugandhini,

KIRTANAS

Subbarama Dikshithar defines kirtana as a form having pallavi, anupallavi and charanas and which is basically in praise of God. Kirtana is the common term used for both kriti and kirtana in Sangita Sampradaya Pradarsini. The number of the charana is not definite. In the composition, if the pallavi is one line, then the anupallavi has two and charana has four lines. This is the ratio between them. Though usually, kirtanas as sung in Vilamba kala, depending on the text they are sung in medium tempo or even fast tempo.

Kriti is not defined by Subbarama Dikshithar which makes it clear that this term is a later invention, not known a hundred years ago. Kriti is a very highly advanced musical form.
A total number of ‘315’ Kirtanas are authentically notated in this great work and also included ‘32’ familiar and unfamiliar composers. The compositions are great assets to South Indian Music.

The Kirtana compositions present in Sangita Sampradaya Pradarsini are Muthuswami Dikshithar (214), Pallavi Gopalayyar (4), Ramaswami Dikshithar (4), KrishnaswamiAyya (17), Baluswami Dikshithar (4), Kumara Ettappa (13), Tyagaraja (5) [including his four Pancharatnas coming under kirtanas], Ramadasar (1), Dorasamayya (2), Chinnaswami Dikshithar (1), Subbarama Dikshithar (12), Peddasari (1), Srinivasayya (3), Merattur Venkatarama Sastrikal (1), Matrubhutayya (4), Girirajakavi (1), Tanjavur Ponnayya (4), Venkateswara Ettappa (5), Ettayapuram Raja (2), Kuppuswami Ayya (4), Virabhadrayya (2), Lakshmikanta Maharaja (1), Seshayyangar (1), Ghanam Sinayya (1), Gurumurti Sastrikal (1), Vaikuntha Sastri (1), Akkulswami (1), Syama Sastri (1), Svayam Prakasa Yatindra (1), Talapakkam Chinnayya (1), Purandara Dasa (1) and Swati Tirunal (1).

The list of kirtanas is given in Appendix (B)

CHAUKA VARNA

In Sangita Sampradaya Pradarsini, ‘13’ chauka varnas of various composers are included. These are Ramaswami Dikshithar (5), Subbarama Dikshithar (3), Muthuswami Dikshithar (1), Purvikar (2), Panchapagesa Bhagavat (1), Baluswami Dikshithar and Katigai Muthukumara Pulavar (1).

List of Chauka Varnas (Pada varnas)

<table>
<thead>
<tr>
<th>Sahitya</th>
<th>Raga</th>
<th>Tala</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Aluganela</td>
<td>Kannada</td>
<td>Adi</td>
<td>Prachinar</td>
</tr>
<tr>
<td>2. Chalanammina</td>
<td>Yadukulakambhoji</td>
<td>Adi</td>
<td>Panchapagesa Bhagavat</td>
</tr>
</tbody>
</table>
There are ‘27’ tana varnas are included in Sangita Sampradaya Pradarsini. Subbarama Dikshithar says that tanavarnas are usually sung in madhyamakala or medium tempo. Subbarama Dikshithar has to his credit ‘8’ tana varnas. The other Tana Varna composers whose compositions presented are Vina Kuppayyar (5), Pallavi Gopalayyar (3), Kuvanasamayya (1), Tiruvarur Ayyaswami Nattuvanar (1), Sonti Venkatasubbayyar (2), Govindasamayya (2), Syamasastri (1), Tirunelveli Vengu Bhagavat (1), Ramaswami Dikshithar (1), Baluswami Dikshithar (1) and Pachimiriyam Adiyappaiyya (1).

**LIST OF TANA VARNAS**

<table>
<thead>
<tr>
<th>Sahitya</th>
<th>Raga</th>
<th>Tala</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Amaguvaninne</td>
<td>Narayanagaula</td>
<td>Ata</td>
<td>Vina Kuppayyar</td>
</tr>
<tr>
<td>2. I intachalamu</td>
<td>Kambhoji</td>
<td>Ata</td>
<td>Pallavi Gopalayyar</td>
</tr>
<tr>
<td>3. Intachalamu</td>
<td>Begada</td>
<td>Adi</td>
<td>Vina Kuppayyar</td>
</tr>
<tr>
<td>4. Intaluka</td>
<td>Nattakkuranji</td>
<td>Ata</td>
<td>Kuvanasamayya</td>
</tr>
<tr>
<td>5. Intamodi</td>
<td>Darbar</td>
<td>Ata</td>
<td>Subbarama Dikshithar</td>
</tr>
</tbody>
</table>
In the opinion of Subbarama Dikshithar, pada should be in sringara rasa and sung in slow tempo. Twenty padas of various composers are notated in Sangita Sampradaya Pradasini authentically. These are Kshetrayya (4), Sarangapani (1), Subbarama Dikshithar (2), Matrubhutayya (1), Ghanam Sinayya (1), Kuppuswami Ayya (2), Prachinar (2), Manali Chinnayya Mudaliyar (1), Pollavaramuvaru (1), Venkateswaraa Ettappa (1), Dravida padas of Mukku Pulavar (3) and Swarasthana pada of Baluswami Dikshithar (1).
<table>
<thead>
<tr>
<th>Sahitya</th>
<th>Raga</th>
<th>Tala</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Adiyaramba</td>
<td>Todi</td>
<td>Adi</td>
<td>KatigaiMukku Pulavar, Baluswami Dikshithar</td>
</tr>
<tr>
<td>(Swarasthana pada)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Aligite</td>
<td>Husani</td>
<td>Triputa</td>
<td>Kshetrayya</td>
</tr>
<tr>
<td>3. Caracaturai</td>
<td>Sama</td>
<td>Triputa</td>
<td>Baluswami Dikshithar, MukkuPulavar</td>
</tr>
<tr>
<td>(Dravida pada)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Chollakkel</td>
<td>Sriranjani</td>
<td>Misraeka</td>
<td>Mukku Pulavar</td>
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<tr>
<td>(Dravida pada)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Daniprayamu</td>
<td>Kalyani</td>
<td>Adi</td>
<td>Sarangapani</td>
</tr>
<tr>
<td>(Swarasthana Pada)</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>6. Ekkadikipoyya</td>
<td>Bhairavi</td>
<td>Adi</td>
<td>Kuppuswami Ayya</td>
</tr>
<tr>
<td>7. Emdukuyi</td>
<td>Kambhoji</td>
<td>Misraeka</td>
<td>Venkateswara Ettappa</td>
</tr>
<tr>
<td>8. Indemduva</td>
<td>Begada</td>
<td>Misraeka</td>
<td>Subbarama Dikshithar</td>
</tr>
<tr>
<td>9. Innallavale</td>
<td>Paraju</td>
<td>Adi</td>
<td>Prachina pada</td>
</tr>
<tr>
<td>10. Intapperumai</td>
<td>Malavasri</td>
<td>Misraeka</td>
<td>Mukku Pulavar</td>
</tr>
<tr>
<td>(Dravida pada)</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>11. Inticakkadana</td>
<td>Mohanam</td>
<td>Adi</td>
<td>Matrubhutayya</td>
</tr>
<tr>
<td>12. Mosamaye</td>
<td>Ahiri</td>
<td>Misraeka</td>
<td>Pollavaramuvaru</td>
</tr>
<tr>
<td>13. Nanupari</td>
<td>Tanukirti</td>
<td>Khandatriputa</td>
<td>Manali Chinnayya</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Mudaliyar</td>
</tr>
<tr>
<td>14. Natironinnu</td>
<td>Nattakkuranji</td>
<td>Triputa</td>
<td>Prachinar</td>
</tr>
<tr>
<td>15. Parikkani</td>
<td>Kalyani</td>
<td>Tisraeka</td>
<td>Subbarama Dikshithar</td>
</tr>
<tr>
<td>(Swarasthana pada)</td>
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</tr>
<tr>
<td>16. Sivadiksaparu</td>
<td>Kuranji</td>
<td>Adi</td>
<td>Ghanam Sinayya</td>
</tr>
<tr>
<td>17. Teliseni</td>
<td>Husani</td>
<td>Adi</td>
<td>Kshetrayya</td>
</tr>
<tr>
<td>18. Tomdaravida</td>
<td>Saindhavi</td>
<td>Misrachapu</td>
<td>Kshetrayya</td>
</tr>
<tr>
<td>19. Vadarakapo</td>
<td>Kambhoji</td>
<td>Ata</td>
<td>Kshetrayya</td>
</tr>
<tr>
<td>20. Vaddante</td>
<td>Paraju</td>
<td>Rupaka</td>
<td>Kuppuswami Ayya</td>
</tr>
</tbody>
</table>
The pada ‘Emdukuyi’, set in Kambhoji raga, was composed by Maharaja of the time Venkateswara Ettappa in the form of a question-answer conversation between Lord Muruka and Valli appeared as an elephant and caused concern for Valli.

PRABANDHA

In this musical presentation, the varieties such as Desiya prabandha (Kapay), Kaivara prabandha, Lakshya prabandha, Umatilaka Prabandha and Sriranga prabandha are included in Sangita Sampradaya Pradarsini of Subbarama Dikshithar. Among the ‘10’ prabandhas, six are composed by Venkatamakhi. Ramaswami Dikshithar (1), Purvikar (2) and Ramananda Yati (1) are also included.

**LIST OF PRABANDHAS**

<table>
<thead>
<tr>
<th>Sahitya</th>
<th>Raga</th>
<th>Tala</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Chandasela</td>
<td>Hamsadhvani</td>
<td>Matya</td>
<td>Ramaswami Dikshithar</td>
</tr>
<tr>
<td>(Lakshya prabandha)</td>
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<td></td>
</tr>
<tr>
<td>2. Drigdudhim</td>
<td>Chalanata</td>
<td>Rupaka</td>
<td>Venkatamakhi</td>
</tr>
<tr>
<td>3. Jaya jaya</td>
<td>Gauri</td>
<td>Dhruva</td>
<td>Ramanandayati</td>
</tr>
<tr>
<td>4. S, s m ģ r ś</td>
<td>Mechabauli</td>
<td>Triputa</td>
<td>Venkatamakhi</td>
</tr>
<tr>
<td>(Umatilaka prabandha)</td>
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<td></td>
</tr>
<tr>
<td>5. S s n n d d p m</td>
<td>Husani</td>
<td>Eka</td>
<td>Venkatamakhi</td>
</tr>
<tr>
<td>(Umatilaka prabandha)</td>
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</tr>
<tr>
<td>6. Tattad gita</td>
<td>Paraj</td>
<td>Adi</td>
<td>Purvikar</td>
</tr>
<tr>
<td>(Desiya prabandha)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. Tattaitaiyya</td>
<td>Yamunakalyani</td>
<td>Adi</td>
<td>Purvikar</td>
</tr>
<tr>
<td>(Desiya prabandha)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. Tkat kato</td>
<td>Gaula</td>
<td>Jhampa</td>
<td>Venkatamakhi</td>
</tr>
<tr>
<td>(Kaivara prabandha)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9. Todgi dam</td>
<td>Narayanagaula</td>
<td>Matya</td>
<td>Venkatamakhi</td>
</tr>
<tr>
<td>(Kaivara prabandha)</td>
<td></td>
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</tr>
<tr>
<td>10. Uddhatariipuja</td>
<td>Bauli</td>
<td>Eka</td>
<td>Venkatamakhi</td>
</tr>
<tr>
<td>(Sriranga prabandha)</td>
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</tbody>
</table>
DARU

Daru is like a pada but sung in a faster tempo. The most popular daru of Muthuswami Dikshithar ‘Nisatidaivamentu’ set in Sriranjani raga is also notated in this work. Apart from this, there is other 5 darus are seen. It is interesting to note that all of the darus are composed by the members of Dikshithar family.

LIST OF DARUS

<table>
<thead>
<tr>
<th>Sahitya</th>
<th>Raga</th>
<th>Tala</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Nive rasika</td>
<td>Rudrapriya</td>
<td>Adi</td>
<td>Baluswami Dikshithar</td>
</tr>
<tr>
<td>2. Nisatdaivame</td>
<td>Sriranjani</td>
<td>Rupaka</td>
<td>Muthuswami Dikshithar</td>
</tr>
<tr>
<td>3. Sarasagre</td>
<td>Natanarayani</td>
<td>Tisraeka</td>
<td>Subbarama Dikshithar</td>
</tr>
<tr>
<td>4. Sarasanaya</td>
<td>Gangatarangini</td>
<td>Tisraeka</td>
<td>Ramaswami Dikshithar</td>
</tr>
<tr>
<td>5. Sri Karudani</td>
<td>Yadukulakambhoji</td>
<td>Adi</td>
<td>Subbarama Dikshithar</td>
</tr>
<tr>
<td>6. Samikisari</td>
<td>Vasanta</td>
<td>Rupaka</td>
<td>Baluswami Dikshithar</td>
</tr>
</tbody>
</table>

In the daru in Gangatarangini raga in tisraeka tala, both the dhatu and matu form palindromes, like sarasa nayana sarasa.

For example:- The pallavi is,

\[
\text{s, r s m g m s r s,} \quad \text{s, n d p p d n s,} \quad \text{sa ra sa na ya na sa ra sa} \quad \text{sa ra ta ra ra ta ra sa}
\]

SWARAJATI

The swarajati originated as a dance form with jatis. Including the three swarajatis of Syama Sastri, Subbarama Dikshithar also lights on the swarajati of Adiyappaiyya. The five swarajatis shown in Sangita Sampradaya Pradarsini are seen below.
LIST OF SWARAJATIS

<table>
<thead>
<tr>
<th>Sahitya</th>
<th>Raga</th>
<th>Tala</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. E mandayanara</td>
<td>Husani</td>
<td>Rupaka</td>
<td>Adiyappaiyya</td>
</tr>
<tr>
<td>2. Kamakshi</td>
<td>Bhairavi</td>
<td>Misraeka</td>
<td>Syama Sastri</td>
</tr>
<tr>
<td>3. Kamakshi</td>
<td>Yadukulakambhoji</td>
<td>Misraeka</td>
<td>Syama Sastri</td>
</tr>
<tr>
<td>4. Ravehimagiri</td>
<td>Todi</td>
<td>Adi</td>
<td>Syama Sastri</td>
</tr>
<tr>
<td>5. Mamolahahari</td>
<td>Khamas</td>
<td>Rupaka</td>
<td>SubbaramaDikshithar</td>
</tr>
</tbody>
</table>

In the swarajati ‘Emandayanara’, it is believed that the sahitya for the swaras is set by Merattur Venkatarama Sastri, a Telugu Scholar. The anupallavi, in this Husani swarajati is concluded with a swara-sahitya jati, ie. Solfa passage, sahitya and jati. Syama Sastri deleted the element of jati in it and moulded the swarajati into a brilliant musical form. His three swarajatis are scholarly compositions and are fine concert pieces.

SULADI

‘Suladi’ derived from the word ‘suda’ (a desya word for gita) is a composition very much like gita in musical structure and arrangement. It is a talamalika and the sections being in different talas. They are illustrative of the suladi talas and are of a higher standard than the gitas. Unlike the gita, suladis are composed in different tempos such as vilambita, madhya and druta. This is a special feature only for this form. They are the counter part of the earlier Talarnavam and Panchataleswaram.

Three suladis of Purandara dasa are given in this work.

<table>
<thead>
<tr>
<th>Sahitya</th>
<th>Raga</th>
<th>Tala</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Achyuta</td>
<td>Kasiramakriya</td>
<td>Jhampa</td>
<td>Purandara dasa</td>
</tr>
<tr>
<td>2. Hahugala</td>
<td>Devagandhari</td>
<td>Adi</td>
<td>Purandara dasa</td>
</tr>
<tr>
<td>3. Tandeyagi</td>
<td>Bhupalam</td>
<td>Rupaka</td>
<td>Purandara dasa</td>
</tr>
</tbody>
</table>
TILLANADARU

This musical form is like the Tillana with the angas pallavi, anupallavi and charana. But the major portion of Tillana daru consists of words on the model of daru with a few jatis. Therefore it is a misra prabandha. The only one composition notated in Sangita Sampradaya Pradarsini is composed by Krishnaswami Ayya.

<table>
<thead>
<tr>
<th>Sahitya</th>
<th>Raga</th>
<th>Tala</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nadiridani</td>
<td>Suruti</td>
<td>Adi</td>
<td>Krishnaswami Ayya</td>
</tr>
</tbody>
</table>

JATISWARA

There is only one jatiswara is seen in Sangita Sampradaya Pradarsini. It is composed by Subbarama Dikshithar in Yamunakalyani raga.

sd, p, m -Yamunakalyani -Adi tala

SWARASTHANA VARNA

Subbarama Dikshithar recorded only one of this type and is composed by Ramaswami Dikshithar, the great grandfather of Subbarama Dikshithar. This Swarasthana Varna follows a format similar to that of a kriti, with pallavi, anupallavi, charana and muktayi swara after the charana.

s r g, n - Todi raga - Adi -Ramaswami Dikshithar

The swara and sahitya are identical all through, except the charana line where the name of the royal patron appears.

For eg: - In the pallavi

s r g, n d, n | p, m r | n n, p d ||

sa ri ga ni da ni | pa ma ri | nini pa da ||
This composition is in praise of Manali Chinnayya Mudaliyar.

RAGAMALIKA

Anubandham ‘A’ of the great work Sangita Sampradaya Pradarsini consists of ‘16’ Ragamalikas. Among these ten compositions of Subbarama Dikshithar, two of Muthuswami Dikshithar and four of Ramaswami Dikshithar are given in musical presentation. The incomparable ragamalikas ‘108’ Ragatalamalika and Chaturdasa ragamalika are also included.

LIST OF RAGAMALIKAS

<table>
<thead>
<tr>
<th>Sahitya</th>
<th>Raga</th>
<th>Tala</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Endukurara</td>
<td>9 ragas</td>
<td>Rupaka</td>
<td>SubbaramaDikshithar</td>
</tr>
<tr>
<td>2. Garavamu</td>
<td>9 ragas</td>
<td>Rupaka</td>
<td>SubbaramaDikshithar</td>
</tr>
<tr>
<td>3. I kanakambari</td>
<td>72 ragas</td>
<td>Adi</td>
<td>Subbarama Dikshithar</td>
</tr>
<tr>
<td>4. Kamimcina</td>
<td>32 ragas</td>
<td>Tisraeka</td>
<td>SubbaramaDikshithar</td>
</tr>
<tr>
<td>5. Manasaveri</td>
<td>13 ragas</td>
<td>Rupaka</td>
<td>RamaswamiDikshithar</td>
</tr>
<tr>
<td>6. Manatodi</td>
<td>6 ragas</td>
<td>Adi</td>
<td>SubbaramaDikshithar</td>
</tr>
<tr>
<td>7. Natakadi</td>
<td>108 ragatalalamika</td>
<td>Rupaka</td>
<td>RamaswamiDikshithar</td>
</tr>
<tr>
<td>8. Nisarile</td>
<td>9 ragas</td>
<td>Tisraeka</td>
<td>SubbaramaDikshithar</td>
</tr>
<tr>
<td>9. Priyamuna</td>
<td>10 ragas</td>
<td>Tisraeka</td>
<td>SubbaramaDikshithar</td>
</tr>
<tr>
<td>10. Purnachandra</td>
<td>6 ragas</td>
<td>Rupaka</td>
<td>MuthuswamiDikshithar</td>
</tr>
<tr>
<td>11. Samaja</td>
<td>20 ragas</td>
<td>Adi</td>
<td>RamaswamiDikshithar</td>
</tr>
<tr>
<td>12. Sivamohana</td>
<td>44 ragas</td>
<td>Adi</td>
<td>RamaswamiDikshithar</td>
</tr>
<tr>
<td>13. Sriviswa</td>
<td>14ragas</td>
<td>Adi</td>
<td>MuthuswamiDikshithar</td>
</tr>
<tr>
<td>14. Valapumiri</td>
<td>4 ragas</td>
<td>Rupaka</td>
<td>SubbaramaDikshithar</td>
</tr>
<tr>
<td>15. Vanitaro</td>
<td>4 ragas</td>
<td>Rupaka</td>
<td>SubbaramaDikshithar</td>
</tr>
<tr>
<td>16. Vedukato</td>
<td>5 ragas</td>
<td>Rupaka</td>
<td>SubbaramaDikshithar</td>
</tr>
</tbody>
</table>

The ragamalikas of Muthuswami Dikshithar and Ramaswami Dikshithar are in praise of the divine deity. But the ragamalikas of
Subbarama Dikshithar are mostly in praise of both Kings and Lords. The ‘108’ ragatalamalika of Ramaswami Dikshithar begins in Nata raga, Dhruva tala. It includes the 108 talas like Pratapasekhara, Antarakrida, Vanamali, Darpana, Ratilila etc. Of the two ragamalikas of Muthuswami Dikshithar ‘Sri Viswanatham’ is composed in Sanskrit. Each section concludes with swara sahitya. From the sahitya lines, ‘Chaturdasa bhuvana rupa ragamalika’ denotes this ragamalika consists of 14 ragas. The shad ragamalika ‘purnachandra’ consists of ‘6’ ragas namely Purnachandrika, Narayani (Pallavi) Sarasvatimanohari, Suddhavasanta, Hamsadhvani and Nagadhvani (Anupallavi). It is note that all these ragas are janya ragas. In this composition there is no chittaswara but ragamudras are added to proper places. This is a small ragamalika. In the last section we can see the presence of Gopuchcha yati.

Purna kundalini nagadhvani sahite

Dhvani sahite

hite

te

SANCHARI

Sanchari is the unequalled and incomparable contribution of SubbaramaDikshithar to the world of Music. It is a compact presentation of the murchana and visesha prayogas of the raga, set to suitable tala. A study of the sanchari will also be useful to the students of music. Subbarama Dikshithar composed ‘185’ sancharis for the ragas given in his masterpiece work and the ragas are as follows.
Raganga raga - kanakambari

"サンチャリサンプリングからのサンプルページ"
<table>
<thead>
<tr>
<th>Raga</th>
<th>Melakshar</th>
<th>Raga</th>
<th>Melakshar</th>
</tr>
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<tbody>
<tr>
<td>Abheri</td>
<td>Devagandhari</td>
<td>Hamveeru</td>
<td>Lalitapanchamam</td>
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<td>Ahiri</td>
<td>Devakriya</td>
<td>Hindolam</td>
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</tr>
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<td>Amritavarshini</td>
<td>Devamanohari</td>
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<td>Anandabhairavi</td>
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<td>Andhali</td>
<td>Desisimharavam</td>
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<td>Arabhi</td>
<td>Dhalivarali</td>
<td>Jaganmohanam</td>
<td>Madhavamanohari</td>
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<tr>
<td>Ardradesi</td>
<td>Dhamavati</td>
<td>Janatodi</td>
<td>Madhyamavati</td>
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<td>Asaveri</td>
<td>Dhanyasi</td>
<td>Jayasuddhamalavai</td>
<td>Mahuri</td>
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<tr>
<td>Atana</td>
<td>Dhavalanga</td>
<td>Jhankarahramari</td>
<td>Mangalakaisiki</td>
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<tr>
<td>Balahamsa</td>
<td>Dhautapanchamam</td>
<td>Jivantika</td>
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<tr>
<td>Bauli</td>
<td>Dirasankarbharanam</td>
<td>Joti</td>
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<tr>
<td>Begada</td>
<td>Dhunibhinnashadjam</td>
<td>Jujavanti</td>
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<tr>
<td>Bhanumati</td>
<td>Erukulakambhoji</td>
<td>Kalavati</td>
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<td>Bhairavam</td>
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<td>Bhavani</td>
<td>Gangatarangini</td>
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<td>Maruva</td>
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<tr>
<td>Bhairavi</td>
<td>Gasamasarvarali</td>
<td>Kambhoji</td>
<td>Margahindolam</td>
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<tr>
<td>Bhinnapanchamam</td>
<td>Gaudipantu</td>
<td>Kanakambari</td>
<td>Mechabauli</td>
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<tr>
<td>Bhogachayanata</td>
<td>Gaula</td>
<td>Kannada</td>
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<td>Bhupalam</td>
<td>Gauri</td>
<td>Kannadagaula</td>
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<td>Bhushavati</td>
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<td>Kannadabangala</td>
<td>Mohananata</td>
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<td>Bilahari</td>
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<td>Ghanta</td>
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<td>Harikedaraugula</td>
<td>Kuntala</td>
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<td>Darbar</td>
<td>Hamsadhvani</td>
<td>Lalita</td>
<td>Narayani</td>
</tr>
<tr>
<td>Narayanagaula</td>
<td>Purnapanchamam</td>
<td>Saurashtram</td>
<td>Sri</td>
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(C) MUSICAL ASPECTS

In this section an attempt has been made to examine the musical embellishments found in Subbarama Dikshithar’s compositions. He had an inborn talent in composing various musical forms which he nurtured and developed properly by his own effort and the support given from Baluswami Dikshithar. His kritis and other musical forms combine in them literary and musical excellences. The decorative angas of kritis and how they are figured in the kritis of Subbarama are briefly done in this part.

Sangathis

Sangathis are variations on a musical theme, developed step by step. Each sangathi is an evolution from the preceding one and marks an
improvement upon it. They are highly enchanting and serve to tone up the entertainment value of a musical composition. Sangathis heighten the raga bhava and artha bhava in kritis.

Subbarama Dikshithar has introduced excellent sangathis in his kritis.

Example

1. The pallavi of “Tripurasundari” in Nattakkuranji (10 sangathis)
2. The pallavi of “Sankaracaryam” in Sankarabharana raga (3 Sangathis)

His kritis in Maruva (a rare raga) “Emamma” and Kalyani raga “Kamtimati” there is no sangathis in the pallavi. His other kritis have two or three simple sangathis. He has introduced less number of sangathis in his kritis.

Madhyamakala sahitya

This is another technical beauty found in the kritis of Subbarama Dikshithar. It is an inseparable part of the kriti composition. Madhyamakala is sung at the end of the anupallavi or charana or both. They add lustre and liveliness so as to give a brilliant and effective ending to the whole piece. Subbarama Dikshithar introduced this beauty in most of his kritis. Excellent examples are found in his compositions.

1. Tripurasundari -Nattakkuranji -Rupaka

Kalādhari guruguhanutasa kalamōdkari saṁkari
Kalāpi kalāpaka cabhara kalānidhi vadanasuradana

Charana

108
2. Kamtimati - Kalyani - Rupaka
  
  Kamtarakamtara kamtasali vatipuri
  Kamtakamtavani kamtaevinutacarana
  Murasurari sodarimoralakimncarada
  Dharadharasutamadhuradhuradharadharadharakaca
  Anupallavi
  Charana

3. Sankaracaryam - Sankarabharana - Adi
  
  Karakalitadamdaka mamdalam
  Kasayadharamvinatamunimamdalam
  Varamati vijitaharakumdalamsubha
  Varadam natadharakhamdalam sri
  Charana

Chittaswara

The groups of swara or solfa passages that have been composed and figuring in the musical compositions may be generally referred to as “Chittaswaras”. The word ‘Chittaswara’ is not used in this great work Sangita Sampradaya Pradarsini. The term ‘Muktayi swara’ is given in Pradarsini for the swara passages in both ragamalikas and varnas. ‘Chitta’ is a Telugu word which means (Kalpitamu) kalpita or something previously thought of and arranged. This is a set of solfa passage in 2 or 4 avartas if in Adi tala, and 8 or 16 if in Chapu, Triputa or Rupaka tala and is sung at the end of anupallavi and charana.

The kritis of Subbarama Dikshithar are decorated with brilliant chittaswaras, like a bunch of flowers adorning a beautiful creeper. The following are some of the kritis of Subbarama for which chittaswaras have been introduced.
1. Sankaracaryam -Sankarabharana - Adi

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

This chittaswara is an example wherein some avartas are in vilambakala and some in madhyama kala.

2. Srivalli pate -Nagaswaravali - Chaturasraeka

\[p d | s, d p m p m g | m, g m p, m, | m d,\]
\[p d | s s d d p m p d | s d p m g p m g|\]
\[s, s, s g m g | m, g m p m p, | s g m p m d : p d |\]
\[s s g g s s g g | m, m, m g | s s g g s s d,|\]
\[d s d d p, p d | s s s d s d p | p p m p m m, m, g|\]
\[p m g, m g s, | m g s d p m\]

In this chittaswara more prominence is given to janta swara prayogas.

3. Devi divyanama -Mechabauli - Rupaka

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

It is important to note that all the avartas begins on gandhara and three sthayis of gandhara is also seen. It is note that mandra sthayi gandhara is rarely seen in compositions.
Chittaswaras, the excellent and attractive swara passages are found in kritis can be seen from the early part of the 18th century. In Dikshithar family, Ramaswami Dikshithar, Muthuswami Dikshithar and Baluswami Dikshithar have to their credit a number of compositions with chittaswaras. Baluswami Dikshithar also added brilliant chittaswaras to some of the compositions of Kumara Ettappa Maharaja.

Solkattu swara

It is chittaswara, in which, on certain portions, tala mnemonics are introduced and sung. While singing, one hears the swaras and jatis alternately making the compositions very attractive.

For eg: - Sri karudani (Daru) -Yadukulakambhoji -Adi

\[ p, d, \quad \ddot{s}, \quad p, d, \ddot{s} / i \ddot{s} n d p m \quad \mid p, / d, d, m p \quad \mid d, s d p m m g \mid \]
\[ t a j h j h a j h a m t a k a j h a m - - - - - - \quad \mid t a d d h i n n a m t a d h a \quad \mid n a m - - - - - - \mid \]
\[ r, g, \quad r, s, r, s r m g r g \quad \mid s, r, \quad s, p d \quad \mid s, s r m g m \mid \]
\[ t a j h a m t t a r i t t a - - - - - - \quad \mid t a t h d h a i y y a t a r i k u d u \quad \mid j h a m - - - - - - \mid \]
\[ p, m, \quad p, d p \backslash m, \quad p, d, m p d d, \quad \mid p, d, \quad d, s, p d \quad \mid \ddot{s}, \ddot{s} r i m, \ddot{g} r \mid \]
\[ t a j h a m t a k i t a j h a m - - - - - - - \quad \mid t a j h a m t a r a m t a \quad \mid n a m - - - - - - \mid \]
\[ \ddot{g} \ddot{s} \ddot{r} \ddot{g} \quad r, s, m p d \quad d, p, m g r g \quad \mid s r \quad s, d \ddot{g} \ddot{r} \ddot{s} d s \quad \mid d, p m, \quad g r m, \mid \]
\[ t a k i t a h a m - - - - t a k a j h a m - - - - t a \quad k a t a d h i m g i n a t o m \mid \]

The kriti ‘Parthasarathy ni’ in Yadukulakambhoji of Subbarama Dikshithar contains an excellent solkattu swara pattern. This passage heightens the beauty of the composition.
Solkattu swara sahityam

This is a passage of solkattu with, a sprinkling of a few avartas of swaras in the middle. In addition, there is sahitya for the whole passage. The solkattu part with the interspersed swaras is first sung and this is followed by the singing of the sahitya.

For eg:- Tripurasumndari - Nattakkuranji - Rupaka

\[ \text{N. d | n S r g m g | /M . /p | G / m \ R / g S} \]
\[ \text{Taj jam - ta jam ta ka na ka ja m . . . . . . .} \]
\[ \text{Kata y a ni ka li ka lu sa pa no di ni pra mo} \]

\[ \text{r g m / p | g / m r / g s / r \ S | / g r S | r S m / p g r s} \]
\[ \text{Ta riki t a ta ka ti mi ta ka jam . . . . . . .} \]
\[ \text{Di ni sa ka la bhuvana ja na ni va ra da yi ni ma da sa ma ni} \]

\[ \text{n S s | / n D n / p d n s \ n s n / r \ s d / n \ P d} \]
\[ \text{Tajam ta . . . . . . ta ri ta je . ku . . . . .} \]
\[ \text{Ka dam ba va ni vi ha ri ni bhu ja ga ve . ni ma dhu ra va ni} \]

\[ \text{n s r g / m / p \ R s s N d / p d n / s \ / d p m / p g r S} \]
\[ \text{. . . . ta dd hi nu . . ta ka di gi ta ka ta di mgi na to m} \]
\[ \text{Sma ra ha ru ni . ra ni pu ra ni na ta ja na na li na di na ma ni} \]

It is believed that this is the only composition of Subbarama Dikshithar with solkattu swara sahitya.

Apart from the above mentioned decorative angas, which pertain to the dhatu of pieces, we have a few literary or rhetorical beauties, which add lustre and charm to the sahitya of the kritis. Very few Vaggeyakaras have introduced such embellishments in their kritis as it needs literary and poetic gifts of a high order, and a thorough knowledge of music, to
successfully create such technical beauties. Let us find out such beauties in Subbarama Dikshithar’s compositions.

**Swarakshara**

Swarakshara is the decorative anga in which the swaras and the aksharas or sahitya syllables are identical or almost identical. Swaraksharas may be mainly of two kinds; the suddha (pure swarakshara) and the suchita (suggestive swarakshara). In the first, the swara and the sahitya are identical. In suchita swaraksharas, the swaras and sahitya syllables are not exactly the same but are slightly different due to change in the vowels or due to the use of like sounding consonants in the place of consonant which would be identical with the swara.

Eg:- Kamtimati - Kalyani - Rupaka

\[
\begin{align*}
g, & \quad mp \begin{cases} m \end{cases} p, \\
\text{kam ti} & \begin{cases} ma \end{cases} \text{ti} - \text{Suddha swarakshara}
\end{align*}
\]

Sarakanana - Sriranjani - Rupaka

-Suchita swarakshara

Although Subbarama Dikshithar has composed several musical forms, Kritis form the bulk of his compositions, totaling to ‘12’, next Ragamalikas ‘10’, Tana varnas ‘8’ and so on. He has composed kritis on various Gods, Goddess and Acharyas (Sankaracharya). His kritis in Kalyani, Bhairavi, Sriranjani, Nattakkuranji, Sankarabharana, Yadukulakambhoji can be considered as shining golden coins in the repertoire of music world. His compositions in Maruva, Nagagandhari, Nagaswaravalni and Mechabauli have become rare and evershining pieces in musical tradition.
A general analysis of some of the compositions of Subbarama Dikshithar are also dealt in this section.

Śrīrājādhi (Tanavarna) - Balahamsa raga - Ata tala

This composition is written in honour of Bhaskara Setupati of Ramanathapuram (Ramnadu). This tanavarna is a lengthy one and has pallavi, anupallavi, muktayi swara, charana, six charana swaras and anubandham. Like padavarna, all these sections have sahitya.

The commencement of this varna replete with ragabhava. The starting phrase ‘m g r g r s,’ is an important visesha sanchara. In this varna, the pallavi and 5th Charana swara begin on madhya sthayi madhyama, a raga chaya swara. Anupallavi, muktayi swara, other charana swaras begin on panchama, the nyasa and amsa swara of this raga.

In the pallavi, we can see the sthala mudra “Ramanatha Padambhoja”. The anupallavi, which includes the Raja mudra “Sri Bhaskara Setupati sarvabhauma”.

It is the only varna in the raga Balahamsa by Subbarama Dikshithar. This varna is an excellent example of the vaulting imagination of him.

Among the charana swaras, third swara is shadjantam.

Alukavaladusāmajagamanakusātilataga
laḍusā rasasa ruḍunusā hasamunasumasā
yakamulabarapaga sā rasāksabeda rinadira sā miga

The 4th swara is a panchama swaradi.

Pāvana caritanī pāvana sritajana
Pālapra balamagu paditagavumaga
Bhaskara Setupati
Raja of Ramanathapuram
Padicaturugala parthivakarmukha sartha
Patilukrpa patrayagu

The 5th svara is sarvalaghu, it starts with

\[ mpdp \quad pmr \quad sgr \quad srr \quad ppdp | \]
kalakala manucilu kalapalu kulukunu kalakami

The sarvalaghu pattern shows the raga in its hrasva swara movement.

Sri rajivaksadi (Tanavarna) Yadukulakambhoji - Ata

This tana varna is in praise of Sivagiri Balasubrahmanya and is composed at the request of Raja Varaguna Rama Sangili Virappa Pandiyar, Zemindar of Sivagiri. The varna has pallavi, anupallavi, muktayi swara, charana, six charana swaras and anubandham. All these sections have sahitya. The tana varna is embellished with yati, prasa, swarakshara beauty etc. Janta, visesha prayogas are also seen in this composition.

In this varna, pallavi and muktayi swara start with shadja. Anupallavi, charana, charana swaras 3rd, 4th, 5th and 6th are begin with madhya sthaya dhaivata, an important raga chaya swara of Yadukulakambhoji. The first and second charana swaras begin on panchama with suddha swarakshara beauty.

The charana swaras are of varying length. The last swara is a longer one and it contains the Vaggeyakara mudra ‘guruguha’. The sthala mudra ‘sivagiri’ refers in the anupallavi as “Sri rajillu sivagiri vasa”.

The third charana swara is set as dirgha dhaivata swaradi.
The fourth swara is set as sarva laghu. The range of this varna is from mandra sthayi dhaivata to tara sthayi madhyama.

As it is blended with the special swara patterns which gives sweet swara combinations, there by it enhances the splendour of this varna. It is interesting to note that he had special favour in composing the Yadukulakambhoji raga. Apart from this tanavarna, two more compositions, one a kriti begins with ‘parthasarathy’, other a daru begins with ‘sri karudani’ has to the credit of Subbarama Dikshithar in Yadukulakambhoji raga.

**Śrīmāhārāja – Tanavarna (Atana, Ata tala)**

This tana varna is a longer composition compared to other tana varnas of Subbarama Dikshithar. It is composed in honour of Venkateswara Ettemdra Pandiyan. The purvanga comprises of pallavi, anupallavi and muktayi swara. The uttaranga comprises of charana and ‘7’ charana swaras. Anubandham is given at the end of the charana swaras as a separate section and this is also so long. All sections have sahitya.

In the anupallavi, Subbarama Dikshithar included the Raja mudra as “Sri Venkateswara Ettemdra sadguna samdra”.

Of the seven charana swaras, the third swara is shadja swarantam.

Manjula vacanarasā mṛta saha sā jitasā
rasarpasārvabhauma sādhunivaha sādhva
sāpaharasāhasamkamanasāraga nusare sāreku
The 4th swara is dhaivata swarantam

Dhāraṇinisaraṇamanutaruṇinikarunānudā
nupavaladāpanativalenilakaladā
maguvalapadā yagādura muda
karatamidā catura

The 5th swara is set in sarva laghu pattern. These pretty sahitya patterns enhance the glamour and splendour of this Atana raga Varna. Subbarama Dikshithar has composed another tana varna in Atana raga starts with “Sri raja raja raja mana”.

Śrī rāja rāja rāja – Tanavarna (Purnachandrika, Ata)

Purnachandrika is a rare raga derived from the 29th melakarta Sankarabharana. This tana varna is composed in honour of Venkateswara Ettemdra Maharaja. The sahitya of this tana varna is taken from the same of the Atana tana varna ‘Śrī rāja rāja rāja mana”. Dvitiyakshara prasa is seen in the pallavi and anupallavi.

Purnachandrika tanavarna comprises of five charana swaras. But Atana tanavarna has two more charana swaras (6th and 8th). These two have the same anubandham.

Among the charana swaras the 3rd swara ends with shadja and the 4th with a sarva laghu pattern. Janta, dattu swara sancharas are also seen in this varna. The literary supremacy and excellent swara combinations are fine and fascinating. All these embellishments made this varna a brilliant one.

Śrī Kānchi Kāmakōti – Tanavarna (Kasiramakriya, Ata)

The tanavarna “Śrī Kānchikāmakōti” is composed in the 51st melakarta Kasiramakriya, the corresponding prati madhyama mela of
Mayamalavagula. This is the only tanavarna of Subbarama Dikshithar, in a melakarta raga and is in praise of Sri Sankaracharya of Kanchi Kamakoti. (Others are in Janya ragas such as Balahamsa, Atana, Darbar, Purnachandrika, Yadukulakambhoji and Sahana).

Usually tanavarnas have sahitya only for pallavi, anupallavi and charana. But in the varna ‘Sri Kanchi Kamakoti’ a muktayi swara having sahitya is introduced.

In the charana sahitya, Subbarama Dikshithar says that ‘Sankaracharya’ has the blessings (Kataksha patra) of Goddess Kamakshi. Pratyahata gamaka prayogas, dattu swara prayogas add sweetness to this composition. It is also seen in the pallavi, the acharya mudra “Sankaracharya”.

Subbarama Dikshithar has composed anubandham for most of his tana varnas. A lengthy-anubandham is also seen in his Atana tana varna “Śrī mahārājāśrita”. Out of the 8 tanavarnas, 5 of them have sahitya for whole section. It is also important to note that most of his tana varnas are in honour of Kings, Zemindars and Acharya. Subbarama Dikshithar also used sarvalaghu pattern for his varnas. In most of his varnas, we come across beautiful swara combinations. The fine force of his literature is brilliantly exposed through these varnas.

Sarasagre – Daru – Natanarayani – Tisraeka

The daru set in the raga Natanarayani is composed in honour of Narayanaswami Pandiyan, Zemindar of Periyur. Generally a few compositions are seen in this raga. One of the popular composition in this raga is “Mahaganapate”, Adi tala by Muthuswami Dikshithar (It is given in Sangita Sampradaya Pradarsini – Vol. III P-667).
In this daru, dvitiyakshara prasa is seen in the pallavi and anupallavi. The Vaggeyakara mudra is brilliantly incorporated in the anupallavi. At the end of the charana, a madhyama kala alapanam with the decoration of Yati and Swarakshara beauty are also included. A solfa passage is also set in the end of charana. The sancharas are restricted from mandra sthayi panchama to tara sthayi shadja. This raga doesn’t have elaborate sancharas in tara sthayi.

The raga chaya prayoga ‘p d s r’, adds beauty to this composition. Janta swara prayogas are profoundly used. These specialities add much beauty to this composition.

**Sri karudani – Daru (Yadukulakambhoji, Adi)**

The daru in Yadukulakambhoji is composed in praise of Raja Varga guna Rama Sangili Virappa Pandiyen, Zemindar of Sivagiri. In the anupallavi the lines, “Srīkatākṣa muna sthīrā sampadavelayu ‘śrī varaguṇa rāma bhūpāla’ denotes the Zemindar of Sivagiri, Virappa Pandiyen. Apart from pallavi, anupallavi and charana, there is a brilliant solkattu swara is seen at the end of the charana.

This is believed to be one among of his earlier compositions. So the composer signature is not seen in this composition.

**Endukurara – Ragamalika (Navaratnamalika, Rupaka tala)**

Subbarama Dikshithar has composed this beautiful ragamalika in nine ragas begins in Kedara, a vira rasa pradhana raga and ends in Rudrapriya. The other ragas like Todi, Khamas, Atana, Kambhoji, Nilambari, Saurashtra and Vasanta are suitably chosen and these are sringara as well as vira rasa pradhana ragas. This ragamalika is one among the three compositions composed for dance recitals. (Others are
chalkavarnas in Anandabhairavi and suruti). This is composed at the request and in honour of Sri Muthuswami Ettappa Maharaja. Each section consists the particular raga name incorporated to the sahitya very beautifully. The 9th section consists the vaggeyakara mudra and the Raja mudra. This ragamalika is an example for sahityas in chittaswara but without makutaswara, viloma chittaswara.

**Garavamu (9 ragas, Rupaka)**

This Navaratna ragamalika is in praise of the King Bhaskara Setupati of Ramnad. It begins in Kalyani and ends in Mohana raga. The ragas Todi, Saveri, Atana, Nilambari, Manirangu, Kambhoji and Mukhari are brilliantly coined in this ragamalika. The raga mudras are beautifully incorporated to the sahitya. The Vaggeyakara mudra is included in the first section. In this composition there is sahitya for chittaswaras and viloma swara sahitya. In this ragamalika we come across prasa, yati, janta, dattu and beautiful swara combinations which highlight the composer’s intelligence over prosody.

**Kamimcina (32 ragas, Tisraeka)**

This is one of most important ragamalikas of Subbarama Dikshithar consists of 32 ragas. The ragas included are Kalavati, Sri, Todi, Manohari, Kannada, Sankarabharana, Purnachandrika, Varali, Sama, Kedaragaula, Khamas, Maruva, Kapi, Mohana, Vasanta, Saveri, Kuranji, Saranga, Kalyani, Kambhoji, Pantuvarali, Arabhi, Ahiri, Gaula, Nata, Yamuna, Padi, Nayaki, Lalita, Paraju and Gauri. This ragamalika is composed in honour of Sri Pasupati Ananda Gajapati Raju, Maharaja of Vizianagaram.

The 13th section set in Kapi raga includes the Vaggeyakara mudra and in the 16th section includes the Raja mudra “Sri Ananda Gajapati”.
“Kamimcina” in 32 ragas by Subbarama Dikshithar is a classical instance of a ragamalika with sahitya for chittaswaras and viloma swara sahitya. This raga malika is also in praise of Sri Parthasarathy.

**Manatodi – Ragamalika (6 ragas, Adi)**

The ragamalika ‘Manatodi’ set in Adi tala is a Tamil composition. This composition has the angas pallavi, anupallavi and charana. Pallavi is in Todi raga, anupallavi in Sri raga and charana consists of Khamas, Bhairavi, Yamuna, and Nattakkuranji. The Vaggeyakara mudra is incorporated to the swara sahitya of the Anupallavi

Kōlāhala śubhakaralīla surakulakāla suguṇasīla guṛuguha
Raga mudras are also seen in the particular sections.

The Raja mudra mentions in the Anupallavi as ‘Kanakamazhai pozhiyum Sri Muthuswami yettama’.

**Nisarilerani – (9 ragas, Tisraeka)**

The Navaratnamalika ‘Nisarilerani’ is set in the tala Tisraeka and it is composed in honour of Sri Rama Varma Tiruvadi, Maharaja of Travancore. The ragamalika begins in Kalyani and goes through the ragas Khamas, Begada, Maruva, Balahamsa, Vasanta, Yamuna, Manirangu and ends in Todi. This brilliant ragamalika of Subbarama Dikshithar, is a classical instance of sahitya for chittaswara and viloma swara sahitya. The vaggeyakara mudra appears in the swara sahitya of 4th section (Maruva raga). The Rajamudra is seen in the swara sahitya of 9th section “Bāla śrī rāmavarma kulaśekhara mahārāja Kīrtāpatini brōchu”.
Priyamuna (10 ragas, Tisraeka)

This is like the structural pattern of the ragamalika “Manatodi”. This composition has the angas pallavi consists the ragas Yamuna and Todi, anupallavi consists the ragas Sri and Hamveera and the charana is set in the ragas Darbar, Padi, Husani, Sahana, Mohana and Bhupala. This is comparatively short composition but ‘10’ ragas are used. This composition is in praise of Sri Venkatagiri pati and the mudra is quoted in the anupallavi. It is note that the composer mudra is not seen.

Vedukato – (5 ragas, Rupaka)

Subbarama Dikshithar has composed this brilliant composition in five ragas begins in Kalyani and ends in Mohana, a mangala raga. The other ragas like Todi, Bhairavi, Saranga are suitably chosen. The ragamalika set in rupaka tala is in praise of Lord Rajagopala. This is sung in a manner that starting from Kalyani and leading to next ragas with swara sahityas at the end in a reverse order.

Vanitaro – (4 ragas, Rupaka)

The ragamalika is firstly composed by Tanjavur Ponnayya, a favourite disciple of Muthuswami Dikshithar and an illustrious dance master. Later Subbarama Dikshithar revised the lyrics and improved the ragamalika at the request of Raja of Venkatagiri and Mr. V. Ramachandra Rao, Deputy Police Commissioner, Madras. Ragas such as Bilahari, Varali, Gamakakriya and Dhanyasi are beautifully coined in this composition. The vaggeyakara mudra and raga mudra are brilliantly woven into lyrics.

Valapumiri – (4 ragas, Rupaka)

The ragamalika ‘Valapumiri’ set in Rupaka tala consists the ragas Todi, Khamas, Bhairavi and Kambhoji. This composition is in praise of
Lord Sriramachandra. It is found that chittaswaras have sahitya in this ragamalika. There is no makuta swara and viloma chittaswara. This should be sung exactly like the Kedara ragamalika “Endukurara” set in Rupaka Tala.

I Kanakambari – (72 Raganga ragamalika, Adi tala)

‘I Kanakambari’, the 72 Raganga ragamalika, the magnum opus composition of Subbarama Dikshithar is set in Adi tala and illustrating the 72 melakartas according to the Asampurna mela paddhati propounded by Venkatamakhi. Subbarama Dikshithar composed the Dhatu (music) and Krishna Kavi, the Matu (sahitya). It is important to note that it is the only ragamalika with chittaswara in each section. We can see makutaswara at the end of each chakra also.

Literary and musical brilliance of the kriti forms are done in the coming chapter.