CHAPTER - V

LITERARY AND MUSICAL EXCELLENCES OF THE COMPOSITIONS OF SUBBARAMA DIKSHITHAR
CHAPTER – 5
LITERARY AND MUSICAL EXCELLENCES OF
THE COMPOSITIONS OF SUBBARAMA
DIKSHITHAR

Musical compositions are set in measured, rhythmic music. The length of the musical phrases of a composition is controlled by tala. Tala is to musical composition what metre is to poetry. A musical composition may or may not have sahitya. In every musical composition two important aspects must be present.

(1) The choice of suitable raga and tune according to the meaning of the sahitya

(2) The sahitya conforming to the laws of prosody.

In Carnatic Music, prosody is an important and unique feature known as matu or sahitya. The greatness of Carnatic music is highlighted through masterly compositions by great composers imbibing a whole range of subjects from philosophy to romance in various languages and dialects.

A musical composition presents a concrete picture of not only the raga but the emotions envisaged by the composer as well. If the composer also happens to be a good poet, there is a beautiful combination of music and high flown poetry. Sahitya usually aims to highlight the aspects pertaining to the literary beauty that perfectly blends with melody and rhythm. In every composition, the syllables of the sahitya needs to blend beautifully with the musical setting. The merit of a musical composition to perfection lies primarily in its musical
setting. This is the reason why composition in diverse-languages appeal and attracts the listeners.

In South Indian music, a composition has multifaced roles. It acts as a vehicle along the path of devotion since the theme of most compositions is devotional. Song as a whole not only reflects the sentiments of the composer, but when rendered with involvement, reflects the emotions of the performer too.

Prosody is one aspect of grammar which is the science and art of construction of poem and lyric. Song and rhythm are inseparable. The physical structure of different compositions present a very interesting study of literary beauties. In Carnatic music there are some factors which contribute to literary beauty. They are given below.

1) Rhyming patterns – Prasa
2) Rhetorical patterns – Yamaka: Identical words or syllables with different meanings.
3) Madhyamakala Sahitya – Fast-paced lyrics
4) Swarakshara patterns – Here the syllables of the solfa notes and the lyrics coincide beautifully to form a meaningful word(s)

Rules of Prosody

Yati

Yati is the repetition of the same akshara at the starting and in the middle of a pada and it occurs in a song as the first letter and also after a length of pada in an avarta or two. Yati is called Monai in Tamil. The Yati letters may be the same or the corresponding assonant vowels or consonants or other recognized letters for the purpose of Yati.
Example: Parāśakti – Sankarabharana – Rupaka

Parāśakti parākēla parātparikṛ parādā

**Pada**

Pada means a verse or a line of poetry. In a musical composition, it represents one full avarta, or a complete line of music which ever is longer.

**Prasa**

Prasa means the occurrence of the same letter or syllable. It is of different kinds.

**Dvitiyakshara prasa (Adi prasa)**

It is called Edugai in Tamil. Dvitiyakshara prasa is the repetition of the same second letter of the commencement of pallavi and anupallavi.

Eg:– Mannaruramga – Nagagandhari – rupaka

Ma \(\{\text{nna}\}\) ru - Pallavi

Pu \(\{\text{nna}\}\) ga – Anupallavi

**Antya Prasa**

Antya Prasa is the rhyme found in the last syllables of a line or padam.

Eg:– Ėmaṁmā – Maruva – Adi

Bhūmilōnatajana kalpakavalli

Punnāga puri velayu nāgavalli

Kāmitārtha phalamuliccitallī

Katākśim pumudayāmatallī.
Anuprasa

Anuprasa is the repetition of the similar letters, syllables or words. The use of anuprasa increases the beauty of musical compositions.

Eg:- Śarakānana – Sriranjani – Rupaka
Smarana ghaṁvidārana caṇa
Carana bhava samtarana

Vrityanuprasa

It is the repetition of the same letter

Eg:- Pārthasārathy – Yadukulakambhoji – Adi
Pārthivara prasāda karaṇa caranānu

Antyanuprasa

The last letter is repeated of every sentence of a song.

Eg:- Śarakānana – Sriranjani – Rupaka
Śarathi suratha pārtha mahi
Śarathi kavarya nura carita

Samayati Prasa

If two letters of Yati and Prasa are one and the same, it is called Samayati prasa.

Prasa is always consonant. It cannot be a vowel. Yati can be a vowel or a consonant.

Between pallavi and anupallavi, yati and prasa rule (Niyama) is followed. There is no such rule between pallavi and charana. Every charana is a separate entry in so far as the yati and prasa rules are concerned. In all the compositions having pallavi, anupallavi and charana, there should be Adi (Dvitiyakshara) prasa between pallavi and
anupallavi. On account of the quicker tempo of madhyamakala sahitya, the Yatis or prasa yati must occur at every half avarta or half pada as the case may be.

Yamaka

It is a kind of rhyme in which identical words or syllables different in meaning occur in a section or sections of a composition. It is called ‘madukku’ in Tamil.

Metaphor / Simile

Metaphor is the figure of speech where two things are said to be one (having no difference).

The rules of prosody are really a guide to the correct composing of musical pieces.

This chapter focuses on the literary and musical excellences of the compositions of Subbarama Dikshithar. The Seven popular compositions are selected for analysis. They are in the following order.

SONG No.1 Ėmarimānanu Maruva Adi
SONG No.2 Mannārumānga Nagagandhari Rupaka
SONG No.3 Parāśakti Sankarabharana Rupaka
SONG No.4 Pārthasārathy Yadukulakambhoji Adi
SONG No.5 Šarakaṇana Sriranjani Rupaka
SONG No.6 Sāmini Bhairavi Tisraeka
SONG No.7 Tripurasūndari Nattakkuranji Rupaka
SONG No. I

Émaṁmā nanu (Kirtana)

Raga: Maruva, (Janya of 15th Mela Mayamalavagaula) Tala – Adi

Arohana: S G₃ M₁ D₁ N₃ S
Avarohana: S N₃ D₁ P G₃ M₁ G₃ R₁ S R₁ G₃ R₁ S

Pallavi

Émaṁmā nanu brōcutaku
Yirīṭatāmasamēla
Śailabāla munijana paripālaē lajala mēlakarunālavaēa

Anupallavi

Bhūmilōnatajanakalpakavalli
Punnāgapurivelayunāgavalli
Kāmitārtha phalamuliccitalli katāksīmpumudayāmatalli

Swara

\[
p_{₃}, dm_{₄} gm_{₅} sn_{₆}, pn_{₇} \quad | \quad m_{₈}, g_{₉} m_{₁₀} \quad | \quad g_{₁₁} m_{₁₂} \quad | \quad m_{₁₃}, m_{₁₄} ||
\]

\[
sg_{₁₅} md_{₁₆} nd_{₁₇} sm_{₈} \quad | \quad m_{₉}, rs_{₁₀} \quad | \quad m_{₁₁}, m_{₁₂} ||
\]

It is a brilliant composition of Subbarama Dikshithar in the raga Maruva set to Adi tala. Maruva is the janya of 15th Mela Malavagaula. Practically the entire swarupam of Maruva raga is brought out. Dattu, janta and vishesha prayogas have been used. The range of this kriti is from mandra sthayi panchama to tarasthayi madhyama. This composition has only the angas pallavi and anupallavi. The section following the pallavi is called samashti charana. But Subbarama Dikshithar doesn’t use the term in anywhere of his work Sangita Sampradaya Pradarsini. It is a simple composition and has no sangathis.
The pallavi commences with the note madhya sthayi madhyama and this is also the jiva, nyasa swara of Maruva raga. Anupallavi commences with madhya sthayi gandhara and chittaswara with panchama. Chittaswara has sancharas covering all the three octaves.

Vadi swaras like Sa-Ma are seen in the anupallavi.

\[ sm g m p, \quad \text{— in the Anupallavi} \]
\[ s, m g m \quad \text{— in the chittaswara} \]

Visesha prayogas come as

\[ dm p n s \quad \text{— in the pallavi} \]
\[ dp dm g r r s, \quad \text{— in the Anupallavi} \]
\[ pn sg m,, \quad \text{— in the chittaswara} \]
\[ pd mg rs \quad \text{— in the Anupallavi} \]

Janta swara prayogas as

\[ sn sn s, \quad d mm gm, \quad gm mp d, \quad gi ss n \quad \text{— in the Anupallavi} \]
\[ sg md d n \quad \text{— in the Chittaswara} \]

Dattu svara come as

\[ dp dm pn s \quad \text{— in the pallavi} \]
\[ gp mp dp,, p \quad \text{— in the anupallavi} \]
\[ md pg m \quad \text{— in the chittaswara} \]

It is interesting to note that the Pallavi and Chittaswara end with the phrase ‘mgm’ and anupallavi with the phrase ‘pgm’.

Yati comes in the Anupallavi as

\[ Kāmitārtha phalamulicцитalli katāksimpumudayāmatalli \]
Here the letter ‘ka’ is repeated

Vrityanuprasa comes in the Pallavi as

‘śailabālamunijanaparipālāelajalamēlakaruṇālavāla

Here the letter ‘la’ is repeated.

Kāmitārthaphalamuliccitallikatākṣīṃpumudayāmatallī

— in the Anupallavi

Here the same syllable is used but the vowel is different.

Antyakshara prasa comes as

Bhūmilōnatajana kalpaka valli — in the Anupallavi
Punnāgapurivelayunāga valli
Kāmitārtha phalamuliccitalli
Katākṣīṃpumudayama tallī

Here the words ‘valli’ and ‘tallī’ are repeated.

Swaraksharas come as

\[
\begin{align*}
\{ P \} & \quad d \quad m & \quad \text{— Suddha} & \quad \text{(Pallavi)} \\
\{ Pa \} & \quad ri \quad pa \\
\{ P \} & \quad p \quad d & \quad \text{— Suchita} & \quad \text{(Anupallavi)} \\
\{ Pu \} & \quad nna \\
\{ d \quad m \{ g \} \} & \quad \text{— Suddha} & \quad \text{(Anupallavi)} \\
\{ g \} & \end{align*}
\]

Vaggeyakara mudra is not seen in this composition. The sahitya is simple, but full of meaning. Subbarama Dikshithar, here prays the Goddess to protect him in this world of sufferings and sorrows. He asks
the mother goddess why there is much delay to give protection. This composition reveals the composer’s passionate attachment and emotion to the Goddess who is regarded as the mother Earth.

**SONG No.2**

**Mannāruraṁga (Kirtana)**

Raga – Nagagandhari (Janya of 20th mela Nariritigaula)
Tala – Rupaka

Arohana : S R₂ M₁ G₂ M₁ P D₁ N₂ S
Avarohana : S N₂ D₁ P M₁ G₂ R₂ S

**Pallavi**

Mannāruraṁgadēvaśrī
Mannārayanuṇḍugāvā
Śri manūruraṁga dēva
Mannana guruguha dāsuđau
Nannēlumukāruṇimcumu

**Anupallavi**

Punnāgagāndhārīśa
Bhuvibhupai karuṇavođami
Kannākayi viśvarūpu
Kanu pícinaghanuṇḍugadā
Annula miṁnagudraupadi kimñnatamo Raliđi namdanē
Sannaualavadayaa nosaginiarmārcodeşrīnu gadaśrī

**Swarā**

\[ m,,m \mid gr \ mggr \ sg \mid r,,s \mid srmgr \ ggr \ || \\
 s,,n \mid dd \ rsn \ d \ d \ p \mid n \ s,g \mid gr,mg,gr \ || \]
Nagagandhari is a janya raga derived from the 20th melakarta Nariritigaula. This raga portrays bhakti rasa very well. The range of this composition is from mandra panchama to tara madhyama. The range of Pallavi and anupallavi is limited to madhya and tara sthayis. Chittaswara comes in the end of the kriti covers all the three octaves.

The Vaggeyakara mudra comes in the last of pallavi as

Mannana guruguha dāsuda'au

The Ragamudra comes in the anupallavi as

Punnāgagāmdhārīśa

Pallavi and Chittaswara commence on madhya sthayi madhyama. Anupallavi begins on madhya sthayi dhaivata. Pallavi and anupallavi commence after an akshara uniformly.

In this kriti we come across visesha prayogas, dattu prayogas, janta prayogas etc.

Visesha prayogas

dpns  
mpns  – in the Pallavi

Janta Swara Prayogas

\[
\begin{align*}
gmmp & ; mgggr, & \text{– in the Pallavi} \\
sggg & ; mggrrsspp & \text{– in the Anupallavi} \\
mggr & ; rggrr; ddrsdpp & \text{– in the chittaswara} \\
pdpd, dgmggr & ; m, ggrr & \text{– in the chittaswara}
\end{align*}
\]
Dattu Swara Prayogas

\[ \text{p m d p m g , } \quad \text{– in the Pallavi} \\
\text{d p n ś r m ġ r } \quad \text{– in the Pallavi} \\
\text{r m ġ r ś n r ś } \quad \text{– in the Anupallavi} \\
\text{m p g m g , r , } \quad \text{– in the Anupallavi} \\
\text{p d r s g g } \quad \text{– in the Anupallavi} \]

Dvitiyakshara prasa comes as

\[ \text{Mā{nna} ru } \quad \text{– in the Pallavi} \\
\text{Pū{nna} ga } \quad \text{– in the Anupallavi} \]

Vrityanuprasa comes as

\[ \text{Nannēlumukāru nimicumu } \quad \text{– in the Pallavi} \]

*The letter ‘mu’ is repeated in the line*

\[ \text{Kanupimcina ghanudugadā } \quad \text{– in the Anupallavi} \]

*The letter ‘nu’ is repeated in the line*

\[ \text{Anulamiṁnagā draupadi kimmnatamo Ralidī namdanē } \]
\[ \text{Sanna valuvadaya nosaginai marinnne doraniṣu gadā } \]

*– in the Anupallavi*

*Here the same syllable is used but the vowel is different*

Swarakshara Prayogas

\[ \{ \text{m} \} \text{ m g, } \{ \text{r} \} \text{ r , } \{ \text{g} \} \quad \text{– Suddha, suchita – Pallavi} \\
\{ \text{ma} \} \text{ nna - } \{ \text{ru} \} \text{ ram } \{ \text{g a} \} \quad \text{– Suddha, suchita – Pallavi} \\
\{ \text{g} \} \text{ m m p } \{ \text{d} \} \quad \text{– Suchita, Suddha – Pallavi} \\
\{ \text{gu} \} \text{ ru gu ha } \{ \text{da} \} \quad \text{– Suchita, Suddha – Pallavi} \]
The shining chittaswara brings out the identity of the raga.

In Chittasvara, we find a decoration of makutam or crown like ending

\[ \text{m g M g r} - \text{S n d} - \text{p M g g r s r} \]

This swara pattern gives a charming effect to this kriti. Through the kriti Subbarama Dikshithar has brought out all the suitable graces of the raga Nagagandhari. This composition also has Pallavi and Samashti Charana. The Kirtana ‘mannaruramga’ describes the heavenly qualities of Lord Mahavishnu who sleeps on the snake sesha in the palazhi. Subbarama Dikshithar sends his prayer to Lord Mahavishnu to save him from the sufferings as he has saved many.

**SONG No. 3**

Parāśakti (Kirtana)

Raga – Sankarabharana (29th Melakarta)

Tala – Rupaka
Arohana : S R₂ G₃ M₁ P D₂ N₃ S
Avarohana : S N₃ D₂ P M₁ G₃ R₂ S

Pallavi

Parāśakti parākēla parātpari kīparādā
Parādhamulanusahīṁ parāda nātōvādā

Anupallavi

Carādiprapamcāra śihita carākhē carādinuta
Varalosaguvarārōha varārthamīyarādā
Purāṇi jaganmōhana purānīlaghanavēṇi
Purāri hṛdaya vihārini purākṛta ghavidārinī

Charana

Nirādhāra niraṃjani nirāmayamu nirājahita
Karakamala karāsū karanana karāliparivrīta
Virājadhvaja virājitara virājajaka virājara jabhū
dharādinata dharā dharanuta dharāmarahitarāvā
Marāli marṇḍagamanā marāli vinata caraṇadha
Marāksa savarānsa haraṇābhra marāla kabhavābdhi tarāṇa

The kriti ‘Parāśakti’ tuned to Sankarabharana is embellished with Prasa, Yati, Swarakshara beauties and madhyamakala sahitya. In this kriti he has introduced two sangathis.

The pallavi and anupallavi begin with madhyasthayi panchama and charana with madhyasthayi madhyama. The important jiva swaras of this raga are nishada, gandhara, madhyama and panchama. This raga can be sung at evenings.
Dvityakshara prasa comes as

Pa \{ra\} sakti - Pallavi
Ca \{ra\} di - Anupallavi
Ni \{ra\} dha - Charana

Anuprasa comes as

Parasakti parakela paratparikrparada - Pallavi

Here the word ‘para’ is repeated.

Caradiprapam carasihita cara khe cara dinuta - Anupallavi

The word ‘cara’ is repeated

Varalosagu vararoha vararthamiyarada - Anupallavi

Here the word ‘vara’ is repeated.

Puranijaganmohana puranilaghanaveni
purarihhrdayaviharini purakrta ghavidarini

- Madhyamakala in the anupallavi

Here the word ‘pura’ is repeated. Yati is also seen in these lines.

Niradhara niramjani niramayamu nirajahita
Kara kamala karasu karanana karali parivrta - in the charana

Virajadhvara virajitara viraja jaka virajarajabhu

The words ‘nira’, ‘kara’, and ‘vira’ are repeated.

The charana is fully embellished with different kinds of prasa beauties. In these lines we have seen the literary beauty ‘Yati’ also.

Vrityanuprasa comes as

Caradiprapam cara sihita carakhe caradinuta - in the Anupallavi
Maraka savamsha haranabhra marala kabhavabdhi tara

- Madhyama Kala in the Charana

In these lines the letter ‘ra’ is repeated.

The range of the kriti is mandra panchama to tara madhyama. This composition is believed to be an earlier composition of Subbrama Dikshithar. So Vaggeyakaramudra, is not seen in this composition.

Gamaka prayogas

\[
\begin{align*}
\hat{s}, n \hat{d} & \hat{p} m & - & \text{panchama has dhaivata as podiswara} \\
\hat{m} & \hat{d} n & - & \text{madhyama and dhaivata with nokku} \\
& \hat{p} / \hat{d} \hat{n} \hat{s} & - & \text{nishada with nokku and etra jaru} \\
& \hat{m} & \hat{p} / & \text{madhyama with nokku and etra jaru} \\
& \hat{p} \hat{g} / \hat{m} & \hat{p} & \text{madhyama with nokku and eRakka jaru}
\end{align*}
\]

Janta Swara prayogas

\[
\begin{align*}
\hat{s} & \hat{s} \hat{d} p m & - & \text{Pallavi} \\
p & p m g m & p & - \text{Anupallavi} \\
g & m p p / d & p & - \text{Anupallavi– madhyamkala} \\
p, m & \text{ppmm gg} ; n, s r r s r g ; p p g m p & - \text{Charana}
\end{align*}
\]

Ranjaka Prayogas

\[
\begin{align*}
\hat{s} / \hat{r} n / \hat{s} d / n p m & - \text{in the Pallavi} \\
\hat{s} \hat{r} \hat{g} i \hat{s} n \hat{s} d n \hat{s} & - \text{in the Anupallavi} \\
\hat{m} \hat{g} i \hat{s} n d n \hat{s} & - \text{in the Anupallavi} \\
\hat{s} d \hat{n} s r r & - \text{in the Charana}
\end{align*}
\]

Swarakshara phrases

\[
\begin{align*}
\{p \} \hat{s} / d \\
\{p a \} r a ; \{p a \} r a
\end{align*}
\]

- Suddha – Pallavi
In the madhyamakala sahitya, the starting of each pada is embellished with Suddha swarakshara beauty.

Sankarabharana raga is one of the major ragas and affords scope for elaborate alapana. This raga corresponds to ‘Bilaval’ of Hindusthani music. All great composers and minor composers have composed in this raga. This raga is capable of evoking multiple rasas. Subbrama Dikshithar has given importance to both Sangita and Sahitya.

SONG No. 4

Pārthasārathy (Kirtana)

Raga : Yadukulakambhoji (Janya of 28th mela Harikedaragaula)
Tala : Adi
Arohana :  S R₂ M₁ P D₂ N₂ D₂ P D₂ S
Avarohana :  S N₂ D₂ P M₁ G₃ R₂ S

Pallavi

Pārthasārathy ni sēvimpani śrī
Pārthasārathy ni sēvimpaniya
Pārthasārathy yēla
Pārthasārathy yēlaku

Anupallavi

Pārthivā vaḷividāraṇanipuṇukṛ
Pārthivaraprasādakaraṇacaraṇu

Charana

KarigāvadikarimoRaliḍagama
Karitrumcibrōcina karivēlpugadā
NarudāramoRala narudā ravinida
Narutalmibrocumannarūṣāmi gadā
Śaraṇaṁnakākā caradhī rugaci
Śaradhigarvahara dāsarathigadā
Paramabhaktulakiha paramahimalosagi
Paramadamaṇicina paramātmudū gadā
Gurukuca bhārayagurugmini manasu
GuruneRu gumaruni gurvugatā 2. Gadasiva
Guruguha budhakavi gurunuta śupapā
Guruphaladamūla guruvukhadā śrī

Solkattuswara

p₃. d₁ s₁ p₃ d₁ fšnd p₃ d₁ p₃ | m₃. g₁ r₁ p₃ m₁ | m₃ g₁ r₁ \ s₁ rs \ ||
tataiyyataka - - - - takajham | - - - - taka | jhanu - - - - taka ||
Yadukulakambhoji is the janya of 28th melakarta Harikedaragaula. It is a sarvakalika raga and the swaras, madhyama, dhaivata, gandhara and nishada are jiva swaras.

The pallavi and anupallavi begin with madhya sthayi Panchama with suddha swarakshara beauty. The Charana starts with Shadja. Yati and Prasa have been very well employed in this kriti. Adyakshara Prasa comes in the pallavi and anupallavi as

Pārthasārathy ni sēvimpani śrī - in the Pallavi
Pārthasārathy ni sēvimpaniya

Pārthivāvali vidāraṇaṇaṇapunukri
Pārthi vara prasāda karaṇa caraṇu - in the Anupallavi

In these lines ‘rtha’ in the pallavi and ‘rthi’ in the anupallavi are examples of dvitiyakshara prasa. Here the same syllable is used but the vowel is different.

In the Charana, yati comes as,

karigāvadikkari mo Ralidagama karitrūnci brōcinakari vēl pugadā
Here the word ‘kari’ and ‘naru’ are repeated.

Vrityanuprasa comes as

Pārthi vara prasāda karaṇa caranaṇu – in the Anupallavi
Śarathi garvahara dāśarathi gadā – Charana

Here the letter ‘ra’ is repeated.

Anuprasa is seen in the madhyamakala sahitya

gurukuca bhārayagurugmini manasu
gurune Rugumaruniguruva gatā

Here the word ‘guru’ is used as anuprasa. Yati is also seen in these lines.

The Vaggeyakara mudra is beautifully added to the sahitya as,

‘guruguha’budhakavi gurunuta ṣupapā - in the madhyamakala sahitya

Comparing to the pallavi and anupallavi, charana is a lengthy one.

At the end of the charana, solkattuswara is also incorporated.

The range of the composition is from mandra panchama to tara madhyama. In the pallavi, most sancharas are on madhya and mandra sthayis. In anupallavi, sancharas are rounded to madhyasthayi only. In charana, the sancharas are covering to three sthayis.

Swarakshara prayogas

\[
\begin{aligned}
\{ p, \} & \quad d & \quad \{ ś \} \\
\text{partha} & \quad \text{sa}
\end{aligned}
\]  
- suddha in Pallavi

\[
\begin{aligned}
\{ r \} & \quad m \quad g \quad s \\
\text{ra} & \quad \text{na} & \quad \{ p \} & \quad m \quad m \quad g \quad g
\end{aligned}
\]  
- suchita in Anupallavi
Gamaka prayogas

\[ p \ddot{d} \ddot{s} s n d \] - Dhaivata with nokku
\[ P \ddot{d} d s \] - Dhaivata with kampita
\[ m g \ddot{g} \ddot{m} \] - Pratyahata gamaka in gandhara and nokku in madhyama

Janta swaras

\[ \text{d p p m p m} \] - in the Pallavi
\[ P , \dddot{d} d s s n s \] - in the Pallavi
\[ p m m g g m \] - Anupallavi
\[ s r r / g r r r g r s s s r r \] - Charana
\[ s s \backslash p \dddot{p} d . \backslash r r s s ; , p \backslash m m m g \] - Charana
Visesha swara prayogas

\[ \begin{align*}
P , \dd s & ; s^* n s r , & \text{ - in the Pallavi} \\
r / m g , s r & \text{ - in the Anupallavi} \\
m p d r s & \text{ - in the Charana}
\end{align*} \]

Swaras with triplets

\[ \begin{align*}p \backslash m m m g ; m p d d d & \text{ - in the Charana}
\end{align*} \]

Structural pattern like

\[ p p / d \backslash p d s \ p d s s , p d s r / m g r g r \] is seen in the Charana.

This swara pattern gives a charming effect to this kriti. Through this composition he has brought out all the suitable graces of the raga Yadukulakambhoji.

In the Solkattu swara, the first three lines starts with similar swaras.

i.e. \[ \begin{align*}P , d s & \text{ - 1st line} \\
P , d , s & \text{ - 2nd line} \\
p d , s & \text{ - 3rd line}
\end{align*} \]

This solkattu swara creates a liveliness to the composition. Sahitya as well as its music is marvellous and captivating natural flow. The kriti should be able to create an atmosphere of bhakti and will leave an indelible impression in the minds of the listeners.

SONG No. 5

Sarakānana (Kirtana)

Raga : Sriranjani (Janya of 22\textsuperscript{nd} melakarta sriraga)  
Tala : Rupaka
The composition ‘sarakananana’ in Sriranjani raga, is an illustrious composition of Subbarama Dikshithar. It is an ardent prayer to Lord Vishnu who exists in the minds of all devotees who surrender their self to him. Subbarama Dikshithar has given equal importance to both music and lyrics. The pallavi is an address to the world protector.

It is important to note that the pallavi, anupallavi and madhyamakala sahitya in the charana begin with ‘shadja’, the graha swara of Sriranjani raga. Charana starts with nishada, an important jiva swara.
The pallavi and anupallavi begin in the sama eduppu. But the charana commence after an akshara. In the kriti ‘Sarakanana’ we see the humble mind of a devotee. The pallavi consists of two sangathis. Sangathis are simple and sancharas covering all the three sthayis. Anupallavi is of less importance and charana is a lengthy one. At the same time, due importance is given to grammar and effective versification. The raga chosen for this kriti is very appropriate and is also a mangala raga.

The range of this kriti is from mandra dhaivata to tara madhyama. This composition contains literary glories like prasa, yati, etc.

**Yati occurs in the anupallavi.**

\[
\text{‘saradhi saradhi bālasūre sarathī nipāla pṛthudā sarathī suratha pārthamahi sarathī kavarya nuta carita}
\]

Here, the word ‘sarathi’ is repeated.

\[
\text{śarana gatarakṣakudani śaranā gatuḍaitiniśrī – in the pallavi}
\]

The word ‘sarana’ is repeated.

\[
\text{guruguha śrīśivagiriśa gurubha gyaphalapada pada – in the pallavi}
\]

The word ‘guru’ is repeated.

In this kriti, the end of pallavi, anupallavi and charana contain madhyamakala sahitya. At the end of madhyamakala sahitya in the pallavi, Subbararna Dikshithar incorporated the Vaggeyakara mudra ‘guruguha’.

\[
\text{guruguha śrī śivagiriśa gurubhāgya phalapada pada}
\]

Dyvitiyakshara prasa appears in the pallavi and anupallavi
Sa {ra} kanana - Pallavi
Sa {ra} dhi sarathi - Anupallavi

In pallavi, anupallavi and charana, adyakshara prasa is profoundly used.

Śāraṅkānana sarībhava śāraṅkānana dahanā
Śaṅrāṇāgata raksakudani śaṅrāṇāgatu ṛaitini śri
- in the pallavi

Śaradhi śaradhi bālasūre śarathi nipāla ārthudā
Śarathi suratha pārthamahi śarathi kavarya nuta carita
- in the anupallavi

The word ‘sara’ is example for adya prasa.

Valapunamē ramiramagu valavalalōjikki sokki
Valavarūntajemdi kuṇḍimimū valagonanēranaitisāmi
- in the charana

The word ‘vala’ is example for adyakshara prasa.

Vṛtyanuprasa comes as,

Śmarāṇa ghaṁvidāraṇa cana carāṇa bhava saṁtarāṇa
- in the pallavi

Here the letter ‘ra’ is repeated.

Antyanuprasa comes as,

Śarathi suratha pārthamahi śarathi kavarya nuta carita
- Anupallavi

Here the letter ‘thi’ is repeated, and the vowel is different

Yati comes in the charana as,

Kalakālamella lōbhula kalavāḍani pogaḍipogaḍi
Kalanainami muda lacakavi kala caritudaiti sāmi
Kalahāsana gautama bhīgu kala sajādimunimānasa
Kalahariṃsa paramahāṃ sakalānigamanuta prasaṃsa

Anuprasa comes in the word ‘rana’ in these lines.

Smarana gharīvidāranā cana caranabhava samtarana
 - in the pallavi

Anuprasa is seen in the charana as,

Kalahariṃsa parama harīsa sakalānigamanuta prasaṃsa

Here the word hamsa is repeated

Swaraksharas can be noticed in the following phrases.

\[
\begin{align*}
\{g\} m d, & \{h\} n d, \\
\{g\} t a r a ; \{h\} v i d a & - \text{suddha (in the pallavi)}
\end{align*}
\]

\[
\begin{align*}
 n \{d\}, & \{r\} s \thra \{dhi,\}, ; \{r\} \thra \{tha\} & - \text{suchita (in the Anupallavi)}
\end{align*}
\]

\[
\begin{align*}
\{n,\} n s \{m\} \hat{\imath} \thni \{ma\} \hi & - \text{suddha (in the Anupallavi)}
\end{align*}
\]

\[
\begin{align*}
\{r\} \{m\} \{r\} \{ma\} \thgu & - \text{suchita, suddha (in the charana)}
\end{align*}
\]

\[
\begin{align*}
\{m\} \{m\} \{mi\} \{mu\} & - \text{suchita (charana)}
\end{align*}
\]

\[
\begin{align*}
\{s\} m \{n\} m \{g\} r \{s\} n \{d\} \{n\} \{g\} \{m\} \{s\} a - ; \{n\} \{ma\} - \text{na \{sa\}, ka la \{ni\} \{ga\} \{ma\}}
\end{align*}
\]

\[
\begin{align*}
\{\hat{s}\} \hat{r} \{g\} \{m\} \hat{s} \{\hat{r}\} \{\hat{s}\} \{\hat{s}\} \{sa\} p a \{\hat{r}\} \{ma\} \text{ham - \{sa\} \{sa\}} & - \text{sudha (in charana)}
\end{align*}
\]

149
Most of the compositions of Subbarama Dikshithar have this decorative aspect which create liveliness.

Visesha Prayogas

\[ \text{n d n s r g m r/g m,} \quad \text{Pallavi} \]
\[ \text{m n d, n s n g i s} \quad \text{Anupallavi} \]

Janta Swara Prayogas

\[ \text{n dd mm ; ss nd ; nn ss / rs ; dd/n ,} \quad \text{Pallavi} \]
\[ \text{m, mm n, ; g r ss} \quad \text{in the Anupallavi} \]
\[ \text{m r g mm, } \text{r n s s} \quad \text{Charana} \]
\[ \text{m m m d n ; ss s, s s} \quad \text{Swaras in triplets} \]

Gamaka prayogas

\[ \text{Dn d d m m} \quad \text{Pratyahata gamaka in Dhaivata} \]
\[ \text{g g s r g } \quad \text{gandhara with kampita, nishada with nokku} \]
\[ \text{g i s n,} \quad \text{shadja with khandippu} \]

Subbarama Dikshithar thankfully says that it is because of the Universal love of God that he could come out from the problems of life.

SONG NO. 6

Sāmini mahimalu (kirtana)

Raga – Bhairavi (Janya of 20th mela Nariritigaula).

Tala – Tisra jati eka

Arohana : S R₂ G₂ M₁ P D₂ N₂ S
Avarohana : S N₂ D₁ P M₁ G₂ R₂ S
The raga Bhairavi is a rare example of janya raga with krama sampurna arohana and avarohana. In this kriti, pallavi begins on tara shadja, anupallavi and charana commence on madhyama, an important jiva, nyasa swara of this raga. Madhyamakala sahitya, after charana starts on gandhara, also a jiva, nyasa swara of this raga. Compared to pallavi and anupallavi, the charana is a lengthy one. The range of the composition is from mandra panchama to tara madhyama.

The swara part has many ranjaka prayogas of Bhairavi raga. Some of the prayogas used in this kriti are,
This is a tristhayi raga and sarva swara gamaka varika rakti raga.

\[ s/\hat{n} \hat{d} p m \hat{g} r s \] - Nishada, dhaivata and gandhara with orikai (pallavi)

The avarohana of Bhairavi raga is also brought out in this phrase.

\[ P \hat{d} \hat{n} \] - Dhaivata with nokku, nishada with kampita

Janta swara prayogas are profoundly used.

\[ \hat{s} \hat{s} \hat{s} / \hat{r} \hat{s} n d p m m p; \hat{g} \hat{g} r \] - pallavi

\[ n n d p, r s s n s \] - in the anupallavi

\[ m g m m d, p p d n, s; n n d d p \] - in the charana

Prasa, yati are also employed in this composition

Dvitiyakshara prasa occurs in the pallavi and anupallavi

\[ \left\{ \begin{array}{l} S a \{ mi \} ni ma \text{ - pallavi} \\ I \{ ma \} hi lo \text{ - Anupallavi} \end{array} \right. \]

Here the vowel is different. Vrityanuprasa comes as,

\[ S \hat{a} \hat{n} \hat{i} \hat{m} i \hat{a} h \hat{i} l \hat{a} s \hat{i} b l \hat{a} k u \hat{a} k u \] - pallavi

Here also the vowel is different.

\[ C a r a n a \hat{a} m u \hat{n} \hat{a} m m i \hat{n} a d i n a d a n a \hat{a} j a n u l a b r o c u n a \] - Charana

Here the letter 'na' is repeated.

Yati comes as

\[ \hat{S} a r a n a \text{ manina v}{\mathring{a}} \text{riki nikrpa} \hat{S} a r a n a \text{ mug} \hat{a} \text{ nu} \hat{m} \hat{d} \hat{a} \hat{e} \hat{d} \hat{a} - \text{Charana} \]

\[ V a r u \hat{n} \hat{a} l a v a \hat{S} \hat{a} m a n a v a \hat{a} \hat{n} d y a \hat{V} \hat{a} r u \hat{a} \hat{n} \hat{a} g n i b \hat{h} \hat{a} \hat{a} \hat{s k a r a} \hat{v} \hat{a} \hat{n} \hat{d} y a \]

\[ S u r a n \hat{a} v a k a r a k \hat{\text{s}} \hat{\text{a}} \hat{\text{v}} a \hat{\text{a}} \hat{\text{s}} \hat{\text{a}} \hat{\text{s}} \hat{\text{i}} \hat{\text{k}} \hat{\text{s}} \hat{\text{a}} \hat{\text{n}} a - \text{Charana - Madhyamakala} \]
The words ‘sarana’, ‘varuna’ and ‘suranayaka’ are examples of yati.

**Swarakshara prayogas**

\[
\begin{align*}
\{S,\} & \ n, \ d, \ n \ \{S,\} n \\
\{Sa\} & \ - \ mi \ \{ni\} - - \\
\{s\} & \ n \ \{d\} \ p \\
\{lu\} & \ - \ \{de\} \ li \\
\{n,\} & \ d \ n, \ \{d\} \ \{n\} \\
\{ni\} & \ va; \ le \ \{da\} \ \{ni\} \\
g \ \{r\} \ g \\
\{pu\} & \ \{ra\} \ va \\
\{m\} & \ d \ \{n\} \\
\{ma\} & \ - \ \{ni\} \\
d \ \{p\} \ \{g\} \ g \ r \\
kr \ \{pa\}, \ \{ga\} - - \\
\{d,\} & \ p \ \{m,\} \ p_d \ \{n,\} \\
\{da\} & \ - \ - \ ; \ lo - \ \{ni\} \\
\{p\} & \ / \ \{d\} \ \{p\} \ \{m\} \\
\{pa\} & \ - \ \{da\} \ \{mu\} \\
g \ \{r\} \ s \\
ca \ \{ra\} \ na \\
g \ \{r\} \ s, \ g \ r \ g \ \{m\} \ p \\
va \ \{ru\} \ na \ la \ ya \ sa \ \{ma\} \ na
\end{align*}
\]

- Suddha in the pallavi
- Suchita in the pallavi
- Suddha in the anupallavi
- Suchita in the Anupallavi
- Suddha in the charana
- Suddha, suchita – in charana
- Suchita in charana
- Suchita, suddha – charana
- Suddha in the charana
- Suddha, suchita – in charana

The kirtana ‘samini mahimalu’ in praise of God Muruka is a brilliant composition of Subbarama Dikshithar. Sahitya and sangita
blend well with the theme. Through this kriti Subbarama Dikshithar has brought out all the suitable graces of Bhairavi raga.

SONG NO. 7

**Tripurasundari (kirtana)**

Raga : Nattakkuranji (janya of 28\textsuperscript{th} mela Harikedaragaula)

Tala : Rupaka

**Arohana** : S R\textsuperscript{2} G\textsubscript{3} M\textsubscript{1} P D\textsubscript{2} N\textsubscript{2} Š

**Avarohana** : Š N\textsubscript{2} D\textsubscript{2} M\textsubscript{1} G\textsubscript{3} S

**Pallavi**

Tripura sundari aṃba

**Anupallavi**

Tripurādyagama vēdyā tripurukutsādya rādya

Tripuravairi mōhitagātripurākṛta ghavidātri

**Charana**

Valarājuceluvalari kalu valacē valatiyai bhuvana
Valayamulō velayuṭani valanagādā
dkalanan surulatanuvulasa kalamulu gajēsiyamarulā
Kalakamāṇci nasadguṇa kalanavuni vugūdācit
Kalādhari guruguhanuta sa kalamōdakari saṁkari
Kalāpi kalāpaka cabhara kalānidhi vadana suradana

**Solkattu swara sahitya**

Kātyani kalikuṣapanōdini pramōdini
sakala bhuvana janani varadāyini mada śamani
dkadaṁbavāṇi vihārīṇi bhujagavēni madhuravāṇi
smararahruṇi raṇi purāṇi natajanaliniṇādi namani
This composition in the raga Nattakkuranji set in Rupaka tala is in praise of mother Goddess Tripurasundari. The pallavi is an address to the Goddess.

This kriti begins on the swara mandra nishada and it is one of the important raga chaya swara of Nattakkuranji raga. The swaras gandhara, madhyama and dhaivata are also jiva swaras. In Hindusthani music, this raga is known as Nattakkurajika.

Its anupallavi commences on shadja and charana on rishabha of madhya sthayi. All the three angas starts on three different swaras.

The kriti ‘Tripurasumdari’ is embellished with graceful sangathis, prasa, yati, madhyamakala rendering and solkattu swara sahitya. In this kriti, Subbarama Dikshithar has introduced ‘10’ beautiful sangathis. Especially the last two sangathis in the pallavi are brilliant and very pleasing to hear. Progress of sangathis are very attractive.

The last two sangthis are as follows.

9. \[ \text{Tri pu ra sum - - da - ri - - - - - - am ba -} \]

10. \[ \text{Tri pu ra sum - - da - ri - - - - - - am ba} \]

Different kinds of prasa can be seen in the whole composition

Dvitiyakshara prasa

Tri \( \{ \text{pu} \} \text{ra} \) - Pallavi

Tri \( \{ \text{pu} \} \text{ra} \) - Anupallavi

Adyakshara and antyakshara prasa can be seen in this kriti

\text{Tripurādyagamavēdyā} - Anupallavi
Tripurukutsādyarādyā

Here the letter ‘tri’ is adyakshara prasa and the letter ‘dya’ is antyakshara prasa.

In charana also the letter ‘va’ is example for adyakshara prasa

Valarājuceļuvalalarikalu valacēvalatiyai bhuvana
Valayamulō velayutani valanagādā

Vrityanuprasa is also found in the charana lines

Kalanana surulātanuvulasa kalamulu gajēsiyamarula
Here the letter ‘la’ is repeated

Antyanuprasa is also seen in madhyama kala sahitya

Kalādhari guruguhanuta sakalamōdakari saṁkari
Here the last word ‘kari’ is repeated.

Yati is seen in Madhyama kala rendering. Vaggeyakara mudra is also incorporated in the sahitya.

Kalādhari guruguhanuta sakalamōdakari saṁkari
Kalāpi kalāpaka cabhara kalānīdhi vadana suradana.

The word ‘kala’ is example for yati.

Antyanuprasa is also used in solkatu swara sahitya.

Kātyani kalikalūṣapanōdini pramōdini sakala
bhuovanajanani varadāyini madaśamani
Kadambyavani vihāriṇī bhujagavēni madhuravāni
Smaraharuni rāṇi purāṇī natajanali nādinamani

Here the letter ‘ni’ is repeated.
Swarakshara prayogas

\[
\begin{align*}
\{ \text{g} \} & \quad \{ \text{m} \} \quad \text{n} & & \text{- Suddha – Anupallavi} \\
\{ \text{ga} \} & \quad \{ \text{ma} \} & & \text{- Suddha – Anupallavi} \\
\text{s,} & \quad \{ \text{\=r} \} & \quad \text{\=g} & & \text{- Suddha – Anupallavi} \\
\text{vai} & \quad \{ \text{ri} \} & & \text{- Suddha – Charana} \\
\text{g / m r \{ r \} g} & & & \text{- Suddha – Charana} \\
\text{va} - \text{ la \{ ri \}} & & & \text{- Suddha – Charana} \\
\text{m/p} & \quad \{ \text{g} \} & & \text{- Suddha – Charana} \\
\text{na} - \{ \text{ga} \} & & & \text{- Suddha – Charana} \\
\text{\{ m\} p \} \{ g \} / \text{m} & & & \text{- Suchita, suddha – Charana} \\
\text{\{ mu\} lu \{ ga\} \{ je \} & & & \text{- Suchita, suddha – charana} \\
\text{\{ n\} \{ \=s, \} \quad \text{n d} & & & \text{- Suchita, suddha – charana} \\
\text{\{ na\} \{ sa \} & & & \text{- Suchita, suddha – charana} \\
\end{align*}
\]

Janta swara and gamaka prayogas

\[\text{\=r}_\text{\=r}_\text{\=s}, \text{ m / \=d}_\text{\=d}_\text{\=m}, \text{ s / \=g}_\text{\=g}_\text{\=s}, \text{ - Pallavi} \]

gamaka oduckal (x) and orikai (r) in the notes rishabha, dhaivata and gandhara

\[\text{s s \=s}, \text{ / n n d}, \text{ - Anupallavi}\]

The note shadja with sphuritam

\[\text{n n s / g g m}, \text{ - Charana}\]

The swara nishada with orikai and gandhara with sphuritam.

The compass of the kriti is from mandra panchama to tara sthayi madhyama. The raga chosen for this kriti is very appropriate and is also a bhakti, karuna rasa pradhana raga. The sahitya is very simple but attractive. Subbarama Dikshithar described the greatness and universality
of Mother Goddess. She is pleasant and mother of all art. She is timeless and is known as 'Samkari'.

As compared to musical decorative angas introduced in kritis, the implementation of literary beauties require much more literary knowledge. Rhyming of syllables in the required meter is a significant feature to be taken care of while introducing literary beauties. The literary beauties embellished the kritis add the value and charm of the piece. At the same time arouse intellectual and technical interest. The introduction of literary beauties in kritis are to become in such a way that they should appear normal and not of place as an extra fitting item. Musical compositions in general can be considered as rhythmical music or poetry and hence has a wider appeal, hence the importance of literary beauties in kritis are to be given primary importance. Songs can be padya sahitya as well as vakya padya sahitya. It can be both metrical and non metrical. At the same time the sahitya chosen for compositions should strictly abide the certain laws and rules to be followed while composing musical forms.

The highest musical excellence found in his compositions, mainly kriti, in which he has captured and effectively picturised the essence of ragas. One peculiar aspect of his kritis is the nature and wonderful union of sound and sense, the way he has used various ragas to portray different emotions, moods of bhakti. His musical style is simple, charm at the same time brilliant.

All the literary beauties and musical decorations provide additional attraction to the compositions. The alankara prayogas or rhetorical beauties served not only to enrich the sahitya excellence but also enrich the musical effect. Most of the composers prefer these type of embellishments to enhance the beauty of their compositions. The
prosodical beauties and musical excellences added to the compositions of Subbarama Dikshithar revealed his scholarship and mastery over the art of composing, both musically and literally.

The peculiar and remarkable feature of his kritis is the perfect blending of prose and poetry. On an analysis of his kritis, we can find that he has keenly observed the rules of prosody while introducing the rhetorical beauties like prasa, yati, swaraksharas etc, into the texture of the sahitya. This adds lustre to the kritis. These rhetorical beauties may perhaps be elevated his composition to a higher level and placed him one of the best composers of his period.

In the next chapter, a comparative study on the kritis of Subbarama Dikshithar and Muthuswami Dikshithar are included.