CHAPTER 7

RAGAS AND TALAS DEALT IN
SANGITA SAMPRADAYA PRADARSINI
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SAMPRADAYA PRADARSINI

The noblest aspect of Indian music whether Hindusthani or Carnatic is its raga system. Indian music is actually enriched by ragalapana, a splendid form which adds beauty and charm to carnatic music system. Perhaps this miraculous aspect of music separates Indian music from world music. Every raga has its own identity as it passes through certain dominant swaras that brings to light the dominant bhava of the particular raga. Carnatic music becomes enjoyable when it passes through the concept of raga. So raga gives pleasure and enjoyment to the audio system of man’s mind. Every musician, by dedication and hard work builds up an identity of his own in the alapana of ragas.

A raga is that which is made beautiful and decorated by the tonal excellence of swaras and varnas. These embellishments render aesthetic experience to the listeners. Varna means the various procedures of rendering of raga.11

Raga has its own principal mood such as tranquility, devotion, eroticism, loneliness, pathos and heroism. Each raga is associated, according to its mood with a particular time of the day, night or season.

In Sangita Sampradaya Pradarsini, Subbarama Dikshithar has given lakshanas of seventytwo melakarta ragas and its janyas. He has explained the specialities of each raga with illustrative compositions and given his own sancharis for all the ragas. All the details of ragas such as upanga, bhashanga, the suitable time for singing, its jiva, nyasa swaras, viseshaprayogas, the application of swaras etc have been explained in detail.

Apart from this, there is a slokam of Venkatamakhi describing the lakshana of ragas. From the slokam itself we get an idea about the lakshana of that particular raga. The arohana and avarohana and the swara positions have been indicated clearly. Tana has been given for melakarta ragas. The kritis and other musical forms of different composers have been included to the first 36 suddha madhyama melas and their janyas and in the case of the next 36 prati madhyama melas, the kritis of Muthuswami Dikshithar are mostly described.

Amongst the ragas wherein compositions exist, it will be found that Subbarama Dikshithar has handled more suddhamadhyama ragas rather than prati madhyama ragas. Prati madhyama is a scholarly note and it is but natural, that there should be more suddha madhyama raga compositions compared to prati madhyama ragas.

Rakti ragas and common ragas like Sankarabharana, Anandabhairavi, Nattakkuranji, Bhairavi, Kalyani, Sriranjani, Suruti etc figure in Subbarama’s compositions. The pratimadhyama ragas composed are only a few in number. Hence it can be surmised that Subbarama Dikshithar was more fond of janya ragas and suddha madhyama ragas.
He showed a preference for ragas Yadukulakambhoji, Atana and Sankarabharana. He has composed three compositions in Yadukulakambhoji and two compositions in Atana and Sankarabharana. He has also made compositions in melakarta ragas, janya ragas, varja ragas and vakra ragas. Raga lakshanash of some of the rare ragas employed in the compositions of Subbarama Dikshithar are done in this chapter.

1. **Mechabauli**

   **Slokam-Venkatamakhi**

   mēcabauliśtu saṃpurṇa ārōhē ma ni varjitaḥ |
   ṣadja grahasamāyukta gēya gāyakasattamaiḥ ||

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

   Mechabauli is the janya of 15th melakarta raga Malavagaula. It is an audava sampurna janya raga; shadjagraham. Madhyama and nishada are varjya in the arohana. The notes taken are Shadja, Suddha rishabha, Antara gandhara, Panchama, Suddha dhaivata, Kakali nishada and Suddha madhyama. It is an upanga raga. Subbarama says that this raga is also called “gummakambodi”. This is a rare raga with less number of music compositions. It is a rakti raga and can be sung at all times.

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2. Māruva

Slokam-Venkatamakhi

ri varjārōhanē pūrṇō māruvastu sasagrahali |
gīyatē sarvakālēsu gāna tatva viśāradhaillī ||

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

Janya of Malavagaula (15th mela), Māruva is a rare raga. Compositions are less in this raga. It is a bhashanga raga. The swaras taken are shadja, suddha rishabha, antara gandhara, suddha madhyama, panchama, suddha dhaivata and kakali nishada. It is an audava vakra sampurna janya raga. Shadjagraham; desiyaragam; Rishabha is varjya in the arohana; Sarvakalikam. The prayogas like (r n d \ p m , ; p d m , ; p n s g , ; m d m g r s ) etc are add beauty to this raga. The mandra sthayi madhyama prayogas are jiva swara prayogas.

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3. Nāgagāndhāri

Slokam-Venkatamakhi

sampurna nāgagāndhāri rōhē ca gavarjitā |
sadjagraha sarvakālē gēya gāyaka sattamaiśi ||

Arohana       :     S R₂ M₁ G₂ M₁ P D₁ N₂ S
Avarohana     :     Š N₂ D₁ P M₁ G₂ R₂ S
Nagagandhari is the janya of 20th melakarta raga Nariritigaula (Natabhairavi). The note positions are shadja, chatusruti rishabha, sadharana gandhara, suddha madhyama, panchama, suddha dhaivata and kaisiki nishada. It is an Upanga raga. Shadjagraham; sarvakalikam. The only composition given in Sangita Sampradaya Pradarsini is composed by Subbarama Dikshithar. Some of the important swara prayogas are (dpns; dmpns; dgmrs; pgmgrs) etc.

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4. Balahamsa

Slokam-Venkatamakhi

balahamsākhyaŗāgōyaṁ ārōhē ca nivarjitai
sagrāhah sarvakālēṣu gīyatē gāyakōttamaiḥ

Arohana : S R₂ G₃ M₁ P D₂ Š

Avarohana : Š N₂ D₂ P M₁ G₃ R₂ S

Balahamsa is the janya of Harikedaragaula (Harikambhoji), 28th mela. It is a shadava, sampurna raga. Upanga raga; shadjagraham; nishada is varjya in the arohana. It can be sung at any time.

In this Balahamsa raga, rishabha is the important jiva, nyasa swara. This raga has limited scope in alapana and rendering kalpana swaras. Shadja, chatusruti rishabha, antara gandhara, suddha madhyama, panchama, chatusruti dhaivata and kaisiki nishada are the swarasthanas. The vīsesha prayogas that make more shine to this raga are, s r p, m r ; R p, m r ; s r g m p m r ; Š n p d p m r ; Š s r m g r ; s r m g r g \ s,

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**Nātanārāyani**

**Slokam-Venkatamakhi**

nātanārāyani rāgastvarōhē tu gavakrītaḥ |

nivarjyāḥ śādavastu syāt gṛyatē satatam budhaili ||

**Arohana** :  
S R₂ G₃ S R₂ M₁ P D₂ Š

**Avarohana** :  
Š D₂ P M₁ G₃ R₂ S

Natanarayani is the janya of Harikedaragaula mela. Upanga raga; shadjagram. It is a shadava raga. Nishada swara is varjya in this raga. Gandhara is vakra in the arohana. It can be sung at all times. The notes taken are shadja, chatusruti rishabha, antara gandhara, suddha madhyama, panchama and chatusruti dhaivata. Music compositions are rare in this raga.

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6. Yadukulakambhoji

Slokam-Venkatamakhi

\[
\text{arohē gani varjyali syāt sagrahaḥ sarvakālikali |}
\]
\[
syāt erukalakāṁbhōji rāgasyūktam mahātmabhili ||
\]

Arohana : \[ S \ R_2 \ M_1 \ P \ D_2 \ N_2 \ D_2 \ P \ D_2 \ Š \]

Avarohana : \[ Š \ N_2 \ D_2 \ P \ M_1 \ G_3 \ R_2 \ S \]

This raga is also the janya of Harikedaragaula mela. Apart from shadja and panchama, the other swaras taken are chatusruti rishabha, antara gandhara, suddha madhyama, chatusruti dhaivata and kaisiki nishada. Gandhara is varjya in the arohana. Avarohana is sampurnam. Some of the compositions in this raga are sung in madhyama sruti. It is bhashanga raga. Shadja graham. Kakali nishada is the foreign note, that is used in the swara sanchara 'snpds'. Subbarama Dikshithar in Pradarsini calls this raga as Erukalakambhoji. In Muthuswami Dikshithar school this is also known as Erukalakambhoji. Gandhara, madhyama, dhaivata and nishada are raga chaya swaras and the prayogas add beauty to this raga. The visesha prayogas are \[ "r m g r,", "p d s", "s r m, m" \]
\[ s, p, d, s, ; m p m g r, ; g m p m, m, ; \text{etc.} \]

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7. Srikarudani (daru)  Adi  SubbaramaDikshithar

7. **Purnachandrika**

**Slokam-Venkatamakhi**

sampūrṇāḥ sagrahōpētalī rāgōyaṁ pūrnacandrikā |
avarōhē dhavarjyali syāt gavakrali sarvakālikā |

Arohana : S R₂ G₃ M₁ P D₂ N₃ S
Avarohana : Š N₃ P M₁ G₃ M₁ R₂ S

This raga is born from Sankarabharana, the 29th melakarta. A tri
sthayi raga which can be sung at all times. Shadjagraha; dhaivata is
varjya in the avarohana; gandhara is vakra. The swara positions are
shadja, chatusruti rishabha, antara gandhara, suddhamadhyama,
panchama, chatusruti dhaivata and kakali nishada. The vivesha prayogas
are

rgmpn pmr s , ; npdpmrs, etc.

It is a bhashanga raga and kaisiki nishada occurs the phrases pnp,
s, dnp, etc.

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8. **Paraju**

**Slokam-Venkatamakhi**

pharaju rāgāli saṁpūrṇāli sa grahāli sarvakālikāḥ |

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

Paraju is the janya of 15ᵗʰ mela Malavagaula. Apart from shadja and panchama, the swaras taken are suddha rishabha, antara gandhara, suddha madhyama, suddha dhaivata and kakali nishada. It is a desiya raga and also a raktiraga; It is a sarvakalika raga. Dirgha gandhara is an amsa, jiva and nyasa swara for this raga. This can be understood from the swara phrases (s G m p d p m G) (p n Š n d p m G) (p d s n d p m G) (g r s N, s G) (š n D p m g r G). The texts like Brihatdharma purana, Ragatarangini and Anupa sangita vilasa are mentioned this raga.

For this raga, one does not see sancharas below mandra sthayi nishada and above tara sthayi gandhara. This raga evokes the rasas bhakti and sringara.

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7. Innallavalega (pada) Adi Prachinar
8. Emani pogadu (daru) Subbarama Dikshithar

The rare ragas like Rudrapriya, Kalavati, Manohari, Kannada, Padi, Gauri, Manirangu, Gamakakriya etc. are also employed in his ragamalikas.

**TALAS**

Subbarama Dikshithar expounded the talas Adi, Ata, Rupaka, Eka, Triputa, Dhruva, Matya and rare tala like Raganamatya through his compositions. The rare tala Raganamatya is used in Sancharis.

There are

- The compositions in Adi tala - 9
- The compositions in Dhruva tala - 4
- The compositions in Matya tala - 124
- The compositions in Rupaka tala - 25
- The compositions in Triputa tala - 13
- The compositions in Ata tala - 10
- The compositions in Eka tala - 26
- The compositions in Raganamatya tala - 12

**Compositions in Adi tala**

Adi tala is one of the oldest talas. The name given for the chaturasra jati triputa tala in the scheme of 35 talas is adi. It consists of 8 units. It is the one tala of universal application found in all systems of music, ancient and modern. Compositions of Subbarama Dikshithar in Adi tala include three kritis, two chaukavarnas, one ragamalika, one jatiswara, one daru and one sanchari. All the kritis coming under this group
are eka kala and dvikala types. The laya adhered to is always madhya laya, sometimes vilambita laya is also followed.

List of compositions in Adi tala

1. Emamma  - Maruva raga  - Kriti
2. Parthasarathy  - Yadukulakambhoji  - Kriti
3. Sankaracaryam  - Sankarabharana  - Kriti
4. Samiyemtani  - Suruti  - Chaukavarna
5. Sarekuni  - Anandabhairavi  - Chaukavarna
6. Manatodi  - 6 ragas  - Ragamalika
7. Srikarudani  - Yadukulakambhoji  - Daru.
8. S, d, p, m  - Yamunakalyani  - Jatiswara
9. r m p p s ,s,  - Rupavati  - Sanchari

Compositions in Rupaka tala

This is the third among the sapta talas. This is very simple, short tala consisting of duration of a drutam and a laghu. It consists of six units. Two beat and a wave also denotes Rupaka tala. Subbarama Dikshithar has composed nearly '25' compositions in Rupaka tala. Among this, '11' are brilliant sancharis. Most of the compositions of Subbarama Dikshithar are set in this simple tala. He has '7' kritis and '6' ragamalikas in this tala.

List of Compositions in Rupaka Tala

1. Devi divya  - Mechabauli  - Kriti
2. Mannaruramga  - Nagagandhari  - Kriti
3. Sri Sivarama  - Bhairavi  - Kriti
4. Sarakanana  - Sriranjani  - Kriti
5. Tripurasumdari  - Nattakkuranji  - Kriti
6. Parasakti - Sankarabharana - Kriti
7. Kamtimati - Kalyani - Kriti
8. Emdukurara - 9 ragas - Ragamalika
9. Garavamu - 9 ragas - Ragamalika
10. Valapumiri - 4 ragas - Ragamalika
11. Vanitaro - 4 ragas - Ragamalika
12. Vedukato - 5 ragas - Ragamalika
13. I kanakambari - 72 ragas - Ragamalika
14. Mamohalahari - Khamas - Swarajati
15. g r r s n n d d s, s - Mukhari - Sanchari
16. d d p, m p m, g r g, - Saurashtram - Sanchari
17. g m p, p, - Suddhadhanyasi - Sanchari
18. r, r, r, - Madhyamavati - Sanchari
19. s, n s r m - Chayatarangini - Sanchari
20. n d n, s, - Ravikriya - Sanchari
21. s s p, p, - Vamsavati - Sanchari
22. n s s, g r - Dhamavati - Sanchari
23. s, g, m, - Amritavarshini - Sanchari
24. s, s, n n - Joti - Sanchari
25. d d p m p, - Dhautapanchamam - Sanchari

Compositions in Eka Tala

This tala is the 7th and last of Sapta talas. The tala has only the anga laghu. Like Rupaka tala, Eka tala is also a simple one. Beat and finger counts represents this tala. Subbarama Dikshithar composed compositions in Tisra eka, Chaturasra eka, Misra eka and Sankirna eka. Each of these jati varieties, the number of laghu varies.
### List of compositions in Tisra eka tala

1. Samini - Bhairavi - Kriti
2. Sarasagre - Natanarayani - Daru
3. Entaninedelu - Khamas - Padavarna
4. Parikkani - Kalyani - Swarasthanapada
5. Kamimcina - 32 ragas - Ragamalika
6. Nisarilerani - 9 ragas - Ragamalika
7. Priyamuna - 10 ragas - Ragamalika
8. n,n,n,n s n d p, - Suruti - Sanchari

### List of Compositions in Chaturasra eka tala

1. Srivallipate - Nagasvarali - Kriti
2. s, n, sr gs - Manoranjani - Sanchari
3. s s gg mm g, - Hindola - Sanchari
4. ṇn s, s, s, - Gopikavasantam - Sanchari
5. s, ds ss rr - Mahuri - Sanchari
6. s, sn n, n, - Kuranji - Sanchari
7. s, s, sn n, - Nagadhvani - Sanchari
8. śṛ śn dd rr - Sarasvatimanohari - Sanchari
9. pm p, nn d, - Kumbhini - Sanchari
10. gg rs rr s, - Sauvira - Sanchari
11. s, rg dp m, - Namadesi - Sanchari
12. d, sn nn d, - Chamara - Sanchari
13. g, g, gr s, - Nishada - Sanchari
List of compositions in Misra eka tala

1. m m, g m p g - Mangalakaisiki - Sanchari
2. s d p m, g - Anandabhairavi - Sanchari
3. n, s r, r - Harikedaragaula - Sanchari
4. s p, m p - Dhalivarali - Sanchari

List of Compositions in Sankirna eka tala

1. g p d r s n d p m - Kambhoji - Sanchari

Compositions in Triputa Tala

We come across this tala usually in Music concerts and also in dance concerts. This is the fifth among the Sapta talas. It consists of a tisra laghu or a beat and two finger counts, followed by two drutams. This is the only one among the sapta talas which has a tisralaghu. Subbarama Dikshithar composed 12 sancharis in Tisra triputa tala and one is in Khanda triputa.

List of Compositions in Tisra triputa Tala

1. p m p d ś ś, - Suddhasaveri - Sanchari
2. P m d ś n d - Kokilaravam - Sanchari
3. d d p d s s, - Salanganata - Sanchari
4. d p m g r s, - Malahari - Sanchari
5. n n s g, g, - Kannada - Sanchari
6. d s s m g m, - Saravati - Sanchari
7. s r s r r m - Purvagaula - Sanchari
8. m p, p p s s - Chalanata - Sanchari
9. s, dd p m p - Subhapantuvarali - Sanchari
10. ś ś ś n n ś, - Ramamanohari - Sanchari
11. s p p m p, -Sumadyuti -Sanchari
12. ss rr, s, -Santanamanjari -Sanchari

List of Compositions in Khanda triputa Tala

1. s, r s m g r s, -Mechabauli -Sanchari

Compositions in Dhruva Tala

This tala is the first among the Sapta talas. It consists of three laghus and a drutam. Usually the laghu is of chaturasra jati. Subbarama composed only sancharis in this tala. It consists of 14 aksharakalas.

List of Compositions in Dhruva Tala

1. ddnd p, dss, rsrs -Purvavarali -Sanchari
2. sspp p, mppg rrg, -Dhunibhinnashadjam -Sanchari
3. dns, nd ndpm gmd, -Chayavati -Sanchari
4. p, md dp pmm, mmr, -Ragachudamani -Sanchari

Compositions in Ata Tala

In the order of Sapta talas, Ata tala is the sixth one and has 14 matras for an avarta. It consists of two laghus and two drutams.

List of Compositions in Ata tala

1. Inta modi -Darbar -TanaVarna
2. Srirajadhi -Balahamsa -TanaVarna
3. Srirajiva -Yadukulakambhoji -TanaVarna
4. Srimaharaja -Atana -TanaVarna
5. Sri raja raja -Atana -TanaVarna
6. Sri raja raja -Purnachandrika -TanaVarna
7. Sri Kanchi -Kasiramakriya -TanaVarna
8. Varijakshi -Sahana -TanaVarna
List of Compositions Chaturasra Ata tala

1. rrs, rsnd ṇn s, -Vativasantabhairavi -Sanchari
2. r,pm m,gg r, s, -Gaurivelavali -Sanchari

Compositions in Matya Tala

The second among the sapta talas is known as Matya tala. It consists of laghu, druta, laghu. It has 10 aksharakalas for an avarta. Subbarama Dikshithar composed a total number of ‘124’ sancharis in this tala.

List of compositions in Matya Tala

1. sm, gg rrs, -Kanakambari -Sanchari
2. mmp, pm pddp -Phenadyuti -Sanchari
3. mpdm mp dnś, -Ganasamavarali -Sanchari
4. p,dp m, d,p, -Bhinnapanchamam -Sanchari
5. spm, p, ndp, -Bhanumati -Sanchari
6. mppm gr srs, -Tanukirti -Sanchari
7. pdpp m, ggg, -Senagrani -Sanchari
8. ṇṇ ṇṇ grs, -Nagavarali -Sanchari
9. s,rs ṇṣ ṇ,s, -Punnagavarali -Sanchari
10. r,m, rm pdp, -Asaveri -Sanchari
11. p,dd pm pmg, -Mohananata -Sanchari
12. s,gg mm p,p, -Udayaravichandrika -Sanchari
13. s,s, g, gmp, -Natabharanam -Sanchari
14. p,pm gm pgmr -Geyahejjajji -Sanchari
15. rsg, md pmg, -Lalitapanchamam -Sanchari
16. dp mg m, grs, -Malavagula -Sanchari
17. rrsṇ s, rmm, -Chayagaula -Sanchari
- Megharanjani - Sanchari
- Takka - Sanchari
- Nadaramakriya - Sanchari
- Padi - Sanchari
- Revagupti - Sanchari
- Kannadabangala - Sanchari
- Gaula - Sanchari
- Gurjari - Sanchari
- Gundakriya - Sanchari
- Bauli - Sanchari
- Ardradesi - Sanchari
- Devaranji - Sanchari
- Purvi - Sanchari
- Gaudipantu - Sanchari
- Maruva - Sanchari
- Malavapanchamam - Sanchari
- Purnapanchamam - Sanchari
- Margadesi - Sanchari
- Ramakali - Sanchari
- Paraju - Sanchari
- Gauri - Sanchari
- Vasanta - Sanchari
- Toyavegavahini - Sanchari
- Bhairavam - Sanchari
- Jayasuddhamalavi - Sanchari
- Jhankarabhramari - Sanchari
- Nariritigaula - Sanchari
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-Ghanta -Sanchari
-Hindolavasantam -Sanchari
-Abheri -Sanchari
-Ahiri -Sanchari
-Dhanyasi -Sanchari
-Kiranavali -Sanchari
-Sri -Sanchari
-Manirangu -Sanchari
-Salagabhairavi -Sanchari
-Kannadagaula -Sanchari
-Suddhadesi -Sanchari
-Devagandhari -Sanchari
-Malavasri -Sanchari
-Sriranjani -Sanchari
-Kapi -Sanchari
-Husani -Sanchari
-Saindhavi -Sanchari
-Madhavamanohari -Sanchari
-Devamanohari -Sanchari
-Rudrapriya -Sanchari
-Sahana -Sanchari
-Nayaki -Sanchari
-Viravasantam -Sanchari
-Tarangini -Sanchari
-Saurasena -Sanchari
-Balahamsa -Sanchari
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<td>s,mg g, m,r</td>
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</table>
Rare tala handled by Subbarama Dikshithar

He has handled both common and rare talas. The rare tala he handled is Raganamatya tala. This tala consists of guru, laghu, guru 8+1+8 (8+4+8=20). Subbarama Dikshithar composed ‘9’ sancharis in this tala. Among them one is in Tisrajati Raganamatya and others are in Chaturasrajati Raganamatya. These sancharis are worthy contributions of Subbarama Dikshithar. This tala indicate his deep knowledge and mastery over rhythm.

List of Compositions in Raganamatya tala

1. g,g,mgrr grss rssŋūds, - Todi - Sanchari
2. d,m,grs, rd,d dns,rgm, - Lalita - Sanchari
3. r,r,rgrr sŋûd smggrrs, - Saveri - Sanchari
4. s,grrr, s,n, s,ndpmp, - Nagagandhari - Sanchari
5. sggmp,mg mdp, mgsrs,dn - Margahindola - Sanchari
6. sgr,gmr, gggm rrs,rmg, - Navaratnavilasam - Sanchari
7. d,n,s,r, dnsr gmgrssr, - Bhairavi - Sanchari
8. r,s,nsrs r,r, rpm,p,d, - Darbar - Sanchari
9. grssr, srr ssds,d - Bhupalam - Sanchari

All the ragas used, whether major or minor shine with a special charm in the hands of the great composer. He has treated classical and traditional ragas in his compositions. He succeeds in projecting the peculiar behalf of that raga by adding beautiful swara combinations. He had tried to bring out more sangathis and are concerned with ragabhava and sahitya bhava. In conveying his emotion through ragas he can be considered as equal to the Trinity. His compositions are a perfect blending of bhava, raga, tala and laya.
The rhythmic aspect of his songs structure is quite simple tala structure such as in Adi, Rupaka, Triputa, Eka, Raganamatya and the students find it easy to learn his compositions. The harmony of the sahitya and tala makes the songs beautiful and enjoyable. One can find a blending of tala swarupa, raga swarupa and sahityabhava in his songs.