CHAPTER -2

A BRIEF DESCRIPTION ON
THE MEMBERS OF DIKSHITHAR
FAMILY
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A BRIEF DESCRIPTION ON THE MEMBERS OF DIKSHITHAR FAMILY (STARTING FROM RAMASWAMI DIKSHITHAR)

In the realm of South Indian music, the family of Dikshithar occupies a renowned position as a traditional family which has given birth to a series of expert musicians and contribution of this family to Carnatic music cannot be left unnoticed. It is fascinating and surprising. The influence of this family on other musicians is limitless. It is like the Bach family of Germany. For about one and half century (The middle of the 18th century to the beginning of 20th century) this Dikshithar family has been exerting boundless influence as composers, instrumentalists and great musicians. This period in South Indian music can be called as “Periclean age of Carnatic music”.

The glorious lineage of Dikshithar comprising of his father Ramaswami Dikshithar and talented brothers were all accomplished in music. Subbarama Dikshithar, the grandson and adopted son of Baluswami Dikshithar inherited the musical genius of his father and ancestors and was known for his monumental work Sangita Sampradaya Pradarsini. This lineage is unique with its vamsa parampara and lineage of disciples continuing over three generations. Each member of this lineage is equally brilliant and knowledgeable which is a very rare striking thing. A brief description on the members of Dikshithar Family (starting from Ramaswami Dikshithar) is given below.
THE DIKSHITHAR FAMILY TREE
(DIKSHITHAR LINEAGE )

Venkateswara and Bhagirathi Ammal

Ramsawami Dikshithar (1735-1817) and Subbalekshmi

Muthuswami Dikshithar (1775-1835)
Had a daughter by his first wife

Chinnaswami Dikshithar (1778 - 1823)

Balambal

Baluswami Dikshithar (1786-1859)

Ramaswami Iyer of Tiruvarur

Annapurni Devi

Vinai Chinnaswami

Venkatarama Iyer

Subbarama Dikshithar (1839-1906) He was adopted as a son by Baluswami Dikshithar

Aambi Dikshithar (1863-1936)

Tiruvarur Baluswami Dikshithar

*Muthuswami Dikshithar and Tiruvarur – Sumathi Krishnan pp no. 33*
RAMASWAMI DIKSHITHAR (1735-1817)

Ramaswami Dikshithar was born in the Saka year 1657 (1735 AD) and belonged to auttara kashyapa gotram and apastambha sutram. Originally he belongs to Virinchipuram in the North of Tamilnadu. His father was Venkateswara Dikshithar and his mother Bhagirathy. Ramaswami Dikshithar was a scholar in Sanskrit and Telugu. He settled down in Tanjavur district. He moved to Tiruvarur as has been invited by the reigning Mahratha ruler. Ramaswami Dikshithar flourished during the reign of Tulaja II and Amarasimha and early Sarabhoji period. He was later patronized by Manali Venkatakrishna Mudaliyar and his son Chinnayya Mudaliyar. Having settled down at Tiruvarur, he spent his time on learning music. He has written Tana and Padavarnas on Lord Tyagaraja of Tiruvarur temple. He concentrated seriously on the order and details of the different music and musical instruments used in the Tiruvarur temple.

He was a lakshya – lakshana vidwan. He learned musical lessons from Merattur Virabhadrayya, a court musician of the Mahratha ruler of Tanjavur. Subbarama Dikshithar pays a tribute to this Virabhadrayya in his work ‘Sangita Sampradaya Pradarsini’. Ramaswami Dikshithar practiced vina under Venkata Vaidyanatha Dikshithar of Madhyarjuna, descendant of Venkatamakhi. From him he also learnt ‘72’ melas and their janyas as propounded by Venkatamakhi. He studied Chaturdandiprakasika of Venkatamakhi in great detail. The Venkatamakhi tradition later continued like a thread in the Dikshithar family. Ramaswami Dikshithar was blessed with the gift of reproducing a song after hearing it for the first time. So he is called “Ekasanda grahi”.

He had no children until his 40th year. Later with the blessings of the deities Balambika and Muthu Kumaraswami, a child was born to Ramaswami Dikshithar and Subbalekshmi. It was the annual spring festival (Vasantotsavam) of Lord Tyagaraja. The child was in the Krittika nakshatram in the month of Phalguni. He was named Muthuswami after the deity of Vaideesvaran koil. When the baby was born, the sound of the Ajapa mandapam fell on his ears. It was the mantric initiation into the knowledge of the eternal.

"Mahi tala sparsha nimesha eva
Tacchishoho supunyasya papata karnayooho
Sa hamsa natyadhwani ishwaralayat
Samujjihana paramopadeshavat"

After that two more sons and a daughter were born, Chinnaswami Dikshithar, Baluswami Dikshithar and Balambal. Chinnaswami Dikshithar and Balambal were twins.

Ramaswami Dikshithar was well versed in Agama sastra. During the annual festival of Lord Tyagaraja, the time and place for the rendition of nagaswara and music were conducted by Ramaswami Dikshithar as instructed by the Lord in his dreams. Even now this system is followed.

CONTRIBUTIONS OF RAMASWAMI DIKSHITHAR

Numerous sparkling compositions like varnas, darus, kirtanas and ragamalikas are to the credit of the great composer Ramaswami

1. Quoted from - Muthuswami Dikshithar and Tiruvarur by Sumathi Krishnan Pp.No.26
Dikshithar. His signature (mudra) is “Venkatakrishna”. His kritis are devotional in form and content. “Ashtothara sata raga tala malika” (108 raga tala malika) is the master piece work of this musician.

It begins with the words ‘Nātakādi vidyāla’. The first 7 sections of this composition are in the suladi sapta talas and the remaining in the 108 talas. Rare talas like Lali, Lakshana, Srimatkirti, Simhavikrama, Rarigalila, Kavilokita, Akshara, Kala and Sri are used in it. This is a rare composition in Carnatic music of its style. But unfortunately its complete text is not available and only ‘61’ ragas and talas are existed. Besides Ragamalikas (4), Swarasthana varna (1), Chauka varnas (5), Kirtanas (4), Tana varna (1), Lakshana prabandha (1), Daru (1) are referred to in Sangita Sampradaya Pradarsini as the compositions of Ramaswami Dikshithar.

He is believed to be the creator of the most popular raga “Hamsadhvani”. He has a prabandha in this raga beginning with the words ‘Chandasela’. This raga became very popular through the composition ‘Vātāpi ganapatim’, adi tala, by Muthuswami Dikshithar. This kriti is an invocation to Lord Ganesa to remove all obstacles in life.

HIS COMPOSITIONS

It is believed that he composed many pieces including varnas, kirtanas, kriti, prabandha, ragamalikas etc. and they are in adi, rupaka, matya and ata talas.
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In Sangita Sampradaya Pradarsini, it is mentioned that, in the 2nd, 3rd, 4th Charana swaras of the Chaukavarna “Sami ninne” (Sriranjani raga) are composed by Syama Sastri, Chinnaswami Dikshithar and Muthuswami Dikshithar respectively.

**RAGAMALIKAS**

1. Mana saVERI - 48 ragas - in praise of Venkatachalapathy
2. Natakadi - 108 Ragatalamalika (AshtotharasaTa ragatalamalika) (dedicating 53 talas to his patron Venkatakrishna Mudaliyar)
3. Samaja gamana - 20 ragas- in praise of the King Amarasimha
4. Sivamohana - 44 ragas – in praise of Madhuraminakshi
MUTHUSWAMI DIKSHITHAR (1776-1835)

Muthuswami Dikshithar is one of the three immortals who enriches South Indian music by his beautiful devotional compositions. These are called crystal gems as they contain absolute devotion, rich bhava and meaningful sahitya. Not only that his kritis are peculiar for the raga sancharas which belong to the “Asampurna mela paddhati”. These are compared to Nalikera rasa.

The kritis of Muthuswami Dikshithar are Devi upasanas based on knowledge of Agamas. Muthuswami Dikshithar has written compositions praising each deity in the Tiruvarur temple. As an ardent devotee of Goddess, he says Tiruvarur is an assured place for anyone to get salvation which says,

“Maranat mukti kashyam jananat kamalalaye
Darshanat tu chidakashe smaranat arunachale”

‘Kamalayil pirakka mukti’ is often repeated in the verses of many poets. Muthuswami Dikshithar mentions this in his Viravasanta raga kriti, ‘viravasanta tyagaraja mam, Aditala, on Tyagaraja. He was a scholar in Sanskrit. He studied Telugu to serve the needs of music. His father gave him training in vocal music and vina.

Under the guidance of Chidambaranada Yogi, Muthuswami Dikshithar lived a religious and spiritual life and practice srividya upasana. He studied Philosophy and he was trained in tantric worship.

2 Quoted from Muthu Swami Dikshithar and Tiruvarur – by Sumathi Krishnan .Pg No.25
Muthuswami Dikshithar
After some years Yogi asked him to take a few steps into the river Ganga. To his great surprise and joy the young disciple found a vina in the water. The guru blessed him that he would surely be a great musician in the future.

One day when he was sitting in meditation at the shrine of Lord Subrahmanya, an old man appeared before him. He put a piece of kalkandu in his mouth. When he woke up from meditation the old man had gone away. To his immense joy he got the vision of Lord Subrahmanya. Having been inspired by the divine vision, he burst into music and sang his first kriti in praise of his favourite Lord Guruguha (Murukā) in the raga Mayamalavagaula beginning with ‘Śrī nādādi guruguhō’. He considered “Guha” as his guru and adopted “Guruguha” as Vaggeyakara mudra. Muthuswami Dikshithar composed 8 songs beginning with guruguha in eight vibhaktis. These are known as Tiruttani kritis (Guruguha kritis). This is considered to be his first set of group kritis.

By this time he has become so reputed and famous to take up the mission of spreading music to the next generation. He had a daughter who was married and she lived in Tiruchirapalli.

**KSHETRA KRITIS**

A keen observer of Muthuswami Dikshithar’s compositions will understand that he was an enthusiastic pilgrim who visited many sacred places, and sang praising the deities to the temples. The traditions and customs that existed in the locality of the temple were described by him. The legends, traditions and believes of the deities were described
in his kritis. From Tiruttani Muthuswami Dikshithar proceeded to Kanchipuram. There he studied Philosophy for four years from the saint Upanishad Brahmam. Muthuswami Dikshithar gave music to the songs of Ramashtapadi composed by Upanishad Brahmam. It was a model of Gita Govindam of Jayadeva. During this time he called at Swamimalai, Mannargudi, Nagapattanam and Tiruchirapalli. At Mannargudi he composed two kritis praising the deity Rajagopala. These are ‘Śrī Vidya rājagōpāla’, Jaganmohanam raga and ‘Śrī Rājagōpāla’, Saveri raga.

He composed ‘Śrī Kāḷahastiśa’, Husani raga, one of the Panchabhuta kritis at Kalahasti. At Kanchipuram he composed the kriti ‘Cintaya’ in Bhairavi raga, the second of his Panchabhuta kritis.

His compositions, in praise of the deities Kamakshi, Ekamreswara, Varadaraja and Kailasanatha at Kanchipuram are very popular ones. His compositions on Adipuriswara, Tripurasundari of Tiruvottiyur, Parthasarathy of Madras, Vedapuriswara of Tirukkalukkunram, Lord Siva of Tiruvannamalai and Chidambaram, Muruga of Vaideesvarankoil and Goddess Balambika are very famous Kshetra kritis.

In Trichy he composed songs in praise of Sriranganatha and in Tiruvanaikaval he composed ‘Jambupate’, Yamunakalyani raga in praise of the Appu lingam. At Kivalur he composed a song praising Lord Siva beginning with “Akshayalinga”, Sankarabharana raga. Here Lord Siva is known as Akshayalinga. Dikshithar wanted to sing

(3) Ref: Great composers – by Dr. Gowri Kuppu Swamy and Dr. M. Hariharan Pg.No. 106
[Upanishad was the author of a Sanskrit commentary on the 108 Upanishad and also a composer of a large number of Kritis in Sanskrit in Karnataka Ragas.]
this kriti before the Lord. Unfortunately the door of the temple was closed by the priests. It is not opened at the request of Dikshithar. He sat down in front of the sanctum sanctorum and sang devotionally. When the song is completed, to the surprise of all, the doors are opened. The priests fell at his feet and requested to forgive him.

Muthuswami Dikshithar composed many group kritis in the numbers of 8 to 11. Among them the most popular is “Navagraha kritis” composed at Tiruvarur. This composition is meant for the welfare of all mankind. As the name suggests it consists of ‘9’ pieces about “Navagrahas”. The composition has a speciality that they are in the order of planet’s priority. Sapta talas are used for the ‘7’ kritis in order. The last ‘2’ kritis are in Rupaka tala.

Another group kriti of Muthuswami Dikshithar is “Kamalamba Navavaranam”. These are ‘9’ compositions to get through the nine covers around Goddess Kamalamba of Tiruvarur temple. Besides there are one dhyana kirtana and one mangala kirtana. In total these are ‘11’.

He composed a set of ‘10’ compositions praising Goddess Abhayamba of Mayavaram. It is in different Vibhaktis. It is popularly known as Abhayamba Navavarana Kritis.

At Tiruvarur Muthuswami Dikshithar composed a set of group kritis popularly known as “Tyagaraja Vibhakti kritis” in praise of Lord Tyagaraja. Another set of ‘9’ kritis composed by him is in praise of Goddess Nilotpalamba and is known as Nilotpalamba Navavarana kritis. The ragas belonging to the Gaula family have been chosen for these kritis.
“Panchalinga sthala kritis” are the most noteworthy compositions of Muthuswami Dikshithar. These are on the ‘5’ lingas such as Prithvi, Appu, Teyu, Vayu and Akasa. These are written in different times but later are compiled together. “Shodasa Ganapathi kirtanas” are in praise of the ‘16’ manifestations of Ganesa in the Tiruvarur temple.

It is believed that there are ‘400’ compositions to the credit of Muthuswami Dikshithar. One padavarna, ‘Rūpamu jūchi’, Todi raga, one daru, ‘Ni sati daivamentu’, Sriranjani raga are included in it. Padavarna and Daru are written for dance performance of a disciple of his. Both these are about Lord Tyagesa. These are in Telugu language. Thus he proved his ability to write for dance performance. There are two Manipravala kritis and three ragamalikas are also included in his credit. ‘Venkatachalapate’ in kapi raga, aditala and ‘sri abhayamba’ in sri raga, aditala are his manipravala kritis.

Having been impressed by Dikshithar’s ability in music the Tanjavur brothers requested him to take them as his disciples. He later on went to Tanjavur. The vivadi melas composed by him at Tanjavur are based on Venkatamakhi’s scheme. They are considered as great assets of Carnatic music.

As a scholar, poet, and a creative genius, Muthuswami Dikshithar is unrivalled. His compositions have classic dignity and beauty. His philosophy, talent in music and literary qualities are found in his great compositions. Not only that his extra ordinary wisdom is evident in his learnings of tantra, mantra, astrology, medicine and prosody. His
genius is thus found spreading over all the important walks of life. A speciality of his musical style is the slow tempo which helped him to reflect the meditative mood which the poet often has. Rhythm moves naturally in the kritis. South Indian music is surely enriched and beautified by Dikshithar’s contributions which are a combination of vocal and instrumental styles. Laya is in fact the basic element of his compositions.

The language used by him is Sanskrit which has wide range and immense possibility to carry any kind of thought and ideas. The beauty and dignity of Sanskrit language are faultlessly embodied in his compositions. He has the discipline of a lexicographer and excellent craftsmanship of a music composer. There is a lofty and sublime touch to his kritis. These are like dhyanaslokas. That is when we start singing his kritis a soft vibration starts in the mind and it reaches its peak with the ecstatic joy of his music.

Muthuswami Dikshithar is said to have been greatly influenced by the music and the Sanskrit poetry of Margadarsi Sesha Iyengar. Another speciality of Muthuswami Dikshithar is the close familiarity with North Indian music. The slow movement of North Indian music style is seen in Dikshithar compositions. His slow compositions are really distinct from those of his contemporaries. The madhyamakala sahitya at the end of anupallavi and charana, has a peculiar charm and beauty.

The ragas Saranganata, Chayagaula, Mahuri, Purvi, Suddhavasantam, Kumudakriya are rare ragas used by Muthuswami
Dikshithar. The ancient ragas Mangalakaisiki, Gopikavasantam, Narayanagaula, Khanda, Padi etc have been used by him.

Muthuswami Dikshithar expressed Advaita Philosophy which states that Parabrahmam is the supreme power. There is strong connection between Jeevatma and Paramatma. There is no duality, only “One”. Muthuswami Dikshithar is a follower of ‘Jnana marga’ and in his kritis it is mentioned.

This multifaced genius died in the year 1835 on the chaturdasi day preceding Deepavali. It is said that he had a vision of Kasi Annapurneswari just before his death. He realized that his end was near. He sang the kriti ‘Ehi annapurne’ in Punnagavarali raga in praise of Annapurneswari. Later during afternoon he asked his disciples to sing Devi kritis. He asked them to repeat the kriti ‘Mīnakshi mē mudam dēhi’ in Gamakakriya raga. While singing the line, ‘mīnalōchani pāsa mōchani mānini kadamba vana vāsini’, Dikshithar breathed his last. It was the eve of Skanda shashti.

Dikshithar’s music comes close to the soul of man. It is an inspiration for activity. It fills our mind with immense joy. The bhava of his compositions is very touching and brilliant. The speciality of kritis earned for him the title “Acharya”.

CHINNAŚWAMI DIKSHITHAR (1778 – 1823)

Chinnaswami Dikshithar, the brother of Muthuswami Dikshithar was a great scholar, musician and a composer. He is honoured by Manali Chinnayya Mudaliyar. He has learned Telugu and Sanskrit
languages. He was an expert vina player. Nagavarali raga was his favourite one. In “Sangita Sampradaya Pradarsini”, Subbarama Dikshithar described an incident about this.

One day at Tiruvarur, Chinnaswami Dikshithar was playing this raga in the assembly of Kings, Patrons and other peoples. Suddenly a snake fell down from the roof in front of him and danced raising its hood. When all the people were frightened, Muthuswami Dikshithar told all not to become frightened. He said Chinnaswami to continue playing vina for sometime. The snake danced vigorously and laid its head on the earth. On seeing it Dikshithar told the people and Chinnaswami to prostrate the snake. After sometime the snake crawled away. The disciple of Dikshithar, Subrahmanya ayya and others who witnessed the incident, were told about it.

He composed specific sancharis for ragas in talas like Triputa, Adi, Raganamatya, Matya and Dhruva etc. The compositions ‘Gānalōla karunāla vala’, Todi raga on Narada and ‘Narayananda’, Kalyani raga are his well known compositions. The Todi raga kriti is given in ‘Sangita Sampradaya Pradarsini’. It is a brilliant composition in this raga. Chinnaswami Dikshithar, the talented brother of Muthuswami Dikshithar proved his knowledge. He used Swarakshara beauties, adya antya prasas in this composition. For example:

\[
\begin{align*}
\{G\}, \quad r \quad \{g\} \\
\text{Ga} \quad na ; \quad \{\text{ga}\} \\
\text{Suddhaswarakshara} \quad - \text{Pallavi}
\end{align*}
\]
Manita guna sujna nadhu rina - Anupallavi
Madhuri pupada cimtanapa rina
Srinarada guru sujana trana
Cidvilasa kara dhrita vara vina

Here the letter ‘ma’ is used as adya prasa and ‘na’ is used as antya

It is mentioned that Chinnaswami Dikshithar had lost his eye sight. Ramaswami Dikshithar became very anxious about his son and in deep bhakti, he prayed Tirupati Venkatachalapathy and composed the ragamalika ‘Manasaveri tarula’ and a kriti ‘inkadaya’ in vegavahini raga in praise of the deity. He spent fortyfive days there. Thus Chinnaswami Dikshithar got his eye sight and lived happily. He passed away at Madhura in his 45th year when he was on pilgrimage with his youngest brother Baluswami Dikshithar.

BALUSWAMI DIKSHITHAR (1786 - 1859)

Baluswami Dikshithar, the second brother of Muthuswami Dikshithar was born on Aswani nakshatram, Kanya lagnam, Mithuna ravi in the year of Prabhava, saka 1708 (1786 AD). His original name was Balakrishna Sarma. He had talent in music and Telugu language. He was an expert player in vina, swarabat, fiddle, sitar and mridanga. He was a scholar in Sangita lakshya lakshananas. In his early age he was taught violin in European and Indian style. Manali Chinnayya Mudaliyar was pleased by Baluswami’s violin play. One day in the assembly of Mudaliyar, Sonti Venkata Subbayya played a gita
Sri Baluswami Dikshithar playing on the divine vina of the Saint-Composer, Muthuswami Dikshithar.
and a tana in the Takka raga and told Mudaliyar, “This raga is the property of our family”. Hearing this Baluswami Dikshitar told Mudaliyar, “I will sing this Takka raga gita, listen”. Then he sang “Aramajju aparadha”. So pleasing was the performance that Mudaliyar gave him a gift, a pearl necklace and a pair of ear rings.

He moved with his intelligent brothers to Kanchi, then to Tiruvarur, after that to Madhura and later to Rameswaram. Then he set out to Ettayapuram and saw the King. He played the fiddle. It was a new experience to the King and all others. Seeing his skill in music and vina, the King appointed him as his court musician.

The eldest son of Maharaja, Kumara Ettappa learned music from Baluswami Dikshitar. It was golden days of Ettayapuram and the Maharaja’s as there was the presence of Baluswami Dikshitar and Muthuswami Dikshitar. The King’s patronage was so great and powerful that the third son of the King was named Muthuswami Ettappa after the great composer.

Baluswami Dikshitar was very much dedicated to his brother Muthuswami Dikshitar and he spent most of his time to popularize his compositions. So Baluswami could not concentrate on his writings. He composed only a handful of compositions.
The following are the scholarly compositions of Baluswami Dikshithar which reveal his talents. These are in Telugu language.

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**Baluswami Dikshithar** has set the music for few compositions.

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<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Adiyaramba</td>
<td>Todi</td>
<td>Adi</td>
<td>Swarasthana Pada</td>
<td>Mukku Pulavar</td>
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<tr>
<td>2. Sarasa durai</td>
<td>Sama</td>
<td>Misra Chapu</td>
<td>Pada</td>
<td>Katigai Mukku Pulavar</td>
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<tr>
<td>3. Viraham</td>
<td>Vamsavati</td>
<td>Adi</td>
<td>Chauka Varna</td>
<td>Muthu Kumara Pulavar</td>
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</tbody>
</table>

These three compositions are in Tamil. All the compositions of Baluswami Dikshithar are found in Sangita Sampradaya.
Pradarsini with notation. The daru in Darbar raga is also given in “Adi gana Bhaskaram” of K.V. Srinivasa Iyengar.

Baluswami Dikshithar adopted Subbarama Dikshithar at the period of Kumara Ettappa Maharaja. Baluswami Dikshithar composed muktayi swaras to Kumara Ettappa Maharaja’s kritis. His brilliant imagination is revealed here.

The tana varna in Chalanata raga “Sri rajadhi raja” is a beautiful composition of Baluswami Dikshithar. Swara and sahitya have been beautifully blended in this composition. The swara passages have been brilliantly done in this varna. The use of different types of yatis, unexpected twists and shining makutams are the specialities of this varna. The last ettugada swara is of special importance. It comprises the four jatis - Tisra, Chaturasra, Khanda and Misra. The long karvais (extension of swaras) in this varna are noteworthy. Another speciality of this varna is the phrase ‘s r g m p d n s’ (Anupallavi) as a single prayoga. Sarva laghu both in singing swaras and composing swaras is introduced in this varna for the first time by Baluswami Dikshithar. Following this pattern Vina Kuppayyar, Tiruvottiyur Tyagayyar and others made sarva laghu swaras in their varnas.

Baluswami Dikshithar followed the model of Pachimiriyam Adiyappaiyya and Sonti Venkatasubbayya in composing this varna which also has an anubandham at the end. When this varna is sung in the court, the King
was very much pleased and he gave a gift of a pair of ruby adorned lion faced todas worth ten thousand gold coins. As a token of respect and adoration, the King gave him a pair of costly shawls. After the period of Kumara Ettappa Maharaja, his brother was coronated. He also studied music from Baluswami Dikshithar.

The raga Rudrapriya was considered as the favourite of Baluswami Dikshithar. He has two compositions in this raga. In these compositions the prayogas ‘s r m p d n s’, ‘p, , d m’ and ‘r g m r g s’ occur. The chittaswaras for both the compositions are beautiful and Baluswami has composed these chittaswaras very brilliantly.

The daru in Vasanta raga has solkattu swaras. The raga Vasanta is treated as bhashanga raga derived from the 15th mela with the anya swara ‘Chatusruti dhaivata’ occurring frequently. The prayoga ‘s r g,’ occurs in the charana and there is also panchama occasionally.

The kriti ‘Aartidirchi’ in ‘Kannada’ raga is an important one of the composer as it bears internal testimony to the composer’s life. In this kriti Baluswami Dikshithar expresses his loyalty to the Ettayapuram Raja who was a support and consideration to Baluswami Dikshithar in different days.

The raga Kannada as per the school of Muthuswami Dikshithar is a janya of 28th mela. Kakali nishada
comes as anya swara. In the kriti of Baluswami Dikshithar, kaisiki nishada is widely used. There are the exceptional prayogas like ‘ś ī ḡ ṁ’ in tara sthayi and ‘ṅ ṁ ṁ ṁ Ṥ ā’ in it. Madhyamakala sahitya is a special feature of this kriti. A beautiful chittaswara is also in it.

The daru in Darbar raga ‘Raja sikhamani’ has beautiful solkattu swaras. The prayogas ‘ṁ ṁ ṁ ṁ,’ ‘ś ṅ ṅ,’ are the attractions of this kriti. In Sangita Sampradaya Pradarsini of Subbarama Dikshithar, this composition is mentioned as kirtana.

The chauka varna ‘Viraham vasamalladi’ has sahitya by Katigai Muthu Kumara Pulavar. Baluswami has set the music to this varna in Vamsavati raga. This raga is the 54th mela in the Asampurna mela paddhati. Baluswami Dikshithar has treated this vivadi raga very aesthetically.

The Saranga raga kirtana ‘Sri subrahmanya’, of Baluswami Dikshithar has chittaswara after charana part. No specific mudra is found in his compositions. However there is a reference to the Ettayapuram Maharajas in the sahityas of the compositions.

Chittaswara is the unique quality of Baluswami Dikshithar’s compositions. But the lovely Tamil pada in Sama raga has no chittaswara. Chittaswara set by Baluswami Dikshithar for his compositions are outstanding.
and testify to his swarajnana and the intimacy the composer had with each swara in the raga.


\[
\begin{align*}
&\| n R g m p, d n \ddot{s}, \ddot{r} \ddot{g} m \ddot{g}, \ddot{\ddot{r}} \ddot{s} \ddot{g} \ddot{r}, n d n \quad \ddot{s} \ddot{r} \ddot{s} n \ddot{s}, n d &
\| \\
&\| d n \ddot{s}, n s \ddot{r} \ddot{s} n d n \ddot{r}, g \ddot{g} \ddot{s} \ddot{r}, g, m g \ddot{r} \ddot{s}, n \quad d p, m g R n &
\end{align*}
\]

This chittaswara has two avartas. When sung as a whole in the reverse order gives back the same chittaswara. When the first avarta is sung in the reverse order, it gives the second avarta and the second avarta is sung in the reverse, it results in the first avarta swara.

The chittaswara for the kriti ‘Valli deva sena’ in Rudrapriya raga Rupaka tala, is a very beautiful and impressive one. Venkatesvara Ettappa II and Krishnaswami Ayya adopted this chittaswara for their compositions with small changes.

\[
\begin{align*}
&\| R, g, r s, m, g, m, m, m, \ddot{p} n p m g r &
\| \\
&\| s n d n, s r g s r, s m m r g, g m p d n n, &
\| \\
&\| s n p m g r g m p d n s, r g m r, g \ddot{s} n r s n d n &
\| \\
&\| g \ddot{r} \ddot{r} s m n n p, m, g, r s, n p m, g r n s &
\end{align*}
\]

Swaraksharas are the beauty of his chittaswaras. The same swara or same swara phrases recurs at the commencement of each avarta or half avarta. The chittaswara composed by
Baluswami Dikshithar for Kumara Ettappa’s Saveri raga kriti ‘Nikhilananda’ is the best example for this.

The phrase ‘g r s’

\[
\begin{align*}
g r s, & s r g r s r s, n d & g r s n, d s r g r s r s, & . . . \\
g r s r p m, & g r g r s r m p d m & g r s n d, p m g r s r m p d, & .\\
g r s, & g r s n d g r s r, m g r & g r s n d p d g r s n d p m & .\\
g r s r m p d s g r s n d p d d & g r s n, d r s g r s n d m g & \cdot r s
\end{align*}
\]

The brilliant chittaswara to the kriti of Kumara Ettappa Raja ‘Gajavadana’, Todi raga is a gift to the world of music by Baluswami. This exquisite chittaswara with ‘Gandhara graha’ in chaturasra jati is a glittering garland of gems in Todi raga. In this chittaswara more prominence is also given to janta swara prayogas, dattu swara gamakas or ancient alankara patterns. This composition is given in Sangita Sampradaya Pradarsini.

For example:

\[
\begin{align*}
G r s g r g g & G m m g R s & G r r g r n d & G r r G G \\
g s g r g g g m & g p g d g n d m & g m d m g m n d g m p d N, & .\\
g g m g m p d n & g g m p d n s r & g g m G r s n g g i n d m g r & .\\
g g m m d d n n & g g r s n d n s & g g r N d n s g g m n d m g r & s r
\end{align*}
\]

Most of the compositions of Baluswami Dikshithar are in praise of the Kings of Ettayapuram ie, human glorification is a major part of his kritis. That is why his kritis are not very popular. However Baluswami Dikshithar found nothing wrong in glorifying great patrons.
Baluswami Dikshithar was a performer of Bhajana by singing Gita Govindam on Ekadasi days. He attained moksha in the saka year 1931 (1859 AD), Kumbharavi sukla tritiya day in Pingali year.

Subbarama Dikshithar, the last scion of Dikshithar family is regarded as the first modern musicologist of South India. His detailed life sketch and contributions to Carnatic music are deeply mentioned in the third chapter.