CHAPTER - 3

BRIEF LIFE SKETCH AND CONTRIBUTIONS IN GENERAL OF SUBBARAMA DIKSHITHAR
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The valuable contributions made by eminent lakshanakaras and composers showing the elegance and glories of their pieces are worth noticeable in musical history as they have enriched Indian culture and heritage. History is the ready reckoner of the past events written in the chronological order. The post Trinity period has also been quite productive in its rich crop of musicians, vocalists, instrumentalists, dancers, composers and musicologists. The stream of quintessential music flowed from 1870 until about 1950. Traditions and different styles were set by musicians like Pattanam Subrahmanya Iyer, Poochi Srinivasa Iyengar, Thirukkidikaval Krishnayyar (Violin), Subbarama Dikshithar (Musicologist and vainika), Kumbhakonam Azhagunambi Pillai (Mridangam), Sarabha Sastri (Flute) and Pudukkottai Dakshinamurthi Pillai (Mridangam and Kanjira). All these were stalwarts and they trained several brilliant disciples.

Subbarama Dikshithar, popularly known as “the Last scion of Dikshithar family” was the grandson as well as adopted son of Baluswami Dikshithar. He flourished as a music scholar in the last half of the 19th century (ie; Post musical Trinity period). Regarded to be the first modern musicologist of South India, Subbarama Dikshithar was the author of a great monumental work on music known as “SANGITA SAMPRADAYA PRADARSINI”. He was a composer of merit and excellence but his fame rest mostly as a musicologist. Among the
Carnatic music Trinity, Muthuswami Dikshithar was blessed and fortunate in having his hereditary and pupilary line perpetuated by such an illustrious figure as Subbarama Dikshithar.

**FAMILY HISTORY**

Subbarama Dikshithar called by name of “Balasubrahmanyam” was born in saka year 1761 (1839AD), Hindu year Vilambi on Hasta nakshatra in the month of Tararavi, Thula Rasi at Tiruvarur. He is the second son of Sivarama Iyer and Annapurni Amma, the second daughter of Baluswami Dikshithar. Sivarama Iyer belonged to Bharadvaja gotra and Drahayayana sutra. Their first son Ramaswami Iyer died a premature death at his 45th year, after establishing himself as an expert in music and vina and received honours in the courts of several Maharajas. He had two sons, Vinai Chinnaswami and Venkata Ramudu, a music scholar.

Subbarama Dikshithar was taken to Ettayapuram at the age of five by Baluswami Dikshithar, the great musician and samsthanam vidwan of Ettayapuram at that time. Baluswami Dikshithar taught him Sanskrit, Telugu and Music.

When Subbarama Dikshithar was along with Baluswami Dikshithar in the royal court then Kumara Ettappa Maharaja, himself an expert in astrology, invited other famous astrologers to the court and showed Subbarama Dikshithar’s horoscope. Maharaja told Baluswami Dikshithar that “Subbarama Dikshithar will be famous like Muthuswami Dikshithar and will be a son for all
three of Dikshitar’s, so adopt him”. By this request Baluswami Dikshitar adopted him at age of nine on the year Plavanga, Makara Rasi (1848). All the ceremonies for adoption were performed. The young child became the “Sveekara putra” of Baluswami Dikshitar. The boy was taught the mantras of Brahmapadesam and Srividya upadesam.

Subbarama Dikshitar learned in deep the secrets of music and its aim and characteristics as put forward by Venkatamakhi in his Chaturdandiprakasika. It is his father Baluswami Dikshitar who gave guidance to him in his studies in vina, lakshya and lakshana of music. He became an expert musician and vainika. Later under the tutelage of Vilathikulam Krishnayamatya, a Sanskrit Pandit from Andhra, Subbarama Dikshitar became a scholar in Sanskrit and Telugu and mastered Kavyas, Natakas, Alankaras and Vyakaranas. He also specialized Telugu Kavyas like Manucharitra, Vasucharitra with grammar and chhandas.

**HIS FIRST COMPOSITION**

Talent for music in the boy was strictly and carefully nurtured by the adopted father. By the age of ‘17’ the boy grew up into a reputed composer. He composed a tana varna on Sri Kartikeyaswami in Darbar raga, Ata tala, starting with ‘Inta modi’, as his first composition. He sang this composition in the presence of Sri Venkateswara Ettappa Maharaja II and the other court musicians. The
Lord Muruka
audience was wonder struck at the musical pattern of the Varna. Some people at the court commented that “surely his father must have composed this varna in order to secure fame for his son”. The Maharaja wanted to test whether it was written by Subbarama Dikshithar himself. So the Raja asked him to compose a jatiswara in Yamuna raga (Yamunakalyani), adi tala using some specific music pattern. He was instructed to write Pallavi, Anupallavi with swaras. There should be another swara starting with dhaivata; the next swara should contain the order of the first, second and third and third, second, first speeds and finally muktayi swara. However it should be ready for rendering within an hour. The Raja also asked someone to be vigilant upon him. No wonder Subbarama Dikshithar finished the composition within the allotted time. All assembled there were delighted and excited at the skill of the young musician.

The King who was joyful and enthusiastic at the merit of Subbarama Dikshithar visited his house and asked his father to listen to the Jatiswara. It was a pleasant experience. The father was pleased by the talent and musical ability of his son. He said that everything was because of the divine mind of the King. The Raja gave him two shawls and ten gold sovereigns as gift. Baluswami Dikshithar died at the age of ‘73’ (1859 AD) and Subbarama Dikshithar became deputed as “Samsthana Vidwan” at the age of ‘19’, over riding the claims of many other old musicians.
Subbarama Dikshithar composed Chauka varnas suited for dance performances in the ragas Anandabhairavi and Suruti as the order of Muthuswami Jagadvira Rama Ettappa Maharaja. He also composed a ragamalika (Endukurara) in ‘9’ ragas. At the age of 21, (1861 AD) he composed the famous kriti, “Sankaracaryam” in Sankarabharana raga, adi tala and a tana varna in Kasiramakriya raga, ata tala beginning with “Sri Kanchi kamakoti”. Both these are in praise of the “Jagad guru Kanchi Kamakoti Sankaracharya” of Kumbhakonam. He went to Kumbhakonam and sang these two pieces in the holy presence of ‘Sri Sankaracharya’ and other vidwans and musicians. All admired the young genius. The reputed vidwans such as Vina Subbukutti Ayya, Tirumala Rajam, Pattanam Ramudu Bhagavatar and Tirukkaduyur Bharati were excited and joyful at the performance of this young musician.

Sri Sankaracharya gave him an ancient manuscript, a treasure book that contained all the lakshana, lakshya gitas, prabandhas and other compositions of famous Venkatamakhi as a gift. It was thus that Subbarama Dikshithar came into possession of the complete set of the lakshanagitas and tanas of Venkatamakhi.

Subbarama Dikshithar continued his compositions in different musical forms like kritis, tana varnas, chauka varnas, pada varnas, ragamalikas etc. All these were brilliant pieces and disciplined and beautiful works which contained beauty, literary sense and ragabhava. The literature of the
compositions was very fascinating. Swaraksharas added grace to the sahitya. In his later compositions he adopted the mudra “Guruguha”, the same mudra as that of Muthuswami Dikshithar as a respect to him and Guha.

It is to be noted that Ettayapuram became famous in the world of music mainly by the association of Dikshithar’s family and also as the birth place of the great poet Subrahmanya Bharati. The Ettayapuram Samsthanam also claimed to the perennial gratitude of the music world on having published the great work Sangita Sampradaya Pradarsini. Not only that Ettayapuram was ruled by Rajas who were poets, musicians, patrons and multilingual scholars. Five generations of these rulers were experts in vocal music and instruments. They composed many pieces in Telugu and Tamil languages.

Subbarama Dikshithar continued in the courts of Venkateswara Ettappa Maharaja II, (1858 AD), Muthuswami Ettappa Maharaja, Kumara Ettappa Maharaja II and Venkateswara Ettappa Maharaja III.

VENKATESWARA ETTAPPA MAHARAJA

Besides Music, he had attained proficiency in Vina, Telugu, Sanskrit and Tamil. He has composed a number of Tamil viruttams and also the famous Tamil kriti ‘Sivagurunathanai’ set in Mukhari raga. He made a lot of donation and services.

RAMA KUMARA ETTAPPA MAHARAJA

Rama Kumara Ettappa Maharaja, the eldest son of Venkateswara Ettappa Maharaja was a multilingual, an expert vainika and also possesses knowledge in science and grammar of music, like his father. He composed many slokas, kritis on Ganapathi and other deities in rakti and desiya ragas with the mudra “Sri kartikeya”.

His court is adorned with the stalwarts such as Srirangam Kuppanayyangar, Visvepuri Dikshithar, Kodandarama Sastri, Viraraghava Tatakhalar, Ahobala Sastri, Villattikulam Krishnayamatya, Balayya, Gopalayya, Mukku Pulavar, Namassivaya Pulavar, Baluswami Dikshithar etc.

The Raja was very generous to give respectable salaries and gifts to scholars according to their qualifications and status of their family situation. He renovated the Gridhradri Kartikeya temple. He acted as a savior of the people in need.

RAMA VENKATESWARA ETTAPPA MAHARAJA

This Raja had shown extra ordinary skill in handling a number of instruments such as vina, sitar, swarabhat, ghata, jalataranga and mridanga. The brilliant imagination displayed in his raga alapanas and pallavi expositions made one surprise that whether he was a second Narada. It also reveals his mastery over the technicalities of music and skill as an expert singer. He was interested in philosophical discourses and dialogues. Just like his older brother, he also took care of all artists in his court. He composed the Tamil
kriti ‘Muruka unai nan nambinenayya’ in Rudrapriya raga and some swarajatis.

MUTHUSWAMI ETTAPPA MAHARAJA

He was a very competent scholar and efficient ruler. He became an expert in painting and expression of acting. He was also very generous to give help to the scholars who came from other countries. So he was called “Chintamani” (deliverer of boons).

JAGADVIRA RAMAKUMARA ETTAPPA MAHARAJA

Kings in India have always valued the presence of musicians and scholars. This King also patronized and took care of all the scholars who were there through generations. He knew the science of rules and justice very well. With the permission of this Raja, Subbarama Dikshithar translated the Andhra Mahabharata into Tamil prose. The king had a special fond of the Mahabharata.

JAGADVIRA RAMA VENKATESWARA ETTAPPA MAHARAJA

He was also a generous ruler and assumed the throne in 1899 AD. As a scholar in English, Telugu and Tamil, he was also a wizard in playing vina. It was his support and patronage that inspired Subbarama Dikshithar to write the masterpiece work Sangita Sampradaya Pradarsini. He has to his credit, the Tamil compositions ‘Muruka tarukila’ in Khamas raga and ‘va va va ni’ in Bhairavi raga, on Lord Subrahmanya.
Their Highness "The Raja Jagadvira Rama Ettappa" Maharajas of Ettayapuram.
Sri Venkateswara Ettappa Maharaja I (1761-1839).
(Sri Baluswami Dikshithar, Asthana Vidwan from about 1820).

Kumara Ettappa Maharaja
(Marriage in 1835, ended by Muthuswami Dikshithar, came to throne in 1839) (Sri Baluswami Dikshithar continued as Asthana Vidwan)

Sri Venkateswara Ettappa Maharaja II
(Sri Baluswami Dikshithar continued as Asthana Vidwan upto 1859)
(Sri Subbarama Dikshithar appointed as Asthana Vidwan from 1859. In 1856 in 17th year: First composition a Tanavarna in Darbar and second Composition a Jatiswara in Yamuna Kalyani. In 1862: two compositions, a Krithi and a Tanavarna in Sankarabharana and Kasiramakriya respectively composed in praise of His Holiness Sri Jagadguru Sankaracharya and rendered before Him in the Math and obtained Venkatamakhi’s manuscript).

Sri Muthuswami Ettappa Maharaja. (Sri Subbarama Dikshithar had advanced learning of Telugu under Vilattikulam Krishnaya Matya. Two chauka varnas and one Navaratna Ragamalika composed in honour of Maharaja on request, suitable for dance recitals).

Sri Kumara Ettappa Maharaja II
(Sri Subbarama Dikshithar translated into Tamil the great Andhra Maha Bharata by Kavitrayam and published by Court press).

Sri Venkateswara Ettappa Maharaja III
(Coronation in 1899 attended by Mr. A.M.Chinnaswami Mudaliyar, M.A.)
(Sri Subbarama Dikshithar composed two Tanavarnas in Purnachandrika and Atana with same sahitya in both and one Swarasthana Pada in Tamil.
“Sangita Sampradaya Pradarsini” published in 1904 and “Balasiksha” published in 1905.)

Patronage given to Subbarama Dikshithar by the Royalty of Ettayapuram

(1) Subbarama Dikshithar learned Sanskrit, Telugu and Music with the magnanimity of Jagadvira Ramakumara Ettappa.

(2) Subbarama Dikshithar adorned the status of Asthana vidwan at Rama Venkateswara Ettappa Maharaja’s court and published Sangita Sampradaya Pradarsini to attain the peak of his glory.

(3) Under the generosity of Muthuswami Ettappa Maharaja, Subbarama Dikshithar gained knowledge in Telugu grammar from Tanjavur Ramiah. Moreover he attained proficiency in staff notation and in the realm of sahitya and sangita he was unequalled.

(4) Subbarama Dikshithar translated the Andhra Mahabharata into Tamil prose at the request of Ramakumara Ettappa Maharaja II.

(5) Subbarama Dikshithar composed music to the darus of Vallibharatam, a Tamil drama, at the request of the younger brother of Ramakumara Ettappa Maharaja.

Sangita Sampradaya Pradarsini can be regarded as a valuable treatise on music ever written. It describes in detail Venkatamakhi’s system of music. It is beneficial to all the lovers, students and performers of music and to future generations. Subbarama Dikshithar very simply has described his work as a book. In the Telugu version script, this work is divided into two sections consisting of 1700 pages. The title of the work is given in
Sanskrit. A few pages are given in Tamil. When we consider the depth and accuracy of the work, it can be regarded as an encyclopedia of Carnatic music. The information this book imparts is definitely a surprise and is the result of an arduous task of Subbarama Dikshithar.

Considering the importance and depth of knowledge, we can receive this book as another Chaturdandi. Venkatamakhi describes his ‘Chaturdandiprakasika’ as the cream obtained after churning the vast ocean of music. Likewise Subbarama Dikshithar’s “Sangita Sampradaya Pradarsini” is another cream churned out by him into pure ghee for the appreciation of music. This book brings out the brilliant scholarship of the author.

Sangita Sampradaya Pradarsini emerged into the world, supported by the four solid pillars that comprised

(a) the Dikshithar legacy and his own scholarship
(b) the Venkatamakhi tradition that formed a part of his legacy
(b) the impetus given by A.M. Chinnaswami Mudaliyar and
(c) the support of Ettayapuram Samasthanam that embarked on his mission of writing Sangita Sampradaya Pradarsini.6


Thus Subbarama Dikshithar coming from the Dikshithar lineage had proved the brilliant identity of Dikshithar family in the world of Music.

RELATION WITH CHINNASWAMI MUDALIYAR

The life sketch of Subbarama Dikshithar is incomplete without mentioning the name of A.M. Chinnaswami Mudaliyar, Superintendent in the Government Secretariat, Madras. It was entirely due to his effort that Sangita Sampradaya Pradarsini has seen the light of the day. The generosity shown by Mudaliyar to foster music and its lovers is wonderful. The public people are interrupted to him for his dedication and sincerity to put efforts to the progress of music. In the year 1885 Mudaliyar collected all knowledge, both lakshya and lakshana of Hindu music (Carnatic music) from genuine sources. He worked hard and spent a lot of money on it. His three main aims are,

(a) To create the occidentals familiar with Hindu music and publish the material in European staff notation.

(b) To help musician to learn music like a language from a book containing written music.

(c) To preserve all the available compositions of great composers of Carnatic music and science of the art of Hindu music.\(^7\)

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Thus Mudaliyar collected ‘800’ kritis of Tyagaraja from his disciple Walajapet Krishnaswami Bhagavatar and published it in his periodical “Oriental music in European notation”. After publishing about ‘40’ compositions of Tyagaraja he took a desire to study and publish the compositions of Muthuswami Dikshithar, a strict follower of Venkatamakhi tradition.

Mudaliyar contacted Subbarama Dikshithar through a letter to Venkata Rao, the court manager of Ettayapuram in 1893. In response to the letter Subbarama Dikshithar set out to Madras and met Mudaliyar. In the meeting, Subbarama Dikshithar pointed out to Mudaliyar that how it was a useful attempt to publish the compositions in S R G M or staff notation because Carnatic music is a melodic type having certain characteristic shades and bhavas of ragas.

Mudaliyar thus got an idea about the details of gamakas and other features of Venkatamakhi’s system of music from Subbarama Dikshithar. Thus they together invented some symbols and signs for all the gamakas and other factors with a view to print Carnatic music in staff notation. Mudaliyar put upon Subbarama Dikshithar as a respectable “Guru”.

During this period in Madras Subbarama Dikshithar composed his famous kriti “Parthasarathy ni” in Yadukulakamboji raga and two ragamalikas in honour of
Venkatagiri Maharaja and Viziyangaram Ananda Gajapati Maharaja.

Due to some financial crisis and eye trouble Mudaliyar put a stop to his activities and Subbarama Dikshithar also fell sick returned to Ettayapuram.

The coronation of Raja Jagadvira Rama Venkateswara Ettappa Maharaja III took place at Ettayapuram in the year 1899. Mudaliyar was there to attend the function. He told the new Raja about the labours he was doing in the field of music for achieving his life’s ambition. He requested the King to help for printing the compositions at least in Telugu script, with the help of Subbarama Dikshithar, who was an authority of Venkatamakhi’s music system.

Accordingly the Maharaja appealed Subbarama Dikshithar, to take up the work to the benefit of all. The King offered that press at his court (Vidya Vilasini Press) could be used for it at free of cost. Thus came to light the highly gifted and monumental work on music, “Sangita Sampradaya Pradarsini” in Telugu script with notation, using appropriate signs and symbols device by them at Madras. The work began on 21-12-1901 and published on 15-02-1904. Unfortunately before the publication Chinnaswami Mudaliyar died. Yet another Dikshithar fulfilled the life long ambition of his friend with the help and divine mind of Ettayapuram rulers.
Other contributions of Subbarama Dikshithar

Subbarama Dikshithar was the author of a few other famous and valuable works. They are as follows.

1. PRATHAMA ABHYASA PUSTAKAMU (BALA SIKSHA)

In the year 1905, as has been requested by the King and other music scholars Subbarama Dikshithar wrote and compiled this introductory work for beginners in Telugu. It has 201 pages in print. It proved to be an advanced and brilliant text for a beginner before the study of Sangita Sampradaya Pradarsini. It was also printed at Vidya Vilasini Press, Ettayapuram samasthanam.

Vishnu Narayan Bhatkhande, the famous Hindusthani musician has been written an English preface to this Bala Siksha. He was on a pilgrimage in quest of searching the science and depth of South Indian music and on the way he arrived at Ettayapuram, with the strong purpose of meeting Subbarama Dikshithar. Moreover the English preface, the Prathama Abhyasa Pustakamu also has two other prefaces, one is in Telugu by T.S Murugesudu and the other by Tamil Pandit R. Srinivasa Iyyengar.

The introduction of Bhatkhande’s Hindi book ‘Meri Dakshin Bharat Ki Sangeet Yatra’ (translated from Marathi) he mentions Subbarama Dikshithar and Mudaliyar as his ideals and moreover Subbarama Dikshithar as “equal to a sage”. In the preface of Bala Siksha, Bhatkhande writes that though the elaborate treatise Sangita Sampradaya Pradarsini “ was a monument of perfection and a mine of useful
information to advanced students of the art, it was likely to be too much above the head for beginners”.

Prathama Abhyasa Pustakamu is divided into two parts. The first part furnished the following aspects.

a) The correct finger technique used in vina playing, method of tuning the vina, right and left hand practice, methods of plucking, way of playing janta swaras, gamakas, tanas, chitta tanas, nottuswaras, tristhayi sadhakam and so on.

b) Preliminary lessons including Pillari gitas and methods to improve swarajnana.

c) Advanced Sanchari gitas and playing technique of them on vina.

d) the name of seven swaras, gamaka signs and other notation marks such as western notation, suddha-vikrita swaras.

e) talas and their angas, method of sruti aligning and akara sadhakam.

The second part hold within the kritis of various composers rightly notated with all signs. A number of Muthuswami Dikshithar kritis are included in it. The famous varna ‘Rupamu juchi’ (Todi raga), kritis like ‘Sri Gananatham’ (Isamanohari raga), ‘Gurumurte bahukirte’ (Sankarabharana), ‘Sri Kamalambika’ (Sri raga) etc are given in the second section. A few kritis of Syama Sastri, padas and songs of Swati

Tirunal (Subbarama calls him as Kulasekhara Maharaja), kritis of Bhadrachalam Ramadas, Purandara Dasa, Tallapaka Chinnayya, Parimalaranga, Sobhanadri and Tyagaraja are included in the second part. Among the thirty kritis of Tyagaraja, the rare kritis like ‘Girirajasuta’ (Bangala raga), ‘Varasikhi vahana’ (Supradeepa raga), ‘Devadideva’ (Sindhumakriya raga), ‘Ranidi radu’ (Manirangu raga) etc are included. The chapter closes with two mangalams, one is composed by Sivaramasramulu in the auspicious raga Suruti set in Misra chapu tala and the other is a ragamalika composed by Sri Krishna swami Ayya.

Subbarama Dikshithar in this book says that Tyagaraja also comes in the Venkatamakhi traditional line. He also says an incident that once Tyagaraja and Muthuswami Dikshithar met and they discussed about the names of top secret ragas.

2. ANDHRA MAHABHARATA

Subbarama Dikshithar translated the Telugu Mahabharata (Andhra Mahabharata – Verse form) composed by three poets, Nannayya, Tikkana and Errapragada into Tamil prose. It was printed and published at the request of His Highness Sri Kumara Ettappa Maharaja II.

3. VALLIBHARATAM

Subbarama Dikshithar set music to the padas of Vallibharatam, a Tamil Drama. He composed suitable muktayi swaras for them. This drama was generally ascribed to Kadigai Namasivaya Pulavar. In the words of V.N. Bhatkhande in his ‘Meri Dakshin Bharat ki Sangeet Yatra’, Vallibharatam was very well known.
4. SAMSKRITA ANDHRA DRAVIDA KIRTANAMULU

With the permission of Raja Jagadvira Rama Venkateswara Ettappa, Subbarama Dikshithar published this work in July 1906 at Vidya Vilasini press. The book consists of the compositions of Krishnaswami Ayya and music is given by Subbarama Dikshithar.

Subbarama Dikshithar decided to publish another book ‘Ragarasa manjari’ which contains lakshanas of all raganga ragas and its janya ragas in full details. He also decided to publish volumes of about ‘100’ kritis of Syama Sastri, ‘500’ padas of Kshetrayya, Walajapet collections of Tyagaraja kritis and more compositions of Muthuswami Dikshithar. But unfortunately he could not fulfill his promise. He died before accomplishing it.

His contributions as a composer

Subbarama Dikshithar occupies a unique place in the great lineage of Dikshithar family who established their rank as composers and enriched the content of Carnatic music by their kritis and other excellent musical forms. Subbarama Dikshithar as he was better known as ‘last scion of Dikshithar Parampara’ was one of the great lakshanagranthakartas and composers immediately after the Musical Trinity. Subbarama stands out as a great composer, not only because of the peculiarity of his musical forms but also because of their quality. His compositions reveal that he was both traditional and innovative.

VARNA

Varna is a more complex and complicated musical form belonging to the sphere of both abhyasa and sabhapana. Varna in it imbibes the blue print for edifice for ragaalapana and swaraprasthara. It is believed that varnas
are the abbreviated form of the essential genetic code of ragaswarupa, swara prasthara, specific gamakas etc. The first half of a varna i.e. purvanga comprises the pallavi, anupallavi and muktayi swara. The second half i.e. uttaranga comprises of charana and charana swaras. Subbarama Dikshithar has composed eight tana varnas.

**List of Varnas (Tanavarnas)**

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<th>Sahitya</th>
<th>Raga</th>
<th>Tala</th>
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<tr>
<td>1.</td>
<td>Inta modi</td>
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<td>6.</td>
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<td>Purnachandrika</td>
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<td>7.</td>
<td>Sri Kanchi</td>
<td>Kasiramakriya</td>
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<td>8.</td>
<td>Varijakshi</td>
<td>Sahana</td>
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**PADAVARNAS**

Padavarnas also known as chauka varnas, are compositions belonging to the sphere of dance. It has the angas pallavi, anupallavi, chittaswara, charana and charana swaras. Ganakrama will be the same as that of Tanavarna. A significant feature is that all the angas will be having sahitya in pada varna. The music is in a slow tempo to give full scope for abhinaya. ‘Pada varnas’ are called by that name because of the affinity to ‘padas’. The theme of pada varna will have a concrete story or proper plot or idea. Mostly it will be sringara or bhakti based on the Nayaka Nayaki
relationship and love. Both sangita and sahitya (dhatu and matu) are given importance.

Subbarama Dikshithar has composed three pada varnas.

List of Padavarnas

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<th>No</th>
<th>Sahitya</th>
<th>Raga</th>
<th>Tala</th>
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<td>1.</td>
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<td>Adi</td>
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<td>3.</td>
<td>Sarekunitu</td>
<td>Anandabhairavi</td>
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</tbody>
</table>

The padavarna ‘Entaninedelu’, Khamas raga is in praise of deity Sri Tyagarajaswami of Tiruvarur temple. The raga Khamas is a srngara rasa pradhana raga and is well suited for this composition. The other two chaukavarnas are in praise of Sri Muthuswami Ettappa. The ragas Suruti and Anandabhairavi are also evoke both karuna and srngara rasas. The ragas used are very apt for the compositions. These three padavarnas are very suitable for dance performances.

PADA

Pada, which was originally a dance form later emerged as an equally developed musical form and this has its own unique feature. The practice of singing padas in music concerts was started by Vina Dhanammal. Pada has the sections pallavi, anupallavi and charana. There may be three or more charanas. Sangathis have no place in it. The music is slow and dignified and flows in a natural manner. The theme is mostly based on Madhura bhakti (i.e bahir srngara and antara bhakti).

Subbarama Dikshithar has composed only one pada in the raga Begada.
<table>
<thead>
<tr>
<th>No</th>
<th>Sahitya</th>
<th>Raga</th>
<th>Tala</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Indendu</td>
<td>Begada</td>
<td>Misraeka</td>
</tr>
</tbody>
</table>

For this pada, the lyrics are written by Rao Bahadur K. Jagannatha Chettygaru, retired Dewan of Ettayapuram Samsthanam and music by Subbarama Dikshithar. This pada is composed in praise of Venkateswara Ettappa Maharaja. Subbarama Dikshithar says that the dhatu repeats many times in a pada. Dhatu repetition is the most striking feature in padas. Subbarama Dikshithar defines a pada as basically an erotic composition, sung generally in vilamba kala, with a pallavi, anupallavi optionally and normally of three charanas, with the nayaka mudra in anupallavi and or the third charana.

**DARU**

Daru is an applied musical form belongs to desya category and figures in both music and dance concert. It is a prominent form in operas and dance dramas. The theme will be usually taken from, stories on love, historic, puranic and sacred aspects. Music will be simple and appealing set in madhyamakala. Prominence is given for sahitya which is clearly revealed by the profusion of words. There is no scope for sangathis and gamaka prayogas. Rhythmic structure will be simple and highly suitable to perform abhinaya. In some darus even proverbs in Tamil and famous sayings can also be found.

Darus have the sections pallavi, anupallavi and charana. Some darus have jatis or solkattu. Subbarama Dikshithar has to his credit three brilliant darus.
<table>
<thead>
<tr>
<th>No</th>
<th>Sahitya</th>
<th>Raga</th>
<th>Tala</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Emanipogadu</td>
<td>Paraju</td>
<td>Tisraeka</td>
</tr>
<tr>
<td>2.</td>
<td>Sarasagre</td>
<td>Natanarayani</td>
<td>Tisraeka</td>
</tr>
<tr>
<td>3.</td>
<td>Srikarudani</td>
<td>Yadukulakambhoji</td>
<td>Adi</td>
</tr>
</tbody>
</table>

From these darus, 'Emanipogadu', Paraju raga is not given in his Sangita Sampradaya Pradarsini. It is composed in honour of Rao Bahadur K. Jagannatha Chettygaru, Secretary to the Maharaja of Ettayapuram.

**JATISWARA**

Jatiswara, an interesting musical form figured in both music and dance concerts. But this can be grouped under nritta prabandha. It consists of three sections; pallavi, anupallavi and multiple charanas. This form will not be having sahitya but contains beautifully coined swara passages. Subbarama Dikshithar has composed a jatiswara set in Yamunakalyani raga, as requested by Venkateswara Ettappa Maharaja II

<table>
<thead>
<tr>
<th>No</th>
<th>Sahitya</th>
<th>Raga</th>
<th>Tala</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>S, d, p, m</td>
<td>Yamunakalyani</td>
<td>Adi</td>
</tr>
</tbody>
</table>

Yamunakalyani is derived from 65th melakarta Mechakalyani. It is a desiya raga and it corresponds to the Yamankalyan of Hindusthani music. The jiva swaras are gandhara, dhaivata and rishabha. In this jatiswara, pallavi and three charana swaras are seen. In this jatiswara, it is very brilliant to compose the third charana swara. Here we can see the presence of first, second and third degree of speeds:

\[
\begin{align*}
p, r, g, r, & | s, d, | s, p, \quad I^{st} \\
\bar{d}s\bar{r}g\bar{r}, g m & | d p g, | p r g r \quad II^{nd} \\
\bar{g}r s d, p d s r g, g m p & | d p, m g r p r , g r s r g p d \quad III^{rd}
\end{align*}
\]
The second swara commences on dhaivata. These musical structural patterns are composed by Subbarama Dikshithar as requested by Venkateswara Ettappa Maharaja. This is the second composition, composed in his 17th year as a challenge.

SWARAJATI

In Carnatic music, swarajatis are prominent for their informative value. Swarajatis belong to nritta group and can be considered as an important Nritta prabandha. They are learned after gitas. In structure, it resembles jatiswara but has sahitya throughout pallavi, anupallavi and charana swaras.

Subbarama Dikshithar has the credit of composing a swarajati in Khamas raga.

<table>
<thead>
<tr>
<th>No</th>
<th>Sahitya</th>
<th>Raga</th>
<th>Tala</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Mamohalahari</td>
<td>Khamas</td>
<td>Rupaka</td>
</tr>
</tbody>
</table>

In this swarajati, the matu(sahitya) is set by Katigai Namasivaya Pulavar of Ettayapuram. This is a Tamil composition in praise of Kazhukachala Velavar (Lord Kartikeya) and in honour of His Highness Kumara Ettappa. Pallavi commences on madhya sthayi madhyama, anupallavi on gandhara, swarasahitya on madhya, charana on dhaivata and so on. The structural pattern closely follows that of the popular swarajati of Adiyappaiyya ‘Emandayana’ in Huseni raga.

SWARASTHANA PADA

Swarasthana pada is a musical form which has the angas pallavi, anupallavi and charana. Subbarama Dikshithar has composed a swarasthana pada in Kalyani raga.
<table>
<thead>
<tr>
<th>No</th>
<th>Sahitya</th>
<th>Raga</th>
<th>Tala</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Parikkani</td>
<td>Kalyani</td>
<td>Tisraeka</td>
</tr>
</tbody>
</table>

It is also a Tamil composition and the lyrics are composed by Sri Narayanaswami Ayya, the Ettayapuram Samsthana Vidwan. This swarasthana pada is composed in honour of Venkateswara Ettappa Maharaja. The brilliant tuning is set by Subbarama Dikshithar in Kalyani raga. Swarakshara beauties are scholarly added in this composition. All the angas have sahitya.

**RAGAMALIKA**

Amongst the musical forms figuring in Carnatic music, Ragamalikas occupy a prominent status and rank. This is comparatively longer piece of composition having the musical structure of a kriti and kirtana. They are the most enjoyable of musical forms in our system both from the entertainment and informative point of view. The word ragamalika means a garland of ragas. The change from one mode to the new mode at each stage sustains the interest of the listener from the start to finish. Ragamalikas are of supreme quality and range and they are indispensable musical form in concerts of both music and dance.

The term ragamalika which literally means a string of melodies is applied to such musical compositions having different ragas for their different parts. Subbarama Dikshithar has composed ten brilliant ragamalikas.
<table>
<thead>
<tr>
<th>No</th>
<th>Sahitya</th>
<th>Raga</th>
<th>Tala</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Endukurara</td>
<td>Nine ragas</td>
<td>Rupaka</td>
</tr>
<tr>
<td>2.</td>
<td>I kanakambari</td>
<td>Seventytwo ragas</td>
<td>Adi</td>
</tr>
<tr>
<td>3.</td>
<td>Garavamu</td>
<td>Nine ragas</td>
<td>Rupaka</td>
</tr>
<tr>
<td>4.</td>
<td>Kamincina</td>
<td>Thirtytwo ragas</td>
<td>Tisraeka</td>
</tr>
<tr>
<td>5.</td>
<td>Manatodi</td>
<td>Six ragas</td>
<td>Adi</td>
</tr>
<tr>
<td>6.</td>
<td>Nisarilerani</td>
<td>Nine ragas</td>
<td>Tisraeka</td>
</tr>
<tr>
<td>7.</td>
<td>Priyamu</td>
<td>Ten ragas</td>
<td>Tisraeka</td>
</tr>
<tr>
<td>8.</td>
<td>Vedukato</td>
<td>Five ragas</td>
<td>Rupaka</td>
</tr>
<tr>
<td>9.</td>
<td>Vanitaro</td>
<td>Four ragas</td>
<td>Rupaka</td>
</tr>
<tr>
<td>10.</td>
<td>Valapumiri</td>
<td>Four ragas</td>
<td>Rupaka</td>
</tr>
</tbody>
</table>

It is found that Ramaswami Dikshithar’s great grand nephew Subbarama Dikshithar was a prolific composer of ragamalikas. He has to his credit as many as ‘ten’ ragamalikas in Telugu and Tamil languages. These are of varying lengths ranging from the short pieces such as ‘Valapumiri’ (4 ragas), ‘Vanitaro’ (4 ragas) to his longest ragamalika ‘I kanakambari’ (72 ragas).

**KRITIS**

Kritis are major musical forms that belong to the sphere of both sacred and secular variety. They are the finest and most important of the musical compositions sung in concerts. As a musical form, kriti is highly music-oriented and lyrics are of secondary importance. The sahitya of kritis may be either about God or about worldly matters.

Many composers have expressed their feelings and musical thoughts through their brilliant kritis. Kritis have three divisions such as pallavi, anupallavi and charana. In some kritis there will be no anupallavi.
In such kritis, the section following the pallavi is called ‘Samashti charana’. Sometimes we find more than one charana.

Kritis also help us to understand the svarupam of various ragas. Kritis commence either sama eduppu or atita eduppu or anagata eduppu. Subbarama Dikshithar has to his credit ‘twelve’ kritis in major and minor ragas as well as famous and rare ragas.

<table>
<thead>
<tr>
<th>No</th>
<th>Sahitya</th>
<th>Raga</th>
<th>Tala</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Emamma nanu</td>
<td>Maruva</td>
<td>Adi</td>
</tr>
<tr>
<td>2</td>
<td>Kamtimati</td>
<td>Kalyani</td>
<td>Rupaka</td>
</tr>
<tr>
<td>3</td>
<td>Mannaru ramga</td>
<td>Nagagandhari</td>
<td>Rupaka</td>
</tr>
<tr>
<td>4</td>
<td>Devi divya</td>
<td>Mechabauli</td>
<td>Rupaka</td>
</tr>
<tr>
<td>5</td>
<td>Parthasarathy</td>
<td>Yadukulakambhoji</td>
<td>Adi</td>
</tr>
<tr>
<td>6</td>
<td>Parasakthi</td>
<td>Sankarabharana</td>
<td>Rupaka</td>
</tr>
<tr>
<td>7</td>
<td>Samini</td>
<td>Bhairavi</td>
<td>Tisraeka</td>
</tr>
<tr>
<td>8</td>
<td>Sarakanana</td>
<td>Sriranjani</td>
<td>Rupaka</td>
</tr>
<tr>
<td>9</td>
<td>Sankaracaryam</td>
<td>Sankarabharana</td>
<td>Adi</td>
</tr>
<tr>
<td>10</td>
<td>Sri sivarama</td>
<td>Bhairavi</td>
<td>Rupaka</td>
</tr>
<tr>
<td>11</td>
<td>Sri vallipate</td>
<td>Nagaswaraval</td>
<td>Chaturasraeka</td>
</tr>
<tr>
<td>12</td>
<td>Tripurasumdari</td>
<td>Nattakkuranji</td>
<td>Rupaka</td>
</tr>
</tbody>
</table>

In the kriti set in Nagaswaraval raga ‘Sri vallipate’ is in praise of Sri Gridhradri Kumaraswami. It is important to note that the sahitya of this composition is tuned in the dhatu (swara) of the popular Tyagaraja kriti ‘Sri pate’ in the same raga.

Likewise the sahitya for kriti ‘Devi divya’ in Mechabauli raga is furnished by Krishnaswami Ayya, an expert in judicial matters, a
connoisseur of music and literature and a multilingual. The dhatu was composed by Subbara Dikshithar.

Let us classify his kritis separately and systematically by groups in order to appreciate their singularity and originality.

In a particular kriti of Subbara Dikshithar, he has written about Lord Mahavishnu’s avathara namely Sri Parthasarathy.

1. Parthasarathy -Yadukulakambhoji -Adi

**KRITIS IN PRAISE OF GODDESS**

1. Emamma -Maruva raga -Adi
2. Kamlati -Kalyani raga -Rupaka
3. Tripurasundari -Nattakkurani raga -Rupaka
4. Devi divya -Mechabali raga -Rupaka

**KRITIS IN PRAISE OF LORD SUBRAHMANYA**

1. Samini -Bhairavi raga -Tisraeka
2. Sri vallipate -Nagaswaravali raga -Chaturasraeka

**KRITI RELATING TO ACHARYA**

1. Sankaracaryam -Sankarabharana raga -Adi

**KRITI RELATING TO YATI**

1. Sri sivarama -Bhairavi raga -Rupaka

This composition is in praise of Yatinda Sri Sivaramasaramulu, a Telugu Brahmin from Ramnadu. He became a Yati in his 20th year, went round all Kshetras and composed kirtanas in Telugu and Sanskrit.
Lord Parthasarathy
Subbarama Dikshithar’s kritis may be classified in angas with pallavi, anupallavi, charana and even in this angas, different peculiarities can be noticed.

Examples:-

**Kritis having pallavi, anupallavi and charana**

<table>
<thead>
<tr>
<th>Sarakanana</th>
<th>Sriranjani</th>
<th>Rupaka</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tripurasundari</td>
<td>Nattakkuranji</td>
<td>Rupaka</td>
</tr>
<tr>
<td>Kamtimati</td>
<td>Kalyani</td>
<td>Rupaka</td>
</tr>
<tr>
<td>Samini</td>
<td>Bhairavi</td>
<td>Tisraeka</td>
</tr>
<tr>
<td>Sri sivarama</td>
<td>Bhairavi</td>
<td>Rupaka</td>
</tr>
</tbody>
</table>

**Madhyamakala sahitya after anupallavi and charana**

<table>
<thead>
<tr>
<th>Parasakthi</th>
<th>Sankarabharana</th>
<th>Rupaka</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sarakanana</td>
<td>Sriranjani</td>
<td>Rupaka</td>
</tr>
</tbody>
</table>

**Madhyamakala Sahitya after charana**

| Samini          | Bhairavi        | Tisraeka |

**Chittaswara after Samashti charana**

<table>
<thead>
<tr>
<th>Emamma</th>
<th>Maruva</th>
<th>Adi</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mannaaramga</td>
<td>Nagagandhari</td>
<td>Rupaka</td>
</tr>
</tbody>
</table>

**Chittaswara after charana**

<table>
<thead>
<tr>
<th>Sankaracaryam</th>
<th>Sankarabharana</th>
<th>Adi</th>
</tr>
</thead>
<tbody>
<tr>
<td>Devi divya</td>
<td>Mechabauli</td>
<td>Rupaka</td>
</tr>
<tr>
<td>Sri vallipate</td>
<td>Nagaswaravali</td>
<td>Chaturasraeka</td>
</tr>
</tbody>
</table>

**Solkattuswara after charana**

| Parthasarathy   | Yadukulakambhoji | Adi     |
Solkattuswara sahitya after charana

Tripurasundari - Nattakkuranji - Rupaka

Kritis have long charana

Parthasarathy - Yadukulakambhoji - Adi
Kamtimati - Kalyani - Rupaka
Sri sivarama - Bhairavi - Rupaka

Subbarama Dikshithar has to his credit of composing Tanavarnas, Padavarnas, Kritis, Ragamalikas, Pada, Darus, Swarajati and Jatiswara. He has composed compositions more than two languages and reveals his versatility over music. He has used three languages in his compositions like Tamil, Telugu and Sanskrit.

Examples

Kritis in Telugu

Kamtimati - Kalyani - Rupaka
Sarakanana - Sriranjani - Rupaka
Emamma - Maruva - Adi

Kritis in Sanskrit

Sankaracaryam - Sankarabharana - Adi
Tripurasundari - Nattakkuranji - Rupaka

Ragamalika in Tamil

Manatodi - 6 Ragas - Adi

Subbarama Dikshithar was a wizard in Vina playing. He has been rendered valuable notes on the common pitfalls in playing vina and vocal singing. His compositions are original and have
individuality. That is why he is considered to be a great composer of Post – Trinity period. “Sangita Sampradaya Pradarsini” contains his compositions like varnas, kritis and ragamalikas etc. His swara sancharis add beauty to his kritis. As a teacher too he is famous.

V.N. Bhatkhande, once met Subbarama Dikshithar and he took guidance from him in the study of “Chaturdandiprakasika” of Venkatamakhi and the mela – janya scheme.

Vainika Ambi Dikshithar (1863-1936 AD) is the only son of Subbarama Dikshithar. Like his father he too adorned the Ettayapuram court. Later in life he migrated to Madras where he lived for the rest of his life. While in Madras he built up a school around himself; it was the starting point of a strong and fruitful movement. Some of the recent vainikas are the students of Ambi Dikshithar.

The detailed study of the great work “Sangita Sampradaya Pradarsini” is attempted in the fourth chapter.