Before embarking on a detailed analysis of the Trinity and their compositions, it would be pertinent to understand the broad spectrum of their lives and look at their body of work as a whole, to get adequate perspective.

It is significant to note that all three were born in the same town and about the same time – they were contemporaries in every sense of the word. An interesting coincidence is that of the great Western Classical Music composers also flourishing in the same period and in a similarly small geographical area – Johann Sebastian Bach, Wolfgang Amadeus Mozart and Ludwig van Beethoven lived and composed in Germany and Austria in the 18th and 19th centuries. Other great composers like Mendelssohn, Haydn and Schubert also lived during this period in Europe, as did Swati Tirunal in India.

**Biographical Sketch**

**Syama Sastri (1763-1827)**

Syama Sastri was born into a family of well-to-do hereditary archakas who worshipped the idol of Goddess Bangaru Kamakshi, whose temple is in Thanjavur. His parents - father Vishwanatham and mother Vengalakshmi belonged to a Telugu speaking Brahmin family and his father ensured his proficiency in Telugu and Sanskrit by the time he became 18 years old. He received basic musical training from his maternal uncle. Though his given name was Venkatasubramanya, he was affectionately called Syama Krishna and this is the mudra he later adopted in his compositions.

Syama Sastri showed an early aptitude for music, which was recognised by a visiting sanyasi known as Sangeetha Swami. The latter initiated him further into the intricacies of music and gave him musical
treatises, which he had. Syama Sastri further learnt music from the Samsthana Vidwan at Thanjavur – Pachchimiriyiam Adiyappa.

Though Syama Sastri is said to have composed 300 songs in all, only 60-70 have come down to us today. He composed Kritis, Varnams and Swarajatis in Telugu, Sanskrit and Tamil, largely on the Goddess Kamakshi, who to him represented the Universal Mother and his compositions reflected the love and affection of a child for his mother. He did not have many students to propagate his compositions and his scholarly style had few emulators with the exception of his son Subbaraya Sastri, who himself became a famous composer.

**Tyagaraja (1767-1847)**

Tyagaraja was born to Kakarla Ramabrahmam, a scholar learned in the Vedas and Shastras and his wife, Sitamma. The place of his birth is believed to be Tiruvarur though some sources cite Thiruvaaiyyaru as his birthplace as well. Tyagaraja had his early music lessons from Sonti Venkataramayya, the palace vidwan at Tanjore and was initiated into the Rama Taraka mantra by a sage from Kanchi. From an early age, Tyagaraja was an ardent devotee of Rama and his compositions are infused with Rama bhakti. He composed his first song ‘Namo Namo Raghavayya’ when he was only in his teens. He later spurned royal patronage, refusing to go to the court of the Tanjore king when he was invited to do so.

Tyagaraja travelled on pilgrimages to many temples and had many disciples who would commit his compositions to memory and then note them down. He composed over 800 Kritis and is said to have composed three operas of which only two are with us today. The volume and variety of his compositions are a testament to his devotion,
skill and musical artistry. His compositions with their lyrical quality, devotional fervour and musical excellence had immense appeal for the common man and remain enduringly popular even today.

**Muthuswamy Dikshitar (1775-1835)**

Dikshitar was born in Tiruvarur, the eldest son of Subbamma and Ramaswami Dikshitar, a gifted composer and a descendent of Venkatamakhi. He learnt Sanskrit and the Vedas at a young age and obtained his basic musical training from his father. When he was in his teens, his father sent him on a pilgrimage with Chidambaranatha Yogi, a wandering ascetic, during which he visited many places and stayed in Benares for several years. This experience gave him a broad outlook that was reflected later in his compositions. His guru taught him Mantra Shastra, music, and Srividya Upasana. He also presented him with a Veena over which Dikshitar soon gained mastery.

On returning from the North, he went to Tiruttani where he composed his first Kriti and adopted his mudra ‘Guru Guha’ as a disciple of the Lord of Tiruttani. Dikshitar is said to have composed around 1000 Kritis of which only 450-500 have come down to us today. His compositions are noted for the depth and soulfulness of the melody and their musical brilliance. He also travelled extensively on pilgrimages and composed Kritis about the deities of all the temples he visited. His compositions reveal his mastery of agama shastra, mantra shastra and the sthala visesha of the temples he visited.

**Overview of Compositions**

In this section, the compositions of the Trinity will be examined from different angles such as the number of compositions, the ragas covered as well as their Tala and Laya aspects to understand the
contributions of the Trinity and the impact these have had on Karnatic Music.

However, before getting into further detail about the Trinity's compositions, it is important to understand the reasons behind how and what they composed. With Tyagaraja, a deep and abiding devotion to Lord Rama seems to have been the main inspiration behind his compositions. He would spontaneously burst into song to express his devotion and spiritual reflections as well as express his inexhaustible spring of musical ideas. On the other hand, Dikshitar being a Devi upasaka in addition to being a bhakta placed greater emphasis on ritual and forms, which is reflected, in the greater rigour and level of detail as well as lesser spontaneity in his compositions. Unlike Tyagaraja's compositions, which are frequently conversational in tone, Dikshitar's Kritis tend to be encyclopedic in nature, with a wealth of information on the deity. Syama Sastri was at the other end of the spectrum, following a comparatively simpler approach using his Kritis to express his love for the divine Mother, without any methodical or ritualistic considerations.

**Number of Compositions**

The Trinity has not been the most prolific group of composers in Karnatic music. The number of compositions by various composers varies from just a few to several lakhs in some cases. It is claimed that Purandaradasa had composed 475,000 songs that he himself mentions in the 'Vāsudeva Nāmavaliya'. If one adds, the compositions of the other members of the dasakuta the volume of their work must surely be the largest in Karnatic Music. In addition, the Dasakuta compositions expressed more of a missionary zeal exhorting people to follow Dharma and have better morals through Bhakti – so they focused less on the
music than on the words of the songs and spreading them. For e.g. if Purandara Dasa came across an incident of a man being wronged, he would burst into a song ‘Satyavantarige Idu Kala Valla’, concentrating more on being satirical about the world than on musical sophistication. In contrast, with the Trinity, music came first – even though there are instances of Tyagaraja spontaneously breaking into song. For e.g., he sang ‘Tera Tiyagarada’ in Gaulipantu, when the curtain at the temple in Tirupati was closed and on his singing this song, it is said to have miraculously opened for him. However, even on occasions such as these his compositions have a musical sophistication that is lacking in earlier composers.

Kshetrajna too is said to have composed thousands of padams (2000 padas are mentioned in his Devagandhari song ‘Vedukato naduchukonna vitarayade’). Another composer Paidāla Gurumurthy Sastri is known as ‘Veyi Gita’ Gurumurthi Sastri indicating that his Gitas alone number to one thousand. On the other hand, you have composers whose claim to fame is based on very few compositions, like Pachimiriyam Adiyappayya who is known primarily for his Bhairavi varnam ‘Viri boni’ that was the first to have all the decorative angas and occupies a premier place in concert music today.

Thus, it is not necessarily the number of songs composed by a person that ensures his or her place in posterity but the quality of the compositions and their impact on the field need to be taken into account. Syama Sastri is also an example of a composer who has become immortal despite composing a relatively small number of compositions. However, the number of Kritis composed by Tyagaraja and Dikshitar is much larger. The reasons for this could be varied.
Tyagaraja, with over 800 Kritis to his credit, is widely held to have been the single largest contributor to Karnatic Music on account of the quality and enduring popularity of these compositions. He was prone to composing songs spontaneously on the occurrence of various incidents on different provocations and this has led to a large number of Kritis in a wide variety of moods. He had also travelled to many places of pilgrimage in the area from Tanjore to Tirupati and composed songs on deities in these places. Many of these Kritis have been grouped into various Pancharatnas by musicologists. For e.g. the Thiruvottiyur Pancharatna Kritis in praise of Goddess Tripurasundari, the Kovur Pancharatna Kritis in praise of Lord Sundaresa and Goddess Soundaryanayaki of Kovur.

Similarly, Dikshitar also has many more compositions to his name than Syama Sastri does and the reasons for this differ to some extent from those for Tyagaraja. Dikshitar is known to have travelled widely (more so than Tyagaraja) to visit shrines across different parts of India and has composed songs on each deity. His drive to encapsulate as many details about these shrines as possible in his Kritis seems to have led to a larger number of compositions on each deity. He also had a far more deliberate approach to composition as compared to his peers, who seemed to have composed more spontaneously. Since he was not only a Bhakta but an Upasaka as well, his scholarliness, erudition, command over language and mastery over disciplines like Tantra, Jyotisha etc. gave Dikshitar a more methodical and analytical approach to creating compositions. For example, he composed songs about all the Shodasha (16) Ganapatis, as well as Kritis on all the Navagrahas. In addition, his mastery of Sanskrit enabled him to express himself through additional Vibhakti Kritis – where he composed a set of Kritis on a deity each beginning with a different declension of the deity’s name. For e.g.
his famous Vibhakti Kritis on Lord Tyagaraja of Tiruvarur each start with the Lord's name in a different grammatical case

- ‘Tyāgarāja Virājite’ (Atana, Rupakam)
- ‘Tyāgarājam Bhajare’ (Yadukula Kambhoji, Triputa)
- ‘Tyāgarājena’ (Salagabhairavi, Adi)
- ‘Tyāgarājaya’ (Begada, Rupakam)
- ‘Tyāgarājadhanyam’ (Durbar, Adi)
- ‘Sri Tyāgarājasya’ (Rudrapriya, Triputa)
- ‘Tyāgarāja’ (Saranga, Jhampa)

Other group Kritis of Dikshitar include the Navavarana Kritis on Goddess Kamalamba, Vibhakti Kritis on Goddess Abhayamba, Vibhakti Kritis on Lord Rama, the Gaula series on Goddess Nilophalambika and the Panchalinga Sthala Kritis. The latter are eight Vibhakti Kritis in widely different ragas, with the sole common feature being the terminology of Gaula.

**Raga Exploration**

योक्सों ध्वनिविशेषस्तु स्वरवर्णविभूषितः।
रुज्जको जनचित्तानां स च राग उदाहितः॥

*Meaning:* “That which is a special dhwani (tune), is bedecked with swara and varna and is colorful or delightful to the minds of the people, is said to be rāga" - Matanga in the Brihaddeshi.

As the sage Matanga has said, that which delights the minds of listeners is a raga and this is the very basis of Indian classical music. Any analysis of composers would be incomplete without looking at their body of work from the lens of the ragas in which they have composed.
The study and classification of ragas is a big musicological subject in it. For the purpose of this thesis however, it is sufficient to briefly look at the classification insofar as it affected the compositions of the Trinity and composers before and after them.

Prior to the Trinity, even though Purandaradasa and the Dasakuta had composed lakhs of compositions, only a few ragas had been in use and perhaps only about 50 ragas had been explored and that too, to a limited extent. Many of the Dasakuta compositions had been set to standard tunes in a few ragas; these tunes being devotional and catchy enough to appeal to the masses. Contrast this with the Trinity, who composed many different compositions in the same raga set to widely varying tunes and explored the raga in depth.

Venkatamakhi first classified ragas into the seventy two-melakarta scheme in his work *Chaturdandi prakashika* in the 17th century. The names of these ragas were given in a supplement to this book. Using the 72 raga based scheme of Venkatamakhi, another author Thiruvenkatakavi of Thanjavur, gave his own names to these ragas in his Telugu work. Govindacharya later adopted Sangitasara Sangrahamu and these names in his book the Sangrahachudamani. Thus, there were two different naming schemes in existence for the melakartas and different members of the Trinity used different schemes. Tyagaraja adopted Govindacharya's raga scheme, also known as the Akalanka paddati, which had mela names like Kanakangi, Rathnangi etc. Muthuswamy Dikshitar, on the other hand adopted Venkatamakhi's scheme of raga classification. Syama Sastri, unlike his peers, for the most part, used only the most well known ghana and rakti ragas (with the exception of Chintamani, the uttara mela counterpart of Bhairavi with a prati madhyama instead of a suddha madhyama), which were
common to both the schemes. In terms of the number of ragas covered by each of the composers – Tyagaraja has composed songs in about 210 different ragas and Dikshitar in about 191 or so while Syama Sastri has comparatively fewer – having composed songs in only 27 ragas.

Another way of looking at ragas is to classify them into 3 practical groups based on the scope they give for raga alapana – let us say ragas which give high, medium or low scope for alapana. Some examples of ragas, which give high scope of raga alapana, are Kalyani, Kambhoji, Todi, Sankarabharanam and Bhairavi all of which can be said to offer unlimited scope for elaboration. All three of the Trinity has composed in such ghana ragas bringing out distinct aspects of the raga. For e.g. Dikshitar's ‘Balagopala’ in Bhairavi brings out the raga's alapana krama, while Tyagaraja's ‘Koluvaivunnade’ in the same raga has a varnam like structure. In contrast, Syama Sastri's Bhairavi swarajati, 'Kamakshi', explores the raga systematically, with the composer starting each charanam on a successive swara from mandra sthayi nishada to tarasthayi shadja.

Into the second or medium category, fall ragas like Saveri, Begada, Anandabhairavi, Madhyamavati, Purvikalyani, Varali, Ranjani, Vachaspati, Latangi, Harikambhoji, Dharmavati etc. This list includes both rakti ragas, which have been in use for a long time, as well as ragas that have been brought into use more recently.

Examples of ragas that fall into the third category of offering very low or limited scope for alapana (but relatively more scope of kalpana swaras) are Manjari, Malavi, Garudadhvani, Suddha Seemantini etc. This type of classification becomes pertinent when you consider that many of the ragas in the third category are in existence only because of
the Trinity, whose Kritis are the only vehicle for performing and sustaining these ragas. This is especially true of Tyagaraja whose Kritis like ‘Janaki Ramana’ in Suddha Seemantini and ‘Sara sara samarai’ in Kuntalavarali keep these ragas alive. This is also one aspect of Karnatic music that is different from Hindusthani music – in that the composers of Kritis or “Kritikartas” have had a great role to play in defining and sustaining ragas.

Raga Coverage

If one looks at the way in which each of the Trinity has composed in various ragas, both Tyagaraja and Dikshitar seem to have gone about the task of composing in different ragas quite methodically and in some cases, exhaustively. For instance, the prolific way in which Tyagaraja composed, has led to there being nearly 30 of his compositions in the raga Sankarabharanam alone, each one of them being different and exploring varied aspects of the raga.

Examples:

‘Swara raga’ and ‘Rama ramana’ - Start in Shadja
‘Sundareswaruni’ - Starts in Tara Shadja
‘Manasu swadhinamaina’ - Starts in Madhyama

In Atana, he has composed ‘Elaneedayaradu chela, and ‘Anupama gunambudhi’ which start in the tara shadja and ‘Chede Buddhi manura’ which starts in tara sthayi rishabham. Bhajana seyarada begins in Panchamam. In Kharaharapriya, his song ‘Rama ni samanamevaru’ begins in shadjam, ‘Chakkani rajamargamu’ starts in rishabham, the songs ‘Pakkala nilapadi’ and ‘Korisevimparare’ start in panchamam and ‘Soumitri bhagyame’ is popularly sung with ‘Chitraratnamaya’ which starts in tara sthayi shadjam.
On the other hand, Syama Sastri had a more direct approach and unlike his peers, did not attempt to exhaust ragas or use complex decorative angas or compose in rare ragas. His Kritis were more spontaneous and exhibited neither the descriptive zeal of Dikshitar nor the moral and spiritual lessons of Tyagaraja; even in his 50 or so Kritis, he has not covered ragas equitably. Some important rakti ragas like Atana, Bilahari etc. have not been used at all whereas he has composed multiple Kritis in other ragas like Anandabhairavi and Kalyani. In fact, in Kalyani, he has actually provided two sets of sahitya for the same tune (‘Himadri Sute’ and ‘Birana varalichi’). In addition, except for one or two ragas like Chintamani and Kalagada, he does not seem to have tried to compose in new ragas nor has he composed in any Hindusthani ragas. There is also some controversy here, according to the late Dr. Raghavan, about the exact raga of the Kriti ‘Devi brova Samayamide’. This Kriti is in Chintamani raga in the manuscript with the composer’s descendants at Tanjore but in Shanmukhapriya in a manuscript with a Nadaswara family at Tiruvarur and in yet another raga in another manuscript examined and copied by Dr. Raghavan himself.

If one looks at the vivadiswara melakarta ragas, the only such raga in which Syama Sastri has composed is Varali. However Dikshitar has composed in all the vivadiswara melas as well as many janya ragas of such melas and Tyagaraja has composed about 37 Kritis in vivadiswara ragas – both janaka and janya ragas combined. There is a difference even in their treatment of such ragas, with Tyagaraja choosing ragas like Vagadhishwari and Gangeyabhooshani, which lend themselves to sampoorna sancharas in both the aroha and avaroha, but Dikshitar preferred ragas in which he could bring out vakra sancharas, which add beauty to vivadiswara mela ragas\(^1\).

\(^1\) The contribution of the Trimurthi to Music, K.N. Shrinivasan
Looking at Dikshitar's body of compositions it seems likely that he attempted to methodically work his way through the 72 melakarta ragas but some of them are not available. Given the vast store of musical ideas he had, it is not surprising that he has composed a large number of Kritis and explored many popular as well as rare ragas. Some rare ragas he composed in include Jaganmohanam (‘Srividya Rajagopalam’), Santanamanjari (‘Santana Manjari’), Mahuri (‘Mamava Raghuvira’), and Tarangini (‘Maye tvam’). Though Dikshitar did not create as many new ragas as Tyagaraja, his Kritis in rare ragas like Mahuri, Saranganata, Chhayagaula, Kumudakiya etc. are the only lakshyas available for these ragas and serve as the definition of the forms of these ragas in Karnatic music.

He also composed in Hindusthani ragas like Hamirkalyani as well as in western modes as with his nottuswara sahitya.

Tyagaraja has composed not only in many rare ragas, but also in many major ragas like Sankarabharanam (30+ compositions), Todi (30+), Arabhi (13), Devagandhari (12), Saveri (20), Saurashtram (18), Varali (14), Pantuvarali (13), Madhyamavati (15). In addition to this, only his compositions existed, such as Suddha Seemantini, Simhavahini etc in some rare ragas. An outstanding contribution of Tyagaraja is his defining compositions in the ragas Kharaharapriya and Harikambhoji – both of which are major ragas today, solely due to his compositions (12 in each) and have not been covered by the other members of the Trinity. Dikshitar, however, has composed two songs in Isamanohari ‘Sri Gananatham’ and ‘Jagadisa manohari’ perhaps in lieu of Harikambhoji. Similarly, instead of Kharaharapriya, he chose Rudrapriya ‘Rudrakopa’ with dhaivata varja in the avarohana.
However, it is interesting to note that none of the ragas in which Dikshitar and Syama Sastri have exclusively composed have attained the popularity and status which is enjoyed by ragas like Harikambhoji, Nalinakanti, Ranjani and Kharaharapriya, which in that sense can be said to have become established only through Tyagaraja’s compositions. In addition, these compositions have also inspired several other composers to create many more beautiful songs in these ragas. For instance, Papanasam Sivan has created even more songs in Kharaharapriya than Tyagaraja and his conception of the raga in several compositions is quite exceptional and unique. To begin with, he has also experimented with all the graha swaras for starting the songs. Apart from that, he has also composed songs like ‘Janaki pate’ beginning with dhatu swara prayoga ‘N,pD,mP,’ which is not to be found in any other Kriti in Kharaharapriya till date. Hence, in that sense, Tyagaraja’s contribution to establishing several ragas has actually had more far-reaching consequences than any other composer. Papanasam Sivan has also composed extensively in ragas like Harikambhoji, Sankarabharanam, Bhairavi, and several rare ragas. His respect for Tyagaraja is very evident in the fact that for some of his Kritis, he has given instructions that they are to be sung in the same way as other Tyagaraja Kritis in that raga. For e.g. he specified that ‘Ninnarul iyambal agumo’ (Pantuvarali) should be sung like Tyagaraja’s ‘Ninnu nera nammi nanura’ and ‘Yenna seiven enge selluven’ (Sriranjani) should be sung in the same way as Tyagaraja’s Kriti ‘Maru balka’. Papanasam Sivan has composed a Kriti in the raga Begada as a tribute to Tyagaraja. He has also composed a Kriti in Kedaragoula (‘Sangeetha Trimurtigalai’) dedicated to the Sangeetha Trimurthi. There are many other compositions composed in praise of Tyagaraja by subsequent

2 http://www.carnaticcorner.com/articles/thyagaraja_impact.htm

Below is an analysis of some of the Trinity’s compositions in different ragas in detail.

**Hindusthani Ragas**

As already mentioned earlier, Syama Sastri has not composed in any Hindusthani ragas.

On the other hand, both Dikshitar and Tyagaraja have several compositions in Hindusthani ragas.

Dikshitar, given his long stay in Varanasi, has expressed himself extensively in Hindusthani ragas and many of his compositions also follow the Hindusthani style for e.g. ‘Parimala Ranganatham’ (Hamirkalyani), ‘Soundara rajam’ and ‘Rangapura vihara’ (Brindavana Saranga), ‘Jambupate’ (Yamunakalyani), ‘Akhilandeshwari’ (Dvijavanti).

Tyagaraja has also composed in Hindusthani ragas and some of his compositions include ‘Haridasulu’ (Yamunakalyani), ‘Kamalaptakula’ (Brindavana Saranga) and ‘Manamuleda’ (Hamirkalyani). However, the style he has followed is different from that of Dikshitar. For instance, if one compares Tyagaraja’s ‘Manamuleda’ with ‘Parimala Ranganatham’, there is a marked difference in the approach to the raga and the
kalapramanam of the raga. Similarly the difference between ‘Kamalaptakula’ of Tyagaraja and ‘Soundararajam’ is like the sun and the moon; while one is fast, racy and catchy, the other is slow, grand and majestic. Dikshitar’s song has more of the Hindusthani style of slow elaborate development of the raga with emphasis on the purity and pause on notes.

**Western Modes**

Syama Sastri did not compose any kritis in the Western style. However, Dikshitar composed 40 short simple songs in the Western style on various deities in the Raga Dheera Sankarabharanam, which is the same as the C major scale in western classical music, when the Shadjam is set to the note C. Of these nottu swara sahitya, he set eleven of them to famous European tunes as requested by the then collector of Madras. A list of these is given below:

- ‘Santatam Pahimam’ to the British National Anthem "God save the King/Queen"
- ‘Vande Meenakshi’ to the famous Irish melody “Limerick"
- ‘Varasikthivahanam’ – tune of “Castilian Maid” by Thomas Moore
- ‘Peetavarnam Bhaje’ – to the tune of “Taza-ba-Taza”
- ‘Jagadeesa guruguha’ – to the tune of “Lord McDonald’s Reel”
- ‘Subramanyam Surasevyam’ – to the tune of "British Grenadier” – The tune is the regimental march of the Grenadier guards – senior foot guards’ regiment of the British Army.
- ‘Kancheesam Ekambara’ – to the tune of "Country dance"
- ‘Ramachandram Rajeevaksham’ – to the tune of the English song “Let us lead a life of Pleasure"
- ‘Sakalasuravinuta’ – to the tune of “Quick March"

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• ‘Sakthi Sahitha Ganapathim’ – to the tune of the song “Voulez – Vous-dancer"
• ‘Shauri Vidhinute – to the tune of the famous English song “Oh whistle and I will come to you, my lad.”
• ‘Kamalasana Vandita’ - to the tune of the folk dance “Galopede” where men and women dance briskly in two lines
• ‘Shyamale Meenakshi’-to the tune of the nursery rhyme “Twinkle twinkle little star” based on the French tune “Ah! Vous dirai-je”

Though Dikshitar is believed to have composed 40-nottu swara sahitya, notation is available only for 36 of them. These are set to the talas Tisra Ekam and Chatusra Ekam, which are similar to the ¾ and 4/4 timings of Western Music.

Tyagaraja also has several compositions in the Western style to his credit. These include ‘Sara sara samarai’, ‘Chentana sada’ and ‘Kalinarulakai’ in Kuntalavarali and ‘Raminchuvarevarura’ in Suposhini. Of these, ‘Sara sara samarai’, seems to be the one most similar to Western music, with its quick racy tempo perfectly matching the topic of Rama’s mastery over archery and mimicking the sound of the shooting of arrows in its very first line.

**Rare Ragas**

As mentioned earlier, the only rare ragas explored by Syama Sastri can be said to be Manji (‘Brovavamma’), Chintamani (‘Devi brova samayamide’) and Kalgada (‘Parvati Ninnu’). Of these, neither Tyagaraja nor Dikshitar have composed in Chintamani, but Tyagaraja is

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said to have composed a song ‘Samayamu emarake manasa’ in Kalagada and Dikshitar has a song ‘Ramachandram pahimam’ in Manji. However none of Syama Sastri’s songs in these rare ragas appear to have given a defining picture of the raga. Though the Manji Kriti is appealing, it does not establish an identity for the raga as being distinct from Bhairavi unlike the later composition ‘Varugalamo ayya’ by Gopalakrishna Bharati in the same raga, which is sung in madhyama Sruti and with a strong antara gandharam. Similarly, Syama Sastri’s song in the raga Chintamani is also sung differently by different schools as is the Kalgada Kriti for which the arohan-avarohana itself is in doubt, with the line ‘Syama krishna sodari’ being sung as ‘dd pd ss’ by one school and ‘gp dn ss’ by another.

In contrast, Tyagaraja and Dikshitar’s contribution to defining and bringing new ragas into use is extensive, though it is perhaps Tyagaraja’s creations that have had the more lasting effect. Some rare ragas in which Dikshitar has composed include Tarangini, Manorajani, Lalita panchamam, Hejjajji, Maruva, Mela panchamam, Devarangi, Navaratna vilasam, Ardha gasi, Mangala Kaisiki. However the scholarly nature of Dikshitar’s compositions, the usage of the lesser known naming scheme as well as the higher levels of difficulty in rendering Dikshitar Kritis have probably contributed to these being more rarely used compared to the overwhelming popularity of Tyagaraja’s compositions. Even though Dikshitar’s Kritis are all highly respected as classical compositions, many of them have remained in books and manuscripts or are performed only as exhibition pieces rather than as compositions that are used for full scale raga alapana for e.g. his Kritis in the ragas Takka, Kannada bangala, Gauri, Jaya Suddha Malavi, Kumbini, Navaratna vilasam etc.
Some new ragas in which Tyagaraja composed exclusively are Nalinakanti, Ranjani, Megharanjani, Andolika, Jayantasena, Chenchu Kambhoji, Vijayasri, Garudadhvani, Malavi, Suddha Simantini, Bindumalini, Manjari – prior to him, nobody had composed in these, though later composers have attempted to compose in some of these ragas. The catchiness and popular appeal of Tyagaraja's compositions seems to have resulted in his new ragas having a deeper and wider impact on Karnatic music. Ragas like Ranjani, Nalinakanti, and Jaganmohini remain enduringly popular today because of Tyagaraja's Kritis.

In addition to the janya ragas mentioned here, some melakarta ragas that owe their current prominence to Tyagaraja include Harikambhoji and Kharaharapriya. His efforts in these ragas are worthy of a more detailed analysis.

Looking at Tyagaraja's Kritis in Kharaharapriya, one is struck by their innovativeness and the way they serve to create a defining identity for the raga. He has experimented with various kala pramanas, varying from simple Kritis in single kalai like 'Vidamu seyave', to 'Kori sevimpa' in a mix of single and double kalais to 'Chakkani raja margamu', in a stately double kalai. He also composed various Kritis, starting with different graha swaras of the raga, to demonstrate the different effects this could create. For example

- ‘Rama ni samanamevaru’ - Shadja
- ‘Chakkani raja’ - Rishabha
- ‘Kori sevimpa’ - Panchama
- ‘Nadachi nadachi’ - Mandra nishada

If one looks at Harikambhoji, one can see the progression of Tyagaraja's experiments in this raga and his efforts to establish an
identity for the raga independent of the allied neighbouring ragas Kambhoji, Khamas and Natakurinji. For instance, the Harikambhoji, which he has employed in ‘Dinamani vamsha’, is far superior to what he has used in ‘Entarani’.

It was mentioned earlier that both Tyagaraja and Dikshitar had tried to explore as many of the melakarta ragas as possible in a systematic manner. Venkatamakhin, the architect of 72 melakarta scheme has used the words ‘Kalpeshyamana melas’ giving the indication that even Lord Shiva cannot possibly create anything more than 72 melas. Only few of the 72 melas had gained currency as ragas. It is but natural that, more of the 72 ragas had gained currency by the time of Tyagaraja and he must have tried to give them shape through his Kritis. However, a deliberate attempt to cover all the 72 in Kanakangi, Ratnangi, Ganamarti order was to come only with Maha Vaidyanatha Aiyar nearly a century later.

It has been pointed out by many musicologists that Tyagaraja and Dikshitar follow two different nomenclatures, the former using Kanakangi, Ratnangi, Ganamurti list and the latter following the Kanakambari, Penadhyuti, and Ganasama Varali list. However, even in the case of janya ragas, names used by the two vary in many cases or the same names are used to describe different ragas and this aspect deserves a detailed study. While Dikshitar used raga mudras, in the case of Tyagaraja, we have to rely upon the versions handed down by various schools of his disciples. Even here, there are instances with staggering differences between the versions of the same Kritis by various schools. For instance, the song ‘Nityarupa’ is being sung in Darbar by one school and in an entirely different raga Kapi by another
school. A more detailed discussion of specific differences follows below.

Kirnavali

According to Tyagaraja, Kirnavali is a janya raga and his Kritis in this raga ‘Eti Yochanulu’, ‘Parakunikelara’ have srgmpdns-spmgrs as arohana and avarohana respectively. However, Dikshitar’s Kirnavali is a sampoorna raga, as showcased in his Kriti ‘Pancha bhuta kirnavalim.’ Similarly, Tyagaraja’s Sri ragam in ‘Endaro’ has a different arohana and avarohana from Dikshitar’s Sri ragam in ‘Sri mooladhaara’.

Suddha Saveri – Devakriya

Dikshitar’s version of Suddha Saveri has the arohana and avarohana smpd-sdpmrs, with ri and dha being Suddha. Example: ‘Ekamresha Nayike’. On the other hand, Tyagaraja’s Suddha Saveri, though it has the same arohana and avarohana, has a chatusruti ri and dha, which corresponds to Dikshitar’s Devakriya. To add to the confusion, Tyagaraja’s Devakriya, as sung in the Kriti ‘Nati māti marachitivo’, is a janya raga of the 22nd mela Kharaharapriya.

Bauli - Bhupalam – Revagupti

In the case of Tyagaraja, there is no such definite demarcation between Bauli and Bhupalam and his Kriti ‘Melukovayya’ is cited as being in Bhupalam in many texts. However, it uses the same prayogas found in Dikshitar’s Bauli Kriti ‘Sri Parvati’. The Kriti ‘Sada chaleswaram’ in Bhupalam by Dikshitar has srgpds-sdpgrs as its arohana and avarohana with Sadharana ga. Tyagaraja has composed the Kriti ‘Grahabalamemi’ in the other allied raga Revagupti with the srgpds-sdpgrs as arohana and avarohana using antara gandhara.
Jaganmohini – Jaganmohanam

Tyagaraja’s raga Jaganmohini (e.g. ‘Sobillu sapta swara’) and Dikshitar’s Jaganmohanam (e.g. ‘Sri Vidya Rajagopalam’) are not the same raga. The former is a janya raga derived from the 15th mela Mayamalavagaula and the latter is derived from the 38th mela Jalarnavam.

Devagandhari – Devagandharam

The ragas Devagandhari of Tyagaraja and Devagandharam of Dikshitar are also different though their name is similar. Tyagaraja has composed about 12 Kritis in Devagandhari, which is a Janya of 29th mela ‘Dhira’ Sankarabharanam. On the other hand, Devagandharam, as specified in Dikshitar’s Kriti ‘Panchasatpita rupini’ is a Janya raga of 22nd mela Kharaharapriya. Dikshitar has also composed ‘Kshitija Ramanam’ in Devagandhari with no raga mudra, but composed “Sri Meenambikai” with the ragamudra Devagandhari. He has also composed compositions with the raga mudra Devagandhari “Sri Meenambikaya”.

Hindolam

Another raga on which the composers have differed is Hindolam. Tyagaraja’s ‘Manasuloni’ and ‘Samaja varagamana’ are sung with two different versions of Dhaivata. Dikshitar’s ‘Saraswati Vidhiyuvati’ and ‘Govaradhana Girisam’ uses the standard ‘sgmdns’ prayoga.

Suddha Dhanyasi – Udaya Ravichandrika

Another pair of names under such discussion is Suddha Dhanyasi and Udaya Ravichandrika. Dikshitar and Tyagaraja have used the same conception of the raga in their Kritis ‘Subrahmanyena’ and ‘Enta
There are many people who believe that Suddha Dhanyasi and Udaya Ravichandrika are two names of the same raga - Dikshitar has used the raga mudra Udaya ravichandrika in the song ‘Sri guruguha murte’ which is also being sung by one school (to which late flute Vidwan Tirupamburam Swaminatha Pillai belongs) with the same Arohana Avarohana sgmpns - snpmgs as Suddha Dhanyasi. However, Subbarama Dikshitar has written that in Udayaravichandrika Kakali and kaisiki Nishada is not used. In Dikshitar’s Kriti ‘Sri Parthasarathi na’, kaisiki nishada is used.

**Chayatarangini**

Dikshitar’s Kriti ‘Saraswati Chaya tarangini’ showcases a Chayatarangini raga that is janya of the 28th mela Harikambhoji and has the arohana and avarohana as ‘srmgmpdns – sndpmgrs’. However, Tyagaraja’s Kriti ‘Kripa juchutaku’, though cited as being in the raga Chayatarangini, has a different arohana and avarohana. The opening of the song confirms usage of ‘srgmp,’ prayogas like ‘pps’ in the Anupallavi (‘Aparadamula’, ‘pps r r r’) and the total absence of ‘pdns’ makes it sound different from Dikshitar’s Chayatarangini.

**Gaula**

Tyagaraja has freely used the prayoga ‘snpms’ even more than ‘snpmrgmrs’ as evidenced in ‘Dudukugala’ while Dikshitar has strictly avoided ‘snpmrs’ in his compositions.

**Brindavana Saranga**

Both Tyagaraja and Dikshitar have employed the same swaras in their compositions in Brindavana Saranga but to greatly different
effects. Dikshitar’s Kritis ‘Ranga puravihara’ and ‘Soundararajam’ have a serene slow tempo and are suggestive of Hindusthani music. Tyagaraja’s ‘Kamalaptakula’ however, is in typical Karnatic style and is set to a brisk Oru kalai tempo.

**Karnataka Kapi**

Like Bhupalam and Bauli, the raga Kapi too has many versions. The well-known Kriti ‘Mivalla’ of Tyagaraja, which goes under the raga Kapi, is today sung as a bhashanga raga. There is one school, which opines that Kapi must have been an upanga raga in Tyagaraja’s days and the Kriti ‘Mivalla’ as it is available today must therefore be a changed version.

Dikshitar has diligently introduced the raga mudra ‘Kapi’ in ‘Dinarakshakapitambara dhara’ in the Kriti ‘Venkatachalahapate’. It is the stroke of a genius to have made it a manipravala kirtana employing Sanskrit, Tamil and Telugu. However, the raga in this Dikshitar Kriti is not a bhashanga raga and the sancharas used are very dissimilar to the sancharas in ‘Mivalla Gunadoshamem’. Dikshitar’s Kapi sounds more like an upanga version of raga Kanada whereas Tyagaraja’s Kapi is more catchy. People have attempted to reconcile this situation by denoting Dikshitar’s version as ‘Karnataka Kapi’ and Tyagaraja’s as ‘Hindusthani Kapi’.

**Gauli Pantu**

All the three of the Trinity have handled the raga Gauli Pantu with Syama Sastri’s only Tamil composition ‘Tarunam idamma’ being consistent with Tyagaraja’s ‘Teratiyaga rada’, ‘Mosaboku’ and others, as regards the raga swaroopa. However, Dikshitar’s Kriti (‘Krishnananda’) in this raga does not seem to conform to swaroopa
obtained from the Kritis of the other two. In fact, this raga is the subject of continuing debate, with regard to its madhyama which is generally felt to be above the one in its the parent raga Mayamalava gaula. In the Veena Dhanammal School, the lifting of the Madhyama has been carried further and their version of the Kshetrajna padam ‘Kuvalayakshiro’ uses Prati Madhyama straight away. The prati madhyama version allows for two pairs of samvadi swara - Suddha Rishabha and Prati Madhyama; Prati Madhyama and Kakali Nishada.

**Tala and Laya**

Tala and Laya are of great importance in Karnatic Music. Laya or Rhythm is one of the ten important aspects of Tala (Tala dasa pranas)\(^5\) and indicates the speed in which a particular composition has to be sung. Traditionally, Laya can be Druta (fast), Madhyama (medium) or Vilambita (slow). Whatever be the laya of the composition, it also needs to maintain specific units of time, uniformly, in the angas of Tala. As Laya lays down the speed or tempo in which the composition has to be rendered, it also serves to convey the spirit, mood or emotion the composition carries inherently. For e.g. a song that conveys exhilaration or thrill is often set in Druta laya whereas it may be more appropriate to express sorrow or pathos through vilamba laya.

The concepts of Tala and Laya are extremely advanced in Karnatic music and it is important to distinguish between Tala gyana and Laya gyana – it is possible for a musician to perform correctly in one aspect without maintaining the other one correctly. In Hindusthani music the task of maintaining, the tala belongs mainly to the tabla player.

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5\(^{1}\) Kalo margah kriyangani graho jatih kalalayah | Yatih prastarakam ceti tala prana dasasmritah’

The tala dasa pranas are: Kala, Margam Kriya, Anaga, Graha, Jati, kala, Layya, Yati and Prastar. Ref. Rhythmic beauties in the compositions of the musical trinity, Dr Dwaram VKG Tyagaraj.
whereas in Karnatic music, the main performers - be they instrumentalists or vocalists, also need to maintain the tala themselves. This is because Karnatic music composers have created Kritis with built in rhythm and specific talas. As with other things, the Trinity has contributed greatly to Karnatic music in both of these aspects – further detail about the contribution of each of the Trinity is given below:

**Tyagaraja**

One of the biggest contributions of Tyagaraja was popularising the usage of madhyama kala through his compositions. Madhyama kala was especially suitable for bhajana and expressing his feelings in a musical form, while keeping rhythm with his cymbals – Tyagaraja's judicious use of this tempo not only brought music closer to the layperson and made it catchier but was also done without compromising on classicism and therein lays his greatness.

Though earlier composers like Jayadeva and Narayana Tirtha are known to have composed only one variety of prabandha, Purandaradasa had more variety in his repertoire with compositions like Kirtanas, Suladis, Ugabhogas etc. However, Tyagaraja's versatility outstripped all the earlier composers with his Kritis in single kalai and double kalai as well as ones in intermediate tempo. Some examples of these are given in the table below:

<table>
<thead>
<tr>
<th>Single Kalai Kritis</th>
<th>Double Kalai Kritis</th>
<th>Intermediate tempo Kritis</th>
</tr>
</thead>
<tbody>
<tr>
<td>‘Apparamabhakti’ (Pantuvarali)</td>
<td>‘Chakkani raja margamu’ (Kharaharapriya)</td>
<td>‘Padavini’ (Salagabhairavi)</td>
</tr>
<tr>
<td>‘Sobillu Saptaswara’ (Jaganmohini)</td>
<td>‘Etavunara’ (Kalyani)</td>
<td>‘Koluvaityunnade’ (Devagandhari)</td>
</tr>
<tr>
<td>‘Rama Ramana ra ra’ (Sankarabharanam)</td>
<td>‘Dinamani Vamsa’ (Harikambhoji)</td>
<td>‘Kori sevimp’ (Kharaharapriya)</td>
</tr>
</tbody>
</table>
Most of Tyagaraja’s compositions are in popular talas like Adi, Rupakam and Misra Chapu, though he has also composed Kritis in talas like Misra jati Jhampa, Tisra Triputa and Khanda Chapu. His compositions in elongated talas and vilamba kala were mostly composed for imparting knowledge on the intricacies of melody to his disciples. Among the Trinity, only Tyagaraja has used Desadi and Madhyadi talas. Some of his Kritis in rarer talas are ‘Nemorabettite’ (Rupavati) in Tisra Triputa, ‘Munnu ravanna’ and ‘Daachukovalena’ (Todi) in Misra Jhampa, ‘Dayaraani’ (Mohanam), ‘Ne pogadagunte’ (Varali), ‘Toli Janma’ (Bilahari) and ‘Amma Ravamma’ (Kalyani) in Khanda Chapu.

Tyagaraja brought Karnatic music into popularity with his experimentation with ‘Kalapramanam’. Traditionalists of his time might have frowned on his music for being too ‘fast’, as most classical music at that time was set to vilamba kala. Given that it is easier for a lay person to appreciate music that is a blend of rhythm and melody (as opposed to pure melody or pure rhythm), it is not a surprise that Tyagaraja’s Kritis became popular with their easily understandable lyrics, lilting melody as well as the variations in kalapramanam with his madhyama kala and durita kala Kritis.

Tyagaraja clearly had a deep knowledge of tala and laya and in his Sriranjani Kriti talks about the beauty of mridangam playing -

**Pallavi**

sogasugā mridanga tālamu jaṭa gürchi ninnu
sokka jēyu dhiruvevvaḍō

**Anupallavi**

nigamasirörthamu galgina nijavākkulātō
swarasuddhamutō
Charanam
yati višrama sadbhakti virati drākśārasa navarasayuta
kritichē bhajiyinchu yukti tyāgarājuni taramā? śrirāmā

Meaning: Where is that great man who, to, the accompaniment of Mridanga and Tala, brings you delight and adores you with the songs which have words that convey the spirit of the Upanishads, have correctness of the notes, rhythmic pauses, true devotion, dispassion, simplicity and elegance and the nine Rasas? Is it possible for Tyagaraja to do it? Who is the fortunate one who by co-ordinating the talam and Mridangam - playing beautifully pleases you immensely?

The paragraph above not only illustrates Tyagaraja's deep knowledge of rhythm but also his aesthetic sense, where he is able to blend the sahitya, melody and rhythm beautifully in this composition. Looking at other compositions of Tyagaraja, we can see several instances where the sangatis themselves have a rhythm and a gait matching the sahitya for e.g. in the Kharaharapriya Kriti 'Chakkani raja margamu', the measured and majestic nature of the sangatis in the pallavi are evocative of the building of the rajamarga. In his Athana song, 'Chede buddhi manura', the starting phrase in tara sthayi rishabha is very suited to the words and emotion conveyed there. Similarly, in 'O Rangasayi', the letter 'O' itself stretches for almost half the avartana and is an ideal choice to convey an impression of Lord Ranganatha reclining on his bed in a grand manner. In 'Sara sara samara' in Kuntalavarali, the choice of raga and kalapramanam captures the mood of arrows flying from Lord Rama's bow.

Ref. Rhythmical beauties in the compositions of the Musical Trinity, Page 58
Another outstanding feature of Tyagaraja's innovations with Tala and Laya is his experimentation with eduppus or grahas.

Grahas are of three kinds - Sama, Atita and Anagata. If music commences at the beginning of the avarta, it is called the Samagraha; otherwise, it is called Visama graha, which, again may be Anagata (music commences after the tala avarta begins) or Atita (music commences even before the Avarta starts). Most musical compositions are in either Sama or Anagata graha with very few in Atita graha. Tyagaraja and Syama Sastri have composed Kritis starting with Atita graha.

In fact, Tyagaraja has systematically taken up one by one, a large variety of grahas and even by just looking at his Adi tala Kritis in double kalai we can see that he has used Samam, 1/4, 1/2 and 3/4 eduppus to great effect. Some examples of his double kalai Kritis in each of these eduppus are given below.

- Samam
- ‘Eduta nilachite’ - Sankarabharanam
- ‘Dorakuna ituvanti’ - Bilahari
- ¼ eduppu
- ‘Kaddanu variki’ - Todi (eduppu maintained in all padas of the Kriti)
- 1/2 eduppu or ‘Arai idam’
- ‘Etavunara’ - Kalyani
- ‘Endukupedda’ - Sankarabharanam
- ¾ eduppu
- ‘Koluvamaregada’ - Todi
- ‘Chakkaniraja’ - Kharaharapriya
- Charanam of the Kriti ‘Darini telusukontini’ (Sudhha Saveri) – ‘Rajitamani’
Some of Tyagaraja's Kritis in single kalai with different eduppus include

- Samam
- ‘Rama ramana’ - Sankarabharanam
- ‘Kori sevimp’ - Kharaharapriya
- ‘Shambho mahadeva’ - Pantuvarali
- 1/2 eduppu
- ‘Lalite’ - Bhairavi
- Vedalanu - Todi
- ‘Sivasivayenarada’ - Pantuvarali
- ‘Ramani samana mevaru’ - Kharaharapriya
- 3/4 eduppu
- ‘Padavini’ (Salaga bhairavi)
- Charanam of ‘Janaki Ramana’ (Suddha Seemantini) – ‘Rakta Nalina dala’
- Charanam of ‘Niravadi Sukhada’ (Ravichandrika) – ‘Mamava marakatha’

In another eduppu variation, the pancharatna Kriti ‘Endaro mahanubhavulu’ (Sri – Adi talam), the pallavi and anupallavi are in the Samam of the little finger whereas the charanas of this Kriti start in samam and are woven into the little finger eduppu of the pallavi.

Tyagaraja is also the only composer to have created Kritis where the eduppu (graha) of the song is in the middle of the little finger, which innovation contributed greatly towards the popularity of many of his Kritis.

For e.g. in the Hindolam Kriti, ‘Manasuloni marmamulu telusuko’

;,, m G s M g |M, m d |,d d d

\textit{Manasuloni mar-mamulutelusuko}
Other examples of Kritis with this graha include ‘Enta vedukondu Raghava’ (Saraswati Manohari), ‘Sitapate na manasuna’ (Khamas), ‘Enta bhagyamo’ (Saranga). This eduppu has turned out to be so catchy that there are some songs in rare ragas with this eduppu, which have remained enduringly popular despite the uncertainty over their raga lakshana. For e.g. ‘Sarasa sama dana’ (Kapinarayani) ‘Chalamelara’ (Margahindolaa), ‘Sanatana’ (Phalamanjari), ‘Mridubhashana’ (Maruva Dhanyasi).

To understand the popularity of this eduppu, it is instructive to look at the similarities across the different Kritis that Tyagaraja has composed using this eduppu. He has used this eduppu only for single kalai Kritis and has used the same eduppu for all the padas in the Kriti, thus ensuring that they have identical metrical length. This not only helps the listeners subconsciously establish a rapport with the gait of the Kriti but also enables performers to handle them with ease as kalpana swaras can also be easily fitted into this graha, thus making them popular with performers and listeners alike. For instance, in the Kriti ‘Sarasa sama dana’, there are six syllables of lyric in just 2.5 aksharas of the avarta and this effect is extended into the second half of each avarta as well, making the Kriti very catchy. Additionally, the repetition in structure means that the eight lines of the whole Kriti fitted into 8 avartas, are actually comprised of sixteen structurally almost identical phrases, with identical music for the anupallavi and the latter part of the charanam, making it very simple and easy to follow.

However, in spite of the great popularity of these Kritis, from a purely musical point of view, they are not among his best, as they are crowded with words and very tight rhythmically leaving less scope for sangatis. This is perhaps the reason for most of these Kritis being in
rare ragas which themselves do not offer much scope for elaboration. Later composers have followed this trend as well, who have used this eduppu in Kritis in rare ragas for e.g. ‘Raghuvaamsa’ (Kathanakuthuhalam) and ‘Ninnu Jheppa’ (Mandari) by Patnam Subramanya Iyer, ‘Neranammiti’ (Chakravakam) by Mysore Vasudevachar. However, there are Kritis like ‘Teliyaleru’ (Dhenuka), ‘Chera rava demira’ (Ritigaula), ‘Sripate ni pada’ (Nagaswaravali) in well-known ragas also that have this eduppu. Some of these are musically more complex, with some variation in structure from the standard interval of 1.5 akshara lengths.

Additionally, most of these Kritis do not have madhyamakala sahitya as they already have many words whereas this is not so for single kalai Kritis in other eduppus like ‘Koluvaiyunnade’ (Devagandhari).

Now, looking at Tyagaraja’s Kritis in Misra Chapu tala, we come across another variety of eduppus – none of these Kritis start at Samam but instead start either with a 1/7 or a 2/7 eduppu. Some examples are:

- 1/7 eduppu
- ‘Nidhi chala’ - Kalyani
- ‘Manasu svadhina’ - Sankarabharanam
- 2/7 eduppu
- ‘Emi jesite’ - Todi
- ‘Eti janma’ - Varali

Some Kritis like ‘Narasimha’ (Bilahari) accommodate being started in both 1/7 and 3/14 eduppus.
However, in his Kritis in the Khanda Chapu tala, Tyagaraja has employed samam as well as the 1/5 eduppu. Some examples are:

- **Samam**
  - ‘Amma ravamma‘ - Kalyani
  - ‘Ne pogada kunte‘ - Varali
  - ‘Toli janma‘ - Bilahari
  - ‘Anupama gunambudhi‘ - Atana
- 1/5 eduppu
  - ‘Etsarika‘ - Yadukula Kambhoji
  - ‘Nadupai‘ - Madhyamavati

Incidentally, this atita graha eduppu has been popular with Javali composers like Dharmapuri Subbarayar, who has used this in Javalis such as “Adi nee pai marulu konnadira” (Yamunakalyani) in Adi tala.

As mentioned earlier, Tyagaraja also has the distinction of being the only member of the Trinity to have composed an Atita graha Kriti – ‘Chede buddhi manura‘ (Atana, Adi tala) where the pallavi and anupallavi are in atita graha and the entire charanam is in samam in madhyamakala, a complex task for any composer! Other examples of atita graha Kritis include ‘Apaduruku lonaitine’ (Khamas, Adi), ‘Kumarantal paninde tudi’ (Yadukulakambhoji, Adi). Tyagaraja also has composed some Kritis where atita graha occurs in the body of the Kriti, but not at the start. For example, the phrase in ‘Pradyodhananvaya’ in ‘Vadera Daivamu’ (Pantuvarali) and the word ‘Payojaksha’ in ‘Nadupai’ (Madhyamavati)
Muthuswamy Dikshitar

Muthuswamy Dikshitar was an accomplished veena player and his proficiency on the veena influenced his compositional style, as he composed his Kritis after assuming a comfortably seated posture and playing on the veena. Thus, all his Kritis being composed in vilamba kala or chauka kala, which is also consistent with his objective of bringing out the form and charm of the raga while describing the greatness of various deities. Though he did not compose Kritis set entirely in madhyama kala, one of his greatest contributions was introducing variety in kalapramanam in each Kriti with madhyamakala sahitya. Almost all his Kritis have a portion of the charanam and sometimes of the anupallavi and occasionally the pallavi as well, set to madhyamakala. This could potentially be attributed to the influence of Dhrupad singing on his style of composition, since he had spent a significant amount of time in Varanasi.

Dikshitar has used a wide range of talas in his Kritis – much more than Tyagaraja and Syama Sastri. In a move typical of his methodical approach, he set the first seven of his Navagraha Kritis to the Suladi Sapta talas (Dhruva, Mattya, Jhampa, Triputa, Rupaka, Ata and Eka) for the seven grahas Surya, Chandra, Angaraka etc in that order. He also seems to have had a liking for Khanda jati Ata tala and Khandha jati Eka tala. Some of his Kritis in the latter include ‘Hariharaputram’ (Vasanta) and ‘Sri Dun Durge’ (Sriranjani). Though Dikshitar's focus was bringing out the essence of different ragas through his compositions, he has also illustrated the usage of unfamiliar talas very well, balancing different parts of the sahitya in talas as rarely used as Dhruva tala. Other rare talas used by Dikshitar include Misra Jati Jhampa tala for ‘Kamalambayah’ (Bhairavi), ‘Dakshinamurte’ (Sankarabharanam) and ‘Veena Pustaka’ (Vega Vahini), Ata tala for
‘Aryam Abhayambam’ (Bhairavi), and ‘Sri Valmika lingam’ and ‘Kamalambikayai’, both in Kambhoji, as well as a few other compositions.

Dikshitar specialised in using Rupaka tala (with the 3 aksharas) in double kalai which he has used for many of his Kritis such as in ‘Ramanatham bhajeham’ in Pantuvarali. He has also used the difficult pada pattern of 3 avartas in Kritis like ‘Manasa Guru guha’ (Anandabhairavi), ‘Jambupate’ (Yamunakalyani) and ‘Chintaya ma’ (Bhairavi), and varied the structure by reverting to the two avartas length in the madhyama kala sahitya. He has also composed Kritis such as ‘Neerajakshi’ (Hindolam) and ‘Ramachandram’ (Vasantha) in Rupaka tala with two avarta padas.

As mentioned earlier, Dikshitar specialised in varying the speed in his Kritis using madhyamakala sahitya. Varying the speed is done differently in different systems of music – in Hindusthani music this is done randomly, without any systematic arithmetic progression, but in Karnatic music, this is generally governed by the rules of geometric progression. What is special about the way Dikshitar handled this, is that he always kept the madhyamakala sahitya to half the length of the avartas of the pallavi and managed to do this not only for easier talas like Adi tala (where the units are like 6 4 2 or a power of 2) but also for talas with odd units such as 7, 10 and 14. Some great Dikshitar compositions such as ‘Dakshinamurte’ (Sankarabharanam), ‘Veena pustaka dharini’ (Vegavahini) are in Misra Jhampa tala, the latter in double kalai. Even in such ten-akshara kala Kritis, Dikshitar was remarkably able to introduce Madhyama kala sahitya of exactly five-akshara kala length with as much ease as he could in Adi tala. Other outstanding examples of his ability to do this are given below:
1. ‘Budhamasrayami’ (Natakurinji, Misra jati Jhampa tala) - here the tala has 10 aksharas and the madhyamakala sahitya portion ‘Sukhakarapravritre’, is made of 4 parts of perfect 5 akshara kalas totaling to 20 aksharas of 2 avartas of the tala.

2. ‘Kamalambikayai’ (Kambhoji, Khandha jati Ata Tala) - here the tala has 14 kriyas; madhyama kala sahitya is set to 4 X14 = 56 akshara kalas.

Another intriguing variation of Dikshitar's compositions are his Kritis with odd avarta pallavis. For e.g. ‘Divakara tanujam’ (Yadukula Kambhoji), ‘Pancha matanga’ (Malahari) with five avartas in the pallavi; ‘Mahaganapatim’ (Nata) with three avartas.

Dikshitar does not appear to have composed any Kritis in tisra nadai, possibly because these talas could not accommodate the chauka kala nature of his Kritis. However, he has composed some single kalai Kritis as well like ‘Saraswati Vidhiyuvati’ (Hindolam) and ‘Tyagaraja palaya’ (Gaula).

Next, it would be appropriate to look at the eduppus that have been handled by Dikshitar – these are far fewer than Tyagaraja. Dikshitar's preference for the sama graha avoidance of ¼ and ¾ eduppuss has been cited as a reason for his Kritis seeming to lack catchiness. Most Dikshitar Kritis in Adi, Rupaka and other talas start in Sama graha with there being some variation in beat in the body of some of his Kritis. Even in his Misra Chapu tala Kritis like ‘Kailasa nathena’ (Kambhoji) and ‘Sri Matrubhootam’ (Kannada), Dikshitar has largely confined himself to sama graha. Some examples of his variations are given below:
‘Kanjadalayatakshi’ (Kamala manohari) – single kalai Kriti, traditionally in sama graha, with only the last sangati changing to a ¾ eduppu

‘Subramanyena’ (Suddha Dhanyasi) – single kalai Kriti, sung in sama graha with only the penultimate line ‘Venkateswara namarupena’ started in ¼ eduppu

‘Sri Subramanyaya’ (Kambhoji) – double kalai Kriti, the phrase ‘sakala deva’ is in ¼ eduppu

However, one famous Dikshitar Kriti that has some variations in eduppu is ‘Akshayalinga vibho’ (Sankarabharanam). Here both the pallavi and anupallavi are in 2/7 eduppu and sometimes even the charana is sung in 3/14 eduppu, with both neravel and kalpana swaras being taken up here. Though the madhyama kala starts in sama graha, the last part of it spills over to 1/7 place of the next avarta, making the last letter ‘ya’ fall in the same graha. This shows that Dikshitar himself meant the Kriti to be started in 1/7 eduppu.

Though Dikshitar has not composed any Kritis starting with atita graha, there are instances of his Kritis having atita graha in the body of the Kriti, largely to satisfy prosodical rules. For instance, the anupallavi of the Kriti ‘Pancha matanga’ (Malahari) starts with the word ‘Panchabhutam’ and the second pada starts with the sound ‘Pancha’, where the preceding syllable ‘Pra’ is started from half of the veechu of the previous avarta to form the word ‘Prapancha’. The same pattern is followed in the third pada, with the word ‘Vi – rinchi’. Another example of this type of atita graha is also found in the charanam ‘Mangalakara’ of the Kriti ‘Chintaya ma’ (Bhairavi).
Syama Sastri

Syama Sastri is often cited as having great mastery over tala and laya. Most of his Kritis are in vilamba kala as his only concern was to sit at ease and compose as best as he could for his ishta devata, without being driven by any force other than expressing his devotion for the Goddess. The outstanding feature of his Kritis is that the sahitya is arranged in conformance with the tala jatis and this is where his expertise in tala is apparent. While he has experimented with different talas in songs like ‘Sariyevvaramma’ in Bhairavi raga in Khanda Jhampa, ‘Rave parvataraaja kumari’ in Kalyani set in Jhampa tala and ‘Parvati janani bhavani’ in Bhairavi raga set in Khanda Matya tala, the majority of the compositions of Syama Sastri are in the more popular talas like — Adi, Rupakam and Chapu. He is also said to have composed a new tala called 'Sarabhanandanam' with an indivisibly odd number of 19 ¾ matras or 79 akshara kalas to an avarta. This is however, disputed by some historians.

Syama Sastri's expertise in tala and laya is most evident in his compositions in the Misra Chapu tala. According to musicologists like Professor Sambamoorthy, Syama Sastri showed genius in reckoning the tala angas for Misra Chapu differently in some Kritis— instead of the usual 3 plus 4 mode, he used the 4 plus 3 mode of reckoning, as in the Kriti ‘Ninruvinagamari dikkevarunnaru’ (Purvikalyani). However, it should also be noted that in this Kriti, there are patantarams where the construction of 4 + 3 is not maintained throughout. While the Pallavi ‘Ninnu vina’ is framed as 2+2+3, the anupallavi ‘Pannaga bhushanudaina’ and charanam ‘Paramalobulanu’ are of the usual 2 by 7 eduppus, not consistent with the 4+3 formation of the Pallavi.
Syama Sastri also seems to have liked using the pattern of leaving the first 2 units of tala free and starting the pada on the third rhythmic unit as in his Kalyani Kritis ‘Birana varalichi’ and ‘Himadrisute pahi mam’. Syama Sastri has also experimented extensively with various eduppus in his Misra Chapu Kritis. Some examples of the different eduppus used by him include:

- **Samam in ‘Marivere gati’ (Anandabhairavi)**
- **1/7 Eduppu in ‘Ninne Naminanu’ (Todi)**
- **2/7 Eduppu in ‘Triloka Mata’ (Pharaz)**
- **3/7 Eduppu in ‘Ninnu Vinaga’ (Purvikalyani)**
- **5/7 Eduppu in ‘Me nalochna’ (dhanyasi)**

Neither Tyagaraja nor Muthuswamy Dikshitar has used the 3/7 or 5/7 eduppus that Syama Sastri has used to such great effect. Interestingly, even his Kritis with 1/7 and 2/7 eduppus (examples mentioned above) have the unique feature that they cannot be sung in 3/14 eduppu, unlike Kritis like ‘Narasimha nannubrovave’ (Bilahari) by Tyagaraja and the charanam ‘Badari vadana’ of the Kriti ‘Akshayalinga vibho’ (Sankarabharanam) by Dikshitar which can accommodate the change in eduppu.

Another distinction of Syama Sastri is that he has composed Kritis in talas and gatis that are interchangeable for e.g ‘Sankari samkuru’ (Saveri) and ‘Birana varalichi’ (Kalyani) can be rendered in both Rupaka tala (Chaturasra gati) and Adi tala (Tisra gati). Of these, the pallavi and anupallavi of ‘Sankari samkuru’ have Sama Graha, while the charanam has 1/3 eduppu and ‘Birana varalichi’ has 2/3 eduppu.

Examples of some other eduppus used by Syama Sastri are given below:
Like Dikshitar, Syama Sastri has also not started any Kritis in atita graha, but has used it in the body of the Kritis to satisfy the rules of prosody. For e.g. in the Kriti 'O Jagadamba' (Anandabhairavi), the syllable 'Pra' of the word 'Prasanna' falls on ¾ of the third finger of the laghu, with 'Sanna' falling on the samam of the first dhrutam.

**Style**

Any discussion about composers would be incomplete without taking a deeper look at their styles. Each of the Trinity has established their own distinctive style, with Tyagaraja's probably being the most popular and widely followed by succeeding composers. It would be instructive now, to look at what constitutes the style of each member of the Trinity.

Looking at Dikshitar's compositions, one is immediately struck by the quality and beauty of the language used by him in his Kritis. Not only does the use of Sanskrit itself set him apart a little, but also his command and mastery over this language distinguishes him immediately from other composers who have composed in Sanskrit. Only Dikshitar has successfully employed all the seven vibhaktis. His Kritis are largely in chauka kala and sama graha as discussed earlier.
Dikshitar’s Kritis in general have a tightly knit word structure and do not have any inconsistencies in employing dirgha and hrsva aksharas, which in turn does not allow the performer scope for much improvisation in the form of sangatis. In terms of themes, on account of his choice of language, Dikshitar’s Kritis are largely descriptive in nature, full of adjectives about the deity in the basic vibhakti connected with verbs like Bhajami, Nammi, Karomi, Bhaja, and Bhaje etc. However, his command over the language enabled him to employ many musical embellishments and his style was one of much erudition and knowledge. As a result, it was an extremely difficult one to follow and not even his disciples have been able to successfully compose in the same style – Dikshitar can truly be said to be one of a kind.

On the other hand, Syama Sastri’s compositions were characterised by plain lyric in the praise of Devi and were composed in the Telugu language. As Telugu was not his mother tongue, he appears to have mixed Sanskrit and Telugu words and used only a limited Telugu vocabulary. The beauty of the swara sahitya, the bold experiments with eduppu and swara sahitya and the greatness of the overall musical effect compensated the plainness of the lyric. However, it was possible for Syama Sastri’s successors to maintain his style in almost identical form, with many Kritis of Subbaraya Sastri being attributed to Syama Sastri and vice versa.

Compared to his peers, Tyagaraja can be said to have had the greatest impact on succeeding composers, with many emulators trying to closely follow his style. The variety and innovativeness of his compositions has had a lasting effect on subsequent composers. His Kritis were largely in conversational Telugu and since many of them were also in the catchier madhyamakala, they immediately appealed to
the layperson. In addition, since his themes were often conversational or philosophical, he was able to compose Kritis displaying all the navarasas and exploited differences in laya and eduppu to complement the mood of the Kriti. Tyagaraja can also be said to be the inventor and promoter of sangatis — since the distribution of syllables in his Kritis is often uneven, the long pauses give a lot of scope to the performer to improvise on sangatis for e.g. ‘O Rangasayi’ (Kambhoji), ‘Chakkani rajamargamu’ (Kharaharapriya). In addition, he has also introduced many novel sangati variations in his Kritis like ‘Rama ni samana mevaru’ (Kharaharapriya) and ‘Chakkani rajamargamu’ (Kharaharapriya). Many of Tyagaraja’s Kritis also have a distinctive catchiness owing to his experimentation with different kinds of eduppus, especially the eduppu starting on ½ of the little finger, which he invented and popularised. The latter has become a model for many subsequent composers, such as Patnam Subramanya Iyer. Another way in which Tyagaraja’s Kritis have inspired subsequent composers is the way in which he has arranged the sahitya, so that the complete sense of a line can be changed or understood by combining with either a prefix during sangatis or by combining with words from the previous line. For e.g. in the song ‘Bhavanuta’ (Mohanam), where the word bhava will denote Lord Shiva or Hanuman, denotes Lord Brahma when it is sung with the last word of the anupallavi ‘Kamala sam bhavanuta’. Another example of this type of Kriti is ‘Mitri bhagyame’ (Kharaharapriya), where the complete sense of the pallavi is understood only when sung after the anupallavi with the sentence being formed as

‘sitapatini unichi üche .sau-mitri bhagyame bhagyamu’

157
It was perhaps inspired by this, that Papanasam Sivan composed his Varali Kriti:

\[
\text{கா வா வா... முரு}
\text{கா வா வா... ஷன்மு}
\text{கா வா வா}
\]

'Ka va va... muru
Ga va va.... Shanmu
ga va va'.

**Spontaneity**

When one looks at the spontaneity of composition, Tyagaraja's name springs instantly to mind amongst the entire galaxy of composers. There are many instances of Tyagaraja's composing songs as an outpouring of emotion or philosophical reflections in response to some incidents. For instance, he is said to have sung '\textit{Nidhi chala sukhama ramuni sannidhi seva sukhama}' (Kalyani) asking whether wealth or darshan of Lord Rama would bring happiness, in response to his brother's accusations that it was wrong to have spurned the patronage of the king. In another instance, he composed '\textit{Nenendhu vetakudura}' (Karnataka Behag) in anguish, asking 'Where am I to search for you oh Lord?', when his brother threw away his idols in the river. When he found the idols, Tyagaraja is said to have burst into the song '\textit{Kanu kontini Sri Ramuni nedu}' (Bilahari) expressing his delight and exhilaration at finding his Lord again. Another striking incident is Tyagaraja's composing '\textit{Najeevadhara}' (Bilahari) on seeing a dead man on his return from the shrine at Tirumala – the man is said to have come back to life after Tyagaraja finished singing! Tyagaraja is also reported to have composed '\textit{Ela nee dayaradu}' (Atana) when thieves attacked
Such instances of spontaneous composition are rarer in the case of Muthuswamy Dikshitar, whose Kritis seem more deliberate and planned. In one instance, Dikshitar is said to have composed ‘Hiranmayim Lakshmim bhajami hina manamasrayam tyajami’ (Lalita) when his wife for once in her life expressed a desire to possess jewellery and wealth, he advised her to appeal to the Goddess Lakshmi straightaway, rather than seek patronage from mortals. Dikshitar is also said to have composed ‘Anandamrita karshini’ (Amritavarshini) in the town of Sattur whose residents had been lamenting the fact that there had been no rain in a long time – it is said to have rained as soon as he finished singing this Kriti. The story goes that it started raining when he sang the line ‘Salilam varshaya varshaya varshaya varshaya’ and it stopped only when he sang, ‘Salilam stambhaya stambhaya stambhaya stambhaya’ in the same tune. In another incident, Dikshitar is said to have sung his Sankarabharanam Kriti ‘Akshayalinga vibho’ when denied admission at the shrine in Keevalur – the doors are said to have opened after this, to give him darshan.

Such incidents are almost unheard of in relation to Syama Sastri – a rare incident that is cited is that he composed the eighth and ninth Kritis on Goddess Meenakshi and went to Madurai to offer them to her, in response to the bidding of an elderly man who appeared in his dreams. Another Kriti that is associated with an incident is ‘Devi brova

\[\text{The contribution of the Trimurthi to music, KN Shrinivasan, Page 16.}\]

159


samayamidē’ (Chintamani) which Syama Sastri is said to have composed on the night before his contest with Bobbili Kesavayya.

**Concert Worthiness**

The musical concert paddhati in its present form is relatively young and has been shaped only over the past century or so. During the times of the Trinity, it is likely that music listening and performance was more informal. Given the relatively slower paced life then, music concerts were longer in duration and there are some reports of concerts even stretching over days. Manodharma sangita had much greater importance than the compositions themselves and many musicians had names of the ragas and other items of Manodharma sangita prefixed to their names indicating their proficiency in these. For instance, Sankarabharanam Narasayya, Todi Sitaramayya, Pallavi Gopalayyar, Ghanam Krishnayyar.

However, given today’s fast paced life and the change in the nature of audience – from royalty and wealthy patrons to the common man, the number of people listening to music has increased. The resulting wider demand for musicians has led to there being musicians performing across a wide range of expertise and proficiency. In this situation, the Kritis of the Trinity serve an invaluable utility, as they are more accessible to the common listener without losing the stamp of classicism. Only a gifted few musicians may be adept in Manodharma Sangita but many musicians with less than exceptional talent, can fit into the needs of the concert pattern that has come to stay. But for the Trinity, musicians who are performing in countless concerts in the
country today would be at a loss to meet the demands of well-informed rasikas.

Among the Trinity, Tyagaraja’s Kritis have been more instrumental in according high importance to Kalpita sangita. His Kritis, being catchy and brisk, particularly those with eduppu at half of the little finger like ‘Manusuloni’ (Hindolam) ‘Sarasa samadana’ (Kapi Narayani) etc., have been popular with many musicians – both vocal and instrumentalists, who can perform them creditably in concerts. How often is it that one hears a Kshetrajna pada being played in an instrumental concert? Even the Kritis of Dikshitar and Syama Sastri come far behind Tyagaraja’s in this aspect.

Until some years ago, raga alapana was the mainstay of Nadaswaram players who could leisurely elaborate Ghana ragas in hours of playing. However, today, a huge number of Nadaswaram players thrive merely on playing Tyagaraja Kritis, however imperfect the rendering might be. The renderings of moderately skilful artistes cannot easily be cast aside as anything un-classical, just because the songs played by them are by Tyagaraja, an acclaimed and accepted master composer of classical music.

It is worthwhile examining why Tyagaraja’s Kritis form the larger part of the concert repertoire. It has often been said that Tyagaraja’s Kritis are like Draksha rasa and Dikshitar’s are like Narikela rasa and Syama Sastri’s are like Kadali rasa. To enjoy Draksha rasa (Grapes), all one has to do is to just put it in the mouth, but, with Narikela (Coconut) there is the labour of breaking the shell carefully, which is not easy for all, and for Kadali rasa (Plantains) there is at least the job of peeling off the skin.
It seems miraculous for Tyagaraja to have foreseen the conditions, two centuries into the future ahead and composed Kritis that would suit the needs of the modern concert platform. As many of his Kritis are set in Madhyamakala and have a catchy rhythmic set up, their appeal has not dimmed over the years and is proving especially popular with today’s impatient audience. With the growing neglect of Pallavi singing, Niraval has to be sung in some passage of Kritis and Tyagaraja’s Kritis give wider scope for niraval singing. Another aspect of Tyagaraja’s Kritis that sits well with the modern day audience is their variety – in his Kritis, he not only exploited all the possibilities in major ragas but also experimented at length with janya ragas, creating many rare and new ragas too in the process. For example, he has given a shape to Kharaharapriya with a number of Kritis and further composed in Janya ragas like Sriranjani, Abhogi, Deva manohari etc. He has also explored lesser-known Janya Ragas like Manjari, Devamrtavarshini, and Dilipakam etc. Kritis like ‘Patti viduva radu’ (Manjari) seem perfect for today’s variety-hungry audiences. Some of the other Kritis in this genre are:

- ‘Sudha madhurya’ - Sindhu Ramakriya
- ‘Sri Rama padama’ - Amrita Vahini
- ‘Nanu kanna talli’ - Sindhu Kannada
- ‘Sarva bhouma’ - Raga Panjaram
- ‘Mridu bhashana’ - Maruva Dhanyasi
- ‘Kalala narchina’ - Dilipakam
- ‘Vara raga laya’ - Chenchu Kamhoji

These Kritis have an inimitable lilt and spontaneous appeal of their own and despite being in Telugu; they are popular in Tamil Nadu as well, where most of the singers and listeners may not understand the
lyric. Even today, the very arohana and avarohana of most of these ragas remain shrouded in uncertainty. Some Kritis like ‘Evarani’ (Devamritavarshini) and ‘Rama niyeda’ (Dilipakam) have even been amalgamated into the parent raga, Kharaharapriya. With all these seeming inadequacies these songs have somehow survived and found a place in concerts, somewhere or the other. This is indeed a mysterious achievement of Tyagaraja. However, there are also ragas like Ghanta, Balahamsa, Mangala Kaisiki, Narayana Gaula etc., which remain obscure despite Tyagaraja’s compositions in them.

Muthuswamy Dikshitar too did not leave the task of Kritis and ragas unexplored. However, in sharp contrast to Tyagaraja, many rare ragas that Dikshitar explored like Jaganmohanam (not Jaganmohini), Saranganata, Navaratna vilasam, Hajjajji, Maruva etc. have not become popular even for mere Kriti rendition. Another aspect of Dikshitar’s Kritis is also their level of difficulty. Only a highly skilled artiste can try Niraval in a Dikshitar Kriti and many of his Kritis do not give scope for Niraval at any place. For example, ‘Dakhshinamurti’ (Sankarabharanam), ‘Sri Kantimatim’ (Hemavati). Syama Sastri’s Kritis, already small in number, also offer few chances to sing Niraval. His Kritis are more difficult for Niraval singing, especially for the average artiste, because of their tala and laya intricacies. Niraval in some of his Kritis has been ritualistically taken up by some earlier musicians at inappropriate places like ‘Kantaragu peru …’ in ‘Palinchu Kamakshi’ (Madhyamavati) where the passage taken for Niraval cuts the main flow of the lyric.

Inspired by the Trinity, particularly Tyagaraja, many later composers like Patnam Subramanya Aiyer, seem to have kept the concert platform in their minds while composing. Many Kritis were
composed with deliberate provision for Niraval, Sangatis, Kalpana swaram etc.

The reverence for the Trinity continues to influence various composers from the time of the Trinity to date.

A few compositions of Mysore Vasudevachar include
- Sri Madadi (Kalyani) on Tyagaraja,
- Āshit upravara (Ragamalika) on Muthuswamy Dikshitar,
- Sri Ramachandra (Ragamalika) on Tyagaraja,
- Āshit vipravara (Ragamalika) on Syama Sastry

Further compositions include Kotiswara Iyer’s Ininamukkoru (Bilahari) on Tyagaraja and Dr. V.V. Srivatsa’s Kaschit Guruvaro (Purvi Kalyani).

Summary

The life and the work of the Trinity have hence been truly inspirational and worthy of special attention. Their innovations and contribution to various aspects of the Karnatic music system itself, not just in terms of content, but in terms of advancing concepts and new discoveries such as new ragas, use of innovative eduppus and raga prayogas, etc. as well as their influence and impact on future generations of composers and on styles of music presentation and appreciation today has set them apart from other composers. Having established that the Trinity has contributed immensely and variedly to Karnatic music in this chapter, the following chapters will proceed to examine in detail specific aspects of their work and contribution in different areas.