Decorative angas are technical embellishments added to kritis to enhance their beauty, show case the melodic possibilities of the raga and also, quite often, the virtuosity of the performer. Language and Decorative angas in musical compositions can be likened to clothes, ornaments and beautification aids for the human body - though the latter has a sufficient existence in itself, the addition of ornaments and decoration adds greatly to its beauty and brings pleasure to the self as well as onlookers. Similarly, embellishing a Kriti with beautiful sahitya and decorative angas not only brings pleasure to the musician but also all the rasikas.

Decorative angas are of three kinds depending on whether they are applied to the dhatu, matu or both. Sangati is an example of angas used to decorate only the dhatu. Examples of decorative elements used to embellish the sahitya or matu are antya prasa and anuprasa. Swarakshara, Gopuchcha yati and srotovaha yati are examples of decorative angas pertaining to both dhatu and matu. Other decorative angas include Madhyamakala sahitya, Gamakam, Raga mudra, Tala mudra, Swaraksharas etc.

This chapter looks at the way in which the Trinity have employed decorative angas in their compositions and the impact of these on their musical legacy.

**Language**

The beauty of a musical form is enhanced by the use of innovative sahitya that is pleasing to the listener. There is a popular quotation

*‘Sangitamapi Sāhityam Saraswatyah Sthānadvayam’*

*Meaning: Music and literature are equally great fine arts*
Sahityam in this quote refers to literature and not just the lyrics of musical compositions. Literature encompasses a wide variety of sahitya ranging from poetry to prose to drama wherein language is of paramount importance and each of these types of literature have their own standards of measurement. In music, language comes into the picture only in the case of vocal music – in many forms of classical music like raga alapana, tanam etc. language has no role to play. Hence the importance of language and the nature of mastery over it differ widely in these two arts. It is not necessary for a poet or author to know much about music, whereas a vaggeyakara or composer of classical music compositions needs to have a certain level of mastery over language, even though this may be to a different degree than in literature. The vaggeyakara’s proficiency in a particular language influences the nature and quality of sahitya for e.g. Tyagaraja’s use of colloquial Telugu in his songs points to his high degree of comfort in that language whereas Syama Sastri’s Telugu is more formal and the vocabulary is less extensive, indicating that he perhaps was not quite as proficient in conversational Telugu as Tyagaraja. Thus, when analysing the sahitya of musical compositions, the yardstick should be different and perhaps less stringent than that followed when evaluating literature. The appeal of a Kriti lies primarily in its music and then the sahitya – witness the vast number of music aficionados who appreciate Tyagaraja kritis without knowing anything of Telugu. The sahitya of a composition adds to its beauty but is not the main focus of the song. That being said, the sections below take a look at the compositions of the Trinity from the point of view of language and sahitya and attempt to identify the source of their enduring appeal.
Syama Sastri

Most of Syama Sastri’s compositions are in Telugu – though he has composed a few in Sanskrit and Tamil. His Tamil compositions include ‘Tarunamidamma’ in Gowlipantu, ‘Enneramum’ in Purvikalyani and ‘Enneramum’ in Punnagavarali. Despite being a native Tamil speaker, he seems to have chosen to compose in Telugu, possibly subscribing to the view that Telugu is the most musical of South Indian languages. However, many scholars opine that since Telugu was not his native tongue, the language used in his compositions tends to be of a restricted vocabulary, drawing on easily intelligible words from commonly used expressions and sometimes showcases expressions that might not have been used by a native Telugu speaker. For e.g. he has used phrases like ‘Ella lokamulaku’ in ‘Talli ninnu nera’ (Kalyani), which is not normally part of Telugu parlance and possibly arose as a result of his trying to translate the Tamil phrase ‘Ella Ulagirkum’. Another such instance is the phrase ‘Nenu nammiyunna vadu’, in ‘Karuna judu’ (Shri) as an adjective for first person instead of the more correct usage ‘nenu nammiyunna vasanu’. It is possible that this confusion arose on account of the usage for the first/second and third persons being identical in Syama Sastri’s mother tongue, Tamil.

He seems to have placed more importance on raga and tala than sahitya and one can find instances of ungrammatical usage in his Telugu compositions. From the small volume of his compositions, one can therefore infer that it is their musical greatness that has created a lasting impact with a lesser contribution from the sahitya. Incidentally, it is interesting to note that Puchi Srinivasa Iyengar has made a similar usage in his song ‘Saraguna palimpa’ (Kedaragowla) where he has used the word ‘Gajarajudu’ while according to Telugu scholars should only be ‘Gajaraju’.
Tyagaraja

Tyagaraja's kritis are largely in Telugu and Sanskrit and given the large volume of his work, there is a much wider variety of sahitya and corresponding innovations. Despite living in Tamil Nadu, Tyagaraja seems to have had almost a native speaker's knowledge of Telugu and many of his compositions are rich in conversational Telugu and show a lot of spontaneity. Whether the tone be questioning like in 'Enduko bhaga' (Mohanam) and 'Eduta nilachite' (Sankarabharanam) or assertive like the phrase 'Ramayani brahmamunaku peru' (in the Kriti 'Telisi Rama' in Poornachandrika), one can find all types of conversational poetry in Tyagaraja's compositions. He seems to have largely used Telugu as the medium of composition whenever composing spontaneously in reaction to incidents, narrative songs as well as instructional pieces. Compositions where he praised deities or set out philosophical doctrines tended to have more of a mix of Sanskrit words. Whichever language he used, whether Telugu or Sanskrit, his songs tended to be simple and easily understood by people and hence contributed to his popularity as a composer.

Tyagaraja has also used a lot of manipravala sahitya with his Telugu kritis containing Sanskrit words and even Tamil words at times. For e.g. in his Kriti 'Yela nee dayaradu'(Atana), only the pallavi and the verb 'ra ra' in the Anupallavi and Charana are in Telugu, all the rest of the words are in Sanskrit. Tyagaraja has also translated a Tamil saying in Telugu in his composition ‘Nadadinamata’ in Janaranjani. ‘Talaku vacchina baadha talapaagaku sethu’ is a literal translation of the Tamil saying ‘talaikku vandadu talapaagaiyoda pocchu’. In general, of his

1 This saying is the equivalent of the English phrase ‘escaping by the hairs of one’s head’ and is generally used in the context of having escaped a major calamity or disaster with lesser damage than could have occurred.
compositions, the utsava sampradaya kritis have more Telugu words while the divyanama kirtanas have more Sanskrit words. Of his operas, ‘Nouka Charitramu’ is predominantly in Telugu with just the shlokas and epilogue being in Sanskrit whereas ‘Prahaladabhakti vijayam’ has many Sanskrit words woven with the Telugu sahitya.

Many of his compositions like ‘Lakshanamulu’ (Suddha Saveri) and ‘Ela nee dayaradu’ (Atana) showcase his poetic ability with extensive alliteration in the sahitya.

**Muthuswamy Dikshitar**

Apart from a couple of kritis like ‘Abhayamba ninnu’ (Shri raga) and ‘Venkatachalapathe ninnu’ (Kapi) and the Telugu varnam in Todi ‘Roopamu joochi’, all of Dikshitar’s compositions are in Sanskrit. Since Sanskrit is not a living language unlike Telugu, it was not possible for Dikshitar to achieve a conversational style in his kritis. In fact, much of the language used by him, employing many compound words, is more difficult to comprehend and the ideas he conveys in his kritis are more abstruse than those of Tyagaraja. However, once the singer has familiarised himself or herself with a Dikshitar Kriti, its inherent melodiousness and the nature of the sahitya make it easy for the singer to perform the song. Since the sahitya invariably describes a deity in detail it is easier to remember and the level of Sanskrit knowledge required for taking selected portions for neravel is high, only singers of a sufficiently high calibre attempt to do this, thus ensuring better preservation of the music of the Kriti. The Sanskrit language also suited the generally unemotional tone and descriptive content of Dikshitar’s kritis and allowed him to embellish the sahitya with a profusion of decorative angas, about which more detail is provided in the succeeding sections.
Chittaswaras and swarasahitya

Chittaswaras are set swara passages added to kritis, generally sung at the end of the anupallavi and charana. They may be in the sama kala (identical speed) of the composition or in madhyama kala. In general, the chittaswara are sung in madhyamakala at the end of the charana even if they are in sama kala after the anupallavi for e.g. ‘Pahimam Sri Raja Rajeshwari’ (Jana-ranjani). The Kriti ‘Ni madi challaga’ (Anandabhairavi) has the chittaswara set in madhyama kala throughout. Chittaswaras can be set with many different patterns some of which include alankara type patterns (e.g. ‘Sringaralahari’ - Nilambari), starting phase repetitions (e.g. ‘Inta pardikilanamma’ - Begada), ending makutams (e.g. ‘Brochevarevarura’ - Khamas). Though chittaswaras are normally composed by the vaggeyakaras themselves, there are instances where they have been added by subsequent composers for e.g. the chittaswaras for the Tyagaraja Kriti ‘Mamava satatam’ (Jaganmohini) were composed by his disciple, Walajapet Krishnaswamy Bhagavatar.

Swara sahitya refers to chitta swara passages which have been adorned with appropriate sahitya such as in pada varnas or in Tyagaraja’s Ghana raga pancharatna, where the continuity of meaning is maintained when the swara sahitya is sung at the end of the anupallavi or charana. Swara sahityas may be added by the composer, his disciples or other contemporary or subsequent composers who are well versed with the style of the original composer. The general practice is to sing the dhatu part of the swara sahitya at the end of the pallavi and the matu part at the end of the charana. The prasakshara of the swarasahitya is independent of the anupallavi and charana and may or may not agree with them.
Chittaswaras and swarasahitya have important roles to play in a concert, as the introduction of swaras in the middle of a composition provides variety and well sung chittaswaras, supported by able accompanists, attract and catch the attention of the audience. Not only do they please the audience, they also serve to establish the identity of the raga which is extremely important in case of rare and vakra ragas, display rare prayogas and serve as a lead into singing kalpana swaras. For e.g. in the Kriti 'Nenarunchinanu' (Malavi) the rare prayoga 'r g m d n' occurs in the chittaswaram though it is not a part of either the raga arohana or avarohana. The chittaswara for the Takka raga Kriti 'Raka shashi vadana' is another example of a case where the chittaswara establishes the identity of the raga clearly.

Prior to the Trinity, chittaswaras do not appear to have been used much and even in the case of the Trinity, Syama Sastri was the only one to have experimented much with chittaswaras and was also the first to introduce swarasahitya in kritis. He seems to have focused more on bringing out the raga bhava rather than introducing precise mathematical and rhythmic ending korvais. For instance in his Bhairavi composition ‘Sari evvaramma’, it is raga bhava alone and not any mathematical consideration which governs the ending: ‘G r s N d p G r s r g m p d n’. Similarly the ending swara phrase in ‘Palinchu Kamakshi’ (Madhyamavati) ‘R, S, N, P, M, R, S’ is not indicative of any sort of korvai. In later years, the stress on the rhythmic side has increased, with more arithmetically accurate korvais being created. ‘Siddhi Vinayakam’ by Muthayya Bhagavatar in Mohanakalyani for which the chittaswara passage is composed by Sri T.R.Subrahmanyam and ‘Tamadam tahadayya’ in Mohanakalyani by Sri Lalgudi Jayaraman are shining examples of this.
Going back to the Trinity, neither Tyagaraja nor Muthuswamy Dikshitar has used this form of decorative anga much. Except for his Todi varnam ‘Rupamu juchi’, Dikshitar has not created any composition with swarasahitya and even the chittaswaras that are sung today for some of his compositions like ‘Vatapi Ganapatim’ (Hamsadhwani), ‘Swaminatha’ (Nata) and ‘Kamalambam bhajare’ (Kalyani), ‘Kanchadalayatakshi’ (Kamalamanohari) are believed to have been composed by later composers. The Kriti ‘Kamalambam bhajare’ (Kalyani) has a viloma chittaswara wherein the solfa passages are such that they can be sung in the normal order i.e. from beginning to end and again in the reverse order i.e. from the end to the beginning (in both the anuloma and viloma krama).

Apart from the swara sahitya for his ghana raga pancharatna kritis, Tyagaraja too has not composed any chittaswara. This is truly surprising given the volume and variety of his compositions. Even among the Pancharatna kritis, it is not certain whether he composed the chittaswara for the Varali Kriti ‘Kanakanaruchira’ and in many cases, chittaswaras have been appended to his kritis by later composers for e.g. ‘Sara sara samarai’ (Kuntalavarali), ‘Sobillu sapta swara’ (Jaganmohini) and ‘Telisi rama’ (Poornachandrika). Since many of Tyagaraja’s kritis contained grammatical and meaning links between the ending of the anupallavi and charanas and the starting of the pallavi, especially for kritis starting with a vowel sound, it is possible that Tyagaraja refrained from adding chittaswara since it would detract from the continuity of the sahitya. Examples of such kritis include ‘Endu Daginado’ (Todi, Meaning: ‘Where has he hidden himself?’), where the anupallavi ends in ‘Bhaktula poshincutaku’ (Meaning: ‘for the sake of protecting his bhaktas’) and connects with the pallavi as ‘Poshincuta-Kendu daginado’. Similarly all the charanas of this song end with the
word ‘Nedu’ (Meaning: today) and are connected with the pallavi as ‘Nedendu daginado’. For this song, some people believe that Tyagaraja composed a chittaswaram with an accent on panchama varja prayogas and this chittaswara is sung at the end of the song, as an epilogue, rather than in the middle on account of the sahitya linkages mentioned earlier. There is also one Kriti in Kamboji ‘Sri Raghuvvara’ in Adi tala, which is sung in the swara sahitya format like the pancharatna kritis. In fact, the swara and sahitya are sung in both 1st and second speed, with the tradition being to sing the charanam in both kaalams.

Unlike the other members of the Trinity, however, Syama Sastri excelled at swarasahityas and used them freely in his compositions. The kritis of Syama Sastri and Subbaraya Sastri contain many beautiful swara sahityas with an independent prasa so that they can be sung at the end of the anupallavi and also at the end of each charana. Some kritis of Syama Sastri with chittaswaras include ‘Sankari’ (Saveri), ‘Pahi sri’ (Anandabhairavi), ‘Nannu brovu’ (Lalita).

Syama Sastri was particularly fond of the swara-sahitya upangam where a swara passage comes in the anupallavi and its corresponding sahitya passage comes in the charanam. His Todi Kriti ‘Ninne namminanu’ has beautiful swara-sahitya prayogas, even though these are not often sung by musicians today. Some other popular kritis of his with swara sahitya include ‘Marivere’ and ‘O Jagadamba’ (Anandabhairavi), ‘Palinchu Kamakshi’ (Madhyamavati), ‘Sari evvaramma’ (Bhairavi), ‘Kamakshi’ (Varali). Syama Sastri has not composed any swara sahitya in madhyamakala, with the passages being mostly in the same tempo as the song for e.g. the Kriti ‘Durusuga’ (Saveri) where the number of syllables per beat is the same in both the song and the swara sahitya. However in the Anadabhairavi Kriti
‘Marivere’, there is the appearance of an increase in tempo as the P-A-C have around 4-5 syllables per beat whereas the swara sahitya has around 6-7 syllables per beat.

However, the swara sahitya for some of Syama Sastri’s kritis could have been added by later composers for e.g. ‘Palinchu Kamakshi’ is believed to have been augmented with swara sahitya by his grandson, Annaswami Sastri.

**Solkattu Swaras**

Solkattu swaras are regular chittaswaras in which jatis or tala mnemonics have been substituted instead of the solfa syllables and sung to the tune of the displaced swaras. As the section is sung one will hear the svaras and jatis alternately, giving the Kriti some variety. These swaras may be set in samakala or madhyama kala and are generally sung in a manner similar to swara sahitya i.e. the swaras are sung after the anupallavi and the jatis after the charana. Solkattu swaras can only occur in compositions where the song is dedicated to a deity associated with dance such as Ganapati, Nataraja or Krishna and are believed to have been first used in kritis by Muthuswamy Dikshitar. A variation of this anga is solkattu swara sahitya where in addition to swaras and jatis, which are interspersed, sahitya has also been composed for the passage.

Some of Dikshitar’s kritis are ornamented with beautiful solkattu swaras for e.g ‘Sri Maha Ganapati’ (Goula), ‘Shadanane’ (Khamas) and ‘Ananda natana prakasam’ (Kedaram). However, the authorship of the swaras is not certain. The solkattu swaras for the Gaula Kriti, ‘Sri Maha Ganapati’ were composed by Radhakrishna Bhagavatar, the son of Pallavi Somu Iyer of Talanayar.
Tyagaraja has used only one small solkattu phrase ‘dittalangu’ in his Saurashtra Kriti 'Sri Ganapatini sevimpare', while saluting Lord Ganapati in the dancing pose.

Swarakshara

All members of the Trinity used swarakshara in their kritis, with both Syama Sastri and Dikshitar excelling in this aspect. One could say that Dikshitar's kritis exhibit what seems to be a deliberate and planned usage of swaraksharas whereas Syama Sastri's and Tyagaraja's are more informal. Some examples of the way in which the Trinity have used swarakshara passages are cited below.

Syama Sastri

Syama Sastri has employed different types of swarakshara\(^2\) in his kritis. Examples include:

The Bhairavi Kriti ‘Sari evvaramma’ (Bhairavi) starts with a swarakshara and also has a mixed suddha-suchita swarakshara occurring later in the sahitya in the line ‘R G M P D N’ corresponding to ‘Sri Ka Makshi Ni’.

The anupallavi ‘parama pavana’ starts in the panchama swara and the charanam ‘madhva sodari’ begins with ‘m d p’.

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Swaraksharas may be classified into:

- **Suddha**: the sahitya letters are exactly like the solfa letter, i.e., the identity of the sahitya syllable with regard to the consonant and the vowel ending of the solfa letter remaining intact.
- **Suchita**: the sahitya letters instead of being exactly like solfa letters differ slightly from them.
- **Suddha-suchita** (combination of suddha and suchita) swaraksharas.
- **Misra swaraksharas**: where non-swarakshara syllables occur in between swarakshara syllables.
The Madhyamavati Kriti ‘Palinchu Kamakshi’ which starts at Mandra sthayi and the syllable ‘Pa’, though glided down from the shadja, stays for better part of the phrase in manda panchama ‘snp p’ which is a rare starting note for kritis. Other examples of swaraksharas include the Punnagavarali Kriti ‘Devi brova samaya’ where ‘sama’ is set to the swaras s and m. Further in his kritis in Yadukula Kamboji, Mukhari, Kalyani and Ritigowla, the swara sahityas start with swaraksharas e.g. Ritigaula ‘Niravatika’ starts with manda sthayi Ni. The three swarajatis have numerous examples of both suddha and suchita swaraksharas in the swara sahitya as do the varnams he composed. For instance the Begada varnam ‘Dayanidhe’ starts with a suddha swarakshara in all the three angas.

Muthuswamy Dikshitar

Dikshitar followed in the footsteps of his father Ramaswamy Dikshitar in his skill with swaraksharas. Ramaswamy Dikshitar had composed a padavarna ‘Sarigadani’ in Todi, which consists entirely of swarakshara prayogas. Though Muthuswamy Dikshitar did not compose any Kriti entirely using swarakshara, like his father, his compositions are replete with examples of different types of swarakshara prayogas, some of which are given below:

- **Kritis starting with Suddha swarakshara** - ‘Maye’ (Tarangini), ‘Nirajakshi’ (Hindolam), ‘Mahaganapati’ (Todi), ‘Sarasadala nayana’ (Khamas)
- **Kritis with Suchita swarakshara** – ‘Kamalambam bhajare’ (Kalyani), ‘Sarasa dala nayana’ (Khamas) in which the sahitya ‘Maghamahotsava’, starts with the swaras M G M, where the suddha swaraksharas ‘Ma’ are on either side of the suchita swarakshara ‘gha’ in the charanam. Also, the phrase ‘manita’ in
the sahitya ‘Manita guruguha’ is set to the swaras M N D, with two suddha swaraksharas followed by a suchita swarakshara

- **Swaraksharas in mandra sthayi** e.g. the Kriti ‘Vatapi Ganapatim’ (Hamsadhwani), in the phrase ‘Murari pramukhodhyupasthitam’, the Kriti ‘Dakshayani’ (Todi) where the word Dakshayani starts in the note dha

- Other outstanding examples can be found in songs like ‘Hatakeswara samrakshamam’ (Bilahari, where the anupallavi is replete with swaraksharas right from the beginning. In the first line, “Patali padapa mula prakasha, patala bilahari hayadyamara nuta”. The syllables ‘pa ta’ and ‘padapa’ in the words ‘patali padapamula’ are on the same swaras pa and da; the syllable ‘pata’ in the word patala is on mandra panchama and dhaivata, at once being both swaraksharas and conveying to the listener the place of patala or hell which is supposed to be the underworld and hence the music is in mandra sthayi. The rest of the song is also replete with swaraksharas, like the charanam where the first word ‘daruka’ begins in dha. Another example are the words ‘Sarvasa pari puraka chakra’ in ‘Kamalambam bhajare’ (Kalyani) where the syllables sa, sha, pari are all swaraksharas.

**Tyagaraja**

Tyagaraja doesn't seem to have been very particular about embellishing his kritis with swarakshara prayogas, as there are instances where he could have used them, but has not as in the case of the phrase ‘Sama nigamaja sudha’ in the Hindolam Kriti ‘Samaja vara gamana’ where the dhatu given by Tyagaraja is not one of swarakshara though singers use the swarakshara prayoga in subsequent sangatis. However, there are many cases where swaraksharas appear in his kritis as well, some examples of which are given below:
• **At the beginning of kritis:** ‘*Ni bhakti bhagya sudha*’ (Jayamanohari), ‘*Nivanti*’ (Bhairavi), ‘*Dasarathi*’ (Todi), ‘Makelara vicharamu’ (Ravichandrika), ‘*Dasukovalene*’ (Todi), ‘*Manasuloni*’ (Hindolam), ‘*Marubalka*’ (Sriranjani), ‘*Samanamevaru*’ (Kharaharapriya), ‘*Raghuvira ranadhira*’ Hussaini, ‘*Sattaleni*’ (Naganandini) and so on.

• The passage ‘*s r g m p d n vara sapta swara*’ in ‘*Nada tanumanisham*’ (Chittaranjani)

**Mudras**

Mudras are names introduced in the sahitya of musical compositions to signify certain facts like the raga, tala, author, nayaka, kshetra, etc. Though Professor Sambamoorthy has classified mudras into a large number of categories and elaborated on them in great detail, all the different types of mudras may not be relevant for the purpose of this study. This section will look at various types of mudras used by the Trinity and some compositions in which such mudras appear.

**Raga Mudra**

Of the Trinity, neither Syama Sastri nor Tyagaraja has experimented as much with raga mudras as Dikshitar, who took the art of embellishing kritis with raga mudras to new heights. He succeeded in seamlessly weaving in raga names along with the sahitya for his kritis, even in the case of very rare ragas. This is not surprising given the legacy of his father Ramaswamy Dikshitar’s proficiency in technical innovations like raga and tala mudras, invention of the raga Hamsadhwani etc. Some examples of Dikshitar's brilliance in using raga mudras are given below:
Using the raga name directly

- The Saveri Kriti ‘Kari kalabha mukham’, has the mudra directly in the phrase ‘Saveri Raganutham’.
- Dikshitar’s Saraswati manohari Kriti starts in raga mudra itself as ‘Saraswati manohari’

Weaving the raga name into the sahitya

- The Arabhi Kriti ‘Sri Saraswathi namostute’ has the phrase ‘Samaarabhitayapahi’. Similarly he has used the words ‘Samsarabhtiypaham’ in the chaturdasa ragamalika
- The Kriti ‘Pahimam ratnachala’ suggests Mukhari in the passage ‘Panch mukha arishad varge’
- The Kriti ‘Hatakeswara samrakshamam’ has the words ‘patala bilaharihayadharama nutam’ signifying the raga Bilahari
- In the Kriti ‘Mangala devataya’ in Dhanyasi raga he has woven the raga name in the phrase ‘daridra dukhadi oordhanyaasiva nigrahaya’
- The Kriti ‘Kailsanathena’ in Kambhoji has the phrase ‘Sadgati dayakambhoji charanam’
- A very ingenious raga mudra is that of ‘Navaroj’ in the passage ‘Guru guha samana varojase’ in the Kriti ‘Hastivadanaya’

Other ingenious examples include ‘Ati sameepa rju’ for the name of raga Paruju, ‘Ritigaurave’, for raga Ritigaula, ‘Purvi rishi’ for raga Purvi. Dikshitar has also provided the raga mudra for all the four ragas of his Chaturdasa ragamalika, where each raga hardly has two lines of sahitya

In contrast to Dikshitar’s virtuosity, Syama Sastri has not used raga mudras at all except in his Bhairavi swarajati ‘Kamakshi’ which
ends in a raga mudra. Tyagaraja too, has not used raga mudras at all except for perhaps the unintentional occurrence in his Mohanam Kriti ‘Mohana Rama’ which starts in raga mudra. Considering that raga names do occur in his kritis but not as raga mudras one is led to conclude that his lack of usage of raga mudras arose from a lack of interest in the technique or perhaps lack of knowledge of it rather than any shortcoming in ability. Some examples are the occurrence of the word ‘Malayamarutham’ in the Mukhari Kriti ‘Muripemu’ and the occurrence of the word ‘Todi’ in the Harikamboji Kriti ‘Chani todi teve’.

**Tala Mudra**

None of the Trinity appears to have had much interest in tala mudras, not even Dikshitar, despite his father’s well documented proficiency in this technique and there are no instances of any intentional usage of tala names in the sahitya of their compositions. Even the occurrence of the word ‘Adi’ in the Adi tala Tyagaraja Kriti ‘Chakkani raja margamu’ (Kharaharapriya), seems quite incidental. Tyagaraja and Dikshitar have however, used the word ‘Tala’ in their compositions for e.g. the phrase “Bhava raga tala modinim” in the Dikshitar Kriti “Bhajare rechitta” (Kalyani) or ‘bhavaraga tala yute’ in ‘Devi jagadiswari’ (Bhairavi); Tyagaraja's Sriranjani Kriti 'Sogasuga mridanga talamu', the phrase ‘Raga tala gatulanu’ in the Tyagaraja Kriti 'Vasudevayani' (Kalyani)

**Vaggeyakara Mudra**

This is the name given to the signature of the composer in the composition. This may be in the form of a swanama mudra (using one’s own name) such as ‘Tyagaraja’ or in the form of an Itaranaama mudra using a different name for e.g. Muthuswamy Dikshitar's mudra ‘Guruguha’ derived from Lord Subrahmanya whom he considered his
guru and Syama Sastri's 'Syama Krishna'. Some composers have chosen not to use a mudra at all e.g. G. N. Balasubramaniam (GNB).

The use of a mudra invariably leads to some additional complexity for composers as they would have the additional consideration of how weave their mudra into the sahitya of the composition without detracting from its lyrical and musical values. Each of the Trinity has handled this in different ways.

Dikshitar's mudra 'guruguha' can also be said to be a 'Karana mudra', because Dikshitar considered Lord Guha (who initiated him into the art of composing at Tiruttani) as his Guru and hence chose the word ‘Guru Guha’. It appears to have been fairly easy to incorporate this mudra into his kritis, especially considering that it indicates Lord Subrahmanya in almost all his kritis and given the interrelationships among the Gods of the Hindu pantheon this was something that could be introduced without detracting from the meaning of the sahitya. In addition, the choice of this mudra also enabled him to use it without having to split it into two constituent parts of Guru and Guha. Dikshitar also freely used his raga mudra in different parts of his compositions, whether as the starting word in songs like 'Guru guhya' (Sama) or in the first line as in ‘Manasa guru guha’ (Anandabhairavi), ‘Sri guru guha’ (Sudha Saveri),in the anupallavi as in kritis like ‘Naga gandhari’(Naga Gandhari), ‘Anandeswarena’ (Anandabhairavi) or of course at the end in the traditional manner in kritis like ‘Meenakshi memudam’(Purvi Kalyani) and ‘Chêta sri’ (Dwijavanti).

Syama Sastri also used an itaranama mudra 'Syama Krishna' which indicated his pet name. He restricted the usage of his mudra to the concluding portion of his compositions and since most of his kritis
were in praise of Devi, and his mudra was the name of a male God, held to be Devi’s brother, he invariably signed himself as ‘Syama krishna sahodari’, ‘Syama krishna sodari’ or ‘Syama krishna paripalini’. Like Dikshitar, Syama Sastri also never split his mudra into two lines.

Tyagaraja is the only member of the Trinity who used a swanama mudra i.e. used his own name ‘Tyagaraja’ as his mudra. Since his name was the same as Lord Tyagaraja of the Tiruvarur temple, he has used his mudra to denote Lord Shiva in many of his kritis, employing the phrase ‘Tyagaraja nuta.’ For e.g. in the Kriti ‘muccata brahmadhulaku’ (Madhyamavati), he ends with the words ‘rakshamuna jagarukudai korkela nosagu tyagaraju ta nanucunu vaccu’ meaning - the Protector of all good people, comes saying "I am called Tyagaraja". Here the word Tyagaraja denotes Lord Tyagaraja, the deity of Tiruvarur.

He also used about forty different variations of this mudra, which he used to fulfill different prosodical requirements, some of which are given below.

- Tyagaraja vinuta
- Tyagaraja sannuta
- Tyagaraja vandya
- Tyagaraja vandita
- Tyagaraja hrchchari (rare usage, e.g. ‘Raghuvira Ranadhira’ (Husseini))
- Tyagaraja sakhudu
- Tyagaraja–apta
- Tyagaraja–rchita
- Tyagaraja nutuni
Another composer who used such a large variety of mudras was Swati Tirunal whose primary mudra was ‘Padmanabha’ and other mudras were obtained by suffixing the word ‘nabha’ to all words that mean Padma or Lotus like ‘Sarasa’, 'Kamala', 'Jalaja' etc.

In addition to using his mudra to denote Lord Shiva, Tyagaraja has also composed kritis where he refers to himself in different ways e.g. as the son of Ramabrahmam in the Kriti ‘Dorakuna ituvanti’ (Bilahari) in the phrase ‘Ramabrahma tanayudagu’; in the Kharaharapriya Kriti ‘Chakkani raja margamu’, he says ‘Tyagarajintane baga nelakonnadi daivame’.

Another variation used by Tyagaraja but not the other members of the Trinity was splitting his mudra into two parts – Tyaga and Raja in some places. Many of his mudra-charanas start with words which have the second syllable as either ‘ga’ or ‘ja’, which are obviously meant to accommodate either ‘Tyaga’ or ‘raja’ towards the last line. In the latter case the syllable ‘Tyaga’ would be the last word in the penultimate line, for instance as in the case of the line ‘rajillu shri tyaga raja nuta charana’ in the song ‘Mi valla’ in Kapi. In one case, Tyagaraja has deliberately tried to insert his swanaama mudra as ‘Tyagaraja moksha pradam’ in his composition ‘Kalasavaardijaam’ (Ratnangi) even though the addition of this mars the metre common to the last two lines of the Kriti.

**Kshetra Mudra**

Kshetra mudras or Sthala mudras provide information about the presiding deity and shrine to whom the composition is dedicated. All members of the Trinity have used Kshetra mudras to some extent, with Dikshitar and Tyagaraja employing them to a larger and more deliberate extent.
Tyagaraja has referred to the word 'Kovur' in various ways in all of his Kovur pancharatna kritis to indicate the Kshetra – he has used the terms ‘kovuri sundaresa’ in ‘Korisevimparare’ (Kharaharapriya) and ‘Nammi vachchina’ (Kalyani), 'Gopuravasa' and 'Gopuramandu' in the kritis ‘Shambho mahadeva’ (Pantuvarali) and ‘Sundareswaruni’ (Sankarabharanam). In other pancharatna kritis, he has not used the kshetra mudra consistently, with the mudra being completely absent in the Tiruvottiyur pancharatna kritis and the mudra ‘Tapasthirthanagara’ being used in some of the Lalgudi pancharatnas. Another way in which Tyagaraja has indicated the Kshetra in some of his kritis, is by specifically mentioning the names of the goddesses of Tiruvaiyaru, Lalgudi and Tiruvotriyur in his compositions ‘Karunajoodavamma’ (Todi), ‘Lalite’ (Bhairavi), ‘Darini telusukonti’(Bilahari) etc.

Other instances of Kshetra mudra in Tyagaraja's kritis include the Kriti ‘Tera tiyagarada' (Gauli Pantu), where he has referred to Tirupati, references to Tiruvaiyaru as 'panchanada kshetra' in 'Ilalo pranatartihara'(Atana).

Dikshitar, as would be expected from someone of his calibre and technical punctiliousness, has used Kshetra mudras extensively and in various ways. He has referred to Tiruvarur differently in many of his kritis about the Kshetra for e.g. as ‘panchanada kshetra' in his Kriti ‘Parameswara jagadiswara' (Nattai), 'Hataka kshetra' in 'Tyagarajena' (Salaga Bhairavi), as 'Srinasara' in the Kriti ‘Tyagaraja palayasu’ (Gaula) and as 'Kamalapura' in the Kriti ‘Pancha matanga' (Malahari). Other Kshetra mudra instances in his kritis include a reference to Vaidyanatha Kshetra for Vaideeswaran koil in the Kriti 'Angarakamashrayamayaham' (Surati), ‘Gurupavana puradhisam’ for Guruvayoor in the Kriti ‘Sri Krishnam bhaja’ (Todi) and a reference to
Madurai as ‘Madura puri nilaye’ in the Kriti ‘Meenakshi me mudam’ (Gamakakriya).

Another striking example of innovative Kshetra mudra is the reference to the Tamil place name Kuzhikkaraai in its Sanskrit form ‘Gartha tira’ in the chaturdasa ragamalika ‘Sri Vishwanatham’, where Lord Vishwanatha is the deity at Kuzhikkaraai. Going further, Dikshitar also describes the location of the place as ‘Sripura nirrutii bhaga gartha tira’ i.e., Kuzhikkaraai, situated north east of Sripura i.e. Tiruvarur.

The other celebrated examples of Kshetra mudras in Dikshitar’s compositions occur in his Panchalinga kritis, where he has used the following mudras:

- Reference to ‘Kanchi’ in the line ‘Manikya maya Kanchi sadanam’ in the Prithvi linga Kriti ‘Chintaya ma’ (Bhairavi)
- Reference to Chidambaram in the line ‘bhudesam sardula charmambaram chidambaram’ in the Akasha linga kirtana ‘Ananda natana’ (Kedaram)
- In the Aplinga and Tejolinga kritis ‘Jambu pate’ (Yamuna Kalyani) and ‘Arunachala Natham’ (Saranga), the puranic names of the towns are suggested in the beginning itself
- The Vayulinga Kriti starts with the name of the town ‘Srikalahastisa’ (Hussemi).

In contrast to Dikshitar, Syama Sastri doesn’t appear to have used Kshetra mudras with any deliberate intent, and the occurrence of the word ‘Kanchi’ in the Bhairavi and Todi swarajatis does not necessarily imply that these compositions refer to Kanchipuram. In any case, the Kshetras visited by Syama Sastri were very limited and apart from Goddess Kamakshi, he had also composed a Navaratna malika on
Goddess Meenakshi at Madurai, out of which only seven kritis are available. Apart from the Devi kritis, Syama Sastri also composed a tana varnam in Anandabhairavi on Lord Varadaraja of Kanchipuram and a Kriti in Begada on Lord Muthukumaraswami of Vaidiswaran koil.

**Acharya mudra**

Acharya mudras occur when the composer introduces the name of his Guru. Dikshitar's mudra ‘Guru Guha’ can also be said to be an instance of ‘Acharya mudra’ as he considered Lord Guha as his Guru i.e., Acharya. In the Kriti 'Sri Rajarajeshwarim' (Madhyamavati), he denotes the name of his Diksha Guru as 'Sri Naathaananda guru guha paadukaam poojaye sada'. In fact, even Dikshitar's disciples sometimes used the same mudra, like their guru placing it anywhere within the composition and sometimes using it to refer to Dikshitar himself for e.g. Tanjore Ponniah Pillai used the phrase ‘Sri Guru Guha murtiki Ne Shishyudaiyunnanu’ (Dhenuka).

**Other Mudras**

Some other types of mudras that have been employed by the Trinity are given below.

- **Rasa Mudra** - where the composition identifies the type of Rasa expressed by the whole Sahitya for e.g. 'Uyyala Loogavayya Sri Rama' in the Tyagaraja Kriti in Raga Neelambari, sung while offering 'Dola ' to Lord Rama; the Syama Sastri Kriti ‘Karuna joodu ninnu nammina vadugada’ in the Raga Sri expresses the Karuna Rasa.

- **Lakshana Grantha Mudra** - where the composer refers to a significant lakshana grantha that he has read for e.g. Tyagaraja refers to the work 'Swaraarnavam' in the Kriti 'Swara raga sudha' (Sankarabharanam)
- **Graha mudra** - where the names of the nine Planets figure in the compositions e.g. Dikshitar's 'Navagraha Kritis'

- **Linga mudra** - compositions in which the names of the five Lingas namely – Prithvi, Appu Teyu, Vaayu and Aakasha occur as Mudras as in the Panchalainga sthala kritis of Dikshitar

- **Chakra mudra** - compositions containing the various kinds of chakras or mystic figures or patterns on which Devi is seated, in the cult of Devi worship e.g. Dikshitar's Kamalamba Navavarna kritis. For instance he has used the words ‘trailokya mohanadi chakreswari’ in ‘Kamalamba samrakshatunam’ (Anandabhairavi) to denote Amba as in the Mohana chakram.

**Madhyamakala Sahitya**

All Trinity composers have used Madhyamakala sahitya in their compositions, with Dikshitar employing this technique most extensively.

Syama Sastri seems to have used this technique sparingly but showed great innovation in not only composing the entire anupallavi of his Anandabhairavi Kriti 'O Jagadamba' in Madhyamakala but also using madhyamakala in the charana and swarasahitya. Tyagaraja too, doesn't seem to have favoured this decorative anga much even though he has used it in many kritis to striking effect for e.g. ‘Yochana’ (Darbar), ‘Chade buddh’ (Atana), ‘Koluvaiyunnade’ (Devagandhari), ‘Enduko Bhaga’ (Mohanam), ‘Emi dova’ (Saranga), ‘Vallagadanaka’ (Hari kambhoji) where the entire charana is in Madhyamakala. He has also experimented with using madhyamakala in different places, with kritis like ‘Darini telusukonti’ (Suddha saveri) having madhyamakala in the later half of the charana and a rare case in the Kriti ‘Bhajana seya’ (Kalyani) where the Madhyamakala sahitya occurs prior to a final chauka kala section.
In contrast to the muted enthusiasm of his peers, Dikshitar seems to have positively revelled in composing madhyamakala sahitya for his kritis, as mentioned earlier. No matter what the length of the Kriti, he introduced some madhyamakala sahitya and also introduced it at different places in his composition – the pallavi, anupallavi and charana. Some instances of his madhyamakala sahitya are given below

- In his Chaturdasa ragamalika, 'Sri Vishwanatham', he has introduced madhyamakala sahitya for each raga, even in the few lines of sahitya allocated to each raga.
- Madhyamakala sahitya in both the anupallavi and charanam – examples of this type of usage abound, some prominent ones being ‘Soundararajam’ (Brindavana Saranga), ‘Ramanatham bhajeham’ (Pantuvarali), ‘Vatapi Ganapatim’ (Hamsadhwnani); ‘Meenakshi memudam’ (Gamakakriya), ‘Dakshinamurte’ and ‘Akshaya linga vibho’ (Sankarabharanam).
- Madhyamakala sahitya in the pallavi. For e.g. ‘Sri guru guha’ (Suddha saveri), ‘Sri Saraswati’ (Arabhi), ‘Sri Parvati Parameeshwarau’ (Bauli) etc.

**Sangatis**

In Karnatic music, sangatis refer to the process of embellishing a particular passage of a musical composition, with the mathu (sahitya or words) remaining the same throughout.

As discussed in earlier chapters, Sangatis are widely believed to owe their existence today to the genius of Tyagaraja. He is said to have originated the concept and also first referred to Sangatis in one of his kritis ‘Nada sudharasambilaru’ (Arabhi) in the charana as 'Sarasa Sangati sandharabamugala giramura', where he visualises Lord Rama.
as an incarnation of music and in this line, he says that sangatis are like arrows flowing from his magnificent bow and seems to draw parallels between Lord Rama's mastery of archery and a good musician's skill in performing suitable sangatis with ease and flair.

Thus, as would be expected, most Tyagaraja kritis not only have sangatis but are also structured so as to provide scope for musicians to add to already existing sangatis. In some measure this is due to the way the sahitya is spread across the avarta unevenly, leaving more time after certain syllables to introduce improvisations for e.g. in the Kharaharapriya Kriti 'Chakkani raja margamu'; there is a deliberate pause after the word 'Chakkani' in the letter 'ra', as if leaving space to be filled with sangatis, which is the case. Since the space allotted for the syllable ra is six units as compared to the five units for the three syllables 'Chakkani', before it, there is a lot of scope for improvisation here. Other kritis which also have an even distribution of syllables and hence are sangati rich include 'Darini telusukonti' (Suddha Saveri), 'Najiva dhara' (Bilahari), 'E papamu' (Atana), and 'Dorakuna' (Bilahari). The Kriti 'Darini telusukonti' (Suddha saveri) especially is rich in sangatis not only in the pallavi but also the anupallavi and charana. In some kritis like 'E papamu' (Atana), the profusion of sangatis can also be said to be in contrast to the mood of the sahitya, despite the claim that these sangatis were formulated by the composer himself. However in other kritis like 'Kalaharana' (Suddha Saveri), the sangatis are used to complement the mood of the composition with the tara sthayi sangatis ably conveying the impatience of bhaktas for the arrival of the Lord.

Tyagaraja's introduction of sangatis has contributed to the high level of popularity of his compositions not only in vocal music concerts,
but even more so in performances of instrumental music where the additional catchiness and variation due to sangatis compensates for the lack of rendition of the lyric. Some such kritis popular with instrument soloists include ‘Manaviyala’ (Nalinakanti), ‘Najivadhera’ (Bilahari), ‘Vidamu Seyave’ (Kharaharapriya), ‘Ninnuvina naamadenti’ (Navarasakannada).

Dikshitar seems to have been at the other end of the spectrum in terms of sangatis, as his kritis were constructed in such meticulous detail and the sahitya so evenly spread that the scope for improvisation and sangatis are limited and in some cases, attempts to add sangatis might actually detract from the musical or prosodical beauty of the composition. Some kritis falling into the latter category are ‘Dakshinamurte’ (Sankarabharanam - misra jhampa), ‘Ranganayakam’ (Nayaki), ‘Kanakambari’ (Kanakangi), ‘Sri muladhara’ (Sriragam) whereas others like ‘Vatapi Ganapatimi’ (Hamsadhwani), ‘Rajagopalam’ (Mohanam), ‘Sri Parthasarathina’ (Suddha dhanyasi), and ‘Sri Subramanyaya’ (Kambhoji) allow some scope for sangatis. Syama Sastri would appear to fall somewhere in the middle of the sangati spectrum, neither following the deliberation and detail of Dikshitar nor the freewheeling sangati-friendly style of Tyagaraja.

Prosody

Prosody deals with the rules and regulations applicable to a passage of words or Sahitya to classify it as a musical composition. Any musical form with or without sahitya needs to conform to some metre, and is subject to certain structural and literary rules. In this section the compositions of the Trinity will be looked at from the point of view of their adherence to prosodical guidelines governing prasa, yati and yamakam.
Prior to diving into the details of the compositions, it would be pertinent at this point to touch upon a brief overview of prosodical terms and rules governing Karnatic music compositions. Every composition can be said to consist of Padas – a pada refers to a line or the length of a line of poetry, regulated by a specified metre or Tala and in a musical composition it normally represents a full Avarta or a complete line of music whichever is longer. When the musical form of prabandhas evolved, alliteration and rhyming became essential features of compositions. Alliteration and Rhyming correspond to the terms Yati and Prasa respectively.

Alliteration here refers to the concordance between the commencing letters of two consecutive parts of a segment or pada, where the concordance could be using the same akshara or another akshara of the same type. In music compositions however, alliteration only refers to the sequence of the spelling and not the sound i.e. it is orthographic and not phonetic. For example, in the phrase 'Palinchu Kamakshi pavani papashaman', the second pa is called Yati. Though yati is not an essential feature of North Indian compositions, it plays an important role in South Indian music. The purpose of Yati is to create a pleasant musical resonance. It is the Yati that divides music into Avartas or half Avartas according to the Tala. The Yati may be a vowel or a consonant.

Rhyming or Prasa refers to the sound or the phonetic sequence. It refers to similar sounds being employed in the second syllables of each pada, which is also called Jeevakshara. This repetition of the second syllable is also called Dvitiyakshara prasa or Aadi prasa and is an essential feature of Karnatic music kritis. Other secondary types of prasa include 'Adyakshara prasa' where each pada starts with the same akshara, 'Antyakshara Prasa' where rhyming occurs at the ending
syllable of a line or a pada and ‘Anu prasa’ where similar letters recur repeatedly in the same pada. The rhyming pada letter must be a consonant or a conjunct consonant and not a vowel.

There is also a type of usage called Prasa Yati where the Dvitiyakshara also occurs as the Yati and is repeated in the following pada, thus making the 2 halves of the pada appear like 2 independent pada.

**Prasa**

**Dvitiyakshara prasa**

Most kritis of the Trinity conform to the Dvitiyakshara prasa requirement, though this was not something that was followed consistently by earlier composers. For e.g. though many of Purandaradasa’s kritis followed the requirement e.g 'Ele Manave' (Revati, anupallavi starts with ‘Kaalnadootara’). In some cases, Purandara Dasa had also used the same beginning for both pallavi and anupallavi and even the charana in the Neelambari piece for e.g. the Neelambari Kriti ‘Enna kadeyahi auvudu’, has the anupallavi starting with ‘Enna sati sutarige’ and the charana starting with ‘Enna jivana porevudu’.

However, almost all the songs composed by the Trinity and later composers follow the Dvitiyakshara prasa rule between the pallavi and anupallavi, in all songs which have the Pallavi-Anupallavi-Charanam (P-A-C) structure. For e.g. Syama Sastri’s Bhairavi Kriti ‘Sari evaramma’ has its anupallavi starting with ‘Parama pavani’, Dikshitar’s Nayaki Kriti ‘Ranganayakam’ has the anupallavi starting with ‘Angaja taatam’ and Tyagaraja’s Kharaharapriya Kriti ‘Chakkani raja’ has the anupallavi
starting with 'Chikkani palu'. In general, wherever Tyagaraja has composed kritis with an anupallavi – even in his operas and utsava sampradaya kritis, he has maintained dvitiyakshara prasa, omitting it only in kritis which do not have an anupallavi. Some examples of the former include the Arabhi raga utsava sampradaya Kriti 'Patikimangala', which has its anupallavi starting with 'Matiki Sompu', the Nauka Charitram Kriti 'Odanu jaripa' whose anupallavi starts with 'Adavaru' and the Prahalada Bhakti Vijayam Kriti in Saranga 'Adugu varamula' whose anupallavi starts with 'Adugadugaku'.

Sometimes composers used the same words for the starting of the pallavi and anupallavi, automatically ensuring dvitiyakshara prasa for e.g. Tyagaraja's Mohanam Kriti 'Mohana rama' has the Anupallavi starting with 'mohana rama' and Dikshitar's Kalyani Kriti 'Kamalambam bhajare' has the anupallavi starting with 'Kamala varni'. In an interesting variation of this, Tyagaraja has used the same combination of words for starting the pallavi and anupallavi in many kritis starting with the word 'Bhajana' ('Bhajana parula' — Surati, 'Bhajana seya' — Atana, 'Bhajana seyave' — Kalyani, 'Bhajana Seyu' — Narayani), he has started the anupallavi with the word 'Ajarudra'. Even the exception to this is only slightly different, as in the Kriti 'Bhajare bhaja manasa' (Kannada), the anupallavi starts with 'Ajamukha'. Another example where Tyagaraja has used this kind of prayoga is for the songs starting with 'Etavunara' in Kalyani and Yadukula Kambhoji, where the anupallavi in both kritis begins with the word 'Sita'. Tyagaraja has also composed many kritis where the sahitya in the pallavi and anupallavi are almost the same for e.g. 'Melluko Dayanidhe' (Saurashtram), 'Shambho Mahadeva' (Pantuvarali), 'Eti Janmamidi' (Varali).

However, even with the Trinity's compositions, there are some instances of kritis where the dvitiyakshara prasa rule seems to have
been bent a little for instance, Tyagaraja’s Kriti ‘Toli Janma’ in Bilahari, the anupallavi is sung beginning with ‘Nimahima’ (rather than phalamemo, as explained by some schools) which doesn't match the pallavi; another example is the Dikshitar Kriti ‘Paradevata’, where the anupallavi starts with the word ‘Sarada’ which some schools consider as being less than ideal as the letter ‘pa’ in ‘Para’ is Hrasvam and ‘Sa’ in ‘Sarada’ is not Hravam but dirgham.

Other exceptions to the Dvitiyakshara prasa rule are kirtanas like Divyanama Sankirtanas which have only the pallavi followed by charanas and not an anupallavi. For example, ‘Tava dasoham’ (Punnagavarali) has the first charana ‘Vara mrdu’, ‘Bhajare Raghuviram’ (Kalyani) has its first charana as ‘Nivu durasala’.

There are also some Tyagaraja kritis where there is the pallavi – anupallavi relationship is slightly different on account of extra syllables getting added prior to the beginning of the anupallavi. Dvitiyakshara prasa is maintained with the base words of the anupallavi and does not take into account the extra word/syllables added during sangatis. For e.g. the Mukhari Kriti ‘Kshinamai’, has the anupallavi starting with ‘(Gir)Vana nataka’, the Begada Kriti ‘Bhaktuni Charitramu’ has its anupallavi starting with ‘(A)Saktileka’.

The Trinity have taken dvitiyakshara prasa one step further by not only maintaining the relationship across pallavi and anupallavi, but also employing it in lines within the charana. Some examples of this are cited below.

**Syama Sastri:** The charanam of the Kriti ‘O Jagadamba’ (Anandabhairavi) has dvitiyakshara prasa for the sound ‘inna’ recurring in every 4 avartas till the last line i.e.
Tyagaraja: The four lines in the charanam of ‘Dayalen’ (Nayaki) start with the words,

rājādi raja...
pooja japamula....
rājillu lokāntaranga....
rāji seyani....

Tyagaraja has also maintained Dvitiyakshara prasa at different avarta levels for different kritis, ranging from half avarta (e.g. ‘Rama ninnu nammina’, Mohanam, single kalai) the dvitiyakshara prasa is maintained in half avarta interval whereas in kritis like ‘Enduko bhaga’ (Mohanam- single kalai) and ‘Eduta nilachite’ (Sankarabharanam, double kalai), the dvitiyakshara prasa is maintained at one by four avarta interval.

Example of half avarta interval from ‘Rama ninnu nammina’:

vālayamuga......
gēla suguna......
pāla hrdaya......
lōla pāle......
Example of one by four avarta interval from ‘Enduko Bhaga’

**Charanam 3:**

\[
\begin{align*}
\text{vancha kula} \\
\text{nanusarinchı nayalasatı} \\
\text{intsu kaina sairinchalıkı} \\
\text{sanchita marmamu lantsu telisivē} \\
\text{rentsu vārala jūchi} \\
\text{manchu vale pratipalinchu sampada} \\
\text{lantsu gōragani manchi tyāgarā-} \\
\text{janchita mukha pūjinchi nutinchu pra} \\
\text{pancha nāthuni bhajinchida manusu}
\end{align*}
\]

Another brilliant example of Tyagaraja’s skill in maintaining dvitiyakshara prasa is the Kriti ‘Lakshanamulugala’ (Suddha Saveri), where he has maintained dvitiyakshara prasa not only between the pallavi and anupallavi but almost throughout the Kriti.

**Pallavi**

\[
\begin{align*}
lakshaṇamulu gala śri rāmunuki pra- \\
dakshiṇa monarintamu rārē
\end{align*}
\]

**Anupallavi**

\[
\begin{align*}
kukshini brahmaṇdamu lunnavaṭa vi- \\
chakshṇudāte diksha guruḍaṭa-śubha
\end{align*}
\]

**Charanam**

\[
\begin{align*}
lakshaṇa lakshyamugala sartulaku prat- \\
yakshambau nāṭa \\
śikshitulai sabhanu meppinchu bhakta \\
rakshaṇakuṇḍau nāṭa
\end{align*}
\]
A similar example in the case of Dikshitar is in the Kriti ‘Narasimha agachcha’ (Mohanam) where the dvitaakshara prasa ‘ra’ is maintained throughout the song as below:

**Pallavi**

\[ \text{narasi} \text{mha āgachcha pa} \text{rabrahma pūchcha} \]
\[ \text{swēchcha swachcha} \]

**Anupallavi**

\[ \text{hari hara brahmēndrādi poojita tyachcha} \]
\[ \text{parama bhāgavata prahalāda bhaktēchcha} \]

**Charana**

\[ \text{dhīratarā ghaṭikācha} \text{leswara shouratara hēma kōtīswara} \]
\[ \text{veeravara mōhana vibhāswara māravara mānava harīswara} \]

**Madhyamakalam**

\[ \text{murahara nagadhara sarasijakara} \]
\[ \text{paramapusha pavanaja śubhakara} \]
\[ \text{suruchirakara girivaradavichara} \]
\[ \text{sarasa guru guha hridaya sahachara} \]

The speciality of this song is also that the antyakshara prasa of ‘chcha’ has been maintained throughout the pallavi and anupallavi and the antyakshara prasa ‘ra’ has been maintained in the charanam.
A similar example can also be found in the case of Syama Sastri’s song ‘Meenalochna’ in Dhanyasi where the dvitiyakshara ‘na’ has been maintained throughout the song.

**Pallavi**

*meenalōchana brōva yōchana*
*dīna janavāna ambā*

**Anupallavi**

*gāna vinōdini, nī samāna mi jagānagānanammā*

**Charanam**

*kanna talli gadā, vinnapambu vinavamma*
*pannaga bhushanuki rani, ninuvina dharalo data*
*vereva runna ramma*
*bangarubomma*

Some other Tyagaraja kritis which show prasa relationship among all quarters are ‘Evara madugudura’ (Kalyani), ‘Gati neevani’ (Todi), ‘Dasarathe’ (Kokilapriya), ‘Marugelara’ (Jayantasri), ‘Anathudanu ganu’ (Jingala)

**Adyakshara prasa**

In some kritis, composers also maintain the Adyakshara or prathamakshara prasa relationship between the starting syllables, in addition to the dvitiyakshara prasa relationship. For e.g. in Tyagaraja’s Harikamboji Kriti ‘Dinamani vamsa’ he maintains the pratamaakshara and dvitiyakshara relationship alternatively. In the last line alone, the dvitiyakshara relationship is repeated twice.
Another example is the Kriti ‘Venugana’ (Kedaragaula), where the prathamakshara relationship is maintained between the beginning and the middle of each pada.

vikasita.......vividha  
okari kokaru.......orakannula

There are many such examples in Dikshitar’s kritis as well, one of which is the samashti charana in ‘Swaminatha paripalaya’ (Chalanata):

kāmajanaka bhāratīsha sēvita kārttikēya nāradādi bhāvita  
vāmadēva pārvatī sukumāra vārijāstra sammōhitakāra  
kāmitārttha vitarāṇa nipuṇacaraṇa kāvyanāṭakālaḥṅkāra bharaṇa  
bhumī jalagnī vāyu gaganā kiraṇa bōdhārūpanityāṅnandaṅkaraṇa

An example of Adyakshara prasa in Syama Sastri’s compositions can be seen in the Kriti ‘Emani Migula’ (Todi), where the second charana is as follows:

o janani karuni bhavapriya vinumā vāṇī  
om anina janma saphalamāye needu kadhalanu vini  
oh mōhavratulaiyunna janulanu talli ipuḍu brōvumu  
oh rājādhi rājendra makūṭa paṭali maṇi virachitra pāda

Antya prasa and Anuprasa

Antya prasa and Anu prasa are found in profusion in Dikshitar's kritis while Tyagaraja's kritis have more Anu prasa than Antya prasa,
partly because Sanskrit as a language lends itself much more easily to multiple prasa embellishments. It is pertinent to note here that the Tyagaraja kritis which showcase anu prasa are often those which have many Sanskrit words mixed with the Telugu sahitya.

Almost all of Dikshitar's kritis have some degree of Antya prasa, some examples of which are given below

- The anupallavi of the Kriti ‘Saraswati manohari’ (Saraswati manohari):

  \[
  \text{sarasiruhākshi sada siva sākshi} \\
  \text{karuṇā kāṭākshi pahi kāmākshi}
  \]

- Madhyamakala portion of the Kriti ‘Manasa guruguha’ (Anandabhairavi):

  \[
  \text{natvā sri guru charaṇam} \\
  \text{kritva nāma smaraṇam} \\
  \text{jitva mohā varaṇam} \\
  \text{matvā tadēka śaraṇam}
  \]

Other examples of Dikshitar's compositions that have extensive antya prasa and anu prasa include ‘Sri Neelotpalambikayam’ (Purvagaula), ‘Mahalakshmi’ (Madhvamanohari), ‘Hastivadanaya’ (Navaroj), ‘Sri Subramanyaya’ (Kambhoji), ‘Vatapi Ganapatim’ (Hamsadhwhani)

Dikshitar’s remarkable fluency with prasa is seen in the above examples, where he seems to effortlessly maintain prasa at both ends. For e.g. the charanam of the Kriti ‘Neelotpalambikayam’ is as follows:
Tyagaraja on the other hand, seems to have focused more on dvitiyakshara prasa even when composing in his Sanskrit for e.g. in his ‘Sundara tara deham’ (Pantu varali)

*nava durva dala nilam - nandite marajalam*
*avanata surapalam - adhbhuta lilam*
*bhava bhayarihara kālam - bhakti-jana vatsalam*
*sivamadvaitamalam - sri mat kanakaabha chēlam*

Here, the full impact of antya prasa is lessened because of the dirgha in the penultimate letter in the first two lines Nilam, Jālam, Palam, Lilam, suddenly becomes hrsva at the end or the third line as ‘Vatsalam’ and in the fourth line as ‘amalam’.

Some Tyagaraja kritis with extensive anuprasa include

- ‘Rama ninnu nammina’ (Mohanam)
- ‘Innallu daya’ (Narayana gaula)
- ‘Entanuchu sairintunu’ (Yadukula kamboji)
- ‘Rama daivama’ (Surati)
- ‘ela nee daya radu’ (Atana)
- ‘Anupama gunambudhi’ (Atana)

Syama Sastri too has employed Anuprasa in some of his kritis. For instance, in the Kriti ‘Kanakasaila’ (Punnagavarali), the syllable ‘da’ is repeatedly used in the second charana as follows:
Another Kriti of his in which anuprasa is seen in many places is ‘Parvati ninnu’ (Kalgada):

Anupallavi

Sangitalōle, Sugunajāle and Jalamēla

Charana 1

Banḍa dāitya khanda na ganḍala....Mārthānda;

Nirajakshi and Nikhilasakshi

Charana 2

Induva dana, Kundaradana, Sinduragana;

Makarandavani, Nilamegaveni and Girvani

Antya prasa is also found in some of Syama Sastri’s kritis such as ‘Sankari sankaru’ (Saveri) e.g. the pallavi reads ‘Akhilandeshwari Vandite Gauri’. Another type of antya prasa used by him was to repeat the same word at the end of all the charanas e.g the word ‘birana’ is repeated at the end of all the charanas of the Kriti ‘Brovavamma’ (Manji), the word ‘Matalli’ in ‘Devi brovasamayamade’ (Chintamani) and ‘brochutaku’ in ‘Ninnuvinaga’ (Purvikalayani).

Dikshitar's sahitya has many examples of scintillating prasa relationships, which not only show his virtuosity in the language but also contribute to the overall mood and rasa of the Kriti. Some examples of this are given below:
In the Sankarabharana Kriti ‘Akshayalinga’, he has used the letter ‘Ksha’ to great effect, not only in dvitiyakshara prasa but also in anuprasam in the Madhyamakala portion

\[
\text{daksha sikshaṇa daksha tara sura}
\text{lakshaṇa vidhi vilakshaṇa lakshya}
\text{lakshaṇa bahu vichakshaṇa sudha}
\text{bhakshaṇa guru katāksha vikshaṇa.}
\]

In the Kriti ‘Narasimha agachcha’ (Mohanam) the sound 'ra' has been used brilliantly to convey the Raudra rasa, where Lord Narasimha kills Hiranyakashipu.

\[
\text{murahara naga dhara sarasijakara}
\text{parama purusha pavanaja subhakara}
\text{suruchira kara giri varada vichara}
\text{sarasa guru guha hrihrdaya sahachara}
\]

**Yati**

Yati, like prasa seems to come more naturally when using the Sanskrit language, with its well defined structure and metrical possibilities. Thus it is not surprising to note that Dikshitar’s compositions have outstanding examples of different kinds of yati and showcase his skill with sahitya. On the other hand, yatis are not found in the compositions of either Tyagaraja or Syama Sastri. However, in the case of Tyagaraja, his conversational style allowed singers to create a srotovaha yati pattern while singing sangatis for some of his kritis. For e.g. the pallavi of the Kriti ‘Nati mata’ (Devakriya) is sung as
Apart from this, the progression of sangatis in many Tyagaraja kritis can be said to be in srotovaha yati, from a dhatu point of view.

Below is a more detailed discussion of the occurrence of yati patterns in Dikshitar's kritis.

Some fine examples of gopuchcha yati in his kritis are:

- ‘Sri Varalakshmi namastubhyam’ (Sri Raga):

  - srisarasapadē,
  - rasapadē,
  - sapadē,
  - padē,

- The concluding part of the ragamalika, ‘Purnachandra bimba’:

  - nagadhvani sahitē
  - dhvani sahitē
  - sahitē
  - hitē
  - tē

Another example of a Dikshitar Kriti with gopuchcha yati is ‘Parimala ranganatham’ (Hamirkalyani).
A brilliant example of both gopuchcha yati and srotavaha yati occurring in the same composition can be seen in the Dikshitar Kriti ‘Tyagaraja Yogavaibhavam’ (Anandabhairavi):

**Pallavi - Gopuchcha yati:**

\[
\text{tyāgarāja yōga vaibhavam} \\
\text{agarāja yōga vaibhavam} \\
\text{rāja yōga vaibhavam} \\
\text{yōga vaibhavam} \\
\text{vaibhavam} \\
\text{bhavam} \\
\text{vam}
\]

**Samashti Charanam - Srotovaha yati:**

The passage 'Siva saktyadi sakala tattva svarupa prakasam', is rendered subsequently as

\[
\text{Sam} \\
\text{Prākasam} \\
\text{svarūpa prakāsam} \\
\text{tattva svarūpa prakāsam} \\
\text{sakala tattva svarūpa prakāsam} \\
\text{siva sakti—yādi sakala tattva svarūpa prakāsam.}
\]

The gopuchcha yati pattern is also found in the Dikshitar Kriti 'Maye tvam', which is a rare example of one of his compositions with multiple charanas set in different dhatus (similar to Tyagaraja’s Harikamboji Kriti 'Enduku Nirdaya')

**Gopuchcha pattern - second charanam:**

\[
\text{sarasakāyē,} \\
\text{rasakāyē,} \\
\text{sakāyē,} \\
\text{āyē}
\]
Yamakam

Yamakam is a type of rhyme recognition where identical words or syllables occur in a section or different sections of a composition, with different meanings in different occurrences. Both Muthuswamy Dikshitar and Tyagaraja have employed yamakam in their compositions, examples of which are given below.

Muthuswamy Dikshitar

Several of Dikshitar's kritis showcase how yamakam can be introduced in different ways. In the Kriti 'Surya moorte' (Saurashtram), he has introduced the same word twice in succession each with a different meaning, in the charana "Saarasa mitra mitra bhano"

More examples of yamakam can be found in the Kriti 'Akshayalinga vibho' (Sankarabharanam). In the anupallavi phrase 'Daksha sikshana daksha tara', the word 'Daksha' in the first usage means 'Daksha prajapati' and in the second occurrence, it means 'diligent'. In another instance in the same line, Dikshitar uses the word 'lakshana' thrice with different meanings. In the phrase 'Suralakshana vidhivilakshana lakshya lakshana', 'suralakshana' refers to divine attributes or attributes of 'suras'; in 'vidhivi lakshana', lakshana is part of the word 'Vilakshana' and in the third case, 'lakshana' means grammatical knowledge, as distinct from lakshya Gnana.

Tyagaraja

Tyagaraja has also used yamakam in different ways in many of his compositions. In the Kriti 'Anupama gunambudhi' (Atana), there are many examples of yamakam. In the first charana, the phrase,' Janaka jamata vai Janakaja mata vai Janaka jalamu chalu chalunu Hari', has three occurrences of 'ja na ka ja' : in the first case 'Janaka' + 'jamata'
means Janaka's son in law, ‘Janakaja’ + ‘mata’ means Sita's mother namely the earth and in the third occurrence, ‘Janaka’ means father while ‘jalamu’ means deceptive trick. In the next charana, the phrase 'Kanakapata ninnu Kana kapata mela tanu Kanapathanamu setugana' has the following meanings for the repeated aksharas 'ka na ka pa ta', where ‘Kanakapata’ means apparel of golden hue; ‘Kana’ + ‘kapata’ means deceitful looks; ‘Janaka’ + ‘pathanamu’ means treating as precious.

In the charanas of the Kriti ‘Telisi Rama’ (Purnachandrika), Tyagaraja uses yamakam explicitly in the lines ‘Ramayani chapalakshula peru, Ramayani Brahmamunaku peru’, where he explains that the word ‘Rama’ may denote either 'Lord' or colloquially mean a ‘woman’.

Other brilliant examples of yamakam in Tyagaraja's kritis include the Kriti 'Saketa niketana' (Kannada), where the anupallavi has the phrase 'Nike marulaitini nikela gunamu' where ‘Ni ke’ is repeated, in the first usage meaning 'to you' and in the second case, as part of 'nikela' asking 'Why to you'. Again in the charana, the words 'Rakendu mukha inta parakemi nenaruneni, Rakemikula koritirakesi harana, Rakemainca Cheppaku rakekalu veturu’, have the syllables 'Ra ke' occurring seven times, each time as part of a word meaning different things, as outlined below:

Rakendu mukha inta parakemi nenaruneni
(night) (negligence)
Rakemikula koritirakesi harana
(Coming) (Come kesi)
Rakemainca Cheppaku rakekalu veturu
(Without coming) (Admonition)
Tyagaraja has also exploited the syllables ‘raja’ in his mudra very well, using the word 'raja to mean many different things in different kritis while at the same time stamping the Kriti with his mudra.

**Gamakas**

The word “gamaka” has been derived from the Sanskrit root “gam” which means to go. As the name implies, gamakas are movements, or graces which characterize the gait of a raga. Gamakas are the musical effects produced when the plain character of a note is altered in some manner. They are the backbone of a raga and determine its melodic character. Two ragas with identical arohana and avarohana may differ from each other solely based on the nature of their gamakas for e.g. Arabhi and Sama, Bhairavi and Manji. Gamakas were initially classified by Sarangadeva into fifteen types called the panchadasha gamakas, but they have since been amalgamated into the Dashavidha gamakas which include the ones most commonly used today. These are:

1. **Arohana**: A grace embracing notes in ascending order; e.g., s r g m p d n s.
2. **Avarohana**: A grace inherent in the notes in descending order, e.g., s n d p m g r s.
3. **Dhaalu**: This involves starting on a basic note and producing the higher notes in conformity with the raga bhaava. Thus beginning on shadja and sounding panchama, beginning on shadja and sounding madhyama, beginning on shadja and sounding gandhara, beginning on shadja and sounding rishabha etc. e.g. ‘sp sm sg sr’
4. **Sphurita**: It is a janta svara phrase wherein the lower note in between each janta svara group is faintly heard. The second note of each janta svara is stressed

5. **Kampita**: oscillation or shake that may be dirgha (long or hrsva(short)

6. **Aahata**: A grace inherent in the phrase; ‘sr rg gm mp’

7. **Pratyahata**: A grace present in the avarohana karma of the previous example; ‘sn nd dp pm’

8. **Tripuscha**: Swaras in triplets; ‘sss rrr ggg mmm’ etc.

9. **Andola**: playing swaras in the following manner, ‘srs Dd’, ‘srs Pp’, ‘srs Mm’, ‘srs Gg’

10. **Murchhana**: Starting on shadja and proceeding regularly in the arohana krama and finishing on the dirgha nishaada and then starting on rishabha and proceeding likewise and finishing on the dirgha shadja and so on. In this, phrases are executed rapidly. e.g. ‘srgmpdN’, ‘rgmpdnS’, ‘gmpdnsR’, ‘mpdnsrG’ and so on.

   Another way of classifying gamakas is based on the style of execution i.e. *rava* (vibrato) e.g. spurita or tripuscha and *Jaaru* (portamento) e.g. Kampita

   Dikshitar’s mastery over the vina enabled him to enrich his compositions profusely with gamakas, as no other Karnatic composer has done. The gamakas so natural and characteristic of vina abound in all his compositions. To do justice to Dikshitar’s kritis, a musician needs to be proficient in the dasavidha gamakas. Since most of his kritis are in the Vilambita kala and he focused on visualizing the raga forms in his music, he was able to bring out all the shades of gamakas in his music and use these to give shape to his kritis. In contrast, though Syama Sastri also composed in Vilamba kala, his focus on the laya aspects
lends his music a sprightlier aspect than that of Dikshitar, whose kritis tend to be stately and serene. Additionally Dikshitar’s knowledge of Hindusthani music also profoundly influenced his handling of ragas and the use of gamakas. For e.g his Kriti 'Sri Guruguha tarayasuman' (Devakriya) is a fusion of Suddha Saveri with the Durga of Hindusthani music. His kritis in Hamirkalyani, Yamunakalyani, Kalyani, ('Abhayamba jagadamba'), Brindavana saranga ('Soundara rajam') and Dvijavanti ('Akhilandeshwari rakshamam') also have marked shades of the allied Hindusthani ragas. In his Brindavani Saranga compositions (e.g. ‘Soundararajam’), he only stresses the Kaisika (Komal) nishada and applies the Kakali (Shuddh) Nishada through gamakas, unlike Hindusthani music in which both nishadas are stressed. This gives the raga a singular flavour which is a blend of Hindusthani and Karnataka. Similarly in Dvijavanti (Jaijaivanti in Hindusthani music), he dropped the Kakali (Shuddh) Nishada while stressing the komal gandharam.

Syama Sastri’s compositions, being set in the vilambita kala, also showcase the different gamakas in a raga. For instance, his different compositions in Anadabhairavi bring out different aspects of the raga, ranging from a simple delineation of the raga in his Kriti ‘Himaachalatanaya’ to jaru gamakas in the madhyamakala tempo in Rupaka tala in the Kriti ‘Pahi Sri’, jaru gamakas in slow tempo set to Misra Chapu tala in the Kriti ‘Mari Vere’ and finally an elaborate raga portrayal in the Adi tala double kalai Kriti ‘O Jagadamba’. In the latter’s anupallavi, the words ‘saroja nayana sugana’ are an example of Dhaalu gamaka. Many examples of gamakas can also be found in Syama Sastri’s swarajatis. His Todi swarajati ‘Raave’ begins with a mandra sthayi dirgha dhaivata which is sung with kampita gamaka. His Bhairavi swarajati ‘Kamakshi’ has the 8 charanas starting in the ascending order of the arohana as ‘s r g m p d n s’.
Some noteworthy examples of gamakas in this swarajati include the beginning of the third charanam which starts in G rendered with gamakas and is then followed by an exploration of the different shades of the madhyamam, ranging from a delicate throbbing gamaka for the words ‘Padma bhava’ (M P G R) to a higher gamaka ending in P for the words “Hari” (G M) and “Shambu nuta” (P; D M G). In the next charana too, there is a beautiful jaru gamaka that links the higher octave S to P when the words ‘Taamasamu seyaka’ (P; D N S P) are rendered.\(^3\) The Yadhukula kambodhi swarajati has many instances of jaru gamakas as well as the pratyahata gamaka, which is a characteristic of the raga. Even in his varnams, there are many gamaka prayogas for e.g. the Anandabhairavi varnam ‘Sami ninne’ not only begins with a characteristic jaru gamaka s/sdpmgm, but also has this at many other parts of the composition.

Tyagaraja too, like his peers, has composed many kritis rich in gamakas and raga bhava. Given the volume and variety of his compositions, his kritis range from the simple ‘Vidamu seye’ (Kharaharapriya) to gamaka rich compositions like ‘Kaddanu variki’ (Todi). He has experimented with different types of gamakas in different kritis in the same raga itself, for instance the Begada Kriti ‘Naadopasana’ has a lot of jaarus and the gliding notes create a light dramatic effect. On the other hand, his Kriti ‘Bhaktuni charitramu’ in the same raga has more traditional Begada phrases lending the song an altogether heavier and more classical piece in Begada raga. Similarly one can find a more elaborate treatment of Madhyamavati raga in songs like ‘Adigi Sukhamu’ than ‘Nadupai’. In ‘Evarichirira’ gamakas can be cleverly accommodated within the sangatis to bring out the

meaning. For instance, in the phrase ‘okatesina padiyai noorai vaiyai’ in the charanam, the fast gamakas ‘nsrnsrm rmpnmpn rmpnsrmp’ are really apt to conjure up a vision of Ramas arrows going in tens and hundreds and thousands. In ‘Enduko bhaga teliyadu’ (Mohanam), the pallavi is rich with sangatis which the different approaches to the word ‘enduko’ serving to bring out the different emotions while asking Lord Rama the question “why”. He has created songs with gamakas for different level of experienced musicians.

Summary

A perusal of the various decorative angas of a Kriti lead us to the inference that the Trinity seem to have employed all possible decorative angas in their compositions and it is little wonder that they are lorded for their contribution in this area. While all other forms like Varnams, Thillanas etc. have evolved significantly even after the era of the Trinity, the Kriti form remains unchanged from where they had left it several centuries ago. It is a great credit to their genius that nobody in succeeding generations has been able to add any substantial aspect to the development of this form, which is the backbone of the Karnatic music system today. They unleashed creativity in all aspects of music and their conceptions of ragas which are embodied in different decorative angas like chittaswaras, mudras, sangatis etc. have shaped the evolution and popularity of ragas which are in use today. Different angas depicted different facets of a raga and served to capture the mind of the singer and the listener alike. These have also served to inspire several high quality compositions by composers in succeeding generations.