In order to have a more nuanced appreciation of the contributions of the Trinity, this chapter analyses the body of work of the Trinity in eight or nine specific ragas. The main attempt here is not to give a detailed account of all that the Trinity has done in these ragas, but to establish, through a portrayal of the variety and innovativeness with which they have handled these ragas, the uniqueness of their contribution which has stood the test of time and gained popularity and undying reverence amongst scholars and rasikas till today. The analysis is intended to help draw parallels in the thoughts and creative ideas explored by the Trinity in their outpourings and their contribution to shaping these ragas.

It is interesting to note that the compositions of the Trinity in these ragas alone form a significant part of the concert repertoire of a performing artist of this generation. There are only twenty seven ragas in which all three of the Trinity have composed – these include Melakarta, Upanga and Bhashanga ragas. In these twenty seven ragas, Tyagaraja has composed two hundred and eighty eight Kritis, Muthuswamy Dikshitar - one hundred and twenty three Kritis and Syama Sastri - sixty four Kritis. Again, of these twenty seven ragas, some ragas were more popular and had many more songs than others, with the rakti ragas being more popular, followed by the ghana ragas. The most popular ones, in descending order of number of Kritis being Todi, Sankarabharanam, Kalyani, Bhairavi, Saveri, Madhyamavati and Arabhi. While it is not possible to examine all the twenty seven ragas in detail, this chapter will cover some of them viz. Todi, Sankarabharanam, Kalyani, Bhairavi, Saveri, Anandabhairavi, Dhanyasi, Kambhoji and Saveri. The following sections contain brief descriptions

1 ‘The Splendour of Sankarabharanam’, Dr V V Srivatsa
of each raga, followed by an analysis of the Trinity’s compositions in these ragas and critical appreciations of songs of each of the three in all the ragas.

**ANANDABHAIRAVI**

**Raga details**

Anandabhairavi is an ancient raga that is a janya of the twentieth melakarta raga Natabhairavi. The raga lakshana shloka for Anandabhairavi from Subbarama Dikshitar’s Sangita Sampradaya Pradarshini is:

आरोहे ऋषभं त्यक्तव धवक्रं च समाचरेत
संपूर्णा सग्रहोपेता भवेदानन्दभैरवी

ārōhē riśabham tyaktvā dhavakram ca samācarēt
sampūrṇā sagrahōpētā bhavēdānandabhairavī

**Meaning:** Anandabhairavi has rishabham varjyam in the arohanam and vakra dhaivatam. It is a complete and upanga raga, with shadja graham.

It is a sampoorna upanga raga which has a vakra prayoga in its arohana. It takes the swaras Chatusruti Rishabham, Sadharana Gandharam, Suddha Madhyamam, Suddha Dhaivatam and Kaisiki Nishadham. Its arohana and avarohana are as follows:

Ārohaṇa : S G2 R2 G2 M1 P D1 P S
Avarohaṇa : S N2 D1 P M1 G2 R2 S
Anandabhairavi has three anya swaras - Antara Gandharam (G3, used in the phrase ‘M P M G G M’), Chatusruti Dhaivatam (D2, used in the phrase ‘G M P D’) and Kakali Nishadham (N3, no longer used). However, it is said that neither Tyagaraja nor Dikshitar used any of the anya swaras in their compositions².

The swara groupings G2 M1 P D1 and P M G3 G3 M1 are characteristic sancharas of this raga. This heavy classical raga lends itself beautifully to folk tunes. Folk group dances called Kummi and Kolattam have many compositions in this raga³. This raga is particularly suited to evoking karuna and sringara rasas and its effect is fully brought out when it is sung in vilamba kala.

**Compositions of the Trinity**

Anandabhairavi is an unusual raga insofar as compositions of the Trinity are concerned, as it is one of the few ragas in which both Muthuswamy Dikshitar and Syama Sastri have created more compositions than Tyagaraja. The latter has composed three Kritis in Anandabhairavi whereas Dikshitar and Syama Sastri have each composed seven Kritis.

**Syama Sastri**

Anandabhairavi appears to have been one of Syama Sastri’s favourite ragas, as can be inferred from his seven compositions in it. All his compositions in this raga are heavy classical songs and are set to a variety of talas including Adi, Misra Chapu, Triputa, Ata and Rupakam.

²http://en.wikipedia.org/wiki/Anandabhairavi;

³http://seetha-narayanan.sulekha.com/blog/post/2003/05/great-ragas-anandabhairavi.htm
He is believed to have shaped the raga in the form it is heard today, by introducing gamakas in folk tunes and giving shape to various sancharas and prayogas. The various graha swaras he has used for his compositions in this raga are adhara shadja, madhyama and panchama. Some of his compositions are described below:

- **Adhara shadja** – ‘Adinamunichi’ (Tisra Triputa), ‘Himachala tanaya brova’ (Adi), ‘Pahi sri giri raja sute’ (Rupakam)
- **Madhyama** – ‘Mahilo’ (Adi)
- **Panchama** – ‘O Jagadamba’ (Adi), ‘Marivere gati evaramma’ (Misra Chapu)

‘Adinamuninchi’ is a Kriti starting at adhara shadja and set to the rare Tisra Triputa tala. In this Kriti there are some examples of unique setting, for instance in the phrase ‘ni mahimalanu padaleda’, the words in that one avartana itself are in madhyamakala tempo.

‘Himachala tanaya brova’ is another Kriti starting at adhara shadja and is set to Adi tala. This song is replete with raga bhava and three charanas, which are full of swaraksharas and prosodical beauty. For instance, the second charanam is ‘uma hamsa gama tamasama brova dikkevaru nikkamuganu makipudabhimanamu cupu bharama vinuma dayatonu’. The tala setting for this Kriti is 3+3+2 like a javali, for e.g. hi+ma+chala tanaya, the next line is kidi+man+chi. Other examples are ku+ma+ra in the Anupallavi and the next line sa+ma+na mevarila, nu+ma+navati sri, bri+ han+ nayaki. There is also a swaraksharam in ‘samanamevaru’ in ‘sa ma’. The progression in the second Charanam - *uma* ends in pa, ‘hams agama’ - ends in ma (hamsa is five), *tamasama* (ends in ga). The frequent occurrence of Ma gives a euphonic effect.

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4 *Ragas in Carnatic music* by Dr. S. Bhagyalekshmy, Pub. 1990, CBH Publications
Dvitiyakshara prasa is maintained throughout the song, and not only in the Pallavi and Anupallavi.

The third Kriti starting at adhara shadja is ‘Pahi sri giriraja sute’, which has a ‘s p s’ beginning which is unusual for a song in this raga, even though it is a phrase which is very patent to Anandabhairavi. This Kriti is in Sanskrit and also has lots of swaraksharas. It has a chitta swara which is in slight madhyamakala and does not have any sahitya.

The Kriti ‘Mahilo Amba’ starts with a swaraksharam at madhyama and is set to Adi tala. It has pleasing words, full of bhava. Syama Sastri has also composed a Varnam in Anandabhairavi – ‘Saminirammanave’ in Khanda Ata tala. This Varnam has sahitya like a pada Varnam and sahitya is available for the ettugada swara and the 1st, 4th and 5th charana swaras. There is also an anubandha that is sung after the last charana swara. This Varnam has a kshetra mudra ‘Kanchi vasuai ne i varadarajuni’. Scholars believe that this differs from his other compositions because the Telugu used in this Varnam is more poetic than the simple colloquial style that he uses in most of his Kritis.

Syama Sastri’s Kriti ‘Marivere gati’ starts at panchama and is set to Misra Chapu tala, which gives it a very lilting effect. The panchama is an important note in Anandabhairavi and the starting of this Kriti is very appealing, with the progression of sangatis also conveying the emotion of the song in a very apt fashion. The end of the Pallavi ‘I mahilo brochutaku’ helps to highlight the beauty and aptness of the word and sahitya – the phrase ‘brochutaku’ means save me and ‘mahilo’ starts in ma at a swarakshara and the net effect brings to life the pathos in the song. The Anupallavi- sharanagata is a jaru from adhara shadja to tara shadja. Another Anupallavi phrase ‘Sada nammiti
nammitini meenakshi’, highlights the way in which Syama Sastri used a word twice in his songs in order to emphasise the meaning (For example in Mayamma in Ahiri also he has used the word nammiti in the Charanam to emphasise the meaning). This Kriti also has a chittaswara which starts with a swarakshara - Pa. The song is replete with jarus.

The anya swara ‘small dhaivata’ which comes in the word ‘hridaya mulogati’ is very well used.

Critical Appreciation of ‘O Jagadamba’
Raga : Anandabhairavi  Tala : Adi

Pallavi
ō jagadamba nanu amba nī
vu javamuna brōvu amba

Anupallavi
īḷ jagati gatiyai janulaku maritējamuna
rājavīnutayau rājamukhi sarōjanayana suguṇa
rājarājita kāmākshi

Charanam
kannatalli nādu chentanenta
kannaḍa tsalupaga tagunā
ninu nē nammīyunnavaḍgadā
nannōkani brōchuṭakarudā?
anni bhuvanambulu gācēvu pra
sannamūrtti annapūrṇa varadā
vinnapambu vinnavihnchi sannidhi vi-
In this Kriti, Syama Sastri hails Amba as having unequalled splendor on Earth. He then describes her lotus-eyed beauty and calling her by her different names like Sankari, Ambika, Brihannayaki etc., asks her to grant his desires and save him. He hails her as Lalita and prays...
to her to listen to him as she would to her son and says that she is his mother. Again he says that there is no one to equal her on Earth; that she is extolled by the music of Sama and ends by saying that he cannot bear any more delay on her part and that she alone is his mother.

**Critical Appreciation**

The Kriti ‘O Jagadamba’ is a classical song with a majestic slow gait - it gives the impression of calling Jagadamba in an appealing manner. It is a classic Syama Sastri Kriti in which the essence of Anandabhairavi is brought out very nicely. Dhatu-matu balance is beautifully throughout the song, especially in places like ‘O Jagadamba’ in the Pallavi where the vowel ‘O’ is given due elongation to convey the mood and appeal of the composer. The progression of sangatis in the Pallavi is a gradual one. All the facets of the raga are brought out in different octaves. Antara gandhara prayoga is used to bring out a very contrasting effect. The charana is sung in madhyama kala. Syama Sastri has explored a lot of phrases between sa and ma. In the chittaswara, the composer has kept the phrase - S, ndp P, mgrS, mgm- like a makutam, enhancing the grandeur of the song.

**Tyagaraja**

Tyagaraja’s three compositions in Anandabhairavi are

- ‘Ksheera sagara vihara’ (Jhampa) – Set to the unusual Jhampa tala, this Kriti starts in adhara shadja and sings the praises of Rama. It is an utssava sampradaya Kriti and is normally sung in madhyama sruti, making it very evocative. The dhatu and mathu are simple and effective, with the same tune throughout. The entire song has the effect of a lullaby, owing to the raga-tala combination
‘Rama Rama’ (Adi) – This is a divyanama kirtana with six charanas, singing the praises of Rama and it starts in Madhyama. Its G M P starting is typical of Anandabhairavi. The words are beautiful and convey the appealing bhava very appropriately.

‘Nike theliyaka’ (Adi) – This Kriti starts in panchama, with an attractive P S phrase. In this Kriti Tyagaraja expresses his devotion to the Lord whom he sees everywhere.

Critical Appreciation of ‘Nike theliyaka’
Raga : Anandabhairavi Tala : Adi

Pallavi
Nikē teliyaka bōtē-
nēnēmi sēyutura?

Anupallavi
lōkādhārud avai nā-
loni praṭvaliṅcē jāli

Charanam
endendu jūcina
endendu balikina
endendu sēviṅcina
endendu pūjiṅcina
andandu nivani tōche-
ḍanduku nī pādara-
vindamunu dhyāniṅcina-
dendukani- tyāgarājasannuta
**Meaning:** In this Kriti, Tyagaraja asks Lord Rama, that if He himself is not aware, what can Tyagaraja do? Saying that he is being consumed by anguish, Tyagaraja tells the Lord who pervades and sustains the universe, that he has been contemplating His feet no matter where he looks or what he sees or to whom he speaks, he should feel as though he is seeing and speaking with his Lord.

**Critical appreciation**

The Kriti has a very beautiful and characteristic Anandabhairavi beginning with - p s n d p. The dhatu is simple and lilting and there is beautiful euphonic prosody in the first lines of the Charanam, with the repetition of the word ‘endendu’ in ‘endendu juchina endendu balikina, endendu sevinchina, endendu poojinchina’. Antyakshara prasa is also showcased here through the words- ‘juchina’, ‘balikina’, ‘sevinchina’, ‘pujinchina’. The antara gandhara prayoga in the Charanam is very beautifully brought out in the words ‘endendu pujinchina’. In an interesting twist, the last line of the Charanam, starting from ‘nannukoni’ is in madhyamakala.

**Muthuswamy Dikshitar**

Dikshitar has composed seven Kritis in Anandabhairavi in various talas like Adi, Rupakam and Triputa. Many of these are group Kritis – one from the Abhayamba vibhakti Kritis (‘Abhayamba nayaka’, Triputa), one from the Guruguha vibhakti Kritis (‘Manasa guruguha’, Rupakam), one of the Tyagaraja vibhakti Kritis (‘Tyagaraja yoga vaibhavam’, Rupakam) and one from the Kamalamba navavarnam (‘Kamalamba samrakshatu’, Triputa). Other Kritis include ‘Paradevate Namaste’ (Adi), ‘Anandeswarena samrakshithoham’ (Misra Chapu) and ‘Dandayudhapanim’ (Rupakam). All of these Kritis have the graha swara as panchamam with the exception of ‘Tyagaraja yoga vaibhavam’, which starts at the adhara shadja.
‘Kamalamba samrakshatu’ is the first of the Kamalamba navavarna compositions and beautifully brings out both the grandeur and the gentleness of Anandabhairavi raga. It has a typical Anandabhairavi starting and brilliant dhatu and matu set to a majestic Misra Chapu tala. The extensive use of suddha dhaivatam in this Kriti adds to its majesty. The first word of the Kriti is ‘kamala’, it occurs twice in that line - this is a yamakam. Dikshitar’s skill with prosody is also evident in the beautiful antya prasa in the Anupallavi, where every word ends with khi e.g. ‘mukhi’, ‘sakhi’, ‘sukhi’ and ‘shukhi’ which has a very euphonic and pleasing effect. This Kriti only has a partial raga mudra ‘Anandha’. In the Charanam the dviyakshara prasa is observed very strictly- ‘tripu’ in ‘tripuradi’, ‘tipu’ in ‘kshitipura’, ‘ripu’ in ‘sura ripu’, ‘tripu’ in ‘tripureshi’, ‘ripu’ in ‘madhu ripu’ and ‘tripu’ in ‘Tripura’. Hence, even the endings are with u.

‘Manasa guruguha’ is the second of the Guruguha vibhakti Kritis and is set entirely in the dvitiya vibhakti or accusative case. Here Dikshitar adopts an instructive tone, commanding the mind to worship the Guru and leave worldly illusions. The Kriti truly creates ‘Anandha’ in the minds of the listeners and lives up to the name of the raga. The majesty of two kalais in Roopaka tala is a speciality of Dikshitar and is well brought out in this Kriti. The first two lines of the Pallavi end with ‘Bhajarere’ and ‘tyajarere’ and the last line of Anupallavi ends with ‘vrajarere’. All endings of lines are unique because they end with grr mgg. The Charanam has rhyming words ‘satva’, ‘tatva’ and in the madhyamakalam, we have ‘natva’, ‘kritva’, ‘jitva’ and ‘matva’. This Kriti has many ‘nokkus’, starting with a nokku on madhyamam, before moving to panchamam at ‘manasa’. In the Anupallavi, Dikshitar proceeds from Madhya sthayi with ‘S p p S’ at ‘manava’ to tara sthayi madhyama with ‘smgrs’ at ‘janmani samprapte’. The Charanam of this
Kriti abounds with spurita and kampita gamakas, some outstanding examples being ‘sGmP’ phrase at ‘sadasivam’ followed by striking usage of the suddha dhaivata at ‘SndPdp’ at ‘svavidya’.

‘Tyagaraja yoga vaibhavam’ is a justly famous Dikshitar Kriti where his prosodical excellence reaches new heights. This Kriti starts in adhara shadja and is set to Rupakam two kalai. It has a grand beginning with, sa, pa, grs. The raga’s beauty can be seen in each phrase. There is a raga mudra at the beginning of the madhyamakalam passage-‘sri guruguha gurum satchidananda bhairavisham’. Dikshitar’s use of both gopuchchha and srotovaha yati in this composition is masterly. The sahitya corresponding to these are:

**Gopuchcha yati** (fanning out like a cows tail-tapering/descending order)

- tyagarāja yōga vaibhavam
- agarāja yōga vaibhavam
- rājayōga vaibhavam
- yōga vaibhavam
  - vaibhavam
  - bhavam
  - vam

**Srotovaha Yati** (Flowing as a river- ascending order)

- śam
- prakaśam
- svaroop prakaśam
- tattva svaroop prakaśam
- sakala tattva svaroop prakaśam
- śivaśaktyadi sakala tattva svaroop prakaśam
Though this Kriti is short in musical terms the grandeur of its poetry, sahitya and philosophy is awe inspiring. Other Dikshitar Kritis in this raga include ‘Anandeswarena samrakshitoham’ (Triputa), ‘Dandayudha panim’ (Rupakam), ‘Paradevate namaste pahi’ (Adi). Thus we see that Dikshitar has sculpted towering masterpieces in this raga in his inimitable and erudite style.

The Kriti ‘Paradevate’ starts in panchama and is set to Adi tala, single kalai. It is a simple, short Kriti with pleasing beautiful words and is embellished not only with the usual madhyamakala passage, but also with a crisp chitta swara.

Critical Appreciation of ‘Anandeswarena samrakshitoham’
Raga: Anandabhairavi Tala: Miśra Caṇḍa
Meḷa 15

Pallavi
ānandēśwarēṇa samrakshitōham
nityānanda ruposmi bramhānanda ruposmi

Anupallavi
jñānapradāṇa guruguharupa ci-
dānanda nātha svarupa prakāśēna

Charanam
avayavatrāyatitēnā nityēna
avasthātrayasākshiṇādi śuddēṇa
bhavapañcakoṣa vyatiriktēṇa buddhēṇa
śīva saccidānandarupēṇā muktēṇa

Madhyamakalam
śravaṇa manana nidadhyāsana sa-
Critical Appreciation

‘Anandeswarena’ is a majestic and scholarly Kriti set to Misra Chapu tala. It showcases vdi-samvadi combinations, beautiful sahitya and explores all facets of the raga. The song begins with the notes Pa, Sa - which immediately establishes Anandabhairavi ragam without a doubt. It is a very good piece in Anandabhairavi and is especially important because it is a song on all the holy lingas of Siva rolled into one. Some other things which are noteworthy are also the beginning notes of the Anupallavi and the Charanam. The first line of the Anupallavi dwells on the most patent and characteristic swaras of this raga - Sa, Pa and Sa. In the Charanam, Dikshitar has given another important phrase for Anandabhairavi which is sa pa, exact opposite of the Pallavi which began with pa, sa, showing that the opposites are just as patent phrases of the ragam. He also brings out the good vadi samvadi notes in the raga. For e.g. The Anupallavi starts with ‘gyana pradana guru guha swaroopa’ where ‘gyana’ is SrSn, ‘pradana’ is Pdp. Then in the last line of the Charanam before the madhyamakalam the phrase ‘roopena muktyena’ is srn rsndp, pdp pmgrs.

Summary

Anandabhairavi is one of the very old ragas and has been handled by many composers like Purandaradasa, Neelakantha Sivan, Muthayya Bhagavatar, Swati Tirunal, Papanasam Sivan and Oothukadu Venkatakavi. Their contributions span a variety of forms from pada varnas to Kritis, Javalis and Tillanas. However, it cannot be disputed that Syama
Sastri’s and Dikshitar’s contributions are outstanding influence over how we perceive and appreciate the raga today. The names of Syama Sastri and Dikshitar have almost become synonymous with this raga because of their remarkable contributions. They have taken care to bring out raga embellishments like vadi-samvadi, yatis, vishesha prayogas and highlight the beauty that lies merely in the simultaneous rendering of sa and pa (eg ‘Pahi sri giriraja sute’ of Syama Sastri and ‘Anandeswarena’ of Dikshitar) and many many more. The compositions have gone a long way in establishing the identity of Anandabhairavi ragas being worthy of more than mere folk singing, but of serious concert music and elaboration.

**BHAIRAVI**

**Raga Details**

Bhairavi is one of the most ancient Karnatic ragas, said to originate in the Shadja grama\(^5\) in the pre-christian period and is a janya raga of the 20\(^{th}\) mela Natabhairavi. It is unusual in that it is a sampoorna bhashanga raga that is more established than the mela from which it is said to be derived. The raga shloka for Bhairavi from Subbarama Dikshitar’s Sangita Sampradaya Pradarshini is given below:

\[
संपूर्णो बैरविरागः सायंकाले प्रगीयते \\
पञ्चस्रुति धैवतं च क्वचित्स्थाने प्रयुज्यते \\
संपुर्णो bhairavirāgah sāyamkalē pragiyatē \\
pancasruti dhaivatam ca kvacitsthānē prayujyatē
\]

**Meaning:** Bhairavi raga is a complete raga that is suitable for singing in the evening; panchasruti dhaivatam can be used in some places.

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The notes in the raga Bhairavi are Chatusruti Rishabham, Sadharana Gandharam, Suddha Madhyamam, Chatusruti Dhaivatam, Suddha Dhaivatam and Kaisiki Nishadham. Of these, the Arohana has chatusruti dhaivatam while the Avarohana has suddha dhaivatam i.e. the arohana and avarohana are:

- **Arohana**: S G2 R2 G2 M1 P D2 N2 S
- **Avarohana**: S N2 D1 P M1 G2 R2 S

Bhairavi is a Bhashanga raga as it takes the anya swaram D2 in the ascent in the phrase P D2 N2 S. However, D1 (from Natabhairavi) is used in descent as well as in the phrase P D N D P. Bhairavi is a raga rich in gamakas and is characterised by all the notes admitting oscillation, some of the distinctive prayogas being S G R G M and m p G r - the only swaras that can be prolonged without gamakas are R2 and M1. Its jeeva swaras are R G M P N and R M P N are nyasa swaras, with D used as a resting point only for very short intervals.

**Compositions**

Bhairavi has been a popular raga since antiquity and there is hardly any form or composer who has not composed in this raga.

**Compositions of the Trinity**

It is only fitting that a majestic raga like Bhairavi is the source of some grand compositions by the Trinity. Tyagaraja has composed eighteen songs in Bhairavi, Dikshitar, seven and Syama Sastri, three.

**Syama Sastri**

The three compositions of Syama Sastri in Bhairavi available today span three different musical forms and three different talas. His compositions are:
• ‘Parvati Janani Bhavani’ – This is a geetam in Sanskrit set to Khanda Matya tala and starts at tara sthayi shadja. It has three stanzas, all set to the same tune

• Kamakshi – This is a Swarajati set to Misra Chapu tala. The graha swara for the Pallavi is mandra sthayi Nishada. An interesting feature of this Swarajati is that the starting note for each swara sahitya is in ascending order (‘s r g m p d n s’) and the number of avartas and the range of swaras also increases with each succeeding swara sahitya. The first swara sahitya passage is 4 avartas and the last one has 16 avartas.

• ‘Sari evaramma’ - This is a Kriti set to Khanda Jhampa tala and it starts at tara sthayi shadja and has swara sahitya passages. This Kriti starts with a swarakshara at ‘sari’.

Critical Appreciation for ‘Sari Evaramma’
Raga: Bhairavi Tala: Khaṇḍa jhampa,
Melā 20

Pallavi
sari yevarammā amba ni-
dayajūḍavamma śrī kāmākshi ni

Anupallavi
paramapāvani bhavāni dēvi-
parāśakti nīvani namminānu

Swarasahitya
SngrsndP mndpmgpmgr
Snsggrgmpdn
Srggrs Pdsn Grs N
dpGrs rgmpdn

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Charanam
mādhavasōdari gauri ambama-
mahābhairavi śāmbhavi
nāda rupiṇi janani dēvi
nārāyaṇi naṇinākshi
rājarājēśvari cidrupi
rājīvakshi lōkasākshi
tējōmayi janani dēvi
ojōvati ōmkāri
pāmara pāvani pārvati dēvi-
pākārivinutē śri lalitē
śyāmakṛṣṇa paripālini dēvi
śyāmagiri suputri
Madhyamakalam
sārasaḍālanayanā hariharasuranuta lali-
tā ninu satatamu śaraṇamu
kōritini kamala pādayugamu-
nammiti sundari śankari l jagamulo

Meaning: In this Kriti, Syama Sastri asks Goddess Amba, who has no equal, to be kind to him. Calling Her the supreme purifier, the Goddess Bhavani, Devi and parashakti, the infinite form of energy, he places his implicit faith in Her. Through the charanas, Syama Sastri describes the Goddess - Her aspect and Her qualities, as the sister of Vishnu, the great Goddess Bhairavi, the form of sound, the Mother of the universe, the lotus eyed one, the supreme suzerain of the form of consciousness, as the personification of vitality, as the redeemer of the helpless, the Goddess of exquisite beauty and auspiciousness and finally says that he always seeks shelter in Her, placing his belief in Her lotus feet.
Critical appreciation

The song is in a rare tala-Khanda jhampa, which shows Syama Sastri’s creativity and competence in handling less popular talas. It begins beautifully with swaraksharas at sa, ri. Characteristic of Syama Sastri’s songs, this song also has very few words stretched over a long avartana. It embodies the essence of Bhairavi. It has a very beautiful swara sahityam, for which Syama Sastri is very famous. It also has a place for doing neravel swaram in the first line of the Charanam - madhva sodari, gauri, which also starts in a swaraksharam (ma). The song captures the karuna rasa of the composer very well. All the three parts of the song - Pallavi, Anupallavi and Charanam begin with a swaraksharam. It is a good concert piece.

Tyagaraja

Tyagaraja has composed eighteen songs in Bhairavi of which seven songs exist only in books and for which sufficient musical information is not available. Most of his compositions in this raga have been set to Adi tala though he has also used Roopaka and Misra Chapu talas. He has also started songs at various graha swaras as illustrated below.

- Mandra sthayi panchama – ‘Anandam anandamayenu’ (Adi) which has nine charanas, all with the same dhatu, like a divyanama kirtana
- Mandra sthayi Nishada – ‘Enatinomu phalamo’ (Adi) – this is a Kriti from the ‘Prahlada Bhakti Vijayam’.
- Adhara Shadja – ‘Tanayande prema’
- Rishabha – ‘Upacharamu chese varunnarani’ (Rupakam). In this Kriti, the Anupallavi starts in dha- samvadi to ri, Charanam starts in panchama). ‘Nammina varini’(Adi), ‘Lalithe sri pravriddhe’(Adi) and ‘Raksha Bettare’ (Adi) also start at Rishabha
- Gandhara – ‘Natha brovave’ (Adi)
- Chatusruti Dhaivata – ‘Upacharamulanu che konavayya’ (Adi, 2 kalai). In this Kriti, different sangatis start in different graha swaras, charana and Anupallavi start in panchama swara; ‘Tanayuni brova’ (Adi, 2 kalai), ‘Sri raghuvara suganalaya’ (Adi)
- Nishada - ‘Induka puttinchitivi’ (Adi 2 kalai), ‘Ni vanti daivamu’ (Adi) and ‘Koluvaiyunnnde’ (Adi). In the latter Kriti, the Anupallavi starts also in nishada and the Charanam starts in madhyama swara
- Tara shadja – ‘Nijamaite’ (Misra Chapu). This is one of the few Bhairavi Kritis in Misra Chapu and is part of Tyagaraja’s opera ‘Prahlada Bhakti Vijayam’. It has an unusual 3/14 eduppu
- Tara sthayi rishabha –‘Sri naradamuni gururaya’ (Adi)

One of the Kovur pancharatna Kritis, ‘Lalithe sri pravriddhe’ is a beautiful composition in this raga and exhibits not only dvitiyakshara prasa but also antya prasa and prathamakshara yati throughout.

The Kriti ‘Rama kodandarama’ (Adi) has two versions, with different graha swaras – one starting in mandra sthayi nishada and the other starts with rgm. This Kriti has an eka dhatu Charanam

One of the most popular Kritis of Tyagaraja in Bhairavi is ‘Koluvaiyyunnnde’ where he has excelled in both the dhatu and mathu. He seems to have modeled this Kriti on the Varnam musical form and it is an arresting specimen of Bhairavi, traversing the gamut of the raga in the very opening line of the song. The Pallavi spans 4 avartas but still retains the coherence of the lyric. Tyagaraja has used many unique Bhairavi phrases in this Kriti including m P D in the syllable ‘yu’ of the
word ‘yunnade’, the swaras P n d P D P for ‘Ranjillu’ and the samvadi phrase S g r S R S corresponding to ‘Sura satulu’

Critical Appreciation of ‘Tanayuni brova’

Raga: Bhairavi
Tala: Aḍi
Meḷa 20

Pallavi

\[
\text{tanayuni brōva janani vaccuno}
\]

\[
\text{talli vadda bāluḍu bōnō?}
\]

Anupallavi

\[
\text{inakulōttama! I rahasyamunu}
\]

\[
\text{yerigimpumu; mōmunu ganipimpumu}
\]

Charanam

\[
\text{vatsamu veṇṭa dhēnuvu canuno?}
\]

\[
\text{vāridamunu gani pairulu canuno?}
\]

\[
\text{matsyakaṇṭiki vituḍu veḍaluno?}
\]

\[
\text{mahini tyāgarāja vinuta! rammu delpumu}
\]

**Meaning:** In this Kriti, Tyagaraja asks Lord Rama through various examples - whether the devotee should seek the Lord always or whether God could also descend to protect His devotees and he asks the Lord to grant him His vision and reveal the secret. Tyagaraja asks whether the mother rushes to protect her child or should the tottering child seek its mother and similarly, doesn’t the cow go after its calf, do plants and saplings ever ascend to the clouds to quench their thirst and...
the lover go after his beloved or is it the other way. He asks Lord Rama to enlighten him.

**Critical appreciation**

A different flavour of Bhairavi is provided by this Kriti which starts dramatically in chatusruti dhaivatam, with the phrase d n s R S and through the Pallavi, Anupallavi and Charanam, provides the listener with a sketch of the raga in a nutshell. In the first line itself both the dhaivatas are shown. The Kriti is set in a medium-fast kala pramanam in two kalai Adi tala and is a good song in Bhairavi. Characteristic of Tyagaraja’s songs, this Kriti too showcases a good development of sangatis. There are many lines in the tara sthayi and Vadi- samvadi sangatis are present too- rgm, pdn, srg. Additionally, many mel kala sangatis are used for ending- like mndpmgrs ggmpdn.

**Muthuswamy Dikshitar**

Dikshitar has composed seven Kritis in Bhairavi in many different talas like Tisra Triputa, Adi, Rupakam, Misra Chapu and the rare tala Misra Jhampa. Like Tyagaraja, he too composed Kritis starting at a wide variety of graha swaras. His Kritis in this raga include:

- Mandra sthayi nishada – ‘Bala gopala’ (Adi, double kalai), in the Pallavi - Anupallavi-Charanam (PAC) format. This Kriti is a masterpiece, filled with prasa and melodic beauty.
- Chatusruti Dhaivata - ‘Lalitambikayai’ (Misra Chapu). This Kriti has a Pallavi and samashti Charanam as well as madhyamakalam with chittaswaram
- Suddha Dhaivata - ‘Trilochana mohinim’ (Adi), which has a Pallavi and samashti Charanam
Nishada - ‘Chintaya makanda moolakandam’ (Rupakam) in PAC format, can also be started at tara shadjam, ‘Aryam Abhayambam’ (Tisra Triputa) with Pallavi, Anupallavi and Charanam and madhyamakalam, ‘Devi Jagadiswari’ (Rupakam)

Tara sthayi shadja - ‘Sri Kamalambikayah param’ (Misra Jhampa), which is one of the Kamalamba navavarnam set of Kritis

Of all these Kritis, it is only in ‘Trilochana mohanim’ and ‘Balagopala’ that the raga mudra is not present. In all the other Bhairavi Kritis, Dikshitar has incorporated the raga mudra.

It is interesting to note that many of Dikshitar’s group Kritis have one of the group set to the raga Bhairavi. For e.g. the Kriti ‘Chintayamakanda’ is part of the Dikshitar’s group Kritis dedicated to the five Sivalingas, ‘Aryam Abhayambam’ is one of the Abhayamba vibhakti Kritis and ‘Sri Kamalambaya param’ is one of the Kamalamba navavarnam.

‘Aryaam Abhayambam’ is a remarkable Kriti that captures the rasika’s attention right from the ‘N N D P’ beginning and then goes on to showcase beautiful antyakshara prasas throughout the Kriti.

Critical Appreciation of ‘Balagopala’

Raga: Bhairavi Tala: A̐di
Meśla 20
Sahitya

Pallavi
bālagōpala pālaya āśu mām
bhaktavatsala kṛpājaladhē (hari)
Anupallavi
nīlā nirada śārīra dhiratara
nīrājakara nirupamānanda kara
līlāyā gōpavēśha dhara mura-
īdhara śrīdhara dāmōdaravara

Charanam
cāṇūra malla harāṇa nipuṇatara
caraṇa nihata śaṅkāṣṭāsura murahara
māṇikyamakuṭahāravalaya dhara
mattēbha kumbha bhēdana pāṭutara
vāṇīśārccita pīṭāmbaradhara
vaijayanti vana mālā dhara
ānāvādi vijaya mānasākara
apahata kamsāsura nata bhusura

Madhyamakalam
droṇa karna duryodhanādi hara
draupadi māna samrakshaṇakara
vaiṅika gāyaka guruguha nuta pura
vairi vihita gōpikā manōhara

Meaning: In this Kriti, Dikshitar describes baby Krishna and His glorious antics. He starts by hailing Bala Gopala as the ocean of compassion for devotees and asks Him to protect him. He describes Krishna with His blue-hued body and lotus like hands, who bestows incomparable bliss, who was incarnated as a cowherd and is adorned by Lakshmi. He then enumerates Krishna’s feats as the slayer of Chanura, Malla, Chakatasura and Mura among others and describes Krishna’s appearance and ornaments. He describes Krishna as one who is
worshipped by Brahma, who is the form of the victorious mind in conquering pride, who conquered Drona, Karna, Duryodhana and protected the honour of Draupadi, who is extolled by vina players and is equally well disposed to friend and foe.

Critical appreciation

This song is one of the very best songs in Bhairavi - it completely embodies the essence of the raga. It begins with a patent phrase of Bhairavi- nnsgr, immediately establishing without a doubt the raga in which it is set. The Madhya sthayi nishada is the starting note of the Anupallavi after the manda sthayi nishada in the Pallavi. It has also very beautifully brought out the difference in the usage of the two dhaivatas in the first line of the Anupallavi – ‘neela neerada shareera’ which also offers an excellent place for neravel and swaram. Throughout the Anupallavi, Charanam and madhyamakalam, he has maintained ‘ra’ as the ending of the last words- like ‘hara’, ‘dhara’, ‘sura’ ‘kara’ and so on. The song is a very good choice for a main piece for a concert. The beginning of the line ‘neela neerada’ also being a swaraksharam is particularly good for singing swaram.

Summary

The versatility and popularity of Bhairavi is evident from the fact that composers through centuries have composed prolificly in this raga. It is a very traditional raga, which has been employed across a plethora of forms, ranging from varnams and traditional songs to Padams, Javalis, Kritis and Tillanas. The wealth of compositions in this raga includes a huge collection of songs by Annamacharya (nearly fifty songs), Purandaradasa (nearly 13), Papanasam Sivan (seven songs), Oothukadu Venkatakavi (seven songs), Mysore Vasudevacharya (four songs), Muthaiah Bhagavathar (three songs) and Swati Tirunal (17 compositions including musical forms like Kriti, Khayal, Padam, Varnam,
Bhajan and Upakhyanam) set in a variety of talas. However, even inspite of the fact that there has been such a spurt of creative outpouring in this raga, the Trinity’s contribution in this raga does stand out amongst other composers. For instance Syama Sastri’s Bhairavi Swarajati remains one of the gems in this raga. Similarly Tyagaraja and Muthuswamy Dikshitar have given us many great songs which abound in sangatis and beautiful prayogas and which are good pieces for concert music. Even a relatively small song like ‘Lalite sri pravriddhe’ of Tyagaraja is replete with sangatis and gives a student of music a very idea of singing the raga. Tyagaraja has used the beginning ‘rns, sgrgmpdp’ and in another song ‘enati nomu phalamo’ he has started with oscillation to the lower octave nishada – ‘N sgrGm’. A similar beginning has been used by Dikshitar in his song ‘Balagopala’ which starts with ‘N sgR’. This is undoubtedly one of the most popular songs in Bhairavi on the concert platform today, as is Syama Sastri’s Swarajati. The Trinity’s compositions in this raga have inspired many composers of succeeding generations.

**DHANYASI**

**Raga details**

Dhanyasi as it is known today is an audava sampoorna raga descended from the 8th melakarta raga Hanumatodi. In the Sangita Samparadaya Pradarshini, however it is described as a bhashanga janya raga of mela 20 Nariritigaula. There was some confusion with Suddha Dhanyasi in earlier times and different musicological texts differ as to its janaka raga – there is also some evidence supporting the view that Dhanyasi was a swara scale like Saveri and Mukhari that could be applied to any melakarta raga. Dhanyasi in its present form did exist prior to the melakarta classification, as both Bhadrachala Ramadas and
Purandaradasa have composed in it. The raga lakshana shloka for Dhanyasi from Sangita Sampradaya Pradarshini is:

धन्यासिसंरागोऽरोहें रिधवर्जितः
प्रातः काले गीयते सौगानतत्वार्थवेदिमि:
Dhanyāsi rāgah sampūrṇa ārōhē rīdhavarjītah
prātah kālē giyate saugānata tvārthavēdibhih

**Meaning:** Dhanyasi is a complete raga with rishabham and rhaivatam varjyam in the arohanam and it is suitable for singing in the morning.

The arohana and avarohana are:

- **Arohana**: S G2 M1 P N2 S
- **Avarohana**: S N2 D1 P M1 G2 R1 S

The notes used in this scale are Shadjam, Sadharana Gandharam, Suddha Madhyamam, Panchamam and Kaisiki Nishadam in ascending scale, with Suddha Dhaivatam and Suddha Rishabham included in descending scale.

In the Dikshitar school (following Subbarama Dikshitar’s classification), Dhanyasi is sung with a chatusruti dhaivatam (D2) in the avarohana instead of suddha dhaivatam (D1), thus making it a janya of the 20th melakarta Natabhairavi.⁶

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Dhanyasi is a rakti raga which became popular in the 17th century and then achieved prominence through the compositions of the Trinity and subsequent composers.

**Compositions of the Trinity**

The Trinity composers have composed fifteen songs in this raga, with Tyagaraja composing eight, Muthuswamy Dikshitar, six and Syama Sastri, one.

**Syama Sastri**

There is only one Kriti of Syama Sastri in Dhanyasi available today - *'Meenalochana'* set to Misra Chapu tala and in the Pallavi-Anupallavi-Charana format, with three charanas.

**Critical Appreciation of *‘Meenalochana’***

Raga: Dhanyasi  
Tala: Miśra Caṇḍu
Meḷa 8

**Pallavi**

minalōcanā brōvayōcanā  
dinajāvāna ambā

**Anupallavi**

gāna vinōdini nī samānamu ja  
gāna gānanamma devi
Meaning: In this Kriti, Syama Sastri calls on Goddess Meenakshi to protect him, without hesitation. Describing Her as the goddess who enjoys music, he says that She has no equal in this world. He calls upon Her as his mother and asks Her to listen to his requests and describes Her as the moon-faced one, queen of the god who adorns himself with snakes and asks Her to appear before him and show him mercy. He then proceeds to describe Her as the daughter of the Himalayas, with jasmine like teeth, forever young, with an elephant like gait, who wears the crescent on Her cloud like tresses and asks Her to come at once, without delay.

Critical appreciation:

The song starts with a swaraaksharam - ma and in a very different starting akshara of the Misra Chapu talam- 6/7. One innovation that Syama Sastri has done in this Kriti is in the tala krama. Though the
krama order is 3+4, the song has an eduppu, starting in the last beat of the tala, which gives the impression of the song structure being 2+3+2.

The dvityakshara prasa is maintained throughout the song - meena, gana and kanna. This is very beautifully conceived in Dhanyasi.

**Tyagaraja**

Tyagaraja has composed at least eight Kritis in this raga in the talas Adi, Rupakam and Misra Chapu. The compositions are a mix of heavy classical pieces as well as divyanama kirtanas. The Kritis are:

- *Dhyaname varamaina* (Adi 2 kalai) - this Kriti is believed to have been modelled thematically on Purandaradasa’s devarnama. It starts in gandharam
- *Endubhayarada* (Rupakam) - This Kriti has nishada as the graha swaram and has four charanas, like a divyanama
- *Janaki nayaka niku* (Adi) - also in divyanama kirtana format
- *Ni chittamu* (Misra Chapu) - gandharam graha swara
- *Ramabhirama* (Adi) - graha swara is adhara shadja or mandra sthayi nishada
- *Sangita gnanamu* (Adi) - graha swara is panchama and one version starts in tara shadja
- *Shyama sundaranga* (Rupakam) - graha swara is panchama
- *Sri Rama dasa dasoham* (Misra Chapu) - This is a divyanama kirtana with 11 charanas and starts at tara shadja
In the Kriti ‘Ramabhi Rama’ Tyagaraja imagines soliciting the privilege of singing to Lord Rama, when he is relaxing in the royal couch along with a fully ornamented Sita. This Kriti has many sangatis in the first avarta of the Pallavi followed by none in the second avarta.

**Critical Appreciation of ‘Dhyaname varamaina’**

Raga: Dhanyasi  
Tala: Adi - 2 kalai 
Meśa 8

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Pallavi

dhyāname varamaina gangā-

snānamē;ō manasā!

---

Anupallavi

vāna niṭa munuga munuga lōni-

vañcana drōhamanu kaṇa pōvunā?

---

Charanam

paradhana nāri maṇulanu dūri-

paranindala para himsala mīri 

dharanu velayu śri rāmuni gōri-

tyāgarāju delisikonna rāma

---

**Meaning:** In this Kriti Tyagaraja says that meditation on Lord Rama is supreme and infinitely better than a bath in the river Ganga, which also destroys sins. However, any amount of water cannot wash away stains of deceit and treachery from the heart. Abandoning all desires of others’ wealth and their women, without malice in one’s heart and with
goodwill for all, Tyagaraja has discovered that contemplation of Sri Rama is the genuine Ganga snana, in this world.

Critical Appreciation

This Kriti is a very beautiful portrayal of Dhanyasi and has good kala pramanam. Sangatis like mdpmpdpmp, pnsrs ndpm - lend great beauty to the song. In the words ‘vana neeta’ in the Anupallavi, the word ‘nee’ in nishada is a beautiful swaraksharam; a similar example is ga in the word munuga in the same line. The Charanam starts with a swarakshara as well in panchama. Lots of jeeva sangatis like srns pdmp, ss p, mpg, ppmgm, pnsrsndp etc are replete in this song. Hence this song gives a very good picture of the swaroopa of the raga Dhanyasi, right from the beginning and can give great insight to a student in approaching this raga.

Muthuswamy Dikshitar

Dikshitar has quite a few compositions in Dhanyasi, in different talas and starting at different graha swaras, some of which are

- ‘Mangala Devataya’ (Rupakam) – in praise of Goddess Lakshmi, which starts at madhyama
- ‘Mayuranatham anisham’ (Misra Chapu) – in praise of Lord Shiva as Mayuranathaswami at Mayavaram. This also has its graha swara at madhyama
- ‘Paradevata brihadkuchamba’ (Adi 2 kalai) – in praise of Goddess Brihadkuch Amba at Tiruvidaimarudur. This Kriti starts at panchama, with a typical Dhanyasi phrase ‘P G M P N S D P’ and brings out myriad facets of the raga. Some notable musical features are the variation in octave like the sudden drop from
shadjam to gandharam when transiting from ‘guruguha’ to ‘janani’ in the Anupallavi, the ascent of the Dhanyasi scale as ‘MGMPMPDN’ in ‘Chidananda mahalinga’ and a similar winding ascent in the madhyamakala sahitya in the Charanam

- ‘Ramachandra dhanyam’ (Khanda Chapu). This has a graha swara of gandharam
- ‘Vedapuriswaram bhajare chitta’ (Adi) – this Kriti starts at tara shadja and is in praise of the deity at Tirukkazhukunram, near Chengalpet
- ‘Sri Ranganathaya namaste’ (Rupakam) – This Kriti starts at adhara shadja

Critical Appreciation of ‘Mangala Devathaya’

Raga: Dhanyasi
Tala: Ru²pakam
Meḷa 8/20

Pallavi
mangāldēvatayā tvayā
bahumānitōham śri

Anupallavi
pungava kamalālayayā
bhōga bhōgyālayayā

Madhyamakalam
jangama sthāvara lōka-
janana sthitilayājāyā

Charanam
Meaning: In this rare Kriti dedicated to Goddess Lakshmi, Dikshitar hails Her as the deity of prosperity and says that he has been honoured by Her. He describes Her as the one who resides in the famous abode of pleasure and prosperity, the creator, preserver and destroyer of this world comprising of living and nonliving and the invincible one. He describes Her as having red and yellow garments and then praises Her as the one who destroys poverty and unhappiness and dispels need, as the bountiful resident of Lord Vishnu’s (Rajagopala’s) heart, who blesses devotees and who is worshipped by the gods. He concludes by specifying Her beeja mantra and hails Her as victory personified.

Critical Appreciation

The song is upon goddess Lakshmi, which itself is a relatively rare thing. It is one of Dikshitar’s really good songs in Dhanyasi. It begins with a swaraksharam ‘ma’. For the dvitayakshara in the Pallavi and Anupallavi- the word ‘mangala’ is complemented with the word
‘pungava’. The Charanam has the raga mudra very cleverly embedded in the words ‘Daridra dukkhadi murdhanya sivanigrahaya’. The conception of the raga is also very beautiful. It has two sets of madhyamakalam, one each at the end of the Anupallavi and the Charanam. Through the song Dikshitar has maintained the ending of every line with a word ending with ‘aya’, for instance ‘devatayatraya’, ‘kamalalaya’ ‘layaya’, ‘nigrahaya’, ‘gruhaya’, ‘bhaktanugrahaya’, ‘padambujaya’, ‘sagaratmajaya’, ‘sivanujaya’, ‘vijaya’ and so on. It is a very good song for a concert.

Summary

Dhanyasi is replete with compositions by other composers as well. Veena Kuppaiyer has composed an Ata tala Varnam ‘Nenarunchi’ in this raga, with the unusual Graha swara of mandra sthayi nishada. Oothukadu Venkata Kavi has also many notable compositions in Dhanyasi. In ‘Bhuvanamoha sundara’, he has provided an emphatic finale to the song by using an unusual rhythmic pattern. He started the song at half of the first beat (2 out of 4) and commenced the final section right on the beat, using the unprecedented mechanism of capping off his final fast passage with a pattern of six repeated eleven times.

‘atinootana kusumakara vrajamohana saraseeruha dalalochana mamamanasa patuchorasu - swarageetasu-rrnuraleedhara uramodita bhavamochana’

In the same Kriti, he has also created jati patterns (interspersed with swaras) and then composed lyrics to match these in the next line.
'Tanomkita tajam torita sagarini sa - tajam tanam takum tarita. 
paadaambuja swayam jvalita natana va-ra- tajam tanam takum tarita'

All of his Dhanyasi Kritis are set to Adi tala.

Papanasam Sivan has composed ‘Mariyadai thano’ in Adi tala and ‘thiruvazhundhur vazh’ set to Triputa tala. Mysore Vasudevachar has composed two Kritis in Dhanyasi in Adi tala – ‘namami vidya ratnaka’ and ‘paripahimam sri hrsikesha’.

The Trinity composers have created songs that start in all the arohana notes. In the case of Syama Sastri, even though only one song is available, it is a very high quality song. These songs give a very good model for the raga Dhanyasi and for us to develop our Manodharma. Despite the fact that many composers have created ingeniously beautiful songs in Dhanyasi, the impact of the contribution of the Trinity in this raga remains undiminished and their songs remain popular amongst musicians, often even more so than the songs of other composers.

KALYANI
Raga Details

Kalyani is the 65th raga in the 72 melakartha scheme and is the counterpart of Sankarabharanam in the prati madhyama segment of the scheme. It is the fifth raga in the eleventh chakram (Rudra) and is also known as Mechakalyani. It is called Shantakalyani in the asampoorna mela paddhati followed by the Dikshitar school. The shloka for Kalyani in Subbarama Dikshitar’s Sangita Sampradaya Pradarshini is given below:
Meaning: Kalyani raga with the shanta rasa is suitable for singing at all times.

The swaras constituting this raga apart from Shadjam and Panchamam are Chatusruti Rishabham (R2), Antara Gandharam (G3), Prati Madhyamam (M2), Chatusruti Dhaivatam (D2) and Kakali Nishadham (N3) and the mnemonic is ri gu mi pa dhi nu.

Kalyani is a sarva swara gamaka varika rakti raga. All the notes in Kalyani are raga chhaya swaras and are rendered as tivra swaras with rich gamakas like kampita, sphurita and tripuchcha. Ga and Pa are amsa swaras for this raga, with ri, ga, dha and ni being nyasa swaras. Some prayogas that are suited to Kalyani raga are janta (e.g. RR GG MM DD) and dhatu prayogas (DNRNDN) as well as sa and pa varja prayogas like DNRGM.

Like Todi and Sankarabharanam discussed earlier, Kalyani too is a murchana karaka raga, yielding HariKambhoji, Natabhairavi, Sankarabharanam, Kharaharapiya and Todi, through the process of modal shift of tonic, its adhara shadjam taken at ri, ga, pa, dha and ni respectively.

Kalyani is a raga that can be sung at all times and is considered a very auspicious raga. It has around hundred and twenty janya ragas, with the most popular ones including Mohanam, Saranga, Mohanakalyani, Hamirkalyani and Yamunakalyani.
Compositions

Like its counterpart raga Sankarabharanam, Kalyani is also very versatile and has compositions of all types and nearly all composers. Starting from the Purandaradasa geetham ‘Kamalajadala’ (Triputa) to the Maha Vaidyanathan Sivan Tillana ‘Dim tatara dirana’ in Simhanandana tala, this raga has compositions to captivate all music aficionados.

Compositions of the Trinity

Kalyani was very popular with the Trinity, who have thirty nine compositions in this raga, with Tyagaraja composing twenty one, Dikshitar, eleven and Syama Sastri, nine.

Syama Sastri

There are nine compositions of Syama Sastri in Kalyani available today, the most he has composed in any raga. These include a rare Tamil composition ‘Paramukham en amma’ (Triputa) as well as Sanskrit Kriti ‘Himadrisute pahi mam’ (Rupakam) and a Varnam ‘Nive gatiyani’ (Tisra Matya). His nine songs encompass a wide variety of talas – Rupakam, Misra Jhampa, Tisra Matya, Triputa, Khanda Ata, Adi and Misra Chapu. It is interesting to note here that only twice has Syama Sastri repeated the tala in his Kalyani Kritis with ‘Birana varalichi’ and ‘Himadrisute’ both being set to Rupakam and ‘Devi nantu brovavamma’ and ‘Rave paravataraja kumari’ both set to Misra Jhampa. All the other Kritis are set to different talas – ‘Nive gatiyani’ (Varnam) in Tisra Matya, ‘Paramukham yen amma’ in Triputa, ‘Sankari sankari’ (Khanda Ata), ‘Sri Kamakshi kavave’ (Adi) and ‘Talli ninu nera’ (Misra Chapu). This remarkable statistic highlights Syama Sastri’s proficiency in laya! The different graha swaras in which he has started his Kalyani Kritis are:
• Rishabham – ‘Himadrisute pahimam’
• Gandharam – ‘Birana varalichi’, ‘Paramukham yen amma’
• Panchamam – ‘Sri Kamakshi kavave’

Of these songs, ‘Sri Kamakshi kavave’ has swara sahitya. Syama Sastri has portrayed the raga Kalyani in different ways, giving a summarized version in the Kriti ‘Birana varalichi’ and expounding at length in the Kriti ‘Talli ninnu’. As the latter is in Misra Chapu and has long pauses, it is especially suitable for showcasing the raga’s dirgha kampita gamakas. Another specialty of ‘Talli ninnu’ is its eduppu which is in the last beat of the Tala, giving it a structure of 2+3+2. Thus, because of its eduppu, the Kriti gives the impression of being in Viloma Chapu, despite being set to Misra Chapu. In both ‘Biranavara’ and ‘Talli ninnu’, he focuses mainly on the Madhya sthayi, not going beyond either the tara sthayi ‘ga’ or the mandra sthayi ‘ni’.

It is also interesting to note that the word ‘Kalyani’ occurs only in one song - ‘Sankari Sankari karunakari’. In none of the other songs had Syama Sastri thought to include the raga mudra, even when the songs were upon Goddess Kalyani and it should have been easy to do so.

**Critical Appreciation of ‘Birana varalichi’**

Raga: Kayani Tala - Rupakam/Adi Tisra gati
Mēla 65

Pallavi
birāna varālicci brō-
vumu nera nammiti
Anupallavi
purāri manōhāri-  
ṇī śri kāmākshi

Charanam
tāmasamu sēyaka nīvu  
karuṇānidhi gā-  
dā parāmukhamikanēla  
vīnu sarōjamukhi

kāmitārtthaphala dāya-  
ki dēvi! kalpalati-  
kā purāṇi madhuravāṇi  
śivuniki rāṇi  
śyāmakṛṣhṇa sōdari gau  
ri paramēśvari giri  
jā anātha rakṣṭhambu  
salupaga rāvē

Meaning: In this Kriti, Syama Sastri starts of by saying that he has implicit faith in the Goddess and asks Her to grant him boons and protect him. Then describing Her as the one who won the heart of Siva, he asks Her, as the repository of compassion, to listen to Him and not hesitate. He then describes Her more fully in the last two charanas as the bestower of the fruits of our desires, ‘Kalpalatika’ - the wish fulfilling creeper, as the timeless one whose talk is sweet, Siva’s consort, Syama Krishna’s sister and ends by asking Her to protect us.
Critical appreciation

In this Kriti, dvityakshara prasa is duly observed. It has a good kala pramanam for the raga and is very graceful, providing a beautiful conception of Kalyani. There is no swara sahitya. When the song is sung, words like Kalpalatika, Parameswari Girija are repeated twice sometimes, adding to the feeling and bhava of the song. *Birana varalichi* also has some madhyamakala phrases and is set in fast-medium tempo. For instance, in the Pallavi of this Kriti, the sangatis are developed without changing the graha swara but gradually increasing the sthayi and tempo by increasing the number of swaras.

There is a place for neravel in the phrase *syama krishna sodari parameshvari girija*. All in all this Kriti is a good choice for elaboration in a concert.

Tyagaraja

Tyagaraja has used different graha swaras for his Kalyani Kritis, but gandhara and tara shadja would appear to have been the ones he favoured most, as is shown by the number of Kritis starting at these swaras, as shown below.

- Rishabha – ‘Rama ni vadukonduvo’
- Panchama - ‘Evara madugudura’
- Dhaivata – ‘Rama rama na pai’

Arguably, Tyagaraja’s most famous Kriti in Kalyani is ‘Nidhi chala sukhama’ in Misra Chapu, which starts with an arresting phrase with samvadi swaras ‘g d p’. In this Kriti, Tyagaraja explores the theme that money cannot bring happiness, only Rama bhakti and straightforwardness can. Tyagaraja has also composed one Kriti in Khanda Chapu tala - ‘Amma ravamma’, which is also a rarity on account of being one of the few Kritis dedicated to Goddess Tulasi. This Kriti is notable for its catchy tara sthayi opening and its repeated usage of the phrase ‘Amma’ to great prosodical and euphonic effect in anuprasa.

Another Kriti starting at gandharam is ‘Etavunnara’, which unmistakably establishes the raga Kalyani in the opening phrase ‘G mp G’ itself. Tyagaraja also experiments with two speeds at this place, with the ‘mp’ being faster than the G before and after it. The first line of the
Pallavi in this Kriti abounds in sangatis while the second, in marked contrast, has hardly any sangatis at all. Continuing further, the Anupallavi set largely in the tara sthayi, contrasts brilliantly with the Pallavi which focuses on the lower half of the Madhya stayi as well as the charana, which is mostly based in the upper half of the Madhya sthayi. Thus, Tyagaraja demonstrates that it is possible to bring out the many facets of Kalyani, even by focusing on small sections at a time.

Tyagaraja has also composed songs for his operas in Kalyani for e.g. ‘Vasudevayani’, the starting song of Prahlada Bhakti Vijayam is one among three Kalyani Kritis that are part of this opera. The others two are ‘Kamala bhavudu vedale’ and ‘Vachchunu hari’. This Kriti is yet another example of the inexhaustible variety of Tyagaraja, as the composition, which begins in Tara shadjam has a highly dramatic flavor and is ideal for capturing the attention of the laity, before gently introducing them to the finer aspects of classical music. Another Kriti starting in tara shadjam is ‘Sundari ni divya rupa’, which is one of the Tiruvottiyur pancharatna Kritis and highlights Tyagaraja’s innovation in varying the gait of a Kriti. This composition moves along in a gamaka based Madhyama kalam, with a visranti at the end of the word ‘dorikenamma’ after proceeding vigourously from tara Shadjam to madhya rishabham without a Kaarvai anywhere in between. The same Varnam like style is followed in the Anupallavi and Charanam as well. In this Kriti, Tyagaraja seems to be highlighting the various possibilities within one musical form as well as providing a model for a Varnam.

In addition to ‘Sundari ni divya’, Tyagaraja has composed three other Kritis in Kalyani, which are a part of one or the other of his Pancharatnas, namely
• ‘Sive pahimam’ (Panchananda Kshetra)

• ‘Isha pahimam’ (Lalgudi Pancharatnam) - This is a classic example of a Madhyamakala Kriti with the entire Charanam in Durita kala. In this predominantly Sanskrit Kriti, Tyagaraja has also liberally used Telugu words in between, seemingly focusing more on the various facets of the raga than the lyric.

• ‘Nammi Vachchina’ (Kovur Pancharatnam) - This is a grand Kriti with a distinctive gait in between single kalai and double kalai and set to Roopaka tala.

Apart from single kalai and in-between kalai Kritis, Tyagaraja has also composed double kalai Kritis in Kalyani, including the masterpiece ‘Enduko ni manasu’. This Kriti has a rare (ragam-tanam) Pallavi like structure, with the last syllable very first line of this song, ‘Enduko ni manasu’ falling on the beat in the pattern of an Arudi. The pattern of swaras and lyric is very different in the Anupallavi as well and the entire charana is in madhyamakalam. Tyagaraja has also provided a variation on the madhyamakala Charanam in another Kalyani Kriti ‘Bhajana seyave’ (single kalai, Roopaka talam) where the Charanam starts with madhyamakalam but reverts to the original tempo of the Kriti in the last Padam.

‘Sive pahimam’ is an example of a Tyagaraja Kriti dedicated to Lord Shiva and also abounds in prosodic beauties like divityakshara and anuprasa. For instance, in the first charana, the letter ‘bha’ occurs as dvitiyakshara at eight places.

‘Svabhavamau ni prabhavamu maha-nubhavuralaina bharatiki poga –
In a departure from the standard talas, and perhaps inspired by Syama Sastri's compositions like ‘Birana varalichi’ and ‘Himadri sute’ which can be sung either in Roopaka tala chaturshra nadai or Adi tala Tisra nadai, Tyagaraja composed the Kriti ‘Rama ni vadukonduvo’ in Adi tala Tisra nadai. Other types of Kritis composed by Tyagaraja in Kalyani are the two divyanama kirtanas ‘Bhajare Raghuveeram’ (with 10 charanas) and ‘Rama ramanapai’ (with 8 charanas).

**Critical Appreciation of ‘Enduko ni manasu’**

Raga: Kalyani  
Tala: Adi  
Meḷa 65

**Pallavi**

endukō nī manasu karagadu?  
ēmi nēramō? Teliya

**Anupallavi**

endu jūcina gāni daśaratha-  
nandanugā bhāviṅcina nāpai

Charanam

Sumukhulaina yi lōkulu nan-  
nasūyalacē jūcedaru;  
vimukhulai entaṭi vāḍanibahu-  
vidhamuladūredaru;  
sumukhamunaku yōgyuḍu gā-  
dani marijūḍaganeṅchedaru;  
gamakamunanu rakshiṅceḍivāralu  
gārani ninnē kōrīna nāpai
Meaning: In this Kriti, Tyagaraja repeatedly asks Lord Rama why He has not been moved by His entreaties despite regarding everything he sees as Lord Rama. He says that even in his helpless state, people are jealous of him and abuse him, and when he turned to Lord Rama for protection, He still was not moved. He then talks about people being chasing worldly things like wealth, homes, family, aristocrats etc. and prays to Lord Rama, to save him from such a fate. He finally ends up appealing to Lord Rama, who is his sole refuge and the one dwelling in his heart to listen to his appeals.

Critical Appreciation

The Kriti starts with a typical phrase establishing the raga Kalyani immediately in Ga. The Pallavi and Anupallavi both begin with Endu.
The song mostly spans the madhyama sthayi and the tara sthayi and is a very good example of Kalyani with a variety of sangatis usually found in Kritis of Tyagaraja. The first line of the 3rd charana ‘Raga rahita’ is a good place for singing neravel and swaram and for leaving for tani avartanam. This song is popular as a main piece in a concert.

**Muthuswamy Dikshitar**

Dikshitar’s eleven Kalyani Kritis include songs from the Kamalamba Navavaranam (‘Kamalambam bhajare’, Adi) and the Abhayamba (‘Abhayamba Jagadamba’, Adi) and Madhuramba (‘Sri Madhurambike’, Khanda Chapu) vibhakti series. Other Kritis include ‘Bhajare re chita balambikam’ (Misra Chapu), ‘Brahma vidyambike’ (Adi), ‘Jnana prasoonambike’ (Rupakam), ‘Kamakshim kalyanim’ (Rupakam), ‘Kumbeswaraya Namaste’ (Misra Chapu), ‘Kumbheswarena samrakshitoham’ (Adi, gandharam- samashti Charanam), ‘Siva kameswarim chintayeham’ (Adi, tara shadjam), ‘Sri mangalambike’ (Tisra Triputa)

In his Kalyani Kritis, the only unusual tala Dikshitar has used is Tisra Triputa - the other talas he used are the usual Misra and Khanda Chapu, Adi and Rupakam. Dikshitar covered a lot of kshetras in his Kritis in Kalyani, covering Tiruvenkadu, Kalahasti, Chidambaram, Kovur, Lalgudi, Vaidiswaran koil, Mayavaram, Kumbakonam and Kanchipuram.

Most of the Kritis are dedicated to Devi, with the exception of ‘Kumbheswarena samrakshitoham’ (this Kriti also has a samashti Charanam). In all his compositions, he has only used 3 graha swaras:

• Nishadam – ‘Abhayamba jagadamba’
• Tara shadjam – ‘Jnana prasoonambike’, ‘Siva kameswarim chintayeham’, ‘Sri Madhurambike’, ‘Sri mangalambike’

‘Kamalambam bhajare’, the second Kriti from the Kamalamba Navavaranaam is one of the most popular and beautiful Kritis in Kalyani. It brings out the essence of the raga beautifully, starting with an evocative ‘G M P’ phrase and continuing the trend through the Pallavi and Anupallavi which are replete with characteristic Kalyani prayogas for e.g. the ‘NDMG DMGRS’ phrase at the sahitya ‘kalpithamayakaryam’ in the Pallavi.

The Kriti ‘Abhayamba jagadamba’ begins at tara shadjam with the phrase ‘SNDP’ and sets the raga mood beautifully for the rest of the Kriti. The Anupallavi itself contains both the composer and raga mudra and is filled with prasa beauties. In both the Anupallavi and charana, each line ends with the syllable ‘Ni’ for e.g. ‘abhayavaradapani aliveni asrita mavani kalyani’ and in the Charanam, he has also used adhyakshara prasa within each line, using the same starting syllable for each half line e.g. ‘bhakta nagalinga paripalini bhasamana navaratna malini’.

It is interesting to note that Dikshitar has incorporated the raga mudra ‘kalyani’ explicitly in five of the Kritis (‘Sri mangalambike’, ‘Sri madhurambike’, ‘Kamakshim kalyanim’, ‘Brahma vidyambike’, ‘Bhajare re chitta’), and the complete mudra ‘shantakalyani’ only in the Kriti ‘Sivakameshvarim chintaye’. In fact, in the latter, a short and lilting Kriti, Dikshitar has also showcased his genius by not only giving the entire raga mudra but also using the same phrase ‘Shanta kalyana gunashalinim’ to refer to the true state of the Goddess Sivakamasundari as the embodiment of peace as per the sthala purana.
Critical Appreciation of ‘Sri Madhurambike’
Raga: Kalyani  Tala - Khanda Chapu

Pallavi
śri madhurambikē
śri śivē avāva

Anupallavi
sōmasundrēśvara ṛṛdaya vilāsini
kāmagiripīthādhivāsini kalyaṇi

Charanam
kādi hādi sādi mantra rupiṇi kauḍi
kaivalya dāyini guruguha janani
Madhyamakalam

kadamba kānana vilāsini kātyāyani
madhura vāṇi śukhapāṇi əlivēni

Meaning: In this Kriti, Dikshitar asks the Goddess Madhurambika, the consort of Siva, to protect him. He then proceeds to describe Her, in his inimitable style, as the one who is in the heart of Soma Sundareswara and who is worshipped by Cupid or Kama the god of love. He describes Her as Kalyani, the auspicious one, who is the mystic mantra (kādi hādi and sādi), the bestower of liberation, the mother of guru guha, who resides in the Kadamba forest and speaks mellifluously, who holds a parrot in Her hand and has dark tresses resembling the bees.
Critical appreciation

It is one of the Madhuramba vibhakti Kritis. It starts in tara shadja and is set in Khanda Chapu tala, both of which make it a very striking song in Kalyani at a very racy pace. The Pallavi and Anupallavi have the same dvitayakshara prasa and also the same starting note for the first line with sa. The song is mainly in the madhyama and tara sthayis and typical of Dikshitari Kritis, has a lot of swaraksharas. The Pallavi starts in tara shadja and the Anupallavi starts in adhara shadja which is a striking contrast. The Charanam starts in Ga in a typical kalyani phrase and the madhyama kala also starts in Ga. The entire Charanam till the madhyamakalam is full of antya prasa with the words roopini, kaulini, dayini, janani and in the madhyamakala sahitya, we also have vilasini, katyayani, madhuravani, shukhapani, aliveni. This is a very good song to sing during a concert. The madhyamakala offers a very good place for singing swaras, as do the Pallavi and Anupallavi.

Summary

The raga Kalyani has been greatly enriched by the Trinity. The number of songs, deities and talas covered, language and themes make their contribution a remarkable treasure to students and rasikas of music. Syama Sastri’s experiment with talas gives us a glimpse into the genius of the composer and an inkling of the treasure of his compositions which are unavailable with us today. They have used a whole range of graha swaras and musical embellishments, covering different octaves and giving us songs for all parts of a concert- from the beginning to the end. Most importantly, they have provided great impetus and inspiration to future composers also to contribute greatly to this raga. For instance, Papanasam Sivan composed eleven songs in
this raga, while Mysore Vasudevachar composed nine songs in Kalyani\(^7\) in both Telugu and Sanskrit. His compositions include a tillana in Adi tala, vilamba kala (‘dhim tadara tani tam’) and interestingly, two Kritis in the rare tala Misra Jhampa – ‘Intha para mukhamela’ and ‘Sri Vasudevam guruvaram bhajeham’. Some other well known pre and post Trinity composers who have created songs in Kalyani include Oothkadu Venkatakavi, Bhadrachala Ramadas, Purandara Dasa, Swati Tirunal, Maha Vaidyanatha Sivan, Marga darshi Seshayengar and Muthayya Bhagavat. Again, as in the case of Sankarabharanam and Todi, the ontribution of the Trinity to the understanding of the raga and repertoire for the concert platform is outstanding.

**KAMBHOJI**

**Raga Details**

Kambhoji is an ancient raga that is known to have been in existence at least since the 7th century, since the times of the Tevaram and Divya Prabandham. It is a janyam of the raga Harikambhoji which is the 28th melakarta raga and the 4th raga in the 5th chakra – Bana. Like Bhairavi, the raga Kambhoji is also more popular and well established, as compared to its janaka raga. The raga shloka for Kambhoji from Subbarama Dikshitar’s Sangita Sampradaya Pradarshini is as follows:

काम्भोजिजिगः संपूर्णः चरोहे गनिवक्रितः
निषादः काकलियुकः क्वचित्स्थाने प्रयुज्यते

Kāmbhoji rāgaṃ sampurnaḥ caroḥe ganivaṇakritah
dhvaniḥ kākaliyuktaḥ kvacitsthānē prayujyate

\(^7\)http://www.medieval.org/music/world/carnatic/mysore.html
**Meaning:** Kambhoji is a sampurna raga with gandharam and nishadam vakram in the arohanam; in some places kakli nishadam shows up.

Kambhoji is a shadava sampoorna raga, with the note 'ni' being omitted in the arohana. It includes the swaras Chatusruti Rishabham, Antara Gandharam, Suddha Madhyamam, Chatusruti Dhaivatam and Kaisiki Nishadam, besides Shadjam and Panchamam. In addition, Kakali Nishadam may also appear as an anya swara, in vishesha prayogas like ‘S n p d s’, thus making Kambhoji an eka anya swara bhashanga ragam. The raga chhaya swaras are ma, dha and ni and nyasa swaras are ga, ma, pa and dha. All swaras can be sung with gamaka though only ga, pa and dha are resting notes\(^8\).

**Compositions of the Trinity**

The Trinity has composed sixteen songs in this raga, with Tyagaraja composing seven songs, Dikshitar - eight and Syama Sastri - one.

**Syama Sastri**

There is only one song composed by Syama Sastri in Kambhoji ‘Devi ni pada sarasamule’ (Adi) available to us today. This Kriti has an unusual eduppu scheme in that the eduppu for the Pallavi is at \(\frac{1}{2}\) idam while the Anupallavi and charana have sama eduppu. This Kriti also has two versions, one as per the books and another in the oral tradition. One version has solkattu chittaswaras and the other with dirgha swaras and hrasva swaras employing long karvais\(^9\).

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\(^8\) [www.carnatica.net/special/kambhoji-ppn.htm](http://www.carnatica.net/special/kambhoji-ppn.htm)

\(^9\) ‘Syama Sastri : His disciples and descendents’ by Y Saradhambal; [http://syamasastri.blogspot.com/](http://syamasastri.blogspot.com/)
Critical appreciation of ‘Devi ni pada sarasamule’
Raga: Kambhoji
Tala: Aṇdi
Meṭṭa 28

Pallavi
dēvi ni padasārasamulē
dikkū vērēgat evarammā nā

Anupallavi
śrīvelayu madhura nelakonna
cidrupiṇī śri minakshammā

Charanam
anāṭharakshakiyanēṭi birudu nī
kanaḍi gadā lō
kanāyaki dharalō kṛpāṇidhi nī
kanna yevarammā māyammā
kannāku latāla vitri nāpāi
kaṭākshiṅca ve vēgamē
cinnā vetalu nīvu dīrccī nannu ra-
kshiṅcuṭakīdi maṇchi sama yamamma
ekadambakāṇana mayūrī nīvē
ekadambā śankari cān-
ḍa dāna vamada khaṇḍitā
mṛḍāṇī śukapāṇī kalyāṇī
sadā ni dhyānamusēyuvārīki
gadā sāmṛājyamu!
cidāṇandarūpudaiyunna śri
sadāśivuni rāṇi! Madhura vāṇi!
ūmā ramā śyāmakṛṣṇa-

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nutā girikumāri nī-
samānamevaru brōva nīku bhā-
ramā? jagatsākshī minākshī
tāmasamujēsitē nīkidi nyā-
yama? inta jagēlanē
vēmāru nīpādadārśanamu labhiṇci nī
māṭalu vinaga vaccitinammā

**Meaning:** In this Kriti, Syama Sastri starts by calling on Devi saying Her feet are his only refuge. The Kriti is in the form of rhetorical questions posed by the composer to Devi, his mother, such as - who else is his benefactor on Earth, is she not renowned for protecting the helpless, who else is Her equal and who else is the repository of compassion in this world and so on. He then describes Devi as the peacock of the Kadamba forest, the one who subdued the demon Chanda, she who holds a parrot in Her hand, the auspicious one, whose speech is mellifluous and who blesses those who constantly worship Her. Finally he concludes by again hailing the Goddess by Her various names - Uma, Rama, Kaumari, one who is adored by Syamakrishna, asking Her why there is a delay and imploring Her to protect him as he has come to Her, blessed by the vision of her feet.

**Critical appreciation**

This is a good Kriti in Kambhoji. In the very first line, there is a striking swarakshara - padasa. In the first Charanam dvitiyakshara prasa is maintained very well (Anatha.. Kanayaku.. Kannaku.. Chinna). There are many examples of jarus pdn ma, sa pa ma, dwelling on ni and dha, all lending beauty to the song. In the last Charanam also, the words uma, samana, Tamasa, vemaru etc also show a great command over dvitiyakshara prasa. In fact, in the first line
of this charana, prasa is even maintained within the line with *uma, rama, shyama* which produces a good alliterative effect.

**Tyagaraja**

Tyagaraja is believed to have composed seven Kritis in Kambhoji, all of which are quite popular. An interesting fact about Tyagaraja’s Kritis in Kambhoji is that none of them are part of his operas, divyanama kirtanas or utsava sampradaya Kritis, despite Kambhoji being a well established and popular raga that lends itself well to all kinds of compositions. Almost all songs except the Lalgudi pancharatna are composed upon lord Rama/ Vishnu. He seems to have focused on composing highly classical concert pieces in this raga, all of which offer scope for neravel and many of the Kambhoji Kritis are set in double kalai. Talas used as Adi, Desadi, Adi, Rupakam and Tisra Triputa. He has started Kritis in the following swaras

- **Adhara shadja** – ‘*O Rangasayi*’ (Adi). This Kriti is one of the Sriranga pancharatna and can be called Tyagaraja’s crowning achievement in Kambhoji. The Pallavi is replete with sangatis and demonstrates how to sing neravel. The unusual beginning with the elongation of ‘O’ itself shows the grandeur of Lord Rangasayi lying on the bed and brings out the essence of the raga while also adding novelty to the metre. Another song starting at adhara shadja is ‘*Elara*’ which starts with ‘snpds’.

- **Madhyama** – ‘*Mahita pravridha srimati*’ (Tisra Triputa) – this is one of the Lalgudi pancharatna Kritis and set to the rare Tisra Triputa tala in double kalai and also has an eduppu starting at half of the
little finger. It is a song which is rich in sangatis and is typically sung in very slow tempo

- Panchama – ‘Evāri mata’ (Adi), ‘Ma janaki’(Adi), ‘Mari mari’(Adi). Of these, ‘Ma Janaki’ can be sung in a fast tempo while ‘Evāri mata’ is a majestic piece which meanders through 2 full octaves from mandra sthayi panchamam to tara sthayi panchamam.

- Dhaivata – ‘Mari mari ninne’

- Tara Shadja – ‘Srī Raγhuvara aprameya’(Adi). One specialty of this Kriti is that it is not in the PAC format and has a Pallavi followed by multiple charanas. It is sung like a pancharatnam, by singing swaram and then sahityam and then the Charanam in 2 kalam. This Kriti can be said to serve as a model for raga alapana, in the way that the charanas are developed, with the first one descending to mandra sthayi madhyama and subsequent charanas rising sequentially with the last one rising to tara sthayi madhyama.

Critical Appreciation of ‘O Rangasayi’

Raga: Kambhoji Tala: Aḍī
Meḷa 28

Pallavi
ō rangaśayi! Bilicitē
ō yanucu rā rāda?

Anupallavi
sāranga dharuḍu juci kai-
lāsādhipuḍu gàledā?

Charanam
bhulōka vaikuṇṭha midiyani-
nilōna nīvē yuppongī
śrīlōludai yuṇṭē mā-
cinta dirēdennāدو?
mēḷōrvalēṇi janulalō nē-
migula nogili divya rupamunu mu-
tyāla sarula yura-munugāṇa vacciti-
tyāga raja ḫrd bhushaṇa!

Meaning: In this Kriti, Tyagaraja addresses himself to Lord Rangashayi asking Him why he does not respond and appear when Tyagaraja calls Him. He asks if Lord Shiva himself has not become Kailashapati at His instance. Tyagaraja goes on to complain to the Lord that He seems to regard Srirangam as His supreme abode and is enjoying himself there in the company of His consort Sri Devi. He then asks the Lord when there will be an end to his mental suffering, as he is suffering intensely in the company of people who don’t like others’ prosperity and he seeks solace and relief by seeing the Lord. He asks the Lord, who adorns the heart of Tyagaraja to grant him His divine darshan.

Critical appreciation
This is a very popular song of Tyagaraja in Kambhoji and is often sung as the main piece of a concert. The song has a very grand and majestic beginning. The syllable O is elongated in the Pallavi and gives an impression of Lord Ranganatha lying on his bed, the serpent Sesha. The song starts in samam throughout. The sangatis in the Pallavi are intricate and varied and a classic example of the way Tyagaraja has
experimented with the raga and depicted all the possibilities of sangatis, also showing us how neravel could be done in this raga. Neravel is usually done in the first line of the Charanam.

**Muthuswamy Dikshitar**

Dikshitar has composed several songs of very high classical order in this raga. Some famous songs are ‘Sri Subramanyaya namaste’, ‘Kailasa nathena’, ‘Valmika lingam’, ‘Kamalambikayai’, ‘Kasi vishweswara ehi imam pahi’, ‘Marakata valli’, ‘Samba sada sivaya namaste’. The different talas he has used for his songs in Kambhoji are Misra Chapu, Khanda Ata (three songs), Tisra ekam and Adi. All the songs except ‘Sri Subramanyaya namaste’ and ‘Marakata valli’, have a raga mudra.

Unusually, Kambhoji is one raga where Muthuswamy Dikshitar has composed more Kritis than Tyagaraja. However, unlike Tyagaraja’s Kambhoji Kritis, all of Dikshitar’s songs are not well known – ‘Valmika lingam’ is rarely heard. He has also explored different talas and graha swaras for his Kritis in this raga, but most of his Kritis in Kambhoji start at Tara shadjam:

- Mandra Dhaivatam – ‘Sri Subramanyaya Namaste’ (Tisra ekam)
- Madhyamam – ‘Marakata vallim’ (Adi), which starts with a swaraksharam and is a small Kriti, with a samashti Charanam; ‘Kamalambikayai’(Khanda Ata), one of the Kamalamba navavarana Kritis
- Tara shadjam - ‘Kailasa Nathena’(Misra Chapu), ‘Kasi Viswesvara’(Ata)which starts with the very different prayoga-snpd (similar to Tyagaraja’s ‘Elara krishna’ but in a different sthayi), ‘Sri valmika lingam’ (Khanda Ata), ‘Samba sada sivaya namaste’ (Adi)
Critical Appreciation of ‘Sri Subramanyaya namaste’
Raga: Kambhoji
Tala: Rupakam
Meḷa 28

Pallavi
śri subrahmaṇyāya namastē namastē
manasija kōṭi kōṭi lāvanyāya dīna śaraṇyāya

Anupallavi
bhūsurādi samastajana pūjitabja caraṇāya
vāsuki takshakādi sarpa svarūpa dharaṇāya
vāsavādi sakaladēva vanditāya varēṇyāya
dāsa janabhīṣhtapradadakshataragragañyāya

Charanam
tāraka simha mukha sūra padmasura sam hartrē
tāpatraya haraṇānipuṇa tatvopadēśa kartrē
vīranuta guruguhāyajñāna dhvānta savitrē
vijayavalli bhartrē śaktyāyudha dhartrē

Madhyamakalam
dhīrāya natavidhāṭrē dēvarāja jāmāṭrē
bhūrādhībhuvanabhōktrē bhōgamōkshanipradāṭrē

Meaning: In this Kriti, Dikshitar starts by saying he worships Lord Subramanya who is a crore, crore times more beautiful than Kama (Cupid) and who helps the poor and the helpless. He describes Lord Subramanya as the one who killed Taraka, Surapadma and other demons and who explains how to get rid of our problems, the one who has lotus feet and is worshipped by Brahmins, He who is Adisesha,
Takshaka and all serpents, He who is worshipped by Indra and all the devas and is the best. He extols Lord Subramanya’s qualities of fulfilling His followers’ wishes, fearlessness, of being victorious and the one who taught His father. He then further describes Lord Subramanya as the husband of Valli who is also worshipped by Brahma and is the husband of Devasena, who is the daughter of Indra and finally ends by saying that He is the one who gives whatever one needs in this world as well as bliss in the other world.

Critical Appreciation

This song is undoubtedly one of the gems in Dikshitar’s collection. It starts in the mandra sthayi and covers all octaves. The Pallavi is replete with sangatis and the second line, ‘manasiya koti koti lavanyaya deena sharanyaya’ is sung in three speeds. The line ‘vaasa vadi’ in the Anupallavi is a beautiful place for neravel and swara singing. Typically musicians after doing neravel sing swaras for two places, ‘Vaasavadi’ and ‘Sakala’. The song has tremendous scope for sangatis and is rich in Kambhoji. The Charanam is sung in madhyama speed which keeps the tempo of the song from sagging. In the Pallavi and Anupallavi, the ending of all the lines is with ‘ya’ while he has employed the unusual ending of words with ‘re’ throughout the Charanam, in words like ‘hartre’, ‘kartre’, ‘savitre’, ‘dhartre’, ‘vidhatre’, ‘jamatre’, ‘bhoktre’, ‘pradatre’ and so on.

Upon coming back to the Pallavi after singing the Charanam, one can also start the Pallavi in melkalam, then sing in tisram and then come back to sama kalam. It is a very popular song on the concert platform and justly deserves the prominence it is accorded.
Other Composers

Many other composers have embellished Kambhoji raga with myriad musical forms. Maha Vaidyanatha Sivan composed the popular pada Varnam ‘Pankajakshi pai’(Adi). Kambhoji also has many padams and javalis set in it. Subbarama Iyer composed a Tamil Padam in this raga ‘Padari varugudu’ which starts with swaraksharam. It is generally danced to by the Kalakshetra School and is started from the Anupallavi. Kshetragana has composed over 31 padams in Kambhoji, one of which is ‘Bala vinave’ in Tisra Triputa. A famous javali in Kambhoji is ‘Emi Mayamu’ (Rupakam) by Pattabhiramayya.

Swati Tirunal has composed around sixteen songs in Kambhoji, including a Varnam, a Swarajati, several padams, upakhyanams, a Sringara pada Varnam, an Ata tala Varnam with Vadivelu; and Kritis in a variety of talas ranging from Adi, Misra Chapu and Khanda Chapu to Ata tala.

Another composer with many songs in Kambhoji is Papanasam Sivan who has composed around Kritis in this raga in a variety of graha swaras as illustrated below:

- Gandharam – ‘Pavana tanaya’(Adi)
- Dhaivatam – ‘Punchita padam’(Adi)

**Summary**

Kambhoji has been the source of expression for many great songs of the Trinity like ‘Sri Subramanyaya namaste’ and ‘O Rangasayi’. It is possible that many a succeeding composer mentioned in the preceding paragraph may have drawn inspiration from their songs. Dikshitar has attempted to start songs in different octaves, like ‘Sri Subramanyaya namaste’ in the mandhra sthayi and ‘Kailasa nathena’ in tara sthayi and has also interwoven the raga mudra very beautifully in the latter in the first line of the Charanam, ‘Satgati dayakaamboja charanam’. He has also composed in rare talas like ‘Sri Valmikalingam’ in the tara shadjam in Khanda Ata talam. While going through their songs, one can draw several parallels between Tyagaraja’s thoughts and Dikshitar’s. For instance, in both ‘Sri Subramanyaya’ of Dikshitar and ‘Soga Suga mridanga talamu’ (Sri Ranjani) of Tyagaraja, the idea that swaras can be sung in two or three places to render a greater effect upon the listener is explored. In ‘Soga Suga’, musicians often sing kalpana swaras for three places: ‘Soga suga’, ‘mridanga’ and ‘talamu’. Another similar pattern which we come across is that in ‘Sri Subramanyaya’ and songs like ‘Enduko Bhaga’ and ‘Emi Dova’, the Charanam is sung in a faster tempo than the Pallavi and Anupallavi. Whether this is intentional or not in Dikshitar’s case, the fact
nevertheless remains that the Charanam is sung by musicians of today in a faster tempo and that the songs lends itself to such rendition, which is not necessarily the case with other songs. Hence the contribution of the Trinity to this ragam have undoubtedly been quite unique and serve as good examples to draw parallels to similar thoughts in their compositions.

**SANKARABHARANAM**

**Raga Description**

Sankarabharanam is an ancient raga and is a sampoorna melakarta raga (mela no. 29), with all the swaras in the proper order in both the arohana and avarohana. It is one of the few melakarta ragas with symmetrical tetrachords with both purvanga and uttara nga being identical. The Swaras constituting this Raga, other than the Shadja (Sa) and the Panchama (Pa) are Chatusruti Rishabha (R2), Antara Gandhara (G3), Suddha Madhyama (M1), Chatusruti Dhaivata (D2) and Kakali Nishada (N3).

The raga lakshana shloka for Sankarabharanam from Subbarama Dikshitar’s Sangita Sampradaya Pradarshini is given below:

\[
\text{शङ्कराभरर्ं पूर्ं सायं गेयं च सवहं} \\
\text{Śa karābharaṇam pūrṇam sāyam gēyam ca sagrahām}
\]

**Meaning:** Sankarabharanam is a complete raga, suitable for singing in the evenings and has shadja as the graha swara.

Sankarabharanam is equivalent to the Bilawal Thaat in Hindusthani music and the major scale in Western classical music. This Sarva-Swara-Gamaka-Varika Rakti raga is noted for the extensive use
of shadja. Sankarabharanam is a Moorchanakaraka raga. By graha bheda, the Ri, Ga, Ma, Pa and Dha moorchanas of this raga will result respectively in Karaharapriya, Todi, Kalyani, Harikambhoji and Natabhairavi. It has no anya or varja swaras, all its swaras are raga chhaya swaras and its graha swaras are - Sa, Ri, Ga, Ma, Pa. The jiva swaras are Ga Ma Pa and Ni and both thatu and janta swara forms are possible in this raga. Ri and Dha can appear as both deergha and kampita swaras. Sankarabharanam has vishesha prayogas like Sa Ni Pa and permits extensive use of gamakas, with gamakas like Nokku, Odukkal and Avarohana jaru being widely used. It is a vishada raga, with wide expositional scope and also a sarvakalika raga that can be sung at any time.

Lord Sankara is said to be the embodiment of music and the word ‘abharana’ means embellishments. Sankarabharanam literally means the embellishments of Sankara and a parallel can be drawn between the 7 ornaments of Lord Sankara and the swaras which adorn this raga.

<table>
<thead>
<tr>
<th>Raga Sankarabharana</th>
<th>Abharana of Sankara – Moorti</th>
</tr>
</thead>
<tbody>
<tr>
<td>Swara: Sa</td>
<td>Akshara Sa : Sarpa (Snake)</td>
</tr>
<tr>
<td>Swara: Ri</td>
<td>Akshara Ru : Rudraksha (Beads)</td>
</tr>
<tr>
<td>Swara: Ga</td>
<td>Akshara Ga : Ganga (River)</td>
</tr>
<tr>
<td>Swara: Ma</td>
<td>Akshara Mru : Mruga (Deer)</td>
</tr>
<tr>
<td>Swara: Pa</td>
<td>Akshara Pu : Pushpa (Flower)</td>
</tr>
<tr>
<td>Swara: Dha</td>
<td>Akshara Da : Damaruka (Kettledrum)</td>
</tr>
</tbody>
</table>

The number 5 is important in the worship of Lord Shiva and has some significance in this raga as well – Sankarabharanam is the fifth
raga in the Bana chakra, the fifth chakra in the 72 melakarta raga scheme. Some popular janya ragas of Sankarabharanam include Arabhi, Atana, Bilahari, Devagandhari, Hamsadhvani, Suddha Sāveri, Purnachandrika, Janaranjani, Kedaram, Kurinji, Begada, Navroj and Sama.

**Compositions**

Due to the versatile nature of this raga, it has a large number of compositions in various musical forms including geetams, varnams, padams and javalis, Kritis and Tillanas. Of these, the Trinity has mostly composed Kritis and nottu swaras have additionally been composed by Muthuswamy Dikshitar.

**Contribution of the Trinity**

The Trinity have composed forty two Kritis in Sankarabharanam (excluding the thirty five Nottu Swaras of Muthuswamy Dikshitar), with Tyagaraja having composed twenty nine, Dikshitar - eleven and Syama Sastri - two.

**Syama Sastri**

There are only two compositions of Syama Sastri in Sankarabharanam available today – ‘Devi meenanetri’ and ‘Saroja dala netri’, both of which belong to his famous Navaratnamalika. In fact, ‘Saroja dala netri’ is the first Kriti in the series and expresses Syama Sastri’s deep faith in Devi in the words ‘Nee padambujamule sada nammina’. ‘Devi meenanetri’ is quite similar to another Navaratnamalika Kriti ‘Devi ni pada sarasa’ in Kambhoji with both Kritis starting with the same words and nearly the same swaras, with the raga differentiation being explicitly brought by the use of ‘Pa Ma Ma Ga Ga Ma Ma’ in Sankarabharanam and ‘Pa Dha Ma Ma Ga Ga Pa Dha Dha Sa’ in Kambhoji.
In both these compositions, he has emphasized the Sa, Pa and tara sthayi Sa and overall appears to favour the Madhya sthayi, with some extensions to the Mandra sthayi. ‘Saroja dala netri’ starts at the tara sthayi shadjam itself. However, in ‘Devi meenanetri’, which starts at madhyama, the distribution of notes is somewhat unequal, with greater emphasis being placed on notes in the lower octave. In this song, one can also see how Syama Sastri has used two different techniques for raga exposition with many sangatis in the Pallavi and raga bhava being predominant in the charana. He has also composed chitta swara for this song, which can be sung in both kizh and mel kalam.

Both these songs are in good Sankarabharanam and are popular concert pieces; however neither of them can be said to be amongst his more extraordinary Kritis. Due to the small number of his compositions in this raga available with us today, one could presume that Syama Sastri does not appear to have fully explored the greatness and possibilities of Sankarabharanam.

**Critical Appreciation of ‘Saroja dala netri’**

Raga: Sankharabharam  
Tala: Adi - 2 kalai

**Pallavi**

sarōjadalanētri himagiripu
tri nī padāmbhujamulē
sadānamminānammā śubhamim
mā śrī mīnākshammā

**Anupallavi**

parāku sēyaka varadāyaki ni
valē daivamu lōkamulō galadā
purāi śukhapāni madhukaravēnī
sadāśivuniki rāī
Charanam
kōrivaccina vārikellanu
korkalosagē birudugadā ati
bhārama nannu brōva talli kr
pālavāla tāajālanē

indumukhi karuiñcamani ninunentō
vēdukotini nā
yandu jāgēlanammā mariyāda
gādu dayāvati nīvu

sāmagāna vinōdinī guna
dhāma śyāmakrshna nutā śukha
śyāmaladevi nlvēgati rati kāma
kāmyada kāvavē nannu

Meaning: In this Kriti, Syama Sastri begins by describing the lotus eyed Goddess Meenakshi, daughter of the snowclad mountains, saying that he has faith in Her and asking Her to bestow happiness on him. In the Anupallavi, he describes Her appearance by saying that she has black hair, a parrot in Her hand, is an unparalleled bestower of boons and asks Her to not be indifferent to him. In charanas 1 and 2, he talks of Her mercy and kindness and asks Her why the delay. In Charana 3, he praises the Goddess as one who is immersed in the music of Sama Veda and is the abode of noble qualities and he concludes by saying that She is his refuge and asks her to bless him.

Critical Appreciation
This Kriti starts in tara shadja, with a swaraksharam. There are many examples of antyakshara prasa e.g. Amma, mimma etc. In the Anupallavi, the words ‘paraku’ and ‘seyaka’ are in contrasting adhara shadja and tara shadja, a very beautiful prayoga in Sankarabharanam. There is also antyakshara prasa in the second line of the Anupallavi- ‘purani’, ‘madhukara veni’, ‘shuka pani’ etc. This Kriti is very popular among musicians in concerts and depicts the raga well through the use of good Sankarabharanam phrases throughout the song. It is a composition, which provides place for neravel and kalpana swaras.

**Tyagaraja**


Graha swaras he has experimented with are gandharam (‘Vishnu vahanundidigo’, ‘I varaku’), adhara shadja (‘Swara raga’), tara shadja (‘Sundareswaruni’), panchama (‘Buddhi radu’), madhyama (‘Manasu swadhina’, ‘Eduta nilachite’), rishabha (‘Bhakti bhiksha miyave’). Through his Kritis, Tyagaraja has given a lot of ideas on how to do neravel and really contributed to the richness, longevity and popularity of the raga. He has also used a range of talas- Adi, Misra Chapu,
Desadi, Rupakam and lots of different kala pramanams. For instance, ‘Eduta nilachite’ and ‘Manasu swadhina’ have the same tune, but vastly differ by the kalapramanams and tala in which they are sung. ‘Eduta nilachite’ is sung in a medium to fast tempo, while ‘Manasu swadhinamai’ and ‘Emi neramu’ are sung slowly. One of his compositions ‘Vallagadanaka’, is sung by one group of musicians in Sankarabharanam and by others in Harikambhoji.

Tyagaraja’s compositions in Sankarabharanam span many classifications, including regular Kritis, Kshetradana Kritis, Divyanama kirtanas, Prahlada Bhakti-Vijaya and Utsava-Sampradaya. Surprisingly, there are no compositions in Nowka-Charitram in this raga. Of the eight divyanama kirtanas in this raga, one is in Misra Chapu, three are in Adi (Tisra gati), one is in Rupakam and the rest are in Adi tala.

Another interesting point is that some of the Divyanama kirtanas like ‘Pahi Ramachandra’, ‘Varalila gana’ and ‘Gata mohasrita’ are actually in the Western style with a minimum of gamakas.

Musically, Tyagaraja’s compositions span all 3 octaves, with different swaras given prominence in different Kritis. He has composed songs spread over two octaves like ‘Mariyada’, ‘Sitapati’, ‘Rama sita rama’ and ‘Vishnuvahana’; songs without mandrasthayi notes like ‘Sitapati’, ‘Sambhoshiva’ and ‘Pahi rama’; songs only marginally extending to mandra sthayi (e.g ‘Emi Neramu’, ‘Swara raga’ and ‘Evidhamulaina’) or the second octave (‘Manasu swadhina’, ‘Buddhi radhu’, ‘Sundareshwaruni’ and ‘Eduta nilachite’); songs emphasizing tara sthayi swaras (‘Vishnu vahana’, ‘Paripalaya’, ‘Endukichalamu’). He has also created beautiful pyramid like structures in songs like ‘Emi neramu’ and ‘Sri Raghuvara’.
Some of the different swaras highlighted through his compositions are given below:

- Emphasis on Ni - ‘I varaku’ Emphasis on Tarasthayi Ri - ‘Vishnuvahana’.

In terms of both tala and laya also, Tyagaraja has shown a lot of variety in his Sankarabharanam compositions, ranging from a single kalai ‘Mariyada gadura’ to double kalai Kritis like ‘Swara raga sudha’, ‘Endhuku peddala’ and ‘Emi neramu’ which have different kala pramanams despite being in the same tala and kalai. He has composed Kritis in many talas including Rupakam, Adi, Desadi, Triputa, Chapu as well as different nadais and kalais. He has also varied the tempo within Kritis for instance, in the double kalai Kriti ‘Eduta nilachite’, the entire Charanam is in madhyama kalam.

An extremely popular Tyagaraja Kriti which portrays Sankarabharanam very effectively is ‘Enduku peddala’ which starts in middle octave and covers an optimal part of the other two octaves and below. It has an impressive eduppu at ¼ idam and has the entire Charanam in Madhyama kala. Interestingly, the dhatu of the Pallavi and Anupallavi has been repeated in another Kriti in the same raga ‘Manasu swadhina’ also. This is a classic example of Tyagaraja’s brilliance, where he has presented nearly the same dhatu in two Kritis set to two different talas (Adi and Misra Chapu), which makes the Kritis look very different. Another instance of his experimentation with talas is
his use of the unusual 3/7 eduppu in ‘Buddhi radhu’ set to Misra Chapu tala.

‘Emi neramu’ is another popular Kriti that is marked by simplicity in approach and sublimation in effect and it brings out the very essence of Sankarabharanam. It starts with a meandering stay at adhara shadjam that beautifully matches the lyric, where the composer asks the lord hesitantly, ‘What crime have I committed?’ Then the music progresses towards the Mandra Sthayi at the end, where Tyagaraja asks ‘Am I such a big burden to you?’ producing a profoundly moving effect. Tyagaraja’s perfect understanding of the idiom of Sankarabharanam is evident in this song, where the lyric and music are perfectly in sync throughout.

Even in terms of Bhava, Tyagaraja’s compositions in this raga cover a very wide range. In his characteristic style, Tyagaraja has expressed different bhavas while at the same time also skillfully bringing out the raga swarupa through simple and complex sangatis.

Some examples of his Kritis, illustrating the wide range of bhava covered include ninda stutis like ‘Mariyada gadura’ and ‘Eduta nilachite’; (the Kriti ‘Vallaga danaka’ names witnesses who were saved earlier by Divine Grace, which is similar to a shloka of Kulashekara Alwar in the ‘Mukundamala’); the Kriti ‘Buddhi radu’ brings out the essence and importance of Satsanga; the song ‘Manasu swadhina’ condemns ritualistic formality when the mind is not under control through the words ‘Anni nee-vanuchi yenchina vaniki ashrama bhedamulela’ ; the Kriti ‘Varalila ganalola’ talks about the avataras of Rama and Krishna; ‘the Kriti ‘Enduku i chalamu’ has the composer appearing to be a Nayaki pondering over the identity of the other woman who poisoned her Beloved’s mind.
Critical Appreciation of ‘Eduta Nilachite’
Raga: Sankarabharanam Tala: Adi, 2 kalai

Pallavi
eduta nilichite nīdu sommu
lēmi bōdurā?

Anupallavi
nuduṭi vāta gāni mattu mīranu
nā taramu delisi
mōsamu bōdunā

Charanam
sarāsarīga jū-turā nādu yava
sarāla deliyumu
varāladuga jā-
larā sakala dē-varāya manavi vi
narāgha hara sun-
darākarā! nā
vidēhajā rama-nā! Dēvā! Brovaga
nidē samaya man
ya dēvatala vē-
dadē manasu teli-yadēmi rāghavā!
ŷidē ūsauryamu
padē padē nā

tarāna dorakani parāku nāyeda
nu rama jēsitē
surāsurulu met
In this Kriti, Tyagaraja chides Lord Rama for not appearing before him. He starts by asking the Lord whether any material wealth of his will be lost if he appears before him. He says that he knows that destiny is irrevocable and wonders if he will desire anything beyond that which he deserves and be disappointed. He says that he doesn’t seek a boon from God, only wishes to be judged upon what he is and then calls upon Lord Rama, the lord of Vaidehi, chief of the devas to relieve his distress. He finally concludes by saying that the Lord doesn’t appear before him despite knowing that he, Tyagaraja, does not worship any other God and scolds God saying that even the devas and asuras wouldn’t appreciate this.

Critical appreciation

This song has a typical phrase of Sankarabharanam as its beginning, establishing the raga immediately. It is in a very brisk kala pramanam. Even though it has the same beginning as ‘Manasu swadhina’, its kala pramanam and other beautiful raga usages in the song, make it very noteworthy and individualistic. The Anupallavi gives scope for wonderful patterns in sangatis, showing Tyagaraja’s skill in conceiving the raga and showing how to sing neravel in this raga. It uses spoken Telugu and is easily understandable. It is a ninda stuti and reflects the influence of Muslim rulers during Tyagaraja’s time because he has used the Urdu word ‘harami’ to criticize Lord Rama. The Anupallavi also offers a good place for Manodharma singing, making this a song which occupies a good place in a concert.
Muthuswamy Dikshitar

Dikshitar has given a wealth of compositions in this raga. Prominent songs include ‘Akshaya linga vibho’, thirty-nine nottu swaras, ‘Dakshinamurte’, ‘Sri Kamalambikaya’ (second navavarna) etc. He has composed other songs like ‘Girijaya ajaya abhayambikaya’, ‘Girisha jaya rakshitoham’, ‘Brihadiswaraya namaste’, ‘Nagalingam bhajeham lingam’, ‘Pavanatmajam bhajare’ (Adi), ‘Sri venugopalam bhaja manasa satatam’ (Roopaka tala), ‘Sada sivam upasmahe’ (Adi), ‘Sundareswaraya namaste’ (Roopaka), ‘Tarakeswara dayanidhe’ (Adi). He has used a variety of talas- Misra, Adi, Rupakam and also composed on different deities- Krishna, Amba, Siva. Sankarabharanam is also there in the chaturdasa ragamalika. In terms of raga conception, Dikshitar has composed marvellous songs and even in terms of lyrics, songs like ‘Akshaya linga vibho’ and ‘Dakshinamurte’ are unparalleled even today. He has made compositions for all levels of singers- nottu swaras for beginners and songs like ‘Akshaya linga vibho’ for very advanced singers. Most of the songs start in sa or pa. According to T.K.Govinda Rao’s book, the song ‘Nagalingam’ starts in rishabha-offering a very different approach to beginning Sankarabharanam. ‘Girijaya ajaya’ starts in gandharam. ‘Akshaya linga vibho’ starts in panchama.

His songs also span different octaves, but overall appear to have favoured the madhya sthayi, with extensions to the tara sthayi. Kritis like ‘Sadashivam’ and ‘Nagalingam’ have large sections in tara sthayi whereas Kritis like ‘Akshayhalinga vibho’ focus on mandra sthayi. Kritis which are equally distributed across the octaves include ‘Dakshinamurte’ and ‘Sri Kamalambikaya’. However, on the whole the swaras that are highlighted most frequently in Dikshitar’s Kritis are Pa and tara sthayi Sa as is seen in the Kritis ‘Akshayalinga’, ‘Dakshinamurte’, ‘Nagalingam’, ‘Sadashivam’ and ‘Sundareshwaraya’. The Kriti
‘Tarakeshwaram’ itself starts at tara sthayi shadja. One Kriti in which there is a focus on another swara is ‘Gurumurti’, where the swara Ga dominates.

In his Kritis, Dikshitar emphasizes raga-revelation and follows the general structure of a ‘Vilamba-Kala Pallavi, a suitable Anupallavi, a dynamic Madhyama-Kala and a Charana with a small passage with-Tarasthayi Swaras’.

In terms of the subject of his Sankarabharanam Kritis, eight out of eleven are dedicated to Lord Shiva, two to Devi and there is one rare Kriti ‘Pavanatmajam’ in praise of Lord Hanuman.

The Kritis in praise of Lord Shiva are ‘Akshayalinga’, ‘Brihadeeshwaraya’, ‘Dakshinamurte’, ‘Gurumurti’, ‘Nagalingam’, ‘Sadasivam’, ‘Sundareshwaraya’ and ‘Tarakeshwara’. Dikshitar considered Siva the supreme being and expressed it through phrases such as ‘Sadhu janopete sankara navaneetha’ in ‘Akshayalinga’. He depicts the sobriety and serenity of Siva, seated under the golden-hued Vata-Vruksha excellently in ‘Dakshinamurte’. There are also similarities in his Kriti ‘Sri Kamalambikaya’ and Tyagaraja’s ‘Emi neramu’, lending credence to the adage great minds think alike. ‘Sri Kamalambikaya’ in addition, also has a stirring madhyamakala passage, ‘Anangadyupasitaya’.

Critical Appreciation for ‘Akshaya lingga vibho’
Raga: Sankarabharanam Tala: Misra Chapu

1010 The Splendour of Sankarabharanam, Dr V V Srivatsa
Pallavi
akshaya līga vibhō swayambhō
akhilāṇḍa kōṭi prabhō pāhi śambhō

Anupallavi
aksharaswarūpa amita pratāpa
ārda vśa vāha jagan mōha

Madhyamakalam
Daksha śikṣaṇa dakshatara sura
lakshaṇa vidhi vilakshaṇa lakshya
lakshaṇa bahu vicakshśaṇa śudha
bhakshaṇa guruṅaṅkha vīkṣaṇa

Charanam
badarīvanamūla nāyikā sahita
bharakāliśa bhakta vihita
madana janakādi dēvamahita
mākārya khalanā rahita
sadayā guruguha tāta guṇātīta
sādhu janōpēta śankara navanīta
hṛdaya vibhāta tumburu sangīta
hṛīṅkāra sambhūta hēma giri nātha

Madhyamakalam
sadāśrita kalpaka mahlruha
padāmbuja bhava ratha gaja turaga-
adādi samyuta chaitrötsava
sadāśiva saccidānandamaya
Meaning: In this Kriti, Dikshitar addresses Lord Siva as the self originated one and the Lord of beings of the universe, asking Him to protect him. He then describes Siva as the immortal one of immeasurable fame who is seated on the sacred Bull and attracts people by His exquisite form. He then includes mythological references to how Siva skilfully chastised Daksha and protected the Gods. This is again followed by a description of Lord Shiva, as the master of the creator, who is well versed in the science of grammar and the art of poetry.

In the Charanam, Dikshitar continues with his description of Lord Shiva the consort of BHadrakali who is seated under the Jujubi trees of the forest with the goddess and is honoured by Vishnu and other gods. Dikshitar also describes Lord Sankara as being devoid of illusory actions; as the father of the merciful guru guha, sought after by virtuous people, possessing a heart as soft as butter; delighting in the music of Tumburu. He states that Lord Shiva arose from the primordial sounds – Hrimkara and like Kalpataru he possesses an army of chariots, elephants, horses and infantry. Dikshitar concludes by saying that the Lord’s festivities are celebrated in the month of Chaitra and that he is Sada Siva, of the form of Sat-chit-ananda.

Critical Appreciation

This song starts in Panchama, a very strong note for Sankarabharanam and goes immediately to the tara sthayi, thus establishing Sankarabharanam very firmly from the start. It begins with a vowel and the adhyakshara is maintained throughout the Pallavi and Anupallavi, only breaking in the madhyamakalam of the Anupallavi. There is also antyaprasa ending with O in the Pallavi. The kalapramanam is very majestic and gives a very grand effect. The Pallavi and Anupallavi have 'ksha' as the dvitiyakshara prasa which is a
very rare usage. Dikshitar has two songs with 'ksha' as dvitakshara prasa, the other is 'Dakshinamurte', also a very great song in Sankarabharanam. The words of the madhyamakalam are so euphonic with an in-built rythmn that by just reciting the words, one gets moved. It falls like poetry and is incomparable in itself. The skillful use of yamakam 'lakshana’ in the madhyamakalam also leaves one filled with wonder and demonstrates Dikshitar’s command of the Sanskrit language, his intelligence and creativity. We come across the employment of the akshara ‘ksha’ skillfully in the rarely heard Kriti of Tyagaraja ‘Lakshanamulugala’ in Suddha Saveri. ‘Akshaya linga’ is set in Misra Chapu and the Charanam has a very good place for singing neravel and swaram, which starts in 3/6 of the first beat. Hence it is also possible to sing swaras in 1/4 and 3/4 of the talam, which will show the command of the musician over the layam and talam. The song is soaked in Sankarabharanam and very rich in terms of sangatis. The song is mostly in the madhya and tara sthayis. It is a great song and occupies a very prominent place in concerts.

Other composers

Sankarabharanam has undoubtedly been a very popular raga amongst composers of all centuries. For instance, Swati Tirunal has composed varnams as well as Kritis in this raga. His tana Varnam ‘Chalamela’ set to Ata tala is an outstanding composition. Veena Kuppaiyer has composed a tana Varna ‘Sami Ninne Kori’ (Adi Tala) that is widely performed today. He also composed a Kriti ‘Bhagu Miraganu’ (Rupakam) starting in shadjam, that is noted for its racy chittaswaram passage and many vidwans have revelled in the 'Neraval' of the passage ‘I lavanyamu’ of this song. Subbarama Dikshitar has composed three songs in Sankarabharanam, namely ‘Parashakti parakela’ (Rupakam), ‘Sri Shalivateesha nayike’ (Rupakam)
‘Sankaracharyam’ (Adi). Of these, ‘Sankaracharyam’ is justly famous for its meaningful passages such as ‘Paramadvaita sthapana’, and ‘Paramagnana lata’ and for the graphic descriptions of Danda, Kashaya and Kamandala. Some other well known songs in this raga include Gopalakrishna Bharathi’s ‘Adiya pada’, Papanasam Sivan’s two Kritis, ‘Sri Chandrashekaraya yatindram’ and ‘Mahalakshmi jaganmata’ (Misra Chapu), Ramaswamy Sivan’s ‘Muthukumaraiyane’ (Dravida ganam, Rupakam talam, having five charanas but no Anupallavi), ‘Tookkiya tiruvadi’ by Suddananda Bharati, Maha Vaidyanathan Sivan’s Kriti ‘Atimugane’ (Adi, Tisra gati), Ramalingaswami’s Kriti ‘Idu nalla tarunam’ in Misra Chapu- starting in adhara shadja, Pallavi Gopala Iyer’s pada Varnam ‘Sami ninne’ in Adi talam, Arunachala Kavi’s – ‘Yaaro enranamale’ (Adi, from Rama natakam), etc. Kshetraguna’s Padam ‘Evvade nenu pavvalinchina’ is also very famous not only with dancers, but also with musicians.

Summary

Hence, it comes as no surprise that the Trinity have composed prolifically in this ragam and their compositions span an assortment of musical forms and talas, such as Kritis, Navavarna, Divyanamas, songs for main piece in a concert, as well as post Pallavi and sub main pieces in different languages, lending great variety and inspiration to musicians and composers alike. Tyagaraja’s compositions are all mainly upon Lord Rama, while Dikshitar and Syama Sastri have composed on Lord Shiva and Devi. One also finds many unique ideas, for instance both Dikshitar and Syama Sastri have attempted songs which start in the tara shadja (‘Sada Sivam’ and ‘Saroja dala netri’), which is not a commonly conceived of approach and in fact has not been tried even by Tyagaraja. Dikshitar has composed 2 songs with the dvitiyakshara prasa as ‘ksha’ in Sankarabharanam. Tyagaraja has made a similar
attempt in ‘Lakshana mulugala’ in Suddha Saveri. Clearly one can draw parallels between them even in the originality of their ideas which stands out as unique amongst the wealth of compositions in this raga. Their songs in Sankarabharanam rank as some of the most popular songs to be heard in the concert platform today.

**SAVERI**

**Raga details**

Saveri is an ancient raga, classified as a Bhashanga raga by the Sangita Ratnakara and is today classified as a janya raga of the 15th melakarta raga Mayamalavagowla. It is an audava sampoorna raga that has the following arohana and avarohana.

- **Arohana**: S R₁ M₁ P D₁ S
- **Avarohana**: S N₃ D₁ PM₁ G₃ R₁ S

The raga shloka for Saveri from the Sangita Sampradaya Pradarshini is specified below.

![Saveri Raga Shloka](image)

**Meaning:** Saveri is a complete raga with gandharam and nishadam varjyam in the arohanam; knowers of tradition add gandharam and nishadam of three three srutis in the lakshyam.

The notes are Suddha Rishabham, Suddha Madhyamam, Suddha Dhaivatam in arohana and Kakali Nishadham, Suddha
Dhaivatam, Suddha Madhyamam, Antara Gandharam and Suddha Rishabham in avarohanam. Ri and Dha are its jeeva swaras\textsuperscript{11}. Ri, Ma and Dha are raga chhaya swaras, Ma, Pa and Dha are its nyasa swaras and Ga and Ni at trisruti intervals render this raga a Bhashanga raga.

In this raga, the Ri is very close to Sa and Dha to Pa and these swaras are always rendered with gamakas. The Ma is also very different in this raga and is often called ‘Saveri madhyama’.

Saveri is a rakti raga, suitable for singing at all times, but most appealing when sung at sunrise or sunset. It evokes karuna rasa.

**Compositions of the Trinity**

The raga Saveri has many compositions by the Trinity, with Tyagaraja composing nineteen Kritis, Dikshitar - two and Syama Sastri - five.

**Syama Sastri**

Syama Sastri’s first composition was in Saveri\textsuperscript{12} and after that he composed 4 more Kritis in this raga, which seems to have been one of his favourites. Some of his Kritis and their noteworthy features are described below:

- ‘Durusuga’ in Adi tala, double kalai. This Kriti starts at dhaivata in sama eduppu and begins with a swarakshara at ‘d r s’. This Kriti can be sung as the main piece in a concert and has scope for neravel in the Anupallavi- ‘parama pavani kripavani vinuta pada saroja pranatarthi haru rani’. This Kriti has swara sahitya

\textsuperscript{11} \url{http://seetha-narayanan.sulekha.com/blog/post/2003/10/great-ragas-saveri.htm}

\textsuperscript{12} \url{www.carnatica.net/newsletter/saverinewsletter.htm}
passages like many of Syama Sastri’s Kritis. The first line of the Charanam has a half avartanam pause. This Kriti has many instances of rhyming sahitya in the Charanam for instance, ‘kachala sita’, ‘sarasadakavita’, ‘nichita saraghana sarasita’, ‘dhara hasita’, ‘vadanochita vinuta bhritanata’, ‘shyama Krishna vinuta’, ‘giri sutā’

- ‘Sankari Samkuru’ is a Kriti with the unusual laya feature that it can be rendered with equal ease in both Roopaka tala (Chaturasra gati) and Adi tala (Tisra gati). It starts at adhara shadja. It has an Anupallavi and 3 charanas but unlike many other Syama Sastris songs it has no chitta swara or swara sahitya. It is a very popular song with a catchy beginning in three octaves. It has place for neravel in the third charana and is a good concert piece.

- ‘Janani natajana pari palini’ set to Adi tala. This Kriti starts with a vadi samvadi- ‘D D R R’. The word ‘Bhavani’ occurs thrice to emphasise, as is often to be found in Syama Sastris compositions.

- ‘Sarasaakshi sada pahimam’ in Triputa tala is a geetam which is noted for being replete with swaraksharams. It even begins at tara shadja with a swaraksharam

- ‘Sri pati mukha’ in Adi tala starts in tara sthayi Rishabham

Both ‘Durusuga’ and ‘Sankari samkuru’ are popular Kritis in concerts. Syama Sastri’s contribution to Saveri is noteworthy, especially considering the quality of the swarasahitya in ‘Durusuga’ and ‘Janani’

**Critical Appreciation of ‘Sankari samkuru’**

Raga: Saveri  
Tala: Aḍi - (Tisra Gati), 2 kalai
Pallavi
śankari śamkuru chandramukhi
akhilāṇḍēśvari-
śāmbhavi sarasijabhava vanditē
gauri amba

Anupallavi
saṅkāṭahārīṇi ripuvidārīṇi kalyāṇi-
sadā nata phaladayikē hara nayikē jagajjanani

Charanam
jambupati vilāsini jagadavanōllāsinikambu kandharē
bhavāṇi kapāla dhārīṇi shūlini
angajariputōsīṇi akhilabhuvanapośīṇi mangalapradē
riḍāṇi marāḷasannibhagamani
śyāmakrisṇa sōdarl śyāmālē śātōdari sāmagānālōlē
ālē sadāṛttibhanjana śīlē

Chittaswara
R;;; R;;RgsrSndpd
S;;;S;;SrgrSndpd
rsrmgrsrmpdpmpDppmpdstr
gRgrSndpmpd
rSrSndpmgrs

Meaning: In this Kriti, Syama Sastri sings the praises of Devi and asks Her to bestow good fortune on him. He hails Her as Sankari, as one whose face is like the moon, who is the mother of the universe and is worshipped by Brahma. He describes Her as the eradicator of all
difficulties, the vanquisher of enemies, the auspicious one, who is
benovelt to Her devotees. He finally concludes by saying She is the
sister of Shyama Krishna, one who exalts the music of Sama gana and
the maiden who always burns to incinerate the miseries of Her
devotees.

Critical appreciation
This Kriti is unique in that it is the only Kriti of Syama Sastri’s in
tisra gati. It has three charanas and has a chitta swara, not a swara
sahityam. The adhyakshara prasa is maintained throughout in the
Pallavi, Anupallavi and the last Charanam. This song has an
appropriate place for neravel at the first line of the last Charanam and is
a very popular concert piece.

Tyagaraja
Tyagaraja has a plethora of compositions in Saveri of which many
are famous and popular. His nineteen krithis are the most in Saveri,
among the Trinity. Though many of the songs are composed along a
heavier classical vein, he has also composed lighter songs like
divyana kirtanas. His krithis that span the talas Adi, Rupakam, Misra
Chapu, Khanda Chapu and Desadi tala. He has also used a variety of
graha swaras including adhara shadja, rishabha, gandhara, panchama,
dhaivata, tara shadja and tara sthayi rishabha.

Some of these compositions are described below:
• One of Tyagaraja’s Kritis that perhaps best brings out the
  essence of Saveri raga is ‘Rama Bana’ set to Adi tala, starting in
  1/2 eduppu. The graha swara is gandharam. It is a popular
  concert piece, as it is also very suitable for neraval singing. In
  this Kriti, Tyagaraja sings the praises of the arrows of Rama. The
Charanam is in madhyamakalam with the dvitiyakshara prasa maintained half of each avartana for the first 2 avartanas.

- The song ‘Balamu kulamu elara’ is in Pallavi - Anupallavi - Charanam format with multiple charanas, set to Adi tala tishra nadai (or Rupakam). It starts at rishabha with a beautiful vadi samvadi prayoga of ‘RRR, DDD’. The first Charanam also has a parallel vadi samvadi at ‘tetakanulu konga kurcha’ with ‘DDD, RRR’. This prayoga is shown in all charanas and the sahitya is rich in alliteration and Tyagaraja explains what is not devotion by describing the actions of crows, storks etc.

- The Kriti ‘Chalu Chalu’ from the ‘Nouka Charitram’, is set to Misra Chapu tala and starts at panchama. The meaning of the song is effectively conveyed by the tune and the tala

- ‘Dari dapu leka’ set to Desadi tala is a ninda stuti, which begins in tara sthayi rishabha and is a quick breezy song in 1 ½ eduppu, with a simple tune. In this Tyagaraja asks God if He would not protect one without refuge and if He did not protect Prahlada. He asks sarcastically whether the Lord needs elephants and a pompous show of wealth in order to show mercy. A song which starts with ‘d’ is ‘Teeruna naaloni dugdha’ (Khanda Chapu), upon Lord Rama.

- The Kriti ‘Tulasi jagadjanani’ in Roopaka tala is one of the few songs on Goddess Tulasi. It starts at adhara shadja with the phrase ‘SRGSR’ which immediately establishes the raga and the entire song has many excellent Saveri phrases. The Kriti itself is evocative of Tulasi, who is the embodiment of calmness. Other songs in this raga, dedicated to goddesses include ‘Para shakti manuparada napai parakelanamma’ in Adi tala upon goddess Dharmasamvardhani, ‘Karmame balawantamaya’ in Misra Chapu
The latter is set to Adi tala and starts in adhara shadja.

- The song ‘Inta kanna’ in Misra Chapu tala is set in the Pallavi and multiple charana format. It starts at tara shadja.
- Another Kriti in Misra Chapu is ‘Inta tamasamite’, which has the Pallavi – Anupallavi - Charanam structure and starts in adhara shadja.

Other Tyagaraja songs in Saveri include the divyanama kirtana ‘Jaya jaya sita rama’ set to Misra Chapu, ‘Ramabhirama Raghurama’ in Khanda Chapu and ‘Ramam Bhajeham Sada’, ‘Samsarulaithe’, ‘Sri Ramachandra Raghava’ in Adi.

**Critical Appreciation of ‘Rama Bana’**

Raga: Saveri  
Tala: Aди, 2

Pallavi

rāma bāṇa trāṇa śaurya
mēmani pogaṭudurā! ō manasā!

Anupallavi

bhāma kāsapāḍu rāvaṇu mūla-balamula nēla gūla jēyu

Charanam

tammuḍu baḍalina vēla suraripu
temmani cakkera paṇciyaga gani
Meaning: In this Kriti, Tyagaraja extols the valour of Lord Rama, who defeated the forces of Ravana. He says the mind cannot describe the prowess of Lord Rama’s arrows, and then describes an imaginary scene from the Ramayana, where Lakshmana was tired and as Ravana and his son started rejoicing prematurely and exhorting their army to fight, Rama stood there with determination, creating thunderbolts with his bow. He concludes by repeating that it is not possible to describe the protecting prowess of Lord Rama, who is worshipped by Tyagaraja.

Critical Appreciation

‘Rama bana’ starts with grgrs. It is a two kalai Adi tala Kriti which is very popular for concert singing because of the suitability for neravel singing. The Charanam is sung in madhyama kala. Neravel is usually done in Bamaku asapadu in the Anupallavi. The Pallavi and Anupallavi start in ½ idam while the Charanam starts in samam and has some pauses to give effect like in the words ‘levaga’ and ‘jesita’. A similar idea of having Pallavi and Anupallavi in slower speed and Charanam in a faster speed has been explored by Syama Sastri and Dikshitar with great success in Kritis like ‘O Jagadamba’ and ‘Sri Subramanyaya namaste’. Throughout the song, the dvitiyakshara has been maintained
as ‘ma’ and in the first two lines of the Charanam, it even recurs every half avartana.

**Muthuswamy Dikshitar**

Dikshitar has composed only two Kritis in Saveri (‘Sri Rajagopalabala’ and ‘Kari kalabha mukham’) but both of them are considered to be absolute gems and are very famous.

‘Sri Rajagopalabala’ is in Adi tala, double kalai and is arguably one of Dikshitar’s finest Kritis. It provides an exhaustive portrait of Saveri, with beautifully alliterative and poetic sahitya. It has a grand starting at tara shadja, which is unusual as most Saveri Kritis start in the madhyama or lower octaves. It is interesting to note that both of Dikshitar’s Kritis in Saveri have a tara sthayi starting, very unlike other composers. This Kriti occupies a prominent position in the concert repertoire. The rhyming and poetry of the sahitya is exceptional throughout the song and the dvitiyakshara prasa with ‘ra’ is maintained throughout the song. For instance, the Pallavi is ‘Sri Rajagopala bala sringara lila srita jana pala’. The Anupallavi also has a beautiful beginning with ‘dhiragraganya dina sharanya charu champakaranya dakshina’. There are many instances of rhyming as well in both the Anupallavi (‘nilaya .. alaya .. palaya’ and charana (‘janaka .. sanaka’, ‘mahita... sahita’)

**Critical Appreciation of ‘Kari kalabha mukham’**

Raga: Saveri 
Tala: Ruṣṭipakam
Pallavi
Karikālabhamukham
dhūndhi gaṇēśam bhajare re citta
kāvēri tāṭasthitham
sāvēri rāganutam

Anupallavi
harihayādi sakaladeva-
tārādhita padāmbujam

Madhyamakalam
girijā tanujam vijitā mana-
sijam guruguhāgrajam

Charanam
mulādhāra caturddala panākaja madhyastham
mōdakahastam munijana hṛt kamalastham
phālacandram sumukham karuṇāsāndram
pāśānkuśadharam padmakaram sundaram

Madhyamakalam
nilagrivakumāram nirada śobhāharam
palita bhaktam dhiramapāram vāram vāram

Meaning: In this Kriti, Dikshitar asks the mind to worship Dhundhi Ganesha, the elephant faced one who dwells on the banks of the river Kaveri and is worshipped in raga Saveri. Dikshitar describes Ganesha as the one whose feet are worshipped by Hari, Indra and other gods, who is the son of Parvati, elder brother of Guruguha and who resides in the disciple’s mind. Dikshitar then lyrically describes Ganesha’s
appearance with a modak in his hand, two weapons ‘pasha’ and ‘ankusha’ in his hand, with a crescent moon on his forehead, a pleasant face brimming with compassion, lotus like hands and radiant as rain bearing clouds. Dikshitar says that Ganesha is at the centre of the lotus shaped mooladhara, and protects his devotees and concludes by saying that he worships him again and again.

Critical appreciation

‘Kari kalabha mukham’ in Roopaka tala, 2 kalai and is in praise of Lord Ganesha. It has a majestic starting is in tara sthayi ‘G R’ which is also a swaraksharam. Dikshitar weaves in the raga mudra in the Pallavi itself, with the last line being ‘kaveri tata sthitam, saveri raga nutam’ This shows the genius of Dikshitar. The Kriti abounds in beautiful prasa and has many swaraksharas. The Anupallavi madhyamakalam also starts with suchita swaraksharam – ga ri and has lots of swaraksharams throughout the entire line. ‘The Anupallavi begins with ‘S R M P’ at ‘harihayadi’ and ends in a beautiful madhyamakalam ‘girija tanujam vijita manasijam guruguhagrajam’, with a swarakshara again at ‘G R’ for ‘girl’. There is a similar usage in guru guha- Ga ri. Dikshitar has highlighted the importance of ga ri, which is usually used in an alpa manner to the singing of Saveri ragam. The Charanam starts serenely with ‘M M P mpdP’ at ‘muladhara’, again a swaraksharam. Dikshitar is said to have explored all the nuances and characteristic praypgas of Saveri in this Kriti, some of which include ‘D N D M G R GRS’ at ‘kamalastham’ and ‘G R S N dMDS’at ‘neela’greeva sukumaram’ in the Charanam.

The Charanam also has beautiful antya prasa- ‘tam’ is the syllable at the end of the first two lines, after which he used ‘ram’ as
antyaksharam. This krit is mostly in Madhya sthayi and tara sthayi. People do neravel in the Pallavi, which is a good place for singing swaram. GNB used to sing swaram innovatively in the Pallavi- mpd- ‘ka ri’.

Summary

Saveri has been a much composed in raga and has been popular amongst composers and musicians of many generations. For instance, many a concert artist's favourite for beginning a concert is the Saveri Varnam ‘Sarasuda’ in Adi Tala, composed by Kothavasal Venkatarama Iyer. Mysore Vasudevachar composed the Kriti ‘Purushottama mam palaya vasudeva’ set to Roopaka tala. Muthaiah Bhagavathar has three compositions in Saveri ‘Boobaramathi’ in Khanda Chapu, ‘Moola prakriti’ in Adi and ‘Sri Trilokesham’ in Chapu tala. Oothukadu Venkata Kavi composed ‘Azahaai dwarakaiyai kattinan, ‘Enna dan shonnalum’ and ‘Rajadhiraja’ in Adi and ‘Enna paramukham’ in Tisra Triputa. Papanasam Sivan composed ‘Kallaada ezhaiyallavo’in Adi tala. Swati Tirunal composed nine songs in this raga, including two varnams, five Kritis and two padams. Some of these are ‘Vanajaksha’ (Ata tala Varnam), ‘Pahi maam sripadmanabha’(Kriti - Rupakam), ‘Pari pahi ganadhipa’ (Kriti – Adi), ‘Bhasurangi bale’ (Padam – Triputa).

However, as with the preceding ragas, the Trinity’s compositions stand out for their beauty, creativity and popularity. Syama Sastri’s ‘Sankari Sankuru’ and Dikshitar’s ‘Kari Kalabha mukham’ are unique in approach and beauty and have a special place in a musician’s repertoire. Their contribution in this raga also is worthy of special attention and respect amongst other composers.

TODI
Raga Description
The raga Todi or Hanumatodi as it is known (Janatodi in the classification followed by Muthuswamy Dikshitar), is a sampoorna melakarta raga (mela no 8), with all swaras in the same order in both the arohana and avarohana.

According to Subbarama Dikshitar’s Sangita Sampradaya Pradarshini, Todi is described as follows:

तोडः षड्जग्रहः पूर्ः सायंकाले प्रगीयते

Todi śadja grahaḥ pūnḥ sāyamkalē pragīyatē

*Meaning*: Todi is a complete raga with shadja as the graha swara and it is to be sung in the evening.

Todi is an ancient raga and is mentioned in many lakshana granthas such as Sangita Ratnakara, Ragatarangini and Sangraha Chudamani. The equivalent Hindusthani music raga is Bhairavi Thaat. The Hindusthani raga Todi actually corresponds to the Karnatic raga Subha Pantuvarali and has been referred to as Desya Todi or Desika Todi. Even though Venkatamakhi considered Todi an auttara raga (i.e. belonging to the Northern region) and it may have been an upanga raga in his time, Todi as it is sung today in Karnatic music, has no Hindusthani equivalent as the gamakas employed in it do not exist in the Hindusthani system.

In the 72 melakarta scheme, Todi is the second raga in the second chakra *Netra* and is also one of the few melakarta ragas with symmetrical tetrachords. Its swaras are Suddha Rishabha (R1), Sadarna Gandhara (G2), Suddha Madhyama (M1), Suddha Dhaivata (D1), and Kaisiki Nishada (N2). The mnemonic phrase for this raga is
ra gi ma dha ni. The symmetrical tetra-chords are separated by an interval of a major tone, dvisruti between S–R1 and P–D1; trisruti between G2–M1 and N2–S; chatusruti interval between R1–G2 and D1–N2.

All the swaras are jiva swaras, raga chhaya swaras are Ga, Ma and Dha, the Amsa swaras are Ma and Pa and the Nyasa swaras are Ri, Ga, Ma, Pa, Dha and Ni. Todi is a tristhayi sarvaswara gamaka varika ragam and since it is also very melodious, characterized by meandering bhava laden gamakas, it is a sarva swara ranjaka ragam. All the swaras admit oscillation except the madhyama, which acts as a bridge between the purvanga and uttaranga. Compositions in Todi usually commence in the notes sa, ga, ma pa, dha, ni. Todi is a Ghana raga which offers tremendous scope for elaboration.

The raga Todi chiefly evokes Bhakti and Karuna rasa. It is a sarva swara murchhanakaraka raga, i.e. by graha bhedam all the notes of this raga except the panchamam yield 5 other major melakarta ragas. The Ri, Ga, Ma, Dha and Ni murchhanas of Todi are respectively Kalyani, Harikambhoji, Natabhairavi, Sankarabharanam, and Kharaharapriya. Some popular janya ragas of Todi include Asaveri, Bhupalam, Dhanyasi, Punnagavarali and Suddha Seemantini

**Compositions**

Todi is one of the most popular ragas in contemporary Karnatic music and has been endowed with a multitude of compositions by various composers, foremost among them being the Trinity.

**Contribution of the Trinity**
Todi seems to have been the favourite raga of the Trinity for composing, as they have composed forty four Kritis in this raga – more than in any other raga, with Tyagaraja composing – thirty two Kritis, Muthuswamy Dikshit - eight and Syama Sastri - four.

**Syama Sastri**

Syama Sastri has composed four songs in Todi including three Kritis and one Swarajati and has used three different talas for these songs. Each song starts with a different graha swara.

The Kriti ‘Karunanidhi’, in Adi tala tisra gati, starts at gandharamm and covers all 3 octaves, with the Pallavi mostly set in madhya and mandra sthayis and the Anupallavi and charana going up to tara sthayi. The Kriti ‘Ninne nammi’, in Misra Chapu tala, starts at Panchama and goes up to the tara sthayi in the Pallavi itself. The Kriti ‘Emani migula’in Adi talam, starts at tara shadja and is in praise of Goddess Dharmasamvardhini of Tiruvaiyaru.

**Critical Appreciation of ‘Ninne nammi’**

Raga: Todi  
Tala: Misra Capu

**Pallavi**

ninnē namminānu sadā nā  
vinnapamu vini nannu brōvumu

**Anupallavi**

kannatalli gādā biayani  
kanikaramaintaina lēdā

pannaga dharuni rānī suka pā
In this Kriti, Syama Sastri hails Devi saying that he always believes in Her and asks Her to listen to his prayers and protect him. Calling Her his mother, he asks if she doesn’t have mercy upon her child. He describes Her as the Queen of the one, who adorns Herself with serpents, who has a parrot in Her hand and is praised by Adisesha and Indra. Addressing Her as Kamakshi, the auspicious one, he asks...
Her why she is indifferent and doesn’t respond to his prayers. Saying that he only knows to meditate upon Her and does not know mantra or tantra – hymns and rituals, he sees no one as equal to Her. Addressing Her as the sister of Syama Krishna, he praises Her as the bestower of boons on devotees, the personification of compassion and prosperity, one who is praised by brahma and all the celestials. Syama Sastri says that on hearing of Goddess Kamakshi’s greatness, he decided that she was his ultimate goal and requests Her to hear his prayers and protect him.

**Tyagaraja**

Tyagaraja’s thirty two compositions in Todi are a testament to his versatility and virtuosity and bring out the essence of this raga in every possible way. He has composed Kritis in Todi in a wide variety of talas, including Adi, Triputa, Rupakam, Misra Jhampa and Chapu talas.

He has composed Kritis starting from almost every note in this raga, some examples of which are given below:

- Mandra Dhaivata – ‘Dasarathi’
- Adhara Shadja – ‘Brindavana lola’, ‘Raju vedala’
- Gandhara – ‘Karuna Judavamma’
- Madhyama – ‘Kaddanu Variki’
- Panchama – ‘Chesinadella’
- Dhaivata – ‘Dachukovalena’
- Nishada – ‘Nidaya Ravale’
- Tara shadja – ‘Emani mataditivo’
A brief discussion of some of Tyagaraja’s compositions in Todi is given below and serves to highlight the comprehensiveness and variety with which he has handled this raga - variety in terms of rasa, deities, tala, type of composition and eduppu. Each of his Kritis brings out different nuances of the raga.

The Kriti ‘Dasarathi’ begins unusually in mandra dhaivata and spans over one and a half octaves, its stately double kalai tempo ideally suited to the dhatu which expresses Tyagaraja’s deep gratitude towards Rama for inspiring him to compose songs and kirtanas.

Tyagaraja has started more than ten Todi Kritis in adhara shadja, with the opening phrase in some going below shadja into mandra sthayi, e.g. ‘Varidhi niku’ and some like ‘Raju vedala’ going above shadja. Even in this he has used much variety showing the limitless possibilities of Todi raga e.g. ‘Endu daginado’ touches rishabhha and comes back to shadja and mandra sthayi, in ‘Brindavana lola’ the opening goes up to gandhara, in ‘Aragimpave’ it is s r g m. In the Kriti ‘Raju Vedala’, Tyagaraja explores the importance of the adhara shadja in Todi and elaborates many pivotal phrases both above and below it. This is one of the Sriranga pancharatna Kritis, an unusual Tyagaraja pancharatna which describes the rituals and festivals of the kshetra, unlike his other pancharatnas which are solely in praise of the deities. In this Kriti, Tyagaraja uses Tamil words and phrases like ‘teru’ and ‘nachchiyar’. In another Todi song, ‘Aragimpave’ Tyagaraja uses the technique of adding a parenthetical prefix to the opening word of the Anupallavi i.e. the Anupallavi starts with the word ‘Veera’ which is in dvitiyakshara prasa with the Pallavi ‘Aragimpave’ and by prefixing the word ‘Raghu’ to the Anupallavi, the impact of the phrase is intensified. The opening phrase of this song is ‘s r g m G’, which alongwith the word
‘Raghu’ at the stroke of the Anupallavi is characteristic of Todi,.
Through this song, Tyagaraja seems to be telling us that even a small
song can portray an inexhaustible raga like Todi.

‘Brindavana lola’ is a rare Tyagaraja song dedicated to Lord
Krishna and has arresting dhatu, highly representative of Todi, right
from the very beginning of the song ‘s r G r s’. Another Tyagaraja Kriti
starting at adhara shadja is ‘Varidhi niku’, from the ‘Prahlada Bhakti
Vijayam’, dealing with Prahlada’s conversation with the ocean king and
the opening ‘snDns’ with a kaarvai at the second shadjam is highly
evocative of the vastness of the sea. One of Tyagaraja’s heaviest
pieces in Todi is the ninda stuti ‘Endu Daginado’, where Tyagaraja
reproaches the Lord for hiding himself from his bhaktas and the
structure of the Kriti itself, is evocative of a bhakta searching
everywhere for the Lord. This Kriti has an unusual 5 padas and is set to
Misra Chapu tala. Another Kriti with multiple charanas (3) is ‘Ninnu vina
sukhamu gana’, which evokes vatsalya rasa, as Tyagaraja expresses
his affection, adoration and intense devotion to Rama like a parent for
his/her child. The lyric of this Kriti has all the beautifications like yati,
prasa, anuprasa, euphony and even yamakam (Raga Rasika - Raga
rahita). ‘Kada tera rada’ is another Tyagaraja Kriti in Todi, dedicated to
Lord Krishna. This Kriti has its eduppu in the half of the little finger
eduppu in Todi and also utilizes yamakam in both the Anupallavi
(‘Edaleka bhajana Jesi ni- veda galgu nija’) and charana (repetition of
the sound ‘Khala’ three times to convey different meanings in
conjunction with different prefixes). To employ a yamakam with the
letter ‘Kha’ (as against ‘Ka’) is a difficult task and the achievement is
indeed praiseworthy. A similar effort has been made by Dikshitar in
Kritis like ‘Akhilandeswari’ (Dvijawanti) and ‘Akhilandeswaryai’ (Arabi)
where he has employed ‘Kha’ as the dvitiyakshara prasa.
A couple of unusual Tyagaraja Kritis in Todi are ‘Innalluvale vinta seyake’ and ‘Munnu Ravanna’ in both of which the same word recurs in every alternate line. In the case of the former, the word ‘Dharmambike’ occurs in every even numbered line and in the latter, it is the word ‘Ramachandra’. Despite their length and the repetitive word, they cannot be classified as divyanama kirtanas as they are not set to simple talas, which would be required for bhajan singing.

‘Proddu Poyenu’ is a Kriti in Misra Chapu tala, with poignant lyrics pointing out the futility of many of man’s activities and it has a different tempo, which makes it difficult for all but musicians highly skilled in laya to do justice to this song. Tyagaraja has also composed two songs in the rare tala Misra Jhampa – ‘Dachu kovalena’ and ‘Munnu Ravanna’, of which ‘Dachu kovalena’ is noteworthy. It starts in madhya sthayi dhaivatam in a telling swaraksharam with due elongation and in the Kriti, Tyagaraja takes the liberty of demanding attention from Rama, claiming that His dear ones like Sita, Bharata and Lakshmana have themselves recommended his case as a good bhakta.

Tyagaraja’s Kriti ‘Koluvamaregada’, describes the bliss of the various activities involved in worshipping the Lord and is a veritable monograph on Utsava Sampradaya This Kriti is an exemplary model for effective employment of Sangatis and must have been composed when Tyagaraja was at his mature best and in an ecstasy of Ramabhakti. It is also one of only two Kritis in which the word tambura is mentioned, the other being the Kriti ‘Kaddanu variki’. It is intriguing that Tyagaraja has mentioned this word in two Kritis, both in Todi and both describing the same scene and stressing the importance of practicing music in the morning. These two Kritis are also special from the eduppu aspect, where ‘Kaddanu Variki’ maintains 1/4 Idam throughout, complementing ‘Koluvamaregada’ which maintains 3/4 Idam.
‘Chesinadella’ is among the most popular Tyagaraja Kritis in Todi. It has many symmetrical sangatis like ‘GMG-MDM-DND’, ‘g m Dnd mg-mdNsndm-dn Srs nd’ as well as new patterns like an Arudi like landing in the words ‘Mara chitivo’ which falls poignantly on the Samam and ends on the Samam of the little finger. Even though this does not actually land on a beat, the impact is enhanced when the same ‘chitivo’ is repeated in the same music after the rich variety of sangatis in the first avartam in an arresting cascade that grows gradually in range and speed. Tyagaraja perhaps wanted to show that an Arudi can give an effective impact even in the beginning of the phrase (on the letter ‘chi’) instead of the usual bang at the end of the Arudi phrase. In another Kriti ‘Emi Jesitenemi’, the word ‘Emi’ occurs at the end of almost every line accentuating the effect of the lyric where Tyagaraja is asking what is the use of acquiring worldly things if one doesn’t have the grace of the Lord.

‘Ni daya ravale’ is a rare Todi Kriti starting in nishada, with a swarakshara in the opening line as well as an unusual and poignant prayoga ‘N n d s’. This Kriti has the Pallavi and Anupallavi in Telugu and the charanas are in Sanskrit and in madhyamakalam. Madhyamakalam is actually introduced in the Pallavi itself, via seven or eight sangatis lending briskness to the song. In contrast to this is the song ‘Nivanti daivamu’, one of only two Tyagaraja Kritis on Lord Subramanya, where Todi has been explored from a different angle for both raga and lyric. The Charanam in this Kriti is four times as long as the Pallavi and Anupallavi and its music tells a story, describing achievements of Lord Subramanya in detail and has pauses in the song, similar to semi-colons and commas in a narrative. Tyagaraja has also demonstrated in this Kriti that employing Samam eduppu in all the padas can be as catchy as Anagata and Atita eduppus.
Two Tyagaraja Kritis starting in Gandhara are ‘Karuna judavamma’ and ‘Gati nivani’. The former is in Tyagaraja’s inimitable conversational style, praising Goddess Dharmasamvardhini and is notable for its excellent dhatu and mathu. Its very opening phrase was strikingly innovative at the time but has subsequently become one of the most popular Todi prayogas today. ‘Gati nivani’ is in praise of Goddess Srimathi of Lalgudi and highlights the importance of panchama varga prayogas in Todi, with its beginning ‘g m D’ itself. The Kriti is also noteworthy for its different format, having madhyamakala sahitya in the Anupallavi itself; usage of unusual phrases and sangatis; beautiful dvitiyakshara prasa and anuprasa for e.g. the phrase ‘madini’ has been employed three times in the three half lines in Yamakam and the fourth line closes in appropriately as ‘nam (mitini)’.

Tyagaraja has also composed operatic songs in Todi, as part of ‘Prahalada Bhakti Vijayam’ and ‘Sitarama vijayam’ for e.g. ‘Tappi bratiki’ where he says that surrendering to Lord Rama is the only way to escape from getting caught in the mire of endless worldly temptation. In this the lyric is complemented appropriately by the dhatu where the song starts in tara shadjam and then descends to panchamam and then proceeds briskly to deliver the message through the madhyamakala charanams.

**Critical Appreciation of ‘Kaddanu Variki’**

Raga: Todi

Tala: Adi

**Pallavi**

kaddanuvāriki kaddu

kaddani morala nīdu
Meaning: In this Kriti, Tyagaraja asks God why He does not come near His believers. He starts by asking whether the assurance that wise people give about the existence of God will be falsified and whether what the wise men state about God existing for those who have faith in Him, will be belied. Tyagaraja asks God why He does not come near him, when he is yearning to see His face. Finally, in the Charanam, Tyagaraja talks about devotees staying awake and guileless, drawing parallels with maintaining the basic drone on the tambura, and asks God if He is not the protector of those who have faith and belief in Him.
Critical Appreciation

This song starts at madhyamam, with the starting phrase ‘mnd’ and is a classic Tyagaraja piece with purity of raga and bhava and replete with meaning. It offers a very good conception of the Todi raga and is a good song for a student to learn. It is also a very popular song that is often sung in concerts as a main piece since it offers place to sing neravel in the Charanam. Additionally neravel was sung by many musicians in ‘nidura nirakarinchī mudduga tamboora patti’, even though the meaning is not complete with this line. This has a starting swara as ni du which are swaraksharams. It is a well-balanced song and observes all prosodical rules.

Muthuswamy Dikshitar

Muthuswamy Dikshitar has composed eight Kritis in Todi and is also believed to have composed a Varnam ‘Rupamu Juchi’. Of Dikshitar's eight Todi Kritis, four are set to Adi tala, three in Rupakam and one in Triputa tala. He has also composed Kritis starting from various notes, including the unusual starting point of mandra dhaivata, like Tyagaraja. Some of his Kritis starting at various notes are listed below:

- Mandra dhaivata – ‘Dakshayani’
- Gandhara – ‘Sri Krishnam bhaja manasa’, ‘Sri Subramanyo’, ‘Rupamu juchi’
- Panchama – ‘Maha Ganapathim vande’
- Nishada – ‘Kamalambike’

The Kriti ‘Dakshayani’ beginning mesmerizingly with a swarakshara at mandra dhaivata is full of raga bhava and sweetness. This Kriti is one of the ‘Abhayamba’ vibhakti Kritis and is composed
exclusively in the sambodhana vibhakti, where Dikshitar addresses the Goddess directly as ‘he abhayambike’. Dikshitar has used madhyamakalam in the Pallavi itself at ‘namaste’, which is set to ‘D N S, S N D P M G R S’, looping back with a beautiful S D prayoga. The S D prayoga also appears in the Anupallavi where SNDp; GM PGRS’ phrase at ‘samastajagadhvilAsini’ loops back to join the Pallavi. Another interesting point is that tara sthayi prayogas have been used very sparingly in this Kriti, with the meditative effect being emphasized through the madhya and mandra sthayis.

Dikshitar is believed to have composed his sole Varnam ‘Rupamu juchi’ in Todi, in praise of Lord Tyagaraja, for the arangetram of one of his disciples (Kamalam). This pada Varnam highlights the composer’s knowledge of Bharata Shastra and his versatility in creating a beautiful dance composition. It is said to have impressed the Tanjore quartet so much when they first heard it, that they sought Dikshitar out and requested him to take them on as his disciples. The sahitya for the muktayi swaras and the Charanam of ‘Rupamu juchi’ were composed later, by Tiger Varadachariar.

Dikshitar’s Kriti ‘Sri Subramanyo’ which starts at gandharam and descends down to the mandra sthayi, is in praise of Lord Subramanya of Tiruchendur.

**Critical appreciation of ‘Kamalambike’**

Raga: Todi  
Tala: Rupakam

**Pallavi**

kamalāmbikē āśritakalpalatikē candikē
Meaning: This being the dhyana Kriti of the Kamalamba navavaranam, Dikshitar aptly starts by describing the Goddess as one wearing a red garment and with a parrot in Her hand, who fulfils wishes and protects those who surrender to Her. He then proceeds to describe Her attributes and powers, as one who is worshipped by Brahma and the other Gods, who is always auspicious and an ocean of compassion, the ruler of the universe, the form of melody in music, the bestower of poetic ability, the granter of mukti and the one who is manifest in all degrees of power from the lowest to the highest, the fundamental cause, the supreme truth and the very embodiment of the letters that
are the root of all mantras. He then concludes by addressing Her as the mother of the universe, who is ever full of the indivisible, perennial bliss, to protect him. Dikshitar, as is his wont, introduces esoteric philosophical concepts like jivan mukti and videha mukti.

**Critical appreciation**

The Kriti ‘Kamalambike’ is the dhyana (invocatory) Kriti of Dikshitar’s Kamalamba Navavarnam. In this Kriti, he describes Devi in various ways and uses the word ‘Kamala’ in different connotations and combinations like ‘Kamalasana’, ‘Kamalapade’, ‘Kamalalaya’

The starting lines of the Pallavi and Anupallavi of this Kriti have adhyakshara prasa in addition to dvityakshara prasa. An unusual feature of this Kriti is that it starts in nishada, which is a very rare beginning for a song in Todi. This Kriti gives much prominence to ni and establishes the ragam immediately. Almost all the words in the song end with the letter ‘e’ and there are many examples of antya prasa. This Kriti is remarkable for its beautiful words and beautiful portrayal of Todi ragam and the selection of the raga Todi for meditation upon goddess Amba is very apt. Neravel is typically sung at ‘sakala nayike sangeeta rasiye’.

This Kriti is also unusual in that it does not have a raga mudra, unlike most Dikshitar’s Kritis. In fact, one singularity of Dikshitar’s compositions in the Todi raga, is that no Kriti is available with the ‘Todi’ raga mudra. One can only speculate that perhaps the word Todi itself was unsuitable to be used in this way.
Other Composers

The volume and variety of compositions of the Trinity in Todi has inspired many great songs from other composers. For instance, Papanasam Sivan has created extensively in Todi, with around 14 compositions in this raga. He has composed Kritis with a single charana as well as multiple charanas in both Sanskrit and Tamil. His Kritis are also set to a variety of talas. Some examples include ‘Devi Padam paninderi’ (Adi), ‘Gangaiyan’ (Adi), ‘Karthikeya Gangeya’ (Adi), ‘Kadaikkkan nokki’, ‘Kali teerumo’ (Desadi), ‘Patita pavana Rama’ (Adi), ‘Raja gopala devadhi devane’ (Rupakam), ‘Tanigai valar’ (Khanda Chapu). Some of the Kritis starting at the shadja are ‘Kartikeya Gangeya’, ‘Tanigai valar’ and ‘Sada Siva bhajaname’ (madhya sthayi shadja).

Muthaiah Bhagavathar has perhaps the widest variety in terms of languages in which he has composed Kritis in Todi. His seven songs include ‘Bhagala deviya’ (Adi) in Kannada, ‘Manamadanguvdhe’ (Adi) in Tamil, ‘Meenalochani amba’ (Rupakam) in Sanskrit and ‘Sri Subhahamsagana’ (Ata) in Telugu. Swati Tirunal has composed fifteen songs in Todi in different languages and musical forms and Mysore Vasudevachar has composed three songs in Todi.

Any mention of famous composers in Todi would be incomplete without mentioning Patnam Subramanya Iyer, whose classic Varnam ‘Era napai’ has become synonymous with Todi and is a must-learn for any aspiring musician.

Maha Vaidyanathan Sivan has also composed Kritis and Pallavis in Todi, including ‘Anandanetasa’ (Rupakam) and 'chidakasha prakasha’, the latter a Tamil song starting in adhara shadja and with three charanas but no Anupallavi. He has also created a sama eduppu...
Todi Pallavi which also cycles through the ragas Poorvikalyani, Anandabhairavi, kedaram, Bilahari etc. The Todi Pallavi is in a tala called Samadhamarookam having thirty nine matras. Ponnaiah Pillai has composed seven compositions and Ghanam Krishnayyar has composed nine.

**Summary**

The Trinity have hence contributed singularly to the body of heavy work in the raga Todi, both in terms of raga prayogas, as well as tala and deities. Both Tyagaraja and Syama Sastri have composed brilliantly in Misra Chapu tala. A noteworthy point is that all three have, possibly without prior consultation conceived of beginning a song with mandra dhaivata, which is a rather unique beginning, not to be commonly found even amongst songs of latter composers. Furthermore, the body of work in this raga, which has come into existence from their successors, itself, bears testament to the impression of their compositions upon succeeding generations of composers.

**Other Ragas**

Apart from the ragas already discussed, there are a few other ragas in which the Trinity have composed at least one song. Some of these include (in alphabetical order): Abheri, Arabhi, Begada, Gaulipantu, Kanada, Kedaragaula, Lalita, Madhyamavati, Mayamalavagula, Mukhari, Nata, Natakurunji, Neelambari, Pharaju, Punnagavarali, Purvikalyani, Ritiguala, Saurashtram, Sri, Varali, Vasantha and Yadukula Kambhoji. While all these ragas merit discussion at great length, this thesis does not dwell upon the Trinity’s contributions in these ragas to avoid making this chapter unduly long. However, in order to demonstrate that even in these ragas, the Trinity
has composed remarkable songs, the following section looks very briefly at their contribution in the raga Begada, without going into the details of the compositions.

**Begada - Raga Description**

Begada is a bhashanga raga and a janya of the 29th melakarta raga Dheera Sankarabharanam. It is not mentioned in any of the ancient texts, but there is evidence of its existence pre-Trinity in the compositions of Kshetragna and Margadarshi Sesha Iyengar. Begada is noted for the uniqueness of its Madhyama and Nishada swaras. The Madhyama is of Pratyantara Madhyama level and the Nishada appears to be between the Kaisiki and Kakali Nishada swaras, though the usage of both Kaisiki and Kakali Nishada is also permitted in selective places. The raga lakshana shloka for Begada from the Sangita Sampradaya Pradarshini is given below:

रिवर्ज्यारोहसंपूर्णा बेगादा सार्वकालिका

rivarjyārōhasampūrṇā bēgaḍā sārvakālikā

*Meaning:* Ri is absent in the arohanam. Begada is a complete ragam, suitable for singing at all times.

The version of Begada that is sung today, conforms to the description in the Sangraha Choodamani and its Arohana and Avarohana are as follows:

Arohana : S G3 R2 G3 M1 P D2 P S  
Avarohana : S N2, D2 P M1, G3 R2 S
Shadja is the graha swara, Madhyama and Nishada are the jiva swaras. The Rishabha, Madhyama and Nishada swaras align well with kampita gamakas. Begada is famous for its madhyama and nishada swaras. The oscillation in these two notes is unique and render a bewitching lilt to the raga. the Nishada swara is neither a Kaisiki nor a Kakali Nishada. This can be seen in the use in sancharas like "Ri-ni-da-pa" or "ni-ni-da-pa". This raga is believed to evoke hasya, sringara and adbhuta rasas. It has ample scope for elaborate alapana and is both a very scholarly and popular raga. There is even a proverb about this.

**Aadi Nata, antya Surati, Begada mee gada**

*Meaning: it is advisable to sing Nata at start and Surati at the end; but Begada can be rendered whenever desired!*

**Begada - Compositions**

Begada is a raga with many popular compositions – apart from the Trinity's compositions in this raga, there are also a plethora of compositions by post Trinity composers like Subbaraya Sastri, Ramaswami Sivan, Papanasam Sivan and Patnam Subramanya Iyer.

**Contribution of the Trinity**

The Trinity have together created around seventeen compositions in this raga, with three compositions by Syama Sastri, ten by Tyagaraja and four by Muthuswamy Dikshitar.

**Syama Sastri**

Syama Sastri has composed three compositions in Begada which include the Adi tala varnam ‘Dayanidhe mamava’ and 2 kritis ‘Sami ninne’ and ‘Kamakshi nato vada’ also set to Adi tala. The varnam often showcases the permutation "pa-ma-ga-ri".
The Varnam ‘*Daya nidhe*’ starts with a swaraksharam as dhyaivatam is the graha swaram. In the charanam or the ettugada pallavi, ‘*Parama pavani bhavani*’ the pa and ma of the word ‘*parama*’ are swaraksharas. The song ‘*Kamakshi nato vada*’ which is set in Adi tala 2 kalai is a a very unusual song and is one of the very good compositions of Syama Sastri. It starts in the mandra sthayi dhyaivatam and has madhyamakala sahitya after the charanam. ‘*Sami ninne*’ starts again with a swaraksharam in the tara shadja.

Syama Sastri alone amongst the Trinity has composed with the mandra sthayi dhyaivatam as graha swara.

**Tyagaraja**

Compositions by Tyagaraja include ‘*Nadopasana*(Adi), ‘*Bhaktuni charitramu*’ (Adi), ‘*Lokavanan chatura*(Adi), ‘*Neevera kula dhanamu*(Chapu), ‘*Sundari nannindariilo*’ (Rupakam) and ‘*Gattiganu nannu*(Rupakam), The construction of the kriti ‘*Bhaktuni charitramu*’ is unique, with an off-beat start of the Anupallavi and a madhyama kala Charana. Some scholars opine that the Tisra gati renditions of ‘*Rama nee vadu*’ and ‘*Sandehamu*’ in raga Kalyani, are aberrations. However, there is no difference of opinion in respect of the Begada kriti ‘*Gattiganu nannu*’, rendered in Tisra gati. Compare this with the majestic slow-paced movement found in ‘*Nadopasana*’. Begada thus is suited to all paces of music.

Tyagaraja has used many different graha swaras in his Begada kritis. The kritis ‘*Gatti gana nannu jeyi*’ (Rupakam), ‘*Ni vera kuladhanam’* (Misra Chapu) and ‘*Tanavari dhanamuleda*’ (Deshadi) start in gandharam and have three charanas each. The kriti ‘*Nadopasana*’ (Adi) starts in madhyama as do ‘*Bhaktuni Charitramu*’ (Adi) and ‘*Samiki sari jeppu*’ both of which have 3 charanas. ‘*Niku
tanaku' (Misra Chapu) and ‘Ni pada pankajamulanu’ (Adi) start in dhaivatam. The latter is replete with sangatis and has three charanas. Another kriti starting in dhaivatam is ‘Sundari nannindariilo’ (Rupakam) which is one of the Tiruvotriyur pancharatnams and has 3 charanas. The kriti ‘Lokavana chatura’ (Adi 2 kalai) starts in adhara shadja. All the kritis are in Telugu, with dvitiyakshara prasa being maintained throughout and as can be seen above, most of the songs have three charanas. Only Tyagaraja has set a composition to the Deshadi tala.

Muthuswamy Dikshitar

Muthuswamy Dikshitar has offered a quartet of compositions, amongst which ‘Vallabha nayakasya’ (Rupakam) and ‘Tyagarajaya namaste’ (Rupakam) are outstanding. ‘Sri mata sivavaanke’ (Adi) has a great esoteric and metaphysical content embellished with a lilting tune. ‘Madhurambikayah tava dasoham’ (Misra Chapu) is a very sober composition and is one of the Madhuramba vibhakti kritis. It is in the Pallavi-Anupallavi-Charana format and starts at panchamam. Both ‘Sri mata’ and ‘Vallabha nayakasya’ start in gandharam whereas ‘Tyagarajaya namaste’ which is one of the Tyagaraja vibhakti kritis, starts in Nishadam. ‘Vallabha nayakasya’ is one of the Tiruvayur shodasha ganapati kirtanas and has a samashti charanam. Many versions start in panchamam.

Dikshitar has used different graha swaras as well as three different talas for four songs and curiously enough, has not specified the raga mudra in any of the songs. He has not used the popular Adi tala 1 kalai in any of his kritis in this raga.

Other Composers

Post-Trinity composers continued to enhance the repertoire in Begada. Swati Tirunal's ‘Karunakara’ is an outstanding composition.
Patnam Subramanya Iyer's Varnam, apart from his compositions 'Manasuna Neranammiti' and 'Abhimanamennadu', are famous. His disciple Ramanathapuram Srinivasa Iyengar's 'Anudinamunu' is equally famous. Mention must be made of compositions such as Vaiyapuri Doraiswami Kavirayar's 'Innam Paramukham', Mazhavai Chidambara Bharati's 'Karunai Tandennai' and Ramaswami Sivan's 'Kadaikkann Vaittu'. Begada indeed, is a beguiling bewitching and beautiful raga.

Summary

Amongst the Trinity, Tyagaraja who has the maximum number of compositions has also explored the largest range of graha swaras as well as talas. The compositions of the Trinity in this raga continue to be well known and liked and are an enduring reminder of their contribution towards making this unique raga as popular as it is today.

CONCLUSION

Having spent a lot of time looking at the contribution of the Trinity in these nine ragas, it is clear that they have contributed uniquely to each raga - both in terms of quantity as well as quality. In many cases even where the quantitative contribution is lacking, the qualitative contribution far overshadows the shortfall. What makes their contribution most noteworthy is also the fact that their compositions have gained immense popularity and currency amongst composers, musicians and performers of all succeeding generations. While it does not appear that they had any intention of composing for dance, their contributions nevertheless are also often key items in a dance performance. For example Syama Sastri's swarajatis are extremely popular amongst dancers and require a highly skilled and talented dancer to do complete justice to the piece.

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