CHAPTER - V

ANALYSIS OF THE GROUP KRITĪŚ OF MUTHUSWAMI DIKSHITAR ON LORD ŚĪVA
THE PANCHAMAHĀBHŪṬĀS

The ancient Indian Rishis as well as thinkers of the West, based their thoughts on the acceptance of a supreme supernatural power as the cause of the Universe. The concept of the God took root even in earliest of human beings and the great thinkers only refined the idea.

The will of God maintains the uniform process of the world order. It cannot be transcended by anybody. It is accordance with the same commandment of God as controlling all processes that one attains riches and knowledge through the performance of meritorious deeds or that the sinners are punished. The ‘Kēnōpanishād’ says that the power of all deities and natural forces are derived from God. The whole Universe thus may be regarded as the manifestation of Lord Śiva and is thus called ‘Bhautik Srishti’.

In different forms and functions and superintendence, Lord Śiva is called by different names. Thus when He enjoys the Prakriti and Purusha He is called ‘Īśāna’. The Īśānan appears in its eight fold form technically called ‘Ashtamūrti’. These are earth, water, fire, air, ākāśa, the soul, the Sun, and the moon. So these are the forms of Śiva as performing different functions and are called by different names such as Sarvi, Bhavi, Raudri etc. Raudri is the form in which the whole world is vibrating. The soul itself is a form of Śiva.

Charaka says that the human body is the combination of the five elements or ‘Panchabhūtas’ namely the earth, water, fire, air and ākāśa. Earth has smell, water has natural liquidity, fire has hot touch and colour,
air has touch and absence of colour and ether has sound. These gross elements are the lowest limits of Parameśwara’s manifestation of His apparent insentience due to His extreme contraction.

The concept of Panchabhūtās occupies a supreme position in the logical description of the formation of the Universe. The entire concept of the body in Indian philosophy and medical literature is dependent upon the theory of ‘Panchamahābhūta’. The entire concept of the tridōsha (vāda, pittha, kabha), embryonic development and body composition are based on the theory of Panchamahābhūtās. They are further responsible for the composition of the dhatus (rasa, rakta, māmsa, mōda, asthi, majja and sukra).

In short, life on this planet was dependant on the Sun, from which we get heat and light. There was the air (oxygen) that was the chief supporter of life because breathing was the visible sign of life. There was the water without which living things could not survive. Then there was the earth from which came the food.

Muthuswami Dikshitar has composed five kritis on the panchabhūta lingās installed in the five main temples of Lord Śiva which are at Chidambaram (Éther), Tiruvannamalai (Fire), Kancheepuram (Earth), Tiruvānaikkāvu (Water) and Kālahasti (Vāyu) collectively called as the ‘Panchalingasthala kritis’. He has also composed five kritis on the Panchabhūtalalingās installed in the Tiruvarur temple known as the ‘Panchabhūta kritis.'
ANALYSIS OF PANCHALINGASTHALA KRITĪS

I. ‘Chintaya Mākandamula’ - Bhairavi - Rūpaka Talam

1. Rāgalakshanam of Bhairavi

Ārōhaṇam - srgmpdns
Avarōhaṇam - śndpmgrs

Bhairavi is a sampūrna janya rāga derived from the 20th mēlakartha rāga ‘Natabhairavi’. The notes other than shadja and panchama that figure in this rāga are chaturṣruti rishabha, śādhārana gāndhāra, śudha madhyamam, chaturṣrutilhaivatam, śudha dhaivatam and kaiśiki nishādam. Chaturṣruti dhaivatam comes as the anyaswaram in this ēkānyaswara bhāṣāṅga rāgam. The ārōhaṇa prayōgās like ‘pdns’, ‘pdnsr’, ‘pdndns’ etc take chaturṣruti dhaivatam. This is a kind of rāga in which the anyaswara comes in the ārōhaṇa itself. The phrase ‘pdndp’ has both the dhaivatās.

The phrase ‘sgrgm’ comes as a viśeṣha prayōga. In this rāga ri, ga, ma and ni figure as rāga chāyā swarās. Ga, ma and ni come as kampita swarās and ri, pa, ma and ni as nyāsa swarās. Janṭaswara prayōgās and dhāṭu swara prayōgās lend beauty to this rāga. Bhairavi is a rāga that gives ample scope for elaboration. All types of compositions are prevalent in this rāga ‘Kauśikam’ of Tamil Music is the corresponding rāga of Bhairavi. Karnatic Bhairavi has no resemblance to Bhairavi of Hindusthani music.

Regarding the origin and history of this rāga, the time is attributed to that of shadja grāma and it is supposed to be prevalent some 1500
years ago. It is the 7th of the 19 prasidha mēḷās mentioned by earlier scholars. This rāga finds mention in treatises like,

<table>
<thead>
<tr>
<th>Raga</th>
<th>Composers</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Svaramělalānīdhi</td>
<td>Ramamatyar</td>
<td>1550 A.D.</td>
</tr>
<tr>
<td>Rāgamāla</td>
<td>Pundarikavītala</td>
<td>1576 A.D.</td>
</tr>
<tr>
<td>Rāgavibōdhā</td>
<td>Somanatha</td>
<td>1609 A.D.</td>
</tr>
<tr>
<td>Sangītasudha</td>
<td>Govinda Dikshitar</td>
<td>1614 A.D.</td>
</tr>
<tr>
<td>Chaturdandipprakāśika</td>
<td>Venkitamakhi</td>
<td>1620 A.D.</td>
</tr>
<tr>
<td>Sangītapārijātām</td>
<td>Ahobala</td>
<td>17th C A.D.</td>
</tr>
<tr>
<td>Rāgalakṣaṇamū</td>
<td>Sahaji</td>
<td>1684–1711</td>
</tr>
<tr>
<td>Sangītasārāmrutam</td>
<td>Tulajājī</td>
<td>1729–1735</td>
</tr>
<tr>
<td>Rāgalakṣaṇaṃ</td>
<td>Muddu Venkitamakhi</td>
<td>18th C A.D.</td>
</tr>
<tr>
<td>Sangrahachūḍāmaṇi</td>
<td>Govinda</td>
<td>1750-1800</td>
</tr>
<tr>
<td>Sangītasampradāya Pradarṣini</td>
<td>Subbarama Dikshitar</td>
<td>1904</td>
</tr>
</tbody>
</table>

It is in the ‘Sangītasampradāya Pradarṣini’ that we get a picture of Bhairavi as we know now, with the admission of chaturṣruti dhaivatam and the careful instructions on rendering the gamakās which bring life to the rāga. All the 12 admitted svarās are heard and the known gamakās employed in the rāga is why the ancients have classed it as a major rāga.

Almost all the famous composers have used this rāga. Muthuswami Dikshitar has composed seven kritīs in this rāga.

1. Chintaya Mākanda - Rūpakam
2. Trilōchana Mōhinim - Ādi
3. Bālagōpāla - Ādi
4. Lalitāmbikāyai - Tripūṭa
5. Dēvi Jagadeeswari - Rūpakam
6. Śrī Kamalāmbāya - Miśra Jhampa
7. Āryam Abhayāmbām - Khandajāti Aṭa
General Analysis

The kriti ‘Chintaya Mākanda’ has the usual structure of a kriti which comprises of pallavi, anupallavi and charanam. The anupallavi and charanam are composed in different dhātus unlike most of the kritis of other composers. The madhyamakāla sāhitya passage that comes at the end of the charanam figures as a decorative anga. This beauty is found in almost all the kritis of Muthuswami Dikshitar.

This kriti is set to chaturasrajati rūpaka tālam (1 kala). The kriti is sung in a very slow tempo and this helps to bring out the nuances of Bhairavi rāga clearly. The graham or eduppu of each angam and the number of āvartās that come in each angam are shown in the table below.

<table>
<thead>
<tr>
<th>No.</th>
<th>Angās</th>
<th>No. of āvartās</th>
<th>Graham</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pallavi</td>
<td>7</td>
<td>Samam</td>
</tr>
<tr>
<td>2</td>
<td>Anupallavi</td>
<td>6</td>
<td>Anāgatam – ½</td>
</tr>
<tr>
<td>3</td>
<td>Charanam</td>
<td>12</td>
<td>Samam</td>
</tr>
<tr>
<td>4</td>
<td>Madhyamakāla Sāhityam</td>
<td>4</td>
<td>Atītagraham</td>
</tr>
</tbody>
</table>

The madhyamakāla sāhityam beginning with ‘Uttunga’ has an atīta graham i.e., the sāhitya starts at the end of the previous āvarta. The word ‘uttunga’ is split as Ut-tunga. Here ‘Ut’ is sung at the end of the previous āvarta and tunga at the beginning of the said avarta.

The kriti ‘Chintaya Mākanda’ commences on the note ‘n’ (Graha Swaram). Other grahaswarās admissible to Bhairavi rāga are g (‘Janani Māmava’ – Swatitirunal). d (‘Lalitāmbikāyai’ – Dikshitar and s (Sri
Kamalāmbikāyah Dikshitar). This kriti ‘Chintaya Mākanda’ commence with the phrase ‘n; d, p,’. The eduppu swaras of the anupallavi and charaṇa are s and m respectively. The phrases that are used are s, s, s and m; m, m, m. The madhyamakāla sāhitya also begins in shadja (s, s, s)

A study of this kriti proves that all the swaras are amṣa swaras of Bhairavi rāga. A rough calculation shows the usage of these notes almost equal (s-83 times, r – 89, g-69, m-69, p-95, d-75 and n -83 times). The tāra and mandra swaras which shows the range of the kriti and the phrase in which they occur in each anga are shown in the table below.

<table>
<thead>
<tr>
<th>No</th>
<th>Angās</th>
<th>Mandraswara</th>
<th>Phrase</th>
<th>Tāraswara</th>
<th>Phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pallavi</td>
<td>n</td>
<td>gr, n s;</td>
<td>g</td>
<td>śrigrśndp</td>
</tr>
<tr>
<td>2</td>
<td>Anupallavi</td>
<td>s</td>
<td>s, s, s</td>
<td>i</td>
<td>nśr, s, rnd</td>
</tr>
<tr>
<td>3</td>
<td>Charanam</td>
<td>n</td>
<td>gr, n s;</td>
<td>i</td>
<td>nśr, s</td>
</tr>
<tr>
<td>4</td>
<td>Madhyamakālam</td>
<td>s</td>
<td>s, s, s</td>
<td>ġ</td>
<td>ġ, rs</td>
</tr>
</tbody>
</table>

Anyaswara Prayōgās

In this kriti the avarōhana prayōgās, that is, phrases with śudha dhaivata is used more than the ārōhana phrases with chaturśruti dhaivata. Thus the svakiya swara, śudha dhaivata is used more than the foreign note, chaturśruti dhaivatam, which is the method usually seen in bhāṣhānga rāgās. The anyaswara prayōgās in this kriti are;

Pallavi - mpdn rgm; pdn;,
         Skan dam

Anupallavi - p; d, n, ś;,
           Sachi dā nan – dam ggrg mpdpmpdn
           a..ra .vin...dam...

Charaṇam - p, p;d n;,
          Anga...soundarya p d m pd n;,
          Vrishatu.ran .. gam
Rhythmic Beauties

Regarding the rhythmic beauties in the kriti, this is a very simple kriti with not much mathematical permutations. The swara patterns are mostly in fours and sixes. The pallavi lyrics goes as

|| sgrg m pdn sgrg || sdp ndp m grs ||
Skan........... dam ...........................................

|| r, mr r, pm nd, p || pmg r;, grsn ||
Skan ........................................... dam ......................
The same lyrics is also found in a group of sixes as

|| rgm;, pdn;, ||
Skan..... dam

The atīta graham in the madhyamākāla sāhityam mentioned earlier is another rhythmic beauty. The letter ‘nga’ falling in equal intervals gives a special beauty to the kriti. It falls in the beginning of three consecutive āvartās.

|| n;, ġ, ī ś, r ś;r || nsp, m p d p, rsn || dp dp m grs m pdn
gam bhairaviprasan gam, guruguhan tan gamprithvi..lin..gam...
The idam of the atīta graham is an excellent area where many scholars have proved their rhythmic and musical caliber by rendering manōdharma swaras.

Melodic Beauties

In a kriti only when the sāhitya and sangatīs merge together the beauty of the kriti will be projected. This kriti has no much sangatīs. But those present are highly capable of exposing the rāgabhava and also capable of expressing the importance of the particulars lyrics. In the pallavi, the word ‘Sōmaskanda’ is given three sangatīs which throw light
on the importance of Somaskanda Murti. They are beautiful ones which gradually increase in sthāyi.

1. ||ṇsr, ;r, mgrs ||r, mr r, pm nd, p ||pmg, r,; mgrs ||
   Sō ma…………skan………………dam………………

2. ||ṇsr, ;r, mgrs ||sgrg mpdn sṛgr ||śndp ndp mgrs ||
   Sō ma…………skan………………dam………………

3. ||ṇsr, ;r, mgrs ||rgm; pd n,; || sṛgr śndp dpmg || rs
   Sō ma…………skan…dam………………

Similarly the first line of charanam which is about the auspicious smiling face of Somaskanda

1. ||m;, m, m, g, r, || g, g, m, g, r, rs || gr,n s,; ||
   Manga..la.kara man-da.hā…sa vadanam…

2. ||m;, m; p m; p g, r, ||rgm, p;d pm g,r s || gr,n s,; ||
   Man ga. la kara man da hā….sa va da nam

3. ||m;, m; p m; p g, r, || gm p dp mgpm g,rs || gr, n s,; ||
   Man ga la kara man…. .da..hā…sa va danam

Again the word ‘Angasaundarya’ in the charanam is given two sangاتīs which are very appealing to the mind. Bhairavi seems to be the sweetest in this prayोga. We feel as if the line tells us that there is nothing in the world more beautiful than the face of Somaskanda.

1. ||p, p,d, n;’ ||ĩšn, d, pn dpdm ||; pd n,; ||
   An gas au.. nda..rya vi-ji-ta- mada nam..

2. ||p;, p d n, ;r, ||śśndppn dpdm ||; p d n,; ||
   An. ga sau …nda..rya vi..ji ta.. ….mada nam..

The second sangati starts with a flow from the tārasthāyi shadja of the previous āvarta which is simply superb.

The viṣeṣha prayōgās that has come in this kriti is ‘sgrg’ that is repeated many times in the kriti, especially in the pallavi. The prayōga p,dndp’ which takes both the svakīya and anyaswara occur in the charaṇam as
In the anupallavi there is a panchamavarjya prayōga which brings about the beauty and individuality of the rāga as
n, d, m, g, r, gs
Pradacharana...
The prayōga ‘mpg, r’ comes as a visēsha prayōga in the pallavi and the phrase ‘pndpdm’ comes in the charaṇa. The madhyamakāla sāhityam takes the beautiful prayōga ‘ś, ī nṣp’.

Gamakās

Bhairavi is a rāga which admits all the known gamakās Muthuswami Dikshitar has composed this kriti, that the entire beauty of the rāga is brought out to its maximum. The gamakās that figure in this kriti are
Kampita
rgm;, pdñ;, (Pallavi), ĝ, ĝ, m, g, r, (Charaṇam)
Skan...dam. Man da hāsa
ī ś n d ā p d ā mp d nñ;, (Madhyamakālam)
Kamanīyarvisa turan gam
Pratyāhatam
p;, p: d n;, ī ś s n d p p n d (charaṇam)
Anga..sau nda....rya
Nokku
gmidd, mpdn, īś r, (Pallavi)
....... ...... Sō ma
ṅsr, s, n , mṣpndp (charaṇam)
An.ta ka Kun...da
mpdp, dpmgrg (Madhyamakālam)
Guruguha prithviling

**Khandippu**

m p g ; , r , (Pallavi)
Kandamū la Here ‘g’ is sung as pmg,

**Ravai**

m, g, r, grs (AP). Here m and g is sung as pm&mg respy pradacharana

g, g, m, g, r - g is sung as mg manda...hasa

**Ētra jāru**

; s, s, s; r, || n; d; (Anupallavi)
Santatam A... khanda
s, s, s, r s (Madhyamakālam)
uttungakama
sp;, d, n;, r, (Charaṇam)
An .gasaun
mp d p, r śn
Guruguhāntaran

**Erakka jāru**

||; s, s, s ; r, || n; d; (Anupallavi)
Santatam A khanda
śp;, d, n;, r, (charaṇam)
An – gasaun
Apart from these gamakās used by Subbarama Dikshitar in his ‘Sangīta Sampradāya Pradaṛṣṭini’, some of the daśavidha gamakās are also marked below.

Arohaṇa - mṛgmpdn (Pallavi)
Avarohaṇa - sṛgṛṣndp (p), dpmgr,
Chinta..ya prithviling (Madhyamakāla)
ḥ, ṣ, m, g, r, grs (Anupallavi)
pradacharaṇa

Tripuchcha
||; s, s, s, ; ī, || ś, s, s
Santatam ut tunga

Āndōla
r, mr r, pm (Pallavi)
skan .................

Prosodical Beauties

Mudrās

The way in which Muthuswami Dikshitar has blended different kinds of mudrās into the sāhitya of a kriti is simply marvelous. The kriti ‘Chintaya mākanda’ has 5 kinds of mudra included in the sāhitya. So this kriti has pancha mudrās.

The consort of Lord Śiva is also called Bhairavi and Muthuswami Dikshitar has aptly selected this rāga for the kriti on prithvilinga. The rāga mudra ‘Bhairavi’ is included in the madhyamakāla sāhityam as ‘Bhairavi prasangam’ meaning ‘beloved one of Bhairavi’. The other mudras are

Mūrtimudra - Sōmaskandam - Pallavi
Sthalamudra - Kānchīsadanam - Charaṇam
Vāggeyakāramudra - Guruguha - Madhyamakālam
Linga mudra - Prithvi lingam - Madhyamakālam

**Prāsam**

Muhana prāsam exists between the two lines of the pallavi (che), the two lines of the anupallavi (sa), the first two lines of the charaṇam (ma) and the next two lines of the charaṇam (An). Dvitīyākshara prāsam exists between the two lines of the pallavi (ta) and the first line of the anupallavi (ta). This prāsam also occur in the alternate lines of the charaṇam and the lines of the madhyamakāla sāhityam with the letter (nga). Antya prāsam comes in the lines of the pallavi and anupallavi (ndan) and also in the four lines of the charaṇam (danam). Anuprāsam occurs through out the kriti by the sounds nda and nga. The words that sound ‘nda’ are chinta, mākanda, mūlakandam, and skandam in the pallavi, santatam, anandam and aravindam in the anupallavi and mandahāsa, soundarya, antaka, kundaradanaam and antarangam in the charaṇam. The words that sound ‘nga’ are mangalakara, angasoundarya, Uttunga, Turangam, Prasangam, Antarangam and Lingam.

**Yati**

This alankāra in prosody also comes in this beautiful kriti. The srotōvaha type of yati comes in the pallavi as

Ānandam
Chidanandam
Sachidanandam
Akhanḍasachidanandam
Svarākshara Prayōgās

Excellent examples of svarākshara prayōgās, which is a dhātu-mātu alankāra, are found in this kriti

Pallavi

|| n;, d, p, p;, ||, || gr, ns;, ;; ||
Chintā yā mā kan... dam

Anupallavi|| s, s, s ; r, || || n, d, mgr, grs, || , mgrg
San tā tam A pradachara na... a ra

Charaṇam

|| m; , m, m, g, r, ||, || m;, ; mp mpg, ||
Man ga la kara mā ni kya
|| n, d, p; ; ; || || rsn, d, pn d p d m
Sā da nam... nda - ryavi - ji - ta
|| ; pd n; ; ; || || d, p ; m p nndp ||
Madanam danam kun .... da-

Madhyamakālam

|| s, s r s n d pdmpd ||
Tungakamaniya

Manōdharma Sangeetam

Bhairavi is a rāga which has ample scope for rāga elaboration. This kriti ‘Chintaya Mākanda’ has many apt places where manōdharma swara can be rendered. They are,

1. || ; ;sr gmpd || - Chintayamā (Pallavi)
2. || ; ġr śndp dpmpg || rs - Santatam (Anupallavi)
3. ||; śn dpmpg rsrg || - mangalakara(Charaṇam)
4. ġr || śndp dpmpg rs - Uttungakamanīya
( Madhyamakālam)
Niraval can be executed in the first line of the anupallavi beginning ‘Santatam’ and also the first line of the charanam starting ‘Mangalakara’.

2. 'Jambūpathe mām' - Yamunakalyani - Tisrajati Ėkam

Rāgalakshanam of Yamunakalyani

Āroḥaṇam - s r g m p d n ś
Avarōhaṇam - ś n d p m g m r s

Yamunakalyani is a sampūrna janya rāga derived form the 65th Mēlakartha rāga, Mēchakalyani. The Āroḥaṇam is krama sampūrna where as the avarōhana is vakra sampūrna. ‘m’ figures as the vakra swara. The notes other than shadja and panchama that figure in this rāga are chaturṣruti rishabham, antara gāndhāram, sudha madhyamam, pratimadhyamam, chaturṣruti dhaivatam and kākali nishādam. In the avarōhaṇa the second ‘m’ is sūdha madhyamam and thus this is an ēkānyaswara bhāshānga rāgam with the anyaswara in the avarōhaṇa itself.

Yamunakalyani is not so popular. It is sometimes used to sing viruttams. It is a desya rāga. The rāga Yamankalyan in Hindusthani sangeet is different from Karnatic Yamunakalyani. There are very few kritis in this rāga. Yamunakalyani finds mention in treatises such as ‘Rāgalakshaṇamu’ of Muddu Venkitamakhi, ‘Sangrahachudamani’ of Govinda and ‘Sangīta Sampradāya Pradarśini’ of Subbarama Dikshitar. Muthuswami Dikshitar has composed three kritis in this rāga.

1. ‘Jambūpate’ - Tiṣra Ėkam
2. Nandagōpāla - Ādi
General Analysis

‘Jambupate mām’ in Yamunakalyani rāga is a comparatively long kriti. It has a pallavi, anupallavi and charaṇa. As usual at the end of the charaṇa there is a piece of madhyamakāla sāhityam. There are no other decorative angās like chittaswara, svarasāhityam etc.

The kriti is set to Tiṣrajāti Eka tālam which has 12 aksharakālās. But these days this kriti is sung to chaturasrajāti Rūpaka tālam which also has the same aksharakālām. It may be due to the easiness in performing the tāla. The kriti is sung in a very slow tempo and the essence of the rāga is completely exposed through the kriti. The graham or eduppu of each anga and the number of āvartās that constitute each anga are shown in the table below.

<table>
<thead>
<tr>
<th>No</th>
<th>Angās</th>
<th>No. of āvartās</th>
<th>Graham</th>
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<tbody>
<tr>
<td>1</td>
<td>Pallavi</td>
<td>6</td>
<td>Samam</td>
</tr>
<tr>
<td>2</td>
<td>Anupallavi</td>
<td>12</td>
<td>Samam</td>
</tr>
<tr>
<td>3</td>
<td>Charaṇam</td>
<td>24</td>
<td>Samam</td>
</tr>
<tr>
<td>4</td>
<td>Madhyamākālam</td>
<td>4</td>
<td>Samam</td>
</tr>
</tbody>
</table>

Though all the angās commence in sama graham, there are instances in the kriti where there are examples of atīta graham. In the pallavi the word ‘Amrutabōdhham’ is sung to atīta graham. Here the letter, ‘A’ comes in the previous āvarta and ‘mrutabōdhham’ in the next āvarta. In the pallavi the word ‘nijānanda’ is also split in such a way (Ni + jānanda). In the charaṇam the word ‘Anirvachaniya’ is also sung to Atīta graham. Such an execution gives importance and stress to the particular word. Since this kriti is sung to a very slow tempo much mathematical permutations are
not included in the kriti. Music is actually used as a vehicle to bring out the correct feel in the lyrics.

The kriti ‘Jambūpate’ commences on the note ‘p’ which is called the grahaswaram. The phrase that takes the graham swaram is ‘pmgm’;,. The eduppu swaras of the anupallavi and charaṇa are also ‘p’. The madhyamakāla sāhityam commences on the note s (s, rs).

In this kriti r g, d and n figure as the amṣa swaras. The range of swaras, ie, the tāra and mandra swaras in each anga are shown in the table.

<table>
<thead>
<tr>
<th>No</th>
<th>Angās</th>
<th>Mandraswara</th>
<th>Phrases</th>
<th>Tāraswara</th>
<th>Phrases</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pallavi</td>
<td>d</td>
<td>‘ndgr’</td>
<td>r</td>
<td>‘snrs’</td>
</tr>
<tr>
<td>2</td>
<td>Anupallavi</td>
<td>n</td>
<td>‘s, nça’</td>
<td>m</td>
<td>g; mř,</td>
</tr>
<tr>
<td>3</td>
<td>Charaṇam</td>
<td>n</td>
<td>‘sraṇ’</td>
<td>m</td>
<td>gm, gr</td>
</tr>
<tr>
<td>4</td>
<td>Madhyamakālam</td>
<td>s</td>
<td>‘s, rs’</td>
<td>r</td>
<td>‘snrs’</td>
</tr>
</tbody>
</table>

Anyaswara Prayōgās

Yamunakalyani is an ekānyaswara bhāshāṅga rāga which has the foreign note in the avarōhana itself. The second ‘m’ which comes in the avarōhana is śuddha madhyamam which is the foreign note. The pallavi has no anyaswara prayōgās. In the anupallavi, the second line commencing with ‘Tumburunuta’ takes the first anayaswara prayoga as ‘gm+dpp, mg, mr, nrss’. Another beautiful and attractive prayōga comes in the next line in the tārasthāyi as,

\[ || s; s, s, g; m || r; \]

Am budhi gan ga
In the charaṇa, śudha madhyamam is used, in the second line beginning with ‘Panchabhūta’

\[ \text{dpmg; ; g, m} \quad \text{gm; ||} \]

Prapan cha.. pra....... bho

Again in the charaṇa, the dhātu used for the lyrics ‘Anirvachaniya nādabindo’ takes śudhamadhyamam.

\[ \text{s || nd, n, r, g;} \quad \text{; m, dgr, g, rs, || grg, gm, gr, ;;} \]

\[ \text{Ani r vachani} \quad \text{....ya nā.......da bin.......do.....} \]

The madhyamakāla sāhitya has not used śudhamadhyam

**Melodic Beauties**

Usually kritis in Yamunakalayani are sung in the madhyamaśruthi. But ‘Jambūpate’ is sung in panchamaśruti. There are very less sangatis in this kriti, but those used are capable of projecting the beauty of the rāga. The pallavi resembles the parent rāga Mēchakalāyani since the anayaswara is not used anywhere in the pallavi. The pallavi has a beautiful phrase in the second sangati which is

\[ \text{ddpm gm p; m pd n, sn dpp ||} \]

\[ \text{Jam.................bū.................pa} \]

Similarly the second sangati of the first line of the anupallavi includes a beautiful panchamavarjya prayōga ‘ndmdnrn, dp’. The rāga svarūpa of Yamunakalyani is clearly brought about in the second line of the anupallavi where the use of the anayaswara is first met with as

\[ \text{gmdp p;m g ,m , n rs s,} \]

\[ \text{Tapō.................pa śa .. ma.na} \]

This line also has a special prayōga with an oscillating effect as

\[ \text{s, rn, n, sd} \]

\[ \text{Tum bu......ru} \]
In the third line of the anupallavi the word ‘kaveri’ is sung in two distinctive manners as

1. \( \dddot{\text{r; s}} \dddot{s} \);  
   Ambudhi Ganga ka.....ve ri

\( \dddot{s; n} \dddot{r; s} \)

2. Ambudhi Ganga Ka.....ve......... ri

Gamakas

Kampita - sn\( \dddot{s} \);  (Pallavi)  
   Gr\( \dddot{g} \);  (Charanam)

\( \text{\textit{\dddot{E}tra j\dddot{a}ru}} \)-  p; m\( \dddot{d}, p, \) \( \dddot{\text{n; dgr}} \), \( \dddot{s; p}, \) \( \dddot{p; s} \) (Pallavi)  
   \( \text{n; rsn, p; s\dddot{nnd}} \), \( \dddot{s; s, \dddot{s, g; m}} \) (Anupallavi)  
   \( \dddot{g\dddot{dp}} \dddot{m}, \dddot{s, r}} \dddot{s, g;}, \dddot{g\dddot{dp}} \) (Charanam)

(Madhyamak\( \dddot{a} \)la)

\( \text{\textit{\dddot{E}rakka j\dddot{a}ru}} \)-  \( \dddot{p, g, g\dddot{m}} \);  (Charanam)

\( \text{\textit{\dddot{K}handippu}} \)-  \( \dddot{g\dddot{mp}} \);  -  Here g is sung as mg

Vish\( \dddot{e} \)sha Pray\( \dddot{g} \)s

Janta swara pray\( \dddot{g} \)s and dh\( \dddot{a} \)tu swara pray\( \dddot{g} \)s give a special beauty to this kriti.

Janta swara pray\( \dddot{g} \)s - srr\( \dddot{s} \), s sddp g, g, (Charanam)

Dh\( \dddot{a} \)tu swara pray\( \dddot{g} \)as - ndgr, snrs (Pallavi)  
   - gmdp (Anupallavi)
   mdpm, gdpmr (Charanam)

Beautiful panchama varjya pray\( \dddot{g} \)s like n, dmdn\( \dddot{r} \)n, and nrgmm, d have added colour to the kriti. Other vi\( \dddot{e} \)s\( \dddot{e} \)sha pray\( \dddot{g} \)s used in this kriti are ‘dn,
p’ and ‘snp’ used in the charaṇa. Samvādi prayōgās like ps and sp are used many times in this kriti.

**Prosodical Beauties**

**Mudrās**

The kriti ‘Jambůpate Mām’ is about the linga at Thiruvanaikkavu, which is in the form of water or Appu. The linga mudra Appu’ is cleverly woven into the sāhitya of the charaṇa as “Parvataja prārthitāppu linga vibhō”. Since the kriti is on Appu linga (water) he has cleverly chosen the rāga ‘yamunakalyani’ which has the name of a famous and pious river and he has blended the name into the sāhitya as ‘Ambudhi Gangā Kāveri Yamuna’. The vāggēvakāra mūdra ‘Guruguha’ is also present in the madhyamakāla sāhitya.

**Prāsam**

The kriti is filled with different kinds of prāsās. It brings out the unbelievable knowledge of Muthuswami Dikshitar in Sanskrit as well as music. The lines of the pallavi (Ja) the first and third lines of the anupallavi (Am) the first two lines of the charaṇam (pa), the 3rd, 4th, 5th and 6th lines of the charanam (sa) and all the rest of the lines of the charaṇam (Ni) shows Muhana Prāsam. All the four lines of the anupallavi (Na), the first four lines of charaṇa (bho), the 5th, 6th, 7th, 8th and 9th lines of the charaṇa (dho) and the 10th and 12th line of the charaṇa (Ro) show Antya prāsam. All the four lines of the anupallavi (mbu) and the alternate lines in the charaṇa (rva) take dvitīyākshara prāsam.

**Swarākshara Prayōgās**

Beautiful swarākshara prayōgās add beauty and colour to the kriti.
Huseni is sometimes called Useni, Usani etc. It is a vakra sampūrṇa – sampūrṇa janya rāga derived from the 22nd mēḷakartha rāga, Kharaharapriya. The notes other than shadja and panchama, that figure in this rāga are chaturṣruti rishabham, sādhāraṇa gāndharam, śudha madhyama, chaturṣruti dhaivatam, śudha dhaivatam and kaiśiki nishādam. The note śudha dhaivatam comes in the prayōgās ‘m, dpm’, ‘p, dpm’, ‘pdm’ pndp’ etc and so this rāga is an ēkanyaswara bhāshāṅga rāgam.
Huseni is a gamaka varika rakti rāgam. Ga, ma and ni are rendered with gamaka. Ma and ni are the jīva swaras. Some of the rāga ranjaka prayōgās are ‘spm’, ‘pndm’, ‘snpdp’, ‘mgpmgrgs’ etc. Other characteristic phrases of this rāga are ‘pndm, pnds’, ‘pnpdpmgrs’. These prayōgās bring out the melodic entity of the rāga.

Huseni is a rāga that evokes bhakti and sringāra rasās. This rāga is used widely in singing slokas in operas, dance drames etc. A tristhāyi rāga. Although it is not so popular in the north, it is so in the south. This rāga is found mentioned in treatises like, ‘Rāgalakṣanā’ of Shahaji, ‘Sangīta Śārāmruta’ of Tulajaji, ‘Rāgalakṣanā’ of Muddu Venkitamakhi, ‘Sangrahachūḍāmāni’ of Govinda and Sangīta Sampradāya Pradarsini of Subbarama Dikshitar. Muthuswami Dikshitar has composed two kritis in this rāga.

Paradevātē - Ādi
SrīKālahastīsa - Jhampa

General Analysis

The kriti ‘Srī Kālahastīsa’ in Huseni rāga has the normal angās of a kriti which are pallavi, anupallavi and charaṇam. The master piece of Muthuswami Dikshitar, the madhyamakāla sāhitya, at the end of angās is found at the end of the charaṇa. The anupallavi and charaṇa have different dhātūs.

This kriti is set to Miśra jāti Jhampa tālam which has an aksharakāla of 10. But these days this kriti is seen to be sung in khandā chāpu tālam which has an akshara kāla of 5. The kriti is sung in a slow
tempo. The graham or eduppu of each anga and the number of āvartās that constitute each anga are shown in the table below.

<table>
<thead>
<tr>
<th>No</th>
<th>Angās</th>
<th>No. of āvartās</th>
<th>Graham</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pallavi</td>
<td>4</td>
<td>Samam</td>
</tr>
<tr>
<td>2</td>
<td>Anupallavi</td>
<td>5</td>
<td>Samam</td>
</tr>
<tr>
<td>3</td>
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<td>8</td>
<td>Samam</td>
</tr>
<tr>
<td>4</td>
<td>Madhyamakālam</td>
<td>2</td>
<td>Samam</td>
</tr>
</tbody>
</table>

The kriti ‘Srī Kālahastīśa commences on the note ‘r’ which is the graha swaram. The phrase that take this grahaswaram is ‘r, g, m’. The eduppu swaras of the anupallavi and charaṇam and the phrases used are p (p;, pmgrs) and r (r;, r;, m) respectively. The madhyamakāla sāhityam starts in the note s in the phrase ‘s, s ppp’.

In this kritī r, g and m figures as the amṣa swaras. The range of swaras, that is the tāra and mandra swaras that come in each anga are given in the table that follows.

<table>
<thead>
<tr>
<th>No</th>
<th>Angās</th>
<th>Mandra</th>
<th>Phrase</th>
<th>Tāra</th>
<th>Phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pallavi</td>
<td>s</td>
<td>pmgrs, rgmrgs</td>
<td>ō</td>
<td>p;śndnp</td>
</tr>
<tr>
<td>2</td>
<td>Anupallavi</td>
<td>s</td>
<td>pmgrs, rgmrgs</td>
<td>m</td>
<td>ōmgrs, ndm</td>
</tr>
<tr>
<td>3</td>
<td>Charanam</td>
<td>d</td>
<td>ssn dn, s;</td>
<td>m</td>
<td>dṁ, rṅgrs,</td>
</tr>
<tr>
<td>4</td>
<td>Madhyamakālam</td>
<td>s</td>
<td>rS, s ppp</td>
<td>m</td>
<td>ō, mṅr,</td>
</tr>
</tbody>
</table>

Anyaswara Prayōgās

Huseni as mentioned before is an ēkānyaswara bhāshāṅga rāga in which śudha dhaivata comes as the anyaswara. This note comes in the
prayōgās ‘m, dpm’, ‘p, dpm’, ‘pndp’, ‘p, dp’ etc. In the kriti ‘Śrī Kāḷahastisa’, the phrase p, dp comes at the end of the madhyamakāla sāhitya.

\[
p, \ d\ p, \ pmgrs
\]
Ke napū jitā-kī-rtc

This is the only area in the kriti where the anāyaswara figures.

**Rhythmic beauties**

The kriti ‘Śrī Kāḷahastisa’ is composed in praise of the vāyu linga form of Lord Śiva in Kāḷahasti. This may be the reason why Muthuswami Dikshitar has not included much mathematical permutations making the kriti as light as vāyu (wind). The music and lyrics are given more importance. Any how there are some beautiful patterns included in the kriti. In the charaṇam 4 āvartās commence in elongated notes of equal aksharakālas as.

1. \[ \| r;, \ r; \ r; \ r;n...... \]
   Jnā na pra
2. \[ \| m;, \ pn \ nd, \ m \]
   ka pa-te
3. \[ \| m;, \ g, \ r, \]
   Mana
4. \[ \| p;, \ sνrsnd \]
   la sa- va

The end of the madhyamakāla sāhitya after the charaṇam is composed in a very thrilling manner.

\[
\| r, \ r, \ sν\ nd, \ m \]
\[ p, \ dp, \ pmgrs \|\]
Hī najatikirata kēnapūjitakīrtc

**Melodic Beauties**

Muthuswami Dikshitar is an adept in rāga concept and he has used the rāga Huseni in such a manner that the plans are in synchronization
with the lyrics. All the important prayōgās in the rāga are incorporated in the kriti. A fact about the kriti ‘Srī Kāḷahastīṣa’ is that the whole pallavi is sung at a time. There is no repetition of lines in between. Due to the profusion of sāhitya, Muthuswami Dikshitar could easily introduce all the characteristic features of this rāga through these single sangatīs of anupallavi and charanām.

**Gamakās**

Huseni is a gamaka varika rakti rāga and the notes ga, ma and ni are rendered with gamaka. The gamakās that are found in this kriti are,

Kampita - \( r;, \tilde{g}, m; \),

Srī kā la

Ravai - In all the prayōgās like ‘psndm’, pndm,
Pnndm, where ‘m’ comes after ‘d’, ‘m’ is sung as dm. Since this is a main phrase in the rāga, this gamaka comes profusely.

Ētra jāru – Pallavi - \( \tilde{p} \tilde{s}ndm, m, p; \tilde{s}ndnp, \)

Va-na samee \( Ā kā...ra \)

r:, rgm, \( \tilde{p}, \tilde{s}ndp \) p; \( \tilde{r} – \tilde{s}ndnp \)

Srī Kā la has… \( A…kā…ra \)

Anupallavi - \( \tilde{p};, \tilde{s}ndnp \)

A--gni

Charanām - \( m;, \tilde{p}nndm, ; p, \tilde{p}sndm \)

kā pa te \( A bhī...shta \)

In this kriti it is found that etra jaru is seen mostly in the samvādi prayōga ps which occurs repeatedly.
The ārōhaṇa, avarōhaṇa and tripucha gamakas in the daśavidha gamakās, occur in this kritīs.

Ārōhaṇa - r;, g;, m, p;, (Pallavi)
Sri ka la has
pndns;, r, rṁ
Sali la...ka... sabhu (Anupallavi)

Avarōhaṇam - śndp pmgrs (Pallavi)
has . ti....sa
ṁgrś, ndm (Anupallavi)
bhumi Sali
śndp pmgrs
sa ra su...da (Charanam)
r, ṁgrśnd, m (Madhyamakālam)
hinajatikirata

Tripucham - s, s p p p n d, m (Madhyamakālam)
Jnānaguruguhasachi

Visēsha Prayōgās
Huseni is a very pleasant rāga with beautiful prayōgās that instantly catch the mind of the listener. Some phrases like
pśndm, m, r, g, mrgss, s; pśndm,
Vana sa mee rā..ja maule kō....sa
are filled with rāga bhāva. Dhātuswara prayōgās are a characteristic feature of this rāga. The phrase that come in this kriti are ‘rgmr̄gs’, dnp, dmp, p; śnrsndn pdmp;, etc. The samvādi prayōga ps is also seen in profusion in this kriti.

**Prosodical Beauties**

**Prāsam**

The kriti ‘Sṛi Kāḷahastīśa’ is also packed with prāsās of different types. Muhana prāsam is found only in the first line of the madhyamakāla sāhityam (Jna). Dvitiyākshara prāsam is seen between the lines of the pallavi (ka) and anupallavi (ka). In the charaṇa all the lines take the letter (na) as dvitiyākshara prāsa. At many instances the dvitiyākshara prāsam is made possible by the process of padachēda. In the pallavi the word samīrākara is split into samī and rakara ‘Sami’ comes at the end of the first line and ‘rakara’ comes at the commencement of the second line and thus ‘srika’ and ‘raka’ forms the dvitiyākshara prāsa. Similarly in the anupallavi, ‘kōśānīlākāṣa’ is split into ‘kōśāni’ and ‘lākāṣa’ and the commencement of the anupallavi ‘pakari’ and ‘lakasa’ forms dvitiyākshara prāsa. In the charaṇam also padachēda has taken place in the words ‘bhaktābhimāṇa’ & ‘Abhīṣhtadāna’. The lines of the pallavi end in ‘i’ kara, thus making antya prāsa. In the charaṇa the third and fourth line and the lines of the madhyamakāla sāhitya end in (the) forming antya prāsa. Anuprāsa occurs in the charaṇa. The syllable ‘na’ is used many times. The words are Jnāṇa, prasūna, mana, dakshina, dana,
diṇa, karunānīdhē, suṇa, sudanānjana, jnāna, sachidānanda, Hiṇa, kirātakēna etc.

**Svarākshara Prayōgās**

Beautiful swarakshara prayōgās are plenty in this kriti

Pallavi - || r. g. m. p. || pmgrs. || s. s. || psndm. m. ||
Sṛī kā la has ti... sa srita jana va- na sa mī
pmgrs r. g. mrgss,
Pā... hi rā... ja... mau

Anupallavi || p. p. pmgrs. r. g. mrgsr. || p. ||
Pā. kā... rivedhiha .ri... la... gni... prā

Charanam s. r; g m; pmgrs
sū nām bi pa... te.. Bha ktā.. bhi
M.; g. r. r. m. p.; snrsnd
Ma na. da. kshina kai lā sa vā
dns, r. mgrs
ra kara... bja

Madhyamakālam p. n. _dnśr_; p. dp
Dananda kēnapu

Each kriti of Muthuswami Dikshitar has its own individuality and charm and they can be taken as lakshaṇa granthās of the rāga. This kriti ‘Śrīkālahastīsa’ also stays as an excellent example.
Mudrās

Huseni rāga is also sometimes called ‘Usani’. In this kriti Muthuswami Dikshitar has included the rāga mudra though not directly. In the anupallavi, the word prāṇamaya Kōṣānilākāṣa may be taken as the rāgamudra. The other mudrās that figure in this kriti are

- Kālahasti - Stalamudra (Pallavi)
- Samīra (Air) - Lingamudra (Pallavi)
- Guruguha - Vāggēyakāramudra (Madhyamakālam)

4.‘Arunāchalanātham’- Saranga - Rūpaka Tālam

Rāgalakshanam of Saranga

- Ārōhaṇam - srΓmpdnś
- Avarōhaṇam - śndpmrgmrs

Saranga is a sampūrṇa bhāshāṅga rāga derived from the 65th mēlakartha rāga, Mechakalyani. The notes other than shadja and panchama that figure in this rāga are chaturṣruti rishabham, antaragāndhāram, śudha madhyamam, prati madhyamam, chaturṣruti dhaivatam and kākali nishādam. This is a rāga in which the anyaswara, śudha madhyamam, comes in the avarōhaṇa itself. The second madhyama that comes in the avarōhaṇa is śudha madhyamam. Thus saranga is an ēkānyaswara bhāshāṅga rāgam. The note ‘r’ which comes twice is rendered with dīrghatva the second time in the phrase ‘mrGmr, s’. Other viśeṣha prayōgās are ‘srsmpmp’ (sometimes the ārōhaṇa of Saranga is sung as ‘srsmpmpdnś) ‘sd, p’, ‘ddpmr’, and ‘pmd’. The notes r, g, m and n are
rāgachāya swaras and jīva swaras of this rāga. Saranga is a gamakavarika rāga, a tristhāyi rāga, sarvakālika rāga and mainly evokes vīra rasa.

In Hindusthani Sangeet mere name Saranga denotes the rāga ‘Brindavana Saranga’. Saranga in carnatic music, corresponds to the Kalyan Thāt of Hindustan Sangeet.

Saranga seems to have had its origin in the northern region. ‘Swaramēḷakālānidhi’ of Ramamatya is not aware of its existence. This rāga finds mention in ‘Rāgavibōdha’ of Somanatha, ‘Rāgalakṣaṇa of Muddu venkatamakhi, ‘Sangītāpārijātha of Ahobala, ‘Rāgalakṣaṇamu’ of Shahajaji, Sangītasārāmruta’ of Tulajaji, ‘Sangrahachūḍāmaṇi’ of Govinda and Sangīta Sampradāya Pradarsini of Subbarama Dikshitar.

Muthuswami Dikshitar has composed four kritīs in this rāga.

Varadarājam - Adi
Arunāchalanātham - Rupakam
Tyāgarāja kritya - Jhampa
Sāranga rāga priya - Miśra Chāpu

**General Analysis**

The kriti ‘Arunāchalanātham in Saranga rāga is a simple kriti with pallavi, anupallavi and charanām. This kriti has madhyamakāla sāhitya at the end of the anupallavi as well as the charanām. The anupallavi and charanā, as usual are composed in different dhātūs.

The kriti is set to chaturasraṣaṭṭi rūpakatālam (1 kala). Each beat takes 4 notes and thus an āvarta takes 12 aksharakālas. The kriti is sung to a slow tempo which helps to bring out the individuality and charm of the
rāga. The graham or eduppu of each anga and the number of āvartās in each anga is shown in the table below.

<table>
<thead>
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<th>No</th>
<th>Angās</th>
<th>No. of āvartās</th>
<th>Graham</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pallavi</td>
<td>6</td>
<td>Samam</td>
</tr>
<tr>
<td>2</td>
<td>Anupallavi</td>
<td>8</td>
<td>½ Samam</td>
</tr>
<tr>
<td>3</td>
<td>Madhyamakālam</td>
<td>2</td>
<td>Samam</td>
</tr>
<tr>
<td>4</td>
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<td>5</td>
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<td>Samam</td>
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</tbody>
</table>

‘Aruṇāchalanāthām’ commences on the note ‘r’ (Graha swaram). The eduppu swaras of the other angās are Anupallavi (s), Madhyamakālam (s), Charaṇam (s) and Madhyamakālam (s). The kriti proves that r and s are good grahaswarās of the rāga Saranga. The phrases used in the commencement of each anga are ‘r, r, gmr’, ‘;s,s,s’, ‘s s s, pp’, ‘; s, p; pmp’, and ‘s, s, ssp’, respectively.

The notation of the kriti shows that the amṣa swaras are s, r, m, p and d. The samvādi prayōgās using s & p are plenty in this kriti and thus these two notes are used maximum number of times. The samvādi prayōga is the characteristic feature of this rāga. The tāra and mandra swaras (range of swaras) in each anga is hown in the table below.

<table>
<thead>
<tr>
<th>No</th>
<th>Angās</th>
<th>Mandra</th>
<th>Phrase</th>
<th>Tāra</th>
<th>Phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pallavi</td>
<td>s</td>
<td>gmrs, mrrs</td>
<td>ţ</td>
<td>śṛṅṣn</td>
</tr>
<tr>
<td>2</td>
<td>Anupallavi</td>
<td>s</td>
<td>m; r r, s, ss</td>
<td>ţ</td>
<td>śṅgr</td>
</tr>
<tr>
<td>3</td>
<td>Madhyamakālam</td>
<td>s</td>
<td>gmrs</td>
<td>ś</td>
<td>dnṣ</td>
</tr>
<tr>
<td>4</td>
<td>Charaṇam</td>
<td>s</td>
<td>S, p; p, gmr, s</td>
<td>ţ</td>
<td>nṛṅṛṣs</td>
</tr>
<tr>
<td>5</td>
<td>Madhyamakālam</td>
<td>s</td>
<td>S,s, sss, gmrs</td>
<td>ţ</td>
<td>Sṛṅṣ, nṣṛṇ</td>
</tr>
</tbody>
</table>
It is interesting to note that in this kriti there is no sanchārās below madhyasthāyi śaḍja and those above tārasthāyi gāndhāra.

**Anyaswara Prayōgās**

Since Saranga is a rāga in which the foreign note comes in the avarōhana itself all the prayōgās which take the vakra sanchāra ‘rgmrs’ are anyaswara prayōgās because this phrase takes śudha madhyamam. In the kriti this prayōga comes in.

Pallavi - || pmr, gm, r r, s, ||; śn dpmrgmrs

Smarā.... mi sa mē tam....

Anupallavi - || r; g m; r r, s ||

Chidā nan dam……

Madhyamakālam - || pmnd pmpr gm rs ||

Śaraṇa – gatasura brindam

Charanam - || r; gm; r, r, s, || pmrg m; r r, s, ||

Saran…… gam vrishatu ran… gam…..

Madhyamakālam - || dnś dnd prg mrs ||

So magni patan gam

**Rhythmic Beauties**

Mūthuswami Dikshitar has not included much mathematical permutations in this kriti. The swarās are mostly grouped in the chaturaśra pattern, that is group of 4 notes. The kriti begins as || r, r, gmp,
Most of the āvartās have such groupings. To quote a few more examples.

\[
\| r, s, p, p, p m m, \| \quad \| p m r, g m, r, s, \|
\]

A ni śama pi..... smara..... mi........

\[
s\ s\ s, p\ p\ p, d\ n\ s,
\]

Karunārasādi kandam

There are also groupings of six such as

\[
\| m p d n s r, n s d, p \| \quad \| m p d, p, m d p m r, \|
\]

nā........thamsma ka.....sa. chi-da

\[
\| s, s, s, s\ sp, p\ m\ p,\|
\]

Vi prōthama viśēshānta

Grouped notes of three are also found in this kriti.

\[
\| p m p\ d n s\ g\ i\ s\ s\ d\ p \| \quad \| d n s\ d n d\ p r g\ m r s,\|
\]

Svapra dipa mauni vidrta sō.. māgni patan ngam

In this kriti, Dikshitar has also wisely used the group of five notes. In such cases he has used the ½ idam of graham for the āvarta.

\[
\|; s n d p m\ r g m r s,\|
\]

Sa..mē..... tam....

**Melodic Beauties**

The kriti ‘Aruṇāchalanātham’ has beautiful sangatīs which expose the beauty and individuality of the rāgam. In the pallavi the second sangati has the phrase ‘mpdnśinśd, p’, which is the essence of the rāga, Saranga. The glide from madhyasthayi shadjam to tārasthayi shadjam is a characteristic feature of this rāga and the anupallavi commences in such a
phrase. The madhyamakāla sāhityam at the end of the anupallavi begins with the use of the samvādi swarās s and p in triplets as
\[ || s \ s \ s , \ pp,p \ \ d \ n \ \ s, || \]
Karunā rašādi kandam
The charanam again starts in the samvādi prayōga
\[ ||; s; p;, \ pmp, || \]
A pra kruta
The fact that a person who learns this kriti aptly, can easily handle the rāga Saranga, is clear from the study of this kriti.

**Visēsha Prayōgās**

The visēsha prayōgās of the rāga Saranga is beautifully introduced in this kriti. The phrase ‘srnsd, p’ is found in the anupallavi. The phrase ‘srsp’ is used in the pallavi as \[ s, || r, s, p, p, || \]
Ani sa ma pi
Another phrase ‘p, pmmdpm’ is used in the charanam.

As mentioned earlier, the samvādi prayōga ‘sp’ is a special feature of this rāga and Dikshitar has used this prayōga in profusion.

**Gamakās**

Saranga is a gamakavarika rāgam and many gamakās are included in the kriti ‘Arunāchalanātham’.

Kampita - The kriti commences with a kampita gamaka
\[ \bar{r}, \bar{r} \]
The note ‘m’ in the phrase pmm, takes this gamaka
\[ \dot{s}, \sn, \sng, \]
Kaiva lya pra..da
Nokku - śndpmṛgmrs (Pallavi)
sa.me...tam...
ṛgmrs (Anupallavi – Ms)
brindam
ḍnś(Charaṇam)
tē...jōmayalingam

Ēṭrajāru - ndpṁ || p; śn
ba sa-metam (Pallavi)
|| ; s s, ś; ś;,
Smaranat kai valya (Anupallavi)
|| s s s, p p p, dnś, ||
Karuna rasadi kandam(Madhyamakalam)
|| ; ś, p:, pmp, || ;ś, p, p m m, p, ||
Apra kruta Apra me.....ya (Charaṇam)
|| s, s, s s ś p, pmp ||
Viprōtamavisē shānta (ms)

Erakkajāru || śṁś d, p, p:, || (Anupallavi)
Taruṇādi tyakō...ṭi

Ārōhaṇam - || r, r, gmp, p, p, ||(Pallavi)
Aruṇa .... chala
|| ; s, p:, pmp, || dnś || || śnd, nṛgrśsr, (Charaṇa)
A pra kru ta te.. A....ru....dho

Avarōhaṇam - || ; śn dpm rgmrs ||
Sa mē tam (Pallavi)
Mudrās

Muthuswami Dikshitar has always been particular in selecting the rāga for his compositions. The word ‘Saranga’ means deer. A deer is always seen with Lord Śiva and thus a kriti in praise of Lord Śiva is apt to be composed in Saranga rāga. He has incorporated the rāgamudra very easily as

“Karadhruta Sārangam” (Charanam)

Another mudra in the kriti is Linga mudra –‘Tēyu’

This kriti is composed on Lord Siva in the elementary form of fire in Tiruvannamalai. Many terms that are related to agni is included in the kriti such as ‘Tējōmaya lingam’ (Charanam), ‘Svapradīpa’ (Madhyamakālam after the charaṇam) and ‘Svaprakāṣajita’.

The vāggeyakāra mudra ‘Guruguha’ and the rasa mudra ‘vīra’ are wisely introduced in the madhyamakāla sāhityam after the charaṇam. The sthalamudra ‘Arunāchalām’ can also be spotted in the kriti. The red mountain, ‘Arunāchalām’ is the place where Lord Śiva appeared in the form of fire.

Prāsam

Muhana prāsam exists between the lines of the pallavi and the lines of the charaṇam excluding the madhyamakāla sāhitya (A).Dvītyākshara prāsam comes in the first line of the pallavi and the lines of the anupallavi (ru). This prāsa also comes in the first, third, fifth, seventh and eighth line of the charaṇa (pra)Antyaprāsa comes in the lines of the anupallavi
and the second line of the pallavi (dam). A superb example of antya prāsam is present in all the lines of the charaṇam including the madhyamakāla sāhityam (ngam). Anu prāsam comes in the anupallavi with the syllable ‘ra’. The words are smaraṇāt, pradacharanāravindam, Taruṇa, Karuṇa, rasādi, saraṇa, sura etc. In the charaṇam the syllable changes to ‘pra’. The words are Aprākruta, Apramēya, viprōthama, prasangam, pradeepa, svaprakāṣa and also there comes anuprāsam with the syllable ‘nga’, the words being lingam, sārangam, bhrungam, uttungam turangam, antarangam, prasangam, rangam and patangam.

**Svarākshara Prayōgās**

The commencing phrase of the kriti ‘Arunāchalanātham’ takes a svarākshara prayōga.

\[
|| r, r, gmp, \\
A ru, ṇa.. \\
\]

Other svarākshara prayōgās in the kriti are,

<table>
<thead>
<tr>
<th>Pallavi</th>
<th>‘ṣn dpm’</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anupallavi</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sa...mē..tam</td>
</tr>
<tr>
<td>Charaṇam</td>
<td></td>
</tr>
<tr>
<td></td>
<td>A prā mē... lin....gam</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>ran ....gam A prā kru....ta</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>ma par.. na ran gam....</td>
</tr>
</tbody>
</table>
Kedaram is a vakra auḍava – shāḍava janya rāga derived from the 29th Melakartha rāga, DhiraSankarabharanam. The notes other than shadja and panchama that figure in this rāga are chaturṣruti rishabham, antaragāndhāram, śudha madhyamam and kākali nishādam ‘r’ and ‘d’ are varjya in the ārohaṇa and ‘d’ is varjya in the avarōhana. Kedaram is an upānga and ghaṇa rāga that belongs to the dvitiya ghanarāga panchakās.

M and n are rāgachāya swaras and p is the resting note. Compositions in this rāga mainly commence on the notes s, g, p and n. Phrases like ‘sgmp’, ‘pssnp’, srrg, s, p; nmg’ etc figure as viṣēsha sanchārās. In the phrase ‘srrg, s’ there is a glide from gāndhāra to shadja. The rāga usually shines well in madhyamakāla sanchārās.

Kedaram is an auspicious rāga and is used for singing invocatory pieces for dances, operas and religious discourses. A tristhāyi rāga that evokes vīra rasa. Kedaram is a minor rāga. Singing this rāga at the commencement of a concert creates a musical atmosphere.

Kedaram of Hindusthani music is different from the Karnatic Kedaram and belongs to Kalyan That. The Nata- Bihag of Hindusthani music has some resemblance to Kedaram.

This rāga is mentioned in treatises like Rāgavibōdha, Sangītapārijāta,
Rāgalakshanamu, Sangītasārāmruta, Sangrahachūḍāmanī, Sangītasārasangrahamu and Rāgalakshana of Muddu Venkatamakhi. Muthuswami Dikshitar has composed three kritis in this rāga.

1. Ānandanatana Prakāṣam - Miṣra Chāppu
2. Chidambara Naṭarājam - Ādi
3. Ambikāyām - Ādi

**General Analysis**

The kriti ‘Ānandanatana Prakāṣam’ has a common structure which comprises of pallavi, anupallavi and charāṇam. There is a piece of madhyamakāla sāhitya at the end of the anupallavi. The beauty of the kriti mainly lies in the decorative anga ‘Solkattu swara’ which is a mix of swaras and jatīs. Some musicians sing the first speed at the end of the anupallavi and the second speed at the end of the charāṇam. But some musicians sing both the first and second speed at the end of the charāṇam. Since the ‘Solkattu swara’ has no sāhitya it does not come as a continuation of the anupallavi or charāṇa. Anyhow this beautiful anga has given a lively atmosphere to the kriti. Muthuswami Dikshitar has included this kind of beauty in many of his kritis in praise of dancing dieties like Gaṇapati and Naṭarāja.

This kriti is set to miṣra chāpu tāḷam. It is a vilamba kāla kriti. When the solkaṭṭu swara and madhyamakāla sāhitya comes, the kriti shines more because the rāga usually shines in madhyamakāla. The graham or eduppu of each angam and the number of āvartās that come in each angam are shown in the table below.
The kriti ‘Ānandaṇāṭana Prakāśam’ commences on the note ‘s’ (Graha swaram). The eduppu swaras of the other angas and the phrases used are shown in the table. The notes used maximum number of times other than shadja are g and m. So s, g and m seem to be the amsa swaras of the rāga in this kriti. The range of swaras in each anga (Tāra, mandra swaras) and the corresponding phrases are also given below in the table.

<table>
<thead>
<tr>
<th>No.</th>
<th>Angās</th>
<th>No. of āvartās</th>
<th>Graham</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pallavi</td>
<td>8</td>
<td>Samam</td>
</tr>
<tr>
<td>2</td>
<td>Anupallavi</td>
<td>10</td>
<td>3⁄4 idam (Anagat)</td>
</tr>
<tr>
<td>3</td>
<td>Madhyamakālam</td>
<td>2</td>
<td>Samam</td>
</tr>
<tr>
<td>4</td>
<td>Charaṇam</td>
<td>28</td>
<td>Samam</td>
</tr>
<tr>
<td>5</td>
<td>Solkattu Swaram</td>
<td>8</td>
<td>Samam</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>No.</th>
<th>Angās</th>
<th>Grahaswaram &amp; Eduppu</th>
<th>Phrases used</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pallavi</td>
<td>s</td>
<td>snp;</td>
</tr>
<tr>
<td>2</td>
<td>Anupallavi</td>
<td>g</td>
<td>g; m p;</td>
</tr>
<tr>
<td>3</td>
<td>Madhyamakālam</td>
<td>s</td>
<td>‘Ś, spś, s’</td>
</tr>
<tr>
<td>4</td>
<td>Charaṇam</td>
<td>p</td>
<td>P;; , p, m, m, g</td>
</tr>
<tr>
<td>5</td>
<td>Solkattu Swaram</td>
<td>p</td>
<td>‘p;, n, n, s’</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>no</th>
<th>Angās</th>
<th>Mandra notes</th>
<th>Phrases</th>
<th>Tāra notes</th>
<th>Phrases</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pallavi</td>
<td>p</td>
<td>‘snp’</td>
<td>s</td>
<td>‘gmnp-sn’</td>
</tr>
<tr>
<td>2</td>
<td>Anupallavi</td>
<td>s</td>
<td>‘srgs’</td>
<td>m</td>
<td>‘śmmg, r’</td>
</tr>
<tr>
<td>3</td>
<td>Madhyamakāla</td>
<td>ņ</td>
<td>Sṛṣṇ</td>
<td>ś</td>
<td>pś, ś</td>
</tr>
<tr>
<td>4</td>
<td>Charaṇam</td>
<td>p</td>
<td>Sṛṇ;</td>
<td>m</td>
<td>ś, m, g;</td>
</tr>
<tr>
<td>5</td>
<td>Solkattu Swaram</td>
<td>p</td>
<td>P, ŋn</td>
<td>ś</td>
<td>p, śn</td>
</tr>
</tbody>
</table>
Rhythmic Beauties

The madhyamakāla sāhityam and the solkaṭṭu swaram sung in two speeds after the vilambakāla sāhitya of the kriti and the return to the kriti after the speedy sancharās are the main attraction of this kriti. The kriti is in praise of Lord Śiva as Naṭarāja at Chidambaram and the kriti no doubt brings to the mind of the listeners Lord Śiva as Naṭarāja. The solkattu swara ends in a beautiful pattern as,

\[ \text{I I } s, \quad s_i, \quad n, \quad p, \quad p_i, \quad | \quad m, \quad g, \quad r, \quad s, \quad r, \quad s, \quad n, \quad | \]

The first and third āvarta of the solkaṭṭu swara commence in elongated notes with equal number of kārvais as

\[ \text{II } p_i, \quad n, \quad n, \quad s, \quad m, \quad g, \quad | \quad g, \quad r, \quad s, \quad s, \quad n, \quad n_i, \quad | \quad s_i, \quad m, \quad g, \quad r, \quad s, \quad m, \quad | \]

In the charanām the word ‘Navanītahrudayam’ is split in such away that the ‘Nava’ comes at the end of an āvarta and ‘nīta’ starts at the beginning of the next āvarta. Similarly the word ‘Sangītavādya’ is also split. Such cases where ‘Atīta graham occurs lends beauty to the kriti in musical aspect as well as lyrical aspect (prāsam). Here the splitting helps in forming dvitiyākshara prāsam with words as

\[ \text{.................. viśvēswaram Nava –} \]
\[ \text{nītahrudayam......... vēda vēdyam} \]
\[ \text{Vītaranginnam......... pratipādyam san –} \]
\[ \text{gīta vādyam.............} \]

The charanām also has a beautiful ending where elongated notes give beauty.

\[ \text{Ś.; } \text{I I } s, \quad s, \quad s_i, \quad s, \quad m, \quad | \quad \text{I I } g, \quad r, \quad s, \quad s_i, \quad n, \quad p, \quad | \quad p_i, \quad m, \quad g, \quad m, \quad p, \quad n, \quad | \]
\[ \text{San gī..ta vādyavi nō da tāndava ja ta bahu tara} \]
\[ \text{I I } p_i, \quad m, \quad g, \quad r, \quad s, \quad n, \quad | \quad bhē da chō dyam} \]
Melodic Beauties

The kriti is musically very simple and there are no complicated sangatis. As a dance start with simple steps and gradually proceeds with speedy ones, the sangatis of pallavi has a gradual increase in the range of swaras. The interesting fact is that the word ‘Naṭana’ is given variation.

1. || m; g; g, r, r, s, ||
   nata na pra
2. || gmp; m g, r, r, s, ||
   na ta . na...pra
3. || gmpnsn pmgr r, s, ||
   nata..... na… pra

In the anupallavi the word ‘Bhānukōṭi sankāsam’ is composed in a splendid manner by which the composer shows how handsome Lord Śiva is (Śiva has an effulgent form like that of crores and crores of suns). The second kōti has a glide from madhyasthayi panchama to tārasthayi shadja.

|| ;; m, g, m, p;, ||; p;, p;, ;; || ś,;
   Bhā... nu kō....ti kō.... .ti

The madhyamakāla sāhityam after the anupallavi is a very simple one and the ending phrase of this piece ,|| gmpn p,mg, r srsn ||, is the same as the ending phrase of the charanām.

Visēsha Prayōgās

The first line of the pallavi, in all the three sangatis take the phrase ‘s; r rg, s’ which is a characteristic phrase of this rāga. It has a smooth glide from g to s. The pallavi also takes the prayōgās ‘sgmp’ which is a visēsha prayōga of this rāga.

|| snp:, s;, s;, || gmpnšn pmgr
   Ā.... nan da na. ta..... na...
The phrase pnmg comes in the solkattuswara and gives an appealing charm to the decorative anga. Jantaśwara prayōgäs are in profusion.

\[ 'g r r s', \text{snn, snrsnn, g, mp, p, mgmp, mggr} \]

s, smmgg, r, rss are some of the jantaśwara prayōgäs used. Samvādi prayōgäs ‘ps’ are also used many times. Some examples are

Anupallavi - \[ \| m, g, m, p, ś, ś, śm \]

Dī...na ja na sam

Madhyamakālam - \[ \| s, s p, s g, m, p, p, || \]

Divyapatanjalivyāghrapāda

Charanam - \[ \| p, s, ;s, \]

Sardū..la

\[ \| p, s, n, p, m, p, p, || \]

tā.. ta mā...... dyam

**Gamakās**

Kampitam - Anupallavi – g, ām; Charanam – m, g, ām;

Bhanu Bhu.. te

Ētra járu - Anupallavi - \[ p, s; p, s; \]

Kō... ti Bhu- kti

Madhyamakālam - s, s p, s, s

Divy patan jali

Charaṇam - \[ p, s, p, śn n, \]

Sardu ta.. ta

\[ snp, s; \]

Kshē...tra

Erakka járu - Madhyamakāalam - s, s, p, s, s g, m, p, p,

Divyapatanjalivyāghrapāda

Solkattuswaram - g, m, p;nn m, g

Charanam - \[ p, n, m, p, || \]

Muni sva ram
Pratyāhatam- Anupallavi -  ś, śṁ ṛṝṇṝṅ, ṛs ē r ś n p, ||
Janasam ra kshanachanam

Pallavi -  sṝṇṝṅ, bhe sam

Ravai - Solkattuswara - p; ū, m, g, Here n is sung as pn

The prayōgās that take ‘snp’ and ‘pm’ has this gamaka since ‘n’ is sung as ‘sn’ and ‘pn’ respectively.

Ārohaṇa - Pallavi - gmpnṅn

Na ta

- Charaṇam - s, m, g, m, p
Sadayaguru

Avarōhaṇa - Pallavi - gmpṅṇpmgr

na..ta....na

Solkattu - ś, n, p, p; m, g, r, s,
Jhamtari pa magata dhim

Prosodical Beauties

Mudrās - Kedar is the divine abode of Lord Śiva. So Muthuswami Dikshitar’s selection of the rāga for a kriti on Lord Śiva, that too on the dancing Naṭarāja is apt. He has thus cleverly woven the rāga mudra into the sāhitya in the charaṇam as ‘Sṛī Kēdārādi kṣhētrādhāram’. The other mudrās included in the sāhitya are

Lingamudra - Anupallavi - ‘Daharākāṣam’

Sthalamudra - Charaṇam - ‘Chidambaram’

Vāggēyakāramudra - Charaṇam - ‘Guruguha’

Prāsam

Muhana prāsam comes between the lines of the pallavi (A). The first two lines of the anupallavi (Bha), the third line of the anupallavi and
the madhyamakāla sāhityam (Di), the first two lines of the charaṇam (Si) and the third and fourth line of the charaṇam (Bhu). Dvitiyākshara prāsam comes between the first line of the pallavi, first line of the anupallavi and third line of the anupallavi (Na). Dvitiyākshara prāsam also exists in the first, third, fifth, sixth and seventh lines of the charaṇam (Ta). Antyaprāsa occurs in the lines of the pallavi (sam), the lines of the anupallavi (am) and in the first four lines of the charaṇam (ram). The process called ‘Antarukti’ is done in the charaṇam, in which words are split in order to implement the prāsa. The antyaprāsa also occurs in the fifth, sixth and seventh lines (dyam). Anuprāsam is found at the end of the charaṇam. These lines remain as a tongue twister with words of similar sounds as,

Navanīthahrudayam sadaya Guruguhamādyam Vēdavēdyam
Vītarāgīnāma-pramēyādvaita pratipādyam san –
gītavāvyavinōda tāṇḍavajāta bahutara bhēda chōdyam.

**Svarākshara Pravogās**

Pallavi - snrs snn,

Sam ....

Anupallavi - ś, śnn, ś, śnn m,g,m,p, ś,ś,

Kōti san ... Sam... dī ...na janasam

Madhyamakālam ś, ś p ś, ś ś g, m p, p

Di vya patañjali vyāgra pāda

Charaṇam g, r, g, r, mggr, r,s; ;, s, m, g
gan gā..... dha ram sadaya
m; p, m; g;, ś; ś, ś, ma pra mē yam san gī ta
ANALYSIS OF TIRUVARUR PANCHALINGA KRITİS

1. ‘Anandeswarena’ – Anandabhairavi - Misra Ėkam.

Rāgalakshanam of Anandabhairavi

Ārōhana - sgrgmpdpś
Avarōhanam - śndpmgrs

Anandabhairavi is a vakrashaḍava – sampūrṇa rāga derived from, the 20th Mēlakartha rāga ‘Natabhairavi. The notes other than shadja and panchama that figure in this rāga are chaturṣruti rishabham, sādhāraṇa gāndhāram, antarāgāndhāram, śudha madhyamam, śudha dhaivatam, chaturṣruti dhaivatam, kaiṣiki nishādam and kākali nishādam. Among these notes, antara gāndhāram, chaturṣruti dhaivatam and kākali nishādam are anyaswaraś. Chaturṣruti dhaivatam comes in the avarōhana itself. Anandabhairavi is a rāga in which the svākīya swara, śudha dhaivatam, is used less than the anyaswara, chaturṣruti dhaivatam. Chaturṣruti dhaivatam comes in the prayōgās ‘pndnp’ and ‘sndp’. Śudha dhaivatam comes in the prayōgās ‘pdps’, ‘pdpm’, ‘mdpmgr’ etc. Some kritīs take antarāgāndhāra prayōgās like ‘sgm’, ‘mgm’ etc. and kākali nishāda prayōgās ‘ndns’, ‘sndns’ etc. Even without the use of antarāgandhāra and kakali nishada, the individuality of the rāga can be brought out. Thus Anandabhairavi is a Trīnyaswara bhāṣāṅga rāga.

Ga, ma and ni are the rāgachāya swarās. Varjya prayōgās like sp.p – ps,s and phrases like ‘pnp’, ‘mpg,r’ are characteristic features of this rāga. The melodic individuality of the rāga is revealed when sung in
vilambakala. This rāga has no sanchārās below the mandrasthāyi nishāda.

The rāga is used for singing ślokās, lullabies, marriage songs, folk tunes etc. in addition to svarajati, varṇams and kritīs. Ānandabhairavi is a rāga capable of evoking karuṇa and Sringāra rasās.

There is no rāga in Hindustani Sangeet which is allied to Anandabhairavi. This rāga takes number of vakrasanchārās and hence great care has to be taken while rendering this, to bring the features properly. Long andolans on g, d and n and slight on m are beautiful.

Treatises which mention this rāga are ‘Sangitapārijāta’, Rāgalakshaṇamu, Sangitāsārāmruta, Rāgalakshāṇa, Sangrahachūḍamani and Sangita Sampradāya Pradārṣini. Muthuswami Dikshitar has composed about seven kritīs in this rāga.

1. ‘Ānandēśvarēṇa’ - Miṣra Ėkam
2. ‘Mānasa guruguha’ - Tiṣra Ėkam
3. ‘Danḍāyudhapāṇim’ - Rūpakam
4. ‘Tyāgarajāyōga Vaibhavam’ - Rūpakam
5. ‘Kamalambam Samraksha’ - M. Chāppu
6. ‘Paradēvatē Namaste’ - Ādi
7. ‘Abhayāmba Nāyaka’ - Ādi

**General Analysis.**

The kriti ‘Ānandēśwarēṇa’ comprises of a pallavi, anupallavi and charaṇa. The charaṇam has a piece of madhyamakāla sāhityam. There are no other decorative angās in this kriti. It is a short kriti, sung in vilambita laya. The kriti is set to Miṣra jāti Ėka tālam which has an
aksharakāla of 7 and may be because of that now-a-days the kriti is sung to Misra Chāpu tāḷam. As mentioned earlier the concept of chāpu tāḷam was not prevalent during the time of Muthuswami Dikshitar. Misra chāpu tāḷam also has an aksharakala of 7.

The graham of each anga and the number of āvartās which constitute each anga are shown in the table below.

<table>
<thead>
<tr>
<th>No.</th>
<th>Angās</th>
<th>No. of avartas</th>
<th>Graham/Eduppu</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Pallavi</td>
<td>10</td>
<td>Samam</td>
</tr>
<tr>
<td>2.</td>
<td>Anupallavi</td>
<td>8</td>
<td>Samam</td>
</tr>
<tr>
<td>3.</td>
<td>Charanam</td>
<td>16</td>
<td>Samam</td>
</tr>
<tr>
<td>4.</td>
<td>Madhyamakālam</td>
<td>4</td>
<td>Samam</td>
</tr>
</tbody>
</table>

The kriti 'Ānandēśwarēna' commences on the note 'p' which is the usual graha swara of this rāga. Most of the kritīs in this rāga begin on s or p. But there are kritīs which start on ‘d’ (Kamalamba Samrakshatu mam). The phrase which takes the graha swara and the eduppu swarās and phrases of the other angās of this kriti are shown in the table below.

<table>
<thead>
<tr>
<th>No.</th>
<th>Angās</th>
<th>Graha swara/Eduppu swara</th>
<th>Phrases</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Pallavi</td>
<td>P</td>
<td>'p; s, nēns'</td>
</tr>
<tr>
<td>2.</td>
<td>Anupallavi</td>
<td>S</td>
<td>s; s, ,p</td>
</tr>
<tr>
<td>3.</td>
<td>Charanām</td>
<td>S</td>
<td>ss, p, p,</td>
</tr>
<tr>
<td>4.</td>
<td>Madhyamakālam</td>
<td>S</td>
<td>'sdpmgr'</td>
</tr>
</tbody>
</table>

Range of swarās used in each anga (Tāra and Mandra) swarās and the phrases which take these notes are given in the table below.
<table>
<thead>
<tr>
<th>No</th>
<th>Angās</th>
<th>Mandra</th>
<th>Phrases</th>
<th>Tāra</th>
<th>Phrases</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pallāvī</td>
<td>n</td>
<td>s, n, gr, n</td>
<td>ṛ</td>
<td>nrs</td>
</tr>
<tr>
<td>2</td>
<td>Anupallāvī</td>
<td>n</td>
<td>n, smg, r,</td>
<td>m</td>
<td>s, m, mg, r, s</td>
</tr>
<tr>
<td>3</td>
<td>Charanām</td>
<td>n</td>
<td>sn, n, s; g; m</td>
<td>ġ</td>
<td>ġr, ś</td>
</tr>
<tr>
<td>4</td>
<td>Madhyamakālā</td>
<td>n</td>
<td>snś</td>
<td>ġ</td>
<td>ġr, ś</td>
</tr>
</tbody>
</table>

Other than s and p, g and m are found to be used more in this kriti, Ānandēśwarēna'. So these notes come as the amśa swaras.

**Anyaswara Prayōgās**

Anandabhairavi is a rāga that take anyaswara, chaturśruti dhaivatam in the Avarōhaṇam itself. Thus all the prayōgās with ‘sndp’ takes anyaswara. In the anupallāvī the phrase ‘s;r,d,’ takes chaturśruti dhaivatam and also the prayōga ‘pnd dp pm’. The other two anyaswarās kākali nīshādam and antara gāndhāram are not used in this kriti.

**Rhythmic Beauties**

An interesting factor to be noted in this kriti is that the commencement of the pallāvī, anupallāvī and charanā are in prakriti swaras and all the commencing notes are of equal kārvais, as p;, s;, and s;, respectively. Another rhythmic excellence comes at the end of the madhyamakālā sāhitya where there is a swara grouping of 7+7 ie.,

\[
\| p\dd, n\dd, p \| m\dd, r\dd, m \|
\]

Prakasamana mahe śwarē na

**Melodic Beauties**

The kriti ‘Ānandēśwarēna being a philosophical and descriptive piece, much importance is given to the sāhitya. There are no many
sangatis. But the sangatis present are capable of bringing out the rāga bhāva to its maximum. In the second line of the pallavi, the words Nityānanda rūpōsmi and Brahmānanda rūpōsmi are composed in the same dhātu showing their equal importance.

\[
\text{N, II sgr g, m, II p,m mgg,mp,m} \parallel \text{gr, rg ; ||}
\]
\[
\text{Ni tyā nan da rū .. pōs .......... mi ........}
\]
\[
\parallel \text{rs, ; n, || sgr g, m, || p, m mgg,mp,m} \parallel \text{gr,s,;}
\]
\[
\text{Brah ma nanda rū .. pōs ............mi...}
\]

The anupallavi and charaṇa are sung to single sangtis which replete with rāgabhāva. The composer has skillfully portrayed all the different facets of the rāga.

**Visesha Prayōgās**

The samvādi prayōgās using s and p is a characteristic feature of this rāga and it is used in profusion in this kriti. The pallavi, anupallavi and charaṇa commence in such prayōgās. In the anupallavi the first line ends in a beautiful phrase ‘pgr’ which is filled with rāgabhāva. The prayōga ‘sg, g, m,’ is found in the charaṇa which has the trace of the rāga ‘Ritigaula’. Another beautiful phrase is ‘s,d p, dm’ which is seen in the charaṇa and also at the commencement of the madhyamakāla sāhitya (sdpmgr). Dhaṭuswara prayōgās like ‘sm,gp,m;ps,’ comes in the madhyamakāla sāhitya. Jantāswara prayōgās are also used in this kriti. For example ‘mgg’, , ‘snn,’ ‘sg,g,m,’ , mp, n; n’ etc.

**Gamakās**

Kampita - s;, n;, (The prayōgās with ‘n’ followed by kārvais take this gamaka)
By selecting the rāga ‘Anandabhairavi’ for this philosophical Śiva kriti, Muthuswami Dikshitar has symbolized Supreme Bliss. He has started the kriti with an aim to include the rāga mudra. The word ‘Ānanda’ is used many times in the kriti. The vāggēyakāra mudra ‘Guruguha’ is included in the anupallavi. The Srividya name of Muthuswami Dikshitar ‘Chidananda’ is also found in the anupallavi. Most of the words used in the kriti are related to philosophy. For eg. Nityānanda rūpōsmi, Brahmānanda rūpōsmi, Chidanandaṇātha, Avayavatraya etc.

**Prāsam**

Muhana prāsam exist between the lines of the pallavi(A) and the first two lines of the charaṇam(A). Dritiyākshara prāsam comes between
the lines of the pallavi(nan), the lines of the anupallavi(Na), all the lines of the charanam(va) and the first and third line of the madhyamakala sāhityam. The process ‘Antarukti’ is again done in this kriti also, to execute prāsam. In the pallavi ‘Nityānanda’ is split into Ni + tyānanda to execute dritiyākshara prāsam with the syllable ‘nan’ in the lines through this process antya prāsa has also been possible (mi+ni). In the anupallavi, the word ‘Chidanandanātha’ is also split as Chi + dānanātha for the same purpose. Antyaprāsam is found in all the lines of the charaṇa (ena). All the lines of the madhyamakāla sāhityam except the third shows antyaprāsam (na). Anuprāsam is shown in the whole kriti with the syllable ‘na’. The words are Ānandeswareṇa, Nityānanda, Brāhmānanda, Jnānapradāna, Chidanandanātha, prakāśēna, Trayātītēṇa, Nityēna, Śuddhēna, Vyatiriktēna, Budhēna, Sāchidananda, Rūpēna, muktēna, śravāṇa, manana, dhyāsana, parokṣhānubhava, prakāśamāna, Mahēśwarēṇa etc.

Svarākshara Prayōgās.

As usual ‘Ānandeswarēṇa’ is also a kriti with full of svarākshara prayōgās wisely introduced.

Pallavi - || gr, s, n, || to ham Ni
Anupallavi - || s; s, p || , || s; n, d, || Jnana pra da nan da
Charaṇam - || gr, s, n, || || ps, n, d, ||
Ni – tye na bhavapancha
|| mp, n, n, || || gr, s, s, ||
rik – te – na sivasa chi
Madhyamakalam

\[ \text{Sravanamanana nidhi dy asana} \]

\[ \text{Samadhini shta pa ro kshanu} \]

\[ \text{bhavasva matra -- va se shita} \]

\[ \text{Prakaśama na ma heśware na} \]

2. **Hatakēswara’ - Bilahari - Rūpakam**

Rāgalakshanam of Bilahari

<table>
<thead>
<tr>
<th>Ārōhaṇam</th>
<th>s r g p d ś</th>
</tr>
</thead>
<tbody>
<tr>
<td>Avarōhaṇam</td>
<td>ś n d p m g r s</td>
</tr>
</tbody>
</table>

Bilahari is an auḍava – sampūrṇa rāga derived from the 29\textsuperscript{th} Melakartha rāga, DhiraŚankarabharanam. This rāga is sometimes called as Balahari or Bilahari. The notes m and n are varjya in the Ārōhaṇam .

The notes other than shadja and panchamam figuring in this rāga are chaturasruti rishabham, antarāgandharam, śudha madhyamam, chaturasruti dhaivatam, kaisiki nishādam and kākaḷi nishādam. Kaisiki nishādam comes as a foreign note in the phrases ‘pdndp’, ‘pdnp’ etc. Bilahari is
thus an ēkānyaswara bhāshānga rāga. The rāgachāya swaras are r, n and d. The nyāsa swaras are pa and ri. Compositions in this rāga usually commence on the notes s, g or p. The phrase ‘snp’ is a visesha sanchara of this rāga. Elongation of p in phrases like ‘mgrgp’, and ‘sndp’ sounds good. Janta svara prayōgās like ‘ss rr gg pp’ and dhātu prayōgās like ‘dgrsndp’, ‘prsndp’, ‘rgdp’ etc are characteristic features of this rāga. Bilahari is a tristhāyi rāga and a gamaka varika rakti rāga.

Bilahari is a vira vasa pradhāna rāga. It is also capable of evoking joy, courage, heroism etc. on the listener. The appropriate time for singing this rāga, is morning. The rāga seems to be a remedy for those who are melancholic and depressed. Tyagaraja is believed to have brought back to life, a dead man by singing this rāga (Najeevādhāra). The closely similar rāga, ‘Desakshi’ brings out its individuality in the tristhāyi sanchārās. The reverse ārōhana and avarōhana gives the rāga Garudadhwani. This rāga is a favourite one with the Nagaswaram player.

There is no rāgam called Bilahari in Hindusthani sangeet. But it closely resembles the Hindustani rāga, Alaiyya Bilawal in which ‘n’ is included in ārōhana.

The first southern work recording this rāga is said to be ‘Rāgalakshaṇamu’ of Shahaji. Other treatises mentioning this rāga are ‘Sangrahachūḍamaṇi’ of Govinda and ‘Rāgalakshaṇa’ of Muddu Venkatamakhi.

All kinds of compositions are found in this rāga Muthuswami Dikshitar has composed about six kritīs in this rāga.
1. Hāṭaṅkēśwara - Rūpakam
2. Narasimha - Chāpu
3. Sri Bālasubrahmanya - Chāpu
General Analysis

The kriti, ‘Hātakēśwara’ has the common structure which comprises of pallavi, anupallavi and charaṇam. The anupallavi and charaṇam are followed by a piece of madhyamakāla sāhityam. There are no other decorative angās in this kriti.

The kriti is set to chaturasrajati rūpaka tāḷam and the kriti is usually sung in a slow tempo (vilambita laya) The kriti has a samagraham. The graham or eduppu of the other angās and the number of āvartās taken by each anga are given in the table below.

<table>
<thead>
<tr>
<th>No.</th>
<th>Angās</th>
<th>No. of āvartās</th>
<th>Graham/Eduppu</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Pallavi</td>
<td>6</td>
<td>Samam</td>
</tr>
<tr>
<td>2.</td>
<td>Anupallavi</td>
<td>7</td>
<td>Samam</td>
</tr>
<tr>
<td>3.</td>
<td>Charaṇam</td>
<td>24</td>
<td>Samam</td>
</tr>
<tr>
<td>4.</td>
<td>Madhyamakālam</td>
<td>4</td>
<td>Samam</td>
</tr>
</tbody>
</table>

The kriti commences on the note d (graham swara). The phrase used is one with the anyaswara, kaiśiki nishada, ‘d; n dp;’ . The eduppu swarās of the other angās and the respective phrases are shown in the table below. s, r, g and d are the notes used maximum number of times and so in this kriti these notes come as amṣa swarās.

The range of notes that come in each anga (Ṭāra and mandra) are also given below. The table also shows the phrase used.
Bilahari is a bhāṣāṅga rāga with kaiṣiki nishāda as foreign note. The kriti begins with a phrase that take the anyaswara, “d;ndp; . The second sangati also takes an anyaswara prayoga ‘d;nd pdnd’. The second line of the pallavi also takes an anyaswara prayoga ‘ndnp’. The anupallavi again commences in a phrase that uses kaiṣiki nishāda, which is ‘p,dn,p,dp’. The first line of the anupallavi ends in a beautiful phrase using kaiṣiki nishāda, ‘mgnd’. The second line of the charaṇam has a phrase ‘ndnp’. The third line of the charaṇam again uses the phrase, ‘d,d,dp’ twice. The charanam also uses the phrase ‘sndndp’ where both the svakiya and anyaswarās are used.

Rhythmic Beauties

The kriti ‘Hāṭakēśwara’ is one with a rythmic tightness. It has
beautiful swara patterns in all the angās. In the pallavi there is a group of 4 swaras as ‘mggr ssrs snnd’. There is another beautiful group of 6 in the pallavi itself. It goes as || s,sndp mgrgp, || dpmgr, srsnd ||

The anupallavi also has a beautiful pattern of 6

|| dgrr,ś sndr,ś || ǧ,ǧr, ɾ ssndpd ||

The charanām again has a pattern of speciality as

|| mː, mgr, rgs, || dː, d, d, dnp, ||

The madhyamakāla sāhityam after the charanām has a rich pattern of notes. The āvartās (4) have patterns of 7+5, 6+6, 6+6 and 4+8.

|| g,r,gs, snnd, || g,g,dp mg,pp, || ș,țnd p,dnd, ||ș,nd p,smgsrg ||

Melodic Beauties

The kriti has 3 beautiful sangatis for the pallavi and all the other angas have single sangatis. The sangatis of the pallavi have change in the pūrvāṅga and uttarāṅga. Panchama varja prayōgās like ‘dmgnd’ gives a special beauty to the kriti. Such a prayōga ‘dmmggr’ is found in the end of the second line of the charana. The madhyamakāla sāhitya after the charanām is a beautiful combination of phrases which commence in notes which come as dhāṭtu prayōga with the ending note of the previous avarta.

||g,r,gs, snnd, ||g, g, dpmg, pp, || ș,țnd p, dnd, ||ș,ndp, smgsrg ||

In the anupallavi the lyrics ‘Bilahari hayadyamaranuta’ is composed in a splendid manner. The sliding from chaturasruti rishabham to madhyasthayi gandharam is simply superb.

Visesha Prayogas

Usually, most of the kritīs in Bilahari take the prayōga ‘snp’. But this kriti has not used this prayōga. Jantaswarās and dhāṭusvāra
prayōgās are used in profusion. Some of the dhātuśvara prayōgās are
drśrśndṛś (Pallavi) r, s, r, g, ndnp d gpm mgndṛś (P)
gp, dmsgnd (Anupallavi)dgṛr, ś (Anupallavi)
r, s, g, r, (Charaṇam) ndnpdmmg (Charaṇam)

Janṭaswara Prayōgās used in the kriti are
ppmrggrgs, (Pallavi)
ndnp dmmggr (Anupallavi) (Ch)
snd, g, g, dmpg, p, p, (Charanam)

Another viśēśha prayōga that comes in the kriti is ‘rgs’. It comes in the pallavi and charaṇam.

Gamakās

The first two sangatis of the pallavi have the gamaka called
pratyahata which is a characteristic feature of this rāga.

1st Sangati - ppmggrgs snds
2nd Sangati - mggr grs snrssnd

Nokku - This gamaka comes in all the phrases that take rgpd
Étra jāru - Pallavi - ś, mgrs rgpd, āṛṛśrnd rs, mgndṛś

Anupallavi - dgrṛ, śṇndr, s
Charaṇam - ś; mrgg, r
Madhyamakālam - snnd, g, g, pp, ś, rś
Erakka jāru - pdśṛgp, d̄ mgnd (Anupallavi)
n dpn ḍgpm (Pallavi)

The ārōhaṇa and avarōhaṇa gamakās are plenty. The avarōhaṇa gamakās are more than the ārōhaṇa gamakās.
Prosidical Beauties

Mudrās

The kriti ‘Hāṭakēśwara in Bilahari is in praise of the Lord Śiva in the form ‘Appu linga’ (water) installed at the Tiruvarur temple. Tiruvarur is also called ‘Hāṭakakshētram’ and this has come in the kriti as kshētramudra in the madhyamakāla sāhityam after the anupallavi. The sthala vruksham ‘pātalī’ (mango tree) is mentioned in the kriti in the anupallavi. The rāga mudra, Bilahari is included in a very wise manner. ‘Bila’ literally means cave. The deity or lingam in the kshetra is kept at a lower level. Muthuswami Dikshitar has addressed Lord Śiva as one who is worshipped by the Gods like Hari, Indra and others who reside at the pātala cave as

‘Pātala Bila Harihayādyamaranuta’

The sthalamudra ‘Sri Nagara’ which is another name for Tiruvarur is also included in the charaṇa. The vāggēyākāra mudra ‘guruguha’ is present in the anupallavi.

Prāsam

Muhana prāsam is seen in the lines of the pallavi (Ha), the first two lines of the anupallavi (Pa) and the first two lines of the charaṇa (Ta) Muhana prāsam also comes in the 3rd and 5th lines of the charaṇa (Ma) and also the 6th and 7th lines of the charaṇa (Cha). Dvitiyākshara prāsam exists in the lines of the pallavi, anupallavi and the madhyamakāla
sāhityam after the anupallavi (Ta). Dvitiyākshara prāsam also comes in all the lines of the charaṇaṃ and madhyakāla sāhityam except the second line of the charaṇaṃ (Ru). Antya prāsam occurs in the first line of the anupallavi and the lines of madhyakāla sāhityam that follows (Sa). This prāsa also comes in the 2nd, 4th, 5th, 6th and 8th line of the charaṇa and the lines of the madhyakāla sāhityam that follows (Te).

**Svarākshara Prayōgās**

This kriti can be cited as an excellent example of one with beautiful svarākshara prayōgās.

Pallavi -  
| rgs, s,... | mgrs rgpd | srsn d, |
| ra,...sam | mam | ta...pta |

Anupallavi -  
| p, dn, p, dp, | m, g.pm,g | p, d, ś | || pdsṛ || |

Charaṇam -  
| d, r, sr, g p, | m, mgr, |
| da merusrn gama | ma.. |
| d, g, r, g, g, dp mg, | pp, |
| dyarju Gauripate | Gangadhara jagatpate |
| ś, ṛṣn d | p, dnd, ś, nd |

Saurīvinuta bhutapate san..
Bhupalam is an audava janya rāga derived from the 8th mēlakartha rāga Hanumattodi. There is a famous slōka which gives the lakshaṇa of this rāga.

“Bhūpālascha graho bhēda audavo ma ni varjitah|
Prāta : kālēshu gandhavyat sarvasampad pradāyaka ||”

The notes other than shadja and panchama that figure in this kriti are śudha rishabham, sādhārana gāndhāra and śudha dhaivatam. D, p and d are the jīvaswaras of this upānga rāga. The same scale when sung with antara gāndhāra gives the rāga Revagupti, derived from the 15th mēlarāga, Mayamalavagaula. S comes as the grahaswara where as g and p come as nyāsa swarās and amṣa swarās. Bhupala is a desya rāga having tristhāyi sanchārās g and d are rendered as dīrghaswarās. Jānta swara prayōgās like rr gg pp dd and dhātu svaraprayōgās like ‘dhrsdrs’, ‘gdpgdp’ figure frequently in compositions. In Tamil music this rāga is used in the name ‘Puranirmai’ pann and some Tevarams are composed in this rāga. This rāga is best to be sung early morning. It is an auspicious rāga.

Bhupalam is played in Nāgaswaram before the opening of the sanctum sanctorum. In the asampūrṇa mēla paddhati, the 8th mēla is known as Bhupalam. This rāga is frequently used in ślokās, folksongs, ritualistic music and kathakali music. The rāga Bowli is closely allied to this rāga. Bauli uses ‘n’ in the avarōhaṇa.

Mūthuswami Dikshitar has composed a kriti in this rāga.
‘Sadāchalēswaram’ - Ādi Taḷam

General Analysis
The kriti ‘Sadāchalēswaram’ has the angas pallavi, anupallavi and charana. There is a piece of madhyamakāla sāhitya at the end of the
anupallavi as well as the charāṇam which figure as decorative anga. The anupallavi and charaṇam as usual have different dhātūs.

The kriti is set to chaturasrajaṭi Tripuṭa tāḷam commonly called Ādi tāḷam in one kaḷa. The kriti is sung in vilambita laya and the rāga bhāva can be presented clearly. The graham or eduppu of each anga of the kriti and the number of āvartās taken by each anga are shown in the table below.

<table>
<thead>
<tr>
<th>No</th>
<th>Angās</th>
<th>No. of āvartās</th>
<th>Graham/Eduppu</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pallavi</td>
<td>2</td>
<td>Samam</td>
</tr>
<tr>
<td>2</td>
<td>Anupallavi</td>
<td>2</td>
<td>Samam</td>
</tr>
<tr>
<td>3</td>
<td>Madhyamakālam</td>
<td>1</td>
<td>Samam</td>
</tr>
<tr>
<td>4</td>
<td>Charaṇam</td>
<td>8</td>
<td>Samam</td>
</tr>
<tr>
<td>5</td>
<td>Madhyamakālam</td>
<td>2</td>
<td>Samam</td>
</tr>
</tbody>
</table>

The kriti ‘Sadāchaleśwaram’ commences on the note, tārasthiyā shadjam, which is the graham swaram. The eduppu swaras of the other angās and the different phrases that use those swaras are given in the table below.

<table>
<thead>
<tr>
<th>No</th>
<th>Angās</th>
<th>Graha/ Eduppu sw</th>
<th>Phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pallavi</td>
<td>ŝ</td>
<td>‘śd, śp’</td>
</tr>
<tr>
<td>2</td>
<td>Anupallavi</td>
<td>s</td>
<td>‘sḍ’</td>
</tr>
<tr>
<td>3</td>
<td>Madhyamakālam</td>
<td>p</td>
<td>‘pd, p’</td>
</tr>
<tr>
<td>4</td>
<td>Charanam</td>
<td>g</td>
<td>‘g, gṛṛ,’</td>
</tr>
<tr>
<td>5</td>
<td>Madhyamakālam</td>
<td>g</td>
<td>‘gdṛṛṛṛṛṛ’</td>
</tr>
</tbody>
</table>
In this kriti the notes g, p and d come as amṣa swaras. The range of swaras that figure in each anga of the kriti (Tāra- mandra swaras) are shown in the table below. The respective phrases are also shown.

<table>
<thead>
<tr>
<th>No</th>
<th>Angās</th>
<th>Mandra</th>
<th>Phrase</th>
<th>Tāra</th>
<th>Phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pallavi</td>
<td>s</td>
<td>‘grs’</td>
<td>r</td>
<td>‘dṛ’,</td>
</tr>
<tr>
<td>2</td>
<td>Anupallavi</td>
<td>d</td>
<td>‘s, ḍ,’</td>
<td>d</td>
<td>‘d, d, g;’</td>
</tr>
<tr>
<td>3</td>
<td>Madhyamakālam</td>
<td>g</td>
<td>‘gp, ḍ’,</td>
<td>r</td>
<td>‘ṛs, s’</td>
</tr>
<tr>
<td>4</td>
<td>Charanām</td>
<td>p</td>
<td>‘spd,’</td>
<td>r</td>
<td>‘P, d; ṛ’</td>
</tr>
<tr>
<td>5</td>
<td>Madhyamakālam</td>
<td>s</td>
<td>‘sṛs’</td>
<td>ṭ</td>
<td>‘ṛṛṛ, s’</td>
</tr>
</tbody>
</table>

**Rhythmic Beauties**

The kriti commences with an excellent pattern of 6 notes as || s, d;, s, p;, pdg;, which itself shows the rhythmic excellence in the kriti. The madhyamakāla sāhitya after the anupallavi has a rhythmic tightness and the first āvarta has a beautiful distribution of notes in the ratio 3 : 3 : 3 : 3 : 4 as || pd, p d p g p d ṭ s, ṭ d ṭ s, ||

Uda jyakṛta na...madheya va ham

The madhyamakāla sāhityam after the charanām also begins in the grouping of 3 as ‘gd p g ṛg’

Kamalavijaya

This passage also ends in an āvarta which begins in grouping of 3 as sr s pg p dp g p, d

Kamala vadana gadugu hanta

**Melodic Beauties**

The two sangātis in the pallavi have difference in the uttarāṅga. It is an improvisation. The first sangati ends as gp gd p ś ṛṛ and the second as gp gp d, pds, dṣṛ, with the sāhitya , ‘Girijāmōham’.
The kriti has a long charana which has enabled the composer to bring out the nuances and essence of the rāga at many instances, even with the single sangatis. This kriti can be adopted as a dictionary of the rāga, Bhupalam.

Bhupalam is an early morning rāga and the kriti has this tenderness. When the pallavi has commenced with the prayōgās ‘s, d’, with tārasthāyi shadja, the anupallavi has commenced with the same phrase but madhyasthāyi shadja and mandrasthāyi dhaivatam. These kind of beauties keep the individuality of Dikshitar kritis.

Jantaswara prayōgās and dhātuśwara prayōgās are used in profusion in this kriti. Jantaswara prayōgās used are ‘grr, s’, d, d, g, d, sds, s, srggp, p etc. Dhātuśwara prayōgās used are ‘gpdpśdi’, gpdr, śdīśgṛs etc. Samvādi prayōgās like ‘śp, d is also met with in this kriti.

**Gamakās**

Kampita - ś, ā, (Pallavi)

Étra járu -  ād, āś, āṛ (Pallavi)

s, d, g, (Ap) gpdr (M.s after the anupallavi)

s; d, g; (Charanām) p, āś (Charanām)

dpśd, r ś āṛ, s (M.s after charanām)

Erakkajaru - ś, p, āp, pdg, (Pallavi)

Śpd (Charanām)

p ā ṣ p ā r g s r (M.s after charanām)

Ārōhaṇam - s, r g, p, (Charanām)

Avarōhaṇam - dpgrgrs (Pallavi)

Sphuritam - srggp, p (M.s after charanām)
Prosodical Analysis

Mudrās

The kriti ‘Sadāchalēśwaram’ is composed in the rāga named Bhupala, which also means king. It is said that Lord Śiva promised to stay at Tiruvarur in answer to the prayer of the king ‘Chamatkara’ and this king has reference in the kriti as

‘Chamatkāra Bhūpālādi prasādakaraṇa nipuṇa’ through which Dikshitar has wisely introduced the rāga mudra ‘Bhupala and the Raja mudra ‘Chamatkara’. The vāggēyakāra mudra ‘Guruguha is included in the madhyamakāla sāhityam at the end of the charaṇam.

Prāsam

Muhana prāsam comes in the first line of the pallavi, the lines of the anupallavi, the 2nd, 5th, 6th, 7th & 8th lines of the charaṇam (Sa) and the second āvarta of the madhyamakāla sāhitya after the anupallavi and the 1st and 3rd lines of the charaṇam (cha). Muhana prāsam also comes in the lines of the madhyamakāla sāhityam after the charaṇam (Ka). Dvitiyākshara prāsam comes in the first line of the pallavi and the first line of the anupallavi (da). This prāsam also comes in the lines of the madhyamakāla sāhityam after the anupallavi (da). Dvitiyākshara prāsam is also found in the 1st 5th, 6th and 7th lines of the charaṇam (Ma) and also in all the lines of the madhyamakāla sāhityam after the charaṇam except the second (Ma). Antya prāsam exists through out the pallavi and anupallavi (ham). In the charanam, the 1st and 3rd lines (pra) 2nd, 4th, 6th and 8th lines (gam) and the 5th and 7th lines (ta) show antyaprāsam. All the lines of the madhyamakāla sāhityam after the charaṇam show antyaprāsam (gam).
Yamakam

Yamakam is a prosodical beauty found in very few kritis. Here the same word is used to denote different things. In this kriti, in the madhyamakāla sāhityam after the charanām, the word ‘Kamala’ is used many times giving different meanings as

Kamala Vijaya - One who conquers lotus
Kamalēṣa Vinuta - One extroled by Vishnu
Kamala vadana - One who has lotus like face.

Svarākshara Prayōgās

‘Sadāchalēśwaram’ is a kriti which shows what svarākshara prayōgās are. It has beautiful examples of this prosodical as well musical beauty. This beauty is seen throughout the kriti. The kriti commences in a svarākshara prayōgās. The anupallavi also begins in the same dhātu, but different sthāyi. Svarākshara beauties that occur in the kriti, to mention a few are,

Pallavi  -  ś, d,  gp gd
          Sa da  gi rija

Anupallavi - s, d  g, r, s;
            Sa da  gatadeva

Charanām - s, r, g;  p, dp
          Ka ra bhu  pa la
S;  d, g, r, s, s p ā
            Sa da karananipuna
                      dpg, pgr, r, s;  s, g r, g,
                      deepa pa.... praka sa  gru ha
                      dpg, p; d, Ś, Ś, s, d,
                      du.....kha di  sa dhu āja
                      ā; s, r, r, g, g

sam sa  ra sa  gar a
Nilambari is an ubhayavakra, sampuṣṇa – shādava rāga derived from the 29th mēlakartha rāga, Dhira Sankarabharanam. The notes that figure in this rāga, other than shadja and panchama are chaturṣruti rishabham, antara gāndhāram, śudha madhyamam, chaturṣruti dhaivatam and kākali nishādam. Nilambari is an ēkanyaswara bhashanga rāga in which kaiṣiki nishādam comes as anyaswara in the phrase ‘pndn’, p, ‘dndnp’, ‘pdndp’ etc. A gamakavarika rakti rāga with limited scope of ālāpana. R, g and n are rāga chāya swarās, m and p are nyāsa swarās and pa is a good resting note. R and m are rendered with kampita gamaka. The shaking of m in different shades is the characteristic feature of this rāga. In the phrase ‘gmp’, the m is sounded in its swarasthāna. But in the phrase pm, mgm etc. the m is slightly sharpened and rendered. In the standard lakṣyās there is no saṃchāra, below the mandrasthāyī nishāda.

Nilambari is a rāga which is soothing to the listeners and it is used in lullabies, oonjal songs, kritis etc. The rāga evokes karuṇa, bhakti and Vātsalya rasās best to be sung at night. In temples it is sung to put the Lord to sleep. It is an ancient auspicious rāga. The rāga finds mention in
musical treatises like ‘Sangitamakarandam’, ‘Sangitapārijātam’, ‘Sangrahachūḍamaṇi’, ‘Sangitasārasamgraḥamu’ etc.

In the mēla period, Nilambari appears for the first time in ‘Sangitapārijātam’. The jump from sa to pa and pa to sa noted in the ‘Sangitapārijātam’ is observed in the kritīs of Mūthuswāmi Dīkshitar. The ‘Sangita Sampradāya Pradarśini’ explains its bhāshāṅga nature, taking kaisiki ‘ṇ’ as the foreign note. Nilambari seems to have appeared in the south from elsewhere, and has become totally karnatic in its melodic nature and manner of rendering.

The Megharāgakurinji of the Tevaram Pann is the same as Nilambari. The Hindustani Nilambari have no resemblance to the Karnatic Nilambari. All kinds of compositions, Varṇam, kriti, padam, Tevaram, Tiruppugazh etc. are found in this rāga. Mūthuswāmi Dīkshitar has composed about 4 kritīs in Nilambari.

1. ‘Sidheeswarāya’ - Miṣra Chāpu
2. Tyāgarājām Bhajēham - Rūpakam
3. Nilāṅgam - Khanda Chāpu
4. Amba Nilāyatākshi - Ādi

General Analysis

The kriti ‘Sidheeswaraya’ in Nilambari rāga has the common structure, which is pallavi, anupallavi and charāṇaṁ. There is a piece of madhyamakāla sāhitya at the end of the anupallavi as well as charaṇa, which figure as decorative anga. The anupallavi and charaṇa are composed in different dhātūs.
The kriti is set to 'Miśra Ėka Tālam by Muthuswami Dikshitar, which is now sung in Miśra Chāpu tālam which takes the same aksharakālam. The kriti is sung in a very slow tempo (Vilambita laya). The graham or eduppu of each anga and the number of āvartaś that constitute each anga is shown in the table below.

<table>
<thead>
<tr>
<th>No</th>
<th>Angās</th>
<th>No. of āvartaś</th>
<th>Graham/Eduppu</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pallavi</td>
<td>8</td>
<td>Samam</td>
</tr>
<tr>
<td>2</td>
<td>Anupallavi</td>
<td>10</td>
<td>Anagata graha</td>
</tr>
<tr>
<td>3</td>
<td>Madhyamakālam</td>
<td>2</td>
<td>Atita Graham</td>
</tr>
<tr>
<td>4</td>
<td>Charaṇam</td>
<td>16</td>
<td>Anagata Graham</td>
</tr>
<tr>
<td>5</td>
<td>Madhyamakālam</td>
<td>4</td>
<td>Samam</td>
</tr>
</tbody>
</table>

The kriti ‘Sidheeswarāya’ commences on the note s. The graha swaram of this kriti is thus s. The eduppu swaraś of the other angās and the phrases used to use these are given in the table below. This kriti shows that s, g, m and p are the amṣa swaraś of Nilambari rāga. The range of swaraś (Tāra- Mandra) that figure in each anga and the phrases that use those swaraś are also given in the table below.

<table>
<thead>
<tr>
<th>No</th>
<th>Angās</th>
<th>Graha/ Eduppu swara</th>
<th>Phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pallavi</td>
<td>s</td>
<td>s; p, s,</td>
</tr>
<tr>
<td>2</td>
<td>Anupallavi</td>
<td>s</td>
<td>sgs</td>
</tr>
<tr>
<td>3</td>
<td>Madhyamakālam</td>
<td>p</td>
<td>p; n, mp</td>
</tr>
<tr>
<td>4</td>
<td>Charaṇam</td>
<td>m</td>
<td>mggp, m</td>
</tr>
<tr>
<td>5</td>
<td>Madhyamakālam</td>
<td>s</td>
<td>s, s, sgsn</td>
</tr>
</tbody>
</table>
This kriti shows that s, g, m and p are the amśa swaras of Nilambari rāga. The range of swaras (Tāra- Mandra) that figure in each anga and the phrases that use those swaras are given in the table below.

<table>
<thead>
<tr>
<th>No</th>
<th>Angās</th>
<th>Mandra</th>
<th>Phrase</th>
<th>Tāra</th>
<th>Phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pallavi</td>
<td>n</td>
<td>‘sgssn’</td>
<td>s</td>
<td>p, s, śnnś, n</td>
</tr>
<tr>
<td>2</td>
<td>Anupallavi</td>
<td>n</td>
<td>‘snn’</td>
<td>s</td>
<td>śś, śn, p</td>
</tr>
<tr>
<td>3</td>
<td>Madhyamakalam</td>
<td>s</td>
<td>‘ssss,’</td>
<td>s</td>
<td>śnnś</td>
</tr>
<tr>
<td>4</td>
<td>Charanam</td>
<td>n</td>
<td>‘snssgm’</td>
<td>s</td>
<td>śndns</td>
</tr>
<tr>
<td>5</td>
<td>Madhyamakalam</td>
<td>n</td>
<td>‘sgsn’</td>
<td>m</td>
<td>śmg, r</td>
</tr>
</tbody>
</table>

**Anyaswara Prayōgās**

Nilambari, as mentioned earlier is an ēkānyaswara bhaṅgāṅga rāga in which kaisiki nishāda comes as anyaswara. In this kriti, anyaswara comes only in the anupallavi. The anyaswara comes in the phrase ‘pnd, dppm’ for the lyric ‘chaturata’. All the other nishadaprayōgās take kākali nishāda.

**Rhythmic Beauties**

The madhyamakāla sāhityam after the anupallavi commences in atita graham. Here the lyrics is ‘viṣudha’. The Vi in this word is shifted to the previous āvarta and ṣudha in the said āvarta. This is a kriti which all kinds of graham, samam, atītam and anāgatam occurs. In the madhyamakāla sāhityam after the charanām, there are beautiful svara patterns other than 3 + 2 + 2 (6+4+4)

\[
\| s, s, sg s n \| sgg, mp \| pdpm \| mpgm \| rgm pss \|
\]

\[
7 + 5 + 2 + 4 + 4 + 6 = 28 (2 madhyamakāla āvartās)
\]

\[
\| sm g, \| rgr \| rmg \| s, s, \| ps, n \| npmg \| rgrgm g \|
\]

\[
4 + 3 + 3 + 4 + 4 + 4 + 6
\]
Melodic Beauties

All the angās in this kriti have single sangatīs. The pallavi commences with the samvādi prayōga s, p, s which is the basic feature of this rāga. The gliding from madhyasthayi shadja to madhyasthayi panchama and from there to tārasthayi shadja has a special effect. The prayōga ‘śnnś, np, pm’ is included in the pallavi. This phrase is a masterpiece one of the this rāga. Though there are no multiple sangatīs the composer has been successful in bringing out the essence of the rāga Nilambari.

Janṭaswara prayōgās are used frequently in this kriti some examples are ‘śnnś, n p, pm’, ‘mggs sgs sn’ ‘gssggm’, ‘pmmgrggm’, ‘sgg mpp’ etc. Dhatu svara praydgas used in this kriti are ‘mgmrgm’ ‘rgrm, g’ etc.

Visēsha Prayōgās

The rishabha varjya prayōgās like ‘mggs’, ‘sggm’ ‘sgs’ etc are many times used. The charana takes the prayōga ‘śndndns’ which is a viśēsha prayōga of this rāga, since neither the prayōga ‘śnd’ nor dnś comes in the arohaṇāvarōhaṇās.

Gamakas

Kampita - rgmī, snī, , gpmpī, Nokku - řgmppss (Madhyamakāla Sāhityam-Charana) Etrajaru - ś; p, ś, (Pallavi) pmp, ss, , p, mp ś, n (Anupallavi)
Prosodical Beauties

Mudrás

Mudrás that figure in this rāga are the rāgamudra and the vaggeyakara mudra. Lord Śiva is Nilakanta Himself and Muthuswami Dikshitar has aptly selected the rāga, ‘Nilambari’ for this kriti in praise of Nilakanta. He has incorporated the rāga mudra as ‘Nilambarakaya in the charanam. The vaggeyakāra mudra is found in the madhyamakāla sāhityam after the charanam as

‘Dharmādyakhila purushārtha pradāyaka Guruguhakumārāya”

Prāsam

Muhana prāsam is found in the lines of the pallavi (Si), anupallavi (Bu) (first two lines), the third line of the anupallavi and the line of the madhyamakāla sāhityam (Su) and the first two lines of the charanam (Ni). Dvitiyākshara prāsam is met with in the lines of the pallavi (dhi), the first and third line of the anupallavi and the first line of the madhyamakāla sāhityam (dha) and also the first and third line of the charanam and the first and third line of the madhyamakāla sāhityam after the charanam. Beautiful example of a kriti with antya prāsam can be cited through this kriti. All the lines of the anupallavi and charaṇa including the madhyamakāla sāhityas end in the letter ‘ya’. There is also an excellent example of anuprāsam in the charaṇam of this kriti. The letter ‘ra’ is in
used almost all the words in the charaṇa. The words used are Nirmala, Hrudaya, Vihāra, Harāya, Nilāmbara, Srikarāya, Charamambaradharāya, Chandraśekharāya, Tanmatrādhārāya, Dharma, Purushārtha, Pradāyaka, Guruguhaumārāya, Karmajnāna, Karāya, Māraya.

**Swarākshara Pravōgas**

When a kriti begins in this kind of dhātu – mātu alankara, it has a special beauty. This kriti commences on the note madhyasthāyi shadja which take the sähitya ‘Si’. Other svarākshara prayōgas are,

Pallavi - \( \text{mgm} \)
\( \text{ma...} \)

Anupallavi - \( \text{pnd} \), \( \text{s s s} \) (Anupallavi Ms)
Chatu \( \text{Sukhata} \)

Charaṇam - \( \text{rgm mggs} \)
\( \text{ra......ya} \)

Madhyamakālam (Charaṇam) s g g, m \( \text{pp} \)

Purushartha \( \text{pra} \)
\( \text{g mp g} \), \( \text{r m g} \), \( \text{rgmg} \)
\( \text{guru gu} \), \( \text{yo..ga} \), \( \text{ra...ya} \)

5. ‘Sri Valmikalingam’ - Kamboji - Khandajāti Aṭa

Rāgalakshanam of Kamboji

Ārōhaṇam - s r g m p d s

Avarōhaṇam - s n d p m g r s

Kamboji is a shādava- sampūrṇa rāga derived from the 28\textsuperscript{th} mēḷakartha
rāga, Harikamboji. The notes other than shadja and panchama that figure in this rāga are chaturasṛuti rishabham, antara gāndhāram, śudha madhyamam, chaturasṛuti dhaivatam, kaiśiki nishādam and kākāli nishādam. Kākali nishādam figure as the foreign note that comes in the prayoga ‘snpds’. Thus Kamboji is an ēkānyaswara bhāṣāṅga rāgam. This rāga takes the triṣṛuti dhaivata in the prayōga, d, nnd. Kamboji is a murchanakāraka rāga. The dhaivata of Kamboji when taken as ādhāra shadja give rise to the rāga Desya Todi which has the scale, sgmpdnś – śndpmgrs.

In Kamboji, m, d and n are the rāga chāya swarās where as g, m, p and d are used as nyāsa swarās. Dhāṭuswara prayōgās like ‘dṛgśrdrśndp’, ‘rpmgs’ ect are specialities of this rāga. The prayōgās ‘gmrpmg’ in tristhāyi adds to the beauty of this rāga. The phrases mgs, pdm, mgpds, srgs etc. are rāga ranjaka prayōgās. Kamboji is a sarvaswara gamaka varika rakti rāga which gives ample scope for ālāpana. Highly suitable for singing rāgam – tānam – pallavi and when sung at the commencement of concerts give mēlakozhuppu. Kamboji rāga is used in operas and dance dramas and also. Ślokas, Padyās and viruttams are good to be sung in this auspicious rāga.

Kamboji is one of the oldest rāga mentioned in musical treatises. ‘Swaramēḷakalāṇidhi’, ‘Rāgavibōdha’ Sangitasudha’, ‘Chaturdandi prakāśika’,‘Sangitapārijatam’,‘Sangitasārāmrutam’, ‘Sangrahachūḍamaṇi and ‘Rāgalakshaṇa’ of both Muddu Venkatamakhi and Shahaji mention this rāga. This rāga also finds mention in the ‘Sangitamakarandam’.

In Tamil Music, the definition of the name of this rāga is given as Kamboothi which later came to be known as Kambodi. The Tevaram
Pann ‘Takkēsi’ corresponds to Kamboji In Hindustani. It is said that Kambodi had once been very popular, but now almost extinct. This belonged to the Khamas That with the scale srgpūs – śndpmgrs. In kathakali music, this rāga is known by the name Kamodari. Kamboji is suited to be sung during the 2nd prahara of night. All kinds of compositions such as Gitam, Svarajati, Varnam, kriti, padam, jāvali, kurvanji, Tiruppugazh etc. are seen in this rāga. All the famous composers have tried this rāga. Muthuswami Dikshitar has composed about seven kritīs in this rāga.

1. Sri Valmīka lingam - Khandajāti Aṭa
2. Kāṣi Viśwēṣwarāya - ”
3. Kamalāmbikāyai - ”
4. Sri Subramanyāya - Rūpakam
5. Kailāsanāthna - Khandā Chāpu
6. Marakatavallim - Ādi
7. Sāmbasadāśivāya - Ādi

**General Analysis**

The kriti ‘Sri Valmikalingam’ has a usual structure which comprises of pallavi, anupallavi and charaṇam. There are no decorative angās other than a madhyamakāla sāhityam at the end of the charaṇam. The anupallavi and charaṇa are composed in different dhātu.

The kriti is set to Khandajāti Aṭa Tālam. It is sung in a very slow tempo (Vilambita laya). Muthuswami Dikshitar has composed another Śiva kriti in Kamboji rāga in the same tala. But both these kritīs differ in the graham. The kriti ‘Kāṣi Viśwēṣwara’ is sung in the style of Aṭa tāla varṇams, that is in anāgata graham after 8 aksharakālās. But this kriti ‘Sri
Valmikalingam’ starts in the sama graham. The graham or eduppu of each anga and the āvarta number is given in the table below.

<table>
<thead>
<tr>
<th>No.</th>
<th>Angās</th>
<th>No. of āvartās</th>
<th>Graham/Eduppu</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pallavi</td>
<td>2</td>
<td>Samam</td>
</tr>
<tr>
<td>2</td>
<td>Anupallavi</td>
<td>4</td>
<td>Samam</td>
</tr>
<tr>
<td>3</td>
<td>Charaṇam</td>
<td>8</td>
<td>Samam</td>
</tr>
<tr>
<td>4</td>
<td>Madhyamakālam</td>
<td>1</td>
<td>Samam</td>
</tr>
</tbody>
</table>

This kriti commences in the tārasthāyi shadja. The grahaswara swaras of each anga and the phrases using the notes are shown in the table below.

<table>
<thead>
<tr>
<th>No.</th>
<th>Angās</th>
<th>Graha/ Eduppu sw</th>
<th>Phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pallavi</td>
<td>s</td>
<td>s;, srn,</td>
</tr>
<tr>
<td>2</td>
<td>Anupallavi</td>
<td>d</td>
<td>d;;, d, n,</td>
</tr>
<tr>
<td>3</td>
<td>Charaṇam</td>
<td>m</td>
<td>m;, m, g, g</td>
</tr>
<tr>
<td>4</td>
<td>Madhyamakālam</td>
<td>n</td>
<td>ndsr</td>
</tr>
</tbody>
</table>

In this kriti, the amṣa swaras seem to be s, p and d. The range of swaras (Tāra-Mandra) in each anga and the respective phrases used are shown in the table below. In this kriti no sanchārās above tārasthāyi gāndhāra is found.

<table>
<thead>
<tr>
<th>No.</th>
<th>Angās</th>
<th>Mandra</th>
<th>Phrase</th>
<th>Tāra</th>
<th>Phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pallavi</td>
<td>p</td>
<td>s; n p d</td>
<td>ĝ</td>
<td>pṛṣṛṛs</td>
</tr>
<tr>
<td>2</td>
<td>Anupallavi</td>
<td>s</td>
<td>mṛṛṛṛṛṛṛṛṛṛ</td>
<td>ĝ</td>
<td>sṛṛṛs</td>
</tr>
<tr>
<td>3</td>
<td>Charaṇam</td>
<td>p</td>
<td>d; n p, d;;;</td>
<td>ĝ</td>
<td>ĝ, ġṛ, ī, s</td>
</tr>
<tr>
<td>4</td>
<td>Madhyamakālam</td>
<td>d</td>
<td>n, d, s, r</td>
<td>ĝ</td>
<td>Ś, ĝ, ī, ā</td>
</tr>
</tbody>
</table>
Rhythmic Beauties

The pallavi, anupallavi and charaṇa commence on elongated notes, s;;, d;;, and m;, respectively. There is a gradual decrease in the number of karvais. Most of the notes are elongated ones. The charaṇa begins with a beautiful pattern as
\[ \| m;, m, g, g; g, r, r; r, g, s; Ku...ru....... kshe.... \]
In the madhyamakāla sāhityam there is a beautiful pattern as
\[ \| n, d, s, r, g, m, r, g; s, m; g, m, p; d,n;,d, p, d, m, g; p, |;d,ś; \]
\[ 16 + 12 + 12 + 8 + 8 = 56 \]
The kriti is a vilambakāla kriti and so groupings of notes which shine in madhyamakāla are not much met with.

Melodic Beauties

The pallavi has three sangatis which take notes of higher range gradually. In the first sangati there are no sanchārās above tārasthāyi rishabham. The third sangati takes tārasthāyi gāndhāra. The master piece prayōga of Kamboji ‘mgpds’ is used in the pallavi itself. All the other angas have single sangatis which are capable of exposing the rāga bhāva.

Anyaswara Prayōgās

Kamboji is an ēkanyaswara bhāshāṅga rāga with kākali nishādam as anyaswara in the prayōgās ‘śnip’. In this kriti the pallavi and anupallavi takes this prayōga but not the charana. In the pallavi the phrase ‘rs; ;;n, p, d’, comes in the mandrasthāyi and in the anupallavi the anya swara comes in the madhyasthāyi as ‘śnip; d;’.
Visesha Prayôgas

The phrases ‘srn’, and ‘pdm’, used in the first sangati of the pallavi itself figure as a viśesha prayôga. The anupallavi ends in the phrase ‘p, d, n, p, d’ and returns to the pallavi which starts on tárasthâyi shâdja. The charana takes the prayôga s;, s, m;, and also s;, p;. The phrase ‘mgpds’ is used many times. Dhâtuswara prayôgas like ‘m, g, m, r’, ‘grrp gmrg’, ‘d;, n, p, d, r’, ‘n, d, s, r, g, m, r, g’, ‘ms g’, m etc. give beauty to the kriti. Janta swara prayôgas are also used in plenty.

m, g, m, r, p, p, d, d ,  ś, n, n, d, d, p,  mg, g, s,  (Pallavi)  
n;, nddp  - (Anupallavi)

m, g, g, r, r, ,  s, m;;,  m, g,  pdm, mgg,  
n, d, d, p ,  n, d, d, ś, ś, n, d (Charanam)

Gamakas

Kampita -  ū, m, g, g,  p, ū, p,m,g, r (Charâna)  
Sphuritam -  m, g, m, r,p, p, d, d(Pallavi) n, d, d, śs, (Charana)  
Pratyahatam -  śrn, n, d, d, p  (Pallavi)  
Nokku -  p, ū, p, d  
Ravai -  pdm, - ‘m’ is sung as dm  
śrn, -‘n’ is sung as m  
Ētra járu -  sdrś,  mgpdrśnd,  s, p,;.;,  grgrpgmrg(Pallavi)  
P;, d;, r;, ś, m, g, p,  (Anupallavi)  
s;, s, m;,  ġpm, p,  ġgr,ś;,  n,p,d,r, sr;.;, (Charana)  
s, m, g, m, p,  ġgr,  d, p, d, r (Madhyamakalam)  
Erakka járu -  śrn, n, d ,  pdm,  (Pallavi) mgg, s (Pallavi)  
Pdm, (Charâna) m, ġ, s (Charâna)  
Ārōhanam -  n, d, s, r, g, m  (Madhyamakalam)  
Avarōhanam -  r, ś, ś, n, n, d, d, p, m, g,  (Pallavi)
Prosodical Beauties

Mudrās

The kriti begins in the linga mudra ‘Valmika lingam’ Tiruvarur is said to be a prithvi sthalam or the earth, one of the five elements. The Valmikalingam is the main shrine in the temple (Mulavar). The Śiva linga is shaped by an anthill. The sthalamudra ‘Śripura’ is included in the anupallavi. The rāga mudra is incorporated in a very wise manner in the charaṇam as

‘Sōmakulambikām bhōja madhukaram’

The vāggēyakāra mudra ‘guruguha’ is also seen in the charaṇam of the kriti.

Prāsam

Muhana prāsam exists between the lines of the pallavi and the first line of the anupallavi (Srī). The second line of the anupallavi and second line of the charaṇa (Dha) the first, fourth, fifth and sixth line of the charaṇam (Ku) and the third, seventh and eighth line of the charaṇa (Su). Dvitiyakshara prāsam in the lines of the pallavi and anupallavi (Va) gives beauty to the kriti. This prāsam is also seen in the first, second, third, fourth, fifth and seventh line of the charaṇa (Ru). Antya prāsam comes in the lines of the pallavi (ye) and the lines of the anupallavi (kam). Antyaprasam also comes in the last four line of the charaṇam (Kam).

Svarākshara Pravōgās

The kriti opens in a suchita svarākshara prayōga as

Srī...,

The second sangati of the pallavi takes m, g, p, d. The
pallavi ends in the prayōga  ś;;;, ṇ, p, d, other prayogas are

Chin........ta

Anupallavi -  dpm;;;, pd;;;,
   da........

Charaṇam -  m, g, g;;; , n, d, ś, ś, n, d;;; , s, r;;;, g;;,
   Mu...... cha...na......ta       san....ka

Madhyamakālam -  ś, g, r, g, ś, r;;;
   suruchira   si ro

In short all the five kritis of this group excel in all kinds of lyrical, melodic and rhythmic beauties.
TYĀGARĀJAMŪRTI OR SŪMASKANDAMŪRTI

Tiruvarur was the birth place of the Tamil Bhakti Movement. The centre of pilgrimage in Tiruvarur is the Tyāgarāja temple named after the processional icon. Tyāgarāja is a Trinitarian concept. It includes Śiva, His wife Parvati and one of their sons, Skanda and is a composite image known in iconographic texts as the ‘Sūmaskanda’. In the idol of Sūmskanda, Dēvi is seen to the left of the Lord with Her right leg resting on the seat and the left hanging down. Skanda is placed between the Lord and Dēvi. Skanda is completely hidden from view in all the flamboyance of the floral and ornamental decorations in which the icon is decked. The height of the Skanda image is 1/8, 1/10 or ¼ of the Śiva image.

ORIGIN OF THE SŪMASKANDAMŪRTI IDOL

In ‘Chilappadikaram’, there are references to a mortal king guarding the heavens. Indra appointed a bhuta to help this mortal king in guarding his celestial abode. When the demons engulfed the heaven with cloud of darkness, the guardian bhuta swallowed it and the king was thus able to ward off the demons. This king guarded the heavens when Indra went to rescue the amrūta stolen by the demons.

Vishnu desired a son and so performed severe penance and meditated on the linga of Śiva. Śiva appeared with Uma by His side and blessed Him with a son. The Goddess however felt slighted as Vishṇu had not offered her worship and in her boiling rage at being ignored, pronounced a curse that the son thus born would instantly die. Vishṇu realising His folly, decided to meditate on Śiva, Uma and their son Skanda, all seated on the same platform and asked Viṣwakarma, the
divine craftsman to fashion such an icon, depicting Śiva, three eyed, with a buck in his upper left hand and an axe in his upper right with the lower left and right hands in vara and abhaya mudras respectively.

Vishṇu then appeased Dēvi by explaining that there was no Śiva without Dēvi and vice-versa and thus appeased, she modified the curse by which the child of Vishṇu, though burnt by Śiva would continue to live in a bodiless form. Thus the myth of Kāmadahana or burning of Kāma, the God of Love was woven into this.

While Vishṇu was meditating on this icon, the heaven was threatened by the demon, Kāliyan and Indra asked Vishṇu for the efficacious emblem of Sōmaskanda. Thus armed, Indra defeated the Asura only to be attacked by yet another called Valan. This time Indra entreated Muchukundan to help him, and the Chōla king vanquished the enemy. Promised by Indra that he could ask for anything in return, Muchukundan asked for the Tyagaraja idol. Indra tried to trick him with six replicas. Muchukunda chose the right one. Indra rewarded him all the six. Muchukundan enshrined it in Tiruvarur and the replicas nearby.

[ Sōmaskanda Charakam]

The Tyāgarāja iconic typology, with all its esoteric implications in all probability evolved around the 12th Century AD, when the temple religion of Tamilnadu became to a great extent linged with Tantrism.

The present Tyāgarāja shrine was built of stone by the Pallava King Rājarājendrā Chōzha -I. The deity of Tiruvarur is referred to in all works as ‘Vitivitankan’ and alternately as ‘Aruran’. In the 16th and 17th century works, the nomenclature ‘Tyāgarāja’ is popularly used to denote the deity of Tiruvarur.
Venkitamakhi, the 17th century codifier of the 72 mēlakartha rāgās in carnatic music and the court musician of Vijayaraghava explains the meaning of terms as follows,

‘Chaturnām Purushārthānām Tyāgam Yasmāt Karōtyatah
Tyāgarājam Iti Khyātam Sōmaskandam Upāsmahe’

[ ‘I offer my obeisance to Sōmaskanda called Tyāgarāja, so called because of his sacrifice for the welfare of four Purushārthās’.]

Muthuswami Dikshitar has composed many kritīs on the Tyāgarāja mūrti, among which there is a group of eight kritīs. The Kritīs are,

<table>
<thead>
<tr>
<th>No.</th>
<th>Kriti</th>
<th>Rāga</th>
<th>Tālam</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Tyāgarāje Kritya</td>
<td>Saranga</td>
<td>Jhampa</td>
</tr>
<tr>
<td>2</td>
<td>Tyāgarājō Virājate</td>
<td>Atana</td>
<td>Rūpakam</td>
</tr>
<tr>
<td>3</td>
<td>Tyāgarājam Bhajare</td>
<td>Yadukulakamboji</td>
<td>Miṣra Chāpu</td>
</tr>
<tr>
<td>4</td>
<td>Tyāgarājēna</td>
<td>Salakabhairavi</td>
<td>Ādi</td>
</tr>
<tr>
<td>5</td>
<td>Tyāgarājāya Namaste</td>
<td>Begada</td>
<td>Rūpakam</td>
</tr>
<tr>
<td>6</td>
<td>Tyāgarājad Anyam</td>
<td>Darbar</td>
<td>Ādi</td>
</tr>
<tr>
<td>7</td>
<td>Sri Tyāgarājasya</td>
<td>Rudrapriya</td>
<td>Miṣra Chāpu</td>
</tr>
<tr>
<td>8</td>
<td>Vīra Vasanta</td>
<td>Vira vasanta</td>
<td>Ādi</td>
</tr>
</tbody>
</table>
ANALYSIS OF TYĀGARĀJA VIBHAKTI KRITĪS

1. ‘Tyāgarāje Krtyākrtya’ - Saranga - Jhampa Tālam

Rāgalakshanam of Saranga
(Given before the kriti ‘Arunachala Natham’)

General Analysis

‘Tyāgarāje Krtyākrtya’ in Saranga is a very short kriti, compared to the other kritis of Muthuswami Dikshitar. It has a common structure with pallavi, anupallavi and charaṇa. There is a piece of madhyamakāla sāhitya at the end of the charaṇa which figure as a decorative anga. The anupallavi and charana are composed in different dhātūs.

The kriti is set to Miṣrajati jhampa tālam which has 10 aksharakālas. But now – a – days the kriti is seen to be sung in khandā chāpu tālam. It may be due to the easiness in performing the tala, for both have the same aksharakāla (5&10). The kriti is sung in a medium tempo (madhyamakālam). The kriti has a samagraham. The graham or eduppu of each anga and the number of āvartās taken by them are given in the table below.

<table>
<thead>
<tr>
<th>No.</th>
<th>Angās</th>
<th>No. of āvartās</th>
<th>Graham/Eduppu</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pallavi</td>
<td>3</td>
<td>Samam</td>
</tr>
<tr>
<td>2</td>
<td>Anupallavi</td>
<td>4</td>
<td>Samam</td>
</tr>
<tr>
<td>3</td>
<td>Charaṇam</td>
<td>8</td>
<td>Samam</td>
</tr>
<tr>
<td>4</td>
<td>Madhyamakālam</td>
<td>2</td>
<td>Samam</td>
</tr>
</tbody>
</table>
The kriti again commences on the madhyasthāyi rishabhām (Graha swaram). The eduppu swaras of the other angās and the respective phrases used are shown in the table.

<table>
<thead>
<tr>
<th>No</th>
<th>Angās</th>
<th>Graha/ Eduppu sw</th>
<th>Phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pallavi</td>
<td>r</td>
<td>r;, gmpr,</td>
</tr>
<tr>
<td>2</td>
<td>Anupallavi</td>
<td>p</td>
<td>P;, m, p, r,</td>
</tr>
<tr>
<td>3</td>
<td>Charanām</td>
<td>p</td>
<td>pdpmgmrs</td>
</tr>
<tr>
<td>4</td>
<td>Madhyamakālam</td>
<td>r</td>
<td>rgmp, ndp</td>
</tr>
</tbody>
</table>

The amṣa swaras in this kriti seem to be p, s, r and m. The range of swaras (Tāra – mandra) in each anga and the respective phrases which use the particular note is shown in the table below.

<table>
<thead>
<tr>
<th>No</th>
<th>Angās</th>
<th>Mandraswara</th>
<th>Phrases</th>
<th>Tāraswara</th>
<th>Phrases</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pallavi</td>
<td>s</td>
<td>rsspmp</td>
<td>r</td>
<td>rsns</td>
</tr>
<tr>
<td>2</td>
<td>Anupallavi</td>
<td>s</td>
<td>r, gmrs</td>
<td>r</td>
<td>rsrs, n,</td>
</tr>
<tr>
<td>3</td>
<td>Charanām</td>
<td>n</td>
<td>sns, nsrs</td>
<td>g</td>
<td>sns, grsns</td>
</tr>
<tr>
<td>4</td>
<td>Madhyamakālam</td>
<td>s</td>
<td>rgmrs</td>
<td>r</td>
<td>sṛ, ns</td>
</tr>
</tbody>
</table>

In the kriti ‘Arunāchalanātham’ the lowest range was s and in most of the angas the Tāra swara was g. Similarly the grahaswarās in ‘Arunāchalanātham’ were r and s where as in this kriti r and p. The amṣa swaras in the ‘Arunāchalanātham’ had included d. But in this kriti ‘d’ is used very few times.
**Anyaswara Pravōgās**

The anyaswara in this rāga comes in the avarōhaṇa in the prayōga ‘rgmrs’ (Ṣudha madhyamam). All the phrases taking ‘rgmrs’ has the anyaswara. This phrase is used many times in the kriti.

Pallavi - d, p, prgmrs

Anupallavi - pmr, r, gmrs
              pśdpmgrmrs

Charanām   - pdpmsgmrs , dpmrgmrs , gmpdpgrgmrs , sńdpmrgmrs

**Rhythmic Beauties**

The main attraction of the kriti is that Dikshitar has included the beauty of giving elongated notes at the commencement of all āvartās of the anupallavi.

1. || p;, m, p, r, pmr, r, gmrs ||
2. || r;, rgm, p, d, ndp, pmp ||
3. || p;, d, n, s, r, s, rśrsn, ||
4. || ś;, n, d, p, pśd pmrgmrs ||

Not only the commencement with elongated notes, but also the next three notes with one karvai each is an attraction. There are also beautiful swara patterns of 4 and 6 alternately in the anupallavi in the phrase mentioned above.

|| p;, m, p, r, pmr, r, gmrs || r;, rgm, p, d, ndp, pmp, ||
4 + 6 + 4 + 6 4 + 6 + 6 + 4

|| p;, d, n, s, r, s, rśrsn, || ś;, n, d, p pśdpmr gmrs ||
4 + 6 + 4 + 6 4 + 6+ 6 + 4
Melodic Beauties

The pallavi has two sangatis and all the rest of the angas have single sangatis capable of bringing out the rāga bhāva. The prayōgās used in this kriti have a different face from that of the kriti ‘Arunāchalanātham’. This shows the boundless knowledge of Muthuswami Dikshitar in each rāga. The samvādi prayōgās used in this kriti is not much when compared to ‘Arunāchalanātham’. The prayōga ‘mpdn śṛṇśd, p’ has not come in this kriti. The prayōga ‘pmdps’ in this kriti has not come in ‘Arunāchalanātham’.

Visesha Prayōgās

Varieties of samvādi prayōgās as those in the kriti ‘Arunāchalanātham’ are not seen in this kriti. Here samvādi patterns are shown through prayōgās like ‘spmp’, sppm etc. Other viśēsha prayōgās met with in this kriti are ‘ddpmp’, ‘spmp’, ‘d, p, pr’, ‘pmpr’, ‘śndpr’, ‘gmpdpr’, ‘pśdpm’ etc. The prayōgās ddpmr, mpr, spmp etc are not seen in the kriti ‘Arunachāla’.

Gamakas

Kampita - ṛ,
Nokku - p ; ḍ, n, ṝd, pśdpm, ṭpmp pmgmrs
   Ćnsr, s;, mpḍnśr, ns,
Ētrajāru - pmr, pmdpmp, ṣpmṛšnś
   Pśdpmrgmrs, r;, s, pmp,
   Ṇṣrs, s, p, m, d, dp;, s, r, s, p, md, p, s, śnn,
   D; śndp , p;, śndpplr
Errakkajāru - d, p, pṛgmrs , p; m, p, r
Prosodical Beauties

Mudrās

The kriti ‘Tyāgarāje’ in Saranga stands as an example of Dikshitar kriti without the rāgamudra. It has the murti mudra ‘Tyāgarāja’ in the pallavi and the vāggēyakāra mudra guruguha in the madhyamakāla sāhityam after the charaṇa.

Prāsam

Muhana prāsām comes in the first line of the pallavi and the second line of the anupallavi (Tya), The second line of the pallavi and fourth line of the charaṇa (Vi), first two lines of the charaṇam (Pra) and the third line of the charaṇam and the madhyamakāla sāhityam (Su). Dvitiyākshara prāsām comes in the first line of the pallavi and the lines of the anupallavi (Ga), and all the lines of the charaṇa Kriti). Antyaprāsām is found in the lines of the pallavi (Mi), and in all the lines of the anupallavi and charaṇam (Ke). The syllable ‘kr’ is used many times in this kriti forming beautiful anuprāsām. The words are krtyākṛtya, prakṛti, prakṛtivikṛtātmake, panchikṛtātmake, sukṛti, vikṛtibhēdātmake, sukṛtipūrṇātmake.
Swarakshara Prayogas

The kriti is flooded with beautiful swarakshara prayogas.

Pallavi - r:, gmp:, dnś, nśd, p,
Ty gar a Tya..kri..tya
   pmr, pm pdpm
   mar ..pa..ye...

Anupallavi - p:, m, p, r, psdp mrgmrs
Bho ga yo pa ra tmake

Charanam - pdpmgmr, s dpmr, gmgmrs
Prakrutipuru ta......t make..
pmp, dnn sn dpp s, r, s, p, m,
panchi..... kr.... su..kr...ti.....
_sns, gr , d:, snd, p,
_su r ya dra..tmake
_dns, r, s;, sndp pr
da tmake sve....
gmpd pr gmrs , rgm p, nd p pm
ra....tmake.... sukr...ti make
_s r s n s d, ppm, s n d p m r gmrs
sakrudasakrdatmake , sachitsukhatmake

2. ‘Sri Tyāgarājasya’ - Rudrapriya Misra Chāpu Tālam

Rāgalakshanam of Rudrapriya

Ārōhanam - srgmpdnś
Avarōhanam - śnpmgrs
Rudrapriya is a sampūrṇa -shādava janya rāga derived from the 22nd Mēlakartha rāga, Kharaharapriya. The notes other than shadja and panchama that figure in this rāga are chaturṣruti rishabham, sādharana gāndhāram, śudha madhyamam, chaturṣruti dhaivatam and kaiṣiki nishādam. Āvarōhaṇa is devoid of ‘d’. An upānga rāga. This rāga is not so popular. The elongated rendering of ga and ni are the jīva swarās of this rāga. These notes are also the nyāsa swarās.

A tristhāyi rāga and sarvakālika rāga. This rāga shines well in madhyamakāla. The rāga ‘Pushpalatika’ is a closely allied rāga. Pushpalatika has no ‘p’ in the Ārōhaṇam.

Rudrapriya finds mention in the treatises like Rāgalakśaṇamu of Muddu Venkatamakhi. Very few compositions are found in this rāga. Mūthuswami Dikshitar has composed four kritis in this rāga.

1. Sri Tyāgarājasya - Miśrachāpu
2. Rudrakopajāta - Rūpakam
3. Gananāyakam - Ādi
4. Śivakayōrōhañēsa - Rūpakam

Balaswami Dikshitar has composed a kriti ‘Valli Devasēnapati’ and a daru ‘Ive Rasika Śikhāmaṇi’ in Rūpaka tālam and Ādi tālam respectively in this rāga.

General Analysis
The kriti ‘Sri Tyāgarājasya is a fairly long kriti with the common structure, pallavi, anupallavi and charaṇa. There is a beautiful piece of
madhyamakāla sāhityam at the end of the charaṇam which figure as decorative angam. As usual the anupallavi and charaṇam are in different dhatus.

The kriti is set to miṣrachāpu tālam and has a sama graham. The graham or eduppu of each anga and the no. of āvartās that comprise each anga is shown in the table below. The kriti is sung in a very slow tempo.

<table>
<thead>
<tr>
<th>No</th>
<th>Angās</th>
<th>No. of āvartās</th>
<th>Graham/Eduppu</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pallavi</td>
<td>8</td>
<td>Samam</td>
</tr>
<tr>
<td>2</td>
<td>Anupallavi</td>
<td>16</td>
<td>Samam</td>
</tr>
<tr>
<td>3</td>
<td>Charaṇam</td>
<td>24</td>
<td>Samam</td>
</tr>
<tr>
<td>4</td>
<td>Madhyamakālam</td>
<td>4</td>
<td>Samam</td>
</tr>
</tbody>
</table>

The kriti commences on the tārasthāyi shadja. The grahaswaram and eduppu swaras of each anga and the phrases that use the particular swaras are shown in the table.

<table>
<thead>
<tr>
<th>No</th>
<th>Angās</th>
<th>Graha/ Eduppu swara</th>
<th>Phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pallavi</td>
<td>s</td>
<td>s, r, n, s,</td>
</tr>
<tr>
<td>2</td>
<td>Anupallavi</td>
<td>p</td>
<td>p, p, d,</td>
</tr>
<tr>
<td>3</td>
<td>Charaṇam</td>
<td>p</td>
<td>P, m, p,</td>
</tr>
<tr>
<td>4</td>
<td>Madhyamakālam</td>
<td>n</td>
<td>npmg, r</td>
</tr>
</tbody>
</table>

The study of the kriti shows that the amṣa swaras in this kriti in Rudrapriya rāga is s, r, m, p and n. The Tāra Mandra swaras in each anga which shows the range of swaras and the respective phrases used is shown in the table.
A speciality about this kriti is that, in most of the avartas of the kritis, especially in the anupallavi, the 14 aksharakālās are split in the ratio 6+4+4 for example.

This is repeated in the some of the avartas of the charana also. The last two avartas of the madhyamakālāṁ sahitya gives a smart ending to the kriti. It goes as, || gmrgsrs gr, s s, || np, m npmg, r gr, s || Thus the 28 aksharakālās are split in the ratio 8:4:6:6:4. This has enabled the composer to split the sahitya according to the meaning. The sahityam comes as Kamalavidambana – karasya – śankarasya- puraharasya – harasya.

Melodic Beauties

All the angaśas are composed in single sangatis which have their own individuality. The pallavi has commenced on the tarasthayi shadja and gives a lively atmosphere. There are no sanchārās below madhyasthāyi

<table>
<thead>
<tr>
<th>No</th>
<th>Angas</th>
<th>Mandra</th>
<th>Phrase</th>
<th>Tāra</th>
<th>Phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pallavi</td>
<td>s</td>
<td>mgg, r;, s;,</td>
<td>r</td>
<td>Š, ř;, n, s</td>
</tr>
<tr>
<td>2</td>
<td>Anupallavi</td>
<td>s</td>
<td>m, g, r, s;,</td>
<td>m</td>
<td>g, m;, g;, ř;,</td>
</tr>
<tr>
<td>4</td>
<td>Charanām</td>
<td>s</td>
<td>g, r;, s,</td>
<td>m</td>
<td>m, ř;, r;, s;</td>
</tr>
<tr>
<td>5</td>
<td>Madhyamakālām</td>
<td>r</td>
<td>npmgr,</td>
<td>m</td>
<td>gmrgsrs,</td>
</tr>
</tbody>
</table>
shaḍja in this kriti. The composer has been successful in bringing out the entire rāga bhāva of Rudrapriya. As the name itself implies it is a vira rasa pradhāna rāga and the vigour in the rāga is shown in each part of the kriti. Gliding effect from one note to another is a speciality of the kriti.

Some important ones are

<table>
<thead>
<tr>
<th>Anupallavi</th>
<th>Charanām</th>
<th>Madhyamakālam</th>
</tr>
</thead>
<tbody>
<tr>
<td>g, m; g; r; n, p; r; s; p; f; s; f; s;</td>
<td>gmp; p ġ, r, r, s;</td>
<td>npmg, r ġ, s;</td>
</tr>
</tbody>
</table>

The phrase n, ds, is used in the madhyamakāla sāhitya. Dhātuswara prayōgās are a characteristic feature of this rāga. The kriti commences in a dhātu prayōga ‘śrasing’. In the madhyamakāla sāhityam also beautiful dhātu swara prayōgās like ‘ṅgṛś’, ‘ṅmir̥gśirse’ are seen.

**Gamakas**

<table>
<thead>
<tr>
<th>Kampita</th>
<th>Nokku</th>
<th>Sphuritam</th>
<th>Ėtrajāru</th>
<th>Ėrakkajāru</th>
</tr>
</thead>
<tbody>
<tr>
<td>p, m; p, (pallavi) n, d; ſ (Charanām)</td>
<td>ġmp, (madhyamakālam) ſmpd (Anupallavi)</td>
<td>p;; d; d, n, n, s (Anupallavi)</td>
<td>p;; p; d; d, n;, s;; (Anupallavi)</td>
<td>s;; g, r, p, m (pallavi)</td>
</tr>
<tr>
<td>n, d; ſ (Charanām)</td>
<td></td>
<td>p;; p; d; d, n;, s;; (Anupallavi)</td>
<td></td>
<td>n, p; r; s; (Anupallavi)</td>
</tr>
<tr>
<td></td>
<td>gmp, p ġ, r, r, s (Charanām)</td>
<td></td>
<td>m, n, d; (Anupallavi) gmp; p ġ, r (Charanām)</td>
<td>n, d; m, g; (Charanam) npmg, r ġ, s(Madhyamakālam)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>r, s, m, ġ; (Charanam)</td>
<td>s (pallavi)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>ā, ā, n, p; (Anupallavi)</td>
</tr>
</tbody>
</table>
Prosodical Beauties

Mudrās

There are very few kritīs of Muthuswami Dikshitar which have no rāga mudra. This kriti has no rāgamudra. The pallavi of the kriti has the murti mudra, ‘Tyāgarājō’. The charaṇam has the sthalamudra – Kamalāpura and the vāggēyakāra mudra ‘Guruguha’.

Prāsам

Muhana prāsam comes between the last lines of the anupallavi (Bhu). This prāsam also occurs in the dual lines of the charaṇam excluding the madhyamakāla sāhityam (A, Na, Ka, Ka, vi respectively)

Dvitiyākshara prāsam occurs in the lines of the anupallavi (tha). This prāsam also comes in the first, fiftih, seventh, eighth, ninth lines of the charaṇam and the first line of the madhyamakāla sāhityam (ma).

Antya prāsam is seen in the lines of the pallavi (mi), last three lines of the anupallavi (sya) and all the lines of the charaṇam including the madhyamakāla sāhityam (sya).

Yamakam

In this kriti Dikshitar has used the word Kamala in many instances such as ‘Kamalakalhāramālasya’ meaning garland of lotus, ‘Kamalāpura’ meaning Tiruvarur and kamalavidambana karasya meaning, hands that excel that of a lotus. All these words come in the charaṇa.

Yati

Yati is another beautiful alankāra in prosody. The madhyamakāla sāhityam after the charaṇam ends in a small but beautiful gōpucha yati as
Svarākshara Pravōgās

Pallavi - || s, r; , p; , pm; , p , p, m, p.

Sri... bhakto bha jno...pya

Anupallavi -m, g; m; n, d , g, r, m; , p; , dnp, m, m, p, d.

Ka ma... di hara na pra ta...ma...tra

Charānām - p, m; , p; ; g, r, s, n; , m, p, d.

A ma re jita say an maddala

r, s, d, n..., n, m, p , r, m;, m, n, p, m

ja na kamala rama manimaya

g mp; p g, r, s, m, g; , r; , s;

kamaniyaguruguhamu la _sya

g r g, , mp, d ,n, d s, g r, s , g r, s

ganika vinoda bhedama karasya harasya

The madhyamakāla sāhitya has used the word ‘karasya’ three times and in all these areas the dhatu used are gr, s in the tārasthāyi. This gives a special beauty to the kriti.

3. ‘Tvāgarājo Virajate’- Atana - Rūpaka Tālam

Rāgalakshanam of Atana

Ārōhana - srmpnś
Avarōhana - ñnd, pmpgrs
Atana is an audava – sampūrṇa rāga derived from the 29th mēlakartha rāga, DhiraSankarabharanam. The notes other than shadja and panchama figuring in this rāga are chaturṛṣruti rishabham, antara gāndhāram, śudha madhyamam, chaturṛṣruti dhaivatam and kākali nishādam. Atana is a dvi–anayasadha bhāṣānga rāga in which kaiśiki nishāda and sādhāraṇa gāndhara comes as anayasadhas. In this rāga the anayaswarās are more prominent than the svakīyā swaraś and so it is sometimes taken as the janya of the 28th mēlakartha rāga, Harikamboji. Sādhāraṇa gāndhara comes in the phrases ‘ggrs’, ‘mpg, mp’ and kaiśiki nishāda comes in the phrases ‘pddnns’ and ‘pdpn’

n, r and g are the rāgachāya swaraś. G and d sounds beautiful with elongation and they figure as amsa swaraś. Both the anayaswarās come in the prayōgās ‘pd, nstdn, mp, g, mp’. Sanchārās are more attractive in the tārasthāyi notes. Phrases ‘pdsn’, ‘sndns’, ‘mprs’, ‘mpnspd, d,’ ‘sg, mrs’ etc. occur as viśēsha prayōgās. The dhaivata nyāsa prayōgās d, dmd, p, rsnds, d, ‘prsndpdpn’, psnp etc add beauty to the rāga. The prayōga ‘nsgrs’ which takes antara gāndhara shows a different bhāva of the rāga.

Atana is a sarvakālika rāga that evokes vira rasa on the listeners. It is used in operas and rāgamalikas. This rāga is mentioned as a ragini by Lochana kavi in his ‘Rāga Tarangini. It belongs to the list of desiya rāgas in the anubandha of Chaturdandiprakāśika’. Treatises that have mentioned this rāga include ‘Rāgalakshāna’ of Muddu Venkatamakhi’, Sangita Sampradāya Pradarśini and Sangraha Chūdamanī.

Muthuswami Dikshitar has composed about seven kritīs in this rāga
1. Tyāgarājo Virājate - Rūpakam
2. Brihaspate - Tripuṭa
3. Vamānkasthitha - Khandajāti Ėkam
4. Sri Dakshiṇāmūrtim - Khandajāti Ėkam
5. Sri Madhurāmbikayai - Chāpu
6. Sri Vaidyanātham - Ādi
7. Mahālingēśwaraya - Ādi

**General Analysis**

The kriti ‘Tyāgarājo Virājate’ is a fairly long kriti in praise of Lord Tyāgarāja. The kriti has a common structure comprising of pallavi, anupallavi and charanām. The anupallavi and charana have a piece of madhyamakāla sāhityam at the end. There are no other decorative angās and the anupallavi and charana are of different dhātu.

The kriti is set to chaturasra jāti Rūpaka Tālam. The kriti is sung in medium tempo (Madhyamakālam). The graham or eduppu of each angam and the number of āvartās taken by each anga is shown in the table below.

<table>
<thead>
<tr>
<th>No.</th>
<th>Angās</th>
<th>No. of āvartās</th>
<th>Graham/Eduppu</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pallavi</td>
<td>7</td>
<td>Samam</td>
</tr>
<tr>
<td>2</td>
<td>Anupallavi</td>
<td>12</td>
<td>Samam</td>
</tr>
<tr>
<td>3</td>
<td>Madhyamakālam</td>
<td>4</td>
<td>Samam</td>
</tr>
<tr>
<td>4</td>
<td>Charaṇam</td>
<td>24</td>
<td>Samam</td>
</tr>
<tr>
<td>5</td>
<td>Madhyamakālam</td>
<td>4</td>
<td>Samam</td>
</tr>
</tbody>
</table>

The kriti ‘Tyāgarājo virajate’ commences on the chaturasrajāti rishabham in the tārasthyi, which gives a power to the kriti. Thus ‘r’ is the
grahaswaram. The eduppu swaras of the other angās and the respective phrases are given in the table below.

<table>
<thead>
<tr>
<th>No</th>
<th>Angās</th>
<th>Graha/ Eduppu sw</th>
<th>Phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pallavi</td>
<td>s</td>
<td>s, r , snp.</td>
</tr>
<tr>
<td>2</td>
<td>Anupallavi</td>
<td>m</td>
<td>'m, p, mrm'</td>
</tr>
<tr>
<td>3</td>
<td>Madhyamakālam</td>
<td>s</td>
<td>'spmpp, s'</td>
</tr>
<tr>
<td>4</td>
<td>Charaṇam</td>
<td>d</td>
<td>'d, d, d'</td>
</tr>
<tr>
<td>5</td>
<td>Madhyamakālam</td>
<td>s</td>
<td>s, nsrmpd</td>
</tr>
</tbody>
</table>

In this kriti the amsa swaras are found to be r, m and n including the shadja panchamas. The range of swaras (Tara- mandra) in each anga and their respective phrases are shown in the table below.

<table>
<thead>
<tr>
<th>No</th>
<th>Angās</th>
<th>Mandra</th>
<th>Phrase</th>
<th>Tāra</th>
<th>Phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pallavi</td>
<td>n</td>
<td>'nsrm'</td>
<td>r</td>
<td>'ıısns'</td>
</tr>
<tr>
<td>2</td>
<td>Anupallavi</td>
<td>s</td>
<td>m, pmrs</td>
<td>m</td>
<td>'n śırııms'</td>
</tr>
<tr>
<td>3</td>
<td>Madhyamakālam</td>
<td>s</td>
<td>'spmpps'</td>
<td>m</td>
<td>'ıımırıısnıı'</td>
</tr>
<tr>
<td>4</td>
<td>Charaṇam</td>
<td>n</td>
<td>'nsrm'</td>
<td>m</td>
<td>'gııımırıı, s'</td>
</tr>
<tr>
<td>5</td>
<td>Madhyamakālam</td>
<td>n</td>
<td>'n, srmp'</td>
<td>m</td>
<td>'rııgııımırıı, r'</td>
</tr>
</tbody>
</table>

**Rhythmic Beauties**

The kriti on the whole has a rhythmic tightness though there are no much mathematical permutations. The madhyamakāla sāhityam after the anupallavi has a beautiful ending in the last two āvartās with aksharakālās distributed in the ratio 6: 6 and 3:3:3:3

|| nśnieś, śśnieśd, || pmp śśnie śmie śnie ||
Yo gini ganarajo yo gi ra-ja ra-ja sri..
The madhyamakāla sāhitya after the charaṇa commencing with ‘Nirmalahrudaya’ is set to Atīta graham. Here the letter ‘Ni’ is taken to the previous āvarta. This kind of execution gives a rhythmic beauty to the kriti. It also enables scholars to show their knowledge in rhythm and music by rendering manodharma swara at this edam.

**Melodic Beauty**

The commencement of the kriti on tārasthāyi rishabha itself brings out the vira rasa in the rāga and it is apt to be used for this kriti in praise of Maharajah Sri Tyagaraja. A peculiarity of this kriti is that the pallavi itself takes notes from mandrasthāyi nishāda to tārasthāyi rishabha unlike most of the kritīs where notes gradually increase in sthāyi. Since the kriti has profusion of sāhitya, single sangatis are capable of exposing the essence and individuality of the rāga.

The pallavi and anupallavi have not used the note gāndhāra. It is only in the charaṇam that this note enters. This note is used just five times. The madhyamakāla sāhityam after the anupallavi ends in tārasthāyi rishabham (snr) and that after the charaṇam ends in tārasthāyi madhyamam (nsrm) and thus both give a special effect while repeating the pallavi.

**Anyaswara Pravōgās**

As mentioned earlier, this kriti becomes another solid proof that in the rāga Atana, the foreign note kaišiki nishāda is used more than the svakiya swara, kākali nishāda. The phrases where anyaswara appears are

Pallavi - snpdñp, mpñpñp, d;ñp, mppñp, rsnpdñ
Anupallavi - mpñ, dndñs, snpdñp, p,dpñ

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Anupallavi - mpñ, dndñs, snpdñp, p,dpñ

The pallavi and anupallavi have not used the note gāndhāra. It is only in the charaṇam that this note enters. This note is used just five times. The madhyamakāla sāhityam after the anupallavi ends in tārasthāyi rishabham (snr) and that after the charaṇam ends in tārasthāyi madhyamam (nsrm) and thus both give a special effect while repeating the pallavi.

As mentioned earlier, this kriti becomes another solid proof that in the rāga Atana, the foreign note kaišiki nishāda is used more than the svakiya swara, kākali nishāda. The phrases where anyaswara appears are

Pallavi - snpdñp, mpñpñp, d;ñp, mppñp, rsnpdñ
Anupallavi - mpñ, dndñs, snpdñp, p,dpñ
Charanam - d, dnp, sndnp, nppm, pnpm, mnpn
Nddnp, ndns, dnsr

The gāndhāra is used very few times. In this kriti gāndhāra is used 5 times and that too, the anyaswara sādhāraṇa gāndhāra.
Sādhāraṇa gāndhāra - r, ś,  roślin śnṃ (Charanam)
s, ṛgmr, (Charaṇam)

Visēśha Pravōgās

The pallavi includes viśēśha prayōga ‘psd,’. The prayōgās ‘pdsnīr’, s, gmrs, p, r, s etc. are found in the charaṇam. Dhātuśvara prayōgās like snspndnp and janṭasvara prayōgās like nnp, pssns, nddnp, srrm etc. have given special beauty to the kriti.

Gamakās

Nokku - ṅs (Pallavi) mpns (Charaṇam)
Ētrajāru - ṃps (Pallavi) p, psnś (Anupallavi)

Pratyahata - pṃgmmrm (Charaṇam)

mnp, pmmr (Anupallavi)
Prosodical Beauties

Mudrās

This kriti is yet another kriti which is an example with no rāga mudra. The kriti begins with the murti mudra ‘Tyāgarājo’ and the anupallavi includes the vāggēyakāra mudra ‘guruguha’.

Prāsam

Muhana prāsam occurs in the lines of the pallavi (Tya), the first two lines of the anupallavi (Va), third and fourth lines of the anupallavi (Si) and the last two lines of the madhyamakāla sāhityam after the anupallavi (yo). This prāsam also occurs in the 7th and 8th lines of charana (pa) and the first two lines of the madhyamakāla sāhityam that follows (ma). Dvitiyākshara prāsam is found in the lines of the pallavi, the first, third, fourth, fifth and sixth line of anupallavi (ga) and the first, second, third, fifth, seventh, eighth, nineth and eleventh line of the charanām (la). Antyaprāsam comes in all the lines of the anupallavi (jo) and all the lines of the charanām (so).

Swarākshara Prayōgās

Pallavi - d; n p;, , s, ndnpd, 
te..., Sri...,mat
Anupallavi - ōśd, , ōśnś, ōṁr, ō nr
    ra..., ra..., ra..., sri...
Charanām - mp; p, ō, 
    So... pari
4. ‘Viravasanta Tyagaraja’ - Vira Vasanta - Ādi Tālam

Rāgalakshanam of Vira Vasanta

Ārōhaṇam - srmpndns
Avarōhaṇam - śnpmrngs

Vira Vasanta was the 24th Mela rāgam in the asampūṇa mēla paddhati. Now it is accepted as the janya of the 24th mēlakartha rāga of the sampūṇa mēla paddhati, Varunapriya. It is an ubhayavakra shādava rāga which takes the notes shadja, chaturṣruti rishabham, sādhāraṇa gandharam, sudha madhyāmam, panchamam, chaturṣruti dhaivatam and kākali nishādam. In the ārōhaṇa is g is varjya and in the Avarōhaṇam d is varjya. Since the dhaivatam is shadsruti, it is a vivādi rāga. Vira vasanta is a pleasing minor rāga and upānga rāga.

Treatises like ‘Rāgalakshaṇamu of Muddu Venkatamakhi, Sangrahachūḍāmaṇi and Sangita Sampradāya Pradarśini mentions the rāga. Very few composers have used this rāga. Muthuswami Dikshitar has composed two kritīs in the rāga

1. Vira Vasanta Tyāgarāja - Ādi Tālam
2. Ėkāmranaṭhaya Namaste - Rūpaka Tālam
General Analysis

The kriti ‘Vira Vasanta Tyagaraja’ in Vira Vasanta rāga is comparatively a short kriti. It has a pallavi, anupallavi and charaṇam. At the end of the charaṇam, there is a piece of madhyamakāla sāhityam which serve as a decorative anga.

The kriti is set to chaturṣrājāti Tripuṭa tālam ie., Ādi Tālam. It is usually sung in medium tempo (Madhyamakāla). The graham or eduppu of each anga and the number of āvartās that constitute each anga are given in the table below.

<table>
<thead>
<tr>
<th>No</th>
<th>Angās</th>
<th>No. of āvartās</th>
<th>Graham/Eduppu</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pallavi</td>
<td>2</td>
<td>Samam</td>
</tr>
<tr>
<td>2</td>
<td>Anupallavi</td>
<td>2</td>
<td>Samam</td>
</tr>
<tr>
<td>3</td>
<td>Charaṇam</td>
<td>4</td>
<td>Samam</td>
</tr>
<tr>
<td>4</td>
<td>Madhyamakālam</td>
<td>2</td>
<td>Samam</td>
</tr>
</tbody>
</table>

This kriti has the graha swara as madhyasthāyi shadja. The eduppu swarās of the other angās and the respective phrase that use those notes are given in the table.

<table>
<thead>
<tr>
<th>No</th>
<th>Angās</th>
<th>Graha/ Eduppu sw</th>
<th>Phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pallavi</td>
<td>s</td>
<td>s;, sns,</td>
</tr>
<tr>
<td>2</td>
<td>Anupallavi</td>
<td>m</td>
<td>mr; m, p,</td>
</tr>
<tr>
<td>3</td>
<td>Charaṇam</td>
<td>p</td>
<td>p, p, m, r,</td>
</tr>
<tr>
<td>4</td>
<td>Madhyamakālam</td>
<td>r</td>
<td>rpmr, g</td>
</tr>
</tbody>
</table>
The amṣa swaras in the kriti is found to be s, r an p. The tāra mandra swaras which show the range of notes and the respective phrases are shown in the table below.

<table>
<thead>
<tr>
<th>No</th>
<th>Angās</th>
<th>Mandra</th>
<th>Phrase</th>
<th>Tāra</th>
<th>Phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pallavi</td>
<td>p</td>
<td>sp; prs</td>
<td>p</td>
<td>r, p, m,</td>
</tr>
<tr>
<td>2</td>
<td>Anupallavi</td>
<td>r</td>
<td>mr; mp,</td>
<td>g</td>
<td>śrgr, īgs</td>
</tr>
<tr>
<td>3</td>
<td>Charanam</td>
<td>p</td>
<td>ndnp</td>
<td>s</td>
<td>rmps, śn</td>
</tr>
<tr>
<td>4</td>
<td>Madhyamakalam</td>
<td>p</td>
<td>sprr</td>
<td>g</td>
<td>śgrīgs</td>
</tr>
</tbody>
</table>

**Rhythmic Beauties**

As mentioned earlier the kriti is too short and there are no much mathematical permutations. The 32 aksharakalas are grouped in many ways. In the last two avartas of the charaṇam the swara pattern is noticeable.

|| r, p, m,  r, rgs,  mrm, | p, ;p,  ps| s, n, ndn, ||
| 6 | 6 | 10 | 10 | 32 |

|| p;, s;, s, sndn, | p;, p, pm|mr; rgs, ||
| 16 | 16 | 32 |

The madhyamakāla sāhitya āvartās are also grouped in a different manner.

|| rpmr, g  gsr, mp, pmp | psns  īgrgs|nṛs  śndn ||
| 6 | 10 | 4 | 7 | 5 | 32 |

|| pśn,  p,p,mmrgs  prr | pśn,  p, np p, mr, grg ||
| 4 | 9 | 3 | 4 | 9 | 3 | 32 |
**Melodic Beauties**

The kriti has a high range of swaras. The notes range from mandrasthāyi panchama to tārasthāyi gāndhāra only a person who has a good vocal range can attempt the kriti. Moreover, the vivāditva with shaḍsruti dhaivatam is another attraction of the kriti. The only phrase that take this note is ‘ndl’.

**Visēsha Pravōgās**

The prayōgās ‘rpm’, is used profusely in the kriti. The charana takes the phrase ‘mrm’, which gives a special beauty to the kriti. Samvadi prayōgās ps and sp are used in the kriti many times. The commencement of the pūrvānga and uttarānga of the āvartās of the madhyamakāla sāhitya in the ētra jāru gamaka is a beauty. It goes as

\[ \text{II rpmr, g} \quad | \quad \text{psn} \quad | \quad \text{II} \]
\[ \text{II psn, p} \quad | \quad \text{psn, p} \quad | \quad \text{II} \]

**Gamakās**

**Ētra jāru** -  
Pallavi – r, p, m  
Anupallavi - p, iś  
Charanam – rgrs; mr; ,  
Madhyamakala – rpm, psn, pfr

**Erakka jāru** -  
Pallavi – śp; p  
Anupallavi – śnp, p, p, r,;  
Madhyamakālam – mrgs p
Pratyāhatam -  śnp, p, r; r (Anupallavi)
p, p, m, r, r (Charanam)
r;, rggs, nṛ (Charanam)
p, pmmr; r (Charanam)

Sphuritam -  p, pśś (Charanam)

Avarōhaṇam -  śn, p, p, mmṛgs (Madhyamakalam)

Prosodical Beauties

Mudrās

The kriti commences with the Rāga Mudra, ‘Vira vasanta’, which Dikshitar has selected to compose the kriti on the victorious Tyāgarāja. ‘Tyāgarāja’ is the Murti mudra. Th sthala mudra ‘Kamalanagara’ is included in the charana. The vāggēyakāra mudra ‘Guruguha’ is included in the madhyamakāla sāhityam. The rasa mudra ‘vira’ can also be spotted with the rāga mudra.

Prāṣam

Muhana prāṣam occurs in the lines of the anupallavi with the letter ma nad also in dual lines of the charaṇam with the letters Di, va, ka and ja respectively.

Dvitiyākshara prāsa is seen in the lines of the pallavi and the first line of the anupallavi (Ra), the second line of the pallavi, first and third line of the charaṇa and also all the lines of the madhyamakāla sāhitya (Na).

Antya prāṣam is found in the lines of the anupallavi (Va) and all the lines of the charaṇam (Na) including the madhyamakāla sāhityam.
Anuprāsam is seen in the kriti with the letter Na, especially in the charaṇa. The words are karuṇa, Janaka, Manita, Naṭana, Dinakara, lōchana, Rājamuni, Virōchana, Vanajavadana, Nagara, Sadana, Janāvana, Kanaka, Ratna, Simhāsana, Bharaṇa, Gaṇapati, Janaka, Bhavataraṇa, Jananāṭ, Charaṇa, Janani, Smarana.

**Svarākshara Pravōgās**

Anupallavi -

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</tr>
</thead>
<tbody>
<tr>
<td>mr</td>
<td>m, p, m, p, p, n,</td>
<td>snp,</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ma</td>
<td>ra</td>
<td>ja</td>
<td>na</td>
<td>ka</td>
</tr>
<tr>
<td>p</td>
<td>p, m, r</td>
<td>,</td>
<td>m, p,</td>
<td>,</td>
</tr>
</tbody>
</table>

Charaṇam -

<p>| | | | | |</p>
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<thead>
<tr>
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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>np;</td>
<td>p, r,</td>
<td>r p m</td>
<td>r,</td>
<td>p m p</td>
</tr>
<tr>
<td>sa</td>
<td>pavi</td>
<td>kanakara</td>
<td>bharana</td>
<td></td>
</tr>
<tr>
<td>g</td>
<td>r g s</td>
<td>,</td>
<td>ndn</td>
<td>,</td>
</tr>
</tbody>
</table>

Guruguha -

<p>| | | | | |</p>
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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>tara</td>
<td>na</td>
<td>Janani</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

5. ‘Tvāgarājāya Namaste’ - Begada - Rūpaka Tālam

Rāgalakshanam of Begada

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Ārōhaṇam</td>
<td>-</td>
<td>sgrgmpdpś</td>
</tr>
<tr>
<td>Avarōhaṇam</td>
<td>-</td>
<td>śn, dpm, grs</td>
</tr>
</tbody>
</table>
Begada is a vakra śādava – sampūrna janya rāga derived from the 29th Melakartha rāga DhiraSankarabharanam. Nishāda is varjya in the Ārōhaṇa. The notes other than shadja and panchama that figure in this rāga are chaturṣruti rishabham, antarāṅgāndharam, śudha madhyamam, chaturṣruti dhaivatam and kākali nishādam. The elongated ‘m’ is a special feature of this rāga and in the phrase dpm, the m is sharpened (27/20). In the phrase p, dn; dp and rn, dp, the n is flattened and brings out the melodic individuality of the rāga. Since the m and n are slightly changed from their svasthāna, these notes are called Begada madhyamam and Begada Nishādam. The correct m and n are used in some phrases like ‘gmp, and ‘sndp’ respectively. Begada is an upānga rāga.

Begada is a gamaka pradhāna rāga in which m, d and n are rāga chāya swarās. A tristhāyi rāga in which m and p are nyāsa swarās. As auspicious rāga. Good to start a music concert. Afternoon time is best suited to sing this rāga. In Tamil, it is known as Vegadai. Patnam Subrahmania Iyer was an expert in rendering this rāga and thus he was given the title ‘Begada Subrahmania Iyer’.

Begada is used in operas. Some of the viśēsha sanchārās are ‘sndns’, ‘mgrrp’, pdm etc. compositions begin on the notes g, m d and n. This rāga is not an ancient one. It is mentioned in the Sangrahachūḍamaṇi, Rāgalakshanamu of Venkatamakhi and Sangitasampradāya Pradarṣini of Subbarama Dikshitar.

There are number of compositions in this rāga. Dikshitar has composed about four kritīs in this rāga.

1. Tyāgarājāya Namaste - Rūpakam
2. Sri Matah śiva - Ādi
General Analysis

The kriti ‘Tyāgarājāya Namaste’ has the common structure of a kriti, Pallavi, Anupallavi and Charanam. The anupallavi and charanam are followed by madhyamakāla sāhityam. At the end of the charanam there is a beautiful chittāswaram. Thus this is the only kriti among the group kritīs on Lord Śiva, which has a chittāswaram.

The kriti is set to chaturasrajāti Rūpaka tālam. The kriti is sung in a very slow tempo. The anupallavi and charanam of this kriti is comparatively very long. The graham or eduppu of each anga and the number of āvartās taken by each anga are given in the table below.

<table>
<thead>
<tr>
<th>No</th>
<th>Angās</th>
<th>No. of āvartās</th>
<th>Graham/Eduppu</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pallavi</td>
<td>8</td>
<td>Samam</td>
</tr>
<tr>
<td>2</td>
<td>Anupallavi</td>
<td>8</td>
<td>Samam</td>
</tr>
<tr>
<td>3</td>
<td>Madhyamakālam</td>
<td>4</td>
<td>Samam</td>
</tr>
<tr>
<td>4</td>
<td>Charanam</td>
<td>16</td>
<td>Samam</td>
</tr>
<tr>
<td>5</td>
<td>Madhyamakālam</td>
<td>8</td>
<td>Samam</td>
</tr>
<tr>
<td>6</td>
<td>Chittāswara</td>
<td>8</td>
<td>Samam</td>
</tr>
</tbody>
</table>

The kriti commences on the note madhyasthāyi nishāda (graha swara). The eduppu swarās of the other angās and the respective phrases that use these swarās are shown in the table below. The amśa swarās in this kriti are found to be s, g, m&p.
The range of swaras which include the Tāra- mandra swaras in each anga and the respective phrases that have used these notes are given in the table below.

<table>
<thead>
<tr>
<th>No</th>
<th>Angās</th>
<th>Graha/ Eduppu sw</th>
<th>Phrases</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pallavi</td>
<td>n</td>
<td>n, n, d, p,</td>
</tr>
<tr>
<td>2</td>
<td>Anupallavi</td>
<td>n</td>
<td>nd, ndp,</td>
</tr>
<tr>
<td>3</td>
<td>Madhyamakālam</td>
<td>p</td>
<td>P, dm, p</td>
</tr>
<tr>
<td>4</td>
<td>Charaṇam</td>
<td>d</td>
<td>d, p;, pmp, d</td>
</tr>
<tr>
<td>5</td>
<td>Madhyamakālam</td>
<td>s</td>
<td>smg, mr</td>
</tr>
<tr>
<td>6</td>
<td>Chittaswaram</td>
<td>n</td>
<td>n, dp, pdm</td>
</tr>
</tbody>
</table>

The kriti has a high range of notes. The notes range from mandrasthāyi panchamam to tārasthāyi panchamam. Only a person with high vocal range can attempt this kriti and do justice to it.

**Rhythmic Beauties**

The main attraction of this kriti is the repetition of the word ‘namaste’ in different dhātūs. When this word is repeated, it is interesting
to note that the letter 'na' falls alternately after 6 and 10 aksharākālas respectively. This repetition comes in the second sangati of the pallavi. The sangati goes as

\[
\text{II} \; \text{rśn, d, p, mp dn;} \; \| \; \text{dpm} \; \text{pgr ss, gr,} \; \| \; \text{g;}; \; \| \; \text{gr, gr, g, mg, m} \; \|
\]

\[
\text{Tya gar a............ ja ya na ma ste ..... na.....ma}
\]

\[
\| \; \text{gr, s s;}, \; \text{s,} \; \| \; \text{gr, g; gm, m, dp p} \; \| \; \text{gr, s s;}, \; \text{s,} \; \|
\]

\[
\text{Ste ...... na mas te..na .. mas...... te........na}
\]

\[
\| \; \text{gr, g, mpdn, dpm, p} \; \| \; \text{gr, ss;}, \; \text{s,} \; \| \; \text{gr, g; rśn, dpmp} \; \|
\]

\[
\text{maste na.......mas te ........na maste na....mas...}
\]

\[
\| \; \text{gr, ss;}, \text{s,} \; \| \; \text{gr, g; nś, ġmg, r} \; \| \; \text{ś;}, \; \text{gmpd} \; \|
\]

\[
\text{ste......na maste na mas te .sri....}
\]

The above process give importance to the lyric, the rāga and also to the rhythmic side. The madhyamakāla sāhitya after the anupallavi has a swinging effect in the ratio 3 : 3 : 3 : 3 as

\[
\| \; \text{p, d, m, p g, mp gr} \; \|
\]

\[
\text{Bhoga moksha da na vama}
\]

The chīṭaswara has a beautiful ending with groups of 6 notes as

\[
\| \; \text{rśmg rs śrsn, d} \; \| \; \text{pdps, š mgmp, d} \; \| \; \text{pś, ndp dm, grs} \; \|
\]

\[
\| \; \text{rs, mgm pdpspr} \; \|
\]

**Melodic Beauties**

As mentioned earlier, the use of the word ‘Namaste’ in different dhatus is the main rhythmic, musical and prosodical attraction in this kriti. The sangatis of this word ‘namaste’ gradually take higher notes. It goes as

1. ss, gr, g;;
2. gr, gr, g, mg, m gr, s
3. gm, m, dp, pgr, s

Na maste Na.....mas te Na..mas .....te
4. mpdn, dpm, pgr, s 5. ršn, dpmp gr, s 6. nš, ḍṅg, r s;;;,
Na....mas......te Na..... mas....te Na...mas ....te..

In the anupallavi, the word ‘Kartyāyani pate’ is also sung to three dhātus with not much difference but appealing ones. In the charana the lyric ‘muni pakshimrigakītādi’ is again sung to three dhātus with difference in the commencing āvarta. Here too there is an increasing magnitude of sthāyi.

**Visesha Prayōgās**

The viṣeṣa prayōgās ‘sppmg, mrg’ is used many times in this kriti. The first sangati of the pallavi takes the prayōgās ‘mpgrs’. The pallavi also takes the prayoga, pmg, mr. The beautiful phrase ‘sndps’ which brings out the individuality of the rāga is used in the charana. Another phrase which is the master piece of this rāga, m, m, grs comes in the madhyamakāla sāhitya after charana. Madhyamakāla sāhitya has a gliding phrase from madhyāsthāyi shadja to tārasthāyi shadja as

s s s s, š š š ş

Sakala Nishkala

The chittaswara is beautiful and has notes from mandrasthāyi panchama to tārasthāyi madhyamam. The chittaswara has beautiful ending with the dhātu prayōga pd ps pṛ. When the pallavi is repeated after the chittaswara it gives a special effect with the erakka járu gamaka prn,n.

**Gamakās**

Kampita - gṁ; m, dp (pallavi)  
Nokku - gṁpd (Pallavi)
Ravai - gmpdn, dp (n is sung as rsn,) - Pallavi
Êtrajaru - gr, gi, rsn, gr, ns, dp, p, r (Pallavi)
      śndpr, ś (Anupallavi)
      śppmga, ggr.pin, sss, ss (Charanam)
Pdpnndp, pdspr (Chittaswaram)

Erakka jaru - ś, ś, gmp (Pallavi)
Pd, ps, gm pd, p (Charanam)
d g, m p, dp, (Mashyamakālam)
śrī dp (Chittaswaram)

Pratyahatam - gmp, pmmp, (Pallavi)
Ārōhanaṃ - grgm pdps (Chittaswaram)
Avarōhaṇaṃ - rsn, dp (Chittaswaram)

Prosodical Beauties

Mudrās

Unfortunately this kriti is also free of the Rāgamudra. The vaggeyakāra mudra ‘Guruguha’ is present in the anupallavi. The murti mudra ‘Tyāgarāja’ is used in the commencement of the kriti.

Prāsam

Muhana prāsam is seen in the lines of the pallavi (Tya). This has been made possible by the process of antarukti (splitting of the word kar + tyayani pathe) Muhana prāsam is also seen in the second line of the
anupallavi and follows (Yo), the lines of the charaṇam (Ma) and the first
and third lines of the madhyamakāla sāhityam that comes after the
charaṇam (Sa). Dvitiyākshara prāsam is seen in the first line of the pallavi
and the lines of the anupallavi including the madhyamakāla sāhityam
(Ga), the first and third line of the charaṇam and the lines of the
madhyamakāla sāhityam that follows (Ka). Antya prāsam is seen in the
lines of the pallavi (te), the lines of the anupallavi including
madhyamakāla sāhityam (Ya) and also the lines of the charaṇam
including the madhyamakāla sāhityam (Ye). Anuprāsam can be found in
the charaṇa. All the lines end in similar words like mūrttaye, sphūrttaye,
kiṛttaye, raktaye, pravarttaye, vyāptaye, saktaye and so on.

Svarākshara Pravōgas

Pallavi - pm p.;,
Pa te
Anupallavi - sndpr, s s, mg
ma nasa sam..
Charaṇam - d, p.;, pmp, d , snsmgm r, g
Mukunda.. di ma no ratha
Madhyamakālam - smg, , s s s , s n s, s g r, sr
Sakala sakala svarupa sa chit sukha

6. 'Tvāgarājēna Samrakshitoham -Salakabhairavi -Ādi Tālam

Rāgalakshanam of Salakabhairavi

Arohana - s r m p d ś
Avarohana - ś n d p m g r s
Salakabhairavi is an auḍava – sampūrṇa rāga derived from the 22nd mēlakartha rāga, Kharaharapriya. The notes other than shadja and panchama that figure in this rāga are chaturṣruti rishabham, sadhāraṇa gāndharam, śudha madhyamam, chaturṣruti dhaivatam and kaiśiki nishādam. An upanga rāga. According to Dikshitar school, this is a shaḍava sampūrṇa rāga with vakra sanchārās in ārōhana and ‘n’ is omitted in ārōhana ie, srgmḍpḍs – śndpmsgṛs

Salakabhairavi is a pleasing minor rāga, closely allied to Saindhavi. This rāga finds mention in treatises like Swaramēlakalanidhi, Sangītasudha, Chaturdandiprakāsika, Rāgalakshanamu, Sangrahachūḍāmaṇi and Sangīta sampradāya Pradarśini. There are very few compositions in this rāga. Muthuswami Dikshitar has composed only one kriti in this rāga.

Tyāgarājēna Samrakshitōham  - Ādi Taḷām

**General Analysis**

The kriti ‘Tyāgarājēna Samrakshitōham’ in Salakabhairavi rāga has the usual angas of a kriti which are pallavi anupallavi and charaṇam. The charaṇam has a piece of madhyamakāla sāhitya at the end. There are no other decorative angās.

The kriti is set to chaturasrajāti Triputṭa tāḷam ie, Ādi tāḷam (1 kaḷa). The tempo used for this kriti is usually madhyamakālam. The graham or eduppu of each angam and the number of āvartās that constitute each anga given in the table below.
This kriti commences on the note madhyasthāyi rishabha (grahaswara). The eduppu swaras of other angās and the respective phrases that take these notes are given in the table below.

<table>
<thead>
<tr>
<th>No</th>
<th>Angās</th>
<th>No. of āvartās</th>
<th>Graham/Eduppu</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pallavi</td>
<td>2</td>
<td>Samam</td>
</tr>
<tr>
<td>2</td>
<td>Anupallavi</td>
<td>4</td>
<td>Samam</td>
</tr>
<tr>
<td>3</td>
<td>Charaṇam</td>
<td>4</td>
<td>Samam</td>
</tr>
<tr>
<td>4</td>
<td>Madhyamakālam</td>
<td>2</td>
<td>Samam</td>
</tr>
</tbody>
</table>

The aṁṣa swaras in this kriti is found to be r and g. The tāra-mandra notes which determine the range of the kriti and the phrases which take the particular note is given in the table below.

<table>
<thead>
<tr>
<th>No</th>
<th>Angās</th>
<th>Graha/ Eduppu sw</th>
<th>Phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pallavi</td>
<td>r</td>
<td>r;, rgmgg,</td>
</tr>
<tr>
<td>2</td>
<td>Anupallavi</td>
<td>p</td>
<td>P;, pggm,</td>
</tr>
<tr>
<td>3</td>
<td>Charaṇam</td>
<td>r</td>
<td>r;, rgm,</td>
</tr>
<tr>
<td>4</td>
<td>Madhyamakālam</td>
<td>s</td>
<td>s, rs</td>
</tr>
</tbody>
</table>

The pallavi, anupallavi and charaṇam commence with notes

Rhythmic Beauties

The pallavi, anupallavi and charaṇam commence with notes
carrying equal number of kārvais. It goes as,

<table>
<thead>
<tr>
<th>Anga</th>
<th>Measure</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pallavi</td>
<td></td>
</tr>
<tr>
<td>Anupallavi</td>
<td></td>
</tr>
<tr>
<td>Charanam</td>
<td></td>
</tr>
</tbody>
</table>

The last āvartās of the madhyamakāla sāhitya take notes distributed in identical manner in the pūrvānga and uttarāṅga which gives a special beauty to the kriti. It goes in the ratio 6 : 5 : 5 and 6 : 5 : 5.

|| pmps, s nd p, p mg r, s | mg, i, s nd | pm, mgr, s ||

Ma – rakala tripuradi haranena mahadeva guruguha smaranena
The sāhitya is also woven into this pattern.

**Melodic Beauty**

Only the pallavi has two sangatiśs. The rest of the angas are with single sangatiś capable of exposing the rāga bhāva to its maximum. The madhyamakāla sāhitya is composed in a beautiful pattern. Of the six groups all the five end in prakruti swaras and there is sudden variation in the sthayis.

|| pmps, s ndp, p mg; r, s | mg, i, s nd | pm, mgr, s ||

The ‘mgrs’ rendered in different sthayis is simply superb.

**Gamakāś**

<table>
<thead>
<tr>
<th>Gamaka</th>
<th>Measure</th>
<th>Anga</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kampita</td>
<td>gmg,</td>
<td>(Pallavi)</td>
</tr>
<tr>
<td>Nokku</td>
<td>rgm</td>
<td>(Pallavi)</td>
</tr>
<tr>
<td>Pratyāhata</td>
<td>snnd pm, m ggrs</td>
<td>(Pallavi)</td>
</tr>
<tr>
<td>Sphuritam</td>
<td>pmm, p, p</td>
<td>(Charanam)</td>
</tr>
<tr>
<td>Ėtrajåru</td>
<td>d, p, s, s,</td>
<td>(Pallavi)</td>
</tr>
<tr>
<td></td>
<td>s, dp, , p̄s, g, ̄ḡr, s</td>
<td>(Anupallavi)</td>
</tr>
</tbody>
</table>
Visesha Prayōgās

Samvādi prayōgās ‘ps, s’ is used many times and lend beauty to the kriti. ‘rgs’ is also a viśeṣha prayōga. The ‘m’ varjya prayōgās like ‘p, g, r, p’ is used in the chaṇaṇam. Dhātuswara prayōgās like s, r, s, gr and janta swara prayōgās are used in profusion. The ending of the madhyamakāla sāhitya is in the avarōhaṇa order as ‘mgrsndpmgrrs’

Prosodical Beauties

Mudrās

This kriti does not have the rāga mudra. The pallavi commences with the mūrti mudra ‘Tyāgarājēna’. The chaṇaṇam includes the kṣhētra mudra ‘Hāṭakakṣhētra’, the rasa mudra ‘vīra’ and the vāggēyakāra mudra, guruguha.

Prāsam

Muhana prāsam comes in the lines of the pallavi (Ta), the first two lines of the anupallavi (Ya), the third and fourth lines of the anupallavi
(Bho), the first two lines of the charanam (Sr), the third and fourth lines of the charanam (Ha), the first two lines of the madhyamakāla sāhitya (Vi) and also the last two lines of the madhyamakāla sāhitya (Ma). Dvitiyākshara prāsam comes in the first and third lines of the anupallavi and the first line of the pallavi (Ga) and the first, third, and fifth line of the charana and the first line of the madhyamakāla sāhitya (Ra). Antyaprāsam is applied in a surprising manner. All the lines of the anupallavi and the charanam including the madhyamakāla sāhityam takes the ending word as Na.

Svarākshara Pravōgās

Pallavi - s; , m;., d, p; s, s;,, |; snnd
Sam da ya su........,sa
Anupallavi - d, p;., p, d, p, s, ps,, pdd p m
dyupa bhogabhogyapra pradapara ma
Charaṇam - r,, rgm , r, rgs;, ndp;, p,
srira ma sri shtya.. di pa ncha
s, rs, g gm,p , mg, r, s, mgr, s
virakhadga vikal pa mahadeva smaraṇena

7. ‘Tyagarajad Anyam’ - Darbar - Ādi Tāla

Rāgalakshanam of Darbar
Ārōhaṇam - srmpdnś
Avarōhaṇam - śn, dpmrg, g, rs
Darbar is a shadava - vakra sampūrṇa rāga derived from the 22nd mēlakarharāga, Kharaharapriya. Ga is varjya in the ārohaṇa. The notes beside shadja and panchama that figure in this rāga are chaturśruti rishabha, sādhārana gāndhāra, sudha madhyamam, chaturśruti dhaivatam and kaiṣiki nishādam. In the āvarōhaṇa r comes as vaktra swara. The āvarōhaṇa has the dirgha kampita swaras and janṭa swaras. The elongated N and G coming in the āvarōhaṇa brings out the individuality of the rāga. Darbar is an upānga rāga where g and n are kampita as well as rāga chāya swaras.

Darbar is a gamaka varika rakti rāga. Panchama is the resting note. Compositions usually begin on the notes n, p and d. This rāga can be sung at all times. A tristhāyi minor rāga with limited scope for ālāpana. A closely allied rāga to Darbar is Nayaki. The rāgās differ in the uttarāṅga. Sitaramayya was an expert in this rāga and attained the title, ‘Darbar Sitaramayya’.

Some of the visēsha prayōgās that come in this rāga are ‘mpdpmr, rmpmr, rsnsdp, mpdnnp etc. The prayōga pmrgg, rs in the āvarōhaṇa and ‘pdnp’ gives the individuality of the rāga.

This rāga finds mention in the Rāgalakshaṇamu’ of Muddu Venkatamakhi and Sangrahachūḍāmani. Prominent composers have composed in this rāga. Mūthuswami Dikshitar has composed two kritīs in this rāga.

1. Tyāgarajād Anyam - Ādi Tālām
2. Halasyanātham - Ādi Tālām
**General Analysis**

The kriti ‘Tyāgarājād Anyam’ in Darbar comprises of a pallavi, anupallavi and charaṇam. The anupallavi and charaṇam have a madhyamakāla sāhityam at the end. There are no other decorative angās like chiṭtaswaram, swarasāhityam etc.

This kriti is set to chaturṣrājati Tripuṭa tālam (1 kaḷa) or Ādi tālam. It is a kriti usually sung in a medium tempo. The number of āvartās taken by each anga and the graham or eduppu of each anga is shown in the table below.

<table>
<thead>
<tr>
<th>No</th>
<th>Angās</th>
<th>No. of āvartās</th>
<th>Graham/Eduppu</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pallavi</td>
<td>2</td>
<td>Samam</td>
</tr>
<tr>
<td>2</td>
<td>Anupallavi</td>
<td>2</td>
<td>Samam</td>
</tr>
<tr>
<td>3</td>
<td>Madhyamakālam</td>
<td>1</td>
<td>Samam</td>
</tr>
<tr>
<td>4</td>
<td>Charaṇam</td>
<td>8</td>
<td>Samam</td>
</tr>
<tr>
<td>5</td>
<td>Madhyamakālam</td>
<td>2</td>
<td>Samam</td>
</tr>
</tbody>
</table>

The kriti commences on the note madhyasthāyi madhyamam. The phrase used to take this note, the eduppu swaras of the other angās and their respective phrases are shown in the table below.

<table>
<thead>
<tr>
<th>No</th>
<th>Angās</th>
<th>Graha/Eduppu sw</th>
<th>Phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pallavi</td>
<td>m</td>
<td>mrggrs</td>
</tr>
<tr>
<td>2</td>
<td>Anupallavi</td>
<td>p</td>
<td>p;, pmr</td>
</tr>
<tr>
<td>3</td>
<td>Madhyamakālam</td>
<td>ā</td>
<td>ā, s, ā</td>
</tr>
<tr>
<td>4</td>
<td>Charaṇam</td>
<td>s</td>
<td>s; pm, p</td>
</tr>
<tr>
<td>5</td>
<td>Madhyamakālam</td>
<td>s</td>
<td>s, rsnsdp</td>
</tr>
</tbody>
</table>
The amṣa swaras in this kriti are found to be s, r, p and d. The tāra mandra swaras that determine the range of the kriti, in each anga the respective phrases used are shown in the table below.

<table>
<thead>
<tr>
<th>No</th>
<th>Angās</th>
<th>Mandra</th>
<th>Phrase</th>
<th>Tāra</th>
<th>Phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pallavi</td>
<td>d</td>
<td>drṣns</td>
<td>g</td>
<td>gṛgrs</td>
</tr>
<tr>
<td>2</td>
<td>Anupallavi</td>
<td>r</td>
<td>pmr,</td>
<td>m</td>
<td>ṛ, mṛṛm</td>
</tr>
<tr>
<td>3</td>
<td>Madhyamakālam</td>
<td>s</td>
<td>gṛrs</td>
<td>r</td>
<td>ṛ, śṛ</td>
</tr>
<tr>
<td>4</td>
<td>Charanam</td>
<td>p</td>
<td>ṇṣdp</td>
<td>ṗ</td>
<td>Pmr,</td>
</tr>
<tr>
<td>5</td>
<td>Madhyamakālam</td>
<td>p</td>
<td>ṇṣdp</td>
<td>ṗ</td>
<td>Pmrṛṛgṛgr,</td>
</tr>
</tbody>
</table>

The tāra mandra swaras show that this kriti has a very high range from mandraśṭhayi panchama to tāraśṭhayi panchama.

**Rhythmic Beauties**

The vigour in the rāga, Darbar is clearly shown throughout the kriti especially in the third sangati of the pallavi which are free of kārvais. The 32 aksharakāḷas are split in the ratio 6:6:4:4:4:4:4: as

|| mṛpmṛdp dpmḍp dpṛ | ṣṛ | ṛṛṛs ṛṃṛṛs | ṗpmr | gṛṛs |

The madhyamakāla sāhitya after the charaṇam has a beautiful conclusion in the ratio 6:5:5 ie.,

िःि, ṣmpdpn mrgrs

**Melodic Beauties**

This is a kriti with five sangatis for the first line. The kriti has sangatis which gradually take less kārvais. The fourth sangati has no kārvais at all. The last sangati has a beautiful commencement with a glide
from madhyasthayi rishabha to tārasthayi shadja to madhyasthayi dhaivatam which are s d, d and sdpa respectively.

**Visesha prayōgās**

The prayōgās 'mpdnp' is a viśēśha prayōga of Darbar rāga and in this kriti it is used in the pallavi, charaṇam and madhyamakālāśahityam after the charaṇam.

Pallavi - dnp, d pmr
dan... yam
Charaṇam - mpdnp, dp
ta mo gu
Madhyamakālam - mpdnp
ru pa tma

The other viśēśha prayōgās used are dp, prs (Anupallavi)
iśnsdp (pallavi) etc.

**Gamakās**

Nokku - rṅs , sṅs, dpṅp (Pallavi)
Kampita - pmr, ġ, ġ, rs
Khandippu - p, d ŋṅdp (Anupallavi) 'n' is sung 'nsn'
Ētrajāru - ċṛṅsṅ, p (Pallavi) rṅ, s śd, d (Pallavi)
r, pmr, (Pallavi)
s, r, pmr, n, śmp (Madhyamakālam after charaṇam)
derkka jāru - dp, pr, s (Anupallavi)
Erakka jāru - sṛṅsd, (Pallavi), ĳ; iṅṅp, dp (Pallavi)
Prosodical Beauties

Mudrās

This kriti does not have the rāga mudra. The murti mudra ‘Tyāgarāja’ is included in the pallavi and the vāggēyakāra mudra, ‘Guruguha’ is also found in the pallavi.

Prāsam

Muhana Prāsam is seen in the second line of the anupallavi and the first line of the madhyamakālam after the anupallavi (Bhu), the first two lines of the charana (Sa), the third and fourth line of the charaṇa (Dva) and also the 5th, 6th, 7th, 8th lines of the charaṇa and the first three lines of the madhyamakālam that follows (Ta). Dvitiyākshara prāsa is seen in the first line of the pallavi and the lines of anupallavi including the madhyamkālam (Ga). This prasa is also seen in the 1st, 3rd, 5th and 7th lines of the charaṇa and the 1st and 3rd lines of the madhyamkālam that follows (tra). Antya prāsam is found in the 2nd, 4th, 6th and 8th lines of the charaṇam and 2nd and 4th lines of the madhyamakāla sāhitya that follows. (No). Anuprāsam can also be located in the charaṇam with the letter Ta. The words that come are satva, Tamoguṇātīta, Satya, Dvītvādi, Bhēda, Kartana, Advaita, Svātmānanada, Tritva, parichchēda, Rāhitya, Traipada, Advaita, Tatvam, Padārtha, Śōdhana, Śēshita, Tatpada, lakṣyārttha, Tatva, Samashti, Vyashti, Tāraka, Rūpātmano, Tatvam, Svātirikta, Sahanatat, Śaktamāna, Rūpātmanā.
8. ‘Tvāgarājam Bhajare’ - Yadukulakamboji - Misra Chāpu

Rāgalakshanam of Yadukulakamboji

Ārōhana  -  s r m p d ś
Avarōhana  -  śndpmgrs

Yadukulakamboji is a sampūrna rāga derived from the 28th mēlakartha rāga, Harikamboji. g and n are deleted from the ārōhana. The notes other than shadja and panchama that figure in this rāga are chaturṣruti rishabhām, antara gāndhāram, śudha madhyamam, chaturṣruti dhaivatam and kaiṣiki nishādam. While singing the phrase ‘spds’ in the mandrasthāyi, a trace of kakali nishādam is heard and thus yadukulakamboji is taken as an ēkanyaswara bhāshanga rāga m, d, n, g
and rāgachāya swarās ‘rmgs’, pdsp, sdsn, dmgs etc are viśeśha prayōgās. A very popular rāga. The prayōgās ‘dmsn,d,’ ‘nsnd’ etc in which dhaivata is not varjya are used in this rāga at times. The rāga bhāva is clearly brought out through the phrases ‘sn,d,’ ‘d, nsn, d’ etc. d is elongated.

Some of the songs in this rāga are sung in madhyamaśrutī due to its limited scope of sanchārās. In kathakali music this rāga is known as Erikkila Kamodari and Dikshitar calls this rāga as Erukkala Kamboji. It is a rāga which has to be learnt form the gurumukham.

Yadukulakamboji finds mention in treatises like Rāgalakṣaṇa of Shahajī and Muddu Venkatamakhi, Sangitasārāmṛuta, Sangrahachūḍāmaṇi and Sangita Sampradāya pradarśini. Muthuswami Dikshitar has composed two kritīs in this rāga.
1. Tyāgarājam Bhajare - Miṣra Chāpu
2. Divākara Tanujam  - Miṣra Chāpu

General Analysis

The kritī ‘Tyāgarājam Bhajare’ in Yadukulakamboji rāga comprises of a pallavi, anupallavi and charaṇam. The kritī has a piece of madhyamakāla sāhityam at the end of the charaṇam. This kritī is set to misra cāppu tālām. It is usually sung in the vilambita laya. The graham or eduppu of each anga and the number of āvartās that constitute each anga are shown in the table below.
The kriti ‘Tyāgarājām Bhajare commences on the note madhyasthāyi nishādam. The eduppu swaras of the other angās and the respective phrases that take those swaras are given in the table.

<table>
<thead>
<tr>
<th>No</th>
<th>Angās</th>
<th>No. of āvartās</th>
<th>Graham/Eduppu</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pallavi</td>
<td>8</td>
<td>Samam</td>
</tr>
<tr>
<td>2</td>
<td>Anupallavi</td>
<td>12</td>
<td>Samam</td>
</tr>
<tr>
<td>3</td>
<td>Charaṇam</td>
<td>16</td>
<td>Samam</td>
</tr>
<tr>
<td>4</td>
<td>Madhyamakālam</td>
<td>8</td>
<td>Samam</td>
</tr>
</tbody>
</table>

The amsa swaras in this kriti has been found as s, r, m, p and d. The range of swaras that are used in each anga (Tāra·Mandra) and the respective phrase in which they come are also given in the table below.

<table>
<thead>
<tr>
<th>No</th>
<th>Angās</th>
<th>Graha/ Eduppu sw</th>
<th>Phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pallavi</td>
<td>d</td>
<td>d;;, ndp,</td>
</tr>
<tr>
<td>2</td>
<td>Anupallavi</td>
<td>g</td>
<td>g, s;, r;, mp;</td>
</tr>
<tr>
<td>3</td>
<td>Charaṇam</td>
<td>p</td>
<td>P;, pmg, g, r,</td>
</tr>
<tr>
<td>4</td>
<td>Madhyamakālam</td>
<td>r</td>
<td>r;, r, gmg,</td>
</tr>
</tbody>
</table>

Rhythmic Beauties
The kriti has a rhythmic tightness of its own, as most of the kritīs
in misrachāpu tāḷam. There are no much complicated mathematic permutations. The ending āvartās of the madhyamakālasāhityam commence on notes with identical number of karvais. It goes as

\[
\begin{align*}
\text{||} & p;, \\
\text{||} & d, s;, p, d, || \\
\text{||} & s; i, m, g, g, r, || \\
\text{||} & s; s, s;, i, s, || \\
\text{||} & n;, d, d, p, pmpd
\end{align*}
\]

**Melodic Beauties**

The pallavi has three beautiful sangatis for the first line and all the other lines in the kriti have single sangatis which bring out the essence of the rāga. While pallavi ends in the note s, the anupallavi and charaṇa end in the notes p and d respectively. After the charanam, the pallavi is sung with the commencing note as tārasthāyi shadjam.

**Visēsha Prayōgās**

The viṣēsha prayōgās that come in this kriti are ‘pdsdp’ (Pallavi), srg, s, r, (Pallavi), r, mgg, s (Charanam). The samvādi prayōgās like ‘sp, ds’ are used in profusion.

**Anyaswara Prayōgās**

The only bhashānga rāga phrase that comes in this rāga, although very rarely, is ‘spds’ in the mandrasthāyi kākali nishāda comes in the phrase and is sung as snpds. In this kriti also this phrase in used. It occurs in the charanam. The same phrase comes in the anupallavi, but is in the
madhyasthayi. In the charaṇa the phrase comes in the madhyamakāla sāhityam as || s, p, d, s; r, m ||

**Gamakās**

| Kampitam | Charaṇam | || s, m̄, m̄, m, g, m m̄, m, g, r, || m̄, p, d, p, || |
|---|---|---|
| Nokku | Pallavi | || rgr, s, s, r, m̄, p, || d, ndp, p̄p̄d || |
| Pratyāhatam | Pallavi | mg, rrg, r, r, s, s, |
| Khandippu | Charaṇam (Ms) | ́x, p, s, s, r, m, |

Here s is sung as sn

<table>
<thead>
<tr>
<th>Ėtra jāru</th>
<th>Pallavi</th>
<th>r̄, pmg, , r̄, d, p, m, g</th>
</tr>
</thead>
<tbody>
<tr>
<td>Erakka jāru</td>
<td>Pallavi</td>
<td>srḡ, s, p, m, g, gs̄, r, m, p</td>
</tr>
<tr>
<td>Anupallavi</td>
<td>s̄, p, d, s, ṝśś̄, m, m,</td>
<td></td>
</tr>
<tr>
<td>Ārōhaṇam</td>
<td>Pallavi</td>
<td>s, r, m, p</td>
</tr>
<tr>
<td>Anupallavi</td>
<td>s, p, d, s, r, m</td>
<td></td>
</tr>
<tr>
<td>Avarōhaṇa</td>
<td>Pallavi</td>
<td>d, sndp,</td>
</tr>
</tbody>
</table>

**Prosodical Beauties**

**Mudrās**

As all the kritis in this group, ‘Tyāgarājam Bhajare’ also commences on the murti mudra Tyāgarāja. The vāggēyakāra mudra is incorporated in the charaṇam. The rāga mudra is not seen in this kriti.

**Prāṣam**

Muhana prāṣam occurs in the lines of the pallavi (Tya) and the
second line of the charaṇam and first line of the madhyamakāla sāhityam (Ni). Dvitiyākshara prāsam is seen in the first line of the pallavi and the lines of the anupallavi (ga) and also in the lines of the charaṇam, including the madhyamakāla Sāhityam. Antya Prāsam is seen in the lines of the anupallavi (yam), the lines of the charaṇam (tram) and also the lines of the madhyamakāla Sāhityam (dam) anupallavi (Ga) and also all the lines of the charaṇam including the madhyamakāla sāhityam (la)

**Svarākshara Pravōgās**

<table>
<thead>
<tr>
<th>Pallavi</th>
<th>d;  ,  rg, r,</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Tya re...</td>
</tr>
<tr>
<td>Anupallavi</td>
<td>ns, nd;  ,  n;  d;  ,  m, g, s, rg</td>
</tr>
<tr>
<td></td>
<td>nu .. ta  nu ta  manivala</td>
</tr>
<tr>
<td>Charaṇam</td>
<td>p;  ,  pmp d  ,  r;  r, gmg,  ,  s;  r, m,</td>
</tr>
<tr>
<td></td>
<td>Pou pra...da  nila kan  pa ni ma</td>
</tr>
<tr>
<td></td>
<td>M, p, d,  ,  n;  d,</td>
</tr>
<tr>
<td></td>
<td>Subha dam  khandā</td>
</tr>
</tbody>
</table>

The analysis of these kritis also show that the kritis of Muthuswami Dikshitar are rich in theme, lyrics, language, melody and rhythm.