CHAPTER V

5.1 LAYATHWAM IN RAGA ALAPANA

Introduction :-

We shall now move beyond understanding the tools of voice and mridangam to the vehicle of the raga itself. Without fully understanding the characteristics of the principal ragas in vogue today (at the very least), it would be impossible to have a true bearing on the way layathwam works in practice, which is what we shall discuss from chapter 7.0 onwards.

Raga alapana has varied uses and purposes in Karnatic Music. It differs in each case in its length, ambit etc.
In such cases, the basic factor to remember is the tempo in which the alapana is rendered.

5.1 Tempo

Raga alapana as such, as a prelude to a song, ragam tanam pallavi, or other situations like virutham rendition or dance music, will presuppose a particular tempo depending on:

a) the raga’s natural ambience. (interplay of the particular swara stanas of the raga)
b) flexibility and facility of the voice or instrument
c) the time frame of performance. (a few minutes of listening to the differing alapana tempos of MD Ramanathan, Flute Mali or my Guru Chembai’s gramophone recordings, clearly show the graphic variance of differing time-frames).

If an alapana is done successfully, its pulse will linger in minds of the listener for some time. The rhythm content (layathwam) of the alapana will work as a continuous marker to create the aesthetic fulfillment and musical identity.

5.2 Elaboration
In raga alapana the extent of the alapana is concise or elaborate depending on the context. During rakti raga kritis the alapana should cover the flow of the composition. It should be done interpretatively as a preview of the kriti with the help of aesthetic dynamics of layathwam.

5.3 Raga in Ragam Tanam Pallavi
In the case of Ragam Tanam Pallavi, the Alapana part is crucial to the delineation of the Tanam and pallavi. It has an introduction, main body and conclusion, forming a melodic essay. It is similar to building a temple of art, with a foundation, an edifice full of valuable content and an ornamented finish.

As we all know, there are so many aspects of rhythm in the creative arena of Ragam tanam pallavi rendition. These are:
a) the choice of raga
b) tala
c) sahithya (lyric/language)
d) the number of aksharas in purvaanga and uthraanga (1st and 2nd part)
e) edupu (take off point in the tala cycle)
f) and the kaala pramana of the rendition (tempo)

The domain of Ragam Tanam Pallavi choices is controlled by the performer. Ultimately, the guiding rules should be aesthetics and common sense.

5.4 Accompaniment
The other important factor in alapana, is alapana along with an accompaniment. In such a case the accompanist should never accelerate the tempo of the phrasings while accompanying, as it will destroy the fabric of musicality which the singer wishes to project. In rare cases the virtuoso accompanist makes a slightly slower tempo guided by dynamic interpretation which enhances the richness of repartee.

5.5 Phrasing
In classical Karnatic music, the alapana takes the form of various phrases – long –short-
staccato-long drawn out etc. The beauty of these different shapes, is that seldom is a phrase sung in one speed. Each phrase has two or three different speeds, giving an abundance of expressions to the musical ideas pertaining to the particular raga.

Layam – ragathil layam – to be more specific is identified as the forward movement in time (actually the only movement possible!) of musical sounds – identified as the calibrated and ordained sound of frequencies (swaras) either in ascendance or descendance. These movements are effected by the use of vowels and consonants, half consonants, plosives etc (in vocal music) such as vowels a, ae, ei, o, h, imm and the consonants – ra, tha, na, la, ya etc.

The special feature of such movements in the forward movements known as phrases (sangathis, thayam, akara), is that they are never in single speed. These movements infact incorporate a minimum of two or three varying speeds – normally in the geometric progression, or according to the emotive context. Such speed variations will however bear a rhythmic polarity and correction with the basic tempo in action.

The application of the following elements, affect the listeners’ minds and psyche.

a) the short/long vowels (kuril-nedil)
b) the pauses – virama/visranthi and Karvai,
c) the requirements of the raga sancharis,
d) the natural justification of a particular bani or style
e) the organized use of the gamakas to create the desired effect (of legitimate, aesthetic and emotive values) of chaste music.

The basic objective of this presentation presupposes the acceptance of the traditional norms associated with the music making art, which have evolved through our hoary past – centuries of trial, experimentation, analytical and theoretical pontifications, and the ultimate requirements of aesthetics. This acceptance presupposes the influences of musical, theoretical, aesthetic and subjective grammar, style and nuance.
5.6 RAGA LAKSHANAS

The analysis of a few specific Raga lakshanas at this juncture, arises from logic, and the necessity to complete the cycle of prerequisites to the presentation stage of Layathwam in the art of performance.

It is necessary to be aware and acquire knowledge about the raga lakshanas and lakshya (traditions) before reaching the performance level. These next few ragas shall act as model examples for the rigorous practical demonstration of chapter 7.0.

It is essential to know about the raga which is to be used in the realms of alapana, tanam, kriti or pallavi, neraval and swaram.

The parameters of any given raga are:

i. The Arohana Avarohana

ii. The nomenclature in general or identity with reference to the 72 mela scheme.

iii. History and the usage in different musical forms

iv. Aesthetic attributes

v. Special features like: sangatis, sancharas, anya swaras etc

vi. The do’s and don’ts (if any) – according to traditions, bani or even aesthetic common sense.

vii. Qualitative assessment of the extent to which a particular raga can be explored aesthetically!

One has to especially mention the Rakti ragas numbering around 40 which are the life source of Karnatic music. The stature of these ragas goes beyond the Arohana avarohana and other technical details, and they shine all the more when the creative artist knows how it can be expressed fully using Layathwam. A few of these ragas such as Ritigowla, Sahana, Kamboji Nattakuranji have been expounded in the audio-visual presentation (6.2).
5.6.1 Sankarabharanam

Lets us take up this raga which has been in existence for a long time. This is the 29th melakarta raga. In order to suit the Katapayadi formula the word ‘Dhira’ was prefixed to the raga to make it fit the Mela scheme.

This is a "Murchchanakaraka" raga. Its ri, ga, ma, pa and dha when taken as shadja respectively give rise to the ragas; Kharaharapriya, Todi, Kalyani, Harikambhoji and Natabhairavi.

Shankarabaranam is one of the melakarta ragas with the largest number of Janya ragas. Its arohana and avarohana are as follows:

Arohana :- s r g m p d n s.
Avarohana - s n d p m g r s

Besides, Shadja and Panchama, the notes taken are - Chaturasrti Rishabha, Antara Gandhara, Suddha Madhyama, Chaturasrti Dhaivata and Kakali Nishda.

Shankarabharana is a raga with a pair of perfectly symmetrical tetra chords - the tetra chords being separated by the interval of a major tone. It is a Sampurna raga. Nishada varja prayogas like s D p are no doubt common in this raga.

N S D N P is an attractive prayoga and common as is S.,DN, P - the opening line of the Ata tala Varnam Chalamela. A Sarva svara gamaka varika rakti raga, all the svaras in both the arohana and the avarohana are raga chhaya svaras; ri and dha occur as dirgha and kampita svaras. It is one of the major ragas in the Karnatic repertoire, which affords scope for elaborate alapana. Janta svara paryogas like s s r r g g m m p p and datu svara prayogas liker n s d n p d m p g m r g S are prominent in this raga. S.,dsn.,p is a viseshasanchara and occurs rarely. The phrase MDR tactfully introduced in the last ettugada svara of the Sankarabharana varna, Chalamela suggests a knowledge of western music on the part of the composer, Svati Tirunal.
Though there is a opinion that this is an evening raga, it can be sung at all times. Slokas padyas and viruttams can be sung in this raga. This raga corresponds to the pan, Pazhampanjuram of ancient Tamil music. It is Tristhayi raga. A raga capable of evoking multiple rasas, it figures in operas and dance dramas.

The jiva swara is Anthara Gandhara - it is called the Major third (3rd note) in Western music. All the notes are consonantal to each other and therefore especially pleasant.

All great composers and composers of note have composed in this raga. All types of compositions are represented in this raga. The phrases s n d p in the lower octave in slow tempo is generally avoided, as it will suggest the raga Navaroj. The same phrase can however occur in madhyama kala.

Sankarabharana Narasayya, one of the musical gems that adorned the Tanjore Samstanam in the 18th century was an adept in this raga. Sankarabaranam is like a family heirloom for me the favourite raga of my ancestors, the favourite of Phalgat Anantarama Bhagavathar, my guru Chembai, my grandfather violinist Gopalakrishna Bhagavathar, and Violinist Govindaswami Pillai who always got standing ovations for his forays in the Madhya stayi Gandara –et al.

This raga corresponds to the Bilaval of Hindusthani music excepting for the slight sharpening of the sixth (dhaivata), this raga is the same as the major diatonic scale of western music. This raga is mentioned in the Sangita ratnakara, Sangita makaranda and Sangita samaya sara.

Some prominent compositions:

**Svati Tirunal**
- Chalamela
- Nrithyathi Nrithyati nrityati

**Tyagaraja**
- Enduku peddala ,
- Mariyaa gaduda


- Eduta nilachite
- Svara raga sudha
- Manasu Swadheena

**Muthuswami Dikshitar**
- Navaratna - Akshaya linga

**Syama Sastri.**
- Sarojadhala netri
- Devi mina netri

Special mention has to be made about this raga as a beginners teaching medium. There is a school of thought in Karnatic music that it is advisable to teach vocal music especially with Sankarabharanam. Our families have followed this for many a century.

In western classical music and also Hindustani classical music this Raga is given the most important place in early teaching. In Hindustani music the Prathimadhyama version (Kalyani - yamon) is the first raga taught for Khayal.

Some of the reasons are:

1. Perfectly symmetrical and tetrachords both separated by a major tone.
2. All the notes are consonantal to each other. Any combination is therefore pleasant.
3. The optimum distances between the notes (sub intervals) make the teaching of gamakas easier.
4. It is equally easy and attractive to use the swaras with or without gamakas or graces.

The general contention is that mayamalavagoula is ideal for instruments and sankarabaranam for vocal music.
5.6.2 Bilahari

Bilahari is a very popular classified under the 29th melakarta Dhira Sankarabharana. Bilahari and Balahari are the older names of this raga.

Arohana: \( s \ r \ g \ p \ d \ s \)
Avarohana: \( s \ n \ d \ p \ m \ g \ r \ s \)

Besides Shadja and Panchama, this raga takes the Chatussruti Rishabha, Antara Gandhara, Suddha Madhyama, Chatussruti Dhaivata, Kakali Nishada and Kaisiki Nishada.

This raga inspires joy, courage, enthusiasm and heroism, also easily cures people suffering from melancholy and depression. Vira rasa is also attributed to this raga which finds great use in operas and dance dramas.

Parenthetically it is interesting to note that the arohana and avarohana of Bilahari sung in vilom-krama (inverse order) results in Garudadhvani \( s \ r \ g \ m \ p \ d \ n \ s - s \ d \ p \ g \ r \ s - \)

It is the janya of the 29th mela without the Bhashanga Characters.

Some prominent compositions.

**Tyagaraja**
- Na Jivadhara
- Dorukuna itu Kanugontini
- Intakannananda

**Muttuswamy Dikshitar**
- Sri Balasubrahmanya Kamakshi
5.6.3 Kalyani

One of the most popular ragas of all systems of Indian music, Kalyani is 65th melakarta raga. To conform to the katapayadi formula, the phrase ‘Mecha’ was prefixed to the name of this raga; the most popular and well-known prathi-madhyama raga in Karnatic music. A melakarta raga claiming a large number of janya ragas. In a different nomenclature for the 72 melas, the 65th mela is also named Santakalyani.

This is a murchanakaraka mela, and its ri, ga, pa, da and ni taken as shadja, respectively result in the ragas, Harikambhoji, Nathabhairavi, Sankarabharana, Kharaharapriya and Todi.

Arohana: - s r g m p d n s
Avarohana: - s n d p m g r s

Besides Shadja and Panchama, this raga takes the Chatussruti rishabha, Antara gandhara, Prati madhyama, Chatussruti dhaivata and Kakali nishada.

It is a Sampurna raga and a Sarva svara gamaka varika rakti raga. In both the arohana and avarohana, all the svaras are raga chaya svaras. Ri, ga, dha and ni are nyasa svaras: ga and pa are resting notes. Janta svara prayogas like rr gg mm dd gg mm dd nn. mm dd nn rr and datu svara prayogas like n g r n d n r n d m g n d m g r Panchama Varjya for rakti are prominent. Madhyama varjya phrases like g g d n n r r lend beauty to the raga. The phrase d n r g m d n r n d m g r n where both shadja and panchama notes are deleted, adds beauty to this raga. Gamakas of the Kampitam, Sphuritam and Tripuchcham variety lend colour to this raga. Being a majestic raga it is considered as one of the major ragas and affords scope for elaborate alapana. It can be sung at all times.

The raga has been very dear to all composers and performers. The scale of Kalyani corresponds to the Yaman of Hindusthani music and is also prevalent with in Hungarian music.
Some prominent compositions:

**Pallavi Gopalayyar**
- Vanajaksha

**Tyagaraja**
- Nidhi chala
- Etavunara
- Nammi vachchina,
- Sundari ni Divya

**Muthuswamy Dikshitar**
- Kamalambam
- Sivakameswareem

**Syama Sastri**
- Talli ninnu nera
- Himadri sute

**Subbaraya Sastri**
- Ninnu vina gati

**Patnam Subrahmanya Ayyar**
- Nija dasa varada
5.6.4 Hanumatodi

Hanumatodi, more popularly known as Todi is a very popular rāgam in Karnatic music. It is the 8th melakarta rāgam in the 72 melakarta rāga system. It is also called Janatodi in Muthuswami Dikshitar school of Karnatic music. The thodi thaat in Hindusthani is different from the Thodi raga of Karnatic music. The Hindustani equivalent of Karnatic Todi is the Bhairavi that.

The ārohaṇa-avarohaṇa is as follows:

\[
S \rightarrow R_1 \rightarrow G_2 \rightarrow M_1 \rightarrow P \rightarrow D_1 \rightarrow N_2 \rightarrow S
\]

\[
S \rightarrow N_2 \rightarrow D_1 \rightarrow P \rightarrow M_1 \rightarrow G_2 \rightarrow R_1 \rightarrow S
\]

This scale uses the notes shuddha rishabham, sadharana gandharam, shuddha madhyamam, shuddha dhaivatham and kaisiki nishadham. It is asampoorna rāgam - rāgam having all 7 swarams. The prati madhyamam equivalent is Bhavapiya, and is the 44th melakarta scale.

A sarva svara ranjaka ragam, it brings out supreme melody.

Majestic vibrations, and the meandering of the gamakams, laden with full bhavam characterize the melodic identity of Thodi.

Hanumatodi has a quite a few janya rāgams associated with it, of which Asaveri, Bhupalam, Dhanyasi, Punnagavarali and Shuddha Seemandini are popular.

Thodi has always been a composer’s favourite raga. Many monumental compositions are there in thodi ragam.

From the alapana of raga thodi limitless possibilities emerge by the sensitive application of Layathwam. This has been amply proved by the all-time musical legends like nadaswaram Rajaratnam Pillai, Ariyakudi, my guru Chembai, GN Balasubramaniam and others.
**Compositions:**

**Tvagaraja**
- Raju Vedale
- Chesinadella
- Kaddanu vārīki
- Dāchu kovalena
- Proddupoyenu
- Dasarathi nee runamu
- Aragimpave
- Endu daginado
- Koluva maragada
- Gati Neevani

**Swathi Thirunal**
- Sarasijanabha Murare
- Devadevamam Palaya
- Bharathi mamava
- Japatha Japatha
- Devadeva Mam Palayamam
- Mandara Dhara
- Pankajaksha Tava Sevam
- Samodam Kalayami

**Muthuswami Dikshitar**
- Sri Krishnam Bhaja
- Dakshayani
- Kamalambika
5.6.5 Bhavapriya

Bhavapriya is the 44th Melakarta in the 72 melakarta rāgam system of Karnatic music. It is called Bhavāni in Muthuswami Dikshitar school of Karnatic music.

Bhavapriya is the prati-madhya equivalent of one of the Chakravarti Ragas, Todi. Despite the apparent association with Todi, Bhavapriya did not really catch composers’ imagination, particularly the Trinity when compared to corresponding output in other ragas. Bhavapriya is one of the lesser known ragas that was given an identity of its own by Tyagaraja and expanded by Swati Tirunal and other composers. Bhavapriya's notes when shifted using Graha bhedam, yields two other minor melakarta rāgams, Vagadheeswari and Naganandini. As it is a melakarta rāgam, by definition it is a sampoorna rāgam and has all seven notes in ascending and descending scale.

This raga was popularized in the mid 20th century by the song of Tyagaraja “Sri Kantha Nee yeda” by the eminent musicians of that time, especially sangeetha pitha maha Dr Semmengudi Srinivasa Iyer. The off beat colour induced by the prathi Madhyama makes this raga totally alien to Thodi.

Arohaṇa: S R1 G2 M2 P D1 N2 S
Avarohaṇa: S N2 D1 P M2 G2 R1 S

The swaras taken are shuddha rishabham, sadharana gandharam, prati madhyamam, shuddha dhaivatham, kaisiki nishadham.

Compositions in Bhavapriya

Tyagaraja

- Srikanta niyeda

Swathi Thirunal

- Maam Avasrita

Koteeswara Iyer

- Sentiru velan

Perivasami Thooran

- Vennai

Tirudi
**Mayamalavagoula**

Mayamalavagowlai is considered to be one of the most auspicious ragas among the melakarta ragas. The raga has 90 janya ragas. Along with Shankarabaranam, it is used as one of the beginners ragas in karnatic music education. Originally known as *malavagowla*, "maya" was prefixed to it after the advent of the scheme of the 72 *melas*. Also, it is a *sarva svara gamaka varika rakti raga*.

Arohana: S R1 G3 M1 P D1 N3 S  
Avarohana: S N3 D1 P M1 G3 R1 S

Shadjam, Suddha Rishabham, Anthara Gandharam, Suddha Madhyamam, Panchamam, Suddha Dhaivatham and Kakali Nishadam.

The evocative rendering of this raga creates an everlasting tranquility. Layathwam is very much inherent in any of the swaras in their sweep and flow.

**Compositions:**

**Adi tala Varnams**

- Sarasijanabha
- Sree Rajarajeswari

**Tvagaraja**

- Meru samāna
- Tulasī Dalamulachē
- Dēvī Śri Tulasammā
- Vidulaku Mrokkeda

**Muthuswami Dikshitar-**

Śrīnāthādi Gurusūhu - (The very first composition of Muthuswami Dikshitar) in Sanskrit

**Swathi Thirunal** –

Dēva Dēva Kalayaami
5.6.8 Pantuvarali

Pantuvarali is the 51st Melakarta rāgam the counterpart of Mayamalavagoula with the prati madhyamam. It is referred by the name Kamavardhani in the melakarta scheme. It is a sampoorna ragam

Ārohaṇa: S R1 G3 M2 P D1 N3 S
Avarohaṇa: S N3 D1 P M2 G3 R1 S

The notes in this scale are shuddha rishabham, antara gandharam, prathi madhyamam, shuddha dhaivatham, kakali nishadham.

Pantuvarali brings forth a wide gamut of emotions when elaborated, and is one of the favourite ragas of my Guru. It is pleasing in the different tempos, giving creative avenues. Neraval and Swara Prastara involving Layathwam. My Guru sang Raghuvara for recording companies as a 78rpm, LP and was remastered at the earliest opportunity as a CD.

Popular compositions:

Tyagaraja:
- Raghuvara Nannu
- Saramegani
- Shambo Mahadeva
- Aparama bhakhti
- Shobhaane
- Sundaratara deham
- Ninne Nera Namni
  Shiva Shiva Shiva
Bhadrachala Ramadas.-

- Enna ganu rama -

Muthuswami Dikshithar

- Ramanatham Bajeham
- Visalaksheem -
  Papanasam Sivan

- Ninnarul Iyambalaghumo -
  Swati Tirunal

- Sarasaksha Paripalaya maamayi
- Paripalaya Sarasiruha
5.6.9 Hemavati

Hemavati is the 58th Melakarta

Ārohaṇa: S R2 G2 M2 P D2 N2 S
Avarohaṇa: S N2 D2 P M2 G2 R2 S

The swaras are chathusruthi rishabham, sadharana gandharam, prati madhyamam, chathusruthi dhaivatham, kaisiki nishadham. The Raga is given much stature by vocalists and instrumentalists because of its emotive elements, having totally different hues from karaňharapriya.

The popular compositions in Hemavati are

Tyagaraja
- Neesarisaati

Muthuswami Dikshitar
- Kanthimathim
- Hariyuvatheem
- Hymavathim
- Madhurambikayam

Papanasam Sivan-
- Ennai kaatharulvathu
- Paripalanaí
Kharaharapriya is one of the most prominent ragas in Karnatic music. It is the 22nd mela, cooresponding to the sama veda scale.

**Arohanam :** S R2 G2 M1 P D2 N2 S  
**Avarohanam :** S N2 D2 P M1 G2 R2 S

The notes are chatushruti rishabham, sadharana gandharam, shuddha madhyamam, chatushruti daivatam and kaisiki Nishadam. It is a sampoorna rāgam.

Due to the melodic constonance derived from the even spacing of swaras, many janya rāgams are associated with Kharaharapriya. It shows great flexibility in elaboration and composition. It has great emotive appeal in the alapana. It encourages the heightened use of layathwam to bring out its colourful sweeps and turns. Muscians revel in creating awe inspiring forays.

An all time favourite raga of Tyagaraja, he has composed several monumental compositions in this ragam. He popularized it by composing more than any other during and after his time.

**Tyagaraja**

- Chakkani Rājamārgamu
- Pakkala Nilabađi
- Mitri Bhāgyame
- Rāmā nī samānamevaru,
- Naḍaci Naḍaci
- Peridi ninnu
- Chetulāra shrungāramu
- Kori sevimpa rare
- Pāhi rāma rāma anuchu
- Vidamu sevayave
- Rāma nīyada
Swathi Thirunal

Satatam thaavaka pada sevanam, -

Papanasam Sivan

- Senthil andavan,
- Srinivasa Tava Charanam
- Janaki pathe
5.6.11 Begada

Begada, is unique to karnatic music, having existed long before its corresponding mela – shankarabaranam. A lakshiya Pradana Ragam,
It has a vakra Ahorhana and asampoorna Avarohana

Arohanam:  S G3 R2 G3 M1 P D2 P S
Avarohanam: S N3 D2 P M1 G3 R2 S

It is reknowned as a great raga for elaboration in alapana, giving space to the use of all possible gamakas, which display a wide gamut of microtonal frequencies.

Tyagaraja

- Nadopasana
- Neeverakula dhanamu,
- Ni pada

Dikshitar

- Vallabha nayakasya
- Tyagarajaya namaste
- Shri mata

Subbaraya shastri

- Shankari niveyani

Svati tirunal

- Kalayami
5.6.12 Anandabhairavi

Ananda Bhairavi is a very old melodious rāga. It is famous in folkloric music with plenty of colloquial variations which have become popular all over the world. It is recognized as an ancient melody.

It is classified as vakra sampoorna.

Arohaṇa : S G2 R2 G2 M1 P D2 P S
Avarohaṇa : S N2 D2 P M1 G2 R2 S

Chathusruthi rishabham, sadharana gandharam, shuddha madhyamam, Chatusruthi dhaivatham, kaisiki nishadham

The peculiarity of this raga is that in its lighter versions it uses Chathusruthi Dha and Antara Ga, giving it a dramatic touch.

Veena Kuppayyar
- Sami ni pai Adathalavarnam -

Swathi Thirunal
- Paavanasuguna Adi tala varnam -

Tyagaraja
- Nike Teliyaka - (attributed)

Syama Sastri
- Marivere Gati
- Jagadamba
- Pahi Srigirijasuthe
- Himachala Tanaya
**Muthuswami Dikshitar**

- Maanasa guruguha
- Dandayudhapanim
- Kamalamba Samrakshatu
- Anandeswarena
- Tyagaraja yoga vaibhavam

**Swati Tirunal**

- Krishna Karuna
- Pahi Tharakshupuralaya
- Varija Vadana
5.6.13 Bhairavi

Bhairavi is an ancient raga with a history of 1500 years. It has two different daivathams making it a Bhashanga Ragam

Ārohaṇa: S G2 R2 G2 M1 P D2 N2 S / S R2 G2 M1 P D2 N2 S
Avarohaṇa: S N2 D1 P M1 G2 R2 S / S N2 D1 P M1 G2 R2 S

The notes used are chathusruthi rishabham, sadharana gandharam, shuddha madhyamam, chathusruthi dhaivatham & shuddha dhaivatham and kaishika nishadham. It uses both daivathams, chathusruthi (D2) in ārohaṇa and shuddha (D1) in avarohaṇa.

It is surrounded by many similar ragas like mukhari, karaharapriya etc. Yet it is unique because of the sancharas like SGRGM / D1PD2NS / RN(flattened) DP.

**Popular Compositions**

Viriboni varnam in ata talam by Pacchimiriam Adiyappa stands testimony to this raga being unique for its use of the Dasa vida gamakas. The layathwa element is present right through the varnam in full splendor. It is the perfect example of Gamaka, Laya and Raga Rasa and layathwam in perfect unison.

**Compositions:**

**Pacchimiriam Adiyappa**
- Varnam Viriboni

**Tyagaraja**
- Upacharamu
- Koluvaiyunnade
- Muthuswami Dikshitar

**Sri Kamalambayah Param**
- Chintaya Makanda
5.7 CONCLUDING NOTE

All the major ragas and also the time-tested rakti ragas which have emerged as part of Karnatic music’s hard-core repertoire, vouch for the application of layathwam. Its mastery is paramount to each raga’s identity, survival, unlimited scope for extemporization and musical exhilaration!