Chapter-8

Compositions of

Sri Mysore T. Chowdaiah

- A Detailed Analysis

Chowdaiah as a Vaggeyakara:

In an interview T. Chowdaiah was asked what was the necessity for him to compose when there were a number of compositions already composed by such great men as the Trimurtis. Chowdaiah replied, ‘yes, true. The compositions of the Trimurtis are like a huge mountain. I only wanted to add a small pebble to the mountain. If any musician sings just one of my compositions among those sacred ones, I am immensely gratified’.¹

Chowdaiah was a composer of merit. His compositions are simple and beautiful. One is easily fascinated by the attractive simplicity of his compositions. They are noted for their musical aspects and reflect his keen insights.

Chowdaiah’s compositions have been a source of delight both to the vidwans and to the general public. They are rooted in Sampradaya, but they also cater to evolving needs without being light. They are a bridge between the old and the new. They are composed in such a way as to enable students of music as well as performers to easily understand, grasp, learn and render his compositions.

Some of these compositions are popular. Most of the connoisseurs of Mysore are familiar with many of these compositions, which have been

¹ In a concert dedicated to T. Chowdaiah on 19th January, 2013, the day of his death, this information was shared by Dr. Sukanya Prabhakar as related to her by her guru Prof. V. Ramaratnam, a senior disciple of Chowdaiah.
popularized by his disciples Prof. Ramaratnam and Sri N. Nanjundaswamy.

**Motivation to Compose:**

Chowdaiah produced the movie “Vani”, for which he was also the music director. A well-known dramatist by name Hiranniah (father of Master Hiranniah) who, acted in the film, helped Chowdaiah with lyrics and scripts for songs in the movie ‘Vani’. The lyrics for these songs consisted of dramatic tunes and, were not of the standard for compositions in Karnataka music. So, this motivated Chowdaiah to start composing.¹

Chowdaiah was acquainted with the well-known scholar and poet BellaVe Narahari Shastri, who was a middle school head master. With his help, he composed in Sanskrit ‘Vara Ganapate’ in raga Suddha Dhanyasi and several other pieces. But Narahari Sastri included his pen name ‘Nrihareesha’ in them. Chowdaiah noticed it. Thinking that if Narahari Shastri composed the sahitya or literary part of the songs his sole originality would be at stake, he abandoned the previous works and took it upon himself to compose both the sahitya and notations for 25 compositions in Sanskrit, Telugu and Kannada and included his signature ‘Thrimakutavasa’. He also composed many Varnams and Tillanas. The varnams, however, are not available. The Kannada compositions contain praises of His Highness Maharaja Jayachamaraja Wodeyar and prayers to goddess Chamundambika.

**The Compositions:**

Chowdaiah has composed kritis and tillanas in Kannada, Telugu, Tamil and Sanskrit. While Prof. V. Ramaratnam, Chowdaiah’s disciple has

¹A musician’s reminiscences’ by Prof. V. Ramaratnam, page no.35.

²A musician’s reminiscences’ by Prof. V. Ramaratnam, page no.35.
notated 25 compositions in his book ‘T. Chowdayyanavara KritigaLu’, published by the University of Mysore, another disciple Anasuya Kulkarni has compiled eleven compositions of Chowdaiah. Lord shiva, Rama, Shanmukha, Ganapathi, Parvati, Shrinivasa, Ayyappaswami, Lakshmi and Saraswati form the subject of these compositions.

Chowdaiah is said to have composed about 50 compositions, out of which 33 compositions are available. Of these thirty three compositions, 25 are kritis and 8 are Tillanas. Prof. Ramaratnam’s book contains seventeen kritis and five tillanas, Anasuya Kulkarni’s book has eight Kritis (including the Navagraha Kriti) and three Tillanas.

Chowdaiah has also composed Dhatu for the Navagraha Navaraga Malike of Sri Vyasa- ‘Japa Kusuma Sankasham’. Chowdaiah has set this in Rupaka Tala. It is tuned in a series of nine Ragas.

- Diwakara stuti in Bilahari.
- Chandra stuti in Dhanyasi.
- Mangala stuti in Natikuranji
- Budha stuti in Saranga
- Guru stuti in Shahana
- Shukra stuti in Mohana and
- Shani stuti in Nelambari.
- Rahu stuti in Shanmukhapriya and
- Ketu stuti in Madhyamavati.

A crisp chitteswara follows each raga and the last one and a half āvarta is tuned to Bilahari, which merges into the pallavi. Here Chowdaiah seems to have been influenced by Sri Swati Tirunal’s ‘Bhavayami Raghuramam’

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1Prof. V.Ramaratnam in his interview for ‘Shruti’.issue 283, May 2008.
Kriti, wherein we find a similar pattern of the chitteswaras in various ragas which merge into Saveri (the raga of the Pallavi) in the last two āvartas and connect to the Pallavi.

Chowdaiah was well versed in Sanskrit, which is proved by the scholarly quality of his seventeen Sanskrit compositions. He also had the knowledge of Hindustani music.¹ His jugalbandi concerts with Pandit Jog were quite popular.

**The Pattern in Kritis:**

Chowdaiah has followed Sri Tyagaraja in the pattern of compositions. The kritis are designed in the usual Pallavi- anupallavi- charana fashion. Some have the post-charana part wherein the sahitya is sung in the same manner as Anupallavi. Tyagaraja’s influence is also seen in the sangatis of Kritis. Graceful sangatis are introduced. The pallavi of ‘Katyayini Kalyani’, the kriti in kalyani is decorated with as many as six sangatis. The essence of the Raga is well brought out in the different sangatis of kritis. Other rhetorical beauties like Swarakshara, Prasa, yati, Gamaka, chitteswara, Makuta and Mudras are also seen in the kritis, as in Tyagaraja kritis. Raga mudra as seen in Deekshitar kritis is also observed in two of Chowdaiah’s kritis. viz ‘Ide Manchi samayamu Rāve Amba Keeravani’ in Raga Keeravani and “kātyāyini Kalyāṇi’ in Kalyani. Five of the kritis are decorated with a lively chitteswara crowned with a crisp makuta in the end.

**Kritis with Chitteswara:**

There are five kritis with Chitteswara (including The Navagraha Kriti for which Chowdaiah composed Dhatu):

- Shēshāchalavāsa shri venkatēsha- kedaragowLa.

¹Article by Sri Musuri Subramanya iyer on Chowdaiah in the 1962 souvenir of Rasika Ranjani Sabha.p.no. 20.
- Prasanna Pārvati – Bilahari.
- navanandini – Kharaharapriya
- SharaNu SharaNu – Shankarabharana.
- Japā Kusuma Sankāsham – NavaGraha Kriti.

Chowdaiah seems to have followed Sri Muttuswami Deekshitar in weaving the name of the raga into the compositions as in the kritis ‘Kātyāyini Kalyāṇi’ in kalyani and ‘Ide manchi samayamu rāve Keeravani’ in keeravani; the names which are also adjectives to the Goddess.

**Ragas chosen for compositions:**

Chowdaiah was for tradition. He would not approve if a Tyagaraja or Dikshitar Kriti was rendered in a different manner from the usual accepted manner of tradition.¹ We see this quality in his compositions too. Most of his compositions are in traditional Ragas such as Kedara Gowla, Dhanyasi, Todi, Kalyani, Abheri, Saveri, Natikuranji, Kharaharapriya, Shankarabharana, Kambhoji, Bilahari, Jhanjuti, Saranga, Kuntalavarali and Ananda Bhairavi. However, there are a few compositions in rare ragas also like Vijayaganagari, NaLinakanti and Hameerkalyani.

**Talas chosen for the compositions:**

The compositions are set to simple and known talas like Adi tala, Roopaka Tala, Khanda Chapu and Mishra chapu. Two kritis -‘Katayini Kalyani’ (kalyani) and ‘Maha Tripura Sundari’ (Jhanjuti) are set to Trishra nade Eka Tala. Almost all the compositions are in Madhyamakala except ‘Varadayini’ (Jhanjuti) which is a vilamba kriti. ‘Sri Venugopala’ (Kambhoji) is more often sung in vilamba, though it is set to madhyamakala.

The tillanas in different talas are a good exercise to the learners. The nade Tillana in nata raga ‘Dheem Direna tana ‘is rare and difficult to render. It proves Chowdaiah’s skill in tala and his hold over Laya. All the five nades –

¹‘Vidwan Mysooru T. Chowdaiahnavaru’ by S.Krishna Murthy, p. no. 40.
chaturashra, Trishra, Khanda, Mishra and sankeerna occur in this Tillana. The Tillana in Nalinakanti too has a post-charaNa part which is set to Khanda nade.

Mudras:

Chowdaiah’s native place Tirumakoodalu also called Trimakuta in Sanskrit is the point where three rivers Kaveri, Kapila and Sphatica join in confluence. This is described in the kriti in Dhanyasi:

\[\text{Kāvēri kapila sphatika sarōvara} \]
\[\text{tiradi hoLeva Trimakuta vāsini} \]

Hence his compositions bear the ankita ‘Trimakuta’. Apart from this mudra, we also find Poshaka mudra- Jayachāmarāja, Kshetra Mudra- GaraLapuri, Mahishūrapura, PaLanivāsa and Shabarinvāsa, Raga mudra- KalyāNi and KiravāNi, Guru mudra and Birudu Mudra-Gānavishārada Krishna and Swanāma mudra- Chowdeshwari.

**Poshaka mudra- Jayachamaraja as in the Kritis:**

- Dēvi Sri Chāmundēshwari – Saveri – adi Tala
- Kātyayini Kalyāni – Kalyani – Adi Tala, trishra Nade
- Nanjundēshwara – Abheri – Adi
- Mahā Maye Bā Tāye – Saranga – Adi
- Navanandini – Kharaharapriya – Adi
- Mahā Tripura sundari – Jhanjuti.

**Raga Mudra as in:**

- Kātyāyini Kalyāni – Raga Kalyani – Adi Tala( Trishra Nade)
- Ide Manchi samayamu- Keeravani – Mishra Chapu

**Kshetra Mudra as in the kritis:**

- ‘Trimakuta’ as seen in 30 compositions.
• ‘sharavanaNabhava’ on Lord Subramanya as PaLani vasa and
• Shabariniivasane in the nade tillana in Nata.
• ‘Nanjundēśhwara’ in Abheri on Lord Shiva as Garalapuri Kshetra paripālana
• ‘Prasanna Sīta Rāma’ in Todi as Mahishūra pura paripālana

**Guru mudra:**

• as ‘Ganavishārada Krishna Sthāpita’ in ‘Prasanna Sīta Rāma’.

**Birudu Mudra: as in:**

• Ganavishārada Krishna in the kriti ‘Prasanna Sīta Rāma’.

**Swanāma mudra:**

• ‘Chowdeshwari’ as seen in :Nadir Tanana dheemta –Begade, his own name being Chowda.

**Classification of compositions:**

T. Chowdaiah’s compositions can be broadly classified as:

**Classification based on Shuddha Madhyama Ragas and Pratimadhyama Ragas:**

There are 20 kritis in Shuddha Madhyama Ragas and five kritis in Pratimadhyama Ragas:

**In Shuddha Madhyama Ragas:**

1. Vara Ganapate- Shuddha Dhanyasi.
2. Devi Poorna Mangala kamakshi- Dhanyasi.
5. Prasanna Parvati- Bilahari.
7. Deva Deva Sri Deva Senesha-Natikuranji.
10. Sharavanabha- Kuntalavarali.
15. Sharanu Sharanu- Shankarabharana.
16. Ide Manchi Samayamu- Keeravani.
17. Maha Tripura Sundari- Jhanjuti.
20. Saketa Rama- Charukeshi.

**In Prati Madhyama Ragas:**

1. Shambho Shiva- Shubha Pantuvarali.
2. Katyayini Kalyani- Kalyani.
4. Lalitambike – Vijayanagari.
5. Sada Padmanabham- Saranga.
Classification based on different deities:

The compositions are on various celestial beings.

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<th>Name of the composition</th>
<th>Number of compositions</th>
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Raga-wise Classification:

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**Language-wise classification:**

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<td>Katyayini Kalyani- Kalyani</td>
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Tamil 1 Sharavanabhava- KuntalavaraLi

Sanskrit 17 VaragaNapate- Shuddha Dhanyasi
                Sheshachalavasa- Kharaharapriya
                Prasanna GaNapate- Bahudari
                Shambho shivashankara- ShubhapantuvaraLi
                Devi Sri Chamundeshwari- Saveri
                Nanjundeshwara- Abheri
                Lalitambike-Vijayanagari
                Prasanna seeetarama-Todi
                Chidambara- Kambhoji
                Sri Rama Jaya Rama- Ananda Bhairavi
                Varadayini- Jhanjuti
                Sada Padmanabham-Saranga
                Sharanu Sharanu- Shankarabharana
                Mahatripurasundari- Jhanjuti
                Sri VeNugopala- kambhoji
                Saketa Rama- Charukeshi
                Japakusuma- Ragamalike

Tala- wise classification:

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<td>Trishra nade Eka Tala</td>
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Of these compositions following three are from the film ‘Vani’:

- Chidambara Chaitanya (Kambhoji),
- navanandini(kharaharapriya) and
- Varadayini (Jhanjuti).
Matu and Dhatu in the compositions:

As Chowdaiah was a musician turned Vaggeyakara, there is a good blend of sahitya and Sangeeta in his compositions. The compositions in Sanskrit prove his mastery over the language. His ardent devotion to the Almighty is depicted in all his compositions, while his deep respect to The Maharaja of Mysore His Highness Sri Jayachamaraja Vodeyar is also evident in the Poshaka mudras that he has incorporated in most of his compositions. ‘SharaNu SharaNu Shabarinatha’ in ShankarabharaNa is woven with more of Sahitya.

Sahitya:

The Sahitya in most of the compositions is in praise of the deity on which it is composed, and is mostly an adjective to the God or Goddess, offering salutations, followed by an appeal for protection:

- VaragaNapate māmpāhi
- Ninna charanake namipe paalisamma
- Vipanna Janaranu Rakhisau taye
- Chandrashekhara pāhi Prabho
- kāvaveJayachāmarājuni
- Nanjundeshwara mam pāhi shankara
- Pāhi pāhi Sadguna sāndra
- Ide manchi samayamu rave amba
- Maha Tripura Sundari mām pāhi jagajjanani
- jayachamarajana dayadi poreye
- Bhuvanesha mām pāhi.

Jatis (sholkattu swaras):

Jatis are being embedded in the kriti ‘Chidambara chaitanya’ to describe
Lord shiva’s dance:

- Kalādhara dhīra tadhim natōm tadhitōmna natana Guru
- Babhum babhum Bhajanādi damarunuta.

We also find other beauties like:

**Swaras in the Arohana pattern-**

- as in the opening swaras in
- ‘SharavaNabhava’-

```
s  m  p  d  n  D,
```

as in the chitteswara in ‘Sheshachalavasa’ (Kedaragowla):  s  r  m  p  n  Š

```
g  p  d  Š  r  g Š,
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in the chitteswara of ‘Prasanna Parvati’(Bilahari); and

```
r  g  m  p  d  n  ś  r  G,
```

in the Chitteswara of ‘Navanandini’(Kharaharapriya)

**Tillanas:**

Chowdaiah has composed eight Tillanas. His immense experience as an accompanist had given him expertise in Raga Gyana and Tala Gyana, which helped him compose such complex Tillanas as the Nade Tillana.

The tillanas are composed in NaLinakanti, Kapi, Reetigowla,Begade, Shahana, nata and Hameer Kalyani. There are two Tillanas in Hameer kalyani. The talas in which these are composed are Aditala and Khanda Chapu. The Nade Tillana though in Adi tala, is structured with five nades- Trishra, Chaturashra, Khanda, Mishra and sankeerna.

**Languages in Tillanas:**

Chowdaiah has composed Tillanas in three languages: Kannada, Telugu and Sanskrit.

- **Kannada-**
  - Nadir tanom Tanana dheem- Nalinakanti
• Nadir Tanana dheemta – Begade
• Nade Tillana ‘Dheem direna tana- Nata

❖ Telugu-
• Dheem Dheem tarana - Kapi
• Direna tanadheem tadheem -Shahana
• Tanom Tanana dhirena –Reetigowla
• Dheem Tanana tana dire – Hameer Kalyani

❖ Sanskrit -
• Tanom Tanana direna - Hameer Kalyani

Rhetorical beauties in Tillanas:
The Tillanas are decorated with rhetorical beauties like:

• Sangatis :

• The pallavi in almost all the tillanas is rich with sangatis, portraying the *raga bhava*. The pallavi of the Tillana in Reetigowla has five sangatis.

Swaras in Arohana pattern:

• srmpnśṛġ - The Kapi Tillana
• sgrMpnpṝ, - The tillana in nalinakanti
• sgrgmphants – The Begade tillana

Avarohana pattern:

• pMgrsṇṇ – tillana in Reetigowla
• npmgr – Tillana in Nalinakanti

Good combination of swaras:

As seen in The Nade Tillana:
Parallel swara patterns:

- šṛśnpmp pšnpmrṣ and also in
- ṀṘṠṈṇp ṢṈṇmg in the Nade Tillana (Nata)

Samvadi Swaras:

- as seen in S ss P pp in the Tillana ‘Tanom Tanana direna’ (Hameer kalyani)

Mudras in Tillanas:

- Poshaka mudra ‘Jayachamarajendra’ as seen in: Dheem Dheem tarana – Kapi and Nade tillana- Dheem direna tana – Nata
- Kṣhetra Mudra ‘Shabariniwas’ as seen in: The nade Tillana ‘Dheem dhirena dire’.
- Trimakuta as seen in: Nadir Tanana dheemta –Begade, Tanom Tanana direna – Hameer Kalyani and Dheem Tanana dire – Hameer Kalyani
- Swanāma mudra ‘Chowdeshwari’ as seen in: Nadir Tanana dheemta –Begade
Compositions – Detailed Analysis

Kriti-1.  vara gaNapate

Raga- Shuddha Dhanyāsi

TāLa- ādi

Pallavi
vara gaNapate mām pāhi

Anupallavi
vara dāta vasu gaNa pūjita
karuNā nidāna gānapriya

Charana
jagadādi pūjya jalajāpta tēja
vighnanātha vishwa vara kōvida
nriharīsha brahmārchita mānita
nata pārijāta nagajāsuta.

Meanings of difficult words:
Pāhi-(Please) protect me
Vara dāta - one who blesses with boons
Vasu gaNa pūjita- One who is worshipped by vasus
KaruNa Nidāna- one who is fond of music
Jagadādi pūjya- He whom the world salutes first
jalajāpta tēja -Radiant with the close association of Lakshmi
Vighna nātha – he who takes away all the hurdles

Vishwa vara kovida- universally great expert

Nriharīsha – one who is the incarnation of Narasimha (Narasimha avatara is remembered here)

Brahmārchita mānita - one who is looked upon with awe by Lord Brahma and Lord Vishnu

Nata pārijāta - One who bestows all desires (parijata) to the devotees who bow before Him (nata).

nagajāsuta- Son of Parvati

Connotation:

This is the first Kriti of T. Chowdaiah. This is a composition on Lord Ganapati. The composer here hails the Lord with various adjectives like the one who blesses his devotees with boons, He who is first worshipped, the One who is worshipped by Vasus, as the one who takes away all the troubles in life, as the one who is looked upon with awe by Brahma and Vishnu and as the one who bestows all desires of the devotees who bow before Him. The composer prays Him for protection.

This is perhaps the first and the only composition on GaNapati in Udaya Ravi Chandrike. The other well-known compositions in this Raga are all on different celestial beings. ‘Himagiri Tanaye Hemalate’ by Sri Muttiah Bhagavatar is on Goddess Parvati and ‘sāmōdam Chintayāmi’ by Sri Swati Tirunal is on Lord Padmanabha. Sri Muttuswami Deekshitar’s ‘ Shri Hari Vallabhe’ is on Goddess Lakshmi and ‘Shri Pārtha Sārathī’ is on Lord Krishna and ‘SubramaNyēna Rakshītōham’ is on Lord subramanya.

Analysis:

❖ Characteristics of the Raga:

Shuddha Dhanyasi or Udaya Ravi chandrika is an Audava rāga, meaning pentatonic scale. It is a janya rāga (derived scale), as it does not have all the
seven notes. It does not contain rishabha or dhaivata. It is a janya of the 22nd melakarta Kharahara priya. The equivalent of Udayaravichandrika in Hindustani music is Dhani.

It’sārōhaNa-avarōhaNa structure (ascending and descending scale) is as follows;

- ārōhaNa: S G2 M1 P N2 Š |
- avarōhaNa: Š N2 P M1 G2 S |

The notes used in this scale are sādhāraNa gāndhāra, shuddha madhyama, panchama and kaisiki nishādha. SādhāraNa gāndhāra and Kaishiki nishādha are the jeeva swaras of the raga. Shadja is the graha swara. It is a morning raga.

Other popular compositions in the raga are ‘Himagiritanaye’ by Sri Muttaiah Bhagavatar, ‘subramaNyēna’, ‘Sri Hari Vallabhe’ by Sri Muttuswami deekshitar and ‘Sāmōdam chintayāmi’ by Sri Swati Tirunal.

❖ Places in the composition where one can suitably halt:

i. In Anupallavi: One can comfortably halt at:

\[ \text{vara dāta vasu GaNā Pūjita} \ldots \]

as the halting swara is a Tara Shadja, which is a shthayi swara.

ii. In Charana: at \[ \text{Nriharīsha Brahmrāchita mānita} \ldots \] as the halting swara is a Tara shadja again.

❖ Places in the composition suitable for developing neraval and kalpanaswaras:

i. The sahityain the first two lines of the Anupallavi –

\[ \text{vara dāta Vasu GaNā Pūjita} \]

\[ \text{karuNa Nidāna Gānapriya} \]

aresuitable for developing neraval and kalpanaswaras.

ii. And sahityain the latter half of the charana:
**nriharīsha Brahmacēta mānita |**

**nata pārijāta nagajāsuta  |**

is also suitable for neraval and kalpanaswaras.

iii. The beginning of the **pallavi:varagaNapate** can be chosen for Kalpanaswaras.

❖ **The starting note:**
An interesting feature in the composition is the note with which the composition begins. This is the only composition that begins with the note ‘ni’. All the other known compositions in this raga begin with Madhya sthayi panchama or Tara sthayi shadja. ‘SubramaNyē’ by Deekshitar begins with the madhyama note.

**Rhetorical and prosodic beauties in the composition:**

❖ **Graha :**
The pallavi starts in ¾ edupu. ie. after three aksharas. The anupallavi and CharaNā also start in the same edupu.

❖ **Prāsa :**

i. Antya prasa :as in the post charana part:

**nriharīsha brahmārchita mānita**

**nata pārijāta nagajāsuta.**

ii. **Yati Prasa:** Occurring in different parts of the same section as in:vara
dāta vasu gaNā pūjita– (anupallavi)

**nriharishabrahmārchita mānita**

**nata pārijāta nagajāsuta**-(charana)

❖ **Swarākshara:**
The composition is beautified by the use of swaraksharas in various parts of the kriti.
For example:

i. Towards the end of the anupallavi:

\[
\begin{align*}
\text{G Gśg’MG’ | Š, Š,} \\
\text{Karuna… n. | D N } (k=g)
\end{align*}
\]

ii. As also in the latter half of the charana:

\[
\begin{align*}
\text{np M p mG M,} \\
\text{nrhareesha brahma (n & m)}
\end{align*}
\]

❖ Yati:

i. In anupallavi as in the repetition of ‘n’ in:

\[
\text{inṛata pārijāta nagajāsuta}
\]

ii. Also in the charanNa, repetition of the letter ‘J’ in: \text{jagadādi pūjya jalajāpta tēja; and ‘v’ again in: vighna nātha vishva varakōvida}

Mandra Sthāyi and Tāra Sthāyi Sanchārās:

Mandra sthāyi sanchāras stretching up to the mandra sthāyi panchama are seen in CharaNā:

\[
\begin{align*}
\text{G G} & \text{ sgMG | S, N | p | } s \text{ G m | P,} \\
\text{vighna nātha | vishva va | rakōvi | da}
\end{align*}
\]

\[
\begin{align*}
\text{G G} & \text{ sgMG | Š, Š | p | n snPm | pnš}
\end{align*}
\]

karuNā..ni | dana ga | na pri | ya and nata pārijāta in the latter part of the CharaNā.

Repetition of words in the first word of Pallavi and anupallavi:

\text{vara GaNapate and vara dāta vasu gaNa}
Mudra:
The usual mudra ‘Trimakuta’ is not seen in this kriti as the Sahitya of this composition is not composed by Chowdaiah but by Sri Bellave Narahari shastri, the well-known poet and Sanskrit scholar of Chowdaiah’s time. Initially Chowdaiah took his help for composing Sahitya in Sanskrit compositions. ‘Nrihareesha’- the ankita of Sri Shastri is found in this kriti in the post-charana part: \textit{nriharis\textipa{a} Brahmar\textipa{c}chita m\textipa{a}nita}.

Of the 32 compositions, this is one of the two kritis in which we do not find the ankita ‘Trimakuta’, the other composition being ‘Lalitambike’ in Vijayanagari.
Kriti-2.  

**Devi PūrNamangaLa Kāmākshi**

*Raga: Dhanyāṣi*

*TāLa: ādi*

**Pallavi**

dēvi pūrNamangaLa
kāmākshi karuNākatākshi

**Anupallavi**

prasannavadane manjuLaradane
manōnmaNi shri marakatavalli

**Charana**

chandrashēkharana rāNiye ninna
charaNake namipe pālisamma
kāvēri kapilā sphaṭika sarōvara
tīrade hoLeva Trimakutavāsini

**Meanings of difficult words:**

*pūrNamangaLa* – She who is complete and auspicious

*karuNākatākshi* – She who looks on her devotees with compassion

*prasannavadane* – who has a graceful smile on her face

*manjularadane* – who has a melodious voice

*manōnmaNi* – jewel of the heart, dear to heart

**Connotation:**

This is a Kannada Composition on Goddess kamakshi. The composition is studded with Sanskrit words which are used as adjectives to describe
Goddess kamakshi. The composer praises the Goddess with adjectives like complete, auspicious, compassionate and possessing a gracious smile and a melodious voice. The last two lines describe Chowdaiah’s native place Tirumakudalu which is also called Trimakuta, which is where the three rivers Kaveri, kapila and Sphatika join in confluence.

**Analysis:**

▲ **Characteristics of The Raga:**

Dhanyasi is a traditional and a popular raga. It was called ‘Dhanāsari’ previously. Derived from the 8th mēlakarta Hanuma Todi, Dhanyāsi is an audava-sampūrNa Raga. It has five swaras in the ascending scale and all the seven swaras in the descending scale. It is a popular raga. It has the following scale:

- **ārōhaNa:** S G2M1PN2$ |
- **avarōhaNa:** $ N2 D1 P M1 G2 R1S |

The notes used in this scale are shadja, sadharana gandhara, shuddha madhyama, panchama and kaishiki nishadha in ascending scale, with shuddha dhaivata and shuddha rishabha included in descending scale. It is a KaruNa rasa Pradhāna raga. SādhāraNa gāndhāra, Shuddha daivata and Kaishiki nishāda are the jeeva swaras of the raga. This is a morning raga.

Other popular compositions in this raga are ‘Meena lōchani brōva’ by Sri Shyama shastri and ‘Sangeeta Gyānamu’ by Sri Tyagaraja.

▲ **Places in the composition suitable for developing neraval and Kalpana swaras:**

The anupallavi section is suitable for developing neraval and kalpana swaras:

    prasannavadane ManjuLaradane |
    manōnnaNi shri marakatavalli |
as the sahitya is well composed and helps to build the devotional mood here.

❖ **Places where one can suitably halt in the composition:**
One can suitably halt at:

i. *Prasannavadane ManjuLaradane*… as the halting swara is a Tarasthayi Shadja.

ii. And also at: *kāvēri kapīlā sphiṭika sarōvara*…..as the halting swara here too is a Tara sthayi Shadja.

❖ **The Starting note:**
The composition starts with Madhya sthayi shadja as the starting note, which is rare and unusual. Also, the starting two notes are *Samvadi swaras:*

\[
\text{S} \quad \text{P} \quad \text{ppmgM;}
\text{de}_\ldots \text{vi}_\ldots\ldots
\]

Also the pallavi, anupallavi and CharaNa start with a sthayi swara. The starting note of the pallavi is ‘s’- Madhya sthāyi shdja and the starting note of the anupallavi is ‘p’- Madhya sthāyi panchama. The charaNa also starts with a Madhya sthāyi panchama, which is again a sthāyi swara.

**Rhetorical and prosodic beauties in the composition:**

❖ **Graha :**
The composition is in Sama Graha. The pallavi, anupallavi and Charana are all in Sama graha.ie.. The composition and the *tala* start simultaneously.

❖ **Prāsa :**

i. Adi prasa is seen in the first two lines of the Charana:

\[
\text{chandrashēkharana rāNiyē ninna |}
\text{charaNake namipe pālisamma |}
\]

ii. Yati prasa: as seen in subsections of pallavi: *kāṃākshi kurNākatākshi*
Sangatis:
Sangatis always make the rendering of a kriti more enjoyable. In this composition, the Pallavi has three sangatis. The first line of the *anupallavi* has two sangatis. Both the sangatis enhance the beauty of the Raga.

Gamaka:

‘orika’ Gamaka is incorporated in the sangati:

```
| pn | śṁś  pnmp | mgpm gr  S |
```

```
karu | Na...ka | ta........ kshi |
```

Mudra:

Kshetra mudra ‘Trimakuta’ is being incorporated in this Kriti.

*****
Kriti-3. **Sheshāchalavāsa Sri Venkatēsha**

*Raga- KēdaragowLa*

*Tala - Rūpaka*

**Pallavi**

Shēshāchalavāsa Sri venkatēsha

**Anupallavi**

Shēshashayana Shankha BhūshaNa
VenkataramaNa Sankata HaraNa

**Charana**

Paramapurusha Parandhāma
Padmāvathi RamaNa
Purandaranuta Purushōttama
Trimakuta Kshētra vāsa Vinuta

**Meanings of difficult words:**

*Shēshāchalavāsa* - One who lives in Sheshachala (Tirupati)

*Sheshashayana* - one who sleeps on the snake

*Shankha BhūshaNa* - One who is adorned with the conch

*Sankata HaraNa* -the destroyer of sorrows

*Parama Purusha* - He who is the Supreme

*Parandhāma* - Supreme abode

*Padmāvathi RamaNa* - the beloved of Padmavati

*Purandaranuta* - one who is praised by Sri Purandara

*Purushōttama* -the best among men

*Trimakuta Kshētra vāsa* - one who resides in the Trimakuta Kshetra (Tirumakudalu).
Connotation:

This composition is in praise of Lord Venkateshwara. The composer hails the Lord, addressing Him as the Lord of Tirupati, the Resider of sheshachala, as the one who sleeps on the serpent, as the destroyer of sorrows, as the best among men, as the beloved of Padmavathi, as the one who is sung in praise by Sri Purandara, as the Supreme being and as the resider of Trimakuta Kshetra (the birth place of Chowdaiah).

Analysis:

This is a Sanskrit composition and a frequently performed one too. A traditional Raga Kedaragowla is chosen by the composer, which aptly suits the bhakti cult of the Raga.

❖ The characteristics of the Raga:

Kedaragowla is a Janya Raga derived from the 28th melakarta Harikambhoji as it does not have all the seven swaras in the ascending order. It is an Audava-Sampurna Raga, a combination of the pentatonic scale Madhyamavati in the arohana and all the swaras of Harikambhoji in the avarohana.

- ārōhaNa: S R2 M1 P N2 Š |
- AvarōhaNa: Š N2 D2 P M1 G3 R2 S |

The notes used in this scale are shadja, chathushruthi rishabha, shuddha madhyama, panchama and kaisiki nishadha in ascending scale, with sadharana dhaivata and antara gandhara included in descending scale.

This is an evening raga. Rishabha is the nyasa swara of the raga. This raga is noted for shringāra and karuNa rasa. Apart from kritis we also find padams composed in this raga.

Some well known compositions in this raga are ‘TuLasi brōva’ and KaruNā jaladhe’ by Sri Tyagaraja, ‘SaraguNa pālimpa’ by Poochi sreenivasa Iyengar and ‘Bhāvamulōna’ by Sri Annamacharya.
Theme suitable for developing Neraval and Kalpana Swaras:

i. The anupallavi section – *shēshashayana Shankha BhūshaNa* and, also

ii. the latter half of the charaNa – *purandaranuta Purushottama* is suitable for developing *Neraval* and *Kalpanaswaras*.

iii. The first line of the *pallavi* can be taken up for developing *Kalpanaswaras*.

Places in the composition where one can suitably halt:

i. In Anupallavi: one can comfortably halt at:

*Shēshashayana Shankha BhūshaNa*……as the halting swara is a Tāra sthāyi Shadja;

ii. In CharaNa : *paramapurusha parandhāma padmāvathi RamaNa* …..where the halting swara is a Tara Shadja; and also

iii. *purandaranuta purushottama* …….where again, the halting swara is a Tara sthāyi Shadja.

The starting Note: The composition starts in the Tāra sthāyi shadja:

$;.... | ŠŠND | P P |
She... | sha.. | cha la |

Interestingly, the starting note is also a swarakshara. Other known compositions starting with the same note in kedaragowla are ‘O Jagannatha’ by Sri Tyagaraja and koluvudi Bhakti by Sri Annamacharya.

Rhetorical and prosodic beauties in the composition:

Graha:
The composition starts in Sama (even) Graha. ie..the composition and the TāLa start simultaneously. *pallavi, anupallavi* and *charaNa* are all in the Sama Graha.

Chitteswara:
The Chitteswara, comprising of six *avartas*, is beautifully planned. It is
constructed in such a way that the first line can be repeated after two āvartas and the second line can be repeated after four āvartas. The chitteswara portrays the Raga Bhava well. There are Madhyasthaayi and Tarasthaayi Prayogas in it. The chitteswara is also adorned with makuta.

- **Makuta:**
The makuta is skillfully prepared by the composer. It is short and contains three āvartas:

\[
śṛṅgrŚŚ'ndp | mpndpPPmgr | srmgrSRmpn
\]

Parallel swara patterns can also be seen in the above swaras of the mukuta.

- **Prāsa:**
  i. **Antyaprasa:** as in the last letters of the two lines in anupallavi:

  \[
  shankhabhūshaNa and sankataharaNa
  \]

  also in the last letters of the first and the third lines of charana:

  \[
  parandhāma and purushōttama
  \]

  ii. **Yati Prasa:** We see YatiPrasa in sub-sections of anupallavi:

  \[
  Shēshashayana Shankha BhūshaNa and VenkataramaNa Sankata HaraNa
  \]

- **Swarākshara:**
The composition is beautified by the use of Swaraksharas in various sections of the kriti.

  i. The very first two notes of the composition are swaraksharas:

  \[
  Š ;.... | śnd | P  P  |  
  She....|sha.. | cha la |
  \]

  ii. The last sangati in the pallavi: Tara Shadja as in:

  \[
  Ṛṁ ġ | Ṛ  m'g | ŭ  Š  Š |  
  shan | kha bhu | sha Na
  \]
iii. In Anupallavi: Here, ‘sha’ is a swarakshara again

\[ \text{\textit{śndmpn |}} \]
\[ \text{Shri |,Ven|ka |te.Sha…… |} \]

iv. In CharaNa: The starting note of the Charana is also a swarakshara:

Panchama as in :

\[ \text{p m | g r |gs |} \]
\[ \text{para | mapu |rusha |} \]

where ‘sha’ in ‘purusha’ is also a swarakshara.

v. Panchama again as in:

\[ : ; P | pśnd | M M \]
\[ ‘Pad’ | ma… | vati Ramana \]

**Third speed phrases in Sangatis:**

We find sanngatis with third speed phrases in the pallavi:

\[ \text{mpDndPdp mgrgS |} \]
\[ \text{va.................... sa |} \]

**Repetition of words in the beginning of pallavi and anaupallavi:**

\[ \text{Shēshāchalavāsa and Shēshashayana} \]

❖ **Mudra:**

Kshetra mudra ‘Trimakuta’ is being incorporated in this Kriti.

******
Kriti-4. Prasanna Pārvati

Raga- Bilahari.

TāLa- ādi.

Pallavi

prasanna pārvati prashānta mūruti
vipanna janaranu rakhisau tāye

Anupallavi

mādhavasōdari manjuLa vāgjhari
mangaLāngiyaru pūjiparu ninna

Charana

neelakanTana pattada rāNi
nigamāgama sanchāriNi
ghañalōleGhana shyāmalavēNi
garaLapurīshwari trimakutavāsanute

Meaning of difficult words:

vipanna janaranu- Those who are in great trouble

shyāmalavēNi- one with a dark plait

GaraLapuri –Nanjanagud, a place close to Mysore where Lord Shiva is the deity.

Garalapureeshwari- She who resides in Garalapuri(Nanjangud)-Goddess Parvati

Trimakutavāsanute- Goddess parvati is also the deity at the Agastyeshwara temple at Trimakuta (Tirumakudalu), the birth place of Chowdaiah.
Connotation:
This is a simple and crisp composition on Goddess Parvati. The composer pleads to the Goddess, using various adjectives, to protect those who are in trouble.

Analysis:
This is a composition in Kannada. The recording of Chowdaiah’s playing this composition is available. The crisp tempo of the composition makes it a pleasant rendering. The sancharas in all the three octaves can be found throughout the composition.

❖ The Raga chosen:
Bilahari is a janya of the 29th mela Dheera Shankarabharana. It is an audava-sampoorna raga. While the ārohana has five notes, the avaroḥaṇa is complete with all the seven notes.

- ārohaṇa: S R 2 G3 P D2 Š |
- avaroḥaṇa: Š N3 D2 P M1 G3 R2 S |

Swaras occurring in the raga are Chatushruti Rishabha, Antara Gandhara, Shuddha Madhyama (only in avaroḥaṇa), Panchama, Chatushruti Dhaivata and KākaLi Nishāda. Occasionally, Kaishiki Nishada is used as anya swara (alien note). This makes the raga a Bhāṣāṅga raga. Generally, Kaishiki Nishāda is used only in sanchārās such as:

P D2 N1 P D2 P

The sanchara is a beautiful one and makes the raga soulful. Bilahari is a morning raga. Veera rasa is attributed to this raga.

Some well known compositions in this raga are ‘Sri Chāmundēshwari’ by Sri Mysooru Vasudevachar, ‘paridānamicchite’ by Sri Patnam Subramanya Iyer and ‘Tolijanmamuna’ by Sri Tyagaraja.
Theme suitable for developing Neraval and Kalpanaswaras:

i. The starting line of anupallavi: \textit{Mādhavasōdari manjuLa vāgjhari\text{ī}}s suitable for neraval.

ii. And also, the latter part of the charana:\textit{gānalōle ghanashyāmalavēNi}

iii. The starting line of the composition i.e. ‘Prasanna Parvati’ can be taken up for swarakalpana.

Places in the composition where one can suitably halt:

i. In pallavi: Prasanna pārvati prashānta mūruti…………..as the halting note is a panchama, which is the nyasa swara of the raga.

ii. In anupallavi: \textit{Mādhavasōdari} …………as the halting swara is a Tara shadja.

iii. In charana: \textit{nigamāgama sanchāriNi}………as the halting swara is a panchama. Also, \textit{gānalōle} ……………as the halting swara is a Tāra shadja again.

Rhetorical and prosodic beauties in the composition:

The Starting note:
The composition starts in Tārasthāyi shadja. ‘Shree chamundeshwari’, of Mysore Vasudevacharya, ‘Tolijanma’ of Tyagaraja are the other known compositions starting with the same note.

Sangatis:
The pallavi of the kriti and the anupallavi have two sangatis each, which portray the Ragabhava. The second sangati in the pallavi has third speed phrases:

\texttt{ squadronP _ pdn pmgR } | 

\texttt{ prasanna par vati } |
So also the second sangati in the Anupallavi:

\[ \text{madhava sōdari} \quad \text{man} \ldots \quad \text{ju La} \quad \text{vag jha ri.} \]

In the last sangati of the pallavi, the phrase

\[ \text{ṛśn dr. śn} \quad \text{dgmg rgpd} \]

\[ \text{Rak.ḥisau} \quad \text{tā.... ye.....} \]

is more suitable for instrumental music.

- **Graha:**
  The composition starts with Samagraha, i.e., the *pallavi* is in samagraha. But the *anupallavi* and *charana* are in vishamagraha. They start with two aksharas after the Tala.

- **Chitteswara:**
  This kriti is also adorned with a chitteswara comprising of two *avartas*. It is short and crisp. It is decorated with a makuta. The set of swaras-ṣṛṅḡŚ, pdśP, sṛṅŚ, in the chitteswara of this composition is also found in the chitteswara of ‘Rā rā ṛājīvalōchana’ by Sri Mysooru Vasudevacharya, who was a contemporary of Chowdaiah. That the compositions of Mysore Vasudevachar were already in vogue and were popular during his own time is evident.

- **Makuta:**
  The makuta is short and effective. It starts in the middle of the third avarta and is planned for eighteen aksharas- three sets of six aksharas: ṣṛṅḡŚ, pdśP, sṛṅŚ, Rgpd

- **Prāsa:**
  i. Antya prasa is seen being employed as in all the four lines of the *charana*:
NilakanTana pattada rāNi
Nigamāgama sanchāriNi
Gānalōle ghanashyāmalavēNi
garaLapurishwariTrimakutāvāsini

ii. Adiprasa is seen as in :NilakanTanapattada rāNi and Nigamāgama
sanchāriNi

❖ Swarākshara:

i. As in the pallavi:where Sa is aswarakshara:

\[
\begin{array}{c}
d \ g \ \dot{\ i} \ \dot{\ s} \\
ra.....khsau | tāye
\end{array}
\]

ii. As also in the anupallavi ,where ‘so’ in sodari is a swarākshara again:

\[
\begin{array}{c}
\ P, \ p \ D \ $ \ $ \ $ \\
madhava sodari
\end{array}
\]

iii. In charaNa:

\[
\begin{array}{c}
pP; \ pP; | \ Pdrşndp; \ gP mG Rmgrşnd \\
neelakanTana | pa.ttada raaNi nigmā gamasān | chariNi
\end{array}
\]

where, pa is a swarākshara in pattadarani and ma is a swarākshara in
nigamāgama

iv. Also in:

\[
\begin{array}{c}
ganalo|le Ghanalole | ghana | shyamala | ve...Ni......
\end{array}
\]

❖ Yati :

i. As seen in the repetition of the letter ‘m’ in anupallavi :

\[
\begin{array}{c}
madhavasodarimānu|LabhaashiNi MangaLangiyyaru
\end{array}
\]

ii. As also in charana :Gaanalo|le Ghanashyamalaveni garaLapureeshwari
Mudra:
Kshetra mudra ‘GaraLapureeshwari’ is being incorporated in the Kriti. GaraLapuri is the other name of Nanjanagud which is believed to be the abode of Lord Shiva and his consort Parvati.
Kriti-5. Prasanna GaNapate

Rāga- Bahudāri
TāLa- rūpaka

Pallavi
prasanna gaNapate pāhi

Anupallavi
pashupatiśuta
vasugaNapūjita varaprada

Charana
praNavarūpa krishNapingāksha
Vakratunda Vināyaka
Purandarādi surasēvita
Trimakutakshētra paripālita

Meanings of difficult words:

Pashupatiśuta- son of Pashupati- Lord Eeshwara, who is Pashupati-seigneur of Nandi

vasugaNapūjita- one who is worshipped by Vasus

praNavarūpa- the incarnation of the sacred syllable ‘Om’

krishNapingāksha- one who is dark brown in color (as he has the face of an elephant)

vakratunda- he who has a pronounced belly

Vināyaka- remover of obstruction
Purandarādi suraśēvita - he who is served by the deities and Purandara
paripālita- he who protects

**Connotation:**

This is indeed, a simple Sanskrit composition. Lord Ganapati is invoked in this composition. The composer pleads to Lord Ganapati with the above adjectives to protect him.

❖ **The Characteristics of The Raga chosen:**

The raga chosen for this composition is Bahudari. Bahudari is a janya of the 28th melakarta Hari Kambhoji. It is a shadava-audava raga. That is, it has six swaras in the ārōhaNa and five in the avarōhaNa. The ārōhaNaand avarōhaNa of the raga are,

- ārōhaNa: S G3 M1 P D2 N2 Š |
- avarōhaNa: Š N2 P M1 G3 S |

The swaras occurring in this raga are shadja, antara gandhara, shuddha madhyama, panchama and kaishiki nishada. Antara gandhara and chatushruti dhaivata are the jeeve swaras and nyasa swaras of the raga. It can be sung at all times.

‘Brōvabārama’ by Sri Tyagaraja is a well-known composition in this raga.

❖ **The starting note:**

The composition starts with Madhyasthayi panchama.

The starting note p is also a swarakshara as is noted in many other compositions of Chowdaiah.

❖ **Theme suitable for developing neraval and kalpanaswaras:**

The two lines of anupallavi and also the last two lines of the charaNa are suitable for developing neraval. The starting line of the pallavi, anupallavi and CharaNa are suitable for kalpanaswaras.
Places in the composition where one can comfortably halt:

i. in the composition one can halt at:

\[
\text{prasanna Ganapate………where the halting note is a madhyasthayi gandhara which is a nyasa swara of the raga.}
\]

ii. Also, the starting line of \textit{anupallavi} ending in Tarashadja-pashupatisuta……..

iii. Also, \textit{Purandaraadi surasevita}…………… ending in Tarashadja again in the latter half of the \textit{charana}.

Rhetorical and prosodic beauties in the composition:

Graha :
The kriti is in samagraha. The pallavi, the anupallavi and the Charana are in Samagraha.ie..the composition and the Tala start together.

Prāsa:

i. \textbf{Adiprasa} : The first letter of the first word of the Pallavi, the anupallavi and the Charana are the same: \textit{prasanna GaNapate, Pashupateesuta, PraNavaroopa}

ii. \textbf{Dwiteeyaakshara prasa} : The second letter of the beginning word of the pallavi-‘prasanna’ and that of the anupallavi ‘pashupati’ are the same.

iii. \textbf{Antyaprasa} : occurs in the last two lines of the Charana :\textit{Purandarādi surasēvita} and \textit{Trimakutakshētra paripālita}

Swarākshara :

i. The starting note itself is a swarakshara: where pra(p) is a swarakshara.

\[
\text{p m | g s | g m |G, prasa | nna ga Napa | te}
\]
ii. Also in the last part of the anupallavi: where ‘shu’ and ‘su’ are swaraksharas.

\[ \text{ŚŚnpd} | \text{ŚN} | \text{Ś}, \]

pashupati..... | su... | ta

iii. In charana where ‘ga’ is a swarashaara.

\[ \text{G} | \text{G gp} | \text{mG S} | \]

Kri | shna pin | gaksha |

❖ yati :
  i. as in the repetition of the letter ‘v’ in anupallavi: vgsugaNapūjita varaprada
  ii. in Charana:vakratunda vināyaka

❖ Mudra :
Kshētramudra ‘Trimakuta’ is being incorporated in this composition.

*****
Kriti-6.  Shambhō Shivashankara vibhō

Rāga- ShubhapantuvarāLi

TāLa- Rūpaka

**Pallavi**

shambhō shīva shankara vibhō  
chandrāshēkharā pāhi prabhō

**Anupallavi**

umāpati kumārajanaka  
kumbhasambhava munisthāpita

**Charana**

gangā garvabhanga maha  
linga shNRngī BhNRngī vinuta  
tripura madana Trilōchana  
trimakuta kshētra paripālana

**Meaning of difficult words:**

*Shambho*: The benevolent one  
*shīva*: kind, benign  
*shankara*: the beneficent  
*vibhō*: Lord, ruler  
*chandrāshēkharā*: one who has the moon on his crest  
*umā pati*: master (husband) of Uma (Parvati)
kumāra janaka : father of kumara (Shanmukha)

kumbha sambhava : being produced from a pitcher. (the story of the installation of Lord Agastyeshwara by sage Agasty is referred to here.

Munishṭāpita: The installation of the idol of Lord agastyashwara at Tirumakudu is remembered here.

Gangā Garva Bhanga: he who destroyed the ego of Ganga

shringi– horned animal (Nandi)

Bhringi- An attendant of Shiva

vinuta – The Respected one

Tripura Madana: conqueror of Madana (god of love)

Trilōchana: one has three eyes

Trimakuta kshētra paripālana: protector of Trimakuta (Tirumakudalu)

Connotation:

A Sanskrit composition on lord Shiva. The composer uses various adjectives in praise of the Lord.

Analysis

• Characteristics of the Raga chosen:
Raga ShubhapantuvarāLi is aptly chosen for the karuna rasa of the composition. Shubhapantuvarali, called Shivapantuvarali by Muttuswami Deekshitar and Todi in Hindustani style is the 45th Melakarta. Its ārōhana-avarohana structure (ascending and descending scale) is as follows.

- ārōhaNa: S R1 G2 M2 P D1 N3 Š |
- āvarōhaNa: Š N3 D1 P M2 G2 R1 S |

This scale uses the notes shadja, shuddha rishabha, sadharana gandhara, prati madhyama, panchama, shuddha dhaivatha and kakali nishadha. It is a karuNa rasa pradhāna raga. This is an evening raga.
‘EnnāLu oorake’ by Sri Tyagaraja, Sri SatyanarayanaNa by Sri Muttuswami deekshitar and ‘ManōnmaNi mandahāsini’ by sri Muttiah B jagavat ar are some of the known compositions in this raga.

❖ The Starting Note:
The composition starts with Madhya sthayi Panchama.

❖ Theme suitable for developing neraval and kalpana swaras:
  i. The latter part of the charaNa –Tripura madana Trilōchana and Trimakuta kshētra paripālana is suitable for neraval and kalpanaswaras.
  ii. The starting of the Pallavi, anupallavi and CharaNa are suitable for kalpanaswaras.

Places in the composition where one can comfortably halt:

One can suitably halt at:
  i. Umapati kumaranak.… as the halting note is a Tara Sthayi shadja.
  ii. Tripuramadana trilōchana….as the halting note is a tara shadja again.

Rhetorical and prosodic beauties in the composition :

❖ Graha :
The composition starts in sama graha. The Pallavi, Anupallavi and the Charana are all in sama graha.ie. The composition and the tala start together.

❖ Sangatis :
The pallavi is developed with three beautiful sangati-s which bring out the mood of the Raga. The third sangati in the pallavi includes third speed phrases:

\[
\text{dnSṛ} | \text{ndpm} | \text{gr S} |
\]

sham | bho.. | shiva|
Prāsa:

i. Adi Prasa is seen the last two lines of the charana: \textit{tripuramadana} \textit{trilochana} and \textit{trimakutakshetra paripalana}

ii. Antya prāsa is seen as in: the first two lines of the pallavi:

iii. \textit{shambho} and \textit{shivashankara vibhochand}

\textit{rashekhara pahi prabho};

and also in the last two lines of the charana:

 tripuramadana Trilochana and

Trimakuta kshetra Paripalana

iv. Yati Prāsa: As seen in the subsections of the Charana:

 tripuramadana Trilochana and

Trimakuta kshetra Paripalana

Yati:

i. Repetition of the letter ‘sh’ in: \textit{shambho shiva shankara}

ii. The repetition of the letter “ga” in the lines: Ganga garvabhanga mahaand Linga shRngi BhRngi vinuta

iii. Repetition of ‘tri’ in the lines: \textit{tripuramadana trilochana} and \textit{trimakuta kshetra Paripalana}

Swarākshara:

i. In pallavi: where pa in pahi and ‘pra’ in ‘prabho’ are swaraksharas.

\begin{align*}
P & \mid p_\text{pm} \mid g_\text{grmg} \\
pa & \mid hi \text{ pra} \mid \text{bho} \ldots \\
\end{align*}

ii. In charaNa: where the first two letters ‘ganga’ are swaraksharas.

\begin{align*}
G; & \mid G; \mid G_\text{pm} \mid GrgrR \mid S \ S; \mid \\
gan & \mid ga \mid \text{garva} \mid \text{bhan} \mid \text{ga maha} \mid
\end{align*}
Parallel swara patterns: Parallel swara patterns are seen as:

In pallavi:

srgrG  mpdpD

Mudra:

Kshetra mudra ‘Trimakuta’ is being incorporated in this composition.

*****
Kriti-7. Devi shrī Chāmundēshwāri

Rāga- Sāveri
TāLa- Adi

Pallavi

dēvi shrī chāmundēshwāri
kripākarishankari

Anupallavi

dēvi manōhari gauri parātpari
mārajanaka sahodari gauri
mahābala girinīvāsini amba

Charana

mahishāsuramardini amba
mahābalēshwara mahitē devi
rājarāja jayachāmarājēndra
pūjite trimakuta kṣhētravāsanute

Meaning of difficult Words:

Kripākari - one who is filled with compassion (for her devotees)
Shankari- consort of Shankara
Manōhari- she who has bewitching beauty, attractive
Parātpari- Supreme Goddess
Mārajanakasahōdari- sister of Manmatha’s father (Vishnu)
Mahābalagirinīvāsini- she who resides in the Mahabala hill.
Mahābaleshwaramahite – Respected Goddess of Mahabaleshwara.

**Connotation:**

This is a Sanskrit composition on Goddess Chamundeshwari at Mysore. The composer invokes the Goddess with various adjectives.

The composer describes her as the Supreme Goddess, as the Goddess of Mahabaleshwara, as a Goddess who is compassionate, as the one who has bewitching beauty and as the sister of Vishnu. Words like Kripakari express the Karuna rasa in the raga.

**Analysis:**

- **The Characteristics Of The Raga Chosen:**

  This composition is in Raga Saveri, which is a Rakti Raga. Another composition ‘Shankari Shankuru’ also on Shankari by Sri shyamashstri in the same Raga can be remembered here.

  This raga is a janya of the 15th melakarta Mayamalavagowla. This raga brings out Karuna Rasa ie..it brings mood of pity.

  This raga is an Audava-Sampurna Raga (five notes in the ascending scale and seven notes in the descending scale).

  - ārōhaNā: S R1 M1 P D1 Š |
  - avarōhaNā: ŠN3 D1 P M1 G3 R1 S |

  The notes are shadja, shuddha rishabha, shuddha madhyama, panchama and shuddha dhaivata in ascending scale and kakali nishada, shuddha dhaivata, shuddha madhyama, antara gandhara and shuddha rishabha in descent. This is a morning raga. Rishabha, dhaivata and madhyama are jeeva swaras.

  Some well-known compositions in this raga are ‘Shântamulēka’ by Sri Tyagaraja and ‘Durusuga’ by Sri Shyama Shastri.
❖ **The starting note:**
The composition starts with Tarasthayi Shadja. The very starting note is filled with *bhāva* and creates the *bhakti* mood of the composition. One other composition among the known compositions in Sāveri that starts with Tārasthayi shadja is ‘Sri Rajagopala’.

❖ **Themes in the composition suitable for developing neraval and kalpanaswaras:**
The first two lines of the anupallavi:

\[ \text{devi manōhari gauri parātpari and mārajanaka sahōdari gawri} \]

are suitable for developing neraval and kalpanaswaras

**Rhetorical and prosodic beauties in the composition:**

❖ **Graha:**
The composition starts in sama graha. The composition and the tāLa start together at the same time. The *pallavi, anupallavi* and the *charana* are all in samagraha.

❖ **Prāsa:**

**Antya prasa** is seen in: The two lines of Pallavi:

\[ \text{devi sree chamundeshwarikripakari shankari;} \]

and also in anupallavi:

\[ \text{devi manōhari gauri parātpari and mārajanaka sahōdari gawri} \]

❖ **Yati Prāsa:**

i. as seen in the letter ri in: devi sreechamundeshwarikripakarishankari

ii. Also in anupallavi: \[ \text{devi manōhari gauri parātpari and mārajanaka sahōdari gawri} \]

❖ **Swarākshara:**

As seen in: The last part of charaNa-
Sangatis:
The pallavi has three sangatis and the first line of the anupallavi has two sangatis, all of which bring out the essence of the Raga.

And also, the starting lines of the charaNa: Mahishaāura mardini amba and Mahābalēsdwara Mahite Dēviare suitable for neraval and kalpanaswaras. The beginning of the pallavi can be taken up for Kalpanaswaras.

Gamaka:
The raga is a sarvaswara gamaka varika raga. Gamakas are implemented in every Sangati of the composition, bringing out the rasa of the raga. As the swaras R,G and D are invariably sung /played with gamaka in this raga, all the halting swaras with these two notes are with gamaka, thereby bringing out the emotion of the raga.

Yati:
Seen in the the first two lines of Charana:

Mahishāsura mardini amba and

Mahābaleshwara mahite Devi

Repetition of the first word in the pallavi and anupallavi:

dēvīshri chāmundēshwari and
dēvimanohari gauri parātpari;

Mudra:
Two mudras are incorporated in this composition:

i. Kshetra mudra- Trimakuta and

Kriti-8.  देवा देवा श्री देवा सेनेशा

Rāga- Dhanyāsī
TāLā-ādi

Pallavi

dेवा देवा श्री देवा सेनेशा
dिनाजनावना दानवा मर्दाना

Anupallavi

नागरुपाधरा नागाजकुमारा
नाराददिमुनि वंदिता चराना

Charana

श्री शराव्यनाभा मान्त्रा सदान
शंकरानांदनां शादानां
कलियुगावरादा वरादा करावेलायुधा
त्रिमकुतावासानुता तिरुचंदुराने

Meanings of difficult Words:

Dīnajanāvana- protector of those in misery
dānavamarrdana-destroyer of the demon

nagajakumāra- son of the mountaineer(who is Shiva)

sharavaNabhava- he who remains in the spell ‘sharavaNabhava’ (born in a thickest of reeds)

shankaranandana- son of Shankara

Shadānana- one with six faces
kaliyuga- he who is ready to fulfill the prayers of the age of kali

kara velayudha- he who has the weapon in his hand.

**Connotation:**

Is a Kannada composition on Lord Shanmukha. The composer invokes the Lord with the adjectives mentioned above. This composition is played by Chowdaiah himself with R.K. Venkata Rama Shastri, the recording of which is available.

**Analysis:**

- **The Characteristics Of The Raga chosen:**

Natikuranji, one of the traditional Ragas is chosen for this composition.

It is the janya of Raga 28th Melakarta Harikambhoji. The ārōha Na and the avarōha Na are as follows:

- ārōha Na: S R2 G3 M1 N2 D2 N2 P D2 N2 Š | |
- avarōha Na: Š N2 D2 M1 G3 M1 P G3 R2 S | |

The swaras occurring in this raga are- shadja, Chatushruti Rishabha, Sadhara Na gandhara, Shuddha Madhyama, Panchama, Chatushruti Daivata and Kaishiki Nishada. This is a raki raga. Is an evening raga. It denotes Karu Na and Bhakti rasas.

Some well-known compositions in this raga are ‘Budham āshrayāmi’ (navagraha) by Sri Muttsuswami Deekshitar, ‘Māyamma’ by Sri shyama Shastri and ‘māmava sada varade’ by Sri Swati Tirunal.

- **The starting note:**

Like many other known compositions like Mayamma and Mamava sada Varade, this composition starts with the swara ’m’, which is the jeevaswara of the Raga.
Places suitable for neraval and kalpanaswaras:

i. The starting line of the *pallavi* is suitable for kalpana swaras. The starting line of the *anupallavi* is suitable for neraval and kalpana swaras:

\[ \text{nāgarūpadhara nagajakumāra} \]

ii. The latter half of the *charana*: *kaliyugavarada varada karavēlāyudha* and *trimakutacāsanata tiruchendūrane* are also suitable for neraval and kalpanaswaras.

Places in the compositions where one can suitably halt:

As the gandhara is always sung with *gamaka* in this Raga, one can comfortably halt at ‘Devā Senesha.’ in the *pallavi*. One can also comfortably halt after the first word of the *anupallavi*—Nagaropadhara’ and also after the line ‘Kaliyugavarada….’in the *charana*.

Rhetorical and prosodic beauties in the composition:

Graha:

The composition starts in *samagraha*. i.e., the composition and the tala start simultaneously. The *anupallavi* and *charana* are also in *samagraha*.

Sangatis:

The *pallavi* is rich with *sangatis* which bring out the Ragabhava effectively.

Prāsa:

i. *Adiprasa* is seen as in the first word of the first two lines of the *charana*:

\[ \text{Shri sharavaNa bhava….and Shankaranandana …} \]

ii. *Antyaprasa* as seen in the last words of the first lines of the *charana*:

\[ \text{……..mantrasadanaand} \]
\[ \text{………..shadaanana} \]

Yati:

i. As in the letter *d* in pallavi:*dēva dēva shri dēva sēnēshadinajanaṇāvana dānava mardana*
ii. So also the letter n in anupallavi:

nāgarūpadharanagajakumāranāradādimuni vandita charana and also

iii. the letter k in the latter part of the charana:

kaliyugavaradakaravelayudha

❖ Mudra:
The kshetra mudra ‘Trimakuta’ is used in this kriti.

*****
Kriti-9. Kātyāyini kalyāNi

Rāga- KalyāNi
TāLa- Trshra ēka

Pallavi
Kātyāyini KalyāNi
Kāvave Jayachāmarājuni

Anupallavi
Kārivarada sahōdari

karuNinchutakide samayamu

CharaNa
kāmavairi RāNi nādu
kashtamu tolagimpavamma
pālumāli kElanamma
patitapāvani
trimakutēshwari amba
pūrNamangaLe Kāmākshi

Meanings of difficult words:
Kātyāyani : She who belongs to the kinship of sage Katayana
kalyāNi : She who is auspicious, who bestows well-being
kāvave- please protect
karivaradasahōdari : Siter of Ganesha- Bhadra KaLi.
karuNinchutakide- have mercy
**Connotation:**

This is a Telugu composition. That Chowdaiah was well-versed in Telugu also is evident in this composition. This composition is in praise of Goddess Parvati. The composer herein pleads to Her to put an end to his troubles and to protect His Highness King Jayachamaraja Vodeyar.

**Analysis:**

❖ **The Characteristics Of The Raga Chosen:**

Kalyāṇi suits the mood of the raga most for this kriti. The tempo of the kriti is crisp and lively.

Kalyāṇi is the 65th melakarta. It is considered as an auspicious raga. The ārōhaNa and avarōhaNa of the Raga are as follows:

- ārōhaNa- S R2 G3 M2 P D2 N3 Š|
- avarōhaNa- Š N3 D2 P M2 G3 R2 S|

The swaras in this Raga are Shadja, Chatushruti Rishabha, Antara Gaandhara, Prati madhyama, Panchama, chatushruti daivata and kākaLi nishāda. Gandhara and Rishabha are nyasa swaras.

There are numerous compositions in this raga. ‘Eesha pāhi mām’, ‘Nidhijāla sukham’, ‘Sundari nee’, and ‘Etavunnara’ by Sri Tyagaraja and ‘Himādrisute’ by Sri Shyama Shastri to mention a few.

❖ **The starting note:**

The composition starts with Gāndhara which is one of the jeevaswaras of the Raga. It is also a swarakshara. The other compositions starting with the
same note in KalyāNi are Etavunnara, Kamalāmbām Bhajare and Kailāsapate.

- **Places suitable for neraval and kalpanaswaras in the composition:**
The starting part of the anupallavi and the beginning and latter part of the Charana are suitable for developing Neraval. The beginning of the pallavi portion can be taken up for Kalpanaswaras.

**Rhetorical and prosodic beauties in the Composition:**

- **Sangatis:**
This composition is rich with sangatis that beautify the composition. Chowdaiah seems to follow Sri Tyagaraja in this. The Pallavi has six sangatis. The anupallavi and the latter part of the Charana also have sangatis.

The fourth sangati in the pallavi has third speed phrases:

srgrsrn S  R  r |
kal.......yaNi |

- **Graha:**
The composition is in samagraha. i.e., the composition and the tala start simultaneously. The anupallavi and charana are also in samagraha.

- **Prāsa:**
  i. **Adi prasa** as seen in the first word of the Pallavi, anupallavi and the Charana: _katyayini kalyani, Karivarada sahodari_ and _Kamavairi rani nadu_ respectively

  ii. **Antya Prasa** as in these phrases: _Katayini kalyani, Kāvave_  
      _jayachāmarājuni_

- **Swarākshara:**
  i. The starting note itself is a swarakshara: where ‘ka’ is a swarakshara.

    G,mP    G, r S
    ka…   tyayini
ii. again the second word in the pallavi :where again ‘ka’ is a swarakshara;

\[ grsn \ s R \ r \]
\[ kal… .yani \]

iii. and again, The first letter ‘ka’ and the last letter ‘n’ are swaraksharas.

\[ G; N d P; p \ p \ P; P \ pmgrnr \ | \]
\[ kaava \ ve jaya chama ra \ ju nj | \]

\[ \checkmark \ yati : \]
Yati is seen throughout the compositions in all sections:

\[
\begin{align*}
\text{Katyayini kalyani} \\
\text{kavave jayachamarajuni} \\
\text{karivarada sahodari} \\
\text{karuninchutakide samayamu}
\end{align*}
\]

and in charana:

\[
\begin{align*}
\text{kamavairi rani nadu} \\
\text{kashtamu tolagimpavamma}
\end{align*}
\]

\[ \checkmark \ Mudra : \]
The composer has brilliantly incorporated three mudras in this composition:

i. Kshetra mudra, Raga mudra and Poshaka mudra.

ii. kshētra mudra- Trimakutēshwari

iii. Rāga mudra- in pallavi- kalyāNi

Kriti-10. Nanjundēshwara Mām pāhi

Rāga- Abhēri
TaLa-ādi

Pallavi

Nanjundēshwara mām pāhi shankara

Anupallavi

Nandivāhana nāgabhūshaNa
nārāyaNi manamōhana

Charana

namah Shivāya mantrasadana
jayachāmarāja vamshavardhana
GaraLapuri kshētra paripālana
Trimakutavāsa vinuta charaNa

Meaning of difficult words:
nanjundēshwara- Eeshwara, who consumed poison
nandivāhana- one who has the Nandi as his vehicle
nagabhūshana- he who is adorned with the Serpent
narayāNi manamōhana- he who is the beloved of narayani
jayachāmarāja vamshavardhana- he who is the cause for the Wodeyar dynasty to flourish
GaraLapuri kshētra paripālana- He who protects Garalapuri (The other name for Nanjangud)
Trimakutavāsa- he who resides at Trimakuta

Connotation:

A Sanskrit composition. The composer prays to Lord Shiva with all the adjectives mentioned above to protect him.

Analysis:

- The Characteristics of The Raga Chosen:

  Abhēri is a popular raga in Karnataka classical music that suits the Bhakti mood most aptly. It is because of the popularity of the raga that this raga has been extensively used in music. It is the janya of the 22nd Kharaharapriya. Bhimpalas in Hindustani resembles this raga. Abheri is an Audava-Sampoornaraga. Its ārōhaNa-avarōhaNa structure (ascending and descending scale) is as follows:

  - ārōhaNa: S G2 M1 P N2 Š |
  - avarōhaNa: S N2 D2 P M1 G2 R2 S |

  (Chathusruthi Rishabha, Sadharana Gandhara, Suddha Madhyama, Chathusruthi Dhaivatha, Kaisiki Nishadha apart from shadja and panchama). Gāndhāra and Nishāda are jeeva swaras.

  This raga has also been extensively used in film songs, and in light music.

  ‘nagumōmu’ by Sri Tyagaraja is a popular composition in this raga. ‘Bhajare Mānasa’ by Sri Mysooru Vasudevacharya is also well known.’

- Places in the composition suitable for developing neraval and Kalpanaswaras:

  i. The two lines of the Anupallavi are suitable for developing neraval and kalapanaswaras: Nandivāhana nāgabhūshaNa and nārāyaNi manamōhana

  ii. The starting line of the pallavi can also be taken for kalpanaswaras.
• **Places in the composition where one can suitably halt:**
  i. One can suitably halt after the very first word in the composition, viz. \textit{nannajundeshwara}……..
  ii. \textit{nandivahana nagabhushana}…….in anupallavi and
  iii. \textit{garaLapurikshetra paripalana}……..in charana.

**Rhetorical and prosodic beauties in the composition:**

• **Graha:** The composition is in vishama graha. It is set to three aksharas after the tala begins. The anupallavi and charana are also set to vishama graha.

• **Prāsa:**
  i. \textit{Adi prāsa} is seen as in the first letter of the pallavi, anupallavi and charaNa: \textit{Nanjundeshra, Nandivahana and Narayana} respectively.
  ii. \textit{Antya prāsa} is seen as in the last letters of the words in \textit{anupallavi, nagabhushana and manamohana} and
  iii. also in the last letters of the words in charaNa: \textit{mantrasadana, vamshavardhana} and \textit{paripalana charaNa}

• **Swarākshara:**
  i. Is seen as in the pallavi, where ‘p’ is a swarakshara

\[ P,m \quad pm \quad | \quad pmgrsn \quad | \]
\[ Pa,hi \quad shan \quad | \quad kara..... \quad | \]

  ii. The first letter in the \textit{anupallavi} is a swarakshara: where ‘n’ is a swarakshara again.

\[ N \quad N \quad N; \quad śndp \quad ndpm \quad \text{..........................} \quad nśmṛ Ś,śṁ\]
\[ Nandiva \text{ ha... na} \text{..........................and also, na} \quad \text{ra} \quad \text{yaNı...} \]
\[-\text{where, n’i’ in ‘NárāyaNı’ is a swarakshara.} \]
Yati:
In anupallavi: Nandivahana  nagabhushana  narayani

Mudra:
Two Khetra mudras are being incorporated in this kriti: Garalapuri and Trimakuta. In both these places the deity worshipped is Shiva.
Kriti-11. महामायें बातये

Raga- Saranga

Tala- Mishra Chapu

Pallavi

महामायें बातयेताये

Anupallavi

स्वरवर्णा श्रितिवनुते

लयाप्रिते रसविद्धाते

स्मृतिपूर्ण संगीते

लोकमाते सरस्वतिये

CharanA

मनोभावभावपृणे

पूर्ण पुण्यस्वरूपेदेवी

सरसरागा समविभागे

श्री विशारदा शारदांमे

jayachāmarajēndra Kulamāte vijayadāte

trimakuta nirmāte namaste namaste

Meaning of difficult words:

mahāmāye: Illusory nature of worldly objects personified and identified with Durga (divine power of illusion)

ba- come

tāye : Oh! Mother
Swara varna shruti vinute- one who is respected and praised by Shruti.

layapriit – one who is fond of Laya; One who is pleased with laya (Melting to become one, Dissolve to be one, Merge to become one.

rasavidhāte- she who bestows good appetite (for knowledge)

smruti pūrnā sangīte- she who helps to remember music

lōkamāte- mother of the entire universe

manōbhāva- mentality

bhāvapūrNe : who is full of meaning

pūrnā : she who is complete

puNyaswarūpe: personification of virtues

sarasa rāgā swarūpe- she who is the embodiment of pleasant ragas

vishārade: she who is celebrated

jayachāmarājēndra kulamāte : The deity of JayachAmarAjendra clan

vijayadāte: she who grants victory

Connotation:

A simple kannada composition. The composer invokes the Goddess with the above adjectives.

Analysis:

The Characteristics Of The Raga Chosen:
The raga chosen for this composition is Saranga. This seems to be one of the favorite ragas of Chowdaiah as there is another composition in the same raga. Saranga is derived from the 65th melakarta Mecha kalyani. The ārōhaNa and avarōhaNa of the raga are:

- ārōhaNa : S R2 G3 M2 P D2 N3 Š|
- avarōhaNa: Š D2 P M2 R2 G3 M1 R2 S |
Some well-known compositions in this raga are ‘KaruNa jūda’ by Sri Tyagaraja, ‘AruNāchala nātham’ and ‘Varadarājam upāsmaha’ by Sri Muttuswami Deekshitar.

- The starting note:
The composition starts with madhyasthayi panchama. This is the only known composition in saranga that starts with madhyasthayi panchama.

**Places in the composition suitable for developing neraval:**

i. The starting line of the *anupallavi* is suitable for developing neraval and *kalpanaswara*.

   *SwaravarNa shrtivinuteis* suitable for developing neraval.

ii. The beginning of *pallavi*, *anupallavi* and *charana* are suitable for *kalpanaswaras*:

   *Mahā Maye Bā Tāye Tāye*

   *SwaravarNa shRtivinute*

   *Manobhāva BhāvapūrNe*

- **Places in the composition where one can suitably halt:**
One can comfortably halt after the first line of the *anupallavi*:

i. *SwaravarNa shrtivinute*....(Tarashayi shadja)

ii. *Manobhāva bhāvapūrNe*......(panchama)

iii. * Shrī vishārada shāradāmbe*......... (panchama)

**Rhetorical and prosodic beauties in the composition:**

- **Graha:**
The composition starts in *samagraha* (the composition and the tala start together). The *anupallavi* and *charana* are also in *samagraha*.

- **Madhyamakala Sahitya :**
The last part of the *anupallavi* and *charana* contain *madhyamakala sahitya*:
i. **In Anupallavi:**

   pdpmpmrgmrsgm
   sara.... swa. ti ye.

ii. **In charana:**

   pdpmpmrgmrsgm
   Nama..ste ..........

❖ **Swarākshara:**

i. in anupallavi: where ‘s’ is a swarakshara

   Š, | šndn | P |
   san|gee | te |

ii. in charana :where ‘s is again a swarakshara

   SS RS; S
   sarasaraga .

❖ **Prāsa:**

i. Antya prāsa can be seen as in:

   **swaravarna ShRtivinute**
   **layapîte rasavidhâte**
   **smRtipûrña sangîte**

and also, in the latter half of the charaNa:

   **jayachâmarajêndra Kulamâte vijayadâte**
   **trimakuta nîrmâte namaste namaste**

ii. Yati prāsa:

as in pallavi: mahâmâyê bâtâyê

iii. in anupallavi: shRtivinute rasavidhâte lôkamâte
Mudra:
Kshētra mudra ‘Trimakuta’ and Pōshaka mudra ‘Jayachāmārājēndra’ are being incorporated in this kriti.

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Kriti-12. Sadā padmanābham smarāmyaham

Rāga-Sāranga
TaLa- ādi

Pallavi
sadā padmanābham smarāmyaham

Anupallavi
ādi madhyānta rahitam parātparam
pannagashayanam patita pāvanam

Charana
shankha chakra gadā padma kaustubham
kirīta pitāmbara shōbhita
mukunda nāmakam mōkshadāyakam
mama hridayātmakam trimakutavāsinam

Meaning of difficult Words:
smarāmyaham- smarāmi aham- I medidate upon
ādi madhyānta rahitam – he who has no beginning,….or end.
parātparam - He who is the supreme among the best
pannagashayanam- he who sleeps on the serpent
patitapāvanam- savior of downtrodden
kirīta- crown-
pitāmbaram- dressed in yellow clothes
mōkshadāyakam - he who grants Moksha

mama hridayātmakam - He who dwells in my heart

**Connotation:**

This is a Sanskrit composition on Lord Padmanabha. This is the only known Sanskrit composition on Lord Padmanabha.

**Analysis:**

- **Characteristics of The Raga chosen:**
  The raga chosen for this composition is Saranga. Saranga is derived from the 65th melakarta Mecha kalyani. The ārōhana and avarōhana of the raga are:
  
  - ārōhana: S R2 G3 M2 P D2 N3 Š |
  - avarōhana: Š D2 P M2 R2 G3 M1 R2 S |
  
  In the prayōga ‘rgmrs’, shuddha madhyama occurs. We see sancharas upto tārasthāyi gāndhāra.

- **Places in the composition suitable for developing neraval and kalpanaswaras:**
  i. The beginning of the anupallavi: ādi madhyānta rahitam parātparamis suitable for developing neraval and kalpanaswaras.
  
  ii. mukundanāmakam mōkshadāyakam is also suitable for neraval and kalpanaswaras.
  
  iii. The beginning of the kriti, sadā padmanabham can be used for developing kalpanaswaras.

- **Places where one can suitably halt in the composition:**
  i. after the first line of the anupallavi: ādi madhyānta rahitam.......... 
  
  ii. And also at - mukunda nāmakam..................

- **The starting note:**
  The starting note is a Tarasthāyi shadja. The first four notes are also
swaraksharas:

\[ \text{ś D P m rgm} \quad \text{R:} \]

\[ \text{sa da Padma na} \quad \text{bham smarāmi} \]

**Rhetorical and prosodic beauties in the Composition:**

- **Graha:**
  The composition is in *samagraha*. The *anupallavi* and *charana* also start in *samagraha*.

- **Prāsa:**
  Dwiteeyakshara Prasa: We find Dwiteeyakshara Prasa in *pallavi* and *anupallavi*. The second letter in *sada* and in *Adi* are the same.

- **Yati:**
  We find the incorporation of yati in the repetition of ‘p’ in:
  
  i. *anupallavi*: pannagashayanam patitapavanamand
  
  ii. also repetition of ‘m’ in *charana*: mukundanamakam
      mokshadayakamnana hridayatmakam

- **Swarākshara:**
  We find swaraksharas in the opening of the composition itself.
  
  i. The very first four notes in the composition are swaraksharas:

  \[ \text{ś D P m pmRgmR:} \]

  \[ \text{sada Padma na bham} \]

  ii. Again in *anupallavi*: where three swaras p, t(d) and p are swaraksharas.

  \[ \text{p d p pmrgmpdn} \]

  \[ \text{patita pa..vanam} \]

- **Mudra:**
  Kshetra mudra ‘Trimakuta’ is being incorporated in this *kriti*. 

Kriti-13. Lalitāmbike Mām Pāhi

Raga- Vijayanāgari

TāLa-ādi

Pallavi

Lalitāmbike mām pāhi

Anupallavi

Shivasundari ShRīshubhakari

Trilōka Kushalakari Gowri

Charana

Jagadādi māye sadaye nirapāye
vēdashīrshagēye vimalachāye
Mahimākare madhupachikure

mārāri vinute sarasija madhukari naraharisōdari

Meaning of difficult words:

Lalitāmbike – charming mother

Shubhakari-The auspicious one

Trilōka kushalakari- she who takes care of the three worlds

sadaye- She who is sedate

nirapāye- infallible, imperishable

vēdashīrshagēye- She who is sung by the Vedas
vimala chāye - she who is the reflected image of purity

mahimākare - Great

madhupachikure - She who has a thick plait like a snake

mārārivinute - She who is with Mārāri - the enemy of Manmatha - Shiva

sarasija - lake-born

madhukari - female bee

naraharisōdari - the sister of Narahari

Connotation:

A Sanskrit composition on Goddess Parvati. This is a fairly popular kriti. The sahitya of this composition is composed by Sri Bellave Narahari shastri, the well-known poet and Sanskrit scholar of Chowdaiah’s time. Initially Chowdaiah took his help for composing Sahitya in Sanskrit compositions.

Analysis:

❖ The Charecreristics Of The raga chosen:

A rare raga Vijayanagari is chosen for this composition. There are very few compositions in this raga. Derived from the 59th melakarta Dharmavati, this Raga is a shadava raga - six swaras in the ārōhaNa and six in the avarōhaNa:

- ārōhaNa: SR2G2M2PD2S|
- avarōhaNa: ŠD2PM2G2R2S|

The swaras occurring in the raga are- Shadja, Chatushruti rishabha, Sadharana gandha, pratimadhyama, panchama and chatushruti dhaivata. KaruNa rasa can be attributed to this raga. ‘Vijayāmbike’ by Sri Muttiah Bhagavatatar is a popular composition on this raga.

❖ Places in the composition suitable for developing neraval and kalpanaswaras:

i. The anupallavi portion of the kriti is most suitable for developing neraval: Shivasundari shRtashubhakariTriloka kushalakari Gowri
ii. The beginning of the charana viz., *Jagadādi māye sadaye nirapāye* is also suitable for neraval and kalpanaswaras.

iii. And also the last part of the charana: *Mahimakare madhupachikure.* Further, it is also suitable for neraval and kalpanaswaras.

iv. The beginning of the pallavi can be chosen for kalpanaswaras.

❖ **Places in the composition where one can comfortably halt:**

i. *Shivasundari*—the first word in the anupallavi, the halting swara being Tara shadja.

ii. *jagadādi māye*—the first word in the charana, where the halting swara is dhaivata- jeevaswara and nyasa swara of the raga

iii. *mahimākare*—where again the halting swara is Tara Shadja.

**Rhetorical and prosodic beauties in the composition:**

❖ **The starting note :**

The starting note is Panchama. This is the only known kriti in Vijayanagari beginning with this note

❖ **Graha :**

This Kriti is in Vishama Graha. The composition is in $\frac{3}{4}$ edupu. ie. The composition starts three aksharas after the talastarts. The Pallavi, anupallavi and the charana start in $\frac{3}{4}$ edupu.

❖ **Sangatis :**

The pallavi has two sangatis. The first line of the the anupallavi again has two sangatis and in the Charana the last two lines which are sung in the same manner as the anupallavi has two sangatis.

❖ **Prāsa :**

i. **Antya prāsa** is seen as in the anupallavi: Shivasundari

    Shritashubhakari, Trilōka Kushalakari Gowri
ii. And also in the first two lines and the last two lines of the charana:
Jagadādi māye sadaye nirapāyevedashīrshagēye vimalachāye
and Mahimākare madhupachikuremārāri vinute sarasijabhavahari
naraharisōdari

❖ Swarākshara :
   i. As seen in the anupallavi: where ‘ri’ is a swarakshara

   D. | s..ř... ĝ...ś... | Ŧ,
ShR | tashubhaka | ri ..... ii. And also in the following line where re is again a swarakshara:

   d. | ś | ř | ĝ | Ŧ,
   Ma | dhupa chiku | re ..... iii. And, in another line where s and r are swaraksharas.

   śřś d d ś d p p m | g r s r g m
   Sara | sijabhavahari nara | harisodari.....

❖ Madhyamakāla sāhitya :
The last part of the charana is in Madhyamakala:
sarasija madhukari narahari sōdari |
which enhances the beauty of the composition.

❖ Yāti :
As seen in :Jagadādi māye sadaye nirapāye and vēdashīrshagēye vimalachāye

❖ Mudra :
Mudra ‘Trimakuta’ is not seen in this kriti, as the sahitya for this composition was composed by Sri Bellave Narahari Shastri. We find his ankita’narahari’ in this composition.
Kriti-14. Navanandini NārāyaNi

Rāga- Kharaharpriya
TāLa-ādi

Pallavi
‘navanandini nārāyaNi’

Anupallavi
jayachāmarāja priyapūjini
mahishūra shri samvardhini

Charana
yadurājayōga sanjivini
idu samayavamma guNabhūshini
navanavōnmaNi mām pāhi janani
trimakutapura Shri vāsini

Meaning of difficult words:
navanandini- She who is pleased with Navavarana Pooja
nārāyaNi - Goddess of wealth
Jayachāmarāja priyapūjini - She who is fondly worshipped by His Highness sri Jayachamaraja.
Mahishūra shri Samvardhini- she who killed the demon Mahisha
Yadurāja yōga Sanjivini- Goddess Durga, born in yaduvamsa, who can be reached easily by Rajayoga & who bestows eternal life.
NavanavōnmaNi - She who is a rare jewel
Connotation:
A kannada composition. But most of the composition is in Sanskrit except the words ‘Idu samayavamma’, which alone denotes that this is a Kannada composition. So In a way it can be called a ‘Manipravala’ kriti with two languages. The composer invokes the Goddess with the above adjectives and prays Her to protect him. This composition has been adopted for the film ‘Van’.

Analysis:

The Characteristics Of The Raga Chosen:
The composition is in Kharaharapriya, 22 nd melakarta. The original name of the raga is Harapriya. Prefix ‘khara’ has been added later to derive the number of the Melakarta raga according to The Katapayadi sutra. The swaras occurring in the Sāmagana have later taken the shape of this raga. This is a rakti raga, a traditional and popular raga. The swaras occurring in this raga are Shadja, ChatushrutiRishabha, sadharana gandha, Shuddha madhyama, panchama, Chatushruti dhaivata and kaishiki nishada.

- ārōhaNa : SR2G2M1PD2N2Ș |
- avarōhaNa : $N2D2PM2G2R2S |

The jeeva swaras of the raga are chatushRti Rishabha, ChatusRti dhaivata and shuddha Madhyama. This is a Bhakti Karuna Rasa pradhana raga as this is anapopular raga, there are many compositions in this raga some of them being ‘chakkani raja mārgamu’, ‘Rāma nee samānamevaru’ and ‘Pakkala nilabadi’ by Sri Tyagaraja,

Places in the composition suitable for neraval and kalpana swaras:

i. The last two lines of the composition are suitable for developing neraval and kalpana swaras: navanavōnmaNi mām pāhi janani and trimakuta pura shree vāsini

ii. The pallavi- `navanandini` is suitable for developing kalpanaswaras.
Places where one can suitably halt in the composition:
One can comfortably halt at the following places:

i. Jayachamaraja priya poojini…as the last swara is a Tara shadja

ii. navanavanomaNi mām pāhi janani……as the last swara is a tara shadja again.

Rhetorical and prosodic beauties in the composition:

Graha:
The composition is in vishama graha. The composition starts after three counts from the tala. The anupallavi and charaNa also start in the same edupu.

Sangatis:
The pallavi has three sangatis. The first line of the Anupallavi and the last part of the charana which is sung in the same manner as the anupallavi have two sangatis each.

Third speed phrases can be seen in the sangati of anupallavi as seen in:

\[
pdND; p \quad mpDnd \quad pm
\]
\[
Jayachamra \quad ra........ja..
\]

Prāsa:
Antya prasa is seen throughout the composition: narayani poojini,

samvardhini bhushini janani, vasini

Chitteswara:
The chitteswara is beautifully planned with four avartas. It is woven with beautiful combination of swaras. It is constructed in such a way that each line can be repeated. It has madhyastayi and tara sthayi sancharas. It is also adorned with a makuta.

Makuta:
The chitteswara ends with the makuta: ṚṣṇdN, DpmgM, Grṣṇ
❖ Yati:
In the repetition of the letter ‘n’ in *pallavi* navanandini *nārāyaṇī* (the letter na)

❖ Mudra:
Kshetra mudra ‘Trimakutā’ and Pōshaka mudra ‘jayachāmārāja’ are being incorporated in this composition.

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Kriti-15. Prasanna Seeta Ramachandra

Raga- Todi
TāLa-ādi

Pallavi

prasanna sita Rāma chandra
pāhi pāhi sadguNa sāndra

Anupallavi

gānavishārada kRshNa sthāpita
mahishūrapura paripālita

Charana

dasharathanandana dashashirakhandana
dashadikpālana dharmasamsthāpana
Sīta lakshmaNa Bharata Ripughna
mārutisēvita Trimakuta vāsanuta

Meaning of difficult words :

prasanna- pleased, serene, radiant
SadguNa sāndra- Studded with virtues
Gānavishārada kRshNa sthāpita – Here Chowdaiah refers to the Bidaram Krishnappa Mandira founded by his Guru Sri Bidaram Krishnappa at Mysore, who was bestowed the title, ‘Ganavisharada’.
Mahishūrapura- city of Mahishasura, Mysore.
paripālita – protector
Dasharatha nandana- son of Dasharatha
dashashirakhandana- he who chopped the ten-headed RavanA

Dasha dikpālana- He who protects the ten directions

dharma samsthāpana- he who established dharma

Connotation:
A Sanskrit Kriti on Lord Rama. Ganavisharada Sri Bidaram Krishnappa, who was Chowdaiah’s Guru, founded the Bidaram Krishnappa Rama Mandira on the now Narayanashastri road, Mysore, where annual Ramanavami concerts are held in a grand scale even today. In the Anupallavi of the composition Chowdaiah refers to this unique hall. This is a tribute paid to his Guru.

Analysis

❖ The Characteristics Of The Raga chosen:
A traditional and meLakarta raga Todi is chosen for this composition. As the composer humbly requests the Lord to protect him, The Karuna rasa is well brought out in the composition. The popular raga Todi is the 8th meLakarta. Thodi is a tristhayi and sarvasvara gamaka varika rakti raga. All types of compositions figure in this raga. Sarvakalika melam. Nattakokilam of Tamil music is similar to Todi.

The arohana-avarohana structure is as follows

- arohana: S R1 G2 M1 P D1 N2 Š |
- avarohana: Š N2 D1 P M1 G2 R1 S |

This scale uses the notes shuddha rishabha, sadharana gandhara, shuddha madhyama, shuddha dhaivatha and kaisiki nishadha apart from Shadja and panchama. Most composers have composed songs in Todi. A popular varna in the Todi rāga is Erā Nāpai by Patnam Subramania Iyer, one of the famous composers of karnataka music. Some known compositions are ‘Aaragimpave’, ‘kaddanu vārīki’ and ‘ēmite’ by sri Tyagaraja and ‘Sri krShnam bhaja’ by Muttuswami Deekshitar.
Themes in the composition suitable for developing neraval and kalpanaswaras:

i. The first two lines of the charana are suitable for developing neraval and kalpanaswaras:

Dasharathanandana Dashashirakhandana and
DashadikpAlana Dharmasamsthapana

ii. The beginning of the pallavi can also be taken up for Kalpanaswaras.

Places where one can suitably halt in the composition:

i. One can suitably halt after the first line of the anupallavi

:ganavisharada KRshNa sthapita.........as the halting swara is a Tara shadja.

ii. After the second line of the charana: dashadikpālana Dharma samsthāpana........as the halting swara is a panchama here and

iii. after SītalaksmaNa Bharata ripughna......as the halting swara here again is a Tara shadja.

Rhetorical and prosodic beauties in the composition:

Graha:
The pallavi is in sama graha’ and anupallavi and charana are in Vishamagraha. They both start at two aksharas after the tala.

Sangatis:
As this is a simple composition, there aren’t many sangatis in the kriti. The first line of the pallavi has two sangatis.

Third speed phrases are seen in the second sangati of the pallavi:

pdNDM Mpm GRS  |
pa.....hi..pa........hi  |
Prāsa:

i. Dwiteeyakshara prasa as seen in Pallavi and charana: prasanna and dasharathanandana

ii. Antya prasa is seen throughout the composition:
   - pallavi: Prasanna sīta Rāmachandrapāhi pāhi sadguNa Sāndra
   - Anupallavi: Gānaviṣhārada kRshNa sthāpita Mahishūrapūra paripālita
   - CharaNā: Dasharathanandana Dashashirakhandana Dashadikpālana Dharmasamsthāpana

Yati Prāsa:

Seen as in the first two lines of charana:

dasharathanandana dashashirakhandana and dashadikpālana dharmasamsthāpana

Yati:
As seen in the repetition of ‘da’ in: dasharathanandana dashashirakhandana and dashadikpālana dharmasamsthāpana

Swarākshara:
seen as in:

Pallavi:

|ś| NDM |

Prasanna seta rā… ma | Chandra | where ‘r’ and ‘m’ are swarāksharas.
PdNDM………S ; G M.

pa….hi sadguNa where ‘pa’ and ‘sa’ are swarāksharas respectively.

Anupallavi:
pDn ś, šndpDM ;

Gānavi shārada where ‘na’ and ‘sa’ are swarāksharas.
Mudra:

Four mudras are being incorporated in this composition:

i. Kshētra mudra ‘Trimakuta’ and ‘Mahishūrapura’.


iii. Birudu mudra – ‘Gānavishārada’ -Bidaram Krishnappa was bestowed with the title ‘Ganavisharada’.

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Kriti-16. **Sharavanabhava**

*Rāga- KuntalavarāLī*

*TāLa-ādi*

**Pallavi**

sharavaNabhava shanmukhane swamy  
sharaNāgata rakshakane swāmy

**Anupallavi**

paLanivāsa swaprakāsha  
surasēvita subramaNya

**CharaNa**

vaLLidaivayāne manōvallabha  
mārārinuta sukumārane  
ōmkāra praNavārthaniroopaNa  
trimakutavāsavinutacharaNa

Meaning of difficult words:

*SharavaNabhava* - He who was born in a water rivulet full of Sharavana (a sort of water Grass)

*Shanmukha* - He who has six faces

*sharanāgata rakshaka* - he who protects those who come to Him for refuge

*PaLanivāsa* - he who resides in PaLani

*swaprakāsha* - he who sparkles with radiance

*surasēvita* - he who is served by other deities
subramanNyā- He who bestows bliss easily to his devotees

vaLLīdaiva- Lord of Vallī

manōvallabha- beloved (to the heart)

Mārārinuta- he who is with the enemy of Manmatha

sukumāra – who is delicate and tender

Connotation:

A Tamil composition. It is somewhat difficult to decide the language of this composition as the sahitya is tricky. All the words in the composition except ‘Shanmukhane’, ‘Rakshakane’ and ‘valli Daivayane’ are in Sanskrit. As to these three words again, they can be classified as either Kannada or Tamil. But considering the word ‘Valli daivayane’, it can be said that this is a Tamil composition. Chowdaiah was an ardent devotee of Subramanya swami. This is one of his compositions on the deity.

Analysis:

The Raga chosen:

KuntalavarāLi is chosen for this raga. This is the janya of 28th Herikambhōji mela. This is a vakra-audava raga. Usually this raga is sung in Madhyama shrīti. The jeeva swaras of the raga are Shuddha Madhyama and Kaishiki nishada. This raga is usually sung in the madhyama shrīti.

- ārōhaNa: SM2PN2D2Ś |
- avarōhaNa: ŠN2D2PM2S |

The swaras occurring in the raga are shadja, shuddha madhyama, panchama, chatushruti dhaivata and kaishiki nishada. ‘Bhōgeendra shāyinam’ by Swati Tirunal and ‘shara shara samare’ by Sri Tyagaraja are two of the most popular kritis in this compositions.

Places In the composition where one can suitably halt:

i. paLanivāsa ........ the pausing note being a tara shadja.
ii. At the last part of the *charana rāmakāra prānārtha*………………the pausing note being tara sthayi shadja again.

❖ **The starting note:**

The starting note is also a swarakshara:

\[ \text{\textit{;s m p d n |D,d}} \]
\[ \text{sha\_ra va Na bha |va,} \]

The kriti begins with the *Arohana* swaras:

\[ \text{\textit{;s m p d n |D,d}} \]
\[ \text{sharavaNabha | va,} \]

**Rhetorical and prosodic beauties in the composition:**

❖ **Graha:**

The composition is in vishama graha. It starts three aksharas after the tala. ie..it is in ¾ edupu. The pallavi, the anupallavi and the Charana are all in ¾ edupu.

❖ **Sangatis:**

The pallavi has two sangatis. The first line of the *Anupallavi* also has two sangatis. Similarly the last two lines of the *charana*, which is sung in the same manner as the *Anupallavi* also has two sangatis.

❖ **Prāsa:**

i. **Dwiteeyakshara prasa** is seen as in the second syllable ‘La’in The *Anupallavi* and*charaNa lanivāsaaand vallidaivyāne* respectively.

ii. **Antya Prasa** as seen in the last syllables in the two lines of the pallavi are the same:*SharavaNabha va shanmukhane swamy and SharaNāgata rakshakane Swamy*
iii. Similarly, the last two syllables in the last two lines of the composition are the same:\textit{ōmkāra prāṇārthānirūpaNa} and \textit{TrimakutavāsavinutacharaNa}

\textbf{Swarākshara :}

i. The very starting note is a swarākshara:

\begin{verbatim}
\textit{Ś m p d n | D,d}  
\textit{sharavaNabhava,}
\end{verbatim}

ii. In \textit{anupallavi} again, there is swarākshara as in the letters n and Š

\begin{verbatim}
\textit{;\textasciitilde; m p n ndD | Š}  
\textit{pA\textasciitilde;La\textasciitilde;iva. | sa}
\end{verbatim}

iii. and also in the letter s in :

\begin{verbatim}
\textit{\textasciitilde;\textasciitilde; Š n | ndD;}  
\textit{surasevi | ta.....}
\end{verbatim}

\textbf{Mudra :}

Two kshetra mudras are being incorporated in this composition—‘Trimakuta’ and ‘Palanivasa’—the resider of Palani- Sanmukha.
Kriti-17. **Chidambara chaitanya**

*Rāga- Kāmbhōji*  
*TāLa-ādi*

**Pallavi**  
chidambarchaitanya  
ōmkāra swarūpa  

**Anupallavi**  
kalādhara dhiratadhimnatōm tadhitōm  
natana guru nātyarūpāvatāra para

**Charana**  
kāmitavivā kRāPuLo  
dayākara shrī chandra shēkhara  
djgambara dhīra babhum babhum bhajanādi damarunuta  
nūnayōgi shrī ttrimakuta vāsavinuta

**Meanings of difficult words:**

*Chidambara-*  
chaitanya- universal soul or spirit  
ōmkāra swarūpa – he who is the personification of ōmkāra  
kalādhara –Skilled in art, bearing a digit of the moon  
Dheera – brave, constant  
Natanaguru- master of dance  
nātyarūpāvatāra – the incarnation of dance
Kāmita – wish, desire

kripāLu – kind, compassionate

Dayākara – merciful, showing pity

Chandra shēkhara – He who has the moon on the crown of his head

Digambara – naked mendicant

damarunuta – with the damaru (drum of Shiva)

Connotation:

A Kannada composition, though most of the words used in the composition are Sanskrit. This composition is found in Chowdaiah’s film ‘Vani’. It occurs in the sequence of a dream and describes the dance of Shiva. Hence solkattus are also incorporated in the composition.

Analysis

❖ The characteristics Of The Raga chosen:

This seems to be another favorite raga of Chowdaiah, as there are two compositions in this raga too by him, the other composition, being ‘Shri VeNu gōpala’.

Kāmbhōji is a traditional, sublime raga in which there are numerous compositions. Janya of 28th mela Harikambhoji, it has the following ārōhana and avarōhana:

- ārōhana:SR2G3M1PD2Ś |
- avarōhana:ŚN2D2PM1G3R2SN3Ḍ2S | ṭ

A bhashanga raga, it takes kakali nishada in the avarohana in the sanchara

snpds.

Some compositions in this raga are ‘ma jānaki’ and ‘O Ranga shāyi’, ‘Evvari māta’ by Sri Tyagaraja,
Places in the composition suitable for developing neraval and kalpanaswaras:

i. The starting line of the anupallavi can be chosen for developing neraval and kalpanaswaras: ‘kalādhara dhīra tadhīṃnatōm tadhītōm natana guru’ and

ii. The pallavi can be chosen for kalpanaswaras.

Places where one can suitably halt in the composition:

i. One can comfortably halt after the first word in the anupallavi: kalādhara……..as the last swara is the Tara shadja. We find this halt in the song in the film ‘vani’ too, sung by Chowdaiah himself.

ii. Similarly in the last part of the charana, after the first word: Digambara……as the halting swara is a Tara shadja again.

The Starting note:
The composition starts with the Panchama note. This is the only composition in Kambhoji which starts with panchama.

Rhetorical and prosodic beauties in the composition:

Graha:
The composition is in vishama graha. It is in half edupu. The pallavi and anupallavi are in half edupu. The charana is in ¾ edupu.

Sangatis:
The pallavi has two sangatis. The first line of the anupallavi and the last part of the Charana which is sung like the anupallavi have two sangatis each. The first line of the charana also has two sangatis.

i. The second sangati of the pallavi has third speed phrases:

\[ \text{mpDndpd}d\text{pmpg | G} \]
\[ \text{chai.........tan... | ya..} \]

ii. In anupallavi:
Prāsa:

Antya prāsa is seen as in the last two words of the last two lines of the charana: Digambara Dhīra babhum babhum bhajanādi damarunuta and mānayōgi Shri Trimakuta vāsavinuta

Jati (sholkattu):

Jatis are embedded in this composition to describe Lord Shiva’s dance:

i. In the anupallavi: tadhimnatōm tadhitōm

ii. In the charana: babhum babhum bhajanādi damarunuta.

Mudra:

Mudra ‘Trimakuta’ is being incorporated in the last line of the composition.
Kriti-18. Shri VēNugōpāla

_Raga-_ Kāmbhōji

_TāLa-_ādi

**Pallavi**

shri vēNugōpāla shRta jana paripāla

edukula bāla shri rukmiNī lōla

_Anupallavi_

dēvakinandana dīnajanāvana

dānava[mardana dharma samstāpana

_Charana_

shankha chakradhara shakatāsurahara

dausurahara

kaustubha maNihāra kara gadādhara

pāndava pōshaka pānchāli rakshaka

pandarināyaka trimakutavāsi vinuta

**Meaning of difficult words:**

shRta jana paripāla-he who protects those who approach Him

dharma samsthāpana- establisher of dharma

shankha chakra dhara- he who is adorned with shankha(conch)and chakra.

pāndava pōshaka-protector of pandavas

**Connotation:**

This is a composition on Lord KRshna. The Lord is hailed by the composer
as the establisher of Dharma, as the one who is the apple of his mother’s eye (Devaki), as the one who protects all who approach Him, as He who is adorned with Shankha in one hand and Chakra in the other, as the protector of Pandavas and Pānchāli, as the Lord of Pandarapura and the resider of Trimakuta.

**Analysis**

**The Characteristics of the Raga:**

Kambhoji is a traditional raga in which we find numerous compositions. Janya of 28th mela Harikambhoji, it has the following ārōhana and avarōhana:

- ārōhana: SR2G3M1PD2Ś |
- avarōhana: ŚN2D2PM1G3R2ŚN3pD2Ś |

A bhashanga raga, it takes kakali nishada in the avarohana in the sanchara snpds.

**Theme suitable for developing neraval and kalpanaswaras:**

i. The *pallavi* is suitable for neraval and kalpana swaras.

ii. The beginning of the *charana* can also be taken up for neraval and kalpana swaras:*shankha chakra dhara* …..as the sahitya is most suitable for neraval.

**Places in the composition suitable for halting:**

i. In *anupallavi:*dēvakinanda ………as the halting swara is a tara shadja.

ii. In *charana:*pāndava pōshaka ………as the halting swara, here too is a tara shadja.

**Sangatis:**

The kriti is decorated with sangatis. The pallavi has three sangatis, which bring out the raga bhava.
Rhetorical and prosodic beauties in the composition:

❖ Graha:
The composition is in vishama graha. The pallavi starts two aksharas after the tala starts. the anupallavi and charana are also in half edupu.

❖ Prāsa:
We see prasa throughout the composition.

i. **Antya prāsa** is seen as in:
   - pallavi: *shrī vēNugōpāla shrita jana paripālaedukula bāla shrī rukmiNī lōla*
   - Anupallavi: *dēvakinandana dīnajanāvanadānnavamardana dharma samsthāpana*
   - Charana: *shankha chakradhara shakatāsuravarakustubha maNihāra kara gadādhara*

ii. **Yati Prāsa** as seen in
   - the sub sections of pallavi: *shankha chakradhara shakatāsuravara, kaustubha maNihāra kara gadādhara*
   - as seen in: the sub sections of charana: *pāndava pōshaka pānchāli rakshaka, pandarināyaka trimakutavāsi vinuta*

❖ Yati:
   i. as seen in the repetition of the letter ‘d’ in *dēvakinandana dīnajanāvana* and *dānnavamardana dharma samsthāpana*
   ii. repetition of ‘sh’ in *shankha chakradhara shakatāsuravara*
   iii. repetition of ‘p’ in *pāndava pōshaka pānchāli rakshaka* and *pandarināyaka*…….

❖ Swarakshara:
Beginning of the charana is a *swarakshara* where d is a swarakshara.
where, ‘pa’ is a swarakshara in ‘Venugopala’ and ‘paripala’

❖ Mudra:
Kshetra mudra Trimakuta is seen in this kriti.
Kriti-19. **Shrī Rāma jaya Rāma**

*Raga*- ānandabhairavi  
*TāLa*- Khanda chāpu

**Pallavi**

shrī rāma jaya rāma JayaJaya rāma rāma

**Anupallavi**

shRngāra Rāma tava pādabhaktim dēhi dēhi

**Charana**

amarēndranuta nāma ambujāksha shrī rāma

angadāshrita rāma ayōdhyādhipa rāma

mārutipriya rāma māmanōhara rāma

trimakutavāsanuta shrī prasanna sītārāma

**Meaning of difficult words:**

dēhi – Please give

amarēndranuta nāma- He who is praised by the other gods

ambujāksha – lotus eyed

Angadāshrita- He who gave refuge to Angada, son of Vali

ayōdhyādhipa- The king of Ayodhya

Mārutipriya –he who is dear to Hanuman

māmanōhara- Enchanting, bewitching

**Connotation:**

A simple and beautiful composition on Lord Rama in Sanskrit. The
composer hails Sri Rama, pleading to give him the piety at his sacred feet, addressing Him with various adjectives mentioned above.

**Analysis**

❖ **The Characteristics Of The Raga chosen:**

A most popular raga Anandabhairavi is chosen for this composition. Anandabhairavi is universally chosen for the devotional mood as seen even in film music. A janya of the 20th mela Natabhairavi, Anandabhairavi has the following scale:

- **ārōhaNa**: SG2R2G2M1PD2PŚ |
- **avarōhaNa**: ŚN2D2PM1G2R2S |

Shadja, chathuruthi rishabha, sadharana gandhara, shuddha madhyama, shuddha dhaivatha, kaisiki nishadha Are the swaras. A vakra-sampurna raga as its ārōhaNa is not in proper sequence.

This is abhāshānga raga, as it uses antara gandhara (G3), chatusruti dhaivata (D2) and kakali nishadha (N3), all of which do not belong to the arohana or the avarohana of this raga. This raga can be sung at all times of the day. It is a KaruNa Rasa pradhāna raga. Shuddha Madhyama, Sadharana Gandhara and Kaishiki nishada are the jeeva swaras.

Other compositions in this raga are ‘O jagadamba’ by Sri Shyama Shastri, ‘Tyāgarāja Yōga vaibhavam’ by Sri Tyagaraja and ‘paluke bangāramāyena’ by Sri Bhadrachala Ramadasar.

❖ **Places in the composition suitable for developing neraval and kalpanaswaras:**

As this is a simple composition, it is best presented in the middle of a concert or towards the end of the concert. The raga and the mood of the composition do not permit detailed rendering with alapana or kalpana swaras.
i. Yet, the anupallavi is suitable for developing neraval and kalpana swaras: Shringārarāma tava pādabhaktim dēhi dēhi.

ii. Similarly, the latter part of the charana can also be taken up for neraval and kalpanaswaras: Mārutipriya Rāma māmanōhara Rāma and Trimakutavāsanuta Shree prasanna seetārāma.

❖ Places where one can suitably halt in the composition:
   i. One can comfortably halt at: Shringārarāma ……. as the halting swara is a Tara shadja.

   ii. One can also comfortably halt at: ayōdhyādhipa Rāma ……. in the charana as here the halting swara is panchama:

   iii. And also at: Mārutipriya Rāma ….….. as this is a Tara shadja again.

❖ The Starting Note:
The composition starts with Panchama note, which is the nyasa swara of the raga. ‘Paluke bangaramayina’, another well-known composition in this raga also starts with the same note.

Rhetorical and prosodic beauties in the composition:

❖ Graha:
The pallavi begins with samagraha. The anupallavi is also in the samagraha. The charana is in vishama graha. it is in ½ edupu. ie. It starts two aksharas after the tala starts.

❖ Sangatis:
As this is more of a devotional number, less numbr of sangatis are found in this composition. The pallavi has two sangatis.

❖ Prāsa:
   i. Adi prasa is seen in the first letter of the Pallavi and the anupallavi:

   _Shri Rāma_

   Shringārarāma
ii. **Antya prasa** and **Yati prasa** as seen throughout the *charana* part as in:

- *Amarendranuta nāma ambujāksha shree Rāma*
- *Angadāshrīta Rāma ayōdhyādhipa Rāma*
- *Mārutipriya Rāma māmanōhara Rāma*
- *Trinakutavāsanuta Shree prasanna seeṭārāma*

❖ **Yati**:

i. Repetition of the word Rāma is seen throughout the composition, especially in the *charana* part as mentioned above.

ii. Shrotovaha yati is seen in the *pallavi* with the word ‘rama’ progressively increasing: *Śrī Rāma jaya rāma jaya jaya Rāma*.

❖ **Mudra**:

‘Trimakuta’ is the mudra used in this composition.

*****
Kriti-20. Varadāyini

Raga- Janjūti

TāLa-ādi.

Pallavi
varadaśayini shri vāgishwari dēvi

Anupallavi
vānChitavīva nija janani
vādana lilā vidhi pūjini bhavāni

Charana
sādhanagīta shubha ranjani
shōbhita gīrvāNi nādābhimāni jaya jaya
{shōbhita gīrvāNi trimakuta vāsini jaya jaya}

Meaning of difficult words:
varadāyini: She who grants boons
vāgishwārī- Goddess Saraswati
vānChita-wishes
nija janani-true mother
vādana lilā – she who plays on the instrument(veena)gracefully
vidhi-Brahma
shobhita- embellished by
nādābhimāni- She who has regard for music
Connotation:
This is a Kannada composition on Goddess Saraswati. This is found in Chowdaiah’s film ‘Vani’. This is one of the two kritis in Janjuti composed by Chowdaiah. In this composition the composer praises the glory of the Goddess with the above adjectives.

Analysis:

- **Characteristics of the raga Janjuti:**
  Janjuti is also known by the names Senchurutti, Chenchurutti and sensurati. It is ajanya raga. Its parent raga is Hari Kambhoji, which is the 28th melakarta. Janjuti is a raga generally sung in madhyama shruti. Its scale is:

  - $\text{ar\text{\^{o}}ha}Na: D2 S R2 G3 M1 P D2 N2 |
  - $\text{avar\text{\^{o}}ha}Na: N2 D2 P M2 G3 R2 S N2 D2 P D2 S|

  This is a bhashanga raga, as SādharaNa gāndhāra is used in the raga as anyaswara. It is a Shrigāra karuna rasa pradhāna raga. ChatushRti Rishabha, Antara gandhara and shuddha Madhyama are jeeva swaras. It is a nishada antya raga. i.e., the ascending scale ends with Madhya sthayi nishada and there are no sancharas above this swara. In the descending scale, the sancharas can be stretched upto the mandra sthayi panchama. VeeNa Sheshanna’s tillana ‘dhirena tanadheem’ in this raga is popular.

- **Themes in the composition suitable for neraval and kalpana swaras:**
  As Jhanjuti is a raga which is made for lighter songs to be rendered in the middle or towards the end of a concert, the composition is presented without neraval and kalpana swaras. And there is no necessity for developing neraval. However, kalpana swaras can be developed for the *pallavi*.

- **Places in the composition where one can suitably halt:**
  One can comfortably halt at:

  i. In *anupallavi*: vānChitavīva nija janani……..as the halting swara is panchama, which is a nyasa swara of the raga.
The starting Note:
The composition starts with gandhara, which is also one of the jeeva swaras of the raga.

Rhetoric and prosodic beauties in the composition:

Graha:
The composition is in vishama graha. It is in anagata graha i.e., The composition starts after the tala starts. It is in $\frac{3}{4}$ edupu. It starts three aksharas after the tala starts. The pallavi, anupallavi and the charana are in $\frac{3}{4}$ edupu.

Prāsa:

Adi Prasa as seen in: anupallavi: vānChitavīva nija janani and vādanavīva vidhipujini bhavāni. both the lines beginning with the same letter-‘va’.

Antya Prasa: as seen:

- in anupallavi: vānChitavīva nija janani and vādanavīva vidhipujini bhavāni, where the last letters rhyme.
- in charaNā: sādhanagīta shubha ranjani and sādhanagīta shubha ranjani

Yati:

- as seen in the repetition of ‘va’ in anupallavi: vānChitavīva nija janani and vādanalilavīdhipujini bhavāni

Repetition of ‘sa’(sha) in charana: sādhanagīta shubha ranjani and shōbhita girvāNi nādābhimāni

Mudra:
Kshētra Mudra ‘Trimakuta’ is being incorporated in this kriti.

******
Meanings of Difficult Words:

Tripura sundari: Durga

jagajjanani- She who is the mother of the entire world

mahādēva manōllāsini- She who cheers the mind of Shiva

mandahāsini- She who is smiling

madhura bhāshiNi- She who talks sweet

jayachamaraja vamsha vardhini- she who blesses His Highness Sri Jayachamaraja Vodeyar with blessings of Tribal increase.

mohini- She who is enchanting
**Connotation:**

This is a composition on Devi again in Sanskrit. The composer pleads to the Goddess to protect him, hailing her as the most charming and smiling one, as the one who charms the mind of Shiva with her sweet talk, as the Mother of Universe and as the one who blesses the Maharaja, His Highness Sri Jayachama Raja vodeyar with blessings of tribal increase, etc.

**Analysis:**

❖ **The Characteristics of the raga Chosen:**

Janjuti is also known by the names Senchurutti, Chenchurutti and sensurati. It is a janya raga. It is derived from Hari Kambhoji, which is the 28th melakarta. Janjuti is a raga generally sung in madhyama shruti. its scale is:

- **ārōhaNa:** \[ \text{R2 S2 G3 M1 P D2 N2} \]
- **avarōhaNa:** \[ \text{N2 D2 P M2 G3 R2 S N2 D2 P D2 S} \]

This is a bhashanga raga, as Sadharana gandhara is used in the raga as anyaswara. It is a Shrigāra karuna rasa pradhāna raga. ChatushRti Rishabha, Antara gandhara and shuddha Madhyama are jeeva swaras. It is a nishada antya raga. ie., the ascending scale ends with Madhya sthayi nishada and there are no sancharas above this swara. In the decending scale, the sancharas can be stretched upto the mandra sthayi panchama.

There are two compositions of Chowdaiah in this raga, other one being ‘Varadayini’.

❖ **The Starting note:**

Like most of the compositions in this raga, this composition starts with the note Madhya sthayi madhyama.

❖ **Places in the composition where one can suitably halt:**

i. **pallavi:** mahātripura sundari .............as the halting swara is a gandhara, which is one of the jeeveswaras of the raga.
ii. anupallavi: *mahādēva manōllāsini* ..........as the halting swara here is a Madhya stahyi panchama.

iii. Charana: *raja raja jayachāmarāja vamsha vardhini* ......as the halting swara here again is a Madhya sthayi gandhara.

**Rhetorical and prosodic beauties in the composition:**

- **Prāsa:**
  1. **Adi Prasa as seen in:** *mahādēva manōllāsini and mandahāsini madhura bhāshiNi*
  2. **Antya Prasa as seen in:** *mahādēva manōllāsini and mandahāsini madhura bhāshiNi*

- **Yati:**
  1. as seen in: the repetition of the letter ‘ma’in the *pallavi: mahā Tripura sundariand mām pahi jagajjanani*
  2. the repetition of the letter ma in anupallavi: *mahādēva manōllāsini and mandahāsini madhura bhāshiNi*
  3. repetition of the letter’tri’ in charana: *tribhuvana paripālini amba and trimakuṭa vāsi vinute mōhini*

- **Swarākshara:**
  The very first letter of the composition is a swarakshara:

  \[
  \text{mgS; | rsndP} \\
  \text{maha tripura sundari}
  \]

  where ma is a swarakshara, and

  \[
  \text{m, m m | pmmg | mg rs rg|} \\
  \text{mampahi| ja ga |jja na ni|}
  \]

  where, the first letter ‘mam’ and then ‘ga’ are swaraksharas.
❖ Sangatis:
Like the other compositions of Chowdaiah, this composition also has sangatis. The pallavi has two sangatis. the second sangati has third speed sancharas, which add beauty to the raga:

```
pdnd mpdpmg
mam pahi ja ga...........jjanani.
```

❖ Mudra:
This composition has two mudras: Poshaka mudra as Jayachamaraja and kshetra mudra- as Trimakuta.
Kriti-22. **SharaNu SharaNu Shabarinaṭha**

*Raga- ShankarābharaNa*

*TāLa-ādi*

**Pallavi**

*sharaNu sharaNu shabarinaṭha*

*sharaNāgata Rakshita Dharmaṇāsta*

**Anupallavi**

*hariharanandana harivāhana*

*ajapōshita amarēshavinuta*

**Charana**

*bhūtagaNasēvita budhajanavandita*

*mahishimardana mandahāsavādana*

*kumbhasambhava munisthāpita*

*trimakutavāsa vinuta charaNa*

**Meaning of difficult words:**

*SharaNu*- Salutation

*Shabarinaṭha*- Lord of Shabari hill

*SharaNāgata Rakshita*- He who protects those who surrender to Him

*Dharmaṇāsta*- He who established Dharma.

*Hariharanandana*- The son of Hari and Hara

*Harivāhana*- He who has the Lion as his vehicle (chariot)

*Ajapōshita*- Cherished by Aja
amarēshavinuta – He who is respected by Indra, The chief of gods

BhūtagaNasēvita – He who is served by the spirits and creatures

Budhajanavandita – praised by the learned

Mahishimardana – he who killed mahishi

Mandahāsavadana – he who has a radiant smile on his face

Kumbhasambhava Munisthāpita– This word ‘Kumbhasambhava’ has also occurred in the shubhapantuvarali kriti ‘Shambho Shiva Shankara Vibho’. The story of sage Agastya who installed The shiva Linga in Tirumakudalu, the birth place of Chowdaiah, which is known by the name ‘Agastyeshwara’ is referred to here.

**Connotation:**

This is the third kriti on Sri Ayyappaswamy by Chowdaiah. Chowdaiah was an ardent devotee of Ayyappa Swamy. He visited the Shabari Hill every year successively for six years.

This is also a Sanskrit composition. This is the only known composition in Shankarabharana on Ayyappaswamy.

The composer offers his salutations to the Lord with adjectives like the Resider of Shabari Hill, As He who protects the Dharma, as He who has the lion as his chariot, as one who is praised by Indra and saints, as the one who killed Mahishi and the one with a radiant smile on his face.

**Analysis:**

- The characteristics of The Raga chosen:

A most popular rāga Shakarabharana is chosen for this composition. As this is a Rakti rāga it suits the devotional mood of the composition.

29th mēLa Dheera Shankarabharana is a well known rāga in which there are numerous number of compositions. It is an ancient raga. The prefix ‘Dheera’ is added to derive the number of the raga in the katapayadi
sutra. It is the Major scale in Western classical music. It has the following scale:

- **ārōhaNa**: SR₂G₃M₁PD₂N₃Ś |
- **avarōhaNa**: ŚN₃D₂PM₁G₃R₂S |

The swaras occurring in the raga are shadja, Chatushruti Rishabha, Antara Gandhara, Shuddha madhyama, panchama, chatushruti Dhaivata and Kakali Nishada.

There are numerous compositions in this raga, some of them being ‘Swara raga sudha’ by Sri Tyagaraja, ‘Akshaya linga vibho’ by Muttuswami Deekshitar and ‘Sarōja daLa nētri’ by Shayama Shastri.

- **Places in the composition where one can suitably halt:**
  One can suitably halt at the following places:

  i. In **anupallavi**: Hariharanandana Harivahana….as the halting swara is a Tara shadja

  ii. In **charana**: Kumbhasambhava Munisthāpita….as the halting swara is a Tara shadja again.

- **Places suitable for developing neraval and kalpanaswaras In the composition:**
  i. The beginning of **anupallavi** can be taken up for developing neraval: 
     Hariharanandana Harivāhana

  ii. The beginning lines of the **charana** can also be taken up for developing neraval and kalpanaswaras:

     iii. BhūtagaNāsēvita Budhajanavandita 
       Mahishimardana Mandahāsavadana

- **The starting note:**
  The composition starts with the Panchama note. This is the only known composition in Shankarabharana starting with the panchama note.
Rhetorical and Prosodic beauties in the composition:

- **Graha:**
  The composition is in Vishama Graha. The *pallavi, anupallavi* and *the Charana* start three aksharas after the tala. The chitteswara also starts in \( \frac{3}{4} \) edupu.

- **Sangatis:**
  Like all other compositions, this kriti is also decorated with sangatis. The *pallavi* has two sangatis. Both the lines of the *anupallavi* have two sangatis each.

- **Prāsa:**
  i. **Dwiteeyakshara prāsa** as seen in the second letter of the *pallavi* and the *anupallavi*: *SharaNu SharaNu Shabarīnātha* and *Harīharanandana Harivāhana*
  
  ii. **Antya prāsa** is seen in *pallavi*: *SharaNu SharaNu Shabarīnātha* and *SharaNāgata Rakshita Dharmāṣṭa*
  
  iii. and *incharana*: *BhūtagaNāsēvita Budhajanaṇvandita* and *Mahishimardana Mandahāsavaddana*
  
  iv. Antya prasa also found in the last letter of the alternate lines in the same section:*Mahishimardana Mandahāsavaddana* and *Trimakutavāsa vinuta charaNa*

- **Yati Prasa:**
  i. as seen in the subsections of *pallavi*: *shabarīnātha sharaNāgata rakshita dharmāṣṭa*
  
  ii. In the sub sections of *anupallavi*: *hari hara nandana hari vāhana* and *aja poshita amarēsha vinuta*
  
  iii. In the sub sections of *charana*: *BhūtagaNāsēvita Budhajanaṇvandita* and *Mahishimardana Mandahāsavaddana*
❖ Yati:
   i. As seen in the repetition of the first letter in pallavi: \textit{SharaNu SharaNu Shabarin\=atha SharaN\=agata}
   ii. the repetition of the first letter in anupallavi: \textit{hari\=vana hari\=vana} and \textit{ajap\=o\=shita amar\=e\=sha vinuta}

❖ Chitteswara:
The chitteswara is short, effective and crisp. It is of two \=avartas. It is constructed in such a way that each line can be repeated before moving on to the next line. It has sancharas from mandra shayi nishada to tara sthayi gandhara. The chitteswara is also decorated with a makuta of eight swaras.

❖ Makuta:
The makuta is short and contains one avarta-one set of nine, two sets of eight and one set of seven swaras:

\begin{verbatim}
pdn\=s\=g\=R, \=s\=ndpdP, mgrsrS, \=NSrgm.
\end{verbatim}

This is planned in such a way that it can be repeated.

❖ Swar\=akshara:
   i. As found in the swara ‘s’ in pallavi:

\begin{verbatim}
\$s s D | \=N S| $s r G m P \quad p m g r srgm
shabari | natha….sharaN\=agata rakshita dharmashasta
\end{verbatim}

   ii. and also towards the last part of the charana:

\begin{verbatim}
;\=s\=s\=gR\=S | sdN\=S |
Trimakuta \quad \text{vasa} | (Tarasthayi shadja).
\end{verbatim}

❖ Mudra:
The Mudra incorporated in this composition is ‘Trimakuta’.
Kriti-23. **Idē manchi Samayamu**

*Rāga- Kīravāni*

*TāLa- Mishra chāpu.*

**Pallavi**

idē manchi samayamu

rāve amba kiravāNi

**Anupallavi**

Nīdu charaNamula Namminavādu gadā

vēgame nannubrōvu kanchi kāmākshi

**Charana**

palumāru vēdina palukukonna vēmi tallī

patita pāvani endu nīkē birudugādā

trimakutavāsuni rakshinchutaku

**Meanings of difficult words:**

*ide manchi samayamu*- this is the good time

*Palukukonna vēmi talli*- Please tell me, mother

*nīdu charana mula nammina vādu gada*- Have I not believed(surrendered) at your feet?

*vēgame nannu brōvu*- Please come fast

*palumāru*- often

*paluku konna vēmi*- please utter something, mother

*patita pāvani*- savior of the down trodden
birudu gāda- don’t u have the title?

**Connotation:**

A Telugu composition on Kanchi kamakshi Devi. The composer pleads to the goddess saying that as she is the savior of the downtrodden, he has surrendered to Her with total faith and therefore this is the right time for Her to come and protect him.

**Analysis:**

- **The characteristics of The Raga chosen:**
  
  A *rakti raga* Keeravani is chosen for this *kriti*, which best suits the *Bhakti rasa* of the composition.

  Keeravani is the 21st melakarta Raga. It has the following scale:
  
  - Arōhana : SR2G2M1PD1N3Ś |
  - Avarōhana : ŚN3D1PM1G2R2S |

  The swaras occurring in the raga are Shadja, Sadharana Gandhara, Shuddha Madhyama, Panchama, Shuddha Dhaivata and Kakali nishada. The jeeva swaras of this raga are ChatusRti Rishabha, shuddha Madhyama and kakali nishada.

  Some popular compositions in this raga are ‘Nee charaNambuja’ by G.N. Balasubramanyam and ‘Kalikiyunte gada’ by Sri Tyagaraja.

- **Places in the composition where one can suitably halt:**
  
  In *pallavi* :

  One can suitably halt

  i. atrāve Amba kīravāNi……as the halting swara is a rishabha, which is the *nyasa swara* of the raga.

  ii. In *anupallavi*: Nīdu charaNamula…. As the halting swara here is Tara sthayi Shadja.
iii. In charana: Patita pāvani endu nīkē birudugādā… As the halting swara here is a Tara sthayi rishabha.

 Themes in the composition suitable for developing neraval and kalpanaswaras

i. The beginning line of the anupallavi can be chosen for neraval and Kalpanaswaras: Nīdu charaNamula Namminavādu gadā

ii. The latter part of the charana can also be taken up for developing neraval and Kalpanaswaras: Patita pāvani endu nīkē birudugādā and Trimakutavāsuni rakshinchutaku

 The starting note:
The composition starts with the Tara sthayi shadja. One other composition starting with the Tarashayi shadja in the same raga is ‘nee charaNāmbujamunu’ by G.N.B.

 Rhetorical and prosodic beauties in the composition:

 Graha :
The composition is in samagraha. The pallavi, anupallavi and Charana start in samagraha.

 Sangatis :
This composition is rich with sangatis. The pallavi is rich with three sangatis. The anupallavi and the latter half of the charana have two sangatis each. The first half of the charana too has two sangatis.

 Yati:
Seen as in the repetition of letter ‘p’ in charana: palumāru vēdinapalukukonna vēmi talli and patitapāvani endu nīkē birudugādā

 Swarakshara :
The starting note of the charana is a swarakshara: where ‘Pa’ is a swarakshara.
And also, in the following line where ‘pa’ is again a swarakshara.

Mudra:

Chowdaiah follows Sri Muttuswami Deekshitar in weaving the name of the raga as an adjective into the kriti. This is one of the two Kritis where we find this technique being effectively incorporated. The word Keeravani in the pallavi is both an adjective to the Goddess and the Raga Mudra. The other mudra Trimakuta is also found in this kriti. So both Raga mudra and kshetra mudra are being implemented in this kriti.
Kriti-24. SākētaRāma

Rāga- Chārukēshi

TāLa-ādi

Pallavi

sākēta rāma paripūrNa kāma

Anupallavi

pākārinuta pankajāsana pita
bhuṅkānta sahita buḍhajana vandita

Charana

ravi vamsha sōma rākṣasa bhīma
pāhi sārvabhowma nilamēgha shyama
rāvaNāntaka rājīva nētra
trimakuta vāsa vinuta charaNa

Meaning of difficult words:

sākēta- Ayodhya
paripūrNa kāma- he who fulfills our desires
pākārinuta- he who is praised by Indra
pankajāsana pita-father of the one who has the seat of lotus-Brahma
bhūkānta sahita - with sita who is dear to Bhu- Goddess of Earth.
budhajana vandita- he who is respected by the learned
ravi vamsha soma- who is the nectar f the Ravi dynasty
rākshasa bhīma- he who is aterror to demons

sārvabhōma- comprising the whole world

nīlamēgha shyama- he who has the color of blue clouds

rāvaNāntaka- he who was the Yama for Ravana

rājīva nētra- he who has the eyes of lotus

Connotation:

This is a Sanskrit composition on Lord Rama. The Lord is praised with various adjectives such as lotus-eyed, as the one who is praised by Indra and the Llearned, as the father of Brahma, the one who is with Goddess Seeta, as the one is the nectar of the Ravi dynasty and so on. The raga Charukeshi suits the sahitya well and creates a devotional atmosphere.

‘ādamodi galade’ by Tyagaraja and ‘kRpaya pālaya’ by Swati Tirunal in this raga are quite popular.

Analysis:

❖ The characteristics of the raga Charukeshi:

Charukeshi is a sampoorna raga. It is the 26th mēLakarta raga. It is the second raga in the fifth chakra BāNa. It is called Tarangini in Muttuswamy Deekshitar school. Its arohana and avarohana are as follows:A

- ārōhaNa: S R2 G3 M1 P D1 N2 Š |
- avarōhaNa: Š N2 D1 P M1 G3 R2 S |

Shadja, chathusruthi rishabha, anatha gandhara, shuddha madhyama, panchama, shuddha dhaivatha and kaisiki nishadha are the swaras that occur in the raga.

This raga was not in vogue till The Tyagaraja Period. The pūrvānga of this raga is Shankarābharana and uttranaga is Tōdi.

Charukesi is known to incite feelings of pathos and devotion in the listener.
The Starting Note:
The composition starts with the panchama note. The panchama is a strong note of the raga. It is also one of the jeevaswaras of the raga. The other two well known compositions in this raga- Aadamodi galade ramaiah’ of Sri Tyagaraja and ‘Kripaya palaya showre’ of Sri Swati Tirunal also start with the same note.

Themes suitable for developing neraval and kalpana swaras::

i. The beginning of the charana is suitable for neraval and kalpana swaras: ravi vamsha soma rakshasa bhimaandpahi sārvabhowma nilamēgha shyama

ii. The pallavi and the beginning of the anupallavi are suitable for developing kalpana swaras.

Places in the composition where one can suitable halt:
One can comfortably halt at:

i. in anupallavi:pākārinuta…………as the halting swara is aTarashadja.

ii. In charana:rāvāNāntaka……..as here again the halting swara is a tara shadja.

Rhetoric and Prosodic Beauties in the Compositin:

Graha :
The composition starts in vishama Graha. The composition starts three aksharas after the beginning of the tala. The pallavi, anupallavi and charana are all in ¾ edupu.

Prāsa:

i. Antya prasa as seen in:

- pākārinuta pankajāsana pita andbhūkānta sahita budhajana vandita

In Charana:

ravi vamsha soma rākshasa bhima and


**pāhi sārvabhowma nilamēgha shyama**

ii. yati Prasa: as seen in the subsections of:

- **pallavi:** sākēta rāma paripūrNa kāma
- **anupallavi:** pākārinuta pankajāsana pita bhūkānta sahita budhajana vandita
- **charana:** ravi vamsha soma rākshasa bhīmapāhi sārvabhowma nilamēgha shyama

- **Yati:**
  i. as seen in the repetition of the letter ‘pa’ in: pākārinuta pankajāsana pita
  ii. Repetition of the letter b’’ in: bhūkānta sahita budhajana vandita
  iii. Repetition of the letter ‘r’ in: ravi vamsha soma rākshasa
      bhīmaandrāvaNāntaka rājīva nētra

- **Sangatis:**
  This composition has more number of sangatis than other compositions.
  The **pallavi** is rich with six sangatis. The **Anupallavi** has two sangatis and similarly the last part of the **charana** which is sung in the same manner as the **anupallavi** also has two sangatis.

- **Swarākshara:**
  The beginning of the **anupallavi** is a swarakshara: where pa is a swarakshara.

  

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  n | $ | $ |

  pa  ka ri  | nu ta

  in charana: where pa is a swarakshara again.

  p m g r R........s.

  pāhisarvabhowma

- **Mudra:**
  Kshetra mudra ‘Trimakuta’ is seen in this kriti.
Kriti-25. Navagrahamalike

Japākusuma Sankāsham

Rāga –Rāgamālike

TāLa- Rūpaka

Diwākara stuti

Rāga- Bilahari

Japākusuma sankāsham

kāśhyapēyam mahādyutim

tamōrim sarva pāpaghnam

praNatōsmi diwākaram

Chitteswara

ŚṇdPmgrsṇd| Ṛḥṛṣpmgrgpd |

pdṣṛṅ Ṛḥṣ nd | dPmgrsRgpd |

Chandra Stuti

Raga- Dhanyāsi

dadhishankha tushārābham

kshīrārNava samudbhavam

namāmi shashinam sōnam

shambhōrmakuta bhūshaNam

Chitteswara
MangaLa Stuti

Rāga-Nātikuranji

dhārānī ārgha saṁbhootam

vidyutkānti samaprabham

kumāram shaktihastam Tam

mangaLaṁ praNamāmyaham

Chitteswara

Sṛṣṇaṁ sṛgM | gmndnṛṣṇaṁ

Budha Stuti

Rāga - Sāranga

priyangukalikāśhyāmanam

rūpēnāpratimam budham

soumyam soumyagunāpētam

tam budham praNamāmyaham

Chitteswara

Sṛṣṇaṁ sṛgM | sDppmṛgmr

Guru Stuti

Rāga- Shahāna

dēvānāṁ cha Rishānāṁ cha
gurum kānchana sannibham
buddhi bhūtam trilōkēsham
tannamāmi brihaspatim

Chitteswara

Rāga- Mōhana
HimakundamriNālābham
daiyānām paramagurum
Sarvashāstra Pravatkāram
Bhārgavam PraNamāmyaham

Chitteswara

Rāga- Neelāmbari
nilānjana samābhāsam
raviputram yamāgrajam
chāyāmārtānda sambhūtam
tannamāmi shanaishwaram

Chitteswara
Rāhustuti

Raga- Sanmukhapriya

ardhakāyam mahāvīryam
chandrāditya vimardanam
simhikāgarbha sambhūtām
tam rāhum praNamāmyaham

Chitteswara

Kētustuti

Raga-Madhyamavati

palāsha pushpa sankāsham
tārakagraha mastakam
raudram raudrātmakam ghōram
tam kētum praNamāmyaham

Chitteswara

Meanings of Difficult words:

Japākusuma Sankāsham – Resembling hibiscus flower
Kāshyapēyam – son of Kashyapa
Mahādyutim – He who shines with radiance
Tamōrim - The enemy of darkness
sarva pāpaghnam – He who washes away all the sins
praNatōsmi – I salute
diwākaram – The God of Sun
Dadhi – curd
shankhā- conch
Tushārabham – One who is like snow
Kshīrār Nava samudbhavam – One who is born out of the ocean of milk
Namāmi – I salute
Shashinam – The Moon God
Sōmam – The Moon God
shambhōrmakutabhūshaNam – One who adorns the head of Shambhu(Shiva)
Priyangukalikāshyānam - One who is as dark as the bud of Priyangu
roopēNāpratimam – He who excels in beauty
budham – God of Mercury
Soumyam SoumyaguNōpētam - one who is very soft; One who has many good qualities
praNamāmyaham – I salute
kānchana sannibham – He who shines like gold
Buddhi bhūtam – God of Intelligence
Trilōkēsham – Lord of the three worlds
Brihaspatim – Brihaspati, the Guru of Devas
HimakundamriNālābham – He who is as white as snow
daityānām paramagurum – Guru of asuras
Sarvashāstra Pravatkāram - He who spreads ologies

Bhārgavam - Shukracharya

Neelānjana samābhāsam – One who has the shining of the Blue mountain

Raviputram – Son of Ravi(Sun),

Yamāgrajam – The elder brother of Yama

Chāyāmārtānda sambhūtam - One who is born to Marthanda(Surya) and his wife Chaya

Shanaishwaram- God Shani(Saturn)

Ardhakāyam – half-bodied

Mahāvīryam – a warrior

Chandrāditya vimardanam – One who attacks Chandra (moon) and āditya (sun)

Simhikāgarbha sambhootam- One who is born from the womb of the demoness Simhika

Palāsha pushpa Sankāsham- one resembling the palasha flower

Tārakagraha Mastakam - One who decorates his head with stars

Raudram - Terrifying

Raudrātmakam – the one like Rudra(Shiva)

Ghōram - terrific

Kētum – The God Ketu

Connotation:

This is a NavaGraha Kriti in Sanskrit. It is on the nine planets. The Matu of this Kriti is by Sri Vyasa and the Dhatu is composed by T. Chowdaiah. The composer invokes The God of each planet and offers his salutations, describing the deity.
Analysis:

❖ The General Impression at First Sight:
This composition resembles Sri Swati Tirunal’s ‘Bhavayami Raghuramam’ Kriti in pattern, which is also in Rupaka tala. The chitteswara too seems to be designed in the same pattern.

Each Raga consists of eight avartas of sahitya followed by a chitteswara, which is of four avartas. The last one-and a half avarta of the chitteswara is in Bilahari. The swaras of this one and a half avarta are the same as the swaras in the pallavi.

❖ The ragas chosen:
A total of nine ragas are chosen for this composition. All these ragas are traditional and well-known ragas. Each raga is well depicted, bringing out the essence of the raga. The matu and dhatu blend well in each raga. The ragas are chosen in such a way that resembling ragas do not overlap and therefore a good contrast is created. Care is taken to see that resembling ragas are not used successively, one after another.

The composition begins with Bilahari, which is a traditional and a popular raga. The eight avartas in Bilahari stretch through the Madhya sthayi and Tarasthayi sancharas in spite of its being short. A crisp but effective Chitteswara then follows, giving the essence of the raga. This leads on to the next raga Dhanyasi, which is also a Rakti Raga, followed by Natikuranji, Saranga, Shahana, Mohana, Shanmukhapriya and Madhyamavati. This pattern in the nine ragas is seen throughout the whole composition. The contrast from Bilahari to Dhanyasi, from Dhanyasi to Natikuranji, from Natikuranji to Saranga, from Saranga to Shahana, from Shahana to Mohana, from Mohana to Neelambari, from Neelambari to Shanmukhapriya and from shanmukhapriya to Madhyamavati is pleasing and the singer is able to glide easily from one raga to the next. Prati madhyama ragas like Saranga and Shanmukhapriya not only break the monotony but also add
beauty to the kriti. Raga Madhyamavati is rightly chosen in the end as is customary.

❖ Places where one can suitably halt in the composition:

i. In the Chandra Stuti – One can suitably halt at: dadhishankha
   Tushārābham, kshīrār Nava samudbhavam…….. As the halting swara is a Tara sthayi shadja

ii. In Mangala Stuti,
   - dharaNi garbha Sambhootam, vidyutkāntisamaprabham........., as the halting swara is a madhyama, which is the jeeva swara and Nyasa swara of Natikuaranji.
   - And also, kumāram shaktihastam.......... Where the halting swara is a tara Shadja again.

iii. In Budha Stuti, priyangukalikāshyānam, rūpēNāpratinam
   budham………………., the halting swara is a Chatushruti Ridhabha, which is the Nyasa and jeeva swara of Saranga.

iv. In Guru Stuti:
   - Atdēvānām cha Rishīnām cha, gurum kānchana sannibham………….. As the halting swara is a Madhya sthayi shadja again, which is a sthayi swara.
   - And also at: buddhi bhootam Trilōkēsham………….. As the halting swara is a Tara Shadja.

v. Shukra stuti: himakundamr Nālābham……………… As the halting swara is a chatushruti Rishabha here which is the jeeva swara and Nyasa swara of Mohana.

vi. Shani stuti:
At *neelānjana samābhāsam*………….As the halting swara is a Shuddha Madhyama which is the jeeva swara of Neelambari, or also

at:*chāyāmārtānda sambhootam*…………..As the halting swara is a Tara Shadja.

vii. In Rahu Stuti:

- *ardhakāyam mahāvīryam, chandrāditya vimardanam*…………..As the halting swara is a Tara shadja; or also
- *at:simhikāgarbha sambhootam*…………..As the halting swara is a Tarasthayi Rishabha, which is the jeeva swara and Nyasa swara of Shanmukhapriya.

viii. In Ketu Stuti:

- *palāsha pushpa sankāsham, tārakagraha mastakam*………….., as the halting swara is a Chatushriti Rishabha, which is the jeeva swara and Nyasa swara of Madhyamavati; or also
- *atraudram raudrātmakam ghōram*…………..As the halting swara is a panchama, which is the nyasa swara of Madhayamavati.

**Rhetorical and prosodic beauties in the composition:**

- **Graha:**
The composition is in sama graha. All the charanas except the Rahu stuti in Shanmukhapriya are in Samagraha. The Rahustuti starts in Vishamagraha. It starts in 1/4 edupu. ie.. one akshara after the tala starts.

- **The Starting note :**
The composition starts with Tara sthayi shadja. ‘Prasanna Parvati’ also by Chowdaiah in the same raga also starts with the same note. ‘Shree Chamundeshwari’ by Mysore Vasudevacharya also starts with the same note.
Prāsa:

Adi Prasa is seen as in:

Dadhishankha Tushārābham,

DharaNī garbha Sambhootam and

Dēvānām cha Rishīnām cha.

Swarākshara:

i. In Diwakara stuti as seen in pallavi:

- where ‘sa’ and ‘sha’ are swaraksharas.

\[ \text{snP; dpmgR | S; snD S; } \]
\[ \text{japa..kusuma | sankāsham} \]

- where ‘r’ and ‘s’ are swaraksharas

\[ \text{d G R S | s S n DP D.. } \]
\[ \text{Tamorim sar | vapapaghnam} \]

ii. In Chandra stuti as seen in the following line where the initial ‘sa’ is a swarakshara

\[ \text{Śřś n R S...|} \]
\[ \text{Samudbhavam |} \]

iii. In Guru stuti it is seen in the following linewhere ‘sa’ in ‘Sannibham’ is again a swarakshara.

\[ \text{g g gmRr r | S,n R S, |} \]
\[ \text{gurum kanchana | sannibham |} \]
iv. In ShaniStuti, the swarakshara is seen in the following linewhere ‘ni’
‘ma’ are swaraksharas

\[
\begin{align*}
\text{n}\text{\text{n}} & \text{\text{n}} \text{p p} | \text{MmgR rgrpM} | \\
\text{Neelanjana} & \text{samabhasam} |
\end{align*}
\]

❖ **Similarities with other kritis:**
This composition resembles Swati Tirunal’s ‘Bhavayami Kriti’ in some respects:

i. Both the compositions are ragamalikas.

ii. Each raga is followed by a chitteswara.

iii. Each chitteswara concludes with makuta.

iv. The *makuta* is the repetition of the same swaras as in the first raga -
Bilahari. The same technique is also found in Bhavayami
Raghuramam, where the makuta, which is a repetition in Saveri is
sung at the end of the chitteswara, linking the pallavi.

v. Ragas- Saveri, Natikuranji, Dhanyasi, Mohana and Madhyamavati are
common in both the compositions.

vi. Both the compositions are in Sanskrit.

❖ **Mudra:**
As the sahitya of this composition is composed by Sri Vyasa, no mudra is
found in this composition.