

## **CHAPTER 7**

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The noblest aspect of Indian music whether Hindusthani or Carnatic is its raga system. Indian music is actually enriched by ragalapana, a splendid form which adds beauty and charm to carnatic music system. Perhaps this miraculous aspect of music separates Indian music from world music. Every raga has its own identity as it passes through certain dominant swaras that brings to light the dominant bhava of the particular raga. Carnatic music becomes enjoyable when it passes through the concept of raga. So raga gives pleasure and enjoyment to the audio system of man's mind. Every musician, by dedication and hard work builds up an identity of his own in the alapana of ragas.

A raga is that which is made beautiful and decorated by the tonal excellence of swaras and varnas. These embellishments render aesthetic experience to the listeners. Varna means the various procedures of rendering of raga.<sup>11</sup>

Raga has its own principal mood such as tranquility, devotion, eroticism, loneliness, pathos and heroism. Each raga is associated, according to its mood with a particular time of the day, night or season.

11. Dr. Chinna Sathya Narayana, The science of Music, pp.51, Sri Dattasai printers, Hyderabad, 2005.

In Sangita Sampradaya Pradarsini, Subbarama Dikshithar has given lakshanas of seventytwo melakarta ragas and its janyas. He has explained the specialities of each raga with illustrative compositions and given his own sancharis for all the ragas. All the details of ragas such as upanga, bhashanga, the suitable time for singing, its jivā, nyasa swaras, viseshaprayogas, the application of swaras etc have been explained in detail.

Apart from this, there is a slokam of Venkatamakhi describing the lakshana of ragas. From the slokam itself we get an idea about the lakshana of that particular raga. The arohana and avarohana and the swara positions have been indicated clearly. Tana has been given for melakarta ragas. The kritis and other musical forms of different composers have been included to the first 36 suddha madhyama melas and their janyas and in the case of the next 36 prati madhyama melas, the kritis of Muthuswami Dikshithar are mostly described.

Amongst the ragas wherein compositions exist, it will be found that Subbarama Dikshithar has handled more suddhamadhyama ragas rather than pratimadhyama ragas. Prati madhyama is a scholarly note and it is but natural, that there should be more suddha madhyama raga compositions compared to prati madhyama ragas.

Rakti ragas and common ragas like Sankarabharana, Anandabhairavi, Nattakkuranji, Bhairavi, Kalyani, Sriranjani, Suruti etc figure in Subbarama's compositions. The pratimadhyama ragas composed are only a few in number. Hence it can be surmised that Subbarama Dikshithar was more fond of janya ragas and suddha madhyama ragas.

He showed a preference for ragas Yadukulakambhoji, Atana and Sankarabharana. He has composed three compositions in Yadukulakambhoji and two compositions in Atana and Sankarabharana. He has also made compositions in melakarta ragas, janya ragas, varja ragas and vakra ragas. Raga lakshanas of some of the rare ragas employed in the compositions of Subbarama Dikshithar are done in this chapter.

## 1. Mēchabauḷi

### Slokam-Venkatamakhi

mēcabaulistu saṁpūrṇa ārōhē ma ni varjitā |  
 ṣaḍjagrahasamāyukta gēya gāyakasattamaiḥ ||

Arohana : S R<sub>1</sub> G<sub>3</sub> P D<sub>1</sub> Ṥ

Avarohana : Ṥ N<sub>3</sub> D<sub>1</sub> P M<sub>1</sub> G<sub>3</sub> R<sub>1</sub> S

Mechabauli is the janya of 15<sup>th</sup> melakarta raga Malavagaula. It is an audava sampurna janya raga; shadjagraham. Madhyama and nishada are varjya in the arohana. The notes taken are Shadja, Suddha rishabha, Antara gandhara, Panchama, Suddha dhaivata, Kakali nishada and Suddha madhyama. It is an upanga raga. Subbarama says that this raga is also called “gummakambodi”. This is a rare raga with less number of music compositions. It is a rakti raga and can be sung at all times.

### List of compositions

No	Sahitya	Tala	Composer
1.	Jayajaya	Dhruvarupaka	Venkatamakhi
2.	UmatilakaPrabandha	Triputa	Venkatamakhi
3.	Devidivya (Kriti)	Rupaka	Subbarama Dikshithar, Krishnaswami Ayya

## 2. Māruva

### Slokam-Venkatamakhi

ri varjārōhaṇē pūrṇō māruvastu sasagrahaḥ |  
gīyatē sarvakālēṣu gāna tatva viśāradhaiḥ ||

Arohana S G<sub>3</sub> M<sub>1</sub> D<sub>1</sub> N<sub>3</sub> Ś

Avarohana S N<sub>3</sub> D<sub>1</sub> P G<sub>3</sub> M<sub>1</sub> G<sub>3</sub> R<sub>1</sub> S R<sub>1</sub> G<sub>3</sub> R<sub>1</sub> S

Janya of Malavagaula (15<sup>th</sup> mela), Maruva is a rare raga. Compositions are less in this raga. It is a bhashanga raga. The swaras taken are shadja, suddha rishabha, antara gandhara, suddha madhyama, panchama, suddha dhaivata and kakali nishada. It is an audava vakra sampurna janya raga. Shadjagraham; desiyaragam; Rishabha is varjya in the arohana; Sarvakalikam. The prayogas like (r ṇ ḍ \ p ṃ ; ; p ḍ ṃ ; ; p ṇ s g , ; m d m g r s ) etc are add beauty to this raga. The mandra sthyai madhyama prayogas are jiva swara prayogas.

### List of Compositions

No	Sahitya	Tala	Composer
1.	Māruvakadi (Kriti)	Adi	Muthuswami Dikshithar
2.	Emamṁā nanu (Kriti)	Adi	Subbarama Dikshithar

## 3. Nāgagāndhāri

### Slokam-Venkatamakhi

sampurṇa nāgagāndhārī ārōhē ca gavarjitā |  
sadjagraha sarvakālē gēya gāyaka sattamaiḥ ||

Arohana : S R<sub>2</sub> M<sub>1</sub> G<sub>2</sub> M<sub>1</sub> P D<sub>1</sub> N<sub>2</sub> Ś

Avarohana : Ś N<sub>2</sub> D<sub>1</sub> P M<sub>1</sub> G<sub>2</sub> R<sub>2</sub> S

Nagagandhari is the janya of 20<sup>th</sup> melakarta raga Nariritigaula (Natabhairavi). The note positions are shadja, chatusruti rishabha, sadharana gandhara, suddha madhyama, panchama, suddha dhaivata and kaisiki nishada. It is an Upanga raga. Shadjagraham; sarvakalikam. The only composition given in Sangita Sampradaya Pradarsini is composed by Subbarama Dikshithar. Some of the important swara prayogas are (dpns; dmpns; dgmrs; pgmgrs) etc.

No	Sahitya	Tala	Composer
1.	Mannāruraṁga (Kriti)	Rupaka	Subbarama Dikshithar

#### 4. Balahamsa

##### Slokam-Venkatamakhi

balahamsākhyarāgōyam ārōhē ca nivarjitah |  
sagrahah sarvakâlêṣu gīyatē gāyakōttamaih ||

Arohana : S R<sub>2</sub> G<sub>3</sub> M<sub>1</sub> P D<sub>2</sub> Ś

Avarohana : Ś N<sub>2</sub> D<sub>2</sub> P M<sub>1</sub> G<sub>3</sub> R<sub>2</sub> S

Balahamsa is the janya of Harikedaragaula (Harikambhoji), 28<sup>th</sup> mela. It is a shadava, sampurna raga. Upanga raga; shadjagraham; nishada is varjya in the arohana. It can be sung at any time.

In this Balahamsa raga, rishabha is the important jiva, nyasa swara. This raga has limited scope in alapana and rendering kalpana swaras. Shadja, chatusruti rishabha, antara gandhara, suddha madhyama, panchama, chatusruti dhaivata and kaisiki nishada are the swarasthanas. The visesha prayogas that make more shine to this raga are,

srp, m r ; R p, m r ; s r g m p m r ; ś n p d p m r ; ḍ s r m g r ; s r m g r g \ s,

## List of Compositions

	<b>Sahitya</b>	<b>Tala</b>	<b>Composer</b>
1.	Guruguhadanyam (Kriti)	Jhampa	MuthuswamiDikshithar
2.	Srirajadhiraja (Tanavarna)	Ata	SubbaramaDikshithar

## Natanārāyani

### Sloka-Venkatamakhi

naṭanārāyani rāgastvarōhē tu gavakritah |  
nivarjyah śāḍavastu syāt gīyatē satatam budhah ||

Arohana : S R<sub>2</sub> G<sub>3</sub> S R<sub>2</sub> M<sub>1</sub> P D<sub>2</sub> Ṥ

Avarohana : Ṥ D<sub>2</sub> P M<sub>1</sub> G<sub>3</sub> R<sub>2</sub> S

Natanarayani is the janya of Harikedaragaula mela. Upanga raga; shadjagraham. It is a shadava raga. Nishada swara is varjya in this raga. Gandhara is vakra in the arohana. It can be sung at all times. The notes taken are shadja, chatusruti rishabha, antara gandhara, suddha madhyama, panchama and chatusruti dhaivata. Music compositions are rare in this raga.

## List of Compositions

No	<b>Sahitya</b>	<b>Tala</b>	<b>Composer</b>
	Mahaganapate (kriti)	Adi	MuthuswamiDikshithar
	Sarasagre (daru)	Tisraeka	Subbarama Dikshithar

## 6. Yadukulakambhoji

### Slokam-Venkatamakhi

ārōhē gani varjyaḥ syāt sagrahaḥ sarvakālikaḥ |  
syāt erukalakambhōji rāgasyōktam mahātmabhiḥ ||

Arohana : S R<sub>2</sub> M<sub>1</sub> P D<sub>2</sub> N<sub>2</sub> D<sub>2</sub> P D<sub>2</sub> Ś

Avarohana : Ś N<sub>2</sub> D<sub>2</sub> P M<sub>1</sub> G<sub>3</sub> R<sub>2</sub> S

This raga is also the janya of Harikedaragaula mela. Apart from shadja and panchama, the other swaras taken are chatusruti rishabha, antara gandhara, suddha madhyama, chatusruti dhaivata and kaisiki nishada. Gandhara is varjya in the arohana. Avarohana is sampurnam. Some of the compositions in this raga are sung in madhyama sruti. It is bhashanga raga. Shadja graham. Kakali nishada is the foreign note, that is used in the swara sanchara 'snps'. Subbarama Dikshithar in Pradarsini calls this raga as Erukalakambhoji. In Muthuswami Dikshithar school this is also known as Erukalakambhoji. Gandhara, madhyama, dhaivata and nishada are raga chaya swaras and the prayogas add beauty to this raga. The visesha prayogas are "r m g r," , "p d s" , "s r m ,, m" s, p, d s, ; m p m g r, ; g m p m, m, ; etc.

### List of Compositions

No	Sahitya	Tala	Composer
1.	Tyagarajam (kriti)	Tisraeka	MuthuswamiDikshithar
2.	Divakaratanujam (kriti)	Adi	MuthuswamiDikshithar
3.	Kamakshi (swarajati)	Misraeka	Syamasastri
4.	Karunarasa (kriti)	Adi	Kumara Ettappa



5.	Parthasarathy (kriti)	Adi	SubbaramaDikshithar
6.	Srirajivakshad (tanavarna)	Ata	SubbaramaDikshithar
7.	Srikarudani (daru)	Adi	SubbaramaDikshithar

## 7. Purnachandrika

### Slokam-Venkatamakhi

sampūrṇaḥi sagrahōpētahi rāgōyaṁ pūrnacandrikā |  
 avarōhē dhavarjyaḥi syāt gavakraḥi sarvakālikah |

Arohana : S R<sub>2</sub> G<sub>3</sub> M<sub>1</sub> P D<sub>2</sub> N<sub>3</sub> Ṥ

Avarohana : Ṥ N<sub>3</sub> P M<sub>1</sub> G<sub>3</sub> M<sub>1</sub> R<sub>2</sub> S

This raga is born from Sankarabharana, the 29<sup>th</sup> melakarta. A tri sthayi raga which can be sung at all times. Shadjagraha; dhaivata is varjya in the avarohana; gandhara is vakra. The swara positions are shadja, chatusruti rishabha, antara gandhara, suddhamadhyama, panchama, chatusruti dhaivata and kakali nishada. The visesha prayogas are

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

It is a bhashanga raga and kaisiki nishada occurs the phrases p n p, s, d n p, etc.

### List of Compositions

No	Sahitya	Tala	Composer
1.	Samkhachakra (kriti)	Rupaka	MuthuswamiDikshithar
2.	Elanamne (chaukavarna)	Rupaka	RamaswamiDikshithar
3.	Sri Rajarajaraja (tanavarna)	Ata	SubbaramaDikshithar

## 8. Paraju

### Slokam-Venkatamakhi

pharajū rāgahī saṁpūrṇahī sa grahahī sarvakālikahī |

Arohana : S R<sub>1</sub> G<sub>3</sub> M<sub>1</sub> P D<sub>1</sub> N<sub>3</sub> Ś

Avarohana : Ś N<sub>3</sub> D<sub>1</sub> P M<sub>1</sub> G<sub>3</sub> R<sub>1</sub> S

Paraju is the janya of 15<sup>th</sup> mela Malavagaula. Apart from shadja and panchama, the swaras taken are suddha rishabha, antara gandhara, suddha madhyama, suddha dhaivata and kakali nishada. It is a desiya raga and also a raktiraga; It is a sarvakalika raga. Dirgha gandhara is an amsa, jiva and nyasa swara for this raga. This can be understood from the swara phrases (s G m p d p m G) (p n ś n d p m G) (p d s n d p m G) (g r s N. s G) (ś n D p m g r G). The texts like Brihatdharma purana, Ragatarangini and Anupa sangita vilasa are mentioned this raga.

For this raga, one does not see sancharas below mandra sthayi nishada and above tara sthayi gandhara. This raga evokes the rasas bhakti and sringara.

### List of Compositions

No	Sahitya	Tala	Composer
1.	Tattadgita (desiya prabandha)	Adi	Purvikar
2.	Sri Sukrabhagavamtam (Navagraha kriti)	Ata	MuthuswamiDikshithar
3.	Cimtaye maha (Kriti)	Adi	MuthuswamiDikshithar
4.	Trilokamata (Kriti)	Eka	Syamasastri
5.	Isvarana (kriti)	Eka	KrishnaswamiAyya
6.	Vaddamtevim (pada)	Rupaka	Kuppusami Ayya

- |                         |     |                      |
|-------------------------|-----|----------------------|
| 7. Innallavalega (pada) | Adi | Prachinar            |
| 8. Emani pogadu (daru)  |     | Subbarama Dikshithar |

The rare ragas like Rudrapriya, Kalavati, Manohari, Kannada, Padi, Gauri, Manirangu, Gamakakriya etc. are also employed in his ragamalikas.

## TALAS

Subbarama Dikshithar expounded the talas Adi, Ata, Rupaka, Eka, Triputa, Dhruva, Matya and rare tala like Raganamatya through his compositions. The rare tala Raganamatya is used in Sancharis.

There are

The compositions in Adi tala	-	9
The compositions in Dhruva tala	-	4
The compositions in Matya tala	-	124
The compositions in Rupaka tala	-	25
The compositions in Triputa tala	-	13
The compositions in Ata tala	-	10
The compositions in Eka tala	-	26
The compositions in Raganamatya tala	-	12

### Compositions in Adi tala

Adi tala is one of the oldest talas. The name given for the chaturasra jati triputa tala in the scheme of 35 talas is adi. It consists of 8 units. It is the one tala of universal application found in all systems of music, ancient and modern. Compositions of Subbarama Dikshithar in Adi tala include three kritis, two chaukavarnas, one ragamalika, one jatiswara, one daru and one sanchari. All the kritis coming under this group

are eka kala and dvikala types. The laya adhered to is always madhya laya, sometimes vilambita laya is also followed.

### List of compositions in Adi tala

1. Emamma	-Maruva raga	-Kriti
2. Parthasarathy	-Yadukulakambhoji	-Kriti
3. Sankaracaryam	-Sankarabharana	-Kriti
4. Samiyemtani	-Suruti	-Chaukavarna
5. Sarekuni	-Anandabhairavi	-Chaukavarna
6. Manatodi	-6 ragas	-Ragamalika
7. Srikarudani	-Yadukulakambhoji	-Daru.
8. S, d, p, m	-Yamunakalyani	-Jatiswara
9. r m p p s ,s,	-Rupavati	-Sanchari

### Compositions in Rupaka tala

This is the third among the sapta talas. This is very simple, short tala consisting of duration of a drutam and a laghu. It consists of six units. Two beat and a wave also denotes Rupaka tala. Subbarama Dikshithar has composed nearly '25' compositions in Rupaka tala. Among this, '11' are brilliant sancharis. Most of the compositions of Subbarama Dikshithar are set in this simple tala. He has '7' kritis and '6' ragamalikas in this tala.

### List of Compositions in Rupaka Tala

1. Devi divya	-Mechabauli	-Kriti
2. Mannaruramga	-Nagagandhari	-Kriti
3. Sri Sivarama	-Bhairavi	-Kriti
4. Sarakanana	-Sriranjani	-Kriti
5. Tripurasumdari	-Nattakkuranji	-Kriti

6. Parasakti	-Sankarabharana	-Kriti
7. Kamtimati	-Kalyani	-Kriti
8. Emdukurara	-9 ragas	-Ragamalika
9. Garavamu	-9 ragas	-Ragamalika
10. Valapumiri	-4 ragas	-Ragamalika
11. Vanitaro	-4ragas	-Ragamalika
12. Vedukato	-5ragas	-Ragamalika
13. I kanakambari	-72 ragas	-Ragamalika
14. Mamohalahari	-Khamas	-Swarajati
15. g r r s ṅ ṅ ḍ ḍ s, s,	-Mukhari	-Sanchari
16. d d p , m p m, g r g,	-Saurashtram	-Sanchari
17. g m p , p ,	-Suddhadhanyasi	- Sanchari
18. r , r , r ,	-Madhyamavati	- Sanchari
19. s , n s r m	-Chayatarangini	- Sanchari
20. n d n , s ,	- Ravikriya	- Sanchari
21. s s p , p ,	-Vamsavati	- Sanchari
22. n s s , g r	-Dhamavati	- Sanchari
23. s , g , m ,	-Amritavarshini	- Sanchari
24 s , s , ṅ ṅ	-Joti	- Sanchari
25. d d p m p ,	-Dhautapanchamam	- Sanchari

### Compositions in Eka Tala

This tala is the 7<sup>th</sup> and last of Sapta talas. The tala has only the anga laghu. Like Rupaka tala, Eka tala is also a simple one. Beat and finger counts represents this tala. Subbarama Dikshithar composed compositions in Tisra eka, Chaturasra eka, Misra eka and Sankirna eka. Each of these jati varieties, the number of laghu varies.

### List of compositions in Tisra eka tala

1. Samini	-Bhairavi	-Kriti
2. Sarasagre	-Natanarayani	-Daru
3. Entaninedelu	-Khamas	-Padavarna
4. Parikkani	-Kalyani	-Swarasthanapada
5. Kamimcina	-32 ragas	-Ragamalika
6. Nisarilerani	-9 ragas	-Ragamalika
7. Priyamuna	-10 ragas	-Ragamalika
8. n,n,n,n ś n d p,	-Suruti	-Sanchari

### List of Compositions in Chaturasra eka tala

1. Srivallipate	-Nagasvarali	-Kriti
2. s, ṇ, sr gs	-Manoranjani	-Sanchari
3. s s gg mm g,	-Hindola	-Sanchari
4. ṇṇ s, s, s,	-Gopikavasantam	-Sanchari
5. ś, ds ss rr	-Mahuri	-Sanchari
6. s, sn n, n,	-Kuranji	-Sanchari
7. s, s, sṇ ṇ,	-Nagadhvani	-Sanchari
8. śṛ śn dd rr	-Sarasvatimanohari	-Sanchari
9. pm p, nn d,	-Kumbhini	-Sanchari
10. gg rs rr s,	-Sauvira	-Sanchari
11. s, rg dp m,	-Namadesi	-Sanchari
12. d, sn nn d,	-Chamara	-Sanchari
13. g, g, gr s,	-Nishada	-Sanchari

### List of compositions in Misra eka tala

1. m m, g m p g	-Mangalakaisiki	-Sanchari
2. s d p m, g,	-Anandabhairavi	-Sanchari
3. n, s r, r,	-Harikedaragaula	-Sanchari
4. s p, m p,	-Dhalivarali	-Sanchari

### List of Compositions in Sankirna eka tala

1. g p d r ś n d p m	-Kambhoji	-Sanchari
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### Compositions in Triputa Tala

We come across this tala usually in Music concerts and also in dance concerts. This is the fifth among the Sapta talas. It consists of a tisra laghu or a beat and two finger counts, followed by two drutams. This is the only one among the sapta talas which has a tisoralaghu. Subbarama Dikshithar composed 12 sancharis in Tisra triputa tala and one is in Khanda triputa.

### List of Compositions in Tisra triputa Tala

1. pm pd śś,	-Suddhasaveri	-Sanchari
2. P md śn d	-Kokilaravam	-Sanchari
3. dd pd ss,	-Salanganata	-Sanchari
4. dp mg rs,	-Malahari	-Sanchari
5. ṇ s g, g,	-Kannada	-Sanchari
6. ds s m g m,	-Saravati	-Sanchari
7. s, r s r r m	-Purvagaula	-Sanchari
8. m p, p p s s	-Chalanata	-Sanchari
9. s, dd p m p	-Subhapantuvarali	-Sanchari
10. ś ś ś n n ś,	-Ramamanohari	-Sanchari

- |                  |                 |           |
|------------------|-----------------|-----------|
| 11. s p p p m p, | -Sumadyuti      | -Sanchari |
| 12. ss r r, s,   | -Santanamanjari | -Sanchari |

### List of Compositions in Khanda triputaTala

- |                    |             |           |
|--------------------|-------------|-----------|
| 1. s, r s m g r s, | -Mechabauli | -Sanchari |
|--------------------|-------------|-----------|

### Compositions in Dhruva Tala

This tala is the first among the Sapta talas. It consists of three laghus and a drutam. Usually the laghu is of chaturasra jati. Subbarama composed only sancharis in this tala. It consists of 14 aksharakalas.

### List of Compositions in Dhruva Tala

- |                      |                     |           |
|----------------------|---------------------|-----------|
| 1. ddnd p, dss, rsrc | -Purvavarali        | -Sanchari |
| 2. sspp p, mppg rrg, | -Dhunibhinnashadjam | -Sanchari |
| 3. dns, nd ndpm gmd, | -Chayavati          | -Sanchari |
| 4. p,md dp pmm, mmr, | -Ragachudamani      | -Sanchari |

### Compositions in Ata Tala

In the order of Sapta talas, Ata tala is the sixth one and has 14 matras for an avarta. It consists of two laghus and two drutams.

### List of Compositions in Ata tala

- |                  |                   |             |
|------------------|-------------------|-------------|
| 1. Inta modi     | -Darbar           | -TanaVarna  |
| 2. Srirajadhi    | -Balahamsa        | -Tana Varna |
| 3. Srirajiva     | -Yadukulakambhoji | -Tana Varna |
| 4. Srimaharaja   | -Atana            | -TanaVarna  |
| 5. Sri raja raja | -Atana            | - TanaVarna |
| 6. Sri raja raja | -Purnachandrika   | - TanaVarna |
| 7. Sri Kanchi    | -Kasiramakriya    | - TanaVarna |
| 8. Varijakshi    | -Sahana           | - TanaVarna |



## List of Compositions Chaturasra Ata tala

- |                    |                      |           |
|--------------------|----------------------|-----------|
| 1. rrs, rsṇḍ ṇṇ s, | -Vativasantabhairavi | -Sanchari |
| 2. r,pm m,gg r, s, | -Gaurivelavali       | -Sanchari |

## Compositions in Matya Tala

The second among the sapta talas is known as Matya tala. It consists of laghu, druta, laghu. It has 10 aksharakalas for an avarta. Subbarama Dikshithar composed a total number of '124' sancharis in this tala.

## List of compositions in Matya Tala

- |                  |                     |           |
|------------------|---------------------|-----------|
| 1. srm, gg rrs,  | -Kanakambari        | -Sanchari |
| 2. mmp, pm pddp  | -Phenadyuti         | -Sanchari |
| 3. mpdm mp dnṣ,  | -Ganasamavarali     | -Sanchari |
| 4. p,dp m, d,p,  | -Bhinnapanchamam    | -Sanchari |
| 5. spm, p, ndp,  | -Bhanumati          | -Sanchari |
| 6. mppm gr srs,  | -Tanukirti          | -Sanchari |
| 7. pdpp m, ggg,  | -Senagrani          | -Sanchari |
| 8. ṇḍṇ, ṇḍ grs,  | -Nagavarali         | -Sanchari |
| 9. s,rs sṇ ṇ,s,  | -Punnagavarali      | -Sanchari |
| 10. r,m, rm pdp, | -Asaveri            | -Sanchari |
| 11. p,dd pm pmg, | -Mohanadata         | -Sanchari |
| 12. s,gg mm p,p, | -Udayaravichandrika | -Sanchari |
| 13. s,s, g, gmp, | -Natabharanam       | -Sanchari |
| 14. p,pm gm pgmr | -Geyahejjajji       | -Sanchari |
| 15. rsg, md pmg, | -Lalitapanchamam    | -Sanchari |
| 16. dpmg m, grs, | -Malavagaula        | -Sanchari |
| 17. rrsṇ s, rmm, | -Chayagaula         | -Sanchari |

18. ś,n, śn m,g,	-Megharanjani	-Sanchari
19. dds, s, rrm,	-Takka	-Sanchari
20. rrmg rg m,m,	-Nadaramakriya	-Sanchari
21. d,p, dp mrs,	-Padi	-Sanchari
22. ddp, g, dpg,	-Revagupti	-Sanchari
23. s,dd s, drs,	-Kannadabangala	-Sanchari
24. rrsn p, sss,	-Gaula	-Sanchari
25. dss, rs nsrg	-Gurjari	-Sanchari
26. p,mg rr grs,	-Gundakriya	-Sanchari
27. ddp, g, pds,	-Bauli	-Sanchari
28. r,g, m, dpmg	-Ardradesi	-Sanchari
29. smm, pm m,s,	-Devaranji	-Sanchari
30. rrsn ṅ, sgg,	-Purvi	-Sanchari
31. dpṅ, s, rrs,	-Gaudipantu	-Sanchari
32. m,gm d, pmgr	-Maruva	-Sanchari
33. dpmg rr sns,	-Malavapanchamam	-Sanchari
34. dsrg g, rsd,	-Purnapanchamam	-Sanchari
35. dss, rr g,g,	-Margadesi	-Sanchari
36. mgp, gp dndp	-Ramakali	-Sanchari
37. sg,m pd pmg,	-Paraju	-Sanchari
38. rrr, sr sṅṅ,	-Gauri	-Sanchari
39. dnś, nd ndm,	-Vasanta	-Sanchari
40. smm, gm pdnd	-Toyavegavahini	-Sanchari
41. sgrs sn srs,	-Bhairavam	-Sanchari
42. ś,ś, śn dnś,	-Jayasuddhamalavi	-Sanchari
43. s,p, dp ndp,	-Jhankarabhramari	-Sanchari
44. s,ṅṅ s, sggm	-Nariritigaula	-Sanchari

45. ṅsrs ṅ, ṅ, ṅ, ḍ,	-Ghanta	-Sanchari
46. ssnd pd s,s,	-Hindolavasantam	-Sanchari
47. s,s, ṅsgr s,	-Abheri	-Sanchari
48. ssmg m, p,g,	-Ahiri	-Sanchari
49. n,s, g, m,p,	-Dhanyasi	-Sanchari
50. s,dp mp grs,	-Kiranavali	-Sanchari
51. r,gr sṅ p,ṅs	-Sri	-Sanchari
52. n,s, r, ṅrr,	-Manirangu	-Sanchari
53. pdp, ś, ṅrś,	-Salagabhairavi	-Sanchari
54. s,s, mg s,mm	-Kannadagaula	-Sanchari
55. s,ṅd ss rrm,	-Suddhadesi	-Sanchari
56. s,gs sṅ s,g,	-Devagandhari	-Sanchari
57. ś,ś, śḡ ś,ṅd	-Malavasri	-Sanchari
58. r,gm rg grs,	-Sriranjani	-Sanchari
59. ṅ,ḍ, ṅ, srg,	-Kapi	-Sanchari
60. r,g, gm ,p,g	-Husani	-Sanchari
61. ṅ,ḍ, ṅ, s,r,	-Saindhavi	-Sanchari
62. m,gr gm grs,	-Madhavamanohari	-Sanchari
63. p,pm r, m,pd	-Devamanohari	-Sanchari
64. r,g, gm grs,	-Rudrapriya	-Sanchari
65. s,s, ṅs rgmp	-Sahana	-Sanchari
66. r,s, rm pdn,	-Nayaki	-Sanchari
67. s,ṅ, sṅ ḍṅ s,	-Viravasantam	-Sanchari
68. srrg pd dpgr	-Tarangini	-Sanchari
69. ssr, sr mgrg	-Saurasena	-Sanchari
70. srp, mg rsnd	-Balahamsa	-Sanchari
71. sddp pm mpmr	-Devakriya	-Sanchari

72. r,m, p, mmp,	-Narayanagaula	-Sanchari
73. p,pd pm ggr,	-Natanarayani	-Sanchari
74. s,p, s, ndp,	-Isamanohari	-Sanchari
75. s,r, m, p,d,	-Yadukulakambhoji	-Sanchari
76. ddpm p, gmp,	-Atana	-Sanchari
77. n,d, n, s,dn	-Nattakkuranji	-Sanchari
78. r,r, r, r,r,	-Jujavanti	-Sanchari
79. snp, dd s,s,	-Narayani	-Sanchari
80. rrs, r, m, gr	-Arabhi	-Sanchari
81. s,sn d, sss,	-Suddhavasantam	-Sanchari
82. s,s, grsn d,	-Narayanadesakshi	-Sanchari
83. s,rg ss r,r,	-Sama	-Sanchari
84. s,np gr g,g,	-Hamsadhvani	-Sanchari
85. s,r, g, p,p,	-Bilahari	-Sanchari
86. s,rs rn dps,	-Begada	-Sanchari
87. spp, dp snp,	-Purnachandrika	-Sanchari
88. snp, nn s,s,	-Kedaram	-Sanchari
89. d,n, s, dns,	-Navaroj	-Sanchari
90. s,rs sn n, s,	-Nilambari	-Sanchari
91. d,rs d, s,s,	-Devagandhari	-Sanchari
92. p,ppp mg mr,	-Nagabharanam	-Sanchari
93. s,rs sn dns,	-Samanta	-Sanchari
94. s,mr g, m,r,	-Kalavati	-Sanchari
95. s,mm mg mpp,	-Gangatarangini	-Sanchari
96. s,s, nd pmgs	-Manohari	-Sanchari
97. pss, nn s,s,	-Bhogachayanata	-Sanchari
98. mgp, d,s,s,	-Sailadesakshi	-Sanchari

99. s,s, ss p,p,	-Saugandhini	-Sanchari
100. pmp, dd ś, ś,	-Jaganmohanam	-Sanchari
101. s,pp dp mmp,	-Nabhomani	-Sanchari
102. ggrr ss rrs,	-Girvani	-Sanchari
103. g,rs ṇṇ ṇ, ḍ,	-Bhavani	-Sanchari
104. ddpd m, ddn,	-Sidhuramakriya	-Sanchari
105. srmm p, ddm,	-Stavaraja	-Sanchari
106. sspm pndnś,	-Jivantika	-Sanchari
107. ṛṣṣ pp dndp	-Dhavalanga	-Sanchari
108. sgrgg mpdp,	-Kasiramakriya	-Sanchari
109. srgr gm dndd	-Kumudakriya	-Sanchari
110. srrs rs ḍspḍ	-Gamakakriya	-Sanchari
111. rss, mp g,r,	-Samala	-Sanchari
112. spmp śn dpm,	-Desisimharavam	-Sanchari
113. mpp, pd ndp,	-Kuntala	-Sanchari
114. śśśn ś,pdmp	-Ratipriya	-Sanchari
115. grs, r,r,r,	-Gitapriya	-Sanchari
116. mmp, d,dpmp	-Bhushavati	-Sanchari
117. dppm r,gppm	-Yamunakalyani	-Sanchari
118. g,g, grsr gr	-Mohanam	-Sanchari
119. d,d, dnp, p,	-Hamveer	-Sanchari
120. r,r, gmpm p,	-Saranga	-Sanchari
121. r,gg rsr,s,	-Chaturangini	-Sanchari
122. p,nd nnś,ś,	-Nasamani	-Sanchari
123. s,r, s,nd s,	-Kusumakara	-Sanchari
124. nsr, r, r,srgs	-Rasamanjari	-Sanchari

## Rare tala handled by Subbarama Dikshithar

He has handled both common and rare talas. The rare tala he handled is Raganamatya tala. This tala consists of guru, laghu, guru 8+1+8 (8+4+8=20). Subbarama Dikshithar composed '9' sancharis in this tala. Among them one is in Tisrajati Raganamatya and others are in Chaturasrajati Raganamatya. These sancharis are worthy contributions of Subbarama Dikshithar. This tala indicates his deep knowledge and mastery over rhythm.

### List of Compositions in Raganamatya tala

1. g,g,mgrr grss rsn̄dn̄s,	-Todi	-Sanchari
2. d,m,grs, r̄n̄,d̄ dn̄s,r̄gm,	-Lalita	-Sanchari
3. r,r,rgr̄r sn̄dd̄ srggr̄s,	-Saveri	-Sanchari
4. s,grrr, s,n̄, s,n̄dp̄mp,	-Nagagandhari	-Sanchari
5. sggmp,mg mdp, mgrs,d̄n̄	-Margahindola	-Sanchari
6. ssr,gmr, gggm rrs,r̄mg,	-Navaratnavilasam	-Sanchari
7. d̄n̄,s,r, dn̄sr gmgr̄sr,	-Bhairavi	-Sanchari
8. r,s,n̄sr̄s r,r, rpm,p,d,	-Darbar	-Sanchari
9. gr̄sr, ssr ssds,d̄	-Bhupalam	-Sanchari

All the ragas used, whether major or minor shine with a special charm in the hands of the great composer. He has treated classical and traditional ragas in his compositions. He succeeds in projecting the peculiar behalf of that raga by adding beautiful swara combinations. He had tried to bring out more sangathis and are concerned with ragabhava and sahitya bhava. In conveying his emotion through ragas he can be considered as equal to the Trinity. His compositions are a perfect blending of bhava, raga, tala and laya.

The rhythmic aspect of his songs structure is quite simple tala structure such as in Adi, Rupaka, Triputa, Eka, Raganamatya and the students find it easy to learn his compositions. The harmony of the sahitya and tala makes the songs beautiful and enjoyable. One can find a blending of talaswarupa , ragaswarupa and sahityabhava in his songs.