CHAPTER – III

MUSICAL COMPOSITIONS OF THE COMPOSERS WHO LIVED DURING 17th to 18th CENTURY
The compositions of five composers are dealt with in this chapter. The most prolific composers like Trinity lived during this period. Their period is rightly regarded as the golden age of Carnatic Music. Irayimman Thampi, and Pallavi Doraiswamy Iyer also lived during this period.

**SYAMA SASTRY**

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Syāma Sāstry was born in 1762 in Tiruvārur. His father Viswanatha Iyer was employed in the court of King Tulajājī. He was an erudite scholar in Sanskrit and was also highly proficient in Telugu. His earlier name was Venkita Subramonya and the pet name was Syāmakrishna. Viswanātha Iyer gave his son sound education in Sanskrit and Telugu at a very early stage.

His mother observed his innate aptitude for music and persuaded one of her cousins to teach him from the fundamentals of the science of music. Within a short span of time Syama Sastry mastered the various aspects of this fine art. His ancestors lived in Kānchīpuram, performing
puja in the Holy shrine of Kāmākshi. It so happened one day, that owing to the absence of his father, Syama Krishna performed the archana to the goddess in the temple. The fervently inspired chanting of the archana in a melodious voice thrilled the hearts of the many devotees who had gathered there.

There occurred a great event. Just as Narada came in the form of a Sanyasi to Tyagaraja another Sanyasi in the form of Sangita Swami from Benares initiated Syama Sastry to the music world, who was an erudite scholar in sanskrit and a learned musician. His father invited Swamji to his house. The Swami as soon as he set his eyes on Syama Krishna prophesied that Syāma Krishna would make his mark in the musical world and he himself voluntarily offered to be Syāma Krishnā’s Guru. It was a turning point in his life and it is believed that some rare musical treatises were presented to Syama Sastry by the learned Swāmi.

On the advice of his guru Sangitaswamy, Syama Sastry went to Pachchimiriyam Ādiappayya, a Tanjore Samasthana Vidvan. This momentous contact became fruitful and is reflected in his swarajathi, "Amba Kamākshi" in Bhairavi. The close association of Adiyappayya was beneficial to Syama Sastry in a variety of ways, especially in enriching his talents.

His first composition is in Sanskrit language, a kriti in the raga Sāveri set to Adi tala ‘Janani Natajana’. His composition consisted mostly of kritis and svarajatis he has also handled many apurva ragas in masterly manner.
There was a period when he devoted all his time to music and in a short time he earned reputation throughout the country, as a supreme musician and composer. Above all he was a pious person and he had a very majestic personality. His compositions are all composed during moments of deep contemplation and spiritual inspiration.

He had two sons Panju Sāstry and Subbarāya Sāstry. Subbarāya Sāstry also became a great musician and composer, following his father’s footsteps. Syama Sastry and Tyagaraja were very good friends. They listen to each other’s kritis and admired them whole heartedly.

Syama Sastry had only very few disciples. He had altogether composed about 300 pieces. His compositions have the stamp of vast scholarship. The theme of most of his kritis is in praise of Devi. He composed nine compositions in the name of Navarantnamālīka in praise of goddess Minakshi, a rare musical gem. His compositions may be compared to the Kadali fruit. His mudra is Syāma Krishna. He composed compositions in the very intricate tala like Vilōma Chapu.

He is undoubtedly one of the most distinguished personality who broadened, deepened and elevated Carnatic music and bhakti cult. Just as he had prophesied he passed away in the year 1827 at an age of 65.
Background of the incident

Kesavayya was a famous musician from Bobbili. It was usual in those days for inviting musicians of other Samsthanams to a contest to prove their mettle. Numerous are the incidents to illustrate how Sastry, under divine information to burst into compositions soaked in devotion at the spur of the moment. Bobbilli Kesavayya threw a challenge to the court musicians of Tanjavur and the musicians requested Syama Sastry to enter the contest. He took up the challenge and stood in deep mediation. Then and there words flowed spontaneously from his heart and he burst into ‘Devi brōva Samayamithe’ in the raga Chintāmani soaked in devotion. King Serfoji himself was present there to witness the contest. Syama Sastry established his unique reputation as an unrivalled musician.

Raga - chintamani Tala - Adi

Pallavi

Devi brōva samayami
de ativēgame vachchi
Nā vetalu dīrchchi karunim
Chavē sankari kamakshi (Devi brova)

Charanam
1. Lōka janani nāpai dayaleda (Mayamma) nī-dāsudu-gada
Sri kānchi vihārini kalyani
Ekāmresvarini priya bhāmayai yunna nī-
Kēmamma entō bhārama vinumā na talli (Devi)
2. Repu - mapani cheppite ne vinanu (Devi) eka talanunenu
E prodhdu daya ceyave kripa judave
Ni-padabjamule madilo sada-yenchini-
Prapu kori-yunna namma mudamuto ma talli (devi)

3. Syama krishnuni soodari kaumari (sankari) bimbadhari gouri
Hemachalaje lalite paradevate
Kamakshi ninnuvina bhuvilo premato-
Kapadevarunaramma vinuma matalli (devi)

Meaning

Devi - this is the right time for you to grand your blessings please come at once. O! Sankari, Kamakshi, please come and get rid of my problems with your compassion.

Charanam

1. Oh, mother of the universe, Don’t you have days on me, Mother, Mother of the three worlds. Am I not devoted to you? Kalyani. You are the beloved consort of Siva (Ekamresvar siva, being so), Is it a burden for you to hear my difficulties, listen to me, O! divine mother.

2. If you tell me that you will grant your grace tomorrow Devi! I will not listen I can bare no longer today itself, Please show kindness. I have always adored you, craved your patronage of divine grace, so with cheer, my mother (protect me).
3. Syama Krishna Sōdari, youthful maiden with lips like the Bimbā Fruit, Gowri, Daughter of the mountain Kin, Lalita, great Goddess Kamakshi who else can protect me at this critical hour with affection, Oh! My mother.

This composition is in the rare raga Chintāmani and is set in Adī tala. The pallavi has two pādas. There are three charanas. The first and third have three pādas and second has four pādas. Antya prasa comes in the pallavi as:

Vegame Vacchi
naaveḍalu Deerchi

Chintamani is the janya of 56ᵗʰ melakarta raga Shanmukhapriya.

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

This is a Bhāshāṅga raga, the foreign note chatussruti dhaivata occurs in the phrase p d ŭ ş. p d n ş occurs in the charana like

p d n )))) ) d n ş ) n ) s ))

Bhamayai - - - - yu nna nee - - -

In the charana first pāda r) p) m) p) r) g) s)

l o -- k a j a - n a n i -

is a vīsesha prayoga. Both karuna and bhakti can be produced by this raga. It is a classical composition in this raga. The composer’s mudra Syāma Krishna is seen in the sahitya of the charana.
In the pallavi, the first and second pādas have two sangatis. The first sangati is very plain and the second sangati is full of gamaka like

\[ r \ g \ r \ g \ s \ r \ s \ r \ p \ m \ n \ d \ p \ m \ g \ \ r \ ]
\[ de - \ vi \ bro - - - - - - va - - - - - - \]

In the pallavi the raga bhava sangatis are present

Eg: \[ p, d, n \ d \ . \ s \ n \ n \ d \ p \ \ p \ m \ g \ \ g \ \ m \ \ p \ m \ g \ \ g \ r \ r \ s \]
\[ ve - - - - - - - - - san - - nka ri kou - - ma - - ri \]

In the above sangati bhāshānga note chatussruti dhaivata comes in the prayoga. The pallavi starts in the madhyasthayi rishabha. Anupallavi and Charana starts in the madhya sthāyi panchama.

The composition is sung in a medium tempo. The sanchara goes up to tara sthayi gandhara from mandra sthayi panchama. Chintāmani is a rare raga and only one composition is in this raga.

The composition itself is a request to Devi to grand blessings on him. Only few prāsa beauty has in this kriti. The music of the charanas are the same.

"Maayamma"  Raga - Āhiri  Tala - Adi

Background of the incident

Once Syama Sastry went to Madurai and one night he began to sing the kriti "Sarōja dala" and three more kritis at the Devi Sannidhi.
The people at first took him as an ordinary musician giving concerts. They had heard about Syama Sastry but could not identify him. So Syama Sastry felt that he can compose a composition then and there in front of them. And he poured out of his heart the composition ‘Māyammayani’ in raga Āhiri. By hearing this, the people realized that the musician was the Great Syama Sastry.

Raga - Ahiri   Tala - Adi

Pallavi

Mayamma - yani nē pilacite
Matlāda rada - nato - amb
(Mayamma)

Anupallavi

Nyayama Sri (minakshamma) minakshi kidi
Ninnuvina veredikkevarunnaru
(Mayamma)

Charanam

1. Sarasija bhava - harihara nuta - sulalita nī pada pankaja mula
   Sthiramani nammiti nammiti nammiti nammitini
   Karunajūdave kātyāyani kālika bhavani
   Parameswari sundaresu rani balamba maduravani

2. Vinutajana papa vimōcani o janani ghana nilaveni
   Vidalita dānava mandala samani
   Vanajalocana sudhākarananana varadayaki
   Anayamu ninnu koriyunnanamma bangaru bomma

3. Abhaya mosagi nannu brovumu o varada neradatavu gada
   Ambika biddapai goppaga dayarada-
   Akhilalokajanani anatharakshaki aneti birudugada
   Vaibhava mugala syamakrishna sodari virasakti tripura sundari

(Mayamma)
Meaning

Pallavi

I called upon you believing that you are my mother.

(maayammayani) can’t you (speak with) me? Oh! Amba.

Anupallavi

Is it just (for you to be silent) O! Minakshi, is it just for you

Minakshi who is my guiding path, goal and refuge.

Charanam

1. Having a pleasant, flower like expression on her face, she is

Hari’s sister, Harā’s wife. She is delicate (Lalitham) I strongly hold

that belief in your lotus like feet mercy, O! kartyāyani (Parvati)

kāalika, Bhavani, Kaalika of kali, Bhavani- goddess of this earth

Paramesvari of paramesvara, Minakshi’s consort. Queen of Lord

Sundareswarar. Giver of Boons, always I am beseeching you, my

mother, Baalamba- she is the girl goddess, having a sweet voice. It

can also mean the voice of the temple city of Madurai.

2. You are the rescuer from sin O! mother, O!blue bodied one, O!

destroyer of Rākshashas lotus-eyed giver of Boons.

3. Bless me, rescue me, giver of boons, daughter of ambika (protector

of orphans) from time in memorial. We all are anāathās

(destitutes) in this world. So she is Anaatha rakshaki, Luxurious

one- Syma Krishnan’s Sister, brave one beauty of the three worlds.

This composition is in the raga Āhiri set to Adi tala. The pallavi

and anupallavi have two pādas each. There are three charanas
and each one has four pādas. Ādyakshra prasa is seen in the pallavi.

eg: Maayamama yani
    Maatada rada

Dviteeyakshara prasa is found in the pallavi and anupallavi

Maayama mma yani - Pallavi
Nyaaya ma meenakshyamma - Anupallavi

Anuprasa is seen in the charana third pada
eg: nammiti nammiti nammiti

Ādyakshara prasa beauty is seen in the first charana
eg: Sarasija bhava
    Sulalitha neepada
    Stiramani nammiti

Antya prasa is seen in the first charana
Third pāda bhavaani
Fourth pāda madhuravaani

Ādyakshara prasa is seen in the third charana

Abhaya mosagi
Ambika biddapai
Akhila loka

Second Charana
Vinutta jana
Vidalita danava
Vanaja tochana
Ahiri is the janya of the 14th Melakarta Vakulabharanam. A Sankírña raga. Arohana s r s g m p d n ś Avarohana ś n D p M g r s. A raga capable of evoking pathos. An ancient raga m and n are jiva svaras. Tradition says that if this raga is sung in the morning the singer will be deprived of his food for the day.

In the pallavi there is only one Sangati. In the anupallavi the first pāda has one sangatis the second pāda has two sangatis. The charana is sung in madhyamakala. Even though sangatis are less, the raga bhava is well brought out in this kriti.

For eg: In the pallavi, the first pāda

Second sangati s n s) m p d p d m p

maa - - ya - - - - mma -

In the anupallavi ś n ś n d n d p

nyayama - - mi - na - kshi - - -

There are no sangatis in the charana. The pallavi and charana start in madhya sthayi shadja and anupallavi in madhya sthayi panchama. Samvādi svaras figure in this kriti. Eg. s n s) m p

ma - - ya - mma

first pada in the pallavi. The kriti is in praise of the God Madhurai Minākshi. Ahiri is a rare raga. The sanchara goes up to tara sthayi rishabha from madhya sthayi nishada. The sahitya is full of prayer to the Goddess Meenakshi. He praises God Minakshi as Katyayani queen of
Sundaresa, sweet-spoken, Balamba and she is Ananda Rakshaki - protector of the helpless.

"Ādināmu ninchi" Raga-Ananda bhairavi Tala-Triputa

Background of the incident

One day a Sanyasi came to see Syama Sastry. As soon as he saw him, the Sanyasi fell at his feet. Getting up with folded hands, the Sanyasi started singing the kriti "O! jagadamba" in the raga Anandabhairavai a piece by sastry himself. At the end touching his master’s feet, wetting them with tears of joy in the satisfaction of having discharged a debt of gratitude, the Sanyasi made his departure, Just as of memory unrolled and unfolded in a flash a succession of events of his life. Overcome by this emotional experience, Sastry found himself going to the puja room, he sang the Anandabhairavi raga and followed it up with the kriti "Ādinamuninchi" in Anandabhairavi.

Syama Sastry had the power of intuition. Once a person came to see him to seek his help. He replied that he had only eight days more to live but he needed some more years to fulfill certain duties. Sastry remarked what other worship than praying to Devi, can you think of on this earth you shall live another eight years more and this came true. It was that Sanyasi who got an additional lease of life and came and met sastry.
Raga - Anandabhairavi    Tala - Triputa

Pallavi

Ādinamuninchi pogaḍi pogaḍi
Asrayinchi ni mahimalanu padaleda?

Anupallavi

Adisakti nivani (namminanu) nammina nannu
Adarincaleva? Dayaleda? (Adinamu)

Charanam

Ahibhūshanunirani purani bhāvani-
Alikulaveni asritisreni ambujalochnani
Syamakrishna pālitajanini- Akhila lōka pāvani
Syamlambike varade abhayadāna miyave (Adinamu)

Meaning

Pallavi

I have praised you, singing your praises from those days have I not sung your praises from days of yore?

Anupallavi

Having taken refuge in thee, have I not sung about your powers.

Charanam

You are Adi-Sakthi, I believed you as such, having belief that you are Adi Sakthi (Durga) can’t you look after me? Don’t you have Daya?
(mercy) compassion) Oh! Consort of Lord Shiva, Rani Oh! Bhavani, Oh, mother, Oh! Lotus eyed, Janani, Oh! Mother of the Universe, won’t you give abhayam (refuge) to me, the whole man kind, Oh! Universal Mother - Akhila Loka Janani.

This composition is in the raga Ananda bhairavi and is set in Triputa talam. The pallavi and anupallavi have two pādas each.

Adyākshara prasa comes in the pallavi, anupallavi and charana.

ā - dinamu ninchi and
āsrayinchi ni
ādi sakti
āhi bhushanuni
āli kula vēni

Antya prasa is seen in the charana

Purani bhavani
Ambujalochani
Lōka pavani

Anandabhairavi is the janya of the 20\textsuperscript{th} melakartha Natabhairavi

Arohana \quad s \quad g \quad r \quad g \quad m \quad p \quad d \quad š  
Avarohan - š n d p m g r s

A bhāshanga raga, the foreign notes are tivra dhaivata, antara gandhara and kakali nishādha. An ancient raga and it can be sung at all times.

In the musical point of view the pallavi has three sangatis. Anupallavi has two sangatis. In the charana the first two pādas have no
sangathi. The third pāda has two sangatis. All the three angas start from two aksharakalas. The range of the pallavi is between mandra sthayi nishada to tara sthayi rishabha. Visesha prayoga comes in the pallavi’s, third sangati r s G m s, g g r g m
- ā d ina mu - mu-ni

In the charana special prayoga comes in the first sangati n ) ) ) r ) ) s )
i - v a - nī - nī - nī. In the anupallavi the range is between tara sthayi panchama to madhya sthayi shadja. Sancharas in the anupallavi are mostly in tara sthayi svaras. All the three pādas start in madhya sthayi shadja. The range of the charana is between mandra sthayi nishada to tara sthayi gandhara. The Raga bhava sangatis profoundly comes in this kriti. Charana begins on s ) ) ) m ) ) ) ) g ) r g )
+ ahi bhu - shanuni -

"Kamakshi Bangaru" Raga - Varali Tala - misra chapu

Background of the incident

On one occasion when Sastry was moving along a street a man keeping a shop of explosives, spoke in a derisive way using sarcastic words. ie:- "There goes the Archaka of the Amman Kovil" catching the irony, sastry glanced at the shop keeper and said without any ill feeling Time has come for him to be reduced to ashes and so he talks in this manner. Half an hour later, on his way back, sastry was shocked to see

*Syama Sastry by Vidya Shankar*
his prediction which came true to an unexpected explosion in the shop.
The shop and the owner were burnt to ashes. Deeply stirred by sorrow he sang the kriti:-

"Kamakshi Bangaru" after the evening puja in the raga Varali, tala misra chapu.

Raga - Varali   Tala - Misra chapu

Pallavi

Kamakshi bangāru kamakshi nanubrōvave

Anupallavi

Tāmasamela rave samagana lole susile

Charanam

Kāmakala priya bhamini kavya
Kāmade kalyani
Kamakshi kanchadalayadakshi tri-
Konavasini karyunya rupini
Pavani mridubhashini bhaktha
pālini- bhava mochani
hēmangi himagiriputri mā-
heswari hringara rupini
syamakrishna paripalini suka ·
syamale sivasankari
sulini sadasivuniki rani vi-
salaksha tharuni sāsvatha rupini
namanavivinu devi nivegathiyani namminanu
mayamma vegame karunajudavamma bangaru bomma (Kamakshi)

Meaning

Pallavi

Oh! Kamakshi, golden kamakshi - bless me

Anupallavi

Why this delay - come, O! Lover of music, O!virtuous one.

Charanam

Siva’s darling, fulfilling all that is wished, O! kalyani - doer of welfare. Oh! Kamakshi, Lotus petal eyed, dweller of the trikonas, she is residing in the thrikōnas of the three worlds. The heaven, the earth and the nether world (pātāla) she is very embodiment of mercy. She is pure, soft spoken, and is refuge to Bhakthas. Rescuer from all ills, she is the daughter of Himavan, she is Maheswari.

Oh! Hrimkāra rupini - Hrim is one syllable or mantra for Devi, ruler of Syama Krishna, having the Trishul, always she is shiva’s Queen, good virtuous lady, having an eternal personality. Kindly listen to my appeal, Devi, you are my last haven. I have believed you, my mother quickly come and have mercy on me, my mother oh, golden mother, golden doll.
Composed in the raga Varali and set to misra chapu tala. The pallavi and anupallavi have one pāda each. The charana is long and has 14 pādas. Dviteeyakshara prasa comes in the pallavi and anupallavi.

Adyakshara prāsa comes in the 1st charana as:

Kāmakala
Kamgde Kalyani
Kamakshi Kanja

Antya prasa comes in the charana as:

Kamade Kalyani
Karunya rupini
hrimkara rūpini
saasvata rupini

Dviteeyakshara prasa comes in the pallavi Anupallayi
Kamakshi Bangaru
Tāmasa mela
Samaganaloke

Adyakshara prasa beauty is seen in the charana as :

Varāli is 39th melakartha raga which is one of the vivādi melas.

Arohana - s r g m p d n ś (sgrgm)
Avarohana - ś n d p m g r s

A ghana raga and major raga and is a karuna rasa pradhana raga. The vivāditva in this raga is got over by the graced utterance of the gandhara. The pallavi has four sangatis. In the anupallavi the first pāda has three sangatis. The remaining two pādas and charana also have no sangati. There are taga bhava sangatis in the charana.
In the anupallavi the sahithya Bangarukamakshi comes for a number of times. Composer's mudra, Syama Krishna comes in the charana sahitya. Prosodical beauties are seen in the sahitya. Synonyms of the goddess kamakshi are seen in the charana sahitya as; Kalyani, Kamalakshi, Kanchadalayathakshi- second and third pada of the charana. The medium tempo is used in this composition.

Varāli is a bhakti rasa pradhaana raga. The raga bhava is fully brought out in this kriti. The sanchara goes up to tara sthayi panchama. In the kriti the tara sthayi svaras are.

Eg: \( \hat{s} \hat{n} \hat{s}^g \hat{r} \hat{m} \hat{p} \hat{m} \hat{g} \hat{r} \hat{s} \)
vi-sālākshata ...... ru - ni -

"Ninnuvinā gamari" Raga - Pūrvikalyani - Tala - Chapu

Background of the incident

On one occasion syama sastry visited Nagapattinam to worship the deity Neelāyatakshy. Appukutty, a Nattuvanar who was highly proficient in music and tala wished to exhibit his talents to Syama Sastry. So he
approached Sastry in the temple but Sastry was not interested in a contest. Appukutty was annoyed and he vowed in public that he would bid farewell to music by giving up his Tambura and tala for ever in the event of his defeat at sastry’s hands. At long last Syama Sastry agreed to participate in the contest. He won and Appukutty forfeited his Tambura and tala.

As Syama Sastry was a pious man he was not all elated by his success. The only emotion he experienced was that of deep remorse. This found expression at a later date when the composer sang the words. "Pāmurudu" in Ninnuvina in the raga Purvikalyani.

Raga - Purvikalyani Tala - viloma chapu

Pallavi

Ninnu vinaga mari dikkevarunnaru
Nikhila lōka janani nannu bōcuṭaku (Ninu)

Anupallavi

Pannagabhushanuḍaina kanchi - ekamra-
Pati - manoharini sri kamakshi

Charanam

1. Paramalobhulanu pogaḍi pogaḍi yati-
Pāmarudai tirigi tirigi vesari
sthiramuleka ati capaludaiti na
Chinta - dirci vevegame brochutaku (ninu)
2. Ilalu nivalene gada ni-mahima-
   Entani yojimpa evvari taramu
   Palukaga vasama - adi - seshanu kainanu
   Patita pavani nannu brochutaku (Ninnu)

3. Tāmasa - miṭula seya-radikanu
   Talli namora vinarada dayaleda
   Kamitārtha phaladayaki lalitha
   Syamakrishna sodari brōchutaku (Ninnu)

**Meaning**

Who is my refuge other than you O! mother of this universe.

**Anupallavi**

One having serpent as ornament, consort of Lord Ekāmresvara of Kānchi, Sree Kamakshi.

**Charanam**

1. With all base desires that afflict our ordinary man, I wondered aimlessly, without any determination/ firmness with carrying to load of worries  come quickly and bless.

2. You are the goddess for these earthly beings. But to think to the contrary is unbearable who else has the thought to bless me other than the one who has shiva as husband.

3. Don’t delay, listen to my appeal, O merciful, giver of boons, O! delicate one (Lalitha) O! sister of Syama Krishna, O! youthful one O! devi.
The composition is in the raga Purvikalyani set in chapu tala. This kriti is in the viloma chapu tala which is a rare variety among chapu talas. Svarakshara beauty comes in the second sangati of the pallavi as:

\[
\text{ninnuvina g} \quad \text{ma ri}
\]

Adyakhsara prasa is seen in the pallavi sahitya like

\[
\text{ninnu vina gamari}
\]

\[
\text{nikhila lōka}
\]

The composer’s mudra "Syama Krishna" is seen in the third charana sahitya.

Purvikalyani is the janya of the 53rd Melakarta Gamanasrama mela.

Arohana

\[
s r m \quad p \quad d \quad p \quad s
\]

Avarohana

\[
s \quad n \quad d \quad p \quad m \quad g \quad r \quad s
\]

One of the popular prati madhyama ragas. The pallavi has five sangatis and anupallavi has two sangitas. The charana has no sangati. The range is from mandra sthayi dhaivata to tara stayi gandhara. The pallavi starts with madhyasthayi shadja.

Panchama varja prayogas are seen in the kriti. Anuprasa occurs in the first charana:

\[
Pogadi \quad pogadi \quad \text{first pāda}
\]

\[
thirigi \quad thirigi \quad \text{second pāda}
\]

Antya prasa occurs in the pallavi and first and second charanas

\[
nannu \quad \text{brochutaku}
\]

\[
vegame \quad \text{brochutaku}
\]

\[
sodari \quad \text{brochutaku}
\]
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Only one system of music prevailed till about the 13th Century. The terms Hindusthani music and Karnatic music were seen for the first time in the work Sangita Sudhākara written by Haripāla between 1309 - 1313 A.D. In several aspects, the genius of karnatic music may be said to touch its high watermark in Tyagaraja. Tyagaraja who was a sweet blending of a great poet, saint and composer is the brightest star in the galaxy of modern South Indian music. His compositions have rightly become classics. He has left for mankind, compositions belonging to the realm of pure music and applied music.

His age was in fact the golden period in the history of South Indian music. Tyagaraja was no doubt a born genius. He was an expert vainika
and an excellent singer. His father was Rāmabrahmam and his maternal grandfather was Vīna Kālahasti Ayya and his paternal grandfather was Girirāja Kavi.

Tyagaraja was born in Tiruvārur in Tanjore district in 1767. He was a Telugu Brahmin. His mother Sitamma was a good singer. He had two brothers Panchapakesan and Ramanathan. He casually alludes to his parents in the kriti "Sitamma Māyamma" in Vasantha raga\(^2\).

He married at his 18\(^{th}\) year. He had only a daughter by name Sitalakshmi. He was tall, lean man of a brown complexion. He studied Telugu and Sanskrit from his Father. His early guru was Sonti Venkita Ramanayya and discovered that he was a prodigy. Early in his life he assimilated all the available works in music of the time. He created many ragas and composed splendid compositions of melody.

Tyagaraja lived a simple devout life. Tyagaraja, is no doubt the father of the musical from "kriti". The introduction of sangatis in kriti is the most outstanding feature of his music. Having vowed to lead the life of voluntary poverty Tyagaraja adopted Narastuti. Tyagaraja was profoundly religious. His ishtadevata was Sri. Rama. Money and worldly things never tempted him. When kind Serfoji of Tanjore invited him to his court with the lure of honours and presents he rejected them without a second thought.

---

1. Cultural leaders of India by Dr. V. Raghavan article Tyagaraja Page No. 20
Another descriptive aspect about the music of Tyagaraja is that it is full of Bhava. Some of his songs are in Sanskrit but most of them in Telugu. He has composed more than 500 compositions. His guru was Sonti Venkata ramanayya, the Palace Vidvan. In Todi raga alone he has composed use then thirty compositions which are unique every ones. His Highness Sri. Svatitirunal maharajah of Travancore sent of Tyagaraja through the messenger Vadivelu. But Tyagaraja replied that the very meditation on Lord Rama alone is paramount to him and that itself is his "Padavi". Many extra ordinary incidents took place in his life. He reached the abode of God on the Pushpa bahula panchami day of 1847. There are many incidental songs of which few of them are described here.

Nādupai Raga - Madhyāmavati Tala - Khanda chapu

Background of the incident

This song sprang out of his anguish owing to accusations hurled on Tyagaraja as being responsible for the partition of the ancestral house to facilitate him to celebrate the festivals of his ishta devata "Rama".

Raga - Madhyāmavati Tala - Khanda chapu

Pallavi

Nādupai Palikeru narulu
Veda Sannutha! bhavamu vēru jesithi nanchu
Charanam

1. **Pancha** sara jānaka prapanja muna gala sukhamu
   Manjuvate nanuchu mādi nenchithi gani
   Panchu koni dhana mularginchukoni sarievva-
   Ranjumarigathlyu ledanchu bali kathina

2. **dinamu** nityotsava muna kasajenthi na-
   manasuna yillu yokatiyani yundi gaani
   anudinamu norula mēlunu jūchi talale-
   kanu rendu seyavalenanuchu balika (na)

3. Prānamēpaatiyani māname mē lanti
   gaani sriram! Paramānanda jaladhi!
   Sreenath! Kulamulolēni daarinibatti
   Jēne dudaramu nimpa nōrula bogadi thina

4. ājānu bāhuyuga!1 Sreelānakeepathi pa-
   yojaksha! Sreetyagaraja nutha Charana
   eejagathilo ninnu poojinchuvaari na-
   vyājamuna brochu suraj! Neevadaina

Meaning

Pallavi

The people show the accusing finger at me that I disturbed the family unity. O! God on that has been praised in the Vedas.
Charanam

1. O! Lord, I considered all worldly pleasures only as evanescent (as melting snow) did I ever think of grabbing my share augmenting my wealth and did I ever boast that there is no one equal to me and that I am the only saviour.

2. I loved to celebrate only your glory everyday and I had realised that my mind alone was my home. Did I ever envy the good fortune of others and thereafter to divide and destroy them?

3. I believed that life above is invaluable and honour alone is desirable O, Rama! O Srinath, Ocean of Supreme bliss! Did I ever depart from the virtuous path of my family tradition and flatter people just to fill my small belly?

4. In this world you undoubtedly protect those who worship and adore you and I am one such and am your own.

This composition is in the raga Madhyamavathi and is set to Khanda chāpu tala. The divisions are pallavi, and four charanas. Each charana has four pādas. The Sahitya is full of prasa beauty Pallavi has two pāda. Dviteeyakshara prasa and antya prasa are seen in the Pallavi and Charana.

In the Pallavi

Nādupai balikeru
Veda sannutha
All the Charanas

Pancha sāra
Manju vale
Panchu koni
Ranju marigathiyu
Dinamu
Manasuna
Anudinamu
Kanu rendu
Praname

In the Charanam first, second and third Antya prasa is seen

Balikathina
Jenthi na
Yundigaani
Bogadithina
Nuth charana
Poojinchu vaarina
Neeva daina

The mudra Tyagaraja is seen in the second pāda of last charana

Madhyamavati is a janya of the 22nd melakarta

Arohana s r m p n ʂ
Avarohana ʂ n p m r s

This rāga shines more in madhyamakala sancharas Janṭasvara prayogas and pratyāhāta gamakas lend colour to this raga.
From the musical point of view Pallavi has six sangatis. Anupallavi has one sangati. In the pallavi the range is between mandra sthayi nishada to tara sthayi panchama. In the anupallavi the range is between tara sthayil madhyama to madhya sthayi shadja. Pallavi begins on madhya sthayi shadja. Anupallavi begins on tara sthayi rishabha and Charana begins on madhya sthayi rishabha. In the charana the range is between mandra sthayi nishada to tara sthayi panchama. In the charana the first pada has two sangati. The remaining pādas have one sangati each. Bhakti rasa is revealed through this composition.

"Giripainela" Raga - Sahana  Tala - Adi

Background of the incident

This song was composed by Tyagaraja after the demise of his wife in 1845. This incident happened in Tiruvaiyār. Like many other great composers, Tyagaraja had the vision of Sri. Rama with all his parivara and paraphernalia standing atop a hill just ten days before his death. Tyagaraja was so moved that he sang the kriti Giripai. It was in sahana

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raga (On the dasami night preceding his siddhi, he had the famous vision dream which he has immortalized in the kriti "Giripainela" in sahana).

Raga - Sahāna Tala - Adi

Pallavi

Giripainela konna ramuni
guri dappaka gandi (gi)

Anupallavi

Parivārulu viri suradula chenilu-
Badivi saruchu kosaruchu sevimpaka

Charanam

Pulakangithadai yanandāsru-
Vulanimbuchu mātalada valenane
Kaluvārinchakani padipu talapai
gaachedanamu Tyagaraja vinuthuni (gi)

Meaning

Pallavi

I could see Rama without fail who is gracing the mountain.

Anupallavi

Entourages were competing to do service to Rama with flower decked fans.
Charanam

I saw that Lord who consoled me saying that I shall take you within ten days. I was standing with tears of joy and choked throat even when desired to talk.

This composition is in the raga Sahana set to Adi tala. The sections are pallavi, anupallavi and charana. The pallavi and anupallavi have two padas, charana has four pādas. It is a chouka kala composition.

In the Pallavi, the first pāda has three sangatis and the second pāda has four sangatis. The range of the pallavi is between mandra sthayi dhaivata to tara sthayi madhyama. In the pallavi sangati progresses in the middle part of the pāda.

Eg: 1. न s rअ g r s) s न न s d न d
giri pai ----- ne la -

2. न s rअ g r s) s) s r r स न s न d)
giri pai ----- ne -- la --

Pallavi starts on mandra sthayi nishada. Anupallavi and charana starts on madhya sthayi panchama. All the three angas start from 1/2 aksharakala. In the anupallavi the first pāda has six sangatis, the second pāda has two sangatis. In the anupallavi sangati progresses in the beginning part of the composition.

Eg:- (3) p p dp mpdp m mg g m r
Par va - - - - ru lu ---
The range is between madhya sthayi shadja to tara sthayi gandhara. In charana the range is from mandra sthayi madhyama to tara sthayi rishabha. There is only one sangati in the charana. This raga suit very well to this chouka kala composition.

"Vēnū gāna lōluni" Raga - kēdaragoula Tala - Rupaka

Background of the incident

Once Tyagaraja visited the house of one of his disciples, Veena Kuppayyar. It was festival time. Veena Kuppayyar has finely decorated his family deity Venugopala and the atmosphere was filled with sweet voice of singers and was surcharged with spiritual fervour. Moved by the situation, Tyagaraja sang the kriti "venu gāna" in Kedaragoula.

Raga - Kedaragoula Tala - Rupaka

Pallavi

Venugana loluni gana

Veyi kannulu kavalane
Anupallavi

Ali - Venuvella drishti jutti vēyuchu
Prokkuchu raga

Charanam

Vikasitha pankaja vadanalu
Vividha gathula nātaga
Nokari kakaru karamula niḍi
Yōra kanula jootaga
Suka ravamulu gala tharunulu
Sogasu kanu pādaga
Sakala surulu tyagaraja
Sakhuni vēdaga vachche (venu)

Meaning

Pallavi

To have vision of the Lord of the flute (Krishna) we need have 1000 eyes.

Anupallavi

The ragas are flowing the flute as Aliveni (consort of Lord) has already taken all drishti (guarding from evil eyes) of it.

Charanam

Millions with face like full - bloomed lotus, dancing in different lilts with hands interlocked, glanced through the corner of the eyes, with
bodies soft like that of parrots singing melodiously, Tyagaraja, friend of all Devas. I require 1000 eyes to see Krishna in such a (splendid) background.

This composition is in the raga Kēdaragoula set to Rupaka tala

Its arohana avarohana is \( \text{s r m p d ō} \)

\( \dot{s} \text{n d p m g r s} \)

And it is the janya of 28\(^{th}\) melakarta Hari kāmbhoji. It consists of pallavi, anupallavi and charana. The sahitya of the pallavi consists of two pādās. Anupallavi has also two pādās. But charana is long and has eight pādās. The sahitya is found full of prasa beauty. Adyākshra prasa beauty can be seen in the pallavi.

Vēnu gāna
Vēyi kannulu

Adyākshara prasa is seen in the anupallavi and charana also. In the anupallavi

Vēnu vella
Vēyuchu
Charana
vikasitha pankaja
vividha gathula
suku ravamulu
sogasu kanu
sakala surulu
sakhuni vedaga
Antya prasa is found in the charana

kanula joodaga
kanu pâdaga

From the musical point of view, the pallavi has two sangatis. In the anupallavi the first pâda has three sangatis, the second pâda has one sangati. There is no sangati in the charana. The eduppu of all the three sections are same ie., after 1/2 aksharakala. One rare Atita eduppu is present in the anupallavi. After singing the first sangati the second sangati starts with the Atita graha like.

\[ \begin{align*}
\hat{s} & \hat{r} \hat{g} \quad \hat{r} \hat{s} \hat{n} \hat{s} \quad \hat{r} \hat{g} \hat{r} \hat{r} \quad \hat{r} \hat{m} \hat{g} \hat{r} \hat{r} \\
A \text{- } & \text{- ve} \text{- } \text{nuve} \quad \text{lla} \quad \text{dri} \quad \text{shthi} \quad \text{ju} \quad \text{- } \text{tti}
\end{align*} \]

Pallavi starts in the madhya sthayi rishabha. Anupallavi starts in the tara sthayi shadja. Charana starts in madhya sthayi panchama. The three commencing svaras are its jiva svaras.

In the pallavi the sanchara is from mandra sthayi nishada to tara sthayi gandhara. The sanchara of the anupallavi is from madhya sthayi rishabha to tara sthayi panchama. The sanchara is mostly in the tara sthayi svaras.

In charana, sanchara is from mandra sthayi panchama to tara sthayi madhyama. Very simple tala like Rupaka is used in this composition. Composer’s mudra is seen in the charana sahitya.
"Nanu pālimpa"  Raga - Mohana  Tala - Adi

Background of the incident

This song sprang out on the occasion of Tyagaraja’s daughter’s marriage. On the occasion, many disciples brought presents. The disciple Walajapet Venkatarama Bhagavathar brought an inspiring picture of Kodandarama as a gift. The disciple carried the picture, for long distance on his shoulders. When Tyagaraja’s eyes fell on the same, he was moved and so thrilled that he sang with great joy the famous kriti "Nanu pālimpa".

Raga - Mohana  Tala - Adi

Pallavi

Nanu pālimpa naḍachi vacchithivo?
Nā prananatha?  (na)

Anupallavi

Vanajanayana mōmunu jūchutha je
Vanamani nenaruna manasu marmamu delisi .  (na)

Charanam

Surapati neelamani nibha thanuvutho
Nuramuna muthyapu sarula chayamutho
Kāramuna sara kōdanda kanthitho
Dharanithanayatho tyagarājarchitha  (na)
Meaning

Pallavi

To rule over me, have you come walking? Saint Tyagaraja asks this to Lord. Even kings were Godly in those days so he asks Lord that to show compassion, mercy, to bless heirs had he come walking all the way? The devotion of a bhakta can make the Lord to come by foot to show his mercy.

Anupallavi

O! Lotus eyed, to see my face, have you? Come walking to bless me.
O! my dear Lord!

Charanam

The brave and chivalrous one, Bluebodied (Vishnu) adorned is the chest with strings of pearls having a peerless radiance all over his body, came the Lord to this earth, to bless saint Tyagaraja.

This composition is in the raga Mohana and set to Adi tala. The Sahitya of the pallavi has two pādas, anupallavi two pādas and the charana has four pādas. There is prasa beauty in the sahitya. Dviteeyakshara prasa is found in the pallavi, anupallavi and charana.

In the pallavi nanu palimpa
In the anupallavi vana janayana
                      vana mani
In the charanam sura pati
nura muna
kara muna
dharani thanayatho

Antya prasa is seen in the charana sahitya
nibha thanuyutho
sarula chayamutho
kodanada kāṇṭitho
tyagarajārchitha

The composer’s mudra comes in the charana as Tyagarajārchitha.

Janya of the 28th melakarta Harikambhoji

Arohana - s r g p d š
Avarohana - š d p g r s

It is an upānga raga and capable of evoking more than one rasa. This raga is very suitable to this kriti.

From the musical point of view, the pallavi has three sangatis, Pallavi, anupallavi and charana starts after 1/2 aksharakala. The pallavi begins with madhya sthayi gandhara, anupallavi begins in madhya sthayi panchama, charana in madhya sthayi dhaivata. In the pallavi sanchara goes up to tara sthayi gandhara. In the anupallavi in the first pāda gamaka comes as

p d š r š r g r š t g
nayana oh - - - - - - - - - - - - s
The raga bhava is fully brought out in this kriti especially in the pallavi. In the anupallavi the range is from madhya sthayi panchama to tara sthayi gandhara. In the charana the last two pādas have the same music of the anupallavi. In the charana the first pāda has two sangatis the second pāda has ne sangati. In the second pāda the range goes up to tara sthayi gāndhara.

"Nannu Kanna talli" Raga - Sindhu Kannada Tala - Adi

Background of the Incident

One day while Tyagaraja returned home and entered his house he heard somebody talking to his wife. When he came in, the person who was talking with his wife disappeared. By a divine flash he inferred that it was Sri. Dharma Samvardhani, the deity of Tiruvaiyar temple that was talking to her. He immediately composed in Her praise, the songs "Nannu Kanna talli".

Raga - sindhu kannada Tala - Adi

Pallavi

Nannu kanna talli, nā bhāgyama!
Narayani! dharmambike!

Anupallavi

kankāngi! ramāpathi sodari!
kāvave nanu, kathyāyani
Charanam

Kāvu kāvumani ne morabettaga
Kamala lōchani! Karaguchundaga
Neevu brovakundu nevaru brothuru sa-da varambosagu tyagarājanute!

Meaning

Pallavi

You have given birth to me, It is my good fortune, O! Mother.

Anupallavi

O!, Golden bodied one, Sister of Lakshmi’s husband (Vishnu)
Parvati, I beseech you, protect me, grand my wishes, O! katyāyani.

Charanam

Bless, again and again I am beseeching you, O Lotus eyed Mother
or Devi I know that your heart melts at the plight of devotees, if you don’t
bless me who else will have mercy on us! You have always granted
boons.

This composition is in the raga Sindhu Kannada set to Adi tala. It
is the janya of 28th melakarta Harikambhoji. This raga is also known as
Kēsari.

Arohana s m g m r g m p d p ś
Avarohana ś n d p m g r s

73
In the sahitya part, the pallavi has two pādas, Anupallavi two pādas and charana has four pādas. Adyakshara prasa is seen in the sahitya of the pallavi, anupallavi and charana.

For eg:

- **In the pallavi**
  - nannu kanna
  - narāyani dharmambike

- **Anupallavi**
  - kankāngi ramapathi
  - kava venanu

- **Charana**
  - kavu kavumani
  - kamalalochani

Antya prasa is seen in the charana sahitya as:

- nemora vettaga
- karagu chunda ga

The sahitya praises Devi of Tiruvaiyar. From the musical point of view, in the pallavi, the first pāda has three sangatis. In the anupallavi the first pada has two sangatis and the second pada has two sangatis. Pallavi starts in the madhya sthayi shadja, anupallavi starts in the madhya sthayi dhaivata and charana starts in the madhya sthayi panchama. In the charana the first pada has two sangatis. The last two pādas are sung like anupallavi. Pallavi starts in the Arohana karma like

```plaintext
| ) ) ) s ) ) m ) g ) m ) r ) g ) ) ) m ) p d p ) ) ) ) m ) ) g ) R ) ) )
| ) ) ) nannuka -- nnathall na - - - bha - gya | ma
```
In the pallavi sanchara goes from mandra sthayi panchama to madhya sthayi dhaivata. In the pallavi sanchara mostly is in the madhya sthayi svaras. In the anupal lavi it is from madhya sthayi rishabha to tara sthayi panchama and in the charana madhya sthayi gandhara to tara sthayi panchama.

First pada of Anupal lavi
\[
\text{pa thi so - - - - da ri -} \quad \text{Enta bhagyamu mapala galgiti} \\
\text{ka - thya - - - - ya ni} \quad \text{Evvareedu mujjagamulalo? thana (enta)}
\]

The last pada of charana has the mudra ‘Tyagaraja’.

"enta bhāgyamu" Raga - Saranga Tala - Adi

Background of the Incident

Once thieves surrounded the palanquin of Tyagaraja and he began to pray. Suddenly two beautiful lads appeared on the scene and showered arrows on the thieves and escorted the party till it dawned. At dawn break they also disappeared. Tyagaraja inferred that they must be none other than Rama and Lakshmana and in great ecstasy sang the kriti "enta bhāgyamu".

Raga - Saranga Tala - Adi

Pallavi

Enta bhagyamu māpala galgitivi  
Evvareedu mujjagamulalo? thana (enta)  

75
Anupallavi

Chenthajeri soujanyudai baliki
Chintha baga thola ginchi brochithivi (enta)

Charanam

Munnu nee sameepamuna velayu sanmunula nella nanimadi leelalache
dinnaganu palanamu jesinatti
nannu gachithivi tyagarajanuta! (enta)

Meaning

Pallavi

How lucky am I to have you beside me. (What is this great fortune? You are our refugee. In the three worlds who can match our good fortune?) In these three worlds, no body is comparable to you.

Anupallavi

Oh! God You came me spoke with kindness removed by worries totally and enancipated me.

Charanam

Just as you have taken care of the great sages who came to you by your acts, you have also saved me and I, Tyagaraja praise you.
This kriti is set in the raga Sāranga and in Adi tala. The pallavi and anupallavi have two pādas. The charana has four pādas. In the pallavi Adyakshara prasa comes like

\[ \text{enta bhāgyamu evva reedu} \]

In the anupallavi also Adyakshara prasa comes as \[ \text{chentha jēri chintha bhāgā} \]

Antya prasa comes in the pallavi and anupallavi like \[ \text{māpala galgithivi ginchī brōchithivi} \]

Adyakshara prasa also comes in the charana like \[ \text{munnu nee munulā nēlla} \]

Dviteeyakshara prasa comes in the charana shitya \[ \text{dinna ganu nanna gachithivi} \]

Saranga is the janya of 65th melakarta Kalyāṇi

\[ \begin{align*}
\text{Arohana} & : s \ r \ g \ m \ p \ d \ n \ ū \\
\text{Avarohan} & : ū \ n \ d \ p \ m \ r \ g \ m \ ū
\end{align*} \]

The composer's mudra is seen in the sahitya of the charana. It is a bhāshāṅga raga. In the phrase "r g m r s" the ma is the sudha madhyama \[ s r s p m p, ū d p m, d d p m r, p m d \] are the vīshēsha prayogas.

In the pallavi the first pāda has three sangatis and the second pāda has two sangatis. In the anupallavi the first pāda has two sangatis and the second pada has one sangati. In the charana the first two pādas have one sangati each. The last two pāda of the charana are sung like anupallavi. The palalvi, anupallavi and charana will start from 3/4 eduppu of an
avarta. The composer's mudra is seen in the last pada of the charana. The pallavi starts in the svara madhya sthayi rishabha the anupallavi starts in madhya sthayi dhaivata and the charana starts from madhya sthayi panchama.

"Evarithōne" Raga - Mānavati Tala - Adi

Background of the incident

Once while in Kovūr, one Sundara Mudaliar, a Tamil Scholar and patron of music received Tyagaraja with all respect. Seeing that something was affiliating the Mudaliar's mind Tyagaraja asked him the reason for it. Mudaliyar replied that it was not the proper place intended for the latter's reception. Tyagaraja politely said that he was not a King. Mudaliyar explained that his ancestors had taught him that preachers and musicians like Tyagaraja are more than kings and burst out into a Tamil verse "Parōr", Tyagaraja quickly translated the Tamil verse in terms of his own kriti "Evarithōne" and sang it in Manavati raga.

Raga - Manavati Tala - Adi

Pallavi

Evaritheńedelpudu? Rama!
Naloni jalini

Anupallavi

Kāvagoni sada bhajana seya
Gāryamulanni veraye (eva)
Charanam

Gananathu jeya goraga
Gadu vanarudai theeraga
Gunamaya mayambuda sameera!
Gopala! tyagarajanutha!

Meaning

Pallavi

Lord to whom shall I turn for consideration and redress of my grievances except to you?

Anupallavi

O! Dispellar of the ills of worldly attachment! I have sung your glory in the assembly of devotees.

Charanam

The result has been unaccountably disappointing and contrary to expectations like a sculpture’s model intended to be one of the ganesa turning out to be a monkey, Gopala, I bow to you, to your will.

This composition is in the raga Mānavati, fifth among the 72 melakarta ragas and is in Adi tala. The svaras taken are suddha rishabha, Suddha gandhara, suddha madhyama, panchama, chatussruti dhaivata,
kakali nishada. There is pallavi, anupallavi and one charana. The language is in Telugu. There is prasa beauty in the sahitya.

Adyākṣhara prasa is found in the anupallavi as:

kavya goni
kārya mu lanni

Antya prasa is seen in the anupallavi as:

bhajana sēva
lanni veraye

In the charana Adyakshara prasa is seen like

gana nāthu
guna maya
gopala sree

The pallavi and anupallavi have two pādas. The charana has four pādās. In the pallavi, the first pāda has two sangatis and the second pāda has one sangati. The sangatis are progressed in the first half of the sahitya like

1. s r g m) r
evāri tho - nē -
2. s r s r s r g m) r s s r s
e - va - ri - tho nē del pu du

But in the anupallavi sangati develops from the middle part of the kirtana as:

1. r s s n d r s r s s r g r r) s)
ka - va go - ni sadā bhajana sē - - ya -
The three angās commence with sama eduppu. Composer’s mudra is seen in the charana.

"Venkatēsa Ninnu"  Raga - Madhyamāvati  Tala - Adi

Background of the incident

Tyagaraja went to Tiruppati temple to have the darsan of Lord Venkateswara. A large screen put before the deity prevented him from having the darsan of the Lord. The temple authorities could not also recognise Tyagaraja. In a sad mood swamigal sang the kriti "Teretyaya rāda". The kirtana attracted a large crowd including the temple archakas and officers. As soon as he finished, the screen gave way and fell down as if by a miracle. Tyagaraja Swamigal was thrilled at the glorious sight of Lord Venkateswara and immediately poured out another kriti beginning with "Venkatēsa ninnu" in Madhyamavati raga.

Raga - Madhyamavati  Tala - Adi

Pallavi

venkatesa minnu sevimpanu padi
vela kanulu gavelenayya

Anupallavi

pankajaksha paripālita munijana
bhāvuka magu divyarupa manu gonna (ve)
Charanam

1. ekkuva neevani dikkulu bogada
   akkaragoni madisokki kanugona
   nikkamu neeye grakkuna brovutha-
   lakkani merase chakka thanamugala (ve)

2. enomu bhalamo ni namamrutha-
   panamu yanu sopanamu dorikenu
   sreenayaka! paramanda ni sari
   ganamu sobhaya manamdhirugala (ve)

3. Yogihridaya nivegathiyanu jana-
   Bhagadheya! vara bhogītasayana!
   Bhāgavathapriya tyagarajanuta
   Nagachalamupai baguga nelakonna (ve)

Meaning

Pallavi

O! Lord Venkatesa, to admire you, a thousand eyes are required.

Anupallavi

O! lotus eyed, God one who oversees the sages, one who posesses a pleasant divine figure.

Charanam

1. While all the four corners of the world (North, east, west and south) praise you as superior, with adoration, strained my heart
and discovered that you are the truth, Please save me, one who is possessor of sparkling beauty.

2. It must be due to the result of one of my prayers that I found that salvation can be attained by drinking the nectar of your divine name which, is the stepping stone (for salvation) Sri. Nayaka (O! Lord of Lakshmi) with great joy (Paramānandam) we don’t find you peer as equals, yours is a bright personality.

3. O! Lord who reclines on the divine serpent, who is king of snakes, one who is staying in "Nāgāchala", one who fulfills the desire of the devotees, one who dwells in the hearts of yogis.

This kriti is in the raga Madhyamavati and set to Adi tala. The sahitya is in praise of Lord Venkatesa. The pallavi and anupallavi have two pādas each. There are three charanas and each has four pādas.

Adyākshara prasa comes in the pallavi like

venka tesa - ninnu
vēla kanulu

Antya prasa comes in the anupallavi

Muni jana
manu gonna

Dviteeyakshara prasa comes in all the stanzas of the charana

They are

ekku va neevani
akka ra goni
nikka mu neeve
lukka ni merase
eno mu
pama mu
sreena yaka
gana mu
yogi hridaya
bhaga dheya
bhaga vatha
nagachala

Madhyamavati is the janya of the 22
d melakarta Kharaharapriya

\[
\begin{align*}
\text{Arohana} & : s \ r \ m \ p \ n \ & \\
\text{Avarohana} & : s \ n \ p \ m \ r \ s
\end{align*}
\]

It is an Upanga raga. Its beauty is brought out more by madhyamakala sancharas. Janta svara prayogas and pratyahāta gamakas lend charm to this raga. Mid day is the best time for singing. This raga is very appropriately selected for this kriti. In the pallavi the last sangati comes as visesha sanchara.

\[
\begin{align*}
: \ p \ p \ m \ n \ p, \ p \ n \ r \ s \ r \ n \ s \ & \\
ve - - & \text{la ka} \quad \text{nnu} - & \text{lu} \quad -----
\end{align*}
\]

In the musical part, the pallavi has two pādas. The first pāda has three sangatis, the second pada has one sangati. Pallavi and Anupallavi start from 1/2 eduppu and charana start from 3/4 eduppu. The range in the pallavi is from mandra sthayi nishada to tara sthayi madhyama. The pallavi starts from madhya sthayi rishabha, Anupallavi is frommadhya sthayi madhyama and charana is from madhya sthayi madhyama. In the
pallavi and charana the range is from mandra sthayl nishada to tara sthayl madhyama. In the anupallavi the range is from mandra nishada to tara sthayi rishabha. In the last charana third pāda has the composer’s mudra "Tyagaraja".

"Sundari ni- divya" Raga - Kalyani Tala - Adi

Background of the incident

Once a musician from North India halted at Tiruvārūr and stayed for three days singing his own kritis and got the blessing of Tyagaraja.

He also expressed his desire to hear the kirtana of Tyagaraja. On the same day after the pooja, he meditated on the goddess and when he got the inspiration to sing, he immediately arranged for the Tambura being brought to him and sang the kriti "Sundari Ni". The musician submitted all his possessions to Tyagaraja and told that Tyagaraja’s was the only music worth that name. Tyagaraja replied that "No, your songs are supreme".

Raga - Kalyani Tala - Adi

Pallavi

sundari ni divya roopamunu-
jooda thanaku dorikenamma (su)
Anupallavi

mandagamana ni kadāksha balamo?
mundadi poojabhalaṁo? tripura

Charanam

1. **bhuviolo varamou sreemadadi**
   puramuna nelakonna ni sogasu vini
   suvivekulaina brahvadi
   suralu gumpu gūdi
   kavivāsaraapu sēvakanugona galu-
   guna yani karaguchu, madilo
   divi daththaramu baduchu nundaga
   deenajanathriharini tripura
   (su)

2. **kalito dīnarakshaki yani sabha**
   galigina thavuna pogadudunamma
   salalithaguna karunaa-
   sāgari; ni sātiyevaramma?
   alasi vachchinandukuna manasu
   hayijendunayani yundaga, mari
   kalakalamani surasathulu varusaga
   koluvu sukravarapu muddu tripura
   (su)

3. **nannu ganna talli! na janmamu**
   nadu sapghalamayenamma; ipudu,
   dhanadaridruniki paigamu vale
   kanula pandavuga
   vanjanayana! Yendu pairulaku
jalamu vale subhadayaki! Kama
janakuni sodari! Srityagaraju
manohari! gouri!

Meaning

Pallavi

O! Sundari (Parvathi) beautiful one, I was fortunate to get the vision of your Divine image.

Anupallavi

O! Lady with majestic gait (Walk) it is due to the power of your boon / blessing or is it due to the power of pooja of my earlier births that I could get this glorious vision.

Charanam

1. You are only giver of boons on this earth. Having heard your virtues, having heard that you reside in Lord Shiva’s place. When learned men are debating whether you can be seen and worshipped? I could see the divine manifestation of yours O! Tripura Sundari - with beauty match less in all the three worlds.

2. In kali (Kaliyug) you are Deena rakshaki ie. Protector of the poor feeble and righteous people so I am adoring you. O! delicate one, (Lalithaguna) Merciful, (Ocean of Mercy - Karuna sagari) Who can equal to you? My heart is full of relief now I enjoy sukravaradarsana Tripura Sundari one who is medicated by celestials and demons alike.
3. Oh my mother! I have today fulfilled the mission of life, by fully feasting my eyes with your dazzling darsan. I stand like a poverty-stricken man whose life is transformed by being gifted with enormous wealth suddenly.

This kriti is in the raga kalyāṇi set to Adi tala. There is pallavi, anupallavi and charana. The charana is long and has two sections. Adyākshara prasa is seen in the anupallavi manda gamana mundadi poojā.

Dviteeyakshara prasa is seen in the second charana

Eg:- kalilodeena
galigina
salalitha
alasi vacchi
kala kala
goluvu sukra

Antya prasa is seen in the first charana

sree madaadi
vekulaina bravadi
gumpu guudi

Adyākshara prasa is seen in the first charana

suvi vekulaina
suralu gumpu
dividaththaram
deenajanaa
In the phrase "divida" first di comes as hrasva svara. In the phrase "deena" dee comes as Dirgha svara.

Mēcha kalyani the 65th melakarta raga, is one of the major ragas. The kriti is in praise of Goddess Parvathi. It is full of varnana.

The raga is very apt for this kriti and the most popular among the 36 prati madhyama melas. Panchama varja combinations make the raga very attractive. This is an evening raga.

In the musical point of view the pallavi and anupallavi have two sangatis each. The charana is long compared to pallavi and anupallavi. There is no sangati in the charana.

The pallavi and anupallavi starts in tara sthayi shadja and the charana starts from madhya sthayi panchama.

Raga bhava sangatis are seen in the fourth pāda of second charana

\[
\begin{align*}
\text{Sa} & - - - \text{Ga} - \text{ri} - - \text{nee} - - \text{saati ye} - \text{varamma}
\end{align*}
\]

Svarākshara beauty comes in the second charana in the fourth pāda as

\[
\begin{align*}
\text{Sa} & \text{ga ri}
\end{align*}
\]

In the charana the music of the last two pādas are same like the anupallavi. The sanchara is mostly in tara sthayi svaras. Kalyani s raga
bhava is fully incorporated in this kirtana. Kalyani shines more in tara
sthayi sancharas. So this kriti creates a musical atmosphere in the
concerts. Panchama varjya sangatis add beauty to the composition.

eg:- in the second charana, fifth pada
ś n d m g r g ś n d m g r s
A la si va cchi - na ndu kunu -

"Bhavanutha"  Raga - Mōhana  Tala - Adi

Background of the incident

Tyagaraja used to go as for unchavritti and just received what
people offered. Once he had been starving the whole day unable to feed
his family and his disciples, a worse thing happened. At night an old
man with a heavy bundle on his head, a lady and a servant came in
search of him. Tyagaraja welcomed them as honoured guest, but was in
distress that he had nothing to offer. The old man ordered the servants to
cook food. As a miracle every body had a hearty meal. The visitors
blessed Tyagaraja, went out and disappeared. In a flash Tyagaraja realised
that they were none other than Rama, Sita and Ānjaneya. In this ecstasy
he composed the kriti "Bhavanutha" in Mohana raga.

Raga - Mohana  Tala - Adi

Pallavi
bhavanuta nā hridaya muna ramimpumu-
badalika deera  (bha)
Anupallavi

bhava tharaka natho bahu balikina
baḍalika deera kamalasam

Charanam
1. Pavansuta priya! thanakai dirigina baḍalika deera
   bhavanamu jeri nanu verapinjina baḍalika deera kamala sam (bha)
2. Vara magu naivedyamulanu jeyani baḍalika deera
   paravaleka saripoyinattadina baḍalika deera kamala sam (bha)
3. Prabala jesī nanu brochchedavanu konna baḍalika deera
   prabhuve neevu tyagarajuniki baḍalika deera kamala sam (bha)

Meaning

O! Lord! Who is adored by Siva, all the troubles in my heart will come to an end.

Anupallavi

O! Lord! Adored by the one who came out of the Lotus- The thāraka mantra Rama will dispel my problems.

Charanam

Darling of Pavan’s son (Hanuman) who has strained to end your problems. We have reached the kamala sambava, so all our problems will end.
Oh! sea of mercy full fledged Lord, beloved of Siva, I trust you and you alone as you are matchless in sublimity. My heart is appealing to you only for your full grace and compassion.

Is your indifference an answer to me to my prayer. I reiterate if you plumb into the depth of my heart you will know my boundless devotion and the intensity of my earning? No one examines every grain of rice to understand whether it is boiled to the right proportion.

Oh! Creator of the sublime ganges, I pray to you to relieve me from my sins which have beset me.

This composition is in the raga Mohana and is set to Adi tala. It has pallavi, anupallavi and three charanas. Mohana is the janya of 28th melakartha Harikambhoji.

Arohana - s r g p d ṣ
Avarohana - ṣ d ṗ g r s

In the pallavi there are two pādas, anupallavi two pādas and charana has six pādas. The sahitya is full of prasas. The phrase "Badalika deera" is used in all the pādas of the composition.

Dviteeyakshara prasa is seen in the pallavi and anupallavi
Pallavi - Bhava nuta
Anupallavi - Bhava thāraka
Charana  
<table>
<thead>
<tr>
<th>pavansuta</th>
</tr>
</thead>
<tbody>
<tr>
<td>bhava namu</td>
</tr>
<tr>
<td>Vara magu</td>
</tr>
<tr>
<td>parava leka</td>
</tr>
</tbody>
</table>

Adyākshara prasa is seen in the third charana  
praba la jesi  
prabhu vu neevu  

Antya prasa is seen in the Anupallavi and all the charanas  
badalika deera **kamala sam**  
badalika deera **kamala sam**

This is an Upanga raga. Janta svaras and Dātu svaras are frequently seen. One of the major raga. It is useful for singing theme relating to varnana and capable of evoking more than one rasa.

In the pallavi the first pāda has four sangatis. The second pada has two sangatis. In the anupallavi the first pada has five sangatis, the second pada has two sangatis. In the chrana the first pāda has two sangatis, the second pada has also two sangatis. The last two padas are sung like anupallavi.

In the pallavi the sangatis progress in a step by step manner.

Eg: 1. g) g) r) r) s r g r s) s)  
Bhava-nuta-na ----- khi la -  

2. g) g) r) r) s r g p g r s  
Bhava-nuta-na ---- khi la
It is a brisk composition. Pallavi starts in madhya sthayi dhaivata. Anupallavi starts in Madhya sthayi dhaivata and charana in madhya sthayi panchama. These three beginning svaras are the raga s jiva svaras. In the anupallavi the sanchara is from madhya sthayi shadja to tara sthayi gandhara. In the pallavi the range is from mandra sthayi dhaivata to tara sthayi shadja. In the charana, sanchara is from mandra sthayi dhaivata to tara sthayi rishabha. Beautiful svara combinations are seen in the pallavi.

The phrase badalika deera meaning All the problems will end". It comes frequently in the charana and comes also as antya prasa comparing with nannu pālimpa this is a large kriti.

"Vararāga laya" Raga - chenju Kambhoji Tala - Desādi

Background of the incident

Whenever Tyagaraja and Syama Sastry met together, they used to discuss their kritis especially the svara sahityas. Tyagaraja happened to hear the kirtana of Syama Sastry sung by sishyas of sastry without the raga
bhava. Grieved much, Tyagaraja scolded them harshly and then composed the kriti `Vara rāga laya’ in Chenchu kambhoji raga.

Rags - Chenchu kambhoji Tala - Desadi

Pallavi

Vara raga layanjulu dāmanuchu vadare raya  (va)

Anupallavi

swara jathi murchana bhedamulu
svantha manthu theliyaka yundina  (va)

Charanam

dēhod bhavambagu nādamulu
divyamou pranavakara mane
daham berugani manavulu
tyagarajanuta! ye cheru, Rama!

Meaning

Those who know raga, tala etc., merely about boast that they are the knowledgeable persons in raga, tala etc.

Anupallavi

(Those) who do not know fully the intricacies of elements of music they show as past masters in music.
Oh! Rama, these people are not aware that the voice emanating from this body are only the divine Omkara. They can live only by harassing others.

This kirit is set in the raga Chenju kambhoji and in Desādi tala. The pallavi and anupallavi are in the same metre. The charanam is long as compared to pallavi and anupallavi.

The Adyākshara prasa comes in the pallavi

*Vara rāga*

*Vadāre raya*

And in the anupallavi also Adyākshara prasa comes

*Svara jati*

Svāntha manthu

In the charana Adyākshara prasa comes like

*dēhod bhavambagu*

*divya mena*

*daham beru*

*tyagaraja*

Chenchu kambhoji is a janya of the 28th melakartha Harikambhoji Arohana Avarohana  s m g r p m d n s - s n p n m g r s both vakra. It is a Raga which became popular during the last few years.
In the pallavi the first pada has two sangatis, the second pada has also two sangatis. In the anupallavi the first pada has two sangatis, the second pada has one sangati. There is a beautiful chittasvara after the anupallavi. In the charana each pada has one sangati. In the last pada of the charana composer’s mudra Tyagaraja is added.

The chittasvara has four avartas. It is sung at the end of the anupallavi and at the end of the charana. It is a brisk composition. In the chittasvara all the avartas are starting in the svara madhya sthayi shadja. The beautiful svara combinations are found in this example, s p m g m, d n p m d, n s n d n and dātu svara prayogas are also seen. Pallavi starts in the madhya sthayi shadja. Anupallavi starts in madhya sthayi gandhara, charana starts in madhya sthayi madhyama. This composition commences after the lapse of 3/4 aksharakala of an avarta. Tyagaraja is the first composer to compose kriti in this Desādi tala.

Dāsarathi Raga-Tōdi Tala - Adi

Background of the incident

Tyagaraja composed the above kriti when the renowned North Indian musician Gopinath Bhattācharya visited Tyagaraja.

Gopinath Bhattacharya, a famous North Indian Musician planned to go on pilgrimage to south as was the practice in those days for devotees from North, South and East. Meanwhile, one day in his dream, a vision directed him to visit Tyagaraja. When he went to south, he met
Tyagaraja and expressed his eagerness to enjoy His musical composition as many North Indian Musicians used to recite His compositions. Tyagaraja was deeply touched. Then he composed `Dāsarathi’ in Todi in praise of Lord Rama.

Raga - Todi  Tala - Adi

Pallavi

Dāsarthi! nī runamu, dirpana
Darama? Paramapavana nama!

Anupallavi

Asadira dur desamulanu
Prākasimpa jēsina rasikasirōmani

Charanam

Bhaktileni kavijāla varenyulu
Bhava meruga lerani kalilōna jani
Bhukti mukti galgunani kirtinamula
Bōdhinjina tyagaraja karārchita!

Meaning

Pallavi

Oh ! Lord Rama, Is it possible for me to repay my debt to you (debt of gratitude to your blessings)

Anupallavi

Oh ! Rasika Siromani, darling of rasikas, you have enlightened my name in far off Lands beyond imagination.
Charanam

Even a poet without bhakti his song cannot reflect the subtleties of your mind. Oh! Lord Rama through the compositions of Tyagaraja, soaked in devotion even a lay man can realise God.

This composition is in the raga Todi and set in Adi tala. The sahitya of the pallavi and anupallavi have two pādas each and charana has four pādas. Adyakshara prasa comes in the pallavi like dāsa radhi dara ma

Adyakshara prasa also comes in the charana like

bhakti lēni
bhava meruga
bhuktī muktī
bodhinchinā

Antya prasa comes in the charana

kavijāla Varenyulu
keerthana mulu

Todi is the eighth melakarta raga

Arohana - Avarohana s r g m p d n ś - ś n d p m g r s.
svaras taken areshadja, suddha rishabha, sadhārana gāndhara, suddha madhyama, panchama, suddha dhaivata and kaisiki nishāda.

In the musical part the pallavi has two sangatis. Panchama varja prayogas add beauty to the raga
Eg:- In the second pāda of the pallavi

\[ \text{ddnn s n ns r s r g r is nd n n s r n d} \]
\[ \text{pa ------ ra ------ ma --------------------- pavana} \]

Anupallavi has one sangathi. In the anupallavi also panchama varja prayogas add beauty to the composition. Pallavi starts on madhya sthayi shadja. Anupallavi on madhya dhaivata and charana on madhya sthayi panchama. The range of the pallavi is between mandra sthayi dhaivata and tara sthāyi gandhara. The range of the anupallavi is between madhya sthayi shadja to tara sthāyi gandhara. In the charana mandra sthayi nishada to madhya sthayi nishada. The eduppu of the pallavi is from 1/2 akasharakala. The eduppu of the anupallavi is from 3/4 aksharakala. The charana has only one sangati. The music of the last two pādas of the charana are like anupallavi. The composer's mudra Tyāgaraja is added in the last pāda of the charana.

"Nē nendu vethu" Raga - Karnataka Byāg Tala - Adi

Background of the incident

This song was composed when Tyāgaraja’s brother Jalpesan took the vigraha of Sri Rama from Tyāgaraja’s pooja room and threw it into the Kaveri river. On having lost the vigraha, he became depressed and in the melancholy mood he sang the kriti "Nē nendu vethu kuduru hari" in the raga Karnataka Byāg in Adi tala. The kirtana style is to inspire pathos.

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Raga - Karnataka Byag Tala - Adi

Pallavi

Ne nendu vetu kudura hari

Anupallavi

analgumōmulavani moranala k Nicholson rani ninnu

Charanam

Kalushatmuḍai dushkarmayuthudai

Palumaru durbhashiyai

elalo bhaktāgresarula vēshiyai

tyagaraja pujitha!

Meaning

Pallavi

Where all should I search for you. Oh! Hari.

Anupallavi

Oh! Hari, you have not responded even to the call of the fair-faced one (Brahma) How then can I, am insignificant one, hope to seek you?

Charanam

Having polluted soul by doing bad karma, many times, speaking ill of others pretending to be most devoted disciple like me, how will you respond to my call?
The composition is in the raga Karnataka Byāg or Behāg and is in adi tala. Arohana - s r g m p d n ś Avarohana - ś n d n p g r g s the janya of 28th melakarta Harikāmbhoji.

When we analyse the sahitya prasa beauty is found in this kriti. In the pallavi and in the anupallavi the dviteeyakshara prasa is seen

eg:-

\[
\begin{align*}
\text{Pallavi} & : \text{nē nen du - -} \\
\text{Anupallavi} & : \text{ānalgumo ranala krinchi - -}
\end{align*}
\]

Kalu shātmudai

\[
\begin{align*}
\text{palu maru} & : \text{In the charana} \\
elalo bhakta &
\end{align*}
\]

The pallavi has six sangatis. Each sangati progresses very slowly. The range is up to tara sthayi shadja in the pallavi. The anupallavi has four sangatis and in the charana there are two sangatis. The last two pādas are like anupallavi. In the pallavi itself the phrase "p d m) g r g s" comes. The anupallavi commences with the visesha prayoga p d n) d a - - nalgumo. Charana begins with the svara madhya sthayi nishada. The composer's mudra is seen in the last pāda of the charana as "Tyagaraja Poojitha".
"kanugontini"  Raga-Bilahari - Tala - Desadi

Background of the incident

Tyagaraja was ardently devoted to the vigraha of Sri Rama. He performed pujas and worshipped it with a particular special kriti for each occasion. His brother was against all of this. So one day he in a fury took the vigraha during Tyagaraja’s absence and threw it into the river kaveri. For so many days Tyagaraja searched for it frantically and finally when he found it his joy knew no bounds. In ecstasy he took it round the village in procession and then he was composed the song "kanugontini" in Bilahari raga and reached his home with the vigraha.

Raga - Bilahari Tala - Desadi
Pallavi
Kanugontini sree rāmuni nēdu

Anupallavi
Enakula mandu yimmugānu buṭṭīna
Elalona, seethanayakuni nēdu

Charanam
bharatha lakshmana satrughnulu koluva
pavamana sathudu padamula baṭṭa
dheerulaina sugreeva pramukhulu
vinuthi seya, tyagaraja nuthuni nēdu

103
Meaning

Pallavi

Today I could see Srirama to my heart content.

Anupallavi

Who was born in the great solar dynasty and graced as the husband of sita

Charanam

(That Rama) who is seated along with Lakshmana, Bharatha and satrughna, Hanuman and Sugriva sitting at his feet.

This composition is in the raga Bilahari set to Adi tala.

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

It is a janya raga; derived from the 29th melakarta Dhira sankarabharana. Besides shadja and panchama the notes taken are chatussruti rishabha, Antara gandhara, suddha madhyama, chatussruti dhaivata kaisiki nishada and kakali nishada. It is an ekanya svara bhashanga raga. The foreign note is kaisiki nishada.

From the sahitya point of view Dviteeyakshara prasa can be seen in the pallavi and anupallavi.

Kanugontini - Pallavi
Enakula - Anupallavi
It is a simple composition. The pallavi has one pada, Anupallavi has two padas and charana has four padas. The mudra Tyagaraja is seen in the last pada of the charana.
MUTHUSWAMY DIKSHITAR

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Muthuswamy Dikshitar hailed from a family of distinguished musicians. He is the youngest of the musical trinity. He was born in Tiruvarūr in the year 1776. His father was Ramaswamy Dikshitar and mother was Subhammāl. She was educated and a lady of pious nature. He had two brothers named Chinnaswami and Balaswami and one sister named Balāmbal.

With astonishing rapidity he began learning and mastering Kāvya, Nataka, Alankara, Jyothisha, Vaidyam and Māntrikam. At this time Manali Muthukrishna mudaliār, a great patron of learning and art came to

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Dictionary of Music and Musicians by P. Sambamoorthy Page No. 89.
Tiruvarūr. He was profoundly impressed by the music of Ramaswami Dikshitar and invited him to Manali. So Ramaswamy Dikshitar went with his family to Manali.

It was at this time that Chidambara nāda yogi visited Manali. Impressed by the musical knowledge of Muthuswamy Dikshitar he took along with him to Benares. He stayed with him for five years in Benares. His Guru taught him Sri. Vidyāmandram and recited it for five years with true devotion and concentration and he attained mantra siddhi. He was very much interested in Hindusthani music especially in the Drupad style. His love of this style is reflected in the kritis like Balagōpala, "Akshayalinga" etc., After five years the guru granted him permission to go back to Manali. But the devout Dikshitar stayed there till the death of his revered master.

Then he moved back to Manali. From there he went to Tiruttani and stayed there for 45 days. One day while he was sitting in meditation in the temple, the God Subramonia, Himself appeared before him in the form of a Mahāpurusha and put a piece of sugar candy into his mouth. He then burst out singing in great fervour his first kriti "Srināthādi guruguho" in Mayāmalavagoula. He then went to Kancheepuram and it was a golden period in his musical career. There he composed kritis in praise of Kamakshi and Ekamranātha. Those kritis were musical gems.

After this he went to Tiruvārur and stayed there with his father. In the year 1817 he lost his mother and two months later his father also
reached the abode of god. By this time his name was well established as a first rate musician and excellent composer. For sometime he stayed in Madurai and after a short while his brother Chinaswami passed away. All these bereavement made him more and more spiritual. The Rajah of Ettayapuram appointed Balaswamy as the Samsthana Vidwan for his remarkable skill in violin playing.

Dikshitar had the incredible power to influence the powers of nature with his divine music. He is the most profile composer of kriti’s in sanskrit. Rhetorical beauties occur in abundance in his compositions. Dikshitar adopted the Vilambita kāla. He has introduced the raga mudra in many of his compositions.

Dikshitar passed away on second October 1835 in Ettayāpuram, when his disciples were singing the kriti "Minakshi mēmudam" in Purvi kalyani raga.

He contributions include Samudaya kritis like Panchalinga Sthala kritis, navagraha kritis, Navavarana kriti’s, Vibhakthi kriti’s etc. and he had composed a total of more than 500 kirtanas and almost all of the kriti’s are in sanskrit. His disciples are Ponnayya, Vadivelu and Sivānandam. He is looked upon as one of the brightest stars in the galaxy of classical music composers.

"Dakshinendyan Sangeetam " by Vidvan A. K. Ravindranath page No. 230
"Sree Nāṭhādi Guruguho"  Raga-Māyāmalavagoula Tala- Adi

Background of the incident

This incident is said to be the turning point in the life of Muthuswami Dikshitar. After his sojourn in North India, Dikshitar proceeded to the temple of Lord Subramonia which was located on top of the hill in Tiruttani. Here he started to spend his time worshipping the Lord, performing Bhajans and immersed in meditation. On the 40th day of his stay, after his usual midday worship, he fell into a deep meditation. An old man appeared before him and put a sugar candy in to his mouth. As soon as he opened his eyes, the old man disappeared. The vision so inspired him that he burst forth with a song "Srināṭhādi Guruguho" in Mayamalava goula raga. Later on this was followed by a number of kritis. These kriti's later came to be known as Guruguha kriti’s.

Raga- Mayamalavagoula  Tala - Adi

Pallavi

Srināṭhādi guruguho jayati jayati
Srichidananda nāthohamiti
santatam hrdini bhaja

(Srinathadi)

Anupallavi

nāno prapancha vichithra karo
nāma rupa pancha bhootha karo a
kijnana dhvan-tha prachanda bhaskaro
jnana pradayako Maheswaro
Madhyamakala.
dinavano dyukta divyatharo
divyoughadi sakala deha tharo
manasa ananda kara chaturatharo
mad guruvaro mangalam karothu

Charanam
māya maya visa adhisthāno
math makakādi matanushthāno
malinee mandalanta vibhāno
mantradyajapahamsa dhyano
mayākarya kalana hēno
mamaka sahasra kamalāsino
mādhurya ganamrita pano
madhavadya bhaya vara pradāno
mayasabalita brahma rupo
mārakoti sundara svarupo
matimatam hridaya gōpura dipo
mattasuradi jaya pratapo
Madhyamakala
māya malava goulādi desa
maheepathi poojitha pada pradesa
madhavadyamara brinda prakasa
mahesaspa, maha ardhopadesa
Meaning

Pallavi

Victory to Lord Subramonia, the mentor to even Gods like Vishnu, one shining with divine knowledge, joy and bliss, Let mind worship thou, as the supreme ruler of the mind.

Anupallavi

One who creates the multifaceted aspects of universe, one who is responsible for all shapes and signs, one who dispels the darkness of ignorance like the sun, giver of knowledge, one who saves the poor like the kalpa tree, one who carries with him everything including Devaganga, one who always gladdens the mind, let Guruwara shower on him all Mangala.

Charana

One who dwells beyond the illusory world, the originator of all letters beginning from "Ka to Ma" one who resides at the centre of Malini Chakra, one who embodies the Ājapa Mantra Hamsāsōha sōham hamsa" the man beyond the permutation and combinations of illusory world, one who dwells in my ‘Sahasra Kamalam’ (1000 lotus petal heart) one who imbibes the most melodious music of nectar, one who give shelter to Madhavan, one covered with the Brahma Tejas one who is as enhanting as millions of Kamadevan, one who gradually shines as the "light tower" in the heart of sages, one who subdues the pride in demons,
one worshipped by the kings of Mayamalavagoula demons, one who instilled divine mantra Pranavam to Lord Maheswara as well as the celestials.

This kriti is in the raga Mayamalavagoula set in Adi tala. The pallavi has two pādas, the anupallavi has eight pādas and the charana has 16 pādas.

Adyakshara prasa is present in the pallavi like:-

\[ \text{Sree nāthadi} - - \]
\[ \text{Sree chidananda} - - \]

Adyakshara Prasa is also seen in the anupallavi like :-

\[ \text{nāno prapancha} - - \]
\[ \text{nāma rupa} - - \]
\[ \text{akjnāna dhvantha} - - \]
\[ \text{jnana pradayako} - - \]

Antya prasa is also seen in the anupallavi as:-

\[ \text{ej :- Vichitra karo} - - \]
\[ \text{bhootha karo} - - \]
\[ \text{prachanda bhaskaro} - - \]
\[ \text{pradayako maheswaro} - - \]
\[ \text{dyukta divyatharo} - - \]
\[ \text{sakala dehatharo} - - \]
\[ \text{kara chatura tharo} - - \]
\[ \text{mangalam karo thu} - - \]
In the charana Adyākshara prasa is present like:-

maya maya - -
math makakādi - -
malinee manda - -
manthrāthya japa - -
māya karya - -
māmaka sahasra - - etc.

madhyamakala sahitya
māya mālava - -
ma heepathi poojitha - -
mādhavadya - -
mahe saspa - -

Antya prasa is also seen in the charanas like:-

Visva adhishtāno
Mathānushtāno
Vibhāno
hamsa dhyāno
kalana heeno
brahma rupo
sundara Svaroopo
gouladi Desa
pada pradēsa
brinda prakasa

From the period of Purandaradasa in Carnatic Music the initial lessons were taught in the Mayamalavagoula raga. This is one of the old
ragas, a raga free from all doshas and can be sung at all times. This kriti also is the turning point in Muthuswami Dikshitar’s life.

In the pallavi the first pāda has three sangatis, the second pāda has two sangatis. There is no sangati in the anupallavi and charana. The last four pādas of the anupallavi are sung in Madhyamakala. In the charana also the last four padas are sung in madhyamakala. The composer’s mudra "guruguha" is seen in the first pāda of the pallavi. The raga mudra is included in the charana sahitya.

Usually the mudra of the composer is seen in the last part of the composition but here the mudra "guruhuha" is seen in the first pada of the pallavi itself.

The pallavi begins with madhya sthayi rishabha, the anupallavi begins with madhya sthayi shadja and the charana begins with madhya sthayi madhyama. The pallavi sahitya "jayathi jayathi sree" is sung in the madhyamakala. In the charana each sangati progresses in the ascending order of pitch. The music is simple and the raga bhava is fully brought out through this kriti. The medium tempo is used throughout in the composition. In the first pada of the charana svarakshara beauty comes eg: m p d ma ya

This is one of the few classical compositions in Mayamalavagoula.

The sahitya graphically describes Lord Subramonia. He describes Lord Subramanya as guruguha, chidananda natha who dwells in the
Malini chakra whose brahma swarupa is covered by Maya and who is worshipped by the kings belonging to mayamalagoula desam.

"Akshaya linga" Raga - Sankarabharana Tala - Misra Chapu

Background of the incident

This incident took place in Kivalūr. Once, when Muthuswamy Dikshitar arrived at the Siva temple of Kivalur very late, he was disappointed to see the doors of the sanctum Sanctorium closed. As he was eager to have darshan of the deity and was sad that he was unable to have darshan, he sang then and there the kriti in the raga Sankarabharanam. As soon as he finished, the door was opened. In the above incident, one can find an echo of a similar incident in the life of saint Tyagaraja, in the Venkatāchala-pathy temple at Tiruppathi, same incident occurred. Composition. Teratiyegarāda - gouli pantu raga

Raga - Sankarabharanam Tala - Misrachapu

Pallavi

Akshayalinga vibhō svayambho

Akhilāṇda kōdi prabho pāhi sambho

Anupallavi

Akshara svarupa amitha prathapa

Aroodha vrushavaho jagan moha

Madhyamakala sahitya
daksha sikshana dakshathara sura-
lakshana vīdhi vilakshanalakshya
lakshana bahu vichakshana sudhapakshana guru kaḍāksha veekshana

Charanam
Badaree vana mūla nayika sahitha
bhadra kaleesa bhakta vihitha
madana janakādi deva mahitha
maya karya kalanā rahitha
sadayu guruguha ṭhatha gunātheetha
sādhujanopetha sankara navaneetha
hridaya vibhatha thumburu sangeetha
hringāra sambhūtha hemagiri natha
sada hrita kalpaka maheeruha
padāmbuja bhavaratha gajathuranga
padādi samyutha chaithrothsava
sada siva sachchidānanda maya.

Meaning

Pallavi
He who has the form of the imperishable linga, Omnipresent, Swayamboo, Lord of all things animate/ inanimate in the Universe, Oh! Lord Protect me Sambhō.

Anupallavi
One having the form of the symbolic letter of knowledge, one having limitless prowess, one holding `āruda’ and riding on his divine
bullock, one who delights the world, one having parts as big as tall trees, one who fascinating the world, destroyer of Daksha, one possessing all divine attributes, one removed one head of Lord Brahma for speaking falsehood, one who is most brilliant, one who drank nectar, the man who has the benign glance of a supreme teacher.

Charanam

One who resides in Badrivana with goddess Parvathy, one who created Veerabhadra the worshipper of Kali, on who is praised by Gods like Vishnu who created cupid, the man free from all manipulations of Maya, father of Lord Subramonia who is full of kindness, He is Lord Sankara the supreme sage, one who is eulogised by Tumburu who springs from your mind, one who is bounteous of all dependants, one with paraphernalia like chariot, elephants, horses and land army-which sprang from your lotus feet, one who is celebrated in the month of Chaithra, one who is always tranquil, one who is the embodiment of Sachidānda.

This composition is set in the raga Sankarabharanam and in Misrachapu tala. Sankarabharana is the 29th melakarta raga. The Arohana - Avarohana is s r g m p d n ś - ś n d m p m g r s. The sahitya is in praise of the God shiva. The language is in sanskrit and it is one of the popular kritis in Carnatic Music. There is pallavi, anupallavi and charana. The pallavi has two pādas, the anupallavi has six pādas and charana has 12 pādas. Prasa is seen in all the pādas.
Adyakshara prasa comes in the pallavi

Akshaya linga vibho - -
Akhilaanda kodiprabho - -
Anupallavi also has Adyakshara prasa
Akshara       Svarupa - -
Arooda       erushala - -

Dviteeyakshara prasa is seen in the madhyamakala sahitya of the anupallavi

thaksha sikshana - -
lakshana vidhi - -
lakshana bahu - -
pakshana guru - -

In the charana also, one can see the Adyakshara prasa.

badareevana - -
pathra kaleesa - -
madana jana kadi - -
maya karya - -
sadaya guru - -
sathu jano - -
hridaya vipatha
hringara samputha

Dviteeyakshara prasa is seen in the charana

sadā hritha - -
padām hritha - -
pathāthi samyutha - -
sadā siva - -

Antya prasa is seen in the charana
nāyika sahitha
bhakta vihitha
deva mahitha
kalana rahitha
gunātheetha - -
navaneetha - -
sangeeta - -
girinātha - -

It is a chouka kala composition. Pallavi has five sangatis. The range is between mandra sthayi nishada to tara sthayi madhyama. Pallavi and anupallavi begin on madhya sthayi panchama. Both start after two aksharakalas of an avarta. In the anupallavi the first and second pādas have two sangatis each. Next is the madhyamakala with eight avartas. In the anupallavi the range is from madhya sthayi nishada to tara sthayi madhyama. Visesha prayogas are used in the anupallavi like.

ś d ṃ ṁ ṇ
sha - va - ha-

The charana start from madhya sthayi gandhara. Charana is long compared to pallavi and anupallavi. In the charana the first two pādas have two sangatis. The remaining pādas have one sangati each. Charana
begins after three aksharakalas. The range is from mandra sthayi nishada to tara sthayi panchama. In the charana the first half has madhya sthayi svaras, the second half has tara sthayi svaras.

eg. s r g p m g r), g) p m g r, s d n d), p) m

Special prayogas are seen in the charana. Composers mudra "guruguha" is added in the fifth pāda of the charana. The raga’s full beauty is seen in this kriti.

"Hiranmayim" Raga - Lalita Tala - Rupaka

Background of the incident

Dikshitar never courted patrons or sang their praise for favour. In Tiruvāram there is an anecdote about a devadasi a pupil of his, named kamalam who was associated with the Tyagaraja temple. One day she sensed that her mind to encash some of her own jewels and purchase the requisite provisions. Dikshitar who got an inkling of her intention, presented before her and said in a kriti that he presiding deity of Tiruvarur, Tyagaraja would come to help out of the situation. In his kirtana in Lalitha raga in praise of goddess lakshmi "Hiranmayim Lakshmim sāda bhajaami" he says "I resort to the golden Lakshmi and shun the support of inferior human being". A miracle soon occurred, a state official from Tanjavūr cancelled his visit to Tiruvarūr and consequently the provisions that had been collected for his reception were redirected by the local officer to the most deserving person at Tiruvārum, Muthuswamy Dikshitar.
Raga Lalita Tala.- Rupaka

Pallavi

Hiranmayim lakshmeem sada bhajami
Heena manava asrayam thyajami

Anupallavi

Chirathara sampo pradaam ksherambhudhi thanayam
Hari vahasthalalayam harinim charana kisalayam
kara kamala dhrutha, kuvalayam maraktha manimaya valayam

Charanam

Sveepa dveepa vasinim sree kamalambikam param
bhootha bhavya vilasineem bhusura poojitham varam
Matharamabja malineem manikyabharanatharam
Geetha vadya vinodineem girijam than indiram (sangeetha)
Seetha kirana nibha vadanam sritha chintamani sadanam
Peetha vasanam guruguha mathula kantham Lalitham

Meaning

Pallavi

I always worship Goddess lakshmi with all noble splendor; I abandon reliance of evil men.

Anupallavi

Oh; the giver of enduring wealth, daughter of the sea of Milk, one who dwells in the breast of God Vishnu, one with feet as soft as flower petals, with hands holding purified lily, one having bangles-studded with emeralds.
Charanam

One who dwells in the white island one beyond everything, one excelling everything, worshipped by Devas, Asuras, and Brahmins, Oh! The sublime one wearing lotus garlands, one with ruby, jewels, one who revels in songs and instrumental music, one with beauty matching the face of Goddess lakshmi and the moon, one who showers all gifts of thoughts to the suppllicants, one wearing yellow silk dress, oh! Wife of Vishnu who is uncle of guruguha I totally depend on Lalita.

This composition is in the raga lalitha and set in Rupaka tala. The pallavi sahitya has two pādas, the anupallavi has three pādas and the charana has six padas. In the pallavi Adyākshara prasa comes like.

Hiranmayim - - the first "Hi" is Hrasva Svara

Heena mānava - - the second Hee is Dirgha Svara.

Antya prasa is seen in the pallavi as:-

Sāda bhajaami
Aasrayam thyajaami

Antya prasa also comes in the anupallavi and charana like:-

Bhudhi thanayam
Charanam kisalayam
Manimaya valayam
Charanam
Ambikam param
Poojitham varam
Abharana tharam
Tham **Indiram**
Chintamani **Sadanam**
Kantham **Lalitham**

Dviteeyakshara prasa comes in the charanam like

svetha dveepa
bhutha bhavya
maatha mabja
geetha vadya
seetha kirana
peetha vasanaam

This composition is in the raga Lalitha and in Rupaka tala. In the pallavi the first pāda has three sangatis, the second pāda has two sangatis. In the anupallavi the first two pādas have two sangatis. The remaining four pādas are sung in madhyamakala. In the charana there are no sangatis. The last four pādas are sung in the Madhyamakala. The raga name is included in the last pāda of the charana.

The pallavi starts in the madhyasthayi dhaivata. The anupallavi begins in the madhya sthayi madhyama. The charana starts in madhyasthayi rishabha. Dhaivata madhyama and rishabha are also the raga chhāya svaras.

It is the janya of 17th melakarta raga sūryakāntam. Its Arohana - Avarohana is srgmdns sndmgrs. Its svaras are sudha rishabha, Antara gandhara, sudha madhyama, chatu sruti dhaivata and kākali nishada.
One of the famous kritis of Dikshitar. The composer’s mudra "guruguha" is seen in the charana sahitya. The raga bhava is well brought out in the following sangatis even without gamakas. Slow tempo is suitable for this raga. The plain dha and ni is used in the amupallavi.

\[
| \text{m g m d d m d mg g m g m d} | \text{n d n d d m m} |
\]

--sirathara sampath pra - - dam | kshee - - - ram - - bhu dhi

**Daru "nee Sati". Raga - Sreeranjani  Tala - Rupaka**

**Background of the incident**

On the occasion of the admission of Dāsi Kamalam, a disciple of Muthuswamy Dikshitar as a temple dancer, she had to give a performance at the temple. At her request Muthuswami Dikshitar composed a beautiful piece in the proper form and style to suit the occasion. It was a Daru Nisāti in Sriranjani raga. This is clothed in love theme after the genre of dance composition.

**Raga - Sreeranjani  Tala - Rupaka**

**Pallavi**

\[n\text{ i sati daiva mendu lē dani marulu kon tira} \]

\[n\text{i dana ra nannē la ra mrokkēra} \]
Charanam

Väsa vaadya marulella vammri svarūpameth

Väṣudevu garva manac ru sagana maru sree pura

Vasa tha sachi dvilaasa valli kēsa jagadeesa (valmi)

Muktayi svaram and Sahityam

Meaning

I fell in love with you because there is no other God equal to you.
I am yours. Accept me as your lover or wife. I prostrate before you.

Charanam

They subdued the pride of Vasudeva he is residing in this Sripura.
He is playfully engaging the minds of devotees. The Lord of the world, siva.

Muktayi svara part

I loved you, seeking your reciprocation having started gracefully, with a true mind full of love for you. I am totally immersed in you. Please grant me boons at once.
This daru is in the raga Sri Ranjani in Rupaka tālam. It is in the Telugu language. There are three angas pallavi, charana and muktayi svara. In the pallavi there are two padas the second pada has two sangatis, the charana has three padas and the muktayi svara also has three padas. The muktayi svara has sahitya also. In the pallavi the range is up to tara sthayi gandhara. Sancharas are mostly in madhya sthayi but in the charana, there are svaras going up to tara sthayi madhyama. In the muktayi svara part sanchara goes up to tara sthayi gandhara. Adyakshara prasa is seen in the pallavi like

nee sati daiva
Nee dana - - raa

In the Charana
Vāsa vadya
Vasu devu
Vasa dasachid

In the muktayi svara, there is svarakshara beauty like:-

Eg:- n d n
    ni - mi - da

Sri ranjani is the janya of 22\textsuperscript{nd} melakarta.
Arohana - Avarohan s r g m d n ś - ś n d m g r s. One of the panchama varjya raga. Sarvakālika raga.

Daru is a story song figuring in operas and dance dramas. This world is derived from the ancient musical form Dhruva. Usually darus have plural charanas. The theme may be in praise of a patron or the
theme of love. This daru is in praise of Valmikesavara at the adjacent shrine of God Tyagaraja of Tiruvārur.

"Anandāmritavarshini" Raga - Amrithavarshini Tala - Adi

Background of the incident

There was another incident in which Muthuswami Dikshitar invoked rain God to shower rain on an area hit by drought. It is in the place near Ettayāpuram, Tirunelveli district.

Raga - Amritavarshini Tala - Adi

Pallavi

Anandamritakarshini
Amrita varshini haradi poojithe sive bhavani
Samashti charanam
Sree nandanadi samrackshini-
Sree guruguha janani chiḍrupini
Madhyamakala sahitya
Sananda hridaya nilaye sadaye
sadya suvrishti hethavethvam
santhatham chintaye amritesvari
salilam varshaya varshaya varshaya

Pallavi

One who attracts nectar of ecstasy, one who rains nectar, one who is worshipped by Gods like shiva, the personification of glorious attributes of shiva and the consort of Parvathy.
Samashti Charanam

One who protects Gods like cupids, Mother of Lord Subramonia, embodiment of Supreme knowledge, one who gladly resides in the heart of Lord Shiva, one with all compassion, one who is real originator of truth. I always meditate on you. Oh: Amritēswari, let the rain pour and pour.

This episode shows how near to God was he and how fully realised the prediction of Guru about his last hours.
Oh: Amriteswari, "thou" come and bless me. One who is ever absolute, one having enhancing complexion.

This composition is in the raga Amritavarshini set in Adi tala. The pallavi sahitya bears the raga name Amritavarshini. The pallavi has two pādas. The charana consists of Madhyamakala and its sahitya has four pādas. In the pallavi there is Adyākshara prasa like

\[ \text{Ānanda mrita} \]
\[ \text{Amrita varshini} \]

The charana also has Adyākshara prasa like

\[ \text{Sree nanda} \]
\[ \text{Sree guruguha} \]

The madhyamakala sahitya has Adyākshara prasa

\[ \text{sānanda hridaya} \]
\[ \text{sadya survrishti} \]
\[ \text{san tha tham} \]
\[ \text{salilam varshaya} \]
Amritavarshini is the janya of 66th melakarta chitrāmbhari.

Arohana - s g m p n ὴ
Avarohama - ṇ n p m g s

This raga is very apt to this kriti. The raga name itself comes in the pallavi. The music is very attractive. In the pallavi the first pāda has two sangatis. The second pāda has one sangati. The pallavi and samashti charana starts in sama eduppu. The second pāda has janta svara prayoga like  ṇ p p n /ppmmpg ṇss

In the samashti charana the first pāda has two sangatis. The second pāda has one sangati and leads to the madhyamakala sahitya. The remaining four pādas are sung in madhyamakala. In the last pāda the world "Varshaya" is repeated in three times.

Amritavarshini is a rain producing raga. It is usually sung in a slow tempo. The pallavi and samashti charana starts in the madhya sthayi panchama and mdhyamakala sahitya stars in madhya sthayi shadja. The sanchara goes up to tara sthayi Gandhara.

"Tyagarajam Bhaja Re Re" Raga-Yadukula kambhoji Tala-Tripura

Background of the incident

This incident is linked to the relief from poverty conditions of Dikshitar. This also brings out the unshakeble faith of Dikshitar in God.
Once Muthuswamy Dikshitar was engaged in teaching his sishyas. There was not enough provision even for daily consumption. Dikshitar’s wife told Dāsi Kamalam, one of Dikshitar’s sishya about the starvation and asked for her help. Immediately Dāsi Kamalam expressed her readiness to pledge her bangles and bring the needed provisions. Dikshitar who overheard this felt very sad and said to Kamalam that the bangles could them only for few days and not always. He also said if he was a real bhakta of Lord Tyagaraja, he would not desert him at that critical hour. He dissuaded Dāsi Kamalam from pledging. He then went to the temple to worship and while worshipping with the pangs of poverty, he poured out the following kriti in the raga yadukulakāmbhoj in front of the deity.

Raga - yadukulakambhoj Tala - misrachapu (Misrachapu)  
Pallavi
Tyagarajam bhajare re chitta
Tapatrayam tyajare (Tya)

Anupallavi
yogiraja hrdayābja nilayam
Bhogirajanuta charana kisalayam
Nagaraja mani valayam raja-
Tyaga rajam mukha kuvalayam (Tya)

Charanam
Poulomisadi dikpala pujita gatram
Nilotpalambanukulatara kalatram
Oh! Mind worship the great Tyagaraja. Oh! Mind you give up all the three evil desires.

One who dwells in Lotus heart of Raja rishi, one with the lotus feet praised by the divine serpent, one with divine serpent as bangles, one who is radiating in Vēli mountain, one with the enchanting face like Lilly flowers, Oh! Mind worship Him.

One who is worshipped by dikpālakas like Indra, the husband of Indrani, one who with the most suitable wife the Lord of all three worlds, one who had bestowed the four kaivalyās, one who showers many benefits, one who is responsible for all movements, one with Trishul on his hands, one without sorrows, one who gives only good, one who gives priceless boons, destroyer of Lord of death, one who gives unbroken joy, Oh! Mind worship Him.
This kriti is in the raga Yadukulakāmbhoji in Triputa tala. The pallavi has two pādas the anupallavi has four and the charana has six pādas.

Adyākshara prasa comes in the pallavi as Tya and Thaa

Eg: Tyāga rajam
    Thaapa thrayam

Dviteeyaksha prasa also comes in the anupallavi like

vōgi raja
vōgi raja

Antya prasa comes in the anupallavi like :-

Hridayābja nilayam
Charana kisalayam
Mukha kuvalayam

The charana has also Dviteeyakshara prasa

Pulo meesadi
Neelotpalāmba
Salo kaadi
Neelā kanta maneka
Sula pani, Mula bhuta, kala kala

Antya prasa also comes in the charanam

Poojitha gathram
Thāra kalathram
Thātham thrinethram
Prada charitram
Phaladam maneka
Masoka subhadam
Mulya vardam
Makhanda sukhadam

Prasa beauty is depicted throughout the sahitya. The sahitya is in praise of Lord Tyagaraja of Tiruvarūr. The language is in Sanskrit.

Yadukulakambhoji is the janya of 28th melakarta raga

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

It is a bhāshānga raga. In the musical point of view the pallavi has two sangatis. Pallavi begins on madhya sthayi dhaivata, Anupallavi begins on madhya sthayi gandhara and charana on madhya shayi panchama. Pallavi, anupallavi and charana start on sama eduppu. The range of the pallavi is between mandra sthayi panchama and tara sthayi rishabha. In the pallavi almost all sancharas are in lower tetrachord. Anupallavi begins on the visexha prayoga g s r and s d n d comes in the anupallavi as another vivedha prayoga. In the pallavi antya svara comes as :- s n, p d š
ta - pa - tra. in the second pāda.

In the anupallavi the first pada has one sangati, the second pada has two sangatis. In the charana there is nor sangati. The range of the anupallavi is from madhya sthayi rishabha to tara sthayi madhyama. In the charana the range is between mandra sthayi panchama and tara stayi
madhyama. The composer’s mudra comes in the third pāda of the charana as "guruguha". It is a chouka kala composition.

"Tyagarājena Samrakshitōham"  Raga-Sālaga bhairavi  Tala-Adi

Background of the incident

This song sprang out of his divine mouth when he returned home after he sung infront of the diety of Lord Tyagaraja "Tyagarājam bhaja Re Re" in Yadukula kanbhoji raga.

After his worship he started back home. On that day a stage official of the Tanjore king who had planned a visit to Tiruvarūr cancelled his trip. The provisions brought in connection with the visit of the above official were sent to Dikshitar’s house as the local officer redirected the provision to the most deserving person of Tiruvārūr, Muthuswamy Dikshitar.

As soon as he reached home, he came to know of this incident and was overjoyed. He gratefully observed Tyagaraja swamy has saved me and at once composed the kriti Tyagarājena Samrakshitoham in the raga sālaga Bhairavi. It is a vibhakti kriti also.

Raga - Salaga bhairavi Tala - Adi
Pallavi

 Tyagarajena samrakshitoham
 Dayasudha sagarena sri  (Tyaga)

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Anupallavi

yāgasaladi mahōtsavena
yativaradyupāsitenā bhavena
Bhoga bhogya prapancod bhavena
Bhukti mukti prada prama sivena (Tyā)

Charanam

Sri ramanadi pujita caranena
Srshtyadi panca kṛtya karanena
Hara kataka makutadi bharanena
Hatakā kshetradhi karanena
Vīra khadga khetadi dharanena
Vikalpa virahitantah karanena
Mara kala tripuradi haranena
Mahadeva guruguha smaranena (Tyaga)

Pallavi

I am protected by Tyagaraja (here meant for Lord Shiva), who is the sea of ocean of honey and mercy.

Anupallavi

Supremely eulogised and meditated upon by great sage, one who is delighted by yanja rituals, one who is the originator of the entire universe, created and one who enjoyed it. Oh! Shiva, one who offers moksha and blessings. I am protected by such Lord Shiva.
Charanam

I am protected by one worshipped by Gods like Mahavishnu, one who causes the five glorious acts like creation, one who wears the crown, cause behind golden temple, one armed with sword, armour etc., one with flawless consciousness, one who has destroyed cupid yamaha and demons like tripura, one who contemplates guha and his Mantra, I am protected by Thee.

This compostition is in the raga Sālaga bhairavi and set in Adi tala. The Arohana / Avarohan s r m p d ű - ū n d p m g r s

This raga is the janya of 22nd melakarta kharaharapriya. Its svaras are shadja, chatusruti rishabha, sadharana gandhara, suddha madhyama panchama, chatusruti dhaivata and kaisiki nishada.

Among the angas the pallavi has two pādas, the anupallavi has four pādas and charana has eight padas.

Antya prasa comes in the anupallavi

Saladimahotsavena
Dyupasithena bhavena
Prapanjōd bhavena
Parama sivena

Adyākshara prasa beauty comes in the anupallavi

Yāga - saladi
Yati vara
Antya prasa also is seen in the charana

poojitha karanena
kritya karanena
maku tādi bharanena
kshetrādhi karanena
khetādi dharanena

Adyākshara prasa comes in the charana like

Sree ramanādi
Sri shtyādi

Anuprasa is seen in charana:

Hāra veera māra

Pallavi begins on the svara, madhya sthayi rishabha, anupallavi on madhya sthayi panchama and charana on madhya sthayi rishabha. It is a chouka kala composition. The pallavi has two sangatis. The range of the pallavi is from mandra sthayi dhaivata to tara sthayi shadja. In the Anupallavi the range is from mandra sthayi panchama to tara sthayi gandhara. The anupallavi and charana have only one sangati. In the charana the range is from madhya sthayi shadja to tara sthayi madhyama.

d p - p) - g r

Pancha kri - tya

is a visēsha prayoga which comes in the second pāda of the charana. In the anupallavi p)) p g g m m r g r

ya -- ga sa --ladimahotsa comes as apurva prayoga. Composer’s mudra "guruguha" is seen in the last pāda of the charana.
"Venkateswara ettappa bhupatim" Raga - Megharanjini Tala- Rupaka

Background of the incident

This kriti was composed by Muthuswamy Diskshitar in the Perumāl Temple at Sāttur. On hearing that his missing brother Baluswamy Dikshitar was found safe and his marriage was being performed by the generosity of Venkateswara Ettappa Maharaja of Ettayapuram. His joy knew no bounds. He was wandering and searching for his brother the news about him thrilled him. At that moment he composed this Kriti. The words are "Venkatesa Ettappa bhupatim āshra yēham".

Raga - Megharanjani Tala - Rupaka

Pallavi

Venkatesa ettappa bhūpatimasrayeham
Visva vikalpapaham
Vidvajjana kalpa bhūruham
Vadana sarasiruham

(Venkatesa)

Charanam

kangasaila madhyasthitha
kārttikeya siva guruguha-
karnakatakshapatram
kanjadalayata netram
kankana hara kiritalankrta
sundara gathram
Oh! The deity in the hill called Venkita named also as Ettappa Bhūpathi, one who dispets all erroneous knowledge, one with bounteous kalpaka tree of knowledge for scholars (the learned), one with a face as lively as Lotus.

Charanam

Oh! Lord Subramonia presiding at the centre of "Gangāsila" preceptor of Lord Maheswara Himself, one who is favoured with the benign glance, guha, eyes as broad as Lotus petals, one with beautiful body decorated with bangles, precious garlands, crown etc., having temples all round with bountiful rain from clouds looking like "raining gold" extolled by Lords like Brahma, one with and without attributes, one with both determination and fancies, one with supreme bliss.

This composition is in the raga Mēgharanjini and is in Rupaka tala. This has only the pallavi and charana. The pallavi has four pādas and the charana has ten pādas. Arohana - s r g m n ś Avarohana - ś n m g s r s it
is the janya of 15th melakarta Mayamalavagoula. Upanga raga. The language is in sanskrit.

Adyākshara prasa comes in the pallavi:

Eg: Venkates ettappa
    Visva vikalpa
    Vidvaj janakalpa
    Vadana sarasee

Antya prasa also is seen in the pallavi like

Ettappa bhupatim
Āshra yeham
Vikalpa apaham
Janakalpa bhuruham
Saraseeruham

Ādyākshara prasa is also seen in the charana

Karthikeya siva
Karunā kataaksha
Kangana hara
Kāñchana vrishti

Antya prasa is found in the charanam

katāsha paathram
dalayatha netram
sundara gaathram
bahu kshetram
nishkala stotram
In the musical part, pallavi has two sangatis. Pallavi starts on the note tara sthayi shadja. The range is between mandra sthayi nishada to tara sthayi madhyama. Charana starts on madhya sthayi shadja. Pallavi and charana begins on sama eduppu madhyama is the raga chhaya svara.

The composer’s mudra "guruguha" is seen in the charana (second pada). In the charana sahithya the raga’s name "Mēgharanji" is incorporated. In the pallavi the Maharajah’s name "Venkatēswara ettappa" is added. In the charana the sanchara is from mandra sthayi nishada to tara sthayi madhyama. Megharanjini is a raga. The raga chhaya sangatis like

\[ S \ R \ M \ G \ G \ S \ R \ S \ R \ S \ N \ M / M G \]

Kanch na vri. sh ti ---- pra ---- da ---- me ------- gha

(In the charana 7th pada) add beauty to the composition.

"Mangala devatāya" Raga - Dhanyāsi Tala - Rupaka

Background of the incident

Muthuswamy Dikshitar went to Sri. Rajagopalaswamy temple at Thiruvārūr and sung a kriti before the shrine. That night he had a dream in which goddess Lakshmi appeared in her most beautiful form and said "there is no poverty for you". He immediately woke up and told the episode to his wife who in a chastened mood entreated him. Immediately came out of his mind the kriti "Mangala devatāya in the raga Dhanyasi."
Raga - Dhanyasi Tala - Rupaka

Pallavi

Mangaladevataya tvaya
Bahumānītoham Sri

Anupallavi

Pungava kamalālayaya
bhōga bhogya layaya
jangama sthavara lokā-
janana sthitilayā jaya (mangala)

Charanam

Haridra kunkuma
Vastrālankṛta vigrahaya
Daridra duḥkhādi
murddhanyasiva nigrāhaya
varada rajagopala
hrdaya sarasīja grhaya
varalakṣmya harihara
guruguha bhaktānegrahaya
surārcita padāmbujaya
sudha sagaratma jaya
sura vinuta sivanujaya
maya bijaya vijaya
Pallavi

Give me blessings, oh! Lakshmi, the seat of all auspicious attributes

Anupallavi

Oh! Devi one who dwells in Sree pungava kamalalaya temple, the seat of all supreme blessings, one who is responsible for the creation and maintenance of all things eternal and transient, victory to thou; give me blessings.

Charanam

One with beautiful physique enhanced by turmeric, kumkum etc. One who destroys poverty and sorrow, one who is in the lotus-heart of Varadagopala, one is blessed by Lord Vishnu, Lord Siva and Lord gurughua and one who blesses the devotees, one with lotus feet worshipped by celestials, one who emerged when palazhi was churned, sister of Lord Shiva, nucleus of maya, Cosmic illusion, I am protected by the above goddess. The sahitya praises the Goddess Lakshmi Devi.

Dviteeyakshara prasa is seen in the pallavi and anupallavi as:-

mangala devataya - pallavi
pungava kamala - Anupallavi
jangama Sthāvara - Anupallavi

Dviteeyakshara prasa also is seen in the charanam

haridra kunkuma - -
daridra dukhadi - -
vara lakshmya  
surārchitha  
suravinutha  

Adyākshara prasa beauty comes in the charana

Surarchitha padam
Sura vinutha

Antya prasa also comes in the Anupallavi and Charana

bhogya layaya
lakmrita vigrahaya
siva nigrahaya
tanugrahaya
atmajaya
bi jaya vijaya

Dhanyasi is a janya of 88th melakarta Hanumatōdi

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

It is an upanga raga. ga and ni are sung as long notes and comes as kampita gamaka. The pallavi has one pāda the anupallavi has two padas and charana has six pādas.

From the musical point of view the pallavi has two sangatis. Pallavi begins on madhya sthayi madhyama, Anupallavi begins on madhya sthayi panchama and cahrana begins on madhya sthayi gandhara. Pallavi starts on sama eduppu. Svarakshara beauty comes in the beginning of Pallavi, Anupallavi and charana.
Kamala la - - - - ya a vishesha prayoga comes in the anupallavi. The anupallavi and charaṇā have no sangati. The range of the anupallavi is between tara sthayi madhyama to mandra sthayi nishada. In the charana, the range is between mandra sthayi nishada to tara sthayi madhyama. Composer’s mudra guruguha comes in the charana sahitya.

"Māmava pattabhirama" Raga - Manirangu Tala - Triputa

Background of the incident

When Muthuswamy Dikshitar went to Tiruvaiyār to have darśan of the Lord Tyagaraja who came to know this, asked one of the sishyas to invite him to his house. After the Darśan, Dikshitar went to Tyagaraja’s house. Tyagaraja was performing his daily Ramayana parayana and on that day he was about to begin "Rama pattābhishekam". Tyagaraja along with his sishyas welcomed him and Dikshitar also paid his respect to him. Tyagaraja along with his sishyas then sang the kriti "Koluvai yannāde" in Bhairavi raga to suit the occasion. When it was over, at the request of
Tyagaraja Dikshitar sang at the spot the kriti "Mamava Pattabhi" in the raga Manirangu. It was a rare meeting of the two spiritual luminaries and the kirtana has a special significance.

Raga - Manirangu Tala - Misra chapu

Pallavi

Mamava pattābhirama jaya maruti
sanuta nama rama

(mamava)

Anupallavi

Kōmalatara pallava pada
kōḍanda rama ghana
syamala vigrahābja nayana
sampūrna kāma raghu
Rama kalyana rama rama

(mamava)

Charanam

chatra cāmara kara
dhruta bharatalakshmana
satrughna vibhīṣhna su-
griva pramukhādi sävita
atrisishthadya
nugraha pātra dasaratha
putra manirangavālyal-
ktā navaratna mantapa vi-

* Compositions of Muthuswami Dikshitar written by T. K. Govindarao.
citra manimaya simhasane
Sitayasaha samsthita sucaritra paramapavitra guruguha
mitra pankaja mitra vamsasu-dhambudhi candra
medini pala ramachandra (mamava)

Meaning

Pallavi

Oh ! Pattabhirama, protect me. One with the most beautiful form immediately after the coronation, Oh ! Ramachandra, Victory to thou. Oh! Rama, one eulogised by Hanuman.

Anupallavi

One with feet as soft as Lotus petal, one who wears the bow named Kōthanda, one who has the complexion of the cloud, one who is having the eyes as that of the Lotus, one who is full of all desire, one who is born into the Reguvamsa, one with divine name oh! Rama.

Charanam

One attended by Bharathan, Lakshmanan, Sugreevan, Vibheeshanan holding the splendided umbrella, chāmara, one blessed by great rishis like Athri and Vasishta, oh! son of Dasaratha, One who is seated with Sita in the thrown decorated with gems. Oh! The purest,
friend of guha, one who is friend and lover of Lotus, one who rose like moon from the milky ocean of Surya Vamsa, the protector of Earth oh! Ramachandra, oh! Rama.

This composition is in the raga Manirangu and set in Misra chapu talam. The pallavi has one pada the anupallavi has three padas and the charana has eight padas. There is prasa beauty in the Sahitya.

Adyākshara prasa is seen in the pallavi

\[
\begin{align*}
\text{mā mava pattābhirama} \\
\text{māruthi sannutha}
\end{align*}
\]

Dviteeyakshara prasa can be seen in the anupallavi

\[
\begin{align*}
\text{Komalathara} \\
\text{Syamala vigrahabja} \\
\text{Kāmaraghurama}
\end{align*}
\]

In the charana also Dviteeyāk shara prasa beauty can be seen

\[
\begin{align*}
\text{Chathra chāmara} \\
\text{Sathrukhna} \\
\text{Athri cashishta} \\
\text{Puthra maniranga} \\
\text{Vithra guruguha} \\
\text{Vichitra manimaya}
\end{align*}
\]

The raga Manirangu is the janya of 22\textsuperscript{nd} melakarta Kharaharapiya. Arohana-Avarohana s r m p n ś - ś n p m g r s. The usage of long gandhara in the avarohana contributes the melodic individuality of the
raga. It is a well known composition in this raga. The svaras taken are shadja, chatusruti rishabha, sadharana gandhara, suddha madhyama panchama and kaisiki nishadha.

In the music part pallavi has two sangatis, Anupallavi and charana have no sangatis. The pallavi and anupallavi are in sama eduppu. Charana begins after four aksharakala. Pallavi and charana begin on madhya sthayi shadja, anupallavi on madhya sthayi panchama. The range in the pallavi is from mandra sthayi madhyama shadja. The range in the anupallavi is from mandra sthayi panchama to tara sthayi rishabha. The range in the charana is from mandra sthayi nishada to tara sthayi gandhara.

Visesha prayoga used in the third pada of the anupallavi is

![Visesha Prayoga](image)

raghu ra ---- ma -- kalya -- na ---

The composer's mudra guruguha is added in the seventh pada of the charana. The sahitya is in praise of Lord Rama, and one of the few kritis of Dikshitar. The ragas name is included in the fourth pada of the charana sahitya as "dasaradha puthra maniranga"

In the sahitya he praises Rama as Kodandarama, Reghurama, and Kalyana rama Chandra. He is blessed by great preceptors like Atri, Vasishta & Others.
Sri. Pallavi Doraiswamy Iyer, who was a master singer of Pallavi singing and an excellent painter was born in 1782 at Thiruvaiyar. His parents was Surya Narayanan and Venkitaseshi. He was also the grandson of Nayam Venkita Subba Iyer, the great Vina player of Tanjor court.

An ardent devotee of Lord Shiva and a scholar of Telugu. His available 49 compositions on his ista devata are highly poetic. His encounter with Bobbili Kesavayya in Pallavi singing is also famous incident. He established through a composition Aadi namma in Pharaz raga which has got repeated G R R R sounds that everything could not be brought out on the Vina as in vocal music. He shed his mortal coil at the age of 34 in 1816. His famous incidental song is:

"Āti namma" Raga - Pharaz Tala - Adi

Background of the incident

In order to lesson the pride of some arrogant Vina players of Thanjavur court, he composed the composition "Ati namma" in Pharaz raga Adi tala which has got repeated G R R R prayoga. He thus established that everything could not be played on the Vina as in vocal music.
Lord Siva danced to the tune of "thrik da thài"

Lord Siva saw the daughter of giri (Parvathy) was happy. It is a pleasurable vision to see the three eyed (moon adorned one) (Siva dance. (One who has moon on his head)
Charanam

The big kundalas worn by him in his ears are sparkling. The youthful Jahnavi or adorned hairlocks, loosened as he danced. His ever smiling face expressed all the nine emotions as he danced. One who is mighty and clever in all the three worlds, such a person turned quickly to the other side as he danced.

The sahitya is in praise of Siva and are in high flown Telugu and are remarkable for their poetic expression. His signature is "Subramonia". There are two sangatis in pallavi and have no sangati in the anupallavi and charana. The music is simple. The range is from mandrasthayi nishada to tara sthayi madhyama.

Adi prasa comes in the anupallavi like

\[ \text{ja ta} \]
\[ \text{ju ta} \]

Dviteeyakshra prasa also comes in this pada

\[ \text{ju da} \]

Svarakshara beauty comes in the anupallavi

\[ \text{s n d n} \]
\[ \text{s n ko ni} \]

In the charana Adyakshara prasa comes as

\[ \text{chevvu} \]
\[ \text{chavi - -} \]
\[ \text{yuvee - -} \]
\[ \text{nava - -} \]
\[ \text{navvu- -} \]

In the charana in last two padas the word comes as

\[ \text{thri} \]
\[ \text{thiri} \]
This composition is in the raga Pharaz set to Adi tala. Arohana - s G m p d n ś Avarohana - ś n d p m g r s and the janya of 15th melakarta Mayamalavigoula.

Pallavi begins from Madhya sthāyi shadja, anupallavi from madhya sthāyi madhyama, charana begins on madhya sthāyi panchama. In the pallavi sanchara is from madhya sthāyi gandhara to tara sthāyi rishabha. In the anupallavi the range is from mandra sthāyi nishada to tara sthāyi madhyama. In the charana the range is from mandra sthāyi nishada to tara sthāyi madhyama. In the anupallavi and charana there is no sangati. Each svara has sahitya. The plain svaras are used in the anupallavi. The pallavi has two sangatis. The three angas start on sama eduppu. Vīsesha prayoga is used in the second pada of the anupallavi.

ś n d n d m g
sa ni ko ni ya - - da

In the second pada of the charana m g m d p d n
Yuvathee - yuthamai

And fourth pada d m d n ś n d n ś

navarasam - pulol - ka
IRA YIMMAN THAMPI

Sri. Irayimman Thampi was born in 1782, as the son of Kerala varma Thampuran and Parvati Thankachi. His actual name was Ravi Varna but somehow the name got changed into Irayimman and Thampi, the family title being added to it. There are no records to show who Initiated him into music. His wife was Kalipilla Thankachi. One of his daughters was Kuttikunju Thankachi who is the first poetess and Woman Composer of Kerala. He served as Chief Asthana Vidwan in the court of Maharajah Swati Tirunal till his death. It is a sublime irony that the mudra "Padmanabha" happens to be mudras of both Swati Tirunal and Irayimman Thampi.

Thampi has composed 33 kirtanas, five vamas, 22 padas, three Attakathas and a literary work Navaratri Prabandha. He has handled rare ragas like Manji, Jingla and Kakuba excellently along with many other popular ragas.

"Omana thingal kidaavo"  Raga - Navaroj

Background of the Incident

When Swati Tirunal was born, the whole kingdom was rejoicing his ecstasy. Thampi who took the royal baby in his arm burst into a beautiful lullaby "Omana Thingal " in Navoroj raga.

* "Omana Thingal" Published by Kerala Sangeetha Nataka Academy Trichur 1973.
Őmana thinkal kidāvo nalla komala thaamara poovo
poovil niranja madhuvoo nalla
poornēndu thanre nilaavo
poothen pavizha kodiyo - cheru
Thathakkal konchum mozhiyo
Chaanchadiyadum mayilo - mridu
Panchamam paadum kuyilo
Thullumilaman kidaavo - sobha
Kollunnōrannakkodiyo
Eswaran thanna nidhiyo - para
meswari yēnthum kiliyo
paarijathaththin thaliro-ente
bhaagya drumaththin bhalamo
Vātsalya ratnaththe veppan - mama
Vaachchoru kānchana cheppo
drishtikku vechchoramruto - koori-
ruttaththu vechcha vilakkko
keerthilathakkulla viththo - ennum
kedu varaathulla muththo
Ārthi thimiram kalavaan - ulla
Marthaanda deva prabhayo
Sookthiyil kanda porulo - athl
Sookshmamam veenaaravamo
vampichcha santhoshavalli - thante
kombaththu pooththa poovalli
Pichakathin malarchendo - navi-
nnichcha nalkunga kalkando
kasthuri thante manamo - nalla
saththukalkkulla gunamo ,
poomanamëttoru kaatto - ëttam
ponnil kalarunulla maatto
kaachi kurrukkiya paalo - nalla
gandha mezhum paneneero
nanma vilayum nilamo - bahu
dharmangal vaazhum grihamo
daaham kalayum jalamo- marga
kedam kalayum thanalo
vadaaththa mallika poovo - jnanam
thedi vechchulla dhanamo
kanninu nalla kaniero - mama
kaivanna chintâmaniyo
laavanya punya nadiyo - unni
kkarvarnan thante kaniyo
lekshmI bhagawathi thante - thiru-nettimelitta kuriyo
ennumi krishnan janichcho - paarI
lingane vësham dharichcho
Padmanabhan than kripayo - ini
Bhaagyam varunna vazhiyo

This lullaby is composed In the raga Navaroj. It is the janya of 29th melakarta Dhira Sankarabharanam. It is a panchamantya raga. Arohana - pd ns rs g m p Avarohana - m g r s nd p.
g r and dha are its svaras. This is an old raga and some of the hymns of Tevaram and some folk songs are sung in this raga.

The description of a child is depicted in the sahitya, since the child Swati tirunal Maharajah was a precious one. He is compared with most precious ones in the world. Is his face like a full moon or is it a beautiful lotus flower, or flower filled with honey, or is it the nilavo of full moon, or a dancing peacock or is it a gift given by god or is it an amrit? The composer compares the child with a lot of beautiful things in the world. Thus this is a very beautiful and popular cradle song of the Keralites.

"Seve syanandura" Raga - Kalyani Tala - Chempata

Background of the incident

In the Navarathri Mandapam of Padmanabha Swamy Temple at Thiruvananthapuram only Swati Tirunal’s Kirtanas are sung since His Highness’s time. Occasionally Navaratri festival synchronises with Alpasi utsava of the Padmanabha Swami temple. Maharaja used to go to the padmanabha Swami temple for the night procession directly from Navarathri mandapam after hearing the rendering of the Kirtanas in the Mandapam. On the second day of the one such Navarathri festival in 1836, the chief musician rendered the kriti Pahimam sree Vageesvari brilliantly which was enjoyed by both Swati Tirunal and Irayimman Thampi. This so much inspired Sri. Irayimman Thampi that as soon as he reached home, he composed another kriti "seve syanandura" in the
same varna mettu in praise of Lord Padmanabha and rendered it before the Maharajah. The royal patron was surprised and honoured Irayimman Thampi with presents.

Raga - Kalyani Tala - chempata
Pallavi

Seve syanadureswara ! seve jagadeesvara

Anupallavi

Thāvakam charanāmbujam bhava thaapa vaarinidhi pōtham, Ānanda devasakhi kisalayam nakhēndu deepti ni hata Muni mānasa thimiram deva deva kuli saanku sa pankaja- Divya tharanka milaanka thaloyvala deva kamala bhava. Neela kanda vibudhēndra sēkharitha mānanda kara (seve).

Charanam

1. Sādaaram Santha mapi tava vapura nukalaye Kali- thādaram,Vigathishu mahurida mānavadhī sukhamayi mamadisaa- thādaram Suruchira karasija parilasa dari kamala ga daadaram Athraseesōdaram Vedarasi rapi thāvakam nathu Vēda handa mahimēnama dvaya nāda mayākhila bhūta hridisthitha Bheda viheena vibhō sathatham madhu- soodana bringa evam buruham thava pāda mananyaparam bhajatham mama hridaya madhika Bhavakađavana vishaya samudayakahusha miha madanajanakajaya (seve)
2. காரணம் கலி கால விஜிரமித்த கல்லா தருத்தா நியமா

Vaaranaam Tribhuvana visumara bhuja baladithi suta jalada sa

Meeanam Saku thuuka suka mukha muni varasa mudaya vinutha ma

haaranaam bharitha varanam

sarasekshana; vinabha vantha masadhru

Dura dura vpakõ pada
daruna kaama sameerana khûrnitha!

Paaraviheena bhavaarnava magna ma

naa ratha mavithu mimam janam angaja

chaarima bhanjana manju kalebarga

parisara! Villasitha suravara krita

pari charana muditha tharaparamapurusha! Jaya (seve)

3. Sreeekare! Sree nayanâncala vikshana madhukarakula kama

la kare Vikasitha saradija sarasija madahara vadana su

dhâ kare! Rathiriha bhavathu bhavathi mama natha mukha nalina

divâkare! Kârunya kare:

naaka loka samasesha mandira natha! Vâriruha naabha mama vi

veka payonidhi veechi-Kulaayitha

sokabhayaadi biraakuli tham kila

maa kuru-Kim bahu naa pari paahi

sadaa kalithanga kataksha

sudhaam Mayi sa karuna miha yadi

vikira si karagatha ma kha samana Charitha

sakala mayi bhavathi.
Meaning

Pallavi

Oh! Lord of the entire universe and the presiding lord of Thiruvananthapuram, I serve Thee.

Anupallavi

Your sublime feet is the canoe to ferry us across the sea of sorrow. You are the divine bliss of joy, I bow before you. Thought which dispels the darkness in sages that sort of divinity, I salute thee which is in the shape of diamond, goad, lotus the one with most resplendent heel (sole) one who wears brahma, shiva, indra as the crown,. The goldmine of joy, oh! Padmanabha, I salute thee.

Charanam

1. I reverantly pray and worship your sacred body. One who echoes in all movements, limitless source of comforts, give me sense of direction, one who is adored with lotus, conch, and pistle (gada) one who is burned with basil (Tulasi) one with the complexion of that leaf, one whom the vedas do not know (Plumb) your greatness, one who is second to none, the embodiment of sound, one pulsating in all hearts, one without discrimination, one who is omni-present, one who annihilated demon Madhu, I like the beetle bussing around the lotus feet for all such devotees who worship
like this, one who is beyond and above everything be it compassion or sorrow then be victorious.

2. The cause of everything, one who prevents ever increasing and heavy misery in kaliyuga, one who prevents ever increasing and three worlds, one who is the sweeping tempest to the cloud of atrocities. One praised by every happy and contented sage like sukran, haven of joy, one who was relied by gajendra, one with the Lotus eyes, anything other than those is not valid, one who destroys base passion, protector of one like me wallowing in the sea of samsara, I pray to you. One with the charm which eclipses the beauty of the cupids one who is attended by ardent devas one who is ever supreme, thou be victorious.

3 One who creates Sree (wealth), your glance to your devotees is what the lotus pond is to the beetle, one with face which diminishes the very brightness of the Moon, let devotion fill me. You are to worshippers what the sun is to the lotus for worshippers, one who is merciful, one who is the presiding Lord of heaven like Thiruvananthapauram, one with lotus creeper in the Navel, Let my mind be not tossed with anxiety like waves, the shower of nectar to your divine glance, one with the tradition of wiping sins, origin and source of everything I serve thee.

This composition is in the raga Kālyani and is set in the chempata tala. Arohana - s r g m p d n s Avarohana - s n d p m g r s. The pallavi has one pāda the anupallavi has five pādas. There are three charanam each has 12 pādas. Its sahitya is in the sanskrit language.
In the first charana sahitya dviteeyakshara prasa comes as
veda handa
bheda viheena
and Adyakshara prasa comes as
buruham thava
bhava kadanada

In the third charanam the word comes as Anuprasa
Saradija Sarasija

In the pallavi sahitya same word is repeated
Seve syanandureswara
Seve jagadeesvara

In the first and second charana Antya prasa occurs as
Nukalaye kalithadaram
Namadisathaa daram
Kamala gadaadadaram
Duritha nivaranam
Jalabha sameeranam
Vinutha mahaaranam
Mavithu mimamjanam

It's music is like the music of Navaratri kirtana in the raga Kalyani.
Kalyani is the 65th melakarta raga. A well known prati madhyamaraga. A
major raga and has an elaborate scope for alapana. Panchama varjya
prayogas add beauty to the raga. From the musical point of view the
pallavi has three sangatis. Pallavi starts in sama eduppu. It begins on tara
sthayi shadja. The sanchara of the pallavi almost is in tara sthayi svaras. It is a two kalai kirtana.

In the anupallavi the first pada has two sangatis. The remaining three padas have one sangati each. The range is between tara sthayi madhyama and madhya sthayi shadja. Anupallavi also begins on tara sthayi shadja. Charana starts in madhya sthayi panchama and begins in sama eduppu. The mudra "vaareeruhanābha" is seen in the fifth pada of the third charana. The three eduppus are in madhya sthayi shadja, madhya sthayi shadja and madhya sthayi panchama respectively. Svarakshara comes in the charana as

```
    m  d  p
  'ma  da  ha
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charana has no sangati. Panchama varja prayogas come in the last pada of the charana.

Eg:    n  d  m  g  r  s  d  m  g  r  s,
       Ma  ku  ru  kim  ba  hu  na--