CHAPTER - VI

COMPARATIVE STUDY OF THE COMPOSITIONS
There are two compositions in kambhoji raga. One is the composition of Muthayya Bhāgavathar beginning with ‘Ratnakanchuka’ set to misra chapu tala, the other is the composition of Pāpanasam Sivan beginning with "Kaanakankodi" set to adi tala. Kambhoji, which is the janya of 28th melakarta Harikambhoji Arohana - s r g m p d ś Avarohana - ś n d p m g r s.

In the composition of Muthayyā Bhagavathar, the sahitya is in praise of Goddess Lakshmi. In Papanasam Sivan’s composition "Kaanakankōdi" the sahitya is in praise of God Siva. The language used is Tamil. It is set to Adi tala. all the three angas are in sama eduppu. Compared to "Ratnakanchuka" this is a very long kriti. The pallavi has two pādas, anupallavi has six pādas and charana has eight pādas.

In the "Ratnakanchuka" the pallavi and charana start after two aksharakāla. The anupallavi starts on sama eduppu. The pallavi begins with madhya sthayi nishada. The pallavi has four sangatis. Sanchara goes up to tara sthayi gandhara. In the pallavi sangati progresses like.

1. , , n \d \p \----- \s r g m
   ratna - kanchuka - am-ba--

2. p d ś \r ś n d p
   ---- rat - na kanchuka

3. m p d ś ,, \r n d p
   am - ba - rat-na-

4. p d ś \r g \r n d p
   am-ba - -- ratna-
In the "Kaanakankōdi" anupallavi starts with a visesha prayoga

\[ s, s n p d \]

ma-ni-kyam. In the anupallavi, sanchara goes up to tara sthayi panchama.

\[ s r \]  \(p m g m s\]

In the anupallavi the first and second pāda have three sangatis each and the remaining four pādas have no sangati. In the anupallavi the sancharas are mostly in the tara sthayi svaras.

In the anupallavi of the `Ratnakanchuka` sanchara is almost in the tara sthayi svaras. Anupallavi starts in sama eduppu and begins in tara sthayi rishabha.

In Papanasam Sivan’s composition svarakshara comes in the charana as

\[ m d p m g m \]

malo -- ta --

Panchama varjya prayogas are also present in the charana in the second pāda as

\[ p m n d d m \]

ma - rai - ya - ka

sanchara goes up to tara sthayi panchama. A visesha prayoga comes in the fifth pāda of charana as

\[ d n d m g m p d n \]

ka-naa -ru  mu kha num

In the "Kaanakankōdi" there is no chittasvara. But in "Ratnakanchuka" there is a beautiful chittasvara after the charana. Dāṭu
svara prayoga comes in the chittasvara like n d n p d m p, d g m p s n p d, g r m g, p m d p, n d chapu tala is well suited to this kriti.

In "Mōhana" raga there is a composition of Muthu Tāndavar "Arumarundoru" set in rūpaka tala and a composition of Tyagaraja named 'Bhavanuta' in Adi tala. Both have the angas pallavi, anupallavi and three charanas. In the former the sahitya of the pallavi has one pāda, anupallavi and charana have four pādas each. The sahitya is in praise of God Rama. Compared to Muthu Tāndavar’s kriti it is a brisk and long composition. In the pallavi the first pāda has four sangatis, the second pāda has two sangatis. It is also a concert item. Pallavi starts in sama eduppu. Janta svaras and dāṭu svaras are used in the pallavi.

eg:  g g p, d d ī ķ ṣ  ṣ, d d p p g ) r s
B a - d a li - ka - - dee - - ra - -

In "Arumarundoru" pallavi has only one sangathi. In the pallavi plain svaras are used like  g p g g r s s g r s ṣ ṣ  ṣ  ṣ

arumarundoru - thani marunthoru
and each svara has sahitya. Compared to `Bhavanuta’ this is a simple kriti. In anupallaavi madhyamakala is also used in one pāda. In the pallavi the range is between mandra sthayi panchama to madhya sthayi panchama. In the anupallavi range is between madhya sthayi rishabha and tara sthayi gandhara. The three angas start in sama eduppu and the three charanas have the same music of anupallavi.
In the kriti ‘Bhavanuta’ anupallavi starts in madhya sthayi dhaivata. The range of the anupallavi goes up to tara sthayi gandhara. In the anupallavi the first pāda has five sangatis and the second pāda has two sangatis. The three angas start in madhya sthayi gandhara, madhya sthayi dhaivata and madhya sthayi panchama.

Compared to Muthu Tandavar’s kriti the range of the pallavi is from mandra sthayi dhaivata to tara sthayi gandhara. In Muthu Tandavar’s kriti the range goes up to madhya sthayi dhaivata, in the anupallavi madhya sthayi shadja to tara sthayi gandhara and in the charana from mandra sthayi dhaivata to tara sthayi rishabha. The phrase ‘Badalikadeera’ comes in all the pādas as antya prasa.

In the kriti of Tyagaraja a different variety of Mohana can be seen. The individuality of raga is revealed through these compositions.

There are two incidental compositions in Sankarābharana raga. The first is the Muthuswami Dikshitar’s kriti. "Akshayalinga" set to Misra chapu tala, the second "Alaimaname" of T. Lakshmana Pillai set to Adi tala. In "Alaimaname" the angas are pallavi, anupallavi and charana. Compared to Akshayalinga, this is a very simple kriti. Akshayalinga is a two kalai kriti and is one of the classical concert composition in South Indian Music. Pallavi and anupallavi begin after four aksharakalas from the laghy and charana commences after two aksharakalas.
In "Akshayalinga" the three beginning svaras of the three angas are madhya sthayi panchama, madhya sthayi dhaivata and madhya sthayi madhyama.

In the kriti "Alaimaname" pallavi has six sangatis. In the pallavi range is from mandra sthayi panchama to madhya sthayi dhaivata. In pallavi, the sanchara is mostly in the madhya sthayi svaras. In the anupallavi the range is from mandra sthayi nishada to tara sthayi gandhara. Anupallavi also commences after two aksharakala. In the charana the last two pādas are sung like anupallavi. The rāga bhava sangatis are interwoven in this kriti.

,, m p m g g p m p) p) n d n š)
-- va lai -- jana --- nam ma - na - kka-

In "Akshayalinga" the pallavi has four sangatis. The beginning svaras of the three sections are madhya sthayi panchama, madhya sthayi dhaivata and madhya sthayi madhyama. In this kriti sanchara goes up to tara sthayi madhyama. The raga bhava sangatis are present in the pallavi.

For eg: ) ) ) ) p, p m g, m; pmp,; m p d, n, š
- - a ksha -- ya - linga -- vi --- bho
ś d p m' prayoga comes in the anupallavi. Anupallavi second pāda, second sangati.
ś,; ś ns,. r ġ ā ġ ā m ĭ ś n
- a - roo -------- da-
Second sangati

\[ \text{\textit{vra}} \]

In "Akshayalinga" the charana starts with madhya sthayi madhyama. The charana has more sahitya. The first pāda has two sangatis. The remaining pāda has one sangati each. A visesha prayoga "sr \textit{g p}" comes in the charana.

First pāda Badareevana moola nāyika sahitha

\[ \text{sr \textit{g p m r} g, \textit{p m r} g} \]

Sahi tha ---- pa -- thra -------

In the charana the first half with madhya sthayi, the second half with tara sthayi svaras. The range of the charana is from mandra sthayi nishada to tara sthayi panchama,

In these two compositions, the first one is more classical and most difficult one.

There are two compositions in Kalyani raga. One is the kriti of Tyagaraja `Sundaree' set in Adi tala. The other is `Nijadaasa' composed by Patnam Subramonia Iyer. It is in Adi tala and it is a two kalai composition.

Tyagaraja's kriti has three angas pallavi, anupallavi and charana. The pallavi and anupallavi have two pādas each and there are two
charanas each has eight pādas. This kirtana is in praise of Goddess Parvati. The pallavi and anupallavi have two sangatis each. There is no sangati in the charana. Pallavi and anupallavi start in tara sthayi shadja and charana from madhya sthayi panchama.

In ‘Nijādaśa Varada’ there are three angas. Pallavi, anupallavi and charana. Pallavi has one pāda. Anupallavi has two pādas and charana has four pādas. The sahitya is in praise of Sri.Rama and prasa beauty is very little. The pallavi starts with a raga chāya sangati like.

\[
n, n d p m g \mid d p \mid d p m g, r r,
- - ni ja da - - sa va - ra - - da
\]

The pallavi has five sangatis. In the anupallavi the first and second pada have two sangatis each. The charana has no sangatis. All the three angas start from 3/4 eduppu. Pallavi begins on madhya sthayi nishada. Anupallavi starts on tara sthayi shadja. Charana starts on madhya sthayi gandhara. In the pallavi the sanchara is from mandra sthayi dhaivata to tara sthayi gandhara. Raga chhāya sangatis in the pallavi are

\[
d \rangle \ i \ s \ s \ i \ n \ n \ s \ d \ n \ d \ p \ m
n -ja da -- sa--- va--- ra-
\]

In the anupallavi the range is from madhya sthayi rishabha to tara sthayi madhyama. In the charana panchama varjya prayogas add beauty to the composition.
In the charana, sanchara is from mandra sthayi dhaivata to tara sthayi gandhara. Composer’s mudra is seen in the last pāda of the charana as ‘Venkatēsa’.

In Tyagaraja kriti svarākshara comes in the second charana in the fourth pāda as

sa ga ri

In the charana the last two pādas have same music.

The sanchara is mostly in tara sthayi svaras. Kalyani shines more in tara sthayi varisas.

Panchama varjya prayogas add beauty to this kriti. It is seen in the second charana fifth pāda as.

\[
\text{sn dmgrg >sn d mg rs}
\]

Ala si - va - cchi na - ndu - ku - na

Anupallavi begins on tara sthayi shadja. Visesha prayoga comes in the anupallavi as

\[
p m g, m n d ,, \text{r} \text{\text{"s\text{"s, n d d g} \text{\text{"s n d, p m g m d p}}
\]

su-----khya ya --------------------------- tha -----

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charana begins on madhya sthayi gandhara. Panchama varja prayoga in
the beginning of the charana is

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,... gr m g d m d, n, r n n p d n
-kou--sikaya-----ga-------------
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