CHAPTER - VI

COMPARATIVE STUDY OF THE COMPOSITIONS OF SYAMASASATRI WITH THE COMPOSITIONS OF MUTHUSWAMI DIKSHITAR & TYAGARAJA
COMPARATIVE STUDY OF THE COMPOSITIONS OF SYĀMASĀSTRI WITH THE COMPOSITIONS OF MUTHUSWAMY DĪKSHITAR AND TYAGARAJA

Musical Trinity of Karnātic Music, Sarvasri Syāmasāstri, Tyāgarāja and Muthuswāmy Dīkshitar are eminent vāggēyakāras of all times. They possessed the high qualities required for an Uthama Vāggēyakāra, mentioned in Sangīta Ratnākara, like proficiency and scholarship in prosody, rhetorics, different languages and rasabhāva besides an indepth knowledge of rāga and tāla. A comparative analysis of the three composer's creations is posed with a major problem - that of comparing the incomparable, unparalleled contributions of three distinctive styles. Even though each composer has a distinct style of his own, there are many common characteristics as well, regarding the type of compositional form taken, in the depiction of various rasas and so on. All the three composers attained mukti through ‘Nadōpāsana’.

Similarity of situations in the three composers’ lives

From birth to death, the lives of the Musical Trinity reveal many similarities. All the three happened to be born in the same sacred village of Tiruvārūr in Tanjōre District. Their birth had been foretold. The parents of
Syāmasāstri and Dīkshitar performed special offerings of worship to beget a child. To Tyāgarāja’s father, Rāmabrahmam, the Lord Tyāgēsa of Tiruvārūr appeared in a dream and announced the birth of a great soul to him. Dīkshitar’s father also had got the vision of Goddess Bālāmbika, who presented him a muktahāram, symbolically indicating the birth of a child.

All the three were initiated into Sangīta Sāstra by an extra ordinary guru, and they learned from the Guru everything that he knew with in no time. All of them were against narasthuthi and hesitated to sing for royal patrons and rejected the honours and favours offered by the Maharājās. They were adepts in astrology and were able to foretell their coming demise.

CONTRIBUTIONS OF THE TRINITY TO THE KRITI FORM

The Musical Trinity took the kṛiti, the most important musical form in Kaṇṭhātic music as the chief medium for the conveyance of the musical ideas and varied emotions originated in their mind. They were men of great learning, intense devotion and prodigious skill and each of them maintained a particular technique and style in his creations. Though tradiotion bound singers, they took liberties in introducing new ideas and innovations in the musical composition, which resulted in the creation of new aesthetic effects.
Krīti form usually consists of the angās, pallavi, anupallavi and charanās. The musical Trinity is credited with the introduction of additional angās to the structure of the krīti format. Tyāgarāja is believed to be the first composer to have introduced sangatīs or melodic variations to expound the rāga in all its angles. Sangatīs in krītis emphasise either the textual meaning or rāgabhāva. Words are very few in some Tyāgarāja krītis, which provided ample scope for introducing sangatīs. When compared to Tyāgarāja krītis, Dīkshitar’s and Śyāmasāstri’s krītis consist of lesser number of sangatīs.

Śyāmasāstri has been accredited with the incorporation of svarasāhitya passages to the chittāsvarās of krītis. In Dīkshitar krītis, the remarkable features are the cholkēṭṭu svarās, the madhyamakāla sāhitya and the samashti charana, which is the section combining anupallavi & charanām that comes after pallavi in shorter krītis.

The available compositions of Tyāgarāja numbered nearly seven hundred, the majority of which included krītis and the remaining consisting of Utsava sampradāya kīrtanās and Divyanāmakīrtanās. Nearly 500 compositions are ascribed to the authorship of Muthusvāmy Dīkshitar, including a vast number of krītis, 5 rāgamālikās, 3 padavarṇās and a daru. Compositions of Śyāmasāstri, available to us are 72 in number, inclusive of 60 krītis, 4 varṇās, 3 svarajatīs and 5 gītās.
**Group kritis of the three composers are:-**

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**RAGAS HANDLED BY THE TRINITY**

Of the Trinity, Syamasastri and Tyagaraja followed the Kanakangi – Ratnangi scheme of melakartas, while Dikshitar adopted the melakartas enumerated by Venkatamakhi (Kanakambari – Phenadyuti)

Tyagaraja has handled about 200 ragas in total, including both janaka ragas and janya ragas. A colossal number of kritis exist in the
melakartas, Harikambhoji, Kharaharapriya, Sankarabharana, Hanumathodi, Mayamalavagaula, Naatabhairavi and Mechakalyani. Nearly 50 melas have been employed for his compositions. Besides exploiting the possibilities of almost all of the popular janya raga, he has experimented with new raga too. Kritis in Karnaataka behag, Chandrajyothi, Devakiya, Manohari, Bindumalini, Umabharanam, Nalinekanti, and Jayanarayanini are some examples. Kritis in rare raga seem to be simpler than those in the ordinary raga, in their musical structure which simply sketches the musical scale in the pallavi itself. Many of these rare raga exists today mainly through Tyagaraja kritis.

Ragas figuring in Dikshitar’s kritis are about 160 in number comprising of 70 melakarta and the rest consists of janyaraga – both popular and rare. Many rare raga like Rudrapriya, Gauri, Purvi, Bhairavam, Chayavati, Maruva and Ardradesi have been brought out through Dikshitar’s kritis. Dikshitar’s sojourn in North India provided opportunities to learn Hindustani raga like Brindavana saranga, Yamunakalyani, Dvijavanti, Sivapantuvarali etc. It is believed that Dikshitar has not composed in Kharaharapriya and Harikambhoji even though he has attempted in many of its janyas.

Syamasastri made use of 34 raga in all, inclusive of 4 melakarta and 30 janya raga (the raga names are given in the third chapter).
THE STYLE OF MELODIC PRESENTATION IN THE TRINITY’S KṚTĪS

Tyāgaraja’s style is simple and elegant. His kṛitīs are captivating to the masses and classes alike. His music pleases everyone, the moment they are heard. To Tyāgarāja, music was a medium for emotional expression. Hence he selected those rāgās which emphasized the emotional aspect of the song. The graded sangatīs from simple to complex make the melodic aspect of his kṛitīs more impressive. In the sangatīs, the combinations of notes are in various patterns and various degrees of speed. The svara phrases appear in a picturesque manner interspersed with sama, madhyama and tṛikālās. Sangatīs, when sung with the ad-mixture of different degrees of speed within a particular time – unit, and without losing the rāgabhāva, provides an enchanting experience to the singer and listener alike.

In most of Tyāgarāja kṛitīs, the music of the anupallavi is repeated itself in the second half of the charaṇa. This adds to the simplicity of his style. Moreover there is perfect fusion of melody and lyrics in his kṛitīs.

Dīkshitar’s and Syāmasāstri’s styles are somewhat complicated. Dīkshitar’s magnificent style of rāga elaboration bestows his compositions with a majestic appearance. There is no repetition of musical ideas in the whole structure of his kṛitīs. When sung without words, the melodic
structure of his kṛitīs will be heard as rāga ālāpana, in systematic order, which culminates with madhyamakāla phrases in the end. Even in rare rāgās like Navaṛōj and Mangalakaisiki he has given magnificent and massive compositions. Dīkshitar has consciously systematized his kṛitīs which can be visualized in his first composition itself. The composition, ‘Sri Nāthādi guruguhō jayati jayati’ in Māyamālava gauḷa is meant for the music students to practise in graded speeds, the ascent and descent of the rāga, the janta svaraprayōgās, alankāra patterns, mandrasthāyi phrases etc.

Dīkshitar’s style is often referred to as the vaiñīka style, set in Viḷambita laya giving enough scope for the expression of gamakās in their pristine purity and clarity. Influenced by Hindustāni music, the gamaka jāru (meend in Hindustani music) frequently occurs in these kṛitīs. He was also influenced by the western band music which resulted in the creation of 37 nottusvara sāhityās in Sankarābharaṇa.

It is often quoted that Syāmasāstri’s style is neither simple as Tyāgarajā’s nor laborious as Dīkshitar’s. Though he has handled the less number of rāgās-mostly raktirāgās, the portrayal of rāgabhāva to suit to his emotional upsurge, makes his melodic style unique. In some kṛitīs the repetition of anupallavi’s musical structure in the second half of the charaṇa can be seen. Graded sangatīs have also been introduced to some kṛitīs. The only one rāga innovated by Syāmasāstri is Chintāmaṇi which
gained equal status with the other rare rāgās introduced by his contemporaries.

TĀLĀS HANDLED BY THE TRINITY

Tālās figuring in Tyāgarāja kṛitīs are Ādi, Rūpaka, tisra ṭripuṭa and misra chāpu. A few kṛitīs are set in tisra rūpaka and misra jhampa also. Desādi and Madhyādī tāḷās are his innovations in the tāḷa field. At present, the kṛitīs in dēsādi tāḷās are being sung in ādītāḷa with anāgata eduppu, after 6 aksharakāla duration (1½ eduppu). They are counted as Madhyamakāla kṛitīs.

Madhyādītāḷa kṛitīs are now sung in ādītāḷa, randukālai. More than half of his kṛitīs are in ādītāḷa. Kṛitīs in all the three layās, vilambita, madhya and drūta figures among Tyāgarāja’s contributions. Sarva laghu patterns in the rhythmic structure provided Tyāgarāja kṛitīs with the peculiar simplicity and natural flow.

Muthuswamy Dīkshitar has handled both common and rare tāḷās. The Navagraha kṛitīs are set in the sūlādi sapta tāḷās in regular order. The other tāḷās figuring in his kṛitīs are Ādi, Tisra ḍhaκa, Khaṇḍa ḍhaκa, Misra ḍhaκa, and Chaturasra jhampa. Though chāputāḷās are not seen to be used by Dīkshitar, those kṛitīs which are set in misra ḍhaκa tāḷa are now being rendered in misra chāpu tāḷa. Usually, Sama eduppu is found in Dīkshitar
kṛitis. Some kṛitis begin with anāgata eduppu also. The adherence to the viḷambita laya and the arrangement of madhyamakāla sanchārās in the end are the distinctive features of the rhythmic construction of Dikshitar kṛitis.

Among the tāḷās handled by Śyāmasāstri, trisra maṭya, khaṇḍa maṭya, khaṇḍa jhampa, chaturasara aṭa and vilōma chāpu do not figure in the compositions of Tyāgarāja and Dikshitar. Like wise desādi and madhyādi tāḷās of Tyāgarāja and dhruva and ēka tāḷa occurring in Dikshitar’s compositions are not to be found in Śyāmasāstri kṛitis. Even if Śyāmasāstri and Dikshitar took to the viḷambita laya, there lies an apparent difference in the manipulation of the same by the two composers. Whereas Dikshitar wove the rāga sanchārās elaborately and with extreme dexterity, through the viḷambita laya, Śyāmasāstri’s musical ideas are stucked on to the laya aspect. In other words, Dikshitar’s viḷambita laya is concentrated on expanding the rāgāsvarūpa and Śyāmasāstri Kṛitis’ viḷambita laya expresses the principles of rhythm and different laya korvais, upon which the music and lyrics are arranged consciously and dexterously. The peculiar arrangement of the musical phrases in viḷambita laya brings in the effect of madhyalayā to some of Śyāmasāstri kṛitis. The long drawn out tāḷā in Dikshitar kṛitis seems to be difficult at the beginning, but the tāḷā structure is not so difficult.

*To make it clear, it has to be said that the layakorvais are interspersed in the texture through musical phrases. Even in viḷambita laya, when these patterns go on, there is a touch of madhyalayā. For example, the pallavi of Dālouche, Madhyamavate...adi can be cited.*
THE SĀHITYA OF THE TRINITY’S MUSICAL COMPOSITIONS

Tyāgarāja was a saint philosopher as well as an ardent devotee. The language used by him is more personal and appealing to ‘Sri Rāma’ his ishta dēvata. The prosody of his kṛitīs reveals his poetic imagination and he conveyed his high ideals through simple words. With the exception of a few compositions in Sanskrit, Tyāgaraja’s compositions are all in Telugu. It is noteworthy that he used the Sambhāshana (the conversational) form as opposed to the varṇana (the descriptive) form. It is this which made it possible for him to convert speech into music.

Dhātu – mātu samyuktam is regarded as Tyāgarāja’s success. Both rāgabhāva sangatīs and sāhitya bhāva sangatīs find their place in his kṛitīs. There are kṛitīs depicting navarasās and navavidha bhakti among his contributions. The friendly attachment to Śrī Rāma and the personal talks to him are the characteristic features of his lyrics. They also abound in rhetorical beauties like alliterations, antiyapṛāsā, svarākshara etc. He is the first composer to devote kṛitīs to the theme of sangīta. Moreover, his literary excellences are to be recognised in the three Gēyanātakās attributed to him viz: Prahlādabhakti vijayam, Nowkā charitram & Śīta Rāmavijayam.

As a vedantin, Muthuswamy Dīkshitar adopted Sanskrit, the language of Vēdās and the dēvā bhāsha for his compositions. His knowledge of manṭra and tanṭra sāstrās could clearly be expressed through the medium of Sanskrit. The compositions throw light on the contents of Vēda, Upanishads, Laḷīta and Vishṇu Sahasṛanāmās, Syāmaḷa Danḍakam and so on. They are also informative on the various religious worship of the Gods and Planets etc. The Sāhitya also gives details of the pilgrimage centres he visited, about the shrine, idol, the myths associated, the kind of flowers offered, the musical instruments played, the sthala vriksha, tanks etc. An impersonal mode of addressing the gods is found in his kṛitīs.

Dīkshitar’s style of diction is majestic and the compositions are rich in prāsa beauties and yati – both Gōpuchcha & Srōtōvaha. His group kṛitīs are composed in the eight vibhaktīs of Sānskrit. He has interwoven the rāganames to the text of the musical compositions, proving himself to be a literary genius.

Syāmasāstri and Dīkshitar were Dēvi Upāsakās. In Dīkshitar, we find a vēdantin and in Syāmasāstri, a true devotee or bhakta’s image can be identified. While Dīkshitar sang in praise of Dēvi to attain the eternal state of communion with the Absolute, Sāstri sought for Dēvi’s blessings and love through tender words in a personal way. When a similarity is perceived in the personal approach to the Diety, adopted by Syāmasāstri
and Tyāgarāja, in Dīkshitar’s style of diction, a high standard of intellectuality is experienced.

A COMPARATIVE STUDY OF THE PANCHARATNAS OF TYĀGARĀJA AND SVARAJATIS OF SYĀMASĀSTRI.

Pancharatna kritīs                    Svarajati
4. Kanakanaruchira-Varāḷi-Ādi        Padayūgame Kāmbhoji
5. Endarō Mahānu- Sri - Ādi

The melody, rhythm and lyrics of the compositions belonging to these two groups reveal that they had not been composed in random; instead, a deliberate effort taken by the two composers is patent on the form and structure of each piece. They are the masterpieces of these veteran vāggēyakārās in which they excel themselves. The culmination of their creative genius is readily perceivable in these veritable musical pieces. There is a semblance in their total devotedness to their favourite deity.

As a person immersed in the Bhajana tradition who was also trying to eke out a living on the unchavritti, the saint – singer Tyāgarāja
attempted pieces for congregational singing. Utsava sampradāyakīrtanās, Divyanāma kīrtanās and the Pancharatna kritis come under this group. Distinct form his kritanās, the pancharatna kritis are scintillating entities, over flowing with melodic and lyrical richness.

The selection of the ghanarāgas for the pancharatna group discloses the vaṇika in Tyāgarāja. The five rāgas are significant on account of the subtle śrutiś figuring in them. Nāṭṭa takes shatsruti rishabha, Gaula contains ekaśruti rishabha, Ārabhi has got the alpa pṛayoga of ‘ga’ and ‘ni’ & Varāli contains sadha gāndhāra and madhyama. Nāṭṭa and Sri are auspicious rāgas to begin with and conclude respectively. All the rāgas are derivatives of mēlakaṛtās belonging to different chakrās.

Syāmasāstri also has chosen rāgas of distinct melodic individuality for his svarajātīs. Bhairavi and Tōḍi are major rāgas and Yadukula kāmbhōji is a minor rāga. The svarajati in Yadukulakāmbhōji is given more elaboration than the other two, in which he has taken liberties in introducing new musical ideas also. (the range reaching upto tārasthāyi madhyama) Sanchārās in mandrasthāyi at the very outset of the three svarajātīs is a unique feature. Thus in the selection and portrayal of rāgas, both the composers seem to be experimenters.

The two groups are some what similar in their structure. The pancharatna kritis consist of pallavi, anupallavi and multiple charanās
which are linked with an anubandham at the end. Svarajatis are devoid of anupallavi. The charanās are sung as svarās and sāhityās in both the group. In the Nāṭṭa kṛiti, the number of charanās is 10, the Gaula and Sri rāga kṛitis consist of 9 charanās in each & Ārabhi and Varāli kṛitis have 7 charanās each. There are 6, 8 and 11 charanās respectively in the svarajatis in Tōḍī, Bhairavi & Yadukulākambhōji.

The aesthetic excellence of the pancharatna group is of high rank, exploiting all permutations and combinations of svarās rich in melodic beauty. A number of rāga phrases are woven around 2 or 3 notes. Rāgaphrases like ssrr, sddpp, p mgrr, r mppd p, pśśd, īrśs, m īrī, sīśś, d d p p, m grr, (6th charana of Sādhinchence) resemble tāna patterns. In Duḍugugala – Gaula, there is an example for asvatāna – rr pp rr mms s srr prns s (6th Charana). Typical tāna phrases are introduced in all the five kṛitis. The charanās develop in a well arranged order, starting with sanchārās in the mandrasthayi, gradually rising in pitch and ending in a finale in the tārasthayi.

In Syāmasāstri’s svarajatis’ too a similar uprise of sthāyis in the charanās is perceived. But herein, more than resorting to symmetrical groupings of svarās (like ‘g rr g rr g rr g rr’ ‘in Srirāga pancharatna and p, m grr m g rr in Sādhinchene) Syāmasāstri indulged in weaving rāga sanccharas by the usage of dīrghasvarās and avoiding repetition.
The pancharatna kritis are all set in Aäta, in different kālapramaṇās suiting to the emotional aspect of each. Excepting the varaJi kriti, all the other kritis are sung in ekakalai. This rāga excels in chowkakāla singing and hence composed in vīlambita laya and dvikālai. Varāli and Srirāga kritis commence in the anāgata graha, the former starting after two aksharakāla duration in the first beat and the latter commencing in an unusual manner, on the second finger. The groups of svaras proceed in sarvalaghu patterns interspersed with groups of tisram and khanḍam, again explaining the efficience of Tyāgarāja as a vaṅika.

Though the rhythmic groups of tisram, khanḍam and misram come in the melodic structure of the pancharatna kritis, they usually commence in sama graha and do not offer any complexity.

On the contrary, the application of layakorvais in the svarajatis is complicated. Set in misrachāpu tāla, the svarajatis in Yadukulakāmbhoji
and Bhairavi consist of intricate rhythmic patterns formed by combining dirgha svarās which sometimes come in atīta & anāgata grahas.

Eg:  \[ p m p, , , d , n , s , , r , , g , \]
\[ m g , r , g r s , r n , d p m g, r, g r \]
(8th charaṇa of Bhairavi svarajati)

The thematic content of the five kṛitīs constituting the Pancharatna group has continuity. In the opening kṛiti, the composer begins with addressing his favourite deity, Sri Rāma as ‘Jagadānanda kāraka’ & ‘Jānakiprāṇanāyaka. The various divine qualities of the God are brought out. The entire sāhitya covers the synonyms of the God, which are arranged adroitly displaying his profound knowledge in Sanskrit. In the Gaūḷa kṛiti, he asks ‘which Lord is coming to rescue a sinner like me?’ He also regrets for having wasted his youth, without thinking of God. He acclaims that departing away from music is the greatest sin one could commit.

In the following kṛiti (Sadhinchence - Ārabhi) he accuses the cunning God for not appearing before him even after hearing his appeal and explains how Lord Kṛishṇa befools Dēvaki, Vasudēva, Yasōda & Gopīs. In the next kṛiti in vaṟāḷi, the composer again indulges in explaining the qualities of God and says that seeing the God’s beauty his happiness is
getting multiplied. In the Srirāga panchatna, the composer pays his obeisance to all Great souls on Earth.

Excepting the Nāṭṭakṛiti, all the other kṛitis are couched in Telugu.

In Syāmasāstri's svarajatis, the language used is Telugu. He seeks for the Mother Goddess' protection in each composition. Her Glories are praised immensely, her appearance is described by using similes like 'Vidhuvadana', 'Kundaradana', 'kuvalayanayana' etc. Proclaiming him to be the son of Dēvi, the composer demands for Her love and affection and asks Her to obliterate his sins.

Thus, in the two groups a similarity is found in the personal liberties with which the two composers converse with their favourite deity. When the distribution of sāhitya syllables in the two groups is compared, the panchatna kṛitis seem to be affected with the problem of padachchedam. The problem occurs where words like ‘animisha’ and ‘asamāna’ which start in the akāra are arranged under svara patterns which proceed as single notes.

Example:

\[
\begin{align*}
g, & \quad m \quad p_1 \quad m \quad g, \quad p \quad m \quad r, \quad n \quad p \quad m \quad r, \quad s \quad n \quad p \quad m \quad r \\
\text{Kamitaphala dā samāna} & \quad \text{gātrasasi} \quad \text{patinutā} \quad \text{bdimadahara} \\
\text{(Jagadānanda kāraka - Nāṭṭa)}
\end{align*}
\]
Here the words asamāṇa and abdhi cannot easily be pronounced with emphasis on the akāra in the beginning as the initial syllable 'a' occurs as the continuation of the preceeding word (phalada + asamana)

The same problem occurs when the notes are far in pitch or are an octave apart in pitch as in,

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r, s n p m r(, r s, p s, s p, r g) m p, s n p m
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abdhi ma dáhara(a nu ra gara ga rājita) ka thāsā rahi ta

The words are anurāga, rāga & rājitha.

In Syāmasāstri's svarajatīs, the padacchedam offers difficulty only in some phrases.

Eg. (s ; ; ; g,) r, s, n, d, p, m, g, r,

(Vē - da) mumoraliḍa ka vini

(Sixth charaṇa of Bhairavi svarajati)

Whereas Tyāgarāja tried to portray the rāga in its essence, Syāmasāstri explored the possibilities of rhythm coupled with the presentation of melody in a different way. It is this peculiar feature of Syāmasāstri's svarajatis that make their position equalised with the kṛitīs of the Pancharatna group.
NAVARATNA MALIKA OF SYĀMA SASTRI & KAMALĀMBA
NAVĀVARANAM OF MUTHUSWĀMY DĪKSHITAR IN COMPARISON

Navaratnamālika
1. Mīnalōchana - Dhanyāsi - Misrachāpu
2. Marivērēgati - Ānandabhairavi - Misrachāpu
3. Nannubrōvu - Lalīta - Vilōmachāpu
4. Māyamma - Āhiri - Ādi
5. Sarōjadalānēṭri - Sankarābharaṇa - Ādi
6. Dēvimīnanēṭri - Sankarābharaṇa - Ādi
7. Dēvi ni pada - Kāmbhōji - Ādi
8. Māyamma - Nāttākurani - Chāpu
9. Karuṇajūḍa - Sri - Vilōmachāpu

Kamalāmba Navāvaranam
1. Kamalāṃbika - Tōdi - Rūpaka
2. Kamalāmta - Ānandabhairavi - Misrachāpu
3. Kamalāmta - Kalyāṇi - Ādi
4. Sri Kamalāṃbikayā - Sankarābharaṇam - Rūpaka
5. Kamalāṃbikayai - Kāmbhoji - Aṭa
6. Sri Kamalāṃbaaya - Bhairavi - Jhampa
The common characteristic of these two groups of kritis is that they have been composed on the female aspect of the bhakti cult in Hindu tradition. Both of the composers are followers of Sri Vidya cult. The former group is on the Goddess Minakshi of Madurai whereas the latter group is concerned with the Goddess Kamalambika of Tiruvārur temple.

The worship of the Goddess in the form of Srichakrā forms the basic theme of the nine compositions constituting the Kalmalamba Navāvarana group. The group includes a dhyānakirtana and mangalām also. The nine enclosures or chakras of the Srichakrā from Bhupara to Bindu are called Navāvaranas. Each avaraṇa has a chakra name and dēvata. The chakranames are Trilokamohana, Sarvasaparipūraka, Samkşobhaṇa, Sarvasaubhāgyadāyaka, Sarvārthasādhaka, Antardasara, Sarvarakshākara, Sarvarogahara, Sarvasiddhiprada & Sarvanandamaya presided over by the deities, Prakātyonī, Guptayōgini, Atirahasyayōgini & Paraparātirahasya yōgini respectively. In the Sāhitya Dīkshitar has interwoven the chakraname, dēvataname and the concerned mantra. The nine chakras
depict the different states of mind from wakefulness to samādhi. In each navāvaraṇa kṛiti, Dīkshitar explains the saguṇa and nirguṇa qualities of the Goddess, revealing his profound knowledge in mantṛās and tantrās.

While Dīkshitar limited his invocation to the Goddess for Her protection in the pallavi and devoted the whole structure to praise the Goddess' good qualities and powerful deeds in the Navāvaraṇa kṛitīs, Syāmasāstri filled his kṛitīs with the peculiar vatsalya bhāva, seeking the Goddess' protection and mercy in each section, sometimes accusing her for the delay in protecting him, with simple and delicate words.

The language used by Dīkshitar for the Navāvaraṇa group is Sanskrit and Syāmasāstri composed the Navaratnamālīka in Telugu. Dīkshitar's group is composed in the eight vibhakti or cases in Sanskrit hence are called vibhakti kīrtanās. In the nineth kṛiti, all vibhaktīs occur in a regular sequence.

The rāgās figuring in the Kamalāmba Navāvaraṇa group are three mēlakārtās – Sankarābharana, Kalyāṇi & Tōḍi, three major janya rāgās - Kāmbhoji, Bhairavi and Ānandabhairavi & the minor rāgās, Āhiri, Sri, Ghaṇṭa, punnāgavarāli and Sahāna. Among the rāgās used by Syāmasāstri, Sankarābharana is the only one mēlakaṭa and Dhanyāsi, Sri, Laḷīta and Āhiri are minor rāgās. The janyarāgās handled by Dīkshitar are all derivatives of the mēlās belonging to the 2nd, 4th and 5th chakras of the 72
mēlakārta scheme. The similar feature is identified in the janyarāgās handled by Syāmasāstri also, the only exception being the rāga, lalīta which is the janya of the 15th mela. Both the composers have handled five rāgās in common viz. Sankarābharaṇa, Ānandabhairavi, Kāmbhōji, Āhiri and Sri.

Dikshitar has employed different varieties of tālās in his group - four compositions are in Rūpaka, two compositions are in Ādi, 2 compositions in Misra ḍhāpu and one composition each in Ata, Khāṇḍa Ēka and Misra ḍhampa. Among the kṛitis in Navaratnamālika, five are in ādīṭālā, 3 in vilōmachāpū and one kriti in misraḥāpū.

The angas figuring in the Kamalāmba Navāvaraṇa Kṛitis are pallavi, anupallavi and charanā which are linked with a madhyamakāla sāhitya. In some kṛitis, madhyamakāla sāhityās are introduced in the anupallavi also. The charanās are lengthy and are adorned with sabda alankāras like anuprāsa, antyaprāsa, dvitiya aksharaprāsa etc.

Eg: Santapta hema sannibha dehe sadakhaiːiːkaːraprāvehe
      Santapta hara trikōṇa gehe sakāmēsvari saktisamūhe (Ghaṇṭa - Ādi)  
      Kamalāpura Sadanām  mridu gadanām
      Kamanīya radanām  kamala vadanām (Kalyāṇi - Ādi)

In the kṛitis of Navaratnamālika, the angās are pallavi, anupallavi and multiple charanās. The kṛitis, Marivērēgati - Ānandabhairavi and
Māyamma - Nāṭṭakuranji, consist of a chitāsvara and svāra sāhitya. A chitā svāra without svarasāhitya figure in Dēvi mīna nētri - Sankarābharaṇaṃ also.

The melodic structure of the Kamalāmba Navāvarṇa group has been arranged as diligently as the sāhitya aspect of the pieces. For example, in the Kalyāṇī kṛiti, Kamalāmbām bhajare, set in Āditāla the charaṇa starts as

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

Sar vā (sa pari) pū raka cha - kṛa -
Svarākshara

The next lines start on dhaivata, nīśāda and tārasthāyi shādja in the regular order. In the last line, the rāgaphrases are woven around the tārasthāyi and reaches back to madhyasthāyi.

The lengthy charaṇa of Dīkshitar kṛiti serves as a vast canvas for the rāgaphrases to be colourfully pictured in all possible combinations.

In the Navaratnamālīka group, the emotionally overflowing pieces are given the delicate rāgās, lajīta and āhiri. The harmonious blending of the melody and lyrics in these pieces is enchanting. The kṛitis in Ānandabhairavi (Marivērēgati) Sankarābharaṇa (Dēvi mīna nētri) and Kāmbhoji (Dēvi nī padasārasa) are majestic compositions. Sarōjadalānētri
in Sankarābharaṇa and Karuṇjūḍu in Sri rāga are kṛitis sung in madhyama laya.

The viḷambita laya and the dīrghasvara prayōgas adopted by the two composers provide ample scope for the application of gamakās like kampita and jāru. Atīta Eduppus can be cited in the kamalāmba Navāvarana group in many a kṛiti.

The kṛitis of the two groups in same rāgās reveal similarities as well as dissimilarities. In the melodic setup of the two composers’ kṛitis in Ānandabhairavi viz: marivērēgati of Syāmasāstri and Kamalāmba of Dīkshitar, there is apparent difference. Dīkshitar has avoided repetition as well as sangatīs in his kṛiti. On the contrary Syāmasāstri has adopted the same pattern of anupallavi in the second half of the charāṇa. Sangatīs are also sung to the pallavi and anupallavi of his kṛiti. Dīkshitar’s kṛiti uses only one foreign note, i.e., chatusruti dhaivata, while Syāmasāstri made use of two more foreign notes, viz. antara gāndhāra and kākaḷi nishāda.

The laya of the two kṛitis is viḷambita. Considering the number of lines, Syāmasāstri’s kṛiti is short, with more vowel elongations in the sāhitya syllables, whereas Dīkshitar has packed the syllables to the tāḷa structure, somewhat tightly. This difference in ‘mātulaya’ gives the effect of a comparatively reduced tempo to Syāmasāstri’s kṛiti.
Similarity is found in the arrangement of sāhitya syllables to the svara in the madhyamakāla sāhitya and svarasāhitya of the two kṛitīs, with short syllables for hṛasva svarās and long letters for dirgha svarās.

In both kṛitīs, each line is built upon eight āvaṛtās of Misrachāpu tāḷa. Atīta eduppus are largely introduced in the charaṇa of Kamalāmba. The lines starting with kṣitipura, surarippu and nigamapurāṇa start in the atīta eduppu.

The poetic beauties of the two kṛitīs are of equal excellence. Dīkshitar has well arranged the charaṇa with dvitiyaaksharaprāsa. (The letter rhyming is ‘pu’) Each word ending in ‘ikara’, like Tripurādi chakrēsvari, aṇimādi siddhesvari & nitya kāmēsvari adds to the beauty of the sāhitya.

The rhyming of the first letter occurs in the charaṇās of Marivērēgati
Eg: Madhurapuri nilayavāṇi
    Madhukaitabha bhanjani

Both the composers praise the Goddess by the usage of similes and metaphors. While Śyāmasāstri gives more attention to the compassionate nature of Dēvi, Dīkshitar took to the description of Her powerful deeds.
Kritis of the two composers in the rāgās, Sankarābharaṇa, Kāmbhōji, Āhiri and Sri also differ in respect of their melodic expression. Dīkshitar starts his Sankarābharaṇa kriti with madhyasthāyi rishabha which is given kampita gamaka and the range is limited to madhya and mandrasthāyis in the pallavi. The anupallavi starts with panchama and in the charaṇa, each line is ending on ‘ga’, ‘pa’ and ‘ni’ in succession. Erakkajārus are introduced in the charaṇa. Syāmasāstri’s ‘Dēvi mīna nētṛi’ has some resemblance to this kriti in the melodic flow, the charaṇa of which is elaborated in mandra, madhya and tārasthāyis. ‘Sarōjadaṇēṭṛi’ has been constructed in a different mode, which commences on tārasthāyi saṅdja. The rhythmical flow is smooth and does not contain any complexity. The peculiar flow of the sāhitya gives it the stamp of a madhyalaya kriti.

Set in aṭatāḷa, Dīkshitar’s kriti in Kāmbhōji is lengthy, the pallavi of which commencing on the note madhya sthāyi madhyama, in anāgata eduppu. The anupallavi and charaṇa also commence in the anāgata graha, with ‘pa’ and ‘sa’ as graha śvarās. Syāmasāstri also commences his kriti, ‘Dēvi ni padasārasa’ in Kāmbhōji, in the anāgata eduppu, with ‘pa’ as graha svara. The anupallavi and charaṇa starts in sama graha. Charaṇa is long with sanchāras woven around madhya and tārasthāyis.

In Āhiri, Syāmasāstri pictures those colourful aspects of the rāga to portray the emotions of his inner soul, which is expressive in the sāhitya. While asking ‘Nyāyama’, the pitch is raised to suit to the word meaning.
Like wise in the following line, ‘Ninnu vina’ vērēdikevarunnāramma’, the pitch is lowered for the apt expression of the meaning. Dikshitar utilizes this emotionally rich rāga to express the qualities of Dēvi who is situated in the centre of Srīpura, in the Bindu Chakra. The kṛiti expounds the rāga elaborately. There is madhyamakāla sāhitya at the end of pallavi, anupallavi and charaṇa. In the anupallavi, the madhyama kāla sāhitya ‘Divākara’ starts in the atīta eduppu.

Sri Kamalāmbike in Srirāga set to Khanda Ėka tāla is the simplest among the Navāvaraṇa kṛitis. The kṛiti has got pallavi and charaṇa as its sections. It is a madhyalaya kṛiti. Syāmasāstri set his kṛiti, ‘karuṇajūda’ in vilomachāpu. The commencing svara of the two kṛitis is nishāda. Sastrī’s kṛiti is devoid of the pṛayōga ‘p, d n p m’, while Dikshitar uses it in the charaṇa.

Thus, even though some rāgās and tālās have been used in common by the two composers, the presentation of melody, rhythm and sāhitya are quite different in two groups. In the sāhitya explaining the qualities of the Goddess, similar expressions are identified in the two groups. Eg: Vāniramā Vandita and Kamalavāni sēvita, Pāḍāravinda & Kamalapade, lōkanāyaki & Lōkajanani, Kripāṇidhi & Dayāsagaraya, Gānavinōdini & sangita rasika, Madhukaitabha bhanjani & Madhuripu, Bhakta kalpalata & Āsrita kalpa lata, Madhukaravēni & Madhupavijayavēni. Well versed in tāntric rites and Sṛī Chakra cult, Dīkshitar gives the names of chakrā like

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Śarvāsa paripūraka, Trailokya mohana, Sarvarakshakara and deivatanames like Guptayogini, Prakatayogini etc. The goddess’ place in Śrichakra is mentioned by Syāmasāstri only in one kṛitis – Dēvi mīnanētri – sankarābharaṇa as ‘Śrichakrākōṇavāsini’.

Regarding the melody and sāhitya, a conscious and deliberate effort is visible in the Navāvaraṇa kṛitis. Kṛitis in Ghaṇṭa, Āhiri, Sahāna and Punnāgavarāḷi are magnificent creations. All the kṛitis develop in the same pattern and order. But Syāmasāstri’s Navaratna mālika consists of both consciously made kṛitis and spontaneously created kṛitis. The kṛitis Dēvi nī padasārāsa (Kāmbhōji) Dēvi mīna nēṭri (Sankarābharaṇa). Minalōchana (Dhanyāsi), belong to the former group and Māyamma (Āhiri) and Nannubṛōvu (lalīta) belong to the latter category. Chittasvarās adorning the compositions are also made with effort, in introducing the rhythmical intricacies. Thus it is obvious that the two groups of kṛitis are distinct entities and each group bears the stamp of its composer’s individual style.

AN ANALYTICAL STUDY OF THREE COMPOSITIONS, IN SAME RĀGA AND TĀLA, EACH BELONGING TO EACH OF THE THREE COMPOSERS

Compositions taken
Tyāgarāja Entuku dayarādura Tōdi Misrachāpu
<table>
<thead>
<tr>
<th>Muthuswāmy Dīkshitar</th>
<th>Ramachandrāya namastē</th>
<th>Tōḍi</th>
<th>Misrachāpu</th>
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<tr>
<td>Śyāmasāstri</td>
<td>Ninnēnanminānu</td>
<td>Tōḍi</td>
<td>Misrachāpu</td>
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1. *Entuku dayarādura – Tōḍi – Misrachāpu*

**Pallavi**
Entuku dayarādura Sri Rāmachandra nī

**Anupallavi**
Santaḍiyani marachitivō
Indulēvō

**Charanam**
Jākēla iti samayamēgādu jēsite
Yēgati palukavaiyya srirāmachandra nī
Vēgāni darilēdayya dīna saranya
Tyāgarāja vinuta tārakacharita

2. *Ramachandrāya – Tōḍi - Misrachāpu*

**Pallavi**
Rāmachandrāya namastē
Rajeeva lochanāya varāya

**Anupallavi**
Sāmagāna lōlāya
Sadhujanādi pālaya
Kōmaḷatara Guruguhanutāya
Kōṭi māra lāvaṇyāya

Charanam
Dasaratha Rājakumārāya
Daṇḍakāraṇya vihārāya
Kausika kṛta makharakshanāya
Kanaka maṇi māladharāya

Madhyamakāla sāhitya
Dasagrīva prāṇaharāya dasavibhīshanā pālakāya
Kusa lava sīta samētāya kapibrindādi manoḥarāya

3. Ninnē nammi – Thōḍi - MisraChāpu

Pallavi
Ninnēnamminānu sadā na -
Vinnapamu vini nannubrovumu

Anupallavi
Kannatalligada biddayani
Kanikaramintaina lēda
Of the three kṛitis, Enduku dayarādura of Tyāgarāja is the shortest. The three kṛitis are set in the same kālaparamāṇam, yet the arrangement of sāhitya syllables and the variation in the degrees of speed of the rāga phrases in between gives the mark of different layas to each. Few words are there in the sāhityā of Tyāgarāja’s kṛiti. Dīkshitar’s kṛiti has more words and Syāmasāstri kṛiti’s sāhitya is the lengthiest. The first two kṛitis are in praise of Lord Rāmachandra. Tyagaraja’s conversational mode of approach to his iṣṭa dēvata can be identified in his sāhitya, whereas Dīkshitar pays his tribute to Srirāma, singing his glories and qualities in the whole sāhitya. Syāmasāstri’s usual pleading to the Mother Goddess forms the theme of ‘Ninnēnaminānu’. The three kṛitis are endowed with prāsa beauties.

The pallavi and anupallavi of ‘Entuku’ are arranged under 4 āvārtās of misra chāpu, the number of syllables in each section and in each line of the charaṇa being the same, i.e., 14. Each line of the charaṇa is grouped under 4 āvārtās. In Dīkshitar’s kṛiti, the pallavi has got 18 syllables, anupallavi has 35 syllables and charaṇa has 19 and 22 letters in each line.
Four āvaṭās are there in the pallavi, anupallavi and each line of charaṇa. The madhyamakāla sāhitya is spread over 4 āvaṭās.

In ‘Ninnēnamminīnānu’ of Syāmasāstri, the pallavi which has 20 syllables is arranged under 8 āvaṭās of misrachāpu tāla, the anupallavi with 38 syllables has 16 āvaṭās. The charaṇa which has got more than 40 syllables is also constructed over 16 āvaṭās. The chiṭṭasvara is made upof 8 āvaṭās.

Even though the words are few in each āvaṭa of ‘Entuku’, the rāgaphrases in madhyamakāla gives the touch of a madhyalaya to the composition. Similarly, the sāhitya syllables arranged closely in ‘Rāmachandrāya’ gives it the laya same as ‘entuku’. But in ‘Ninnē nammi nānu’, the words are loosely packed and the vowel elongations are mostly given in vilambita laya with a few madhyamakālaphrases in between. And this gives the effect of a reduced tempo to the kṛiti.

The melodic phrases of the three kṛitis give the clear picture of Tōḍī in its varied colours. Tyāgaraja commences his kṛiti with madhyasthāyi dhaivata, stretching the phrases to tārasthāyi shaḍja and bringing it down to madhyasthāyi shaḍja which expresses the emotional uprise in his inner soul. The grahasvara of anupallavi is ‘dha’ and that of charaṇa is ‘ni’. Three to four sangatīs are sung to the pallavi and anupallavi. The music of the anupallavi repeats in the charaṇa. The second and third lines of the
charaṇa have got somewhat similar melodic set up. Madhyamakāla prayōgās and dīrgha svarās sung with gamaka are interspersed in the melody.

In ‘Rāmachandrāya’, the pallavi commences on tārasthayi shadja, and the range of anupallavi is limited to madhyasthāyi, with a fleeting touch to tārasthāyi. In the charaṇa, after sanchārās in madhyasthāyi, the range reaches up to tārasthāyi madhyama and panchama. Sangatis are added to the two lines of pallavi. There is no repetition of musical ideas in the whole structure.

The pallavi of Syāmasāstri’s kṛiti starts with madhyasthāyi panchama, the anupallavi starts with tārasthāyi shadja and the charaṇa begins with madhyasthāyi gāndhāra. Though there is no repetition of the music in the kṛiti, the second half of the anupallavi has some resemblance with the music of anupallavi.

**Gamakas occurring in the three kṛitīs.**

In Tyāgarāja’s composition since the svara phrases are mostly constructed in madhyamakāla, the gamakas in slow tempo are rarely used. Yet, where the svaras ‘ga’ and ‘dha’ are sung with dīrghatva’, the gamaka ‘Kampita’ can be seen.
Example:

1. \(s, sr \left(\begin{array}{l}g, \ldots, m, p, d p d n s, \\
\end{array}\right)\) 
   \(\left(\text{Sri - } \right) \text{Ra} - \text{ma chan dra} -\)
   (In the pallavi)

2. \(d n \ s, i, s, n r s n d p p m \left(\begin{array}{l}g, \ldots, \end{array}\right)\)
   In- du le - - - vo - - ( - - )
   (In the anupallavi)

3. \(s r \left(\begin{array}{l}g, \ldots, \end{array}\right) m, p, d p d n s, \)
   di -(na - ) sa ra - ya -
   (In the charana)

4. \(p, g m, , m, n p(\ldots,)\)
   i - ti - - sa ma (ya - )
   (In the charana)

In the first phrase of the pallavi, the gamakas ‘ravai’ and ‘nokku’ occurs
\(d n s, , \left(s n d p \right) d p m g r s r s n d \left(d, \bar{n}\right)s, \)
En-tu - (ku - - ) da - ya - - - ra - - - ( c du)ra

In the second sangati of the pallavi the place of Sri Rāmachandra has got
the gamaka ‘Khaṇḍippu’ as
In the anupallavi, the gamakas sphurita and pratyāhata comes in succession though the phrase is in the ascent.

\[
\text{In du lē - vō - - - - - -}
\]

In 'Ramachandraya' the following gamakas can be seen.

**Kampita**

1. \(\text{s, , i s , , s , , n (d , , ,) d , (n , ,)}\) \(\text{s , , ,}
   \begin{align*}
   \text{Rāma chan } & \text{drā - (ya -) na (ma -) stē-}
   \end{align*}
\)

2. \(\text{p , , p , p p m g g , m , p , , , d p d n , p(d , , ,)}\)
   \begin{align*}
   \text{Sa ma gā - - - na lō - - - lā - (ya -)}
   \end{align*}

3. \(\text{(g , , )m, d, m, d, d n}
   \begin{align*}
   \text{(kō -)ti mā - ralā - vaṇya}
   \end{align*}
\)

4. \(\text{p p m g m , m , n p (d , , ,)}\)
   \begin{align*}
   \text{Dasaratharājaku mā - - - rā - - (ya -)}
   \end{align*}

**Nokku**

1. \(\text{p p m g(g) m,}
   \begin{align*}
   \text{Sāma gā - - ( -) na -}
   \end{align*}
\)
2. \( \tilde{s}, \tilde{i} \tilde{s} n d \tilde{d}, (n,) \tilde{s},, \)

Sadhujanā di pā- la ( - ) ya –

**Etrajaru**

\( (d,, \tilde{g},,) \tilde{r}, \tilde{s}, \)

\( (kō- ma) \) la tar a

**Erakkajaru**

\( n, \tilde{s}, ;(n, \tilde{g},,) m, \)

Guruguha nu tā - (ya ko -) tī maralavaṇayāya.

**Khandippu**

\( (s d n) d \tilde{g}, \tilde{r} \)

Kapibrinda (dimā) haraya

In Śyāmasāstri kṛiti the gamakās, kampita and jāru occurs in many places, since the laya is viļambla

Example :

1. \( (d,, \tilde{g},, \tilde{r}) \tilde{i}, \tilde{s}, \)

\( (vī - nna -) pa mu \)

2. \( d p, g m,, n d(d,,,) \)

Kannatalli gā - - - - da(- - - -)
The second variety of 'orikkai' occurs in the anupallavi.
In Tyāgaraja’s kriti, ‘Endukudayarādura’, the pallavi, anupallavi and charaṇa commence in the anāgata graha – after two aksharakālas in the first beat. Samagraha is adopted by Dīkshitar for his kṛiti in all angās. The pallavi and anupallavi of Syāmasāstri’s kṛiti commence in the anāgata graha, while the charaṇa begins with sama eduppu.

The pallavi and charaṇa of ‘Entuku’ & the pallavi and anupallavi of ‘Ninnēnamminānu’ have got the arrangement of sāhitya after the model of pallavi singing. The words in the sāhitya comes under beautiful rhythmic patterns in ‘Enduku’

Example

\[
\begin{align*}
\text{Pallavi} & \quad \text{\underline{5} 5} \quad \text{3} \quad \text{4} \\
\text{En-tu-ku} & \quad \text{\underline{5}} \\
\text{\underline{5} 5} \quad \text{6} \\
\text{\underline{5}} \quad \text{\underline{5}} \quad \text{6} \\
\text{\underline{5}} \quad \text{\underline{5}} \quad \text{6} \\
\text{\underline{5}} \quad \text{\underline{5}} \quad \text{6} \\
\end{align*}
\]
The aksharas in the sahityā fall on the beats of the rhythmic cycle and the same pattern is maintained throughout the whole structure. Hence there is no complexity in singing.

Dīkṣitār also follows the same mode and in some places the syllables fall on unequal beats.
Here the words 'namaste' and 'lochanāya' commence after the beat of the rhythmic cycle has begun.

The anupallavi proceeds with words falling on the same beats of the tāla, interspersed with sarvalaghu patterns.
In Syāmasāstri’s kriti the splitting of the words are in unequal durations which sound as cross rhythmic structures. Within the words themselves, rhythmic groups are identified and this offers the complexity.

The kriti ‘Ninnenammi’ starts with a sankirṇam followed by two khandams and 3 tisrams.

\[
\begin{align*}
\text{Nin nē nam mi} & \quad \text{nu} \quad \text{sa} \\
\text{dā} & \quad \text{nē}
\end{align*}
\]

The word ‘nammi’ starts on atita, and second syllable ‘mi’ falls on the middle of the commencing beat of the next avāraṇa. In the anupallavi, Kannatalli starts as a tisram and khandam as

\[
\begin{align*}
\text{Ka n n a} & \quad \text{tal li}
\end{align*}
\]

The word ‘Talli’ is split in the similar way as in ‘nammi’ of the pallavi

In the charaṇa, the word ‘Syāmakṛishṇa sahōdari’ commences with samagraha, ‘kṛishṇa and ‘sahōdari’ starting in atitagraha.
Distinct from the first two krītīs, Syāmasāstri’s krīti consists of tirumanams in the end of anupallavi and chittasvara. In the end of the anupallavi, the word ‘Kalyāṇī’ is sung with a sankīrṇa, in the second degree of speed as 6 + 6 + 6 –

In the end of chittasvara, 3 khaṇḍams are sung as

Thus it becomes evident that each of the three elements of Kaṇṭāṭic music protrudes in each of the three krītīs analysed above. Tyāgarāja assembled the melody, sāhitya and tāla to express the bhava aspect. Mixing the rāgaphrases in three degrees of speed in saṅgatīs and also in other sections to suit the emotional aspect of the sāhitya gives the peculiar charm and simplicity to his krīti, which is equivalent to the drākṣharasa, which is sweet at once.

Dīkshitar involved himself in elaborating the rāga in all possible ways and in systematic order, though the krīti analysed above is one of his shortest krītīs. While examining this aspect of rāga, the other two factors tāla and sāhitya seem to be subsidiary, and this gives his krītīs, the rasa
equivalent to that of nālikēra, which can only be enjoyed by removing the fibre, with effort.

Syāmasāstri’s melody and sāhitya are woven in such a way as to stick on the rhythmic aspect. In the kṛiti analysed, though the sāhitya is simple expressing the emotions pouring out from his mind, the rhythm goes on with hidden complexities without interfering the other two aspects, melody and sāhitya. This fact gives his style the rasa of the kadalifruit, which comes in between drāksha rasa and nālikēra rasa in the effort involved in enjoying.

Even though the bhāva, rāga and tāla aspects respectively dominate in each of the three composers’ kṛitīs, the other two elements also shine with similar importance, which can be seen in many other kṛitīs.