

**CHARANA STRUCTURES IN THE COMPOSITIONS OF
SRI MUTHUSWAMI DIKSHITAR**



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CERTIFICATE

This is to certify that the thesis titled 'Charana Structures in the compositions of Sri Muthuswami Dikshitar' Submitted for the award of the Degree of Doctor of philosophy in the faculty of Fine Arts, University of Calicut, is an authentic record of the research work carried out by Smt. Sreelekha Panicker M.S under my supervision. No part of this has been submitted for any other purpose.

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DECLARATION

I here by declare that the Thesis titled 'Charana structures in the compositions of Sri. Muthuswami Dikshitar' is a bonafide record of original research work carried out by me, under the valuable guidance of Dr. A.Jalaja Varma, Associate Professor in music (Retired), School of Drama & Fine Arts, University of Calicut. No part of this has been submitted for the award of any Degree, Diploma, Fellowship or other similar title of recognition.

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Preface

Form in music is generally known as the structure in which a piece of music is put together. In any music system this becomes the most important element which reflects the totality of its different characteristic features.

Indian music all through its long history has produced a great variety of musical forms which represent the various stages of a centuries old evolutionary process. In this process it has evolved a variety of constituent parts or Anga-s as they are referred to in Present day Karnatic Music which contributes to the structural frame in many respects. These angas in the Kritis composition, the most perfectly evolved musical form today, features many elements of absorbing interest, from the melodic, rhythmic, lyrical as well as structural point of view.

Among great composers who contributed to this unaccountable treasure of the land, Sri muthuswamiDikshitar stands foremost as the most intelligent composer. He has evolved a great variety of structural patterns in his kritis, especially in the 'Charana' part, which provided them a unique status. The selection of the rhythmic patterns of the compositions also has contributed to their special quality.

This Study focuses on the Charana structures of the kritis of Sri MuthuSwamiDikshitar and their rhythmical as well as Lyrical aspects .

Scope of the subject

The structure of the Charana-s with respect to the different elements of 'DasaPranas' Such as Graha ,Yati and laya which have direct impact on the structure of a Composition and prasa which in turn is connected to

these prana-s ,with respect to the different tala frame in which they are composed is selected for this study.

Aim and Objectives

- Trace the evolution of Angas of music compositions since vedic music
- Study the gradual process through which the different Anga-s of the Kriti form was evolved
- Analyse peculiarities of the Charana structures from the Rhythmical and Lyrical point of view, taking in to account the elements like

Tala - number of avarta-s

Graham -

Prasam-

Matulaya -

Pādam -

Limitation

Only The 'Kriti' compositions of sriMuthuswamiDikshitar are Considered for this Study.

Sources

Notations of the Compositions as prescribed in

- 'SangitasampradayaPradarsini' of Sri SubbaramaDikshitar
- 'DikshitarKirtana Mala' of Sri A SundaramIyyer
- 'Kriti Mani Malai' of Sri RangaRamanujaIyyengar
- 'Compositions of Sri MuthuSwamiDikshitar'-Sri T K GovindaRao

Procedure of Study

- The Various Anga-s of the Compositions will be analysed in general.
- The focus of the study will be on the Charana structure of the compositions in particular.
- An analysis based on number of avarta-s, prasa and certain elements of 'DasaPrana-s' like Graham, layam, Yati and Pādams of Sahitya, will be made.

INTRODUCTION

The term 'compose' is derived from the Latin word 'componers', which means to put together. Putting together certain ideas can only be a craft, whereas "vāggēyakāratva", as composer ship is designated in Indian music demands a much more subtle, artistic definition.

In Indian music, as the term 'Vāk-gēyakāra' itself suggests, the composer is mostly a poet as well, and hence he is the creator of the lyrics as well as its music. Compositions happen to be the fundamental vehicle, or mode of conveyance, of the musical, lyrical as well as the technical genius of a composer. More over it is the aesthetic element that elevates and enriches a piece of music.

Compositions in any system of music are the repositories of the experimental outcome of the system in the different evolutionary stages, which it has passed through. They serve posterity as the basis of perception regarding the intricate nuances and theories underlying the system of music, during the various stages. Therefore a composer happens to be a torch bearer to posterity, regarding the musical practices of his times. The compositions in turn serve as links in the century-s long history of music

Karnatic music is primarily composition oriented and therefore music compositions occupy an important place in this style. All through its history, Indian music has evolved a good number of compositional patterns, which necessarily served the requirements of the particular age. The vast number of diverse musical forms in varied patterns evolved during the various ages forms the greatest treasure that Indian music beholds.

In its long stroll for the best, musical form in India has assumed a number of structural patterns, by affecting additions as well as deletions, which accounts for its highly cultured and polished present form. There have also been revivals in which certain concepts were brought back in to force under suitable circumstances.

Compositions, as the musical images of the different ages may be said to have existed even from the Vēdic times. These compositions became the basic melodic expressions of the system, style and musical rules that prevailed during a period. They bore the 'History of music' of the contemporary period and also became milestones in the different stages of development.

Music and likewise musical compositions are styled as an art of weaving patterns based on musical tones according to prescribed rules. A composer thus creates structures and such musical structures assume a particular form. The forms thus assumed even while exploring newer and novel channels, did definitely bare images and

ideas of the past as well. Any composer was governed by previous experiences and preconceived ideas. Thus the general form of expression was one that exhibited such influences and experiences in spite of being dynamic and subject to continuous change.

As Dr.R Sathya Nārayana opines, “a collective consciousness like the art of Music, generates its own culture and operates in certain distinct modalities in concretizing the culture, and evolves certain primary concepts to do so. One such primary concept is ‘spatiotemporal’ continuity. It operates through such secondary concepts as change, repetition, recurrence, regeneration etc., such continuity may be linear or spiral. The linear continuity in the expression of a group of people, may be called, ‘tradition’. It is dynamic in a culture. If its dynamism results merely from repetition or imitation, tradition becomes sterile or stagnant. On the other hand, if the tradition is dynamic because of continuous change, which reflects the totality of human culture, need for continuous realignment with the past, the need of contemporisation and aspirants of the future, then culture becomes vital and vigorous”.

Thus tradition and change are not only mutually incompatible, but are also interdependent. This can be evidenced in a study of the line of compositions evolved during the past many centuries.

The primary classification regarding music is whether it is measured or unmeasured. Measured music is mostly preconceived, whereas unmeasured is very often extemporised. In either division creative element is a common factor. The two branches are basically complimentary to each other as well. The fundamental difference between the two rests in the fact that in unmeasured creative type the music is a spontaneous out pour without any preconceived arrangement, while in the measured or recitative type the composer has ample time and liberty at his disposal to mould and perfect the composition he attempts.

Irrespective of classification, music of any type is conceived as a distinct unit in some manner or the other, with in a jurisdiction of its own. All musical structures are confined to the limit of some definite frame work. Even in an unmeasured type, the pace, the method of development, as well as the range and limits at the different stages are basically Designed according to certain definitions.

As it is learned, the usage of versified text adopted in Scriptures and ancient literature, served as an aid to easy learning and recollection. So also a definite framework served a composition in many respects such as easily imbibing the impressions, methods of melody as well as text, mode of elaboration, and also for easy rendition.

Musical forms in early stages had a simple structure, due to their precise nature. Along with the passage of time, as the character of musical form developed, advanced melodic delineation as well as textual excellences incorporated, demanded a more elaborate framework. As the frame of a single piece grew in size and content, the necessity for a division of the piece into sections, to make it accessible, arose. This might have been the reason behind the evolution of different sections in a musical form.

Different sections of a musical form have been referred to variously in the history of Indian music. The development of these different sections and their terminology can be traced from a study of the different musical forms evolved in its long History.

CHAPTER II

EVOLUTION OF MUSICAL FORMS AND THEIR ANGA-S

Musical form in Indian music is believed to have had its origin in the Vēdic music. The 'Sāman' which form the musical treatment of the 'Riks' are the earliest song forms on record. From the 'Sāman' down to this day, the hoary tradition of Indian music, more than a 3000 years old, has produced a great number of musical forms. Most of these musical forms have featured a good number of constituent parts or 'angas' as we refer to them today. These 'angas' underwent various stages of development before reaching its present state.

From the historical point of view, musical forms figuring in Indian music and their constituent angas, since its inception, can be studied in the following order:

1. Vēdic musical forms
2. Gandharva forms
3. Dēsi musical forms
4. Modern musical forms

The two important facts regarding any piece of art are “Substance and Form”. In a musical form, rhythm, harmoniously arranged melody and expression or Pāda constitute the ‘Substance’. These 3 elements together regulate a musical form and are equally important in creating its musical effect. Whereas these substances provide the harmonious melody in rhythm, the division of these into compartments of traditionally Dēsigned patterns form the constituent angas in a musical form.

Melody, rhythm and words being the 3 main elements in a musical form, the focus or the importance of each vary according to the purpose or requirement and the situation of presenting the musical form. In this regard may be pointed out Dr. N. Ramanathan’s statement (Article- Form in music, www.musicresearch.in) “In Sāma gāna melody dominates and hence it may be classified even as ‘Art music’, where as in the post Sāmagāna or non Samāgāna musical tradition tāla bestowed a very interesting dimension to a musical form”.

Now let us examine the significance of the structure of various musical forms figuring in Indian music, during the different stages of the musical history.

VĒDIC MUSICAL FORM AND ITS CONSTITUENT PARTS

Form is generally understood as the way a piece of art is put together or perceived. Form may relate to the mode of presentation of musical structures or to the individual structures themselves. The form of music is also determined by the context in which it is performed, namely whether it is performed in its own right (angi) or as a limb or part (anga) of another art like dance ,drama etc.,

According to the above definition, the 'form' of Vēdic music relates to the form of its performance at the 'Yajna' and not to the song proper.

The 'Sāmans' represent the earliest song forms in the history of Indian music. The word 'Sāman' means melody. The Chandoghya Upanishad, while explaining the relationship between the Rik and the Sāman refers to the Sāman as being imposed on the basic structure of the Riks. The definition of the word Sāman is concluded as melody or 'gana' which distributes within itself the Riks of different meters. Smt.V. Premalatha explains that. 'Sāman' refers to Gāna or particular swarakrama, a melody or musical sentence, based on the view

which is established in the Jaiminiya sūtra in the seventh Adhyāya, second pāda.

The 'Sāma gāna' abounds in such 'gānas' or melodic patterns each of which are given individual names, such as 'Vāma dēvyām', 'Brihat' and so on. Dr. Premalatha equates these melodies to the Jātis of the later period and the ragas of the modern Indian music.

A Sāman has more than two or three parts. The 'Rik as well as the Sāman (melody) or gāna for each part is different and independent. While chanting these 'Sāman', all the gāna with the corresponding 'Riks' are to be sung without omission. This method of singing is known as 'anu gānam'. Thus there is the 'Dasānugānam', which consists as ten Sāmans and ten Riks, 'Panchānu gānam' with five Sāmans and five Riks and so on. These forms in turn are equated to the rāga Kadambaka, a kind of Prabandha in different rāgas belonging to the medieval period and the Rāgamālīka of modern Karnātic music, where in each section of the composition has different sahithya set in different Ragas (Dr. V. Premalatha). There is yet another type of Gāna, known as 'Trisandhi'. In this the three gānas namely Bṛhat, Rathanthara, and Vāmadēvyā are combined. Hence the name - Trisandhi. It has 3 sections of which the first one-third of the whole is the first one-third part of the Bṛhat Sāman, the

second one-third of the Trisandi is the second one-third of the Rathanthara Sāman and the third one-third of the whole is the one-third of Vāmadēvyā-Sāman.

Regarding the music of Sāmavēda- Sri. O.Goswami opines 'The earliest RigVēdic hymns even though were prosaic in nature, singing laid the foundation of a rhythmic element in them, since any mass movement requires rhythm as its ordering principle'. More over in many of the analytical studies regarding structure in musical forms, rhythm or tāla has been given primary importance, since tāla plays a more important role in designing the structure of a musical form.

'In the later Vēdic age rhythm became established in the time duration of the syllables'.

The term used to denote time/rhythm in the early Vēdic music was 'Vṛtti'. The 3 time units used in the beginning were

1. A short note- 'Hrasva' svara.
2. A long note - 'Dīrgha' svara.
3. The syllable made long by positions, counted as short.

Druta, Madhya and Vilambita denoted respectively the fast, medium and slow tempos of rendering the Sāman.

MODE OF SINGING AND THE PARTS

The singing of the Vēdic hymns is a collective affair. Sāmagāna is usually divided into seven parts known as 'Bhaktis' of which two to six are the more important ones.

The different parts of a complete Sāman are:

1. **Hūmkāram**-the recital of the syllable 'Hum' by all the perists.
2. **Prastāva**-A prelude sung by the Prastōtr, or priest.
3. **Udgāta**-The principle theme of the song sung by the Udgātr, or priest.
4. **Pratihāra**- the joining in, preceeded by 'Hum', sung by the Pratihartr, who join` in at the last syllable of the udgāta.
5. **Upadrava**- The second response sung by the Udgātr.
6. **Nidhana**- The coda (tail), consisting of one or at the most 2 syllables sung by all the three priests.
7. **Pranava**- The syllable 'aum' rendered by all (Prastōtr, Udgātr and Pratihartr).

Many features of the Vēdic music are believed to have transmitted themselves to later music.

The five parts: The five parts of Sāman singing namely Prastāva, Udgīta, Pratihāra, Upadrava and Nidhana gave rise to **Udgrāha**, Anudgrāha, Sambōdha, **Dhruvaka** and **Abhōga** in later Music. Of these the first, fourth and fifth became the more important parts of a composition.

GANDHARVA FORMS

The Mārga musical forms were catogorised under the two heads Gandharva and Gāna.

Following the sacred 'Sāman' period came the 'Gandharva' or 'Mārga' which was also considered Sacred in nature. The songs were in the Sanskrit language and their authorship was assigned to 'Brahma' himself. The subject of the songs was Lord 'Siva'. According to the 'Yājñavalkya smṛiti' Lord 'Siva' himself taught this Mārga music to the 'Yōgins', in his 'Veena Dakshināmūrthy' form

To assign the gandharva forms a status equal to that of the Vēdas, their notation was made immutable and its faithful rendering, as of the Vēdas, was held high with other worldly merits.

Gāndharva was generally spoken of as that music which was performed in the worship of Gods, which was sacred, well regulated and productive of the highest good. Gāna, on the other hand, was not so rigidly bound by rules. Since it was meant for entertainment, it was moulded by the taste of the public to which it was performed. Thus the music performed in Natya was termed Gāna by Abhinavagupta. later Sārngadēva considers the Prabandha and other forms of the Dēsi Sangīta of his time as Gāna.

The important Gāndharva musical forms were:

1. Gītakas,
2. Nirgītas
3. Jati Gītas
4. Kapāla gāna
5. Kambalagāna

Of these Gītakas and Nirgītas were dealt with as specific types of compositions

GĪTAKA-S

Among the Gītakas, the first seven forms, namely, Mādraka, Aparāntaka, Ullōpyaka, Prakarī, Ovēnaka, Rōvindaka and Uttara constituted a distinct group, referred to as Saptarupa

(seven forms), Sapta Gītaka etc. These were structurally closer to each other than the remaining Gītakas.

SECTIONS IN A GĪTAKA

The sections of a Gītaka were primarily determined according to their Tāla. It was in the framework of the Tāla structure that the melodic phrasing and verbal text prescribed. The sections conceived of as Tāla structures were referred to as 'Tālānga', and the melody proper to each section was prescribed in terms of 'Varnāngas' or melodic units. (a similar description found in the later Tamil music is that of the 'Suddhanga' and 'pun-anga' where it refers to the text and melody of the Song)

Every Gītaka consisted of sections called 'Vāstu' and 'Anga'. Certain Gītakas like Mādraka had one large section, the Vāstu, and very few or no Anga at all. Others like Ovēnaka were divisible into various small Angas which were given different names like Pāda, PratiPāda, Vēni, Prāvēni and Māsaḡātha. There were also certain concluding sections called Sīrsaka and Anta.

The three Gītaka-s, Rk, Gatha and Sama which were structurally similar and distinct from other gītaka-s, were divided in to five sections namely

Udgrāha, **Anudgrāha**, **Sambōdha Dhruvaka** and **Abhōga** which in turn were related to the five main 'bhakti-s' of the Vaidika Sāma gāna known as Prastāva, Udgīta, Pratihāra Upadrava and Nidhana .The first , fourth and fifth sections of these gītaka-s later resulted in the three main sections of a Prabandha structure.

TĀLA

In Gītakas, tāla does not stand for rhythmic intricacies or repeating cycles as in modern compositions. Tāla in Gītaka is the entire time span of the composition expressed as kala-s. Each section of the Gītaka is said to be of many kala-s. Standard tāla patterns like Caccatputa and Pancapāni were also prescribed, but no such pattern was repeated over the entire duration of the song as in modern composition. These tāla patterns figured in certain small sections like Sirsaka and as part of larger sections.

MELODY

The melodic structure was prescribed with reference to the tāla frame work. The melodic line of the song was broken up into segments coinciding with the tāla sections. The melodic line of

the 'Vāstu' is the largest such segment, that of some anga-s being much smaller. A melodic segment was referred to as a 'Vidāri' and the ancients conceived of two types of Vidāri-s, one co-extensive with the entire vāstu known as 'Mahati-vidāri, and the other consisting of smaller, melodically complete phrases within vāstu or anga known as Avanthara-vidāri. In the descriptions of Gītaka, the number and type of varnānga to be employed in each section was rigidly prescribed. The concluding note of the melodic segments was also prescribed.

TEXT

Pāda or verbal text played the role of expressing the Tāla and melody aspects of the Gītaka. The texts of these songs were essentially eulogies addressed to Siva and for specific durations, passages of meaningless syllables were prescribed in certain Gītakas-s.

There were certain features in which all the aspects of the Gītaka, Tāla, Svāra, and Pāda, were involved. They are as follows.

1. **Upāvartana:** This may be understood as an appendix to a section in which a portion of the text of the section is rendered with the speed doubled.

2. **Prastāra or prasvāra:** In this concluding portion of the melody of one section is repeated in the first part of the following section.
3. **Sākha-Pratisākha:** Certain sections are prescribed to be rendered twice with different texts, in which case, the first rendering is known as Sakha and the second as Pratisakha.

These features are also referred to as anga-s as they form an integral part of the song and have to be included while composing it. It may be noted here that these three structures have found a place in the music of the later period.

Kūlaka/Chēdyaka

With respect to verbal structure, Gītaka-s are of two types, 'Kūlaka' and 'Chēdyaka' or 'Bhēdyaka'

The Kūlaka and Chēdyaka distinction depends on the meaning of the words, and so generally they can be related to the Pāda element of Gītaka-s. On 'Ēkartha'(a single meaning) Abhinava says that, in which Vāstu and Anga are 'Ēkartha' or mutually related, so as to convey a single meaning, is Kūlaka and the opposite of this is (in which Vastu and Anga not of a single meaning) is Bhēdyaka(Chēdyaka). Here it may be noted that Scholars

compare the kritis of Srī. Muthuswāmi Dīkshitar to the Kūlaka type of compositions , due to the complex undivisible nature of their Sāhitya .

When the Vastu-s form a single sentence it is Kūlaka and when they form several sentences it is Chēdyaka. The meaning of a sentence rests on the verb. **Therefore if there is one verb in several phrases or groups of words, they all give rise to a single meaning.** Among the Gītaka-s too when all the Vāstu-s or Anga-s have only one verb, **the whole song presents a single meaning and then it belongs to the Kūlaka type.**

When in different Vastu-s and Anga-s there are separate verbs, since they give rise to different meanings, the song is called Chēdyaka.

DHRUVA GĀNA

‘Dhruva’ gāna-s were the songs pertaining to drama proper referred to in the Nāṭya Śāstra. The prominent character of these songs lay in the prescribed meter to which the texts of the songs were set. Since ‘Vṛtta’ (meter) was considered the strong and permanent (dhruva) element of the song, it was appropriately named ‘Dhruva gana’. The Tāla does not seem to have been a very formative factor as in the

Gītakas. Even though Bharata himself does not mention any specific set of tāla s to be used for dhruva gana, it appears that a small time span of Tāla was repeated within the frame, to match the duration of the song.

In respect of melody also strict adherence to rules was not identified in Dhruva gana .As in the case with tāla , in melody also Bharata does not prescribe any 'Jati' or melodic base for these songs.But later scholars like Matanga in his 'BṛhadDēsi', refers to Raga as the melodic base for the Dhruva ganas used in Drama .(Br.1994:p.128).Thus metrical text forms a very distinguishing factor between Gītakas(which has a prose model text, except for Rik,Gatha and Sama),and Dhruva gana.

Regarding the different sections of a composition, they are mentioned in terms of poetic meter, a section being termed 'Khaṇḍika'.

The aesthetic distinction of 'Gandharva' and 'Gāna' elaborated by Abhinava Gupta in the'Mārga' tradition is found extended to 'Dēsi', by Sarngadēva.

In course of time the Mārga system withdrew itself and the Dēsi ragas and Gāna took over the elements of discipline associated with Mārga and became the core of Indian music

THE DĒSI MUSICAL FORMS

The emergence of 'Dēsi' to prominence in the post Bharata period, marked the treatment of Music as an Independent Art form, even though there was a parallel treatment of Music as part of theatrical performance. āas 'Sangīta' in the theatrical tradition was again the composite of Music, drumming and dance -the 'Tauryatrika', and compared to this Bharata's theatre came to be referred to as 'Mārga' or 'Mārga Sangīta'.

The definition of Music or Musical form changes between Mārga and Dēsi.

Earlier Gandharva was defined as being 'made up of swara, tāla and Pāda,' whereas the 'Gīta' is defined as 'a pleasing organization of Swara or tones' by Sarngadeva in Sangīta Ratnakara.(SR.4,1) Pointing out this Dr.N.Ramanathan explains this as due to the introduction of forms like 'Rāga-Ālāpti' which was not organized within the framework of a Tāla, and wherein meaningful text was not present. He further ascertains that this explains the absence of these two elements (Tāla and text), in the definition of Gīta. But with the emergence of Raga alapti there was an advancement in the melody structure, which in turn was reflected in all types of musical forms.

In Ratnākara distinction between Mārgi and Dēsi has been particularly made in five contexts. Of the five, 'Prabandha' (Musical form) has been studied under Mārga tāla based 'Gītakas' and Dēsi tāla based 'Prabandhas'

DĒSI GĀNA FORMS

Here in we come across the classification of forms into 'Nibaddha and Anibaddha' for the first time in history. Nibaddha, meaning well bound referred to the prabandha songs which were conformed to a defined form. Anibaddha on the other hand referred to Ālāpti in general.

As the first great treatise on Dēsi Music, Matanga's work is called Bṛhaddēsi. A large number of compositions under Dēsi music is mentioned in Matanga's work.

The Prabandhas have been variously named in the Textual tradition.

- Bṛhaddēsi and Abhinava refer to them as Prabandha.
- Abhinava refers to Dhruva ganas also as Prabandhas.

- The Bharatha Bhāṣya of Nānyadēva speaks of Gītakas (Nāṭya sātra) as Mārga based Gītas, and Prabandhas have been called dēsi Gītas.
- In Mānasōllāsa also the word Prabandha occurs.
- In Sangīta Ratnākara the three terms Vāstu, Rūpaka and Prabandha are referred to.
- Pārsvadēva explains the difference between the three terms for the first time.

1. Being bount by four Dhātus and six Angas it is termed
Prabandha

2. Being Causal in the establishment of the rāgas, it is termed
Rūpaka

3. Since the four Dhātus and six Angas reside (Vas) in it, it is called
Vāstu.

But he mostly uses the term Prabandha.

The Sangīta Nārāyana explains these three terms in accordance with the number of Dhātus and Angas occurring.

1. Prabandha is that which consists of 4 Dhātus and 6 Angas.
2. Vāstu is that which consists of 3 Dhātus and 5 Angas.
3. Rūpaka is that which consists of 2 Dhātus and 2 Angas.

The Sangītaraja distinguishes between Vāstu and Prabandha in yet another way.

1. When only some of the Dhātus or Angas are present, it is called Vāstu.
2. When all the 4 Dhātus and 6 Angas are present, it is called Prabandha.

In Sangīta Darpana the main term used is Prabandha. But besides Vāstu, Rūpaka and gīta the word 'Gēya' also occurs therein.

Besides Prabandha, Vāstu, Rūpaka and Gēya, Ahōbala also make use of the term 'Rūpa'.

He chiefly used the two terms Prabandha and Gīta and established the difference between the two for the first time.

As Smt. Subhadra Chaudhary points out in her work, 'Time measure and compositional types in Indian Music', in the last four Gītas of Ahōbala (Bindu, Daru, Ashtapadi and DhruvaPada) there are few syllables and much extension of svaras. According to Ahōbala the difference between Prabandha and Gīta is that in Prabandha there are more

syllables of text and in Gīta there is the greater lengthening out of svaras.

The 'Brhacchārangadhara Paddhati', which is a collection of selected verses from various technical works, explains 'Rūpaka' as a composition wherein the 4 Dhātus-Udgrāha, Dhruva, Mēlāpaka and Ābhoga are of different 'dhātus', ie., of different Swara structure, or melodic setting.

PRABANDHA AND GĪTA

The term 'Gīta' means Sung, and 'Prabandha' means composed in a special manner. Any verbal composition, meaningful or meaningless could be called a Prabandha, if it is bound by the rules of Dhātu-s and Anga-s. It cannot be called a Gīta, until it is sung.

The first informed effort to demonstrate the difference between Prabandha and Gīta was made by Venkatamakhi. Even though there is no difference between Gīta and prabandha, according to the etimological explanation, they are described separately. This he states, is to justify, Chaturdaṇḍi and Gopala Nayaka. Explaining this he states that, the name prabandha has

been given in common practice to that Svāra arrangement which is bound by Dhātu-s and Anga-s, and so the word prabandha has become conventional in this sense.

Similarly according to etymology, 'Giyate' all the four Alapa Thaya, Prabandha and Gīta are 'Gīta'. Explaining this he states that although all these are 'Gīta', by convention only the Gīta-s named 'Sālaga sūda -s' are called Gīta-s.

Venkatamakhi's Prabandha and Gīta are both Prabandha as well as Gīta, since both are precomposed, consisting of special Anga-s, and are singable. Regarding this Smt. Subhadra Chaudary states "It appears that among the Prabandhas, those which were less in vogue, are called 'prabandhas', and those which were more developed or had become more popular are called 'Gīta'. Sālaga sūda -s are found in 'Ratnakara' also. But by the time of Venkatamakhi, they must have gained so much importance that a separate class was called for to accommodate them, and so they were called Gīta".

The 'Nibaddha Gana' which is organized by the 6 Angas and 4 Dhātus is called "Prabandh".

Sarngadeva in his Sangīta Ratnakara describes Prabandha as a Purusha having 6 Angas and 4 Dhātus.

\\Prabandho-rangani shat thasya swarasya birudam
Pādam thenakah pata tāla u cha Prabandha Purushasya te \\

The prabandha is constituted of elements which are referred to as 'Anga-s'

The 6 angas being:

- (1)Swara – Solfa passage,
- (2)Biruda – Exclamation or words of praise addressed
to the Prabandha Nayaka,
- (3)Pāda --- words,
- (4)Thenaka – auspicious phrases like tena tena etc,
- (5)Patam --- Rhythmical syllables,
- (6)Tāla

The different limbs of a prabandha are referred to as Dhātu-s

“Prabandhāvayavo dhātuḥ”

(Ibid.,4,7.)

The 4 Dhātu-s or constituent limbs corresponding to the angas of the modern compositions are:

- (1)Udgrāha – the introductory section--corresponding to

The *Pallavi*

(2) Dhruva –the essential or the constant section--corresponding to

The *Charana*

(3) Mēlāpaka – the section that links the above two--corresponding to

The *Anu Pallavi*

(4) Ābhōga –the concluding section – corresponding to the

Madhyama kāla Sāhitya .

Besides these 4 Dhātu-s, there is another Dhātu called *Antara* which occurs between Dhruva and Ābhōga, found only in *Sālaga sūda* Prabandha-s

According to Mānasōllāsa the definitions of the various Dhātu-s are as foll:

‘Since the Gīta is grasped(*grhana*) by it, ‘Udgrāha’ is named so;As it joins Udgrāha and Dhruva the ‘Mēlāpaka’ is named thus; Since it is employed again and again,and is un changing ‘Dhruva’ is named so; and since it helps in the enjoyment of Dhruva ‘Ābhōga is called so’ Thus all these terms are also self explanatory.

Out of the 6 angas and 4 Dhātus, at least 2 each are essential for a composition.According to Sangīta Ratnakara, out of the 6 angas; swara, pāṭa, biruda, or tēna in addition to Pāda comprised the minimum essentials.

Out of the 4 Dhātus the Mēlāpaka and Ābhōga were dispensable angas, and the Udgrāha and dhruva were indispensable angas.

Regarding this, in his commentary kallinātha clarifies that when only one limb has to be dropped, it has to be Mēlāpaka and not Ābhōga.

It may also be noted that these 4 Dhātus are said to correspond to thAstai, Antara, Sanchara and Abhog of Hindustani music.

According to the Dhātus present, the prabandhas are classified in to:

(1)**DviDhātu Prabandhas:** Wherein the two integral Dhātus, Udgrāha and Dhruva were present

(2)**TriDhātu Prabandhas:** This had the three sections Udgrāha, druva and Mēlāpaka

(3)**ChaturDhātu Prabandhas:** This included all the four Dhātus.

EVOLUTION OF THE FORM -KRITI

In general parlance any creation is termed a kriti

‘Yat kritam tat kritih’

This literally means, whatever is composed can be termed a kriti.

One of the early reference to the term Kriti, related to a composition is found in the 15th Sarga of Kālidāsa's 'Raghu Vamsa' wherein the poet says that the Sage Vālmīki taught Kuśa and Lava how to 'sing' his 'Kriti', the Ramayana.

'Swakritim gāpayāmāsa kavi prathama paddhatim...'

The 'Gīta Gōvinda' of Jayadēva ends with the statement-
'Iti Jayadēva kritau.....'

In music the term kriti as denoting a composition has many references in the past.

In his poem

'Srutulai Sastramulai.....'

Chinna Thirumalacharya , grandson of Annamacharya, refers to the latter's "sankirtanams" as Kritis.

The compositions of Purandara dasa are generally termed 'Padas'(Dasara Padagalu)or 'Dēvarnāma'.

But Purandara dasa in his song ‘Vāsudēva Nāmāvaliya...’ uses the term Kriti to mean his own compositions, and gives there total as 4,75000.

‘Intu Nālku laksha eppataidu sāvira kritiyu.....’

Thygaraja defines the lakshana of a ‘kriti’ in his song ‘Sogasugā Mridanga tāla mu’ in Sreeranjini raga. According to him a kriti is comprised of ‘yati’ (caesura), Viśrama (rest), sadbhakti (true devotion), Virati (pause) Drāksha rasa (the flavor of grapes), & Navarasa (The nine rasa of sentiment). But in his songs like ‘Aparādhamula..’ in Rasāli, ‘ Rāgaratnamālikachē..’ in Reetigoula, ‘Nidhichālasughama..’ in Kalyāni, ‘Dāśaradhim..’ in Tōdi, ‘Entharōmahānubhāvulu..’ in Sreeragam ...and many more, he calls his own songs as kīrthana-s .

All the above references to a music composition, lead us to the conclusion that both the terms ‘*Kṛti*’ and ‘*Kīrthana*’ were in simultaneous usage referring to one and the same musical form until recent times. But today we know that the two terms refer to two different type of musical forms, and that ‘ Kṛti ’ has emerged as the most highly evolved amongst the art musical forms in Karnatic Music, with well-defined characteristics.

THE KṚTI STRUCTURE

The Kṛti is a musical form chiseled or Dēsigned out of the earlier Kīrthana format.

The general structure of the Kṛti form may be summed up in the following characteristics

1. Pallavi ,Anu Pallavi and Charana are the three main sections or constituent 'angas' (as it is referred to in modern music) of a Kṛti.
2. There are Kṛtis with single charana and multiple charanas. The different charanas may be of the same melodic pattern or may have different individual 'Dhātus' or musical settings.
3. With the exception of the Kṛtis of Muthuswamy dikshithar the 'Dhātu' or melody of the Anu Pallavi is usually found repeated in the latter half of the charana. * This is often referred to as 'Charananu Pallavi', or 'Anucharanam' by some scholars. *(Dr. Pappu Vēnugōpala Rao in his Article entitled 'Connotation of Kṛti and Padam' published in the Music Academy journal)
4. The Kṛti need not strictly be a sacred form, but may even be didactic or introspective in character.

5. The prime importance being on its musical excellence, the words which are essentially few (compared to the Kīrthana) are only of a secondary importance.
6. A Kṛti can be further enriched by various ornamental angas like chittaswaram, Anulōma-vilōma chittaswaram, solkaṭṭuswaram, swarasāhithyam, Madhyama kālasahithyam, Sangati-s, etc.
7. The Kṛti structure with its absolute musical nature ,gives room for musical interpretation of the raga concerned,like a detailed 'Ālapana', ' niraval' and' kalpanaswara-s'.

TERMINOLOGY

In the history of evolution of musical forms, it is difficult to exactly pin point from when the tradition of calling a particular class of compositions as 'Kṛtis', has come in to existence. It may be noted in this respect that Subbarama Dīkshitar ,a musicologist of the recent past and a direct descendant of Srī. Muthuswāmi Dīkshitar, does not mention the term Kṛti, even in the section of his work entitled 'Lakshana Sangrahamu' where he defines many other musical forms. But he gives the definition of 'Kīrthana', which in turn seems, somewhat similar to the modern 'Kṛti' format.

According to Subbarama Dīkshitar's definition, a Kīrthana should have the following:

1. The Matu or Sāhitya should be in praise of a deity.
2. There should be a Pallavi Anu Pallavi and Charanas.
3. The last part of the first Charana should have the same Dhātu or musical arrangement as the Anu Pallavi.
4. The Dhātu of the second and third Charanas should be the same as the first Charana.

All this leads us to the inference that the *distinction* of the Compositional type as 'Kṛti' has only a short history of not more than a Hundred years.

Sri.T.S.Partha Sarathy in his article entitled 'The Kṛti Form', published in the journal of The Madras Music Academy, (Vol.LXV) states that it is only in the works of the late Prof. P. Sambamoorthy, ('South Indian Music' series and 'Dictionary of South Indian Music and Musicians') that we find the detailed description of the Kīrthana and Kṛti as two different Musical forms.

This statement leads us to a historical survey in order to derive the evolutionary stages of 'Kṛti'. This evolution can be traced from three different stages of a music composition namely-

1. Eka Dhātu (single segmented)

2. Dvi Dhātu (two segmented) and
3. Tri Dhātu (three segmented)

In the evolution of the different angas in modern musical compositions, the Charana appears earliest. Then comes the Pallavi, and then the Anu Pallavi.

As Prof. Sambamoorthy states ‘The Pallavi Anu Pallavi and charana are in the format of “Sutra-vritti-bhashya”. Sutra is the concise abbreviated statement in the Pallavi, vriti is a movement forward (Anu Pallavi) and bhashya which is interpretation and elaboration with examples, occur in the charana.’

Stage I

The bulk of musical forms in Indian music today, were an outcome of the *Bhakti movement* which swept the Nation from 7th century to 17th century approximately. The different musical forms which evolved as Dēsi prabandhas, in the different provinces during this period, range from simple musical structures like the Tevaram, Tiruppugazh and Ashtapadi to the Kṛti, which stands as a perfect example of absolute music today. Among them the musical forms prior to the Ashtapadi exhibited the simple ‘*Eka Dhātu*’ format,(songs which were

divided in to different stanzas of identical size and form, and mostly rendered in the same melody pattern) while the Ashtapadi-s (12th century AD) layed the foundation for the Pallavi-Charana format of keerthanas, which evolved in the following centuries.

Stage II

The Gītagōvinda of Jayadēva was composed in 12 cantōs, each containing more than one song. The songs were called Ashtapadi-s referring to the 8 feet in each of them, with a refrain called 'DhruvaPāda'. This probably suggested the introductory portion for a song, which latter developed in to '*Pallava*' or '*Pallavi*' (meaning bloom)

The Ashtapadi was called so, due to the division of the composition in to eight sections called 'pādas'. This might have led to the later reference of the compositions of some composers, especially the 'Dāsas' and Tāla ppakkam composers, using the term 'Padam'. This marks the *Dvi Dhātu Format* in the evolution of musical forms. This was followed by their division in to devotional 'Padams' and 'Sringara Padams' or 'Sringara sanKīrtanams', during the period of the 'Tāla ppakkam' composers, which resulted in the evolution of the modern 'Padam' concept.

The compositions of the 'Tālapakkam' composers were generally termed "SanKīrtana-s", a term from which the later term 'Kīrtana' was evolved. The text on hymnody written by Tallappakam Annamacharya also was titled "SanKīrtana Lakhshana". It is in this text that we get the earliest description of a music composition ('Padam') as comprised of the two sections 'Pallavi' and 'Charana'*. (Dr. Pappu Vēnugōpala Rao)

StageIII

Kshetrajna (Muvva Varadayya) (17th cen.) who is hailed as the 'Father of Padam,' (Srīngara Padams) perfected the form and was instrumental in initiating the elaboration of the Charana structure in compositions in to monumental Structures of Scholarly expressions. Musically, the Padams of Kshetrajna can be described as crystalized Raga forms. His compositions were also marked by their rhythmic setting in the ' Sūlādi ' Tāla s. The sustained, slow tempo of the long drawn music of the Pādams brings out the beauty and bhava of the Ragas in overflowing abundance. The selective, dignified and serene quality of the Kshetrajna Pādas has inspired many later composers including the Musical Trinity. This influence is very well reflected in the Krtis of Srī. Muthuswāmi Dikshitar, especially in the Charana part of his Compositions.

The '*SanKīrtanas*' of the Tālappakkam composers which came in to vogue during the 14th century, exhibited the Pallavi - Charana format of a Kīrtana for the first time in the history of Musical Compositions. The Work '*Sankīrtana Lakshna*' of Annamacharya defines the 'Pallavi' and 'Charana' as the angas of a Composition, for the first time ever. The '*Dāsara Pādagalu*' of the Haridāsas established the Kīrtana format in the following 14th-15th centuries.

Even though '*SanKīrtana Lakshana*' describes the format of a Kīrtana as comprised of Pallavi and charanas, Dr.R.Sathyanārayana in his critical study of the *Chaturdaṇḍiprakāśika*, states that the Haridāsas (14-15th centuries) incorporated the early examples of an Anu Pallavi part in some of their compositions, adopting the idea from the '*Mēlāpaka*' Dhātu of the Prabandha structure. This was followed by an expansion of the charana part by the inclusion of a similar (as Anu Pallavi) portion in the latter half of the Charana, which reflected the '*Antara*' Dhātu of a prabandha (which stands for "another Mēlāpaka"). Thus coming to the pre trinity period, the composers like Pachimiriam Ādiappiah, Pallavi Gōpala Iyer, Rāmaswami Dīkshitar, Bhadrāchalam Rāmadāsar and Mārgadarśi Śeshayyangār set forth the Kṛti proto type, which was to be later enriched and perfected in the hands of the three Masters, the Musical Trinity.

ROLE OF THE PRABANDHA-S

Scholars and Musicologists generally trace the evolution of modern musical forms to the medieval Prabandha-s. Prabandha-s have been in discussion since Matanga's Bṛhaddēśi. Even though the different types of compositions evolved during the many centuries (in the different provinces as part of the Bhakti movement) have been referred to as Dēśi prabandhas, their inclusion in the textual discussions are very rarely met with. This leads to the inference that the Classical Prabandhas stood aloof as a separate class, while the compositions in general practice which appealed to the masses stood as another separate group. In this respect Dr. R. Satyanārayana in his critical study of the 'Chaturdaṇḍi Prakāśika' opines that the concept of 'Chaturdaṇḍi' does not comprehend the totality of musical forms of the period. He states that the 'Chaturdaṇḍi' fails to include the vast treasure of musical forms which were practiced in South India by composers and performers in Kannada, Telugu, Tamil and Malayalam. He further Explains "The streets and the Royal palace of Tanjore resounded in Vēnkata Makhi's time with the numerous song forms of the Haridasas of Karnataka (Pāda, Ugābhōga, Sūlādi, Namavali, etc.), Tāllapakam composers, Bhadrāchala Rāmadāsa, Operatic songs (Pāda, Daru, Ya

kshagana, SanKīrthana etc.) Concert repertoire, folk forms, Operatic forms of Tamil composers etc.”

Further, Subbarama Dīkshitar mentions in his ‘Sangīta Sampradāya Pradarśini’ that Rāmamātya the author of ‘Swaramēlakalānidhi’, (Who was a contemporary of Purandara dāsa and lived in the same place) composed various kinds of Prabandha-s but did not attempt Kīrthana-s.

Later in the evolution of the Kṛti form, it may be assumed that a deliberate attempt was made to reduce this distance and to bring about regularity in the succession of musical forms thereafter. As a result, many features of the Prabandhas were included in the structures of the modern Carnatic musical forms. Since this transition was a gradual process, the necessity for a change in terminology might not have felt important, and this could have been the reason for the simultaneous references, Kṛti and Kirtan.

“Prabadhyatē iti Prabandhāh”

That which is composed according to the prescribed rules is a Prabandha. Only that composition which is made up of the six ‘Angas’ and four ‘Dhātus’ is termed a Prabandha. Herein the ‘Anga’ refers to the constituent elements and ‘Dhātu’ refers to

the different sections in a composition. The six Angas of a prabandha are Svāra, Bīruda, Pāda, Tāla, Pāṭa and Tēnaka.

Prabandhas are of different types in accordance with the number of angas present in them. The Mēdini jāti Prabandha has all the six Angas. The Ānandini jāti has only five Angas, the Dīpani jāti four Angas, the Bhāvani jāti three and Tārāvali two Angas respectively. No Prabandha could be conceived of with a single Anga. Excepting Tēnaka, all the other five Angas are found in the present day musical compositions in some form or the other.

1. Svāra and Tāla are the minimum requirements of a 'Tārāvali' jāti Prabandha, for which the SvāraPallavi or Jātisvaram is cited as an example
2. A Kṛti Like 'Akhilāndēswari' in Ārabhi rāga and Ādi Tāla, comprised of the elements Svāra, Pāda, and Tāla can be related to the 'Bhāvini' Jāti Prabandha
3. The 'Viribōni' varnam which has all the four Angas except Pāṭa and Tēnaka is recognized as a classic example of Dīpani Jāti Prabandha.

4. The Dhanyāsi Rāga tillāna in Ādi Tāla of Pallavi Śeshayyar which consists of all Angas except Tēnaka is identified with the Ānandini Jāti prabandha.

In this way most of the musical compositions of the present day can be co related to any one of the above said Prabandhas.

The different sections in a Prabandha were called 'Dhātus'
The four main Dhātus of a Prabandha were namely Udgrāha (Introductory), Dhruva (Constant), Mēlāpaka (literally 'joining') and Ābhōga (Completion).

Of these four sections, the Mēlāpaka and Ābhōga were dispensable angas. The Udgrāha and Dhruva were indispensable angas.

Udgrāha starts the composition and hence the name 'Udgrāha'. This corresponds to the Pallavi of present day music. In this respect may be pointed out that a part named 'pallava' is found in the 'Ēla' Prabandha, in Sangīta Ratnākara.

“Tatah prayōgastadanu pallavākhyām Pādatrāyam”

(Ibid. , 4,34.)

*Smt Subhadra Chaudhary opines that the word Pallavi was possibly coined from this. (p.- 220, 'Time measure and compositional types in Indian music')

‘Dhruva’ is the constant or essential part of a composition, which is equated to the Charana in a musical composition. ‘Mēlāpaka’ is that which connects the Udgrāha and Dhruva. The Mēlāpaka even though referred to as ‘Anibadha’ (devoid of rhythm and comprised of meaningless syllables) and explained as an ‘Ālapa khanda’, may be said to have suggested the Anu Pallavi part in the modern compositions. ‘Ābhōga’ is the fourth section and the concluding segment. In some varieties of Prabandhas there was an intermediate section between the Dhruva and the Ābhōga called the ‘Anthara’ , which is generally prescribed in Sālaga sūda s. In this respect may be noted that, those composition of the general class which were included in the discussions of Prabandhas in the Lakshana Granthas ,have been classified under Sālaga sūda s. Even though Scholars point out that the Mēlāpaka and the Antara never occurred in one and the same Prabandha, Dr.R.Sathya Nārayana opines that these two sections suggested the Anu Pallavi and the similar section of the Charana respectively in modern Kṛti compositions(since Antara stands for another Mēlāpaka).

Ābhōga which was often an independent and indispensable occurrence in Prabandhas was an appendix to the song created, so as to accommodate the name of the patron, composer and/or

performer as the occasion demanded. Thus being an important means in establishing the role of the composer, even in the absence of this Dhātu, the final portion of the Dhruva Dhātu was used to serve as Ābhōga for 'Ankita' (signature) purposes in some Prabandhas. These two instances can be identified in the Kṛtis of Sri MuthuSwami Dīkshitar, wherein the Vaggeyakāra Mudra is met with in the Madhyama kāla Sāhitya following a Charana, and the Mudra being incorporated in the Charana wherein the Madhyama kāla Sāhitya is absent.

This being the general opinion among scholars, Smt Subhadra Chaudhary makes a different statement regarding the equation of the Prabandha Dhātus with the modern compositions of Karnatic Music. She states that Pallavi being the one line of the song which comes again and again (like the Dhruva line), it can be considered equivalent to Dhruva. Anu Pallavi which occurs between Pallavi and Charana is equated to Antara. Charana being the Last part of the song, which incorporates the name of the composer is equated to the Ābhōga Dhātu of a Prabandha.

In this context the Meaning and the sequential order of the Angas of the Kṛti composition of Srī. Muthuswāmi Dīkshitar may be brought in to consideration.

The opening segment of a prabandha as well as of a Kṛti has a self-explanatory terminology, both meaning to Start with (Udgrāha=to grasp from ,Pallavi= bloom) Anu Pallavi can be equated only to Mēlāpaka since its purpose is 'Melana' or to Join the preceding and succeeding segments, in both cases. Moreover ,As Dr. Satyanarayana States 'Antara' stands for another Mēlāpaka, which he equates to the 'Anucharanam' or Anu Pallavi like portion of the Charana. In the long evolution of Kṛti format, the Charana was the constant and prominent factor, which emerged as the most important part of a composition of the later period. Even the explanation of the Dhruva Dhātu as the section which is often repeated in a composition, may be justified in the Melodic setting of the different identical charanas of the Kīrthana format. Hence it has been equated to the Dhruva Dhātu, which was considered equally important and constant. Even though Dīkshitar Kṛtis lacked the Antara Dhātu (the Anu Pallavi like portion of the Charana), It definitely featured the Ābhōga khanda in the Madhyamakāla Sāhitya of the Charana, which served both the requirements of an Ābhōga ie., being the concluding section and in which the Ankita or Mudra was incorporated. (barring the compositions which incorporate the mudra in other segments of the composition.)

But supporting the view of Smt. Subhadra Chaudhary, it may be pointed out that, the Gītas presented in the Sangīta Sampradāya Pradarśini of Sri Subbarama Dīkshitar, features the sections, Dhruva, Antari and Jāvada, of which Dhruva is the opening segment.

Prabandhas were described as ChaturDhātu, TriDhātu, and DviDhātu according to the number of Dhātus present.

1. The compositions that exhibited a common melodic pattern for a number of similar structures in a Composition, may even be catagorised as an Eka Dhātu Prabandha. The Divyanama Kīrthanas of Sri Tyagaraja-(1) 'Sri Rāma Jaya Rāma' in Yadukula Kāmbhōji and 'Paripālaya' in Rītigaula may be sited as examples.
2. The Divyanāma Kīrtanas of Sri Tyāgarāja like '*Pāhi Rāmachandra*' and '*Sri Raghuvāra Dāsarathē* are cited as examples of **DviDhātu Prabandha-s** by Pro.P.Sāmbamūrthy in his text.

The two segmented compositions of Sri.MuthuSwāmi Dīkshitar Presently termed 'Samashti Charana-s', (eg: Māmava Mīnakshi in DhāliVarāli rāga and Mīśra Jāti Ēka Tāla) may also be Identified as analogous to a DviDhātu Prabandha. In most of these Samashti Charana Kṛtis the second section is referred to as Anu Pallavi, by Subbarāma Dīkshitar. But later Writers and Scholars refer to this

section as 'Samashti Charana', meaning a composite anga standing for both the Anu Pallavi and Charanam (Samashti- amalgum).

Scholars express diverse views regarding this feature. Dr.N.Ramanathan in his article,Problems in editing the Kṛti-s of Mudduswami Dīkshitar,(Journal of the Madras Music Academy,Vol.LXIX ,p-75) points out that in these compositions the Prāsam agreement between Pallavi and Anu Pallavi is present,which is not expected between Pallavi and Charana. Sri.S.R.Janaki Raman opines that the two segments even though can be identified as Pallavi and Anu Pallavi from the prosodical point of view, according to the requirements of a Prabandha, it should not end with the Mēlāpaka or Anu Pallavi, and hence in all fitness it should be taken only as Dhruva or Ābhōga (ie.,Charana).

In the 'Muhana Prāsāntya Prāsam Vyavastha' relating to the Prāsam agreement between the different sections of a composition, it is stated that the beginning of the Anupallava should have Prāsam,with the beginning of the Pallava, but Prāsam in the beginning of the Charana is optional (ie., can be possible).More over In a composition without an Anu Pallavi, the agreement of Prāsam between Pallavi and Charana becomes all the more important in maintaining the continuity of the composition.But a striking feature met with in these two segmented Kṛtis is that the Prāsam agreement is maintained not only between Pallavi and the

second segment(Anu Pallavi/Charana),but also with the madhyama kala Sāhitya .In the Three segmented compositions(comprired of Pallavi, Anu Pallavi and Charana),the Prāsam agreement is found to be maintained between Pallavi,Anupallvi and the Madhyama kala Sāhitya that follows the Anu Pallavi.In some compositions it is followed up to the Charana, and in rare cases it is maintained even up to the Madhyama kāla that follows the Charana.

3. A Kṛti like *Māmava Pattābhi Rama* in Manirangu raga and Misra Chapu Tāla (Misra jati Eka Tāla as per Sangīta Sampradāya Pradarśini) which features a Pallavi, Anu Pallavi and Charana, Furnishes an example of a **TriDhātu Prabandha**.

4. As per the description of Prof.P.Sambamurthy and many other Scholars, a Kṛti with a Pallavi, Anu Pallavi, Charana, and a Chittaswara, or any decorative anga like Solkattu swara/SwaraSāhitya /Anu loma-viloma Chittaswara etc., May be regarded as reflecting a ChaturDhātu Prabandha.Accordingly, the Kṛti *Kamalambike* in Janathodi Raga and Rupaka tāla, Wherein a Pallavi, Anu Pallavi, Charana and Madhyama kala Sāhitya figures, may be cited as a perfect Example of a **ChaturDhātu Prabandha**.

Other varieties of prabandha

‘Swarartha’ was a, Prabandha in which Swaraksharas figured.

An example may be sited in the Haimavati raga Kṛti of Srī. Muthuswāmi Dikshitar “Madhurambikayam” in the Rupaka tāla m.

When the composition contained only Swaraksharas it was called ‘Suddha’; when a mixture of words and swaraksharas occurred, it was called ‘Misra’.

In ‘Vichitra’ Prabandha, the composition consisted of words from the different provincial languages .This paved the way for the development of Manipravala Kṛtis.The Dikshitar Kṛti ‘Venkatachalapate’ in Kapi Raga and Adi Tāla, with a Manipravala Sāhitya in which Sanskrit, Tamil and Telugu words are incorporated may be sited as an example.

The ‘Raga kadambakam’ and ‘Tāla rnavam’ respectively served as models for later Ragamalikas and Tāla malikas.

The Prāsam agreement in Kṛti-s

The *dviteeyakshara Prāsam* met with in the commencing words of Pallavi and Anu Pallavi is a prominent feature

accepted in the Kṛti form. This Prāsam called 'Yadugai' in Tamil tradition is evidenced in the Tevaram songs. This feature which was absent in the early Sanskrit tradition was but common among the four Dravidian languages. *The connoisseurs of the Kṛti form have made this feature (which was a feature of the compositions of Mārgadarsi Seshayyāgar,) an essential part of the grammatical structure in a Kṛti.* This second syllable rhyme makes it easy to bifurcate the Pallavi and Anu Pallavi as two distinct sections in a composition. This Prāsam agreement establishes a definite link between the Pallavi and Anu Pallavi (in many cases the charana also) and imparts an element of continuity to the composition.

Of the different Angas of the modern Kṛti, the 'Charana' was the first to be evolved. This constant essential part of the composition is equated to the 'Dhruva Dhātu' of the medieval prabandhas, wherein the dhruva was an equally important and essential part of the structure. This was followed by the introduction of the Pallavi or Pallava, meaning bloom or an introduction to the existing Charana. Still later was introduced the Anu Pallavi, probably to resemble the Mēlāpaka Dhātu of the Prabandha, as a link between the already existing two segments Pallavi and Charana.

Even after the evolution of the Pallavi and the Anu Pallavi, the Charana continued to be the most important anga of the Kṛti

composition .This may be evidenced in an analysis of the Lyrical, musical and technical status enjoyed by the different angas in the form.

The musical trinity is rightly hailed as the master crafts men of the 'Kṛti' format, the most highly evolved of Musical forms, which rose to prominence as part of the musical renaissance which took place during the 16th -17th centuries in South India. The three important modifications brought about in the structure of the 'Kīrthana' (from which the 'Kṛti' was evolved), during this transformation was:

1. The introduction of the Anu Pallavi,
2. A well-defined, elaborate, melodic, rhythmic and technical structure for the form, which in turn was elevated to a classical status.
3. The emergence of the 'Charana' in to the most important and crowning segment of a musical composition
4. The choice of the Sūlādi tāla s for a better free delineation of the melodic as well as the lyrical aspects.

Sūlādi Tāla-s

A Rhythmic supplement in the evolution of Kṛti

The Importance of Tāla in Musical compositions is beyond estimation. Tāla is to a Musical composition, what meter is to poetry. The confluence of Swara, Pāda and tāla has been defined as Music. Melodic rhythm and rhythmical melody is identified as one of the chief requisites of ideal music.

The post Ratnakara period from 14th to 17th century witnessed a series of changes that took place in the different aspects of music. The profound and far reaching transformations that took place in the tāla aspect were a remarkable feature that influenced the musical renaissance of the period. This renaissance which is said to have commenced with SriPādaraya and Kallinatha, culminated at the time of Venkita makhi. The Vyasakutas (a group of Madhva ascetics headed by SriPādaraya) and Dasakutas (a group of householder saint composer headed by Purandaradasa) were equally instrumental in bringing about this historic transformation.

The Tāla aspect has under gone different structural and conceptual changes during this period.

The most commonly employed tāla s in Carnatic music today are, Ādi Tāla (even though in present practice, it is technically considered as the chaturasra variety of Triputa tāla, it has a different history, much older), Chāpu Tāla varieties and the Sūlādi sapta tāla s. Compared to the other tāla s, the Sūlādi Tāla s are considered to be of a later origin.

The Sūlādi Sapta tāla s form the firm basement on which the major portion of the Time measures of Karnatic music today, are built. This tāla system is recognized as one among those aspects which determined, defined, and differentiated Karnātic music of the Modern period. Its invention has provided a conveniently adaptable tāla frame work, in the evolution of the Kṛti format, which was almost a parallel development.

. These tāla s which supplemented the dawn of the 'Kṛti', was evolved out of the Dēsi tāla s of the earlier practice, which were in vogue in slightly different forms, as early as the mid-fifteenth century, and reached a state of high evolution during the period of Venkata Makhi.

The earliest reference to the 'Sulādi' tālas and the Alankāras known by their names is met with in Venkatamakhi's description of the Tālalankaras, in the 'Svara' chapter of his work, 'Chaturdaṇḍi Prakāśika'.

The circumstances that lead to the evolution of these tāla s are illustrated by Sri.R.Sathyanaryana in his work 'Makhi Hridaya', a critical study of the 'Chaturdaṇḍi Prakāśika.'

For the purpose they resorted to three sources;

1. The contemporary practice: The tāla s adopted, already existed in name and form in both theory and practice, which is mentioned by Haripaladeva before the 11th century AD, and later Palkuraki Somanadha and many more.

2. Folk music: Time measures like Raganamathya, Jhampe etc. Existed in folk music and folk and classical prosody in Karnataka. These were refined and brought in to the fold of classical music.

3. The Prabandha tradition: The tāla-s adopted existed in the prescription of Sālaga sūda prabhandha-s from early times. These tāla s were adopted with minor changes in name and form and established as Sūlādi tāla- s.

The eight Tālas mentioned by VenkataMakhi are Jhompāṭa, Dhruva, Maṭhya, Rupaka, Jhampa, Tripuṭa, Ata, and Eka.

The Angas (limbs) constituting these Tālas were:

No.	Angas	Symbols	Akshara	Remarks
1	Anudruta	u	1	One unit time
2	Druta	o	2	Twice the Anudruta
3	Druta virāma	ó	3	11/2 times the Druta
4	Laghu	I _n	3,4,5 or 7	where n is number of short syllables
5	Laghusēkhara	í	6 or 7	1 ½ times the Laghu
6	Guru	ś	10	

With the above details, Venkata Makhi's Sūlādi Tālas are summarized as follows in the 'Makhihrdaya' of Sri.R.Sathyanaarayana.

TABLE-II

No	Name	Structure	No.of short syllables
1	Jhompāṭa	O O I ₄	8
2	Dhruva	a. I ₄ S ₁₀ , b. í ₆ I ₄ I ₄ c. I ₄ I ₄ í ₆	14 14
3	Maṭya	O I ₄ I ₄	10
4	Rūpaka	O I ₄	6
5	Jhampa	a. U O í ₇ , b. Ó ₃ í ₇	10 10
6	Tripūṭa	O O Ó ₃	7
7	Aṭa	O O I ₅ I ₅	14
8	Ēka	a. O b. I ₄	2 4

The application of these Tālas (Jhompata +the seven Sūlādi Tālas) and RaganaMatya Tāla were limited exclusively to the Gītas (Salagasuda prabandhas) described in the 8th chapter of Chaturdaṇḍi Prakāśika. Venkitamakhi refers to the songs as ‘ Gītas’ and ‘salagasudas’, but not ‘Sūlādis’, which sri Sathyanarayana points out, were well established in name and form, by that time. This again as sathyanarayana states, seems to be the commitment of Venkitamakhi to the concept of ‘Chaturdaṇḍi’ (Alapa, thaya, Gīta and prabantha), the promotion of which was the reason behind the composition of his work ‘Chaturdaṇḍiprakāśika’.

Venkitamakhi restrict the use of the Tālas to salagasudas. But Sri Sathyanarayana points out that it was used in nearly all other song forms, in the very same period of VenkataMakhi. Kshetrajna is recorded to have composed hundreds of padās in the Sūlādi Tālas, many of them in the selfsame court of Vijayarāghava Nāik which Venkitamakhi adorned. More over the ancient Prabandhas, Pancabhangi, Umātilaka etc and severel gītas quite different from Sālagasūda Prabandhas, all attributed to Venkatamakhi himself are found to be composed in the Sūlādi Tālas. Further Venkata Makhi points out that the 8 Aalankāras eventhough were firmly established in musical practice, were yet not recognized in the ‘Sāstra-mārga’ (theory tradition) (VM.3.115). This Sathyanarayana explains, was

because these Tālas were initiated, promoted and practically employed by composers who tread only the 'lakshyamārga', in what was at the time 'non classical music'. But the influence of their compositions enabled the Sūlādi Tālas to become deep-rooted in the musical climate of the land, at that time. Thus Venkata Makhi is accredited with the historical inclusion of this novel Tāla system in the 'sastra' tradition of Karnatic music. There after this Tāla system gained wide acceptance among the Composers, as a Classical system which could be conveniently adopted in the different variety of Compositions that were already in practice as well as were emerging.

The Kṛti composition which was gaining prominence during the time, was very successfully experimented in these Tāla s by various composers, and as the most popular emerging composition of the period, it mutually helped the Tāla system in its establishment.

The influence of the Sūlādi tāla- s on compositional Structure

The Kṛti which was being evolved from the Kīrthana format which had a relatively simple Tāla , melodic and technical structure, was in need of a more serious structural frame work which in turn was provided by the Sūlādi Tāla s. The longer span of the tāla s ensured the space for a detailed and serious application from the point of melody as well as Text . This can be evidenced from the compositions of the two great composers who have exploited this possibility the

most, in their compositions, Kshetrajna and Sri. Muthuswami Dikshitar. There are some points that are common to both composers like:

1. The extraordinary length of the composition
2. The extensive Charana part, and
3. The vilambita Laya adopted for the Compositions

The length of the compositions was invariably due to three reasons

Both composers were advocates of the older raga tradition and were bound by the responsibility of preserving the melody structures and their peculiarities for posterity. In their commitment to do so, they coloured their compositions in vivid patterns without missing the smallest detail. Long and turse melodic phrases and sentences involving graces of varied range and colour were plentifully used and hence the vilambalaya was most suitable. This considerably drew the compositions to a wide structure.

Even though the theme content of the compositions of both composers were different, a common character was the descriptive nature of the Text. This also resulted in the very long structure of the compositions.

The third and the supportive element for the above two reasons was the adoption of the Sūlādi tāla s for the structures. The long avartas of the Sūlādi tāla s invariably resulted in lengthy structures.

In the Kīrthana format, wherein importance of words was held high, too vilambitha a laya was not suitable, since the word and their meaning could not be grasped easily. If the syllables are drawn out too much, the words would be scattered, and the meaning may be lost.

But In the Kṛti format the words have become widely arranged and the swara element has gained more importance. Long and turse melodic phrases and sentences involving graces of varied range and colour were plentifully used and hence the vilambalaya was most suitable.

CHAPTER--III

CHARANA STRUCTURES IN DĪKSHITAR KṚTI-S

sri muthu swami Dīkshitar

The major portion of the repertoire of South Indian Music happens to be the contribution of the 'Musical Trinity'-Tyagaraja, Syama Sastri and Muthuswami Dīkshitar. The Youngest among the three Sri. Muthuswāmi Dīkshitar, is one of the most scholarly and prolific composers that South India has ever produced. His compositions which form a remarkable link in the musical tradition of Indian music are highly technical, massive structures, closely knit in texture and varied in form. They are intelligently created structures, showcasing different features of the past, and serve the noble purpose of preserving them for the future.

Of the three composers of the 'Musical Trinity' who were instrumental in perfecting the Kṛti format, Dīkshitar was inclined more to the resurrection of old prayogas and sancharas in familiar ragas as well as antique modes that were vanishing from practice. He was also instrumental in reviving traditional tāla structures.

Sri. Muthuswami Dīkshitar is truly hailed as the most scholarly composer among his compeers. The scholarly flair left its mark in every aspect of his songs. Dīkshitar had a deep reverence for the classical tradition .He focused his creative genius in resurrecting the old time honored practices which were vanishing from currency. He took up the mission initiated by his ‘purvacharyas’ like Purandara dasa, who layed the firm foundation and Venkata makhi who supported the system with an innovative master mind. True to the principals laid down by the two great visionaries, Dīkshitar enriched and enlarged the heritage in a manner, all his own. He succeeded in reviving many traditional elements by showcasing them in his Kṛtis and thus imparting them fresh life and charm. Thus his compositions which turned out to be a mine of inexhaustible treasure formed a golden link with the music of the past.

The originality, with which he approached his pieces, is most evident in his selection of the unique pattern for them, in which all the sections are individually designed. He does not follow the usual method of composition wherein the second half of the charana corresponds with the Anu Pallavi in its musical setting. It may be noted here that the structure of his compositions suited the definition of ‘Rūpaka’ in the ‘Brhacchārangadhara Paddhati’, which is a collection of selected verses from various technical works, which explains ‘Rūpaka’ as **a composition wherein the 4 Dhātus-Udgrāha, Dhruva, Mēlāpaka and**

Ābhōga are of different 'dhātus',ie.,of different Swara structure,or melodic setting.

Even in the selection of time measures his faithful approach to tradition is evident. He chose to frame his compositions in the Sūladi tāla s which were an integral part of the Chaturdaṇḍi Tradition. He introduced a variety of decorative elements, which in turn enriched the musical, structural as well as the literary quality of the compositions.

On the literary side his songs display a mind steeped in Vēdānta and esoteric lore, while on the Musical side, they exhibit a theoretical flair, technical maturity and artistic perfection. He resorted to the classical Sānskṛit language, which was the language of Arts, sacred lore, religion and philosophy, for his creations. His noble intension of preserving and making the esoteric lore available to the masses at large is evidenced in this.

His Kṛtis may be said to have served the role of 'Lakshana Prabandhas' in the study of the great number of rāgas handled by him. His compositions in the Minor ragas are as brilliant as those in the Major ones, and are magnificent structures that illustrate a complete picture of the Melody.

His Kṛtis are epitomes of 'Kshētra Māhātmya'. As Dr. Raghavan states, 'Dīkshitar was a keen observer and an anxious enquirer'. He never missed features of Temple architecture, which had particular relation to the semiology of worship at particular shrines, like the 'Pranavākara Vimāna' in his Kṛti 'Ranga Nāyakam' in raga Nāyaki. He has visited the largest number of temples and recorded interesting local lore, myth and symbolic data in his kshētra Kṛtis.

Vilambakāla

A prominent feature of dīkshitar's compositions is the 'Vilamba kāla' or the slow tempo adopted. The delineation of the raga being an objective of the compositions, the slow tempo amply supported the purpose. It is in the vilamba kāla that the potentials of a raga are well brought out, with the characteristic Gamaka prayōgas and other technical features. The classical sūladi tāla s in the place of smaller and simpler tāla s had tremendous influence on the total structure of the Kṛti in this respect.

The adoption of Vilamba kāla may be viewed in other respects as well. Unlike many of his contemporaries and predecessors who opted a number of charanas for their compositions, Dīkshitar chose the single, but elaborate Charana format for his Kṛtis. His compositions being basically descriptive in nature, demanded ample scope for the

purpose, which in turn could be provided only in a slow tempoed structure, and a relatively accomadative Rhythmic frame.

An amply supportive rhythmic supplement was readily available in the already proven sūladi tāla-s, which had gained prominence through the hundreds of Pādam-s composed by Kshētrjna and many other composers who followed his example.

All the above said reasons contributed to the development of the Kṛtis of Sri .Dīkshitar in to Magnificent Structures, most of them accommodating an elaborate Charana part which is the focus of study adopted in this work.

Charana-s in dīkshitar Kṛtis

The Charana happens to be the most important and well planed segment in a Kṛti format. Even though the germ of the musical as well as the lyrical idea of a Kṛti is layed in the Pallavi or at times Anu Pallavi, its detailed explanation and elaboration occurs only in the Charanam.

The Kṛti having been evolved from the Kīrthana format reflected a good number of its features. One such feature was the multiple charanas which continued to exist in the compositions of composers like Tyāgaraja and Swātītirunal. But Dīkshitar having been groomed

in the Chaturdaṇḍi tradition of Venkatamakhi chose to experiment an individual style for his compositions and thus Dēs igned an extensive single Charana format for his Compositions.

Even though Dīkshitar mostly resorted to the single charana format, he has experimented a variety of structures within its limit. He has also composed a Kṛti in the multiple charana format. 'Māyē tvam yāhi' in Tarangini set to Ādi tālam, is a composition in the simple , earlier Kīrthana format ,with a Pallavi and 4 segments following it ,all of the same size of 2 avartas. Other than this only his Varnams and Ragamalikas are composed in the multiple Charana format.

In the limits of the single Charana format, even within the same Tālam there are a good number of varieties adopted like very long Charanas, long Charanas, medium Charanas and comparatively small Charanas. The long and very long Charanas are often compositions describing a concept like a 'Graham'(planet), a mode of worship(like Āvarana Kṛtis), a temple and its deity etc. The medium long compositions are mostly describing some deity. The comparatively small charanas are also mostly in praise of a deity, which are also mostly a demonstrative composition of some raga. In this respect may be pointed out the samashti charana compositions figuring in the uttara mela ragas where they very often assume the status of a jati Gīta or sutra Gīta. It may also be noted that in many of these ragas these samashti charanas are the only compositions met with.

Additional structures figuring as decorative anga-s

The arrangement of Swara passages and other decorative Angas in musical compositions has been in practice since very long. The forerunners of the modern musical compositions, like the prabandhas, invariably utilized Angas involving Swara passages and Jati passages. The Umātilaka Prabandha met with in the Sangīta Sampradāya Pradarsini of Sri. Subbarāma Dīkshitar (Raga-mēchabauli, Triputa tāla, page No. 30-English translation Vol. II) furnish a good Example. This composition has 10 avartas of Swara passages in the commencement, 3 avartas of jati (avarta no. 30, 31 and 32) in between and 4 avartas of swara at the end of the composition. It may also be noted that the Mēlāpaka Dhātu which is today equated to the Anu Pallavi of a composition, was an Ālapa khanda in the Prabandha definition.

Many of the modern writers while interpreting the different angas of a prabandha and equating them with the different sections of the modern compositions, tries to find an analoge of the Ābhōga Khanda of a Prabandha composition in the concluding structures of a Kṛti, like Madhyama kāla, Chittaswara, Solkattuswara, Swara sāhitya Etc. In the case of Madhyama kāla and Swara sāhitya it may be considered more accurate since the definition of the Abhōga Khanda says that it is included in the prabandha structure for the purpose of 'Ankita' or 'Mudra'.

The Kṛtis of Srī. Muthuswāmi Dīkshitar features the greatest number of additional structures termed 'Decorative Angas'. They play the role of valuable gems in an exquisite piece of jewellery and add to the Musical, rhythmic, lyrical and technical values of the composition.

The important decorative structures that are featured in the compositions of Dīkshitar are

1. Madhyama kala Sāhitya
2. Swara passages
3. Solkattu Swaras
4. Swara sāhitya
5. Graham.

Each of these sections needs to be analysed further, since some of them are met with in different Style, sequence or pattern.

1. Madhyama Kala

When the normal permissible total syllabic value of the Sāhitya syllables in an avarta is a certain number, then for the Madhyama kala Sāhitya it is double that of the total value. This is the basic characteristic of the Madhyama kala Sāhitya. If the normal arrangement of syllables in one Matra of the Tāla is two akshara-s, then there will be four akshara-s in Madhyama kāla Sāhitya .

E.g: The charanam and the concluding Madhyama kāla Sāhitya of the Kṛti 'Sṛī Ramā Sarawatī' in Nāsāmani, Ādi Tālam (8 matra, 2text syllables /matra)

Charanam:

1	2	3	4	5	6	7	8
Tā	-	ra	sa	dr	śa	nā	-
9	10	11	12	13	14	15	16
sā	-	ma	nī	-	Vi	rā	-
1	2	3	4	5	6	7	8
jī	tā	-	am	sam	-	pa	-
9	10	11	12	13	14	15	16
tka	rī	-	sē	-	vi	Tā	-m

Madhyama kala Sāhitya m:

1	2	3	4	5	6	7	8
Tā-	rā-	ma-	ntri-	nyā-	di pa	ri vr	Tā -m
9	10	11	12	13	14	15	16
dhī-	ra gu	ru gu	Ha vi	na tā-	-m śi	va yu	tā -m

e.g The concluding part of the Charana of the Kṛti 'Sadā
chalēswarem' in Bhūpālam ,Ādi Tāla m(8 matra,2 text
sullables/matra)

Charanam:

1	2	3	4	5	6	7	8
Ca	ma	-	tkā	-	ra	bhū	-
9	10	11	12	13	14	15	16
pā	-	lā	-		di	-	pra
1	2	3	4	5	6	7	8
Sā	-	da	ka	ra	na	ni	pu
9	10	11	12	13	14	15	16
na	ma	hā	-	li	-	ngam	-
1	2	3	4	5	6	7	8
Chā	-	yā	-		ra	hi	ta
9	10	11	12	13	14	15	16
dī	-		pa	-	pra	kā	-
1	2	3	4	5	6	7	8

	śa	ga	-	rbha	-	gr	ha
9	10	11	12	13	14	15	16
ma	-		dhya	ran	-	gam	-
1	2	3	4	5	6	7	8
Sa	Ma	-	sta	duh	-	khā	-
9	10	11	12	13	14	15	16
di	hē	-	tu	bhū	-		ta
1	2	3	4	5	6	7	8
sam	sā	-		ra	sa	-	
9	10	11	12	13	14	15	16
ga	ra	bha	ya	bhan	-		gam
1	2	3	4	5	6	7	8
sa	ma	da	mō	-	pa	vṛ	-
9	10	11	12	13	14	15	16
tyā	-	di	sam	-	yu	-	kta
1	2	3	4	5	6	7	8

sā	-	dhu	ja	na	hṛu	da	ya
9	10	11	12	13	14	15	16
sa	ra	si	ja	bṛn	-	gam	-

Madhyama kala Sāhitya m:

1	2	3	4	5	6	7	8
kama	lavi	jaya	kara	vidhṛu	taku	Ran-	Gam-
9	10	11	12	13	14	15	16
karu	Nā-	rasa	sudhā	-rna	vata	Ran-	Gam-
1	2	3	4	5	6	7	8
kama	Lē-	śavi	nuta	Vṛu sha	Bha tu	Ran-	Gam-
9	10	11	12	13	14	15	16
kama	lava	dana	guru	guhā	-nta	Ran-	Gam-

Apparent Madhyama kāla

There are some instances wherein the regular Sāhitya in a Kṛti has about half the permissible total syllabic value

E.g the Kṛti 'Sri Mātru bhūtam' in Kannada raga

This Kṛti is set in Misra Ēka tālam (7 matras,1 text syllable/ matra).The pattern of distribution of text allows one akshara in one Mātra of the Tāla . But the normal flow is such that, the value of Sāhitya syllables is only about 5

Pallavi:

1	2	3	4	5	6	7	Total
Srī	-		mā	-	ṭṛ		5
bhū	-		tam	-		tri	5
śi	ra		gi		ri		4
nā	-		tham	-	ḥṛ	di	6

In, the last 4 avarta-s of the Anu Pallavi, the number of syllables rises to the maximum permissible 7 or, not less than 6.

vā	-	sa		nā	-		5
di		ra		hi			3
tā	-				ntah		4
ka	ra			nam	*		4

*Indicates the commencement of Apparent Madhyama kala

1	2	3	4	5	6	7	Total
					*da	ra	
hā	-	Sa	-		tri	pu	6
rā	-	di	ha	ra	ṇam	-	7
vā	-	su	ki	-	pra	mu	7
khā	-		bha	ra	ṇam	-	6
bhā	-	sa	mā	-	na	na	7
vā	-		va	ra	ṇam	-	6
dā	-	sa	ja	na	san	-	7
tō	-	sha	ka	ra	ṇam	-**	6 ½

**Indicates the commencement of actual Madhyama kala

1	2	3	4	5	6	7	Total
						-**su	
Vā-	Si ta	Na va	Ja va	- nti	Pu -	Shpa vi	14
Kā -	Sa -	Pri ya	Hṛ da	Yam-	Sa da	Yam-	14
Mā -	Sa va	- rsha	Pa-	Kshō -	Tsa va	Vi bha	14
Vam -	Sa dā	- śi	Vam -	Pa ra	Ma śi	Vam-	14

In this actual Madhyama kala passage it can be seen that all the four avartas involve 14 text syllables each, two syllables per tāla matra.

In the compositions of Dīkshitar 431 of the total 485 compositions admit of Madhyama kāla Sāhitya passages. Out of this 268 are three segmented compositions (Pallavi/Anu Pallavi/ Charanam) and 163 are two segmented compositions (Pallavi/Anu Pallavi-161 and Pallavi/Charanam-2).

Out of the 268 Three segmented compositions, 267 compositions feature Madhyama kala as a feature of the Charana. All the 163 two segmented compositions feature Madhyama kala as the feature of the second segment (Anu Pallavi in 161 cases and Charanam in 2 cases).

The three tempoes figuring in the Vēdic music namely Druta, Madhya and Vilambita seems to have been transferred all through the History of Music and this may be said to have had a place in the Sama, Apparent and Madhyama Kala-s in the compositions of Srī. Muthuswāmi Dīkshitar .It may also be noted that in some of the compositions the Madhyama kāla is again repeated in a Druta kala as in Akhilandeswari (Dvijavanti) as a part of presentation.

2. Swara passages (Swaram, Muktaḥ swaram, Chitta swaram)

Among the different Decorative Angas, the Cittaswaras are the most common. 'Chitta' is a Telugu word which means Kalpita or that which is readily arranged or formed.

In Dīkshitar Kṛti-s the common (Chitta) swara is a set solfa passage figuring in

- 2 avarta-s in Jhampa Tāla,
- 2 or 4 avarta-s in Adi Tāla,
- 2 to 8 avarta-s in Triputa Tāla,
- 4 avarta-s in Chaturasra Eka, Dhruva and Matya Tāla -s,

4 to 6 avarta-s in Khanda jati Eka Tāla

4 to 8 avarta-s in Rupaka and Khanda Chappu Tāla -s,

4 to 16 avarta-s in Misra Chapu Tāla,

And

8 avarta-s in Tisra jati Eka Tāla

Subbarama Dīkshitar has restrained from using the term Chitta swaram in his 'Sampradāya Pradarśini ' and he uses the terms 'Swaram' or 'Muktayi Swaram' .The term Muktayi swara is usually used to denote the Swara passage that follows or concludes the Anu Pallavi portion of a Varnam (Purvangam).The term 'mukta' denotes relief from some thing,(here a segment) or the conclusion of a segment.But subbarama Dīkshitar uses this term for the swara passages occurring after Charanam,Anu Pallavi as well as Pallavi.(In the notation of the Kṛti 'sri meenakshi gowri' in gowri the Pallavi is followed by a madhyamakālam Sāhitya passage and a muktayi swara passage,(Sangīta Sampradāya Pradarśini ,Tamil translation)

Common Swara passages are met with in 79 compositions of Dīkshitar.Out of this in 63 it is found appended to the Anu Pallavi part. In 16 it is found as a part of the Charana. In one of these the svara passage is a part of both Anu Pallavi and Charanam(Tana Varnam-'Gajānanāya Namaste' in Sankarabharanam and Rupaka Tāla m), and in another composition all the three sections Pallavi, Anu Pallavi and Charanam are decorated with swara passages.This is

met with in the Ragamalika 'Manasaveri tarula' in Rupaka Tāla m. But this composition is also stated as composed by Ramaswami Dīkshitar in the life history of Ramaswami Dīkshitar written by Subbarama Dīkshitar in the Anubandham of Sangīta Sampradāya Pradarśini .

The swara passages are mostly found to be in Madhyama Kala.

There are also instances wherein a Sama kala passage is repeated in Madhyama kala. In the samashti charana compositions it mostly occurs in the madhyama kala where as in the major Kṛties it occurs in the Sama kala which is at times repeated in a madhyama and druta kala aswell.

It may also be noted that the uttara mela ragas are very often represented in the samashti charana format and the compositions are mostly supplemented with a chittaswara passage in the Madhyama kala, as in Mahaganapatim in Nata raga, Bhōgachāyā nātakapriyē in Bhōgachāyā nāta, Saila rajakumari in Sailadēsākshi, Lambōdarāya in Varāli, Srngārādi navarasāngi in Dhavalāngam and many more.

Anulōma/Vilōma Swaram

In two Kṛtis the swara passage is found to be set in a curious manner. This can be sung both in the forward and in the reverse order without offending the ragabhava. This interesting pattern is termed the Anulōma/Vilōma Swara passage. This organization of the Svaram

passage confirms to the 'Palindrome' formation. This peculiarity is met with in the Kṛtis:

- a. 'Kamalāmbām bhajarē' in Śāntha kalyāni and Ādi Tāla
- b. 'Sadāvinata sādārē' in Rēvagupti and Rūpaka Tāla

In the Rēvagupti composition it is featured as a part of the Anu Pallavi and is accompanied by a Graham passage aswell. In the kalyāni raga composition it is found as an anga of the Charana part.

Revagupti:

Svaram:

//rg,p/,ds,rgr, //sd,p/g,pdpds, //s,dp/dpg,pd,s//r,gr/s,dp,g,r//

Graham:

//gm,d/dnr,gmg, //rn,d/m,dndnr, //r,nd/ndm,dn,r//g,mg/r,nd,
m,g//

SantaKalyani:

//srgmdn rgpd mdngsr / nrg nsrs / n, nd, dp, //

//p,d d,nn, srns ngrn / rs gnd mdp / grnd mgrs //

Solkattu Swara-s

Solkattu swara-s or 'Jati swara-s' as referred to by some scholars, are found in a few compositions of Sri. Muthuswāmi Dīkshitar .This is a part of the Charana . Compositions in which this feature occurs are Ananta Natana Prakasam in Kedaram, Vallabha Nayakasya in Begada.

Swara Sāhitya:

Swara sāhitya is not met with in the usual Kṛtis of Dīkshitar .But this feature is met with in the Rāga mālika-s composed by him.

Graham

A curious feature in some of the compositions of Muttusvāmi Dīkshitar, where, below each line of the ChittaSvara passage, there is a different set of svara syllables in the same metrical or hrasva-dīrgha format. As given below.

Svaram: ss,s rrgg ,s,r g,sr | g,,d ,dp, | ddpp mmgg ||
Graham: rr,r ggmm ,r,g m,rg | m,,n ,nd, | nndd ppmm ||

Svaram: ddp, mg,d pmg, dg,g | gpgd p,mg | mg, pmgr ||
Graham: nnd, pm,n dpm, nm,m | mdmn d,pm, | npm, dpmg ||

Svaram: ssrd ,spd spdr srgg | dnsr gmpm | srgp dpmg ||
Graham: rrgn ,rdn rdng rgmm | nsrg mpdp | rgmd ndpm ||

Svaram: pdns pdrs drss grss | mgrs. ,ndp | mg,p grsn ||
Graham: dnsr dngr ngrr mgrr | pmgr, snd | pm,d mgrs ||

These svara passages are to be sung at the end of Anu Pallavi, in the Kṛti 'Gunijanādinuta' of Sri Muthusvāmi Dikshitar composed in Gujjari rāga, āditāla. Of the two lines of svaras in each avarta the lower one is marked 'graham'. There are two ways in which the 'graham' part is being rendered. In the first one the svara-s are rendered in their proper positions. In the second method the same music is sung to a different set of svara syllables. For example the first svaram 'ri' of the 'graham' will be sung in the pitch of 'sa' of the original svara passage.

In the Sañ Gīta-sampradāya-pradarśini (SSP) of Subbarāma Dikshitar we find this feature in 16 songs which includes 4 Kṛtis of Dikshitar.

The term 'graham' used in the above example has been explained by Subbarāma Dikshitar (SubbarāmaD1904:3, 28). "Graha: the svara with which the rāga is seized (commenced) is the graham svara (graham - seizing or grasping)". "If for a rāga a svara other than sadja is specified as graha, then irrespective of what that svara is, it has to be placed in the position of 'sa' and sung. If sadja is the graham svara, then it should be placed on the sadja pitch position." "This manner of singing is called graham-svaram". According to him this graham-svara concept is explained by Gōvindāmātya in his work "Rāga-Tāla-cintāmani" and there was a tradition of singing Graha-Svara-s 400 years ago.

A very important element of the compositions of Sri.Muthuswami Dikshitar, which distinguishes them from the compositions of other composers, is the Charana part which is an amalgam of technical, prosodic, and above all, melodic excellences, Skillfully woven. The application of the different 'Prāna s' (Vital elements of Tāla) in the Dēsigning of these structures provide interesting study.

STRUCTURAL ANALYSIS OF KRTIS

The structure of the Charana-s with respect to the different elements of 'Dasa Pranas' Such as Graha ,Yati and laya which have direct impact on the structure of a Composition and prasa which in turn is connected to these prana-s ,with respect to the different tala frame in which they are composed is selected for this study.

1. THE DASA PRANAS

The 'Tāla Dasa Prānas' or the Ten Vital Elements of Tāla are:

- | | | | |
|----------|---------|--------|-------------|
| 1. Kāla | 4.Anga | 7.Kalā | 10.Prastāra |
| 2. Mārga | 5.Graha | 8.Laya | |
| 3. Kriyā | 6.Jāti | 9.Yati | |

Tāla the embodiment of time is created by actions, separated by non-action or rest, which in turn serve to link the actions. This interval between actions which are termed 'Kriya-s', form the fundamental unit of time measure, which is variously referred to as 'Tālākshara', 'Aksharakāla' or 'Mātra' in Karnātic Music today.

Most of the 'Tāla Dasa Prāna-s' relate to any one of the two basic aspects of time, i.e., action or non-action. 'Kriya' denote the aspect of action, while 'Kāla', 'Mārga', 'Laya' and 'Yati' relate to the interval between the actions. Graha does not pertain purely to Tāla, but speaks of its connection with Music.

PRANAS IN RELATION TO COMPOSITIONAL STRUCTURE

Among the 'Dasa Prānas', **Graha, Laya and yati** assume an important role in the structure of a composition as well. These three elements, though primarily related to Tāla, have been employed in other contexts, even since Bharata's Natya Sastra.

Bharata has indicated by ‘Pāni’ (synonym of **Graha**) the relation between Gīta and Avanaddha, Gīta and Vina, etc, The term ‘Laya’, which generally refers to the interval between two tāla ksharas in a Tāla , has also been employed for the rest period between syllables, Words and even between sentences of the text of the song. In the same way, in the description of Pāda based Gitis, the variation of Laya taking place in the repetition of words, was also related to the rest between syllables or words.

Laya is defined as

Viśrāntiyuktayā kāle kriyayā mānamiṣyate//

Kriyānantara viśrantir layaḥ...../

(Ibid. 5, 43-44.)

‘The time between one action and another, which is the extension of the first action, is termed laya. According to the reduction or augmentation of this extension, the Laya becomes faster or slower.

‘Kriya’ does not exist without laya. Hence, Abhinava says:

“Kalāyā eva ca layam vinā na swarūpalābho”.

(A.B. on N.S., 31, 5.)

Yati is described as, based on Gīta as well as on Vadya

(Ibid. 31, 372, p.284.)

Hence Bharata refers to these, only at the end of the tāla chapter, which smt.Subhadra Chaudary opens, may be to point out that these pertain not only to Tāla but also to its relationship with other elements.

These three Pranas are interconnected and the whole in turn is connected to the **Prāsam** elements in a Composition.

PRĀSA-ANTARUKTI

Prāsam

Prāsam is a feature related to prosody, wherein the second letter of the first Avarta is repeated in the same position in the subsequent Avartas. This is concerned only with the Consonants and not with the Vowels. Prāsam can be for a single letter or for groups of two or more letters. If a Conjunct Consonant is used as Prāsam in the beginning of a Charana, then throughout that Charana the same consonant should be used as Prāsam. If the syllable in the beginning of the Pallavi or Charana is short like *vimāla*, *kamāla* etc., then the Prāsam letter in the subsequent Avartas should not have a long preceding letter like *kamīta*, *samāja* etc. In Charana either *Muhana* or *Prāsam* should alternate or the whole should have *Prāsam* but the whole section need not be confined to *Muhana*. The beginning of the Anu Pallavi should have *Prāsam*, with the beginning of the Pallava, but *Prāsam* in the beginning of Charana is optional. In the same Charana between the former and latter halves difference in *Prāsam* is sometimes met with, but this is not to be taken as a rule.

AntyaPrāsam

AntyaPrāsam is the repetition of a letter or group of letters at the end of the Avartas. While *Prāsam* is confined to Consonants alone here the Vowels also are to be considered; for example, a word like *netram* can have AntyaPrāsam agreement only with words like *gatram*, *sutram* etc, and not with words like *satrum*, *atrim* etc., where the vowel is short or with *raktham*, *saktham* etc., where the consonant is changed. The same AntyaPrāsam may even be used throughout a *Kṛti*. Sometimes two *AntyaPrāsam* are also met with, in the same avarta.

Antarukti

Antarukti is the use of one or more syllables between two words which are in Prāsam for the sake of Tāla.

Example:

For the Pallavi commencing with the words 'hanumantam cintayeham', the Anu Pallavi commencing with the words 'pavana' cannot have any Prāsam relation if taken as such. But the part 'vana' has a Prāsam agreement with the part 'hanu' in

the Pallavi. Here the syllable 'pa' is called Antarukti. Antarukti can be applied to any part of a Kṛti.

GRAHA

The word Graha means, to grasp(or to catch).In the context of Tāla , graha denotes the point at which Tāla is taken up with respect to Gīta/Vadya/Nṛtta, whether the two commences simultaneously or one after the other. Graha is generally described as of **two** kinds:

1. **Sama**: when both commence simultaneously,
And

2. **Visama**: when they begin one after the other.The Visama Graha in turn admits of the two types,

a.**Atita**: when Tāla commences before the Gīta, and

b. **Anagata**: when Gīta commences after the Tāla.

In this respect Bharata and Dattila make use of the terms 'Samapāni', 'Avāpāni' and 'Uparipāni'. The two terms 'Ava' and 'Upari' generally mean above and below or before and after. Thus if Gīta and Tāla commences simultaneously it is Sama pani or Sama graha, when Tāla commences before the Gīta, it is Avapani or Atita graha, and when Gīta commences after the Tāla, it is Uparipani or Anagata graha.

LAYA

The period of non-action or rest which is inseparably linked with the action or 'Kriya' of a Tāla kshara is related as Laya. Laya is of three types or three degrees:

1. Druta
2. Madhya
3. Vilambita.

“Kriyānantara viśrāntir layaḥ, sa trividho mataḥ /
 Druto madhyo vilambaśca, drutaḥ śīghratamo mataḥ//
 Dviguṇadviguṇau jñeyau tasmān Madhya vilambitau//”
 (S.R., 5, 44-45.)

Among the three degrees of laya, 'Druta' is the briefest, and Madhya and Vilambita are progressively its double. That is, Madhya laya has double the rest compared to Druta laya, and Vilambita laya has double the rest of Madhya laya. Herein double the laya refers to double the period of rest, since rest is understood as laya. All the three are related and dependent to each other and can be determined only by taking one of them as the basis.

The laya with respect to the Sāhitya part of a music composition is discussed under the head Matu laya.

MATU LAYA

The laya which refers to the rest period between Sāhitya (matu) syllables in a Composition is termed Matu Laya. It refers to the arrangement of the syllables of the text within the Tāla framework. The arrangement of syllables is based on the duration allotted to the syllables with respect to the type and variety of Tāla selected for the composition. The Sāhitya syllables are either Hrasva (short) or Dirgha (long). A syllable could either be long or made long, if it precedes a conjunct consonant or Samyuktakshara, as per Chanda sastra. The hrasva and Dirgha are proportionately assigned one and two unit-s time respectively. A dirgha could be extended even beyond two. While the text is composed care is taken to see that the number of syllables in one unit of a Tāla is never exceeded. For example, in an Aditāla composition if one tāla akshara or matra takes two syllables, then the total syllabic duration is

confined to 16. Still it is not necessary that the total number of syllables should be exactly the maximum permissible.

The point related to this, in Dīkshitar Kṛtis, is that of Madhyama kāla Sāhitya.

Matu laya in Madhyama kāla Sāhitya

In a Madhyamakala Sāhitya the number of Sāhitya syllables figuring is found to be double that of in Samakala. ie., if in the Samakala or normal arrangement the syllables in a Matra or Tāla akshara is 2, then in Madhyama kāla there will be 4 syllables per matra. This being the normal case, an interesting feature met with in the composition of Muthuswamy Dīkshitar is that of the Apparent Madhyam kala.

Apparent madhyam kāla

In an Aditāla composition which allows 2 Sāhitya syllables for a mātra, the total number of syllables in an avarta should be 16. But mostly this is 10, 11 or 12. Towards the end of the composition, or an Anga, the total number 16 is achieved and this results in an arrangement of a more dense distribution of syllables in a few Avartas, which is but still within the limit ie., 16. As compared to the distribution in the earlier part, this portion creates the feeling of the Sāhitya being in Madhyama kāla, which is actually not. Scholars have opined that this is a case of **Apparent**, but not actual Madhyama kāla. Many major Kṛtis of Dīkshitar feature the Apparent Madhyama kāla which is often mistaken for actual Madhyama kāla. This feature is mostly found in compositions set to Misra Chapu Tāla.

Eg:

1. Akshaya linga vibho -Sankarabharanam --Misra Chapu
2. Ananda natana - Kedaram -- Misra Chapu
3. Sidheeswaraya - Neelambari -- Misra Chapu
4. Mahishasura mardini -Narayani -Misra Chapu
5. Mamava meenakshi - Varali -- Misra Chapu

There are instances wherein both the Apparent as well as actual Madhyama kāla figures. Eg: The Kṛti 'Sri Mātru bhūtam' in Kannada raga and Misra Eka tāla features the three kālas successively in the charana part. The Anu Pallavi of Sidheeswaraya in Nilambari also features all the three in order. The Charana of the Kṛti 'Kasi visveswara' in Kambhoji raga and Ata Tāla is another similar Example.

Hatakeswaram in Bilahari raga and rupaka tāla has an Anu Pallavi which is fully set in the Madhyama Kala. The charana is in Sama kala with a usual Madhyama kala ending.

The Kṛti 'kamalamba samrakshatu' in AnandaBhairavi features another rare Example. Therein the Anu Pallavi is set in an Apparent Madhyama kala. The charana again features sama kala followed by a Madhyama kala portion.

The Kṛti kanjadalayatakshi in (Kamala) Manohari raga sets yet another rare example. In this Kṛti the Anu Pallavi is set in Madhyama kāla and the Charana is set in Sama kala followed by Madhyama kāla.

Even though Madhyama Kala is regarded as a prominent feature of the Compositions of Sri. Muthuswami Dikshitar, There are also composition which do not feature this peculiarity. 'Mamava Pattabhi Rama' in Manirangu, 'Sri Saraswathy' in Saraswathy, 'Neelakanda Mahadeva' in Vasanta and 'Sri. Vaduka Natha' in Deva Kriya are some Examples Thus it helps to determine the different sections of a composition as Sama kāla, Apparent Madhyama Kāla and Madhyama kāla.

YATI

Yati is that which determines the various sequences in which the three Laya are employed, and the order within each

sequence. Bharata defines Yati as the regulation of melody and syllables through Laya.

‘Laya pravṛtta varṇanam akṣarāṇāmathāpi ca/
Niyamo yo yatiḥ sā tu gīta vādya samāśrayā//’

(N.S, 31, 372.)

According to Sangīta Ratnakara the rule governing the use of laya is termed yati

‘Layapravṛtti niyamo yatirityabhidhīyate/’
(S.R., 5, 46.)

Yati is mainly of **three** types:

1. Sama Yati:

When the laya remains constant from beginning to end it is Samayati

This is of three different varieties:

- A. Druta from beginning to end
- b. Madhya from beginning to end and
- c. Vilambita from beginning to end

2. Srotogata Yati:

When the sequence of laya resembles the flow of a stream, it is termed Srotogata yati.

The flow or pace of the running water in a stream is slow in the beginning, and progressively increase with the increase in water, until it becomes fast or Druta .A similar sequence in Laya progression is defined as Srotogata Yati .This also is of three types:

- a. Vilambita in the beginning, Madhya in the middle and Druta in the end.
- b. Vilambita in the beginning and later Madhya.
- c. Madhya in the Beginning and later Druta.

3. Gopuccha Yati:

When the sequence of laya resembles the shape of a cow's tail, it is termed Gopuccha Yati. It is thin and narrow in the beginning and spreads out gradually. Likewise the laya is narrow or Druta in the beginning and spreads out to Vilambita gradually. This again is of three types:

- a. Druta in the beginning, later Madhya and then Vilambita.
- b. Druta in the beginning and later Madhya.
- c. Madhya in the Beginning and later Vilambita.

Later Mrdanga yati and Pipilika yati were added to this list. These were first mentioned in the 'Rasakaumudi'. The two were typical illustrations of their names. In a way they are explained as not new, but combinations of the already existing yati-s. Appending Gopuccha to srotogata resulted in Pipilika and appending Srotogata to Gopuccha resulted in Mrdanga Yati-s

Of the ten elements, Graha, Laya and Yati in respect of Tāla and Text are taken in to account here, in analyzing the compositions of Sri Muthiuswami Dīkshitar.

Generally the compositions of Dīkshitar commence on a 'Sama Graha'. Still there are many examples of 'Anagata Graha' occurring at the commencement of Pallavi, Anu Pallavi and Charana. 'Atita Graha' even though not met with in the commencement of a composition or Angas, is frequently met with in the commencement of the Madhyama kala part, where

a word or phrase gets split to accommodate 'Prāsam', (Antarukti) or even otherwise in the distribution of text syllables. This occurs in between or even within an Avarta, among different anga-s and also between different kriya-s of the same Anga. This aspect of the duration of time between the syllables of the text in an Avarta of a song is referred to as the 'Matu laya '.This aspect on a detailed analysis is found to exhibit different varieties of 'Yati' patterns. Thus the three elements 'Graha' , 'laya' and 'Yati' are found to be interrelated and the three in turn may be related with the 'Prāsam' element of a Composition as well.

The compositions of Srī. Muthuswāmi Dikshitar are analysed here according to the Tāla s in which they are composed and in terms of the above described Pranas.

ANALYSIS

ĀDI TĀLAM

Technically Ādi Tālam is today considered as the Chaturasra variety of Triputa Tāla .But history claims a much older independent status for the Tāla.

In his illustration of the Sūlādi tāla s ,Venkatamakhi includes Jhompata , a tāla of 8 akshara, with the Anga distribution as O O I₄, and which is the reverse of Adi Tāla .

In the earliest textual reference in BrhadDēsi, Adi tāla is represented as a part of Dēsi tradition, as a tāla figuring in the Prabandha 'Simhavikrānta'.The structure of the tāla is not met with therein since the Tāla chapter is missing.

Later in Mānasōllāsa the structure of the tāla is described as one laghu of one matra which was the basic time unit duration,

and expressed through one 'pāta' .It is also stated that Ādi tāla is called so since all other tāla s spring from it.(MU.4,(16),853-855b)

The second tāla mentioned in the Mānasōllāsa which is called Dvitiya tāla is made up of two druta-s and one laghu, and is represented as OOI, which in turn resemble the jhōmpata of later period referred to by Venkata Makhi. The work also speaks of a tāla named Tritiya tāla, which is constituted of one Laghu and two Druta-s and expressed through three Pātas (MU 4, (16), 855c-856), which in turn resemble the present Ādi tāla pattern.

All later works like Sangīta Ratnakara,Sangīta Samaya Sara,Sangīta Sūryodaya,Sangīta Makaranda,Rasa Kaumudi and Sangīta Narayana refers to Ādi tāla as being structured of one Laghu.Sangitopanishadsaroddhara of Sudhakalasa refers to the tāla as Mahā tāla ((great tāla).

But Sangīta Pārijāta refers to Ādi tāla as having the structure OOI .More over Venkatamakhi states in his description of Ēka tāla, that since Ēka which was constituted of one druta could not be identified as a tāla, and hence in course of time it took to the structure of one laghu which was then referred to as Ādi Tāla .Under this circumstance it may be assumed that Jhōmpata which now headed the list came to be refered to as 'Ādi', meaning the first. It may also be assumed that this later underwent transformation like the other tālas of the sūlādi tāla list, and took the present form.

Although Sūlādi tāla s form the general tāla frame work in the Compositions of Muthiuswami Dīkshitar, Adi tāla is the Tāla that has been featured in the maximum number of Compositions.188 of the total has been composed in Adi tāla.

Dīkshitar Compositions in Adi tāla reveal some interesting features. Mostly the Pallavi and Anu Pallavi are of almost equal size, except for one or two avartas of madhyama kala Sāhitya

attached to the Anu Pallavi.(Rarely the Pallavi is also decorated with a piece in Madhyama kāla).But the charana is very rarely met with in the same size as the Pallavi and Anu Pallavi. It is mostly double, triple or even quadruple size of the Pallavi or even Anu Pallavi. Some common patterns and Examples are as follows;

Regular compositions

1.

Pallavi	Madhyama kāla	Anu Pallavi	. Madhyama kāla	Charanam	. Madhyama kāla
*2		2	1	4	2

*size of the anga-s represented in number of avarta-s

Eg: Śrī Dakshinā mūrthy -- Phēnadyuti

2.

Pallavi	Madhyama kāla	Anu Pallavi	. Madhyama kāla	Charanam	. Madhyama kāla
2		2		4	2

Eg: Panchā shat pīta rūpini -- Dēvagāndhāram

3.

Pallavi	Madhyama kāla	Anu Pallavi	. Madhyama kāla	Charanam	. Madhyama kāla
2		2	1	8	2

Eg: Ranga Nāyakam -- Nāyaki

4.

Pallavi	Madhyama	Anu Pallavi	. Madhyama	Charanam	. Madhyama

	a kāla	i	a kāla		a kāla
2		2	1	2	1

Eg: Nāgagāndhārī -- Nāgagāndhārī

5.

Pallav i	Madhyam a kāla	Anu Pallav i	. Madhyam a kāla	Charana m	. Madhyam a kāla
2		2		4	1

Eg: Śivakāmēswarim -- Kalyāni

6.

Pallav i	Madhyam a kāla	Anu Pallav i	. Madhyam a kāla	Charana m	. Madhyam a kāla
2		2	1	4	1

Eg. Neelotpalāmbikāyām -- Kannada gaula

7.

Pallav i	Madhyam a kāla	Anu Pallav i	. Madhyam a kāla	Charana m	. Madhyam a kāla
1		2		4	

Eg: Kshitijā ramanam -- Dēvagāndhārī

8.

Pallav i	Madhyam a kāla	Anu Pallav i	. Madhyam a kāla	Charana m	. Madhyam a kāla
2		4	2	12	2

Eg: Sri Nāthādi guruguhō jayati jayati

9.

Pallav i	Madhyam a kāla	Anu Pallav i	. Madhyam a kāla	Charana m	. Madhyam a kāla
2		4		4	2

Eg: Sadā śivamupāsmahē -- Sankarābharanam

10.

Pallav i	Madhyam a kāla	Anu Pallav i	. Madhyam a kāla	Charana m	. Madhyam a kāla
2		2	1	6	2

Eg: Bālagōpāla -- Bhairavi

11.

Pallav i	Madhyam a kāla	Anu Pallav i	. Madhyam a kāla	Charana m	. Madhyam a kāla
2		1		2	

Eg: Gaṇa nāyakam -- Rudrapriya

12

Pallav i	Madhyam a kāla	Anu Pallav i	. Madhyam a kāla	Charana m	. Madhyam a kāla
2		3	1	8	2

Eg: Kamalāmbikē avāva -- Khanda

13.

Pallav i	Madhyam a kāla	Anu Pallav i	. Madhyam a kāla	Charana m	. Madhyam a kāla
2		2		4	

Eg: Śrī Saraswati -- Saraswati

14.

Pallav i	Madhyam a kāla	Anu Pallav i	. Madhyam a kāla	Charana m	. Madhyam a kāla
2		6		9	2

Eg: Ambikāyāh -- kēdāram

15.

Pallav i	Madhyam a kāla	Anu Pallav i	. Madhyam a kāla	Charana m	. Madhyam a kāla
2		5		8	3

Eg: Akhilāndēsvari -- Ārabhi

16.

Pallav i	Madhyam a kāla	Anu Pallav i	. Madhyam a kāla	Charana m	. Madhyam a kāla
2		2	1	3	2

Eg: Abhayāmba Nāyaka -- Kēdāra gaula

17.

Pallav i	Madhyam a kāla	Anu Pallav i	. Madhyam a kāla	Charana m	. Madhyam a kāla
2		1	1	1	2

Eg: Ēkāmra nātham -- Gamakakriya

18.

Pallav i	Madhyam a kāla	Anu Pallav i	. Madhyam a kāla	Charana m	. Madhyam a kāla
3		2	1	8	2

Eg: Amba nīlāyatākshi -- Nīlāmbari

19.

Pallavi	Madhyama kāla	Anu Pallavi	. Madhyama kāla	Charanam	. Madhyama kāla
2	1	4	2	8	2

Eg: Tyāgarāja Mahā dvajārōha -- Sree Rāgam

20.

Pallavi	Madhyama kāla	Anu Pallavi	. Madhyama kāla	Charanam	. Madhyama kāla
1 ¾	¼	2	1	8	2

Eg: Sadā Chalēswarem -- Bhūpālam

21.

Pallavi	Madhyama kāla	Anu Pallavi	. Madhyama kāla	Charanam	. Madhyama kāla
1 ½	½	2		4	1

Eg: Sōma Sundarēswarem -- Sudha Vasanta

The two segmented or Samashti charana patterns

1.

Pallavi	Madhyama kāla	Anu Pallavi/ Charanam	. Madhyama kāla
2		2	1

Eg: Mahāganapatē -- Natanārāyani

2.

Pallavi	Madhyama kāla	Anu Pallavi/ Charanam	. Madhyama kāla
2		4	2

Eg: Śrī Kāntimatīm -- Dēśi simhāravam

3.

Pallavi	Madhyama kāla	Anu Pallavi/ Charanam	. Madhyama kāla
1	1	2	1

Eg: Ādi Purīswaram -- Ārabhi

4.

Pallavi	Madhyama kāla	Anu Pallavi/ Charanam	. Madhyama kāla
1 ½	½	4	2

Eg: varalakshmīm Bhajarē -- Saurāshtram

5.

Pallavi	Madhyama kāla	Anu Pallavi/ Charanam	. Madhyama kāla
2		2	2

Eg: Pranatārti hara -- Sāmanta

6.

Pallavi	Madhyama kāla	Anu Pallavi/ Charanam	. Madhyama kāla
1		2	1

Eg: Mahā lingēswaram -- Paraju

7.

Pallavi	Madhyama kāla	Anu Pallavi/ Charanam	. Madhyama kāla
1	1	3	

Eg: Ānanda Bālakrishna -- Ī śamanōhari

8.

Pallavi	Madhyama kāla	Anu Pallavi/ Charanam	. Madhyama kāla
1 ½	½	2	2

Eg: Ānandāmṛta Kharshini -- Amṛtavarshini

9.

Pallavi	Madhyama kāla	Anu Pallavi/ Charanam	. Madhyama kāla
1	1	2	2

Eg: Brahmavidyāmbikē -- Kalyāni

10.

Pallavi	Madhyama kāla	Anu Pallavi/ Charanam	. Madhyama kāla
2		1	1

Eg: Tyāgēsam Bhajarē -- Rudrapriya

Kṛti--1

The charana of 'Srī Nādādi Guru Guhō Jayati', claimed to be the ever first Kṛti of Sri. Muthiuswami Dikshitar is selected for an analysis here. This Kṛti composed in the raga Mayamalava Gauda has a 12 avarta Charana followed by a 2 avartas of Madhyama kāla.

Prāsam

The Prāsam agreement between the different Anga-s of a composition has been very well maintained in all the Anga-s
Pallavi:

Srī **nā** thā di

Anu Pallavi:

Nā **nā** pra pan cha

Madhyama Kala:

Dī **nā** va nō dyu kta

Charana:

Mā **yā** ma ya

Madhyama Kala:

Mā **yā** mā la va

Almost all the āvarta-s of the Charana commence on a long syllable (all except 4th, 11th and 12th āvarta-s) and concludes on phrases ending in a long syllable, which is also preceded by a long syllable. The split up of the preceding words seems to be made on a plan to make the 'antya' Prāsam possible, and this results in a good number of atita and Anagata graham-s between angas and different kriyas of the Avarta-s

Charanam:

I₄				O		O	
x	1	2	3	x	√	x	√
Mā -	Yā -	Ma ya	Vi -	Svā -	Dhi -	Shṭhā-	Nō -
Mā -	tma ka	Kā -	di ma	Tā -	Nu -	Shṭā -	Nō -
Mā -	Li nī	-Maṅ	- ḍa	Lā -	nta Vi	Dhā -	Nō -
Man -	Trā -	Dya ja	Pa -	Ham -	Sa -	Dhyā -	nō -
Mā -	Yā -	Kā -	- Rya	Ka la	Nā -	Hī -	Nō -
Mā	Ma	Sa ha	-	Ka	Lā -	Sī -	nō

-	ka		sra	ma			
Mā -	Dhu -	- rya	Gā -	Nā -	Mru ta	Pā -	Nō -
Mā -	Dha vā	- dya	bha ya	Va ra	- pra	Dā -	Nō -
Mā -	Yā -	Sa ba	Li ta	Brah -	- ma	Rū -	Pō -
Mā -	Ra kō	- ti	Sun -	Da ra	- sw a	Rū -	Pō -
Ma ti	Ma tā	M hr	Da ya	Gō -	Pu ra	Dī -	Pō -
Ma t	Ta sū	- Rā	- di	Ja ya	- pra	Tā -	Pō -

Madhyama kala:

I₄					O			O	
x	1	2	3		x	√		x	√
Mā-yā-	Mā-lava	Gau-lā-	Di dē-sa		Ma hī-pa	Ti pū -ji		Ta pa da-	Pra dē-sa
Mā - dha va	-Dya ma ra	Brn - nda -	Pra kā-sa		Ma hē-sa	-sya ma hā		- Rthō (u)- pa	Dē - sah-

Graha:

Considering the Avarta wise distribution of the Sāhitya syllables of a line or pāda of the text, Even though all the

āvarta-s commence on a sama graha, there are examples of atita and anagata graha occurring between different anga-s of an avarta and also between different kriya-s of the same anga, as shown by the bold letters in the above illustration.

The Atita graha element is met with in all āvarta-s except 4th,5th,9th,and 11th āvarta-s .In the charana this occurs from anga to anga(*viswa*-1st avarta,*mata*-2nd avarta, *vidhānō* 3rd avarta) .But in the madhyama kāla,it occurs between the different kriya-s of the same Anga like in *adi*,(13th avarta-laghu), *pāti*(13th avarta-druta),*adi* (14th avarta -laghu),*asya*(14th avarta-1st druta)and (*u*)*padesha*(14th avarta 2nd druta).

In the charana atita graha occurs also between different Kriya-s of the same anga as in *Jaya* (4th avarta), *abhaya* (8th avarta) and *hrdaya* (11th avarta)

There are also examples of Anagata graha like *adhishtano* (1st avarta), *anushtāno* (2nd avarta), *amṛuta* (7th avarta).

Some words can be treated as commencing on an atita graha, while considering anga to anga distribution and at the same time as anagata while considering kriya to kriya distribution. Eg: *Swarūpō* (10th avarta), *pratāpo* (12th avarta), *Hrdaya* (11th avarta).*pūjita* (13th avarta), *Pāda* (13th avarta), *Amara* (14th avarta), *mahartho* (14th avarta).

Yati in Matulaya

Pallavi

Srī - nā- thā- di gu ru gu hō -ja ya ti ja ya ti	18
Srī - chi dā - nan - da nā - thō - ha mi ti	25
Sa - nta tam - hṛ di ni bha ja	

Anu Pallavi

Nā - nā - pra pa - ncha vi chi - tra ka rō-	15
Nā - ma rū - pa pa - ncha bhū - ta - ka - rō - a	16
Jnā - na dha vā - nta pra chan- da bhā - ska rō-	16
Jnā - na - pra dā - ya kō - ma hē- sva rō-	15

Madhyama kalam

Dī - nā - va nō - dyu - kta di - vya ta rō -	
Di - vyau - khā - di sa ka la dē - ha dha rō -	31
Mā - na sā - nan - da ka ra cha tu ra ta rō -	
Mad -gu ru va rō - man - ga lam - ka rō - tu	32

Charanam

Mā- yā- ma ya viś - wā - dhi - shtā - nō -	16
Mā - tma ka kā - di ma tā - nu - shtā - nō -	16
Mā - li nī - ma -nta lā -nta vi dhā - nō -	16
Man - trā - dya ja pa - ham - sa - dhyā - nō -	16
Mā - yā - kā - rya - ka la nā - hī- nō -	16
Mā - ma ka sa ha - sra ka ma lā- sī - nō -	16
Mā- dhu - rya gā - nā - mr ta pā - nō -	15
Mā - dha vā - dya bha ya va ra - pra dā - nō -	16
Mā - yā - śa ba ḷi ta bra h - ma r ū - pō -	16
Mā - ra kō - ṭi su -nda ra- swa rū- pō-	16
Ma ti ma tā - m hṛ da ya gō - pu ra dī - pō -	16
Ma - tta sū - rā- di ja ya - pra tā - pō -	16

Madhyama kala:

Mā - yā - mā la va gau - lā -di dē- śa	
Ma hī - pa ti pū - ji ta pa da - pra dē - śa	32
Mā - dha vā - dya ma ra bṛ- nda - pra kā - śa	
Ma hē - śa - sya ma hā - rthō - pa dē -śa h	32

The Pallavi of the composition exhibit a Gopucha yati pattern, in a general analysis, but reveals more interesting features on a detailed analysis.

The two avartas of the Pallavi which features a trikala pattern may be illustrated as follows

I ₄				
x	1	2	3	
Srī -	Nā -	Thā -	di	7/8

O			O		
x	√		x	√	
gu ru	Gu hō -	5/8	Ja ya ti	Ja ya ti	6/16

I ₄				
x	1	2	3	
Srī -	Chi dā -	Nan -	Da nā	

O			O		
x	√		x	√	
- Thō - Ha	mi ti san -		Ta tam- hṛ	Di ni bha ja	

The Matu laya of syllables among the different angas of an Avarta herein has a progressively diminishing factor. i.e. 7/8, 5/8, 6/16, thus illustrating a Gopucha yati within an Avarta.

The Anu Pallavi has a Pipilika yati pattern wherein a slow laya (15 syllables) is followed by a faster laya (16 syllables) which again goes back to the slow (15 syllables). It can also be treated as a Damaru yati as referred to by Pro. P Sambamurthy. The

Madhyama kala of Anu Pallavi has a (31-32) gopuccha yati pattern.

The Charana, except for the 7th pāda features a sama yati with all the avartas other than the 7th having the laya of 16 units equally. Considering the 7th (15 syllables), it can be treated only as a srotogata yati followed by a gopuccha yati, which in turn becomes a Mrdanga Yati. The Madhyama kala of the Charana features a sama Yati with both the Avartas having a similar size of 32 syllables each.

Krti --2

Pallavi

| | Ra- kta ga na pa tim | - Bha jē- | ham- | |
 | | Ra- tna sim- hā- | sa na pa |
Madhyama kālam: tim- su ra pa tim-

Anu Pallavi

| | Ra- ktā- mba ra dha ram- | rā- ga - dvē - | shā- di ha ram- | |
 | | Pā- rva tī- pri ya ka ram | - mō- ha | na ka ram- | |

Charanam

	Pa ra śu rā- ma- kshē-	tra- pra	bhā- vam-	
	Pā- ya sā- nna hō -	mā- di vi	bha vam-	
	Pan - ca kr - tya- tī	- ta sva	bhā- vam-	
	bha - kta ja nā - di	sa mū - ha	vai- bha vam-	

Madhyama kālam

	Sa ka la kā- ryā- rtha si- ddhi dam- sthi ram-		
	Vā- ma dē- vā- di	pū- ji tam - va ram-	
	Vā - ri ja bha va van - di ta va - lla bhē - sam-		
Gu ru gu ha nu tam -	Pa ra ma si va su tam -		

The Kṛti ‘Raktaganapatim’ set in the raga Mohanam is a three segmented composition with Pallavi Anu Pallavi and Charana. The Kṛti has 4+2 avarta-s Charana format: 4 avarta-s of charana followed by 2 avarta-s of madhyamakālam. The Pallavi is also peculiar with the last druta alone being set in a Madhyama Kala. The Anu Pallavi is the same size as the Pallavi ,but without a Madhyama kāla portion.

Prāsam

The Prāsam agreement is followed between Pallavi and Anu Pallavi , but is not followed up to the Charana.

Pallavi:

Rak ta ga na pa tim

Anu Pallavi:

Rak ta mba ra dha ram

But the Antya Prāsam element ‘am’ is followed throughout the Kṛti in all the Pādas, except the second Pāda of the Pallavi. In the Charana the ending phrases carry a Prāsam agreement in the first 4 Pādas (except the madhyama kala portion).

Pra bha - vam

Vi bha - vam

Sva bha - vam

Vai - bha vam

But even here in the 4th Pāda the long syllable takes a shift to the first position, in spite of the second, as in the previous Pādas. This Prāsam agreement of the ending phrases has lead to an atita graha sequence between the two drutam in these Avarta-s, which is again violated in the fourth avarta as indicated by the bold letters in the below illustration.

Charanam

I₄					O			O	
x	1	2	3		x	√		x	√
Pa Ra	su Rā	- ma	Kshē -		Tra -	- pra		Bhā -	Vam -

I₄					O			O	
x	1	2	3		x	√		x	√
Pā -	Ya sā	- nna	Hō -		Mā-	Di vi		Bha	Vam-

I₄					O			O	
x	1	2	3		x	√		x	√
Pan-	Cha kr	-tya	Tī -		-Ta	- sva		Bhā -	Vam -

I₄					O			O	
x	1	2	3		x	√		x	√
Bha -	- kta	Ja nā	- di		Sa mū	- ha		Vai -	Bha vam -

Madhyama kalam

I₄				
x	1	2	3	
Sa ka la Kā	- ryā - Rtha	Si -ddhi dam	- sthi ram	
			-	

	O			O	
	x	√		x	√
	Va - ma dē	- vā - di		Pū - ji tam	- Va ram -

I₄				
x	1	2	3	
Vā - ri ja	Bha va va -	ndi ta va -	lla bhē - śam	

	O			O	
	x	√		x	√
	- Gu ru gu	Ha nu tam -		Pa ra ma śi	Va su tam -

In the Charana the commencing phrases of all the Pāda-s start on a sama graha except the last. The phrases also commence on an 'a'kara syllable (except the last-gu) and the Pādas identically ends on the syllable 'am'. This ending syllable which has a 2 units duration, extends its duration to the first drutam, in the Last avarta in the phrase "vallabhe sam", thus shifting the graha of the phrase 'guru guha' to an Anagata Graha. This happens in first avarta of the madhyama kala in the phrases 'siddhitam - stiram' and 'pujitam - varam', here shifting the words 'stiram' and 'varam' to anagata graham -s. examples of Atita graha are also met with in other phrases also like Kshetra, homa, Atita, karyartha, vandita, vallabhesam, siva etc as illustrated above.

Matu Laya and Yati

Pallavi

Ra - kta ga na pa tim - Bha jē - ham -	13
Ra - tna sim - hā -	7
sa na pa	3

Madhyama kālam : tim - su ra pa tim - | | 7

Anu Pallavi

Ra- ktā- mba ra dha ram- rā- ga - dvē -	
shā - di ha ram-	21
Pā- rva tī- pri ya ka ram - mō- ha	
na ka ram-	17

Charanam

Pa ra śu rā- ma- kshē- tra- pra	
bhā- vam-	16
Pā- ya sā- nna hō - mā- di vi	
bha vam-	15
Pan - ca kr - tya- tī - ta sva	
bhā- vam-	15
bha - kta ja nā - di sa mū- ha	
vai- bha vam-	16

Madhyama kalam

Sa ka la kā- ryā- rtha si- ddhi dam- sthi ram-	16
Vā- ma dē- vā- di pū- ji tam - va ram-	16
Vā - ri ja bha va van - di ta va - lla bhē - sam	16
-Gu ru gu ha nu tam - Pa ra ma śi va su tam -	16

The second avarta of the Pallavi being in two different kalams, the total aksharas figuring there in is 17. If this is taken in to account, the first avarta being composed of 13 aksharas, the laya in Pallavi between the two avartas may be said to be of a gopuccha yati. Anu Pallavi exhibit a srotogata yati pattern with the two avartas being composed of 21 and 17 aksharas respectively. The charana of the composition with the avartas having aksharas 16, 15, 15, 16 respectively, figures a Mrdanga yati pattern between the avartas. The madhyama kala part of the Charana has a uniform 16 akshara arrangement in an avarta, which in turn is a Sama Yati pattern.

Kṛti III

Srī kāntimatīm

Ragam-dēsisimhāravam

‘Srī kāntimatīm’ in the raga Dēsisimharavam which is also referred to as ‘Hēmavati’ and ‘Haimavati’ is a Samashti charana—a two segmented composition. the composition has a 6+2 charana format with a 2 avarta Pallavi. The first and second segments of the compositions bare the the Prāsam agreement .

Pallavi: Srī kāntimatim

Anu Pallavi: Hrīm kāra

But it is not followed up to the madhyama kala Sāhitya of the second segment ,which is often met with in the two segmented compositions. But the Antya Prāsam is followed in all the Avarta-s/pādam-s through out the Charana.

A striking feature of the composition is the profusion of long syllables in the Sāhitya .In an analysis of the charana part, it may be seen that this feature is more dense in the purvanga of the first , third and fifth avarta-s and uttaranga of the second , fourth and sixth avarta-s.

The commencement of the Sāhitya phrases are marked in bold in the following illustration, which features a variety of Graham-s.

The phrases and their graham’ may be sited as follows

Phrase	Graham
Hrīmkāra	samam
bījākāra	Atita(kriya to kriya)
vadanām	Samam(anga to anga)
hiranya	Samam
manimaya	Samam(2 nd finger)

śo bhā,sadanām	Samam(Drutam)
Pākaśāsanādi	Samam
dēva	Anāgatam(drutam)
vinutām	Samam(drutam)
hima	Samam(drutam)
saila	Atītam(anga to anga)
sutām	Atītam(kriya to kriya)
Suka	samam
saunakādi	Anāgatam ,Atītam(kriya to kriya)
sadārādhitām	Samam(2 nd finger)
suddha	Samam(drutam)
Tāmraparṇi	Atītam(kriya to kriya)
taṭa	Anāgatam(last drutam)
sthitām	Anāgatam(kriya to kriya)
śankhādi	Samam
ashtōttara	Anāgatam(kriya to kriya)
sahasra	Atītam(kriya to kriya)
kalaśa	Atītam(anga to anga)
abhishēkām	Anāgatam(anga to anga)
mōdām	Atītam(anga to anga)
Surahitām	Atītam(kriya to kriya)

I₄				
x	1	2	3	
Hrī -m	Kā -	Ra bī	- jā	

	O			O	
	x	√		x	√
	- Kā		- ra	Va da	Nā -m

I₄				
x	1	2	3	
Hi ra	- ṇya	Ma ṇi	Ma ya	

	O			O	
	x	√		x	√
	śō -	Bhā -		Sa da	Nā -m

I₄				
x	1	2	3	
Pā -	Ka śā	- sa	Nā -	

	O			O	
	x	√		x	√
	Di dē		- va	Vi nu	Tā -m

I₄				
x	1	2	3	
Pa ra	śu rā	- ma	Na ta	

	O			O	
	x	√		x	√
	Hi ma	śai -		La su	Tā -m

I₄				
x	1	2	3	
śu ka śau -	Na kā - di	Sa dā - rā	-dhi tā -m	

O		O	
x	√	x	√
śu -ddha tā	- mra pa -	Rṇi - ta ṭa	-sthi tā -m

I₄				
x	1	2	3	
śa - nkhā -	Dya - shtō -	Tta ra sa ha	-sra ka la	

O		O	
x	√	x	√
śā - bhi shē	-Kā -m mō	-Dā -m su	Ra hi tā -m

The Madhyama kala of the composition also features the different types of 'idam' (position of commencement) within a tāla kshara as follows

śuka	samam
śaunakādi	1/2
sadārādhītām	samam
suddha	samam
Tāmraparṇi	3/4
taṭa	1/2
sthitām	1/4
śankhādi	Samam
ashtōttara	Samam
sahasra	1/2
kalaśa	1/2

abhishēkām	samam
mōdām	¾
Surahitām	¾

Matu layam and yati patterns

Pallavi

Srī - kā - nti ma tī -m śa - nka ra yu va tī-m 16
 Srī - gu ru gu ha ja na nī -m va - ntē - ham - 16

Charanam

Hrī-m kā - ra bī - jā - kā - ra va da nā -m 16
 Hi ra - nya ma ni ma ya sō - bhā - sa da nā -m 16
 Pā - ka śā - sa nā - di dē - va vi nu tā -m 16
 Pa ra śu rā ma na ta hi ma śai - la su tā -m 16

Madhyama kalam

śu ka śau - na kā - di sa dā - rā -dhi tā -m
 śu - ddha tā - mra pa -rṇī - ta ṭa - sthi tā -m 32
 śa - nkhā - dya -shtō - tta ra sa ha - sra ka la
 śā - bhi shē - kā -m mō - dā -m su ra hi tā -m 32

This composition features a rare example wherein all the segments bare a uniform yati pattern. The Pallavi and charana with all the Avarta-s/Pādam-s having 16 syllables- pattern ,are in the Sama yati

.The Madhyama kala also with Both the avarta-s having a 32(exactly the double of sama kala)syllable pattern, features a Sama Yati .

DHRUVA TĀLA M

The first among the Sūlādi sapta Tāla -s, the Dhruva Tāla is represented only in one Kṛti by Srī. Muthuswāmi Dīkshitar. Being one of the longest in the group it has an akshara kala duration of 14, with the constituting angas Laghu, drutam, Laghu, Laghu (4+2+4+4).

The composition figuring in this Tāla is 'Surya Murte' in the Saurashtra Raga. This is the First among the 'Nava Graha' Kṛtis which is an outstanding contribution of SriMuthuSwami Dīkshitar.

The Kṛti is set in the following pattern.

Pallav i	Madhyam a kāla	Anu Pallav i	. Madhyam a kāla	Charana m	. Madhyam a kāla
2		2	1	8	2

The Kṛti also has a chitta swara of 4 avarta-s

Kṛti

Charanam

I ₄					O	
X	1	2	3		X	√
sā	-	ra	sa		mi	-

I₄					I₄			
X	1	2	3		X	1	2	3
tra	mi	-	tra		bhā	-	nō	-

I₄					O	
X	1	2	3		X	√
Sa	ha	-	sra		ki	ra

I₄					I₄			
X	1	2	3		X	1	2	3
na	ka	-	rna		sū	-	nō	-

I₄					O	
X	1	2	3		X	√
krū	-	ra	pā		-	pa

I₄					I₄			
X	1	2	3		X	1	2	3
ha	ra	-	kṛu		śā	-	nō	-
I₄					O			
X	1	2	3		X	√		
gu	ru	gu	ha		mō	-		

I₄					I₄			
X	1	2	3		X	1	2	3
di	ta	-	sva		bhā	-	nō	-

I₄					O	
X	1	2	3		X	√
sū	-	ri	ja		nē	-

I₄					I₄			
X	1	2	3		X	1	2	3
Di	ta	su	di		na	ma	nē	-

I₄					O	
X	1	2	3		X	√
sō	-	mā	-		di	-

I₄					I₄			
X	1	2	3		X	1	2	3
gra	ha	śi	khā		-	ma	nē	-

I₄					O	
X	1	2	3		X	√
dhī	-	rā	-		rchi	ta

I₄					I₄			
X	1	2	3		X	1	2	3
ka	-	rma	sā		-	kshi	nē	-

I₄					O	
X	1	2	3		X	√
di	-	vya	ta		ra	sa

I₄					I₄			
X	1	2	3		X	1	2	3
-	ptā	-	śva		ra	thi	nē	-

Madhyama kalam

I₄					O	
X	1	2	3		X	√
Sau -	Rā-	Shtrā-	Rna man		- Trā	- tma

I₄					I₄			
X	1	2	3		X	1	2	3
Nē -	Sau -	Var -	Na-		Sva rū	- Pā	- tma	Nē -

I₄					O	
X	1	2	3		X	√
Bhā -	Ra tī	- sa	Ha ri		Ha rā	- tma

I₄					I₄			
X	1	2	3		X	1	2	3
Nē -	Bhu -	Kti mu	- kti		Vi ta	Ra nā	- tma	Nē -

The commencement of the Sāhitya phrases in the Charana marked in bold letters in the above illustration features the different varieties of graham, and this also exhibits some common patterns between the different avartas. All the Avarta-s feature a sama graham in the commencement. most of the avarta-s also figure an Anagata graham in the second laghu of the avarta-s. Where there is no Anagata graha, an atita graha is invariably present in the 2nd Avarta. The different Sāhitya phrases and their grahams are as follows

Phrase	Graham
Avarta-1	
Sārasa	Sama(1 st laghu)
mitra	Sama(drutam)
mitra	Anāgatam(2 nd laghu)
bhānō	Sama(3 rd laghu)
Avarta-2	
sahasra	Sama(1 st laghu)
kirana	Sama(drutam)
karna sūnō	Anāgatam(2 nd laghu)
Avarta-3	
krūra	Sama(1 st laghu)
Pāpa hara	Atītam((drutam)
krusāno	Atītam(3 rd laghu)
Avarta-4	
guruguha	Sama(1 st laghu)
mōdita	Sama(drutam)
svabhānō	Atītam(3 rd laghu)
Avarta-5	
sūrijanēdita	Sama(1 st laghu)
Sudina manē	Anāgatam(2 nd laghu)
Avarta-6	
Sōmādi graha	Sama(1 st laghu)
sikhāmanē	Anāgatam(2 nd laghu)
Avarta-7	
dhīrārchita	Sama(1 st laghu)
karma	Sama(2 nd laghu)
sākshinē	Atītam(3 rd laghu)
Avarta-8	
divyatara	Sama(1 st laghu)
saptāśvarathinē	Atītam(2 nd laghu)
Avarta-9	
saurashtrārna	Sama(1 st laghu)
mantrātmanē	Atītam(drutam)

sauvarna	Anāgatam(2 nd laghu)
svarūpātmanē	Sama(3 rd laghu)
Avarta-10	
bhāratīsa	Sama(1 st laghu)
hariharātmanē	Atītam((-drutam)
Bhukti mukthi	Anāgatam(2 nd laghu)
vitaraṇātmanē	Sama(3 rd laghu)

This Kṛti which is one of the longest Kṛties of Srī. Muthuswāmi Dīkshitar, inspite of its length, mostly exhibit a uniform Matu laya and accordingly a similar yati pattern in its different Sections. The Pallavi alone feature a different matu laya of 13 and 12 syllables, in the two avartas of the Pallavi respectively.

Pallavi

Sū - rya mū - rtē - na mō - stu tē - 13
 Su - nda ra chā - yā - dhi pa tē - 12

Anu Pallavi

Kā - rya kā - ra ṇā - tma ka ja ga - tpra 14
 Kā - śa sim - ha rā - śyā - dhi pa tē - 14

Madhyama kalam

Ā-rya vi nu ta tē - ja - sphū - rtē - 14
 Ā-rō-gyā-di pha la da kī - rtē - 14

Charanam

Sā- ra sa mi-tra mi - tra bhā- nō - 14
 Sa ha -sra ki ra na ka - rna sū - nō - 14
 Krū - ra pā - pa ha ra -kṛ śā - nō - 14
 Gu ru gu ha mō - di ta - sva bhā - nō - 14
 Sū- ri ja nē- di ta su di na ma nē - 14
 Sō - mā - di- gra ha śi khā -ma nē- 14
 Dhī - rā - rchi ta ka- rma sā - kshi nē - 14
 Di - vya ta ra sa- ptā - śva ra thi nē- 14

Madhyama kalam

Sau -rā -shtrā-rna man- trā - tma nē-
 Sau - va - rna- sva rū - pā - tma nē- 28
 Bhā -ra tī- śa ha ri ha rā - tma nē-
 Bhu - kti mu - kti vi ta ra nā - tma nē - 28

The Pallavi of the composition with 13 and 12 syllables in the 2 avartas, feature a srotogata yati pattern. All the remaining sections are in the Sama yati pattern with uniform number of syllables in the different avartas constituting the sections.

MATYA TĀLA M

This is the second among the Sūlādi tāla s, with an anga distribution of Laghu, Drutam, Laghu. The total akshara kala duration of the Tāla is 10, the Laghu being of the Chaturasra variety.

Dikshitar has created 2 compositions in this considerably long Tāla frame. These are

1. Chandram Bhaja Manasa in Asaveri
And
2. Balambike in Manoranjani

These 2 Kṛti-s are set in 2 different patterns as shown below. 'Chandram bhaja' is a regular composition with Pallavi Anu Pallavi and Charanam, where as 'Balambike' is a 'Samashti Charana' composition.

1. Chandram bhaja

Pallavi	Madhyama kāla	Anu Pallavi	. Madhyama kāla	Charanam	. Madhyama kāla
2		2	2	8	4

This Kṛti has a chittaswara of 4 avarta-s.

2. Balambike

Pallavi	Madhyama kāla	Anu Pallavi/ Charanam	. Madhyama kāla
2		4	1

This Kṛti is further decorated with a chittaswara of 4 avarta-s.

Kṛti-I

Here the Kṛti Chandram Bhaja Manasa is selected for analysis. This is the second Kṛti among the Navagraha Kṛties of Dīkshitar. The Kṛti has an eight avarta long Charana with four avartas of Madhyama kalam. This 12 avartas Charana is one among the longest in the Kṛties of Dīkshitar. A peculiarity of the Kṛti is the wide distribution of the Sāhitya Syllables in the Avarta-s. In some avarta-s a single phrase covers the span of the full avarta, as in the 5th Avarta (Vēnkatēsa nayanam) and 6th Avarta (virānmanōjananam)

Prāsam

The Pallavi and Anu Pallavi of the composition bare the Prāsam agreement in the phrases

Pallavi: Cha **ndra** m Bhaja
 Anu Pallavi: I **ndrā** di lōka
 Madhyama kalam: I **ndu** m shōdasa

The Madhyama kala Sāhitya does not feature the same ending , but the conjunct consonant ‘**nda**’is followed here also

This is not followed up to the charana. But the Charana and its Madhyama kala bare a Prāsam agreement as follows.

Charana: śankara mouli

Madhyama kalam: (śa)śankam Gishpati

Here the Prāsam is made possible by splitting the word ‘śaśankam’, which is an application of ‘Antarukti’ and this results in an Atita graha occurrence.

Chandram bhaja-

Ragam-Asāvēri

Charanam

I ₄					O		
x	1	2	3		x	√	
śan	-	ka	ra		mau	-	

I₄			
x	1	2	3
li	vi	bhū	-

I₄					O	
x	1	2	3		x	√
sha	nam	-	śī		-	ta

I₄			
x	1	2	3
ki	ra	nam	-

I₄					O	
x	1	2	3		x	√
cha	tur	-	bhu		jam	-

I₄			
x	1	2	3
ma	da	na	-

I₄					O	
x	1	2	3		x	√
ccha	-	tram	-		ksha	pā

I₄			
x	1	2	3
-	ka	ram	-

I₄					O		
x	1	2	3		x	√	
vē	-	nka	ṭē		-	śa	

I₄							
x	1	2	3				
na	ya	nam	-				

I₄					O		
x	1	2	3		x	√	
vi	rā	-	nma		nō	-	

I₄							
x	1	2	3				
ja	na	nam	-				

I₄					O		
x	1	2	3		x	√	
Vi	dhum	-	ku		mu	da	

I₄							
x	1	2	3				
mi	-	tram	-				

I₄					O		
x	1	2	3		x	√	
vi	dhi	gu	ru		gu	ha	

I₄			
x	1	2	3
va	-	ktram	śa

Madhyama kalam

I₄				O		
x	1	2	3	x	√	
śā -	ngam -	Gī -	Sh pa ti	śā -	Pā -	

I₄			
x	1	2	3
Nu -	Gra ha	Pā -	Tram -

I₄				O		
x	1	2	3	x	√	
śa ra	- śCha	- Ndri	Kā -	dha	Va la	

I₄			
x	1	2	3
Pra kā	- śa	Gā -	Tram -

I₄				O		
x	1	2	3	x	√	
Kan -	Ka na	Kē -	Yū -	Ra ha	- Ra	

I₄			
x	1	2	3
Ma ku	ṭā -	Di dha	Ram -

I₄					O	
x	1	2	3		x	√
Pan -	Ka ja	Ri pum	- rō		- hi	Nī -

I₄			
x	1	2	3
Pri ya	Ka ra	Cha tu	Ram -

Phrase	Graham
śankara mouli	Samam(1 st laghu)
Vibhūshanam	Anāgatam(2 nd laghu)
śita kiranam	Anāgatam(1 st laghu)
chaturbhujam	Samam(1 st laghu)
Madana cchatram	Samam(2 nd laghu)
kshapākaram	Samam(Drutam)
vēnkaṭēsanayanam	Samam(1 st laghu)
Virānmanōjananam	Samam(1 st laghu)
Vidhum	Samam(1 st laghu)
Kumuda mitram	Atita(drutam)
Vidhi	Samam(1 st laghu)
Guru guha	Anāgatam(1 st laghu)
Vaktram	Samam(2 nd laghu)
śaśangam	Atita(1 st laghu)
Gīshpati	Anāgatam(1 st laghu)
śapanugraha pātram	Samam(Drutam)
śaraśchandrikā	Samam(1 st laghu)

Dhavala	Samam(Drutam)
Prakāśa gātram	Samam(2 nd laghu)
kankaṇa	Samam(1 st laghu)
kēyūra	Anāgatam(1 st laghu)
Hāra	Anāgatam(Drutam)
Makuṭādi dharam	Samam(2 nd laghu)
Pankaja ripum	Samam(1 st laghu)
Rōhini	Atita(drutm)
Priyakara	Samam(2 nd laghu)
Chaturam	Anāgatam(2 nd laghu)

Although all the Avartas of the Charana figure a Sama graha the commencement of phrases occur only on avartas other than the 2nd and 4th.

Yati in matu laya

Pallavi

Cha - ndram - bha ja mā - na sa 10
Sā - dhu hr da ya sa dr śam - 10

Anu Pallavi

I - ndrā - di lō - ka pā - 10
lē - di ta tā - rē - sam - 10

Madhyama kalam

I - ndum - shō - da śa ka lā - dha ram -
Ni sā - ka ram - 20

I - ndi rā - sa hō - da ram - su dhā -
ka ra ma ni śam - 20

Charanam

śa - nka ra mou - li vi bhū -	10
Sha nam - śi - ta ki ra nam -	10
Cha tu - rbhu jam - ma da na -	10
Ccha - tram - ksha pā - ka ram -	10
Vē - nka tē - śa na ya nam -	10
Vi rā - nma nō - ja na nam -	10
Vi dhum - ku mu da mi - tram -	10
Vi dhi gu ru gu ha va - ktram - śa	11

Madhyama kalam

śā - ngam - gī - shpa ti sā - pā -	
nu - gra ha pā tram -	20
śa ra - ścha - ndri kā - dha va la - pra	
kā - sa gā - tram -	20
Ka - nka ṇa kē - yū - ra hā - ra	
ma ku tā - di dha ram -	20
pa - nka ja ri pum - rō - hi nī -	
pri ya ka ra cha tu ram -	20

In this Kṛti all most all the avarta-s feature a uniform matulaya pattern and hence the sections are in the Sama yati pattern .In the last avarta of the Charana alone the number of syllables are rased to 11 from 10, due to the occurrence of the Antarukti.

Kṛti-II

Bālaāmbikē

Ragam -Manoranjini

This is a samashti charana composition with a 4+ 1 charana format, with a Pallavi of 2 avartas .Out of the four avartas in the Charana, the third and forth avartas seems to be in an apparent Madhyama kala pattern.The Kṛti also has 4 avartas of Chittaswaras.

In this Kṛti also, the Sāhitya syllables are widely distributed and a phrase covering one full tāla avarta is met with. (Sankaranarayana)

Prāsam

The Prāsam agreement between the two segments of the composition is as follows

Pallavi: Bālāmbikē

Charanam: Sālōkādi

Madhyama kālam: Nīlakaṇṭha

In the madhyama kala of the charana, even though a long syllable occurs in this position, it may not be identified as a Prāsam agreement.

Pallavi

I₄					O		
x	1	2	3		x	√	
Bā	-	lām	-		bi	kē	

I₄							
X	1	2	3				
-		pā		-		hi	

I₄					O		
x	1	2	3		x	√	
bha	-	dram	-		dē	-	

I₄							
x	1	2	3				
hi		dē		-		hi	

Charanam

I₄					O		
x	1	2	3		x	√	
sā	-	lo	-		kā	-	

I₄							
x	1	2	3				
di	mu	-				kti	

I₄					O		
x	1	2	3		x	√	
sa	-m	rā	-		jya	dā	

I₄				
x	1	2	3	
-	yi	ni		

I₄					O		
x	1	2	3		x	√	
śa	-	nka	ra		nā	-	

I₄				
x	1	2	3	
rā	-	ya	na	

I₄					O		
x	1	2	3		x	√	
ma	nō	-	ra		-	nja	

I₄				
x	1	2	3	
ni	dha	ni	ni	

Madhyama kalam

I₄					O		
x	1	2	3		x	√	
Nī-	La ka	- nta	Gu ru		Gu ha	Ni -	

I₄			
x	1	2	3
Tya su	- ddha	Vi -	Dyē -

A feature of the charana is the occurrence of long syllables in the beginning of the Avartas. It is either a long syllable or a syllable that can be considered long according to Chanda sastra, Except the fourth avarta .

Sā - lō - ka

Sā--mrā - jya

śa -nka ra

Ma nō -ra - nja ni

Nī - la ka -nta

Graham

All avartas of the Charana commence on a sama graha. The different phrases of the Charana and their graha are marked in bold letters, in the above illustration and are as follows

Phrase	Graham
Bālāmbikē	Sama(1 st laghu)
pāhi	Anāgatam(2 nd laghu)
Bhadram	sama(1 st laghu)
dēhi	Sama(drutam)

dēhi	Anāgatam(2 nd laghu)
Sālōkādi	Sama(1 st laghu)
Mukti	Anagata (2 nd laghu)
sāmrājya	Sama(1 st laghu)
dāyini	Anāgatam(drutam)
Sankaranārāyana	Sama(1 st laghu)
Manōranjini	Sama(1 st laghu)
dhanini	Anāgatam(2 nd laghu)
Nilakanta	Sama(1 st laghu)
Guruguha	Atita(1 st laghu-O)
Nitya	Atita(-2 nd laghu)
suddha	Anāgatam(2 nd laghu)
Vidyē	Atita(2 nd laghu ,kriya-kriya)

Only Sama and anagata graha occurs in the Charana part and there is some sequencial order in the occurrence of these ,which may understood from the above illustration. Atita graha occurs only in the Madhyama kāla part.

Yati in matulaya

Pallavi

Bā - lā -m bi kē - pā - hi 10
 Bha - dram - dē - hi dē - hi 10

Anu Pallavi

Sā - lō - kā - di mu - kti 10
 Sā -m rā - jya dā - yi ni 9
 Sa - nka ra nā - rā - ya na 10
 Ma nō - ra - nja ni dha ni ni 10

Madhyama kalam

Nī - la ka - nta gu ru gu ha ni - tya
su - ddha vi - dyē - 20

The two avarta-s of the Pallavi with identical syllable structure form a sama yati pattern. The avarta-s of the Charana, except the second, has a similar structure of 10 syllables each. The second Avarta has only nine syllables and this gives the charana a mridanga Yati pattern.

RUPAKA TĀLA M

In Dikshitar Kṛti-s, next to Adi Tāla, the rupaka tāla is represented in the greatest number of Compositions. 140 of the total 485 compositions are set in Chaturasra jati rupaka Tāla and 1 composition in Tisra Rupaka. The rupaka Tāla is constituted of the anga-s 1 Drutam and 1 Laghu. The Akshara kala duration in Chaturasra Rupaka is 6 and that of Tisra Rupaka is 5.

The rupaka tāla features the greatest number of Kṛti patterns in Dikshitar compositions. The charana structures in them Range from

4+2 -- 4 avarta-s Charana + 2 avarta-s Madhyama kalam (Eg: Vīra Hanumatē in Kāpi, Hariyuvatīm in Hēmavati),

32+8 - 32 avartas Charana +8 avarta-s Madhyama kalam (Eg: Sadāsrayē in chāmaram) and

36+4 -- 36 avarta-s Charana +4 avarta-s Madhyama kalam (Eg: Dandāyudha pānim in Ānanda bhairavi)

The different patterns of the Kṛtis in rupaka tāla composed by Srī. Muthuswāmi Dīkshitar is as follows

(Size of each anga is represented in number of avarta-s)

Patterns in Regular compositions

Pallavi	Madhyama kāla	Anu Pallavi	. Madhyama kāla	Charanam	. Madhyama kāla
6		4	4	16	4
4		4		4	2
4		4	2	8	4
4		4	2	8	2
6		12		24	4
8		16		16	4
4		8		6	2
4		8		8	4
6		10	2	32	8
4		4		16	4
6		6		12	4
4		4		8	4
5		6	3	8	4
4		4		4	4
4		4		6	2
4		6	2	8	4
6		6	4	12	4
8		8		16	4
6	2	8	4	20	4
6		6	4	28	

4	2	8		16	4
6		8	2	12	6
8		8	2	16	4
3	2	8		12	4
5	2	8	4	16	4
5	3	4	2	16	4
4	2	8		8	2

Pallavi	Madhyama kāla	Anu Pallavi	. Madhyama kāla	Charanam	. Madhyama kāla
3	1	6	2	20	4
6		4	2	6	4
4 1/4	3/4	4	2	12	4
6		6		12	6
4		4		12	4
8	2	8	4	16	4
8		16		24	4
4		8		10	4
8		8	4	16	4
4		6		16	4
8		12		24	8
8		8	4	36	4
6		8	4	16	4
8		8	4	12	4
4	2	8	2	8	4
10		8	4	16	8
10		8	4	12	4
5		4	2	16	4
4		4	2	8	4
4	2	4	2	8	4
4		12	4	24	4
4		4	2	4	2
12		7		24	4

2	1	4		4	4
8		8		16	4
5		8		16	4
4		4		8	
8		10	2	16	4
9	4	12	8	24	4
2	1	4		8	4
8		8		4	4

Patterns in Samashti charana Compositions

Pallavi	Madhyama kāla	Anu Pallavi/ Charanam	. Madhyama kāla
8		4	2
4	2	8	4
4		4	2
8		4	4
8		16	4
8		6	4
8		8	4
8	2	16	4
6		6	4
8		14	2
4		8	4
6	2	6	4
4		4	4
6		6	3
6		4	2
4		6	4
4	1	4	2

TISRA RUPAKAM

Pallavi	Madhyama kāla	Anu Pallavi	. Madhyama kāla	Charanam	. Madhyama kāla
4		8		8	4

Only Kṛti in this Tāla is Sree Swaminathaya in Khamas

Kṛti --I

Siddhi vinayakam

Ragam - chamaram

Siddhi vinayakam is a three segmented composition in the following structure

Pallavi	Madhyama kāla	Anu Pallavi	. Madhyama kāla	Charanam	. Madhyama kāla
4	2	8		16	4

The size of the three main segments Pallavi, anu Pallavi and Charana are in a geometric progression (4-8-16), in this Composition. The Madhyama kalam in the Pallavi and Charana also bare a similar ratio.

Even though the Kṛti is presented here in the actual pattern of the Rupaka tāla m, (a drutam and a chaturasra laghu) in practice this composition is presented in the popular method of execution ie, two beats and a wave

Prāsam

The Prāsam agreement between the different sections of the composition is maintained as follows

Pallavi: **Siddhi** Vināyakam
Anu Pallavi: **Siddha** yaksha

This Prāsam is followed in the other avarta-s of the Pallavi and Anu Pallavi aswell

Pallavi: **Siddhi** vināyakam anisam chintayāmyaham pra-
 Siddha gaṇa nāyakam viśishtārtha dāyakam varam
Anu Pallavi: **Siddha** yaksha kinnarādi sēvitam akhila jagat pra-
 Siddha mūla pankaja madhyastam mōdaka hastam

In both the segments, in the second and fourth Pādams, this is made possible by splitting the phrase prasiddha (antarukti) which leads to an Atita graha formation in the following avartas. This atita portion of the phrase is also appended to the third Pāda while in repetition, by performers.

In the Charana the opening phrase has a similarity with the Opening phrase of the Madhyama kala part

Charanam: Bhā dra Pada māsa
Madhyama kalam: A **dri** rāja

But this cannot be treated as a Prāsam agreement, since the preceeding syllables are differently designed; one dirgha and one hrasva. But the conjunct consonant 'dra' and similar consonants are found to be repeated often in the Charana part. This creates the effect of an AnuPrāsam through out the Charana part.

Charanam

O		I ₄			
x		x		√	
Bhā	_	dra	pa	da	mā
_	Sa	cha	tu	_	rthyam
_	brā	_ h	ma	Nā _	di
pū	_	ji	tam	_	
pā	_	śā	_	nku	śa
dha	ram	_	cha	_	tra
chā	_	ma	ra	pa	ri
vī	_	ji	tam	_	
rau	_	dra	bhā	_	va
ra	hi	tam	_	dā	_
sa	ja	na	hr	da	ya
vi	rā	_	ji	tam	_
rau	_	Hi	nē	_	
yā	_	nu	Jā	_	rchi
tam	_	ī	_	ha	nā
_	va	_	rji	tam	_

Madhyama kalam

O		I ₄			
x		x		√	
A _	Dri rā	_ ja	Su tā	_ tma	Jam _
A na	_ nta	Gu ru	Gu hā	_ gra	Jam _
Bha _	Dra _	Pra da	Pa dā	_ mbu	Jam _
Bhā _	Sa mā	_ na	Cha tu	_ rbhu	Jam _

The different types of graha occurrence among the Sāhitya phrases of the Charana are illustrated above .It may be summed up as follows.

Phrases	Graham
BhādraPāda	Samam(drutam)
Māsa	Atītam(-drutam)
Chaturthyām	Samam(laghu)
Brāhmanādi	Atītam(-laghu)
pūjitam	Samam(drutam)
Pāsānkusa dharam	Samam(drutam)
Cchatra	Anāgatam(laghu)
chāmara	Samam(drutam)
Parivijitam	Atītam(-drutam)
Raudra bhāva	Samam(drutam)
Rahitam	Samam(drutam)
Dāsajana	Atītam(-drutam)
Hṛdaya	Anāgatam(laghu)
virājitam	Samam(drutam)
Rauhinēyānuja	Samam(drutam)
Architam	Anāgatam(laghu)
īhana	Samam(laghu)
varjitam	Atītam(-laghu)
Adri	Samam(drutam)
Rāja	Atītam(-laghu)
Sutātmajam	Anāgatam(laghu)
Ananta	Samam(drutam)
Guruguha	Samam(laghu)
agrajam	Atītam(laghu)(Kriya-kriya)
Bhadra prada	Samam(drutam)
Pādambujam	Anāgatam(laghu)
BhāSamāna	Samam(drutam)
Chatur bhujam	Anāgatam(laghu)

The charana part is found evenly distributed with all the three types of graha in a balanced equation, which in turn has provided the composition a perfect rhythmic garb. This could have been one reason behind the wide popularity gained by the composition, among performers.

Matu laya and Yati

Pallavi

si-ddhi vi nā-	6
ya kam -a ni	5
śam - chi - nta	5
yā - mya ham - pra	6

Madhyama kalam

Si - ddha ga na nā - ya kam - vi śi	12
- Shtā - rtha dā - ya kam - va ram-	12

Anu Pallavi

Si - ddha ya - ksha	6
ki - nna rā - di	6
sē- vi tam - a	6
khi la ja ga - tpra	6
si - ddha mū - la	6
pa - nka ja ma -	6
dhya - stam - mō -	6
da ka ha - stam -	6

Charanam

Bhā - dra pā- da mā	7
- Sa cha tu - rthyā -m	7
- Br-āh ma nā - di	7
Pū - ji tam -	5
Pā - śā - nku śa	6
dha ram- ccha - tra	6
chā - ma ra pa ri	6
vii - ji tam -	5
rau - dra bhā - va	6
ra hi tam - dā -	6
sa ja na hṛ da ya	6
vi rā - ji tam -	6
rau - hi nē -	5
yā - nu jā - rchi	6
tam - ī - ha na	6
- Va - rji tam -	6

Madhyama kalam

A - dri rā - ja su tā - tma jam -	12
A na - nta gu ru gu hā - gra jam -	12
Bha - dra - pra da pa dā -m bu jam -	12
Bhā - sa mā - na cha tu - rbhu jam -	12

The Pallavi with a 6,5,5,6 syllable pattern features a mrdanga Yati, followed by a sama yati in its madhyama kalam with 12 syllables in both the avarta-s. The Anu Pallavi also reflect a Sama yati with all the avartas being in a 6 syllable pattern.

Kṛti-II

Jambūpatē

Ragam:Yamuna kalyani

The Kṛti Jambupate in the Raga Yamunā Kalyāni has a long Charana structure of 24 avarta-s followed by a 4 avarta-s in the Madhyama kala. This is a three segmented composition with the different angas being comprised of avartas in a definite proportion. ie, Pallavi of 6 avarta-s, Anu Pallavi of 12 avarta-s and Charana of 24 avarta-s. This reflects a geometrical progression which contributes a balanced structure to the composition

Prāsam

The Pallavi and Anu Pallavi bare a perfect Prāsam agreement as illustrated below

Pallavi : **Jambūpatē**

Anu Pallavi: **Ambujāsanādi**

Even though this is not followed up to the Charana ,the charana bare an agreement with its madhyama kāla as in many other compositions.

Charana: **Parvatajā**

Madhyama kālam: **Nirvi kalpaka**

The Charana exhibit a fine example of Antya Prāsam in the ending phrases of the Pāda-s as shown below.

.....Vibhō

.....Prabhō

.....sambhō
svayambhō

sindhō
bandhō
bindō
gangēndō
kalpaka tarō
guruguha gurō

Charana

O		I₄			
x		x		√	
pa		rva	ta	jā	–
prā	–	rthi	ta	–	-a
– plin	–	ga	vi	bhō	–
pan	–	cha	bhū	–	
ta	–	pra	pan	–	
cha	–	pra	bhō	–	

sa	–	rva	jī	–	va
da	yā	–	ka	ra	
śam	–	bhō	–		
sā	–	ma	jā	–	da
vī	–	ni	la	ya	–
sva	yam	–	bhō	–	
sa	–	rva	ka	ru	
nā	–	su	dhā	–	
sin	–	dhō	–		
śa	ra	nā	–	ga	ta
va	–	tša	lā	–	rtha
ban	–	dhō	–		a
ni	–	rva	cha	nī	–
ya	nā	–	da		

bi	_	ndhō	_		
ni	_	tya	mou	_	li
vi	dhr	ta	gan	_	
gē	_	ndō	_		

Madhyama kalam

O		I₄				
x		x			√	
Ni _	Rvi ka	_ lpa	Ka sa	Mā _	dhi	
Ni _	Shta śi	Va ka	_ Lpa	Ka Ta	Rō _	
Ni _	Rvi śē	_ sha	Chai _	Ta _	nya	
Ni ra	_ nja	Na gu	Ru gu	Ha gu	Rō _	

The 'graha' of the Sāhitya phrases are marked bold in the illustration. These graha varieties may be arranged in the following order.

Phrases	Graham
Parvatajā	Samam
Prārthita	Samam
Aplinga vibhō	Atītam(drutam)
Pancha bhūta	Samam(drutam)
Prapancha prabhō	Samam(langhu)
sarva	Samam(drutam)
Jīva	Anāgatam(langhu)
Dayākara	Samam(drutam)
Sambhō	Samam(drutam)
Sāmajādavī	Samam(drutam)
Nilaya	Samam(langhu)
Svayambhō	Samam(drutam)
Sarva	Samam(drutam)
Karunā	Samam(langhu)
sindhō	Samam(drutam)
Saranāgata	Samam(drutam)

Vatsalārtha bandhō	Samam(drutam)
A nirvachaniya	Atita (Drutam)
Nāda	Atita(Laghu)
Bindō	Samam(drutam)
Nitya	Samam(drutam)
mauli	Anāgatam(langhu)
Vidhruta	Samam(drutam)
gangēndo	Anāgatam (langhu)
Nirvikalpaka	Samam(drutam)
Samādhi	Atita(laghu)(Kriya-kriya)
Nishta	Samam(drutam)
śiva	Atita(Laghu)
Kalpaka tarō	Samam(langhu)
Nirviśēsha	Samam(drutam)
Chaitanya	Anāgatam(langhu)
Niranjana	Samam(drutam)
Guru guha gurō	Anāgatam(langhu)

The atita garaha occurring in the phrase Ap linga is the result of the Prāsam application.

The last phrase Guru guha guro ,can also be illustrated as

gu	Ru	gu	Ha	gu	Ro-
-----------	----	-----------	----	-----------	-----

, three atita graham-s, considering Kriya to kriya distribution of the Sāhitya syllables.

Yati in Matu laya

Pallavi

Jam -bū - pa	5
Tē - mā -m	4

Pā - hi ni	4
Jā - na - nda-	6
Mr ta bō - dham-	6
Dē - hi	3

Anu Pallavi

Am -bu jā - sa	6
Nā - di sa ka la	6
Dē - va na ma na	6
Tum - bu ru nu ta	6
Hr da ya tā -	5
Pō - pa sa ma na	6
Am - bu dhi ga -	6
Ngā - kā - vē -	6
Rī - ya mu nā -	6
Kam - bu ka -	5
Ndya khi lā - ndē -	6
Swa rī - ra ma na	6

Charanam

Pa - rva ta ja -	6
Prā - rthi ta -p	5
Li - nga vi bhō -	6
Pa - ncha bhū -	5
Ta -pra pa -	5
Ncha -pra bhō -	5
Sa - rva jī - va	6
Da yā - ka ra	5
Sam - bhō -	4
Sā - ma jā - ta	6
Vi ni la ya-	5
Sva yam - bhō -	5
Sa - rva ka ru	5

Nā - su dhā -	5
Si - ndhō -	4
Sa ra nā - ga ta	6
Va - tsa lā - rtha	6
Ba - ndhō - a	5
Ni - rva cha nī -	6
Ya nā - da	4
Bi - ndō -	4
Ni - tya mou - li	6
Vi dr ta ga -	5
Ngē - ndō -	4

Madhyama kalam

Ni - rvi ka - lpa ka sa mā - dhi	11
Ni - shta si va ka - lpa ka ta rō -	12
Ni - rvi sē - sha chai ta - nya	11
Ni ra - nja na gu ru gu ha gu rō -	12

All the angas of the composition employ uneven syllable pattern and thus feature an irregular matu laya. Hence all angas may be said to be in a Vishama yati or Pipilika yati pattern

Kṛti-III

Arunachala natham **Ragam - Sāranga**

Arunachalanatham is a Kṛti belonging to the group -'Pancha linga sthala Kṛtis', in prise of the 'Agni' or 'Jyothir Lingam' in Tiruvannamalai. The composition has a Three segmented structure with a 6 avarta-s Pallavi, 8+2 avarta-s Anu Pallavi and a 12+6 avarta-s Charana pattern.

Prāsam

The Prāsam agreement between the angas of the composition may be identified as given below

Pallavi: **Arunachala** Natham
Anupllavi: **smaranat** kaivalya prada

As in most cases the Prāsam in Pallavi and Anu Pallavi is not followed up to the Charana. But it has a similar agreement with its Madhtama kalam, which is again a common feature.

Charana: A **pra** kr ta
Madhyama kalam: Vi **pro** tta ma

The Antya Prāsam is followed in almost all pādams of the Kṛti except the first one

The antya Prāsam feature in the Charana:

.....Lingam
.....Sarangam
.....bhrngam
.....turangam
.....tarangam
.....Prāsamngam
.....gangam
.....patangam

Graham:

The different varieties of Graham figuring in the distribution of the Sāhitya Phrases in the Charana part is illustrated below

Charanam

O		I₄			
x		x		√	
	A	prā	-	kr	ta
tē	-	jō	-	ma	ya
Li	-		ngam	-	
	a	tya	-	tbhu	ta
ka	ra	dr	ta	sā	-
ra	-	ngam	-		
	a	pra	mē	-	ya
ma	pa	-	rnā	-	bja
bhru	-	ngam	-		
ā	-	rū	-	dhō	-
tthu	-	nga	vr	sha	tu
ra	-	ngam	-		

Madhyama kalam

O		I₄			
x		x		√	
Vi _	Prō _	Ttha ma	Vi sē	_ Shā	_ nta
Ra _	Ngam _	Vī _	Ra gu	Ru gu	ha
Tā _	ra	pra	San _	Ngam _	
Sva	Pra dī	_pa	Mou _	Li vi	Dr ta
Gan -	Gam -	Sva -	Pra kā	_ sa	Ji ta
Sō _	Mā -		Gni pa	Tan -	Gam -

The different Graham figuring in the illustration may be sequentially arranged as follows

Phrase	Graham
Aprakrta	Anāgatam(drutam)
tejomaya	samam(drutam)
Lingam	samam(drutam)
Atyatbhuta	Anāgatam(drutam)
Karadhrta	samam(drutam)
sarangam	Anāgatam(Laghu)
Aprameyam	Anāgatam(drutam)
Aparna	samam(drutam)
Abja	Anāgatam(Laghu)
Bhrngam	samam(drutam)
Arudhottunga	samam(drutam)
Vrsha	Anāgatam(drutam)
Turangam	Atitam(drutam)
Viprottama	samam(drutam)
visesha	Anāgatam(Laghu)
Antarangam	Atitam(Laghu)(Kriya to kriya)
Vira	Samam(laghu)
guruguha	Atita(Laghu)(Kriya to kriya)
Tara	samam(drutam)
Prāsamngam	Samam(laghu)
Svapradipa	samam(drutam)
mouli	Anāgatam(Laghu)
Vidhrta	Atita(Laghu)(Kriya to kriya)
Gangam	samam(drutam)
svaprakasajita	Samam(laghu)
Somagni	samam(drutam)
Patangam	Atita(Laghu)(Kriya to kriya)

All most all avarta-s of the Charana ends on the syllable 'a' the words are mostly split accordingly and in conformity to the Matu laya of the composition. This results in the above illustrated graha patterns.

JHAMPA TĀLA M

Patterns in regular Compositions

Pallavi	Madhyama kāla	Anu Pallavi	. Madhyama kāla	Charanam	. Madhyama kāla
4	1	2	1	8	4
4		4		8	2
2		2	2	8	2
4		4		8	4
2	1	4		8	2
4		4	2	8	2
4		4	1	8	2
2		2		4	2
3		4		8	2
2		2	1	8	2

Patterns in Samashti Charana Compositions

Pallavi	Madhyama kāla	Anu Pallavi/ Charanam	. Madhyama kāla
2		6	2
2		4	2

Krti -IBudhamasrayami satatamCharanam

I ₇						
x	1	2	3	4	5	6
ku	-	nku	ma	Sa	ma	-

	U		O	
	x		x	√
	dyu		tim	-

I ₇						
x	1	2	3	4	5	6
gu	ru	gu	ha	mu	da	-

	U		O	
	x		x	√
	kr		tim	-

I ₇						
x	1	2	3	4	5	6
ku	ja	vai	-	ri	nam	-

	U		O	
	x		x	√
	ma		ni	ma

I ₇						
x	1	2	3	4	5	6
ku	ta	ha	-	ra	ke	-

	U		O	
	x		x	√
	yu		-	ra

I ₇						
x	1	2	3	4	5	6
ka	-	nka	na	-	di	dha

	U		O	
	x		x	√
	ra		nam	-

I ₇						
x	1	2	3	4	5	6
ka	ma	ni	-	ya	ta	ra

	U		O	
	x		x	√
	mi		thu	na

I ₇						
x	1	2	3	4	5	6
ka	-	nya	-	dhi	pam	-

	U		O	
	x		x	√
	pu		-	sta

I ₇						
x	1	2	3	4	5	6
ka	ka	ram	-	na	pum	-

	U		O	
	x		x	√
	sa		kam	-

Madhyama kalam

I ₇						
x	1	2	3	4	5	6
Ki -	nKa ra	Ja na	Ma hi	Tam -	Kil -	Bi sha

	U		O	
	x		x	√
	- di		Ra hi	Tam -

I ₇						
x	1	2	3	4	5	6
Sa -	Nka ra	Bha -	Kta hi	Tam -	Sa da	- nan

	U		O	
	x		x	√
	- nda		Sa hi	Tam -

<u>Phrase</u>	<u>Graham</u>
Kunkuma sama	Samam(laghu)
Dyutim	Samam(Anudrutam)
Guruguhamudakrtim	Samam(laghu)
Kujavairinam	Samam(laghu)
Manimakuta	Samam(Anudrutam)
hara	Anāgatam (laghu)
keyura	Atītam(Anudrutam)
kanganadi	Samam(laghu)
Dharanam	Atītam(Anudrutam)
kamaniyatara	Samam(laghu)
midhuna	Samam(Anudrutam)
kanyadhipam	Samam(laghu)
pustaka	Samam(Anudrutam)
karam	Anāgatam (laghu)
Napumsakam	Atītam(Anudrutam)
Kinkarajana	Samam(laghu)
mahitam	Atītam(Laghu-(kriya -kriya)
Kilbishadi	Atītam(Laghu-(kriya -kriya)
Rahitam	Samam(drutam)
Sankara	Samam(laghu)
Hakta hitam	Anāgatam (laghu)
Sadananda	Atītam(Anudrutam)
Sahitam	Samam(drutam)

Pallavi

Bu dha mā - sra yā- mi sa ta 10
 Tam -su ra vi nu tam - cha-ndra tā - rā - su tam- 18

Anu Pallavi

Bu dha ja nai - rvē - di tam - 10
 Bhū- su rai - rmō- di tam - 10

Madhyama kalam

Ma dhu ra ka vi tā - pra dam -ma ha nī -Ya sam - pa dam- 20

Charanam

Ku - nku ma sa ma - dyu tim - 10
 Gu ru gu ha mu dā - kr tim - 10
 Ku ja vai - ri nam -ma ni ma 10
 Ku ta hā - ra kē - yū - ra 10
 Ka nka nā - di dha ra nam - 10
 Ka ma nī - ya ta ra mi dhu na 10
 Ka - nyā - dhi pam - pu - sta 10
 Ka ka ram - na pum - sa kam - 10

Madhyama Kalam

Ki - nka ra ja na ma hi tam- ki - lbi shā - di ra hi tam - 20
 Sa - nka ra bha - kta hi tam - sa dā - na - nda sa hi tam - 20

Kṛti -II**Sri Kamalāmbāyāh****Ragam: Bhairavi**

This Kṛti which is the 5th Āvarana Kṛti in the Kamalāmba Navāvarana Kṛtis is a three segmented composition with a charana pattern 8+2,ie, 8 Āvarta-s of Charana followed by a 2 avarta-s in Madhyama kālam.The Prāsam agreement in the Composition is found to be the following

Pallavi: **Srī Ka** malāmbāyāh

Anu Pallavi: **Srī Ka** ṅṭa vishṇu

Madhyama kālam: **Srī ka** ra bahir dasāra

Charanam: **Nāda** maya sūkshma

Madhyama kālam: (mu) **-lādi** navā dhāra

Here the Pallavi , Anu Pallavi and its Madhyama kalam follow the Prāsam agreement.Even though this is not followed up to Charana ,the Charana has a different Prāsam agreement with its Madhyama kala part as in most Kṛtis of dikshitar .

Charana

I ₇						
x	1	2	3	4	5	6
Nā -	Da ma	Ya sū	- kshma	Rū -	pa	Sa -

	U		O	
	x		x	√
	Rva si		- ddhi	- pra

I ₇						
x	1	2	3	4	5	6
Dā -	Di da	śa śa	- ktyā	-rā	- dhi	ta

	U		O	
	x		x	√
	Mū -		Rttē -	Śrō -

I ₇						
x	1	2	3	4	5	6
Trā -	Di da	Śa ka	Ra nā	-	tma	Ka

	U		O	
	x		x	√
	Ku la		Kau -	li

I ₇						
x	1	2	3	4	5	6
Kā -	Di ba	Hu vi	Dhō -	Pā -	si	ta

U		O	
x		x	√
Kī -		Rttē -	Ra

I ₇						
x	1	2	3	4	5	6
Bhē -	Da -	Ni -	Tya sú	- ddha	Bu -	Ddha mu

U		O	
x		x	√
- kta		Sa -	Cchi dā

I ₇						
x	1	2	3	4	5	6
- Na	- nda	Ma ya	Pa ra	Mā -	Dvai -	ta

U		O	
x		x	√
-Sphū		-Rttē	-h

I ₇						
x	1	2	3	4	5	6
Ā -	Di ma	- dhyā	- nta	Ra hi	Ta -	Pra mē

U		O	
x		x	√
- ya		Gu ru	Gu ha

I ₇						
x	1	2	3	4	5	6
Mō -	Di ta	Sa -	Rvā -	Rtha sā	- dha	ka

U		O	
x		x	√
Pū -		Rttē -	Mū -

Madhyama kalam

I ₇						
x	1	2	3	4	5	6
Lā - di na	Vā - dhā -	Ra - vyā -	Vṛ - tta da	śa - dhva ni	bhē - da -	jn̄a yō - gi

U		O	
x		x	√
Bṛ - nda sam		- ra - ksha	- ṇya - h a

I ₇						
x	1	2	3	4	5	6
Nā - di mā	- yā - vi	- dyā - kā	- rya kā -	Ra ṇa vi nō	- da ka	Ra ṇa pa tu

U		O	
x		x	√
Ta ra ka ṭā		- ksha vī -	Kshan- yā - h

This Charana part has a vivid distribution of Graha variety among the Sāhitya in the avartas as illustrated above in bold letters. this may be sequentially arranged as follows

Phrase	Graha
Nāda maya	Samam(laghu)
sūkshma	Atītam(laghu(kriya -kriya))
rūpa	Atītam(laghu(kriya -kriya))
Sarva	Atītam(Anudrutam)
siddhi	Atītam (drutam)
pradādi	Atītam(Laghu)
daśa	Atītam(laghu(kriya -kriya))
śaktya	Atītam(laghu(kriya -kriya))
Ārādhita	Atītam(laghu(kriya -kriya))
mūrttē	Samam (Anudrutam)
śrōtrādi	Atītam(Laghu)
Daśa, karanātmaka	Atītam(laghu(kriya -kriya))
kula	Samam (Anudrutam)
kaulikādi	Samam(drutam)
bahavidha	Anāgatam(laghu),also Atītam(kriya-kriya)
upāsita	Atītam(laghu(kriya -kriya))
kīrttē	Samam (Anudrutam)
abhēda	Atītam(Laghu)
Nitya,śuddha,buddha	Atītam(laghu(kriya -kriya))
mukta	Atītam(Anudrutam)
sachidānandamaya	Samam(drutam)
paramādvaita	Anāgatam(laghu)
sphūrttē	Anāgatam(Anudrutam)
Ādi	Samam(laghu)
Madhya	Atītam(laghu(kriya -kriya))
anta	Atītam(laghu(kriya -kriya))
rahita	Samam(laghu) (kriya -kriya)
apramēya	Samam(laghu) (kriya -kriya)
Guruguha	Samam(drutam)
mōdita	Samam(laghu)

sarvārtha	Anāgatam(laghu)
sādhaka	Anāgatam(laghu)
Pūrttē	Samam(Anudrutam)
mūlādi	Atītam(Laghu)
navādhāra	Anāgatam (laghu),Atītam(laghu(kriya - kriya))
vyāvṛtta	Atītam(laghu(kriya -kriya))
daśadhvani	Atītam(laghu(kriya -kriya))
Bhēdajna yogi	Atītam(laghu(kriya -kriya))
br̥nda	Samam(Anudrutam)
samrakshanyāh	Atītam(drutam)
anādi	Atītam(Laghu)
Māyā,vidyā,kārya,kārana	Atītam(laghu(kriya -kriya))
Vinōda karanapatutara	Anāgatam(laghu)kriya-kriya)
katāksha	Anāgatam(Anudrutam)
Vīkshanyāh	Anāgatam(drutam)

All though all types of Graha occur here in plenty, there is a profusion of Atita graham, which may be sited as a special feature .

Yati in Matu laya

Na - da ma ya su - kshma ru - pa sa -	
Rva si - ddhi - pra	19
Da - di da sa sa -ktya - ra - dhi ta Mu - rtte- Sro -	19
tra - di da sa ka ra na - tma ka Ku la kau - li	18
Ka - di ba hu vi dho -pa - si ta Ki - rtte - ra	17
Bhe -da ni -tya su-ddha bu-ddha mu- Kta sa -cchi da -	20
Na - nda ma ya pa ra ma - dvai- ta - Sphu - rtte -	17
Ra - di ma -dhya - nta ra hi ta - pra me - Ya gu rug u ha	20
Mo - di ta sa - rva - rtha sa - dha ka Pu - rtte- mu -	19

La -di na va- dha- ra -vya- vr -tta da sa- dhva ni bhe -da -
jna - na yo - gi Br - nda sa- mra - ksha - nya -h a 42

Na - di ma - ya - vi - dya - ka - rya ka - ra na vi no - da
ka ra na pa tu ta ra ka ta - ksha vi - ksha - nya -h 40

The matu laya of the different Avarta-s /padam-s of the charana are in an irregular order and hence it can be equated only to a vishama yati pattern. But the avarta-s in the madhyama kala feature a srotogata yati pattern with the two avart-s being composed of 42 and 40 syllables each.

TRIPUTA TĀLAM

Patterns in regular Compositions

Pallavi	Madhyama kāla	Anu Pallavi	. Madhyama kāla	Charanam	. Madhyama kāla
2		2	1	2	1
2		4		8	2
2		2		8	2
3 1/2	1/2	6	1	12	2
2		2	1	4	2
8		8	4	16	4
4		4	2	16	4

Patterns in Samashti Charana Compositions

Pallavi	Madhyama kāla	Anu Pallavi/ Charanam	. Madhyama kāla
2		6	2
2		2	2
4		8	2
2		2	1
12		16	4
4		4	2

KHANDA JATI TRIPUTA TĀLA M

Pallavi	Madhyama kāla	Anu Pallavi	. Madhyama kāla	Charanam	. Madhyama kāla
2		4		4	2

Kṛti I

Brhaspatē

Ragam- Atana Talam: Tisra Triputa

This is the 5th Kṛti among the Navagraha Kṛtis of Sri Mutu Swami Dikshitar. This Kṛti has a Charana pattern 8+2, an 8 avarta-s Charana and 2 avarta-s of Madhyama kalam. The Prāsam agreement between the different angas of the Composition may be sited as follows

Pallavi: Bṛ **ha-** spatē

Anu Pallavi: Ma **hā** bala

Charanam: su **rā** charya

Madhyama kalam: Ni rā mayaya

The prāsa agreement is followed in Pallavi and Anu Pallavi. The charana bares a different Prāsa agreement with its Madhyama kalam.

Charanam

I ₃			
x	1	2	
Su rā	- chā	- rya	

O		O	
x	√	x	√
Va -	Rya va	- jra	Dha ra

I ₃			
x	1	2	
śu bha	La -	Ksha ṇa	

O		O	
x	√	x	√
Ja ga	- tra	Ya gu	Rō -

I ₃			
x	1	2	
Ja rā	- di	Va -	

O		O	
x	√	x	√
Rji ta	- krō	- dha	Ka cha

I ₃			
x	1	2	
Ja na	Ka -	Sri ta	

O		O	
x	√	x	√
Ja na	Kal -	Pa ta	Rō -

I ₃			
x	1	2	
Pu rā	- ri	Gu ru	

O		O	
x	√	x	√
Gu ha	Sam -	Mō -	Di ta

I ₃			
x	1	2	
Pu -	Tra kā	- Ra	

O		O	
x	√	x	√
Ka dī	- na	Ba -	Ndhō -

I ₃			
x	1	2	
Pa rā	- di	Cha -	

O		O	
x	√	x	√
Tvā -	Ri vā	- ksva	Rū -

I ₃			
x	1	2	
Pa -	Pra kā	- śa	

O		O	
x	√	x	√
Ka da	Yā -	Si -	Ndhō -

I ₃			
x	1	2	
Ni rā -ma	Yā - ya nī	- Ti ka -	

O		O	
x	√	x	√
Rtrē - ni ra	- nku śā -	Ya vi - śva	Bha -rtrē -

I ₃			
x	1	2	
Ni ra - nja	Nā - ya bhu	Va na bhō -	

O		O	
x	√	x	√
Ktrē - ni ra	-m sā - ya	Ma kha - pra	Dhā - trē -

The varieties of graha in the arrangement of the sahitya Syllables is

Given in the following table, according to the above illustration.

phrase	Graham	Angam
Surāchārya	Samam	Laghu
varya	Samam	Drutam
vajradhara	Atitam	Drutam
śubhalakshana	Samam	Laghu
jagatraya	Samam	Drutam
gurō	Anāgatam	Drutam
jarādi	Samam	Laghu
varjita	Atitam	Drutam
krōdha	Atitam	Drutam
kachajanaka	Atitam	Laghu
śritajana	Atitam	Drutam
kalpatarō	Atitam	Drutam
purāri	Samam	Laghu
Guruguha	Atitam	Drutam
sammōdita	Atitam	Drutam
putrakāraka	Samam	Laghu
dīnabandhō	Anāgatam	Drutam
parādi	Samam	Laghu
chatvāri	Atitam	Drutam
vāksvarūpa	Atitam	Drutam
prakāśaka	Anāgatam	Laghu
Dayāsindhō	Anāgatam	Drutam

nirāmayāya	Samam	Laghu
nītikartrē	Atitam(kriya- kriya)	Laghu
Nirankuśāya	Anāgatam	Drutam
Viśwabhartrē	Anāgatam	Drutam
Niranjanāya	Samam	Laghu
Bhuvana	Atitam(kriya- kriya)	Laghu
bhōktrē	Atitam	Drutam
Niramśāya	Anāgatam	Drutam
Makha	Samam	Drutam
pradātrē	Atitam(kriya- kriya)	Drutam

Yati in Matulaya

Pallavi

Br- ha - spa te - ta - ra - pa te - 14

Br - hma ja - te - na mo - stu te - 13

Anu Pallavi

Ma ha - ba la vi bho - gi - shpa te - 13

Ma - nju dha nu - rmi - na - dhi pa te - 14

Ma he - ndra - dyu pa - si ta - kr te - 14

Ma - dha va - di vi nu ta dhi - ma te - 14

Charanam

Su ra - cha - rya va - rya va - jra dha ra 14

Su bha la - ksha na ja ga - tra ya gu ro - 14

Ja ra - di va - rji ta - kro - dha ka cha 14

Ja na ka - sri ta ja na ka - lpa ta ro - 14

Pu ra - ri gu ru gu ha sa - mo - di ta 14

Pu - tra ka - ra ka di - na ba - ndho - 14

Pa ra - di cha - tva - ri va - ksva ru - 14
 pa- Pra ka - sa ka da ya - si - ndho - 14

Madhyama kalam

Ni ra - ma ya - ya ni - ti ka - rtre -
 Ni ra - nku sa - ya vi - sva bha - rtre - 28
 Ni ra - nja na - ya bhu va na bho - ktre-
 Ni ram - sa - ya ma kha - pra da - tre - 28

The 2 avarta-s of the Pallavi with 14 and 13 syllables respectively has a srotogata yati pattern. The Anu Pallavi with has 13 syllables matu laya in the first avarta and followed by 3 avarta-s in 14 syllables feature a Gopuccha Yati pattern. The Charanam and its Madhyama kalam with identical Syllable structure in all the Avarta-s ,have a sama Yati pattern in Both Structures.

ATA TĀLA M

Patterns in regular Compositions

Pallavi	Madhyama kāla	Anu Pallavi	. Madhyama kāla	Charanam	. Madhyama kāla
3		3	1	8	2
4		4	2	8	4
2		4		8	2
4		4	2	12	2

Patterns in Samashti Charana Compositions

Pallavi	Madhyama kāla	Anu Pallavi/ Charanam	. Madhyama kāla
3		10	2

Kṛti -I

Kamalambikayai

Ragam-Kamboji, Khanda jati Atat tāla m

Charanam

This is the 4th Avarana Kṛti among the Kamalamba Navavarana Kṛtis of Srī. Muthuswāmi Dīkshitar. The Prāsam occurrence in this Composition is as follows

Pallavi : **Kamalā** mbikāyai

Anu Pallavi : **Kamalā** kāntānujāyai

Madhyama kālam : **Kamalā** nagara vihāriṇyai

Charanam : **Saka** la saubhāgya dāya

Madhyama kalam : **Saku** mkumādilēpanāyai

Herein instead of a Prāsam syllable a phrase (Kamala) itself occurs as the Prāsam and it is followed up to the Madhyama

kala of Anu Pallavi. The syllable 'yai' occurring at the end of the pāda (antya Prāsam) is a common feature through out the composition.

I₅					
x	1	2	3	4	
	sa	ka	la		

I₅					
x	1	2	3	4	
sau	-	bhā	-		

O			O	
x	√		x	√
gya			dā	-

I₅					
x	1	2	3	4	
ya	kā	-	bhō	-	

I₅					
x	1	2	3	4	
-	ja	cha	ra		

O			O	
x	√		x	√
nā	-		yai	-

	I₅				
x	1	2	3	4	
	sam	-	kshō	-	

	I₅				
x	1	2	3	4	
	bhi	-	ṇyā	-	

	O			O	
x	√		x	√	
	śa		-	kti	

	I₅				
x	1	2	3	4	
	yu	ta	cha	tu	-

	I₅				
x	1	2	3	4	
	rthā	-	va	ra	

	O			O	
x	√		x	√	
	nā	-	yai	-	

	I₅				
x	1	2	3	4	
	pra	ka	ta		

I₅					
x	1	2	3	4	
	cha	tu	-		

O			O	
x	√		x	√
rda			śa	

I₅					
x	1	2	3	4	
bhu	va		nā		

I₅					
x	1	2	3	4	
bha		ra			

O			O	
x	√		x	√
nā	-		yai	-

I₅					
x	1	2	3	4	
	pra	ba	la		

I₅					
x	1	2	3	4	
gu		ru	gu		

O		O	
x	√	x	√
ha		sam	-

I ₅	1	2	3	4
x	1	2	3	4
Pra	dā	-	yā	-(a)

I ₅	1	2	3	4
x	1	2	3	4
nta	-ḥ	ka	ra	

O		O	
x	√	x	√
nā	-	yai	-

I ₅	1	2	3	4
x	1	2	3	4
A	ka	ḷa	-	nka

I ₅	1	2	3	4
x	1	2	3	4
rū	-	pa	va	-

O		O	
x	√	x	√
rṅā	-	yai	-

I₅					
x	1	2	3	4	
A	pa	-	rṅā	-	

I₅					
x	1	2	3	4	
yai	-	su	pa	-	

O			O	
x	√		x	√
Rṅā	-		yai	-

Apparent Madhyama kālam

I₅					
x	1	2	3	4	
su	ka	Ra-	dhṛ	ta	

I₅					
x	1	2	3	4	
chā	-	pa	bā	-	

O			O	
x	√		x	√
nā	-		yai	-

I₅					
x	1	2	3	4	
śō	-	bha	na	ka	

I₅					
x	1	2	3	4	
ra	ma	nu	kō	-	

O			O	
x	√		x	√
ṅā	-		yai	-

Madhyama kalam

I₅					
x	1	2	3	4	
Sa ku	- mku	Mā -	Di lē	- pa	

I₅					
x	1	2	3	4	
Nā -	Yai -	Cha rā	- cha	Rā -	

O			O	
x	√		x	√
di kal	- pa		Nā -	Yai -

I₅					
x	1	2	3	4	
Chi ku	Ra vi	Ji ta	Nī -	La kha	

I₅					
x	1	2	3	4	
Nā -	Yai -	Chi dā	-na	-nda	

O			O	
x	√		x	√
Pū -	Rṇa gha		Nā -	Yai -

The different graham appearing in the Sāhitya distribution is illustrated above and may be arranged as follows

Phrase	Graham	Angam
Sakala	Anāgatam	1 st laghu
Saubhāgya	samam	2 nd Laghu
dāya	Samam	2 nd Laghu
Kāmbhōja	Anāgatam	1 st laghu
Charanāyai	Anāgatam	2 nd Laghu
Samkshōbhinyādi	Anāgatam	1 st laghu
Saktiyuta	Anāgatam	1 st Drutam
Chaturthāvaranāyai	Anāgatam	1 st laghu
Prakata	Anāgatam	1 st laghu
Chaturdasa	Anāgatam	2 nd Laghu
Bhuvanabharanāyai	Samam	1 st laghu
Prabala	Anāgatam	1 st laghu

guruguha	Samam	2 nd Laghu
Sampradāya	Samam	2 nd Laghu
antahkaranāyai	Atītam	2 nd Laghu
Akalanka	Samam	1 st laghu
Rūpavarnāyai	Samam	2 nd Laghu
Aparnāyai	Samam	1 st laghu
Suparnāyai	Anāgatam	2 nd Laghu
Sukaradhṛuta	Samam	1 st laghu
Chāpabānāyai	Samam	2 nd Laghu
śhōbhana kara	Samam	1 st laghu
Manu kōnāyai	Anāgatam	2 nd Laghu
Sakumkumādi	Samam	1 st laghu
Lēpanāyai	Atītam	2 nd Laghu
Charā charādi	Anāgatam	2 nd Laghu
Kalpanāyai	Anāgatam	1 st Drutam
Chikuravijita	Samam	1 st laghu
Nīla	Samam	1 st laghu
Khanāyai	Atītam	2 nd Laghu
Chidānanda	Anāgatam	2 nd Laghu
Pūrna	Samam	1 st Drutam
Khanāyai	Atītam	2 nd Drutam

Many avarta-s of the Charana commence on an anagata graham. This happens in the first half of the charana. But in the second half it is mostly Sama graha. The atita graha occurs mostly in the Madhyama kalam.

ĒKA TĀLAM--CHATURAŚRA JATIPatterns in regular Compositions

Pallavi	Madhyama kāla	Anu Pallavi	. Madhyama kāla	Charanam	. Madhyama kāla
6		4	2	16	4

TIŚRA JATI

Pallavi	Madhyama kāla	Anu Pallavi	. Madhyama kāla	Charanam	. Madhyama kāla
8		8	2	24	4

KHAṄḌA JATI

Pallavi	Madhyama kāla	Anu Pallavi	. Madhyama kāla	Charanam	. Madhyama kāla
4		4	2	8	4
4		4	2	8	2
4	1	5	1	8	2
2		2	1	8	2

Patterns in Samashti Charana Compositions

--CHATURAŚRA JATI

Pallavi	Madhyama kāla	Anu Pallavi/ Charanam	. Madhyama kāla
2	1	4	2
4		4	
4		4	2

TIŚRA JATI

Pallavi	Madhyama kāla	Anu Pallavi/ Charanam	. Madhyama kāla
6		4	6
3	1	16	4
6		8	4
8	2	12	4

KHAṆDA JATI

Pallavi	Madhyama kāla	Anu Pallavi/ Charanam	. Madhyama kāla
4		4	2

4		2	2
1	1+1	4	2

Divākaratanūjam

Ragam:yadukula kām̄bōji

This Composition is represented as composed in the Ādi tāla , by some scholars . But the 'Dīkshitar Kīrthana mala' gives the notation in the Chaturaśra Ēka tāla m.

The Prāsam agreement in this Kṛti occurs as follows

Pallavi: Di vā karatanūjam

Anu Pallavi: Bha vā mbunīdhau

Madhyama kalam: Bha vā nīsakatāksha

Charana: Kālā njana

Madhyama kalam: Kāla danda

Herein the Prāsam in Pallavi and Anu Pallavi is followed up to its Madhyama kala .In the Charana most of the Avarta-s commence on a 'dirgha' or long syllable.But the long syllable at the end of the Avarta-s is a more prominent feature.

Charanam

I ₄			
x	<u>1</u>	<u>2</u>	<u>3</u>
Kā -	Lā -	Nja na	kā-
Nti yu	-kta	Dē-	Ham-
Kā-	La sa	Hō -	Da ram
-kā	-ka	Vā-	Ham-
Nī-	lam-	śu ka	Pu -
Shpa mā	- Lā	- Vr	Tam-
Nī-	La ra	- Tna	bhū-
Sha ṇā	- lam	-kṛ	Tam-
Mā -	Li nī	- vi	Nu ta
Gu ru	Gu ha	Mu di	Tam-
Ma ka	Ra ku	- mbha	Ra -
śi nā	- tham	- ti	la
Tai -	La mi	-śri	Tā -
Nna dī	- pa	- pri	Yam -
Da yā	- su	Dhā-	Sā-
Ga ram	- ni	-rbha	Yam -
Kā - la da	- nda pa ri	Pī - di ta	Jā - num -
Kā - mi tā	- rtha pha la	Da kā - ma	Dhē- num -
Kā - la cha	- kra bhē -	Da chi - tra	Bhā-num-
Ka -lpi ta	Chā- yā -	Dē - vī -	Sū - num-

The distribution of the Sāhitya phrases in the Avartas incorporate a variety of graha application in the above illustration ,which is marked in bold.These are arranged sequentially in the table below.In some instances complex phrases like ‘kumbharāsinātham’, ‘Tilatailamiśritānnam’ and ‘pushpamālāvṛtam’,are still further analysed to bring out the occurrence of graham.

<u>phrase</u>	<u>Graham</u>
Kālānjana	Samam
Kāntiyukta	Atitam

dēham	Samam(kriya-kriya)
Kāla	samam
Sahōdaram	Atītam(kriya-kriya)
Kākavāham	Anāgatam
Nīlāmśuka	Samam
Pushpa	Atītam
Mālā	Atītam
vṛtam	Atītam(kriya-kriya)
Nīlaratna	Samam
bhūshanālamkṛtam	Atītam
Mālini	Samam
vinuta	Anāgatam(kriya-kriya)
Guru guha muditam	Samam
Makara	Samam
kumbha	Atītam(kriya-kriya)
rāśi	Atītam
nātham	Anāgatam,also Atītam(kriya-kriya)
Tila	Anāgatam(kriya-kriya)
taila	Samam
miśrita	Anāgatam(kriya-kriya)
anna	Atītam
dīpa	Atītam(kriya-kriya)
priyam	Atītam(kriya-kriya)
dayā	Samam
sudhā	Anāgatam(kriya-kriya)
sāgaram	Atītam
nirbhayam	Anāgatam
kāladanda	Samam
paripīditajānum	Anāgatam
kāmitārtha	Samam
phalada	Anāgatam(kriya-kriya)
kāmadhēnum	Samam(kriya-kriya)
kālachakra	Samam
bhēda	Anāgatam
chitrabhānum	Anāgatam

kalpita	Samam
chāyādēvī	Samam(kriya-kriya)
sūnum	Samam(kriya-kriya)

The phrase 'natham' in 'kumbharāśinatham' even though has an anagata graham, can also be considered as in Atita graham while considering a kriya to kriya Graham analysis.

MISRA CHĀPPU

The Misra Chāpu tāla forms the Rythmic frame in 54 compositions of Srī. Muthuswāmi Dīkshitar. A peculiar feature of the Kṛtis in this Tāla is the occurrence of the Apparent Madhyama kala .Most of the Dīkshitar Kṛti-s in which this feature is meat with, is in the Misra Chappu Tāla.

- Eg: 1. 'Srī māṭṭ bhūtam ṭṛsira giri nātham' in Kannada
 2. 'Ānanta natana prakāsam' in kēdāram
 3. 'Māmava mīnākshī' in Varāli,etc.

In some an anga like Anu Pallavi or Charana is fully set to Apparent Madhyama kala as in Kamalāmbā in Ānanda bhairavi and Kādambarī priyāyai in Mōhanam.

Patterns in regular Compositions

Pallavi	Madhyama kāla	Anu Pallavi	. Madhyama kāla	Charanam	. Madhyama kāla
8		8		12	4
12		8		16	4
8		9	3	16	4
8		8		8	4
8		8		20	

8		8		16	8
8		8	2	8	4
8		8		16	4
8		12	4	16	8
6		6	2	12	4
6		8		16	2
4	2	8		16	4
8		10	2	20	2
8		8	2	16	4
7		10		27	
4		9		4	2
4		4		4	4
8		6	2	16	8
8		12		24	4
8		16		16	8
6		7		8	2
4		4	2	8	4
4		6		8	2
6		4		8	4
8		4	2	8	9
6		4	2	4	2
8		8	8	32	8
8		12	2	8	4
4	2	6		12	4

Samashti charana compositions

Pallavi	Madhyama kāla	Anu Pallavi/ Charanam	. Madhyama kāla
4		4	1
6		8	2
8		12	4
4		8	2
8		10	2

4		4	2
6		4	2
8		12	4
2	1	8	4
4		4	4
8		8	4
8		14	4
4		8	4
4		2	2

Kṛti-I

Akshaya linga Vibhō

Ragam :sankarabharanam

This Kṛti Which is the longest in Misra chappu Tala has a 32 avarta-s long Charana structure + an 8 avarta-s Madhyama kalam .With the Pallavi of 8 avarta-s and (8+8) 16 avarta-s of the Anu Pallavi together makes it a composition of 64 Avarta-s.

The composition is remarkable withBoth Anu Pallavi and Charana featuring Apparent Madhyama kalam instead of Actual Madhyama kalam, which is totally absent here.

The Prāsam elements in the compositions are as illustrated below

Pallavi: **Aksha** ya linga Vibho

Anu Pallavi: **Aksha** ra svarupa

Apparent Madhyama kalam: **Daksha** sikshana

Charana: Ba da ri vana

Apparent Madhyama kalam: Sa da srita kalpaka

Pallavi, Anu Pallavi and the Apparent Madhyama kala follows the Prāsam agreement in the phrase 'aksha'. The charana agrees to another Prāsam with its Apparent Madhyamakalam in the syllable 'da'

The charana Follows an Antya Prāsam in all its pada-s except the last three.

Charanam

x				x			x	
	Ba	da		rī	-			va
na				mū	-		la	
	nā	-		yi			kā	-
	sa			hi			ta	
bha	-						dra	
kā	-			lī	-		śa	
bha	-						kta	
vi		hi					ta	
	ma	da		na			ja	na
kā	-						di	
dē	-						va	
ma	hi						ta	
	mā	-		yā	-			
kā							rya	
ka	la			na	-			
ra				hi			ta	
sa	da			ya			gu	
ru				gu			ha	
	tā	-		ta			gu	
nā				tī			ta	
	sā	-					dhu	
ja		nō					pē	-

ta				śa			nka	
ra		na		va	nī		-	ta
	hr	da		ya			vi	
bhā	-						ta	
	tum			bu			ru	
sa				ngī			ta	
	hrī			mkā			ra	
sam				bhū			ta	
hē				ma			gi	
ri				nā			tha	
sa	dā	-		śri	ta		ka	-
lpa	ka	ma		hī	-		ru	ha
pa	da	-		mbu	ja		bha	va
ra	tha	ga		ja	tu		ra	ga
pa	dā	-		di	sam		-	yu
ta	chai	-		trō	-		tsa	va
sa	dā	-		śi	va		sa	-
cchi	dā	-		na	-		nda	Ma-

ya

The varieties of graham figuring in the Charana part are illustrated above, and arranged in the table below

phrase	graham	Beat(1/2/3)
Badarī	Anāgatam	1
Vana mūla	Atītam	1
Nāyikā sahita	Anāgatam	1
Bhadrakālīśavihita	Samam	1
Madanajanakādi	Anāgatam	1
dēvamahita	Samam	1
māyākārya	Anāgatam	1
kalanarahita	Samam	1

sadaya	Samam	1
Guruguha	Samam	3
tāta	Anāgatam	1
gunātita	Samam	3
sādhujanōpēta	Anāgatam	1
śankara	Samam	2
Navanīta	Atitam	2
hṛdayavibhāta	Anāgatam	1
Tumburu sangīta	Anāgatam	1
hrīmkāra	Anāgatam	1
sambhūta	Samam	1
Hēmagirinātha	Samam	1
Sadāśritakalpaka	Samam	1
mahīruha	Atitam	2
padāmbuja	Samam	1
bhavaratha	Samam	3
gaja	Atitam	2
turaga	Atitam	3
padādi	Samam	1
samyuta	Atitam	3
chaitrōtsava	Anāgatam	1
Sadāśiva	Samam	1
sacchidānandamaya	Samam	3

Yati in Matulaya

Ba da ri - va	5
Na mu - la	4
Na - yi ka -	5
Sa hi ta	3
Bha - dra	3
Ka - li - sa	5
Bha - kti	3
Vi hi ta	3

Ma da na ja na	5
Ka - di	3
De - va	3
Ma hi ta	3
Ma - ya	3
Ka - rya	3
Ka la na -	4
Ra hi ta	3
Sa da ya gu	4
Ru gu ha	3
Ta - ta gu	4
Na - ti - ta	5
Sa - dhu	3
Ja no - pe-	5
Ta san - ka	4
Ra na va ni - ta	6
Hr da ya vi	4
Bha - ta	3
Tu - mbu ru	4
Sa - ngi - ta	5
Hri - mka - ra	5
Sam - bhu - ta	5
He - ma gi	4
Ri na - tha	4
Sa da - sri ta kal-	7
Pa ka ma hi - ru ha	7
Pa da - mbu ja bha va	7
Ra tha ga ja tu ra ga	7
Pa da - di sam - yu	7
Ta chai - tro - tsa va	7
Sa da - si va sa-	7
Cchi da - na - nda ma ya	8

Eventhough the earlier part of the Charana form an irregular yati or vishama yati, toward the end the matulaya features a perfect Gopuccha yati pattern.

KHANDA CHAPU

Khanda Chapu Tāla figures only in 6 compositions of Srī. Muthuswāmi Dīkshitar.

Patterns in regular Compositions

Pallavi	Madhyama kāla	Anu Pallavi	. Madhyama kāla	Charanam	. Madhyama kāla
4		8		8	4

There is only one Kṛti in 3 segments

Patterns in Samashti Charana Compositions

Pallavi	Madhyama kāla	Anu Pallavi/ Charanam	. Madhyama kāla
4		8	4
3	1	16	4
6		8	4
8	2	12	4

The following table illustrates some of the longest Charana structures of the Kṛti-s composed in same tāla or tāla -s with same aksharakala duration

1.

<u>Kṛti</u>	<u>Tālam</u>	<u>Charana in Āvarta-s</u>	<u>Charana in pādam-s</u>
Sree Kamalambikāyām	Tripura	16+4*	6
Sree Mahāganapatim	Tripura	16+4*	6

In the above given compositions which are in the same Tāla The number of avarta-s in the charana remains identical and so also the number of Pādam-s, which means the matulaya is same in both cases

2.

Srivadukanātha	MisraChappu	20	4
Sidhīshwaraya	MisraChappu	20+2*	6

In the above 2 compositions in the misra chapu tāla the first composition is devoid of the madhyama kala and the second one incorporates a madyama kala of 2 avartas .This accounts for the 2 additional Pādam-s in the second composition where the matu laya is same as the first one.

3.

Akshayalinga	MisraChappu	32	6
Hastivadanāya	MisraChappu	24+4*	5

In the first composition the number of Avarta-s are 32 whereas the Pādam-s are 6 .In the second composition the number of

Avarta-s inclusive of madhyama kalam is 28 and Pādam-s are 5 .Out of the 5 Pādam-s 2 are in madhyama kalam and remaining three Pādams form the part of the main charana.Thus each Pādam is distributed among 8 Avarta-s. Of the two compositions matulayam is comparatively greater in the second Composition.

4.

Mahishāsūramardini	Ghanta Chappu	16+4*	5
Ramē Bhāratā	Ghanta Chappu	12+4*	4

In the first composition out of the 5 Pādam-s 2 form the part of Madhyama kālam.In the second composition also out of the 4 Pādams 2 form part of Madhyama kalam.the remaining 3 and 2 Pādams respectively are distributed among 16 and 12 avarta-s.Here the matulaya of the second composition is comparatively greater .

5.

Sooryamūrthē	Chaturasra Dhruvam	8+2*	6
Kamalambikayai	KhantaAta	12+2*	8

Out of the 6 and 8 Pādam-s of both the compositions 2 each forms the part of the Madhyama kalam. The remaining 4 and 6 Pādams are distributed among 8 and 12 avarta-s respectively. Here the matulayam is same in both the Compositions.

6.

Jambupathe	Rupakam	24+4*	5
Sreeguruguha (Udaya ravi chandrika)	Rupakam	24+4*	7

Out of the 5 and 7 Pādam-s of the two Kṛti-s 2 and 1 Pādam-s respectively form the part of the Madhyama kalam.The remaining 3 and 6 Pādams of the two Kṛtis are distributed among 24 Avarta-s. Here the Matulaya of the first

Kṛti is exactly double of that of the second Kṛti.			
7.			
Dandayudhapanim	Rupakam	36+4*	18
Sadasraye	Rupakam	32+8*	12
Out of the 18 and 12 Pādam-s of the two Kṛti-s, 4 from each form part of Madhyama kalam. The remaining 14 and 8 Pādam-s are distributed among 36 and 32 avarta-s respectively. Here matulaya is greater in the second composition			
8.			
Chethasree	Rupakam	20+4*	6
Ranga puravihara	Rupakam	20+4*	11
Out of the 6 and 11 Pādams in the two Kṛtis, 2 and 4 forms the part of the Madhyama kalam. The remaining 4 and 7 Pādam-s are distributed among twenty avartas. Here the matulaya of the first Kṛti is greater .			

*denotes the number of avarta-s in the madhyama kala portion

From the above analysis it is learned that the number of avarta-s and the number of Pādam-s are not alone the factor that determines the size of the Anga ,but the distribution of the Pādam-s among the avarta-s is also a decisive factor.

CHAPTER-IV

CONCLUSION

Within the frame of 14 tāla patterns Dīkshitar has created a good number of Charana structures. Each of them unique in some aspect or the other.

By adopting the noval Sūlādi tāla patterns for his compositions he has equipped them with fine and exemplary rhythmic Dēsigns.

Dīkshitar has tried to link the past, his present and future, by deliberate attempts to revive practices fading out of currency, experimenting newer channels with a firm footing on the musical heritage of the land and preserving them in his immortal Kṛti structures.

Through this study of the three dasa prana elements graha, laya and yati in relation to the Prāsam and their application in the Kṛti-s of Srī. Muthuswāmi Dīkshitar, an attempt to bring forth the significance of the distribution of text in the tāla frame and its impact on the structure of the composition with special reference to the Charana part was attempted here.

The conclusions arrived at in the different stages of this study charana structures in the Kṛtis of Srī. Muthuswāmi Dīkshitar, may be summed up in the following points

- The historical survey of the evolution of the Anga-s in Musical forms from the age of the Vedas derived at the following points.

1. There was a gradual progress in the evolution of the terminology and Idea, of the different sections in a composition even from the five main parts of Vēdic music -Prastava,ud Gīta,Pratihara,upadrava and Nidhana ,which gave way to the sections of the Rk, Gatha and Sama Gītaka-s,namely Udgrāha,AnUdgrāha,Sambodha,Dhruvaka and Ābhōga.This later lead to the evolution of the different 'Dhātu-s'(sections) in a 'Prabandha'.

2. The evolution of the anga-s from the compositions of the popular stream which evolved as a part of Bhakti movement, culminated in the evolution of the 'Kṛti' form, incorporating elements from the. 'Prabandha' tradition.

- The study of the Charana structures traced:

- a. the characteristic features peculiar to Dikshitar Kṛti-s
- b. the occurrence of Prāsam elements in the Kṛti-s
- c. its relation to the Graha element
- d. the occurrence of Graha between-

- different sections of the Kṛti

- - different Avarta-s of a section

-

- - different anga-s of an Avarta

-

- - different kriya-s of a tāla anga

e. Matu laya and its impact on the structure.

The size of the Charanas being the main hypothesis in this project, the longer compositions in the different tāla patterns which have a similar akshara kala were brought together for deriving at a conclusion. When the number of avartas and Pādams in a Charana structure were brought together for a final analysis it was found that the Matu laya has a significant role in determining the size of the Charana structure.

When the number of avarta-s increase in proportion to the number of pādām-s in the Sāhitya , the space between Sāhitya syllables in an Avarta (Mātu laya) increases and as a result the size of the structure also increase. But when the same number of Pādām-s are distributed among a lesser number of avartas the Matulaya decreases and this considerably decrease the size of the Structure.

Some Peculiar Charana Structures

In a usual Kṛti pattern the Pallavi is the smallest Anga in size, the Anu Pallavi is the next bigger segment, and the Charana, the longest of the three.

But the study of the Kṛtis of Dīkshitar reveals a variety of compositions which break this concept of a Kṛti.

Some such patterns are as follows:

- In some compositions the different segments are of the same size.

Eg: 1. Gurumurte in raga sankarabharanam and Tisra eka tāla m

(Pallavi 4 avartas, Anu Pallavi 4 avartas, Charana 4 Avartas +Madhyama kālam 4 avartas)

2. Mamava Raghuvira in Mahuri raga and Misra chapu Tāla m. Here all the Anga-s Pallavi , Anu Pallavi , Charana , Apparent Madhyama kala and Madhyama Kala are comprised of 4 avarta-s respectively

- In some compositions the preceding segments (Pallavi or Anu Pallavi) are smaller than the succeeding ones

Eg: 1. Hariyuvatim in hemavati set to Rupaka Tāla m (Samashti Charanam) (Pallavi=8 avartas, Charanam= 4 avartas and Madhyama kālam= 2 avartas)

Eg: 2. Karikalabhamukham in saveri set to Rupaka Tāla m (Pallavi=5, Madhyama kālam=3, AnuPallavi=4+Madhyamakālam=2 and Charanam=16+Madhyama kālam=4)

Eg: 3. Abhayambikaya in Kedaragaula set to Jhampa Tālam (Pallavi=4+Madhyama kālam=1, Anu Pallavi=2+Madhyama kalam=1, Charana=8+Madhyama kālam=4)

- Normally the segments are constituted of an even number of avartas. Rarely odd number avartas are met with in some compositions

In some this occurs in a single segment and in some others, more than one segment are constituted of odd number of avarta-s

Eg: 1. Sree Kamalambike in SreeRagam and Khanda eka Tāla m (Pallavi is constituted of 3 Avarta-s)

Eg: 2. Ambikayah in Kedaram (Charanam is constituted of 9 Avartas+ 2Avarta-s in Mk)

Eg: 3. Akhilandeswari in Arabhi (Anu Pallavi=5 Avartas And Charana=8+3 in Mk)

- In some compositions any one segment (Pallavi, Anu Pallavi or Charana) is found to be completely in Madhyama kala or Apparent Madhyama kalam.

Eg: 1. Kanjadalayatakshi in Kamala manohari set to Adi tāla m (Anu Pallavi is in Madhyama kalam)

Eg: 2. Kamalamba in Ananda bhairavi set to Misra Chapu Tāla m (Anu Pallavi is in Apparent Madhyama kalam)

- Madhya Kala is a Common feature of the Kṛtis of Sri Muthuswami Dikshitar. But this is absent in some of his Kṛtis.

Eg: 1. Sri Vaduka natha in devakriya set to Misra Chapu Tāla m

Eg: 2. Neela kantaMahadeva in Vasanta set to Rupaka Tālam.

Eg: 3. Kshitija ramanam in Devagandhari set to Adi Tālam

- The apparent Madhyama kala –a special feature met with in the compositions of Srī. Muthuswāmi Dikshitar is mostly found in the compositions composed in the Misra Chapu Tāla.



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