

RAGA DIRA SANKARABHARANAM - A CRITICAL STUDY

Thesis submitted in partial fulfillment for the Degree of
DOCTOR OF PHILOSOPHY IN MUSIC

Smt. PRIYA.M

Under the Guidance of
DR.JALAJA VARMA
Reader in Music



**DEPARTMENT OF MUSIC,
SCHOOL OF DRAMA AND FINE ARTS,
UNIVERSITY OF CALICUT,
ARANATTUKARA,
THRISSUR
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This Thesis is Dedicated to.....

*Lord Sree Krishna of Guruvayoor and my beloved
parents Sri. V.K Mani Iyer, Smt. Vaikom
B.Rajammal & My Husband Sri.Sreenivas
Krishnamoorthy*






Dr. JALAJA VARMA
Reader & Head
School of Drama and Fine Arts
University of Calicut
Aranattukara, Thrissur

CERTIFICATE

This is to certify that this thesis entitled "**Rāga Dīra**
Ṣaṅkarābharanam – A Critical Study" is an authentic record
of Doctoral Work carried out by Smt. Priya M., under my guidance. It
is further certified that no part there of has been presented for any
other Degree or Diploma by her.

SCHOOL OF DRAMA AND FINE ARTS
UNIVERSITY OF CALICUT
D. JALAJA VARMA, HEAD
ARANATTUKARA, THRISSUR 680 613.


Dr. JALAJA VARMA
(Supervising Teacher)

DECLARATION

I certify that this is the bonafide record of the Doctoral work carried out by me under the supervision and guidance of Dr. Jalaja Varma, Reader and Head, Department of Music, School of Drama and Fine Arts, University of Calicut, Aranattukara, Thrissur and that I have not submitted this thesis or any part of it for any other Degree or Diploma


Priya M
Latha Bhavan
Kottayam

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PREFACE

It is known that the tradition of classical Indian music has its roots in the vedic period. The 'Rāga' system is a very scientifically and systematically codified one. The 'Rāga' and its application is unique to the Indian system. Nevertheless many Indian melodic scales find similarities in other music systems of the world. One such scale is Rāga Śaṅkarābharaṇam the 29th melakartha which has a long history of prominence.

A popular verse from Lalithopakhyanam states that the universe constitutes of the limbs of Lord Siva His speech, His voice, the stars and the moon are His decorative ornaments. "Abharanam" means ornaments or embellishments. Svarās are the embellishments of the rāga. Śaṅkarābharaṇam literally means the embellishment of Lord Śaṅkara. The Saṅgita Ratnakara Śaraṅgadeva says that the word Sankara is bifurcated into Sam-Kara or the cause of comfort. Music is a cause of comfort since the aesthetic pleasure is derived from listening to it. Sankara is music and music is Sankara. There is a lot of significance in the worship of Lord Sankara and in the Panchakshari Mahāmantra NAMAHSIVAYA, which has five aksharas. In the scheme of seventy two melakarta Rāga Śaṅkarābharaṇam is the fifth rāga of the fifth chakra Bāna-mā. Hence it is a suitable rāga to sing a glory of Sankara.

Rāga Śaṅkarābharaṇam is a sarva svara gamaka varika rakti rāga is one of the most pleasant, well known and popular of the sudha mela rāgās. It is one of the most prominent scales present in various Indian musical traditions like North Indian Music, Folk Music, Tamil Music, Kadhakali Music etc. This raga is not only prominent and popular in the Indian system but also adorns the Western Classical Music system as diatonic major scale. This scale is popular in other systems of the world such as Arabic, Greek and so on. The present study 'Rāga Dīra Śaṅkarābharaṇam- A Critical Study' aims at bringing to light different aspects of the raga from its theoretical and practical point of views. Thus the scope of the rāga is so vast that its presentation in the Kalpita aspects is researched in detail.

The objective of the study is to analyse Historical perceptive of the rāga available from the Lakshana grantas of different periods of musical history. To analyse melodic expression of the rāga, compositions representing various vaggeyakaras of pre-trinity as well as post trinity were collected.

The proposed study is divided in to six chapters.

The first chapter **Introduction** briefly introduces the Rāga Śaṅkarābharaṇam from its inception to its current status in the South Indian classical system of music.

In the second chapter the rāga as delineated in the **ancient works and Lakshana grantas** have been discussed.

The third chapter elaborates upon the **Rāgarūpa Of Rāga Śaṅkarābharaṇam** in various musical forms. The rāgarūpa has been analysed based on the phrases figuring in the compositions set to different talas. The compositions represent various musical forms like Gita, Lakshanagitam, Jati svaram, Varna, Thiruppavi, Thiruppugazh, Devarnama, Ashtapati, Tillana. A special emphasis has been given to the compositions of major composers like Trinity, Mahārāja Svāti Thirunāl and other composers like Ponnaiah Pillai, Vīna Kuppaiyer, Subbarama Dikshitar and Pāpanasam Sivan. In order to analytically view the melodic individuality of the rāga this chapter also includes the notation of the prominent kṛties of these Vāggeyakārās. Rāgās resulting out of srutibhedam on krama and varja prayogas of the arohana and avarohana of Rāga Śaṅkarābharaṇam have been included. An instrumental as well as a vocal rendering of Pañcha dasa gamakās figuring in the raga is given. A picture drawn by the famous Nadasvara Vidvan Sri. Thiruvizha Jayasankar is also given in the chapter

In the fourth chapter **the prominent derivatives of Rāga Śaṅkarābharaṇam** has been discussed briefly.

The scale of Śaṅkarābharaṇam in certain other systems of Indian music in the world have been discussed in the

fifth chapter, followed by a brief discussion on the raga in other Indian styles of Indian music.

The sixth chapter is the **conclusion** where we have summerised the results of this Thesis work.

List of Tables showing saptasvaras and their western equivalent, twelve svarasthanas and the equivalent notes in western music, the universal semi tones, frequency of svaras of Śaṅkarābharaṇam, Grahabhedam Chart I, Grahabhedam Chart II, Pañchadasa gamakās, List of Kadhakali Padams and list of Folk songs.

List of pictures showing A Visuallisation effect of Rāga Śaṅkarābharaṇam and Rāga Māla Miniature of Bilāval Rāgini.

The '**Appendix**' contains list of compositions, List of Janya rāgās, and contents in the attached CD I and CD II.

Explanation on CD Presentation

1. The recordings are given in two tracks. Track 1 and Track 2 and it is in the MP3 format
2. In track 1 compositions representing various musical forms with its details
3. In track 2 selected musical phrases which highten the beauty of the raga figuring in various compositions.

CD II

1. A detailed ālapana of the rāga followed with Tānam, Kṛti, Niraval and Kalpana svaram.
2. Certain phrases of 'Śaṅkarābharaṇam' when subjected to sruthibhedam is demonstrated on veena.
3. Pañchadasa gamakas is also demonstrated on veena

KEY TO PRONUNCIATION

a	-	o	in	son
ā	-	a	in	master
ai	-	y	in	my
au	-	ow	in	now
b	-	b	in	bag
bh	-	bb	in	abhor
c	-	ch	in	chain
ch	-	chh	in	catch him
d	-	th	in	then
dh	-	db	in	God hood
dh	-	the	in	breathe
e	-	ay	in	May
g	-	g (hard)	in	go
gh	-	gh	in	log-hut
h	-	h	in	half
h	-	h	in	hot
ī	-	ee	in	feel
i	-	l	in	if
j	-	j	in	judge
jh	-	dgech	in	Hedgehog
k	-	k	in	keen

kh	-	ckh	in	blockhead
ḷ	-	la	in	volatile
m	-	m	in	mother
ṃ	-	m	in	sum
n̄	-	n (somewhat)	as in	french
n	-	n	in	not
ṇ	-	n	in	under
ñ	-	ng	in	singer
o	-	o	in	oh
p	-	p	in	pen
ph	-	ph	in	loophole
r	-	r	in	run
ṛ	-	somewhat between r and ri		
s	-	s	in	sun
's	-	sh	in	reich (german)
ʃ	-	sh	in	show
t	-	t	in	hat
ṭ	-	t	in	ten
th	-	th	in	thumb
ū	-	oo	in	boot
u	-	u	in	full
v	-	v	in	verse

w	-	va	in	vast
y	-	y	in	yard
z	-	z	in	zip

THE INTRODUCTION

Priya.M “Raga dira sankarabharanam - A critical study” Thesis. Department of Music, School of Drama and Fine Arts Thrissur, University of Calicut, 2007

Chapter- 1

The Introduction

THE INTRODUCTION

THE RĀGA

Rāga is the essence of Indian music. The term 'Rāga' has been described in many ways. In brief, 'Rāga' can be defined as the elaboration of a set of svaras (sampurna or otherwise) whose position, movement, range and character are well determined by rules prescribed for each. Therefore each rāga has an individualized aesthetic character which makes it unique. The rāga is expressed in the form of well defined compositions and extempore aspects of ālapa, tanās, kalpana svara and niraval, all of which strictly follow the rules prescribed for the rāga. Within the frame work of the 'Rāga' the melody that is created brings out the aesthetic and emotional appeal of the set of svaras and their character which is identified as the Rāga.

'Rāga' is based on saptasvara namely,

TABLE -1

SAPTASVARĀS AND THEIR WESTERN EQUIVALENTS

SVARA NAME	SOLFA LETTERS	EQUIVALENT IN WESTERN MUSIC
Shadja	Sa	C
Rishabha	Ri	D
Gandhara	Ga	E
Madhyama	Ma	F
Panchama	Pa	G
Dhaivata	Da	A
Nishada	Ni	B

TABLE -2

TWELVE SVARASTANAS AND THE EQUIVALENT NOTES IN WESTERN MUSIC, THE UNIVERSAL SEMITONES

SVARA NAME	KOMAL OR TIVRA	EQUIVALENT IN WESTERN
Shadja	S	C
Sudha Rishabha	R ₁ – Komal	D – Flat
Chatursruti Rishabha or Sudha Gāndhāra	R ₂ – Tivra	D

Sadharana Gandhara or Shatsruti Rishabha	G ₁ – Komal	E – Flat
Antara Gandhara	G ₂ – Tivra	E
Sudha Madhyama	M ₁ – Komal	F
Prati Madhyama	M ₂ – Tivra	F – Sharp
Panchama	P	G
Sudha Dhaivata	D ₁ – Komal	A – Flat
Chatusruti Dhaivata or Sudha Nishada	D ₂ – Tivra	A
Kaisiki Nishada or Shatsruti Dhaivata	N ₁ – Komal	B – Flat
Kakali Nishada	N ₂ – Tivra	B

A raga can be sampurna ie using all the seven svaras or savada ie the raga which takes six svaras both in its arohanam and avarohanam, audava ie the raga which has five svaras in the arohanam and avarohanam. Each raga is defined with a jiva, graha, nyasa, amsa svaras that go into the individualization of the scale.

Dīra Śaṅkarābharaṇam, the twenty ninth melakarta* of the Venkitamakhi scheme, has travelled through the centuries from its inception as the Nishādamurchana of the shadja grāma.

The 'Scale' Śaṅkarābharaṇam takes the svarasthanas Shadja, Chatursruti Rishabha, Āntara Gāndhāra, Sudha Madhyama, Panchama, Chatursruti Dhaivata, Kākali Nishada

S R₂ G₂ M₁ P D₂ N₂ Ś

TABLE -3

FREQUENCY OF SVARAS OF SANKARABHARANAM

Svarasthanas in Sankarabharanam scale	Sruti Nomenclature	Frequency of the Svaras	Value in Cyclic Cents	Equivalent notes in the western major scale
Shadja S		1	0	C
Chatursruti Rishabha R ₂		9/8	204	D
Antara Gandhara G ₂		5/4	386	E
Sudha Madhyama M ₁	Chyuda Madhyama G ₄	4/3	498	F

* A melakarta should have the complete saptasvara in both arohanam and avarohanam and the svaras are in the regular order. In addition the svaras are of the same kind in both arohanam and avarohanam'.

Panchama	P		3/2	702	G
Chatursruti Dhaivata	D ₂		5/3	906	A
Kakali Nishada	N ₂	Chyuda Shadja Nishada N ₄	15/8	1088	B
Shadja	Ś		2	1200	C'

The rāga has always been a major raga through the ages and continues to be one. Today it adorns the sabhagana as one of the most elaborate rāga in both extempore aspect and compositions.

A popular verse from 'Lalitopakhyanam' states that the universe constitute of the Limbs of Lord Siva, His speech, His voice, the stars and the moon are His decorative ornaments. 'Ābharanam' means embellishments or ornaments. Svaras are the embellishments of the rāga. Śaṅkarābharanam literally means the embellishments of Lord Śaṅkara.

The rāga 'Śaṅkarābharaṇam' is one of the most majestic and popular of the mela rāgās. This is the twenty ninth rāga in the Veṅkitamakhi's scheme of the seventy two melakartās. It is the fifth melakarta in the fifth chakra ie, Bāna – ma – is the mnemonical (Sankya sankyita) phrase which denote the position of the raga in the chakras and is one of the most popular melas belonging to the sudha madhyama group

Originally it used to be called only as Śaṅkarābharaṇam mela. Vidyaranya svami* called it as a mela rāga for the first time in the history of Indian music. Some time after the advent of the seventy two mela padhadi the term 'Dīra' came to be prefixed for the sake of making it confirm to the Katapayādi saṅkhya. Thus it has come to be called 'Dīra Śaṅkarābharaṇam'. The scale of the mela rāga Dīra Śaṅkarābharaṇam is the Nishāda – mūrchana 'Rajani' of the ancient Shadja grāma. The nishādamurchana of the ancient madhyama grama is the scale of our modern Śaṅkarābharaṇam. This scale is the same as the madyama murchana (Arumpalai) of the sudha mela of the ancient Tamils.

* Vidyaranyasvami is considered as the father of the concept of mela

The pythagorian Major scale too comes near to the scale of Sankarabharanam. In Hindustani music this scale is the Bilaval That*. The Greek mode 'LYDIAN' equivalent of the medieval 'LONIAN' corresponds to Dira Sankarabharanam.

There is a lot of significance in the workshop of Lord Sankara and in the Panchakshari Mahamantra 'NAMAHA – SIVAYA', which has five aksharas. The significance of Dira Sankarabharanam' as the fifth raga of the fifth chakra (Bana – ma). It is pointed out that the suitable raga to sing a glory of 'Sankara'.

In the next chapter we shall have a discussion on the scale of Sankarabharanam – as referred to the various lakshana grantas during the medieval and post medieval period.

* That's are the basic parent scales used in Hindustani Music'.

REFERENCE TO RAGA
SANKARABHARANAM IN
THE LAKSHANA GRANTAS OF
DIFFERENT PERIODS

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7.9 2

Chapter- 2

*Reference to Rāga Śaṅkarābharanam
in the Lakshana Grāntās of
Different Periods*

REFERENCE TO RĀGA ŚAṆKARĀBHARAṆAM IN THE LAKSHANA GRANTĀS OF DIFFERENT PERIODS

History reveals that the very first scale to strike the notice of man with although the tiva svaras excepting the dominant fourth is only the scale of Śaṅkarābharaṇam which is the Nishāda Mūrchana of Shadja Grāma and it was most appropriately called Rajani or Ranjani

Saṅgīta Makaraṇḍa (11th Century)

Nārada

Saṅgīta Makaranda is (11th Century) the first treatise to have referred to the scale Śaṅkarābharaṇam in the Chapter Rāgadhya. The work has elaborated on the characteristics of a rāga. The gender, the emotions and the time of the day related to each rāga has been discussed by Nārada. Śaṅkarābharaṇam is considered by Nārada as a napumsaka rāga. The rāga is described as having the emotional aspects such as Bhayanaka, Bhibhatsa and Santarasa. It is ascribed noon time of the day.

Saṅgīta Ratnākara

Śāraṅgadeva

Śāraṅgadeva refers to Śaṅkarābharaṇam as one of the thirty four Pūrva-Prasidha rāgās in his second chapter Rāgavivekadhyaya. In this chapter he has listed thirty four Pūrva-Prasidha ragas and Prāk-Prasidha rāgās. Of the eight rāgāṅga rāgās Śaṅkarābharaṇam is the first rāga under the thirty four Prāk-Prasidha rāgās. He has also mentioned that if the maṅtrasvara of the rāga madhyamadi is handled as the predominant note, the scale will then assume a different shade and shape and would become the Rāga Śaṅkarābharaṇam. The term Śaṅkarābharaṇam which means the head ornament of Lord Śaṅkara is a direct reference to SIVA. The emotions of bliss, solemnity and peaceful aesthetic experience or santarasa are ascribed to this rāga.

Saṅgīta Samayasāra*

Pārsvadeva

Pārsvadeva has mentioned twelve raganga sampurna rāgās and Śaṅkarābharaṇam has been listed as the second

* Doctoral Thesis of of Dr.Revamma, Nadathmarupa, Kerala University

rāga. He has also described Śaṅkarābharaṇam among other desi rāgās suitable for prabandhās.

Svaramela Kalānidhi (1500 AD)

Rāmāmatya

Rāmāmatya refers to Śaṅkarābharaṇam as the fourth of his four sampurna adhama rāgās. Shadja is the graha, amsa and nyāsa svara. The rāga is mentioned as a derivative of 'Sri-raga'. The mela Sri-raga is described as constituting of the svaras Sudha Shadja, Pañchasruti Rishabha, Sādhārana Gāndhāra, Sudha Madyama, Sudha Pañchama, Pañchasruti Dhaivata, Kaisiki Nishāda. The rāgās Sudha vasaṅta, Pūrva-gaula and Nārāyani identified as close to Śaṅkarābharaṇam, are classified by Rāmāmatya as those belonging to the 'Sāraṅga nata' group. The 'Saranga nata' melas are described as consisting of Sudha Shadja, Pañchasruti Rishabha, Chyutamadyama Gāndhāra, Sudha Madyama, Sudha Pañchama, Pañchasruti Dhaivata, Chyutashdja Nishāda.

Rāga Manjari (1572- 1578 AD)

Pundarikavittala

'Kedaramela' in Rāga Manjari corresponds to the twenty ninth scale in the seventy two melakarta scheme. The rāga has shadja as the graha, amsa and nyasa svara. It is a sampurna rāga and appropriate for the morning. The gamaka 'Mudrita' is most suited for the rāga.

Rasakaumudi (1575 A.D)

Srikānta

Rasakaumudi of Srikanta refers to Śaṅkarābharaṇam as 'Shadjamanoharam' and describes Shadja as the graha, amsa and nyāsa svara. The gamaka 'Mudrita' has been ascribed to the rāga. Sunrise has been mentioned as the best suitable time for the rendering of the rāga. He has also mentioned that the svaras 'Śaṅkarābharaṇam' denote seven ornaments adorning 'Śaṅkara'*.

Rāga Śaṅkarābharana

Ābharana of Śaṅkaramoorthi'

Shadja	Akshara Sa: Sarpa (Snake)
Rishabha	Akshara Ru: Rudraksha (Beads)
Gandhara	Akshara Ga: Ganga (River)
Madhyama	Akshara Ma: Mruga (Deer)
Panchama	Akshara Pu: Pushpa (Flower)
Dhaivata	Akshara Da: Damaruka (Kettle Drum)
Nishāda	Akshara Ni: Nishakara (Moon)

Rāgatala Chintāmani (1600 – 1700 Post SMK**)

Gōvīṇḍakavi

Gōvīṇḍakavi has mentioned Śaṅkarābharaṇam as a sampurna rāga and adhama rāga and one which is close to samanata rāga. The svara Shadja has been described as the graha, amsa and nyasa svara. He has also described the rāga as best suited for the latter hours of the day.

* Svaramelakalanidi'

Rāgavibodha (1609 AD)

Somanata

Somanata classifies the Rāga Śaṅkarābharaṇam under the mela 'Mallari' which is the eighteenth of the twentythree prasidha melas. Forteen prasidha rāgās are described under mela Mallari and the Rāga Śaṅkarābharaṇam occurs as the sixth. Śaṅkarābharaṇam is described as the morning rāga with shadja as the graha, amsa and nyasa svara. Somanata gives the nādamaya rupa of the rāga and also the dhyana sloka of the rāga for meditating upon the devamaya rupa, where in he gives the visual image of the rāgam. The devata of the rāga Śaṅkarābharaṇam is described as beautiful, with a garland of lotus flower around his neck, resplendent with the sacred ashes on his fore head and clad in 'crimson garments'. Somanata has also given svara passages in the rāga*.

* 1. 'Galarajikamaraji:bhalebhasiti ratasthata nrutye sundaragourasonambaradharana sankarabharana:'

* 2. s m g m r g r s s m g m r g g r g m p s d n s s d p m g m - r g r g m p s d p m g r r g g r g m p m p
g m m r g r p g m r g s m r g r s r s r g r s n n s d n s d p m d n s d n s s s r g m p d n s r r s n s d p
m g m r g r s s r g m p d n s r s d n s r s n d n s r s d n s r s n d n s r s n s d n s r s n s d p m g m r
g m r s n s d n s r s n s d n s r s n s d n s

Saṅgīta Sudha (1614 AD)

Gōvinda Dīksitar

Gōvinda Dīksitar in his second chapter of Saṅgīta Sudha describes the lakshanas of the mela as given by Vidyaranyasvami who has mentioned 'Saṅkarābharaṇam as the sixth of the fifteen melas. Vidyaranyasvami is the first to have mentioned 'Saṅkarābharaṇam as a mela. Gōvinda Dīksitar refers Vidyaranyas description of 'Saṅkarābharaṇa mela as a sampurana rāga with the svaras Shadja, Pañchasruti Rishabha, Āntara Gāndhāra, Sudha Madhyama, Pañchama, Pañcha sruti Dhaivata and Kākali Nishāda. The graha, amsa and nyasa svara is shadja. Gōvinda Dīksitar has further stated that 'Saṅkarābharaṇam gives glory to both listener and performer if performed during the last yama of the day therefore between 3-6 pm.

Chaturdānti Prakāsika (1620 AD)

Veṅkitamakhi

From Chaturdanti Prakāsika we come to understand that the rāga 'Saṅkarābharaṇam had earned considerable popularity and prominence among scholars and practitioners during his

time. He has given the rāga the eleventh place in the list of his time but mentions that Śaṅkarābharaṇam occupies the twenty ninth rank in the scheme of his seventy two melas. While describing the lakshanās of the fifty three prasidha rāgās, Veṅkitamakhi gives a short description about Śaṅkarābharaṇam. Śaṅkarābharaṇam has been described as a sampurana rāga and the king of all rāgās and best for singing in the evening. He has classified the rāga as the fifteenth among the thirty one rāgās which take Shadja as the graha, amsa and nyasa svara. The svara varieties are described as Sudha Shadja, Pañchasruti Rishabha, Āntara Gāṅdhara, Sudha Madyama, Sudha Pañchama, Pañchasruti Dhaivata and Kākali Nishada. He has also given the distribution of twenty two srutis of the stayi among the sapta svara of the Śaṅkarābharaṇam. The sruti interval ratio is given as:

One in Shadja

Five in Rishabha

Three in Gandhara

One in Madyama

Four in Panchama

Five in Dhaivata

Three in Nishāda – 1531453

Rāgatatva Vibōdha (After 1650 AD)

Pāṇḍit Srinivasa

Pāṇḍit Srinivasa describes Śaṅkarābharaṇam with Shadja as graha svara, Gāṇdhāra and Nishāda as tīvra svarās and remaining svarās as sudha. His sudha svarās are the same as those of the Shadja Grama.

Hrudayakautuka (1667 AD)

HrudayaNarayana

In Hrudaya kautuka the Rāga Śaṅkarābharaṇam is a sampurana rāga with Gāṇdhāra as the graha svara and decorated with dhalu and kampa gamakās. The rāga is referred to as the fifth mela . The work has not specified Shadja as the amsa and nyāsa svara as in the earlier works.

Rāgatarāṅgini (After 1667 AD)

Lochanakavi

Lochanakavi describes Śaṅkarābharaṇam as a janya rāga of the fifth of his Thāts Kedaramela, which corresponds to our Śaṅkarabharana mela. The most appropriate time for the rāga has been assigned as morning.

Rāgalakshnamu (1684 – 1711 AD)

Ṣāji Mahārāja

Ṣāji Mahārāja in Rāgalakshnamu declares Śaṅkarābharaṇam as a melakarta rāga, a rāgāṅga rāga, a sampurna rāga and an evening rāga with the svarās moving in straight ascent and descent. The svarās Shadja, Pañchama and Madhyama are given as Sudha, Rishabha and Dhivata as Pañchasruti, Gāṅdhāra as Aṅtara and Nishāda as Kākali.

Sanjita Pārijata (17th AD)

Ahobala

Ahobala mentions Śaṅkarābharaṇam as the twenty eighth of the hundred and twenty two rāgas. Gāṅdhāra and Nishāda are described as tīvra and the other svarās as sudha. The rāga

is decorated with the dhalu and kampita gamakas. Shadja is described as the graha svara and unlike as in earlier works Madhyama is described as the amsa and nyāsa svara. Most appropriately to be sung in the morning hours.

Anupasaṅgīta Ratnakara (17th -18th AD)

Bhāvabhata

Anupasaṅgīta Ratnakara has mentioned Śaṅkarābharāṇam as a sampurna rāga appropriate to be sung at day break. Shadja is referred to as the graha, amsa and nyasa and mudrita gamaka is mentioned as most suited for this rāga.

Anupasaṅgīta Vilāsa (17th – 18th AD)

Bhavabhata

Bhavabhata in his Anupasaṅgīta Vilāsa has expressed the same views as Bhavabhata in Anupasaṅgīta Ratnakara and has specified the svaras of the rāgās as Gāṅdhāra and Nishāda in tivra position and all the others as sudha.

Saṅgīta Sāramruta (1729 – 1735 AD)

Tulaja

In Saṅgīta Sāramruta, Tulaja describes Śaṅkarābharaṇam as one among the nineteen melas popular during his period. It is a sampurna rāga and 'Svamelaja' therefore born on its own mela. He has described Śaṅkarābharaṇam as one that could be sung at all times preferably in the evening. Shadja is the graha and nyasa svara.

Saṅgrahaśūdhāmani (1750 – 1800 AD)

Govindāchārya

Govindāchārya has stated Śaṅkarābharaṇam as the twenty ninth adhikaramela in the scheme of seventy two melas. He ascribes roudra rasa to the rāga although it virtually generates all the nine rasas. The svaras of the rāga are given as Shadja, Pañchama, Madhyama as sudha, Chatursruti Rishabha, Añtara Gāṅdhāra, Chatursruti Dhaivata and Kākali Nishāda. Shadja is the graha, amsa and nyasa svara. He has compared the svaras of the purvāṅga to the anklets decorating the ankles of the devta of the rāga and the svaras of the uttarāṅga are

compared to the tinkling pearls of the girdle adorning the waist of the devta.

Ragalakshana (1st quarter of 18th AD)

Muddu Venkitakavi

Muddu Venkitakavi lists Dīra Śaṅkarābharaṇam as the rāgāṅga rāga of the twenty ninth mela. It is a sampurna rāga with Shadja as the graha svara. An evening rāga, it is classified as a rakthi and superior rāga with Gāṅdhāra, Madhyama, Pañchama and Nishāda as the jīva svaras.

Saṅgīta Sāra Saṅgrhamu (1800 AD)

Tiru Venkitakavi

Tiru Venkitakavi has described Śaṅkarābharaṇam on the same lines as in Saṅgrahachudāmani of Govindacharya. He has given the rāga the twenty ninth rank in the seventy two mela padhadi and has deemed it as a sampurna rāga. The varieties of svaras are Chatursruti Rishabha, Aṅtara Gāṅdhāra, Chatursruti Dhaivata, Kākali Nishāda and Shadja, Madhyama and Pañchama are sudha varieties.

Mahābhārata Chudamani (18th – 19th AD)

In this gr̥ṅta Śaṅkarābharaṅam is described as derivative of the melam 'Dīra Śaṅkarābharaṅam'. The rāga is sampurna in ārōhanam and śādava in avarōhanam by omitting the Nishāda as opposed to all the earlier descriptions of the rāga as a sampurna scale.

Rāgalakshana (18th – 19th AD)

Just as in 'Mahābhāratachudamani' in Rāgalakshana also, Śaṅkarābharaṅam is derived from the mela 'Dīra Śaṅkarābharaṅam'. Here in also Śaṅkarābharaṅam is a Sampurna-Śāvada rāga omitting Nishāda in the avarōhanam. Just as in earlier works Shadja has been described as graha, amsa and nyāsa svara.

Saṅgīta Saṁpradāya Pradarsini (1904 AD)

Subbarāma Dīksitar

Saṅgīta Saṁpradāya Pradarsini of Subbarāma Dīksitar has referred to Śaṅkarābharaṅam as the best of all rāgās. One of the most majestic and popular of the mela rāgās Śaṅkarābharaṅam is a rāgāṅga rāga most suitable for the evening. While all svaras are pleasant the most prominent

svaras are Gāndhāra, Madhyama, Pañchama, Nishāda with Shadja as the graha, amsa and nyasa svara. The gamakas Jaru, Nokku and Khandippu are used with Digujaru for Gāndhāra. Śaṅkarābharaṇam has been mentioned as the Nishādamurchana of the ancient Shadjagrama. It is very evident that Subbarāma Dīksitar has followed Veṅkitamakhi in his approach.

In the next chapter we are going to discuss the Rāgarūpa of Śaṅkarābharaṇam as given by the great vāggeyyakārās of yester years, in the various musical forms.

THE RAGA RUPA IN PROMINENT MUSICAL FORMS

Priya.M “Raga dira sankarabharanam - A critical study ” Thesis. Department of Music, School of Drama and Fine Arts Thrissur, University of Calicut, 2007

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Chapter- 3

*The Rāga Rūpa in Prominent
Musical Forms*

THE RĀGA RŪPA IN PROMINENT MUSICAL FORMS

Rāga Śaṅkarābharaṇam as seen in the previous chapters has a history of prominence. After a long period of evolution assuming various melodic structures, Śaṅkarābharaṇam has continued its majestic position in the platform of classical music.

Śaṅkarābharaṇam is the 29th Melakarta rāga to suit Katapayādi formula 'Dhīra' was prefixed to the name of this mela fifth rāga in the fifth chakara Bāna-ma, ri, gu, ma, pa, dhi, nu. It is one of the six melakarta rāgās where in the pūrvāṅga and the uttarāṅga that is the lower and higher tetrachords are symmetrical to each other. The pūrvāṅga and the uttarāṅga are separated by the interval of a major tone (cātursrutiaṅtara) of the frequency volume of 9/8. It is a sarvasvara gamaka varika rakti rāga. All svaras are rāgachāya svaras. Jaṅta and Dhātu svara prayogas add beauty to this rāga (ssrrggmm, rnsdnpdmp etc). A rāga giving full scope for an elaborate ālapana. Tristāyi rāga. 'ś n p' is a viśeṣha prayoga. All types of compositions are represented in this rāga.

Since the period of Sri.Veṅkitamakhi and his seventy two melakarta scheme, Dīra Sankarabharanam, the 29th melakarta has continued its pivotal position among the melakarta rāgās, with more than 250 derivative rāgās. It is one of the most important rāgās that all the great vāggeyyakarās have applied the rāga in beautiful musical forms one different from the other. In this chapter we shall analyse the melodic structure of some of the most important of the various musical forms composed in this rāga.

VARIOUS MUSICAL FORMS

There are five gitams available in this rāga.

Gītam

- ❖ **Gītam : Vijitamadana**
- ❖ Tāla : Tisrajati triputa, 1 kalai, sama edduppu
- ❖ Gati : Caturasra gati
- ❖ Language : Sanskrit
- ❖ Composer: Purandaradāsar
- ❖ Structure : Consist a long continuos stanza

The grahasvaram is Shadja. It has 43 avartanās. The range of the composition between mantra stāyi Shadja and Tara stāyi Shadja. Most part of the composition is composed in the mañtra stāyis. The beautiful phrases such as:

1.॥d n ś n d n ,॥
 bhu ta na dha
 2.॥ś d p m g r s ॥ s ḍ p m g r ṣ ॥
 ran ga na ya ka e kā nta ré ré

ie, Nishāda varja avarōhana prayoga in Madhyastāyi and mañtrastāyi has been used successively towards the end of the Gitam. This composition concludes on mañtra stāyi Shadja.

❖ Lakshana gītam : Ripubalakhandanure

- ❖ Tāla : Cāturasrajati Matya, 1 kalai, sama eduppu
- ❖ Gati : Cāturasra gati
- ❖ Language: Sanskrit
- ❖ Composer: Veñkitamahkhi
- ❖ Structure : Consist of three large stanzas, the first is called Sutrakhaṇḍam, the second is Upāṅgakhaṇḍam and the third is Bhashāṅgakhaṇḍam.

In the Sutrakhaṇḍam the graha svaram is R. It has nine avartanas. The range is between P and S. The beautiful melodic patterns occurring here:

1. || d p m p m g p g r s ||
 dhi bu da ra kha nu re

The Upāṅgakhāṇḍam starts on M. It has twelve avartanas. The range is between S and G. Beautiful phrases figuring in the section are.

1. || m m m g r g m g r s || - A phrase svara triplets
 ra gan ga dhi ra

2. || s m g m p d n ś r ḡ || - A prayoga with a slight deviation from the regular arohana krama
 su dha va san ta

3. || s m g m p p d n ś , || p d d p ś n d p m g ||
 na ra ya ni de sa kshi sa ma pu rva gau la

4. || d p m g m g p g r s || - Madhyama varja prayoga - p g r s -
 na ga dva ni ba na a rare prayoga of the raga found specially in the lakhana gitam alone

In the saḥitya the following janya rāgās of Rāga Śaṅkarābharaṇam belonging to the upāṅga group have been mentioned. They are Kurinji, Narāyani, Ārabhi, Sudhavasanta,

Desákshi, Sâma, Pūrva gaula and Nāgadvani. It has also been clearly mentioned that Śaṅkarābharaṇam figures as the fifth rāga with fifth chakra Bāna-ma.

In the concluding stanza that is in the Bhāshāṅga khaṇdam the graha svara is S. It has ten avartanas. The range is between Tarastyai Shadja Tarastyai Madhyama. Phrases such as:

1. //ś, ṅ, ś ṛ ḡ, ṁ ṛ// ṛ ś n ś d p m g r s//
 ra ga na va ro ja ra ga na ga ru re

The Bhāshāṅga Khaṇdam the name of the rāgās belonging to both bhāshāṅga and upāṅga group. Of the names given Bilahari, Begada, belongs to Bhāshāṅga group, Pūrnachāndrika, Sarasvatimanohari, Kedaram and Navaroj belongs to upāṅga group have been mentioned. The phrase 'Dīra' figuring in the saḥitya indicates the application of katapayādi sankhya. This concludes on Madhya stāyi Shadja.

Jatisvaram

This is the only jatisvaram available in this rāga.

❖ Jatisvaram : Ś,,,Ś,Ŕ,Ś,N,

❖ Tāla : Rūpaka, 2 kalai, sama edduppu

❖ Gati : Caturasra gati

❖ Composer : Gōviṇḍāchārya

❖ Structure : Usual structure

It has pallavi and three cāranams. It has 24 avartanas. In the pallavi the graha svara is Tārastayi Shadja. The range is between Madhya stayi Rishabha and Tārastāyi Rishabha. The phrases occurring in the pallavi:

1. ||,,,, ,, m, g, m,|| p,,, ,,,ś d, p, || m, g, r, g m p, d n||-

Nishāda Varja Prayoga

The Cāranams commence on P,M and S respectively. The range is between N and R. The melodic pattern such as:

1. ||p,,,,, d p m, p m|| g, m g r, g r s, s ṇ|| s,,,,, s n s, g r||g,
m g m, p m p, d n||

Here in the charana prayogas consisting of groupings of three syllables

2. ||m,,,,, p m g s r g|| m,,,,, p d p p m g|| m,,,,, p ś n, d p || m,,,,, g r
g s r g|| m, g s r s m, g s p m|| m, g d p p m g m p d n ||

The elongation of madhyama svara

3. ||ś,,,,, ṛ ś n ś n d|| n d p d p m p m g m g r|| s,,,,, s ṇ r s g r||
||m g p m d p n d ś n r n|| ś,,,,, n d n ś|| n,,,,, d p m d|| p,,,,,
m g r g || s,,,,, r g m p d n|| ś ś, p p, s s, s p,|| p ś, n d p m g
m p d n||

The starting is with an elongated note 'ś' followed with groupings of three notes, the cāraṇa is further beautified with dhātu prayoga. Beginning of every avarta is with a dirga svara.

||ś...||s.....||.n....||p and so on

This Jatisvaram concludes on Madhya stayi Nishāda.

Varnams

- ❖ **Tānavarnam : Sāmininne**
- ❖ Tāla : Ādi, 2 kalai, sama eduppu
- ❖ Gati : Caturasra gati
- ❖ Composer : Vīnakuppa Iyer
- ❖ Structure : Usual structure

There are two avartanas in the Pallavi, Anupalavi and Muktayisvaram respectively. The Cāraṇam and the first

Cittaisvara consist of one avartanam each and last two Cittaisvaras has two avartanas each. S is the grahasvara. The composition, range is between P and M. As seen in all varnams the sahitya is very short and is charecterised by long vowel extention in this varnam also. The beautiful phrases such as:

1. //ś,,, n s d n p
Sa mi

2. //ś, ṥ d p m p,
cha la ma

3. //,,,,,,g m p g m r
sa

4. //,,,,,, ,,,,,, s m g m p, d n
pa la

5. //ś r n ṥ d n ṥ p d n s:srotovaha yati pattern
in muktayi svara

n ṥ
d n ṥ
p d n ṥ

6. ,,,,,,,/m p g m p r g m/ s r g m ...

7. ,,,,,,,ṥ, p, / ṥ n d p , m g r/- jaruprayoga

The graha svara of the Cāranam is P. The grahasvaras of three of the four Cittaisvaras are P and the third starts on M. The beauty of the svara is very well shown.

1. // p, d n ṥ ṥ n d p m g r ...
ni ra ja

2. ,,,, , , ś n / d p m g m r g m //
pai
3. p,, m,, p,, g , m , r , g / s,, - r g s slightly deviated from the regular avarohana krama sanchara
4. //p d, p m g m p , m g m r g , r s ṇ ḍ ṇ, ... – A stress given on the notes - d, p,-p, m, - g, r,-
5. //m, d p m g m, p g m r g s, ṇ / – A variety of dhatu svara prayoga
6. /ś, r ṇ d p, d / m g r s, r g m // – The intermediate notes s & p is eschewed
7. d p // ś, n r, ś m g r g ś, n p d n / ś, ś, - Jāru prayoga upward glide from p-ś and downward glide from n-p

This composition concludes on M. This varnam is composed in a wide range of expanse of Śaṅkarābharaṇam all the three Maṅtra, Madhya and Tārastayi.

❖ **Padavarnam : Manasime**

- ❖ Tāla : Ādi, 2 kalai, sama eduppu
- ❖ Gati : Caturasra gati
- ❖ Composer : Iravi Varmantampi
- ❖ Structure : Usual structure

7. //ś̄, r̄ ḡ r̄ ṝ, ḡ ṁ ḡ ḡ, ṁ ṅ ṝ ś̄, ś̄, /
 sri ku la se kha re ndra

8. //ś̄, n̄ ś̄ r̄, ,, d̄ r̄ ś̄ n̄ d̄ p̄ ḡ, ṁ ṅ ḡ, r̄, ś̄, ,, r̄, ś̄, d̄ p̄ m̄ / d̄, p̄, m̄
 ma ha ra ja vi ji ta bho
 ḡ r̄ ḡ ṁ //
 ja

The Muktayisvaram starts on P. It has two avartanas. The range is between Madhya stayi Nishādham and Madhya stayi Gāndhāram. The phrases such as:

1. //p̄, d̄ p̄ p̄ ṁ ḡ ṁ, ṁ ṅ ḡ ṁ r̄ / ḡ, ṁ ḡ ṁ r̄ s̄ ṅ / s̄ p̄ ṁ ḡ ṁ, //
 pa rva na sa si ku ja ma da ya di ni sa ni pa va ni mru du pa va na

2. p̄ // ṁ ḡ ṁ r̄ s̄, p̄ ṁ d̄ p̄, p̄ ś̄ n̄ d̄ r̄ ś̄ / ḡ ṁ r̄ ś̄ p̄, ṁ ḡ / r̄ s̄,
 pa ri ma la cha lan ma dhu pa la sa ti ta ra sa gu ru kri pa ma dhu ra sa
 ṅ s̄ r̄ ḡ ṁ //
 ra ja ta ra

Digu jāru prayoga ie., ś̄p̄

The Āranam commences on P. It has ten avartanas. The range is between P and M. The melodic patterns such as:

1. //p̄, p̄ ṁ ḡ ṁ ḡ ṁ r̄ ḡ ṁ r̄ s̄, s̄ ṅ,
 pa ncha ba na ne yu nnu

2. //p̄ d̄ n̄ ś̄ ṝ ḡ ṁ ḡ ṁ ṝ ś̄ d̄ r̄ ś̄ n̄ d̄ p̄ ḡ ṁ d̄ p̄ ṁ ḡ ṁ ḡ ṁ r̄ s̄ ṅ
 pa ncha ba na ne yu nnu

3. //p̄ ṁ d̄ p̄ p̄ ṁ ḡ, ṁ ṅ ḡ ṁ ḡ ṁ ḡ ṁ //
 mo ha na ka ra

First Cittaivaram commences on P. The beautiful phrases such as:

1. /,, d p r ś n d | p, d n ś d p m / p, p m g r g m //
 ta pa ri pu va da pa ta va cha du la kru pa na la si ta bhu ja

Viseṣa prayoga s d p

The second Cittaivaram starts on S. Beautiful patterns such as:

1. // s p, p m g r g m p, n d d p / m d p, p d n ś r ś p,
 sha pa pi vi ra ma ti nru pa la ti sa ta va ja pa ti na va su ma su pa

At the commencement the glide is from maṅṅrastāyī shadja to madhya stāyī pañchama and latter on from tārastāyī shadja to madhya stāyī pañchama

2. //,,, p d n ś r ṁ ḡ, ṁ ḡ r ś n | d p, m g r s ṇ d p,,
 pa hru di ki mu kru pa na ma yi ba hu da pa ni mu di ba hu da pā.

In the same avartana we find the prayoga -ś n d p- belongs two different stāyis madhaya and mantra

The last Cittaivaram commences on S. Melodic patterns such as:

1. //,,, ,, g m r g m p / p m d p, p, //
 hi ta ma bhi sa ra pa ga da pa pa

2. // p r, ś, r, p, r ś n d p, n / d p, m p, g m / p, r g m p,, //
 pa ra dha ri ni ti ni do sha ma hi bhu ri bho ka pa ri to sha

-p r ś r,- very rarely seen in the raga. The avartana ends with srotovaha yati pattern

mp
gmp
rgmp

2. // ś n ś d n p d n
ra

3.ṙ n ś d n p d m p g m r g s,
sa ra sa

Characterised with usual dattu prayoga pattern

4. //.....s s r r g g m m p p d n
ra

Jaṅtasvara phrases

The anupallavi commences on S. It has two avartanas.

The range is between S and M. Beautiful phrases such as:

1. //s, d, p,,,
ja la ja

Another visesha prayoga

2. p d n d m p d p g m p m / s ṅ r s g r m g m p m
dai na sa kka
p d n ś ṙ

During prograsion of the avarta we can see groupings of four notes which is quite note worthy

3. ṙ ḡ m ḡ ḡ ṙ ś n d p d n / ṙ ś, d p m d p, m g r s, s, n
na bha de va
d p m //

The Muktayisvaram starts on S. It has two avartanas. The range is between P and Ṙ. Beautiful pattern such as:

1. , d ṅ p,

2. , s r g s, r g // m p m g m p d n

3. p m g m p n d n ś d n p / d n m p d n g m / p d n r g m p d
n s r g m p d n

Sroto vaha Yati pattern:

d n
p d n
m p d n
g m p d n
r g m p d n
s r g m p d n

In the Cāranam graha svāra is P. It has two avartanas.

The range is between P and S. The beautiful pattern such as:

1. / s m, m g r s p / , p m g p ś, n / d p m g m r g m
ma ru lu

The avarohana is beautified with some samvadi prayogas

s m – s p - p ś

First Cīttaisvaram commences on P and it has one avartanam The range is between P and M. The beautiful phrases such as:

1., s, / r, s, ṇ, s, ḍ, ṇ, p, ḍ, ṇ,

The usual format of dirgha svāra in the first Cīttaisvaram

The second Cīttaisvaram starts on G and it has one avartanam. The range is between P and D. Patterns such as:

1. / p,, d n s r n s,, r g r g,, m g m / d p, m g m p m /
g r m g r s g r / s ṇ s r, g, m

The third Cittaisvaram starts on P and it has one avartanam. The range is between P̣ and Ṣ́. Beautiful phrases such as:

1. ||p,, d p m p,, m g m p,, g r s ṇ d/ p,, d n s r s p,, m p d p,, n
d n | p,, ś n d p,, n d m p,, d | ṇ ś p,, r g m

The repeated use of elongated pañchama is seen

The last Cittaisvaram commences on S. It has two avartanas. The range is between Ṇ and Ṃ. Beautiful melodic patterns such as:

1. ||s,, ś, ś p ś, ś

The beginning of the last Cittaisvaram is characterised with samvadi prayogas from madhya stāyi shadja to tarastayi shadja from madhya stāyi pañchama to tārastāyi shādja

2. p m g m/d,, m,, r,

3. ṇ, r, g,, m d,, n ḡ,, ṛ/ś, n ṛ, ś ḡ, ṛ ḡ ṁ ḡ

-n, r, g,, m d,, n ḡ,, ṛ - Pañchama, Shadja, Varja prayoga brings out a special beauty of the rāga

4. || ṙ ṅ ṡ ḋ ṅ ṗ ḋ ṅ ṡ ṙ ġ ṁ ġ ṙ ṡ ṙ ṡ , ṅ ḋ ṗ ḋ ṅ ṡ ṅ ḋ ṗ ḋ ṗ , m

g r s ṅ , s r g m p d n - The last Ettukkada svara is a significant with the prayogas belonging to higher tetrachord of the madyastayi and lower tetrachord of the tarastayi. The varnam concludes on N.

We shall now have a brief analysis of the melodic structure of certain selected compositions of the trinity Saint Tyāgarāja, Sri Muttuswāmy Dīkṣitar, Sri Śyāma Sāstri and Mahārāja Svātīrunāl, each of which will be followed by a detailed notation of one prominent kṛti of each of these Vāggeyakārās.

Compositions Of Saint Tyāgarāja

In the compositions of Saint Tyāgarāja bhava predominates to a great extent. He has to his credit a wide range of compositions in the rāga Śaṅkarābharaṇam irrespective of the varieties kṛties, Divyanāmasaṅkirtana, lāli etc. Saint Tyāgarāja's compositions excels themselves with the bhava and rāga expositions through the means of saṅgaties.

❖ **Kṛti : Edudanilachite**

- ❖ Tāla : Ādi 2 kalai sama edduppu
- ❖ Gati : Cāturasra gati
- ❖ Structure: Usual Structure
- ❖ Language: Telugu

In the pallavi the grahasvaram is M. It has nine avartanas. The range is between Ḍ and Ṃ. The beauty of the pallavi is enhanced with many saṅgatis. Except for the concluding saṅgati the rest of them mainly centers round the madhyastayi phrases. Beautiful phrases such as:

1. // ṃ g̣ ṃ, p̣,,,,.....
e du da ni
2. p̣ ṣ́ ṣ́ ṇ ḍ, p̣,,,,
ni du
3. // ,, ,,, p̣ ḍ ṇ ḍ ḍ ṇ ṣ́ ṇ ṇ ṣ́ ṛ̣, ṛ̣ ṣ́ ṣ́,
la chi te
4. // p̣, ṛ̣, ṣ́ ṇ ḍ, p̣,,,,
ni du
5. // ,, g̣ ṃ p̣ ṃ ṃ p̣ ḍ p̣ p̣ ḍ ṇ ḍ
da ni la
6. ,, ,,, ṣ ṛ g̣ ṃ p̣ ḍ ṇ ṣ́ ṛ̣ ḡ̣ ṃ ḡ̣ ṛ̣ ṣ́ ṣ́,
la chi te

Beautiful melodic patterns such as:

1. /ṃ p, p̣ ṣ́ ṇ ḍ, ḍ ṛ ṣ́ ṇ ḍ, p, p̣ ṃ g̣ ṃ p̣ g̣ ṃ ṛ g̣ ṃ
la ra bhakta tyā ga ra ja nu ta na

2.,, ṣ́, ṣ́ ṛ ḡ, ṃ ḡ ṛ ṣ́ ṣ́,
ha ra mi

Unlike the other Tyāgarāja kṛties, The dhātu of the anupallavi do not repeat anywhere in the composition. Vāggeyakāra mudra occurs in the concluding avartana. This composition concludes on R.

❖ **Kṛti : Emineramu**

- ❖ Tāla : Ādi 2 kalai the eduppu is after a silence of two mātra ie, 'taka'
- ❖ Structure : Usual Structure
- ❖ Language: Telugu
- ❖ Gati : Cāturasra gati

In the pallavi the grahasvaram is S. It has three avartanas. The range is between P and S. Beautiful phrases such as:

1. //, m g g, ,m p, ,p p m g m, p,,, m, p d p,, g, m p, p m m, ,g //

di na ba ndhu va ni de va de vu da ni

2. //, m g g, ,m p, p d p p m g m, p,,, d, d r s n d p,

di na ba ndhu va ni de va de

3. //, ,r g p m m, g g r m, g, r s s, ,s, ,, m, g m,,p,,d p m g,, m p,

ma na ka ru da nidhar ma mu da bro su nu

4. , s r g, m g r s s,

ga na mu

The grahasvara of pallavi, anupallavi and charana are the samvadi svaras of the rāga. This composition concludes on madhya stayi Shadja.

❖ **Kṛti : Manasusvādhina**

❖ Tāla : Misra Cāpu. Commences after a silence of one matra ie, 'ta'

❖ Gati : Cāturasra gati

❖ Structure: Usual Structure

❖ Language: Telugu

In the pallavi the grahasvara is M. The grahasvara of the kṛti is svarakṣara has ten avartanas. The range is between S and M.

Beautiful phrases such as:

1. $\overline{\dot{ś} \dot{r} \dot{s} \dot{n} \dot{d}} \text{ , } \overline{\dot{p} \dot{m} \dot{d} \dot{p} \text{ , } \dot{m} \dot{g} \text{ , } \dot{m} \dot{p} \dot{g} \text{ , } \dot{m} \dot{r}}$
mai na ya kha nu ni ki
2. $\overline{\dot{m} \dot{g} \dot{g} \dot{m} \dot{p} \text{ , } \dot{d} \dot{p} \dot{m} \dot{g} \dot{m} \text{ , } \dot{p} \text{ , } \dot{m} \dot{p} \dot{d} \dot{n} \dot{s} \dot{r} \dot{g} \text{ , } \dot{m} \dot{g} \dot{r} \dot{s} \dot{s} \dot{n} \dot{d} \text{ , } \dot{p}}$
ma na su sva dhi na mai na ya
3. $\overline{\dot{p} \text{ , } \dot{g} \dot{r} \dot{s} \dot{n} \dot{d} \dot{p}}$
kha nu
4. $\overline{\dot{m} \dot{g} \dot{m} \text{ , } \dot{d} \dot{p} \dot{m} \dot{g} \text{ , } \dot{g} \text{ , } \dot{m} \dot{g} \dot{r} \dot{s} \text{ , } \dot{s} \dot{d} \dot{n} \text{ , } \dot{s} \text{ , } \dot{s}}$
ma ri ma ntra ta ntra mu le la
5. $\overline{\text{ , } \text{ , } \dot{m} \text{ , } \dot{p} \dot{s} \dot{n} \dot{p} \text{ , } \dot{m} \dot{g} \text{ , } \dot{m} \dot{p} \dot{g} \text{ , } \dot{m} \dot{r}}$
a kha nu ni ki
6. $\overline{\text{ , } \text{ , } \dot{s} \dot{r} \dot{g} \dot{m} \text{ , } \dot{p} \dot{d} \dot{n} \dot{s} \dot{r} \dot{g} \dot{m} \dot{g} \dot{r} \dot{s} \dot{n} \dot{d} \dot{p} \dot{m} \text{ , } \dot{g} \dot{r} \dots \dots \dots}$
a kha nu ni ki

The Anupallavi starts on Ś. There are eight avartanas. The range is between R and M. Beautiful patterns such as:

1. $\overline{\dot{s} \dot{s} \dot{s} \dot{n} \dot{d} \text{ , } \dot{p} \text{ , } \dot{p} \dot{m} \dot{d} \dot{p} \text{ , } \dot{m} \dot{g} \text{ , } \dot{m} \dot{p} \dot{g} \text{ , } \dot{m} \dot{r}}$
ta nu vu ta nu ga
2. $\overline{\dot{s} \text{ , } \dot{s} \dot{n} \dot{d} \dot{n} \dot{s} \dot{n} \dot{p} \text{ , } \dot{s}}$
ta nu vu ta
3. $\overline{\dot{s} \text{ , } \dot{s} \dot{n} \dot{s} \text{ , } \dot{r} \dot{g} \dot{r} \dot{s} \dot{s} \text{ , } \dot{s} \text{ , } \dot{s} \dot{n} \dot{r} \dot{s} \dot{s} \text{ , } \dot{m} \dot{p} \dot{d} \dot{n} \text{ , } \dot{s} \dot{n} \dot{d} \text{ , } \dot{g} \dot{r} \dot{s} \dot{n} \dot{d} \text{ , } \dot{p} \text{ , } \dot{s}}$
ta pa su se ya ne la da sa ra dha
4. $\overline{\dot{s} \text{ , } \dot{s} \dot{n} \dot{s} \dot{r} \dot{g} \dot{m} \dot{g} \dot{r} \dot{s} \dot{s} \text{ , } \dot{s}}$
ta pa su se

The Cāranam commences on G. It has thirteen avartanas. The range is between S and M. The cārana is characterised with fresh dhatu The phrases such as:

1. //p, p, p̄ d p, m, //, p p ś n d, p, //p m d p, m g, m p g, m r //

mu lu dur vi sa ya ra vi dhu ni ki

2. ,s, s, ś, //, ś, n d n, ś n // ś,, r̄ g, m̄ g r̄ ś ś,, ś, // ś n r̄ ś, ś s d n, ś, //

ra ja ra je sa ne ram ja na ni ru pa ma

The mudra figuers in the concluding avartana . This composition concludes on madhayastayi Rishabha.

❖ **Kṛti : Sambho Siva**

- ❖ Tāla : Rūpaka. Sama eduppu 1 kalai
- ❖ Gati : Cāturasra gati
- ❖ Structure: Usual Structure
- ❖ Language: Sanskrit

In the pallavi the grahasvaram is S. It has six avartanas. The range is between Ṇ and Ṁ. Melodic patterns such as:

1. // ś, r̄, ś n d, p, p m // p, ś n d p m g

sam bho si va sam nka ra

2. // ś,, r̄ g, m̄ g r̄ ś n d p, p m // p,, r̄ ś n d, p m g, //

sam bho si va sam nka ra

This composition has no anupallavi. Pallavi is followed by eight cāranas. Every Caranam commences and concludes on

the same svara and the commencing notes are arranged in the krama arohana.

In the first Cāranam the range is between D and M. Beautiful patterns occurring are:

1. $\|s, s r m g g r s, s \eta\|$
va ra bhu sha na
2. $\|s, n, s,,, ,,,, \|$
sam bho

In the second Cāranam the range is between N and P and we come across a very unusual prayoga of 'R' as prolonged svara. Phrases such as:

1. $\|,,r r ,r,, r, r\| g, m, m g g r s,,, \|$
ta ru na ru na ki ra na
2. $\|s, r, m g g r s, s, \|$
cha ra na su ra
3. $\|r, s, r,,, ,,,, \|$
sam bho

The third Cāranam range is between N and D. The phrases such as:

1. $\|,,g m ,g,, g, m, \|g, m, d p m p g r s \eta\|$
ka ma ni ya ni ga ma sa nnu ta --- suggests slightly a prayoga of Begada
2. $\|\eta s r g m p g r g r s \eta\|$
hi ma gi ri ja

3. $\| \underset{\text{sam}}{g}, r, \underset{\text{bho}}{g}, \dots, \dots, \|$

In the fourth Cāranam the range is between N and D.

Beautiful phrases such as:

1. $\| \underset{\text{sa}}{,}, \underset{\text{ma}}{m} \underset{\text{na}}{,}, \underset{\text{nta}}{m}, \underset{\text{ka}}{m}, \underset{\text{vi}}{m} \| \underset{\text{ma}}{g}, \underset{\text{lam}}{m}, \underset{\text{ga}}{p} \underset{\text{pa}}{m} \underset{\text{ra}}{d} \underset{\text{ma}}{m} \underset{\text{ma}}{g} \| \underset{\text{ma}}{m} \underset{\text{ra}}{p} \underset{\text{ma}}{m} \underset{\text{ma}}{g}$

2. $\| \underset{\text{ka}}{,}, \dots, \underset{\text{ru}}{r} \underset{\text{nya}}{g} \underset{\text{nya}}{m} \underset{\text{nya}}{p} \underset{\text{nya}}{m} \underset{\text{nya}}{g} \underset{\text{nya}}{r} \underset{\text{nya}}{s} \| \underset{\text{nya}}{n},$

3. $\| \underset{\text{sam}}{m}, \underset{\text{bho}}{g}, \tilde{m}, \dots, \dots, \|$ - In this phrase the initial madhyama is sung in a plain manner and the second madhyama is sung with an oscillation

In the fifth Cāranam the range is between G and N. Patterns such as:

1. $\| \underset{\text{sa}}{p}, \underset{\text{ma}}{m}, \underset{\text{lam}}{p}, \underset{\text{kru}}{g}, \underset{\text{ta}}{m}, \underset{\text{ka}}{p}, \| \underset{\text{ka}}{m}, \underset{\text{ma}}{p}, \underset{\text{la}}{d}, \dots, \underset{\text{hi}}{n} \underset{\text{ta}}{d} \underset{\text{ka}}{p}, \| \underset{\text{ma}}{m}, \underset{\text{la}}{p}, \underset{\text{su}}{d}, \overline{\underset{\text{ta}}{p}} \underset{\text{ta}}{m} \underset{\text{ta}}{g} \underset{\text{ta}}{m} \|$

2. $\| \underset{\text{sam}}{p}, \underset{\text{bho}}{m}, \underset{\text{bho}}{p}, \dots, \dots, \|$

In the sixth Cāranam the range is between G and N. Beautiful phrases such as:

1. $\| \underset{\text{na}}{,}, \underset{\text{ta}}{d}, \underset{\text{po}}{d}, \underset{\text{sa}}{p} \underset{\text{na}}{m} \underset{\text{hi}}{g}, \underset{\text{ta}}{m}, \underset{\text{bha}}{p}, \| \underset{\text{sa}}{d}, \underset{\text{na}}{d}, \underset{\text{ta}}{n}, \dots, \underset{\text{sa}}{d}, \underset{\text{na}}{p}, \|$

2. $\| \underset{\text{dra}}{p}, \underset{\text{ta}}{d}, \underset{\text{cha}}{p}, \overline{\underset{\text{ru}}{n} \underset{\text{ku}}{d}} \underset{\text{ku}}{p} \underset{\text{ku}}{m} \underset{\text{ku}}{g} \underset{\text{ku}}{m}, \|$

3. $\| \underset{\text{sam}}{d}, \underset{\text{bho}}{p}, \underset{\text{bho}}{d}, \dots, \dots, \|$

In the seventh Cāranam the range is between M and R.

Beautiful patterns such as:

1. $\| \dot{n}, \dot{n}, d \dot{n} \dot{s} \dot{n} d p p, d n p p d, \dot{n}, \dot{s}, \|$
ma ta bhe da pa ti ta ma na va
2. $\| m, d, p d n r n d p, \|$
ma da sa nta ta --- svarakṣara prayoga
3. $\| \dot{s}, d, n, \dots, \dots, \|$
sam bho

In the last Cāranam the range is between S and M.

Beautiful melodic patterns such as:

1. $\dot{s}, \dot{s} \dot{n} d n n p d n \dot{s}, \| d n \dot{s} \dot{r} \dot{g} \dot{m} \dot{g} \dot{r} \dot{s} \dot{n} \dot{g} \dot{r} \|$
su ta po dha na hi ta ka ra pa
- $\| \dot{s} \dot{n} \dot{r} \dot{s} n d \dot{s} \dot{n} d p m g \| d p m g r s r g m p d n \|$
li ta tya ga ra ja

This composition concludes on N. The initial note of every carana is with arohana krama.

- ❖ Kṛti : Ramāramana
- ❖ Tāla : Ādi, sama eduppu, 1 kalai
- ❖ Gati : Cāturasra gati

❖ Structure : Usual Structure

❖ Language : Telugu

In the pallavi the grahasvaram is madhya stayi Shadja. This krti is comparatively a simple krti of the saint composer. It has four avartanas. The range is between N and M. Beautiful melodic patterns such as:

1.|g r p m g r s ṅ||
o

2.m g m p d n ś, ,, ś n d p m p g r s ṅ ||
ra ra o

The anupallavi starts on S. The range is between Ṇ and Ṣ́.

It has three avaratanas. Beautiful phrases such as:

1.p d n, ś, ś,
ma na vi ni

2. // p d n, ś, ś, ś n d n p, ,, |
ta ma su po ga da

3.,, ś, ś n d p d p m m g | g m p m g r s ṅ
ta ra ma ku pa ti ki ni

The Āraṇam commences on P. It has five avartanas. The range is between Maṅtra stayi Dhaivata and Tāra stayi Shadja.

Patterns such as:

1., $\overline{p m g r s n}$ //
ma no
2., $\overline{s r, s s d n, s,}$ //
ra dham bo sa gu su ma
3., $\overline{s, n d n p,}$ //
sri ma da
4. $\overline{\overline{p, p d n, s, s n d n p,}}$ //
ga ra ja dha ra
5. ,, ,, ,, , $\overline{s, s n d, p, d p m g / g m p m g r s n}$
tya ga ra ja sa nnu ta

This composition concludes on N.

- ❖ **Composition :** Nāpāli Srīrama
- ❖ **Tāla :** Desādi , Sama eduppu
- ❖ **Gati :** Ātūrasra gati
- ❖ **Structure :** Usual Structure
- ❖ **Language :** Telugu

It has Pallavi followed by charanas. The whole composition is in the same tempo and also without much variation. This is one of the simple compositions of the composer. It is an ekadhātu

musical piece. The musical structure is same for the pallavi and the following caranas. In the pallavi the grahasvaram is Madhya stayi Shadja. The range of the entire composition is between N and P. Beautiful melodic patterns such as:

1. $\| \overline{s, srg} \overline{grsr} s, s, , \|$
na pa li sri ra ma
2. $\overline{s, ns, rg} | r, , ,$
stho ma
3. $\| \overline{mgm}, , p, \overline{pmg}, | r g m p g r s n \|$
ka pa ta sa ma ya mu
4. $\| \overline{s, ns}, \overline{p, m} \overline{mg}, r r s r s s, , \|$
ni pa da mu li ra

This composition has limited sancharas. It has totally twenty avartanas, four in the pallavi and four each in the Caranams. The musical rendering a slow tempo. This concludes on Madhya stayi Shadja.

LĀLI

- ❖ Lāli : Rāma Srirama
- ❖ Tāla : Ādi, Commences after a silence of three matra
ie, 'takita'
- ❖ Gati : Cāturasra gati
- ❖ Structure : Usual Structure
- ❖ Language : Telugu

It has Pallavi and three Caranams. The grahasvaram is S.

The range is between P and S. Beautiful phrases such as:

1. // ,, ,, s n s r g m p m g r // s r g r s n
u dh gu su kha na
2. ,, ,s, s s n d d n p, p, s d s n // s r, s s,
ju chu chu po nthu la li
3. m, p, s n d p, m g r s r g r s n
o va na ma li

It has twenty seven avartanas. This composition concludes on S.

Divyanamasankirtanam

❖ Divyanāmasaṅkīrtanam : Varalilaganalola

❖ Tāla : Tisrajatilaghu, Commencement is Atita eduppu. Where in the melody begins before the commencement of the tala.

❖ Gati : Tisra gati

❖ Structure: Consists of long continuous stanza

❖ Language : Telugu

This composition commences on G. It has forty avartanas. The range is between Ṇ and D. The beautiful melodic pattern such as:

1. //,,, ,g m p, p d, d //p, p, s r g, g g r g //m, m g m g
 va ra li la ga na lo la su ra pa la su gu na ja la bha ri ta
 r, g r s r //g, r s n n r, r g //r g m, g p, m g, s r,
 ni la ga la hru da la ya sru ti mu la su ka ru na la va la pa la ya
 n //S,,
 su ma

This composition lays emphasis on the text. Musical rendering is very simple and in straight notes without gamakas. This tends to impart a Western style of rendering. This concludes on Madhya stayi Shadja.

❖ **Divyanāmasaṅkirtanam : Sarasanetra**

❖ Tala : Desadi , Sama eduppu

❖ Gati : Caturasra gati

❖ Structure : Usual Structure

❖ Language : Sanskrit

It is a simple melody with mantra panchama as the grahasvara which is a rare commencement. The range of the entire composition is between P and Ṥ. Beautiful melodic patterns such as:

1. //p, s r g, g g p, m g r, ,, // p, m g r, g, m, g r s, ,, //
śa ra sa ne tra a pa ra gu na ta ma ra vi dya dho dha ra na

2. //p, p g p, m r m, g m p, d n //ś, p d p, m g r, n r s, ,, //
pa pa kha na bhra sa mi ra na pa ma ra pa li ta pa va na na ma cha na

svarakṣaram

3. //s p s p s p s, s s g g m,, g r, //
yo gi va ndya pa hi he sa ga ra rti ha ra na

4. // s,, s g,, g p,, p ś, ś,, ś p,, p g,, r s,
ra ga lo bha du ra sri tya ga ra ja po sha na

It has nine avartanas. This is also sung in the style of western note. This concludes on Madhya stayi Shadja.

Tyāgarāja Kṛti

Form - Kṛti

Title - Endukupeddala

Tāla - Ādi, 2 kalai, the eduppu is after a silence of two matra ie, 'taka'

Gati - Caturasragati

PALLAVI		X - beat	✓ - finger count	O - open palm beat	X	O	X	O	
	X	✓	✓	✓	X	O	X	O	
	X	✓	✓	✓	X	O	X	O	
	X	✓	✓	✓	X	O	X	O	
1.	* Ssgy gvgg g	magg gvg gys	S	S	S	magg ySS	S	nYS	S
	en- - - du - ku - - -	Pe - - -	da - la - - -	va - - -	labu - - -	dhi - - -	ya - - -	vu - - -	
2.	* Ssgy gvgg g	magg gvmg gys	S	S	S	nS	S	Pg gvgg	
	en - - - du - ku - - -	Pe - - -	da - la - - -	va - la - - -	bu - - -	dhi - - -	ya - - -	vu - - -	

X	✓	✓	✓	X	O	X	O
<p>Son̄, S̄n̄ d̄n̄, P̄cc̄ P̄S̄n̄</p> <p>en--du--bo--</p>	<p>S̄n̄, S̄n̄, S̄cc̄, S̄cc̄, ȳȳ ḡḡ</p> <p>du--nai--</p>	<p>S̄cc̄, S̄cc̄, S̄cc̄, S̄cc̄, S̄cc̄, S̄cc̄</p> <p>ya--ya--</p>	<p>m̄m̄, P̄cc̄, S̄cc̄, S̄cc̄, P̄cc̄</p> <p>ya--ya--</p>	<p>S̄cc̄, P̄m̄, P̄ḡ, P̄ḡ, ḡm̄, ȳḡ, ȳḡ</p> <p>mai--ya--</p>			
<p>3. S̄s̄, S̄ḡ, ḡr̄ḡ, ḡm̄</p> <p>en--du--ku--</p>	<p>P̄d̄, d̄n̄, d̄p̄, ḡ, S̄, P̄m̄, ḡ, S̄</p> <p>Pe--</p>	<p>S̄cc̄, S̄cc̄, ḡd̄, P̄, m̄, m̄, ḡ, ḡ, P̄, ḡ, ḡ, m̄, ȳ</p> <p>da--la--</p>	<p>S̄cc̄, S̄cc̄, ḡd̄, P̄, m̄, m̄, ḡ, ḡ, P̄, ḡ, ḡ, m̄, ȳ</p> <p>va--la--</p>	<p>m̄, ḡ, ḡ, m̄, ȳ, P̄, ḡ, ḡ, ȳ</p> <p>bu--</p>	<p>m̄, ḡ, ḡ, m̄, ȳ, P̄, ḡ, ḡ, ȳ</p> <p>dhi--</p>	<p>m̄, ḡ, ḡ, m̄, ȳ, P̄, ḡ, ḡ, ȳ</p> <p>ya--vu--</p>	<p>m̄, ḡ, ḡ, m̄, ȳ, P̄, ḡ, ḡ, ȳ</p>

x	✓	✓	✓	x	o	x	o
<p>Son̄ S̄on̄ d̄n̄ P̄son̄ P̄son̄</p> <p>-----en-----</p> <p>ḡȳsn̄</p> <p>-----</p>	<p>S̄on̄ S̄on̄ S̄on̄ S̄on̄</p> <p>-----du-----bo-----</p>	<p>ḡȳsn̄ ḡȳsn̄ ḡȳsn̄</p> <p>-----du-----nai-----</p>	<p>m̄m̄ P̄m̄ m̄m̄ P̄m̄</p> <p>-----ya-----</p>	<p>P̄son̄ P̄son̄ m̄ḡm̄ P̄son̄</p> <p>-----ya-----</p>	<p>d̄n̄ s̄ī ḡī m̄ḡī</p> <p>-----mai-----</p>	<p>S̄n̄ d̄p̄ m̄ d̄ P̄m̄</p> <p>-----ya-----</p>	

	X	✓	✓	✓	X	O	X	O
1	<p> an ta ya ni Pan da ya ka da ya </p>							
2	<p> an ta ya ni Pan da ya ka da ya </p>							
	<p> an </p>							

CHARANAM

	X	✓	✓	✓	X	O	X	O						
1	✱ cccc	gcm>g>>> S>g>g>>>	Y>gcm>g>>>	Y>g>g>>> Y>gmg>g>>>	g>>>m Pcm> g>>>	Y>g>g>>> g>>>mg>g>>>	m>S>n>							
	ve	da	sha	a	stra	ta	a	tva	sta	mu	lu	te	li	si
2	✱ s>Y>	gcm>d>Pmg>g>>>	cm>Y mgg>S>n>S>Y>	Pmm>g>>>	g>>>m d>>>Pm>g>>>	Y>g> mg>g>>>	m>Y>mg>g>>>							
	ve	da	sha	stra	ta	tva	a	sta	mu	lu	te	li	si	
	✱ s>Y>	gcm>g>>>g>v>mg>g>>>	YSS> S>n>	S>>>Y>g>mg>YSS>	cm>	S>>>n> Y>S>	S>>>	S>n>Y>	S>n>d>	d>S>n>	S>>>			
	bhe	da	ya	hi	ta	ve	da	n	ta	mu	lu	te	li	si

x	✓	✓	✓	x	o	x	o
S o n o	S o S i y i S o S i y g i m g	y S S o S o o o	S o d n o P d n o	S o o S o o o o o	m o d p m o g o g y g o y o		
na	ta	tya	ga	ya	ja	nu	ta
ni	ja	mu	kha				
S o n o							

An analysis of some of the popular musical forms of Saint Tyāgarāja in Śaṅkarābharaṇam, shows some common features. Certain rañjaka prayogas like g, m p g, m r, briga prayogas like r ś ś, Nishada Varja s p, s d p and Dhaivata varja prayoga s n p, druta phrases in the tara stayi s r g, m g r s s, and jaṅta phrases are profusely used. The melodic structure in all possible patterns have been beautifully shown in the wide range of the raga both in Chowka kala kṛtis, Lālis and Divyanāmakirtanas. Rare usages such as Nyāsa on R and N in the kṛti Sambho Siva and P as a grahasvara used in the Divyanāmasaṅkirtanam Sarasanetra. It is Saint Tyāgarāja who has composed the maximum number of composition in Śaṅkarābharaṇam.

Compositions Of Muttusvāmi Dīksitar

The songs of Sri. Muttusvāmi Dīksitar are examples of every principle of musical excellence and embodiment of all that is best in lakshya and lakshana saṅgīta. He was the most renowned and one of the greatest composer in the musical history of India. Following is the analysis of some of the compositions of Sri. Muttusvāmi Dīksitar.

- ❖ Kṛti : Akshayalinga Vibho
- ❖ Tāla : Misra Capu, commences after a silence of two matras ie, 'taka'
- ❖ Gati : Caturasra gati
- ❖ Structure : Usual Structure
- ❖ Language : Sanskrit

In the Pallavi commences on P. It has twenty avartanas. The range is between D and M̄. Beautiful phrases such as:

1. // ,p p p m g m, p,, m p d n ś, ś ś n d, p, //
a ksha ya li nga vi bho
2. // ,,, , , , ś n // p, m g, m p g, , m // r
sva yam bho
3. // , , g m p, d p m g m, // p, ,
a ksha ya
4. // ,,, , , , s, // ś r g, m g r ś n, d, p, , r ś ś, p,
vi bho sva yam
5. // , , m g m, d p m g // g, m g r s, , d n // s, , , , ś n // p, m g, m p
a khi la nda ko ti pra bho pa hi sam
g, , m // r
bho
6. // , , g m p d n ś d ś ś, n // p,
a khi la nda
7. , , , , m g m p // d n p,
pa hi

In the Anupallavi grahasvaram is P. It has twenty four avartanas. The range is between S and G. Beautiful patterns such as:

1. //,,p d, p, p m d p m g m, p,
a ksha ra sva ru pa
2. //,,p m p d n, p, p,, s d s n s n d p m, ,.....
a mi ta pra da pa

Even though it is a downward glide n p. The anusvara ś n p is heard distinctly.

3. // ,,p p d n d d n n d p,,
a ksha ra
4. // ś,, n ś, r ġ r ś ś, || ś n r ś, ś m p d n ||
a ru da vru sha va ha

Downward glide ś m with a curve on madhyama as svastana visada gamaka.

5. ,,ś ś r ġ r ġ ġ r || ś,,
a ru da

The anupallavi has madhyamakalam and is on sama eduppu. Beautiful phrases such as:

1. //s, p m g m r //
la ksha na vi dhi vi - A iSamvadi prayoga is observed in the phrase
2. // ś r ś ś d n, ś, //
cha ksha na su dha

3. $\| \overline{p, \dot{s} n d, p, p}, \|$
 bha ksha na gu ru - Samvadi prayoga

The Caranam starts on G. The range is between \dot{D} and \dot{M} . It has forty six avartanas. Beautiful phrases such as:

1. $\| \overline{,, m p \dot{s} n d, p}, \| \overline{, p m d p p p m g s r / g, ,,}$
 na yi ka sa hi ta
2. $\| \overline{,, g g m d p p p m g / g, ,, m g r s, s}, \|$
 bha dra ka li sa
3. $\| \overline{,, s p m g g r s, ,, \dot{n}} \| \overline{, s r m g r s s, r, g}, \|$
 bha kta vi hi ta
4. $\| \overline{,, s d, p, \| p p m g g r g, m g / g r s}$
 ma da na ja na ka di
5. $\| \overline{,, \dot{s} n \dot{s} r \dot{g}, m \dot{g} r \dot{s} \dot{s}, \| \overline{, \dot{s} n r \dot{s} \dot{s}, \dot{s} d n, \dot{s},}$
 sam nka ra na va ni ta
6. $\| \dot{r}, \overline{, m m \dot{g} r \dot{s},}$
 vi bha ktha
7. $\| \overline{s d, p m g, m r} \| \overline{, g m d p m g g r s \dot{n}} \|$
 sa da sru ta ka| pa ka ma hi ru ha ---- svarakṣaram
8. $\| \overline{p \dot{s}, n \dot{r}, m \dot{g}} \| \overline{, \dot{g} r \dot{s}, \dot{s} d n, \dot{s}, \|}$
 pa da ti sam yu ga chi tro tsa va
9. $\| \overline{p, \dot{s} n d, p m p, \| \overline{, \dot{s} n d, p, \|}$
 sa da si va sa chi da

Madhyamakalasaḥitya towards the close of the composition has eight avartanas. This composition concludes on Madhya stayi Gandhara.

- ❖ Kṛti : Dakṣinamurte
- ❖ Tāla : Jampa, 1 kalai, sama eduppu
- ❖ Gati : Cāturasra gati
- ❖ Structure: Usual Structure
- ❖ Language: Sanskrit

In the Pallavi grahasvaram is Madhya stayi Rishabha. It has six avartanas. The range is between P and D. No sancharas in tārastayi. Prayoga such as:

1. $\overline{\|srg, m, gp m gr m gr s d \eta, s, ,, ,, ,s\|s, rgrsn \bar{s},, rm g}$
 da kshi na mu rte vi da li ta da
 s,, $\overline{srggrg},,$
 sa rte
2. $\overline{\|,s d, p, ,, ,m mp, mg, |} g, m, ddppr, s, \|s \eta r s s,, n \bar{s}$
 chi da nan da pu rte sa da
 $\overline{s d \eta p},$
 mau na

In the Anupallavi starts on P. It has fourteen avartanas. The range is between S and M. Beautiful patterns such as:

1. $\| \overline{p d}, \overline{p p g m}, \overline{d p p m m}, \overline{g} \| \overline{m d p m g p m p m g}$
a ksha ya su var na va ta vru ksha mu
 $\overline{r g}, \overline{m p},$
la sti te

Dhaivata and Madhyama is sung with gamaka.
the phrase – p g m is a rare prayoga

2. $\| \overline{p d n s}, \overline{s n n d p},$
a ksha ya su

3. $\| \overline{p p m g m}, \overline{m d p m g m}, \overline{p s}, \overline{s p m p}, \overline{s d n s},$
ra ksha mam sa na ka di

-- jāruprayoga

4. $\| \overline{s n s}, \overline{r g r s s}, \overline{s n r s s n s}, \overline{s d n p} / \overline{p s d s n s}, \|$
ra ja yo gi su te

5. $\| \overline{s s r r s}, \overline{s r g m g r g r s n s s}, \overline{r s n d}, \overline{p p d n s}$
ra kshi ta sad bha kte si kshi ta dur yu kthe

6. $\| \overline{s d}, \overline{p m m g g r s}, \overline{s p}, \overline{d n} / \overline{s r s n d p r}, \overline{s}, \|$
a ksha ra nu ra kthe a vi dya vi ra kthe

The Caranam commences on S. It has twelve avartanas.

The range is between D and G. Beautiful phrases such as:

1. $\| \overline{s p}, \overline{g m p g r}, \overline{s s g r g r p m} / \overline{m g g r s}, \overline{s d n}, \|$
ni khi la sam sa ya ha ra na

2. $\| \overline{s n s}, \overline{r g r s s}, \overline{s d n s}, \overline{g m r} / \overline{g},$
ni pu na ta ra yu kthe

3. $\| \overline{p m g}, \overline{m g g r s}, \overline{s m g m p}, \overline{s} / \overline{s p m m g g r s}, \overline{s r} / \overline{g r}$
ni rvi ka lpa sa ma dhi ni
 $\overline{r}, \overline{g m g}$
dra

4. // , , , , , n, d, p, / g m d p g, m p // r, s,
 nan da pu rte

5. // s̄, n g r̄ s̄, d r̄ ś n d n d p m p d n s̄, r̄, s p, / , ś n p, r, s //
 sva gu ru gu hoth pa the sva nu bho ga tru pthe

This composition concludes on Madhya stayi Shadja.

- ❖ Kṛti : Nāgalingam
- ❖ Tāla : Ādi, 2 kalai, sama eduppu
- ❖ Gati : Cāturasra gati
- ❖ Structure: Usual Structure
- ❖ Language: Sanskrit

In the Pallavi grahasvaram is S. It has two avartanas. The range is between Madhya stayi Shadja and Tara stayi Shadja. No sancharas in tarastayi and mantrastayi. Beautiful phrases such as:

1. // s, , , p, p p m g m, , ,
 na ga lim gam

2. // , , , , , p, d p m g, m, p,
 bha je ham

3., , , , d n // p, p m g, m p g, m r g m d p, m m g, r s r, s /
 a na di lim gam vra je ham sri

4. ś n/d p m g, m m g m p d n ś,
 a na di lim gam

Anupallavi starts on P. It has three avartanas. The range is between Madhya stayi Shadja and Tara stayi Madhayama.

Patterns such as:

1. //g m p, p d n, s, /ś r ś ś ś d n, ś,,,
 na ga ja rdha gam nan di tu ran gam
2. //ś n d, p,, d p,
 na ga va
3. //ś, ś n ġ r ś, ś r ġ r ś,
 a ga ma sa stra pu ra na
4. /ś, ś n d p, m m g, r s r, s
 a ti dha va lam gam
5. ,,,, ,,,, ś r ġ m ġ r ś n
 pu ra na

The Āranam commences on S. It has four avartanas. The range is between S and G. Beautiful phrases such as:

1. //ś, p, p p m m g, r g m, d p, m m g, r s r, s
 stu la su shma ka ra na tma ka lim gam
2. //s, p m m g, r s r, s s,,, //
 su nda ra lim gam
3. //m g g, m, p, p,
 mu la bhu ta
4. // ,,,, ,,,, ,,,, g, g m p d, p
 lim gum
 ---Phrase suggesting the tinge of Begada rāga

5.|p d n, s, s n d, p, m p d n|ś n d p m g g, m r d p r, s, ||
mu ni ga na shta na ga rchi ta lim gam

6. //s, s s, s s s ś, ś ś, ś ś ś
ni la kan da gu ru gu ha nta ram gam

- A beautiful pattern of shadja initially in Madhya stayi and later on târastayi

7.|ś ś ś, m p d n |
ka ru na pan gam

This composition concludes on Madhya stayi Shadja.

Notes

- ❖ Note : Syâmale Minakshi
- ❖ Tâla : Chaturasra Eka, sama eduppu
- ❖ Gati : Caturasra gati
- ❖ Structure: Consists of a long continuous stanza
- ❖ Language : Sanskrit

It is sung without gamakas. The grahasvaram is Madhya stayi Shadja. It has eight avartanas. The range is between N and S. Beautiful melodic pattern such as:

1. /d,, n ś, ś n d, p, m, g, //
sun da re sva ra sa kshi

2. // m, d, m, r, g, p, g, s, r, m, r, n, s,,, s,,, //
san ka ri gu ru gu ha sa mut bha ve si ve va

3. // p,,, p, d p m,,, m, p m g,,, g, m g r,,, r, g r //
pa dma sa na va ni ha ri la kshmi vi nu te sam bha vi

The entire composition is composed in a beautiful melody in a peculiar rhythmic pattern and concludes on Madhya stayi Rishabha.

- ❖ Note : Sañtatampahimam
- ❖ Tāla : Rūpaka , sama eduppu
- ❖ Gati : Caturasra gati
- ❖ Structure: Consists of a long continuous stanza
- ❖ Language: Sanskrit

This is sung in slow tempo. It has fourteen avartanas. The range is between Mantra stayi Panchama and Madhya stayi Pañchama. Beautiful phrases such as:

1. // r, s, n, s, , p d n, //
sar va da re ja na ni

2. // g, m g, r s g, , m p, //
sri gu ru gu ha se vi te

3. $\parallel d p m, g, r, s, \dots \parallel$
si va mo ha ka re

It is the tune of British National Anthem. This concludes on Madhya stayi Shadja.

- ❖ Note : Sakti sahita
- ❖ Tāla : Ādi , sama eduppu
- ❖ Gati : Tisra gati
- ❖ Structure : Consists of a long continuous stanza
- ❖ Language : Sanskrit

The grahasvaram is G. It has four avartanas. The range is between Mandra stayi Pañchama and Madhya stayi Dhaivata. Beautiful melodic patterns such as:

1. $\parallel g, g g m g r s r s, \parallel \eta, s r, n s, r g, s \parallel$
sak thi sa hi ta ga na pa tim san ka ra di se vi tam vi

2. $\parallel p d p m p m g m g r, \parallel s r s n s n p d \eta s, \parallel$
bha kthi mu kti pra dam bhu shi ta ngam rak ta pa dam bu jam bha vā ya mi

Each svara in this composition has a corresponding letter of sahyia. This concludes on Madhya stayi Shadja.

Muttusvāmi Dīksitar Kṛti

Form - Kṛti

Title - Sri Kamalambikayam

Tāla - Rūpaka, 2 kalai, sama eduppu

Gati - Caturasragati

PALLAVI

	X		X		O	
	○○○○		○○○○		○○○○	○○○○
1.	γγγγ		γγγγ		gγγg	gγγg
	Sγi---		-----		ka---	ma---
	S○○○		○○○○		Sγγγ	S̄s̄ sd
	a---		---m		bi---	-ka--
					ya---	---m

x		x		o	
gɔsɔ	sɔgɣ	gɔɔɔ	m̄gɔ mg	gdps	ɔɔɔɔ
ka---	da---	----	kshi. . .	tho---	----
m̄ɔgɣɔ	ɣɔɣɔ	mɔgɔ	gɔɣɔ	Sɔɔɔ	Sɔɔɔ
ham---	----	----	----	am---	ba---
2 ɣɔgɣ	gɣgɣ	gɔɔ m̄p	mɔɔg	ḡɣ ɔɔ g	m̄g ɔɔ ɣ
Syi---	----	ka---	ma---	la---	----

X		X		O	
Sccc	ccccc	Sony	ṣ̄s̄sd	ṣ̄ d n̄o	S o S o
a---	---m	bi---	-ka--	ya---	---m
goss	Sogy	gccc	mḡo mg	gdps	ccccc
ka---	da---	----	kshi---	tho---	----
gosp	mgys	mogo	goyo	Sccc	Sccc
ham---	----	----	----	am---	ba---

	X		X		O	
3	rgy	gygy	gomp	gɔɔ	nɔɔ	gɔɔ
	Syl---	----	ka---	ma---	la---	----
	Sooo	oooo	Sonr	̄sɔ sd	̄sɔ dn	SɔSɔ
	a---	m---	bi---	-ka--	ya---	---m
	gɔSɔ	Sɔgy	gooo	m̄gɔ mg	gmdd	PɔPɔ
	ka---	da---	----	kshi---	tɔo---	----

X		X		O	
gɔɔP	mgɣɔ	mɔgɔ	gɔɣɔ	Sɔɔɔ	Sɔɔɔŋ
ham---	-----	-----	-----	Sa---	chi---
<u>S</u> dɔɔɔ	ɔɔɔd	gɔpɔ	ɔɔɔɔ	<u>P</u> ɔ m mɔ	gɔɔɔ
da---	-----	nan---	-----	da---	-----
gɔɔɔ	mgpɔm	gɔmp	gɔɣɔ	gɔɣɔ	Sɔɔɔ
Pa---	ɣi---	pu---	-----	u-ɣ-	na---

	X		X		O		
	Sṅṅṅ	Sṅṅṅ	Sḍṅṅ	Sṅṅṅ	Pḍṅṅ	Sṅṅṅ	
	brah---	---	---	---	ma---	---	
	Sṅṅṅ	Sṅṅṅ	Sṅṅṅ	Sṅṅṅ	Sṅṅṅ	gṅṅṅ	
	---	Smi---	---	---	am---	--ba-	
			<u>ANUPALLAVI</u>				
1	Pṅṅṅ	ṅṅṅṅ	mṅṅṅ mṅṅṅ	ṅṅṅṅ	ṅṅṅṅ	ṅṅṅṅ	
	Pa---	---	ka---	Sa---	---	Sa---	

x		x		o	
ʏgɔ	mɔ p̄ɔɔm	gɔɔɔ	ḡɔʏgɔ	m̄ɔ gʏɔ	Sɔɔɔ
na---	--- --	di---	sa---	ka---	la
Sɔɔɔ	ɔɔɔn	Sɔgʏ	gʏgS	Sɔɔɔ	ɔɔɔɔ
de---	-----	va---	ta---	-----	-----
ḡSɔɔɔ	ɔɔɔn	Sɔgʏ	ḡɔʏgɔ	mɔpɔm	m̄gɔmg
se---	-----	vi---	ta---	ʏa---	-----

	X		X		O	
2.	Pooo	ooom	gooo	gooo	<u>goooo</u> pomm	ooog
	Pa---	---	Ka---	Sa---	-----	---Sa
	Yogo	mcdp	<u>Pmm</u> o <u>ooo</u> g	<u>g</u> o Ygo	<u>m</u> o gYg	Sooo
	na---	---	di---	Sa---	ka---	la
	Sooo	ooon	Sogv	Ygmg	gYSS	ooon
	de---	---	Va---	ta---	-----	-----

	x		x		o	
	ḡs ၁၁၁	၁၁၁ n	S ၁၁၁	ḡ ၁၁၁	m ၁၁၁	mḡ ၁၁၁
	se ---	---	ve ---	ta ---	ya ---	---
l	P ၁၁၁	၁၁၁၁	P ၁၁၁	d ၁၁၁	၁၁၁ m	g ၁၁၁
	Pan ---	---	ka ---	ja ---	---	sa ---
	m ၁၁၁	mḡ ၁၁၁	P ၁၁၁	P ၁၁၁	g ၁၁၁	m ၁၁၁
	na ---	---	di ---	Pan ---	---	ja ---

	X		X		O	
	gvgᵛ	ᵛᵛᵛᵛ	ggdp	pmmg	gᵛpm	pmprᵛ
	Kyu---	-----	Eya---	kvi---	-----	-----
	Pᵛᵛᵛ	ᵛᵛᵛᵛd	mᵛpᵛ	dᵛnᵛ	Ṣᵛᵛᵛ	ᵛᵛᵛᵛ
	bha---	-----	vi---	ta---	ya---	-----
2.	Pᵛᵛᵛ	ᵛᵛᵛᵛ	pᵛ <u>Ṣdd</u> ᵛ	dᵛpᵛ	ᵛᵛᵛm	gᵛᵛᵛ
	Pan---	-----	ka---	ja---	-----	sa---

x		x		o	
m _o g	m _o g mg	P _o mdp	P _o g	g _o pm	m _o oγ
na---	-----	di---	Pa---	-----	ja---
g _o g _o	o _o o _o	g _o g _o p	p _o m _o g	g _o o _o pm	p _o m _o pm
kyu---	-----	tya---	kye---	-----	-----
P _o o _o	o _o o _o d	m _o o _o p _o	d _o o _o n _o	S _o o _o	o _o o _o o _o
bha---	-----	vi---	ta---	ya---	-----

MADHYAMA KĀLAM

X		X		O	
Ṗṣṃṃ	Ṣṃṃ ḡṛ	ṽṃṢṃ	Ṣṃṃṃ	ṢṖṃṃṃ	ṃṃṃṃ
Sho---	ka--ha	va-cha-	tu-ya-	Pa-da-	ya---
Ṣṃṃṃ	Ṣṽṣṃ	dṃṃṃ	Ṗṃṃṃṃ	Ṗṃṃṃ	ḍṖṃṃṃ
mu---	ka-mu-	--kya-	va--k	Ṗṽa-da-	ya---
Ṗṃṃ ḡṖṢṃ	ṽṃḡṃ	ḡṃṃṃṃṃ	ḍṃṃṃṢṃ	Ṣṃṽṃ	Ṣṃṃṃ
ko---	ka-na-	ta---	vi-jaya-	pa-da-	ya---

	X		X		O	
	Sod	Pom	gor	Son	Pod	noo
	gu - ru -	gu - ha -	ta ...	tre ...	pa - da	ya ...
			<u>CHARANAM</u>			
1	Sooo	Pooo	ooom	gooo	mogo	goo my
	a ...	nan	ga ...	ku ...	Su ...
	mgo Pm	gomg	m g m g	gorg	mgo	Sooo
	ma - - -	- - - -	- - - -	dya - - -	- - - -	shta - - -

X		X		O	
Soco	ocoη	Sogy	ṽoḡo mg	YSSo	ocoη
Shak---	---	Eya---	---	---	---
Somo	goco	ggpm	gomγ	Yog	Soco
ka---	---	ya---	ya---	---	---
2. Soco	dopo	oco d	mōg go	mog	goco mγ
a---	nan---	---	ga---	Ku---	Su---

x		x		o	
m̄ḡ P̄ m̄	ḡomg	m̄ ḡ m̄ ḡ ḡrg		mḡr̄	S̄ōō
ma - - -	- - - -	- - - -	dya - - -	- - - -	Shta - - -
S̄ōō	ōōn	S̄ogr̄	ṽḡ mḡ	ṽSS̄	ōōn
Shak - - -	- - - -	tya - - -	- - - -	- - - -	- - - -
S̄om̄	ḡōō	gḡpm̄	ḡom̄r̄	ṽḡr̄	S̄ōō
ka - - -	- - - -	ya - - -	ya - - -	- - - -	- - - -

X		X		O	
Sccγ	Scc d	nspɔ	Pɔ <u>Sccn</u>	<u>S</u> d nɔ	Sccc
a---	yu---	na---	va---	-----	yna---
Sccγ	gɔγɔ	γccg	mɔgɔ	gɔccmp	gɔγɔ
Sam---	-----	-----	-----	sho---	-----
Sccc	Sccc	Sccɔ	gccc	gcmg	mgmg
bha---	na---	cha---	-----	kra---	-----

x		x		o	
$\overline{m}g\textcircled{\text{m}}$	$P\textcircled{\text{m}}$	$\textcircled{\text{m}}$	$P\textcircled{\text{d}}$	$dmp\textcircled{\text{m}}$	$P\textcircled{\text{m}}$
kaa ---	-----	-----	ya ---	ya ---	-----
$S\textcircled{\text{m}}$	$S\overline{P}\textcircled{\text{m}}$	$g\textcircled{\text{m}}$	$g\overline{P}\textcircled{\text{m}}$	$P\textcircled{\text{m}}$	$\textcircled{\text{m}}$
a ---	nan ---	-----	nda ---	ko ---	-----
$\textcircled{\text{g}}$	$d\textcircled{\text{m}}$	$\textcircled{\text{n}}$	$dp\textcircled{\text{m}}$	$P\textcircled{\text{m}}$	$P\textcircled{\text{m}}$
-----	tyan ---	-----	da ---	na ---	-----

X		X		O	
Pośd	Śo d śo	Śooo	ooco	Śooś	Śooγg
ya---	ka---	Shan---	-----	ka---	ya---
īśśo	oooo	Śonr	Śo Śon	Śo dno	Śo Śo
na---	-----	yl---	ka---	ya---	-----
Pooo	oooo	īooig	Śooo	oooo	oooo
ash---	-----	ta---	vaγ-	-----	-----

X		X		O	
P ₀₀₀	0000	P ₀ Sd	S ₀₀₀	S ₀₀₀	0000
ga---	-----	ema---	ga---	gu---	-----
0000	s ₀ s ₀ s ₀ s ₀	P ₀₀₀	P ₀₀₀ g	P ₀ gdp	0000
-----	pta---	ta---	ya---	ya---	-----
0000	0000	g ₀₀₀	m ₀₀ pg	g ₀₀ yo	m ₀ gs ₀
-----	-----	va---	ya---	ya---	-----

MADHYAMA KALAM

X		X		O	
SᳵSᳵ	Pmᳶᳵ	ᳵᳵgm	Pᳵᳵᳵ	pᳵSn	Sᳵᳵᳵ
anan---	--ga-	--dyu-	Pa---	si-ta-	ya---
Sᳵᳵᳵ	SᳵSᳵ	gᳵᳵᳵ	Sᳵᳵᳵ	Sᳵd, ᳵᳵ nᳵᳵ	
ash---	ta-da-	la---	bja---	sti-da-	ya---
ᳵᳵSᳵ	ᳵᳵSn	dᳵpᳵ	mᳵmᳵ	pᳵdᳵ	Pᳵᳵᳵ
dha-nuv-	--ba-	--na-	ta-va-	ka-va-	ya---

x	x	o
<p>γ̣ọṣọ ɔɔḍọ</p> <p>da-ya- --su-</p>	<p>ɔP̄ōō P̄ōgP̄ S̄ō</p> <p>-dha--sa--</p> <hr/> <p style="text-align: center;"> </p>	<p>S̄ō m ḡō m γ̣ọs̄ō</p> <p>ga--ya--ya--</p>

The Study of the Navâvarana kṛti 'Srikamalabikayam' reveals the following:

This is the third kṛti of the group of sarvartha chakra. Svaras are distributed in well balanced manner. Most of the phrases in the kṛti is confined to Madhya stayi. Dikshitar stresses rāga revelation with a vilambakala pallavi, suitable anupallavi, a dynamic madhyama kala cārana drawn out. The commencing phrase of the kṛti dīrgha Rishabha of the madhya stayi is used as the suchita svaraksara is a speciality of the kṛti. In the third sangati of the pallavi $n, r, g, r, s, , ,$ is a similar prayoga very commonly used in Kalyani rāga. In the same section we can find deergha Dhaivata used as a svarakshara $s, , n, \overline{s, , d, , d, g, p, .}$ Ending of the section $s, r, p, m, g, r, s, \eta$ is also a rarity. The anupallavi starts with svarakshara $p, , m, , .$ The phrase r, g, s, s, g, s is a peculiar prayoga which do not come any other compositions of the composer. The phrase $p, s, d, d, p,$ is a visesha prayoga of the rāga. The concluding section of anupallavi p, d, n of the mantra stayi is pronounces a peculiar bhava of the raga. In the cāranam samvadi prayoga occures in the phrase $\dot{p}, \dot{r}, \dot{g}, \dot{s}.$ The madhyama kala sahitya is further beautified with the symmetrical prayogas \dot{r}, \dot{s}

d,,p of the different tetrachords. The repeated use of the same note with and with out grace explicitly shows the advantage of the Vaggeyakara being a vainika s,,r g,,r r,,g m,,g. The recurrence of the phrase p,,g p,,s and p,,g p,,s in the section anupallavi and caranam respectively is note worthy.

Like Saint Tyāgarāja, Sri Muttusvāmi Dīksitar has also composed many compositions in Śaṅkarābharaṇam. In his compositions madhyamakala sahitya is a unique feature. He has exhausted the melodic beauty of the raga in various musical forms from chowka kala krtis to western notes. The wide scope of the rāga is clearly depicted by the composer. The depth to which each notes can be embellished since it is a Sarvasvara gamaka varika rakti rāga, and also the very plain rendering of notes as in the case of Nottu svaras is highly remarkable. The use of plain Kākali Nishāda is very rarely seen in the phrase n r g m d n and the Chyuta shadja nishada is very frequently heard in the composition p,, s n d p , m p,, s n d,p. The musical construction of the nottu svāra is such that they do not provide scope for any dirgha svāra and gamaka. Sri Muttusvāmi Dīksitar also has frequently used phrases such as g, m p g, m r and briga phrases in

the Tarastayi such as $\bar{r} \bar{s} \bar{s}$. The phrase s m g m is met within the Navavaranaḅṛti Srikamalambikayam also. Other beauties like Jàru, Kampita and Jaṅta prayogas are also quite often met with. Rare prosodical beauties and rhythmic melodic patterns add beauty to his compositions. He has also composed a South Indian version of the British National Anthem – Santatampahimam. All these western notes are very popular.

Syamāsastrī Krtis

Sri. Śyamāsāstrī was a devoted bhakta of Goddess Meenakshi. His scholarly achievement in music and creative talents are blended in his compositions. He was a concentrated devotee and his devotion to Goddess Sri Meenakshi was a real power for him and this is being depicted in all his compositions.

- ❖ Kṛti : Nannukarunimchi
- ❖ Tala : Rūpaka, 1 kalai, sama eduppu
- ❖ Gati : Caturasra gati
- ❖ Structure: Usual Structure
- ❖ Language: Sanskrit

In the Pallavi grahasvaram is P. It has eight avartanas. The range is between Ṇ and Ġ. Beautiful phrases such as:

1. $\| \overline{p,, d m,, p m g g r g, r s s, , n} \|$
na nnu ka ru nim chi
2. $\| s r g m \overline{p, d p m g m,,} \|$
bro vam mma
3. $\| p, \acute{s} n p,, m r, g m \|$
tri pu ra sun da ri
4. $\| p,, , p g r,, \| p, \acute{r}, \acute{s} n d p r, g m \|$
san ka ri tri pu ra sun da ri

The Anupallavi commences on D. It has twelve avartanas. The range is between R and P̣. Beautiful patterns such as:

1. $\| , d n , \acute{s} \acute{s} \acute{s}, \acute{s} \| d n \acute{s}, \acute{s}, \acute{s}, \acute{s}, \acute{s} \|$
sa na ka sa nan da na di mu nu lu
2. $\| , \acute{s} \acute{r} \acute{g}, \acute{s}, \acute{s}, \acute{s} \|$
sa na ka sa nan da
3. $\| , \acute{s} \acute{r} \overline{p \acute{g} p \acute{r} \acute{g}} \acute{s}, \acute{s} \|$
sa na ka sa nan da
4. $\| \acute{s}, \acute{r} \acute{g} \acute{r} \acute{s} \acute{s}, n \acute{r} \acute{s} n d,, p,, , r, g m \|$
a nu di na mu bro che bro vu nu

The Ćaranam starts on G. It has six avartanas. The range is between N and G Beautiful phrases such as:

1. // ,g m ,p m, g, r, // g,m, p,,, p,,, //
va ri ja sti ti gam bhi ri

2. // ,g m p d m p g r g m // ś n d, p,,, p,,, //
va ri ja sti ti gam bhi ri

3. // ,p, m g g, m g r, /s, n,
di na ja na

4. // ,p, p d n, ś, ś, // ś d n, ś, ś,
dush ka rma ni va ri ni

This Composition concludes on Madhya stayi Madhyama.

Symāsāstri Kṛti

Form - Kṛti

Title - Sarojadalanetri

Tala - Ādi, 2 kalai, sama eduppu

Gati - Caturasragati



PALLAVI

X - beat

✓ - finger count

O - open palm beat

	X	✓	✓	✓	X	O	X	O
	kkkk	kkkk	kkkk	kkkk	kkkk	kkkk	kkkk	kkkk
1	SkkS	kkS	dk	Snd	Pkkk	Pggd	Pm	Pg
	Sa	vo	ja	da	la	ne	tri	hi
	ma	gi	ri	pu	tri	a	m	ba
2	Sg	S	d	Snd	Pkkk	P	sn	d
	Sa	vo	ja	da	la	ne	tri	hi
	ma	gi	ri	pu	tri	ni	Pa	da
	ma	bu	ja	mu	le			

	X	✓	✓	✓	X	O	X	O
	gys> >>S> >ns> S>gY gYg >>g> mYgm >dpP> >S> >>> >>>P> mP>m P>Sn dp>m m>p> d>n>							
	Sa-da...nam	--mi-na	---nam--ma	--Subha-mim--ma	-----Sri	---	mee--na	...Ksham--ma...
	<u>ANUPALLAVI</u>							
1	S>>>S >>>>S S>>> S>S> S>Y> S>>> S>dn> S>>> S>Y> S>>> S>dn> P>>> P>Pg dp>m g>m P>>>							
	Pa--ya...gu	Se---ya-ka	-va-ya....da	ya-ki-ni---	Va-la-dai...	Va-mu-lo---	ga-mu-lo...	ga-la-da...
2	S>>>S >>>>S S>>> S>S> S>Y> mY>S S>dn> S>>> S>Y> S>>> S>dn> P>>> P>Pg dp>m g>m> P>>>							
	Pa-ya...gu	Se...ya-ka	-va-ya....da	ya-ki-ni...	Va-la-dai...	Va-mu-lo---	ga-mu-lo...	ga-la-da...

	X	✓	✓	✓	X	O	X	O
	gamo	ppp	dn	ššš	ššš	ššš	ššš	ššš
	Pu-ya...ni	Su-ka-Pa...ni	ma-dhu-ka-ra-ve...ni	Sa-da	Si-va-ni	Ki-ya...ni		
	<u>CHARANAM</u>							
1	Ppp	ppp	Ppp	Ppm	Ppp	dn	Ppp	mg
	Sa	ma-ga	navi	no	di-ni	guna	dha	ma-Shya
2	Pd	dp	Ppp	Ppm	Ppp	šnp	Ppp	mg
	Sa	ma-ga	navi	no	di-ni	guna	dha	ma-Shya

x	✓	✓	✓	x	o	x	o
<p>Rpmg g^{mp} P^{sd} S^{ss} S^{ys} S^{ss} S^{ds} S^{is} S^{ngv} S^{ny} Snd P^{ss} Snd P^{gmp} d^{ns}</p> <p>Shya--ma-la de--vi--ni--ve--ga-ti-va-ti-ka--ma-ka--myata ka--va-ve--na-nu-</p>							

Unlike Saint Tyagārāja and Sri Muttusvāmi Dīksitar, Sri Śyāmasāstri has only three kṛtis in rāga Śaṅkarābharaṇam, comparatively very lesser in number. This is may be because Śaṅkarābharaṇam being a gana rasa pradhana rāga or a rakti rāga may not be an apt rāga to emote an appealing tone of the cry of a baby towards to his mother, which is a predominant feature of Śyamāsāstri's compositions. But of them are beautiful meladic pieces. Rare jaru prayogas like S, S S – Ś, Ś Ś have been used in his krtis are note worthy.

Svāti Tirunāl Krtis

Mahārāja Svāti Tirunāl was a great statesman and a ruler of Travancore. As a musician, composer and a patron of arts especially music he has earned undying fame. He is justly call the Prince among musicians and a musician amogn the princes. His name and his works live in the hearts of music lovers. The narrative and descriptive compositions of Svāti Tirunāl constitutes a class by themselves.

- ❖ Kṛti : Devijagathjanani
- ❖ Tāla : Ādi, 2 kalai, the eduppu is after a silence of three matra ie, 'takita'
- ❖ Gati : Caturasra gati
- ❖ Structure: Usual Structure
- ❖ Language: Sanskrit

In the Pallavi grahasvaram is G. It has three avartanas. The range is between D and M. Beautiful phrases such as:

1. $\overline{,,g m p, g, m p r, s, s d \eta, s,,}$
de vi ja ga th ja na ni
2. $\overline{,,s, r g r s s, n, s r m g r s r p m, g // g m p g m r}$
de hi kru pa ya ma ma
3. // $\overline{,,g m p d n, ś, ś n d n p,, m p m g r g m d p p, r, s, ,,m g m}$
ta va ka cha ra na bha ktim am
 $\overline{p d n ś r g m g r ś n d p m d // p p m g m r}$
ba

The Anupallavi commences on S. It has seven avartanas. The range is between R and M. Phrases such as:

1. // $\overline{,,ś, s n d, p, p,, m d p, m g, m r g, /}$
de va ma ku ta ma ni
2. $\overline{m, p, d p m g m, ,,p, m, p, d, n, ś, ś, //}$
de di pya ma na pa te

3. // ,,,ṣ ṇ ṣ ṛ, ṣ ṣ ṇ ṣ, ṛ ṣ ṇ ḍ ḍ p
 ke va la na nda

4. // ,,,ṣ ṇ ṣ ṛ g̣, ṃ g̣ ṛ ṣ ṣ, n
 ke va la

5. ,,,ṣ, ṛ, ṣ ṇ ḍ, p, ṃ p̣ ḍ ṇ ṣ ṛ g̣ ṃ g̣ ṛ ṣ ṇ ḍ p̣ ṃ ḍ // p̣ p̣ ṃ g̣ ṃ ṛ
 ki ra su va ni va ni

The Caranam starts on S. The eduppu is after a silence of one mātra ir 'ta'. It has seven avartanas. The range is between D and M Beautiful patterns such as:

1. // ,,,, ,,,, r, s s s d ṅ, s, s, / s p m g,
 ran ji ta ka ra ta la vi ha si ta

2. // ,d r ṣ ṇ ḍ, p, ṃ g̣ ṛ g̣ ṃ g̣ ṛ ṣ, ṣ, ṣ ḍ ṅ, ṣ,
 vi na pu sta ka ran ji ta ka ra ta la

3. // ,ṃ g̣ ṃ, p, p, p, p, ḍ ṛ ṣ ṇ ḍ, p̣ p̣, / g̣ ṃ ḍ p̣ p̣, ṃ g̣ ṃ p̣ g̣ p̣
 ve ni man ji ma kun ja vi ni rji ta vi ta ta kha na kha
ṃ g̣ ṃ ṛ g̣ ṃ p̣, ḍ p̣ ṃ g̣ ṃ p̣, ,,,,
 na ma li ke

4. // ,ṣ,,, ṣ,, ṣ,, ṛ g̣ ṛ ṣ ṇ, ṣ, ṇ ṣ ṛ g̣, ṃ g̣ ṛ ṣ ṣ, ṣ, ṛ ṣ ṣ ḍ ṇ, ṣ, / ṇ ṣ,
 sha no li ta ma ha ma ni bhu sha na sha
ṛ, ṣ, ṇ, ḍ, ḍ, p̣, / ṃ p̣ ḍ ṇ ṣ ṛ ṣ ṇ ḍ, p̣, p̣ ṃ g̣ ṣ ṛ g̣
 li ni bhu dha ja na pa li ke

5. // ,p̣, ḍ p̣, ṃ g̣, g̣, ṛ, g̣, ṃ, p̣,, g̣, ṃ, p̣, p̣ ḍ ṇ, / ṣ,, ṣ ṇ ṛ, ṣ, ṣ ṇ ḍ ṇ
 pri ni ta mu ni ke dru hi na ja ye pa ra ma me
p̣,, ṃ p̣ ṣ ṇ ḍ, p̣, // p̣ ṃ g̣ ṣ ṛ g̣
 ni ra pa ye am ba

This composition concludes on Madhya stayi Gandhara.

- ❖ **Kṛti** : **Kalayeparvatinatam**
- ❖ **Tala** : Misra Capu, the eduppu is after a silence of three matra ie, 'takita'
- ❖ **Gati** : Caturasra gati
- ❖ **Structure** : Usual Structure
- ❖ **Language**: Sanskrit

In the Pallavi grahasvaram is S. It has twenty eight avartanas. The range is between Ḍ and Ṃ. Beautiful phrases such as:

1. $\| \text{,,s, } \overline{\text{s d n}}, \overline{\text{s r, g}}, \overline{\text{s, r, g}}, \overline{\text{m g g r s}}, \overline{\text{s r, g}}, \overline{\text{m, g}}, \overline{\text{r s s}}, \text{, n} \|$
ka la ye par va ti na dham
2. $\| \text{,,r, } \overline{\text{m d p p r}}, \overline{\text{s, r, g m g}} \| \overline{\text{r m g r s n}}$
va sam
3. $\| \text{,,m g g r} \| \overline{\text{s, r, p m g, m r s s}}, \|$
ti na dham
4. $\| \overline{\text{g m p d n s, n p, m}} \| \overline{\text{d p m g p m g r m m g r s n}} \|$
na dham

The Anupallavi commences on M. It has seventeen avartanas. The range is between S and M. Patterns such as:

1. $\| \overline{g m d p, m g, m p g, m r} \|$
na di
2. $\| \overline{g m d p, m g m d p m g m r} \|$
na di
3. $\| \overline{,, m, p d n \acute{s}, n p, d n \acute{s}, \acute{s} n d, p, ,,} \|$
van dya ma na pa da pa
4. $\| \overline{\acute{s} r \acute{g} m \acute{g} r \acute{s} n d, p,} \|$
pa da pa

The Cāranam starts on S. The eduppu is after a silence of one matras ie, 'ta'. The range is between N and M. The beautiful patterns such as;

1. $\| \overline{s r \acute{g}, m \acute{g} \acute{g}, m \acute{g} r, s, s, s d \eta} \| s, ,$
ma ku ta vi ra ji ta gan gam
2. $\| \overline{s p p m m, , \acute{g}, \overline{\acute{g} r m \acute{g} \acute{g} r s, s, s d \eta} \| s, ,$
ma hi ta kru pa ru ta pa gam
3. $\| \overline{s m \acute{g}, \acute{g}, m \acute{g} r m \acute{g} s, \overline{\acute{s} r \acute{g}, m \acute{g} \acute{g} r \acute{g}} \|$
ni ka ra ma no mo ha nam gam
4. $\| \overline{m, \acute{g} m, p, \acute{s} n d} \| p, ,$
ka ra ni ra ja
5. $\| \overline{,, \acute{g}, \acute{g} m d d p p} \| r s,$
ku ram gam
6. $\| \overline{s p p p m \acute{g} m} \| p, p$
pra ka ti ta ma ra

7. || p,, p, ś d p, p m d p, m g, m r g, ||
ba hu va la yi ta bhu

8. || p,, p, , m p p d n, ś,
ka ma a ka lam ga

9. || ś r, r ś n, s, d, p, m p d n ś r g m g r ś n d, p, m d p, m g,
ma ti pru dhu vru sha bha va re nya tu ram gam
m p m g r, || m m g r s ṅ

This composition concludes on Mantra stayi Nishādam

- ❖ Kṛti : Rājivakṣabaro
- ❖ Tāla : Ādi, 1 kalai , the eduppu is after a silence of one matra ie, 'ta'
- ❖ Gati : Cāturasra gati
- ❖ Structure: Usual Structure
- ❖ Language: Kannada

In the Pallavi grahasvaram is G. It has six avartanas. The range is between Mantra stayi Dhaivata and Tāra stayi Gandhara.

Beautiful phrases such as:

1. ||,g, m g r s, s, s d ṅ, s,, , , , m m g r / s r
ra ji va ksha ba ro kri sna

2. $\| \overline{,g, m d p m g p m g r g r s \dot{n}}$
ra ji va ksha
3. $\| \overline{,m g , m p, p d n, s, , ,}$
ra dha ra ma na
4. $\dots \overline{|\dot{s} \dot{n} \dot{g} \dot{r} \dot{s} \dot{n} d p \dot{s} \dot{n} d p p m g s \| r \overline{g}}$
ba ro

The Anupallavi commences on M. It has four avartanas. The range is between S and \dot{G} . Melodic patterns such as:

1. $\| \overline{,m g, m, p, , , p, , , | m, p, p d n, |\dot{s},}$
mu jja ga sti ta vi la ya
2. $\| \overline{, p m d p m g m, p p d p m g m p d n \dot{s} \dot{n} \dot{s} \dot{r}, \dot{s} \dot{s}, \|}$
mu jja ga sti ta vi la ya
3. $\dots \overline{|\dot{g} m p d, p g, m p r, s, \|}$
ba ro
4. $\dots \overline{|\dot{g} m p d n \dot{s} \dot{g} \dot{r} \dot{s} \dot{n} d p p m g s \| r \overline{g}}$
ba ro

The Caranam starts on G. It has five avartanas. The range is between S and \dot{G} . Beautiful patterns such as:

1. $\| \overline{,g m, g m p, p p p m g, , d p m g, m p g p m g | m r}$
a hi va ra na bha na ta lli

2. $\overline{g,, m d d p p r, s,}$
ba ro
3. $\overline{\parallel, g m d p, p m g, m g r,}$
a ti ta de va
4. $\overline{\parallel, s m, g m, p, p p m p d n \acute{s}, ,,}$
sa hi sa ku ta ta sam sa ra

This composition concludes on Madhya stayi Rishabha.

- ❖ Kṛti : Nṛityati nṛityati
- ❖ Tāla : Ādi, 1 kalai , sama eduppu
- ❖ Gati : Cāturasra gati
- ❖ Structure : Usual Structure
- ❖ Language: Sanskrit

This is mainly used for dance purpose and hence the rhythmic syllables are interspersed in the composition. In the Pallavi grahasvaram is S. It has four avartanas. The range is between S and R. Beautiful phrases such as:

1. s s $\parallel g, g m p, m p d, r \acute{s} p, d n \parallel$
dru kta tom dru kta tom dru kta tom dru kta tom e ti
2. $\overline{g m p d n \acute{s} n d p m g r}$
sam ba si vom
3. $\overline{\parallel g r \acute{s} n r \acute{s} n d \acute{s} n d p p m g r}$
nru tya ti nru tya ti

The Anupallavi commences on S. It has four avartanas. The range is between S and M. Melodic patterns such as:

1. // $\dot{s}, r, \dot{s}, \dot{s} \overline{r g m r}, \dot{s}, \dot{s}, \dot{s}, d, n, p, d, n, \dot{s}, \dot{s}, \dot{s}, \dot{s} \overline{n d p m g r s}$
 nru tya vi ma la ta nu ram khri vi na ta ni ja

$\overline{r g m p d n \dot{s} r}$

2. // $\dot{s}, \dot{s}, \dot{s} \overline{r \dot{s} n d}, p, m, p \overline{m d p m}, g, m, p, d, n,$
 bhru tya su bha ka ra na dhi ra nu sa yam

3. | $\dot{s} \overline{n d p m g r s r g m p d n \dot{s} r}$ //
 dhi ra nu sa yam

The Caranam starts on Madhya stayi Madyama. It has four avartanas. The range is between Madhya stayi Shadja and Tara stayi Rishabha. Beautiful patterns such as:

1. // $\overline{g, m p, p p p m d p m g, m p g, m r} \overline{g m, d p p, g r s s s}$
 pa pa hi na mu ni se vi ta pa da yu ga pa tma na bha sa ha
 m g m r g m p
 sa pa ti ra sa ra na

2. // $\overline{m g m p, p p p m p d n \dot{s}, \dot{s} \dot{s}}$ //
 ta pa da ra na pa re ya ma ni ndi ta

3. // $\dot{s}, r \overline{n \dot{s}, \dot{s} \dot{s} n d p}, d p m g m p d n$ //
 dha nya si la ni va ho gi ri so ba hu

This composition concludes on N.

Svātītirunāl Kṛti

Form - Kṛti

Title - Bhaktaparayana

Tāla - Misraçāpu, the eduppu is after a silence of two matra ie, 'taka'

Gati - Çaturasragati

PALLAVI

ta	ki	ta	ta ka	dhi mi	
o	o	-	X	X	
oo	oo	oo	oo oo	oo oo	
oo	oo	★ Po	Pmgo	gomg	
		Bhak-	ta---	pa---	
go	Pm	Po	ḡo Pm P̄o	donoo	
ya-	--	--	ya----	na---	

ta	ki	ta	ta ka	dhi mi
o	o	-	x	x
ṣo	oo	oṣ	ṣo ndo	ṣoo
ma-	--	--	ma - -	va---
ṣo	gd	ṣo m	ṣoo mp	ṣoṣo
a-	--	--	na - - -	nda---
myo	oo	g gm	ṣodp mg	ṣo mg
--	--	Bhak-	ta - - -	pa - - -

2

ta	ki	ta	ta ka	dhi mi
o	o	-	x	x
g _o	p _m	p _o	\overline{g}_o p _m \overline{p}_o	d _o n _o
ya -	--	--	ya - - -	na - - -
š _o	o _o	o _y	\overline{s}_o n _d _o	p _o o _o
ma -	--	--	ma - - -	va - - -
p _o	gd	\overline{p}_o m	g _o \overline{m} p	g _o g _o
a -	--	- -	na - - -	nda - - -

	ta	ki	ta	ta ka	dhi mi
	o	o	-	x	x
3	<u>my</u> ɔ	ɔɔ	* gm	<u>Pa</u> dp mg	gɔmg
	--	--	Bhak_	ta - - -	Pa - - -
	gɔ	Pm	Pɔ	ng Pɔ	ɔnɔ
	ya_	--	--	ya - - -	na - - -
	ɔy	<u>gɔm</u> ig	<u>ɔs's</u> ɔ	<u>Sɔ</u> ndn	Pɔɔ
	ma_	- - -	- - -	ma - - -	va - - -

ta	ki	ta	ta ka	dhi mi
o	o	-	x	x
P _o	gd	$\overline{P_o} m$	g _{oo} \overline{mp}	g _{oo} g _{oo}
a ₋	--	--	na---	nda---
yo	oo	* gm	P _o l _o P	$\overline{P_o} m mg$
--	--	Pa-	thma---	na---
yg	oo	$\overline{mgy_o}$	S _{oo} d	n _{oo} oo
a ₋	--	bha ₋	sa---	ta---

	ta	ki	ta	ta ka	dhi mi
	o	o	-	X	X
	so	oo	oo	oooo	ooSn
	taam-	--	--	----	-- a-
	dp	oo	og	goo mp	gogoo
	nan-	--	--	da----	-----
2	my o	oo	g gm	po dn's	nspoo
	- -	--	Pad-	ma ----	-- na-

ta	ki	ta	ta ka	dhi mi
o	o	-	x	x
vg	oo	<u>mgv</u> o	Sood	ηooo
a-	--	bha-	sa---	ta---
So	oo	oo	oooo	oooo
tam-	--	--	----	----
mim	g̃r	šn	dpmd	pmg̃r
a-	--	--	-- nan-	- da--

	ta	ki	ta	ta ka	dhi mi
	o	o	-	X	X
	Sv	go	☆ gm	<u>Podp</u> mg	
	--	--	Bhak-	ta-- --	
			<u>ANUPALLAVI</u>		
1	oo	oo	☆ so	śndo	Pooo
	--	--	Muk-	thi-- --	da-- --
	<u>Pm</u> o	dp	mg	go pm	Poo,
	bha-	ni-	--	Va---	ya---

ta	ki	ta	ta ka	dhi mi
o	o	-	x	x
oo	oo	gm	Poo Sn	Sooo
--	--	Shaya	na---	kyi---
<u>Soo</u> n	ys	<u>Soo</u> d	nooo	Sooo
Pa-	--	--	la---	ya---
oo	oo	* <u>S</u> o n	dn'sn	Pooo
--	--	muk-	thi---	da---

2.

ta	ki	ta	ta ka	dhi mi
o	o	-	x	x
<u>pm</u>	dp	- mg	gopm	Pooo
bha_	ni_	--	va---	ya---
oo	oo	gm	<u>po sn</u> <u>soon</u> <u>si</u> oo ss	
..	..	shaya	na - - -	--- kyi
<u>soon</u>	ys	<u>sood</u>	nooo	sooo
pa_	--	--	la---	ya---

	ta	ki	ta	ta ka	dhi mi
	o	o	-	x	x
1	oo	oo	* šo	šoog	ýššo
	--	--	mo-	ha---	na---
	šo	ny	šš	šnpə	do no
	tha-	--	nu-	ji---	ta---
	šo	šo	ḡy ə	sndn	pəəə
	ma-	da-	--	na---	shu---

	ta	ki	ta	ta ka	dhi mi
	o	o	-	x	x
	<u>moo</u> g	dp	om	g <u>oo</u> mp	g <u>oo</u> gm
	bha_	ya_	--	da---	na---
2	yo	oo	so	<u>yoig</u> mg	y'sso
	--	--	mo-	ha_ --	na---
	so	ni	sis	<u>mo</u> opo	dono
	ta_	--	nu-	ji ---	tha---

ta	ki	ta	ta ka	dhi mi
o	o	-	X	X
śo	śo	gī =	śndn	Poo
ma-	da-	- -	na---	Shu---
<u>moo</u> g	dp	om	goo <u>mp</u>	goo <u>gm</u>
bha-	ya-	--	da---	na---
		CHARANAM		
oo	oo	gs	mooP	Poo
--	--	ni-	ya---	ja---

ta	ki	ta	ta ka	dhi mi
o	o	-	X	X
$\overline{p\text{oo}g}$	$\overline{dp} \text{ } \circ$	$\text{ } \circ m$	$g\text{oo} \overline{mp}$	$g\text{ } \circ \overline{m\gamma} \text{ } \circ$
yu -	na -	--	cha ---	ya - - -
gy	g\text{ } \circ	\text{ } \circ \text{ } \circ	\text{ } \circ \text{ } \circ \text{ } \circ	\text{ } \circ \text{ } mg
na -	--	--	----	-- de -
m\text{ } \circ	p\text{ } \circ	\text{ } \circ \text{ } \circ	\text{ } \circ \text{ } \circ \text{ } \circ	pmg\gamma
ve -	--	--	----	sha - - -

	ta	ki	ta	ta ka	dhi mi
	o	o	-	X	X
2	my	my	g>	<u>m</u> odp mp	P>>>
	--	ni -	--	ya - --	ja---
	<u>P>>>g</u>	<u>dp</u> >	>m	g>> <u>mp</u>	g> <u>my</u> >
	yu -	na -	--	cha - -	ya - - -
	gy	g>	>>	>>>>	>>mg
	na -	--	--	-- --	-- de -

ta	ki	ta	ta ka	dhi mi
o	o	-	x	x
pa	pa	pa	pa ka	pa mi
ve-	--	--	e---	sha---
pa	pa	ga	pa ka	pa mi
--	--	va-	ya---	na---
ya	ya	ya	ya ka	ya mi
bha-	-ya	--	ha---	ya---

ta	ki	ta	* ta ka	dhi mi
o	o	-	X	X
So	oo	oo	oooo	oooo
na -	--	--	----	----
oo	oo	A So	˙Snd,	Pooo
--	--	kho-	ya ---	bha---
P \overline{m} o	dP	mg	g>Pm	Pooo
va -	--	- y	na ---	va ---

	ta	ki	ta	ta ka	dhi mi
	o	o	-	x	x
	oo	oo	gm	Poo Sn̄	Šoo
	--	--	ta-	ya---	ka---
	S̄oon	is̄	S̄ood	nooo	Šooo
	ma-	dhu-	ka-	----	ya---
2	oo	oo	S̄on	dn̄sn̄	Pooo
	--	--	kho-	ya---	bha---

ta	ki	ta	ta ka	dhi mi
o	o	-	x	x
Pm̄o	dp	mg	gopm	Pooo
Va -	--	- γ	na ---	Va ---
oo	oo	gm	Po šn Šoon	Šyoo Šš
--	--	tha -	ya ---	-- ka
Šoon	ys	Šood	nooo	Sooo
ma -	dhu -	ka -	----	ya ---

ta	ki	ta	ta ka	dhi mi
o	o	-	x	x
oo	oo	šo	šoo g	ışšo
--	--	ko-	ma---	la---
šo	nı̇	šš	smpo	dno
ala-	--	ka-	vru---	ta---
šo	šo	ḡı̇ =	şndn	Poo
va-	da-	--	na---	ga---

	ta	ki	ta	ta ka	dhi mi
	o	o	-	x	x
	$\overline{m\text{oo}g}$	dp	om	$g\text{oo} \overline{mP}$	$g\text{oo} \overline{gm}$
	yu -	da -	--	sa ---	na ---
2	yo	oo	šo	$\overline{y\text{oo}g}$ mig	yššo
	--	--	ko -	ma - - -	la - - -
	šo	ny	šš	smpo	do no
	ala -	--	ka -	vyu - - -	ta - - -

ta	ki	ta	ta ka	dhi mi
o	o	-	X	X
šo	šo	ḡv o	šndn	Pooo
va-	da-	- -	na---	ga---
<u>moo</u> g	dP	om	goo <u>mP</u>	goo <u>gm</u>
yu -	da -	- -	sa---	na---

Maharāja Sri Svātīrūnāl has also composed ten compositions in Śaṅkarābharaṇam. All of them are popular. His Kritis are in both Chowkakala and Drutakala. A striking similarity in the commencing phrases of 'Bhakta parayana' of Svāti Tirunāl and 'Akshayalingavibho' of Muttusvāmi Dīksitar is note worthy. Mahārāja Svātīrūnāl's Navarātri kṛti in Śaṅkarābharaṇam Devijagaṭjanani is a very popular kṛti. An exceptional kṛti Nrityatinrityati has been composed by him on to intricate rhythmic pattern befitting as an accompaniment to dance.

Collective analysis of the notated Composition of the four Vāggeyakaras

The detailed notational analysis of one kṛti of each of the trinity and Mahārāja Svāti Tirunāl reveal the following:

1. All the four great Vāggeyakāras have shown a uniform approach to the Rāgarūpa of Rāga Śaṅkarābharaṇam.
2. The traditional handling of the raga is well portrayed so much so on close study of each of these notations, we understand that certain phrases unique to the rāga would lead into the next, irrespective of the individual style of the composer.

3. Several identical phrases have been used by all the four of them. For instance (a) G, M P G, M R ; (b) Ṙ Ś Ṥ ; (c) 'N ' varja prayogas like S D, P ; S P ; (d) Viseṣa prayogas like S M G M are some to mention.
4. Each of the Vāggeyakārās, in their own individual style of approach has still maintained the same Rāga bhava of Śaṅkarābharaṇam which has come down to us by tradition. There are no two thoughts at any point about the rāgarūpa of Śaṅkarābharaṇam.
5. All the four of them have retained the majesty of the rāga in the kṛti form giving an elaborate scope for manodharma aspects.

Compositions Of Other Composers

We shall now discuss in detail certain compositions of other composers in Rāga Śaṅkarābharaṇam

Sri Ponnaiah Pillai

- ❖ Kṛti : Brihadamba
- ❖ Tāla : Jampa, 1 kalai , sama eduppu
- ❖ Gati : Cāturasra gati

❖ Structure: Usual Structure

❖ Language: Sanskrit

In the Pallavi grahasvaram is P. It has nine avartanas. The range is between S and R. Beautiful phrases such as:

1. // $\overline{p, p, \dot{s} d d, p,}$
bru ha

2. // $\overline{,,g, m, p, \overline{p n d}, \overline{m g d p}, \overline{m g p m}, g g,}$
ka dam ba

3.// $\overline{p m g r s r g m}$ //
sri

4. // $\overline{p, d n \dot{s}, \dot{s} n n d p, p m p m g r}$
bru ha dam

5. // $\overline{s, s r g r s, \dot{s} d n, \dot{s}, ,, d d p m g r g,, m p, p m p d, p p,}$
brah ma di ha ri nu tim chu

6.// $\overline{d n \dot{s} r \dot{s} n d n} p,$
ja ga dam

7. s, $\overline{s r g m d p p, g r s,}$
brah ma di

The samasti Caranam commences on M. It has eleven avartanas. The range is between N and P. Beautiful patterns such as:

1. ,, ,, ,, ,, ,, ,, , s r p m m, g,
 yu va ti

2. m, g, g d p m g p m g r m g r s n r, s r g m / g r g,
 ma ha de va yu va ti

3. r, ||r, g p m, g s r g, m p m p m g r, g m g m g r s, r g r
 e su gu na va di am

g r s n s r g
 ba

4. || g,, m d p m g m,
 ma na

5. || ,, ,, ,, g, m p g, r, s, s r g, m g / r s s,,
 mum chi na nu

6. || ,, ,, ,, s,, n r, g, g d p p r,, s
 par va ti

7. || (,, ,, ,, m p d p p d n, s r,,
 ma dha va so da ri

8. ,, ,, ,, ,, ,, r p m g r, s, s d p,
 ma ha tri pu ra

--- A phrase which suggest
 Arabhai raga is
 met with in this composition

9. // ,, ,, ,, p, s p, p m d p m g / s, s r g m //
 ma sa ho da ru ni ra kshim chu

After Samashti Caranam this composition has Cittaisvaram.

It's starts on P. It has four avartanas. The range is between N and

S. Beautiful pattern such as

1. // ,, ,, d p m g p m g r m g r s, , r g m //

2. //p d p p m g , m p m m g r , g m g g r s //ñ, s r g s, r g m g, m p
d m, //

3. //,p d n ś, ,, d p,, ,m g, ,r s, ,r g m //

The Cíttaisvaram also sung in Drutakalam. This composition concludes on Madhya stayi Madhyama.

Sri Vinakuppa Iyer

- ❖ Kṛti : Bāhumira
- ❖ Tāla : Rūpaka, 1 kalai , sama eduppu
- ❖ Gati : Cāturasra gati
- ❖ Structure: Usual Structure
- ❖ Language: Sanskrit

In the Pallavi grahasvaram is S. It has fifteen avartanas. The range is between Ḍ and Ṃ. Beautiful phrases such as:

1. //s, s̄ n s r g, m, //p, p m m g g r s, //s̄ r, s̄ s s d n, //s, , r̄ g m
ba hu mi ra ka nu na to pa lu ka ka ra da va
g r g //
ta

2. //s̄ r g m p g r s
pa lu ka ka

3. // d n ś, n d p, m p d n //ś ś, d p m d p m g r g m g //
pa lu ka ka ra da va ta

4. $\overline{\text{dn } \dot{\text{s}} \dot{\text{r}} \dot{\text{g}} \dot{\text{m}} \dot{\text{g}} \dot{\text{r}} \dot{\text{s}} \dot{\text{n}} \dot{\text{d}} \text{p}} \overline{\text{g} \dot{\text{r}} \dot{\text{s}} \dot{\text{n}} \dot{\text{d}} \text{p} \text{d} \text{p} \text{m} \text{g} \dot{\text{r}} \dot{\text{g}} \text{m} \dot{\text{g}}} //$
 pa lu ka ka ra da va ta

The Anupallavi commences on S. It has ten avartanas. The range is between S and $\dot{\text{G}}$. Beautiful melodic patterns such as:

1. $\overline{\text{s, p, p p m g m r}}$ //
 na ga ra ja

2. $\overline{\dot{\text{s}} \dot{\text{n}} \dot{\text{s}} \dot{\text{r}} \dot{\text{s}} \dot{\text{n}} \dot{\text{d}} \text{p, p,}}$ //
 na li na ksha

3. $\overline{\text{s, d p p p m g g, p m}}$ //m, r,
 na ga ra ja

4. $\overline{\dot{\text{s}} \dot{\text{n}} \dot{\text{g}} \dot{\text{r}} \dot{\text{s}} \dot{\text{n}} \dot{\text{d}} \text{p, p,}}$ //
 na li na ksha

Anupallavi is followed with Cittaisvaram. It has eight avaranas. It starts on G. The range is between P and M. Phrases such as:

1. $\overline{\text{g m p g m r g m g r s r}}$ //

2. $\overline{\text{d p m p m g m r g m p,}}$ //

3. $\overline{\text{s r g m p r, g m p d n}} \overline{\text{s} \dot{\text{r}} \dot{\text{g}} \dot{\text{m}} \dot{\text{g}} \dot{\text{r}} \dot{\text{s}} \dot{\text{g}} \dot{\text{r}}, \dot{\text{s}} \text{n}}$ //d p d n $\dot{\text{s}} \dot{\text{r}}$
 $\overline{\dot{\text{g}} \text{r}, \dot{\text{s}} \text{n d}}$ //r $\dot{\text{s}}, \text{n d p d p, m g r}$ // (makutam pattern)

The Cāranam starts on G. The eduppu is after a silence of one matra ie, 'ta'. It has twenty avartanas. The range is between S and M̄. Beautiful melodic patterns such as:

1. $\| \overline{g m, p, d} \overline{p m m, g m, p d p, d g p m g} \| m r$
 ni la va nya mu ju da nu

2. $\| \overline{g s r g, m, g, m d d p p r, s} \|$
 ni ku me la

3. $\| \overline{s n s r g m g r s,} \|$
 va la ya mu

4. $\| \overline{s, r s n d p m p d n} \| \overline{s r s r s n d n p, p,} \| \overline{p m d p p p m g g r}$
 ga chi na dai va mu ni va ni e ve la
 $\overline{g,} \|$
 nu

This composition concludes on Madhya stayi Rishabha.

Sri Subbarāma Dīkashitar

- ❖ Kṛti : Saṅkaraçāryam
- ❖ Tāla : Ādi, 2 kalai, the eduppu is after a silence of three matras ie, 'takita'
- ❖ Gati : Cāturasra gati
- ❖ Structure: Usual Structure
- ❖ Language: Sanskrit

In the Pallavi grahasvaram is P. It has six avartanas. The range is between Mantra stayi Madhyama and Madhya stayi Pañchama. Beautiful phrases such as:

1. $\overline{p p m m}, \overline{g g r g r s s}, \overline{d n s}, \overline{s}, \overline{s}, \overline{n r}, \overline{g g m g r}$
 san ka ra cha ryam sri ma th
2. $\overline{r s s}, \overline{n s r s n d n}, \overline{p m p d n s n r s r}, \overline{g m d p g m p}$
 bha kta ma no rva sam nga ra cha ryam
 $\overline{m r g s}, \overline{s n p}, \overline{m}$
 sma ra
3. $\overline{r r p m g r s s}, \overline{d n s}$, //
 ro ga vai dya ma

The Anupallavi commences on G. It has five avartanas. The range is between D and M. Beautiful melodic patterns such as:

1. // $\overline{g m p g m p}$,
 san ka ra
2. // $\overline{g r g r s n d n s r g m g m}$
 va cha ra na
3. // $\overline{m g m p p s d d p p m g m}$,
 san ka ra kru pa ya
4. // $\overline{s s s r s r g g g m g r g r s g r s}, \overline{n}$
 san ka ra ka si ta ya sa dhu rya ma ni

The Cāranam starts on P. The eduppu is after a silence of one matra ie, 'ta'. It has seven avartanas. The range is between D and M. Beautiful melodic patterns such as:

1. //,,p d, m p,
pa ra ma ta
2.//,,d, , n p, l
chan di ma
3. //,, ś ś m p d n ś,, n r̄,, ś//, d r̄ ś n d p, m,
pa ra ma dvai ta sta pa na
4. //m g g r s s d̄ n s, g r p,, m g,
ka ra ka li ta dan ta ka man da lum
5. // r̄ g m̄ ḡ r̄ ś ś ś n r̄ ś p,
va ra ma ti vi ti ta ha ra kun da lam
6. // ,,,, ,,,, ,,,, ,,ś ś/ m p d n d r̄ ś n d,, p/ g m d p,, m, p m g r m g
su bha va ra dam na ta dha ra a kha nda lam
s/ n s r g m p
sri ma th

This composition concludes on Madhya stayi Panchama.

Subbarāma Diksitar the author of 'Saṅgita Saṁpradāya Pradarsini' has composed three songs in 'Saṅkarābharaṇam' of which the most popularly sung is "Saṅkarāchāryam". The circumstances which initiated for composing this kṛti is as follows: when the Ettayapuram Maharaja asked Subbarama Diksitar to perform in the presence of the high priest, H.H Sri Mahadeva Saraswaty, Subbarama Diksitar was in a dilemma as what to sing. Divine grace lead him to compose the famous song "Sankaracharyam" in the rāga Saṅkarābharaṇam.

Sri Pāpanasam Sivan

- ❖ Kṛti : Muttukumarayyane
- ❖ Tāla : Rūpaka, sama eduppu – with Drutam and Caturasrajati
- ❖ Gati : Caturasra gati
- ❖ Structure: Usual Structure
- ❖ Language: Tamil

In the Pallavi grahasvaram is M. It has six avartanas. The range is between P and Ṁ. Beautiful phrases such as:

1. ||,,,,, ,, s, g, s, g g r r p m g,,,
 ku ma rai ya ne

2. ||,,,,, ,,m g m, p, p m m, p d p m g, p m m g r m g s r g
 bha ktar ka rul mai ya ne

3. ||,,,,, ,,g, d p m g p m g r m g r s s, d, p m m, g, p m m, g,,,
 mu ttu ku ma rai ya ne

4. ||,,,,, ,,s, s n s r s ṅ d p ṅ s r g g m p d m g m p d n s r m m g r
 bha ktar ka rul mai ya
 s n d p | s n d p p m g r s r g m
 ne

The Anupallavi commences on S. It has six avartanas. The range is between S and Ṁ. In the Anupallavi the commencement is alone atita. Beautiful melodic patterns such as:

1. //,,,,, ,,,ś, ś ś̄ n d p m g g m d d, p m g g, d p, m g m p,,
 ni tam an pu se ye ku ra thi a thi yo tu ni thu va zhum na dha
 ,,, ,,, ,,, p m g r s r g m p d n ś r̄ ġ m̄ ġ

2. // ,,, ,,, ,,,s p, m m p, ś n p m g m/p,, r,, g g
 u tha mar ma na thil va zhum pa dha bo dha mu

The Āranam starts on S and the eduppu is same as Anupallavi. It has six avartanas. The range and the phrases are same as anupallavi. This composition concludes on G.

Padam

- ❖ Padam : Evvade
- ❖ Tāla : Misra Capu - the eduppu is after a silence of 2 matra ie, 'taka'
- ❖ Gati : Cāturasra gati
- ❖ Composer: Kṣhetrjñā
- ❖ Structure : Usual Structure
- ❖ Language : Telugu

In the pallavi the grahasvaram is P. It has thirteen avartanas.

The range is between D and M. Beautiful phrases such as:

1. // ś n r ś ś, ś d n, ś,
 chi na ve na

2. $\| \overline{p,,, \dot{s} d} \quad \overline{\dot{s}, n, \dot{s},}$
ne mu
3. $\| \overline{p,,, \dot{s} d} \quad \overline{n \dot{s} r \dot{g} \quad r \dot{s} n,}$
ne mu
4. $\| \overline{s,,} \quad \overline{\dot{s} r \dot{g}, m \dot{g}} \quad \overline{r \dot{s} \dot{s},}$
va vva dim
5. $\| \overline{p,,} \quad \overline{p, d p} \quad \overline{m g m,}$
ve mi
6. $\| \overline{s, r,,} \quad \overline{m g r,} \quad \overline{s,}$
pu va ma

The Anupallavi commences on G. It has eighteen avartanas.

The range is between Madhya stayi Shadja and Tāra stayi

Shadja. Phrases such as:

1. $\| \overline{,,g m} \quad \overline{p, p,} \quad \overline{p,,} \quad \overline{,d p m,}$
ga ti ta pa ni ki
2. $\| \overline{g,} \quad \overline{m p} \quad \overline{m p} \quad \overline{s,}$
sa ta va na ndu
3. $\| \overline{,,s} \quad \overline{d,} \quad \overline{p,}$
ga chim chi
4. $\| \overline{,,\dot{s}} \quad \overline{d p,} \quad \overline{p m}$
pu ru sho thu
5. $\| \overline{,,g m} \quad \overline{p,} \quad \overline{m,} \quad \overline{\| p,, \quad \dot{s} n d p, p, \|}$
ro du na pa ri ve na
6. $\| \overline{,,m,} \quad \overline{g,} \quad \overline{g,} \quad \overline{\| g,, \quad d p m g, g, \|}$
tho du nu se vim chi
7. $\| \overline{,,\overline{p g m r}} \quad \overline{g,} \quad \overline{\|}$
tho du nu

8. $\| \overline{,,g m p d, p} \overline{p p m g} \| \overline{g,, m g r} \overline{s, r, m g r s} \| r,,$
 mu dhu ba kthi pu ve

The Cāranam starts on S. It has eighteen avartanas. The range is between Ḍ and Ṥ. Beautiful melodic patterns such as:

1. $\| \overline{s r g, m g} \overline{r s s ḍ} \overline{n, ś,,} \|$
 ko nna ta na ma

2. $\| \overline{,,g m ḍ p m g m,} \| \overline{p,, n n ḍ p, p,} \|$
 Kon gu ka ya ti ki thi

3. $\| \overline{,,s r g m} \overline{p ḍ, p} \|$
 va ga

4. $\| \overline{,, ś n p,}$
 ko nna

This composition concludes on Madhya stayi Rishabha.

Tiruppāvai

- ❖ **Composition :** Pullum Chilambinakkal
- ❖ **Tāla :** Misra Capu. The eduppu is after a silence of 2 matra ie, 'taka'
- ❖ **Gati :** Cāturasra gati
- ❖ **Composer :** Āndal
- ❖ **Structure :** Long continuous stanza
- ❖ **Language :** Tamil

The composition commences on G. It has twentytwo avartanas. The range is between D and M. Beautiful phrases such as:

1. // „g g m d p p m g, // g, m g r s d n, s, //
 pu llum chi lam bi na kkal

2. // „s p, g m r g r s s, //
 u llam yen

3. // s r g, m g r s s, s, r g, m g r g, //
 ko yi lil

4. // s, p p m g m, // p, p m p d, p p, //
 ve llai vi li sham khil

5. // „m, p s p, //
 pe ra ra vom

6. // „p p p m g m, // p, p d n, s, //
 pi lla ye zhu endi ral

7. // „s, s n d p m g m p // d n s r, s s, s,
 pi llai ye zhu inti rai

8. // „g m, d p m g // g, m g r s, d n s,
 ve lla tha ra mil thu ya

This composition concludes on Madhya stayi Gandhara.

Tiruppugazh

- ❖ **Composition** : **Kādimodi**
- ❖ **Tala** : **Anka**
- ❖ **Gati** : 'takita takita takatakita takadhimi
takadhimi taka'
- ❖ **Composer** : **Aruna Girinatar**
- ❖ **Structure** : **Long continuous stanza**
- ❖ **Language** : **Tamil**

The grahasvaram is P. The range is between Mantra stayi Dhaivata and Tara stayi Gandhara. The beautiful melodic patterns such as:

1. || s,, s d n s, s,
nūl ka tri dum o rum
2. || s p p p m g m r
ka she the ti
3. || p,, p m p d n s,
va zha pe ru vo rum
4. || s,, s r, s s r g r s s
ma d pa da va zh ve ye nna

5. $\dot{s},, \overline{s r s n d}, p, p, \dot{s} d p,$
ma ri lla ta ma ka la
6. $p, m g r \overline{s r g r s}$
na da ru pa ma na da
7. $s, p \overline{p p m g m r} g, m p p$
na ga lo ka mi re zhu
8. $\dot{s},, \overline{s r s n d p} \overline{g m d p p r s}$
de va de va pe ru ma le

This concludes on Madhya stayi Shadja.

Devarnama

- ❖ **Composition** : **Pogadarilo**
- ❖ **Tala** : **Misra Capu.** The eduppu is after a silence of two matra ie, 'taka'
- ❖ **Gati** : **Caturasra gati**
- ❖ **Composer** : **Purandaradasar**
- ❖ **Structure** : **Usual structure**
- ❖ **Language** : **Telugu**

In the pallavi the grahasvaram is R. It has five avartanas. The range is between S and S. The beautiful melodic patterns such as:

1. $\left\| \overline{,, m g, r s s} \right.$
po ga

2. $\left\| \overline{,,,,, g m d p p}, \overline{s},, \right.$
ran ga

3. $\overline{\text{gmpd}}/\overline{\text{ns, np}}, \overline{\text{ppmggrmg}}//\overline{\text{rsr}},$
 pa hi nan da ja ga th

The Anupallavi starts on S. It has seven avartanas. The range is between S and M. Phrases such as:

1. $// \overline{\text{,s s}}, // \overline{\text{snrss, npdn}} //$
 bha kta va da nu kan de

2. $// \overline{\text{s, snd, p}}, // \overline{\text{gmpd, pg, mpr, s}},$
 ra si pon vai bha vam

3. $// \overline{\text{s, ns, rgrgmg}}//\overline{\text{rs s}}, // \overline{\text{snrss}}, //$
 bha kta va da nu

The Carana commences on G. It has eight avartanas. The range is between S and R. The beautiful phrases such as:

1. $// \overline{\text{,gmp, p}}, // \overline{\text{p, mdpm}}, //$
 ba hu ni ka nu

2. $// \overline{\text{,gmp, p, dpm}}, // \overline{\text{pmpd, pp}}, // //$
 ra su va bro vu

3. $// \overline{\text{,pp, ppmgm}}, // \overline{\text{pp, pdn, s, s}}, //$
 ko ra ka ta ma ku in ta

4. $// \overline{\text{,sn sr, ss}}, \overline{\text{s}}, // \overline{\text{snrss, sdn, s}}, //$
 bha kthi ru pa ma in tha

5. $\overline{\text{||, g m p d, p p p m g ||}}$
so ra sa

6. $\overline{\text{,,, , n s || r g m d p r s, s,}}$
o po ga di

This concludes on Madhya stayi Pañchama.

Astapadi

- ❖ **Composition** : **Pasyati disi disi**
- ❖ **Tala** : **Misra Capu.** The eduppu is after a silence of two matra ie, 'taka'
- ❖ **Gati** : **Caturasra gati**
- ❖ **Composer** : **Jayadeva**
- ❖ **Structure** : **Consist of eight couplets**
- ❖ **Language** : **Sanskrit**

In the pallavi the grahasvaram is P. It has sixteen avartanas.

The range is between D and R. Beautiful phrases such as:

1. $\overline{\text{||, p p p m g m, || p p, p, p d n, || s, , , s n p, || p m g, , d p m g g, m}}$
pa sya ti di si di si ra ha si bha va ntham

$\overline{\text{p g || , m r g,}}$

2. $\overline{\text{||, s, s n s i, s ||}}$
ra ha si

3. $\{ \overline{m p p d n}, \dot{s}, \{ \overline{\dot{s} r \dot{s} n d p p d n r}, \{ \overline{\dot{s} n p}, \overline{g m p d}, \overline{p} \}$
 tyada dha ra ma dhu ra ma dhu ni pi ba
 $\{ \overline{g, m p g r}, s \}$
 ntham
4. $\{ \overline{s r g}, m g \{ \overline{g}, m g r s, s, \{ \overline{s n r s s}, \overline{s d n}, s, \{$
 na dha ha re ja gan na dha ha re
5. $\{ \overline{g m p d}, \overline{p p p m g} \{ \overline{g}, m g r$
 na dha ha re

The dhatu is characterised by the usual traditional prayogas of Sankarabharanam. Here the music mainly centers round the madhya stayi with the occassional flights to tara stayi. The charana follows the sames dhatu on that of the pallavi. This composition concludes on S.

Tillāna

- ❖ **Composition** : **Nadrudhimdhim**
- ❖ **Tala** : **Ādi 1 kalai**, the edduppu is before the beginning of the tala ie, 'atita'
- ❖ **Gati** : **C'aturasra gati**
- ❖ **Structure** : **Usual Structure**
- ❖ **Language** : **Telugu**
- ❖ **Composer** : **Ramanataparam Srinivasa Iyengar**

In the pallavi the grahasvaram is Madhya stayi Madhyama. It has ten avartanas. The range is between S and P. Phrases such as:

1. $m\ g \parallel \overline{r\ s\ s},\ s\ s\ r,\ g,\ m/g, \dots$
na dru dhim dhim ta na dhi ra na
2. $g\ m \parallel p,,\ \overline{m\ g\ g},\ \overline{g\ r}\ g,,\ s\ r,, \dots$
na dru ta ni tom ta dhi ra na
3. $g\ m \parallel p\ d\ n\ \overline{\acute{s}},\ n\ p, \dots$
na dru ta ni tom
4. $g\ m \parallel \overline{p\ d\ n\ \acute{s}\ \grave{r}\ \acute{s}\ n\ p},$
na dru ta ni tom
5. $g\ m \parallel \overline{p\ d\ n\ \acute{s}\ \grave{r}\ \acute{g}\ m\ \acute{g}\ \acute{r}\ \acute{g},\ r\ \acute{s}\ n\ d\ p\ m,,\ \overline{g}}$
na dru ta ni tom ta
6. $g\ m \parallel \overline{p\ d\ n\ \acute{s}\ \grave{r}\ \acute{g}\ m\ \acute{p}\ \acute{g}\ \acute{r}\ \acute{s}\ n\ \acute{g}\ \acute{r}\ \acute{s}\ n\ d\ p}$
na dru ta ni tom ta

The Anupallavi commences on G. It has four avartanas. The range is between D and P. Notable phrases:

1. $g\ d \parallel p\ m\ \overline{g},\ \overline{m\ \acute{p}\ \acute{g}\ \acute{r}\ \acute{m}},\ \overline{g},\ m\ p\ d\ |n,\ \acute{s}$
na dru ta ni tom dru ta ni ta nam ta na dhi ra na
2. $\acute{s}\ \acute{s} \parallel \acute{s}\ \acute{r}\ \acute{g}\ \acute{s}\ \acute{r}\ \acute{r}\ \acute{s}\ \acute{s}\ \acute{r}\ \overline{\acute{s}\ \acute{s}\ d\ n}, \acute{s}, \dots$
na dru thil lil la na ta na ta na tom dru thil lil la na

3. $\dot{s} \dot{g} / \overline{\dot{g} \dot{r} \dot{g} \dot{g} \dot{m} \dot{m} \dot{n} \dot{r}} \overline{\dot{g} \dot{p} \dot{m} \dot{g} \dot{g} \dot{r} \dot{m} \dot{g} \dot{r} \dot{s} \dot{s}}$
 thil lil la na ta na dhi ra na dhi ra na

The Cāranam starts on D. It has four avartanas. The range is between S and G. Beautiful melodic patterns such as:

1. $\overline{\dot{g} \dot{r} \dot{g}}, \overline{\dot{m} \dot{g} \dot{r}}, \dot{s}$
 ni ki nta

2. $\dot{s} \dot{m} \overline{\dot{g} \dot{m} \dot{p} \dot{p} \dot{d} \dot{n}}, \dot{s}$ //
 mu kha me la nam ma

3. $\dot{s} \dot{s} \dot{r} \overline{\dot{g} \dot{s} \dot{r}}$,.....
 na ve da di r chi

This composition concludes on Madhya stāyi Rishabha

In the **Pallaki Seva Prabhandham** of Ṣāji Mahārāja there is a special variety of work called ‘Salamtaru’ which is a miniature of svaram and jati. It is composed in ‘Sankarabharanam’ also.

Sivagiti is a musical work modelled after Asthpathies of Jayadeva’s Geethagovinda. There is one sloka followed by a musical composition having five stanzas. Since the songs of the work have five caranas. They are called Panchapadis. Altogether in the work there are 36 Panchapadis composed different ragas. One of the Pañchapadis is in Śāṅkarabharanam.

There are several Tevarams in the Pan “Pazham Panchuram” which is equivalent to ‘Sankarabharanam’. In Krishnaleela Tharangini of Narayana Tirta, Prahlada Bhakti Vijayam of Saint Tyagaraja and Nandanarchritam of Gopalakrishna Bharati, we find the mentionings of the raga Sankarabharanam although they are not adhered to in current practice.

There are many famous Pallavi’s sung in Sankarabharana raga set to complicated rhythmic structures. This is one among the five main ragas of the famous ragamalika pallavi ‘Sankarabharananai azhayithodi vadi kalyani darbaruku’.

There is also a famous “Note” by Sri Madurai Mani Iyer in raga Sankarabharanam “G,, M G R G P R G S,,,” which is popularly rendered by instrumentalists.

Even the stalwart vocalists and instrumentalists both contemporary and of yesteryears have followed traditional approach to the age old ragarupa of Sankarabharanam. There has always been a popular desire for the raga by both the performers

and listeners. A great performer and master of the raga, who lived in the twentieth century “Sankarabharanam Narasayya” is believed to have rendered the “raga” for eight hours continuously and went on to win the title of “Sankarabharanam” prefixed to his name.

GRAHABHEDAM IN THE SCALE OF RĀGA

ŚĀṆKARĀBHARAṆAM

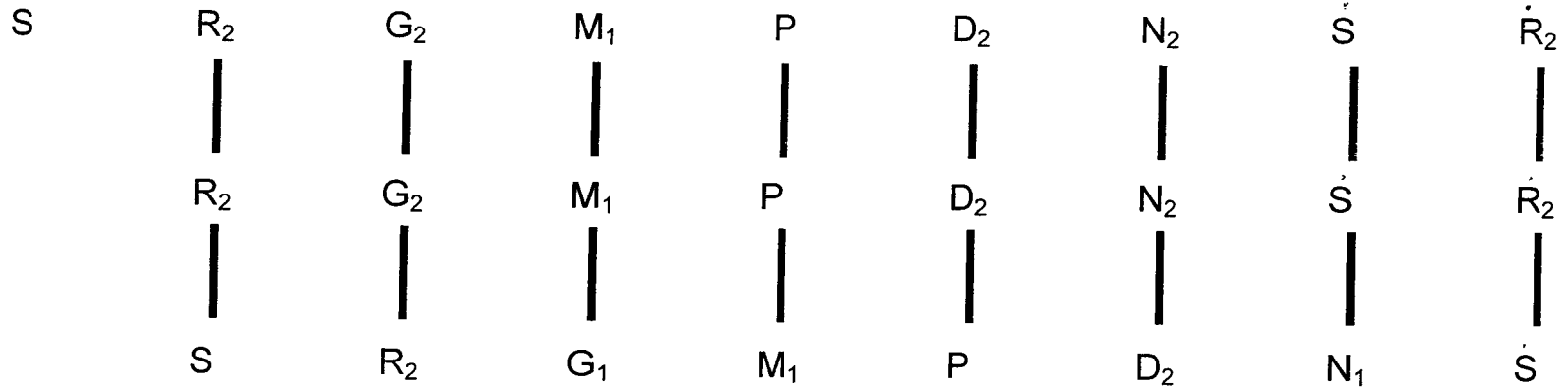
As every other sampurana scale, Sankarabharanam also admits of other sampurna ragas with the grahabhedam. When the tonic or graha svara is shifted to its Rishabha, Gandhara, Madhyama, Panchama and Dhaivata, will yield Kharahapriya, Hanumathodi, Mechakalyani, Harikamboji, Natabhairavi respectively. The murchana scales that result with grahabhedam and their intervals are given as follows. These murchanas also give rise to Śāṅkarābharaṇam when grahabhedam is done on them.

Chart-1

SAṆKARĀBHARANAM SCALE AND ITS INTERVALS

S R₂ G₂ M₁ P D₂ N₂ Ś

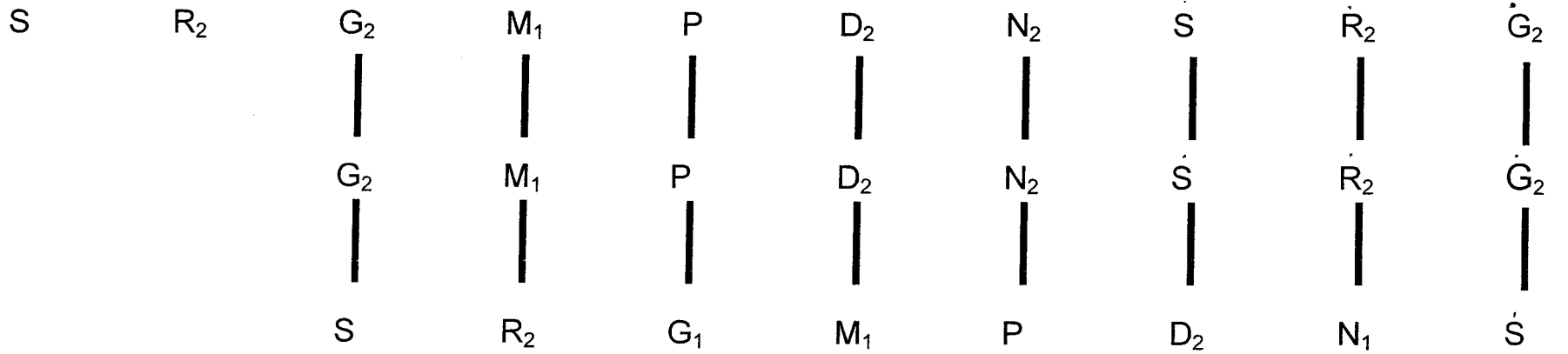
Rishabha Murchana



The scale Kharaharapriya ie, the Rishabha murchana of Saṅkarābharanam is the 22nd melakarta*

* The Nishada murchana of Kharaharapriya is Saṅkarābharanam

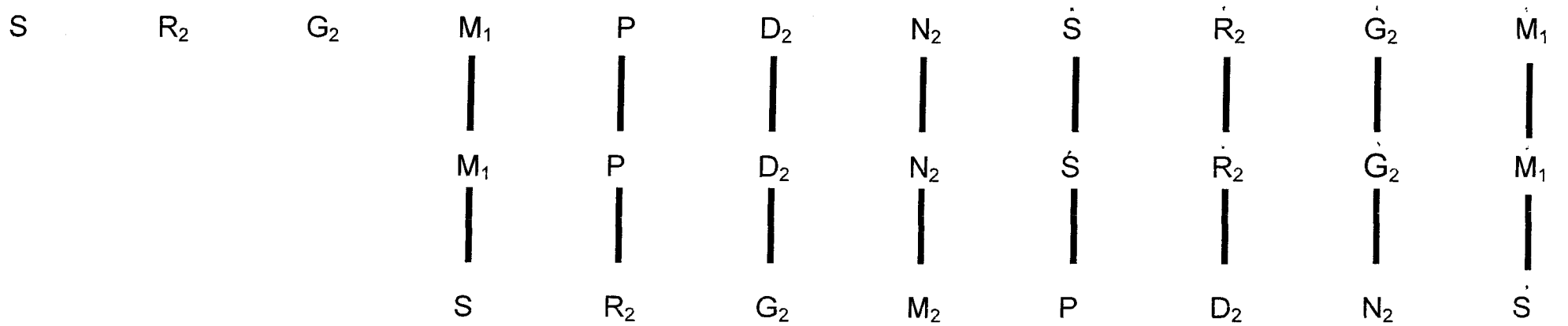
Gāndhāra Murchana



The scale Hanumathodi ie, the Gāndhāra murchana of Śaṅkarābharaṇam is the 8th melakarta*

* The Dhaivata murchana of Hanumathodi is Śaṅkarābharaṇam

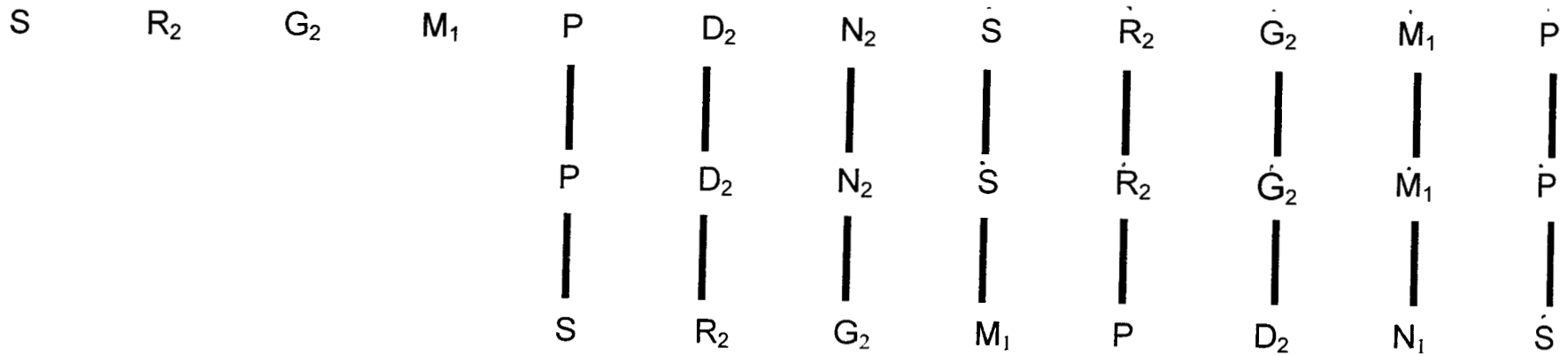
Madhyama Murchana



The scale Mechakalyani ie, the Madhyama murchana of Śaṅkarābharaṇam is the 65th melakarta*

* The Pañchama murchana of Mechakalyani is Śaṅkarābharaṇam

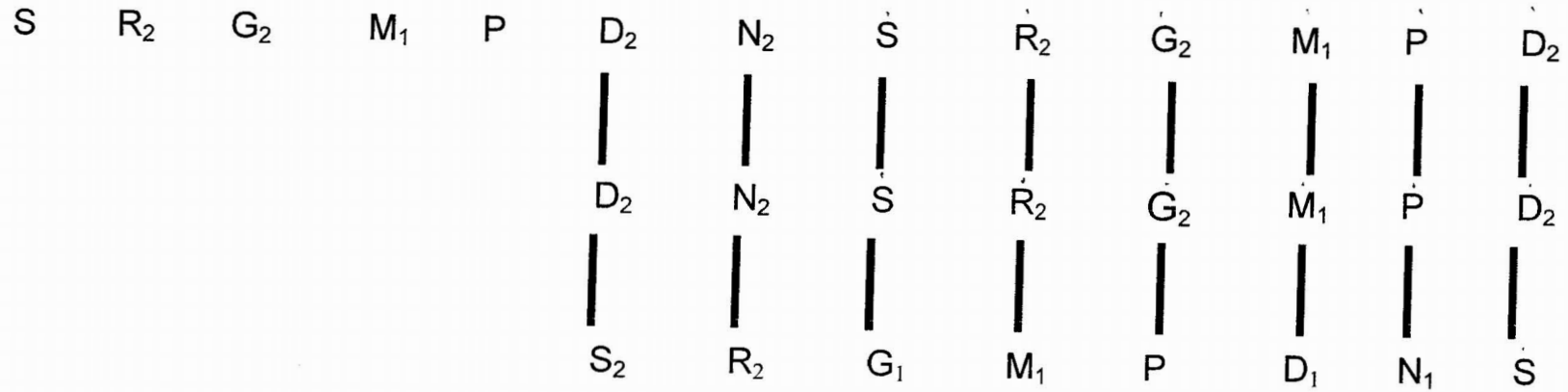
Panchama Murchana



The scale Harikamboji ie, the Panchama murchana of Saṅkarābharaṇam is the 28th melakarta*

* The Madhyama murchana of Harikamboji is Saṅkarābharaṇam

Dhaivata Murchana



The scale Natabhairavi ie, the Dhaivata murchana of Saṅkarābharaṇam is the 20th melakarta*

* The Gāndhāra murchana of Natabhairavi is Saṅkarābharaṇam

CHART-II

The possibilities – Grahahedam on Certain Phrases in Rāga- Sāṅkarābharanam

Some of the krama and varja prayogas of the arohana and avarohana of Rāga Sāṅkarābharanam when subjected to Grahahedam results as follows:

S.No	Phrases of Sāṅkarābharanam	Rāga and the resulting phrases
1.	GMPNSSNPMG	Bhupalam S R _f G ₁ P D _f D _i P G ₁ R _i S
2.	MDNSGMMGŠNDM	Amrutavarshini S G ₂ M ₂ P N ₂ Š Š N ₂ P M ₂ G ₂ S
3.	MPNSGMMGŠNPMG PM	Hamsanādam S R ₂ M ₂ P N ₂ Š Š N ₂ P M ₂ R ₂ S N ₂ R ₂ S
4.	PNSRGMPPMRŠNP	Bahudari S G ₂ M ₁ P D ₂ N ₁ Š Š N ₁ P M ₁ G ₂ S
5.	DNSGPDĐPGŠND	Ratipatipriya S R ₂ G ₁ P N ₁ Š Š N ₁ P G ₁ R ₂ S
6.	NSGPNNPGŠN	Lavangi S R ₁ M ₁ D ₁ Š Š D ₁ M ₁ R ₁ S
7.	PNRGMPPMGRNP	Valachi S G ₂ P D ₂ N ₁ Š Š N ₁ D ₂ P G ₂ S
8.	PNDSRŠRŠNDP	Nalinakanti S G ₂ R ₂ M ₁ P P M ₁ G ₂ R ₂ S
9.	PDSSRSRGRŠNDPP D	Ritigaula N ₁ S G ₁ G ₁ M ₁ G ₁ M ₁ P M ₁ G ₁ R ₂ S N ₁ N ₁ S

10	G P D N N S N N S N D P D P D N D P D M G	Sindhubharavi S G ₁ M ₁ P D ₂ P P P D ₂ P M ₁ G ₁ M ₁ G ₁ M ₁ P M ₁ G ₁ M ₁ R ₂ S
11	R M P N S N P P D N P M G R	Bhagesri S G ₁ M ₁ D ₂ N ₁ D ₂ M ₁ M ₁ P D ₂ M ₁ G ₁ R ₂ S
12	R M P N S R R S N P M R	Sudhahindolam S G ₁ M ₁ D ₂ N ₁ S S N ₁ D ₂ M ₁ G ₁ S
13	R G M P N R R N P M G R	Abhogi S R ₂ G ₁ M ₁ D ₂ S S D ₂ M ₁ G ₁ R ₂ S
14	P D N S M G M R G M P P M G S N P	Nattakurinji S R ₂ G ₂ M ₁ N ₁ D ₂ N ₁ P D ₂ N ₁ S S N ₁ D ₂ M ₁ G ₂ S
15	R M P D S R R S D P M R	Sudhadhanyasi S G ₁ M ₁ P N ₁ S S N ₁ P M ₁ G ₁ S

Panchadasa Gamakas

S. No.	Gamakas	Phrases	Explanation of the phrases
1	Tiripa	n s r,, s	A stress is given to the note rishabham
2	Sphurita	s s r r g g m m	The gamaka occurring in the second note of the each svara is stressed
3	Kampita	p d,, p	g m – p d
4	Lina	p, d n (rare)	p d n s
5	Andolita	r, g m p r, s	r, g m p is heard by pulling the string from the single fret 'r'

6	Vali	g, m p g p m g m r g m p g m p	The phrase is played from the single fret g, m p m p n g m r
7	Tribhinna	g n g m s m p r p (rare)	Triads $\begin{matrix} g & m \\ n & s \\ g & m \end{matrix}$
8	Kurula	$\hat{s} p$	$\hat{s} p$
9	Ahata	s r g m p d n s	s r g m p d n s from the whole phrase from a single stroke
10	Ullasita	s, \hat{s} , r, \hat{r} , g, \hat{g}	Starting from a lower note reaching to a note of higher octave without giving impression of any of the intermediate note
11	Plavita	same as Kampita	
12	Gumpita	s \hat{s}	Vocal music
13	Mudrita	n s r g m p g r s n	Gamaka present in the phrase while singing with closed mouth
14	Namita	r g m g r g m g etc	Singing in a slender tone
15	Misrita	m s r g r s r g, m g r g m, p m	Mixture of some of the above gamakas

VISUALIZATION EFFECT OF RĀGA

'SANKARĀBHARANAM

The raga has been visualized and depicted variously in different systems of music*. Even the effect of the raga has been visualized by various musicians. Nadasvara vidvan Tiruvizha Jayasankar has depicted the effect of the raga as A woman lighting the lamp in front of her deity – Lord SIVA at dusk. The majesty of the raga is pictured as the gait of a tusker with the emperor seated on him. This picture has portrayed the aesthetic and subtle emotion of the raga in the form of the ritual of the lady at the best suited time of the day ie, dusk.

* Refer Chapter 5 – Bilaval Ragini



In the next chapter we can see in detail some of the important janya ragas of Rāga 'Sankarābharanam.

THE POPULAR JANAYA RAGAS

Priya.M “Raga dira sankarabharanam - A critical study ” Thesis. Department of Music, School of Drama and Fine Arts Thrissur, University of Calicut, 2007

169.7

2

Chapter- 4

The Popular Janya Rāgās

THE POPULAR JANYA RĀGĀS

Rāga Śaṅkarābharaṇam is one of the melakarta ragas, which has innumerable derivatives. More than 250 janya ragas are ascribed to this mela. In this chapter we shall discuss the rāgalakshana of twenty one important and popular janya rāgās of Śaṅkarābharaṇam

Upanga Janya Rāgās

Hamsadvani

Ārōhaṇam : S R G P N Ś

Avarōhaṇam : Ś N P G R S

S		R ₂		G ₂			P			N ₂	Ś
Ś		N ₂			P				G ₂	R ₂	S

❖ Upāṅga rāga

❖ Audava – Audava rāga. Krama ārōhaṇam and avarōhaṇam

1. Gāṅdhāra and Nishāda are jīva svarās
2. Shadja, Rishabha, Gāṅdhāra, Pañchama, Nishāda are nyasa and Shadja,
3. Sarvakalika rāga
4. Produced veera rasa. Express feeling of liveliness
5. Minor rāga. Suitable for singing at the beginning of the concert
6. It is said that this raga created by Ramasvami Diksitar, father of Muttusvami Diksitar.

Compositions

Varnam	:	Jalajaksha – Ādi – Manambuchavadi Venkitasubbayyar
Kṛti	:	Raghunayaka – Ādi – Tyagaraja
Kṛti	:	Vatapi – Ādi – Muttusvami Diksitar
Kṛti	:	Varanamukha – Rūpaka – Koteesvara Iyer
Tirupugazh	:	Mutithaithiru – Tisratripita – Arunagirinatar
Tirukkural	:	Akaramutala – Ādi – Thiruvalluvar

Sudhasaveri

Ārōhaṇam : S R M P D Ś

Avarōhaṇam : Ś D P M R S

S		R ₂			M ₁		P		D ₂		Ś
Ś				D ₂	P	M ₁				R ₂	S

- ❖ Upāṅga rāga
- ❖ Audava – Audava rāga. Krama ārōhanam and avarōhaṇam
- ❖ Devakriya of Diksitar sampradaya is same as Sudhasaveri

1. Rishabha, Madhyama, Dhaivata are jiva svaras
2. Rishabha, Pañchama, Dhaivata are nyasa and Shadja, Rishabha and Dhaivata graha svaras
3. Sarvakalika rāga. But the second yama (9-12) is more appropriate.
4. Express feeling of liveliness. Murchanakaraka rāga. Its Rishabha, Madhyama, Pañchama, Dhaivata takes Shadja results in the rāgās
5. Minor rāga. Not scope for elaborate alapana. Durga in Hindustani music.
6. Being the Pañchamamurchana of Mohanam, this pentatonic scale occurs in the music of the southeast asia and neighbouring islands. This found in Chinese and in the music of Vietnam and Indonesia.

Compositions

Gitam : Analekara – Triputa –

Kṛti : Kalaharana – Rūpaka – Tyagaraja

Kṛti : Srīguruguha – Rūpaka – Muttusvami Diksitar

Kṛti : Ennattukudava – Ādi – Anayya

Niroshta

Arohanam : S R G D N Ś

Avarohanam : Ś N D G R S

S		R ₂		G ₂					D ₂		N ₂	Ś
Ś		N ₂		D ₂					G ₂		R ₂	S

❖ Upāṅga rāga

❖ Krama Audava – Audava rāga

1. Dhaivata and Nishāda are jiva svaras.
2. Gāndhāra and Dhaivata are nyasa svaras. Gāndhāra, Dhaivata and Nishāda are graha svaras.
3. Sarvakalika rāga.
4. This raga produces an atmosphere of liveliness.
5. Minor raga. It does not give any scope for elaborate ālapana.
6. This raga is also called putrika. This is a very unique raga where the absence of two svaras Madhyama and Panchama gives a peculiarity that is, the other five svaras of the raga can be sung without the meeting of the lips.

Composition

Kṛti : Rajarajaraganite – Ādi – Muthaiya Bhagavatar

Ārabhi

Arohanam : S R M P D Ś

Avarohanam : Ś N D P M G R S

S		R ₂			M ₁		P		D ₂			Ś
Ś				D ₂	P	M ₁			G ₂		R ₂	S

❖ Upāṅga rāga

❖ Audava – Sampurna rāga.

1. Rishabha, Madhyama, Dhaivata are jiva svaras
2. Rishabha, Pañchama are nyāsa and Rishabha, Pañchama Dhaivata are graha svaras
3. Sarvakalika rāga. Ghana rāga.
4. An atmosphere of liveliness. Murchanakaraka rāga. Its Rishabha, Madhyama, Pañchama takes Shadja results Ābheri, Mohanakalyani and Kedaragaula.
5. Minor rāga. It gives scope for elaborate ālapana. Shines more in Madhyamakala. Pazham Takka rāga in tamil corresponds to Ārabhi.
6. The rāgās Arabhi and Devagāndhari are connected easily. In this rāga we used jantasvara prayogas, but in Devagandhari we used only dirgha

Compositions

Gitam : Reresrirama – Triputa –

Varnam : Sarasija – Ādi – Pallavi Dorasvami Iyer

Kṛti : Sundarinanninu – MisraĀpu – Tyagaraja

Kṛti : Srisraswati – Rūpaka – Muttusvami Diksitar

Kṛti : Pahiparvata – Ādi – Svatitirunal

Pañcha

ratnam : Sadhimchane – Ādi – Tyagaraja

Janaranjani

Ārōhanam : S R G M P D P N Ś

Avarōhanam : Ś D P M R S

S		R ₂		G ₂	M ₁		P		D ₂		N ₂	Ś
Ś				D ₂	P	M ₁					R ₂	S

❖ Upāṅga rāga

❖ Vakra Sampurna - Audava rāga.

❖ Vakratva comes in the ārōhanam P D P. Pañchama is a vakrasvara.

1. Panchama, Nishāda, Shadja are jiva svara.
2. Nishāda, Dhaivata, Pañchama are nyasa and Nishāda and Panchama are graha svaras
3. Sarvakalika rāga.
4. It is a pleasant rāga. Gamakavarikarakti rāga.
5. Minor rāga. Does not give any scope for elaborate ālapana.
6. D P R S and janta svara phrases add beauty to this rāga.

Compositions

Kṛti : Pahimamsri – Ādi – Ramasvamisivan

Kṛti : Smaranesugam – Desādi – Tyagaraja

Kṛti : Vitajalatura – Ādi – Tyāgarāja

Garudadvani

Ārōhaṇam : S R G M P D N Ś

Avarōhaṇam : Ś D P G R S

S		R ₂		G ₂	M ₁		P		D ₂		N ₂	Ś
Ś				D ₂	P				G ₂		R ₂	S

❖ Upāṅga rāga

❖ Krama Sampurna – Audava rāga.

1. Madhyama, Pañchama and Dhaivata are jiva svaras
2. Madhyama and Pañchama are graha nyasa svaras
3. Sarvakalika rāga.
4. This rāga expresses an atmosphere of liveliness.
5. Minor rāga. It does not give any scope for elaborate ālapana.
6. It is a rare rāga.

Compositions

Kṛti : Tatvamērūka – Rupaka – Tyagaraja

Kṛti : Garudavahana – Rupaka – Mutaiya Bhagavatar

Kṛti : Anantasagara – Adi – Tyagaraja

Kedaram

Ārōhaṇam : S M G M P N Ś

Avarōhaṇam : Ś N P M G R S

S				G ₂	M ₁		P				N ₂	Ś
Ś		N ₂			P	M ₁			G ₂		R ₂	S

- ❖ Upāṅga rāga
- ❖ Vakra Audava – Savada rāga.
- ❖ Vakra svara Madhyama comes in the ārōhaṇam. (S M G M)

1. Madhyama, Nishāda are jiva svaras
2. Pañchama is the resting note.
3. Sarvakalika rāga. But shines more in the morning time.
4. Produced veera rasa. An atmosphere of vigour and liveliness
5. Minor rāga. Shines more in the madhyamakala prayogās and Ghana rāga.
6. S G M P, P S S N P, P N M G are Visesa prayogas.

Compositions

Padajati

varana : Entovaibhavam – Ādi – Kundrakudi Krishna Iyer

Kṛti : Ramanipai – Ādi – Tyāgarāja

Kṛti : Anantanatana – MisraCāpu – Muttusvami Diksitar

Kṛti : Samayamide – MisraCāpu – Gopalakrishna Bharati

Nandanar

charitam : Ellorumvarungal – MisraCāpu – Gopalakrishna Bharati

Baṅgala

Arohanam : S R G M P M R P S

Avarohanam : S N P M R G R S

S		R ₂		G ₂	M ₁		P					Ṣ
Ṣ		N ₂			P	M ₁			G ₂		R ₂	S

- ❖ Upāṅga rāga
- ❖ Ubhaya vakra Audava – Savada rāga.
- ❖ Vakratva comes in the phrases is G M P M R P S and R G R,

1. Pañchama and Rishabha are jiva svaras.
2. Pañchama and Rishabha are nyasa svaras.
3. Sarvakalika rāga.
4. This rāga expresses an atmosphere of liveliness.
5. Minor rāga. It does not give any scope for elaborate ālapana.
6. P M G M R occurs as Visesa prayoga. The Atidevata for Baṅgala is Vignesvara. Tyāgarāja composed his kirtana in praise of Vignesvara in this rāga.

Compositions

Kṛti : Girirajasudha – Ādi – Tyāgarāja

Kṛti : Manupeteliya – Ādi – Tyāgarāja

Kṛti : Rararamana – Ādi – Garbhapurivasar

Gaudamallar

Arohanam : S R M P D Ś

Avarohanam : Ś N D M G R S

S		R ₂			M ₁		P		D ₂			Ś
Ś		N ₂		D ₂		M ₁			G ₂		R ₂	S

- ❖ Upāṅga rāga
- ❖ Audava - Savada rāga.

1. Shadja and Madhyama are jiva svaras
2. Madhyama and Dhaivata are graha svaras. Rishabha, Madhyama, Dhaivata are nyasa svaras.
3. Sarvakalika rāga.
4. This rāga expresses feeling of liveliness.
5. Minor rāga. It does not give any scope for elaborate ālapana.
6. Mostly plain notes are used.

Compositions

Kṛti : Sarasamuki – Rūpaka – Mutaiya Bhagavatar

Purnachandrika

Arohanam : S R G M P D P N Ś

Avarohanam : Ś N P M R G M R S

S		R ₂		G ₂	M ₁		P		D ₂			Ś
Ś		N ₂			P	M ₁			G ₂		R ₂	S

❖ Upāṅga rāga

❖ Ubhaya Vakra Savada rāga.

❖ Vakratva comes in the phrases P D P in the arohanam and P M R G M in the avarohanam.

1. Pañchama, Dhaivata, Nishāda are jiva svaras
2. Rishabha is nyasa and Pañchama is amsa svara.
3. Sarvakalika rāga.
4. It gives an atmosphere of liveliness. Gamakavarikarakti rāga.
5. Minor raga. Does not scope for elaborate ālapana.
6. S N P M R, and S R G M P M R are ranjaka prayogas and S N P M R are Visesa prayogas..

Compositions

Kṛti : Telisirama – Ādi – Tyāgarāja

Kṛti : Palukavemina – Ādi – Tyāgarāja

Kṛti : Sankachakra – Rūpaka – Muttusvami Diksitar

Tillana : Thomthom – Ādi – Ramanad Srinivasa Iyengar

Begada

Arohanam : S G R G M P D P Ś

Avarohanam : Ś N D P M G R S

S		R ₂		G ₂	M ₁		P		D ₂			Ś
Ś		N ₂		D ₂	P	M ₁			G ₂		R ₂	S

- ❖ Upāṅga rāga
- ❖ Vakra Savada – Sampurna rāga.
- ❖ Gāndhāra and Pañchama are vakra svaras. In arohana, the phrases G R G and P D P are incorporated in itself.

1. Madhyama, Dhaivata and Nishāda are jiva svaras
2. Madhyama, Pañchama are nyāsa and Gāndhāra, Madhyama, Dhaivata and Nishāda are graha svaras.
3. Afternoon is best suited for this rāga.
4. This rāga expresses feeling of confidence.
5. Minor rāga. It gives scope for elaborate ālapana. This rāga is also called Vegadai. In the phrase D P M we get tivra sudha M (27/20). This is called Begada M. In the phrase P D N D P – R N D P we get flattened Kakali Ni which is called Begada Ni.
6. Pattanam Subramania Iyer is also called Begada Subramania Iyer because of his dexterity in portraying this ragam.

Compositions

Varnam	:	Intachala – Ādi – Vinakuppa Iyer
Kṛti	:	Nadopasana – Ādi – Tyagaraja
Kṛti	:	Sankarinivani – Rūpaka – Muttusvami Diksitar
Kṛti	:	Anudinamu – Rūpaka – Ramanad Srinivasa Iyengar
Jāvāli	:	Idiniku – MisraĀpu – Dharmapuri Subbarayar

Kannada

Ārōhaṇam : S G M P M D N Ś

Avarōhaṇam : Ś N S D P M G M R S

S				G ₂	M ₁		P		D ₂		N ₂	Ś
Ś		N ₂		D ₂	P	M ₁			G ₂		R ₂	S

❖ Upāṅga rāga

❖ Ubhaya Vakra Savada – Sampurna rāga.

❖ Vakraprayoga comes in the arohanam. G M P M M comes in vakra. In the avarohanam S N S and M G M. S and M comes in vakra.

1. Dhaivata is jiva svara.
2. Dhaivata is nyasa and also Kampita svara.
3. Sarvakalika rāga.
4. Karuna rasa. Gamakavarikarakti rāga.
5. Minor rāga. Does not give any scope for elaborate ālapana.
6. S M G M, G M D P, D P G M P G R S etc are ranjaka prayogas. The purna Dhaivata is very characteristic of this rāga.

Compositions

Kṛti : Bhajarebhaja – MisraCāpu – Tyagaraja

Kṛti : Srimatrubhutam – MisraCāpu – Muttusvami Diksitar

Kṛti : Intakante – Rūpaka – Pattanam Subramania Iyer

Kadanakutuhalam

Ārōhaṇam : S R M D N G P Ś

Avarōhaṇam : Ś N D P M G R S

S		R ₂		G ₂	M ₁		P		D ₂		N ₂	Ś
Ś		N ₂		D ₂	P	M ₁			G ₂		R ₂	S

❖ Upāṅga rāga

❖ Vakra Sampurna – Sampurna rāga.

❖ Vakraprayoga comes in the phrase M D N G P S.

1. Madhyama, Dhaivata and Nishāda are jiva svara.
2. Rishabha, Gāndhāra and Dhaivata are nyasa. Shadja and Nishāda are resting notes
3. Sarvakalika rāga.
4. It is a pleasant rāga. Gamakavarikarakti rāga.
5. Minor raga. Does not give any scope for elaborate alapana. More used in madhyamakala prayogas.
6. G P R S, M D N G P R S are Visesa prayogas.

Compositions

Varnam : Kuvalaya – Ādi – G.N.B

Kṛti : Raghuvamsa – Ādi – Tyagaraja

Kṛti : Nivera – Ādi – Mysore Vasudevachar

Kṛti : Mohanakrishna – Ādi – G.N.B

Navaraj

Arohanam : P D N S R G M P

Avarohanam : P M G R Ś N D P

S		R ₂		G ₂	M ₁		P		D ₂		N ₂	Ś
Ś		N ₂		D ₂	P	M ₁			G ₂		R ₂	S

❖ Upāṅga rāga

❖ Pañchamāntya rāga.

1. Dhaivata, Nishāda, Rishabha and Pañchama are jiva svaras.
2. Rishabha and Pañchama are graha svaras.
3. Sarvakalika rāga.
4. Produced Bhakti rasa This rāga expresses feeling of confidence.
5. Minor rāga. Does not give any scope for elaborate ālapana.
6. There is no sañchara above the middle octave Pañchama in this rāga. It is called Navarasam in Kadhakali music.

Compositions

Kṛti : Indirapati – Ādi – Svātītirunāl

Kṛti : Manasasanjarare – Ādi – Sadasivabrahmendra

Kṛti : Bhajare – Ādi – Sadasivabrahmendra

Kurinji

Arohanam : S N S R G M P D

Avarohanam : D P M G R Ś N S

S		R ₂		G ₂	M ₁		P		D ₂		N ₂	Ś
Ś		N ₂		D ₂	P	M ₁			G ₂		R ₂	S

❖ Upāṅga rāga

❖ Dhaivatantya rāga.

1. Gāṅdhāra, Pañchama and Nishāda are jiva svaras.
2. Gāṅdhāra, Pañchama Nishāda are nyasa and Shadja, Gāṅdhāra and Pañchama are graha svaras.
3. Sarvakalika rāga.
4. This rāga produces Bhakti rasa Gamakavarikarakti rāga.
5. Minor rāga. It does not give any scope for elaborate ālapana.
6. There is no sanchara above the middle octave Da in this rāga. On account of its limited range this raga and compositions rendered in madhyama sruti. The Ni is heard in this raga is Tivra kākali or Chutashadja Ni 243/128. This Ni is heard S N N S. The folk tune Kuram is in this raga. This is one of the raga which came to classical music from folk music.

Compositions

Kṛti : Srivenugopala – Jampa – Muttusvāmi Diksitar

Padam : Aliveni – MisraCāpu – Svātīrūnāl

Tarangam : Jayajayagokula – Ādi – Narayanatirta

Daru : Idigokolu – Adi – Śāji Maharaja (Pallakiseva prabantam)

Bhashanga – Janya ragas

Devagandhari

Ārōhaṇam : S R M P D Ś

Avarōhaṇam : Ś N D P M G R S

S		R ₂			M ₁		P		D ₂			Ś
Ś	N ₁	N ₂		D ₂	P	M ₁			G ₂		R ₂	S

❖ Audava - Sampurna rāga

❖ Eka anya svara Bhashāṅga rāga. Kaisiki ni is incorporated in the phrase P D N D P in the avarohanam itself.

1. Gāndhāra, Dhaivata and Rishabha are jiva svaras.
2. Rishabha, Pañchama, Dhaivata are nyasa and Shadja, Rishabha, Pañchama and Dhaivata are graha svaras.
3. Sarvakalika rāga.
4. This raga produces Vira rasa. This infuse courage and enthusiasm.
5. Minor rāga. The individuality of the rāga clearly revealed through chowka kala prayoga. The Tivra Antara Ga 81/64 and Tivra kākali Ni 243/128 occurs in the phrase G M, G R, S N D in the slow tempo. Plain rendering of the notes of this raga may suggest the raga Ārabhi.
6. This is an ancient raga mentioned Sangita Makaranda. Tyāgarāja sang this raga for eight days in Madras.

Compositions

Kṛti : Ksheerasagara – Ādi – Tyāgarāja

Kṛti : Kshitijaramanam – Ādi – Muttusvāmi Dīksitar

Kṛti : Ramaramapahi – Rūpaka – Svātītirunāl

Kirtana : Enneramu – Ādi – Gopalakrishna Bharati

Daru : Evarumanaku – Ādi – Tyāgarāja (novka charitam)

Bilahari

Ārōhaṇam : Ś R G P D Ś

Avarōhaṇam : Ś N D P M G R S

S		R ₂		G ₂			P		D ₂			Ś
S	N ₁	N ₂		D ₂	P	M ₁			G ₂		R ₂	S

❖ Audava – Sampurna rāga

❖ Eka anya svara Bhashāṅga rāga. Kaisiki ni incorporated in the phrase P D N P in the avarohanam itself.

1. Rishabha, Dhaivata, Nishāda are jiva svaras.
2. Rishabha, Pañchama are nyasa and Shadja, Rishabha, Gāndhāra, Pañchama are graha svaras are graha svaras.
3. Morning time is appropriate for this rāga.
4. This rāga produces Vira rasa. This raga inspires joy, courage, enthusiasm and heroism.
5. Minor rāga. It does not give any scope for elaborate alapana.
6. D R S N P is Visesa prayoga. This rāga is used in dramas and operas.

Compositions

Jatisvaram : S, R G P – Ādi –

Varnam : Intachowka – Ādi – Vinakuppa Iyer

Krti : Intakannandamu – Rūpaka – Tyagaraja

Krti : Sribalasubramania – MisraCāpu – Muttusvāmi
Diksitar

Ramanatakam: Ezhundale – MisraCāpu – Arunachalakavirayar

Javali : Paripovalera – Rūpaka – Patabhrama Iyer

Nilambari

Ārohaṇam : S R G M P D P N Ś

Avarōhaṇam : S N P M G R G S

S		R ₂		G ₂	M ₁		P		D ₂	N ₁	N ₂	Ś
Ś		N ₂			P	M ₁			G ₂		R ₂	S

- ❖ Ubhayavakra Śāvada – Sampurna rāga.
- ❖ Vakratva comes in the phrases P D P and G R G.
- ❖ Eka anya svara Bhashanga rāga. Kaisiki ni incorporated in the phrases P D N and P D N D P in the arohanam itself.

1. Rishabha, Madhyama and Nishāda are jiva svaras.
2. Madhyama, Pañchama are nyasa and Shadja, Gāndhāra are graha svaras.
3. Night time is most suitable for this rāga.
4. This rāga produces Bhakti, Karuna and Vatsalya rasa. This is also rain Producing rāga.
5. Minor rāga. Limited scope for ālapana. There is no sanchara below mantrastayi Ni. Shines more in chowkakala prayogas.
6. Lullabies and Lāli songs are sung in this rāga. Ponnusal the composition of Manikyavasagar is sung in this rāga in the temples. This rāga is used in dance dramas and operas. This is an old rāga mentioned Saṅgita Makaraṇḍa. The Megaragakurinji of the Tevaram Pan is this rāga.

Compositions

Kṛti : Ambanilaya – Ādi – Muttusvāmi Dīksitar

Kṛti : Anantavalli – Ādi – Svātītirunāl

Padam : Etuvanti – Triputa – Kshetrāyya

Utsavasam

pradaya kirtana : Uyyalaluka – GhandaCapu – Tyāgarāja

Mānd

Ārōhaṇam : S G M P D Ś

Avarōhaṇam : Ś N D P M G R S

S			G ₂	M ₁		P	D ₁	D ₂			Ś
Ś		N ₂	D ₂	P	M ₁			G ₂		R ₂	S

- ❖ Krama Audava – Sampurna rāga.
- ❖ Eka anya svara Bhashāṅga rāga. D M P Sudha Dhaivatam comes in anya svaras

1. Gāndhāra, Madhyama and Dhaivata are jiva svaras.
2. Madhyama and Dhaivata are nyasa svaras.
3. Sarvakalika rāga.
4. This rāga produces Bhakti rasa.
5. Minor rāga. Does not give any scope for elaborate alapana.
6. Mostly plain notes are used.

Compositions

Kṛti : Vanattilmete – Ādi – Ramalingasvami

Kṛti : Janakimanoharam – Ādi – Mysore Vasudevacharya

Bhajan : Muralidara – Ādi – Periyasvमितुरan

Atana

Arohanam : S R M P N Ś

Avarohanam : Ś N D P M P G R S

S		R ₂					P		D ₂	N ₁	N ₂	Ś
Ś		N ₂		D ₂	P	M ₁		G ₁	G ₂		R ₂	S

❖ Audava – Vakra Sampurna rāga. Vakra phrase P M P G comes in the avarōhana.

❖ Dvi anya svara Bhashāṅga rāga. Anya svaras are Sadharāna Ga incorporated in the phrase M P G M P in the avarohanam itself and Kaiski Ni comes P D D N N S in arohana. Krama P D N, S D, N P

1. Madhyama, Dhaivata, Sādharana Gāndhāra are jiva svaras.
2. Shadja, Pañchama are graha and Pañchama, Dhaivata are nyasa svaras.
3. Sarvakalika rāga.
4. This rāga produces Vira rasa.
5. Minor rāga. Limited scope for elaborate alapana.
6. Atana Appayar is an expert in this rāga.

Compositions

Kṛti : Elanedayaradhu – Ādi – Tyāgarāja

Kṛti : Brihaspate – Tisratripata – Muttusvāmi Dīksitar

Kṛti : Kanakasabhapati – Rūpaka – Gopalakrishna Bharati

Tirupugazh : Aramanivarai – ChaCaputam – Arunagirinatar

Hindustan Behag

Ārōhaṇam : S G M P N D N Ś

Avarohanam : Ś N D P M G R S

S				G ₂	M ₁		P		D ₂	N ₁	N ₂	Ś
Ś	N ₁	N ₂		D ₂	P	M ₁	M ₂		G ₂		R ₂	S

- ❖ Vakra Savada – Sampurna rāga. Vakra phrase N D N comes in the arohana.
- ❖ Dvi anya svara Bhashanga rāga. Anya svaras are Prati Ma incorporated in the phrase P M P G M P in the avarōhaṇam itself and Kaisiki Ni comes P D N D P in the ārōhaṇam and avarōhana. In the phrase P M M G, the first Ma is prati Ma and the second is Sudhamadhyama and also S N N D, the first Ni is Kākali Ni and the second Ni is Kaisiki Ni.

1. Gāndhāra and Kākali Nishāda are jiva svaras.
2. Pañchama, Madhyama, Gāndhāra are nyasa and Shadja and Gāndhara are graha svaras.
3. Sarvakalika rāga. One of the most pleasing desya rāga.
4. This rāga is useful for depicting sringara and adbuta rasa. There is an atmosphere of rupture and liveliness about this rāga.
5. Minor rāga. It does not give any scope for elaborate alapana.
6. Namavalis and the marathi form Sakhi is sung in this raga. The stanzas of Tulasidas Ramayana in the Kathakalakshepam, this ragam used largely. Svātītirunāl and Gopalakrishna Bharati where first to use this rāga in their compositions.

Compositions

Varnam : Vanajaksha – Ādi – G.N.B

Kṛti : Smarajanaka – MisraCāpu – Svātītirunāl

Kṛti : Srimahaganapat i– Rūpaka – Garbhapurivasar

In the next chapter we shall see a brief description of the scale Śaṅkarābharaṇam as applied in other Indian styles of music and certain other musical systems of the world.

THE SCALE IN OTHER MUSICAL SYSTEMS AND OTHER STYLES OF MUSIC

Priya.M “Raga dira sankarabharanam - A critical study ” Thesis. Department of Music, School of Drama and Fine Arts Thrissur, University of Calicut, 2007

Chapter- 5

The Scale in Other Musical Systems and Styles of Music

THE SCALE IN OTHER MUSICAL SYSTEMS AND OTHER STYLES OF MUSIC

Rāga Śaṅkarābharaṇam in Other Systems

The Rāga Śaṅkarābharaṇam is very popular in various other systems of music. In this chapter we shall briefly discuss this.

Hindustani Music

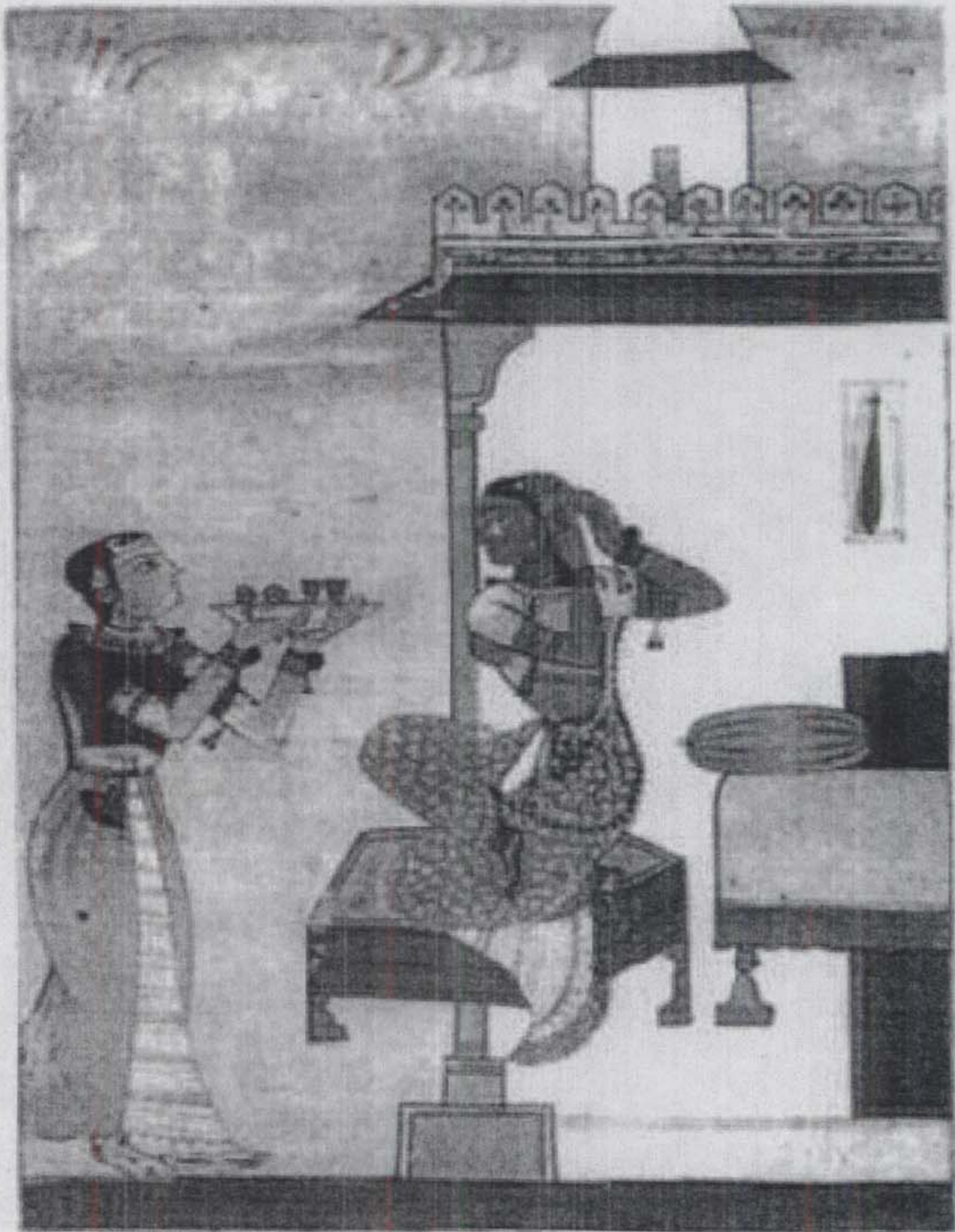
In the Hindustani system of music the scale is referred to as Bilāval Thāt. It is the first 'Thāt' among the ten Thāt's of the system. It is also the basic rāga of the system in which the fundamental lessons are taught. The svaras of Bilāval Thāt are considered to be the Sudha svaras of Hindustani Saṅgīth. Bilāval is the present day sudha scale of Hindustani music and has been mentioned as such in works like "Nagmate – A Saphi" (1813), Saṅgīta sāram and Saṅgīta Kalpadrumam*. Bilavāl Thāt has the largest number of derivative rāgās. The derivative rāgās of this Thāt is 1) Alahiya – Bilaval 2) Sudha – Bilaval 3) Deshkar 4) Gunakali 5) Shankara 6) Sankarabharanam 7) Behag 8) Savani

* Bhatkhande-a short history of the music of Upper India 1914 p-34'

9) Nand 10) Bihagda 11) Maru-Bihag 12) Kauns 13) Sohag 14) Hem-Kalyan 15) Mand 16) Mevada 17) Maluha-Kedar 18) Yamani-Bilaval 22) Kukubh- Bilaval 23) Nath 24) Sudha-Nath 25) Nath Narayan 26) Nath-Bilaval 27) Pahadi 28) Sarparda 29) Durga 30) Gorakh-Kalyan 31) Jaladhara-Kedar 32) Dipak 33) Lachasakh 34) Patmanjari 35) Chaya 36) Hansadwani.

As portrayed on plate XVII in '*The Rāgamāla Miniatures*' which is a study in 'Indian Painting and Music'. Rāga Bilāval is explained as follows with picture. 'The character of this melody is expressed through the picture of a lady who is going to meet her lover. The miniature shows her putting on her jewels on the terrace in front of her house repeatedly recalling and invoking her favorite deity, the God of love, while she completes the sixteen items of her toilette. Her complexion is like the colour of kinds of beautiful ornaments. The girl attendant who is assisting her holds a tray with golden jars containing the toilette requisites. Bilaval is one of the wives of Hindolaraga. The melody should be sung in the morning*.

* RagamalaMiniatures –A study in Indian Painting and Music by Herbert.J.Stooke and KaralKhandalavala.Print.Robert Maclehose and Co.Ltd.1953.'



Bilāval Rāgini

Arabic Music

Maqam 'Ajam*

Maqam

The melodic scale of Arabic music system is called Maqam equivalent to the Indian term Rāga. A Maqam is a combination of two tetrachords ie, 7 intervals and 8 notes. A major Maqam is called Assli* which is equivalent to the melakarta. The Arabic music system is based on 11 Assliyah* and their derivatives. The 10th Assli is called 'Ajam, which as a scale is equivalent to Dhīra Saṅkarābharaṇam. Maqam 'Ajam is a very prominent and popular Maqam with many age old compositions. In application the Maqam takes a totally different shape from its scale form. Maqam 'Ajam when heard can give only very little similarities to Dhīra Saṅkarābharaṇam.

Maqam 'Ajam has got 6 Frou or derivative scales (Maqamat)*. All frou take 7 svaras unlike as in Indian system. Of

* 1. Ajam – 'A as in have

* 2. Assli - Singlular

* 3. Assliyah – Plural – Major ragas

* Doctoral thesis of Dr. Shyamala Vinod Kumar “A Comparative Study of South Indian Classical Ragas and Classical

Arabic Maquamat”, Padmavathi University, Thirupathi, 2000

* 4. Maqamat – Plural ragas

the 6 frou* the second one called Maqam Souq Afza is equivalent to sarasāngi scale. Therefore the Assli 'Ajam and its frou belong to the same chakra, Bāna of the melakarta system. One of the most prominent old compositions, on folk lines in Maqam 'Ajam is 'ZORUNI KUL IS ANA MARPA' composed by SAYED DARWEESH. Two of the prominent classical singers popular for the rendition of Maqam 'Ajam are UMKULTHOOM (female), MOHAMMED ABDUL WAHAB (male).

Western Music

The diatonic major scale of European music is equivalent to the scale of Dhīra Śaṅkarābharaṇam. All basic notes Do, Re, Mi, Fa, So, Lah, Tse are tuned to this scale. The scale of the Rāga 'Śaṅkarābharaṇam was in wide use in the music of the ancient Greeks and other ancient nations of Europe. The Greek mode 'Lydian' and the medieval 'Ionian' also are equivalent to our Dhīra Śaṅkarābharaṇam. The Rāga 'Śaṅkarābharaṇam has been in practice, not only in the Indian music system from the ancient times but also in Europe since many centuries.

* 5. Frou – Plural janya ragas

Values of Sankarabharanam notes in the scale of : -

(a) Just intonation

	S	R	G	M	P	D	N	S
Vibrations:	240	270	300	320	360	405	450	480
Cents:	0	204	386	498	702	906	1088	1200

(b) Equi – tempered scale

	S	R	G	M	P	D	N	S
Vibrations:	240	269.4	302.4	320.4	359.4	403.4	453.4	480
Cents:	0	200	400	500	700	900	1100	1200

Symphonies

- 1) Haydn – Sonata in D Major
- 2) J.S.Bach – Prelude in G Major from the well tempered clavier, Part II
- 3) Handel – Gavotte in G
- 4) Jones – Minute in C

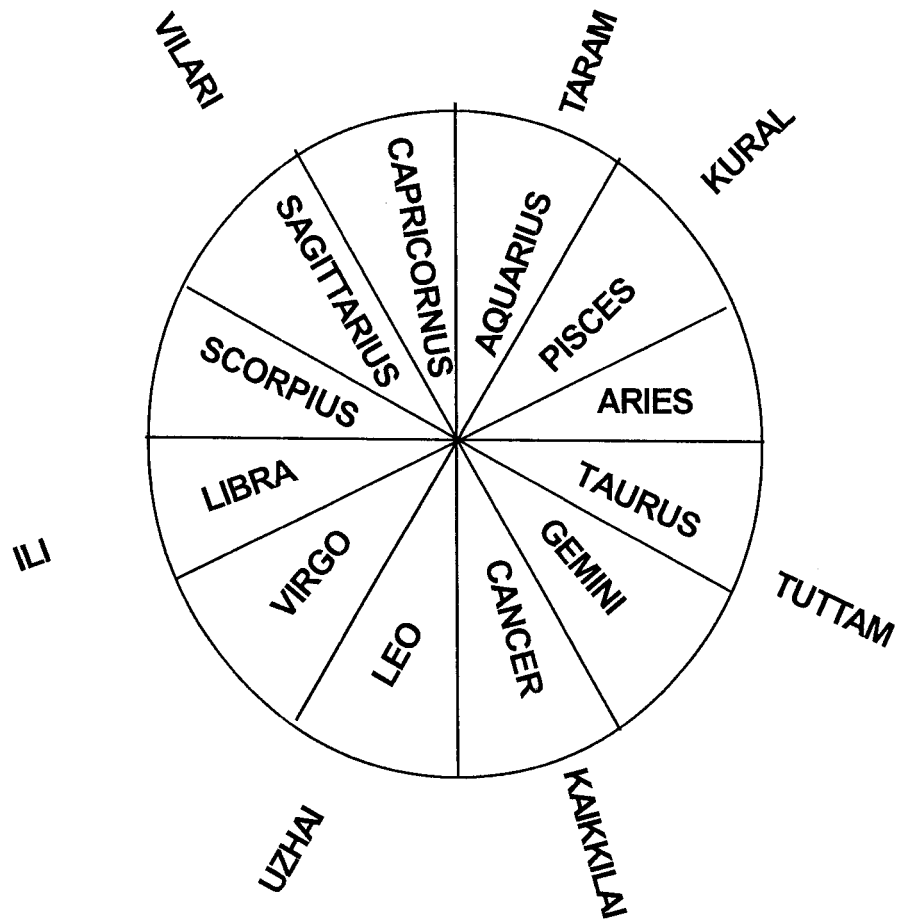
- 5) Handel – Passepeid in C
- 6) H.Bertini – Andante in A
- 7) Attwood – Allegro: Sonatina in G
- 8) Lento (Bart) from four children VOL I
- 9) Marziale by Nielsen A Major

Tamil Music

The author of Çilapathikram Ilankoadikal ingeniously introduces the Vattapālai , the circular representation of musical notes, while describing the Kuravai dance. It is a dance performed by seven girls standing in a circle. He makes the girls take the positions of the seven notes of the ancient musical scale. They are given the names of musical notes and made to take their places in the circle according to the old tradition of assigning positions to the musical notes in the various signs of the Zodiac. According to Dr. S. Ramanathan's work "Chilapathikarathil Isai Nunukkum" the seven notes are shown as in a zodiac with twelve signs stands testimony to the ancient tamil's awareness of the twelve semi-tones in the octave. In Valamurai (right or clock wise method) when ili (pa) becomes kural (sa) is kootipalai and in Idamurai (left and anti clock wise method) when taram (ni)

becomes kural (sa) is again kootipalai is the equivalent to the scale Saṅkarābharaṇam. Given below is the kootipalai which is equivalent to Saṅkarābharaṇam in zodiac with twelve signs note and the symbol.

KOOTIPPALAI



Sl.No	Sign	Note	Symbol
1	Pisces	Kural	Sa
2	Aries	----	----
3	Taurus	Tuttam	R ₂
4	Gemini	---	----
5	Cancer	Kaikkilai	G ₂
6	Leo	Uzhai	M ₁
7	Virgo	---	----
8	Libra	Ili	P
9	Scorpius	---	---
10	Sagittarius	Vilari	D ₂
11	Capricornus	---	----
12	Aqurarius	Taram	N ₂

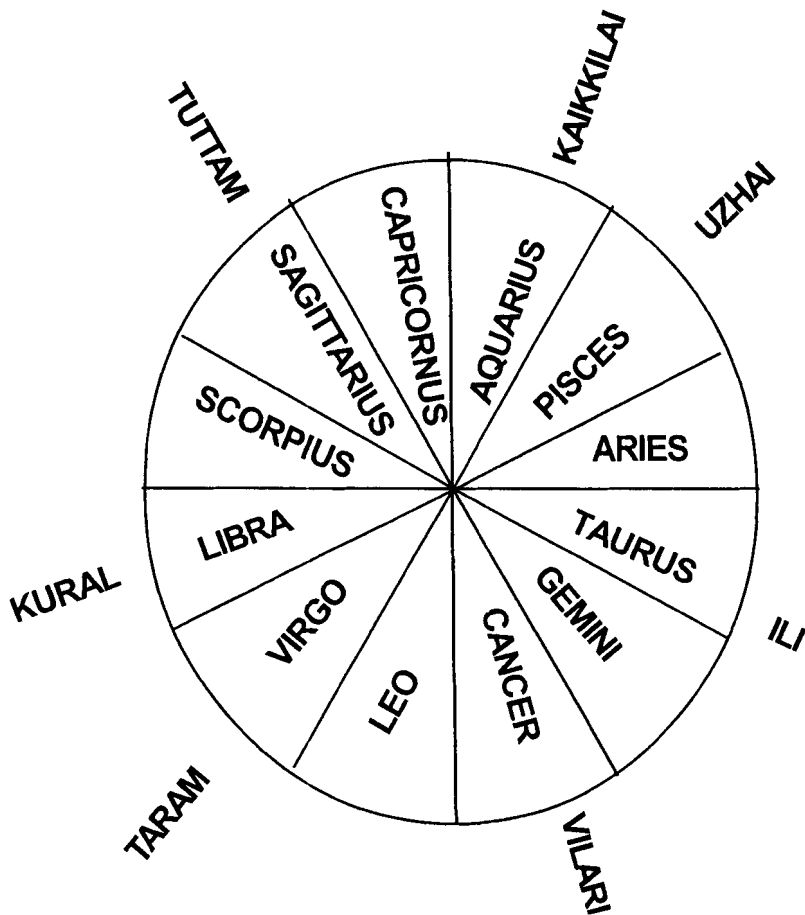
The matras of kootipalai are

Kural	Tuttam	Kaikkilai	Uzhai	ili	Vilari	Taram
2	4	3	2	4	4	3

Music of the Tevaram was based on harp or yazh which is set in to the tune "Tirutāṇḍagam" which is equivalent to Harikamboji rāga. When Madhyama string of the yazh is tuned to

adhara shadja that is when uzhai (ma) becomes kural (sa) it is Saṅkarābharaṇam. In tevaram out of the four major pans, Saṅkrābharaṇam is known as Kurinchi yazh. Given below is the kurinji yazh which is equivalent to Saṅkarābharaṇam in a zodiac with twelve signs note and the symbol.

KURINJI YAZH



Sl.No	Sign	Note	Symbol
1	Libra	Kural	Sa
2	Scorpius	-----	-----
3	Sagittarius	Tuttam	R ₂
4	Capricornus	----	-----
5	Aqurarius	Kaikkilai	G ₂
6	Pisces	Uzhai	M ₁
7	Aries	----	-----
8	Taurus	Ili	P
9	Gemini	----	---
10	Cancer	Vilari	D ₂
11	Leo	----	-----
12	Virgo	Taram	N ₂

When the Pallavas began to rule over the South, their reign brought in its wake a new influx of sanskrit terms in the fields of music and dance. The sanskrit word raga was adopted to the names of several pans. The tamil isai sangam researched in the tevaram pans and they have reached to the conclusions regarding the pans and their equivalent rāgās. Out of twenty four major pans, 'Pazham panjuram' is identified with Śaṅkarābharaṇam. Although it is considered as a pagal pan, it is generally sung at all times.

Rāga Śaṅkarābharaṇam in Other Indian Musical Styles

Kadhakali Music

Kadhakali an ancient dance drama form from Kerala enjoys a distinct style of music and repertoire. The accompanying music contributes substantially to the emotional presentation of the characters. So much so the rāgās used for particular scenes are fixed. Rāga Śaṅkarābharaṇam is used at the commencement of the performance - ie 'The Purappad'. Rāga Śaṅkarābharaṇam is one of the rāgās in the expression of all the Navarasas. There is also an anecdote where in it is said that when King Ravana lifted the mountain 'Kailasa' – Lord Siva suppressed the mountain with the big toe of HIS right leg. To relieve himself of the excruciating pain, King Ravana pleased the LORD by singing HIS Praises in Raga Sankarabharanam and received HIS grace. Some of the prominent padams for specific scenes in prominent Attakadas*, sung in Rāga Śaṅkarābharaṇam are given below.

* Katakali themes

Table of some prominent Kadhakali Padams

SI No	Kadha	Rasa	Title of the Padam	Talam of the Padam
1	Kalakeyavadham	Viram	Salajyoham	Adanta 56
2	Kalakeyavadham	Viram	Pandavate	Chempada 32
3	Kalyanasaugandikam	Sringaram	Panchalarajatanaye	Chempada 32
4	Keechakavadam	Krodham	Suthakula	Chempada 8
5	Kuchelavrutam	Santosham	Kalayami	Chempada 16
6	Nalacharitam (first day)	Santosham	Preetipundaruluka	Chempada 8
7	Nalacharitam (third day)	Viram	Kathunna	Tripata 7
8	Santanagopalam	Viram	Paridevitam	Chempada 8
9	Sitasvayamvaram	Roudram	Aradanadanne	Chempada 8
10	Uttarasvayamvaram	Viram	Mahachoran	Chempada 8
11	Uttarasvayamvaram	Viram	Kalyanenkil	Misratripata 7

Sopānasāṅgītam

Sopānasāṅgītam is a specialized style of music, used in the temples of Kerala. When the 'Nada' or threshold of the Sanctum Sanctorum is closed for the ritualistic puja, the temple artists entertain the deity with Sopāna Saṅgītam. During this 'Puja', a

stipulated list and order of rāgās called Nidāna rāgās* are sung to the accompaniment of Edakka** at the time. If the list is exhausted before the opening of the 'Nada', musical pieces in Rāga Śaṅkarābharaṇam is sung as a filler.

Folk Music

There is an extensive repertoire of Folk songs in Rāga Śaṅkarābharaṇam. Most of them are age old songs. There are plenty of songs for various occasions. A list of some prominent Folk songs in this rāga is included here. A list is given below.

Table of some prominent Folk songs in Raga Sankarabharanam

Sl No	Categorization	Title of the Song	Talam	Language
1	Erotic song	Agaragapattindhi	Tisra gati	Telugu
2	Grownup Ladies	Atlathaddoyi	Ādi tala	Telugu
3	Growing hopes	Bujabujarekula	Ādi tala	Telugu
4	Children imitating mother	Challacheyi	Ādi tala	Telugu
5	Love songs	Etavatala	Misra cāpu	Telugu
6	Nattu padal	Engumsoti	Rūpakam	Tamil
7	Erotic	Evaritave		Telugu
8	Love song	Gangagowri		Telugu
9	Festival song	Gobbitattudamu	Tisra gati	Telugu

* Nidāna rāgās are Desakshi (Usha puja), Srikandi (2nd puja), Nalanta (Panteeradi), Malahari (Ucha puja), Āhiri (after twelve), Bhupali (after eight), Bouli (atazha puja), Antiri, Ramānāntamalahari (Deeparatana), Añtāli (only pradosham)

** The two faced percussion instrument – specially used in the temples of Kerala

10	Erotic	Godaritaliki	Tisra gati	Telugu
11	Medicinal	Kondamedavendi	Adi tala	Telugu
12	Nattu padal	Kruppukammal	Misra capu	Tamil
13	Occupational	Mandullalla	Tala malika	Telugu
14	Women song	Mochetipadmam	Jampa	Telugu
15	Nattu padal	Nanesirantavan	Adi tala	Tamil
16	Love song	Okgreekichetoo	Adi tala	Telugu
17	Occupational	Ororibandi	Tala malika	Telugu
18	Erotic	Okareekiche	Tisra gati	Telugu
19	Occupational	Oyibavallala	Tisra gati	Telugu
20	Love song	Pallammamanta	Tisra gati	Telugu
21	Love song	Rendedlabandista	Adi tala	Telugu
22	Erotic	Rendedlabal	Tisra gati	Telugu
23	Festival	Subbeegobbemm	Rupaka	Telugu
24	Nattu padal	Tayevantanam	Adi tala	Tamil
25	Love song	Yerammo	Misra capu	Telugu
26	Bhadrakalipattu	Kuthukondu	Adi	Malayalam
27	Kalampattu	Pathukidangali	Adi	Malayalam
28	Onapatti	Maveli	Adi	Malayalam
29	Ivarkalipattu	Purameriya	Adi	Malayalam

In the next chapter we shall conclude the outcome of this deep and sincere study of Raga Sankarabharanam in all its aspects.

CONCLUSION

Priya.M “Raga dira sankarabharanam - A critical study ” Thesis. Department of Music, School of Drama and Fine Arts Thrissur, University of Calicut, 2007

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Chapter- 6

Conclusion

CONCLUSION

In the previous chapters we have seen the history, evolution and application of Rāga Śaṅkarābharaṇam since the period of Shadja grāma to the present day. The rāga in all its aspects as in the south Indian classical system has been thoroughly discussed. The rāga as it is in other musical styles of India and certain other systems of the world has been briefly touched upon. An attempt has been made to list all the available compositions so far in the rāga to date. All the janya ragas of Sankarabharanam have also been listed. Thus this sincere and deep study into Rāga Śaṅkarābharaṇam has given forth to the following:

- 1) In all systems and styles Rāga Śaṅkarābharaṇam has had an ancient history and has been enjoying a prominent status and popularity in musical forms and on the concert stage.
- 2) There are age old compositions in the rāga in all these musical styles and systems.
- 3) Almost all Vāggeyakārās, since a very long period have composed musical forms in this rāga.

- 4) Śaṅkarābharaṇam has compositions in almost all South Indian musical forms.
- 5) A deep melodic analysis of selected notations of Kṛtis of the trinity, Saint Thyāgarāja, Sri.Muttusvami Dikṣitar, Sri.Śyāmasāstri, and Mahārāja Svātīrunāl has enabled us to learn that there has been a uniform style of approach to the rāga by these four Vāggeyakārās. All the four of them have used the same traditional method of handling each svara of the rāga and decorations for them.
- 6) The subsequent Vāggeyakārās have also maintained the same approach to the rāga.
- 7) From the discussions with performers of yester years and contemporary period I have come to understand that all of them have the same approach to the traditional method of handling the rāga and there are no two schools of thought about the application of the melodic scale, whether a vocalist or an instrumentalist all of them handle each svara of the rāga in its age old method.

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APPENDIX

LIST OF MUSICAL FORMS IN RAGA SANKARABHARANAM

SI No	Musical Form	Title of The Composition	Composer	Talam
1	Gītam	Aa re re kosala	Govindāchārya	Tripata
2	Gītam	Are Dasaratha		Simhananda
3	Gītam	Govinda		Ādi
4	Gītam	Padmasambhava	Purañdara dāsar	Tripata
5	Gītam	Ripubalakhandanure	Verkitamakhi	Matya
6	Gītam	Vijitamadana	Purandaradasar	Tripata
7	Padavarnam	Indumukhi	Svātītirunāl	Ata
8	Padavarnam	Manasimepari	Iravi Varman Thampi	Ādi
9	Padavarnam	Samikisari Evare	Vīnakuppa Iyer	Ādi
10	Padavarnam	Sakhiye Inda	Iravi Varman Thampi	Rūpaka
11	Jatisvaram	Sa, sa, ri, sa, ni, da, pa	Goviñdacharya	Rūpaka
12	Tanavarnam	Atimohanam	Ponnaiahpillai	Ādi
13	Tanavarnam	Chalamela	Svātītirunāl	Ata
14	Tanavarnam	Monavi Chekona	Ponnaiahpillai	Ādi

SI No	Musical Form	Title of The Composition	Composer	Tālam
15	Tanavarnam	Niluparani	Patanam Subramanya Iyer	Ata
16	Tanavarnam	Rarapuseyagara	Ramaswami Dikshitar	Ata
17	Tanavarnam	Samininnekori	Vina Kuppa Iyer	Ādi

Compositions of Saint Tyagaraja

SI No	Musical Form	Title of The Composition	Tālam
1	Kṛti	Bhakti Biccha	Rūpaka
2	Kṛti	Budhiradu	Misracāpu
3	Kṛti	Edutanilachite	Ādi
4	Kṛti	Ehetrijagadisha	Ādi
5	Kṛti	Emineramu	Ādi
6	Kṛti	Endukupeddala	Dēsādi
7	Kṛti	Endukichalamu	Tripata
8	Kṛti	Evidhamulanainagaram	Ādi
9	Kṛti	Gathamohasri	Rūpaka
10	Kṛti	Ivarakujuchi	Ādi
11	Kṛti	Manasusvadina	Cāpu
12	Kṛti	Maryadagadura	Ādi
13	Kṛti	Nannubrovakanu	Misracāpu
14	Kṛti	Prananadhabirana	Ādi
15	Kṛti	Ramaramanarara	Ādi
16	Kṛti	Ramasriramalola	Ādi

SI No	Musical Form	Title of The Composition	Tālam
17	Kṛti	Sambosivasankara	Rūpaka
18	Kṛti	Sankaraguru	Ādi
19	Kṛti	Sunderesvaruni	Ādi
20	Kṛti	Svararagasudha	Ādi
21	Kṛti	Vallagadhanaka	Ādi
22	Kṛti	Vishnuvahana	Rūpaka
23	Lāli	Napalisrirama	Ādi
24	Lāli	Ramasrirama	Ādi
25	Divyanām asaṅkirtan	Gatamoharchita	Rūpaka
26	Divyanām asaṅkirtan	Pahiramachandra	Ādi
27	Divyanām asaṅkirtan	Paripalayadasarate	Misracāpu
28	Divyanām asaṅkirtan	Ramasitarama	Ādi
29	Divyanām asaṅkirtan	Ramaninnuvina	Rūpaka
30	Divyanam asaṅkirtan	Sarasanetra	Ādi
31	Divyanām asaṅkirtan	Sitapatikavavaya	Ādi
32	Divyanām asaṅkirtan	Sriraghuvara	Rūpaka
33	Divyanām asaṅkirtan	Varalilaganalola	Tisralaghu

Compositions of Sri Muttusvāmi Dīkshitar

SI No	Musical Form	Title of The Composition	Tālam
1	Kṛti	Akshayalingavibo	Misracāpu
2	Kṛti	Brihadisvaraya	Ādi

SI No	Musical Form	Title of The Composition	Tālam
3	Kṛti	Dakshinamurte	Jampa
4	Kṛti	Gajananyanamaste	Rūpaka
5	Kṛti	Girjavaraja	Ādi
6	Kṛti	Gurumurtebahukirte	Rūpaka
7	Kṛti	Kamalambika	Rūpaka
8	Kṛti	Nagalingam	Ādi
9	Kṛti	Pavanatmajam	Ādi
10	Kṛti (Navavaranam)	Srikamalambikaya	Rūpaka
11	Kṛti	Srivenugopalam	Rūpaka
12	Kṛti	Sunderesvaraya	Rūpaka
13	Note	Anjaneyam	Tisra Eka
14	Note	Chindaeham	Cāturasra Eka
15	Note	Dasarate	Tisra Eka
16	Note	Dinabandho	Tisra Eka
17	Note	Guruguhapadapankaja	Tisra Eka
18	Note	Guruguhasarasija	Cāturasra Eka
19	Note	Hemaye	Tisra Eka
20	Note	Jagadisa	Cāturasra Eka
21	Note	Kamalasana	Cāturasra Eka
22	Note	Kanchisam	Tisra Eka
23	Note	Mayechikale	Tisra Eka

SI No	Musical Form	Title of The Composition	Tālam
24	Note	Mukundavarada	Tisra Eka
25	Note	Pahidurge	Caturasra Eka
26	Note	Pahimam	Tisra Eka
27	Note	Pankajamukha	Tisra Eka
28	Note	Paradevata	Tisra Eka
29	Note	Parvatipate	Caturasra Eka
30	Note	Pavanatmajam	Ādi
31	Note	Pitavaranam	Tisra Eka
32	Note	Rajivalochanam	Tisra Eka
33	Note	Ramachandram	Caturasra Eka
34	Note	Ramajanardana	Tisra Eka
35	Note	Sadasivajaye	Caturasra Eka
36	Note	Sadasivaupasmahe	Ādi
37	Note	Sakalasurevinuta	Caturasra Eka
38	Note	Saktisahita	Ādi
39	Note	Samaganapriye	Caturasra Eka
40	Note	Sankaravara	Rūpaka
41	Note	Santanasaubhagya	Tisra Eka
42	Note	Santatamgovintaraja	Tisra Eka
43	Note	Santatampahimam	Rūpaka
44	Note	Sourivitinate	Caturasra Eka
45	Note	Sirijayajaya	Ādi

SI No	Musical Form	Title of The Composition	Tālam
46	Note	Somaskantam	Tisra Eka
47	Note	Srisankara	Tisra Eka
48	Note	Subramanyam	Caturasra Eka
49	Note	Syamalemeenakshi	Caturasra Eka
50	Note	Tarakesvara	Ādi
51	Note	Vagdevi	Caturasra Eka
52	Note	Vantemeenakshi	Caturasra Eka
53	Note	Varatarajapahi	Tisra Eka
54	Note	Varasivabalam	Caturasra Eka

Compositions of Sri Syamasastri

SI No	Musical Form	Title of The Composition	Tālam
1	Kṛti	Deviminanetri	Ādi
2	Kṛti	Saroadalanetri	Ādi
3	Kṛti	Nannukaruninji	Rūpaka

Compositions of Maharaja Svātīrūnal

SI No	Musical Form	Title of The Composition	Talam
1	Kṛti	Baktaparayana	Misra Čāpu
2	Kṛti (Navaratri)	Devijagaṭjanani	Ādi

SI No	Musical Form	Title of The Composition	Tālam
3	Kṛti	Kalayeparvatinatam	Misra Cāpu
4	Kṛti	Mahyamkamanitham	Ādi
5	Kṛti	Nrityatinrityati	Ādi
6	Kṛti	Rajeevakshabaro	Ādi
7	Kṛti	Sarasanabame	Tripata
8	Padam	Ahochitta	Misra Cāpu
9	Padam	Sakhiheni	Ata
10	Padam	Saratavidhuvadana	Ādi

Compositions of Other Composers

SI No	Musical Form	Title of The Composition	Composer	Tālam
1	Kṛti	Abhayambika	Papanasam Sivan	Ādi
2	Kṛti	Acharyamakam	Ambujam Krishana	Rūpaka
3	Kṛti	Achutasaraname	Annamacharya	Rūpaka
4	Kṛti	Achutamimmu	Annamacharya	Rūpaka
5	Kṛti	Adayamiyinkanemi	Annamacharya	Rūpaka
6	Kṛti	Adaropodaro	Annamacharya	Rūpaka
7	Kṛti	Adhamunekinannu	Annamacharya	Rūpaka
8	Kṛti	Adidumpatame	Minakshisundaram Pillai	Misra Cāpu
9	Kṛti	Adimulane	Vedanayakam Pillai	Rūpaka
10	Kṛti	Adimurtiye	Annamacharya	Rūpaka

SI No	Musical Form	Title of The Composition	Composer	Tálam
11	Kṛti	Adipurushundu	Annamacharya	Rūpaka
12	Kṛti	Adiyapada	Gopalakrishna Bharati	Misra Cāpu
13	Kṛti	Adiyaunkaljaya	Purandara Dasar	Ata
14	Kṛti	Ahosurataviharo	Annamacharya	Misra Cāpu
15	Kṛti	Ailappudayyengani	Annamacharya	Misra Cāpu
16	Kṛti	Akkalachudu	Annamacharya	Misra Cāpu
17	Kṛti	Akhilajagadananda	Mayuram Viswanata Sastri	Eka
18	Kṛti	Akhilantanayaki	Papanasam Sivam	Ādi
19	Kṛti	Alaimaname	T.Lakshmanan Pillai	Ādi
20	Kṛti	Alaruluguriyaga	Annamacharya	Ādi
21	Kṛti	Alolatulasi	Bhadrachalam Ramadas	Misra Cāpu
22	Kṛti	Alugaluchelavuhari	Annamacharya	Misra Cāpu
23	Kṛti	Ambaunaye	Papanasam Sivan	Ādi
24	Kṛti	Ambumanaidiyum	R.Partasaraty Iyenkar	Ādi
25	Kṛti	Anandapranam	Sadasivabrahmendra	Misram
26	Kṛti	Andukeberangayyani	Annamacharya	Misram
27	Kṛti	Anjaneyarella	Purandaradasar	Ata
28	Kṛti	Aparadhamulayya	Palavi Doraiswami Iyer	Ādi
29	Kṛti	Aranampeshum	Nilakantasivan	Ādi
30	Kṛti	Ararashai	Mututandavar	Misra Jampa

Sl No	Musical Form	Title of The Composition	Composer	Talam
31	Kṛti	Ariyarumanujaru	Purandaradasar	Āta
32	Kṛti	Ashrayamayahamstatatam	Ambujamkrishna	Rūpaka
33	Kṛti	Bhajamanasasaraswati	Mysore Vasudevachar	Ādi
34	Kṛti	Bahumeera	Vinakuppalyer	Rūpaka
35	Kṛti	Chandrasekharakripanite	Mutaiabthagavathar	Ādi
36	Kṛti	Chintanasti	Sadasivabrahmam	Ādi
37	Kṛti	Damodaraanisham	Mysore Vasudevachar	Ādi
38	Kṛti	Elugudayavacchino	Palavi Doraiswami Iyer	Ādi
39	Kṛti	Enkanavaikelai	Arunachalakavi	Misra Cāpu
40	Kṛti	Enaialayya	Koteesvara Iyer	Ādi
41	Kṛti	Ennilkanintavan	Lalitadasar	Ādi
42	Kṛti	Gayativanamali	Sadasivabrahma	Ādi
43	Kṛti	Gopalakrishnadayanite	Nilakantasivan	Misra Cāpu
44	Kṛti	Dharininbajanchebhagyamu	Mysore Vasudevachar	Khanta Triputa
45	Kṛti	Jananinatajanapalini	M.D.Ramanadan	Misra Cāpu
46	Kṛti	Kaivitalakatayya	Vishwanatashastri	Ādi
47	Kṛti	Kamalakshi	M.D.Ramanadan	Jampa
48	Kṛti	Kanapptrene	Kavikunjarabharati	Triputa

SI No	Musical Form	Title of The Composition	Composer	Tālam
49	Kṛti	Kanjamalaradu	Papnasamsivan	Ādi
50	Kṛti	Koluvaiyannude	Shajimaharaja	Ādi
51	Kṛti	Konjamdayai	Papanasamsivan	Ādi
52	Kṛti	Madimadimadiyaendu	Purandaradasar	Ādi
53	Kṛti	Mahalakshmijaganmata	Papanasamsivan	Misra Cāpu
54	Kṛti	Mahimateliyatarama	Annaiyya	Rūpaka
55	Kṛti	Manadirakisainda	Muthaiahbhagavathar	Ādi
56	Kṛti	Mandramulaki	Badrachalamramadas	Ata
57	Kṛti	Mohamana	Madhurakavi	Misra Cāpu
58	Kṛti	Mutukumarayane	Papanasamsivan	Rūpaka
59	Kṛti	Nagalingamahesvaram	Jayachamraja Wodyardeyar	Rūpaka
60	Kṛti	Nallanallanilavu	Ghanam Krishna Iyer	Ādi
61	Kṛti	Nandancharitam	Gopalakrishna Bharati	Ādi
62	Kṛti	Nammubrochudaku	Mysore Vasudevachar	Ādi
63	Kṛti	Narayanalarayana	Badrachalamramadas	Rūpaka
64	Kṛti	Natalliniveyani	Ambujamkrishna	Ādi
65	Kṛti	Neekeladayaradura	Pallavisheshayyar	Eka
66	Kṛti	Neetunaipurivaye	Kavikunjarabharati	Misra Cāpu

SI No	Musical Form	Title of The Composition	Composer	Tālam
67	Kṛti	Nerumchokaranapai	Pattanam Subramanya Iyer	Ādi
68	Kṛti	Nidayaetulagalguno	Mysore Vasudevachar	Ādi
69	Kṛti	Palayasri	Pattanam Subramanya Iyer	Ādi
70	Kṛti	Palikinamatalu	Ambujamkrishna	Ādi
71	Kṛti	Panameunnal	Vedanayakampillai	Rūpaka
72	Kṛti	Patipadampanivadu	Papanasamsivan	Ādi
73	Kṛti	Patinianruenrum	Ambujamkrishna	Ādi
74	Kṛti	Parasakti	Subbarama Dikshitar	Rūpaka
75	Kṛti	Periyakizhaivan	Gopalakrishna Bharati	Rūpaka
76	Kṛti	Prananatabirrana	Sadasivabrahma	Ādi
77	Kṛti	Rakshimpavidiyamo	Badrachalamramadas	Rūpaka
78	Kṛti	Ramaninnuvinai	Mysore Sadasivarao	Misra Cāpu
79	Kṛti	Sahajagunarama	Mutaiahbhagavathar	Ādi
80	Kṛti	Sankaracharyam	Subbarama Dikshitar	Ādi
81	Kṛti	Sankaram	M.D.Ramanadan	Rūpaka
82	Kṛti	Sambhomahadeva	M.V.Ramaratnam	Misra Cāpu
83	Kṛti	Sarvambrahmamaya m	Sadasivabrahma	Ādi

SI No	Musical Form	Title of The Composition	Composer	Tālam
84	Kṛti	Sendhiladhipan	Kavikunjarabharati	Rūpaka
85	Kṛti	Smararamachandram	Mysore Vasudevachar	Ādi
86	Kṛti	Srichandrasekhara	N.S.Ramachandran	Khaṇḍa Tripuṭa
87	Kṛti	Sriramadevmamavatu	Mysore Vasudevachar	Rūpaka
88	Kṛti	Srisalvateesvaranayike	Ambi Diksitar	Rūpaka
89	Kṛti	Srisubramanyam	Balamuralikrishna	Ādi
90	Kṛti	Sumanevaishnava	Purandaradasar	Ata
91	Kṛti	Sundararupagopalanai	Papanasamsivan	Ādi
92	Kṛti	Sundaresvararsevadi	Ambujamkrishna	Ādi
93	Kṛti	Tajunayyadasarata	Badrachalamramadas	Rūpaka
94	Kṛti	Thayeunnainambinar	Lakshmananpillai	Ādi
95	Kṛti	Tirukumaranay	Papanasamsivan	Ādi
96	Kṛti	Tunabamilada	Lakshmananpillai	Ādi
97	Kṛti	Unmerbharam	Nilakantasivan	Ādi
98	Kṛti	Uyyumvagaiedu	Vedanayakampillai	Rūpaka
99	Kṛti	Valamvandunalam	Ambujamkrishna	Ādi
100	Kṛti	Vaavaakalaimade	Nilakantasivan	Ādi
101	Kṛti	Vallikalyanam	Kavikunjarabharati	Misra Cāpu

SI No	Musical Form	Title of The Composition	Composer	Talam
102	Kṛti	Vidhatidevategalu	Purandaradasar	Ādi
103	Kṛti	Yenvandai	Arunachalakavi	Misra Cāpu
104	Padam	Amdagadavu	Kṣetrajña	Ādi
105	Padam	Chellambopalagiri	Kṣetrajña	Ādi
106	Padam	Elatellavare	Kṣetrajña	Tripura
107	Padam	Evateopana	Kṣetrajña	Misra Cāpu
108	Padam	Imtamohamemura	Kṣetrajña	Misra Cāpu
109	Padam	Muvvagopala	Kṣetrajña	Tripura
110	Padam	Darijoochu	Sabapati Iyer	Misra Cāpu
111	Padam	Manatariyamal	Mututandavar	Ādi
112	Padam	Sollavaraishedi	Mututandavar	Ādi
113	Daru	Simgarumpupallika	Shajimaharaja	Ādi
114	Taraṅgam	Srivasudevaprabho	Narayanatirta	Misra cāpu
115	Pasuram	Mayakkootta	Nammazhwar	Ādi
116	Ashtapati	Pasyatidisidisi	Jayadeva	Tripura
117	Tēvaram	Alanizhaluganda	Ghanasambandhar	Misra Cāpu
118	Tēvaram	Battimaiyumadi	Sundaramurti	Ādi
119	Tēvaram	Parasupaniyar	Ghanasambandhar	Rūpaka

SI No	Musical Form	Title of The Composition	Composer	Talam
120	Tévāram	Ponnaarmeniyane	Sundaramurti	Ādi
121	Tevāram	Palaynivanangai	Appar	Rūpaka
122	Tevāram	Uttrumaiservadu	Ghanasambandhar	Ādi
123	Tiruppāvai	Pullum	Andal	Misracāpu
124	Tirupugazh	Kadimodi	Arunagirinadar	Aṅga
125	Tirupugazh	Kalanidh	Arunagirinadar	Tisra Eka
126	Tirupugazh	Mandarelumbu	Arunagirinadar	Aṅga
127	Tirupugazh	Punamadathaik	Arunagirinadar	Aṅga
128	Tirupugazh	Thudikulnoye	Arunagirinadar	Ādi
129	Tirupugazh	Unerelumbu	Arunagirinadar	Ādi
130	Tirupugazh	Vidunkaikota	Arunagirinadar	Aṅga
131	Tillāna	Nadrudhimdhim	Srirangamranga svamy	Desādi
132	Tillāna	Nadrudhimdhim	Ramanatapuram Srinivasa Iyengar	Desādi
133	Tillāna	Tathathaiya	Ponnaiahpillai	Ādi
134	Devarnāma	Ambijananinna	Purandaradasar	Āta
135	Devarnāma	Baadimatu	Purandaradasar	Ādi
136	Devarnāma	Barabekurangayya	Purandaradasar	Āta
137	Devarnāma	Barayyaranga	Purandaradasar	Ādi

SI No	Musical Form	Title of The Composition	Composer	Tālam
138	Devarnāma	Devabandanamma	Purandaradasar	Ādi
139	Devarnāma	Dharanige Dhoreyendu	Purandaradasar	Tripata
140	Devarnāma	Drishtininna	Purandaradasar	Ādi
141	Devarnāma	Enaguaaneranga	Purandaradasar	Tripata
142	Devarnāma	Enthavanenthavane	Purandaradasar	Āta
143	Devarnāma	Harinarayana	Purandaradasar	Ādi
144	Devarnāma	Hariyegati	Purandaradasar	Ādi
145	Devarnāma	Hariyanenayadiha	Purandaradasar	Āta
146	Devarnāma	Heyavellihudeyya	Purandaradasar	Āta
147	Devarnāma	Ikonammaswami	Purandaradasar	Misra Cāpu
148	Devarnāma	Kaliyatoro	Purandaradasar	Ādi
149	Devarnāma	Kandnaakanasuhali	Purandaradasar	Āta
150	Devarnāma	Karuninisukelu	Purandaradasar	Āta
151	Devarnāma	Honiyaneneyiro	Purandaradasar	Ādi
152	Devarnāma	Maganendadisuvālu	Purandaradasar	Āta
153	Devarnāma	Manujasharira	Purandaradasar	Ādi
154	Devarnāma	Manavennamata	Purandaradasar	Āta
155	Devarnāma	Ninedayaparano	Purandaradasar	Āta

SI No	Musical Form	Title of The Composition	Composer	Tālam
156	Devarnāma	Ninnabhaktiyannu	Purandaradasar	Tripūta
157	Devarnāma	Pogadariloranga	Purandaradasar	Āta
158	Devarnāma	Rakshisulokanayakane	Purandaradasar	Āta
159	Devarnāma	Ramanamapayasake	Purandaradasar	Misra Cāpu
160	Devarnāma	Rangabaropandurangabaro	Purandaradasar	Ādi
161	Devarnāma	Sarvaparadhava	Purandaradasar	Tripūta
162	Devarnāma	Snanamadirayya	Purandaradasar	Ādi
163	Devarnāma	Tarisosrihari	Purandaradasar	Ādi
164	Devarnāma	Thalutaletto	Purandaradasar	Ādi
165	Devarnāma	Tugirerangana	Purandaradasar	Misra Cāpu
166	Devarnāma	Yarerangana	Purandaradasar	Ādi
167	Devarnāma	Yamanelyo	Purandaradasar	Ādi

The contents in the attached CD

Track No.	Musical Form	Composer	Composition	Tālam	Eduppu	Kalai	Gati	Track No	Total No. of Phrases
1	Gitam	Purandara dāsar	Vijitamadana	Tisra Jatitripura	Sama	1	Caturasra	2	2
2	Lakshana Gitam	Veṅkitamakhi	Ripubala	Caturasra jatiMatya	Sama	1	Caturasra	2	6
3	Jatisvaram	Gōvindā Chārya	S, S R S N	Rūpaka	Sama	2	Caturasra	2	4
4	Tanavarnam	Vīnakuppa Iyer	Samininne	Ādi	Sama	2	Caturasra	2	14
5	Padavarnam	Iravivarman thampi	Manasime	Ādi	Sama	2	Caturasra	2	20
6	Atatālavarnam	Svāti Tirunāl	Chalame	Ata	Eight 'takitata ka	2	Caturasra	2	18
7	Kṛti	Tyāgarāja	Edutanilachite	Ādi	Sama	2	Caturasra	2	16
8	Kṛti	Tyāgarāja	Emineram	Ādi	Two 'taka'	2	Caturasra	2	13
9	Kṛti	Tyāgarāja	Manasusvadi	Misra Capu	One 'ta'		Caturasra	2	12

SI No.	Musical Form	Composer	Composition	Talam	Eduppu	Kalai	Gati	Track No	Total No. of Phrases
10	Kṛti	Tyāgarāja	SamboSiva	Rūpaka	Sama	1	Caturasra	2	22
11	Kṛti	Tyāgarāja	Ramaramana	Ādi	Sama	1	Caturasra	2	10
12	Lāli	Tyāgarāja	Napali	Desādi	Sama	1	Caturasra	2	4
13	Lali	Tyāgarāja	Ramasrirama	Ādi	Three 'takita'	1	Caturasra	2	3
14	Divyanāma saṅgirtaṅgam	Tyāgarāja	Varalilagana	Tisrajāti Laghu	Atita	1	Tisra	2	1
15	Divyanāma Saṅgirtanam	Tyāgarāja	Sarasanetra	Desādi	Sama	1	Caturasra	2	4
16	Kṛti	Tyāgarāja	Endukupedala	Ādi	Two 'taka'	2	Caturasra	2	
17	Kṛti	Muttusvāmi Dīkshitar	Akshayalinga	Misra Capu	Two 'taka'		Caturasra	2	24
18	Kṛti	Muttusvāmi Dīkshitar	Dakshinamurte	Jhampa	Sama	1	Caturasra	2	13
19	Kṛti	Muttusvāmi Dīkshitar	Nagalinga	Ādi	Sama	2	Catu rasra	2	16
20	Note	Muttusvāmi Dīkshitar	Syamalemena	Caturasra Eka	Sama	1	Caturasra	2	3
21	Note	Muttusvāmi Dīkshitar	Santatam	Rūpaka	Sama	1	Caturasra	2	3

SI No.	Musical Form	Composer	Composition	Tālam	Eduppu	Kalai	Gati	Track No	Total No. of Phrases
22	Note	Muttusvāmi Dikshitar	Saktisahita	Ādi	Sama	1	Tisra	2	2
23	Kṛti	Muttusvāmi Dikshitar	Srikamalambika	Rūpaka	Sama	2	Caturasra	2	
24	Kṛti	Syamasastri	Nannukaruni	Rūpaka	Sama	1	Caturasra	2	12
25	Kṛti	Syamasastri	Saroadala	Ādi	Sama	2	Caturasra	2	
26	Kṛti	Svāti Tirunāl	Devijagath	Ādi	Three 'takita'	2	Caturasra	2	13
27	Kṛti	Svāti Tirunāl	Kalayeparvati	Misra Capu	Three 'takita'		Caturasra	2	17
28	Kṛti	Svāti Tirunāl	Rajivaksha	Ādi	One 'ta'	1	Caturasra	2	12
29	Kṛti	Svāti Tirunāl	Nrityatinrityati	Ādi	Sama	1	Caturasra	2	9
30	Kṛti	Svāti Tirunāl	Bhaktaparaya	Misra Capu	Two 'taka'		Caturasra	2	
31	Kṛti	Ponnaiah Pillai	Brihadamba	Jhampa	Sama	1	Caturasra	2	19
32	Kṛti	Vinakuppa Iyer	Bahumira	Rūpaka	Sama	1	Caturasra	2	15

SI No.	Musical Form	Composer	Composition	Tālam	Eduppu	Kalai	Gati	Track No	Total No. of Phrases
33	Kṛti	Subbarama Dikshitar	Sankaracha	Ādi	Three 'takita'	2	Caturasra	2	13
34	Kṛti	Papanasam Sivan	Muttukumara	Rūpaka	Sama	1	Caturasra	2	6
35	Padam	Kshetrajna	Evvade	Misra Cāpu	Two 'taka'		Caturasra	2	18
36	Tiruppāvai	Andal	Pullum	Misra Cāpu	Two 'taka'		Caturasra	2	8
37	Tirupugazh	Arunagiri Nathar	Kadimodi	Anka	Sama		Caturasra	2	8
38	Devarnama	Purandara Dasar	Pogadiralo	Misra Cāpu	Two 'taka'		Caturasra	2	12
39	Ashtapadi	Jayadeva	Pasyatidisidisi	Misra Cāpu	Two 'taka'		Caturasra	2	5
40	Thillāna	Ramanata puram	Nadrudhimdhim	Ādi	Atita	1	Caturasra	2	12

The Contents in the Attached CD II

Sl.No	Contents
1	Rāgam, Tānam, Kṛti, Niraval, Svaram
2	Sruthibhedm chart II
3	Panchadasa gamakās demonstrated on veena

Janyarāgās of DiraSāṅkarābharanam

Sadava - Śadava Rāgās

SI No	Rāgās	Ārohaṇam	Avarōhaṇam
1	Ahiri Nattai	S M G M P D N Ś	S N P D N P G M G Ś
2	Anandarupa	S R G P D N Ś	Ś N D P G R S
3	Bhavabharanam	S R M G M D N Ś	Ś N D M G R S
4	Begada Sarang	S R M P D P N R Ś	S P D M P D P G M R Ś
5	Bhanuta	S M G M P D N Ś	Ś D P M G R S
6	Chandra Chuda	S G M P D N Ś	Ś N D P M G R S
7	Chaya	S P M P D P R N Ś	Ś D P M P D P G M R S
8	Chaya- Sankarabharanam	S R M P D N Ś	Ś N D P M R S
9	Dharbakoleela	S R M P D N Ś	Ś D P G M R S
10	Gayaka Ranjini	S R G M P D Ś	Ś D P M G R S
11	Hari Nattai	S M G M P D N Ś	Ś N P D N P G M G S
12	Jagan Manohari	S G M P D N Ś	Ś D P M G R G S
13	Jambu Kriya	S G R M P N Ś	Ś N P N M G R S
14	Jankaraseela	S R M G D N Ś	Ś N D M G R S
15	Jutalaka	S R G M P D Ś	Ś N D P G R S
16	Kokilam	S R G P D N Ś	Ś N D P G R S

SI No	Rāgās	Ārōhaṇam	Avarōhaṇam
17	Languli	S R G M D N Ś	Ś N D M G R S
18	Matta Gandhari	S G M P N D Ś	Ś N D P G R S
19	Niranjani	S R G P D N Ś	Ś N D P G R S
20	Mowlika Dhrama	S R M G M P N Ś	S N D M G R G S
21	Pateera Dwani	S M G M P D N Ś	Ś N D P M G M G R S
22	Praharana Kalita	S R G P D N Ś	Ś N D P G R S
23	Purnodaya	S R M P D N Ś	Ś N P M R G R S
24	Rituvilas	S G M P D N Ś	Ś N D P M R S
25	Sama	S R G S R P M D D Ś	Ś D P M G R S
26	Sandharsini	S R G M D N Ś	Ś N D M G R S
27	Sarvavibhashini	S R M P M D N Ś	Ś N P M G R S
28	Saranga Mallaru	S R M P D N Ś	Ś N D P M R S N S
29	Sri Mahabalagiri	S R M P D N Ś	Ś N D P M R S N S
30	Sunadhala	S R G P D N Ś	Ś N D P G R S
31	Sura Nandini	S R G P D N Ś	Ś N D P G R S
32	Thomara Dharini	S R M D P N Ś	Ś N D P M R S
33	Vilasini	S R G M P N Ś	Ś N P M G R S

Audava – Audava Rāgās

SI No	Rāgās	Ārōhaṇam	Avarōhaṇam
1	Baroda	S R M D N Ś	Ś N D M R S
2	Chandra-kauns	S G M D N Ś	Ś N D M G S
3	Dakka	S G M D N Ś	Ś N D M G S
4	Dandapani	S R M P N Ś	Ś N D M R S
5	Devasrya	S R M P D Ś	Ś D P M R S
6	Durga	S R M P D Ś	Ś D P M R S
7	Dvijakriya	S R G M P Ś	Ś P M G M R G R S
8	Gandadhruma	S G M D N Ś	Ś N M G R S
9	Hamsadvani	S R G P N Ś	Ś N P G R S
10	Kamala	S G M D N Ś	Ś M P M G M R S
11	Kandhadruma	S G M D M N Ś	Ś N M G R S
12	Kausikadvani	S G M D N Ś	Ś N D M G S
13	Kumaradhyuti	S G M N D N Ś	Ś N D P R S
14	Madana Rekha	S G M P M N Ś	Ś N D P M S
15	Niroshta	S R G D N Ś	Ś N D G R S
16	Pasupati Priya	S R M P D Ś	Ś D P M R M S
17	Pazhamtakka (Sudhasaveri)	S R M P D Ś	Ś D P M R S

SI No	Rāgās	Ārōhaṇam	Avarōhaṇam
18	Pulomika	S R G P D Ś	Ś N D P G S
19	Purapurika	S M P D N Ś	Ś N D P M S
20	Putrika	S R G D N Ś	Ś N D G R S
21	Sivagangai	S M P D N Ś	Ś D P G R S
22	Somesvarapriya	S G M P D Ś	Ś N P M R S
23	Sudha Nattai	S G M P N Ś	Ś N P M G S
24	Thandavam	S G P D N Ś	Ś N D P G S
25	Vasanta Ghoshi	S R P D N Ś	Ś N D P N S
26	Vedananda Gamana	S G M P N Ś	Ś N P M G S

Sampūrnavakra Rāgās

SI No	Rāgās	Ārōhaṇam	Avarōhaṇam
1	Agamapriya	S R G M P M D N Ś	Ś N P D N P M G R G S
2	Begada	S G R G M P D P Ś	Ś N D P M G R S
3	Bidal	S G R G M P M D R D P N Ś	Ś N D P M G R S
4	Caturamba	S R G M D P D N Ś	Ś N D P D M G R G S
5	Dhakshayani	S R G R M N D M P D N Ś	Ś N D P M G R S

Sl No	Ragās	Ārōhaṇam	Avarōhaṇam
6	Deeramati	S G R G M P M N D S	Ś N P D S P M G R S
7	Gajavilasita	S R M G M N P D Ś	Ś N D M P M G R S
8	Gaja Gouri	S R M G M N P D Ś	Ś N D M P M G R S
9	Gauda Malaka	S R G M G M P D N S	Ś N D P M G R S
10	Grandha Tarangini	S G R M P D N Ś	Ś D N P M G R S
11	Gumya Dhyuti	S R G M D N D P D P Ś	Ś N D P M G R S
12	Hela Prabhata	S R G M P D N D Ś	Ś D N D P M R G R S
13	Kadana kutuhalam	S R M D N G P Ś	Ś N D P M G R S
14	Kanada	S R G M P M D N Ś	Ś N P D N D P M G M R S
15	Kranda tharangini	S R G M P D N Ś	Ś D N P M G R S
16	Kunjamalini	S R S G M P M D N S	Ś N D P D M N D M G R S
17	Kusuma Vichitra	S G R G M P N P D N S	Ś D N D M G P M R S
18	Madhava priya	S R G R M G M N G M P D N S	Ś N D M N D P M R G R S
19	Nandana	S R M G M P D N D S	Ś N D N P M G R G S
20	Narayana Desakshi	S R M G R G M P D N Ś	Ś N D P M G R S D P
21	Purnagaula	S R M G R M P D N S	Ś N D P M G R S
22	Purvagaula	S R M G R M P D N D N S	Ś N D P M G R S
23	Ragamallika	S R G M N D M P D N S	Ś N D P M R M G S

SI No	Rāgās	Ārōhaṇam	Avarōhaṇam
24	Sahana	S R G M P M D N Ś	Ś N D P M G M G R S
25	Sankaralalita	S R G M M P D N Ś	Ś N D P M M G R S
26	Sankari Mukhari	S R G M R M P N D Ś	Ś N D P M R G M N S
27	Srikanada	S R G M P M D N Ś	Ś N D P D N P M G R S
28	Sudha Manohari	S G M G R M P D N Ś	Ś D N P M G M R G R S
29	Sujanapriya	S R G M P D N Ś	Ś D N P M G M R G R S
30	Tharavali	S R M G S S G M P D N Ś	Ś N S D N D P M G R S
31	Vallabhi	S R G M P D N Ś	Ś N D N D P M P G M R S
32	Vasanta	S R G M P D N Ś	Ś N D N P M G R S

Sampurna – Śādava Rāgās

SI No	Rāgās	Ārōhaṇam	Avarōhaṇam
1	Anandalahari	S R G M P D N P Ś	Ś N P M G R S
2	Chanchukamboji	S G R G M P M D N P N D N Ś	Ś N P M G R S
3	Chudamani	S R G M P D N Ś	Ś P N D M N S
4	Dhadyomati	S R G R M G M P D N Ś	Ś N P M G R S

SI No	Rāgās	Ārōhanam	Avaṛōhanam
5	Ganganambari	S R G M P D N Ś	Ś N D P M R S
6	Grihanambari	S R G M P D N Ś	Ś N D P M R S
7	Hamsanibhogi	S R G M P D N Ś	Ś N D M G R M G S
8	Hamsavinodini	S R G M P D N Ś	Ś N D N D M G R S
9	Jajivasanta	S R G M P D N Ś	Ś D P M R G S
10	Krantatarangini	S G R G M P D N Ś	Ś D P M G M R S
11	Kokilabhashini	S R G M P D N Ś	Ś N P M D M R S
12	Mahurim	S M G M R G M P D N Ś	Ś D P M R G M S
13	Mandasena	S G R G M P D P N S	Ś N D M G R S
14	Mayadharini	S R G M P D N Ś	Ś N P M R G M R S
15	Mayadravila	S R G M P D N Ś	Ś N P R G M R G R S
16	Megaraga kurinji	S R G M P D N Ś	Ś N P M G R S
17	Nagadwani	S R G S M G M P N D M P N D N Ś	Ś N D N P M G S
18	Nagadhawali	S R S M G M P N D N Ś	Ś N D N P M G S
19	Nagajayanti	S R G M D N P Ś	Ś N P M G R S
20	Prasanti	S G M G R S P N D S	Ś D P R P M G R G R M G S
21	Priyamvata	S R G M P N D P S	Ś N P M G R S
22	Punjavali	S M G R M P N D N S	Ś N D M G R S

SI No	Rāgās	Ārōhanam	Avarōhanam
23	Rudradwaja	S R G M P D N Ś	Ś D P M G R S
24	Rukmasandini	S R G R M P D N Ś	Ś D P M G R S
25	Shanmatrika	S R G M P D N Ś	Ś N D N P M R S
26	Sudhasaranga	S R G M P D N D Ś	Ś D P M R G R S
27	Sukrkrantaka	S R G M P D N Ś	Ś D P M R P M G S
28	Thivrikavasantam	S G R G M P D N Ś	Ś N D M G R S
29	Vira Sankarabharanam	S R G M P D N Ś	Ś D P M G R S

Sampurna – Audava Rāgās

SI No	Rāgās	Ārōhanam	Avarōhanam
1	Chandrakausika	S R G M P D N Ś	Ś D P M G S
2	Chittamohini	S R G M P D N Ś	Ś N P M R S
3	Gamanabhaskara	S R G M P D P N Ś	Ś D P M G S
4	Garudadvani	S R G M P D N Ś	Ś D P G R S
5	Guhabaranam	S R G M P D N Ś	Ś N P G R S
6	Indravardhana	S R G M P D N P Ś	Ś D M G R S

SI No	Rāgās	Ārōhaṇam	Avarōhaṇam
7	Janaranjini	S R G M P D P N Ś	Ś D P M R S
8	Madanojvala	S R G M P M D N Ś	Ś N D P M S
9	Pramodigati	S R G M P D N Ś	Ś N M R G S
10	Survarati	S R G M P D N Ś	Ś N P G R S
11	Sittavali	S R G M P D N Ś	Ś N P M R S
12	Viranayaki	S R G M P D N Ś	Ś D P M G S

Śādava – Sampurna Rāgās

SI No	Rāgās	Ārōhaṇam	Avarōhaṇam
1	Amritalahari	S G R M P N Ś	Ś N D P M G R S
2	Anandamukhi	S M G M P D N P Ś	Ś N D P M G R S
3	Asampada	S R S M P D N D Ś	Ś N D P M G S R S
4	Behag	S G M P N D N Ś	Ś N D P M G R S
5	Byag	S R G M S G M P N Ś	Ś N P D N D P M G R S
6	Chandrika (purnachandrika)	S R G M P D P Ś	Ś N P D P M G R S
7	Chandravadana	S N S R G M P N Ś	Ś N D P M G R S

SI No	Ragās	Ārōhaṇam	Avarōhaṇam
8	Chayarudra	S R M P M D N Ś	Ś D N P D M G R S
9	Dharinimanohari	S R G M P N P Ś	Ś N D N P M G M R S
10	Dhesakshi	S R M P D N Ś	Ś N D P M G R S
11	Devagandhari	S R G M G R M P M S N Ś	Ś N D P M G R S
12	Devasaveri	S R M P N D Ś	Ś N D P M G R S
13	Elapra bhavam	S R G M P D P D Ś	Ś N D P M R G R S
14	Ganalolam	S R G M P N Ś	Ś N P D M G M R S
15	Guhya dhyuthi	Ś R G P D N D P D Ś	Ś N D P M G R S
16	Indra baranam	S R G P D N Ś	Ś N D P M G R S
17	Janonnadi	S R G P D N P Ś	Ś N P D P M G R S
18	Kamala vilasita	S R M P D N Ś	Ś N D N P M G M R S
19	Kolahalam	S P M G M P D N Ś	Ś N D P M G R S
20	Kokila vichitra	S R G R M P D Ś	Ś N D P D M M D M G R G S
21	Kumara vilasita	Ś M G M D N P D N S	Ś N D P M D M G R S
22	Madhru dhruma	S R M G M P N Ś	Ś N D P M G R S
23	Mandhruva	S G R G M D N Ś	Ś N P D M G R S
24	Mukunta priya	S R G S M D N D Ś	Ś N D P M G R S
25	Nalola	S R G M P N Ś	Ś N P D P M G M R S

SI No	Rāgās	Arohanam	Avarohanam
26	Narayani	S R M R G R G M P D Ś	Ś N P N D P D M P M G R S
27	Neelambari	S R G M P N Ś	Ś N P D N P M R G S
28	Niravadya	S R G M D N Ś	Ś N D M P M G M R S
29	Pateerava	S M G M P D N Ś	Ś N D M G M G R S
30	Raja manohari	S R G M P N Ś	Ś N D P M G M R G R S
31	Salilapriya	S G M P M D P N D Ś	Ś N D P M G R S
32	Sambuhkriya	Ś G M P M D P N D Ś	Ś N D P M G R S
33	Saradvani	S R G M D N Ś	Ś D N D P M G R S
34	Sarasvati manohari	S R G M D D N Ś	Ś N D M G M R S
35	Shalirasa	S M G R G M N D N Ś	Ś N D N P D M G M R G R S
36	Simhonnata	S M G D P N D Ś	Ś N D P M G R S
37	Sivagandhari	S G M P D N Ś	Ś N D P M G R S
38	Sudhamalavi	S R G M P N Ś	Ś D N P M G R S
39	Sudha Vasantam	S R G M P N Ś	Ś D N P M G R S
40	Thulikalvichitra	S R G R M P D Ś	Ś N D P D M N D M G R G R S
41	Vedanjani	S G P M D N Ś	Ś N D P D M G R S
42	Vikasit Ananda	S G M D N P D Ś	Ś N D P M G R G S
43	Nisana bharanam	S R G M P N Ś	Ś N D P M G R S
44	Vrata bharanam	S R G M P N Ś	Ś N D P M G R S

Audava – Sampurna Rāgās

Sl No	Rāgās	Ārōhaṇam	Avarōhaṇam
1	Arabhi	S R M P D Ś	Ś N D P M G R S
2	Atana	S R M P N Ś	Ś N D P M G R S
3	Bandhu	S R G R M P Ś	Ś N D P N D M G R S
4	Bilahari	S R G P D Ś	Ś N D P M G R S
5	Bhoop-Kalyan	S R G P D Ś	Ś N D P M G R S
6	Bhuvana sundara	S R G M N Ś	Ś N D P M G R S
7	Chenjalarayan	S R G M P N Ś	Ś N D P M G R S
8	Drutavardhana	S G M P D Ś	Ś N D P M G R G R S
9	Durvangi	S R M P D Ś	Ś N P D P M G R S
10	Durvar	S R M P N Ś	Ś N D P M G R S
11	Gaudamallar	S R M P D Ś	Ś N D P M G R S
12	Hariprakasa	S R G R G P N Ś	Ś N D P M G R S
13	Hindustani Behag	S G M P N Ś	Ś N D P M G R S
14	Indravamsa	S G M D N Ś	Ś N P D M G R S
15	Jayasindhu	S R G R M P S	Ś N P D N D M G R S
16	Keeravanapriya	S R G M D Ś	Ś N D P M G R S
17	Mand	S G M P D Ś	Ś N D P M G R S

SI No	Rāgās	Ārōhaṇam	Avarōhaṇam
18	Neeraptatapa	S G M P D Ś	Ś N P D M G R S
19	Pauraprakasa	S G M P D Ś	Ś N D P M G R S
20	Sadvikarekha	S R M P N Ś	Ś N D P M G R M G S
21	Sankara	S G P N D Ś N	Ś D N D M P G R G S R S
22	Satkavita	S G M P N Ś	Ś N D P M G R M G R S
23	Sikandivrita	S R M P D Ś	Ś N D P D M R M G S
24	Sindhu	S R G R M P Ś	Ś N D P N D P M G R S
25	Sindhumandari	S R G M P Ś	Ś N D P G M D P M G R S
26	Sindhumukari	S G R G M P Ś	Ś N D P N D M G R S
27	Vandhyamukhi	S R M P N Ś	Ś N D P M G M R S
28	Vanavasundara	S R G M N Ś	Ś N D P M G R S

Śādava – Audava Rāgās

SI No	Rāgās	Ārōhaṇam	Avarōhaṇam
1	Binavikriam	S R G M P D Ś	Ś N D P R S
2	Charavibhashi ni	S R M P M N D N Ś	Ś N P G R S
3	Dhaujanka	S R G M D N Ś	Ś N D M R S

SI No	Rāgās	Ārōhaṇam	Avarōhaṇam
4	Dwajonnata	S R G M D N Ś	Ś P M G R S
5	Ganatarangini	S R M P D N P Ś	Ś P S D M G S
6	Janasaranjini	S R G M P N S	Ś D P M R S
7	Kshepa	S R G M P N S	Ś N M G R S
8	Nagabhushani	S R M P D N Ś	Ś D P M R S
9	Pramuditavada na	S R G M P D Ś	Ś N P M R S
10	Sankaramohan a	S R G P N D Ś N	Ś D P G R S
11	Srinarayanade sakshi	S R M P D N S	Ś D M R G S

Audava – Sadava Ragas

SI No	Rāgās	Ārōhaṇam	Avarōhaṇam
1	Andhalikurinji	S R M P D Ś	Ś N D P M G R S
2	Bangala	S R G M P M R P Ś	Ś N D P M G R S
3	Baavabharanam	S R P D N S	Ś N D P N D M G R S
4	Budharanjani	S R G M P S	Ś N D P M G R S
5	Devanayaki	S R M P D S	Ś N D P M G R S
6	Gajavardhana	S G M D N S	Ś N D P M G R S

SI No	Rāgās	Ārōhaṇam	Avarōhaṇam
7	Gaudasarang	S G R M G P R S	Ś N D P M G R S
8	Hemant	S G M D N Ś	Ś N D P M G R G R S
9	Huthamati	S R M P D Ś	Ś N P D P M G R S
10	Jambukriya	S G R M P N Ś	Ś N D P M G R S
11	Jaloddhadi	S R M P N Ś	Ś N D P M G R S
12	Jwalakesari	S R M D N Ś	Ś N D P M G R S
13	Kamaripriya	S G M D N Ś	Ś N D P M G R S
14	Kannada	S G M D N Ś	Ś N P D M G R S
15	Kedaram	S M G M P N Ś	Ś N P D N D M G R S
16	Maravipramana	S G R G M P Ś	Ś N D P M G R S
17	Mayuram	S R M P N Ś	Ś N D P M G R S
18	Mohanadwani	S R G P D Ś	Ś N D P M G R S
19	Parijatha	S R G P D Ś	Ś N D P M G R S
20	Prameya	S R G R M P Ś	Ś N D P N D M G R S
21	Srikedaram	S R G M P N Ś	Ś N D P M G R S
22	Yogasrabhi	S G M D N Ś	Ś N D P M G R S
23	Yogasaurabham	S G M D N Ś	Ś N D P M G R S

Panchamāntya Rāgās

SI No	Rāgās	Ārōhaṇam	Avarōhaṇam
1	Navaraj (Biyandaigandharam)	P D N S R G M P	P M G R Ś N D P
2	Gandharam	P D N S R G M P	P M G R Ś N D P
3	Jalavu	P D N S R G M P	P M G R Ś N D P
4	Kolli	P D N S R G M P	P M G R Ś N D P
5	Purnagandhari	P D N D S N G P	P M G R Ś N D P
6	Kollikappanam	P D N S R G M P	P M G R G N D P

Dhaivatāntya Rāgās

SI No	Rāgās	Ārōhaṇam	Avarōhaṇam
1	Kurinji	D N S R G M P D	D P M G R Ś N D
2	Ranjanagowri	D P N S R G M P N D	D P M G R Ś N D

Nishadantya Raga

SI No	Rāgās	Ārōhaṇam	Avarōhaṇam
1	Jangalaraga	N D N S R G R M P D N	N D P M G R Ś N D N

Madhyamāntya Rāga

SI No	Rāgās	Ārōhaṇam	Avarōhaṇam
1	Jalaprabhava	M P D N S R G M	M G R Ś N D P M

Svarāntara – Audava Rāgās

SI No	Rāgās	Ārōhaṇam	Avarōhaṇam
1	Budhamaohari	S R G M S M S	Ś P M G R S
2	Chevvali	S R G P N S	Ś D M R S
3	Ekamban	S G P D Ś	Ś D P G S
4	Leelataharangini	S G P N Ś	Ś N D P G S
5	Ratnabhusini	S R G M P Ś	Ś Ś M G R S
6	Sankari	S G P N S	Ś N P G S

Svarāntara – Sampurna Rāgās

SI No	Rāgās	Ārōhaṇam	Avarōhaṇam
1	Balamanjari	S G M D Ś	Ś N D M P M G R S

SI No	Rāgās	Ārōhaṇam	Avarōhaṇam
2	Srivivardhini	S R M P Ś	Ś N D P M G R S
3	Vivardhini	S R M P Ś	Ś N D P M G R S

Ṣādava – Svarāntara Rāgās

SI No	Rāgās	Ārōhaṇam	Avarōhaṇam
1	Dharmalaki	S M P D N Ś	Ś N D P S
2	Srithapasvini	Ś N D S R G M P D N	D P M G R Ś N D S

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