HEIGHTS
OF
KARNATIC MUSIC
(Part - I)

By

Dr. KOVELA SANTA
M.A., M.A., Ph.D
Heights of Karnatic Music

By

Dr. Kovela Santa
M.A., M.A., Ph.D

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DEDICATION

This book is dedicated to the revered memory of my Late Mother Smt. Kovela Alivelu Manga Tayaru.

DECLARATION

This book is Printed and Published with financial assistance provided by Sri Tirumala Tirupati Devasthanam. I am grateful to the T.T.D. Devasthanam.

I am alone liable for any legal action at my own risk and responsibility in case of disputes or criticism, if any arises after the publication of this book.

Kovela Santa
AUTHOR'S BIO-DATA

Name : Dr. Kovela Santa

Place of Birth : Peddamukhtevi, Krishna Dist.
Andhra Pradesh

Residential Address : # 8-2-269/19/S/C.S.F-1,
Lavakusa Residency, Road No. 2,
Banjarahills, Hyderabad - 500 034.

Educational Qualifications : M.A., M.A., Ph.D.
M.A. Telugu Literature - Osmania University, Hyderabad, A.P.
M.A. Public Administration - Utkal University, Bubhaneswar, Orissa.

Ph.D., TOPIC : "Operas of Tyagaraja"

Music Qualifications : 1. Sangeeta Bhushan (Honors Division)
2. Sangeeta Visharada (First Class)

Occupation : Carnatic Musician - Retd. Musicologist in Carnatic Music in the Government College of Music and Dance, Hyderabad, for 33 years.

Adjunct Duties : a) Committee Member of the Intermediate Board/Syllabus Committee Member of the Education Department.
b) Professor of Carnatic Music, Osmania University (From 1981 to 87)
c) Examiner (Practicals)/Paper Setter (Theory)
   — Andhra University (Visakhapatnam)
   — Venkateshwara University (Tirupati)
   — Osmania University (Hyderabad)
   — Gandharva Mahavidyalaya (Mumbai)
   — Telugu University
   — Nagarjuna University
   — Intermediate Board
   — Board of Examinations
   — Government Examinations

Public Performances : Gave numerous performance all over the world in prestigious Sabhas and Associations. Participated in serial festivals organized by the Government of Andhra Pradesh and the Sangeetha Academy.

Achievements : Live programmes (Krutes of Tyagaraja, Deekshitar & Syama Sastry) have been recorded twice by the Telugu Vijnanapeetham of Andhra Pradesh Sangeetha Academy for the preservation to the future generation.

Books : 1. Operas of Tyagaraja
2. Sangeeta Siddhanta Sopanamulu
3. Heights of Carnatic Music
Dr. KOVELA SANTA
M.A., M.A., Ph.D
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PREFACE

I wrote this book with my 35 years of experience as a musician and a musicologist in Govt. College of Music & Dance, Hyderabad.

A Project of this dimension requires a lot of assistance in many ways. At this point my heart is overwhelmed with deep gratitude to the Almighty.

I thank my student Sri Ramnath Chetty for correcting the proof and other facets of this book.

Extending able assistance by my children Smt. Vijayanti and Chekравarthу’s valuable contribution in finalising the Glossary and to print this book.

I hope this book will be used more extensively by music community and students alike.

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Kovela Santa
CHAPTER - I
A. TECHNICAL TERMINOLOGY

1. Sangeetham (Music) : According to the ancient adage "Ragasurascha talascha thribhiih sangeetha muchyathe," i.e., Sangeetham is a symphony of raga, swara and thala.*

"Sangeetha Ratnakaram" states "Geetham, Vadyam thatha Nrityam thraya sangeetha muchyathe". It means Sangeetham is a combination of lyric, musical instruments and dance. Also, "Sangeetha Ratnakaram" reveals that 'Sangeetham' has emanated from Sama Veda. "Sama Vedaddim geetham sanjagrahi pithamaha;" "Samyak geetham Sangeetham"

2. Sruthi (Pitch) : Eminent musicologists of yore have defined "Sruthi" thus: "Sruyanthanat iti srutayah" thereby meaning that Sruthi is a special musical note of sound which attracts the attention of human ears (ie, hearing faculty). Nada (melody) is the basis for Sruthi. For practical purposes, 22 (twenty two) distinct' Sruthis' have been indentified. These are called Dwavimsathi Sruthis, in Sanskrit.

3. Swar (Note) : Swar is a note of musical sound which spontaneously embellishes and gives delight to the listener's mind and heart. "Sangeetha Ratnakaram" defined 'Swar' as: "Swatho ranjayathi srothu chittam susvaree uchyathe". It must be emphasised that Swar is the basis for entire structure of Music. Where there is no swar, there is no melody.

4. Seven Swaras, their names and abbreviations : These are presented in the table below:

<table>
<thead>
<tr>
<th>Sl.No.</th>
<th>Abbreviation</th>
<th>Name of the Swara</th>
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<tbody>
<tr>
<td>1</td>
<td>Sa</td>
<td>Shadjam</td>
</tr>
<tr>
<td>2</td>
<td>Ri</td>
<td>Rishabham</td>
</tr>
<tr>
<td>3</td>
<td>Ga</td>
<td>Gaandharam</td>
</tr>
</tbody>
</table>

* I prefer to use Sanskrit words as they are, because English words such as 'chord', 'tune', 'rhythm', etc. of Western classical music does not convey the Carnatic musical concepts in right perspective. English words are given in parenthesis wherever there is no scope for confusion.
4. Ma Madhyamam
5. Pa Panchamam
6. Dha Dhaivatam
7. Ni Nishaadham

The above Seven Swaras are known as 'Sapta Swaras'.

5. **Swarantaragatha Sthanams**: Out of the seven swaras, shadjam (Sa) and Panchamam (Pa) are 'Prakrithi' or natural swaras and they do not undergo any change whatsoever. The other 5 swaras have variants (Vikruthis). Thus, there are 12 Swarasthanas called 'Dwadasa Swarasthanas' which include variants of 'Vikruthi Swaras'.

6. Table of 12 (Dwadasa) Swarasthanas:
1. Shadjam
2. Shudha Rishabham
3. Chatusruthi Rishabham
4. Sadharana Gandharam
5. Anthara Gandharam
6. Shudha Madhyamam
7. Prathi Madhyamam
8. Panchamam
9. Shudha Dhaivatham
10. Chatusruthi Dhaivatham
11. Kaishiki Nishaadham
12. Kaakali Nishaadham

It should be noted that Shadjam (Sa) is most fundamental of the seven swaras. The other 6 swaras depend on this first swara. Without Shadjam, swarasthana is not possible to be determined for the other swaras. There is no 'raga' without 'shadjam'.

As already noted, Sa and Pa are natural swaras and hence they are not subject to 'gamakam', i.e. quivering or gurgling variation. Since these two swaras do not undergo any change (modulation), they are known as 'achala' in Sanskrit.

7. **Sthaayi (Octave)**: The range of swaras from Shadjam to 'Nishaadham' is called 'Sthaayi'. There are 5 distinct levels of 'Sthaayi': (a) 'Anumandra', (b) 'Mandra', (c) 'Madhya', (d) 'Thaara' and (e) Athi
Thaara. Out of these five levels, only three, viz., Mandra, Madhya and Thaara are in vogue in Carnatic music. The notations for the five 'sthayis' are as follows:

(a) Anumandhra: Sa, Ri, Ga, Ma, Pa, Dha, Ni
(b) Mandra: Sa, Ri, Ga, Ma, Pa, Dha, Ni
(c) Madhya: Sa, Ri, Ga, Ma, Pa, Dha, Ni
(d) Thaara: Sa, Ri, Ga, Ma, Pa, Dha, Ni
(e) Athi Thaara: Sa, Ri, Ga, Ma, Pa, Dha, Ni

8. Arohana and Avarohana: Arohana denotes ascending stair of notes, eg. Sa, Ri, Ga, Ma, Pa, Dha, Ni, Sa. Opposite of this, is descending stair of notes is known as 'Avarohana' eg. Sa, Ni, Dha, Pa, Ma, Ga, Ri, Sa.

9. Aavaaratham: Completing all the kriyas in a thala once is called an avaratham.

10. Dhaathu: In Raga any one particular Swara, such as Sa or Ri or Ga, is Known as 'Dhaathu'.

11. Maathu: Literary counterpart of dhaathu in a composition is called 'maathu'. eg: 'Vara veena' geetham starts with 4 mathus, viz, Va, Ra, Vee, Na.

12. Aksharaakaalam: This is the time taken to sing one short syllable (hrasvaaksharam).

13. Thrikaalam: There are tempo based 'Kaalams', viz., Prathama (first), Dwiteeya (second) and Thriteeya (third) kaalams:

(a) Prathama Kaalam: This represents the slowest tempo of singing, having one short syllable per Kriya, (see item 15, ie Thalangam.) This Kaalam occurs only in one category of compositions called 'Geetham'.

(b) Dwitheeya Kaalam: Here the tempo of singing is doubled as compared to 'Prathama kaalam', ie, two short syllables per Kriya. This tempo also is limited to 'Geetham' only.

(c) Thriteeya Kalaam: Here the tempo is four times faster than
prathama kaalam or twice compared to dwiteeya kaalam. Each Kriya has four short syllables in this tempo.

14. Thaalam: This is the measuring unit of the time scale (tempo) in a musical composition. This Sanskrit word is derived by combining abbreviations of 'Thadavam', and 'Laasyam', the former represents Lord Shiva and the latter his Consort, Parvathi. Thus, the origin of Thaalam is traced to the First (primeval) Divine couple.

15. Thaalangas: There are three Thalaangas.

(a) Anudhrutham: This consists of one beat of the right palm over the left palm and is also known as 'Ghatha'. Out of the seven (7) classical ('Maarga' or 'Sulaadi') Thaalams, this occurs only in 'Jhampa' thaalam (see item 17 below). Symbol for Anudhrutham is 'U'.

(b) Dhrutham: In this anudhrutham is followed by 'visarjana', i.e., after the beat, the right palm is thrown into air upwards. Thus, there are two kriyas here. This is a part of all the maarga thaalas, except 'Eka thaalam', The symbol is 'O'.

(c) Laghu: This action comprises one beat followed by finger counting. The number of short syllables in a laghu varies according to 'jaati' of a thalam (see item no 16 below). Laghu occurs in all the seven thaalas and its symbol is 'I'.

16. Jaati: Depending on the number of kriyas per laghu, five (5) different jaatis have been identified:

(a) Trisra jaati: A beat followed by counting two fingers, i.e 3 kriyas per laghu and represented by 'I'. Similarly,
(b) Chaturasra jaati: has 4 kriyas (I_4);
(c) Khanda jaati: has 5 kriyas (I_5);
(d) Misrajaati: has 7 kriyas (I_7);
(e) Sankeerna jaati: has 9 kriyas (I_9);
Thus, 'jaati' is connected with 'laghu' only.
17. **Saptha thaalas**: There are 7 basic *thaalas*, also known as 'Sulaadi thaalas':

(a) **Dhruva Thaalam**: This *thaalam* starts with one *laghu*, then one *dhrutham* and ends with two *laghus*. Therefore, the symbol is 1011. The number of short syllables in this *thaalam* depends on *jaati*. For example, in *thrisra jaati* there are 11 short syllables (3 per each *laghu* plus 2 per *dhrutham*).

(b) **Matya Thaalam**: This has one *laghu*, one *dhrutham* and again one *laghu*, symbol is 101.

(c) **Rupaka Thaalam**: One *dhrutham* followed by one *laghu*, symbol is 01.

(d) **Jhampa Thaalam**: A *laghu*, an *anudhrutham* and a *dhrutham* i.e. 1U0.

(e) **Ata Thaalam**: This has 4 *angaas*, viz., two *laghus* followed by two *dhruthams* i.e. 1100.

(f) **Thripata Thaalam**: One *laghu*, followed by two *dhruthams*, i.e. 100. This same *thaalam* in *chaturasra jaati* came to be known as the famous *Aadi thalam* (most of the compositions by great Vaggeyakaras are set to Aadi Thalam).

(g) **Eka Thaalam**: Only one *laghu* i.e. 1.

Now, it may be noted that the 7 basic *thaalas* multiplied by 5 *jaatis* gives rise to 35 *thaalas*. The table of 35 *thaalas*, their *angaas*, their names, symbols and Akshara Sankhya, is given in the table in the next page.

Sri Sarangadeva has mentioned 120 *thaalas* in his magnum opus 'Sangeetha Ramakaram'. Ancient musicologists have opined there are innumerable *thaalas*, but the above 35 *thaalas* only are of practical importance. In fact, most of the compositions are set to *Adi* and *Rupaka thaalas* only, if *sulaadi thaalas* are employed (as against 'Desi' *thaalas*).

18. **Thouryathrikam**: The three leather-made percussion instruments, viz., *Mridangam, Kanjira* and *Dholu* are together known as Thouryathrikam.

19. **Naadam**: The sound generated by the combination of 'Praana' and 'Agni' is known as 'Naadam'. There are two nadaas, viz., *Aahata* and *Anaahata* nadaas.
<table>
<thead>
<tr>
<th>Sl. No</th>
<th>Name of the Basic Thala and symbol in Brackets</th>
<th>Name of the Thala and Akshara sankhya in brackets</th>
<th>Jaathi</th>
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<tbody>
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<td>1.</td>
<td>Dhruva (1011)</td>
<td>Thrishra Mani (11)</td>
<td>Pramana (17)</td>
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<td>Chaturasra Srikara (14)</td>
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<td>Sankeerna Bhuvana (29)</td>
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B. GEETHAM

In "Chaturdandi Prakaasika", written around 1635 A.D. by Venkatamakhi, a special chapter was devoted to Geetham and Prabandham. He explained that Geetham is a special kind of lyric in the category of Suda lyrics. Suda is a word used in folk-lore.

Lochana Kavi defined Geetham as:

"Dhaatu Maatu samayuktam Geeta mityuchyathe budhaih"

This means Geetham is a mixture of Dhaatus and Maatus, i.e. a combination of swara and saahitya. In common parlance, Geetham means song. But this is a special type of composition in music. In this type, there are no divisions like Pallavi, Anupallavi and Charanam. Music (sruthi) and rhythm (laya) are given equal importance. Difficult words and phrases as well as sangatis are avoided.

Beginners among music students learn sarali swaras in the Maayamaalakavagoula raga belonging to 15th Melakartha (see chapter III). However, various other ragas are introduced to the student in the form of Geethams. He is also acquainted with lyric (or literary) part of a composition. Usually, in a Geetham, a swara corresponds to a short syllable (hrasvaaksharam) in a composition. The lyrics are composed in praise of a personal deity ('ista-devatha' of the composer). Geethams are seldom written to pay homage to one's guru or an individual, the only exception is a geetham written by Paidala Gurumurthy Sastry in praise of his Guru Sonti Venkata Subbaiah, in the raga 'Naata'.

There are two kinds of Geethams:

(a) 'Saadharana' or 'Lakshya' Geethams; and

(b) 'Lakshana Geethams'.

Again, 'Saadharana Geethams' are of three types.

1. Pillaari Geethams: This type of Geethams are written in praise of important Godheads such as Maha Vishnu, Maheswara, Vinayaka, etc. Examples are 'Sri Gananatha', 'Kamalajadala', 'Padumanabha', 'Vara Veena', etc.
2. **Ghanaraga Geethams**: These geethams are composed in five ragas (known as 'Ghanaraga Panchakam') viz., 'Naata', 'Goula', 'Aarabhi', 'Sri' and 'Varaali'. Examples are: 'Amarikabari' (Naata), 'Sakala surasura' (Goula), 'Re re Sri Ramachandra' (Aarabhi), 'Meenakshi Jaya Kamakshi' (Sri) and 'Vande Madhava' (Varaali).

3. **Ragamalika Geethams**: These Geethams are composed in a garland of different ragas. Nowadays, 'Geethams' are not in vogue. Most of the 'Lakshya' geethams were composed by Sri Purandara Dasa, Sri Ramamatiya, and Sri Pydala Gurumurthy Sastry while Venkatamakhi composed both 'Lakshya' and 'Lakshana' geethams.

'Lakshana Geethams': In this type geethams are composed in such a way that a raga's total personality is described in a lyric. *Dhaatu, Maatu* and *Thaalam* are in the same manner as in 'Lakshya geethams'. Generally, these are also written in praise of a Deity, but Geetham's lakshanas are told in a particular order. The geetham 'Gana Vidya Dhurandhara' (in Naata raga, Dhruva thaala) is an excellent example for this type of geetham. In these 'Lakshana geethams', if the raga is a 'Janya raga', its 'Janaka raga's qualities are mentioned. Similarly if it is in a 'Bhashanga raga', its 'anya swaras', 'vama', 'vakra', 'graha', 'nyasa', 'ansha', 'swaras', and the features of 'oudawa', 'shadawa', and 'sampoorna' ragas are also explained. Govindacharya, the author of "Sangraha Chudamani" wrote 'Lakshana geethams' explaining the features of 72 'Melakartha' and 264 'Janya Ragas'. Subbarama Dikshita has mentioned in his 'Sangeetha Sampradaya Pradarshini' that Venkatamakhi composed 'Lakshana Geethams' to explain the teachers the features of 'Raganga Ragas'. Again these are of three parts (Khandams);

1. **Sutra Khandam**: Swaras of Raganga Ragas, 'Vikriti bhedas' (Variations), the name of the *chakra* to which they belong and its serial numbers are mentioned.

2. **Upanga Khandam**: Upanaga Ragas born out of a parent raganga raga are listed.

3. **Bhashanga Khandam**: Different Bhashanga ragas belonging to a particular prototype ('Melakartha') are detailed.

8
Lakshana geethams are scholarly compositions. Before the advent of printing press, these geethams were extremely useful to students to remember the features of various ragas. There was a time when composing and singing geethams was a test of one's command and scholarship in Carnatic music. Pydala Gurumurthy Sastry composed 1000 geethams and hence was conferred the title 'Veyi Geethala'.

Among the great Vaggeyakaras who composed 'Lakshana Geethams' we may mention the names of Govinda Dikshitha, Venkatamakhi, Govinda Charya, Ramamatya and Purandhara Dasa.

C. Swara pallavi (Jati swaram)

'Jati swaram' and 'Swara pallavi' mean one and the same thing. In order to display the order of prastara one sings several times the divisions of composition, viz., pallavi and charanam. Hence this type of composition came to be known as 'Swara pallavi'. Music in this type is full of life, vigour and attractive melody.

As this type of composition start with 'Jatis' such as 'thakatha', 'thadhiginatha' it is also known as Jatiswaram. Usually students learn them soon after Geethams. This is a compulsory item in a classical dance concert. Generally, there is no sahithyam in this type of songs. Pallavi and charanam consist only of Jati and Swaras. These are sung in Madhyamakaalam. Different charanams consist of different dhaatus. His Highness Maharaja Swati Tirunal of Travancore composed several Jatiswarams. Other prominent composers are Ponnaiah Pillay, Vadivel Pillay and Sivananda Pillay. Dance students invariably learn these compositions.

D. BIOGRAPHIES OF VAGGERAKARAS

1. PYDALA GURUMURTHY SASTRY

Pydala Gurumurthy Sastry is said to belong to 18th century. Full details of his life are not available. It is believed that he is a senior contemporary of Ramaswamy Dikshitar. He was a great scholar belonging to Murikinati sect of Telugu Brahmmins. He was born in a village by name Kayattar in Tirunelveli district. He lived in Madras since his childhood. He possessed extraordinary scholarship in both music and literature. He had command over four shasthras even in his youth. He was honoured several times with sanmanams by Manaly Chinnaya
Mudaliar at Madras. He was highly talented in musicology. He wrote several Prabhandha keertans. Since he wrote 1000 Geethams he got the title 'Veyigeethala'. His 'Mudra' is his own name 'Gurumurthy'.

Sanskrit keertanas such as 'Neerajanayana' in 'Dhanyasi' raga and 'Sadapatin' in 'Mohana' are famous. Similarly, Lakshana Geethams such as 'Kansasura' in raga Shahana have become famous. There is a need to do further research regarding his life and works.

2. SRI PURANDHARA DASA

Sri Purandhara Dasa was born in 1484 in a village 'Purandharagada' near Hampi in Bellary district. His father Varadappa Naik (Naik was perhaps his title) was a renowned diamond merchant. His mother was Kamalamba. He was a Madhwa Brahmin. In answer to his parents' fervent prayers to Lord Venkateswara of Tirumala. He was born as His boon and hence he was named Srinivasa. As he was the only child, he was brought up in a very fond way by his parents and his nicknames were 'Seenu', 'Seenappa' 'Thimmappa', 'Thirumalappa'. He was a precocious child prodigy. Even as a boy he got command over Kannada and Sanskrit literature as well as in music. He was married to Saraswathi Bai at the age of 16. He lost his father at 20 and took over his father's diamond business. He earned prodigiously and came to be called 'Nava Koti Narayana'. He became a strict disciplinarian in contrast to his meek and devoted wife who was also highly God fearing.

One fine morning, a poor Brahmin visited Srinivasa and beseeched him to give some money in charity to enable him to perform 'Upanayanam' of his son. Srinivasa used to turn him away everyday by asking him to come 'tomorrow'. One day he approached Srinivasa's wife, instead and narrated his experience and requested for monetary help. Her heart melted at the piteous condition of the Brahmin and removed her diamond studded nosering and gave it to him and asked him to sell it to realise money required for his son's thread ceremony.

The Brahmin took that nosering to Srinivasa for sale but the latter recognized within no time that it belonged to his wife. He asked the Brahmin to be seated in the shop and went straight to his house and demanded from his wife to show her nose ring. As she knew the strict and fastidious nature of her husband, she immediately decided to commit
suicide by drinking poison. Before gulping poison, she prayed to Lord Venkateswara and lo! a nose ring exactly similar to her own was seen floating in the glass of hemlock! She was overwhelmed with joy at the Lord’s mercy and took the nose ring to her husband. He was flabbergasted how the nose ring given by the Brahmin and safely kept in his locker has reappeared in the house. At once he realised that this must be a miracle of God to teach him Bhakti. Moreover, when he returned to his shop the Brahmin had disappeared! That only confirmed his faith that the Brihmin was none other than the Lord. Wisdom dawned on him. He became mellowed and realised the futility of transient material wealth and totally turned towards devotion to the Lord. He gave away his enormous wealth to poor people in charity. He explained in his Keertan ‘Mosahode nallo’ in the raga ‘Athaana’ how he was in ignorance all these days and how God illumined knowledge in his heart. In this keertan he laments how he has wasted 30 years of precious life in pursuit of material wealth. (It is interesting to note here that Sri Thyagaraja also composed his keertan ‘Ela Nee daya raadu’ in the same raga ‘Athaana’. He spent rest of his life, after taking sannyasa, walking round the country and visiting hundreds of sacred pilgrim centres.

In 1525 Sri Vyasaraya Swami blessed him as ‘Haridasa’ while Sri Satyadharma Thirtha gave him the title ‘Purandara Dasa’.

Thousands of commoners used to throng the Bhajan sankeertans and devotional talks by Sri Purandhara Dasa. He was a great devotee of Lord Krishna who was believed to have given several darshans to the Dasa. The Dasa had four male children and a female child. Their names were Varadappa, Gururaya, Abhinawa, Madhwpathi, and Rukmini Bai.

Sri Purandara Dasa was a prodigious composer and said to have composed as many as 4,75,000 keertans! People have a conviction that he was born with the amsa of Naradamuni. Sri Thyagaraja paid homage to Sri Dasa in his ‘Prahlada Bhakti Vijaya Prabhandam’. Purandara Dasa’s compositions are given the name ‘Devara Namas’ or ‘Dasara Padas’. In his Kannada compositions, idioms and proverbs are used freely to make the style easy. He has composed in rare ragas such as ‘Madhumadhavi’, Maravi, ‘Shyama Kalyani’, ‘Vasantha Bhairavi’, etc. His mudra is ‘Purandara Vithala’. 
Sri Purandara Dasa did a yeoman service to students of Carnatic music by systematising the learning through 'Swaravalis', 'Alankarams' and 'Pillari Geethams' in 'Maayamaalava Gowla' raga. In his compositions he has explained Upanishadic truths and mythology in an easy way to understand. His 'Suladis' and 'Upabhogas' are praise worthy. All his compositions are in *madhyama kalam*. He no doubt laid a firm foundation for Carnatic music and hence he was truely known as 'Carnataka Sangeetha Prithamah'.

He breathed his last under 'Purandara Mandapa' on the banks of river Thungabadra in Hampi on 22nd January 1564 corresponding to Newmoon day in the month of Paushya in the year Rakthakshi. Without the advent of Sri Purandhara Dasa, we would not have witnessed the giant strides Carnatic music has made so far. So, every lover of classical music in South India is greatly indebted to Sri Purandara Dasa.
CHAPTER II

A. TECHNICAL TERMINOLOGY

1. **GAANDHARVAM**: Bharata muni called music 'Gaandharvam', because celestial musicians in the heaven are said to be 'Gandharvas'. He further defined Gaandharvam as the confluence of three streams, viz., swar, thal, and padam: "gandharva mithi vijneyam swara, thala padashrayam".

2. **BHARATHAM**: BHA, RA and THA are abbreviations of Bhavam, Ragam and Thalam. Hence the acronym for music is Bharatham. Also, as the pioneer of musicology in India is Bharatamuni, it is only proper to call music as Bharatam.

3. **MOORCHANA**: The seven swaras ascend and descend in a particular proper (step by step) order is known as 'Moorchana' "Kramath swaranam saptanam arohanashchavarohanam moorchanetyuchyathe budhaih"

4. **VARJYA RAGAM**: 'Varjya' means missing or omitting. If in a raga a swara is missing either in arohana or avarohana or both, such a raga is called 'Varjya ragam'.

5. **RAGAM**: A melody embellished by swaras and ornamented with varnas in order to attract the minds and hearts of listeners is known as ragam: "Yosoudhwani Visheshasthu swara varna vibhushitah ranjakojana chittanan saragah kathitho budhaih"

6. **VAAGGEYAKARA**: A composer who writes a Lyric and sets it to music is called. Vaaggeyakara (derived from vak. meaing song and Geyam, i.e. lyric). Hence a Vaaggeyakara must have command over music in adition to literary talent.

7. **MUDRA**: Mudra is the signature of a composer. for example. "Thyagaraja" is the mudra of Sri Thyagaraja. the greatest composer among the Trinity.

8. **MOORCHANA KARAKA RAGA/MELA**: A new raga/mela can be created by 'Grahahbedam'. For instance, each swara can be taken as shadjam and arrive at the new moorchana which is known as 'grahahbedam'
B. SHODASHA SWARAS

There are 16 Shudha and Vikrutha swarantargatha sthanas. Their names and symbols are given below:

1. Shadjam - Sa
2. Shudha Rishabham - Ri₁, or Ra
3. Chatushruthi Rishabham - Ri₂ or Ri
4. Shatshruthi Rishabham - Ri₃ or Ru
5. Shudha Gaandharam - Ga₁ or Ga
6. Saadharana Gaandharam - Ga₂ or Gi
7. Anthara Gaandharam - Ga₃ or Gu
8. Shudha Madhyamam - Ma₁ or Ma
9. Prathi Madhyamam - Ma₂ or Mi
10. Panchamam - Pa
11. Shudha Dhaivatham - Dha₁ or Dha
12. Chatushruthi Dhaivatam - Dha₂ or Dhi
13. Shatshruthi Dhaivatam - Dha₃ or Dhu
14. Shudha Nishaadham - Ni₁ or Na
15. Kaisiki Nishaadham - Ni₂ or Ni
16. Kaakali Nishaadham - Ni₃ or Nu

C. RAGA TRAYODHASHA LAKSHANAS

Every raga, according to our ancient musicologists, must have 10 or 13 features or lakshanas, in order to elaborate a raga in a systematic way. While Bharata Muni has mentioned 10, Sarangadeva delineated 13 lakshanas.

(a) Bharata’s 10 Raga Lakshanas:

(1) Graham: Graham means taking or starting. Thus a raga or a composition's first swara is known as grahaswara.
(2) **Amsa swaram**: The most prominent and the base swara on which the entire raga structure is erected to draw the attention of music lovers is called *amsaswaram*. *Amsaswaram* occurs repeatedly in a ragan and also called ‘vadi’ or ‘jeeva’ swaram.

(3) **Mandraswaram**: A swara in mandra sthaayi (see item no 7 in chapter I, section A).

(4) **Thaaram**: A swara in thaara sthaayi (see item no 7 in chapter I, section A).

(5) **Nyaasam**: The swara with which a raga/sangathi/swarakalpana ends.

(6) **Apanyasam**: While singing a raga or *sangathis* you end with a swara called *apanyasam* in the middle of the aalapana or *sangathis*.

(7) **Alpathvam**: A swara which occurs very rarely (sparingly used) in ragalapana or swara kalpana. e.g. Dhaivatam in 'Sri' raga.

(8) **Bahutwam**: The swara most frequently used in a raga.

(9) **Shadavam**: A raga in which six (6) swaras occur in both *arohana* and *avarohana*. e.g. Raga 'Sriranjani' has Sa Ri Ga Ma Dha Ni Sa as *arohana* and Sa Ni Dha Ma Ga Ri Sa as *avarohana*.

(10) **Oudavam**: In this type of raga, five (5) swaras occur in both *arohana* and *avarohana*. Eg. Raga 'Mohana', in which *Arohanaa*: Sa, Ri, Ga, Pa, Dha, Sa, and *Avarohana*: Sa, Dha, Pa, Ga, Ri, Sa

(b) **The additional three features of a raga mentioned by Sarangadeva:**

(1) **Nanyasa**: While making raga *prastara*, dividing the raga into several parts and the *swaras* with which each part ends is known as *Nanyasa*.

(2) **Vinyasa**: In ragalapana, dividing the raga into different parts and each part is embellished in the repeating *Vinyasa swara* in order to enhance the aesthetic beauty of the raga.

(3) **Antaramarga**: The Swara which does not belong to the raga.
D. LAKSHANAS OF SOME RAGAS

1. MAYAMALAVA GOWLA

15th Melakartha* 3rd raga in 3rd (Agni) chakra "Go" Prastharam. Swaras occurring in this raga: Shadjam, Shudha Rishabham, Antara Gaandhaaram, Shudha Madhyamam, Panchamam, Shudha Dhaivatam, Kakali Nishadham. This is a Raganga Ragam.

Arohanā: Sa, Ri, Ga, Ma, Pa, Dha, Ni, Sa
Avarohanā: Sa, Ni, Dha, Pa, Ma, Ga, Ri, Sa.

As the raga has all the 7 swaras in both arohana and avarohana, it is a sampoorna (i.e. complete) raga. This is an ancient raga. This prototype (melakartha) has given rise to several janya ragas. This can be sung at any hour of the day. This is a rakti raga in which shanti, bhakti and karuna rasas can be aptly expressed. As already noted, students of music learn 'sarali swaras', etc. in the very beginning set to this raga and hence Maaya Maalava Gowla Ragam has a pre-eminent place in Carnatic music. Sri Purandara Dasa composed several Geethams in the raga 'Malahari' which is a janyaraga of this melakartha raga.

If you resort to grahabhedam of Rishabham, you will end up in 72nd Melakartha, viz., 'Rasika Priya' ragam. By doing grahabhedam of Madhyamam, one can produce 57th Melakartha raga, ie, 'Simhendra madhyamam'. Samvadi swaras: Sa-pa, Sa-Ma, Ri-Dha, Ga-Ni. Gaandharam and Nishaadham are 'jiva swaras' The corresponding raga in Hindusthani classical music is 'Bh Bairav'.

A few Raga Sancharas:

Maa Maa MaGa PaMa GaRiRee, RiGaRiSaSa; Sa RaGaa; GaMa PaDha PaaDha DhaPaaMa PaMa GaRiSa SaRiGaMa PaDhaPaa;/ MaPaDhaPaaDha DhaPaaMa PaMa GaRiSaa DhaPaMaGaMaa Paa; DhaNeeDhaPaMa PaDhaNi SaRi Sa Ra RiGaA RiSaNi Ri Sa Ni DhaNeeSa SaRiSaDhaNee, SaRiGa RiSaSa SaNi SaRiGa ReeGa RiSaNi DhaPaMa GaRiGaa PaMa GaRi RiSaSa; SaRi SaAri Nee SaRaRiGaRi SaSaa Nee Dhaa Nee SaSa.

*See Chapter III for explanation of "Melakartha".
Some important compositions set to this raga are:
1. Lakshana geetham - 'Ravi koti theja' - Matya thalam by Venkata makhi.
2. Kriti - 'Meru samana' - Adi - Thyagaraja.
3. Kriti - 'Vidulaku mrokkeda' - Adi - Thyagaraja
4. Kriti - 'Thulasee Dalamulache' - Rupaka - Thayagaraja
5. Kriti - 'Sri Natha Guru Guho' - Adi - Dikshitar

2. MALAHARI

This is a janya raga belonging to the family of 15th Melakarta "Maayamaalava Gowla". Swaras : Shadjam, Sudha Rishabham, Antara Gandhasam, Shudha Madhyamam, Shudha Dhaivatam.

Moorchana: Sa, Ri, Ma, Pa, Dha, Sa
Sa, Dha, Pa, Ma, Ga, Ri, Sa

This is a janya raga, upaanga raga, varjya raga and this is an ancient raga in which Sri Purandhara Dasa composed 4 Pillari geethams. "Sri Gananatha", "Kundagouri", "Keraya neeranu", "Padumanabha". 'Saveri' is another janyaraga from Maayamaalava gowla and very similar to 'Malahari' in that 'Ni' occurs in avarohana in the former. 'Malahari' literally means a thing that removes dirt.

Vadi graha swaras: Sa, Ma, Dha.

Samvadis: Sa-Pa: Ri-Dha, Sa-Ma, Pa-Sa.

Important compositions: Pillari geethams by Sri Purandara Dasa and 'Pancha Matanga Ganapathim' by Dikshitar.

3. MOHANA

This is a janya raga belonging to 28th Melakarta, 'Hari khamboji'. However, some musicologists claim this raga belongs to 29th Melakarta,
1 e. 'Dheera Sankarabharanam'

**Moorchana:** Sa Ri Ga Pa Dha Sa
Sa Dha Pa Ga Ri Sa

Swaras that occur are Shadjam, Chatusruthi Rishabham, Antara Gaandharam, Panchamam. Chatusruti Dhaivatham. This is an *upanga* raga, *oudava* raga also *varjya* ragam because 'ma' and 'nu' are omitted. This is one of a dozen rakti ragas. As the name indicates it is a very attractive raga. It permits a very elaborate alapana. Ri. Ga. Dha are 'ragachaya' swaras. In olden days, this was known as 'Regupti' raga. This is a famous and auspicious raga and can be sung in three *sthayas*. It is also 'sarva swara moorchana karaka' raga. This raga is frequently sung in ballads, dance dramas, and even used in folk songs. The corresponding raga in Hindusthani style is "Bhoop" or "Bhoopal". Samvadi swaras Sa-Pa, Ri-Dha, Ga-Dha, Pa-So. All the swaras in this raga are *Jeeva, Graha Nyasa* swaras.

Some ragas ancharas GaDhaPaGaa Ri GaaRaSaSa SaSa. DhaSa RiGaaRi GaReeGaPaa GaPaDhaSa DhaaPa PaDha Dhaa RiSa DhaaPa PaDhaa DhaPaGaPaDhaa DhaaSaRi GaaRi SaSaSa SaSa. SaDha SaRi GaReeGa RiSaSa DhaSaRi Gaa SaRi GaRee GaPaGaPaReeSa SaDha RiSa GaRiRiSa DhaaPa. GaPaDhaSa RaGaaRi ReGaPaGaReeSa GaRiGaDhaSaRaGaa RiSaSa DhaRa SaDhaaPa GaPa DhaaPa PaDha SaSaSa DhaaSaReeSa SaRaGaa PaGaReeSa SaDhaRa SaDhaaPaGaa. PaDha DhaRaSa Dhaapa PaDhaSaDhaaSa DhaPaPaGa PaDhaaSa GaPaDha SaDhaPa GaDhaPa GaRaRi RiGaa RiSaSa SaReeGaaGaRi RiSa SaRiGaa SaRi GaReeGa RiSaSa SaSaRiGaPaGaRaSa Dhaa RiSaDhaaPaRa DhaaSa.

**Compositions:**

Geethams 'Varaveena' - Rupaka Thalam,
Swarajati 'Swamidhaya' - Adi.
Varnams: 'Ninnukori' - Adi - Pallavi Dorai Swamy Iyengar.
'Sarasijaksha' - Ata - Veena Kuppayar.
Tharangam: 'Kshemam Kuru' - Narayana Thirtha
Kritis: Evaru - Chapu - Thyagaraja
Mohana Rama - Adi - Thyagaraja
Nannupalimpa - Adi - Thyagaraja
Bhavanutha - Adi - Thyagaraja
Rama Ninne Nammina - Adi-Thyagaraja
Rara Rajeeva Lochana - Adi-Mysore Vasudevachar.
Naga Lingam - Adi - Muthuswami Dikshitar.

4. KALYANI

This raga is 65th Melakarta and to suit the formula of Katapayadhi.* it is called 'Mecha Kalyani'. This is an anicient raga.

Moorchana:


Venkata Makhi called this raga 'Shantha Kalyani'. It may be noted that in this raga, all the swaras are strong ('Thivra') whereas at the other extreme, raga 'Thodi' consists of all light ('Komala') swaras. Among the Prathi Madhyama ragas, this is the most famous and preeminent raga. This has given rise to several janya ragas. This is an auspicious raga. This is also 'Moorchana Karaka Mela' raga, as by resorting to 'grahahedam' of Ri, Ga, Ma, Pa, Da, Ni (of this raga), we get respectively, Hari-khamboji, Nata Bhaivavi, Chyutha Panchamsa Thodi, Dhira Sankarabharanam,

*See chapter III for explanation of this rule.
Kharaharapriya and Hanumattodi ragas. This raga is eminently suited for 'Manodharma sangeetham', i.e. creative style of ragalapanam. The predominant rasa is 'Dhura rasa'. All the swaras are 'ragachaya' swaras. This is also 'Sarva swara gamaka vareeka rakti' ragan. All types of compositions have been made in this raga. Every Vaggeyakara has composed in this raga. If one sings this raga by omitting (vargya) Sa and Pa, the result will be more attractive melody. This is one of the great ragas in Carnatic music 'Dhatu' and 'Janta' swaras make this more pleasing to ears.

Samādhi swaras Sa-Pa, Ri-Ga, Ga-Ni, Ma-Ni
Jeeva (Amsa) swaras Sa, Ga, Ma, Pa, Ni
Grahanyasa swaras Sa, Ri, Ga, Ma, Pa, Dha, Ni

**Brief Ragalapanam:** GaDhaPaDhaNīDhaPaMaGaaRī
RīGaaRīSaSaa, NiSaRīGa SaRīGaaRī GaMaPaa. Ma GaMaMaRī
GaMaPaaMa PaDhaaPa PaDhaNiSaNī DhaNee DhaPaPaa PaaDhaPa
Paa. GaMaPaa NeeSaNiDha PaPaa NiSaNee DhaPaMa PaaDhaNee
PaDhaNiDhaaNī DhaPaPaa PaDhaNiRī DhaSaā Ni DhaPaMa.
GaGaMaMa DhaDhaNiNiRīRī. GaRīNiDhaPaMaGaRī,
GaMaDhaNiRīGa GaRīRī GaMaPaaMa GaRī PaMaGaRīSaa
NiRīSaSaa DhaSaāSaNiSaa. SaRīNiDhaPaa PaaDhaMaGaRī DhaPaMa
GaRīSaNiSaRīGaaRī SaRīGaRīGaaGaRī NiSaNī DhaNeeSaāā

Some famous compositions

1. Geetham-Kamalajadhala-Thiruputa
2. Varnam-Vanajakshiro-Adi
3. Varnam-Vanajaksha-Ata-Pallavi Gopala Iyer
4. Krtti-Nidhichala-Chapu-Thyagaraja
5. Krtti-Sive pahimam-Adi-Thyagaraja
6. Krtti-Nammuvachana-Rupakam-Thyagaraja
7. Krtti-Sundari Nee divya-Adi-Thyagaraja
8. Kriti-Ammaravamma-Jhampa-Thyagaraja
9. Kriti-Kamalambam-Chapu-Dikshitar
11. Kriti-Birana varalichi-Rupakam-Shyama Sastry
12. Javali-Enthati kuluke-Rupakam-Pattabhi Ramaiah

5. SHANKARABHARANAM

This ancient *raganga raga* is 29th Melakartha and as such a *sampoorna raga*. This is the 5th raga in the 5th Chakra (Bana chakra-see chapter III). In order to suit 'katapayadi' sutra, the word (adjective) "Dhira" has been prefixed to the name of this raga. Both Govindachari and Venkatamakhi called this raga in the same name. This is one of the *shajagrama moorchanas*.

*Arohana*: Sa, Ri, Ga, Ma, Pa, Dha, Ni, Sa

*Avarohana*: Sa, Ni, Dha, Pa, Ma, Ga, Ri, Sa


This is *sarvaswara gamaka vareeka rakti ragam*. Among the rakti ragas this is one of the most pleasing and attractive ragas. Shanti and Bhakti rasas are predominant in this raga. A traditional raga and has been mentioned by all the musicologists in their treatises. In Western classical music this is known as "Major Diatonic" and it is one of the most important scales in Western music. All the *swaras* are *ragachaya swaras* and this raga is widespread in South India. In Hindusthani music this is known as 'Bilawal'. This has several well known *janya ragas*.

*Vadiswaras*: Ri, Ga, Ma, Pa, Ni.

*Samvadis*: Sa-Pa, Sa-Ma, Ri-Pa, Ri-Dha, Ga-Dha, Ga-Ni, Ma-Sa

*Graha swaras*: Sa, Pa, Ga

*Nyasa swaras*: Sa, Pa, Ma, Ga, Ni
Jeeva swaras: Sa, Ga, Pa, Ni, Ma

This is a favoured raga for elaborate ragalapana. Can be sung in three 'sthayis' and different time scales. Scholars feel this is the greatest raga among all ragas. Highly suited for 'manodharma sangeetham'. According to Narada's division, this raga belongs to 'Sooryansa' division.

Brief Ragalapana:

MaGaRi SaRiGaMaGaa MaGaRiSaSaa RiGaMaGaaMa GaReeSa,
Ree MaGaRi SaReeGaMaaPaa PaaMaDhaPaMaGa MaPaaPaa DhaPaMa
PaDhaaPa PaMa DhaPaMaGa MaPa DhaNiPaa PaaDhaPa
MaGaMaPaDhaNaSaaReeSa NiRiSaSaa DhaNePaa PaDhaNeeSaa
SaDhaNeeSaa SaNi SaRiSaNa DhaPa PaDha NeesSaa SaRiGaRee
SaSaNiSaReeSa SaRiGa MaGaa MaGaRi SaRiGaaMaGaRi Ree
MaGaGaaRi SaSaNiSaa.. NiSaRee SaRiGaMaDhaPaPaa ReeSaa
SaRi SaSaSaDhaSaPaa PaaMaDhaPaMaGa Ree GaMaPaDhaa Pa
RiSaNa Paa MaDhaPaMaGa Ree SaNi SaRiGa Ree. GaRiSaNi
DhaNeePaa SaDhaNee Saa NiRiSaSaaDha NeeSaa.

Some famous compositions:

1. Geetham - 'Sree Govinda' - Matva
2. Varnam - samininne' - Adi-Veena Kuppayyar

Kritis:

1. 'Chalamela' - Ata - Swati Thirunal
2. 'Akshayalinga' - Chapu - Dikshitar
3. 'Sarojadhalanetri' - Adi - Syama Sastry

Kritis by Sri Thyagaraja:

1. 'Eduta Nilichite' - Adi
2. 'Svara raga sudha' - Adi
3. 'Budhiradu' - Chapu
4. 'Manasu svadheenamai' - Chapu
5. 'Yee varaku chuchinadhi' - Adi
6. 'Enduku peddavale' - Adi
6. NAATAKURANJI

This is a *janya raga* derived from 28th Melakarta. Viz.. Hari Kambhoji.

**Arohana:** Sa, Ri, Ga, Ma, Ni, Dha, Ni, Pa, Dha, Ni, Sa

**Avarohana:** Sa, Ni, Dha, Ma, Ga, Sa. (or) Sa, Ni, Dha, Ma, Ga, Ma, Pa, Ga, Ri, Sa

**Swaras:** Shadjam, Chatusruthi Rishabham, Antara Gaandharam, Shudha Madhyamam, Chatusruithi Dhaivatham, Kaisiki Nishaadham.

This is an *'Upangaragam', Varjya ragam* In avarohana Ri and Pa are omitted. However, in the sancharas: 'nidhanipadhanisa, 'sarigamapagarisa': are in vogue. Ga, Ma, Dha, Ni, are *ragachaya* swaras. This is a *gamakavareeka rakti ragam*. Suitable to exhibit *manodharma sangeetham*.

**Samvadis:** Sa-Pa, Ri-Pa, Ga-Dha, Ma-Ni, Ma-Sa, Ri-Dha.

**Brief Ragalapan:**

PaaMaGa: MaaGaaSaRiSaNi ighest Sa: ighest Sa ighest GaMaa Maa NiDhaaNiPa: NeeDhaaNeeSa: GaMaNiDhaNiPaDhaNiSa: DhaNiRiSaSaNiNiDhaDhaMaa GaMaNiDhaNi PaDhaNiSa RiGaMaaSa: SaaRiGaMaGaaSa SaNiDha DhaaNiSaSaNiDha PaaDhaPaDhaNeeDhaMaa DhaNiSaRiGaa MaPaMaGaSa SaaRiSaNiDhaNee DhaNiSaRiGaMa Sa DhaNiRi SaNiDhaMaa GaMaPaGaRiSaSaRiSaNiDha DhaNiPaaDha ighest Sa.

Some compositions:

1. Varnam: 'Chalamela' - Adi - Thyagaraja
2. 'Budhamashrayami' - Jhampa - Dikshitar
3. 'Needu moorthini' - Adi - Patnam Subrahmanya Iyer
4. 'Parvati Kumaram' - Rupakam - Dikshitar
5. 'Parakela Sarasvathi' - Rupakam - Thirupati Narayanaswamy
6. 'Manasu Vishaya' - Adi - Thyagaraja
7. DARBARU

'Darbaru' is a *janya* raga from 22nd Melakartha 'Kharaharapriya'. This is a an *upangaraga*.

**Arohana:** Sa Ri Ma Pa Dha Ni Sa

**Avarohana:** Sa Ni Sa Dha Pa Ma Ri Gaa Gaa Ri Sa (Sa Ni Dha Pa Ma Ri Gaa Ri Sa).

**Swarasthanas:** Shadjam, Chatusruthi Rishabham, Saadharana Gaandharam, Shudha Madhyamam, Chatusruti Dhaivatham, Kaisiki Nishaadham. This is a *shadav vakra sampoorna raga varjya raga* and *rakti raga*. The long (deergha) Gandhara enhances the beauty of the raga. Gandharam is omitted (varjya) in Arohana. Ga and Ni are *ragachaya* swaras. 'Nee Nee Dha Pa' and 'Gaa Gaa Ri Sa' are 'raga ranjaka' prayogas. 'Nayaki' raga comes very close to this raga. Gandharam appearing in this raga is known as 'Darbaru Gandharam'.

**Brief Ragalapana:**

Ree PaMaReeGaaGaa RiSaRee RiSaNiPaPaPa DhaNiSaRee ReePaMaa DhaPaMaRee GaaGaaRiSa ReeSaReeRee PaMaaPa DhaNeePaa MaPaDhaPa PaMaRee MaPaDhaNiSaPaa MaaPaa DhaaNiSa SaReePaMaRee GaaGaaRiSa RiSaNiSaDhaPa MaPaDhaNiSaRi RiMaPaDhaNiSa SaRiMaPaDhaNeePa PaaDhaPaPaMaMaa MaaPaMa MaaRee MaRiRee SaReeSa RiSaNi Saa PaDhaNiPaaMa MaaPaMa MaaRiRee ReeMa SaReeSa RiSaNiSa Sa PaDhaNiSaRee RiSaNiSa.

**Some compositions:**

Varnam - 'Chalamela - Adi - Tiruvothiyur Thyagayyar

**Krities by Sri Thyagaraja :**

1. 'Yochana Kamalalochana' - Adi
2. 'Mundu Venuka' - Adi
3. 'Narada Guru Swamy' - Adi
4. 'Ramabhi Rama' - Chapu

8. KAAMBHOJI

Kaambhoji is a janyaraga belonging to the family of 28th Melakaratha, i.e. 'Harikaambhoji'. This is an ancient raga. The subtle difference between Kaambhoji and Harikaambhoji is explained below:

Arohana: Sa Ri Ga Ma Pa Dha Sa
Avarohana: Sa Ni Dha Pa Ma Ga Ri Sa

Swarasthanas: Shadjam, Chatusruthi Rishabham, Antara Gaandharam, Shudha Madhyamam, Panchamam, Chatusruthi Dhaivatam, Kaisiki Nishaadham. As Nishaadham is omitted in Arohana, this is a varjiya raga. Kaakali Nishaadham occurs as 'anyaswara'. Hence this is called 'Eka Anyaswara Bhashanga raga'. Shadawa samporna raga. Kaakali Nishaadham occurs in the prayogas: "saanipadhasaa", "sanipaa". This is one of the important ragas in Carnatic music. Sarvaswara gamaka vareeka rakti raga. Highly suited to show off one's talent in manodharma sangeetham and for detailed elaboration. Bhakti and srungara rasas are well expressed in this raga. This raga is mentioned in ancient books on music. Suitable for starting a concert. Grahanyasa swaras: Sa, Pa, Ma, Ga, Dha. All the swaras are Jeeva (Amsa) swaras. Samvadis Sa-Pa; Sa-Ma; Ri-Pa; Ga-Dha; Ma-Ni.

Raga ranjaka prayogas: MaGa PaDha Sa- Pa Dha Sa Paa-
Sa Dha Pa Ma Gari Sa Ma Ga Sa- Pa Dha Maa Ma Ga Ri Ga Sa-
Paa-
Sa Dha Pa - Pa Dha Ri Sa Dha Paa - Pa Dha Sa Ri Ga Sa.

Some writers have opined that this raga's name is derived from the country 'Khamboja' where it originated.

Brief Ragalapana:

NeeDhaaPaa; PaaDhaPaMaGa GaaMaGaRee MaGaReeSa;
SaNiPaaDhaa, Sa, PaDhaa; Sa, RiGaRiSaNeeDhaa, PaDhaa; Sa.
PaDhaSaRiGaMaaS: SaRi GaaMaa: PaaDha PaMaGaMaaS RiGaMaaS
SaRiGaMaaS DhaPaMaGa MaPaaPaa... MaPaDhaaPa PaDhaa;
Saa...... Saa: Ni NiDhaPa Dhaa: Saa Saa, NiNiDhaPa DhaaSa
PaDhaSaSa MaPaDhaSaSa SaaNi DhaPaMaGaRiSa SaRiGaMaPaDha
MaGaPaDhaSaRiGaMa GaRiSaa DhaSaReeGaRi SaNiDhaPa
DhaaSaa: DhaSaRiRee KiSaNiDhaPaa PaDhaSaRi GaaMaGaRi
MaGaReeSaa SaaNiNi DhaDhaPa PaaDhaMaGa PaDhaaSa
SaRiNee DhaaPaa PaaDhaMaagaa GaaMaGaRee MaGaReeSaa
SaNiPaa: Dhaa: SaReeSaaq

Some famous compositions:

1. Geetham - 'Mandara dhare' - Adi
2. Thana varnam - 'Tharuni' - Adi - PonnuSwamy
3. Atathalavarnam - 'Sarasijanabha' - Vadivel and Swathi
   Thirunal

Thyagaraja Kritis:

1. 'Evarimata' - Adi
2. 'Maa Jaanaki' - Adi
3. 'Sree Raghu vara prameya' - Adi
4. 'Mari mari ninne' - Adi

Dikshitar krithis:

1. 'Sree Subhrahmanyaya' - Rupakam
2. 'Marakathavalli' - Adi
3. 'Kailasanathena' - Chapu

Other Famous Compositions:

1. 'Koniayadina' - Adi - Veena Kuppaiyer
2. 'Neeve nannu' - Adi - Krishna Iyer.
3. 'Nee Bhajana' - Adi - Muthaiah Bhagavathar
4. 'Yemayya Rama' - Jhampa - Ramadas

9. HAMSADHWANI

'Hamsadhwan' is janya raga from 29th Melakarta 'Dheera Shankarabharanam.

**Arohana:** Sa Ri Ga Pa Ni Sa.

**Avarohana:** Sa Ni Pa Ga Ri Sa.


There are only 5 Swaras and hence "oudava" raga. As Madhyamam and Dhaivatham are missing it is a 'varjya' raga. It is a upanga raga. Ga, Ni are jeevaswaras. This is a rakti raga. This raga is sung in Hindusthani music and bears the same name.

**Samvadi Swaras:** Sa-Sa, Ri-Pa, Ga-Ni, Pa-Sa. If Panchamam is Subjected to Graham, one derives the raga 'Nagaswaravali'.

**Brief Ragalapana:**


**Some compositions:**

1. Varnam: 'Jalajaksha' - Adi - Manambuchavadi Venkata Subba Iyer

**Kritis:**

2. Sri Raghukula - Adi - Thyagaraja
3. Raghunayaka - Adi - Thyagaraja
4. Pagavaru - Adi - Patnam Subrahmanya Iyer
5. 'Manasukarugademo' - Rupakam - Patnam Subrahmanya Iyer
6. 'Vinayaka' - Adi - Veena Kuppiyer
7. 'Gajavadana' - Adi - Veena Kuppiyer

10. VASANTHA

Vasantha is a *janya raga* belonging to 17th Melakartha Suryakantha raga. This is a *upanga raga*.

*Arohana*: Sa Ga Ma Dha Ni Sa

*Avarohana*: Sa Ni Dha Ma Ga Ri Sa il


This is a *oudava - shadava* ragam. Ri and Pa are omitted from *arohana* and Pa from *avarohana* and hence a *varjya* ragam. This is a *gakaka vareeka rakti raga*. Ga, Ma, Dha, Ni are *ragachaya swaras* (also *jeeva swaras*) while Sa, Ma, Dha are Graha, Nyasa swaras. *Samvadis* : Sa-Ma, Ga-Dha, Ga-Ni, Ma-Sa.

There are no *Sancharas* below *mandra* Dhaivatam. Suited to Sruṅgara and Bhakti rasas. Ancient raga.

*Important Sancharas*: Maa, Maa, MaGaMaDhaaMa GaMaDhaaMaa GaMa GaRiSac: SaNiRiSaNiDha DhaNiSaa SaaNi SaMaaGa MaDhaaMa DhaNeeDha DhaNiSaa SaNiRiSaNiDha SaNiDhaMa GaMaDhaaNiSaRiSaa SaGaMaGa RiiSa GaRiSaNi RiiSaNiDha SaNiDhaMa GaMaDhaaNiSaa SaNiDhaMaGaa MaGaReeRiSa SaMaGaMa DhaNiSaNiDha DhaaMaaGaa MaGaMaDhaaMa GaMa GaRiSa SaNi DhaNi SaaNi GaReeSacal
Compositions:

Varnam - 'Ninnukori' - Adi

Kritis:
1. 'Seethamma Mayamma' - Rupakam - Thyagaraja
2. 'Ramachandram Bhavayami' - Rupakam - Dikshitar
3. 'Paramapurusha' - Adi - Swati Tirunal
4. 'Natanam' - Ata - Gopala Krishna Bharati.

Thillana: 'Dhee, Dheem' - Adi - Pallavi Shesha Iyer.

Ashtapadhi: 'Lalitha Lavanga' - Adi - Jayadeva

11. SRI RAGAM

This is an upanga janya raga belonging to the 22nd Melakartha Kharaharapriya! This is the only raga whose name is a single syllable in Telugu.

Arohana: Sa, Ri, Ma, Pa, Ni, Sa.

Avarohana: Sa, Ni, Pa, Ma, Ri, Ga, Ri, Sa (Sa, Ni, Pa, Dha, Ni, Pa, Ma, Ri, Ga, Ri, Sa)

Swarasthanas: Shadjam, Chatusruti Rishabham, Saadharana Gaandharam, Shudha Madhyamam, Panchamam, Chatusruthi Dhaivatam Kaisiki Nishadham. This is an "oudava vakra shadava" raga. This is one of the 5(Pancha Ratna) Ghana ragas. This is an auspicious raga ('Sri' means Lakshmi, Goddess of wealth). Dhaivatam occurs (seldom)only in the prayoga "Pa, Dha, Ni, Pa, Ma".

This raga is suitable for shantha and karuna rasas.

Vadiswaras: Sa, Pa, Ma.

Samvadis: Sa-Pa; Sa-Ma; Ri-Ma; Ma-Ni; Ma-Sa; Pa-Sa.

Jeevaswaras: Sa, Ma, Pa, Ni, Ga

Grahanyasa swaras: Sa, Ri, Ma, Pa, Ni.

Some famous compositions:
Varnam: 'Samininne' - Adi
Kritis:

1. 'Endaro Mahanubhavulu' - Thyagaraja's Pancha Ratna Keerthana
2. 'Yuktamu Kadhu' - Adi - Thyagaraja
3. 'Namakusumamulache' - Adi - Thyagaraja
4. 'Sri Varalakshmi Namasthubhyam' - Rupakam - Dikshitar
5. 'Vande Vasudevam' - Adi - Sri Annamacharyulu

12. SAVERI

Saveri is an upanga janya raga belonging to the 5th Melakarta, 'Mayamalava Gowla' raga.

Arohana: Sa, Ri, Ma, Pa, Dha, Ša

Avarohana: Ša, Ni, Dha, Pa, Ma, Ga, Ri, Sa.


This is an 'oudava sampoorna' raga. Well suited for karuna rasa. Varjya raga because Gaandharam and Nishaadham are omitted in arohana. This is a famous gamaka vareeka rakthi ragam. This is very close to raga 'Malahari' as Nishadham is added to Malahari to derive Saveri. All are jeeva swaras.

Samvadis: Sa-Pa; Sa-Ma; Ri-Dha; Ma-Sa; Pa-Sa. Ga-Ni.

Brief Ragalapana: Ma; Ri, GaRiSaa SaRiMaaPaa
MaPaDhaPaPaMaGa. RiSaRiSaNiDhaSaRiMaPaDhaNiDhaPaMa
Gaa: RiRiGaReeSa: SaaRiMaa MaPaDhaPaPaMa GaaRiSaa
SaRiMaPa DhaaMaPaDhaNiNiPaDhaa PaDhaRiŠaNi
PaDhaaSaRiMaPaDhaRiŠaNi PaDhaaMaPaDhaŠaaSa; NiDhaPaMa
GaRiSaRiMaPaDhaŠaa MaPaDhaŠaa RiGaReeSaaNiDhaa PaDhaaŠaa
DhaGaRiŠaNi DhaReeRiŠaNi DhaPaMa PaDhaŠaa
PaDhaŠaRi MaaRiŠaRiPaMa GaReeŠaaMaPaDhaRiŠaNiDhaa
DhaPaMa GaaRi SaRiPaMaGaRi RiGaReSaa SaaRiSa NiDhaDhaa
PaaDhaSaa\th

Some compositions:
Varnam - 'Sarasuda - Adi
Padam - 'Bagaye nee vagalella' - Chapu - Kshetrayya

Kritis:
1. 'Rama Bana Tharana' - Adi - Thyagaraja.
2. 'Sankari sankuru' - Thrisragathi Adi - Shyama Sastry.
3. 'Apadhbandhavudu' - Adi - Shyama Sastry.
4. 'Karakalabha Mukham' - Jhampa - Dikshitar.

13. SREEERANJANI

This is a janya upanga raga from the 22nd Melakartha that is
'Kharaharapriya'

Arohana: Sa, Ri, Ga, Ma, Dha, Ni, Sa

Avarohana: Sa, Ni, Dha, Ma, Ga, Ri, Sa.

Swarasthanas: Shadjam, Chatusruthi Rishabham Saadharana
Gaandharam, Sudha Madhyamam, Chatusruti Dhaivatham, Kaisiki
Nishaadham. Varjya raga, as Pa is omitted. There are six swaras and
so 'shadawa' raga. This is predominantly suited to karuna and
sringara rasas. The corresponding raga in Hindustani style is
"Bhageshri". Ri, Ga, Dha, Ni are raga chaya swaras. A gamaka vareeka
rakti raga.

Samvadis: Sa-Ma, Ri-Dha, Ga-Ni, Ma-Sa. All are grahanyaasa swaras.
Can be sung from mandra madhyama sthayi up to tharasthayi.
Suitable for manodharma sangeetham.

Brief ragalapana: MaMaaGa RiGaaRi ReeSa; RiGaGaMaa NiDhaMa
MaGaRee Gaa, RiRiSa NiSaRiGaaRi RiSa GaMaDhaMaMaGaRi; RiGaMaa; NiSaRiGaMaa ReeGaMa GaRiSa RiGaMaa GaMaDhaNi
Some important compositions:

Kritis:

1. Marubalka - Adi - Thyagaraja
2. Sogasuga - Rupakam - Thyagaraja
3. Bhuvini Dhasudane - Adi - Thyagaraja
4. Broche varevare - Adi - Thyagaraja
5. Sarivevare - Adi - Thyagaraja

14. HINDOLAM

This is janya raga from 8th Melakarta 'Hanumathodi'.

Arohana: Sa, Ga, Ma, Dha, Ni, Ša

Avarohana: Ša, Ni, Dha, Ma, Ga, Sā, ni

Swarasthanas: Shadjam, Saadharana Gaandharam, Shudha Madhyamam, Shudha Dhaivatham, Kaisiki Nishaadham. Oudava ragam (five swaras), gamaka vareeka rakti ragam. Varjya ragam, Ri and Pa are omitted. Among the oudava ragas, this is the most preeminent. Most appealing raga. As all the swaras are 'komal' (soft), this is a soft - sweet raga. Vadi swaras are Sa-Ma, all swaras are jeeva and grahanyasa swaras. very appropriate for Manodharma sangeetham. There has been also a tradition of using Chattusruthi Dhaivatam rather than Shudha.
Dhaivatham. But that tradition is no longer alive. The Hindusthani counterpart is 'Malkauns'.

**Some composition:**

**Kritis:**
1. 'Samaja varagamana' - Adi - Thyagaraja
2. 'Manasuloni marmamu' - Adi - Thyagaraja
3. 'Neerajakshi Kamakshi' - Rupakam - Dikshitar
4. 'Bhajare Gopalam' - Adi - Sadasiva Brahmendra

**E. VARNA LAKSHANAS**

Students of Carnatic music learn 'varnams' after completing swaravali and geethams. Varnams have an important place in music learning, for, one gets a grip on raga knowledge by mastering varnams. In fact, based on varnams one develops capacity for swarakalpana. They are not only for music practice but useful in concerts. A majority of musicians start their concerts with a melodious varnam. If a student masters singing varnams, he or she can easily learn any type of Kriti / Keerthana. In fact it requires greater scholarship to compose a Varnam than any other type of lyric. The composer lyricist must possess comprehensive knowledge about a raga ('raga swaroopa') in order to do justice in composing a varnam. This explains why there are so few composers of varnams. Varnam contains very little literary content but is full of beautiful swara combinations feasible in a given raga. Mainly they belong to 'sringara rasa', though a few have 'bhakti rasa'. Mostly they are romantic in nature - addressed by a hero to his beloved. A Varnam has two parts - 'Poorvanga' and 'Uttaranga'.

**Poorvanga:** The Poorvanga contains 'Pallavi', 'Anupallavi' and 'Mukthai'. Only Pallavi and anupallavi contain sahitya (literary content).

**Uttaranga:** That is, the latter part of a Varnam. contains 'Charanam' and 'Charana swaras' (popularly known as 'chittaswaras'). Charanam alone contains sahityam. On rare occasions Charana swaras also
contain sahityam. Usually there will be four Charana swaras. Charanam is limited to one avartam. Charana sahityam is repeated after singing Charana swaras.

Types of Varnams:
There are two types of Varnams:
I. 'Thana Varnam'
II. 'Pada Varnam'

Features of Varnams described above apply to both these types.

I. Thana Varnams: Again, there are two types of Thana Varnams, viz., (a) 'Chinna Varnam' and (b) 'Pedda Varnam.' 'Chinna Varnams' are mostly composed in simple Thalams such as Adi and Rupaka. Pedda Varnams are those which are composed in complicated Khanda jaati Ata thalam containing greater 'akshara sankhya.' Some well-known Pedda Varnams are:

'Viriboni' - Bhairavi ragam by Adi Appayya
'Sarasijanabha' - Kambhoji ragam by Swathi Thirunal

The following are the most famous composers of Thana Varnams:

1. Pachirminam Adi Appayya
2. Sontu Venkatasubbayya
3. Shyama Sastry
4. Pallavi Gopala Aiyer
5. Ramaswamy Dikshitar
6. Veena Kuppayya
7. Tiruvottiyur Thyagarayer
8. Swati Thirunal
9. Manambuchavadi Venkatasubbayya
10. Maha Vaidyanatha Iyer
11. Patnam Subrahmany Iyer
II. *Pada varnams*: In Pada Varnam, Swaras and Sahityam have equal importance. Similar to Thana varnam, *poorvamgam* contains Pallavi, Anu Pallavi and Muktyai. Uttarangam consists of *charanam* and *charana swaras*.

Pada varnams are also called *'chouka' varnams* as they are sung in a slow tempo. Every part of a pada varnam contains sahitya and belong to *sringara rasa*. Prominent examples of Pada Varnams are: 'Emaguva' in Dhanyasi (Adi talam) composed by Mysore Sadasiva Rao and 'Enthanine' in Khamas (Rupakam) by Subbarama Dikshitar.

Pada Varnams are suited to dance and dance ballets and provide ample scope for *abhinayam* and are usually centred around the heroine. These were invariably composed in honour of the Patron Kings.

*Some prominent composers of Pada Varnams:*

1. Karvetinagara Govindasamayya
2. Koovana Samayya
3. Ramaswamy Dikshitar
4. Subbarama Dikshitar
5. Muthuswamy Dikshitar
6. Vadivelu
7. Pallavi Seshu Iyer
8. Mysore Sadasiva Rao
9. Swathi Thirunal
10. Thanjavur Ponniyah Brothers
Sri Subbarama Dikshitar has included some invaluable chouka varnam compositions in his magnum opus 'Sangeetha Sampradaya Pradarshini'.

There are yet another type of Varnams known as 'Ragamalika Varnams' in which different parts are composed in different ragas, for example, Navaragamalika, Dinaragamalika, etc. One Navaraga malika 'Valachi vachi' by Patnam Subrahmanya Iyer is famous.

F. BIOGRAPHIES OF VAGEYAKARAS

1. VEENA KUPPAYYAR

Veena Kuppayyar belonged to 18th - 19th century, A.D. He was a prominent sishya of Sri Thyagaraja, who showered his affection on this student of his. He earned great name and fame. He was born in Tiruvotthiyur, on the outskirts of Chennai. His father, Sri Sambamurthy was a talented vocalist as well as Veena exponent. Music lovers used to sing paeans paying homage to him thus: "Samba alone should play veena and Samba (Lord Siva) alone should enjoy his music!"

Veena Kuppayyar was a Tamil Brahmin from Bharadwajasam Gothra. He mastered music at a tender age. A child prodigy, like father like son he was equally talented in vocal as well as in playing Veena. It is not surprising, therefore, that Sri Thyagaraja showered all his affection on Kuppayar. As he had special talent in elaborating Narayana Gowla raga, he was known as "Narayana Gowla Kuppayyar".

He earned the title "Gana Chakravarthi". Narayana Gowla is a double 'Vakra' raga and hence a complex one. He composed an Ata thala varnam "Maguva" in this raga with attractive swara embellishments and hence he was rightly called 'Narayana Gowla Kuppayyar'.

Lord Venugopala was their family deity. The family used to perform 'Utsavams' on a grand scale to propitiate the Lord on Chitra Pournami day and again on Vinayaka Chavithi day. On these days the golden idol of the Lord along with His consorts Radha and Rukmini was decorated profusely with flowers, silk clothes and gold ornaments. On one such occasion Sri Thyagaraja happened to be present in their house at
Thiruvottiyur. When he saw the deity, he broke out in ecstasy and composed the beautiful kriti, "Venugana loluni gana vevikannulu kavalene" in raga Kedaragoula. In fact, Kuppayyar's signature (Mudra) in his compositions is 'Gopaladasa'.

Kuppayyar settled down in his later days in the then Madras city in Muthyalpet. He had two wives but the first wife had no issues but the second wife gave birth to a son whom he named after his Guru-Thiruvottiyur Thyagayyar.

Kuppayyar composed many Varnams, Kritis and Thillanas. He earned a great name as composer of Thana Varnams. He composed both in Telugu and Sanskrit. His Varnams in the ragas 'Ritigowla' and 'Narayana Gowla' were magnificent. He was naturally inspired by his Guru and adopted the latter's style in his compositions. He was fond of composing 'Chuttaswaras' in his kritis. His lyrics are suitable for singing in 'Madhyama Kalam'.

Apart from his son Thyagayyar, there were three more prominent sishyas, viz., Pallavi Seetharamayya, Fidel Ponnuswamy and Kothavasal Venkataramayyar.

Similar to his Guru, he also composed 'Pancharatnakritis':

**Venkateswara Pancharatna Kritis:**

1. 'Mammu brochu' - Simhendramadhyamam - Adi
2. 'Nannubrova' - Mukhari - Adi.
3. 'Sarojaksha' - Saveri - Adi.
4. 'Neeve dikkani' - Darbar - Adi.
5. 'Bagumeeraganu' - Shankarabharanam - Rupakam

**Sri Kalahasteeswara Panchartna Kritis:**

1. 'Koniyadina' - Kambhoji - Adi.
2. 'Nannubrovarada' - Sama - Adi.
3. 'Birana nannubrova' - Hamsadhwani - Adi.
4. 'Samaganalola' - Salagabhairavi - Adi.
5. 'Sevinthamura' - Sahana - Adi.
The Eight kritis composed in homage to Sri Thiruvottiyur
Tripurasundari Amman:

1. 'Thamamasela namma' - Surati - Rupaka.
2. 'Namoralakinchi' - Dhanyasi - Rupaka.
3. 'Ninne nera nammiti' - Bhairavi - Rupaka.
4. 'Paradevi nee padamule' - Surati - Rupaka.
5. 'Thalli naa meeda intha daya' - Surati - Rupaka.
6. 'Nee sahayamuleni' - Devagandhari - Rupakam.
7. 'Jo jo jo jo devi' - Kedaragoula - Rupakam.
8. 'Nee divya padamulaku' - Surati - Rupakam.

In addition, he composed a 'manasa keerthana' in the raga Khamas, viz., 'Manasamugana'. Some of his more famous kritis are: 'Kanikaramu lekapoye' (Ananda Bhairavi), 'Manavyala kimpave Devi' (Khamas), 'Namoralakinchi' (Dhanyasi), 'Intha Parakelanamma' (Begada), 'Jagadabhirama' (Kaanada), 'Parakela jesevu' (Gowrimanohari), etc. He was the Asthana Vidwan of Kovvur Samsthanam. He passed away in 1917

2. THIRUVOTTIYUR THYAGAYYAR

As we have already noted, Sri Thyagayyar was the son of Thiruvottiyur's Veena Kuppayyar. The musical talents of Thyagayyar were sculpted by his eminent father, Kuppayyar, who himself was the most prominent student of Sri Thyagaraja. As he was an adept in swarakalpana, he was known as "Svara Simha" Thyagayyar. In his compositions the signature was 'Venugopala', his family Deity.

He started his music lessons from Fidel Ponnuswamy, a student of his father. He devoted his entire life in the pursuit of Carnatic music. Even great scholars in music were approaching Thyagayyar to get clarifications in musicology. His forte was swarakalpana. His residence was a meeting place for musicologists, musicians and connoisseurs of music. He has many prominent sisyas, including Ponnayya Pillai. He continued his ancestral practice of celebrating Gokulashtami, Chitra Pournami and
Vinayaka Chavithi on a grand scale and several eminent musicians of the day used to feel privileged to sing in his residence on such occasions. Like his father and grandfather, he was also an adept in Veena playing as well as vocal music. His Compositions in Thana Varnams were suitable for both vocal singing and Veena playing.

There was an incident in his life which underscores his special ability in composing varnams in the raga 'Darbar'. One day quite a few composers assembled in Singaracharya's residence and each started composing a varnam in the raga 'Darbar', one after the other. When his turn came, Sri Thyagayyar composed the now famous Varnam 'Chalamela' and after listening to it, the assembled composers felt ashamed at the quality of their own compositions and tore them away in disgust. What greater homage can be paid to any composer by his peers?

His speciality was in composing ragamalikas. He tuned Narayana Theertha's 'Tharangams' in ragas such as Bhairavi, Athana, Kambhoji, Kalyani and Surati. He wrote 'chittaswarams' for these as well as 'mukuta swarams' for Bhairavi Tharangam.

He added 'Dhatu' to the Kriti 'Sri Ramana Padmanayana', The entire music world is indeed indebted to him for his two great works: "Pallavi Swarakalpavalli" and "Sangeetha Ratnavali". These were published in Telugu, respectively, in 1900 and 1917 A.D. After going out of print, Sri T.V. Ranganathan took pains to reprint "Pallavi Swarakalpavalli" with financial aid from the Central and Tamil Nadu Government. Unfortunately, his 'Sangeetha Ratnavali' has not been reprinted. In his 'Swarakalpavalli' he showed his extraordinary talent as musicologist by composing in 1/2, 1, 2, 4, 8 and 16 avrittams in different thalamas. He experimented in a variety of types of Swara prastharas. Those who master his compositions will undoubtedly be outstanding in delineating any raga and in any thala.

Although he is said to have composed 50 kritis, 9 Adi Thala Varnams, 5 Ata Thala Varnams, Panchartna Kritis and ragamalikas, they are no longer available. Only 5 Adi Thala Varnams, 5 Ata Thala Varnams and 2 Ragamalikas are extant today.
His 'Sangeetha Ratnavali' contains 4 Varnams 108 'Astothora Krts' in praise of his family Deity, Sri Venugopala. He was the first Vaggeyakara (Composer) to compose 'Ashtothara Krthis'. After him, Sri Harkesanallur Muthayya Bhagavathar alone composed 'Astothora Krthis'.

Prefacing 'Ashtothara Krthis', he composed 3 prayer songs - 'Kapadu Gananatha' in Dhanasri, 'Saraswathi nannepudu' in Kalyan, 'Thyagarajaswami guruni' in Kharaharapriya. Out of the 108 Astothara Krthis, 102 were in Adithalam, 5 in Rupakam and one in Triputa. He showed his speciality in composing the first five krthas in 5 'Ghana ragas' viz. Nata, Gowla, Arabhi, Varali and Sri. and the next 5 in 'Dwiteeya Ghana raga panchakam', viz. Reetzgowla, Narayanagowla, Kedaram, Natakuranji and Bhowl. He composed Krthas in all famous and rare ragas. Out of the 108, 19 are 'Sudha Madhyama ragas'. 11 Prathi Madhyama ragas and 8 different ragas. Rest 70 were janya ragas.

The rare ragas in which he composed Krthas were Ghoshini, Simhalam, Sharadabharanam, Hamsa Narayani, Loka Rakshaka, Mechakangi, Pusha Kalpani, Seshanadam, Simharavam, Desiya Gana Varadhi, Ganakusumavali, Ratnabhanu, Ratnaangi, Choomikavinodini, Hamsagiri, etc. Practically no one else composed in those ragas (barring 2 or 3 composers out of whom one was Muthiah Bhagavathar who was inspired by Thyagayyar, although he was much senior to the latter).

In his compositions 'Chittaswaras' are invariably seen. He composed as many as 50 Krthas in 'Madhyama Kala Chitta Swaras'. Both sahitya and Chittaswaras are attractive in his compositions. His one more innovation is to introduce 'Prasa', 'Anuprasa' and 'Yati'. of prosody in his lyrics.

Perhaps he is one of those rare composers who has introduced stories from Puranas in his compositions. e.g. Gajendra Moksham and Draupadi Vastrapaharanam are described in his Manirangu raga composition 'Sarasiruhanayana'. Similarly, Ajamilopakhyanam and Vamanavatharam, etc. were included. Sri Thyagayyar's name will last for ever in the world of Carnatic music, without doubt.
3. PATNAM SUBRAHMANYA IYER

One of the greatest Vaggeyakaras after the Trinity, Sri Patnam Subrahmanya Iyer was born in Thanjavur in 1845. He belongs to the 'Sishyaparampara' of Sri Thyagaraja. His father was Bharatham Vaidyanatha Iyer and his grand father was Bharatham Panchanatha Sastry, who was 'Asthana Vidvan' in the palace of Maharaja Sarabhoji of Thanjavur.

He started his music lessons from his maternal uncle, Melattur Ganapathi Sastry. Thereafter, he took advanced training from Manambuchavadi Venkata Subbayyar, a direct disciple of Sri Thyagaraja.

Patnam Subrahmanya Iygar made tremendous amount of practice with such determination and discipline that his gurgling voice slowly but steadily became soft and melodious, over time. At the age of 30 he started his career as a concert musician, with the blessings of his Guru. At 32 he was married and settled down at Thiruvayyaru, on the banks of the river Cauvery. His name and fame spread all over South India. Zamindars, rich patrons and princes started to invite him to their palaces to honour him. His greatest talent rested in bringing out the ideas, meaning and literary beauty of Kritis of Sri Thyagaraja. None could excel him in this. It is very interesting to note that Sri Iyer, a born Tamilian belonging to deep South became a master of Telugu in order to master the Kritis of Sri Thyagaraja, which shows his deep reverence to Sri Thyagaraja. It must be noted that his compositions in Telugu were almost of the standard of Sri Thyagaraja himself. a feat no one else has achieved until today.

He was very fond of singing the following Kritis of Sri Thyagaraja:

"Darini thelusukonti" - Sudha Saveri

"Nadopasana" - Begada

"Vidamuseyave" - Kharahanapriya and "Bhavanutha" - Mohana.

He was an adept in performing elaborate alapana even in rare ragas, such as Narayani, Simhavahini, Kannada Mandari. He even composed Kritis in these rare ragas. His music was feast to the ears and provided great delight to scholars and connoisseurs alike. He had rare talent in singing Thanam and Pallavi. He used to compose Pallavies extempore, in complex thalams.
His special love for the raga 'Begada' deserves special mention. He had a special talent in elaborating this raga and no surprise that he was called 'Begada' Subrahmanya Iyer. Here we should recall an incident at the palace of Maharaja of Mysore. He sang this raga for 3 consecutive days - elaborate alapana of the raga on the first day, thanam on the second day and the pallavi "Rama namame jeevanamu o manasa" along with swarakalpana on the last day. The royal audience was spell bound at this rare feat.

On another occasion. at the Mysore Palace he was asked to sing a pallavi in Kannada Gowla and in appreciation, the Maharaja spontaneously gifted two gold bracelets to him. He was similarly bestowed princely honours in the palaces of Vijayanagaram, Thiruvananthapuram, Ramanathapuram. Vrushachalam, etc.

His ultimate mastery over 'laya' was shown by composing a pallavi in 'Simhanandana' thalam which has as many as 32 matras (128 aksharas) per 'avritham'. perhaps there is no other musician who could perform such a grand feat.

He composed 100 Kritis in Sanskrit. and Telugu. His style was akin to that of Sri Thyagaraja. In addition, he composed many Varnams, Tillanas and Javalis. He used to first sing his compositions before his peers and only after getting applause from them, he was teaching them to his students. He composed the famous Kriti "Raghuvarma sudhambudhi" in the rare raga "Kadana kutuhalam" and the chitta sawaras composed by him for this raga are an example of his unparalleled talent as a composer par excellence. He was called "Junior" Thyagaraja. His 'mudra' was Venkatesha. All his popular compositions are in Telugu - notable ones are: "Nee padamula" in Bhairavi." Ninnu joochi" in Saurashtra, "Mari vere dikkevaru" in Shanmukhapriya, "Inthakante" in Kannada and "Paridanamichite" in Bilahari.

He was not only a great musician and composer but also a great teacher. He used to bestow lot of time and perseverance in training his students. His prominent sishyas were:

1. Ramanathapuram Srinivasa Iyengar ("Poochi Iyengar")
2. Kakinada C.S. Krishnaswamy Iyer
3. G. Narayanaswamy Iyer
4. Mysore Vasudevachar
5. Guruswamy Iyer
6. 'Tiger' Varadachariar
7. Muthyalapet Sesha Iyer
8. M.S. Ramaswamy Iyer
9. Enadi Lakshminarayana
10. Papa and Radha (Daughters of Salem Meenakshi)

Sri Iyer came to Madras city (also known as Chennapatnam) at the invitation of Salem Meenakshi for teaching to her daughters. As he stayed there for a long time, he came to be known as "Patnan" Subhramanyam Iyer and he came to be permanently known thus.

He was a great devotee of Vinayaka and he used to celebrate Vinayaka Chathurthi on a grand scale. He was issueless and adopted his grandnephew. He passed away on 31.7.1902 at the age of 58. But his name and his compositions will live for eternity in the hearts of music lovers.

G. NAADAM

Musicians of yore divided 'Naadam' into two kinds- Ahata and Anahata Naadam

Ahata naadam is the basis for music and provides pleasure to the audience through Sruthi, Swara, Grama and Moorchana.

Anahatanaadham was worshipped by Rishis and Yogis and imparted by Gurus. Sri Thyagaraja has explained the greatness of Naadam in his Kritis: Naadaloludai, Naadathanumanisham, Naadasudharasa, Naadopasanache, etc.
CHAPTER III

This chapter is devoted to everything to be known about raga and hence this chapter is called 'Raga Prakaranam'. We will delineate the types of ragas, 72 'Melakarthas' including the Table of Melakarthas and 'vivadi' melas.

A. TWO MAIN DIVISIONS IN RAGAS

Ragas, theoretically numberless, can nevertheless be broadly divided into two main types. (1) 'Janaka' ragas and (2) 'Janya' ragas.

'Janaka' Ragas: These are parent ragas or 'source' ragas or 'root' ragas based on which hundreds of ragas, called 'Janya' ragas can be generated. 'Janaka ragas' always are 'poorna' or complete ragas, as they have all the seven swaras (Sa, Ri, Ga, Ma, Pa, Dha, Ni) both in ascension (arohana) and discension (avarohana) and these swaras are arranged in proper order. Moreover, the same swaras occur in arohana and avarohana. For example if there is 'Antara Gaandharam' in arohana, the same Gandharam will occur in avarohana also. 'Janaka' ragas are also known as 'Raganga' ragas or 'Melakartha ragas', Examples are Dheera Sankarabharanam, Mayamalava Goula.

'Janya' Ragas: These are generated from a particular 'Janaka raga' by omitting one or two swaras from the Melakartha raga in 'moorohana' i.e. arohana and avarohana. These are also known as 'Upanga' ragas.

Examples: Mohana, Sriranjani, Saveri, etc..

Subtypes of Janya ragas: 1) 'Oudava' ragas; (2) 'Shadava' ragas, (3) 'Sampoorna' ragas and (4) any combination of two of these three types.

In addition, there are 'Bhashanga' ragas. 'Vakra', 'Nishadantya'/ 'Dhaivatantya'/ 'Panchmantya' ragas, ie those which end with Ni, Dha, Pa, respectively.

OUDAVA RAGAS

'Oudava' ragas, in turn, are of three types:

1. Oudava-Sampoorna ragas: These are ragas which have 5 swaras in arohana and 7 swaras in avarohana
Ex. Bilahan  
Sa, Ri, Ga, Pa, Dha, Sa
Sa, Ni, Dha, Pa, Ma, Ga, Ri, Sa

2 Oudava-Shadava ragas Five swaras in arohana and six in avarohana
Ex. Malahan  
Sa, Ri, Ma, Pa, Dha, Sa
Sa, Dha, Pa, Ma, Ga, Ri, Sa

3 Oudava - oudava 5 Swaras each in arohana and avarohana
Ex. Hamsadhavan  
Sa, Ri, Ga, Pa, Ni, Sa.
Sa, Ni, Pa, Ga, Ri, Sa
Mohana  
Sa, Ri, Ga, Pa, Dha, Sa.
Sa, Dha, Pa, Ga, Ri, Sa

SHADAVA RAGAS
Just as in Oudava, Shadava ragas are also of three types

1) Shadava-sampoornana Six swaras in arohana and 7 in avarohana
Ex. Kambhoji  
Sa, Ri, Ga, Ma, Pa, Dha, Sa,
Sa, Ni, Dha, Pa, Ma, Ga, Ri, Sa

2) Shadava-Oudava Six swaras in arohana and 5 in avarohana
Ex. Bahudhan.  
Sa, Ga, Ma, Pa, Dha, Ni, Sa.
Sa, Ni, Pa, Ma, Ga, Sa

3) Shadava-Shadava Six swaras in arohana as well as in avarohana
Ex. Snranjan  
Sa, Ri, Ga, Ma, Dha, Ni, Sa.
Sa, Ni, Dha, Ma, Ga, Ri, Sa
Also Malayamarutham  
Sa, Ri, Ga, Pa, Dha, Ni, Sa,
Sa, Ni, Dha, Pa, Ga, Ri, Sa

SAMPOORNA RAGAS:
Some among janya ragas could be 'Sampoorna' i.e. 7 swaras occur in both arohana and avarohana. However, the difference between these
and Melakartha ragas is that the 7 swaras in janya ragas are either 'vakra' or 'bhashanga' type (see below).

Ex: Begada: Sa, Ga, Ri, Ma, Dha, Nee, Dha, Pa, Sa,
            Sa, Nee, Pa, Maa, Ga, Ri, Sa.

**BHASHANGA RAGAS**

In a Bhashanga raga, one or two or three swaras from other than its 'janaka' raga (anya swaras) are adapted (borrowed) for heightening the sweetness of the melody. Ex: Bhairavi. Here Chatusruthi Dhavatham is an 'anya' swara.

**B. TABLE OF 72 MELAKARTHAS**

In Carnatic music the parent or 'Janaka' ragas (which are also *sampoorna* ragas) are 72 in number. These are known as 'Melakarta' ragas.

Before explaining the Table of 72 Melakarta ragas, readers should recall the 16 *sudha vikruti* swaras called *shodasha swara sthanas*, explained at the beginning of the II Chapter, section B. These were explained in detail firstly by Venkata Makhi, who was responsible for preparing the table of 72 Melakartha ragas, by following a rigorous method of arranging different combinations of the 16 swaras.

These Melakartha ragas are made up of two 'Melams'-the I and II each contains 36 ragas. The I Melam has Sudha Madhyamam while the II Melam has 'Prathi Madhyamam. I and II Melams are also called 'Poorva' and 'Uthara' Melams, respectively.

The 72 Malakarthas have been divided into 12 chakras, each chakra consisting of 6 Melakarthas (12x6=72):

1. "Indu" chakra (Moon, only one of its kind)
2. "Netra" chakra (Eyes i.e. two in number)
3. "Agni" chakra (Fires of 3 types)
4. "Veda" chakra (Four vedas)
5. "Bana" chakra(Five arrows)
6. "Ritu" chakra (Six seasons)
The above six chakras contain Sudha Madhyamam while the next six contain Prathi Madhyamam.

7. "Rishi" chakra (Seven Rishies)
8. "Vasu" chakra (Eight 'Vasus')
9. "Brahma" chakra (Nine Brahmas)
10. "Disi" chakra (Ten directions)
11. "Rudra" chakra (Eleven Rudras)
12. "Aditya" chakra (Twelve Adityas)

Venkata Makhi established these chakras and gave appropriate names so that a student can easily keep them in his/her memory.

It is better to reiterate here that 'Sa' (Shadjam) and 'Pa' (Panchamam) are immutable and can never under go any distortions. Those are, therefore, known as natural ('Prakrithi') or immutable ('Achala') swaras. Out of the other five swaras, Madhyamam is of two types 'Shudha', 'Prathi', while the rest four, viz, Ri, Ga, Dha, and Ni have 3 types each. We will explain how Melakarthas are formed based on these four swaras of three types each:

(1) Ri (Rishabham)

There are three types of the swara, 'Rishabham':

1. Sudha Rishabham
2. Chatusruthi Rishabham
3. Shatsruthi Rishabham

In the first 3 chakras, i.e. from No.1 to No.18 Melakarthas, Sudha Rishabham occurs. In the 4th and 5th Chakras (No19 to No.30) Chatusruthi Rishabham occurs, while in the sixth (6th) Chakra, Shatsruthi Rishabham occurs.
(ii) Ga (Gaandharam)

There are three Gaandhara swaras:

1. Sudha Gaandharam
2. Saadharana Gaandharam
3. Anthara Gaandharam

These swaras occur in different Melakarthas as follows:
First Chakra - Sudha Gaandharam - Melakarthas - 1-6
Second Chakra - Saadharana Gaandharam - Melakarthas - 7-12
Third Chakra - Anthara Gaandharam - Melakarthas - 13-18
Fourth Chakra - Saadharana Gaandharam - Melakarthas - 19-24
Fifth Chakra - Anthara Gaandharam - Melakarthas - 25-30
Sixth Chakra - Antara Gaandharam - Melakarthas - 31-36

The above six chakras have Sudha Madhyamam while the next six (i.e. 7th to 12th) Chakras will have the same arrangement of Gaandharams as above but in combination with Prathi Madhyamam.

(iii) Dhaivatam & Nishaadham

Regarding the presence of Dhaivatha & Nishadha swaras in 72 Melakarthas, if we understand any one Chakra, the same principle applies for the other 11 chakras:

Melakartha Number (1st Chakra)  

<table>
<thead>
<tr>
<th>Dhaivatham</th>
<th>Nishaadham</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Sudha Dhaivatham</td>
<td>Sudha Nishaadham</td>
</tr>
<tr>
<td>2. Sudha Dhaivatham</td>
<td>Kaisiki Nishaadham</td>
</tr>
<tr>
<td>3. Sudha Dhaivatham</td>
<td>Kaakali Nishaadham</td>
</tr>
<tr>
<td>4. Chatusruthi Dhaivatham</td>
<td>Sudha Nishaadham</td>
</tr>
<tr>
<td>5. Chatusruthi Dhaivatham</td>
<td>Kaisiki Nishaadham</td>
</tr>
<tr>
<td>6. Shatsruthi Dhaivatham</td>
<td>Kaakali Nishaadham</td>
</tr>
<tr>
<td>TABLE OF 72 MELAKARTHAS</td>
<td>A. Poorva Melakarthas</td>
</tr>
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</tbody>
</table>

"Poorva" or "Sudha Madhyama"  
Melakarthas (1-36)  
Swaras

Sri Govindachari's  
Sri Venkata Makh's  
Nomenclature  
Nomenclature  
Sa-Ri-Ga-Ma-Pa-Dha-Ni

1. Indu Chakra (Ra - Ga)

| 1. Kanakangi   | Kanakambari       | Sa-Shu-Shu-Shu-Pa-Shu-Shu |
| 2. Ratnangi    | Phenadyuthi       | Sa-Shu-Shu-Shu-Pa-Shu-Kai  |
| 3. Gaanamurti  | Ganasaamavarami  | Sa-Shu-Shu-Shu-Pa-Shu-Kak  |
| 4. Vanaspati   | Bhanumati         | Sa-Shu-Shu-Shu-Pa-Cha-Kai  |
| 5. Maanavati   | Manoranjani       | Sa-Shu-Shu-Shu-Pa-Cha-Kak  |
| 6. Taanarupi   | Thanukeerti       | Sa-Shu-Shu-Shu-Pa-Sha-Kak  |

2. Netrachakra (Ra-Gi)

| 7. Senaapati   | Senaagrawi        | Sa-Shu-SA-Shu-Pa-Shu-Shu   |
| 8. Hanumathodi | Janathodi         | Sa-Shu-SA-Shu-Pa-Shu-Kai   |
| 9. Dhenuka      | Dhunibhunashadham | Sa-Shu-SA-Shu-Pa-Shu-Kak   |
| 10. Natakapiya  | Natabaaranaam    | Sa-Shu-SA-Shu-Pa-Cha-Kai   |
| 11. Kokila Priya| Koklaravanam     | Sa-Shu-SA-Shu-Pa-Cha-Kak   |
| 12. Rupavati    | Rupavati          | Sa-Shu-SA-Shu-Pa-Sha-Kak   |

3. Agni Chakra (Ra-Gu)

| 13. Gayakapiya  | Geyahejji    | Sa-Shu-Ant-Shu-Pa-Shu-Shu |
| 14. Vakulaabharanam |            | Vaativasanthabhiravi     |
| 15. Mayamalavagoula |         | Sa-Shu-Ant-Shu-Pa-Shu-Kai |
| 16. Chakravakam |            | Mayamalavagoula          |
|                |            | Sa-Shu-Ant-Shu-Pa-Shu-Kak |
|                |            | Thoyavegavahini          |
|                |            | Sa-Shu-Ant-Shu-Pa-Cha-Kai |
17. Suryakantam  Chayavathi  Sa-Shu-Ant-Shu-Pa-Cha-Kak
18. Hatakambari  Jayasudhamalavi  Sa-Shu-Ant-Shu-Pa-Sha-Kak

4. Veda Chakra (Ri-Gi)

19. Jhankaradhwani  Jhankara Bhramari  Sa-Cha-Sa-Shu-Pa-Shu-Sha
20. Natabhairavi Nariritigoula  Sa-Cha-Sa-Shu-Pa-Shu-Kai
21. Kiravani  Kiranavali  Sa-Cha-Sa-Shu-Pa-Shu-Kak
22. Kharaharapriya  Sriragam  Sa-Cha-Sa-Shu-Pa-Cha-Kiki
23. Gurimanohari  Gourivelavali  Sa-Cha-Sa-Shu-Pa-Cha-Kak
24. Varunapriya Veeravasanram  Sa-Cha-Sa-Shu-Pa-Shu-Kak

5. Baana Chakra (Ri-Gu)

25. Mararanjani Sharavathi  Sa-Cha-Ant-Shu-Pa-Shu-Shu
26. Charukesi Tharangini  Sa-Cha-Ant-Shu-Pa-Shu-Kai
27. Sarasangi  Soursena  Sa-Cha-Ant-Shu-Pa-Shu-Kak
28. Harikambhoji  Harikedara Goula  Sa-Cha-Ant-Shu-Pa-Shu-Kai
29. Dhira Sankarabharanam  Dhira Sankarabharanam  Sa-Cha-Ant-Shu-Pa-Shu-Kak
30. Naganandini Nagabharanam  Sa-Cha-Ant-Shu-Pa-Shu-Kak

6. Rutu Chakra (Ru-Gu)

31. Yagapriya Kalavathi  Sa-Sha-Ant-Shu-Pa-Shu-Shu
32. Ragavardhani  Ragachudamani  Sa-Sha-Ant-Shu-Pa-Shu-Kai
33. Gangeyabhushani  Gangatharangini  Sa-Sha-Ant-Shu-Pa-Shu-Kak
34. Vagadheeswari  Bhogachayanata  Sa-Sha-Ant-Shu-Pa-Cha-Kai
35. Shoolini Shailadesakshi Sa-Sha-Ant-Shu-Pa-Cha-Kak
36. Chalanata Chalanata Sa-Sha-Ant-Shu-Pa-Sha-Kak

"UTTARA" MELAKARTHAS

"Uttara" or "Pratimadhyarna" Melakarthas (37-72) Melakartha Swaras

Sri Govindachari's Sri Venkata Makhi's Nomenclature Nomenclature Sa-Ri-Ga-Ma-Pa-Dha-Ni

7. Rishi Chakra (Ra-Ga)

37. Salagam Sougandhini Sa-Shu-Shu-Pra-Pa-Shu-Shu
38. Jalarnavam Jaganmohanam Sa-Shu-Shu-Pra-Pa-Shu-Kai
39. Jhalavarali Dhalivarali Sa-Shu-Shu-Pra-Pa-Shu-Kak
40. Navanitham Nabhomani Sa-Shu-Shu-Pra-Pa-Cha-Kai
41. Pavani Kumbhini Sa-Shu-Shu-Pra-Pa-Cha-Kak
42. Raghupriya Ravi Kriya Sa-Shu-Shu-Pra-Pa-Sha-Kak

8. Vasu Chakra (Ra-Gi)

43. Gavambodhi Geervani Sa-Sha-Sa-Pra-Pa-Shu-Shu
44. Bhavapriya Bhavani Sa-Sha-Sa-Pra-Pa-Shu-Kai
45. Shubhapantuvarali Sivapanthuvarali Sa-Sha-Sa-Pra-Pa-Sha-Kak
46. Shadvidha Margini Stavarajam Sa-Sha-Sa-Pra-Pa-Cha-Kai
47. Suvarnangi Souveeram Sa-Sha-Sa-Pra-Pa-Cha-Kak
*48. Divyamani Jeevanthini Sa-Sha-Sa-Pra-Pa-Cha-Kak

9. Brahma Chakra (Ra-Gu)

49. Dhavalambari Dhavalangam Sa-Sha-Ant-Pra-Pa-Shu-Shu
50. Namanarayani Namadesi Sa-Sha-Ant-Pra-Pa-Shu-Kai
51. Karnavardhini Kasiramakriya
   Sa-Sha-Ant-Pra-Pa-Shu-Kak
52. Ramapriya Ramamanohari Sa-Sha-Ant-Pra-Pa-Cha-Kai
53. Gamanasrama Gamanakriya
   Sa-Shu-Ant-Au-Pa-Cha-Kak
*54. Viswambhari Vamsavathi
   Sa-Shu-Ant-Pra-Pa-Sha-Kak

10. Disichakra (Ri-Gi)

55. Shyamalangi Shyamala Sa-Cha-Sa-Pra-Pa-Shu-Shu
56. Shanmukhapriya Chamaram
   Sa-Cha-Sa-Pra-Pa-Shu-Kai
57. Simhendra Sumadythi Sa-Cha-Sa-Pra-Pa-Shu-Kak
58. Hemavathi Desisimharavam Sa-Cha-Sa-Pra-Pa-Cha-Kak
59. Dhaamavathi Dhaamavathi Sa-Cha-Sa-Pra-Pa-Cha-Kak
60. Nitimati Nishaadham Sa-Cha-Sa-Pra-Pa-Sha-Kak

11. Rudra Chakra (Ri-Gu)

61. Kantamani Kuntalam Sa-Cha-Ant-Pra-Pa-Shu-Shu
   *62. Rishabhapriya Ratipriya
       Sa-Cha-Ant-Pra-Pa-Shu-Kai
63. Latangi Gitapriya Sa-Cha-Ant-Pra-Pa-Shu-kai
64. Vaachaspathi Bhushavali
65. Mechakalyani Shanthakalyani
66. Chitrarmbari Chaturangini Sa-Cha-Ant-Pra-Pa-Cha-Kak

12. Aditya Chakra (Ra-Gu)

67. Sucharitra Santanamanjari Sa-Sha-Ant-Pra-Pa-Shu-Shu
68. Jyothisvarupini Jyothiragam Sa-Sha-Ant-Pra-Pa-Shu-Kai
69. Dhatuvardhini Dhoutapanchamam Sa-Sha-Ant-Pra-Pa-Shu-Kai
70. Nasikabhushini Nasamani  Sa-Sha-Ant-Pra-Pa-Cha-Kak
71  Kosalam   Kusumakaram  Sa-Sha-Ant-Pra-Pa-Cha-Kak
72  Rasikapriya  Rasamajan  Sa-Sha-Ant-Pra-Pa-Shu-Kak

NB  'Sa' represents 'Shadjam'
'Sha' represents 'Shatsruthi'
'Sa' represents 'Sadharana Gandhram'
'Shu' represents 'Shudha'
'Ant' represents 'Antara'
'Cha' represents 'Chaturasruthi'
'Pra' represents 'Prati'
'Kai represents 'Kaisiki'
'Kak' represents 'Kakali'

*These Melakarthas do not obey 'Katapayadi' formula

C. VIVADI MELAMS

Shatsruthi Rishabham, Sudha Gaandharam, Shatsruthi Dhivatham, Shudha Nishaadham. these four are vivadi swaras. If any one or two vivadi swaras occur in a Melam, it is known as Vivadi Melam. Such Vivadi Melakarthas total 40. as shawn below

Shudha Gandharam - 1st & 7th Chakras - 2 x 6 = 12
Shatsruthi Rishabham - 6th & 12th Chakras - 2 x 6 = 12
Shudha Nishadham one in each of 8 chakras - 1 x 8 = 8
Shatsruthi Dhavatam each of 8 chakras - 1 x 8 = 8

Total: 40

D. 'KATAPAYADI' SUTRAM

In order to identify the serial number of a Melakartha, an ingenious thumb rule has been developed, which is popularly called 'Katapayadi sutram'.

53
E. 'KATAPAYADI SANKHYA PATHAKAM'

'KATAPAYADI' SANKHYAS (Number)

<table>
<thead>
<tr>
<th>'KAADINAVAKAM'</th>
<th>'K'</th>
<th>'KHA'</th>
<th>'GA'</th>
<th>'GHA'</th>
<th>'TNYA'</th>
<th>'CHA'</th>
<th>'CHHA'</th>
<th>'JA'</th>
<th>'JHA'</th>
<th>'INT'</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
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<table>
<thead>
<tr>
<th>'TADINAVAKAM'</th>
<th>'TA'</th>
<th>'TTHA'</th>
<th>'DA'</th>
<th>'DDHA'</th>
<th>'ANA'</th>
<th>'THA'</th>
<th>'THHA'</th>
<th>'DHA'</th>
<th>'DHHA'</th>
<th>'NA'</th>
</tr>
</thead>
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<td>2</td>
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<td>4</td>
<td>5</td>
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<td>7</td>
<td>8</td>
<td>9</td>
<td>10</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>'PAADIPANCHAKAM'</th>
<th>'PA'</th>
<th>'PHA'</th>
<th>'BA'</th>
<th>'BHA'</th>
<th>'MA'</th>
</tr>
</thead>
<tbody>
<tr>
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<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>'YAADYASHTAKAM'</th>
<th>'YA'</th>
<th>'RA'</th>
<th>'LA'</th>
<th>'VA'</th>
<th>'SAE'</th>
<th>'SHA'</th>
<th>'SA'</th>
<th>'HA'</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td></td>
</tr>
</tbody>
</table>

Now, we will illustrate how to identify the Melakartha Number of any Melakartha raga, using the above 'Katapayadi Sankhya Pathakam'. For instance, take Mayamalava Gowla, the first letter 'Ma' corresponds to the number 5 in 'Padi Panchakam' and the second letter 'Ya' occupies the 1st place in 'Yadyashtakam'. By printing 5 in the unity's place and 1 in tens' place, we get the number 15, which is the Melakartha's serial number in the Table of 72 Melakarthas. When Telugu nasals occur in the name of a Melakartha raga, the rules are rather complicated and not possible to explain through the medium of an alien language such as English. The readers are referred to pages 62 and 63 in the Telugu original of this work. It should also be noted that 5 ragas, viz. Chakravakam, Divyamani, Viswambhari, Rishabhapriya and Chitrambhan (16th, 48th, 54th, 62nd, and 66th Melakarthas respectively) do not lend themselves to the 'Katapayadi' rule.

F. 'MOORCHANA KARAKA' MELAMS

Among the 72 Melakarthas for any one Melakartha raga, if any swara (except Sa) is subjected to 'Grahabedham' (modal shift of tonic) the resulting new combination of swaras (scales), result in some other
raga, in the table of 72 Melakarthas. This is an interesting phenomenon in musicology which provides thrill to musicians. The newly formed Melam is known as 'Moorchana Karaka Melam'. Thus, 56 Melams are 'Moorchana Karaka Melams' which are given below:

'Sudha Madhyama Melakarthas'

Table of Melakartha Numbers resulted after Grahabedham:

<table>
<thead>
<tr>
<th>Melakartha No.</th>
<th>Name of Melakartha</th>
<th>Swaras subjected to Grahabedham:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Kanakangi</td>
<td>Ri 51 - Ga - Ma - Pa - Dha - Ni -</td>
</tr>
<tr>
<td>2.</td>
<td>Ratnangi</td>
<td>Ri 53 - Ga 19 - Ma - Pa - Dha - Ni -</td>
</tr>
<tr>
<td>3.</td>
<td>Ganamurti</td>
<td>Ri 54 - Ga 55 - Ma - Pa - Dha - Ni -</td>
</tr>
<tr>
<td>4.</td>
<td>Vanaspathi</td>
<td>Ri - Ga 25 - Ma - Pa - Dha - Ni -</td>
</tr>
<tr>
<td>5.</td>
<td>Manavathi</td>
<td>Ri - Ga 61 - Ma - Pa - Dha - Ni -</td>
</tr>
<tr>
<td>7.</td>
<td>Senapathi</td>
<td>Ri 63 - Ga - Ma - Pa 17 - Ni -</td>
</tr>
<tr>
<td>8.</td>
<td>Hanumathodi</td>
<td>Ri 65 - Ga 28 - Ma 20 - Pa 27 - Ni -</td>
</tr>
<tr>
<td>9.</td>
<td>Dhenuka</td>
<td>Ri 66 - Ga 56 - Ma 35 - Pa - Ni -</td>
</tr>
<tr>
<td>10.</td>
<td>Natakapriya</td>
<td>Ri - Ga 64 - Ma 26 - Pa - Ni 23 -</td>
</tr>
<tr>
<td>11.</td>
<td>Kokilapriya</td>
<td>Ri - Ga 62 - Ma - Pa - Dha - Ni -</td>
</tr>
<tr>
<td>13.</td>
<td>Gayakapriya</td>
<td>Ri 69 - Ga - Ma - Pa - Dha - Ni -</td>
</tr>
<tr>
<td>14.</td>
<td>Vakulabharanam</td>
<td>Ri 69 - Ga 21 - Ma - Pa 58 - Ni -</td>
</tr>
<tr>
<td>15.</td>
<td>Mayamalavagoula</td>
<td>Ri 72 - Ga 57 - Ma - Pa - Dha - Ni -</td>
</tr>
<tr>
<td>16.</td>
<td>Chakravakam</td>
<td>Ri - Ga 27 - Ma - Pa - Dha 59 - Ni -</td>
</tr>
<tr>
<td>17.</td>
<td>Suryakantham</td>
<td>Ri - Ga 7 - Ma 63 - Pa - Dha - Ni -</td>
</tr>
<tr>
<td>18.</td>
<td>Hatakambari</td>
<td>Ri - Ga 48 - Ma - Pa - Dha - Ni -</td>
</tr>
<tr>
<td>19.</td>
<td>Jhankaradhwani</td>
<td>Ri - Ga - Ma 2 Pa 53 -</td>
</tr>
<tr>
<td>20.</td>
<td>Natabhairavi</td>
<td>Ri - Ga 29 Pa 22 Ma 8 Pa 65 - Dha 28 - Ni -</td>
</tr>
<tr>
<td>21.</td>
<td>Keeravani</td>
<td>Ri - Ga 58 - Ma 14 - Pa 71 - Dha - Ni -</td>
</tr>
<tr>
<td>No.</td>
<td>Melakartha Name</td>
<td>Ri</td>
</tr>
<tr>
<td>-----</td>
<td>---------------------------------</td>
<td>----</td>
</tr>
<tr>
<td>22</td>
<td>Kharaharapriya</td>
<td>8</td>
</tr>
<tr>
<td>23</td>
<td>Gourimanohari</td>
<td>10</td>
</tr>
<tr>
<td>24</td>
<td>Varunapriya</td>
<td>-</td>
</tr>
<tr>
<td>25</td>
<td>Mararanjani</td>
<td>-</td>
</tr>
<tr>
<td>26</td>
<td>Charukesi</td>
<td>-</td>
</tr>
<tr>
<td>27</td>
<td>Sarasangi</td>
<td>-</td>
</tr>
<tr>
<td>28</td>
<td>Harkambhoji</td>
<td>20</td>
</tr>
<tr>
<td>29</td>
<td>Dheera</td>
<td>22</td>
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<tr>
<td></td>
<td>Sankarabharam</td>
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<tr>
<td>30</td>
<td>Naganandini</td>
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<tr>
<td>32</td>
<td>Ragavardhani</td>
<td>-</td>
</tr>
<tr>
<td>33</td>
<td>Gangeyabhushani</td>
<td>-</td>
</tr>
<tr>
<td>34</td>
<td>Vagadheeswari</td>
<td>-</td>
</tr>
<tr>
<td>35</td>
<td>Shoolini</td>
<td>-</td>
</tr>
<tr>
<td>36</td>
<td>Chalanata</td>
<td>-</td>
</tr>
</tbody>
</table>

'Prathi Madhya Melaarthas'

Table of Melakartha numbers resulted after grahabeedham
56. Shanmukhapriya  -  35  -  9  66  -
57. Simhen-dramadhyamam
58. Hemavathi  14  71  -  21  -  -
59. Dharmavathi  16  -  -  27  -  -
60. Neetimathi  -  -  -  33  -  -
61. Kanthamani  -  -  -  5  -  -
62. Rishabhapriya  -  -  -  11  -  -
63. Lathangi  -  -  -  17  -  7
64. Vachaspathi  26  -  -  23  10  -
65. Mechakalyani  28  20  -  29  22  8
66. Chitrambari  -  56  -  35  -  9
67. Dhatuvardhani  -  -  -  -  -  13
68. Nasikabhushani  -  -  -  46  -  -
69. Kosalam  -  21  -  -  58  14
70. Rasikapriya  -  57  -  -  -  15

G. AMOORCHANAKARAKA MELAMS

As we have noted above, out of the 72 Melakarthas, only 56 are Moorchna Karaka Melams. The other 16 non-Moorchna karaka or in Sanskrit "Amoorchanakarakara Melams" are listed below:

<table>
<thead>
<tr>
<th>Melakartha No.</th>
<th>Name of Melakatha</th>
</tr>
</thead>
<tbody>
<tr>
<td>6.</td>
<td>Thanaroopi</td>
</tr>
<tr>
<td>12.</td>
<td>Rupavathi</td>
</tr>
<tr>
<td>31.</td>
<td>Yagapriya</td>
</tr>
<tr>
<td>37.</td>
<td>Salagam</td>
</tr>
<tr>
<td>38.</td>
<td>Jalamavam</td>
</tr>
</tbody>
</table>
39. Jhalavarali  
40. Navaneetham  
41. Pavani  
42. Raghupriya  
47. Suvarnangi  
48. Divyamani  
49. Dhaivalambari  
50. Namanarayani  
52. Ramapriya  
67. Sucharitra  
68. Jyothiswarupini

**H. DESHADI, MADHYADI, CHAPU THALAMS**

In the first chapter we have explained the 35 Classical thalams. But there are some neo classical folk thalams also which will be explained in this section.

1. 'DESHADI' THALAM

This thalam consists of one 'Visarjitam' (throwing the palm in the air) and three (3) beats. soon after 3/4 of a matra (ie 3 akshara kalam in the visarjitam, the lyric starts. Examples:
(a) "Bhuvini dasudane" - Sri ragam  
(b) "Sari Yevvare" - Sri ragam  
(c) "Enta vedukondu" - Saraswathi Manohari

all composed by Sri Thayagaraja. Desadi thalam has a slow tempo.

2. 'MADHYADI' THALAM

Similar to Desadi. Madhyadi thalam also has one visarjitam and three beats but the lyric starts soon after 1/2 matra as in the former. The tempo is slightly faster in this Thalam. Examples from Sri Tyagaraja's composition's.
1. 'Enduku Nirdaya' - Harikambhoji
2. 'Rama neeyeda' - Kharharapriya
3. 'Meru samana dheera-Mayaramalava Gowla

3. 'CHAPU' THALAM

The 'Chapu' thalam has been extant among common people and extensively used in folk music including Tattva gnana/Yaksha gana songs.

Depending on aksha kaalam, there are 4 types of Chapu thalam:

(a) 'Trisra' Chapu - 3 akshara kaalam
(b) 'Khanda' Chapu - 5 akshara kaalam
(c) 'Mishra' Chapu - 7 akshara kaalam
(d) 'Sankeerna' Chapu - 9 askhara kaalam

All Chapu Thalams have 2 beats. But akshara kalam varies as follows:

(a) Trisra chapu - 1 Akshara for first beat and 2 for the second beat. Total = 1+2=3.


(b) 'Khanda' Chapu: 2 aksharas in the first beat +3 in second beat. Total = 2+3=5. Ex: Sa/Ri/Sa/Ri/Ga "Paridanamichite" - Bilahari raga, a famous composition of Patnam Subrahmanya Iyer

(c) 'Mishra' Chapu: 3 aksharas in the first beat and 4 in second beat. Total=3+4=7 Ex: Sa/Ri/Ga/Sa/Ri/Ga/Ma "Nidhi chala sukahama" Kalyani raga, composed by Sri Thyagaraja which is very popular among music lovers.

There is also variant of this thalam in which the first beat having 4 and the second beat 3 akshra kaalam. One comes across this variant often in Sri Shyama Sastry's compositions. Ex: "Ninnu Vinagamari" - Purvi Kalyani.
If a thalam is mentioned simply as 'Chapu', it means it is "Misra Chapu" thalam.

(d) 'Sankeerna Chapu' 4 askaras in the first and 5 in the second beat, total is 4+5=9 Ex: Sa Ri Ga Ma / Sa Ri Ga Ma Pa This thalam is seldom used

I. "THALA DASAPRANAMS"

"Thalam" is a time measurement in music and represents rhythm ("laya") just as a living being has 'Pranam'(life). Thalam also has 'Pranam'

Musicologists have identified ten elements of musical time ("Thala Dasa Pranams") which are

"Kalomargah kriyangani graho jatihi kalalayah
Yatih Prastarakam cheti thala prana dasa smrutah"

which means. (1) Kaala. (2) Marga. (3) Kriya. (4) Angam. (5) Graham (6) Jati. (7) Kala. (8) Laya. (9) Yati and (10) Prastara are the ten pranas Out of these ten, the first five are referred to as 'mahapranas' or main elements and the rest as 'upapranas' or secondary elements

Now we will explain each prana.

1. KAALA PRANAM

Kaalam identifies the tempo or speed with which music is rendered. This is the first and foremost element of Thalam and with its help, value of angas is arrived at. There are ten (10) Parts in Kaala Pranam. The lowest time measure is called a 'Kshanam'. If one makes a heap of 100 lotus leaves and pierces the heap with a needle, the time taken for piercing one single leaf is called Kshanam. The other measures are

8 Kshans = 1 Lavam
8 Lavams = 1 Kashtam
8 Kashtams = 1 Nimusham
8 Nimushams = 1 Kala
2 Kalas = 1 Chaturbhagam
2 Chaturbhagams = 1 Anudhrutam ('U')
2 Anudhrutams = 1 Dhrutam ('O')
2 Dhrutams = 1 Laghuvu ('I')
2 Laghuvus = 1 Guruvu ('8')
3 Laghuvus = 1 Plutham
4 Laghuvus = 1 Kakapadam

Out of the above only 6 angas, viz. Anudhrutham, Dhrutam, Laghuvu, Guruvu, Plutham and Kakapadam are in vogue at present.

2. MAARGA PRANAM

Doubling the tempo is called Maarga Pranam. There are 6 types of Maarga Pranams, together known as 'Shanmaargas':


Among these six, the first three are used while singing Pallavies whereas the second set of 3 are used in other types of compositions.

**Dakshina Maargam:** 8 Matras (i.e. 8 x 4 = 32 Aksharakalam) per thalaksharam

**Varteeka Maargam:** 4 Matras or 16 Akshara Kalam per thalaksharam.

**Chitra Maargam:** 2 Matras or 8 per thalaksharam.

**Chitrathara Maargam:** 1 Matra, i.e. 4 per thalaksharam.

**Chitrathama Maargam:** 1/2 Matra i.e. 2 per thalaksharam.

**Atichitrathama Maargam:** 1/4 Matra i.e. 1 per thalaksharam.

N.B. 1 Matra = 4 Akshras (short syllables).

Out by these six, only the last three are in vogue. Examples:

1. **Atichitrathama:** One short syllable per kriya (this will be explained in the next subsection). Eg. Rama ika manasu karuga - Rupakam.
However, if this is sung in Trisrajati Rupaka Thalam, it becomes 'chitrathama'.

2. **Chitrathama**: 2 syllables per kriya. Eg. Raghunayaka.

3. **Chitrathara**: 4 syllables per kriya. Eg. Sarojadhalanetri.


### 3. KRIYA PRANAM

In general 'Kriya' represents every act of ours. In musicology 'Kriya' has a technical meaning, ie. thalangas in an *avartham*, such as beats, namely: Anudhrutham and Dhrutam. In other words, beats, counting of fingers, etc are all Krias. Kriya Pranams are of two types:

1. Marga Kriya
2. Deshya Kriya

Again, Marga Kriyas are of two types:

(A) **Sasabda Kriya**: Execution accompanied with sound, as in the clapping of palms or in the beating of the right hand on the right thigh. This has 4 types:

1. **Dhruvam**: Producing sound through a snap of the fingers.
2. **Shamyam/Shayyam**: Beating the right palm with the left palm.
3. **Thalam**: Beating the left palm with the right palm.
4. **Sannipatham**: Clapping the two palms keeping straight in front of face.

(B). **Nissabda Kriya**: Soundless execution as in finger count. Lowering palm, throwing the palm in the air, etc. These are of 4 types:

(i) **Avapam**: Raising the right hand and folding the fingers.
(ii) **Nishtramam**: Opening the folded fingers.
(iii) **Vikshepam**: Throwing the right palm into space.
(iv) **Pravesham**: Bringing the hand forward and in downward movement.
(2) Deshya Kriyas

These are of eight types: (1) Dhruvam/Dhruvaka (2) Sarpini (3) Krishna (4) Padmini (5) Visarjitham (6) Vikshiptha (7) Pathaka and (8) Pathitha.

Dhruvam or Dhruvaka: Beating the left palm with right palm. This is the only sasabda kriya. rest seven are nissabda kriyas.

Sarpini: Raised hand moving leftwards

Krishna: Bringing such hand back to right side.

Padmini: Lowering the hand with the palm kept downwards.

Visarjitham: Throwing the hand into air outwards.

Vikshiptha: Folding fingers of such palm.

Pathakam: Raising the 'Pathaka' hand above.

Pathitha: Lowering the hand.

4. ANGA PRANAM

Anga pranam deals with the symbols attached to Thala Akshra Sankhya. There are two sets of symbols - 6 and 16. The former is known as 'Shadangas' while the later "Shodashangas". These are explained below:

(i) Shadangas: This is a set of six symbols:

Anudhrutham: Symbol is 'U'-1/4 Matra or Aksharam. This involves beating the right palm on the left palm.

Dhru tam: Symbol is 'O' - After the above beat, throwing the right palm in the air.

Laghu vu: Symbol is 'I' After the beat counting the fingers - 1Matra is 4 Aksharas.

Guru vu: Symbol is '8' - After beating and counting, throwing the palm in the air 2 - Matras or 8 Aksharas.
**Plutham:** Symbol '8' - After beating and counting, circling the palm. 3 Matras i.e. 12 Aksharas.

**Kakapadam:** Symbol '+' Performing Sarpini, Krishna, Pathaka, Pathitham. 4 Matras i.e. 16 Aksharas. This is completely a Nishabda Kriya.

**(ii) 'Shodoshangas'**

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Name</th>
<th>Symbol</th>
<th>Aksharakalam</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Anudhrutham</td>
<td>U</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Dhrutham</td>
<td>O</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>Dhrutha Viramam</td>
<td>UO</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>Laghuvu (Chathurashra)</td>
<td>I</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>Laghu Viramam</td>
<td>UI</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>Laghu Dhrutham</td>
<td>OI</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>Laghu Dhrutham Viramam</td>
<td>UOI</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>Guruvi</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>Guru Viramam</td>
<td>U8</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>Guru Dhrutham</td>
<td>O8</td>
<td>10</td>
</tr>
<tr>
<td>11</td>
<td>Guru Dhrutha Viramam</td>
<td>UO8</td>
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</tr>
<tr>
<td>12</td>
<td>Pluotham</td>
<td>8'</td>
<td>12</td>
</tr>
<tr>
<td>13</td>
<td>Plutha Viramam</td>
<td>U8'</td>
<td>13</td>
</tr>
<tr>
<td>14</td>
<td>Plutha Dhrutham</td>
<td>O8'</td>
<td>14</td>
</tr>
<tr>
<td>15</td>
<td>Plutha Dhrutha Viramam</td>
<td>UO8'</td>
<td>15</td>
</tr>
<tr>
<td>16</td>
<td>Kakapadam</td>
<td>+</td>
<td>16</td>
</tr>
</tbody>
</table>

5. **GRAHA PRANAM:**

In a total round (Avartham) of a Thalam, the place where music is started is known as 'Graham'. This is known as 'Ethuta' or 'Ethugada' in Telugu and 'Eduppyu' in Tamil.
There are two types of 'Graha Pranam', viz. (i) Sama Graham and (ii) Vishama Graham.

**Sama Graham**: If a thalam's first kriya is a beat in singing a composition, its position is known as 'sama' or 'samagraham'. In other words, both singing a Keerthanam or a Pallavi and a thalam starts at the same point of time, it is 'sama'.

**Vishama Graham**: In case singing a Kruthu starts either before or after the start of a Thala Avartham, then it is called 'Vishama Graham'. If singing starts first, it is 'Atheetha Graham', and if Thalam starts first, it is 'Anagatha Graham'. Now, Graha Vriksham (family of Graha Pranam) may be depicted as follows.

```
       Graham
          |    |
       Sama | Vishama

       Anagatha   Atheetha
```

Examples of Atheetha Graham: 1) Vinboni-Bhairavi-Ata 2) Vinavakuni-Madhyamavathi-Adi. In this kriti, in the Charanam, the syllable 'Thya' (in the word Thyagaraja) comes before the thalam. 3) Javali 'Apadooruku'-Khamas-Adi

Example of Anagatha Graham: Sri Ganapathini-Sourashtra-Adi

6. JAATI PRANAM

The 'Thala Das Mahapranams' are over. 'Jaati' is the first of the 5 'Upapranams' dealt with now. 'Jaati' is connected with Laghu, one of the Thalangas. 'Jaatis' are of five kinds, depending on the number of Aksharas or Swaras, thus Thrisra Jaati (3), Chaturasra Jaati (4), Khanda Jaati (5), Misra Jaati (7), and Sankeerna Jaati (9 or 11).

In some Sanskrit treatises the following nomenclature is employed:

- Thrisra Jaati - Swara Laghu
- Chaturasra Jaati - Manshuya Laghu
- Khanda Jaati - Deshya Laghu
Misra Jaati - Hamsa Laghuvu
Samkeerna Jaati - Chitra Laghuvu

There is also another school which has five more Jaaties:
Divya Laghuvu - 6 Aksharas
Simha Laghuvu - 8 Aksharas
Varna Laghuvu - 12 Aksharas
Karnataka Laghuvu - 16 Aksharas

Among the 5 Jaaties, Chaturasra (4aksharas) is considered to be 'Kamadhenu swaroopa' and as such most auspicious. Majority of Keerthans, Padams, Varnams, Keerthanas and Krites are composed in this Jaati.

7. KALA PRANAM

This is the second Upaprana. Kala is number of aksharas in each Kriya which vary with "Gathi". In the Thala's Aksharakalam, Kalas are fractional parts of a Thalakhara. These Kalas have to be counted on the basis of short syllables, or 'Hrasvaksharas'. Generally these are of 3 types:
(i) Ekakala - 1 Akshara Kaalam
(ii) Dwi Kala - 2 Akshara Kaalams
(iii) Chatushkala- 4 Akshara Kaalams

which means, in a Thalam, value of a Kriya 1.2, or 4 Aksharas - is decided based on 'Gati' differential. A Chaturasra Laghu in Chaturasra Kala style will have 16 Kalas but will have 12 Kalas when sung in Trisragathi.

The number of Kalas per askarakalam depends on the style of a compositon. Change of kalas is known as 'Gati Bhedam'. There are 5 (Pancha) Gati Bhedams:
Trisra Gati-3 Kalas per aksharakaalam
Chaturasra Gati - 4 Kalas per aksharakaalam
Khandha Gati - 5 Kalas per aksharakaalam
Misra Gati - 7 Kalas per aksharakaalam
Sankeerna Gati - 9 Kalas per aksharakaalam
Thus, Kala is a variable unit of time measure where the Matra or Akshara is a fixed unit of time measure.

8. LAYA PRANAM

Tempo in a Thalam is called 'Laya'. This means Thalam proceeding parallelally with music is 'Laya'. 'Laya' is of 3 types:

(i) Vilambla Laya (ii) Madhya Laya and (iii) Dhrutha Laya.

**Vilambla Laya:** Slow tempo. Proceeds very slowly: This means singing with aksharakalam in the thalam in a lazy slow tempo is 'Vilamba laya'. All "Chowka kala" compositions are in 'Vilamba laya' Ex: O Rangashayi - Kambhoji - Sri Thyagaraja

**Madhya Laya:** Medium tempo. Tempo here is double the speed of Vilambla Laya. Ex: Annyayamu seyakura - Kapi - Adi - Sri Thyagaraja.

**Dhrutha Laya:** Quick tempo. Double the speed of Madhya Laya.

Ex: Raminchu varevarura - Sushoshini ragam - Trisragati. Adi Thalam - Sri Thyagaraja

The above three together are known as "Thrikalam"

9. YATI PRANAM

'Yati' is inclusion of a different type with the angas of a thala. Sharangdeva has noted three types of 'Yati':

(i) Sama Yati. (ii) Gopucha Yati. (iii) Srothovaha Yati

But at the present time following six yatis are in vogue:


**Samayathi** : If all the angas in a thala avartham are of the same type (Jaati), it is called 'Sama' or 'Pipeelika' (row of ants) Yati.

**Gopuchayati:** Literally this means tail of a cow, i.e. fatter in the beginning and getting leaner towards the end. In other words jaati of angas in an avartham are in descending order, ex: 8.4.2.1:
Thyagaraja Yoga Vaibhvam
Raja Yoga Vaibhvam
Yoga Vaibhvam
Vaibhvam
Vam

This is Dikshitar's composition in Ananda Bhairavi - Rupakam.

Srothovaha Yati: Like a small stream ends up in a mighty (wide) river. the angas are in ascending order:

Ex:

\[
\begin{align*}
&\text{Ri Sa.} \\
&\text{Ga Ri Sa.} \\
&\text{Ma Ga Ri Sa.} \\
&\text{Pa Ma Ga Ri Sa.} \\
&\text{Dha Pa Ma Ga Sa.} \\
&\text{Ni Dha Pa Ma Ga Ri Sa.} \\
&\text{Sa Ni Dha Pa Ma Ga Ri Sa.}
\end{align*}
\]

Damaru yati: Leanest in the middle and increasing on either side like the 'Damaru'(Lord Siva's musical instrument):

Ex: Dha. Pa Ma. Pa Dha

Mridanga Yati: In the shape of the percussion instrument 'Mridangam':

Ex: Pa Dha Nee: Dha::: Nee: Dha Pa

Vishama Yati: Angas in a thala avartham are arranged in a random (non - systematic) fashion in this Yati.

10. PRASTARA PRANAM

This is last of the Dasa Pranas. Prasthara means elaboration or deliniation. Similar to addition and deletion of swaras in swaraprasthara, angas and aksharakala values are added and deleted in Thala Prasthara.
Although there are numberless types possible, more important are the following 14:


These are NOT in vogue now. Sri Shyama Shastry is the only Musician who composed using all the 16 angas (shodashangas). listed under 'Anga Pranam'.

J. RAGA LAKSHANAS

1. SUDHA SAVERI

Sudha Saveri is a Janya raga belonging to Dheera Sankarabharanam (29th Melakartha). which is the 5th in the Bana Chakra (5th Chakra).

Arohana: Shadjam, Chatusruthi Rishabham Sudha Madhyamam. Panchamam, Chatusruthi Dhaivatam i.e., Sa, Ri, Ma, Pa, Dha, Sa.

Avarohana: Sa, Dha, Pa, Ma, Ri, Sa

This is an Oudava raga. Varjya raga (Ga and Ni are omitted). Rakti raga, Vareeka, raga, Upanga raga. Dhatu and Janta swaras add to its intrinsic beauty and melody. Sri Muthuswamy Dikshitar used the name "Devakriya" for this raga, which however is a different raga in the tradition of Sri Thyagaraja.

Brief Alapana:

Śaa Śaa DhaDhaPaMaGaReeRee DhaPaPaMaRee ReeRiMa SaReeSa ReesaaReesMaaPaa PaaDhaPaMa MaPaDhaSa DhaaPa DhaDhaPaMaa DhaPaPaMaReeSa RiPaaMaPaa PaaDhaŚaa ŚaRiGaRiŚaDha DhaŚaRiŚaDhaPa PaDhaŚaDhaPa MaReePaa DhaŚaaDhaPaaPaa PaDhaaPa MaPaDhaŚaa PaaDhaŚaDhaaPaMaa
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2. BILAHARI

This has its origin also in Dhera Shankara Gharanam (29th Melakartha).


Arohana: Sa Ri Ga Pa Dha Saa

Aarohana: Sa Ni Dha Pa Ma Ga Ri Sa

As Ma and Ni are omitted in Arohana, it is an Oudava-Sampoorna ragam. Bhashanga ragam. Apart from the native Kaakali Nishaadham, an anyaswara Kaisiki Nishaadham is used in the Sancharam: Pa Dha Ni Dha Pa Pa Ni Dha Pa - Pa Dha Ni Pa. In most of the compositions Kaakali Nishaadham occurs frequently. Sri Thyagaraja’s compositions seldom use Kaisiki Nishaadham. However, it is still being used during alapana. It is a delightful rakti raga. Ri Dha and Ni are ragachaya
swaras. All are jeeva swaras. Highly popular raga in entire South India. Sri Thyagaraja brought a dead person back to life by singing "Na Jeevadhara", in this raga.

**Brief Alapana:**

PaaPaaMaGaRaSaa, SaRaRaSaDhaPaSaSa. SaGaRaRaGaa. GaMa PaDhaaPa, DhaPaSa SaRaRaSaDhaaPa. PaaDhaaDhaPaMa, GaRaGaaRa, GaRaSaNaDhaSa, SaRaGaa Paa PaMa, MaMaMaGaRa. MaGaReeSa, RaeGaPaa, MaGaPaaDhaa. SaSaSaNaNiDhaaDhaaSa. GaPaDhaSaNa, DhaPaDhaa, PaaDhaSa Ri. GaaMaGa. RiSaNi, DhaaPaa, DhaaRiSa, SaNaDhaa, SaNa NeeDhaa. PaaNiDhaDhaa PaMaGaRee. GaaPaaDhaSa, SaRiGaa Ri Sa Ni. DhaaSa SaRiGaPa, PaMaGaRaGaaRi. RiSaNaDhaa. DhaaSa SaGaaRi. RiGaMaGaaMaReeSa. SaRiGaaPaMaGaReeSa. SaRiGaRi SaNaDhaPaa, PaaDhaRee, SaNaDhaaPaa DhaPaPaMa MaGaRiGaaRi. RiGaDhaPaMaGa, ReeSa, SaNaDhaaPaaSaSa. \

**A few famous compositions:**

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### 3. KEDARAM

This also is a progeny of 29th Melakarta. i.e. Dheera Shankarabharanam

**Swaras:** Shadjam, Chatusruthi, Rishabham, Antara Gandharam, Shudha Madhyamam, Panchamam, Kakali Nishadham

**Arohana:** Sa Ma Ga Ma Pa Ni Sa

**Avarohana:** Sa Ni Pa Ma Ga Ri Sa

Ri and Dha in Arohana and Dha in Avarohana are omitted, hence a Varyya raga. Moreover, it is a Vakra raga although only Arohana is Vakra. So, this is "Vakra Oudava - Shadava" raga. Upanga raga Ma and Ni are ragachaya swaras

**Brief Alapana:**

```
SaaSaaSaNiSaa SaReeSaSaa MaGaaRi
SaReeSaSaa GaMaPaPhaDaMaGaRi
SaReeSaSaa SaNiRiSaSa NiNee PaPaaSaaNi
SaPaaMa MaMaGaaRi SaRiRiGaaSaa GaaMaaRiSaa
GaaMaaPaa PaaNiSaa NiPaa PaaNiNi PaaMa
MaGaaRi SaRiRiGaaSaa SaMaGaMaPaNeePa
PaaNiSaaNi PaaMa MaGaaRi GaaMaPaa SaaNiPaa
PaNiSaNiNiPa PaMaGaRiSaa GaMaPaNi
```
Some famous Kedaram compositions:

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4. PANTHUVARALI

This is 51st Melakartha raga and in the Melakartha Table it has been called 'Kamavardhini' by Govindachari in order to fit into 'Katapavadi' formula. It was named 'Kasi Rama Priya' by Venkata Mahiki and indeed it was an ancient raga. 'Rama Priya' of days of yore. It is 3rd raga in Brahma' (9th) Chakra.

Swaras: Shadjam, Shudha Rishabham, Antara Gaandharam, Prathi Madhyamam, Panchamam, Shudha Dhaivatham and Kaakali Nishaadham. It is a sampoorna raga as all the seven swaras occur both in Arohana and Avarohana.
**Arohana:**  Sa, Ri, Ga, Ma Pa, Dha, Ni, Sa

**Avorohana:** Sa, Ni, Dha, Pa, Ma, Ga, Ri, Sa

All are ragachaya swaras. It is a "sarvaswara gamaka vareeka rakti" raga.

This raga is well suited for 'Bhakthi Rasa' and usually compositions start with Sa or Pa or Ni.

**Brief Alapana:**

PaMaGaMaGaRiGaa PaaDhaPaMaMaGaRiGaa
RiGaMaMaa DhaPaPaaMaGaReeSaa SaaRiGaa
GaMaGaRiGaa GaReeGa MaaMaMa GaRi
SaaNiSaRi SaaRiNe RiGaRiGaaMaPaaMa
DhaPaMa GaRee GaaPaMaGa PaMaRi
PaMaGaRiSaa PaMaGaMaRi GaaMaaPaa
PaaDhaDhaPaMaPaDhaa SaNiDhaNiMaa DhaDha Paa
MaPaDha PaaDha MaaDhaaNee DhaaNeeSa
SaNiDhaNiDhaPaMa DhaaNeeReeSaa NiNi SaRi
SaRiNi SaRiGaa GaRiSaNiSaRiGaa PaDhaNi
SaRiGaa SaRiGaa PaMaGaaReeSaa SaRiGaRiSaNi
DhaNeeDhaPaMaGaMaRiGaa SaNiDhaPaMaGa
ReeSaa SaNiDhaaNee DhaaNeeSa

**Some famous compositions:**

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5. Kriti Vadera Daivamu Adi Sri Thyagaraja
6. Kriti Raghuvaramanu Adi Sri Thyagaraja
7. Kriti Siva Siva Anarada Adi Sri Thyagaraja
8. Kriti Sarasaksha Adi Swathi Tirunal
9. Dharuvu Naradamuni Chapu Sri Thyagaraja
10. Keertana Ennaganu Rupakam Bhadrachala Ramadas
11. Padam Vaddante Rupakam Kshetrayya

5. JAGANMOHINI

This a janya raga belonging to the 15th Melakartha Mayamalava Gowla.

Arohana: Sa Ga Ma Pa Ni Sa

Avarohana: Sa Ni Pa Ma Ga Ri Sa\n
Swaras: Shadjam, Shudha Rishabham, Antara Gaandharam, Shudha Madhyamam, Panchama and Kaakali Nishaadham. While Ri and Dha are missing from arohana, only Dha is missing in avarohana. Hence it is a varjya, upanga raga. This is an Oudava-Shadava raga, rakti raga. Vadi swara - Sa. Samvadi Swaras: Sa-Pa, Sa-Ma, Ga-Ni. Pa-Sa. Sa, Ga, Ma, Pa are jeeva swaras.

This raga is better suited for Bhakthi rasa. Except Rishabham, all the swaras are Grahanyasa swaras.

Brief Alapan:

MaaMaGaReeSaa: SaGaaGaMa: GaMaPaa:

GaMaPaNiSaNiPaMaa: MaaPaNeePa PaMa:

PaNiSaRiSa SaNiPaaMa GaMaPaNeePaNiSa:

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GaMaPaNiŚaa: NiŚaGaa. GaMaGaRi ŚaNiPaa.
PaNiŚaGaRiŚa: NiRiSaNiPaMa. GaMaPaNiPaMaMa.
GaMaPaMaMaGaMaGaSaaGaa SaaaSaa|]’
'Shobhillus sapta swara' by Sri Thyagaraja in this raga (Rupakam) is famous.

6. BEGADA

Begada is born out of i.e janya of 29th Melakarta, Dheera Shankarabharanam. Bhashanga raga.

Arohana: Sa Ga Ri Ga Ma Pa Dha Pa Sa
Avarohana: Ša Ni Dha Pa Maa Ga Ri Sa ıł

Swara Sthanas: Shadjam, Chatusruthi Rishabham Antara Gandharam, Shudha Madhyamam, Panchamam, Chatusruthi Dhivatham, Kakali Nishadham. However, Kaisiki Nishadham also occurs as an outsider (anya swara). This is an upanga raga. Vakra Shadawa-Sampoorna Raga. Gamaka vareeka rakti raga. We have already noted that Patnam Subrahmanya Iyer through total grip on this raga earned him the title "Begada Iyer". Venkatamakhi opined that this is a Bhashanga raga.

Kaisiki Nishaadham occurs in the Prayogas: Pa Dha Nee Dha Pa, Sa Nee Dha Pa. while Kaakali Nishaadham is used in Sa Ni Dha Pa. This raga provides ample opportunities for innovative alapana, aslo as 'Manodharma' Sangeetham: Ga Ma Pa Ni Sa are Graha swaras while Ri is not. Ma and Ni are jeeva swaras.

Brief Alapana:

GaMa PaDhaPa DhaPaMaGaReeSa RiSaDhaDha
DhaPaSaa GaRiGaa GaaMaa; DhaPaPa ReeSa
GaMaPaDhaaPa PaDhaNeeDhaa DhaaNiDhaaPa
DhaPaMaa DhaPaMaGaGaa PaMaMaRa
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<td>Chapu</td>
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<td>Vallabha Nayakasya Chapu</td>
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Some famous compositions:
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**7. NAATA**

Naata is a janya raga from 36th Melakarta 'Chalanata' (6th melam in 6th ke Ritu Chakra)

**Arohana:**  Sa Ri Ga Ma Pa Dha Ni Sa

**Avarohana:** Sa Ni Pa Ma Ri Sa ||

**Swarasthanas:** Shadjam, Shatsruthi Rishabham, Antara Gaandharam, Shudha Madhyamam, Panchamam, Shatrupathi Dhaivatam, Kaakali Nishaadham

Dha and Ga are ommitted in arohana and hence this is a varja raga. This an upanga raga Sampoorna oudav a raga. This is also known as 'Vivadi' raga because of the presence of Shatsruthi Rishabham and Shatsruthi Dhavatham. Ri, Ma and Ni are ragachaya swaras. This is one of the five "Ghana Raga Pancharatna" ragas and preferable for beginning a concert. This raga is mentioned in scholarly treatises such as "Sangeetha Ratnakaram", "Sangeetha Makarandam" and "Sangeetha Sarnay a Saram". There is a saving "Adi Nata. Anthya Surabhi", which means it is auspicious to start a concert with Nata and conclude with Surabhi raga. Suitable for portraying "Veera rasa"

**Brief Alapana:**

PaPa SaNiPaa PaMaGaMa Paapaa GaMaPaa MaMaGaMa
PaMaMa Reesaa SaNiRiSaNiPaa PaaSaSa NiSaReeSa
SaReeSa SaaRiGaaMa Paa NiSaMaMaa PaMaMaa
GaMaPaNeePaSaNi SaReeSaSaa ReesSaSaaNiSaRi
SaNiPa PaaNiNiPaPaMaMaa PaMaMaRiRee
Some famous compositions:

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<th>Composer</th>
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<td>Dhruva Rupakam</td>
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<td>Geetham</td>
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<td>Adi</td>
<td>-</td>
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<td>Sumukkham</td>
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<td>Vadivelu Pillai</td>
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<td></td>
<td>(Pancharatna)</td>
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<td>Kriti</td>
<td>Ninne Bhajana</td>
<td>Adi</td>
<td>Sri Thyagaraja</td>
</tr>
<tr>
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<td>Karthi Mukha Varada</td>
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</table>

8. THODI

This is one of about ten most important Melakartha ragas (number 8 in the table) - second in the second 'Netra' Chakra. In order to be concomitant with the "Katapayadi" formula, this is named as 'Hanumathodi'.

Arohana: Sa Ri Ga Ma Pa Dha Ni Sa

Avarohana: Sa Ni Dha Pa Ma Ga Ri Sa

Swaras: Shadjam, Shudha Rishabham, Sadharana Gandharam, Shudha Madhyamam, Panchamam, Shudha Dhaivatham, Kaisiki Nishadham
This is a "Moorchana Karaka" raga (Melam). Barring Shadjam all the other six are prone to Grähabedham. Sampoorna ragam. The most famous among Shudha Madhyama ragas. Very subtle raga. This is a parent raga which gave birth to several melodious ragas. Sarvaswara gamaka vareeka rakti raga. Melody is enhanced by omitting Sa and Pa. A widespread raga. This raga permits a very elaborate alapana. It is no exaggeration to call this the crown jewel of Carnatic music. Parsva Deva, in his "Sangeetha Niyama Saram" has called this as "Raganga" raga, while Narada called "Suryamsa" raga in his "Raga Vibhagam". This raga finds mention in Sarangadeva's "Sangeetha Ratnakaram". Can be sung in different kala pramanas. equally effectively. Most attractive among "Rakti" ragas. Janta swara, Dhatu swara, Ahata and Pratyahata prayogas in this raga are highly detectable. Tristhayi raga. Ga, Ma Dha are ragachaya swaras.

Venkatamakhi opined that this raga emanated from North India. Others opined this is equally spread in all parts of the Country-'Desiya' raga. Sri Thyagaraja composed Kritis in this raga starting with each of the seven swaras. He utilised the complete picture of the raga and filled each part with 'Bhava'. Elders say Sri 'Thodi' Seetharamayya sang in this raga uninterruptedly for eight days!

**Brief Alapana** :

\[
\begin{align*}
\text{GaaMaGaRaSiSaa } & \text{SaRiGaAReeSaa } \text{Sa} \text{N} \text{i} & \text{N} \text{i} \text{DhaDhaa} \\
\text{DhaNiSaa } & \text{SaRiPaMaGaa } \text{PaMaGaaReeSaa } \text{GaaGaRiRee} \\
\text{NiRiGaMaGaaRi } & \text{PaMaGaaReeSaa } \text{SaRiGaMaa} \\
\text{MaMaaGa } & \text{GaRiRee } \text{RiGaMaa} \\
\text{GaMaPaa } & \text{PaaDhaNeeDhaPaa } \text{DhaPaMaGaMaPaDhaPaa} \\
\text{PaaDhaNee } & \text{DhaaPa } \text{MaPaDhaPaaDhaNi } \text{DhaPaMaa} \\
\text{DhaPaMaGaGaa } & \text{GaMaPaDhaPaa } \text{PaaDhaNi} \\
\text{DhaPaMa } & \text{PaaGaMaGaPaaMaDhaPaa}: 
\end{align*}
\]
PaaGaMaa NiNiPaDhaa MaDhaMaDha MaDha
NiSaNiDhaDhaaPaa DhaaPaaGaMaPaDhaaNee
NiDhaDhaa DhaaNiSaaNi NiDhaDhaa MaDhaNiSaaNi
NiDhaDhaa DhaaNiSaRaSaSaa Saa.. SaaNiDhaPaMaGaa
GaMaPaDhaNi SaRaSaa DhaaNiSaa GaMaPaDhaNiSaa
SaRaGaaReeSaa SaNiDhaa DhaaNiSaRaGaGaaRi
ReeMaGa GaRaRee Saa.. SaaRaGaaRi RIGaMaa
NiSaRaGaaMa GaMaPaDhaNiSa RaGaaMa MaMaaGa
GaRaRee RaGa MaMaPaMa MaGaGaa PaMaGaRaSaa
SaRaGaMa PaMaGaaReeSaa SaaRaGaa SaaRaNiSaa
DhaDhaNiSaRaRiNi DhaPaMaGaa GaMaDhaNi
RaNiDhaMaGaReeGaa GaMaDhaMa GaMaGaa
PaMaGaRaSaa SaRaGaRaSaa NiDhaDhaa DhaaNeeSaa.

**Some famous compositions:**

<table>
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<th>Lyric Type</th>
<th>Title</th>
<th>Thalam</th>
<th>Composer</th>
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<td>Rajuvedale</td>
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</tbody>
</table>
9. SHAHANA

This is a Janya Raga from 28th Melakartha Harikambhoji (4th Raga From the 5th in Bana Chakra)

Arohana:  Sa Ri Ga Ma Pa Ma Dhaa Ni Sa

Avarohana: Sa Ni Dha Pa Ma Gaa Ma Ree Ga Ri Sa


This is an Upanga Raga "Ubhaya Vakra Sampoornam" i.e. all the 7 swaras occur but "Vakra" in both Arohana and Avarohana. Sarvaswara Gamaka Vareeka Rakthi Raga Essentially suited to Karuna rasam. Ri Ga and Ni are Jeeva Swaras while Ma is ansa swara. Ri, Ga, Dha and Ni are raga chaya swaras. Nishaadham plays a pivotal role.

This is "Desiya" ragan Narayanagowla and Dwijavanthi are closer to this raga.

Brief Alapana:

SaaRiGaaRi ReeRee Gaa. Ma PaaMa MaGa GaMaaRi RiGaGaRiSaa
DhaNiSaaRiSa NiSaaPha NiSaReeRee RiGaMa PaaDha PaMaMaa
**Some famous compositions:**

<table>
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<th>Lyric type</th>
<th>Title</th>
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<td>Chapu</td>
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<td>Rama Ika nannu</td>
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</tbody>
</table>
13. Padam  Meragadhu  Triputa  Kshetrayya
14. Padam  Atta varuriki  Triputa  Kshetrayya

* From “Prahlada Bhakthi Vijayam”.

10. MADHYAMAVATHI

This is a janya raga from 22nd Melakartha, Kharaharapriya.

**Arohana:**  Sa Ri Ma Pa Ni Sa

**Avarohana:** Sa Ni Pa Ma Ri Sa

**Swaras:** Shadjam. Chatusrti Rishabham, Shdha Madhyamam, Panchamam and Kaisiki Nishaadham.

This is oudava raga i.e. 5 swaras occur both in arohana and avarohana. Varjya raga because Ga and Dha are absent.

"Moorchna Karaka Melam". because by Grahabedham of Ri Ma, Pa and Ni, we get Hindolam, Sudha Saveri, Udaya Ravi Chindrika and Mohana, respectively.

**Upanga Ragam. Gamaka Vareeka Rakti rgam, provides ample opportunity to ragalapana, swara kalpana and neraval. Ma, Ni are jeeva swaras. This is supposed to be most auspicious raga. All the swaras are graha, amsa, nyasa, and samvadee swaras. Suitable for Bhakthi, Karuna rasas.**

**Brief Alapana:**

PaaMaaReesaa Saa. RiMaPaMaRee, Saa,; NiSaRee: SaRiSaRee SaNiRiSaNiPaa PaSaaNiSaa NiSaRiMaa RiSaNiPaa PaNiSaReeRiSaNiPaa PaNiSaaRiSa SaNiNee PaNeeSaa NiSaRiMaPaa RiMaPaNeePaaMaPaa PaNiSaRiSa Nee Ri Sa NiPaa NiNiPaMaRi MaRiSaNiPa PaNiSaRiMaPaa NeeNee
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11. NAADANAMAKRIYA

This is a janya raga from 15th Melakarta i.e. Mayamalawa Gowla. Nishaadhantya raga, i.e. moorchana ends and starts with Ni, instead of Sa as is usual.

**Arohana:** Sa, Ri, Ga, Ma, Pa, Dha, Ni

**Avarohana:** Ni, Dha, Pa, Ma, Ga, Ri, Sa, Ni, Saalf

**Swarasthanas:** Shadjam, Shudha Rishabham, Antara Gaandharam, Shudha Madhyamam, Panchamam, Shudha Dhaivatham, Kaakali, Nishaadham. Sa and Pa are Vadi swaras. All are grahanyasa swaras. Upangaraga. Eminently suited for
Karuna rasa. Frequently used in folk music. Not suited for elaborate ragalapana.

Some famous compositions:

<table>
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<th>Composer</th>
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<th>Title</th>
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**K. TYPES OF COMPOSITIONS**

1. **KRITI**

'Kriti' is a type of composition derived by expanding the concept of 'Kirtana'. In a Kriti, importance is given for "Dhatu" i.e. swaras. Underlining emphasis is on melody of music. Composer of Kriti can choose his own literary style apart from raga and thala. The literary content (subject matter) can be in praise of a Godhead or a King or for enunciating his philosophy. Music in Kritis is replete with *sangatis, gamakas* and full of melodious beauties of musical nuances. Thus, Kritis are "pure musical forms" with less emphasis on sahitya. Kriti is capable of 9 i.e. Nava Rasas. In his famous song "Sogasuga Midanga Thalam", in raga Sriranjani, Sri Thyagaraja states "Yati visrana sadbhkthi nirati draksha rasa navarasaya yuktha kriti che". There is a unique and special characteristic of Kritis of Sri Thyagaraja, viz, his arrangement of sangatis for elaborating the *ragabhava*. His compositions have literary importance also. He will give an opinion in the Pallavi of a Kriti, elaborates in Anupallavi and further clarifies using similes/metaphors in Charanams, thus establishing his proposed hypothesis.

In Carnatic music, Kritis have a unique place of importance. A Kriti has three angas (limbs): (1) Pallavi (2) Anupallavi (3) Charanam.

There are usually more than one Charanam in a Kriti. There are also less important angas. such as (1) Chitta swaram (2) Solkattu swaram
(3) Swara sahityam (4) Swarakharam (5) Madhyama Kala sahityam (6) Manprawala sahityam These are explained below

(1) Chittaswaram: Usually these swaras are in Madhyama Kalam and sung after Anupallavi. Sometimes sung after Charanam also.

Ex. "Raghuvarma Sudhambuddhi Chandra" in Kadanakutoohalam raga. Adi Thala - Sa Ri Ma Ga Ri Sa

(2) Solkattu swaram: These are similar to chittaswaras but contain some jats. While singing these jats one has to follow the swaras indicated above the jats (as far as raga is concerned). Sri Muthuswami Dikshitar used Solkattu Swaras in his Kritis. Ex. "Ananda natana prakasham" in raga Kedaram. Pa Nee Nee Sa Thakajhanutha Sa Nee Nee Jhantarita Sa Ma Ga Ma

(3) Swara Sahityam: Chittaswaras have sahityam in this case. Usually sung after Anupallavi and again after Charanam. Sometimes swaras are sung after Anupallavi to complete the Charanam and conclude by sahityam of the Chittaswaras.

Ex. 1) Man Vere Gati YeYaramma

2) O Jagadamba

in Anandabhairavi raga.

(4) Swarakharam: A combination of swaras which also yield meaning from the point of view of sahitya.

Ex. (1) SaRiGa PaNi NiDhaaNun

(2) SaRiPaGaa ichene SaaDhaa PaaGaa ichera

(3) NeeDhaaRiNi Dha Pa Ga Maa Ni Ni

Note: Those who know the vernacular language alone can appreciate the beauty of swarakharams. It requires extraordinary scholarship and command over both music and language in order to compose swarakharams. Notable composers are Swati Thirunal and Mysore Sadasiva Rao.

(5) Madhyama Kala Sahityam: This also is composed either after Anupallavi or after Charanam. Both 'Dhatu' and 'Matu' will be in
Madhyama Kalam. In some Kritis entire Charanam is in Madhyama Kalam. Sri Muthuswamy Dikshitar’s Kritis are best examples for Madhyama Kala Sahityam.

(6) *Mani Pravala Sahityam:* While a Kriti is in a particular language some phrases of different language(s) are added without spoiling the meaning. Ex: "Venkata Chalapathi" - Karnataka Kapi raga - composed by Sri Muthuswamy Dikshitar.

These six less important angas add to the beauty of a Kriti. Most of the Kritis are in Telugu while Dikshitar composed his Kritis in Sanskrit. Some Vaggeyakaras (composers of Kritis) used Tamil or Malayalam.

Some prominent 'Vaggeyakaras': 'Trimurthis' (Carnatic Musical Trinity) i.e., Sri Thyagaraja, Muthuswamy Dikshitar and Shyama Sastry; Veena Kuppaiyer, Patnam Subrahmanya Iyer, Swati Tirunal, Subbaraya Sastry, Pallavi Gopala Iyer, Pallavi Shesha Iyer, Mysore Vasudevachar, Mysore Sadasiva Rao, Muthayya Bhagavathar, Ramanathapuram Srinivasa Iyengar, etc.

2. KIRTANAM

In Srimadbhagavatham nine types (nava rasa) Bhakthi (surrender to God) are mentioned and Kirtana is one of them. Sahityam is predominant and music is secondary in Kirtans. Kirtana also has 3 limbs i.e. Pallavi, Anupallavi and Charanam. But in a few cases Anupallavi is absent. In ancient Sankskrit Kirtans only Charanams are present. In South India, Kirtans are pioneered by Sri Purandhara Dasa (called Devara namas) who wrote mainly in Kannada and Annamacharya in Telugu. Later, several composers wrote in Tamil and Malayalam.

There are two main types of Kirtans: (1) Eka Dhatu Kirtans (2) Dwi Dhatu Kirtans. In the former, Pallavi and Charanams are in the same Dhatu and sung practically in the same manner. Ex: "Ye theeruga nanu" - Nadanamakriya - Ramadas: "Sri Rama Jaya Rama" - Yadukula Kambhoji in Jhampa-Thyagaraja. In Dvidhatu Kirtan, Pallavi has a separate Dhatu while Anupallavi and Charranams are in
Kirtans belonging to Bhakti Marga are of two types (1) Adhyathmika Kirtans which contain Bhakti Rasa. (2) Srnnaga Kirtans in which srnnaga is explicit while Madhura Bhakti is implicit. such as longing of Gopikas for union with Lord Krishna.

Other Types of Kirtans:

(1) "Nindastuti" Kirtans On the face of it. the devotee finds fault with God for His omissions and commissions. but at a deeper level he is all praise for His Leelas.

(2) "Divya Nama Kirtans" These do not have Anupallavi. All Charanams have some 'Dhatus'. Occasionally even Pallavi will have the same 'Dhatus'. Sri Thyagaraja composed several such Kirtans.

(3) "Utsava Sampradaya Kirtans" These Kirtans are composed for special occasions called 'Utsavams'.

Ex: "Uyyala loogavayya" - Nilambiri - Jhampa - Thyagaraja.

(4) "Vasanthaothsava Kirtans" Composed on the occasion of the spring festival (playing colours) for the Lord.

(5) "Sankshepa Ramayana Kirtans" Sri Thyagaraja composed these Kirtans to briefly narrate Ramayana.

(6) "Manasa Puja Kirtans" These are unique type of compositions. composed by Veena Kuppayer.

(7) "Adhyatma Ramayana Kirtans" These are composed by Munipalle Subramanya Kavi of 18th Century. These are the descriptions of Sri Rama Mahima and start with the Pallavi "Vinave Showni Chantamu, Goun". The entire Ramayana starting from Bala Kanda up to Yudha Kanda are covered. The composer dedicated these Kirtans to Lord Venkateswara of Tirumala.

(8) "Bhakti Rasa kirtans" Composed by Sadasiva Brahmendra in Sanskrit.

Some great Composers of Kirtans: Annamacharya, Purandara Dasu, Bhadrachala Ramadas, Thyagaraja, Thoomu Narasimha Das, Munipalle.

L. BIOGRAPHIES OF VAGGEYAKARAS

1. SRI THYAGARAJA SWAMI

With the advent of Sri Thyagaraja on the Carnatic musical scene, a new era dawned. Pachanadam, great grandfather of Sri Thyagaraja moved from his native Village Kakarla (Kambham Taluq of Prakasham Dist. in Andhra Pradesh) to Tiruvarur near Thanjavur on the banks of Cauvery, around 1600 A.D. His last son was Giriraja Bhrhammam, i.e. grandfather of Sri Thyagaraja. Giriraja Bhrhammam's son Rama Brahham had three sons - Panchapakesa (Japyesha), Ramanatham and Thyagaraja. They belonged to Bharadwajasa Gothra of Mulikiniti Brahmin sect. Their family's surname was Kakarla. Sri Thyagaraja made a mention of his family name in his musical drama, "Nouka Charithram". His father, Rama Brahham was a scholar in Sanskrit and Vedas and an adept in lecturing on Ramayana. He earned the patronage of Maharaja Sarabhoji of Tanjavur. He was granted a house and a few acres of land in Tiruvarur.

Rama Brahham made preparations to make a trip to Kasi, with family. Lord Siva appeared in his dream and asserted that Tiruvayyaru (on the other bank of Cauvery), where Siva's temple (known as temple of Sri Thyagaraja, one of several names given to Lord Siva) is more sacred place than Kasi. Rama Brahham and his wife were undergoing mental agony that their two elder sons were leading immoral life. At that juncture. Lord Thyagaraja (Siva) appeared to them in dream and promised that they will beget a son. in Valmiki's amsa, who will be a great devotee and musician of rare merit who will earn great name and fame for their clan. That is how Sri Thyagaraja took birth and with him a golden era for Carnatic music.

Sri Thyagaraja was born at Tiruvarur on 4th May 1767. He was born (according to Lunar calendar) on Monday, Vaisakha Suddha Shasti under the star Pushyami in Karkataka (Cancer) Lagna. These details are
available in palm leaf books discovered by Sri Thyagaraja's student Valajipeta Venkataramana Bhagavathar

For convenience of education of his sons, Rama Brahmmam shifted his residence from Tiruv allur to Tiruv ayyaru They studied in Maharaja's school for Vedic studies. He was a brilliant student who completed studying Sanskrit classics, Vedas, Astrology and Astronomy.

He took interest in music from his childhood, as his mother was singing Kirtans composed by Narayana Theertha, Ramadas, Purandara Das and other Vaggeyakaras. Noticing his son's aptitude for and talent in music, Rama Brahmmam sent Thyagaraja for training in music under the tutelage of Sonti Venkataramanayya, Asthana Vidwan in Thanjavur Palace. Sri Thyagaraja learnt music with great devotion and dedication. He had a rare grasping ability of theory of music also. He learnt playing Veena too. He was able to sing Pallavi (one of the items in innovative music, i.e., Manodharna Sangeetham) with scholarly perfection at a tender age.

Upanayanam was performed to Thyagaraja at the age of eight and was married to a bride called Parathi at the age of eighteen. When he was 20, his father passed away. He got the Northern portion of his parental house and he was spending time mostly in practicing music, worship of the Lord and Unchavritti (i.e., going round the village and collecting food grains voluntarily offered by house holders). His wife Parvathi died at a young age and remarried her sister Kamalamba. They begot a daughter who was named Sitalakshmi who was given in marriage to one Kuppuswamy of Ammal Agraharam. Sri Thyagaraja was blessed with a maternal grandson whom he named as Thyagayya.

Sri Thyagaraja happened to meet a nomadic sage called Sri Ramakrishna Yateendra who initiated him with 'Ramashadakshari Maha Mantra. After a few years the sage returned and initiated him with "Naradopasti" Mantra. He also advised him to repeat "Rama shadakshari Mantra" 96 crore times which will earn the Darshan of Lord Srrrrama. He paid his homage to this sage in his "Nouka Chantram." Pleased with Sri Thyagaraja's devotion to Lord Rama as well as to music, the mythical sage Narada appeared before him in disguise and gifted to
him two rare music treatises called "Swaramavam" and "Naradeeyam". He was informed that by the study of these treatises all his doubts in musicology would disappear. Overwhelmed by the Darshan of the sage Narada. Sri Thyagaraja composed 5 kritis called 'Narada pancharatna' kritis which include "Vara Narada" in Vijayasi. "Sri Narda saraseeruha" in Kanada and "Rajillu Veena kalgu Raya" in Bhairavi ragas

Sri Thyagaraja made japa of Taraka mantra in the precincts of Pancha Nadeeswara Temple at the rate of 1 lakh 25 thousand times per day. Thus he completed 96 crore repetitions of the mantra at the age of 35. when Lord Rama appeared before him along with Lakshmana and they disappeared after blessing him Elated. Sri Thyagaraja composed "Yela Nee Dhaya Radhu" (Athana raga). Thereafter he started composing at least one kriti in praise of Lord Rama every day without fail.

Sri Thyagaraja used Telugu spoken by the elite in his lyrics. It is widely believed that Valmiki Maharshi, the author of Ramayana took rebirth as Sri Thyagaraja while the former wrote the epic Ramayana in 24,000 slokas. Sri Thyagaraja sang Ramakatha in 24,000 Kritis. Late Prof. Divakarla Venkatavadhanii opined that Valmiki produced literary nectar in his first birth. was reborn as Thyagaraja to produce musical nectar of Ramayana. It is pertinent to recall that Valajipeta Venkataramanayya mentions in his eulogy of his Guru "Mrudugira, Valmika janma Munih". meaning. Sri Thyagaraja is in no way inferior to Valmiki in greatness as lyricist composer.

Sri Thyagaraja’s lyrics are in a language which is easily understood by common people as well as scholars. As his name and fame as a musician spread far and wide, Maharaja Sarabhoji sent invitation to Thyagaraja to visit his palace and give a concert. He also sent valuable jewels and clothes as gifts. But Sri Thyagaraja who was steeped in Rama Bhakti had developed total distaste for worldly materialistic wealth and rejected the royal gifts and burst into the famous Kalyani raga kriti "Nidhi chala sukhami? Ramuni sanndhini seva sukhami?".

He posed questions to his conscience "is material wealth more pleasurable?" Angered by this behaviour of Thyagaraja, the king ordered his servants to go and bring Thyagaraja to his palace by force, if needed.
However, he developed severe abdominal pain and realised that this was a punishment meted out to him by Providence for contemplating violence towards His devotee and as soon as he repented, his pain vanished!

Japeshyam, the elder brother of Thyagaraja was terribly annoyed with the behaviour of his younger brother in rejecting royal gifts. threw away the idols of Sri Rama panchayatanam (Sri Rama, Sita and the three brother's of lord Rama together daily worshipped with utmost devotion by Thyagaraja) into Cauvery river. However, by the grace of the Lord, Sri Thyagaraja rediscovered them. Then, he sang "Kanugontini Sri Ramuni Nedum" (Billahari). "RaRama Intti Dhaka" (Asavari). "Yetla Donki" (Vasanta) and reinstalled the idols in his residence

In 1834, Head of Kanchi Mutt. His holiness Sri Upanishad Brahmenandra Swamy invited Thyagaraja to visit his mutt. He, along with his sishyas started for Kanchi and on the way he visited pilgrim centres - Valajapet, Tirupati, Puttur, Shohngar, Madras, Tiruvottiyur, Kovur, Nagulapuram, Srirangam, Lalgudi, Nagapattinam, Tapsheeram, Ghatikachalam, etc. and composed kritis in praise of the presiding Deities there.

Among the hundreds of compositions of Sri Thyagaraja, a special mention must be made of the 5 'Great' (Ghana raga Keertans) composed in 5 'Great' (Ghana) ragas. viz., Nata, Gowla, Arabhi, Varali, Sri These 5 together are known as "Ghana raga pancharatna Keertans" (5 gems) because of their unparalleled lyrical and musical excellence - in both literary style and raga bhava. In addition, he composed 5 more sets of 5 compositions known as

1) Kovur
2) Tiruvottiyur
3) Nagapun
4) Srirangam
5) Narada

Pancharatna Kritis

Uniquely innovative musical talent of Sri Thyagaraja

Sri Thyagaraja is the pioneer in establishing a new path-breaking musical tradition - he created kriti. He proposes a hypothesis in pallavi.
dilates on it in Anupallavi and concludes with his thesis in Charanam. He can be called a wonderful sculptor of musical structure. Strength of 'rasa' and 'bhava' in his kritis is unparalleled and unmatched by anyone either before or after him (na bhuto na bhavishyati). Speciality of Sri Thyagaraja in his kritis is the development of sangathis. He composed kritis in rare and original ragas developed by him.

His kritis are fully drenched with philosophical truths from Vedas and Upanishads; dharmas from puranas and Itihases, morals, native idioms, shabdalankaras and Anuprasas. A dissertation can be written regarding his literary and musical excellence of each and every kriti of his.

He was extremely fond of Thodi raga. In fact he was the only Vaggeyakara who composed kritis in Thodi, starting with each of the sapta (7) Swaras, i.e. Sa Re Ga Ma Pa Dha Ni:

**Title of the Kriti**

Starting with Shadjam (Sa) - Endu Daginado

" Rishabham (Re) - Dorakunayani

" Gaandharam (Ga) - Brindavanalola

" Madhyamam (Ma) - Kaddanu Variki Kaddu

" Panchanam (Pa) - Chesinadella

" Dhanavatham (Dha) - Dhachukovalena

" Nishaadham (Ni) - Nee Dhaya Ravale

" Tara Shadjam (Sa) - Thappi brathiki pova

By mastering singing of the above 8 kritis, a student of music can gain mastery over the personality of Thodi raga, comprehensively. Similarly he composed beautiful kritis in Kharaharapriya and Harikambhoji ragas, which are the foundations of Carnatic music. Among the Vaggeyakaras of South India, Sri Thyagaraja was the first one to compose in Desadi thalas.

In the Kriti "Graha balanemi" in the raga 'Revagupta', he used the word 'Graha' in every avartham, giving different meanings by using phrases...
such as 'anugraha', 'nigraha', 'agraha', 'vigraha' etc., which establishes his command on language.

In the Arabhi Kriti "Nada sudharasambulanu" he used the metaphor of comparing various parts of Lord Rama's bow (Kodandam) with various aspects of music, in the following way:

1. seven bells of the bow - seven (saptam) swaras
2. three strings - Ghana, Nava, Desha ragas
3. series of arrows - Niratagathu
4. sangathis (attractive words) - Neraval.
5. the Lord Rama who wears Kodanda - Nadatma or Nada Brahma.

In Sri Thyagaraja's Kritis, we come across many aphorisms, proverbs, idioms, and lessons to be learnt in leading a moral life.

In addition, he wrote several devotional melodies called 'Divya Nama' Keertans, and 'Utsav a Sampradaya Kirtans'. It was his firm belief that one can attain salvation (Mukti, i.e., liberation) through music as a way of worship and service to the Divine. He explained his life's philosophy in a Begada raga Kirtana "Nadopasana".

Miracles performed by Sri Thyagaraja through Kritis

1) Sri Thyagaraja made a dead person regain life by singing "Naijevadhara" in Bilahan raga.
2) He saved himself from the threat of docots through his Kriti "Mundu Venuka Irupakkala Thodai" in Darbar raga.
3) He made a lamp wick burn spontaneously by elaborating raga "Jyothiswaroopini".
4) The curtain cloth infront of the idol of Lord Venkateswara at Tirumala fell down spontaneously when Sri Thyagaraja Poured out his heart with devotion through his kriti "Thera Theeyaga Rada" in Gowlipantu raga.
5) When the Lord's chariot refused to proceed (in the car festival) he sang "Vinaradaa naa manavi" in Devagandhan raga and made it move forward.
Seven Divisions of Sri Thyagaraja's Kritis:

1. Very easy to sing - ex: "Vinave 0 Manasa" - Vivardini
2. Easy to sing - ex: "Sujanajeevana" - Khamas
3. Medium style - ex: "Evaraneese" - Devamritavarshni
4. Complex style - ex: "Najeevadhara" - Bilahari
5. Very complex style - ex: "Darini thelusukonti" - Sudha Saveri
6. 'Dhatu' kirtana - ex: "Koluvai yunnade" - Bhairavi

It seems Sri Thyagaraja used to recite Pothana Mahakavi's 'Srimad Bhagavatham' every day. This explains his depiction of important interpolations from the magnum opus, such as the story of Prahlada in his "Prahlada Bhakti Vijayam" and romantic devotion of Gopikas for Lord Krishna in his "Nouka charithram". which are his famous musical ballads. His third musical drama" Sitaramam vijayam" is not available now, though a few kirtans from it are still extant.

"Geya Nataka Margadarsi" and "Bhooloka Narada" are titles conferred on Sri Thyagaraja. He used his name "Thyagaraja" as Mudra (signature) in his kirtans/kritis.

His "Nadopasana"-worship through music attracted as many as 240 devoted students who learnt music under his tutelage. The most prominent 9 sishyas were:

1. Valajipeta Venkataramana Bhagawathar
2. Veena Kuppayyar
3. Subbaraya Sastry (Son of Sri Shyama Sastry)
5. Valajipeta Krishna Bhagavathar
6. Tilasthanam Ramayangar
7. Sajiri Sitaramayya
8. Ayya Bhagavathar
His two other students, Valajipeta Joesyayar and Kumbhakonam Aravamudayyayar were adepts in astrology and mantra sastra, respectively.

Sri Thyagaraja's single-minded devotion to his "Ishta Devatha". Lord Sri Rama reached its acme at the ripe age of 80. In 1847 AD on Pushya Sudha Dasami day, the Lord appeared before Thyagaraja and promised to give salvation in 10 days, before disappearing. The next morning i.e. on Ekadasi day Sri Thyagaraja told the gathering of his students and other devotees that one miracle would take place in 10 days time and invited them to come and witness the same. On 7th January 1847 (Pushya Bahula Chaturthi day) he was ordained sannyasa by Paramahamsa Brahmamandendra Swamy and he was given a new name (of Sannyashram) "Nada Brahmapendra Swamy." He declared that next day at 11 A M he would leave the material body and merge with the Lord. Accordingly, the next day i.e. on 8-1-1847 corresponding to Pushya Bahula Panchami of lunar calendar at 11 A M he composed and sang his last kirti "Paramatmudu Veliges" in Vagadheeswaran raga and went into Yoga Samadhi. A few moments later, a crackling sound was heard - as if his skull was breaking - and a bright light emanated from his head and went up towards the sky to the utter astonishment of the gathered devotees. His sacred body was buried in a "Mandap" called Brindavanam. His idol was consecrated on 7-1-1952. Now this place at Thiruvayyaru has become a place of sacred pilgrimage to all lovers of Carnatic music.

Incidentally (or coincidentally), Mahatma Gandhi was assassinated on Pushya Bahula Panchami day (30-1-1948) the same lunar calendar day on which Sri Thyagaraja also passed away.

In 1827 on the occasion of Shasti Poorthi (60th birthday) of Sri Thyagaraja, his celebrated sishya Valajipeta Venkataramana Bhagavathar presented to his Guru a copy of Pothana's Bhagavatham hand written by him. This book as well as Sri Thyagaraja’s Veena can be seen even today at Sourashtra Sabha at Madurai. Guravamma (grand daughter - in - law of Sri Thyagaraja) carried the Panchaloha idols of Lord Rama and Sita, to her maternal home. After the passing away of her husband, at present, these sacred idols are being worshipped with great devotion in the house no 1407, Varaha Iyer street (9 South Mada Street) at Tanjavur.
2. SRI MUTHUSWAMY DIKSHITAR

Sri Ramaswamy Dikshitar of Tiruvarur near Tanjavur was a great scholar in music, Vedas and Sanskrit. He was the first musician to adapt a north Indian raga 'Hamsadhwani' to Carnatic music. He and his wife Subbalakshmi have no issues up to the age of 40. They did penance and devoted service to Sri Muthukumara Swamy (Lord Muruga) within the precincts of the famous Vaideeswaran koil. The Lord was pleased at their devoted service and appeared in their dream and promised children and gave them a pearl necklace as a symbolic gift. As a result of the Lord's grace, they were blessed with a son on 24th March 1776 and he was named after the Lord, Muthuswamy. Later on, they also begot three more children - Vaidyanathan (Chinawamy), Balaswamy and Balamba.

Sri Muthuswamy Dikshitar learnt, even at a tender age. Telugu, Sanskrit and music from his illustrious father. He gained proficiency in Kavya, Nataka, Alankara and Vyakaran. Apart from learning Veena, through diligent Upasana of Parashakti, Universal Mother, he mastered Mantra Sastra and Possessed occult powers. His parents performed wedding at a very young age but he was always immersed in meditation on the Lord and refused to be dragged into family life. Believing that a second wife may succed where the first wife failed to divert his attention from spiritual way of life, his parents arranged marriage for a second time but he did not change a wee bit.

Manali Chinnaya Mudaliyar was a rich land lord (Zamindar). He was fascinated with the music of Ramaswamy Dikshitar and invited him to Manali. Accordingly, he along with his family moved to Manali and settled down there.

A great sage of the time Sri Chidambara Natha Yogi, who had given Mantropadesa to Ramaswamy, happened to visit Manali. He noticed extraordinary godly devotion and musical talents of Muthuswamy and took him along with his two wives to Kasi. There, the Yateendra gave "Sri Vidyashodhashkshari Maha Mantra" upadesha to Muthuswamy who made constant and relentless japa of the Mantra with one pointed devotion for 5 long years. The Guru was extremely pleased with his devotion and pronounced that he has obtained "Mantra Siddhi" and gave.
leave to go back to Manali. But Muthuswamy wanted a proof to that effect. Then the yogi told him to take bath in Ganges next morning and standing shoulder deep in the river and crave for anything he wanted and he would instantaneously get it. Accordingly, Srin Muthusweam desired a Veena and lo! he received into his hands a Veena from no where in the river. This Veena is smaller in size than usual and its face has a peculiar bent. Even today one can see this Veena in the residence of one Balaswamy belonging to Muthuswamy’s heredit.

Once Muthuswamy visited Sri Kumaraswamy temple situated on a hill at Tiruttani. While climbing the hill he made japa of “Guru Guha” Mantra in praise of the Lord. Then the Lord appeared in the guise of an old man and asked Muthuswamy to open his mouth and inserted a piece of crystal jaggery. blessed him and disappeared. There after the Lord appeared before him sitting on his peacock vehicle and blessed him with divine ability to compose great kirtans. Then, spontaneously, Muthuswamy bursted out a Kirtan “Sri Nathadi Guru Guho Jayathi” in Mayamalavagowla raga. Since that day a flood of music started flowing from his throat.

He went to Kanchipuram and stayed there for some time. Every day he used to visit Kamakshi temple and composed several Kirtans in praise of the Deity such as “Neerajakshi Kamakshi”, “Kanjadalayatakshi”, “Sri Varalakshmi”, etc.

He was passing through severe penury and had difficult time to make both the ends meet. A friend of his suggested to compose Kirtans in praise of the Raja (i.e. King) but he summarily brushed aside the suggestion and pronounced, “I would rather compose in praise of Thyagaraja (Lord Siva) than in praise of Bhogaraja or Bhojaraja. Then, in fact he did compose 8 Kirtans. including “Thyagaraja Yoga Vaibhavam”. “Thyagarajam Bhajare”. By the Lord’s grace some anonymous devotee sent two cart loads of food grains. This provoked his greedy second wife to demand gold jewellery. Then Sri Dikshitar composed “Hiramayeem” in praise of Lakshmi, the Goddess of wealth who bestowed gold jewels to his wife. In order to express his gratitude to the Goddess he composed another Keertana “Mangala Devathaya” in the raga Dhanyasi.
After hearing the news of the demise of his dear younger brother Chinnaswamy, he started for pilgrimage in order to ward off the gloom and to earn mental peace. He visited Nagapattinam, Madhyakasi, Mannargudi etc., and composed Kirtans in praise of the presiding Deities of the Kshetras.

He also visited Ettayapuram to meet his brother, Balaswamy. The place was in the midst of severe drought. Out of compassion for the people living there, he sang extempore two Kirtans: "Anandamrita Karshini". "Varshya Varshya" and a cloud burst followed immediately. In order to stop the ferocious rain storm, he sang "Sthambaya sthambaya" and the rain stopped within no time! Raja of Ettayapuram who heard about these miracles, welcomed Sri Muthuswamy Dikshitar to his royal palace with all regal honours. Once the royal elephant ran amock and royal servants approached Sri Dikshitar for help. He gave Vibhuthi and asked them to apply the same to the beast which came back to its senses and brought under control within no time.

**ORIGIN OF NAVAGRAHA KRITIS**

One of Dikshitar's students by name Sudha Mathalam Tambi suffered once with excruciating colic. In order to ameliorate the pain, Sri Dikshitar sang "Bruhaspathe" in praise of Guru (Jupiter) in Athana and "Divakara thanoojam" in Yadukula Kambhoji in praise of Sani (Saturn). Needless to say his sishya's stomach pain subsided within minutes. Then he was inspired to compose Kirtans in praise of the rest 7 of 9 Grahas. These 9 kritis together are known as "Navagraha Kritis" the details of which are furnished below:

<table>
<thead>
<tr>
<th>Si No.</th>
<th>Graham (Planet)</th>
<th>Title of Krithi</th>
<th>Raga</th>
<th>Thala</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Surya</td>
<td>Suryamurthe</td>
<td>Saurashtra</td>
<td>Dhruva</td>
</tr>
<tr>
<td>2.</td>
<td>Chandra</td>
<td>Chandrambhajami</td>
<td>Asaveri</td>
<td>Matya</td>
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<tr>
<td>3.</td>
<td>Angaraka</td>
<td>Angarakarnasraya</td>
<td>Surati</td>
<td>Rupakam</td>
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<tr>
<td>4.</td>
<td>Budha</td>
<td>Budharnasrayarni</td>
<td>Natakuranji</td>
<td>Jhampa</td>
</tr>
<tr>
<td>5.</td>
<td>Guru</td>
<td>Brihaspathe</td>
<td>Athana</td>
<td>Triputa</td>
</tr>
</tbody>
</table>
6. Shukra  Sri Shukra  Faraju  Ata
Bhagavantham

7. Shanu  Divakara Thanujam  Yadukalu  Adi
Kambhoji

8. Rahu  Smaramyaham  Ramamanohari  Rupakam

9. Kethu  Mahasuranam  Chamaram  Rupakam

In praise of the Divine Mother Kamalamba, in a Temple in Tiruthani, Sri Dikshitar composed 9 Kritis known as 'Navavarna' Kritis'

<table>
<thead>
<tr>
<th>Si No.</th>
<th>Kriti</th>
<th>Raga</th>
<th>Thala</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Kamalambike</td>
<td>Thodi</td>
<td>Rupakam</td>
</tr>
<tr>
<td>2</td>
<td>Kamalambam Bhajare</td>
<td>Kahyanu</td>
<td>Adi</td>
</tr>
<tr>
<td>3</td>
<td>Sn Kamalambikaya</td>
<td>Shankarabranam</td>
<td>Adi</td>
</tr>
<tr>
<td>4</td>
<td>Sn Kamalambikayai</td>
<td>Kambhoji</td>
<td>Ata</td>
</tr>
<tr>
<td>5</td>
<td>Sn Kamalambikayam</td>
<td>Bhuravai</td>
<td>Jhampa</td>
</tr>
<tr>
<td>6</td>
<td>Kamalambikaya</td>
<td>Punnagavarali</td>
<td>Adi</td>
</tr>
<tr>
<td>7</td>
<td>Sn Kamalambikayam</td>
<td>Shahana</td>
<td>Tnputa</td>
</tr>
<tr>
<td>8</td>
<td>Sn Kamalambike</td>
<td>Sn</td>
<td>Khanda</td>
</tr>
<tr>
<td>9</td>
<td>Sn Kamalambajayathi</td>
<td>Ahin</td>
<td>Tisra Eka</td>
</tr>
</tbody>
</table>

Sri Dikshitar was a great devotee of Lord Vinayaka. He used to visit 16 temples dedicated to the Lord in and around Tiruvarur and composed a kriti in praise for each of them. The celebrated Hamsadhvan Kriti "Vathapi Ganapatham Bhajeham". "Guru Guha" is one of these 16 kritis

Although "Guru Guha" is the most frequently used Mudra, he also used eight different Mudras, including Ragamudra, Vaggeyakara Mudra, Kshetra Mudra, Prabhanda Mudra, Raja Mudra, etc. Sri Dikshitar's krities are rather complex and not easily appreciable by commoners. That is why while Sn Thyagaraja Kritis are known as "Draksha pakam" (easy to eat gropes), Sri Dikshitar's krities are classified as "Narikala Pakam" (Coconut, which has to be peeled and broken and kernel removed with difficulty before gulping)
Sri Dikshitar's kritis composed in praise of 5 great siva kshetras dedicated to Pancha Bhootms (Earth, water, fire, air and ether) are called "Pancha Linga Kritis".

"PANCHA LINGA KRITIS":

<table>
<thead>
<tr>
<th>Sl.No.</th>
<th>Kshetram</th>
<th>Element</th>
<th>Lyric</th>
<th>Ragam</th>
<th>Thalam</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Kanchi</td>
<td>Earth</td>
<td>Chintayamam</td>
<td>Bhurvai</td>
<td>Rupakam</td>
</tr>
<tr>
<td>2.</td>
<td>Thiruvanaikkaval</td>
<td>Water</td>
<td>Jamboopathe</td>
<td>Yamuna</td>
<td>Trisra Eka</td>
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<td>Kalyani</td>
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<td>3.</td>
<td>Thiruvannamalai</td>
<td>Fire</td>
<td>Arunachala</td>
<td>Saranga</td>
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<td></td>
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<td></td>
<td>Natham</td>
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<td>4.</td>
<td>Sri Kalahasti</td>
<td>Air</td>
<td>Sri Kalaha-</td>
<td>Hussaini</td>
<td>Jhampa</td>
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<td>5.</td>
<td>Chidambaram</td>
<td>Ether</td>
<td>Ananda Natana</td>
<td>Kedaram</td>
<td>Misra Eka</td>
</tr>
</tbody>
</table>

In addition, Sri Dikshitar composed Thana Varna Ragamalikas, Lakshana Geethams in rare ragas. Dishkar's brothers Chinnaswamy and Balaswamy played an important role in propagating his kirtans in royal palaces all over South India. Scholars estimate that Dikshitar might have composed three to four hundred kirtans. His kritis are all in sanskrit. He authored one Manirpaval (multilingual) kirtan. Invariably he included the name of the raga in the kriti itself.

His prominent Sishyas: Thirukadaiyur Bharathi, Arudaiyur Koil Veena Venkatarama Iyer, Thevar Subrahmanya Iyer, Koranadu Ramaswamy, Villivinanam Ayyaswamy, Vudhamadhalam Thujiappan, Vadivel Ponnaya Pillai, Sivanandam Brothers, Tiruvanur Kamalam, Ammanni, etc.

On Deepavali day in 1835 at the age of 59, he sang in praise of Goddess Meenakshi, and also played Veena. Bala Swamy sang a kriti in which while the phrases "Meenalochani pasamochani" occurred, tears rolled from Sri Dikshitar's eyes. Uttering "Sive Pahi Sive Pahi, Sive Pahi,... Om Siva" he passed away. His sishyas decorated his mortal remains with garlands and performed the last rites while simultaneously singing his kritis.
3. SRI SHYAMA SASTRY

Sri Shyama Sastry is the third Vaggeyakara, after Sri Thyagaraja and Sri Muthuswamy Dikshitar and all the three together known as "Musical Trinity" of Carnatic Music. It is interesting to note that all the three were contemporaries and lived in Tiruvannamalai. Sri Shyama Sastry was born on 26th April, 1742 AD in Chitrabhanu Samstaram under the star Krittika. His ancestors also belonged to Kambham Taluq of Prakasham District in Andhra Pradesh, similar to Sri Thyagaraja's ancestors. His grandfather was Venkatadri Iyer and his parents were Viswanatha Iyer and Venga Lakshmi. Although he was named as Venkata Subrahmanyan, his pet name was "Shyama Krishna". In fact his Mudra also is "Shyama Krishna". Although his ancestors did not belong to a family of musicians, Shyama Sastry was trained in the basics of music by his maternal uncle. Even in boyhood he attained mastery over Sanskrit and Telugu.

There used to be a sage by name Sangeetha Swamy who was a great scholar in musicology and Bharata Sastram. Once when Shyama Sastry was staying in Thanjavur, Sangeetha Swamy visited his house for biksha (alms). He at once spotted latent talents of Shyama Sastry and decided to turn him into a great musician. Thereafter, taught all the secrets in musicology to young Shyama Sastry. Thus he became a great scholar in music within a short time. Before Sangeetha Swamy left for Kasi, he told Shyama Sastry, "You have attained great heights in music. You too should listen to good music. I advise you to frequently visit Pachimirnadam Adi Appayya (Royal Palace musician) and listen to his music, but do not learn music from him." Shyama Sastry obeyed his Guru's orders and cultivated intimate friendship with Adi Appaiah, who used to fondly call the former as "Kamakshi".

Shyama Sastry was very fond of chewing betel leaves. Once when he was talking with Adi Appaiah, a portion of betel leaves chewed by Shama Sastry fell by chance on the clothes of Adi Appayya. Shyama Sastry profusely sought pardon for the inadvertent happening and wanted to clean the dress in water. But Adi Appaiah warded him off and remarked, "Don't wash the cloth. I feel it was a symbolic grace of Goddess Kamakshi, for which I have been waiting and aspiring all these years". 
Sri Shyama Sastry – A great devotee and Vaggeyakara

Shyama Sastry was a steadfast devotee of Goddess Kamakshi. His ancestors were presented with a golden idol of the Goddess Kamakshi by the Shankaracharya of Sringeri mutt and were ordained to keep this idol -"Bangaru Kamakshi"- in Puja room and worship daily with devotion. This order was scrupulously obeyed by Shyama Sastry. Pleased with his sincere service, the Goddess manifested before him many times. He used to compose a Kriti in Telugu in praise of the Goddess every day. The Kritis bear testimony for the intimacy between the Goddess and Her chosen devotee.

Apart from Kritis, he composed Varams and Swarajatis. His Kritis bear the imprint of his mastery over language (Sahitya) as well as music (Sangeetha). If Sri Thyagaraja's Kritis were 'Draksha pakam' and Sri Dikshitar's 'Narikela pakam'. Sri Shyama Sastry's were of 'Kadali' (banana) pakam. He composed in rare ragas with utmost ease. His very first kriti was "Jananee Nathajana Palini". This was in Sanskrit. His compositions are in both Sanskrit and Telugu - some in 'chouka kalam' and some in 'Madhyama kalam'. About 300 Kritis are now available, "Tharuna mudamma" in Gowlipanthu raga and Chapu Thala is famous. Some of the rare ragas in which he composed Kritis were 'Manji' ('Brova amma') 'Kalagada' ('Parvathi') and 'Chintamanu' (Devi Brova).

Swarajatis Three of his Swarajatis have earned fame

1 'Rave Himagiri' - Thodi - Adi
2 'Kamakshi' - Bhairavi - Chapu
3 'Kamakshi Nee Pada' - Yadukula kambhoji - Chapu

In the above three swarajathis both Sahithya and Sangeetham are of very high order. In the Bhairavi swarajati, 8 charanams start with saptaswaras in ascending (arohana) order. A small example of his brilliance as a composer. His popular 'Thanavamam' - 'Samini rammanave' is in Anandabhairavi raga. Ata thalam.

The nine most profound Kritis composed by Sri Shyama Sastry are together known as "Nav a Ratna Malika" (Garland of nine gems) but only 7 are extant.
Srojadala Netri - Shankrabharanam - Adi
Devee Meena Netri - Shankrabharanam - Adi
Mainvere Gati - Anandabhara\v - Chapu
Nannubrovu Lalitha - Lalitha - Misralaghu
Mayamma - Ahin - Adi
Dev\ı Nee Pada Sarasa - Kambhoji - Adi
Meenalochanee Bro\v - Dhanyasi - Chapu

Swarakshara Kritis: He composed wonderful Swarakshara Kritis. A couple of examples are
Dev\ı Brova - Chintaman\ı - Adi - Ne\ı Dha sudagadha
Dev\ı Ninne - Kambhoji - Adi - Pa Dha Sarasa The Italised syllables in sahitya are Swaraksharas

Mastery over Thalam: He had unparallelled mastery over 'Thala sastra'. Normally Chapu Thalam has 3+4 akshara kalam. But Sri Sastry experimented successfully with 'Viloma Chapu' in reverse order of 4+3 akhrarakalam. In this complex thalam he composed 2 Kritis.

He also composed Kritis in 'Sthapattha' thalam, which means the same composition can be sung in more than one thalam. For example, his Kriti 'Sankari sankuru' in Saveri raga was composed in such a way that it can either be sung in Rupaka thalam or Trisragathi Adi thalam. This type of compositions speak highly of Sri Sastry's rare talent in music.

Duel with Bobbili Kesawaiah

Bobbili "Asthana Vidvan" Kesawaiah was a reknown musician of those times and it became a habit for him to go from one royal palace to another in entire South India and challenge anyone who can defeat him in music performance. So much so he was given a title "Bhooloka Chapa Chutti". On his tour once he went to Thanjavur Royal palace also. The local palace musicians were afraid of taking up the challenge of Kesavaya and beseeched Sri Shyama Sastry to save the prestige of Thanjavur palace. Then Sri Sastry prayed to Goddess Kamakshi and
sang "Devi Brova Samayamida" (incidentally, this Kriti is unusual in that it does not have Anupallavi) and understood through intuition that he got the sanction of the Divine Mother to accept the challenge of Kesavayya.

Next day the duel started at the Palace. For quite some time it was difficult to judge who scored over whom. Then Kesavayya sang in a complicated "Simha Nandini Thalam", Sri Shyama Sastry replied to him by singing in a much more complex "Sarabha Nandini Thalam". Then Bobbili Kesavayya could not sing in that Thalam and accepted defeat at the hands of Sri Shyama Sastry.

**Duel with Appukutti**

Appukutti was a musician of merit at Nagapattinam. Once Sri Shyama Sastry went there and local people arranged a duel between the two at the temple of goddess Neelayathakshi. The terms of the duel were that if Appukutti gets defeated, he will resign from the job of "Nattavanar" and offer his Tambura to Sri Shyama Sastry and likewise if Sri Shyama Sastry is defeated he should renounce the world and become a sannyasin. Appukutti got defeated roundly. He left Nagapattinam and joined Mysore Palace as a musician. He told the Maharaja of Mysore about the greatness of Shyama Sastry and the latter sent invitation through Appukutty to Sri Shyama Sastry to come to Mysore Royal Durbar for "Kanakabhishekam". But in his characteristic style, Sri Sastry refused the invitation, saying "I will never seek royal patronage". He also hinted that he is nearing the time of death.

**Sri Sastry as Astrologist**

Sri Shyama Sastry had a thorough knowledge of Astrology. Once he saw a person walking in the street and predicted that he will live for only 8 more days. In fact that person died on the 8th day.

Thanjavur Palace Astrologist examined the horoscope of a friend of Sri Sastry and predicted that he would die soon. Pained at this prediction he went to Sri Shyama Sastry and showed his horoscope. Sri Sastry told him not to worry as he would live for 10 more years. Accordingly he did live for 10 more years.
In Manojiappaa Street, once Sri Sastry was walking along with a friend. The owner of a fire crackers shop made fun of Sri Sastry as "Pujari of Kamakshi Temple". Sri Sastry remarked that probably the fellow's life span on earth is over. So strong was the force behind his words that the owner in fact died within an hour, as his shop caught fire and he was burnt to death along with the stock of fire crackers. When he came to know this incident Sri Sastry felt extremely sorry.

Sri Sastry was tall, fair and had an attractive face and demenour. He used to wear silk dhoti and a red shawl. He used to wear golden Rudraksha Mala around his neck and diamond studded ear rings. Every one used to venerate his awe inspiring personality. Sri Thyagaraja and Sri Shyama Sastry were close friends.

The last days of Sri Sastry

When Sastry's wife Meenakshi died, he predicted that he himself will pass away six days later. On 6th day February 1827. at the age of 65, sixth day after his wife's demise. he laid down with his head on the lap of his son Subbaraya Sastry and asked him to blow 'Karma Mantra' into his ears when he makes a sign. Accordingly. when he signalled. Subbaraya Sastry uttered the Divine Mantra into his father's ear. Soon after, Sri Shyama Sastry peacefully passed away.

After his passing away. his younger son Panju Sastry took up the job of worship of Bangaru Kamakshi. Subbaraya Sastry. his elder son became a famous musician in his own right.

As Sri Sastry was insisting on very high standards in music, there were not many sishyas who were trained by him, so much so only very few of his kritis are available today.

4. KANCHERLA GOPANNA
(BHADRACHALA RAMA DASU)

It will not be an exaggeration to say that there is not a single Telugu speaking person who has not heard about Bhadrachala Ramadas and his kritans. He was born around 1620 in "Nelakonda Palle" in
Kareemnagar District of Andhra Pradesh. He was son of Linganna Mantri of Niyogi Brahmin sect. His parents named him "Gopanna". His family name is "Kancherla". Right from his childhood he was tenaciously devoted to Lord Rama. His kirtans are full of "Rama Bhakthi Rasa". He can be called crest jewel among Rama Bhaktis. His Vaishnava Guru was Raghunatha Bhatt. But it was the great Sufi saint of North India, Kabir, who taught him "Rama Taraka Mantra". Soon thereafter he burst into a Dhanyasi raga Keertana "Taraka mantram korina dorikenu".

His Contemporaries

Siva Narayana Theertha of Tarangams fame. Kshetrayya, a pioneer in "Padams" and Sidhendra Yogi. the founder of Kuchipudi dance were contemporaries of Ramadas.

Gopanna was a profound scholar in Telugu and Sanskrit. A look at the prosody of his Keertans makes it clear that he had mastered the 'Desiya' and 'Geya' technique of composing lyrics.

Ramadas was married and had a son. When his parents passed away (whom he loved so heartily), he went into depression and gave away all his property in charity. It became difficult to make both the ends meet. His maternal uncles. Akkanna and Madanna were Dewans in the court of Tanisha, the then ruler, Sultan of Golkonda. With their good offices, Gopanna was made Tahsildar of Bhadrachalam. There were Swayambhu idols of Rama, Sita and Lakshmana discovered by Pokala Dhammakka, near Bhadrachalam but there was no temple for the idols. When Gopanna saw the idols, he was overwhelmed with pure joy ("sattwikananda") and decided then and there to construct a befitting temple for his beloved Lord Ramachandra. He called for a meeting of the citizens of Bhadrachalam and put forward the proposal before them for constructing the temple. Everyone wholeheartedly agreed to make munificent donations and based on their promise he went ahead and constructed a magnificent temple. utilizing the revenue of the State collected by him as Tahsildar, and installed the idols there. But as bad luck would have it, a severe drought ensued, thus impoverishing the citizens who could not fulfill their promise of donating money. This forced Gopanna to go by default in crediting the revenue in time to the royal treasury. The
Golkonda Sultan ordered an enquiry and found that Gopanna was guilty of misappropriation of State revenue and pronounced a punishment of 12 years of rigorous imprisonment for Gopanna in 1665. This fact is recorded in one of his Keertans "Etika Daya Radu" in "Anandabhairavi" Raga. Even while undergoing physical and mental torture in the prison, he kept up his firm faith in Lord Rama and with an indomitable spirit he composed hundreds of Kirtans in praise of Lord Rama in the prison itself. An excellent example of such Kirtans was "Diname dinamu Sitarama smararene pavanamu" in the raga, Kapi. His compositions were full of praise of the crystalline pure qualities of Siva Rama. Even while he blamed sometimes his Lord for his predicament in the jail Immediately after, he would repent and seek pardon for blaming the Lord for his own omissions and commissions. He was the first Vaggeyakara to compose Kirtans in the raga Ananda Bhairavi and there are now 8 Kirtans of his available in this sweetly meloncholic raga.

He also authored the famous "Dasarathi Satakam". Apart from "Dandaka Prabhandam" and "Choomika Prabhandham", and a few more literary works.

At the fag end of his jail term he was overcome by gloom and depression because of the unbearable torture and gulped poison in order to commit suicide. But by the grace of Lord Rama the poison became nectar! Gopanna's beloved Lord Rama along with his younger brother Lakshmana appeared before Tanisha the Sultan and repaid the money Gopanna owed to the treasury. viz 6 lakh Varahas — all in gold coins which have Rama's figure printed on them. Even today one can see samples of those coins in Bhadrachalam Temple. Tanisha not only signed a receipt himself in acknowledgement of the amount but realised that Gopanna was a great realised soul and a loved devotee of the Lord. and hastened to go to prison and personally release Gopanna. From that day "Kancharla Gopanna" came to be known as "Bhadrahala Ramadas". Not only the Sultan released Ramadas from prison but he gifted him Bhadrachalam as "jagir". There is a rock edict to this effect. Since then Ramadas settled down in Bhadrachalam itself and made elaborate arrangement for worship of the Lord in the temple
Miracles in The Life of Rama Das

Rama Das was frequently arranging "Santarpana", i.e. feeding of Brahmins and other poor and needy people. In order to throw the excess (boiling) water after cooking rice, a deep pit was dug. One day accidentally his young son fell in the pit and was killed instantaneously. When he came to know of this tragedy, he did not announce the death of his son lest that would disturb 'Santarpana' feeding but silently took the dead body of his son on his shoulders and proceeded to the sanctum sanctorum and piteously wept before his beloved Lord Rama and composed a Kirtana "Kodanda Rama" and lo! the boy got up alive as if a sleeping child wakes up!

Out of his hundreds of compositions, only about 100 Kirtans are available today. His biography was widely sung in the form of Yakshaganas. Harikathas and theatre dramas throughout Telugu Desa and his name became well known to every Telugu speaking person. While Yadava Das wrote his biography as Harikatha, Singari Das, Narasimha Das and Krishna Das wrote Yakshaganas. Rama Das composed in about 30-40 ragas and in all the 7 Thalas.

Even his passing away was unique. He left for Vaikuntha (abode of Lord Vishnu) with body! Just before leaving the earth, he sang a Kirtan "Tharali podamu chala dayayunchandi ika yee janmaku ramu, madilo nunchandi" and took leave of his co-devotees, friends, relatives and other citizens of Bhadrachalam.

5. SRI ANNAMACHARYULU

Sri Annamacharya lived from 1408 to 1502 AD. He was born in Tallapaka village in Kadapa District of Andhra Pradesh. He belonged to Nandavareka Telugu Brahmin sect and Bharadwajasa Gothra. Father was Narayana Suri and mother Akkamamba. He was born as a boon of Lord Sri Venkateswara of Tirumala to fulfill the Lord's wish. He was born on Vaisakha poornima day, which incidentally is also the birth day of Gauthama the Buddha. Even in childhood he could compose Kirtans in praise of Lord Venkateswara in his own unique fashion.

At the tender age of six, he was disgusted with the menial jobs constantly demanded of him by his parents and sisters-in-law and left for
Tirumala. After making prostrations to the village Goddess 'Gangamma', he started climbing the seven hills. Near 'Mokalla Parvatham', he got terribly tired and felt hungry and went to sleep. Then Sri Mahalakshmi, consort of the Lord apppeared in his dream. fed him with food and ordained him to climb the rest of the hills without wearing foot wear. The young Annamayya woke up and overwhelmed by the Divine Mother's compassion, composed extempore 100 poems in praise of Sri Alamelu Mangamma. He has narrated the episode in his Kirtana "Ippuditu Kalaganti", and several other Kirtans engraved on copper plates and kept securely in the Tirumala Temple. Since then he started composing thousands of kirtans in praise of Lord Venkateswara and His divine Consort, Alamelu Mangamma. After some time, his parents came to know of his whereabouts and brought him back to home. With the permission of the Guru of Annamayya, his parents performed his marriage with two wives - Thirumaliamma and Akkalamma. He visited several holy places. He dedicated as many as 32,000 compositions to the lotus feet of the Lord of Tirumala. His progeny got these Kirtans engraved on copper plates and deposited in the "Sankeertana Bhandagaram" (treasure trove of sacred music) for safe custody. As annamayya was a pioneer in composing 'Padams', he got the title "Padakavitha Pithamaha".

Although Annamayya was a saivaite Advaitin by birth, Sri Adi Sathagopa Yateendra, a Vaishnava saint adopted him to Visistadvaita order, i.e. Annamayya became Vaishnavite. He composed Kirtans with Bhakti, Sringara as well as Vairagya as main planks. His son, Peda Tirumalacharya and grandsons China Thirumalayya and Chinna Thiru Vengadanatha also followed in his foot steps and composed Kirtans. His younger grand son translated his Sanskrit work "Sankeerthana Lakshanam" into Telugu.

Annamayya's compositions are full of feeling of devotion, Bhakti and Singara rasas. Hence he came to be known as "Pada Kavitha Margadarsi", "Sankeertanacharya" and "Dravidagama Sarvabhauma". His grand son wrote a biography of Annamayya in which he mentioned that one of his grandsire's compositions was Ramayana in 'Dvipada' prosody, but it is not available now.
Around 1450 Salva Narasinga Rayalu, ruler of Tanguturu sought Annamayya's blessings for winning the kingdoms of neighbouring areas. He did defeat his enemies and established an empire with Penugonda as capital. He invited Sri Annamayya to his royal palace and showered his gratitude through several honours. Out of his ego he demanded Annamayya to compose a Kirtana in his praise. But Annamayya stoutly refused, saying, his kirtans can only be in praise of the Lord of Tirumala and never in praise of a mere mortal, however high position he may occupy. Annoyed at his audacity, the king punished him by putting iron fetters around his feet and jailed him. Then Annamayya composed and sang the Kirtan "Sankela viduvela, jampedu vela..... vidipincha gati gaka..... mari ledu theragu". Lo! his fetters broke spontaneously! This episode is mentioned in his biography written by his grandson.

**Miracles:** Annamayya used to offer mangoes in the season to the Lord Venkateswara. These mangoes used to be plucked from a tree in the village" Marulanka". One day Annamayya tasted a few fruits from the basket (before offering to the Lord) and found them all to be sour. Then he prayed with all devotion to turn the fruits into sweet ones and lo! immediately they did turn into sweet ones! A musician who heard this miracle approached Annamāyya for monetary help for his wedding. Then Annamayya blessed him and asked him to approach the King and when he approached the King, he was helped muniﬁciently.

Annamayya's devotion to the Lord is of "Madhura Bhakti" type. In this method the devotee feels himself as the beloved and establishes a romantic relationship with the Lord. He wrote a few metapsychical Kirtans in praise of the Divine Mother. Annamayya has composed Kirtans to suit different 'sevas' of the Lord at different times in a day as well as annual utsawams such as Brahmotsawam. etc. He is truely the patriarch of "Sankeertana Padhati".

It is interesting to note that another great pioneer of Carnatic music, Sri Purandara Das was not only Annamayya's contemporary but they both met at Tirumala temple and exchanged notes on various aspects of music. Annamayya passed away in 1502 AD at the ripe old age of 95.
M. MUSICAL INSTRUMENTS

1. TAMBURA

This is most primary music instrument which sets the Pitch-sruti. Without the aid of this instrument no music concert - be it Carnatic or Hindusthani style - can be conducted. This is a string (tata) instrument. It is required in Harikatha concerts also. In order to tune this instrument properly, one should have a subtle ear and sound knowledge of swaras. In Vaikuntha, the seat of Lord Vishnu, two sages Narada and Tumbura, who are great musicians, are always in attendance of the Lord. Presumably 'Tambura' is derived from Tumbura who always keeps this instrument in his hands.

Tambura looks akin to Veena, but does not have stepped strings ('Metlulu') This being a drone instrument, is played on open strings. The strings are plucked by a plectrum or finger nail, thus producing sound by setting vibration. Nor does this have a pumpkin.

Two Major Types of Tambura:

1. South Indian (Carnatic music) Tambura
2. North Indian (Hindusthan music) Tambura

Carnatic Tambura is essentially made of jack tree wood. Base ('Peeta') and bolts, however, are made of either sandal wood or 'block' wood.

Hindusthani Tambura is also called 'Mira' Tambura because Mira in Maharashtra is a major production centre of Tamburas. The pot is made of dried pumpkin.

Important parts:

There are four important parts in Tambura (1) Pot (2)'Dandi' (3) 'Peeta' (Bridge) and (4) Bolts (see figure on the next page).

Pot and 'Dandi' are brought together by a piece of ivory. There are 4 bolts at the end of 'Dandi'.

Strings: Tambura has 4 strings - three are made of steel wire and one made of brass wire. Their names
1. Panchamam - Mandrasthayi Panchamam - Pa
2. Sarani - Shadjam - Sa
3. Anusarani - Shadjam - Sa
4. Mandram - Mandrasthayi Shadjam - Sa

The ends of these 4 strings should be tied behind the bridge and the other ends should be tied around the bolts via the bridge.

Depending on the sruti required by a particular person, the thickness ie 'Gauge' of the strings vary. This aspect should be decided by an experienced and learned music teacher.

There are two ways of Tuning Tambura:

1. Panchama sruti - In this, the first string is Mandra Panchamam, followed by the 2nd & 3rd (central strings) Madhya Shadjam and the 4th as Mandra Shadajam i.e. Pa Sa Sa Sa Sa
2. Madhyama sruti- In this Mandra Panchamam is replaced by Mandra Madhyamam, i.e. Pa is replaced by Ma.

Method of Tuning: Pluck the 1st string with middle finger and the rest three strings with index finger.

Jeevali: After inserting a cotton thread in between the bridge and strings with left hand, the same string should be plucked by right hand so that the emanating sound is changed.
Types of Tambura: (1) Tanjavur Tambura. (2) Miraj Tambura (3) Ek Tara Thambura (4) Sapta Tantri Tambura (5) Ashta Tantri Tambura (6) Electronic Tambura (Automatic Tambura). The first two types have been explained already. The other 4 Tamburas are explained below:

3. Ektara Tambura: This has only one string. This is tuned as Madhya Shadja. Nowadays only Sadhus (roaming recluses) use this to sing philosophical themes (Tattvas)

4. Sapta Tantri Tambura: This has 7 strings. Said to have been used by Shatkala Govinda Marar of Kerala.

5. Ashta Tantri Tambura: This has 8 strings. 4 below the usual 4 strings. When the upper strings are plucked the lower ones also simultaneously vibrate to produce sound.

6. Electronic Tambura: This works with electronic PCBs and require power (electricity or batteries).

2. VEENA

Veena is an ancient sacred musical instrument, which is said to be close to human vocal chord. This is said to be the monarch among all musical instruments. Goddess Saraswathi, the Mother Goddess of all fine arts holds veena in her arms. The Celestial singer Saint Narada is always depicted with Veena (his veena is named "Mahati") in his hands.

South Indian Veenas are the loftiest among various types of Veenas extant in different parts of our country. This is essentially made of jack tree wood. Jack wood is seasoned for a few years before used for making Veenas. Nowadays they are made of 'block' wood also. The veena is manufactured in different sizes. The sound emanating from Veena is more and more profound as its size increases.

There are three chief parts in a veena: (see figure on the next page)

(1) Pot(bowl): This part is made of jack or block wood. The inside portion of the pot is scooped out in order to make it hollow. The pot's diameter is approximately one foot, depending on the size of Veena.
The end portions of the strings, bronze price, side bridge, beads for adjusting sruti, thala strings etc may be seen in the figure.

(2) 'Dandi': This is also made of the same wood with which the pot is made. The 'metlu' (frets) are arranged on the 'Dandi'. On either side of this longish piece called 'Dandi', black coloured wax is applied (similar to plastering brick walls with cement). 'Metlu' are normally made of brass or bronze. There are thus 24'metlu' corresponding to 12 swaras thanas in two sthayis. A total of 7 bolts are fixed. The three 'thala' strings, pot and 'Dandi' are pieced together by an ivory block.

3. 'Yali': This is the name of an animal. The animal's head in a reversed pose is at the end of the 'Dandi' (see figure). Down below the 'Dandi' (towards its end portion) a dried pumpkin is arranged which helps in magnifying the sound. While playing Veena this pumpkin is supported on the left lap of the artiste. This is fixed with screws and can be easily removed by unscrewing whenever necessary. At the end of Dandi there are 2 bolts on each side (i.e., 4 in all for playing the strings) and 3 bolts for 'thala' strings, i.e., total of seven bolts.

**The names of the strings:**

1. Sarani - Sa - Steel string
2. Mandra Panchamam - Pa - Steel string
3. Mandra Shadjam - Sa - Brass string
4. Anumandram - Pa - Brass String

The gauge of strings depends on sruti.

**Thala Strings:**

1. 'Prakka 'Sarani' - Sa - Steel String
2. 'Prakka' Panchamam - Pa - Steel string
3. 'Hetcha' saram - Sa - Steel string

Method of Playing Veena: Right index finger and middle finger are used to pluck one string after another. Left index finger and middle finger are used for pressing 'Metlu'. The strings are plucked on the bridge either by finger nail or a plectrum.

There are several types of playing Veena. 'Gotu Meetu', 'Velu Meetu', 'Kattiri Meetu', 'Thodu Meetu', 'Thala Meetu', 'Adda Meetu', 'Dodda Meetu', 'Koota Meetu', 'Vidi Meetu', 'Prakka Meetu', etc., which can only be learnt in a practical way from a Veena Vidwan.

**Types of Veena:**

1. 'Eka Raga Mela' Veena: In this type, only one particular raga can be played. For playing different ragas, modifications were made in the Veena. This type is no longer in vogue.
2. 'Sarva Raga Mela' Veena: This is the presently available type which enables to play any raga. This was invented by Ramamatya.
3. 'Madhya Mela' Veena: This is similar to Sarva Raga Mela Veena.
4. 'Achyuta Rajendra Mela' Veena: Ramamatya, when he was the asthana vidwan in the palace of Achutha Rajendra, invented this with royal patronage.

5. 'Chala' Veena: Invented by Bharatha.
6. 'Dhruva' Veena: Also invented by Bharatha.

There was a tradition of playing Veena in standing posture, in Vijayanaganam and Bobbili royal palaces. Because of Celestial connection through the sage Narada, this musical instrument occupies the top place among all musical instruments.
3. VIOLIN (Fiddle)

Violin is one of the most important string instruments. This is of Western origin but now it has a prime place in Carnatic music concerts, both as a solo instrument as well as an accompanying instrument for vocal concerts. As a solo instrument it is equally amenable for exhibiting the artiste’s virtuosity in Carnatic, Hindusthani and Western Classical music. One cannot imagine Carnatic vocal concert without Violin accompaniment, these days.

PARTS OF VIOLIN

(See figure on the next page)

1. A - Scroll - The bend which contains bolts
2. BB- Pegs - The box of bolts
3. C - Neck
4. D- Finger board
5. E- Bridge
6. FF-Sound producing holes (F-holes)
7. G- Button
8. H- Button
9. I- Nut
10. J-4 Strings
11. KK-Sound producing board
12. LL- Ribs
13. Hind portion - Back

Parts of Bow:

1. Stick
2. Nut
3. Screw
4. Hair
5. Head
The rear board, neck, sides and bridge are made of Secamour wood while the front board, base bar and sound posts are made of Pine wood. The tail, nuts and bolts are made of Ebony. Strings are made of either steel or sheep's nerves. Bow, which is played on the violin, is made of horse tail hair. Rosin, a chemical is used to make the hair stiff.

Sizes of Violin:
There are violins of three standard sizes:

1. Full size 2. 3/4 Size 3. 1/2 Size.
There are also 7/8 size violins.

Strings: There are four strings: 1. Mandra Shadjam (Sa), 2 Mandra Panchamam (Pa) 3Madhya Shadjam or Sarani (Sa) 4 Madhya Panchamam (Pa). The first string is made of silk or nerve or steel wire and packed with brocade (Jaltar). The second and third strings are made of nerve or steel wire and packed with brocade. The last i.e. 4th string is a steel wire.

For reducing the Pitch (sruthi), thick wires are used and for creating sruthi, thinner wires are used.

Two Types of Sruthis:
1. Panchama Sruti: Sruti is done so as to get Mandra Shadjam, Mandra Panchamam, Shadjam, Panchamam.
2. Madhyama Sruti: Mandra Panchamam, Panchamam and Sudha Madhyamam are used for sruthi. Strings are pressed with left hand finger, the bow is moved forward are backward with right hand in order to produce sound.

*Saptatantri Violin:* A few vidwans like late Mysore T. Chowdaiah used violin with 7 instead of 4 strings.

4. MRIDANGAM

Now we move on to percussion instruments. Among them. "Mridangam" is the premier instrument and a must to be accompanied in Carnatic vocal/Violin solo/Veenasolo, etc., concerts. The word "Mridagam" is derived from the root "Mrit" meaning mud in Sanskrit. In olden days perhaps this instrument was made of mud (similar perhaps to today's Ghatam). According to mythology, the Mridangam was first used by Lord Ganesh.

Now a days Mridangam is made of animal skin. It is not easy to master this instrument. In music concerts Mridanga Vidwans show their mastery over this 'laya' instrument during "Thaniavaranam".

Making of Mridangam: This is made from jack wood or "Egisa" wood or sandal wood or palm wood or zyzyphus wood. But jackwood is most suitable. The inner portion is hollow. The length is 18" or 20" or 22". The shape is something like joining together two flower pots. The centre is

![Figure of Mridangam](image)
thicker and sides taper out. On either side, the holes are closed with lids made of skin and pressed by skin ropes. Compared to right lid the left lid's diameter is longer by 1/2". The lids are normally made of goat skin.

Right lid: This is made of 3 layers. The first layer of skin is not visible. The second skin layer is known as "Pata Charmam". Over this, at the centre black material called "Karam" is applied. On the third skin layer called "Reppa Charmam" is applied. Upper layer is made of calf leather while lower out of goat skin (leather).

Sound emanating by beating 'Reppa Charmam' is called "Meetu". Karani's centre produces "Natu" and "Pata Charmam" gives sound called "Satu".

Left lid: This has two layers. Inner layer is made of goat leather which the inner layer is made of calf leather. In between the two layers, a paste made of wheat rava is applied. This is removed soon after playing Mrudangam is over. This paste is known as "Bonamu".

Karani: In olden days 'Karani' consisted of manganese powder, cooked soft rice and vinegar. This is a very important limb of Mrudangam because melody depends on this.

MRIDANGAM'S TWO TYPES:

1. Low pitch (Sruthi) Mrudangam: This is used for accompanying male vocalists.

2. High pitch (Sruti) Mrudangam: This is for accompanying female vocalists.

Tools for tuning: A hammer, a pidi made of stone - 2" long 1/2" diameter. For increasing the pitch, pidi is kept on right lid and hammered on all sides.

Students of Mrudangam first of all learn uttering jatis vocally before practising playing of Mrudangam.
CHAPTER - IV

A. TECHNICAL TERMINOLOGY

1. \textit{Vadi Swaram}: This is the most pivotal \textit{swara}. Both in \textit{ragalapna} as well as \textit{swarakalpana} this \textit{swara} occurs repeatedly. This is the monarch of \textit{swaras} occurring in a raga.

2. \textit{Samvadi Swaram}: This \textit{swara} is next in importance to vadi swaram-like a minister to the monarch. In any raga if there are eight or twelve \textit{srutis} in between two \textit{swaras}, they are known mutually as samvadi \textit{swaras}.

\textbf{Ex. Samvadis in Sudha swaras}: Sa-Ma, Sa, Pa, Sudha Rishabham - Shudha Dhaivatam - Sudha Gaandharam - Sudha Nishadham

\textbf{Samvadis in Vikrutha swaras}: Sadhaarana Gaandharam, Kaisiki Nishaadham, Antara Gaandharam - Kaakali Nishaadham, Chatusruthi Rishabham - Prathi Madhyamam

3. \textit{Vivadi Swaram}: If there is one \textit{sruthi} in between two \textit{swaras}, they are natural enemies and so known as vivadi \textit{swaras}.

\textbf{Ex. Vivadis in Sudha Swaras}: Sudha Rishabham, Sudha Gaandharam, Sudha Dhaivatam - Sudha Nishaadham

\textbf{Vivadis in Vikrutha Swaras}: Saadhhaarana Gaandharam or Shatsruthi Rishabham - Anthora Gaandharam, Kaisiki Nishaadhan or Shatsruthi Dhaivatam - Kakali Nishaadham

4. \textit{Anuvadi swaram}: Those \textit{swaras} which do not belong to any of the above three types are compared to servants.

5. \textit{Muktayi}: \textit{Muktayi} means three repititions. In \textit{swarakalpana} which is an important limb of Mandocharma (creative/innovative) music, \textit{Muktayi} is one of its contents. This essentially related to laya (rhythm). Just as \textit{jants} are played on Mridangam, \textit{muktayi} \textit{swaras} are sung by vocalists. For example \textit{jants} of 5 aksharas are Tha Dhi Gi Na Tha. Corresponding \textit{muktayi} \textit{swaras} in music repeated thrice are Ga Ri Sa Ni Ga Ri Sa Ni Dha - Corresponding \textit{Muktayi} \textit{swaras} in music repeated thrice are Ga Ri Sa Ni Dha - Ga Ri Sa Ni Dha - GaRi Sa Ni Dha - This is called 15 akshara \textit{muktayi}.

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B. PANCHADASA GAMAKAS

'GAMAKAM': In Indian classical music, 'Gamakam' has utmost importance. This is the back bone of a raga.

What is a Gamakam? Any one swara apart from its natural and original sruthi, if it has modulated or shaken in order to acquire the quality of its nearest (neighbours) then such a swara becomes a "Gamakam".

Musicologists emphatically compared music devoid of Gamaka as a moonless night, waterless river, flower sans fragrance or a beautiful lass without jewellery (ornaments).

Bharata in his 'Natya Sastra' and Parsva Deva in his 'Sangeetha Samaya Saram' defined 'Gamakam'. Sage Narada mentioned 19 gamakams in his treatise 'Sangeetha Makarandam'.

Saranga Deva in his 'Sangeetha Ratnakaram' has defined Pancha Desa i.e. 15 gamakams, as follows:

1. **Kampitham**: Means quiver, but technical meaning of a 'Kampitha' gamaka is a swara uttered with a quiver in an aksharakalam acquiring the shade ('Chaya') of another swara Ex: Ga - Gandharam in 'Sri' raga.

2. **Leenam**: A swara quivered for 2 akshara kalam in such a way as to give a glimpse of its neighbour swara - as if one swara slowly merges ('Leenam') in the next swara.

3. **Andolitham**: A swara quivered for 4 askshra kalam and brings out the quality of the next ascending swara is called Andolitha gamakam

   Ex: Ri Dha Dha. Sa Ri Sa Pa Pa. Sa Ri Sa Ma Ma

4. **Plavitham**: A swara quivered for 12 akshara kalam in order to give the apperance of the neighbouring swara. Thus Leenam, Andolitham and Plavitham are variants of Kampitha gamakam.

5. (a) **Sphuritham**: In arohana, janta swaras such as Sa Sa Ri Ri etc, beating the second swara is sphuritham. Ex: By beating the second Sa in the pair 'Sa Sa', it should be heard as if 'Sa Ni Sa'.

   (b) **Pratyaghatham**: In avarohana second swara in a pair is beaten so as to give an impression of the next swara.

   Ex: Sa Sa becomes Sa Ri Sa.
6. **Thirupam:** Pressing down a swara is Thirupam.

7. **Ahatham:** Literally means beating. This is of two types:
   
   a. **Ravva:** While descending from a swara rapidly reaching the next lower swara is called 'Ravva'.
   
   b. **Khandimpu:** While descending from a swara, reaching the second (not the next) lower swara is Khandimpu.

   Ex: Ma Ri (Ga is omitted)

8. **Vali:** If any swara is quivered retrogressively and creating images of 2 or 3 swaras is known as 'Vali'.

9. **Ullasitham:** This is also called 'Jaru' i.e., slipping. It is of two types:
   
   a) 'Ekku Jaru': Slipping from a lower swara to the next higher (ascending) swara.
   
   b) 'Digu Jaru': Opposite of 'Ekku Jaru' i.e., while descending, slipping from one swara to a lower swara.

10. **Humpithan:** If from a swara to 4th, 5th, 7th swaras of nadam (pitch) is either increased or decreased such a process is called Humpithan. In fact, in Sanskrit, 'Humpitam' or 'Gumbhitham' means expansion.

11. **Kurulam:** This is of two types:
   
   a) "Odigimpan": At a particular swarasthanam its higher or second swara's image is created. This is possible only on Veena.
   
   b) "Orayika": While descending from one swara to another, the upper notes predominate their image and one feels as if the upper and lower notes are rubbing (orayika in Telugu) with each other.

12. **Tribhinnam:** This is feasible only in Veena. This involves pressing the strings 1, 2, and 3 with the left fingers and playing the frets with right fingers simultaneously is called 'Tribhinnam'.

13. **Mudritham:** This is feasible only for a Vocalist. By closing the mouth and simultaneously singing with quivering swaras is called Mudritham.
14. **Namitham**: By reducing pitch (nadam) and singing swaras with subtle sound as also making the swaras quiver is Namitham.

15. **Misritham**: Any combination of 2 or 3 gamakas described above is called 'Misritham'.

Most of the above types of gamakas can be noticed in the famous Ata thala Bhairavi raga Varnam "Viriboni". Barring a few, most of the types of gamakas apply equally for vocal as well as instrumental music

**C. MANODHARMA SANGEETHAM**

In Indian Classical music there is a great importance attached to "Manodharma sangeetham" which means scope for the artiste to show his/her creativity and capacity to innovate, within the parameters of the raga. Of course there is also "Kalpita Sangeetham" i.e. music composed by Vaggeyakars and musicians sing exactly in the manner of the composition and without any scope to deviate from the original.

"Manodharma Sangeetham" has a pivotal, predominant place in music concerts which offers ample scope for exhibiting the musician's mastery over music, spontaneously and extempore. It signifies maturity of a musician. In order to exhibit his/her profound and deep knowledge in a scholarly way, the artiste makes use of jeeva swaras, nyasa swaras and attractive raga nuances. In olden days great musicians, it appears, were elaborating a raga or produce innovative swarakalpana for hours and even days together. Some musicians who specialised in a particular raga were given the title of the raga's name. For instance,

1. 'Thodi' Seetharamaiah (sang Thodi raga for 8 days)
2. 'Athana' Appaiah
3. 'Shankarabharanam' Narsaiah
4. 'Narayanagowla' Kuppayar (Veena Kuppayar)
5. 'Begada' Subhrahmany Iyer (Patnam Iyer)
6. 'Thodi' Sundara Rao

**Chief Parts of 'Manodharma Sangeetham'**

There are 5 important parts in 'Manodharma sangeetham'. They are:
1. **Ragalapana**
2. **Thanam**
3. **Pallavi**
4. **Neraval (Neravu)**
5. **Swarakalpana**

We will now explain each of these parts.

**1. Ragalapana**: A particular raga, usually a 'rakti' raga is chosen for elaborate delineation bringing out its innate beauty and nuances. No rhythm (thalam) is involved. Nor is there any limit. This is the most enjoyed part in a concert where the audience gauge the mastery of the artiste. Ragalapana, in turn, has 4 parts: i) 'Akshiptika', ii) 'Ragavardhini' iii) 'Sthayi' iv) 'Makarini'.

i) Akshiptika means introduction. This is also called 'Ayitham' Usually a ragalapana starts in the Madhyasthayi Shadjam (Sa), descend to Mandrasthayi Shadjam (Sa), then increase the pitch to Tharasthayi Shadjam (Sa) through attractive 'Sancharas' and end with Madhya Sthayi Shadjam (from where the alapana started). In reality, this is a brief delineation of a raga in order to introduce its or nuances or personality ('swara oopa').

ii) **Ragavardhini**: This is the phase of development of the raga. This is the most important part of alapana and exhibit the expansiveness of the personality of the raga. The expansion takes place in 4 divisions. Each expansion has a beginning and end ('Muktayi' or 'Vidari'). Raghavardhini is also called 'Karanam'.

'Prathama (i.e the first) Ragavardhini'. This starts with Madhymama sthayi Shadjam and mostly traverse in Mandra sthayi swaras and end up again with Madhymama sthayi Shadjam. This involves using garmentams revelant to the raga, special Sancharas and rakti prayogas (i.e attractive innovations). Generally this part is sung in Vilamba Kalam. It includes a few Madhymamakala sancharas in between.

'Dwiteeya (the second) Ragavardhini': This is in Madhyama sthayi sancharams. Even if a few sancharas in other sthayis are sung, ending will always be with Madhyama sthayi swaras. It is in this phase the ability of the musician to conceive and create innovations comes out.
'Thrutiya(The Third) Ragavardhini': This phase is essentially done with highest pitch (Thara sthayi) sancharas. The second Ragavardhini’s raga sancharas are repeated. This starts with Madhyama Sthayi Panchamam and proceeds to Thara Sthayi Shadjam.

'Chaturtha (the Fourth) Ragavardhini: This contains sancharas similar to 2nd and 3rd Ragavardhini and a swift ‘Moorchana Prsthara’ which contains most of the 15 types of ‘gamakas’

iii) Sthayi Sancharas: The returning to the swara in which raga was delineated with a particular pitch (sthayi) is known as 'sthayi sanchara' This is of two types: 1) Arohana sthayi 2) Avarohana sthayi.

Arohana Sthayi Sancharam: Starting with Madhya sthayi Shadjam, traversing in 'Mandra sthayi' and returning to 'Madhyama sthayi' Shadjam. The other way is to make Rishabham as sthayi swara and without touching other swaras, traversing in Mandra sthayi, then reach Madhya sthayi Gaandharam, this procedure is repeated with other swaras viz. Ma, Pa, Dha, Ni. A good example of this type of sanchara is a swarajati 'Kamakshi' (particularly 'charanams' starting swaras) in the raga 'Bhairavi'.

Avarohana Sthayi Sancharam: The procedure is same as in Arohana sthayi sancharam, except that swaras will be in descending order.

'Makarini': The concluding part of ragalapana is known as 'Makarini' or 'Vartini'. An attractive 'jeeva swara' pertaining to a particular raga is chosen for 'sthayi': that sthayi is briefly exhibited; end in any swara; repeat the alapana and conclude with the swara of the starting sthayi. In the 4th repetition traverse from 'Mandra' to 'Thara' sthayi and finally end alapana with 'Madhyama' Shadjam. This is the opinion of Bharatha Muni and was endorsed by Venkata Makhi.

'Tayam': Singing with one swara as 'Sthayi' and emphasise the 'graha' swaras of a raga as 'Vadi' and 'Samvadi' is called 'Tayam'. Taking each swara and make it a graha swara in Arohana and Avarohana, showing glimpses of anya raga swaras and concluding with Adhara Shadjam while showing the beauty of the chief raga is called 'Tayalapana'.

2. Thanam: This starts soon after 'ragalapana'. This is also called "Madhyamakalam". This 'Thanam' in 'Vilamba' kalam, soon after ragalapana fills the hearts of the connoisseurs of music with great delight. In this process although 'Vilamba' Kalam is predominant, in between
'Madhya' and 'Dhrutha' Kalams are also permissible 'Dhruta' kala Thanam is also called 'Ghanam'. Even though there are no 'Avarthas' in Thanam, it gives a feeling of laya (rhythm). The alapana in 'Thanam' consists of phrases 'Thanam'. 'Thanam' 'Tha' 'Anantha'. Thanamas are essentially of two types

1) 'Shudha' Thanams: Making alapana bringing out the personality of a single Melakarta raga and its 'Upanga' ragas is called Shudha Thanams

2) 'Kuta' Thanam: Thanam pertaining to Bhashanga ragas. i.e. singing by using 'anyaswaras'.


There is also a practice of singing thanam in raga malika (a garland of ragas).

3. 'Pallavi': Pallavi is an acronym of Pa. La. Vi.

'Pa' represents Padam = Words.

'La' represents Lay a = Kaalam. and

'Vi' represents Vinyasam = expanding with lower and higher pitches.

'Pallavi' is the most important part of 'Manodhrama' Sanjeevitham This part provides scope for a musician to exhibit his scholarship and capacity to be creative/innovative.

"Pallavi" is completely bound by thala. Great musicians such as Seshanah and Gopalaya became famous by singing Pallavi and they got the title 'Pallavi'. Pallavi is sung after completing ragalapana and thanam. Pallavi has two parts 1) Pradhamangam 2) Dwiteeyangam. The central point where these two parts merge is called 'Padargarham' or 'Aroodi' Sahitya part of Pallavi is usually dedicated to a Deity. These two parts may be in equal pitch or harmonic. If a Pallavi is sung briefly, it is called 'Chunna Pallavi' and if it is sung for a long time it is known as 'Pedda Pallavi'. Some are 'Janta' (twin) Pallavies, which means two Pallavies are combined into a single one. Sometimes the names of the raga and thala are also mentioned in its sahitya and it is called 'Sahityakshara Pallavi'.

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Yet another type of Pallavi are 'Anuloma'. 'Pratiloma' Pallavies - these are sung in the same thala but Pallavi is sung in Dwiteeya/Thrithheeya kalam. If various thalam are used while singing the same Pallavi, it becomes 'Thalamalika Pallavi'. If ragas and thalas are both changed it becomes 'raga thala malika pallavi'.

Some musicologists have divided Pallavi into 14 divisions, as follows:

1. Swarasthana Pallavi
2. Yati Pallavi
3. Vichitra Pallavi
4. Hasya Pallavi
5. Bhakti Pallavi
6. Sringara Pallavi
7. Ethipodupu Pallavi
8. Solkattu Pallavi
9. Ragamudra Pallavi
10. Ragamalika Pallavi
11. Janta Pallavi
12. Shatkala Pallavi
13. Madhyamakala Pallavi
14. Chowka Pallavi

More about Pallavi: As we have already noted, 'Pallavi' is an acronym derived from padam, laya and vinyasam. It is said the famous Vaggeyakara Sri Patnam Subrahmanya Iyer composed a pallavi in Simhanandana Thala (with 128 aksharakalam) and sang in a concert attended by great musicians of the time and earned tremendous applause. It appears the practice of singing pallavi is 200 years old. But a systematic development of Pallavi singing was developed by Pachimiriamam Adi Appaiah of 18th century. Right from the day kritis were composed, the practise of 'Neraval' and 'Swarakalpana' also started. From this it is surmised that 'Ragalapana' is the most ancient practice. Pallavi is usually sung in Madhyama kalam but in between it can also be sung in Dhruta kalam. Also musicians of old era thought it is improper to sing in 'ativilamba' (chowka) or 'atidhruta' kalam. The lyric part (sahitya) can be in any
language, even 'Manipravala' i.e. combination of two or more languages. Traditionally, the sahitya is in praise of a Deity but in modern times it contains other mundane matters, including 'sringara'.

4. 'Neraval': This is singing parts of sahitya in either Pallavi or any other Kriti in innovative ways (sangatis) and is called 'Neraval' or sahitya prastharam. A good example: 'paluku palukulaku thene' (oozing honey from each word) in Kharaharapriya raga kriti 'Rama nee samana mevaru' by Thyagaraja. Through 'sahitya prasthara', the musician can give the feeling to audience as though nectar or honey is really oozing out.

5. Swarakalpana: This is the last item under 'Manodharma sangeetham'. This involves innovative display of swara patterns (but within the parameters of the raga and thala of the Kriti). This is to be chosen at an appropriate part of sahitya.

One should note the following principles during the phase of swarakalpana:

1) First set of kalpana swaras should be sung in 1/4 avartham, thereafter 1/2, 1, 2, 4 and 8 avartams without deviating the thalam and raga swaroopam,

2) Singing swaras first in first (Prathama) kalam, then in Dwiteeya kalam and thereafter in Thriteeya kalam;

3) Swaras should be combined creatively in all the three sthayis.

4) 'Nyasa' swara should be below the first swara of the pallavi;

5) Concluding Muktyi swaras should be Nyasa swaras;

6) Swarakalpana should be made with 'gatibhedam'.

Ex:- In 'samagraha' swarakalpana at the point of phrases "Bala kanakamaya" in the Athana raga kriti of Thyagaraja will be pleasing.

In 'Ateetha graham', swarakalpana at "Thambura chekoni" is most appropriate in Thodi raga Kriti" Koluvamaregada'.

Similarly in 'Anagatha graham', swarakalpana at "kannathalli shubha vadane" will be delightful while singing the Bhairavi krithi 'Lalitha Sri Pravrddhe'.
D. RAGA LAKSHANAS

1. BHAIKAVI

Bhairavi is a janya raga from the parent Natabhairavi - 20th Melakartha.

Arohana:  Sa,Ri, Ga, Ma, Pa, Dha, Ni, Sa

Avarohana: Sa, Ni, Dha, Pa, Ma, Ga, Ri, Sa

Swarasthanams: Shadjam, Chaturasulti Rishabhram, Saadhaarana Gaandharam, Sudha Madhyamam, Panchamam, Sudha Dhaivatham, Kaisiki Nishaadham. However, Chatusruthi Dhaivatam occurs in Arohana which is an 'annyaswara Thus, Bhairavi is a 'Bhashanga Ragar'. All are jeeva swaras which embellish the raga for the delight of listeners. This is one of those rare janyaragas in which all the seven swaras occur both in arohana and avarohana. This is one of the lofty ragas. Sarva swara gamaka vareeka rakti raga. Janta swara, Datu swara, combinations add to the ornamentation of this beautiful raga. Bhakti and shantha rasas are suited to this raga. An ancient raga. Rishabhram and the 'anya' swara Chatusruthi Dhaivatham are 'nyasa' swaras special to this raga. The 'prayoga' - 'pa dha ni dha nee' when sung in chowka kalam is very attractive and both the Dhaivatams occurring here one is the 'anya' swara Chatusruthi Dhaivatam. It is very rare that an 'anya' swara occurs as 'nyasa' swara in a Bhashanga raga. In Bhairavi both swakeeya' (ie native) and anya (ie immigrant) swaras are given equal importance. According to the division of ragas made by Matanga Muni, this is a 'Sudha raga';. This is the subtlest raga after Thodi. This promises ample scope for 'ragalapana'. This raga is widespread in the country and finds a mention in Sangeetha Ratnakaram.

A few attractive swara combinations:

RiMaGaRi DhaaPaaMaGaRiSaa SaarINeeDha NiSaRee ReeGaMa PaDhaaPaa PaaDhaMa Paa Nee DhaaDhaaPaa PaaDhaNeeDha DhaNeeSaa SaarINeeDhaPaa MaGaRiSa ReeGaa GaGaMa PaDhaa PaaDhaMa PaaDhaa NeeNeeDhaaPaa DhaaNeeSaa MaPaDhaNeeSaa SaarINeeDhaPaa Dhaa NeeSaa NeeReeSaa
Some famous compositions:

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<th>Geetham</th>
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<td>Mundari</td>
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2. FARAZU

This is Mayamalava Gowla (15th Melakarta) 'janya' raga.

Arohana. Sa Ga Ma Pa Dha Ni Sa

Avarohan. Sa Ni Dha Pa Ma Ga Ri Sa

**Brief Alapana:**

Saa SaNiDhaaMaPaa MaGaMaDhaa MaGaMaDhaa Ma MaaGaRiSaa GaMaDhaNi ŠaaRiŠa NiDhaPaaMaGa MaDhaa DhaNeeŠaa DhaNiŠaaRiŠaaRi ŠaaNiDhaNee MaDha NiŠaa DhaNiŠaaGa GaMaDhaNiŠaaRi ŠaaNiDhaPaa MaDhaNiŠaa ŠaaMaGaMaGaRiŠaa ŠaaNiDhaPaa MaGaMaDhaa MaGaReeŠaa SaNiDhaNeeŠaa

A few famous Compositions:

1. Kriti Sri Sukra Bhagawantham Ata Dikshitar
2. Kriti Chintaye Mahalinga Murthim Adi Dikshitar
3. Kriti Triloka Matha Chapu Dikshitar
4. Kriti Eswara Nanu Rakshimpa Chapu Krishnaswamyy Iyer
5. Padam Vaddante Vintiva Rupakam "
6. Thillana Udana Thom Thom Adi Kuppuswamy Iyer
7. Thillana Thanomthanana Adi Ramnad Srinivasa Iyengar

3. HUSSEINI

This is a *janya* raga from 22nd Melkarta Kharaharapnya.

**Arohana:** Ša Ri Ga Ma Pa Ni Dha Ni Ša

**Avarohana:** Ša Ni Dha Pa Ma Ga Ri Šaa

**Swarasthanams:** Sadjam, Chatusruti Rishabham, Saadhaarana Gaandharam, Sudha Madhyamam, Pachamam. Chatusruti. Dhaiavatham, Kaisiki Nishaadham.

This is a Bhashanga, Vakra. Sompoorna raga. Sudha Dhaiavatham is 'Anya' swara. Shadjagram, rakti ragam, Desiya ragam. The pivotal jeeva swara is Madhyamam which provides unique beauty to this raga which is further enhanced by the use of the anyaswara. Bhakti rasa is well nourished by this raga.
Some Raga Ranjaka Prayogas:

ReeRiGaRiGaSaaRee ReeGaMa RiGaSaa RiGaMaPaa
PaaNiDhaa MaMaGaRi ReeGaSaa ReeGaMaReeGaSaRee
RiGaMaaPaMaGaRiGaSaa SaSa Paa NiDhaaMaPaaNiDhaNiSa
PaaNiDhaPaPaMaGaRiGaSaa RiGaMaPa
NiDhaaPaaDhaPaaDhaMaPaa PaaPaMaGaRiGaSaa
SaaRiSaNiDhaPaa PaaDhaPaMaPaaSaNiRiSaNiDhaPaa
PaNiDhaNiSaRi GaMaRiGa Saa SaNiSaaPaa PaMaGaRiGaSaa."

Some well known compositions:

1. Kriti Raguveera Rupakam Sri Thyagaraja
2. Kriti Rama Ninne Adi Sri Thyagaraja
3. Kriti Sarvaloka Adi Sri Thyagaraja
4. Kriti Rama Rama Rupakam Sri Thyagaraja
5. Kriti Sri Kalahasteesa Jhampa Dikshitar
6. Kriti Sri Raghukulanidhim Adi Ramanad
   Srinivasa Iyengar
7. Padam Aligithe Chapu Kshetrayya

4. ARABHI

Arabhi is a janya raga belonging to the family of 29th Melakartha, Dheera Shankarabharanam. This is a 'Upanaganaga'.

Arohana: Sa Ri Ma Pa Dha Sa

Avarohana: Sa Ni Dha Pa Ma Ga Ri Sa

In arohana Ga and Ni are absent, hence a varjya raga. There are 5 swaras in arohana and all the 7 in avarohana and hence it is an 'Oudawa sampoorna raga.

Swarasthanas: Shadjam, Chausruti Rishabham, Antara Gaandharam, Shudha Madhyamam, Panchamam, Chatusruthi Dhaivatham, Kaakali
Nishaadham. Arabhi is one of 5 'Ghana' ragas in which Sri Thyagayya composed 'Ghana Raga Pacharathna' Keertans. This raga is mentioned as one with Shudha graham. In this raga Gaandharam has little importance and even if used, it cannot be used as long syllable (Gaa). Ri, Ma and Dha are ragachaya swaras. When you sing in slow tempo one can glimpse the shades of 'Deva Gandhari' raga. This is an auspicious raga. Ancient raga. Ri and Pa are 'nyasa' swaras. Ri and Dha are 'Kampitha' swaras. 'Ma Ga Ri Sa Ree' is a ranjaka prayoga. Ri, Pa and Dha are graha swaras. Tristhaly raga. Sarva swara gamaka vareeka rakti raga. 'Janta' swaras enchance the innate beauty of the raga.

Some raga ranjaka prayogas:

DhaaPaa PaaMaGaRee ReeMaa SaRi MaGaRiSaNiDhaa DhaDha
SaSaRi RiMaPaDhaaPaa MaPaDhaPaaDha PaMaMaGaRee
RiMaPaDhaPaMaMaaGaRee RiMaMaPaa DhaSaDhaaPa
MaPaDhaRiSaDhaaNiDhaa DhaSaRiMa RiSaNi DhaDhaRee
SaNiDha SaReeRi, SaRiSa NiDha SaRi RiMaaGa Ree MaaGa
RiSaRee SaRiPaPaMaMaGa RiSaRee MaGaRiMaPa; MaGaRee
RiMaPaaDhaPa MaMaGa RiSa RiSaNiDhaa DhaRiRee,
SaNiDhaSaDhaaPaa MaaGaRiSaReeRiMaPaDha MaPaDhaPaaDha
PaMaGa Ri RiMaa GaReeSa DhaRiSaRee, RiDhaPaDhaa
DhaRiSaRee RiSaNiDhaaPaRiMaPaDhaa DhaPaMaGaRee
RiMaaGaRee RigaRee SaNiDhaPaa MaPaDhaRi Saa.

Some famous compositions:

1. Geetham ReReSriRama Triputa -

2. Vamam Sarasijamukhi Adi Pallavi Doraiswamy Iyer

3. (Pancharatna) Kriti Sadhinchene " Sri Thyagaraja

4. Kriti Ambanimmu " "

5. " Namorulanu " "

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5. BAHUDHARI

This raga is 28th Melakartha Hari Kambhoji janamam.

Arohana  
Sa Ga Ma Pa Dha Ni Śaa

Avarohana  
Śa Ni Dha Ni Pa Ma Ga Saa (Sa Ni Pa Ma Ga Saa)

This is an upanga raga and a raga Rī is absent in Avarohana.

Svarasthanas: Shadjam Antara Gaandharam, Sudha Madhyamam, Chatusrusthi Dhanatham, Kaisiki Nishaadham. This raga attained its present status as a concert raga because of Sri Thyagaraja's compositions in this raga - e.g. Bhuvaharam in Adi Thalam. All are jeeva swaras and barring Ni, all are 'grahanyasa' swaras.

Brief ragalapana:

PaDhaaNeeŚaa PaaMaGaSaa NiSaMaaGaaSaa DhaDhaaNeeŚaa
NiŚaGaaSaa GaMaPaMaaGaaSaa PaaMaGaaSaaNiŚaa
NiPaaDhaNiŚaaGaaSaa DhaNiŚaa NiŚaGaaSaa GaMaPaa
GaMaPaDhaNiPaaMaaGaaSaa GaMaPa DhaNiŚaa
Paa PaMaaNiPaMaMaGaGaaSaa MaPaDhaNiŚaaGaaSaa
ŚaNiŚaGaaSaa ŚaGaMaGa SaGaaSaa ŚaaNee PaDhaNiŚa
ŚaNiPaaGaMaNiPa GaMaNiPaMaGaSaa SaaGaaSaa NiŚaa
SaNiPaaDhaaNiŚaa SaNiŚaGaaSaa

6. KHARAHARAPRIYA

Kharahapriya is 22nd Melakartha raga. Originally known as 'Harapriya' was later modified by Govindachan as "Kharahapriya" to
obey the 'Katapayadi' formula to identify the Melakarta ragas in the Table of 72 Malakarths. This is a Raganga Raga

**Arohana:**    Sa Ri Ga Ma Pa Dha Ni Sa

**Avarohana:**  Sa Ni Dha Pa Ma Ga Ri Sa II

**Swarasthanams:** Shadjam, Chatusruthi Rishabham, Saadhaaran Gaandharam, Shudha Madhyamam, Panchamam, Chatusruthi Dhanatam, Kaisiki Nishaadham.

This is sampoorna *sarva swara gamaka vareeka rakti* raga. Ri Ga Dha Ni or 'ragachaya' swaras. All the swaras are *jeeva swaras* Highly popular and widely sung raga. Its family has several 'janya' ragas. Very suitable for creativity i.e. Manodharma sanjeeatham. Can be sung in all the 3 sthayies. In Hindustani music this raga is called 'Kapi'.

Vadiswaras: Sa, Pa, Ma

Samvadi swaras: Sa-Pa,Ri-Dha,Ga-Ni, Ma-Pa

**Some Raga ranjaka prayogas:**

RiGaMa GaRiSaRee Reesaa GaRiRsSa NiDhaNi SaaRee SaNiDha NiSaRiSaRiGaaRi RiqMaaPa PaaGaNa MaMa GaRiMaPa DhaNaeeDaPaa PaaDhMaMa MaaPaMaaGa GaRiSa Ree RiGaMaPaDaNaee DhaNaeeSa PaDaNiSa RiGaaRiSa Reesaa SaGaRiSa NiSa RiGaRiSa Reesaa GaRiRee RiGaa GaMaMa GaaRiGaRiRee Ma GaRiSa RiGaaMa GaRiSa DhaNaeeSaRiGaRiSa NiDhNaee NiDhaDaPa MaGaPaMa MaGaaRi RiGaaMaPaMaMa GaaGaaSa GaRiRiSa NiDhaNaeeSa II

**Some popular compositions:**

1. Krithi  Rama nee samana mevaru  Rupakam  Sri Thyagaraja
2. Krithi  Chakkam Rajamargamu  Adi

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7. PURVI KALYANI

This is a janiva raga belonging to the family of 53rd Melakarta 'Gamanasrama'

Arohana  Sa Ri Ga Ma Pa Dha Pa Sa

Avarohana  Sa Ni Dha Pa Ma Ga Ri Sa ||

There are 6 and 7 swaras respectively in Arohana and Avarohana and therefore it is a shadaw a sampoorana raga. Vakra also as Pa occurs after Dha in Arohana. This is a 'Gamaka Vaareeka Rakth' raga

Swarasthanams: Shadja, Shudha Rishbham, Antara Gaandharam, Prathri Madhyamam, Panchamam Chatusrithi Dhaivatham, Kaakali Nishaadham. This is an upanga raga. The most important raga among Prathri Madhyama ragas. Highly preferred for ragalapana and swarakalpana.

Samvadis: Sa-Pa, Ga-Dha, Ga-Ni, Ma-Ni "Jeeva"/Ragchayaswaras

Rt. Ma, Dha, Ni

A few ragaranjaka prayogas:

PaMaPaMa Gaa, PaMaGaRiSa Saa SaRiDha SaaRiGaa Gaa Gaa Ri GaRi Sa Ni Dhaa
GaReeGa Ri Sa Ni Dhaa Dhaa SaaPaDhaaPa Saa SaRi Gaa GaMaaMaRi Gaa
PaMaGaRi Saa SaaRiDha SaaRiGaa Ri GaMaaDhaaPaPaMaGaRee
PaMaGaRee Saa Sa RiSaaRi Gaa MaaRiGaa NeeDhaaMaa GaaRee
PaMaGaRi Saa GaMaaMaRi Gaa MaaPaa Pa DhaaPa Saa
Sa Ni Dhaa PaMaGaRee GaMaDhaaSa Ni Dhaa Sa R R R R R Pa Ni Dhaa
Dha Sa R R R R Sa Ni Dhaa DhaSa Pa DhaaPa Saa Sa R Gaa Ga R Sa Ni Dhaa
Some famous compositions:

1. Varnam: Ninukori, Ata: Sonti Venkatasubba
2. Krithi: Paripoornakama, Rupakam: Sri Thyagaraja
4. Krithi: Meenakshi mudamdehi, Adi: Dikshitar
8. Keerthna: O Rama nee nama, Adi: Ramadasu

8. DHANYASI

Dhanasyasi is a jamra raga from 8th Melakarta and Hanumathodi (popularly called Thodi). This is an upanga raga.

Arohana: Sa Ga Ma Pa Ni Sa
Avarohana: Sa Ni Dha Pa Ma Ga Ri Sa


Vadiswaras: Sa-Pa, Sa-Ma, Ga-Ni, Ma-Ni, Pa-Sa. Grahanyasa swaras: Sa Ga, Ma, Pa, Ni
Tristhayi raga ‘Sarva swara gamaka vareeka rakthi’ raga One of the important ragas derived from Thodi. Has ample scope for Manodharma Sangeetham

Brief alapana:

PaMaGaRaSaa SaNiSaGaaMaaPaGaa GaMaPaMaGaGaa GaMaPaNiPaPa
PaNiSaRaSaNee ReeSaDhaaPaa NiSaDhaaPaaMaaPaa Nee
\(\text{Ri}\)PaDhaaPaa SaaNiSaPaa MaPaa GaMaPaNi PaNiSaRaSa Nee
\(\text{Saa}\) PaMaGaReeSa NiSaRaSaRaSaDhaaPaa PaNi\(\text{Saa}\)RiSa NiDhaa
Pa GaMaPaNi PaNiSaGaa PaMaGaRaSaa SaaNiDhaaPaMa GaMaPa
\(\text{Ri}\)SaDhaaPaPaMaGaGaa MaGaPaMa DhaaPaMaGaReeSa SaRaSaRa
NiSa PaNeeSaaaS

Some famous compositions:

1. Krithi Shamasundaranga Rupakam Sri Thyagaraja
2. Krithi Sangeetha jnanamu Adi Sri Thyagaraja
3. Krithi Neel chithamu Chapu Sri Thyagaraja
4. Krithi Meenalochana Chapu Sri Thyagaraja

9. KHAMAS

Khamas is a ‘Janya’ raga from 28th Melakarta. Hari Kambhoji

Arohana Sa Ma Ga Ma Pa Dha Ni Sa

Avarohana Sa Ni Dha Pa Ma Ga Ri Sa


Kaakali Nishaadham is anya swara Bhashanga raga, varjya raga (Ri is omitted in Arohana) Specially suited for srngara rasa. This is a Melakarta as far as Hindusthani music is concerned (‘that’) Some musicians opine that this might have been originally an ‘Upanga raga’ Sa and Pa are vadi swaras. It is well known throughout the country. Sa,
Ma. Pa. Ga. Ni. Dha. Ri are 'Jeeva' swaras Mandrasthayi sancharas are not feasible This is a vakra shadawa sampoorana raga


Some Popular Compositions:

1. Swarajati Sambasivavanave Adi Chinna Krishna Dasu
2. Kruthi Sujanaaivana Rupakam Sri Thvagaraja
3. Kruthi Seethapathe Adi Sri Thvagaraja
4. Kruthi Sarasamukhi Adi Swathi Thirunal
5. Kruthi Brochevaravartha Adi Mysore Vasudevachar
6. Kruthi Edurugavachhi Adi Pallavi Seshavva
7. Kruthi Paramatmumi Rupakam Veena Kappavva
8. Javali Kommaro Adi Ramnad Srinvasa Ivengar
9. Javali Marulkonndura Adi Ramnad Srinvasa Ivengar
10. Javali Apudu Manasu Rupakam Subrahmanya Iyer

10. KURANJI

This is a janya raga of 29th Melakartha - Dheera Shankarabharanam

Arohana Sa Ni Sa Ri Ga Ma Pa Dha
Avarohan Dha Pa Ma Ga Ri Sa Ni Sa ||

This is a peculiar raga in which arohana ends with Dha instead of Sa and therefore known as 'Dhanat vanta' raga. Upanga raga. There is no sanchara below Mandra Ni nor above Madhya Dhanatam. This raga should be sung in Madhgamam shruthi, Sa Pa are vadi swaras Samvadis: Sa-Pa. Sa-Ma. Ri-Dha. Ni-Ga. Ri-Pa. Ga-Dha. All are jeeva swaras and grahamasa swaras. This raga is often noticed in folk music. There is little scope for Manodharma Sangeetham.

Some famous compositions
1. Kruthi Srin Venugopala Trisra Rupakam Dikshitar
2. Javali Siva Deekshaparuralanu

11. SAAMA

As Kuranji so also Saama is a 'janva' raga from Dheera Shankarabharanam
Arohana: Sa Ri Ma Pa Dha Sa
Avrohana: Sa Dha Pa Ma Ga Ri Sa


This is oudiva shadav a Upanga raga Varjya raga - Ga Ni are absent in arohana while Ni is absent in avarohana. Rakti raga Sarvarswara gamaka vareeka raga


Some raga ranjaka prayogas:
Dhaa Sa Ri MaGaGa Ri Ree SaReeDhaSa
MaGaRiSaRi GaaReeReeDhaaSaaDhaSaRiMaa
PaDhaSaDhaaPaaMaa MaGaGaReeSaReeGaRee
QhaSaSaSaa DhaSaRuMaa MaGaGaRuRee RiMa
Some famous compositions:

1. Krithi Annapume Adi Dikshitar
2. Krithi Haribhajana Adi Sri Thyagaraja
3. Krithi Shantamuleka Adi Sri Thyagaraja
4. Keerthana Manasa sancharare Adi Sadasiva Brahamendra

E. TYPAL COMPOSITIONS

1. ASHTAPADI

Apart from main types of compositions such as Geetham, Varnam, Kirtana and Kriti, there are five other types which have special characteristics and appeal very much to music lovers. In this category, the first one is 'Ashtapadi', literally meaning a composition having eight Charanams. These were originally composed by the poet Jayadeva of 12th century. He composed an epic (Kavyam) known as "Gita govindham" in Sanskrit, depicting "Madhura Bhakti" of the devotee Radha's romance with Lord Krishna. Lyrics and music of these Ashtapadis are of very high calibre. The epic is divided into 12 parts called sargas. Each "Ashtapadi" has two parts: (1) Pallavi (2) Charanams. Some of them have Anupallavi also. At the start and the end of each "Ashtapadi" a Sanskrit sloka occurs. In between the slokas some times prose occurs which enables the reader to follow the story. The signature of the compositions is the author's name i.e., 'Jayadeva'. Some Vaggeyakaras who followed in the footsteps of Jayadeva are Venkatamakhi (Thayagarajashtapadi), Sri Chandrasekhsendra Saraswathi (Sivastapadi), Sri Rama Kavi (Ramashtapadi). As Jayadeva did not mention notation, singers feel free to sing Ashtapadis in what ever raga they wish.
2. THILLANA

This type of composition had its origin in folk composition called "Thirithillana". These are sung in a fast tempo which gives a kick to the listener. A Thillana also has Pallavi, Anupallavi and Charanam and sung in Madhyama Kalam. Sahityam is mingled with jatis and swaras. Thillana is a compulsory item in classical dance performance while Sahitya part facilitates "Abhinaya" (Postures). Jatis provide scope for fast steps of the dancer. Usually they are romantic (full of sringara rasa).

The following Vaggeyakaras composed Thillanas: Sri Swati Thirunal, Mysore Sadasiva Rao, Pallavi Seshaiyah, Patnam Subrahmanya Iyengar, Ramnad Srinivasa Iyengar, Lalgudi Jayaraman and Mangalampalli Bala Muralikrishna, etc.

Some prominent Thillana compositions:

1. Udari nadeem Kapi Rupakam Pallavi Sheshaiah
2. Thanam thanana Farazu Deshadi Ramnad Srinivasa Iyengar
3. Nadir Dhidheem Kadanakutoohalam Adi –
4. Udhana Athana Adi Ponnavaya Pillay
5. Dheentana Bilahari Adi Ariyakkudi Ramanuja Iyengar

3. THARANGAM

Tharangams were introduced as a type of music compositions by Sri Narayana Theertha of 16th century A.D. These compositions are part of a musical ballad "Sri Krishna Leela Tharangini". Sri Narayana Theetha who was born with a divine purpose saw the "Leelas" of the child Krishna in his intuitive mind and recorded his visions in these lively Tharangams. These compositions depict the romantic episodes between gopika maidens of Vraja country and their beloved Lord Krishna. He divided this ballad into 12 divisions called 'Sargas'. Tharangams have Pallavi, Anupallvi and Charmams and are written in Sanskrit. Those who have mastery over music and literary talents alone can comprehend the Tharangams and do justice while singing them. He used his name as
signature (Mudra). There are occasions when he has included 'jatis' in sahitya. At the start of each Tharangam, a slokam and some prose is written. He has also included 'Churnikas', conversations, 'Daruvas', 'Dvipadas' and 'Chatushpadas'. Tharangams are sung in dance performances, music concerts and 'Bhajana kalakshepams'. Tharangam start with the lilas of child Krishna and end with his wedding with Sri Rukmini.

4. JAAVALI

Jaaval is a sringara composition similar to Padamas. This is of modern origin. Sahitya here suit the romantic mood between the hero (nayaka) and heroine (Nayika). The Jaaval also like kriti has Pallavi, Anupallavi and one or more charanams. The language is mostly colloquial in nature. In some jaavalies, the content is pure pornography.

A few famous Jaavalies and their composers are detailed below:

1. Marulukonnadira Khamas Adi Ramnad
   Srinivasa Iyengar

2. Apudu Manasu Khamas Rupakam Patnam
   Subrahmanya Iyer

3. Yemandune Mukhari Adi Patnam
   Subrahmanya Iyer

4. Kommaro Khamas Adi Ramnad
   Srinivasa Iyengar

5. Nirupamana Behag Rupakam Ramnad
   Srinivasa Iyengar

6. Veganeevu Surati Rupakam Ramnad
   Srinivasa Iyengar

7. Adineepai Yamuna-kalyani Adi Dharmapuri

8. Yelaradayene Bhairavi Adi Dharmapuri

5. PADAM

Padams predominantly nurture 'Madhura Bhakti'. Padam also has Pallavi, Anupallvi and Charanams. These are highly scholastic compositions. Padams are always sung in slow tempo-Vilamba Kalam. They do not
have tough *sancharas* or many *sangathis*. *Ragabhava* comes to fore. The hidden meaning preaches Vedantha (metaphysics) but the surface meaning is romance between the hero and heroine. A few Padams have double meaning. All the Charanams are in the same swara (Dhatu) style.

The doyen among composers of Padams was Kshetrayya who composed five Padams dedicated to Vijaya Raghava Nayak, the then ruler of Thanjavur. It appears Kshetrayya composed as many as 2000 Padams.

Prominent among the composers of Padams, apart from Kshetrayya are: Parimala Ranga, Ghanam Seenayya, Sarangapani, Kasturi Ranga, Pedda Dasari, Shobanadri, Kavi Matru Bhutaiah, Govinda Samayya, Ghanam Krishna Iyer, Kavikunjara Bharathi, Swathi Thirunal, etc.

Some famous Padams:

1. Aligithe  
   Hussaini  
   Chapu
2. Manchidinam  
   Ananda Bhairavi  
   Triputa
3. Yemandunamma  
   Kedargowla  
   Triputa
4. Ereeti  
   Gowlipantu  
   Adi
5. Challanayenu  
   Shankarabharanam  
   Adi
6. Ye vvaide  
   Shankarabharanam  
   Adi
7. Ye reetibonkeve  
   Gowlipantu  
   Chapu
8. Indendu  
   Surati  
   Triputa
9. Magavadani  
   Darbaru  
   Adi

### 6. DHARUVU

'Dharuvu' is a type of composition especially meant for musical dramas and ballads. While some *dharuvus* have a single Charanam, others have 2 or 3 Charanams.

'Dharuvus' have several varieties: 1) Tillana Dharuvu 2) Patra Pavesa Dharuvu 3) Samvada Dharuvu 4) Swagatha Dharuvu
These varieties are explained below:

1. **Thillana Dharuvu**: This type of Dharuvu contains swara sahitya as well as jatis. This has, as usual Pallavi, Anupallavi and Charanams and the Lyric is in praise of a Deity.

2. **Pravesa Dharuvu**: In musical theatrics, this Dharuvu is sung as Sutradhara enters the scene. Here Pallavi and Charanams are composed in the same 'Dhatu' (style). Ex: "Ennaga manasuku ranee" - Nilambari. Adi-composed by Sri Thyagaraja in 'Pralada Bhakti Vijayam'.

3. **Samvada Dharuvu**: This is a special type of composition involving conversations, arguments. Ex: "Yemani nera nammukondamu Krishna! yendukinta vadu" - Sourashtra - Chapu - from "Nowkacharitram" of Sri Thyagaraja.

4. **Swagatha Dhavaru**: This involves soliloquy. Ex: "Sri Ganapathini sevimpaa", raga - Sourashtra, Adi thalam from "Pralada Bhakti Vijayam" of Sri Thyagaraja.

5. **Jakkina Dharuvu**: This is a special type of composition composed by ancient Vaggeyakaras. In this type, Pallavi and Anupallavi are full of jatis while Charanam has sahitya. Its tempo varies in peculiar ways, sometimes in Madhyama Kalam and Dhruta Kalam.

6. **Varnana Dharuvu**: In this the lyric draws a picture of a man or a woman or a garden, etc.

7. **Kolata Dharuvu**: This is used for the folk art called 'Kolatam' in which teenage girls dance with coloured sticks in hand.

8. **Oradi Dharuvu**: This is a Tamil composition having Pallavi, Anupallavi and longish Charanams meant for describing large cities etc.

Sahitya in a Dharuvu: In a Dharuvu, the sahitya (Lyric) pertains either to sringara or in praise of a king. 'Dharuvu' was first mentioned by Bharata in his Natya Sastra. The word 'Dharuvu' has Dhruvu as its root. As already noted this is used in musical/dance dramas. Music is in Madhyama Kalam. This is a beautiful composition emphasising worldly pleasure. Ragas are chosen to suit the occasion. The composition is sans