(This book contains the first and second parts of "The Science of Indian Music")

THE SCIENCE OF INDIAN MUSIC

Parts - 1 & 2

Author

'Maha Mahopadhyaya', 'Nada Nidhi'
"Raghridayajnah", 'Saptagiri Sangeeta Vidwanmani'
"Sangeeta Kala Acharya, Sangeeta Vidyanidhi"

Prof. Nookala Chinna Satyanarayana
THE SCIENCE OF INDIAN MUSIC
Parts - 1 & 2

Author:
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"Naada Roopa Sree Soundarya Naayakee Pate"

- Sadguru Sree Tyagaraja Swamy Vaaru
SRUTIRMAATAA LAYAH PITAA

" Naada Tanum Anisam Sankaram Namaami"

- Sadguru Sri Tyagaraja Swamy Vaaru
Maamava Pattaabhi Raama, Jaya Maaruti Sannuta Naama
- Sadguru Sri Muttuswamy Deekshitar Vaaru
Thumbly dedicate this book 'The Science of Indian Music' with absolute devotion and gratitude to the lotus feet of
SREE SREE SREE KAMAKSHI AMBA
of Kanchipuram
and to the Lotus Feet of our beloved Paramacharyas
THEIR HOLINESSES
Sree Sree Sree Chandra Sekhara Saraswati Swamy Vaaru
Sree Sree Sree Jayendra Saraswati Swamy Vaaru
Sree Sree Sree Sankara Vijayendra Saraswati Swamy Vaaru
of Kanchi Kamakoti Maha Samsthanam
and seek their loving blessings on my humble self and on all of my loving and generous patrons with gratitude and on all my beloved family members, for ever.

Nookala Chinna Satyanarayana
Asthana Vidwan of
Kanchi Kamakoti Peetham
SREE MUTTU SWAMY DIKSHITAR;  SREE TYAGARAJA SWAMY;  SREE SYAMA SASTRY

The Divine Trinity of the Great Composers, Sadgururs and creators of
Karnatak Classical Music in the entire world

The author feels gratified and elated, as he belongs to the Sishya Parampara of
the Holiness Sadguru Sree Sree Tyagaraja Swamy Vaaru
Bhagavan Sree Sree Satya Sai Baba Vaaru blessing the Author Prof. Nookala Chinna Satyanarayana at Prasanthi Nilayam, who said "Satyanarayana Gaaru, Your music is very devotional & oceanal also"
His Holiness Jagadguru Sree Sree Ganapathi Sachidananda Swamy Vaaru

His holiness Jagadguru Sree Sree Ganapathi Sachidananda Swamy Vaaru is my Sadguru, my patron and my benefactor. His holiness has blessed me with title "Naada Nidhi". His holiness is also blessing me financially towards publishing of all books, and inspiring me with his divine powers in my pursuits towards spreading the Gospel of Music in India and abroad.
His Holiness Sadguru Sri Sri Sivananda Murthy Vaaru is my Sadguru, Patron and Benefactor, who has been showering his divine blessings on me perpetually in many ways in my pursuits to spread the Gospel of divine music in India and abroad.

- Nookala, The Author
Jaya Guru Datta

Sri Nookala Chinna Satyanarayana is one of a few Sadhakaas who knows the important secret of the Divine sound (Naadam) and the Spiritual emotion (Bhaavam), and that is why he received the unique award of the title "Naada Nidhi" from Datta Peetham.

The Author of this treatise "The Science of Indian Music", Sri Nookala also knows the subtle aspects of Omkaaram or Pranava Naadam, which dwells in Nadayogis and is termed as Anaahata Naadam.

In the recent past, "Sri Venkata Makhi" the great Visionary Saint and Naada Yogi found the world's first ever "Melakarta Scheme " by his research and made the Carnatak Sangeetha Maha Sravanthi to flow into greatest heights.

Sri Venkata Makhi being the maternal great grand father of your Swamiji, possesses the genes of Sri Venkata Makhi and that is the reason why your Swamiji is dwelling in the Naada Yoga Vidya of Raga-Ragini Sangeeta Yoga Tapas.

China Satyanarayana has the profound knowledge of the Science of Music which flowed from Bharata Muni to the present day, and that is how he could publish this great Treatise of eternal value.

I commend this high valuable work with admiration and I bless this unique author Sri Nookala Chinna Satyanarayana to serve the cause of music with his right attitude of service. "Humanity is Service to the Lord". With this message I am doing "Datta Smaranam".

- JAI GURUDATTA -

"His holiness Jagadguru Sree Sree Sree Ganapati Satchidananda Swamy Vaaru is our Pratyaksha Daivatam. His holiness is Sree Dattatreya Avataaram. I and all my family members are the disciples and devotees of his holiness"

- Nookala, The Author
BLESSINGS

This is a work by Maha Mahopadhyaya Dr. Nookala Chinna Satyanarayana. The author is a great scholar and artiste with an outstanding eminence achieved by him over six decades of deep devotion and extraordinary effort. The present work is such that, only a person of his eminence can attempt to produce. This is a treatise on Indian music with particular focus on Indian Music. It covers all aspects of this science right from its history, its art, message, development and its evolution to the present stage. This book is undoubtedly one of the most and one of the rarest additions to our literature on the subject.

I am sure that the music world and the connoisseurs of music as well, will receive this book for study as well as reference with great benefit. I heartily and admiringly congratulate Sri Satyanarayana garu for this monumental work.

K. SIVANADA MURTHY VAARU

His Holiness is my Sadguru, Patron & benefactor. His divine blessings are always with everyone of our family members. The entire Vasudha is the Kutumbum of his holiness

- Nookala, The Author
MESSAGE

Nookala Chinna Satyanarayana has come out with one more book on Carnatic Music to complete what more he has to communicate to the South Indian Music World. He has dealt with both theory and practice of Carnatic Music, in the book “the Science of Indian Music”.

Nookala Chinna Satyanarayana has briefly dealt with principles of North Indian and Western Schools of Music also. This is a unique and special effort.

This book deserves to be studied by every student, Vidwan and devotee of music alike. Comprehensive books of this nature have not been published hitherto.

The author, with his wide experience as a teacher, and as a performing artiste has made phenomenal effort for over a decade to bring Carnatic Ganga Sravanthi from its source to the plains of the music world for the benefit of devotees of “Gandharva Veda”.

To conclude, I quote a couple of proverbs:

1) An author will turn half a library to make one book.

2) Consider that “I laboured not for myself only, but for all of them that seek learning”. Both of them apply to this “Maha Mahopadhyaya”. May God bless him.

S. PINAKAPANI

I am his Shishya Parama Anu. Every swara that I sing, every morsel of food that I and all of my family members consume is his Prasaadam, and it is due to his anugraham. I worship him with gratitude.

- Nookala, The Author
Sangeeta Kalanidhi, Sangeeta Vidyanidhi, National Artiste

Dr. M. Bala Murali Krishna Guru

APPRECIATION AND COMMENDATIONS WITH LOVE

Mahamahopadhyaya Dr. Nookala Chinna Satyanarayana is my beloved elder brother. In all aspects he is elder to me. We are classmates, over 6 decades. We have been brought up together in our home. He is one of our family members.

My Satyam (as I always address him dearly) is an eminent scholar and an exponent of extraordinary ability. He is modest and humble to all the knowledgeable. He lives happily with contentment and satisfaction with all his family members, friends, and with the society in general.

He has been conducting researches and has innovated many easy and effective teaching methods. He is a unique teacher with a true spirit of sharing his knowledge with many of his countless students, and shining as a famous Achaarya.

He is a unique author of many treatises on Music. He is a world-renowned exponent, author, and a scholar. His present unique treatise “The Science of Indian Music” is the first of its kind with comprehensive knowledge about our music and also about North Indian and Western traditions of music and it contains comprehensive description of many aspects of music.

I heartily appreciate the efforts of my beloved brother Satyam and wish that this treatise will serve the cause of Music in entire world, as a text book and a reference book for all times to come.

I also hope that our Nookala will publish many such grand books and render wonderful service to the cause of Music.

I pray Sri Sangeeta Saraswati Amba to bless him with sound health and long life.

With love and affection,

( Dr. Mangalampalli Balamurali Krishan )

My Dear Murali !
You are the embodiment of Lord Sri Krishna and his flute too. We, your admirers, all over The Music World have the benefit of having your darshan and also listening to the sacred sound of music of your flute personified. We are fortunate. I am doubly blessed being your elder brother.

- Nookala, The Author
"Mahaakavi" "Yuga Karta"
Jnanpith Awardee
Dr. C. Narayana Reddy Garu,
M.A. Ph.D. D.litt

COMMENDATION

Mahamahopadhyaya Dr. Nookala China Satyanarayana is one of the most outstanding musicians and musicologists of India. He is highly proficient both in theory and practice, not only in Carnatic Music but also in Hindustani and Western traditions of Music. He combines in himself a celebrated performing artiste and a talented teacher. These two attributes have secured him authenticity to write a treatise on Indian Music. Dr. Nookala Chinna Satyanarayana has rightly captioned his book "The Science of Indian Music", which is authoritative, analytical and comprehensive. This book will be of immense use to musicians, scholars and researchers in the field, and also to music lovers all over the world. I convey my whole-hearted congratulations to the author on the production of this magnificent compendium on Indian Music.

(Dr. C. Narayana Reddy)

Dr. C. Narayana Reddy Gagu is My kind loving patron and benefactor. I am ever grateful to him.

- Nookala, The Author
J. Rambabu Garu, I.A.S.
Special Secretary to Govt. of A.P.
Hyderabad.

APPRECIATION

The contribution and attainments of Sri Tyagaraja to Carnatic music are monumental. Sri Tyagaraja, the Vaggeyakara, has been a source of inspiration for all subsequent Vaggeyakaras and musicians. Sri Tyagaraja’s pre-eminence in the field of music is more than matched by his life of devotion and spiritual attainments. In my humble view, the greatest contributions of Sri Tyagaraja lies in grooming disciples of high calibre and thus assuring the perennial flow of Naada Ganga to quench the aesthetic and spiritual thirst of all seekers, for all times to come.

Mahamahopadhyaya Sri Nookala Chinna Satyanarayana breathes and lives music. He himself is an accomplished Guru with a strong and passionate commitment to Guruparampara. He is one of the leading exponents of Carnatic music claiming an unbroken lineage from Sadguru Sri Tyagaraja. Sri Nookala is the quintessential representative of the hoary tradition of Sri Tyagaraja. He is not only a renowned musician but also is an exemplary teacher generously sharing all his knowledge with his Sishyas and others. It is a treat to listen to Sri Nookala explaining and expounding the nuances of classical music and the western classical music. I can say with confidence that there are not many living performing musicians who can match his skills in unraveling the mysteries of complex musicology and bring it within the reach of the lay and the learned. It has been my singular good fortune to listen to Sri Nookala on music and musicology and emerging richer in knowledge at the end of each session. The object of all art forms is to create joy or happiness. The infectious smile on the face of Sri Nookala is an ample testimony to the efficacy of music in producing Bliss.

The present book “The Science of Indian Music” by Sri Nookala is yet another precious addition to the priceless books produced by the same author hitherto.

Sri Nookala has explained in great detail the evolution of Ragas and their Lakshananas. The present effort of the author is a treasure of knowledge on our Indian Music and also western music and their traditions. I have no doubt that the book will meet the felt needs of the students and the scholars, alike, as a reference manual. I pay Naada Tanu - Siva, and Naada Roopini - Sree Lalita to shower their grace on Sri Nookala and bless him with all the strength and inspiration to produce many more books on music and musicology for the benefit of posterity.

J. RAMBABU

Sri. Rambabu Gaaru & Smt. Padmaja Gaaru are my Aatma Bandhuvulu, patrons & benefactors I always feel grateful to them.

- Nookala, The Author
M.V.S. Prasad Garu
Member
Customs & Central Excise
Settlement Commission

APPRECIATION

It is my great privilege and fortune to be an intimate friend and student of Maha Mahopadhyaya Dr. Nookala Chinna Satyanarayana garu, who holds numerous titles of honour and who had inherited vast and precious knowledge of music from eminent gurus. He is a renowned scholar, teacher and high ranking performing musician in India and abroad. With his vast knowledge in music and experience in teaching, he has so far published many excellent books on Carnatic Music out of which the present one, namely “The Science of Indian Music” is really a priceless embellishment to the Goddess of Music. This book serves as text book as well as reference book for students of music as well as research scholars.

As a music lover and student of violin, I congratulate Dr. Nookala Chinna Satyanarayana Garu for his efforts in bringing out this book. I am sure that this book will become very famous in Music World, both in India and abroad.

(M.V.S. PRASAD)

My Dear Sri Prasad Gaaru,

It was on a "sumuhoorta vela" that I met your sweet & spiritual self. I cherish very dearly your affinity with me. You make me big with your love for me.

- Nookala, The Author
"Sangeeta Vidya Bhooshana"

Sri Chavali Venkateswarlu Gaaru

He was one of our unique scholars, exponent and great composer of our Carnatak Classical Music, whose biography is written in the chapter of Great Composers in this Book. His son C.T.K. Murthy is our patron.

Sri B.V.S.S. MANI GARU

A GREAT PHILANTHROPIC AND A GREAT PATRON OF OUR TRADITIONS, ART, LEARNING & CULTURE

Sree Mani gaaru created many endowments like a Chair for Vaishnavism in Madras University, Swadharma Swaarajya Sangham, Anna Daana Samajam at Kakinada, etc. He rendered great service for our religion, Sanskrit language and spiritual upliftment.

He left behind a great heritage of Dharma in this land of virtue, including his generous wife Smt. Lalithamba Gaaru and children, who continue to be actively doing service to all the causes and upliftments mentioned above which were created by late Sri B.V.S.S. Mani Gaaru. His wife and children are my patrons.
MY REVERED GURUS

Sree Mangalampalli Pattabhi Ramayya Gaaru

Sree Dwaram Narsinga Rao Gaaru

Dr. Dwaram Venkata Swamy Naidu Gaaru

Dr. Sripada Pinkapani Gaaru

My Sadgurus made me what I am today! I am their grateful disciple in word and spirit. I am indebted to my Pratyaksha Daivams.
The Divine Couple

Sri Nookala Annaji Rao Garu & Smt. Yajna Chainamma
my revered parents and gurus also in Sreevidya and music respectively. Their blessings are always with us.

The Divine Couple

Sri Ayyala Somayajula Kameswara Rao Garu & Smt. Annapurna Garu
My Parents-in-law. Their blessings are always with us.
My dearest Gurubandhu and my young Guru, Brother, and my benefactor, Yuga Karta, Musican’s Musician, Chiranjeevi Dr. Bala Murali Krishna

My Sister
Smt. VADLAMANI SATYAVATHI
(CHINNAKKA)
we have her blessings on us.

My Elder Brother
Sri. NOOKALA PEDDA
SATYANARAYANA (PEDDANNA)
we have his blessings on us.
My Sambandhis - the Divine Couple

Sri. Kache Rajeswara Rao Smt. Kache Shoba
They are my benefactors of my pursuits towards development of Classical Music in India & abroad.

My Uncle & My Aunt - the Divine Couple

Sri. Vadlamani Satyanarayana Murthy Gaaru, Smt. Subhadra Garu
They are my benefactors of my pursuits towards development of Classical Music in India & abroad.
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# Guide for Pronunciation of Transliterated Telugu & Sanskrit Words

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<td>a</td>
<td>a</td>
<td>as in 'nagar'</td>
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<tr>
<td>आ</td>
<td>aa</td>
<td>aa</td>
<td>as in 'car', 'bar'</td>
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<td>i</td>
<td>i</td>
<td>as in 'sit', 'fit'</td>
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<td>ई</td>
<td>ee</td>
<td>ee</td>
<td>as in 'meet', 'feel'</td>
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<td>u</td>
<td>u</td>
<td>as in 'put'</td>
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<td>oo</td>
<td>oo</td>
<td>as in 'cool', 'mood'</td>
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<td>ri</td>
<td>ri</td>
<td>as in 'Krishna', 'Rishi'</td>
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<td>e</td>
<td>as in 'men', 'pet', 'set'</td>
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<td>o</td>
<td>o</td>
<td>as in 'produce'</td>
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<td>o</td>
<td>o</td>
<td>as in 'more', 'core'</td>
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<td>औ</td>
<td>ou/ow</td>
<td>ou/ow</td>
<td>as in 'house', 'cow'</td>
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<td>क</td>
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<td>as in 'car', 'kid'</td>
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<td>kh</td>
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<td>ग</td>
<td>g</td>
<td>as in 'game', 'feeling'</td>
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<td>च</td>
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<td>as in 'child', 'church'</td>
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<td>ज</td>
<td>j</td>
<td>as in 'jeep', 'jelly', 'jade'</td>
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<td>5.5</td>
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<td>t</td>
<td>retroflex letter; as in 'tap', 'put'</td>
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<td>retroflex letter; as in 'day', 'food'</td>
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<td>ण</td>
<td>n</td>
<td>nasal - as in 'varna (colour)', 'baana (arrow)'</td>
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<td>त</td>
<td>t</td>
<td>alveolar letter; as in 'telugu'</td>
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<td>द</td>
<td>d</td>
<td>alveolar letter; as in 'deepa (lamp)', 'daya (compassion)'</td>
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<td>न</td>
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<td>nasal - as in 'fan', 'note'</td>
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<td>as in 'peep', 'pan'</td>
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<td>b</td>
<td>as in 'bulb', 'book'</td>
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<td>as in 'you'</td>
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<td>as in 'river', 'red', 'rool'</td>
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<td>as in 'gowla', 'vela (time)'</td>
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<td>s</td>
<td>as in 'Sarma', 'Sloka (poem)'</td>
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<td>sh</td>
<td>as in 'she', 'rush'</td>
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<td>स</td>
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<td>as in 'sister', 'school'</td>
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<td>as in 'hungry', 'heart'</td>
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<td>ksh</td>
<td>as in 'saakshi (witness)', 'rakshana (protection)'</td>
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<td>ज</td>
<td>jn</td>
<td>as in 'jnaana (wisdom)', 'aajna (command)'</td>
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1. THE ORIGIN AND DEVELOPMENT OF MUSIC

There is music everywhere in nature, as there is rhythm in the universe. Music and rhythm are present together everywhere in the world.

The movement of the planets, the song of a cuckoo or a nightingale, the sweet sounds of the stream, the roaring sounds of wild river, the music that emerge from the bamboo bushes, the roaring of the sea and the whisper of the blowing wind, are some of the instruments of nature’s glorious orchestra and magnificent symphony.

Rhythm is part of music and it is natural. The day and night, the year, the month, the day, the hour, the minute, the second and the minute fraction of a second and all the units of time is rhythm. The heartbeat, the pulse beat, the walk and the run of the human being are very rhythmical. The measure of countless time is rhythm. The speech of a living being has a certain rhythm.

Nature is the mother and the creator is the father. The well-known saying of our old times and time regarded saying is ‘Srutir maataa, Layah pitaa’ (Sound is Paarvati & Rhythm is Siva).

The primitive man shared his excitement with his family and community members. His soft cry, his spontaneous sweet sigh along with his rhythmical claps followed by his inmates formed the rhythmical music.

It was the beginning of music with rhythm.

This was the origin of folk music. Music has been flowing all along imbibing beauty and excellence, and striding towards eternity ever since.

Indian Music traces its origin to the Saama Veda. It is, therefore, the oldest system of music in the world, dating back to 2000 B.C. (before 4000 years).
The Science of music

Naada Brahma, the God manifests in primordial sound.

"Naada Tanum Anisam Sankaram Namaami..."
"Naada Sudhaa Rasambilanu – Naraakriti Aaye..."

...sings Sadguru Tyagaraaja.

Brahma developed music with the help of Saama Veda.

Music arose from transcendental vision, spiritual inspiration and the genius of great saints and seers from prehistoric times. Music is ‘Naada Vidya’. It is the learning and the knowledge of pure sound and the manifestation and interaction of sound. It is the science of sound. Its study leads to ‘Naada Upaasana’. By contemplating Naada, one attains self-realisation.

Our Maharishis recited Veda in groups. Their reverence for sound as the manifestation of God and their instinctive sensitivity to melody led them to develop music as a branch of Veda, viz. ‘Gaandharva Veda’.

At first, Veda was recited in monotone (single tone), which was known as ‘Aarchika Gaana’. After sometime, their recitation was in two tones, which was known as ‘Gadhika Gaana’. Later, Veda was sung in three tones. It was called as ‘Saamika Gaana’. These three notes are ‘Swarita’, the middle note, ‘Udaatta’ the upper note and ‘Anudaatta’, the lower note. By and by, a fourth note was tacked to ‘Anudaatta’. Now there was a tetrachord, ‘Swaraantara’. This range of four notes gave the latter researchers to discover the seven notes and the octave. They also found that there was no possibility of the eighth note and that was the beginning of art music. It was an evolution from chant to song, and from the ‘Vaidika Gaana’ to ‘Loukika Gaana’. They found that these seven notes have the Sruti values as follows:

Sa = 4; Ri = 3; Ga = 2; Ma = 4; Pa = 4; Dha = 3; Ni = 2.
Sloka: Chatus, chatus; chatus chaiva /
Shadja, Panchama, Madhyamaha //
Dwe, Dwe Nishaada, Gaandhaara /
Stree Stree Rishabha, Dhaivataah //

This was found to be the primordial scale. This is the first scale that evolved through Saama Gaana. It was named as Saama Gaana scale. It was also named as Harapriya Raaga. Hara Mahadeva Siva Sankara is pleased in the rendering and in listening to this Harapriya or the Saama Gaana Moorchhana. This Saama Gaana Moorchhana was the great significant link between Veda Gaana and Vidwatkalaa Gaana; between the hymn and the melody; between the ritualistic music and the art music.

This primordial Saama Gaana scale gave birth to other six scales, which have been shining like the Sun, the Moon and the planets in the horizon of music – not only in Indian Music, but also in other systems of the world music.

The twelve semitones and the scales – everything is universal. Music is like the five elements of the universe. The five elements are ‘Pancha Bhootas’. They are Prithivi = the earth; Aapah = the water; Tejah = the light (the fire); Vaayuh = the wind, and Aakaasa = the sky (the space). The sound of music emerges from space. Music is energy (Sakti). Siva, the all pervasive, the omnipotent and the omnipresent, is the form with energy. Siva and Sakti together are the embodiments of music and rhythm.

Siva is Shadja. Paarvati (Sakti) is Panchama and the five facets of Siva are the other five Swaras. The five facets of Siva and the five Swaras, which have emerged from them, are:
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Sadyojaata = Dhaivata
Vaamadeva = Madhyama
Eesaana = Nishaada
Tatpurusha = Rishabha
Aghora = Gaandhaara.

Sloka:

"Brimha Grandhiya Maarutaanugatinaa / Chittena Hritpankaje //
Sooreenam Anuranjakah Sruti padam / Yoyam Swayam Raajate //
Yasmaat Graama Vibhaaga Varna Rachana Alankaara Jaati kramo //
Vande Naada Tanum Tamuddhara / Jagat Geetam mude Sankaram" //

– Sangeeta Ratnaakara

The presence of divine sound in the human being inspired by the life force and the will power starts its journey from the first of the 6 Yogachakras – Brahma Grandhi = Moolaadhaara. The sound travels upward through these 6 Yogachakras (spiritual wheels) touching the Navel, the Chest (rather the heart), Vocal chords (throat), the Tongue, the Nose and the Head. The 6 Yogachakras are:

1. Moolaadhaara = Brahma Grandhi (Anus) – Abode of Vinaayka (Shadja).

2. Swaadhishtaana = Navel – Abode of Brahma (Rishabha).

3. Manipooraka = Upper region of stomach – Abode of Vishnu (Gaandhaara).

4. Anaahata = Heart Region – Abode of Rudra (Madhyama).

5. Visuddha = Throat – Abode of Jeevaatma (Panchama).

6. Aajna = Between the two eyes – Abode of Paramaatma (Dhaivata).
7. Sahasraara = Top of the Head – Abode of Aadisesha (Nishaada).

The sound, in the process of its travel manifests into seven notes, 12 semitones, 22 subtle Srutis, the three octaves and the music divine. The sound divine is Pranava Naada (Omkara), which pervades in the universe.

The sound is universal and therefore music also is universal. The sound is divine and hence music too is divine. Music is the manifestation of God. God is music and music is God.

** ** ** **
2. THE SANCTITY AND GREATNESS OF MUSIC

Saama Vedaadidam Geetam / Sanja Graaha Pitaamahah //
– Sangeeta Ratnaakara

(Gist: Pitaamaha = Brahma, the creator of the Universe, took the science and art of music from Saama Veda for the benefit of mankind.)

Sloka :  Kaavyaalaapaascha ye Kechit /
       Geetaani Sakalaanicha //
       Sabda Moorti Dharasyaite /
       Vishnoraamsaa Mahaatmanaha //
– Vishnu Puraana

(Gist: The ancient spiritual scriptures, sound of music and songs are divine and universal.)

Sloka :  Geeti Gaanena Yogasyaat /
       Yogaa Deva Sivaikyataa //
       Geetijno yadi Y Ogena /
       Sayaati Parameswaram //
– Soota Samhita

(Gist: Practice of music is YOGA. (The word “Yoga” has a comprehensive and elaborate meaning. Here Yoga means spiritual and divine practice.) By this practice of divine music, man attains divinity and elevates himself to the highest level of knowledge of the inner-self.)
Sloka: Naaham Vasaami Vaikunthe /
Na Yogi Hridaye Ravow //
Madbhaktaa yatra Gaayante /
Tatra Tishthaami Naaradaa //

(Gist: Sri Maha Vishnu thus speaks to Sri Naarada Muni; "O' Naaradaa! I do not live in Vaikuntha, I do not even live in the hearts of saints nor in the Sun. But I always stay and spend my time at places wherever my devotees sing and play music."

Sloka: Tri Varga Phaladaassarve / Daana Yajna Japaadayaha //
Ekam Sangeeta Vijnaanam / Chatur Varga Phalapradam //

(Gist: By doing the acts of virtue of sacrifice (to give away liberally), conducting sacrificial rituals and by doing penance, one will get only three of the four divine boons. But by having knowledge of music, by practising music and by listening to good music, one will get all the four boons mentioned in our spiritual literature, which are. Dharma, Artha, Kaama & Moksha.)

Sloka: Geetam, Vaadyam tathaa Nrityam / Trayam Sangeetamuchyate //

(Gist: The song, musical instrument and dance - these three are called Sangeetam (music).

Sloka: Geetam Vadyobhayam yatra / Sangeetamiti Kechana //

(Gist: The song and the musical instrument together make music.)

Sloka: Raaga, Swarascha, Taalascha, Tribhissangeetamuchyate //

(Gist: The Raaga, the Swara and the Taala - these three are called music.)
The Raaga (the melodic entity), the Swara (the tone), note, semitone, quarter tone, the grace of the note and the aspects of rhythm together make music.

**Sloka**: Maarga Deseeya bhedena Dwedhaa Sangeetamuchayte //

(Gist: Indian Music is of two kinds. They are Maarga and Desi.)

Maarga does not allow change and hence it is the same always and everywhere. It is absolute and it is divine.

Desi is applied music. It changes its ways according to place, time, circumstances and their needs.

*****
3. THE DIVINITY OF MUSIC

Lord Parama Siva and his consort Paarvati together make the music. They are the embodiments of music.

Lord Sree Krishna is a great flute exponent. When Sree Krishna played flute, all the wild animals, domestic animals, birds, etc. listened to his music with ecstasy and went into raptures, forgetting even to eat their food.

Goddess Saraswati played her Veena, Kachchhapi in the presence of Goddess Paarvati and earned her appreciation.

Sage Naarada played his Veena, Mahati. Sage Tumbura is a great singer. Lord Siva is also known as Nataraaja. His dance is majestic and is called Taandavam.

Goddess Paarvati is adept in dancing. Her dance is Laasya. Lord Vishnu's Veena is Saarngi. Lord Rudra's Veena is Rudra Veena.

In Devaloka and in the court of Devendra, Gandharvas, the celestial musicians sing and the celestial dancers Rambha, Oorvasi & Tilottama dance to the immense pleasure of devatas.

Sloka:  
Sisurvetti Pasurvetti - Vetti Gaanarasam Phanihi //
Sa evam Sankaro Vetti - Samagram Vetti naa Paraha //

(Gist: Sisu = the child, Pasu = the animal, Phani = the serpent. The child, the animal, and the serpent are pleased with music. The crying child in the cradle stops crying and enjoys music. The cow gives more milk when the music is played to her. The snake is also believed to be happy in listening to music. The crops yield more grain when music is played in the fields.)
This sloka carries another meaning:

Sisu = Kumaara Swaamy (also called Subrahmanyeswara Swaamy, Saravanabhava, Muruha, Guruguha) is the son of the divine couple Siva and Paarvati.

Pasu = Nandeeswara, the living vehicle of Siva (Vaahana).

Phani = The serpents around the neck of Siva.

The celestial music of Siva can only be comprehended, understood and appreciated by Sree Kumaara Swaamy, Nandeeswara and Phanis. Others cannot understand the values of the divine and highly evolved and great music of Lord Siva.

Sloka :  
\[ \text{Veenaa Vaadana Tatwajnaha / Sruti Jaati Vissaradaha //} \\
\text{Taalajnascha Prayaasena / Moksha Maargam sa Gachchhati //} \]

(Gist: One who has the knowledge of playing Veena, one who can distinguish the microtones and quarter-tones and who knows thoroughly about Jaati (Raaga) and one who is a master in Rhythm science is free from all the worldly entanglements and attains divinity even during his life time.)

Music surpasses the barriers of language, region, country, cast, creed etc. The bliss of music is beyond the scope of description.

Music is the languages of pure sound. It does not need the letter, word or sentence of any language to attain Paramaananda or Brahmaananda. It is absolute bliss and it is at once divine.

All great sages practised music. Naarada, Tumbura, Vaalmeeki were great musicians.

Bhakta Jayadeva, Swaamy Naarayana Teertha, Bhadraachala Raamadaasa,
Purandaradaasa, Bhakta Meeraabai, Sant Tukaaram, Sant Tulaseedaasa, Sant Soordaas and Sant Kabeerdaas were not only great bhaktas, but also great composers of music.

Great people in all fields of all times were music lovers.

Music has the power of healing. It has therapeutic values.

Many mental and physical imbalances can be rectified by music.

Todi Raaga having all 'Komala Swaras' in it has the inherent power of healing and curing high blood pressure, anxiety, restlessness, tensions, stress etc.

Kalyaani Raaga having all Teevra Swaras in it has the power of healing and curing depression, inertia, low blood pressure etc. It induces mental strength, buoyancy of spirit, valour, enthusiasm etc.

When words failed and could not describe and praise God, music emerged in the world to fulfil the task of knowing and realising the inner self of all beings.

* * * * *
4. NAADA (THE MUSICAL SOUND)

Naada is a musical sound. It is reasonably continuous. It has fixed frequency vibration. It is soft & sweet and pleasant to the ear.

Sabda:

Anything that is heard is Sabda. It may be a noise, clap of hands or sound of a running car or a cart. It is not musical. It is short-lived. It does not have fixed frequencies of vibrations. Sound emerges from space. It transmits and travels in the atmosphere and ether.

Aahata & Anaahata Naadas:

According to the Indian thought, Naada is of two kinds. They are Aahata Naada and Anaahata Naada.

Aahata Naada is that which is produced by interaction of two objects. Aa + hata = friction or strike or beat. Aahata Naada is physically heard by the ear. Whatever that we hear is Aahata Naada.

Anaahata Naada is that which cannot be heard by physical ear. It is an inside feeling of a sound. Every musician listens to this Anaahata Naada inside himself for a fraction of second before he actually sings a phrase of a Raaga or of a song. A music lover listens to this Anaahata Naada of a Raaga or a song after a remarkable performance. Anaahata Naada is that which lingers in the mind. Haunting music is Anaahata Naada.

According to our scriptures on music, Anaahata Naada is practised and is listened to by the sages and saints, who have developed inner ears, which listen to the divine and celestial music in their hearts. We have learnt that for the production of Aahata Naada, the friction or interaction of two different objects are necessary.
Vocal Music – The wind strikes the vocal chords, which produces sound.

Stringed Instruments:

Veena - The striking finger on the string makes the sounds.

Violin – The friction of the bow on the strings makes the sounds.

Wind Instruments:

The air from the lips in the hollow pipe makes the sounds by striking the inside walls of the pipe.

Percussion Instruments:

The striking fingers or the piece of wood on the diaphragm of a Mridangam or Dol make the sounds.

By the above examples, it is evident that interaction of two different objects are required.

The word Naada has two letters. ‘Naa’ is the first letter. The meaning of this letter ‘Naa’ is the life force (Praana). The letter ‘Da’ means the fire (Agni). The Praana and the Agni together make Naada.

“Praana, Anala Samyogamu valana Pranava Naadamu Sapta Swaramulai Barage.” - thus sang Tyaagaraaja.

Agni or Anala means the thought, desire to do or to say or to sing etc. This Naada, according to our traditional music treatises, is very subtle (‘ati sookshma’) at the navel (naabhi) point of a man. It is subtle (sookshma) at the point or seat of the heart (hridaya). It is strong (pushta) in the neck (Kantha). It is mellow (apushta) in the head (Siras). It is modulated (kritrima) in the face (Mukha).
According to the physical science, sound comes out as air emanates from the lungs of human beings and animals. It emerges from lungs through the voice box or the two vocal chords seated in the neck, where the air turns into sound by the touch of the two vocal chords. This is the actual process of the production of sound in human beings.

This Naada further manifests into microtones (Srutis), semitones (Swarasthaanas) and tones or notes (Swaras). It further manifests into graces of notes (Moorchhanas) and scales (Raagas). Melodic portraits or melodic pictures or melodic perspectives are very unique in Indian Music.

* * * * *
5. **Sruti** (22 Srutis, Their Names During Ancient Times, Modern Names, The Raagaas In Which They Occur & Different Views)

"Sruyaniti iti Srutihi"

(Gist: That which is heard is Sruti.)

Sravana  = The ear

Sraavya  = That which is palatable to the ear (music)

Sruti also means Veda, the eternal scriptures of India which teach and preach the spiritual philosophy. Vedas are not written by anybody. They were heard. They were the suggestions by the divine to the sages and saints in penance. In music, Sruti means a quarter tone or a Microtone, which has musical value.

A minute tone, or a minute difference of a pitch is Sruti. Sruti is also an overtone with musical value, which can be perceived by a trained ear in music. There are 22 such musical Srutis in an octave or (Sapta Swara Mandalam) Seven note-range.

Seven Note Range = S R G M P D N

Eight Note Range (Octave) = S R G M P D N S.

The greatness and the unique feature of Indian Music is the knowledge of Sruti values, and the usage of Srutis in the Raaga through umpteen graces. The concept of Raaga, and the usage of many varieties of Gamakas and the presence of Srutis in the process of Gamakas (graces) are the unique features of Indian Music.

In the ancient treatises of music, the topics on the presence and usage of Srutis in the Raagaas are profusely dealt with. They stressed the point that the greatness of any Raaga lies in the presence of Srutis in it. Srutis are the life breath of Raagaas.
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Srutis are present in the Gamakas. Gamakas are present in Raagaas. There is no Raaga without Gamaka and there is no Gamaka without Srutis. Ultimately, Raaga is Indian Music and the Indian Music is Raaga.

There are 22 Srutis in a Sthaayi. Sthaayi is Sapta Swara range (SRGMPDN). There are 240 vibrations in an octave, but all of them are not Srutis. Sruti has musical values. They are called quarter tones. Quarter of a note is quarter tone. These quarter tones were evolved logically and musically by our ancient great musicians and musicologists. They experimented with the help of Multi-stringed Harp’. The harp was a kind of Veena. The experimental Veenas are of two kinds: 1. Chala Veena and 2. Dhruva Veena.

Chala Veena has Movable Frets (strings). Dhruva Veena has Fixed Frets.

Bharata (4th century), who wrote Naatya Sastra, Saarngadeva, author of Sangeeta Ratnakara in the 12th century and Matanga, who wrote Brihaddesi are our earliest treatise-writers on music. These invaluable treatises throw light on music, including the concept of Sruti.

A practising musician who is also a scholar uses the Srutis in his Raaga Aalaapana and in his song set to a Raaga, consciously and effortlessly. He uses the proper Srutis akin to the Raaga and the Gamaka.

Even a music lover and connoisseur of Classical Music, who has the discerning ability can easily distinguish the presence of the Srutis in the Raaga Aalaapana rendered by the musician by the richness of the Raaga.

Swaras are 7, Swarasthaanas are 12 and Srutis are 22 only.

The distribution of these 22 Srutis among the 7 Swaras is not uniform. The values of these Srutis or quarter tones vary in three different values. The smallest is Pramaana Sruti. Its value fraction is 81/80. The smaller is 25/24. It is Nyoona Sruti. The small Sruti is 256/243. It is Poorna Sruti. Their values are 22 cents, 70 cents and 90 cents respectively. There are 12 Pramaana Srutis – 5 Nyoona
Srutis and 7 Poorna Srutis. If less than Pramaana Sruti distance does not prevail between two semitones, those notes will not have musical value. They are considered as discordant notes.

As we have 3 different Eka Sruti (antaras) values like (81/80; 25/24; 256/243), we have two different Dwisruti values. They are 16/15 and 135/128. They are Poorna Dwisruti and Nyoona Dwisruti respectively. They have the values of 112 and 92 cents respectively.

We have only one Trisruti (antara) value. Its fraction is 10/9. It has the value of 182 cents. It is called Minor tone.

We have only one Chatu Sruti Antara. Its fraction is 9/8. Its value in cents is 204. It is called Major tone.

Swara is a Full Note. It is a unit. Swara is universal. Swaras are seven in number. 7 Swaras are also universal. In all the world systems of music, Swaras are 7 only. Swarasthaanas are 12 in number. They are semitones. They are half notes. They are half units. These 12 semitones are also universal. In all the world systems of music, they are the same and they sound the same. They produce the same melodic, aesthetic and musical experience. The universality of 7 notes and 12 semitones is because the 7 notes and 12 semitones are natural elements like the earth, water, fire (light), wind and space. They are not the inventions of man. Nobody invented music, 7 notes and 12 semitones. They are present in the nature. They were discovered by the sages, saints, seers and seekers all over the world.

But when we come to the aspect of Srutis and quarter tones, they are not universal. Srutis are not present in Western Music. Western Music is satisfied with the semitones. The concept of Sruti is very much Indian. Our science and art of Music began with Sookshma Sruti. The ancient musicians and musicologists of Indian Music calculated and measured the semitones (swarasthaanas) and notes (swaras) with the minute pitch variations (Sookshma Sruti Antaraas). That is the
reason why Indian Music is based on the principles of just ‘intonations’, while the Western Music is developed through the principles of ‘Equal Temperament’. In Western Music, the distances and the intervals between 12 semitones are equal or same.

In the process of evolution of study of Srutis and their values etc., many changes, modifications, and developments took place in the history. Many musicologists propounded many theories. Some of these distinctive theories came to stay in the history of Indian Music as an academic & historical study and interest.

There was a time when the Aadhaara Shadja, the fundamental note (Sa) was not evolved.

At that time, the distribution of 22 Srutis among the Swaras was done as follows:

**Sloka:** *Chatus Chatus Chatus chaiva / Shadja, Panchama Madhymaha //

*Dwe Dwe Nishaada Gaandhara / Stree Stree Rishabha Dhaivataha//*

(Gist: Sa, Pa have 4 Srutis and

Ga & Ni have 2 Srutis

Ri & Dha have 3 Srutis).

According to the above distribution of Srutis, the resultant Raaga is the first scale that was evolved through Saama Gaana. Saama Gaana scale or Hara Priya, or Kharahara Priya or Chittaranjani.

After the evolution of Sa as the fundamental note, the distribution was done in a logical way which has come to stay as rational and appealing to the reason.
According to the Indian Music, Sa and Pa are Achala Swaras/Prakriti Swaras. They have fixed values. Srutis are distributed in the Swarasthaanas in the following fractions:

The convention in the world of music is that the fundamental note has 240 vibrations per second. It is Shadja in Indian Music. Hypothetically the sound of ‘Sa’ has 240 vibrations per second. Accordingly, the 22 Srutis are calculated in terms of fractions and cents in the middle octave from ‘Sa’ of middle octave.

Following is the table:
Sa = 240 Vibrations per second = 1

<table>
<thead>
<tr>
<th>Sruti</th>
<th>Fraction</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eka Sruti Ri</td>
<td>(1)(256/243) = 256/243</td>
</tr>
<tr>
<td>Dwi Sruti Ri</td>
<td>(256/243)(81/80) = 16/15</td>
</tr>
<tr>
<td>Tri Sruti Ri</td>
<td>(16/15)(25/24) = 10/9</td>
</tr>
<tr>
<td>Chatu Sruti Ri</td>
<td>(10/9)(81/80) = 9/8</td>
</tr>
<tr>
<td>Komala Saadhaarana Ga</td>
<td>(9/8)(256/243) = 32/27</td>
</tr>
<tr>
<td>Saadhaarana Ga</td>
<td>(32/27)(81/80) = 6/5</td>
</tr>
<tr>
<td>Antara Ga</td>
<td>(6/5)(25/24) = 5/4</td>
</tr>
<tr>
<td>Chyuta Madhyama Ga</td>
<td>(5/4)(81/80) = 81/64</td>
</tr>
<tr>
<td>Suddha Ma</td>
<td>(81/64)(256/243) = 4/3</td>
</tr>
<tr>
<td>Teevra Ma</td>
<td>(4/3)(81/80) = 27/20</td>
</tr>
<tr>
<td>Prati Ma</td>
<td>(27/20)(25/24) = 45/32</td>
</tr>
<tr>
<td>Chyuta Panchama Ma</td>
<td>(45/32)(81/80) = 729/512</td>
</tr>
<tr>
<td>Panchama Pa</td>
<td>(729/512)(256/243) = 3/2</td>
</tr>
<tr>
<td>Eka Sruti Dha</td>
<td>(3/2)(256/243) = 128/81</td>
</tr>
<tr>
<td>Dwi Sruti Dha</td>
<td>(128/81)(81/80) = 8/5</td>
</tr>
<tr>
<td>Tri Sruti Dha</td>
<td>(8/5)(25/24) = 5/3</td>
</tr>
<tr>
<td>Chatussruti Dha</td>
<td>(5/3)(81/80) = 27/16</td>
</tr>
<tr>
<td>Komala Kaisika Ni</td>
<td>(27/16)(256/243) = 16/9</td>
</tr>
<tr>
<td>Kaisika Ni</td>
<td>(16/9)(81/80) = 9/5</td>
</tr>
<tr>
<td>Kaakali Ni</td>
<td>(9/5)(25/24) = 15/8</td>
</tr>
<tr>
<td>Chyuta Shadja Ni</td>
<td>(15/8)(81/80) = 243/128</td>
</tr>
<tr>
<td>Taara Sthaayi Sa</td>
<td>(243/128)(256/243) = 2</td>
</tr>
</tbody>
</table>
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In this distribution of Srutis, in the 22 Srutis, we have

10 Pramaana Srutis (81/80)
7 Poorna Srutis (256/243)
5 Nyoona Srutis (25/24)

The explanation given by Somanaatha in his ‘Sangeeta Darpana’ is as follows:

Sloka:  
Swaroopa Maatra Sravanaat / Naado Anurananam Vinaa //
Srutirityuchyate Bhedaastasyaa Dwaavimssatir Mataah //

(Gist: The subtle pitch of sound, which has upper partials and which is heard at the first instance is called Sruti. Such Srutis are 22 in an Octave.)

In Somanaatha’s treatise ‘Raaga Vibodha’, it is mentioned as “Dwyantarnesthaane ravaha” means the sounds that are produced by the strings on the Veena frets are Srutis.

In ‘Sangeeta Paarijaata’ of Ahobala, it is mentioned as follows:

Sloka:  
Kesaagra Vyavadhaanena / Bhaavyopi Srutayyassritaah //
Veenaaayaascha tatha Gaatre / Sangeeta Jnaaninaam Mate //
Madhye Poorvottaraabadhve / Veenayaaha Gaatra yevachaa //
Shadja Panchama Bhaavena / Srutirdwaavimsateem Jaguhu //

(Gist: In the human body (voice) and on Veena, there are many Srutis which are as tiny as the tips of human hair according to knowledgeable musicians.)

Other elders say that there are only 22 Srutis evolved by Shadja Panchama Bhaavam.

The opinion expressed by ‘Matanga’ in ‘Brihaddesi’:

Sloka:  
Sranarthaasya Dhaatokti Pratyaye cha Susamsrite /
Sruti Sabdah Prasaadyo yam Sabdajnaihi Karma Saadhanai //

(Gist: The subtle pitch of the sound that a human ear is able to hear can be termed as Sruti.)
In the opinion of Viswaavasu,

Sravanendriya Graahyatwaa / Dhwani reva Srutirbhavet //

(Gist: The same as above.)

In the opinion of Kohala,

Sloka :  Dwaar Vimsatim kechidudaaharanti /
          Sruti Sruti Jnaana Vichaara Dakshaaha //
          Shatshashti Bhinnaaha khalu kechit /
          Aasaamanantyameva Pratipaadayanti //

(Gist: Some scholars are of the opinion that Srutis are 22. Some other musicologists say that Srutis are sixty-six (66) and some others say that Srutis are infinite.)

Kohala also expresses:

Sloka :  Anantyamhi Sruteenaancha Soochayanti Vipaschitaha /
          Yatha Dhvani Viseshaanaamamaanam gaganodare //
          Uttaala Pavano Dwellajjala Raasi Samudbhavaaha /
          Iyantyaha Pratipadyantena Taranga Paramparaaha //

(Gist: The sound (naada) that emanates from space has infinite Srutis (quarter tones or microtones). It is not possible to count them. Srutis are like the waves of water in a lake stirred by strong winds.)

Explanation given by the Author of this Book :

Srutis are not infinite. They are limited. We have only 240 vibrations in an Octave. Even supposing we take into consideration all the five Octaves on piano, the total vibrations are $240 \times 5 = 1200$. There are lower vibrations and higher vibrations, which are called intra and ultrasonic sounds. They are not audible to the human ear. They are not musical. Bats alone can listen to the ultrasounds. They are said
to be blind and they find their way by emitting the ultrasonic sounds. They follow the reflections of their ultrasonic sounds in their journey of flying.

Coming to the point of Srutis, all vibrations are not Srutis. Only some given vibrations, which are musical are Srutis. They are dependent on the graces given to the Swarasthaanas and Swaras. They present themselves in a smallest fraction of a second in the process of Gamaka. Out of the 22 Srutis, 12 Srutis on which twelve semitones are situated are solid and one can sustain on the note for any length of time on these Srutis. The other 10 Srutis come and go like the twinkling of a star. One cannot sustain on these 10 Srutis for long as they give discordant effect.

According to the author of this book, following are the 10 Srutis which are not sustainable. They are present in the process of Gamaka.


Following are 12 Srutis that are sustainable.


In ancient times, the distribution of 22 Srutis among seven Swaras was done in the following manner. Ancient scholars also conceived 5 different Jaatis for 22 Srutis. The names of the jaatis are 1. Deeptaa. 2. Aayataa. 3. Mridoo. 4. Madhyaa. 5. Karunaa. Either these Jaatis or the names of 22 Srutis or the ancient distribution have no bearing on the modern understanding of 22 Srutis. It is purely of academic interest.
|                  | 1   | 2   | 3   | 4   | 5   | 6   | 7   | 8   | 9   | 10  | 11  | 12  | 13  | 14  | 15  | 16  | 17  | 18  | 19  | 20  | 21  | 22  |
|------------------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| Chala Veena      | 4   | 2   | 3   | 4   | 4   | 4   | 3   | 2   | .   | .   | Sa  | Ri  | Ga  | Ma  | Pa  | Dha | Ni  | Sama Sruti |
| 1st difference   | Sa  | Ri  | Ga  | Ma  | Pa  | Dha | Ni  | 1   | Sruti  | less | 2   | Srutis | less |
| 2nd difference   | Sa  | Ri  | Ga  | Ma  | Pa  | Dha | Ni  | 3   | Srutis | less | 4   | Srutis | less |
| 3rd difference   | Sa  | Ri  | Ga  | Ma  | Pa  | Dha | Ni  | 3   | Srutis | less | 4   | Srutis | less |
| 4th difference   | Ri  | Ga  | Ma  | Pa  | Dha | Ni  | 4   | Srutis | less |      |       |      |      |

Please note the co-ordinations of Srutis between Dhruva Veena and Chala Veena.
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<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Ancient name of the Sruti</th>
<th>Jaati</th>
<th>Modern name of the Sruti</th>
<th>Raagaas in which it occurs</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Teevraa</td>
<td>Deepta</td>
<td>Kaisika Nishaada</td>
<td>Kharahara Priya</td>
</tr>
<tr>
<td>2.</td>
<td>Kumudwatee</td>
<td>Aayataa</td>
<td>Kaakali Nishaada</td>
<td>Begada</td>
</tr>
<tr>
<td>3.</td>
<td>Mandaara</td>
<td>Mridoo</td>
<td>Chyuta Shadjama Nishaada</td>
<td>Kalyaani, Kuranji</td>
</tr>
<tr>
<td>4.</td>
<td>Chhandovatee</td>
<td>Madhyaa</td>
<td>Shadjam</td>
<td>All Raagaas</td>
</tr>
<tr>
<td>5.</td>
<td>Dayaavatee</td>
<td>Karunaa</td>
<td>Ekasruti Rishabha</td>
<td>Gowla</td>
</tr>
<tr>
<td>6.</td>
<td>Ranjanee</td>
<td>Madhyaa</td>
<td>Dwisruti Rishabha</td>
<td>Todi</td>
</tr>
<tr>
<td>7.</td>
<td>Ratikaa</td>
<td>Mridoo</td>
<td>Trisruti Rishabha</td>
<td>Kaambhoji</td>
</tr>
<tr>
<td>8.</td>
<td>Rowdree</td>
<td>Deepta</td>
<td>Chatusruti Rishabha</td>
<td>Sankaraabharanam</td>
</tr>
<tr>
<td>9.</td>
<td>Krodhee</td>
<td>Aayataa</td>
<td>Komala Saadhara Gaandhara</td>
<td>Naayaki, Sree Raaga</td>
</tr>
<tr>
<td>10.</td>
<td>Vajnkaa</td>
<td>Deepta</td>
<td>Saadhara Gaandhaara</td>
<td>Reeti Gowla</td>
</tr>
<tr>
<td>11.</td>
<td>Prasaarinee</td>
<td>Aayataa</td>
<td>Antara Gaandhaara</td>
<td>Mohana</td>
</tr>
<tr>
<td>12.</td>
<td>Preetee</td>
<td>Mridoo</td>
<td>Chyuta Madhyama Gaandhaara</td>
<td>Surati, Aarabhi</td>
</tr>
<tr>
<td>13.</td>
<td>Maarjanee</td>
<td>Madhyaa</td>
<td>Suddha Madhyama Gaandhaara</td>
<td>Hindola</td>
</tr>
<tr>
<td>14.</td>
<td>Kshitee</td>
<td>Mridoo</td>
<td>Tevra Madhyama</td>
<td>Begada</td>
</tr>
<tr>
<td>15.</td>
<td>Raktaa</td>
<td>Madhyaa</td>
<td>Prati Madhyama</td>
<td>Kalyaani</td>
</tr>
<tr>
<td>16.</td>
<td>Sandeepinee</td>
<td>Aayataa</td>
<td>Chyuta Panchama Madhyama</td>
<td>Kaarna Vardhini</td>
</tr>
<tr>
<td>17.</td>
<td>Aalaapinee</td>
<td>Karunaa</td>
<td>Panchama</td>
<td>All Raagaas in which ‘Pa’ is present</td>
</tr>
<tr>
<td>18.</td>
<td>Madantee</td>
<td>Karunaa</td>
<td>Eka Sruti Dhaivata</td>
<td>Saaveri</td>
</tr>
<tr>
<td>19.</td>
<td>Rohinee</td>
<td>Aayataa</td>
<td>Dwisruti Dhaivata</td>
<td>Bhairavi</td>
</tr>
<tr>
<td>20.</td>
<td>Ramyaa</td>
<td>Madhyaa</td>
<td>Trisruti Dhaivata</td>
<td>Kaambhoji</td>
</tr>
<tr>
<td>21.</td>
<td>Ugraar</td>
<td>Deepta</td>
<td>Chatusruti Dhaivata</td>
<td>Bhairavi</td>
</tr>
<tr>
<td>22.</td>
<td>Kshobhinee</td>
<td>Madhyaa</td>
<td>Komala Kaisika Nishaada</td>
<td>Naayaki, Sree Raaga</td>
</tr>
</tbody>
</table>
## SRUTIS, CENTS, VIBRATIONS & FREQUENCIES OF THE 22 STUTIS & THE RAAGAAS IN WHICH THEY ARE PRESENT

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Srutis of Swaraas</th>
<th>Values in Cents</th>
<th>Vibrations per second</th>
<th>Frequency (Fraction)</th>
<th>Raagaas in which they occur</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Sa</td>
<td>0</td>
<td>240</td>
<td>1</td>
<td>Gowl, Sauraashtra</td>
</tr>
<tr>
<td>2.</td>
<td>Ri-1</td>
<td>90</td>
<td>252.8</td>
<td>256/243</td>
<td>Maayaamalaav Gowl</td>
</tr>
<tr>
<td>3.</td>
<td>Ri-2</td>
<td>112</td>
<td>256</td>
<td>16/15</td>
<td>Maayaamalaav Gowl</td>
</tr>
<tr>
<td>4.</td>
<td>Ri-3</td>
<td>182</td>
<td>266.6</td>
<td>10/9</td>
<td>Bhairavi, Sree Raagam</td>
</tr>
<tr>
<td>5.</td>
<td>Ri-4</td>
<td>204</td>
<td>270</td>
<td>9/8</td>
<td>Sankaraabharana</td>
</tr>
<tr>
<td>6.</td>
<td>Ga-1</td>
<td>294</td>
<td>284.4</td>
<td>32/27</td>
<td>Varaali, Sre Raaga, Bhairavi</td>
</tr>
<tr>
<td>7.</td>
<td>Ga-2</td>
<td>316</td>
<td>288</td>
<td>6/5</td>
<td>Kharahara Priya</td>
</tr>
<tr>
<td>8.</td>
<td>Ga-3</td>
<td>386</td>
<td>300</td>
<td>5/4</td>
<td>Sahana</td>
</tr>
<tr>
<td>9.</td>
<td>Ga-4</td>
<td>408</td>
<td>303.75</td>
<td>81/64</td>
<td>Kalyani</td>
</tr>
<tr>
<td>10.</td>
<td>Ma-1</td>
<td>498</td>
<td>320</td>
<td>4/3</td>
<td>Hindola, Kuntala Varaali</td>
</tr>
<tr>
<td>11.</td>
<td>Ma-2</td>
<td>520</td>
<td>324</td>
<td>27/20</td>
<td>Begada, Gowlipantu</td>
</tr>
<tr>
<td>12.</td>
<td>Ma-3</td>
<td>590</td>
<td>337/5</td>
<td>45/32</td>
<td>Kalyani</td>
</tr>
<tr>
<td>13.</td>
<td>Ma-4</td>
<td>610</td>
<td>341.7 or 341.3</td>
<td>729/512 or 64/45</td>
<td>Varaali</td>
</tr>
<tr>
<td>14.</td>
<td>Pa</td>
<td>702</td>
<td>360</td>
<td>3/2</td>
<td>All Panchama Raagaas</td>
</tr>
<tr>
<td>15.</td>
<td>Dha-1</td>
<td>792</td>
<td>379</td>
<td>128/81</td>
<td>Saaveri</td>
</tr>
<tr>
<td>16.</td>
<td>Dha-2</td>
<td>812</td>
<td>384</td>
<td>8/5</td>
<td>Maayaamalaav Gowl, Bhouli</td>
</tr>
<tr>
<td>17.</td>
<td>Dha-3</td>
<td>884</td>
<td>400</td>
<td>5/3</td>
<td>Kaambhoji</td>
</tr>
<tr>
<td>18.</td>
<td>Dha-4</td>
<td>906</td>
<td>405</td>
<td>27/16</td>
<td>Kalyani, Aabhogi</td>
</tr>
<tr>
<td>19.</td>
<td>Ni-1</td>
<td>996</td>
<td>426.6</td>
<td>16/9</td>
<td>Madhyamaavati, Bhairavi</td>
</tr>
<tr>
<td>20.</td>
<td>Ni-2</td>
<td>1018</td>
<td>432</td>
<td>9/5</td>
<td>Kharahara Priya</td>
</tr>
<tr>
<td>21.</td>
<td>Ni-3</td>
<td>108</td>
<td>450</td>
<td>15/8</td>
<td></td>
</tr>
<tr>
<td>22.</td>
<td>Ni-4</td>
<td>1110</td>
<td>455.6</td>
<td>243/128</td>
<td>Kuranji, Devagaandoaari, Neelaambari</td>
</tr>
</tbody>
</table>

**Sa**

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Srutis of Swaraas</th>
<th>Values in Cents</th>
<th>Vibrations per second</th>
<th>Frequency (Fraction)</th>
<th>Raagaas in which they occur</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Sa</td>
<td>1200</td>
<td>480</td>
<td>2</td>
<td></td>
</tr>
</tbody>
</table>
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Arriving at the 22 Srutis by working out in the process of Shadja-Panchama Bhava

<table>
<thead>
<tr>
<th>Sruti Numbers</th>
<th>Sl. No.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1</td>
</tr>
<tr>
<td>P_a-1</td>
<td>P_a-2</td>
</tr>
</tbody>
</table>
Arriving at the 22 Srutis by working out in the process of Shadja-Madhyama Bhaava

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Sruti Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Ma-3</td>
</tr>
<tr>
<td>3</td>
<td>Ma-5</td>
</tr>
<tr>
<td>4</td>
<td>Ma-8</td>
</tr>
<tr>
<td>5</td>
<td>Ma-10</td>
</tr>
<tr>
<td>6</td>
<td>Ma-13</td>
</tr>
<tr>
<td>7</td>
<td>Ma-15</td>
</tr>
<tr>
<td>8</td>
<td>Ma-18</td>
</tr>
<tr>
<td>9</td>
<td>Ma-20</td>
</tr>
<tr>
<td>10</td>
<td>Ma-1</td>
</tr>
<tr>
<td>11</td>
<td>Ma-6</td>
</tr>
<tr>
<td>12</td>
<td>Ma-7</td>
</tr>
<tr>
<td>13</td>
<td>Ma-8</td>
</tr>
<tr>
<td>14</td>
<td>Ma-9</td>
</tr>
<tr>
<td>15</td>
<td>Ma-11</td>
</tr>
<tr>
<td>16</td>
<td>Ma-14</td>
</tr>
<tr>
<td>17</td>
<td>Ma-16</td>
</tr>
<tr>
<td>18</td>
<td>Ma-12</td>
</tr>
<tr>
<td>19</td>
<td>Ma-17</td>
</tr>
<tr>
<td>20</td>
<td>Ma-19</td>
</tr>
<tr>
<td>21</td>
<td>Ma-21</td>
</tr>
<tr>
<td>22</td>
<td>Ma-22</td>
</tr>
</tbody>
</table>
6. GRAAMA–MOORCHHANA–JAATI SYSTEM & SUDDHA-VIKRITI SWARAS
(according to the observations of the Author of this Book)

GRAAMA

Almost all the treatises of music in ancient times mentioned the concept of Graama and the theory of ‘3 Graamas’. A Graama was described as a village where many houses and many families living happily and in harmony. As is in the village, so is in the Moorochhanas or scales also.

At the beginning, they identified as many as 7 Graamas, but in the course of time, only 3 Graamas were recognised. Graama should be understood as a Moorochhana or a Jaati or a Raaga in the contemporary context.

According to Prof. P. Sambamoorthy, “After all, the Graama, like a Mela, was only a scale and intended to provide basis for possible Raagas”.

“Sa” Graama, with its given frequencies is found as the Saama Gaana Moorochhana or Harapriya or Kharahara Priya.

“Ma” Graama is found by the great scholars as Kharahara Priya only with diminished or flattened Panchama. The frequencies of “Pa” are that of Chyuta Panchama Madhyama or Chyuta Panchama. “Ma” Graama Swarasthanaas are as follows:

Madhyama Graama or Chyuta Panchama Kharahara Priya:

| S | R | G | M | P | . | . | D | N | . | S |


Madhyama Graama can be sung without discordant effect. "Pa" also should be pronounced as "Ma" when singing the Swaras. One has to think that he is singing Kharahara Priya without "Pa", but with two Madhyamas. In other words, the musician has to sing Sree Ranjani with Suddha Madhyama and Prati Madhyama also consecutively, avoiding Panchama and that is Madhyama Graama. If we apply Modal Shift of Tonic to this "Ma" Graama and sing taking "Ma" as 'Sa', it becomes is Chakravaakam.

<table>
<thead>
<tr>
<th>S</th>
<th>R</th>
<th>G</th>
<th>M</th>
<th>M</th>
<th>.</th>
<th>D</th>
<th>N</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>P</td>
<td>D</td>
<td>N</td>
<td>S</td>
<td>R</td>
<td>.</td>
<td>G</td>
<td>M</td>
<td>P</td>
</tr>
</tbody>
</table>

**Gaandhara Graama:**

If we look at "Ga" Graama in the same way as we looked at "Ma" Graama, it is found that "Ga" Graama is the Moorchhana of Chyuta Panchama Todi.

This Chyuta Panchama Todi is sung with the two Madhyamas consecutively. It is neither difficult nor discordant. If the 'Ma' of 'Ga' Graama is taken as 'Sa', it again becomes Todi.

<table>
<thead>
<tr>
<th>'Ga' Graama</th>
<th>S</th>
<th>R</th>
<th>G</th>
<th>M</th>
<th>P</th>
<th>D</th>
<th>N</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>Todi</td>
<td>P</td>
<td>D</td>
<td>N</td>
<td>S</td>
<td>R</td>
<td>G</td>
<td>M</td>
<td>P</td>
</tr>
</tbody>
</table>

By the above observation, we find that 'Ga' Graama or 'Ma' Graama were great and logical aesthetic creations of our great musicians, musicologists and treatise- writers, who are considered as Music Sages and Music Visionaries and all time- legends, who worked with the ancient instrument 'Harp'. Harp was the
Modern Veena. In that ‘Harp’ age, Jaati concept was prevalent. The ‘Ga’ Graama and ‘Ma’ Graama were quite workable. That was also the age when the idea of Raaga with all its melodic implications and possibilities had not yet dawned. The ‘Ga’ Graama without the reduced ‘Pa’ (augmented ‘Ma’) would be Suddha Todi (SR.G.M..D.N.S) and in the same way, ‘Ma’ Graama without the reduced “Pa” (augmented “Ma”) would be Sree Ranjani (S.RG.M...DN.S.). The “Ga” and “Ma” Graamas suggested the possibilities of Raagas taking two Madhyamas, Raaga “LALITA”, Raaga “BHAIRAVI” of Hindustani Music, and Hameer Kalyaani, Behag, Yamunaa Kalyaani and Saaranga of Carnatic Music may be cited as examples. By these logical observations and the aforesaid facts, it may be concluded that “Ga” Graama and “Ma” Graama were not taken to Gandharva Loka or Indra Loka. Both of them are present in modified and logical versions in the contemporary field of music as any other great Raaga.

From Graamas, Moorchhanas are derived. From Moorchhanas, Jaatis are derived and Melas, or Melakartas are derived and Raagas are derived. This is the process of evolution. Raaga is the fully evolved concept, the other stages of Graama. Moorchhana and Jaati played their part in the process of evolution. The concept of Graama, Moorchhana and Jaati went into oblivion. The present concept of Raaga incorporated all the previous concepts of Graama, Moorchhana and Jaati.

Jaati was rendered with infinite varieties of Varnas and Alankaaraas. When “Gamaka” grace was introduced to Jaati, it became Raaga. Jaati is ancient Raaga. Raaga’s ancient form is Jaati. Jaati was earlier Moorchhana with any kind of either Alankaara or Varna.

It is true that the theory of 3 Graamas was never practised - especially the “Ma” Graama and “Ga” Graama. It is, it was and it had been always “Sa” Graama that is practicable and logical. The other two Graamas were always limited to the
books and they are of academic interest alone and they were never found logical.

The secret is that both the “Ma” and “Ga” Graamas found their places in “Sa” Graama Moorchhanas themselves. “Ga” and “Ma” Graamas were found to be none other Moorchhanas than Chyuta Panchama Todi and Chyuta Panchama Kharahara Priya respectively.

‘Shadja’ Graama alone out of three Graamas is musical. “Sa” Graama had been existing and in vogue throughout the evolution of musical scales in all the world systems and styles.

‘Gaandhaara Graama’ was described by Maharshi Naarada as that was taken to “Swarga” (Heaven), according to Saarngadaeva in his “Sangeeta Ratnaakara”. Bharata in his “Naatya Saastra” stated that only “Sa” and “Ma” Graamas were existing during his times.

According to “Sangeeta Paarijaata”, which was written 500 years ago, “Ma” Graama was not in vogue.

By this, it is very evident that “Ga” and “Ma” Graamas were never existing independently, because they are part and parcel of “Sa” Graama itself, with subtle modifications.

Todi is Rishabha Graha Moorchhana of Kharahara Priya.
| Dhruva Swaras | 19 | 20 | 21 | 22 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 1 | 2 | 3 | 4 | 5 |
|---------------|----|----|----|----|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| Chalaveena Bhedas |    |    |    |    |   |   |   |   |   |   |   |   |   |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| 1             |    |    |    |    |   |   |   |   |   |   |   |   |   |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| 2             |    |    |    |    |   |   |   |   |   |   |   |   |   |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Rishabha Lopam |    |    |    |    |   |   |   |   |   |   |   |   |   |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| 3             |    |    |    |    |   |   |   |   |   |   |   |   |   |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Shadja Graama  |    |    |    |    |   |   |   |   |   |   |   |   |   |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| 4             | N  |    |    |    |   |   |   |   |   |   |   |   |   |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| 5             |    |    |    |    |   |   |   |   |   |   |   |   |   |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Rishabha Graama |    |    |    |    |   |   |   |   |   |   |   |   |   |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| 6             |    |    |    |    |   |   |   |   |   |   |   |   |   |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Gaandhaara Graama |    |    |    |    |   |   |   |   |   |   |   |   |   |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| 9             |    |    |    |    |   |   |   |   |   |   |   |   |   |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| 10            |    |    |    |    |   |   |   |   |   |   |   |   |   |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| 11            |    |    |    |    |   |   |   |   |   |   |   |   |   |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Madhyama Graama |    |    |    |    |   |   |   |   |   |   |   |   |   |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| 13            |    |    |    |    |   |   |   |   |   |   |   |   |   |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| 14            |    |    |    |    |   |   |   |   |   |   |   |   |   |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| 15            |    |    |    |    |   |   |   |   |   |   |   |   |   |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Panchama Graama |    |    |    |    |   |   |   |   |   |   |   |   |   |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| 17            |    |    |    |    |   |   |   |   |   |   |   |   |   |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| 18            |    |    |    |    |   |   |   |   |   |   |   |   |   |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Dhavvata Graama |    |    |    |    |   |   |   |   |   |   |   |   |   |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| 20            |    |    |    |    |   |   |   |   |   |   |   |   |   |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| Nishaada Graama |    |    |    |    |   |   |   |   |   |   |   |   |   |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| 22            |    |    |    |    |   |   |   |   |   |   |   |   |   |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
| 23            |    |    |    |    |   |   |   |   |   |   |   |   |   |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |

NOTE: The distribution of the Srutis among Shadja, Rishabha, Gaandhaara, Madhyama, Panchama, Dhaivata & Nishaada Gramaas has been shown with the help of Dhruva Veena & Chala Veena in this scheme.
Graamaas and Swara Sthaanas according to the experiments conducted on Chala Veena

| Dhruba Veena | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 1 |
|--------------|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|---|---|
| Sa           | Ri | Ga | Ma | Pa | Dha | Ni | Sa |
| Sa           | Ri | Ga | Ma | Pa | Dha | Ni | Sa |
| Ri           | Ga | Ma | Pa | Dha | Ni | Sa | Ri |
| Ga           | Ma | Pa | Dha | Ni | Sa | Ri | Ga |
| Ma           | Pa | Dha | Ni | Sa | Ri | Ga | Ma |
| Pa           | Dha | Ni | Sa | Ri | Ga | Ma | Pa |
| Dha          | Ni | Sa | Ri | Ga | Ma | Pa | Dha |
| Ni           | Sa | Ri | Ga | Ma | Pa | Dha | Ni |
| Sa           | Ri | Ga | Ma | Pa | Dha | Ni | Sa |

NOTE: The different Graamas from Shadja Graama to Nishaada Graama have been shown in this scheme.
### Table of 3 Graamaas

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Name of Sruti</th>
<th>Jaati (Category)</th>
<th>Shadja Graama</th>
<th>Madhyama Graama</th>
<th>Gaandhaara Graama</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Teevraa</td>
<td>Deeptaa</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>2.</td>
<td>Kumudwatee</td>
<td>Aayataa</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>3.</td>
<td>Manda</td>
<td>Mridoo</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>4.</td>
<td>Chhandovatee</td>
<td>Madhyaa</td>
<td>Sa</td>
<td>Sa</td>
<td>Sa</td>
</tr>
<tr>
<td>5.</td>
<td>Dayaavatee</td>
<td>Karunaa</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>6.</td>
<td>Ranjanee</td>
<td>Madhyaa</td>
<td>*</td>
<td>*</td>
<td>Ri</td>
</tr>
<tr>
<td>7.</td>
<td>RatiKaa</td>
<td>Mridoo</td>
<td>Ri</td>
<td>Ri</td>
<td>*</td>
</tr>
<tr>
<td>8.</td>
<td>Roudree</td>
<td>Deeptaa</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>9.</td>
<td>Krodhee</td>
<td>Aayataa</td>
<td>Ga</td>
<td>Ga</td>
<td>*</td>
</tr>
<tr>
<td>10.</td>
<td>VajriKaa</td>
<td>Deeptaa</td>
<td>*</td>
<td>*</td>
<td>Ga</td>
</tr>
<tr>
<td>11.</td>
<td>Prasaarinee</td>
<td>Aayataa</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>12.</td>
<td>Preetee</td>
<td>Mridoo</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>13.</td>
<td>Maarjanee</td>
<td>Madhyaa</td>
<td>Ma</td>
<td>Ma</td>
<td>Ma</td>
</tr>
<tr>
<td>14.</td>
<td>Kshitee</td>
<td>Mridoo</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>15.</td>
<td>Rakttaa</td>
<td>Madhyaa</td>
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<td>*</td>
<td>*</td>
</tr>
<tr>
<td>16.</td>
<td>Sandeepinee</td>
<td>Aayataa</td>
<td>*</td>
<td>Pa</td>
<td>Pa</td>
</tr>
<tr>
<td>17.</td>
<td>Aalaapinee</td>
<td>Karunaa</td>
<td>Pa</td>
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<td>*</td>
</tr>
<tr>
<td>18.</td>
<td>Madantee</td>
<td>Karunaa</td>
<td>*</td>
<td>*</td>
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</tr>
<tr>
<td>19.</td>
<td>Rohinee</td>
<td>Aayataa</td>
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<td>*</td>
<td>Dha</td>
</tr>
<tr>
<td>20.</td>
<td>Ramyaa</td>
<td>Madhyaa</td>
<td>Dha</td>
<td>Dha</td>
<td>*</td>
</tr>
<tr>
<td>21.</td>
<td>Ugraas</td>
<td>Deeptaa</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>22.</td>
<td>Kshobhinee</td>
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<td>Ni</td>
<td>Ni</td>
<td>Ni</td>
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## 21 Moorchhanaas of the 3 Gramaas

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Name</th>
<th>Aarohana</th>
<th>Avarohana</th>
<th>Gramaa</th>
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<tbody>
<tr>
<td>2.</td>
<td>Rajanee</td>
<td>ri-ga-ma-pa-dha-ni-sa-ri</td>
<td>ri-sa-ni-dha-pa-ma-ga-ri</td>
<td></td>
</tr>
</tbody>
</table>

'Sa' Graama - Hara Priya

'Ga' Graama - Chyuta Panchama Todi

'Ma' Graama - Chyuta Panchama Kharahara Priya
**The Science of music**

**SHADJA, MADHYAMA & GAANDHAARA GRAAMAS**
**ACCORDING TO THIS AUTHOR**

<table>
<thead>
<tr>
<th>Sruti</th>
<th>Swarasthaanaa</th>
<th>Frequency (Fraction)</th>
<th>Shadja Graama</th>
<th>Madhyama Graama</th>
<th>Gaandhara Graama</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teevraa</td>
<td>Kaisika Ni</td>
<td>9/5</td>
<td>*</td>
<td>*</td>
<td>Ni</td>
</tr>
<tr>
<td>Kumudwatee</td>
<td>Kaakali Ni</td>
<td>15/8</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>Mandaa</td>
<td>Chyuta Shadja Ni</td>
<td>243/128</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>Chandovatee</td>
<td>Sa</td>
<td>1</td>
<td>Sa</td>
<td>Sa</td>
<td>Sa</td>
</tr>
<tr>
<td>Dayaavatee</td>
<td>Ekasruti Ri</td>
<td>256/243</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>Ranjanee</td>
<td>Dwisruti Ri</td>
<td>16/15</td>
<td>*</td>
<td>*</td>
<td>Ri</td>
</tr>
<tr>
<td>Ratikaa</td>
<td>Trisruti Ri</td>
<td>10/9</td>
<td>Ri</td>
<td>Ri</td>
<td>*</td>
</tr>
<tr>
<td>Roudree</td>
<td>Ch.</td>
<td>9/8</td>
<td>*</td>
<td>*</td>
<td>*</td>
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<tr>
<td>Krodhee</td>
<td>Komala Saadhharana Ga</td>
<td>32/27</td>
<td>Ga</td>
<td>Ga</td>
<td>*</td>
</tr>
<tr>
<td>Vajrikaa</td>
<td>Saadhharana Ga</td>
<td>6/5</td>
<td>*</td>
<td>*</td>
<td>Ga</td>
</tr>
<tr>
<td>Prasaarinee</td>
<td>Antara Ga</td>
<td>5/4</td>
<td>*</td>
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<td>*</td>
</tr>
<tr>
<td>Preetee</td>
<td>Teevra Antara Ga</td>
<td>81/64</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>Maarjaneer</td>
<td>Suddha Ma</td>
<td>4/3</td>
<td>Ma</td>
<td>Ma</td>
<td>Ma</td>
</tr>
<tr>
<td>Kshitee</td>
<td>Teevra Suddha Ma</td>
<td>27/20</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>Raktaa</td>
<td>Prati Ma</td>
<td>1024/729 &amp; 45/32</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>Sandeepinee</td>
<td>Teevra Prati Ma</td>
<td>40/27 &amp; 729/512 &amp; 64/45</td>
<td>* Pa (Ma)</td>
<td>Pa (Ma)</td>
<td></td>
</tr>
<tr>
<td>Aalaapinee</td>
<td>Pa</td>
<td>3/2</td>
<td>Pa</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>Madanteer</td>
<td>Ekasruti Dha</td>
<td>128/81</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>Rohineer</td>
<td>Dwisruti Dha</td>
<td>8/5</td>
<td>*</td>
<td>*</td>
<td>Dha</td>
</tr>
<tr>
<td>Ramyaas</td>
<td>Trisruti Dha</td>
<td>5/3</td>
<td>Dha</td>
<td>Dha</td>
<td>*</td>
</tr>
<tr>
<td>Ugraa</td>
<td>Chatusruti Dha</td>
<td>27/16</td>
<td>*</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>Kshobhineer</td>
<td>Komala Kaisika Ni</td>
<td>16/9</td>
<td>Ni</td>
<td>Ni</td>
<td>*</td>
</tr>
</tbody>
</table>

| **Karahara-Priya** | **Very close to Chyuta Panchama Karahara-Priya** | **Very close to Chyuta Panchama Todi** |

36
JAATI (RAAGA)

Jaatis are 18 in number according to “Sangeeta Ratnaakaram”. They are: (1) Shaadjee; (2) Aarshabhee; (3) Gaandhaaree; (4) Madhyamaa; (5) Panchamee; (6) Dhaivatee; (7) Naishaadha; (8) Shadjakaisikee; (9) Shadjodeechyavaa; (10) Shadja Madhyama; (11) Gaandhaarodeechyava; (12) Raktagaandharee; (13) Kaisikee; (14) Madhyamodeechyavaa; (15) Kaarmaaravi; (16) Gaandhara Panchamee; (17) Aandhree; (18) Nandayantee.

For all the above 18 Jaatis, there are different Moorchhanas, Amsa, Nyaasa, Apanyaasa, Shaadava dweshi, and Audava dweshi Swaras:

The Ten Lakshanas (Characters) of Jaatis according to Naatya Saastra of Bharata in 4th century:

1. Graha  =  The starting note (point)
2. Amsa  =  The important and life note
3. Taara  =  Upper Octave
4. Mandra  =  Lower Octave
5. Nyaasa  =  Closing note (point)
6. Apanyaasa  =  Closing note of a phrase
7. Alpatwa  =  Rare or weak or obscure note
8. Bahutwa  =  A note which occurs often or an important note
9. Shaadava  =  A Raaga or Jaati with six notes
10. Audava  =  A Raaga or Jaati with five notes
The 13 lakshanas of Jaati (Raaga) according to Sangeeta Ratnaakara of Saarngaddeva of 13th Century are as follows:

1. Graha = Starting place or note
2. Amsa = Important note
3. Taara = Upper octave
4. Mandra = Lower octave
5. Nyaasa = The concluding note
6. Apanyaasa = Intermittent concluding note
7. Sanyaasa = A kind of Nyaasam (Intermittent pause)
8. Vinyaasa = Off beat pause
9. Bahutwa = A note which occurs often or an important note.
10. Alpatwa = Rare or weak or obscure note
11. Antara Maarga = Moorchhana with 4 Swaras
12. Shaadava = Moorchhana with 6 Swaras
13. Audava = Moorchhana with 5 Swaras

In the above 10 and 13 Lakshanas of Jaatis or Raagas, 3 or 4 Lakshanas are not intelligible to contemporary concept of ‘Raaga Lakshana’. They are Apanyaasa, Vinyaasa, Sanyaasa and Antarmaarga. Other terms of Lakshanas are in vogue in the contemporary terms of Raaga Lakshanas.
This author’s note on Srutis, Suddha-Vikriti Swaras, Graamas, Jaatis & Gamakas

SRUTIS:

In the evolution of Indian Music, there were several opinions and schools of thought among some scholars in respect of Srutis, their presence and distribution in the Octave. Like-wise, there was difference of opinion among musicologists of ancient times in respect of the aspects of Suddha-Vikriti Swaras, Graamas and Gamakas and as a result, the serious and committed music student is many times confused and is at cross-roads.

It is but natural that in the evolution of every science and art, this is bound to happen, which is a positive sign of growth.

This evolution is now over and now we have fixed values in respect of Srutis, Graamas, Suddha-Vikriti Swaras and Gamakas, which are explained below.

1) Srutis: There are 22 Srutis in an Octave, which have been explained by this author. (See 5th chapter including the tables related to the 22 Srutis.)

2) Graamas: It has been explained that there was and is only Shadja Graama in our Indian Music. The other two Graamas are of academic interest of History of Music. (See the table on page 33-chapter 6.

3) Suddha-Vikriti Swaras:

These are now explained below:

a) We have 12 semitones. Among them, ‘Sa’ & ‘Pa’ are Suddha Swaraas and the other ten Swarasthaanas are Vikrit Swaraas.
b) In another context of these twelve semitones, all Suddha Swaras like Suddha Ri; Suddha Ga; Suddha Ma; Suddha Dha and Suddha Ni are Suddha Swaras, which form ‘Kanakaangi’, which is the first Melakarta in the order of 72 Melakarta scheme.

c) In another context and point of view, Shatsruti Ri (Saadhaarana Ga), Suddha Ga (Chatusruti Ri) Shat Sruti Dha (Kaisika Ni) and Suddha Ni (Chatusruti Dha) are Vikriti Swaras. These are super-imposed swaras (on the natural swaras mentioned in brackets) are man-made for evolving 72 Melakartas out of 32 natural Melakartas.

d) In yet another context, Antara ‘Ga’, Suddha ‘Ma’ and Kaakali ‘Ni’ are Suddha Swaras.

e) In yet another context, Sankaraabharana Swaras are Suddha Swaras according to Hindustani Music tradition.

f) According to our ancient tradition, the Swarasthaanas of ‘Saama Gaana Moorchnana’ or (Khara) Hara Priya are Suddha Swaras and all other Swarasthaanas are Vikriti Swaras.

\[
\begin{array}{cccccccc}
S & R & G & M & P & D & N & S \\
\end{array}
\]

Shadja; Chatusruti ‘Ri’; Saadhaarana ‘Ga’; Suddha ‘Ma’; Chatsruti ‘Dha’; Kaisika ‘Ni’. The other five are Vikriti Swaras.
g) In one more context, 'Todi' Swaras are Suddha Swaras, they being the universal Komala Swaras and first Swarasthaanas.

They are

\[
\begin{array}{cccccc}
S & R & G & M & P & D & N & S \\
\end{array}
\]

They are also called Flat Notes.

h) In another context, a Swara without any kind of Gamaka or grace is called Suddha Swara.

4) The modern viewpoint of ‘Jaati’ is explained below.

The ancient Moorchhana is evaulated as Jaati and the Jaati again took shape as the Raaga of today.

The Jaati took in its strides all the possible Varnams, Taanams and Alankaaras as its embellishments and today the Raagas take umpteen Gamakaas in addition to that Alankaaras, Varnams and Taanams on it as ornaments and embellishments.

5) Gamakas: Gamakas are not either 10 or 15. They are umpteen and infinite, which fact is explained in this book in the chapter of Gamaka.
7. SWARA (7 SWARAS, THEIR NAMES & THEIR NATURAL SOUNDS)

Srutyantara Bhaaveeyah Snigdhonurananaatmakaha /
Swato Ranjayati Srotru Chittam sa Swara Uchyate //

– Sangeeta Ratnaakaram

(Gist: Swara is placed and considered important next to sruti. Swara is fresh and soft Swara has resonance. Swara has harmonies and upper partials within itself. It has the power of pleasing and healing by itself. It pleases the minds of hearts of human beings and other beings under the Sun. That is Swara.)

The Names of the Swaras:

Srutibhyasyuho Swaraa Shadjarshabha, Gaandhaara, Madhyamaaha /
Panchamo Dhaivataaschaatha Nishaada iti Saptate //
Teshaam Samjnaaha / Sa, Ri, Ga, Ma, Pa, Dha, Nee, itya Para Mataaha//

– Sangeeta Ratnaakaram

(Gist: The 7 Swaras: Shadja, Rishabha, Gaandhaara, Madhyama, Panchama, Dhaivata and Nishaada are born from Srutis. They have the signs Sa, Ri, Ga, Ma, Pa, Dha, and Ni. These signs are the first letters of the names of 7 Swaras.)

Matanga Muni gives the reason for the names of these seven Swaras.

Shat+ja=Shadja is the father of all other six notes. Ri to Ni are born from Shadja.

I. SHADJA: This Swara Shadja touches and is born from 1. Nose. 2. Neck. 3. Lips. 4. Interior portion of cheeks. 5. Tongue. 6. Teeth and hence it is called Shadja.
II. RISHABHA: It touches the heart and it shines like the bull among the herd of cows. Therefore it occupies the second position in seven Swaras. It is next to Sa.

III. GAANDHAARA: The name is derived from Gaandharava. Gaandharva means fine arts and music. Gaandhaara bestows the bliss of music on human beings. It is sweet, soft and pleasing.

IV. MADHYAMA: As this Swara is situated in the middle of seven notes, it is called Madhyama.

V. PANCHAMA: It is the fifth note. Panchama means ‘fifth’ in Sanskrit.

VI. DHAIVATA: The sound of Dhaivatha is valorous. It gives buoyancy of spirit.

VII. NISHAADA: It is the closing and ultimate note in the seven notes. Consequently it is called Nishaada.

**Sounds of Swaras**

According to Sangeeta Ratnakaram, the seven sounds of 7 Swaras are taken from cries of birds and animals.

Sa = Peacock  
Ri = Bull or Cow  
Ga = Goat  
Ma = Krowncha Bird (Heron)  
Pa = Cuckoo bird  
Dha = Horse  
Ni = Elephant

********
8. Varna – Taana – Alankaara

In ancient times when Jaati concept was prevalent, the theory of Varna, Taana, and Alankaara was considered important for delineation of Jaati. They are understood as Gaanakriyas (Technicalities in the process of singing Jaatis).

1. Varna is of 3 kinds. (a) Aarohi, (b) Avarohi and (c) Sanchaari.

2. Taana is of 2 kinds (a) Suddha Taana (b) Koota Taana

Taana in another context is of six kinds (1) Chakra; (2) Vakra; (3) Misra; (4) Maalika; (5) Gambheera; and (6) Vidyut Taana.

Taana again in another context is of 2 kinds (1) Sampoorna; (2) Asampoorna.

All these concepts were incorporated in the present Raaga system and these technical aspects and terms lost their significance.

Alankaara is the logical and beautiful arrangement of groups of Swaras in the process of rendering of Jaati or Raaga.

Alankaras are of 4 varieties. They are (1) Arohi, (2) Avarohi; (3) Sthaaayi and (4) Sanchaari.

These terms are easy to be understood even in the contemporary context. Swara Alankaaras are immortal and without Alankaaras of Swaras, there is no music.

* * * * *
9. GAMAKAS

Sloka: Taasaantu Sthaaya Vaageshu / Visrutissa Vidhaasyate //
Etshaam Misranaamni / Srsyasyurbhoodayobhidha //
- Sangeeta Ratnaakara

Sthaaya = One of the aspects and requirements of Raaga
Vaaga = Grace, Gamaka, embellishment
Sthaaya Vaaga = The Raaga that has Gamakas in it

There are 96 Sthaaya Vaagas according to Saarngadeva, who wrote ‘Sangeeta Ratnaakara’. These 96 Gamakas are multiplied to infinite number by working in the process of permutations and combinations. Therefore, we can always count upon Gamakas as countless. It is anybody’s guess also and it is should be the observation and experience of any knowledgeable Sangeeta Vidwaan.

The unique feature of Indian Music is Raaga (The melodic picture; The melodic entity; The melodic perspective), which does not exist in any system of music except in Indian system. Gamaka is the life of Raaga. There is no Raaga without Gamaka. A Raaga becomes mere scale without Gamaka. A scale along with Gamaka becomes Raaga. That is the importance and uniqueness of Gamaka. Gamaka imbibes quartet tones in it. According to ancient great masters of music, Srutis are 22 in number. All the 22 Srutis occur in the process of rendering and interacting of Gamakas. Even from ancient times, Indian Music is the only music of all the systems of world music, in which 22 Srutis are rendered. In brief, Srutis are the life of Gamakas. Gamakas are the life blood of Raagas and Raagas are the heart of Indian Music.
The Science of Music

Any musician of India even without knowing the theory of the presence of Gamaka or Sruti, renders the right Sruti and the right Gamaka in his Raaga delineation just as one speaks grammatically even without knowing the principles of grammar or the language even though he is not a literate.

A small and subtle variation of oscillation or glide of Gamaka can change the Raaga with same semitones or notes.

Example:

Surati \( S \ N \ D \ P \) (\( S \ N, N \ D \ P \))
Kedaara Goula \( S \ N \ D \ P \) (\( S S \ N D \ D, N \ P \))

To quote some other instances, Araabhi - Devagaandhari; Sankaraabharanam - Hari Kaambhoji; Kedaara Gowla - Surati; Saama & Neelaambari; have the same Swarasathaanas in the Avarohana Krama of Poorvaanga (Descent of the lower tetrachord), viz. PMGRS. But when different Gamakas are applied to them, distinctive Raaga pictures are established; and that is the greatness of Indian Music, whether it is Hindustani Music or Carnatic Music. The predominant difference of Hindustani Music and Carnatic Music lies mainly in the application of Gamaka and Gamaka alone.

Mainly, the application of Glide in a scale (Raaga) makes it Hindustani Music and the application of Oscillation makes it Carnatic Music, other Gamakas being common. Again that is the power of the 'Gamaka'.
Sloka: Swarasya kampo Gamakaha – Srotu chitta sukhaavahaha //
Tasya bhedastutiripaha – Sphuritaha kampitastathaha //
Leena andolita valeehi – Tribhinna kurulaahataaha //
Ullasitaha Plaavitascha – Gumphito mudritastathaa //
Naamito misritaha pancha daseti Parikeertitaha //

- Sangeeta Ratnaakara

Gamakas are 15 according to the above Sloka: They are (1) Tiripa; (2) Sphurita;
(3) Kampita; (4) Leena; (5) Aandolita; (6) Valee; (7) Tribhinna; (8) Kurula; (9)
Aahata; (10) Ullasita; (11) Plaavita; (12) Gumphita; (13) Mudrita; (14) Naamita;
(15) Misrita.

1. Tiripa : Pushing the wire of the veena with the finger to sound the next
higher note.

2. Sphurita : Giving stress to the second note in a Janta Swaram S S

3. Kampita : Oscillation between two notes or on one note.

4. Leena : Merging the lower note into the higher note or vice versa.

5. Aandolita : A kind of oscillation

6. Valee : Shifting the wire of Veena with the finger to get the next higher note.

7. Tribhinna : On Veena, putting three fingers on three wires and sounding
three different notes simultaneously.

8. Kurula : While singing or playing N D P M, if they are sounded N.S; D.N;
P.D; M, it is Kurula.
9. **Aahata:** It is of 2 kinds
   a) **RAVA:** It is an Avarohana Gamaka having one Janta with an extra higher note. (Example: GRR; MGG; PMM) It is a very important Gamaka in Indian Music.
   b) **KHANDIMPU:** It is also an Avarohana Gamaka wherein the 2nd note of Avarohana Phrase is given an intonation (Example: ‘Maa, Gari Sa’ in Aarabhi)

10. **Ullasita:** It is Glide. It is both Glide of Ascent and Glide of descent.

11. **Plaavita:** It is a kind of Vali with the difference of slower action.

12. **Gumphita / Humphita:** It is a manner of vocal singing. Sounding “Hum”, while reaching higher note.

13. **Mudrita:** Manner of singing. Singing with closed lips, making the sound “UM....”

14. **Naamita:** It is a modulation reducing the sound of vocal music or instrumental music. It is a manner of singing or playing.

15. **Misrita:** Combining two or three Gamakas mentioned above.

Saarngadeva in his Sangeeta Ratnakara made the above descriptions of 15 Gamakas.

**Dasa Vidha Gamakas:**

Gamakas are ten according to some other unknown musicologist.

**Sloka:**

\[
\text{Aarohaschaavarohascha Dhaalu Sphurita Kampitaaha /} \\
\text{Aahatah Pratyaahaschascha, Tripuchchhaandola Mooroochhanaaha //}
\]
1. Aaroha = Ascent
2. Avaroha = Descent
3. Dhaalu = (Inexplicable)
4. Sphurita = Stress given to the second note in Janta Swara
5. Kampita = Oscillation
6. Aahata = To strike
7. Pratyahata = Another variety of strike
8. Triputchha = Sounding 3 notes at a time on an instrument
9. Aandola = A kind of oscillation
10. Moorchhana = Arohana and Avarohana

In these ten supposed Gamakas, Arohana, Avarohana and Moorchhana are not Gamakas. They are ascent, descent and both together.

According to Sangeeta Ratnakara, Gamakas are infinite. The statement of 15 Gamakas is logical to some extent. The theory of 10 Gamakas is partly repetition and partly incorrect.

* * * * *
10. THE RAAGA

Sloka:    Yo Sow Dhvani, Viseshastu Swara Varna Vibhooshitaha / 
          Ranjako Jana Chittaanaam Sa Raaga Kathito Budhaihi //

          - Sangeeta Ratnaakara

The manifestation and interaction of sweet and musical sound with the 
combinations and permutations of Quartertones, Semitones, Seven Notes, 
Gamakas of countless numbers, Varnas, Alankaaras, Taanas, etc., which has the 
effect and power of capturing, pleasing the minds and hearts of men including 
animals and plants is defined as Raaga.

Raaga is a scale with all possible embellishments and ornamentation. Raaga is a 
decorated scale with fine sweet graces.

Raaga is a melodic entity. Raaga is a description or painting a picture or a 
perspective with the colours of sweet sounds.

The concept of Raaga is unique in Indian Music.

The Raaga concept is the life of the two styles of Indian Music, viz. The North 
Indian (Hindustani) style and the South Indian (Carnatic) style.

Without Raaga, there is no Indian Music.

All the forms of Indian Music, whether they are absolute or they are applied, 
whether they are extempore or whether they are precomposed, whether they are 
learning exercises or whether they are concert forms, all are Raaga-oriented 
without any exception.
Raaga is a scale with internal embellishments and ornamentation. Raaga is scale with umpteen graces.

The graces are: Oscillations between notes, the glides, the stresses, the intonations and the small and large vibrations. The graces are very subtle and expressive. The interacting subtle nuances are umpteen and are traditional. They are creative in the framework of tradition. These graces of a scale which have an ascent and descent make the Raaga picture.

Every Raaga has a distinctive picture. It has an emotion. It is abstract melodic entity. Raagas have distinctive characters and features of their own.

Raagas are perceivable pictures of absolute sound. They are the manifestation of divine sound. They breath the sense of aesthetic bliss.

Sloka: “Yo Sow Dhwani Visheshtau / Swara Varna Vibhooshitah //
Ranjako Jana Chittaanaam / Sa Cha Raaga Udahritaha” //

- Matanga’s Brihaddesi

A Raaga is that which is beautiful and decorated by the tonal excellence of Swaras and Varnas. These embellishments render aesthetic experience to the listeners. Varna means the various procedures of rendering of Raaga.

A Raaga is embellished by the combination of Swaras, Swarasthaanas and other nuances in the process of interaction in between them.

“Ranjayati iti Raagaha” is the etymological definition. Raaga is that which pleases the mind and the heart, through the inner ear.
A Raaga must take at least five of the twelve notes of the scale in order to have a melodic entity. Even in the case of those Raagas which take four notes in the Aarohana, the avarohana supplies the deficiency by taking either five, six or seven notes.

‘Ma’ an ‘Pa’ being the Samvaadi Swaras (Consonant notes) to Sa, it is necessary that at least one of them should be present in a Raaga and more so in an Audava Raaga (Pentatonic scale).

The scale of ‘Saama Gaana’ is the primordial scale if Indian Music. The Saama Saptaka (7-Swara scale of Samagaana) was arrived at after many centuries of experiments.

The Rigveda was being recited in three notes. They are Udaatta (Higher note), Anudaatta (Lower note) and Swarita (Middle note).

Prior to this practice, Rigveda had been recited in single note (Eka Swara) (Aarchika Gaayanaha) and then in two notes - (Gaadhino Gaayanaha) and after some time in three notes (Saamika Gaayanaha).

Saama Veda is none other than Rigveda, which is recited musically with more than three notes.

The Saama Gaana scale which evolved from Saama Veda has got seven notes, which is a full scale (Sampoorna Moorchhana).

The Sruti values of the seven notes of the Saama Gaama Moorchhana (scale) are as follows:

**Sloka:** Chatus, Chatus, Chatus, Chaiva / Shadja, Panchama, Madhyamaha // Dwe Dwe Nishaada Gandhaara / Stree Stree Rishabha Dhaivataah //
The distribution of Srutis (quarter tones) among the seven notes is as shown below:

Sa 4; Ri 3; Ga 2; Ma 4; Pa 4; Dha 3; Ni 2.

This distribution suggests that the 1st scale (Saama Gaana scale) is Hara Priya (Kharahara Priya).

Hara, the Lord Siva is pleased with Saama Gaana and therefore the Saama Gaana Moorçhhana was named as ‘Hara Priya’. The letters ‘Khar’ were added later to Hara Priya to suit Ka; Ta; Pa; Ya; formula (Sootra) of the 72 Melakarta scheme.

This primordial scale of Saama Gaana gave vent to six other scales by the process of Modal Shift of Tonic (Grahabheda) with small adjustments of Srutis to get concordant and pleasing musical effect. The process of Grahabheda taking the notes of Hara Priya (Kharahara Priya) is as follows:

1. Hara Priya (Kharahara Priya)

   \[ \begin{array}{cccccccc}
   S & R & G & M & P & D & N & S \\
   \end{array} \]

2. Todi (Hanuma Todi)

   \[ \begin{array}{cccccccc}
   N & S & R & G & M & P & D & N \\
   \end{array} \]

3. Kalyaani (Mecha Kalyaani)

   \[ \begin{array}{cccccccc}
   D & N & S & R & G & M & P & D \\
   \end{array} \]
4. Kaambhoji (Hari Kaambhoji)

\[
P \cdot D \cdot N \cdot S \cdot R \cdot G \cdot M \cdot P
\]

5. Bhairavi (Natha Bhairavi)

\[
M \cdot P \cdot D \cdot N \cdot S \cdot R \cdot G \cdot M
\]

6. Chyuta Panchama Todi

\[
G \cdot M \cdot M \cdot D \cdot N \cdot S \cdot R \cdot G
\]

7. Sankaraabharanam (Dheera Sankaraabharanam)

\[
R \cdot G \cdot M \cdot P \cdot D \cdot N \cdot S \cdot R
\]

Note: Suddha Panchama is Prati Madhyama only.

Chyuta Panchama Todi is nearer to Gaandhara Grama, which is obsolete now. Chyuta Panchama Kharahara Priya is nearer to Madhyama Graama, which too became obsolete.

These two Graamas are of academic and historic value. They have no aesthetic value. That is the reason why they became extinct. In fact, these Madhyama Graama and Gaandhara Graama were never in vogue at all. The other six scales which have highest musical values became ‘Jaatis’ in the beginning and in due course evolved into Raagas, with all the requirements of a Raaga, viz. Vaadi, Samvaadi, Jeeva Swara, Graha, Nyaasa Swaras, Gamakas, Ranjaka Prayogas, Sruti values etc.
RAAGA CLASSIFICATION

The modern concept of Raaga started in 5th century A.D., during the period of Matanga Muni, who wrote the treatise “Brihaddesi”.

Raaga classifications from the ancient times till recent times underwent many changes.

All of them happen to stay in the history of Music.

Some of the Raaga classifications in different times of the evolution are mentioned below:

1. **Shadja Graama is Saama Gaana Moorchana**
   
   It is Hara Priya (Khara harassed Priya)
   
   Its Moorchhanas evolved into Jaatis. Jaatis evolved into Raagas.

2. **Maarga Raagas and Desi Raagas**
   
   Maarga Raagas - They are important, pure, Janaka (Parental) and Sampoorna Raagas, with absolute & eternal values.

   Desi or Desya Raagas - They can belong to a particular region. They can also be the Raagas which belong to other styles. (Like Western and Hindustani scales etc.,) They are of changing values with regional needs. They are of applied values.
4. Kaambhoji (Hari Kaambhoji)

\[ P \quad D \quad N \quad S \quad R \quad G \quad M \quad P \]

5. Bhairavi (Natha Bhairavi)

\[ M \quad P \quad D \quad N \quad S \quad R \quad G \quad M \]

6. Chyuta Panchama Todi

\[ G \quad M \quad M \quad D \quad N \quad S \quad R \quad G \]

7. Sankaraabharanam (Dheera Sankaraabharanam)

\[ R \quad G \quad M \quad P \quad D \quad N \quad S \quad R \]

Note: Sudhha Panchama is Prati Madhyama only.

Chyuta Panchama Todi is nearer to Gaandhara Grama, which is obsolete now. Chyuta Panchama Kharahara Priya is nearer to Madhyama Graama, which too became obsolete.

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3. **Raaga Classification in ancient music has three aspects**

   a) The system of classification that prevailed in pre-Matanga period (before 5th century)

   b) The system of classification during post-Matanga period and till the advent of the Janaka-Janya system.

   c) Raaga classification in ancient Tamil Music.

The term ‘Raaga” was first mentioned in Bharata’s ‘Naatya Saastra’ and it is also mentioned in Kaalidaasa’s ‘Abhijnaana Saakuntala’, and in ‘Panchatantra’.

4. **Matanga’s Classification of Raagas**

   a) Suddha Raagas : Pure Raagas

   b) Chhaayalaga, Saalaga or Saalanka Raagas : Raagas with shade from other Raagas.

   c) Sankeerna Raagas: Raagas with many shades from other Raagas.

5. **Naarada’s Classification (before 12th Century)**

   a) Purusha Raagas - Masculine Raagas (Robust in character & countenance)

   b) Stree Raagas - Feminine Raagas (Soft & fine)

   c) Napumsaka Raagas - Neutral Raagas

The above classification of Naarada is now obsolete.
6. Another classification by Naarada:
   a) Muktaanga Kampita Raagas - where all the notes are given graces or Gamakas (Sarva Swara-Gamaka Vareeka Rakti Raagas) Ex : Todi etc.
   b) Ardha Kampita Raaga - where only certain Swaras are given graces. Ex : Sahana etc.
   c) Kampa Viheena Raagas - where Swaras are not given any kind of graces and are rendered without any kind of Gamaka. (Straight note Raagas) Ex : Kadana Kutoohalam etc.

7. Sooryaamsa and Chandraamsa Raagas mentioned by Naarada
   a) Suryaamsa Raagäs : Day Raagas.
   b) Chandraamsa Raagas : Night Raagas

8. Author of Sangeeta Ratnaakara - Saaranga Deva’s Classification
   a) Maarga Raagas are of six kinds :

   The above classification too is obsolete now.

   b) Desi Raagas :
      1. Raagaanga Raagas - Major and Janaka Raagas
      2. Upaanga Raagas - Janya or Derivative Raagas
      3. Bhaashaanga Raagas - Raagas with Anya Swaras
      4. Kriyaanga Raagas - Raagas meant for occasions and rituals
The Science of music

'Sangeeta Ratnaakara' also mentions

a) Praak (Poorva) Prasiddha Raagas -- Raagas which had been in vogue before his times.

b) Aadhunika Prasiddha Raagas -- Raagas which were in vogue during his times.

9. Raamaamaatya, the Author of ‘Swara Mela Kalaanidhi’ mentions

a) Uttama Raagas: Prasiddha Raagas with vast scope for Aalapana etc., and in which compositions prevail and Raagas with established individuality and picture of their own. Ex : Kalyaani, Bhairavi etc.

b) Madhyama Raagas: Raagas with limited scope and in which only a few compositions prevail. Ex : Reeti Gowla, Kaanada etc.

c) Adhama Raagas: Raagas without any Gamakam and exist only through a single composition or with no composition at all, and they exist as mere Moorchhanas. Ex : Vasanta Bhairavi, Bahudaari etc.

10. Classification in Ancient Tamil Music

Pan = Raaga

a) Pagalpan = Raagas that are sung in day time.

b) Iravuppan = Raagas that are sung at Night.

c) Poduppan = Raagas that are sung at all times.

d) There are 12 “Day-Raagas” and 9 “Night Raagas” in ancient Tamil Music.
11. **Ghana - Naya - Desya Raagas**

a) Ghana Raagas: Ghana means Taanam and therefore it means that Raagas that are useful to sing Taanam. Ex. Naata, Gowlra, Aarabhi, Varaali & Sree.

b) Naya Raagas: Naya means soft and Rakti Raagas Ex. Begada, Bilahari, Aananda Bhairavi etc.

c) Desya Raagas: Raagas that belong to Hindustani Music. Ex. Kaapee, Behag, Sindhu Bhairavi etc.

12. **Panchama Antya, Dhaivata Antya, Nishaada Antya Raagas**

a) Panchama Antya Raagas: Raagas which have their Moorochhana up to Madhya Sthaayi Panchama. Such Raagas originally belonged to Folk Music.

Example: Navaroju - NSRGMP/PMGRSNS

b) Dhaivata Antya Raagas: Raagas whose range of Moorochhanas are limited to Madhya Sthaayi Dhaivatam.

Example: Kuranji - SNSRGMPD/DPMGRSNS etc.

c) Nishaada Antya Raagas: Raagas with Moorochhanas up to Madhya Sthaayi Nishaadam.

Example: Naadanaama Kriya, Chittaranjani, Punnaaga Varaali etc.

13. **Putra-Mitra-Kalattra Raagas**

a) Putra Raagas: Derivative Ragas (Putra = Son)

Ex.: Dhanyaasi, Bilaharai.

b) Mitra Raagas: Twin Ragas (Mitra - Friendly (Akin and Twin)

Ex. Aananda Bhairavi - Reeti Gowlra; Aarabhi - Deva Gaandhaari etc.

c) Kalattra Raagas (Kalattra = Wife): These are feminine Raagas. This concept is not logical in the present context.
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14. **Raaga - Raagini - Parivaara Paddhati (System)**

Raaga: Janaka Raagas Ex. Sankaraabharana, Harikambhoji (Masculine) etc.

b) **Raagini:** Janya Raagas Ex. Surati, Bilahari etc. (Feminine Raagas)

c) **Parivaara Raagas:** Janya Raagas with Audava Shaadava varieties (Parivara = Family Members)

d) **Kalatra Raaga and Raagini = Feminine Raagas (Kalatra = Wife) [ Now obsolete]**

15. **Sampoorna - Shaadava - Audava Raaga Varieties**

  a) Sampoorna - Sampoorna

  b) Sampoorna - Shaadava

  c) Sampoorna - Audava

  d) Shaadava - Sampoorna

  e) Audava - Sampoorna

  f) Shaadava - Shaadava

  g) Shaadava - Audava

  h) Audava - Shaadava

  i) Audava - Audava
The above varieties with Suddha, Sankeerna and Vakra combinations are multiplied into a great number of Raagas.

Ex: Suddha = Pure; Sankeerna = Mixed, Vakra = Zigzag.

a) Suddha Audava : Ex: Mohana SRGPDS/SDPGRS
b) Sankeerna Audava : Ex: Andolika SRMPNS/SNDMRS
c) Vakra-Audava : Ex: Bhogi Sindhu SPMDNS/SNDNPMS
d) Suddha Shaadava : Ex: Sree Ranjani SRGMDNS/SNDMGRS
e) Sankeerna-Shaadava Ex: Kannada Gowla SRGMPNS/SNDPMGS
f) Vakra-Shaadava : Ex: Gowla SRGMRMPNS/SNPMRGMRS
g) Suddha Sampoorna : Ex: Todi SRGMPDNS/SNDPMGRS
h) Vakra Sampoorna : Ex: Sahana SRGMPMDNS/NSDPMGRGRS

16. **Raagaanga, Upaanga, Bhaashaanga & Kriyaanga Raagas**

a) Raagaanga Raagas : Janaka Raagas Ex : Kharahara Priya.

b) Upaanga Raagas : Janya Raagas, which adhere to the Janaka Raaga Swaraas only. They are without foreign notes (Anya Swaraas) in them. Ex : Surati, Aarabhi etc.

c) Bhaashaanga Raagas : Janya Raagas with one or more foreign notes.

**Varieties in Bhaashaanga Raagas**

a) Eka-Any Swara Bhaashaanga Raagas:
   Raagas with only one Anya-Swaram. Ex. Bhairavi

b) Dwi-Any Swara Bhaashaanga Raagas:
   Raagas with two Accidental notes; Ex. Behaag.
c) Tri-Anyaswara Bhaashaanga Raagas:
Raagas where three Accidental notes prevail. Ex. Kaapee
There are Raagas with four, five and even six accidental notes.

d) There are Raagas with Accidental notes in Moorchna.
Ex. Bhairavi etc.

e) There are Raagas with Accidental notes in the Prayogas.
Ex. Kaambhoji.

f) Ardha Bhaashaanga Raagas are those in which Accidental notes prevail in Sruti values. Ex. Saaveri, Sahana [Gaandhaaras in these Raagas have reduced values in terms of Sruti (quarter tones)].

17. **Moorchna-Pradhaana Raagas**

In these Raagas, Raaga Bhaava is established with the singing of Moorchna itself. Ex: Todi, Kalyani etc.

18. **Prayoga-Pradhaana Raagas**

In these Raagas, Raaga Bhaava is established only when certain Prayogas are rendered. Ex : Athaana-Deva Gaandhaari etc.

a) Poorvaanga Prayoga Pradhana Raagas

In these Raagas, the Raaga Roopa (picture) is established by singing Poorvaanga Swaras (SRGMP)  Ex: Sankaraahbharanam etc.

b) Uttaraanga Prayoga Pradhana Raagas

In this category, the Raaga Bhaava is brought out by singing Uttaranga Swaras (PDNS). Ex: Athaana etc.
19. **Melakarta Raagas**

All the 72 Raagas from Kanakaangi to Rasika Priya

20. **Vivaadi Raagas**

There are 40 Vivaadi Raagas in the 72 Melakarta Scheme, where anyone of the following Vikriti Swaraas Prevails in the Moorchhana.

a) Suddha Gaandhara.
b) Shatsruti Rishabha
c) Suddha Nishaada
d) Shatsruti Dhaivata.

The above Vivaadi notes are not natural or universal notes. Natural notes are only 12, which are universal.

To get more Melakartas, the above Vivaadi notes are superimposed on the real, natural, and universal notes which prevail in all the world systems and styles of music.

The natural semitones (Swarasthanas) and their second unnatural (Vikriti) names are given below.

<table>
<thead>
<tr>
<th>Natural Notes</th>
<th>Created or Super imposed Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chatusruti Rishabha</td>
<td>Suddha Gaandhara</td>
</tr>
<tr>
<td>Saadhaarana Gaandhaara</td>
<td>Shatsruti Rishabha</td>
</tr>
<tr>
<td>Chatusruti Dhaivata</td>
<td>Suddha Nishaada</td>
</tr>
<tr>
<td>Kaisika Nishaada</td>
<td>Shatsruti Dhaivata</td>
</tr>
</tbody>
</table>

***
11. THE SCHEME OF 72 MELAKARTAS

Melakarta, Melakarta Raaga, Janaka Raaga, Mela, Parental Raaga, Raaganga Raaga—all of them are synonyms of a scale. A scale consists of Arohana and Avarohana of the 7 notes with increasing and decreasing pitch.

A scale is

Arohana : S R G M P D N S
Avarohana : S N D P M G R S

An Arohana and Avarohana of Swaras together is called Moorchna. There are 7 Swaras and 12 Swarasthaanaas, which are universal and which exist in all the systems and traditions of world music.

Our ancient musicians and musicologists found out the concept of comprehensive system to evolve the maximum number of scales through the process of permutations and combinations of 12 Swarasthanas rather than as 16 Prakriti - Vikriti Swaras in an Octave and successfully arrived at the logical number of scales as 72, which are called as Melakartas.

This scheme is governed by 4 natural rules or laws with in its preview:

1) The scale should be an octave with upper
   SRGMPDNS - SNDPMGRS.

2) The same Swarasthaanas should be present in Aarahona and Avarohana in the 72 Melakarta scheme.

   Ex: HANUMA TODI.
3) The scale should be Krama Sampoorna (straight & complete) in Aarohana and Avarohana also, which means it is not Vakra Sampoorna (not zig-zag). Ex. SRGMPDNS - SNDPMGRS.

4) 'Sa' and 'Pa' should be present in all the 72 Melakartas. If the 12 universal Swarasthaanas are taken into account for the process, only 32 Melakartas would have been derived. But our intelligent musicologists of the past evolved 16 Prakriti–Vikriti Swaras into account for this scheme and evolved 72 Melakartas.

Given below is the description and explanation of how the 12 natural and universal Swarasthaanas are rearranged as 16 Prikriti–Vikriti Swaras to evolve 72 Melakartas.

**Prakriti Swarasthaanas :**

1. **S** Shadja

2. **R** Suddha Rishabha

3. **R** Chatusruti Rishabha (Suddha Ga)

4. **G** Saadhaarana Gaandhaara (Shatsruti Ri)

5. **G** Antara Gaandhaara
6. M Suddha Madhyama
7. M Prati Madhyama
8. P Panchama
9. D Suddha Dhaivata
10. D Chatusruti Dhaivata (Suddha Ni)
11. D Kaisika Nishaada (Shatsruti Dha)
12. N Kaakali Nishaada

The above four names on the right side are called Vikriti Swarasthaanaas

In this process:
1) ‘Chhatusruti Ri’ is called ‘Suddha Ga’
2) ‘Saadhaarana Ga’ is called ‘Shatsruti Ri’
3) ‘Chatusruti Dha’ is called ‘Suddha Ni’
4) ‘Kaisika Ni’ is called ‘Shatsruti Dha’

In 72 Melakartas, the 1st half of 36 Melakartas (1 to 36) are called as Suddha Madhyama Melakartas (Poorvaanga Melakartas) and the 2nd half of 36 Melakartas (37 to 72) are called as Prati Madhyama Melakartas.

There are 6 Chakras in Suddha Madhyama Melakartas. There are 6 Melakartas in each Chakra and in the same way, there are 6 Chakras in Prati Madhyama Melakartas and in each Chakra, there are 6 Melakartas. Each Chakra of all 12 Chakras has a name suggesting the number of Chakra from our traditional Samskrita scriptures, which is termed as ‘Bhoota Sankhya’. (The names of elements).
1st Chakra = Indu Chakra; Indu means Moon. There is only one moon.

2nd Chakra = Netra Chakra; Netra means eye. There are two eyes.

3rd Chakra = Agni Chakra; Agni means fire. There are 3 kinds of sacrificial fire. They are

   a) Dakshina Agni b) Ahaavaneeya Agni c) Graahapatya Agni

We have yet another classification of Agnis. They are

1. Jathara Agni = Digestive system

2. Badabaagni = The fire in the ocean

3. Daavaagni = Forest fire.

4th Chakra = Vedachakra; There are four eternal and immortal scriptures of India. They are Rigveda, Yajurveda, Saamaveda & Adharvanaveda,

5th Chakra = Baaana Chakra; The five Baanas or arrows of Manmatha or Cupid. They are made of five kinds of flowers, 1) Lotus 2) Mango 3) Asoka 4) Jasmine and 5) Water Lily (Aravinda, Choota, Asoka, Navamalle and Neelotpala)

6th Chakra = Ritu Chakra; Ritu = seasons; Seasons are 6 according to the Indian calendar. They are

   a) Vasanta b) Greeshama c) Varsha d) Sarat e) Hemanta f) Sisira

7th Chakra = Rishi Chakra; Rishi = sage, saint; Rishis are 7. They are

   a) Goutama b) Bharadwaaja c) Viswaamitra d) Jamadagni e) Vasishtha f) Kasyapa g) Atri
The Science of music

8th Chakra = Vasu Chakra; There are 8 Vasus, according to our epics. They are:

a) Anila  b) Dhruva  c) Soma  d) Anala  e) Pratyooshya  f) Drona  g) Adhwara
h) Prabhaasa

9th Chakra = Brahma Chakra; There are 9 Brahmas in Hindu scriptures. They are also called as Prajapatis. They are

a) Aangeerasa  b) Atri  c) Kasyapa  d) Pulastya  e) Pulaha  f) Dakshya  g) Mareechi
h) Vasishtha  i) Bhrigu

10th Chakra = Disi Chakra; Disi = side. There are 10 sides. They are:

a) East  b) West  c) North  d) South plus the following corners, viz.
a) North-east  b) South-east  c) South-west  d) North-west  e) Aakaasa

The last two are a) Aakaasa (above), b) Prithvi (below).

11th Chakra = Rudra Chakra; There are 11 (Ekaadasa) Rudras or 11 forms of Sankara (Siva), according to our sacred scriptures. They are:


According to another traditional classification, the eleven Rudras are:


12th Chakra = Aaditya Chakra; Aaditya means SUN. Aadityas are (Dwaadasa) 12, according to our sacred literature. They are:

Given below are the symbols for Prakriti–Vikriti Swaras.

<table>
<thead>
<tr>
<th>Ra</th>
<th>Suddha Ri</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ri</td>
<td>Chatusruti Ri</td>
</tr>
<tr>
<td>Ru</td>
<td>Shatsruti Ri</td>
</tr>
<tr>
<td>Ga</td>
<td>Suddha Ga</td>
</tr>
<tr>
<td>Gi</td>
<td>Saadhaarana Ga</td>
</tr>
<tr>
<td>Gu</td>
<td>Antara Ga</td>
</tr>
<tr>
<td>Ma</td>
<td>Suddha Ma</td>
</tr>
<tr>
<td>Mi</td>
<td>Prati Ma</td>
</tr>
<tr>
<td>Dha</td>
<td>Suddha Dha</td>
</tr>
<tr>
<td>Dhi</td>
<td>Chatusruti Dha</td>
</tr>
<tr>
<td>Dhu</td>
<td>Shatsruti Dha</td>
</tr>
<tr>
<td>Na</td>
<td>Suddha Ni</td>
</tr>
<tr>
<td>Ni</td>
<td>Kaisika Ni</td>
</tr>
<tr>
<td>Nu</td>
<td>Kaakali Ni</td>
</tr>
</tbody>
</table>

**APPLICATION OF KA-TA-PA-YA (SOOTRA) FORMULA**

In the 72 Melakarta scheme, the Sanskritam names of Melakartas given by our great musicologists are very meaningful and ingenious. The first two letters of the names of the 72 Melakartas suggest the number of the Melakarta in the chronological order and thereby the number of the Chakra and the Swarasthaanaas of the Melakartas is also revealed. Take the first two letters of any name of the 72 Melakartas and arrange them in reverse order, (Rule: “Ankanaam Vaamao Gatihi”), consult the Ka-Ta-Pa-Ya table and match the two letters to the two numbers in the table, to get the correct number of Melakarta. When we know the number of Melakarta we also know to which Chakra it belongs and again the number in the Chakra also is known. Chakra reveals the Swarasthaanaas of
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Poorvaanga and the number in the Chakra reveals the Uttaraanga Swarasthaanaas. Ex: of recognising the Melakarta number, Chakram, Poorvanga and Uttaraanga Swarasthaanaas in the 72 Melakarta scheme are given below.

Take the example of Maayaamaalavagoula. If the letters Ma and Ya should be arranged in the reverse order we would get Ya and Ma. ‘Ya’ is the first letter in ‘Ya’ group and ‘Ma’ is the 5th letter of ‘Pa’ group. The answer is Maayaamaalava Goula in the 15th Melakarta, which is the 3rd Mela in 3rd Agnichakra. The Poorvaanga Swaras of all the 3rd Chakra are Suddha Rishabham, Antara Gaandharam and Suddha Madhyamam. Every 3rd Raaga in all the 12 Chakra has Suddha Dhaivatam and Kaakali Nishadham. It should be noted that the letter ‘Na’ carries zero value.

Ex: Kanakaangi is the 1st Mela
Ratnaangi is the 2nd Mela
Gana Moorty is the 3rd Mela
Vanaspati is the 4th Mela and so on and so forth.

TABLE OF KA-TA-PA-YA FORMULA (SOOTRA)

KA - AADI NAVA : KA, KHA, GA, GHA, NG, CHAR, CHHA, JA, JHA, INI – 9 Aksharas from Ka

TA - AADI NAVA : TA, THA, DA, DHA, NA, TA, THA, DA, DHA, NA – 9 Aksharas from Ta

PA - AADI PANCHA : PA, PHA, BA, BHA, MA – 5 Aksharas from Pa

THE TWELVE CHAKRAS IN A NUTSHELL

SUDDHA MADHYAMA MELAS:

<table>
<thead>
<tr>
<th>NAMES</th>
<th>NUMBERS OF MELAS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. INDU</td>
<td>1 TO 6</td>
</tr>
<tr>
<td>2. NETRA</td>
<td>7 TO 12</td>
</tr>
<tr>
<td>3. AGNI</td>
<td>13 TO 18</td>
</tr>
<tr>
<td>4. VEDA</td>
<td>19 TO 24</td>
</tr>
<tr>
<td>5. BAANA</td>
<td>25 TO 30</td>
</tr>
<tr>
<td>6. RITU</td>
<td>31 TO 36</td>
</tr>
</tbody>
</table>

PRATI MADHYAMA MELAS:

<table>
<thead>
<tr>
<th>NAMES</th>
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</tr>
</thead>
<tbody>
<tr>
<td>7. RISHI</td>
<td>37 TO 42.</td>
</tr>
<tr>
<td>8. VASU</td>
<td>43 TO 48</td>
</tr>
<tr>
<td>9. BRAHMA</td>
<td>49 TO 57</td>
</tr>
<tr>
<td>10. DISI</td>
<td>55 TO 60</td>
</tr>
<tr>
<td>11. RUDRA</td>
<td>61 TO 66</td>
</tr>
<tr>
<td>12. AADITYA</td>
<td>67 TO 72</td>
</tr>
</tbody>
</table>

The syllables Pa; Sree; Go; Bhoo; Ma; Sha mnemonically represent the 1st, 2nd, 3rd, 4th, 5th and 6th Melakartas in each Chakra.
APPLICATION OF KA-TA-PA-YA (SOOTRA) FORMULA:

'Pa' is the first letter in the 'Pa' Varga (section).

'Sree (Ra)' is the second letter in the 'Ya' Varga (section).

'Go(Ga)' is the third letter in the 'Ka' Varga (section).

'Bhoo(Bha)' is the fourth letter in the 'Pa' Varga (section).

'Ma' is the fifth letter in the 'Pa' Varga (section).

'Sha' is the sixth letter in the 'Ya' Varga (section).

Some points of knowledge in respect of 72 Melakarta scheme:

1. The first 36 Melakartas (1st six Chakras) are Suddha Madhyama Melakartas (1 to 36).

2. The second 36 Melakartas (7 to 12 Chakras) (37 to 72) are Prati Madhyama Melakartas.

The following pairs of Chakras are alike in the order of Swarasthanas except Suddha Ma and Prati Ma.

<table>
<thead>
<tr>
<th>Suddha Ma</th>
<th>Prati Ma</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st Chakra (Suddha Ma)</td>
<td>7th Chakra (Prati Ma)</td>
</tr>
<tr>
<td>2nd Chakra (Suddha Ma)</td>
<td>8th Chakra (Prati Ma)</td>
</tr>
<tr>
<td>3rd Chakra (Suddha Ma)</td>
<td>9th Chakra (Prati Ma)</td>
</tr>
<tr>
<td>4th Chakra (Suddha Ma)</td>
<td>10th Chakra (Prati Ma)</td>
</tr>
<tr>
<td>5th Chakra (Suddha Ma)</td>
<td>11th Chakra (Prati Ma)</td>
</tr>
<tr>
<td>6th Chakra (Suddha Ma)</td>
<td>12th Chakra (Prati Ma)</td>
</tr>
</tbody>
</table>
1st Chakra and 7th Chakra have same Poorvaanga Swaras Ri1 and Ga1
2nd Chakra and 8th Chakra have same Poorvaanga Swaras Ri1 and Ga2
3rd Chakra and 9th Chakra have same Poorvaanga Swaras Ri1 and Ga3
4th Chakra and 10th Chakra have same Poorvaanga Swaras Ri2 and Ga2
5th Chakra and 11th Chakra have same Poorvaanga Swaras Ri2 and Ga3
6th Chakra and 12th Chakra have same Poorvaanga Swaras Ri3 and Ga3

Uttaranaga Swaras Dha and Ni in all the 12 Chakras are in the following order:

Poorvaanga (Suddha Madhyama) Melaas:
1st Melakartas in all the 12 Chakras have Dha 1 and Ni 1.
2nd Melakartas in all the 12 Chakras have Dha 1 and Ni 2.
3rd Melakartas in all the 12 Chakras have Dha 1 and Ni 3.
4th Melakartas in all the 12 Chakras have Dha 2 and Ni2.
5th Melakartas in all the 12 Chakras have Dha 2 and Ni3.
6th Melakartas in all the 12 Chakras have Dha 3 and Ni 3.

Uttaraanga (Prati Madhyama) Melaas:
7th Melakartas in all the 12 Chakras have Dha 1 and Ni 1.
8th Melakartas in all the 12 Chakras have Dha 1 and Ni 2.
9th Melakartas in all the 12 Chakras have Dha 1 and Ni 3
10th Melakartas in all the 12 Chakras have Dha 2 and Ni 2
11th Melakartas in all the 12 Chakras have Dha 2 and Ni 3
12th Melakartas in all the 12 Chakras have Dha 3 and Ni 3.
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Out of these 72 Melakartas, 32 are Non-Vivaadi (Suvaadi) Melakartas and the other 40 are Vivaadi Melakartas. They may create Vivaaditwa or Vivaadi Dosha, if they are not handled properly and carefully. A Vivaadi Melakarta is one which has any one of the four Vivaadi Swaras, in its Moorchna. A Vivaadi Swaram is one which superimposed on the natural universal Swarasthamaam. It is also called Vikriti Swara.

<table>
<thead>
<tr>
<th>Natural Swaras</th>
<th>Vikriti Swaras (Vivaadi Swaras)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Poorvaanga</strong></td>
<td></td>
</tr>
<tr>
<td>Chatusruti Rishabha</td>
<td>Suddha Gaandhara</td>
</tr>
<tr>
<td>Saadhaarana Gaandharaa</td>
<td>Shatsurti Rishibha</td>
</tr>
<tr>
<td><strong>Uttraanga</strong></td>
<td></td>
</tr>
<tr>
<td>Chatusruthi Dhaitava</td>
<td>Suddha Nishaada</td>
</tr>
<tr>
<td>Kaisika Nishaada</td>
<td>Shatsurti Dhaivata</td>
</tr>
</tbody>
</table>

**The 40 Vivaadi (Raagas) Melakartas:**

All the Melakartas in I; VI; VII; XII Chakras which are 24 in number and I & VI Melakartas in the other eight Chakras which are 16, Vivaadi Melaas. They are 40 in number.

The 32 Non Vivaadi (Suvaadi) or Prakriti Raagas (Melakartas) are musical, aesthetic, sweet and natural which give divine bliss.
The below-mentioned Melakartas are the exceptions to the KA-TA-PA-YA (SOOTRA) FORMULA:

1. Chakravaakam: Cha & Ka (instead of Cha & Ra) are taken to get the correct number as 16.

2. Divya Mani: Dha & Va (instead of Dha & Ya) are taken to get the correct number as 48.

3. Viswambhari: Va & Sa (instead of Vi & Va) are taken to get the correct number as 54.

4. Syaamalaangi: Sa & Ma (instead of Sa & Ya) are taken to get the correct number as 55.

5. Simhendra Madhyamam: Sa & Ma (instead of Sa & Ha) are taken to get the correct number as 57.

6. Chitraambari: Cha & Ta (instead of Cha & Ra) are taken to get the correct number as 66.

7. Jyotiswaroopini: Ja & Ti (instead of Ja & Ya) are taken to get the correct number as 68.
## MELA NOMENCLATURE

### A) SUDHA MADHYAMA MELAS

<table>
<thead>
<tr>
<th>Meila Sl No</th>
<th>Sampoorna Melas (Govindaachaarya)</th>
<th>Asampoorna Melas (Venkata Makhi)</th>
<th>SCALE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>INDU CHAKRA</strong></td>
<td>Kanakaangi</td>
<td>Kanakaambari</td>
<td>S R G M P D N S</td>
</tr>
<tr>
<td>1</td>
<td>Ratnaangi</td>
<td>Phenadyuti</td>
<td>S R G M P D N S</td>
</tr>
<tr>
<td>2</td>
<td>Gaanamoorti</td>
<td>Gaanasaarna Varaali</td>
<td>S R G M P D N S</td>
</tr>
<tr>
<td>3</td>
<td>Vanaspati</td>
<td>Bhaanumati</td>
<td>S R G M P D N S</td>
</tr>
<tr>
<td>4</td>
<td>Maanavati</td>
<td>Manoranjani</td>
<td>S R G M P D N S</td>
</tr>
<tr>
<td>5</td>
<td>Taanaroopi</td>
<td>Tanukeerti</td>
<td>S R G M P D N S</td>
</tr>
</tbody>
</table>

<p>| <strong>NETRA CHAKRA</strong> | Senaavati | Senaagrani | S R G M P D N S |
| 7          | Hamuma Todi | Jana Todi | S R G M P D N S |
| 8          | Dhenuka | Dhunibhinna Shadjam | S R G M P D N S |
| 9          | Naataka Priya | Nataabharanam | S R G M P D N S |
| 10         | Kokila Priya | Kokilaaravam | S R G M P D N S |
| 11         | Roopavati | Roopavati | S R G M P D N S |
| 12         |             | Contd... |        |</p>
<table>
<thead>
<tr>
<th>Sr. No</th>
<th>AGNI CHAKRA</th>
<th>VEDA CHAKRA</th>
</tr>
</thead>
<tbody>
<tr>
<td>13</td>
<td>Gaayaka Priya</td>
<td>Jhankaaradhvani</td>
</tr>
<tr>
<td>14</td>
<td>Vakulaabharanam</td>
<td>Natha Bhaivravi</td>
</tr>
<tr>
<td>15</td>
<td>Maaayamaalava Gaula</td>
<td>Keeravaani</td>
</tr>
<tr>
<td>16</td>
<td>Chakravaakam</td>
<td>Khararaha Priya</td>
</tr>
<tr>
<td>17</td>
<td>Sooryaakaam</td>
<td>Gourree Manohari</td>
</tr>
<tr>
<td>18</td>
<td>Haataakaambhari</td>
<td>Varuna Priya</td>
</tr>
<tr>
<td>19</td>
<td>Jhankaara Bhaivravi</td>
<td>Sree Raaga</td>
</tr>
<tr>
<td>20</td>
<td>Naaree Reeti Gaula</td>
<td>Kiranaavali</td>
</tr>
<tr>
<td>21</td>
<td>Jaya Sudha Maalavi</td>
<td>Gourree Velaaavali</td>
</tr>
<tr>
<td>22</td>
<td>Chhayaavadi</td>
<td>Veera Vasaantham</td>
</tr>
<tr>
<td>23</td>
<td>Toya Vegavaahini</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>Vaati Saamantha Bhaivravi</td>
<td></td>
</tr>
</tbody>
</table>

**SCALE**

- **G**
- **M**
- **P**
- **D**
- **N**
- **S**

**Poornayanga**

**Uttaraanga**

Dr. Nookala Chinna Satyanarayana
### MELA NOMENCLATURE

#### A) SUDDHA MADHYAMA MELAS

<table>
<thead>
<tr>
<th>Mela Sl No</th>
<th>Sampoorna Melas (Govindaachaarya)</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>INDU CHAKRA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Kanakaangi</td>
<td>Kanakaambari</td>
<td>S</td>
</tr>
<tr>
<td>2</td>
<td>Ratnaangi</td>
<td>Phenadyuti</td>
<td>R</td>
</tr>
<tr>
<td>3</td>
<td>‘Gaanaamoorti’</td>
<td>Gaanasaama Varaali</td>
<td>G</td>
</tr>
<tr>
<td>4</td>
<td>Vanaaspati</td>
<td>Bhaanumati</td>
<td>A</td>
</tr>
<tr>
<td>5</td>
<td>Maanavati</td>
<td>Manoranjani</td>
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</tr>
<tr>
<td>6</td>
<td>Taanaroopi</td>
<td>Tanukeerti</td>
<td>T</td>
</tr>
<tr>
<td></td>
<td>NETRA CHAKRA</td>
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<td>N</td>
</tr>
<tr>
<td>7</td>
<td>Senaavati</td>
<td>Senaagrani</td>
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</tr>
<tr>
<td>8</td>
<td>Hamuma Todi</td>
<td>Jana Todi</td>
<td>H</td>
</tr>
<tr>
<td>9</td>
<td>Dhenuka</td>
<td>Dhunibhinna Shadjam</td>
<td>D</td>
</tr>
<tr>
<td>10</td>
<td>Naatakha Priya</td>
<td>Nataabharamat</td>
<td>N</td>
</tr>
<tr>
<td>11</td>
<td>Kokila Priya</td>
<td>Kokilaaravam</td>
<td>K</td>
</tr>
<tr>
<td>12</td>
<td>Roopavati</td>
<td>Roopavati</td>
<td>R</td>
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</tbody>
</table>

SCALE:
- Poorvaanga
- Uttaraanga
## MELA NOMENCLATURE

### A) SUDDHA MADHYAMA MELAS

<table>
<thead>
<tr>
<th>Mela Sl No</th>
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<tr>
<td><strong>AGNI CHAKRA</strong></td>
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<tr>
<td><strong>VEDA CHAKRA</strong></td>
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</table>

*Dr. Neelakanta Chinta Satyavaryana*
## MELA NOMENCLATURE

### A) SUDDHA MADHYAMA MELAS

<table>
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### RITU CHAKRA

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<tr>
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<th>Asampoorna Melas (Venkata Makhi)</th>
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Contd...
# Mela Nomenclature

## A) Prati Madhyama Melas

<table>
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<th>Sampaorna Melas (Govindaachaarya)</th>
<th>Asampaorna Melas (Venkata Makhi)</th>
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<tbody>
<tr>
<td>37</td>
<td>Saalagam</td>
<td>Saugandhini</td>
<td>S R G . . . M P D N . . S</td>
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</table>

**Rishi Chakra**

**Vasu Chakra**

<table>
<thead>
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### MELA NOMENCLATURE

#### A) PRATI MADHYAMA MELAS

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<tr>
<td>49</td>
<td>Dhvalaambari</td>
<td>Dhvalangam</td>
<td>S</td>
</tr>
<tr>
<td>50</td>
<td>Naama Naaraayani</td>
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<td>72</td>
<td>RASIKAPIYA</td>
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12. THE RAAGA LAKSHANAS OF MODERN TIMES
(According to the Author of this Book)

In the contemporary context of fully developed Raaga concept, we can study and describe ‘Raaga’ in a detailed way, considering the following vital points:

♦ Is it a Melakarta (Janaka Raaga) like Keeravani? If Janaka Raaga, its number, its Bhoota Sankhya, its Chakra, and its Swarasthaanas including whether it is Vivaadi Mela or Suvaadi Raaga. Whether it was already a major Raaga before the advent of 72 Melakarta scheme, like Todi (Hanuma Todi, Bhairavi (Natha Bhairavi), Hara Priya (Kharahara Priya), Kaambhoji (Hari Kaambhoji), Sankaraabharanam (Dheera Sankaarabharanam) and Kalyaani (Mecha Kalyani) in which, Hanuma, Natha, Khara, Hari, Dheera and Mecha were added to denote the number in the order of 72 Melakarta scheme.

♦ Is the Raaga a Janya Raaga (derivative Raaga)? If Janya Raaga, Sampoorna, Shaadava, Audava, varieties and Upaanga, Bhaashaanga varieties, If Bhaashaanga, the presence of Anyaswarams (accidental notes) in it & the number of Anya Swaras in it

♦ Is any Anyaswaram present in Moorchhana itself (Bhairavi), or it comes in the Prayoga? (Kaambhoji etc.)

♦ Does the Raaga allow all the Octaves like Sankaraabharanam or does it have limited range like Saaranga; Aananda Bhairavi, Khamaas Panchamaamtya (Navaroju), Dhaivataamtya (Kuranji), Nishaadaamtya (Chittaranjani)?

♦ Is the Raaga a Carnatik Suddha Raaga (like Maarga Raaga Bhairavi)? or a Desee Raaga like Behaag, Kaape, etc?

♦ Is it Vakra Raaga (Begada) or Krama Raaga (Chakravakam)?

♦ Is it Moorchhana Pradhaana Raaga like Todi, or is it Prayoga Pradhaana Raaga like Athaana?
♦ Is the Raaga Poorvaanga-Pradhaana Raaga like Dwijaaavanti, or is it Uttaraanga Pradhaana Raaga like Athaana?

♦ Particulars of Vaadi, Samvaadi, Anuvaadi, Graha, Nyaasa, Amsa Swaras of the Raaga.

♦ Alpatwa, Bahutwa, Durbala Swaras of the Raaga.

♦ The Srutis present in the Raaga, like Ekasruti Rishabha in Goula, and Komala Saadhaarana Gaandhaara in Varali.

♦ Is the Raaga Muktaanga Kampita (Todi) or Ardha Kampita (Hamsa Naadam) or Kampaviheena Raaga (Kadana Kutoohalam)?

♦ The time of the Raaga. (Bhoopalam is early morning Raaga). (Malaya Maarutam is evening Raaga etc.)

♦ Rasa or mood and emotion of the Raaga (Sahana for Karuna; Khamaas for Sringaara; Mohana for Rowdra Veera; Sankaraabharanam for Saanta etc).

♦ There are no Raagas which can create Beebhsata, Bhayaanaka, and Haasya Rasas. Actually Music is beyond the scope of all Rasas and gives aesthetic experience. Ultimately this leads to divine bliss. Music is spiritual and Rasas are worldly feelings except one or two like Saanta and Karuna Rasas.

♦ The history of the Raaga if any, the classification of the Raaga - Rakti, Prasiddha, Apoorva, Vivaadi and its scope. Is it with vast scope or is it with a limited scope?

♦ Does it allow all the 5 branches of Manodharma Sangeeta or one or two atleast?

The above points of Raaga Lakshananas are but a few. There may be other subtle points, which have to be gained and gathered by the student of Music by constant striving.

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13. **MANODHARMA SANGEETA**  
(Extempore Music or Improvisation of Music)

The rendering and exposition of Carnatic Music is of two kinds. They are *Kalpita Sangeeta* and *Manodharma Sangeeta*.

*Manodharma Sangeeta* is on the spot creative music. It is spontaneous rendering of music and the unique feature of Indian Music. It is the greatness of Indian Music. Manodharma Sangeeta prevails in Hindustani Music as well as in Carnatic Music in the same intensity.

In ancient times Manodharma Sangeeta was prevalent in Western Countries too, but presently the concept of spontaneous music does not exist there.

Manodharma Sangeeta is the real knowledge of music by which the musician’s greatness and expertise is judged.

A musician’s real artistry and creative ability is revealed by his spontaneous & on the spot creation of abstract Raaga Aalapana, etc.

In an Indian Music performance, three fourths of the time is allotted for Manodharma Sangeeta.

Manodharma Sangeeta has got five branches. They are (1) Raaga Aalapana; (2) Sahitya Raaga Prastaara (Neravu); (3) Swara Kalpana; (4) Rendering of Taanam; (5) Rendering of Pallavi.
1) Raaga Aalapana (Delineation of Raaga)

Raaga Alapana has three stages in its development. They are (a) Akshiptika; (b) Raaga Vardhani and (c) Makarini.

a) Akshiptika (Introduction): Rendering of Raagam in brief as an introduction, in which the Musician establishes the picture of the Raaga and the Raaga Bhaava, to enable the audience to place and recognise the Raaga and its name. That is the purpose of this stage of Raaga Alapana-Akshiptika.

b) Raaga Vardhani: Raagavardhani has got 4 stages in its development. They are Prathama, Dwiteeya, Triteeya and Chaturtha Raaga Vardhanis.

1st Stage - Prathama Raaga Vardhani: Raaga delineation in slow tempo in the middle and lower octaves.

2nd Stage - Dwiteeya Raaga Vardhani: To render the Raaga Aalaapana in medium tempo in poorvaanga and uttaraanga of the middle octave.

3rd Stage - Triteeya Raaga Vardhani: In this stage of Raaga delineation, the musician renders the Raaga in the medium tempo with occasional medium and fast tempo phrases touching Taara Sthaayi Sangeeta now and then.

4th Stage - Chaturtha Raaga Vardhani: In this stage, Raaga is sung in (Taara Sthaayi) Higher Octave Swaras like S R G in a faster tempo, covering the middle octave notes also. While doing so, the musician gives a complete picture of the Raaga, covering Raaga Ranjaka Prayogaas, Apoorva Prayogaas etc.

c) Makarini: After the 4th Stage of Raaga Vardhani, the final stage of Raaga Alapana, which is called “Makarni” or “Vartani” is attempted by the musician. This Stage of Raaga Aalaapana is done in fast tempo. It covers two and half octaves of range speedily. It is called “BRIGAS” long range & fast
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tempo singing. The musician sings the Raaga, dwelling in the highest Octave. When he starts this stage of singing, the audience will know that the musician will soon conclude his Raaga Aalaapana.

Some tips on singing Raaga Aalaapana:

Taana Varnam is the best source to sing Raaga. Next is Keertana or Kriti. The student should sing the Sangatis from the compositions and start singing Raagam. The Music Guru will have to guide the student in singing Raagam, connecting the Sangatis into a Raaga form. The student in the beginning of singing Raagam, will have to imitate the Sangatis, then slowly he will get the Kalpana. Kalpana in the framework of tradition is a boon to the student. Meaningful creativity with sweetness, with Raaga Bhaava, clarity, with slow and speed Sangatis is not difficult for a striving student. The music student will have to put in constant & untiring practice under the guidance of Guru. The Guru’s responsibility will cease only when the student is able to sing whatever he teaches.

2) Swara Saahitya Prastaara (Neravu/Neraval)

This part of Manodharma Sangeeta is very special in Indian Music. This is called “BOLTHAAN” in Hindustani Music. The musician takes a portion of the Kriti or Keertana and goes on elaborating it in the given Taala and Raaga with many varieties of Sangatis in two speeds. In doing so he will be establishing the Raaga Bhaava and Saahitya Bhaava.

Example: For Neravu, the Charanam of the Kriti, “Undedi Raamudokadu” in Roopaka Taala is very congenial. The Saahitya of the Charanam is “Taamasaadi Guna Rahitudu Dharmatmudu Sarvasamudu.” This part of Charana Saahityam will be repeated in Hari Kaambhoji in two Aavartas of Roopaka Taala in two
speeds. Neravu is a very interesting and most difficult part of Manodharma Sangeeta. The teacher will have to teach Neravu bit by bit and slowly to the student to enable him to understand Neravu thoroughly.

3) Swara Kalpana

To render Solf notes (Sa; Ri; Ga; Ma; Pa; Dha & Ni) creating them spontaneously is called Swara Kalpana. Swara Kalpana is rendered to the Pallavi Saahitya or Anu Pallavi Saahitya or Charana Saahitya, making the ending note of Swara Kalpana as Nyaasa Swara to reach the Saahitya Note as the Graha Swara. The musicians of Carnatic Music are the best in the world music styles. Hindustani musicians also started singing Swara Kalpana of late.

Musicians while doing Kalpana Swaras shall keep in their minds the points mentioned below:

Swaras of particular Raaga; in first and second speeds; In one Aavarta, two Aavartas etc.; Moorchna; Anya Swaras; Raaga Bhaava; Gati Bheda; Mridanga Jatis and Muktaayi calculations; etc. The musician will have to practise the Kalpanaa Swaras taking the formula of expansion by observing permutations with combinations, also considering Janta, Deergha, short range, long range Dhaatu Notes and different complicated patterns of Swaras, to chief absolute control on the creation of Swara Kalpana.

4) Rendering of Taanam

It is also called Madhyamakaala or Ghana. Taanam is the singing of Raaga with a kind of Laya (rhythm) and with the word “Ananta”, which becomes Taanam as “Mara” became “Rama” in the epic of Vaalmeeki Raamaayanam. But on an
instrument the word Taana does not make any difference. Raagam has a kind of internal and subdued Laya in it. In Taanam, it comes out establishing itself as an important factor.

Taanam was first intended and introduced on Veena. Ghana Raagas like Naata, Goula, Aarabhi, Varaali and Sree Raagam are intended for Taanam on Veena and on other instruments of Carnatic Music. It gives a kind of spirit of rhythm in the listeners’ minds. It was later adopted to Vocal Music. It is Jode Jhaalaa on Sitar or on any other instrument of Hindustani Music.

5) Rendering of Pallavi

Pallavi singing is the concluding part of Manodharma Sangeeta. It is a scholarly exercise. Pallavi elaboration is highly sophisticated, intricate and very difficult.

Construction of Pallavi has certain characteristics, as given below:


A meaningful sentence with two equal parts is taken for Pallavi. “Vi” also means Visraanti (pause). This is constructed as pause after Pada Garbham on the spot, at the end of the performance by the suggestion of learned audience. It is a poser and a challenge to the Vidwaan by another Vidwaan or a learned music lover. Pallavi used to be a musical resting contest in the courts of Raagas by the Court Musician and visiting Vidwan.
Some Pallavis:

‘Parimala Ranga Pate’, the letter “The” is Pada Garbham. It is followed by Visranthi (pause or silence), then the second part of the sentence “Maam Paalaya.” Pallavis are sung in 3 speeds and Trisra Gati also.

The subject of Pallavi is very vast. It is as broad and as deep as an ocean. There are Gati Bheda Pallavis in Tisra, Khanda, Misra and Sankeerna Gatis.

The teacher will have to introduce Pallavis singing to the advanced students with simple and small Pallavis.

There is a unique and only book available, on the subject of Pallavis, by Dr. S. Pinakapani with comprehensive knowledge on “Pallavi Singing.”

* * * * *
14. **Kalpita Sangeeta (Pre-set Music) & Musical Forms (Compositions)**

**Kalpita Sangeeta** is pre-composed music. All the compositions from Saralee Swaras, Janta Swaras; Alankaaras, Pillyaari Geetas, Lakshya Geetas, Lakshana Geetas, Ghana Raaga Geetas, Swara Pallavis, Swarajatis, Aadi Taala Varnas, Ata Taada Varnas, Keertanas, Kritis, Jaawalis, Padams, Ashtapadis, Taramgams, Tillaanas, etc. come under this category of Kalpita Sangeeta.

All the musical forms or music compositions come under the head of Kalpita Sangeetam. A song is a musical form. Songs existed from the pre-historic times in every country in all the levels of understanding from Folk song to the classical and sophisticated nature.

Vedic Hymns are songs. The Church Music is in song form only. In all the religions of the world, God is praised by song. Khoran is the song in praise of Allah.

Stories of Raamaayana, Mahaa Bhaarata and Bhaagavata are set and sung in song forms.

Prose evolved into verse and verse into song. Verse has rhythm and specific beat and count of beats also, which is termed as Taala in Indian Music. There cannot be a song without a specific Taal.

Song is also known as lyric. The word ‘Lyric’ is derived from the word LYRE. Lyre is a multi-stringed musical instrument of ancient times. The present Swara Mandal and Santoor instruments are, to some extent, near to lyre. Song has its own prosody. It has the rules of Praasa (2nd letter), Yati (1st letter match), Aavarta Suddha (number of cycles) etc.
A kind of rich poetic talent and command on the language is necessary to compose even an ordinary folk song. The music in folk songs is simple and easy, with a short range of within one octave (Panchamaantya, Dhaivataantya, and Nishaadaantya Raagas have their origin in folk music.)

Folk songs of all countries have the same characteristics viz. simple and easy music with short range of maximum one octave or still shorter with five notes. The theme of the folk songs is in praise of God, religious stories, stories of folk heroes, moral stories etc. The folk Music and songs reflect the culture, tradition and the life styles of Folklore. Baala Naagamma Katha, Bobbili Yuddham, Palanaati Veera Katha, Jhaansi Lakshmi Bai’s story etc. are a few examples of Folk musical story songs. Folk songs and Folk music evolved slowly into songs of Yaksha Gaanas and Operas and Dance Dramas. Generally, the names of composers are not written in their songs, and as a result, the composers of Folk songs remain anonymous. The very first song in the epic age was the Anushtup Sloka of Aadikavi Vaalmeeki. All the Raamayana Slokas were written in two-line slokas. Each line contains sixteen letters. These slokas can be sung in Aadi Taala. This may be considered as the first song in the history of music. The story in the song Raamaayana was sung by Lava and Kusa in the court of Sree Raama.

Saarngadeva, in his ‘Sangeeta Ratnaakara mentioned “Dhruva” as a musical composition. He also mentioned about “Geeti”, which was rendered in the Yajnas (sacrificial rituals).

In the history of Tamil Music, there were great saint composers like Maanika Vachakar, Tirujnaana Sambadar, Sundaramoorty, who composed “Tevaarams” on Saiva (cult), Siddhaanta and Siva Bhakti. Most of these Teevaarams are set to Mohana Raaga. Even today, they are regarded as Saiva Vedas.
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In the same manner, the Aalwaars, who were Vaishnava devotees, composed Divya Prabandhas and preached Vishnu Bhakti. Today, they are regarded as Vaishnava Vedas. Tevaarams and Divya Prabandhams are musical compositions of early times.

"Brihaddesi" of Matanga mentioned "Prabandha" as a musical form.

Prabandhas are of two kinds- Nibaddha Prabandha and Anibaddha Prabandha.

Nibaddha Prabandha is the song which focuses on characteristics like Dhaatu, Maatu, Taala and Prosody.

Anibaddha Prabandha can be understood as Manodharma Sangeeta, like Raaga etc., which is spontaneous & on the spot creation.

Prabandha is the early name of musical composition. It is Geeta, Geetika, Padam etc.

Bharata's 'Dhruva', Saarngadeva's 'Geetika' and Matanga's 'Prabandha' are the earliest forms of present Kriti, Keertana, Padam etc.

Every song, from Geetam to Kriti is Prabandha only. All of them come under the classification of "Kalpita Sangeeta" (Pre-set Music).

Prabandha has 6 Angas and 4 Dhaatus.

The 6 Angas:

1. Swara = Notation; or the Raaga to which the song is set to:
2. Birudam = The Hero of the theme
3. Pada = Saahitya or the literature part of the song or lyric
4. Tennaka = The patron (The king)
5. Paatamu = Mridanga Jatis (Sabda)
6. Taala = The Taala to which the Prabandha is set to (Rhythm) & beat.
The 4 Dhaatus (Divisions):

1. Udgraaha = Pallavi of the song
2. Dhruva   = Charna of the song
3. Melapaka = Anu Pallavi
4. Abhoga   = Charana’s Anubandha, Charana’s Anupallavi, which has the same Swara setting as of Anupallavi.

Varieties in Prabandhas:

1. Medinee Jaati Prabandha, it has all the above mentioned Angas and Dhaus.
   Ex.: Ramaswamy Deekshitah’s composition in Hamsadhwni set to Mathya Taala “CHANDASELA”.
2. Aanandini Jaati Prabandha: It does not have the “Thenaka” Anga. It has all other 5 Angas.
3. Deepini Prabandha: It has 4 Angas. It does not have Paataka and Thenaka.
   Ex.: Aanandabhairavi Kriti in Aadi Taala, by Maatru Bhoatayya “Nee Madi Challaga”.
4. Taaraavali Prabandha: It has only two Angas viz. Swara and Taala.
   Ex.: All the Swara Pallavis or Jatiswarams.

Division of Prabandhas:

1. Dwidhaatu Prabandha: It has Pallavi and Charana. Ex. All Divyanama Keertanas of Tyaagaraaja
2. Tridhaatu Prabandha: All the Kritis of Tyaagaraaja
3. Chaturdhaatu Prabandha: All the Kritis, which have Madhyama Kaala Sahityas or Chitta Swaras.
Saangadeva also mentions three kinds of Prabandhas, viz:

a) Sooda Prabandhas, b) Alikrama Prabandhas and c) Viprakeerna Prabandhas.

a) Sooda Prabandhas have two divisions. They are (i) Suddha Sooda & (ii) Saalaga Sooda Prabandhas

He also mentions Geetis, Akshiptikas, Kapaalas, and Kambala Prabandhas. In ancient times there were 108 kinds of Prabandhas, with the same names of 108 Taalas, like, Hamsaleela, Turagaleela, Gajaleela, etc.

Gopaala Naayaka created and composed 3 kinds of Prabandhas. They are ‘Grahaswara’, ‘Taalaarnava’, ‘Raaga Kadamba’ Prabandhas. Bhoolokamalla is believed to have composed many Prabandhas.

In ancient times, there used to be many kinds of Prabandhas, which are obsolete now.

They are, (1) Varna; (2) Pancha Taaleswara; (3) Sree Vilaasa; (4) Sree Ranga; (5) Umaa Tilaka; (6) Panchabhangi; (7) Panchaananana; (8) Sarabhaleela; (9) Raaga Kadamba; (10) Taalaarnava; (11) Swaraartha Prabandhas. Swaraardha Prabandha is Swaaraakshara composition. Ex.: Sree Raama Paadamaa’; “Nigamaagama”, etc.

The other kind of ancient Prabandhas, which were called “Thaayas” were composed by Venkatamakhi and Purandara Daasa. Another variety of Prabandha was “Taaneekaranam” in old times.

All the above-mentioned Prabandhas have either become obsolete or all of them are very much present even now with modified versions and forms, finding their places in Keertanas, Kritis etc.
According to spiritual philosophy, nothing perishes. Every thing merges and emerges as modified forms. The law of ‘Survival of the fittest’ applies to every thing in the world and music and musical forms are no exception.

**Traditional Classical Carnatic Musical Forms (Musical Compositions):**

Musical forms are of two kinds:

2. Sabhaa Gaana Rachanas (Musical forms that are rendered in the performances).

**Abhyaasa Gaana Rachanas:**

(1) Sarali; (2) Janta; (3) Daatu; (4) Higher Octave Swaras (5) Lower Octave Swaras; (6) Soolaadi Saptal Alankaaras; (7) Saadhaarana Geetas; (8) Pillaari Geetas; (9) Ghana Raaga Geetas; (10) Soolaadis; (11) Lakshana Geetas; (12) Lakshyaa Geetas; (13) Swara Pallavis or Jatiswarams; (14) Swarajatis; (15) Aadi-Taala Taana Varnas; (16) Ata Taala Taana Varnas; (17) Pada Varnas or Chowka Varnas.

**Sabhaa Gaana Rachanas:**

(1) Keertana; (2) Kriti; (3) Padam; (4) Jaawali; (5) Tillana; (6) Ashtapadis of Jayadeva; (7) Tarangams of Narayana Teertha; (8) Annamaachaarya Keertanas; (9) Bhadarachala Raamadaasa Keertanas; (10) Purandara Daasa Keertanas; (11) Tirupghal; (12) Tevaaram; (13) Divya Prabandham; (14) Daruvu; (15) Divyanaama Keertanas; (16) Utsava Sampradaaya Keertanas of Tyaagaraaja; (17) Raaga Maalikas; (18) Adhyaatma Raamaayana Keertanas; etc.
Lakshanas of Musical Compositions:

1. **Saadhaarana Geetams**: Simple easy musical form of learning. Geetas are taught after Sarali, Janta and 7 Alankaras. The run is one Aksharam to one Kriya. It is practised in three speeds. It has Saahityam.

2. **Pillaari/Pillyaari Geetams**: The word Pillyaari means “GANESH”. Saahityam in these Geetams is in praise of Vighneswara. Ex.: ‘Sree Gananaatha’.

3. **Ghana Raaga Geetams**: Geetams, which are set to Ghana Raagas such as Naata, Gowla, Aarabhi, Varaali and Sree Raagam. Ex. Meenaakshi: Sree Raagam.

4. **Lakshana Geetams**: They are the Geetams with their Saahityam being the description of the Raaga Lakshana in which the Geetam is set to.

5. **Soolaadi**: This composition resembles Geetam. Soolaadis were composed by Purandara Daasa. They are rarely available.

6. **Swara Pallavis (Jati Swarams)**: These are Swara compositions. They do not have Saahityam. Ex. Vasanta Raaga Swara Pallavi.

7. **Swara Jatis**: The run of these composition is 4 Aksharas for Kriya. These are with Saahityam. Ex. ‘Raara Venu Gopa Baalaa’ in Bilahari. Sree Syamaa Sastry’s three Swarajatis are immortal. Their standards are of Ghana Raaga Pancharatna Kritis of Tyaagaraaja.

8. **Aadi Taala Taana Varnams**: These Varnaas have Pallavi of two Aavartas & Anupallavi of two Aavartas. Muktaayi’s Swaram is of either two or four Aavartas, Charana (Ettugada Pallavi) of one Aavarta, and four Chittaswarams. Pallavi, Anupallavi, and Muktaayi Swaram are called
Poorvaangam. Charanam and Chittaswaram are called Uttaraangam. Pallavi, Anupallavi and Charana have Saahitya of divine love. In some cases, Muktaayi Swaras and Chitta Swaras also have Saahitya.

Ex. : Naata Kuranji Varnam.

9. **Ata Taala Varnams** : Ata Taala Varnams are set to Ata Taala. Taana Varnams in Aadi and Ata Taalas are alike in all aspect and they are very important from many viewpoints.

By learning as many Varnams as possible, the student gets complete Raaga picture. By practising Varnams in three speeds, one’s voice becomes effective, sweet, and soft. The student gets clarity and speed. Varnam is a guidance for rendering Raaga Aalapana and Swara Kalpana. The student becomes a good scholar and a good exponent by learning and practising Varnams. He also gets intense and accurate Swara Jnaana and absolute control over the Raaga.

In a nutshell, Taana Varnams are repositories of classicism of Carnatic Music. They are scholarly and unique. Taana Varnas are classified as belonging to Abhyaasa Gana and Sabhaa Gaana also as Taana Varnams are rendered in the beginning of performances.

10. **Pada Varnam (Chowka Varnam)** : It is also Taana Varnam with a kind of distinctive characteristics. This form is rendered in Dance performances. It has Sahitya all over its angas (divisions) like Pallavi, Anupallavi, Muktaayi Swaram, Charanam and Chitta Swarams. The theme of saahitya is love of God or love of a king, who is the patron of Music. Its run is slow. It is more sophisticated in musical content.

Ex. : Pankajaakshi (Kaambhoji, Aadi - Mahaa Vaidyanaatha Sivam).
11. **Raaga Maalika Varnam** : Its Angas are composed in different Raagas.

   Ex. : Nava Raaga Maalika Varnam-‘Valachi Vachchi’.

   Some Ata Taala Varnas have “Anubandhams” after Chitta Swarams. They are not sung in present days.

   Ex. : ‘Chiru Chematalu’ in Bhairavi Ata Taalam.

**GENERAL VARNAM-RENDERING PROCEDURE:**

The Poorvaanga of Varnam, Pallavi, Anupallavi and Muktaayi Swara are rendered and with repeating the beginning of Pallavi, it is concluded and the Uttaraanga Charana is started afresh. After every Chitta Swaram, the Charana is arrived at. Varna is usually rendered in two speeds. It is rarely rendered in three speeds and in Trisra Nada also.

Varnas come under absolute musical forms. The Saahitya (literal part of it) in Varnas is not important. The Saahitya is full of Aakara, Ikara, Ukara, etc. which facilitates the student to render Raaga. It is a learning form (Abhyaasa Gaana) and also a form for exhibition (Sabhaa Gaana).

Taana Varnams are composed in all the Major Raagas, Rakti Raagas and also in Apoorva Raagas. Varnams are generally composed in Aadi and Ata Taalas. Of course, there are Varnams in other Taalas like Jhampa, Roopaka etc.

**Some important famous composers of Varnams :**

Veena Kuppa Iyyar; Patnam Subrahmanya Iyyar. Thiruvattor Thagaya Iyyar. Pachchimiriyam Aadi Appayya, Swaati Tirunaal, Ramnaad Srinivaasa Ayyangaar, Pallavi Seshayya, Pallavi Gopalaayya, Mysore Sadaasiva Rao, etc.
Some of the contemporary composers of Varnams:

Balamurali Krishna, Sripada Pinakapani, Lalgudi Jayaraman, the author of this book “Nookala Chinna Satyanarayana” etc. There are other Vidwaans also, who composed Varnams and Kritis in the present era.

12. **Kriti**: It is an absolute Musical composition. In such forms, Music is important. Kritis are Raaga Kaavyaas. They are repositories of Raagas. Saahitya in Kriti is a vehicle and a carrier of music. Kriti is a Raaga epic. Kriti has Pallavi, Anupallavi, Charana and Charana Anubandha, which are important divisions (Angas). Some Kritis may also have Chittaswarams & Swara Saahitya, Madhyama Kaala Saahityas, Chittaswaras along with Jatis, which are not compulsory divisions. They are “AMUKHYA ANGAS”.

There are many great composers of Kritis from Kshetrayya, Tyagayya, Deekshitar, Syaama Saastry, to modern composers like Vaasudevaachaari, Paapanaasam Sivan, Bala Murali Krishna, etc.

13. **Keertana**: Keertana is also a kind of musical composition. In Keertana, music acts as vehicle to focus the Saahitya Artha, and Saahitya Bhaava. In Keertana, music is simple and easy. There are no Sangatis. It has Pallavi and some Charanas. There is no Anupallavi in it. It is suitable for Brinda Gaanam, Saamoohika Bhajans singing. Keertanas are generally set to Prasiddha and Rakti Raagas and simple and Prasiddha Taalas. They are in a way applied forms.

Ashtapadis, Tarangams, Bhadraachala Raamadaas Keertanaas, Annamayya’s Keertanaas, Purandara Daasa’s Padas. Tyaagaraaja’s Divya Naama Keertanaas & Utsava Sampradaaya Keertanaas, Munipalli Subrahmanya Kavi’s Adhyaatma Raamayana Keertanaas are the best examples for Keertanaas.
14. **Padam**: Padam also is a Kriti in its format. It has Pallavi, Anupallavi, Charana and Charana Anubandha. The content and the theme of Saahitya Anubandha in it is Love - Divine Love. It is called Madhura Bhakti.

Ksheytrayya Padas are most popular and famous. They are set in slow tempo. Most of them are in Vilamba Tisra Triputa Taala. Some of them are in Misra Chaapu Taala also. These Padams are also absolute musical forms. They are scholarly, with sophisticated music in them. There are other composers like Saarangapaani, Parimela Rangadu, Swaati Tirunaal, Ghanam Seenayya, etc. Padams are rendered at the end of performances.

15. **Jaawali**: Jaawali is a Kriti in its format. The content and theme of Saahitya of Jaawali is Sringaara (Amorous) love of mundane and worldly spirit in nature. Rakti Raagas like Khamaas, Kaapee, etc. are best suited for composing Jaawalis. Generally, Jaawalis are in Aadi and Roopaka, and Misra Chaapu Taala. The music in Jaawalis is lively and scintillating. Pattaabhiramaiah, Dharmapuri Subbaraayan, Patnam Subrahmanya Ayyar, Ramnad Srinivasa Ayyangar, Daasu Sriramulu are some Jaawali composers.

16. **Tillanaa**: Tillanaa is a Kriti in its format. However, it is distinctive in its content. The Pallavi and Anupallavi have Mrindanga Jatis in them, instead of usual Saahityam. Charana has Saahitya, which is in praise of God. The concluding part, viz. Charana Anubandha is composed with Jatis and Swara alternatively.

Tillanaa is sung in a performance as a concluding item, after which ‘Mangalam’ is sung. Tillanaa, though a musical form, is regarded as a dance form. The dancer in a dance performance, dances as it is sung by vocal accompanists. Tillanaa is set in medium tempo. It is a very lively composition “Ta Dim Dim Ta Tananaa” in Pharaju Raaga, Aadi Taala and
“Dirana Ta Na Dim Diranaa” in Chanchuruti Raaga & Aadi Taala are good examples of Tillaanaas.

Swaati Tirunaal, Pallavi Seshaiyah, Patnam Subrahmanya Ayyer, Ramnad Srinivasa Ayyangar, Bala Murali Krishna, Lalgudi Jayaraman are famous composers of Tillanas. The author of this book has also composed two Tillanas in Sindhubhairavi and Dwijaavanti in Aadi and Jhampa Taalas respectively.

17. **DARU**: It is a musical composition. Its Saahitya content is in Sringara Rasa. Its run is medium tempo. Some Darus have narrative Saahitya in them.

Ex:  
(1) “Sarasa Agresara” - Subbaraama Deekshitar (Naaraayani Raaga, Trisra Eka Taala)

(2) “Nee Saati Daivamendu leru” - Muttu Swaamy Deekshitar  
(Sree Ranjani Raaga, Roopaka Taala).

**Categories of Darus:**

1. Tillaana Daru: It has the characteristics of Tillaanaa.
2. Pravesa Daru: It is present in Operas, at the time when Sootradhaara or any particular character enters on to the stage from the side curtain before audience. Pravesa Daru is sung by the character himself or herself.
3. Samvaada Daru (Dialogue Daru): In an Opera or in a dance drama, Samvaada Daru is rendered between two characters as a dialogue.
4. Swaagata Daru: It is sung by the character addressing to himself.
5. Jakkina Daru: It is a medium tempo composition with Pallavi, Anupallavi and Charana. Its Saahitya content is Mridanga Jatis, mostly with literal sentences also.
18. **Sanchaari**: It has Pallavi, Anupallavi and Charanam. It is full of Swaras. It has no Saahityam. It reveals the Raaga Sanchaaram. ‘Sampradaaya Pradarsini’ of Subbaraama Deekshitar, has many of them composed by him, for every Raaga.

20. **Raaga Maalika**: It is a kriti, composed in a number of Raagas. There may be 4, 5, 6 7, 8, 9, 10, etc. etc. up to 15 or 20 Raagas in it. It has Pallavi, Anupallavi and some Charanas. However, Anupallavi is absent in some Raaga Maalikaas. Pallavi and all the Charanas are composed in different Raagas. At the end of every Charana, there is Chittaswaram. After the Chittaswaram is sung, the Pallavi is repeated. The closing Chittaswaram is composed with all the Raagas of the Charanas in the descent order. Raaga Maalikaas are composed in many attractive varieties. Swaati Tirunal’s “Bhaavayaami Raghu Raamam” is a fitting example for Raaga Maalika.

a) **72 Mela Raaga Maalika:**

Mahaa Vaidyanaatha Ayyar, and Koteswara Ayyar composed 72 Mela Raaga Malikas. Both of them are unique and great.

b) **Raagaanga Raaga Maalika:**

Raagaanga Raaga Maalika was composed in ancient Raagaanga Raagaas by Subbaraama Deekshitaar and Sree Krishna Kavi. The former Dhaatu and the later Maatu.

c) **Taala Maalika:**

It is composed in different Taalaas in the same Raagas.
d) Raaga Taala Maalika:

This is a unique composition in some chosen Raagas set to same chosen Taalas. The names of Raagas and Taalas are mentioned in the Saahitya in those respective Raagas and Taalas. Raamaswaamy Deekshitar’s Dasa Raaga Taala Maalika “Naatakaadi Vidyam” is an example for Raaga Taala Maalika.

e) Nava Ratna Maalika:

Syaama Saasty composed 9 Keertanaas in 9 Raagas in praise of Madhura Meenakshi Ambaal.

Swaati Tirunaal composed 9 compositions on 9 kinds of Devotions (Nava Vidha Bhakti) in 9 Raagas.

Maharashtra King Prataapa Simha composed one Nava Raagamaalika in Maraathi Language.

21. Ashtapadi: Bhakta Jayadeva Mahaa Kavi composed ‘Geeta Govinda Mahaa Kaavya’ in Sanskrit in 12th Century. The theme is divine love of Radha & Krishna. This is Bhakti Sringaara Sangeeta Mahaa Kaavya. It has 12 Chapters. Each Chapter has 2 Ashtapadis. Each Ashtapadi has 8 Charanams (PADAS) in it.

These immortal Ashtapadis are the earliest musical compositions in Sanskrit. These Ashtapadis are very popular in every corner of India. In South India, they are sung in the style of Carnatic Music, whereas in North India, they are sung in Hindustani. In the east, they are sung in the style of Banga Sangeeta.
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Ashtapadis are also popular as dance forms throughout India, in different styles of Bharata Naatyam, Koochipoodi, Kathaakali, Mohini Aattam, Kathak, Odissi, Manipuri etc.

All the 24 Ashtapadis have the mudra (stamp) of Jayadeva as “Sree Jayadeva Kavi”.

Inspired by Jayadeva, later composers like Venkatamakhi, Chandrasekhara Saraswati and Sree Raama Kavi composed Tyaagaraaja Ashtapadis, Siva Ashatapadis, and Raama Ashtapadis respectively.

21. **Tarangam:**

Naraayana Teertha Yateendra, a great saint composer of 16th century composed ‘Sree Krishna Leelaa Tarangini’, a musical epic in Sanskrit with divine theme of Bhaagavata Katha of Sree Krishna. This Sangeeta Kaavya has 12 chapters. These 12 chapters are named as ‘Tarangams’, the total number of Keertanaas in all the 12 chapters is 149. In addition to these Keertanaas, there are Slokaas, Gadyaas and Daru-s, in the general run of the epic. This great musical epic contains all the stories of Lord Sree Krishna. They are: Sree Krishna Avataaram; Baalyam, Childhood stories; Gopee Vastraapahaaram, Raadhaa Krishna Samvaadam; Krishna’s journey to Mathura along with Akroora, Kamsa Vadha, Bhramara Geetas and Rukminee Kalyaanam. These Tarangams are very popular in all the states of South India.

22. **Adhyaatma Raamaayana Keertanaas:**

Munipalle Subrahmanya Kavi (1739–1780) composed an eternal epic of Adhyaatma Raamaayana Keertanalu in Telugu language. There are six chapters
in this great book of music. Entire story of Raamaayana is depicted in these Keertanaas (Musical compositions) Raamaayana is given an interpretation of Advaita Philosophy. Raama is depicted as Parabrahmam.

Adhyaatma Ramayana Keertanaas are lengthy and unique in the format and are picturesque. These compositions can be classified as applied musical forms.

23. **Chitta Swarams**:

They are present in Taana Varnams. All Taana Varnams have Chitta Swarams. In the Uttaraanga of Varnam, Chitta Swarams are present after the Charanam. They are 4 or 5 in number. Chitta Swarams come in Kritis as an Amukhyaangam. They are rendered after Anupallavi and Charanam.

Ex : As in ‘Paridaanamichchite Palintuvelo’ – Bilahari Raagam (Patnam Subrahmanya Ayyar).

24. **Sholkattu Swaram**:

It is a kind of Chitta Swaram with Mridanga Jatis and Swarams alternatively composed. ‘Shol’ means Mridanga Jati.

Ex : As in ‘Sri Maha Ganapati ravatumam’ in Goula of Deekshitaar.

25. **Swara Saahitya**:

It is a Chitta Swaram in a Kriti with Saahityam for all the Swaras in the Chitta Swaram.

Ex : As in Reeti Goula kriti of Subbaraaya Sastry ‘Jananee Ninuvina’.
26. **Svaraakshara**: 

It is a feature where Swara and Saahitya Aksharas are one and the same in a composition.

Ex: “Sree Raama **Paa Da Ma**, "Saa Ma Gaa Na”, “Nee Pa Da Pa nkajamule”.

27. **Mani Pravaala Saahitya**: 

If words or sentences of two or three languages are composed in a Kriti or in a musical composition, it is called ‘Mani Pravaala’ Saahitya.

Mani = Precious stone, gem; Pravaala = Pearl.

** *** ** **
15. TAALA

Sloka: “Naanaa Maargaihi Layo Yatra / Yateenaam Syaat Kalaanidhou //
Tam Dakshinam Sivam Nowmi / Chitram Vrittimayam Dhruva //

Layam - Laya; Taala - Taal; rhythmical count or beats are (in a way) synonyms. Lord Siva is the embodiment of Rhythm (Laya). The movement of stars, planets, earth and the objects in the universe move in a certain rhythmic order. The pulse beat or heart beat of living beings are rhythmic.

Laya or Layam means the merging of two objects into another – especially the time. In the process of the passing and proceeding of time, the first moment merges into second moment and the second into third moment and so on and so forth. This process takes place in rhythmic order. This order of rhythm is indicated by beat and by a count. This count is the Taalam.

Rhythm is Laya and Beat is Taalam. The soul of Taala is Laya and the physical cuontenance of Laya is Taalam.

There is a song in all the traditions of world music. Song is controlled and constituted by Music and Taalam. There is no song without these two characteristics. Tone beat and word (Swara, Taala and Saahitya) are the three aspect-components of any song.

As Laya is universal the count of the beat is also universal.

In Indian music the science and the art of Taala is highly developed.

“Srutir Maataa Layah Pitaa”

The musical note is the mother and the rhythm is the father, (Maataha = Sree Paarvathi & Pitah = Shankara).
There are ten aspects or branches of Taala:

**Sloka:** "Kaalo Maargaha Kriyaangaani / Grahe Jaatih Kalaa Layaha //
Yatih Prastaara Kascheti / Taala Praana Dasaa Smritaah //

**Taala Dasa Praanaas (Lakshanas)**

The ten (Dasa) aspects of Taala:


1. **Kaala Praanam**

Kaala or Kaalam:

This aspect explains how the counting of the subtle units or the minute fractions of time (Kaala = Time).

The time taken to prick the first lotus petal of a bunch of 100 petals with a needle is called Khanam.

8 Khanas make a Lavam.
8 Lavams make a Kaasthtam.
8 Kaashtams make a Nimisham (Blink of eye).
8 Nimishams make a Kala.
8 Kaalaas make a Chaturbhaagam.
2 Chaturbhaagams make one Anudrutam.
2 Anudrutams make one Drutam.
2 Drutams make one Chaturasra Laghu.
2 such Laghus make one Guru.
3 Chaturasra Laghus make one Plutam.
4 Chaturasra Laghus make one Kaaka Paadam.
2. **Maarga Praana**

(Maarga = Path, the way to go).

To sing a song or a musical phrase or a group of notes in different speeds with geometrical progression of increased tempos is called as Maarga. These Maargaas are six:

1. **Dakshina Maarga**: To sing 32 Akshara Kaalams or 32 units for a Kriya (beat) of a Taala is Dakshina Maarga.

2. **Vaartika Maarga**: To sing 16 Akshara Kaalams or 16 units for a Kriya (beat) of a Taala is Vaartika Maarga.

3. **Chitra Maarga**: To sing 8 Akshara Kaalams or 8 units for a Kriya (beat) of a Taala is Chitra Maarga.

4. **Chitra Taara Maarga**: To sing 4 Akshara Kaalams or 4 units for a Kriya (beat) of a Taala is Chitra Taara Maarga.

5. **Chitra Tama Maarga**: To sing 2 Akshara Kaalams or 2 units for a Kriya (beat) of a Taala is Chitra Tama Maarga.

6. **Ati Chitra Maarga**: To sing 1 Akshara Kaalam or 1 unit for a Kriya (beat) of a Taala is Ati Chitra Maarga.

There is a word ‘Maatra’ mentioned in ‘Sampradaaya Pradarsini’ of Subba Raama Deekshitar. One Maatra is 4 Hraswa Akshara Pramaanam or 4 units.

1. Dakshina Maarga = 8 Maatras = 32 units
2. Vaartika Maarga = 4 Maatraas = 16 units
3. Chitra Maarga = 2 Maatraas = 8 units
4. Chitra Tara Maarga = 1 Maatra = 4 units
5. Chitra Tama Maarga = 1/2 Maatra = 2 units
6. Ati Chitra Maarga = 1/4 Maatra = 1 unit.
One Aksharakaalam = one unit. Maatra is 4 units or counts.

3. **Kriyaa Praana**:

The action of the right hand and its fingers in counting the inner units of Taala is called Kriyaas (Kriya = to do). These Kriyaas are of two kinds. They are

1. Maarga Kriyaas
2. Desya Kriyaas.

Maarga Kriyas are again of two kinds. They are Sasabda Kriyas, which means the Kriyas, which make sound and the Nissabda Kriyaas, which are counted without sound and hence are silent.

**Maarga-Sa-Sabda Kriyaas are 4** :

1. Dhruva : The sound made by right hand thumb with middle finger.
2. Taala : The sound made by the right forehand or the four fingers on the left forehand. It is almost like clapping.
3. Samya : The vice versa action of the previous category Taalam. It is the making of the sound by the left hand or the four fingers on the right palm or forehand.
4. Sannipaata : It is just like clapping. It is making sound by two forehands by keeping them in upward position.

**Maarga- Nis-Sabda Kriyaas are 4** :

1. Aavaapa : Counting of the four fingers of the right hand with rhythm, keeping it in upright position.
2. Nishkraama : (the exit). The opening of the four fingers in rhythm is Aavaapa Kriya.
3. Vikshepa: Shifting the forehead from left side to right side in four rhythmical jerks silently.

4. Pravesika: Shifting the hand back from right to left in four equivalent units of rhythmical time (in four jerks).

Note: These Maarga Kriyas or the Maarga Taalas are not used in ordinary music performances. They became a rarity. They are almost extinct.

Note: The term ‘Maarga’ means in the context of Art and Music that a particular practice of a concept is universal which is beyond the scope of time, place and circumstances as against ‘Desya’ which takes and accepts the practice according to time, place and circumstances.

Desya Kriyaas are of 8 kinds:

They are:

1. Dhruvaka: (Sa-Sabda Kriya) - Making of one soft sound with the right forehead on the right thigh (or making soft sound with right forehead on the left forehead.)

2. Sarpini: (Nis-sabda Kriya) (silent) - Keeping the forehead in upright position and shifting to left side.

3. Krishna: (Nis-sabda Kriya) (silent) - Shifting it back to right side from its Sarpini position.

4. Padmini: (Nis-sabda Kriya) (silent) - Keeping the right forehead in upside down position.

5. Visarjita: (Nis-sabda Kriya) (silent) - Bring it back to its original position.

6. Vikshipta: (Nis-sabda Kriya) (silent) - Folding down the fingers of right forehead from its stretched position.
7. Pataaka: (Nis-sabda Kriya) (silent) - Stretching the right fore hand in an upright position in the way of unveiling the flag. (Pataaka = flag).

8. Patita: (Nis-sabda Kriya) (silent) - Getting it back to normal position from its Pataaka position.

Note: In among the above 8 Kriyas only 3 Kriyas – Dhruvaka, Vikshipta and Visarjita Kriyaas are used in the 35 Taalaas which are in vogue. The other Kriyaas are used in the rare 108 Taalas where the rare Angaas of Guru, Pluta and Kaakapaada are used.

4. Anga Praana:

Anga = Part or Limb or Division of a Taala.

Taala has six kinds of Angaas and all the Angaas have different kinds of Kriyas and these Kriyas have counts.

The 6 Angaas are : 1) Anudruta 2) Druta 3) Laghu 4) Guru 5) Pluta 6) Kaaka Paada

1) Anudruta: The count is one Kriya, which is executed by one beat. Its symbol is like crescent moon, like the letter ‘U’.

2) Druta: It carries 2 counts. This is executed by one beat and one silent gesture of forehand in upside down position. Its symbol is full moon or like the letter ‘O’.

3) Laghu: Laghu is executed by one beat and by counting of right hand fingers. Its symbol is just like the letter I. (It is just a vertical line). Laghus are of five kinds according to its number of counts it carries.
a) Tisra Jaati Laghu: Carries 3 counts – one hand beat & counting of 2 fingers of right hand from small finger.

b) Ghastu Rasra Jaati Laghu: It carries 4 counts in the same way of the above description with the addition of ring finger. (Two fingers from the little finger).

c) Khanda Jaati Laghu: It carries 5 counts – one beat and four fingers.

d) Misra Jaati Laghu: It carries 7 counts – one beat and counting of 6 fingers (repeating the little finger for the 7th count).

e) Sankeerna Jaati Laghu: It carries 9 counts – one beat and eight fingers (repeating three fingers for the 9th count).

The above 3 Angaas are important and they are in actual use. The following 3 Angaas are used in rare Taalas which are almost extinct.

4) Guru: It carries 8 counts. Its execution is one beat, 3 counts of fingers and bringing down the right hand silently in four time units or counts. Its symbol is just like the figure 8.

5) Pluta: It carries 12 units of musical time. Its reckoning is one beat and 3 finger counts; circling of the right hand in 4 units of musical time; and bringing the hand down in another 4 units of time.

6) Kaaka Paada: It carries 16 Nis Sabda (silent) Kriyas (no beat of sound) which means 16 units of time. The mode of reckoning this Angam is push the right hand to left side in 4 units, bring the hand to right side in 4 units, bring it to the upside in another 4 units and bring the same hand down to normal position in another and final 4 equivocal musical time units. The total number comes to 16 counts. This is just like a cross or the foot of crow. Its symbol is †.
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The synonyms of six Angas (Shadangas).

Anudruta = Ardhachandra; Vyanjana; Anunaasika; Avyakta; Viraama.

Druta = Ardhamatra; Vyoma; Binduka; Valaya.

Laghu = Maatra; Sarala; Hraswa; Kala.

Guru = Dwimaatra; Vakra; Kaana; Yamala; Deergha.

Pluta = Samodbhava; Deepa; Triyanga; Trimaatraka.

Kaakapaada = Hamsapaada; Nissabda; Chaturlaghu.
### THE 6 ANGAS, THEIR SYMBOLS & COUNTS

<table>
<thead>
<tr>
<th>Anga No.</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shadangas’ Names</td>
<td>Anu-Druta</td>
<td>Druta</td>
<td>Laghu</td>
<td>Guru</td>
<td>Pluta</td>
<td>Kaakapaada</td>
</tr>
<tr>
<td>Anga symbols</td>
<td>U</td>
<td>0</td>
<td>1</td>
<td>8</td>
<td>18</td>
<td>+</td>
</tr>
<tr>
<td>Letter Times</td>
<td>1</td>
<td>2</td>
<td>3,4,5,7,9</td>
<td>8</td>
<td>12</td>
<td>16</td>
</tr>
<tr>
<td>Kriyaas</td>
<td>One Beat (1 Kriya)</td>
<td>One Beat plus One hand Gesture (2 Kriyas)</td>
<td>One Beat plus Fingure Counts (The Kriyas vary according to the Jaati of the Laghu, which can be 3,4,5,7,9)</td>
<td>One Beat Gesture Three Fingure Counts plus One hand Gesture of Four units (8 Kriyas)</td>
<td>One Hand Gesture from Right to Left plus Circling of hand plus One hand Gesture (12 Kriyas)</td>
<td>One Hand Gesture indicating a Cross as shown in the symbol above (16 Kriyas)</td>
</tr>
<tr>
<td>Matraas</td>
<td>1/4</td>
<td>1/2</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
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### Names of 16 Angaas, their symbols & Letter times

<table>
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<tr>
<th>Name of Shodasaanga</th>
<th>Anga Symbol</th>
<th>Letter time (Aksharakaala)</th>
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</thead>
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<tr>
<td>Anudruta</td>
<td>U</td>
<td>1</td>
</tr>
<tr>
<td>Druta</td>
<td>O</td>
<td>2.</td>
</tr>
<tr>
<td>Druta Viraama</td>
<td>OU</td>
<td>3</td>
</tr>
<tr>
<td>Laghu (Chaturasra)</td>
<td>I</td>
<td>4</td>
</tr>
<tr>
<td>Laghu Viraama</td>
<td>IU</td>
<td>5</td>
</tr>
<tr>
<td>Laghu Druta</td>
<td>IO</td>
<td>6</td>
</tr>
<tr>
<td>Laghu Druta Viraama</td>
<td>IOU</td>
<td>7</td>
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<tr>
<td>Guru</td>
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<td>8</td>
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</tr>
<tr>
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<td>10</td>
</tr>
<tr>
<td>Guru Druta Viraama</td>
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<td>11</td>
</tr>
<tr>
<td>Pluta</td>
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<tr>
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<tr>
<td>Pluta Druta Viraama</td>
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<td>15</td>
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<tr>
<td>Kaaka Paada</td>
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# THE 35 SOOLAADI TAALAS

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Name of the Taala among the Saptal Taalas</th>
<th>Anga Symbol</th>
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<th>Chaturasra Jaati 4 Kriyas</th>
<th>Khanda Jaati 5 Kriyas</th>
<th>Misra Jaati 7 Kriyas</th>
<th>Sankeerna Jaati 9 Kriyas</th>
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<tbody>
<tr>
<td></td>
<td>Taala's Name</td>
<td>Kriyas Number</td>
<td>Taala's Name</td>
<td>Kriyas Number</td>
<td>Taala's Name</td>
<td>Kriyas Number</td>
<td>Taala's Name</td>
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<tr>
<td>1</td>
<td>Dhruva Taala</td>
<td>I O I</td>
<td>Mani 11</td>
<td>Sreekara 14</td>
<td>Pramaana 17</td>
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<td>Bhuvana 29</td>
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<tr>
<td>2</td>
<td>Mathya Taala</td>
<td>I O I</td>
<td>Saara 8</td>
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<td>Raava 20</td>
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<tr>
<td>3</td>
<td>Roopaka Taala</td>
<td>O I</td>
<td>Chakra 5</td>
<td>Patti 6</td>
<td>Raaja 7</td>
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<td>4</td>
<td>Jhampa Taala</td>
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<td>Kadamba 6</td>
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<td>Triputa Taala</td>
<td>I O O</td>
<td>Sankha 7</td>
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<td>7</td>
<td>Eka Taala</td>
<td>I</td>
<td>Sudha 3</td>
<td>Maana 4</td>
<td>Rata 5</td>
<td>Raaga 7</td>
<td>Vasu 9</td>
</tr>
</tbody>
</table>
5. **Graha Praana**:

The aspect of Graha deals with the place of commencement of the song in the Taalam.

Graha = to catch; to start.

It is called “Eduppu” in Tamil. Grahaas are of two kinds – Sama Graha & Vishama Graha. In Sama Graha is that the song in which the song and Taala begin simultaneously. The song begins on the first point of Taala.

Ex : Brochevaarevare – Sree Ranjani – Aadi.

Vishama Graha is of two kinds – Ateeta and Anaagata. Ateeta Graha is that song which commences before the Taala and Anaagata Graha is that song which commences after the Taala.

Example for Ateeta Graha : I & II Chitta Swarams of Bhairavi Ata Taala Varam.

Example for Anaagata Graha : All the Charanaas of all the Ata Taala Varnams and the following Kritis :

1. Seetaa Pate – Khamaas – Aadi

2. Brova Bhaarama - Bahudaari - Aadi

3. Undedi Raamudokadu – Hari Kaambhoji – Roopaka

6. **Jaati Praana:**

Jaati = kind, variety.

The aspect of Jaatis is pertaining to the Laghu. There are 5 different kinds of Laghus:

1. Trisra Jaati Laghu – 3 Kriyas
2. Chaturasra Jaati Laghu – 4 Kriyas
3. Khanda Jaati Laghu – 5 Kriyas
4. Misra Jaati Laghu – 7 Kriyas
5. Sankeerna Jaati Laghu – 9 Kriyas

1. Trisra Laghu: – one beat & two finger counts
2. Chaturasra Laghu – one beat & three finger count.
5. Sankeerna Laghu – one beat & eight finger count.

There are 5 more kinds of Laghus, which are not in vogue. They are:

1. Divya Laghu – 6 Kriyas
2. Simha Laghu – 8 Kriyas
3. Varna Laghu – 10 Kriyas
4. Vaadya Laghu – 12 Kriyas
5. Karnaataka Laghu – 16 Kriyas
The Science of music

In the five important Jaatis or Laghu Jaatis, Chaturasra and Tisra Jaatis are universal and they are profusely prevalent in all the music world. But in Indian Music, this concept is extended to the sophisticated level not only in this aspect, but in every aspect of all the fine arts, especially in Music.

The extended concept of Rhythm and beat is as follows:

1) Trisra + Chaturasra = Misra \[3 + 4 = 7\]
2) \(\frac{(Trisra + Misra)}{2} = Khanda\) \[3 + 7 = 10/2 = 5\]
3) Khanda + Chaturasra = Sankeerna \[5 + 4 = 9\]

7. Kalaa Praana:

Kalaa, Gati, Gamana, Nadai are in a way synonyms.

Kalaa in one particular context means Maatra and 4 Akshara Kaala (4 units of musical time).

Kalaa also means one Akshara Kaala in another context.

The run of a Madhyama Kalaa Aadi Taala Kriti is 4 Aksharas for a Kriya, which is expressed that the Kriti is running in Eka Kalaa.

(Chowka) Vilamba Kaala Kriti runs in 2 Kalaas (2 Aksharaas) for a Kriya.

In another context, Kalaa means Gati or Gamanam or Nadai. The run of music counted in equivalent time units.

<table>
<thead>
<tr>
<th>Chaturasra Gati</th>
<th>= 4 Kalaas for Kriya</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tisra Gati</td>
<td>= 3 Kalaas for Kriya</td>
</tr>
<tr>
<td>Khanda Gati</td>
<td>= 5 Kalaas for Kriya</td>
</tr>
<tr>
<td>Misra Gati</td>
<td>= 7 Kalaas for Kriyas</td>
</tr>
<tr>
<td>Sankeerna Gati</td>
<td>= 9 Kalaas for Kriyas</td>
</tr>
</tbody>
</table>
According to Prof. P. Samba Moorthy – “The term Kalaa signifies the Minor unit or the fractional unit of a Taala Akshara”.

Eka Kalaa = Only 1 Akshara for each Kriya of a Taala

Dwi Kalaa = 2 Aksharaas for each Kriya

Chatush Kalaa = 4 Aksharaas for each Kriya.

A Chaturasra Laghu in Chatush Kalaa style will have 16 Kalaas. But the same Chaturasra Laghu when sung in Trisra Gati, it will have only 12 Kalaas. Thus the duration value of a Kalaa is variable. Therefore, Kalaa is a variable unit of the time measure, whereas the Maatra or the Akshara is a fixed unit of time measure.

8. **Laya Praana**

The run of a song or Mridanga Jatees in equal time measure in between all the Kriyaas of a Taala is Laya. Perfectly and minutely measured rhythm is Laya. Laya is a non-variable tempo or speed of a song.

Laya is measured in three degrees 1) Vilamba Laya (slow speed) 2) Madhya Laya (Medium tempo) 3) Druta Laya (Fast or quick tempo).

The inner minute gradations of speed under each of these three degrees also exist. They are:

1) Vilamba – Vilamba; 2) Vilamba – Madhya, 3) Vilamba – Druta;
4) Madhya – Vilamba; 5) Madhya – Madhya; 6) Madhya – Druta
9. **Yati Praana**

The internal arrangement of different Angaas in constituting a Taala is Yati. There are 6 kinds of Yatis recognised.

1. Sama Yati or Pipeelaka Yati: Pipeelaka means ANT. If all the Angas in a Taala are one and the same, it is Sama Yati or Pipeelak Yati.

   Ex: All Laghus or Drutas IIIII or OOOOO

2. Gopuchchha Yati: (Cow’s tail): Cow’s tail is constituted in such a way that at the beginning of the tail, it is wide and it narrows down slowly and diminishingly. If, in the same way the Angaas are arranged, it is called as Gopuchcha Yati.

   Ex : T ; S ; 8 ; I ; O ; U


   Ex : Tyagaaraaja Yoga Vaibhavam.

      Raaja Yoga Vaibhavam

      Yoga Vaibhavam

      Vaibhavam

      Bhavam

      Vam

This above Saahityaa is in the ‘Aanada Bhairavi’ Kriti “Tyagaaraaja Yoga Vaibhavam” of Deekshitar.
3. Srotovaha Yati (River): River at its place of origin is narrow and goes on broadening in its long course. In the same way, the Angaas are arranged in Srotovaha Yati. This Yati is the converse of Gopuchchha Yati.

Ex: U; O; I; 8; 8; †

Anudruta, Druta, Laghu, Guru, Pluta and Kaaka Paada.

Example: Sam

Prakaasam

Swaroopa Prakaasam

Tatwa Swaroopa Prakaasam

Sakala Tatwa Swaroopa Prakaasam

Siva Tatwaadi Sakala Tatwa Swaroopa Prakaasam

4. Damaru Yati (Vedamadhya Yati): Damaru is a small percussion instrument, which is generally seen in the right hand of Lord Siva. Its shape is broad in the beginning and narrows down in the middle and slowly broadening again at the end.

Ex: 8; I; O; U; O; I; 8

Guru, Laghu, Druta, Anudruta, Druta, Laghu, Guru. This is the combination of Gopuchchha Yati and Srotovaha Yati.

Example: SNDP - NDP - DP - P - DP - NDP - SNDP
5. **Mridinga Yati**: This is Srotovaha Yati and Gopucchha Yati put together. The beginning is narrow and slowly it becomes broad at the middle and narrows down slowly. This arrangement reminds us of Mridanga which the most popular percussion instrument of the south Indian music.

Example:  
S - SR - SRG - SRGM - SRG - SR - S  
N; DN; PDN; MPDN; GMPDN; MPDN; PD; N.

One of the Chittaswaras of Kaambhoji, Pada Varnam - "Pankajaakshi".

6. **Vishama Yati**: It is the arrangement of Angaas without any definite order. They are disorderly and irregular.

I; O; 8; U; t; I; U  

Laghu, Druta, Guru, Anudruta, Kaaka Paada, Laghu and Anudruta

10. **Prastaara Praana**

Prastaara or Vistaara = expansion. This Prastaara Praana deals with the different aspects of expansion. There are recognised methods in the concept of expansion which is rendered by following the methods of all possible permutations with combinations and with all possible variations. By following the methods laid down by our ancient scholars of music and rhythm, (Punarukti) repetition is avoided.

Example:  
1, 2 & 3  
123; 231; 321; 213; 132; 312.

This is what is expansion and it is done by the process of permutations with combinations. In the same way the following Swaraas are also worked out.

If two Swaras S & Ri taken for expansion, SR; RS; SRS; RSR - four varieties are evolved. If Deergha and Janta are added to them: S, R; R, S; SSRS; SRRS; SRSS; S, R, SS; SSR, S; etc can be brought out. The scope is enormous.

This art and science of Taala Prastaara was first conceived by one of our immortal Musical Trinity Sree Syama Sastry. Five of his Prastaaraas have been photographed and published.

If a Chaturasra Laghu (I⁴) is taken as an example, the possible component Angas are:

\[ I^4 = UUUU; OUU; UUO; UOU; OO \]

There are 14 varieties of Prastaara.


Chaturarang Prastaara employs the four Angas: I 8 \( \hat{\imath} \)

Shadanga Prastaara employs 6 Angas: U O I 8 \( \hat{\imath} \)

Shodasaanga Prastaara employs 16 Angas:

1) U; 2) O; 3) OU; 4) I; 5) IU; 6) IO; 7) IOU; 8) 8;
9) 8U; 10) 8O; 11) 8OU; 12) \( \hat{\imath} \); 13) \( \hat{\imath} \) U; 14) \( \hat{\imath} \) O; 15) \( \hat{\imath} \) OI; 16) \( \hat{\imath} \)

There is a comprehensive book available on ‘Prastaara Praana by Vidwan Akella Mallikaarjuna Sarma’ in the contemporary times.
The Science of music

**Anuloma** : The way of putting Taala to a song is to maintain the Taala constantly in Prathama Kaala (1st Speed) and to sing the music or song in all the six speeds in geometrical progression.

**Viloma** : Way of maintaining the music constantly in 1st Speed and to increasing speed of Taala in the six speeds in geometrical progression.

**Pratiloma** : To put Taala in the top speed and to sing the song in all the speeds from 1st speed to 6th speed.

These exercises are very useful in having absolute control on Laya. Viloma & Pratiloma exercises are used in Pallavi singing.

**Sapta Taalas (7 Taalas)**

**Sloka** :

\[ Dhruvo, Mathyo, Roopakascha / Jhampa, Triputa, Evacha // \\
Ata Taala, Eka Taalascha / Sapta Taala Prakeertitaha // \]

Taalas are seven:

a) Dhruva  b) Mathya  c) Roopaka  d) Jhampa  e) Triputa  f) Ata  g) Eka

These 7 Taalas have different component Angaas of Anudruta, Druta and Laghu.

The values of Anudruta and Druta are constant as one Kriya and two Kriyas respectively and in the case of Laghu, the values are varied according to the Jaati variations of Laghu. It is as follows:

1. Trisra Laghu has 3 Kriyas (one beat and 2 finger counts)
2. Chaturasra Laghu has 4 Kriyas (one beat & 3 finger counts)
3. Khanda Laghu has 5 Kriyas (one beat & 4 finger counts)
4. Mishra Laghu has 7 Kriyas (one beat and 6 finger counts)
5. Sankeerna Laghu has 9 Kriyas (one beat and 8 finger counts)
The 7 Taalas with their 5 Jaatis (Laghus) variations become 35 Taalaas, which are called as Soolaadi Taalas.

The 35 Taalas with the application of Gati variations (Gati Bheda) becomes 175 Taalas.

Example: If we take Eka Taalam with 5 Jaati variations, it becomes 5 kinds of Eka Taalas.

1. Trisra Eka = 3 Kriyas, one Laghu
2. Chaturasra Eka = 4 Kriyas, one Laghu
3. Khanda Eka = 5 Kriyas, one Laghu
4. Misra Eka = 7 Kriyas, one Laghu
5. Sankeerna Eka = 9 Kriyas, one Laghu

With Gati Bheda, these 5 Eka Taalaas become 25 Taalas (each Eka Taala becomes 5 Taalaas).

1. Trisra Eka = Trisra Gati 3 x 3=9
2. Trisra Eka= Chaturasra Gati 3 x 4=12
3. Trisra Eka = Khanda Gati 3 x 5=15
4. Trisra Eka = Misra Gati 3 x 7 = 21
5. Trisra Eka = Sankeerna Gati 3 x 9 = 27
Besides the usual popular 5 Laghus, there are another 5 Laghus, (which are not in vogue except for academic interest). They are

1. Divya Sankeerna Laghu (Divya)
2. Misra Sankeerna Laghu (Simha Laghu)
3. Desya Sankeerna Laghu (Varna Laghu)
4. Misra Desya Sankeerna Laghu (Vaadya Laghu)
5. Desya Suddha Sankeerna Laghu (Karnataka Laghu)

The 7 Taalas with the above 5 Laghu Jaatis become 35 Taalas and these 35 Taalas again with 5 Gati variations will become 175 Taalas.

The total Taalaas of this kind will become 300 Taalaas, which may not be practicable. On the whole, it is observed that 35 Taalaas are very practicable and they are in practice in Carnatic Music world. Even in these 35 Taalas, the following are used profusely in practical music.

They are:

1. Chaturasra Triputa (Adi) – 8 Kriyas
2. Chaturasra Roopaka – 6 Kriyas
3. Trisra Triputa – 7 Kriyas
4. Misra Jhampa – 10 Kriyas

The less popular Taalaas even in 35 Taalaas are also used in Pallavi singing and some of them are used by our immortal Muttu Swaamy Deekshitar in his 'Navagraha Nava Aavarana Kritis' and in his other Kritis also.
There are 108 Taalaas (which are recognised from ancient times) in the treatises which are not in use in contemporary times. However, they have been tabulated in this chapter itself.

In the 108 Taalaas, the 1st 5 Taalaas are Maarga Taalaas. Complicated Pallavis are being rendered by some great Pallavi specialist Vidwaans in these intricate Maarga Taalaas now and then.

There are 120 Taalaas mentioned in 'Sangeeta Ratnaakara', which are not in vogue. There are also 124 Taalaas mentioned in the treatise 'Raaga Taala Chintamani', which are also not in use.

**Desaadi & Madhyaadi Taalaas**:

Both of these Taalas viz; Desaadi and Madhyaadi Taalaas are Aadi Taala only with a small difference. These Taalams do not have the Angaas of Aadi Taala though the count is 8 Aksharas for an Aavartam. These may be termed as Kalaa Taalas. Both of them have 4 Kriyas, 3 beats and one silent gesture of hand. All these four Kriyaas have 4 Aksharaas, making the total Aksharaas to 16.

These two Taalaas are in use in rustic and folk music and also used in Bhajan groups, Harikathaa performances and Yaksha Gaanaas.

Madhyaadi Taala has graha after two Aksharaas of Taala, which means that the sound is started after two Aksharaas of the commencement of Taala and its run is slower.

Desaadi Taala is faster than Madhyaadi Taala. The song is commenced in Desaadi Taala, after 3 Aksharas of commencement of Taala. These Madhyaadi and Desaadi Taalas are just like the popular Tritaal or Teen Taal of Hindustani Music in reckoning.
The Science of music

Misra Chapu Taala:

It has 7 Aksharaas “Ta, Ki, Ta, Ta, Ka, Dhi, Mi” are its sounds. The following is the way to reckon it:

“Ta, Ki, Ta – Ta, Ka, Dhi, Mi

a) ‘Ta, Ki, Ta’ is reckoned with the right hand upside down in 3 counts.

b) ‘Ta, Ka, Dhi, Mi’ is recokoned with 2 hand bits in 4 counts.

This may be termed as Kalaa Taala. The following are some popular and famous Kritis in Misra Chaapu Taala:

1. Niddhi Chaala Sukhamaa – Kalyani – Tyagaraaaja
2. Ninu Vinaga Mari – Pooree Kalyani – Syamaa Saastri
3. Meena Lochana – Dhanyaasi – Syamaa Saastri
5. Enduku Dayaraaduraa – Todi – Tyagaraaaja

Trisra Triputa evolved into Misra Chaapu, as it is easy to reckon.

Khanda Chaapu Taala:

Khanda Chaapu is also called Ara Jhampa or Kuru Jhampa.

It has 5 Aksharaas. “Ta, Ka, Ta, Ki, Ta”

Ta, Ka - One beat

Ta - One beat

Ki, Ta - One beat
Misra Jhampa Taala evolved into Khanda Chaapu to make itself easy to reckon. There are good number of famous Kritis in this Khanda Chaapu Taalam. Some of them are:

1. Paridaanamichchite – Bilahari – Patnam Subrahmanya Ayyar
2. Emayya Raama- Kaambhoji – Bhadraachala Raamadaasa
4. Ne Pogadakunte – Varaali – Tyaagaraaja

There are other Taalas mentioned in the ancient treatises, which must have been in use in ancient times. Some of them are given below:

The author of Sangeeta Chandrikai (a Tamil book by Manicka Mudaliar and published early in this century) has made the ingenious statement that the 108 Taalas can still be further expanded into 540 Taalas by introducing the ‘Laghu Jaati Bheda. This statement will not bear even a moment’s examination. In the first place, there are many Taalas amongst the 108 groups which do not possess the Laghu at all; Ex: Ranga, Kreeda, Bindumaali, Prataapa, Sekhara, Karnayati, Shat Taala and Madana. Secondly the concept of the Laghu Jaati Bheda was introduced in order to expand the later simpler system of Soolaadi Sapta Taalas into 35 Taalas. So it is logically untrue to say that the Laghu in the 108 Taalas admits of Jaati Bheda. Further, a Khanda Jaati Laghu, will be equal to Laghu Viraamam. Although it is theoretically possible to expand the 108 Taalas into 540 by introducing the Gati Bheda, still this is not of practical importance since the 108 Taalaas are reckoned on a Maatra basis and the tempo of these Taalaas, generally speaking, is Madhyama Kaala.
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A few Taalas are known by dual names:
1. Makaranda is also known as Mahaananda
2. Gaja Lila is also known as Jaga Leela
3. Mathya is also known as Veera Mathya
4. Vardhana is also known as Ratna Taala
5. Raaja Naaraayana is also known as Naaraayani
6. Madana is also known as Matanga
7. Vilokita is also known as Vilopa.

Other Taalas:

Vakra Taala (also called as Mati Guru), Gaja Jhampa (also called as Sekhara Jhampa), Nissabda Taala, Divya Taala, Anya Mukunda, Druta Sekhara, Jaganmohana, Sabhalila and Trimurtika are some of the other Taalas mentioned in later works.

The Tamil work, Bharata Saastrim, makes mention of the following nine Taalaas or Nava Taalaas:

(a) Ari Taalam (b) Aruma Taalam (c) Sama Taalam (d) Jaya Taalam (e) Chitra Taalam (f) Duruva Taalam (g) Nivirtta Taalam (h) Padima Taalam (i) Vida Taalam

The Pingala Nigandu mentions the following nine Taalaas:

(a) Sama Taalam (b) Aruma Taalam (c) Ata Taalam (d) Padima Taalam (e) Jaya Taalam (f) Mattiya Taalam (g) Vida Taalam (h) Nivirtta Taalam (i) Duruva Taalam

The Tamil treatise Taala Samuttiram of Vanadaada Choodaamani mentions the following Taalas:
(a) Varma Taalam  (b) Vassava Sankana Vazh  (c) Sannivasanni Chakram  
(d) Lakshmi Taalam  (e) Siruchchi  (f) Periya Siruchchi  (g) Arodi Mattam  
(h) Netta Mattam  (i) Prakaasa Mattam  (j) Anya Taala  (k) Peddabhranam  
(l) Virpuram  (m) Vanama Taalam  (n) Kumba Taalam  (o) Purna Kumba Taalam  
(p) Anuma Kumba Taalam  (q) Vana Kumba Taalam  (r) Vainava Taalam  (s) Jaya  
Rama Taalam  (t) Ravi Mattaiyam.

Hamsa Leela, Hamsa Naada, Simha Naada and Simha Nandana are respectively  
called in Tamil music as Anna Lila, Anna Naada, Singa Naada and Singa Nandana.  

The Nava Sandhi Taalas are:


In the South Indian temples, the Taalas used in the Navasandhi rituals are

1. Brahma Taala for Brahma Sandhi.

2. Indra Taala for Indra Sandhi.


The author of the *Sangita Ratnaakara* mentions the following Taalaas in his list of 120 Desi Taalas:


The Telugu manuscript ‘Raaga Taala Chintaamani’ (17th century) mentions 124 Taalaas. This list contains the following Taalas which are not mentioned by others:

The *Netta Mattam* has the following Angas:

81188†

*Jhompata Taala* is the name by which the Aadi Taala is referred to in the works of the medieval period. In the Kathakali literature, this Taala is also used with a different name known as Cempata.

Atanata, Muriatanta and Panchari are respectively the names for the Ata Taala, Triputa Taala and Roopaka Taala in the Kathaakali literature.

Thus, it will be seen that in addition to the 175 Taalas and the 108 classical Taalas, there are more than a hundred Taalas mentioned in earlier works with their constituent Angas and Lakshanas.

In addition to these Taalaas, Tachchur Singaraachaarlu in his *Gaayaka Lochanam*, mentions another set of 108 Taalas and also a set of 54 Taalas.

The *Tiruppugazh*, songs of Arunagirinaadhar stand as authoritative Lakshyas for most of these Taalas. But for his songs, these Taalas would have remained as mere names to us.

***
### Table of Ashtottara Sata (108) Taalas

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<th>Taala</th>
<th>Anga Symbol</th>
<th>Anga No.</th>
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**TABLE OF ASHTOTTARA SANTA (108) TAALAS**

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Note: The first five Taalas in the above table are referred to as Pancha Taalas and they are Maarga Taalas.

In the *Pancha Taalas*, the duration of the Laghu is equal to five Akshara Kaalas. The ‘Sangeeta Samaya Saara’ of Paarsva Deva and the ‘Sangeeta Makaranda’ of Naarada give a list of 101 Taalas. These two works were written prior to the Sangeeta Ratinakara. The above Pancha Taalas figure at the commencement of the series in both the works and the Taala names and Lakshanhas are given in Anushtup Slokas.
16. MUSIC INSTRUMENTS

We have in India a rich variety of musical instruments in the field of music. Our musical instruments are devised for serving the needs of our highly developed melodic systems of music, which use the quartertones and subtle Gamakaas. Keyed instruments like Piano, Harmonium, Keyboard, Clarinet, and Keyed Flute with fixed pitch of notes cannot bring out the character and purity of Indian music.

The ten ‘subtle excellences’ recognised in rendering Raaga, i.e., Rakta, Alankaara, Poorna, Prasanna, Vyakta, Vikrishta, Salakshana, Sama, Sukumaara, and Madhura, aim at perfect instrumental rendering.

The art of making musical instruments is as old as the man-the refined and cultured man. The genius of instrument maker kept pace with the development of the art of music.

When Raaga Aalaapanana was evolved in Classical Music, Veena with its frets emerged and satisfied the sophisticated art of rendering Raaga with all its subtle Gamakaas, through backing of the Yaal or Swaramandal, or the multi-stringed Lyre.

The materials used in India for the manufacture of musical instruments and their accessories are Jack Wood, Black Wood, Red Wood, Ivory, Raktachandanam, Khadira Wood, Ebony, Silver Oak, Pine, Himalayan Fir, red and white Cedar Margosa, Gourd, Bamboo, Cane, Reed, Earthenware, the skin of sheep, Calf, buffalo and metals-silver, bronze, brass, copper and iron. Violin strings of gut are made with metal and silk threads. The stopper of Gotu VAadyam is of Kodu (Tamil) wood. The name of this instrument suggests and is named after the
name of the wood KODU, with which it is manufactured. Kodu Vaadyam became Kottu Vaadyam - Gottu Vaadyam and slowly became Gotu Vaadyam, which is also called (in the present times) Vichitra Veena.

In the making of musical instruments of the chordophonic, aerophonic, membranophonic or autophonic groups, care is taken to ensure the points mentioned below:

Tone quality; accurate tuning facilities, artistic appearance with ivory work, easy handling etc.

The art of carving musical stone pillars is a marvel of sculptural and musical skill. Excellent musical stone pillars are situated in the temples of Hampi, Lepaakshi, Taadpatri, Taadi Combu, Kaalakiraad, Madurai, Azhangar Kovil, Tirunelveli, Azahavartirunagari, Sucheendram, and Trivandrum. These musical stone pillars when played by a small piece of wood, sound all the sweet Swaraas. There is a Stone Naagaswaram (Shahanai) in the Aalwaar Tirunagari temple, which gives fine sweet tones. There are such stone pipes in many temples of south India.

Making of the Marukku or the mouthpiece of the Naagaswaram deserves special mention as it is very intricate. The making of Ghatam, which is as old as Raamaayana, is a great art. Ghatams are manufactured at Panrutti and Manaamadurai, two villages of Tamil Nadu.

Veenas are being manufactured at Tanjore, Trivandrum & Bobbili, and Nujiveedu towns in Andhra Pradesh. Small-sized Veenaas, Folding & Electronic Veenas are manufactured by Professor and Veena Vidwan Pudukkotai Krishna Moorty, Nujiveedu and Tanjore, and Radel electronics (Flute Vidwan G. Rajnaraayan of Bangalore respectively.)
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Making of Mridangams is very intricate and complicated, which requires great skill. Mridangams are also manufactured at Tanjore along with Veenas, Tamburaas etc at Trivandrum, Tanjore and Mysore. Electronic Tamburaas, Sruti boxes, Tablas and Veenas are manufactured importantly at Bangalore by Radel Electronics. Indian Violins are manufactured at Rampur and Calcutta. Mridangams are manufactured at Tanjore, Nagercoil and Bobbili. Lوارaju, a famous mridangam maker is manufacturing mridangams at Hyderabad and Vijayawada. By mere sight, one can recognise the place of manufacture of any particular instrument whether it is Veena, Tambora, Mridangam, Flute etc. by its finish, appearance and sound.

Classification of Musical Instruments:

Musical instruments are generally classified into

1) Stringed instruments also called chordophonic instruments and Tata Vaadyaas.

2) Wind instruments, also called Aerophonic instruments and Sushira Vaadyaas.

3) Percussion instruments, also called membranophonic instruments and Avanattha Vaadyaas.

In the category of percussion instruments, metallic instruments are called ‘Ghana’ Vaadyaas, (autophonic or idiophonic instruments)

Musical stone pillars, musical stone pipes, stone gongs and xylophones made of resonant stone are called lithophonic instruments.
1. Stringed (chordophonic) (Tata or Tantree vaadyaa) Instruments.

(a) Plucked instruments:

Strings are plucked by plectrum, fingertips or fingernail:

Veena, Rudra Veena, Gotti Vaadyam, Sitar, Swaragat, Sarode, Nandani, Guitar, Mandoline, Swaramandali and Harp. The plectrum used may be of horn or plastics, or wire (Nakki).

(b) The bowed instruments are played by the friction of the bow (Villu) on the strings, Ex: Violin, Viola, Cello, Saarangi, Dilrubaa, Baalasaraswati, and Esraaj. The present bowed instrument Violin is the development of our Indian “Raavana Hastam” which was believed to have been played by Raavanan Brahma of Raamaayana.

(c) Striking or hammering on the strings with hammer or a pair of sticks mechanically or manually. Piano - mechanically by hammer. Santoor - manually by two sticks. Gotti Vaadyam by two sticks. On Tambura, Tantina & Ektaar, open strings are played. Veena and Violin are played by fingering on the string board. Veena has 7 strings (actually wires) - 4 wires to play Swaraas and 3 wires give Taala beats, tuned to Sa, Pa, Sa, swaraas. Gotu Vaadyam and Guitar are played on the plain finger board with the fingers by increasing and decreasing the length of the string (inverse law), whereas Veena and Violin are played on frets with left hand fingers. Saarangi is played with left-hand finger surfaces Gotu Vaadyam is played with a piece of Kottu stick (black wooden piece) of cylindrical shape. The wires of Sitaar and Veenaa are struck with Nakkees (wired spectrum). Some Veena players prefer to string the wires with right hand nails or simply with the fingertips. Piano and Bulbul Taara are keyed instruments.
Veena has 24 frets and it sounds 3 octaves. It is the earliest and oldest instrument of India. Goddess Saraswatee Devi is believed to have been playing Veena. Dhruva Veena and Ghata Veena described and used by Bharata and Saarngadeva for their Sruti experiments were a kind of lyres. Some ancient veena players played their veena in vertical posture. They were shorter than the present long size veenas, which are being played in horizontal posture.

Violin is believed to have originated in India with the name of ‘Raavana Hasta’. It was adopted in Middle East with the names of Rabal and Rabeck. It slowly went to West - the place in Austria in Germany, with the present names Fiddle and Violin. Viola is bigger than violin. Cello is still bigger and they are used in orchestras of Western Music. Violin is described as the queen of stringed instruments. During British period, violin was adopted into Carnatic music in South India. The son of Raamaswaamy Deekshitulu and the brother of our illustrious composer Muttu Swaamy Deekshitulu, Baalaswaamy Deekshitulu, was the pioneer Violin Vidwan who learnt violin playing from an English Violinist. Baalaswamy played English music also along with Carnatic Music Vadivelu, Tirukkodikaval Krishnayyaar (Semmangudi Srinivas Iyers uncle) Govinda Swaamy Pillai, Dwaram Venkata Krishna Naidu, Dwaram Venkataswamy Naidu garu (the author’s guru), Mysore Chowdayya, Hari Naagabhooshanam were some of the earlier Violin Vidwans. Mysore Chowdayya and his disciple Seetaaraamayya played 7 stringed Violin. Taalipaaka Kochcherlakuta Rama Raaju played his violin in a peculiar way - Bowing with his left hand and fingering with his right hand. Mysore, Trivandrum, Bobbili, Vizianagaram, Madras, Tanjavur, where some of the famous seats of Veena Vidwans who established their own styles. Schools (Gharaanaas of playing,) Muttuswamy Deekshithar and his sons and grandsons. Mysore Veena Vidwaans, Vaasa Vaara and their lineage of Bobbili,
Haraikkudi Saambasivayyar. Veena Sangameswara Sastry of Pithapuram, Guraacharayulu and Veena Venkataramana Dasu etc of Vizianagaram. Emani Sankaara Sastry, his father Achyutarama Sastry and their lineage, Sishtu Vaaru, Ayyagari Someswara Rao and his lineage, Pappu Somesvara Rao and the phenomenal S. Balachandar are but a few of Veena Vidwaans of yesteryears and contemporary times. The technical perfection in these two great instruments, veena and violin, is stupendous and unprecedented. Some of the great violin Vidwans of contemporary times are Balamuralikrishna, T.N. Krishnan, Lalgudi Jayaraman, M.S. Gopalakrishna, Chandrasekhar, L. Subrahmanyam, V. V. Subrahmanyam, Annavarapu Ramaswamy, N.C. Krishnamacharyulu, Kanyakumari, Peri Sri Rama Murthy etc. Mandolin Srinivas is a born genius and a distinguished mandolin player.

2. Wind (Aerophonic) Instruments (Sushira or Vaayu Vaadyaas)

(a) Wind is supplied by a mechanical device, i.e. Bellows. Harmonium and Organ belong to this category, Organs are used in churches.

(b) Wind is supplied by blowing of the air by the performer. e.g. Flute and Naagaswaaram, Shahnai, Mukhaveena, Gottu Vadyam, Clarinet, etc. Flute is played by blowing wind into the mouth whole.

Naagaswaaram, Shahnai and all other wind instruments are played by blowing wind into the wind instruments through the vibrating reeds made of a kind of broad grass blades.

Wind instruments like flute are made of bamboo and Naagaswaaram etc. are made of wood, metal and horn. Of all the wind instruments, Flute and Naagaswaram are classical instruments. Lord Krishna is believed to have played
flute. Sarabha Sastry, Sanjeeva Rao, T.R. Mahalingam, T. Viswanatham, N. Ramani, Sikkil Sisters are a few of famous flute Vidwans of all times till date.

Raaga Ratanapillai, Veeruswamy Pillai, Daliparthi Pinchchi Hari, Shaik Chinna Moulaana, Chittiabbai, Pedapeeru are but a few famous Vidwaans of Naagaswaram and the exceptional Bharata Ratna Bismillah of Benaras is world famous Shahanai Vidwan.

3. Percussion (Membraphonic & Idiophonic) Instruments

Mridangam, Khol, Mridang,Tabla, Khanjari, Ghatam, Morsing, Tavil (Dolu) are classical instruments which accompany the general music performances, dance performance etc. Dolak, Dolaki, Metal Taalams (Jaalri) are used in Brinda Gaanams, Bhajana and light music performances.

In the Classical Music and dance performances of Carnatic Music or Hindustani Music, Mridangam, Tavil, and Tabla are Main Vadyas. Ghatam, Khanjari, Morsing, Dolak, Dolaki are Upa (subsidiary) Vaadyas.

Great Mridanga Vidwans are Palghat Mani Iyer, Palani Subrahmanyam, Kolanka Venkata Raju (the patron and benefactor of this author) Mullapudi Lakshamana Rao, Chadalavaada Kumaraswamy, Raamaanuja Suri, Yella Somanna, Mahadeva, Radhakrishna Raju, Umayalpuram Sivaraman, Tanjavoor Upendran, Guruvaayoor Dorai and Dandamoodi Ramamohan Rao, V. Kamalakara Rao, Vellore Ramabhadram, T.K. Moorty, Palghat-Raghu, Karaikudi Mani and Yella Venkateswara Rao are some of the famous Mrindaga Vidwans of yesteryears and contemporary times.
Ghatam Vidwans:
Vilvaadri Ayyar, Vinayakaram etc. Nemani Somayajulu, S. V. Ramana, etc.

Khanjari Vidwans: H. Ramachari, Harisankar.

Taavil (Dolu) Vidwans: Muni Swamy, Kanna Rao, Rajgopal, Satyanarayana, Subrahmanyam etc.

**Important musical instruments at a glance**

**A. Stringed Instruments**

1. Veena: Very ancient instrument of India. The names of the Veenas of epic personalities and celestial gods and sages: Naarada Veena - Mahati; Siva’s Veena - Vipanchi; Vishnu’s Veena - Sarangi; Syaamalaambaa’s Veena - Vallaki.

2. Sitar: Saraswatee’s Veena - Kachchapi. Important in Hindustani music. It is Chala Veena. Frets are movable according to required Raaga. Sitaar has extra 12 open sympathetic vitues (strings) which render added aesthetic effect.

3. Violin: (Fiddle) It shines as the prominent accompaniment in Carnatic Music and Hindustani and Solo instrument also. It is played with bow, which has horsehair. It is originally Western Musical instrument (adopted to Indian music).

4. Saarangi: Very famous instrument of Hindustani music. It is played with bow in the upside down posture like playing violin. The sound nearly resembles vocal music. It shines as an accompaniment. It is also a Solo instrument without frets.

5. Tambura of Carnatic Music or Taanpoora of Hindustani music. It is very famous as drone instrument of Carnatic and Hindustani systems of music also.
The Science of music

The resonance box (KUNDA) of Carnatic Music along with other parts of Tambura is made of Jack Wood. The resonance box (KUNDA) of Hindustani Music, Taanpoora, is made of Bottlegourd (Aanapakaaya Burra).


7. Gotu: (Gottu Vaadyam, Vichitra Veena) is without frets, which resembles veena in its construction and is famous in Hindustani and Carnatic traditions of music. It is a plucking instrument.

8. Mandolin: Western musical instrument recently adopted to Indian music. It is a small plucking instrument with frets.

9. Santoor: It is harp or Lyre like musical instrument of Kashmir region of India, played with two sticks on the wires. Gamakaas cannot be played on Santoor. It is just like Jalatarangam or Glass Tarang or wooden Tarang or Tabla Tarang. It has sympathetic wires on it.

10. Piano: It is a big and very famous western stringed instrument, played by mechanical hammering. Other stringed instruments of Indian music are Dilruba, Baalasaraswati, Esraaj, Esraaj, Swarabat, Guitar, Harp, Swaramandal, Gettu etc.

B. Wind Instruments

1. Flute, (Venu, Vamsee, Bansuri, Murali) It is the foremost wind concert instrument in the two styles of Indian music. Flute is famous in all the world traditions of music.

2. Pipe or Naagaswaram, (Naadaswaram, Sannaayi, Shehnai, Mukha Veena, Mukhavaddyam): Sannaayi is of Carnatic Music and Shehnai is of Hindustani
Music. It is an auspicious musical instrument, which is a must on all auspicious occasions and festive celebrations.

3. Clarinet: It is a keyed Naagaswaram. Its origin is of Western Music. No Gamakam or glide is possible in it.


5. Gottu Vaadyam: Drone wind instrument, useful as Sruti Vaadyam in Sannayi performances.

C. Percussion (Membranophonic) Instruments:

These are skin and metal Vaadyas. (Ghana, Charma, Loha & Avanatth Vaadyaas).

1. Mridangam: Mrit + Anga = Mridanga. In ancient times Mridangams were made with Mrit (earthenware). Later Jack Wood was used in manufacturing Mridangams. Mridangam is the most famous and important concert accompanying instrument in Carnatic Music. It is a hollow cone shaped drum, closed on either sides by animal skin. Its right is tuned to the required Sruti and the left side is pasted with the paste of wheat wet flour for giving a kind of sweet sound of Dham Dham. Without Mrindangam, there is no vocal or instrumental performance, Harikatha, dance, instrumental ensemble, Brinda Gaanam or Yakshaganam. For every kind of Carnatic Music, Mridangam is a must.

2. Dolu or Taavil: Dolu is a must to a Sannayi rectal. Dolu does not have Sruti. It is heard from distances like Sannaayi. The art and science of Dolu playing is very great, deep excellent, intricate and complicated. Dolu players are real artistes and real Vidwaans, and masters of rhythm.

3. Tabla: As is Mridangam in Carnatic Music, so is Tabla in Hindustani Music.
The Science of music

It has two pieces-Right and left. It is played in the upright posture. Right is called Tabla, which gives Sruti and the left is called Baayaa, which gives the sweet sound of Dham Dham. In addition to all the Hindustani classical vocal and instrumental performances, Tabla is profusely used in Cinema Music, Light Music, Instrumental music etc.

4. Ghatam : Ghatam = Kunda in Telugu : It is made of a kind of special red earthenware. It is very popular as a Upa (subsidiary) Vaadyam. There are Ghatams for specific Srutis. However, small adjustments can be done by applying a kind of wax to the instrument of Ghatam.

5. Kanjari (Khanjari) : It is plate shaped small wooden instrument closed on sides with the skin of Iguana (Udumu in Telugu) to get musical vibrating sounds. It is a popular Upa Vaadyam.

6. Morsing : A very small metal instrument played by putting it in the mouth of the performer. It is a Sruti Vaadyam with pleasant musical sounds of Jhum Jhum Chum Chum etc.

7. Dolak and Dolki : They are lighter drums widely used in Bhajans, group singing and folk music.

8. Khol, Pakhaavaaj and Mridanga : They are used in Odissi and Manipuri dance performances. All of them resemble Mridangam with minor variation in the shapes and sounds.
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### INDIAN CLASSICAL MUSIC - STRING INSTRUMENTS & PLACES OF THEIR USE (CONTD.)

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## INDIAN (MUSIC) WIND INSTRUMENTS & PLACES OF THEIR USE

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INDIAN (MUSIC) PERCUSSION INSTRUMENTS & PLACES OF THEIR USE

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<td>46.</td>
<td>Kamsale B.M.R.</td>
<td>Mysore</td>
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<td>47.</td>
<td>Jhanj (B.T.)</td>
<td>North</td>
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<tr>
<td>48.</td>
<td>Gaggara</td>
<td>Andhra</td>
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<td>49.</td>
<td>Brahma Taala</td>
<td>T.N.</td>
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<td>50.</td>
<td>Udukku</td>
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<td>51.</td>
<td>Kaaksing</td>
<td>N.W.</td>
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<td>52.</td>
<td>Kabam</td>
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<td>53.</td>
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<td>54.</td>
<td>Chandamalkar</td>
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<td>55.</td>
<td>Edakka</td>
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<td>56.</td>
<td>Timila</td>
<td>Mysore</td>
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<td>57.</td>
<td>Chemgala</td>
<td>Kerala</td>
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<td>58.</td>
<td>Huruk</td>
<td>Lucknow</td>
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<td>59.</td>
<td>Takaari</td>
<td>Calculutta</td>
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<tr>
<td>60.</td>
<td>Pepa</td>
<td>Assam</td>
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<tr>
<td>61.</td>
<td>Chipla (Ktl.)</td>
<td>Assam</td>
</tr>
<tr>
<td>62.</td>
<td>Khamak</td>
<td>Assam</td>
</tr>
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<td>63.</td>
<td>Bhortal</td>
<td>Assam</td>
</tr>
<tr>
<td>64.</td>
<td>Rotchem</td>
<td>Manipur</td>
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<tr>
<td>Sl.No.</td>
<td>Instrument</td>
<td>Places where used</td>
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<tr>
<td>1.</td>
<td>Baana</td>
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<td>2.</td>
<td>Kingri</td>
<td>Manipur</td>
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<td>3.</td>
<td>Gumela</td>
<td>Manipur</td>
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<td>4.</td>
<td>Tarbuli</td>
<td>Manipur</td>
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<tr>
<td>5.</td>
<td>Tumbakanari</td>
<td>Kashmir</td>
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<td>6.</td>
<td>Daskatiya</td>
<td>Orissa</td>
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<td>7.</td>
<td>Nandavani</td>
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<td>8.</td>
<td>Bhombe</td>
<td>Kojikode</td>
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<td>9.</td>
<td>Runji</td>
<td>Kojikode</td>
</tr>
<tr>
<td>10.</td>
<td>Soyenko</td>
<td>Kojikode</td>
</tr>
<tr>
<td>11.</td>
<td>Jiagunghi</td>
<td>Kojikode</td>
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<tr>
<td>12.</td>
<td>Guguchu</td>
<td>Kojikode</td>
</tr>
<tr>
<td>13.</td>
<td>Torotaro</td>
<td>M.P.</td>
</tr>
<tr>
<td>14.</td>
<td>Tuhilaa</td>
<td>M.P.</td>
</tr>
<tr>
<td>15.</td>
<td>Tirio</td>
<td>M.P.</td>
</tr>
<tr>
<td>16.</td>
<td>Dhampela</td>
<td>M.P.</td>
</tr>
<tr>
<td>17.</td>
<td>Bunk</td>
<td>M.P.</td>
</tr>
</tbody>
</table>

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17. PROSODY (CHHANDAS) IN MUSICAL COMPOSITIONS

In any language of any country, prose is common and it is for the general use of dialects. All conversations are in prose, which consists of letters, words and sentences regulated by simple grammar. Prose slowly evolved into poetry, which has metre, rhyme and inherent rhythm.

The poem in turn evolved into song. Song is like the flower of a plant or the fruit of a tree. Song consists of diction, music and rhythm. Song is the musical and rhythmical expression of an idea in one sentence, or sentences.

There are Samskrita Slokas and Telugu Padyams in our literature which are controlled by ‘Paadas’ and “Ganas”. Paada is a compound of sentence and Gana is metrical word of three letters.

Anushtup Slokas have two lines and each line has 16 Aksharas in it.

Valmeeki

‘Sreemad Valmeeki Raamaayana’ was written in Slokaas of Anushtup Chhandas. These Slokaas can be set to Aadi Taala and sung as lyrics. There are also many kinds of Samskrita Vrittaas, which have 4 lines.

In Telugu Padyams, there are Jaatis, like Kanda Padyam, Teta Geeti, Seesa Padyam etc, and many kinds of Vrittaas like “Champakamaala”, “Utpalamaala”, “Mattebham”, “Saardoolam” etc. All of them are controlled by ‘Ganams’. A Ganam consists of 3 letters of short and long (elongated) letters. Short letters are called Laghus (1) and long letters are called Gurus (0).

There is an easy way of knowing different kinds of Ganas.
“Ya Maa Taa Raa Ja Bhaa Na Sa”

‘Ya’ Ganam is 100 -YA MAA TAA
‘Ma’ Ganam is 000-MAA TAA RAA
‘Ta’ Ganam is 001-TAA RAA JA
‘Ra’ Ganam is 010-RAA JA BHAA
‘Ja’ Ganam is 101-JA BHAA NA
‘Na’ Ganam is 111-NA SA YA
‘Sa’ Ganam is 110-SA YA MAA
‘La’ is Lagu -1
‘Ga’ is Guru-0

These Ganas control each line of each Paada of any Padyam.

When we come to song, it is rhythmic Taala, music (Raaga) and the length of Saahitya, which can be called Paada. These are the three controlling factors of a song. These three and some other factors or rules are termed as Prosody (Chhandas). Prosody is one aspect of grammar which is the science and art of construction of Padyam (poem) and lyric. Song and rhythm are inseparable.

Raaga is abstract and can be of any length. Raaga, if measured with Laya and Taala it becomes song. A song, many times is with Saahitya. The word and sentence with music and Taala is the song. Song is as old as Vedas. Veda itself is a song. The Swaraas and the Saahityam (wording) of song is limited to the Taala Aavarta Aksharaas. The time-old folk song is tuned in easy music and easy wording, but with the underlying rules of prosody.
YATI

Yati is the repetition of the same Akshara at the starting and in the middle of a Paada and it occurs in a song as the first letter and also after a length of Paada in an Aavarata or two.

Example :

1) Raama nee samaana mevaru - Raghu Vamsoddhaarakka.
2) Undedi Ramudokadu - Ooraka Chedipoke Manasa.
3) Manasu Swaadheenamaina aa Ghanuniki - Mari Mantratanatramulera.

PRAASA

Praasa is the repetition of the same second letter of the commencement of Pallavi and Anupallavi.

Example:

1) Pallavi: Guruleka..............
   Anupallavi: Karukaina..............

2) Pallavi: Endukudaya Raaduraa..............
   Anupallavi: Sandadi..............

3) Pallavi: Sri Gananaatham Bhajare..............
   Anupallavi: Aagamaadi Sevitam..............

In the literature (Saahitya) of any language, there are short letters (Laghus) and elongated letters (Gurus). But, exceptionally in Sanskrit literature, there are
'Plutas' also, which are of 3 lengths of a short letter or units. But in music, the elongated Swara or a Saahithya Akshara can be of any amount of length according to the requirement of the Taala units.

(A comma placed by the side of any swara makes 2 units, , = one unit. which means a comma itself is one unit.

\[
\begin{align*}
    Sa & = \text{one unit} \\
    Sa, & = \text{two units} \\
    Sa; & = \text{three units} \\
    Sa,:) & = \text{four units} \\
    Sa;; & = \text{five units} \\
    Sa;;;; & = \text{six units}
\end{align*}
\]

A single underline under a Swara makes 1/2 unit.

A double underline under a Swara makes 1/4 unit.

A treble & underline under a Swara makes 1/8 unit.

Pillaari Geetams are the first compositions of very simple learning of beginner’s standard. They were composed by the "Carnatik Sangeeta Pitaamaha" Sree Purandara Daasa, which follows the rules of prosody (Chhandas) in them.

Example : Shri Gananatham - Sindhu.....

Karuna.........- Karivarada........

Lambodara - Lakumikara.....

The Geetam is set to Roopaka Taala, which has 6 units (6 Aksharaas), for a cycle (Aavarta) of the Roopaka Taala.
The Science of music

Examples for Aksharaas for an Aavrata:

Kamalajaadala - Vimala Sunayana
Karivarada ………

The first letters - Ka and ka are Yatis and the second letter Ma is Praasa.

All the musical compositions, simple or scholarly, small or big, follow the minimum rules of Praasa and Yati.

The importance of Aavarta (cycle of rhythmic pattern):

Aavarata Suddham is another aspect of prosody.

If Pallavi has two Aavartas, the Anupallavi also should have two Aavartas; and the Charanam should be either two or four Aavartas of length. There cannot be odd (3 or 5) number of Aavaratas in any part of the song, i.e. Pallavi, Anupallavi, Charanam, Muktaayi Swaram, etc, either in important Angaas (Mukhya) or in Amukhya Angas of a composition.

There are different kinds of Praasa variations mentioned in the science of prosodic grammar.

ANUPRAASA

It is the repetition of the two consonants in the run of the Saahityam in the part of a song:

Example:

Raaja Raajuniki Chelikaadaina Raajasekharuni... Raajasara Guna Rahituni……

- Tyaagaraaja

(‘Raaja’ is repeated).
VRITYANUPRAASA

It is repetition of the same letter.

Examples:

1. Adugulu tadabada -- Nadalanu Vadivadi.
   (Here da is repeated.)

2. Baala Kanakamaya Chela Sujana Paripaala Sri Ramaalola Vidhrita Sara
   Jaala Subhada Karunaala Vaala Ghana Neela Navyavanamaalikaabharana
   Elaa Nee Daya Raadu.
   (Here la is repeated.)

ANTYAANUPRASANA:

The last letter is repeated of every sentence of a song.


2. Vegara, Karuna Saagara, Sree Tyaagara ja Hridayaakara

3. AnilaTarala Kuvalaya Nayanena Tapati Nasaa Sayanena
   Vikasita Mukhena Amirta Vachanena Jwalati Pavanena
   Sri Jayadeva Vachanena (Jayadeva Ashtapadi)

SAMAYATI PRAASA:

If the 2 letters of Yati and Praasa are one and the same, it is called as Samayati Praasa.

Ex: Enduku Peddala.... Endu Podunayya
The Science of music

There is (generally) Yati Praasa Maitri (fraternity) between the same group (Vargam) of letters of our Indian languages.

Ex:  Ka; kha; Ga;Gha.
     Pa; Pha; Ba; Bha

Praasa is always consonant. It cannot by a vowel. Yati can be a vowel or a consonant.

Between Pallavi and Anupallavi, Yati and Praasa (Niyamam) rule is followed. There is no such rule between Pallavi and Charanam. Every Charanam is a separate entity in so far the Yati and Praasa rules are concerned. But of course within the Charana Aavartas there are Yati and Praasa rules. When a Madhyamakaala Saahitya follows, Anupallavi, Yati Praasa rules are observed in between them.

Example:

1. Evarikai Avataara mettitivo Ipudaina
2. Soorya Moorty Sundarachhaayaadhipati

Some more examples for Praasa:

1. Pallavi - Sogasuga Mridanga Taalamu Anupallavi - Nigama
2. Pallavi : Sogasu chooda Taramaa Anupallavi : Niganigamanuchu

YAMAKA

The repetition of the same word with different meanings is called Yamaka.
Examples:

1) “Manasaa” “Mana Saamarthyamemi
2) Vanamu - Jeevanamu
3) Ramaa - Varamaa
4) Kopaalaa - Gopaalaa
5) O Rajeevaksha - Ora Choopulu - Choochevraa Ne Neeku Veraa

Prosody of musical compositions include the length of Paada (sentence):

A big sentence takes 2 or 4 Aavartas of short Taalaas like Roopaka, Misra Chaapu, Khanda Chaapu, etc for completion of the meaning.

A Vilamba Aadi Taala can accommodate a big complete sentence in one Aavarta.

Examples:

1) Roopaka Taala: Undedi/Ramudokadu/Oorakachedi/pokemanasa (4 Aavartaas)
2) Khanda Chaapu: Guruleka/Etuvanti/GunikiTeli/Yagabodu (4 Aavartaas)
3) Misra Chaapu: Enduku/Daya Raadu/ra Sree/Raama/Chandra Nee (4 Aavartaas)
4) Vilamba Aadi: Kaddanu Vaariki Kaddu/Kaddani Mo/rala nidu/ (1 Aavarta)

The below-mentioned are some rare examples of Aavarta Suddha in respect of small Taalaas in which the long and complete sentences take odd number of Aavartaas for completion.

Examples:

1. Chintaya Maam - Kanda Moola Kandam (Roopaka Taala, 3 Aavartas) (Bhairavi - Deekshitar)
The Praasa and Yati and prosodic aspects like Anupraasa, Vrityanupraasa, Antya Praasa, Yamaka, etc., enhance the excellence and grandeur of the Keertana or Kriti or other musical composition.

There are traditional conventions in respect of the starting of the Saahitya in the Taala. They are of 3 kinds


1. Sama Graha: If the song is commenced on the first beat of the Taala, it is called Sama Graha.

2. Anaagata Graha: If the song is started after a pause of the first beat of the Taalam, it is Anaagata Graha.

3. Ateeta Graha: Here, the song starts first and then after a pause, the Taala commences. We can also describe this phenomenon in another way. The Taala starts and at the near closing of the Taala, the song starts.

Examples of Sama Graha:
2. All the Pillaaari and other Geetas.
3. All the Aadi Taala Varnaas.

Examples of Anaagata Graha:
2. After 6 Akshras:
   a) Seetaapate - Khamaas - Aadi - Tyagaraja
   b) Brova Bhaaramaa - Bahudaari - Aadi - Tyagaraja
The above 3 Anaagata Grahas occur in Madhyama Kaala of Aadi Taala.

In Vilamba Kaala - Aadi, few examplex of Anaagata Graha are:

a) In ‘Kaadanuvaariki’ - 2 Aksharas
b) In ‘Raama Baana Traana’ - 4 Aksharas
c) In ‘Sri Raghuvara Aprameya’ - 2 Samam
d) In ‘Enduku Nirdaya’ - 6 Aksharas

In Misra Chaapu, the following are some examples:

‘Prakkala Nilabadi’ - 4 Aksharas
‘Endukudaya Radura’ - 4 Aksharas
‘Nidhi Chaala Sukhamaa’ - 2 Aksharas

Examples of Ateeta Graha:

2) ‘Apadooruku Lonaitine (Jaavali Khamaas - Aadi)’ starts on the 7th and last Kriya.
3) In Bhairavi Ata Taala Varnam, the first and second Chitta Swarams start on the 13rd and last Kriya.

The Swara Saahityas, the Swara Aksharas, Jaati Swaras and Madhyama Kaala Saahityas in Tillanas are the special ornaments and attractions in absolute musical compositions, which also come under this subject of Prosody (Chhandas).

Examples:
Swaras Saahitya in ‘Sari Evaramma’ (Kriti) - Syaama Saastery - Khanda Jhampa Taala.
The Science of music

   Saahitya: Sa Rasadala Nayana ........

   Swara: N,P,N,N,S,N,N,S, ........N,S
   Saahitya: Niravadhika Sukha... yaki.

Examples of Swara Aksharaas:

1. Sree Raama Paadamaa - Pa Da Ma- Amrita Vahini - Aadi - Tyaagaraaja
2. Pani Nidaaninchi    - Pa Ni Ni Da - Kambhoji - Pada Varnam
3. Nee Daani Pai       - Ni Da Ni Pa - Kambhoji - Pada Varnam
4. Saarnajavara Gamana  - Saama Ni Ga Ma-Hindola - Aadi - Tyaagaraaja

Examples of Madhyamakaala Saahitya:

1. Raagadweshaadi Rahita-in the Keertana “Sree Gananaatham” of Deekshitar. (Eesa
   Manohari Raaga - Roopaka Taala)
2. Surapati Sreepati Ratipati Vaakpati - Yogi Raaja Vinuta Paada in the Keertana “Sree
   Gurugruha” (Deekshitar) (Devakriya/Suddha Saaveri Raaga - Roopaka Taala)

Another example from one more Tyaagaraaja’s Kriti:
“Raama Baana Traana” (Saaveri Raaga - Aadi Taala)
“Tammudu Badalina Vela Suraripu Temmami Chakkera Pancheeyagagani”

Example of Solkattu Swaram (Jati Swaram):
Every Tillaana is an example. Also the following Solkattu Swaram in “Sree Mahaa
Ganapatiravatu maam”, the Goula Kriti of Deekshitar:

PA MA GA MA RI GA MA TANAKUJHAM
NI SA RI KI TA TA KA NI SA JHANUTA NI SA RI MA TA KI NAM MA GA MA.....

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There are other important points like splitting of the words (Padachchheda) or division of word or sentence (Pada Vibhaaga) of the word, correct pronunciation of the word (Pada Uchchhaarana), wrong elongation of the short letter of a word or vice versa; Swara intonation, Saahitya etc. These aspects should be considered important by any composer or a singer to achieve Saahitya Bhaava along with Raaga Bhaava.

**Following are some examples:**

1. Splitting of the word: In the Kriti of ‘Bantureeti - Koluveeyavayya Raama’, ‘Kolu’ should not be given elongation, it is **Koluvu**.

2. ‘Mari vere Di-kkevarayya Raama’ should be adjusted and sung as “Mari Vere Dikkevarayya Raama”.

3. ‘Gopi kaala Kai’ - should be adjusted and sung as ‘Gopikala kai’ in the kirti ‘Brova Bhaarama’.

4. (Soda)...rulu Gala Hari Tyaagaraaja - should be adjusted and sung as ‘Sodarulu Gala’...to avoid distortion in the Saahitya meaning.

The correct pronunciation of the Saahitya of a Kriti goes a long way in a vocal performance on the part of a musician in creating Rakti (musical atmosphere) and achieving sustaining interest in the audience.
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These following letters (Jhatas or Mahaa Praanaas) viz. Kha, Gha, Pha, Bha, Sa and Sha should be pronounced correctly to do justice to Samskrita Keertanaas in the compositions of other Indian languages, where Samskrita words occur:

<table>
<thead>
<tr>
<th>Correct</th>
<th>Incorrect</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bhakti</td>
<td>Bakti</td>
</tr>
<tr>
<td>Bhaagya</td>
<td>Baagya</td>
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<tr>
<td>Nidhi</td>
<td>Nidi</td>
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<tr>
<td>Sudha</td>
<td>Suda</td>
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<tr>
<td>Saranam</td>
<td>Charanam</td>
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<tr>
<td>Charanam</td>
<td>Saranam</td>
</tr>
<tr>
<td>Bodha</td>
<td>Boda</td>
</tr>
<tr>
<td>Namaskaaram</td>
<td>Namashkaaram</td>
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<tr>
<td>Sree</td>
<td>Shree etc.</td>
</tr>
</tbody>
</table>

SWARA SAAHITYA INTONATION:

In the Kriti “Vaataapi Ganapatim Bhajeham”, the passage

S N P/GPGR/SRG/GRS  
NI JA VAA/ MAKA RAVI/ DHRUTEKSHU /DANDAM

should be rendered as

S N P NP G R /S S R/ G P G G R G R S  
NI JA VAA MA KARA/ VIDHRUTA /IKSHU DAN DAM

In some of the Charanaas of the Ghana Raaga (Naata) Kriti of Tyagararaaja Swaamy, there are some distortions in respect of Sangeeta - Saahitya intonations which may be corrected by small adjustments of Swaraas here and there.
1. Anuraa-garaa garaa/jita should be sung as Anuraaga - Raaga - Raajita
2. A/Vikrita Tyaagaraaja should be sung as Avikrita Tyaagaraaja....
3. A/Vagunaa/Suragana should be sung as Avaguna/Asuragana.
4. Kesavaa/Diroopavaa/Savaripu ... should be sung as Kesava/Aadiroopa/Vaasava/Ripu....

These above distortions in Sangeeta Saahitya Artha Samanvaya might have occurred some where in the handing over the original versions by Guru Sishya Parampara of Sangeeta Vidwaans, who might not have been scholars in Sanskrit and who could not take care of Saahitya Bhaava together with Sangeeta Bhaava. They only considered the aspect of music.

Even a great poet with great scholarship in languages, literature, and prosody may not be able to compose a Kriti - a real absolute musical composition because the composer musician composes the Krithi while singing it in ecstasy. The flow of Sangeeta and Saahitya spontaneously and simultaneously occur and suggest to the scholarly musician. A Vaaggeyakaara is a scholar in literature and a musician of highest order with outstanding creative ability.

The absolute musical song surpasses the limitations of all the rules of poetry. The number of letters (short & long) is not the consideration in an absolute song. The ‘Aavarta’ Suddha is the foremost consideration in a song. The absolute musical composition is constituted by a sentence or a statement which is prosaic unlike as in applied musical Bhaava Geeta or Bhajana song or as in a Padyam wherein the metre, rhyme and number of Ganas control Padyam or the applied song.
Examples of absolute musical compositions:

Pallavi: ‘Raama Baana Traana Souryamemani Pogaduduraa O Manasa/
Anupallavi: ‘Bhaama Kaasapadu - Raavanu Moola Balamula Nela koola jeyu
Nija Raama Baana
(Saaveri Raaga - Vilamba Aadi - Tyagaraaja)

‘Kaligiyunte Kadaa - Kalugunu’
(Keeravaani Raaga - Vilamba Aadi - Tyagaraaja)

‘Nee Chittaamu Nirmalamani’ Nimne Nammi Yunnaanura O Raama!
(Dhanyaasi - Misra Chaapu - Tyagaraaja)

“Meenalochna Brovayochana”
(Dhanyaasi - Misra Chaapu - Syamaa Sastry)

“Soorya Moorte Namostute......Sundara Chaayaadhipate”
(Souraashtra - Chaturasra Dhruva - Deekshitar)

Every composition of our great composers like Purandara Das, Annapayya, Raamadasa, Kshetrayya, Naarayana Teertha and the Musical Trinity-Tyaagaraaja, Syama Sastry, Deekshitar and all other composers who are great musicians, poets, scholars and literates (all in one) are absolute musical compositions. They are immortal.

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18. **GREAT WRITERS OF TREATISES ON SCIENCE AND ART OF MUSIC**

1. **Bharata**: Bharata is the greatest writer of the treatise on Dance and Music “Naatya Saastra”. He is the first saint and musicologist known to history of music, in the prehistoric period.

Bharata wrote ‘Naatya Saastra’ at the time between 200 and 400 years B.C.

Bharata’s ‘Naatya Saastra’ was written in Sanskrit in the form of Dwipada Slokaas (verses), which are 8000 in number, in 36 chapters. Some research scholars are of the opinion that Bharata was not one individual, and Bharata must be a ‘pen name’, under which some great musicians, musicologists and dance exponents wrote “Naatya Saastra” during a long time of three or four hundred years of time.

Naatya Saastra (Science of Dance) dealt mainly with many aspects of Science and Art of Dance.

In ancient times, music was regarded as the Upaangam (subordinate division) and dependent on Dance. It had been an aid to Dance. As such in his Naatya Saastra, Bharata allotted only six chapters exclusively for music. He wrote first 27 chapters on Dance, and the 28, 29, 30, 31, 32, 33 chapters on music and then again he wrote the last 3 chapters on Dance.

The following chapters are on music:

1. **Jaati** (The ancient form of today’s Raagas)
2. **Atodya Jaati Vidhaana**
3. **Sushiraatodyadhikaara**
4. Taala Vidhaana
5. Dhruva Adhyaaya (Musical compositions)
6. Pushkara Vadya Vidhaana

Bharata gave a detailed account on the following aspects of music in his six chapters; Tata, Avanata, Ghana, Sushira Vaadyaas (Stringed, Percussion, Metal, Wind Musical Instruments). Gaatra & Vaadya Sangeetam (Vocal and Instrumental music) was described as Gaandharvam.

He described Veena and the Art of Play on Veena in 75 Slokas (Verses). He threw much light on Vamsee Venu (Flute).

Bharata Muni in his ‘Naatya Saastra’ (in the music chapters) described the percussion instruments that were in use in his times. They are Mridanga (Mrit + Anga = the Percussion instrument made with earthen soil); Pushkara; Panava; Dardara; Muraja; Dundubhi; Alingya. Bharata, in 28th, 29th and 30th chapters of his Naatya Saastra, wrote about the Prastaara of Moorchhanaas (how to elaborate and expand the scope of Moorchhanas (scales) by the process of permutations with combinations. He also explained how to play Jaatis (Raagas) on Musical Instruments.

He wrote and discussed comprehensively about Taala. He wrote the classification of Musical forms in Dhruva Adhyaaya DAARU.

He gave a detailed account on the two Graamas and the derivative Jaatis in them. They are as follows:

<table>
<thead>
<tr>
<th>GRAAMA</th>
<th>DERIVATIVE JAATHIS</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) Shadja Graama</td>
<td>(1) Shaadji; (2) Naishaadi; (3) Dhaivati; (4) Aarshabhi</td>
</tr>
<tr>
<td>(2) Madhyama Graama</td>
<td>(1) Gaandhaari; (2) Madhyama; 3) Panchamaa</td>
</tr>
</tbody>
</table>
By very fact that he did not write or mentioned any thing about Gaandhaara Graama, it is evident that Gaandhaara Graama had been already obsolete by then.

He propounded the theory of existence of 22 Srutis in an Octave, having done experiments on Srutis on his Chala Veena and Dhruva Veena. The theory of 22 Srutis defined and determined by Bharata are so logical, rational, and practicable, as all the later musicologists, not only accepted it but also followed it in total. The theory of 22 Srutis propounded by Bharata Muni is immortal as it is universal and natural. Bharata is also known as Bharata Muni and Bharataachaarya.

2. Naarada: It is believed that he lived in later times of Bharata Muni. ‘Chatwaarimsachchhata Raaga Niroopana’, ‘Sangeeta Makaranda’, ‘Naaradeeya Siksha’ are his treatises.

This Naarada may not be that Naarada Maharshi of our traditional epics of Raamaayana, Bhaagavata, etc., who is believed to have given ‘Swaraarnava’ to Tyaagayya. This Naarada might be a musician and musicologist, who propounded some theories in Indian Music. He classified Raagas into

1) Stree, Purusha & Napumsaka Raagas
2) Sandhi Prakaasa; Sooryaamsa, Chandraamsa Raagas
3) Udaya, Madhyaahna, Saayamkaala Raagas
4) Muktaangakampita, Ardhakampita and Kampaviheena Raagas, etc.

3. Matanga Muni: He belongs to 400 A.D. He wrote “Brihaddesi”, a great treatise on Music. He explained the theory of Desi Raagas in a clear manner. He propounded the Theories of Sruti and Swara. He explained 33 Alankaaras, Jaatis, Raaga Lakshana, Bhaasha Lakshana etc. He wrote a chapter of Prabandha. He
explained Janaka Raagas and Janya Raagas. He also wrote, Bhaasha, Vibhaasha and Antarbhaasha Raagas. He elaborated the Raagas with the names of some states of India like, Ghoorjari (Gujaraat), Kaamboji (Kambodiya), Kaalingada (Kalinga or Orissa), Sowraashtra, Bangala (Banga), Aandhri, Bhoopali (Bhopaali), Goula (Gowda), Maalavi, etc. He explained and threw light on the Raagas like Shaadjodeechya, Gaandhaarodeechya, Sowveera, Abheeri, Hindolaka, Takka and Bhotta, etc. Matanga named the ‘Prabandha Adhyaayaa’ of his Brihaddesi (Brihat + Desi) aptly, as it explained all the Desi forms.

**Prabandhas**: Kandaakhya, Vrittee, Gadya, Dandaka, Varnaka, Aaryaa, Gaathyaa, Dwipatham, Varshatee, Addilaa, Chatushpadee, etc. are some of the 40 Prabandhas he explained.

The name Kandaakhya is later evolved as Kandaaratha, which is used in Yaksha Gaanaas. Gadya Dandaka and Choornika are a kind of forms of prose, which are applied to Laya (Rhythm).

In the evolution of forms of poetry, it was prose first, which is evolved into Gadya, Choornika, Dandaka, Padya, (Sloka is the version of Sanskrit). There are many kinds of Padyams according to their Chhandas (Prosody), Rhyme, Rhythm, Run, etc. They are Jaatis and Vrittaas. Geya, Geeta, Padam, Keertana, Kriti are highly evolved forms of poetry and music together.

4. **Mummataachaarya (1050–1150 A.D.)** :

He wrote the treatise “Sangeeta Ratna Maala”. He enumerated some Raagas in his book.

5. **Paarsvadeva (920 A.D.)**: He wrote “Sangeeta Samayasaara”.

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6. Chaalukya Someswara (1174–1177 A.D.): His works are “Abhilashitaartha Chintaaamani” and “Sangeeta Ratnaavali”.

7. Saarngadeva (1200–1247 A.D.): He wrote the greatest and eternal treatise on music “Sangeeta Ratnakara”. He was the musician laureate in the court of Simhabhoopala in Devagiri (Doulatabad).

He had the unique title of ‘Nissanka’. His ‘Sangeeta Ratnakara’ will shine in the world of Music as long as the Sun and Moon will shine. Even today, it is the standard work in Indian Music. It was written in Sanskrit. It has translations and commentaries in many languages including English.

This work contains the following seven chapters:

1. Swaragata Adhyaaya
2. Raaga Viveka Adhyaaya
3. Prakeerna Adhyaaya
4. Prabandha Adhyaaya
5. Taala Adhyaaya
6. Vaadya Adhyaaya
7. Nritta Adhyaaya

Sangeeta Ratnakara has got the following commentaries:

1. Telugu Vyaakhyaanam by Simha Bhoopala
2. Sanskrit Vyaakhyaana by Saarngadeva himself
3. Sanskrit Vyaakhyaana by Kumbhakarna
4. Sanskrit Vyaakhyaana by Narendra
5. Sanskrit Vyaakhyana by Kallinaatha
6. Hindi Vyaakhyana by Gangaaram.

Simha Bhoopala’s Telugu Vyaakhyaanam is not available to us.

Saarangadeva carefully examined and incorporated all the styles, forms, theories and other practices of music that were in vogue in his time, in all the regions and the states of entire India, into his unique work “Sangeeta Ratnaakara”.

Saarangadeva stated that he incorporated all the theories propounded before his times by the great treatise writers like Bharata, Matanga, Keertidhara, Kohala, Kambala, Aswatara, Aanjaneya, Abhinava Gupta, Someswara etc.

The other important characteristics and aspects written in Sangeeta Ratnaakara are as follows:

a) Jaatish: Aandhri, Goudi, etc. (Raagas)

b) Elaas: Andhra Ela, Karnataka Ela, Dravida Elas, (‘Ela’ is a musical composition or Prabandha)

c) Shadja & Madhyama Graamas

d) The 22 Srutis derived by process of Shadja Panchama Bhaava

e) Graama Raagas, Upa-Raagas, Suddha Raagas, Bhaasha, Vibhaasha, Antar-Bhaasha Raagas, their classification.

He classified and explained the characteristics of 100 distinctive Raagas, which are as follows:

Gowda Raagaas, divisions Bhotta (Bhootan) Raaga divisions Maalava Raagaas divisions - from Shadja Graama.
Takka (Dhaakaa) Bangali, Varaatika, Sowveeri, Sowveeraa, Bhairavaa, Nattaa (Naata) Chaayaa Natta, Raamakriti, Devakriti, Goudakriti, Todikaa; Turushka Todi, Chaayaa Todi, Ghoorjari - from Madhyama Graama.

Saarangadeva classified Desi, Upaanga & Bhaashaanga Raagas in 5000 Anushtup Slokas, which have two lines each.

In respect of the theory of 22 Srutis. Saarnga Deva gave the Music World a clearer picture in explaining the subtle points in them. He improved his experiments on his Dhruva Veena and Chala Veena, taking the base of Bharata.

He explained ‘KAAKU’ as the important nuance and the life giving Rasa establishing Gamaka of a Raaga. He defined and enumerated the Moorchhanaas of Shadja, Madhyama & Gaandhaara Graamas.

He defined and enumerated 13,700 Taanaas (Permutations and combinations) (Swara Prastaraaas).

Saarangadeva’s definitions and explanations obtained new clarifications founded by logical theories in respect of aspects of Graama, Moorchhana, Jaati, Alankaara, etc.

He explained Graha, Amsa, and Nyaasa Swaras. He defined and enumerated fifteen (15) Jaatees along with their names.

Saarngadeva is the first to define ‘Raaga’ in its fully developed and evolved concept.

The Evolution:

Graama: Complex of scales, just as some houses that are situated in a village. (Graama = Village)
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Moorchhana : A scale of seven swaras with ascent and descent within the range of 12 Swarasthanaas and 22 Srutis.

Jaati : The ancient picture or form of the present Raaga, which was rendered with various Varnas and Alankaras in the evolution. When Gamaka was introduced to Jaati, it became Raaga.

Raaga : Raaga is fully developed form of present times. It has all the ingredients of Swara, Varna, Alankaara, Gamaka, Niyata Sruti, Kaaku, Bhaava, Rasa and Roopa, etc in it.

Saarangadeva defined the 15 Gamakaas, Roopaka Aalapti (Neravu) Raaga Aalapti, Raaga Aalaapan, Vocal and instrumental ensembles (Vaadya and Gaayaka Brindaas). Bharata called them as ‘KUTAPAS’.

Saarangadeva explained Avanaddha Brindaas (Taala Vaadya Brindaas - Ensembles).

He explained the above aspects in 400 Slokas. He explained the 120 Taalas. His Vaadyaadhyaaya was written in 1220 Slokaas. He enumerated 11 kinds of Veenaas. He conceived and brought forth his own version of Veena, which he named as NISSANKA VEENA. Saarangdeva had the most befitting title of ‘Nissanka’, as he was devoid of doubts (Nihi+Sanka = One who does not have any doubts).

He defined the techniques of Veena playing. He classified the sounds of Mridanga into 5 varieties.

He wrote that every Raaga had seven Jaatis.

He defined Dhruva (Song) as having three qualities of Swara, Pada, Laya.

He explained and classified ‘Prabandha’. The term Prabandha has a
comprehensive and complex meaning. All the songs which are composed with Saahitya, Swara and Taala are Prabandhas.

They are ‘Sangeeta Prabandhas’.

Geeta, Swara Pallavi, Swarajati, Taana Varna, Kriti, Daru, Keertana, Padam, Jaawali, Tillana, etc. of Carnatic Music, and Khyaal, Tumri, Geet, Bhajan, Dhrupad, Tappa, Damaar, etc. of Hindustani Music are Prabandhaas.

‘Nissanka’ Saarangadeva’s contribution to Indian Music is unique, great, unparalleled and eternal.

8. Jaayapa Senani (1213–1262 AD) : He wrote treatises on Dance and Music. His works are ‘Nritya Ratnaavali’, ‘Geeta Ratnaavali’ and ‘Vaadya Ratnaavali’. In these’ Nritya Ratnaavali is famous. He was the army chief in the court of Ganapati Deva, the prince of Kakateeya empire (1213–1262 A.D.)

9. Gopaala Naayaka (1265–1315 A.D.) : He was an adept in rendering and elaborating Dhruva, Geeta, Prabandha and Thaaya. This fact was mentioned by Venkatamakhi in his work “Chaturdandi Prakaasika”.

10. Haripaala Devudu : He was the last king who ruled ‘Devagiri’ during the period 1309 – 1312 A.D. His father was Kumiri. His grandfather was Somanaathudu. He is believed to be the Chaalukya king. The treatise ‘Sangeeta Sudhaakaramu” written by him was very famous. He won the title of “Vichaara Chaturmukhudu”.

11. Vidyaaranya (1320–1380 A.D.) : He was a great Vedic scholar, who wrote commentary on Vedaas and was also responsible in establishing Vijaya Nagara empire. He wrote the treatise “Sangeeta Saaram”, being a great scholar in Music.
He conceived the scheme of “72 Melakarta and Janya Raagas”, which fact was established and acknowledged by Govinda Deekshitar in his treatise “Sangeeta Sudha”. Vidyaaranya is also believed to have named our South Indian style of Music as “Carnataka Sangeetam”.

12. Kumaaragiri Vasanta Raju (1320–1400 A.D.) : He wrote a treatise on dance “Vasanta Raajeeyamu”.

13. Pedakomati Reddy (1402–1420 A.D.) : He wrote two treatises, one on Music and the other Dance. They are “Sangeeta Chintaamani” and “Saahitya Chintaamani”.

14. Gopendra Tippa Bhoopaaludu : He wrote the treatise on “Taala”. Its name is “Taala Deepika”.

15. Chaturakallinaathudu (1423–1446 A.D.) : He wrote a commentary on ‘Sangeeta Ratnakaram’ of Saarangadeva in Telugu language. He had two titles “Chaturudu” and “Raaja Vaaggeyakaarudu”.

16. Raama Amaatyudu : He belonged to 16th Century A.D. He was the Court Musician of the King Raama Raayalu. He wrote the unique treatise “Swara Mela Kalaanidhi” on the suggestion of his King Aaraveeti Rama Raayalu in the year 1550 A.D. There were many new concepts in his Swara Mela Kalaanidhi for the first time in the history of music. He had the titles of ‘Raajabayakaarudu’, ‘Abhinava Bharataachaaryudu’, ‘Todaramallu’, etc. He propounded the theory of ‘Janaka Janya’ scheme of Raagas. He composed some kinds of Prabandhaas like Elaa, Raaga Kadambam, Gadya Prabandhaas, Pancha Taaleswaram, Swaraankam, Sree Ranga Vilaasam, etc.

He mentioned that the Raaga ‘Maalava Goula’ was one of the prominent Raagas
in the twenty Mela Raagas, which were in vogue in his time. He gave more importance to practical aspects of music than theoretical aspects of music. He enumerated the three varieties of ‘Rudra Veena’. They were (1) Suddha Mela Veena; (2) Madhya Mela Veena; (3) Achyuta Raajendra Mela Veena (4) The third variety of Veena was constructed on the instructions and suggestions of Achyuta Raayalu, who was the younger brother of Sree Krishna Deva Raayalu. These three kinds of Veenas were again divided into two varieties each. They were Eka Raaga Mela Veena (ancient Veena) and Sarva Raaga Mela Veena (modern Veena).

In the twenty Mela Raagas propounded by him, the characteristics of ‘Kedara Goula’ and ‘Saaranga Naata’ were found as one and the same by later scholars. As a result, they were reduced to 19 Mela Raagas.

17. Somanaatha : He lived in the years of around 1600 A.D. He was an Andhra. His father was ‘Mudgala Soori’. His grandfather was Meghanaathudu. He wrote the treatise ‘Raaga Vibodha’. It was written on the same lines of ‘Swar Mela Kalaanidhi’ of Ramaa Amaatya. ‘Raaga Vibodha’ contains five chapters. They are:

(1) Sruti Swara Vivekam; (2) Veenaa Vivekam; (3) Mela Vivekam; (4) Raaga Vivekam; (5) Raaga Roopa Vivekam. According to Somanatha, there were 23 Mela Raagas.

18. Lochanakavi (16th Century A.D.): He wrote a scholarly treatise on music viz, ‘Raaga Tarangini’. He explained 12 Janaka Raagas and their Janya Raagas. He explained how to evolve Raagas from Moorchhanaas and Jaatis. His treatise and his theories have been in vogue in Hindustani Music.

19. Pundareeka Vithala: He lived around the years 1590 A.D., in Karnataka
State. He was a great vocalist. He was honoured by Burhaankhaan, the Ruler of Aanandavalli. He wrote the treatise on Music ‘Shadraaga Chandrodhayam’ on the request of Burhaankhaan. He explained the theories on Swara Prastaara, Swara Mela Prastaara, Aalapti, etc. in his book. He also wrote on the style of Hindustani Music. He also wrote a Book “Raaga Maala” on the suggestion of Kapila Muni. Pundareeka Vithal was invited by Akbar to serve in his Court as a Court Musician. He wrote another treatise, “Raaga Manjari” and dedicated it to Maadhava Simha, a sub-ordinate king of Akbar. There were only two chapters, viz. Swaraadhyaaya and ‘Raagaadhyaaya’. He also wrote a Dance treatise, “Nartana Nirmayam”.

20. Maadhavabhattu (1600 A.D.) : He belonged to Vaaranaasi. He wrote a Lakshana Grantham “Sangeeta Chandrika”. He explained the theories of Sruti, Swara, Raaga, Gamaka, Aalaapa etc. in his book. The book ‘Sangeeta Chandrika’ was mentioned by the great Annamaachaarya in his “Sankeertana Lakshanam”.


22. Govinda Deekshitulu : He was the Chief Minister in the court of the Kings Achyutappa and Raghunaatha. He was a Karnataka Smaarta Bhahmin. He belonged to Aswalaayana Sootra and Vasishta Gotra. His wife was Naagamaamba. He had two sons. They were Yajna Naarayana Deekshitulu and Venkatamakhi. There was a talk that the Book “Sangeeta Sudha” was written by him, though it was published in the name of Raghunaatha Naayaka. There were the chapters of Swara, Raaga Viveka, Prakeernaaka, Prabandha, Taala, Vaadya, Nartana in this
book “Sangeeta Sudha”. He modified and reformed the ‘Sarva Raaga Veena’ created by Raamaamaatya and renamed it as ‘Raghunaatha Veena’.

He is believed to have innovated the scheme of 72 Melakartas. He was a great scholar both in Music and literature. He was also a great Music composer. He wrote the treatise “Sangeeta Sudhaananidhi” and dedicated it to his patron the King Raghunaatha Naayaka.

23. Venkatamakhi (1620 A.D.): He was the second son of Govinda Deekshitulu. His original name was Venkateswara Deekshitulu. He received his music training under the tutelage of his elder brother Yajna Narayana Deekshitulu. He was later trained by one Taanappaacharya, a great vocalist of Hindustani Music. Venkatamakhi composed the eternal geetam “Gaandharva Janataakharva Durvaara Garva Bhanjanure” in three parts. He later sang this geetam before his father and brother and won their praise. He was the court musician of Vijaya Raaghava King. Venkatamakhi wrote the eternal treatise “Chaturdandi Prakaasika” on the request of his king in the year 1660 A.D. Chaturdandi Prakaasika has the following ten chapters in it, they are;

(1) Veena; (2) Sruti; (3) Swara; (4) Mela; (5) Raaga; (6) Aalaapa; (7) Thaaya; (8) Geeta; (9) Prabandha; (10) Taala.

Scholars are of the opinion that the treatise “Chaturdandi Prakaasika” was so named as it explained the four most important aspects of Carnatic Music, viz. Geeta, Thaaya, Prabandha and Aalaapa. He explained Raagaanga, Upaanga & Bhaashaanga Raagas in the form of Sanskrit Verses. Venkatamakhi also wrote another Book on the theory of Carnatic Music “Raaga Lakshana”. He explained 72 Melakartas, Their Janya Raagas, and their characteristics in this book. In the evolution of scales, they were conceived as 15 in number at the time of
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Vidyaranya and they were 20 at the times of Raamaamaatya, which were not logical. Venkatamakhi was the first musicologist and genius, who innovated the theory of 72 Melakartas and the Janaka-Janya systems of Raagas very logically and scientifically, which theories shall stand in the field of music forever.

Venkatamakhi, as he was also a great composer himself, composed 24 Ashtapadis in praise of Lord Siva as Tyaagaraaja Swaamy of Tiruvaarooru. There were two anecdotes depicting Venkatamakhi’s musical prowess.

He sang a geetam in the Raaga ‘Maayamaalava Goula’ and got rid of the sufferings from thieves and also sang a geetam in ‘Reeti Goula and got rid of the suffering from stomach pain of his king.

24. Govindaamaatya (1577–1614 A.D.) : He was an Andhra. His surname was Poloorivaaaru. His village was Kosalooru. He was a great scholar in music and literature. He extended the scope of the scheme of 72 Melakartas by making them into Sampoorna, which had been Asampoorna Melakartas. Govindaamaatya also gave all of them the names of Kanakaangi, Ratnaangi, etc., which are in circulation and more popular than those of Kanakaambari, Phenadyuti, etc., which were given by Venkatamakhi.

Govindaamaatya obviously belonged to later times than Venkatamakhi’s time. Govindaamaatya wrote three treatises “Sangeeta Saastra Samkshepamu”, “Sangraha Choodamani” and “Raaga Taala Chintaamani” in Sanskrit language. He wrote the third treatise on the request of his king “Kottamoori Bassappa” and dedicated the book to the presiding deity of Kosalooru Sree Ramachandra Swaamy. This Book ‘Raaga Taala Chintamani’ contained five chapters. The aspects of “Naada” was covered in its first chapter. In the second chapter, there were the aspects of 22 Srutis, Suddha Vikriti Swaras and Desi Raagas.

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In the third chapter 'Graama Traya', the fourteen Moorochhanaas of Shadja and Madhyama Graamaas, Suddha Taana, Koota Taana & Swara Prastaara were covered. The fourth chapter contained the information of the then 20 Melas and their derivative Raagas. The 5th chapter contained the theoretical knowledge on Vaaggeyakaaraka Lakshanaas, Gaayaka Doshaaas, Gaayaka Bhedaas, Gaayaka Swara Doshaaas, etc.

25. Achyutappa Naayaka, The Telugu Prince (1580-1614 A.D.): Achyutappa Naayaka of Tanjore was a great patron of music, literature and other fine arts. He gave away some villages to the composers of Yaksha Gaanaas, who migrated from Andhra Pradesh to Tanjore. They were Andhra Bhaagavataars. Kaseenaathayya, Veerabhadrayya and Venkata Raamayya were the Bhaagavata-composers and performers of Yaksha Gaanaas in Telugu language. The name of one of the Agrahaaraas that were given was Achyuta 'Raaya Samudram'. This Agraahaaram was later called as 'Bhoopati Raaja Puram' and the same is the village Melattooru of today. (Melat - Ooru = the place of Bhaagavata Mela).

Naraayana Teertha wrote the famous Yaksha Gaana Prabandham' 'Paarijaataapaharanam and dedicated it to Sree Varadaraja Swaamy, the presiding deity of Melattooru. The famous composer and musicologist Govinda Deekshitulu was the Chief Minister of the prince Achyutappa Naayaka.

26. Raghunaatha Naayaka (1614–1642 A.D.): He was the son of the telugu prince of Tanjore, Achyutappa Naayaka. Raghunaatha Naayaka was not only a patron of music, literature and poetry, but also a poet of excellence having written the epic 'Paarijaataapaharanam' in Telugu verses. He wrote this great work spontaneously in six hours and was honoured with “Kanakaabhishekam” by his father Achyutappa Naayaka. Raghunaatha Naayaka also wrote the Yaksha
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Gaana Kaavyaas ‘Gajendra Mokshamu’, ‘Jaanakee Parinayamu’, ‘Rukminee Kalyaanamu’, etc. and epics like ‘Nalacharitra’, etc. He discovered Raagas like ‘Jayantasena’. ‘Raamaananda’ etc. Raghunaatha Naayaka discovered a unique type of Veena, which was named as ‘Raghunaatha Veena’. He is also believed to have written the treatise “Sangeeta Sudha”. Later it was proved by Venkatamakhi that this treatise was written by his Chief Minister and the great musicologist and musician Govinda Deekshitulu and published with the name of his king as a gesture of gratitude towards his patron.

27. Vijaya Raaghava Naayaka (1638–1673 A.D.): All Naayakaa Kings were of Andhra origin. Vijaya Raaghava Naayaka was the ruler of Tanjore. He was the son of Raghunaatha Naayaka. He was a great scholar in many languages. He wrote and composed many Yaksha Gaanas, Dwipada Kaavyaas, Gopikaa Geethaaas etc. “Raghunaatha Nayakaabhyudayam” was an important Dwipada Kaavya among them. His era was called the Golden era for “Yaksha Gaana Pada Rachanas”.

The eternal Kshetrayya, who wrote immortal ‘Padas’ was patronised by both the father and son Raghunaatha Naayaka and Vijaya Raaghava Naayaka. Today, we can find that twelve of the padams of Kshetrayya were dedicated to Vijaya Raaghava Prince. He was wearing ‘Sahitya Raaya Penderamu’, a leg ornament studded with all the nine kinds of precious jewels and diamonds as a mark of distinction and respect. He was presiding over the great Saahitya and Sangeeta Conferences.

28. Ahobala Pandita (17th Century A.D.): He wrote a treatise on music “Sangeeta Paarijaatam” in the year 1650 A.D., which was later translated in Persian language by Deenaanaath in the year 1724 A.D. He created or discovered
the Raaga “Hindustanee Kaapee”. He also discovered the fact that there were 12 semitones in an octave. All his findings and the musical laws stand good even in the contemporary context and practice. He was a Brahmin and lived near Ahobilam about 300 years ago.

29. Shahajee King (1684–1712 A.D.): He was Maharashtra Ruler of Tanjore. He was the son of Ekojee (1676 – 1683). Shahajee was a great scholar in music and literature. He won the title of “Abhinava Bhoja”. He was a great patron of scholars and musicians. He encouraged and patronised many scholars of music, Dravida, Andhra and Sanskrit languages. He wrote two dictionaries “Sabdaratna Samanvayam” and “Sabdaartha Sangraham”. He wrote the famous opera of “Sankara Pallaki Seva Prabandham”. In this Yaksha Gaana Prabandham, a detailed account of the “Pallaki Seva” of Sree Tyaagaraaja Swaamy of Tiruvaaroor was described in verse and song. He also wrote another Yaksha Gaana Prabandham “Vishnu Pallaki Seva Prabandham”. Shahajee wrote twenty Yaksha Gaanaas, which he dedicated to the deities Siva, Rama, Krishna and Gowri Ambal.

30. Sarabhoji King–I (1712–1723 A.D.): He was the younger brother of Shahajee King. He ruled Tanjore, after his elder brother. He was a great scholar in Sanskrit and Telugu languages, and also in music. He wrote the epic “Raaghava Charitra”. He also wrote a Yaksha Gaana Kaavyam “Sarabhendra Bhoopaala Koravanji Naatakam”. Jayamma and Baala Saraswati, the phenomenal musicians and dancers and the daughters of “Abhinava Saraswati” Veena Dhanamma were later enacting this Yaksha Gaanam as Dance Drama.

31. Tulajaajee King: He ruled Tanjore between 1728 and 1736 A.D. He was the second younger brother of Shahajee King. He was a great exponent of music and a great scholar in Sanskrit and Telugu languages. He wrote the treatise on
music “Sangeeta Saaraamritam”. He also wrote a Yaksha Gaanam in Telugu “Siva Kaama Sundaree Parinayam”.

32. Giri Raaja Kavi:

He was the grand father of Tyaagaraaja. He served as court Musician (Vidwaan) in Shahajee King’s Court between the years 1684 and 1712 A.D. and in the Court of Sarabhoji between the years of 1712 and 1728 A.D. He was a musician and Sanskrit scholar of a very high order.

Tyaagaraaja mentioned his grand father’s name in his kriti “Giri Raaja Sutaa Tanayaa Sadaya” in Bangala Raagam. Giri Raja Kavi was also a poet of distinction. He wrote the Yaksha Gaana Prabandhas like (1) Saahendra Charitam, (2) Raaja Mohana Koravanji, (3) Koravanji (Erukala Tribe - Nomad clan), (4) Leelaavatee Kalyaanamu, (4) Naada Jayamu and (5) Sarvaanga Sundaree Vilaasamu.

33. King Prataapasimha:

He ruled Tanjore between 1740 and 1752 A.D. His son was Amarasimha. Prataapasimha was a scholar in Sanskrit and Marathi literature and a great Sangeeta Vidwan. He was a great Mridanga Vidwaan too. He wrote a Raaga Taala Malika captioned “Nava Ratna Maalika”.

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19. CHARACTERSTICS OF A MUSIC COMPOSER

Vaak = word; literature; lyric (without music)
Geyam = musical composition
Kaara (Kaarudu) = the author, writer
Vak-Geya-Kaarudu = (A Composer of music form), author, writer, maker, Kavi, poet.

A composer is Vaaggeyakaara or a Dhaatu-Maatu-Rachayita (Kaara) or Swara Saahitya Kavi. A composer is a musician. Sangeeta Kavi and Saahitya Kavi also at the same time. He composes music and Saahitya simultaneously. Both the music and its lyrical language strike to him at the same time.

Composers may be classified under various heads:

1. Uttama (superior)
2. Madhyama (Midling)
3. Adhama (Inferior)

1. An Uttama Vaaggeyakaara (great composer) is a great musician with creative abilities and poetic talents in music and also in literature, grammar and prosody. He must have studied our traditional literature and epics like Raamaayana, Mahaabhaarata, Bhaagavata, Vedanata, and the eighteen puraanas etc. Besides he must have studies lyrical prosody such as Aavarta Suddham Praasa and Yati etc. of music compositions. All our great composers are Uttama or Mahaa Vaaggeyakaaraas.
Tyagaraaja is an Uttamottama Vaggeyakaara. Syamaa Saastry and Deekshitar are Uttama Vaggeyakaaraas. All these three sang their Kritis spontaneously with a divine inspiration and they were recorded by their advanced disciples.

2. A Madhyama composer (not very superior) and a second class composer is a musician who gives music to the Saahitya of a song already written by another lyricist. The musicians who compose music to the songs of Jayadeva, Naarayana Teertha, Annamayya etc. come under his head.

3. The third Category composer is one who just writes the wording of the song and who cannot give music to his own lyric.

Prolific composers are those who compose thousands of compositions.

Ex: Tyagaraaja, Purandara Daasa, Kshetreyya, Annamayya etc.

Versatile composers are those who compose different types of musical compositions like Tyagaraaja, who composed Kritis, Keertanaas, Divya Namakeertanaas, Utsava Sampradaaya Keertanaas, Operas (like Prahladaa Bhakti Vijayam, Noukaa Charitam and Seeta Raama Vijayam), Ghana Raaga Pancha Ratna Kritis, as against Kshetrayya, who composed only one class of compositions - the Padams.

Major and great composers are those who composed absolute musical forms with distinctive and high quality of style of music with originality. Our Musical Trinity are major and great composers.

Sahaja Vaaggeyakaaras are those who are born composers. Tyaaagaraaja is the best example for Sahaja Vaaggeyakaara.
Composers in two languages: Tyaagaraaja and Syamaa Saastry composed their kritis in Telugu and Samskritam.

Composers who are also poets: The fact that Tyaagaraaja besides his Kritis wrote Telugu Padyams in his operas reveals his poetic genius too.

Composers in unknown Raagas and in unknown forms: Tyaagaraaja composed operas for the first time in history of music. He wrote ‘Sata Raaga Ratna Maalika’ in more than hundred rare Raagas like Ranjani, Vasanta Bhairavi, Maaruva Dhanyaasi etc.

Composers who appeal to class as well as masses: Again Tyaagaraaja is the one who is of this category. Tyaagaraaja created ‘Sangati’. He improved the kriti form.

The subject of ‘Music composers of our Carnatic music can be studied extensively in minute details as research subject.'
20. GREAT COMPOSERS

1) BHAKTA JAYADEVA (12th Century A.D.):

The term, Madhura Bhakti, remained as a theory until the first ballad, Geeta Govindam of Jayadeva came to be written and popularised. It spread itself as a cult throughout India and Jayadeva’s Geeta Govindam became an example of Madhura Bhakti for the devotees to understand what the complex term is all about.

Jayadeva’s ballad in Sanskrit was written not in prose or poetry, but in song form, for the first time in Indian literature. It includes Slokas and prose passages as links in the narrative. The songs were called Ashtapadi-s, each containing a Pallavi and eight Chharanaas and hence the name Ashta Padi. Jayadeva narrated through this ballad the celestial, pure and selfless love of Radha towards Krishna, which is a form of love towards the Divine as Madhura Bhakti (Sacred Love). This love towards the Divine remained as a concept until Jayadeva exemplified it in his ballad Geeta Govindam. Geeta Govindam comprises twelve cantos. The ballad commences with a song on the ten incarnations of Lord Vishnu, with the refrain ‘Jaya Jagadeesa Hare’.

Jayadeva’s story bears a close parallel with the theme of Madhura Bhakti. Born in 12th Century in the village Dindubilva (some other texts call it Kindubilva), in what is now Orissa on the east coast of India, his parents being Bhojadeva and Ramaadevi, he became a prodigious scholar at a very young age. He took his learning so seriously that it turned him almost into an ascetic even before he attained his youth. In the same village, another Brahmin, Deva Sarma, who was childless, vowed to Purushottama (meaning the Best Purusha, i.e. God Vishnu -
(this word is one of God’s many names), that he would give away the first child born to God as an offering to the Deity. In course of time, Devasena gave birth to a female child, whom he named her Padmaavati, took her to the temple of Lord Jagannath in Puri and told the priest that he came to offer his child to the Deity. The priest did not know what to do with such an extraordinary offering of a baby. That same night, the priest had a dream, in which God appeared and bade him to give the baby to Jayadeva in Dindubilva, adding that Jayadeva bore an ‘Amsa’ (aspect) of the Lord. When the priest told Deva Sarma about his dream of the previous night, Deva Sarma went to Jayadeva and told him of the story and offered his daughter to him. Jayadeva laughed it away, yet Deva Sarma left the baby with Jayadeva. In course of time, the child grew in the house of Bhojadeva along with his son, Jayadeva. When Padmaavati came of age, Bhojadeva performed her marriage with Jayadeva, to whom Deva Sarma presented the child. Jayadeva loved Padmaavati with the deepest devotion. Though he was mentally a recluse, Padmaavati, who was also a dancer, won him over with her charm as also her devotion to Lord Krishna. Their object of love being one and the same, viz. Krishna, Jayadeva loved his wife so deeply that he described himself in another context that he was ‘Padmaavatee Charana Chaarana Chakravarti’ (the king who conducted himself as the servant of Padmaavati’s ‘Charanas feet, in fact dancing feet), as she danced to Jayadeva’s Ashtapadis. It could have been that it was Jayadeva’s love towards Padmaavati that found its way into Geeta Govindam, with the only change that Jayadeva imagined himself as Raadha. Jayadeva’s experience of love with Padmaavati must have aroused his poetic imagination. The songs called Ashtapadis are replete with erotic passapes and this relationship of the devotee with God is called ‘Madhura Bhakti (Divine or Sacred Love). After Jayadeva, poets like Naaraayana Teertha of Andhra, Meera Bai, queen of Mewaar’s Kumbha Raana, and several others
burst out with songs/poetry describing Madhura Bhakti in themes based on the Krishna-Radha love. Taallapaka Annamaacharya, the first ever Telugu poet, hailed as Pada Kavita Pitaamaha (father of Telugu song), is believed to have written 32,000 songs, a good portion of them called Sringaara Sankeertanas based on the theme of Madhura Bhakti. In this case, the poet imagined himself as Alamelu Manga or Padmaavati, consort of Lord Venkateswara, the Lord of Seven Hills situated on the hill range of Tirumala (now in Chittoor District of Andhra Pradesh). So also, Kshetrayya, the poet of Movva (a village in the present Krishna district in Andhra Pradesh), imagined himself as the beloved of Muvva Gopala, the village deity. Several other devotees, treating themselves as the beloved of Lord Siva or Lord Shanmukha or Kumaaraswaamy, etc., wrote ballads/songs in the form of Madhura Bhakti, following the path shown to them by Jayadeva.

Jayadeva became a royal court poet of king Lakshmanasena of Ratnadveepa (presently called Nadhia) in 1116 A.D. Jayadeva’s Geeta Govindam became very popular. The king Lakshmanasena grew jealous of Jayadeva. As an attempt to excel him, the king wrote his own version of the Raadha-Krishna love. But his work attracted little notice. The king arranged a test to evaluate the comparative merits of the two works. The books were placed at the feet of Lord Jagannaath, the deity of the temple in Puri one night, before the temple doors were locked. The next morning it was found that Jayadeva’s work was found placed above that of the king, who had to accept this as the Divine verdict. Since then, no one dared to contest the greatness of Jayadeva’s work. Geeta Govindam from then on became the ballad that was exclusively sung in the temple of Puri Jagannaath.

There are some legends about Jayadeva’s Geeta Govindam. When he started writing the 19th Ashtapadi in the 7th chapter, he came up to the line ‘Smara garala khandanam mama sirasi mandanam dehi pada pallava mudaaram’ (Oh
Raadha, the poison of love has gone to my head. Please put your tender and rose-coloured feet on my head and bring down the effect of the poison) - Krishna thus begs Raadha. At that point, Jayadeva’s pen got stuck. His imagination came to a grinding halt. He did not know how to complete the verse which he himself started coining. He felt it a sacrilege to imagine Krishna asking Raadha to place her foe on his (Krishna’s) head. He scored off the lines and took a walk, leaving the manuscript on the desk, as he had to take his daily oil-bath. While he was away, Lord Krishna, it is believed, appeared in the form of Jayadeva, went into his room with oil smeared on his head, asked Padmaavati to bring him the manuscript, saying he got a fresh idea and rewrote the lines, earlier struck off by Jayadeva. He then disappeared without Padmaavati noticing Him. The real Jayadeva came back after finishing his oil bath, returned to his unfinished work and found to his pleasant surprise that the lines struck off by him were re-written by some one else. He called Padmaavati and asked her as to who rewrote the lines struck off by him. An astonished Padmaavati asked him back, ‘Why, my lord, it was you who came back and wrote the lines. Don’t you remember? Don’t you see the oil marks and the acacia leaves, which fell from your head on the book?’ Then it struck to Jayadeva that it must have been Lord Krishna Himself, who appeared in Jayadeva’s form and rewrote the lines, because He must have liked them. He congratulated Padmaavati for having the Darsan of Krishna, to which he himself was denied.

Jayadeva then said to Padmaavati, ‘This couplet gave you the Darsan of Lord Krishna, so let it be called the ‘Darsan Ashtapadi’. The name got stuck and the Ashtapadi from then on came to be known as the Darsan Ashtapadi.

Jayadeva called himself as ‘Padmaavatee Ramana Jayadeva Kavi’ (husband of Padmaavati, Jayadeva Kavi), which implied that he shed his own ego and
considered himself as the ‘husband of Padmavati’ with a lot of pride.

Another significant Ashatapadi is the 21st one. A remarkable incident happened in the case of the 21st Ashapadi - ‘Vihita Padmaavatee sukha sama je / Bhanati Jayadevakavi raja raje’. Jayadeva used to sing the Ashtapadis with his melodious voice, while Padmaavati danced to them, with her apt graceful gestures and footwork. The Raagas etc. mentioned by Jayadeva for his Ashtapadis no longer survived. Presently, musicians score music to them in their own style. After Jayadeva Kavi, Sarngadeva (13th century), mentioned in his text. ‘Sangeeta Ratnaakara’, that the Indian music underwent a division into the Southern (as Carnatic Music) and the Northern (called Hindustani) styles. The Orissa people sing Jayadeva Ashtapadis in their own style, not necessarily that of Jayadeva, which no one knows. The Oriya style is a combination of the Northern and Southern styles. The Southern musicians set Ashtapadis in the Carnatic Music style.

Once Jayadeva went hunting along with the king. While the king and the royal poet were away, the queen jokingly told Padmaavati that her husband died while hunting. Believing it to be true and unable to bear the shock, Padmaavati fell into a swoon and breathed her last. On return, Jayadeva heard what happened. The king was enraged and lifted the sword to kill his wife for the sin of playing a cruel practical joke. But Jayadeva advised him restraint. He went home. He sang the 19th Ashtapadi, Vadasiyadi, which was believed as the words spoken by Lord Krishna. To this, Padmaavati rose up as though she awoke from sleep. From then on, this Ashtapadi was also called the Sanjeevani Ashtapadi (the Ashtapadi) which can bring the dead back to life).

_Gita Govindam_’s 12 chapters describe how the Sakhis of Raadha come and tell her that Krishna was dallying with other Gopees on the banks of Yamuna and
ask her to rush up and confront Krishna with his two-timing. Raadha is angry, as
she considers herself alone as Krishna’s love and no one else has the right to
alienate Krishna from her. She sends the Sakhis to go and tell Krishna of Raadha’s
plight and ask him to return to her to assuage her feelings of hurt and frustration.
Next morning Krishna calls on Raadha and begs her to forgive Him. Surprisingly,
Raadha turns Him away. He goes disappointed but once again returns to her to
assuage her feelings. Krishna suggests to the Sakhis that they go and tell Raadha
to come to Him. The Sakhis try to prevail upon Raadha to go to Krishna but she
refuses. The Sakhi-s return to Krishna and tell Him how Raadha is unable to
come to Him. In the meanwhile, Jayadeva describes Radhaa’s Viraha (suffering
due to separation from her Lord Krishna). Krishna relents and is on his way to
meet Raadha. Raadha decks herself up, to look attractive to her Lord Krishna.
She goes to the customary rendezvous, a bower, and meets Krishna and there is
a happy ending.

The sum and substance of the ballad is that Raadha represents the Jeevatma
(individual soul of the human being), who is devoted to the Lord, so deeply that
it unknowingly becomes vain and possessive. Despite the devotee’s unflinching
devotion, the Lord puts the devotee’s sincerity to test. The devotees take this as
though Krishna is not answering their prayers immediately. After the test becomes
too unbearable for the devotee, the Lord takes pity, as is His wont and comes in
time to save His devotee, as he did in the case of Gajendra, the king of elephants.

After the superiority of Jayadeva’s Geeta Govindam was proved by the test in
Jagannaath’s temple, the king ordered to resume the singing of his Ashtapadis in
the temple as an offering to God . Meera Bai (Kumbha Raana’s queen (15th
century), wrote a commentary on Geeta Govindam, entitled ‘Rasikapriya’. In
the Tanjaavoor Saraswati Mahal library, there is a manuscript which gave an
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Abhinaya guide to every Ashtapadi, as per the principles written in Bharata’s Naatyaa Saastra. In 17th century, a musician, by name Ramudu Bhagavataar of Tirumalrajnan Pattanam, a devotee and disciple of Kamakoti Peethaadhipathi, set the Ashtapadis to South Indian Raagas and Taalas. Several others composed music (and continue to do so to this day), to the Ashtapadis in their own fashion. Thus the ballad survives to this day as a Jeeva Prabandha. It will continue eternally without a doubt, because it is so inspiring.

Jayadeva is supposed to have breathed his last on December 28th, 1153 AD, corresponding to Krishna Ekaadhasi in the month of Margaseersha of Sreemukha year of the 60-year cycle. Some other works, like ‘Prasanna Raaghavam’, ‘Sringaara Maadhaviya Champu’, etc., are credited to Jayadeva, but they are different poets of the same name. Muddupalani (18th century), the court dancer and poetess of the king of Tanjaavoor Prataapasisma’s royal court, wrote ‘Raadhika Saantvanam’, a beautiful Telugu Kaavya (long poem in Telugu language), a work similar in theme to Geeta Govindam. It is in verse as distinct from song. It is a lovely work written by a woman - a bold work in those days. Here too, the book is erotic in nature, but the poetry is comparable to the best of the poetry that much greater poets than Muddupalani wrote.

Thus, Jayadeva happens to be the first to write a song in Sansksrit and his work lends itself to dance, with all the inputs necessary to exemplify Bharata’s Natya Saastra. The song format in any Indian language can be taken as having the Ashtapadi as the model. No poet however wrote songs until the 15th century, when, the grand sire of Telugu Song, Taallapaaka Annamaacharya wrote the first ever Telugu songs, numbering about 32,000, all on a single subject, ‘Worship in the form of Sankeertana of the Lord of the Seven Hills, Venkateswara. Naaraayana Teertha of 17th century wrote Sree Krishna Leelaa Tarangini, the story of Krishna from birth to His wedding Rukmini in songs, which he called Tarangas
Jayadeva’s *Geeta Govindam* is a ‘Sringaara Mahaakavya (romantic magnum opus)’, which has no equal. It appears erotic but the knowledgeable regard that Sringaara addressed to the Lord Krishna is not to be regarded as vulgar. It is not the mundane love between a lowly man and a woman. Jayadeva’s first *Dasavataara Ashtapadi* does not contain Krishna as one of the ten incarnations of Lord Vishnu. It contains Parasuraama or Bhaargava Raama, Raghuraama and Balaraama and ends with the Buddha. Buddhism was in ascendancy in those times and was patronised by even the royalty. That is why Jayadeva might have included Buddha as an Avataar of Vishnu. As for his omission of Krishna as an Avataar, it might have been that he did so because he considered Krishna as *Parabrahman*, the Supreme Lord.

According to Saarngadeva’s *Sangeeta Rathnaakara* (13th century), the names of the Raagas mentioned in *Geeta Govindam* were to be regarded as *Praak-Prasiddhha Raagaas* (Raagas that were famous prior to the later period) and that these became obsolete during his times.

In the South, Manichavachagar in his *Tirukkovai* and Aandal’s *Tiruppavai*, contain songs called *Paasurams*, which extrol Madhura Bhakti.

*Geeta Govindam* being in Sanskrit language, is still being sung either in all the styles of Hindustaaani, Oriya or Carnatic music style, from Kashmir to Kanyakmari and Manipur in the East to Dwaaraka in the West.

Worship of God in ‘Madhura Bhakti’ was found very popular in the earlier centuries. In this form of Bhakti, the devotee considers himself/herself as the *Naayika* (heroine) and the Divinity as the *Naayaka* (Hero), i.e., *Naayika-Naayaka Bhaava*. The ‘Cheli’ or ‘Sakhi’ (lady friend and confidant of the heroine) is consisdered as guru.
The Ashtapadi-s were written with the Dwidhaatu, i.e., the two sections, Udgraha and Dhruva (later called Pallavi and Charana). Instead of the Praasa, i.e. the identity of the second character of each line a sin the South Indian languages, particularly Telugu, in the Ashatapidis, we find the 'Antyaanupraasa (the rhyming at the end of each or alternate lines'). After Jayadeva, several poets adopted the Ashtapadi as a poetic song format and wrote such works as Sivaashtapadi (Chandrasekharendra Saraswati of Kanchi Kamakoti Peetham), Raamashtapadi of Raamakavi, Geeta Sudaram or the Skandaashtapadi on Lord Subrahmanya.

Edwin Arnold translated Geeta Govindam into English, under the title. 'The Indian Song of Songs'. European scholars called Geeta Govindam as the Sanskrit Song of Solomon.

Jayadeva is regarded as a great Sanskrit composer. His work is treated as part of the sacred music of India. Each chapter ends with a Mangala Sloka (benediction). The cult of Radha-Krishna love derives from Jayadeva’s Geeta Govindam. A commemorative festival is observed annually at Kendula, the present name of Kindubilwa, the birth place of Jayadeva. Geeta Govindam is sung in festival, where people and musicians from several parts of India assemble to celebrate the event.

In a palm-leaf in the possession of Kotira Krishna Pandaji of Kindubilva, the date of death of Jayadeva is mentioned as Sreemukha year, Maargasira month, Krishna Paksha Ekaadasi, that is the 11th day of the second half of the Lunar month of Maargasira of the Sreemukha year of the 60-year cycle of years, corresponding to December 28, 1153 A.D.

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2) ANNAMAYYA (1424-1502 A.D.):

Annamaacharya was born on 14th April 1424, in the village ‘Taallapaaka’ in Rayalaseema of Andhra Pradesh. He belonged to the sub-sect of Nandavareeka Smaarta Brahmin family. His parents were Naaraayana Soori and Lakkamaamba. His date of birth coincides with Indian Almanac as “Krodhi Year, Vaisaakha month and Visaakha Star”. Annamayya was highly gifted in music, literature, and poetry and more than any thing else in absolute devotion on the Lord Sree Tirumala Venkateswara Swamy Perumaal.

Annamayya started composing his Sankeertanas at the tiny age of eight. At that age, he wrote two hundred verses (two Satakams) in praise of Padmaavati Amba. The deity Ahobala Sree Narasimha Swaamy gave his Darsan to Annamayya and initiated ‘Nrisimha Mantra’ to him. He later studied ‘Vedaantha’ (spiritual philosophy) from Sathagopa Yateendra. He later got initiated to Vaishnava Mantra by accepting ‘Sankha Chakra Dhaarana’ on his shoulders by one Ghana Vishnu Yateendra of Ahobala Math. Annamayya wrote hundreds of songs covering the entire story of Raamaayana Kaavya.

He was appointed as Asthaana Vidwan of Saalva King. There is an interesting anecdote in circulation about the divine powers of the Lord on Annamayya. Pleased by Annamayya’s compositions on the Lord, Saalva King wanted Annamayya to compose songs in his (King’s) praise. Annamayya rejected the king’s request, saying that he would not sing in praise of any human beings with the same voice of his which was being used to sing on the Lord. The king got wild at this and punished Annamayya to be bound with iron shackles. But, Annamayya was mysteriously relieved of the shackles, when he offered his prayers to the Lord with his Sankeertana. This incident happened not once, but twice.
After this wonderful happening, the king repented for his high handed behaviour and became a devotee of the Lord and started learning divine knowledge.

The Saalva King requested Annamayya to be in his Court as usual. But Annamayya excused himself and went away to Tirumala to be always and eternally with the Lord, where he composed and sang 32,000 Sankeertanas in praise of Lord Sree Venkateswara in easy and fluent Telugu.

It is popularly said that the Lord would become the child of the cradle when he listens to Annamayaa’s lullabies (Jola Paatalu) when the Lord listens Aadhyaatmika (spiritual & philosophical) Sankeertanas, he would become a saint and ascetic when he listens to love and amorous songs, the Lord would become amorous young man. As the Lord Venkatapati was always dwelling in the heart of Annamayya, Annamayya also would be changing his moods and spirits according to the emotions expressed in his Sankeertanas. There are historical evidences that Annamayya and the Karnaata Sangeeta Pitaamaha Purandara Daasa had meetings in between them and got mutual admiration for one another. Purandaradasa considered and admired Annamayya as the alter ego of the Lord Venkatesa. Annamayya was regarded, respected and justly honoured with several titles like “Aandhra Gaana Saarvabhowma”, “Pada Kavitaa Pitaamaha”, “Pada Kavitaa Maargadarsi”, “Draavida Aagama Sarvabhouma”, “Sankeertanaachaarya”, etc., Some of the Raagaas that he employed to his Sankeetanaas like Hejjejji, Ghoorjari, Saalaanga Naata, Konda Malahari, Desaalam are obsolete in contemporary times.

His Sankeertanas are classified as ‘Adhyaatna Sankeertanas’, ‘Sringaara Sankeertas’, ‘Vairaagya Sankeertanas’, with the stamp of Venkateswara, according to the emotional contents of those Sankeertanas. Annamayya composed all his
Sankeertanas in praise of Sri Venkateswara Swaamy as his Hero and his God and he dedicated his Sankeertanas to Venkateswara Swaamy.

He wrote a treatise captioned as “Sankeertana Lakshanam” in Sanskrit, which was later translated by his grand son Chinna Tirumalaacharya. He composed ‘Desi Soolaadi Prabandham’ in Telugu language. Its Charanaas are set and sung in different Raagas and different Taalas. All his Sankeertanas have Pallavi and three Charanas. They do not have Anupallavis. All his compositions were written and preserved in thousands of copper plates in a cellar in the vicinity of Sree Venkateswara Swaamy temple on Tirumala Hills in Andhra Pradesh, which were kept there undiscovered by anybody for a long time. Later they were discovered by the temple priests and scholars like Sri Vetoori Prabhaakara Sastry, Sree Rallapalli Ananta Krishna Sarma etc.

Some of the notations of Sankeertanas were by Sangeeta Vidwans Sree Rallapalli Ananta Krishna Sarma, Sree Sripaada Pinakapani, Sree Mangalampalli Balamurali Krishna, Sree Nedunoori Krishna Moorthy, Sri M.S. Balasubrahmanya Sarma, Sree Bala Krishna Prasad, Smt. Shobha Raju and others.

The author of this book also set music to fifty Sankeertanaas.

Annamaachaarya project was established by Tirumala Tirupati Devasthanams, which has been serving the cause of Annamaachaarya’s Sankeertanas by spreading the teachings and preachings of Annamaachaarya like Bhakti, Spiritual knowledge, Vairaagyaa, through his Sankeertanas.

Medasaani Mohan, a great scholar in Telugu and Sanskrit and a great spontaneous poet (Aasukavi), and a unique Sahasraavadhaaani is presently heading the Annamacharya Project and doing yeoman service. Sree Tirumalachetty Srinivasulu
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is another scholar, who has been long associated with Annamayya project and doing commendable service to Annamayya. There are other voluntary organisations, exclusively for spreading the music, literature and the spiritual preaching of Annamaachaarya in India and abroad also. Annamaachaarya Bhaavanaa Vahini is the foremost in India (in Hyderabad) established and headed by the famous singer Smt. Shobha Raju.

There are two such Annamaachaarya Institutions in USA. One is in Chicago established by Dr. Sonthi Sriram and Dr. Sarada Poorna, which has become world famous. The other one is established and being organised by Smt. Duvvuri Satya in California.

Annamaachaarya music festivals and competitions are being conducted in connection with his Vardhanti and Jayanti by ‘Annamacharya Project’ of Tirupati, at Tirupati Tallapaaka, and other towns of South India and especially in Andhra Pradesh. Other Annamaachaarya Institutions in India and abroad are conducting music festivals periodically nationally and internationally.

All his songs are being published with notations and meanings and commentaries. His songs are being recorded in cassettes and CDs by Annamacharya Projects of Tirupati, Hyderabad, Chicago and California.

Annamayya attained eternity in the year 1502 A.D. [Dundubhi Naama Samvatsaram (one of the Telugu years) Phaalguna Bahula Dwaadasi, at his 95th year.

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3) **Purandara Daasa - Carnataka Sangeeta Pitaamaha & Aadi Guru:**

Purandara Daasa of Karnataka (1484-1564), was a prolific composer of devotional songs, mostly in Kannada language and also in Sanskrit. He belonged to the Daasa Sampradaaya, the community of Daasas or devotees, who shed their wealth, family and every earthly possession and lived as minstrels, singing in the praise of God. In the case of Purandara Daasa, he was a very rich man, a merchant in diamonds and precious stones, but he was a very thrifty person. His life reads like a novel.

He belonged to that medieval period, when Carnatic Music just began to evolve itself. ‘Karnatic (or Carnatic)’ was the name of the style of music sung in South India. Purandara Daasa was the first one who wrote the lessons for beginners in Carnatic style and was hence hailed as ‘Karnaataka Sangeeta Pitaamaha’. His first lessons included ‘Saralee Swaras’, and other Swara exercises. These were written using *Maayaamaalava Gowla Raaga* as the scale, which the beginners could easily learn, it being a parallel scale, with Sa and Ri, Ga and Ma, Pa and Dha and finally Ni and Sa in the higher octave, being proximate to each other. This makes the notes easily understood and negotiable for the kids.

The medieval age, i.e., the 14th to 16th centuries was the period when several saint composers emerged in every part of India, as though they were chosen by God to propagate the ‘Bhakti (devotion) Cult’ in every part of the Vedic Land that India came to be known as. Krishna Chaitanya of Bengal, Shankar Dev of Assam, Meera Bai of Raajasthan, Tulsee Daas of the Gangetic plains, Kabeer Daas and Soor Daas, also of Northern India, Tayamannavar, Arunagirinaathar and the 18 other Siddha singers, Taallapaaka Annamaachaarya of Tirumala in Andhra Pradesh, etc. are some of the cult figures in the Bhakti movement.
Annamaacharya composed Sankeertanas in Telugu and Sanskrit. His compositions, according to one of his own songs, numbered 32,000, which were engraved on copper plates and were kept for safety in an alcove in the Tirumala Sri Venkateswara Temple complex, very near the Sanctum sanctorum and the Hund. These could be found on your right as you enter the temple premises. These songs were accidentally found as late as in the earlier half of 20th century, around the early forties, i.e., nearly four and a half centuries after they were kept in their hiding place. It was learnt that Annamaacharya (1408-1504) and Purandara Daasa (1484-1564) met at Tirumala. It was also found that some of the songs of the two composers were similar, like ‘Jaya Jaanakee Ramana’ etc. While Annamaacharya wrote exclusively songs on Lord Venkateswara, Purandara Daasa wrote his songs on Pandari Vithala. Both these bards made their Ishta Daiva (favourite deity) as their Mudras (signatures of their compositions) respectively- Annamaacharya his Venkateswara and Purandara Daasa his Purandara Vithala.

Purandara Daasa himself was believed to have sung about 4 lakh songs, apart from those primary lessons of Saralee Swaras, Pillaari Geetams, etc.

The songs composed by the saint composers mentioned above constitute the singing material (libretto) for the devotees for centuries and continue to be sung even today. They constitute the religious musical wealth of India. As each part of India had its own minstrel and his/her songs written in the respective mother tongue, people all over India had songs which they could call their very own inheritance and almost every household could sing at least some of the popular songs of that area. This does not mean that the songs did not go far and wide. In fact, Meera Bai’s songs are sung all over India, while those of Purandara Daasa
are sung all over the South. Annamaacharya’s songs came to light in the 20th century only. Because of this gap, only a few of his songs remained in circulation among the people. Kabeerdaas, Soor Daas & Tulsee Daas’ compositions too are popular all over India.

It was about the 12th century that Indian music, which was monolithic till that time, came to be categorised as the Northern (Hindustani) and the Southern (Carnatic) styles. The reason for this division was the influence of the alien styles of the invading hordes that later settled down in the country and enslaved it. Northern India was the worst affected due to this alien invasions. Southern India protected itself from the alien influences and retained much of the Indian culture intact. Swaami Vidyaaranya (13th century AD) was the pioneer in recognising the far-reaching implications of the alien influences and took timely measures to protect the true Indian Culture. Purandara Daasa seemed to have taken up the gauntlet and initiated the process of preserving the Indian style of music with primary lessons for the beginners. This process was continued with Venkatamakhi and Govindamaatya publishing the 72 Melakarta scheme, Raghunaatha Naayaka inventing the 24-fret Veena, Annamaacharya writing the first songs and the prosody for the musical forms, etc. While the South had no problem in adopting the Northern style of music, even borrowing a few aspects of it for enriching its own style, the North did not take to South Indian music as much as one would wish. It is also strange to see how Southerners could easily take to Hindustani Music, whereas the Northerners cannot and do not seem to have adopted the Southern music as enthusiastically as their southern counterparts.

Coming back to Purandara Daasa, his life story from riches to a mendicant is both interesting and enlightening. Purandara Daasa was the son of a very wealthy
diamond merchant by name Varadappa Naik. Naik was the suffix to the name of a very wealthy person, a business magnate, a dignitary, a man of eminence etc., in those times. He was a Madhwa Brahmin and the only son of a rich father. He was born in the village Purandaragada near Hampi in the Bellary district, now in the state of Karnataka. As the boy was born after the parents prayed to the Lord of the Seven Hills Sree Sreenivaasa, he was named Sreenivaasa. His pet name was Seenappa. He was also called Tirumalaiyappa, another name of Sreenivaasa. That was how, another pet name of Seenappa was Timmappa

Seenappa was brought up with a lot of affection and care, as he was the only son and the parents could afford any amount of expenditure on the boy. He had all the comforts he could desire for, but he was content to cultivate only simple living. The high thinking aspect followed in course of time. Seenappa had the best possible education at home under the ablest scholars and he achieved great proficiency in Kannada and Sanskrit. He was also proficient in Sacred (Bhajana) Music and the Hindu scriptures, including mythology. When he was only 16, he was married to a girl ‘Saravati’ by name. The elders in those days made it a point to perform the marriage of their children at a very young age - if it was a girl, before she attained puberty.

Seenappa became an orphan in his 20th year, when both his parents died. The young Seenappa took over the conduct of the business of his father and made good progress by doubling, even trebling his ancestral wealth, through his business in diamonds and precious stones. When he became immensely rich, people started calling him Navakoti Naaaraayana and the entire business community too called him by the same name reverentially.
However, the richer he became, the more miserly Seenappa got. His wife, Saraswati was a very devoted one and a saintly person. She was, naturally, very sad thinking of the niggardliness of her husband, his reluctance to part with any money, charity or contribution even for worthy purposes. He would worry himself and his wife about every pie that was spent or given away as alms.

On one occasion, a poor Brahmin approached Seenappa for financial help to perform the sacred thread ceremony (Upanayanam) of his son. Seenappa told him to come some other time. This way, he turned the Brahmin away a number of times and the Brahmin kept on coming again and again. Seenappa would not, however, tell the Brahmin that he had no intention of giving anything. The Brahmin ultimately approached Saraswati, Seenappa’s wife, who appeared to be a pious lady. The Brahmin believed that she would definitely be aware that it was not proper to refuse financial help for a poor Brahmin, particularly when he needs such help for performing the Upanayanam of his son. When the Brahmin did eventually approach her, Saraswati did not have any cash to give the Brahmin, and so, she gave him a diamond-studded nose-ring and asked the Brahmin to sell it and meet the expenses of the Upanayanam of his son.

The Brahmin, who was highly pleased at the costly gift, went to Seenappa’s shop to sell the jewel, as it was reputed for such a transactions. The moment he saw the nose stud, Seenappa recognised it immediately and recalled that he gave it to his wife as a token of his love. The jewel was the only one of its kind and hence Seenappa became suspicious. He sent his servant to his house to fetch the nose-stud of Saraswati, telling her that her husband wanted to see it. Saraswati did not know what to do. If her husband came to know that she gave away such a costly present as a gift to a stranger, he would be furious and she hardly knew
what would follow. So, she decided to kill herself, rather than face her husband with the truth. She mixed the powder of a diamond in a glass of milk and was about to consume it, when suddenly, she found an exact replica of the jewel in the cup of poison. This gave her much relief, but she knew it must have been a miracle done by none else than Lord Sreenivaasa. She sent the nose-ring that she found in the cup of poisoned milk to her husband, through the same servant. When Seenappa saw the same jewel which had no second and the original of which he was holding in his own hand, he could not believe his eyes. His curiosity was roused and he went home to talk to his wife and ascertain the truth. Saraswati did not hide anything and told him the entire truth, right up to the point that she was about to commit suicide, when the replica of the nose-ring appeared before her in the cup of poison. This event opened Seenappa’s eyes. He sent his servants to look for the Brahmin, who came seeking his financial help, and bring him with them. The servants were not able to find him, despite their frantic search and returned to report their inability to find him anywhere and there was no trace of the brahmin. This started a process of self-introspection in Seenappa. Here was he, who deceived a Brahmin and made him to go round and round to his house for a donation, which Seenappa never meant to give. Yet his wife, who was a devoted one, very pious, observing all the ancient family holy practices gave away a very costly present to a stranger! She did it only to keep her husband’s honour on the one hand and to see that a poor Brahmin was helped to perform the essential and sacred Upanayanam of his son, for which not even the poorest man would refuse to contribute his mite. And she was on the verge of killing herself, as she knew that her husband would not countenance any of her explanations. Seenappa at once, felt ashamed of his miserliness and all his deceitful behaviour. He considered all his riches and his education a sheer waste. He
allowed himself to spend all his life without doing a single good turn to anyone and concentrated all his energies and education in enriching himself. Lying to a Brahmin who wanted help for performing the Upanayanam of his son was the worst sin, he felt he committed. And his wife tried to make up for his sinful deeds and he atones came home and got furious to punish her for her supposed disloyalty to him!

But suddenly he become a changed man for good. Miraculously some divinity took hold of him. He felt humbled before his devout wife. He wasted not a moment, soon gave away all his riches in charity. He resolved to lead a life of plain living and high thinking. A song came out of his soul ‘Mosahadanalla’ in the Raaga Athaanaa. The song further says, ‘Yauvanadalli Sree Haripaada nambade/Muvvattu Varusha mohaabdhi yalli biddu’. (I have in my youth, for all these thirty years, wasted my life in the pursuit of various worldly attachments instead of trusting myself in the holy feet of Vishnu’, haven’t I?). Realisation about one’s folly, one’s wasteful pursuits only after one deserves it due to true repentance and the grace of God. Tyagaaraaja also laments in Dudukugala, a Ghana Raaga Pancharatna Kriti in Gowla Raaga, about the many selfish and wasteful pursuits of people in their daily lives, attributing them to himself, although he would never have indulged in such atrocious behaviour, one can be sure. Tyagaaraaja believed in the oneness of mankind and believed that every man has to share the guilt of sins committed by other fellow humans. That was why he composed the song in first person. No one would for a moment believe that Tyagaaraaja would have committed even a single one of the worst sins, which he listed as those committed by fellow humans.

But once he woke up to his follies, Seenappa gave away all his earthly possessions. He began going round the town and all over Karnataka, singing the praise of
Purandara Vithala, also pointing out the foolish pursuits of people in general, rousing them to become devotees and lead righteous lives. He was said to have visited almost all the holy shrines of India. Particularly, he visited Tirumala and there is a place behind the Temple, marked as the one where Purandara Daasa sat and sang daily for some time. It is also learnt that he met Taallapaaka Annamaacharya, his senior by about 60 years and there are similarities in their respective compositions like the song, Jaya Jaanakee Ramana, Jaya Vibheeshana Sarana, etc. A similar song is also found in Naaraayana Teertha’s Sree Krishna Leelaa Tarangini. This song is presented in Bharatanaatyam recitals as the Todaya Mangalam, the opening song, in some cases as a Raaga Thaala Maalika, in all the four basic Taalas - Jhampa, Aadi, Roopaka and Triputa or Chaapu, starting with Naata Raaga.

Seenappa was initiated into the Daasa order by His Holiness Vyaasaraayaru. This was in 1525 A.D., i.e., when Seenappa was about 40. From then on, Seenappa was recognised as a Haridaasa and the eminence of his countless Keertanas was noticed. Tyagaaraaja’s year of glory also started from about his 40th year. Later, Satyadharma Teertha, who succeeded His Holiness Vyaasaraayaru in the Vyaasaraaya Mutt, bestowed on Seenappa the name ‘Purandara Daasa’. It was by this name that Seenappa was known from then on, till his salvation and till date.

Purandara Daasa’s compositions were called both Keertanas or Devaranaamaas. People sang them in Bhajan Goshthis. The original tunes of Purandara Daasa were lost in time as in the case of Annamaacharya. Purandara Daasa also delivered discourses on religious and spiritual subjects and it was said that thousands used to gather to listen to him. His songs had a chastening impact over his
audience. He and his wife Saraswati were respected as a pious couple and exemplary devotees of Lord Krishna or Paanduranga Vithala. People talked of the couple having had the Darsan (Manifestation) of Lord Krishna, not once, but several times, in answer to their fervent appeals, replete with devotion.

Purandara Daasa had four sons: Varadappa, Gururaaya, Abhinava and Madhvapati and only one daughter, named Rukmini Devi. The daughter was married to her maternal uncle’s son.

Purandara Daasa was of the same level of exemplary composers like Aruna Girinaadhar, Tevaarakkaars of Tamil, Annamaachaarya, Kshetrayya, Bhadraachala Raamadaas and Tyagaraaja of Telugu, etc. His compositions were estimated at between three and a half and four lakhs in number, all in Madhyama Kaala, i.e., medium tempo. In the song, ‘Vasudevana naamaavaliya’ set to Mukhaari Raaga and Jhampa Taala, it was found that the number of Purandara Daasa’s keertanas was 4,75,000. It was remarked that if a non-stop singing of Purandara Daasa were to be arranged, it would take several thousands of hours spread over several months to complete the entire number of compositions. They lend themselves to music quite handsomely. The practice is that several singers of competence tune the Purandara Daasa Keertanas to Raagas of their own choice. But only a few survived on the principle of ‘survival of the fittest’. Some like Krishnaa Nee Begane Baaro, (Yamunaa Kalyaani), Jagadoddhaarana Aadisidaale Yasoda (Kaapee) were tuned by stalwarts like B S Rajayyanger etc., and musicians follow these tunes religiously because they have already become very popular and excellent too. The late Sangeeta Kalanidhi, Dr M L Vasanthakumari was known to have specialised in Purandara Daasa Keertanas and tuned some of them in both Carnatic and Hindustani Raagas. Pt. Bhimsen
Joshi & Pt. Basavaraj Raj guru, the two famous Hindustani vocalists are said to have also contributed their own tunes to several Purandara Daasa Keertanas.

Purandara Daasa was believed as one who was born with an Amsa (quality) of the celestial Sage Narada. Saint Tyaagaraja paid his homage to several saintly composers at the beginning of his opera, Prahlada Bhakti Vijayamu, in a Kanda verse, thus:

‘Durita vraatamulellanu / barimaarchedi Harigunamula baaduchunepudun/ baravasudai velayu Puran/ dara daasuni mahimamulanu dalacheda madilon’.

(I always think of those saintly composers like Purandara Daasa, who sang the praise of Hari, which would verily wipe out all our sins).

Purandara Daasa’s Keertanas are indeed the quintessence of the Upanishads. Anoraneeyaan, Mahato Maheeyaan, he sings in Jagadhoddhhaarana. This phrase is indeed part of a Sloka from the Bhagavad Geeta (The Song Celestial). Likewise, innumerable examples could be cited from Purandara Daasa’s Keertanas, to show that they have their originals in the Upanishath, etc. His songs, called Devaranaamaas (the names of God) are also called Daasara Padagalu (the songs of the Daasa). Though they are mostly written in Kannada, they are full of Sanskrit phrases and are sung all over the South, in Carnatic Raagas as well as Hindustani Raagas. The speciality of the Devaranaama is that they contain lofty ideas and ideals told in simple language and liberally interspersed with proverbs, which are in daily use among the people, to make the song better understood. Some Raagas used in tuning Purandara Daasa Devaranaamas include Maanji Bhairavi, Dwijaavanti, Syaama Kalyaan, Maarwa, Madhumaadhavi, Vasanta Bhairvi, etc. Purndara Daasa’s Mudra (signature used by the composer for his compositions) was Purandara Vithala.
Apart from his lessons in Swaras, Alankaaras, Janta Swaras and Pillaari Geetas for learners, Purandara Daasa also wrote Ghana Raaga Geetas, Prabandhas, etc. His Ugaabhogas and Sooladis are also worthy of special attention. It was this vast wealth of compositions that earned him the title of Aadi Guru (the first guru) and Carnataka Sangeeta Pitaamaha (Grand sire of Carnatic music).

*Maayaamaalava Gowla* was aptly chosen as the vehicle for writing the earliest lessons for students. Purandara Daasa realised its importance so early and so aptly that it was instantly successful in gaining acceptance. It is only in South Indian music that this Raaga is used as the launching pad for students. As already mentioned, the Raaga has parallel lower and upper tetrachords. Sa & Ri, Ga & Ma, Pa & Dha, Ni and Sa are proximate to each other and easily negotiable for the learners, including children. Besides, it was the Raaga, which, later became the basis for inventing the 72-mela scheme. If ‘Ri’ is made the Aadhaara Shadja (Tonic note), the Raaga Rasikapiyra results and similarly, if ‘Ni’ of *Maayaamaalava Gowla*’s Prati Madhya Raaga, i.e., Kaama Vardhani is taken as the Tonic note, the first scale Kanakaangi results. Now we have both the first and last of the 72 Melas, i.e., ‘Kanakaangi and Rasikapiyra’. This rendered the task of identifying the other Raagas in the 72 Mela scheme easy for Venkatamakhi and Govindaamatya. Purandara Daasa’s Alankaaraas were written in the Soolaadhi Thaalaa-s and thus provided concrete examples in the *solfja* form. Purandara Dhaasa’s taking up the *Maayaamalava Gowla Raaga* as the basis for the learners’ first lessons also helped in removing the confusion over calling the Sankaraabharana Raaga’s ‘Ri’ and ‘Dha’ as Chatusruti Rishabha and Chatusruti Dhaivata instead of the earlier Panchassruti Rishabha and Panchassruti Dhaivata. Thus Purandara Daasa laid the foundation for the future development of Carnatic music, in particular for the 72 - Melakarta scheme, which was a land mark
development in this style of music and the first of its kind in the world. Purandhara Daasa was also the first to write the Geetas in Malahari Raaga, which are called Dwidhaatu Prabandaas. This led to St. Tyaaaraaja coming up with his Kritis that took the Carnatic Music to the acme of its perfection. For his original work in this area, Purandara Daasa received encomiums from his own guru, Vyaasa Raayaru.

Purandara Daasa stayed in a Mantapa (shed made of stone pillars and roofed with stone slabs) in Hampi for many years. This Mantapa later came to be known as ‘Purandara Daasa Mantapa’. Towards his last years, Purandara Daasa took Sanyaas Aasram, which was a must for every Sanaatana Dharma practitioner. This makes the Sanyaasi a ‘Jeevan Mukta’, i.e., one who attains liberation, even when alive. He shed his mortal coil on the Pushya Amavaasya day of the Raktaakshi Year, which corresponds to Tuesday, the January 2, 1564. Before or after Purandara Daasa, no one tread the earth who equalled his achievements in the fields of music, literature and spiritualism.

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4) Naaraayana Teertha (1580 - 1680 A.D.):

Siva Naaraayana Teertha, who wrote many other works, was famous for his most popular work, Sree Krishna Leelaa Tarangini. He was the Telugu counterpart of Bhakta Jayadeva of the 12th century A.D. His Sree Krishna Leelaa Tarangini reads like Jayadeva’s Geeta Govindam. However, Geeta Govindam is confined to the love of Raadha-Krishna, whereas Sree Krishna Leelaa Tarangini is a work recording the life story of Sree Krishna from his birth till his wedding the princess Rukmini. In fact, Rukmini willingly eloped with Sree Krishna, whom she loved, adored and worshipped from her girlhood. Her brother, Rukmi, was bent upon marrying off his sister with his friend Sisupaala, an egotistic king, but Rukmini and her parents too rejected this proposal. However, Rukmi wanted his sister to marry Sisupaala alone, defied his parents and even used force to make her agree to the alliance. Hence, there was no option for Rukmini, except to send through a Purohit, Pradyotana, a letter to Sree Krishna to come, rescue her from the forced marriage, take her away, and marry her. The story ends here, although Krishna later had to fight with Sisupaala and Rukmi to subdue them and he even insulted Rukmi by shaving off one half of his moustache. Rukmi had to return home in shame. Rukmini’s parents happily performed the marriage of their daughter Rukmini, with Sree Krishna in a grand style.

There are many versions about Naaraayana Teertha’s life story from his birth. The popular Telugu version was that Naaraayaa Teertha was born in a village Kaaja, which lies between Vijayawada and Guntur on the National High Way in Andhra Pradesh. He migrated to Tanjaavoor in the present Tamil Nadu, which was then under the Rule of the Telugu Naayaka Kings, who were the vassals of the Vijayanagara Empire, the capital of which was Hampi Vijayanagar. An Andhra
Brahmin, Naaraayana Teertha was a scholar in Telugu & Sanskrit literature and also in classical music and Nritya (classical dance). He was conversant with all the literature on music and dance from Bharatha’s Naatya Saastra onwards. He was a devotee of Lord Krishna. Besides, *Sree Krishna Leelaa Tarangini*, Naaraayana Teertha wrote ‘Paarijaataapaharanam’ and other Yaksha Gaanaas (Mythological music & dance dramas) and some other spiritual works. There is also a version that he was born in Srikakulam of Krishna District. However, Srikakulam and Kaaja in Guntur district are quite close to each other, the two being on either side of the Krishna river. His surname was Tallaavajjhala and his original name was Govinda Saastry, his father’s name being Neelakantha Saastry. The varying versions about his earlier years cannot be sorted out so as to point out which one of them is correct. But it can be said with certainty that he originally belonged to the Krishna River area in Andhra.

Naarayana Teertha is believed to have visited Bhoopatiraajapuram, which was later called Varaahapuri or Varahoor. The villagers welcomed him, as though they had prior information about Teertha’s visit. According to this legend, Naarayana Teertha was a Smaarta Telugu Brahmin belonging to the Tanjaavoor district. Belonging to a scholarly family, Naaraayana Teertha showed exceedingly high scholarship after a brief education and was believed to be an incarnation of Jayadeva of the 12th century, because of his ardent devotion to Lord Krishna. His family was among the Telugu scholarly families who came down South in the days of the Telugu Naayaka kings, who were vassals of the Vijayanagara Empire of Hampi. Sage Sivaraamaananda was his Guru, who gave him Upadesa. A mention of this was found in *Sree Krishna Leelaa Tarangini* in the first Taranga in the last Charana, as ‘Sivaraamaananda Teertha Paada Sevaka’. At the end of the 8th Taranga ‘Deva Devam’ also, Teertha refers to himself as ‘Sivaraama Teertha
Paadaambuja Bhramara’. After reading the Sanskrit Mahaa Bhaagavata of sage Vyaasa, and singing the Ashtapadis of Jayadeva, he became a deep devotee of Krishna. He was an expert in both Sangeeta and Nritya, which were subjects part of the Bharata’s Naatyaa Saastra. The legend about Siddhappa being married to his maternal cousin, getting rejected by her, as she found in him a great scholar, who was a Mahaapurusha and turned him away, is attributed to Naarayana Teertha according to this legend of the South, his wife’s place being a village on the other bank of the river Vennaar, in Tanjaavoor district. When going to his father-in-law’s place, he had to swim across Vennaar as it was in spate. He got exhausted and believed he was going to die and took ‘Aapat Sanyaasa’. But as fate would have it, he recovered from the exhaustion and was able to swim across safely to the other side. Teertha thought his ‘Aapat Sanyaasa’ was a ‘Leela’ of God, which he need not take seriously, went to his father-in-law’s home and was, to his utter surprise, looked upon as a Mahaapurusha, both by his in-laws as also by his young wife. She found a halo surrounding her husband. She was reluctant to meet him alone as a wife. This opened the eyes of Teertha and he then knew that he was destined to continue his life as a Sanyaasi, a recluse, who should have no attachments. The in-laws however tried to convince their daughter and restore the couple to remain one, but only in vain. Seeing the confusion which the in-laws were subjected to in this awkward situation, Narayana Teertha told them the actual truth, as it happened in the river Vennaar. Later in his life, Naaraayana Teertha was seized with the ‘Parinaama Soola’ disease and was advised to visit Tirumala. From there, he was again advised to proceed southwards and install an idol of Venkateswara in the shrine near Tiruvayyaaru, where he would find an idol with the Amsa of Lord Venkateswara, which was an Utsava Moorti (procession idol) from Tirumala. It was in this village of Varahoor that Naaraayana Teertha settled
down and installed the idol there. That village was in the Nandukkaveri village and he slept in the Pillaiyaar (Vinayaka) Temple there for the night. During his sleep, he had a dream in which a voice told him thus: ‘Tomorrow morning, after your customary prayers, two Varahas (wild boars) will appear before you and you follow them until they lead to the place where you will live for the rest of your life, where you will also get rid of the stomach ailment. The next morning, Teertha woke up, went through his daily rituals of worship in front of Lord Vinaayaka and found two wild boars beckoning to him. The animals led him towards the west, in the direction of Varahoor. (The idol of Vinaayaka having his fingers pointing towards the west bears this out). The Yateendra followed the animals, which swam across the river Kadungaal, entered the village, stood in front of the local Venkataramanaswaamy temple for a while and disappeared. The moment the Yateendra entered the temple, he found that he was relieved of his excruciating pain in the stomach. He resolved to spend the rest of his life in the same village. He had a temple built there, performed ‘Moolasthaana Pratistha’ and the ‘Chakra Prathishtha’. The ‘Moola Vigrah’ in the temple was called ‘Sree Mahaalakshmee Naaraayana Perumal’. His own Saligramaam and the Pooja materials used by him are still in the temple.

This was also in accord with the dream some of the elderly persons of the village had seen that a Maha Purusha would visit the place and that they should welcome him. When he actually arrived, they discovered in Naaraayana Teertha the Mahaa Purusha whom they saw in their dream. They welcomed him in a befitting manner. That village, which was known till then as ‘Bhoopatirajapuram’, later came to be known as ‘Varahaapuram’ or ‘Varahoor’ after the wild boars that visited the temple and disappeared. The villagers themselves saw an extraordinary prosperity taking place there after the visit of Naaraayana Teertha and were
happy to have him in their village. It is situated about 15 miles to the west of Tanjaavoor.

Naaraayana Teertha sketched his *Sree Krishna Leelaa Tarangini* while he was in the Krishna valley area. He also taught some of the songs of that ballad to the villagers there. After reaching Varahoor, he completed it, based on *Bhaagavatam*. *Sree Krishna Leelaa Tarangini* is actually a reproduction of the 10th canto of Bhaagavata, from the birth of Krishna till he weds Rukmini. In Varahoor, Teertha taught the Tarangaas which make up his *Sree Krishna leela Tarangini* to the villagers of Varahoor, not only the music but also the Abhinaya part of it. In course of time, it became a famous dance drama in the Carnatic music in Bharatanaatyam style. In the first song ‘Jaya Jaya Ramaanaatha’ in the first canto, Naaraayana Teertha refers to the God as *Varaahapuri Venkatesa*. He refers to his relief from the stomach-ache in the song ‘Kaamaakshee Tava Prasaadam’ in the 12th Taranga. After finishing the 10th canto with the ‘Kalyaana Slokam’, Naaraayana Teertha had the darsan of Sree Krishna and abandoned the idea of extending further into the 11th canto, in which he planned to describe the work as a dance-drama.

According to this legend, Naaraayana Teertha lived for about two or three years. He entered into a *Jeeva (living) Samadhi (grave)*’on the Sukla Ashtami day of Maasi month (Krittika star, Thursday). The pit into which Naaraayana Teertha descended and went into a state of *Samaadhi*, which he wanted the villagers to cover up can still be seen in that place, where people worship him. A huge mango tree spread itself over the Samaadhi as though to give shade to the grave. The fruits of the mango tree taste sweet, but its seed does not germinate into a plant, which is a note-worthy point.
Krishna Jayanti festival is celebrated with splendour every year in Varahoor. The entire *Sree Krishna Leela Tharangini* is sung in the temple during the festival. Varagiri Gopaala Bhagavatar strove to popularise the dance drama, *‘Sree Krishna Leela Tarangini’* and the pictures of Naaraayana Teertha and Gopaala Bhaagavataar adorn the temple even today. Naaraayana Teertha also wrote songs about the rituals performed in the temple of both Vishnu and Shiva at Varahoor. The fact that Naaraayana Teertha also wrote ‘Paarijaataapaharanam’ in Telugu testifies to the fact that Naaraayana Teertha visited Merattur, the village of the Melattur Bhaagavatars.

Naaraayana Teertha’s ‘Sree Krishna Leelaa Tarangini’ is divided into 12 cantos and is the essence of the 10th canto of the *Geeta Govindam* of Jayadeva. The songs of these two works are regarded as some of the most beautiful ever-written in Sanskrit. Teertha’s Tarangas also contain Jatis (rhythmical patterns) used in dance, particularly in the episodes of *Krishna Taandava* and *Raasa Leela*. Sonthi Venkatasubbayya was one of the prominent disciples of Naaraayana Teertha.

Naaraayana Teertha’s Tarangas are sung widely in the South, where he lived till his last day. He is remembered on every ‘Nrisimha Jayanti day’, which comes in the Vysaakha Maasa every year, i.e. about the middle of May. He wrote ‘Paarijataapaharanam’ and a few other works also, but they are not available. Naaraayana Teertha was believed to have passed away on a Pushya Amaaavaasya day.

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5) Melattooru Kaaseenaathayya (1580 - 1614) :

He was the foremost settler in Tamil Nadu from Andhra Pradesh. He was the composer of Yaksha Gaanas. He was patronised by Achyutappa Naayaka. At that time, many Telugu Bhaagavata Mela families migrated from around Nellore to Tanjaavoor. They were given five agrahaarams by the King. Melattooru was one of them. The word ‘Melattooru’ (Melatt – ooru) – means the village of Bhaagavata Mela families. Melattooru Kaseenaathayya, Melattooru Veerabhadrayya and the later composer Melattooru Vankataraamayya were very great personalities, and great composers of Bhaagavata Mela families, who were all “Velanaati Telugu Brahmins”.

Kaseenaathayya composed many ‘Sabdams’ (‘Sabdam’ is a dance form with the words Bhali, Bhalira, Salaam, Dhislaam, and Paraaku and with Taala and Koutam) in praise of many deities of the pilgrimages of South India, in praise of their Sahaajee, Sarabhojee, Tulajaajee, Prataapa Simha etc.

Kaaseenaathayya composed Sree Raama Sabdam, Gajendra Moksha Sabdam in a wonderful and inimitable style.

6) Melattooru Veerabhadrayya :

He was one of the early settlers in Tanjaavoor, who migrated from Andhra. He was a Trilingayya (Telugu) Brahmin. He was a highly talented singer, composer and a creative genius, who established the unique style of Carnatic Music and his style of Carnatic Music was followed by all the later great composers like Tyaagaraaja Swaamy and even by great Carnatic Musicians till now. He was encouraged and patronised by the Tanjaavoor King Prataapa Simha, who was
very generous and kind towards Art, Culture and Music and Musicians, learning and the learned. King Prataapa Simha belongs to Maharashtra Kshetriya dynasty. The actual story of Veerabhadrayya’s meeting with the King Prataapa Simha is as follows:

Veerabhadrayya heard the exceptional virtuous qualities and magnanimity of the King and went to Tanjaavoor to see him with the view of getting his patronage, who had to wait in Tanjaavoor for several days, performing his prowess and his artistic and musical accomplishments before the public of Tanjaavoor. The word of his talented performance reached the king and he himself came to the place of Veerabhadrayya and listened to his sweet and excellent vocal music. He appreciated and honoured the latter with many presents. Veerabhadrayya composed many Keertanas in many Rakti Raagas (popular and well-established Raagas) and Deseeya Raagas with the signature ‘Prataapa Rama’. Prataapa Rama was the deity of the ‘Bhomsala’ kings of Maharashtra, who ruled Tanjaavoor.

Veerabhadrayya with all his members of family leaved in Melattoor. Melattooru Telugu families, generations together, in all these years have been living in Malattoor. Even now, some of these families have taken to the profession of this great traditional art of Yaksha Gaanas and Bhaagavata Melas.

Tachchoor Singaraachaaryulu in his music treatise “Sangeeta Sarvaarthasaara Sangraham” wrote the Saahitya part of two Kritis of Veerabhadrayya:


(2) Bibhaas Raaga : Trisra Roopaka; Pallavi: ‘Nee Naama Keertanale Taarakamayya’.
In ‘Sampradaaya Pradarsini’ of Subbaraama Deekshitulu, two of the Keertanas of Veerabhadrayya are written in Notation. They are:

(1) Patitapaavana - Bhairavam.
(2) Sevimparammaa - Kaapee.

Veerabhadrayya also composed one Swarajati in Useni and another Swarajati in Mohana. These two compositions were found by Dr. V. Raghavan from Tanjaavoor Saraswati Mahal library and he published the in Madras Music Academy Journal. The signatures of these two compositions were “Achyutavaradudu” and “Achyutaabdhi Varaduniki” respectively.

To conclude the Melattoor episode, it is observed that Melattooru Kaaseenaadhayya, Melattooru Veerabhadrayya and Melattooru Venkataraama Sastry were the trinity of Bhaagavata Melaa and Yaksha Gaana traditions and contributed a great deal to the unique excellent style of Carnatic Music.

As mentioned earlier, Melattooru Venkataraama Sastry (1798–1855) was a Music Composer, contemporary to our Musical Trinity Tyaagaraaja, Syaama Sastry and Deekshitar. He was a Telugu composer. He belonged to the Telugu families of Melattooru. He composed many Sringaara Padas, Yakshagaanas, Naatakas and Chindus. He lived in the era of Sivajee and Sarabhojee.

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7) KSHETRAYYA (1600 - 1680):

The philosophy of ‘Madhura Bhakti’ touched its acme in the Padams written by Kshetrayya of Movva, a village which is situated in the Krishna District of A.P. The village deity was and still is Venugopaala, also called Movva Gopaala, after the name of the village, in which the temple is situated. Kshetrayya used the name of Movva Gopaala as the signature for his songs in the Madhura Bhakti style. Varadayya was the original name of Kshetrayya. According to the legend heard in the Krishna/Guntur districts of Andhra Pradesh, Varadayya belonged to the period 1600-1680 A.D. He was a Telugu Brahmin, born and bred in the village Movva. This village is near Kuchipudi, the place where the Kuchipudi Bhaagavata Brahmin dancer families live.

Varadayya seemed to have been aware of the Sringaara Sankeertanas and the Sankeertana Lakshanas (Prosody for composing Sankeertanas) written by Annamaachaarya (1424-1504 A.D.). Annamaachaarya’s Sringaara Sankeertanas were replete with Madhura Bhakthi (romantic devotion), describing the romance between Lord Venkateswara and His Consort (Alamelu Manga).

Jayadeva of Bindubilwa of Orissa of the 13th century A.D. too wrote a Sanskrit work, Geeta Govindam, in which he described the love between Krishna and Raadhha. Varadayya took to this style of writing Sankeertanas or the Telugu equivalent - Padams. He expressed his love for Movva Gopaala in these songs indirectly, attributing it to a woman and Movva Gopaala. Even Varadayya’s Padams were replete with the romantic scenes, which he imagined between Movva Gopaala and His devotee. Gopaala’s Consort (Raadha or Sathyabhama), in turn represented the devotee and Varadayya imagined himself as the devotee. The theory of Madhura Bhakti postulates that every human, irrespective of sex,
is a woman and the only Man or *Maha Purusha* is God Himself, in this case, Krishna. The devotee is the Jeevatma (mortal soul) which yearns for communion with the Lord (Paramaatma). In the Madhura Bhakti form of worship, the devotee imagines himself/herself as the beloved of Krishna. Krishna, an incarnation of Lord Vishnu, is a much married God, incarnated as Man. Krishna had 8 wedded wives including Rukmini, (Lakshmi - Sridevi) and Satyabhaama. Satyabhaama was an incarnation of Bhoodevi i.e., Mother Earth. In the incarnation as Krishna, he was born to Devaki and Vasudeva. As the king Kamsa vowed to kill all the issues of his sister Devaki, who was declared as a menace to Kamsa’s life, Vasudeva took the male child of Devaki away secretly to Nanda Gokul, where he entrusted the care of Krishna to his friend, Nanda, a chieftain of the cattle rearing community, and his wife, Yasoda. Krishna grew up as Yasoda’s foster son till He was fully-grown and eventually killed the tyrant king Kamsa (His maternal uncle) and rid the people of their woes. He also released His parents, Vasudeva and Devaki from Kamsa’s captivity. Krishna ruled over Mathura for a few years and built another capital Dwaaraka on the west coast of India, where he spent the remaining part of his life. He first married Rukmini and later married Satyabhaama, Jaambavati, Mitrawinda, etc. Rukmini was the incarnation of Sree Mahaalakshmi. Satyabhaama was the incarnation of Sree Bhoodevi. The six others were married to Krishna, in the course of events described in the Puraananas. In addition, 16,000 women, who were in the captivity of a demon king Narakaasura, were rescued by Krishna after killing him. (In fact, the Puraananas lay down that Narakaasura was a foster son of Bhoodevi i.e., Satyabhaama). Satyabhaama too fought along side her husband in the battle against Narakaasura and the two punished Narakaasura for his tyrannical rule and for tormenting the sages and capturing women. The 16,000 women so released requested that they have to be
considered themselves as the wives of Krishna. He agreed to this was in fulfilment of his promise to the 16,000 sages in the previous aeon *Tretaayuga*, when Vishnu incarnated as the Perfect Man, Sree Raama. The sages found Sree Raama so handsome, that despite being hermits, they longed to embrace him. Poets grabbed this idea, which was called Madhura Bhakti and came up with several works, chief of which were *Geeta Govindam* and the *Sringaara Sankeertanas* written by Annamaachaarya. Varadayya added his own *Sringaara Padams* to this poetic and lyrical lore. He translated his own feelings of love towards *Movva Gopaala* to his lyrics in terms which suggest romance between humans. Mohanaanggi who was also very much in love with Varadayya was the Naayika (heroine) of these lovely lyrics. The songs, of course describe the love in the same manner as a man and a woman behave, when in love with each other. It requires a very mature way of thinking to understand these lyrics as Varadayya intended them. He described in his lyrics all the Ashta Vidha Naayikas (eight types of heroines described in the texts like Bharata’s ‘Naatya Saastra’) behave, speaking of all the varieties of the heroine’s emotions like love, passion & jealousy a woman feels towards any other woman, who tries to share her love. The heroine imagines that her lover is cheating her, shows her anger, Viraha or pangs of separation, when the Naayaka is away, probably dallying with other women, though not necessarily true. The lyrics were all written in simple household Telugu, with so many euphemisms, sayings & figures of speech like similies, etc. They lend themselves to *Abhinaya* (mimetic depiction) and by the Devadaasis, (who were the appointed dancers in temples to dance before the deity as part of the daily worship), for which they were given lands for their own support and were supposed to be Vestal Virgins, i.e., wedded to the Lord and should not have any sexual relationship with men. Yet, this injunction, in course of time, was observed
more in its breach and the Devadaasis became the tools of the high and mighty. Varadayya’s maternal uncle was the Poojaari, the priest of Movva Gopaala temple and being a widower, was able to win the love of the temple’s Devadaasi, the result of which was Mohanaangi. Varadayya and Mohanaangi had romantic feelings towards each other but yet remained without any physical contact. Varadiah in fact imagined himself as the beloved of Movva Gopaala, while Mohanaangi saw Movva Gopaala in Varadayya. The two loved each other but Varadayya’s love was platonic and primarily directed to Movva Gopaala, while Mohanaangi loved Varadayya as a man and woman love each other, in the usual attraction between persons of opposite sexes. Varadayya, who was earlier initiated into the Gopaala Moola Mantra by a Yogi (sage), in his immaculate devotion, imagined himself as the beloved of Movva Gopaala and described this in his Padams, building up an imagined theme of carnal love between himself and Mohanaangi. Varadayya started singing his songs called Movva Gopaala Padams extemporize. The first such song was believed to be ‘Sreepati Sutu Baariki’ in the Raaga Aananda Bhairavi-Aadi Taala. When Varadayya was reciting his Padams impromptu, his friends would laugh at him suggestively, imagining what Varadayya was thinking aloud in the form of the Padam was his physical attraction towards Mohanaangi. But little did they know that Varadayya was already in an advanced state of single-minded devotion towards Movva Gopaala. The study mates of Varadayya could not imagine that his songs were inspired by his love for Movva Gopaala. His moodiness grew into an obsession rather too fast and he seemed to be getting mad. He went on seeking Movva Gopaala, who seemed to Varadayya to be literally everywhere. His first sojourn was Kaancheepuram, where the temple of Kanchi Varada Raajaswaamy is situated. He seems to have stayed in that town for 3-4 years. Naturally, the musical community of that places
who stayed long enough were mesmerised by the lyrical and musical beauty of Varadayya’s Padams, which were called *Movva Gopaala Padams*. It was in Kanchi that he composed Padams like ‘Maguva Tana Kelikaa Mandiramu Vedale’ (the lady - Varada Raajaswaamy’s Consort, either Lakshmi or Satyabhaama - started from her place of meeting the Lord overnight, because the temples of Varadaraaja swaamy and His Consort were separate and located at a little distance from each other). There is a legend attached to this Padam. It would appear one day, in his being lost in contemplation about *Movva Gopaala*, Varadayya (Kshetrayya) found himself locked in the *Sanctum Sanctorum* of the temple. He actually saw Goddess Lakshmi entering the sanctum sanctorum and having communion with the Lord until a little before daybreak. Then he saw her leaving for her own temple in a hurry, noticing that it was dawn already. The priests and other visitors came into the room unlocking the temple doors. Then, they were astonished to find Varadayya in the *Sanctum Sanctorum* and released him from his unintended captivity. The result of the episode came out in the form of the Padam ‘Maguva Tana’ in (Mohana Raaga, Khanda Chaapu Taala).

Kshetrayya (Varadayya) wrote a number of Padams, with the *Mudra* (signature) ‘*Movva Gopaala*’, expressing all the romantic feelings of possessiveness, jealousy, anger, longing, pangs of separation, etc., which any woman would feel towards her lover and his other women, etc. He would refer to the woman’s envy towards her rivals, who were standing between her and her lover, which he reflected in his songs. He seems to have modelled them, as already mentioned, on the *Sringaara Sankeertanas* of Taallapaaka Annamaachaarya and *Geeta Govindam* of Jayadeva who wrote similar songs on Lord Venkateswara or Srinivasa of Tirumala and His Consort, Alamelu Manga.
Kshetrayya, as a composer, regarded Madhura Bhakti as a symbolic gesture of love between the mundane Jeevaatma (individual human soul) and the Divine Paramaatma (the Universal Soul), which denotes Almighty. A fund of mythological lore was built around this theory. Poets, song writers, playwrights, etc., revelled in writing romantic episodes involving these characters, among whom Satyabhaama, the most petted wife of Krishna, was the most frequently mentioned. The idea was to tell the devotees that the Jeevaatma always yearns to seek communion with the Paramaatma and is intolerant when the latter keeps Himself aloof until He is satisfied that the devotee’s love is so deep and sincere. He must be satisfied that the devotee is worthy of His attention, also that the devotee has cast away all his internal enemies, the Shadripus (six enemies), called Kaama (Lust), Krodha (Anger), Lobha (miserliness), Moha (the sense of earthly attachment), Mada (self-pride) and Maatsarya (Envy or jealousy towards fellow/rival humans), and last but not the least, his ‘Ego’. The last and most difficult to cast away is Ahamkara (sense of ego). Jeevaatma tends to fall prey to all these internal enemies unconsciously or consciously. He/she imagines and even erroneously believes that his/her devotion to God is sincere, while actually his/her mind is still subject to the pulls of these evil forces like lust, anger, etc.

Kshetrayya wrote his Padams with ‘Vipralambha Sringaara’ as the theme i.e., about ‘love in separation’ between the lover and the beloved. He mostly wrote about the Naayika (heroine or beloved woman) and not the Naayaka (the hero or man). He described the heroine’s pangs of separation, anger towards the other women (or Krishna alternately) and similar moods. For example, in the song, ‘Ekkada Taaludune’ in Saaveri Raaga, Chaapu Taala, the poet describes the heroine as to how she could continue to wait endlessly for Krishna’s arrival and adds that she does not know where he is hiding; ‘He has no mercy; even when
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I beg him, he won't turn up', and so forth. In another song, 'Enduku Pagajeseno' (Asaaveri-Triputa), the heroine laments as to why Krishna is vengeful on her. 'What mistake did I commit? Have I spurned him absent-mindedly?', she asks. Varadayya describes the plight of the woman who is separated from Krishna. She feels even the cool moonlight too hot to bear. She recalls moments of joy of her union with Krishna. She suspects that He is with some other woman. She is jealous of that 'other woman'. She painfully thinks 'Why blame her, when Krishna Himself is indifferent?', she tells her maid in 'Vadaraka Pove' - (Kaambhoji, Triputa), not to brag any more,. 'Tell Him not to come at all, time has changed, now there is nothing between us, tell him so'. This is the trend in which the heroine constantly thinks of Krishna. Varadayya in the same manner must have been thinking about Movva Gopaala, as to why He is not answering his devotee's incessant prayers. Actually, there is no song in which there was communion between Krishna and the heroine. The latter only recalls those happy moments, in flash back, when they were together, the way they made love, etc., in song after song.

Kshetrayya wrote as though he was referring to Radha, her possessiveness, her jealousy towards other Gopée's, whom Krishna dallied with on the banks of the river Yamuna in Brindavan.

Kshetrayya's Padams were full of the Naayika's (heroine) love for the Naayaka. Movva (Muvva) Gopaala mudra, the signature for all Kshetrayya's Padams, is found included even in the Pallavi, in some of them in the Anupallavi and in the others at a chosen part in the concluding Charana(s). Kshetrayya expressed the tardiness Venu Gopaala showed in answering the heroine's prayers. In some songs, he wrote how the heroine sends her maid as an emissary to fetch Venu
Gopaala, when she found herself unable to bear the pangs of separation any more. It seemed he did not mind being explicit in revealing the thoughts of the heroine, describing every aspect of love making between the hero and the heroine. Some people, with immature minds, mistook Varadayya’s songs as erotic and sometimes even vulgar, but as the songs were so full of the natural feelings of humans towards their loved ones and more so, they were so musical, so full of simple Telugu, which every one, including the unlettered ones, could understand and empathise, etc., Varadayya wrote about all the Ashta Vidha Naayikas in his songs, (the eight kinds of heroines according to the texts).

After staying in Kanchi in Tamil Nadu, Kshetrayya was believed to have visited Golconda, which was the capital of the Bahamani Sultaans. He also visited and stayed at Chidambaram for a few years. His fame reached far and wide. In course of time, he began to be referred to as Kshetrayya or Kshetrajna, the one who visited several Kshetras (shrines) or knew the innermost philosophy about the holy places. Wherever he went, he was received with admiration and royal treatment.

This was the way in which Kshetrayya was received at Tanjaavoor, where king Vijaya Raaghava Naayaka, of the Telugu Naayaka dynasty, was ruling. It was a Tamil speaking area, but because the northern region of South India was already under the Muslim rule, the poets, musicians, dancers and all such people, who could live only on the patronage of kings migrated to the South, which was part of the Vijayanagar Empire. Tanjaavoor was also part of the Vijayanagar Empire at that time. The Naayaka kings, who were Telugu speaking Rulers, Vijaya Raaghava Naayaka, his successor Achyutappa Naayaka, Raghu Naatha Naayaka, etc were paying tribute to the kings of Vijayanagar. Kshetrayya, because of his
visit to various Kshetras (shrines), was the guest of king Vijaya Raghava Naayaka, whose Royal Court was full of scholars, poets, musicians, female dancers, of whom Rangaajamma, a great dancer was one. She was enchanted by the Padams composed by Kshetrayya and revelled in presenting them in dance form with apt gestures and mime, virtually living the theme of the divine love between the Naayika and Venugopaala through her Abhinaya, (mimetic depiction), in which she was an expert. Kshetrayya, during his sojourn at Tanjaavoor, wrote five Padams, which he dedicated to Vijaya Raghava Naayaka and were hailed as ‘Vijaya Raghava Pancharatnams’ or ‘Movva Gopaala Pancharatnas’. Kshetrayya also wrote in praise of the presiding deity of Trivelloor Vijaya Raghava Swaamy, Govindaraaja and Nataraaja (Chuvandi Lingeswara of Chidambaram, ‘Akkaro Magavaari’ in Kaambhoji Raaga, Lord Kanda (Subrahmanyeswara - Skanda) of Kadirgalam in Ceylon, and a few more Padams in praise of the ruler, Vijaya Raghava Naayaka, etc.

Vijaya Raghava Naayaka’s utmost respect and veneration for Kshetrayya caused an envious feeling against him from the side of the poets and composers of Tanjaavoor. They branded Kshetrayya’s Padams as erotic in content and said that words like ‘Raara, Pora’, in second person - singular, addressed to Venu Gopaala and other deities, which was disrespectful. Actually, the singular can aptly be used when addressing God, like ‘Arrey Bhagwaan’, etc. This reached the ears of the king, as also Kshetrayya. Kshetrayya wrote a song, ‘Vadaraka Pove’ and left the place, leaving the last portion of the song incomplete. He also threw a challenge that it is open to any competent poet to complete the riddle. He went to Rameswaram to pay his homage to Lord Raamalingeswara. The court poets of Tanjaavoor, in the meanwhile tried their utmost but could not meet Kshetrayya’s challenge. They expressed their inability and eagerly waited
for Kshetrayya’s return from the pilgrimage. When Kshetrayya came back to Vijaya Raaghava Naaayaka’s court after a few months, he found to his dismay, that his incomplete song still remained as a riddle and none of the poets were able to solve the riddle. According to one legend, Mohanaangi of Movva, who was following the same path as Kshetrayya was travelling down South, was told in Tanjaavoor that the poet for whom she was searching had just gone to Raameswaram and was expected to return, as he threw a challenge in the form of an incomplete song to be completed by any poet. Mohanaangi, who knew Kshetrayya as well as the theme of his songs, completed the song and danced before the king, when Kshetrayya returned. The entire royal court was aghast with surprise. The two lovers of Movva at last met though the latter part of this story is not known. Another version of this incident was that Kshetrayya himself returned and completed the song much to the delight of the king Vijaya Raaghava Naayaka and the poets/composers/scholars expressed their repentance for blaming Kshetrayya and lauded his divinity-inspired Padams.

Some of the Padams of Kshetrayya, which are still popular include ‘Ninju joochi (Punnaaga Varaali)’, ‘Ayyayyo Vegataayene (Naadanama Kriya), E Reeti Vegintune (Gauli Pantu)’, ‘Emo Teliyadu Lemaro maa Movva Gopaaludendaina (Saaveri)’, ‘Aliyte (Huseni)’, ‘Mundativale Naapai (Bhairavi)’, ‘Emandunamma (Kedara Gowla)’, ‘Elane Vaanipai (Kaambhoji)’, ‘Evvade Vaadu’, ‘Maani Vinave (Sankaraabharanam)’, ‘Etuvanti Vaade’ (Neelaambari), etc. Kshetrayya wrote hundreds of songs, it was heard, but only about 250 of them could be traced. Of these, only about 80 have the original notation, as recorded by the Tanjaavoor musicians. Kshetrayya sang his songs himself, setting them to musical score, and the Tamil musicians luckily recorded the notations and preserved them. They sang these songs in every festival and their frequent rendering made them so popular that they remained in tact until the time of Tyagaaraja. Tyagaaraja
himself sang the songs and found them to be laid out in the leisurely Vilamba (slow) tempo, a feature which had no parallel before Kshetrayya. He recognised that Kshetrayya was the first composer to write the songs in the slow tempo. Tyagaraja was himself on the search for a song format, in which one could express one's devotion, not through too much of Sringaara, but in a purely spiritual manner. He wished such a song should be in the Vilamba Kaala, so that even the music could be given fuller treatment and full justice by expanding the Raaga, its Saahitya (libretto) and the Swaras. It would seem that Tyagaraja took inspiration from Kshetrayya, in so far as the songs were written in Vilamba (slow) tempo, thus far and no further. For expressing true devotion, Tyagaraja devised his own song format, called Kriti. Tyagaraja's songs gave utmost importance to music, lyrical beauty and devotion or spiritualism in that order. Kshetrayya's songs remained as romantic songs, unbeatable in their Raaga content and expression of feelings. They are still considered as the repositories of those limited number of Raagas in which Kshetrayya composed and tuned by the author himself.

Kshetrayya is believed to have incarnated later as Naaraayana Teertha to compose the Krishna Leelaa Tarangini. Kshetrayya also acted as a mediator between rival kings and established peace and well-being, so that common people could live in contentment. His word carried weight and convinced both the opposing sides. Kshetrayya Padams or Movva Gopaala Padams inspired so many other composers like Saarangap’ani, Parimala Ranga, etc. In these days, when speed has taken over and Vilamba Kaala has taken the back seat, the dancers have neglected the Movva Gopaala Padams and similar compositions by others. Abhinaya experts have become an extinct species. A day may come when Kshetrayya will become the music/dance lovers' favourite.

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8) **Maargadarsi Sesha Iyyengar**:

Sri Maargadarsi Sesha Iyyengar belonged to the period between 16th and 17th centuries. He was a Vaishnava Brahmin. He was a scholar in Sanskrit and a great exponent and composer in music. He migrated from Ayodhya to Srirangam in South India. He was a devotee of Sri Ranganaatha Swamy. He composed many compositions in praise of Sri Ranganaatha Swamy with the stamp of ‘Kosala’ and dedicated them to the God Sri Ranganaatha Swamy. He kept the manuscript of his compositions at the feet of Lord Ranganaatha Swamy in the night. By the next morning many pages in the book were eaten by white ants and only sixty Keertanaas were in good shape. Sesa Iyyengar sang all those sixty Keertanas. The musicians and scholars of his times appreciated the Keertanas for the excellent content of music, literature, devotion, etc., in the compositions as exemplary and began to look upon him with respect and conferred on him the title of ‘Maargadarsi (Pathfinder and exemplary). They started to call him with respect as ‘Maargadarsi Sesha Iyyengar’. Critics of music say that Swaati Tirunaal adopted the style of his Kritis from Maargadarsi Sesha Iyyengar’s compositions.
9) Bhadraachala Raamadaasu (Kancherla Gopanna) (1620–1688 A.D):

Bhadraachala Raamadaasu is one of our great composers of our national importance. He was the disciple of the great saint and the composer of devotional Bhajans, Kabeer Daas, who lived 200 years before Raamadaasa. Kabeer Daas was Raamadaasa’s ideal Guru. Raamadaasu was the contemporary of Naaraayana Teertha, Kshetrayya and Siddhendra Yogi. Bhadraachala Raamadaasa’s devotional Keertanas are very popular throughout India and especially in all the South Indian states. They are household Bhajana Keertanas in Andhra and elsewhere. Tyaagaraaja Swaamy is believed to have sung them (taught by his mother), when he was a young student of Music. Tyaagaraaja referred him as a ‘Great Bhakta’ in some of his compositions.

Bhadraachala Raamadaasu is a Telugu Brahmin. His original name (given by his parents) is Gopanna. His surname (family name) is Kancharla. His Gotram is Aatreya. His Saakha is Aadi. He belonged to Niyogi sub-sect in the Brahmin community. His parents are ‘Allana Lingana Mantri’ and ‘Kaamaamba’. He was also a great poet and scholar in Telugu and Samskritam. Many works are there to his credit, including his immortal Daasarathee Satakam. He was initiated to ‘Vaishnava Deeksha’ by his Guru Raghu Naatha Bhattaraachaaryulu. These facts about his personal life are available in his Daasarathee Satakam.

A later Harikathaa Bhaagavataar, Singaridaasu wrote a Harikatha on Bhadraachala Raamadaasu, in which he mentioned that Kabeer Daas initiated Raama Taaraka Mantra to Raama Daasa. This was only a fabricated story, as Kabeer Daas was not the contemporary of Bhadraachala Raamadaas.
Kancherla Gopanna and his family belonged and lived in Nelakondapalli in Khammam district (A.P.) from the time of his ancestors.

**The Ancient Story of Bhadragiri:**

According to Gowtamee Maahaatmyam in ‘Brahmaanda Puraana’, Bhadragiri Mountain was existing even in the time of Raamayana. Seeta, Raama, and Lakshmana lived on Bhadragiri Mountain in ‘Dandaka Aranya’ during their (period of exile) ‘Aranya Vaasa’. Bhadra mountain was the son of Menu Parvata. As a person, Bhadra performed penance and got a boon from Lord Vishnu that he would stay on him during his Raama Avataara. Accordingly, Raama with Seeta and Lakshmana stayed on Bhadragiri and made it a ‘Divya Kshetra’. These facts are mentioned in Bharaachala Maahaatmyam. It had been a ‘Punya Kshetra’ even before the times of Raamadaasa. For a considerable time, it was in complete neglect and was kept in darkness and was revived by one great devotee of Raama - Tammala Dammakka and later by Raamadaasa.

Raamadaasa is known by Bhadraachalam and in turn he made Bhadraachalam known as one of our ‘Divya Kshetras’ of national importance.

**Young Gopanna**

The Young Gopanna developed a steadfast devotion to Sree Raama right from his childhood. He lost his parents when he was still young and he was totally absorbed in his studies of Samskritam, Telugu, Prosody, Alankaara Saastra, Music etc., besides his innate devotion to Sree Raama, and did not care much for the outside world.

When he did not know the means of earning his livelihood, he remembered his
maternal uncles Akkanna and Maadanna who were in very important positions in the kingdom of Golkonda Nawaabs as the Head of Military Force and as the Chief Minister respectively.

When Gopanna approached them, they appointed him as ‘Tahaseeldaar’ of Bhadraachalam Taluq. He proved to be an able administrator and improved the revenues of the state.

During the years 1500–1686, the Sultans of Golkonda belonged to the Qutub Shaahi Dynasty. Abdullah Kutub Shah ruled the kingdom during the years 1626–1672. His successor Abdul Hasan Kutub Shah (Taanaashaa or Taaneeshaa) ruled between 1672–1686. During this time, Kancherla Gopanna (Raamadaasu as he was already popularly known and was called), decided to renovate the old temple and construct a beautiful temple worthy of the great presiding Deity Sree Raama. He raised funds from Philanthropic and Sree Raama Bhaktas of that place. However, they were not adequate for the beautification of the temple and for the jewels of the idols of Raama, Seeta and Lakshmana. He went ahead in a spirit of “Come what may” and met the expenditure from the State (Sarkaar Paikamu) and completed the work of temple construction including the decoration of the idols. The amount spent towards the construction, which belonged to the kingdom amounted to and came under misappropriation of State money, which was a crime, for which he was imprisoned in a cell in Golkonda fort for 12 years. This cell can even now be seen in Golkonda Fort (Hyderabad), which has become a place of pilgrimage, piety and sanctity.

According to tradition, when his period of incarceration was coming to close, Raama and Lakshmana appeared before Taneeshaa. The ruler of Golkonda, as
handsome lads, posed as messengers of Raamadaasa, paid him the six lakhs of Rupees owed by Raamadaasa to the state, obtained the release order signed by Taneeshsa, showed it to the Jailer, freed Raamadaasa from prison and disappeared. Even now, there is that ‘Ramoji - Lakshmoji gate’ from which they are supposed to have entered on their errand and exited after their job was over. Later, Taneeshaa came to know the devotion of Raamadaasa through his divine experience of having the Darsan of the Lords through his mortal body. He apologised to Raamadaasa and by way of atonement, re-appointed him in his old post as Tahaseeldar of Bhadraachalam, Paalavancha, and Sankaragiripati. Taneeshaa returned all the gold coins given to him by Raamoji and Lakshmoji. These gold coins are known as Raama Tanka coins. They are regarded as very sacred.

In these coins there is the Raama Pattaabhishekam engraved on one side and Anjaneyaswaamy on the other side. (The author of this book had 4 of them when he was honoured in Bhadraachalam during his performances on the occasion of Sree Raama Navami, and Vaikuntha Ekaadasi festivals).

During the early life of Raamadaasa, when he was longing for the Upadesa of Taaraka Mantra he obtained the same from Kabeer Das in his dream or may be the immortal sprit of Kabeer Daas materialised before him in his divine trance. From that time onwards, Gopanna’s devotion to Raama was increasing by leaps and bounds. He began composing and singing beautiful songs in praise of Raama.

During this time, Gopanna had a son who was named ‘Raamudu’.

There is an interesting story about this boy ‘Raamudu’, his accidental death and
his miraculous revival at the feet of Lord Raama:

Once Raamadaasa threw a large scale ‘Santarpana’ (luncheon) during Raama Navami festival. When the actual feeding was on and everybody was busy serving food and other dishes, Raamadaasa’s son, very tender aged as he was, while playing, slipped and fell in the pit of hot water of the cooked rice soup, (Ganji) accidentally and died on account of the scorching heat of the rice soup. Raamadasa’s wife immediately noticed this breathtaking and ghostly sight of accident and plunged into pouring tears but controlled her grief until Santarpana was over and all the guests had left and then burst into a big cry before her husband. Both of them took the body of their boy and kept it at the feet of Sree Raama weeping bitterly.

To their pleasant surprise and joy, the boy woke up as if from deep sleep and thus his life was restored by Sree Raama Mahima and Kripa.

Raamadaasa’s Contribution:

Raamadaasa’s music and devotion are unparalleled and eternal. His Keertanas have the divisions - Pallavi and Charanas. However, we can find Pallavi, Anupallavi and Charanas to in some songs. Each Keertana contains more than one Charana, and sometimes these Charanas have Charanaanupallavi with the same Dhaatu of Anupallavi. There are many Divya Naama Keertanas, many of them in Telugu and some of them in Sanskrit. His Telugu language is fluent and simple, which is appealing to both the class and the masses, with sweet and easy music. The total number of his Keertanas comes to around one hundred, in which he revealed his absolute Bhakti. In his Keertanas, he comes out as a great poet and scholar in his Daasarathee Satakam.
His Keertanas may be classified into 3 categories:

(1) Those composed before his imprisonment. They are in praise of Raama and his greatness.
   Sree Ramula Divya Naamamu (Saaveri, Aadi)
   Raama Raara Seetaa Raama (Aananda Bhairavi, Aadi) etc.

(2) Those Keertanas composed during his prison life in a pathetic mood.
   Edanunnaado (Naata Kuranji, Misra Chaapu)
   Ikshvaaku Kula Tilaka (Kaambhoji, Misra Chaapu) etc.

(3) Those songs composed after his release from prison, which are with more and absolute devotion and rapturous tone.
   O Raama Nee Naamamemi Ruchiraa (Pooree Kalyaani, Aadi).
   Antaa Raama Maayam (Sree Raaga, Aadi) etc.

There is not a single Raama Bhajana Mandiram are Bhajana Brindam in Andhra or in other states of South India where, Bhadraachala Raamadaas’ Keertanas are not rendered.

The Mudras adopted by Bhadraachala Ramadasa are:

Ramadaasa, Bhadraachala Vaasa, Bhadraadri, Bhadragiri, Bhadrasaila.

All the 24 Raagas that he employed in his compositions are Bhakti Raagas.

They are

Dhanyaasi; Asaaveri; Punnaaga Varaali, Saaveri; Naadanaama Kriya; Souraashtra; Bhairavi; Aananda Bhairavi; Kaapee; Madhyaamaavati;
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Mukhaari; Naata Kurangi; Mohana; Khamaas; Kaambhoji; Varaali: Yadukula Kaambhoji; Chenchuruti; Sankaraabharanam; Navaroju; Suddha Saaveri; Pantu Varaali; Kalyani; Yamunaa Kalyani.

The Taalaas that he employed in his keertanas are:

Aadi; Eka; Roopaka; Jhampa; Misra Chaapu etc.

Tyaagaraajaa’s Tributes

Tyaagaraaya Swaamy always held Bhadraachala Raamadaasa in high esteem and considered him as ‘Maha Bhakta’ and ‘Maha Vaaggeyakaara’. Tyaagaraaja is greatly and largely influenced by the fine sentiments contained in Raamadaas’ Keertanas.

He pays his tributes to Raamadaasa in five of his Kritis thus:


5. In the 7th Kanda Padyam of Prahlaada Bhakti Vijayamu

“Kaliyugamuna Vara Bhadraachalamuna Nelakonna Raambhadruni Pada “Bhaktulakella Varudanandagi velasina Sree Raamadaasu Vinutintu Madin”.

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Bhadrachala Ramadaasa had the supreme bliss of gaining Sree Raama Saakshaatkaara like all our great saints - Naarada, Prahlaada, Jayadeva Kavi, Naaraayana Teertha and Tyaagaraaja Swaamy etc.

Raamadaasa was totally immersed in Raamanaama Smarana and Taaraka Mantra Japa and attained Moksha even during his lifetime.

He transformed Bhadraachalam into a veritable Kaliyuga Vaikuntham. Sree Raama of Bhadraachalam is known as Vaikuttha Raama in Swayambhoo Vishnu Roopa. He has Sankha (Conch) and Chakra (Discus) in his upper right hand and in upper left hand respectively. This is a departure from the normal position of these emblems noticed in Vishnu.

Toomu Narasimha Daasu, a composer and Raama Bhakta of later times did much to revive interest in Bhadrachalam and in the study of the life and works of Bhadraachala Ramadaas. He visited Tyaagaraaja Swaamy in the year 1882 and requested him to visit Bhadraachalam, when the latter sang 'Mohana Raama', the wonderful Kriti in Mohana in which he referred Bhadraachalam in the sentence “Girini Velayu Seeta Vara! Chira Kaalamu....”

Raamadasa Charitam was composed in Harikatha form by Singari Daasu.

10) Saarangapaani (1680–1710) :

He served in the court of Nookaraaju Venkataperumaal Raaju, the Kaarveti Nagaram King, as the head of education department. He had many facets to his knowledge in Sanskrit, Telugu literature, poetry, fine arts of music, dance and poetry etc.

Saarangapaani composed Padams with the Mudra (signature) of Venugopuala in Telugu language. The theme of the Padams is generally the love story (Sringara) of the Celestial Gods.
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Saarangapaani Padams are classified as mentioned below:
75 Padams are dedicated to his king and patron, which are of Sringaara theme of Divine love.
60 Padams are of the love stories of Nayaaka and Nayaaki (Hero and Heroine).
48 Padams are of devotional, spiritual and moral preaching.
16 Padams are of Folk theme.

11) Govinda Saamyayya and Koovana Saamyayya (1680–1710):

They were brothers and twin composers. They lived in Kaarveti Nagaram in Tamil Nadu. They were Telugu Brahmins. They composed many Padams in Telugu. They were experts in Bharata Naatyam (Indian Dance) too. They received honours and laurels by the Saalva King Sree Nookalaraaju Venkata Perumal. The Swara-Akshara Samanvaya Pada Varnam “Sarigaadaani” and other Padams in the Raagas like Navaroju, Kedaara Goula, Mukhaari are very popular. Koovana Saamayya’s Pada Varnam in Naata Kuranji Raaga “Inta Aluka” is also very famous.

There is an anecdote in circulation about how Sree Govinda Saamayya helped the reunion of the Raaja and his wife.

Venkata Perumaal Raaja refused his wife to stay with him and sent her to her father’s house. Govindasaamayya went to the queen’s place, stayed there, trained her in music and dance and arranged her dance performance in the attire of a man in the Royal Court of Venkata Perumaal. Venkata Perumaal admired her dance performance. The fact was revealed to the king that the performer was none other than his wife. The king repented and took her back and accepted her as his queen. This was an admirable kind act of Sree Govinda Saamayya.
12) **Ghanam Seenayya (1704–1781):**

He was a composer, musician and scholar in Sanskrit, Tamil and Telugu languages. His surname (family name) was Vangala. He was the minister of Vijaya Ranga Chokkaanaaththa, King of Madhura in Tamil Nadu. He composed the famous composition “Siva Deekshaapuraalanaurea” in Kuranji Raaga. There is another composition of his “Magavaadu Valachitenu Sukhamu” in Neelaambari Raaga. He composed considerable number of compositions (Keertanas).

13) **Parimala Ranga (1700 A.D.):**

His name was Parimala Ranga according to some researchers, as his original name is not known. He was Trailingya Brahmana (Telugu). He was living in the Northern regions of Chennapatnam. He was a great scholar in Samskrita Literature and Music. He composed Padams and 8 Keertanas with ‘Parimalaranga Mudra’ (Signature) in Telugu. His actual place of living is not known. The actual pilgrimage centre of the deity of Parimalaranga mentioned in his musical compositions is not known yet. Some of his compositions are in praise of Devi and some are in praise of Eeswara and some of them are in Sringaara Rasa of Naayaka – Naayaki theme.

14) **Some Unknown (Ajnaata) Padam Composers (1700 A.D.):**

1. Yuvarangani Padams: Ex: “Cheyipattinaa Sigg – Cherapavalena” (Sahana)
2. Ghattupalli vaari Padams: “Talachukonte Taalajaalene” (Kuranji)
5. Jatapalli vaari Padams: “Magavaariki Dharmamedate Maguva Vaaralanamma”.
6. Inukonda vaari Padams: “Neeve Yodite Nelata Naa daanavu” (Regupti)
7. Sivaramapuramu vaari Padams: (1) “Emiseyudu Nimishamedayene” (Kaambhoji) (2) “Podamaa, Paari Podamaa” (Dhanyasi)
Besides the above mentioned composers, we have Venangi vaari Padams with 'Venangi Mudra' and 'Mallikaarjuna Padams' with 'Mallikarjuna Mudra'.

15) **Madhura Srrnivaasayya (1704–1731):**

He was an ordinary employee in the Aasthaana of Vijaya Ranga Chokkanaatha Naayaka of Madhura. There is an anecdote about his sudden transformation as a Music Composer. The presiding deity Sree Madhura Meenaakshi Ambaal wanted to bestow her favours and boons upon one ascetic by giving Betel leaves (Taamboola or Videmu) to him. The ascetic did not accept it. Meenaakshi Amba then gave it to Sreenivaasayya, who was sleeping nearby, which he accepted with joy. From that moment, Madhura Sreenivasayya started composing Kritis with the Mudra (signature) ‘Vijaya Gopaala’. Among his compositions, “Ninu Minchina Vaaru” in Naata Kuranji and “Inkaa Daya Raadaa” in Kalyaani became famous.

16) **Upanishad Brahmayogi (1720–1800):**

He lived in the village “Brahmapuram”. His father was Sadasivayya and mother was Lakshmeedevamma. His original name was Sivaraamayya. He was a great scholar in Tamil, Telugu and Samskrita languages. He had good knowledge in music. He took to “Sanyaasa” after he got one son. His later name was “Raamachandrendra Yogi”. After he took to Sansyasa Aasrama, he lived in Agastyaasraama near Kailasanaatha Devalayam in Kancheepuram. He composed many keertanas with the theme of Bhakti and Vedaanta (devotion and spiritual philosophy). He wrote a community on the 108 Upanishads and on Bhagavadgeeta and therefore was dearly and respectably named as *Upanishad Brahma Yogi*. Tyagaraaju and Muttu Swaamy Deekshitah look on him with
reverence and regarded him as their Guru. They were singing his Keertanas in his presence and made him happy. It is said that his compositions were ideal to Tyaagaraaja Swaamy in respect of his Divyanaama Sankeertanas.

17) Munipalle Subrahmanya Kavi (1730-1780):

Munipalle Subrahmanya Kavi composed and wrote Adhyaatma Raamaayanam in Telugu, which consists of 6 chapters in lyrical form, running into 104 Keertanas. The entire story of Raamaayana is covered in this work. He dedicated all his Keertanas to Lord Venkateswara of Tirupati.

Munipalle Subrahmanya Kavi’s place and particulars came to light recently by the efforts and research of Sri Veturi Prabhakara Sastry garu. According to his findings Munipalle Subrahmanya Kavi lived in Kaalahasti. He was the Aasthaana Vidwaan of Daamerla vaari estate of Kaalahasti. Encouraged and patronised by the Samsthaana kings, Subrahmanya Kavi composed and wrote ‘Adhyaatma Raamaayana’ Keertanas and dedicated them to Daamerla Krishna Swaamy.

He also composed some padams and dedicated them to the Daamerla kings.

Subrahmanya Kavi was a scholar in the fine arts of music & dance, apart from being a great scholar in Telugu & Sanskrit.

He advocated Advaita (Monoism) in his eternal lyrical epic Adhyaatma Raamaayanam. He advocated that Jeevaatma is not anything but Paramaatma itself. Both of them are one and the same. Sree Raama is Paramaatma and he took the human form for the purpose of preaching and teaching Advaita philosophy, which is the ultimate by any point of view or by any amount of logic or reason. His philosophy is incorporated in Brahmaanda Puraana. This philosophy is narrated to Paarvati by Siva through the story of Adhyaatma
Raamaayanam.

There are few deviations in the story of Adhyaatma Raamaayanam of Subrahmanya Kavi from the original Vaalmeeki’s Raamaayana.

Division of the Chapters:
1. Baala Kaandam - 17 Keertanas
2. Ayodya Kaandam - 9 Keertanas
3. Aranya Kaandam - 11 Keertanas
4. Kishkindha Kaandam - 10 Keertanas
5. Sundara Kaandam - 10 Keertanas
6. Yuddha Kaandam - 47 Keertanas

TOTAL 104 Keertanas

Some Pallavis of Adhyaatma Raamaayanam:
2. Vinumu Dharavara Tanayaa, Dhrita Vinayaa, Sarasa Guna Abhinayaa.
3. Andamugaa Ee Katha Vinave
4. Cheri Vinave Sowri Charitamu, Gouree
5. Kalikee, Alarula mulikee, Chilukala Kolikee, Veenula Sudha Chilikee, Katha Vinave
6. Intee, Changala Poobantee, Cheluvula Melbantee, Gunamula Dontee, Vinave.

The first Keertana is “Namassivaaya” in Dhanyaasi Raaga.

He used 58 Raagas. Some of them are given below.

Useni; Kaapee; Aananda Bhairavi; Maanji; Gumma Kaambhoji; Aahiri; Regupti; Bhairavi; Dhanyaasi; Kaambhoji; Kaanada; Goulee Pantu; Sankaraabharanam;
Naadanaama Kriya; Souraashtra; Kalyaani; Surati; Poorvee Kalyaani; Yadukula Kaambhoji; Ghantaa; Maaruuva; Navaroju; Jayaavanti; Pooree; Saaranga; Naata; Aarabhi; Sree Raaga; Vasanta; Punnaaga Varaali; Saindhavi; Begada; Deseeya Devagaandhaari; Kedaara Gowla.

He used Triputa; Aadi; Roopaka; Jhampa and Chaapu Taalas in his Keertanas.

*Adhyaatma Raamaayana* Keertanas can be categorised as both “Absolute Musical Forms” and “Applied Musical Forms”. The music and Raaga Bhaava are depicted in every Keertana in full form. In the same way, the Saahitya values are given importance with poetic excellence. Besides, the Keertanas are full of prosodical beauties.

*Adhyaatma Raamaayana* Keertanas are not easy to learn or to render.

In my boyhood, these Keertanas were practised and rendered in some upper class and in some traditional & educated families in women-folk. My mother was singing some of them & she was also teaching them to neighbouring ladies. I to learn some Keertanas from my mother.

Few years ago, Vijayawada A.I.R. took the task of broadcasting these Keertanas very religiously through its “Bhakti Ranjani” programme by making leading musicians sing them and also by recording them for preservation purpose.

*Adhyaatma Raamaayana* Keertanas are the treasure of Andhra Pradesh. They are the repositories of high-flown Sangeeta & Saahitya in equal grandeur.

Government Music Institutions, A.I.R.& other Cultural Organisations should take the necessary steps to preserve them and hand them over to posterity.

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18) Raamaswaamy Deekshitulu (1738-1817):

Subba Raama Deekshitulu, in his ‘Sampradaaya Pradarsini’ wrote that Raamaswaamy belonged to North (Andhra). He was a Brahmin. His parents migrated from Kancheepuram when he was ten years old to a village Govinda Puram, near Madhyaarjuna Kshetra.

He was an unparalleled scholar in Sanskrit and Telugu languages as well as in music. He got a fine and sweet voice. He got trained by Melattoor Veerabhadraraya for two years and acquired complete knowledge in Rakti and Desi Raagas. He learnt some Keertanas of Veerabhadraraya, Swara Jnaana, and Raaga Aalapanas and Pallavi singing with Swara Kalpana. He later learnt and practised playing Veena from Venkata Vaidyanaatha Deekshitulu, who was the grand son of the maternal uncle of Venkatamakhi and all the aspects of music, and many Geetas in Raaganga, Upaanga & Bhaashanga Raagas and all the Lakshanas of all Raagas and Taalas. He then went and saw the Tanjaavoor kings Prataapa Simha and Amarasintha. Raamaswaamy Deekshitulu performed and exhibited his scholarship and talents in music to the kings, which were very much appreciated by them. They showered on him many awards and rewards. Raamaswaamy Deekshitulu composed a Keertana in Raagamaalika in praise of king Amarasintha. He composed several Keertanas in absolute Bhakti and praise of Sree Kamalaamba and Sree Tyaagaraajeswara Swaamy of Tiruvaaroor.

For a long time, the Raamaswaamy Deekshitulu’s couple did not get children and they were very sad about it. The couple went to the temple of Vaidyanaatha Swaamy and prayed Sree Muttu Kumaaraaswaamy continuously for considerable time with his music and Bhakti Keertanas. The God Muttu Kumaaraaswaamy, pleased with his absolute devotion towards Him and with his sweet music,
favoured and blessed the couple with a male child. They named him as Muttu Swaamy. This Mudduswaamy is no other than the one of our great musical trinity.

Raamaswaamy Deekshitulu couple later gave birth to Chinna Swaamy (Venkata Vaidyanaatha) Baalaamba and Baalaswaamy. Muttuswaamy, like his father learnt Sanskrit, Kaavya Naataka, Alankara Saastras, Siddhaanta Kowmudi (Sanskrit Grammar) and music even as a boy very thoroughly, as he was a great genius and destined to become an era-maker in the music world.

Chinnayya Modaliyar honoured Raamaswaamy Deekshitulu with “Kanaka Abhishekam”, when Raamaswaamy Deekshitulu sang his unique compositions “Ashtottara Sata Raaga Taalaa Maalika” (a composition in 108 Raagas and in 108 different Taalas) in his Royal Court. When his son Chinnaswaamy got some problem in his eye sight, Raamaswaamy Deekshitulu went to Tirumala and sang two Keertanas of Sree Venkateswara Swaamy, one Ashta Raaga Maalika “Manasaa Veru Itarula Talachaku” and “Inka Daya Rakunnanu” in Vegavaahini Raaga. The Lord was pleased with the devotion in his musical compositions and bestowed upon his son Chinnaswaamy the boon of regaining his original perfect eyesight.

The following are his phenomenal compositions with the Mudra “Venkata Krishna”.

A Raagamaalika in 40 Raagas in praise of Sree Madhura Meenaakshee Amba.

Chowka (Pada) Varnas in the Raagas Hindola, Reeti Goula, Manohari and Poorna Chandrika & Taana Varnam in Sankaraabharanam.

He discovered ‘Hamsadhwani’ Raaga and composed a Prabandham in it.

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19) **Veena Peda Guraachaaryulu (1734–1822)**:

He was contemporary to Tyaagaraaja Swaamy. He lived in Vizianagaram in Andhra Pradesh. A Street in front of the royal fort of Vizianagaram was named after him. He is believed to have met Tyaagaraaja Swaamy along with Bobbili Kesavayya at some place during Tyaagaraaja’s pilgrimages. Veena Peda Guraacharyulu was a well-noted Veena exponent. He was also a composer of high order. He composed Geetas, Varnas, Tillaanas, Swara Pallavis, Sabdas, Jakkina Daruvus, Salaamu Daruvus and Keertanas and dedicated them to the kings of Vizianagaram, Tiruvanantapuram and Maadugula estates. He was honoured by these kings.

20) **Pachchimiriyam Aadi Appayya (1740–1833)**:

He was an unparalleled music composer, musician and scholar in Sanskrit and Telugu. He was a Kannada Madhwa Brahmin. He belonged to the era of Second Prataapa Simha, who ruled Tanjaavoor. He was his Asthaana Vidwaan. He was a great genius in music. He composed the eternal “Viriboni” Ata Taala Varnam, which is regarded as “Na Bhooto Na Bhavishyati” (Never before and never after). He composed all his Keertanas in Rakti Raagas & Deseeya Raagas with deep Gamakas, with the signature “Venkata Ramana”. He followed the unique style of Melattoor Veerabhadrayya in his compositions. As he was a creative genius, his Manodharma Sangeeta like Raaga Aalapana, Madhyamakaala (Taanam) and Pallavi became exemplary and the same style is being followed in contemporary times too.

When Tyaagaraaja Swaamy was very young, Pachchimiriyam Aadi Appayya was an elderly and famous composer and he was often consulted by Tyaagaraaja in the higher and deep aspects of Vyaakarana, Chhandas and in Apoorva Raagas, etc. We can say that Aadi Appayya was pathfinder, guide and an exemplary character even to Tyaagaraaja.
21) **Paidala Guru Moorti Saastri:**

He belonged to 18th Century. He was an Andhra Mulakinadu Brahmin. He was born in the village of Kayattar in Tirunelveli District of Tamil Nadu. He was contemporary to Raamaswaamy Deekshitulu, but younger to him. He was a great scholar in Sanskrit, Telugu, Music and Vyaakaranam. He was honoured by Manali Chinnayya Mudaliyar in Chennapatnam for his deep knowledge in Music. He composed Geetas, Lakshana Geetas, Prabandhas and Keertanas in great numbers. He composed thousand Geetams and got the title ‘Veyi Geeta’. He used Swa - naama Mudra of ‘Guru Moorti’ in his compositions. His Sanskrit compositions “Neeraja Nayana Vidalanachana” in Dhanyaasi, “Sphuratu te Charana Nayana Yugale Sirasi me, He! Krishna! in Devagaandhaari, “Sadaapatim Hridambuje Sadaa Bhaja Vimalam” in Mohana and the Lakshana Geetam “Kamsaasura” in Sahana are some examples of his unique scholarship as a music composer.

22) **Kavi Maatru Bhootayya (18th Century):**

He was a Trairlingya (Telugu) Brahmin of Saandilya Gotra. His father Rangaarya was a poet. Maatru Bhootayya was a great devotee of Sugandhi Kuntalaamba. He composed several Keertanas and Sringaara Padams and dedicated them to his “Ishta Devata” “Sugandhi Kuntalaamba”. Encouraged by his patron King Amarasimha, he composed one *Yaksha Gaanam* “Paarijaata Apaharanam”. When he was suffering from utter poverty, his “Ishta Devata” Sugandhi Kuntalaamba appeared in his dream and advised him to go to Tanjaavoor and approach her devotee King Prataapa Simha who would help him to get rid of his poverty. She simultaneously appeared in the dream of Prataapa Simha too and told him to help Her devotee, Kavi Maatru Bhòotayya financially and make him
wealthy. Accordingly, Prataapa Simha was awaiting the arrival of Kavi Maatri Bhootayya and then after their meeting, Prataapa Simha appointed Maatri Bhootayya in his Aasthaana and honoured him in a grand manner and made him financially comfortable. His Keertanas bear the Mudra (signature) ‘Trisiragiri’ (the present Tirichirapalli), which was his native place. Maatri Bhootayya got his name after the presiding deity Maatri Bhooteswara Swaamy, situated in Pudukkota, where he was born. Maatri Bhooteswara means the Mother as the God. According to scriptures, ‘Na Maatrihu Para Daivatam’. It was translated as ‘Taayu Maanavar’ in Tamil Language.

Some Keertanas in his Yakshe Gaana “Paarijaata Apaharanam” resemble the songs of Kuchipoodi Golla Kalaapam.

All his compositions are in chaste Telugu combined with Sanskrit. Telugu Nudikaaram is strikingly present in all his compositions, though he never lived in Andhra Pradesh. It is simply superb.

23) Veena Krishnayya (18th Century):

He is the son of Aadi Appayya. He was a great and popular master in Veena, who composed three Sapta Taaleswarams on the courts of Mysore, Vizianagaram & Kottakota. This scholar’s compositions are very complicated in respect of Taala, Sangeeta & Saahitya.

His son was Veena Subbu Kuttayya, who was an adept in Raaga Aalapanana and Taanam rendering.

24) Inupa Senagala Venkata Raamayya (18th Century):

He was a great scholar in Andhra Bhaasha and music. All his music compositions were replete with complicated phrases of sophisticated music and high-flown wording. As a result, he was nick-named by other musicians as “Inupa Senagala (Iron gram)” Venkata Raamayya (one cannot eat and swallow iron corn or iron
gram). He composed some Keertanas with the Mudra (signature) of Gopaala Krishna and dedicated them to Madhurai Nalloor Prathama Swaamy. He also composed one composition in praise of ‘Bhogeendra Swaamy in Todi Raaga’.

25) Pulaiyoor Doraiswamayya (1782–1816) :
As he was an early settler in South, he is considered to be a Draavida Brahmin, who had migrated from North (Telugu Naadu). He was a contemporary to Sarabhojee and Sivajee Kings’ rule. He lived in Tiruvaivalaaru (Panchanada Kshetra). He composed Keertanas in Telugu with ‘Subrahmanya Mudra’. He also composed about 50 Padams. One of his four compositions “Tatta Dhimita Dhimdhieni Sivudaadenaade” in praise of Chidambara Nataraaja, in Todi Raaga is very famous.

26) Sonthi Venkata Subbayya (18th to 19th Century) :
He was contemporary to Pachchmiriyam Aadi Appayya but younger to him. Sonthi Venkata Subbayya was the father of Sonthi Venkata Ramanayya, who was the Guru of young Tyaagaraaja Swaamy. Sonthi Venkata Subbayya was a great scholar in Telugu language and exponent in music. He composed a Varnam in Bilahari Raaga in a unique style in praise of second Tulajaaajee King. Manali Chinnayya Mudaliyaar, the great patron and connoisseur of music arranged the music performance of Sonthi Venkata Subbayya in which he composed spontaneously many varieties of musical compositions and impressed the audience.

27) Sonthi Venkata Ramanayya (18th - 19th Century) :
Venkata Subbayya’s son Sonthi Venkata Ramanayya was exceedingly and extraordinarily greater than his father Venkata Subbayya in Telugu language and music. He was the Guru of Tyaagaraaja Swaamy in his boyhood days.

* * * * *
28) **TYAAGARAAJA SWAAMY (1767-1847):**

**Tyaagavva the Great:**

Tyaagaraaja Swaamy is a saint, seer, creator and great scholar in Telugu, Sanskrit, Jyotisha, Alankaara Saastra and Chhandas (Prosody). He is an all-time great Musical poet. Over and above everything, he is a great Bhakta of Sree Raama. He is believed to be the incarnation of Vaalmeeki in his poetical prowess and Naarada Muni in the excellence of music and devotion. He is an era-maker of Dhaatu Rachana (Swara Rachana). He is the creator of Dhaatu Maatu Rachana. Prior to Tyaagaraaja Swaamy, no composer recorded his songs in notation. He and his other two Sangeeta Yogis Syaama Saastri and Muttu Swaamy Deekshitar form the Sangeeta Trimoortis- the eternal Vaaggeyakaara Trinity.

Tyaagaraaja Swaamy is the pioneer in recording Swaraas (Notations) to all his nearly one thousand Kritis, with the Mudra of Lord Sankara himself as Tyaagaraaja Swaamy of Tiruvaaroor as the first Bhakta of Raama.

Tyaagaraaja established the modern tradition of the musical form of Kritis with the concept of Sangati. He created many forms of the Kriti itself.

The contemporary growth and developments of the branches of Manodharma Sangeeta owe their growth and developments to Tyaagaraaja and the other two Vaggeyakaara Moortis.

**His forefathers' Migration:**

Kaakarla Panchanada Brahmam is the *Moolapurusha* known to the history of the pedigree of Tyaagaraaja Swaamy. Panchananda Brahmam or his forefathers migrated from a village ‘Kaakarla’ near Kambham in today’s Prakasam (Ongole) District.
Many such traditional, artistic and scholarly families migrated from Andhra Pradesh for want of encouragement recognition, and patronage to Tanjore Naayaka Kings, Maharaashtra Kings and Chola and Chera kings who encouraged art and learning.

Kaakarla Panchanada Brahmac’s family migrated to Tiruvaaroor, which is an important pilgrimage place of Sree Kamalaamba & Tyaagaraja Swaamy (Siva).

Kaakarla Brhamin families belong to Mulakanaati Saakha (Sect), Bharadwaaja-sa-gotra. All of them are scholars in Vedas, Saastras and our oriental and traditional Saastraas.

The fifth son of Panchanada Brahmac was Giri Raaja Brahmac or Giri Raja Kavi. His son was Raama Brahmac whose son is Tyaagayya. Tyaagayya’s mother was Seetamma. Tyaagaraaju in his Vasanta Raga Kriti mentions this fact as “Seetamma Maayamma, Sree Raamudu Maaku Tandri”. He also mentions in his Bangala Raaga Kriti invoking Lord Ganesa, that his grand father’s name was Giri Raja (Giri Raaja Sutaa Tanaya Sadaya”).

In his Kriti “Dorakunaa Ituvanti Seva”, he mentioned his father’s name thus “Raama Brahma Tanayudau Tyaagaraaja”.

Kaakarla Ramabrahmac had three sons

1. Panchaapakesa Brahmac (Japesayya); 2. Raamanaathayya 3. Tyaaga Brahmac.

Before Tyaagayya was born, the Ramabrahmac couple had a dream one night, in which Tiruvaaroor Tyaagaraaja Swaamy appeared and said that they would have a great Bhakta and Vaaggeyakaara as their son with the traits of Vaalmeeki and Naarada.
He also suggested to give him his name, viz. Tyagaraja.

**Birth, Childhood & Education:**

Tyagaraja was born in the year 1767 A.D., (Sarvajt Naama Samvatsara Vaisakha Suddha Shashthi, according to our Indian Almanac).

Tyagayya imbibed Raama Bhakti and Music, our traditional and oriental education flair from his parents. He learnt Sankeertanas of Purandara Daasa, Bhadraachala Raamadaasa, Annamayya, Naaraayana Teertha and Jayadeva from his mother at the time of Sree Raama Panchaayatana Pooja everyday.

Tyagayya learnt Samskritam, Telugu and other Sastraas from his father Raamabrahmam and studied our old scriptures and epics like ‘Raamaayana’, Potana ‘Bhaagavatam’ and ‘Bhaarata’.

One fine morning, he started composing Divya Naama Keertanas. His first composition is “Namo Namo Raaghavaaya Anisam” in Desika Todi Raaga. He was writing his compositions on the walls of their house. These compositions, when shown to the scholars, got their nod and surprise at Tyagayya’s prodigious talent. Raama Brahman took his son to the great Sangeeta Vidwaan Sonthi Venkata Ramanayya for regular training in music.

Sonthi Venkata Ramanayya was the Aasthaana Vidwaan who was honoured by the then Tanjore king by offering his ‘Ardha Simhaasana’ (sharing his Throne) which was the highest honour in recognition of his great scholarship. He taught Tyagayya everything in music in one year, he being the most brilliant and a child prodigy.

Tyagayya studied all the old treatises on Music, which were available to him at
the place of Veena Kaalahastayya, his maternal uncle. Yet, Tyaaggaya’s thirst for knowledge was not quenched, when one Raamakrishnaananda Swaamy of Marudananalloor Math came to Tyaagayya’s place and initiated him the Naaradopaasti Mantra and Raama Taaraka Mantra.

**Naarada Saakshaatkaara & Swara Arnava:**

Tyaagayya was regularly doing *Mantra Japa* in the temple of Panchanadeeswara Swaamy in Tiruavayyaar, when it was on one day Naarada Maharshi himself gave Darsan to Tyaagayya and gave him the rare treatise ‘Swaraarnava’ and another treatise ‘Naaradeeya’ also.

Immediately after Naarada Saakshaatkara, Tyaagayya sang spontaneously ‘Raajillu Veena Kalgu Gururaaya’ in Bhairavi Raaga, “Sri Naarada Naada Saraseeruha Bhringa Subhaanga” in Kaanada Raga, “Vara Naarada Naaraayana Smarana Aananda Anubhavamugala” in Vijaya Sree Raaga etc. There are five compositions in praise of Naarada Maharshi by Tyaagayya, which became famous as ‘Naarada Pancha Ratna Kritis’.

**Family happenings:**

Tyaagayya’s second brother Raamanaatham died during his youth. Tyaagayya’s eldest brother Japesayya got married. After his marriage, Tyaagayya was married to one Paarvatamma. After two years of his marriage, his father Raamabrahmam died. 5 years later Tyaagayya’s wife Paarvatamma died. He married her younger sister Kamalaamba subsequently.

Tyaagayya was regularly uttering *Raama Taaraka Mantra* for 38 years in Panchanadeeswara Swaamy temple in Tiruvayyaaru and completed 96 crores of *Raama Mantra*. On his completion of 96 crores, Sree Raama manifested before
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Tyaagayya, gave him his Darsan as a young prince for a minute’s time and disappeared.

Tyaagayya in a divine trance and ecstasy, spontaneously sang the immortal Kriti “Baala Kanakamaya Chela” in Athaana Raaga depicting the spirit of Sree Rama in a poetic excellence and musical brilliance of highest order. Tyaagaraaja Swaamy always visualised Sree Rama in his heart of hearts as a young, handsome prince and also described him as such. “Alakalu Allalaadaga gani” in Madhyaamaavati, “Sree Raama Jaya Raama” in Yadukula Kaambhoji etc. are some examples in which Raama is depicted as a young king with bewitching beauty.

Tyaagayya’s living style and livelihood:

Tyaagayya chose to be poor and invited poverty to get himself elevated to the lofty spheres of spiritual and divine heights of Raama Bhakti.

He never wanted to serve the mortal beings for his livelihood. He was walking in the streets of Tiruvayyaaru singing his compositions in praise of Sree Raama along with his disciples, with Tambura hanging from his shoulders, and accepting items like rice, pulses etc., in order to get his daily meal along with his disciples. Later it was offered to his Sree Raama as Naivedya (offering). There was so much of satisfaction in his heart and in his family. The other times he would be spontaneously composing Keertanas and Kritis, which were being recorded in notation by his advanced music students. That is how all of his Kritis were sung and preserved, for the posterity as absolute musical forms. Every Kriti of his is a ‘Naada Kaavya’ & ‘Raaga Kaavya’, full of spiritual knowledge like Bhakti, Jnaana and Vairaagya written all over them.

Tyaagayya’s attitude towards life was not cherished by his elder brother Japesayya who thought that Tyaagayya, with his extraordinary talents, and scholarship as a
great composer could have become very rich by accepting to serve the kings of Tanjore and by singing in their praise etc. He suggested to Tyagayya that he should serve the kings and advised him to mend his ways to become an ‘Aasthaana Vidwaan’ of the Tanjore kings to which Tyagayya turned a deaf ear and went on in his own path of ‘Simple living and Spiritual thinking’.

Japesayya, the mundane and frustrated man as he was, divided their house into two portions and got himself separated from Tyagayya and his family. Thouh Tyagayya did not want this to happen, had to accept and expressed his displeasure in his Kriti “Naadupai Palikeru Narulu” in Madhymaavati Raaga. The actual sentence in the second Charnam reads. “Naa Manasunanu Illu... Rendu Seyavalenanachu Palkitinaa (Did I ever think in my mind that our house should be divided into two separate portions?) ?

He clearly expressed in this Kriti that he never wanted to be separated from his elder brother. He very much wanted to be together with his brother and it should be a joint family. He also expressed that the “Unchha Vritti” which he was doing for a living had been in their family in the times of their forefathers.

Tyagaraaju thought ‘Unchha Vritti’ was better than to praise and serve the mortals just for filling his small belly.

There was also a criticism, created by jealous people of Tiruvayyaaru that Tyagayya always worshiped Raama and composed many compositions in His praise, but not even a single Kriti on ‘Dharmaambika’, the presiding deity of the place. Tyagayya sensed this gossip and immediately composed and sang ‘Karuna joodavamma’ in Todi Raaga, in which he expressed his anguish over their accusations and his innocence. He also expressed his feeling that these gossip-mongers ignorant they were, did not know that Siva, Raama and the Jagadeeswari
are not different, but one and the same, which is the Truth and the ultimate knowledge.

This expression in the third Charana is as follows: “Puraana Purushudagu Raamuniki Aa Puraarikini Neeku Raajadharee! Machcharaana Verencha Raadu anu Tyaagaraajunika Viduvaraadu”

Tyaagaraaja Swaamy was unperturbed and so firm in his ‘Nischala Raama Bhakti’ that he continued his daily Uncha Vritti, Raama Mantra Japa and spontaneous creation of his eternal Kritis continuously for 40 years. Now Tyaagaraaju became very famous throughout the country as a unique Vaaggeyakaara, Veena Vidwaan and saint’s singer. The Zameendaars, great musicians and music lovers of all places were anxious to meet him, to listen to his divine music and to invite him to their royal courts and felicitate him and so on and so forth.

Nidhi Chaala Sukhama:

One day, the second King Sarabhojee of Tanjore sent his ministers and other important court personnel to Tyaagaraaja Swaamy’s residence with valuable ornaments and silk clothings as presentations and invited him with a request to grace his court by his presence. To this, Tyaagayya’s reaction was his immortal Kriti “Nidhi Chaalaa Sukhamaa - Raamuni Sannidhi Seva Sukhamaa?” in Kalyaani Raaga. By singing this Kriti, he refused the invitation of the Tanjore king along with the valuable presentations.

Padavi Nee Sadbhakti Kalgute:

There was another such invitation from Travancore king requesting him to accept him as his Aasthaana Vidwaan. Tyaagayya refused his invitation with his spontaneous outburst of the phenomenal Kriti “Padavi Nee Sadbhaktiyu Kalgute” in Saalagabhairavi Raaga.
He further added “Dharaneesula Chelimi Oka Padavaa?!” and “Sree Raamuni Tatwamu Teliyanidi Oka Padavaa?”

**Gold Coins in the Bag:**

King Sarabhojee wanted to give some amount to Tyaagaraaja and managed to put some gold coins in his Unchha Vritti bag through a Brahmin, without the knowledge of Tyaagayya. But when he found the gold coins, Tyaagayya threw them out side along with the rice.

**Nothing to eat:**

One day when there was nothing in the house to eat and everybody slept with starvation and hunger, suddenly at eleven o’clock in the night one old couple knocked at their door with heavy bags on their shoulders with rice and other eatables, which they offered to the family members and disappeared. After they were gone, they were recognised as Sree Raama and Seetamma in the guise of and old couple. Tyaagayya immediately sang “Bhavanuta naa Hridayamuna Raminchumu” in Mohana Raaga.

**Japesayya threw Sree Rama Panchaavetana Vigraahaas into Kaaveri River:**

Tyaagayya’s elder brother Japesayya could not understand Tyaagayya’s attitude of life, his Bhakti or his Vairaagyaa. They were miles apart in their thought and action. Tyaagayya was a complete man of divinity and spiritual knowledge, whereas his brother was a character full of ignorance, greed, jealousy and avarice. One night, this mundane Japesayya threw the pooja idols of Tyaagayya in the river Kaaveri stealthily.

Tyaagayya was so upset when he could not find his Seeta Raama in his Pooja Mandira. He was overwhelmed with melancholy and sang “Endu Daaginaado”
in Todi, with so much of pathetic tone. He did not sleep or eat for some days, when one night Raama appeared and revealed to him the spot where the idols were lying in the Kaaveri river. Tyagayya later found them and brought them with so much of excitement and elevated mood of ecstasy and sang “Raara Maa Intidaaka” in Asaaveri Raaga, “Eyla Dorikitivo” in Vasanta Raaga and “Kanugontini Sree Raamuni Nedu” in Bilahari Raaga.

**Anyaaymu Seyakura :**

Tyagayya, a realised soul as he was, loved his elder brother unconditionally. When once Japesayya was not well, Tyagayya prayed for his health in the Kriti “Anyaayamu Seyakura”, in which he says “Nadimi Praayamuna Naa Poorvaju Baadha Teerchaka - Nannu Anyaayamu Seyakura” in Kapee Raaga.

The gist of above Sahitya - “O Raama! Do me justice by favouring my brother with perfect health”. After Japesayya got cured of his ailment and knew that his brother Tyagayya was responsible for his recovery, he repented for his misdeeds and misunderstandings with his brother Tyagayya and slowly became a virtuous man.

**“Nanu Paalimpa Nadachi Vachchitivo” :**

Tyagaraaja Swaamy had a daughter to his second wife Kamalaamba. Her name was ‘Seetaa Lakshmi’. Tyagayya performed her marriage with Kuppu Saamayya of Ammaal Agraahaaram near Tiruvaadi town. When the marriage function was in progress, one of Tyagayya’s Prasishya Rayavelllore Pallavi Yellayya brought a wonderful portrait of Kodanda Raamaswaamy along with Seeta Devi, Lakshmana Swamy and Anjaneya Swamy, painted by him and presented it to his Parama Guru Tyagayya. He, on seeing the portrait, immediately entered into a divine trance and sang “Nanu Paalimpa Nadachi Vachchitivo” in Mohana Raaga.
Pilgrimage:

The word went round about the greatness of Tyagayya and his unique scholarship in music, literature, Mantra Saastra etc., and his exceptional and unprecedented Raama Bhakti reached many a virtuous person in the country. He received invitations from many places and many god-men like Upanishad Braharendra Swamy of Kancheepuram. Tyagayya responded favourably and visited many shrines and sang Kritis in praise of the presiding deities of different places of worship.

Tiruvattiyoor: is the place of Veena Kuppayya who was none other than his disciple. He stayed in the house of Veena Kuppayya for some days and composed some Kritis and sang every evening at the time of Pooja. The chieftain of that place Kovoori Sundaresa Mudaliar invited Tyagayya to his house, to which Tyagayya responded favourably, accepted his invitation and visited Mudaliar’s abode.

Tyagayya composed and sang five group Kritis in praise of Tripura Sundaree Devi of Tiruvattiyoor (mentioned below):

Tripura Sundareee Pancharatnas:
1. Kanna Talli - Saaveri
2. Sundari Ninu - Aarabhi
3. Sundari Nannu Indarilo - Begada
4. Sundari Nee Divya Roopamu - Kalyaani
5. Darini Telusukonti - Suddha Saveri.
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From Tiruvattiyoor he visited Partha Saarathi Temple in Tiruvalikkeni in Chennapatanam (Chennai).

Kovooru:

Tyagayya later went to Kovooru on the invitation of Kovooru Sundaresa Mudaliar and sang five Kritis in praise of Sundareswara Perumal.

Kovooru Pancharatnas:
1. Ee Vasudha - Sahana
2. Kori Sevimparaare - Kharahara Priya
3. Sambho Mahaadeva - Pantuvaraali
4. Nammi Vachchina - Kalyani
5. Sundareswaruni joochi - Sankaraabharanam.

The Episode of 1000 Coins Gift from Sundaresa Mudaliar:

When Tyagayya started his journey towards Tirupati via Naagulaapuram Sundaresa Mudaliar kept one thousand gold coins in his Pallaki (Palanquin) for the future purpose of Sree Raama Kainkaryam. This fact was not revealed to Tyagayya. Sundaresa Mudaliar informed this fact only to the disciple of Tyagayya Swamy. During their journey, when it was night, some thieves followed them scenting that there was some money in the Pallaki and attacked them with their crude weapons. Tyagayya, surprised to this sudden and unexpected happening came to know that there was wealth in his Pallaki and ordered his disciples to give the coins of gold to the thieves. Then one of his disciples Tanjaavoor Raama Rao expressed that this money was kept by Mudaliar for Raama
Kainkarya. For this, Tyaagayya said “If that is the case, Raama himself will protect his money. Let us not try to protect it.” He sang “Mundu Venuka Iru-Prakkala Todai Murahara Raara” in Darbar Raaga and invited Raama along with Lakshmana to protect the money and his devotees from the onslaught of the thieves. Then a wonder happened. Raama and Lakshmana appeared on the spot and drove them back. The thieves, fortunate they were, approached Tyaagayya, begged for his pardon and informed him that they saw Raama and Lakshmana with their mortal eyes. Tyaagayya praised them for their fortune of having the Divya Darsan of Sree Raama and Lakshmana.

**Tirupati**: Tyaagayya visited Tirumala for the Darsan of Sree Venkataachalapati Swaamy. When exactly he entered Sanctum Sanctorum, the priests drew the curtain in front of the Vigraha, as it was the time for offering Naivedya to the Lord. The priests declared that Sree Vaari Darsan would get delayed. Tyaagayya got disappointed and sang “Tera Teeyagaraada Naaloni-Tirupati Venkata Ramana! Matsaramanu” in Goulee Pantu Raaga. Immediately the priests pulled the curtains sideways, to facilitate Darsan of the Lord to Tyaagayya, and immediately Tyaagayya sang, “Venkatesa Ninu Sevimpanu Padivelakannulu Kaavalenayya” in Madhyamaavaati Raaga.

**Puttoor**: Next, when Tyaagayya was with his disciples proceeding towards Kanchipuram, a great miracle happened on their way. Near Puttoor, at the site of an old temple, one man accidentally fell into a well which had no walls around it and died. Tyaagayya saw that pathetic sight with compassion. Immediately he sang “Naa Jeeva Aadhaara Naa Nomu Phalamaa” in Bilahari Raaga, praising his Lord Sree Raama. To everybody’s pleasant surprise, the man regained his consciousness and came to life. The family members expressed their gratitude to Tyaagayya.
Kanchi: He further went to Kanchi, spent some time in spiritual discussions with Upanishat Brahmandra Swaamy, had the Darsan of Ekaamreswara Swaamy and Varada Raaja Swaamy and Kaamaakshi, Amba and sang in praise of both the Lords and Amba.

They are: “Varada Raaja Ninne Kori Vachchitira” in Swarabhooshani Raaga and “Varadaa! Navaneetaasa! Aasa’ in Raaga Panjaram and “Vinaayakuni Valenu Brovave” in Madhyamaavati Raaga in praise of Kaamaakshi Amba.

Vaalajaapeta: From Kanchi, Tyagayya went to Vaalajaapeta and spent some days with his intimate disciple Vaalajaapeta Venkataramana Bhaagavatulu, in his house. During that time, Tyagayya listened to Mysore Sadaasivarao’s music and the song “Tyagaraaja Swaamy vedalina…” composed by Sadaasiva Rao, the disciple of Venkataramana Bhaagavat (and his grand disciple) and blessed him. From Vaalajaapeta, Tyagayya returned to Tiruvayyaaru, stayed for some time at home and again undertook his second pilgrimage.


When Tiruveedhi was in progress, the Pallaki did not move from the place where Tyagayya was watching the festival. To the great surprise of the hundreds of devotees, the Pallaki gained momentum when Tyagayya sang the song “Vinaraada Naa Manavi”.
Naaga Pattanam: Tyaagayya proceeded to Naaga Pattanam from Sree Rangam, where he sang in praise of Kaayaarohana Swamy and Neelaayataakshi, deities of Naaga Pattanam. The song is "Karmame Balavantamaaye Talli Kaayaarohanu Jaaye" in Saaveri Raaga.

Tapasteertha (Lalgudi): Tyaagayya visited Lalgudi and sang Lalgudi Pancharatna Kritees on Srimati Amba.

They are:

- Gati Neevani - Todi
- Lalite Sree Pravriddhe - Bharavi
- Deva Sree Tapas Teertha - Madhyamaavati
- Mahita Pravidhha - Kaambhhoji

Ghatikaachalam (Sholingapuram):

Tyaagayya further went to Ghatikaachalam and sang the following Kritis:

1. Narasimha Nanu Brovave - Bilahari
2. Paahi Raamadoota - Vasanta Varaali

The Style of Tyaagaraaja's Compositions:

Tyaagayya is believed to have composed 24,000 compositions just as Vaalmeeki Mahaakavi wrote Raamaayana in 24,000 Slokaas.

Krishna Swaamy Bhagavatulu, son of Vaalajaapeta Venkataramana Bhaagavatulu, made it a point to sing ten Kritis of Tyaagaraaja everyday before lunch religiously.
without repetitions, in a year. From this, it is evident that Krishna Swaamy Bhaagavatulu knew and was singing 3600 Kritis. But only 691 Kritis are available to us as on date.

Tyagaraaja Swaamy was respected and rendered as a legendary figure even during his lifetime. He attracted many admirers, followers and many disciples from all over our country. Some of his disciples were great Vidwaans by the time they joined their Guru Tyagaraaja Swaamy.

Tyagaraaja’s Gurukulam with advanced disciples around him was a unique Sangeeta Mahaa Viswa Vidyaalaya, with divine values and supreme excellence.

The following is the description of how Tyagaraaja Swaamy composed his Kritis:

Everyday Tyagaayya, after his Pooja and Naivedya to Sree Raama was over, would sit leisurely and one disciple would start playing Tamboora. Tyagaayya’s countenance would turn bright and would become red with a kind of glow. He would be entering into a divine ecstasy. The disciples waiting for these precious moments and expecting a Kriti from their Guru Tyagaayya, would assemble around their Guru with improvised slates made of mango plants and pencils made of charcoal in their hands, being ready to note down.

When the Kriti was coming out from the sweet voice of Tyagaayya, the disciples used to write notations and Saahitya for all Sangatis of Pallavi, Anupallavi and Charana by batches. Each batch would go to the banks of Kaaveri which was a few yards from there and sing the entire Kriti accurately. They would sing the Kriti before their Guru Tyagaayya. He would listen to it and would say with an exclamation “Is this the way it has come!” The inference of this remark was that
the author of the Kriti is Sree Raama as Potana puts it “Palikincheduvaadu Raamabhadrundada”. Most of Tyaagaraaja Kritis were composed in the same way. Tyaagayya’s disciples would learn the Kritis by heart and then sing them in their performances and teach them to their students with notations, so that there would not be even a slightest change in the style or in the Sangatis of the Kriti.

**Evolution of the Musical Form**:

In the gradual evolution of musical form, it is Valmeeki’s *Anushtup Slokas* which were sang with a kind of easy Taala with inherent Laya. Then slowly Tevaarams, Tamil hymns, Divya Prabandhas, by Naayanaars and Aalwaars, then Ashtapadis of Jayadeva, Annamayya Sankeertanaas, Purandara Daasa’s Padams, Naaraayana Teertha’s Tarangams, Daasas in Samskrita Yakshaganams etc. developed.

All the above musical forms are in a way classified as applied musical forms, where the Saahitya is focussed in the medium of music, where again the music as a vehicle through the word of the song is expressed. Here the music is subdued and the lyric is important.

Then the absolute musical form is evolved where the part played by Music is important.

The Raaga in all its colours and hues is important. From the era of Kshetrayya, Melattor Kaseenathayya, Veerabhadrayya, Maargadarsi Sesha Iyengar, the importance of Dhaatu came into existence.

Tyaagayya along with his other two Mahaa Vaggeyakaaraas, Syaama Sastry & Muttu Swaamy Deekshitar, took the style of absolute musical forms to the highest peaks of art music of absolute values.
Every Kriti of Tyagayya is an absolute Raaga Kaavya, an epic of melodic excellence. That is the greatness of Tyagaraja. He stands out like ‘Madhyandina Maartaanda’ - Mid-day Sun among all other composers of past and future also. His compositions are “Na Bhooto Na Bhavishyati”. His compositions are the mirrors of the beautiful damsels of Raagas.

There is always a Samanvya of Dhaatu and Maatu in any Tyagaraja Kriti.

There is always a purpose and co-ordination between the idea of Dhaatu and Maatu. Both are associated in their expression (see the book of Monograph on Tyagaraja Pancharatna Kritis by the same author for details).

**Tyagayya’s group Kritis (Pancharatnaas):**

1. Ghana Raaga Pacha Ratna Kritis
2. Kovoor Pancha Ratnas
3. Lalgudi Pancha Ratnas
4. Naagapura Pancha Ratnas
5. Tiruvattiyoor Pancha Ratnas
6. Sree Ranga Pancha Ratnas etc.

**His Divya Naama Keertanas and Utsava Sampradaaya Keertanas:**

Keertanaas are composed in an easy style to falicitate the Bhajana singing and group singing. They are also for common man’s understanding and singing.

He either created new Raagas or popularised more than hundred rare Raagas through his rare compositions including Kharahara Priya and Hari Kaambhoji scales before his times. He indirectly stated this fact in his Reeti Goula Kriti “Sata Raaga Ratna Maalikache Ranjillunata Hari”.

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Tyagaraja’s style of composing a Kriti has got several facets to achieve different purposes like the expression of inherent meaning and different emotions of Sahitya along with the intricacies of Raaga in all its grandeur.

His Kritis surpass the limitations of ordinary ‘Maatraa Chhandas’ used in Padya Kavitwa. His Chhandas can be termed as Swara Chhandas, Raaga Chhandas, or Sangeeta Chhandas. All his Kritis flew from his inner consciousness of ‘Anaahata Naada’ manifested as divine music.

The musical Chhandas of his Kriti follows a unique grammar. This is the grammar of Swara, Raaga and Gamaka. Take the instance of the Kriti “Undedi Ramudokadu” in Hari Kaambhoji Raaga, set to Roopaka Taala. Roopaka Taala has 12 Aksharaas for an Aavarta. The word ‘Undedi’ does not occupy the space of the twelve Akshara Aavarta. In ‘Undedi’, the letter ‘de’ is elongated to six Aksharas to fill the Aavarta with 12 Aksharas. It is “P, P,,, D,” - “Un de...di”.

The explanation is that the Swaraas fill the Aavarta. In other words, the ‘Gana Vibhajana’ in a song is calculated in terms of Swaraas but not by the letters or words.

A great musician who is also a great composer knows this science and art of Raaga Chhandas and Swara Ganas.

The composer sings his Kriti with Raaga and Taalam simultaneously. He does not write it at first and sing it later in a Raaga and Taala.

Many of Tyagaraaja’s Kritis are of Vachanas and Gadyas. If they are read as prose, they are not understood by a mere poet and lyricist devoid of high musical sense.
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For instance, take the Pallavi -

“Raamabaanaa Traana Sowryamemani Pogaduduraa O Manasa!!”

The above Pallavi is in two Aavartaas of Vilamba Kaala Aadi Taalam, which counts 64 Maatraas for each Aavartam.

If it is read as a prose, it cannot be understood as having 64 Maatraas (64 Swaraas).

Here the Swaras of Raaga count, but not the words or letters.

The inference is that even a great poet or lyricist cannot become a composer or Vaaggeyakaara. A great musician and a great poet together make a music composer.

A composer is a music poet and his poetry is pure music. His Chhandas is constituted with Swaraas, Raaga and Gamaka.

Tyagaaraaja Swaamy is all time great as a musical poet and a poet of excellence.

Tyagaaraaja Swaamy used the following Taalas in his Kritis

Roopaka Taala : 93 Kritis approximately
Aadi Taalam : 86 Kritis approximately
Chaapu Taala : 78 Kritis approximately
Tripputa Taala : 18 Kritis approximately
Tisra Laghu Taala : 8 Kritis approximately
Following are some of the Kritis of Tyagayya in praise of music:

1. Sangeeta Jnaanamu - Dhanyaasi Raaga
2. Sobhillus Saptaswara - Jaganmohini Raaga
3. Mokshamul Kaladaa - Saaramati Raaga
4. Raaga Sudhaarasa - Aandalika Raaga
5. Naada Sudhhaa Rasambilanu - Aarabhi Raaga
6. Naadopaasana - Begada Raaga
7. Aananda Saagara - Garudadhwani Raaga
8. Swara Raaga Sudhhaa - Sankaraabharanam Raaga
9. Sreepa Priya - Athaana Raaga
10. Sangeeta Saastra Jnaanamu - Mukhaari Raaga

He mentioned about the following musical instruments in his Kritis:

2. Koluvu Amaregadaa - Todi - Tambura
3. Samsaarulitenemi - Saaveri - Veena
4. Atade Dhanyuduraa - Kaapee - Tambura
5. Praana Naatha - Sankaraabharanam - Flute
6. Sogasugaa - Sree Ranjani - Mridanga Taalam
7. Swara Raaga Sudhhaa - Sankaraabharanam - Mardalam
8. Eealaa Dorikitivo - Vasanta - Mardalam
9. Sukhi Evvaro - Kaanada - Suswara Gaanamu
In praise of the greatness of Tulasi:

1. Devi Sree Tulasamma - Maayaamaalava Gowla
2. Tulasee Jagajaanani - Saaveri
3. Tulasamma Maa Inta - Devagaandhaari
4. Amma Raavamma - Kalyaani

Tyagaraja Swaamy composed his Kritis in different standards to reach different people of different grasp and comprehension.

They are:

1. Very easy Kritis like: Oka Maata Oka Baanamu (Khamaas) etc.
2. Easy Kritis like: Undedi Raamudokadu (Hari Kaambhoji) etc.
3. A bit different Kritis such as: Baala Kanka Mayachela (Athaana) etc.
4. Difficult Kritis such as: Sree Raghuvaraaprameya (Kaambhoji) etc.
5. Very difficult Kritis such as: O Ranga Saayi (Kaambhoji) etc.
6. Very very difficult Kritis such as: Darini Telusukonti (Suddha Saaveri) etc.

Tyagaraja Swaamy composed some Kritis with four Charanas and every Charana has different Dhaatu. They are unique. Some of them are:

1. Ninu Vinaa - Todi
2. Brochevaarevare - Sree Ranjani
3. Sri Raghuvara Aprameya - Khaambhoji
4. Enduku Nirdaya - Hari Kaambhoji
5. Sree Raghuvara Sugunaalaya - Bhairavi
The following Kritis are not composed by Tyagayya. Some scholars detected the fact that later composers composed them with Tyagaraaja Mudra. They are:

1. Vinataasuta Vaahanudai - Hari Kaambhoji
2. Needucharanamule - Simhendra Madhyamam
3. Nati Jana Paripaala - Simhendra Madhyamam

The above were composed by K.V. Srinivasa Iyyengar.

1. Paraanmukhamelaraa - Surati
2. Abhimaanamuennadu - Kunjari

The above were compositions are of Mannargudi Rajagopalyya.

1. Diname Dinamu - Lataangi - Gireesa Iyyar.

Some more unique features in Tyagaraaja’s compositions:

Tyagayya’s “Dorakunaa Ituvanti Seva” in Bilahari Raaga runs in three speeds.

Pallavi - ‘Dorakuna’... & Anupallavi - ‘Dorakuna Alpa Tapamonarinchina’ are in Vilamba Laya (slow speed).

Charana ‘Taamasa Guna Rahita....’ is in Madhya Laya (medium tempo).

Raamuni Jagadoddharuni ....is in Druta Laya (Fast tempo).

Tyagayya’s Prayogaas such as

2. “Paluvidha Chedu Durivishayamula”

are very independent of grammatical (Vyaakarana) conventions.
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Tyaagayya used some words from Urdu language too. They are:

1. Tamaam - every thing
2. Karubaaru - Arrangement.

Tamil - Telugu - Neevudaa Brovavalenu.

The following words are some of which were distorted by wrong intonations by the applications of the run of music by later Vidwaan disciples of Tyaagaraaja who overlooked the distortions of meaning which may be connected by conducting special conferences of Sangeeta Vidwaans.

They are pointed out in the book “A Monograph on Tyaagaraaja Ghaana Raaga Pancharatna Kritis” by this author:

Wrong intonation - To be corrected as

1. Nuraa Garaa Gara - Anuraaga Raaga
2. Vikrita Tyaagaraaja - Avikrita Tyaagaraaja
4. Takakalaa Dharakala - Antaka Kaladhara
5. Sura Madaa Paharana - Asura Mada Apaharana
6. Vanee Sura - Avaneesura

There are many like the above, especially in the Kriti ‘Jagadaananda Kaaraka’ and the other Pancharatna Kritis too.
Some Aphorisms used by Tyaagayya in his Kritis:


3. “Saaramow Kavitala Vini Verrivaadu Santosha Padiyemi Padaka yemi”?


5. “Iravondaga Bhujiyinchu Samyamuna Eega Tagulu Reetinunnadi”

6. “Somidamma Sogasugaandra gorite Somayaaji Swargaahudouno?”

Tyaagaraaja’s Operas:

1) Prahlaada Bhakti Vijayam
   5 scenes; 45 compositions;

It is Bhagavata Itivrittam with independent interpretations here and there.

Prahalada’s God is Sree Raama here. He is not Hari or Vishnu.

2) Nowka Charitam

It is the most famous in all Tyaagayya’s operas. It has only one scene. It has Samvaada Darus (Kritis) in it. This is purely Tyaagayya’s creation. Krishna in this opera is 7-year-old Baalakrishna. The story is “Gopikaa Garva Bhangam”.

3) Seetaa Raama Vijayam

This opera is not fully available. It is not also as famous as the other two operas composed by Tyaagayya. This Itivrittam (story) is from Uttara Raamaayana.
Tyaagaramma’s disciples:


Exponents:

1. Umayalapuram Krishna Bhaagavataar
2. Govinda Sivam
3. Sabhaapati Sivam
4. Tanjaavooru Rama Rao
5. Kannayya Bhaagavatulu
6. Ayyaa Bhaagavatulu
7. Neyakarappati Subbaya - Pallavi Seshayyar’s father
8. Nemam Subrahmanyaya;
9. Nangavaram Neelakanthayya
10. Subbaraaya Bhaagavatulu;
11. Ganesayya;
12. Sonthi Seetaraamayya
13. Lalgudi Ramayya;
14. Khanjari Vidwaan Chittoor Radhaakrishnayya
15. Venkataachalapati Bhaagavatulu
16. Amrita Lingam Pillai
17. Vallaajaapeta Potti Josyulu
18. Kumbakonam.
Aravaamuda Ayyangar is Tyagayya’s disciple in Mantra Saastra and Jyotisha Saastra.

All of Tyagayya’s disciples wrote down the Kritis that they learnt from Tyagayya in their books with detailed Swara and that is why all his compositions are handed over to posterity in the original form and in undisturbed versions and without any kind of modifications. The main preservers of Tyagaraaja Keertanaas are from Vaalaajaapeta Sishyas and Umayaalpuram disciples.

**Tyagayya’s last days.**

He had a dream on the day of Suddha Dasami of Pushya Maasa in the year 1847 that he would attain eternity on the Tenth day from that day (Pushya Bahula Panchami).

He wrote this fact in his eternal Kriti “Giripai Nelakonna Ramuni Guri Tappaka Ganti in Sahana Raaga, which is full of Karuna Rasa (Pathos).

“Padi Pootala Pai Kaachedananu - Tyagaraaja Vinutuni”

He took Sanyaasa Aasrama Sweekaara on Pushya Bahula Chaturthi and got the Sanyaasa Aasrama Naama as “Naada Brahmaananda Swaamy”.

On the day of his attainment of Moksha he composed and sang “Paramaatmudu Velige Muchchata” in Vaagadheeswari and “Paritaapamu gani” in Manohari.

When he completed singing these compositions and sat still in Yoga Samaadhi, he left his mortal body and became immortal. His Samaadhi was constructed beside the Samadhi of his Guru Sonthi Venkataramanayya on the banks of River Kaaveri. Tyagayya’s disciples did Pooja and Aaradhana in a modest way for 60 years at the Samaadhi and at his house until 1907, when these Aaraadhanas turned into grand music festivals by the efforts of Tillaatkaanam Narasimha Bhaagavatulu, the violin wizard Govindaswamy Pillai, and Panju Bhaagavatulu
under the leadership of Bangalore Naagaratnamma, who donated all her wealth for the cause of *Tyaagaraaja Aaraadhana* music festivals and also constructed the temple on the Samaadhi of Tyaagayya in the year 1925. In the year 1940 the Tyaaga Brahma Aaraadhana Utsava committee was formed. Bala Murali Krishna was the president of that committee for some years. Now it is a national festival, celebrated not only in India, but in all parts of the world.

Tyaagaraja Swaamy is now regarded as an Avataarapurusha who came to earth for the cause of Classical Music.

The author of this book is so fortunate that he belongs to the fifth generation of Tyaagaraaja Sishya Parampara. The author of this book is a life member of Tyaagabrahma Festival Committee of Tiruvayyaaru.

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29) **SYAMMA SAASTRI (1762-1827)**:

The period between 1750 and 1850 was hailed as the golden era of Carnatic Music viz, the South Indian style of music. In this period, three great composers were born and wrote compositions of eternal value and respect and as yet unsurpassed in content of music, literature and devotion. They were Tyagargaraja (1767-1847), Muttuswamy Deekshitar (1776-1835) and Syama Saastri (1762-1827). They were together hailed as the Sangeeta Trimoortis or the Great Musical Trinity of the South. Syama Saastri was the earliest born (1762) and lived for 65 years, Tyagargaraja lived for 80 years and Muttuswamy Deekshitar lived for 59 years. They lived contemporaneously for 51 years. They were all born in Tiruvaaroor of Tanjaiavoor area. Tyagargaraja moved to Tiruvayyaaru in 1783, while Syama Saastri shifted to Tanjaiavoor a little earlier than Tyagargaraja. Muttuswamy Deekshitar was in Tanjaiavoor and moved to several places during his composing years. Tyagargaraja and Syama Saastri met each other and were exchanging pleasantries, it is believed. It is not known whether Deekshitar was in touch with the other two. All the three were great musicians, well-versed in Sanskrit, Telugu, Jyotish Sastra, Manthra Sastra and other texts of Indian origin like the Vedas, Puranas and Itihaasas like Mahaa Bhaarata, Mahaa Bhaagavata of Sage Vyasa and Raamaayana of Sage Vaalmeekii. Their compositions are all known as Kritis, which musical format is believed to have originated by Tyagargaraja. These songs were full of the highest musical expression, literary value and devotional appeal. If Raagas could be called gold, the compositions of these three could be called ornaments made of gold. They exemplified the Raagaas including the 72 Mela Kartas (musical scales), beyond which there can be no Raaga. This 72 Mela Karta scheme was enunciated by Govindaamaatya (1577-1614) and Venkatamakhi (1620). The former’s list was
Kanakaangi, Ratnaangi, etc., ending with Rasikapiya, while the latter’s list contained Raagas starting with Kanakaambari, Phenadhyuti and so on. The former’s theory received wider popularity and was followed by Tyagaraja and Syama Saastri, while the latter’s list was adopted by Muttuswamy Deekshitar. The three composers provided the singing material for these 72 scales, of whom Tyagaraja and Deekshitar’s compositions are in larger number. Syama Saastri wrote expressing his devotion to his family idol, Kamaakshi, also called Bangaru Kaamakshi, and touched no other subject as the theme for his songs. Only the names of the goddesses were different, but they all pertained to the same goddess Paarvati, like Kaamakshi, Meenakshi, etc.

The compositions of the three composers were categorised into three varieties, according to whether they are simple and easy to understand, or somewhat comparatively complex. Tyagaraja’s compositions are categorised as of Draaksha Paaka (as simple and instantly pleasing as the grape fruit, which can be eaten even without removing the thin skin covering it. Syama Saastri’s are described as of Kadalee Paaka (sweet and pleasing like the plantain fruit, but can be eaten after removing the outer skin, which is in some varieties, is thick). Deekshitar’s Kritis are composed mostly in Sanskrit and are more difficult to reach and understand, like the Naarikela Paaka (the coconut, which in a fibrous outer shell, a harder inner shell and, then only, one can reach the fruit and the nectar-like coconut water.)

In this chapter, we will know about Syama Saastri, who was the oldest among the three and settled in Tanjaiavoor, after once moving to the place from his birthplace, Tiruvaiaroor. He belonged to the Vadadesattu Vadamaal branch of Brahmins. His ancestors were believed to be from Kambham village of Kurnool.
region and moved to the South. Syaama Saastri was born in Tiruaavoor on 26th April 1762, (Chitrabhaanu, in the Krittika star when the Sun was in the Mesha constellation). His father was Viswanaatha Sastry. He was first named as Venkata Subrahmanyamu and his parents called him by the pet name, Syaama Krishna, which to others became Syaama Saastri. He learnt Sanskrit, Telugu and Jyotish Sastra from his father and music from his maternal uncle. He moved along with his parents in his 18th year to Tanjaavoor, the capital of the Tanjavoor Telugu Naayaka kings. A Yateendra (sage) by name Sangeeta Swaamy visited Tanjaavoor and Viswanaatha Sastry invited him for Bhiksha (traditional honour performed to a Yati, who cast away all connections with family, property, etc., and lived only with on alms. It was incumbent on a family head to invite a Yati and honour him by doing Paada Pooja (washing his feet) and offering him clothes, if needed, and food for the day or long enough for him to stay in the house. The Yati moved from one household to the other on invitation from the head of the family, as was the custom. Thus the Yatis moved from place to place, preaching the religious texts). Sangeeta Swamy, on seeing young Syaama Saastri predicted that he would become a great musician, composer and would be honoured for his great works by kings and scholars. He stayed in Tanjaavoor in Syaama Saastri’s house and taught him music and musicology contained in the numerous Sanskrit texts, which he allowed the boy to keep with him. He also told him that he had amassed a total knowledge of music and musicology, that he could hence forth, learn from the Aasthaana Vidwaan of the Tanjaavoor king, Pachimiriam Aadi Appayya by listening to his music and left for Kaasi, in the North, on the banks of the holy river, Ganga, which is the final goal of Yatis. Syaama Saastri listened to Pachimiriyam Aadi Appayya’s music and added to his own performing acumen. Aadi Appayya used to address Syaama Saastri out
of affection as Kamakshi. In fact, Syaama Saastri was believed to be a handsome young man. Aadi Appayya was too pleased to let Syaama Saastri listen to his music. The two became deeply attached to each other. Aadi Appayya was so so much overwhelmed by his affection to Syaama Saastri according to a legend, that on one occasion, when a drop of saliva from Syaama Saastri’s mouth, (when he was chewing his favourite betel leaves) fell on Aadi Appayya’s dhoti, he did not allow Syaama Saastri to remove it. Aadi Appayya even exclaimed that he was awaiting such a happening and realised that his knowledge of music reached its pinnacle.

Kaamaakshi or Bangaaru Kaamaakshi golden idol was the deity of Syaama Saastri’s family. The family head used to worship the idol daily according to the texts and after his death, his heir apparent used to continue it. Likewise, Syaama Sastry became the family head when his father passed away and began to worship the deity every day, with utmost devotion. (This idol is now kept in Kaamaakshi Amman temple in Tanjaavoor. It is believed that Sage Doorvaasa worshipped this idol in the past and several other Maharshis too worshipped it. When Aadi Sankara visited Kanchi, he found the Kaamaakshi Amman temple in that town in a dilapidated condition, got it renovated and entrusted its care to the ancestors of Syaama Saastri, who were Smaarta Brahmins, well-versed in the Devi Pooja. After a few centuries, foreign hordes invaded India and targeted the Hindu temples, by destroying them and building mosques over them, leaving no trace of the earlier temples. When the ancestors of Syaama Sastry, who were the then priests of the Bangaaru Kaamaakshi temple and its idol heard of the imminent danger, they shifted down to South in the interest of the safety of the idol, as the far south remained totally free from any foreign invasion. The idol of Bangaaru Kaamaakshi was kept with the family of Syaama Saastri’s
ancestors and not in a temple, as a temple would arouse the wrath of the Mlechha foreign hordes. It was in the year Akshaya (the last in a cycle of 60 years), 1566 A.D., that the idol was shifted to Tanjaavoor and the entire Archaka (Priesthood) community moved with the idol to the same Tanjaavoor. The Chaturbhuja (four-handed) Utsava Vigraha (procession idol), which this family brought from Kanchi to Tanjaavoór was later replaced by the one which is now found in the Kaamaakshi Amman temple. Syaama Saastri’s ancestral family had an abundance of riches and were never in want. The ancestral family which moved from Kanchi had to undergo many travails during the exodus and had to face a lot of hardship while walking through the forests. Their migratory period was as much as 28 years, when they reached Gingee, in 1594. At that time, Gingee was under the rule of the benign and popular emperor, Santaana Mahaaraja. The emperor saw to it that the temple of Kaamaakshi was provided with all the necessary gold and silver vessels and paraphernalia for daily rituals. (These vessels are still seen in the Kaamakshi Amman temple in Tanjaavoor, bearing the Donor King’s name in the Devanaagari script.) After staying for 15 years at Gingee, the priesthood families moved further down to South, through forests and reached the adjoining place, Udayarpalayam, where they stayed for a further 15 years. Thereafter, the families along with the idol of Bangaru Kaamaakshi, moved to the adjacent Zamindari of Swaminaatha Pillay, who was known as the Zamindar with the golden plough. Swaminaatha Pillai promised all patronage and protection to the families of the priests and to treat them all equally along with the one who had the right to worship the idol on behalf of the entire clan. The Udayarpalem ruler repented and tried to tempt the families of priests to remain in his domain, but in vain. Some families still live in Udayarpalem, with an idol of Kaamaakshi kept in the erstwhile Mandapam, facing South and is still found in the place. Those
who shifted to Gingee attracted the notice of that area's ruler, Anakkudy, who in turn brought it to the notice of the Mahaaraja of Tanjaavoor. The arrival of the Kanchi Archakas immensely pleased the Ruler of Tanjaavoor and invited them to Tanjaavoor promising Royal Support. The Archakas had other ideas like returning to Kancheepuram, when times returned to normalcy and favoured such a move. After staying at Anakkudy for 15 years and shifting to Vijayapuram, Nagore, Madapuram and Sikkil, they finally came Tiruvaaroor after 45 years. The deity was kept in a special Mantapam in Tyaagaraaja Swamy temple Devasthaanam. It was at Tiruvaaroor that the composer, Syaama Saastri was born and his entire family moved to Tanjaavoor in 1781. The threat from invasion by the Hyder Ali armies caused them to move to Tanjaavoor. Raja Tulajaajee (1765-87) was the ruler of Tanjaavoor at the time, and Viswanaatha Iyer, father of Syaama Saastri, approached Tulajaajee for help. Tulajaajee asked Viswanaatha Iyer to move with his entire family and the idol to his fortress and stay there until things came to normalcy. Until Hyder Ali died in 1782, there was much movement of important idols to Tiruvarur and/or Tanjaavoor. There after, the idols were restored to their original temples. Bangaru Kaamaakshi idol was kept at a Hanuman temple, while the present Kaamaakshi Amman temple of Tanjaavoor was built, where the Moola Vigraha was shifted. The Mahaaraaja of Tanjaavoor gave full rights over the Bangaru Kaamaakshi idol to Viswanaatha Iyer and also an Agraharam and other endowments to both Viswanaatha Iyer and the Kaamaakshi Amman temple. The temple is now 180 years old.

Syaama Saastri, who became the head of the family after his father Viswanaatha Iyer passed away, worshipped Bangaru Kaamaakshi at his home. It would appear he received bountiful mercy from the Mother Goddess. He composed hundreds of Kritis, the three Swarajatis in Bhairavi, Todi and Yadukula Kaambhoji.
All his compositions are on one and only one theme, *Kaamaakshi*. He begged for Her mercy in all the songs in different ways. His compositions are repositories of the essence of the limited number of Raagas he used, particularly those in rare Raagas like Ghanta & Maanji. Syaama Saastri’s first composition is believed to be ‘Jananee Natajana Paripaalini’ in Sanskrit in ‘Saaveri Raaga’. Syaama Saastri, after he assumed the responsibility of daily worship of *Bangaaru Kaamaakshi* in his house, observed the injunctions meticulously and remained a pious man, which received the notice and respect of all those coming to visit and worship. He believed that the idol was the real goddess *Kaamaakshi* and treated it as such, believing it to be *Pratyaksha Daivam*. It is said that Syaama Saastri was a *Maha Purusha* (a great soul) and went into deep meditation during the time of his worship of *Bangaaru Kaamaakshi*. Tears used to flow down from his eyes. It was during those devotion-charged moments that the songs poured out of his voice *extempore* and rich in melody, musical concept and originality. Listeners who consisted of devotees and who were regular visitors during those occasions, several musical scholars were among them, were full of admiration and veneration for the great composition as well as the composer.

Syaama Saastri gave *Sree Vidyaa Upadesa* (initiation into the theory of Sree Vidyaa) to his younger contemporary and one of the great Musical Trinity, Muttu Swaamy Deekshitar.

Syaama Saastri’s very presence commanded respect in those who visited him. His personality, fair complexion, his diamond-studded ear studs, his white cloth with a jari border, his silver handled walking stick and the wooden sandals - all this used to inspire respect in those sitting on the pials outside their house, who unconsciously stood and folded their hands in veneration. He had lesser disciples.
than the other two great contemporary composers, viz. Tyaagaraaja and Muttu Swamy Deekshitar. Even those few whom he taught were not fortunate enough to get him to teach them all the 300 odd compositions attributed to him, which are not fully available to us now. He preferred to live in contentment away from the turmoil of the world around. He had no need to make a living out of his music as he had plenty to live on the riches left behind by his forefathers. He spurned honours. He never cared to sing paeans on kings and other mortals though high and mighty. In this respect, he was just like Saint Tyaagaraaja, who also spurned ‘Narastuti’ (praise of mortals). In fact, Tyaagaraaja and Syaama Saastri were good friends and exchanged occasional visits to each other. Syaama Saatri was visiting Tyaagaraaja in his house in Tiruvayyaaru, which was at a distance of about 10 to 12 km from Tanjaavoor. When the two met, the students of Tyaagaraaja took it for granted that the meeting would go on and on and the mid-day meal would also be delayed. Senior disciples of Tyaagaraaja used to sit nearby and listen attentively as the two great composers exchanged notes, compared their recent compositions and spoke to each other on their respective merits and the needed changes. For the senior students, it was an intellectual and aesthetic experience to listen to their conversation.

Syaama Saastri composed the ‘Meenaakshee Navaratnas’ prompted by a stranger, when he was visiting Pudukkottai with a friend. He forgot his promise but again saw the same person in his dream making the request. So he got up and started composing the nine songs. He went to Madurai to sing them before Madurai Meenaakshi. Few recognised him there & while he was singing, though many heard his name and fame earlier. When he came to the piece in Aahiri, even the goddess seemed to have been moved. The Bhattars (priests) of the temple immediately recognised that it could be none other than Syaama Saastri and a
once listened to his songs with reverence and offered him temple honours. Syaama Saastri was convince that he received the blessings of *Meenaakshee Amman*. Seven of these nine ‘Navaratna Maalikas’ are widely known.

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<th>Kriti</th>
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<td>Sarojadala Netri</td>
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<td>Meena Lochana Brova</td>
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Of the three great Musical Trinity, the compositions of Syaama Saastri did not receive as much attention as those of the other two. For one thing, they were complex in Taala frame, difficult to be mastered by average singers and also equally difficult for listeners to understand. Syaama Saastri’s compositions were in unfamiliar and intricate Raagas like Maanji, Kalagada, Chintamani, etc. These compositions reveal Syaama Saastri’s musical and literary genius. The other factor was that Syaama Saastri had less number of disciples to carry them forward. In those days, only disciples could carry the compositions like those of Tyagaraaja, Muttu Swaamy Deekshitar and Syaama Saastri. The system of writing them down with notation did not evolve yet. However, Tyagaraaja’s disciples were adept in writing them down with notation and sing them in gatherings, which made them popular. A listener could catch them after hearing a few times and then master them. Syaama Saastri’s and Muttu Swaamy Deekshitar’s songs were too intricate to master even for their respective disciples and more so for listeners, even though they had natural musical gift. It was in
course of time that the compositions of all the three found written notes both with Dhaatu and Maatu (notation and wording). Tyaagraaaja’s and Muttu Swaamy Deekshitar’s compositions were recorded much earlier than those of Syaama Saastrti. Tyaagraaaja’s compositions were mostly recited extempore by the saint composer himself and were emotional in content, less complex and composed mostly in household Telugu. Muttu Swaamy Deekshitar’s works were in Sanskrit and longish, besides being difficult to master unless learnt through practice for a longer time. The same is the case with those of Syaama Saastrti too, although several of them were in simple Telugu. The Taala framework made them look more complex. Tyaagraaaja’s disciples were drawn from a wider area, beyond the borders of the Tamil speaking area even. (e.g. Maanaambuchaavadi Venkata Subbayya for one, who was a Telugu Brahmin and also related to Saint Tyaagraaaja. Muttu Swaamy Deekshitar’s compositions received publicity through his two brothers, descendants and disciples.

Scholarship was an obvious quality of Syaama Saastrti’s compositions. Ordinary listeners could not catch them easily as they were not basically catchy tunes and needed much practice and knowledge of music. Syaama Saastrti used complex time-measures like Mishra Chaapu in Viloma (reverse order, i.e., with the two Drutams followed by the Trisra Laghu). There were Ateeta Graha take-offs. There were beauties like Swaraaksharas but not many though. Syaama Saastrti left many manuscripts, in which he wrote many ‘Swara Prastaaras’. Besides Kritis and Swaraajatis, he also wrote a few Varnams. He wrote in common Raagas like Thodi, Aananda Bhairavi, Kaambhoji, Sankaraabharanam, Kalyaani, etc. and a few uncommon Raagaas like Kalagada, Karnataaka Kaapee, Maanje, Chintaamani, etc. Syaama Saastrti’s Swaraajatis are a class by themselves. Particularly, the Bhairavi Swara Jati, with its charanas starting with the Swara
Saptaka forming the first Swara in Aarohana order also lays down the ‘Aalaapana Paddhati’ of a Raaga. The Yadukula Kaambhoji Swarjati has an interesting aesthetic excellence, with three consecutive relishing phrases in Khanda, Misra and Sankeerna Gatis. Syaama Saastri’s rhythmic beauties received the admiration of Tyaagaraaja too. Some compositions like ‘Sankari Samkuru (Saaveri)’ and ‘Himaadri Sute (Kalyaani)’ can be sung in two Taalas, Roopaka and Trisra Nada Gati Aadi Taala. Durusuga (Saveri), Devi Brova (Chintaamani), etc., contain Swaraaksharas, i.e. the Saahithya coinciding with the Swaraas in their notation. On one occasion, Syaama Saastri’s disciples sang a few songs of their guru in the presence of Tyaagaraaja and showed their ignorance about the rhythmic intricacies and beauties of the Talaa built into the song by the composer. Tyaagaraaja rebuked them for their ignorance. It would appear, Tyaagaraaja’s ‘Vara Raaga Layajnulu Taamanuchu’ in Raaga Chenchu Kaambhoji was an inspiration for the Saint composer based on this incident.

Syaama Saastri’s unusual liking for Aananda Bhairavi made him to compose two memorable compositions in this Raaga. Of these, ‘O Jagadamba’ is in the Vilamba Aadi Taala, while ‘Marivere’ is in Misra Chaapu. Both abound in bringing out the Raaga flavour with an uncanny knack. More of his works are in the Mishra Chaapu. He wrote Swara-Saahitya passages in both. His disciples added the Saahitya for the Swaraas composed by their guru in some cases. Sangeeta Swaamy wrote the Saahitya for ‘O Jagadamba’, and the grandson, Anna Swaamy added the Saahitya in ‘Paalinchu Kaamakshi’ in Madhyamavathhi and ‘Pahi Sree Giriraaja’ (Ananda Bhairavi) according to popular belief.

Syaama Saastri defeated the braggart, Bobbili Kesavayya, who gave himself the title, Bhooloka Chaapachutti, and challenged any one to defeat him in a musical competition. He found his fitting rival yet Tanjaavoor in Syaama Saastri. The
Vidwaans of Tulajjee’s court came in a delegation and begged Syama Saastri to take up Kesavayya’s challenge and defeat him, as he was the only match for him. Syama Saastri sang ‘Devi Brova Samayamide Ati Vegame Vachchi’ in Chintamani Raaga and proceeded to the Royal Court. When Bobbili Kesavayya sang a pallavi in the rare Simhanandini Taala, Syama Saastri, in reply, not only took it up and sang it successfully, but also created a new Taala, ‘Sarabhanandana’ and challenged Kesavayya to sing it. The latter showed his clear inability and crest-fallen, accepted his defeat by surrendering his titles and flag and begged for forgiveness. The same fate hit Appukutty of Nagapattinam too.

There were many similarities in the compositions of Tyaagaraaja and Syama Saastri. Both surrendered themselves to the God/Goddess and begged to be pulled out from their immediate problems and were unfailingly rewarded with favourable results on every such occasion. Syama Saastri had no desires to ask the goddess Kaamaakshi and only asked her to save him, show mercy on him, etc. He used the word ‘Kaama’ from the goddess’ name, Kaamaakshi, but not with any other meaning of the word, like desire, etc. A steadfast devotion to Bangaaru Kaamaakshi was Syama Saastri’s only desire he begged from her to bless him with. And he was gratified when She did fulfil his desire. In the Kriti ‘Paalinchu Kaamaakshi’ in Madhyamaavati, Syama Saastri expresses the same idea in the words ‘Emi Toli Nomu Nochitino Nee Paada Padmamula Darsanamu Vemaaru Labhinchi Kritaarthudanaiti’ (I don’t know which first Vrata (ritual) I performed, but I had the good fortune of having the Darsan of your Lotus Feet on a thousand occasions). Both Tyaagaraaja and Syama Saastri wrote compositions in the rare Raaga, Kalgada. (‘Samayamu Emarake’ of Tyaagaraaja and ‘Parvatee Ninu Ne Nammiti’ of Syama Saastri).
Like several Pativrataas, his wife pre-deceased him. Syaama Saastri declared that he too had only five days left and died on 1827 (Vyaaya naama Samvatsara, Makara Maasa, Dasami, when he was 64). His Samaadhi (place of last rites) is in Tiruvaaroor which was his birthplace. His disciples include Subbaraaya Saastri, Perambur Krishnayya, Alanooru Krishnayya, etc.

* * * * *
30) MUTTHUSWAAMY DEEKSHITAAR (1775-1835):

Of the three great ‘Musical Trinity’ of the South, Muttuswaamy Deekshithar wrote the toughest compositions, that too in Sanskrit, which had a fund of knowledge contained in them not only on music, but also on Sreevidya, the Upanishads, the Sthala Puranas of almost all the deities, whose temples stand majestically all over India, in South and North, from Badari and Kedarnath in the Himalayas to Kanyakumari on the southern tip of India, east and west zones included.

Belonging to the period from 1775-1835, Muttuswaamy Deekshithar was to descendent of the lineage of Venkatamakhi. His father’s name was Raamaswaamy Deekshithulu, who was a Tamil Brahmin (Kaasyapasa Gotra, Aapastamba Sootra, of Vada Desattu Vadamal sect). His ancestors were Devi devotees and performed many Yajnas. The family lived in Virinchipalem and was a venerated one. Due to political strife, threat of marauding plunderers, Raamaswaamy Deekshithar’s family moved to Timvadamarudur. He had no issues. So, in his 40th year, he, along with his wife, visited the Vaidyanaatha Shrine and offered prayers to Lord Muddu Kumaara Swaamy there. As a reward, Raamaswaamy was blessed with a son in 1775. He named his son Muttuswaamy. Muttu means pearl. While at the Vaidyanaatha Shrine, Raamaswaamy Deekshithulu also prayed to the Goddess Baalaambika and is believed to have received a gift of a pearl necklace from the deity. Hence the name, Muttuswaamy was appropriate and Raamaswaamy wished to perpetuate the memory of the divine gift he received. Raamaswaamy had two more sons and a daughter, later. The sons were Chinnaswaamy and Baalaswaamy. The daughter was Balaambaal.

Even in his boyhood, Muttuswaamy mastered the Kaavyaas, Naatakas, Alankaara Saastra, Mantra, Yoga, Jyotisha, Vyaakarana, Chhandas and not but not the
least, classical music. His guru was Venkata Vaidyanaatha Deekshitulu. Muttuswaamy’s father, himself being a musician of repute with a natural gift of learning anything by listening just once, in fact, an Eka Santha Graahi (once listening a song, he could repeat it verbatim and note for note), the son had music in his blood. Raamaswaamy’s contribution was the longest composition in Carnatic Music in Raagamaalika consisting of 108 Raagas. His prowess was noticed by Chidambaranaatha Yogi. The Yogi was impressed by his musical prowess and advised him to move to Tiruvaaroor. It was here that Muttuswaamy was born in 1775.

Manali Muttuswaamy Mudaliar who visited Tiruvaaroor on pilgrimage was so impressed by Raamaswaamy Deekshithar’s music, that he invited him to Manali and stay there. Raamaswaamy Deekshithar complied and was honoured by Mudaliar. While at Manali, Chidambaranaatha Yogi happened to visit Manali and stayed with Raamaswaamy for a spell. At that time, he noticed Muttuswaamy and his vast learning.

Muttuswaamy got married early, but showed little interest in family life, as he made music his first love, while using the other sciences in which he acquired knowledge to enrich his musical compositions, which he began to write in course of time. He was married a second time to a better looking girl with fair complexion, but his attitude towards family life did not change. Sometime later, Chinnaswaamy, second son of Raamaswaamy lost his eyesight. Raamaswaamy, now a sad man, visited Tirumala and prayed the Lord Venkateswara. He composed two songs, one a Raaga Maalika, consisting of 48 Raagaas, “Manasaa Veritarulaku”, and another song in Vegavaahini, “Inka Daya Raakunnanu”. By Lord’s grace, Chinnaswaamy regained his eyesight. Raamaswaamy returned to Manali, covering
Kalahasti, Tiruttani and other shrines en route and from there to his native place, Tiruvaarur. Raamaswaamy Deekshitar passed away when Muttuswaamy was just 16. At Manali, he received honours from Chinnaya Mudaliaar. Sree Chidambaranaatha Yogi was captivated by the humility, loyalty and scholarship of Muttuswaamy Deekshitulu, and initiated him into a Mahaa Mantra. Deekshitulu followed the Yogi to Kaasi along with his two wives and stayed there with him for five years, recited the Mantra, as a result of which he was told that he attained Ashta Mahaa Siddhis (the eight types of super human powers). He also received instruction in Vedaanta (Spiritual knowledge). He was also impressed by the Drupad style of singing and Hindusthaani Raagaas, while at Benares (Kaasi). He also had proof that he received the Siddhis. This was when his Guru Chidambaranaatha Yogi told him to recite the Mantra, stand in the Ganges up to his waist in water, put his two hands in the water, think of what he wanted and then raise his hands with his palms facing the sky and he would receive the desired object. Deekshitar did as he was told and, lo and behold! there was a Veena in his hands, which he sought as a gift. The veena had its yaali twisted upwards instead of the usual downward way. Convinced, he expressed the desire to continue to live in Benares rather than return to the South. His guru broke the secret that he (Guru) was going to live only for another year and a half. Deekshitar was dumbstruck, and remained in Benares, serving his mentor. Just as he predicted, the guru passed away. His body was interred at the Hanuman Ghat, at which site the mandap is still to be seen. Muttuswaamy returned to Manali as told by his guru and as instructed by him, he also performed the Antar-Bahir Yaagas (purification of internal and external body). He then visited Tiruttani and recited the Subrahmanya Panchaakshari Mahaamantra in the presence of Lord Subrahmanya. During this prayer, Chengalvaraaya, who was another form of
Subrahmanyeswara, appeared before him in the form of a *Mahaapurusha*, and put Kanda Chakkera (crystal sugar) in his mouth. At once, Muttuswaamy, spontaneously praised the *Maha Purusha* with an extempore composition, 'Sree Naatha Guruguho Jayati', in the Raaga Maäyaamaalava Gowla, in the 'Prathamaa Vibhakti' (Nominative case). That was his very first composition. The poetic stream continued to flow and 'Maanasa Guruguha Roopam' was the next composition in Tiruttani, which was in the 'Dwiteeyaa Vibhakthi' (Accusative case). Then he followed them up with the other Vibhaktis (case endings) up to Saptameee Vibhakti. He dedicated them to Guru Guha, another name of Lord Subrahmanyeswara. From Tiruttani, he went to Kancheepuram and composed 'Kanjadalaayataakshi’ in Kamalaa Manohari Raaga on goddess *Kaamaakshi*, the prime deity of Kanchi, and ‘Ekaamranaatham Bhajeham’ (Ekaamranatha is the name of the Siva’s temple in Kanchi, with *Kaamaakshi* as his Consort). He followed up these with several Samudaaya Kritis (sets of compositions) like Panchalinga Sthala Kritis, (*Prithvi Linga* of Kanchi, *Aapo Linga* of Tiruvnanai Kovil, *Tejo Linga* of Thiruvannamalai or Arunachalam, *Vaayu Linga* of Sree Kaalahasthi and *Aakaasa Linga* of Chidambaram). He wrote Taana Varnas, Pada Varnas, Raagamaalikas, Lakshana Geetaas and many other types. As his parents passed away by then, Deekshithar stayed in Kancheepuram for three more years with his two wives and brothers, Chinnaswaamy and Baalaswaamy. Swami Upanishad Brahmandra who was also staying in Kanchi at that time wrote Rama Ashtapadis, for which Deekshithar set music and wrote down the Dhaatu (notation) for them. The Swamiji was engaged in Vedantic discussion with him and found his knowledge to be profound. Later Muttuswaamy, with his family and brothers, returned to Tiruvaaroor (his birth place) and engaged himself in writing several compositions. His works included a Pada Varna in Todi on
Tyaagaraaja Swaamy, Lord Siva of Tiruvaaroor, and several other compositions on Achaleswara, Aanandeswara, Valmeekeswara, Shodasa Ganapatis, on all the deities of the temples located in Chola Mandalam - both of Vishnu and Siva, also those in other places like Kaasi, Madhura, Atagharu Kovil, etc. All these compositions - he wrote in Sanskrit language over which he had a perfect command. His Kritis were like temples of the deities about which he wrote the Kritis. They contained all salient points relating to the Sthala Puranas of those temples, besides their religious and spiritual significance, the points about their Upanishadic relevance, Mantra Saastra, Beejaakshara of the Mantras built into the compositions. He also wrote ‘Navaavarna Kritis’ on goddess Kamalaamba of Tiruvaaroor in nine Raagas and Vibhaktis, the Navagraha Kritis on the nine planets, starting with ‘Soorya Murte’ in Sauraashtra (note the choice of the Raaga suggesting the name of Soorya), in Dhruva Taala, ‘Chandram Bhaja’ on Moon (Asaveri Raaga & Mathya Taala), ‘Angaarakamaasrayaami’ on Kuja (Mars) in Surati (Roopaka Vilamba Taala), ‘Budhamaasrayaami’ in Naata Kuranji (Misra Jhampa Taala) on Mercury (Budha), ‘Brihaspate’ in Athaana (Triputa Taala-Vilamba Kaala) on Jupiter (Guru), ‘Sree Sukra Bhagavantam’ in Faraju (Ata Taala) on Venus (Sukra), ‘Divaakara Tanoojam’ on Saturn (Aadi Taala), ‘Smaraamyaham’ (Ramapriya) on Raahu and ‘Mahaas Asuram’ on Ketu (Shanmukhapriya), both in Roopaka Taala. There is a story attached to these Navagraha Kritis.

One of his disciples was suffering from ‘Parinaama Soola’ (excruciating pain of the digestive tract). Muttuswaamy being an expert astrologer, examined the birth chart of the disciple and told him that the planet Budha (Mercury) was not in a favourable position and hence asked him to either recite the Budha Graha Mantra, or better still, to recite the composition, ‘Budhamaasrayaami’, which he composed
instantly for the sake of the disciple. Other disciples suggested to him that it would be useful to the community at large, if he wrote similar compositions on all the eight remaining planets, which he appreciated and set to work right away. These became very popular.

Deekshitar used the names of the Raagas as suggested by his forbear, Venkatamakhi like Kanakaambari, Phenadhyuti, etc. His compositions were replete with literary and musical beauties like Anuloma and Viloma Swara patterns, different Yatis like Srotovaha Yati, Gopuchchha Yati, etc. Tyaagaraaja Yogavaibhavam, Aga Raaja Yoga Vaibhavam, Raaja Yoga Vaibhavam, Yoga Vaibhavam, Vaibhavam, Bhavam, Vam, etc. is an example. This is called Srotovaha Yati and its reverse is called Gopuchchha Yati, as in sam/prakaasam/svaroopa prakaasam/tattva svaroopa prakaasam/sakala tattva svaroopa prakasam/Siva Saktyaadi Sakala Tattva Svaroopa prakaasaam/ etc. In another song, ‘Mayetvam’, in Suddha Tarangini, the Srotovaha Yati was used as in: Sarasakaaye/rasakaaye/sakaaye/aaye/ He also built in a part called Mitram, which was in faster tempo as compared to the first part. Even the Pallavi had the first part in slow tempo and rose to a faster tempo at the end in almost all songs. Some of the compositions contained Swaras and Jatis as in Aananda Natana Prakaasam, Chitsabhesam, (Kedaara), on Lord Siva of Kedarnath. In some, he replaced the Charana with medium tempo Mitram. When at Tiruvaaroor, some dignitaries of Tanjaavoor visited the village and begged him to send his brothers to Madurai so that, they could teach his compositions to music students there, he agreed and sent his brothers and that was how his compositions received a wider popularity than those of others. His love and devotion for Lord Subrahmanyeswara was a natural urge, as he was born as a result of a boon from the Lord. He was born in the star Kritika, i.e., Lord Subrahmanya’s sacred star, and he was blessed by Muruga in Tiruttani.
Muttuswaamy was a Vaínika also and his Veena, the one with the upward Yaali, is still available with one of his great grandchildren, Baalaswaamy Deekshitar. This Veena has also the word Raam written in Devanaagari script at the joint of the resonance bowl with the horizontal bar, below the Mela.

Muttuswaamy’s younger brother, Chinnaswamy passed away and this drowned his youngest brother, Baalaswaamy in deepest sorrow. He went on a pilgrimage to Setu Yaatra, i.e., Rameswaram. While returning, he visited Ettayaapuram Mahaaraaja, who honoured him and also got him married at his expense. On hearing this, Muttuswaamy Deekshitulu journeyed to Ettayaapuram to see his youngest brother. On the way, he found that the lands were dry and there was draught. The crops withered away. There was severe famine all around, due to lack of rains. This made Muttuswaamy to sing the Raaga ‘Amrita Varshini’ and compose the Kriti, ‘Aanandamrita Karshini’, and lo and behold - within no time the clouds gathered and there was plentiful rain! The people who witnessed the scene recognised the scholar and singer and honoured him. At Ettayaapuram, he saw his youngest brother in the groom’s attire, which made him overjoyed and blessed him. (Ettayaapuram still has several memorabilia of Muttuswaamy Deekshitar.) From there, he went to Tiruvaaroor. In 1835, he received an invitation to attend the wedding of the prince of Ettayaapuram. He went to that place after the wedding was over and a few months later, Muttuswaamy passed away in 1835, Tula Month, (September), Krishna Chaturdasi, in his 60th year. The fecundity of Muttuswaamy Deekshitar’s composing ability was limitless.

Deekshitar composed about 300 Kritis. As mentioned earlier, they are like Naarikela Paaka, that is one has to first remove the fibrous outer shell, then break the harder inner shell and then only he can reach the sweet coconut fruit
and water. Almost all of them were in Sanskrit, only a few in Telugu and still fewer in Mani Pravaalam (Mix of two languages). His disciples include Tirukkadayoor Bhāarati, Aavadayaar Veena Venkatraamayyar, Tepur Subrahmanya Ayyar, Kornaad Raamaswaamy, Bilwawanam, etc.

In ‘Baalasubrahmanyam Bhajeham’ (Surati) of Muttuswaamy Deekshitar, the reference to Varaahopanishad, which says that one should shed the feeling of Karta and Bhokta. His Navagraha Kritis are full of the secrets of Jyotis Saastra, while his Navaavarana Kritis are sources of the secrets of Sree Vidya Upaasana, quoting the nine Aavaranas in the respective Kritis. One would get an insight into Sree Vidya theory by studying these Kritis with commentary. Same is the case with the nine Kritis on Neelotpalaamba, the Consort of Tyagarajaswaamy of Tiruvaaroor. He wrote compositions in most of the 72 Mela Kartas. There are 471 Kritis of Muttuswaamy Deekshitar. Many of them are being rendered by Sangeeta Vidwaans all over South India.

Sangeeta Saahitya Vidwaan Sree Niraaghaatam Ramakrishna Sastry wrote a comprehensive book on Deekshitar and his works. This book contains many aspects on Deekshitar, like biography, all his Kritis with notations and detailed commentary on Deekshitar’s Kritis etc.

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31) **Kuppuswaamayya**:  
He was a great scholar and great exponent in music. He belonged to the era of the kings Amarasimha and Sarabhojee, rulers of Tanjaavoor. He composed his devotional Keertanas and Padams of love theme with the Mudra (signature) of Varada Venkata.

32) **Raaja Gopaala Kavi Vaaggeyakaaraagrini (Pallavi Gopaalayya)**:  
He was also popularly known as Pallavi Gopaalayya. He was of Telugu origin. He was a Velanaati Brahmin. His ancestors migrated to Tanjaavoor from Guntur (Andhra Pradesh). He was related to Melattoor Venkataraama Saasty. He belonged to the time of Tanjaavoor Rulers, Amarasimha and later Sarabhojee. Gopaalayya composed the famous Kalyaani Ata Taala Varnam in a unique style, which is very popular even now. His Todi and Kaambhoji Ata Taala Varnams also are very popular. His compositions bear the Mudra (Signature) ‘Venkata’. He also composed some Keertanas in Rakti Raagas. He was very great in rendering Pallavis in the style of Roopakaalaapti as described by ‘Nissanka’ Sarangadeva, “Amba Naadu Vinnapamu Vini” in Todi, “Needu Moortini Kanugoni” in Naata Kuranji Raaga, ‘Hari Sarva’ in Kaambhoji, ‘Mahishaasura’ in Kalyaani, ‘Sreepura Vaasini’, ‘Aasritaapaavani’ and ‘Sree Ramaa Ramanee Manohara’ in Mohana and ‘Mahaa Tripura Sundari’ in Bhairavi are very famous among the compositions of Pallavi Gopaalayya.

33) **Yuvarangabhoopati (18th Century)**: He was a Zameendaar of Udayaar Paalayam. He was a scholar and a composer in Saahitya and Sangeeta respectively. He composed many Padams in Rakti Raagas like Sahana, Bhairavi etc.
34) **Ghanam Krishnayyar (18\textsuperscript{th}/19\textsuperscript{th} Centuries)**:

He was the disciple of Bobbili Kesavayya. His father was Raamaswaamy Ayyar. He lived in Tirukkunnam in Tirunelveli district. He was ‘Aasthaana Vidwaan’ of Tanjaavoor and Udayaar king Raaja Yuvarangabhoopati. He composed Sringaara Padams in praise of Yuvaranga and King Prataapasimha of Madhyaarjuna estate. He was famous in Taanam and Pallavi Prataapasing and therefore was called as Ghanam (Taanam) Krishna Ayyar. Tyagaaraaja listened to his performance and appreciated him.

35) **Sadaasiva Brahmandra Saraswati**:

He belongs to 18\textsuperscript{th} Century A.D. He lived in “Tiruvisainalloor” near Kumbakonam in Tamil Nadu. He was the disciple of Sree Paramasivendra Saraswati Swaamy of Kaamakoti Peetam. He learnt Yoga Vidya from his paternal uncle Raama Bhadra Deekshitara. He composed immortal songs with spiritual and philosophical preaching, which are popular in Today’s Music world. He wrote treatises “Aatma Vidya Vilaasamu”, “Bhrama Sootra Vritti”, “Siva Maanasa Pooja” etc. on \textit{Vedaanta}. He used to be in deep meditation for days on end without physical consciousness (\textit{Nirvikalpa Samaadhi}). He was living on the banks of Kaaveri river near Neroor and Kodumeedi village, observing absolute silence. He attained eternity in the year 1887 A.D. (Jyeshtha Sudha Dasami day). His compositions bear the Mudra “Paramahamsa”. “Maanasa Sancharare” in Saama Raaga, “Pibare Raama Rasam” in Chakravaaka Raaga, “Nahire Nahisanka”, Sarvam Brahma Mayam” etc., are a few of them.

All his compositions are popular in the Music world of South India.
36) **Todi Seetaramayya (18th Century):**

He was an adept in singing Todi Raaga on days on end. He was also a composer of high order. The feudal lords of his times used to listen to his Todi Raaga Aalapana by paying his debts to the debtor the amount that had been borrowed by him at times of his utter need, by pledging Todi Raaga with the Pawn Broker.

37) **Sankaraabharanam Narasayya (18th Century):**

He was a great scholar in Samskrita literature and Music. He specialised in singing Sankaraabharanam with fervour and in a unique style of his own to the absolute satisfaction and admiration of Music lovers and critics.

38) **Tamil Composers of Padams:**

- Vaideeswaran Kovil Subbaraamayyar
- Ghanam Krishnayyar
- Sankaraabharanam Narasayya
- Varadayya
- Muttu Taandavaru
- Paapa Vinaasa Mudaliyaar etc.

39) **Chinna Swaamy Deekshitulu (18th -19th Centuries):**

He was the brother of Muttu Swaamy Deekshitulu. He was a great scholar in Samskritam and Music. His Keertana in praise of Sage Naarada “Gaanalola Karunaalavaala” in Todi and “Naarayana Ananta” in Kalyaani are famous. Once when he was rendering the Raaga Naaga Varaali, a snake came there and listened to this Raaga very attentively. He attained eternity at the age of 45.
40) **Baalaswaamy Deekshitulu (18th-19th Centuries):**

He is the youngest brother of Muttuswaamy Deekshitulu. He was an expert in music, literature, veena, violin, mridangam and sitar playing. He was the “Aasthaana Sangeeta Vidwaan” of Ettayaapuram Estate. He composed many Varnams and Keertanas and one “DARU” in Vasanta Raaga, which he dedicated to the king of Ettayaapuram Chinnaya Mudaliaar, who in turn honoured Baalaswaamy.

Baalaswamy attained eternity in the year 1858. (Pingali Naama Samvatsara Kumbha Ravi Sukla Triteeya).

41) **Subbaraama Deekshitulu (19th Century):**

He was the adopted son of Baalaswaamy Deekshitulu. He was a great scholar in Music, Sanskrit, Telugu and Tamil. He composed a Varnam in Darbaar Raaga in praise of *Kaartikeya Swaamy* and got the appreciation of Ettayaapuram Zameendar. He wrote the eternal *Magnum Opus* “Sangeeta Saampradaaya Pradarsini” in three volumes and published it in Tamil and Telugu with the financial assistance of the King of Ettayaapuram. This great book is presently available to us. This is reprinted by *Sangeeta Naataka Akademy* of Andhra Pradesh. “Sangeeta Sampradaaya Pradarsini” contains all the aspects of Carnatic Music (theory and practical). It followed Venkatamakhi School in some aspects of theory and practice of Music. It contains Geetas, Lakshana Geetas, Sanchaarais, Taana Varnas, Kritis, Keertanas, Chowka Varnas, Raaga Maalikas in all the 72 Melakartas and their derivative Raagas of all the great composers. It also contains the biographies of great composers of Carnatic music of all times. It is regarded as a standard treatise. Subbaraama Deekshitar also translated Andhra Mahaabharatam into Tamil.
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He was an adept in singing Todi Raaga on days on end. He was also a composer of high order. The feudal lords of his times used to listen to his Todi Raaga Aalapana by paying his debts to the debtor the amount that had been borrowed by him at times of his utter need, by pledging Todi Raaga with the Pawn Broker.

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38) Tamil Composers of Padams:

- Vaideeswaran Kovil Subbaraamayyar
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- Varadayya
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42) The 3 Kings of Ettayaapuram Estate (1860–1899)

Three kings ruled Ettayaapuram for nearly 40 years between 1860 and 1899. They are (1) Jagadeeswara Ramakumara Ettappa, (2) Muttuswaamy Ettappa, (3) Jagadeeswara Raama Venkateswara Ettappa. These three kings were great lovers and patrons of Music. They were honouring and encouraging art, learning and music very liberally and magnanimously. They honoured Muttu Swaamy Deekshitulu, Baala Swaamy Deekshitulu and Subbaraama Deekshitulu profusely and most befittingly. The great book “Sampradaaya Pradarsini” of Subbaraama Deekshitulu is available to us because of the committed efforts of these kings. They are remembered by the Music world of all times with veneration.

43) Toomu Narasimha Daasu (18th–19th Century)

He lived in Guntur of Andhra Pradesh. His parents are Achchayya and Venkamma. He was the contemporary of Tyaagaraaja Swaamy. He too was a great devotee of Sree Raama. He was a scholar in Music, Samskritam and Telugu and he was a very good composer of music, having composed a great number of Keertanas of Bhakti and Vedanta themes. He composed Keertanas of “Sree Raama Nityotsavas” like ‘Melukolupu Keertanas’, ‘Hechcharika’ songs, ‘Nitya Pooja’ Songs, ‘Lullabies’, ‘Mangalams’ etc.. The compositions of Toomu Narasimha Daasu are popular in “Bhajana Brindas” (Devotional Group singing congregations). As he had modern education, he worked as an officer in some office. But his disposition was devotion to Sree Raama. It is popularly said that he had the fortune of meeting Tyaagaraaja and listening to his Kritis in Tiruvayyaaru. He stayed with Veena Kuppayyar.

Toomu Narasimhadaasu composed some compositions spontaneously with joy in praise of Tyaagaraajaswaamy.

On his final pilgrimage, he went to Bhadraachalam and settled down in the presence of Sree Bhadraachala Seetaa Raamachandraswaamy.

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44) **SWAATI TIRUNAAL MAHAARAAJA (1813-1847)**:

Swaati Tirunaal occupied the highest and unique position in the history of Carnatic Music as an eminent composer, amongst other great emperors and Royal patrons, who were great musicians, great composers and great scholars and who rendered substantial service to music, literature, art, culture and tradition.

Emperor Samudragupta is believed to have played YAAZ (A kind of Veena or Harp - multi-stringed instrument of India). This fact is represented by the picture inscribed on one of his coins.

Mahendra Varma I was responsible for the famous Kudimiyaamalai Music inscription. Yoga Narendra Malla had the title ‘Sangeetaarnava Paaraga’ inscribed on his coins. King Udayana was a performer on the Ghoshaavati.

Naanya Bhoopaala, the king of Mithila wrote the voluminous work “Saraswatee Hridaya Alankaara”.

King Bhoja was a great patron scholar and musician. King Kumbhakarna, the ruler of Mevaar and husband of Bhakta Meerabai, was a scholar in Music and Dance and wrote the works ‘Sangeeta Meemaamsa’ and ‘Rasikapriya’, a commentary on the *Geeta Govindam* of Jayadeva. Raghunaatha Naayaka of Tanjore wrote “Sangeeta Sudha”. Shahaajee Mahaaraaja wrote the famous opera “Pallaki Sevaa Prabandham”. King Tulajaajee wrote “Sangeeta Saaraamritam” in 1735.

Next to Tanjore, Tiruvananthapuram was a seat of music from the beginning of 19th century. The Mahaaraajas of Tiruvananthapuram were patronising musicians, musicologists and composers in a big way. King Balaraama Verma (1758-1798) wrote ‘Baala Raama Bhagavatam’ a work on Dance. Kerala Desam and Tiruvananthapuram reached their peak of renaissance of music during the reign of Swaati Tirunaal Mahaaraaja.
Swaati Tirunaal Mahaaraajaa’s original name was Padmanaabha Daasa, Vaanchheephala, Sree Raama Varma Kulasekhara Perumaal. He was born on 16th April 1813. He ascended the throne on the 20th April 1829 and attained eternity on 25th December 1847.

Swaati Tirunaal is considered, regarded, and respected as “Kulasekhara Aalwaar” in the chains of Aalwaars (great Bhaktas) of Vaishnava tradition.

As he was born in the Swaati Nakshatra, he is called as Swaati Tirunaal. He is also called “Garbha Sreemaan” as he inherited the throne even when he was in his mother’s womb. His parents were Raaja Raaja Varma and Raani Lakshmee Bai. Raani Lakshmee Bai died when Swaati Tirunaal was two-year old child.

Swaati Tirunaal was a versatile genius, a great scholar, a linguist, a gifted musician, an eminent composer, a musicologist, a great devotee of Lord Ananta Padmanaabha Swaamy, the presiding deity of Tiruvananantapuram, a liberal patron of music, literature, fine arts and culture.

He composed Taana Varna Kritis, Tillaanaas, Raaga Maalikaas, etc. in all most all Indian languages such as Samskritam, Malayaalam, Tamil, Maraathi, Hindi and Urdu. He patronised and maintained a galaxy of eminent composers and musicians in his court.

He was a contemporary of Saint Tyaagaraaja Swaamy. He heard many Tyaagaraaja’s Kritis through Kannayya Bhaagavatar, a direct disciple of Tyaagaraaja Swaamy.

Amongst his Raaga Maalika Kritis, ‘Dasa Avataara Raaga Maalika’ is of 10 Raagas. ‘Pannagendra Sayana’ is his Ashta Raaga Maalika. His Samskhipta Raamaayana Raaga Maalika ‘Bhaavayaami Raghu Raamam’, and Bhaagavata Keertanas are very famous.
Besides his great Kritis, he had also written great works like Ajaameela Upaakhyaanam and Kuchela Upaakhyaanam, which are popular as Harikathaa Kaalakshepams.

He had Maargadarshi Sesha Iyyangar (18th century) as his model for his compositions.

His compositions number more than 300. He is a Paryaaya Mudrakaara. All his stamps mean God with lotus in the navel (Padma Naabha). They are in praise of Lord Sree Ananta Padma Naabha Swaamy, the presiding Deity of Tiru-Ananta-Puram.

The synonyms of Padma are:


Naabha (Navel) is common for all the above words, which mean Lotus.

Parameswara Bhaagavataar was the companion of Swaati Tirunaal, who polished and later compiled the compositions of Swaati Tirunaal and introduced them to the court musicians, who in turn popularised Swaati Tirunaal’s musical compositions throughout India.

Vidwaan Vadivelu was one of the foremost violinists who adorned the Royal court of Swaati Tirunaal. Swaati Tirunaal, in appreciation of Vadivelu’s mastery and attainments as a great violinist, had an ivory violin specially made and presented it to him. This ivory violin is now in the house of the descendants of Ponnayya.
The Science of Indian music

Rare Raagas:

Some of the rare Raagas that he used in his compositions are:

Paadi, Gopikaa Vasantam, Lalita Panchamam, Bibhaas. (Hindustani Raaga) Ksheera Tarangini, Revagupti, Kamala Manohari etc.

Great Vidwaans in his court:

Parameswara Bhaagavatar, Kokila Kaanta Maruswamy, Ravi Varman, Tampi, Kannayya Bhaagavatar, Ksheerabdhi Saastry, Shatkaala Govinda Maaraar, Ponnayya, Chinnayya, Sivaanandam, and Vadivelu of Tanjore.

Swaati Tirunaal heard the matchless compositions of Tyaagaraaja Swaamy through Kannayya Bhaagavatar and developed reverential regard for that sage. He desired to meet Tyaagaraaja and sent Vadivelu to invite and bring him to his court. Tyaagaraaja could not come to Trivandrum and Swaati Tirunaal also some how could not go to Tiruvayyaaru. So the two never met.

Swaati Tirunaal’s name as a great composer found a respectful place along with the musical trinity, immediately by their side.

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45) Doorvaasula Sooryanaaraayana Somayaajulu (1842–1896 AD):

He was the Aasthaana Sangeeta Vidwaan of Vizianagaram during the rule of the King Vijayaraama Gajapati. He composed many Geetas and Swarajatis and dedicated them to his patron. Aananda Gajapati Raaju, the son of Vijayaraama Gajapati, as a Yuva Raaja took Doorvasula Sooryanaaraayana Somayaajulu and Veena Venkataramana Daasu along with him in his pilgrimages to many Kshetras in India. During their visits to South India, they learnt many Kritis of the musical trinity (Tyaagaraaja, Deekshitaar and Syaama Saastri) brought them to Andhra and introduced and popularized them in Andhra.

46) Kanchi Venkataadri Swaamy:

He belongs to the time between 18th and 19th Centuries. He composed some Keertanas in praise of Kanchi Varadaraaja Swaamy and Alagiri Swaamy of Srirangam. Some of the 182 Keertanas of his are popular. There are ‘Divyanaama Sankeertanas’, ‘Hechcharikaluu’, ‘Laalipaatalu (Lullabies)’, ‘Mangala Haaratulu’ and ‘Sambhaashana Daruvulu’ in his Keertanas.

47) Veena Perumaallayya (1760–1790 AD):

He was the Aasthaana Sangeeta Vidwaan in the Royal court of Tanjavoor king, Tulajaajee (son of King Prataapa Simha). He rendered Bhairavi Raaga Aalapana for twenty days in the royal court of Vijaya Raghunaatha Tondaman of Pudukkota Samsthaanam, who patronised Aandhra Saahitya and Music. Perumaallayya composed Varnams in Souraashtra and Saaveri Raagas. His brother was Kondayya composed ‘Swarajati’ in Saveri. His another younger brother composed a Yaksha Gaana ‘Paarvatee Kalyaanam’.
48) Pallavi Seshayya:

He belonged to the time between 18th and 19th centuries. He was a Telugu Mulakanaati Brahmin. He was the son of Naikkarppatti Subbayya, who was the disciple of Tyaagaraaja Swaamy. He was a good scholar in Sanskrit, Telugu and Tamil. Besides, he was a fine exponent and composer of music. He was also a good musicologist. As he was a great adept in Pallavi exposition, he won the title ‘Pallavi Seshayya’. He composed many kritis, Pada Varnas, and Tillaanas. It is said he sang Dhanyaasi Raaga for eight hours and made the audience spell bound. He wrote ‘Lakshananas (characteristics)’ for nearly 1,000 Raagas. He wrote notations to his Keertanas in a book form. He composed a Tillaana in praise of the Mysore King at the Chaamundeswari Temple, where he was waiting to see the king. When the king arrived at the temple, he sang the Tillaana “Bhoomi Velayu Somakula Vara Syaama Bhoopa Seshuni Manavi Vini Kaamitaarthamulosagi Kaavumu” in Telugu spontaneously. Impressed with the scholarship and the composition, the king honoured him befittingly and made him his Aasthaana Vidwaan. His composition “Ika Nannu Brovakunte” in Bhairavi is very popular.

49) Subbaraaya Sastri (1803–1862):

He was the son of Syaama Saastri. He was a great scholar in Sanskrit, Telugu and Tamil and a great exponent of Music and a great composer too. He learnt music from his father and later from Tyaagaraaja Swaamy. He also learnt Hindustani Music from Meru Goswamy and Raama Daasa Swaamy. He learnt Violin and practised it to the level of Kacheri (Performance). He composed Keertanas and Swarajatis with the stamp “Kumaara”. His compositions have the extra portions of “Madhyama Kaala Sahityas” (Medium tempo wordings), “Swara
Sahityas (Notations together with wordings)” and “Chitta Swaras (only notations)”. He composed such compositions in praise of Madhura Meenaakshee Devi, which are very famous. His composition “Ninu Vinaa Gati Gaana Jagaana”, in Kalyaani in praise of ‘Dharma Samvardhanee Devi’ of Tiruvayyaaru is very popular. His Guru, Tyagayya listened to this Kriti and was immensely pleased with the song. Subbaraaya Saastri lived in Madras for 12 years, when he composed ‘Ninu Sevinchi’ (Yadukula Kaambhoji) in praise of Sri Paartha Saarathi Swaamy” in Triplicane.

His another Kriti in Reeti Goula Raaga “Jananee” is also very popular.

50) Annaaswaamy Saastri :

He belongs to the time between 18th and 19th centuries. He was the adopted son of Subbaraaya Saastri. He was born in the year 1827. He had deep knowledge in Music, Sanskrit, Bhaashyam, Naataka, Alankaara Sastras and Sanskrita Vyaakaranan. He composed some kritis among which “Kaamakshi Paahi Sree Giri Raaja Sutaa”.

51) Veena Kuppayyar (18th & 19th Centuries) :

He was one of the important disciples of Tyagaraaja Swaamy. He was a Tamil Brahmin. He was born in the suburban locality of Tiruvattiyoor in Madras. He was also called Tiruvattiyur Kuppayyar. He was also called “Naaraayana Goula Kuppayyar”, as he was an adept in rendering Naaraayana Goula Raaga. He was also popular as ‘Paata (Vocal)’ Kuppayyar. His father was Saamba Moorti, who was a great Veena Vidwaan. Music lovers of those times used to fondly say in Telugu language about him as “Saambade Vaayinchaali Saambade Vinaali” (The Deity Lord Siva appreciates the Veena play of Saambamoorti.) Veena Kuppayyar
composed several Taana Varnams, Kritis and Tillaanas. They have the mudra “Gopaala Daasa”.

“Kanikaramu Lekapoye” in Aananda Bhairavi, “Manavi Aalakimpave Devi” (Khamas), “Naa Moraalakinchi (Dhanyasi)”, “Inta Paraakelanamma (Begada)’, “Jagadabiraama (Kaanada)”, “Paraakela Jesevu (Goure Manohari)” are famous among his compositions. He got the title “Gaana Chakravarti”.

Pallavi Seetaramayya and Fidelu PonnuSwamy are famous among his disciples.

52) Tiruvottiyoor Tyagayyar (19th Century):

He is the son of Kuppayyar. As he was living in Mutyaalapeta in Madras, he was also called as Mutyaalapeta Tyagayyar. As he showed extraordinary ability in Swara Kalpana, he was also called as “Swara Simha” Tyagayyar. He composed Keertanas in 108 Raagas, including Ghana Raagas and published them in the book, “Sankeertanaa Ratnaavalii”. He composed all his father’s compositions and published in the book “Pallavi Swara Kalpavalli”. He composed a kriti in praise of Tyagaraaja, viz. “Tyagaraaja Sadguruni Dalatu” in Kharahara Priya.

53) Shatkaala Govinda Maaraaru:

He belonged to Kerala State. He had the extraordinary ability in singing Pallavi in six speeds, which is not possible even to an above-average musician. When he performed his 6-speed Pallavi before Tyagaraaja Swaamy, the latter appreciated and sang his phenomenal composition “Endaro Mahaanubhaavulu”.

His Tamboora had 7 strings. He tuned them in the following way:

3 Strings – Shadja; 3 Strings – Lower Panchama and 1 String – Lower (Mandra) Shadja.
54) Maanaambuchaavadi Venkata Subbayya (18\textsuperscript{th} to 19\textsuperscript{th} centuries):

He was a Telugu Mulakanaadu Brahmin. He was one of the important disciples of Tyaagaraaja Swaamy and was also related to him. He composed several Kritis and Raagamaalikas with the Mudra “Venkatesa”. His Kriti “Saamiki Sari Evvaranavachchu”, in Devagaandhari in praise of his Guru Tyaagaraaja Swaamy is very popular. He had many disciples. Some of them are Mahaa Vaidyanaatha Ayyar, Patnam Subrahmanyaa Ayyar, Sarabha Saastri, Laavani Venkata Rao, Fidelu Venkoji Rao, Panchaapakesayya (Tyaagaraaja’s grandson – daughter’s son), Sivaraamayya and Susarla Dakshinaa Moorti, who brought Carnatic Musical tradition to Andhra Pradesh and became the pioneer in the renaissance of music in Telugu Desam.

55) Moovanalloor Sabhapatayya (18\textsuperscript{th} to 19\textsuperscript{th} centuries):

He belonged to Telugu Mulakanaati Brahmin sector. He was one of those Bhaagavata families who migrated to South from Andhra.

He was a great Vidwaan in Bharata Naatyam, Music, Sanskrit and Telugu. He composed several Padams of divine love theme in Telugu and dedicated them to the Deity Sree Raaja Gopaala Swaamy of Mannaaru temple. He also wrote an epic “Seetaa Kalyaanam” in lyrical form: “Anyaayamugaa” (Kaambhoji) was very famous among his Padams.

56) Vaalajaapeta Venkataramana Bhaagavatulu (18\textsuperscript{th} to 19\textsuperscript{th} centuries):

He was one of the intimate disciples of Tyaagaraaja Swaamy. He was writing notations very quickly to the Keertanas that were coming spontaneously from the voice of Tyaagaraaja Swaamy in divine and spiritual ecstasy. Venkataramana Bhaagavatulu, who was very keenly observing his Guru’s movements, was able
to sense that a Kriti would be going to emerge from him, watching his Guru’s face that had become red with divine inspiration. Then, he would be ready to write the Kriti in notation. He was assisted by other post graduate (Vidwaan) disciples in writing the Kritis in detail.

When he had been slow in grasping music knowledge, his Guru sang “Jnana-mosagaraadaa” in Poorvee Kalyani and offered prayers to Sree Raama to bestow upon his student the knowledge of music. From that moment, Venkataramana Bhaagavataar became very smart, intelligent and quick in grasping. Venkataramana Bhaagavatar composed several Kritis, Varnams, Swarajatis, etc. He composed one eternal composition “Mangalaashtakam”, “Kaakarla Vamsaabdhi” and the famous Dhyaana Slokam “Vyaso Naigmacharchayaa” in praise of his Guru Tyaagaraaja Swaamy.

He had Mysore Sadasiva Rao, Kavi Venkata Soori, Kanchipuram Arunaachala-chaari, etc. as his disciples. His son Krishna Bhaagavatulu wrote the most important record of the biography of Tyaagaraaja Swaamy, which has become the main source of detailed information of Tyaagaraaja’s biography.

57) Madhyaarjunam Duraiswamy Ayyar (18th & 19th centuries) :
He was contemporary to Tyaagaraaja Swaamy. As he was very famous in rendering Pallavis, he was called Pallavi Durai Swaamy. His sons Sabhaapati Ayyar and Govinda Sivan were the disciples of Tyaagaraaja Swaamy.

58) Parameswara Bhaagavataar (1815–1892) :
He was Kerala (Palghat) Brahmin. As he was a great scholar and exponent, he was appointed as the youngest but Chief Aasthaana Sangeeta Vidwaan in Tiruvanantapuram Royal Court at his 16th year. He composed several Keertanas. Coimbatore Raaghavayya was his important disciple.
59) Vaikuntha Sastri (19th century):

He was a Tamil (Chola) Brahmin. He composed many Kritis with “Vaikuntha” Mudra.

60) Raamaswaamy Sivan (19th century):

He composed Varnams and Kritis with “Guha Daasa” Mudra. The keertana “Paahimaam Sree Raaja Raajeswari” (Janaranjani) and “Pankajaakshi” Pada Varanam (Kaambhoji) are very famous among his compositions. Mahaa Vaidya Naatha Ayyar was his younger brother.

61) Mahaa Vaidyanaatha Ayyar (1844–1893):

He was a Tamil Brahmin of Koundinyasa Gotra. He lived in the village “Vaiiechari”. His father was Duraiswaamy. His elder brothers were Saamba Moorti Ayyar, Ramaswaamy Sivan. His younger brother was Appa Swaamy Ayyar. His Guru was Manaambuchaavadi Venkata Subbayya. Vaidyanaatha Ayyar was a prodigy in Music and Saahitya. He exhibited his extraordinary genius even at the tender age of seven. People who heard his vocal music performance and Harikathaa Kaalakshepam used to praise him as “Gandharva Gaayaka”. Besides, Zamindaars and feudal Lords of those times used to listen to him and honour him most befittingly. One Subrahmanya Desikar invited him to perform ‘Kathaa Kaalakshepam’ in connection with ‘Guru Pooja’. After his performance, he was honoured with the title “Mahaa”. Since that time, the 13th year old boy was called “Mahaa Vaidyanaatha Ayyar”. He composed the immortal 72 Mela Raaga Maalika. He was described as the composer ‘Mozart’ of Western Music. He attained eternity in his 49th year in the year 1893.
62) Aanayya (19th century):

He was a Tamil Brahmin. He was the *Aaasthan *a *Vidwaan* of King Sarabhojee of Tanjaiavoor. He was the Guru of Mahaa Vaidyanaatha Ayyar. He was a scholar and music composer. He composed many Kritis with “Umadaasa” *Mudra*.

“Inta Paraakaa” (Naada Naamakriya), “Bhajana Seyave” (Kedaram), “Mahima Teliya Taramaa” (Sankarabharanam) and “Paraakela Baala” (Reeti Goula) are some of his famous compositions.

63) Patnam Subrahmanya Ayyar (1845–1902):

He was a Tamil Ashta Sahasra Brahmin. He had good command over Sanskrit, Telugu and Tamil languages. He was the disciple of Maanaambuchaavadi Venkata Subbayya and Prasishya of Tyagaaraja Swaamy. He, by his will power and vigorous practice, made his voice sweet and fine. He was a great composer. Many of his Kritis, Varnas, Tillaanas, and Jaavalis are famous and popular in the music field in contemporary times. He was also dearly addressed as “Begada Subrahmanya Ayyar”, as he rendered Begada Raaga in a unique and fine manner. He composed and sang a Pallavi in the most difficult “Simhanandini Taalam”, which has the counts of 128 Akshara Kaalams. This Taala is one of the rare 108 Taalas. His compositions bear the *Mudra “Venkatesa”*.

“Intakante Kaavalena” (Kannada), “Raghu Vamsa Sudhaambudhi” (Kadana Kutoohalam), “Manasuna Nera Nammitini” (Begada) and Ninu Joochi Dhanyudaiti (Sourashtra), “Paridaanamichchite” (Bilahari) are some of his famous compositions.

Another famous composer, Ramnaad Srinivaasa Ayyangaar was his disciple. Many of Patnam’s compositions are in Telugu.
64) Raamnaad Srinivaasa Ayyangaar (19th to 20th centuries):

He was a Sree Vaishnava Brahmin of Tamil Nadu. He was a scholar in Music, Sanskrit, Tamil and Telugu. He was the disciple of Patnam Subrahmanyaa Ayyar. He was the Aasthaana Vidwaan of Raamnaad King. He composed many Kritis, Varnams, Tillaanas and Jawalis in Telugu and had his Swanaama Mudra “Sreenivaasa”.

“Neranammina” Ata TaalaVarnam in Kaanada, “Saraguna Paalimpa” (Kedaara Goula), “Parama Paavana Raama” (Pooree Kalyaani) are a some of his famous compositions. Ariyakkudi Raamanuja Ayyangar, a great exponent of yesteryear was his disciple. Raamnaad was addressed dearly with the pet name “Poochi Sreenivaasa Ayyangar”, as his voice was sounding so sweetly as of the Bee (Poochi = Bee).

65) Cheyyoor Changalva Saastri (1810–1900):

His surname was Maarpeddi. His village was Perumperu. He had deep knowledge in Music, Sanskrit, Tamil, Telugu and Bharata Naatyam. He composed Yaksha Gaanas, Padams, and Padya Kaavyaas (epics with verses) in Telugu.

He composed 300 Kritis in praise of Kanchi Kaamaakshi, 200 Kritis in praise of Madhura Meenaakshi and 100 Kritis in praise of Tirumala Venkateswara.

Some of these compositions have Madhyama Kaala Saahitya, Anupraasa and Antya Praasa (Prosodic beauties). As he was a great poet, he wrote 100 verses on Muddu Kumaara Swaamy, ‘Chaaruleela Vilaasam’ (Padya Prabandham) and Kanda Padyams with Swara Aksharas:
His Kanda Padyam with Swara Aksharas is given below.

*Saama Pada Garima Pasa Gani*
*Gaamani Danigaani Magani Gaadanirigadaa*
*Neemamamari Sari Pani Gani*
*Paamari Paga Maani Gaani Pani Gaadanidaa.*

“Lalite Maam Paahi” (Yadukula Kaambhoji) is his famous Kriti. He wrote the Yaksha Gaana “Sundaresa Vilasamu” in Telugu.

He composed the Daru “Digantamulu Jayimpu Meenaakshee Devi Vedale” (Bhairavi).

66) **Vaideeswaran Kovil Subbaraama Ayyar (18th to 19th centuries):**

He composed many Sringaara Padas in Tamil with “Muttu Kumara” Mudra. He was a Tamil Brahmin.

67) **Mysore Sadaasiva Rao (18th to 19th centuries):**

He was a Maharashtra Brahmin. He was the disciple of Valaajaapeta Venkataramana Bhaagavatar. He was the Royal Court Musician of Mysore King (State). He composed Kritis, Varnas, and Tillanaas in Telugu with “Sadasiva” Mudra.

“Vachaamagocharundani” (Athaana), “E Maguva Bodhinchera” (Pada Varnam in Dhanyaasi) are his famous compositions.

68) **Tirupati Naaraayana Swaamy (18th to 19th centuries):**

He was an Andhra composer, whose native place was Tirupati. He composed his Kritis and Jaavalis with ‘Venkatesa’ Mudra, as he was a great devotee of Lord Venkateswara Swaamy.

“Paraakela Saraswati” (Naata Kuranji), “Ikanaina Naa Manavi” (Pushpalatika Raaga), etc. are popular among his kritis.
69) **Mysore Lingaraaja Arasu** (19th to 20th centuries) :

He was an Aasthaana Sangeeta Vidwaan and a composer in the beginning of 20th Century. His composition in Neelaambari Raaga “Sringaara Lahari” is very popular. His compositions bear the Swanaama *Mudra* “Linga Raaju”.

70) **Chinni Krishna Daasu** (18th to 19th centuries) :

He composed Kritis and Swarajatis. His Swarajati “Saambasivaa Yanave” in Khamaas Raaga is very popular. His compositions bear the *Mudra* “Chinni krishna” (Swanaama Mudra).

71) **Dharmapuri Subbaraayan and Pattaabhi Raamayya Brothers** (18th to 19th centuries) :

They composed many popular Jaavalis in the divine theme of Radhaa-Krishna love, with the *Mudra* “Dharmapureesa” and “Taalavanesa” respectively. Some of them are:

Marubaari Taala Lenura – Khamaas

Kommaro Vaanikenta Biguve – Khamaas

Adi Neepai Marulu Konnadi – Kaapee.

72) **Kunnakudi Krishna Aayyar** (18th to 19th centuries) :

He was a Tamil Brahmin. He was a scholar in Telugu and Music and composed Kritis, Varnams and Tillaanas with “Krishna” *Mudra*. “Neeve Nannu Paripaalinchutaku” in Kaambhoji is a famous Kriti of his.
73) Karoor Dakshinaa Moorti Ayya and Devudayya (18th to 19th centuries):

They were brothers and they composed some Kritis in Telugu. Their Kritis “Mari Mari Ninne” (Kaambhoji), “Brova Samayamide” (Gouree Manohari), “Raara Raama” (Bangaala) with “Garbhapuri” Mudra are very famous.

74) Tachchooru Singaaraachaarya Brothers (18th to 19th centuries):

They were Andhra Vaishnava Brahmins and disciples of Subbaraaya Saastri. They lived in Madras. They were scholars in Sanskrit, Telugu and Music. They were a rare combination as composers and musicologists. They composed several Kritis and Jaawalis. They published very useful books with the notations - not only their Kritis, but also other Kritis of composers of olden times. These books are:

(1) Swaramanjari, (2) Sangeeta Kalaanidhi, (3) Gaayaka Paarijaatam, (4) Gaayaka Lochanamu, (5) Gaayaka Siddhaanjanamu.

They also edited and published “Sangeeta Sarwaartha Saara Sangrahamu”, written by Veena Raamaanujaachaaryulu.

Their service to the cause of Carnatic Music is great as composers, treatise-writers, publishers and preservers of tradition.

75) Taalloori Naaraayana Kavi (19th century):

He composed the phenomenal “Mokshagundam Raamaayanam” in the form of Keertanas. His lyrical forms include ‘Toharas’, ‘Manjaris’, ‘Ragadas’, ‘Panchanaamaaraadulu’, etc. Most of these lyrical forms bear ‘Antya Praasa’. He dedicated his Raamaayanam to Sree Raama, the presiding Deity of the village Mokshagundam, where he lived.
76) Veena Seshanna (1852–1926):

He was a Kannada Brahmin. He was a scholar in Kannada, Telugu and Music. He migrated from Tanjaiavoor to Mysore. He had the title “Vainika Sikhaamani”. He was a great Vidwaan and an adept playing many instruments like, Veena, Violin, Jalatarang, Swarabat, Piano, Harmonium, etc. He composed many Varnams, Jaavalis and Tillaanas in Telugu. He was an Aasthana Vidwaan of Mysore. He toured all over India and became very famous as a great Veena Vidwaan.

77) Paraankusa Daasu (19th century):

He lived somewhere near Chennapatnam. He composed many devotional Keertanas. (A book was later published with his compositions.) His compositions are in Telugu, Sanskrit, Tamil and Hindi languages. He was popular in ‘Group Bhajana’ tradition. He also composed some Keertanas in praise of his Guru Taataacharyulu. His favourite Deities are Sree Paarthasaarathi Swaamy and Sree Ranganaatha Swaamy. Some of his compositions are found to be on Sree Raama’s Nityostava rituals like Naivedyam, Aaragimpu (offering of meal), Videmu (offering of betel leaves) and Pavvalimpu.

78) Aadibhatla Naaraayana Daasu (1864–1944):

He was born in Ajjaada Village, on Krishna Chaturdasi day of Sraavana Maasa, in Raktaakshi Samvatsara (according to Hindu Almamanac). He lived for 80 years. His parents were Venkata Chayanulu and Narasamaamba. He had the titles “Harikathaa Pitaamaha” and “Laya Brahma” (great genius in Rhythm). He was a unique and unparalleled genius in so many artistic and learning aspects such as Vocal Music, Veena Playing, Music composing, lyrical and poetic
knowledge, Sanskrit, Telugu, English, Persian and other languages. He was highly knowledgeable in Astrology, Sanskrit Grammar etc. He was the first Principal of Maharajaa’s Music College, which was established in 1919 A.D. (The author of this book had the privilege of having met and spent some valuable and knowledgeable discussion with him very intimately in the year 1943. The author of this book also had the other privileges of having been a student of that college for three years under the tutelage of “Sangeeta Kalanidhi” Dwaram Venkataswamy Naidu garu, when he was the Principal and also the privilege of teaching in the same college as a professor in the year 1956, when Professor Dwaram Narasinga Rao garu was the Principal. He was also professor of this author, when he was the student of the college).

Aadibhatla Naaraayana Daasu in his tender age of 5 or 6 years, sang the verses from “Vaamana Charitra” in Bhaagavatam and earned applause from the learned Pandits of Paarvateepuram, near Vizianagaram. He wrote “Velpunanda”, an epic in pure Telugu language (without even a single word of Sankrit - generally Telugu language is full of Sanskrit words in it), in which he mentioned that he learnt devotion to God from his parents from his childhood days. His original name was Sooryanaaraayana. But, when he was coming to limelight as the greatest scholar of many-folded learning and the father and founder of “Harikathaa Gaanam”, he began to be known as Naaraayana Daasu.

He wrote 100 verses (Satakam) in praise of Simhaachala Lakshmee Narasimha Swaamy. Some of his great works are:

1. Translation of Rigveda in Pure Telugu and notation (NSR Swaras).
2. Two epics with the caption ‘Taarakam’
3. ‘Harikathamaamritam’ in Sanskrit
4. ‘Baatasaari’ - an epic in pure Telugu.
He translated the “Rubaayees” of “Omar Khayyam” (Persian poet) into Telugu, English and Sanskrit languages in lyric and verse forms.

He was highly respected and honoured by the contemporary scholars, musicians poets and highly learned men as the genius with many facets to his prodigious and deep knowledge and learning.

Some of his famous Harikathas are given below:
(1) Yathaartha Raamaayanam; (2) Jaanakee Sapatham; (3) Rukminee Kalyaanam; (4) Maarkandeya Charitra; (5) Harischandropaakhyaanam; (6) Ambareesha Charitra; (7) Bheeshma Charitra; (8) Prahlaada Charitram; (9) Gajendra Moksham and (10) Talli Vinki (Pure Telugu Kaavyam).

He had many disciples. Some of them are:
(1) Bawar Daas; (2) Neti Lakshminaaraayana Bhaagavatar; (3) Vaajapeyaajula Subbayya Bhaagavataar, etc.

79) SOME HARIKATHAA BHAAGAVATAARS & COMPOSERS OF HARIKATHAS:

a) Tirunagari Sesha Dasu:

He composed following Harikathas:
(a) Sree Raama Pattaabhishekam; (b) Subhadraa Parinayam; (c) Seetaa Kalyaanam; (d) Seetaapaharanam; (e) Sreemad Uttara Raama Charitam.

He was the son of Kastoori Ranga Daasu.

b) Ayyagari Veerabhadra Rao:

He composed the following Harikathas:
(a) Siva Leela; (b) Mayooradhwaja Charitra; (c) Kusalava and (d) Sree Krishna Tulaabhaaram.
c) Kosoori Bhogalinga Daasu:

He composed the following Harikathas:

(a) Sreemad Sangeeta Aananda Raamaayana; (b) Baala Kaanda; (c) Ayodhyaa Kaanda (d) Sudara Kaanda; (e) Yuddha Kaanda and (f) Nalopaakhyaanam.

d) Kommoori Baala Brahmaananda Daasu:

He composed the following Harikathas:

(a) Bheemaarjuna Garva Bhangam; (b) Sampoorna Siva Charitra; (c) Sree Raama Kathaa Lahari; (d) Baala Kaanda; (e) Ayodhya Kaanda; (f) Nandanaar; (g) Sree Krishna Raayabaaramu and (h) Brindaa Devi.

e) Baabu P.S. Nowsharvaan Kavi:

He composed the following Harikathas:

(a) Kabeer Das Charitra; (b) Seetaa Kalyaanam; (c) Vaijayantee Vilaasamu (Vipranarayana Charitra) and (d) Sree Raama Jananamu.

f) Parimi Subrahmanyaa Daasu:

He earned two titles “Kathaka Vaachaspati” & “Kavi Siromani”. He composed the following Harikathas, which are regarded as unique:

(1) Sampoorna Bhaaratam in 22 Harikathas
(2) Dhanvantari Charitra; (3) Nala Charitra; (4) Sree Krishna Bhaagavatam in 14 Harikathas (5) Lakshmee Kalyaanam; (6) Ksheera Saagara Mathanam; (7) Syamantakamani (Satyabhaamaa Kalyaanam) (8) Paarvatee Kalyaanam; (9) Satee Tulasi; (10) Sumatee Charitra; (11) Raghukula Charitra (Raghuvarmsa Kaavyam of Kaalidaasa); (12) Saibaba Charitram.
g) Pentapaati Sarveswara Bhaagavatar:

He composed (i) Bhakta Raamadaasu; (ii) Bheemarjuna Garva Bhangam; (iii) Bhakta Prahlada; (iv) Satyanaarayana Vrata Maahaatmyamu.

h) Mulukutla Punnayya Saastri:

He composed the following Harikathas:

(i)Vijaya Bhaarata; (ii) Maaya Subhadra; (iii) Bhakta Tyaagaraaju (iv) Vemana Yogi; (v) Moodunnara Vajram; (vi) Sree Krishna Devaraayalu; (vii) Sivaajee; (viii) Raanaa Prataap; (ix) Mahatma Gandhi; (x) Crips Raayabaaram and (xi) Netaajee.

His style and poetic excellence were unique.

i) Peddinti Sooryanaarayaana Deekshitulu:

He was a unique poet and popular composer of contemporary times. He composed Mahaa Bhaarata Harikathas and Nala Damayantyupaakhyaanam (Kavi Maahaatmyamu). His 'Perambhattu Pelli' is a hilarious Harikatha.

j) Tirumala Nallaan Chakravartula Sampat Kumara Tiru Vengaalaachaaryulu:

He was one of our great and unique Bhaagavataars. He composed Raamaayananam, Bhaaratam & Bhaagavatam stories as different Harikathas. He also composed Satyabhaamaa Parinayam, Mohinee Rukmaangada, Godadeveee Parinayam, Sobhanaachala Maahaatmyamu etc.

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80) Muttayya Bhaagavatar (1877–1945):

He was born in ‘Punalveli’ in Tamil Nadu. His parents were Lingayya and Aanandavalli. He lived in ‘Harikesa Nellore’. He had deep knowledge in Sanskrit, Tamil, Telugu & Kannada languages. He was a musician and a composer of unique excellence. He was a great Vidwaan in instruments such as Violin, Veena, Gotu and Mridangam. Being a great scholar in Sanskrit and music, he gave Harikathaa performances too.

He composed his Kritis not only in Prasiddha Raagas, but also in rare Raagas. He composed Varnams, Kritis, Raaga Maalikaas, Tillaanas, and Darus. His compositions became famous during his life time itself. When he was the ‘Aasthaana Vidwaan’ of Mysore State Royal Court, he composed “Chamundaamba Ashtottara Sata Naama Sankeertanaavali”, a great book consisting of so many Keertanas in praise of ‘Chamundaamba’ of Mysore. He wrote “Sangeeta Kalpadrumam” in Tamil language. He was honoured with the tile ‘Sangeeta Kalanidhi’ by Madras Music Academy in the year 1930. He was the principal of “Teachers’ College” of Madras Music Academy between 1931-1932. He was invited by Travancore Maharaja to be the principal of Swati Tirunaal Academy 1936-1942.

81) Hari Naagabhooshanam garu:

His father Hari Narasimha Saastry was his music Guru. His native place is Bandar (Machilipatnam) of Krishna district in Andhra. He had three great musicians as his ideal Gurus (Paroksha Gurus) Koneri Raajapuram Vaidyanaatha Ayyar in Vocal Music, Tirukkodikaaval Krishna Ayyar in Violin and Govindaswaamy Pillai. Hari Naagabhooshanam was a great Savya Saachi. He
was great in vocal music as well as in violion playing. He had many facets to his knowledge. He was a composer of high order vocalist, violinist and a poet in Sanskrit & Telugu. He was great scholar in English too. He was a law graduate and a practising advocate. With has vast and versatile knowledge, he performed Harikathas to. His father was the disciple of Patnam Subrahmanya Ayyar and classmate (Sahaadhyaayi) of Mysore Vaasudevaachaarya, who was also a violinist of extraordinary ability. Hari Naagabhooshanam was honoured with many titles such as “Vaaggeyakaara Ratna”, “Sangeeta Saahitya Bhaaravanaa Paraayana”, “Vedaanta Paareena”, “Gaayaka Sikhaamani”, “Gaayaka Saarvabhouma” etc. He was honoured by Tachchoori Singaraachaaryulu and other ranking musicians of Madras with “Swarna Ghantaa Kankanam”.

He trained his talented sons in our traditional knowledge such as Vedaas, Saahitya, Sanskrit, Grammar, Chhandas and vocal and violin music. They are as great as his father with many facets of knowledge. Hari Naagabhooshanam garu was honoured on his 60th birthday (Shashti Abda Poorti) once again by his hundreds of disciples at Bandar in the year 1949.

Some of his compositions are listed below.

(1) All the 7 chapters of Raamaayanam in 132 Slokas.
(2) 108 epithets of Sree Raama in Sanskrit verse form.
(3) “Raama Raaghaava Stava Raajamu” in Telugu and Sanskrit (Stava = Praise).
(4) Tyaagaraaja Swaamy Charitra (Harikatha).
(5) “Sri Aadi Sankaraachaarya Charitra” (Harikatha) in 7 parts. He incorporated the entire spiritual Advaita Philosophy in this “Sankaraacharya Charitra”.
(6) “Vibheeshana Saranaagati” (Harikatha)
(7) “Paadukaa Pattaabhishekam” (Harikatha)
He had rich tributes, honours, and commendations from Aadibhatla Naaraayana Daasu garu, Vizianagaram Mahaa Raani and other great scholars of all over Andhra and Southern States. He composed many Taana Varnams among which “Nanda Gopa Baala” in Gamanasrama Raaga and “Syaama Sundaraanga” in Sankaraabhara Raaga are very famous. He composed more than 50 Kritis in Sanskrit and Telugu. His Kritis bear the Mudra “Tyaaga”.

He discovered some Raagas. Some of them are “Maadhava Priya” (derivative of Sooryakaantam). He composed “Maadhava Priya Mahimaatisaye” in Maadhava Priya Raaga. Another Raaga discovered by him is ‘Jaya Naata’, in which he composed “Raamayani Pilichina”.

His other famous compositions:

1. Nee Mahimalu – Bhairavi
2. Evarinaasrayincheda – Hemavati
3. Nee Roopamu Nemmanamuna – Vaachaspati
4. Emipaapamu – Aarabhi
5. Enta Sogaso – Sahana – Sankeerna Rupakam
6. Nanu Vidanaaduta Nyaayamaa – Kaanada
7. Naa Moraalakimpa – Saaramati
8. Nenevvvari Vedu – Jhaala Varaali

Some more Raagas discovered by him include “Leenamati”, “Naatya Manohari”, etc.

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82) **Muttu Taandavar (19th century)**:
He composed Keertanas and Padams in Tamil language in praise of Lord Chidambara Nata Raaja Swaamy.

83) **Arunaachala Kavi Raayar (1711–1777)**:
He was a native of ‘Tillaiyaadi’ village in Tamil Nadu. His parents were Nalla Tambi and Valliyamma. He composed ‘Raama Naatakam’ in lyrical form and dedicated it to the Zameendar Manali Muddu Krishna Mudaliyar in his Royal Court, where Sree Muttu Swaamy was present and was honoured with ‘Kanaka Abhishekam’. He also wrote the lyrical epics like ‘Sirgaali Sthalapuranam’, ‘Asomukhi’ etc.

84) **Paapa Vinaasa Mudaliar (19th century)**:
He composed several Padams in Tamil language in the manner and style of ‘Nindaastuti’ (praise with nagging and mild abusing).

85) **Kavi Kunjara Bhaarati (1810–1893)**:
He was the native of ‘Perungarai’ in Ramnad district of Tamil Nadu. His father was “Subrahmanyaar Bhaarati”. He was a prodigy in Music & Literature (Tamil and Poetry). He became the Aasthaana Vidwaan of the Zameendaars Gauravallabha Raaju of Siva Ganga and Muttu Raamalinga Setupati of Raamanathapuram. He composed an Opera “Kanda Charitra” between the years 1865 – 1870. His Keertanas of “Skanda Puranam” are very famous.

86) **Gopaala Krishna Bhaarati (1811–1881)**:
He lived in the village “Naareemanam” in Tanjaavoor district. He was a Tamil Brahmin. His father was Raamaswaami Bhaarati. Gopaala Krishna remained a bachelor throughout his life. He was a scholar in Veda, Yoga and Music. He
composed the Opera “Nandanaar Charitra” and wrote the books on ‘Jnaanabindu’, ‘Janaanakummi’, ‘Ayar Paagai Naayanaar’, ‘Tiru Neelakantha Naayanaar’, ‘Karaikaal Ammayan’ and several other Operas in *Swanaama Mudra* “Gopaalakrishna”. He attained eternity on Maha Siva Raatri day in the year 1881 AD.

87) **Veda Naayakam Pillai (19th Century)**:

He was a great composer in Tamil language and composed many Keertanas.

88) **Maari Muttu Pillai (19th Century)**:

He composed several Keertanas in Tamil in praise of Chidambara Nataraja Swaamy. He published many Tamil Keertanas of all the Tamil composers like Tirijnaana Sambandha Swaamy, Tiruvunakkurasu Swaamy, Sundara Moorti (Devara Keertanas), Arunagiri Naathar (Tiruppugal) Siddaarthulu and Raamalinga Swaamy (Tiruvarutsa).

89) **Tanjaavoor Quartet of Composers (1829–1900)**:

These four extraordinary composers and great musicians Ponnayya, Vadivelu, Sivaanandam and Chinnayya were brothers. They were Aasthana Vidwaans of Swaati Tirunaal’s Royal Court in Tiruvanantapuram in Kerala. They composed several Taana Varanams, Keertanas and dedicated them to Brihadeeswara Swaamy (Deity of Tanjaavoore). They dedicated their compositions to Dattaajee, the minister of Sarabhojee, and also to the king Tulajajee. Their Varnams are set in the Raagas Goula, Lalita, Aananda Bhairavi, Kamalaa Manohari, Naata Kuranji, Todi, Kalyani, Sankaraabharanam, Kaambhoji, Kedara Goula, Saaveri, Surati, Athaana, Saaranga, Pantu Varaali. Their great grandson, Ponnayya Pillai composed many Varnams, Keertanas and Jaawalis. He also published (in notation)
all the compositions of their forefathers in the name of “Peru Vudayan Perisai Chinnayya”. Ponnayya Pillai was the Aasthaana Vidwaan of the Mysore king Krishna Rajendra Vadayaar. He worked for Madras University as the professor of Music Department.

There are so many famous musicians in the contemporary field of music later to the Tanjaavoor Quartet descendents.

90) Daasu Sree Raamulu (1848–1901):

His native place was “Koorada” (Kaikaloor Taluk, Krishna District) in Andhra Pradesh. His parents were Kannayya Mantri and Kaamaamba. He studied Persian language at home and Sanskrit in the Sanskrita Vidyaa Peetham in Akiripalli. He learnt English in Noble College, Bandar. He wrote 100 verses in praise of Lord Sree Somalingeswara Swaamy at his 12th year and composed a “Yakshagaanam” captioned “Saatraajitee Vilaasam” at his 14th year. He was endowed with the gifts of writing poetry in verse form and lyrical form even from his boyhood. He was talented in the studies of Astrology, Ashtaavadhaanam, Vyastaakshari, Sata Ghantaa Kavanam and Samasyaa Pooranam. He practised law in the Courts of Laws in Bandar and Eluru. He was also teaching Telugu as a subject in Gudivada Academic Institution. He was also an editor of the magazine “Kalpayavalli”, in which he was contributing articles on social reforms like widow marriages etc.

He was honoured by the Zameendaars of Noojiveedu and Vallooru estates. He composed Kritis, Swarajtis, Padams, and Jaawalis, which were rendered by “Veena Tumaraada Sangameswara Saasrya, a great Vainika of Pithaapuram. His Mudra was “Daasu Raama Paala”. Sree Raamulu’s compositions are quite famous and popular in the field of classical music. His grandchildren have published all his compositions in notation.

He maintained a music institution at Eluru. His other works are: Telugu Translations of the Sanskrit Kaavyaas (1) Abhijnaana Saakuntalam, (2) Ratnaavali,

His Dramas: (1) Mano Lakshmee Vilaasa Naatakam, (2) Manjaree Madhu-Kareeyam, (3) Kuranga Gouree Sankaram, (4) Sangeeta – Rasa Tarangini (Buddha Charitam). One of his verse Kaavyas is “Aandhra Veethi”. His prose Kaavya was “Abhinava Gadya Prabandham”.

91) Tumaraada Sangameswara Saastry (1874–1931):

He was also known as ‘Veena Aacharya’. He was also a composer of high order. He was assisting Daasu Sree Ramulu in the matters of Raaga, Taala and notations. Veena Aacharya was a great genius in Veena rendering. His Guru was Nandigaama Venkanna gaaru. His native place was ‘Balivaada’ Agrahaaram near Sangam Valasa in Bobbili estate. He decorated many Samsthaanams as Aasthaana Vidwaan. Some of them are ‘Gone Vaari Samsthaanam’, ‘Kasimkota Samsthaanam’ and ‘Pithaapuram Samsthaanam’, where he was living until he attained eternity in the year 1931 on Pushya Bahula Amaavaasya. He performed in many Sabhas of Madras and was honoured by Music Vidwaans and Music lovers of Madras.

A unique incident happened in the life of Sanganna gaaru. ‘Visvakavi’ Rabeendra Nath Tagore happened to listen to his phenomenal Veena performance and was enamoured by his mastery and highly aesthetic rendering. He invited Saastry gaaru to his ‘Santi Niketan’ in Calcutta, where he was listening to his Veena playing for many times in a day for sometime and showered with rich presents and rich tributes.

Sangameswara Saastry was playing all the sounds of birds, animals, and the sounds in the nature like blowing of the wind, waterfalls, and the sounds of
stream on the pebbles beneath its flow, etc. He also knew ‘Violin’ and ‘Sannaayi’ playing. He composed ‘Gana Naayakam’ in Kalyani, Taana Varnam in Dhanyaasi, and Chitta Taanams in Ghana Raaga Panchakam.

92) Prayaaga Ranga Sarma (Ranga Daasu) (1859–1927) :

He was a unique composer of traditional devotional songs in pure Carnatic classical style. He belonged to Gudimella Lanka Agraahaaram in Rajol Taluk of East Godavari District of Andhra Pradesh. He was a Bhaagavataar and a vocal musician also. He had a sweet voice and sang Ashtapadis, Tarangams, Adhyaatma Raamaayana Keertanas. He was also performing Harikathas to the pleasure of music lovers and devotees.

The great Mangalampalli Bala Murali Krishna is the grandson of Prayaaga Ranga Daasu Sarma gaaru (daughter’s son). It may be said that Bala Murali Krishna imbibed his talents from his grandfather also, as he drew these uncommon gifts of music from his father (my Guru), who was a well-known flute player and his mother, who was a very good Veena player. Some of the compositions of Prayaaga Ranga Daasu’s rendered in Bhakti Ranjani programmes of AIR. Some of them are given below :

1. Eme ! O Chitti !
2. Adugo Boochivaadu (for children)
3. Sree Raama Naama Mantra Mahima
4. Varalakshmee Devi ! Raavamma
5. Raama Raama Yana Raada
6. Bala Tripurasundaree Poojaa Samayamu
7. Pooja Seyudamu
8. Sadaasivuni Mridu Padaambujamu
9. Mangalambe Sambhu Raani
93) Baapatla (Paapatla) Kaantayya (1859–1920):

He lived in Jaggayyapeta (Krishna District) of Andhra Pradesh. His Guru was his elder brother Ramayya, a Pallavi Vidwaan. Kaantayya was a vocalist, violinist and harmonist too. He composed many Varnams and Kritis even at his young age. He was honoured by Danti, Yadagiri and Mailavaram Zameendaars. He composed stage songs also, which are very popular. The songs “Povuchunnaade” in “Saavitri” Drama; “Bhale Manchi Chowka Beramu” in “Krishna Tulaabhaaram” Drama and “Aahaa Kanta” and “Munivaraa” also in “Krishna Tulaabhaaram” are very popular.

94) Dharmavaram Krishnamaacharyulu:

He composed many dramas and stage songs, which are popular in Andhra Pradesh. He was contemporary to Paapatla Kaantayya. He had the title “Aandhra Naataka Pitaamaha”. Some of his dramas are:

1. Vishaada Saarangadhara
2. Paaduka
3. Chitra Naleeyam
4. Prameelaarjuneeyam etc.

95) Puraanam Kanakayya Saistry (1878–1954):

His Guru was Paapatla Kaantayya. Kanakayya was a famous vocalist and violinist and a composer too. He was the Aasthaana Vidwaan of Gadwal, Yadagiri and many other Royal Courts of Andhra and Telangana regions. He was a great specialist in Raaga Aalapana and Neravu. His Varnam “Ninne Valachiyunnadira” in Aananda Bhairavi is very famous. His son Purushottama Saastery is one of our outstanding vocalists of contemporary times, who is the intimate disciple of Sangeeta Kalanidhi Musiri Subrahmanya Ayyar.
96) Piraatla Sankarayya Sastry (1881–1951):

He was the disciple of Tiruvattiyoor Tyagayya, who was the son of Veena Kuppayya. Veena Kuppayya was the disciple of Tyagaraaja Swaamy. Piraatla Sankarayya Sastry was in the Sishya Parampara of Tyagaraaja Swaamy. Sankarayya Sastry was a great Bhakta and spiritual philosopher too. He was well-known composer. He composed many Varnams and Kritis in his Swanaama Mudra “Sankara”. Following are some of his famous Kritis:

1. Nitya Bodha Swaroopa – Rishabha Priya
2. Anumaanamella – Vaachaspati
3. O’ Jagadamba – Simhendramadhyamam
4. Pilichina Palukavu
5. Elaaguna Brochedavo – Keera Vaani
6. Enaadu Daya Vachchuno – Hemavati
7. Nee Roopa Laavanyamu – Naataka Priya
8. Neranammina – Kedaara Goula
9. Jananamuledu – Kaama Vardhani
10. Taana Varnam – Aadi - Shanmukha Priya

He was the member of Board of studies of Andhra University and expert member of Madras Music Academy for a long duration.

97) G.N. Balasubrahmanyam:

He was honoured with “Sangeeta Kalanidhi” by Madras Music Academy. He was a great singer with sweet voice. G.N.B. was a speed king. He composed around hundred Kritis in Sanskrit and Telugu and published them in notation. He was a shining star in the field of Carnatic Music for half of century as an uncrowned prince.
98) Sishtlaa Satyanaaraayana Rajasekharam:

He was a “Sangeeta Bhooshana” of Chidambaram Annamalai University. He was a scholar, Vocalist, Musicologist and also a social reformer. He composed many Bhaava Geetams based on spiritual philosophy.

99) K.M. Soundarya Valli:

She composed nearly one hundred Kritis and dedicated them to Tyaagaraaja Swaamy and published them in a book form.

100) Mysore K. Vaasudevaacharya:

He was a unique and great composer of contemporary times. His father was Subrahmanya Aacharya. He composed Kritis in the style of Tyaagaraaja Swaamy in Sanskrit as well as Telugu. He was a great scholar in Sanskrit, Telugu, Kannada, etc. He published 140 Kritis with simple and suggestive notation in Sanskrit and Telugu in 2 volumes. Each volume contains 70 Kritis. In the 1st volume, there are 12 Kritis in praise of Vishnu, starting from “Kesava, Naaraayana, Maadhava, Govinda to Daamodara” and in the 2nd volume, the other 12 epithets of Vishnu from “Sankarshana to Sree Krishna” are covered. All of his Kritis are popularly rendered in the field of Carnatic Music. His name Mudra ‘Vaasudeva’ is presented in all his Kritis.

Vaasudevaacharya was honoured with the prestigious title “Sangeeta Kalanidhi” by Madras Music Academy. He was the Aasthana Vidwaan of Mysore. He dedicated all his Kritis to Jaya Chamaraja Wadiyar, the King of Mysore.

He learnt music when he was 5 years old from Subbaraayaru at Mysore and later learnt music from Patnam Subrahmanya Ayyar at Tiruvayyaaru until 1896, when he became a full-fledged Vidwaan and gave many performances all over South India. He was honoured by many Sangeeta Sabhas with many titles like ‘Sangeeta Bhaavajna Sikhaamani’, ‘Sangeeta Saahitya Vidwanmani’, ‘Sarala Gaana
Dr. Nookala Chinna Satyanarayana


He received award from Babu Rajendra Prasad, the President of India in the year 1954. He composed Raaga Maalikas, Swarjatis, Tillaanas also in addition to his Kritis. He composed Raaga Maalikas in praise of the Music Trinity Tyagaraaja, Deekshitar and Syamaa Saastri. He wrote a book in Kannada “Naa Kanda Kalaa Vidaru” in which he presented his sweet reminiscences of his young days with great exponents like his Guru Patna Subrahmanya Ayyar, Veena Seshanna, Ramnaad Srinivasa Ayyangar.

He wrote a dance-drama “Seetaa Swayamvaram”, which reveals his knowledge of the art of Dance. He was a great exponent and scholar in Music as well as Sanskrit Saahitya and grammar.

101) Paapanaasan Sivan :

He was one of our great composers of contemporary times. He composed many Kritis in Tamil and Sanskrit. His style of Kritis is very scintillating, classical, attractive. His music is excellent. He composed his Kritis with the Mudra “Raama Daasa”. They are very famous and shining everywhere in the field of Carnatic Music.

102) Ogirala Veera Raghava Sarma :

He was one of our great saint composers. He was a Sree Vidya Upaasaka. He composed 100 Keertanas in praise of “Devi” and published them with notation in the book “DEVEE GAANA SUDHA” in two parts. All his compositions are very famous in the filed of Carnatic Music. The second part of “Devee Gaana Sudha” was dedicated to the great singer and an authority on Muttu Swaamy Deekshitar, Sangeeta Kalanidhi, T.L. Venkatramayya.
103) Tirumalanallan Chakravartula Venkatanarayanacharyulu :

He was one of our contemporary great composers. His compositions bear the Mudra “Naaraayana”. He was a famous Veena exponent of high order. He started composing Keertanas in praise of Lord Venkateswara. His early Keertanas were 30 in number in Kalyaani and other Raagas. Venkateswara Swaamy gave his Darsan to Narayanacharyulu and blessed him with the words “Vijayeebhava” in his dream. From then onwards, he composed the following:

(1) 35 Keertanas in 35 Taalas and in Khanda Misrachaapu Taalas.
(2) 100 Keertanas in 100 Raagas.

These Keertanas were published in a book form. The famous Sangeeta Vidwaan Piraatla Sankara Sastry wrote ‘Foreword’ for this book. Narayanacharyulu composed one Keertana in praise of Tyaagaraaja Swaamy “Jnaanamuchche” in Begada Raaga.

104) Sonthi Seetaaraamayya :

He was one of our great composers of yesteryear. He is the descendent of the family of Sonthi Venkata Ramanayya, the early Guru of Tyaagaraaja Swaamy. His father was Sonthi Lachchayya, who was a Sangeeta Vidwaan. They were living in Pithapuram in Andhra. He was the disciple of Tumaraada Sangameswara Sastry, a great Veena Vidwaan. His compositions are given below.

1. 186 Keertanaas of all the 18 chapters of Bhagavad Geeta theme, which he recorded with notation
2. 146 Keertanas from Raamaayana - Baala Kaanda
3. 640 Kritis in the style of Tyaagaraaja Swaamy.
4. 50 Taana Varnas.
5. 25 Keertanas with the theme of Sree Krishna Jananam.

He composed 1200 compositions all together. He avoided “Sringaara” emotions in his Keertanas.

105) Rallapalli Ananta Krishna Sarma:

He was a contemporary composer, musician, scholar, researcher & teacher, who was an authority in Telugu, Sanskrit, Kannada and Tamil languages. He was a great critic in music and literature. He was the disciple of the great Sangeeta Vidwaan Bidaram Kittappa of Mysore. He composed and wrote two compilations with lyrics “Penugonda Konda” and “Sandhyaa Geyamu” and rendered them. He was honoured with the title “Sangeeta Kalanidhi” by Madras Music Academy. He was one of the pioneers in bringing out the invaluable treasure of Annamacharya Keertanaa Saahitya to light. He published them with notation, meaning, etc. on behalf of Tirumala Tirupati Devasthanams.

106) Kochcherlakota Ramaraju (1873-1946):

His parents were Venkatanarayana and Janakamma. They were natives of Taatipaaka in East Godavari district of Andhra Pradesh. He was a small Zameendaar. He patronized Music, fine arts and culture, as he was a rich landlord. He was a great Bhakta and led saintly life. He was a very good composer and also a scholar in Sanskrit and Music. He was a famous Violinist, who played his violin with his right hand fingers on the board and the bow in his left hand. He also played Mridangam in the same vice versa manner, which is unique. His Guru was Nori Venkataratnam of Bandar. Ramaraju composed 30 Swarajatis and 20 Taana Varnams and 50 Keertanas.
Some of them are given below:

**Swara Jatis:**
1. Baalakrishna Mohana – Mohana
2. Sree Tripurasundari – Bhairavi

**Taana Varnams:**
1. Satyaananda – Sree Raagam
2. Kanakaangi – Raama Priya
3. Swaami Ninne Kori – Keera Vaani
4. Valachiyunna - Dhanyaasi
5. Chalamela Jesevu – Simhendramadhyamam

**Kritis:**
1. Paramaardhamuni – Bhairavi
2. Daya Raadaa Napai – Todi
3. Aananda Ramaniki – Bilahari.

**107) Nallan Chakravartula Krishnamacharyulu:**

He was born in 1924. His parents are Venkataramanamma and Jagannadha Tiru Venkatachuryulu. He hails from Jaggayyapeta of Krishna District, A.P. He received his traditional education like Vyaakaranam, Meemaamsa, etc. from his father.

He learnt music (vocal & violin) from Chilakamarri Kesavaacharyulu and Gaayaka-Chakravarti Parupalli Ramakrishnayya Pantulu.

He worked with A.I.R. as a Staff Violin Artiste for 35 years from 1948 to 1983.
He was conferred the titles - ‘Gaana Kalaa Prapoorna’, ‘Sangeeta Saahitya Kalaanidhi’, ‘Harikathaa Chooodaamani’, ‘Sangeeta Kalaa Saagara’ etc. He has been honoured by Telugu University with ‘Visishta Puraskaram’ and by A.I.R. as a unique artiste, Vocalist, Violinist, Harikathaa Bhagavatar, scholar and exponent in music and Sanskrit language and also as a poet of extraordinary talent and merit.

He wrote the following works:

He wrote the following Harikathas:
1) Raamaayanan; 2) Bhakta Jayadeva etc., numbering 10.

He wrote the following Harikathas in Telugu:
1) Yaaunaachaarya Charitam; 2) Varadaabhyudayam; 3) Bhakta Raama Daasa.

He wrote the dance-drama (Yaksha Gaanam) ‘Vipra Naaraayana’, which is enacted these days by Kuchipudi Dance groups.

N. C. Krishnamaacharyulu is the pride of Andhra Culture, having many facets to his credit.

He has umpteen number of disciples all over our country, who are in very good position.

All his children also are his disciples and all of them are talented in music.
108) Kalyani Varada Rajan:
She is a Veena and Violin exponent. She was working with A.I.R. Bombay as a Staff Artiste. She is one of our great compeers of present times.
She composed many Kritis in an inimitable style. Most of her compositions are rendered by Mahamahopadhyaya Sri T.R. Subrahmanyan and his disciple Dr. Radha Venkatachalam. I learnt her “Dwijaavanti” Raaga Kriti “Payoraasi Baale”, which is an excellent one.

109) Tanjaavoor Sankarayyar:
He composed many excellent kritis in the style of his own, which is cherished by Vidwaans and music lovers. Many musicians are rendering his kritis with fervour.

110) R. Venugopal:
He was composed kritis in a grand style, being a very good vocal exponent by himself. He is following “Paani Baani” in his kritis.

111) Sripada Pinakapani:
He being a great Guru, composed some varnams in Kharahara Priya, Hindola, and Reeti Goula.
He composed (Swara Rachana) music to 108 Keertanas of Annamacharya. He published around 1200 kritis of Tyagaayya, Syaama Saastri, Deekshitaar and other composers in descriptive notation with the title “Sangeeta Sourabham” in 4 volumes. These books are of immense use for Sangeeta Vidwaans of Andhra.

112) Nedunuri Krishna Murty:
He being a great exponent and scholar, composed music for 108 Keertanas of Annamacharya and published them in 3 volumes with notation.
He sang all of them in cassettes and CDs. M.S. Subbulakshmi sang some of them. Many of them are so popular that many young musicians all over South India are singing them with fervour. Many nagaswara Vidwaans are playing Nedunuri’s Annamacharya keertanas in and around Andhra. These keertanas are in traditional style, attractive and are set in “Rakti Raagas”. He is the pride of Andhra, South India, India and the world at large.

113) **Nookala Chinna Satyanarayana (Author of this book)**:

He composed music to around 50 Keertanas of Annamacharya and some Keertanas of Naaraayana Teertha, Jaya Deva’s Ashtapadis, Badraachala Raama Daas’ Keertanas etc.

He also composed the following:

1) **Varnam - Dwijaavanti**

2) **Kritis**:

i) Sreenivaasa - Naata Kuranji - Aadi
ii) Raamakathaa - Madhuvanti - Aadi
iii) Raaghavendra - Todi - Roopaka
iv) Kanakaangi - Kanakaangi - Misra Chaapu

3) **Tillanas**:

i) Dheem Tanana - Sindhu Bhairavi - Aadi
ii) Tadhimita Tadhimita - Dwijaavanti - Khanda Chaapu

He composed music to 12 Ashtapadis in 72 Melakarta Raagas (Raaga Maalika) in 6 cassettes and 6 CDs.
114) Mangalampalli Bala Muralikrishna:

He was born in the year 1930. His father was Mangalampalli Pattabhiramayya gaaru (The Guru of the author of this Book) and mother was Suryakaantamma. Bala Muralikrishna is in the 5th generation of the Guru Parampara of Tyaagaraaja Swaamy – Bala Murali’s Guru was Gaayaka Saarvabhouma Paarupalli Raama Krishnayya Pantulu gaaru. Paarupalli’s Guru was Susarla Dakshinaa Moorti gaaru. Susarla’s Guru was (Aakumadula) Maanambuchaavadi Venkata Subbaya gaaru. Again, Subbaya’s Guru and close relation was Tyaagaraaja Swaamy. Balamurali’s father Pattabhiramayya gaaru was also the disciple of Susarla Dakshinaa Moorti gaaru (The author of this book is the disciple of Sree Mangalampalli Pattabhi Raamayya gaaru. He has the great fortune of belonging to the 5th generation of Sishya Parampara of Tyaagaraaja Swaamy).

Any amount of superlatives cannot adequately describe the scholarship, musical genius, multi-faceted talent and comprehensive knowledge of music possessed by Bala Muralikrishna. He is an era maker and discoverer. He is also a researcher. His faculties in music are unparalleled. He is a creator. He created a unique and inimitable style of singing of his own. He is a path-finder. In addition to this, he is a great composer. He is a vocalist of sweet voice, with three and half octaves of range and with the speed, which is impossible for normal human beings. His pronunciation is crystal-clear. His style and approach of rendering surpasses all the limitations of regional styles. His style is very much universal. It is “Gangaa Pravaaham”. It is non-stop and continuous waterfalls of celestial music. He is not only a vocalist, but also a violinist & viola player of astounding and rarest ability. He is a Mridangist and Khanjar player of wonderful clarity. He can render all the styles of world music with ease and facility. As a composer, he stands out as great as the trinity. His compositions are in Telugu, Sanskrit, Tamil, Kannada,
Bengali and Hindi languages. He composed Kritis in all the 72 Melakartas, when he was a teenager. They are incomparable. When he was a child, he showed his extraordinary genius to the world of music. He performed at the age of his 8th year to the pleasant surprise of great Sangeeta Vidwaans, music lovers and music critics. His other compositions are many in number. His Tillaanas are eternal, famous and popular in the world of music. They are being enacted in the dance recitals of famous dancers of our country and in other countries too.

He invented some Raagas like 'Sumukham', 'Mahati' etc. and some new Taalas. 'Mahati' is a Swaraantara Raaga both in its ascent and descent, which is all together a new concept. The author of this book finds this Raaga has all the potential of a Sampoorna Raaga. This opinion is without fear or favour.

There is no country in which he did not perform at least for 100 times to the surprise and pleasure of the audience of international music lovers. He is a living legend and 'Bahu Mukha Sangeeta Srashta' par excellence. He is kind, soft-spoken, spiritual-minded and magnanimous in his approach of life. He is a crowned prince of music kingdom. His titles and honours over these 73 years of his unprecedented journey are umpteen, countless, and infinite. Great institutions and organizations regard that they honour themselves by honouring him.

In a nutshell, it is observed that there is no musician with so many facets of excellence after the Musical Trinity or before Trinity as Bala Muralikrishna. He received many Doctorates from many universities. He is "Padma Vibhooshana", which is next only to "Bharata Ratna", which he may decorate soon.

He has number of disciples all over country - D.V. Mohana Krishna, Neti Sri Rama Sarma, M. Chittaranjan, V.B. Kanaka Durga, Jaya Vijaya from Kerala, Ajay Ghosh from Bengal, Challa Ananta Lakshmi Datta Panduranga Raju etc. to name a few.
He is equally a great star in the field of light music and play back singing. He acted in some films too.

His admirers, fans, music lovers and his disciples in many places of this country are conducting his birthday celebrations.

He served as the president of Sangeeta Nataka Academy of Andhra Pradesh. He also served All India Radio, as producer of Vijayawada, Hyderabad and Madras. He served the Government of Andhra Pradesh as the Principal of Government Music College of Vijayawada. Presently he is the Cultural Advisor of Govt. of Andhra Pradesh in an exalted position, with a cabinet rank.

His wife Smt. Annapoorna is ‘Annapoorna’ in real life, by feeding the disciples and the constant flow of guests in their home. He is a very happy man with his intelligent, educated and cultured family members.

Being the disciple of his father Sree Pattabhiramayya gaaru, the author of this book, has been associated with Bala Murali for the last 63 years. This author joined his Guroojee in the year 1939, when Bala Murali was a 9-year young prodigy. He has been a wonder boy from the beginning like Lord Krishna. This author takes this opportunity to write a few unforgettable eventful anecdotes in which he is associated. This author sang along with him in many performances during his adolescent age, when his vocal chords were changing from higher Srutis to lower (manly) Srutis. Both sang in a Telugu movie. He accompanied this author with his viola in the HMV Extended Play Gramophone Record.

He gave this author an opportunity to sing in another movie “Sankaraachaarya” in Sanskrit, for which he was the Music Director. This author sang in many Bhakti Ranjani programmes, which he produced in A.I.R, Vijayawada. He is
the pioneer of Bhakti Ranjani programmes of A.I.R's all South Indian stations, which are very popular. He honoured this author with the title “Naada Sudhaarnava” in his unique organisation “Muralee Ravali” at a grand function at Madras few years ago.

He also made this author a life member of Tiruvayyaaru Tyaagaraaja Committee. He also made this author an expert member of Madras Music Academy and extended many opportunities to perform and to give lecture demonstrations. Besides, T.T.D. of Tirupati invited this author to accept the post of Principal at S.V. Music College, Tirupati on the advice of Bala Murali.

There is so much to write about his greatness as a multi-faceted Artiste, Scholar, Researcher, Performer, Teacher, Composer, Creator, Discoverer, Vocalist, Violinist, Mridangist, Khanjari player, Movie play-back singer, Movie Music Director, Movie star actor, Music producer, Globetrotter, era maker, etc., etc.

* * * * *
JAI GURU DATTA

The Great & Versatile Composer of Contemporary times
His Holiness Sri Ganapti Sachchidananda Swamiji,
Avadhoota Datta Peetham, Mysore

The uniqueness of Karnataka music lives in its myriad forms of compositions. This is known to us by studying the compositions of the Trinity viz. Tyagaraja, Muthuswamy Dikshitar & Syama Shastri. Indian music tradition abounds in saints like Haridas, Shivasharanas, saints like Ramadasa, Meerabai, Tulasidas, Surdas and their predecessors and successors, too many to mention here. These saints in their respective times had made music their life-long study and had been so much absorbed in it that most of them preferred to lead an ascetic life to worldly enjoyment, and thus became not only men reverence and genius of their generation, but are remembered and respected to this day.

Revered Swamiji has the advantage of two traditions from parental inheritance. On one side, He inherited the Dasa Koota background. Mata Jayalakshmi, the Holy mother of Sri Swamiji, composed hundreds of songs on these lines. On the other hand, Sri Swamiji has acquired a hoary tradition of Karnataka music from Sri Venkatamakhi better known as Panini of the tradition of Karnataka music.

Follows an episode from the days of Swamiji’s infancy, when He vividly revealed His thorough awareness of Sruti Laya, Tala Laya and Bhava Laya. Holy Mother Jayalakshmi’s mother carried the baby Satyanarayana (Swmiji’s purvashramama name) on her waist and a water pot on her head while returning from the river. The baby started crying and would not stop till she stopped walking. She was unable to understand this phenomena. Mata Jayalakshmi
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narrated to her mother the discordance in the laya of walking and the sound of the water in the pot. “Soon this child wizard will become a great musician and create untold miracles in the world”, she told.

After all, one can predict a bumper crop even by looking at the manner in which seeds germinate.

Swamiji has rendered unparalleled and uncommon services to the mankind as the spiritual preceptor and maestro, as nadopasaka, Vaggeyakara, lakshya, lakshana Scientist (Vigyani), music-healer with His peerless singing, He has performed several unprecedented miracles. Pujya Swamiji who continues in the genealogy of divine Dattatreya is a saint in music and Sidha purusha.

It is said that to define or to explain God is to dethrone God. So is true of His messengers - saints, sages, and seers who, from time to time, have descended on this Earth only to fulfil God’s mission. Though they have defied description and have remained beyond the realm of one’s comprehension, yet, they have been revealing themselves, too, out of their sheer grace to the few who have cared, aspired, and longed for their vision in self surrender and self devotion.

Sri Sri Ganapati Sachidananda Swamiji of Mysore in also one such sage whose divine personality remains mystic - defying description as well as analysis. He is relentlessly engaged in fulfilling God’s mission - to help the mankind to revel in the glory of the Eternal spirit rather that waste their lives in transitory, self - cantered, passion and prejudice laden narrow pursuits.

The dimensions of His spiritual energy have so vastly spread within India and abroad, that His manifestation as great spiritual phenomena of contemporary times has come to be recognised throughout the greater part
of the Universe.

From 1981 onwards, Swamiji did immense research into the spiritual use of Nada (sound vibrations) for the welfare of the mankind. His considerable experimentation involving knowledge of music. His considerable experimentation involving knowledge of music, astronomy, yoga, the biopsychic structure of human organism and the identification of Indian classical Ragas and their correlation with elements of nature (pancha bhootas) led Him to develop a unique conceptualisation of spiritual “Music for Meditation and Healing”. Leading musicians and musicologists have acknowledged Swamiji’s contribution to the cause of music in their discussion. Top and distinguished instrumentalists, musicians concerts.

Swamiji plays several instruments like flute, sitar, veena, piano, harmonium, mridangam and synthesiser. He has composed all varieties of songs like folk, classical, traditional, light classical, Bhajans as well as the most difficult Swarakshara Krithis, which have been rendered by none other than the stalwarts of Karnatic music Nada Nidhis, Sri Semmangudi Srinivasa Iyer, Sri K.V.Narayana Swamy, Lalgudi G. Jayaraman, to name a few. Songs have been composed in many languages, Sanskrit, Kannada, Telugu, Tamil, Marathi, Hindi and English, in variations of Ragas and Talas. They contain all the grammatical nuances of classical compositional traditions like yati, prasa, sarvalaghu, Samashticharanam, Raga mudra, Mridanga Solkattus etc.

An attempt at comprehending the vast and complex wealth of His works packed with science mythology, legends, Vedas, poetry, aesthetics and ethics reveal His Holiness’s versatility and intellectual brilliance. In His works, the music enriches literary content and poetry is informed by his inwardness into
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profound and subtle possibilities through the power of Music.

He has established “Music Therapy Research Center” in the holistic treatment method. The holistic hospital at S.G.S. Ashrama has a specially equipped Music-Therapy-Healing department, where free treatment is given to the needy by trained doctors.

His greatest contribution to the mankind is His “Music for Meditation and Healing”, “Nada Chikitsa”, in which Swamiji has revived the ancient “Raga-Ragini Vidya” practiced by Rishis and Munis.

He is using His power for social well-being and positive social changes. It is multi-dimensional - social, religious and spiritual-which helps the mankind. Thousands of devotees world-wide have benefited by this. He is a pioneer in this field.

Tripura Navavarana Krithis:

Unique compositions set in NineRagas and Nine Talas composed during Sharanavarathri 2002. They contain the details of worship, Devi, Raga, Mudra, Chakra etc. (Muthuswami Dikshitar is the only other composer who has composed navavarana on Kamalamba and Abhayamba.

Dvadasha Jyotirlinga: Krithis on 12 Jyotirlingas at the Twelve Shaiva Shrinas in Telugu Ragas (Muttuswami Dikshita is the only other composer who has composed on Jyotir linga).

Ghana Raga Ganesha Pancharatna: in Ghana Ragas, the Nata, Goula, Arabhi, Varali and Sri Ragas.

Dattatreya Kakada Arati Krithis: For the 7 days of the week

New Ragas like Madhuvardhini with the technical details of charanas starting
from Sa, Ri, Ga, Ma, Pa, Dha Ni Swaras (like Syama Shastri Swarajatis) are composed by him.

All these have been printed in “Sri Sachidananda Krithis Mani Mala Part - I & II in Kannada, Telugu, Tamil, with-pravala Krithis, folk music in the spoken language, Burra Katha.

He has composed 3 Dance - Ballets. Sangeetha Nrita Rupakam in Telugu. Dancers have adopted them and regular programmes are being given.

JAI GURU DATTA

One who has attained mastery in both departments - lyrics and music - is a great composer. Valmiki is the foremost of all great composers. Music legends like Sri Swamiji belong to the incessant flow of our great classical tradition.)

(Sri Swamiji’s compositions are rich with lyrics set to wonderful and harmonious blend of tune and rhythm. There is perfect blend of Lakshya and Lakshana. The composition sometimes contain classical music terminology (e.g. Vadi, Samvadi). While some of the compositions, are set to very rare tunes (such as Vitapi, Veenadhari, Rishyaketupriya, Savitri, Chakravali, Varam, Indudhavali, Kshanaprabha, Kalindaja etc.), some of them are composed in absolutely new Ragas such as Ambapriya and Krishnakunj. Among the popular Hindustani Ragas, tunes such as Des, Sindhu Bhairavi, behag, Darbari Kanda, Brinadavani find a very clever application in His compositions. The treatment of classical Carnetic Ragas such as punnagavalarli, Shivarajani, Varam, Sumanasaranjani, Suryakanta, Bhavapriya, Kalyani, Sriranjani, Bhouli, Chakravaka, Gourimanohari is quite unique. Even the lyrics are diverse in content. On the one end of the spectrum, there are compositions of high technical content while at the other end, there are very simple lullaby-like
Compositions. Complex compositions explaining the tenets and secrets of ancient Indian scriptures are presented in a style that everyone can comprehend. Shatchakra Maalika (pertaining to the six chakras explained in Yoga), Saptaswara Beejakshara maalika (composition has thus containing the seven letters) are a few examples. Sri Swamiji has thus contributed both simple and complex. Composition to the field of Carnatic music. Sri Swamiji has composed in several languages. Panchatattva Raga Maalika is a novel concept. Saptarshi Ramayana (Presentation of Ramayana in a song-drama form), Datta Roopaka (presentation of Datta Darshana in a song drama form), Navadurga Charitam in the form of Dance-Ballet etc., stand as testimony to the divine composing skills of Sri Swamiji.)

(Sri Swamiji’s compositions are a feast not only Rage-wise, but rhythm-wise, too. Slow, medium and fast rhythms find perfect harmony with the lyrics and meter in which the songs are composed.

Sri Swamiji’s has made a unique research in the very special area of Carnatic music, namely Raga-Tana-Pallavi.

Scholarship, variety, technical soundness do not take away in any way the melody and the sonorous quality of His musical discourses. The mythological musical discourses of Ramayana, Mahabharata, Bhagavata, Datta Darshanam, Navaduraga navaha are studded with Sanskrit couplets, delightful Bhajans, Kritis, special poetry (Kanda and Seesa) and so on. Each of this discourses are presented in a seven-day capsule.

Sri Swamiji has composed several Kritis pertaining to traditional Indian festivals like Navaratri, Shivaratri, Yudadi, Datta Jayanti etc.)
SOME CLASSIFICATIONS OF SRI SWAMIJI’S COMPOSITIONS

1. Swarakshara Kritis: A very unique kind of composition in which the musical notes themselves are used as lyrics. It is a very difficult endeavour and calls for a very high level of talent, dexterity, brilliance and scholarship.

2. Beejakshara kritis: Beejakshara are the manifest forms of the Unmanifest Principle. They are the seed letters of Mantras and contain great essence.

3. Sri Lalita Trishti Namavali Kritis: Muttuswami Dikshitar, one of the Trinity of classical music, has distilled the whole concept of worshipping the Mother Goddess in the form of musical compositions. Sri Swamiji has composed 10 Kritis using the 300 divine names of Mother Goddess enumerated in the Lalita Trishati (a scripture pertaining to the secrets of Lalita and Gauri Mantras). These compositions are set to tune in the following Ragas: Abheri, Hamsadhwani, Lalita, Malaya Maruta, Keeravani, Hindustani Kaapi, Madhyamavati, Shanmukhapriya, Mohana and Hindola. We do not come across any composer who has done so.

4. Utsava Sampradaya Kritis: These are compositions that correspond to the weekdays. These are seven Kritis on Lord Dattatreya that are sung during Kakada Arati. These Kritis are studded with powerful Beejaksharas and contain the essence of the Yoga Sutras as well.

5. Divya Naama Kritis: There are compositions in the Ashtapadi style in which Pallavi and Charanas are set to similar music so that it is easy and effective to be used as mass singing of the divine names.

6. Pancha Tattava Raaga Maalikaa: This is a unique presentation hitherto not attempted by any composer. Five Ragas pertaining to the five natural
elements namely, Prithvi (earth), Jala (water), Agni (fire), Vayu (air) and Akasha (space) have been selected from Ritu, Indu, Rudra, Brahma and Veda Chakras (five of the six classifications of the 72 Melakarta Ragas of Carnatic Music). The music has been set to five different rhythms namely, Tishra, Mishra, Khandra, Sankeerna and Chaturashra. It is an astounding musical feat. It has been brought out in the form of an audiocassette, in which Sri Swamiji has played the synthesizer, accompanied by Sri Karaikudi Mani, a renowned Mridangam scholar and Sri Madhusudan, a famous Table player.

7. Shatchakra Maalikaa : This is another unique composition in which Sri Swamini has used a Raga Maalika comprising of popular Ragas such a Vaagadheeshvari, Kanakaangi, Vaachaspati and Chaarukeshi. This composition has profound influence on the six Chakras (energy centers) of the human body. Several musicians of international repute such a Lalgudi Jayaraman, GJR Krishan, AKC Natarijan, Dr. N. Ramani, Umayalpuram Shivaraman, Vikku Vinayakram, KV Prasad, Srirangam Kannan, Arokya Swami, K. Balu, Jaitra Varanasi and Shankar Ramesh have accompanied Sri Swamiji and this wonderful composition has been brought out in the form of audiocassette.

Sri Swamiji has reinstated the Raga Ragini Vidya, that had flourished during the era of Mahrshis, but had been forgotten for several generations. Sri Swamiji uses music to help those who suffer from physical and mental ailments. Sri Swamiji chooses such Ragas that are suitable to a person’s birth star and astrological sign. Wherever necessary, Sri Swamiji also uses Ayurveda, gem therapy, water therapy, and meditation etc., for the overall benefit of the ailing person.
Sri Swamiji has done extensive research in several Melakarta Ragas and has moulded tunes in a novel way to suit therapeutic needs. Sri Swamiji is an expert in creating exciting scales by deploying Graha Bheda and Swara Bheda concepts.

"One should not try to analyses healing music with an intention of labelling them as belonging to a particular style. Mine is neither Carnatic nor Hindustani style. It is not classical, nor is it light music. It is a music that has been composed within the framework of the Shastras for the sake of therapeutic utility. Keeping in mind the disease, I use different notes and create music using the concept of Graha Bheda and Swara Bheda. Relief of the patient is the topmost priority", says Sri Swamiji. "The five natural elements are the gods of music. I make the sankalpa and the Almighty heals. Music therefore becomes infinitely powerful", says Sri Swamiji.

(After conducting extensive research, Sri Swamiji has identified the unmistakable relation that each planet has with certain Ragas. Sri Swamiji therefore postulates that by using Ragas based on the birth star and the astrological sign of a person, it is possible to bestow therapeutic benefits.)

Sri Swamiji gives utmost importance to Divya Nama Sankeerana (signing the divine names of the Almighty) and says that it has amazing prophylactic and healing powers. Sri Swamiji, who considers music as His breath, has dedicated His life for the cause of music.) He has established Raga Rahini Vidyalaya, a music school imparting vocal and instrumental music training in both Carnatic and Hindustani traditions. There is a fully equipped recording studio in the Ashrama. "Nada Nidhi", a prestigious title has been instituted by Datta Peetham to honour distigious musicians who have rendered exemplary service
in the field of music. Sri Swamiji is a staunch supporter of music and has awarded the title of “Asthana Vidva” to many renowned as well as upcoming musicians. (Truly, Sri Swamiji’s contribution to the field of music is multifarious.)

Crowning all this is the construction of the monumental “Nada Mantapa”, a huge auditorium, which stands as his contribution to the field of music.

(Music is an integral part of life as it gives a special meaning to life. It gives a sense of purpose and fulfillment. It is difficult to imagine a world without music.)

(Sri Swamiji’s contributions to the field of music are so many that each aspect of His music can become a research subject by itself. It is therefore understandable that it is impossible to narrate all the aspects in an essay like this one. Open your ears to the divine waves of music emanating from Sri Swamiji. May our lives find fulfilment thought it. Prostrations at the sacred feet of our revered Gurudeva!

JAYA GURU DATTA.
21. MUSIC OF TAMILS

It is learnt that about 3000 years ago, Dravidian culture was prominent in Indus Valley. Music, sculpture and art were highly developed in the Dravidian culture. Literature, music and drama had the three divisions along with sculpture and art which were given utmost importance in Tamil culture of ancient times. There were musical works like “Isai Marabu”; “Isai Nunukkum”; “Pancha Marabu” etc., which were dealing with the science of music. Dance was also dealt with some of the works “Aanayya Naayanaar”, “Tiruneelahanthayaazapaanaar”, “Tiru Neelakantha Yaalappaanar Aalwaar”, and “Baana Bandrar” were some of the prominent musicians of those times.

In the 2nd century, the King “Illaango” who belonged to the “Chera” dynasty wrote the great epic in verse form. It contained all the comprehensive knowledge and information about art, culture, spiritual knowledge, literature, social and financial aspects of Tamils of ancient times. It also described the administration of the Chera, Chola, and the Paandya Kings.

“Silappadikaaram”, the greatest Tamil epic on art of ancient times threw much light on the music of ancient Tamils. Bharata in the 16th chapter of his ‘Naatyaa Saastra’ acknowledges the great music culture of Tamils even in his times. Tamils used a scale of 22 Srutis. “Maattrai” and “Alagu” were the terms equivalent to Sruti (quartertone). The scale of ‘Just intonation’ was in vogue. Their Suddhamela was Hari Kaambhoji. They derived 7 scales through the process of Modal shift of Tonic. The word PAN was used for Raaga and also for a song. Panniyattirom was Hexatonic scale (Shaadava Raagam), Tiram was Pentatonic scale (Audava Raagam), Tirattiram was Swaraantara Raaga (a Raaga with four notes).
King Illango renounced his kingdom, became an asectic and wrote the immortal work “Silappadikaaram”, which is an authentic and comprehensive epic especially on Music and Dance. Illango incorporated in his “Silappadikaaram”, the theories and practices mentioned by Bharata in his ‘Naatya Saastra’. Illango’s contribution to fine arts, Music and Dance of South India is great and unparalleled.

Even before King Illango, there had been great treatises like “Pancha Bhaarateeyam”, “Bhaarata Sennaapateeyam”, “Indrakaleeyam” etc., on art, music and dance.

Illango described the wind instrument ‘Venu’ (flute) including its classifications as bamboo flutes, ebony flutes, red sandalwood flutes, bronze flutes, and sandalwood flutes.

He also described the structure of the flute, its holes, its length, circumference and the modes and practices of playing flute in a very detailed manner.

Illango, in the chapter “Venirkatai” of his “Silappadikaaram”, described a festival of Dance and Drama (which took place by the seashore), The story, musical core, dancing characters, hero and heroine, their love, the participants, musicians, instrumentalists etc., are discussed in detail.

In the epic era of Sangam, there emerged ten treatises in verse form which threw flood of light on the existing values of culture, art, music, dance, literature and spiritual philosophy of ancient Tamil land. The ten Kaavyaas (Pattu Pattus) are:

Pattu Praattus:
1) Tirumuru Gaattrappadai; 2) Perunaar Aattruppadai; 3) Sirupanadappadai
4) Perum Vana Trappaadi; 5) Mulaippatu; 6) Maduraikkanchi
7) Nedunaalvadai; 8) Kuranjippaattu; 9) Pattinappaalaai; 10) Malaiyaatu Kadam.
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The three principal musical instruments were Yazh or Harp (Veena); Kuzal (flute) and Maddalam (Mridangam). Harp had open metallic strings which was tuned to Suddha Melam Hari Kaaambhoji. Other Raagas were played by shifting the Aadhaara Shadjam. The seven notes of ancient Tamil music were:

Shadja = Kural; Rishabha = Ruttam; Gaandharam = Kaikkilat;
Madhyama = Uzhai; Panchama = Ili; Dhaivata = Vilarai; Nishaada = Taaram.

Kudimiyamalai music inscription in Pudukkotai (Tanjore district) is of great importance. This is the only rock inscription of music in India. The four varieties of Ri, Ga, Dha & Ni were written as Ra; Ri; Ru; Re; Ga; Gi; Gu; GE; Ma; Mi, Dha, Dhi, Dhu, Dhe, and Na, Ni, Nu, Ne, similar to the 16 Prakriti - Vikriti Swaras of Venkata Makhi’s 72 Mela scheme of modern times. The author of this inscription was “Mahendra Varma”, the Pallava ruler of 7th century A.D.

The hymns of Tevaaram were set to Raagaas and sung as sacred music. The name ‘Tevaaram’ was given to the sacred musical hymns by the great saint Sri ‘Tirujaanaa Sambandar’ who wrote 16,000 hymns. Appar, also known as “Triunaavujarasu”, wrote 40,000 hymns. Tevaaram hymns are composed in praise of Saaiva philosophy. Tevaaram hymns were the cream of sacred Tamil music in Tamil. The music of Tevaaram belonged to 9th century A.D. It existed throughout India before the existence of Hindustani music in North India.

Tirujnaanaa Sambandar was the foremost composer of music who was a child prodigy, who composed his first hymn of Tevaaram “Todudaiya Seviyan” in ‘Gambheera Naata’ Raaga.

Aadi Shankara described him as ‘Dravida Sisu’ who was fed with wisdom-milk (Jnaana Ksheera) by the Goddess.
Tevaaram was the earliest example of “Desi Sangeeta” which was developed naturally in all the regions of India as opposed to ‘Maarga Sangeeta’, which was developed by a group of musicologists (Lakshanakaaras). Desi Sangeeta is Hridaya Ranjakam. Matanga Muni significantly named his treatise as “Brihat-Desi”. The Tevaarams were sung in different Pans (Raagas). Pans had all the characteristics like Aarohana, Avarohana, Varjya, Krama, Jeeva, Nyaasa Swaraas and Rakti Prayogas and Daatu Prayogaas just like in the modern Raagas.

Tevaaram is the earliest musical compositions that came down to us as a Kriti or Keertana or a song. The Saahitya content of Tevaarams is Bhakti, Jnaana, and Vairaagya. The Tevaaram hymns are divine and inspiring with spiritual philosophy. Tirujnaana Sambandar sang them spontaneously, under divine inspiration. The story is that he got a pair of golden cymbals providentially for keeping Taalam confirms that both the Tevaarams and the composer Tirujnaana Sambandar were God-sent. Tevaaram hymns run to many hundreds. They are sung in 24 Pans or Raagas by “Oduvaars”, who were appointed to sing the Tevaaram hymns in many shrines of South India. They have been singing them for many generations from the ancient times.

The Pans (Raagaas of early Tamils) paved the way for the emergence of Raaga classification into
1) Audava - Shaadava - Sampoorna
2) Suddha - Chaayaalaga - Sankeerna
3) Upaanga - Bhaashaanga
Pans are of 3 kinds with regards to the time of singing:
 a) Pagal Pans = Day time Raagas
 b) Iravu Pans = Night time Raagas
 c) Podu Pans = Any time of night and day.
Many folk raagas like Naada Naama Kriya and Navaroju were found in the Pans of Tevaaram. Other raagas like the Lullaby raaga Neelambari, early morning waking up raaga like Bhoopaalam and the ‘Puraana Pathanam Raagaas’ like Naata and Kedaara Goula were also found in the Tevaaram hymns.

The bulk of the Tevaaram hymns are either in Hari Kaambhoji, Sankaraabharanam or Kharahara Priya. These three Raagas bring the Madhyaama Moorchhana and Dhaivata Moorchanaas of Hari Kaambhoji and the open strings of the Harp (Yazh) were tuned to Hari Kaambhoji.

Tevaara concerts and Tevaara Bhajanas were regularly featured in the Temple festivals in medieval periods. The corresponding Raagas for some of the PANs of Tevaarams are:

The Pingala Nigandu (nighantu = dictionary) a Tamil lexicon refers to 103 Pans. ‘Taala Varaiy Ottu’ is a treatise that is related to Taala, which was referred to by the great musicologist ‘Adiyarkkunallaar’, in his commentary on the “Silappadikaaram”, the ancient Tamil music classified the musical notes as follows:

1) Inai = Vaadi ; 2) Kilai = Samvaadi
3) Natpu = Anuvaadi; 4) Pagai = Vivaadi

The three octaves are:

Melivu = Mandra; Samam = Madhya Sthaayi; Valivu = Taara Sthaayi

Tiruvalluvaar in his famous “Kural” refers to ‘Yazh’. Maanickavasagar in his “Tirupalliyezhuchchi” refers to both Veena and Yazh. Appaar in his hymn “Maasil Vinaiyum” refers to the Veena.

There are many kinds of Yazh:
a) Vil Yazh;       b) Peri Yazh;       c) Siri Yazh

d) Sakala Yazh;    e) Tumburu Yazh;    f) Naarada Yazh

g) Keechaka Yazh;  h) Sengotti Yazh

In the slow evolution, Yazh gradually disappeared and Veena with frets and with a wide scope of producing delicate Srutis and subtle Gamakaas emerged into the field of music, as a grand stringed instrument.

Maanickavasagar composed hymns in his Tiruvaasagam which are highly spiritual. Maanicka= Jems; Vaasagar = utterer (whatever hymns he uttered were ‘divine’). Maanickavasagar’s original name was Vadavurar as he was born in Vadoor family in Madurai district of Tamil Nadu. Taayi Maamavar, another saint of those times praised the hymns as very much moving.

The hymns of the ‘Divya Prabandham’ were composed by Aandaal Devi, who was a great devotee of “Lord Venkateswara”. These spiritual Vaishnava hymns are called ‘Tiruppaavai’, which are recited early mornings of Dhanurmaasam. Aandaal is the earliest woman composer in the history of world music.

There were many saintly composers in the land of Tamils - Mahaaraajaas, Musicians, Dancers, Sculptors, treatise writers (from time to time) in ancient times who were responsible for the rich cultural and traditional values in the South. The Tevaaram of Saiva philosophy, the Tiru Vaachakam of Maanickavasagar, the Divya Prabandham of Aalwaars (Vaishnava Samayaachaaryaas). The hymns of Taayamaanavar and Siddhaas, the ‘Tiruppugazh’ of Arunagirinaaathar and the Aratpa of Raamalinga Swamy constitute the cream of Tamil sacred music along with other branches of learning, culture, art, music etc.

The other recent saint composers are:
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a) Muttutandaavaar;  
   b) Maarimuthu Pillai

c) Paapavinaasa Mudliar;  
   d) Arunaachala Kavi Raayar

e) Gopalakrishna Bharati;  
   f) Kavikunjara Bharati

g) Achyuta Daasar;  
   h) Raamaswamy Sivan

i) Ghanam Krishnayyar;  
   j) Madhura Kavi Subramanya Bhaarat and others

They have left behind beautiful, sweet and charming music compositions, which should be remembered by people who value music, art, devotion and virtue.

* * * * *
22. FOLK MUSIC

Every country including the underdeveloped and the aboriginal countries like African continent, developed Folk music. Folk music, Folk dance and Folk drama are the cultural life of remote villagers and forest and mountain dwellers. The folk music of all the places has certain common features and characteristics:

1) Simple music and plain language.

2) Shorter span of Sthaayi to suit the untrained voices with short ranges of one octave - Mandra Pa to Madhya Pa (Pa Da Ni Sa Ri Ga Ma Pa).

3) No Gamaka, no complicated Sangatis (phrases).

4) Folk music means simply folk songs, that is all-no further.

5) The simplicity of a folk song facilitates everybody of the village dwellers to participate in the singing of the song along with other singers. The folk song is for group singing too.

There are so many varieties in Folk Songs:

1) Marriage songs: Sung by women at every small occasion in a marriage function

2) Seemantam

3) Birth of a child

4) Making of the bride

5) Making of the bride groom

6) Ball playing song

7) Mangala Haarati

8) Songs sung at the community dinner and lunch at the marriage function etc.
Devotional songs:

There are songs on all the services of the deity in the temple from waking the God up (Melukolupu), Pooja, Abhishekam, Naivedyam, to Pavvalimpu Seva(lullaby). Tyaagaraaja Swaamy composed his Divya Naamasankeertanas and Utsava Sampradaaya Keertanaas in the easy style of folk music. There are the songs at the fields of cultivation which are many in number. There are the songs of labourers at works of cart-pulling, at the pulling of the road-roller in stretching the highways and roads and at the construction of the buildings and the group songs of workers and labourers at all the work spots. There are war songs to inspire soldiers at the time of wars and battles like Bobbili war.

There are story-telling songs of ‘Baala Naagamma Katha’etc. There are songs narrating the heroism of heroes in the folk stories. There are songs based on Raamaayana, Bhaarata, Bhaagavata and Puraanas. Some more are ‘Lakshmana Moorchha’ ‘Oormila Nidra’ etc.

There are Bhajana songs for group singing in simple tunes. Some Bhajana songs are sung by all the members of the group and some Bhajana songs are led by one person followed and repeated by the rest of the Bhajana members and the Charanaas of some Bhajana songs are sung by two sections of the same group (the different Charanas) alternately. Some Bhajana participants sing the songs in Raama Mandirams in sitting posture. Some groups sing these Bhajananas doing dancing steps around the pedestal oil lamp wearing saffron attires.

There are so many regional forms of folk music, folk dances and folk dramas. Also there are different folk songs to suit the situation (Veedhi Bhaagavatam) etc. Some folk songs like agricultural and occupational songs have rustic tunes and some Puranic and marriage songs have a bit refined tunes. There are separate
folk songs intended for men alone and there are some songs intended for women, some songs for all of them together and some are for alternate singing.

There are ‘Neeti Paatalu (moral teaching songs)’. There are philosophical, devotional and spiritual songs. The famous Tatwaas are of this type. The sweet music and rustic language in these Tatwaas are lively, attractive and haunting. The noteworthy character of the folk songs is that there is no Mudra of the composer in the song. The composer is unknown—who does not want to be known by the singers of the song. It is really lofty. The composer is virtuous.

There are Sopaanam songs of the west coast of Kerala state. They are sung in Sakti, Vishnu, and Shiva temples. There is a tradition that the Sopaanam songs are rendered by ‘Kuroop’ families and drum accompaniment is provided Maaraar families. There are tribal songs sung by forest and mountain dwellers on important occasions and their festivals.

There are:

a) Kolaatam songs; b) Riddle songs; c) Satirical songs;
d) Songs for games; e) Recreational songs;
f) Songs relating to cures of ailments mentioning the herbs.

The Raagas that are used are Panchamaantya, Dhaivataantya and Nishaadaantya Raagas like Naadanaamakriya, Navaroju, Kuranji, Chanchuruti and Punnaaga Varaali. Apoorva Raagas with Vakra Moorghhanaas and Prati Madhyamana Raagas are a rarity in folk songs.

The music or tune of any folk song is very simple, catchy and homely. The Taala aspect is not important, but there is perfect laya in the folk songs. Most of the folk songs have Chaturasra Eka Taala and rarely there may be Trisra Gati & Khanda Gati. Other Gatis and Taalas have no place in folk world of music.
Folk performances:

Burrakatha team of 3 persons narrate many historical, puranic and divine love stories of ‘Radhaa-Krishna’, ‘Rukminee Kalyaanam’, ‘Naagamma Katha’ etc. The main performer sings the story songs and the two accompanists also follow the main performer with their small percussion instruments, which they hang on their shoulders and play with right hand supported by left hand. ‘Oggu Katha’ is almost similar to Burrta Katha, which is prevalent in Telangana region of Andhra Pradesh. These kinds of folk team performers are prevalent in all the states in all Indian languages.

Folk Instruments:

1) Stringed instruments: Ektaar, Tuntina, Nanduni, Veena Kunja

2) Wind Instruments: Flute, Conch, Kombu, Nagaswaaram, long flute, Tiruchinnam, Ekkaalam, Maagadi, Snake Charmer’s Naagaswaram which is made of small bottle gourd (Aanapakaaya Burra). It gives continuous Sruti and also the song simultaneously with two small pipes that are attached to the main mouth piece and the body of the instrument.

3) Percussion Instruments: These are many in every region of India, (a) Dappu, (b) Damaru, (c) Runja, (d) Dholak, (e) Dolki, (f) Jamuku, (g) Tappeta, (h) Pamba, (i) Pot Drum, (j) Chanda, (k) Tamku, (l) Taashamarapaa, (m) Uduikki etc.

4) Cymbals:
(a) Jaalra (Taalaalu), (b) Chidatalu, (c) Chekka Taalalu, (d) Muvvala Taalaalu etc.

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23. A FEW COMPARATIVE ASPECTS OF HINDUSTANI MUSIC AND CARNATIC MUSIC

From ancient times, we had only one style and system of music throughout India. But when Mughals and other Muslim rulers invaded India and established their rule in North, West, and Eastern parts of India, they introduced and established the middle-east style and system of music in the Upper India.

With the introduction of Middle-eastern music, there was a modification in the style, forms, instruments, and other smaller aspects and technicalities in the Upper India, whereas the ancient tradition and style of music remained as it had been in the South Indian states.

Since then, the modified music of Upper India began to be called ‘Hindustani Music’ and the ancient music of South India began to be called “Carnatic Music”.

The name ‘Carnatic’ Music is believed to have been given be ‘Vidyaaranya Swamy’, a Vedic scholar and a saint, who was responsible for the emergence of Vijayanagar Empire in the present Karnataka State, which included all South Indian States.

The ancient music which was prevailing in South Indian states was given the name “Carnatic Music”.

Unity in diversity and diversity in unity in the Indian culture can be attributed to these prevailing two styles of music (Hindustani and Karnatic).

Let us now examine the distinctive and unifying aspects in these two styles.
**Hindustani Music**

Swaras are 7

**Names of Swaras**

1. Shadj (Khadj)
2. Rikhab (Rishab)
3. Gaandhaar
4. Madhya
5. Pancha
6. Dhaivat
7. Nishaad (Nikhaar)

**Swarasthaananas - 12**

(Semitones)

1. Shadj
2. Komal Rishabh
3. Suddha Rishabh (Teevra Rishabh)
4. Komal Gaandhaar
5. Suddha Gaandhar (Teevra Gaandhaar)
6. Suddha Madhyama (Komal Madhyam)
7. Teevra Madhyam
8. Pancham
9. Komal Dhaivata
10. Suddha Dhaivat (Teevra Dhaivat)
11. Komal Nishaad (Nikhaad)
12. Suddha Nishaad (Teevra Nishad)

**Karnatic Music**

Swaras are 7

**Names of Swaras**

1. Shadja
2. Rishabha
3. Gaandhaara
4. Madhyama
5. Panchama
6. Dhaivata
7. Nishaada

**Swarasthaananas - 12**

(Semitones)

1. Shadja
2. Suddha Rishabha
3. Chatusruti Rishabha
4. Saadhaarana Gaandhaara
5. Antara Gaandhaara
6. Suddha Madhyama
7. Prati Madhyama
8. Panchama
9. Suddha Dhaivata
10. Chatusruti Dhaivata
11. Kaisika Nishaada
12. Kaakali Ni
Mela, or Melakarta, or Janaka Raaga of Carnatic Music is called “Thaat” in Hindustani Music.

Bilaawal Raaga (Sankaraabharanam of Carnatic Music) is the standard and Sudhha Raaga or Mela (Scale) in Hindustani Music. The Swarasthaanas of Bilaawal are considered as Sudhha Swaras.

**Swaras of Sankaraabharanam of Carnatic Music**

1. Sa
2. Chatusruti Ri
3. Antara Ga
4. Sudhha Ma
5. Pa
6. Chatusruti Dha
7. Kaakali Ni

**Swaras of Bilawal of Hindustani Music**

1. Sa
2. (Teevra) Sudhha Ri
3. (Teevra) Sudhha Ga
4. (Teevra) Sudhha Ma
5. Pa
6. (Teevra) Sudhha Dha
7. (Teevra) Sudhha Ni

According to Hindustani Music, all Swarasthaanas other than the Swarasthaanas of Bilaawal (Sankaraabharanam) are Vikriti Swarasthaanas.

In Hindustani Music, the ten Melakartas or Janaka Raagas or “Thaats” are not adequate to cover all the Raagas that are in vogue. Raaga classifications (Mela) or “Thaat” system is done in a unique way.

It is again observed that the universal scales that can be evolved by the process of permutations and combinations of 12 Swarasthaanas of an octave are thirty two (32). Hindustani system has only ten scales or ‘Thaats’ or Melakartas and the other 22 scales are not covered in Hindustani Music.
Vishnu Digambar Palushkar, a great Musician and Musicologist of the previous
century collected all the Raagas which were in vogue in his contemporary times
and brought them under five groups and ten “Thaats” (Melas or Scales).

The tables given below show the 5 groups covering the 10 ‘Thaats’, along with
the Swarasthaanas they take :

1st Group - With all Suddda Swaras only (No Vikriti Swaras) :
Thaat Bilaawal (Sankaraabharanam - 29th Melakarta in Carntic Music).

| S | R | G | M | P | D | N | S |

2nd Group - With one Vikriti Swaras :
a) Kaisika Nishaada (Komal Ni - Vikriti Ni)
Thaat Khamaaj (Hari Kaambhoji - 28th Melakarta in Carnctic Music).

| S | R | G | M | P | D | N | S |

b) Teevra Ma (Prati Madhyama) - Vikriti Ma
Thaat Kalyaan (Kalyaani - 65th Melakarta in Carnctic Music).

| S | R | G | M | P | D | N | S |

3rd Group - With two Vikriti Swaras :
a) Saadhaarana Ga & Kaisika Ni (Komal Ga - Komal Ni)
Thaat Kapee (Kharahara Priya - 22nd Melakarta in Carnctic Music).

| S | R | G | M | P | D | N | S |
b) Suddha Ri & Suddha Dha (Komal Ri - Komal Dha)
Thaat Bhairav (Maayaamaalava Goula - 15th Melakarta in Carntic Music).

```
```

c) Suddha Ri & Prati Ma (Komal Ri - Teevra Ma)
Thaat Maarwa (Gamana Srama - 53rd Melakarta in Carntic Music).

```
```

4th Group - With three Vikriti Swaras:
a) Suddha Ri, Saadhaarana Ga & Prati Ma (Komal Ri, Komal Ga & Teevra Ma)
Thaat Poorvee (Kama Vardhani - 51st Melakarta in Carntic Music).

```
```

b) Saadhaarana Ga, Suddha Dha & Kaisika Ni (Komal Ga, Komal Dha & Komal Ni)
Thaat Asaaveri (Natha Bhairavi - 20th Melakarta in Carntic Music).

```
```

5th Group - With 4 Vikriti Swaras
a) Suddha Ri, Saadhaarana Ga, Prati Ma & Komal Dha (Komal Ri, Komal Ga, Teevra Ma & Komal Dha)
Thaat Todi (Subha Pantu Varaali - 45th Melakarta in Carntic Music).

```
```
b) Suddha Ri, Saadharaana Ga, Suddha Dha & Kaisika Ni (Komal Ri, Komal Ga, Komal Dha & Komal Ni)

Thaat Bhairavi (Hanuma Todi - 8th Melakarta in Carnatic Music).

| S | R | G | M | P | D | N | S |

In the recent times, musicians of Hindustani Music, especially instrumentalists are adopting and successfully rendering some Raagas, and Melas from Carnatic Music. Some of them are Keera Vaani, Vaachaspati, Chaarukesi, Dharmavati, Hamsa Dhwani, Simhendra Madhyama etc.

To conclude, the 72 Melakarta scheme of Carnatic Music is superfluous on one hand and the 10 Melakartas of Hindustani Music (Thaat) are inadequate and insufficient to cover all the Raagas on the other (that is the reason for existence of Misrama and Samyukta Raagas in Hindustani Music).

32 Raagas or Melas are rationally evolved which can cover the entire range of Raagas in any system or in any style of World Music.

<table>
<thead>
<tr>
<th>Some Raagas of Carnatic Music</th>
<th>Their Equivalent Raagas of Hindustani Music</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Sankaraabharanam</td>
<td>Bilaawal</td>
</tr>
<tr>
<td>2. Todi</td>
<td>Bhairav</td>
</tr>
<tr>
<td>3. Kharahara Priya</td>
<td>Kaapee</td>
</tr>
<tr>
<td>4. Hari Kaambhoji</td>
<td>Khamaj</td>
</tr>
<tr>
<td>5. Natha Bhairavi</td>
<td>Asaaveri</td>
</tr>
</tbody>
</table>

Contd....
Some Raagas of Carnatic Music | Their Equivalent Raagas of Hindustani Music
---|---
6. Kalyaani | Yaman
7. Bilahari | Alahya Bilaawal
8. Mohana Kalyaani | Suddha Kalyaan
9. Maayamaalava Goula | Bhairav
10. Mohana | Bhoop or Bhoopaali
11. Kaamavardhani | Poorvee
12. Poorvee Kalyaani | Maarwa
13. Chakravaakam | AHIRbhairavee
14. Subhapantivaraali | Todi
15. Hindolam | Maalkowns
16. Hamsadhwani | Hamsadhwani
17. Naata | Tilaang
18. Madhyamaavati | Saarang
19. Behaag | Behaag
20. Hamsaanandi | Sohini
21. Abheri | Bheempalaas
22. Suddha Saaveri | Durga
23. Naatakurani | Maalgunj
24. Dwijaavanti | JAI Jaivanti

The below mentioned Hindustani Raagas have been incorporated and adopted into Carnatic Music:

Some important compositions in Hindustani Music

1. Khyaal is the most important composition. It is of two kinds: Badaa Khyaal or Vilambit khyaal. It is set to Ektaal (RoopakaTaalam). The second is Chhota Khyaal or Dhruta Khyaal. It is set to Teen Taal or Tri Taal (Aadi Taalam).

2. Dhrupad or Dhruvapad. This composition is very traditional, ancient, very complicated and scholarly.

3. Tappaa: This composition is also very traditional, scholarly and difficult.

4. Tumree: It is very attractive, scintillating, light, creative composition. It is generally set to Bhashaanga Raagas. Its Saahitya is of love and Sringaara Rasa.

5. Bhajans: They are of devotion to God-Bhakti Rachanaas. They are sung at the end of a Hindustani Music performance. Famous Bhajans are composed by great saint composers of North India in Hindustani Music. They are: Meerabaayi; Tulasidaas; Soordaa; Haridass; Kabeer Daas etc.

6. Geet: These compositions are lighter in Saahityam as well as in Music. They are semi-classical compositions.

7. Jod Jhaala: It is an instrumental composition. It does not have Saahityam. It is a pure Swara Rachana. It does not have any Taalaa (It is not set to any Taal.) It can be compared to Taanam of Carnatic Music.

8. Gat: It is also an instrumental composition. There are two kinds of popular Gats:
   i) Maseed Khaani Gat (Vilambit Gat)
   ii) Razaa Khaani Gat (Drut).

   What is Khyaal to vocal music, Gat is to instrumental music. Gat does not have
Saahitya in it. It is a Swara Rachana. Gats are set to Taals.

9. Ghajal : This is very attractive and scintillating music composition with very attractive music in Misra Raagas. Its Saahitya content is love, social, satirical and of poëtical excellence. Ghajal music is not confined to a particular Raaga. Sankeerna Raagaas are best suited to Ghajals.

10. Dhun : Dhun is a folk instrumental composition without Saahityam. Dhun is a Swara Rachana set to a Taala.

11. Aalaap : It is Raaga Aalaapana.

12. Bol Taan : It is like Neravu.

**Taalas**

**Important Carnatic Music Taalas and their equivalent Taalas of Hindustani Music**

<table>
<thead>
<tr>
<th>Carnatic Taala</th>
<th>Hindustani Taala</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aadi Taala (8)</td>
<td>Teen Taal or Tritaal (8)</td>
</tr>
<tr>
<td>Roopaka Taala (6)</td>
<td>Ek Tal (12)</td>
</tr>
<tr>
<td>Triputa Taala (7)</td>
<td>Rupak Taal (7)</td>
</tr>
<tr>
<td>Jhampa Taala (5)</td>
<td>Jhap Taal (5)</td>
</tr>
<tr>
<td>Trisra Gati Aadi Taala</td>
<td>Dadraa Taal (3)</td>
</tr>
</tbody>
</table>

**Important Hindustani Music Instruments :**


**Percussion Instruments :**

## Comparative Study of Carnatic and Hindustani Styles of Music

<table>
<thead>
<tr>
<th>Carnatic Music</th>
<th>Hindustani Music</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Fundamental Note - Shadja Sruti - Tambura Sruti</td>
<td>1. Same as in Carnatic Music</td>
</tr>
<tr>
<td>2. Tambura - Jackwood made</td>
<td>2. Tambura made in Meeraj with bottle gourd as resonance box.</td>
</tr>
<tr>
<td>3. Swaraas 7</td>
<td>3. Swaraas are 7</td>
</tr>
<tr>
<td>4. Swarasthaanaas 12</td>
<td>4. Swarasthaanaas 12</td>
</tr>
<tr>
<td>5. Prakriti Vikriti Swaras (16) exist</td>
<td>5. Prakriti Vikriti Swaras do not exist</td>
</tr>
<tr>
<td>6. Melakartas are 7</td>
<td>6. Melakartas are only 10</td>
</tr>
<tr>
<td>7. 40 Vivaadi Melas</td>
<td>7. No Vivaadi Melas</td>
</tr>
<tr>
<td>{ Vikriti Swaras }</td>
<td></td>
</tr>
<tr>
<td>10. Graces are in between Swaras.</td>
<td>10. Graces are on Swaras.</td>
</tr>
<tr>
<td>11. Rava Gamaka exists</td>
<td>11. Rava Gamaka exists</td>
</tr>
<tr>
<td>12. SwaraPallavi Swarajati, Varna, Kruti, Keertana, Jaawali, Pada, Tillaana,</td>
<td>12. Vocal Forms Khayaal, Tumri, Tappa, Dhrupad, Lakshana Geet, Ghajal, Taraana,</td>
</tr>
<tr>
<td>devotional songs etc</td>
<td>etc.</td>
</tr>
<tr>
<td>Same forms for Vocal and instrumental also</td>
<td>Instrumental forms: Jod Jhaala; Geet, Dhun, Gat etc.</td>
</tr>
</tbody>
</table>

Contd...
Comparative Study of Carnatic and Hindustani Styles of Music

**Carnatic Music**

13. Manodharma Sangeeta exists  
a) Raaga Aalaapana exists  
b) Swara Kalpana  
c) Neravu  
d) Taanam  
e) Pallavi  

14. **Instruments**  
Violin, Veena  
Flute, Sannayi (Naiagaswaram)  
Gotu Vadyam,  
Mridangam, Dolu,  
Ghatam, Khanjari,  
Morsing etc.  

15. **Gamakaas: Carnatic Music Style**

16. Naarada Sampradaaya

17. A kind of exposure and cultivation is necessary to appreciate Carnatic Music because it is very sophisticated, and also because it is in between Swaras.

18. It is difficult to both learn and to listen and appreciate.

19. It is only scholarly.

**Hindustani Music**

13. Manodharma Sangeeta exists  
a) Raaga Aalaapana exists  
b) Taan and now and then Swarakalpana also.  
c) Bol Taan.  
d) No.  
e) Khyaal is a kind of Pallavi.  

14. **Instruments**  
Sitar; Flute; Sarod;  
Yasraaj; Shehanaayi  
Saarangi, Tabla,  
Dolak, Dolki, etc.

15. **Gamakaas Hindustani Music Style**

16. **Hanumat Sampradaaya**

17. It is immediately, sweet, because it is on the notes

18. It is difficult to learn and easy to listen and appreciate.

19. It is scholarly and popular too.

*Contd...*
## Comparative Study of Carnatic and Hindustani Styles of Music

<table>
<thead>
<tr>
<th>Carnatic Music</th>
<th>Hindustani Music</th>
</tr>
</thead>
<tbody>
<tr>
<td>20. Its origin and development is in and around temples.</td>
<td>20. It was developed in Royal courts.</td>
</tr>
<tr>
<td>21. Vocalist puts Taalam for the compositions.</td>
<td>21. Vocalist and instrumentalist do not put Taalam. Tabla player does it. Now and then he plays Saathi also.</td>
</tr>
<tr>
<td>Mridingam player follows the Krithi in the Taalam.</td>
<td></td>
</tr>
<tr>
<td>22. A Carnatic musician can sing the Hindustani style and attempts to sing Hindustani Music with success.</td>
<td>22. A Hindustani Musician cannot sing Carnatic Music. He does not attempt at all.</td>
</tr>
<tr>
<td>23. Raaga Classification 32 Melakartas, Asampoorna Melaas; Shaadava; Audava; Vakra; Varjya; Raagaanga; Upaanga, Bhaashaanga, Kriyaanga Raagaas, Suddha, Chaayaalaga, Sankeerna Raagaas, Muktaanga kampita, Ardhakampita, Kampaviheena Raagaas; Panchamaantya Dhaivataantya Nishaadantya Raagas, Rasapradhaana Raagas (Raagaas for the nine emotions) Raagaas for health (Music therapy)</td>
<td>23. Raaga Classification 10 Thaats; Janya Raagas; Stree, Purusha, Napunsaka Raagas, Putra, Mitra, Malutra Raagaas; Sooryaamsa Chandraamsa Raagaas; morning, noon, evening, night Raagas; Raagaas meant for nine emotions etc. Rajput artists painted some Raagas. Music Therapy (Raagas for health)</td>
</tr>
<tr>
<td>24. If 16 Prakriti Vikriti Swaraas are taken into consideration, Kanakaangi in Suddhamela. If 12 Swarasthanaas are taken into consideration Hanuma Todi (Todi) is Suddha Mela Raaga</td>
<td>24. Bilaawal (Sankaraabharanam) is Suddha Mela Raaga; and its Swarasthanas are Suddha Swaras</td>
</tr>
</tbody>
</table>

** *** **
24. **Scales of Western Music**

**INTRODUCTION:**

The origin of Western Music is from the Divine institution of Church.

Church (Greek) modes were in vogue in early times. The modes evolved into scales. Sales of the present Western Music are like the Melakartas or Janaka Raagas or parental Raagas, with their ascents and descents of Carnatic music and the ‘Thaats’ of Hindustani music.

Raagas of Indian music are not just like the scales. They are much evolved and improved versions of scales with umpteen graces, with emotions attached to each one of them.

<table>
<thead>
<tr>
<th>Mode</th>
<th>(Greek) Church Music of earlier times</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scale</td>
<td>Western Music in present times</td>
</tr>
<tr>
<td>Raaga</td>
<td>Indian Music in present times</td>
</tr>
<tr>
<td>Moorchhana</td>
<td>Scale with Ascent and Descent</td>
</tr>
<tr>
<td>Jaati</td>
<td>Earlier name for Raaga</td>
</tr>
<tr>
<td>Melakarta</td>
<td>Scale, Parental scale</td>
</tr>
<tr>
<td>Janaka Raaga</td>
<td>Raagaanga Raaga or Parental Raaga.</td>
</tr>
</tbody>
</table>

**Equivalent Raagas in Carnatic Music**

- **(Greek) Church Modes**
- **(Greek) Church Modes**
  - Dorian mode
  - Phrygian mode
  - Lydian mode
  - Mixolydian mode
  - Aeolian mode
  - Hypophrygian mode
  - Ionian Mode

- Kharahara priya
- Todi
- Kalyaani
- Hari Kaambhoji
- Natha Bhairavi
- Chyuta Panchama Todi
- Sankaraabharanam
The Science of Indian music

NAMES OF THE NOTES

<table>
<thead>
<tr>
<th>WESTERN</th>
<th>INDIAN</th>
<th>256 vibrations per second</th>
</tr>
</thead>
<tbody>
<tr>
<td>DO</td>
<td>C</td>
<td>Sa 1</td>
</tr>
<tr>
<td>Re</td>
<td>D</td>
<td>Ri 9/8</td>
</tr>
<tr>
<td>MI</td>
<td>E</td>
<td>Ga 5/4</td>
</tr>
<tr>
<td>FA</td>
<td>F</td>
<td>Ma 4/3</td>
</tr>
<tr>
<td>SO</td>
<td>G</td>
<td>Pa 3/2</td>
</tr>
<tr>
<td>LA</td>
<td>A</td>
<td>Dha 5/3</td>
</tr>
<tr>
<td>SI</td>
<td>B</td>
<td>Ni 15/8</td>
</tr>
<tr>
<td>DO</td>
<td>C</td>
<td>Sa 2</td>
</tr>
</tbody>
</table>

1. Heptaonic scale: A Raaga which has all the seven notes
2. Hexatonic scale: A Raaga with six notes
3. Pentatonic scale: A Raaga with five notes
4. Ditonic scale: A Raaga with seven notes without any accidental note in it.
5. Chromatic scale: A scale with 7 placed and 5 displaced semitones is called Chromatic Scale. All the seven notes of Major Scale or Sankaraabharanam are called Placed notes and the other five notes, viz. Suddha Ri, Saadhaarana Ga, Prati Ma, Suddha Dha, and Kaisika Ni are Displaced notes. These five displaced notes are called as Chromatic notes.
<table>
<thead>
<tr>
<th>Sl.no</th>
<th>12 semitones</th>
<th>12 Swarasthanas</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>C</td>
<td>Sa- Shadja</td>
</tr>
<tr>
<td>2.</td>
<td>C#=D&lt;sup&gt;d&lt;/sup&gt;</td>
<td>Suddha Rishabha</td>
</tr>
<tr>
<td>3.</td>
<td>D</td>
<td>Chatusruti Rishabha</td>
</tr>
<tr>
<td>4.</td>
<td>D#=E&lt;sup&gt;d&lt;/sup&gt;</td>
<td>Saadhaarana Gaandhaara</td>
</tr>
<tr>
<td>5.</td>
<td>E</td>
<td>Antara Gaandhaara</td>
</tr>
<tr>
<td>6.</td>
<td>F</td>
<td>Suddha Madhyama</td>
</tr>
<tr>
<td>7.</td>
<td>F#=G&lt;sup&gt;d&lt;/sup&gt;</td>
<td>Prati Madhyama</td>
</tr>
<tr>
<td>8.</td>
<td>G</td>
<td>Panchama</td>
</tr>
<tr>
<td>9.</td>
<td>G#=A&lt;sup&gt;d&lt;/sup&gt;</td>
<td>Suddha Dhaivata</td>
</tr>
<tr>
<td>10.</td>
<td>A</td>
<td>Chatusrusti Dhaivata</td>
</tr>
<tr>
<td>11.</td>
<td>A#</td>
<td>Kaisika Nishaada</td>
</tr>
<tr>
<td>12.</td>
<td>B</td>
<td>Kaakali Nishaada</td>
</tr>
</tbody>
</table>

In Western Music, the following signs indicate Komal and Teevra Swaras in the 12 semitones:

Komal = Flat = d (as superscript) : 

Teevra = Sharp = # (as superscript) :
SCALES

The word 'scale' means 'Ladder'. It is Moorghana in Carnatic Music.

I. MAJOR SCALE:

'Major Scale' means that which has two semitones - one between 3rd & 4th (E & F) Antara Gaandhaara and Suddha Madhyaama and the second semitone in between 7th and 8th notes (B & C) Kaakali Nishaada and Taara Shadja. This corresponds to Sankaraabharanaam of Carnatic Music.

| S | R | G | M | P | D | N | S |

There are two semitones and other five as Whole tones. Major Scale is identified with the Ionian Mode.

II. MINOR SCALE:

There are three distinct forms of Minor Scale, viz., Natural Minor, Harmonic Minor and Melodic Minor.

1) Natural Minor:

Natural minor is the one in which the semitones lie between 2nd & 3rd (Ri & Ga) notes and 5th & 6th (Pa & Dha) notes: It is Natha Bhairavi.

自然小音阶:

自然小音阶是介于2度和3度（Ri & Ga）音符之间的半音阶，以及5度和6度（Pa & Dha）音符之间的音阶：它是Natha Bhairavi。

NATURAL MINOR SCALE:

| S | R | G | M | P | D | N | S |

2) Harmonic Minor:

Harmonic Minor Scale has 3 semitones and 4 Whole Tones. The semitones are between Ri & Ga; Pa & Dha and Ni & Sa.
Harmonic Minor Scale:

\[
\begin{array}{cccccccc}
S & R & G & M & P & D & N & S \\
\end{array}
\]

It corresponds to Keeravaani. In the Western System, Chatusruti Dha (A) is taken as Fundamental Tone.

3) Melodic Minor:

In Melodic minor, semitones are between 2\textsuperscript{nd} & 3\textsuperscript{rd} (Ri & Ga) Notes and again between 7\textsuperscript{th} & 8\textsuperscript{th} (Ni & Sa) Notes in the ascent and the descent is as in Natural Minor Scale.

Melodic minor scale

Aaarohana - Gowree Manohari

\[
\begin{array}{cccccccc}
S & R & G & M & P & D & N & S \\
\end{array}
\]

Avarohana - Natha Bhairavi:

\[
\begin{array}{cccccccc}
S & N & D & P & M & G & R & S \\
\end{array}
\]

III. WHOLE TONE SCALE:

Whole Tone scale is as follows:

\[
\begin{array}{cccccccc}
S & R & G & M & D & N & S \\
\end{array}
\]

It is Shaadava Raaga. It is ‘Gopriya’ in Carnatic Music.

IV. PENTATONIC SCALE:

All the Raagas with 5 notes are Pentatonic Scales in Western Music as well as in Carnatic Music.
V. OTHER IMPORTANT ASPECTS

1. The first note of the scale is called Tonic or key note, which means ‘Sa’ or Shadjam, Fundamental Note, or Graha Swara.

2. Any note may be used as Tonic Note in Western Music.

3. An octave is the 8th Note from any sound, with a distance of seven degrees. (Notes or Swaras). (Sthaayi). E.g.: Sa to Sa, Ri to Ri etc. (from any note to the same upper note)

4. 12 Semitones are the 12 Swarasthaanaas in a Sthaayi or in an Octave.

5. Tonic Note is Sa.

6. Dominant note is ‘Pa’ (5th degree). (Perfect 5th - Panchama)

7. Medium Note is Antara ‘Ga’ (3rd degree)

8. Sub-dominant is Chatusruti ‘Dha’ (6th degree)

9. Leading Note is Kaakali ‘Ni’ (7th degree)

10. Supertonic Note is Chatusruti ‘Ri’ (2nd degree)

11. Perfect 4th is Suddha Madhyama.

SOME NATURAL MINOR SCALES

Note: For all the following scales, ‘A’ (Chatusruti Dha) is the key note

‘A’ MINOR

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
<th>G</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>D</td>
<td>N</td>
<td>S</td>
<td>R</td>
<td>G</td>
<td>M</td>
<td>P</td>
<td>D</td>
<td></td>
</tr>
<tr>
<td>S</td>
<td>R</td>
<td>G</td>
<td>M</td>
<td>P</td>
<td>D</td>
<td>N</td>
<td>S</td>
<td></td>
</tr>
</tbody>
</table>

It is Natha Bhairavi.
### 'E' MINOR

<table>
<thead>
<tr>
<th>E</th>
<th>F</th>
<th>G</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td>P</td>
<td>D</td>
<td>N</td>
<td>S</td>
<td>R</td>
<td>G</td>
<td>M</td>
<td>P</td>
</tr>
</tbody>
</table>

It is Kharahara Priya.

### 'B' MINOR:

<table>
<thead>
<tr>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
<th>G</th>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>R</td>
<td>G</td>
<td>M</td>
<td>P</td>
<td>D</td>
<td>N</td>
<td>S</td>
<td>R</td>
</tr>
</tbody>
</table>

It is Hari Kaambhoji.

### 'F' MINOR:

<table>
<thead>
<tr>
<th>F</th>
<th>G</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
</tr>
</thead>
<tbody>
<tr>
<td>D</td>
<td>N</td>
<td>S</td>
<td>R</td>
<td>G</td>
<td>M</td>
<td>P</td>
<td>D</td>
</tr>
</tbody>
</table>

It is Sankaarabharanam.

### 'C' MINOR:

<table>
<thead>
<tr>
<th>C♯</th>
<th>D♯</th>
<th>E</th>
<th>F♯</th>
<th>G♯</th>
<th>A</th>
<th>B</th>
<th>C♯</th>
</tr>
</thead>
<tbody>
<tr>
<td>G</td>
<td>M</td>
<td>P</td>
<td>D</td>
<td>N</td>
<td>S</td>
<td>R</td>
<td>G</td>
</tr>
</tbody>
</table>

It is Kalyani.

### 'G' MINOR:

<table>
<thead>
<tr>
<th>G♯</th>
<th>A♯</th>
<th>B</th>
<th>C♯</th>
<th>D♯</th>
<th>E</th>
<th>F♯</th>
<th>G♯</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>S</td>
<td>R</td>
<td>G</td>
<td>M</td>
<td>M</td>
<td>D</td>
<td>N</td>
</tr>
</tbody>
</table>

It is Chromatic Scale (Chyuta Panchama Todi).
This scale is the Madhyama Graama because of the presence of Suddha Ma & Prati Ma consecutively. Because of the absence of Panchama, it is discarded as a Raaga.

**SOME HARMONIC MINOR SCALES:**

Note: For all the following Scales, ‘A’ (Chatusruti Dha) is the Key Note.

**'A' HARMONIC MINOR**

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
<th></th>
<th>G#</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>S</td>
<td>R</td>
<td>G</td>
<td>M</td>
<td>P</td>
<td>D</td>
<td></td>
<td>N</td>
<td>S</td>
</tr>
<tr>
<td>D</td>
<td>N</td>
<td>S</td>
<td>R</td>
<td>G</td>
<td>M</td>
<td></td>
<td>P</td>
<td>D</td>
</tr>
</tbody>
</table>

21\text{ST} Mela Keeravaani (Sarasangi 27\text{th} Mela, if ‘Ga’ of Keeravaani is taken as ‘Sa’).

**'E' HARMONIC MINOR:**

<table>
<thead>
<tr>
<th>E</th>
<th>F#</th>
<th>G</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th></th>
<th>D#</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td>S</td>
<td>R</td>
<td>G</td>
<td>M</td>
<td>P</td>
<td>D</td>
<td></td>
<td>N</td>
<td>S</td>
</tr>
<tr>
<td>P</td>
<td>D</td>
<td>N</td>
<td>S</td>
<td>R</td>
<td>G</td>
<td></td>
<td>M</td>
<td>P</td>
</tr>
</tbody>
</table>

21\text{ST} Mela Keeravaani (Hemavati 58\text{th} Mela, if ‘Ma’ of Keeravaani is taken as ‘Sa’).

**'C' HARMONIC MINOR:**

<table>
<thead>
<tr>
<th>C#</th>
<th>D#</th>
<th>E</th>
<th>F#</th>
<th>G#</th>
<th>A</th>
<th></th>
<th>B#</th>
<th>C#</th>
</tr>
</thead>
<tbody>
<tr>
<td>S</td>
<td>R</td>
<td>G</td>
<td>M</td>
<td>P</td>
<td>D</td>
<td></td>
<td>N</td>
<td>S</td>
</tr>
<tr>
<td>G</td>
<td>M</td>
<td>P</td>
<td>D</td>
<td>N</td>
<td>S</td>
<td></td>
<td>R</td>
<td>G</td>
</tr>
</tbody>
</table>

21\text{ST} Mela Keeravaani (Kosalam 71\text{st} Mela, if ‘Dha’ of Keeravaani is taken as ‘Sa’).
**SOME MELODIC MINOR SCALES**

There are 4 distinct Melodic Minor Scales which correspond to the following Raagas of Carnatic Music system:

<table>
<thead>
<tr>
<th>Scale</th>
<th>Arohana</th>
<th>Avarohana</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Melodic Minor Scale</td>
<td>Gouree Manohari</td>
<td>Natha Bhairavi</td>
</tr>
<tr>
<td>E Melodic Minor Scale</td>
<td>Vaachaspati</td>
<td>Kharahara Priya</td>
</tr>
<tr>
<td>B Melodic Minor Scale</td>
<td>Sankaraabharanam</td>
<td>Hari Kaambhoji</td>
</tr>
<tr>
<td>D Melodic Minor Scale</td>
<td>Chaarukesi</td>
<td>Todi</td>
</tr>
</tbody>
</table>

Arohana and Avarohana for two of them viz, A melodic and E melodic are given below:

### 'A' MELODIC MINOR SCALE (SHARPS):

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F#</th>
<th>G#</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>S</td>
<td></td>
<td>R</td>
<td>G</td>
<td>M</td>
<td>P</td>
<td>D</td>
<td>N</td>
<td>S</td>
</tr>
</tbody>
</table>

**Arohana - 23rd Mela Gouree Manohari**

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>G</th>
<th>F</th>
<th>E</th>
<th>D</th>
<th>C</th>
<th>B</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>S</td>
<td></td>
<td>N</td>
<td>D</td>
<td>P</td>
<td>M</td>
<td>G</td>
<td>R</td>
<td>S</td>
</tr>
</tbody>
</table>

**Avarohana - 20th Mela Natha Bhairavi**

### ‘E’ MELODIC MINOR SCALE (SHARPS):

<table>
<thead>
<tr>
<th></th>
<th>E</th>
<th>F#</th>
<th>G</th>
<th>A</th>
<th>B</th>
<th>C#</th>
<th>D#</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td>P</td>
<td></td>
<td>D</td>
<td>N</td>
<td>S</td>
<td>R</td>
<td>G</td>
<td>M</td>
<td>P</td>
</tr>
</tbody>
</table>

**Arohana - 64th Mela Vaachaspati**

<table>
<thead>
<tr>
<th></th>
<th>E</th>
<th>D</th>
<th>C</th>
<th>B</th>
<th>A</th>
<th>G</th>
<th>F#</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td>M</td>
<td></td>
<td>P</td>
<td>D</td>
<td>N</td>
<td>S</td>
<td>R</td>
<td>G</td>
<td>M</td>
</tr>
</tbody>
</table>

**Avarohana - 22nd Mela Kharahara Priya**

391
SOME OBSERVATIONS ON THE ‘SCALES’:

a) Major Scale = Sankaraabharanam

b) C Major starts from C = Sa

c) C# Major starts from C = Suddha Ri and so on and so forth.

d) Any Major Scale or Minor Scale is not restricted to the Notes C to C or A to A, but can be transported to start on any degree (on any Swarasthaana) of the Chromatic Scale.

e) Since the Major scale and Minor Scale can start on any one of the 12 half steps of the octave, we can construe that there can be 12 Major, 12 Natural minor, 12 Harmonic Minor and 12 Melodic Minor Scales (Graha Bheda).

**Chromatic notes:**

All the five Swarasthaanas which are not present in Sankaraabharanam are Chromatic Notes. They are:

1. C# = Suddha Ri.

2. D# = Saadhaarana Ga

3. F# = Prati Ma

4. G# = Suddha Dha

5. A# = Kaisika Ni.

**Chromatic Scale:**

All Vivaadi Raagas in which two Rishaabhas or two Gaandhaaras or two Madhyamas or two Dhaivatas or two Nishadas are present consecutively, are called Chromatic Scales.
The Chromatic just acts as an embellishment to a Melodic Line, since it does not have an individuality of its own like the Major and Minor Scales. A Chromatic attraction may be indicated by either a Sharp or Flat sign. Usually, Sharps are employed in an ascending line, while Flats are used when the line descends.

The ascending and descending notes of the Chromatic Scale run as follows:

**Aarohana (Ascendency):**

<table>
<thead>
<tr>
<th>C</th>
<th>C#</th>
<th>D</th>
<th>D#</th>
<th>E</th>
<th>F</th>
<th>F#</th>
<th>G</th>
<th>G#</th>
<th>A</th>
<th>A#</th>
<th>B</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>S</td>
<td>R</td>
<td>R</td>
<td>G</td>
<td>G</td>
<td>M</td>
<td>M</td>
<td>P</td>
<td>D</td>
<td>D</td>
<td>N</td>
<td>N</td>
<td>S</td>
</tr>
</tbody>
</table>

**Avarohana (Descendency):**

<table>
<thead>
<tr>
<th>C</th>
<th>B</th>
<th>B^d</th>
<th>A</th>
<th>A^d</th>
<th>G</th>
<th>G^d</th>
<th>F</th>
<th>E</th>
<th>E^d</th>
<th>D</th>
<th>D^d</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>S</td>
<td>N</td>
<td>N</td>
<td>D</td>
<td>D</td>
<td>P</td>
<td>M</td>
<td>M</td>
<td>G</td>
<td>G</td>
<td>R</td>
<td>R</td>
<td>S</td>
</tr>
</tbody>
</table>

**SOME MAJOR SCALES:**

**‘G’ MAJOR:** KALYAANI, SANKARAABHARANAM

<table>
<thead>
<tr>
<th>G</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
<th>G</th>
</tr>
</thead>
<tbody>
<tr>
<td>P</td>
<td>D</td>
<td>N</td>
<td>S</td>
<td>R</td>
<td>G</td>
<td>M</td>
<td>P</td>
</tr>
<tr>
<td>S</td>
<td>R</td>
<td>G</td>
<td>M</td>
<td>P</td>
<td>D</td>
<td>N</td>
<td>S</td>
</tr>
</tbody>
</table>

**‘F’ MAJOR:** HARI KAAMBHOJI, SANKARAABHARANAM

<table>
<thead>
<tr>
<th>F</th>
<th>G</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
</tr>
</thead>
<tbody>
<tr>
<td>M</td>
<td>P</td>
<td>D</td>
<td>N</td>
<td>S</td>
<td>R</td>
<td>G</td>
<td>M</td>
</tr>
<tr>
<td>S</td>
<td>R</td>
<td>G</td>
<td>M</td>
<td>P</td>
<td>D</td>
<td>N</td>
<td>S</td>
</tr>
</tbody>
</table>
The Science of Indian music

**'B'** MAJOR: KHARAHARA PRIYA, SANKARAABHARANAM

<table>
<thead>
<tr>
<th></th>
<th>B^d</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
<th>G</th>
<th>A</th>
<th>B^d</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>S</td>
<td>R</td>
<td>G</td>
<td>M</td>
<td>P</td>
<td>D</td>
<td>N</td>
<td>S</td>
</tr>
<tr>
<td>S</td>
<td>R</td>
<td>G</td>
<td>M</td>
<td>P</td>
<td>D</td>
<td>N</td>
<td>S</td>
<td></td>
</tr>
</tbody>
</table>

**'A'** MAJOR: TODI, SANKARAABHARANAM

<table>
<thead>
<tr>
<th></th>
<th>A^d</th>
<th>B^d</th>
<th>C</th>
<th>D^d</th>
<th>E^d</th>
<th>F</th>
<th>G</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>D</td>
<td>N</td>
<td>S</td>
<td>R</td>
<td>G</td>
<td>M</td>
<td>P</td>
<td>D</td>
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</tr>
<tr>
<td>S</td>
<td>R</td>
<td>G</td>
<td>M</td>
<td>P</td>
<td>D</td>
<td>N</td>
<td>S</td>
<td></td>
</tr>
</tbody>
</table>

**SOME MORE MINOR SCALES**

**'A'** MINOR: NATHA BHAIRAVI, SANKARAABHARANAM

<table>
<thead>
<tr>
<th></th>
<th>A^d</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
<th>G</th>
<th>A^d</th>
</tr>
</thead>
<tbody>
<tr>
<td>S</td>
<td>R</td>
<td>G</td>
<td>M</td>
<td>P</td>
<td>D</td>
<td>N</td>
<td>S</td>
<td></td>
</tr>
<tr>
<td>D</td>
<td>N</td>
<td>S</td>
<td>R</td>
<td>G</td>
<td>M</td>
<td>P</td>
<td>D</td>
<td></td>
</tr>
</tbody>
</table>

**'A'** HARMONIC MINOR: KEERAVAANI, SARASAANGI

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
<th>.</th>
<th>G^#</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>S</td>
<td>R</td>
<td>G</td>
<td>M</td>
<td>D</td>
<td>D</td>
<td>.</td>
<td>N</td>
<td>S</td>
<td></td>
</tr>
<tr>
<td>D</td>
<td>N</td>
<td>S</td>
<td>R</td>
<td>G</td>
<td>M</td>
<td>.</td>
<td>P</td>
<td>D</td>
<td></td>
</tr>
</tbody>
</table>
‘E’ HARMONIC MINOR : HEMAVATI, KOSALAM-71ST MELA

<table>
<thead>
<tr>
<th>E</th>
<th>F#</th>
<th>G</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>.</th>
<th>.</th>
<th>D#</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td>P</td>
<td>D</td>
<td>N</td>
<td>S</td>
<td>R</td>
<td>G</td>
<td>.</td>
<td>.</td>
<td>M</td>
<td>P</td>
</tr>
<tr>
<td>G</td>
<td>M</td>
<td>P</td>
<td>D</td>
<td>N</td>
<td>S</td>
<td>.</td>
<td>.</td>
<td>R³</td>
<td>G</td>
</tr>
</tbody>
</table>

‘G” HARMONIC MINOR : KOSALAM - 71ST MELA, KEERAVAANI

<table>
<thead>
<tr>
<th>C#</th>
<th>D#</th>
<th>E</th>
<th>F#</th>
<th>G#</th>
<th>A</th>
<th>.</th>
<th>.</th>
<th>B#</th>
<th>C#</th>
</tr>
</thead>
<tbody>
<tr>
<td>G</td>
<td>M</td>
<td>P</td>
<td>D</td>
<td>N</td>
<td>S</td>
<td>.</td>
<td>.</td>
<td>R³</td>
<td>G</td>
</tr>
<tr>
<td>S</td>
<td>R</td>
<td>G</td>
<td>M</td>
<td>P</td>
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<td>S</td>
</tr>
</tbody>
</table>

CONCLUSION

All these observations once again prove that all musical aspects and rules mentioned above converge and hence are universal.

Notes - Swaras are 7 - They are universal.

Semitones - Swarasthaanas are 12 - They are universal.

Major and Minor scales are 12 each.

** * * * * *
25. SOUND (ACOUSTICS)

Naada (Sound), Pranavam and Omkaaram are more or less synonymous. Sound is continuous and it is calculated with certain specific vibrations per second. It is pleasing to the ear and hence is sweet. Sound is musical and Music is constituted by Sound.

Noise: As against the sweet sound, noise is not pleasing. It is neither sweet nor musical. Clapping, shouting and the sound of lightning are noises. Any sound which is harsh, short and non-musical is noise.

Production of Sound in human voice: Vocal sound is produced by vibrations of the two vocal chords that are situated inside the throat of a human being. When one attempts to speak or sing, air from the lungs enters the throat by touching the two vocal chords. This causes friction between the vocal chords. This is how Sound is produced.

Production of Sound in Musical instruments:

Any audible Sound in any musical activity is produced by friction of two objects. The sound of Veena is caused by the metallic string, which is struke with the help of the finger, nail or any small metal device made of wire (Nakki) attached to the finger.

The sound of Violin is caused by constant rubbing of the bow on the strings of the Violin.

The sound from Pipe, Naagaswaram, Flute and Shehanai etc., or any other wind instrument is caused by blowing the wind from the lips of the mouth into the air columns of the wind instrument.
Sound is produced out of any percussion instrument like Mridangam, Tabla, Dole, Dolak, Kanjira, etc. by striking on the surfaces of any of the above percussion instruments with the fingers of the fore hand or with a stick etc.

Sound from any metallic or earthen musical instrument like Jaalra, Morsing, Bells, Piano, Ghatam, Cymbal etc. is caused by the friction between two objects or the striking of the fore-hand, or by any mechanical device on the instrument.

Transmission of Sound: Sound is transmitted from the above mentioned instruments. Its pervades into space or aether and reaches the ear. The sound of all musical and percussion instruments gets amplified with in the in built resonant bodies or boxes of the instruments before it pervades into aether.

Sound has three qualities. They are (a) Pitch (b) Volume (intensity) and (c) Timbre (quality)

Sthaayi Pitch: Pitch of sound is measured by its vibrations per second. Supposing that the pitch of fundamental note (Aadhaara Shaadja) or C has 240 vibrations per second, D Sharp or Chatusruti Rishabha has 270 vibrations per second and Panchamam (G Perfect 5th) has 360 vibrations per second and Taara Sthaai Shadja has 480 vibrations. Thus we can infer that pitch of the sound increases along with the increase of number of vibrations of the sound per second.

Intensity or Volume (Ghanam) of sound is measured by the number of Decibels. The sound of a mute Violin which does not have sound box produces feeble sounds into aether, whereas a Viola with big sound box transmits voluminous sound into the air.

Timbre is the inherent quality of comparable sound. In other words, it is the quality of a sound which is recognisable from two different human voices or two same musical instruments.
For example, all of us can recognise some familiar voices of our friends, family members, and two known musicians from one another. This difference in the quality of voices which makes you recognise them is Timbre.

**Resonance Box (Resonance Body):**

All the musical instruments have in-built resonance boxes in them. Veena has Kunda (Pot) and Violin has a resonant body. The lungs of a human being are resonant boxes. Resonance of a musical instrument depends on the size of the resonant box that it possesses in its structure.

A small resonant box gives less resonance compared to a big resonant box in any musical instrument. The sound of Sannaai, Dolu, Trumpet, Baajaa, Dappu etc. is heard from a distance. The sound of Veena, Tambura, etc. can be heard only from a very near-by place. This is how the term resonance can be explained.

**Upper partials (Swayambhoo (Naada) Dhwanulu):**

The transmission of upper partials of a sound of a metallic string (wire) is an inexplicable quality of sound (Naada), by which we should know that Naada is God Sankara himself. "Naada Tanum Anisam Sankaram Nanaami", "Naada Sudhaarasambu ilanu Nara Aakriti Aaye", said Tyaagaraaja. It is mysterious to note that while playing a Tambura, Antara Gaandhaara is also heard alongwith Mandra Shadja at the latter's fag end. Like-wise, Chatusruti Rishabha is also heard while striking Panchama. Another enigmatic phenomenon is that we can also hear Taara Shadja while striking the Aadhaara Shadja wire in a Tambura. There are many minute upper partials in Mandra Shadja, Mandra Panchama and Aadhaara Shadja strings of a Tamubra or a Veena, in a progressive series of
consonants (Samvaadis). Some upper partials are heared and some are so minute that they do not reach the ear.

**Sympathetic Vibrations (Sahaaya Anukampanas):**

If a string of a Tambura is tuned and sounded another string of identical pitch of another Tambura of another string of the same Tambura too vibrates automatically. This phenomenon is also noticeable in respect of air columns and other instruments and objects like bells, metal tumblers, containers etc. This phenomenon is experiences in the case of identical upper partials of two musical instruments too. This natural phenomenon of sympathetic vibrations is taken advantages in the construction of instruments with sympathetic strings like Saarangi, Sitar, Dilruba, Esraaj, Baala Saraswati, Gotu Vaadyam etc. in which the subsidiary sympathetic strings automatically vibrate and enhance the aesthetic experience and the grandeur of the music.

**Echoes** are reflected sounds. In a hall where there are smooth walls opposite and all around the stage from where music is produced or a speech is delivered, the same sound of music or speech hits the opposite walls and the side walls also and returns, comes back or reflects and this interferes with the original sound of music or speech emanated from the dais. This reflection is termed as **Echo.** Echoes can be heard in temple corridors, hill sides etc.
Concert Hall (Sangeeta Sabhaa Mantapam)

In a hall specially built for music, perfect acoustical phiniciples are necessarily observed and followed by civil engineers and sound engineers, so that the sound of music can be clearly audible in all directions of the hall. The tonal quality of every instrument can be heard in its purity only under these conditions, where there is no echo at all. If at all there is a small amount of echo in the hall, Woollen curtains and card boards with small holes can be arranged to cover the walls of the hall. The audience and the furniture too absorb the excessive reverberations to some extent.

In a hall planned acoustically, the singer need not exert himself. He feels it a pleasant experience to perform in such a hall. The desirable musical atmosphere is created soon after the concert is commenced. The concert shall be sound proof, so that extraneous sounds are drastically cut and absorbed.

The concert halls are usually rectangular in shape or Ach-shaped. The dais of the performance hall is constructed or arranged on the broader side so as to ensure equivel distribution of sound of music.

The “Sangeet Mahal” in Tanjavoor is an ideal concert hall. Modern concert halls are being built everywhere in strict adherence to acoustic principles, in which false ceilings are arranged in the inside roof of the hall.

Preventive acoustics take care of all the above aspects at the time of construction the concert hall. Curative acoustics take care of the system after the construction of the hall.

* * * * *
26. **MUSIC EDUCATION OR TEACHING OF MUSIC**

The subject of music education can be studied under the following heads:

1. **The Need of Music Education**: The values of music culturally, socially, psychologically, artistically, economically, spiritually and aesthetically.

2. **The Music Teacher**: His personal qualities, his achievements as a musician and music teacher, his eligibility at different levels of teaching, the amount of his involvement and commitment for teaching and his attitude towards the music students and music teaching etc.

3. **The Music Student**: His natural gift, his attitude, inquisitiveness, grasp, intelligence, commitment towards learning music. The student's academic schooling, his available time for learning and practice. His parent's wishes and plans of their offspring (boy or girl) taking music as a serious study to become a full-fledged musician or otherwise etc.

4. **Benefits of Music Learning**: Part-time learning, full-time learning, learning for appreciation, learning for becoming a full-fledged musician, learning to get certificates, diplomas, degrees and 'Marriage-learning' of girls etc.

5. **The Practice Time**: The methods of practice, the methods of learning, the listening habit, the exposure at home and the atmosphere of music in the family.

6. **The Syllabus**: Traditional or innovative

7. **Practical Syllabus**: From Saralee varsusas to Kritis & Manodharma Sangeeta.
8. **Theory Syllabus**: Pure Theory & Practical-oriented theory.

9. Gurukulas versus Music Institutions

10. Vocal Music Learning

11. Instrumental Learning

12. Adult Education in Music

13. Regular Training in Music

14. Music as Optional Subject in the Academic Institutions

15. Music as regular subject in Academic Schools, Colleges and Universities (as a Separate Department).

16. The benefits of Individual Teaching versus Teaching to a Group of Students in a Class

17. Effective Teaching towards Perfect Swara Jnaana, Swarasthaana Jnaana, Gamaka Jnaana and Raaga Jnaana (Jnaana = Knowledge)

18. Teaching of the branches of Manodharma Sangeeta such as Swara Kalpana, Raaga Aalapana, Neravu, Taanam and Pallavi singing etc., are the important aspects to be considered in teaching of Music

We shall now examine the above aspects in detail.

The subject of teaching of music is very interesting. It is not like any other subjects of teaching of languages, history, social studies, economics, science etc., which can be taught to a number of students in a class and all of them understand and grasp the values of the subject in the same way as they are
taught. But music should be taught individually, with an individual approach because the amount of grasp, talent, quality and pitch of the voice differ from one student to another. The music teacher should have feedback immediately after he teaches a piece or a phrase of music. This process is not necessary in the academic teaching.

*Music education* is education of sound. It is the education of manifestation of sound, as against the teaching of letter or figure. It is easy to recognise the difference between the letters Ka, Kha, Ga, Gha or Pa, Pha, Ba, Bha, Ma etc. It is very difficult to identify the subtle difference in the sounds of semitones like Sa, Suddha Ri, Chatusruti Ri, Saadhaarana Ga, Antara Ga etc., which have subtle differences of pitches between them in an octave. Even a music-gifted student's groomed by the music teacher to acquire this knowledge. This ability cannot be achieved by the student simply by repeating the phrase of music sung by the teacher. It requires special care by the teacher in making the student understand the Swara and the Swarasthaana of the phrase.

The teacher will have to follow the subtle methods of interaction with student. This process enables the student to get Swara Jnaana, Swarasthaana Jnaana, Gamaka Jnaana and thereby Raaga Jnaanam slowly and steadily. Swara Jnaana is the music education.

The *music teacher* should be a musician of higher order. He should be a good performer in vocal music or instrumental music. He must have studied the practical-oriented theory very thoroughly. He should be an artiste, vidwan, scholar, teacher and also student of higher order.

Degrees, diplomas, certificates in music cannot reveal the real ability and worth of a musician. The worth of a musician is revealed by his/her performance and
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not by certificates and testimonials. It is like the aphorism - “The taste of the pudding lies in its eating”. The music teacher besides being a musician, should be a scholar in musicology, and should have reasonably good knowledge of important languages (Vernacular, Sanskrit and English) which are connected with music. In addition, the musician should have good knowledge of Swara, Swarasthaana, Sruti, Gamaka, and Raaga with the special ability to analyse the subtle aspects of practical music, the meanings and gist of Telugu, Tamil, Kannada, Malayalam, and Samskritam songs, Taala, Muktaayis, Vinyaasa (off-beat) and all the branches of Manodharma Sangeeta, Raaga, Swarakalpana, Neravu, Taanam and Pallavi. The teacher should also be a good Pallavi singer with the creative ability of new Pallavis on the spot. A music teacher with all the above qualities must be able to explain the subtle things in music to the students until they understand them fully. Above everything, a teacher should be a conscientious Guru with the inner quality of sharing his knowledge with the disciples without any kind of reservations. The teaching of musical aspects such as (phrase) Sangati, (song) Keertana etc. with the connected Swaram behind the Sangati or a Keertana only ends with the student’s grasping the Sangati or the Keertana accurately along with Swara.

A music teacher should himself be a student all his life like a burning candle of knowledge, which kindles other candles. A real Guru (a great teacher) will never die. Guru lives eternally through the knowledge imparted to his disciples.

The teacher will have to strive to enable the student to identify the notation for a phrase of a piece of Varnam, Kriti or any composition.

Knowledge of Swara (Swara Jnaana) has two dimensions and they are the pitch of a note or Swaram of a sound and the duration of note.
Swarajnaana can be understood using the concept of graphs. Pitch is depicted in vertical lines and the duration of note is conceived in the horizontal lines.

When the graphic concept of Swara Jnaana is taught, it gives birth to a rare faculty of music in the mind of the student. This is followed by translation of the sounds into Swaras and Swarasthaanas. And this alone is the knowledge of music.

The following are the methods for teaching Swarajnaanaam and one has to start at Varnam or even at Geetam level. Before starting a Varnam to the student, the teacher will have to sing and teach simple Alankaaraas like the Moorchhana, Janta Varusas, phrases of three Swaras upward and downwards in whatever Geeta of the Raaga the teacher is going to teach the student.

**Mohana:**

**SRS; SRGRS; SRGPGRS; SRGPDPGRS, SRGPDSDPGRS** and in a way in Avarohana Krama also; **SD; SDP; SDPG; SDPGR** and so on and so forth.

After teaching different Alankaaras, the teacher will have to make the student sing “Akaaras” to these Swara Alankaaras. Then the actual lesson of a Geetam or Varnam will have to be started. After every lesson, the Swara Jnaana exercises will have to be conducted. The first step in this direction is to ask the student to sing some phrases in the same Raaga in the following manner.

**Teacher:** “Sing Pa Da Sa; Sing ‘Dha’; Sing Ri Ga Pa; Sing ‘Ga’; Sing ‘Dha’; and so on and so forth.”

The second step is that the teacher should sing. Akaaram of phrases in three Swaraas, two Swaraas, single Swara etc. and ask to identify the phrases. In this process, the student is sure to get the Swara Jnaana.
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The Music Student

In the creation of God, every human being is endowed with intelligence and with some natural gifts. Music is one of them. There cannot be anybody without the gift of music, in a general sense, just like literacy. A child sent to school regularly for sometime will become a literate. In the same way, if one is exposed to music or born in a family of musicians or in a music loving family, the child gets music. Some child prodigies in music show extraordinary talents and gifts at a tender age. This phenomenon is nothing but genetic factors and genes.

Just like the general intelligence, the music talent and gift also varies in different degrees in human beings. A less gifted person with more real zeal and tenacity may become a great musician than a person with more gifts and less inquisitiveness and less enthusiasm in learning music.

Gift, talent, constant striving, learning, practice, reading of treatises, great musician as Guru, inner thirst for knowledge etc, will without doubt make one person a great musician.

Highly gifted children can afford to sacrifice their general studies in their schools or colleges, for a time until they achieve greatness in music and later they can devote their time towards the study of important subjects like languages etc.

Benefits of Learning Music:

It is scientifically proved that learning of music improves general intelligence of a person. This is a fact. It is observed that a music student while learning the subtle differences of Swarasthaanams, quarter tones, smallest oscillations and glides and other nuances in the Gamakaas or graces in between Swaraas develop a kind of faculty to grasp complicated aspects in their other academic subjects. A music student is invariably bright in his academics; the intelligence is sharpened.
The other requisites to be seen in a music student are:

1. In-born talent
2. Interest to learn
3. A reasonably good voice; if not, playing instruments such as veena, violin or flute should be encouraged.

Veena is an independent instrument. Violin is both independent (solo) and an important accompaniment to vocal music and to other instruments like flute and veena etc. The instruments are also useful in the orchestras and in light music performances. A music student has to choose a real master as Guru, who is willing to share his knowledge with students. The music student must have willing parents who should encourage the pursuit of music studies. Regular practice at home and in front of the Guru is a must. Balance of time between academics and music should be maintained.

A promising and a talented student of music can take up music as a whole time study to become a full-fledged musician. A lot of listening to great master musicians’ recordings and live performances is necessary. Good music atmosphere should prevail at home.

In olden days, the traditional syllabus used to be very good when the world was not so busy and leisurely and the music teacher or Guru and Sishya had all the time at their disposal to go through the traditional syllabus. Now, the traditional syllabus in a way is outdated to the extent of Sarali Varusas, Janta Varusas, Alankaraas, and Pillayaari Geetaas, which is time-consuming on the part of student and the teacher also.
The innovative syllabus is very effective and comprehensive too. It is as follows:

**Take Mohana Swaras:**

1. Write Arohaana & Avarohana Swaras SRGPDS and SDPGRS (Avarohana is rendering or singing in the reverse order)
2. Janta Swaras. Aarohana and Avarohana
3. **SRG-RGP-GPD-PDS** and Avarohana in the reverse order
4. **SR-SRG-SRGP-SRGPD-SRGPDS** and Reverse or Avarohana Krama
5. **SRS-SRGRS-SRGPDPGRS-SRGPDSDPGRS** and Avarohana Krama
6. **RS-GRS-PGRS-DPGRS-SDPGRS** and Avarohana Krama
7. **SRS-RGR-GPG-PDP-DSD-SRS** and Avarohana
8. **RSR-GRG-PGP-DPD-SDS** and Avarohana

Take some Alankaaras or groups like the above and Akaarams for all these exercises.

Then take the Geetam ‘Vara Veena’ in two speeds and even Varnam can be started without hesitation.

In the meanwhile, take up 7 Alankaraas in Mohana, Hindola, Madhyamaavati, Hamsadhwani etc., in pentatonic scales. The order of 7 Alankaras is

1. Chaturasra Eka Taala
2. Chaturasra Roopaka Taala
3. Trisra Triputa
4. Chaturasra Madhya
5. Misra Jhampa
6. Khanda Ata Taalas
7. Chaturasra Dhruva
All these Alankaaras need not be taught at a time.

After Mohana Geetam Varnam, take Sankaraabharanam Geetam and Varnam. All the groups of Alankaara exercises just like Mohana Alankaaras (not the 7 Taala Alankaras) should be taught before every Geetam and Varnam with Akaaram, which will enable the students to sing the Raaga Swaraas correctly. During this process, Swara Jnana teaching can also be taken up. It is as follows:

First Step: Ask the student to sing Swaraas like S; P; S; D; DP; GP; PGR; and so on and so forth. The teacher does not sing the above Swaraas, but simply utters them. The student thinks the sounds in terms of Swaraas and correlates them:

Second Step: Sing Akaram (or Na Na Na) of some small phrases like; SDP-PDS-PDP-SDS-DS-SDS-PSD-SPD etc and ask the student to identify them with the Swarams of the above Akaraams sung by you by which process, the student slowly develops Swara Jnaanam.

Practical-oriented syllabus like singing Todi, Nathabhairavi, Kharaharapriya, Hari Kaambhoja, Sankaraabharanam and Kalyaani. These Raagas have their Swarasthaanas in increasing order.

<table>
<thead>
<tr>
<th>Todi</th>
<th>S</th>
<th>R</th>
<th>G</th>
<th>M</th>
<th>P</th>
<th>D</th>
<th>N</th>
<th>S</th>
<th>All small</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nathabhairavi</td>
<td>S</td>
<td>R</td>
<td>G</td>
<td>M</td>
<td>P</td>
<td>D</td>
<td>N</td>
<td>S</td>
<td>‘R’ Big</td>
</tr>
<tr>
<td>Kharahara Priya</td>
<td>S</td>
<td>R</td>
<td>G</td>
<td>M</td>
<td>P</td>
<td>D</td>
<td>N</td>
<td>S</td>
<td>‘D’ Big</td>
</tr>
<tr>
<td>Hari Kaambhoj</td>
<td>S</td>
<td>R</td>
<td>G</td>
<td>M</td>
<td>P</td>
<td>D</td>
<td>N</td>
<td>S</td>
<td>‘G’ Big</td>
</tr>
<tr>
<td>Sankaraabharanam</td>
<td>S</td>
<td>R</td>
<td>G</td>
<td>M</td>
<td>P</td>
<td>D</td>
<td>N</td>
<td>S</td>
<td>‘N’ Big</td>
</tr>
<tr>
<td>Kalyaani</td>
<td>S</td>
<td>R</td>
<td>G</td>
<td>M</td>
<td>P</td>
<td>D</td>
<td>N</td>
<td>S</td>
<td>‘M’ Big</td>
</tr>
</tbody>
</table>
Next, take up 32 Suvaadi Raagas.

Next, take up Poorvaanga Prastaaras of the 16 Suddha Madhyama Raagas out of the combinations arising out of the following arrangements:

SRGM PDNS
SRGM PDNS
SRGM PDNS
SRGM PDNS

Next exercise is to replace Suddha Ma with Prati Ma to complete all the 32 Suvaadi Raagas.

Next the 72 Melakarta singing may be taken up by introducing and explaining the Suddha Gaandhara and Shatsruti Rishabha in Poorvaanga and Suddha Nishaada and Shatsruti Dhaivata in Uttaraanga.

Teach to sing the 72 Melakartas and their names, Ka-Ta-Pa-Ya formula, 12 Chakras, their names and the significance of the first two letters of the names of Raagas etc.

The above is practical-oriented theory. The effective teaching that can be offered to the student is to make them know and identify the Swaraas for every phrase of what they are taught or what they sing. This is the meaning of music education. This is the regular training in music. Adults also can be taught in the same manner and in addition to this, some easy Bhajans can be taught to adults to sustain interest in them.

Gurukula system is better than institutional training any day.

There are good number of Gurukulas in our towns where real teaching is done.
Gurukulas versus music institutions:

<table>
<thead>
<tr>
<th>Gurukula</th>
<th>Institution</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Individual attention</td>
<td>1. Group attention and not individual attention</td>
</tr>
<tr>
<td>2. Quick Feed-back</td>
<td>2. No individual feed-back</td>
</tr>
<tr>
<td>4. Art is for art’s sake</td>
<td>4. Examination purpose</td>
</tr>
<tr>
<td>5. Not for getting any kind of Diploma or Degree</td>
<td>5. Certificate, Diplomas, Degree etc.</td>
</tr>
<tr>
<td>6. One teacher and one style</td>
<td>6. Many teachers and many styles</td>
</tr>
<tr>
<td>7. Keertanaas etc., with Swara Jnaana</td>
<td>7. Not keen on Swara Jnaana etc., only syllabus items</td>
</tr>
<tr>
<td>8. No limitations of time or periods</td>
<td>8. Periods and time limitation</td>
</tr>
<tr>
<td>10. Good teachers with good knowledge</td>
<td>10. Generally, teachers have only degrees and diplomas</td>
</tr>
<tr>
<td>11. Importance to practical music and practical-oriented theory</td>
<td>11. Theory and practice are given equal importance</td>
</tr>
</tbody>
</table>

The above points of difference are generally prevailing. There are some institutions which are very good and similarly all the Gurus and Gurukulas may not be good. There are considerable number of below-average musicians who establish big Gurukulas and teach a number of students. It is the responsibility of a student and the parents to choose a Guru or a right institution.

* * * * *
27. **Light Music**

Light music is of very recent origin. It is called ‘Sugam Sangeet’ in Upper India. Light music is constituted by taking inspiration and some aspects from Classical Music, some thing from folk music and some aspects from Western Pop, Jazz and Classical Music like chord, straight and flat notes as in western harmony and “Equal Temperament” tradition.

Light music is a kind of popular music in which the Saahitya Bhaava of a song is focussed through befitting music. Light music is not a system like the traditional classical system. Indian music is Raaga-oriented with absolute values in all the compositions form fundamental standards to highly sophisticated levels of advanced singing including playing of musical instruments. It is Raaga-oriented. Manodharma Sangeeta (spontaneous creation) such as Raaga Aalaapan, Swara Kalpana, Neravu, Taanam and Pallavi cannot be taken up for rendering in Light Music. Light music is a song. It is a light musical song. In light music, there are songs tuned to music. A light music song is an applied musical song. Here the music is a vehicle to focus the meaning and emotion of the song, where as in all the songs of Classical Music, the importance is Raaga in all its hues, colours and the Rasa Bhaavaas of the Raaga. In a light music performance, the performer does not render Raaga, Swarkalpana etc. He confines himself to the rendering of the song, focussing the wordings of the song clearly with Saahitya Bhaava.

In light music performance, the instrumentalists play an important role. Before the song commences and intermittently too, there is a music score by more than one instruments such as violin, veena, flute, keyboard and 3 or 4 percussion instruments. Every bit of the song and its background music is composed by a light music composer and rehearsed thoroughly and presented in a light music
performance. The singer need not learn and practice music. If he/she has a kind of natural gift in music with good voice, he/she can learn the song and perform. Even in the case of composer he need not learn and practise music seriously and intensively. If he has natural gift, talent and exposure to light music, he can compose and conduct the light music performance with the help of keyboard.

Swara Jnaanam and Raaga Jnaana are extra qualifications to the singer or composer of light music. The Gamakas or graces akin to Carnatic Classical Music are seldom present in light musical songs.

Following are the points of contrast between Classical Carnatic Music and Light Music.

<table>
<thead>
<tr>
<th>Carnatic Music</th>
<th>Light Music</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Raaga-oriented</td>
<td>1. Saahitya-oriented</td>
</tr>
<tr>
<td>2. Music is absolute in the song.</td>
<td>2. Music is a vehicle in the song.</td>
</tr>
<tr>
<td>3. Manodharma Sangeeta is abundant and must.</td>
<td>3. No Manodharma Sangeeta at all</td>
</tr>
<tr>
<td>4. Music is learnt seriously for several years.</td>
<td>4. Learning is not done as an education.</td>
</tr>
<tr>
<td>5. Kritis of great composers are rendered in a performance with Raaga Aalapana, Swara Kalpana, Neravu etc.</td>
<td>5. Songs are rendered with musical score played by many instrumentalists.</td>
</tr>
<tr>
<td>6. Tambura, Violin and Mridangam are the accompaniments.</td>
<td>6. There are violin, Veena, Flute, Keyboard, Tabla, Dolak etc. as accompaniments.</td>
</tr>
<tr>
<td>7. One can become a performer only after years of practice and understanding of Raagas besides high amount of gift and talent.</td>
<td>7. Experience, natural gift, sweet voice and general Laya are the prerequisites.</td>
</tr>
</tbody>
</table>

Contd..
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<table>
<thead>
<tr>
<th>Carnatic Music</th>
<th>Light Music</th>
</tr>
</thead>
<tbody>
<tr>
<td>8. Subtle and high amount of Swarajnanaa is a must for a performer.</td>
<td>8. These are extra qualifications for a singer or a composer.</td>
</tr>
<tr>
<td>9. Pure and practical-oriented theory and lakshna of Raaga, Taala, Gamaka etc. are necessary.</td>
<td>9. These are superfluous.</td>
</tr>
<tr>
<td>10. It is education &amp; art. (Vidya &amp; Kala)</td>
<td>10. It is just an art (Kala).</td>
</tr>
<tr>
<td>11. The bliss is deep and knowledge-oriented.</td>
<td>11. Enjoyment is transitory.</td>
</tr>
<tr>
<td>12. Appealing to the audience of cultivated and discering ability.</td>
<td>12. Appealing to common man.</td>
</tr>
<tr>
<td>15. Classical Music is very popular in Tamil Nadu, Karnataka &amp; Kerala, which are blessed with Classical musicians.</td>
<td>15. Light Music performers are more than classic singers in Andhra Pradesh.</td>
</tr>
<tr>
<td>16. Kritis of Tyaagaraaja, Deekshitaar etc. are more popular in the above states.</td>
<td>16. Annamayya Keertanas are becoming more and more popular which tuned by modern composers in semi-classical style in Andhra Pradesh.</td>
</tr>
</tbody>
</table>

There is saying in Political Science - "People get the government they deserve". This aphorism applies to the awareness of Classic Music among the people of the state, country or any place.

* * * * *
28. **CONTRIBUTION OF ANDHRAS TO THE DEVELOPMENT OF CARNATIC CLASSICAL MUSIC**

Carnatic Classical Music is the common property of all the four states of South India, viz. Kerala, Tamil Nadu, Karnataka and Andhra. Great Vidwans, treatise writers, great music composers, music lovers, music patrons like Maharajahs, Zamindaars, Sangeeta Sabhas, Music Institutions, great gurus through their Gurukulas in their houses, the Central and State Governments through their departments of Cultural Academies, Gramophone Companies and Cassette Companies in modern times, voluntary cultural organizations, AIR (Pradesh Bharati), Doordarshan, etc have been striving and contributing tirelessly for the sustenance and development of Carnatic Classical Music.

During the Regime of Vijayanagar Empire, all the South Indian states were integrated into the fold of Vijayanagar Empire. The kings of these states were friendly and had relationships with the Empire. There was perfect harmony between these states and regarded and they respected each other's language, culture, traditions, art forms and music, as they had common culture of Veda, Sastra, spiritual philosophy and Sanaatana Dharma, which were and are one and the same everywhere in India as a whole.

After the fall of Vijayanagar Empire, Tanjavoor and Madurai became the capitals of all South Indian states, not only in respect of political rule, but also in respect of learning, culture, traditions, fine arts and music. The dynasties of Pandya, Chola, Chera, Nayaka and Mahastra Kings ruled South India from Tanjavoor and Madurai and it was the golden era when the Veda, Culture, Bhakti, Vedanta, Sanaatana Dharma, Learning, Poetry, Music, Dance, Yakshagaanam, Folk Art forms, etc., were given fillip and encouragement by the learned and philanthropic kings. Perfect serenity and peace was prevailing in and among these states and
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the people were happy and were engaged in learning culture and fine arts. There was perfect understanding, admiration and appreciation among the kings and the people of these states.

Tanjavoor and Madurai became the great seats of culture, traditions, higher learning, fine arts and music, and therefore the talented vidwans, learned scholars, artists, musicians, poets, etc. migrated to South India in search of encouragement and recognition from Tanjavoor and Madurai kings from other states, especially from Andhra Pradesh. Among them, the ancestors of Tyaagaraaja Swaamy, Raamabrahmam and Girirajakavi, the ancestors of Syaama Sastry, one of the Musical Trinity who were originally belonged to Kambham in Kurnool District of Andhra Pradesh. Prof. P. Sambamoorthy, the great musicologist, who wrote several books on music and history of music, wrote in one of his books that Syaama Sastry was ‘Vadadesattu Vadamaal’ and according to Sampradaya Pradarsini of Subba Raama Deekshitar, Syaama Sastry belonged to the Brahmin families who migrated from North (Andhra) to Tamil Nadu and who spoke Tamil also. They had been the priests of Kanchi Kamaakskhi at Kanchi and on account of fear of Mohammadan invasion in the region of Kanchi, they had migrated to Tanjavoor, along with their “Bangaaru Kaamaakshi Idol” (Golden Idol of Kamakshi). Sree Krishna Devaraayalu, who established and ruled over Vijayanagar Empire was dearly addressed as “Andhra Bhoja”, who wrote the epic “Aamukta Maalyada” in Telugu.

Raama Amatya (1550 A.D.), who wrote ‘Swara Mela Kalaanidhi’ was a Niyogi Brahmin (Telugu) according to ‘Sampradaya Pradarsini’.

Ahobala Pandita (1700 A.D.), who wrote ‘Sangeeta Parijaatam’ was a Vaidika Brahmin, who lived in Ahobilam.
Somanaathudu (1609 A.D.) who wrote ‘Raaga Vibodha’ was an Andhra Brahmin.

Jaayapa Senani (1213-1262 A.D.), who wrote ‘Nritta Ratnaavali’, ‘Geeta Ratnaavali’ and ‘Vaadya Ratnaavali’, was an Andhra.

Gopaala Nayakudu was a great music composer of Andhra Pradesh.

‘Haripaala Devudu’, the Chalukya king, who wrote “Sangeeta Sudhakaram” was an Andhra.

‘Sarvajna Simhabhoopala’, was an Andhra king, who ruled Raachakonda kingdom after the fall of Kaakateeya Kingdom. He wrote a commentary on ‘Sangeeta Raatnakara’.

Kumaara Giri Vasanta Raju (1330-1400 A.D.) was the king of Kondaveedu kingdom, which is in Andhra Pradesh. He was also called as ‘Vasanta Reddy’ and ‘Vasanta Raayadu’. He wrote a treatise on the Science of Dance- “Vasanta Raajeeeyamu”.

Peda Komati Vema Reddy (1402-1420) ruled Kondaveedu kingdom (Andhra) after the king Vasanta Reddy. He wrote ‘Sangeeta Chintaanamani’ ‘Sankeertanaacharya’ & ‘Padakavitaa Pitamaha’. Annamacharya, who composed 32 thousand Sankeertanaas and Sankeertana Lakshanam belonged to Taalapaaka, (near Tirupati) was an Andhra Smaarta Brahmin, who later took ‘Vyshnava Matam’.

Govinda Amaatyaa (1577-1614) who wrote “Sangeeta Saasthra Samkshepam” in Sanskritam was a Telugu Brahmin. His surname was Poloorivallu. This treatise was written in Telugu script. He was the one who wrote the theory and scheme of 72 Melakartas as Sampoorna - Sampoornaas (Full Scale Scheme) and gave
them the names Kanakaangi, Ratnaangi etc., which are popular now as against the 72 Asampoorna Mela Scheme with the nomenclature of Kanakambari, Phenadyuti etc.

Siva Naarayana Teertha (1580-1680), who composed ‘Krishnaleelaa Tarangini’, belonged to Andhra Pradesh. There are different opinions about his actual place of birth. The different opinions are as follows:

(1) Srikakulam of Guntur District

(2) Koochipoodi

(3) Kaaja in Guntur District.

He migrated to Tamil Nadu and settled down at Varahooru.

All Naayaka Kings, who ruled Tanjavoor and Madurai were Telugu kings. They are Achyutappa Naayaka, Raghunaatha Naayaka, Vijaya Raghava Naayaka, etc.

Bhadraachala Raama Daasa, the saint composer (1620-1680) lived in Bhadrachalam in Andhra.

Vijaya Gopaaludu (17th Century) was a Telugu composer, who composed with his Mudra “Vijaya Gopala”.

The twin composers Govinda Swami Ayya, Kovanaswamy Ayya (1680-1710) were Telugu Brahmins.

Ghanam Seenayya (1704-1781) (His surname was Vangalavaaru) was a Telugu composer.

Melattoor Kasinaathayya, Melattoor Veerabhadrayya, Melattoor Venkataraama Sastry and all Melattoor Bhagavata Brahmin families, who were great composers
of several Yaksha Gaanas, Kritis, Padas, Swarajatis, Darus and Tillaanas migrated to Tamil Nadu from Andhra, who were given Five Aghararas by the king of Tanjavoor Achyutappa Naayaka. They are Melattoor, Shoolamangalam, Shaalaya Mangalam, Ottukaadu, etc. Melattoor Venkata Raama Sastry was the Guru of Sonthi Venkataramanayya, who is the Guru of Tyaagaraaja Swaamy.

All Melattoor families are dedicated to rich Classical Music, Dance, Yakshagaanas and they even inspired Kshetrayya in composing sophisticated and high flown music in his eternal padams.

Kshetrayya, who belonged to Movva in Krishna District near Kuchipoodi migrated to Tamil Nadu in search of encouragement, recognition and patronage, where he had them profusely. He was closely associated with the exponents of Bharata Naatyam and Music, who are migrants from Andhra. Some of them were Deva-Dasees, who were great scholars and poets in Sanskrit and the fine arts of Music and Dance. The earliest settlers were the ancestors of Veena Dhanam, Jayamma, Mukta, Brinda, Abhiramasundari Viswanathan, Vijayakrishna, etc. of the contemporary times, who can easily be called as the custodians of Carnatic Music in its pristine purity and the chaste style of Tanjavoor Baani. Pasupuleti Rangaajamma was a great poetess and was honoured with Kanaka Abhishekam by Tanjavoor kings for her erudition and multifaceted scholarship. Kshetrayya Padams are regarded as absolute musical forms, which are believed to have been edited and reformed by the ancestors of these Devadaasee clan of Tanjavoor. They are repositories of Classical Music and the literal content of his Padams is full of poetic excellence and with the love theme in various emotions.

Thyaagaraaja Swaamy was a saint composer, creator, seer and reformer. He is said to be the incarnation of the sage Naarada. Tyaagaraaja and his Kritis are
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immortal. He dwells eternally in the hearts of all human beings forever. It is the greatest fortune of every Andhra.

Tyagaraaja Swaamy created and established a grand new horizon in the realm of absolute musical forms. While his krithis are classified as absolute musical forms they are also absolute sacred musical forms, explaining the absolute knowledge-Bhakti, Jnaana, Vairaagya, spiritual philosophy, Veda Vijnaana and social reform. The great of sound of music replete was with Rama Bhakti. There is no aspect of spiritual nature or aspect of art of living which is not covered in his immortal Kritis. He was a Visionary, Saint, Poet and the greatest Composer.

We use the present tense, when we talk of the trinity “Tyaaga, Syaama, Deekshita”-Moorti Tray a (Carnatic Music Trinity), because they and their songs are immortal and eternal like Pranava Naada, Parabrahman and Paraasakti.

All their Kritis are Kaavyaas (epics), each one of them being a Naaada Kaavya, Raaga Kaavya as well as Jnaana Kaavya.

They are fountains of spiritual and musical knowledge, which can transform the beast into man and the man into celestial being.

Every Tyagaarajja Kriti is a mansion, palace and a citadel of Naada & Raaga, each different from one another. Tyagaaraaja is a mystic architect.

Any amount of description with superlatives will not be an exaggeration in respect of this Moorti Trayam.

Bhadraachala Raama Dasa’s Keertanaas enriched the world of sacred music in the whole South India.

The era of Annamayya is now running in South India, especially in Andhra Pradesh as his lyrics do not have notations and therefore extend opportunities to enthusiastic musicians to set music to Annamayya’s lyrics.
We have a vast galaxy of Telugu composers and Telugu Sangeeta Vidwans where awareness and service to Carnatic Music he is living in many Agrahaarams in Tamil Nadu and Andhra Pradesh.

Pydaala Guru Moorti Sastry of Kayattar of Tirunalveli district, who had the title of ‘Veyi Geetha’ for having composed 1000 Geetaas.

Veena Perumallayya was an Andhra Brahmin of Tanjavoor and his brothers Veena Narayana Saamayya and Kondayya were of Telugu origin.

Pallavi Gopalayya, a great Pallavi Vidwan, who composed Kalyaani Ata Taala Varnam, was a Telugu Brahmin.

Seshachala Bhaagavatulu and his son Maatrubhootayya composed their Kritis etc., in Telugu and they belonged to Andhra Pradesh.

Parimala Rangadu, was a great Sangeeta Vidwan and a composer of Padams, belonged to Telugu Nadu.

Saaranga Pani was a Telugu Sangeeta Vidwan and a composer, who composed Padas with the Mudra of ‘Venu Gopaala’.

Ghatapalli Vaaru, Bollapuram varu, Jatapalli varu, Sobhana Sri varu, Inukonda vvaru, Sivaramapuramu vaaru, Venangi vaaru, Mallikaarjunudu - all of them were great composers of Padams, who were Trailingya Brahmin.

Tachchooru Singaraachaaryulu was an Andhra Vaishnava Brahmin.

Subbaraaya Sastry was the son of Syaama Sastry whose Kritis are as popular as of Syaama Sastry’s Kritis. Both the styles are alike.

Manaambuchavidi Venkata Subbayya was the disciple and close relation who was a composer and had many disciples. One of his disciples Susarla Dakshinaa Moorty garu who brought classical Carnatic Music to Andhra Pradesh,
established Gurukulam in his house, taught music to hundreds of Sishyas for 2 to 3 generations and became the legendary Guru of Andhra Pradesh music world.

Sonthi Venkata Subbaya’s son, Venkataramanayya, was the Guru of Tyagaraja Swaamy. They are Telugu Brahmins.

Toomu Narasimha Dasu who composers sacred musical forms, was of Telugunadu.

Veena Peda Guraacharayulu, a great Veena Vidwan and a composer, belonged to North Andhra.

Doorvaasula Suryanaaraayana Somayajulu was a great Veena Vidwan.

**GREAT VAINIKAAS OF ANDHRA - THEN AND NOW**

Sarva Sri

Veena Venkata Ramana Dasu of Vijayanagaram was an Aasthaana Vidwaan of Vizayanagaram Aasthanam Vasa Vaari Vamsam-Vasa Venkata Rao, Vasa Krishnamoorty, etc., of Bobbili Samsthaana were Aasthana Vidwans.

Tumaraada Sangameswara Saastry of Pithapuram was an Aasthaana Vidwaan of Pithaapuram Aasthaanam.

Emani Achyuta Rama Sastry, his son, Emani Sankara Sastry, his daughter, Kalyani, his sister Saraswati, and all their daughters are great Vainikas of Andhra. Ramavarapu Subba Rao, Kambhampati Akkaji Rao, Ayyagari Someswara Rao, his brother-in-law, Pappu Someswara Rao and Pappu Chandrasekhar were great Veena Vidwans. Sudarsanam Appalachari, Oruganti Adi Lakshmi, Ayyagari Syama Sunder (the present principal of Vijayawada Music College) his wife and children
are great Veena Vidwans. Manda Manikyam, K. Nagamani, Bandi Syamala, her sister Subbalakshmi, Doddu Seetaramayya, Sankara Prakash, D. Srinivasa Ananta Rao, Medoori Narasimha Rao & all his family members including his grand children, Medoori Subbalakshmi, Ananda Rajya Lamsi, Pappu Padmavati, Peri Padmasri, etc. are contemporary Veena Vidwans, who were and are performers and sadgurus, who have contributed and are contributing in a big way for the development of Carnatic Music.

**VIOLIN VIDWANS OF YESTERYEARS AND NOW**

Sarva Sri
Dwaram Venkata Krishnayya, ‘Sangeeta Kalanidhi’ Dwaram Venkata Swamy Naidu garu (My GuruVU garu), Dwaram Bhavanarayana Rao, Dwaram Satyanarayana (Chinna), Hari Nagabhooshanam garu, Kochcharlakota Ramaraju, Varanasi Brahmayya, Varanasi Balaramayya, Jaddu Ramswami Naidu, Marella Kesava Rao, Gunnayya, Dwaram Narasinga Rao garu (My GuruVU garu), Changanti Gangababu, Saride Subbarao, Aripirala Satyanarayana Murthy, (who was also an author of many useful books), Susarla Narasimha Sastry, Dattaada Pandurangaraju, Tirupati Ponna Rao, were some of great Violinists of yesteryears.

The following are some of great violin vidwans of contemporary times in Andhra:

Sarva Sri
his grandson Thyagaraju, Allu Satyavati, Mangalagiri Aditya Prasad, Niraaghaatam Ramakrishna Sastry, who authored the grand and authoritative book on Deekshitaar, Suryadeepi, B.S. Narayana, K. Krishnamachari, K. Seshadri, his son Krishna, etc. are some of ranking and famous Vidwans, Gurus, and the next generation violinists who are promising young violinist with grand future ahead.

GREAT VOCALISTS, VIDWANS, COMPOSERS & GURUS OF PAST AND PRESENT TIMES

Daasu Sriramulu was a great composer.

Ajjada Adibhatla Naaraayana Dasu was the pioneer of Harikatha in Andhra Pradesh and a composer.

Prayaaga Ranga Dasu was a great composer and grandfather of Balamurali Krishna, the era maker. Paapatla Kaantayya, Balijepalli Seetaramayya, Puranam Kanakayya Sastry, Kaligotla Kamaraju were great composers, Vocal Vidwans and Sadgurus.

Sarva Sri

Rajanala Venkatappayya Sastry, Duddu Seetaramayya, Krovi Satyanarayana, Mahaavadi Venkatappayya Sastry were great musicians. Hari Nagabhooshanan garu, a composer, vocalist, violinist, Harikatha Bhagavataar and scholar in Sanskrit, English and Telugu and a Sadguru. Parupalli Ramakrishnayya Pantulu trained hundreds of students of 2 to 3 generations at his residence. He was a vocalist and violinist.

Sarva Sri

Musunuri Ramana Murthy, Chilakalapudi Venkateswarlu, Maddulapalli Lakshmi Narasimha Sastry, Vankadari Venkata Subbayya Gupta, Lanka Venkateswarlu,
Rajanala Venkata Ramayya, Mangalampalli Pattabhiramayya garu (My Guruvu garu) were the disciples of Parupalli Ramakrishnayya Pantulu. Mangalampalli Bala Murali Krishna, Annavarapu Rama Swamy, N.C. Krishnamacharyulu are some of his hundreds of students. Edara Nagaraju, Sishtla Satyanarayana Rajasekharam, Dokka Srirama Moorthy, Marla Suryanarayana are Sangeeta Bhooshanas from Chidambaram Music College.

Sarva Sri
Patrayani Seetarama Sastry, Bankupalli Simhachala Sastry, Bankupalli Lakshmana Sastry, M.S. Bala Subrahmanya Sarma, Munuganti Venkata Rao Pantulu garu were great Sadgurus, Vocalist and a composer. The unique singer Voleti Venkateswarlu, Seeta, Anasooya, the Folk Music singers are also the disciples of Munuganti Vaaru. Vinjamoori Varadaraja Iyengar was a great vocalist, composer and Sadguru. Some more disciples of Susarla Dakshina Moorthy Sastri garu were Challapalli Panchanadeswara Sastry, Challapalli Purushottama Sastry, Susarla Gangadhara Sastry (Flute).

Sarva Sri
Kaligotla Kamaraju was a great Vidwan and a Sadguru. Uppalapati Ankayya was a great vocalist and a Sadguru. Malati Padmanabha Rao was a great Vidushimani, vocalis of contemporary times.

Sarva Sri
Mangalampalli Bala Murali Krishna garu (my guru, bandhu, guide & philosopher) is a multifaceted musician, composer, and a shining star in Classical Music field and movie field. This author is grateful to Murali. Sripada Pinakapani garu (my Guru) is a great Guru of Classicism. He developed chaste, pure, sophisticated style of his own (Paani Baani), who is a Sadguru and who trained Voleti
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In the above list, there are great Vidwans and Vidusheemanies budding artists, and promising young vocalists.

SENIOR AND JUNIOR NAADASWARA VIDWANS OF YESTERYEARS & CONTEMPORARY TIMES

Many of Naadaswara Vidwans are the disciples of Susarla Dakshina Moorthy Sastry garu and Raajanaala Venkatappayya Sastry garu. Some of the Naadaswara Vidwans of old generation were Sarva Sri Daaliparthi Pichchi Hari, Paidi Swamy, Pedda Peerusaheb, Chinna Peerusaheb, etc.

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In the next generation: Sarva Sri Padmasri Chinna Mowla Saheb, Domada Chitti Abbai, Venugopal, Ongole Rangayya, etc. There are many Naadaswara Vidwans in Andhra Pradesh in Rayalaseema, Tirupati, Krishna and Guntur Districts too. There are many very good Vidwans of Naadaswaram and Dolu (Tavil). There are a few good clarinet Vidwans like Sundarampalli Suryanarayana Moorty, Subrahmaneswara Rao, Achchibaabu etc.

(TAVIL) DOLU VIDWANS - THEN AND NOW

The Instruments, Dolu and Naadaswaram are inseparable. There are Maha Vidwans in Naadaswaram as well as in Dolu instruments. The scholarship and ability and the depth of knowledge of rhythm in Dolu Vidwans are unfathomable. Many times, the recognition, encouragement and patronage are not commensurate with their knowledge and Vidwat of Naadaswaram and Dolu Vidwans, especially in Andhra Pradesh.

Some of the Dolu Vidwans are:
Sarva Sri Munisami, Rajagopal, Kanna Rao, Alugolu Satyanarayana, Annavarapu Gopalam, etc.

MRIDANGA VIDWANS
Previous Generation:
Present times:


Flute Vidwans:

Flute is a great and the first instrument in the evolution of music.

We have great Vidwans in Flute though less in number. Some of them are - Sarva Sri Vinjamoori Rayagopala Chari, Chandrasekhar, Manda Balarama Sarma and his son Ananta Krishna, Anuraadha, Ravikiran, Prapancham Seetaram, N.S. Srinivasan (who is a musicologist also) Kannan, Dattatreya, Nagaraju, etc.

MUSICOLOGISTS AND AUTHORS

Sri Aripirala Satyanarayana Murty wrote many useful books - Sangeeta Lakshana Sangraham, Sangeeta Kala Pradarsini in four parts, Music Dictionary, etc. Dr. B. Rajanikanta Rao is a great musicologist, musician and a composer of all times. His book “Aandhra Vaggeyakaarula Charitramu” is (Nabhooto Nabhavishyati) is an unprecedented and ‘never before and never after’ work. He is an authority in so many obsolete concepts and 22 Srutis etc. He is an authority on Kshetrayya and many composers of old times.
Prof. S.R. Janakiraman's books on Raagas and on theory of Music in Telugu language are very authentic and informative and original, as he is a great vocalist and musicologist. Sri N.C. Partha Sarathi and his wife wrote some books on the practical and theoretical aspects of music for the use of music examinations.

SOME SANGEETA SABHAS THEN AND NOW

Saraswati Ganasabha of Kakinada, established by Sri Kommireddy Suryanarayana Murty. Sangeeta Vidwat Sabha, Sri Raama Samajam of Muniganti vaari forefathers, which are maintained very successfully by Muniganti Sri Ramamurty and his son, Venkata Rao in addition to the first of its kind Music Magazine "Gaanakala", which is very popular and famous in Andhra. Durga Rao Music Sabha of Visakhapatnam, Vijaya Thyagaraja Sangeeta Sabha, Sangeeta Mitrabrindam, Bharati Gana Sabha, Visakha Music Academy, Visakha Academy of Music & Dance, in Visakhapatnam, A.P. Cultural Council, Kalasagaram, Silparamam, Dept of Culture, Thyagaraja Gana Sabha, Naadabharati, South Indian Cultural Organisation, Sarada Sangeeta Bhakta Mandali, Viswakala Parishat, Sree Raama Gana Sabha, Vijnaana Samithi are some of the Music Sabhas which are successfully running in Hyderabad & Secunderabad. There is now the Andhra Music Academy, established four years ago, and maintained by Sri Sri Sadguru Sivananda Moorty garu, which is dedicated to Music and Dance as a unique All Andhra Pradesh Organization.

There are many Sangeeta Sabhas dedicated to Music and Dance in all the towns of Andhra Pradesh, right from Berhampur, Srikakulam, Vijayanagaram, Rajahmundry, Amalapuram, Eluru, Vijayawada, Warangal, Bundar, etc. conducted and maintained by the patrons of Fine Arts.
PATRONS OF MUSIC AND CULTURE INCLUDING ESTATES AND MAHARAJAS OF ANDHRA

Some Estates: Bobbili, Vijayanagaram, Parlakimidi, Tekkali, Pithapuram, Kasimkota, Tuni, Venkatagiri, Noojuveedu, etc.


CULTURAL ORGANISATIONS

Telugu University; Department of Culture; Annamacharya Project of T.T.D., Tirupati, Andhra Music Academy, Siva Ganga Trust, etc. have been doing yeomen service to music.

GURUKULAS OF EARLY TIMES AND NOW

Gurukulaas were the order of early times and great Gurus like Susarla Dakshina Moorthy garu, Raajanala Venkatappayya Sastry garu, Duddu Seetaramayya garu, Vasa vaaru, Varanasi vaaru, Kochcherlakota Ramaraju garu, Puraanam Kanakayya Sastry garu, Balijepalli Seetaramayya garu, Kaligatla Kamaraju garu, Podugu Rama Moorthy garu, Bankupalli Simhachala Sastry garu, belonged to early times.
In the next period, Hari Nagabhooshanam garu, Parupalli Ramakrishnayya Pantulu garu, Dwaram Venkata Krishnayya Naidu garu, Dwaram Venkata Swamy Naidu garu, Dwaram Narasinga Rao garu, Kolanka Venkataraju garu, Mahadevu Radhakrishna Raju garu, Mullanpoodi Lakshmana Rao garu (Mrindangam), Mangalampalli Pattabhiramayya garu, Chilakalapudi Venkateswarlu garu, Vankadari Venkata Subbayya garu, Emani varu, Munuganti Venkata Rao Pantulu garu, etc. served Andhra Pradesh through their Gurukulas teaching classical music to umpteen number of students. All of them are responsible for today’s renaissance in Andhra.

In the present times, Mangalampalli Balamurali Krishna garu, Sripada Pinakapani garu, M.S. Balasubrahmanya Sarma garu, Nedunoori Krishna Moorthy garu, Manda Balarama Sarma garu, I. V. L. Sastry garu, Annavarapu Ramaswamy garu, Peri Subba Rao garu, Nallaanchakravartula Krishnamaachari garu (Violin & Vocal), the author of this book, Komanduri Seshadri, Yella Venkateswara Rao, Srinivasa Gopal, D.S.R. Moorthy, D. Mohana Krishna, Hyderabad Sisters, Hyderabad Brothers, Malladi Sooribabu, Arundhati Sarkar, Vasundhara Devi are some of the Sangeeta Vidwans, who are teaching Music to many students at their homes.

**MUSIC INSTITUTIONS**

Government music colleges at Vizianagaram, Vijayawada, Guntur, Kurnool, Warangal, Rajahmundry, Manthani, Nellore, Secunderabad, Hyderabad at Kingkoti and Charminar, are established and working efficiently. There is a music college at Tirupati run by T.T.D. There are music departments in Andhra University and Telugu University. There are several music schools striving for the development of Music. Great Sangeeta Vidwans and Gurus are teaching
Music. Great institutions are striving for the development of music. Great organisations like AIR and Doordarshan centres are encouraging the art of music. The Department of Culture and Cultural Council of State Government are doing grand service. Private organisations and Sabhas are doing great service to music. The number of budding and promising young artists is increasing. The awareness of Classical Music in general public is stepping up day by day. Music as an optional subject is being introduced in many academic schools.

On the whole, we can say confidently that there is a renaissance in respect of classical music in Andhra Pradesh. Thanks to the contributing factors such as individuals, institutions, governments, individual generous Rasikaas, Vidwans and patrons.

**MUSIC CRITICS**

A. Ramalinga Sastry of Visakhapatnam; C. Kapaleswara Rao, G. Srihari, B.R.C. Iyyengar, Mudigonda Veerabhadrayya, Nandoori Parthasaradhi, who also established a Music magazine “Rasamayi”; Udayavarlu, from Hyderabad are some of our very good music lovers and critics of Music and Art.

** *** **
A Master Vocalist and a Great Vidhwan
Sri Chavali Venkateswarlu Garu

In the lineage of great musician's glory and success is generally measured in terms of awards and citations. While due credit and patronage is bestowed on such fortunate ones, there are many a silent artists who go unnoticed and unsung. On such accomplished yet silent master of carnatic music was Sri Chavali Venkateswarlu garu. Born on 10-10-1904 in humble Orthodox Brahmin family at kuchipudi (Tenali Taluka) Chavali Venkateswaralu garu led a pious life. A matriculate and a diploma holder in textiles, he taught music, apart from being a weaving Teacher in “Guntur district board”. He learnt his music under the renowned tutelage of Sangeeta Vidwan Sri Chilakalapudi Venkateswara Sarma garu a well known musician & telugu pandit of Municipal High School, Vijayawada. It is said that sri Chilakalapudi Venkateswara Sarma garu was enthralled, listening to the casual hummings of “Begada” ragam of a young Chavali Venkateswarlu and offered him to teach music.

Though, difficult family conditions did not allow him the luxury of Pursuing the carrier in carnatic music, he was instrumental in guiding and showing the path to his younger brother Kalaprapoorana Chavali Krishna Murty garu, into the world of renowned musicians. A pious man, divinity personified, he practised music and taught many aspirants, the pure ecstasy and bliss of Carnatic music. It is recounted that one day when he and his younger brother were Signing Sri Subrahmanyaaya Namaste of Sri Muttu Swamy Deekshitar in Kambhoji Raga, a snake seddenly appeared before them with its hood held high, Dancing to their enchanting recital.

A benign personality, as he was faced many ordeals of life with fortitude but
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never compromised on the ethos and values of life. It was an untimely demise of a natural talent and genius when a brain tumour engulfed him at an young age of 59. Even in his last days, lying in coma he would respond to sweet carnatic music and rhythm by tapping his thumb if music was the antidote of life’s ordeals, his personal “Tambura” was vehicle through which he practised it, when his “Tambura” was split into two, he uttered that his life’s mission was over. Prophetic to his own words he succumbed to the brain tumour six months later.

It is a true and genuine tribute to such a genius that after 41 years of his death, his students requested Mr. C.T. Krishna Murty (his eldest son) to perform Sivakalyanam at Chundoor, the place where he lived his most.

The “Sathajayanthi” of this pious sole was celebrated on 30-10-2004 with a an ekaaham of recitals of carnatic music by renowned artists is indeed a fitting tribute to him who continues to inspire his progenies and many musicians for generation together.
## 29. Appendix

### Table-1: 22 Srutis according to Sangeeta Ratnaaakara

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Sruti</th>
<th>Niyata Sruti</th>
<th>Position where the Swara originates in 32-inch String</th>
<th>Frequency</th>
<th>Cents</th>
<th>Cents Intervals</th>
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</thead>
<tbody>
<tr>
<td>1.</td>
<td>Sa</td>
<td>Sa</td>
<td>32</td>
<td>0.0000</td>
<td>0</td>
<td>55</td>
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<tr>
<td>2.</td>
<td>Ri-1</td>
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<td>4.</td>
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<td>5.</td>
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<td>9.</td>
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<td>0.7772</td>
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<td>54</td>
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<td>18.</td>
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<td>0.5853</td>
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<td>22.</td>
<td>Sa-3</td>
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<td>16.51</td>
<td>0.5160</td>
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<td>54</td>
</tr>
<tr>
<td>23.</td>
<td>Sa-4</td>
<td>Sa</td>
<td>16</td>
<td>0.5000</td>
<td>1200</td>
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### Table - 2 : Srutis and their Swara Sthaanaas (believed to be of Ratnaakara of Saarngadeva)

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Name of Sruti (Category)</th>
<th>Swara Symbol</th>
<th>Name of the Swara</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Teevraa Deeptaa</td>
<td>Kai-Ni</td>
<td>Kaisika Nishaada, Shatsrut Dhaivata</td>
</tr>
<tr>
<td>2.</td>
<td>Kumudwatee Aayataa</td>
<td>Kaa-Ni</td>
<td>Kaakali Nishaada</td>
</tr>
<tr>
<td>3.</td>
<td>Mandaar Mridoo</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>Chhandovatee Madhyaa</td>
<td>Sa</td>
<td>Suddha Shadja</td>
</tr>
<tr>
<td>5.</td>
<td>Dayaavatee Karunaa</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>Ranjanee Madhyaa</td>
<td>Ri</td>
<td>Todi Rishabha, Suddha Rishabha</td>
</tr>
<tr>
<td>7.</td>
<td>Ratikaa Mridoo</td>
<td>Ri</td>
<td>Ratnaakaragata Suddha Rishabha</td>
</tr>
<tr>
<td>8.</td>
<td>Roudree Deeptaa</td>
<td>Ri</td>
<td>Chatusruti Rishabha</td>
</tr>
<tr>
<td>9.</td>
<td>Krodhee Aayataa</td>
<td>Ri-Ga</td>
<td>Suddha Gaandhaara</td>
</tr>
<tr>
<td>10.</td>
<td>Vajrikaa Deeptaa</td>
<td>Ga-Ri</td>
<td>Saadhaarana Gaandhaara Shatsrut Rishabha</td>
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<td>Ga</td>
<td>Antara Gaandhaara</td>
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<td>12.</td>
<td>Preetee Mridoo</td>
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<td>Maarjane Madhyaa</td>
<td>Ma</td>
<td>Suddha Madhyama</td>
</tr>
<tr>
<td>14.</td>
<td>Kshitee Mridoo</td>
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<td></td>
</tr>
<tr>
<td>15.</td>
<td>Raktaa Madhyaa</td>
<td>Ma</td>
<td>Prati Madhyama</td>
</tr>
<tr>
<td>16.</td>
<td>Sandeepinee Aayataa</td>
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<tr>
<td>17.</td>
<td>Aalapinee Karunaa</td>
<td>Pa</td>
<td>Panchama</td>
</tr>
<tr>
<td>18.</td>
<td>Madante Karunaa</td>
<td></td>
<td></td>
</tr>
<tr>
<td>19.</td>
<td>Rohinee Aayataa</td>
<td>Dha</td>
<td>Suddha Dhaivata</td>
</tr>
<tr>
<td>20.</td>
<td>Ramyaa Madhyaa</td>
<td>Dha</td>
<td>Granthagata Suddha Dhaivata</td>
</tr>
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<td>21.</td>
<td>Ugraak Deeptaa</td>
<td>Dha-Ni</td>
<td>Chatusruti Dhaivata</td>
</tr>
<tr>
<td>22.</td>
<td>Kshobhinee Madhyaa</td>
<td>Ni</td>
<td>Suddha Nishaada</td>
</tr>
</tbody>
</table>

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### Table-3: Raaja Surendra Nath Mohan Thaakoor’s Opinion

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Sruti</th>
<th>Frequency (Fraction)</th>
<th>Position where the Swara originates in 32-inch String</th>
<th>Frequency when ‘Sa’ has 540 vibrations/sec</th>
<th>Cents</th>
<th>Cent Intervals</th>
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<tbody>
<tr>
<td>1.</td>
<td>Sa</td>
<td>1</td>
<td>32.0</td>
<td>540</td>
<td>–</td>
<td>–</td>
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<tr>
<td>2.</td>
<td>Ri-1</td>
<td>35/36</td>
<td>31.11</td>
<td>555.4</td>
<td>49</td>
<td>49</td>
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<tr>
<td>3.</td>
<td>Ri-2</td>
<td>34/36</td>
<td>30.22</td>
<td>571.8</td>
<td>99</td>
<td>50</td>
</tr>
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<td>4.</td>
<td>Ri-3</td>
<td>33/36</td>
<td>29.33</td>
<td>489.1</td>
<td>151</td>
<td>52</td>
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<td>32/36</td>
<td>28.44</td>
<td>607.5</td>
<td>204</td>
<td>53</td>
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<td>6.</td>
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<td>31/36</td>
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<td>30/36</td>
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<td>648</td>
<td>316</td>
<td>57</td>
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<td>374</td>
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<td>758.9</td>
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<td>Dha-3</td>
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**NOTE:** He did not follow Ratnaakaram, and hence the above table is not accurate.
### Table-4: Saarngadeva’s Suddha & Vikrita Swaraas
(Suddha Swaraas have the given symbol*, whereas Vikrita Swaraas do not have any)

<table>
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<tr>
<th>Sl.No.</th>
<th>Name</th>
<th>Niyata Sruti</th>
<th>Name of the Swara</th>
</tr>
</thead>
<tbody>
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<td>1.</td>
<td>Teevraa</td>
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</tr>
<tr>
<td>2.</td>
<td>Kumudwatee</td>
<td></td>
<td>Kaakali Nishaada</td>
</tr>
<tr>
<td>3.</td>
<td>Mandaas</td>
<td></td>
<td>Chyuta Shadja</td>
</tr>
<tr>
<td>4.</td>
<td>Chhandovatee</td>
<td>Sa</td>
<td>Suddha Shadja*, Achyuta Shadja</td>
</tr>
<tr>
<td>5.</td>
<td>Dayaavatee</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>Ranjanee</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>Ratikaa</td>
<td>Ri</td>
<td>Suddha Rishabha*, Vikrita Rishabha (Chatusruti Rishabha)</td>
</tr>
<tr>
<td>8.</td>
<td>Roudree</td>
<td></td>
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</tr>
<tr>
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<td>Krodhee</td>
<td>Ga</td>
<td>Suddha Gaandhaara*</td>
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<tr>
<td>10.</td>
<td>Vajrikaa</td>
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<td>Saadharana Gaandhaara</td>
</tr>
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<td>Prasaarinee</td>
<td></td>
<td>Antara Gaandhaara</td>
</tr>
<tr>
<td>12.</td>
<td>Preetee</td>
<td></td>
<td>Chyuta Madhyama</td>
</tr>
<tr>
<td>13.</td>
<td>Maarjanee</td>
<td>Ma</td>
<td>Suddha Madhyama*, Achyuta Madhyama</td>
</tr>
<tr>
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<td>Kshitee</td>
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</tr>
<tr>
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<td>Kaisika Panchama, Trirsutri Panchama</td>
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<td>17.</td>
<td>Aalapinee</td>
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<td>Suddha Panchama*</td>
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<tr>
<td>18.</td>
<td>Mandantee</td>
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<tr>
<td>19.</td>
<td>Rohinee</td>
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<tr>
<td>20.</td>
<td>Ramyaa</td>
<td>Dha</td>
<td>Suddha Dhaivata*, Vikrita Dhaivata, Chatusruti Dhaivata</td>
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<tr>
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<td>Kshobhinee</td>
<td>Ni</td>
<td>Suddha Nishaada*</td>
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### Table-5: Suddha & Vikrita Swaraas according to ‘Swara Mela Kalaanidhi’

(Suddha Swaraas have the given symbol*, whereas Vikrita Swaraas do not have any)

<table>
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<th>Name</th>
<th>Niyata Sruti</th>
<th>Name of the Swara</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Teevraa</td>
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<td>Kaisika Nishaada, Shatsruti Dhaivata</td>
</tr>
<tr>
<td>2.</td>
<td>Kumudwatee</td>
<td></td>
<td>Kaakali Nishaada</td>
</tr>
<tr>
<td>3.</td>
<td>Mandaa</td>
<td></td>
<td>Chyuta Shadja Nishaada</td>
</tr>
<tr>
<td>4.</td>
<td>Chhandovatee</td>
<td>Sa</td>
<td>Suddha Shadja*</td>
</tr>
<tr>
<td>5.</td>
<td>Dayaavatee</td>
<td></td>
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</tr>
<tr>
<td>6.</td>
<td>Ranjanee</td>
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<td></td>
</tr>
<tr>
<td>7.</td>
<td>Ratikaa</td>
<td>Ri</td>
<td>Suddha Rishabha*</td>
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<tr>
<td>8.</td>
<td>Roudree</td>
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<tr>
<td>10.</td>
<td>Vajrikaa</td>
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<td>Saadharana Gaandhaara, Shatsruti Rishabha</td>
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<td>11.</td>
<td>Prasaarinee</td>
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<td>Antara Gaandhaara</td>
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<td>Preetee</td>
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<td>Chyuta Madhyama Gaandhaara</td>
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<td>Maarjanee</td>
<td>Ma</td>
<td>Suddha Madhyama*</td>
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<td>14.</td>
<td>Kshitee</td>
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<td>Chyuta Panchama Madhyama</td>
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<td>Aalapinee</td>
<td>Pa</td>
<td>Suddha Panchama*</td>
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<td>18.</td>
<td>Mandantee</td>
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<td>19.</td>
<td>Rohinee</td>
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</tr>
<tr>
<td>20.</td>
<td>Ramyaa</td>
<td>Dha</td>
<td>Suddha Dhaivata*</td>
</tr>
<tr>
<td>21.</td>
<td>Ugraar</td>
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<td></td>
</tr>
<tr>
<td>22.</td>
<td>Kshobhinee</td>
<td>Ni</td>
<td>Suddha Nishaada*, Pancha Sruti Dhaivata</td>
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</tbody>
</table>
### Table-6: Suddha & Vikrita Swaraas according to ‘Sangeeta Paarijaata’

(Suddha Swaraas have the given symbol*, whereas Vikrita Swaraas do not have any)

<table>
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<th>Name</th>
<th>Niyata Sruti</th>
<th>Name of the Swara</th>
<th>Komala Swara</th>
<th>Teevra Swara</th>
</tr>
</thead>
<tbody>
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<td>Teevraa</td>
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</tr>
<tr>
<td>2.</td>
<td>Kumudwatee</td>
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<td></td>
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</tr>
<tr>
<td>3.</td>
<td>Mandaar</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>4.</td>
<td>Chhandovatee</td>
<td>Sa</td>
<td>Suddha Sa*</td>
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</tr>
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<td>5.</td>
<td>Dayaavatee</td>
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<td>Poorva R1</td>
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</tr>
<tr>
<td>6.</td>
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<td>Komala R1</td>
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</tr>
<tr>
<td>7.</td>
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<td>Ri</td>
<td>Suddha Ri*, Poorva Ga</td>
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<td>8.</td>
<td>Roudree</td>
<td>Komala Ga</td>
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<td>Ga</td>
<td>Suddha Ga*</td>
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<td>Vajrakaa</td>
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<td>Teevratara Ga</td>
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<td>Preeteet</td>
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<td>13.</td>
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<td>Ma</td>
<td>Suddha Ma*</td>
<td>Atiteevratama Ga</td>
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<td>14.</td>
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<td></td>
<td>Teevra Ma</td>
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<td></td>
<td></td>
<td>Teevratara Ma</td>
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<td></td>
<td></td>
<td>Teevratama Ma</td>
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<td>Pa</td>
<td>Suddha Pa*</td>
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<td>18.</td>
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<td></td>
<td>Poorva Dha</td>
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<td>Komala Dha</td>
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<td>20.</td>
<td>Ramyaa</td>
<td>Dha</td>
<td>Poorva Ni, Suddha Dha*</td>
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<tr>
<td>21.</td>
<td>Ugraa</td>
<td>Komala Ni</td>
<td></td>
<td>Teevra Dha</td>
<td></td>
</tr>
<tr>
<td>22.</td>
<td>Kshobhinee</td>
<td>Ni</td>
<td>Suddha Ni*,</td>
<td></td>
<td>Teevratara Dha</td>
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</table>

**NOTE:** According to ‘Sangeeta Prarijaata’, their are some Srutis over and above 22 Srutis.
Table-7: Suddha & Vikrita Swaraas according to ‘Raaga Vibodha’
(Suddha Swaraas have the given symbol*, whereas Vikrita Swaraas do not have any)

<table>
<thead>
<tr>
<th>Sl.No.</th>
<th>Name</th>
<th>Niyata Sruti</th>
<th>Name of the Swara</th>
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<tbody>
<tr>
<td>1.</td>
<td>Teevraa</td>
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<td>Kaisika Nishaada</td>
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<td>2.</td>
<td>Kumudwatee</td>
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<td>Kaakali Nishaada</td>
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<td>Mandaam</td>
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<td>Mridu Shadja</td>
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<td>Chhandovatee</td>
<td>Sa</td>
<td>Suddha Shadja*</td>
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<td>5.</td>
<td>Dayaavatee</td>
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<td>6.</td>
<td>Ranjanee</td>
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<td>Ri</td>
<td>Suddha Rishabha*</td>
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<td>Teevra Rishabha (Chatussrutri Rishabha)</td>
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<td>Trisruti Rishabha</td>
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<td>Antara Gaandhaara</td>
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<td>Ma</td>
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<td>14.</td>
<td>Kshitee</td>
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<td>Mandantee</td>
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<tr>
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<td>Ramyaa</td>
<td>Dha</td>
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<td>Teevra Dhaivata, Chatussrutti Dhaivata</td>
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<td>22.</td>
<td>Kshobhinee</td>
<td>Ni</td>
<td>Suddha Nishaada*, Teevratara Dhaivata</td>
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</table>

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Parents : Father - Sri Annaji Rao Gaaru -Sri Vidyà Guru
Mother - Smt. Yajna Chainamma Gaaru
- Sangeeta Prathama Guru
Revered Gurus : Mangalampalli Pattabhiramayya Gaaru
Dwaram Narasingarao Gaaru
Dwaram Venkataswamy Naidu Gaaru
Dr. Pinakapani Gaaru

Posts Held : Professor, Maharaja's Music College, Vizianagaram
Telugu University, Hyderabad.
Principal, Govt. of Music Colleges : Secunderabad, Hyderabad,
Vijayawada and S.V. Music College, Tirupati

Titles : Nada Sudhamanva, Telugu Velugu, Mahamahopadhyaya, Sangeetha
Kala Acharya, Sangeethe Vidyà Nidhi, Nadanidhi, Sangeethe Vidyà
Sagara, Sangeetha Sudhakara, Saptagiri Sangeetha Vidvanmanii,
Ganakala Gandharva, Lakshya Lakshna Marthanda, Sangeetha
Ksheera Sagara, Sangeetha Saravbhowma, Sangeetha Kala Sagara,
Raga Hridayajnaha, Ganakala Nidhi etc.

Honours : Asthana Vidwan of TTD, Tirupati, Sri Venkateshwara Devasthanam
Pittsburg, USA, Sri Kanchi Kamakoti Asthanam; Recipient of Central
Sangeeth Nataka Akademy Award and "Emeritus Fellowship", Dept.
of Culture, Govt. of India. Recipient of "Hamsa Award" - From Cultural
Council, Govt. of A.P.

Distinctions : Top Class Artiste of A.I.R. & D.D.

Books Authored : TELUGU
1) Raga Lakshana Sangraham
2) Tyagaraja Pancharatnas (meaning, gist and notation)
3) Sangeetha Sudha, a text and reference book
4) Navagraha Kritis & Nava Avarana Kritis (meaning, gist and
notation)
5) Sangeeta Sastra Sudhamanamu (The Science of Art of Music)
6) Tyagaraja Saaraswata Sarvaswam (A comprehensive thesis with
meanings, gist and commentary of all the compositions of
Tyagaraja Swamy.

ENGLISH
1) A monograph of Tyagaraja's Panch Ratnas (Meaning, gist, 
commentary along with notation)
2) Sangeetha Sudha a text and reference book.
3) Raagas of Indian Music
4) The Science of Indian Music
5) Navagraha Kritis & Nava avarana Kritis (meaning, gist and
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