

Discovery of Suḷādi notations with 'Raṅganāyaka' Mudrā in Thanjavur Manuscripts

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Introduction

Suḷādi-s are classical songs with the words being devotional in nature¹. These have several stanzas, each set to a different tāla and having the 'mudrā' or nom-de-plume of the composer. The last stanza (called 'jate') is the smallest and thematically summarizes the composition. Many Suḷādi-s in Kannaḍa language have been composed by several Vaiṣṇava Haridāsa saints starting from the 15th century AD by Śrīpādarāya, Vyāsatīrtha, Purandara Dāsa and other Haridāsa-s. Tāla-s used in Suḷādi became popular as the 'sūlādi' tāla-s² and exist even today in Kaṇṇaṭaka music; however the Suḷādi composition itself is not in vogue.

Prior research on Suḷādi-s by R. Sathyanarayana and T. Sachidevi has shown that these evolved from the sālagasūḍa prabandha-s³, that were a set of seven prabandha-s sung in an order. In the Suḷādi, the prabandha-s appear to have assimilated into one song, with each prabandha turning into a stanza. The importance given to Suḷādi-s in South Indian music in the 17th and 18th centuries can be from references in Rāgalakṣaṇamu by Śahaji (1684-1712 AD) and Saṅgītasārāmṛta by Tulaja (1729-1735 AD) giving the examples of Haridāsa Suḷādi-s to illustrate rāga features. Tulaja also uses the example of a Purandara Dāsa Suḷādi as an example for sālagasūḍa prabandha⁴.

While several books with Kannaḍa Suḷādi lyrics have been published, the authentic notations of these Haridāsa Suḷādi-s are available only in manuscript form. The known sources of original Suḷādi notations are manuscripts in the Thanjavur Sarasvati Mahal Library (TMSSML) and Kuvempu Institute of Kannada Studies (KIKS), Mysuru. Notations of three Suḷādi-s are also found in Saṅgītasampradāyapradarsini of Subbarāma Dīkṣitar (1904 AD).

During the data collection for her PhD on the topic 'Vijayanagara as a Seat of Music', this author came across two manuscripts B 11575 and B11577, the paper copies of the palm leaf manuscripts entitled 'Gītādi' from the Thanjavur Maharaja Serfoji's Sarasvati Mahal Library

- 1 In the Thanjavur manuscripts B 11575 and B11577 referred to in this paper, the word 'Sūlādi' has been used for these songs. 'Caturdaṇḍiprakāśikā' of Venkṭamakhin refers to 'Sūlādi' Tāla-s. Rāgatalacintāmaṇi of Polluri Govinda Kavi refers to the same Tāla-s as 'Sūlādi' Tāla-s. However, Purandara Dāsa in his composition 'Vāsudēvana Nāmāvaliya' refers to 'Suḷādi'-s composed by him. This term 'Suḷādi' which is popular in Kannaḍa Haridāsa tradition is used consistently in this paper to refer to the musical compositions being studied.
- 2 The earliest musicological references to the term 'Sūlādi Tāla-s' are in Venkṭamakhin's Caturdaṇḍiprakāśikā written in 1650 A.D. (CDP, 3, 111) and Pōlūri Gōvindakavi's Rāgatalacintāmaṇi written in 1620 – 1700 A.D. (RTC, 5, 143).
- 3 See R. Sathyanarayana, "Suladis and Ugabhogas", www.musicresearch.in, Critical comments on Caturdaṇḍiprakāśikā, Volume 2, ed. R. Sathyanarayana. New Delhi: IGNC, 2006 and T. Sachidevi & ST. Sharada, "Suḷādi," Gānakalāmaṇjari Vol II, (Directorate of Kannada and Culture, Govt. of Karnataka, 1998), 90.
- 4 Vide Saṅgītasārāmṛta by Tulajendra, Madras Music Academy, 1942, Prabandha Prakaraṇam, 150-153.

(TMSSML). These manuscripts together contain the notations of twenty-four Kannaḍa Suḷādi-s in Dēvanāgarī script, apart from notations of other compositions like thāya-s and prabandha-s. On studying the notations of the Suḷādi-s, it was seen that some of the Suḷādi examples quoted in the musicological works Rāgalakṣaṇamu by Śahaji and Saṅgītasārāmṛta by Tulaja are found in these two manuscripts. These manuscripts have been unnoticed by Suḷādi researchers so far and the Suḷādi notations in them are unpublished⁵.

Of the Suḷādi-s, nineteen had the 'mudrā' or nom-de-plume of known composers Bēlūru Vaikuṇṭha Dāsa, Vyāsatīrtha, Purandara Dāsa and his sons, who lived in the period of the Vijayanagara Empire (1336 AD to 1565 AD). The remaining five Suḷādi-s had the mudrā 'raṅganāyaka'. Enquiries with an expert on Haridāsa literature did not yield any information on the identity of the composer of the Raṅganāyaka mudrā Suḷādi-s⁶. From the lyrics of these Suḷādi-s, it appears that the word 'raṅganāyaka' refers to a deity in whose praise the Suḷādi-s have been composed⁷.

This paper attempts to ascertain the time period of the Raṅganāyaka mudrā Suḷādi-s based on information available in the lyrics and presents the highlights of the musical features of the compositions. It does not cover the thematic and literary aspects of these Suḷādi-s.

The list of Suḷādi notations that were found in the two manuscripts is as follows:

Sl No.	Starting Words	Rāga	No. of Stanzas	Tāla sequence
1	Kaṇḍenayya Nisarga Janakana	Gauḍipantu	7	-Rr-tae
2	Śrīnivāsana Kāṇade	Māruva Dhanyāśī	7	-Rrjtae
3	Manasijanayyana mūrtiyanōḍi	Kannaḍa	6	-mdṭae
4	Nōḍide Nauvananendu Ninda Narahariya Mūrtiya	Ritigaula	6	mRrjtae
5	Indirāramaṇa Pādapaṇkaja	Sālaṅganāṭa	7	aRrjtae

Note: in the above table, the following symbols have been used to denote the Tāla-s:

unkown tāla 'R': Ragaṇa Maṭhya, 'r' Rūpaka, 'm' Maṭhya, 't': Tripuṭa, 'j': Jhampa, 'e': Ēka, 'd': Dhruva Rūpaka, a - Aṭa

- 5 This has also been ascertained during personal interviews of the author with Dr. R. Sathyanarayana and Dr. T. Sachidevi and also by referring to various research publications.
- 6 Dr. T. N. Nagarathna, a senior researcher of Haridāsa literature and editor of several critical editions of Haridāsa compositions of the Kuvempu Institute of Kannada Studies, Mysuru was consulted.
- 7 The deity here is probably 'Raṅganāṭha' of the Śrīraṅgam temple since it is geographically close to Thanjavur.

Time period of the Raṅganāyaka mudrā Sulādi-s:

There are two sets of information available in the lyrics of these Sulādi-s that give pointers to the time period of the compositions. These are:

1. In the Sulādi 'Kaṇḍenayya Nisarga Janakana' (set to the rāga Gauḍipantu), the words 'Sādhujīvana Pāda Pāḍave...' occur in the stanza set to Ragaṇa Maṭhya. These lyrics with their svara arrangement have been quoted as Sulādi examples of phrases in Gaulipantu rāga by Śahaji (1684-1712 AD) and Tulaja (1729-1735 AD) and in their works 'Rāgalakṣaṇamu' and 'Saṅgītasāraṁṛta' respectively⁸. It is reasonable to assume that the compositions probably pre-dated Śahaji, or at least were contemporaneous to his time period.
2. In the Sulādi 'Indirāramaṇa Pādapaṇkaja' (set to Sālaṅgaṇāṭa), in the first stanza, the word 'Ānanda Tīrtha' (which is a synonym for Madhvācārya, the founder of the Dvaita school of philosophy) appears, indicating that the composer probably belonged to the Mādhva (Dvaita) faith. In the fourth stanza (set to Jhampe tāla), the words 'Vijayīndranembaninna' (meaning 'thyself, of the name Vijayīndra') occur. In the fifth stanza, the words 'Śrī Vijayīndra Salahaīyamara muni kula agragaṇya' (meaning - 'Śrī Vijayīndra, protect me, the one who is foremost among sages') appear. In the sixth stanza, the phrase 'Ādya puruṣa Raṅganāyaka tā padapadya subhēdava Vijayīndra Guru Pārāyaṇa' is seen. The 'Vijayīndra' in these references appears to be to the pontiff of the Mādhva monastery in Kumbhakonam, Śrī Vijayīndra Tīrtha (1514 AD - 1595 AD). From the references, it appears that the composer was probably a devotee of the saint Vijayīndra Tīrtha. It would be likely that he was contemporaneous to or succeeded the saint.

Thus, we can place the compositions in the time period between the late sixteenth century to the late seventeenth century. These compositions therefore belong to the post-Vijayanagara period.

Abbreviations:

The following abbreviations have been used for musicological treatises in this paper:

- SR – Saṅgītaratnākara by Śāṁgadēva (13th Century)
- SS – Saṅgītaśirōmaṇi (1428 AD)
- SD – Saṅgītaḍmōḍara by Śubhaṅkara (1500 AD)
- SSU – Saṅgītasūryōḍaya by Bhaṇḍāru Lakṣmīnārāyaṇa (1509-1529 AD)
- NN – Nartanaṇirṇaya by Paṇḍarīkaviṭṭhala (1562-1576 AD)
- CDP – Caturdaṇḍīprakāśikā by Veṅkaṭamakhin (1650 AD)
- RTC – Rāgaṭālacintāmaṇi by Pollūri Govinda Kavi (1620-1700 AD)

⁸ Vide Rāgalakṣaṇasaṅgraha by Hema Ramanathan, 449 – 450.

Details of the manuscripts:

These manuscripts are the paper copies of the palm leaf manuscripts entitled 'Gītādi'. Though the original palm leaf manuscripts are Telugu script, the paper copies are in Dēvanāgarī. In a couple of instances, in between the compositions, instructions appear in Telugu language in Dēvanāgarī script. The manuscript B 11575 has 317 pages and the manuscript B 11577 has 293 pages. In the last five pages of this manuscript, there is an index of rāga-s giving the page numbers of the compositions in the particular rāga in the manuscript. There are many scribal errors in the manuscripts. The Kannaḍa lyrics are unclear at many instances. Tāla āvarta markings seem to be erroneous and in some instances, the tāla and rāga names are missing.

Conventions seen in Sulādi notations in the manuscripts.

In the twenty-four Sulādi notations in the manuscript, the following conventions are seen:

At the beginning of every Sulādi notation, before the commencement of the song, the rāga name (in some cases accompanied by the mēla name) has been mentioned. Every Sulādi is set to a single rāga.

In some instances, the word 'sulādi' also appears at the beginning of the notation along with the rāga name.

At the beginning of each stanza of the notation, before the commencement of the stanza, the tāla name has been mentioned e.g. Tripuṭa, Rūpakam etc. Every stanza of the Sulādi is set to a specific tāla.

The last section in the stanza which contains the nom-de-plume (aṅkita / mudrā) of the composer is marked by the word 'mudrā' in most cases.

In some instances, a segment in a stanza being the refrain is indicated by the starting word of that particular segment, for instance in the Sulādi 'Dēhajīmaṇvāyitu', the refrain is indicated by the syllables 'De' or 'Deha' occurring after other segments.

The word 'antari' appears inside the stanzas in some Sulādi-s.

For the last stanza, in some cases, the word 'jate' is seen just before the beginning of the stanza. In other cases, it is not seen, but the size of the stanza seems to indicate that it is a jate.

Musical features of the Raṅganāyaka mudrā Sulādi-s

Tāla Features

In the Raṅganāyaka mudrā Sulādi-s, the tāla-s used are Ragaṇa Maṭhya, Maṭhya, Rūpaka, Tripuṭa, Jhampe, Aṭa, Ēka and Dhruva Rūpaka. In the musicological texts Caturdaṇḍīprakāśikā

(CDP, 3, 111cd-112) and Rāgatālacintāmaṇi (RTC, 5, 143-144), the following 'sūlādi tāla-s' are mentioned – Dhruva, Maṭhya, Rūpaka, Jhampa, Tripuṭa, Aṭha, and Ēka. Of these seven sūlādi tāla-s, Dhruva tāla is missing in the Raṅganāyaka mudrā Suḷādi notations. Ragaṇa Maṭhya, Ādi and Dhruva Rūpaka which are not in the set of sūlādi tāla-s are found in the Raṅganāyaka mudrā Suḷādi notations. Ādi tāla which is present in other non- Raṅganāyaka mudrā Suḷādi-s in the same manuscripts is not seen in the Raṅganāyaka mudrā Suḷādi-s. In the Raṅganāyaka mudrā Suḷādi 'Śrīnivāsana Kāṇade', the word 'jōmbeḍa' occurs in the place of the tāla name⁹. It is probably a corrupt version of 'jhōmpaṭa'

It would be interesting to examine the following tāla-s used in the Suḷādi-s which are not part of the 'sūlādi tāla' set:

Ragaṇa Maṭhya: This tāla has the structure of guru-laghu-guru. According to Veṅkaṭamakhin, apart from sūlādi tāla-s, this tāla can also be used in gītā-s (CDP, 3, 111-112). In the Suḷādi notations of the manuscripts, we see several Suḷādi-s (both Raṅganāyaka mudrā Suḷādi-s) as well as those by other composers) using this tāla.

Jhōmpaṭa tāla: Examining the possibility that 'Jōmbeḍa' probably refers to the Jhōmpaṭa tāla, the following musicological references can be considered:

As per the definition of the dhruva, the first of the sālagasūḍa prabandha-s in Saṅgītaratnākara, we see that the 'jayanta' variety of this prabandha is set to Ādi tāla (SR, 4, 321) and that this tāla has the structure of one laghu and is called Rāsa in popular parlance (SR, 5, 262). It is possible that this usage of Ādi tāla continued in Suḷādi-s. Interestingly Veṅkaṭamakhin, while describing alaṅkāra-s, mentions that since Ēka tāla (which comprises one druta) offers no aesthetic pleasure, Ādi tāla (which comprises one laghu) is substituted in its place for Ēkatālālaṅkāra in his times (CDP, 3, 109). He also includes Jhōmpaṭa tāla alaṅkāra in the set of alaṅkāra-s, giving the structure of Jhōmpaṭa as druta-druta-laghu which is the inverted form of present-day Ādi tāla (CDP, 3, 85-86).

Another musicological reference to be considered in this context is from Tulaja. Giving the lines of the first stanza from the Suḷādi 'Hasugalakareva Dhvani', says that it is set to the Ādi tāla alias Rāsa, but also gives the structure of the dvitīya tāla i.e. druta-druta-laghu, which was probably what was in vogue for this Suḷādi stanza at his time.

According to the notation of the Suḷādi 'Hasugalakareva Dhvani' in Saṅgītasampradāyapradarśini, the first stanza is set to the Ādi tāla.

These references seem to indicate that though probably the earlier names of Ēka and Ādi were in use in Suḷādi-s, in the times of Tulaja, in practical usage, the earlier duration of one laghu for Ādi tāla had become redundant. Ādi tāla now had double the span of a laghu in one cycle. This

9 See Appendix for the manuscript notation of this Suḷādi.

corresponded to the span of Jhōmpaṭa / Dvīṭīya. It is to be noted that none of the Raṅganāyaka mudra Suḷādi-s have the label 'Ādi' in the tāla-s mentioned for every stanza.

Dhruva Rūpaka: The third stanza of the Suḷādi 'Manasijanayyana mūrtiyanōḍi' is set to Dhruva Rūpaka. *This is the only instance of a stanza being set to Dhruva Rūpaka in any of the Suḷādi-s in the two TMSSML manuscripts B11575 and B11577.* Since the tāla āvarta markings seem to have scribal errors, the distribution of akṣara-s across the tāla cycles is not clear from the notation in the manuscript. If we consider the notated examples of gītā-s in Dhruva Rūpaka tāla in Saṅgītasampradāyapradarśini¹⁰, we see the following structure: the first āvarta has 10 akṣara-s, followed by several āvarta-s of 6 akṣara-s each and there is a tail of two akṣara-s at the end. This is probably the structure of the tāla in the Dhruva Rūpaka stanza of the Suḷādi 'Manasijanayyana mūrtiyanōḍi'

Going by the structure of the tāla from Saṅgītasampradāyapradarśini, it seems that the 6 akṣara structure which is more prevalent in the gītā than the 10 akṣara structure (which is only seen in the beginning), bears more similarity to the Rūpaka tāla. There seems to be little resemblance between Dhruva tāla and Dhruva Rūpaka tāla. It is also noteworthy that in the other Suḷādi-s in the same TMSSML manuscripts B11575 and B11577 (which have been composed by the Vijayanagara period composers Vyāsārāya, Bēlūru Vaikuṇṭha Dāsa, Purandara Dāsa and his sons), Dhruva Rūpaka does not occur anywhere, whereas Dhruva tāla is present in these Suḷādi-s.

Structural features:

First stanzas:

The first stanza of a Suḷādi corresponds to the (first) Dhruva sālagasūḍa prabandha. Some examples of features that are as per the musicological descriptions of this prabandha are seen in the first stanzas of the Raṅganāyaka mudrā Suḷādi-s. These features are also present in some instances in other Vijayanagara Haridāsa Suḷādi notations in the manuscripts. They are as follows:

The dhātu of the first two segments of the stanza being identical. *This feature is seen in the texts Saṅgītaratnākara (SR, 4, 315-317), Saṅgītaśirōmaṇi (SS, 12, 742), Saṅgītaḍāmōḍara¹¹, Nartananirṇaya (NN, 3, Prabandhādhikaraṇam, 262-265) and Saṅgītasārāmṛta¹².*

The dhātu of the mudrā segment in the stanza and an earlier segment being identical. *This feature is as per Saṅgītasūryōḍaya (SSU, 5, 528) and also Saṅgītasampradāyapradarśini¹³.*

10 Vide Saṅgītasampradāyapradarśini by Subbarāma Dīkṣitar, Vidyavilasini Press, 1904, Pūrvavarāli Gītam 25 – 26, Sēnāgrāṇi Gītam 53-54, Bhūpālamu Gītam, 112.

11 Vide Saṅgītaḍāmōḍara ed. Gaurinath Sastri and Govindagopal Mukhopadhyaya, Calcutta: Sanskrit College, 1960, Dvīṭīyastavaka, Dhruvakalakṣaṇam, 19.

12 Vide Saṅgītasārāmṛta by Tulajendra ed. S. Subrahmayya Sastri, Madras Music Academy, 1942, 145.

13 Saṅgītasampradāyapradarśini of Subbarāma Dīkṣitar (Kannāḍa Translation), Volume-1 ed. S. K. Ramachandra Rao, Anandram Udupa. Bengaluru: Ananya, 2005, 98-101.

The first segment being the refrain and repeated after the first few segments and also the last segment of a stanza. *This is as per the musicological texts: Saṅgītaratnākara (SR, 4, 315-317), Saṅgītaśirōmaṇi (SS, 12, 741), Saṅgītaḍmōḍara¹⁴, Nartananirṇaya (NN, 3, Prabandhādhikaraṇam, 262-265) and Saṅgītasūryōdaya (SSU, 5, 525), Caturdaṇḍiprakāśikā (CDP, 8, 12-15) and Saṅgītasārāṃṛta¹⁵*

The examples for the above features in the Raṅganāyaka mudrā Suḷādi-s can be seen below:

In all Suḷādi-s except in the Suḷādi 'Kaṇḍenayya', the dhātu-s of the first two segments in the first stanza are identical.

The example for this is seen in the first stanza of the Suḷādi 'Manasijanayyana Mūrtiya Nōḍi' set to Kannaḍa rāga:

Segment	ma ga ri sa ri ni sa ni ni da pa ma pa sa sa , ma ga ma ni da pa ma pa ma ga pa ma ma ga ri , sa sa
First	ma na si ja i ya na mu u r ti ya no o ḍi ma ga ma ne va a ra ta ga la ni i i i i i ḍi
Second	a nu di na va a na na da a sa ra ku u ḍi va na jā a kṣa na bhaka ti ya ne e e e e e ḍi

In the Suḷādi 'Manasijanayyana Mūrtiya Nōḍi', the first stanza has five segments. The last (fifth) segment has the mudrā and has a dhātu identical to the third segment as can be seen below:

Segment	ma ga ma pa sa da da da ni da pa ma pa da sa, sa , ri sa ni, da pa ma pa da ni da, ni pa ma ga ri sa gga, ma ma
Third	ma na da li dhyā na va mā a ḍi i a a gha na su u ra va a ri ni i ḍi ya a lo o o la a di i
Fifth	gha na ma hi m m ra ṇ ga nā a a ya a ka ne na a va ni ma na si i ja si lu u ku ve na a u va a

This feature is also seen in the Suḷādi 'Nōḍidenauvana'. In the other three Suḷādi-s, the dhātu repetition in the mudrā segment is not clear.

In the case of the first stanza of the Suḷādi 'Manasijanayyana Mūrtiya Nōḍi', the first segment is the refrain and is repeated after the third and fifth segments. In the other Raṅganāyaka mudrā Suḷādi-s, the refrain is not specified. *It is however, to be noted that if the refrain is not explicitly given in the notation, it cannot be concluded that there is no refrain in the stanza.*

Non-first stanzas:

In all the Suḷādi-s in the TMSSML manuscripts B11575 and B11577, all stanzas except the first have either three or four segments.

In the Raṅganāyaka mudrā Suḷādi-s, there are some features seen in the non-first stanzas that are as per musicological texts, in a manner similar to the other Haridāsa Suḷādi notations in the manuscripts.

14 Vide Saṅgītaḍmōḍara ed. Gaurinath Sastri and Govindagopal Mukhopadhyaya Calcutta: Sanskrit College, 1960, Dvitiyastavaka, Dhruvakalakṣaṇam, 16.

15 Vide Saṅgītasārāṃṛta by Tulajendra ed. S. Subrahmayya Sastri, Madras Music Academy, 1942, 145.

The mudrā segment and an earlier segment (the first segment) have identical dhātu-s. *This feature is as per the description of sālagasūḍa gītā in Saṅgītasampradāyapradarśini¹⁶.*

The second segment is the refrain. *This feature is as per the texts Saṅgītaratnākara (SR, 4, 332-333), Saṅgītaśirōmaṇi (SS, 12, 761-762), Nartananirṇaya (NN, 3, Prabandhādhikaraṇam, 276-279), Saṅgītasūryōdaya (SSU, 5, 552-554) Caturdaṇḍiprakāśikā (CDP, 8, 28-31) and Saṅgītasārāṃṛta¹⁷.*

The examples for the above features in the Raṅganāyaka mudrā Suḷādi-s can be seen below:

In the Suḷādi 'Indirāramaṇapādapaṅkaja', in the second stanza, the first and third segments have identical dhātu-s.

Segment	ni sa ri ma ma pa da da pa , ma pa ma ga ri da pa pa ma ma ga ri sa sa ri ma ga ri ssa ri pa ma ga ri sa ni da pa
First	a ri a ri i tu nin na m ma ha a ma hi me ya nu a ne m be na i yam m m sim ha a a a sa na da li
Third	śi ri ra ma a na ra ṇ ga a nā a ya ka ka ru na a pa tu ra a a ne i i ne sim ha a a a sa na da li

In the second stanza of the above Suḷādi 'Indirāramaṇapādapaṅkaja', the second segment is specified as the refrain.

Special Features:

There are some features seen in the Raṅganāyaka mudrā Suḷādi-s for which the correspondence to lakṣaṇa (musicological texts) is not clear:

Presence of the word 'antari' - In the Suḷādi 'Śrīnivāsana Kāṇade', in the second, fourth and fifth stanzas, there are three segments each, the dhātu-s of the first and third segments being identical. The second segment is specified as the refrain in each of these three stanzas. The presence of the word 'antari' is seen in these stanzas as follows¹⁸:

In the second stanza (set to Ragaṇa Maṭhya tāla) and the fourth stanza (set to the Jhampya āla), the word 'antari' occurs in the end after segment 3.

In the fifth stanza set to tāla Tripuṭa, 'antari' occurs before and after segment 2 and then again after segment 3.

In order to analyze the significance of antari in the above-mentioned Suḷādi stanzas, the role of 'antari' in gītā-s in Saṅgītasampradāyapradarśini can be examined. It is seen that 'antari' occurs in 107 gītā-s in this text. In these gītā-s, the first section (on which the song commences) is not named. Antari occurs before the second section named 'jāvaḍa' and again after the jāvaḍa,

16 Vide Saṅgītasampradāyapradarśini of Subbarāma Dikṣitar (Kannaḍa Translation), Volume-1 ed. S. K. Ramachandra Rao, Anandram Udupa. Bengaluru: Ananya, 2005, 98-101.

17 Vide Saṅgītasārāṃṛta by Tulajendra ed. S. Subrahmayya Sastri. Madras Music Academy, 1942, 146.

18 See Appendix for the manuscript notation of this Suḷādi.

at the end of the song. In some instances, antari is seen before the 'mudra' segment which occurs at the end of jāvaḍa and also after the mudra segment. In other words, Antari is the refrain which repeats in the song and the song comes to an end with the last rendering of the antari.

If we compare each of the above-mentioned Suḷādi stanzas to a gītā with 'antari' in Saṅgītasampradāyapradarsini, we see that the second segment of the Suḷādi stanza (which is the refrain) is the antari. The rendering of this segment at the end of the stanza is specified by the word 'antari' at the end of segment 3 of the stanza. The word 'antari' occurring before segment 2 indicates that it is a refrain and its occurrence after segment 2 indicates that it is to be repeated.

Presence of ālāpa: In the Suḷādi-s 'Kaṇḍenayya', 'Śrīnivāsana Kāṇade' and 'Indirāmaṇapādapaṇkaja', some instances of ālāpa are seen. An example of this is as follows:

In the Suḷādi 'Indirāmaṇapādapaṇkaja', in the fourth stanza set to the tāla Jhampya - there are three segments, the second being the refrain and the dhātu-s of the first and third being identical. The second segment contains ālāpa as follows:

sa sa ri sa da da pa sa sa, sa ssa sa, ri ma ga ri sa sa, pa ma ma pa, ma ga ri sa sa ri sa
vi di ta vā a a gi ni kā ya gu ru rā a a a ya ā i ya i i ya i ya a a a a
sa ma ma pa da pa pa, ma ga ri sa sa ma ga ri
a a a a a a a a a a a a a a a a

Here, a brief explanation of 'ālāpa' is called for. Śārṅgadēva defines 'ālāpa' as 'gamakālāpti' i.e. ālāpti with gamaka without any akṣara-s (syllables) (SR, 4, 360). This ālāpa is synonymous with 'prayōga'. This definition has been given by Śārṅgadēva after mentioning 'ālāpa' in the different varieties of Ēkatālī sālagasūḍa prabandha. While explaining 'prayōga' in the context of Ēlā prabandha, Kallinātha too explains that prayōga is gamakālāpti without akṣara-s (Kallinātha's commentary on SR, 4, 34). Since these descriptions have been given in the context of prabandha-s, we can see that ālāpa here refers to gamakālāpti without syllables, and is bound by tāla. In his commentary on Śārṅgadēva's definition of rāgālāpa (SR, 2, 24), Kallinātha says that rāgālāpa is different from ālāpti. Since the ālāpa in the prabandha context refers to ālāpti, it is thus different from rāgālāpa without tāla.

Ālāpa, therefore in the Suḷādi context, means musical phrases bound by tāla that have no syllables.

Presence of 'jati': Among the five Raṅganāyaka mudrā Suḷādi-s, only in the Suḷādi 'Śrīnivāsana Kāṇade', the word 'jati' is seen at the end, but is not followed by any lyrics or svara-s¹⁹. In the other Raṅganāyaka mudrā Suḷādi-s, the word 'jati' or 'jate' is not mentioned at all.

19 See Appendix for the manuscript notation of this Suḷādi.

In some other non-Raṅganāyaka mudrā Suḷādi notations in the same manuscripts, the word 'jati' occurs just before the last stanza of the Suḷādi. The last stanza is the briefest of all the stanzas in this case. In other cases in non-Raṅganāyaka mudrā Suḷādi notations, the 'jati' stanza and the word 'jati/jate' are missing. However, in the lyrics of the same Suḷādi-s available in printed sources, the last stanza is labeled as 'jate'

In the Suḷādi 'Śrīnivāsana Kāṇade', it is not clear whether the section just prior to the word 'jati' is the jati / jate stanza. In other Raṅganāyaka mudrā Suḷādi-s, since the word 'jati / jate' is not seen, it is not clear if this means that the jate stanza is not present at all or, the last stanza should be considered jate.

Rāga Features:

The Raṅganāyaka mudrā Suḷādi-s are set to the following rāga-s:

Gaudīpantu: This is a rāga which makes an appearance for the first time in the musicological text Rāgalakṣaṇamu of Śahaji as a janya of Mālavagaula²⁰. As mentioned earlier, a melodic line from the Raṅganāyaka mudrā Suḷādi 'Kaṇḍenayya Nisarga Janakana' has been used by Śahaji and Tulaja to illustrate phrases of this rāga.

In the notation of the Suḷādi in the manuscript, the rāga seems to drop ga and da in ascent, and have all the seven svara-s in descent – this is as per the musicological descriptions of the rāga by Śahaji and Tulaja. Some of the sañcāra-s seen are as follows:

ga ri sa ni sa ri ga ma ri ri pa ma ga ga ri sa ni sa,

sa ri ga ri ma ga ma ri ma ga ri sa sa sa ni ri ma pa da pa, da ni da pa, ma

pa da, pa ma ga ri da, pa ma ga ga ri ma, pa, da da pa sa ni da ni da pa da pa ma pa da, pa ma ga ri ri ma pa ni, sa, san i pa, da ma pa ma ga ga ri

Māruva Dhanvāsi: The manuscript notation for the Suḷādi 'Śrīnivāsana Kāṇade' mentions the word 'Gaula mēlam' after the rāga name. That is puzzling, implying that the rāga probably Māruva and not Māruva Dhanyāsi. Māruva Dhanyāsi is first seen in the text 'Saṅgrahacūḍamaṇi' of Govinda (1750 – 1800 AD) as a janya of the mēla Kharaharapriyā whereas Māruva appears in musicological texts much earlier than that as 'Māravikā' in Sadrāgacandrōdaya and Māru in Rāgamañjarī and Rāgamāla of Paṇḍarīkaviṭṭhala (late 16th Century AD). Māravikā / Māru belongs to Mālavagaula / Gauḍi mēla as per Sadrāgacandrōdaya and Rāgamañjarī. Rāgalakṣaṇamu by Śahaji and Saṅgītasārāmrta too state that this rāga is a janya of 15th mēla²¹.

In Śahaji's Rāgalakṣaṇamu, there is a description of Māruva with an example of a Suḷādi prayōga as follows:

20 Vide 'Rāgalakṣaṇasaṅgraha', Hema Ramanathan, 449 – 450.

21 ibid, 864 - 870.

pa ni, sa, ni pa da, da da ma pa da sa ni da da pa ma pa pa ga, ri ri sa ni da da pa
a cyu ta a nan ta gō ō ō vi n n da mu ku n da a a mu ra a a a ri ya a

In the notation of the Sulādi 'Śrīnivāsana Kāṇade' in the manuscript, the first line in the Ragana Mathya (second) stanza is as follows:

da ni, sa, ni da, pa, da pa ma pa da ni ni da da pa pa da pa ma ga, ri sa a ni da da pa pa
a cyu ta a na ta gō ō ō vi nda mu ku n n n da a a a mu ra a a a ri i

There is a possibility that the above has many scribal errors and is a corrupted version of the example quoted in Rāgalakṣaṇamu. Another possibility is that the example quoted in Rāgalakṣaṇamu, is a completely different Sulādi – but this seems unlikely as the structural similarity between the two is striking. We notice that in the Sahaji's example there is absence of 'da ni sa' while 'pa ni sa' is seen. In the Thanjavur manuscript, 'pa ni sa' is not there but 'da ni sa' is seen. In Saṅgītasampradāyapradarśini, in the gītā, 'da ni sa' is seen whereas in the kīrtana 'Māruva', only 'pa ni sa' is seen. In the same text, in the kīrtana 'Ēmammāna', both 'da ni sa' and 'pa ni sa' are present.

Some of the sañcāra-s which are seen in the notation in the manuscript for this Sulādi are as follows:

ni , sa ri pa ni, da da pa ma pa ni, sa, ga, ri sa ri ni, da da
 pa nni, ssa ma ma ma pa ma ma ga ga ri ssa ssa ssa,
 pa da pa, da ni da, ma da ma, ma pa ma ma ga, ri ri ga,
 pa da pa da ma, pa pa ni, sa ri sa,

Kannada: This rāga is first seen in the musicological texts Rāgalakṣaṇamu of Śahaji as well as Saṅgītasārāmṛta of Tulaja as a janya of Kāmbhōji mēla, is sampūrṇa, can take a straight as well as devious course²². Some unusual sañcāra-s that are seen in the notation of the Sulādi 'Manasijanayana mūrtiyanōḍi' are:

ni da pa ma pa sa sa,
 ma ga ma pa sa da da da ni da pa ma pa da sa ,
 pa ma pa da sa, ni da ni da pa ma pa ma pa da ma pa
 pa ma pa da ni sa ni da ni da pa ma ma ga ma da pa ma pa

It is noteworthy that the sañcāra-s mentioned in Rāgalakṣaṇamu and Saṅgītasārāmṛta such as 'sa ri ga ma pa ma pa da ni sa ni ri sa', 'ri sa ni sa da, pa ma ma' and 'da, pa ma da, ni sa ni' are not seen in the notation of this Sulādi.

22 Vide 'Rāgalakṣaṇasaṅgraha', Hema Ramanathan, 658 - 659.

Rūtigaula: This rāga makes an appearance in the musicological work 'Svaramēlakalānidhi' of Rāmāmātya as sampūrṇa and a janya of Mukhāri mēla. Saṅgītasudhā of Gōvindadīkṣita says that it belongs to Śrīrāga mēla whereas Veṅkatamakhin asserts that it belongs to Bhairavī mēla²³.

Some unusual sañcāra-s seen in the notation of the Sulādi 'Nōḍide nauvana' are:

ga ga ma ga ga da da pa ma
 ma ga ri ni sa ga ga pa ma ga da da pa ma
 sa ga ga pa ma ga da pa ma ga ri
 ni sa ga ga ma ga ga da pa ma ga ri
 ga ga ma ni da ma pa ma ga ri sa
 ga da pa ma , ma ga ri ga ma,

In the above phrases, there is a possibility of scribal errors, especially 'ga ga da pa ma' could actually be 'ga ma da pa ma'

Sālaṅganāṭa: There is a rāga 'Sāraṅganāṭi' which is described in Svaramēlakalānidhi as sampūrṇa and janya of the Sāraṅganāṭa mēla. (corresponding the 29th mēla in Caturdaṇḍīprakāśikā). Other texts such as Rāgatālacintāmaṇi, Sadrāgadacandrōdaya, Rāgamāla, Rāgavibōdha and Saṅgītapārijāta too mention this rāga as a janya of 29th mēla. Rāgatattvavibōdha says that it lacks gāndhāra and gives svara phrases for this rāga, but 'sa ni da pa' is not seen in any of the phrases²⁴.

On the other hand, Saṅgītasudhā, Caturdaṇḍīprakāśikā, Rāgalakṣaṇamu and Saṅgītasārāmṛta describe this rāga as sampūrṇa and a janya of the 15th mēla. Śahaji and Tulaja say that it omits 'ga' and 'ni' in ascent. In the svara phrases given by these two authors, 'sa ni da pa' is seen in one instance²⁵.

In the Sulādi notation of 'Indirāramaṇa Pādapaṅkaja', we see the following instances of 'sa ni da pa' sañcāra:

pa pa ma ga ri sa ni da da pa
 sa sa ri ma ga ri ssa ri pa ma ga ri sa ni da pa
 sa sa ri ri sa da pa pa pa sa ni da pa
 ri sa da da sa da pa pa pa, sa ni da pa ri sa ni sa, sa,

23 ibid, 1147 - 1155.

24 ibid, 1253 - 1257.

25 ibid, 1183 - 1189.

It appears from the above phrases that the Sāraṅgaṇāṭa seen here probably belongs to the 15th mēla.

Conclusion:

Five Kannaḍa Suḷādi-s containing the mudrā 'Raṅgaṇāyaka', which were hitherto unknown, have been found in the TMSSML manuscripts B11575 and B11577. From the internal references in the lyrics, these can be placed in the time period between the late sixteenth century to the late seventeenth century. As Suḷādi notations are scarce, the notations of these compositions present important evidence in the study of the evolution of the Suḷādi form in the sixteenth and seventeenth centuries. The innovative usage of Dhruva Rūpaka and omission of Dhruva tāla indicates that perhaps the former was coming into vogue. The rāga-s Gauḍīpantu, Kannaḍa and Sāraṅgaṇāṭa appear to be gaining currency around the same time period. It appears that Māruva has been used as opposed to Māruva Dhanyāsi as indicated in the notation. Rītigaula is an ancient rāga that has also been used in one of the Raṅgaṇāyaka mudrā Suḷādi-s. The study of the sañcāra-s of these rāga-s in the notation would give information about their features in the sixteenth and seventeenth centuries.

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