# Tyagaraja Bi-Centenary Volume

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नाहं वसामि वैकुण्ठे न योगिहृदये रवौ ।
मद्भक्ता यत्र गायन्ति तत्र तिष्ठामि नारद ॥

"I dwell not in Vaikuntha, nor in the hearts of Yogins, nor in the Sun; (but) where my Bhaktas sing, there be I, Narada!"

EDITED BY

V. RAGHAVAN, M.A., PH.D.

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## NOTICE

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Articles on subjects of music and dance are accepted for publication on the understanding that they are contributed solely to the Journal of the Music Academy.

All manuscripts should be legibly written or preferably typewritten (double spaced—on one side of the paper only) and should be signed by the writer (giving his address in full).

The Editor of the Journal is not responsible for the views expressed by individual contributors.

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# THE XLIst MADRAS MUSIC CONFERENCE

*(The Tyagaraja Birth Bi-Centenary Conference conducted jointly with the Sangeet Natak Akademi, Delhi)*

## OFFICIAL REPORT

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### The Opening Day

*20th December, 1967*

As 1967 happened to be the year of the bi-Centenary of the birth of the great Carnatic composer Sri Tyagaraja, a Committee was set up by the Central Sangeet Natak Akademi to celebrate the event at a national level and to organise the celebrations at important centres, Delhi, Lucknow, Calcutta, Bombay, Hyderabad, Madras, Bangalore, Trivandrum and Tiruvayyaru. It was resolved to conduct the Madras celebrations in co-operation with the Music Academy, Madras. Accordingly the Music Academy, Madras decided to organise their 41st Annual Conference as a Tyagaraja Bi-centenary Conference, in which Tyagaraja and his compositions would figure in the Experts' Committee Sessions as well as in the concerts.

Special efforts were made by the Music Academy, Madras to achieve this objective. The papers, discussions and demonstrations of the Experts' Committee were all devoted to Saint Tyagaraja, his genius and compositions, and in all the concerts Tyagaraja's songs were exclusively rendered, thereby providing an index to the Tyagaraja repertoire of the musicians. An exhibition of photographs relating to Tyagaraja's life and work prepared by the Central Sangeet Natak Akademi, as also of publications and manuscripts containing the compositions of the Saint and accounts of his life and expositions of his art, collected from several individuals and institutions, was also organised. As part of the Festival, two Harikathas were performed on the life of the Saint-composer and the dramatic poem of the Composer *Nauka Caritram* was also produced as a dance-drama. Repre-

sentatives of the three traditions of the pupils of Tyagaraja were invited and as a fitting conclusion to the whole celebrations, there was a *bhajana* in which Bhagavatas brought up in the traditional style of devotional congregational singing participated.

## Opening Function

The 41st Conference and Tyagaraja Bi-centenary celebrations began on 20–12–'67 in the auditorium of the Music Academy, 115-E, Mowbray's Road, Royapettah, Madras-14. Because of the special nature of the Conference, there was a record attendance and an atmosphere of devotion and piety filled the hall. Musicians and musicologists from different parts of India as also representatives from foreign countries, besides members of the Academy and special invitees, were present. The Conference was opened by H. E. Dr. B. Gopal Reddi, Governor of Uttar Pradesh, who has not only been actively connected with Central Sangeet Natak Akademi but was also himself a student of the Saint and his compositions. The proceedings began with prayer by Vidwan K. V. Narayanaswami who rendered the Kriti 'Sadguru svamiki' in Ritigaula composed by the late Ramanathapuram Srinivasa Aiyangar as a homage to Saint Tyagaraja.

## Messages

Dr. V. Raghavan, Secretary, Music Academy, Madras then read messages received for the success of the 41st Conference and Tyagaraja Bi-centenary celebrations:

Dr. Zakir Hussain, President of India, said in his message t—
"I send my best wishes for the success of the forty-first Music Conferenee and Sri Tyagaraja bi-centenary celebrations which the Music Academy, Madras, will hold at Madras, from the 20th December, 1967, in co-operation with the Sangeet Natak Akademi, Delhi."

Dr. S. Radhakrishnan wrote:—

"I am pleased to know that many renowned musicians of Madras and elsewhere are attending the 41st Conference of the Music Academy, Madras and celebrating the great services

rendered to the great art by Sri Tyagaraja. His songs are well known throughout the country and have served to integrate our society and keep the impulse of religion alive. I wish the Conference all success."

The Vice-President of India Sri V. V. Giri sent his best wishes for the success of the Conference.

Smt. Indira Gandhi, the Prime Minister and Chairman of the Central Sangeet Natak Akademi, wrote :—

"Shri Tyagaraja's inspiring genius has enriched our music and has brought it to the common man for it provides a synthesis of classical music with devotional compositions which appeals to the initiated as well as to the uninitiated.

"I am glad that the Madras Music Academy is dedicating this year's session of its Annual Conference to the great saint-composer Shri Tyagaraja to celebrate his bi-centenary. My greetings to the Conference which I hope will further advance knwledge and understanding of the music of the saint-composer."

Dr. P. V. Rajamannar, first Chairman of the Central Sangeet Natak Akademi wrote :

"The Annual Conference of the Music Academy, Madras, and the programme of concerts and recitals of Music and Dance, associated with it, have contributed in an abundant measure to the development and spread of these two great art-forms and have become a leading feature every year. Apart from the concerts and recitals, the discussions of experts in Music and Musicology have proved to be of inestimable value and have served to demonstrate the fundamental unity of Indian Culture. On this occasion of the 41st Annual Conference of the Academy, I send my greetings and good wishes for its success."

Dr. Trigun Sen, Education Minister at the Centre said :—

"I am glad that the Madras Music Academy is holding its 41st Music Conference dedicated to the saint-composer Shri Tyagaraja. I am particularly happy that Shri Tyagaraja's bi-centenary is being celebrated this year on an All-India basis by

the Central Sangeet Natak Akademi and other State Akademis and music institutions. I attach great importance to such celebrations as they spread the message of great men to the wider public and involve larger audiences in the appreciation of artistic and cultural manifestations.

"The Madras Music Academy has been a dynamic force in the development and promotion of music for more than four decades now. Its contribution to music and musicology in general and to South Indian music in particular is significant. I am sure the deliberations during the Conference and the recitals would further deepen our understanding of the music of Shri Tyāgaraja. I congratulate the Madras Music Academy in its noble endeavour and wish the Conference a great success."

Messages had come from the following Governors of States, wishing the Conference success:

Dr. P. V. Cherian—Maharashtra; Dr. Pavate–Punjab; Sri K. C. Reddy—Madhya Pradesh.

Messages had also been received from some of the Central and State Ministers and Chief Ministers of States.

Sri M. Anantasayanam Ayyangar, former Governor, sent his good wishes.

Sri S. N. Mozumdar, former Vice-President of the Central Sangeet Natak Akademi said:–

"I have been impressed throughout by the sustained activities, and of a high order, of the Music Academy, Madras. In particular, I have much appreciated the Academy's efforts to reveal the basic unity of the music of the South and the North. This is a distinct service rendered to the cause of music of our country.

"This year's Annual Function is of special significance because the Academy is also celebrating the bi-centenary of the birth of the saintly Composer Tyagaraja. Common in the South, Tyagaraja's compositions are yet to permeate the North and sung along with its own spiritual compositions. To this end, it would be a distinct service to publish his major compositions in Devanagari

character with music notations. The Academy, jointly with the Sangeet Natak Akademi, could undertake this work in this year of the bi-centenary of the sage.

I wish the Conference success."

Sri K. R. Kripalani, Secretary, Sahitya Akademi, sent his felicitations to the Academy.

Messages had also been received from members of the General Council of the Central Sangeet Natak Academy, and from the Narada Gana Sabha.

Prof. R. Srinivasan, Trivandrum, and Kallidaikurichi Sri Ramalinga Bhagavatar, members of the Experts' Committee, sent their good wishes.

Sri Sivaji Ganesan sent his good wishes for the success of the Conference.

Smt. Kesar Bai, the famous Hindustani musician, sent her best wishes for the success of the Conference.

Prof. Willard Rhodes, Columbia University, New York, sent the following message on behalf of the Asian Music Society extending to the Music Academy, Madras, his felicitations and best wishes for a successful Festival. He says that the work of the Academy during the past years constitutes a significant and important contribution to the development of Indian music and its dissemination throughout the world.

## Welcome Address

Sangita Kalanidhi Sri T. L. Venkatarama Aiyar, President of the Music Academy, then welcomed the gathering and H. E. Sri B. Gopal Reddi. In the course of his welcome address he said :

Your Excellency,

We are assembled here to celebrate one of the most notable events of the times, the birth bicentenary of the great Saint-Composer Sri Tyagaraja. Some twenty years ago the Music Academy celebrated its 21st Annual Music Conference as the

Tyagaraja Centenary Conference dedicating it to Sri Tyagaraja. This year marks the two hundredth birth anniversary of Sri Tyagaraja and we are dedicating this 41st Annual Music Conference to Sri Tyagaraja and celebrating it as the Tyagaraja Birth Bi-centenary Conference. This we are doing in collaboration with the Central Sangeet Natak Akademi, New Delhi. It is only the songs of Sri Tyagaraja that will be recited in the concerts and it is on his songs that the discourses and discussions taking place in the morning will be based.

India has a rich cultural heritage of which we are justly proud. The achievements of this country in the domain of religion and philosophy and of literature and arts are superb and have elicited admiration and appreciation in the world of thought and of art. Among the great men who have contributed to this, Tyagaraja occupies an honoured place. Many are the qualities which distinguish his music and give it a unique distinction. His songs breathe devotion to God and have almost come to be regarded as sacred hymns. As expressions of classical music, they are unsurpassed in beauty. They are full of Puranic lore and are rich in poetic philosophic thoughts.

Sri Tyagaraja was deeply religious. His Ishta Devata was Sri Ramachandra. He always thought of Him, sang of Him and worshipped Him. Money and things of the world held no attractions to him. When King Serfoji of Tanjore tempted him to his court with the lure of honours and presents, he promptly declined them and said that real happiness lay in the contemplation of Rama and not in money (*Nidhi sala sukhama*). To him devotion to Sri Rama was itself an empire (*Rama bhakti samrajya*). The greatest boon which he could think of was to serve Rama as a servant in his court (*Bantu riti*).

Turning next to the music of Sri Tyagaraja, his songs exhibit a wide variety. There are songs which should properly be characterised as Bhajan music. The purpose of these songs is to inculcate Bhakti. The emphasis is therefore on the words and their sense and the purpose of the melody is only to reinforce them. The Divyanama Kirtanas belong to this category. There are also two musical dramas *Nowka Charitram* and *Prahlada Bhakti Vijayam*. Here the main interest is in the story, in the

narration of the incidents and the portrayal of the emotions and the music in the songs is designed to achieve this purpose. There is a third category of songs in which emphasis is on the art. These have now come to be called Kritis and they form the most valuable contributions of Sri Tyagaraja to our music. The Pancharatna Kirtanas belong to this category.

Classical music has always occupied the pride of place in Indian art. Nada is considered as divine and its worship has been ordained as leading to salvation. The great saint and law-giver Yajnavalkya says :

वीणावादनतत्त्वज्ञः श्रुतिजातिविशारदः ।
तालज्ञश्चाप्रयासेन मोक्षमार्गं नियच्छति ॥

This is an ideal which has been consistently followed by eminent musicians. Every Swara, and even Sruti, was regarded as sacred and to reproduce it in all its purity was itself considered a Yoga. It is on this that the concept of Ragas came to be evolved. The ragas are sound pictures and they were themselves considered to be Devatas or divine personalities, having distinct and individual features. The portrayal of the forms of these *Ragas, Raga-alapa* has been considered to be the highest form of art music. It transcends words and has a language of its own, that is, the *Sancharas* or sound-phrases. The classical music of India has thus had for its aim the delineation of the Raga-forms and it is in this that our great composers have excelled.

Tyagaraja was brought up in this tradition. He has sung the praise of the beauty of the Sapta Swaras (*Sobhillu sapta-swara*). He describes them as forming the body of Lord Siva (Nada-tanum anisam). In many Kirtanas he has referred to *Nadopasana* as leading to salvation and as itself being *Brahma-nanda*. It is this approach that is responsible for the richness of Sri Tyagaraja in *Raga-bhava*. Many are the Ragas which he has handled. In the major Ragas like *Todi* and *Sankarabharana*, he has composed a number of Kirtanas bringing out the various aspects of the Raga.

Another noteworthy feature about the music of Tyagaraja is that it is full of Bhava. That is to say the Raga chosen for

the song aptly conveys the sentiment expressed by the Sahitya. In one sense there is only one Rasa, *Bhakti*, that runs through the songs of Tyagaraja. But as observed by Bhavabhuti with reference to the *Karuna Rasa* it might assume different orms in different contexts. The *Bhakti Rasa* has a variety of aspects. In the *Bhagavata* it is said that there are nine forms of them. In the *Narada Sutras* it is said that they might assume eleven forms. Thus *Bhakti Rasa* can wear different complexions. This variety can clearly be seen in the songs of Tyagaraja. Sometimes he is in raptures over the grace of Sri Ramachandra. On other occasions, he frowns on him for having given him up. Sometimes he cries in despair that persons who put their faith in Rama never prospered. At other times he would blame himself for all the troubles which he was undergoing. It is this play of varying shades of emotion that gives extraordinnry human interest to the songs of Tyagaraja and accounts for their strong hold on the popular mind. What is even more notable is that in these songs the melody is itself suggestive of the Rasa of the song and there is an appropriate combination of the Raga and Rasa.

The pieces of Sri Tyagaraja in the Ragas in the Vivadi Melas call for special mention. Venkatamakhi had propounded these Ragas in accordance with the rules of melody. They had remained for the most part obscure. Tyagaraja has written several pieces in these ragas and they are the triumph of musical art. By way of illustration, reference might be made to *Idi samayamura, Nayada vanchana* and *Vochamagocharame*. The handling of the Ragas in these songs shows how it is possible to reconcile melody with Vivadi-combinations.

There is one other feature in the songs of Tyagaraja which calls for special mention. It is the prominence which he gave to *Sangatis*. *Sangatis* existed long before Tyagaraja. But it is he who made large use of them in the Kritis and gave them, so to say, a new life. The striking feature about them is that with the same *Sahitya*, the melody is changed and the Raga is improvised in a series of *Sancharas* giving the entire picture of the Raga. Examples of this are to be found in *Endu dakinado, Darini telusu, Najivadhara* and other pieces. In short the contribution of Tyagaraja to classical music is so vast that it is not a matter

for surprise that to many persons Carnatic music has come to mean Tyagaraja.

Tyagaraja was learned in Sanskrit and some of his songs are in Sanskrit but most of them in Telugu. Where the emotion plays a dominant role, the language used is generally Telugu. But whatever the language he used, whether Sanskrit or Telugu, it is musical and mellifluous. Tyagaraja had a poetic mind that is reflected in the very many imageries which he has pictured in his songs. A notable one is the description of the flow of Cauveri in the song *Sari vedalina* in Raga *Asaveri*.

"This day Cauveri gloriously proceeding to the place of her Lord, the sea, fulfilling the desires of all without difference, now speeding fast, now roaring terribly and now placid with grace ; with cuckoos singing on either side, touching shrines after shrines and worshipping deity after deity, with holy men worshipping her with flowers on either side and extolling her verily as Rajarajeswari, She goes ; look at Her!"

Tyagaraja was well-versed in the Puranas. His songs are studded with allusions to the Puranic stories. They also contain many philosophical truths, rules of ethical conduct, proverbs and the like which add to the flavour of the pieces. Tyagaraja can truly be said to be myriad-minded. Whether we have regard to his saintly character or to the philosophical and ethical contents of his compositions or to the aesthetic excellence of his art, he remains one of the greatest men which this country has produced. He has left the world richer than he found it; richer in its cultural heritage, in spiritualism and in art. Blessed are we who are the inheritors of his music.

Such is the greatness of the Composer to the celebration of whose Bi-centenary the Music Academy, Madras has dedicated this its 41st Conference. It is but fitting that this Tyagaraja Conference should be opened by one like our distinguished guest, who is not only a great lover of the Saint's songs but also knows them and understands their meaning and message.

We extend to you, your Excellency, a warm welcome to the Music Academy, Madras. You have known our institu-

tution and our work for long and this is not the first time you are accepting our request and associating yourself with our annual conference. There is a further appropriateness in your opening this Conference, as you have been connected also with the work of the Central Sangeet Natak Akademi in collaboration with whom, we are conducting this Tyagaraja Bi-centenary Conference. To you, who are thus one of us, we extend our felicitations on your elevation as Governor of the Uttar Pradesh, an honour which you richly deserve by reason of your continued service to the Nation as a Minister in more than one State and at the Centre, and as a lover of art, letters and culture.

May I now, Sir, request you on behalf of the Music Academy and the Central Sangeet Natak Akademi to inaugurate this Forty-first Conference and Sri Tyagaraja Bi-centenary Celebrations.

### Opening Address

H. E. Dr. B. Gopala Reddi then, inaugurating the Conference of the Music Academy and the Tyagaraja Bi-centenary Celebrations, delivered his opening address. He said :

"I am thankful to the office bearers of the Music Academy, specially to Sri Venkatarama Aiyar and Dr. Raghavan for the honour they have done me in inviting me to inaugurate the 41st Session of the Music Academy which is going to be devoted entirely to Tyagaraja on the auspicious occasion of his 200th birth anniversary.

Two hundred years ago, a child was born in Tiruvarur and today all over India, wherever South Indians are residing, his Birthday Bi-centenary is being celebrated with appropriate devotion and delight. Sri Tyagaraja has become a legendary figure, at least as far as the South Indians are concerned. He is something of a super-human, almost an incarnation of Narada, the celestial singer. His picture adorns our places of worship and we feel that he is one of our Devas who shine in our mythology. By his own worth and merit, he has become one of our architects of the temples of Saraswati. His Kriti is a temple in itself where melody and devotion are enshrined. It is 120 years since he passed away, but we

feel as though he is with us, inspiring us to ecstasies and raptures of delight. He has his place among the immortals, who have enriched our literature, music and culture. He has forged unity among the South Indians. Their languages may differ; their poets have their own uniqueness as far as their languages are concerned. But Tyagaraja's contribution transcends all linguistic barriers and regional emotions and has brought the Telugus and the Tamilians, the Malayalis and the Kannadigas into the same temple of music and melody.

All are anxious to hear his Kritis rendered in various Ragas and various Talas.

On his onward march on the pilgrim path of devotion he left many footprints ineffaceable and indelible and they are deeply impressed in our hearts. By the time he arrived on the arena of musical compositions, we had a high plateau of South Indian musical tradition which he inherited from his childhood from his parents and grew to the heights of Mount Everest, neither surpassed nor equalled by anyone. He made unfamiliar realms of music familiar to us and they have become integral parts of our repertoire. His Kritis are to us unfading lotuses of melody and beauty. You have your Kamban, the Telugus have their Potana and the Hindi-speaking world has Tulsidas. They have eulogised the qualities of Sri Ramachandra in their epics and made Rama a real Avatar for all Hindus wherever they are. Similarly, Tyagaraja surpassed this in a way peculiar to him. He crossed language barriers and transported us into an elevating, edifying and purifying atmosphere of melody and sensitive emotions. In his beatific ecstacy he perceived Rama as the perfect symbol of the Supreme Lord and paid his obeisance to Him not merely physically, but with hymns couched in music and poetry. He witnessed Rama in different moods and postures. In innumerable addresses, he called Rama to him or through them he wanted to reach Rama. And all those Sambodhanas are from the depths of his profound devotion. From out of the heights of his genius, streams of melody flowed gushing and dancing with ripples of Swaras and enveloped us and our culture all round. Each Kriti is a rare flower of colour and fragrance which is offered at the feet of Rama. His life was a saga of

piety and devotion and an epic strewn with lyrics of grace and perfection. He gave us some graceful musical idioms. His language is simple and at times colloquial. His popularity grew in his own life-time and attracted many disciples all round him. Princes, saints and scholars paid homage to him by personally visiting him and hearing his devotional and ecstatic music.

After 120 years of his passing away, the popularity of his contribution to the science of music is growing every day, and even in the remotest corners of India where a few South Indians are residing, they have Aradhanotsavas round about Pushya Bahula Panchami according to their convenience. Thanks to the radio and the gramophone, his Kritis became more popular in recent years.

May be, he underwent many sufferings and mental anguishes due to indigent circumstances and to the ill-treatment meted out by his elder brother. He bore all the torments of life inwardly, like Siva drinking Halahala himself and gifting Amrita to us—the Amrita of rapturous music. In the field of music we may compare him to a veritable Nilakantha.

In 1948, while presenting my Budget to the Madras Assembly, I called Tyagaraja the greatest South Indian ever born. I was not oblivious of the great poets and of the great Acharyas who scintillated on the South Indian skies. But I dared to hail him as the greatest South Indian ever born whose appeal is to the common man and not to the learned theologians and erudite scholars. He glorified the art of music and placed it on a high throne where the Muses could rest.

"*Sangeetagyana vihinulaku mokshamu galada?*"

He bequeathed to us rich culture and tradition and we are deeply indebted to him. How can we repay the debt we owe him? By singing his own Kritis we worship him, even as we worship Ganga with Gangajala. By hearing, singing and imparting to many, we carry the torch of his music.

I recently visited Rajapur in the district of Bawnda in Uttar Pradesh, where Tulsidas was born, whose Ramacharita-manasa is read all over the Hindi world with great

devotion and quoted freely by the learned and the lay. I saw there a beautiful temple and a big hall constructed recently, which could be used for big gatherings. Thanks to the late Bangalore Nagaratnam, a small temple is built at Tiruvayyar: but, in my opinion, it is not enough. Something more beautiful and commodious must be built at his Samadhi to commemorate his work. Likewise, in other places too, large halls could be constructed in his name which could be a pilgrim place for all music lovers. If the Bi-centenary celebrations could inspire us to build some temples for music performances to take place, it would be a substantial contribution of these celebrations.

A great many discourses were given on Tyagaraja; much research work was done on his life and on his Kritis and great books were published, all on his musical genius. I, as a layman, could not add anything new to those contributions. I am happy I am amidst you this evening for I was not certain of coming even yesterday afternoon in view of the political situation in Uttar Pradesh. I have come, bringing my devotion to Tyagaraja and am placing it at his feet."

The Hon'ble Justice Dr. H. W. Thambiah, Q.C., Colombo gave greetings on behalf of the Tamil community and the Carnatic music loving public of Ceylon.

Sri V. K. Ramaswami Mudaliar, Trustee of the Music Academy, Madras then thanked Dr. Gopala Reddi and other distinguished persons and musicians who had responded to the invitation of the Academy and had come to make the Conference and the Bi-centenary celebrations a success.

The inaugural function concluded with an inspiring recital of the Pancharatna Kritis of Tyagaraja by leading musicians, one after the other: Sangita Kalanidhis Musiri Sri Subrahmanya Iyer and Sri Semmangudi Srinivasa Iyer, Smt. M. S. Subbulakshmi, Smt. M. L. Vasanthakumari, Smts. Brinda and Mukta and Smt. D. K. Pattammal.

### Agenda of the Conference

The following was the agenda of the Experts' Committee meetings of the 41st Conference:

8 to 8-30 a.m. every morning: Harikatha on an aspect of Tyagaraja and his teachings by Smt. C. Saraswati Bai, Sri Mannargudi Sambasiva Bhagavatar and Udayalur Rajagopala Bhagavatar.

1. Presentation of Rare Kritis:—
   (i) Sangita Kalanidhi Budalur Krishnamurthi Sastrigal (on Gottu Vadyam).
   (ii) Vidvan Sermadevi Subrahmania Sastrigal (on Veena).
   (iii) Vidvan Madurai Subramania Iyer (Violin).
   (iv) Mysore Doraiswami Iyengar (on Veena).
   (v) Vidvan Maruthuvakkudi Rajagopala Iyer.
   (vi) Smt. T. Brinda—Naukacharitra Kirtanas by students of Central Karnataka College.
   (vii) Vidvan Tiruchi Swaminatha Iyer.
   (viii) Vidvan Salem Chellam Iyengar.
   (ix) Dr. P. C. Sitaraman, Madurai.
   (x) Vidvan Kalyanakrishna Bhagavatar.
   (xi) Vidvan Papanasam Sivan.

2. Talks and Demonstrations:—
   (i) Sangita Kalanidhi Mudicondan Venkatarama Iyer: (1) Tyagaraja's Originality—Demonstration of his technique of Sangatis in select major pieces. (2) A few of his Kritis in Kharaharapriya Mela.
   (ii) (a) Vidvan Mysore Chennakesavaiah: Krishna Lila in the Kritis of Purandaradasa and Tyagaraja.
   (b) The history of the spread of Tyagaraja Kritis in Karnataka.
   (iii) Vidvan Nori Nagabhushanam Pantulu: The history of the spread of Tyagaraja Kritis in Andhra.
   (iv) Prof. R. Srinivasan: The history of the spread of Tyagaraja Kritis in Kerala.

3. Illustrated Talks:—
   (i) Prof. P. Sambamurti: Tyagaraja Kritis in Bhairavi—A comparative study.

(ii) Sri S. Parthasarathi: Pathantaras in Tyagaraja Kritis.

(iii) Sri Sandhyavandanam Srinivasa Rao: Tyagaraja's influence on contemporary music.

(iv) Sangita Bhushanam S. Ramanathan: Form in Tyagaraja Kritis.

(v) Dr. Harold S. Powers: Tyagaraja and Adi Tala.

(vi) Hon'ble Sri M. Anantanarayanan, Chief Justice: The Arabhi Pancharatna, a detailed study.

(vii) Sri B. Subba Rao of Mysore: Tyagaraja through other languages.

(viii) K. R. Rajagopalan, Christian College: Tyagaraja Kritis—A statistical study.

(ix) R. R. Subbiah Bhagavatar of Saurashtra Sabha, Madurai: Life of Tyagaraja according to Walajapet Manuscripts.

(x) Dr. S. Ramakrishnan: Tyagaraja Kritis: Value of the works of Sri Chinnaswami Mudaliar and Subbarama Dikshitar.

(xi) Y. Satyanarayana, A.I.R., Delhi: Influence of devotional and folk music on Tyagaraja.

4. The reported newly discovered Kritis of Tyagaraja: Presentation by Sangita Kalanidhi Maharajapuram Visvanatha Iyer and Tiruvaiyaru Subrahmania Bhagavatar.

5. Any other subject with the approval of the President.

## Experts' Committee Meetings

### THE FIRST DAY

*21st December 1967*

The proceedings of the Experts' Committee of the Music Academy, Madras convened in connection with the 41st Conference and the Tyagaraja Bi-centenary celebrations commenced this morning, at the premises of the Academy.

At the outset Dr. V. Raghavan explained the special nature of the 41st Conference and the subjects included in the Agenda of the Experts' Committee meetings. The meetings would start

every morning with half-hour expositions of aspects of Tyagaraja, his life and teachings in Harikatha style.

He then requested Smt. Sarasvati Bai, the veteran Harikatha performer, to start this series with her discourse. Smt. Sarasvati Bai then gave a discourse on the greatness of Tyagaraja and the part he played in the consolidation of both devotion and music through his numberless Kirtanas. She sang select songs of Tyagaraja to bring out his special message and compared his role to that of Narada, the prototype of God's minstrel and Valmiki, the first of the poets of Rama-Bhakti. Sangita Kalanidhi Sri T. L. Venkatarama Aiyar, the President of the Academy, thanked Smt. Saraswati Bai for her inspiring discourse and requested Dr. T. S. Ramakrishnan to give his talk.

### A. M. Chinnaswami Mudaliar and Sri Subbarama Dikshitar

Dr. Ramakrishnan spoke on Tyagaraja Kritis and the value of the pioneering work of the first great musicologists of South India, Sri Chinnaswami Mudaliar, the author of the *Oriental Music in Staff Notation* and Sri Subbarama Dikshitar, scion of the great Dikshita family, and the author of the *Sangita Sampradaya Pradarsini*. Dr. Ramakrishnan gave a short account of the life of Sri A. M. Chinnaswami Mudaliar and the sacrifices he made for publishing Tyagaraja Kritis according to the version of the Walajapet manuscripts, and how at his instance, Sri Subbarama Bhagavatar undertook the monumental work the *Sampradaya Pradarsini*. Dr. Ramakrishnan said that according to the versions published in these two works, there were a number of musical points in the Kritis of Tyagaraja which were of great interest to the students of Tyagaraja's compositions. There were also some rare pieces among the 69 songs of Tyagaraja included in the publications of these two premier musicologists. Dr. Ramakrishnan also offered to the Music Academy a copy which he had prepared with text and notation in Tamil script of these 69 compositions taken from the Staff notations of Chinnaswami Mudaliar and the Telugu script publications of Subbarama Dikshitar.

Thanking the lecturer, Sri T. L. Venkatarama Aiyar explained the beginnings of publication work in the field of Carnatic music and the way in which differences in versions and

even in the names of Ragas arose in the wake of these efforts to print the compositions of Tyagaraja.

## THE SECOND DAY

*22nd December 1967*

When the Experts' Committee of the Music Academy met this morning in connection with the 41st Conference and the Tyagaraja Bi-centenary celebrations, there was first a Harikathā exposition by Mannargudi Sambasiva Bhagavatar on Tyagaraja and Ramadas, and the parallels in their thought and songs.

### Tyagaraja Kritis in Bhairavi

Sangita Kalanidhi Sri Mudicondan Venkatarama Iyer then requested Prof. P. Sambamurti to give his illustrated talk on Tyagaraja Kritis in Bhairavi. Professor Sambamurti referred to the antiquity of Bhairavi as one of the old Ragas which figured also in Tevaram music under the name of Pan Kausikam. He pointed out that the function of a composer in Indian Music was to depict the varied and colourful facets of Ragas through their compositions, that Tyagaraja had to his credit as many as 18 compositions in Bhairavi and had illustrated in them the subtle *srutis*, delicate *gamakas*, and the *Ranjaka* and *Visesha Prayogas* that the Raga admitted of. Tyagaraja had illustrated through his apt notes for commencing compositions in Bhairavi Raga: *Nishada, Rishabha* and *Dhaivata* were the notes on which compositions could validly commence. The song *Upacaramulanu*-Adi tala was an Upachara Kirtana. The Divyanama Kirtana *Rama Kodanda Rama* contained beautiful ideas and ending rhymes. The Daru *Tanayunte prema* in *Naukacharitram* gave a picturesque description as to how Lord Krishna took separate forms and danced with Gopis In the song *Nijamaite* in *Prahlada Bhakti Vijayam*, the tune reflected the forcible manner in which Prahlada requested Sri Narada to reveal himself as he could only listen to his music but not see him physically. The Kriti *Sri Raghuvara sugunalaya* was an instance of a Kriti with charana in different dhatus. The song *Sri Naradamuni gururaya* bore internal evidence to the fact that he was blessed by Narada. The Kriti *Tanayuni brova* contained beautiful figures of speech. The Kriti *Koluvai yunnade* was noted for the Tana style of music setting, couched

in high-flown music. Tyagaraja requested all devotees to see the Rama enthroned in his heart and to derive spiritual exaltation.

In conclusion Prof. Sambamurti appealed to the audience to take an intelligent interest in the appreciation of the musical settings of Tyagaraja's compositions and assimilate the beauties underlying his 'Sangita Kavitvam'. Trivandrum Hariharan assisted with violin Prof. Sambamurti in his illustrations.

Sangita Kalanidhi Sri Musiri Subramania Iyer, who presided, paid a tribute to Prof. Sambamurti's services to the spread of music education.

### Presentation of Kritis

Dr. P. C. Sitaraman then presented three pieces of Tyagaraja according to the rendering of his Guru, Mazhavarayanendal Subbarama Bhagavatar: *Sogasu jooda*-Kannadagaula, *Vinanasagoni*-Pratapa Varali, and *Ne pogadagunte* whose Raga was controversial and which was rendered in Varali. Dr. Sitaraman was assisted by Kumbhakonam Krishnaswami on violin and Nagai Soundararajan on Mridangam. Sangita Kalanidhi Musiri Subramania Iyer thanked Dr. Sitaraman.

### Tyagaraja Exhibition

Dr. Raghavan then referred to the Tyagaraja Exhibition organised by the Academy in connection with the 41st Conference and Tyagaraja Celebrations. The Madurai Saurashtra Sabha had brought all their Walajapet manuscripts containing Tyagaraja Kritis and other interesting material relating to Tyagaraja to be placed in the Exhibition which was formally opened today, with Karpura harati to the portraits of Tyagaraja and Venkatarama Bhagavatar and the manuscripts. Manuscripts of Umayalpuram school, notebooks of Tyagaraja Kritis belonging to different distinguished musicians of the last generation like Ramnad Srinivasa Iyengar, other palm leaf manuscripts containing the Saint's compositions had all been brought together. Photographs beginning with Tyagaraja's birth at Tiruvarur and covering his life at Tiruvaiyaru, his pilgrimages etc, had also been exhibited. Various publications of Tyagaraja Kritis from earliest ones available had also been placed in the Exhibition.

## THE THIRD DAY

*23rd December 1967*

At to-day's Experts' Committee meeting of the Music Academy, Madras convened in connection with the 41st Conference and Tyagaraja Bi-centenary celebrations, there was at the outset the half hour Tyagaraja Katha Prasanga on 'Valmiki and Tyagaraja' by Udayalur Rajagopala Sarma. Sangita Kalanidhi Sri Mudicondan Venkatarama Iyer, who presided, thanked Sri Sarma.

### Tyagaraja's Influence on Contemporary Music

Sri Sandhyavandanam Srinivasa Rao, Principal of the Central College of Karnatak Music, then gave an interesting and lively talk on Tyagaraja's influence on contemporary music. He said, adapting an observation about the great poet Bana, that Tyagaraja's compositions were all comprehensive and left nothing untouched and they incorporated all musical excellences which might severally be seen in different kinds of composers. For over a century Carnatic music had been under the spell of Tyagaraja as it were. In fact, all the prodigious compositions of the earlier period consisting of Lakshana-gitas, Prabandhas, Suladis etc., were all thrown into oblivion and all musical education became Tyagaraja-centred. While the earlier emphasis had been on elaborate expositions of raga forms and of tala exercises, *Alapa*, *Tana* and *Pallavi*, the pattern of concert itself changed with the appearance of Tyagaraja's songs, the Kaccheries now being taken up mostly with the Kritis of Tyagaraja, as also of his two contemporaries. This had its own drawback also, because the concert became too full of compositions. The *Madhyama Kala* and *Sangatis* became a unique contribution of Tyagaraja's music to singing. Even when older compositions were brought into a new vogue, it was in the tune and setting of a Tyagaraja Kriti in a given Raga that the old composition was rendered. He then drew attention to certain compositions of Tyagaraja himself that had been tampered with in diverse ways, either by changing the musical setting or by over-emphasising the Sahitya or by changing the tempo and other aspects of the rendering. The handling of many new Ragas of Tyagaraja (*Vinta ragalu*) has had another regrettable effect in the craze for several new-fangled ragas which

do not have the requisite melodic appeal. In the compositions of modern authors, Patnam Subramania Iyer, Poochi Iyengar, Veenai Kuppier, Vasudevachariar, Muthia Bhagavatar etc., the influence of Tyagaraja was pronounced. New work with specific original elements or which filled the gaps in the available compositions should be welcomed but there was no use of merely composing for composition's sake.

Dr. Raghavan thanked the speaker and requested Sri Y. Satyanarayana of All-India Radio to give his talk on the Influence of Devotional and Folk Music on Tyagaraja and his compositions.

### Devotional and Folk Music and Tyagaraja

In the course of his talk which was illustrated with tape recordings, Sri Satyanarayana drew several parallels between the songs and settings of Tyagaraja and those of his predecessors and contemporaries in Andhra Desa. He pointed out also a number of customary songs relating to marriage and daily worship, Nitya Puja, conducted in homes. These parallels, he said, were to be found mostly in the *Divyanama* and *Utsava Sampradaya* songs of Tyagaraja.

Dr. Raghavan thanked the lecturer for drawing attention to the traditional songs current in the Andhra Desa as a sample of the storehouse of traditional and customary music which was part of the heritage of the classical composers. He then requested Sri R. R. Subbiah Bhagavatar of the Saurashtra Sabha of Madurai to give his talk on Tyagaraja according to the Walajapet tradition.

### Tyagaraja's Life and Work according to the Walajapet Tradition

Quoting extensively from the manuscript material of the tradition of the descendants of Venkataramana Bhagavatar, direct pupil of Tyagaraja, Sri Subbiah Bhagavatar gave a devotional account of Tyagaraja whom they adored as an incarnation of Godhead. He sang snatches from numerous compositions of Tyagaraja and cited parallels from Epics and other devotional literature.

Sangita Kalanidhi Mudicondan Venkatarama Iyer, who presided, thanked the Saurashtra Sabha and representatives of the

Walajapet tradition for their devotion to Tyagarajasvami and their efforts to preserve the manuscripts acquired by them.

## THE FOURTH DAY

*24th December, 1967*

To-day's proceedings of the Experts' Committee of the Music Academy convened in connection with the 41st Conference and the Tyagaraja Bi-centenary celebrations began with an exposition by Mannargudi Sambasiva Bhagavatar on Rama as seen by Tyagaraja in his compositions.

Then Sri D. Chellam Iyengar, son of Salem Doraiswami Iyengar, a pupil of Ramnad Srinivasa Iyengar, presented three Kritis of Tyagaraja according to the Pathantara learnt by his father from his Guru. The three pieces were : *Ela Telialero* - Darbar ; *Sasivadana* - Chandrajyoti (41st Mela) and *Anyayamu seyakura* in Karnataka Kapi, avoiding Kakali Ni and having the prayoga *Sa ri ga ma*. Sri Chellam Iyengar was accompanied by Kottayur Thangavelu on the violin and Sri V. Gopalakrishnan on the Mridangam. The President Sri T. L. Venkatarama Iyer in giving expression to his appreciation of the artist, referred to the controversial nature of the raga of the third piece and his own Pathantara according to Umayalpuram school.

### Naukacharitra

The President then requested Smt. T. Brinda to present the compositions in the *Naukacharitra*. In doing so, he referred to the special character of *Naukacharitra* as a dramatic poem, its structure and inner meaning. He drew attention also to certain facts which Dr. Raghavan had pointed out in tracing the background of this work of Tyagaraja, namely the compositions called *Nauvilasa* found in Bengali Vaishnava devotional literature depicting Krishna's sport of going on boat with the Gopis and which he had set forth in his Preface to the edition of *Naukacharitra* published by the Madras State Sangita Nataka Sangam.

Smt. Brinda then presented through her students in the Central Karnataka College the compositions in the *Naukacharitra*. The following provided the accompaniment: Rajalakshmi (Veena); Radhakrishna Naidu (clarionet); Sankaran (flute); T. Kesavulu

(violin) and Karaikudi Krishnamurthi (Mridangam). The group was led by Smt. A. P. Komala. The programme evoked great appreciation and the President paid a tribute to the great musical heritage of Smt. Brinda and her achievement in producing this programme of *Naukacharitra*. It showed, said Sri Venkatarama Iyer, that she was not only a distinguished singer but also a very capable teacher.

### Maharaja of Mysore on Tyagaraja

Dr. Raghavan then presented to the meeting a statement of the Maharaja of Mysore Sri Jaya Chamaraja Wadiyar, on the unique character of Tyagaraja as a saint and composer and what the art of Carnatic music owed to this musical giant. His Highness said in his appreciation :

"I am glad to hear that the Music Academy, Madras will celebrate the Bi-centenary Celebrations of the birth of Śrī Tyāgarāja.

Śrī Tyāgarāja's life and his musical compositions have evoked the admiration of all lovers of music. He led a life dedicated to the service of God and was one of the great saints to propagate the merits of the doctrine of devotion. He had great faith in the *Nāmasiddhānta school* which believed in the efficacy of reciting the names of God for self-realisation.

The method that Śrī Tyāgarāja adopted for expressing feelings of devotion was remarkable. He chose music as the powerful instrument for bringing about the ecstacy of God realisation. He composed songs of rare excellence and made Indian melodies vivid and colourful. He was the chief architect of Carnatic music and powerfully inspired many musicians who followed. The beauty of his musical compositions was matched only by the charm of their literary content and Carnatic music was made rich and enduring by this musical giant.

Though the *kriti* or the musical art-form reached its perfection at the hands of the Musical Trinity (Tyāgarāja, Muthuswāmi Dīkṣitar and Śyāma Śāstri), Śrī Tyāgarāja was the first to introduce *Sangatis* to present the various aspects of a *Rāga* and to bring out the spiritual ideas inherent in the compositions. In

his *Ghanarāgapañcaratna kritis*, Śrī Tyāgarāja introduced *Svara-sāhityas* of an attractive type. And it was this great musician and composer that gave touches of perfection to the thrilling compositions called the *Divyanāma* and *Utsavasampradāya kīrtanas*. His contribution to Carnatic music was both abundant and significant.

It is but proper that the Bi-centenary Celebrations of such a pre-eminent musician should be celebrated with pomp and ceremony. I wish the function all success."

## THE FIFTH DAY

*25th December, 1967*

When the Experts' Committee of the 41st Annual Conference and the Tyagaraja Bi-centenary celebrations met this morning with Sri T. L. Venkatarama Iyer, President of the Academy in the Chair, there was first the half-hour Harikatha exposition by Sri Udayalur Rajagopala Sarma on Tyagaraja and *Rama Nama Mahatmya*.

### Arabhi Pancharatna

Sri T. L. Venkatarama Iyer then requested Chief Justice Sri Anantanarayanan to give his talk on the *Arabhi* composition in the Pancharatna series. Speaking on the subject of the alchemy of the *Arabhi* composition *Sadhinchene* in the Pancharatna series, Chief Justice Anantanarayanan explained the need for higher aesthetic criticism for the proper appreciation of the creations of men of great genius like Tyagaraja. In fact, a great work of art might lead one to an insight into the Divine and cited the example of Beethoven's fifth symphony making a character in Aldous Huxley exclaim that it was a proof that God existed. Describing a composition as an integral whole, the speaker said that apart from and over and above the grammar of it, there was an artistic incandescence which was hard to analyse but which all the same went into the being of the sensitive listener. Just as *Svaras* melted away in the melody of the *raga*, so also in the music of a Kriti, all its component elements became alchemised. The speaker illustrated it by citing a number of masterpieces of Tyagaraja. Pointing out that it was equally difficult to be assertive about the *rasa* of a particular *raga* or *Kriti*, the speaker cited Devagandhari and

*Kshirasagarasayana, Karunasamudra, Vinarada* and *Na-moralagimpa* and Mukhari – *Entanine* and *Chintitsunnade* where compositions in the same *raga* produced different emotional effects. He took different arts and fields of creative work and compared the productions of genius to see if there were different kinds of joy and exultation in which the emotional and intellectual aspects were in different proportions. In fact there were different levels, vital, vital-cum-emotional, emotional-cum-intellectual and supra-mental. Taking the Arabhi Pancharatna kriti, Sri Anantanarayanan illustrated the aesthetic elements mentioned earlier by him. He presented also his English rendering of *Sadhinchene* of Tyagaraja and analysed it into two parts, the first in which the composer was the speaker and the second in which the Lord's words were given.

Thanking Mr. Justice Anantanarayanan for his illuminating talk and analysis of *Sadhinchene* Sri T. L. Venkatarama Iyer and Dr. V. Raghavan observed that it should be possible for Sri Anantanarayanan to give in book form an exposition of Tyagaraja from the point of view of higher aesthetics.

### New Compositions from Tiruvayyaru

Sri T. L. Venkatarama Iyer then requested Sri Tiruvayyaru Subramania Bhagavatar and Sangita Kalanidhi Maharajapuram Visvanatha Iyer to present the new compositions said to have been those of Tyagaraja and recently brought to light from Tiruvayyaru. Sri Subramania Bhagavatar explained that these compositions had been with him, having been given to him by his guru Tillasthanam Rama Iyengar, a direct disciple of Tyagaraja. They covered certain temples within Tiruvayyaru and also those in the neighbourhood connected with the Saptasthanam Festival. While these pieces reported recently were still to be examined by musicians in respect of their authenticity, the opportunity to hear them at Madras before the Conference was welcome to musicians, scholars and lovers of Carnatic Music. Sangita Kalanidhi Maharajapuram Sri Visvanatha Iyer, who had taken special interest in the matter of bringing these into light, then rendered eight of these Kritis.

Sangita Kalanidhi Sri T. L. Venkatarama Iyer thanked both the Vidvans for giving the demonstration of these newly found pieces.

## THE SIXTH DAY

*26th December 1967*

At the meeting of the Experts' Committee of the Music Academy organised in connection with the 41st Annual Conference and the Tyagaraja Bi-centenary celebrations, Mannargudi Sambasiva Bhagavatar gave an exposition of Rama's *Gunas* as depicted by Tyagaraja.

### Pathantaras in Tyagaraja Kritis

Sangita Kalanidhi Mudicondan Venkatarama Iyer, who presided, then requested Sri S. Parthasarathi to give his talk on *Pathantaras* in Tyagaraja Kritis.

Sri Parthasarathi referred to his association with the late Dr. Srinivasaraghavan who was the nephew of Tillasthanam Rama Iyengar, the direct disciple of Tyagaraja. Dr. Srinivasaraghavan had learnt Tyagaraja Kritis under his uncle's pupil, Tillasthanam Panju Bhagavatar and he along with his wife, had been regularly conducting the Bahulapanchami festival where Tyagaraja Kritis were devoutly sung. For 15 years, Sri Parthasarathi said, he had moved intimately with the late Dr. Srinivasaraghavan and that he and his wife had learnt from him the Kritis of Tyagaraja according to Tillasthanam school. He was to-day addressing himself to the main problem of differences in the schools and their comparative merits and the question of determining the original *Pathantara*. Sri Parthasarathi said that some tests could be applied. Firstly in the devout way in which Tyagaraja Kritis were learnt like Veda, the pupils believed that no *Sangatis* of the original composer should be deleted nor any new *Sangati* added. But then the question arose as to the authenticity or otherwise of a particular *Sangati* which was in practice. Sri Parthasarathi said that the test of a correct *Pathantara* in respect of *Sangatis* was the appropriateness of the *Sangatis* with reference to both the *Artha-bhava* and *Raga-bhava* of the Saint's compositions. In the same raga there were many pieces by the composer expressing different *bhavas* and ideas, where there was an integration of the music and the meaning. This appropriateness is one of the tests by which they could eliminate a *Sangati*. So also was the *eduppu* or the opening phrase of a piece. He mentioned in this connec-

tion the differences which had come over in the opening of the pieces like *Evarura, Sangitajnanamu* and *Pahi Ramaduta.* In the 120 years that had gone since the Saint had passed, the speaker said, they had lost a considerable number of his compositions; new pieces were of course coming to light, but then it was also well-known that pieces by other composers bearing Tyagaraja Mudra had also come into vogue. Tests which he had enunciated earlier for the determining of the *Pathantaras* in well-known Kritis of Tyagaraja might be extended also to test the authenticity of the new pieces ascribed to him. The speaker then referred to the rendering in the case of a few Kritis which according to a *Sampradaya* were begun in the *Anupallavi* rather than in the Pallavi and gave examples of *Darini* and *Mitribhagyamu.* As for the *Tala,* he said that Tyagaraja composed many pieces in *Desadi* and he saw no reason why all these should now be sung in *Adi.* Similarly with reference to the tempo or *Nadai* which had been accelerated or dragged. Regarding *Neraval,* the former practice was to begin *Neraval* only after the Kriti had been completed, but now the musicians stopped anywhere and did *Neraval* and then continued the Kriti. After referring to the several new ragas which figured in Tyagaraja's compositions, the speaker referred to the fate of *Kapi* of which no correct idea existed now and which had either been changed into *Hindustani Kapi* or *Darbar*; and also *Ghanta* of which again there was no correct perception.

Sri Parthasarathy then rendered on the violin assisted by his wife on the Veena several *Kritis* of Tyagaraja: *Kanukoṅtini* (Bilahari) where a whole line of the Pallavi (*Kanulara na kamitambu tira*) had been absent from the piece as current; *Nadatanum anisam* in correct Chittraanjani; *Ennallu* in Malavasri: *Varalandu* (Gurjari); *Samiki sari jeppa* (Begada); *Matimatiki* (Mohanam). They rendered also three pieces in *Vivādi-melas*: *Nayeda vanchana*-Nobhomani; *Evere Ramayya*—Gangeyabhushani and *Evarito ne delpu* (Namavali). Sri Parthasarathy said it was not correct to assume that lullaby pieces of Tyagaraja were only in Nilambari; they were in Sankarabharanam, Kannadagoula etc., and as an example he and his wife played a rare piece *Lali Lali* in a Janya of Harikambhoji. Finally they rendered Mangala in Ghanta which was rarely heard and finished their demonstration with the *Mangalashtaka* in Sanskrit on Tyagaraja composed by his pupils.

Sangita Kalanidhi Mudicondan Venkatarama Iyer expressed his appreciation of the great pains taken by Sri Parthasarathi to learn, in the midst of his official duties, all these Kirtanas from the late Dr. Srinivasaraghavan and thanked him and his wife for the lecture and demonstration.

### Select Kritis according to Umayalpuram School

Then Maruthuvakkudi Rajagopala Iyer rendered eight less familiar Kritis of Tyagaraja, according to the *Pathantara* of Umayalpuram pupils of Tyagaraja, he himself having learnt over 400 pieces from Umayalpuram Venkatarama Iyer. The pieces rendered by him were *Ni dasanudasu* (Hamirkalyani); *Induka puttinchiti* (Bhairavi); *Ikagavalasina* (Balahamsa); *Samsarulaite* (*Saveri*); *Vaddane* (Shanmukhapriya); *Adi kadu bhajana* (Edukulakambhoji); *Evidhamu* (Sankarabharanam); and *Deva rama* (Saurashtram). He was accompanied by Sri Alandur S. Natarajan on the violin and Sri Karaikudi Muthu Iyer on Mridangam.

Sri Mudicondan Venkatarama Iyer referred to the richness of the repertoire of Sri Rajagopala Iyer and his helpful attitude to those who desired to learn from him. He thanked him on behalf of the Academy for the demonstration given by him.

## THE SEVENTH DAY

*27th December 1967*

To-day's Experts' Committee session of the Music Academy in connection with the 41st Annual Conference and the Tyagaraja Bi-centenary Celebrations was devoted to two interesting subjects, namely, the history of the spread of Tyagaraja Kritis in the adjacent areas of Karnataka, Andhra and Kerala and the various efforts made at different times to propagate the music of Tyagaraja by composing Tamil, Kannada and Hindi versions for his songs.

At the outset, Sri Udayalur Rajagopala Sarma gave an exposition of 'Lakshmana and Sabari as depicted by Tyagaraja' in the first half an hour Tyagaraja Katha Prasangam. This was followed by Smt. Rukmini's rendering of a new composition on Tyagaraja in Puri Kalyani by Sri B. Subba Rao, Member of the

Experts' Committee of the Academy for the Tyagaraja Bi-centenary and printed with notation in the Academy's Souvenir. She was accompanied by Sri Kanchi Janardanan on the violin and Sri Dindigul Ramamurti on the Mridangam.

Sri Sangita Kalanidhi T. L. Venkataraman Iyer was in the Chair.

### Tyagaraja through other Languages

Dr. V. Raghavan first gave an account of the efforts of Smt. Kausalya Venkatacharya who had composed Tamil versions of Tyagaraja kritis and read out some samples of them to show how as much as possible the words of the original which were common to all South Indian languages and Sanskrit, had been retained by the lady, and only the least number of changes in the words had been made. Smt. Kausalya Venkatacharya then mentioned the circumstances under which, in a devotional awakening that happened, she started composing these Tamil replicas of Tyagaraja Kritis. Smt. Lakshmiammal then rendered two of the pieces *Sri Raghukulamudu* and *Entavedu* in their Tamil versions. Three volumes of these Tamil versions of Tyagaraja's songs had been published (Madras, 1940).

Mr. B. Subba Rao of Mysore then gave a brief account of the efforts of a well-known Kannada composer Sri Anavatti Rama Rao who had rendered about thirty Kritis of Tyagaraja in Kannada, retaining the *Dhatus* of his songs and published them in the book 'Karnataka Kriti Ratnamala'-Part I, Mysore, 1933. The Dhatu of Tyagaraja was kept as in the Tamil versions but the Kannada version was a full and regular translation. Sri Srirangam Kannan then sang as a sample the Karnataka replica of *Sakkani Rajamarga.*

Sri Subba Rao then gave an account of his own efforts to make North Indians interested in Tyagaraja Kritis and the beginning of the attempts to prepare Hindi versions of Tyagaraja's compositions. The first regular effort in this direction was undertaken in the A. I. R. at the instance of the then Minister for Information and Broadcasting Dr. B. Gopala Reddy. Sri Ramamurthi Renu of the A. I. R. Hyderabad produced Hindi versions

of some songs and the same were recorded in the A.I.R. Quite recently Sri Srirangam Kannan who had heen in the Music Department of the Banaras Hindu University, had felt the same urge and produced his own Hindi versions of a few pieces of Tyagaraja. Sri Kannan then sang two of these prepared by him, for *Undedi Ramudu Okadu* and *Broche varevare*. He was accompanied by Sikkil Bhaskaran on the violin and Sri Paramesvaran Nambudiri on the Mridangam.

Presenting a paper on the history of the spread of Tyagaraja Kritis in Mysore area, Asthana Vidvan Sri Chennakesavaiah of Mysore first referred to the connections of Veenai Venkatasubbiah of Kapisthalam with Mummadi Krishnaraja Wadyar (A.D. 1811–1831) and of Sonti Venkataramaniah, with the Mysore court. The actual prachara of Tyagaraja Kritis began with Mysore Sadasiva Rao, a grand-pupil of Tyagaraja and his disciples Veenai Seshanna and Subbanna. These did their part in the popularisation of Tyagaraja Kritis. One Radhakrishnnayya of Mysore was said to have met Tyagaraja at Kanchi and played Kanjira for Svamiji. Lalgudi Ramayyar, a direct disciple of Tyagaraja and known as Pallavi Ramayyar who was in the Mysore Palace till 1867 and his sons Guruswamiah and Radhakrishniah, also Palace Vidvans, were also responsible for the spread of Tyagaraja's songs. Another direct disciple of Tyagaraja to become Palace Vidvan was Ayyaswami alias Ayyaviah of Mysore who learnt some Kritis of Tyagaraja from Manambuchavadi Venkatasubbiah. In 1882, Vidvan Kesaviah. father of the speaker, copied out 40 of the Kirtanas of Tyagaraja. Well-known musicians of these parts like Veenai Kuppayyar, Maha Vaidyanatha Iyer, Patnam Subrahmania Iyer, Anantarama Bhagavatar, and Pallavi Seshayyar visited Mysore court and sang Tyagaraja Kritis. Munuswamiappa must be mentioned as the disciple of Krishnaswami Bhagavatar of the Walajapet *Sishyaparampara* of Tyagaraja. From the Umayalpuram School, Chennappachar of Mysore learnt Kritis, his Guru being Krishna Bhagavatar of Umayalpuram.

Vidvan Nori Nagabhushanam Pantulu then gave an account of the information collected by him about Telugu Vidvans who had associations with Tyagaraja's *Sishyaparampara* and were instrumental in the spread of Tyagaraja Kritis in Andhra. Toomu Narasimhadas, himself a composer and Rama Bhakta, was a con-

temporary of Tyagaraja on whom he composed a *Padya* on meeting him and listening to his music. Susurulu Dakshinamurthi Sastri was a pupil of Manambuchavadi Venkatasubbiah. Nori Narasiah, father of Nori Nagabhushanam Pantulu, was a pupil of Patnam Subbayyar. Piratla Subramania Sastri was a pupil of Mutyalpet Tyagayyar. Dhenuvukonda Chinniah Pantulu of Ongole was a grand-disciple of Tyagaraja. Varanasi Ramasubbiah toured Tamil country and contacted musicians here. Mention must be made also of Dewan Bahadur Kummi Reddi Suryanarayanamurti Naidu of Kakinada, who established the Sarasvati Gana Sabha at Kakinada and provided an occasion for a large number of musicians from Tamil Nad to visit Andhra and from their concerts Tyagaraja Kritis came to be widely listened to and learnt in Andhra Pradesh. The first to begin the Tyagaraja Aradhana Festival in Andhra was Nori Nagabhushanam Pantulu of Masulipatnam who conducted it without a break for 45 years.

Dr. Raghavan then presented the note of Prof. R. Srinivasan on the Musical Contacts of Kerala with Tanjore and the musicians who were the first to bring Tyagaraja's Kritis to the Court of Maharajah Svati Tirunal, musicians like Kanniah Bhagavatar and the dance master Vadivelu, and later the great performer Maha Vaidyanatha Iyer who was honoured in the Trivandrum Palace. Dr. Raghavan drew attention also to the essay on Travancorean music and musicians by the late T. Lakshmana Pillai of Travancore in which too, a number of these details are mentioned.

Prof. P. Sambamurti referred to Subbarama Bhagavatar himself composing a Sanskrit replica of Tyagaraja's *Sripate*, printed in Sampradaya Pradarsini Vol. II. The universal appeal of Tyagaraja Kritis, he said, was utilised also by the Christian churches in Tamil Nad and Andhra where *Dhatus* of Tyagaraja Kritis were used for Christian lyrics to be sung at the Services. Prof. Sambamurti took the occasion also to emphasise the value of the Walajapet manuscripts which had been brought and been kept in the Academy's Tyagaraja Exhibition and the need to undertake further research and publication based on these manuscripts.

Sangita Kalanidhi Sri Mudicondan Venkatarama Iyer thanked the participants in the morning session.

## THE EIGHTH DAY

*28th December 1967*

The Experts' Committee meeting convened in connection with the 41st Annual Conference of the Music Academy and the Tyagaraja Bi-centenary Celebrations met this morning at the Academy premises. At the outset there was an exposition on 'Rama Puja' as seen in the Kritis of Tyagaraja by Mannargudi Sri Sambasiva Bhagavatar.

### Tyagaraja and Adi Tala

Dr. Raghavan then introduced Dr. Harold Powers of the University of Pennsylvania where Dr. Powers had built up an Indian Music Department. Dr. Powers who was on his fifth visit to India now, and had spent a considerable time in Madras learning Carnatic music, analysed the rhythmic structure of Tyagaraja kritis from the point of view of prosody as well as *tala*. He said that, from the *tala* point of view, there was a great variety of textual settings. Of the *talas* handled by Tyagaraja, there were three non-symmetrical ones and one symmetrical, namely the *Adi tala* and the speaker went on to analyse a number of Kritis to show the types of measures occurring in them, singing in whole or part, some of these to the accompaniment of Mridangam. He showed in them the various types of poetic feet found in Telugu verse: *caturmatras* (as in *Kandam*) on the one hand, *Indraganas* and *Surya ganas* (as in *Sisam*) on the other. Dr. Powers suggested that in each of Tyagaraja's basic rhythmic types – *jhampa* (i.e. *Khandam*), *rupakam* (i.e. *tisram*), types of metric feet were used. He also proposed to show – with particular reference to the varieties of *Adi tala* – that by the use of a half-dozen or so simple compositional devices (individually and in combination) Tyagaraja had taken simple, square bhajana-type verse-rhythms and converted them into the lively and expressive musical phrases of the developed *Kirtana*.

Dr. Powers illustrated his points by singing sections of about a dozen Kritis, including complete renditions of the *Adi tala* Kirtanams *Sarasa sama-dana*, *Vandanamu*, and *Gitarthamu*. He was accompanied by Sri V. Gopalakrishnan on the Mridangam.

Sangita Kalanidhi Mudicondan Venkatarama Iyer who presided and Dr. Raghavan, Secretary, thanked Dr. Powers for his

participation in the Conference. Then Dr. Raghavan requested Sri Vidvan Doraiswami Iyengar of Mysore to give his recital on Veena of select Kirtanas of Tyagaraja.

### Recitals of Select Kritis

Sri Doraiswami Iyengar of Mysore accompanied by Nagore Ambi Iyer on the Mridangam gave a recital on Veena of select Tyagaraja Kritis. He rendered: *Rama ni pai*; *Koluvaiyunnade* in *Tana-Sampradaya*; *Bhavanuta*; *Varanarada*; and *Tulasi bilva*. Sangita Kalanidhi Mudicondan Venkatarama Iyer gave expression to his appreciation of Doraiswami Iyengar's expositions and thanked him on behalf of the Academy. He then requested Madurai Subramania Iyer, a descendant of Tyagaraja's family, to give his recital on violin of select pieces of Tyagaraja. Sri Subramania Iyer, a repository of rare Tyagaraja Kritis and *Pathantaras*, then played on the violin the following pieces: *Vinave* – Vivardhani; *Chinnanade* – Kalanidhi; *Lakshanamugala* – Suddha Saveri; *Idi samayamura* – Chayanata; *Enduka baga* – Mohanam; *Ennado*– Saurashtram; and the *Divyanama, Sri Rama*–Yadukula kambhoji.

Sangita Kalanidhi Sri T. K. Jayarama Iyer thanked him on behalf of the Music Academy.

## THE NINTH DAY

*29th December 1967*

When the Experts' Committee meeting of the 41st Annual Conference of the Music Academy, Madras and the Tyagaraja Bi-centenary Celebrations began to-day, Udayalur Rajagopala Sarma gave an exposition of Sita and Bharata as depicted in Tyagaraja Kritis.

### Form in Tyagaraja Kritis

Sangita Bhushanam Sri S. Ramanathan then gave an illustrated talk on Form in Tyagaraja Kritis. In all musical composition, there were, the speaker said, the two aspects of *Dhatu* (musical setting) and *Matu* (the literary setting). There were also the elements of reiteration and variation, the structure and the melodic and rhythmic aspects, all of which contributed to the excellence of the work of a particular composer. So far as melody was concerned, the most striking characteristic of Tyaga-

raja's composition was that he left the listener no doubt as to the identity of the Raga which struck one even at the take off of the Kritis. He sang in illustration *Teliyaleru* in Dhenuka. To show how Tyagaraja achieved clarity of the *raga*-form in *Vivadi melas*, he illustrated with pieces like *Sari evvare*. Taking the smaller and new ragas, he showed how in *Paluku khanda* and *Tattvameruga*, the *Aroha* and *Avaroha* were patent in the very opening lines of the pieces. Illustrating then the *tāla* and *gati* in his songs, the speaker analysed the *Aksharakalas* in a number of compositions, in *Adi*, *Rupaka* etc. Tracing the development of compositions with a single *Dhatu* and two *Dhatus*, leading up to the 3 *Dhatu*-compositions with *Pallavi*, *Anupallavi* and *Charana*, he pointed out the nature of these parts in Tyagaraja kritis. He dealt also with the literary and prosodial aspects and alliterations which formed part of the composition and their appeal. He took up some other compositions of Tyagaraja to show their appropriateness from the point of view of instrumental rendering. He was accompanied by Alandur Natarajan on the violin and Sri Guruvayur Dorai on the Mridangam.

Thanking him, Sangita Kalanidhi Sri T. K. Jayarama Iyer who presided complimented the speaker for his practical and theoretical proficiency. Giving expression to his own ideas on the same subject, Sri Jayarama Iyer sang snatches of compositions of Tyagaraja to show the structure of the *Tala* and its *Aksharas* in the Kritis – *Niravadhi sukhada* for Adi Tala and *Intanuchu* (Khanda Nadai). Referring particularly to what appeared as an original element in Tyagaraja's compositions and art, namely, the opening of a *Kriti* after 1½ *aksharas* of the *Tala* in one-kalai chaukam, Sri Jayarama Iyer suggested that Tyagaraja who listened to North Indian Music from Maharashtrians and others in Tanjore might have taken this from the *Chota-khyal* in *Teen tal* comparable to our *Adi*. He referred to three important aspects which endowed greatness on Tyagaraja as a composer – vitality, originality and workmanship.

### Rare Kritis

Sri Jayarama Iyer then requested Sri Sermadevi Subramania Sastrigal to give his demonstration of some select Kritis of Tyagaraja. Sri Subrahmania Sastrigal, a student of the Dikshitar

tradition and of Mysore Seshanna on Veena, chose five pieces of Tyagaraja for his demonstration for the theoretical value they had for the Ragas and the Raga-names associated with them and the changes that they had undergone; Sri Sastrigal ascribed these changes and alterations to one of the early editors and publishers of Tyagaraja Kritis – Tacchur Singaracharlu. Sri Sastrigal gave on the Veena *Natimata*–Devapriya (according to Sastrigal); *Nagumomu*–Abheri; *Karubaru*–Mukhari; *Adayasri* – Ahiri; *Vacamagocharame*–Kaikavasi, a new name of the older raga Nishadha. He was accompanied by Sri P. Viswanathan on the Mridangam. Sri Sastrigal interspersed his recital with several interesting anecdotes and mentioned that with reference to certain Ragas difficult for the flute, the late Sarabha Sastrigal used to have different kinds of flutes, when he had to render these Ragas, Todi, etc.

Sri T. K. Jayarama Iyer thanked Sri Sermadevi Subrahmania Sastrigal for his recital and paid a tribute to his experience and profound knowledge of the Sastra.

## THE TENTH DAY

*30th Decembe, 1967*

When the Experts' Committee of the Music Academy convened in connection with the 41st Annual Conference and the Tyagaraja Bi-centenary celebrations met this morning with Sangita Kalanidhi Sri T. K. Jayarama Iyer in the Chair, there was first an exposition by Mannargudi Sri Sambasiva Bhagavatar on 'True Devotion and Tyagaraja's Teachings.'

### Tyagaraja's Originality

Sangita Kalanidhi Mudicondan Venkatarama Iyer then gave a highly instructive exposition of Tyagaraja's originality with special reference to *Sangatis*, and rendered in part or whole several rare pieces of the composer which were very much appreciated by the distinguished audience. He was accompanied by Sri Nori Nagabhushanam Pantulu on the violin and Sri Karaikudi Muthu Iyer on the Mridangam. Sri Venkatarama Iyer said that the *Sangatis* fulfilled a function in *Sadhakam* and achieved what *Akara-sadhakam* did. They also served the purpose of *raga jnana* and *raga vistara*. In pieces like *Endudakinado*, the

*Sangatis* which went up to fifteen and were integrated with the tone and tempo of the composer's feeling as expressed in *Sahitya*. In *Alakalalla* the *Sangati* happily coincided with the requirements of the *raga lakshana* and the *Kampa* necessary for *Ri* in Madhyamavati. The speaker referred to the way in which these *Sangatis* were learnt correctly in the Umayalpuram school and in this connection mentioned Dorasamiar, a grand-pupil of Umayalpuram Brothers. Referring to certain compositions whose Ragas had undergone changes, the speaker drew attention to the technical reasons which explained such changes. Unless the subtle differences were carefully preserved, certain rare ragas were likely to glide into the better known ragas and gave examples of *Nepogadagunte* in *Desiya Todi* formerly but which became *Varali*, and *Chetulara* originally in *Kharaharapriya*, as he himself had learnt from Umayalpuram Natesa Iyer, but later changed into *Bhairavi*. The Vidvan then sang *Sriramya* in *Jayantamanohari*, *Ni dasanu* (in which there was Dha Sa and no Dha Ni Sa); *Dayajuchutaku* in *Ganavaridhi* which was now sung in *Harikambhoji mela* but whose proper *mela* is *Sulini* with *Shatsruti Ri* and *Kakali Ni*, *Rama ni eda* in *Dilipaka* whose correct *Arohana* and *Avarohana* were *Sa Ri Ga Ri Ma Pa Ni Dha Ni Pa Dha Ni Sa / Sa Ni Dha Pa Ma Ri Ga Ri Sa* and which he feared might glide into *Kharaharapriya* in the course of some more years; and *Evarani nirnayinchira* in *Devamritavarshini*. *Hindola*, he said, was sung now by some with *Chatuhsruti Dha* but its proper *Dha* was *Suddha* and sang *Manasuloni*. Sri Mudicondan Venkatarama Iyer's rendering of *Karuvelpulu* (*Kalyani*) and *Endudakinado* (*Todi*) with all the set *Sangatis* was most impressive and was repeatedly acclaimed.

Sangita Kalanidhi Sri T. K. Jayarama Iyer paid a tribute to Sri Mudicondan Venkatarama Iyer for his equal proficiency in *Sangita* and *Sastra*. He referred to him as one of the most erudite musicians whose opinion was equal to a judgment in matters of doubt or controversy. Sangita Kalanidhi Sri T.L. Venkatarama Iyer referred to Mudicondan Venkatarama Iyer as one of the most eminent *Lakshya-lakshana* Vidvans and as one of the props of the Academy where he was Principal of their College.

### Electronic Sruti Box

Sri K. Thyagarajan, Electrical Engineer, Madurai, who was also an amateur flutist, then placed before the Experts' Committee

a new electronic Sruti box which he had designed and explained its structure. Sri T. K. Jayarama Iyer and Dr. B. C. Deva who made some observations on the new device pointed out that a suitable device had to be added to secure harmonics and modulation which were available on the strings of the Tambura but were absent from the present device. Dr. Raghavan thanked Sri K. Thyagarajan and requested Sri K. R. Rajagopalan of the Christian College to give his talk on 'Tyagaraja Kritis – A Statistical Study.'

### Statistical Analysis of Tyagaraja's Kritis

In his paper, Sri Rajagopalan gave a numerical analysis of Tyagaraja Kritis as available in the various publications, from the point of view of *Raga, Tala,* subject-matter etc., which, by the way, showed some technical aspects too like the frequency of certain *Ragas* employed by Tyagaraja and historical facts like the change of *Raga* names of some pieces. Thanking him Dr. Raghavan said that a complete Index of the available Tyagaraja Kritis with the classification done by Sri Rajagopalan would be published in the Journal of the Academy.

Dr. Raghavan then requested Asthana Vidvan Mysore Chennakesavaiah to give his talk on Krishnalila as depicted in the Kritis of Tyagaraja and Purandaradasa. Singing a large number of songs of both these composers, Vidvan Chennakesavaiah showed how although mainly on his *Ishta Devata,* Rama, several aspects of *Krishnavatara* also figured in Tyagaraja's compositions and likewise Rama also figured in many compositions of Purandaradasa. Sangita Kalanidhi T. K. Jayarama Iyer thanked Vidvan Chennakesavaiah.

## THE ELEVENTH DAY

*31st December 1967*

When the Experts' Committee of the Music Academy convened in connection with the 41st Conference and Tyagaraja Bi-centenary celebrations met for the last day and the concluding session, there was first an exposition on Vibhishana and Anjaneya as depicted in Tyagaraja Kritis by Sri Udayalur Rajagopala Sarma. Sri T. L. Venkatarama Iyer presided.

### Presentation of Rare Kritis

There were four presentations of rare Kritis of Tyagaraja in the morning session by Vidvans Tiruchi Swaminatha Iyer, Kalyanakrishna Bhagavatar, Sangita Kalanidhi Budalur Krishanmurthi Sastrigal and Sri Papanasam Sivan. They were accompanied by Varahur Muthuswami Iyer, Madurai Krishna Iyenger and Karaikudi Muthu Iyer.

Tiruchi Swaminatha Iyer, son of Tiruvayyaru Fiddle Subrahmania Iyer and grandson of Ayyah Bhagavatar and Sundara Bhagavatar known of Orappili Brothers and were the direct disciples of Tyagaraja, rendered *Etulaina* – Sama; *Ni chittamu* – Vijayavasanta; *Mitri bhagyamu* – Kharaharapriya but with a different *Pathantara*; and *Sarijesi* – Tivravahini.

Sri Kalyanakrishna Bhagavatar rendered *Paripalaya mam* – Darbar; *Karunajudavamma* – Todi; *Kattu jesinavu* – Athana.

Sangita Kalanidhi Sri Budalur Krishnamurthi Sastrigal rendered both on *Gottu vadyam* and voice *Mariyada kadura* – Sankarabharanam; *Neeke Teliyaka* – Anandabhairavi; *Rama Bana* – Saveri and *Kanukanu Saukhyamu* – Nayaki.

Sri Papanasam Sivan rendered: *Manasa Ramachandruni* – Isamanohari; *Sujanajivana* – Kamas and *Kamalaptakula* – Brindavana Saranga and a Tamil composition of his on Tyagaraja in *Byagada*.

Sri T. L. Venkatarama Iyer thanked the Vidvans for their valuable rendering of these Kritis.

### Umayalpuram Rajagopala Iyer

Dr. Raghavan then referred to the participation in the Conference of representatives of different *Sishya-paramparas* of Tyagaraja and the decision of the Academy to honour a representative of one of the Schools, namely that of Umayalpuram, by presenting a Souvenir to Vidvan Umayalpuram Rajagopala Iyer. Sri T. V. Rajagopalan, Secretary, read the citation.

## CITATION

**Umayalpuram Sri S. Ra**

Born on 18—12—1893 as seco
Swaminatha Iyer, disciple of Ma

Sri. T. L. Venkataraman Iyer, P
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**Release of Academy's Ne**

Dr. Raghavan then requested Sri
lease the publication ' Psycho-Acous
' Dr. B. C. Deva which the Academ
lp of the Central Sangeet Natak Ak

rama Iyer referred to the special work of Dr. Deva and presented him a copy of this book in token of releasing the same. Dr. Deva thanked the authorities of the Central Sangeet Natak Akademi and the Music Academy, Madras, for their help in bringing out this book.

### Convocation of the Academy's College

Sangita Kalanidhi Mudicondan Venkatarama Iyer, Principal of the Teachers' College of Music, then presented the successful candidates of the Academy's College and Sri T. L. Venkatarama Iyer distributed the diplomas to them. The Raja Annamalai Chettiar's Prize and Mrs. R. N. Sarma's Prize for the candidate standing First in Practical and Theory were awarded to Kum. N. Rajeevi.

### Concluding Function

Bringing the proceedings to a close, Dr. Raghavan referred to the special nature of the 41st Conference which was dedicated to the Birth Bi-centenary of Saint Tyagaraja and the plans drawn up by the Special Committee of the Central Sangeet Natak Akademi for the celebration of the event at different important Centres in India. He thanked Dr. B. Gopala Reddy for opening the Conference and the Central Akademi for the assistance for this network of celebrations as part of which the Academy's 41st Conference was conducted as a Tyagaraja Bi-centenary Conference. He expressed the gratitude of the Academy to the whole-hearted co-operation of the musicians, some of whom sang freely and some others gave part of their honorarium as donation to the Academy. He referred to the Experts' Committee proceedings in which various aspects of Tyagaraja, his genius, compositions and teachings were dealt with by different musicians and scholars and also demonstrations of rare *kritis* according to different schools were given by Vidvans. He thanked all the participants including those from outside like Dr. Harold Powers from the University of Pennsylvania and friends from Ceylon and particularly Justice Tambiah of the Supreme Court of Ceylon who participated in the Opening Function. Dr. Raghavan then referred to the Tyagaraja Exhibition organised in connection with the Bi-centenary Conference and thanked particularly the Madura Saurashtra Sabha for bringing the Walajapet Tyagaraja manus-

cripts. He mentioned the Conference Souvenir which carried a special Tyagaraja supplement and the Souvenir Sub-Committee and particularly the Treasurer Sri G. Narasimhan. He expressed the gratitude of the Academy to the authorities of the Government of Madras and the Corporation. The Press had given due publicity to the work of the Academy and he thanked the *Hindu* especially for the coverage which they gave to the Expert Committee proceedings of the Conference. The All India Radio, at the request of the Academy, had relayed the afternoon concerts of the younger Vidvans also and Dr. Raghavan expressed the hope that the A. I. R., Madras would continue to encourage younger musicians in the coming years also by playing their concerts. He particularly mentioned how in spite of the heavy programme scheduled from early morning to midnight, all the participants, in the morning sessions as well as in the concerts, kept correct time and helped the Academy to go through the schedule in a punctual and orderly manner. Lastly he thanked the public for their great response and their interest in the meetings of the Experts' Committee as well as in the concerts and their contribution to the success of the whole session and the Festival.

### Felicitatioas

Dr. Raghavan then expressed the felicitations of the Academy to the South Indian musicians who recently received the Sangeet Natak Akademi Awards.

### Condolence

He made a reference to the passing away during the year of the following musicians : Sangita Kalanidhis Ariyakudi Ramanuja Ayyangar, T. Chowdiah and Karur Chinnaswami Iyer ; Smt. T. Jayammal, Madras Balakrishna Iyer, Annaswami Bhagavatar ; and Pt. Omkar Nath Thakur.

### Journal

He then announced the completion of the printing of the Volume XXXVIII of the Journal of the Music Academy and mentioned that owing to the cost of production and other factors it had been decided by the Academy that all those who desired a copy of the Journal should enrol themselves as subscribers of the Journal ; it was given at concession rates to the Academy Members.

Dr. Raghavan then announced that as part of the Conference, arrangements had been made for the presentation of the *Divyanama* and *Utsava Sampradaya Kirtanas* of Tyagaraja by those well versed in the Bhajana tradition on Monday the 1st January 1968 from 8 a.m. to 12 noon under the supervision of Embar Vijayaraghavachariar. Besides experts in Madras, Bhagavatars from Melattur and Tiruvayyaru and other places had also come for this special programme of Tyagaraja's songs in the *Bhajana Paddhati*.

Sangita Kalanidhi Sri T. L. Venkatarama Iyer, President of the Academy, expressed his appreciation of the work of the Academy's Secretaries who had made the Conference the great success that it had been.

There was then a group photo of the participants in the Conference and concerts.

## THE TWELFTH DAY

### Tyagaraja's Divyanama and Utsava Sampradaya Kirtanas.

The programme arranged by the Academy as the final feature of the Bi-centenary celebrations in honour of the great Saint-composer proved the crowning function of the whole series. Before a large audience, Bhagavatars versed in the Bhajana tradition conducted Bhajana in the traditional style, beginning with the worship of Rama and Tyagaraja's portraits, the setting up of the Lamp (*Kuttuvilakku*) and singing songs according to the prescribed order of the *Bhajana Paddhati*. The programme was under the supervision of Sri Embar Vijayaraghavachariar and was conducted by Sri Chintamani Ayyangar and his group from Madras and Sri Melattur Balu Bhagavatar and Nagaraja Bhagavatar from Thiruvayyaru, besides several others including Vidvans and amateurs who knew *Utsava Sampradaya Kirtanas*. *Divyanama* and *Utsava Sampradaya Kirtanas* of Tyagaraja were sung by Embar Vijayaraghavachariar, Sri S. Ramanathan, B. Rajam Iyer, Mannargudi Sambasiva Bhagavatar, Udayalur Rajagopala Sarma, Nori Nagabhushanam Pantulu and Sri V. Srinivasan, and Srirangam Gopalaratnam. Several members of the audience who could sing followed the *Divyanamas* to the lead of the Vidvans

mentioned above. Melattur Balu Bhagavatar, following the practice of the Bhajana Paddhati, did *abhinaya* for *Ennaga manasukurani* (Nilambari). Prasadam was distributed to the listeners at the end. Some of the musicians, old as well as young, were visibly moved by the whole function.

## Members' Meeting

At 1 o'clock there was a meeting of the members and well-wishers of the Academy which was addressed by Sri T. T. Krishnamachari, Mr. James Rubin and Dr. Skeltor of U.S., and Justice Tambiah of Ceylon and other members of the Academy. The work of the Academy and its further development and the building up of the Academy's resources were discussed.

# Mr. A. M. CHINNASWAMI MUDALIAR AND SRI SUBBARAMA DIKSHITAR: THEIR CONTRIBUTIONS TO THE STUDY OF TYAGARAJA KRITIS

**Dr. S. Ramakrishnan**

1. The music loving public and musicians owe a deep debt of gratitude to Mr. A. M. Chinnaswami Mudaliar, M.A., and Sri Subbarama Dikshitar, two of the greatest personages of recent times (about 3/4 centuary ago) for their valuable contributions towards the cause of Carnatic music. Mr. A. M. Chinnaswami Mudaliar was the author of the famous and precious work 'The Oriental Music in European notation'. He was an official in the Chief Secretariat, Madras. He resided in Pudupet. But for his strenuous exertions and munificence we would not now be in possession of the most valuable of treatises on music ever published, namely the great 'Sangeeta Sampradaya Pradarsini' by Sri Subbarama Dikshitar.

2. Mr. A. M. Chinnaswami Mudaliar laboured hard, made many sacrifices to satisfy the greatest ambition of his life, viz., to collect and publish authentic versions of the compositions of the great masters like Tyagaraja in notation, creating, so to say a great reservoir of musical compositions for the benefit of all the then musicians and the coming generations of musicians enabling them to learn the compositions as a language by sight. He chose to publish them in European notation so that the people of the Occident also could learn these compositions in Carnatic music.

3. In order to achieve the noble object Mr. Chinnaswami Mudaliar started his quest for the collection of the compositions of the great Tyagaraja. He contacted all the then leading Vidwans belonging to the three main schools of pupils of Tyagaraja and also other leading Vidwans of any reputation. He examined all the manuscripts he came across and heard the various versions as sung by the Vidwans. In most cases he found only the Sahityas written and the Dhatu not furnished at all and if furnished lacking in notation and exactness.

4. At last he found satisfaction in the versions of the compositions of Tyagaraja in the manuscripts maintained by the Walajapat Bhagavatars. He learnt that these manuscripts were written even during the life time of Tyagaraja and the renderings met with the approval of the great master. They were written in a simple notation of some sort and the writing was very legible and neat. Mr. Mudaliar then managed to collect about as many as 600 compositions from these Walajapet manuscripts.

5. Mr. Mudaliar now started publishing these collections in his 'Oriental Music in European Notation', in instalments as a periodical and the price fixed by him per page was one anna. For this purpose Mr. Mudaliar started a press of his own and installed his brother Mr. Ayyasami Mudaliar to be in charge of the press work. More than 60 compositions were published in about 11 months, to be detailed presently.

6. In 1898 Mr. Mudaliar was invited to attend the Coronation of the Maharaja of Ettayapuram, where Sri Subbarama Dikshitar, the renowned and the greatest authority on Carnatic music, was then the Samsthana Vidwan. Mr. Mudaliar took this opportunity to try and secure from Sri Subbarama Dikshitar all the famous compositions of Sri Muthuswami Dikshitar, for publishing them also in his 'Oriental Music'. When approached through the Maharaja, Sri Subbarama Dikshitar pointed out to Mr. Mudaliar, how it was a futile attempt to publish the Kritis in mere Srgm. or staff notation, since the Carnatic music was of the melodic type involving the various subtle characteristic shades and bhavas of the ragas. In the end Sri Subbarama Dikshitar was persuaded to do something in the matter. Mr. Mudaliar then learnt all the gamakas and other features of Carnatic music from Sri Subbarama Dikshitar, and together they coined apt and adequate symbols and signs for all the gamakas. On the advice of Sri Subbarama Dikshitar Mr. Mudaliar suspended temporarily the work on his 'Oriental Music', and instead they planned to publish all the famous compositions of Sri Muthuswami Dikshitar along with those of other famous composers in Telugu script in Srgm. notation using the various gamaka signs and symbols evolved by them. Thus the great and most precious of all treatises on music ever published, the 'Sangeeta Sampradaya

Pradarsini', a reservoir, so to say, of all the great compositions of Sri Muthuswami Dikshitar and others, came into existence and was out for the public in 1904. Unfortunately Mr. Mudaliar lost his sight, health, had spent most of his fortune and did not survive to see this publication so much cherished by him.

7. Sri Subbarama Dikshitar later as advised by the Maharaja published in 1905 for the use of beginners a 'First Step', 'a Primer' or a 'Balasiksha' as the book was called, since it was found the large 'Pradarsini' was too difficult for the beginner to understand and follow. In this Primer Sri Subbarama Dikshitar, in the later pages, has furnished the renderings of 24 compositions of Sri Tyagaraja—of these 23 are from among those already published in staff notation by Mr. Mudaliar in his 'Oriental Music'. They are exactly the same in all details, letter to letter, swara to swara. We thus see Sri Subbarama Dikshitar also considered only the Walajapet renderings as authentic versions of Sri Tyagaraja compositions. I have accordingly taken the extra 24th piece also as a correct Walajapet rendering. I may here mention that Sri Subbarama Dikshitar has given the famous composition 'Koniyadina na pai' in Kambhodi by Veena Kuppaiah in this Primer. I have compared this rendering with that published by Tiruvottiyur Tyagaiah in his 'Pallaviswara-kalpavalli' and find both the renderings exactly the same in all details.

8. Here I may be kindly permitted to mention the remarks of Sri Subbarama Dikshitar on page 129 of his Primer about the ragas Sindhuramakriya and Kalavati mentioned as Janyas of the 15th and 16th melas respectively, whereas they really come under the 45th and 31st melas respectively according to the Venkatamakhi tradition. Sri Subbarama Dikshitar wonders how this mistake could occur. He mentions that Sri Tyagaraja was the the disciple of Sonti Venkatasubbaiah who was in his turn the disciple of Muthu Venkatamakhi, and believes that the wrong names of the Ragas could not have therefore emanated from Sri Tyagaraja. Sri Subbarama Dikshitar also says that there was a tradition that Sri Tyagaraja never mentioned the true names of Ragas for his Kritis to his disciples. No doubt he was such a genius that he coined extempore several new Ragas and attractive

melody types for his compositions. Sri Subbarama Dikshitar also tells that he has heard from his elders, how when Dikshitar once met Tyagaraja, the latter expressed that the Ragas for the compositions must be kept secret and not divulged to the sishyas. Also Mr. Mudaliar told Sri Subbarama Dikshitar that except in the case of Prasiddha ragas, the respective Ragas for the kritis in them were named and tabulated by Pedda Singaracharyulu.

9. In addition to the 24 compositions printed in the Primer, Sri Subbarama Dikshitar has given us in his 'Pradarsini' the renderings of the kriti 'Dayaleni' in the raga Nayaki and 4 of the Pancharatnas of Sri Tyagaraja. These five compositions may also be considered as correct rendering of the Walajapet type.

We thus have on the whole in 'Oriental Music' 63 kritis (+3 incomplete); in 'Pradarsini' 5 kritis and the extra 1 in the Primer, in all 69 compositions as authentic Walajapet versions. Among the several compositions in 'Oriental Music' we have (a) several rare pieces and a great many major compositions bristling with sangatis like Cheraravademira in Ritigowla, Chethulara in Kharaharapriya, O Rangasayi in Kambhodi, Dorukuna in Bilahari, Karuvelpulu in Kalyani, etc. (b) In the kriti Karuvelpulu the sangatis are many and very elaborate. The pallavi is first rendered with five sangatis and then followed as usual by the anupallavi with all its own grand sangatis and the pallavi is once again taken and more than a dozen sangatis are given before the charana is taken. Lastly 2 cittaswaras are appended, both by Venkatramana Bhagavathar. (c) The kriti Chethulara is rendered in Kharaharapriya whereas now-a-days we usually hear it in Bhairavi. Mr. Mudaliar in a foot-note declares that the Kharaharapriya rendering is the correct version. (d) Beautiful chittaswaras have been appended to the kritis *Thappibradiki* in Thodi, *Cheraravademira* in Rithigowla, *Sogasuga* in Sriranjani, *Raghupate* in Sahana, *Mariyada gadura* in Sankarabharanam, *Dorukuna* in Bilahari, *Ninne bhajana* in Nata and *Karuvelpulu* in Kalyani (two swaras). Mr. Mudaliar mentioned that these chittaswaras were composed by Venkataramana Bhagavatar with the approval of his Guru Tyagaraja. (e) The collection includes 3 compositions from Prahlada Bhakti Vijayam, which are *Varidhi* in Thodi, *Vandanamu* in Sahana, *Nannu brovakanu* in Sankarabharana; and 5 Divyanama kirtanas which are *Pahi Rama*

in Kharaharapriya, *Brochevarevarura* in Sriranjani, *Sarvaloka* in Huseni, *Ramarama* in Sahana and *Paripalaya* in Sankarabharana. (f) The 3 compositions *Maryada kadaiya* in Bhairavam, *Kalinarulaku* in Kuntalavarali and *Sive pahi mam* in Kalyani are incomplete, only the pallavis being furnished. Among these the rendering of the pallavi of *Sive pahi mam* is entirely of a different form from the rendering we hear nowadays. In the case of *Manasa etulorthune* in Malayamarutam the rendering of the pallavi is found different from what we hear nowadays. (g) In addition to these Tyagaraja Kritis, Mr. Mudaliar has also printed several rare compositions of other composers like Muthuswami Dikshitar, Subbarama Dikshitar, Margadarsi Sesha Iyengar, Arunachala Kavirayar, Gopalakrishna Bharati and others.

10. It is a matter for regret that all the manuscripts of Mr. Mudaliar containing 600 and odd compositions collected by him have been completely lost, probably destroyed by people into whose hands they fell and who did not know their value. I am now submitting a true copy of all the compositions of Tyagaraja in the 'Oriental Music'. I have written them in Tamil script adopting the usual present day Srgm. notations. I have included therein also the compositions of Tyagaraja found in Sampradaya Pradarsini and the Primer of Subbarama Dikshitar as detailed above. I now appeal to the Music Academy to publish immediately all these available 69 compositions of the Walajapet tradition in a book form as a first instalment, and take up the task of securing all the available Tyagaraja Kritis of the Walajapet rendering and publish them for the benefit of musicians and lovers of music. Surely this will be the best service rendered for the memory of the great Tyagaraja. I thank the Academy for having asked me to give a brief account of the valuable labours of Mr. A. M. Chinnaswami Mudaliar and Sri Subbarama Dikshitar for the cause of music providing us with the authentic versions of the compositions in their Oriental Music in European notation and Sangita Sampradaya Pradarsini and its Primer.

# SRI TYAGARAJA'S INFLUENCE ON MODERN MUSIC

**Vidvan Sandhyavandanam Srinivasa Rao**

Revered President, Dr. Raghavan and friends,

I am grateful to this great Academy for giving me an opportunity to participate in the Bi-centenary celebrations of Sri Tyagaraja. Please permit me to read out extracts from the speeches of Late Sangeeta Kalanidhi T. V. Subba Rao on the greatness of Sri Tyagaraja.

"It must be a matter of the greatest pride and glory for South India that, unlike other arts and branches of knowledge which have suffered neglect and deterioration, music has been progressively developing in its power to bless and enlighten mankind. If the credit of this unparalleled achievement belongs to any one composer more than another, it is unquestionably to Sri Tyagaraja. In the hundred years that have elapsed since his mission on earth was fulfilled, the admiring world grew impatient of any music that was not his. The force of a mighty and soulful personality breathing through every song, the intense religious fervour, the irresistible appeal of the sentiment of divine love and tender pathos, the inimitable charm of poetic diction and thoughts of limitless suggestion, the matchless beauty of music true to nature and daring in invention and as captivating to a child as to the sophisticated savant, the triple confluence of bhava, raga and tala into a single flood of rapturous music, the element of delightful surprise with which the sangatis are developed in perfect harmony with the varied implications of bhava, the reflection of every kind of experience common to mankind, clear presentation in brief compass of the teachings of scriptures, commendations of music as divine art easily capable of yielding the ultimate bliss, the supreme message exhorting mankind to earn the grace of God by love and service, have all contributed to make his songs unsurpassed as treasures of the finest music, poetry, religion, ethics and philosophy.

I may be permitted to epitomise the lofty encomium in the traditional dictum "Tyagocchishtam sangeeta jagat sarvam." Please permit me to read out two other paras of the same speech.

"It must not, however, be overlooked that the outstanding merit that has made his compositions vastly superior to those of other composers is the quality of music in them. Only he knew the secret of putting much music into a few syllables. In all forms of high class music, there should be a minimum of words and a maximum of music. A syllable with its vowel extensions should be made to absorb large sancharas of the raga. When to this advantage are added the variations of the musical phrases by way of sangatis, it will be seen how much more is the proportion of swara to the syllable. Study the songs "Koluvaiyunnade" in Bhairavi and "Najivadhara" in Bilahari in this context and you will find my point amply illustrated. The extensive scope for pure music in compositions of like nature makes them highly attractive. Let modern composers take heed if their creations should have a chance of survival as good music, they should see to it that there is less matu and more dhatu in their pieces. If they persist in their tendency to expand words in concert music their prabandhas may perhaps live as literature but not as songs of classic worth.

"The extraordinary capacity of Tyagaraja for stretching a single akshara to take into it a large sanchara of the raga is the result of infusing the spirit of the pallavi into the structure of the kirtana. The freedom of improvisation inherent in his compositions coupled with the remarkable originality of the varnamettu, has made them the main items of a concert. Before the era of Tyagaraja, raga and pallavi used to form the bulk of the kutcheri. After him they were gradually relegated to the background and his songs have occupied the pride of place as the embodiments of every element of musical excellence."

As it is now well over a century since Karnataka music came under the spell of this great Vaggeyakara it should be an interesting study to estimate the influence it has wielded.

As I wish to place before you certain observations likely to be misunderstood I may be permitted to submit to you that I am second to none in my devotion to Tyagaraja.

Is the wealth of Karnataka music preserved and handed down to posterity? What became of those classics from which the classical Trinity derived their inspiration? What happened

to the Lakshana Geetas, Prabandhas and Sooladis which were assiduously cultivated by musicians of the previous generation, like Muthiah Bhagavatar and his contemporaries? They are no longer to be heard. The wealth of music embedded in them cannot easily be revived. That is because all teaching and learning of music was confined to those kritis and compositions that would be handy in a katcheri. This resulted in the obliteration of the very sources of inspiration from which the Trinity had drawn in abundance. The katcheri pantha has come to be full of kritis with brief alapana and a few swaras; earlier the emphasis had been on elaborate exposition of Rága alapana, Tanam and Pallavi – when the concerts of the South were very much like the concerts of Hindustani music where two or three Ragas only figure in a katcheri – with plenty of scope for Manodharma – where music is pure and unalloyed – wordless, soulful. Unless our katcheries are remodelled – where exposition of Ragas in all elaborations will be the main feature, the taste of the Rasikas may not be elevated to receive the message of *Gana Rasa*. Too many compositions and particularly so where the majority of them contain devotional recitative items, there is an undue predominance of sahitya. The ready appeal of Tyagaraja's immortal kritis with their madhyamakala sangatis has dominated the mind of exponents of music and the Rasikas. This *saulabhya* of Tyagaraja is so universal that no other kriti has much chance of survival. The compositions of Dikshitar, Syama Sastri, Swati Tirunal, Purandara Dasa, nay every other kriti is converted into the pattern of Tyagaraja kritis (Makelara, Rama nive etc. Ninna nodi) by the performers with all the limitations of their equipment, exigencies of their voices and an unmitigated zest for dressing upto 'rakti level'.

I am dismayed at the fate that has befallen all the new kritis of Dikshitar. The simple devotional kritis of Purandara Dasa, Annamacharya and most of the modern compositions are but helpless re-casts into the models of the great Tyaga Brahmam. This denudes the wealth of variety in the creations of other masters. Indeed, even the kritis of Tyagaraja are tampered with in three ways. Firstly, their musical content is altered. (Give examples: Etula brotuva, Vara raga layajnulu.) Even with modern sangatis, 'kala pramana' should not be altered.

Secondly the over-conscious effort to emphasise the words by those who know the sahitya and their import; thirdly eschewing all attempts to sing compositions of Vilambakala where 'asu' and not sangatis are prominent – for instance kritis like Ramabana, Nadopasana, Adya sri, Etavuna, Noremi, Giripai, Endu daginado and a lot of other kritis. We should re-dedicate ourselves to keep the *music* of Tyagaraja pure, as also the styles and dictions of other great composers quite apart, and their musical setting kept individually apart.

Another unfortunate result is the undue emphasis on Sahitya in art music (Illustrate Sahitya Pradhanya renderings *Raghu vara nanuu ma – rava taguna*; *Avivekama*). This unfortunate trait of listening to sahitya and trying to get food for literary thought even while listening to art music made the listeners unduly sahitya-conscious. I know a great poet of Andhra who dramatised the rendering of the kritis in prose order. The Kannadigas lost Sooladis and Dasar Padagalu and reduced them to mere words because of this unfortunate habit. I appeal to all lovers of art to listen to raga and tala in music primarily and bestow only secondary thought to words while listening to their musical rendering. Examining the text for their import should be a subsequent study.

Another influence of Tyagaraja is the emergence of 'Vinta Ragalu' – mere scales like Kapinarayani, Nalinakanti, Bahudari, Pratapavarali, Kuntalavarali which by the magic touch of the great composer yielded poems of lasting melodic worth. These scales were treated as if they were ragas full fledged. To-day we have the problem of Ati-vinta Ragalu in such abundance that real Ragas which are like *jeeva-nadis* of perennial melodic beauty are slowly getting effaced, nay, a few are already destroyed (Manji, Narayanagaula, Gauri, Mangala Kaisiki) and a few are disappearing under our nose so to say – ragas like Gaulipantu, Pharaz, Huseni, Surati, Nayaki, Sri and others. The simple but elegant framework of Tyagaraja inspired most of the later composers in venturing into fields and pastures anew. But the Vivadi melas have come to stay. The basic principles of Vadi and Samvadi, Alpatva and Bahutva, Graha, Amsa and Nyasa for scales were not carefully applied so that the abundance of

Ragas that cannot live for more than a season is most astounding. (Too many *svaras – ragas* as in Hindustani music – they come and go.)

The Ati-vinta Ragalu may capture the mass mind for a while and may soon cease to interest them but as bad coins, they drive out good coins which are the good old rakti ragas. The dismal phenomenon expressed to me by a famous musician "Todi Bhairavi rasikka māṭṭengarāle Ayya!" "A place for every thing and every thing in its place." We should give the scales only the due place due to them: Auchitya as seen in the kritis of Patnam Subrahmania Iyer, Poochi Iyengar, Vasudevachar, Veena Kuppier, Muthiah Bhagavatar, Papanasam Sivan and a host of others. New Ragas and new melodic poems have emerged enriching our music: Sunada Vinodini, Valaji, Devagandhari varna and Dayavati Tillana by Sri N. S. Ramachandran, Ranjani Tillana, Kritis in Jenjhuti, etc. New additions of great musical worth are the most welcome results of Tyagaraja's great works.

In the compositions of modern authors the influence of Tyagaraja is pronounced. Unless there is evidence of new forms of melody and music and an individual peculiarity, new compositions having just new words cannot last long. But as Tyagaraja composed and said "Valmeekadulu pogadina nayasa teeruna"– all those with the gifts of Vaggeyakavita will undoubtedly compose. But we should apply the doctrine – "Pareekshyanyatarad bhajante". This should be done from the view-point of musical worth independent of the status of the composer. Mere imitations with a few sahitya syllables are a waste and when they are backed up by power and wealth, they lure us away from the songs of real worth. Another culpable practice with most composers is– (pardon me for saying that some of them claim to follow the footsteps of the great master Tyagaraja himself) that they teach their own compositions – and leave their students to learn the great musical classics from others.

There has to be well-planned reform of musical training in our system of education at least in the institutions so that all the kritis of Tyagaraja, Dikshitar and Syama Sastri are taught as also the good old lakshana geetas and the compositions of other masters as well. (Kuppuswamiah, Seshayya, Doraswami Iyer,

Arunachalakavi, Gopalakrishna Bharati). The most important aspect of Tyagaraja's compositions is that they yield the basic principles of rakti of Raga, Tala and Sahitya in an unprecedented manner. So it must be said that even as all arts aspire towards the condition of music, all the kritis aspire towards the condition of Tyagaraja kritis. I humbly appeal to contemporary Vaggeyakaras to create compositions specially meant for various instruments instead of doing kritis and kritis time and again with little that is original or great either in Sahitya or Sangita. I pray to Sri Tyagarajaswami to bless us with the real grasp of Gana Rasa, be they exponents, composers and rasikas. May the dark clouds of decline in taste soon yield to the bright sunshine of Pranava, the sapta swaras and the Atmananda which a Jeevanmukta is supposed to have.

# INFLUENCE OF TRADITIONAL MUSIC ON TYAGARAJA

**Y. Satyanarayana**

The emergence of the portrait of a hero as a Composer is not sudden and surprising. Years of strenuous struggle, untiring hard work, extensive experiments with new forms make a great composer like Tyagaraja, who is well known for his sincere approach and devoted attention to music. He utilised music as an instrument for spiritual realization on the concept of yoga. Born of a genealogy of scholars and musicologists, Tyagaraja's greatness lay in a marvellous blending of Sahitya and Sangeeta.

He was a poet, saint and philosopher combined in one. He lived upto his ideals and did not crave for the riches and pleasures of the world. Swara raga sudha or the nectar on the sieves in the form of "sound of music" served as a vehicle for his spiritual fulfilment. While doing this great work finding new meanings for the existing melodies, Tyagaraja excelled all other composers of his time and lifted both the diction and rhythm of Karnatic music to a higher level of emotional satisfaction. Tyagaraja was a product of his times where great music flourished not only in the royal courts of princely patrons like the Maratha kings but also in each and every home of South India. The saint poet derived inspiration from the existing sources. For this he never left the tradition either in music or the literary lyrical composition. In him we find a rich blend of Sangeeta and Sahitya like colour and fragrance blossoming in a newly opened flower with its roots well laid in the soil.

Tyagaraja's achievement of blending music with words and impregnating the song with a high aesthetic appeal is unique. That is why Tyagaraja kritis depict various emotions and evoke different rasas. Here is an illustration of the point "Vaakyam rasatmakam kavyam." "Even a single utterance packed with emotion can be a good poem." He employed the mellifluous Telugu language to portray various sentiments and emotions. In this he had been inspired by saint poets like Vemana and Potana

and the pioneers of devotional music, like Ramadas, Tumu Nrisimha Das, Venkatadri Swami and other composers.

In the short scope of this paper, I would like to trace some of the influences on our composer of Traditional and Devotional Music already in existence. Just like literature, music also had two definite divisions of the classical and the traditional styles (Marga and Desi). In this paper, I would limit myself to the probable influence of traditional music of Tyagaraja's time, i.e. of the Desi music. Traditional music existed in different forms. Tyagaraja derived inspiration from devotional music only. This again existed in different forms, temple music, ritual music, folk songs etc. These folk music patterns had no authorship and the texts as well as their musical renderings were passed on from person to person. These songs became popular particularly among women-folk. Whenever there was an occasion to celebrate like the birth of a baby, wedding of a girl, a farewell party to a bride, it called for singing and rejoicing. People sang to their hearts' content and the tuneful notes and the sentiments expressed therein evoked great emotional responses and the songs lived for ever. Traditional music also found its ready response in the community group singing like the Bhajan Sankirtana by saints and mendicants throughout India; a rich tradition of Bhajana Sampradaya Paddhati evolved in South India. This was dealt at length by Dr. Raghavan in his Patel Memorial Lectures on the Saint-Composers of India. Tyagaraja being a great devotee of a personified God like Sri Ramachandra followed this Bhajana Sampradaya Paddhati. He not only sang the Lord's name in his prayer room but followed these songs in his wanderings while indulging in Uncha Vritti of a true devotee.

It was customary to chant the names of God in musical and melodious tunes. For this the devotees in groups repeat different variations of Rama Nama and Krishna Nama in different Ragas and Talas. Tyagaraja, while following this tradition, composed his own versions of Divya Namavali, which abounded in poetic expressions and emotional content. But he strictly followed the original musical form with its rhythm, melody and raga element remaining undisturbed. Here is an example of such a Divya Namavali—The song is in Madhyamavati Raga and the text is full of simple mellifluous words and liquid sounds starting with "Nagu momu."

The melody and rhythmic pattern of this simple song reminds one of a popular lullaby in Telugu cast in the same raga and the same rhythmic movement. "Eduvaku Eduvaku Verri Na Tandri Ediste Ninnevarettu Kuntaru". This lullaby is known to every mother in South India and this is the first song that is used for fondling a baby and lulling her to sleep. This musical pattern has been shifted to Bhajana groups in the form of Namavali. "Sree Rama Jaya Rama Sringara Rama"—instead of repeating the same Namavali, Tyagaraja has given a new dimension to this single rhythm by packing the song with emotional contents. Another instance of ceremonial songs sung is the Unjal songs. These are sung while giving a swing in the traditional ritual of temple music often played by Nagaswara Vidwans while sending the principal deity to swing in Pavvalimpu Seva etc. There are many Unjal songs (cradle songs) written by Tyagaraja and some of them were composed in the Raga Nilambari to evoke the "swinging mood". Tyagaraja's famous compositions in Nilambari like *Vuyyalalugavayya* directly remind us of the traditional songs. But in another composition like "*Ennaga Manasuku Rani*" one is reminded of the popular Jola-patalu in Telugu. We find the evidence of a genius at play while completely changing a stereotyped strain into an exquisite song of lyrical beauty which is amenable to immense variations for improvisation, embellishment and enrichment while rendered by a capable Vidwan. I shall give another instance of popular farewell song in Sahana, when the bride is given farewell by the parents.

The sound echoes the sense, both the Sahitya and Sangeeta are extremely suited to echo the sentiments of painful separation when the parents send off the daughter. The very same pattern—Raga and rhythm has been used by a clever composer like Sarangapani to impart a new meaning to this song as sung by a Parakiya Nayika who acts as Abhisarika. It has attained a new dimension in the famous Sarngapani Padam — *Attavarintiki*. Any amount of possibility is there for its interpretation by Abhinaya, in the form of Padam.

Sahana was one of the favourite ragas of traditional music, which was dear to Tyagaraja. One composition which excels others is *Vandanamu Raghunandana*. Tyagaraja while taking this rhythmic pattern and the melodic theme and incorporating it into

his Opera 'Prahlada Bhakti Vijayam' has given another new orientation to this popular melody and used music to serve as the best vehicle of Bhakti and an unsurpassed piece of divine approach.

By the magic touch of a great musician, even a dry repetition of a ceremonial song finds a new interpretation with rich colour and variation. Here is an instance of the usual wedding song sung by women-folk at the time of consummation '*Sītā-kalyāṇame vaibhogame*'. This folk song in the Raga Navaroz has its own charm of a simple unsophisticated tune but by its constant repetition causes a feeling of nostalgia to the listeners. A master-mind like Tyagaraja can take such a tune and transform it into a totally different form of musical prayer profound with meaning and rhythmic beauty. Wedding songs were rich sources of inspiration for the composers of the time. They took inspiration from such musical designs and galvanised them into powerful media of devotional expression.

Another instance can be given of a popular Raga of traditional music. This Raga is often heard in the group-singing of Bhajana choruses, Veethi Bhagavatams and in the traditional folk-songs. This is the popular Ananda Bhairavi. Ramadas has made use of this Raga and composed fine songs like '*Paluke bangāramayenā*' to give full scope for the entire lyrical element of this Raga. Tyagaraja composed very few songs in this Raga; but he used it in his Bhajana Sampradaya Kirtanas.

Here is an instance of such a meticulous use of this popular folk melody by Tyagaraja: "*Rama Rama nī varamu*" in Ananda Bhairavi sung as Divya Namavali. This not only reminds one of compositions by Bhadrachala Ramadas, but also of some anonymous folk composers of the time.

Tyagaraja had the heritage of great composers behind him. He readily laid hands on this treasure-house of traditional music and whichever form he borrowed, he gave a new life and new variation. These bland forms sung *ad nauseam* in Bhajana groups metamorphosed themselves into colourful style and beautiful form with the magic touch of Tyagaraja.

Here is an instance of a Tarangam composed by Narayana Tirtha Yati. The song is usually sung in Devagandhari and repeated umpteen times. [*Saranam bhava.*]

Look at the same theme in the same raga in the mellifluous Telugu words electrified by the highly dynamic touch of Tyagaraja, *Na moralakimpavemi* —in Devagandhari.

Here also the words are repeated but each repetition opens up a new vista of rhythmic expression of the melody content.

Another instance can be given of the inspiration Tyagaraja derived from contemporary composers like Tumu Narasimhadas. It is said when Tumu Narasimhadas visited Tyagaraja and heard him singing his own compositions, he was more than overwhelmed and showed his deep sense of appreciation by composing this verse in tribute to Tyagaraja's genius.

Vinaya satsampad vivekamul kanugoṇṭi
Śrīrāmapādabhakticelvu gaṇṭi,
Yajunakandarāni yanubhavambunn gaṇṭi,
Tanmayatvambātma tanara gaṇṭi,
Arasi kanugoṇṭi Tyāgarāyāryunandu,
ilanu sadguṇapunyamiṁkenni yaina,
Divyamahimātiśayamulu tejariluṭa
Gaṇṭi harṣābdhi nolalāḍucuṇṭi madini.

Tyagaraja incorporated into his operas all the 'Sevakirtanalu' composed by Tumu Narasimhadas. He took either their literary form or musical form and fitted them into his own context to suit his special needs. The numerous Utsava Sampradaya Kirtanas etc. can be quoted as examples. E.g. *Heccarika Sri Rama* of Tumu Narasimhadas and *Heccarika rara* of Tyagaraja, both in the same Yerukuka Kambhoji, Jhampa. One very significant vogue in the traditional Natakas of the period was to have all the Seva Kirtanas like Elas, Lalis, Heccharikas, Pavvalimpu or the like to be listed at the end of the opera. These were usually performed in the temple by way of ritual music. Instances can be given of live performances of musical plays, like Sankara Pallaki Seva Prabandham, Vishnu Pallaki Seva Prabandham, Sundaresvara

Vilasam, Ekanta Seva Vilasam etc., of the time composed by writers like Sahaji of the Bhosla Dynasty who ruled over Tanjore a few years before. There were other composers like Melattur Venkatarama Bhagavatar. Tyagaraja seems to have borrowed such popular songs more from composers like Tumu Narasimha Das, Bhadrachala Ramadas and others. In certain instances, Tyagaraja took the texts as well as the musical patterns. Here is an example of the famous *Heccharikaga raga* in Yerukula Kambhoji. The same song had a different text by Tumu Narasimhadas but was sung in the same raga.

Another traditional impact was of the ceremonial songs and compositions. The most popular versions of these songs are in the form of Melukolupulu or the songs that were used for arousing the sleeping deity in the early hours of the morning. These were sung or performed on Mukhavina or Nagaswaram in the temples. The raga patterns are uniform either in Bauli, Bhupala, Saveri or Mayamalavagaula. Tyagaraja composed several songs of this nature in the same raga patterns.

In the ceremonial rituals that are performed in the South Indian temples, there are many ritual songs to suit each and every ceremony starting from the small hours of the morning to the later hours in the night. Tyagaraja has been influenced by more or less all of these song patterns and he incorporated them into his two operas. One can find any number of examples to show similarity of these song patterns either in the Sahitya or the Sangita pattern. Besides worship in the temples every home has its family idol and the pujas are performed according to the *shodasha upacharas* or 16 types of ceremonies. Tyagaraja alludes to this in his kriti.

There is a Mangala Harati song which is sung at the end of the day's ceremonial worship in a Siva temple. The Harati is a popular folk song set up in the Surati Raga.

Tyagaraja used this in his opera Naukacharitram as a concluding piece. It was customary to use and wind up any function with a ceremonial song in Surati. Adi-Nata, Antya-Surati was the tradition.

Here one can find this song particularly appealing to the musical mind. Please watch this 'Antaragandhara prayoga' in

the beginning at "Ghallu ghalluna pada", and when it reaches the upper octave, it has Suddha Gandhara prayoga. This peculiar style of singing 'Surati' in those days was in vogue and crystallised in this one popular song form.

Tyagaraja while adapting this as the concluding piece in his opera gave a golden touch and imbued it with a colourful rhythm. Any number of instances can be quoted to show how Tyagaraja while following the rich traditions of old completely changed the original alloy of gold into a fine jewel of exquisite splendour and grandeur.

To sum up, Tyagaraja had the unique fortune of having a treasure house of traditional music and folk music which had manifested itself into simple patterns of song and rhythm. The song styles and melody patterns that appealed most to Tyagaraja were in the traditional music of the time. These sources can be classified under three heads:—

(1) The ritual music of the temples which found expression in the musical plays of the time and in the form of Utsava Sampradaya Kirtanas etc.

(2) The group singing pattern of Namavali Bhajana songs etc., performed in Bhajana Mandalis called 'Bhajana Sampradaya Kirtanas' and Divya Namavali;

(3) and traditional folk songs sung by women folk in social functions like wedding ceremonies, *griha pravesha* ceremonies, nuptials, *simantam* etc.

Tyagaraja freely borrowed from all these three rich sources and wove his own superb patterns of colourful tapestry with intricate improvisation.

The three ingredients of classical Karnatic music—improvisation, infinite variety of melody and the emotional appeal are found in their pristine purity in the devotional and folk songs of traditional music. A dexterous hand like Tyagaraja's, with its magic touch, endowed these simple musical expressions with new meanings and new colours to shed their light in ever shining splendour and variety.

# KRISHNALĪLA PRASANGA IN THE KIRTANAS OF PURANDARA DASA AND TYAGARAJA

By Asthana Vidvan N. Chennakesaviah

तत्कैशोरं तच्च वक्त्रारविन्दम् तत्कारुण्यं ते च लीलाकटाक्षाः ।
तत्सौन्दर्यं सा च मन्दस्मितश्रीः सत्यं सत्यं ! दुर्लभं दैवतेषु ॥

"That Childhood splendour, that lotus visage, that kindness, those playful looks, that beauty and that smile, really they are not to be found in other Gods," thus praised a great devotee his ideal, Sri Krishna. To the Vaishnava devotees all over India Sri Krishna has been the Godhead for meditation, his delightful activities the theme of their discourse, and intuitive perception of him their greatest ambition. Thus they lived and taught for the benefit of humanity. Of the ten incarnations of Vishnu we may say the Krishnavatara has been the most attractive to the Bhakta. While his delectable childhood plays, his adolescent frolics, his music on the flute and his sport with Gopis on the banks of the Yamuna, naturally charm the devout, his other super-human *līlās* like *Pūtanāsamhāra, Kāliyamardana, Keshimathana, Govardhanoddhāra, Rāsakrīḍā* and *Kamsa Vidhvamsana* proclaim his Omnipotence. Purandaradasa had his birth in the Vaishnava section of Brahmins, accepting Hari or Sri Krishna as the sole Godhead while Tyagaraja took his birth in the Smarta sect proclaiming the Advaita cult, but had his personal leanings towards the Bhakti school. Both were devotees of Hari, both great Vaggeyakaras and both have shown to posterity the way in Kriti composition. Both of them have endowed the world of Karnatic music with a great heritage in their immortal compositions. The purpose of this paper is to have a bird's eye view of the manner in which the two great Vaggeyakaras have handled the theme of Krishna-līlā-prasanga in their Kīrtanas.

Purandaradasa belongs to the Vaishnavite school of Bhakti and Sri Krishna is his Upāsanāmūrti. The spread of Krishnabhakti was his mission in life. To fullfil this, he composed kīrtanas in popular Kannada set to simple music and through them propagated the Bhakti cult. Tyagaraja on the other hand inherited the tradition of Rāmāyaṇapārāyaṇa and Rāmabhajana

and naturally chose Sri Rama as his ideal Godhead. As a consequence Purandaradasa composed largely on Sri Krishna and Krishna themes, while Tyagaraja composed his music on Sri Rama largely and themes of the Ramayana. Even so neither of them forgot that Sri Rama and Sri Krishna are both avatars of Vishnu. See for instance, the following two songs of Purandaradasa :

1. Nathanamakriya - Adi Tala

ராம நாமவ நுடி₃ நுடி₃ காமக்ரோத₄க₃ள பீ₃டி₃ பீ₃டி₃ ॥ ப ॥
அர்ஜு²ன ஸாரதி₂ரூப நோடே₃ா நோடே₃ா ஹரி ப₄ஜனெயலி
மன இடே₃ா இடே₃ா ॥

"Sing the Ramanama and conquer the six enemies (lust, anger, etc.), see the charioteer of Arjuna (Sri Krishna) and be intent on Hari Bhajana."

2. Kannada - Misrachapu

நீ நே கோ நின்ன ஹங் கே கோ நின்ன நாமத₃ ப₃லவொந்தி₃த்₃
த₃ரெ ஸாகோ ॥ ப ॥
பா₃விலய ஸபெ₃யல்லி ஸீரெய ஸெளெவாக க்ருஷ்ண க்ருஷ்ண
எம்பே₃ா நாமவெ காய்தோ ॥ 1
ஆமர ஸமர த்₃யானிஸு²திருவாக₃ ராம ராம எம்ப₃ நாமவெ
காய்தோ ॥ 2

(Oh Lord, we don't need any obligation from you. We are content with the potency of your name. While Draupadi was suffering indignities at the hands of Dusshasana, the name Krishna saved her, while the name Rama saved an ignorant hunter.)

And the undermentioned two kritis of Tyagaraja :—

1. Devagandhari - Adi Tala

க்ஷீரஸாக₃ர ஶயன ! நந்து சிந்தல பெ₃ட்ட வலெ நா ? ராம !
நாரீமணி கி சீர லிச்சினதி₃ நாடே₃ நே விந்நானுரா ; ॥
நீரஜாக்ஷிகை நீரதி₃ த₃ாடின நீ கீர்திநி விந்நானுரா

(O Lord, reposing on the ocean of milk, should you continue to see me suffering? I have heard that you saved Draupadi by rendering her garments endless and that you crossed the seas for the sake of Sītā.)

2. Varali – Adi Tala

கன கன ருசிரா; கனக வஸன, நிங்நு
ஸாபத்னி மாதயெள ஸ்ருசிசே கர்ணஸ்ரலெ மைன மாட வீனுல
ஜ்ருக்கன தாளக ஸ்ரீஹரினி த்யானிஞ்சி ஸ்கிம்பகு லேதா, யடு
ம்ருகு மதுலலாம ஸ்ரப நிடில வர ஜடாயு மோக்ஷ பலத! பவமான
ஸ்துடு நீது, மஹிம தெல்ப ஸீத தெலிஸி வலசி ஸொக்க
லேதா? யாரீதி நிங்நு

(O Lord of the yellow garment, your vision is an unforgettable pleasure. Did not Dhruva suffering from the cruel rebukes of his step-mother attain eternal peace by meditating upon Hari? Did not Sītā in her internment in Asokavana forget her grief hearing your praises from Āñjaneya?)

Thus while their ideal Godheads are different both have shown that they are not unaware that the difference is only in the aspect of the Almighty, which appealed to each.

For Purandaradasa Sri Rama is only one of the incarnations. Even so he has sung a few kirtanas on Sri Rama. For instance :

1. Madhyamavati – Adi Tala

ராம மந்த்ரவ ஜபிஸோ ஹே மனுஜ। ப।
ஆ மந்த்ர ஈமந்த்ர ஜபிஸி கெடலு பேடு
ஸோம ஸோகர தங்க பாமெகெ பேளித மந்த்ர। அ.ப.।
மருதாத்மஜ நித்ய ஸ்மரணெ மாடுவ மந்த்ர
ஸருவ ரிஷிகுளல்லி ஸோரித மந்த்ர
துரித கானனகித தாவாநல மந்த்ர
பொரெது விபீஷணகெ பட்டகட்டித மந்த்ர

(O man, don't be misled into adopting for your prayers this or that ineffective mantra. Adopt the Rama mantra, which was taught to Parvati by Siva, which Anjaneya daily repeats, which is popular among all Rishis, which is like fire to the forest of sins and which gave Vibhishana his kingdom.)

2. Kambhoji – Khandachapu

ராம எம்புவ ஏரடு, அக்ஷரத மஹிமெயனு பாமரரு தாவேனு
பல்லரைய்ய। ப।
ராஎந்த மாத்ரதெளரு ரக்த மாம்ஸ தொளித்த ஆயஸ்தி
கதவாத: அதிபாப வன்னு

மாயவனு மாடி₆ மஹராய முக்திய கொடு₆வ த₆ாயவனு வால்மீகி
முனிராய ப₆ல்ல ।
மத்தெ ம எந்தெ₆னலு ஹொரபி₆த்₆த₆ பாபக₆ளு ஒத்தி ஔபுக₆த₆
ந்தெ கவாடவாகி₆
சித்தகாயக₆ள பவித்ர மாடு₆வ பரிய ப₆க்தவர ஹனுமந்த
தானொப்₆ப₆ ப₆ல்ல

(What do the vulgar and the stupid know about the greatness of Ramanama? Valmiki knows that once you utter the syllable RA, it has the effect of cleansing the body of all its sins and giving salvation and the great devotee Hanuman knows that if you utter the syllable MA, it effectively shuts the door against all the thrown-out sins re-entering the body.)

To Tyagaraja however, the Ramavatara is the most complete incarnation. In his Sahana Kriti *Raghupate Rama*, he praises the Lord as Paripurnavatara and in the Hari Kambhoji Kriti, *Oka mata oka banamu*, he instructs his self never to forget even for a single day Sri Rama, who keeps his word for ever, whose arrow is never ineffective, who maintained the discipline of *Ekapatni-vrata* and who is of unwavering purpose.

In another Kirtana—

Kolahala – Adi Tala

மதி₆லோன ₆யோசன பு₆ட்டலேதா₆? மஹராஜ ராஜேஶ்வரா! ।ப।
பதி₆வேஸமுலலோ ராமவேஸமு ப₂ஹு₆பா₆க₆னுசு கோ₆ரு ந₆ந்து
ப₆ரோவ ।அப।

(Sri Rama, will you not think of saving me, who has ever thought that your *avatara* is the best of the ten?)

When we see this personal preference to Sri Krishna in one case and to Sri Rama in another despite an awareness that both are aspects of the same Vishnu, in these two savants, we are reminded of the saying of the great philosopher Appayya Dikshitar:

மஹேஶ்வரே வா ஜக₆தீஶ்வரே வா ஜனார்த₆னே வா
ஜக₆த₆ந்தராத்மனி
ந வஸ்துபே₆த₆ ப்ரதி பத்திரஸ்தி மே ததா₂பி ப₆க்திஸ் தருணேந்து₆
ஶேக₆ரே

(Though to me there is no difference between Maheswara and Janardana, my devotion inclines towards the Lord with the young moon adorning his head.)

Thus, while naturally Purandaradasa has composed a multitude of Kirtanas on several aspects of Krishna-lila, Tyagaraja has also given us many Kirtanas dealing with Krishna's Childhood play, his flute-playing and his sport with the Gopis.

Firstly, hear the following kritis of Purandaradasa on Sri Krishna's childhood play:

Todi Adi-Tala

அளுவு தே, தகோ ரங்க, அத்த ரஞ்ஜிப கு,ம்ம । ப ।
ஹ¯ட்டி தே,ளு தி,னதி, து,ஷ்ட பூதனி கொந்தே,
முட்டி விஷத, மொலெயுண்ட, காரண த்ர்ஷ்டி தாகி,தே நின கெ,
ரங்கை,ய
துருவகாயலு போகி, ப,ரதி,ந்த, மளெக, ரெயெ
பெ,ளலி பெ,ட்டவ கெக்கித, காரண பெரளு உளுகிதே
நினகெ, ரங்கை,ய

In this is described the killing of Putana on the seventh day after the Lord's birth and the saving of the cattle and herdsmen from torrential rain. (Govardhanoddhara)

Karnataka Kapi - Misrachapu

மனெ யெளகா,டோ, கோ,விந்த, நெரமனெக, ளிகே, கெ
போகு,வயோ மிகுந்த, । ப ।
கொஸலிகெ, திலகவனிடுவெ அச்ச ஹொஸ பெ,ண்ணெய
நிக்கி கஜ்ஜாய கொடு,வெ
ஹஸஞுதா,ப, ரண வநிடு,வெ முத்,து, ஹஸ¯ளெ நின்னனு
நோடி, ஸந்தோஷ படு,வெ

In this song, the Dasaru makes the theme of the song the desire of Yasoda that Krishna should not go out, but stay at home so that she may to her heart's content attend to his toilet, beautification and adornment and give him choice sweets, butter etc.

Dhanyasi - Misrachapu

அம்ம என்ன கூடாடுவ மக்களு அணகி ஸுவரு நோடே | ப
யாரு படெதெ நெம்போரே அம்மைய தாரு படெதெ நெம்போரே
கேரிய பெண்ணெய கத்து திந்த வனெங்து நாரியரு தூருதாரே
கேளம்மா
மாதெ நீனல்ல வந்தெ அம்மைய பிதனு இல்லில்ல வந்தெ
மாதுளன பாதெகெ மதுரெயிந்துலி தந்து காதிகெ மாரித
ரங்தெ நிமகெ|

In this piece Dasaru has Krishna complaining to Yasoda that he is ridiculed by his playmates that Yashoda is not his mother, that his father is not here, that he was brought by his parents to be saved from the vengeance of his uncle and that the women make fun of him as a butter thief, referring indirectly to the Balalila.

Tyagaraja has some pieces relating to the childhood play of Krishna. In the Bahudari piece *Brova bharama* the saving of the Gopis etc. from torrential rain by lifting the Govardhana hill on his finger is referred to. In the Surati song *Rama daivanama, Ragalobhamā,*

தேனக ஜாடலேல கில்லு பங்காராயஞ? ரங்கடா விபீஷணுனிகி
பங்கநாம மிடிந ரீதி
வென்ன தாபுஜிஞ்சி கோபி கன்ய முகமுன தின்னகா நலந்தி
நட்டு தீனரக்ஷகா ஸீதா |

he complains that the Lord is resorting to evasive tricks, and narrates instances of Krishna stealing and eating butter and later rubbing the same on the mouth of a Gopi to escape detection and to his breaking the promise to Vibhishana by settling down in Srirangam.

Madhyamavati - Misrachapu

அடிகி ஸுகமு லேவ்வரநு பவிஞ்சிரிரா ! ஆதி மூல மாராம ! | ப
ஸுதுங வேடுக ஜுட தேவகியடுக யஶோத ஜுட நாயே ;
ஸதுலேல்ல ரதிபிக்ஷமடுக வாரிவாரி பதுல வீட நாயே ; ஒ ராம-நி

Here Tyagaraja queries "Rama, is there anybody who has won his or her desire by praying to you? Devaki wanted you for a son, but all she got was imprisonment while Yasoda had the pleasure of your company, the Gopis prayed for your love but

they only wandered about incurring the displeasure of their husbands.—Here Balalila is indirectly referred to.

The next theme, Sri Krishna's playing on the flute, has several pieces by the Dasaru and some by Tyagaraja.

Arabhi - Adi Tala

ರಂಗ್ಗ ಕೊಳಲ ನೂತ್ಗ ವಾಗ್ಗ ಮಂಗ್ಗಳ ಮಯ ವಾಯ್ತು ತ್ಗರೆ ಜಗ್ಗಂಗ್ಗಳ್ಳ
ಸೈತನ್ಯ ಮರೆತ್ಗು ಅಂಗ್ಗ ಪರವಶ ವಾತ್ಗುವು । ಪ।
ಮುತ್ತ್ಗು ಮೋಹನನ ಮಂಜ್ಞಾಳ ಸಂಗೀತ್ಗ ಶ್ರುತ್ತ್ಗ ಶ್ರವಣಲಿ
ಕೋಪಾಂಗ್ಗವೆಯರೆಲ್ಲ
ಪುತ್ತ್ಗಿ ಸಾರಾಡಿ ಆನಂತ್ಗ ವಾರಿಧಿಯಲ್ಲಿ ಪಿತ್ತ್ಗು ಪರವಶರಾತ್ಗರು
ಸಿದ್ಧ್ಗತ ಮುನಿಜನ ರಿತ್ತ್ಗ ಸಮಾಧಿಯೋ - ಳೆತ್ತ್ಗು ಕುಣಿತ್ಗರು
ಎತ್ತುರೆತ್ತುರಾಗಿ
ಕತ್ತ್ಗು ಕೆಯರಸನ ಒಲಿಸಿ ಕೊಂಡ್ಗರು ಕೊಂಡ್ಗರು
ಕೆತ್ತ್ಗರು ಪವತ್ಗ ಸಮುದ್ರವನು।

When Krishna played the flute the whole earth became prosperous, the entire stable and moving creation ceased all activity; the Gopis hearing that melodious music forgot themselves, the Siddhas woke from their meditation and realised the Lord and cast off worldly shackles.

ಶ್ರೀಮನ್ನೋಹರ ಕೋಪಾಲ ಮೂರುತಿ ಆಮದು ಕುಂಜ್ಞವನದಿ ತ್ರಿಪಂಗಿಯಲಿ
ಹೇಮಾಂಬರವುಟ್ಟು ಕೀರ್ ಕಂಠ ಕಸ್ತೂರಿ ನಾಮ ಮಕುಟ ಪೆಳಕಿನಲಿ
ತಾಮವನಮಾಲೆ ಶ್ರೀವತ್ಸ ಕೌಸ್ತುಭ ಸ್ವಾಮಿ ಪುರಂದರ ವಿಟ್ಠಲ
ರಾಯನ
ರಾಮಕ್ರಿ ಗುಂಡಕ್ರಿ ಮೇಘ ರಂಜ್ಞನಿ ಪಾಡೆ ಸಾಮ ವೇದ ನಮೋ ನಮೋ
ಎಂದೇ

When Krishna, clad in his yellow silk and adorned with Kaustubha and other ornaments, played Ramakriya, Garudakriya and Megharanjini in the park house, even Samaveda made its obeisance to the Lord.

Sankarabharana - Misrachapu

ಕಳಿನ ಜ್ಞಾಂಡ ತಲೆಯದ್ದಾಡೆ - ಇಳೆಯು ನಲಿತ್ಗು ಮೋಹಿಸಾತಿರಲು
ಕೊಳಲ ಪಿಡಿತ್ಗು ಪಾರಿಜಿತನು ಸಲುವಕ್ರುಷ್ಣ ರಾಯನು । ಪ।
ಕರಕಿ ಕಲ್ಲು ನೀರಾಕಿ ಹರಿಯೆ ತೆರೆಕಳಿಂತ್ಗುಕ್ಕಿ-ಯಮುನೆಯುಹರಿಯೆ
ತುರುಕ್ಗಳ ಪಾರ್ಥಿ ಸ್ತ್ರೀಯರು ಚಿತ್ರದಿ ಪರಿತ ಪ್ರತಿಮೆಯಂತಿರೆ।

ஸ²ரரு நப4தா3லி நோடி4 குஸ²ம கரெயெ பே4ரி து3ந்து3பி4
மொரெயெ|
புரந்த3ர விட்ட2ல கே3ாகுல தி3 வேணு கா3னவ மாட3லு

While beautiful Krishna was playing the flute in Gokula, the entire universe nodded in appreciation, stones melted and Yamuna overflowed its banks. The Gods showered flowers from the sky and Bheri and Dundubhi drums sounded auspicious music.

In his Shulini kriti *Prananatha birana*, Tyagaraja refers to Krishna fascinating and subjecting 16,000 Gopis with his music on the flute and in the Hindola kriti *Samajavaragamana* refers to the Lord, as ஸ்வீக்ருத - யாதவகுல முரளீவாத3னவி -னோத3 ! மோஹனகர !

(Graciously choosing the Yadu family for his avatar and charming everybody by his music on the flute.)

The Kedara-gaula kriti gives a more colourful picture.

வேணுகா3ன லோலுனி கா3ன வேயிகனுலு கா3வலெனே । ப
வேணுலெல்ல த்3ருஷ்டி சுட்டி வே யுசு மொர்க்குசு ராக3 । அ.ப.।
விகஸித பங்கஜவத3னலு விவித4 க3துல நாட3க3
நொகரி கொகரு கரமுன் நிடி3 யோரகனுல ஜ²ட3க3
ஸ²கரவமுலு கா3ல தருணுலு ஸொக3 ஸ²கா3னு பா3ட3க3
ஸகலஸ²ருலு த்யாக3ராஜ ஸகு2னி வேட3க3 வச்சே

A thousand eyes are required to take in the splendour of the Lord playing the flute. Dark-haired Gopi damsels holding each other's hands have surrounded the beautiful Krishna and are singing with melodious voices and dancing with various graces. The gods in heaven are themselves coming down to witness the splendour and to pray to the Lord.

Lastly we might see Kirtanas of the two composers dealing with Gopika prema vilasa. Purandaradasa again has a large number on this subject.

Thodi - Misrachapu

ஸைஸவாரெனெ கே3ாபி நின்ன மக3ன லூடி எஷ்டெந்து3
பேளலம்மா |ப|
வாஸ²தே3வனு பா3ந்து3 மோஸதி3ந்த3லி என்ன வாஸவஸௌது3
கொண்டு3 ஓடி3 போதனம்மா । அ.ப. ।

ருதுவாத₃ ப₃ாஸ்யு பதியெடெ₃ போபாக₃ க்ருதக தி₃ந்த₃ட₃கி₃ஹனே
மதிகெ₃ட்ட பெண்ணே ஸ்ங்கவ கொடு₃ எனுதலி ப்ரதியாகி₃
மாரனஸ்ரெ கெ₃ம்பு₃வனே

Here a Gopi is complaining to Yasoda that the pranks Krishna plays on the girls are too many to narrate and too difficult to put up with. He comes and takes away cunningly her garment. An aged girl going to her husband is accosted by Krishna and made to yield a lover's penalty.

Bilahari – Misrachapu

நின்ன மக₃ன லூ டி க₄னவம்மா – கரெது₃ சிண்ணகெ₃ பு₃த்₃தி₄ய
ஹேளே கே₃பம்மா । ப ।
மரெது மலகி₃த் தவர மொலெக₃ள தானும்ப₃ கிரிய மக்களிகெ₃
ஹாலில்லவே
ஹொரகெ₃ லூடி ஒளகெ₃ லூடி எச்சரத₃ ப₃ட்டெய காணெவம்மா
கே₃பம்மா ।
ஊரொளகி₃ரலீஸ ஊரபி₃ட்டு ஹோக₃லீஸ ஈரேளு பு₄வனக்கெ
ஒடெ₃யனந்தே
வாரிஜநாப₄ ஸ்ரீபுரந்த₃ர விட₃லன கேரிய ப₃ஸவன மாடி₃
பி₃ட்டெயம்மா

Here is another lady complaining to Yasoda about Krishna: "Why don't you properly advise Krishna and keep him in check? He sucks milk from women while they are asleep depriving their babies of milk and plunders us inside and outside our homes. We can't stay in this place suffering his pranks and we can't leave it. He is said to be the master of all the seven worlds, but behaves here as though he is a breeding bull."

Huseini – Khandachapu

கேளெ கே₃பி கே₃பால மாடி₃த₃ பா₃லு த₃ாளிய கே₃குலதி₃ । ப ।
தாளலாரெவெ தவகத₃லி கந்த₃கெ₃ பு₃த்தி₄ ஹேளெ க்ர்ஷ்ணன
கரெது₃ । அ.ப. ।
மட₃தி₃ய ரெல்லரு மீயுதலிரெ மை உடு₃கெ₃ய தெகெ₃து₃
கொண்டு₃
ஸட₃கு₃ர த₃லி பே₃டி₃கொளெ வஸ்த்ரக₃ளநு கொட₃தெ₃
அட₃விகெ₃ நடெ₃த₃ । ச ।

பெ॒ண்ணெய தின்று॒ தம்மன்ன॒கெ॒ தா கொட்டு சின்ன॒ர பு॒டி॒வ
நோடெ॒
ப॒ண்ணிஸி நம்ம பு॒ாயிகெ॒ பெண்ணெ தொடெ॒யுத பெ॒ண்ணெய
தின்தி॒ரென்ப॒

This is a louder complaint. " Gopamma, see the mischief perpetrated by Gopala in Gokula. It is impossible for us to tolerate these troubles any longer. Please keep him in bounds. While women are bathing he steals their garments, does not return them though they entreat him and runs away to the forest. He steals our butter, eats it himself, gives some to his brother Balarama and beats our children. Not content with this he smears butter on our mouths and says we ate up our own butter."

There are many in this train. Krishna as depicted by Purandaradasa is an audacious lover, *Dhurtasvami*. There is no limit to his pranks and mischief. He is a gallant par excellence. The girls of Gokula are all objects of his play. Their embarrassment, fear, anxiety and travail are part of his plan of sport. He saves them by first teasing them. Tyagaraja on the other hand gives us a different picture and we can see how they differ in their approach to this theme. As Tyagaraja's ideal Godhead is an Ekapatnivratastha we may say his picture of Krishna comes from this back-ground. In his picture the initiative for love and sport comes from the Gopis, not from Krishna. He accedes to their wishes and grants their desire in the end but is not himself the aggressor. In the Arabhi Pancharatna kirtana the Lord is referred to as

ஸாதி॒ஞ்செனே ஓ மனஸா । ப ।
கே॒ாபீஜன மனோரத॒ மொஸங்க॒லேகனே கே॒லியு ஜேஸேவாடு॒ ।
வனிதல ஸத॒ா ஸொக்க ஜேயுசுனு ம்ரோக்க ஜேஸே பரமாத்முட॒
தி॒யுக॒ாக
யஸோத॒ தனயுட॒ஞ்சு முத॒ம்பு॒னனு முத்து॒ பெ॒ட்ட நெளவ்வு
சுண்ட॒ஹரி

One who teases the Gopis without acceding to their intimate desires, one who charms and makes sport of the young women, at the same time making them pay obeisance to him. The point is even clearer in his Naukacharitram ;

## Surati – Adi Tala

ஸ்ரங்கரிஞ்சுகொனி வெடலிரி ஸ்ரீக்ர்ஷ்ணுனி தோனு । ப ।
அந்தரங்க வைபோகமுதோ கோ—பாங்க்கனாமனுலெந்தோ
ஸொக ஸ—க । அ ப.
கௌவ்வுசு குலுகுசு நொகதெ - கொரப்பநம்புவ்வுலு முடுபுசு
நொகதே
துவ்வுசு குரலுனு நொகதே க்ர்ஷ்ணுனி-ரவ்வஜே யுசு நொகதே
வேட்ககக
ஸாரஸாக்ஷியனு நொகதேகனு—ஸைகனு பிலுசுசு நொகதே
ராராயனுசுனு நொகதே த்யாகராஜஸகுடனுசு நொகதே வேட்ககக

**The beautiful damsels of Vraja make up their toilet and beautification processes with great care and in great detail and set about to charm Krishna with their suggestive blandishments and ask him to proceed with them for a boat trip on Yamuna. Krishna accedes to their request and follows them.**

## 2. Bhairavi – Misrachapu

தனயந்தே ப்ரேம யனுசு-விரிபோனுலு தலதெலியக காடெனுப ।
அனயமு மோஹமு மீரக க்ர்ஷ்ணுடு - அந்தரிகன்னிரூபமு
லெத்தியாடக । அ.ப.
கொந்தரி பாவின்டல பன்னிருஜில்க - கொந்தரிதோத்யாகராஜ
ஸகுடுபல்க
கொந்தரி நுதுட கஸ்தூரி பொட்டு பெட்ட கொந்தரிதளுகு
செக்குல முத்துபெட்ட

**Each girl thinks Krishna is interested only in her and they all behave as though they have lost their heads. Some draw the Kasturi tilaka on his forehead; some kiss his beautiful cheeks; some sprinkle scented water on him. They all indulge in some sport or other with him. Krishna engages them all with different forms and in different ways.**

## 3. Devagandhari – Adi Tala

எவரு மனகுஸமானமிலலோ நிந்துலாரநேடு । ப ।
அவனி ஹரிஹரப்ரம்ஹாதி ஸ—ருலாஸ சே மோஸபோயிரிகனுக
। அ.ப. ।

நலுவ தனயபை மோஹமு ஜெந்தி3நாடு3 த கி3லிபோயெ முத்ஃது3
லொலுகு ஸ்ரீஹரி வலசுசு ப்3ருந்தா3 லோலுடை போயெ4
சிலுவ பூ4ஷணுடு3 த3ாருகாவனபு செலுல பாலாயே கே3ா-
குலமுன த்யாக3ராஜநுதுடு3 மன-வலல த3கி4லி போயெக3னுகனு

The girls are overjoyed with their good fortune and naturally become vain and proud of their good looks and power. They ask, who can equal us? Even as Brahma was overcome by the beauty of his own daughter Sarasvati and Siva by the damsels of Daruka forest, Sri Krishna is today charmed by us.

Krishna thinks it is time to teach them a lesson. He disappears. The skies become very dark and there is a large downpour of rain with thunder and lightning. The boat in which they are all going on the river develops cracks and water rushes in. The girls are in great distress and realise their foolishness. They pray to Krishna for succour. Krishna appears before them and tells them what to do to overcome their predicament.

### 4. Mohana - Misrachapu

வேத3வாக்யமனி யென்சிரி ஈ - வெலது3லெல்ல ஐம்மதிஞ்சிரி | ப |
சீரலன்னியு வத3லிஞ்சிரியெந்தோ-ஸிக்3கு3 சேதனந்து3 நுஞ்சிரி
ரமணுல மத3மெல்ல ஜெரிகெ3னு த்யாக3-ராஜநுதுனி மதி3கர கெ3னு

They accept his advice as the Gospel. They overcome their sense of shame, close the holes of the boat with their garments, bow to Krishna naked and in entire submission seek succour. Krishna is pleased and sees them safely to the banks of the Yamuna. Tyagaraja's idea we may say is principally that the Lord is the one sought after, whether in love or in distress, rather than the seeker.

# THE SPREAD AND DEVELOPMENT OF TYAGARAJA KĪRTANAS IN MYSORE

By Asthana Vidvan N. Chennakesaviah

Sri Tyagaraja who was born in 1767 was about forty when he obtained the *Rāmatāraka Mantrasiddhi*. Though during this period he had composed several Kīrtanas, as the Mysore country was going through troubled political conditions through the wars waged by Hyder Ali and his son Tippu Sultan with the British, there was no opportunity for cultural exchanges between Mysore and Tanjore. With the defeat and death of Tippu in 1799 conditions steadily became more stable and with the assumption of ruling powers by Mummadi Krishnaraja Wodayar in 1811 artists began to travel to and from Mysore.

Vīna Venkatasubbaiya of Kapisthalam in Tanjore District who was appointed as music tutor to the young Ruler during the Dewanship of Purnaiya, was a contemporary of Tyagaraja, perhaps his senior by four or five years. He settled down in Mysore in the prime of his life and was appointed as Vīna Bakshi and became a great power in the court, after Purnaiya's retirement, but as he left Tanjore District early in life there is no reason to believe he knew Tyagaraja's compositions.

Tradition has it that a well known musician Sonti Venkataramana Pantulu came to Mysore and through Venkatasubbaiya approached the Maharaja and pleased him with his great exposition of Dvijāvanti Rāga and became a Palace Vidvan. He is stated to have died at Mysore and a Samadhi near Paschimavāhini is identified as his. Some identify him as the guru of Tyagaraja. But as Prof. Sambamurti says that the Samādhi of Sonti Venkataramanayya, guru of Tyagaraja, is by the side of the Saint's Samadhi in Tiruvaiyar, the identification does not appear to be correct and in any case we have no reason to believe that he played any part in the spread of Tyagaraja kīrtanas.

Mummadi Krishnaraja Wodayar, though divested of ruling powers in 1831, maintained a fairly elaborate court and continued his patronage of music. When Tyagaraja left on his pilgrimage tour it is believed that an invitation had gone out to him from the court to visit Mysore, but there is no evidence to say that he

either visited Mysore or composed any of his Kshetra Kīrtanas in Mysore. If he did visit Mysore, his own grand-disciple, Mysore Sadasiva Rao, who composed a song in Todi on the saint's visit to Walajapet: "Sri Tyagarajasvami Vedalina", would have had another Kīrtana on the subject, or at least mentioned it somewhere.

Sadasiva Rao came to Mysore in his thirtieth year, obtained Court patronage and settled down in Mysore till he died at eighty. He would have come to Mysore in 1832. Venkatasubbaiya died in 1838 and his adopted son Dodda Seshanna and nephew Chikkaramappa became Court Vidvans. Their sons Vīna Subbanna and Vīna Seshanna became disciples of Sadasiva Rao. Vidvans Mugur Subbannah, Ganjam Surappah, Anekal Chidambariah, Chikkanayakanahalli Venkateshiah and Bettada Pervada Shamanna were also the disciples of Mysore Sadasiva Rao. Thus Sri Sadasiva Rao started a tradition of disciplehood of the Saint at Mysore and we can definitely say that the spread of the Saint's kīrtanas in Mysore began with Sadasiva Rao, the grand disciple of Tyagaraja. Kangari Radhakrishnaiya who, according to Prof. P. Sambamurthi, hailed from Chittur, is believed to have been a Mysorean or to have lived in Mysore. While Tyagaraja visited Conjeevaram to meet Upanishad Brahman he pleased him by his Kanjira playing and became his disciple. He was with the Saint till the conclusion of the tour and is stated to have returned to Mysore where he named a son of his after the Saint. He is stated to be responsible for the spread of some Kīrtanas of the Saint.

Lalgudi Rama Iyer, a direct disciple of Tyagaraja, persuaded his Guru to visit Lalgudi when he came to Srirangam. The Saint has composed five Kīrtanas which are styled Lalgudi Pancharatnams. Some time after the return of the Saint to Tiruvaiyar, Rama Iyer visited Mysore during the course of his travels and pleased the Maharaja by singing Pallavi and was named Pallavi Rama Iyer. He stayed in Mysore till 1867 when he died. His sons Guruswami Iyer and Radhakrishna Iyer became Court Vidvans, and, when his brother died, Radhakrishna Iyer is said to have returned to Lalgudi. There is a portrait of Rama Iyer in the Jaganmohan Palace. The father and sons were responsible for the spread of some of the Saint's Kīrtanas.

Ayyavaiyer or Ayyaswami, a direct disciple of Tyagaraja is believed to have been a Vidvan in the Court of Mummadi Krishnaraja Wodayar but it has not been possible to trace any evidence of this legend, partly because some Palace records were destroyed in the fire which broke out in the Palace in the eighties and several more were destroyed in recent years as they were believed to be unimportant.

Mysore Ramalingaiya, a noted Pallavi singer, in the course of his travels met Manambuchavadi Venkatasubbier, learnt some Kīrtanas of the Saint from him and returned to Mysore. He started a tradition of Saturday Bhajana in his house and he used to sing with his children on Sri Rama as well as on Tyagaraja. He also composed some Kīrtanas in Kannada with the Ankitam of Ramalinga. He is stated to have been responsible for the spread of some Kirtanas. His grandchildren who are living in Mysore gave this information.

Mummadi Krishnaraja Wodayar passed away in 1868 and when his adopted son Chamaraja Wodayar ascended the throne in 1881, court patronage of music was extended in an even greater measure and several noted Vidvans of Madras province began to visit Mysore and naturally more and more Kīrtanas of the Saint became popular. In a collection of Kīrtanas written by my father Vidvan Keshavaiah in July 1882 there were 40 Kīrtanas in vogue at the time. When Parameswara Bhagavatar of Travancore visited Mysore he is stated to have greatly appreciated the singing of the Kīrtanas *Varanarada* and *Evarani* by Asthana Vidvan Sangita Subba Rao. Vīna Vidvan Padmanabhiah and Asthana Vidvan Karigiri Rao were the disciples of Sangita Subba Rao. My guru Vasudevachar used to imitate the way in which the Arabhi Kriti *Namoralanu* was being sung by Bhikshandarkoil Subba Rao, who visited Mysore. Tiruvotriyur Vīna Kuppier had come to Mysore and had composed a Kīrtana on Chamundesvari. Fiddle Muniswamappa of Bangalore was a disciple of Walajapet Krishnaswami Bhagavatar, and Channappachar, another musician of Bangalore, was a disciple of Umayalpuram Krishna Bhagavatar. Asthana Vidvan Bidaram Krishnappah, a disciple of Karigiri Rao, used to collect kīrtanas from Umayalpuram Krishna Bhagavatar. Pallavi Sesha Iyer, a grand-disciple of Tyagaraja, had also visited Mysore. Venkatram

Bhagavatar (Pattinool Bhagavatar) of Walajapet and Tiruvaiyar Subramanya Iyer came to Bangalore and stayed here. All these were responsible for the spread of the Saint's Kīrtanas.

In more recent years Maha Vaidyanatha Iyer, Pattanam Subramanya Iyer, Tirukkodikaval Krishna Iyer, Periya and Chinna Vaithis, Coimbatore Thayi, Conjeevaram Dhanakoti, Veena Dhanam, Sabhesa Iyer and other celebrated Vidwans visited Mysore, some of them fairly frequently, and sang in Mysore. Anantarama Bhagavatar was an Asthana Vidwan. Muthaiya Bhagavatar was an Asthana Vidwan and stayed in Mysore. All these have been instrumental in spreading Tyagaraja Kīrtanas.

Two of the disciples of Pattanam Subramanya Iyer, a grand-disciple of the Saint, Vasudevacharya and Bhairavi. Kempe Gowda, were Mysoreans. A third, Tiger Varadachar, stayed in Mysore for fairly long and Ramnad Srinivasa Iyengar, another disciple, was a frequent visitor. Chintalapalli Venkata Rao, a disciple of Pallavi Sesha Iyer and the celebrated devotee of the Saint, Bangalore Nagaratnamma, were Mysoreans. All these in their time spread many of the Saint's kīrtanas.

Ramaswami, a Vidwan from Karur, had settled down in Mysore, and trained Karur Krishna Rao, Pakka Hanumantacharya and Rudrapatna Thammappa. Sundara Sastri an Asthana Vidwan of Mysore was celebrating the weekly Saturday Bhajana in the *Bhajana Paddhati* of Tyagaraja. Veena Subbanna, who was also a celebrated host, used to collect Kīrtanas from his musician guests and teach them to his disciples. All these have been responsible for the spread of the Saint's kīrtanas in recent years.

During the rule of Krishnaraja Wodayar IV the encouragement to music reached unprecedented heights, and every year during the Birthday and Dasara celebrations, musicians from all over India used to assemble in Mysore. The residents of Mysore used to have, so to say, two annual musical festivals. The Maharaja also conducted in the Palace a music school for training junior Vidwans. His court had Vidwans from all over India, North as well as South.

We may therefore say that the Kīrtanas of the Saint have been spreading in Mysore for 130 years now. In this period they

have reached even in vilages. While it may be that in the popularisation some Kīrtanas have lost their original form, there is no doubt that the spread has been extensive. Time has also wrought its changes in the manner of the teaching of the Kīrtanas and in their singing and liberties are being taken even in matters of raga and tala. Less attention is paid to sahitya, prasa, bhava and purity of the Svara Sthanas. Intensive practice and proper exposition of the smaller number of Kīrtanas is abandoned in favour of hasty learning of a larger number. The accompaniments who were originally intended only to help the musicians are assuming more and more independent roles. Kīrtanas composed for propagation of Bhakti are being used for demonstration of the musician's or the accompaniment's power. Many times performances become duels. It is high time we remembered the ideal placed before us by the Saint in his Todi Kriti

"நித்₃து₃ர நிராகரிஞ்சி முத்₃து₃கா₃ தₘ்பு₃ர பₘ்டி
ஶ்ரீத்₃து₄மைன மனஶ்ரீதோ ஸ்ரீஸ்வரமுதோ
பத்₃து₃ தப்பக பₘ்ஜியிஞ்சி"

and begin to sing his kīrtanas with real devotion and greater attention to sahitya and ragabhava and achieve our own good.

# COMPOSITIONS OF SRI TYAGARAJA AND THEIR TRADITION AND VOGUE IN ANDHRA DESA

**By Vidvan Nori Nagabhushanam Pantulu**

We are celebrating this year Sri Tyagaraja Bi-centenary along with the annual Music Academy Conference. Dr. V. Raghavan has asked me to speak on "Sri Tyagaraja's compositions, their vogue in Andhra, the persons responsible for their propagation in Andhra and any special tradition or variants and specific techniques in rendering them that may be seen in Andhradesa". I present before you, as much as I know, the materials I have been able to gather on this subject.

Tyagaraja was a divine incarnation born to uplift the art of music. He used to compose spontaneously Namavalis of Sri Rama, e.g. Namo namo Raghavaya during and after the daily worship by his father, at the time of the routine upachara "Ganam avadharaya, bahu parak". Wondering at their perfection his father showed them to renowned pandits. The latter too wondered at their divine quality and advised Tyagaraja to persevere in composing them.

According to his preceptor's direction, Sri Tyagaraja performed Tarakamantropasana and did 96 crores japa of Sri Ramanama. The very first song he composed on attaining siddhi and sakshatkara of Sri Rama, is Balakanakamayachela sujanaparipala with antyanuprasa. Everyone knows that it is an unparalleled piece. Just ponder over how beautiful is its musical poesy. "The poet sees that which even the Sun does not" goes the saying. The poet is Krantadarsi and Sarvadrik. "Naanrishih kurute kavyam" (One who is not a sage does not compose) is another dictum. Rishi means one having brahmanishtha. According to the song '*Nenu echatajucinanu nivai yunnadi Rama* (Cf. Anta Ramamayam eejagamanta Ramamayam of Bhadradri Ramadasa, i.e. Kancherla Gopanna), the Param Brahma is Rama Brahma. Tyagaraja attained self-realization. The Sruti says "Angushthamatrah purusho'ntaratma sada jananam hridaye sannivisthah" (Kathopanisat). Cf. Srivasudeva sarvamanuchunu chhintimchara, Tyagarajanuta (Chede buddhi-Athana); Ika kavala-

sinademi, in Balahamasaraga charana, Akhilandakoti-brahmanda-nayakudu, antarangamuna nelakoni yundaga. Such people as these are sages. They possess the knowledge of past, present and future. Just observe their words:

"Laukikanam hi sadhunam artham vag anuvartate,
Rishinam punaradyanam vacham arthonudhavati.".

The words of Sri Tyagabrahma are such. His words are called Tyagopanishat, as they are perfect and clear, and endowed with the essence of Upanishats. They have unequalled greatness. Here is an example: It is said that a brahmin family was traversing a dense forest; for fear of wild animals, the head of the family led it to a temple which was closed; he attempted to open the gates himself by jumping the outer wall and as ill-luck would have it, he fell into a well and succumbed. Tyagaraja who was nearby came to know of this mishap and rendered first-aid to that person, and sang of Lord Rama with sincere devotion—*Na Jivadhara* in Bilahari and the deceased came to life. So the effect of the greatness of that Sound and the perfection of his words were never futile. The Music Trinity is endowed with such great powers.

It is generally believed that Tyagaraja was the incarnation of Maharsi Valmiki. The Seven Rishis initiated Valmiki in Sri Ramadhyana and he absolved himself by his unstinted and irrevocable meditation in the deep forest, to such an extent that he was insensible even to the growth of an ant-hill over his body. Having been prompted by Narada, Valmiki composed Ramayana—"Samamadhuropanataarthavakyabaddham." Tyagaraja did 96 crores of Ramajapa. Here also Narada was his preceptor and Tyagaraja sang Ramayana in songs. There need be no doubt regarding Narada being his guru.

There are a few personages endowed with long life—Chiranjivis.

"Asvatthama Balir Vyasah Hanumanscha Vibhishanah,
Kripah Parasuramascha saptaite sthirajivinah."

If Narada also is added, they will be eight. The divine sage Narada descended to earth and heard the music of Tyagaraja and

was immensely pleased; he told Tyagaraja that he would accept his bhiksa after the bath in the holy Kaveri and disappeared. Later in the night he appeared in Tyagaraja's dream and presented the text "Svararnava". Thus Tyagaraja's words and music became divine. Every one knows about this. So Tyagaraja's Ramayana kritis have equal efficacy and power like that of Valmiki's Ramayana.

Tanjore is the birthplace for this high-tradition and perfect music. We must accept the truth here: the Tamilian fraternity is especially to be congratulated as they had the opportunity of becoming the first disciples of Tyagaraja, whose compositions, though they are not in their own mother tongue, were dipped in the nectar-like honey of music. They are responsible for preserving the high standards of tradition and their efforts are praiseworthy. They are very fortunate that they were the first to listen to Tyagaraja and enjoy his compositions.

I will now tell you as far as I know how Tyagaraja's music came to be propagated in Andhra Desa.

During Tyagaraja's times, people from North, East and West used to travel in pilgrimage to far South, to Ramesvaram. Devotees came in mutual contact with each other during their pilgrimage. Gopinath Bhattacharya, the famous North Indian 'Gavay musician' wanted to go to Ramesvaram. In a dream he was directed to visit Tyagaraja when he went South. He was received very courteously by Tyagaraja. Gopinath told him that he keenly wished to meet him, when he heard other great musicians who came to Banaras and other places sing Tyagaraja's compositions. Tyagaraja was very much moved by this and immediately sang of Lord Rama: "Dasarathe, ni rinamu dirpa na tarama, asadira duradesamulanu prakasimpa jesina rasikasiromani," meaning that Rama alone was responsible for his renown. Gopinatha Bhatta was pleased to stay with Tyagaraja for some time.

Andhra Desa was fortunate in having great musicians and devotees, the Rajatraya-Bammera Potaraja, Kamcherla Goparaja (i.e. Bhadradri Ramadasa) and Kakarla Tyagaraja; Tumu Narsimhadasa, Narayana Tirtha, Subrahmanya Kavi (author of Adhyatma

Ramayana compositions). Tyagaraja was born on 4-5-1767 in Tiruvarur. Tumu Narasimhadasa was born in 1790, in Guntur Dt. (Andhra), of Parasara gotra, as son of Venkamamba and Appayya mantri. He was named after Lord Narasimha of Mangalagiri-kshetra, near Vijayavada. He was employed in Guntur Dt. He was a staunch devotee of Sri Bhadradri Rama. He travelled in pilgrimage all over India. In 1821 he undertook a pilgrimage to Ramesvaram. He dedicated all his compositions to Bhadradri Rama and he composed "Bhajana-paddhati" with Shodasopachara pujas; 1 Avahana 2 Simhasana 3 Padya 4 Arghya 5 Achamana 6 Snana 7 Vastra 8 Yajnopavita 9 Gandha 10 Pushpa-akshata 11 Dhupa 12 Dipa 13 Naivedya 14 Tambula 15 Nirajana 16 Mantrapushpa; Pradakshina, Namaskara, Ekanta-seva, Pavalimpu-seva, Palaragimpu, Lali songs of the cradle, Prabhata-seva, Dantadhavana etc. He celebrated kalynotsavas to Sri Bhadradri Rama and expended all his earnings towards this end. During his Ramesvara pilgrimage he visited Tyagaraja and listened to the Bhajanas performed there. He was overjoyous and at the request of Tyagaraja he sang his compositions.

1 Sankarabharana — Aditala: Emarakumi manasa, Raghuramuni.

Cf. Tyagaraja: Manasa Sri Ramachandruni maravake, emarake.

2 Saurashtra-chaputala: Bhajana chesevidhamu teliyandi narulara miru nijamu ganugoni modamandandi.
Satyam, Sivam, Sundaram.

3 Bilahari – Atatala: Manujadhamula vedavalena;
Avamanamunaku norvagalana.

Thus Narasmihadasa composed many kirtanas in different kinds of Ragas, verses in Telugu and Sanskrit, and Toharas. There is a book, "Tumu Narasimhadasu-charitramu" wherein are recorded his pilgrimages and his worship and service to Bhadradri Rama. He worshipped Lord Parthasarathi and Vedavalli of Triplicane in Madras. He composed many songs in Nata, Saurashtra, Revagupti, Punnagavarali, Bilahari, Mohana, Darbar, Sankarabharana, Kalyani, Surati etc. to the joy of musicians.

1. Inchukaina nabhimanamu leda, idi samayamu gada: Punnagavarali.
2. On Ranganatha at Srirangam: Kaveti Ranga nanu gavavera: Yamuna Kalyani.

With 'sva-nama-mudra':

1. Kanchi Varada, ninu gantini: Sahana
2. Vasiga Narasimhadasa hridaya nivasudai bhadrachalambuna bhusutasahitudaina ramuni podimi talchi pomduga vemcheyu
3. Vasiga Narasimhadasa hridaya nivasudai Srinivasuni pai pulu challare. (P. 61 of Tumu Nrisimhadasa Caritra). Cf. sompaina manasuto, impaina bangaru gampalato manchi champakamulanu challare (Tyagaraja.)

Impressed by his great devotion, Sris Vaidyam Ramanayya and Adila Varadayya Pantulu of Madras, started for Bhadradri. Worshipping Lord Ranganatha at Nellore and Lord Nrisimha at Mangalagiri on their way, they reached Bhadradri with one and half lakh varahas (Rs. 6 lakhs) and spent the sum on mantapa, vahanas, pearl, diamond ornaments etc. to Srirama.

Tumu Narasimhadasa was extremely enthused with Tyagaraja's music; his joy knew no bounds; he praised Tyagaraja as the incarnation of Narada and recorded his experience in a few verses (Cf. the book). Narasimhadasa stayed with Tyagaraja for some days, completed his pilgrimage to South and returned to Guntur. He spent his later life at Bhadradri and finally when he wished to leave his mortal body, we understand, there appeared a boat in the Godavari and beckoned Narasimha Dasa. He was taken on it and thus he disappeared. Bhadradri Ramadasa also attained salvation in the same way, in a pusphaka vimana. Tyagaraja's final journey is well-known: he too got svacchandamarana: Cf. *paritapamu gani yadina palukulu marachitivo..... Padiputalapai nanuchu.*

Narasimhadasa constructed a choultry at Bhadradri where people are generously fed even today especially on every dvadasi day. There is a statue of Narasimhadasa at Bhadradri.

Tyagaraja used to spend away his daily income on guests, as Sri Ramadasa did.

"Annadanat param nasti, vidyadanam tato' dhikam,
annena kshanatriptissyat, yavajjivam tu vidyaya."

1. Narasimhadasa learnt Tyagaraja's compositions and spread them in Andhra Desa.

2. When Tyagaraja went to Tirupati, some of the musicians there recorded the compositions and propagated them.

3. Sri Tyagaraja's disciples and their disciples like Akumadula Venkata Subbaiah of Manambuchavadi, Patnam Subramanya Aiyar, Vina Kuppayyar, Susarla Dakshinamurti Sastri of Krishna Dt., Mutyalapet Tyagayya etc., Sri Hari Narasayya, father of Hari Nagabhusanam, Phiratla Sankara Sastri (who participated in the Music Academy Conferences), Dhenuvakonda Chinnayya Pantulu and Mainampati Narasinga Rao learnt most of the texts of Tyagaraja and propagated them.

4. Varanasi Ramasubbaiah, the great musician from Ponnur in Guntur Dt., was an 'ekasandhagrahi'; he learnt music in the South and taught his disciples: unfortunately, he died at the early age of 35.

5. D. B. Kommireddi Suryanarayana Murti organised Sarasvati Gana Sabhas at Kakinada during Devi Navaratras and invited and honoured famous musicians from the South.

6. Late Sri Hari Nagabhushanam, Vaggeyakarakaratna, Advocate, Masulipatam was the first to celebrate Tyagaraja-aradhanotsavas in Andhra. He was responsible for the propagation of Tyagaraja's songs.

## Variants

Tyagaraja had a great number of disciples who were very much devoted to him. They belong to three groups: 1. Wallajahpet, 2. Umayalpuram, 3. Tillaisthanm. They were mainly responsible for the preservation of the compositions of Tyagaraja.

Gandharva Veda, i. e. music, should be studied and practised at the feet of a teacher as is the case with Vedadh-

yayana. But it should never be learnt from books ; this alone is responsible for the many (changes and) variants that have crept into the tradition. Without proper understanding (Vyutpatti), and out of laziness and ignorance, people brought changes in the language, Tala and Raga of the compositions. They still indulge in such practice, and pass off these as the original Patha.

1. Ni dasanudasundanani pere emi phalamu, in Hamir Kalyani according to the old tradition, is now being rendered in simple Kalyani.

2. In the same way, Manamuleda tanavadani abhimanamuleda is changed to Kalyani. Luckily, it is again being rendered in its original traditional raga.

3. Nityarupa! evari panditya memi naduchura, originally in Kapi ; some render it in Darbar.

4. Chetulara sringaramu, originally in Kharaharapriya; now rendered in Bhairavi.

5. Kanta judumi oka pari kri, some render in Vachaspati and some in Latangi.

6. Ne pogadakuntenu nikemi koduvo, is in Varali, but should be in Subhapantuvarali.

7. Jnanamosaga rada is Shadvidhamargini. Many render this in Purikalyani.

8. (Chinna) Natimata marachitivo—is found in Devakriya. But I remember to have heard it in my younger days, as Kharaharapriya janya. I have rendered it in the same raga a number of times. But some great scholars and experts of this Academy, who know the tradition well rendered it as a janya in Nata Bhairavimela, with Suddhadhaivataprayoga.

I record my gratitude to scholars like Dr. V. Raghavan who are trying to bring all these problems to the arena of discussion to arrive at the truth and thereby are rendering a real service to the world of music by bringing back the original forms of the compositions of Tyagaraja.

# TYAGARAJA'S KIRTANAS IN HINDI

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தலைவர் அவர்களுக்கும் சங்கீத வித்வத் சிரோமணிகளுக்கும், ரஸிகப் பெருமக்களுக்கும் என் மனமார்ந்த நமஸ்காரத்தை தெரிவித்துக்கொள்கிறேன். இன்று இம்மேடையில் அமர்ந்து ஏதோ எனக்கு தெரிந்தவற்றை உங்கள் முன்னிலையில் சமர்ப்பிக்கும் பாக்யத்தைநான் அடைவதற்கு காரணம் டாக்டர் ராகவன் அவர்கள்; என் முன்னேற்றத்தில் ஆரம்பத்திலிருந்தே மிகவும் அக்கறை கொண்டுள்ளவர் அவர். 1943-ம் வருடம் சங்கீத வித்வத்சபை சார்பில் நடக்கும் Teachers College of Music-ல் என்னை சேர்த்து படிக்கும்படி செய்தவரும் அவரே.

1945-ல் ஸ்ரீ T. L. வெங்கடராமய்யர் அவர்கள் வித்வத் ஸபைக்குத் தலைமை தாங்கும்போது வித்வத் ஸபை போட்டியில் கலந்து கொண்டு தங்கப் பதக்கம் பெற்றேன். பிறகு அவருடைய ஆசீர்வாதத்தால் 1964ஜூ ஜூலை மாதத்திலிருந்து காசி ஹிந்து சர்வகலாசாலையின் சங்கீதப் பிரிவில் பணிபுரியும் வாய்ப்பு கிடைக்கப் பெற்றேன்.

ஹிந்துஸ்தானி வித்வான்கள், பாஷை தெரியாததால் ஸ்வாமிகளின் கீர்த்தனைகளுடைய மேன்மையைப் பற்றி அறிந்துகொள்ள முடியவில்லை. கிருதிகளின் பொருள் விளங்கினால் கர்நாடக சங்கீதத்தை இன்னும் நன்றாக ரசிக்கமுடியும் என்று அடிக்கடி என்னிடம் கூறிவந்தார்கள். இக்காரணம் பற்றியே எனக்கு ஸ்வாமிகளின் கிருதிகளுடைய பெருமைகளை எல்லாம் வடஇந்திய வித்வான்களும், ரஸிகப் பெருமக்களும் அறிந்து கொள்ளவேண்டுமென்ற அவா ஏற்பட்டு இந்த மொழிபெயர்க்கும் பணியில் என்னை ஈடுபடச் செய்ததே அல்லாமல் என்னுடைய சொந்தப் பெருமைக்காக அல்ல என்பதைக் கூறிக்கொள்ள விரும்புகிறேன்.

இம்மொழி பெயர்ப்பு ஒவ்வொன்றையும் ஸ்வாமிகளின் கிருதிகளின் அதே ராக, பாவ, தாள, சங்கதிகளுடன் அமைத்துள்ளேன். இவைகளில் சிலவற்றை இப்பொழுது உங்கள் முன்னிலையில் சமர்ப்பிக்கிறேன். இந்தப் பெரும்பணியில் தைரியமாக இறங்கிய இந்த சிறியவனை ஆசீர்வதிக்கும்படி கேட்டுக்கொண்டு, ஸ்ரீத்யாகராஜ ஸ்வாமிகளின் திருவடிகளை நமஸ்கரித்து, என்னுடைய குருநாதாளுடைய தாள்களையும் பணிந்து என்னுடைய நிகழ்ச்சியை ஆரம்பிக்கிறேன்.

இங்கு குழுமியுள்ள பெரியோர்களுக்கும், அவர்களுக்கும், என்னுடைய மனமார்ந்த நன்றியையும் நமஸ்காரத்தையும் தெரிவித்துக் கொள்கிறேன்.

(பிறகு வித்வான் ஸ்ரீ கண்ணன் தியாகராஜ க்ருதிகளுக்கு தயாரிக்கப்பட்டிருக்கும் ஹிந்தி மொழிபெயர்ப்புகளைப் பாடிக் காட்டினர். அவற்றுள் சில கீழே தரப்பட்டிருக்கின்றன).

## उण्डेदि रामुडोकडु (உண்டே,தீ: ராமுடொ3கடு:)

हरिकाम्बोदि — रूपकम्

पल्लवि

राम एक ही है जग में, काहे बिगड जाते मन रे

अनुपल्लवि

चण्डमार्ताण्ड मध्य-मण्डल में भासमान

चरणम्

तामसादि गुण रहित है, धर्म निरत सर्व सम है
क्षेम कर है त्यागराज-चित्तहर है जगत भर में

## 'ब्रोचेवारेवरे' (ப்3ரோசேவாரெவரே)

श्रीरंजनी — आदि

पल्लवि

के है पालनहार रघुवर तुम बिना
श्री राम प्रेम से, हे राम प्रेम से
सकल लोक नायक नरवर तुम सम

चरणम्

१) देवेन्द्रादि प्रशँसा करने लंका-दान दिया सदा
२) वालि को इक तीर मारि, रवि नन्दन को मकुट देकर
३) मुनि के यज्ञ देखने जा खल-मारीचादियों को भी मार
४) भव सागर तारन न जाने, त्यागराज के कर गह

## 'एन्तनि ने वर्णिन्तुनु' (எந்தநினே வர்ணிந்துனு)

मुखारि रूपकम्

पल्लवि

वर्णन मैं कितना करूँ, शबरी भाग्य का

अनुपल्लवि

सन्तन की बहु सतियाँ, दुनियाँ में भरि रहतीं

चरणम्

आँखों भर, दर्शन कर मीठे मीठे मेवे देकर
बदन पुलकि फिरि पद कमल में, शीश धर
रघुवर के समुख माहि बहुरि जनम रहित पद पा
बड़ भागी त्यागराज, शबरी सुकृत का

## 'एन्त भाग्यमु' (எந்த பாக்யமு)

सारंगा आदि

पल्लवि

अहो भाग्य मेरा राम मिलते ही
हम सम कौन तीन जगत माहि

अनुपल्लवि

आकर ही पास हो सुजानु बोले
और चिन्ता मेटी किया पालन मोरो

चरणम्

कानन में जैसा काम-रहितों का
काम्य सिद्धि देके पुरा तूने पाला
कान्त देह धारी हे कारुण्य वारि
कहत त्यागराज करो पालन मेरा

# SOME MORE HINDI VERSIONS OF TYAGARAJA KRITIS

by Sri Ramamurti Renu, Hindi Producer, AI.R., Hyderabad

## एनगा मनसुक रानि (எனகா மனசுக ரானி)

नीलांबरि — आदि

### पल्लवि

मन वाणी के परे की, पन्नगशायी की छवि को
देख ना सके ऐसी आंखें ही क्यों रहे ?
आंखें क्यों रहें, आंखों के तारे क्यों रहे ? ॥ मन० ॥

### अनुपल्लवि

१ मोह में नीली घन-छवि को-
मात करने वाले हरि का
पाणिग्रहण करे ना तो, यह देह क्यों रहे ?
देह क्यों रहे, यह गेह क्यों रहे ? ॥ मन० ॥

२ सरसिज, जूही, तुलसी, जातीसुम, पारिजात-
फूलों से पूजे ना तो, हाथ क्यों रहे ?
हाथ क्यों रहें ? यह परिवार क्यों रहे ? ॥ मन० ॥

३ प्रीति से, त्यागराजु के पालक राममूर्ति का
गुणगायन न करे ऐसी, जीभ क्यों रहे ? ॥
जीभ क्यों रहे, जपमाला क्यों रहे ? ॥ मन० ॥

## पक्कल निलबडि (பக்கல நிலபடி)

खरहरप्रिय — त्रिपुट

### पल्लवि

पार्श्वों में खड़े सेवा करने की, अनुमति बतला दो ना !

## अनुपल्लवि

तारकाधिप से भी सुन्दर मुखवाली

## चरणम्

तरुणी सीता जी सोमित्री ॥ प्रभु के दोनौ० राम के दोनौ०
तन से वन्दनायें करते रहते हैं क्या ?
लाड-प्यार से नाम जप कर रहे हैं क्या ?
मन में बिठा (प्रभुको) अपने तन भी भूले हैं क्या ?
कृपया इस त्यागराजु से ।।। हरि के दोनों
पार्श्वों में खड़े खड़े सेवा करने की
अनुभूति बतला दो ना ।।

# TYAGARAJA IN HIS SIGNATURES

**Dr. V. Raghavan**

The wealth of religious and philosophical ideas and ethical and didactic teachings contained in Tyagaraja's songs has been systematically expounded in the *Spiritual Heritage of Tyagaraja.* The bearing of these songs on the life and mission of the Saint Singer has also been dealt with there. As outpourings of a soul which yearned, strove, suffered and triumphed, the songs are naturally an intimate record of the experinces that the composer lived through. While these extensive songs may be considered as the macrocosm of Tyagaraja's personality, we have also a microcosm in which this personality is seen in two or three words or in a pithy expression referring to the author of the songs, the *Mudra* as it is popularly called, which appears mostly towards the end of a piece and, in the case of this composer, often crystallises the ideas associated with him and present in an epithet or two, in *Sutra*-form, the different facets of his personality. A look, then, into these signatures in the compositions reveals as much of the composer's personality as the whole songs do. Let us then press the buttons of these *Mudras* and see the light that they throw on Tyagaraja.

The *Mudra* in Tyagaraja is also an index in some measure of the skill with which he could use it in double meaning or work it into the main pattern of the running idea of the piece so that it would be an integral part of the Sahitya. There is only one instance where it stretches itself a little more to mention the composer together with his father's name *Ramabrahmatanayudai Tyagaraju* (Dorakuna). In a great number of pieces expressing the composer's feelings in particular moods and phases of his address to his favourite Deity, his name-*Mudra* is worked into the *Sahitya.* Leaving such cases, we shall see mainly those in which the name-*Mudra* as such, together with a word or two or a few more, immediately before or after, forms a distinct and significant unit, adorning as it were, like a jewel, the finale of a *kriti.*

Following the practice of earlier composers, Tyagaraja signed all his compositions, thereby giving them the mark of authenti-

city. This signature or *Mudra*, which takes the form of his own name Tyagaraja is after the Deity at the great Siva temple at Tiruvarur where he was born. This came in handy as the bulk of his songs were on Rama, his favourite Deity, *Ishtadevata*. For, according to the background of Rama-worship, as Tyagaraja himself sets forth in detail in his Kriti *Saramegani*, it is Siva who taught the efficacy of Rama-Nama. The bulk of the *Mudras* therefore take the simple form of addressing Rama as 'Tyagarajanuta' or 'Tyagaraja-sannuta', meaning at the same time 'praised by Siva' and 'praised by composer of that name'. In *Saramegani*, referred to above, he makes it explicit by combining the *Mudra*-name with Siva, 'Tyagaraja-Sivudu.' In *Makelara*, the composer-poet expands this *Mudra* into '*Tyagaraja Girisa-vinuta*', explaining the above mentioned equation between Siva and himself, and pressing additionally into service, the second Name that he uses here, *Girisa*, which would mean Siva dwelling on Mount Kailasa as well as 'a master of speech', a poet. In one of the Siva pieces, sung at Lalgudi, the *Mudra*-name Tyagaraja stands alone, as it suffices here as an address to that form of God. Nor does this *Mudra*-name offer any problem to the poet-composer when he sang on Devi. As Devi or Narayani stands in the relation of Sister to Vishnu and thereby to Rama, Tyagaraja could bring in his name and his address to Devi, as in the song *Parasakti*, as sister of Rama, the giver of auspicious things, who is adored by Tyagaraja or as in *Vinayakuni*, as sister of Rama abiding in the lotus of the heart of Rama.

It is clear from his songs that both literary and devotional traditions were native to his family and he inherited them from his father and ancestors (see p. 123, Introductory Thesis, *The Spiritual Heritage of Tyagaraja*, 1966). In the Bilahari piece *Neevegani*, he mentions Rama as the treasure earned by his ancestors through their austerities; *Palukavemi* in Purnacandrika says that his parents endowed Tyagaraja with Devotion. That Rama was his sole heirloom is the burden of a Byagada song *Nee vera kuladhanamu*. All these ideas spread over the body of several songs are reflected in some of the *Mudras* in which the Deity is spoken of in relation not only to Tyagaraja but his whole family, 'Tyagaraja-kulapavana' (*Rama Raghukula*), Tyagaraja-kulavibhusha' (*Rama ni samana*). The *Mudra*-passage in *Chakkani*

*rajamarga* describes Rama as the God who has stationed himself in Tyagaraja's house, ' Tyagarajintane nelakonnadi daivame'.

The forms of *Bhakti - Sravana, Kirtana, Smarana, Sevana, Archana, Vandana, Dasya, Sakhya, Atma-nivedana,* these figure as the very themes of separate songs. But in a compact form, in a word or two, they figure also in the *Mudras* of several *krtis,* whatever the themes in the main part of those songs.

*Mudras* like ' Tyagaraja-geya ' in which Tyagaraja mentions Rama ' as one sung by him ' refer to *Kirtana,* ' Tyagaraja-geyudu ' in *Raksa bettere* and *Sadhincene* which has two *Mudras.* The bulk of the *Mudras,* which take the form 'Tyagaraja-nuta' refer to this *Kirtana.* The *Mudra* ' Tyagarajuni-jihvapai rajillu '-' the Lord who shines on the tongue of Tyagaraja ' (*Oorake*) again underlines this same continuous *Kirtana* that Tyagaraja was engrossed in. The *Mudra* 'Tyagaraja-cheyu namasmarane sukhamu' (*Smarane sukhamu*) refers to the third form, viz. the continuous thought of the Lord.

*Arcana* or *Pujana, Sevana* and *Vandana* are the basis of *Mudras* like ' Tyagaraja-arcita ' (often), 'Tyagaraja pujita ', Tyagaraja-sevitaya' and 'Tyagaraja-vandita' or 'Tyagaraja-vandaniya'. The *Arcana* form of devotion, Tyagaraja himself says, he did in the most sincere form, without any adventitous circumstance vitiating it; in his 'Tulasibilva' he describes himself as ' Tyagaraju nirupa-dhikudai archinchu'. Tyagaraja did his *Puja* of Rama in the best manner, 'Tyagaraju anchitamuga pujinchu.'

*Dasya* is to be seen in those *Mudras* where Tyagaraja describes himself as servant of Rama, ' Dasa-Tyagaraja' or 'Bhrityudaina Tyagaraja' (*Manamuleda ; Pattividuvaradu ; Atukaradani*) ; Tyagaraja is not merely Rama's servant, but also servant of servants of Rama 'Ramadasa-dasa' (*Brindavanalola*) and he is Rama's own or true servant, ' Nijadasudaina Tyagarajuniki ' (*Karmame* and *Kadatera*).

The *Dasya* on the part of the devotee goes with the idea of God as Master. In a *Mudra* which appears in six pieces, Tyagaraja refers to himself as one whose Ruler is Rama, 'Tyagaraja-raja'. In one song (*Dinamani*), the *Mudra* describes Rama as the sovereign over Tyagaraja 'Tyagaraja-sarvabhauma'.

In several *Mudras*, Tyagaraja loves to mention Rama as his friend: 'Tyagaraja-sakha' or 'Tyagaraja-mitra'. As against only four *Mudras* referring to *Dasya*, *Sakhya* figures in the *Mudras* of sixteen pieces. In one, the composer calls the Lord his best friend 'Tyagaraja-varamitra' (*Bhaja Ramam satatam* in Sanskrit).

Like *Sakha* and *Mitra*, the term *Apta* also refers to one on whom one can rely or depend, a friend. In no less than eleven *Mudras*, Tyagaraja calls upon Rama in this way, 'Tyagaraja-apta'.

Considering the several unsympathetic and inimical people and detractors around him, it is with some pointed relief that in one of the *Mudras*, Tyagaraja describes Rama's friendship in its dynamic aspect as having blown off Tyagaraja's enemies, even as a wind blows off clouds, 'Tyagaraja-ripu-jalada-samira' (*Mamava satatam*). The Lord always sided with Tyagaraja. An address to Rama, which occurs twice as *Mudra* is 'Tyagaraja-paksha' (*Lakshanamula* and *Evidhamulaina*). In fact in this and other respects, Tyagaraja relied solely on Rama, as another *Mudra* declares that Rama alone is Tyagaraja's friend, 'Tyagarajuni celikadu neeve'.

The attitude of *Sakhya* is a higher phase than *Dasya* and shows the development of intimacy with and easy access to the Lord, *Saulabhya*. In a rare *Mudra* in *Vaddanundanade*, Tyagaraja calls Rama 'Tyagaraja-sulabhudu'.

As Lord or as friend, Rama's duty is to protect and save the *Dasa* or *Sakha*. It is indeed the most common aim of approach to God, viz. that He should protect the devotee from distress and those that are responsible for it. Rama as 'Tyagaraja - pala' - 'Tyagaraja-palaka' and 'Tyagaraja-rakshaka', (in the Tatpurusha-samasa or in its Bahuvrihi form as 'Palita - Tyagaraja' or in Telugu words of this meaning) occurs in twenty-six *Mudras*, and Rama as the remover of Tyagaraja's distress, 'Tyagaraja-kheda-hara' figures in the *Mudra* of *Etla dorikitivo*.

Protection from distress and foe is one thing; it is the further duty of the Lord to help the devotee to prosper and flourish. In the Mangalam in Ghanta, and in *Kshirasagaravihara* the *Mudras* give expression to this aspect and mention Rama as 'Tyagaraja's

poshaka', 'Poshita-Tyagaraja' and 'Tyagaraja-adi-bhakta-poshaka'.

In fact, not only protection and sustenance, but anything that the devotee needs is bestowed on him by the Lord. The Lord as the bounteous giver of boons, *Varada* is one of His most popular and appealing aspects. Is he not the King of givers of boons, Varadaraja ? As many as fourteen songs have the *Mudra* referring to Rama as 'Tyagaraja-varada' in its Sanskrit or Telugu form. In brief, Rama constituted all that Tyagaraja cherished or desired, his luck and fortune, Tyagaraja-bhagya as the *Mudras* of three songs say (*Ra Rama inti*, *Ranidi*, *Sandehamunu*). The Lord is the very embodiment of the boon and blessing that was Tyagaraja's : 'Tyagaraja-varamani' (*Neevegani*). In one reading, the *Mudra* of *Dinamani-vamsa* describes Rama as constituting everything for Tyagaraja, 'Tyagaraja-sarvasva'.

The act of protection or the expression of affection is seen in one taking the hand of the other; this may be a feature of *Dasya*, *Sakhya* and also of the still higher stage of *Prema* or *Kantasakti*. 'Tyagaraja-cebatti', 'Tyagarajuni karambatti' etc., sometimes preceded or followed by the idea of protection (raksinchi), is the form taken by the *Mudra* in seven pieces.

Whether it was in one mood or another, as servant, subordinate, friend or beloved, Tyagaraja always had Rama filling his whole heart. In over a score of *Mudras* Tyagaraja mentions himself and his heart as the abode of the Deity ; the expression is uniform although the words sometimes vary (hrt, hrdaya, svanta and manasa being used for heart, and sadana, nivasa, alaya and dhama for the abode). In four pieces, the composer refers to the Deity as moving about in his heart, 'Tyagaraja-hricchari' and in two, in a more elaborate poetic way, as residing in the lotus of Tyagaraja's heart (*Vinayakuni*) and the bee on the lotus of Tyagaraja's heart 'Tyagaraja-hridabjabhringa' (*Epapamu*). If sometimes the Lord moves about in Tyagaraja's heart, at other times He rests there, and in a well-known Ritigaula piece, Tyagaraja invites Rama to lie down in his heart till he recovers from the fatigue of the arduous tasks achieved in his incarnation. God chose Tyagaraja's heart because it was superior, 'Tyagaraja-*vara*hridayanivesa' (*Neevera* and *Sambho Mahadeva*), superior because it was pure,

'*Nirmala*-Tyagaraja-hricchari' (*Amba ninu nammiti*). According to *O Rangasayi* and *Namakasuma*, the Lord was an adorment of Tyagaraja's heart, 'Tyagaraja-hrid*bhushana*'. If the Lord loved to abide there, His presence there not only illumined Tyagaraja's heart, like a jewel, but was also congenial and beneficent to it, 'Tyagaraja chitta-*hitudu*' (*Undedi*) and made it bloom: Rama was a sun to the lotus of Tyagaraja's heart, 'Tyagaraja-hridvarija-mitra' (*Challaga nato*), Tyagaraja-manasa-sarojakusuma-dinaraja' (*Rama ninne*) and a moon to the lily of Tyagaraja's heart: Tyagarajahridaya-kumuda-jalaja' (*Saranu saranu*).

The next stage of offering oneself to God, *Atma-nivedana* takes the form of a devotee declaring himself to the Lord, 'I am yours', '*Tava asmi*'; this feeling of 'I am yours', 'I belong to you', figures, as we shall see below in two *Mudras*, 'Tyagaraju neevadu.'

That Tyagaraja practised true devotion, that he knew that he was not only on the right path but also on the best path and the worship that he did was sincere—all this could be seen as much in the pithy words of the *Mudras* as from whole pieces of his. In the *Mudra* in *Nivu brovavale*, Tyagaraja counts himself among the foremost men of God, 'Tyagarajadi-paramabhagavata'. His archana of the Lord was free from any adventitious motive, 'Tyagaraju nirupadhikudai archinchu'. That Rama, his name and worship, was *Taraka* and supreme means of welfare here and in the hereafter, Tyagaraja knew, 'Tyagaraja telusukonna Tarakam iha-parasadhanam' (*Rama Rama Krishna*-Gaulipantu). Tyagaraja who prays to Rama knows that the *Bhakti-marga* is a full and complete path, an all-satisfying one, Paripurnamu bhaktimarga-meyani bhavinchina Tyagarajuni (*Palintuvo* in Kantamani). The *Mudra*-passage in *Evaramadugudura* refers to the path betaken by Tyagaraja as the 'Raja-marga', an idea with which the composer opens a whole piece in his own Raga of Kharaharapriya *Chakkani rajamarga*.

The intimacy of the Deity and the devotee is recorded in two *Mudras*, in *Ennallu ni trova* and in *Inta-kanna-delpa*. In the former, in a mood of depression, Tyagaraja complains: The impression among people thatTyagaraja is yourman is only in name, 'Tyagaraju neevadani pere', but in the latter, in self-assurance, he declares

that it is well-known that he was Rama's man, 'Tyagaraja neevadani kirti'. This idea condensed in the *Mudra* opens a song in Saranga (*Neevada ne*) and is expatiated upon in the piece *Sitamanohara* (in Ramamanohari) where in the first charana Tyagaraja says : I feel blessed to hear people say that I am your own (*neevadu*). *Pula pampu* with which Tyagaraja lays the Lord to rest and sleep registers a higher stage of the feeling of Tyagaraja belonging to the Lord, for the Lord would go out to approve of and applaud what Tyagaraja had done, 'Tyagaraja kirtanamulella satyamani santoshinchi'.

## IV

Some of the *Mudras* give expression to Tyagaraja's mastery of music. In the *Mudra*-passage at the end of *Svararagasudharasa*, he refers to himself as the knower of the science of music taught by Siva to Parvati and that the world might learn it from him. Similarly, at the end of *Ragasudharasa*, the *Mudra* says that Tyagaraja knows that those who knew the Svaras, their source Pranava, its source Nada and its ultimate source Siva were Jivanmuktas, 'Sadasivamayamagu, nadomkara svara vidulu jivanmuktulani Tyagaraju deliyu'. Tyagaraja had a true understanding of both melody and rhythm, says the *Mudra* to one of the songs on the art of music, *Ananda sagara meedani* 'Bhavinchi raga-layadula bhajiyinchu Sri Tyagarajanuta'. But the music that Tyagaraja knew is one that was not divorced from devotion; he had learnt that if it was so divorced, it would not conduce to good life, 'Tyagaraja nercina sangita jnanamu bhakti vina' etc.

It is well known that Tyagaraja composed many songs on the art of music and on music as a Sadhana of Bhakti. It is not so well known that in the *Mudra*-passages of some songs, these ideas are expressed in a compact way in such a manner that they reveal Tyagaraja's own idea of his compositions. In *Vadera*, he describes Rama as clothed in fine drapery of Tyagaraja's songs, 'Tyagaraja-vak-chelavrita.' The Deity is fond of the devotional singing of Tyagaraja, 'Tyagaraja-bhajana-sakāme' (*Bale balendu bhushani.*) In *Elavatara*, Tyagaraja says that of all the ostensible purposes for which Rama might have incarnated, the last but not the least was to bless Tyagaraja who had strung for Rama a jewel-necklace of songs in numerous Ragas 'Ragaratnamalikalu rachinchina Tyaga-

rajulu vara mosagutanduka'. In *Chintistunnade*, the God of Death, Yama, is represented as plunged in anxiety that he could no longer claim his usual victims as they had all now started singing the meritorious songs of Tyagaraja. The *Mudra*-passage here shows the high notion that Tyagaraja had of the value of his songs, 'Saramani Tyagaraju sankirtanamu paderanuchu'. This, Tyagaraja expresses in a more explicit way in the *Mudra*-passage in *Ragaratna malikache* where he refers to his compositions as songs composed for the salvation of humanity, 'Tyagaraju kadatera tarakamani cesina' etc. In his thanks-giving song *Dasarathi nee rinamu teerpa*, he qualifies himself as one who had taught people songs which bestow on them enjoyment here and salvation in the hereafter, 'Bhakti-mukti galgunani kirtanamula bodhincina Tyagarajarcita'. All this wonderful tone-poetry that came out of him, Tyagaraja was conscious, was a manifestation of Goddess Sarasvati Herself. Taking the accepted triune conception of Devi as Durga, Lakshmi and *Sarasvati*, Tyagaraja, in the *Mudra* to the song sung on Nilayatakshi at Nagapatnam, speaks of Her as the poetry that Tyagaraja was incessantly pouring forth, 'Santatamu Tyagaraju balkina vani'.

In two songs, *Rama neepai* and *Nammina varani*, Tyagaraja says that even in his material enjoyments, it is Rama that he sees. This idea, referring to a still higher stage of realisation, is compressed in the *Mudra* to a Lali song *Rama Sri Rama*, which describes Rama as the embodiment of Tyagaraja's joy, 'Tyagaraja modarupama'.

While there are a few pieces depicting Tyagaraja's love of God in the image of the love of a beloved for a lover, t[illegible]e are three in which this *bhava* is seen in the *Mudra* which describes the Lord as the incarnation of Tyagaraja's love, 'Tyagaraja-premavatara' (*Jesinadella*, *Isa pahi mam*, and *Patiki* in Arabhi).

The *Tadatmya-bhava* or complete identification of the Deity and devotee is the theme of some of the songs, as has been shown in the *Spiritual Heritage of Tyagaraja*. What is specially striking is that in five songs, this highest state of identity is condensed in the *Mudra*-phrase which usually takes the form of the Deity being described as of the very form of Tyagaraja's heart: 'Tyagaraja-hridayakara' in Sanskrit; in one song *Mucchata*, the idea

is couched in Telugu, 'Tyagaraju tananuchu vacchu'. In another, it comes as a question 'Is Tyagaraja and his Ishtadaiva different?' 'Ishtadaivamu neevera ilanu Tyagaraju vera' (*Syama-sundaranga*).

We shall now come to a set of *Mudras* in which the name Tyagaraja is preceded by an epithet disclosing to us what Tyagaraja thought of himself as a person, as a musician and as a devotee. There are two kinds here, one in which the immediately preceding epithet appears to be placed, by intention, in such a manner that it may go either with Rama himself or with Tyagaraja. Thus in *Vachamagocharame* and *Orajoopu*, the epithet 'Ganalola' meaning 'delighting in music' and 'Susvaraloludanu', 'delighting in tuneful notes' (*Sitavara*) placed just before the word Tyagaraja, may go with both Rama and Tyagaraja. So also the epithet 'Nadatmaka', 'embodiment of Nada', before Tyagaraja in *Nee bhakti bhagya* and 'Bhavuka' before Tyagaraja in *Varanarada* and *Karunajaladhe*. But there are epithets before Tyagaraja where there is no such ambiguity and these are large in number. They cover the whole of the many-sided personality of the poet, saint and singer, Tyagaraja. Although we have a considerable number of pieces in which the composer runs himself down and lets himself go in his depression, these *Mudras* we are now referring to give a totally different picture of him. Except in only one in which he calls himself an 'Aparadhi' Tyagaraja (*Appa Ramabhakti*) referring to his shortcomings, in the rest, he uniformly gave himself choice epithets revealing to us a Tyagaraja established on the foundational qualities of confidence, strength and exultation which only men of realisation could give expression to with felicity, propriety and effect. In *Epaniko janminchiti* and *Daya juchutaku*, he leaves us in no doubt as to his realisation of the mission of his life. That in all aspects of one born to the successful discharge of this mission, in every quality required for this, Tyagaraja knew that he was up to the mark, is seen in these epithets with which he qualifies his name in these *Mudras*.

In *Raksha bettere*, he describes himself as a lover of music 'Sangitapriya-Tyagaraja'. In *Paramatmudu* and *Bhajana seyu-marga*, he calls himself the good Tyagaraja, 'Sadhu-Tyagaraja'.

That what he did was always good is seen from 'Subha-Tyagaraja', the *Mudra* in *Sobhillu*. Both these in Sanskrit *Sadhu* and *Subha* have their Telugu counterpart in the *Mudra* in *Enduko baga* where he calls himself ' Manchi Tyagaraju'. His freedom from desires for the evanascent things is conveyed by the *Mudra*-phrase ' Nishkama-Tyagaraja' (*Kattujesinavu*) and 'Ragavirahita-Tyagaraja' (*Sri Rama Sri Rama*-Sahana). That he was possessed of Vairagya, detachment from and aversion to worldly possessions, is seen from his reference to himself as 'Viraktigalgu Sri Tyagaraju' (*Sakshi ledanuchu*). In fact Tyagaraja was free from all faults, 'Nirdosha-Tyagaraja' (*E Ramuni*) and was thus pure, 'Nirmala-Tyagaraja' (*Amba ninu*). In all respects, he was an integrated person, true in every respect, 'Nijamaina-Tyagaraja' (*Ramabana* and *Endu kaugalintura*). He was a man of real wisdom 'Sumati-Tyagaraja' (*Nidhi tsala*) and being gifted with this correct perception of the comparative values of things, he had no doubts and could make his proper choices, 'Nissanka-Sarasa-Ṭyagaraja'. (*Deva Rama Rama*). All this gave a maturity and perfection to him which could only be conveyed by describing him as an aesthete of a superior plane, Sarasa-Tyagaraja' (*Kalalanerchina, Deva Rama Rama* and *Paluku khanda sakkeranu*). Looking down upon those obsessed with astrology in *Grahabalamemi*, he counts himself in the *Mudra* of this piece among the foremost *Rasikas* ' Rasikagresarulu', who knew who was more reliable or helpful, astrologers or Rama. The descent of grace and enlightenment on one rids one of the sense of being weighed down, and makes him light, lustrous and joyous, all of which Tyagaraja compresses in the simple epithet 'Rajillu-Tyagaraja' which occurs as *Mudra* in a number of songs (*Sripate nee pada, Induka ī tanuvu, Naradamuni, Srirama Jayarama, Sarasiruhanayana, Enta papinaiti*). It is by reason of all these qualities that he becomes a 'Dhurina-Tyagaraja' (*Chanitodi*), one capable of carrying a burden, the burden of leading, educating and uplifting us.

# TYAGARAJA AND ANNAMACHARYA*

Dr. V. Raghavan

Tyagaraja was a flower that blossomed in the *Bhajana* tradition, the mother of Song in the North as well as in the South. Among the pioneers of this movement in the South is counted Tallapakkam Annamacharya, to whom the *Bhajana-paddhati* now in vogue beginning with the *Todaya-Mangalam* — which has taken into its fold the dance-drama traditions too — is traced. The creative activity of the Tallapakkam poets embraces four generations and two centuries of unbroken output on a prodigious scale. The first of these dedicated minstrels of Lord Venkatesvara at Tirupati is Annamacharya, A.D. 1408-1503, who started composing in 1424 A.D. when, as a boy of sixteen, he was blessed with a vision of Lord Venkatesvara ; for eighty years, till he passed away in 1503, he went on singing, believing with the Tamil Nayanar-psalmist that the day barren of the Lord's *Sankirtana* was a day on which he might as well have been either not born or not alive.[1] In the heaps upon heaps of copper plates preserved at the Tirupati Devasthanam, on which the songs of the Tallapakam composers are engraved, three works of Annamacharya are found. Although all these centred on no other subject except Lord Venkatesvara, each work adopts a different mode of approach : The *Srngara Samkirtana* is a collection in which the Lord and the poet-devotee are figured as *Nayaka* and *Nayika*. In the *Adhyatma-samkirtanas* the poet expatiates on *Bhakti* and *Virakti*. The *Srngara-manjari* is a love poem on a maiden's love and longing for God Venkatesvara and her eventual success in attaining him. Although all these are in Telugu, there are in the second collection songs in which the poet handles the Sanskrit language.

Indeed Annamacharya was a Sanskrit writer as well. He wrote a fourth work, a treatise on the art of composing *Adhyatma-*

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[1] Peśā nālellām piṛavā nāle.

*kirtanas*, devotional and spiritual songs. This text has not come down to us but Annamacharya's grandson, China Tirumala listened to his father Peda Tirumala's exposition of it, and rendered it into Telugu and fortunately through this Telugu version,[2] Annamacharya's *Sankirtanalakshana* has come down to us.

In all this great output of the Tallapakkam composers, there is, for the student and lover of Carnatic music, a wealth of precious material for study and research. The Tallapakkam *Samkirtanas* form a significant part of the heritage to which Tyagaraja was heir and which, like those that he received from Bhadrachala Ramadas and others, moulded him, his life and his mission and the art which was the medium of his contact with the Infinite.

It is the *Samkirtana* of Annamacharya which crystallised into the *Kirtana* and *kriti* of the Great Trinity. Annamacharya was a path-maker in this field, *pada-kavita-marga-sarvabhauma* as his grandson describes him in the Telugu *Sankirtanalakshana.*

Between the *Srngarasamkirtanas* and the *Adhyatmasamkirtanas*, it is the latter that offer prototypes and parallels for Tyagaraja's compositions. The *Samkirtanalakshana* defines an *Adhyatma-samkirtana* as that which has as its motive force the knowledge of discrimination (*viveka*) as to body, soul and God, and embodies similarly the sense of the comparative values of the world and the scriptures, of Dharma and Adharma:

*Deha - Atma - Isa - Vivekotsahambunu*
*Loka - Veda - Dharmaadharmadi - uhapohambulu*
*galaya Harisamkirtanambul Adhyatmambul.*
(P. 148, verse 61).

One will immediately be reminded of Tyagaraja's definition of a *Kriti* in his Sriranjani piece — *Nigamasirorthamugalgina nijavakkulato.....sadbhaktivirakti.....kritice bhajiyincu* and again in the Ritigaula song: *Naigama-shatsastra-purana-agamar-thasahitamata.*

If a composer is endowed with such qualities and qualifications, it lifts his contributions to the plane of *Vedamantra.*

2. See The Minor Works, T. T. Devasthanam Tallapakkam Telugu Works Vol. I, Tirupati 1935.

*Sampradayagata-jnana-sahitudaina manuju*
*sat-kavitayu Veda-mantra samanamu.*
(*Sankirtanalakshana*, p. 141, verse 23).

The mention here of *Sampradaya* may be noted. Tyagaraja mentions *Sampradaya* at more than one place and in the Todi *kriti Kaddanu*, he expressly states that there should be no deviation from the path of tradition: *Paddu tappaga bhajiyincu.*

It goes without saying that as an artistic creation, the *Samkirtana* should possess all its requistie qualities on the literary side including those of prosody; *Yativisrama*, it may be remembered, is included by Tyagaraja in his description of the *Kriti*. Annamacharya says that the songs of one ignorant of the proper style and pattern of *pada*-composition including its prosody, would be worthless: *Andarilo padamarga-cchandomoodhatmu kavita* etc. (p. 140, verse 19). This is of course taken for granted, but what should not be lost sight of is the devotion and dedication which are to be the main inspiration. It is this spiritual quality which endows the *Samkirtana* with a higher value. In the same place, the Tallapakkam composer continues: *Govindapada-bhakti-virahitamanduni-dharmakriyakramambu nadangun.*

The same call from the top of the Seven Hills is heard in clearer tones on the banks of the Five Rivers: *Sangitajnanamu bhaktivina sanmargamu galade* (Dhanyasi).

Displaying his easy artistry with words, the Tirupati poet-composer drives home the idea that such song comes to one who has transcended his limited self and its mundane interests, its *mamatabandhana*. The *kriti*, he says, should no doubt have *Alamkriti* and *Camatkriti* but what it should never have is *Ahamkriti*. Songs prompted by the last instinct would be ridiculous.

*Kriti ceppina yatada*lam-kritiyu camat-kriti*yu galga kirtinci-naco-kritiyagunatugaka* Ahamkrti *kriti seyamga migula gelimba-dade.* (P. 40. verse 20).

A few typical pieces from Annamacharya's *Adhyatmasamkirtanas** may be taken and with them we may juxtapose some of Tyagaraja's and note the kinship.

In his *Adhyatmasamkirtanas* (p. 65, song 98), Annamacharya has a song in Raga Samanta which has the burden "*Yenta cesina tanakedi tuda cinta Sri Haripaim jikkute calu,*" saying that whatever one might do, it is of no avail if one's thought is not on Hari; and the Charanas which elaborate the idea point out that even good deeds, penances and achievements of learning are futile without devotion to the Lord and His grace. Tyagaraja's Todi piece "*Emi jesite nemi Sri Rama karunalenivarilalo*" is on the same idea and in the same strain.

In the same collection is another song of Annamacharya in Nata (p. 125, song 187) "*Tanakeda caduvulu tanakeda sastralu manasu cancala buddhi manena?*" - "Wherefore learning and the Sastras to one whose mind has not ceased to be fickle?" which has its echo in Tyagaraja's Abhogi piece "*Manasu nilpa sakti leka pote madhura ghanta virula puja emi jeyunu?*" - "If one is unable to control and make his mind steady, will any amount of worship with sweet bell and flower be of any avail?" and in "*Manasu svadhinamaina*" (Sankarabharana). As for the futility of barren learning, Tyagaraja emphasises it in very many songs, the most telling ones being "*Kshinamai tiruga*" (Mukhari), '*Kalala nercina*' (Dipaka) and '*Padavini sadbhakti*' (Salaga Bhairavi). In a Bauli Samkirtana (p. 21, song 32) '*Rama Rama Rama Krishna Rajivalocana nivu dimuvanti bantanane tejame nadi,*' Annamacharya humbly represents to the Lord that he may not be equal to any kind of service to Him before such great servants of His as Hanuman who can cross an ocean for Him; like Sabari who can pre-taste and select the fruits for Him and so on. Varying the idea somewhat Tyagaraja in his '*Upacharamu chesevarunnarani, maravakura*' (Bhairavi), pleads with the Lord that because He has servants like Anjaneya to keep watch at the gate and His own three brothers nearby to do any bidding, He should not feel that there was no need for others and forget Tyagaraja. Of course, for feeling jealous of Sabari, Tyagaraja has a full separate Kriti.

Describing true worship Tyagaraja elaborates in his Ritigaula song '*Paripalaya*' the idea that one's own body is the Lord's temple, the steadfast mind the Lord's golden seat and so on. "*Tanuve nikanuvaina sadanamaura Raghunatha; sthira cittamu vara camikara pithamu Raghunatha.*" In '*Namakusumamulace*' Sri Tyagaraja describes his mind as the golden seat on which

he has installed the Lord, '*Sriman-manasa-kanaka pithamuna*' etc. Addressing Lord Venkatesvara in Kedaragaula (p. 239, song 355 '*Nivunna cote*') Annamacharya said, '*Devuda na dehame niku Tirumalagiripattanamu, bhavimpa hṛdaya kamalame bangaru meda*" - "Lord ! my body is itself the Tirumala hill for you, the lotus of my heart is itself the golden abode for you and my mind is itself your gem-set couch."

There are three complete songs of Annamacharya singing the glory of the Lord's Name, '*Sakalasamgrahamu*' in Lalita (p. 225, song 334) '*Tatigoni yemaraka*' in Dhanyasi (p. 195, song 289) and '*Japiyimcare sarvajanulu yi namamu*' the last one on Ramanama itself. These may be compared with the several *Kritis* of Tyagaraja on Nama. In the first Annamacharya describes Hari-Nama as the essence of all Vedas, Sastras and Puranas and as the King of all Mantras, *Mantra-raja*. In the second one in Dhanyasi, Annamacharya has a precious idea which Tyagaraja also has in a song of his. In the first Charana of this piece, Annamacharya says that the Lord's Name is to the devotee what the *Mangala-sutra* is to a *Pativrata*: '*Kappi pativrataku mangalasutramuvale.*' Pressing before Rama that although there are several Gods, Rama was his *Ishta-devata*, Tyagaraja compares the former to different kinds of ornaments that a woman wears and Rama to her *Mangala-sutra*:

'*Paradaivamulu bagu sommulu*
*Suranuta ! Mangalasutramulauna !*"

(Raghuvara nannu, Pantuvarali)

'*Sri Rama padama*' of Tyagaraja in which Ahalya figures prominently may be considered an offspring of Annamacharya's Samkirtana on the Lord's feet in Mukhari '*Brahma gadigina padamu*' where Ahalya's purification occurs as one of the several wonders.

Not only does Annamacharya frequently speak of Rama in his songs, although they are mainly addressed to Lord Venkatesvara, he has also songs on Rama Himself, on Rama-Nama, on Sita, Anjaneya etc. in all of which the leading ideas of Rama bhakti, such as the belief in Siva imparting Rama-Nama, which are met with at every step in Tyagaraja, are seen also in Annamacharya; in these songs, Annamacharya too, like Tyagaraja later, used the entire Rama-milieu as found in the different Ramayanas in addition to that of Valmiki.

One of the special features of Tyagaraja's compositions has been held to be the songs he has composed on the art of music itself as *Sadhana* to Bhakti and as a *Yoga* in itself and on *Nada* as an easy means of attaining *Brahman* and *Brahmananda*. These ideas are of course part and parcel of the ideology of our music as handed down from the times of Samaveda and the Upanishads. Classical treatises on music, like the *Sangitaratnakara* speak of the greatness of *Nada* and *Gita*, but among composers, Tyagaraja had been considered the only musician to have devoted many songs to this idea of *Nada* and *Nadopasana* and as singing or *Kirtana* as conferring on one all that one desires here and in the hereafter. "*Ragaratnamalikace ramjillunata, Hari, Sata; baga sevinci sakala bhagyamandu damu rare*". (Ritigaula). The manifold benefits of a Lord's *Bhajana* or *Kirtana* are set forth by Tyagaraja in his '*Paraloka sadhaname*' (Purvakalyani). Annamacharya, before Tyagaraja, gave articulation to this idea of the all-round efficacy of singing the glory of the Lord in song, *Samkirtana*, and in a long piece in Samanta (p. 221, song 328), enumerates in its twenty-two lines, the numerous beneficial fruits of *Samkirtana*. Two ideas of Annamacharya are here which may be especially noted with reference to Tyagaraja who gives a more pronounced expression to them, namely that *Samkirtana* is in itself *Brahman* and is greater than *Sama-veda*. "*Calada Brahma miti samkirtanam miku*" and "*Samamunaku ekkudi Samkirtanam.*"

Genius is defined as infinite capacity and Kshetrajna, Purandara, Annamacharya and Tyagaraja had all been prodigious in their output.

More than all the explicit and implicit parallels in the songs of Annamacharya and Tyagaraja, it is the style and technique of the making of the Sahitya that shows Annamacharya as a forerunner and model for Tyagaraja. The enunciation of a central idea in the Pallavi, and developing it or reinforcing it in a series of supporting or enriching ideas, illustrations, analogies etc., all this so patent in and characteristic of Tyagaraja, one already comes across in the *Samkirtanas* of Annamacharya. No wonder his grandson, in a prophetic tone, hailed him as the Sovereign of the art of composition: *Pada-kavitamarga-sarvabhauma.*

*For Adhyātmasankīrtanas referred to above on p. 103, see Tallapakam Telugu Works, Vol. II, T. T. D., Tirupati, 1936.

# தியாகராஜரும் ராமதாஸரும்

டாக்டர் வே. ராகவன்

பக்தி ஸம்ப்ரதாயத்தைப் பாட்டு மூலம் வளர்த்த மஹான்களுக்குள் அடிப்படையான ஒற்றுமைகள் பல உண்டு. இவற்றை என்னுடைய 'படேல் சொற்பொழிவுகளில்' நான் விளக்கியிருக்கிறேன். இந்த மஹான்களுடைய பரம்பரையைச் சேர்ந்தவரில் ஒருவரான ஸ்ரீ தியாகராஜரின் 200-வது பிறப்பு விழா இவ்வாண்டு நாடெங்கும் கொண்டாடப்பெறுகிறது. இசை என்ற வகையில் மட்டும் ஆராயும்போது, அவர் நம் கர்நாடக ஸங்கீதத்திற்கு எவ்வளவு மேன்மையான தொண்டு புரிந்திருக்கிறார் என்பதை நாம் அறிவோம்; இது கச்சேரிகளில் பெரும்பாலும் பாடப்படும் அவருடைய கீர்த்தனைகள் மூலம் நமக்கு அனுபவமான விஷயம். இவர் பாட்டுக்களிலுள்ள பக்தி ஞான தர்ம விஷயங்களை பொருள் தெரிந்தவர் ஆராயும்போது, இவர் தம் பாட்டுக்கள் மூலம் பக்தி ஸம்ப்ரதாயத்திற்குச் சிறந்ததோர் இலக்கியத்தை வழங்கியிருக்கிறார் என்பது புலனாகும். இதை 'ஸ்பிரிச்சுவல் ஹெரிடேஜ் ஆப் தியாகராஜ' என்ற நூலில் ("Spiritual Heritage of Saint Tyagaraja") நான் விரிவாய் விளக்கியிருக்கிறேன்.

கடைசியாய் சொன்ன நூலில் தியாகராஜரையும் அவர் க்ருதிகளையும் பாரதீய பக்தி ஸம்ப்ரதாயத்திலும், வேதாந்த இலக்கியத் தொடர்பிலும் வைத்து அவற்றிற்கும் முதல் நூல்களுக்கும், அவருக்கு முன்னிருந்த மஹான்களுக்குமுள்ள ஒற்றுமைகளையும் பற்றி எழுதியிருக்கிறேன். முக்கியமாய் கர்நாடக ஸங்கீதத்தில் சிறப்பான இடத்தைப் பெற்றிருக்கும் புரந்தரதாஸர், ராமதாஸர், நாராயண தீர்த்தர் முதலியவருடைய பாட்டுக்களுக்கும் தியாகராஜர் பாடல்களுக்குமுள்ள உறவைக் காட்டியிருக்கிறேன். இவர்களுள் நாராயண தீர்த்தர் ஸாஹித்யங்களுக்கும், தியாகராஜர் உருப்படிகளுக்குமுள்ள சொல், பொருள், ஒற்றுமைகளையும், அதுபோலவே தல்லபாக்கம் அன்னமாச்சாரியார் ஸங்கீர்த்தனங்களுக்கும் தியாகராஜர் கீர்த்தனங்களுக்கும் இடையே காணப்படும் பல ஒற்றுமைகளையும் தனித்தனிக் கட்டுரைகள் மூலமும் வெளியிட்டிருக்கிறேன்.

தியாகராஜருக்கு வழிகாட்டிகளாயிருந்த ஸங்கீத உலகைச் சார்ந்த பக்தர்களில் பத்ராசல ராமதாஸருக்கு தனித்ததோர் இட

முண்டு. அவரும் ராமன்பால் ஈடுபட்டு, அதன்மூலம் கஷ்டங்களுக்கு ஆளாகி, தன் துன்பத்திலும் துயரிலும் ராமனை வேண்டி, பல்வேறு உணர்ச்சி எழுச்சிகளுடன் பாடியவர். தியாகராஜரும் அப்படியே. ஆகையால் இவ்விருவரையும் ஒப்பிட்டுப் பார்ப்பதில் ஒரு தனிப் பொருத்தம் இருக்கிறது.

தம் கீர்த்தனைகளில் தனக்குமுன் பக்தராயும், பாகவதராயும் இருந்து, பகவத் அருளுக்குப் பாத்ரமாகி, நாத வித்யைக்கு உஜ்ஜீவ கர்களாக இருந்த பல மஹான்களின் பெயர்களை தியாகராஜர் பேசு கிறார். அவர் அப்படிப் பேசுபவர்களுள் பத்ராசல ராமதாஸரின் பெயரும் குறிப்பாக வருகிறது. 'கலிகியுண்டேகதா' (கீரவாணி) என்ற பாட்டின் சரணத்தில் ராமதாஸரை த்யாகராஜர் 'பாகவத-அக் ரேஸர்' கோஷ்டியில் நாரதர், பராசரர், பிரஹ்லாதன், இவர்களோடு வைத்துப் பேசுகிறார். 'நானும் ராமதாஸராயிருந்தால், என்னைக் காக்க ஸீதை உன்னைப் "போ, போ" என்று தூண்டிவிட்டிருப்பாள்' என்று 'ஏமி தோவ' என்ற ஸாரங்கா கிருதியின் அனுபல்லவியில் தியாகராஜர் ராமனிடம் முறையிடுகிறார். 'க்ஷீரஸாகர சயனு' (தேவகாந்தாரி) என்ற கிருதியில் பகவானைப் பார்த்து, 'நீ திடசித்தரான ராமதாஸரை சிறையிலிருந்து மீட்டதை நான் கேள் விப்பட்டிருக்கிறேன்' (தீருடெள ராமதாஸுனி பந்தமு தீர்ச்சினதி வின்னனுரா) என்று கஜேந்திரனையும், த்ரௌபதியையும் அவர் களுடைய ஆபத்திலிருந்து அவர்களைக் காப்பாற்றியதோடு சேர்த்து ராமதாஸரைச் சிறையிலிருந்து மீட்டதையும் சொல்லி, அதுபோல் தன்னையும் ஏன் காக்கவரவில்லை என்று கேட்கிறார்.

இவ்வாறு இஷ்டதைவம், வாழ்க்கை இரண்டிலும் ஒற்றுமை யுள்ள ராமதாஸர், தியாகராஜர் இவ்விருவர்களின் பாட்டுக்களை ஆராய்ந்தால் உணர்ச்சி, அதை வெளிப்படுத்தும் கருத்தும், கற்பனை யும், அவற்றை அளிக்கும் சொற்கள் என்ற இம்மூன்று அம்சங் களிலும் இருவருக்கும் பல ஒற்றுமைகள் இருப்பது தெரிகிறது. தனக்கு முன்னிருந்த பல பெரியோரின் நூல்களிலும் பாடல்களிலும் ஊறியிருந்தார் தியாகராஜர் என்பது ராமதாஸரின் பாடல்களோடு ஒப்பிட்டுப் பார்க்கும்போது மேலும் உறுதியாகிறது.

ராமதாஸர் உருப்படிகளிலும், தியாகராஜர் உருப்படிகளிலும் சில ஒரே வார்த்தைகளைக் கொண்ட பல்லவிகளுடன் துவக்க மாகின்றன. உதாரணமாக: நாதநாமக்ரியாவில் ராமதாஸர் "ஆனந்தமானந்தமாயெனு" என்று ஒரு பாட்டினை ஆரம்பித்திருக்

கிருர். பிரஹலாத பக்தி விஜயத்தில் பைரவியில் இந்த வார்த்தை களேக் கொண்டு ஒரு பாட்டைத் துவங்கியிருக்கிருர் தியாகராஜர். வஸந்தாவில் ராமதாஸரின் பாட்டு ஒன்று 'நாமொராலகிம்ப வேமய்யா' என்ற பல்லவியுடன் காணப்படுகிறது. தியாகராஜர் இதே பல்லவியில் தேவகாந்தாரியில் ஆரம்பித்திருக்கும் கீர்த்தனம் எல்லோருக்கும் தெரிந்ததே. இதுபோலவே புன்னகவராளியில் 'ஏல தயராதே' என்ற ராமதாஸர் உருப்படியையும் அடாணுவிலுள்ள த்யாகராஜர் கிருதி 'ஏல நீ தயராது' என்பதையும் ஒப்பிடலாம்.

பல்லவியல்லாது மற்ற இடங்களிலும் இருவர் பாடல்களிலும் பல சொற்களும் சொற்ருெடர்களும் அப்படியே ஒன்றுபட்டதாக வருகின்றன. ராமதாஸர் பாட்டில் இடையே வரும் சொற்ருெடர் ஒன்றை பல்லவியாய் செய்து தனி உருப்படியொன்றை தியாகராஜர் செய்ததற்கு உதாரணமாக தன்யாஸியில் ராமதாஸர் இயற்றிஞ பாட்டு ஒன்றைச் சொல்லலாம். 'தவ தாஸோஹமனு டென்னடிகோ' என்று தாஸர் கேட்கிருர்; அய்யர்வாளோ, 'தவதாஸோஹம் தவ தாஸோஹம்' என்று புன்னகவராளியில் தீர்மானமாய்ப் பாடுகிருர்.

இஷ்டதைவம், அதன் நாமா இவ்விரண்டையும் எடுத்துக் கொள்வோம். ராமநாமத்தின் ருசியைத் தியாகராஜர் 'அது எவ்வளவு இன்பமானதெனச் சொல்ல முடியுமா?' என்று தன் காபி க்ருதி 'இந்த ஸௌக்யமனி' என்றதில் கேட்டு விட்டு, 'அது இசையெனும் அமுதத்துக்குப் போட்ட சர்க்கரை' என்று அதே க்ருதியில் மேலே வர்ணிக்கிருர். இந்த உவமையோடுகூட மற்றும் பல உவமைகளேத் தந்து, யமுனகல்யாணியில் காணப்படும் ஒரு உருப்படியில்—'ஓ ராம, நீ நாம மேமி ருசிரா' என்று தியாகராஜரைப் போலவே கேள்வியுடன் ஆரம்பித்து, பாட்டு முழுவதும் ராமநாம ருசியையே ராமதாஸர் வர்ணித்தார். ராமநாமத்தின் மேன்மையைப் பற்றி ராமதாஸர் இன்னும் விரிவாய் சொல்லியிருப்பதை அவர் பராளியில் பாடியிருக்கும் 'ஸ்ரீராமுல திவ்ய நாம ஸ்மரணசேயுசுன்ன ஜாலு' என்ற பாட்டில் காணலாம். 'கூணமைதிருகா', 'த்யானமே வரமைன', 'பதவி நீ ஸத்பக்தி', 'மனஸ—நில்ப', 'எந்த நேர்ச்சிஞ', 'யக்ஞாதுலு' முதலிய தியாகராஜ கீர்த்தனங்களிலுள்ள கருத்துக் களே யெல்லாம் ஓரளவு ராமதாஸரின் இந்த வராளி கீர்த்தனத்தில் காணலாம்.

பல தெய்வங்களுக்கிடையே ராமரும், ராமபக்தியும் தனிச் சிறப்பு வாய்ந்தவை என்ற கருத்து இருவரிடமும் காணப்படும்.

சங்கராபரணத்தில் ராமதாஸர் கீர்த்தனை ஒன்று ' எந்தோ மஹானு பாவுடவு நீ வெந்தோ சக்கனி தேவுடவு ராமா' என்றிருக்கிறது. இதன் பாவம், இதில் தந்திருக்கும் உதாரணங்கள் ராமாயண கதா பாத்ரங்கள் எல்லாவற்றையும் தியாகராஜரின் பந்துவராளி க்ருதி 'அப்ப ராம பக்தி எந்தோ கொப்பரா' என்றதில் பிரதிபலித்திருக்கின்றன. 'ஸ்வாமி நனு ரக்ஷிம்பவேமி' என்று ஸ்ரடியிலுள்ள பாட்டில் ராமதாஸர் முன் அகல்யை அஜாமிளன், ப்ரஹ்லாதன், த்ரௌபதி முதலிய பக்தர்களுக்கு நேர்ந்த நெருக்கடியைச் சொல்லி, பகவான் அவர்களைக் காப்பாற்றினதை எடுத்துக்காட்டாக சொல்கிறார். இந்த மாதிரியான முறையிடலையும், முன் பகவானால் காப்பாற்றப்பட்டவரின் பெயர்களையும், கதைகளையும் மேற்கோளாக ஸ்ரீதியாகராஜர் தம் கீர்த்தனங்களில் கையாளுகிறார். இந்த சைலியை முக்யமாய் தோடியிலுள்ள 'முன்னுராவண்ணு' விலும், தேவகாந்தாரியிலுள்ள 'க்ஷீரஸாகரசயனு'விலும் நன்றாகக் காணலாம்.

பகவத் கைங்கர்யம் செய்யும் விஷயத்தில் தனக்கு யோக்யதை யில்லை என்பதும், தன் தாழ்மையும், அதனால் பகவானுக்குத்தன்பால் ஒருவேளை கவனமில்லையோ என்ற எண்ணமும் பக்தருக்கு எழுவது இயற்கையே. ஸௌராஷ்டிரத்தில் பாடிய 'ராமசந்த்ர நன்னெலவோ' என்ற பாட்டில் ராமதாஸர், 'ராம, உன் பாதுகையை பரதன் போல் நான் தொழ முடியுமா?' என்று ஆரம்பித்து லக்ஷ்மணன், குஹன், வாலி, அங்கதன், ஸுக்ரீவன், கருடன், ஹனுமான், சபரி, ஸீதை, ஜடாயுஸ், ஜாம்பவான், விபீஷணன் இப்படி ஒவ்வொருவரும் செய்த ஒவ்வொரு பணியிலும் ' அவரைப் போல் நான் செய்ய முடியுமா?' என்று கேட்கிறார். இந்தக் கருத்தை சற்று விஸ்தாரம் செய்து தியாகராஜர் பைரவியிலுள்ள 'உபசாரமு சேஸேவாருன்னாரனி மரவ குரா' 'உனக்கு அந்தந்த சுச்ரூஷையைச் செய்ய ஆஞ்ஜநேயர், உன் தம்பிகள், ஸீதை முதலியோர் இருக்கிறார்கள் என்று என்னை வேண்டாமென்று மறந்து விடாதே' என்று கேட்டுக்கொள்கிறார்.

பக்தி பண்ணவேண்டிய முறை, பக்தருக்கு இருக்கவேண்டிய குணங்கள், வழிபடும் வகை—இப்படிப்பட்ட விஷயங்களில் இருவருடைய பாட்டுக்களில் காணப்படும் ஒருமுகமான கருத்துக்களைப் பார்க்கலாம்.

தர்மத்தை அனுஷ்டிப்பதற்காக தேகத்தையும், பகவானை வழிபடுவதற்கு பல வகை ஆற்றல்களையும் மனிதனுக்கு அளித்திருக்கும் பொழுது, அவன் தன் வாழ்நாளையெல்லாம் பாதி தூக்கத்திலும், பாதி வம்பு,வாது, சிற்றின்பம் மூலமும் வீணுக்கிக் கொள்கிறானே

என்று பெரியோர் வருந்துவர். இக்கருத்து பல வைராக்ய நூல்களிலும் பாட்டுகளிலும் அடிக்கடி வரும். இப்படிப்பட்ட வாழ்க்கையின் சரித்திரத்தை ராமதாஸர் இரண்டு முழுப்பாட்டுக்களில் வர்ணித்திருக்கிறார்—வராளியிலுள்ள 'அய்யய்யோ நேஜெல்ல ஈ ஜீவனகு' என்பதிலும் அதே வராளியிலுள்ள 'என்னி ஜன்மனுலெத்தக' என்பதிலும், இதே கருத்து தோடியிலுள்ள 'ப்ரொத்து போயெனு' என்ற க்ருதியில் தியாகராஜர் பாடியிருக்கிறார்.

ரேவகுப்தி ராகத்தில் 'க்ரஹபலமேமி ராமானுக்ரஹபலமே பலமு' என்று ஜோஸ்யத்தை நம்புவதைவிட ஸ்ரீ ராமனை நம்புவதுமேல் என்று தியாகராஜர் பாடியிருக்கிறார். தியாகய்யருக்கு முன் புரந்தரதாஸர் இதே கருத்தை அடாணுவில் 'ஸகல க்ரஹபல நீனே ஸரஸிஜாக்ஷ' என்று பாடியிருப்பதை முன்பே காட்டியுள்ளேன். இதையே தியாகராஜருக்கு முன்னிருந்த ராமதாஸரும் பாடியிருக்கிறார். நாதநாமக்ரியாவில், 'ராமுனி வாரமெனுனு இதராதுல கணன சேயமு' என்ற பாட்டில் ஒரு அடியில் ராமதாஸர் தியாகராஜர் பாட்டில் காண்பது போலவே 'க்ரஹ-அனுக்ரஹ' என்ற சொல்லணியோடு சொல்லியிருக்கிறார். 'க்ரஹ கதுலகு வேரவ போனு மாகு கலது தைவானுக்ரஹமு' என்று. 'தினமே ஸ்ரீதினமு' என்ற காபி கீர்த்தனத்தில் 'தம்பூர் ச்ருதி சேர்த்து, மிருதங்க தாளத்துடன் பக்தியில் ராமனைப் பாடும் நாளே நல்ல நாள்' என்று ராமதாஸர் பாடினார். இந்தப் பொருளையே த்யாகய்யர் 'ஸொகஸுகா மிருதங்க தாளமு' என்ற ஸ்ரீரஞ்ஜனி கீர்த்தனத்திலும், 'கத்தனு வாரிகி' என்ற தோடி கீர்த்தனத்திலும் அமைத்திருக்கிறார்.

நிந்தை-துதி, லாபம்-நஷ்டம் இந்த இரட்டைகளுக்கிடையே ஸமமாயிருப்பது கீதையில் உபதேசிக்கப்படும் யோகமாகும். இதை ஸாதுக்கள் தம் பாடல்களில் பல இடங்களில் வற்புறுத்துவர். பிலஹரியில் தாம் பாடிய பாட்டொன்றில் ராமதாஸர் இந்த மனோநிலையைச் சொல்லுகிறார் 'எவரு தூஷிஞ்சினனேமி, எவரு பூஷிஞ்சினனேமி' என்று. தியாகராஜரும் தம் க்ருதிகளில் இந்த நடுநிலையைப் பாடியிருக்கிறார்: குறிப்பாய் ஸ்ரீ ரஞ்ஜனியில் பாடியிருக்கும் 'புவினி தாஸுடனே' என்ற க்ருதியின் சரணத்தைக் குறிப்பிடலாம்: 'சால ஸௌக்யமோ கஷ்டமோ நேநு ஜாலி ஜெந்திதினா? ஸரிவாரிலோ பாலமுஞ்சின நீடமுஞ்சின பதமுலே கதி.'

'பகவத் பக்தி ஒருபுறம், உலகிலுள்ள நிலையற்ற பொருள்கள் ஒருபுறம்; முன் சொன்னதே மேல், அதே வேண்டப்பட வேண்டியது,

பின் சொன்னது அதற்கு எப்படி ஈடாகும்?' என்ற கருத்தைப் பல உவமைகளைக் கொண்டு கல்யாணியில் 'நிதிசால ஸுகமா' என்ற க்ருதியில் தியாகராஜர் பாடியிருப்பது நன்கு பலரும் அறிந்த தே. இதை மறுபடியும் 'சக்கனி ராஜமார்க' என்ற கரஹரப்ரியா க்ருதியில் இரண்டு உதாரணங்களுடன் பாடியிருக்கிறார். இந்த எண்ணத்தை ராமதாஸர் மிகப்பொருத்தமாயும் தைக்கும்படியாகவும் உள்ள எட்டு திருஷ்டாந்தங்களைக் கொடுத்து ஜஞ்ஜூடி ராகத்தில் 'நரஹரி நம்ம நருலன் நம்மிதே நரஜன்மமீடேருனு?' என்ற பாட்டில் பாடினார். இந்த திருஷ்டாந்தங்களை மட்டும் இங்கே கொடுப்பது பொருந்தும்: 'நரஹரியை நம்பாமல் நரரை நம்பினால் கடைத்தேற முடியுமா? கரும்பு இருக்கும்போது நா சக்கையை ருசிக்குமா? காலிருக்கும்போது முழங்காலால் காசிக்குப் போவதா? நீர் இருக்கும் போது எச்சிலால் தாகம் தீருமா? அழகிய மாது இருக்கும்போது பொம்மையைக் கண்டு ஒருவன் திருப்தியடையமுடியுமா? அம்மா கொடுக்கக்கூடிய இஷ்டங்களைப் பெரியம்மா கொடுக்க முடியுமா? சமைத்த சோறு இருக்க, களைந்த அரிசி பசியைத் தீர்க்குமா? வயது வந்த மாதர் இருக்கும்போது, கன்னிக் குழந்தைகள் காதலைத் தீர்க்குமா?'

# KRITIS OF TYAGARAJA—AN ANALYSIS

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Many have been the tributes paid to Saint Tyagaraja during this, the Bi-Centenary year of his birth. Many a learned paper has been presented in this Academy bringing into prominence the various aspects of Sadguruswami's musical genius, philosophical outpourings, poetic exhuberances, mystic experiences, Bhakti aspects and the like. I am also tempted to add my respectful offering to his memory in this humble, by no means scholarly, classification of his songs. Being a statistician, my tribute will have something of "the statistics" of the Saint's numerous compositions. I am reminded here of the tribute that Mr. Kailasam, one of the greatest modern dramatists in Kannada paid to Mahatma Gandhi—he wrote a sonnet on Gandhiji likening him to an eatable! These are the ways in which a Bhakta can "enjoy" the Lord—the Nāyaka-nāyāki-Bhāva, the Sevā-Bhāva, Vātsalya-Bhāva etc. It would not be presumptuous, I hope, if I call this short classification to be in the Gaṇita-Bhāva!

The first desideratum in any scheme of classification is a list of Tyagaraja'a Kritis. There have been many edltions of his compositions and not all of them contain the same songs. There is also dispute about the authenticity of some of the pieces included in this or that edition. I have not gone into this question at all—I leave it to more scholarly minds. There has not been complete agreement with regard to the Rāga and Tāla of several available songs. Perhaps some idea of this might be got by a perusal of the long list of songs—labelled TABLE-1 appended at the end of this paper.

Tradition has it that Tyagaraja composed 24,000 songs, but the number of songs that are available with the name of the Rāga and Tāla and the first words also is but a fraction of this—705. I have compiled a list of them (TABLE-1) with the help of the following books;—

I. *List of Tyagaraja's Kritis* given in *Chinnaswamy Mudaliar's book* of the 1890's—This list contains about 800 songs

for which only the first words are given and in many cases, the Raga and Tala are not given. I have omitted the latter songs. The List has a number of repetitions—the same song being categorised under the different letters of the English alphabet—e.g. चूतामुरारे gets listed with both C and Z!

II. *Srinivasa Ayyangar, K. V.*: "*Sri Tyagarajaswami Keertanamulu*" (Telugu), 1930. In this book, the full text of 650 songs with their Tala and Raga are given.

III. *Appa Rao, Vissa*: "*Tyagaraja Keertanalu*", 1948. This contains 600 songs.

IV. *Ramanujachariar and Raghavan*: "*Spiritual Heritage of Tyagaraja*", 1957. This contains 565 Kritis all of which are available in II above. The emphasis in this book is only on the study of the "Thought Content" of the songs.

V. *Rangaramanuja Ayyangar, R.*: "*Kritimanimalai*" Vol. 1 and 2, 1965. Has 690 songs for which the musical scores and the meaning in Tamil are also available. This book has the largest collection of songs with musical setting of the songs. But some songs have been classified under different Ragas also—references to this could be seen in the Remarks column of the List in Table-1.

VI. "*Sree Tyagarajaswami Keertanaigal*"—Published by the Sadguru Sangeeta Samajam, Madras, 1967. This book contains 676 songs. Only the text of the songs with Tamil translation is given.

Besides the above I have also consulted some other books, notably—"*Rare and unpublished Kritis of Tyagaraja*" by T. V. Subba Rao, 1951 and "*Sadguru Swami Keertanulu*" by T. Narasimha Bhagavataswami, 1908. The newly "unearthed" twentysix kritis which were rendered at the Academy this year, have *not* been included.

Though quite a number of songs are found in all the books (I to VI listed above), some of the songs are found only in one. The following are such Kritis :—

*Found only in I*

| | | | | | |
|---|---|---|---|---|---|
| 1) | Dalachinantane | – | Mukhari | – | Adi |
| 2) | Desikavara | – | Devagandhari | – | Adi |
| 3) | Eemahini | – | Saranga | – | Chapu |
| 4) | Emanine pogadu | – | Kedaragaula | – | Chapu |
| 5) | Evidhamo | – | Kalyani | – | Adi |
| 6) | Inavamsa | – | Kedaragaula | – | Jhampa |
| 7) | Jalakmadu | – | Sowrashtra | – | Chapu |
| 8) | Jayamangalam | – | Madhyamavati | – | Chapu |
| 9) | Kantakula | – | Saveri | – | Chapu |
| 10) | Karunarasa | – | Ghanta | – | Jhampa |
| 11) | Mandagamana | – | Kalyani | – | Adi |
| 12) | Mangalamava | – | Nadanamakriya | – | Adi |
| 13) | Munumandara | – | Saurashtra | – | Chapu |
| 14) | Neelaghanasyama | – | Ahiri | – | Tisralaghu |
| 15) | Raghunatha | – | Bhairavi | – | Adi |
| 16) | Sandandiyani | – | Begada | – | Rūpaka |
| 17) | Sarivedalina | – | Todi | – | Todi |
| 18) | Vadanadyuti | – | Pantuvarali | – | Triputa |

*Note*: Only the first words of the songs are available and not the text of the songs.

*Found only in V*:

| | | | | | |
|---|---|---|---|---|---|
| 1) | Abhimanamennadu | – | Kunjari | – | Adi |
| 2) | Elara Krishna | – | Kambhoji | – | Rupaka |
| 3) | Evarunnaru | – | Malavasri | – | Adi |
| 4) | Ganamurte | – | Ganamurti | – | Adi |
| 5) | Garudagamana | – | Gaureemanohari | – | Rupaka |
| 6) | Kalasavarti | – | Ratnangi | – | Adi |
| 7) | Maravairi | – | Nasikabhushini | – | Rupaka |
| 8) | Mrdubhashana | – | Maruvadhanyasi | – | Desadi |

| | | | |
|---|---|---|---|
| 9) | Natajana | - Simhendramadhyama | - Adi |
| 10) | Needucharana | - „ | - Triputa |
| 11) | Neesarisati | - Hemavati | - Adi |
| 12) | Paramukha | - Surati | - Adi |
| 13) | Paripurna | - Hamsabhramari | - Adi |
| 14) | Parulanuveda | - Balahamsa | - Adi |
| 15) | Ramanama | - Athana | - Adi |
| 16) | Ranganayaka | - Sankarabharana | - Adi |
| 17) | Raraphani | - Harikambhoji | - Rupaka |
| 18) | Sadamadindu | - Gambheeravani | - Adi |
| 19) | Sandehamu | - Kalyani | - Rupaka |
| 20) | Sarasanetra | - Sankarabharana | - Adi |
| 21) | Saraseeruha | - Amṛtavarshini | - Adi |
| 22) | Sreegana | - Kanakangi | - Adi |
| 23) | Vanajana | - Kedaragaula | - Adi |
| 24) | Vedalanu | - Todi | - Adi |

*Note:* Items No. 7 and 8 above were first brought to light from manuscripts by Dr. V. Raghavan[1] and were incorporated in T. V. Subba Rao's book.

*Found only in VI*:

Pahi Paramadaya - Kapi - Adi

Details regarding the names of the Ragas used (in Alphabetical order) and the number of songs in each are given in Table-2. It will be noted that as many as 212 Ragas have been handled by Tyagaraja. More than a dozen songs are found in the following, the figures in brackets indicating the number of songs:—Arabhi (14), Athana (14). Bhairavi (19), Devagandhari (13), Kalyani (21), Kapi (14), Kedaragaula (15), Kharaharapriya (13), Madhyamavati (15), Pantuvarali (13), Sankarabharana (30), Saveri (19), Sowrashtra (21), Todi (29) and Varali (14). Though it is generally known that Todi and Sankarabharana were Tyagaraja's favourite Ragas, perhaps many do not realise that he has sung more than 13 Kritis in Athana, Devagandhari, Kapi, Kedaragowla, Varali, Madhyama-

1. See J. of the Music Academy, XVIII, pp. 145–8, Two New Songs.

vati etc. Equally surprising to quite a few would be the fact that *three* songs of Tyagaraja are mentioned in Anandabhairavi and Ahri (a Raga which is unfortunately becoming rare in today's concerts!). At the other end, there are as many as 121 Ragas in which *only one song* is available.

The Melakarta Ragas that Tyagaraja has used can also be listed and classified. Compositions are available from the first mela Kanakangi to the last mela Rasikapriya. Tyagaraja has shown a decided preference to Suddhamadhyama Ragas (608 songs) as opposed to Pratimadhyama Ragas (97). Ordinarily, it is only the former that are sung more in concerts and the Vaggeyakaras also have composed mostly in the Suddhamadhyama melas. Tyagaraja is thus no exception to this general tendency. More than a hundred pieces have been composed in Ragas under the Kharaharapriya, Harikambhoji and (Dheera) Sankarabharana Melas. Of the songs under Pratimadhyama melas, Varali (14), Kalyani (21) and Pantuvarali (13) are most numerous. Full details are presented in Table-4.

The Talas handled form the basis of Table-3. While nearly half the compositions are in the symmetric Adi Tala only, there are nearly a hundred songs each in Chapu, Desadi and Rupaka Talas. In Book V, all Madhyadi and Desadi talas are listed as Adi only, and all Chapu talas have been classified as Triputa. Other changes that have taken place could be observed by a detailed perusal of Table-1.

Considering both Raga and Tala, in nearly 400 songs (396 in fact) there has been *no* change at all, in either of them. If songs in Desadi and Madhyadi talas which have been in later books listed as Adi, and songs in Chapu, which are listed as under Triputa are also taken into account, *as many as 587 songs could be taken to have come down without any appreciable change in either Raga or in Tala.*

Of the Ragas, Subhapantuvarali gets listed in later works as Pantuvarali and vice versa; Desya Todi gets listed as Todi; Suddha Dhanyasi and Udayaravicandrika are given for the same song; "Endundi Vedali" has been listed both under Darbar and Dhanyasi; "Elavataramettu" is found in in Salagabhairavi

in earlier books and in Mukhari in later ones. "Gnanamosaga" has been listed by different authors under Gamanasrama, Shadvidhamargini and Poorvikalyani. Attention is invited to Dr. V. Raghavan's revealing article in the Tyagaraja Centenary Volume of this journal, (XVIII. 1947, pp. 133-148) 'Two Mss. of Tyagaraja songs' where this question of difference in Ragas is dealt with. Further instances of this phenomenon could be had from Table-1.

The earlier way of classification of songs was into those on Vishnu deities, Siva deities, Diyanāmas and soon. Book II follows that classification. Then there are the Divyanama Keertanas, Utsavasampradaya Keertanas (marked as V. S. K. in the Remarks column of Table-1) and the songs in the two Dramas —Prahlada bhakti Vijayam (P.B.V.) and Naukacharitam (N.C.). Full details are given below :—

| | | |
|---|---|---|
| Songs on Vishnu deities | ... | 447 |
| Songs of Siva deities | ... | 48 |
| Divyanama Keertanas | ... | 77 |
| Utsava Sampradaya Keertanas | ... | 23 |
| Prahlada Bhakti Vijayam | ... | 44 |
| Nauka Charitam | ... | 21 |

*Note*: The total will *not* be 705, as songs for which only the first words are available, cannot be classified.

The next item of classification would be the "structure" of the composition. Some songs contain Pallavi, Anupallavi and one or more Charanas—these are usually referred to as "Kritis"; there are other songs which contain Pallavi and a series of charanas—these were meant for group singing. All the Divyanama Keertanas belong to the second type, containing no less than four charanas each. The last three [VSK, PBV and NC] contain both types. The full classification is given below :—

| | | *No. of Songs* |
|---|---|---|
| (A) | Pallavi, Anupallavi and One Charana | 326 |
| | ,, ,, Two ,, | 9 |
| | ,, ,, Three ,, | 184 |
| | ,, ,, Four ,, | 28 |
| | ,, ,, Five ,, | 18 |

| | | | | *No. of Songs* |
|---|---|---|---|---|
| ,, | ,, | Six | ,, | 11 |
| ,, | ,, | Seven | ,, | 5 |
| ,, | ,, | Eight | ,, | 5 |
| ,, | ,, | Nine | ,, | 3 |
| ,, | ,, | Ten | ,, | 3 |
| ,, | ,, | Twelve | ,, | 1 |
| ,, | ,, | Fifteen | ,, | 1 |
| ,, | ,, | Seventeen | ,, | 1 |
| (B) Pallavi and One Charana | | | | 1 |
| ,, | Two | ,, | | 1 |
| ,, | Three | ,, | | 3 |
| ,, | Four | ,, | | 5 |
| ,, | Five | ,, | | 7 |
| ,, | Six | ,, | | 13 |
| ,, | Seven | ,, | | 16 |
| ,, | Eight | ,, | | 11 |
| ,, | Nine | ,, | | 9 |
| ,, | Ten | ,, | | 10 |
| ,, | Eleven | ,, | | 4 |
| ,, | Twelve | .. | | 7 |
| ,, | Thirteen | ,, | | 3 |
| ,, | Fifteen | ,, | | 2 |
| ,, | Sixteen | ,, | | 1 |
| ,, | Twentyone | ,, | | 1 |

We could classify the songs with regard to their "content" or sentiments expressed in them. IV gives this scholarly classification done by Dr. V. Raghavan for the 565 Kritis he has included. Many songs have been omitted in his classification as they contain only a stringing together of various epithets and names of the Lord. For one who seeks more information on this, I must refer to Book IV only. I may, say, broadly, that there are 117 songs dealing with Saadhana Sampat; Bhaktiyoga, in

general, gets treated in as many as 627 kritis ; Nāda Yoga gets 13 ; and there are 8 Mangalam pieces.

In conclusion it should be said that though there are nearly 700 kritis of Tyagaraja available, hardly 250 to 300 kritis are sung in the concerts of today—in spite of the availability of Music Sabhas, All India Radio (various South Indian stations) and the like. Similarly, the number of Ragas usually handled goes rarely beyond 100. It should be interesting to find out how many "new" compositions were sung or re-introduced in this Bi-Centenary year—both at the Special Tyagaraja Festival at the Music Academy and at the Aradhana Festival at Tiruvaiyaru.

**Acknowledgment**

My thanks are due to the authorities of the Music Academy for giving me an opportunity to do this work. The staff of the Music Academy has been very co-operative in my using the Academy's Library. I shall be failing in my duty if I do not refer to the help and guidance of Dr. V. Raghavan but for whose encouragement, this long list (Table–1) would not have been compiled.

TABLE-2

**Alphabetical List of Ragas handled by Sri Tyagaraja and the number of compositions in each Raga.**

| | | | | | |
|---|---|---|---|---|---|
| 1. | Abheri | 1 | 15. | Bhairavam | 1 |
| 2. | Abhogi | 2 | 16. | Bhairavi | 19 |
| 3. | Ahiri | 5 | 17. | Bhavapriya | 1 |
| 4. | Amrtavahini | 1 | 18. | Bhinnashadjam | 1 |
| 5. | Amrtavarshani | 1 | 19. | Bhogavasantam | 1 |
| 6. | Anandabhairavi | 3 | 20. | Bhoopala | 1 |
| 7. | Andolika | 1 | 21. | Bhooshavali | 1 |
| 8. | Arabhi | 14 | 22. | Bilahari | 10 |
| 9. | Asaveri | 9 | 23. | Bindumalini | 1 |
| 10. | Athana | 14 | 24. | Bauli | 1 |
| 11. | Bahudari | 1 | 25. | Brndavana Saranga | 1 |
| 12. | Balahamsa | 8 | 26. | Chakravaka | 2 |
| 13. | Bangala | 3 | 27. | Chandrajyoti | 2 |
| 14. | Begada | 11 | 28. | Charukesi | 1 |

| | | | | | |
|---|---|---|---|---|---|
| 29. | Chayanata | 1 | 69. | Jayantasena | 1 |
| 30. | Chayatarangini | 2 | 70. | Jayantasree | 1 |
| 31. | Chenchukambhoji | 1 | 71. | Jeevantini | 1 |
| 32. | Chittaranjani | 1 | 72. | Jenjooti | 1 |
| 33. | Darbar | 9 | 73. | Jhankaradhwani | 1 |
| 34. | Deepakam | 1 | 74. | Jingla | 1 |
| 35. | Desyatodi | 4 | 75. | Jujahuli | 1 |
| 36. | Devagandhari | 13 | 76. | Kalanidhi | 1 |
| 37. | Devakriya | 1 | 77. | Kalavati | 2 |
| 38. | Devamanohari | 4 | 78. | Kalgada | 1 |
| 39. | Dhanyasi | 7 | 79. | Kalakanthi | 1 |
| 40. | Dhenuka | 1 | 80. | Kalyanavasanta | 2 |
| 41. | Divyamani | 1 | 81. | Kalyani | 21 |
| 42. | Eesamanohari | 2 | 82. | Kamalamanohari | 1 |
| 43. | Gambheeravani | 1 | 83. | Kamas | 2 |
| 44. | Gānamūrti | 1 | 84. | Kambhoji | 6 |
| 45. | Ganavaridhi | 1 | 85. | Kanada | 2 |
| 46. | Gangeyabhushani | 1 | 86. | Kanakangi | 1 |
| 47. | Garudadhwani | 2 | 87. | Kannada | 4 |
| 48. | Ghanta | 9 | 88. | Kannadagowla | 2 |
| 49. | Ghoorjari | 1 | 89. | Kantamani | 1 |
| 50. | Gopikavasantam | 1 | 90. | Kapi | 14 |
| 51. | Gaula | 1 | 91. | Kapinarayani | 1 |
| 52. | Gaulipantu | 5 | 92. | Kedara | 3 |
| 53. | Gauri | 1 | 93. | Kedaragowla | 15 |
| 54. | Gaureemanohari | 2 | 94. | Keeravani | 1 |
| 55. | Gundakriya | 1 | 95. | Kesari | 1 |
| 56. | Hameerkalyani | 2 | 96. | Kharaharapriya | 13 |
| 57. | Hamsabhramari | 1 | 97. | Kiranavali | 2 |
| 58. | Hamsadhwani | 2 | 98. | Kokiladhvani | 2 |
| 59. | Hamsanada | 1 | 99. | Kokilapriya | 1 |
| 60. | Harikambhoji | 12 | 100. | Kokilavarali | 2 |
| 61. | Hemavati | 1 | 101. | Kolahala | 1 |
| 62. | Hindola | 2 | 102. | Kunjari | 1 |
| 63. | Hindolavasantam | 1 | 103. | Kuntalavarali | 3 |
| 64. | Huseni | 6 | 104. | Lalita | 1 |
| 65. | Jaganmohini | 2 | 105. | Latangi | 1 |
| 66. | Janaranjani | 2 | 106. | Madhyamavati | 15 |
| 67. | Jayamanohari | 3 | 107. | Malavasree | 2 |
| 68. | Jayanarayani | 2 | 108. | Malavi | 1 |

| | | | | | |
|---|---|---|---|---|---|
| 109. | Malayamarutam | 1 | 148. | Pratapavarali | 1 |
| 110. | Manavati | 1 | 149. | Punnagavarali | 11 |
| 111. | Mandari | 1 | 150. | Ragapanjaram | 2 |
| 112. | Manirangu | 1 | 151. | Ramamanohari | 1 |
| 113. | Manjari | 1 | 152. | Ramapriya | 1 |
| 114. | Manji | 1 | 153. | Ranjani | 1 |
| 115. | Manohari | 1 | 154. | Rasavali | 1 |
| 116. | Manoranjini | 1 | 155. | Ratnangi | 1 |
| 117. | Mararanjani | 1 | 156. | Ravichandrika | 2 |
| 118. | Margahindolam | 1 | 157. | Reetigaula | 10 |
| 119. | Maruvadhanyasi | 1 | 158. | Revagupti | 1 |
| 120. | Mayamalavagowla | 4 | 159. | Rishabhapriya | 1 |
| 121. | Mohana | 11 | 160. | Rupavati | 1 |
| 122. | Mukhari | 9 | 161. | Sahana | 10 |
| 123. | Nabhomani | 1 | 162. | Salagabhairavi | 3 |
| 124. | Nadanamakriya | 3 | 163. | Sama | 2 |
| 125. | Nadavarangini | 1 | 164. | Sankarabharanam | 30 |
| 126. | Nagagandhari | 1 | 165. | Saramati | 1 |
| 127. | Naganandini | 1 | 166. | Saranga | 8 |
| 128. | Nagaswaravali | 1 | 167. | Sarasangi | 1 |
| 129. | Narayanagaula | 3 | 168. | Saraswati | 1 |
| 130. | Narayani | 2 | 169. | Saraswatimanohari | 1 |
| 131. | Nasikabhooshani | 1 | 170. | Saveri | 19 |
| 132. | Nata | 2 | 171. | Shadvidhamargini | 1 |
| 133. | Natabhairavi | 1 | 172. | Shanmukhapriya | 1 |
| 134. | Natakuranji | 2 | 173. | Siddhasena | 1 |
| 135. | Navaneeta | 1 | 174. | Simhavahini | 1 |
| 136. | Navarasakannada | 2 | 175. | Simhendramadhyama | 2 |
| 137. | Nayaki | 3 | 176. | Sindhuramakriya | 2 |
| 138. | Neelambari | 6 | 177. | Sulini | 1 |
| 139. | Neetimati | 1 | 178. | Suryakanta | 1 |
| 140. | Pantuvarali | 13 | 179. | Saurashtra | 21 |
| 141. | Phalamanjari | 1 | 180. | Sree | 4 |
| 142. | Phalaranjani | 1 | 181. | Sreemani | 1 |
| 143. | Pharaju | 1 | 182. | Sreeranjani | 5 |
| 144. | Poornachandrika | 3 | 183. | Srutiranjini | 1 |
| 145. | Poornalalita | 1 | 184. | Subhapantuvarali | 2 |
| 146. | Poornashadja | 2 | 185. | Suddhabangala | 2 |
| 147. | Poorvakalyani | 2 | 186. | Suddhadesi | 2 |

| | | | | | |
|---|---|---|---|---|---|
| 187. | Suddhadhanyasi | 1 | 200. | Vakulabharana | 1 |
| 188. | Suddhasaveri | 5 | 201. | Vanali | 1 |
| 189. | Suddhaseemantini | 1 | 202. | Vanaspati | 1 |
| 190. | Suposhini | 1 | 203. | Varali | 14 |
| 191. | Supradeepa | 1 | 204. | Vardhini | 1 |
| 192. | Surati | 9 | 205. | Vasantabhairavi | 2 |
| 193. | Swarabhooshini | 1 | 206. | Vasantavarali | 1 |
| 194. | Swaravali | 1 | 207. | Veeravasanta | 1 |
| 195. | Takka | 1 | 208. | Vegavahini | 1 |
| 196. | Teevravahini | 1 | 209. | Vijayasree | 1 |
| 197. | Todi | 29 | 210. | Vivardhini | 1 |
| 198. | Umabharana | 1 | 211. | Yadukulakambhoji | 10 |
| 199. | Vagadheeswari | 1 | 212. | Yamunakalyani | 5 |
| | | | | Total | 705 |

## TABLE–3

**Alphabetical List of Talas and the number of songs in each**

| | | | | | |
|---|---|---|---|---|---|
| Adi | ... | 333 | Jhampa | ... | 34 |
| Ata tisra | ... | 1 | Khandalaghu | ... | 1 |
| Ata | ... | 1 | Madhyadi | ... | 10 |
| Chapu | ... | 94 | Rupaka | ... | 109 |
| Desadi | ... | 93 | Tisralaghu | ... | 7 |
| Eka | ... | 2 | Triputa | ... | 20 |
| | | | | Total | 705 |

## TABLE–4

**Number of Songs under the Melakarta Ragas**

| Mela No. | Name | No. of Songs | Mela No. | Name | No. of Songs |
|---|---|---|---|---|---|
| 1. | Kanakangi | 1 | 8. | (Hanuma) Todi | 76 |
| 2. | Ratnangi | 2 | 9. | Dhenuka | 2 |
| 3. | Ganamurti | 1 | 11. | Kokilapriya | 2 |
| 4. | Vanaspati | 3 | 12. | Rupavati | 1 |
| 5. | Manavati | 2 | 13. | Kalakanthi | 3 |

| Mela No. | Name | No. of Songs |
|---|---|---|
| 14. | Vakulabharanam | 3 |
| 15. | Mayamalavagaula | 66 |
| 16. | Chakravakam | 7 |
| 17. | Suryakantam | 3 |
| 19. | Jhankaradhwani | 3 |
| 20. | Nathabhairavi | 49 |
| 21. | Keeravani | 6 |
| 22. | Kharaharapriya | 115 |
| 23. | Gaurimanohari | 2 |
| 24. | Veeravasantam | 1 |
| 25. | Mararanjani | 2 |
| 26. | Charukesi | 1 |
| 27. | Sarasangi | 3 |
| 28. | Harikambhoji | 129 |
| 29. | (Dheera) Sankarabharanam | 116 |
| 30. | Naganandini | 2 |
| 33. | Gangeyabhooshani | 1 |
| 34. | Vagadheeswari | 2 |
| 35. | Sulini | 2 |
| 36. | (Chala) Nata | 2 |
| 39. | Jhalavarali | 14 |
| 40. | Navaneeta | 2 |
| 41. | Pavani | 3 |
| 44. | Bhavapriya | 1 |
| 45. | (Subha) Pantuvarali | 15 |
| 46. | Shadvidhamargini | 2 |
| 48. | Divyamani | 2 |
| 51. | Kamavardhini | 2 |
| 52. | Ramapriya | 2 |
| 53. | Gamanasrama | 2 |
| 56. | Shanmukhapriya | 1 |
| 57. | Simhendramadhyama | 2 |
| 58. | Hemavati | 2 |
| 59. | Dharmavati | 1 |
| 60. | Neetimati | 1 |
| 61. | Kantamani | 3 |
| 62. | Rishabhapriya | 1 |
| 63. | Latangi | 1 |
| 64. | Vachaspati | 10 |
| 65. | (Mecha) Kalyani | 28 |
| 70. | Nasikabhooshani | 1 |
| 72. | Rasikapriya | 1 |
| | Total | 705 |

TABLE—1 : Giving details of 705 Kritis regarding their Ragas and Talas as

| Name of the Song | Book I Chinnaswamy Mudaliar | | Book II K. V. S. Ayyangar | |
|---|---|---|---|---|
| | Raga | Tala | Raga | Tala |
| Abhimanamenna | — | — | — | — |
| Abhimanamu | Manji | Chapu | ... | ... |
| Adamodi | Charukesi | Desadi | ... | Adi |
| Adavaramella | Yadukulakambhoji | Chapu | ... | ... |
| Adaya Sri Raghu | Ahiri | Adi | ... | ... |
| Adigi sukhamu | Madhyamavati | Chapu | ... | Rupaka |
| Adikadu | Yadukulakambhoji | Adi | ... | ... |
| Adugu varamula | Arabhi | Chapu | ... | ... |
| Alakalalla | Madyamavati | Tripura | ... | Rupaka |
| Allola kallola | Sowrashtra | Adi | ... | ... |
| Amba Ninnu | Arabhi | Adi | ... | ... |
| Amma Dharma | Athana | Adi | ... | ... |
| Amma ravamma | Kalyani | Jhampa | ... | ... |
| Anandam ananda | Bhairavi | Adi | ... | ... |
| Ananda sagara | Garudadhvani | Desadi | ... | ... |
| Anathudunu | Jingla | Adi | ... | ... |
| Andundakane | Subhapantuvarali | Chapu | Pantuvarali | Triputa |
| Anupamaguna | Athana | Jhampa | ... | ... |
| Anuragamule | Sarasvati | Roopaka | ... | ... |
| Anyayamu seya | Kapi | Adi | ... | ... |
| Aparadhamula | Darbar | Jhampa | ... | ... |
| Aparadhamulanu | Rasavali | Adi | Vanali | ... |
| Appa Rama | Subhapantuvarali | Roopaka | Pantuvarali | ... |
| Aragimpave | Todi | Roopaka | ... | ... |
| Atade dhanyu | Kapi | Chapu | ... | ... |
| Atta balukudu | Athana | Adi | ... | ... |
| Atukaradani | Manoranjani | Adi | ... | ... |
| Badalika | Reetigaula | Adi | ... | ... |
| Bagayanayya | Chandrajyoti | Adi | ... | Desadi |
| Balamu kulamu | Saveri | Roopaka | ... | ... |
| Bale balendu | Reetigaula | Adi | ... | ... |

given in Books I to VI

| Book III | | Book IV | | Book V | | |
|---|---|---|---|---|---|---|
| Vissa Appa Rao | | V. Raghavan | | R. R. Ayyangar | | Remarks |
| Raga | Tala | Raga | Tala | Raga | Tala | |
| — | — | — | — | Kunjari | Adi | |
| Andhali | ... | ... | ... | Andhali | Triputa | |
| ... | ... | ... | Adi | ... | ... | |
| ... | ... | ... | ... | ... | Triputa | (N.C.) |
| ... | ... | ... | ... | ... | ... | |
| ... | Chapu | ... | Rupaka | ... | Triputa | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | Triputa | (PBV) |
| ... | Rupaka | ... | Rupaka | ... | Rupaka | |
| ... | ... | ... | ... | ... | ... | (N.C.) |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | on Dharma-samvardhani at Tiruvaiyaru |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | (PBV) |
| ... | Adi | ... | Desadi | ... | Adi | |
| ... | ... | ... | ... | ... | ... | |
| Pantuvarali | Triputa | Pantuvarali | Triputa | Pantuvarali | Triputa | (PBV) |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| Vanali | ... | Vanavali | ... | Rasali | ... | |
| Pantuvarali | ... | Pantuvarali | ... | Pantuvarali | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | Triputa | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | (U.S.K.) |
| ... | ... | ... | Desadi | ... | Adi | |
| ... | ... | ... | ... | ... | ... | |
| ... | — | ... | ... | ... | ... | on Dharma-samvardhani at Tiruvaiyaru |

| Name of the Song | Book I Chinnaswamy Mudaiiar | | Book II K. V. S. Ayyangar | |
|---|---|---|---|---|
| | Raga | Tala | Raga | Tala |
| Bantureeti | Hamsanada | Desadi | ... | ... |
| Bhajanaparu | Surati | Rupaka | ... | ... |
| Bhajana seya | Athana | Rupaka | ... | ... |
| Bhajana seyave | Kalyani | Rupaka | ... | ... |
| Bhajana seyu | Narayani | Desadi | ... | ... |
| Bhaja Ramam | Huseni | Adi | ... | ... |
| Bhajare bhaja | Kannada | Chapu | ... | ... |
| Bhajare Raghu | Kalyani | Adi | ... | ... |
| Bhakti bicha | Sankarabharanam | Rupaka | ... | ... |
| Bhaktuni | Begada | Adi | ... | ... |
| Bhavanuta | Mohana | Adi | ... | ... |
| Bhavasannuta | Varali | Adi | ... | ... |
| Bhuvinidasu | Sriranjani | Desadi | ... | ... |
| Brndavana | Todi | Rupaka | ... | ... |
| Brochuvarevare | Sriranjani | Adi | ... | ... |
| Buddhiradu | Sankarabharanam | Chapu | ... | ... |
| Brova bharama | Bahudari | Adi | ... | ... |
| Chakkani | Kharabarapriya | Madhyadi | ... | Adi |
| Chalakalla | Arabhi | Adi | ... | ... |
| Chalamela | Margahindolam | Desadi | ... | ... |
| Challaga nato | Vegavahini | Adi | ... | ... |
| Challare | Ahiri | Chapu | ... | ... |
| Chalu chalu | Saveri | Chapu | ... | Roopaka |
| Chani todi | Harikambhoji | Adi | ... | ... |
| Chede buddhi | Athana | Adi | ... | ... |
| Chelimini | Yadukulakambhoji | Adi | ... | ... |
| Chentane sada | Kuntalavarali | Desadi | ... | ... |
| Cherarava | Reetigaula | Desadi | ... | ... |
| Chesinadella | Todi | Adi | ... | ... |
| Chetulara | Kharaharapriya | Adi | ... | ... |
| Chinnanade | Kalanidhi | Desadi | ... | ... |
| Chintistunnade | Mukhari | Adi | ... | ... |
| Choodare chelu | Pantuvarali | Chapu | ... | ... |
| Chootamurare | Arabhi | Rupaka | ... | ... |
| Chootamu rare Yee | Kapi | Chapu | ... | ... |

| Book III | | Book IV | | Book V | | |
|---|---|---|---|---|---|---|
| Vissa Appa Rao | | V. Raghavan | | R. R. Ayyangar | | Remarks |
| Raga | Tala | Raga | Tala | Raga | Tala | |
| — | ... | ... | ... | — | Adi | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | Adi | — | — | ... | Adi | |
| ... | ... | — | — | — | ... | |
| ... | ... | — | — | — | Triputa | |
| ... | ... | ... | ... | — | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | Adi | ... | ... | ... | Adi | |
| ... | ... | — | — | — | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | Triputa | |
| ... | ... | ... | ... | ... | ... | |
| ... | Adi | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | Adi | ... | ... | ... | Adi | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | Triputa | (PBV) |
| ... | ... | — | — | — | Triputa | (N.C.) |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | (PBV) |
| ... | Adi | ... | ... | ... | Adi | |
| ... | Adi | ... | ... | ... | Adi | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | Bhairavi | ... | |
| ... | ... | ... | ... | ... | Adi | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | — | — | — | Triputa | (N.C.) |
| ... | ... | ... | ... | ... | ... | at Srirangam |
| ... | ... | — | — | — | Triputa | (N.C.) |

| Name of the Song | Book I Chinnaswamy Mudaliar | | Book II K. V. S. Ayyangar | |
|---|---|---|---|---|
| | Raga | Tala | Raga | Tala |
| Dachuko | Todi | Jhampa | ... | ... |
| Dalachinantane | Mukhari | Adi | ... | — |
| Dandamu betta | Balahamsa | Adi | ... | ... |
| Daridapu | Saveri | Desadi | ... | ... |
| Darini | Suddhasaveri | Adi | ... | ... |
| Darsanamu | Kedaragowla | Jhampa | Narayanagaula | ... |
| Dasaratha | Asaveri | Adi | ... | ... |
| Dasarathee nee | Todi | Desadi | ... | Adi |
| Dasarathe | Kokilapriya | Desadi | ... | ... |
| Dayachoochutakidi | Ganavaridhi | Adi | ... | ... |
| Dayaleni | Nayaki | Jhampa | ... | ... |
| Dayarani | Mohana | Adi | ... | ... |
| Dayaseya | Yadukulakambhoji | Adi | ... | ... |
| Deenajanavana | Bhupala | Chapu | ... | ... |
| Dehi tava pada | Sahana | Adi | ... | ... |
| Desikavara | Saranga | Chapu | — | — |
| Devadideva | Sindhuramakriya | Desadi | ... | ... |
| Deva Ramaramana | Saurashtra | Rupaka | ... | ... |
| Devasree tapas | Madhyamavati | Triputa | ... | ... |
| Devi sri Tulasi | Maya malavagaula | Adi | ... | ... |
| Dharanu nee | Varali | Atatisra | ... | Adi |
| Dharmatma | Kedaragaula | Jhampa | ... | ... |
| Dhyaname | Dhanyasi | Adi | ... | ... |
| Dinamani | Harikambhoji | Adi | ... | ... |
| Dorukuna | Bilahari | Adi | ... | ... |
| Dorukunayani | Todi | Jhampa | ... | Rupaka |
| Dudukugala | Gaula | Adi | ... | ... |
| Durmarga | Ranjani | Rupaka | ... | ... |
| Dvaitamu | Reetigaula | Adi | ... | Desadi |
| Edari sanchri | Srutiranjani | Desadi | Kantamani | ... |
| Edi nee bahu | Darbar | Adi | ... | ... |
| Eduta nila | Sankarabharana | Adi | ... | ... |
| Ee mahini | Devagandhari | Adi | — | — |
| Eemenu | Varali | Adi | ... | ... |
| Eesa pahi | Kalyani | Rupaka | ... | ... |

| Book III | | Book IV | | Book V | | |
|---|---|---|---|---|---|---|
| Vissa Appa Rao | | V. Raghavan | | R. R. Ayyangar | | Remarks |
| Raga | Tala | Raga | Tala | Raga | Tala | |
| ... | ... | ... | ... | ... | ... | |
| — | — | — | — | — | — | |
| ... | ... | ... | ... | ... | ... | |
| ... | Adi | ... | ... | ... | Adi | |
| ... | ... | ... | ... | ... | ... | at Tiruvotriyur |
| ... | ... | Narayanagaula | ... | Narayanagaula | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | Adi | ... | Adi | ... | Adi | |
| ... | Adi | — | — | ... | Adi | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | (P.B.V.) |
| ... | ... | ... | ... | ... | ... | (P.B.V.) |
| ... | ... | — | — | Bauli | Triputa | |
| ... | ... | ... | ... | ... | ... | |
| — | — | — | — | — | — | |
| ... | Adi | ... | ... | — | Adi | |
| ... | ... | — | — | ... | ... | |
| ... | ... | ... | ... | ... | ... | at Lalgudi |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | Rupaka | — | — | ... | Rupaka | (P.B.V.) |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | Desadi | ... | ... | |
| ... | Adi | Kantamani | ... | ... | Adi | |
| ... | ... | Kapi | ... | Kapi | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | — | — | — | — | — | |
| — | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | at Lalgudi |

| Name of the Song | Book I — Chinnaswamy Mudaliar | | Book II — K. V. S. Ayyangar | |
|---|---|---|---|---|
| | Raga | Tala | Raga | Tala |
| Ee varaku | Sankarabharanam | Adi | ... | ... |
| Ee vasudha | Sahana | Adi | ... | ... |
| Ehi trijagadeesa | Saranga | Chapu | ... | ... |
| Ela needaya | Athana | Adi | ... | ... |
| Elara krishna | — | — | — | — |
| Elateliya | Darbar | Chapu | ... | ... |
| Elavatara | Salagabhairavi | Adi | ... | ... |
| Emanaticche | Sahana | Rupaka | ... | ... |
| Emandune | Srimani | Desadi | ... | ... |
| Emani mata | Todi | Adi | ... | ... |
| Emani neranammu | — | — | Saurashtra | Chapu |
| Emani pogadu | Veeravasanta | Adi | ... | ... |
| Emani vegintu | Huseni | Adi | ... | ... |
| Ememo teli | — | — | Saurashtra | Chapu |
| Emidova | Saranga | Adi | ... | ... |
| Emi jesite | Todi | Chapu | ... | ... |
| Emi neramu | Sankarabharana | Adi | ... | ... |
| Enati nomu | Bhairavi | Adi | ... | ... |
| Endaro | Sri | Adi | ... | ... |
| Endubayara | — | — | — | — |
| Endu daki | Todi | Chapu | ... | ... |
| Endukeechala | Sankarabharanam | Triputa | ... | ... |
| Enduko baga | Mohana | Adi | ... | ... |
| Enduko neemanasu | Kalyani | Adi | ... | ... |
| Endukowga | Suddhadesi | Adi | ... | ... |
| Enduku daya | Todi | Triputa | ... | ... |
| Enduku nirdaya | Harikombhoji | Desadi | ... | ... |
| Enduku peddala | Sankarabharana | Desadi | ... | ... |
| Endundi | Darbar | Triputa | ... | ... |

| Book III | | Book IV | | Book V | | |
|---|---|---|---|---|---|---|
| Vissa Appa Rao | | V. Raghavan | | R. R. Ayyangar | | Remarks |
| Raga | Tala | Raga | Tala | Raga | Tala | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | on Kovur |
| ... | ... | ... | ... | ... | Triputa | On Panchanadeesvara at Tiruvaiyaru. |
| ... | ... | ... | ... | ... | ... | |
| — | — | — | — | Kambhoji | Rupaka | Also found in T. V. Subba Rao's Book |
| ... | Triputa | ... | ... | ... | Triputa | |
| ... | ... | Mukhari | ... | Mukhari | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | Adi | ... | ... | ... | Adi | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | Triputa | (N.C.) |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | (P.B.V.) |
| ... | ... | — | — | ... | Triputa | (N.C.) |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | Triputa | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | (P.B.V.) |
| ... | ... | ... | ... | ... | ... | |
| Saurashtra | Rupaka | — | — | Dhanyasi | ... | |
| ... | Triputa | ... | ... | ... | Triputa | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | Adi | ... | ... | ... | Adi | |
| ... | Adi | ... | ... | ... | Adi | |
| Dhanyasi | ... | ... | ... | ... | ... | |

| Name of the Song | Book I Chinnaswamy Mudaliar | | Book II K. V. S. Ayyangar | |
|---|---|---|---|---|
| | Raga | Tala | Raga | Tala |
| Ennado | Saurashtra | Triputa | ... | Adi |
| Ennaduchootu | Kalavati | Adi | ... | ... |
| Ennaga manasu | Neelambari | Adi | ... | ... |
| Ennalludirige | Malavasri | Adi | ... | ... |
| Ennallu nee | Kapi | Chapu | ... | ... |
| Ennalluyuraka | Pantuvarali | Chapu | ... | ... |
| Enomunochi | Punnagavarali | Rupaka | ... | ... |
| Entabhagya | Saranga | Desadi | ... | ... |
| Entamuddo | Bindumalini | Adi | ... | ... |
| Entanerchi | Suddhadhanyasi | Desadi | Udayaravi-chandrika | ... |
| Entaninne | Mukhari | Rupaka | ... | ... |
| Entanuchu | Saurashtra | Chapu | ... | ... |
| Entanuchu sairintu | Yadakulakambhoji | Adi | ... | ... |
| Entapapi | Gaulipantu | Chapu | ... | ... |
| Entarance | Harikambhoji | Madhyadi | ... | Adi |
| Entavedu | Saraswatimanohari | Desadi | ... | ... |
| Epaniko | Asaveri | Rupaka | ... | Adi |
| Epapamu | Athana | Triputa | ... | ... |
| E Ramuni | Vakulabharana | Triputa | ... | ... |
| Etavunanerchitivo | Yadukulakambhoji | Adi | ... | Desadi |
| Etavunara | Kalyani | Adi | ... | ... |
| Etijanma | Varali | Chapu | ... | ... |
| Etiyochana | Kiranavali | Desadi | ... | ... |
| Etla dorakiti | Bhogavasanta | Adi | Vasanta | ... |
| Etulaina | Sama | Chapu | ... | ... |
| Etla kanu | Ghanta | Chapu | ... | ... |
| Etulabrotu | Chakravaka | Triputa | ... | ... |
| Etula kapadudu | Ahiri | Triputa | ... | ... |
| Evaraina | Siddhasena | Desadi | ... | ... |
| Evaramadugu | Kalyani | Rupaka | ... | ... |
| Evarani | Kharaharapriya | Adi | ... | ... |

| Book III | | Book IV | | Book V | | |
|---|---|---|---|---|---|---|
| Vissa Appa Rao | | V. Raghavan | | R. R. Ayyangar | | Remarks |
| Raga | Tala | Raga | Tala | Raga | Tala | |
| ... | Adi | ... | Adi | ... | Adi | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | (P.B.V.) |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | Triputa | |
| ... | Triputa | ... | ... | Subhapan-tuvarali | Triputa | |
| ... | ... | — | — | ... | Adi, Tisragati | (N.C.) |
| ... | Adi | ... | ... | ... | Adi | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | Udayaravi-chandrika | ... | Udayaravi-chandrika | Adi | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | — | — | ... | Triputa | (P.B.V.) |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | Triputa | (P.B.V.) |
| ... | Adi | ... | Adi | ... | Adi | |
| ... | Adi | ... | Adi | ... | Adi | |
| ... | Adi | ... | Adi | ... | Adi | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | Desadi | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | Triputa | |
| ... | Adi | ... | ... | ... | Adi | |
| Vasanta | ... | Vasanta | ... | Vasanta | ... | |
| ... | ... | ... | ... | ... | Triputa | |
| ... | ... | ... | ... | ... | Triputa | (P.B.V.) |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | Adi | ... | ... | ... | Adi | |
| ... | Adi | ... | ... | ... | ... | |
| Devamrita-varshini | ... | Devamri-tavarshini | ... | ... | ... | |

| Name of the Song | Book I Chinnaswamy Mudaliar | | Book II K. V. S. Ayyangar | |
|---|---|---|---|---|
| | Raga | Tala | Raga | Tala |
| Evaricchiri | Madhyamavati | Adi | ... | ... |
| Evarikai | Devamanohari | Chapu | ... | ... |
| Evarimata | Kambhoji | Adi | ... | ... |
| Evarito ne | Manavati | Desadi | ... | ... |
| Evarunnaru brova | — | — | — | — |
| Evarura | Mohana | Chapu | ... | ... |
| Evaru teliya | Todi | Rupaka | ... | ... |
| Evaru teliyanu | Punnagavarali | Chapu | ... | ... |
| Evidhamu | Kalyani | Adi | — | — |
| Evidhamulai | — | — | Sankarabharana | Adi |
| Evvare Rama | Gangeyabhushani | Desadi | ... | ... |
| Evaru manaku | Devagandhari | Adi | ... | ... |
| Ganamurte | — | — | — | — |
| Gandhamupuyyaru | Punnagavarali | Adi | ... | ... |
| Garavimparada | Ghanta | Rupaka | ... | ... |
| Gatamoha | Sankarabharana | Rupaka | ... | ... |
| Gati neevani | Todi | Adi | ... | ... |
| Gattiganu | Begada | Rupaka | ... | ... |
| Geetarthamu | Surati | Madhyadi | ... | Desadi |
| Ghumaghuma | Saurashtra | Chapu | Adi | ... |
| Giripai nela | Sahana | Adi | Desadi | ... |
| Girirajasuta | Bangala | Desadi | ... | ... |
| Grahabala | Revagupti | Desadi | ... | ... |
| Guruleka | Gaurimanohari | Jhampa | ... | ... |
| Haridasalu | Yamunakalyani | Adi | ... | ... |
| Hari Hari | Punnagavarali | Adi | ... | ... |
| Hariyanu | Todi | Adi | ... | ... |
| Heccharika | Yadukulakambhoji | Jhampa | ... | ... |
| Ide bhagyamu | Kannada | Triputa | ... | ... |
| Idi neeku | Punnagavarali | Adi | ... | ... |
| Idi samayamu | Chayanata | Adi | ... | ... |
| Ika gavala | Balahamsa | Adi | ... | ... |

| Book III | | Book IV | | Book V | | |
|---|---|---|---|---|---|---|
| Vissa Appa Rao | | V. Raghavan | | R. R. Ayyangar | | Remarks |
| Raga | Tala | Raga | Tala | Raga | Tala | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | Triputa | |
| ... | ... | ... | ... | ... | ... | |
| ... | Adi | ... | ... | ... | Adi | |
| — | — | — | — | Malavasri | Adi | on Panchanadeesvarar of Tiruvaiyaru |
| ... | ... | ... | ... | ... | Triputa | |
| ... | ... | ... | ... | ... | ... | at Nagapattinam |
| ... | ... | ... | ... | ... | Triputa | |
| — | — | — | — | — | — | |
| ... | ... | ... | ... | ... | ... | |
| ... | Adi | ... | ... | ... | Adi | |
| ... | ... | — | — | ... | ... | (N.C.) |
| — | — | — | — | Ganamurti | Adi | |
| ... | ... | — | — | ... | ... | (N.C.) |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | — | — | — | Adi-tisra | |
| ... | ... | ... | ... | ... | ... | at Lalgudi |
| ... | Triputa | ... | ... | ... | Adi-tisra | |
| ... | Adi | ... | Desadi | ... | Adi | |
| ... | Adi | — | — | — | Triputa | (N.C.) |
| ... | ... | ... | Desadi | ... | ... | |
| ... | Adi | ... | ... | ... | Adi | |
| ... | Adi | ... | ... | ... | Adi | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | — | — | ... | ... | (N.C.) |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | (U. S. K.) |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |

| Name of the Song | Book I Chinnaswamy Mudaliar | | Book II K. V. S. Ayyangar | |
|---|---|---|---|---|
| | Raga | Tala | Raga | Tala |
| Ilalo Pranatartihara | Athana | Adi | ... | ... |
| Inavamsa | Kedaragaula | Jhampa | — | — |
| Indukabutti | Bhairavi | Adi | ... | ... |
| Induka yee | Mukhari | Chapu | ... | ... |
| Induka yeetanu | Punnagavarali | Chapu | ... | ... |
| Indukemi | Varali | Chapu | ... | ... |
| Inka daya | Narayanagaula | Adi | ... | ... |
| Inka yochana | Ghanta | Adi | ... | ... |
| Innallavale | Desya Todi | Chapu | ... | ... |
| Innallu daya | Narayanagaula | Chapu | ... | ... |
| Innallu nanne | Ghanta | Triputa | ... | ... |
| Inta bhagya | Punnagavarali | Chapu | ... | ... |
| Intakannadelpa | Saveri | Chapu | ... | ... |
| Intakannananda | Bilahari | Rupaka | ... | ... |
| Intanuchu | Gundakriya | Adi | ... | ... |
| Inta saukhya | Kapi | Adi | ... | ... |
| Inta tamasa | Saveri | Atta | Chapu | ... |
| Ipudaina | Arabhi | Chapu | ... | ... |
| Itaradaiva | Chayatarangini | Rupaka | ... | ... |
| Jagadananda | Nata | Adi | ... | ... |
| Jalaka maduvela | Saurashtra | Chapu | — | — |
| Janakaja | Asaveri | Rupaka | ... | ... |
| Janakeenayaka | Dhanyasi | Adi | ... | ... |
| Janakeeramana | Suddhaseemantini | Adi | ... | ... |
| Jaya Jaya sri | Gauri | Adi | ... | ... |
| Jaya Mangalam | Mohana | Jhampa | ... | ... |
| Jaya Mangalam | — | — | Ghanta | Jampa |
| Jaya Mangalam | Madhyamavati | Chapu | — | — |
| Jaya Mangalam | — | — | Nadanamakriya | Adi |
| Jeje Seetaram | Saveri | Chapu | ... | ... |
| Jnanamosaga | Shadvidhamargini | Rupaka | ... | ... |
| Jo jo Rama | Reetigaula | Adi | ... | ... |
| Kadaluvadu | Narayanagaula | Adi | ... | ... |
| Kadatera | Todi | Desadi | ... | ... |

| Book III | | Book IV | | Book V | | |
|---|---|---|---|---|---|---|
| Vissa Appa Rao | | V. Raghavan | | R. R. Ayyangar | | Remarks |
| Raga | Tala | Raga | Tala | Raga | Tala | |
| ... | ... | ... | ... | ... | ... On Panchanadeesvara at Tiruvaiyaru. | |
| — | — | — | — | — | — | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | — | — | ... | Triputa | (P.B.V.) |
| ... | ... | ... | ... | ... | Triputa | |
| ... | ... | — | — | ... | Triputa | (N.C.) |
| ... | ... | ... | ... | ... | Rupaka | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | Todi | Triputa at Tirvayyaru | |
| ... | ... | ... | ... | ... | Triputa | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | Triputa | |
| ... | ... | ... | ... | ... | Triputa | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | Chapu | ... | Chapu | ... | Triputa | |
| ... | ... | — | — | ... | Triputa | (P.B.V.) |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | — | — | ... | ... | |
| ... | ... | — | — | — | — | |
| ... | ... | — | — | ... | ... | |
| ... | ... | ... | ... | ... | ... | (U.S.K.) |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | — | — | ... | ... | |
| ... | ... | ... | ... | ... | ... | (P.B.V.) |
| ... | ... | ... | ... | ... | ... | (P.B.V.) |
| — | — | — | — | — | — | |
| ... | ... | — | — | ... | ... | (U.S.K.) |
| — | — | ... | ... | ... | Triputa | |
| Gamanasrama | ... | ... | ... | Purvakalyani | ... | |
| ... | ... | — | — | ... | ... | (U.S K.) |
| ... | ... | ... | ... | ... | ... | |
| ... | Adi | ... | ... | ... | Adi | |

| Name of the Song | Book I — Chinnaswamy Mudaliar | | Book II — K. V. S. Ayyangar | |
|---|---|---|---|---|
| | Raga | Tala | Raga | Tala |
| Kaddanuvariki | Todi | Adi | ... | ... |
| Kalaharana | Suddhasaveri | Rupaka | — | — |
| Kalalanerchina | Deepaka | Desadi | ... | ... |
| Kalasavardhijam | — | — | — | — |
| Kalikiyunte | Keeravani | Adi | ... | ... |
| Kalinarulu | Kuntalavarali | Desadi | ... | ... |
| Kaluguna | Purnalalita | Adi | ... | ... |
| Kamalabhavudu | Kalyani | Chapu | ... | ... |
| Kamalapta | Brindavanasaranga | Desadi | ... | ... |
| Kanakana | Varali | Adi | ... | ... |
| Kannatalli | Saveri | Adi | ... | ... |
| Kannatandri | Devamanohari | Desadi | ... | ... |
| Kantajudu | Latangi | Desadi | ... | ... |
| Kantakulanamma-nera | Saveri | Chapu | — | — |
| Kanugonti | Bilahari | Adi | ... | Desadi |
| Kanugonu | Nayaki | Rupaka | ... | ... |
| Kanulu takani | Kalyanavasanta | Rupaka | ... | ... |
| Karmame | Saveri | Chapu | ... | ... |
| Karubaru | Mukhari | Adi | ... | ... |
| Karuna ela | Varali | Adi | ... | ... |
| Karunajaladhe | Nadanamakriya | Adi | ... | ... |
| Karunajaladhi | Kedaragaula | Chapu | ... | ... |
| Karuna judavamma | Todi | Adi | ... | ... |
| Karuna judavayya | Saranga | Adi | ... | ... |
| Karuna rasa | Ghanta | Jhampa | — | — |
| Karunasamudra | Devagandhari | Adi | ... | ... |
| Karuvelpulu | Kalyani | Adi | ... | ... |
| Kasicchedi | Gaulipantu | Adi | ... | ... |
| Kattujesi | Athana | Adi | ... | ... |
| Koluvaiyunnade | Natabhairavi | Adi | ... | ... |
| Koluvaiyunnade | Devagandhari | Adi | ... | ... |
| Koluvamare | Todi | Adi | ... | ... |

| Book III | | Book IV | | Book V | | |
|---|---|---|---|---|---|---|
| Vissa Appa Rao | | V. Raghavan | | R. R. Ayyangar | | Remarks |
| Raga | Tala | Raga | Tala | Raga | Tala | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | Adi | ... | ... | ... | Adi | |
| — | — | — | — | Ratnangi | Adi | |
| ... | ... | ... | ... | ... | ... | |
| ... | Adi | ... | ... | ... | Adi | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | — | — | ... | Triputa | (P.B.V.) |
| ... | Adi | ... | ... | ... | Adi | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | at Tiruvotriyur |
| ... | Adi | ... | ... | ... | Adi | |
| ... | Adi | ... | ... | ... | Adi | |
| — | — | — | — | — | — | |
| Adi | ... | Desadi | ... | ... | Adi | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | — | — | ... | ... | |
| ... | ... | ... | ... | ... | Triputa | at Nagapattinam |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | Triputa | |
| ... | ... | ... | ... | ... | ... | on Dharmasamvardhani at Tiruvaiyaru |
| ... | ... | ... | ... | ... | ... | at Srirangam |
| — | — | — | — | — | — | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| Bhairavi | ... | Bhairavi | ... | Bhairavi | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |

| Name of the Song | Book I Chinnaswamy Mudaliar | | Book II K. V. S. Ayyangar | |
|---|---|---|---|---|
| | Raga | Tala | Raga | Tala |
| Koniyadedu | Kokiladhvani | Adi | ... | ... |
| Kori sevimpa | Kharaharapriya | Adi | ... | ... |
| Korivacchiti | Bilahari | Adi | ... | ... |
| Kotinadulu | Todi | Adi | ... | ... |
| Kṛpajuchuta | Chayatarangini | Adi | ... | ... |
| Krishnamakemi | Punnagavarali | Chapu | ... | ... |
| Ksheenamai | Mukhari | Madhyadi | ... | Adi |
| Ksheerasagara sayana | Devagandhari | Adi | ... | ... |
| Ksheerasagaravi | Anandabhairavi | Jhampa | ... | ... |
| Kulabirudu | Devamanohari | Rupaka | ... | ... |
| Kuvalaya | Natakuranji | Adi | ... | ... |
| Lakshanamulu | Suddhasaveri | Adi | ... | ... |
| Lali lalayya | Kedaragaula | Jhampa | ... | ... |
| Lali lali | Harikambhoji | Adi | ... | ... |
| Lalite Sri | Bhairavi | Adi | ... | ... |
| Lali yugave | Neelambari | Rupaka | ... | ... |
| Lavanya Rama | Poornashadjam | Rupaka | Rudrapriya | ... |
| Leelaganu | Divyamani | Adi | ... | ... |
| Lekana ninnu | Asaveri | Adi | ... | ... |
| Lemi delpa | Navaneeta | Adi | ... | ... |
| Lokavana chatura | Begada | Adi | ... | ... |
| Madilona | Kolahala | Desadi | ... | ... |
| Mahimatakkinchu | — | — | — | — |
| Mahitapravriddha | Kambhoji | Chapu | ... | ... |
| Ma Janakee | Kambhoji | Desadi | ... | ... |
| Makelara | Ravichandrika | Desadi | ... | ... |
| Makulamu | Surati | Chapu | ... | ... |
| Mamavasata | Jaganmohini | Adi | ... | ... |
| Mamavaraghu | Saranga | Rupaka | ... | ... |
| Manavamuleda | Hamirakalyani | Adi | ... | ... |
| Manasa manasa | Vardhini | Rupaka | ... | ... |
| Manasa sanchara | Punnagavarali | Chapu | ... | ... |
| Manasa srirama | Eesamanohari | Adi | ... | ... |

| Book III | | Book IV | | Book V | | |
|---|---|---|---|---|---|---|
| Vissa Appa Rao | | V. Raghavan | | R. R. Ayyangar | | Remarks |
| Raga | Tala | Raga | Tala | Raga | Tala | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | at Kovur |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | — | — | ... | Triputa | (N.C.) |
| ... | ... | Adi | ... | ... | Adi | |
| ... | ... | — | — | ... | ... | (U.S.K.) |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| — | — | ... | ... | ... | ... | (U.S.K.) |
| ... | ... | ... | ... | ... | ... | (U.S.K.) |
| ... | ... | ... | ... | ... | ... | at Lalgudi |
| ... | ... | ... | ... | ... | ... | (U.S.K.) |
| ... | ... | Rudrapriya | ... | ... | ... | |
| Dundubhi | ... | ... | ... | Dundubhi | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | — | — | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | Adi | ... | ... | ... | Adi | |
| Rishabha-priya | Adi | — | — | ... | ... | Also in T. V. Subba Rao's book |
| ... | ... | ... | ... | ... | Triputa | at Lalgudi |
| ... | Adi | ... | ... | ... | Adi | |
| ... | Adi | ... | ... | ... | Adi | |
| — | — | — | — | — | Triputa | (N.C.) |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | — | Triputa | |
| ... | ... | ... | ... | ... | ... | |

| Name of the Song | Book I Chinnaswamy Mudaliar | | Book II K. V. S. Ayyangar | |
|---|---|---|---|---|
| | Raga | Tala | Raga | Tala |
| Manasa sriramuni | Mararanjani | Adi | ... | ... |
| Manasa yetulo | Malayamarutam | Rupaka | ... | ... |
| Manasu loni | Hindola | Desadi | ... | ... |
| Manasu nilpa | Abhogi | Adi | ... | ... |
| Manasu svadhina | Sankarabharana | Rupaka | ... | ... |
| Manasu vishaya | Natakuranji | Adi | ... | ... |
| Manavini | Jayanarayani | Madhyadi | ... | ... |
| Manavyala | Kokilavarali | Desadi | Nalinakanti | ... |
| Mandagamana | Kalyani | Adi | — | — |
| Mangalamavanisuta | Nadanamakriya | Adi | — | — |
| Mapalavelasi | Asaveri | Adi | ... | ... |
| Marachevada | Kedara | Adi | ... | ... |
| Marakatamani | Varali | Adi | ... | ... |
| Maramachandruniki | Kedaragaula | Adi | ... | ... |
| Maravairi | — | — | — | — |
| Maravakara | Devagandhari | Adi | ... | ... |
| Marimari | Kambhoji | Adi | ... | ... |
| Mariyadagadayya | Bhairavam | Desadi | ... | ... |
| Mariyadagadura | Sankarabharanam | Adi | ... | ... |
| Marubalku | Sriranjani | Adi | ... | ... |
| Marukelara | Jayantasri | Desadi | ... | ... |
| Matadavemi | Neelambari | Desadi | ... | ... |
| Matimatiki | Mohana | Chapu | ... | ... |
| Meevallaguna | Kapi | Jhampa | ... | ... |
| Meluko | Saurashtra | Rupaka | ... | ... |
| Melukovayya | Bauli | Jhampa | ... | ... |
| Melumelu | Sowrashtra | Adi | ... | ... |
| Menujuchi | Sarasangi | Desadi | ... | ... |
| Merusamana | Mayamalavagaula | Madhyadi | ... | ... |
| Mitribhagya | Kharaharapriya | Adi | ... | Desadi |
| Mohana Rama | Mohana | Madhyadi | ... | Adi |
| Mokshmu galada | Saramati | Adi | ... | ... |
| Mosaboku | Gaulipantu | Adi | ... | ... |

| Book III | | Book IV | | Book V | | |
|---|---|---|---|---|---|---|
| Vissa Appa Rao | | V. Raghavan | | R. R. Ayyangar | | Remarks |
| Raga | Tala | Raga | Tala | Raga | Tala | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | Adi | ... | ... | ... | Adi | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | Adi | ... | ... | ... | Adi | |
| Nalinakanti | Adi | ... | Nalinakanti | ... | Nalinakanti | |
| — | — | — | — | — | — | |
| — | — | — | — | — | — | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| — | — | — | — | Rupaka | Nasika-bhushani | V. R. in Academy Journal. Also included in TVS's book |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | Adi | Bhairavi | ... | Bhairavi | Adi | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | Adi | ... | ... | ... | Adi | |
| ... | Adi | ... | ... | ... | Adi | |
| ... | Triputa | ... | ... | ... | Triputa | |
| — | — | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | (U. S. K.) |
| ... | ... | ... | ... | ... | ... | (U. S. K.) |
| ... | ... | ... | ... | ... | ... | |
| ... | Adi | ... | ... | ... | Adi | |
| ... | Adi | ... | Desadi | ... | Adi | |
| ... | ... | ... | ... | ... | ... | |
| ... | Adi | ... | Adi | ... | Adi | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |

| | Book I | | Book II | |
|---|---|---|---|---|
| Name of the Song | Chinnaswamy Mudaliar | | K. V. S. Ayyangar | |
| | Raga | Tala | Raga | Tala |
| Mridubhashana | — | — | — | — |
| Mucchata Brahma | Madhyamavati | Adi | ... | ... |
| Muddu momu | Suryakanta | Adi | ... | ... |
| Mummurtulu | Athana | Madhyadi | ... | Adi |
| Munduvenuka | Darbar | Adi | ... | ... |
| Munnu Ravana | Todi | Jhampa | ... | ... |
| Munu mandaragiri | Saurashtra | Chapu | — | — |
| Munupe teliyaka | Bangala | Desadi | ... | ... |
| Muripemu | Mukhari | Adi | ... | ... |
| Nadachi nadachi | Kharaharapriya | Adi | ... | ... |
| Nadadina | Janaranjani | Chapu | ... | ... |
| Nadaloludau | Kalyanavasantam | Rupaka | ... | ... |
| Nadasudha | Arabhi | Rupaka | ... | ... |
| Nadatanum | Chittaranjani | Adi | ... | ... |
| Nadopasana | Begada | Desadi | ... | ... |
| Nadupai | Madhyamavati | Jhampa | ... | ... |
| Nagumomu | Abheri | Adi | ... | ... |
| Nagumomugala | Madhyamavati | Adi | ... | ... |
| Najeevadhara | Bilahari | Adi | ... | ... |
| Nalinalochana | Madhyamavati | Chapu | ... | ... |
| Namakusuma | Sri | Desadi | ... | ... |
| Nammakane | Asaveri | Rupaka | ... | ... |
| Namminavari | Bhairavi | Adi | ... | ... |
| Nammivacchi | Kalyani | Rupaka | ... | ... |
| Namonamo | Desikatodi | Tisralaghu | ... | ... |
| Namoralagimpa | Devagandhari | Rupaka | ... | ... |
| Namoralanu | Arabhi | Desadi | ... | ... |
| Nannubrovaka | Sankarabharana | Triputa | ... | ... |
| Nannubrovani | Abhogi | Desadi | ... | ... |
| Nannukanna | Kesari | Desadi | ... | ... |
| Nannupalimpa | Mohana | Adi | ... | ... |

| Book III | | Book IV | | Book V | | |
|---|---|---|---|---|---|---|
| Vissa Appa Rao | | V. Raghavan | | R. R. Ayyangar | | Remarks |
| Raga | Tala | Raga | Tala | Raga | Tala | |
| — | — | — | — | Maruva-dhanyasi | Adi | See V. R. in this Journal, XVIII. p. 148; also included in TVS book; Tala Desadi there. |
| ... | ... | ... | ... | ... | ... | on Dharma-samvardhani at Tiruvaiyaru |
| ... | ... | ... | ... | ... | ... | |
| ... | Adi | ... | Adi | ... | Adi | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| — | — | — | — | — | — | |
| ... | Adi | — | — | ... | Adi | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | Triputa | ... | ... | ... | Triputa | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | Adi | ... | ... | — | Adi | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | (V.S.K) |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | Triputa | |
| ... | Adi | ... | ... | ... | Adi | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | at Kovur |
| ... | ... | — | — | Punnagavarali | Rupaka | |
| ... | ... | ... | ... | ... | ... | |
| ... | Adi | ... | ... | ... | Adi | |
| ... | Chapu | ... | ... | ... | ... | (P.B.V.) |
| ... | Adi | ... | ... | ... | Adi | |
| Sindhu-kannada | Adi | ... | ... | ... | Adi | |
| ... | ... | ... | ... | ... | ... | |

| Name of the Song | Book I Chinnaswamy Mudaliar | | Book II K. V. S. Ayyangar | |
|---|---|---|---|---|
| | Raga | Tala | Raga | Tala |
| Nannu vidachi | Reetigaula | Chapu | ... | ... |
| Napali sri | Sankarabharana | Adi | ... | ... |
| Naradagana | Athana | Rupaka | ... | ... |
| Naradaguru | Darbar | Adi | ... | ... |
| Naradamuni | Pantuvarali | Rupaka | ... | ... |
| Narasimha | Bilahari | Triputa | ... | ... |
| Narayana Hari | Yamunakalyani | Adi | ... | ... |
| Natajana pari | — | — | — | — |
| Natha brova | — | — | Bhairavi | Adi |
| Nati mata | Devakriya | Adi | ... | ... |
| Nayeda vanchana | Nabhomani | Adi | ... | ... |
| Nee bhajana | Nayaki | Adi | ... | ... |
| Nee bhakti | Jayamanohari | Rupaka | ... | ... |
| Nee chittamu nirmalame | Dhanyasi | Chapu | ... | ... |
| Nee chittamu nabhagya | Jeevantini | Desadi | Vijaya-vasantam | ... |
| Nee dasanu | Hamirkalyani | Desadi | ... | ... |
| Nee dayache | Yadukulakambhoji | Desadi | ... | ... |
| Nee dayakalgu | Reetigaula | Adi | ... | ... |
| Nee dayaradu | Vasantabhairavi | Rupaka | ... | ... |
| Nee dayaravale | Todi | Adi | ... | ... |
| Needu charana | — | — | — | — |
| Neeke daya | Neelambari | Triputa | ... | ... |
| Neeke teliya | Anandabhairavi | Adi | ... | ... |
| Neekevari | Suddhasaveri | Adi | ... | ... |
| Neeku tanaku | Begada | Triputa | ... | ... |
| Neela ghanasyama | Ahiri | Tisralaghu | — | — |
| Nee muddumomu | Kamalamanohari | Adi | ... | ... |
| Nee namarupa | Saurashtra | Adi | ... | ... |
| Nee padapankaja | Begada | Adi | ... | ... |
| Nee sarisati | — | — | — | — |

| Book III | | Book IV | | Book V | | |
|---|---|---|---|---|---|---|
| Vissa Appa Rao | | V. Raghavan | | R. R. Ayyangar | | Remarks |
| Raga | Tala | Raga | Tala | Raga | Tala | |
| ... | ... | ... | ... | ... | Triputa | (P.B.V.) |
| ... | ... | ... | ... | Navaroz | Jhampa | (U.S.K.) |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | Chapu | — | — | — | Triputa | (P.B.V.) |
| ... | ... | ... | ... | ... | ... | |
| ... | Adi | ... | ... | ... | ... | |
| — | — | — | — | Simhendra-madhyama | Adi | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | Triputa | |
| Vijaya-vasantam | Adi | Vijaya-vasantam | ... | or Vijaya-vasantam, another name | ... | |
| ... | ... | ... | ... | ... | Adi | |
| ... | Adi | ... | ... | ... | Adi | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| — | — | — | — | Simhendra-madhyama | Triputa | |
| ... | Chapu | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| — | — | — | — | — | — | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | (P.B.V.) |
| ... | ... | ... | ... | ... | ... | |
| — | — | — | — | Hemavati | Adi | |

| Name of the Song | Book I Chinnaswamy Mudaliar | | Book II K. V. S. Ayyangar | |
|---|---|---|---|---|
| | Raga | Tala | Raga | Tala |
| Neevadane | Saranga | Jhampa | ... | ... |
| Neevanti daivamu | Bhairavi | Adi | ... | ... |
| Neevantidaivamunu | Todi | Adi | ... | ... |
| Neeve gani | Bilahari | Chapu | ... | ... |
| Neeve nanneda | Saurashtra | Chapu | ... | ... |
| Neevera kula | Begada | Chapu | ... | ... |
| Neevu brova | Saveri | Adi | ... | ... |
| Nemurabetti | Rupavati | Triputa | ... | ... |
| Nenaruncha | Simhavahini | Desadi | ... | ... |
| Nenarunchi | Malavi | Adi | ... | Desadi |
| Nenendu | Harikambhoji | Adi | ... | ... |
| Nepogada | Desyatodi | Jhampa | ... | ... |
| Nerama Rama | Saurashtra | Desadi | ... | ... |
| Nidhi chala | Kalyani | Chapu | ... | ... |
| Nijamaina | Bhairavi | Chapu | ... | ... |
| Nijamarma | Umabharana | Adi | ... | ... |
| Nijamuga | Sahana | Desadi | ... | ... |
| Ninnadanela | Kannada | Adi | ... | ... |
| Ninnanavalasi | Kalyani | Chapu | ... | ... |
| Ninnebhajana | Nata | Adi | ... | ... |
| Ninnenera | Pantuvarali | Rupaka | ... | ... |
| Ninnenera | Arabhi | Chapu | ... | ... |
| Ninnubasi | Balahamsa | Adi | ... | ... |
| Ninuvina nama | Navarasakannada | Rupaka | ... | ... |
| Ninuvina sukha | Todi | Rupaka | ... | ... |
| Niravadhisukhada | Ravichandrika | Adi | ... | ... |
| Nityarupa | Kapi | Rupaka | ... | ... |

| Book III | | Book IV | | Book V | | |
|---|---|---|---|---|---|---|
| Vissa Appa Rao | | V. Raghavan | | R. R. Ayyangar | | Remarks |
| Raga | Tala | Raga | Tala | Raga | Tala | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | at Seergazhi |
| ... | ... | ... | ... | ... | Triputa | |
| ... | ... | ... | ... | ... | Triputa | |
| ... | ... | ... | ... | ... | Triputa | |
| ... | ... | ... | ... | ... | ... | On Dharma-samvardhani at Tiruvaiyaru |
| ... | ... | ... | ... | Todi | ... | |
| ... | Adi | ... | ... | ... | Adi | |
| ... | ... | ... | Desadi | ... | ... | |
| Behag | ... | ... | ... | Karnataka-behag | ... | |
| ... | ... | ... | ... | Varali | ... | |
| ... | Adi | ... | ... | ... | Adi | |
| ... | Triputa | ... | ... | ... | Triputa | |
| ... | ... | — | — | — | Triputa | (P.B.V.) |
| ... | ... | ... | ... | ... | ... | |
| ... | Adi | ... | ... | ... | Adi | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | Triputa | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | Triputa | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | — | — | ... | ... | |
| ... | ... | ... | ... | ... | ... | Listed sometimes under Darbar raga |

| Name of the Song | Book I Chinnaswamy Mudaliar | | Book II K. V. S. Ayyangar | |
|---|---|---|---|---|
| | Raga | Tala | Raga | Tala |
| Noremi Sri | Varali | Adi | ... | ... |
| Nripa(Kripa)lavala | Nadavarangini | Adi | ... | ... |
| O Danujari | Saranga | Adi | ... | ... |
| O Jagannatha | Kedaragaula | Adi | ... | ... |
| Oka mata | Harikambhoji | Rupaka | ... | ... |
| Okapari | Kalavati | Adi | ... | ... |
| Oorakpe | Sahana | Chapu | ... | ... |
| O Rajeevaksha | Arabhi | Chapu | ... | ... |
| Orajupu | Kannadagaula | Adi | ... | ... |
| O Rama O Rama | Arabhi | Adi | ... | ... |
| O Rama Rama | Nagagandhari | Chapu | ... | ... |
| O Ramaramana | Kedara | Adi | ... | ... |
| O Rangasayi | Kambhoji | Adi | ... | ... |
| Orulanaduko | Suddhsaveri | Adi | ... | ... |
| Padavi nee | Salagabhairavi | Adi | ... | ... |
| Pahi Kalyanarama | Kapi | Adi | ... | ... |
| Pahi Kalyanasundara | Punnagavarali | Chapu | ... | ... |
| Pahi mam Hare | Saurashtra | Rupaka | ... | ... |
| Pahi mam sri | Kapi | Jhampa | ... | ... |
| Pahi pahi | Saurashtra | Jhampa | ... | ... |
| Pahi paramadaya | — | — | — | — |
| Pahi Paramatma | Varali | Adi | ... | ... |
| Pahi Ramachandra | Yadukulakambhoji | Tisralaghu | ... | ... |
| Pahi Ramachandra | Sankarabhurana | Adi | ... | ... |
| Pahi Ramaduta | Vasantavarali | Rupaka | ... | ... |
| Pahi Rama Rama | Kharaharapriya | Tisralaghu | ... | ... |
| Pahi Ramaramana | Varali | Adi | ... | ... |
| Pakkala nila | Kharaharapriya | Triputa | ... | ... |
| Palaya sri | Devagandhari | Adi | ... | ... |
| Palintuvo | Kantamani | Desadi | ... | ... |
| Palukavemi | Purnachandrika | Adi | ... | ... |

| Book III | | Book IV | | Book V | | |
|---|---|---|---|---|---|---|
| Vissa Appa Rao | | V. Raghavan | | R. R. Ayyangar | | Remarks |
| Raga | Tala | Raga | Tala | Raga | Tala | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | — | — | ... | ... | (N.C.) |
| ... | ... | ... | ... | ... | ... | (P.B.V.) |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | Triputa | |
| ... | ... | ... | ... | ... | Triputa | |
| ... | ... | — | — | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | — | — | ... | Triputa | (P.B.V.) |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | on Srirangam |
| ... | ... | — | — | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | (P.B.V.) |
| ... | ... | ... | ... | ... | Triputa | |
| ... | ... | ... | ... | ... | ... | |
| ... | Chapu | ... | ... | ... | Triputa | |
| ... | ... | ... | ... | ... | ... | |
| — | — | — | — | — | — | Kapi — Adi— Found only in Book VI listed above. |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | Rupaka | |
| ... | — | — | ... | ... | ... | |
| ... | ... | ... | ... | Shadvidha-margini | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | — | — | ... | ... | |
| ... | Adi | ... | ... | ... | Adi | |
| ... | ... | ... | ... | ... | ... | |

| Name of the Song | Book I Chinnaswamy Mudaliar | | Book II K. V. S. Ayyangar | |
|---|---|---|---|---|
| | Raga | Tala | Raga | Tala |
| Palukavemi | Arabhi | Tisralaghu | ... | ... |
| Paluku kanda | Navarasakannada | Desadi | ... | ... |
| Paraku jesina | Jujahuli | Adi | ... | ... |
| Paraku neekela | Kiranavali | Desadi | ... | ... |
| Paralokabhaya | Mandari | Desadi | ... | ... |
| Paraloka sadhana | Purvakalyani | Desadi | ... | ... |
| Paramatmudu | Vagadheeswari | Adi | ... | ... |
| Paramukha | — | — | — | — |
| Parasakti | Saveri | Adi | ... | ... |
| Paripalaya | Darbar | Chapu | ... | ... |
| Paripalaya dasa | Sankarabharana | Chapu | ... | ... |
| Paripalaya pari | Reetigaula | Adi | ... | ... |
| Paripurna kama | Purvakalyani | Rupaka | ... | ... |
| Paritapamu | Manohari | Rupaka | ... | ... |
| Pariyachaka | Vanaspati | Rupaka | ... | ... |
| Parulanu | — | — | — | — |
| Patiki harati | Surati | Adi | ... | ... |
| Patiki mangala | Arabhi | Adi | ... | ... |
| Patitapavana | Pantuvarali | Adi | — | — |
| Patti viduvaradu | Manjari | Adi | ... | ... |
| Peridi ninu | Harikambhoji | Desadi | — | — |
| Perugupalu | Ghanta | Adi | ... | ... |
| Phanipatisayi | Jhankaradhvani | Adi | ... | ... |
| Poola pampu | — | — | Ahiri | Tisralaghu |
| Prananatha | Sulini | Desadi | ... | ... |
| Prarabdha mittundaga | Svaravali | Jhampa | ... | ... |
| Proddu poyyenu | Todi | Chapu | ... | ... |
| Ragaratna | Ritigaula | Rupaka | ... | ... |
| Ragasudha | — | — | Andolika | Desadi |

| Book III | | Book IV | | Book V | | |
|---|---|---|---|---|---|---|
| Vissa Appa Rao | | V. Raghavan | | R. R. Ayyangar | | Remarks |
| Raga | Tala | Raga | Tala | Raga | Tala | |
| ... | ... | ... | ... | ... | Rupaka | |
| ... | ... | ... | ... | ... | Adi | |
| ... | ... | ... | ... | ... | ... | |
| ... | Adi | ... | ... | ... | Adi | |
| ... | Adi | ... | ... | ... | Adi | |
| ... | Adi | ... | ... | ... | Adi | |
| ... | ... | ... | ... | ... | ... | |
| — | — | — | — | Surati | Adi | |
| ... | ... | ... | ... | ... | ... | on Dharma-samvardhani at Tiruvaiyaru |
| ... | ... | — | — | ... | Triputa | |
| — | — | — | — | ... | Triputa | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| — | — | — | — | Balahamsa | Adi | |
| ... | ... | ... | ... | ... | ... | (U.S.K.) |
| — | — | — | — | ... | ... | (U.S.K.) |
| ... | ... | — | — | ... | Triputa | |
| ... | ... | ... | ... | ... | ... | |
| — | — | — | — | Kharahara-priya | Adi | Also found in T.V.S.'s book in Kharahara-priya and Adi |
| ... | ... | — | — | ... | ... | (N.C.) |
| ... | ... | — | — | ... | ... | |
| ... | ... | — | ... | ... | ... | (U.S.K.) |
| ... | Adi | ... | ... | Sankarabharana | Adi | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | Triputa | |
| ... | ... | ... | ... | ... | ... | |
| ... | Adi | ... | ... | ... | Adi | Raga also mentioned as Mayuradh-vani |

| Name of the Song | Book I Chinnaswamy Mudaliar | | Book II K. V. S. Ayyangar | |
|---|---|---|---|---|
| | Raga | Tala | Raga | Tala |
| Raghunandana | Suddhadesi | Desadi | ... | ... |
| Raghunandana | — | — | — | — |
| Raghunayaka | Hamsadhvani | Desadi | ... | ... |
| Raghunatha | Bhairavi | Adi | — | — |
| Raghupate | Sahana | Rupaka | ... | ... |
| Raghuvara | Pantuvarali | Adi | ... | ... |
| Raghuvira | Kharaharapriya | Rupaka | ... | ... |
| Rajuvedela | Desyatodi | Rupaka | ... | ... |
| Raka sasi | Takka | Adi | ... | ... |
| Raksha betta | Bhairavi | Adi | ... | ... |
| Rama bana | Saveri | Adi | ... | ... |
| Rama bhakti | Suddhabangala | Adi | ... | ... |
| Ramabhirama | Dhanyasi | Adi | ... | ... |
| Ramabhirama | Darbar | Chapu | ... | ... |
| Ramabhirama Raghu | Saveri | Jhampa | ... | ... |
| Ramachandra | Surati | Desadi | ... | ... |
| Rama daivama | Surati | Rupaka | ... | ... |
| Rama katha | Madhyamavati | Madhyadi | ... | Desadi |
| Rama Kodanda | Sri | Chapu | Kharahara-priya | ... |
| Rama Kodanda | Bhairavi | Adi | ... | ... |
| Rama lobha | Darbar | Adi | ... | ... |
| Ramam bhaje | Saveri | Adi | ... | ... |
| Rama namam | Madhyamavati | Adi | ... | ... |
| Rama namamu | — | — | — | — |
| Rama nannu | Harikambhoji | Rupaka | ... | ... |
| Rama nipai | Kedara | Adi | ... | ... |
| Rama ni samana | Kharaharapriya | Rupaka | ... | ... |
| Rama ni vadu | Kalyani | Adi | ... | ... |
| Rama nive | Narayani | Adi | ... | ... |
| Rama niyeda | Kharaharapriya | Madhyadi | ... | ... |
| Ramani maravaka | Kedaragaula | Adi | ... | ... |
| Rama ninne | Huseni | Adi | ... | ... |
| Rama ninu | Mohana | Adi | ... | ... |
| Rama ninuvina | Sankarabharana | Rupaka | ... | ... |

| Book III | | Book IV | | Book V | | |
|---|---|---|---|---|---|---|
| Vissa Appa Rao | | V. Raghavan | | R. R. Ayyangar | | Remarks |
| Raga | Tala | Raga | Tala | Raga | Tala | |
| ... | Adi | ... | ... | ... | Adi | |
| ... | ... | — | — | Kedaragaula | Rupaka | |
| ... | Adi | ... | ... | ... | Adi | |
| — | — | — | — | — | — | |
| ... | ... | — | — | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| Huseni | ... | ... | ... | Huseni | ... | |
| ... | ... | ... | ... | Todi | ... | at Srirangam |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | Triputa | |
| ... | ... | ... | ... | ... | ... | (P.B.V.) |
| ... | Adi | ... | ... | ... | Adi | |
| ... | ... | ... | ... | ... | ... | |
| ... | Adi | ... | Madhyadi | ... | Adi | |
| Kharahara-priya | ... | Kharahara-priya | ... | Kharahara-priya | Triputa | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | — | — | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| — | — | — | — | Athana | Adi | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| Dilipakam | Adi | ... | ... | ... | Adi | |
| ... | ... | — | — | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |

| Name of the Song | Book I — Chinnaswamy Mudaliar | | Book II — K. V. S. Ayyangar | |
|---|---|---|---|---|
| | Raga | Tala | Raga | Tala |
| Rama pahi | Kapi | Chapu | ... | ... |
| Rama Raghukula | Kapi | Rupaka | ... | ... |
| Rama Rama | — | — | — | — |
| Ramarama Govinda | Saurashtra | Adi | ... | ... |
| Ramarama Krishna | — | — | — | — |
| Rama ramana bharama | Vasantabhairavi | Adi | ... | ... |
| Rama ramana rara | Sankarabharana | Adi | ... | ... |
| Rama ramana nivara | Andandabhairavi | Adi | ... | ... |
| Rama Rama Rama-chandra | Ghanta | Adi | ... | Jhampa |
| Rama Rama Rama lali | Sahana | Chapu | ... | ... |
| Rama Rama Rama na-pai | Kalyani | Chapu | ... | ... |
| Rama Rama Rama Rama | Mohana | Adi | ... | Chapu |
| Rama Rama Rama Rama rara | Jhenjhuti | Rupaka | — | — |
| Rama Rama Rama Sita | Huseni | Rupaka | ... | ... |
| Rama samayamu | Madhyamavati | Adi | ... | ... |
| Rama Sita Rama | Balahamsa | Adi | ... | ... |
| Rama Sita Rama | Sankarabharana | Adi | ... | ... |
| Rama Srirama | Sankarabharana | Adi | ... | ... |
| Rama Srirama | Varali | Adi | — | — |
| Rama eva | Balahamsa | Rupaka | ... | ... |
| Raminchuvarevaru | Suposhini | Rupaka | ... | ... |
| Ranganayaka | — | — | — | — |
| Ranidi radu | Manirangu | Adi | ... | ... |
| Ra ra mayinti | Asaveri | Adi | ... | Desadi |
| Ra ra nannelu | Saurashtra | Chapu | ... | ... |
| Ra ra Phani | — | — | — | — |
| Rara Raghuveera | Athana | Adi | ... | ... |

| Book III | | Book IV | | Book V | | |
|---|---|---|---|---|---|---|
| Vissa Appa Rao | | V. Raghavan | | R. R. Ayyangar | | Remarks |
| Raga | Tala | Raga | Tala | Raga | Tala | |
| ... | ... | ... | ... | ... | Triputa | |
| ... | Chapu | ... | ... | ... | ... | |
| Yamuna-kalyani | Adi | — | — | ... | ... | Book VI lists two entries, one with 3 Charanams and another with 5 more. |
| ... | ... | — | — | ... | ... | |
| Gaulipantu | Adi | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| Jhampa | ... | Jhampa | ... | ... | Jhampa | |
| ... | ... | ... | ... | ... | Triputa | (U.S.K.) |
| ... | ... | ... | ... | ... | Triputa | |
| ... | Chapu | ... | Chapu | ... | Triputa | |
| ... | ... | — | — | ... | ... | |
| — | — | ... | ... | ... | ... | |
| — | — | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | (U.S.K.) |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | — | — | ... | ... | |
| ... | ... | ... | ... | Sankarabharana | Adi | |
| ... | ... | ... | ... | ... | ... | |
| ... | Adi | ... | Desadi | ... | ... | (P.B.V.) |
| ... | ... | ... | ... | ... | Triputa | |
| — | — | — | — | Harikambhoji | Rupaka | |
| ... | ... | ... | ... | ... | ... | |

| Name of the Song | Book I — Chinnaswamy Mudaliar | | Book II — K. V. S. Ayyangar | |
|---|---|---|---|---|
| | Raga | Tala | Raga | Tala |
| Rara Sita | Hindalavasantam | Rupaka | ... | ... |
| Re manasa | Todi | Rupaka | ... | ... |
| Rukalu padi | Todi | Adi | Desyatodi | ... |
| Sada madin | — | — | — | — |
| Sadhinchene | Arabhi | Adi | ... | ... |
| Sagarundu | Yamunakalyani | Rupaka | ... | ... |
| Saketaniketa | Kannada | Rupaka | ... | ... |
| Sakshi ledanuchu | Bangala | Desadi | ... | ... |
| Samajavara | Hindola | Adi | ... | ... |
| Samayamu | Kalgada | Adi | ... | ... |
| Samayamu delisi | Asaveri | Chapu | ... | ... |
| Sambho Mahadeva | Pantuvarali | Rupaka | ... | ... |
| Sambho Siva | Sankarabharana | Rupaka | ... | ... |
| Samiki sari | Begada | Rupaka | ... | ... |
| Samsarulaite | Sāveri | Adi | ... | ... |
| Samukhana | Kokilavarali | Desadi | ... | ... |
| Sanatana | Phalamanjari | Desadi | ... | ... |
| Sandadiyani | Begada | Rupaka | — | — |
| Sandehamu elara | — | — | — | — |
| Sandehamunu | Ramapriya | Desadi | ... | ... |
| Sangita jnana | Dhanyasi | Adi | ... | ... |
| Sangita sastra | Salagabhairavi | Desadi | ... | ... |
| Santamu leka | Sama | Adi | ... | ... |
| Saramegani | Pantuvarali | Chapu | ... | ... |
| Saranu sarana | Madhyamavati | Adi | ... | ... |
| Sarasanetra | — | — | — | — |
| Sarasarasamaralka | Kuntalavarali | Adi | ... | ... |
| Sarasa sama | Kapinarayani | Desadi | ... | ... |
| Sarasiruhanana | Mukhari | Desadi | ... | ... |
| Sarasiruhanayana | — | — | — | — |
| Sarasiruha | Bilahari | Chapu | ... | ... |
| Sarijesi | Teevravahini | Desadi | ... | ... |
| Sarivaralona | Bhinnashadjam | Desadi | ... | ... |
| Sari vedalina | Todi | Jhampa | — | — |

| Book III | | Book IV | | Book V | | |
|---|---|---|---|---|---|---|
| Vissa Appa Rao | | V. Raghavan | | R. R. Ayyangar | | Remarks |
| Raga | Tala | Raga | Tala | Raga | Tala | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | — | — | ... | ... | |
| Desyatodi | ... | Desyatodi | ... | ... | ... | |
| ... | ... | ... | ... | Gambhiravani | Adi | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | (P.B.V.) |
| ... | ... | ... | ... | ... | ... | |
| ... | Adi | ... | ... | ... | Adi | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | Triputa | |
| ... | ... | ... | ... | ... | ... | at Kovur |
| ... | ... | — | — | ... | ... | |
| ... | Chapu | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | Adi | ... | ... | ... | Adi | |
| ... | Adi | ... | ... | ... | Adi | |
| — | — | — | — | — | — | |
| ... | ... | — | — | Kalyani | Rupaka | |
| ... | Adi | ... | ... | ... | Adi | |
| ... | ... | ... | ... | ... | Triputa | |
| Mukhari | Adi | ... | ... | Mukhari | Adi | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | Triputa | |
| ... | ... | — | — | ... | ... | |
| — | — | — | — | Sankarabharana | Adi | |
| ... | ... | ... | ... | ... | ... | |
| ... | Adi | ... | ... | ... | Adi | |
| ... | Adi | ... | ... | ... | Adi | |
| — | — | — | — | Amritavarshini | Adi | |
| ... | ... | ... | ... | ... | Triputa | (P.B.V.) |
| ... | ... | ... | Adi | ... | Adi | |
| ... | Adi | ... | ... | ... | Adi | |
| — | — | — | — | — | — | |

| Name of the Song | Book I — Chinnaswamy Mudaliar | | Book II — K. V. S. Ayyangar | |
|---|---|---|---|---|
| | Raga | Tala | Raga | Tala |
| Sari vedalina | Asaveri | Adi | ... | ... |
| Sariyevvare | Sreeranjani | Desadi | ... | ... |
| Sarvabhauma | Ragapanjaram | Jhampa | ... | Desadi |
| Sarvaloka | Huseni | Tisralaghu | ... | ... |
| Sarvantaryami | Bhairavi | Adi | ... | ... |
| Sasivadana | Candrajyoti | Adi | ... | ... |
| Sattaleni | Naganandini | Adi | ... | ... |
| Sitakalyana | -- | — | Sankara-bharana | Khanda-laghu |
| Sitamanohara | Ramamanohari | Adi | ... | ... |
| Sitamma | Lalita | Rupaka | ... | ... |
| Sitanayaka | Reetigaula | Chapu | ... | ... |
| Sitapati | Kamas | Desadi | ... | ... |
| Sitapati | -- | — | — | — |
| Sitavara | Devagandhari | Adi | ... | ... |
| Siggumali | Kedaragaula | Jhampa | ... | Adi |
| Siva Siva Siva | Pantuvarali | Adi | ... | ... |
| Sive pahi | Kalyani | Adi | ... | ... |
| Smarane sukhamu | Janaranjani | Desadi | ... | ... |
| Sobhane | — | — | Pantuvarali | Triputa |
| Sobhillu | Jagunmohini | Rupaka | ... | ... |
| Sogasuga | Sriranjani | Rupaka | ... | ... |
| Sogasu juda | Kannadagaula | Rupaka | ... | Desadi |
| Sri Gananatham | — | — | — | — |
| Sri Ganapati | Saurashtra | Adi | ... | ... |
| Sri Janaka | Kalakanthi | Adi | ... | ... |
| Sri Janaki | Isamanohari | Desadi | ... | ... |
| Srikanta ni | Bhavapriya | Desadi | ... | ... |
| Srimanini | Purnashadjam | Desadi | ... | ... |
| Sri Narada | Kannada | Rupaka | ... | ... |
| Sri Naradamuni | Bhairavi | Adi | ... | ... |
| Sri Narasimha | Phalaranjani | Desadi | ... | ... |

| Book III | | Book IV | | Book V | | |
|---|---|---|---|---|---|---|
| Vissa Appa Rao | | V. Raghavan | | R. R. Ayyangar | | Remarks |
| Raga | Tala | Raga | Tala | Raga | Tala | |
| ... | ... | ... | ... | ... | ... | |
| ... | Adi | ... | ... | ... | Adi | |
| ... | Adi | ... | Desadi | ... | Adi | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| — | — | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | Vasanta | ... | |
| ... | ... | ... | ... | ... | Triputa | |
| ... | Adi | ... | ... | ... | Adi | |
| Sankara-bharana | Adi | — | — | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | Adi | ... | ... | ... | Adi | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | On Dharmasamvardhani of Tiruvaiyaru |
| ... | Adi | ... | ... | ... | Adi | |
| ... | ... | — | — | ... | Rupaka | (U.S.K.) |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | Desadi | ... | ... | ... | |
| — | — | — | — | Kanakangi | Adi | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | Adi | ... | ... | ... | Adi | |
| ... | Adi | ... | ... | ... | Adi | |
| ... | Adi | ... | ... | ... | Adi | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | Adi | — | — | ... | Adi | |

| Name of the Song | Book I Chinnaswamy Mudaliar | | Book II K. V. S. Ayyangar | |
|---|---|---|---|---|
| | Raga | Tala | Raga | Tala |
| Sripapriya | Athana | Adi | ... | ... |
| Sri pati ni | Nagasvaravali | Desadi | ... | Adi |
| Sri Raghukula | Hamsadhvani | Desadi | ... | ... |
| Sri Raghuvara dasa | Sankarabharana | Adi | ... | Rupaka |
| Sri Raghuvara karu | Devagandhari | Adi | ... | ... |
| Sri Raghuvara pra | Harikambhoji | Adi | Kambhoji | ... |
| Sri Raghuvara sugu | Bhairavi | Adi | ... | ... |
| Sri Ramachandra | Saveri | Adi | ... | ... |
| Sriramadasa | Dhanyasi | Chapu | ... | ... |
| Srirama Jayarama | Madhyamavati | Adi | ... | ... |
| Srirama Jayarama | Varali | Chapu | ... | ... |
| Srirama padama | Amrtavahini | Adi | ... | ... |
| Srirama Raghu | Yadukulakambhoji | Jhampa | ... | ... |
| Sriramarama | Poornachandrika | Jhampa | ... | ... |
| Sriramarama jaga | Saveri | Chapu | ... | Adi |
| Sriramaramarama | Neelambari | Jhampa | — | — |
| Sriramarama rama sri | — | — | Gopikavasanta | Adi |
| Srirama rama srita | Saveri | Chapu | ... | ... |
| Srirama srirama jita | — | — | Varali | Adi |
| Srirama srirama sri | Sahana | Adi | ... | ... |
| Sriramya chitta | Jayamanohari | Adi | ... | ... |
| Sritulasamma | — | — | Devagandhari | Adi |
| Sringarinchu | Suratī | Adi | ... | ... |
| Sudhamadhurya | Sindhuramakriya | Adi | ... | ... |
| Sugunamule | Chakravaka | Rupaka | ... | ... |
| Sujanajivana | Kamas | Rupaka | ... | ... |
| Sukhiyevvaro | Kanada | Desadi | ... | ... |
| Sundara Dasaratha | Kapi | Rupaka | ... | Adi |
| Sundara tara | Pantuvarali | Adi | ... | ... |
| Sundaresvaruni | Sankarabharana | Adi | ... | ... |
| Sundari | Begada | Rupaka | ... | ... |
| Sundari ni | — | — | Kalyani | Adi |
| Sundari ninnu | Arabhi | Chapu | ... | ... |
| Svara raga | Sankarabharana | Adi | ... | ... |
| Syama sundaranga | Dhanyasi | Rupaka | ... | ... |

| Book III | | Book IV | | Book V | | |
|---|---|---|---|---|---|---|
| Vissa Appa Rao | | V. Raghavan | | R. R. Ayyangar | | Remarks |
| Raga | Tala | Raga | Tala | Raga | Tala | |
| ... | ... | ... | ... | ... | ... | |
| ... | Adi | ... | Adi | ... | Adi | |
| ... | Adi | — | — | ... | Adi | |
| ... | ... | — | — | ... | Adi Tisra | |
| ... | ... | — | — | ... | ... | |
| Kambhoji | ... | — | — | Kambhoji | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | Triputa | |
| ... | ... | ... | ... | ... | ... | (P.B.V.) |
| ... | ... | ... | ... | ... | Triputa | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | — | — | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | Adi | ... | Adi | ... | Adi | |
| ... | ... | — | — | ... | ... | |
| ... | ... | ... | ... | — | — | (V.S.K) |
| ... | ... | ... | ... | ... | Triputa | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | — | — | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | — | — | ... | ... | (N.C.) |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | — | — | ... | ... | |
| ... | Adi | ... | ... | ... | Adi | |
| ... | Adi | ... | Adi | ... | Adi | |
| — | — | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | at Kovur |
| ... | ... | ... | ... | ... | ... | at Tiruvotriyur |
| ... | ... | ... | ... | ... | ... | at Tiruvaiyaru |
| ... | ... | ... | ... | ... | Triputa | at Tiruvotriyur |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |

| Name of the Song | Book I — Chinnaswamy Mudaliar | | Book II — K. V. S. Ayyangar | |
|---|---|---|---|---|
| | Raga | Tala | Raga | Tala |
| Talachinantane | — | — | Mukhari | Adi |
| Talavari | Begada | Desadi | ... | ... |
| Tallitandru | Balahamsa | Adi | ... | ... |
| Tanalone | Devagandhari | Adi | ... | ... |
| Tanamidane | Bhushavali | Desadi | ... | ... |
| Tanayande | Bhairavi | Chapu | ... | ... |
| Tanayuni | Bhairavi | Adi | ... | ... |
| Tappagane | — | — | Suddhabangala | Rupaka |
| Tappibradiki | Todi | Rupaka | ... | ... |
| Tatvameruga | Garudadhvani | Rupaka | ... | ... |
| Tava dasoham | Punnagavarali | Adi | ... | ... |
| Tiruna naloni | Saveri | Jhampa | ... | ... |
| Telisi Rama | Purnachandrika | Adi | ... | ... |
| Teliyaleru | Dhenuka | Desadi | ... | ... |
| Tera tiyarada | Gaulipantu | Adi | ... | ... |
| Tolijanma | Bilahari | Jhampa | ... | ... |
| Toli ne jesina | Suddhabangala | Adi | ... | ... |
| Toli nenu | Kokiladhvani | Desadi | ... | Adi |
| Tulasibilva | Kedaragaula | Adi | ... | ... |
| Tulasidala | Mayamalavagaula | Rupaka | ... | ... |
| Tulasi jaga | Saveri | Rupaka | ... | ... |
| Undedi Ramu | Harikambhoji | Rupaka | ... | ... |
| Unnatavuna | Ghanta] | Chapu | ... | ... |
| Upacharamu | Bhairavi | Rupaka | ... | ... |
| Upacharamula | Bhairavi | Adi | ... | ... |
| Uyyala luga | Nilambari | Jhampa | ... | ... |
| Vachamagochara | Nitimati | Desadi | Kaikavasi | ... |
| Vachchunu Hari | Kalyani | Adi | ... | ... |
| Vadadadyuti | Pantuvarali | Triputa | ... | ... |
| Vaddanevaru | Shanmukhapriya | Adi | ... | ... |
| Vaddanunde | Varali | Chapu | ... | ... |
| Vadera daivamu | Pantuvarali | Adi | ... | ... |
| Vallagadanaka | Sankarabharana | Rupaka | ... | ... |
| Vanajanayanu | — | — | — | — |
| Vandanamu | Sahana | Adi | ... | ... |
| Varada navanitasa | Ragapanjaram | Chapu | ... | ... |

| Book III | | Book IV | | Book V | | |
|---|---|---|---|---|---|---|
| Vissa Appa Rao | | V. Raghavan | | R. R. Ayyangar | | Remarks |
| Raga | Tala | Raga | Tala | Raga | Tala | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | Adi | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | (P.B.V.) |
| ... | Adi | ... | ... | ... | Adi | |
| ... | ... | — | — | ... | Triputa | (N.C.) |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | (P.B.V.) |
| ... | ... | ... | ... | ... | ... | |
| ... | Adi | ... | ... | ... | Adi | |
| ... | ... | ... | ... | ... | ... | at Tirupati |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | Adi | ... | Adi | ... | Adi | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | — | — | ... | Triputa | (N.C.) |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | (U.S.K. |
| Kaikavasi | Adi | Kaikavasi | Adi | Kalkavasi | Adi | |
| ... | ... | ... | ... | ... | ... | (P.B.V.) |
| — | — | — | — | — | — | |
| ... | ... | — | — | ... | ... | |
| ... | ... | ... | ... | ... | Triputa | (P.B.V.) |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| — | — | — | — | Kedaragaula | Adi | |
| ... | ... | ... | ... | ... | ... | (P.B.V.) |
| ... | ... | — | — | ... | Triputa | at Kanchi-puram |

| Name of Song | Book I Chinnaswamy Mudaliar | | Book II K. V. S. Ayyangar | |
|---|---|---|---|---|
| | Raga | Tala | Raga | Tala |
| Varadaraja | Svarabhushini | Rupaka | ... | ... |
| Varalandu | Ghurjari | Adi | ... | ... |
| Varalila | Sankarabharana | Adi | ... | ... |
| Varamaina | Pharaju | Chapu | ... | ... |
| Vara Narada | Vijayasri | Adi | ... | ... |
| Vara raga | Chenchukambhoji | Desadi | ... | ... |
| Varasithivahana | Supradeepa | Adi | ... | ... |
| Varidhi niku | Todi | Chapu | ... | ... |
| Varijanayana | Kedaragaula | Adi | ... | ... |
| Vasudeva | Bilahari | Eka | ... | ... |
| Vasudevayani | Kalyani | Eka | ... | Adi |
| Vedalanu | — | — | ... | ... |
| Vedavakyamani | Mohana | Chapu | ... | ... |
| Venkatesa | Madhyamavati | Adi | ... | ... |
| Venugana | Kedaragaula | Rupaka | ... | ... |
| Verevvare | Surati | Desadi | ... | ... |
| Vidalajadura | Janaranjani | Adi | ... | ... |
| Vidamuseya | Kharaharapriya | Adi | ... | ... |
| Vidhisakra | Yamunakalyani | Rupaka | ... | ... |
| Vidulaku | Mayamalavagaula | Desadi | ... | ... |
| Vinanasakoni | Pratapavarali | Adi | ... | ... |
| Vina rada na | Devagandhari | Desadi | ... | ... |
| Vinatasuta | Huseni | Adi | ... | ... |
| Vinatasutavahana | Jayantasena | Desadi | ... | ... |
| Vinave o manasa | Vivardhini | Rupaka | ... | ... |
| Vinayakuni | Madhyamavati | Adi | ... | ... |
| Vinayamuna | Saurashtra | Chapu | ... | ... |
| Viraja turaga | Balahamsa | Adi | ... | ... |
| Vishnuvahanundu | Sankarabharana | Rupaka | ... | ... |
| Yajnadulu | Jayamanohari | Adi | ... | ... |
| Yochana | Darbar | Adi | ... | ... |
| Yuktamukadu | Sri | Adi | ... | ... |

*Footnotes*:—(1) N.C. refers to "Nauka Charitam".
(2) U.S.K. " "Utsava Sampradaya Kirtanam".

| Book III | | Book IV | | Book V | | |
|---|---|---|---|---|---|---|
| Vissa Appa Rao | | V. Raghavan | | R. R. Ayyangar | | Remarks |
| Raga | Tala | Raga | Tala | Raga | Tala | |
| ... | ... | ... | ... | ... | ... | at Kanchipuram |
| ... | ... | ... | ... | ... | ... | |
| ... | Tisralaghu | — | — | ... | Tisralaghu | |
| ... | ... | ... | ... | ... | Triputa | (P.B.V.) |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | Adi | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | — | — | ... | Triputa | (P.B.V.) |
| ... | ... | ... | ... | ... | ... | Book III lists two songs under this title, with slightly different sahityas. (P.B.V.) |
| ... | ... | — | — | ... | Adi | |
| ... | Adi | — | — | ... | Adi | (P.B.V.) |
| — | — | — | — | Todi | Rupaka | |
| ... | ... | — | — | ... | Triputa | (N.C.) |
| ... | ... | ... | ... | ... | ... | at Tirupati |
| ... | ... | — | — | ... | ... | |
| ... | Adi | ... | ... | ... | Adi | |
| ... | ... | ... | ... | ... | ... | |
| — | — | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | on Dharma-samvardhani at Tiruvaiyaru |
| ... | Adi | ... | ... | ... | Adi | |
| ... | ... | ... | ... | ... | ... | |
| ... | Adi | ... | ... | ... | Adi | at Srirangam |
| ... | ... | ... | ... | ... | ... | (P.B.V.) |
| ... | Adi | ... | ... | ... | Adi | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | at Kanchipurm |
| ... | ... | ... | ... | ... | Triputa | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | — | — | ... | ... | (P.B.V.) |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | ... | |
| ... | ... | ... | ... | ... | Triputa | |

(3) P.B.V. – "Prahlada Bhakta Vijayam".
(4) The mark ... indicates that the Raga (or the Tala) remains the same as in the previous book.

## BOOK-REVIEW

**DIVYANAMA KIRTANAS OF TYAGARAJA. PARTS I & II — Tyagaraja Bi-Centenary Commemoration Volume. Compiled and edited by Sri Sangita Bhushanam Sri S. Ramanathan and published by Kalaimagal Isaikkalluri, 59A, T. P. Koil Street, Triplicane, Madras-5. Price Rs. 2/-.**

Some of the Divyanama Kirtanas of Tyagaraja are fairly popular. However an authentic collection of all the songs of this group with their original musical setting had not been made so far and published in separate book form. Vidvan Sri Ramanathan has now published thirty songs in each part, thus offering us sixty of them. The tunes were collected from the traditional exponents like Pudukottai Sri Gopalakrishna Bhagavatar, the veteran exponent of the Bhajana tradition. Since the music of the Utsava Kirtanas is designed to be simple and attractive, these songs form excellent material for cultivating and propagating authentic Karnataka music in the form of congregational singing such as has been practised for centuries in Bhajana Goshthis.

S. Srinivasa Rao.