

TIRUVOṢṢIYŪR TYĀGAYYAR'S SANKĪRTANA RATNĀVALI

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Saṅkīrtana Ratnāvali is the Telugu work of Tiruvoṣṣiyūr Tyāgayyar, published in the year 1907. It is an example of group *kṛti*-s. In this work, he has composed a group of one hundred and eight *kṛti*-s in praise of Lord Vēṅugōpāla, his family deity (iṣṭa-daivam). They are collectively known as Aṣṭōttara *Kṛti*-s. Being the son of an illustrious father Vīṇa Kuppayyar, who was the direct disciple of Saint Tyāgarāja, Tyāgayyar devoted his entire life to the cause of music and art. He has authored another work Pallavi Svara Kalpavalli, in which he has given the compositions of his father Vīṇa Kuppayyar in addition to some of his own *tānavarṇa*-s. This book was published prior to Saṅkīrtana Ratnāvali, in the year 1900. It also contains exercises for singing *pallavi*-s in different *rāga*-s and *tāla*-s. He used the same mudra 'Gōpāladāsa' as his father. Saṅkīrtana Ratnāvali is the sole repository of Tyāgayyar's *kṛti*-s. Also, it is devoted exclusively to the compositions of Tiruvoṣṣiyūr Tyāgayyar and does not include his father's compositions. Pallavi Svara Kalpavalli was republished in Tamil in 1971 by Terazhandūr Ranganāthan, but not Saṅkīrtana Ratnāvali. Hence the compositions are relatively obscure. The aim of this paper is to study Tiruvoṣṣiyūr Tyāgayyar's compositions as found in Saṅkīrtana Ratnāvali.

Significance of the Number One Hundred and Eight

Even though it is not clear why Tyāgayyar chose to compose one hundred and eight *kīrtana*-s specifically, it is a fact that the number has religious as well as astrological significance in Hindu tradition. It is the common practice of Hindus to chant the string of one hundred and eight names of the Lord. Many explanations are given for arriving at this number. There are twelve Zodiac Constellations, and nine arc segments called Candrakala-s; nine times twelve is one hundred and eight. Candra¹ is moon, and kala-s are the divisions within a whole. Also, there are twenty seven stars, having four pāda-s each, thus resulting in one hundred and eight.² In astrology, there are twelve houses and nine planets which again results in one hundred and eight. There are fifty four letters in the Sanskrit alphabet. Each has masculine and feminine Śiva and Śakti, resulting in the same number. In creating this garland of one hundred and eight compositions in his unique, innovative style, in lieu of the

¹JagadīsaAyyar P. V., 'South Indian Festivities', Appendix-II, p.164

²Ibid. p.166

customary nāma-s, he has offered (arṇaṇam) Aṣṭōttara Śata Kīrtanalu, each in a different rāga.

Meaning of SaṅkīrtanaRatnāvalī

For this, one needs to understand the meaning of *kīrtanam*. According to Dr. Pappu Vēṅugōpāla Rao in his lecture on ‘Connotation of Kriti and Padam’ in the *Journal of Music Academy, Vol. LXXV, 2002, (pp138-139)*:

In the nine-fold Bhakti...

the second step or variety is Kīrtanam, singing the praise of the Lord. The word Kīrtana is derived from the verbal root KreetSamsabdane, singing the auspicious qualities of the Lord is Kīrtana. Kīrtanammunibhihproktamharerleelaapragaayanam ... say the ancient texts ...

Having understood the term kīrtana, we are confronted with another term Samkīrtana. The word is just a more specific, comprehensive and complete form of Kīrtana as the very derivation indicates...

Samyakkīrtanam = samkīrtanam

It also means which is good for SaamoohikaKīrtanam or group singsing.

Thus, Saṅkīrtana means the praise of God where the devotional aspect is of primary importance. The work Saṅkīrtana Ratnāvalī by Tyāgayyar comprises of his devotional outpourings that shine like diamonds embedded in a necklace. In Sanskrit *Ratna* means diamonds and *avalī* row or line. Hence the nomenclature is quite apt.

Outline of the Work

The work begins with five *tāna varṇa*-s in Ādi *tāla*. The actual Aṣṭōttara Śata group of *kṛti*-s is preceded by three benedictory *kṛti*-s; the first Kāpādu Gaṇanātha in Danyāśi, set to Jhumpe *tāla* on Lord Ganēṣa, then Sarasvati Nannepudu in Kalyāṇi on Sarasvati in Rūpaka *tāla* and finally, the Guru *stuti*, Tyāgarāja Svāmi Guruni in Kharaharapriya set to Ādi *tāla*. The epilogue for the work comprises of three *kṛti*-s; the first in Punnāgavarālī, Kaṣṭamulanu Dīrci Nanu. In this Tyāgayyar dedicates the garland of one hundred and eight compositions to his favourite deity Vēṅugōpāla with the words Aṣṭōttara Śata Kīrtanamarpaṇa Jēyucu. This is followed by Lakṣmi Stōtra kīrtana in Aṭhāṇa, for which the *dhātu* is also given. It begins with the words Kṣīrasāgara kanyaka. Finally the *maṅgaḷam* is given with notation in Madhyamāvati starting with the words Sri Vēṅugōpālunaku Śubhamaṅgaḷam. The compositions are not very heavy pieces. Since they are devotional in theme, more importance is given to the lyrics. In the last page of the work, Tyāgayyar has given a gadya or prose verse which mentions the fact that the author is the son of Vīṇa Kuppayyar born in the family having Bhāradvāja gōtra.

Analysis of the Tānavarṇa-s

In Saṅkīrtana Ratnāvalī, Tyāgayyar has composed *varṇa-s* in the *rāga-s* Kalyāṇi, Varāḷi, Vasanta, Kēdāra and Surati. All the *varṇa-s* are in Ādi *tāla* and in praise of Lord Vēṅugōpāla. These are not to be found in Pallavi Svāra Kalpavalli, which was published earlier. In Pallavi Svāra Kalpavalli, the Ādi *tāla varṇa-s* composed are in rakti *rāga-s* like Kēdāragauḷa, Sahāna, Durbār, Madhyamāvati and Kānada. Besides these, a few Aṭa *tāla varṇa-s* have been given. In the *varṇa-s* of Tyāgayyar, generally there are six *āvarta-s* in the *pūrvāṅga*, having two *āvarta-s* each for *pallavi* and *anupallavi* and two *āvarta-s* for the *muktāyi svāra*. All the *aṅga-s* have *sama eduppu*. But in the *varṇa-s* in the *rāga-s* Kalyāṇi and Varāḷi that are given in Saṅkīrtana Ratnāvalī, there are four *āvarta-s* for the *muktāyi svāra*. The remaining three *varṇa-s* in Vasanta, Kēdāra and Surati have two *āvarta-s* each for the *pallavi*, *anupallavi* as well as the *muktāyi svāra*, according to this work. But, in Tana Varna Tarangini Vol-4 compiled by B. M. Sundaram, there are four *āvarta-s* for the *muktāyi svāra*, in the Vasanta *varṇa*, Cirutaprāyamu. The composer also is given as Vīṇa Kuppayyar in Tana Varna Tarangini. The other two *āvarta-s* as given by him are:

d m , g r s n d , m g m ś n , d | n ś ř ś ś n n d | d m g m d m g , |
m g m d , d d m d n , n ř , ř ś | n , n d m , m g | r s , m g m d n |

Structurally, the *uttarāṅga* of all five *varṇa-s* found in Saṅkīrtana Ratnāvalī are the same. Each has a total of five *ettugada svāra-s*. The number of *āvarta-s* in *uttarāṅga* is eleven; the *ettugada pallavi* has one *āvarta* followed by the first two *ettugada svāra-s* of one *āvarta* each. The third and fourth *ettugada svāra-s* have two *āvarta-s* each. The last *ettugada svāra* has four *āvarta-s*. In Pallavi Svāra Kalpavalli, each *varṇa* has only four *ettugada svāra-s*. The Kēdāragauḷa *varṇa* of Tyāgayyar has one *āvarta* each for the *ettugada pallavi* and the first *ettugada svāra*. The second and third *ettugada svāra-s* have two *āvarta-s* each. The last one has four *āvarta-s*.

The remaining *varṇa-s* in Pallavi Svāra Kalpavalli have one *āvarta* each for the *ettugada pallavi* as well as the first and second *ettugada svāra-s*. The third one has two *āvarta-s* in all *varṇa-s*. The last *ettugada svāra* has four *āvarta-s*. The first *svāra* has all *dīrghākṣara-s*. The second *ettugada svāra* is a mix of *hṛsva* and *dīrgha svāra-s*. The final

ettugadasvara-s are dominated by *hr̥sva svara*-s. They progressively increase in their length and complexity.

The *varṇa*-s in Saṅkīrtana Ratnāvalī present some interesting features.

- In Kalyāṇi *varṇa* in the *muktāyi svara*, the *ārōhaṇa* karma of srgm-pdnd is observed. The *svara*-s in the phrase rsnd-grsnd-mgrsnd are progressively increasing in magnitude (*Śrōtōvaha Yati*).
- In the *uttarāṅga* section, the first *ettugaḍa svara* has been composed in such a way that there is no use of *ṣaḍja* in the entire *svara*.

d , p , m , g , , , m , p , d , |
n , d , , , n , | r , n , d , m , ||

- The Varāḷi *varṇa* begins on the note *madhyama*, which is the *rāga chāya svara*. In the *muktāyi svara* it is observed that *gāndhāra* is employed as *nyāsa svara*.
- In the *uttarāṅga* section, the final *ettugaḍa svara* begins on a *dīrgha* note and in the first two *āvarta*-s exactly in the middle at half-*āvarta*, the *svara* group grgmpd occurs. The resting note *pañcama* is utilised at the end of the second *āvarta*.
- In Vasantha *varṇa*, there are changes in the last phrase used in the second *āvarta* of the *muktāyi svara*. In Saṅkīrtana Ratnāvalī, it is given as g, m d n while s, m g m is seen in Tana Varna Tarangini.
- There is a repetition of the phrase srss many times in the *muktāyi svara*. There is *makutam* like ending at the end of the second *āvarta*.
- The *varṇa* in the *rāga Kēdāra* has *rāga chāya svara* pattern grs snnp,. In the *anupallavi* the *rāga rañjaka prayōga* smgm occurs twice. The *muktāyi svara* begins with the phrases p, mgrs- m, grs- g, rsn and ends with the phrase mgrs, being used in two octaves.
- It is interesting to note the resemblance in the manner in which the last *ettugaḍa svara*-s of both the *rāga*-s Kēdāra and Surati have been composed. Both employ the *samvādi* pair of *pañcama* and *ṣaḍja* in the beginning. While the resting notes used in Kēdāra *varṇa* are *ṣaḍja*, *pañcama* and *ṛṣabha*, at the end of the first, second and third *āvarta*-s; those employed in Surati *varṇa* are *ṛṣabha* and *pañcama* at the end of the first and second *āvarta*-s.

Analysis of the *Kīrtana-s*

The one hundred and eight compositions of Tyāgayyar have the *pallavi*, *anupallavi* and *caraṇa* format. Most of them are in *Ādi tāḷa*. His compositions abound in technical beauties. The compositions have *pallavi* and *anupallavi* of two *āvarta-s* each while the *caraṇa* has four *āvarta-s*. An exception to this format is Vēgamē brōva rārā in Nādanāmakriya having *pallavi* and *anupallavi* with one *āvarta* each, *ciṭṭasvara* in two *āvarta-s* and *caraṇa* in four *āvarta-s*. Some have *ciṭṭasvara*, while others do not. The first half in the group of *kīrtana-s* have *ciṭṭasvara-s*, including the initial ten compositions in the *Prathama* and *Dvitiya Ghana Pañcakam*

The *ciṭṭasvara-s* serve to adorn his compositions *cittasvara-s* may be in the same tempo or in *madhyamakāla*.³ A majority of the *ciṭṭasvara-s* of Tyāgayyar are in the same tempo as the composition. There are a few which are set in a higher tempo. For example, the *Suddha Sāvēri kṛti Nēramēmi* has beautiful *ciṭṭasvara-s* in *madhyamakāla* at the end of the *anupallavi* for the whole *āvarta*.

sddppmrpm rrsq,ssr m,rp,mdd pmpdpdś, |pmpdśdśśmśśd | śś,ddpp,pmrsmrs, | |
ddpm || Nēll

In the *Śrīrāga kṛti Kōrivaccitinaiyya* also, the entire *āvarta* of *ciṭṭasvara* is in the *madhyamakāla*. This is a very interesting feature, besides adding to the beauty of the compositions. The *kīrtana-s* in the *rāga-s* *Pharaju* and *Jaganmōhana* have *ciṭṭasvara-s* after the *caraṇa*, which is rare.

In Tyāgayyar's compositions, some *ciṭṭasvara-s* have a *makuṭam* or crown-like ending. The *kīrtana-s* set in *rāga-s* like *Ārabhi Nīsari*, *Bhairavi Jalajākṣa* and *Nārāyaṇagaṭṭa Manasuna* have simple *ciṭṭasvara-s* with plain endings. Short *ciṭṭasvara-s* usually have short *makuṭa-s* that are crisp and effective.⁴ Examples of this type of *kīrtana-s* are in *Rītigaṭṭa* with the starting words *Kanikaramulēda* and also in *Yadukulakāmbhōji* beginning with the words *Vērevarunnārurā*.

³Sambamurthy P., 'SouthIndian Music', Book-III, Thirteenth Edition, p.140.

⁴Ibid,p.140.

We find that the phrases in some *ciṭṭasvara*-s are after the pattern of a *Śrōtōvaha Yati*, meaning they are progressively increasing in magnitude. A good example for this is in Kalyāṇi Marivēre Evarunnāruand also in the Saurāṣtrakīrtana Manasāra. In the former, śnd,rśnd,ḡ, rśnd occurs, and in the latter, we find the phrase ś n d- r ś n d- ḡ r ś n d- m ḡ r ś n d in a pattern. The *ciṭṭasvara*-s of Ādi *tāla* compositions are set in two *āvarta*-s while those in Rūpaka *tāla* are in eight *āvarta*-s.

Though Tyāgayyar has used one hundred and eight different *rāga*-s for each of the *kṛti*-s, he has employed only few *tāla*-s for the same. Most of the *kṛti*-s are in Ādi (one hundred and two), only five are in Rūpaka and just one in Tripuṭa *tāla*. The *kṛti*-s for which he has used Rūpaka *tāla* are Sārasadaḷanayana in Bilahari, Parākēla in Gaurimanōhari, Palukavadēla in Balahamsa, Kōribhajiñciti in Pūṣakalyāṇi and Palumāru in Vācaspati. The solitary composition in Tripuṭa *tāla* is in the *rāga* Dēvagāndhāri, beginning with the words Puruṣōttamaninu.

Upon examining the one hundred and eight *kīrtana*-s from the perspective of melody, the unique feature of this group of compositions is that the composer has not repeated any *rāga* twice. In other words, each song is set in a different *rāga*. The choice of the *rāga*-s has some noteworthy features. The initial five songs have been composed in the *Prathama Ghana pañcakam* of Nāta, Gauḷa, Ārabhi, Varāḷi and Śri. The next five are set in the *Dvītīya Ghanapañcakam* of Rītiguḷa, Nārāyaṇagauḷa, Nātakurañji, Kēdāra and Bauḷi. These are the very *rāga*-s in which Kuppayyar has composed his *Navarāgamālika varṇa* Intakōpa with the omission of Nātakurañji in one *pāṭāntara* and Bauḷi in the other. It has to be mentioned here that Tyāgayyar has composed in that order. In doing so he has adhered to the tradition set by his father.

Tyāgayyar has employed *Ghana*, *Naya* or *Rakti* and also *Dēśya rāga*-s. A number of *apūrva rāga*-s⁵ have also been handled.

A wide range of *mēḷakarta rāga*-s as well as *janya rāga*-s have been utilised by him while composing the Aṣṭōttara Śata group. The *Śuddha madhyama Mēḷakarta rāga*-s used are Dhēnuka (Mēḷa 9), Nātakapriya (Mēḷa 10), Kōkilapriya (Mēḷa 11), Vakuḷābharaṇa (Mēḷa 14),

⁵Vedavalli, M. B., ‘*Rāgas which emerged during the post-trinity period and their lakṣaṇa*’, p.114, p.131, p.178, p.305, p.321.

Cakravākam (Mēḷa 16), Kīravāṇi (Mēḷa 21), Karaharapriya (Mēḷa 22) and Gowrīmanōhari (Mēḷa 23), Sarasāṅgi (Mēḷa 27), Harikāmbhōji (Mēḷa 28), Dhīra Śankarābharaṇam (Mēḷa 29) and Calanāta (Mēḷa 36). The *Prati madhyama Mēḷakarta rāga-s* employed are Bhavapriya (Mēḷa 44) Ṣaḍvidhamārgini (Mēḷa 46) Kāmavardhini (Mēḷa 51) Rāmapriya (Mēḷa 52) Ṣaṇmukhapriya (Mēḷa 56) Dharmavati (Mēḷa 59) Latāṅgi (Mēḷa 63) Vācaspati (Mēḷa 64) Mēcakalyāṇi (Mēḷa 65).

Thus, twenty one *Janakarāga-s* have been employed, of which twelve are *Śuddha madhyama* variety and nine are *Pratimadhyama rāga-s*. This is comparatively a small number from the total of one hundred and eight compositions. Of the remaining eighty seven *janya rāga-s*, sixty seven are *Śuddhamadhyama* variety and twenty belong to the *Pratimadhyama* group. This is illustrated in a tabular form:

MĒḶA NO.	MĒḶA NAME	JANYA NAME	ĀRŌHANA	AVARŌHANA
8	Hanumatōdi	1. Tōdi	S R ₁ G ₁ M ₁ P D ₁ N ₁ Ś	Ś N ₁ D ₁ P M ₁ G ₁ R ₁ S
		2. Dhanyāsi	S G ₁ M ₁ P N ₁ Ś	Ś N ₁ D ₁ P M ₁ G ₁ R ₁ S
		3. Asāvēri	S R ₁ M ₁ P D ₁ Ś	Ś N ₁ D ₁ P M ₁ G ₁ R ₁ S
		4. Āhiri	S R ₁ S G ₁ M ₁ P D ₁ N ₁ Ś	Ś N ₁ D ₁ P M ₁ G ₁ R ₁ S
15	Māyāmālavagaḷa	1. Gauḷa	S R ₁ M ₁ P N ₂ Ś	Ś N ₂ P M ₁ R ₁ G ₂ M ₁ R ₁ S
		2. Bauḷi	S R ₁ G ₂ P D ₁ Ś	Ś N ₂ D ₁ P G ₂ R ₁ S
		3. Sāvēri	S R ₁ M ₁ P D ₁ Ś	Ś N ₂ D ₁ P M ₁ G ₂ R ₁ S
		4. Saurāṣṭra	S R ₁ G ₂ M ₁ P D ₁ N ₂ Ś	Ś N ₂ D ₁ P M ₁ G ₂ R ₁ S
		5. Vasanta	S R ₁ G ₂ M ₁ D ₁ N ₂ Ś	Ś N ₂ D ₁ M ₁ G ₂ R ₁ S
		6. Gauḷipantu	S R ₁ M ₁ P N ₂ Ś	Ś N ₂ D ₁ P M ₁ G ₂ R ₁ S
		7. Pharaju	S R ₁ G ₂ M ₁ P D ₁ N ₂ Ś	Ś N ₂ D ₁ P M ₁ G ₂ R ₁ S
		8. Nādanāmakriya	N ₂ S R ₁ G ₂ M ₁ P D ₁ N ₂	N ₂ D ₁ P M ₁ G ₂ R ₁ S N ₂
		9. Jaganmōhana	S G ₂ M ₁ P N ₂ Ś	Ś N ₂ P M ₁ G ₂ R ₁ S
		10. Gundakriya	S R ₁ M ₁ P N ₂ Ś	Ś N ₂ P D ₁ P M ₁ G ₂ R ₁ S
		11. Ārdradēśi	S R ₁ G ₂ M ₁ P D ₁ N ₂ Ś	Ś D ₁ P M ₁ G ₂ R ₁ S
		12. Kannadabaṅgālā	S R ₁ M ₁ G ₂ M ₁ D ₁ P D ₁ Ś	Ś D ₁ P M ₁ G ₂ R ₁ S
		13. Maṅgaḷakaiśika	S M ₁ G ₂ M ₁ P M ₁ D ₁ N ₂ Ś	Ś N ₂ D ₁ P M ₁ G ₂ R ₁ S
16	Cakravākam	1. Kuntala	S R ₁ G ₂ M ₁ P D ₂ N ₁ D ₂ Ś	Ś N ₁ D ₂ P M ₁ G ₂ R ₁ S
		2. Ghōshiṇi	S M ₁ G ₂ M ₁ P D ₂ N ₁ D ₂ Ś	Ś N ₁ D ₂ P M ₁ G ₂ M ₁ R ₁ S
17	Sūryakānta	1. Supradīpa	S R ₁ M ₁ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₁ G ₂ M ₁ R ₁ S
18	Hātakāmbari	1. Simhēḷa	S R ₁ G ₂ M ₁ P D ₃ N ₂ Ś	Ś N ₂ D ₃ N ₂ P M ₁ G ₂ R ₁ S
20	Naṭabhairavi	1. Bhairavi	S R ₂ G ₁ M ₁ P D ₁ N ₁ Ś	Ś N ₁ D ₁ P M ₁ G ₁ R ₂ S
		2. Ānandabhairavi	S G ₁ R ₂ G ₁ M ₁ P D ₁ P N ₁ Ś	Ś N ₁ D ₁ P M ₁ G ₁ R ₂ S

MĒĻA NO.	MĒĻA NAME	JANYA NAME	ĀRŌHANA	AVARŌHANA
22	Kharaharapriya	1. Śri	S R ₂ M ₁ P N ₁ Ś	ŚN ₁ PD ₂ N ₁ PM ₁ R ₂ G ₁ R ₂ S
		2. Rītigaṭṭa	S G ₁ M ₁ N ₁ D ₂ M ₁ N ₁ Ś	ŚN ₁ D ₂ N ₁ D ₂ M ₁ G ₁ M ₁ D ₂ P M ₁ G ₁ R ₂ S N ₁ P N ₁ S
		3. Durbār	S R ₂ M ₁ P D ₂ N ₁ Ś	ŚN ₁ D ₂ P M ₁ G ₁ R ₂ S
		4. Husēni	S R ₂ G ₁ M ₁ P N ₁ D ₂ N ₁ Ś	ŚN ₁ D ₂ P M ₁ G ₁ R ₂ S
		5. Kānada	S R ₂ G ₁ M ₁ P M ₁ D ₂ N ₁ Ś	ŚN ₁ Ś D ₂ P M ₁ G ₁ M ₁ R ₂ S
		6. Mukhāri	S R ₂ M ₁ P D ₂ Ś	ŚN ₁ D ₂ P M ₁ G ₁ R ₂ S
		7. Nāyaki	S R ₂ M ₁ P D ₂ P Ś	ŚN ₁ D ₂ P M ₁ R ₂ G ₁ R ₂ S
		8. Madhyamāvati	S R ₂ M ₁ P N ₁ Ś	ŚN ₁ P M ₁ R ₂ S
		9. Mañiraṅgu	S R ₂ M ₁ P N ₁ Ś	ŚN ₁ P M ₁ G ₁ R ₂ S
		10. Sāḷagabhairavi	S R ₂ M ₁ P D ₂ Ś	ŚN ₁ D ₂ P M ₁ G ₁ R ₂ S
		11. Jayantasēna	S G ₁ M ₁ P D ₂ Ś	ŚN ₁ D ₂ P M ₁ G ₁ S
		12. Mārudhanyāsi	S G ₁ M ₁ P D ₂ Ś	ŚN ₁ D ₂ P M ₁ G ₁ R ₂ S
		13. Mañjari	S G ₁ R ₂ G ₁ M ₁ P N ₁ D ₂ N ₁ Ś	ŚN ₁ D ₂ P M ₁ G ₁ R ₂ S
		14. Manōhari	S G ₁ R ₂ G ₁ M ₁ P D ₂ Ś	Ś D ₂ P M ₁ G ₁ R ₂ S
28	Harikāmbhōji	1. Nārayāṅagouḷa	S R ₂ M ₁ P N ₁ D ₂ N ₁ Ś	ŚN ₁ D ₂ P M ₁ G ₂ R ₂ G ₂ R ₂ S
		2. Nātakuranji	SR ₂ G ₂ M ₁ N ₁ D ₂ N ₁ PD ₂ N ₁ Ś	ŚN ₁ D ₂ M ₁ G ₂ S
		3. Kāmbhōji	S R ₂ G ₂ M ₁ P D ₂ Ś	ŚN ₁ D ₂ P M ₁ G ₂ R ₂ S
		4. Sahāna	S R ₂ G ₂ M ₁ P M ₁ D ₂ N ₁ Ś	ŚN ₁ D ₂ P M ₁ G ₂ R ₂ S
		5. Mōhana	S R ₂ G ₂ P D ₂ Ś	Ś D ₂ P G ₂ R ₂ S
		6. Kēdāragouḷa	S R ₂ M ₁ P N ₁ Ś	ŚN ₁ D ₂ P M ₁ G ₂ R ₂ S
		7. Surati	S R ₂ M ₁ P N ₁ Ś	ŚN ₁ D ₂ PM ₁ G ₂ M ₁ PM ₁ R ₂ S
		8. Yadukulakāmbhōji	S R ₂ M ₁ P D ₂ Ś	ŚN ₁ D ₂ P M ₁ G ₂ R ₂ S
		9. Nīlāmbari	SG ₂ M ₁ R ₂ G ₂ M ₁ PD ₂ PN ₁ Ś	ŚN ₁ PN ₁ D ₂ N ₁ PM ₁ G ₂ M ₁ R ₂ G ₂ S
		10. Sāma	S R ₂ M ₁ P M ₁ D ₂ Ś	Ś D ₂ P M ₁ G ₂ R ₂ S
		11. Balahamsa	S R ₂ M ₁ P D ₂ Ś	ŚN ₁ D ₂ P M ₁ R ₂ G ₂ S
		12. Kāpinārāyaṇi	S R ₂ M ₁ P D ₂ N ₁ Ś	ŚN ₁ D ₂ P M ₁ G ₂ R ₂ S
		13. Āndhāḷi	S R ₂ M ₁ P N ₁ Ś	ŚN ₁ P M ₁ R ₂ G ₂ M ₁ R ₂ S
		14. Īsamanōhari	S R ₂ G ₂ M ₁ P D ₂ N ₁ Ś	ŚN ₁ DP M ₁ R ₂ M ₁ G ₂ R ₂ S
		15. Chāyātaraṅgiṇi	S R ₂ M ₁ G ₂ M ₁ P N ₁ Ś	ŚN ₁ D ₂ P M ₁ G ₂ R ₂ S
		16. Kōkiladhvani	S R ₂ G ₂ M ₁ D ₂ N ₁ D ₂ Ś	ŚN ₁ D ₂ N ₁ P M ₁ G ₂ R ₂ S

MĒĻA NO.	MĒĻA NAME	JANYA NAME	ĀRŌHANA	AVARŌHANA
29	Dhīraśankarā-bharaṇam	1. Ārabhi	S R ₂ M ₁ P D ₂ Ś	ŚN ₂ D ₂ P M ₁ G ₂ R ₂ S
		2. Kēdāra	S G ₂ M ₁ P N ₂ P Ś	ŚN ₂ P M ₁ G ₂ R ₂ S
		3. Bēgada	S G ₂ R ₂ G ₂ M ₁ P D ₂ P Ś	ŚN ₂ D ₂ P M ₁ G ₂ R ₂ S
		4. Aṭhāṇa	S R ₂ M ₁ P N ₂ Ś	ŚN ₂ D ₂ P M ₁ G ₂ R ₂ S
		5. Śuddhasāvēri	S R ₂ M ₁ P D ₂ Ś	Ś D ₂ P M ₁ R ₂ S
		6. Dēvagāndhāri	S R ₂ M ₁ P M ₁ D ₂ Ś	ŚN ₂ D ₂ PM ₁ G ₂ R ₂ G ₂ M ₁ R ₂ S
		7. Bilahari	S R ₂ G ₂ P D ₂ Ś	ŚN ₂ D ₂ P M ₁ G ₂ R ₂ S
		8. Pūrṇacāndrika	S R ₂ G ₂ M ₁ P N ₂ P Ś	ŚN ₂ P D ₂ P M ₁ G ₂ M ₁ R ₂ S
		9. Hamsadhvani	S R ₂ G ₂ P N ₂ Ś	ŚN ₂ PG ₂ R ₂ S
		10. Kannaḍa	S R ₂ G ₂ M ₁ P M ₁ D ₂ N ₂ Ś	ŚN ₂ ŚD ₂ PM ₁ PG ₂ M ₁ R ₂ S
		11. Goudamallāru	S R ₂ M ₁ P D ₂ Ś	ŚN ₂ D ₂ M ₁ G ₂ R ₂ S
33	Gāṅgēyabhūṣaṇi	1. Gangātaraṅgiṇi	S R ₃ G ₂ M ₁ P Ś	ŚN ₂ D ₁ P M ₁ G ₂ M ₁ R ₃ S
34	Vāgadhīśvari	1. Śaradābharaṇam	S M ₁ G ₂ M ₁ P D ₂ N ₁ Ś	ŚN ₁ D ₂ M ₁ P M ₁ R ₃ S
35	Śūlini	1. Gānavāridhi	S M ₁ R ₃ G ₂ M ₁ P D ₂ N ₂ Ś	Ś D ₂ N ₂ P M ₁ R ₃ S

The maximum number of *janya*-s from a single *mēḷa* employed by Sri Tyāgayyar for composing the Aṣṭōttara group is sixteen. The *janya*-s of the 28th *mēḷa* Harikāmbhōji have been used. Next is the 22nd *mēḷa* Kharaharapriya with fourteen *janya*-s followed by thirteen *janya*-s of the 15th *mēḷa* Māyāmālavagauḷa and eleven *janya*-s of the 29th *mēḷa* Dhīraśankarābharaṇam.

Tyāgayyar has judiciously chosen the *rāga*-s while composing the group of Aṣṭōttara *kīrtana*-s. The above table enlists all the *Śuddhamadhyama janya*-s chosen. There is no artificial or laboured construction in his compositions. The choice of *rāga*-s is balanced in such a way where most of the *cakra*-s are covered. Especially in the *Pratimadhyama janya rāga*-s, we find the last ten or eleven *rāga*-s have been selected at the rate of one *janya* for each *mēḷakarta*. This is clear from the table given in the following page. The *ārōhana* and *avarōhana* of all the *janya rāga*-s are listed exactly as given in the work Saṅkīrtana Ratnāvalī.

PRATI MADHYAMA JANYA RĀGA-s				
MĒĻA NO	MĒĻA NAME	JANYA NAME	ĀRŌHANA	AVARŌHANA
39	Jhāḷavarāḷi	1. Varāḷi	S R ₁ G ₁ M ₂ P D ₁ N ₂ Ś	Ś N ₂ D ₁ P M ₂ G ₁ R ₁ S
47	Suvarnāṅgi	1. Vijayaśrī	S G ₁ R ₁ G ₁ M ₂ P N ₂ Ś	Ś N ₂ P M ₂ G ₁ R ₁ S
51	Kāmavardhini	1. Hamsanārāyaṇi	S R ₁ G ₂ M ₂ P Ś	Ś N ₂ P M ₂ G ₂ R ₁ S
52	Rāmapriya	1. Rāmamanōhari	S R ₁ G ₂ M ₂ P D ₂ N ₁ D ₂ Ś	Ś N ₁ D ₂ P M ₂ G ₂ R ₁ S
		2. Lōkaraṅjani	S G ₂ M ₂ P M ₂ D ₂ N ₁ Ś	Ś N ₁ D ₂ N ₁ P M ₂ G ₂ R ₁ S
53	Gamanāśrama	1. Pūrikalyāṇi	S R ₁ G ₂ M ₂ P D ₂ P Ś	Ś N ₂ D ₂ P M ₂ G ₂ R ₁ S
		2. Mēcakāṅgi	S R ₁ G ₂ M ₂ P D ₂ P N ₂ Ś	Ś N ₂ P D ₂ P M ₂ G ₂ R ₁ S
54	Viśvambhari	1. Pūśakalyāṇi	S R ₁ G ₂ M ₂ P D ₃ N ₂ Ś	Ś N ₂ P M ₂ G ₂ R ₁ S
57	Simhēndramadhyamam	1. Sēśanādam	S R ₂ G ₁ M ₂ P D ₁ Ś	Ś N ₂ D ₁ P M ₂ G ₁ R ₂ S
58	Hēmavati	1. Simhārava	S R ₂ M ₂ P N ₁ Ś	Ś N ₁ P M ₂ R ₂ G ₁ R ₂ S
59	Dharmavati	1. Vijayanāgari	S R ₂ G ₁ M ₂ P D ₂ Ś	Ś D ₂ P M ₂ G ₁ R ₂ S
60	Nītimati	1. Dēśyagānavāridhi	S R ₂ G ₁ M ₂ P D ₃ N ₂ P Ś	Ś N ₂ Ś P M ₂ G ₁ R ₂ S
61	Kāntāmaṇi	1. Kanakakusumāvaḷi	S R ₂ G ₂ M ₂ P D ₁ Ś	Ś D ₁ P M ₂ G ₂ R ₂ S
62	Riṣabhapriya	1. Ratnabhānu	S R ₂ M ₂ G ₂ R ₂ M ₂ P N ₁ D ₁ N ₁ Ś	Ś N ₁ D ₁ P M ₂ G ₂ R ₂ S
63	Latāṅgi	1. Ratnakānti	S R ₂ G ₂ M ₂ P N ₂ Ś	Ś N ₂ P M ₂ G ₂ R ₂ S
64	Vācaspati	1. Sarasvati	S R ₂ M ₂ P D ₂ Ś	Ś N ₁ D ₂ P M ₂ R ₂ S
65	Mēcakalyāṇi	1. Sāraṅga	S R ₂ G ₂ M ₂ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P M ₂ R ₂ G ₂ M ₁ R ₂ S
		2. Hamīrukalyāṇi	S P M ₂ P D ₂ N ₂ Ś	Ś N ₂ D ₂ P G ₂ M ₁ R ₂ S
66	Citrambari	1. Cūrṇikāvinōdini	S R ₂ G ₂ M ₂ P D ₃ N ₂ Ś	Ś N ₂ D ₃ N ₂ P M ₂ G ₂ R ₂ S
72	Rasikapriya	1. Hamsagiri	S R ₃ G ₂ M ₂ P D ₃ N ₂ Ś	Ś N ₂ P D ₃ N ₂ P M ₂ G ₂ S

Nearly one-third of the total *rāga*-s (thirty five in number) used for the *Aṣṭōttara* group are rare (*apūrva*) *rāga*-s. Among these, fifteen are very obscure *rāga*-s not handled by any other composer, before or after Tyāgayyar's time, including the Trinity. They are Ghōshiṇi, Simhēḷa, Śāradābharaṇa, Hamsanārāyaṇi, Lōkaraṅjani, Mēcakāṅgi, Pūśakalyāṇi, Sēśanāda, Simhāravam, Dēśyagānavāridhi, Kanakakusumāvaḷi, Ratnabhānu, Ratnakānti, Cūrṇikāvinōdini and Hamsagiri. Only the first three of these are Śuddhamadhyama *janya*-s, the other twelve are Pratimadhyama *janya*-s. As mentioned in the article 'Tiruvorṇiyūr Tyāgayyar' by Gowri Kuppaswami and Hariharan in the *Journal of the Music Academy*

(Vol.LVIII,1987,p.139), two other *rāga*-s Goudamallāru and Vijayanāgari have not been handled by any other composer, including the Trinity, but with the single exception of Muttayya Bhāgavata. But, it is a fact that Tyāgayyar was a senior contemporary of Muttayya Bhāgavata and the latter could have derived inspiration from him in introducing these *raga*-s to Karnātik music, which have since attained some popularity.

Certain *rāga*-s like Ārdradēśi, Kannadabaṅgālā, Maṅḷakaiśiki, Gangātaraṅgiṇi, Kuntalamare ones in which other than Tyāgayyar, Dīkṣitar alone has composed *kṛti*-s. Both Dīkṣitar and Saint Tyāgarāja have composed in *rāga*-s like Gundakriya, Āndhāli, Chāyātaraṅgiṇi and Manōhari. In these compositions, he has faithfully followed the tradition that was established by his *parama* Guru and adhered to Tyāgarāja's tradition rather than Dīkṣitar's. There are certain *rāga*-s where Saint Tyāgarāja only has composed *kṛti*-s in addition to Tyāgayyar but not Dīkṣitar. Examples are Supradīpam, Maṅjari, Jayantasēna, Kāpinārāyaṇi, Rāmamanōhari, Vijayaśrī, Gānavāridhi.

It is observed that in the writing of notation, the *tālāṅga*-s are marked with a dot on top of the *svara* which occurs on the beat. The practice of striking the *tāla* strings (while playing the *vīṇa*) on the note which occurs on the beat could be the reason for this, as Tyāgayyar was a *vaiṇika*. This fact has also influenced his style of composing. However, *sthāyi* indications have not been incorporated in this work. Only by singing the *dhātu* a number of times and by understanding the context can one render the *kīrtana*-s. Also, it is observed that in the notation, wherever *janta* *svara*-s are used, stress is given for the second *svara* in the pair.

Tyāgayyar is well versed in the *purāṇa*-s and *itihāsa*-s. There are a number of references to them in his compositions. However, the Gajēndra Mōkṣa episode is often referred to. It is considered very auspicious and beneficial from a spiritual point of view to read this particular incident from the Bhāgavata. Tyāgayyar has strived to bring out the essence of each *rāga* while stressing the meaning of the lyrics. He has succeeded in this endeavour and thus contributed substantially towards the propagation and preservation of classical values of Karnātik music.

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