

**Comparative analysis of the melody in the Kṛti
Śri Mahāgaṇapatiravatumām with references to
Saṅgīta Sampradāya Pradarśini of Subbarāma Dīkṣitar and
Dīkṣita Kīrtana Mālā of A. Sundaram Ayyar**

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Introduction:

One of the indelible aspects of music when it comes to passing on to posterity is the variations in renditions, mainly since the sources contain not only texts of songs and notations but also an oral inheritance. This can be broadly witnessed in the compositions of the composers of Carnatic Music. Variations generally occur in the text of the song, rāga, tāla, arrangement of the words within the tāla cycle and melodic framework, graha, melodic phrases and musical prosody¹.

The scholars who have written and published on Muttusvāmi Dīkṣitar and his accounts are named in chronological order as follows:

Subbarāma Dīkṣitar
Kallidaikuricci Ananta Krishṇa Ayyar
Natarāja Sundaram Pillai
T. L. Venkatarāma Ayyar
Dr. V. Rāghavan
A. Sundaram Ayyar
R. Rangarāmānuja Ayyengār
Prof. P. Sāmbamūrthy

Dr. N. Rāmanāthan writes about Śri Māhādēva Ayyar of Kallidaikuricci thus: He is a student of Kallidaikuricci Vēdānta Bhāgavatar and along with A. Anantakṛṣṇayyar (well known as Calcutta Anantakṛṣṇa Ayyar) and A. Sundaram Ayyar (of Mayilāpūr), has been instrumental in learning the compositions of Dīkṣitar from Śri Ambi Dīkṣita, son of Subbarāma Dīkṣita and propagating them to the next generation². Dr. V. Rāghavan (pp. 76-92), in his book Muttusvāmi Dīkṣitar gives an index of Dīkṣitar's compositions which is forked in two sections. The former section illustrates the list of kṛti-s as notated in Saṅgīta Sampradāya Pradarśini of Subbarāma Dīkṣitar while the other one lists almost an equal number of another set

¹ Rāmanāthan N. 1996. Problems in editing the kṛti-s of Muttusvāmi Dīkṣita. Journal of the Music Academy. LXIX: 58

² Ibid.: 61

of kṛti-s not included in Saṅgīta Sampradāya Pradarśini but found in the 14 volumes of Dīkṣita Kīrtana Mālā of A. Sundaram Ayyar³.

The focus of the study here will be on the two traditions of Subbarāma Dīkṣitar's and Sundaram Ayyar's. That is, the article is confined to the notation documented in the treatises Saṅgīta Sampradāya Pradarśini of Subbarāma Dīkṣitar and Dīkṣita Kīrtana Mālā of Vaiṇika Vidvān Subbarāma Dīkṣitar.

Analysis of the Composition Śrī Mahāganapatiravatumām

The following section contains the comparative analysis of the melody of the composition as notated in Saṅgīta Sampradāya Pradarśini and Dīkṣita Kīrtana Mālā.

Range of the composition

<u>Aṅga-s of the Kṛti</u>	<u>Saṅgīta Sampradāya Pradarśini</u>	<u>Dīkṣita Kīrtana Mālā</u>
Pallavi	Mandra pa to Madhya pa	Mandra pa to Tāra ri
Anu Pallavi	Mandra ni to Tāra ri	Mandra ni to Tāra ri
Caraṇa	Mandra pa to Tāra ri	Mandra pa to Tāra ri
Colkaṭṭu Svāra	Absent	Mandra pa to Tāra ma

The range is common for the Anu Pallavi and Caraṇa as in both the notations. The difference is in the Pallavi section. Colkaṭṭu svāra is not seen in the notation of Saṅgīta Sampradāya Pradarśini. The spread of notes in all the three octaves implies that the kṛti embraces a comprehensive use of sañcāra-s pertaining to the rāga.

Graha Svāra-s

As per Saṅgīta Sampradāya Pradarśini:

1. Ṛṣabha

R m P r p mpmg

śrī mahā gaṇapati (Pallavi-1st line)

r gm R

suvar nā.....karṣaṇa (Caraṇa)

R m p n p

kōmaḷatara. (Madhyamakāla-Anu Pallavi)

r r g R r

ravi sahasra sannibhadēhō (Madhyamakāla-Caraṇa)

³ Rāghavan V. 1975. Muttuswāmi Dīkṣitar. Bombay. National Centre for the Performing Arts:73

2. Pañcama

P m r g gm r
kāmajanaka vidhīndra (Anu Pallavi)

According to Dīkṣita Kīrtana Mālā

1. Ṛṣabha

rsR M M P R
śrī mahāgaṇapati (Pallavi)

R GM rsR
suvar nā.....karṣaṇa (Caraṇa)

Rmpnp
kōmaḷatara (Madhyamakāla-Anu Pallavi)

r r m R s
ravisahasra (Madhyamakāla-Caraṇa)

2. Pañcama

P; M R M M
kāmajanaka (Anu Pallavi)

pmgm rgm taṇakujam (Colkaṭṭu Svāra)

In both the notations Ṛṣabha and Pañcama represent two dominant graha svāra-s. In all the instances it could be observed that the graha svāra sañcāra is almost similar in both the notations. Niṣāda can be seen as a connecting start in between the lines. As for instance, in the Caraṇa

N P N P ;
kuvalaya (Common in both notations)

n P n ś Ṛ
prakāśakarō bhavajaladhīnāvō (Saṅgīta Sampradāya Pradarśini)

nś n P
pra kā śakarō (Dīkṣita Kīrtana Mālā)

The phrases are almost similar in the examples illustrated above.

Nyāsa Svāra-s

The Nyāsa svāra-s including the phrases in which they are incorporated are exactly similar in both the notations.

1. Ṣadja

In the Madhyamakāla sections

R gm r s ns

mātaṅga mukha (Pallavi)

ṛ ś n P m rg m R s ns

guruguhāgraja śśivātmaja. (Anu Pallavi)

ṛ ś ś n p pm r g m r s ns

avinā śa kai val ya gē ha (Caraṇa)

Pañcama as a subordinate Nyāsa svāra could be mentioned which occurs in the ending of the first line of the Madhyamakāla in the Caraṇa.

m r m p n p pmp n P P

kavijananuta mūṣikavāhō (Saṅgīta Sampradāya Pradarśini)

m r p m n p pmp n pm p

kavijananuta mūṣikavāhō (Dīkṣita Kīrtana Mālā)

Thus Ṣadja is the predominant ending note with reference to the two notations.

Saṅgati-s

<u>Aṅga-s of the Kṛti</u>	<u>Saṅgīta Sampradāya Pradarśini</u>	<u>Dīkṣita Kīrtana Mālā</u>
Pallavi	None	First line – 4 Second line – 2
Anu Pallavi	“	First line – 2 Second line – None
Caraṇa	“	None throughout

Dīkṣita Kīrtana Mālā incorporates embellishments while Saṅgīta Sampradāya Pradarśini just delineates the basic structure.

Mārga and Kālapramāna

<u>Saṅgīta Sampradāya Pradarśini</u>	<u>Dīkṣita Kīrtana Mālā</u>
Aticitratama Mārga (1 svāra per tāḷa unit)	Citratara Mārga (4 svāra-s per tāḷa unit)

Though the tāḷa is same in both notations the difference in the Mārga accounts for a variation in the reckoning of the tāḷa. In the former, however, the number of svāra-s placed in one unit or mātra of the tāḷa equals the number of sāhitya-akṣara-s or syllables of the text occurring in it. This feature is not observed in the latter. The Kālapramāna is self-suggestive in both the cases.

Graha or Eduppu

The graha is Sama throughout the composition as witnessed in the two notations.

Pada Chēda-s

<u>Sr. No.</u>	<u>Saṅgīta Sampradāya Pradarśini</u>	<u>Dīkṣita Kīrtana Mālā</u>
1.	suvarṇākaraṣaṇa = suvarṇāka + rṣaṇa	vighnarājō = vighnarā + jō
2.	vighnarājō = vighnarā + jō	gauravarṇa = gaurava + rṇa
3.	pādāmbujō = pādāmbu + jō	pāśāṅkuśa = pāśā + ṅkuśa
4.	gauravarṇa = gaurava + rṇa	mūlaprakṛti = mūla + prakṛti
5.	kuvalaya svaviṣāṇa = kuvalaya svavi + ṣāṇa	
6.	pāśāṅkuśa = pāśā + ṅkuśa	
7.	bhavajaladhināvō = bhavajaladhinā + vō	
8.	mūlaprakṛti = mūla + prakṛti	
9.	svabhāva = svabhā + va	

Umpteen examples are traced in the notation of the Saṅgīta Sampradāya Pradarśini compared to the Dīkṣita Kīrtana Mālā. This is because the former incorporates Aticitratama Mārga and the number of svara-s per unit of tāḷa is congruent to the number of sāhitya-akṣara-s.

There is a similarity in the splitting of sāhitya as fashioned in the Saṅgīta Sampradāya Pradarśini. In most of the examples, the splits extend up to exactly two mātra-s from the Sama of the respective tāḷa cycles. This also indicates the dominance of sāhitya over the melody and tāḷa in the Caraṇa. The spread of sāhitya in the other aṅga-s of the composition is uniform throughout.

Gamaka-s

There are no gamaka symbols associated with in the notation of the Dīkṣita Kīrtana Mālā. Saṅgīta Sampradāya Pradarśini is known for the enunciation of Pañcadaśa gamaka-s. Among the 15 gamaka-s six are occurring in the notation of the kṛti. They are Kampita, Pratyāghāta, Sphurita, Tirupa, Ullasita and Orikai. Each of them is being illustrated as under-

1. Kampita

Umpteen examples for Kampita could be traced in the notation most of which are applied to the Ṛṣabha (four in the avarōhaṇa prayōga and three in the ārōhaṇa prayōga).

The kṛti itself starts with Kampita. It also serves as an example for Kampita in Ṛṣabha in the ascent. Kampita for Ṛṣabha in the descending phrase is adjoined as the succeeding example.

Rṣabha

~
Ṛ m p

śrī mahāgaṇapati (Pallavi)

~
Ṛ s ṇ p

siddhivināyakō (Pallavi)

Gāndhāra

.....P m M r/ ~
G̣ gm r

mūlaprakṛti svabhāva ssukhatarō (Carāṇa)

Madhyama

P M g Ṃ rm p np

pā dāmbujō gau rava ṛṇa (Carāṇa)

Pañcama

.....r m / ~
P̣ p m n P

narādivinuta lambō da rō (Carāṇa)

Niṣāda

n ṣ́ ṣ̣ n p/ ~
Ṇ n Ṣ́

bhava jaladhi nāvō (Carāṇa)

Ṣadja

.....n ṣ́ ṣ̣ ṣ̣ n / ~
Ṣ

kamalālayataṭa ni vā sō (Anu Pallavi)

2. Pratyāghāta

This gamaka widely spread throughout the notation has been found employed on Ṣadja (thrice), Rṣabha (5 times), Madhyama (5 times) and Pañcama (twice). Few illustrations are put on below.

Rṣabha and Ṣadja in the descending contour

.....gm ṣ̣ ṣ̣ ṣ̣ ṣ̣ p

suvarṇāka rṣaṇa vi ghna rājō (Carāṇa)

Madhyama in the descent

n p n P ṣ̣ p p m m ṣ̣ r r

kuvalayasaviṣā ṇa pā śāṅkuśa (Carāṇa)

Gāndhāra in the avarōhaṇa

P N p m \ddot{M} r / G g
mūla prakṛti svabhāva (Caraṇa)

3. Sphurita

Only a couple of instances are found in the notation for Ṣadja, Ṛṣabha and Pañcama

$\underline{R \dot{r} g R \ddot{r} \dot{S} n p / R \ddot{R}}$
ra visahasra sannibhadēhō (Madhyamakāla-Caraṇa)

$\underline{\dot{p} \dot{s} \overset{w}{n} \dot{s} N \dot{s} / \dot{R} \dot{r} \dot{s} n S}$
a vanatadēvatāsamūhō (Madhyamakāla-Caraṇa)

4. Tiruṇa

This one is the most abundantly scattered in the notation featuring Gāndhāra (half a dozen of times), Madhyama (a couple of times) and Niṣāda (10 times)

Gāndhāra and Niṣāda

r p $\underline{mp \overset{w}{m} g}$ m r s $\underline{\overset{w}{s} n S}$
gaṇapa ti ravatumām (Pallavi)

Madhyama

/P $\overset{w}{p} m n P$
lambō darō (Caraṇa)

5. Ullasita

Consisting of Ēṭra Jāru (upward glide) and Irakka Jāru (downward glide), the former appears 11 times and the other one, 4 times in the notation

Ēṭra Jāru

r / gm R / g m r s
suvar ṇā ka rṣaṇa (Caraṇa)

Irakka Jāru

P \ m \ r g g m
kā ma janaka (Anu Pallavi)

6. Orikai

It is found just once in the entire notation namely, in the Caraṇa

m p pm m m ^{YY} r r g m r r
 sva vi ṣā ṇa pā śā ṅkuśa (Caraṇa)

Mātu laya

It is the arrangement of the syllables of the text within the tāḷa framework, i.e. the duration of the syllables in the hrasva (short) and dīrgha (long) syllables. A syllable becomes a dīrgha vyanjana (long consonant), i.e. it becomes dīrgha if the following syllable is a samyuktākṣara or conjunct consonant. The duration of hrasva and dīrgha are always proportional. If the former is given one unit then the other would have two. A dīrgha could be stretched beyond two.

In this composition the number of syllables in a unit of the tāḷa is not exceeded than the number of the mātra-s in a tāḷa āvarta, as seen below:

As conforming to notation given in the Saṅgīta Sampradāya Pradarśini:

<u>Pallavi</u>							
1	2	3	4	5	6	7	Total no. of syllables
śrī		ma	hā		ga	ṇa	7
pa	ti	ra	va	tu	mā	m	7
si		ddhi	vi	nā		ya	7
kō			mā	taṅ	gamu	kha	7

The Mātu laya in the syllable 'kō' is three and in the sāhitya 'Mātaṅgamukha' is eight. Since the latter is set in Madhyamakāla the duration of the text in the framework of tāḷa gets reduced by half, i.e. four. Thus 3+4=7 which the total count of one tripuṭa tāḷa. This is a speciality of Muttusvāmi Dīkṣitar where the sāhitya, though set in two degrees of speed, blends smoothly without interrupting the flow of melody.

<u>Anu Pallavi</u>							
1	2	3	4	5	6	7	Total no. of syllables
kā		ma	ja	na	ka	vi	7
dhī		ndra	san		nu	ta	7
ka	ma	lā			la	ya	7
ta	ṭa	ni	vā		sō		7

The Madhyamakāla sāhitya being double the speed, the mātu laya accounts for 14 mātra-s, as shown below:

<u>Madhyamakāla sāhitya</u>														
1	2	3	4	5	6	7	8	9	10	11	12	13	14	Total no. of syllables
kō		ma	ḷa	ta	ra	pal		la	va	pa	da	ka	ra	14
gu	ru	gu	hā		gra	ja		śśi	vā		tma	ja		14

<u>Carana</u>							
1	2	3	4	5	6	7	Total no. of syllables
su	va		rṇā		ka	r	7
ṣa	ṇa	vi		ghna	rā		7
jō		pā		dā		mbu	7
jō		gau		ra	va	r	7
ṇa	va	sa	na	dha	rō		7
phā		la	ca		ndrō		7
na	rā		di	vi	nu	ta	7
lam		bō		dha	rō		7
ku	va	la	ya		sva	vi	7
ṣā		ṇa	pā		śā		7
ṅku	śa	mō		da	ka		7
pra	kā		śa	ka	rō		7
bha	va	ja	la	dhi	nā		7
vō			mū		la		7
pra	kṛ	ti		sva	bhā		7
va		ssu	kha	ta	rō		7

<u>Madhyamakāla sāhitya</u>														
1	2	3	4	5	6	7	8	9	10	11	12	13	14	Total no. of syllables
ra	vi	sa	ha		sra	san		ni	bha	dē		hō		14
ka	vi	ja	na	nu	ta	mū		ṣi	ka	vā		hō		14
a	va	na	ta	dē		va	tā		sa	mū		hō		14
a	vi	nā		śa	kai		va		lya	gē		ha		14

As per the notation detailed in the Dīksita Kīrtana Māla:

Since there are two syllables for each mātra of the tāḷa the total syllabic duration will be 14. In this notation also the measurement does not exceed the same.

<u>Pallavi</u>														
1	2	3	4	5	6	7	8	9	10	11	12	13	14	Total no. of syllables
śrī		ma	hā		ga	ṇa	pa	ti	ra	va	tu	mā	m	14
si		ddhi	vi	nā		ya	kō			mā	taṅ	gamu	kha	14

<u>Anu Pallavi</u>														
1	2	3	4	5	6	7	8	9	10	11	12	13	14	Total no. of syllables
kā		ma	ja	na	ka	vi	dhī		ndra	san		nu	ta	14
ka	ma	lā			la	ya	ta	ṭa	ni	vā		sō		14

The Madhyamakāla sāhitya being double the speed, the mātu laya accounts for 28 mātra-s, as shown below:

Madhyamakāla Sāhitya

kō- ma ḷa ta ra pal- la va pa da ka ra gu ru gu hā- gra ja- śśi vā- tma ja- = 28

Carana														Total no. of syllables
1	2	3	4	5	6	7	8	9	10	11	12	13	14	
su	va	r	ṇā		ka		rṣa	ṇa	vi	gh	na	rā		14
jō		pā		dā	m	bu	jō		gau		ra	va	r	14
ṇā	va	sa	na	dha	rō		phā		la	ca	n	drō		14
na	rā		dī	vi	nu	ta	lam		bō		da	rō		14
ku	va	la	ya		sva	vi	ṣā		ṇa	pā		śā	ñ	14
ku	śa	mō		da	ka		pra	kā		śa	ka	rō		14
bha	va	ja	la	dhi	nā		vō			m		la		14
pra	kṛ	ti		sva	bhā		va		su	kh	ta	rō		14
									a					

Madhyamakāla Sāhitya

ra vi sa ha- sra san- nib ha dē- hō- ka vi ja na nu ta mū- ṣi ka vā- ho- = 28
a vana ta dē- va tā- sa mū- hō- a vi nā- śa kai- val- lya gē- hah- = 28

Colkattu Svāra

pmgm rgm ta ṇa ku jam- nsr ki ṭa ta pns ja ṇu ta nsrm = 28
ta ka ṇam- mgm ta ṇa ta ppm dhi mi ta mpnp ki ṭa ta ri pnsr = 28
ku kun ta ri mpn ki ṭa ta jam- rg ta ka ja ṇu ta dhi mi srs nsnp = 28
pnp ti mi ta ka ta ri gmrs r- ta ṇa ku jam- nrm ta tiṅ ki ṇa tōm = 28

Thus the Mātu laya is uniform throughout in both the available notations.

Śri Mahāganapatiravatumām as portrayed in performing style

Plenty of musicians have rendered this kṛti in concerts many times. The recordings of 14 eminent vocalists and seven veteran instrumentalists have been taken for references. The similarities and variations in the renditions with regard to the documented sources are been detailed below:

1. The Graha and Nyāsa svāra-s applied as witnessed in all the aforesaid recordings are intact as seen in the documented notations
2. Saṅgati-s: The number of saṅgati-s applied in the Pallavi and Anu Pallavi differs in each renditions.

The following table represents the number of saṅgati-s allotted by different stalwarts to each line of the Pallavi and Anu Pallavi:

<u>Name of the Musician</u>	Saṅgati- s in the Pallavi – 1 st line	Saṅgati- s in the Pallavi – 2 nd line	Saṅgati- s in the Anu Pallavi – 1 st line	Saṅgati- s in the Anu Pallavi – 2 nd line
Chembai Vaidyanātha Bhāgavathar	2	1	3	1
M S Subbulakshmi	3	2	1	2
M S Gopālakrishṇan	5	2	1	1
Sheik Chinna Moulāna	2	1	3	1
M D Rāmanāthan	2	1	3	1
Mahārājapuram V Santhānam	3	2	2	2
T M Thiyāgarājan	3	1	4	2
T S Kalyāṇarāman	2	3	2	1
R K Śrīkaṇṭan	4	3	2	2
N Ramaṇi	3	3	2	1
M Chandrasēkharan	3	2	3	1
V V Ravi	3	3	2	2
Maṇi Krishnaswāmy	3	2	3	2
A K C Natarājan	3	1	3	2
Pārassāla Ponnammāl	3	2	3	1
R Vēdavalli	3	2	2	1
P S Nārāyaṇaswāmi	3	2	3	1
Madurai T N Sēshagōpālan	3	2	2	2
Madurai G S Maṇi	3	1	3	2
Neyvēli Santhānagōpālan	3	3	2	1
Mandolin U. Śrīnivās	5	3	3	2

It can be noticed that the Pallavi and Anu Pallavi have a special reservations for including the musical embellishments while in the Caraṇa, where, as mentioned earlier, the sāhitya dominates the tāḷā, leaves hardly any room for them. Nevertheless, one or two saṅgati-s could be seen in the portion, 'Prakāsakarō' in the Caraṇa rendered by a few aforesaid giants, which is again a well-accepted spot for delivering Svāra-kalpana as seen in the recordings.

3. Placement of sāhitya-akṣara-s or the syllables of the sāhitya: The practical renditions share with the documented notations in majority. Few small changes could be found as exemplified below:

In all the renditions mentioned above, the Madhyamakāla portion of the pallavi is split mā – – taṅ – ga mukha, i.e. 3 + 3 + 2 while in the documented notations it is 2 + 2 + 4, i.e. mā – taṅ – gamukha –

The former pattern is followed by the majority of artistes while a few namely, Tanjavūr Śrī S Kalyāṇarāman, Saṅgīta Kalānidhi M S Gōpālakrishṇan, Saṅgīta Kalānidhi R K Śrīkaṇṭan and Violin maestro Śrī V V Ravi follows the 2 + 2 + 4 pattern.

Again, Saṅgīta Kalānidhi T M Thiyāgarājan and Saṅgīta Kalānidhi A K C Naṭarājan render the same piece half a mātra later from the same place.

The Anu Pallavi portion ‘Kamalālayataṭanivāsō’ which begins on the Sama of the tāḷa is taken off after one mātra as witnessed in the audio clip of M Chandrasekharan as seen below:

II – kama I lā – I laya II taṭani I vā – I sō – II

The same portion as rendered by the veteran violinist Śrī V V Ravi has the arrangement as follows:

II kamalā I – la I ya – II taṭani I vā – I sō – II

Saṅgīta Kalānidhi M S Subbulakshmi renders the portion as follows:-

II kamalā I – – I laya II taṭani I vā – I sō – II

The sāhitya ‘Kualaya svaviṣāṇa...’ in the Caraṇa is rendered after one matra as observed in the rendition of Bhārat Ratna M S Subbulakshmi. The distribution of the syllables of the text in the concerned portion also undergoes slight modifications.

To cite a similar example the rendition of Saṅgīta Kalānidhi R Vēdavalli in the portion ‘Gauravarṇa vasanadharō...’ is as follows:

II – – gau I – ra I va – II ṛṇa – va I sana I dha – II rō - - phā - - I la can I – drō II

Whereas in the textual notations it splits as:

II – – gau I – ra I va – II ṛṇa vasa I na dha I rō – II phā – la I can – I drō – II

Again, the sāhitya in the Madhyamakāla of the Anu Pallavi is ended as “....guruguhāgrajō śivātmajō”. This has to be because the words are in ‘Prathama Vibhakti’, i.e. guruguhāgrajah śivātmajah. So if it is sung it has to be joined as, “guruguhāgrajaśśivātmajaśśrī mahāgaṇapatiravatamām.” Since Colkaṭṭu svara is followed by the Anu Pallavi the sāhitya has to be pronounced either as ‘śivātmajah’ or ‘śivātmajō’. The latter sounds musically better. In this case it can be noted in the clipping of Bhārat Ratna M S Subbulakshmi, the pronunciation as ‘guruguhāgrajaśśivātmaja’.

In the Caraṇa the sāhitya ‘kualaya svaviṣāṇa pāśāṅkuśa mōdaka’ as follows:-

II kuvala I ya sva I viṣā II – ṇa pā I – śā I – ṅku II śa mō – I daka I – – II

While in the documented notations it spreads as follows:

II kuvala I ya – I svavi II ṣā – ṇa I pā – I śā – II kuśa mō I – da I ka – II

4. Tāḷa: The tāḷa to which the composition is set seems to be Miśra Cāpu rather than Tripuṭa
5. Kālapramāṇa: The tempo is relatively brisk in the renderings of Saṅgīta Kalānidhi Chembai Vaidyanātha Bhāgavathar, Saṅgīta Kalānidhi Sheik Chinna Moulāna, versatile musical giant T S Kalyāṇarāman and the prodigious artiste Mandolin U Śrīnivās. The kālapramāṇam is quite slow as witnessed in the rendition by Saṅgīta Kalānidhi M S Gōpālakrishṇan. The other stalwarts render the composition in a medium tempo.
6. Inclusiveness of Colkaṭṭu svara: All the stalwarts mentioned above except Saṅgīta Kalānidhi M S Gōpālakrishṇan, render the kṛti with the Colkattu svara.

Conclusion

From the observations it is clear that though Subbarāma Dīkṣitar and Sundaram Ayyar belong to the same tradition there are paltry differences found in the notation. Nevertheless, the basic structure is the same. The same applies to the

performing tradition also. Musicians according to their musical virtuosity decorate the parts with saṅgati-s, slight alterations in the placements of sāhitya syllables etc. But the basic edifice on which they are built is the same.

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