

Topic: A comparative study of rāga-s handled by Tyāgarāja and Dīkṣitar

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Abstract:

Veṅkaṭamakhin, in his magnum opus work, the Caturdaṇḍi Prakāśika, theorised the possibility of 72 parent scales, using the seven notes and their variables. He assigned the corresponding numbers to the existing mēla-s of his time, in accordance with his formula, and also created the rāga simhārava, to present his theory. In line with this formula, came later, two sets of 72 mēla-s, one formulated by Muddu Veṅkaṭamakhin and the other by Gōvinda. While both these systems adopted the same formula devised by Veṅkaṭamakhin, they had fundamental differences in the construct of mēla-s and their janya-s. Muttusvāmi Dīkṣita, who belonged to the rāga parampara of Veṅkaṭamakhin adopted the system brought forth by Muddu Veṅkaṭamakhin. Tyāgarāja followed the Mēlakarta scheme as envisaged by Gōvinda. This lecdem is a study of rāga-s as showcased in the compositions of Tyāgarāja and Muttusvāmi Dīkṣita, with its similarities and differences.