

Topic: Pāṭhāntara variations in Muttusvāmi Dīkṣitar's kṛti-s

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Abstract:

This study examines selected compositions of Muttusvāmi Dīkṣitar to present an overview of similarities and differences in the various Pāṭhāntara-s (oral versions) of the Dīkṣitar Sampradāyam. As may be intuited, this topic requires a study more from a practical angle, and it is better demonstrated than explained in words.

The general approach to this subject has been planned along these lines:

- (i) Do changes occur – in sāhitya, melody, or both – as rendered by various Vidvān-s and Viduṣī-s, and if so, are they obvious or negligible?
- (ii) Whether there are noticeable speed variations in their renditions;
- (iii) Whether the Pāṭhāntara-s that handle the same kṛti are distinctly different from one another given that the rāga of that kṛti itself requires to be considered under different Mēla heads; and
- (iv) Whether such differences are exclusive to the Dīkṣitar Sampradāya or are equally common in other Sampradayam-s, such as those of Tyāgarāja and Śyāmā Śāstri, and provides a brief comparative note across Sampradāya-s.

To substantiate the points discussed, one intends to demonstrate through audio recordings of vocal and instrumental performances by stalwarts, Vidvān-s & Viduṣī-s, wherever possible.

Summing up, one would like to highlight the significant role of various musical styles in shaping a Sampradāya or Pāṭhāntara, each with its unique features and identity.