

ON TWO RĀGAMĀLIKĀ S  
SUNG BY D.K. JAYARAMAN



by Pia Srinivasan Buonomo

Cover image (detail):  
*Krishna inspiring Kshetrajna's compositions*  
Courtesy © S. Rajam

For Tanjavur Sankara Iyer  
and  
in memoriam D.K. Jayaraman





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## Preface

### ON TWO RĀGAMĀLIKĀS SUNG BY D.K. JAYARAMAN

Of the two *rāgamālikās* ("Garlands of *rāgas*") the authoress analyses, both sung by D.K. Jayaraman (1928-1991), one, "Rañjani mālā", belongs to *kalpita saṅgīta* (pre-composed music) and has been composed by the singer T. Sankara Iyer (1924-2021) in praise of the goddess Pārvatī and is set to a *tāḷa* (time cycle). The other *rāgamālikā*, "Pērāyiram paravi", is a Tamil verse (*viruttam*) set to four *rāgas*, with the music improvised, i.e. it is *manōdharma saṅgīta*, and it is not set to a *tāḷa*.

"Pērāyiram paravi" is the eighth of ten verses which form a poem written by the Śiva devotee Appar (VIth-VIIth c.), composed in praise of the god at Puḷḷirukkuvēḷūr, each verse ending with the words

... *puḷḷirukkuvēḷūrānaip pōrrātē yārranāḷ pōkkinēnē*

"... Him who resides in Puḷḷirukkuvēḷūr – Oh, squander I did time, entirely, not worshipping [Him], ever".

D.K. Jayaraman sang "Pērāyiram paravi" in his concert in Chennai in 1975, and Srinivasan Buonomo recorded this concert for the Archives of the Ethnological Museum, Berlin.

It is meaningful to add here that till now improvised *rāgamālikās* have not yet been a subject of research, and this has led the authoress to analyse 31 other such *rāgamālikās*.

To be noted are two further elements. One is that it is meaningful to show that the same musician can easily have different interpretations of the same piece. And the other element is the difference, not rare, between *rāga* theory and *rāga* practice.

For the translation of the texts this book is based on and for the remarks as to their language, as also for his support, I wish to thank my late husband, S.A. Srinivasan.

And I wish also to thank David Reck, Chitravina N. Narasimhan, Kiranavali Vidyashankar, Sreevidya Chandramouli, Chitravina N. Ravikiran, Norbert Beyer, Christian Hennigs, P. Unnikrishnan, T.M. Krishna, Elmar Kniprath, Tanjore Sankara Iyer, T.R. Sundaresan. I am very thankful to Ludwig Pesch who did the notations of the vocalises upon the text sung by D.K. Jayaraman in all the four *rāgas* and of the violin solos in *kalyāṇi* and *kharaharapriya* in "Pērāyiram paravi".

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## HOW IDEAS CAME TO GET INTERTWINED

In February 1974, in Chennai (at that time it was Madras), I heard T. Sankara Iyer sing his "Rañjani mālā", a *rāgamālikā*, and I was very much impressed. I liked it all the more because one of the four *rāgas* (the first one) happens to be *rañjani*, a *rāga* which has always fascinated me. Later I heard a record too with D.K. Jayaraman singing this very "Rañjani mālā", and to describe my fascination a little more: in June, 1969, I went to a concert in Chennai of the *vīṇā* artiste Kalpaga Swaminathan; she played a *rāga* that really captured me. A young woman sitting next to me saw me noting down the notes of the *rāga* and she gave me its name: *rañjani*.

Some time later I told my *vīṇā* teacher Rajeswari Padmanabhan (1939-2008) how very much I liked the *rāga* and she asked me, "*Vēṇumā?*" ("You want it?"), and the very same day she began to teach me Mysore Vasudevachariar's "Praṇamāmy aham", a piece in that *rāga*. Actually I had only less than a week left before returning to Hamburg, so that I worked madly, and Rajeswari no less. And this complete immersion it was (she teaching me also the peculiarities of *rañjani*) that created my involvement in this *rāga*. I'd have liked to read Sambamoorthy on the *rasa* (feeling) this *rāga* evokes in Indian theory, but all our books were already in trunks, packed away for transport. And my personal *rasa* was a mixture: being about to leave India, I had a feeling of loss and uncertainty, for I didn't know if and when I'd be coming back; but the *rāga* also gave me the feeling of being in a forest with zephyr and rain sprinkling.

And the *rāga* caught hold of me so fully that I wanted to hear it again and again, so that when the violinist Lalgudi Jayaraman gave a concert at Frankfurt/Main in June 1982 (I had gone there with two friends, Gabrielle Gieselbusch and Ute von der Heide, violinists interested in Indian music), I asked him to play *rañjani* too, and he did, namely Tyāgarāja's "Durmārga", the piece the flutist T. Viswanathan too played, at my request, in his concert at the Wesleyan in Middletown, in April, 1986. Both musicians I knew personally, not the Hyderabad Brothers too, and yet when they came to Chennai to give a concert for the Rasika Ranjana Sabha, in December 1993, I approached them before they had entered the concert hall and told them how very

much I'd liked "Durmārga" and that I'd heard their cassette with it too, wouldn't they like to sing it now also? And they did, along with a beautiful *ālāpana* (*rāga* introduction) too. Imagine you asking Pollini about to enter the dais to play the Chaconne! Of course, in India a concert programme is not fixed in advance, but the soloist knows, naturally, the pieces s/he will be performing, only that s/he is entirely mobile and ever ready to bring in changes, depending on the mood of the moment, the accompanists (it isn't ever that they practise with them for the concert), the reactions, the wishes of the audience.

But now to come back to T. Sankara Iyer's "Rañjaṇi mālā". The piece is so colourful that I analysed it with my music students at Reinbek, it ought to have been in 1995, and I felt a great need to write about it and make it known. But I also felt that its individuality would become more audible when contrasted with a *rāgamālikā* of another kind, and I decided to analyse "Pērāyiram paravi", equally sung by D.K. Jayaraman. And when our Māriyamman monograph had appeared, at last, I could go over to these two garlands, the "Rañjaṇi mālā" belonging to *kalpita saṅgīta* and "Pērāyiram paravi" to *manōdharma saṅgīta*. The one or the other type is performed towards the end of a concert.



Rajeswari Padmanabhan  
teaching Pia Srinivasan – centre: S.A. Srinivasan

T. SANKARA IYER and D.K. JAYARAMAN:  
some introductory remarks

Tanjavur V. Sankara Iyer was born in 1924 and his teachers were Sattur Krishna Iyengar and Tiger Varadachariar, and he is not only a vocalist and a teacher, also of the *vīṇā*, but a composer too of no little renown, and his "compositions were popularised principally by Seethalaksmi Venkatesan, D.K. Jayaraman and T.V. Sankaranarayanan" (*Sruti* 105-106, 1993:37). He has been honoured too, again and again, for example in Chennai by the International Foundation for Carnatic Music, founded by N. Ravikiran, who has also brought out his compositions (see Bibliography under Ravikiran).

On the 7th of January 2001, my husband and I visited him in Chennai in the Sai Charan Home where he received us with warmth and interest in our work and even insisted that I (P.S.B.) sing a piece, which I did, namely Tyāgarāja's "Sītamma", and others too in the Home came over to listen. And how happy were we to find this in *The Hindu* (15.08.2003), reviewing T. Sankara Iyer's concert in Chennai on 10.08.2003:

Concert in copybook style.

Despite age, failing health and a fading voice, veteran Thanjavur Sankara Iyer gave a gritty performance at the TTD Information Centre before a big audience thirsting for music of the vintage years. Even after a two-and-a-half hour concert, the artiste looked good for another long session, of course, encouraged by the very favourable audience response.

As expected, Sankara Iyer included in his programme several not often heard songs — Tyagaraja's "Santamulekha" (Sama), Poochi Iyengar's "Sri Venkatesa" (Todi), RTP in Begada with pallavi line "Venkataramana, Sankataharana Tirupati" in Misra Chapu, "Yamunainadikaraiyile" (Yamuna Kalyani) and his own "Kantimati Deviye" in Jhenjuti, Ranjani garland and Natajanapalini (Nalinakanthi), and concluded with the Andal pasuram, "Vangkadal" (Surati).

Sriram Parasuram (violinist) did a most commendable job. As a faithful accompanist, he couldn't outdo the veteran, and at the same time had to portray the contours of the ragas vividly. When the vocalist could not accomplish some



of the rare sancharas - the voice didn't cooperate - Sriram finished the job with a long-short bowing and deft fingering, and even as the audience was admiring, Sankara Iyer himself sportingly gave thankful nods. Such moments glistened the concert. On the mridangam, Umayalpuram Mali cooperated wholesomely.

Sankara Iyer had vocal support from his disciples, V. Shankar, Vijayalakshmi Rajaram and Venkataraman.

Sankara Iyer did not adopt the conventional method of opening the concert with a varnam. Instead, he chose Tyagaraja's "Nadatanumanisham" (Chittaranjani), followed by a series of kritis by the Bard - "Smaranesukham" (Janaranjani), "Santamulekha", "Makelara" (Ravichandrika), "Apparamabhakti" (Pantuvrali), "Chinnadadena" (Kalanidhi) and "Sogasujudatarama" (Kannadagowla). Ambujam Krishna's "Ennasolli" (Kanada), "Tapasya Kausalya" (Jaunpuri) gave added glamour to the performance.

For all these kritis, the veteran prefaced with brief but striking alapanas and mini swaras, in addition to succinct neravals at the right place. At some points, he indulged in brief lec-dem. In a manner of speaking, Sankara Iyer's concert could be likened to a classroom show. (KSR)

Now to D.K. Jayaraman to whom we owe the music for "Pērāyiram paravi". Damal Krishnaswami Jayaraman (1928-1991) learned from his sister, D.K. Pattammal, both members of an old family of musicians. He was accepted as a great singer and variously honoured for it. No less is his significance as a teacher, and in this connection it is that I wish to cite a passage from the interview he gave to *Sruti* (No. 10, 1984:21), a passage which is significant in terms of the contrast between theory and practice, which is after all an important element in my own remarks to follow (the parentheses are my addition):

Teaching opens the guru to questions which he would not have himself asked – and to that extent makes him more knowledgeable. Questions sometimes reveal unusual and even wonderful insights.

Can you give any examples?

I once taught a girl Nadopasana, the Tyagaraja kriti in Begada. I suggested a swaraprastara (melodic pattern) ending with pa-da-pa-sa (*g-a-g-c*) but she ended with ni-ni-da-pa-ma-ga-ri-sa-ga-ri-ga-ma-pa-da-ni-sa (*b<sup>b</sup>-b<sup>b</sup>-a-g-f-e-d-c-e-d-e-f-g-a-b<sup>b</sup>-c*). I corrected her at once, saying that pa-da-ni-sa (*g-a-b<sup>b</sup>-c*) was out of bounds for Begada and that she was upsetting the krama (order) in the arohana

(ascent). She said: "But sir, it sounded quite right, it sounded very much like Begada.

What was wrong?" I had to concede her point but I told her that it was not a permitted prayoga (phrase). She left it at that and promised not to use pa-da-ni-sa again. Sometime later, I happened to hear a concert of Mazhavarayanendal Subbarama Bhagavatar, a great singer of those times. He used exactly the same phrase ending with pa-da-ni-sa and immediately someone boldly asked him: "Is that not wrong? Won't you mislead students into thinking Begada allows this prayoga?" To this, he responded with almost the same words that my student had used: "What's wrong? Did you get a confused image of some other raga when I sang thus? Wasn't it still Begada?" he asked and added: "If the raga isn't spoilt, you can go ahead with the expression." So intelligent students make teaching really worthwhile.

I shouldn't forget to add here what my first vocal teacher, the late Turaiyur Rajagopala Sarma, told me in 1969 in Chennai, namely that theory is just theory, practice can be quite different.

Like T. Sankara Iyer, D.K. Jayaraman too was variously honoured, e.g. in 1990 by the Music Academy, Chennai, with the title Sangita Kalanidhi. A most creative artiste, it was a great experience to hear him again and again. And as a person he was unassuming, and friendly, allowing me as he did to record his concert on the 09.03.1975 at the "Mylapore Fine Arts Club", Chennai, for the Archives of the Ethnological Museum in Berlin. In this concert it was too that he sang "Pērāyiram paravi".

As to his *bhāva* (aesthetico-religious feeling), let me quote his sister (*Sruti* No. 78, 1991:32):

The bhava that Jayaraman lent to concert music both with me and in his solos was unique and we will probably never hear it again. In *Kshitija Ramanam* in Devagandhari and *Brovavamma* in Manji, he moved vast audiences to tears.

This element is particularly audible in his "Pērāyiram paravi" - and on hearing my recording of it, Subbulakshmi and S.A. Sastri, my mother- and father-in-law (1975 in Delhi) and our dear friend Claudio Rugafiori (1997 in Varallo Pombia) were deeply moved. And I shouldn't forget to add here this too: when my

husband spoke on the phone with T. Sankara Iyer (on the 17.03.2006) and told him also of my analysis of "Pērāyiram paravi", he said that D.K. Jayaraman had sung it wonderfully ("*romba alagā pāḍinār*"), adding this too: if we sing the verse often, "not a single disease will ever come over us: "*ore viādiyum varādu*".



D.K. Jayaraman and T. Sankara Iyer  
Courtesy Samudri Archives © The Sruti Foundation  
Chennai, 2012



"Pārvatī pañcāgnitapas"

Śrīsītaleśvaradeva Temple, Naresar, Madhya Pradesh

Courtesy © A.I.I.S. in

*Discourses on Śiva*

University of Pennsylvania Press 1984

RAÑJANI MĀLĀ,  
*rāgamālikā, ādi tāḷa*

Text and music by Tanjore Sankara Iyer

ரஞ்ஜனி ம்ருதுபங்கஜலோசனி  
மஞ்ஜுலிபாஷிணி மனோல்லாஸினி மந்தஆகமனி ஸ்ரீரஞ்ஜனி  
ஸாமகானவிநோதினி சசாங்கவதனி மாரஜனனி மேகரஞ்ஜனி  
பாமரஜனபாலினி சூலினி பாபவிமோசனி பாவனி ஜனரஞ்ஜனி

rañjani mṛdupaṅkajalōcani  
mañjubāṣiṇi manōllāsinimandaāgamani śrīrañjani  
sāmagānavinōdini śasāṅkavadani mārajanani mēgarañjani  
pāmarajanapālini sūlini pāpavimōcani pāvani janarañjani

O procuress of happiness! O You with [Your] lotus-soft eyes!  
O You soft-spoken one! O You procuress of delight to the mind!  
O You with [Your] gentle gait!  
O You procuress of the happiness of well-being!  
O You who are happy when the Sāmaveda is chanted! O You whose face is  
the [very] moon! O You who mothered the god of love! O You procuress  
of happiness through rain clouds!  
O You protectress of the helpless! O You with the trident! O You the one to  
release [us] from the consequences of [our] ill-deeds! O You the one to purify  
[all and everything]! O You procuress of happiness to people!

### Taped example 1\*

Timings, incl. *cittai svaras* and *pallavi* refrain at the end:

*pallavi* 0.01 – 1.21

*carana* 1 1.22 – 3.01

*carana* 2 3.02 – 4.12

*carana* 3 4.13 – 6.03

Tempo: ♩ = between 82 and 92 M.M. [= bpm]

[In Western music scores, M.M. originally referred to "Mälzel Metronome" and later to "Metronome Marking"; in the present context, M.M. corresponds to the more familiar "bpm", i.e. "beats per minute"]

Text and translation of the song: App. 1

Language: virtually Sanskrit

For the purpose of studying the topics discussed, both audio recordings – Taped example 1 & Taped example 2 – are freely available for download along with this eBook.

## BACKGROUND

My staff notation of this *rāgamālikā* reproduces how D.K. Jayaraman sings it in the record indicated under Discography.

The accompanists were:

J. Sukanya Sankaram (D.K. Jayaraman's daughter), occasional vocal support,

L. Subramaniam, violin,

Vellore Ramabhadran, *mṛdaṅgam* (drum),

J. Jayalakshmi, *tambūrā*.

As to how this *rāgamālikā*, it is in praise of goddess Pārvatī, came up, T. Sankara Iyer told me that "During a walk I got the idea, suddenly, to compose a *rāgamālikā* easy to learn" (communication 11.12.2000). When I met him in Chennai on 7 January 2001, he said that D.K. Jayaraman had learnt it from him, who has, of course, brought in his own elements in rendering the piece, as noted further below.

Very often in *rāgamālikās* each section is set to a different *rāga* (as in the present one), and the total number of *rāgas* is three or four; but a sole *rāga* can also extend up to three sections, for example *pallavi*, *anupallavi* and *caraṇa* 1 in "Mālai cūṭṭuvēn" by Papanasam Sivan (Sivan 1987:94 ff.) (with four more *rāgas* for *caraṇas* 2→5, a total of five *rāgas*); and a single section too can contain two *rāgas* (*caraṇa* 2 in Madurai Somasundaram's *rāgamālikā* "Maduraikk' araci Mīnākṣi", for a total of six *rāgas*, see Srinivasan Buonomo and Srinivasan 1999:32 ff.) or even four (Sambamoorthy 1964:193). Yet occasionally there are also other *rāgamālikās* far longer, with more *rāgas*: 18 (by Kadalur Subramanyam, *The Hindu* 19.08.2005), 30 (M.L. Vasanthakumari sings Āṇḍāl's Tiruppāvai with one *rāga* for each of the 30 verses). And there is also Mahavaidyanatha Sivan's magnum opus, the "72 Mela Raga Malika", inspired by the very same number of the *mēlakartā rāgas* (parent scales); indeed, in this case the total is 73, for M.Sivan begins with *śrī*, an auspicious *janya rāga* (derived *rāga*): *The Hindu* (03.05.2002) reports that it was performed

(presumably a few days earlier) "without a break (lasting 75 minutes)" by eight students of Sulochana Pattabhiraman. And there is also a cassette with this very piece sung by none other than M.S. Subbulakshmi.

As to the sequence of *rāgas* in a *rāgamālikā*, T. Sankara Iyer told me on the phone (17.03.2006) that in it a great difference ("*periya vidyāsam*") is meaningful, and this is something the audience likes ("*puḍikkum*"). And indeed this is true also in his "*Raṇjani Mālā*". And he added this: as to the sequence of *rāgas* in a concert of the normal two hours, as is common today, it is meaningful to emphasize *rāga* differences. As to his own preference, he added, "deliberate *periya vidyāsam*" is rare, he sings "allied *rāgas*".

Our *rāgamālikā* has won no little popularity and it is to be heard often in concerts. It was composed in the 70s and yet it has classical elements, namely *rāgamudrās* (names of the *rāga*) as also *ciṭṭai svaras* (a passage of pre-composed sol-fa syllables). The *rāgamudrā* itself starts the *pallavi* and also ends the two closes of the piece. As against this, in the three *caranās* the *rāgamudrā* is contextualized in a way both similar and different: see below. And in all these four cases too the *rāgamudrās* "... are dexterously interwoven into the texture of the *sāhitya*" (text) "without affecting its meaning", as Sambamoorthy writes (1964:187). And this applies to our *rāgamālikā* in the sense that the *rāgamudrās* in it are also attributes of the goddess Pārvatī: *raṇjani*, "O procuress of happiness"; *śrīraṇjani*, "O procuress of wealth and happiness!"; *mēgharaṇjani*, "O procuress of happiness through rain!"; *janaraṇjani*, "O procuress of happiness to people!"

*Ciṭṭai svaras* in *rāgamālikās* belonging to *kalpita saṅgīta* mark off one section from another (cf. against it the marking off the *rāgas* in the *rāgamālikās* belonging to *manōdharma saṅgīta*: "Some remarks on *rāgamālikās* / transition"). They are rare today; at any rate, the composers T. Sankara Iyer referred to as using them (communication 18.02.2002) all belong to an earlier age: Muttusvāmi Dīkṣitar (1776-1835), Subbarāma Dīkṣitar (1839-1906) and Swāti Tirunāl (1813-46), and he mentioned also the latter's "*Bhāvayāmi Raghurāma*", sung - as he added - by Semmangudi and M.S. Subbulakshmi.<sup>1a</sup>



As I have noted elsewhere (Srinivasan Buonomo and Srinivasan 1999:34):

... since at least 30 years there are also *rāgamālikās* with a 'modern' aspect, viz. with no marking off of transition from one section to the next one: there is unmediated transition from one section to another, with no return to the *pallavi* - at most there is at times a short melodic pause (the *tāla* goes on) before the new *rāga* starts, and sometimes no pause at all.

And let me add here that the musicologist V.V. Srivatsa confirmed (Chennai, 20.12.2007) that in the last 30 years very few *rāgamālikās* have been composed with *ciṭṭai svaras* and *rāgamudrās*.

This does not of course mean that *rāgamālikās* today are free of transition elements, and to give but a few examples: Madurai Somasundaram (in the *rāgamālikā* mentioned a little earlier), Sudha Ragunathan (in "Candracūḍa" and "Connadaic ceydiḍa sāhasamā") and the *vīṇā* artiste Chitti Babu in his own "Rañjani mālā" use the *pallavi* refrain as transition element upon each section (for these references and also for all the others to come, see under Discography).

## ANALYSIS

As T. Sankara Iyer told me (07.01.2001), he wanted to compose a *rāgamālikā* with "only four *rāgas*, but difficult ones", and these are all *janya rāgas*.

The four *rāgas* have only the word "*rañjani*" in common, i. e., in terms of Indian theory, they derive each from a different *mēlakartā*; indeed, "*rañjani*" (that which evokes joy), is an element in the name of a great many *rāgas*: as P.P. Narayanaswami 1998 (see Bibliography) writes, he was "prompted to look into the various ragams that have the suffix 'ranjani', and to my surprise, I found a vast number of them, exceeding 50".

Like *kṛtis* (the most popular form of musical composition), *rāgamālikās* too, when belonging to *kalpita saṅgīta*, have the sections *pallavi*, *anupallavi* and *carāṇa* (one or more), though the *anupallavi* needn't be there always, as in our "Raṅgani mālā". This *rāgamālikā* has the following structure (see also App. 2):

*pallavi: rāga rañjani*

example 1



*ciṭṭai svaras in  
rañjani*

carana 1: *rāga śrīrañjani*

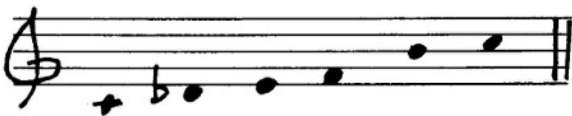
example 2



*ciṭṭai svaras in*  
*śrīrañjani*  
*rañjani*

carana 2: *rāga mēgharañjani*

example 3



*ciṭṭai svaras in*  
*mēgharañjani*  
*śrīrañjani*  
*rañjani*

carana 3: rāga janarañjani

example 4



*ciṭṭai svaras* in

*janarañjani*

*mēgharañjani*

*śrīrañjani*

*rañjani*

## The pallavi

*Rāga RAÑJANI* (Sambamoorthy 1964:408):

example 5 (= ex. 1)



Here the part of the text D.K. Jayaraman sings in *rañjani* and its translation (as to what he repeats, see again App. 2):

rañjani<sub>1</sub> mrdupaṅkajalōcani<sub>2</sub>

O procuress of happiness<sub>1</sub>! O You with [Your] lotus-soft eyes<sub>2</sub>!

When Sambamoorthy writes (1970:305 f.), "We come to know of the nādātma rūpa" (the true musical nature) "of this raga for the first time through the composition of Tyagaraja", he is referring, of course, to "Durmārga" (see further below). Note though that in *rañjani*, as also in *mēgharañjani* and *janarañjani*, there are not so many pieces.

As to the descent of *rañjani*, my teacher, the *vīṇā* artiste Rajeswari Padmanabhan, gives the same one as Sambamoorthy, i. e. *vakra* (crooked): *eb-c-d-c*; and the twist is equally there in Kaufmann (1976:615)<sup>1b</sup>. Again, in the *rañjani* piece "Pṛaṇamāmy aham" (*miśra tripuṭa tāḷa*), which she learnt from its composer Mysore Vasudevachariar himself, this passage is there, frequently, in all the three themes. However, "Pṛaṇamāmy aham" has *eb-c* too, that is to say, Mysore Vasudevachariar uses the other descent also, without the twist (*c-h-a-f#-eb-c*), e. g. in the two parts in *madhyamakāla* (medium tempo) (Mysore Vasudevachariar 1956:59, 61):

example 6

|   |  |
|---|--|
|  |  |
|---|--|

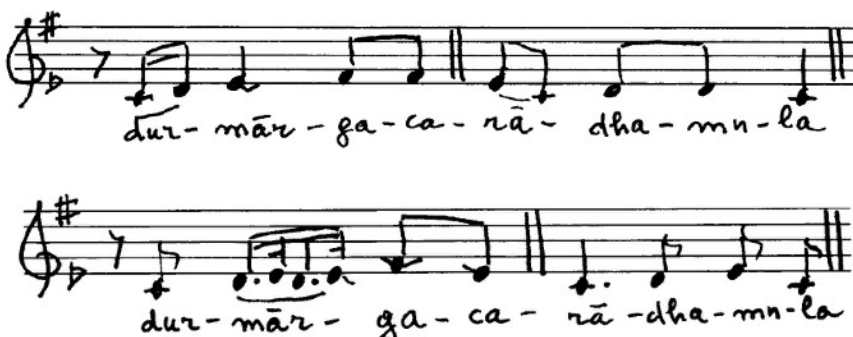
upon the *anupallavi*

upon the *carana*

The descent without the twist is also given by Bhagyalekshmy (1990:288), Subba Rao (1966:20), and T. Sankara Iyer too uses it, at any rate in this piece; as he told me (communication 01.01.2002.), "There are so many varieties!" (he meant, of course, in ascent and descent in general), "You take this simple one!"

Variety, that is, variability in rendering the same piece, is something omnipresent and frequent in this music, but let me enter into it only occasionally, beginning now. Thus, when listening to Tyāgarāja's piece "Durmārga", as sung by Madurai Mani Iyer, the Hyderabad Brothers, as played by T. Viswanathan (flute) or by Rajeswari Padmanabhan, we hear, as also in many other renderings of the piece, in the first melody-line of the *pallavi* the notes  $e^b-c'$ ; here, for example, Madurai Mani Iyer:

example 7a & 7b



Let me also note that D. Seshachari of the Hyderabad Brothers in the beginning of his *ālāpana* sings a descent with a clear  $e^b-c'-d'-c'$ , and we hear this passage also later sung by his brother D. Raghavachari, and played by the accompanying violinist Peri Srirama Moorthy in his *ālāpana*.

To come for a moment to another rendering of "Durmārga", the Tamil notation of the first and second *āvarta* (metrical cycle) of the *pallavi* given by R.R. Ayyangar (II 1976:592ff.) has the crooked passage

example 8

The image shows two musical notations for the passage 'Durmārga'. The top part is a Tamil notation with two lines of text and vertical bar lines. The first line is 'ஸ ரீ கர, மா கா.' and the second line is 'துரீ . மாநீ க. ச'. The top line is followed by a double bar line, then 'கா ஸ ரீ ஸா; ரீ கா ஸ நீ', followed by another double bar line. The bottom line is followed by a double bar line, then 'ரா . . . த மு ஸ இ', followed by another double bar line. Below this is a staff notation in G major (one sharp) and 7/8 time. The melody is written on a single staff with a treble clef. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The lyrics 'dur- mār- ga- ca- rā' are written below the first five notes, and 'dha- mu- la- nu' are written below the last three notes.

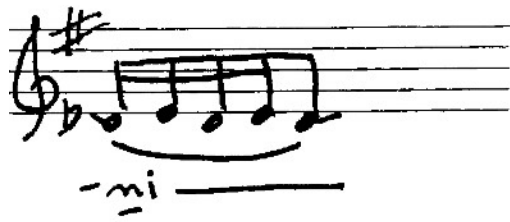
And what matters here is that in his four volumes, "Śrī kruti maṇi mālai" with more than 1400 pieces, he reproduces, to be sure, what he had himself heard or what he had found in the manuscripts of Kanjeeपुरam Naina Pillai and others he mentions (1976:14 f.).

As to how the *rāga rañjani* should be rendered, note what the singer S. Rajam writes (1991/92:81):

Ranjani has to be handled with some care, with full understanding of the juxtaposition of prati madhyama ( $f^\#$ ) and chatusruti dhaivata ( $a$ )... The omission of the panchama ( $g$ ) can make for some difficulty in singing but it does add to the raga's appeal.

And let me also add that common to Madurai Mani Iyer, the Hyderabad Brothers, D.K. Jayaraman and others too are small shakes on  $e^b$ ,  $f^\sharp$ ,  $a$  and  $b$ ; this is true of Rajeswari Padmanabhan also, who renders, on the  $vīṇā$ ,  $e^b$  on the  $d$ -fret, and each of the notes above on its own fret with little oscillation. As to long notes, D.K. Jayaraman brings in a long shake for  $e^b$  at " $\underline{ni}$ " of " $rañjani$ " in  $\bar{āvarta}$  A5, and in close 1, at the same point of the  $\bar{āvarta}$ , again at " $\underline{ni}$ ", there is an even longer shake:

example 9: *pallavi*



$\bar{āvarta}$  A5 (at 0'49'')



close 1 (at 0'55'')

As  $\underline{śrīrañjani}$  and  $\underline{mēgharañjani}$ ,  $\underline{rañjani}$  too is a *pañcama varja rāga*: a *rāga* that omits (*varja*)  $g$  (*pañcama*).

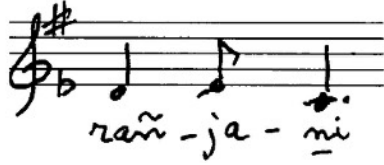
The *pallavi* consists of one melody-line covering one  $\bar{āvarta}$  (the other three sections have three melody-lines each, each covering one  $\bar{āvarta}$ ); its first half remains unchanged in the *saṅgatis* (variants) A2→A4, but not in A5 (for which see further below). This identical repetition of " $\underline{rañjani}$ " works as an ostinato. The same we find also in the Indian notation done by Ravikiran<sup>2</sup> (cf. also App. 3). Let me add here that when we compare the two staff notations of " $\underline{Rañjani mālā}$ " (see the Notations), the one reproducing D.K. Jayaraman's rendering, the other Ravikiran's Indian notation we see that D.K. Jayaraman adheres, mostly, to the latter (without melismas), but of course in what follows I shall also note many of the differences.

Let me note here itself that the *saṅgatis* in this *rāgamālikā* are at times only minimal; e.g. in *carāṇa* 1,  $\bar{āvartas}$  C1 and C2 are identical except at beat 8, and even there the difference lies in one sole note.



Note too that in the first half of *āvarta* A1, there is an interruption in the melody-line:

example 10: *pallavi*, first half of *āvarta* A1 (at 0'04")



that is to say, "*rañjani*" is a unit both as a word (attribute of Pārvatī and *rāgamudrā*) and melodically. Equally to be noted is that in the Indian notation of the first *āvarta* the melody-line continues at beat 4, with two quavers for "*mṛ-du-*" (and in Ravikiran's notation this remains constant in the four *saṅgatis* - also when the notes are at times *c''*- *b'* and twice the tonic at others). As against this, D.K. Jayaraman creates a tension in that he splits beat 4 into a quaver rest and two semiquavers for "*mṛ-du-*", and in the *saṅgatis* A2→A4 this remains a constant element (for A5 see below again); and he sings, always, *c''*- *c''*.

In A1 the second part of the melody-line is a melismatic descent that undergoes twists to and from *c''* or *e<sup>b</sup>* " in the *saṅgatis* A2→A4, yet all the *āvartas* end on the central *c*: as it were, the long *c'* at "*-ni*" of "*rañjani*" pulls the descending melody-line towards itself.

Of no less interest in terms of composition is this too: there is a correspondence between the two *e<sup>b</sup>'-c'* in the two halves of *āvarta* A1 (as also in the *saṅgatis* A2→A4) at "*-jani*" and "*-cāni*" (in *āvarta* A1 *d'* at "*-ca-*" is a grace note to *e<sup>b</sup>'*): there is alliteration, with different durational values; and alliteration is a basic element in both *rāgamālikās*.

At times, D.K. Jayaraman follows the Indian notation also in the *saṅgatis*, rendering the notes with melismas, of course; Ravikiran has only *c''-b'-a'* (the last long) twice, and D.K. Jayaraman sings:

example 11: *pallavi*, *āvarta* A2, beats 5+6 (at 0'17")



(See The Notations: some remarks).

In the *saṅgatis* it can happen that a text element is shifted; e. g. in *āvartas* A2→A4 the melody at "-lō-" lasts longer than in *āvarta* A1 and accordingly it is shorter at "-caṇi":

example 12: *pallavi*



beats 7 + 8 of *āvarta* A1 (at 0'07")

beats 7 + 8 of *āvartas* A2 (at 0'18")

In the *āvartas* A3 and A4 there is a shift also at an earlier point of the metrical cycle: at "*paṇi*-" and at "*-kaja*", and to note only one case:

example 13: *pallavi*

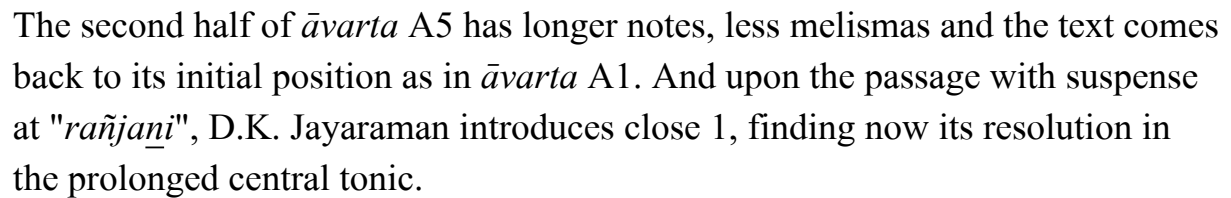


beats 5 + 6 of *āvarta* A1 (at 0'05")

beats 5 + 6 of *āvarta* A3 (at 0'28")

A case of shift in the text is there also in *carāṇa* 3 (as I indicate later).

example 14a: *pallavi*, beats 1→4 of *āvarta* A5 (at 0'48")



31

## The ciṭṭai svaras in general and in rañjani

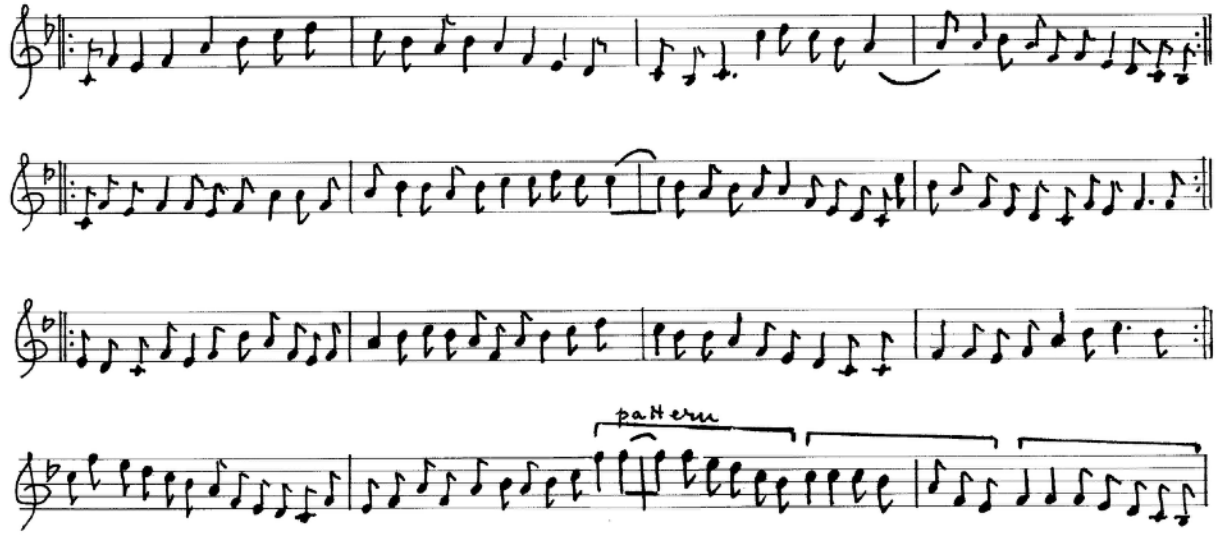
In *rāgamālikās* the *ciṭṭai svaras* are generally composed by the author himself; as against this, in *kṛtis* they are often composed by somebody else. And another important difference is this: in *rāgamālikās* with *ciṭṭai svaras* these are what mark off one section from another, whereas in *kṛtis* it is the *pallavi* refrain, following upon *ciṭṭai svaras* in the *anupallavi* and *caraṇa*, that has this function. Note however that in our *rāgamālikā* too there is a *pallavi* refrain, a short one, but it is there only once, i. e. at the end of the whole piece and it introduces close 2.

With regard to *ciṭṭai svaras* composed for a specific *kṛti*, it is meaningful to point out here that there is quite a bit of contrast between theory and practice. We read Sambamoorthy (1964:141) saying this:

A chitta svara should present a certain aspect of the raga not covered by the piece. For this reason a chitta svara intended for one kriti cannot be used for another kriti in the same raga, though the latter's tāla, tempo, graha svara (he means the note on which the melody-line starts in a *tāla* cycle)... may admit of it.

And yet my own experience is this: the singer B.Rajam Iyer told me (communication summer 1979 in Chennai) that the *ciṭṭai svaras* composed by the famous *vīṇā* player Karaikudi Sambasiva Iyer for Dīkṣitar's "Rāmacandra" (*vasanta rāga* and *rūpaka tāḷa*), can be used also for Tyāgarāja's "Sītamma māyamma", also in the same *rāga* and *tāḷa*. And he sang these very *ciṭṭai svaras* for this piece, and so did the duo Radha and Jayalakshmi (see Discography). Here the notation of the *ciṭṭai svaras* composed by K. Sambasiva Iyer, as his grand-niece Rajeswari Padmanabhan taught me together with Dīkṣitar's "Rāmacandra" (Srinivasan Buonomo 2004:33):

example 14b



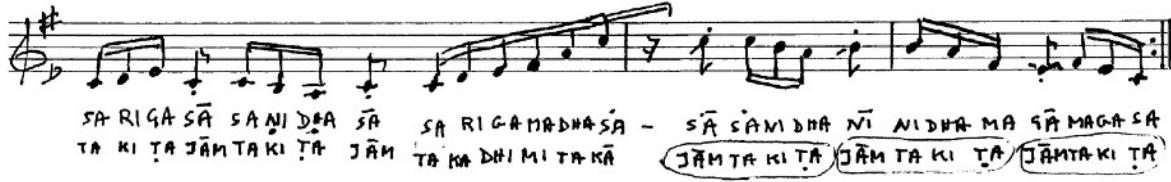
The *ciṭṭai svaras* are set, often, in double tempo and are cross-rhythmic, mostly rendered with staccato and in so far they stand in contrast to the parts preceding/ following them, i. e. containing a text with long vowels, and therefore notes with longer durational value and rich in melismas.

In *rāgamālikās*, generally, as also in our case, the *ciṭṭai svaras* in one *rāga* cover one or more *āvartas* fully. But there are also other possibilities: in Papanasam Sivan's *rāgamālikā* "Mālai cūṭṭuvēn" in *ādi tāḷa* (already referred to above) we find that the four *āvartas* of *ciṭṭai svaras* following upon *carāṇa* 2, 3, 4 and 5 consist always of three and half *āvartas* in the *rāga* of each *carāṇa* (*śaṅkarābharaṇam*, *varāḷi*, *bilahari*, *kēdāragauḷa*) and of half an *āvarta* in the *pallavi rāga* (*kīravāṇi*).

In our *rāgamālikā*, the ambitus of the melody-line in all the *ciṭṭai svaras* is above all the central octave. In those of *rañjani* there is an equilibrium: the *āvarta* starts and ends on *c'* and the tonic, central or high, is there in this *āvarta* not less than eight times, i. e. the tonic is now as important as in the *pallavi*.

And these *ciṭṭai svaras* end on a *mōrā*, a cross-rhythmical cadential pattern repeated twice: *jām takiṭa*. This pattern (five sub-beats divided as 2+3) reflects the initial one of the *āvarta* in inverse order, virtually: *takiṭa jām* (3+2):<sup>4a</sup>

example 15: *pallavi*, *ciṭṭai svaras* with the *mōrā* spiralled (at 1'11")



Note too that this *mōrā* ends exactly with the *āvarta*; the other possibility, far more common, is that it ends with the first beat of the next *āvarta*, (cf. ex. 54).

The *ciṭṭai svaras* in *rañjani* always follow upon those in the other *rāgas*.

And let me close this analysis by referring to the nonmusicological relevance *rāgas* have in Indian thought: they should be performed at a certain time of a day/night and they evoke a specific mood. Thus "*Rañjani mālā*":

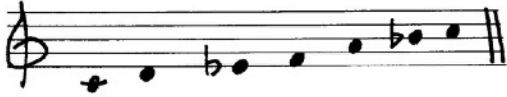
*rañjani*, *śrīrañjani* and *janarañjani*

are allowed to be performed at any time: *sārvakālīka*, and *śrīrañjani* "...is supposed to please Goddess Lakshmi" (Bhagyalekshmy 1990:327). Cf. also further below as to how *mēgharañjani* is interpreted.

## Carāṇa 1

*Rāga ŚRĪRĀÑJANI* (Sambamoorthy 1964:410)

example 16 (=ex. 2)



mañjubāṣiṇi<sub>3</sub> manōllāsiṇi<sub>4</sub> mandaāgamani<sub>5</sub> śrīrañjani<sub>6</sub>

You soft-spoken one<sub>3</sub>! O You procuress of delight to the mind<sub>4</sub>!

You with [Your] gentle gait<sub>5</sub>!

You procuress of the happiness of well-being<sub>6</sub>!

Let me note too that C. S. Ayyar (1976:107) gives the following descent for this *rāga*: *c-b<sup>b</sup>-a-f-d*—long *e<sup>b</sup>-d-c*; however, as in Sambamoorthy, the twist is not there in Bhagyalekshmy, Govinda, Kaufmann and Subba Rao too.

Sambamoorthy (1963:379) says that in this *rāga* "*ri, ga, dha* and *ni*" (*d, e<sup>b</sup>, a* and *b<sup>b</sup>*) "are the *rāga* *chhāya* swaras" (characteristic notes). Let me add on my part that *e<sup>b</sup>* and *b<sup>b</sup>* are both often rendered with the *gamaka* (ornament) *dīrgha kampita* ("a shake over a wide interval", id. 1964:342), in that for *e<sup>b</sup>* one hears *d-f, d-f-d*, etc., and *c-a, c-a-c*, etc. for *b<sup>b</sup>*; here how D.K. Jayaraman renders these notes:

example 17: *carāṇa* 1, vocalises in *āvarta* A1 incomplete 1 (at 1'27") (and also incomp. 2)



In these cases  $e^b$  and  $b^b$  are hence not at all audible. (See what T. Viswanathan wrote me in 1979 about *gamakas*: note 4b).

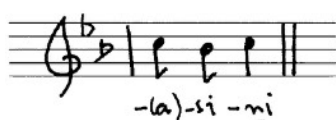
The same melismatic rendering of  $b^b$  is there also in *āvarta* A1 complete:

example 18: *carāṇa* 1, *āvarta* A1, beats 7+8 (at 1'38")



Here how Ravikiran notates at this point:

example 19



Noteworthy is too how D.K. Jayaraman renders the tonic in *śrīrāṇjani* (see again ex. 18).<sup>5</sup>

The other two characteristic notes of *śrīrāṇjani*, i. e.  $d$  and  $a$ , are frequently present as repeated notes (*janta svaras*). As to *janta svaras* generally, very often the repeated note is rendered with an acciaccatura from the lower semitone - even if this doesn't belong to the *rāga*; cf. Sambamoorthy 1963:136. As to how else too *janta svaras* can be rendered see note 6.

Now as to  $d$  and  $a$  as *janta svaras* in *śrīrāṇjani*: typical of this *rāga*, there is a subtle rendering of them - let's call it a complex melisma - very often in the contexts  $e^b-d-d$  and  $b^b-a-a$  (with the repeated note long, in each sequence), as I have noticed in many musicians, an aspect too which V.V. Subrahmanyam confirmed when I spoke with him (December 2007 in Chennai). The first of the repeated notes ( $d$  or  $a$ ) is geminated, and there is an acciaccatura before the second one, as is usual in repeated notes.



In *caraṇa* 1 of our *rāgamālikā*, i.e. in D.K. Jayaraman's interpretation, the context  $b^b\text{'-}a'\text{'-}a'$  is there right in the beginning, namely at "mañ-" in *āvarta* A1 incomplete 1:

example 20 (at 1'22")



and in *āvarta* A2 also; as against the Indian notation, which, at this point, has a repeated  $b^b$  and not a repeated  $a$ :



example 21:

For other cases of such a rendering of repeated notes see note 7a.

As to the derivation of *śrīrañjani*, T. Viswanathan told me (communication in Reinbek 1976), that it derives from *kharaharapriya* ( $c\text{'-}d\text{'-}e^b\text{'-}f\text{'-}g\text{'-}a\text{'-}b^b\text{'-}c$ ) as do *ābhōgi* ( $c\text{'-}d\text{'-}e^b\text{'-}f\text{'-}a\text{'-}c$ ) and *jayamanōhari* ( $c\text{'-}d\text{'-}e^b\text{'-}f\text{'-}a\text{'-}c - c\text{'-}b^b\text{'-}a\text{'-}f\text{'-}e^b\text{'-}d\text{'-}c$ ), and "are all very close". This closeness consists not only in that some notes are common to these *rāgas*, but also in how these are rendered, and in that some sequences are common to say two of these *rāgas*, and as an example he sang:

example 22



common to *ābhōgi* and *kharaharapriya*.

For connections between *śrīrañjani*, *ābhōgi*, *jayamanōhari* and *kharaharapriya* see note 7b. As to the complexities involved in deriving a *janya rāga* from a *janaka* one, see Powers 1958 Part 1, e.g. 92ff.

Although a 'minor' *rāga*, there are in *śrīrañjani* nevertheless quite a number of compositions (see Bhagyalekshmy 1990:327 f.), otherwise than in the other three *rāgas* of "Rañjani *mālā*", no less 'minor'.

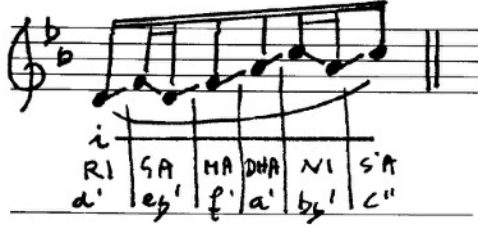
This *rāga*, the second one in our *rāgamālikā*, is clearly there already in the first melody-line with the seventh and the fourth degrees, both different from what they are in *rañjani*. One should add also the third degree: although *rañjani* too has *eḃ*, there it was rendered with a small shake, coming from/going back to *d* (see ex. 9), that is to say, *eḃ* remained audible, as is often not the case in *śrīrañjani* (see ex. 17).

In this *rāgamālikā* the contrast is there not only melodically, in that different *rāgas* follow upon each other, but also as regards composition, that is to say, how the melody-line moves in the four *rāgas* (see App. 4/1.).

Sometimes in a piece, in the beginning of a section or within it, a melody-line, covering one *āvarta* in the case of long *tāḷas* like *ādi*, comes to be rendered first incomplete melodically and textually: for the rest of the cycle the singer dwells on a note or remains silent (cf. Srinivasan Buonomo and Srinivasan 1999:40) or s/he sings vocalises (in this *carāṇa*: *āvartas* A and B, when incomplete, and also in *carāṇa* 2, *āvarta* A, as noted further below) or brings in a filling word (for this see below *carāṇas* 2 and 3, and cf. Srinivasan Buonomo 2004:100). As to

D.K. Jayaraman, in *carāṇa* 1 he sings the first *āvarta* incomplete, twice, and rounds it off with vocalises:

example 23 (=ex. 17): *carāṇa* 1, end of *āvarta* A1 incompl. 1 + 2 (at 1'27")



This is a phrase typical of *śrīrañjani* (Sambamoorthy 1963:379), and it is there, almost identical, also at "*śrī-*" in C1 and its variants at beat 4.

In terms of compositional structure note too the following contrasts: in the *pallavi*, the first word, "*rañjani*", remains unvariated in all the *saṅgatis* except in A5 (see above), whereas here, in *carāṇa* 1 – as in the Indian notation too – it is "*mañ-*", the first syllable, that is really varied, in each *saṅgati*. As against this: in *carāṇa* 2 there are no *saṅgatis* at all and in *carāṇa* 3 all the *saṅgatis* contain variations not limited to the beginning of the *āvartas*, but diffused in them. Noteworthy too is that in *carāṇa* 1 "*mañ-*" is rendered with several notes of short durational value, whereas in the other three sections the first syllable has the duration of a quarter note, except in the *saṅgatis* of *carāṇa* 3.

And now to the *rāgamudrā*.

## The *rāgamudrā*

The *rāgamudrā* starts the *pallavi*, but it concludes also all the three *caraṇas* and now it is divided: the prefix ("*śrī*-" , "*mēgha*-" , "*jaṇa*-") stands at the end of an *āvarta* and "-*rañjani*" begins the next one:

*caraṇa* 1: "*śrī*-" covers beats 7+8 of *āvarta* B, but in C1→C3 only beat 8

*caraṇa* 2: "*mēgha*-" covers beats 7+8 of *āvarta* B

*caraṇa* 3: "*jaṇa*-" covers beat 8 of the *āvartas* B and C1

That in each *caraṇa* "-*rañjani*", now the second element of the *rāgamudrā*, begins an *āvarta*, leads to compositional constance and reminds one of the *rāgamudrā* of the *pallavi*, i. e. "*rañjani*", which too began the *āvarta*. Note also that in the three *caraṇas* the word "-*rañjani*", in any case when beginning an *āvarta*, starts always on high *c* and that the *pallavi* and the three *caraṇas* end on the tonic (middle or high). Let me also add that the elements "*rañjani*" and "-*rañjani*" cover the first three beats of an *āvarta* in all the four sections, i. e. with the subdivisions varying:

|                 | <i>rañ-</i>   | <i>ja-</i> | <i>ni</i>            |
|-----------------|---------------|------------|----------------------|
| <i>pallavi</i>  | 1 beat        | ½ beat     | 1 ½ beats (at 0'02") |
|                 | - <i>rañ-</i> | <i>ja-</i> | <i>ni</i>            |
| <i>caraṇa</i> 1 | 1 ½ beats     | ½ beat     | 1 beat (at 2'18")    |
| <i>caraṇa</i> 2 | 1 ½ beats     | ½ beat     | 1 beat (at 3'29")    |
| <i>caraṇa</i> 3 | 1 beat        | ½ beat     | 1 ½ beats (at 4'15") |

In other words, we have here a sequence of compositional uniformity, although with subtle variations, which are already there in the Indian notation.

Compositional uniformity is there otherwise too. In the *pallavi* the *rāgamudrā* is there only once – repetitions of the *āvarta* and *saṅgatis* apart; as against this, in all the three *caraṇas* it is there twice: it starts at the end of the second melody-

line, continues in the third one and now the *rāga* name is repeated. The *rāgamudrā* and its repetition, a kind of question and answer, melodically, build a unit. And this structure is most clear in the *caraṇas* 1 and 2, for the last syllable of the *rāgamudrā* concerned, "-ni", ends in the 'question' - beat 3 - on a suspended note (a melismatic *b<sup>b'</sup>* in *caraṇa* 1 and a melismatic *b'* in *caraṇa* 2) and in the 'answer' - beat 7 - on the tonic (high or middle):

example 24: *caraṇa* 1, *āvarta* C1 ('question' at 2'18", 'answer' at 2'21")



example 25: *caraṇa* 2, *āvarta* C incompl. ('question' at 3'46", 'answer' at 3'49")

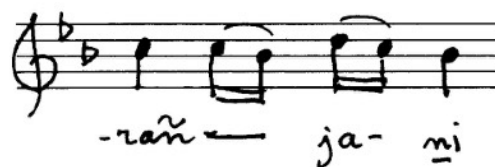


The question-answer unit is a little different in *caraṇa* 3: the first three times at "-ni" of "*jaṇarañjani*" we have a melismatic *d'* (at 4'52", 4'55" and 4'58"); the fourth and last time D.K. Jayaraman sings at "-ni" again a melismatic *d'* (at 5'01"), gliding then to a clear *c'* (*āvartas* C1 + C2).

And now to how D.K. Jayaraman repeats this unit: in *caraṇa* 2 he repeats this unit once, identically, but upon singing again *āvartas* A and B. In the other two *caraṇas* he repeats the unit in sequence with very small variations, which I have notated as *saṅgatis*: in *caraṇa* 3 the unit is there twice, in *caraṇa* 1 four times - he sings the *rāgamudrā* eight times, creating virtually a much longer *mālā* (garland):

[illegible]

example 26

example 27: *caraṇa* 2

example 28: *carāṇa* 3



The *rāgamudrā* is so interesting a theme that I should like to enter into it in some detail. <sup>8</sup>

What now follows are the *ciṭṭai svaras* in *śrīrañjani*.

## The *ciṭṭai svaras* in śrīrañjani

These are rich in melismas and contain a descending pattern with a twist repeated twice at different melodic pitches in the *āvarta*. Beats 1+2, *āvarta* A1, remind one, melodically, of beats 1→3 of *āvartas* A1 (also incomplete) and A2 of this *carāṇa*.

In the two *saṅgatis* (not there in the Indian notation), D.K. Jayaraman splits long *f'* and long *e<sup>b</sup>* ' as follows:

example 29: *carāṇa* 1, *ciṭṭai svaras* in śrīrañjani (at 2'39")

The image shows three staves of musical notation, labeled A1, A2, and A3, representing different *carāṇas* in the *śrīrañjani* raga. Each staff contains a melody with notes and rests, and the corresponding lyrics in Tamil script are written below. The notation includes a '3' indicating a triplet. The lyrics are: A1: SĀNĪ DHĀMA GA RI GA MĀ; NI DHĀ MA GA RISA RI GĀ; MA GĀ RISA NI DHĀ NI TA DHĪM TA TA KADHI NA TĀM; TA DHĪM TA TA KADHI NA TĀM; TA DHĪM TA TA KADHI NA. A2: SĀ NĪ DHĀMA GA RI GA HĀ, HĀ NI DHĀ MA GA RISA RI GĀ, GA MA GĀ RI SA NI DHĀ NI TA DHĪM TA TA KADHI NA TĀM, TA TA DHĪM TA TA KADHI NA. A3: SĀ M̄ DHĀMA GA RI GA MA MĀ MA NI DHĀ MA GA RISA RI GĀ GĀ GĀ MA GĀ RI SĀNĪ DHĀ NI TA DHĪM TA TA KADHI NA TĀM TĀM TA TA DHĪM TA TA KADHI NA TĀM TĀM TA TA DHĪM TA TA KADHI NA.

The *saṅgatis* or quasi-*saṅgatis* in the *ciṭṭai svaras* of the three *carāṇas* are D.K. Jayaraman's own additions. *Carāṇa* 1 closes with the *āvarta* of *ciṭṭai svaras* in *rāga rañjani* we already know.



## Carana 2

*Rāga MĒGHARAÑJANI* (Sambamoorthy 1964:406)

example 30 (=ex. 3)



sāmagānavinōdini<sub>7</sub> śaśāṅkavadani<sub>8</sub> mārajanani<sub>9</sub> mēgarañjani<sub>10</sub>

O You who are happy when the Sāmaveda is chanted<sub>7</sub>! O You whose face is the [very] moon<sub>8</sub>! O You who mothered the god of love<sub>9</sub>! O You procuress of happiness through rain clouds<sub>10</sub>!

As Sambamoorthy says (1971:59), the *rāga mēgharañjani* "... is believed to be capable of producing rain"; the name implies this, of course, and in our *rāgamālikā* the *rāgamudrās* are also attributes of Pārvatī, so that *mēgharañjani* is "O You procuress of happiness through rain clouds". Now how religion, music and everyday life intermingle is a question I can't enter into in detail, but let me add that today too in a period of drought Indian musicians perform *rāgas* they believe will bring rain,<sup>9</sup> as, for example, *amṛtavarṣiṇi* and *varuṇapriya* and (N. Ravikiran, letter dated 02.03.2003) also *mēgharañjani*.

As to *amṛtavarṣiṇi* (the *rāga* "that pours ambrosia" [rain]): in his piece "Ānandāmṛtakarṣiṇi" in this *rāga* Muttusvāmi Dīkṣitar turns to Pārvatī to grant rain; indeed, the final words are an emphatic prayer for rain: "*salilam varṣaya varṣaya varṣaya!*" ("Rain down water, rain down rain down!"). And the place this very piece has in Dīkṣitar's life is given thus by T.L.Venkatarama Aiyar (1968:58ff.):

The road to Ettayyapuram lay through regions ... parched up and dry and Dikshitar... was deeply touched and went immediately to a temple... and performed a special Puja, to propitiate the Devi and sang the famous kriti

"Anandamrithakarshini", in which he prayed, "O Devi! You are so merciful. I am praying Thee for good rains. Give rains forthwith. Give rains. Give rains." When he finished the song, a miracle happened. In the clear and blue sky, clouds suddenly gathered, and there was such an outpour of rain as had seldom been witnessed.

It isn't, of course, that every piece in a "rain *rāga*" is also an invocation for rain, and examples are Tyāgarāja's "Yēmani pogaḍudurā" in *vīravasanta* and Dīkṣitar's "Vīravasantatyāgarāja" in *varuṇapriya*. And in the *carana* of "Vēṅkaṭēśvara", which Dīkṣitar composed in *mēgharaṇjani*, the *rāga* which concerns us here, he brings in only "*kāñcanavṛṣṭipradamēgharaṇjita-bahukṣetram*", i. e., the *rāgamudrā*, virtually in that he describes Vēṅkaṭēśvara as the one who brings about that "many a region is made happy by clouds that pour rain bringing prosperity" (R.R. Ayyangar part I 1983:184 ff.; cf. also the *rāgamudrās* in Dīkṣitar: see again note 8).

And to come back to *mēgharaṇjani* in only musical terms: the ascending scale as given by Sambamoorthy (see ex. 30), Subba Rao (1965:151 f.) and Govinda (1938:341) omits the fifth and the sixth degree. And entirely in keeping with his idea that ascent/descent of *rāgas* are not invariant (see above on his *raṇjani* descent), T. Sankara Iyer's ascent of *mēgharaṇjani* is *vakra* and *d<sup>b</sup>* is there only in the descent:

example 31



And the *vakra* element is there twice in the very first melody-line, at "*sāmagā*-" and at "*-vinōdi*-", and here how D.K. Jayaraman sings it:

example 32: *caraṇa* 2, *āvarta* A incompl. 1 (at 3'02") followed by vocalises  
*āvarta*



As we see in this example, upon singing the first line of *caraṇa* 2 ("sāmagānavinōdini": "O You [Pārvatī] who are happy when the *sāmaveda* is chanted"), D.K. Jayaraman prolongs the last "i" into the next *āvarta*, which he fills with vocalises and concludes with the filling word "*amba*" (cf. below); that is to say this is the point in this *rāgamālikā* where D.K. Jayaraman improvises most extensively.

In *mēgharañjani*, as against *śrīrañjani*, several notes are omitted and there are fewer *gamakas*. Further, otherwise than in *śrīrañjani*, in *mēgharañjani* both *e* and *b* are not flatted, and *d* is. These contrasts are not immediate, for between these two *ragās* we hear the tonal peculiarities of *rañjani* through its *ciṭṭai svaras*, marking the transition from the one *rāga* to the other.

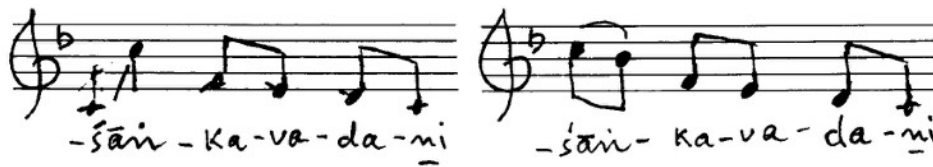
As Bhagyalekshmy points out (1990:245), *b* is elongated in the descent, and a good example of this is how D.K. Jayaraman sings it at "-ni" of "*mēgharañjani*", namely at the question-point of *āvartas* C1 and C2:

example 33 (=25): *caraṇa* 2, *āvarta* C1 (at 3'46")



When *b* in descent is not elongated, there is a difference between the Indian notation and the rendering by D.K. Jayaraman: in *āvarta* B, at "-śāṇ-" (of "*śaśāṇkavadanī*"), while Ravikiran notates *c''-b'* (♪♪), D.K. Jayaraman sings only *c''* (♪) leaving out *b'*, so that - before he reaches *f'* - the gap in the second tetrachord (the fifth and sixth degrees are already omitted) gets increased:

example 34: *carāṇa* 2, *āvarta* B (at 3'23")



Same is the case in *āvartas* C1 and C2 too at "*mē-*", beat 4 (cf. ex.33): D.K. Jayaraman sings *c''* (♪), again followed by *f'*, and in the Indian notation we have *c''- b'* (♪♪).

By the way, in this *carāṇa* we have not only the division of the *rāgamudrā* in two *āvartas*, i. e. into "*mēgha-*" and "*-rañjani*", but also of "*śaśāṇkavadanī*": "*śa-*" at the end of *āvarta* A and the rest starting *āvarta* B, with an unexpected octave jump to high *c* at "-śāṇ-".

Let me also note here (cf. above, The pallavi) how different the interpretation of the same piece can be, and to limit the matter to a sole element and at one point only, i. e. the rendering or the leaving out of *b* in descent not elongated, in R.R. Ayyangar's notation of Dikṣitar's "Vēṇkaṭeśvara" in *mēgharañjani* (Part I 1983:184ff.), *b'* is there at "-ka-" of "Vēṇkaṭeśvara", with diminution, in the first *āvarta* of the *pallavi*, and in its *saṅgati*, the sole one; in the latter *b'* is more evident, for from it it is that the cluster at "-ṭē-" starts:

example 35: *pallavi*, first *āvarta*

|        |   |          |   |         |  |              |   |            |   |           |  |
|--------|---|----------|---|---------|--|--------------|---|------------|---|-----------|--|
| ஸ்ரீ ; | - | ஸ் நி மா | - | ம க மா  |  | ஸ்ரீ நி ஸ்ரீ | - | ஸ் நி நி ம | - | க ம க மா  |  |
| வேங்   | - | க . டே   | - | . . ஸ்வ |  | வேங் . . .   | - | க . டே     | - | . . . ஸ்வ |  |

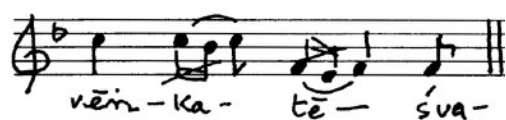
|   |  |
|---|--|
|  |  |
| vēṇ - ka - tē - śva -   | vēṇ - ka - tē - śva -  |

the first time

its *saṅgati*

In some contrast with this, S. Rajam doesn't sing *b'* at "-ka-" of "Vēṇkaṭeśvara", the first time (*b'* is there, but only as an acciaccatura to *c''*):

example 36: *pallavi*, first *āvarta*, the first time



Nor is *b'* there at "-ka-" later, in the *saṅgatis*; that is to say, as D.K. Jayaraman (see ex. 34), S. Rajam too brings in a wider gap between *c''* and *f'*. In the third and fourth *saṅgati* he does sing *b'* but at "-tē-": now it is an elongated *b'* in descent, a melismatic seventh degree ending on *f'*:

example 37: *pallavi*, first *āvarta*

|   |  |
|---|--|
|  |  |
| vēṇ - ka - tē - śva -   | vēṇ - ka - tē - śva -  |

third *saṅgati*

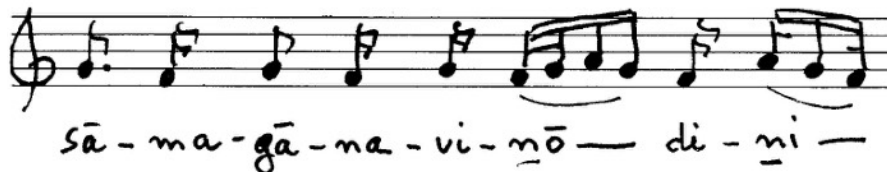
fourth *saṅgati*

It is a known fact that the Musical Trinity (Tyāgarāja, Muttusvāmi Dīkṣitar and Śyāmā Śāstri) has deeply influenced many composers, including the text. Could it be that T. Sankara Iyer, choosing for the text of the first melody-line of this *carāṇa* "*sāmagānavinōdini*" ("O You [Pārvatī], who are happy when the *sāmaveda* is chanted"), was inspired by Muttusvāmi Dīkṣitar and/or by Śyāmā Śāstri using this word? - M.D. e.g. in the first *madhyama kālam* of his *kṛti*

"Pārvati vardani", *rāga sāmā* (Sundaram Iyer, Part XV, 1979:22) and S.S. e.g. third *carāṇa* of "Sarojadaḷanētri", *rāga śaṅkarābharāṇa* (R. R. Ayyangar 1987:49). By the way, thus it is that R. R. Ayyangar notates how this *carāṇa* begins:

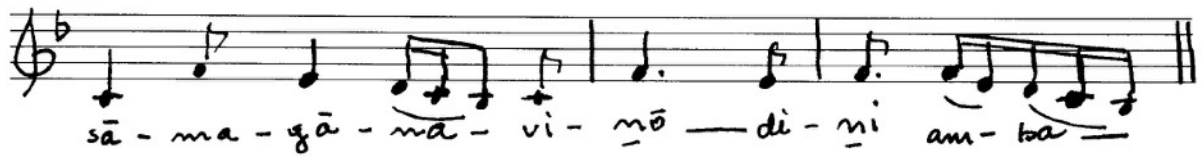
example 38: *carāṇa* 3, first *āvarta*

பா , ம பா ம ப - மப தப ம த பா ம  
ஸா ம கான வி - னே . . தி னி . .



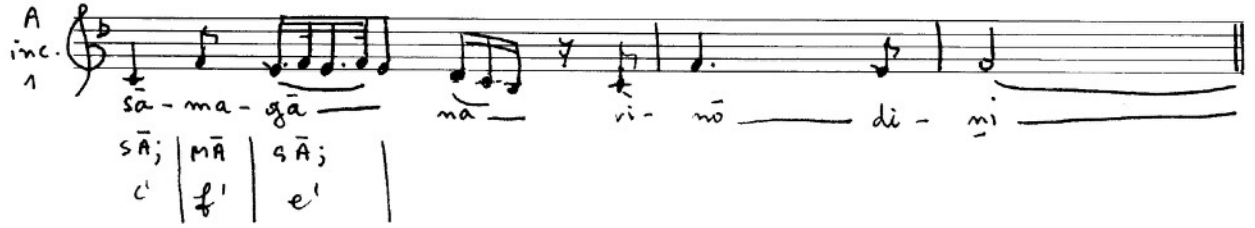
But otherwise than in "Sarojadaḷanētri" and in "Pārvati vardani", we have in *carāṇa* 2 of our *rāgamālikā* at "sāmāgā-", in the beginning of the first *āvarta* (incomplete – see ex.32 - or not) an example of *svarākṣara*, i. e. when the text syllable and the name of the note are the same, and this is Ravikiran's notation (see App. 3):

example 39: *carāṇa* 2, first *āvarta*



He notates long *GA* (*e'*) without melismas, the notation is Indian after all; but here how D.K. Jayaraman renders this note:

example 40: *caraṇa* 2, *āvarta* A, incompl.1 (at 3'02", see also ex.32)



As to what Sambamoorthy says in this connection (1964:164), precisely on "*sāmagānavinōdinī*" in "*Sarajāḍaṇētri*", see note 10. Let me add here that starting a *kṛti* in *rāga haṁsānandī* with "*Sāmagānavinōdinī*", Lalitha Dasar also (i.e. the flutist T. K. Radhakrishnan, 1919-2003) was perhaps inspired by the great musicians noted above, only that he too doesn't bring in *svarākṣara*.

As to "*sāmagāna*-", the beginning of a compositum – see note 11.

## The filling word *amba*

In *caraṇa* 1 I have noted the possibility of using a filling word when a melodic-textual line is at first incomplete. In *kṛtis* dedicated to a goddess a frequent filling word is *amba* ("O Mother!") and thus it is also in our *rāgamālikā*, the goddess being Pārvatī. *Amba* is there in the Indian notation only once, i.e. in *caraṇa* 2 (cf. ex. 39); but D.K. Jayaraman sings it thrice in this *caraṇa* and once in *caraṇa* 3 (*āvarta* B incomplete).

In *caraṇa* 2 he sings *amba* always at beat 8

- in the vocalises *āvarta*,
- in *āvarta* A incomplete 2,
- in *āvarta* C1,

and with an identical melody, i.e. at "*am*-" he stresses *e'* and at "*ba*" he simply flies through the three semiquavers (for "*amba*" Ravikiran notates five semiquavers, see again ex. 39):

example 41 (=32): *caraṇa* 2, *āvarta* A incom.1 (at 3'02"), followed by a vocalises *āvarta* (beat 8:"*amba*" at 3'12")



By the way, D.K. Jayaraman uses for "*ba*" the same passage as for "*na*" of "*sāmagāna*-", *āvarta* A incomplete or not. But in the Indian notation the passage at "*na*" is slightly different (see ex.39).



As to "*amba*" in *āvarta* C1, otherwise than in the first two cases this *āvarta* is melodically and textually already complete (cf. C2), only that D.K. Jayaraman is out to repeat *āvartas* A and B, so that he now, in C1, sings at "-*ni*" a quarter note for beat 7 (at 3'33") and brings in, again, the filling word for beat 8 – but in *āvarta* C2 he sings at the same point a half note for beats 7+8 (at 3'49").

Before entering into the instances of "*amba*" in other pieces, let me note that the notations of R.R. Ayyangar (for Tyāgarāja, Dīkṣitar, Śyāmā Śāstri and others) and those of V.Shankar (for Śyāmā Śāstri's compositions) are significant also because what precedes their notations (i.e. text and melody), interpretive with *saṅgatis* also, is solely the text; that is to say, "*amba*" is interpretive on the part of the musician concerned when it is lacking in the text given by both before their notations.

Now let's take Subbaraya Sastri's "Śaṁkari nīv'ani", *rāga bēgaḍa*, *rūpaka tāla*: of the four *āvartas* of the *pallavi* at first only the first two are performed with *amba* added (see Srinivasan Buonomo 2004:100). And this structure is quite common: we find it in R.R. Ayyangar's notation of this piece (1987:123 ff.) (with "*amba*", not there in the bare text which precedes); and it is how Radha Venkatachalam sings it and how Karaikudi Sambasiva Iyer, Mysore Doreswamy Ayyengar and T. Viswanathan play it (see for the last three Subramanian 1987:496 ff., 582 ff., 648 ff.).

But let me also note that in the case of the first *āvarta* of the *anupallavi* in Puliur Doreswami Iyer's "Sarasīruhā", *rāga nāṭa*, *ādi tāla* I have found cases both with and without "*amba*":

- Voleti Venkateswarlu sings it incomplete the first time and adds *amba*;
- so it is that S. Rajam too sings at this point.

As against this,

- Madurai G.S. Mani and
- Semmangudi Srinivasa Iyer sing the first *āvarta* of the *anupallavi* at first

incomplete, but they dwell on a note (g') and don't add *amba*. And this is how - Rajeswari Padmanabhan and other *viṇā*-players of the Karaikudi tradition too perform it.

For further instances of "*amba*" see App. 5 and note 12.

And now to the

### Cittai svaras in mēgharañjani

As Sambamoorthy writes (1964:187), the *cittai svaras* follow upon each theme in the *rāga* of the theme, followed, in their turn, by those in the *pallavi rāga*, and an example for this is "Mālai cūṭṭuvēn", mentioned above in the Background. As against this, in Ravikiran's notation we find *cittai svaras* in *śrīrañjani* between those in *mēgharañjani* and in *rañjani*. And D.K. Jayaraman follows this distribution.

And peculiar to the *cittai svaras* in *mēgharañjani* is this: several twists in the melody-line which underline the omission of the fifth and the sixth degree; repeated notes, the one most frequent is *b'*, not at all frequent earlier, in this *carana*; the *āvartas* (in effect only one, A2 is a virtual repetition of A1) consist in groups of sub-units of different value (♩. and ♪♪) alternating freely with each other:

example 42: *cittai svaras*, *āvarta* A1 (at 3'51")

*cittai svaras: mēgharañjani*

NĪ, SĀ, NĪ NĪ SĀSĀ NĪ NĪ MAHA NĪ NĪ MĀ, NĪ, MĀ NĪ NĪ MAMA SAGARIRI  
TĀ, TŌM, TA KA DHĪ MI TA KA TA KA JU NU TĀ, TŌM, TĀ DHĪ MI TA KA TAKAJUNU

### Carana 3

*Rāga JANARĀṆJANI* (Sambamoorthy 1964:403)

example 43 (= ex. 4)



pāmarajanapālīni<sub>11</sub> sūlīni<sub>12</sub> pāpavimōcani<sub>13</sub> pāvani<sub>14</sub> janarañjani<sub>15</sub>

O You protectress of the helpless<sub>11</sub>! O You with the trident<sub>12</sub>! O You the one to release [us] from the consequences of [our] ill-deeds<sub>13</sub>! O You the one to purify [all and everything]<sub>14</sub>! O You procuress of happiness to people<sub>15</sub>!

"A sarvakalika raga" (an 'all-time *rāga*', a *rāga* not bound to a specific time of the day) "that shines well when rendered in madhyamakala" (Bhagyalekshmy 1990:180), see for example the *ciṭṭai svaras* in this *rāga*. Sambamoorthy writes (II, 1959:244): "A *rāga* which we owe to Tyāgarāja", whose three *kṛtis* "*Smaraṇē sukhamu*, *Viḍajāladura* and *Nāḍāḍina māṭa* and Mahā Vaidyanātha Ayyar's *kṛti*, *Pāhimām Śrīrājarājēśvari* are brilliant compositions in this *rāga*".

It is only in *janārañjani*, the last of the four *rāgas* in this *rāgamālikā*, that *g* is not omitted, and in this *carāṇa* it is there already as the first note, and it is frequent, mostly in the first *āvarta* and in its *saṅgatis*.

Bhagyalekshmy writes (ibid.) also that "Ni" (*b*) "and Ri" (*d*) "are rendered as Dhirga kampita svaras". In *janarāñjani* this ornament doesn't skip these notes, quite otherwise than in other *rāgas*, where notes with this embellishment are not audible, only the adjacent ones are.

As to *b* in the *janāraṅjani* section of "Raṅjani mālā", D.K. Jayaraman sings it only once, in the *ciṭṭai svaras*, at "*Nī*" (beat 5, at 5'05"), but with an acciaccatura from *a'*. Note though that in the Indian notation *b* is there also in *āvarta* B of the *carana* itself, at "-ca-" of "*pāpavimōcani*":

example 44: *āvarta* B, beats 1→4



Here at "-ca-ni" of "-pavimōcani" (a part-ascent: *e-f-g-a-g-b-c*) Ravikiran notates *b'-c''* (♫), while D.K. Jayaraman in B (incomplete and complete) sings *c''* twice, thus omitting the seventh degree there in the Indian notation:

example 45: *āvarta* B incompl. (at 4'35")



To come back now to *b* with *dirgha kampita* in *janarāñjani*, rendered with an oscillation: *c-b-c-b*, we find it in several interpretations,<sup>13</sup> also in Tyāgarāja's "Viḍa jāladurā" (*āditāḷa*): due to long durational value (*b* covers beats 2+3), in the first *āvarta* of the *pallavi* my vocal teacher Kantadevi Narayana Ayyengar and the Hyderabad Brothers sing *b* at "*jā-*" thus, almost identically, also starting from *g'*:

example 46: *āvarta* A1



K.N. Ayyengar's notation

K.N.A.'s rendering

Hyderabad Brothers

Note that in the first *saṅgati* in K.N. Ayyengar's rendering, *b'* covers only beat 3:

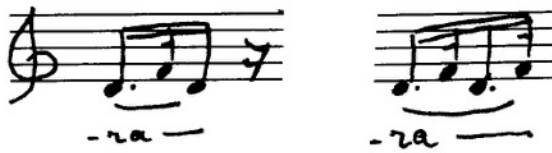
example 47: *āvarta* A2



As to *d*, also embellished with *dīrgha kampita*, as Bhagyalekshmy observes: in descent it is generally rendered as *d-f-d* or *d-f-d-f*, and here how D.K.

Jayaraman sings it, in our *rāgamālikā*, i.e. in *caraṇa* 3 at "-ra-":

example 48



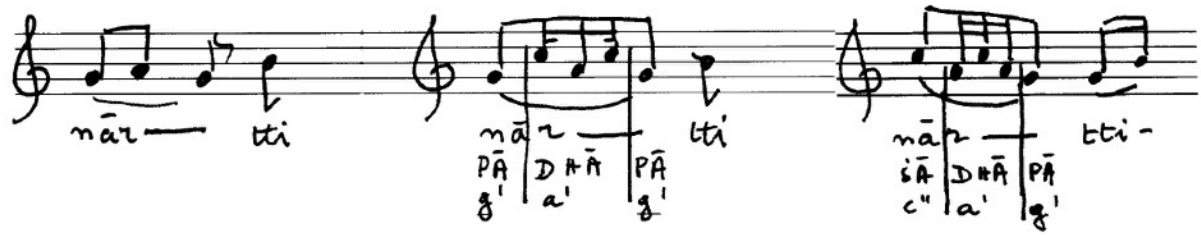
*āvarta* A1 (at 4'14")      *āvarta* A2 (at 4'20")

and also in the *ciṭṭai svaras*, twice in the first half of A1 at "*Rī*" (at 5'03" and 5'04").

Now to *d* in ascent: quite often it is preceded by *c – e*, as in *śaṅkarābharāṇa*, from which *janarāñjani* derives, according to theory. And thus it is how D.K. Jayaraman sings it in *āvarta* B incomplete, beat 5, at "*pā*-" (see ex. 45).

Let me add a few remarks on *a* and *f* in *janarāñjani*: *a* too is generally embellished, i.e. it oscillates with higher *c* (thus D.K. Jayaraman again in *āvarta* B incomplete, beat 3, at "-*mō*-": see ex. 45); and we find a melodically identical rendering of *g'-a'-g'* in the beginning of the second melody-line of the *anupallavi*, once again in "*Viḍa jālādurā*", sung by K.N. Ayyengar; the Hyderabad Brothers sing *a'* in this passage with a slight difference:

example 49: *anupallavi*, second melody-line



K.N.A.'s notation

K.N.A.'s rendering

Hyderabad Brothers

See also how the same singers render *a'* at "vi-": ex. 46.

As to *f*: in ascent all the above musicians render it without a melisma, also D.K. Jayaraman in this *carana*, except in *āvarta* A1 and in its *saṅgatis*, where he renders it as *e-g-e*, typical of *śaṅkarābharana*:

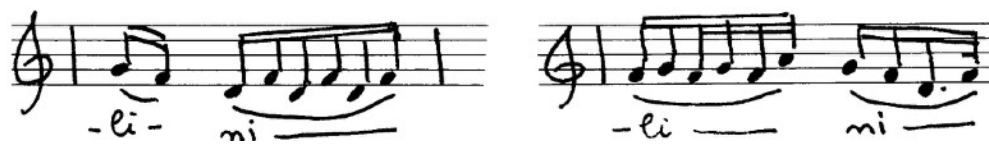
example 50: *āvarta* A1, beat 7 (at 4'17")



Yet of this melisma there is also a more constant instance: in Śyāmā Śāstri's "Nannu brōva" C.N. Krithika always sings *f* in ascent very much *śaṅkarābharanically* (*e-g-e* / *g-e-g-e*, etc.). Krithika apart, only extensive study could show if other musicians noted above do sing *f* in ascent with melismas, i.e. in other pieces in *janarāñjani*.

And now a final remark as to a shift in the text: in the *pallavi*, it is there both in the Indian notation and in D.K. Jayaraman's rendering. As against this, here, in *carana* 3, it is only D.K. Jayaraman who renders it, i.e. in *āvarta* A2:

example 51



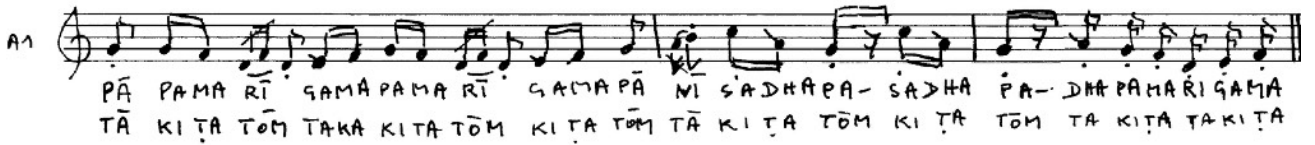
beat 5+6 of *āvarta* A1 (at 4'16")      and of *āvarta* A2 (at 4'21")

Note that in *āvarta* A2 "-li-ni " cover one beat each, just as in *āvarta* 1 of the Indian notation, only that the latter is less ornate.

## The *ciṭṭai svaras* in all the four *rāgas*

Otherwise than in the other *ciṭṭai svaras*, in those of *janāraṇjani* there is no cross-rhythm, specific here is the repetition of short melodic passages as also of rhythmic patterns, above all of *kiṭa tōm* (♪♪♪), which is there five times, with the melody not always the same. In the Indian notation a quaver corresponds every time to *tōm*, but it is a semiquaver, followed by a rest (♩), that D.K. Jayaraman sings, the last two times:

example 52: *ciṭṭai svaras āvarta A1* (at 5'05")



As to the tonal area of the *ciṭṭai svaras* in *janāraṇjani*: the first half of their *āvarta A1* contains the whole of *āvarta A1* of the *carāṇa* with its twist from *g'* to *d'* and back to *g'*. And the half descent *c''- a'- g'*, twice in the second half of *ciṭṭai svaras A1*, was there earlier in the *carāṇa*, melodically, always at beat 1: at "*pā-*" in *āvarta A4* and at "*-rañ-*" in *āvarta C1* (repeated in C2):

example 53: *āvarta A4*, beat 1 (at 4'40")      *āvarta C1*, beat 1 (at 4'51")



At the end of a *rāgamālikā* "there is a string of full *āvarta* or half-*āvarta* *svara* passages in all the *rāgas*, but in the inverse order (*viloma krama*)" (Sambamoorthy 1964:188). So it is also in our piece: Upon *carāṇa 3* there are *ciṭṭai svaras* in *janāraṇjani*, *mēgharaṇjani*, *śrīraṇjani* and *raṇjani*, all the four *rāgas* following, now immediately, one upon the other, with their melodic peculiarities.



Note too that in the last *rāga*, *rañjani*, D.K. Jayaraman heightens the *mōrā* in *āvarta* A (*jām takiṭa* / *jām takiṭa* / *jām takiṭa*) to a *kōrvai* (a cross-rhythmical cadential pattern, more complex than a *mōrā*), adding *āvarta* A\*:

example 54: *ciṭṭai svaras*, *āvartas* A and A\* (at 5'30")

*ciṭṭai svaras: rañjani*

A

SA RI GA SĀ SA NI DHA SĀ SA RI GA MA DHA SĀ - SĀ SĀ NI DHA NĪ NI DHA MA SĀ MA SĀ SA  
TA KI TA JĀM TA KI TA JĀM TA KA DHI MI TA KĀ JĀM TA KI TA JĀM TA KI TA JĀM TA KI TA

A\*

- SĀ SĀ NI DHA NĪ NI DHA MA GĀ MA GA SA - SĀ SĀ NI DHA NĪ NI DHA MA SĀ MA GA SA  
- JĀM TA KI TA JĀM TA KI TA JĀM TA KI TA - JĀM TA KI TA JĀM TA KI TA JĀM TA KI TA

so that in all the *mōrā* is performed thrice and includes semiquaver gaps to border the pattern (in the notation these latter are indicated by a hyphen); in other words, we have three times groups of five sub-units with one sub-unit rest. The third and last rest coincides with the first beat of the *pallavi* refrain, which follows now, serene and calm, upon this cluster of *ciṭṭai svaras*, particularly pyrotechnical due to the percussion.

This refrain - there only once in this *rāgamālikā* - is followed by close 2, two *āvartas* long, as was close 1 upon the *pallavi*; but now the melody-line is dynamic: it darts up from *d'* to *d''*, then with a descent it comes to an end on the central tonic, as does close 1. By the way, it is in this close 2 that D.K.

Jayaraman reaches the highest tempo values with ♩ = 91 M.M. [*bpm*] and 92 M.M. [*bpm*] in the last *āvarta* (he reaches 91 M.M. also in the vocalises *āvarta* in *carana* 2); in close 1 he reaches the lowest value with ♩ = 82 M.M. [*bpm*].

And let me end this part with something personal: When in 2003 I was working on this *rāgamālikā*, and particularly on the *ciṭṭai svaras* in *janārañjani*, it occurred to me that it would be nice to teach them to my vocal students for Tyāgarāja's "Viṭa jāladurā" (as just noted, also in *janārañjani* and *āditāḷa*) they had already learnt. Thought and done: I gave a call to T. Sankara Iyer in Chennai and he agreed, and was very happy too. I found the right point for them in the *kṛti*, i.e. upon the *anupallavi* and the *carāṇa*, and we all sang them to Tyāgarāja's *kṛti* on the 23.11.2003 during a concert in the Martin Luther Church at Wentorf near Hamburg; and of course I told all those who had come that it was T. Sankara Iyer who had composed the *ciṭṭai svaras*.



"Sadāśiva - Mahādeva", Elephanta, Cave 1  
(circa sixth c. A.D.)

Courtesy © A.I.I.S. in

*Discourses on Śiva*

University of Pennsylvania Press 1984

PĒRĀYIRAM PARAVI,  
*rāgamālikā viruttam*

Text: Appar, music: D.K. Jayaraman

பேராயிரம்பரவிவானோரேத்தும்  
பெம்மானைப்பிரிவிலாவடியார்க்கென்றும்  
வாராதசெல்வம்வருவிப்பானை  
மந்திரமுந்தந்திரமுமருந்துமாகித்  
தீரானோய்தீர்த்தருளவல்லான்றன்னைத்  
திரிபுரங்கடையெழுத்திண்சிலைகக்கொண்ட  
போரானைப்புள்ளிருக்குவேனாரானைப்  
போற்றுதேயாற்றநாள்போக்கினேனே.

pērāyiram<sub>1</sub> paravi<sub>2</sub> vānōr<sub>3</sub> ēttum<sub>4</sub> pemmānaip<sub>5</sub> piriv' ilā<sub>6</sub> vaṭiyārkk'<sub>7</sub> enrum<sub>8</sub>  
vārāta<sub>9</sub> celvam<sub>10</sub> varuvippānai<sub>11</sub> mantiramun<sub>12</sub> tantiramu<sub>13</sub> maruntum<sub>14</sub> ākit<sub>15</sub>  
tīrā<sub>16</sub> nōy<sub>17</sub> tīrtt'<sub>18</sub> aruḷa<sub>19</sub> vallān<sub>20</sub> rannait<sub>21</sub> tiripuraṅka<sub>22</sub> ṭiyelat<sub>23</sub> tiṇṇilai<sub>24</sub>  
kaikkōṇṭa<sub>25</sub> pōrānaip<sub>26</sub> pullīrukkuvēlūrānaip<sub>27</sub> pōrrātē<sub>28</sub> yār<sub>29</sub> nāl<sub>30</sub> pōkkinēnē<sub>31</sub>

The Supreme Being<sub>5</sub> whom the celestials<sub>3</sub> reverence with joy<sub>4</sub>, singing in  
reverence<sub>2</sub> [His] thousand names<sub>1</sub>; Him who will procure<sub>11</sub> happiness<sub>10</sub> to those  
who are [His] devotees<sub>7</sub>, never leaving [His] Feet<sub>6</sub>, [happiness they are] never<sub>8</sub>  
avid for<sub>9</sub>; Him<sub>21</sub> [who alone has the] power<sub>20</sub> to grant the grace<sub>19</sub> of ending<sub>18</sub>  
[the] endless<sub>16</sub> affliction<sub>17</sub> [of disease and rebirth], acting<sub>15</sub> as incantation<sub>12</sub> and  
mystical formula<sub>13</sub> and medicine<sub>14</sub>; Him, the warrior<sub>26</sub> who took up<sub>25</sub> the mighty  
bow<sub>24</sub> for the three cities<sub>22</sub> [of the demons] to catch fire<sub>23</sub>; Him who resides in  
Pullīrukkuvēlūr<sub>27</sub> - Oh, squander did I<sub>31</sub> time<sub>30</sub>, entirely<sub>29</sub>, not worshipping  
[Him], ever<sub>28</sub>.

## Taped example 2

Timings:

*rāga 1: kalyāṇi: 0'01"→5'13"*

(vocalises upon the text: 2'25"→2'58" / violin solo: 3'01"→5'13")

*rāga 2: kharaharapriya: 5'15"→10'38"*

(vocalises upon the text: 7'25"→8'20" / violin solo: 8'21"→10'38")

*rāga 3: sāvēri: 10'40"→13'25"*

(vocalises upon the text: 12'41"→13'25")

*rāga 4: madhyamāvatī: 13'26"→16'17"*

(vocalises upon the text: 15'24"→16'17")

Text and translation of the song: App. 6

Language: Tamil

## BACKGROUND

"Pērāyiram paravi" is a Tamil verse (*viruttam*) set to four *rāgas* (see above), with the music improvised, i.e. it belongs to *manōdharma saṅgīta*, and it is not set to a *tāḷa*; as also *rāgamālikās* of the *kalpita saṅgīta* type, it is rendered towards the end of a concert.<sup>14</sup> Let me add that a *rāgamālikā* can also consist in more than one verse, as is, for example, the *viruttam* "Kanduha madakkariyai" sung and played by T. Viswanathan in his concert, 28.06.1998, Monsun Theater, Hamburg, which I was happy to organise.

"Pērāyiram paravi" is the eighth of ten verses which form a poem written by the Śiva devotee Appar (VIth-VIIth c.), composed in praise of the god at Puḷḷirukkuvēḷūr, each verse ending with the words

... *puḷḷirukkuvēḷūrānaip pōrrātē yārranāl pōkkinēnē*

"... Him who resides in Puḷḷirukkuvēḷūr – Oh, squander I did time, entirely, not worshipping [Him], ever."

D.K. Jayaraman sang "Pērāyiram paravi" towards the end of the concert he gave on the 9th of March 1975 for the Mylapore Fine Arts Club, Chennai, which I could record for the Archives of the Ethnological Museum, Berlin. As just mentioned, in our piece there is no *tāḷa*, therefore he was accompanied only by the violinist V. Thyagarajan and, of course, by a *tambūrā* (a pupil of his, whose name I am sorry I don't know). As is the case at times, this *rāgamālikā* is followed by a *kṛti*, "Karpagamē", by Papanasam Sivan in praise of Goddess Pārvatī, as always in the same *rāga* as the last one of the *rāgamālikā*, now *madhyamāvatī*. Let me add that D.K. Jayaraman used the same Appar verse in his concert in December 1982 at the Music Academy Chennai, again for a *rāgamālikā* but with quite other *rāgas*: *mōhana*, *ṣaṇmukhapriya* and *śuruti*, and this time too he adds a *kṛti*, in *śuruti*, of course, namely "Śiva perumāḷ", also by Papanasam Sivan.

## SOME REMARKS ON RĀGAMĀLIKĀS

As far as I know, *rāgamālikās* with the text either a *viruttam* (Tamil verse) or a *śloka* (Sanskrit verse) haven't been studied monographically, so that I tried to get at as many as possible (they are 31 including "Pērāyiram paravi") and I've tried to describe in some detail the various compositional elements characteristic of this form. Here the 31, including those where a *kṛti* concludes the "garland" (see also App. 7); the name of the singer is added:

1. "Añjana...", M.L. Vasanthakumari
2. "Ettanai", T. Viswanathan (vocal and flute)
3. "Hṛdyam", M.D. Ramanathan
4. "Kanduha" 1996, T. Viswanathan (vocal and flute)
5. "Kanduha" 1998, T. Viswanathan (in part *rāgas* other than in 1996), vocal and flute
6. "Kastūritilakam", Mahajapuram Santhanam
7. "Kṛpāruha", Mahajapuram Santhanam
8. "Mānāḍa maḍuvāḍa" 2002, Sanjay Subrahmanyam
9. "Navarasa", Semmangudi Srinivasa Iyer "Nī koṇḍa caṭa muṭiyō", R.S.Mani
10. "Nilakeśan", Semmangudi Srinivasa Iyer
11. "Sāyaṁkāla vanānte", Nedunuri Krishnamurthy
12. "Sāyaṁkāla vanānte", Geetha Raja (*rāgas* other than those sung by Nedunuri Krishnamurthy)
13. "Śrīrāmacandra śritapārijāta", Nedunuri Krishnamurthy
14. "Śrutvā guṇam", S. Rajam
15. "Śūlam piḍittu", Ranjani and Gayatri (each singing one *rāga*).
16. *rāgamālikās* followed by a *kṛti*:
17. "Āḍiyāy...", Ranjani and Gayatri (see above)
18. "Brahmādimunipūjita", Trichur V. Ramachandran

19. "Karacaranakṛtam", T.M. Krishna
20. "Kunīta puruvamum", P. Unnikrishnan
21. "Madanaśatakoṭivaśam", D. Seshachari
22. "Mānāḍa maḍuvāḍa" 2005, Sanjay Subrahmanyān (*rāgas* other than those sung in 2002)
23. "Māte Maragadaśyāma", Madurai G.S. Mani
24. "Nallār", Geetha Raja
25. "Nityānanda", M.S. Subbulakshmi
26. "Oruvāy tirakkilum", Neyveli Santhanagopalan
27. "Panikkaḍalil", T.V. Sankaranarayan
28. "Pērāyiram paravi" 1975, D.K. Jayaraman
29. "Pērāyiram paravi" 1982, D.K. Jayaraman (*rāgas* other than those sung in 1975)
30. "Śṛṅgāra...", M.D. Ramanathan
31. Vāḍinēn", T.M. Krishna.

The number of the *rāgas* in these 31 *rāgamālikās* varies from two (S. Rajam's "Śrutvā guṇam") to a maximum of seven (Sanjay Subrahmanyān's "Mānāḍa maḍuvāḍa" 2002).

In these *rāgamālikās* the compositional elements are both varied and constant (see again App. 7):

- how a *rāga* begins:

a salient element in 77 of the 120 *rāgas* in the 31 *rāgamālikās* is the repetition of the initial tone, tonic or not, in the first or in later *rāgas*; 15 *rāgas* begin with *c''*, one with *c'* and 34 not with the tonic, reaching a total of 50 cases. To these we can add 27 other cases, when, right in the beginning, again in the first or later *rāgas*, a repeated tone, tonic or not, virtually the initial tone, is preceded by one or more tones. Here some examples:



A) high tonic, repeated

1) in the first rāga:

- M.L. Vasanthakumari in "Añjana...", *kalyāṇi* (the high tonic is repeated 20 times!):

example 55

Handwritten musical notation for example 55. The top staff is labeled 'singer' and the bottom staff is labeled 'violin'. Both staves are in G major (one sharp). The singer's part consists of a series of eighth notes with the lyrics: 'aṇ-ja-na kāṇ-ca-na kāṇ-ja-na māṇ-ju-la-lō-ca-na lō-ka-na-pūr'. The violin part starts with a few notes and then plays a continuous, rapid sixteenth-note scale-like passage over the lyrics 'na-ta-yē'.

- Mahajapuram Santhanam in "Kastūri...", *brindāvana sārāṅga*:

example 56

Handwritten musical notation for example 56. The top staff is labeled 'singer' and the bottom staff is labeled 'violin'. Both staves are in B-flat major (two flats). The singer's part consists of quarter and eighth notes with the lyrics: 'ka-stū-ri tū-la-kam la-lā-ta ba-la-hē'. The violin part plays a series of eighth notes, mirroring the melody of the singer.

- D.K. Jayaraman in "Pērāyiram paravi" 1975, *kalyāṇi*:

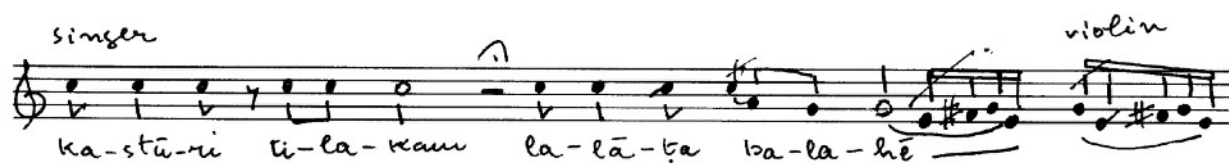
example 57

Handwritten musical notation for example 57. The top staff is labeled 'singer' and the bottom staff is labeled 'violin'. Both staves are in G major (one sharp). The singer's part consists of quarter and eighth notes with the lyrics: 'pē-rā-yi-ram pa-ra-vi vā-nōz yē-ttum pē-mmā-nai'. The violin part starts with a few notes and then plays a continuous, rapid sixteenth-note scale-like passage over the lyrics.

2) in other *rāgas* (the high tonic is there in all the cases but one with middle tonic):

- Mahajapuram Santhanam in "Kastūri...", *rāga* 3, *basant bahār* <sup>15</sup>:

example 58

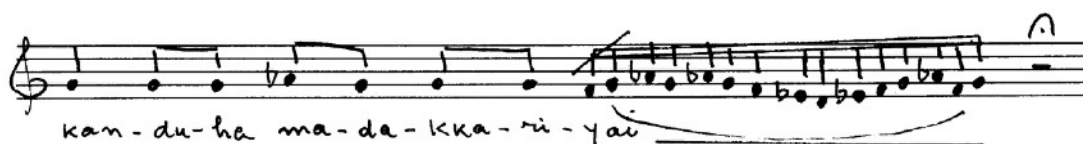


B) not the tonic, repeated

1) in the first *rāga*:

- T. Viswanathan in "Kanduha" 1998 does, *sindhu bhairavi* <sup>16</sup>:

example 59



2) in other *rāgas*:

- D.K. Jayaraman in "Pērāyiram paravi" 1982, *rāga* 3, *śuruti*, line 2:

example 60

śaṇmukhapriya - singer  
(vocalises . . . . .)

śruti - singer  
pñ-lu - ru - kku vē-lū - tām tam - nai

pō - trā - dē ā - tra - nāl pō - kki - nē

- nē

C) the repeated high tonic is preceded by one or more tones

1) in the first rāga:

- Nedunuri Krishnamurthy in "Śrīrāma...", śaṇmukhapriya:

example 61

singer  
śrī Rā - ma - cam - dra śrī - ta - pā - ri - jā - ta - ga

violin  
śrī Rā - ma - cam - dra śrī - ta - pā - ri - jā -

- ta - ga

2) in other rāgas:

- D.K. Jayaraman in "Pērāyiram paravi" 1975, *rāga* 2, *kharaharapriya*, *rāga* 3, *sāvēri* (see notation) and Maharajapuram Santhanam in "Kastūri...", *rāga* 4, *madhyamāvatī*:

example 62



D) a repeated note, not the tonic, is preceded by one or notes

1) in the first rāga: never there

2) in other rāgas:

- Mahajapuram Santhanam in "Kastūri...", *rāga* 2, *śivarañjani* (one of the sole three cases):

example 63



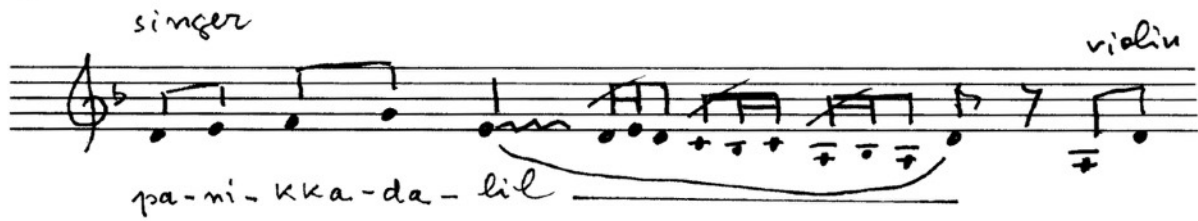
In most of all these cases the initial tone, or the virtually initial one, is repeated from 3 to 10 times.

And now one of the 41 cases where

E) the initial tone of a *rāga* is not repeated

- T.V. Sankaranarayanan in "Panikkaḍalil", *dvijavanti*:

example 64



Adding two cases (*rāgas* 3 and 4 of "Nilakeśan", of which the beginning is not there on the tape), we reach the 120 *rāgas* my remarks are based on.

Let me add a remark on the 16 *rāgas* – the first one or not – which I have noted as beginning with *c''* repeated, except one with *c'* instead. I turned to some musicians, asking them when exactly they begin a *rāga*, if with repeated high tonic or later. And this is what they told/wrote to me as to the repetition of the tonic:

- G.S Mani (communication 14.02.2009):

The singer takes time... A commodity for the artist who is not sure what the next *rāga* will be.

- N. Ravikiran (email March 2009):

As a musician it is quite difficult even for us to know when we are moving from a raga to the next while singing repeated Sa-sa. (tonics). It just happens on impulse almost all the time- for creative artistes.

As to T.M. Krishna, see under "Smooth transition".

But this too is true: when D.K. Jayaraman begins "Pērāyiram paravi" 1975 with *c''* repeated (see ex. 57), he has already selected the *rāga* he is going to sing, for the first *c''* ends with a dash of *b'*.

And this too is important: when in these 31 *rāgamālikās* the repeated high tonic in the beginning is preceded by one or more tones, it is again clear that the singer has decided on the *rāga* now to follow, as D.K. Jayaraman does with the second and the third *rāga* in "Pērāyiram paravi" 1975 (see notation), or

Nedunuri Krishnamurthy, when starting the *rāgamālikā* "Śrīrāma..." with *ṣaṇmukhapriya* (ex. 62, again). That is to say, a repeated tonic is a favored element (and not only in the beginning of a *rāgamālikā*: e.g. in "Pērāyiram paravi" 1975); and it could well be that M.L. Vasanthakumari, Mahajapuram Santhanam and others wanted to begin a *rāga* in this very manner, and to them this repeated tonic was not simply "a commodity". A pity that I can't ask them whether this is true, for many of them are no more. But anyway this is exactly the view of the singer Maharajapuram S. Ramachandran, who accompanied, very often, his father, Maharajapuram Santhanam. He told me, however, this too (on the phone on the 10<sup>th</sup> July 2009): in a *rāgamālikā* he generally starts "a *rāga* directly, with its important notes", at times interspersed with repeated *c*", and this he sang me too on the phone. But sometimes he also starts a *rāga* with repeated high tonic.

- *repetition of a note*

Note too that in many of the 31 *rāgamālikās* brought in here, the repetition of a note is there not only in the beginning of a *rāga* (see above). There are singers who do it quite often also at later points (e.g. D.K. Jayaraman 1975 and 1982, M.L. Vasanthakumari, Maharajapuram Santhanam in both *rāgamālikās*), while others do it rarely (e.g. M.D. Ramanathan and T. Viswanathan in both versions of "Kanduha" and in "Ettanai").

- *prolongation of a note*:

At times a singer prolongs, indefinitely, a note corresponding to the last syllable of a word and sometimes there follows a long rest, thus giving emphasis to the idea concerned, e.g. Maharajapuram Santhanam at "-kam" of "kastūritilakam" in examples 56 and 58. These possibilities we find quite often in the 31 *rāgamālikās*, and not only in the first *rāga*, that is to say, since there is no *tāḷa*, the singers are in great freedom and the notes have a very relative duration; a certain pulse is there, naturally, when the singer scans the text with plain notes.

- *melismatic passages*:

These are equally a frequent element in these *rāgamālikās*, and, again, not there only in the first *rāga*: quite often upon a plain, mostly repeated note, initial or

not, or upon some different plain notes, there follows a melismatic passage, mostly downwards, often followed by a long rest, e.g. examples 55 and 57. And naturally in such passages too the text syllable concerned, often the last one, is prolonged: e.g. "-yē" (ex. 55), the "-i" of "-ai" (examples 57 and 59) and in the following example "-vaṁ" (line 3) and "jam" (line 4: the melismatic passage is preceded by plain but different notes): Nedunuri Krishnamurthy sings, in "Sāyamkāla", the end of the long vocalises (47") upon the text of *rāga* 4 (*rañjani*) and begins *rāga* 5 (*hamsānandi*):

example 65

rañjani - singer

violin

(vocalises ...)

hamsānandi - singer

van-dē-ham vā-su-dē-vam

va-su-ma-ti-su-kha-

-jam

In *hamsānandi*, at "van-dē-ham vā-su-dē-" Nedunuri Krishnamurthy sings a repeated high tonic, he descends then from *c''* to *e'*, now in *hamsānandi* no more flatted, and insists on it at "va-su-ma-ti-", thus underlining the new *rāga*.

At times, these melismatic passages are for the listener a cue as to the *rāga* the singer is now in, especially when they are almost a full descent (see the examples just mentioned). Rarely, a melismatic passage is there, corresponding to the first syllable of a word, but of course these passages don't have the significance the melismatic passages just noted have; see for it e.g. ex. 61, at "Śrī-", line 1 and 2, and "pē-" of "pērāyiram", line 4:

example 66 (=92, at 0'55")

śanmukhapriya - singer violin

(vocalises . . . . .)

śruti - singer violin

pñl-lu-nu-kku vē-lū-rāṁ tam-nai

singer violin singer

pō-trā-dē ā-tra-nāḷ pō-kki-nē

violin

-nē

- final note, in each *rāga*, of the text or of the vocalises upon it:  
very often the tonic;

- final note of a *rāgamālikā*:  
always the tonic, except in "Añjana..."; as to "Kanduha" 1988 and "Śūlam  
piḍittu", the available recordings lack the end of these *rāgamālikās*;

vocalises upon the text:

there very often;

violin solo:

there very often;

back to the text's beginning in the *rāgas* other than the first one:

not very often. It is there in short texts, but this is not a must: D.K. Jayaraman  
does it sometimes in "Pērāyiram paravi" 1975, but never in 1982. As to



*rāgamālikās* with long texts: in his three pieces T. Viswanathan never goes back to the beginning.

transition:

the possibilities here are best taken to be three: *marked* or *smooth*: when in a *rāgamālikā* the transition from *rāga* to *rāga* is always the one or the other; *mixed*, when in a *rāgamālikā* both transitions are there.

### Marked transition

Vocalises upon the text and/or violin solo: in most of the cases both end on the tonic, and this evokes a feeling of finality.

As to the duration of the vocalises: it varies, viz. from 8 secs. (M.L. Vasanthakumari in "Añjana..." *rāga* 2 e.g.) to 47 secs. (Nedunuri Krishnamurthy in "Sāyaṁkāla", *rāga* 4). Generally, they don't have a text, but sometimes the singer prolongs a word of the text right through them, for example using a god's name, as Nedunuri Krishnamurthy in "Śrīrāma...": he invokes "*rāma*" thrice in *rāga* 2 and five times in *rāga* 3; and T.S. Sankaranarayan invokes "*hari*" five times in *rāga* 2 of "Paṇikkaḍalil".

Now the violin solo: only in one case, in Semmangudi's "Nilakeśan", it ends not on the tonic; in all the other 38 cases it does.

In these latter, there are also three cases where the violin solo (once, in "Mānāḍa maḍuvāḍa" 2002, even together with vocalises upon the text) is not an element of transition: see under Mixed transition.

Let me add that vocalises upon the text and/or violin solo can also end a *rāgamālikā* (e.g. in S. Rajam's "Śrutvā guṇam"), that is to say, they – alone or together – mark not only a transition.

## Smooth transition

No vocalises upon the text nor violin solo, only

- a rest, mostly brief, marks the transition to the next *rāga*, and it can cover a couple of seconds (e.g. M.S. Subbulakshmi), whereas T. Viswanathan in his three *rāgamālikās* sometimes brings in a rest of 7, 8 secs., and R.S.Mani makes once a pause of even 31 secs. Of course a brief pause between two *rāgas* is there almost in all the *rāgamālikās* with marked transition too, only that I haven't listed these pauses in App. 7, for transition elements far more evident are already there, as noted.
- no rest at all in going over to the next *rāga*. – Another possibility of going over to a new *rāga* with no rest is one I have found in the 31 *rāgamālikās* only in P. Unnikrishnan (twice in "Kunīta puruvamum") and in T.M. Krishna (also twice in "Vāḍinēn"); both repeat a note and the last time they prolong it, beginning thereby the next *rāga*. In these smooth transitions the repetition and the prolongation of a note bring in a continuity, so that to the listener the new *rāga* - to recognise in the curve downwards that follows - comes rather unexpectedly.

Let's take the first transition in Unnikrishnan's *rāgamālikā*:

example 67

Handwritten musical score for example 67, showing a smooth transition between two ragas. The score is written on three staves. The first staff is for the singer, with lyrics "pa-va-lam pōl mē-ni-yi-lē" and a "legato" marking. The second staff shows a violin solo and a singer's entry with lyrics "pa-va-lam pō - mē". The third staff continues the singer's line with lyrics "pa-va-lam pōl - mē - ni-yi-lē". The score includes various musical notations such as notes, rests, and slurs, and is annotated with "Kharaharapriya singer" and "legato".

This example starts with "*pavalam pōl mēniyilē*", *kharaharapriya* ( $c-d-e^b-f-g-a-b^b-c$ ), the first *rāga*: Unnikrishnan repeats  $g'$  several times and thus gives it substance. Upon prolonging the last syllable "*-lē*" by means of vocalises, Unnikrishnan starts again (see the second line) with "*pavalam...*" – still in *kharaharapriya* – only that this time he goes no further than "*mē-*", holding long on  $g'$ , with which he begins the second *rāga*, *cārukēṣi* ( $c-d-e-f-g-a^b-b^b-c$ ), the *rāga* change becoming immediately audible through  $a^b$  and  $e'$  in the descending passage which follows. In this transition, as also in the next one (see ex. 68), it isn't that the end of a *rāga* and of a statement coincide, as they do e.g. in "*Pērāyiram paravi*" 1975.

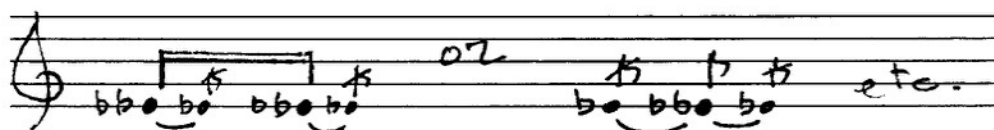
And now the next transition:

example 68

The image shows three staves of handwritten musical notation. The first staff is labeled "cārukēṣi - singer" and "legato". It contains the lyrics "pāl - ven - nīr - rum i - ni - ta - mu - da - ya". The second staff is labeled "(a)" and "vidin singer". It contains the lyrics "pāl" and "ven - nī - rum". The third staff is labeled "legato" and "hamsānandi". It contains the lyrics "ven - nī - rum". The notation includes various musical symbols such as notes, rests, and slurs, indicating a complex melodic structure.

Here too for the *rāga* change Unnikrishnan uses a part of the preceding text. The example starts, still in *cārukēṣi*, with "*pāl veṇṇīrum inītamudaya*" (here also the last syllable, now "*-ya*", is prolonged through vocalises); he repeats only "*pāl veṇṇīrum*" (from the second line on), starting the third *rāga*, *hamsānandi* ( $c-d^b-e-f^{\#}-a-b-c$ ), at "*-rum*" with the third  $c''$ , also prolonged; and the *rāga* change is again clearly there in the curve downwards through  $b'$ ,  $a'$  and  $f^{\#}$ . Let me add here that he told me (in Chennai, 23.12.2007) when exactly *cārukēṣi* and *hamsānandi* start.<sup>17</sup>

example 69



example 70

varāṇsi - singer

Handwritten musical score for 'varāṇsi - singer'. It consists of two staves. The first staff has a treble clef and a key signature of one flat (B-flat). The melody is written with eighth and sixteenth notes, including many accidentals (sharps and flats). The second staff is a lower line, possibly for a second voice or instrument, with some notes circled. There are some annotations in parentheses like '(vocalises... violin)'.

(ā. (vocalises... violin)

singer - (legato - - - - -) (legato - - - - -) kāmboji violin

Handwritten musical score for 'singer - (legato - - - - -) (legato - - - - -) kāmboji violin'. It features a single staff with a treble clef and a key signature of one flat. The melody is written with quarter and eighth notes. There are some annotations in parentheses like '(legato - - - - -)' and '(vocalises - - - - -)'. The lyrics 'kū-di kū-di-nēn kū-di kū-di nē' are written below the staff.

kū-di kū-di-nēn kū-di kū-di nē (vocalises - - - - -)

singer

Handwritten musical score for 'singer'. It features a single staff with a treble clef and a key signature of one flat. The melody is written with quarter and eighth notes. The lyrics 'kū di-nēn kū-di i-lai-ya-var tam-mo-du a-var-ta-rum' are written below the staff.

kū di-nēn kū-di i-lai-ya-var tam-mo-du a-var-ta-rum

violin

Handwritten musical score for 'violin'. It features a single staff with a treble clef and a key signature of one flat. The melody is written with quarter and eighth notes. The lyrics 'ka-la-ni-yē ka-ru-di' are written below the staff.

ka-la-ni-yē ka-ru-di

In the first two lines T.M. Krishna sings short vocalises, reaching a clear  $e^b$ " (the encircled point in the second line) ; and other singers too give more weight, also rarely, to this note.<sup>19</sup> Further, upon the repeated  $e^b$ " he comes with a glissando, quickly passing through  $e^b$ ', to  $e^{bb'}$  with its typical oscillation.<sup>20</sup>

In the third line of ex. 70, upon repeating at each syllable of "*kūḍi kūḍinēn kūḍi kūḍi*-" the high tonic, i.e. "as a bridge between two *rāgas*" (as T.M. Krishna told me: 13.04.2008), he begins with a prolonged  $c$ " at "*-nē*" the *rāga kāmboji* ( $c-d-e-f-g-a-c-c-b^b-a-g-f-e-d-c$ ), clear through the way he renders  $a'$ ,  $f'$  and  $e'$  in the following curve downwards, and really refreshing upon the beautiful but heavy *varāḷi*. As P. Unnikrishnan (see ex. 68, third line: "*-rum*" of "*veṇṇīrum*"), T.M. Krishna too doesn't begin a new *rāga* with a new word, but with the last syllable of a word.

And now the next example with the transition from *kāmboji* to the third *rāga*, *kalyāṇi* ( $c-d-e-f^\#-g-a-b-c$ ):

example 71

The musical score for example 71 is written on four staves. The first staff is labeled "kāmboji - singer" and "ke - ru - di". The second staff is labeled "singer (legato)" and "ō - di - nē ō - di". The third staff is labeled "violin" and "singer (legato)" and "ō - di - nēn". The fourth staff is labeled "violin" and "ō - di - nēn". The score includes various musical notations such as notes, rests, and dynamic markings like "legato" and "accel.".

Having sung "*ōḍinēn* *ōḍi*-" (the second line), T.M. Krishna repeats, here too, *c*" for each syllable (the repetition of the high tonic, because of its neutrality, giving him time to decide what to sing next: "Sometimes I don't know which *rāga* I am going to sing", as he told me also on the 13.04.2008). Then he begins *kalyāṇi* at "*ō*": with a quick passage, starting with *c*", where he insists on it, alternating with *b'*, the seventh degree now no more flatted - but even "very high" (thus T.M. Krishna), as is typical of this *rāga*. By the way, later (see the third line), upon "*ōḍinēn*", the melismatic passage at "*ō*" comes in again, also with legato, now much longer, and here T.M. Krishna alternates *b'* with *c*" and also with *d*": *b-d* being typical of *kalyāṇi* (see later the analysis of this *rāga* in "Pērāyiram paravi"). Both passages at "*ō*" end on *g'* in an identical manner, i.e. with a dash of *f#'*, again characteristic of this *rāga*. Let me add that T.M. Krishna told me (also on the 13.04.2008) when it was that he started *kāmbōji* and *kalyāṇi*.

### Mixed transition

using, in the same *rāgamālikā*, elements of both the two transitions noted above: Semmangudi's "Nilakeśan".

And now the three cases (see above under Marked transition) where the violin solo is there, but not as an element of transition to the singer concerned, for upon it, he doesn't start a new *rāga*, but sings again a passage in the *rāga* that has just come to an end. Here how Sanjay Subrahmanyam does this in his "Mānāḍa maḍuvāḍa" 2002: in the first *rāga*, *kīravāṇi*, he sings vocalises upon the text, followed by a violin solo, also ending on the tonic. However, upon the solo, Sanjay Subrahmanyam sings a passage again in *kīravāṇi*, and only then, upon repeating the high tonic, he sings a melismatic passage in the second *rāga*, *varāḷi*.

In "Māte Maragadaśyāma" there is a violin solo in the first three *rāgas*; but only in the first case is it that the transition is one marked, for upon the violin solo G.S. Mani starts the second *rāga*, *dhanyāsi*. Yet upon the violin solo in this latter, he doesn't start the third *rāga*, *hamsānandi*, but sings a brief passage again

in *dhanyasi*. And then it is, upon a short pause, that he begins the third *rāga*. The same procedure is there later, at the end of *hamsānandī*, before he starts the fourth *rāga*, *sindhu bhairavi*. These three transitions I have labelled as 'marked\*'.  
 \*

And now a few remarks on

### rāga sequence in a rāgamālikā

As in the *rāgamālikās* of the *kalpita saṅgīta* type, in those too that are *manōdharma saṅgītas* a certain contrast is natural in the *rāga* sequence. The contrast is at times strong, e.g. in T.M. Krishna's "Vāḍinēn" (ex. 70) with *kāmbōji* upon *varāḷi*: except *c* and *g*, which never undergo an alteration, the two *rāgas* don't have a note in common; and in "Pērāyiram paravi" 1982: with *ṣaṇmukhapriya* (*c-d-e<sup>b</sup>-f<sup>#</sup>-g-a<sup>b</sup>-b<sup>b</sup>-c*) upon *mōhana* (*c-d-e-g-a-c*).

But sometimes the contrast is not strong between two sequential *rāgas*, e.g. in Nedunuri Krishnamurthy's "Sāyamkālā":

example 72 (= 65)

rañjani - singer

violin

(vocalises . . .)

hamsānandī - singer

van-dē-ham vā-su-dē-vam

va-su-ma-ti-su-ka-

-jamī

Here, for *rāga* 4 and 5 he has chosen *rāgas* with  $f^\sharp$ , namely *rañjani*, now well known to us from the "Rañjani mālā":



example 73 (= 1)

and *hamsānandi*

example 74



Now, as to *rāgas* with  $f^\sharp$ , an element I find very attractive, in the 31 pieces I have gone through there are three more cases of two such *rāgas*, following one upon the other:

- Semmangudi Srinivasa Iyer's "Nilakeśan"
- Maharajapuram Santhanam's both *rāgamālikās*

and there are six further cases with two *rāgas* with  $f^\sharp$ , not successive:

- Sanjay Subrahmanyān's "Mānāḍa" 2002
- T. Viswanathan's "Kanduha" (1998) and "Ettanai"
- Geetha Raja's both *rāgamālikās*
- T.M. Krishna's "Vādinēn" <sup>21</sup>

If we turn to more than one *rāga* with  $f^\sharp$ , successive or not, in the broader context of a concert, we see that variability is also there (see App. 8).<sup>22</sup>

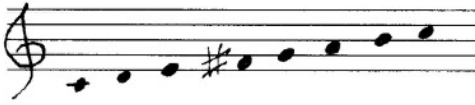


## ANALYSIS

Here the *rāgas* of "Pērāyiram paravi":

*Rāga 1: kalyāṇi*

example 75

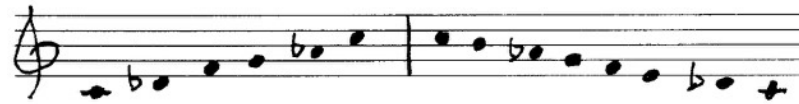


*Rāga 2: kharaharapriya*

example 76



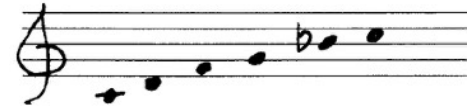
*Rāga 3: sāvēri*



example 77

*Rāga 4: madhyamāvatī*

example 78



In our *rāgamālikā* D.K. Jayaraman repeats one or more words, fractioning the text and giving quite some emphasis to the alliteration characteristic of the verse. The melody has a free flow, not being bound to a *tāḷa*; the text and the repetitions in it it is that bring about pauses and accents to the melody. And let

me cite in this connection what T. Viswanathan said, when introducing his *rāgamālikā viruttam* "Kanduha madakkariyai" (see [Background](#)): "Sometimes I will repeat the whole line, sometimes I will repeat only one word, sometimes I will make variations to the same word and so on. So it is totally improvised – and set in different *rāgas* – and you can see the relationship of the melody and the text and the emotion". In Viswanathan's *rāgamālikās* mentioned above the text is much longer than in "Pērāyiram paravi" and therefore he doesn't repeat it so often as D.K. Jayaraman does.

Here the text of "Pērāyiram paravi":

pērāyiram paravi vānōr ēttum pemmānaip piriv' ilā vaṭiyārkk' enrum  
vārāta celvam varuvippānai mantiramun tantiramu maruntum ākit  
tīrā nōy tīrtt' aruḷa vallān rannait tiripuraṅka ṭiyēlat tiṇcilai kaikkōṇṭa  
pōrānaip pullirukkuvēlūrānaip pōrrātē yārā nāl pōkkinēnē

and how it is distributed from *rāga* to *rāga* (see App. 9):

- in *kalyāṇi*, D.K. Jayaraman sings from "*pērāyiram paravi*" till "*varuvippānai*" and he repeats this once;
- in *kharaharapriya*, he starts again from "*pērāyiram paravi*" and ends with "*rannait*";
- in *sāvēri*, he continues with "*tiripuraṅka*" and sings till the end of the *rāgamālikā* ("*pōkkinēnē*") and then he starts again with "*pērāyiram paravi*" ending with "*pōrānai*";
- in *madhyamāvatī*, he sings the whole *viruttam*, from "*pērāyiram paravi*" till "*pōkkinēnē*".

In the whole of "Pērāyiram paravi" D.K. Jayaraman very often alternates plain, quasi hacked notes, corresponding to the syllabic text – often repeated, mostly the high tonic – with melismatic passages, mostly downwards. Sometimes the plain notes are rendered with small ornaments.

As to the melismatic passages, these are often phrases typical of a *rāga*, sometimes only a part of them, sometimes there are variations or combinations of two phrases, and improvisation is always there.

D.K. Jayaraman sings the melismatic passages rarely as vocalises within the text or corresponding to the first syllable of a word; but he sings them very often corresponding to the penultimate and/or last syllable of a word or to a whole word. Usually they are followed by a long pause, they bring in a rest in the flow of the text.

This way of rendering a *rāgamālikā* is one we find often in the 31 recordings I have studied, e.g. in the ones sung by M.L. Vasanthakumari, Nedunuri Krishnamurthy. As against this, Semmangudi Srinivasa Iyer repeats notes only rarely, sings the whole text with rich melismas, inserting vocalises in it more often than D.K. Jayaraman.

Note too that clear pronunciation of the text is an element of no little importance in *rāgamālikās*, in that the singer scans the text, as it were. Let me cite here S.Sivakumar from his review of Sanjay Subrahmanyam's concert (*The Hindu*, 21.08.2009: Friday Review Chennai and Tamil Nadu):

Virutham singing rests upon two planks of significance and has a particular character of its own. The longs and shorts of the lyrics — Kuril and Nedil — have to be uttered with impeccable diction and should be aesthetically couched in well-rounded prayogas of the chosen ragas. The rendering of the virutham 'Poothavale' in Durbari and Behag, was done with firm and complete adherence to these norms.

Of course, like all singers, D.K. Jayaraman too gives equal importance not only to the musicality of words and to their alliteration, but also to the meaning. In each *rāga* he repeats certain words, thus giving them emphasis. And this emphasis must surely mean that to any singer the word concerned has also religious importance. In this connection let me merely refer to this (*The Hindu*, 25.07.2008, Friday Review, "Dikshitar dimension" by S. Sivakumar):

'Sree Subramanyaya' (Khambodi) has "namasthe" occurring successively which speaks highly of the manthra sastra expertise that Dikshitar had acquired and

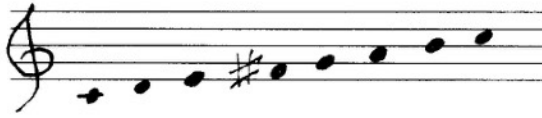
practised. It was held that powerful words when uttered merely twice would bestow the benefits of a thousand such recitations, she said.

"She" here is the singer Vedavalli.

R ā g a 1 : K a l y ā ṇ i

(Sambamoorthy 1964:397)

example 79 (= ex. 75)



Here the part of the text D.K. Jayaraman sings in *kalyāṇi* and its translation (as to his wording and pronunciation, and what he repeats, see again App. 9):

pērāyiram<sub>1</sub> paravi<sub>2</sub> vānōr<sub>3</sub> ēttum<sub>4</sub> pemmānai<sub>5</sub> piriv' ilā<sub>6</sub> vaṭiyārkk'<sub>7</sub> enrum<sub>8</sub>

vārāta<sub>9</sub> celvam<sub>10</sub> varuvippānai<sub>11</sub>

The Supreme Being<sub>5</sub> whom the celestials<sub>3</sub> reverence with joy<sub>4</sub>, singing in reverence<sub>2</sub> [His] thousand names<sub>1</sub>; Him who will procure<sub>11</sub> happiness<sub>10</sub> to those who are [His] devotees<sub>7</sub>, never leaving [His] Feet<sub>6</sub>, [happiness they are] never<sub>8</sub> avid for<sub>9</sub>;

There are constant elements in all the four *rāgas*, e.g.:

- at "*pērāyiram paravi*" D.K. Jayaraman sings almost always plain notes, very often the high tonic;

- also at "*pirivilā aṭiyārkk'*" he sings almost always plain notes, often repeated;

- at "*pemmānai*" and at "*varuvippānai*" he always prolongs the last syllable and/or the penultimate one into a melismatic passage, and at "*va-ru-vi-*" he always sings plain notes, repeating one often.

However, when singing other text elements, D.K. Jayaraman renders them sometimes with plain notes, e.g. "*vārāda śelvam*" in *kalyāṇi* (line 5 at 1'19") and sometimes with embellished ones, "*vārāda śelvam*", in *kharaharapriya* (line 15 at 6'09"). As to constant elements in three or two *rāgas*: see further down.

In *kalyāṇi* the words D.K. Jayaraman repeats most often are "*pērāyiram paravi*" and "*varuvippānai*". As to "*pērāyiram paravi*" ("singing in reverence [His] thousand names"), it is sung most often in the whole *rāgamālikā*: 14 times, in *kalyāṇi* alone 8 times, including when he sings "*piravi*" instead of "*paravi*" (see Appendices 9 and 10). In lines 3 and 4, D.K. Jayaraman sings fervently "*pērāyiram paravi*" four times, one upon the other. And this repeating the two words with plain notes is intended, I think, as insistence on their meaning. As to "*paravi*": he sings it always with plain notes, mostly *c*"; only twice in *kalyāṇi* (see examples 86 and 87) and once in *kharaharapriya* (see ex. 109) he renders "-*vi*" with a short melismatic passage.

One of the characteristics of *kalyāṇi*, a major *rāga*, are passages with *dātu svāra*, i.e. with two notes not contiguous, for example *ni ri* (*b – d*), which are there quite often also in "*Pērāyiram paravi*", e.g. at "*pē-rā-*" (line 3, third time, at 0'50"), at "-*vi*" (following upon), and again in the vocalises upon the text and in the violin solo. In the *kalyāṇi ālāpanas* of the five singers notated by Viswanathan in his doctorate thesis, we have these *dātu svāra* passages most often in the *ālāpanas* of T. Brinda, T.M. Thyagarajan and M.L. Vasanthakumari.

Another characteristic of *kalyāṇi* are passages omitting tonic and fifth (*sa-pa-varja prayoga*), an aspect that not every *rāga* admits. With regard to these passages, in the *ālāpanas* just noted they are there often only in M.L.

Vasanthakumari and T. Brinda. In the latter's *ālāpana* we find one passage omitting tonic and fifth with the following pattern: *n – d n – m d n – g m d n – r g m d n* (*b' – a' b' – f# a' b' – e' f# a' b' – d' e' f# a' b'*) (Viswanathan 1975, II, 50, line 15), i.e. she augments the notes, each time by one, from 1 to 5, always ending with the same note. A similar pattern we find in "*Pērāyiram paravi*": D.K. Jayaraman, who too liked *sa-pa-varja prayoga* (see e.g. his *ālāpana* for

Dikṣitar's "Gaṇapathē" or that for Śyāmā Śāstri's "Talli ninnunēra"), sings as follows at "*pirivilā aṭiyārkkē yendrum*", line 8:

example 80 (at 1'49")

Handwritten musical notation for example 80. The staff shows a melismatic passage starting with a treble clef and a key signature of one sharp (F#). The lyrics are written below the staff: "pi-ri-vi-lā a-ti yār-kke yēn-drum vā-rā-da-śel-vam". Below the lyrics is a scale: e'' d'' e'' b' d'' e'' | a' b' d'' e'' | e' f# a' b' d'' e'' d''.

Upon these words, he sings "*vārāda śelvam*" (see further down for the analysis), an ascending melismatic passage also without tonic and fifth: he starts from *e'* and reaches *e''*: if we take *e* as the tonic, we have the *rāga madhyamāvatī* (*c-d-f-g-bb-c*, the last *rāga* of this *rāgamālikā*).<sup>23</sup>

And now to the melismatic passages (i.e., as said above, corresponding very often to the penultimate and/or the last syllable of a word or to a whole word), mostly downwards, they have a formulaic value: the formula corresponds either to a whole passage (see ex. 85) or to the end of one (see ex. 91: F4b). In *kalyāṇi*, the first melismatic passage we have is one of those descending passages where *d''* or *e''* or *c''* is the highest tone and *e'*, or a dash of it, the lowest – Formula 1a:

- at "-nai" of "*pemmānai*" (the Supreme Being), line 1:

example 81 (at 0'10")

Handwritten musical notation for example 81. The staff shows a melismatic passage starting with a treble clef and a key signature of one sharp (F#). The lyrics are written below the staff: "-nai". Below the lyrics is a scale: b' c'' d'' c'' b' a' g' f# e'.

That is to say, this passage with all the notes of *kalyāṇi* introduces this *rāga*. Let me add that M.L. Vasanthakumari too sings a very similar passage upon the repeated initial *c''* (see ex. 56) – in both these two cases *f#* is only hinted at, as is often done in *kalyāṇi*. Similar passages are also there:

- again at "-*nai*" of "*pemmānai*", now line 2, the second time, now longer and more zigzag – Formula 1b:

example 82 (at 0'29")



- at "-*e*", prolongation of "-*yārkkē*", line 5 – Formula 1c:

example 83 (at 1'10")



- at "-*ppānai*" of "*varuvippānai*", line 11, the highest note being this time *c''* – Formula 1d:

example 84 (at 2'17")

|     |    |     |    |    |     |    |     |    |    |    |    |   |
|-----|----|-----|----|----|-----|----|-----|----|----|----|----|---|
| DHA | Ni | Sā  | Ni | PA | DHA | Ni | Sā  | Ni | PA | M  | Sā | A |
| a'  | b' | c'' | b' | g' | a'  | b' | c'' | b' | g' | f# | e' |   |

Often, i.e. five times, D.K. Jayaraman sings, sometimes with a different text, a melismatic passage, identically or very similarly, based on a sequence typical of *kalyāṇi*: *g r G r s n d = e''- d''- e'' long-d''-c''-b'-a'*, cf. (Bhagyalekshmy 1990:191) starting from *d''* or *e''* and coming down to *a'*, e.g.:

- at "-nai" of "*pemmānai*", line 2, first time - Formula 2a:

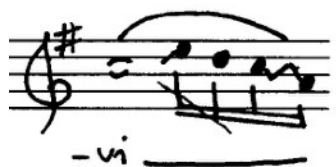
example 85 (at 0'21")



- at "i" (at 0'25"), line 2, almost an echo of the just mentioned "-nai" and with identical text and melody also at line 4 (at 1'02") and at line 8 (1'47"); and very similar

- at "-vi" of "*paravi*", line 3, first time, upon the long *c''* – Formula 2b:

example 86 (at 0'41")



Note too that also for sequences with plain notes D.K. Jayaraman sings the same or a similar melody for a different text.<sup>24</sup>

In *kalyāṇi* he sings, quite often, a short ascending passage omitting the tonic, from *b'* to *e''*: with plain notes, for example at "*pirivilā*" (line 4, at 1'06") or at "*vārāda śelvam*" (line 6, at 1'22"), but he sings it also melismatically at "-vi" of "*paravi*", line 3, in its third instance, ending with *d''* – Formula 3a:



example 87 (at 0'52")



At "vārāda śelvam", line 8, he sings a longer ascending melismatic passage from *e'* to *d''*, omitting also the fifth and at "-vam" almost identical with the previous one (cf. also ex. 80) - Formula 3b:

example 88 (at 1'53")

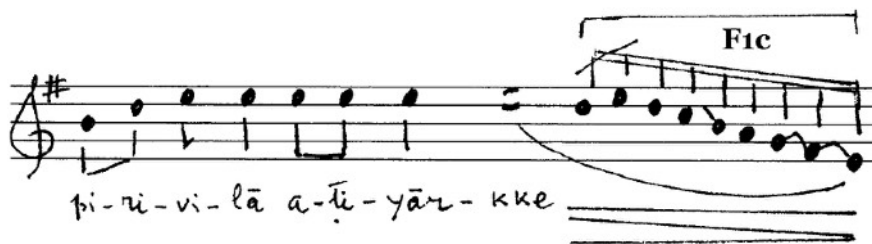


In *kalyāṇi* the third degree, *e*, is important, it is an *amśa* note:

the note which brings out in bold relief and reveals the melodic entity of the rāga...The *amśa* svara is the soul of the rāga (Sambamoorthy 1952:14).

In the lines 4→6 and 8 there is a strong presence of *e* as plain note for the syllabic text "*pirivilā aṭiyārkkē yendrum vārāda śelvam*" ("happiness to those who are [His] devotees, never leaving [His] Feet, happiness they are] never avid for") sung either fully or in part. Let's take the first instance of "*pirivilā aṭiyārkkē*", line 4:

example 89 (at 1'06")



D.K. Jayaraman sings several *e''* and prolongs the last one, corresponding to "*e''*", the final vowel of "*aṭiyārkkē*", going over then to Formula 1c, (already mentioned in ex. 83).

And this is followed by an ascending vocalise passage:

example 90 (at 1'11")



which resembles the sequence from *e'* to *e''* at "*vārāda śelvam*" (at 1'53"), noted in the examples 80 and 88, but with different durational value and with tonic and fifth not omitted.

As to "*varuvippānai*" ("Him who will procure"), the other word which D.K. Jayaraman repeats most often, is there 13 times in the whole *rāgamālikā*. In *kalyāṇi* alone it is there 9 times (thrice in lines 6 and 7, twice in line 9, four times in lines 10 and 11: always one upon the other), the word most repeated in it, with which D.K. Jayaraman also ends this *rāga*. In it, while the melismatic passages at "*-nai*" of "*pemmānai*" are always preceded by repeated *c''*, the ones at "*-ppānai*" of "*varuvippānai*" are preceded – at "*va-ru-vi*" – sometimes by the same note sung thrice, at others by different notes, again always plain ones.

In lines 6 and 7 D.K. Jayaraman sings "*varuvippānai*" thrice, all ending on the tonic - a kind of close - and then he starts, again, from "*pērāyiram*", singing, now too, till "*varuvippānai*"; and this repetition of the text in the same *rāga*, i.e. from the beginning of the *rāgamālikā*, is there only in *kalyāṇi* (see Analysis).

These three times the melismatic passages at "*-ppānai*", are almost identical from *g''* downwards, all ending on *c''* (cf. the typical passage *p m G r s = g'-f#'-long e'-d'-c'*, quoted by Bhagyalekshmy ibid.) - Formula 4a→4c:

example 91 (at 1'24")



Formula 4a



Formula 4b



Formula 4c

A very strong similarity for the whole melismatic passage is there between Formula 4a and "*pērāyiram*", line 4:

example 92 (at 0'55")



but with different text and durational value. Note too that the melismatic passage at "*pē-*" is one of the few instances in the whole *rāgamālikā* with such a passage for the first syllable of a word (see "Some remarks on *rāgamālikās*: melismatic passages"). The other ones are in *kharaharapriya* at "*vā-*" of "*vārāda*" (line 15, second time, at 6'11") and at "*tī-*" of "*tīrā*" (first and second instance, line 21, at 7'01").

As to "*varuvippānai*" sung twice, line 9: both passages end on *e'' – d'' – c''*, as in "*varuvippānai*" of Formula 4a→4c (see ex. 91). But while the first "*-ppānai*" (at 1'57") is a part ascent omitting the tonic and then descending from *g''* to *c''* (sung just as in Formula 4b), in the second one the melody line goes more up and down and the highest tone is *e''* – Formula 4d:

example 93 (at 2'01")



The first part (till *a'*) resembles, in a richer form, "nai" of "*pemmānai*" (Formula 2a, ex. 85).

As to the last four instances of "*varuvippānai*" (lines 10 and 11), the first three melismatic passages at "*ppānai*" of line 10 are very similar in their second part, i.e. from *c''* to *g'*, on which they all end – Formula 5a→5c:

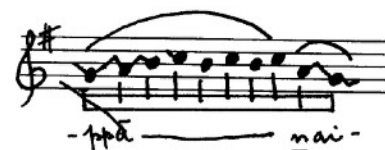
example 94 (at 2'10")



Formula 5a



Formula 5b



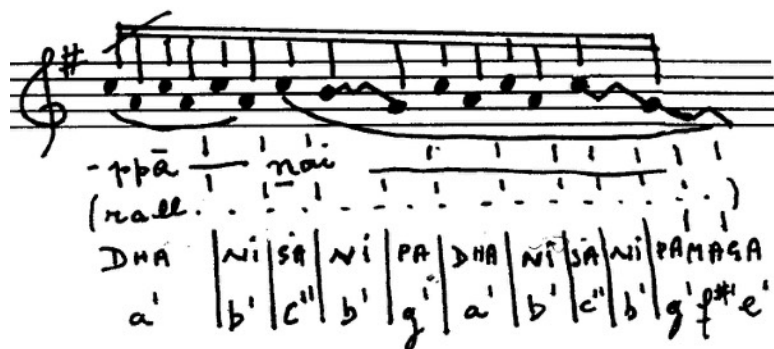
Formula 5c

By the way, in the nine instances of "*varuvippānai*" in *kalyāṇi*, there is in the second part of the passages, at "*ppānai*", from the first time on, a trend downwards:

- in Formula 4a→Formula 4c: highest tone *g''*/ lowest *c''*, as also in the first instance of "*ppānai*" line 9;
- at "*ppānai*" line 9, the second instance: highest tone *e''* / lowest *c''*
- in Formula 5a→Formula 5c: highest tone *d''* or *c''* / lowest *g'*.

And now the last "*ppānai*" line 11, highest tone *c''* / lowest *e'* (only touched):

example 95 (at 2'17")



it is already known in the ex. 84 as F1d.

As is generally the case, D.K. Jayaraman too, earlier in *kalyāṇi*, rendered *b* coming from the tonic or going to it; now he sings it with broader melismas, as he does with *a'* too. Such a rendering of *a* and *b* (lines 9→11) we have also in other singers, e.g. T. Brinda (Viswanathan 1975, II, p.49: lines 4, 5, 8, p.50f.).

D.K. Jayaraman sings the last "*varuvippānai*" with *rallentando*; and this *rallentando*, when singing the last word of a *rāga*, we find in the other *rāgas* too, and it marks the end of the part with text. Common to all four *rāgas* is also that D.K. Jayaraman repeats the last word or the last phrase. By the way, in each *rāga* what he sings is one statement or more, complete.

In "*Pērāyiram paravi*" the transition from one *rāga* to the next one is always marked: in each *rāga* D.K. Jayaraman sings vocalises upon the text and upon them in the first two *rāgas* there is also a violin solo (see App. 7).

Except in *sāvēri*, in all the other *rāgas* the last melismatic passage at the end of the text doesn't end with the tonic; but the vocalises and the violin solos end all on it, middle or high.

In the short vocalises in all the *rāgas* D.K. Jayaraman sings mostly quick passages in the middle octave.

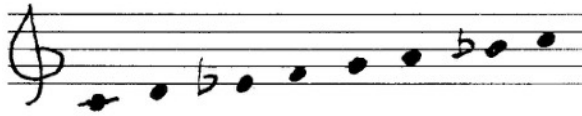
In *kalyāṇi* and in *kharaharapriya*, the violinist in his solo plays each time more than two minutes and he plays *ālāpana*-like. In many other *rāgamālikās* violin solos are very often much shorter - about half minute long - and the violinist repeats more or less part of the melody just sung. During the two violin solos D.K. Jayaraman utters sometimes appreciative sounds to the violinist.

*kalyāṇi* and *kharaharapriya* are both major *rāgas*, and are also *sārvakālika rāgas* (can be performed any time of day/night). As to *kalyāṇi*, Sambamoorthy says (1964:397) it "... can be sung at all times; but the effect is decidedly better when sung in the evening."

## R ā g a 2 : K h a r a h a r a p r i y a

(Sambamoorthy 1964:356)

example 96 (= ex.76)



pērāyiram<sub>1</sub> paravi<sub>2</sub> vānōr<sub>3</sub> ēttum<sub>4</sub> pemmānaip<sub>5</sub> piriv' ilā<sub>6</sub> vaṭiyārkk'<sub>7</sub> enrum<sub>8</sub>  
vārāta<sub>9</sub> celvam<sub>10</sub> varuvippānai<sub>11</sub> mantiramun<sub>12</sub> tantiramu<sub>13</sub> maruntum<sub>14</sub> ākit<sub>15</sub>  
tīrā<sub>16</sub> nōy<sub>17</sub> tīrtt'<sub>18</sub> aruḷa<sub>19</sub> vallān<sub>20</sub> rannait<sub>21</sub>

The Supreme Being<sub>5</sub> whom the celestials<sub>3</sub> reverence with joy<sub>4</sub>, singing in  
reverence<sub>2</sub> [His] thousand names<sub>1</sub>; Him who will procure<sub>11</sub> happiness<sub>10</sub> to those  
who are [His] devotees<sub>7</sub>, never leaving [His] Feet<sub>6</sub>, [happiness they are] never<sub>8</sub>  
avid for<sub>9</sub>; Him<sub>21</sub> [who alone has the] power<sub>20</sub> to grant the grace<sub>19</sub> of ending<sub>18</sub>  
[the] endless<sub>16</sub> affliction<sub>17</sub> [of disease and rebirth], acting<sub>15</sub> as incantation<sub>12</sub> and  
mystical formula<sub>13</sub> and medicine<sub>14</sub>;

In *kharaharapriya* D.K. Jayaraman begins again at "*pērāyiram paravi*", but he sings the text longer than in *kalyāṇi*, i.e. up to *rannait*. Constant elements in rendering the text common to *kharaharapriya*, *sāvēri* and *madhyamāvatī*, i.e. "*mandiramum... tannai*" (as he pronounces "*rannait*"), are the following:

- at "*mandiramum tandiramum marundu(m)*" D.K. Jayaraman sings always plain notes, often repeated, yet sometimes at "-*mum*" of "*tandiramum*" and of "*mandiramum*" there is a melismatic passage;
- at "-*māgi*" always melismatic passages;
- at "*tīrtaruḷa vallān*" always plain notes, mostly repeated;
- at "-*nai*" of "*tannai*" always with melismas.

In this *rāga*, the words sung most are "*mandiramum tandiramum*" (5 times, "*mandiramum*" alone 6 times) and "*tīrā nōy*" (also 5 times). And the same words are also most repeated in the 1982 version (see App. 9).

Characteristic of *kharaharapriya* is the ornament *kampita* (oscillation), *hṛsva* (short) or *dīrgha* (long), which can be there on all its notes or substitute them, see Sambamoorthy 1964:356f. Here how D.K. Jayaraman sings *d*" with *hṛsva kampita* at "*vā-*" of "*vānōr*" (line 12):

example 97 (at 5'18")



As to *dīrgha kampita* (long oscillation), it is characteristic of this *rāga* to render *e<sup>b</sup>*, *b<sup>b</sup>* and also *f* with this melisma; here how Rajeswari Padmanabhan played the ascent and the descent of *kharaharapriya*:

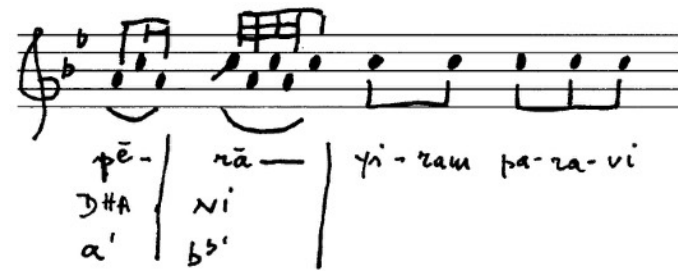
example 98



(but sometimes she played these notes with small oscillations).

In *kalyāṇi*, *kharaharapriya* and in *madhyamāvati* D.K. Jayaraman begins with "*pērāyiram paravi*", but while in *kalyāṇi* and in *madhyamāvati* he starts with the high tonic repeated, in *kharaharapriya* the high tonic repeated is preceded by two notes,  $a'$  and  $b^{b'}$  (line 12; note the long oscillation also on  $a'$ ):

example 99 (at 5'15")

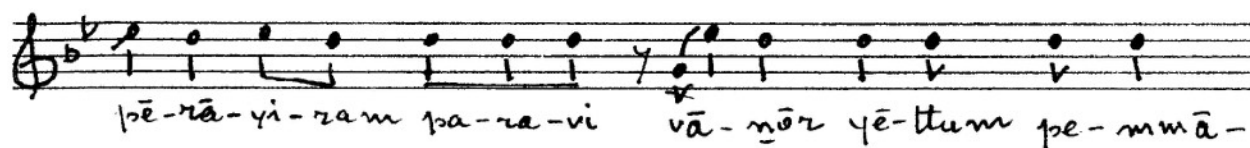


The sequence  $a'-b^{b'}-c''$  reveals *kharaharapriya* (communication December 2007: Chitravina N. Narasimhan): the text "*pērāyiram ... varuvippānai*" is the same as in *kalyāṇi*, but the different *rāga* evokes a different mood.<sup>25</sup>

In *kharaharapriya*, "*pērāyiram paravi*" and repeated high tonic are not so frequent as in *kalyāṇi*. For example, upon the first and sole instance of "*pērāyiram paravi vānōr yēttum pemmānai*" (at 5'15") with several repeated  $c''$  (except at "*-mmānai*"), for the repetitions of the same text (lines 12→14, "*-nai*" or "*-mmānai*" excluded) D.K. Jayaraman changes to sequences alternating  $e^{b''}$  and  $d''$  as plain notes, followed by a repeated  $d''$ , e.g. the one starting at line 12, second time:<sup>26</sup>



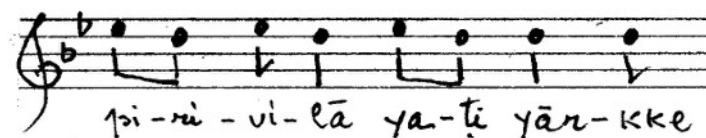
example 100 (at 5'28")



Such sequences are very frequent, and they are there also for texts other than the one just noted, and in their repetitions too, e.g.

- at "*pirivilā yaṭiyārkkē*", line 14:

example 101 (at 6'01")



and

- at "*mandiramum tandiramum marundu-*", line 18:

example 102 (at 6'37")



And now the formulas in *kharaharapriya*: they end mostly on  $b^{b'}$ , but also on  $d''$  and on  $f'$ . While the ones ending on  $d''$  end on a plain  $d''$ ,  $b^{b'}$  - as we saw - and  $f'$  are rendered melismatically and therefore the formulas do not end on these notes, but on others. Let's analyse first the passages ending on  $b^{b'}$ : rendered with big oscillation between  $a'$  and  $c''$ , a minor third, they start mostly from  $d''$  -  
Formula 6a:

- at "-mmānai" of "pemmānai", line 12:

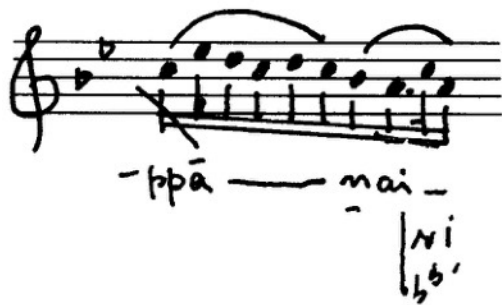
example 103 (at 5'21")



Almost identically he sings

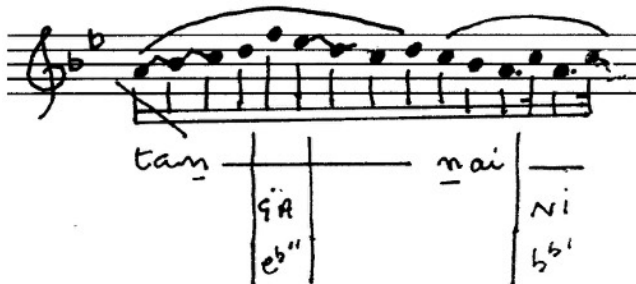
- at "-ppānai" of "varuvippānai", line 16 - Formula 6b:

example 104 (at 6'14")



At "-nai" of "tannai" (line 19), D.K. Jayaraman sings very similarly as at "-nai" of "pemmānai" (see ex.103); but before this, at "tan-", he sings a passage based on the typical phrase of this *rāga* "...d n s r G G g r" (Sambamoorthy 1964:357) (a'-b'-c'-d'-repeated long e'-e'-d') Formula 6c:

example 105 (at 6'48")



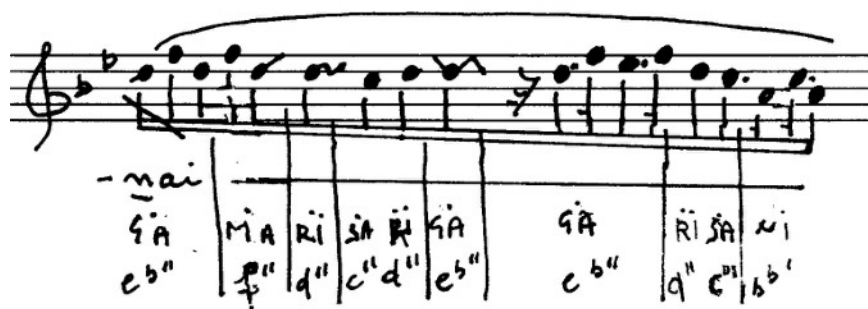
At "-māgi" (line 20), the passage ends with only a dash of the seventh degree - F6d:

example 106 (at 6'58")



Sometimes - see the second part of "-nai" of "pemmānai", line 13 – the formula starts from  $e^b$  ", not plain, and the concluding melismatic  $b^b$  'comes immediately upon  $c$ ' (and not, as e.g. in ex. 103, upon  $c$ " - plain  $b^b$ - $a'$ ) - Formula 7a:

example 107 (at 5'34")



see for it also line 17, at the end of "māgi" - Formula 7b:

example 108 (at 6'28")



As to melismatic passages ending with  $d''$ , always plain, the first one is an ascending one at "-vi" of "*paravi*", line 13 - Formula 8a:

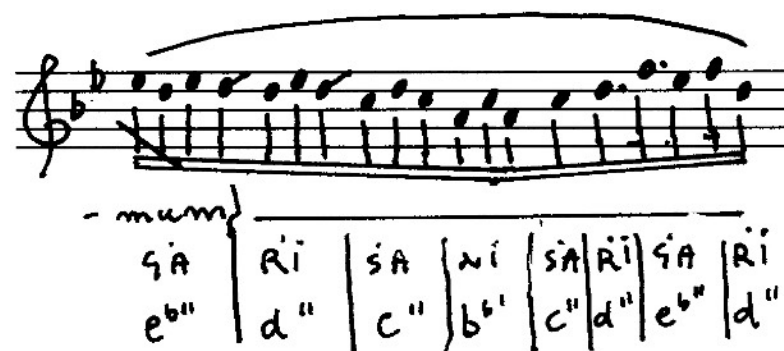
example 109 (at 5'45")



This sequence he repeats at "vā-" of "*vārāda*", line 15, second time, at 6'11", but beginning with  $a'$  (see upon ex.92).

In the next example, at the end of "-mum" of "*tandiramum*", lines 17/18, we have Formula 8b:

example 110 (at 6'33")



and at "-nai" of "tannai", line 22, similar in the first part - Formula 8c:

example 111 (at 7'17")



and very similar in the second part, from  $b^{b'}$  upwards.

Both these formulas are longer than Formula 8a: the ascending sequence from  $b^{b'}$  (ex.110) or  $a'$  (ex.111) to  $d''$  is preceded by a descending sequence from  $e^{b''}$  to  $c''$  or to  $b^{b'}$  (through  $f''$ ).

Also at "-mmānai" of "pemmānai", line 14, D.K. Jayaraman sings a longer melismatic passage: beginning from  $d''$ , here he goes up to  $g''$  and then descends to the final  $d''$ , and this is based on another typical phrase of *kharaharapriya*, also quoted by Sambamoorthy (1964:357): "...r g m P m G r" ( $d'-e^{b'}-f'$ -long  $g'$ - $f'$ -long  $e^{b'}-d'$ ) – Formula 9a:

example 112 (at 5'56")



He sings an identical sequence at "-māgi", line 18, at 6'41"; and one almost identical at "-rā nōy", line 21, the fourth time of "tīrā nōy" – Formula 9b:

example 113 (at 7'12")



As we have seen e.g. in ex. 112, in this *rāga* also *f*, as *e<sup>b</sup>*, can be rendered with an oscillation between *f* and *d* or vice versa. But when D.K. Jayaraman sings *f'* at the end of a passage, he renders it with an oscillation between *e<sup>♯</sup>* and *g'*: at "-*mum*" of "*mandiramum*", line 20 -Formula 10a:

example 114 (at 6'55")



and at "-*nai*" of "*tannai*", line 23 - Formula 10b :

example 115 (at 7'23")



Typical of the melismatic passages in this *rāga* is that they are rich in *dīrgha kampita*, e.g. in a single passage we find sometimes even more than two notes with this melisma (see examples 107 and 110).

Rendering *e<sup>b</sup>*, *f* and *b<sup>b</sup>* with big oscillation as in *kharaharapriya* can be there also in other *rāgas* with these tones.<sup>27</sup>

But now let's go back to line 16, at 6'18", and see how D.K. Jayaraman renders the new text in this *rāga*, to which he dedicates himself most

*mandiramum tandiramum marundumāgi tīrā nōy tīrttaruḷa vallān tannai.*

First, he sings

- *mandiramum tandiramum*

(Sanskrit: *mantra* and *tantra* – "incantation and mystical formula"),

followed by

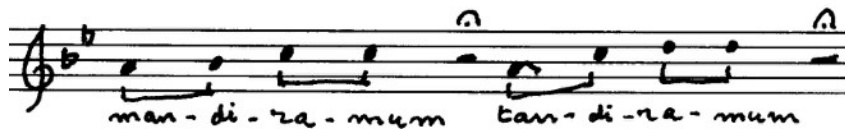
- *mandiramum tandiramum marundummāgi*

("acting as incantation and mystical formula and medicine"),

and then he repeats the whole.

To these repeated words correspond identical or similar melodic and rhythmic passages. Now the first instance of "*mandiramum tandiramum*" (line 16):

example 116 (at 6'18")



He repeats the words with identical melody, singing also "*marundummāgi*", lines 16/17, (for "*-māgi*" see ex.108, F7b):

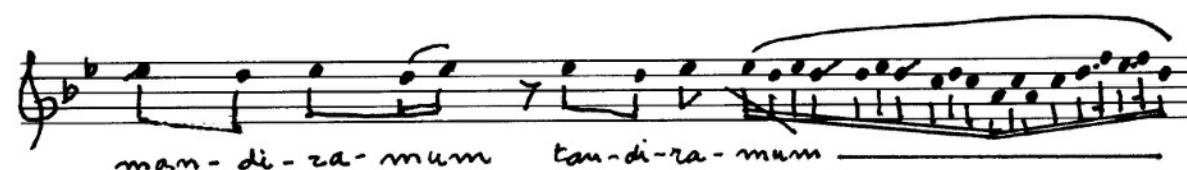
example 117 (at 6'28")



There is a feeling of *accelerando*, due to shorter pauses upon "*mandiramum*" and "*tandiramum*".

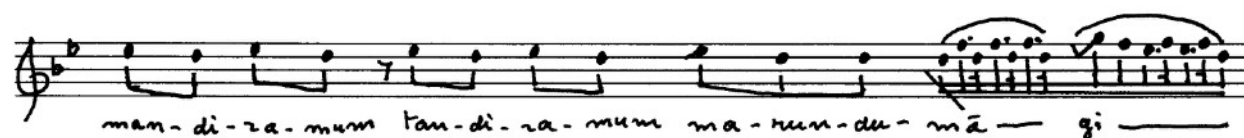
Upon "*marundummāgi*", D.K. Jayaraman sings again, twice, "*mandiramum tandiramum*", using now a different melody, i.e. the known sequence *eb*" and *d*" in alternation, line 17, except at "*-mum*" of "*tandiramum*", for which he sings a longer melismatic passage (see for it ex. 110, F8b):

example 118 (at 6'31")



Upon singing again "*mandiramum tandiramum*" he adds "*marundumāgi*" (now with one *m*), line 18:

example 119 (at 6'38")



(For "*-māgi*" see also ex. 112, F9a).

Note too that melismatic passages are more frequent from line 16 till the end: is it that D.K. Jayaraman is fascinated by the "incantation"?



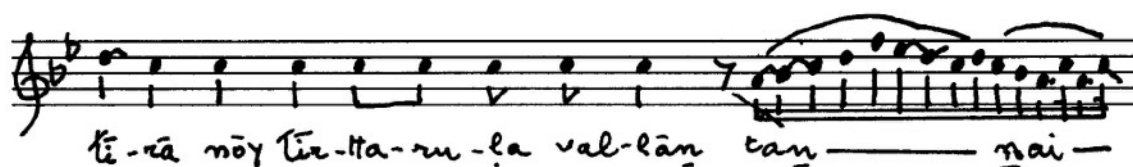
At line 19 begins the last part of the text:

*tīrā nōy tīrttaruḷa vallān tannai*

("Him [who alone has the] power to grant the grace of ending [the] endless affliction [of disease and rebirth]").

And now, upon almost three full lines of tension, started with "*mandiramum tandiramum*" at 6'18", comes calmness through *c*", sung eight times upon a single *d*":

example 120 (at 6'49")



(The melismatic passage at "*tannai*" has already been notated in ex. 105, F6c).

Upon it, beginning at the end of line 19, at 6'52" he goes back, once again, shortly to "*mandiramum tandiramum marundumāgi*": for "-*mum*" of "*mandiramum*" and "-*māgi*" of "*marundumāgi*", line 20, see ex. 114, F10a and ex. 106, F6d. And then, line 21, tension is again there: he sings four times, one upon the other "*tīrā nōy*", the first two times he prolongs "*tī-*", singing a melismatic ascending passage, followed at "*rā nōy*" by two long plain *d*" and by a long rest, the whole expressing a thought ("[the] endless affliction [of disease and rebirth]"):

example 121 (at 7'01")



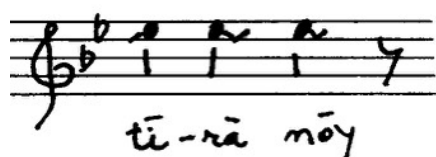
The second time the melody is very similar, only that now he begins further down with  $d'$  and there is a crescendo:

example 122 (at 7'06")



The third time for the three long syllables he sings – a dramatic contrast - only three long  $e^{b''}$  with minimal oscillations:

example 123 (at 7'10")



Now the fourth and last "tīrā nōy": at "tī-" D.K. Jayaraman sings  $d''$  with small oscillation and at "-rā nōy" a melismatic passage (see ex. 113, F9b):

example 124 (at 7'12")



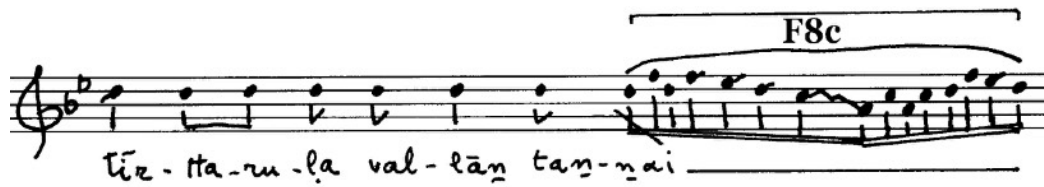
And now lines 22 and 23

*tīrttaruḷa vallān tannai*

("Him [who alone has the] power to grant the grace of ending"):

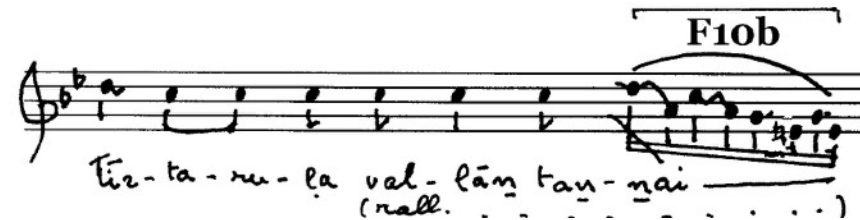
he sings it twice, each time ending with a melismatic passage at "-nai", which is preceded the first time by seven plain *d*" (for "-nai" see ex. 111, F8c):

example 125 (at 7'15")



The second time "-nai" (see for it ex. 115, F10b) is preceded by *d*" and six times by *c*", all plain too:

example 126 (at 7'21")



Vocalises and violin solo follow, as in *kalyāṇi*.

R ā g a 3 : S ā v ē r i

(Sambamoorthy 1964:409)

example 127 (= ex. 77)



tiripuraṅka<sub>22</sub> ṭiyela<sub>23</sub> tiṇcilai<sub>24</sub> kaikkōṇṭa<sub>25</sub> pōrānaip<sub>26</sub> pullirukkuvēlūrānaip<sub>27</sub>  
pōrrātē<sub>28</sub> yār<sub>29</sub> nāl<sub>30</sub> pōkkinēnē<sub>31</sub>  
pērāyiram<sub>1</sub> paravi<sub>2</sub> vānōr<sub>3</sub> ēttum<sub>4</sub> pemmānaip<sub>5</sub> piriv' ilā<sub>6</sub> vaṭiyārkk'<sub>7</sub> enrum<sub>8</sub>  
vārāta<sub>9</sub> celvam<sub>10</sub> varuvippānai<sub>11</sub> mantiramun<sub>12</sub> tantiramu<sub>13</sub> maruntum<sub>14</sub> ākit<sub>15</sub>  
tīrā<sub>16</sub> nōy<sub>17</sub> tīrtt'<sub>18</sub> aruḷa<sub>19</sub> vallān<sub>20</sub> rannait<sub>21</sub> tiripuraṅka<sub>22</sub> ṭiyela<sub>23</sub> tiṇcilai<sub>24</sub>  
kaikkōṇṭa<sub>25</sub> pōrānaip<sub>26</sub>

Him, the warrior<sub>26</sub> who took up<sub>25</sub> the mighty bow<sub>24</sub> for the three cities<sub>22</sub> [of the demons] to catch fire<sub>23</sub>; Him who resides in Pullirukkuvēlūr<sub>27</sub> - Oh, squander did I<sub>31</sub> time<sub>30</sub>, entirely<sub>29</sub>, not worshipping [Him], ever<sub>28</sub>.

The Supreme Being<sub>5</sub> whom the celestials<sub>3</sub> reverence with joy<sub>4</sub>, singing in reverence<sub>2</sub> [His] thousand names<sub>1</sub>; Him who will procure<sub>11</sub> happiness<sub>10</sub> to those who are [His] devotees<sub>7</sub>, never leaving [His] Feet<sub>6</sub>, [happiness they are] never<sub>8</sub> avid for<sub>9</sub>; Him<sub>21</sub> [who alone has the] power<sub>20</sub> to grant the grace<sub>19</sub> of ending<sub>18</sub> [the] endless<sub>16</sub> affliction<sub>17</sub> [of disease and rebirth], acting<sub>15</sub> as incantation<sub>12</sub> and mystical formula<sub>13</sub> and medicine<sub>14</sub>; Him, the warrior<sub>26</sub> who took up<sub>25</sub> the mighty bow<sub>24</sub> for the three cities<sub>22</sub> [of the demons] to catch fire<sub>23</sub>;

*sāvēri* too is, as *madhyamāvatī*, a derived *rāga* and there are a great many compositions in both. As to *sāvēri*, Bhagyalekshmy writes (1990:311): "This is a morning raga and evokes karuna rasa" (compassion) and as to its derivation, Sambamoorthy writes (2007:214) that at present it is a *janya rāga* derived of *māyāmālavagaula* (*c-d<sup>b</sup>-e-f-g-a<sup>b</sup>-b-c*), but that in ancient texts (e.g. "Svaramēḷa kalānidhi", "Chaturdanḍi Prakāśika") there are different derivations.

And opinions change also as to the performing time of *sāvēri*: "Could be sung at night": Sambamoorthy (2007:215). But let me also refer to Viswanathan (1975 vol.2: 98 ff.) for a great many other details, e.g. in Nārada's Saṅgīta Makaranda (12<sup>th</sup> c.) the performing time is "Noon-3 p.m." and in Rāmamātya's Svaramēlakalānidhi (1550) "Day break".

Here the constant elements in rendering the text common to *sāvēri* and *madhyamāvati*, i.e. "*tiripuraṅgaḷ... pōkkinēnē*":

- "*tiripuraṅgaḷ tīyelatti*": sung always with plain notes;

- "*pōrānai*": mostly ornamented, sometimes "*pō-*" and "*pōrā-*" with plain notes;

- "*puḷḷurukkuvēlūrān*": this is one of the words D.K. Jayaraman is strongly dedicated to, see App. 6 ("Text and translation of Appar's 'Pērāyiram paravi'..."). And as to how he renders it in *sāvēri*, *madhyamāvati* and in two *rāgas* of the 1982 version: see note 28.

- "*pōtrādē ātranāl pōkkinēnē*": mostly ornamented, and he sings "*ātranāl pōkkinē-*" with plain notes, once in *sāvēri* and once in *madhyamāvati* (here only "*ā-*" of "*ātranāl*" is melismatic).

In the last two *rāgas* D.K. Jayaraman sings the whole piece. In *madhyamāvati* he begins with "*pērāyiram paravi*" and sings through till the end ("*pōkkinēnē*"). But in *sāvēri* he begins with "*tiripuraṅgaḷ*", i.e. continuing where he had ended *kharaharapriya*, and sings with several repetitions till "*pōkkinēnē*", the last word of the *rāgamālikā*. Then he starts again from "*pērāyiram paravi*", ending with "*tiripuraṅgaḷ tīyelattiṅ śilaiyai koṇḍa pōrānai*", the line with which he had started *sāvēri*, and here he repeats only one word, the last in this *rāga*: "*pōrānai*".

The prominent part in *sāvēri* is that with the new text (from "*tiripuraṅgaḷ*" to "*pōkkinēnē*") and the words he sings most are "*tiripuraṅgaḷ tīyelatti śilaiyai koṇḍa pōrānai*" ("*pōrānai*", alone, 6 times).

As regards the two ideas expressed in the new text:

*tiripuraṅgaḷ tīyeḷatti śilaiyai koṇḍa pōrānai*

("Him, the warrior who took up the mighty bow for the three cities [of the demons] to catch fire") and

*puḷḷurukkuvēḷūrān tannai pōtrādē ātranāl pōkkinēnē*

("Him who resides in Puḷḷirukkuvēḷūr - Oh, squander did I time, entirely, not worshipping [Him], ever"), D.K. Jayaraman sings these one upon the other, each with elaborations and internal repetitions, but without interferences, otherwise than in the new text in *kharaharapriya*: there in the last part "*tīrā nōy tīrttaruḷa vallān tannai*" he sings parts taken from the penultimate part "*mandiramum tandiramum marundumāgi tīrā nōy tīrttaruḷa vallān tannai*".

As in *kharaharapriya*, also in *sāvēri*, in the beginning, D.K. Jayaraman sings a repeated *c''* preceded by two notes, now *e''* – *d''* at "*ti-ri-*" (at 10'40"). And with these two notes it becomes immediately clear that he has brought in a new *rāga*: the third degree is no more flatted, but the second one is, in both cases opposite to *kharaharapriya*. Then, upon singing the high tonic for each syllable of "*purāṅgaḷ tīyeḷatti śilaiyai koṇḍa pō-*", he concludes with a melismatic passage in ascent/descent at "*-rānai*" of "*pōrānai*", ending with *c''* through a long oscillating *e''*, line 24 - Formula 11a:

example 128 (at 10'46")



The melody at "rānai" is based on a sequence typical of *sāvēri*:  $c-d^b-e$  (long)– $d^b-c$ , (communication 1974: Kanthadevi Narayana Ayyengar), followed by a similar passage. The whole sequence has something plaintive with its insistent on long oscillating  $e''$ . Note that in *sāvēri*  $e$  is not there in ascent (see ex.127); in this and similar passages  $e''$  (or  $e'$ ) is there because it is in descent (as the famous singer Turaiyur Rajagopala Sarma explained the Indian music theory in 1968 to his vocal students: a note is in descent if the following note is a lower one - in our case,  $d^b''$ ).

D.K. Jayaraman sings again the above melismatic sequence, similarly, but mostly melodically reduced, and with a different text, i.e.

- at "nai" of "tannai", line 27 – Formula 11b:

example 129 (at 11'22")



- at "tannai", line 28 – Formula 11 c:

example 130 (at 11'29")



- at "-vam" of "śelvam", line 31 – Formula 11d:

example 131 (at 12'05")



- at "-māgi" of "marundumāgi", line 32 – Formula 11c:

example 132a (at 12'21")



Interesting are the different renditions of long  $e''$ : at "-rānai" (see ex.128) and in similar passages later D.K. Jayaraman does small oscillations from  $e''$  to  $f''$ , and these small oscillations I learned from the singer K. Narayana Ayyengar in Tyāgarāja's "Daridāpulēka" (where in the second theme he sang the sequence  $c''-d^b''-d^b''-long\ e''-d^b''-c''$ ), as also when learning *ālāpana* in *sāvēri* ( $c''-d^b''-long\ e''-d^b''-long\ c''-d^b''-long\ e''-d^b''$ , a passage almost identical as D.K. Jayaraman's at "-rānai"). For similar sequences in Tyagaraja's "Rāmabhāṇa" Powers never notates for long  $e''$  oscillations from  $e''$  to  $f''$ , but from  $e''$  to  $d^{\#''}$  (Powers 1958, vol. II, e.g. p. 80, B and D) or to  $d^b''$  (ibid., p.78, B3).

As to the *vīṇā*: Sreevidhya Chandramouli sent me on the 15th May 2017 a short audioclip, where she sings and plays on the *vīṇā* passages with long  $e''$  in *sāvēri*, for example "first and second version", as she calls them:

example 132b

She reaches from  $e''$  a short but clear  $f''$ , not a flatted one as is D.K. Jayaraman's or K. Narayana Ayyengar's.

For the reader who knows the *vīṇā*:

for the first version she plays each tone ( $c''-d^b''-e''-d^b''-c''$ ) from the  $c''$ -fret of the first string.

For the second version she does the same for  $c''$  and  $d^b''$ ; for  $e''$  she plays  $f''-e''-f''$  from the  $e''$ -fret;



for  $d^b$ " in descending she plays also  $f''-e''-f''$  from the  $e''$ -fret and then reaches the  $d^b$ "-fret with a glissando (without plucking again);

for  $c''$ : see first version.

Later she plays the typical sequence which also D.K. Jayaraman sang at " $rānai$ " (see again ex.128):

example 132c

As to  $a^b$ , another important note in *sāvēri*, Sambamoorthy writes (2007:214f.) that it is a "kampita svara" (a tone rendered with a shake). Upon " $pōrānai$ ", line 24, D.K. Jayaraman repeats, almost identically, "*tiripuraṅgaḷ tīyelaṭṭi śilaiyai koṇḍa pō-*", but this time for " $rānai$ " he sings a melismatic passage in descent, (the melody in the two " $pōrānai$ " is divergent), ending with the typical  $a^b$  of *sāvēri*, taken from  $g'$  and shaken, line 25 – Formula 12a:

example 133 (at 10'57")



See for this rendering of  $a^b$  e.g. T. Brinda (Viswanathan ib., p.114, line 12, twice) and K. Narayana Ayyengar: he is teaching "Daridāpūlēka" (8 beats) and sings first the notes and then the text; note the difference between the two, when rendering the melismas:

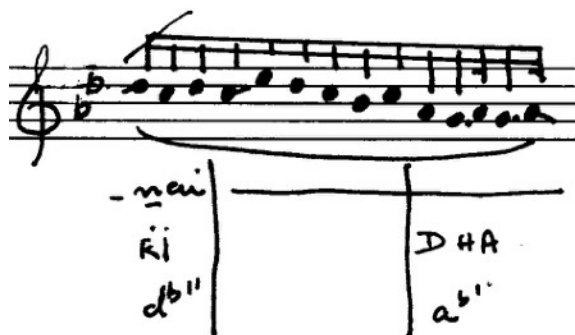
example 134, first theme (beginning)



Let me add this following: as Kiranavali Vidyashankar told me (December 2012), Subbarāma Dīkṣitar in *Saṅgīta sampradāya pradarsini* mentions that in *sāvēri* in some passages *kaiśiki niṣāda* ( $b^b$ ) is allowed; she added that "Not everybody sings *kaiśiki niṣāda*, Brinda did". And also D.K. Jayaraman: at "-rā-" of "*pōrānai*" (see again ex.133) he sings  $b^b$  twice, rendering it melodically as  $c''-a^b', a^b'-c''-a^b'$ .<sup>29</sup>

The melismatic passage at "-nai" of "*pōrānai*", line 27, is in the beginning in ascent and similar to that of ex. 128, but it ends in descent with the long  $a^b$  of ex. 133 – Formula 12b:

example 135 (at 11'15")



Very much to be noted is that this combined passage is there several times, e.g. identical at "-nē" of "*pōkkinēnē*", line 28 at 11'37" (see further down), and almost identical in other cases, e.g. at "-nai" of "*pemmānai*", line 30, at 11'56".

As regards notes in *sāvēri*, rendered with melismas, here how Srividhya Chandramouli plays the ascent and descent of this *rāga*:

example 136



As to *f*, sometimes K. Narayana Ayyengar sings it as Srividhya plays it, i.e. with small oscillation: *g-f-g-f*.

But as Sambamoorthy writes (again 2007:214 f.), *f* can be rendered also with big oscillations; and so it is that D.K. Jayaraman too sings it, with a bigger shake between *g* and *e*: e.g. at "*pō-*" of the repeated "*pōrānai*", line 25:

example 137 (at 11')



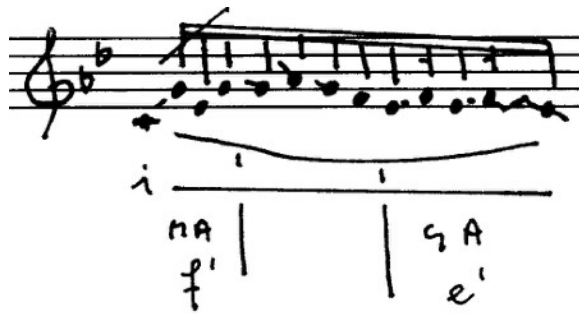
T. Brinda too sings *f* as *e-g-e* (Viswanathan 1975, vol. II, p. 113, lines 6, 7 and p.115, line 20).

Let me quote here what Sreevidhya has written me (February 2014) how Rajeswari Padmanabhan, her mother, played *f* in *sāvēri*:

With regard to my mother using the deep versus lighter gamakams, I remember she used both according to the phrase and her mood and I remember her using them prudently every time. Now that can be viewed as a bias towards one's own cause, but I think her sensibilities were very accommodating and permissive of an expression that she freely exercised at her will.

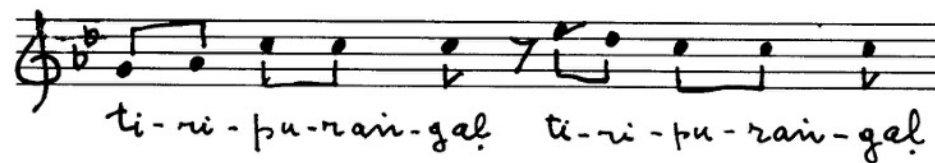
When prolonging "-i" of "*pōrānai*", line 26, D.K. Jayaraman begins with the same melismatic *f'* and ends with a descending passage, the last tone being a long *e'* (here also oscillating till *f'*) – Formula 13a:

example 138 (at 11'03")



But now let's see the two "*tiripuraṅgaḷ*", line 26, with the melody converging to *c''*:

example 139 (at 11'08")



Only here it is that the two sequences: *g'-a<sup>b</sup>'-c''* (*c''* repeated) and *e''-d<sup>b</sup>''-c''* (*c''* repeated) are sung one upon the other and with the same text. And of them DKJ sings more often the second one (7 times !): thrice with "*tiripuraṅgaḷ pō-*" (line 24 at 10'40" and at 10'51", line 26 at 11'10"), the other 4 with different text:

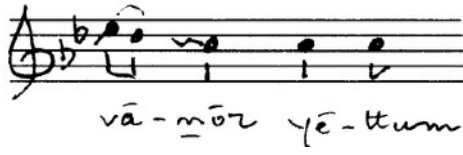
*pōtrādē ātranāl*...: line 28

example 140 (at 11'32")



*vānōr yēttum*...: line 30

example 141 (at 11'53")



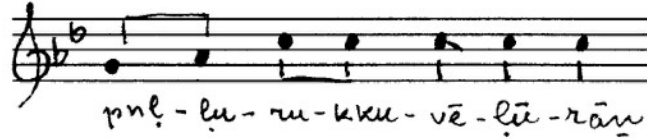
as also at "*varuvippānai*", line 31, at 12'08" and at "*tīrā nōy...*", line 32, at 12'23".

Striking in *sāvēri* is also the high presence of *c''*, more than 90 times, where there is a minimum of 36 times of it in *kharaharapriya*.

As to the melodic line preceding a melismatic passage, DKJ uses the sequence *g'-a<sup>b'</sup>-c''* (*c''* repeated) only twice:

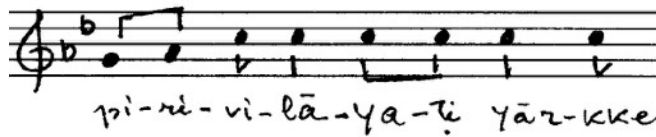
*puḷḷurukkuvēḷūrān tan-*: line 27, first time

example 142 (at 11'20")



*pirivilāyaṭiyārkkke...*: line 30

example 143 (at 12')



and he alternates it also twice with a repeated *e''*, plain, but also melismatic: at "*puḷḷurukkuvēḷūrān*", line 27, second time, at 11'23", and at "*tandiramum marundu-*", line 32 at 12'20".

Let's see now how D.K. Jayaraman renders the last part of the new text in *sāvēri*, which is also the last part of the *rāgamālikā* (lines 27→29),

"*puḷḷurukkuvēḷūrān tannai pōtrādē ātranāl pōkkinēnē*" (these words are repeated by Appar upon each of the ten verses building his poem on Śiva: see Background): he sings "*puḷḷurukkuvēḷūrān tannai*" at 11'20" and repeats it once, immediately, but with a different melody; and so too it is that he sings "*pōtrādē ātranāl pōkkinēnē*" the first time at 11'32", line 28.

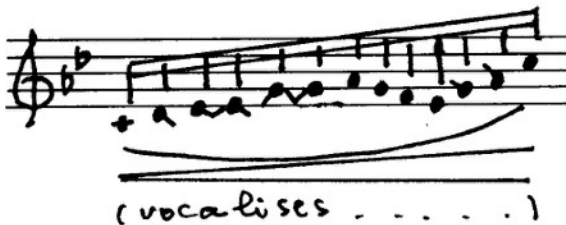
There is a contrast when rendering "*pōtrādē ātranāl pōkkinēnē*" ("Oh, squander did I time entirely, not worshipping [Him], ever"): the first time, line 28 at 11'21", it is sung with plain notes, except at the last "*-nē*" (identical with "*-nai*" of "*pōrānai*", see ex. 135, Formula 12b); the second time, line 29 at 11'40", this phrase is rendered melismatically and most appealingly - let me quote again T. Viswanathan: "...and you can see the relationship of the melody and the text and the emotion". Note in this second time the several *f'* with wide oscillations, and Formula 13 b at "*-kkinēnē*":

example 144 (at 11'49")



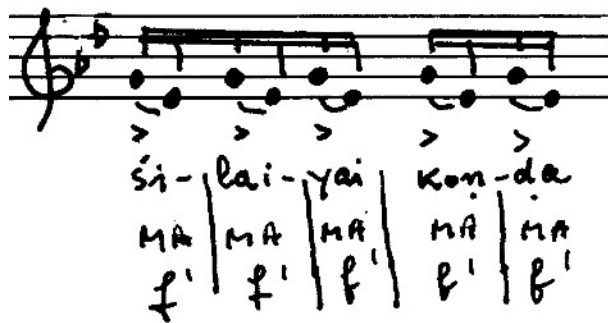
And then, in the same line 29, upon the caesura through "*pōkkinēnē*", sung with rallentando, with a long rest following, D.K. Jayaraman sings vocalises (a zigzag ascent), with crescendo, contrastively:

example 145 (at 11'51")



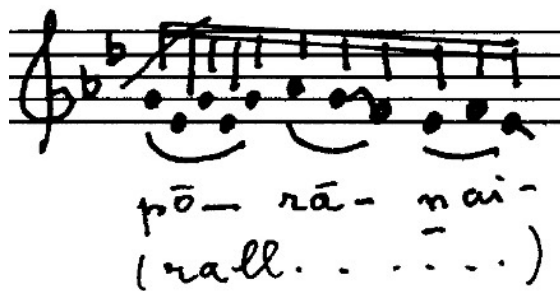
Upon this he starts again with "*pērāyiram paravi*" with several repeated *c*", as he did in the beginning of the other *rāgas* too. Towards the end of *sāvēri*, line 33, at "*śilaiyai koṇḍa*", which he had rendered always with a repeated *c*", he sings now *f*' with big oscillations, i.e. the same melismatic *f*' five times, one for each syllable:

example 146 (at 12'32)



And with the same *f*', now longer because of the long vowel, he flows out at "*pō-*" of the following "*pōrānai*", line 34, singing at "*-rānai*", with *rallentando*, a descending passage - Formula 13c:

example 147 (at 12'35")



He concludes repeating "*pōrānai*", for which he chooses an ascending passage, very similar to the vocalises of line 29, this too with crescendo:

example 148 (at 12'37")



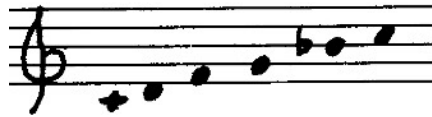
Vocalises follow.



R ā g a    4 :    M a d h y a m ā v a t i

(Sambamoorthy 1964:405)

example 149 (= ex. 78)



pērāyiram<sub>1</sub> paravi<sub>2</sub> vānōr<sub>3</sub> ēttum<sub>4</sub> pemmānaip<sub>5</sub> piriv' ilā<sub>6</sub> vaṭiyārkk'<sub>7</sub> enrum<sub>8</sub>  
vārātā<sub>9</sub> celvam<sub>10</sub> varuvippānai<sub>11</sub> mantiramun<sub>12</sub> tantiramu<sub>13</sub> maruntum<sub>14</sub> ākit<sub>15</sub>  
tīrā<sub>16</sub> nōy<sub>17</sub> tīrtt'<sub>18</sub> aruḷa<sub>19</sub> vallān<sub>20</sub> rannait<sub>21</sub> tiripuraṅka<sub>22</sub> ṭiyela<sub>23</sub> tiṇcilai<sub>24</sub>  
kaikkonta<sub>25</sub> pōrānaip<sub>26</sub> pullirukkuvēlūrānaip<sub>27</sub> pōrrātē<sub>28</sub> yārā<sub>29</sub> nāl<sub>30</sub> pōkkinēnē<sub>31</sub>

The Supreme Being<sub>5</sub> whom the celestials<sub>3</sub> reverence with joy<sub>4</sub>, singing in reverence<sub>2</sub> [His] thousand names<sub>1</sub>; Him who will procure<sub>11</sub> happiness<sub>10</sub> to those who are [His] devotees<sub>7</sub>, never leaving [His] Feet<sub>6</sub>, [happiness they are] never<sub>8</sub> avid for<sub>9</sub>; Him<sub>21</sub> [who alone has the] power<sub>20</sub> to grant the grace<sub>19</sub> of ending<sub>18</sub> [the] endless<sub>16</sub> affliction<sub>17</sub> [of disease and rebirth], acting<sub>15</sub> as incantation<sub>12</sub> and mystical formula<sub>13</sub> and medicine<sub>14</sub>; Him, the warrior<sub>26</sub> who took up<sub>25</sub> the mighty bow<sub>24</sub> for the three cities<sub>22</sub> [of the demons] to catch fire<sub>23</sub>; Him who resides in Pullirukkuvēlūr<sub>27</sub> - Oh, squander did I<sub>31</sub> time<sub>30</sub>, entirely<sub>29</sub>, not worshipping [Him], ever<sub>28</sub>.

*madhyamāvatī*, the fourth and last *rāga*, as already noted, is a derived one, but with many compositions in it and also complex ones. Let me add what Sambamoorthy writes about *madhyamāvatī* (1971:17): "An ancient raga and an auspicious raga... All the evil effects that accrue by singing ragas outside their *gāna kāla*" (singing time) "are neutralised by singing a brief *ālāpana* of Madhyamavati towards the close of a concert, opera... Noon time is its *gāna kāla*".

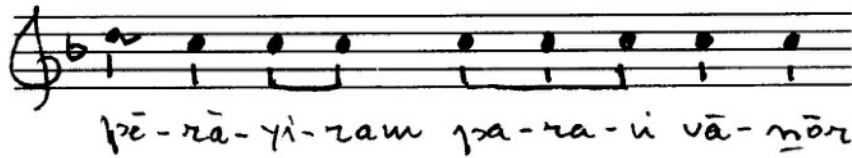
*madhyamāvatī* often concludes a concert, again a similarity in the sequence of *rāgas* in concerts and in *rāgamālikās*: for example, of the 31 cases analysed

here, 5, including "*pērāyiram paravi*" 1975, end with *madhyamāvati* (Geetha Raja's "Nallār", Nedunuri Krishnamurthy's "Śrīrāmacandra śritapārijāta" and Maharajapuram Santhanam's "Kastūritilakam" and "Kṛpāruha").

Here too D.K. Jayaraman begins with "*pērāyiram paravi*", as he did in the first and second *rāga*; but it is only in *madhyamāvati* that he sings the whole of Appar's verse, from the beginning to the end. Till line 41 included, he sings many plain repeated notes. As to repetition of a word or of a thought, he sings them only once or twice till he comes to "*pōtrādē*", line 42 (see for this further down in the analysis). The words which he sings more in this *rāga* are "*pōtrādē ātranāl pōkkinēnē*", each one 4 times.

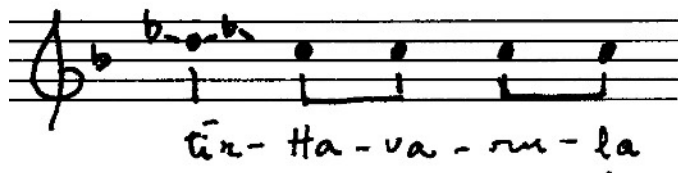
D.K. Jayaraman begins, at 13'26", line 35, with a repeated *c*" at "*pērāyiram paravi*", as he did in *kalyāṇi*. But here, when he repeats the text at the end of the line, for the first and only time, he starts with *d*", followed by several *c*":

example 150 (at 13'38")



And this sequence, i.e. repeated *c*" preceded by a single *d*", plain or not, we find also with a different text, e.g. at "*tīrtavarul*", line 40:

example 151 (at 14'20")



Characteristic of *madhyamāvati* is that *d* and *b<sup>b</sup>* are rendered with melismas: as Sambamoorthy writes (1971:17), "*Ri* and *Ni* are kampita svaras" ("*d* and *b<sup>b</sup>* are *kampita*-notes", i.e. they can be rendered with oscillation-melisma). Let me add

that Sambamoorthy mentions that they are also life and ending notes; and it is on these two notes that D.K. Jayaraman dedicates himself in *madhyamāvatī*, as we'll see. Here how K.S. Subramanian in 1976 played on the *vīṇā* ascent and descent of this *rāga*:

example 152



As to  $b^b$  rendered with melismas, it is there twice already at "-*nai*" of "*pemmānai*", line 35, in the first melismatic passage, a descending one, from  $d''$  (preceded by  $b^{b'}$  ending with  $g'$  – Formula 14a:

example 153 (at 13'32")



Here D.K. Jayaraman sings the first  $b^{b'}$  with a wide oscillation between  $c''$  and  $a'$  and the second  $b^{b'}$  with a small oscillation, coming from  $a'$ , ( $a$  is not there in the ascent/descent of the *rāga* - see examples 149 and 152 - but it is a melisma-note to  $b$ . As Kiranavali Vidyashankar told me - 10.12.2012 in Chennai - "*dha* (=  $a$ ) in *madhyamāvatī* is not the *dha* of *śaṅkarābharaṇa*, it is higher").

Noteworthy is that in *madhyamāvatī* this melismatic passage with two  $b^{b'}$  comes 6 times melodically identical, with the same or with a different text (in App. 11 these are marked with a circle and enumerated from 1 to 6 - for the last number see also ex. 163); 6 other times (from 7 to 12, marked with a square) only the

last three notes of the passage ( $c''-b^b'-g'$  or  $c'-b^b-g$ ) are constantly there, preceded by other notes, as i.e. in "*śelvam*", line 38, (No.7) – Formula 14b:

example 154 (at 14'05")



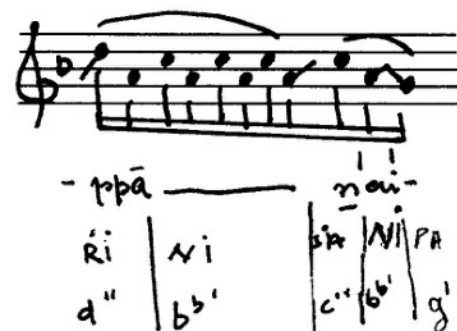
and, also very similar, thrice in line 44: at "-nai" of "tannai", at 15'00" (No.9), at "trā-" of "pōtrādē", at 15'04" (No.10) and, one octave lower, at the end of "-dē" of this "pōtrādē" (No.11) – Formula 14c:

example 155 (at 15'05")



As to No.8 and No.12: before  $c''-b^b'-g'$  D.K. Jayaraman for the first one sings upon  $d''$  a long melismatic  $b^b'$  at "-ppā-" of "*varuvippānai*", line 38 - Formula 14d:

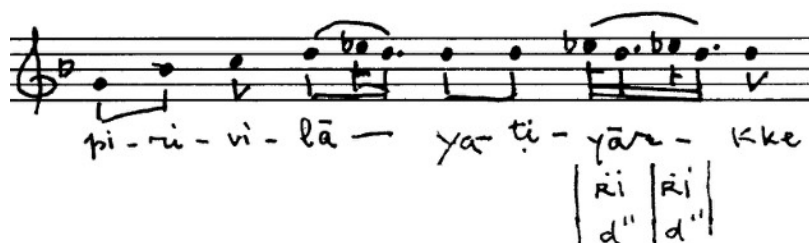
example 156 (at 14'09")



And for the second one he sings with close similarity, but without the initial  $d''$ , at "- $nā$ " of " $ātranā$ ", line 45, the second time, at 5'14".

Noteworthy is also that D.K. Jayaraman concentrates on the other important note in *madhyamāvatī*, i.e.  $d$ , sung melodically: in ex. 154 it is sung at " $śel-$ " with wide and with small oscillation, in this latter there is from  $d''$  only a dash of  $e^{b''}$ . Note too that in the ascending sequence at " $pirivilā yaṭiyārkkē$ ", line 36, D.K. Jayaraman sings the repeated  $d''$  often with small oscillation coming from  $e^{b''}$ :

example 157 (at 13'45")



And this we find very often, e.g. at " $vā-rā-$ " of " $vārāda$ ", line 38 at 14'04".

As to the just noted sequence  $g'-b^{b'}-c''$  and repeated  $d''$  (see ex. 157), it is there also some other times, but not identically and with different text, e.g. at " $puḷḷurukkuvēḷūrān$ ", line 44:

example 158 (= ex. 44n, note 28, at 14'57")



The only case of this sequence with plain notes is at " $mandiramum tandiramum$ ", line 39 at 14'12".

And now back again to " $pirivilāyaṭiyārkkē$ " (line 36, see again ex.157): when D.K. Jayaraman repeats the text (line 37), he renders "- $yaṭiyārkkē$ " identically as

before, but at "*pirivilā*-" he sings now an elongated ascent from *c'* to *f''* and back to repeated *d''*:

example 159 (at 13'50")



This sequence is there very similarly, i.e. at "*-māgi*" of "*marundumāgi*", line 39, starting with *d'*, with a final repeated *d''* – Formula 15:

example 160 (at 14'15")



Later D.K. Jayaraman sings longer and with more melismas the final repeated *d''*, also in the vocalises starting with *c''*, line 43 at 14'50" and in those starting with *g*, line 45:

example 161 (at 15'06")



Here what Sreevidhya Chandramouli wrote me as regards melismatic *d* (February 2014):

The mild oscillation on the note *ri* (*d*) in madhyamavathi is a characteristic shake similar to a vibrato or what I call a shake in itself that is very subtle and is not suggestive of a travel to another note as such. It is easier to hold on this gamaka on an instrument than in voice. But in many renditions especially vocalist have an exaggerated sense of oscillation for that *ri* in madhyamavathi. The reasons for doing that could be many:

1. Stylistic rendition. 2. Tradition. 3. Personal preference. 4. Age of the performer and sensitivity of their faculties at the time of rendition. 5. Their experience.

The last part with text in *madhyamāvatī*, and also the end of the *rāgamālikā*, is

*puḷḷurukkuvēḷūrān tannai pōtrādē ātranāḷ pōkkinēnē*

("Him who resides in Puḷḷirukkuvēḷūr - Oh, squander did I time, entirely, not worshipping [Him], ever."), line 41, at 14'35".

Note too that D.K. Jayaraman is more dedicated to these words here than in *sāvēri*.

Here how he sings it:

*puḷḷurukkuvēḷūrān tannai*  
*pōtrādē pōtrādē pōtrādē ātranā* (upon it long vocalises)  
*ātranāḷ pōkkinēnē*  
*puḷḷurukkuvēḷūrān tannai*  
*pōtrādē* (upon it vocalises)  
*ātranā pōkkinēnē*  
*ātranā pōkkinēnē pōkkinēnē*

It is with "*pōtrādē*" ("not worshipping [Him], ever"), line 42 at 14'38", that D.K. Jayaraman builds up his finale: lines 42→45 are interspersed with repetitions, vocalises and melismatic passages longer than before. First, he sings this word thrice, one upon the other, insisting on melismatic *d*" twice at "-*dē*", but the third

example 162 (at 14'43")



And then, at 15:03, with the last words "*pōtrādē ātranā pōkkinēnē*" ("not worshipping [Him], ever - time entirely - Oh, squander did I"), lines 44→46, at 15'03", D.K. Jayaraman emphasizes Appar's pain and guilt, caused by his religious ill-deeds, repeating them, full of *bhāva*, for which he was famous (cf. what his sister D.K. Pattammal said in "T. Sankara Iyer and D.K. Jayaraman: some introductory remarks" appreciating it).

And he is strongly dedicated to "*pōkkinēnē*" ("Oh, squander did I"), line 45: at "*pōkkinē*", he insists several times on melismatic *bb'*, rendered each time identically - Formula 14c (at the last "*-nē*" he sings again Formula 14a, see ex. 153, No.6):

example 163 (at 15'11")

F 14e

Handwritten musical notation for F 14e. The staff is in treble clef with a key signature of one flat (B-flat). The melody consists of several measures with various note values and rests. A bracket above the staff indicates a measure of F 14a.

Handwritten notes below the staff:

pō — | Kri — nē — | nē — — — — —  
ni | ni | ni | ni | R' | s' | ni | PA  
b' | b' | b' | b' | d'' | c'' | b' | g'



At 15'17", line 46, he concludes the *rāgamālikā* singing twice "*pōkkinēnē*" with rallentando; the melismatic passage at "- *nēnē*" of the last "*pōkkinēnē*", is based on a sequence characteristic of this *rāga* (Bhagyalekshmy 1990:230):

"npmR" (*b<sup>b'</sup>*-*g'*-*f'*-long *d'*) – Formula 17:

example 164 (at 15'20")



See for the sequence also "-*rānai*" of "*pōrānai*", line 41, at 14'32".

He sings then vocalises and upon them a piece in *madhyamāvatī* dedicated to Pārvatī ("Karpagamē", by Papanasam Sivan).

For similarities and differences between "*Raṅjani mālā*" and "*Pērāyiram paravi*" 1975 see App. 12.

Let me add this: during D.K. Jayaraman's beautiful concert on the 9th of March 1975 I felt that at least one of the three tapes I had with me for the recording should be in 19 cm/sec., otherwise than the rest of the concert which I recorded in 9,5 cm/sec. And luckily his "*pērāyiram paravi*..." ended just at the end of one tape - all that is lost is the prolongation of D.K. Jayaraman's last note, the middle tonic.

## NOTES

The music examples in the notes are marked with the letter <sup>n</sup>, to hold them apart from those in the text.

<sup>1a</sup> And it is on this piece that S. Venkita Subramonia Iyer writes (1975:141):

The... kirtana '*Bhavayami raghuramam*' in Saveri Jhampa has been reshaped into an exceedingly beautiful Ragamalika by Vidwan Semmangudi Srinivasa Iyer. It is set to Rupakatala and is in the ragas Saveri, Natakurinji, Dhanyasi, Mohanam, Mukhari, Purvikalyani and Madhyamavati with appropriate chittasvaras in the pattern of ragamalika proper ... the composer Tiruvottiyur Tyagayyar ... shaped into a fine ragamalika the well known song '*Jaya jaya gokulapala*' in Tirthanarayanawami's *Krishnalilatarangini*.

<sup>1b</sup> In the descent, Kaufmann (1976:615) has *d<sup>b</sup>*, surely an oversight, for his authority, Govinda's "Saṁgraha-cūḍā-maṇi" has *d* (Subrahmanya Sastri's edition, 1938:341).

<sup>2</sup> My thanks to Chitravina N. Ravikiran for sending me the Indian notation of this *rāgamālikā*, adding: "Shankara Iyer's notations as written by me when he sang them in my house" (letter 20.01.2002). This is the notation meant when I refer to "Ravikiran's notation" or "Indian notation".

<sup>3</sup> "visesha sanchara, a musical phrase, which is not in accordance with the ārohana and avarohana krama" (ascent/descent sequence) "of the rāga but which nevertheless comes in, for the sake of enriching its beauty" (Sambamoorthy 1964:344).

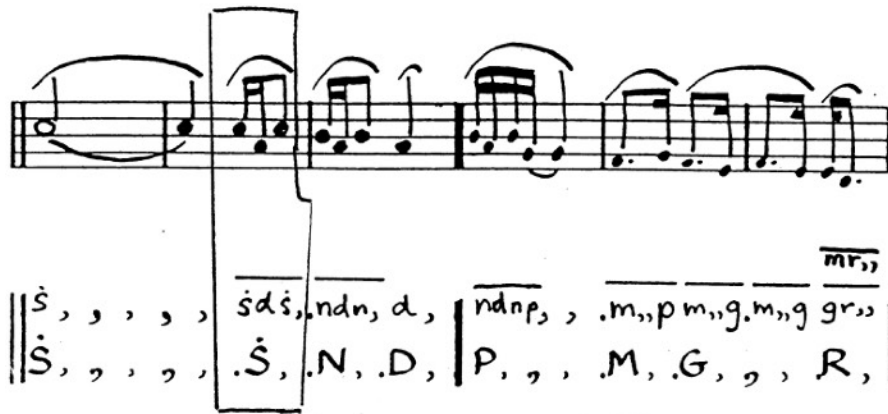
<sup>4a</sup> The percussionist T.R. Sundaresan gave me (at Reinbek 2002) the drum syllables of all the *ciṭṭai svaras* of "Rañjaṇi mālā", as played by Vellore Ramabhadran (see notation).

<sup>4b</sup> I had written to him that I had heard a faint *f<sup>#</sup>* in the recording of T. Brinda's *ālāpana* in *sāvēri rāga*, a note not present in the ascent/descent of this *rāga*. And here his answer: "A trace of prati madhyama" (*f<sup>#</sup>*) "in Saveri alapana of Brinda could be treated as part of gamaka... Generally speaking, you will find

svaras other than the basic svaras to the raga as gamaka svaras. For example, you will find sadhāraṇa gāndhāra" ( $e^b$ ) "in Śaṅkarābharaṇam + Kāmbhōji, suddha madhyama" ( $f$ ) "in Kalyāṇi, catuśruti rishabham" ( $d$ ) "in Tōḍi, prati madhyama" ( $f^\#$ ) "in Mōhanam and so on. They should be considered as gamakas and not as main svaras." Note that the notes just mentioned are not there in the ascent/descent of the *rāgas* just mentioned.

<sup>5</sup> Depending upon the *rāga* and the individual tradition, the tonic can readily be ornamented; and let me refer here also to Allen (1986:36), who illustrates this in that he gives T. Viswanathan's Indian notation of the *pallavi* of a *jatisvaram* (dance repertoire composition with drum/sol-fa syllables as text) in *cakravākam* ( $c-d^b-e-f-g-a-b^b-c$ ):

example 1 <sup>n</sup>



Note too that Allen also remarks (ibid. 29),

The fact that SA and PA can be rendered as [sds,] and [ndpn] is interesting in light of the partial prohibition on *gamaka* for these svaras. SA and PA are never "shaken" (*kampita* is the term for this type of ornament) in the way that other svaras are; this is one of the categorical prohibitions of Carnatic music. However the "gliding dip" we have heard associated with the SA and the arcing [ndnp] of PA are permissible and proper. It seems that to the Indian ear they do not destabilize SA and PA in the manner in which a shaking *gamaka* would.

Let me give two more examples of *c* rendered with melismas: the *anupallavi* in Dikṣitar's "Śrīdumurgē" in *śrīraṅjani*, *khaṇḍa ēka tāla*, starts with a long *c*" at

"*dum*-" (as notated by R.R. Ayyangar part I 1983:381ff.), and this is how S. Rajam sings it:

example 2 <sup>n</sup>



and later, still in the *anupallavi*, thus it is that he sings a shorter *c*" at "*śrī*-":

example 3 <sup>n</sup>



<sup>6</sup> To name but some of the possibilities, the acciaccatura can also come from the lower whole-tone or from the higher tone or semitone, or it is so quick that its pitch is indistinct. The ornament to the repeated note can also be an acciaccatura, say from a higher tone.

As to *janta svaras* rendered on instruments, on the *vīṇā* the melisma is to be heard clearly: here how Rajeswari Padmanabhan taught me a *janta varicai* (an exercise with repeated notes), the *rāga* being *māyāmālavagauḷa* (*c-d<sup>b</sup>-e-f-g-a<sup>b</sup>-b-c* and *ādi tāḷa*):

example 4 <sup>n</sup>



The Indian (i.e. alphabetical) notation has only *sa-sa-ri-ri*, etc.

Before the repeated  $e / g / b$  / Rajeswari plays, sometimes, respectively  $d^\sharp / f^\sharp / a^\sharp$ , not belonging to *māyāmālavagauḷa*. And thus it is, virtually, that her brother too, Karaikudi S.Subramanian, plays another exercise with repeated notes (te Nijehuis 2001:36 ff.), except for  $f^\sharp$  before the repeated  $g$ , where he plays  $f$ . But in the third *ciṭṭai svara*, *āvarta* 4, beats 8 + 9 of the *varṇam* "Viribōṇi" (in *bhairavi*:  $c-e^b-d-e^b-f-g-a-b^b-c - c-b^b-a^b-g-f-e^b-d-c$ , *aṭa tāḷa*) it is as follows that he plays a passage with four pairs of *janta svaras* (K.S. Subramanian 1986:349, staff notation by Reck: the first line corresponding to the Indian letter notation, the the second one being the rendering on the *vīṇā*):

example 5<sup>n</sup>: *muktāyi svaras*



i.e. for the four pairs of repeated notes he plays an acciaccatura from the lower semitone only once, before the repeated  $a'$ .

And in this his doctorate thesis K.S. Subramanian analyses also how the *vīṇā* artiste Mysore Doraiswamy Iyengar performs the same passage (ibid. p. 421):

example 6<sup>n</sup>



i.e. he plays this melisma all the four times.

That is to say, even on the same instrument, the rendering of repeated notes can be very varied, depending upon one's own tradition or one's own inspiration.

Take now the violin, for example: it was as follows that V.V.Subrahmanyam taught me the *janta varicai* in *māyāmālāvagaṭṭa* I had learnt on the *vīṇā*:

example 7<sup>n</sup>



i.e. before the repeated note he played the tonic or the fifth below on the open string

(the violin in India is tuned *c-g-c'-g'*), depending on which of the two is closer to the repeated note. And V.V.Subrahmanyam told me this too (personal communication 1984): at times a singer can also bring in the repeated note "from nowhere, but this is not correct". He on his part is true to the *rāga* and thus it is that e. g. in *māyāmālāvagaṭṭa* he plays *c* or *g*, both there in the *rāga*, as just noted. And he also gave the example of *mōhana* which omits the seventh degree: *c-d-e-g-a-c*, so that it is not the right thing - he said - to sing/play *b* before the repeated *c*. And he added this too: other violinists play, for example in *māyāmālāvagaṭṭa*, before the repeated *e*, either the lower semitone (*e<sup>b</sup>*) (not there in the *rāga*) or the tone which precedes *e* in the *rāga*, i.e. *d<sup>b</sup>*; this latter is of course, especially in quick tempo, easier on the violin than on the *vīṇā*, of which the fretboard is much longer and broader than the fingerboard of the violin.

Let me add this too: in December 2007 in Chennai I asked V.V.Subrahmanyam how he plays the repeated *a* in a *rāga* without *g*, like *ābhōgi* (*c-d-e<sup>b</sup>-f-a-c*) and he told me that he plays *f* between the two *a*. As to this repeated *a* in *ābhōgi*:

Rajeswari Padmanabhan's daughter Sreevidhya Chandramouli plays (on the *vīṇā*) *a<sup>b</sup>* before it. Madurai G.S. Mani sometimes sings both *a* coming from the higher *c*, sometimes – as also Viswanathan does – the repeated *a* comes from a tone of indistinct pitch.

As to the flute, Carnatic flutist Ludwig Pesch plays the exercise with repeated notes in *māyāmālavagauḷa* as he learnt it from his teacher H. Ramachandra Shastry: listening to it, one can't but hear before the repeated *f* an indistinct *e<sup>b</sup>*, before the repeated *b* an indistinct *b<sup>b</sup>*, etc. For pianist Lisa Grosse-Schmidt, who also learnt flute from the same teacher, these traits are, virtually, inevitable. Their teacher's theoretical stand was this: the note between the *janta svaras* should not have a definite pitch, should be very quick and never be one the *rāga* doesn't have.

Let me quote here Sambamoorthy who perceived the problem (1967:84): "If during flute playing, there are a few moments when the sruti (tonic note) is slightly departed from, it is not the fault of the player. It is a defect inherent in all wind instruments... excluding of course the harmonium and the organ which mechanically give notes of fixed pitch".

Last but not least, the *gōṭuvādyam*: N. Ravikiran wrote me in 2003: "Whether I sing or play the chitravina" (as the instrument is now called), "I play the repeated note with a force from the previous note in the raga. Thus, if I play G G" (*e*) "in Mayamalavagowla, the second Ga will be from shuddha Rishabham" (*d<sup>b</sup>*: and this is, of course, not a problem on the *gōṭuvādyam*, with the *gōṭu* glided on the strings). "If I play the same G G in Mohanam or Shankarabharanam" (*c–d–e–g–a–c* or *c–d–e–f–g–a–b–c*), "the second Ga will be taken from chatushruti Rishabham" (*d*). "This is especially essential in slower speeds."

<sup>7a</sup> To note but a few cases: If we take Tyāgarāja's "Sogasugā" in *śrīrañjani* (*rūpaka tāḷa*), here how M.S. Subbulakshmi sings the repeated *a* and the repeated *d*:

example 8<sup>n</sup>: *pallavi*, first melody-line, first time



(the first note and its gemination is marked, each time, with a circle), and this is the rendering of the following musicians too, that is to say, what we have here is an element characteristic of *śrīrañjani*.

Identical with that of M.S. Subbulakshmi is Madurai Mani Iyer's rendering of the repeated *a* and the repeated *d* in "Sogasugā":

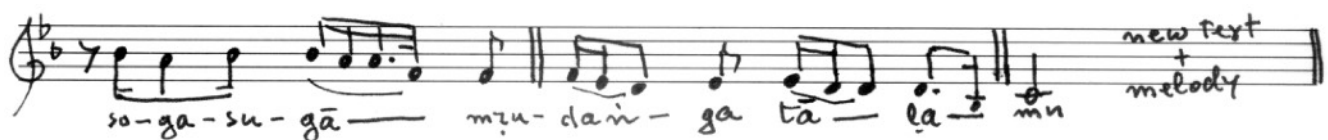
example 9<sup>n</sup>



As to the Indian notations, in the case of "-gā" and "tā-" in "Sogasugā" we find only the repeated *a'* and *d'*, without melismas:

R.R. Ayyangar (I 1976:538):

example 10<sup>n</sup>

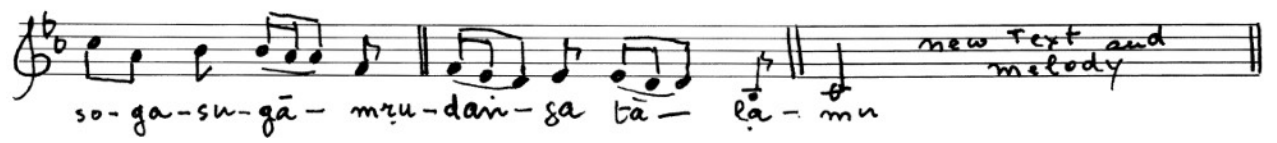




and Sundaram Iyer (1979:36):

example 11<sup>n</sup>

ஸ்ரீ தா நீ நிததா-மா ம க ரீ கா க ரி ரீ நீ ஸா ; ; ; ஸ த நீ ஸா ; ரீ கா மி  
ஸோ க்ருஷ்ணா . -ம்கு த்ருங் . க்ரு தா . ஸ (மு . . . ஜ . த க்ரு . ரீ ி



so-ga-su-gā - mru-dan-ga tā - lā - nu

new text and melody

And to continue with a few further examples: here how Nedunuri Krishnamurti sings the sequence  $e^b-d'-d'$  at "-mā-" in Muttusvāmi Dīkṣitar's "Parvatarājakumāri" (*ādi*), (i.e. as M.S. Subbulakshmi does):

example 12<sup>n</sup>: *pallavi*, *āvarta* 1, beats 5+6



mā ri

And again, here how Maharajapuram Santhanam renders the same passage in Tyāgarāja's "Mārubalka" (*ādi*) at "-vē-" of "kunnāvēmīrā":

example 13<sup>n</sup>: *pallavi*, first *āvarta*, first time



-vē

Note too that what C. S. Ayyar has in his notation (1958/1959:12B) at the same point of the piece is quite different:

example 14<sup>n</sup>



i.e. the sequence is  $b^b - a' - a'$ .

In the *anupallavi* of "Mārubalka" Maharajapuram Santhanam sings at "-*nā*" of "*jēsitinā*" the same sequence as in example 13<sup>n</sup>, but one octave higher and with a different time value:

example 15<sup>n</sup>: *anupallavi*, *āvarta* 1, beat 5



But now let's take for a change the violin: in the first *āvarta* of the *pallavi* and in its *saṅgatis* in "Kalai nīrai gaṇapaticaraṇam" (*ādi*) by Jyoti Ramalinga Swamigal (1823-1874), V.V. Subrahmanyam plays thus at "-*ṇam*" (beat 8):

example 16<sup>n</sup>: *pallavi*, first *āvarta*, beats 7+8



i.e., for  $e^b$  he goes from  $d'$  to  $f'$ , whereas M.S. Subbulakshmi and others sing only  $d' - e^b$  (see examples 8<sup>n</sup>, 9<sup>n</sup>, 12<sup>n</sup>, 13<sup>n</sup> and 15<sup>n</sup>). Let me thank V.V.

Subrahmanyam's son V.V.S.Murari, also a violinist, for sending me, in 2004, the

Indian notation of the piece. As to the rendering of repeated *d*: as the above musicians, V.V. Subrahmanyam too splits the first *d'* in two and has a dash of *d<sup>b'</sup>* before the second one – again an instance of tension between theory and practice, for he allows only notes belonging to a *rāga*.

This way of rendering repeated notes is there in other *rāgas* too, e.g. *ravicandrika*: in 1984, when teaching me Tyāgarāja's "Māk'ēlarā", *ādi*, T. Brinda often rendered *b<sup>b'</sup>-a'-a'* and *f'-e'-e'* (the repeated *a'* and *e'* long or not) with the complex melisma, just as the above musicians did for *b<sup>b'</sup>-a'-a'* and for *e<sup>b'</sup>-d'-d'* in *śrīrañjani*. Here as she sang *b<sup>b'</sup>-a'-a'* for "-rā-" of "māk'ēlarā":

example 17<sup>n</sup>: *pallavi*, *āvarta* A3, beats 5+6



In *āvarta* A of the *carāṇa*, at "nā-" of "nāṭaka", beats 5+6, Brinda notates *f'-e'-e'* (the second *e'* long), but before each *e'* she simply sings *d'* as acciaccatura. In *āvarta* B, at "me-" of "meccaga":

example 18<sup>n</sup>: *carāṇa*, *āvarta* B, beats 5+6



she writes again *f'-e'-e'* (this time the second *e'* is not long) and she sings the sequence with the complex melisma.

When singing "Māk'ēlarā", other singers too, e.g. Sanjay Subrahmanyam and the Hyderabad Brothers, render repeated *e* and repeated *a* as Brinda mostly does, sometimes not at the same point of the piece, depending on their interpretation: e.g. Sanjay Subrahmanyam in the *caraṇa* sings "me-" (*āvarta* B, see example above) with the melisma normally used for repeated note, but "nā-" (*āvarta* A, see ex. 17<sup>n</sup>) he sings with the complex melisma: just the opposite of what Brinda does.

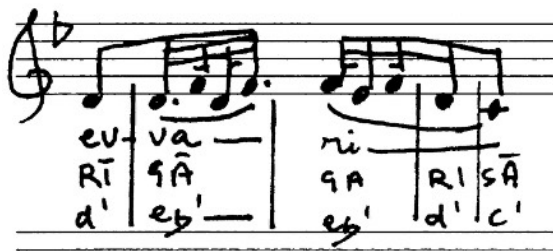
And also in another piece in *ravicandrika*, Tyāgarāja's "Niravadi sukhadā", *b<sup>b'</sup>*–*a'*–*a'* and *f'*–*e'*–*e'* are sung with the complex melisma, e.g. by Sudha Raghunathan and the Hyderabad Brothers.

<sup>7b</sup> And now a few examples of elements *ābhōgi*, *jayamanōhari* and *kharaharapriya* have in common with *śrīrañjani*:

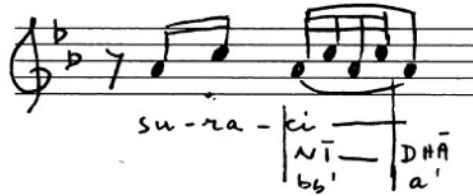
*dīrgha kampita* on *e<sup>b</sup>* and on *b<sup>b'</sup>*: is there in all these *rāgas*, only that

- *ābhōgi*, which omits the seventh degree, has this ornament only on *e<sup>b</sup>*, as when, for example, T. Viswanathan sings it in the *varṇam* "Evvari bōdhana vini" (*ādi*) at  
"-va-":

example 19<sup>n</sup>: *pallavi*, *āvarta* 1, beats 1+2



- as to *kharaharapriya*, see Viswanathan in ex. 22 for the rendering of  $e^b$  ;
- in *jayamanōhari*, here how the Hyderabad Brothers sing  $b^b$  at "-ci-" in the *anupallavi* of Tyāgarāja's "Yajñādulu" (*ādi*):



example 20<sup>n</sup>: *anupallavi*, *āvarta* 2, beat 2

The sequences  $e^b-d-d$  and  $b^b-a-a$ , rendered in a subtle way: are there in *ābhōgi* (in it only  $e^b-d-d$ , obviously), in *jayamanōhari* and in *kharaharapriya*;

- *jayamanōhari*: here an example of how the Hyderabad Brothers sing  $b^b' - a'$  –  $a'$  at "bhak-" in the *pallavi* of Tyāgarāja's "Nī bhakti" (*rūpaka*) (R.R. Ayyangar notates  $b^b'-a'-a'$  at the same point - I 1976:549f.):

example 21<sup>n</sup>: *pallavi*, *āvarta* 1, the first time



and in the same way it is that D.K. Jayaraman too sings at this point. That is to say, it is the same rendering of  $b^b-a-a$  that we have in examples 8<sup>n</sup> and 9<sup>n</sup> at "-gā-" in "Sogasugā" in *śrīrañjani*.

And here how different the rendering of  $e^b-d-d$  at "-yudulai" can be (first *āvarta* of the *carana* of, again, "Yajñādulu"):

example 22<sup>n</sup>: *carana*, *āvarta* 1, beats 7+8



RRA (I 1976:549) Hyderabad Brothers Sirgali Siva Chidambaram

- In *kharahapriya* too the two sequences are rendered in a subtle way, only that they are not so prominent as in *śrīrañjani*, *jayamanōhari* and *ābhōgi*, for *kharahapriya* has a large number of other elements of importance to a major *rāga*.
- *ābhōgi*: here how D.K. Jayaraman renders  $e^b-d-d$  in Papanasam Sivan's "Nekkurugi" (*ādi*), (Sivan 1987:79 ff.), i.e. at "-*raṇ*-":

example 23<sup>n</sup>: *anupallavi*, *āvarta* 1, beat 7: the first time



But all the other times he sings thus:

example 24<sup>n</sup>



- i.e. the same rendering as in "Sogasugā" in *śrīrañjani* at "*ṭā*-" by Maharajapuram Santhanam (ex.15<sup>n</sup>) or by M.S. Subbulakshmi (ex. 8<sup>n</sup>, but she sings one octave lower). In *ābhōgi* this rendering of  $e^b-d-d$  is rather common; indeed, we find it twice and almost one upon the other in the *saṅgatis* of *āvarta* 1 in the *pallavi* of Tyāgarāja's "Nannu brōva" (*ādi*), as sung by Semmangudi Srinivasa Iyer (R.R. Ayyangar also notates  $e^b-d-d$

twice: I 1976:705f.). By the way, he sings *e<sup>b'</sup>*, repeatedly, as *d'-f'* (and not as *d'-e<sup>b'</sup>*), as V.V.Subrahmanyam plays it in *śrīrañjani* (see example 16<sup>n</sup>). - As to how the repeated *a* (not preceded by *b<sup>b</sup>*, not there in *ābhōgi*), is rendered, see note 6.

<sup>8</sup> Working on this *rāgamālikā* I listened to several *kṛtis* of Dīkṣitar and came to see that he brings in the *rāgamudrā* in the *anupallavi* of "Śrīdumurgē" (in *śrīrañjani*); and since this was the third instance in him of a *rāgamudrā* integrated into the text, I went through many more of his *kṛtis* and saw, with some surprise, that in 112 pieces of his no less than 44 have the *rāgamudrā* (for the *kṛtis* concerned, let me merely note the numbers they have in R.R. Ayyangar 1983, part I: 25, 26, 32-34, 36, 50, 54, 57, 66, 74, 76, 78, 81-83, 85, 91, 94, 95, 97, 99, 100, 104-107, 111-113, 150, 155, 157; part II: 204, 205, 212, 213, 218, 219, 223, 235, 236, 390).

I would like to note what I have found in internet, written by Dr. P.P. Narayanaswami:

"From: PPN (b padma.math.mun.ca) on: Thu Jan 4 10:03:27 EST 2001

Of the 479 Krithis of MD featured in the Vina Sundaram Iyer Red Book, only 253 (approximately) contain a Raga Mudra of some sort. There are around 226 compositions "Sans" a raga mudra!!"

Let me now list the kinds of integration of the *rāgamudrā* in Dīkṣitar's *kṛtis*:

the *rāgamudrā* as an attribute of a goddess/of a god:

- a *kṛti* in the *rāga kanakāmbari* begins with this very word, used as an attribute of Kāmākṣī: "O You who have on a dress in gold" (R.R. Ayyangar Part I 1983:109 ff.);
- in the *kṛti* "Ānandanaṭanaprakāśam" in *rāga kēdārām* the *rāgamudrā* comes in in the *carāṇa* again as an attribute, now of Śiva: "Śrīkēdārādikṣetrādhāram": "He who sustains the holy place Kēdāra and others" (R.R. Ayyangar Part I 1983:105 ff.);

- cf. also (R.R. Ayyangar Part II 1983) the *dēvakriyā* pieces "Śrīguruguha tārāya", "Śrīvaṭukanātha" and "Madhurāmbā"; in *rāga dēvamanōhari* the *kṛtis* "Tripurasundari" and "Bhārati maddiṣaṇā"; in the *pallavi* of "Ānandāmṛtakarṣiṇi" in *rāga amṛtavarṣiṇi*, the *rāgamudrā* is an attribute of Pārvatī (as is *mēgharañjani* in *carāṇa* 2 of our *rāgamālikā*: see there).

The *rāgamudrā* is just that and no more:

- in the *kṛti* "Sadāśivena" the *carāṇa* closes with these words: "*sindhurāmakriyārāganutēna*": Dīkṣitar says that he is protected by Śiva whom he has "praised with the *rāga sindhurāmakriya*", the very *rāga* of the piece (R.R. Ayyangar Part I 1983:255 ff.);
- in the piece in praise of Durgā "Mōhananāṭarāgapriyē", the *pallavi* sets in with the *rāga* name, "O You who are fond of the *rāga mōhananāṭa*" (R.R. Ayyangar ibid.:161 f.).

The *rāgamudrā* can also be changed, slightly:

- in the *kṛti* "Vēṅkaṭeśvara" in *mēgharañjani* (see *carāṇa* 2);
- in the *pallavi* of "Vīṇāpustakadhāriṇīm" in *rāga tōya vēgavāhini* the *rāgamudrā* is reduced to "*vēgavāhinīm*": "*vēgavāhinīm vāṇīm āśraye*", "I take resort to [Sarasvatī, to Her whose] voice flows with impetuosity" (R.R. Ayyangar Part I 1983:263 ff.).

I shouldn't of course forget to add this wonderful instance (noted already in R.R. Ayyangar III 1983:43): in "Mām ava raghuvīra" the *rāga* name *māhuri* is

divided into the Sanskrit sentence "*tvāM ĀHUR Īśādayas sattvam iti*": "the gods Īśa and others call you the truth".

In other words, to Dīkṣitar the integration of the *rāgamudrā* in a piece is something of great importance. What could be Dīkṣitar's rationale here? I wish I had the time to study this problem too. (For other aspects of the *rāgamudrā* see also Sambamoorthy 1964:192.)



As against this, the *rāgamudrā* doesn't occur at all in the *kṛtis* of Subbarama Sastri, Patnam Subramaniam Ayyer and Kshetrajna, as given in R.R. Ayyangar 1987. In the 136 *kṛtis* of Tyāgarāja I went through (R.R. Ayyangar 1976, I and II,) I found the *rāgamudrā* only in "Mōhanarāma": "O Rāma, You who are enchantment" in *rāga mōhana* (II: 689 ff.) and in "Gānamūrtē": "O You who are the [very] manifestation of song" in *rāga gānamūrti* (I: 72 ff.); I am afraid I couldn't go through the other 560 Tyāgarāja pieces. And in the 75 compositions of Śyāmā Śāstri given by R.R. Ayyangar (1987:4-102) and Shankar (1979, Vol. I, II, III) the *rāgamudrā* is integrated into the text only in "Pāhi mām Śrīrājarājēśvari" in *rāga nāṭa*: "*naṭapriyē*", virtually the *rāgamudrā*: "O You who are fond of dance", and in "Nannu brōvu lalitā": "Protect me, Lalitā" in *rāga lalitā*, (according to Shankar; for R.R. Ayyangar 1987:64 ff. it is the *rāga vasanta* we have here).

<sup>9</sup> So it was that for example in August 1987 there were two such events after years of drought:

"Prayer for rain", *The Indian Express*, Chennai, 11.08.1987:

Madras, Aug. 10.

Violin virtuoso, Kunnakkudi Vaidyanathan, recited 'Varunapriya' at the St. Thomas Mount police grounds on Monday morning, invoking the rain god. He will recite various 'ragas' every morning till Friday at a Varunajapa function organised by the Chengalpattu East police. Chengalpattu Range DIG S. Ganapathy presided over the function. Madras City police had organised 'Varunajapams' (prayers for the rain-god Varuna) early last month for rains.

Let me add here that music as such, independently of particular *rāgas*, is also conceived to avoid calamities and bring about peace, etc.:

"72-hour musical 'yagna' for peace, prosperity", *The Hindu* Chennai 19.08.1987:

Madras, Aug.18.

A 72-hour non-stop "musical penance" in which nearly 150 musicians (including instrumentalists) will render concerts by relay will be conducted at the Anantapadmanabhaswami temple at Adyar from Thursday.

Semmangudi Srinivasa Aiyar who will inaugurate the "Yagna" at 6,30 p.m. on that day will be the first singer. Neither a commercial venture nor one intended to project someone, the 'penance' is to use the fine art for noble purposes. The idea originated from N. Ravikiran, the gottuvadyan prodigy.

Through this musical dedication, the music community will pray for international peace and prosperity and seek divine mercy to prevent calamities like floods, droughts, drinking water shortage, pestilence and accidents. They will pray for moral upgradation in society.

On behalf of the participating musicians, Ravikiran, who had earlier played on the instrument continuously for 24 hours, said that the time assigned for each artiste was flexible. The duration of a concert may be around 90 minutes. Bhajan groups would also be welcome.

Those who have agreed to take part include D.K. Jayaraman, K.V. Narayanaswami and Madurai Somu (vocalists), Lalgudi Jayaraman, V.V. Subramaniam and T.Rukmini (violinists), Emani Sankara Sastri and S. Balachandar (veena), N. Ramani and Sikkil Sisters (flute), U.Srinivas (mandolin) and Tanjore Upendran, Umayalpuram Sivaraman, Vellore Ramabhadran and T.V. Gopalakrishnan (mridangam).

Welcoming all musicians to join this effort, Tanjore Upendran and V.V. Subramaniam (of the Classical Musicians' Forum) were happy that this divine "Nadopasana" project has given an opportunity for all to close their ranks and display their unity to promote the country's welfare. Songs of any type could be rendered and there would be no restriction on Swaras and Neraval.

The public, whose participation and cooperation were necessary for the success of this venture, would be able to listen to "some very good music", Ravikiran added.

The 'Yagna' is scheduled to end by the evening of August 23.

We were in Chennai at that time and we too went to the Yagna all the three days, but just couldn't attend it all the 72 hours. And for three days I had no violin class, for V.V. Subrahmanyam was completely involved in the Yagna: not only for his own concert, but also because he had to be ready to jump in when musicians needed him, the violinist.

And to continue, I read the following letter in *The Hindu*, Chennai (12.12.2003):

Music for rain.

Sir, The Carnatic raga Amrithavarshini, when sung with devotion to Lord Varuna will surely bring good rain. When Sudha Raghunathan incorporated a song in Amrithavarshini in her concert in hot Doha in the Middle East a couple of years ago, there was torrential rain for a few days that people there asked her whether there was a raga to stop the downpour. There was a similar occurrence in New Delhi when the weather was a scorching 45 degrees. And during King Akbar's rule, the court musician Tansen created another such miracle. Chennai's reservoirs are almost empty and the pipelines are dry. The chances of the North East Monsoon bringing showers are rather bleak. At this rate the city could become an arid zone. Hence this is an earnest appeal to all musicians to perform the raga everyday, in groups if possible, until the prayers are answered. The raga may also be included in all the music concerts this season.

Arcot Easwaran.

And to give further examples of how deep rooted this view is:

*The Hindu*, Chennai (21.12.2003):

Praying for rain through music concert.

Ninety women artistes, led by noted violinist, A. Kanyakumari, participated in a 12-hour music recital praying for rain, at Kapaleeshwarar Temple at Mylapore on Saturday. Held on the initiative of 'Vasantha Priya', a cultural organisation, the concert began with a rendition of the pancharatna krithis of Thyagaraja and later, compositions were performed in the 'ananda amritavarshini' raga" (sic!). "Apart from vocalists, the participants included players of flute, veena, violin, mandolin and mridangam. The concert began around 8-45 a.m. and went on till about 9 p.m. Among those who participated were Bombay Sisters, N. Rajam, Mala Chandrashekhar, Padma, Lavanya, Rama Ravi, Jaya Krishnan, T.M. Prabhavathi, Padmavathi Nagarajan and Prema Rangarajan. The concert, which is organised every year, was devoted to praying for rain, this time. Ms. Kanyakumari had in the past too, performed such concerts. 15 years ago, she led a group of violin artistes and performed for 29 hours continuously at the Padmanabhaswamy temple in Adayar.

On the previous day, 20.12.2003, *Kutcheri Buzz* in Chennai (December Season 2003) had reported:

Praying for rain.

Violinist A. Kanyakumari organises an 'Akhand Ganam' from 9 am to 9 pm at the

Kapaleeswarar temple premises on Dec. 20. Dedicated to yester-year vocalist M.L. Vasanthakumari, the programme features only ladies. Kanyakumari told *Kutcheri Buzz* that they will sing and perform on various instruments, the pancharathna kritis and songs in Amritavarshini raga to invoke the Rain God. From her earlier experiences, Kanyakumari believes that rendering 'Amba Kamakshi', the Bhairavi swarajathi of Shyama Sastri has brought rain to the city of Chennai. About 40 artistes are expected to perform in solos and groups and rasikas are invited to take part.

(*rasikas*: connoisseurs)

*The Hindu*, Chennai Febr.13, 2004:

Prayer for rain

SRI NARAYANA Paduka Sevasamajam, Madipakkam (Ph: 2242 0085) will conduct a prayer for global welfare and rain with a rendition of Sri Desikar's Daya Sadakam, Sri Raghuveera Gadyam, Andal Pasuram and devotional songs, today (February 13) from 11 a.m. to 12.30 p.m., at Sri Lakshmi Narasimhar shrine, Satarivanam, Ahobila Math, Selaiyur.

*The Hindu*, Chennai 29.06.2007:

Celebrating rain through ragas

DakshinaChitra invites all to 'Parjanya,' a free, three-day inaugural lecture-demonstration cum concert series on rain-producing ragas.

There will be lecture-demonstrations that will unravel and explain the science and musicology of the phenomenon.

The concerts that follow the lec-dems will highlight the nuances of such ragas claimed to produce rain.

*The Hindu*, Chennai 16.11.2007:

'Amba Kamakshi', the Bhairavi swarajati of Syama Sastri is my favourite for many reasons. First, Bhairavi makes the mind calm and serene. The lyric beautifully describes Goddess Kamakshi and her kaarunyam (compassion). It therefore, touches the heart of both the singer and the listener. It is important that the audience and the performer strike the correct wavelength for a concert to succeed. 'Amba Kamakshi' helps the artist find this resonance.

Playing 'Amba Kamakshi' gives me a lot of energy and the right mindset for a concert. I have made it a point to play this swarajati daily at home and in all my concerts.

And personally, I have found that if the Bhairavi swarajati is played with absolute devotion it bestows rewards. Many good things have come my way.

A few years ago, when Chennai was in the grip of a severe drought, I gathered my disciples and other musicians and proceeded to the Ananthapadmanabhaswamy temple in Adyar. There we played the swarajati 108 times fervently praying for rain. Our prayers were answered in the form of a heavy rain even as we were completing the programme.

I strongly believe that the Goddess responds if the Bhairavi swarajati is rendered with sincerity and faith.

A. Kanyakumari

Let me add here this too, i.e. my Chennai diary entry dated 06.01.1985:

Rajeswari tells me that in her concert the other day she did not play the piece she had composed in amṛtavarṣiṇi, for there had already been no little rain in the days past, the air was very humid and she feared that her piece would bring down rain more and more.

<sup>10</sup> "In the opening phrase *Sāmagāna vinōdinī*, the first three syllables... become svarāksharas when sung to the following music in the course of niraval..." (metrical form of improvisation, using the given text-syllables). And this is exactly what M.S. Subbulakshmi does singing the *niraval* for "Sarojadalānētri" (her recording "SCHV"):

example 25<sup>n</sup>: *niraval*, first *āvarta*



In the *niraval* at "*sāmagānavinōdinī*" in "*Sarajāḍaḷanētri*", *svarākṣara* is not always there, e.g. in Subbulakshmi herself (her recording "PMAE", see also its notation done by Kuckertz II 1970, piece 17, Blatt 2) nor in N. Ravikiran. Cf. also note 12.

<sup>11</sup> In their compositions Muttusvāmi Dīkṣitar and Śyāmā Śāstri refer various times to "*sāmagāna*": "chanting the *Sāmaveda*". And this word is also found beginning various pieces of later composers (see Kuppuswamy and Hari Haran, 1981: 542). As to Dīkṣitar, we find this e.g. in:

- *sāmagānavinutam*: in the *carāṇa* of "*Caturdaśa rāgamālika*", *rāga sāma* (Dīkṣitar 1981: 9)

- *sāmagānapriya*: in *samasticarāṇa* of "*Tiripurasundari*", *rāga sāma* (Sundaram Iyer, 1974: 55)

- *sāmagānashirahkampinīm*: in the *carāṇa* of "*Nīlōtpalāmbām*", *rāga nārīrītigaula* (Rao, 1997),

[http://www.medieval.org/music/world/carnatic/lyrics/TKG/nilotpalambam\\_bhajare.html](http://www.medieval.org/music/world/carnatic/lyrics/TKG/nilotpalambam_bhajare.html)

- *sāmagānapriyē*: in the *nottu-svara-sahityam* of "*Sāmagānapriyē*", *rāga śaṅkarābharaṇam* (posted by V.Govinda),

<http://guru-guha.blogspot.de/2008/10/dikshitar-kriti-sama-gana-priye-raga.html>

As to Śyāmā Śāstri, quoting e.g. from Shankar's edition:

- *sāmagānaśrutisammōdini* (I:22f.)
- *sāmagānalōlē* (I:22f.)
- *sāmagānasammōditakari* (II:22f.)
- *sāmagānamōdini* (III:28f.)
- *sāmagānanutā* (III:8f.)

<sup>12</sup> Let me refer here also to other possibilities of *amba* as filling word:

- when melody and text begin after the beat, in the repetition of the melody-line and/or in a *saṅgati* the initial rest can be filled by *amba*; for example, it is thus that Turaiyur Rajagopala Sarma, my first vocal teacher, notates the first two *āvartas* of the *anupallavi* and their *saṅgati* in Śyāmā Śāstri's "Birāna" (*rāga kalyāṇi*, *rūpaka tāḷa*):

example 26<sup>n</sup>

Handwritten notation in Tamil script:

புர ஸ்ரீ; ஸ்ரீ | ஸ்ரீ குப ப பா தாநீ  
4 பா நி 1 16. 60, 27. 11  
ஸ்ரீ ஸ்ரீ ஸ்ரீ; ஸ்ரீ | ஸ்ரீ குப ப பா தாநீ  
ஸ்ரீ 4 பா நி 16. 60 - , 27. 11

Musical notation (Staff 1):

pu-rā-ri ma- nō- hā- ri-

Musical notation (Staff 2):

ni pu-rā-ri ma- nō- hā- ri-

and this is how he sang it:

example 27<sup>n</sup>



- Note also that others too sing *amba* at this very point of "Birāna": D.K. Pattammal and her brother D.K. Jayaraman, together, and Sudha Raghunathan (all of them also with *c''* twice); Shankar too has *amba*, but only in her notation (III 1979:41ff.: with *a'-b'*).
- Rarely, *amba* can also be split, i.e. "*am-*" at the end of an *āvarta* and "*-ba*" beginning the next one, substituting the initial rest; for this see e.g. Śyāmā Śāstri's *caraṇa* in "Ādinamuniṁci" (*rāga ānandabhairavi*) (Shankar I 1979:49f.).

Most of Śyāmā Śāstri's compositions (72 of his 74 pieces: R.R.A. 1987:4-102; V. Shankar 1979, Vol. I-III) are dedicated to the goddess Pārvatī, under various names. As to the other two of the Musical Trinity, Tyāgarāja rarely turns to goddesses, whereas Dikṣitar has a great many pieces dedicated to them.

We find both in R.R. Ayyangar's as also in V. Shankar's books with Śyāmā Śāstri's compositions that the vocative *amba* or *ambā* is there quite often in the text given prior to the notations, and this means that in such cases it is not a filling word brought in by an interpreter.

Let me note too that the great majority of Śyāmā Śāstri's compositions, i.e. 54, are in Telugu, and yet he uses in many of them the Sanskrit form *amba* and not the Telugu *amma*: perhaps because *amba* evokes greater honour to the goddess, being a Sanskrit word?



To come back now to "Sarojadaḷanētri" (see also note 10 and App. 5): in its renderings by Maharajapuram Santhanam and by M.S. Subbulakshmi (in her two concerts: see Discography: "PMAE" and "SCHV") and in the notations (not in the foregoing text) made by R.R. Ayyangar (1987:48f.) and by Shankar (III 1979:80ff.) we find the filling word *amba* a number of times (see App.5), that is to say *amba* is interpretive.

"Sarojadaḷanētri" is a *kṛti* with more than one *carana*: in such cases it is only the text which changes, the melody remaining the same. And it is in *carana* 3 that M.S. Subbulakshmi sings a *niraval* in both concerts, using the text of *āvarta* 1 ("sāmagānavinōdinī guṇatāmaśyāmakṛṣṇanutē śuka-"). What is conspicuous in both *niravals* is that almost each time when she sings *āvarta* 1 (with her own melody) she substitutes the last word "śuka-" with "*amba*" (16 times in "SCHV", 11 in "PMAE"), and thus the filling word gets a great importance in invoking the goddess.

As is typical for this kind of improvisation, M.S. Subbulakshmi too rises to the higher octave, almost step by step, staying longer on/repeating certain notes. To illustrate this, let me bring in a part of her *niraval* ("PMAE"), as meticulously notated by Kuckertz (II 1970, piece 17, Blatt 2):

example 28<sup>n</sup>

The musical notation for example 28 consists of four staves. The first staff is labeled 'Sāmpin' and 'Violine' and contains measures 13 and 14. The second staff is labeled 'Violine' and contains measures 15 and 16. The third staff is labeled 'Sāmpin' and contains measures 17 and 18. The lyrics are written below the staves and include the word 'amba'.

13 Sāmpin Violine sā- ma kṛ- na vi- nō- ti- nī kupa

14 tā- ma syā- ma kṛṣṇa nutē (!....) sā- ma kṛ- na vi- nō- ti- nī , kupa- tā- ma syā- ma kṛṣṇa nutē (lampo) sā- ma kṛ- na vi- nō- ti- nī

15 Violine

16 Sāmpin sā- ma kṛ- na vi- nō- ti- nī kupa tā- ma syā- ma kṛṣṇa nutē (lampo) sā- ma kṛ- na vi- nō- ti- nī

(Kuckertz doesn't seem to have quite understood *amba* ["O Mother!"]: he writes instead "?ampa" or "?ompa" or simply "...", lines 14 and 16).

<sup>13</sup> E.g. in Śyāmā Śāstri's "Nannu brōva" (sung by C.N. Krithika), in Tyāgarāja's "Smarañē sukhamu" (sung by Madurai T.N. Seshagopalan and played on the *vīṇā* by K.S. Subramanian), in Tyāgarāja's "Nāḍāḍina māṭa" (played on the *vīṇā* by Mysore Doreswamy Iyengar), in M.D. Ramanathan's "Pādayugamulu" (sung by himself) and in Maha Vaidyanatha Ayyar's "Pāhi mām Śrīrājarājēśvari" (sung by Maharajapuram Santhanam and Semmangudi Srinivasa Iyer also, only, that the latter but hints at *b*).

<sup>14</sup> Maharajapuram Santhanam in his concert, 19.08.1979 at "Śrī Kṛṣṇa Gāna Sabhā", Chennai, which I could record for the Archives of the Ethnological Museum Berlin, was in a *rāgamālikā*-mood, for upon "Kasturitolakam lalāṭabalahē", a *rāgamālikā* based on a *śloka*, he continued with one more *rāgamālikā*, this time a precomposed one with *tāḷa*, "Maṇavē mantrālaya".

<sup>15</sup> In this *rāga*, a Hindusthani one, "formed by the combination of Ragas Basant and Bahar" (Subba Rao 1980:68), *e*, *a* and *b* are at times flatted and *f* is at times sharpened; I have marked the alteration in the course of the notation and not in the beginning of it.

<sup>16</sup> For the notation of sometimes altered notes: see the previous note.

<sup>17</sup> I am thankful to P. Unnikrishnan for sending me the text of his *rāgamālikā*.

<sup>18</sup> For Sambamoorthy (1964:390 ff.) *varāḷi* is *jhālavarāḷi*, the 39<sup>th</sup> *mēlakartā* *rāga*: *c-d<sup>b</sup>-e<sup>bb</sup>-f<sup>#</sup>-g-a<sup>b</sup>-b-c*. And thus it is that he explains the other ascent (*c-e<sup>bb</sup>-d<sup>b</sup>-e<sup>bb</sup>-f<sup>#</sup>-g-a<sup>b</sup>-b-c*): "The phrase s g r g m" (*c-e<sup>bb</sup>-d<sup>b</sup>-e<sup>bb</sup>-f<sup>#</sup>*) "is used frequently since the sounding s r g m" (*c-d<sup>b</sup>-e<sup>bb</sup>-f<sup>#</sup>*) "will result in vivāditva" (dissonance). "Thus although theoretically the ārōhana" (ascent) "is krama sampūrṇa" (regular, complete), "in practice it is only vakra sampūrṇa" (zigzag, complete). As against this, to e.g. Subba Rao (1966:196 f.), Kaufmann (1976:498) and S. Rajam (1993:43) there are two *rāgas*: *jhālavarāḷi*, the 39<sup>th</sup> *mēlakartā* *rāga*, with a straight ascent, and *varāḷi*, its derivative, with

the zigzag ascent. The zigzag turn is "introduced", as S. Rajam writes, "because of the difficulty in singing"  $c-d^b-e^{bb}$  straight with the dissonant note  $e^{bb}$ . In other words, we have here an interesting case of differences in practice and how to categorize them. And this is what Aruna Ranganathan too told me when teaching me (Chennai, December 2007) Papanasam Sivan's "Kā vā vā".

And to continue a little with this digression, as to the *vakra* ascent in *varāḷi*, Kaufmann writes (ib.): "This phrase was, and is, not always employed. Tyāgarāja, for instance, ignored it and used the straight ascending progression  $SA - RI - GA...$ ". Yet Rangaramanuja Ayyangar in several Tyāgarāja pieces in *varāḷi* notates (1976, I and II) passages both with  $c-d^b-e^{bb}$  and with  $c-e^{bb}-d^b-e^{bb}$ . In this connection it is interesting to note this too: in "Kana kana rucirā", the *varāḷi* piece in Tyāgarāja's *Ghana Rāga Pañcaratnam*, Rangaramanuja Ayyangar notates the *vakra* passage ( $c'-e^{bb'}-d^{b'}-e^{bb'}$ ) only once, and in the first theme, i.e. at "-sanandin-" (1976, I:64), exactly as A. Sundaram Ayyer too does (1981: 18; for him, by the way, this is not the only passage with *vakra* ascent in the piece). Contrasting with this, in the two renderings of "Kana kana rucirā" I have (an All India Radio broadcast, 1968, and a video: "Tyagaraja Aradhana 1994"), each sung by a group, there is always only a straight ascent, (see Kaufmann). As I have already mentioned, the variety in the renderings knows no limit, so that we have e.g. against Krithika's straight ascent in Śyāmā Śāstri's "Karuṇa jūḍavamma", both the ascents in the notations of this piece done by Rangaramanuja Ayyangar (1987:73ff.) and by Vidya Shankar (I: 63 ff.), at different points of the piece.

<sup>19</sup> E.g. Geetha Raja in the *ālāpana* for Tyāgarāja's "Ēṭi janmam'idi", Semmangudi Srinivasa Iyer in the *ālāpana* for Tyāgarāja's "Karuṇa ēlāganṭē" and the Hyderabad Brothers in the *ālāpana* for Muttusvāmi Dīkṣitar's "Mām ava Mīnākṣi", as also in the piece itself, whereas it is not at all there e.g. in the following pieces:

- Dīkṣitar's "Mām ava Mīnākṣi", sung by T.N. Seshagopalan
- Tyāgarāja's "Karuṇa ēlāganṭē", sung by Semmangudi Srinivasa Iyer

- Papanasam Sivan's "Kā vā vā", sung by M.L. Vasanthakumari, by Madurai Mani Iyer, and by Aruna Ranganathan
- Śyāmā Śāstri's "Karuṇa jūḍavamma", sung by C.N. Krithika
- Subramanya Bharati's "Vidiye vālī", set to music and played on the *vīṇā* by Rajeswari Padmanabhan.

<sup>20</sup> I would like to add here that T.M. Krishna, in his concert in the Music Academy, Chennai, 27.12.2007, sang a *rāgamālikā viruttam* with the same text: "Vāḍinēn", and one of the four *rāgas* was also *varāḷi*, and again he sang the passage with the repeated *e<sup>b</sup>*", and the glissando to *e<sup>bb</sup>*' with its oscillation, in a very similar way as in the analysed version (see ex.70).

<sup>21</sup> Let me add here that T.M. Krishna in his other "Vāḍinēn" too (27.12.2007: see above) sang two *rāgas* with *f<sup>#</sup>*, again not following one upon the other.

<sup>22</sup> As to more than one *rāga* with *f<sup>#</sup>* in a concert, the views vary considerably. V.V.Subrahmanyam, for example, renders two such *rāgas*, saying too (communication 01.01.1988) that the composer and the *tāḷa* had to be different. And when I asked T. Sankara Iyer (17.03.2006) if in a concert he sings two *rāgas* with *f<sup>#</sup>* and also following one upon the other, he told me that he didn't pay attention to this, but it could be the case. In the case of Mysore Doreswamy Iyengar, in his concert at the Music Academy in Madras on the 28th December 1984 at 8 p.m. (by the way, he was in that year the president of the Festival), as printed in the programme, he had planned to play on the *vīṇā kalyāṇi* and another *rāga* with *f<sup>#</sup>*; but as he told me (Bangalore, 25.01.1985), since there on the same day T.N. Seshagopalan, in his concert at 5 p.m., had already sung *kalyāṇi*, he changed his mind in the very midst of the concert and played *hamirkalyāṇi*, also with *f<sup>#</sup>*.

And as to whether to plan or not a concert, let me quote also T.M. Krishna (*Sruti* Jan. 2007, p. 20):

I never plan my concerts -except for the Music Academy concerts where I have to give a list (because they ask for it). It depends on what I feel like at that instant..., it's all decided on the stage. When I leave for the concert, my mind is a blank slate. I fill it up with items depending on my mood at the moment.

And this is what the *vīṇā* artiste Sreevidhya Chandramouli wrote me (11.06.2006) as she was told by her mother, Rajeswari Padmanabhan: Rajeswari's grand-uncle Karaikkudi "... Sambasiva Iyer played more than one prati-madhyamam" (*f#*) "in those days in a concert which lasted for more than 5 hours. Of course, he did not place them one after the other, but spaced them during the length of the concert." And this is how Rajeswari herself places two *rāgas* with *f#*, and in this very sense it is that her brother Karaikudi S.Subramanian spoke to me (20.06.1986). As to Sreevidhya Chandramouli herself, here what she wrote to me (03.01.2006): "...very rarely have I chosen two prati-madhyamam in a concert. I may develop one prati-madhyamam elaborately and the other would be a cursory glance, the reason being (subjective response) that it might make the concert too bright." And thus it is that she explains "too bright" (01.04.2006): "... the color that a prati-madhyama raga brings to a 2 hour concert... the combination of panchamam" (*g*) "and prati-madhyamam brings a sense of excitedness to the listener... It brings the listener's attention rapidly. For example, Kalyani, Shanmukhapriya, Latangi and so on create this kind of feeling at least for me."

And to show the diversity of feelings here, let me note too that in a concert the following musicians rendered no less than three *rāgas* with *f#* and *g*:

- Maharajapuram Santhanam (19.08.1979, Chennai, in the concert when he sang the *rāgamālikā* "Kastūri")
- T.N. Seshagopalan (21.12.1974, Chennai), with even four *rāgas* with *f#* and *g*
- T.M. Krishna (23.12.2000 at "Narada Gana Sabha" as also in the December Season 2004, both in Chennai)
- Geetha Raja (Hamburg, 1991)

- Geetha Raja (Hamburg 14.05.1993, in the concert when she sang the *rāgamālikā* "Sāyamkāla")
- T. Viswanathan (21.12.1964, Chennai, Music Academy)
- T. Viswanathan (11.01.1997, Chennai, Srinivasa Sastri Hall)

To return now to two *rāgas* with  $f^\#$  following one upon the other: there are also musicians who find this quite natural, e.g. Semmangudi Srinivasa Iyer (Chennai, Music Academy in Dec. 1968 and Dec. 1988), as also N.Ramani (23.12.1975, Chennai), and T.N. Seshagopalan and Geetha Raja in the concerts just noted (Geetha Raja 1993).

As to the frequency of more than one *rāga* with  $f^\#$  in a concert, see App. 8.

<sup>23</sup> Let me note here this too: as to a modal shift of the tonic (*graha bhēdam*) Sambamoorthy writes (1959:208ff.): "This process was known to the musicologists of India, Arabia, Greece and Rome centuries ago. Whereas scholars in other countries stopped with a limited application of this principle, it was given to musicologists in India to discover its full possibilities in the realm of musical theory and practical music... Musicians with sound *svarajñānam*" (knowledge of notes) "and experience may occasionally attempt *graha bhēdam* in the course of *rāga ālāpana*...". As to our case: did D.K. Jayaraman wish to suggest *madhyamāvati*, when singing "*vārāda śelvam*" from  $e'$  to  $e''$  and omitting tonic and fifth (ex. 80) or is it that we have to argue as Sreevidhya Chandramouli and Lalgudi G.Jayaraman do?

As to Lalgudi Jayaraman, this is what he wrote to me (10.04.2006): "As you have very rightly observed, in Kalyani from G to G" (from  $e'$  to  $e''$ ) "by omitting S and P" ( $c$  and  $g$ ) "we get Madyamavathi. Similarly from R to R" (from  $d$  to  $d$ ) "we get Mohanam and so on. In this case the prayoga" (the phrase from  $e$  to  $e$ ) "is very common to Kalyani and Sri D.K. Jayaraman has used it as Kalyani. That we can also hear Madhyamavathi is a coincidence. In Prati Madyama Ragas" (*rāgas* with  $f^\#$ ) "we have the license to omit S and P and play/sing. We generally think of the beauty of that raga per se when we sing or play. That Madyamavathi is also a part of the ragamaligai is again a coincidence".

And Sreevidhya told me (07.12.2005) that it is correct how D.K. Jayaraman renders  $f^\sharp$ , it would correspond to  $d$  in *madhyamāvatī*, namely with a shake; "...but he shakes also GA" ( $e$ , the tonic in *madhyamāvatī*) "and a little NI" ( $b$ , the fifth in this *rāga*), yet these two are not shaken in *madhyamāvatī*. Therefore, Sreevidhya said, D.K. Jayaraman is not suggesting *madhyamāvatī*, otherwise than M.L. Vasanthakumari and her teacher G.N. Balasubramanian, who by omitting some notes "wanted to create another raga deliberately". As to Sreevidhya herself, here what she feels when, playing *ālāpana* in *kalyāṇi* and omitting tonic and fifth, does a passage from  $e'$  to  $e''$ : "... I am conscious of SA and PA" ( $c$  and  $g$ ) "behind me played by the *tambūrā*".

Again, as to the shift of the tonic, here what Viswanathan (I 1975:199) writes, analyzing, in M.L. Vasanthakumari's *ālāpana* in *tōḍi* ( $c-d^b-e^b-f-g-a^b-b^b-c$ ), a passage from  $f''$  to  $f'$  omitting tonic and fifth "...suggests the possibility of temporary modulation to another rāga (a 20<sup>th</sup> century trend), although MLV does not pursue it here".

Let me add what I have read in the reviews of two concerts given by the singer T.N. Seshagopalan during the Music Festival in December 2008 in Chennai: H. Ramakrishnan writes (*The Hindu*, 27.12.2008) that in *kalyāṇi* there "was a lovely Shruthibheda" (shift of the tonic) and G. Swaminathan too says, "So an all authoritative TNS came up with mind-blowing sruti bedams, whether in Thodi or Kalyani" (*The Hindu*, 30.12.2008). That is to say, *kalyāṇi*, and *tōḍi* too, are particularly suited to shifting the tonic. Most interesting in this regard is also Sriram Venkatkrishnan's article "Sorting out sruti bheda" (*The Hindu*, 18.12.2009), describing, as he does, how, in the 1940s in the experts committee of the Music Academy, *sruti bheda* provokes debates, and the article describes too the importance G.N. Balasubramanian had in this question.

<sup>24</sup> For example in *kalyāṇi*:

$e''-d''-c''$  ( $c''$  repeated)

example 30<sup>n</sup> (line 7 at 1'41")

example 31 <sup>n</sup> (line 9 at 2'06")

Handwritten musical score for "Veni, Veni, Veni, Emmanuel" by J. S. Bach. The score is written on ten staves, numbered 9 to 14 on the left. Staves 9-11 are vocal parts with lyrics in Latin. Staff 12 is labeled "vocal" and staff 13 is labeled "violin". Staff 14 is unlabeled. The music is in G major (one sharp) and 4/4 time. The lyrics are:

9 va - ru - u - ppa - nai va - ru - u - ppa - nai va - ra - da sel - vum  
 10 va - ru - vi - ppa - nai va - ru - u - ppa - nai va - ru - u - ppa - nai va - ru - vi - (rall. ...  
 11 - ppa - nai  
 vocal  
 A  
 B  
 C violin  
 D  
 E



or

*b'- d''- e'' (e'' repeated)*

example 32 <sup>n</sup> (line 4 at 1'06")

example 33 <sup>n</sup> (line 6 at 1'21")

<sup>25</sup> And here my own experience: from Turaiyur Rajagopala Sarma I learnt to sing "Sitamma mayamma", Tyāgarāja, *rūpaka*, in *vasanta* (*c-f-e-f-a-b-c – c-b-a-f-e-d<sup>b</sup>-c*) and in this *rāga* I heard the piece rendered by many musicians. But once I heard it sung by R.Vedavalli in *lalitā* (*c- d<sup>b</sup>-e-f- a<sup>b</sup>-b-c*) and with *a<sup>b</sup>* it evoked in me a rather different feeling. And this is what she answered (12.03.1981) when I asked why she had chosen *lalitā*:

Sitamma Mayamma was originally in Raga Lalita only. Old manuscripts and books confirm this. Presently it is sung in Vasanta to which I do not contribute, as I adhere to Sampradaya (tradition). My Guru was Late Sangeetha Kalanidhi Mudikondam Venkatarama Iyer, who was noted for strict adherence to Sampradaya.

<sup>26</sup> Similar passages are there in not a few *krtis* of Tyāgarāja in *kharaharapriya*: see R.R. Ayyangar's notations.

<sup>27</sup> Let's take *rītigauḷa*: typical of this *rāga* is repeated *b<sup>b</sup>* in ascent, rendered – as known for repeated notes - with an acciaccatura before the second note; here its ascent and descent, as sung by T. Brinda:

example 34 <sup>n</sup>

and as played by Rajeswari Padmanabhan:

example 35 <sup>n</sup>

By the way, N.Narasimhan, her father and teacher, sings, at the encircled point, *b<sup>b</sup>* simply with an acciaccatura from *c*.

The beginning of Subbaraya Sastri's "Janani ninnu vinā", *miśra cāpu*, with the filling word *amba* as Powers notates it (1958:5):

example 36<sup>n</sup>

and how Rajeswari Padmanabhan played it:

example 37<sup>n</sup>

When *b<sup>b</sup>* is not repeated, it is rendered sometimes with long oscillation as in Kharaharapriya. Here the *pallavi* of Tyāgarāja "Paripālaya", *rūpaka*, as sung by Kiranavali Vidyashankar (Chennai, December 2007):

example 38<sup>n</sup>

M.D. Ramanathan, Voleti Venkateswarlu and others sing in a similar way.

Let's not forget T.M. Krishna, who too sings *b<sup>b</sup>* with *dīrgha kampita* both in *ālāpāna* and in Tyāgarāja's "Badalika dīra".

As regards the derivation of *rītigauḷa*, a bit of discrepancy is there between theory and praxis. Sambamoorthy writes (2007:151): "At present it is a derivative of the 22<sup>nd</sup> mēḷa Kharaharapriya", i.e. with *a*. (And with this note I learnt and heard pieces by different composers). But he adds (ibid.) that in some phrases there is *a<sup>b</sup>*, a *bhashanga svara* ("foreign note", i.e. a note which is not in the *rāga* from which a *rāga* derives) - Bhagyalekshmy also writes very similarly (1990:294). Therefore I was surprised when in December 2013 I happened to hear in youtube Dīkṣitar's "Śrī nīlōtpala nāyike", sung by T.M. Krishna, with *a<sup>b</sup>* throughout. I asked him why he has sung in this way. Here his answer (January 2014):

In the Dikshitar tradition Ritigaula has only shuddha dhaivata (*a<sup>b</sup>*) and therefore Shri Nilotpalanayike must be rendered only with shuddha dhaivata. In the Tyagaraja tradition we use the chatushruti dhaivata (*a*) and in some cases like the Ata tala varna the shuddha dhaivata does appear in some prayogas (phrases).

Dr Bhagyalakshmi's description is incorrect, as the Ritigaula in the Dikshitar tradition cannot be sung with chatusruti dhaivata though it has been rendered like that by many musicians. Like Ritigaula there are many other ragas like Sahana that have distinct identities in each of the two traditions, but unfortunately we have not kept that in mind while writing raga lakshanas (the characteristic aspects of a rāga) and have adopted the raga features as seen in Tyagaraja kirtanas as universal. This is erroneous.

Kiranavali Vidyashankar wrote to me (January 2014) that Dīkṣitar followed an earlier system, in which *rītigaṭṭa* derives from a *rāga* with *a<sup>b</sup>*. His compositions apart, "All other kritis we sing only with Chatusruti Da" (*a*).

<sup>28</sup> Here how "*puḷḷurukkuvēḷūrān*" is rendered in the different *rāgas* of the two versions:

1975:

*sāvēri*, line 27

example 39<sup>n</sup> (=142) (at 11'20")

*sāvēri*, lines 27/28:

example 40<sup>n</sup> (at 11'26")

*madhyamāvatī*, line 41

example 41<sup>n</sup> (at 14'34")

*madhyamāvatī*, line 44

example 42<sup>n</sup> ( at 14'57")

1982:

*ṣaṇmukhapriya*

example 43<sup>n</sup> (at 7'46")

*ṣaṇmukhapriya*

example 44<sup>n</sup> (at 7'57")

*ṣaṇmukhapriya*

example 45<sup>n</sup> (at 8'19")

*śuruti*

example 46<sup>n</sup> (at 8'54")

*śuruti*

example 47<sup>n</sup> (at 9'38")

To put it together: In all the nine examples he sings above all plain notes, as if he wishes to insist on the meaning of "*puḷḷurukkuvēḷūrān*".

Now the details:

- at each of the four short syllables of "*puḷḷurukku-*", D.K. Jayaraman sings one plain note, i.e. an ascending/descending passage or the same note repeated;
- at each of the three long syllables of "*-vē-ḷū-rān*", (except at "*-ḷū-*" in ex. 44<sup>n</sup>), he repeats the note he sings at the preceding "*-kku-*", plain or with melismas; for this latter see e.g. examples 40<sup>n</sup>→42<sup>n</sup> at "*-vē-*" and at "*-rān*".

<sup>29</sup> Note that Brinda in her *ālāpana* in *sāvēri*, corresponding to the *a<sup>b</sup>* notated by Viswanathan (Viswanathan ib., p.114, line 19 and p.115, line 22), sings twice *c'-a<sup>b</sup>-c'*, the same notes which D.K. Jayaraman sings for *b<sup>b</sup>*. In some context this can happen: see ex. 99, where in the beginning of *kharaharapriya* he renders melodically *a'* and *b<sup>b</sup>'* with the same notes, different only in duration.

## THE NOTATIONS: some remarks

In some examples I have given the Indian letter notation (*sa ri ga ma pa dha ni*), a system though that does have different names for sharp and flat notes, only that in general the notation doesn't indicate the two:

$$sa = c'$$

$$ri = d^{b'}-d'-d^{\#}$$

$$ga = e^{bb'}-e^{b'}-e'$$

$$ma = f'-f^{\#}$$

$$pa = g'$$

$$dha = a^{b'}-a'-a^{\#}$$

$$ni = b^{bb'}-b^{b'}-b'$$

The lower octave is indicated by a dot below the note concerned, the higher octave by one above. As in the Indian notation, in my notations I have notated  $SA = c'$ , although very often the tonic has a different pitch.

The following are the equations in my notations:

$$SA = \text{musical note}$$

$$S\bar{A} = \text{musical note}$$

$$S\bar{A}, = \text{musical note}$$

$$S\bar{A}; = \text{musical note}$$

In the "Rañjani māḷā", in the *ciṭṭai svaras* the drum syllables have the following equations:

TA = 1 sub-beat

TĀ = 2 sub-beats

TĀ, = 3 sub-beats

TĀ; = 4 sub-beats

and a semiquaver rest is indicated by a hyphen.

In the double staff notations the first line corresponds to the Indian notation, the second one to the rendering with melismas with voice, on the *vīṇā*, etc.

In the notations, of both the *rāgamālikās*, I have reproduced the texts as D.K. Jayaraman sings them, e.g. in "Rañjani māḷā" "*mañjubāṣiṇi*" and not "*mañjubhāṣiṇi*", etc.; as to the final "-i" in "*sāmagānavinōdini*" I reproduce the short one given in Ravikiran's notation. The diacritics are those used in transcribing Indian languages.

The notations of the vocalises upon the text sung by D.K. Jayaraman in all the four *rāgas* and of the violin solos in *kalyāṇi* and *kharaharapriya* have been done by Ludwig Pesch and are marked with A, B, C etc.

The musical examples in the notes are marked with <sup>n</sup>.

# THE NOTATION OF "RAÑJANI MĀLĀ"

$\text{♩} = 85$  *pallavi: rañjani*  $\text{♩} = 82 \rightarrow 92$  M.M.

A1  $\text{rañ} - \text{ja} - \text{ni}$   $\text{mr-du} - \text{pan} - \text{ka-ja} - \text{lō} - \text{ca-ni}$

A2  $\text{pani} - \text{ka-ja-lō} - \text{ca-ni}$

A3  $\text{pan} - \text{ka-ja} -$

A4  $\text{pani} -$

A5  $\text{rañ} - \text{ja} - \text{ni}$   $\text{mr-du} - \text{pan} - \text{ka-ja} - \text{lō} - \text{ca-ni}$

$\text{♩} = 82$  *close*  $\text{rañ} - \text{ja} - \text{ni}$   $i$   $i$

$-li)$

ciṭṭai svaras: rañjani

A

SA RIGĀ SĀ SĀ NIDHĀ SĀ SA RIGĀ MADHĀ SĀ - SĀ SĀ NIDHĀ NĪ NIDHĀ MA SĀ MAGĀ SĀ  
TA KI TA JĀM TA KI TA JĀM TA KĀ DHĪ MI TA KĀ JĀM TA KI TA JĀM TA KI TA JĀM TA KI TA

♩ = 83 caraṇa I: śrīrañjani

(incompl.1)

A1

mañ — ju — bā — si mi — i

(incompl.2)

A1

mañ — ju — bā —

A1

ma-nō — llā — si — ni —

A2

mañ — - si -


A3


mañ — (a) — si -

A4


mañ —



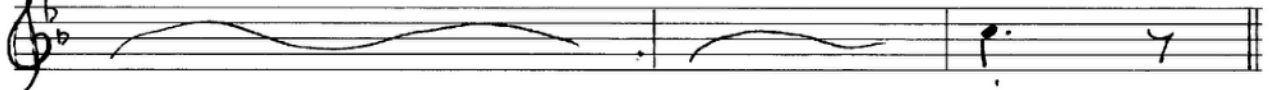
B (incom.)    
 man-da- ā — ga-ma — ni —

♩ = 88 B    
 — ni — śrī —

♩ = 85 C1    
 -rañ- ja — ni — śrī — rañ- ja — ni — śrī —

C2    
 śrī —

C3    
 -rañ- ja — ni — śrī —

C4    
 — ni

cittai svaras : śrīrañjani

A1 

SA NĪ DHAMSA RI GA MĀ; NI DHĀ HA SA RI SA RI SĀ; MA SĀ RI SA NI DHĀ NI  
 TA DHĪM TA TA KA DHĪ NA TĀM; TA DHĪM TA TA KA DHĪ NA TĀM; TA DHĪM TA TA KA DHĪ NA

A2

SA NĪ DHAMASARISA MĀ, MA NIDHĀ MA SARISA RI GĀ, SA MASĀ RISANIDHĀNI  
TA DHĪM TA TA KADHINA TĀM, TA TADHĪM TA TA KADHINA TĀM, TA TADHĪM TATAKADHINA

A3

SA NĪ DHAMASARISA MĀMĀMANIDHĀ MA SARISARI GĀ SA MASĀ RISANIDHĀNI  
TA DHĪM TA TA KADHINATĀM TĀM TA TADHĪM TA TA KADHINATĀM TA TADHĪM TATAKADHINA

*cittai svaras: rañjani*

A

SA RIGA SĀ SANIDHĀ SĀ SARIGAMA DHA SĀ — SĀ SANIDHĀ NT NIDHAMAGĀ MAGASA  
TAKITA JĀMTAKI TA JĀMTAKADHIMI TA KĀ JĀMTAKITA JĀM TAKI TA JĀMTAKITA

*♩ = 85 carana 2: mēgharañjani*

A inc. 1

sā — ma — gā — ma — vi — nō — di — ni

(vocalises . . . . .)

am — ba —

A inc. 2

sā — ma — gā — ma — vi — nō — di — ni am — ba —

A 

$\text{♩} = 87$   
B 

C1 

A 

B 

C2 

$\text{♩} = 86$  *ciṭṭai svaras: mēgharañjani*  
A1   
NĪ, SĀ, NĪ NĪ SĀ SĀ NĪ NĪ MA MA NĪ NĪ MĀ, NĪ, MĀ NĪ NĪ MA MA SĀ SĀ RĪ RĪ  
TĀ, TŌM, TAKA DHI MI TAKA TA KA GU NU TĀ, TŌM, TĀ DHI MI TAKA TAKA GU NU

♩ = 87

A2

NĪ, SĀ, NĪ NĪ ŚAŚA NĪ NĪ MA MA NĪ NĪ MĀ, NĪ, MĀ NĪ MĀ MA GA GA RI RI  
TĀ, TĒM, TĀ KA DHĪ MITA KA TA KA JU NU TĀ, TĒM, TĀ DHĪ MITA KA TA KA JU NU

*ciṭṭai svaras: śrīraṅjani*

A4

SA NĪ DHAMA SA RI SA MĀ, MA NI DHĀ MA SA RI SA RI GA GĀ SA MA GĀ RI SA NI DHĀ NI  
TA DHĪM TA TA KA DHĪ NA TĀM TA TA DHĪM TA TAKA DHĪ NA TAM TĀM TA TADHĪM TATA KA DHĪ NA

♩ = 85

*ciṭṭai svaras: raṅjani*

A

SA RI SA SĀ SA NI DHĀ SĀ SA RI SA MA DHĀ SĀ - SĀ SA NI DHĀ NI NI DHĀ MA SĀ MA GA SA  
TA KI TA DĀM TA KI TA JĀM TAKA DHĪ MITA KĀ JĀM TA KI TA JĀM TA KI TA JĀM TA KI TA

*carana 3: jaṅgamaṅjani*

A1

pā — ma — ra — ja — mā — pā — li — ni — sū — li — ni

A2

pā — ra — li — ni —

A3

ra —

♩ = 88

B  
(incom.)

pā - pa-vi - mō - ca-ni pā - va-ni - am-ba

A4

pā - ma - ra - ja-na - pā - ei - ni - (only waliu)

B

pā - pa-vi - mō - ca-ni pā - va-ni - ja-na-

C1

-rañ - ja - ni - ja-na - rañ - ja - ni - ja-na-

C2

-ni -

♩ = 86 *ciṭṭai svaras: janarāṇjani*

A1

PĀ PA MA RĪ SA MA PAMA RĪ SA MA PĀ NĪ ŚADHA PA - ŚADHA PA-DHAPAMA RI SA MA  
TĀ KI TA TŌM TA KA KITA TŌM KI TA TŌM TĀ KI TA TŌM KITA TŌM TAKITA TA KITA

A2

PĀ, DHA PA MA RĪ  
TŌM, TA KI TA TŌM

*ciṭṭai svaras: mēgharaṇjani*

A1

NĪ, SĀ, NĪ NĪ SĀ SĀ NĪ NĪ MĀ MĀ NĪ NĪ MĀ, NĪ, MĀ NĪ NĪ MĀ MĀ GĀ GĀ RĪ RĪ  
TĀ, TŌM, TĀ KĀDHĪ MĪ TA KĀ TA KĀ DU NU TĀ, TŌM, TĀ DHĪMĪ TA KĀ TA KĀ DU NU

♩ = 85 *ciṭṭai svaras: śrīraṇjani*

A5

SĀ NĪ DHĀMĀSĀRĪ SĀ MĀ MĀ MĀ NĪ DHĀ MĀ GĀ RĪSĀRĪ GĀ GĀ GĀ MĀ GĀ RĪSĀ NĪ DHĀ NĪ  
TA DHĪM TA TĀ KĀDHĪ NĀ TAM TĀM TA TA DHĪM TA TĀ KĀDHĪ NĀ TAM TĀM TA TA DHĪM TA TĀ KĀDHĪ NĀ

♩ = 87 *ciṭṭai svaras: raṇjani*

A

SĀ RĪ GĀ SĀ SĀ NĪ DHĀ SĀ SĀ RĪ GĀ MĀ DHĀ SĀ - SĀ SĀ NĪ DHĀ NĪ NĪ DHĀ MĀ GĀ MĀ GĀ SĀ  
TĀ KĪ TA JĀM TĀ KĪ TA JĀM TĀ KĀDHĪ MĪ TA KĀ JĀM TĀ KĪ TA JĀM TA KĪ TA JĀM TĀ KĪ TA

A\*

- SĀ SĀ NĪ DHĀ NĪ MĀ MĀ GĀ MĀ GĀ SĀ - SĀ SĀ NĪ DHĀ NĪ NĪ DHĀ MĀ GĀ MĀ GĀ SĀ  
(sic!)  
- JĀM TA KĪ TA JĀM TĀ KĪ TA JĀM TA KĪ TA - JĀM TĀ KĪ TA JĀM TA KĪ TA JĀM TĀ KĪ TA

pallavi refrain: rañjani

A4

rañ - ja - ni mṛ - du - paṇ - ka - ja - lō - ca - ni

A5

rañ - ja - ni mṛ - du - paṇ - ka - ja - lō - ca - ni

♩ = 91

close

rañ - ja - ni i

♩ = 92

(H)

(i)

## THE NOTATION OF "PĒRĀYIRAM PARAVI"

**kalyāṇi**



1 pē-rā-yi-ram pa-ra-vi vā-nōr yē-tum pe-mmā-nai pē-rā-yi-ram pa-ra-vi

2 vā-nōr yē-tum pe-mmā-nai pe-mmā-nai

3 pē-rā-yi-ram pa-ra-vi pē-rā-yi-ram pa-ra-vi pē-rā-yi-ram pa-ra-vi

4 pē-rā-yi-ram pa-ra-vi vā-nōr yē-tum pe-mmā-nai pi-rī-vi-lā a-ti-yār-kke

5 (e) vā-rā-da śel-vam pi-rī-vi-lā a-ti-yār-kke yē-drum vā-rā-da śel-vam

6 vā-rā-da śel-vam va-ru-vi-ppā-nai va-m-vi-ppā-nai va-ru-vi-

7 -ppā-nai pē-rā-yi-ram pi-ra-vi pē-rā-yi-ram pa-ra-vi vā-nōr yē-tum

8 pe-mmā-nai pi-rī-vi-lā a-ti-yār-kke yē-drum vā-rā-da-śel-vam



Handwritten musical score for a vocal and instrumental ensemble. The score is written on six staves, labeled 9, 10, 11, A, B, C, D, and E. The key signature is one sharp (F#).

**Staff 9:** Vocal line. Lyrics: *va-mu-vi-ppā — nai* (pp) *va-mu-vi-ppā — nai* (pp) *vā-rā-da śel-vam*

**Staff 10:** Vocal line. Lyrics: *va-mu-vi-ppā — nai* *va-mu-vi-ppā — nai* *va-mu-vi-ppā — nai* *va-mu-vi-* (rall. ...)

**Staff 11:** Vocal line. Lyrics: *— ppā — nai*

**Staff A:** Vocal line. Label: *vocal*

**Staff B:** Instrumental line. Label: *violin*

**Staff C:** Instrumental line. Label: *violin*

**Staff D:** Instrumental line.

**Staff E:** Instrumental line.

Handwritten musical score for a song, featuring five staves of instrumental music (F, G, H, I, J) and three staves of vocal melody (12, 13, 14). The key signature is one sharp (F#) and the time signature is 8/8.

**Instrumental Staves:**

- F:** Treble clef, melodic line with eighth and sixteenth notes.
- G:** Treble clef, melodic line with eighth and sixteenth notes.
- H:** Treble clef, melodic line with eighth and sixteenth notes.
- I:** Treble clef, melodic line with eighth and sixteenth notes.
- J:** Bass clef, accompaniment line with eighth and sixteenth notes.

**Vocal Staves:**

- 12:** Treble clef, vocal melody with lyrics: *pē-rā-yi-ram pa-ra-vi vā-nōz yē-tum pe-mmā-nai pē-rā-yi-ram pa-ra-vi*
- 13:** Treble clef, vocal melody with lyrics: *vā-nōz yē-tum pe-mmā-nai pē-rā-yi-ram pa-ra-vi*
- 14:** Treble clef, vocal melody with lyrics: *pē-rā-yi-ram pa-ra-vi vā-nōz yē-tum pe-mmā-nai pi-ri-vi-lā ya-ti-yār-ke*

A box containing the text "Kharaharapriya" is located below staff J.

15 *pi-ri-vi-lā a-ti-yāz-ikke* *yen-drum vā* *rā-da śel-vau vā* *rā-da śel-vau*  
(100 - - - - -)

16 *va-ru-vi-pā-mai* *man-di-ra-mum tan-di-ra-mum* *man-di-ra-mum* *tan-di-ra-mum*

17 *ma-run-dum-mā-gi* *man-di-ra-mum* *tan-di-ra-mum*

18 *man-di-ra-mum* *tan-di-ra-mum* *ma-run-dum-mā-gi*

19 *tī-rā nōy tīz-tā-ru-lā val-lān tan-nai* *man-di-ra-mum*

20 *man-di-ra-mum* *tan-di-ra-mum* *ma-run-dum-mā-gi*

21 *tī-rā nōy tī-rā nōy tī-rā nōy tī-rā nōy*

22 *tīz-tā-ru-lā val-lān tan-nai* *tīz-tā-ru-lā val-lān tan-nai*  
*in all . . . .*

23

-na  
Vocal

K

L

M

N Violin

O

P

Q

R  
S  
T  
U  
V

24 sāvēri

ti-ri-pu-rai-gal ti-ye-la-hti si-lai-yai kon-da pō-rā nai ti-ri-

25 -pu-rai-gal ti-ye-la-hti si-lai-yai kon-da pō-rā nai pō-rā nai-

26 ti-ri-pu-rai-gal ti-ri-pu-rai-gal ti-ye-la-hti si-lai-yai kon-da

27  *pō-rā-nai* *puḷ-lu-ru-kku-vē-lū-rān tan-nai* *puḷ-lu-ru-kku-*

28  *-vē-lū-rān tan-nai* *pō-trā-dē ā-tra-nāl pō-kki-nē-nē*

29  *pō-trā-dē- ā-tra-nāl pō-kki-nē-nē* *(vocalises)* *pē-rā-*

30  *-yi-rēm pa-ra-ū vā-nōr yē-tum pē-mā-nai* *pi-rē-vilā ya-ti yār-kke*

31  *yen-drum vā-rā-da śel-vam* *va-ru-vi-ppā-nai* *man-di-*

32  *-ra-mum tan-di-ra-mum ma-rum-de-mā-gi* *tī-rā mōy tīz-tla-ru-lā*

33  *val-lān tan-nai* *tī-rū-pu-rāi-gal tī-ye-lā-ti* *Si-lai-yai Kom-da*

34  *pō-rā-nai* *pō-rā-nai*

W *vocal*

X

Y

**madhyamāvatī**

35 qē-rā-yi-ram pa-ra-vi vā-nōz yē-tum pe-mā-nai- qē-rā-yi-ram

36 pa-ra-vi vā-nōz yē-tum pe-mā-nai- pi-ni-vi- eā-ya-ti-yān-kke

37 pi-ni-vi-lā ya-ti-yān-kke yen-drum vā-rā-da śel-vam va-nu-vi-pā-

38 -nai- yen-drum vā-rā-da śel-vam va-nu-vi-pā-nai-

39 man-di-ra-mum tan-di-ra-mum ma-run-du-mā gi tū-rā-nō-y

40 tē-ha-va-ru-ḷa val-lān tan-mai ti-rī-pu-raiv-gal ti-ye-ḷa-tti

41 si-lai-yai kon-da pō-rā-mai pul-ḷu-ru-kku-vē-lū-nān tan-mai

42 pō-trā-olē pō-trā-dē pō-trā-dē ā-tra-nā (vocalises . . . . .)

43 ā-tra-nā! pō-kki-nē-nē

44 pul-ḷu-ru-kku-vē-lū-nān tan-mai pō-trā-dē

45 (vocalises . . . . .) ā-tra-nā pō-kki-nē-nē ā-tra-nā

46 pō-kki-nē-nē pō-kki-nē-nē  
(Chall. . . . .)

2 Vocal





## Appendix 1: Text and translation of T. Sankara Iyer's "Rañjani mālā"

rañjani<sub>1</sub> mṛdupaṅkajalōcani<sub>2</sub>  
mañjubāṣiṇi<sub>3</sub> manōllāsiṇi<sub>4</sub> mandaāgamani<sub>5</sub> śrīrañjani<sub>6</sub>  
sāmagānavinōdini<sub>7</sub> śaśāṅkavadani<sub>8</sub> mārajanani<sub>9</sub> mēgarañjani<sub>10</sub>  
pāmarajanapālīni<sub>11</sub> sūlīni<sub>12</sub> pāpavimōcāni<sub>13</sub> pāvani<sub>14</sub> janarañjani<sub>15</sub>

O procuress of happiness<sub>1</sub>!  
O You with [Your] lotus-soft eyes<sub>2</sub>!  
O You soft-spoken one<sub>3</sub>!  
O You procuress of delight to the mind<sub>4</sub>!  
O You with [Your] gentle gait<sub>5</sub>!  
O You procuress of the happiness of well-being<sub>6</sub>!  
O You who are happy when the Sāmaveda is chanted<sub>7</sub>!  
O You whose face is the [very] moon<sub>8</sub>!  
O You who mothered the god of love<sub>9</sub>!  
O You procuress of happiness through rain clouds<sub>10</sub>!  
O You protectress of the helpless<sub>11</sub>!  
O You with the trident<sub>12</sub>!  
O You the one to release [us] from the consequences of [our] ill-deeds<sub>13</sub>!  
O You the one to purify [all and everything]<sub>14</sub>!  
O You procuress of happiness to people<sub>15</sub>!

Appendix 2:  
Synopsis of "Rañjani Mālā"  
(for the text of each *āvarta* see The Notation)

pallavi: *rāga rañjani*

*āvarta* A1: repeated; *rāgamudrā* as first word

*āvarta* A2: (do)

*āvarta* A3: (do)

*āvarta* A4: (do)

*āvarta* A5: (do)

close 1: 2 *āvartas*

*ciṭṭai svaras* in *rāga rañjani*: *āvarta* A repeated

carana 1: *rāga śrīrañjani*

*āvarta* A1 incomplete 1

*āvarta* A1 incomplete 2

*āvarta* A1

*āvarta* A2: repeated

*āvarta* A3: (do)

*āvarta* A4: (do)

*āvarta* B: incomplete

*āvarta* B: *rāgamudrā*-prefix at its end

*āvarta* C1: *rāgamudrā* completed; the whole *rāgamudrā*; *rāgamudrā*-prefix at the end of the

*āvarta*

*āvarta* C2: (do)

*āvarta* C3: (do)

*āvarta* C4: *rāgamudrā* completed; the whole *rāgamudrā*

*ciṭṭai svaras* in *rāga śrīrañjani*: *āvartas* A1 → A3

*ciṭṭai svaras* in *rāga rañjani*: *āvarta* A

carana 2: *rāga mēgharañjani*

*āvarta* A incomplete 1: outsoaring into

vocalises *āvarta*: with *amba* at its end

*āvarta* A incomplete 2: with *amba* at its end

*āvarta* A

*āvarta* B: *rāgamudrā*-prefix at its end

*āvarta* C1: *rāgamudrā* completed; the whole *rāgamudrā*; *amba* at the end of the

*āvarta*

*āvarta* A

*āvarta* B: *rāgamudrā*-prefix at its end

*āvarta* C2: *rāgamudrā* completed; the whole *rāgamudrā*

*ciṭṭai svaras* in *rāga mēgharañjani*: *āvartas* A1, A2

*ciṭṭai svaras* in *rāga śrīrañjani*: *āvarta* A4

*ciṭṭai svaras* in *rāga rañjani*: *āvarta* A

carana 3: rāga janarañjani

*āvarta* A1

*āvarta* A2

*āvarta* A3: repeated

*āvarta* B incomplete: at its end *amba*

*āvarta* A4

*āvarta* B: *rāgamudrā*-prefix at its end

*āvarta* C1: *rāgamudrā* completed; the whole *rāgamudrā*; *rāgamudrā*-prefix at the end of the

*āvarta*

*āvarta* C2: *rāgamudrā* completed; the whole *rāgamudrā*

*ciṭṭai svaras* in *rāga janarañjani*: *āvarta* A1 and (repeated) *āvarta* A2

*ciṭṭai svaras* in *rāga mēgharañjani*: *āvarta* A1

*ciṭṭai svaras* in *rāga śrīrañjani*: *āvarta* A5

*ciṭṭai svaras* in *rāga rañjani*: *āvartas* A, A\*

pallavi refrain: *rāga rañjani*

*āvarta* A4

*āvarta* A5

close 2: 2 *āvartas*

### Appendix 3:

#### "Rañjani mālā" Tamil notation

(done by Chitravina N. Ravikiran) and its staff notation

#### ரஞ்ஜனி மாலா (ராகமாலிகா)

ஆத்

P. Ranjani mrdu pankaja lōchani

IC.1 Manju bhāshiṇi manōllāsini manda āgamani Shriranjani

IC.2 Sāmagāna vinōdini shashāṅka vadani  
Māra janani Megharanjani

IC.3 Pāmarajana pālini shoolini  
pāpa vimōchani pāvani Janaranjani

#### பு. ரஞ்ஜனி

ஸ ரி<sub>2</sub> க<sub>2</sub> ம<sub>2</sub> த<sub>2</sub> ஸ் | ஸ் நி<sub>3</sub> த<sub>2</sub> ம<sub>2</sub> க<sub>2</sub> ஸ ||

|  |   |                           |
|--|---|---------------------------|
| 1. ரீ க ஸா , ஸ் நி<br>ரஞ்ஜனி . ம்ரு து       | த நி த ம<br>பங் . க ஜ                   | க ம க ஸ<br>லோ . ச னி      |
| 2. ரீ க ஸா , ஸ் ஸ்<br>ரஞ்ஜனி ம்ரு து         | ஸ்நி த ஸ்நி த<br>பங் . க . ஜ            | ஸ்நிதமா க ஸா<br>லோ . ச னி |
| 3. " ஸ் நி<br>" ம்ரு து                      | தஸ்ரிக் ஸ் நி தா<br>பங் . . க ஜ         | "<br>"                    |
| 4. " ஸ் நி<br>" ம்ரு து                      | தஸ்ரிக்ஸ்ரிக்ஸ் நிதா<br>பங் . . . . க ஜ | "<br>"                    |
| 5. ரி க ம க , , ஸ ஸ<br>ரஞ் . ஜனி . . ம்ரு து | ரி க ம த<br>பங் . க ஜ                   | மநி தம க ஸ<br>லோ . . ச னி |

#### சீ.ஸ்வ.

ஸரிகஸா ஸநித ஸாஸ ரிகமதஸ்

. ஸாஸ்நித நீ

நிதம காமகஸ

#### ச.1 புரஞ்ஜனி

ஸ ரி<sub>2</sub> க<sub>2</sub> ம<sub>1</sub> த<sub>2</sub> நி<sub>2</sub> ஸ் | ஸ் நி<sub>2</sub> த<sub>2</sub> ம<sub>1</sub> க<sub>2</sub> ரி<sub>2</sub> ஸ ||

|  |                                |                     |
|--|--------------------------------|---------------------|
| 1. நிஸ்நிநி த மமகரி க மா<br>மஞ் . . ஜிபா . ஷி ணி     | மத நித நி தநி<br>ம . னோ . ல்லா | ஸ் நி ஸ்<br>. ணி ணி |
| 2. நிதநிஸ்நித மமகரி க மா<br>மஞ் . . ஜி. பா . . ஷி ணி | "<br>"                         | "<br>"              |

|  |                    |                              |
|--|--------------------|------------------------------|
| 3. நிஸ்ரீக்ரிஸ்-நிதமம கரி க மா<br>மஞ . . . ஜூ பா . ஷி ணி | "                  | "                            |
| a) நித ம தா நி ஸ் ரிக்ரிக்<br>மந் . த ஆ . க . ம .        | ஸ் ரீ நி<br>னி . . | ஸ் , , ,<br>. . . .          |
| b) " நி ஸ் ரி க்<br>" ஆ . க ம                            | மா நீ<br>னி .      | நிஸ்நி தமதநி<br>ஸ்ரீ . . . . |

ஸா ஸ்நிரிஸ் நீ கமதநி  
ரஞ் . . ஜ . ணி ஸ்ரீ . .  
ஸா , ரிக்ரி ஸ்நிரீத "   
ரஞ் . ஜ . ணி . . "

ஸ் நி க் ரி  
. ரஞ் . ஜ  
"  
"

ஸா ரீக்ம் க்ரி  
னி ஸ்ரீ . .  
"  
"

#### சீ.ஸ்வ.

ஸ்நீதமகரிக மா ; நிதாம  
ஸரிகஸா ஸநித ஸாஸ ரிகமதஸ்

கரிஸரி கா ;  
, ஸாஸ்நித நீ

மகாரி ஸநிதநி  
நிதம காமகஸ்

#### ச.2 மேகரஞ்ஜனி

ஸ ம<sub>1</sub> க<sub>3</sub> ம<sub>1</sub> நி<sub>3</sub> ஸ் | ஸ் நி<sub>3</sub> ம<sub>1</sub> க<sub>3</sub> ரி<sub>1</sub> ஸ ||

1. ஸா ம கா ரிஸநீ ஸ  
ஸா ம கா ன . . வி
2. " "  
" "  
ஸ் நி ம க ரி ஸ -மா  
சூ ங் க வ த் ணி மா  
ஸா ஸ்நிக்ரி ரிஸ்ஸா ஸ்நி  
ரஞ் . ஜ . ணி . . மே.

மா , க  
நோ . தி  
"  
"  
க ரி ஸ ஸ  
ர ஜ ன ணி  
கம , க ரி ரி  
க . ரஞ் . ஜ

மா , மகரிஸநி  
னி . அம்ப . .  
மா , ஸ  
னி . ச  
ம க மா  
மே . க  
ஸ , , ,  
னி . . .

#### சீ.ஸ்வ.

நீ. ஸா , நிநிஸ்ஸநிநிமம நிநி  
ஸ்நீதமகரிக மா ; நிதாம  
ஸரிகஸா ஸநித ஸாஸ ரிகமதஸ்

மா , நீ , மா  
கரிஸரி கா ;  
, ஸாஸ்நித நீ

நிநி மம கக ரிரி  
மகாரி ஸநிதநி  
நிதம காமகஸ்



### ச.3 ஜனரஞ்ஜனி

ஸ ரி<sub>2</sub> க<sub>3</sub> ம<sub>1</sub> ப த<sub>2</sub> ப நி<sub>3</sub> ஸ் | ஸ் த<sub>2</sub> ப ம<sub>1</sub> ரி<sub>2</sub> ஸ ||

பா பமரீ க ம பா  
பா ம. ர ஜ ன பா

ம த ப ம ரீ ;  
லி . னி . .

கமபா ம ப  
கூ. . லி னி

பமரீ க ம பதாப நி ஸ்  
பா . ப வி மோ . ச னி  
ஸ்தபத பமரீ ரிஸ ஸரி  
ரஞ் . ஜ. னி . . ஜ ன

ஸ்ரீகம் ரி ஸ்  
பா . . வ னி  
கமதப பமரீ  
ரஞ் . . ஜ

, , ஸ்ா ஸ்ரி  
. . ஜ ன .  
ரிஸ , ,  
னி. . .

### சீ.ஸ்வ.

பா பமரீ கம பமரீ கமபா  
நீ. ஸ்ா நிநிஸ்ஸநிநிம நிநி  
ஸநீதமகரிக மா ; நிதாம  
ஸரி கஸா ஸநித ஸாஸ ரிகமதஸ்

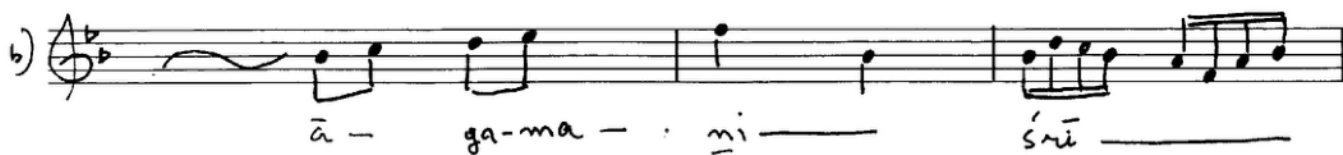
நீஸ்தபா - ஸ்த  
மா . நீ . மா  
கரிஸரி கா ;  
. ஸ்ாஸநித நீ

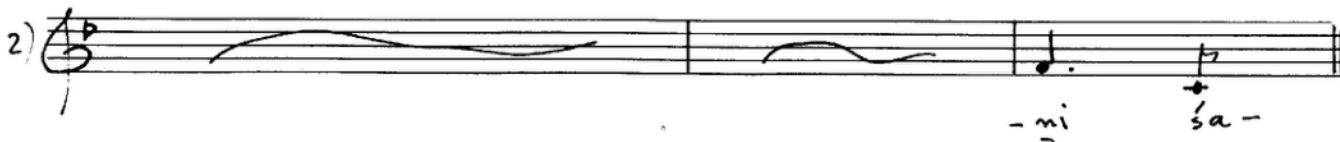
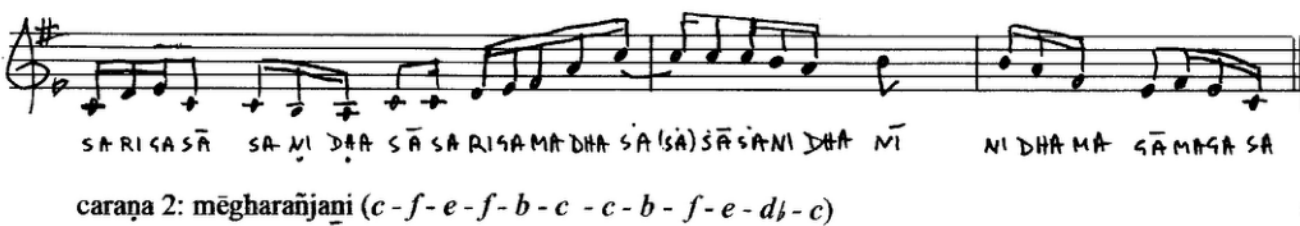
பா தபமரிகம  
நிநி மம கக ரிரி  
மகாரி ஸநிதநி  
நிதம காமகஸ

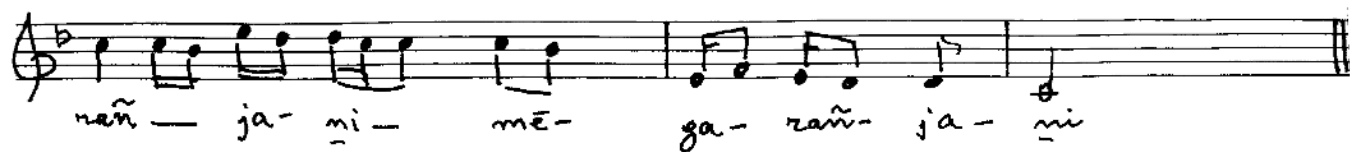
pallavi: rañjani (c-d-e♭-f♯-a-c-c-b-a-f♯-e♭-c)



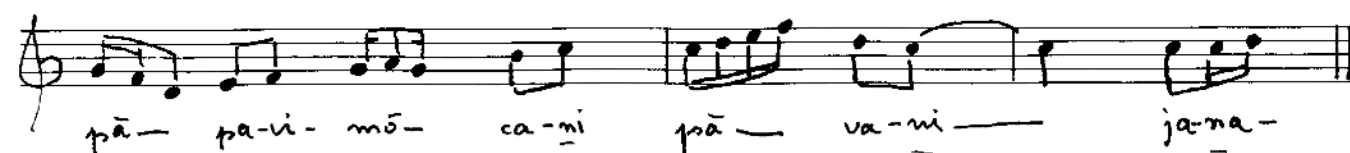
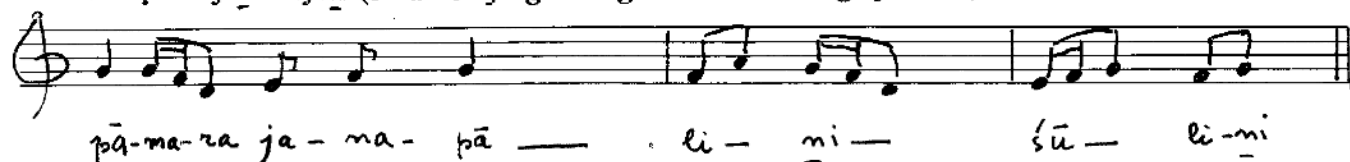
caranā 1: śrīrañjani (c - d - e♭ - f - a - b♭ - c - c - b♭ - a - f - e♭ - d - c)

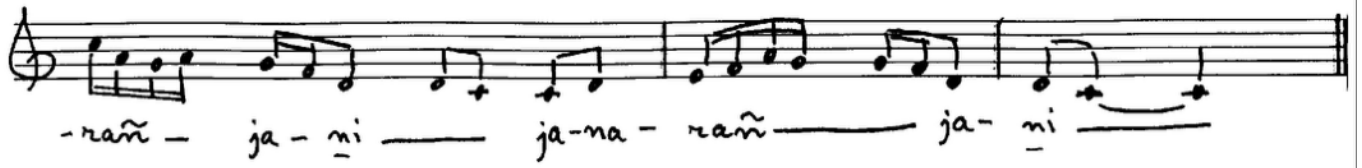






carana 3: janarañjani (c-d-e-f-g-a-g-b-c-c-a-g-f-d-c)





## Appendix 4:

### Similarities and differences between the four sections of "Rañjani Mālā"

| <u>pallavi: rañjani</u>  | <u>carāṇa 1: śrīrañjani</u>                                | <u>carāṇa 2: mēgharañjani</u>  | <u>carāṇa 3: janarañjani</u>  |
|--|--|--|---|
| 1. melodic ambitus:<br>in all sections above all<br>the middle octave; once<br>reaching <i>a</i> , occasionally<br>darting to <i>c<sup>b</sup></i> " | melody-line rising up,<br>occasionally reaching <i>f</i> " | melody-line doesn't go<br>higher than <i>c</i> ", often<br>tending to the central<br>tonic, sometimes<br>reaching <i>b</i> | above all between <i>c'</i> and<br><i>g'</i> , which latter is very<br>frequent; only in the<br>second melody-line it<br>goes up, once, to <i>f</i> " |
| 2. starting note: <i>d'</i>  | <i>a'</i>  | <i>c'</i>  | <i>g'</i>   |
| 3. ending note: <i>c'</i>  | <i>c</i> "   | <i>c'</i>  | <i>c'</i>   |
| 4. text: one <i>āvarta</i> long  | three <i>āvartas</i> long                                  | three <i>āvartas</i> long  | three <i>āvartas</i> long   |
| 5. first syllable:<br>quarter note   | several notes with short<br>durational value               | quarter note   | quarter note  |
| 6. <i>saṅgati</i> : are there  | are there  | virtually there: once, C2  | are there   |
| 7. pallavi refrain: only at<br>the end of the <i>rāgamālikā</i> ,<br>upon the last <i>ciṭṭai</i> svaras<br>in <i>rañjani</i>                         | not there  | not there  | is there  |

## Appendix 4 (contd.)

| <u>pallavi: rañjani</u>  | <u>carāṇa 1: śrīrañjani</u>           | <u>carāṇa 2: mēgharañjani</u>   | <u>carāṇa 3: janarañjani</u>   |
|--|---------------------------------------|---|--|
| 8. close: is there   | not there                             | not there   | is there   |
| 9. tempo (M.M. [ <i>bpm</i> ]):<br>♩=85→82;<br><i>ciṭṭai svaras</i> : 82 | ♩=83→88;<br><i>ciṭṭai svaras</i> : 85 | ♩=85→87;<br>vocalises <i>āvarta</i> : 91;<br><i>ciṭṭai svaras</i> : 86→85 | ♩=85→88;<br><i>ciṭṭai svaras</i> : 86→87;<br><i>pallavi</i> refrain: 87; close<br>(2 <i>āvartas</i> ): 91 and 92 |
| 10. <i>ciṭṭai svaras</i> : are there                                     | are there                             | are there   | are there  |
| 11. <i>rāgamudrā</i> : is there  | is there                              | is there  | is there   |
| 12. filling word <i>amba</i> :<br>not there                              | not there                             | is there  | is there   |
| 13. repetition of <i>āvartas</i> :<br>is there                           | is there                              | is there  | is there   |
| 14. <i>rāga</i> without <i>g</i>   | without <i>g</i>                      | without <i>g</i>  | with <i>g</i>  |



## Appendix 4 (contd.)

| <u>pallavi: rañjani</u>   | <u>carāṇa 1: śrīrañjani</u>  | <u>carāṇa 2: mēgharañjani</u>   | <u>carāṇa 3: janarañjani</u>   |
|---|--|---|--|
| 15. melody and text of the first half of an <i>āvarta</i> continuing into the second half: is there | is there, and, sometimes, melody and text start also at the end of an <i>āvarta</i> continuing into the next one (e.g. from <i>āv.</i> B into <i>āv.</i> C1, etc.) | is there, and, sometimes, melody and text start also at the end of an <i>āvarta</i> continuing into the next one (e.g. from <i>āv.</i> A into <i>āv.</i> B, etc.) | is there, and, sometimes, melody and text start also at the end of an <i>āvarta</i> continuing into the next one (e.g. from <i>āv.</i> B into <i>āv.</i> C1, etc.) |
| 16. <i>āvarta</i> incomplete:<br><br>not there  | is there: vocalises  | is there: vocalises   | is there: no vocalises   |
| 17. melody + text start together with <i>tāḷa</i> : yes   | here also  | here also   | here also  |
| 18. vocalises <i>āvarta</i> :<br><br>not there  | not there  | is there  | not there  |

Appendix 5:  
*amba* as introduced into "Sarojadalānētri",  
 śaṅkarābharāṇa, ādi, Śyāmā Śāstri

| <u>pallavi</u>  | 1: <u>M.S.</u><br><u>Subbulakshmi</u><br><u>(SCHV)</u>  | 2: <u>M.S.</u><br><u>Subbulakshmi</u><br><u>(PMAE)</u>  | 3:<br><u>Maharajapuram</u><br><u>Santhanam</u>  | 4: <u>R.R. Ayyengar</u>        | 5: <u>V. Shankar</u>  |
|---|---|---|---|--------------------------------|---|
| <i>amba</i>   | is there at the end of the first <i>āvarta</i> incomplete   | as in 1   | as in 1, the whole is repeated  | as in 1                        | as in 1   |
| <u>anupallavi</u><br><i>amba</i>                              | is not there  | is not there  | is not there  | is not there                   | is there at the end of the second <i>āvarta</i> incomplete                              |
| <u>carāṇa 1</u><br>("kōri...")                                | is there at the end of the first <i>āvarta</i>  | is there at the end of the first <i>āvarta</i> inc.   | as in 2   | doesn't notate <i>carāṇa 1</i> | is there at the end of the first <i>āvarta</i> inc. and also in the two <i>saṅgatis</i> |
| <i>amba</i>   | incomplete, the whole is repeated   |   |   |                                |   |
| <u>carāṇa 2</u><br>("indu...")<br>is neither sung nor notated |   |   |   |                                |   |
| <u>carāṇa 3</u><br>("sāma...")                                | is there at the end of the first <i>āvarta</i> inc., the whole is repeated, <i>amba</i> is also in the <i>saṅgati</i> and in the <i>niraval</i> | is there at the end of the first <i>āvarta</i> inc., the whole is repeated, <i>amba</i> is also in the <i>niraval</i> | is there at the end of the first <i>āvarta</i> inc., the whole is repeated, <i>amba</i> is also in the <i>saṅgati</i> | as in 3                        | doesn't notate <i>carāṇa 3</i>  |
| <i>amba</i>   |   |   |   |                                |   |

|   |   |  |   |  |   |
|---|---|--|---|--|---|
| <u>carāṇa 3</u><br>("sāma...")<br><i>amba</i> | 1: <u>M.S.</u><br><u>Subbulakshmi</u><br>(SCHV)<br>is there at the<br>end of the first<br><i>āvarta</i> inc.,<br>the whole is<br>repeated, <i>amba</i> is<br>also in the<br><i>saṅgati</i> and in<br>the <i>niraval</i> | 2: <u>M.S.</u><br><u>Subbulakshmi</u><br>(PMAE)<br>is there at the<br>end of the first<br><i>āvarta</i> inc.,<br>the whole is<br>repeated, <i>amba</i> is<br>also in the<br><i>niraval</i> | 3:<br><u>Maharajapuram</u><br><u>Santhanam</u><br>is there at the<br>end of the first<br><i>āvarta</i> inc.,<br>the whole is<br>repeated, <i>amba</i> is<br>also in the<br><i>saṅgati</i> | 4: <u>R.R. Ayyengar</u><br>as in 3<br>Maharajapuram<br>Santhanam<br>interpretation | 5: <u>V. Shankar</u><br>doesn't notate<br><i>carāṇa 3</i> |
|---|---|--|---|--|---|

Appendix 6:  
Text and translation of Appar's "Pērāyiram paravi,"  
with some remarks (by S.A.Srinivasan)

பேராயிரம்பரவிவானோரேத்தும்  
பெம்மானைப்பிரிவிலாவடியார்க்கென்றும்  
வாராதசெல்வம்வருவிப்பானை  
மந்திரமுந்தந்திரமுமருந்துமாகித்  
தீரானோய்தீர்த்தருளவல்லான்றனைத்  
திரிபுரங்கடையெழுத்திண்சிலைகக்கொண்ட  
போரானைப்புள்ளிருக்குவனூரானைப்  
போற்றுதேயாற்றநாள்போக்கினேனே.

pērāyiram<sub>1</sub> paravi<sub>2</sub> vānōr<sub>3</sub> ēttum<sub>4</sub> pemmānaip<sub>5</sub> piriv' ilā<sub>6</sub> vaṭiyārkk'<sub>7</sub> enrum<sub>8</sub>  
vārāta<sub>9</sub> celvam<sub>10</sub> varuvippānai<sub>11</sub> mantiramun<sub>12</sub> tantiramu<sub>13</sub> maruntum<sub>14</sub> ākit<sub>15</sub>  
tīrā<sub>16</sub> nōy<sub>17</sub> tīrtt'<sub>18</sub> aruḷa<sub>19</sub> vallān<sub>20</sub> rannait<sub>21</sub> tiripuraṅka<sub>22</sub> ṭiyelat<sub>23</sub> tiṇṇilai<sub>24</sub>  
kaikkōṇṭa<sub>25</sub> pōrānaip<sub>26</sub> pullirukkuvēḷūrānaip<sub>27</sub> pōrrātē<sub>28</sub> yār<sub>29</sub> nāl<sub>30</sub> pōkkinēnē<sub>31</sub>

The Supreme Being<sub>5</sub> whom the celestials<sub>3</sub> reverence with joy<sub>4</sub>, singing in  
reverence<sub>2</sub>

[His] thousand names<sub>1</sub>; Him who will procure<sub>11</sub> happiness<sub>10</sub> to those who are  
[His] devotees<sub>7</sub>, never<sub>8</sub> leaving [His] feet<sub>6</sub>, [happiness they are] never<sub>8</sub> avid for<sub>9</sub>;  
Him<sub>21</sub> [who alone has the] power<sub>20</sub> to grant the grace<sub>19</sub> of ending<sub>18</sub> [the]  
endless<sub>16</sub> affliction<sub>17</sub> [of disease and rebirth], acting<sub>15</sub> as incantation<sub>12</sub> and  
mystical formula<sub>13</sub> and medicine<sub>14</sub>; Him, the warrior<sub>26</sub> who took up<sub>25</sub> the mighty  
bow<sub>24</sub> for the three cities<sub>22</sub> [of the demons] to catch fire<sub>23</sub>; Him who resides in  
Pullirukkuvēḷūr<sub>27</sub> - Oh, squander did I<sub>31</sub> time<sub>30</sub>, entirely<sub>29</sub>, not worshipping  
[Him], ever<sub>28</sub>.

### Some remarks on Appar's "Pērāyiram paravi ..."

As always when reading ancient Indian literary or religious texts, whatever the language, here too we are faced with problems of semantic overtones, above all, problems one could hope to find solutions for only with the knowledge of a specialist, whereas my knowledge of the Tēvāram is but casual, so that my translation of the verse is but tentative. What I mean is that there can, of course, be no doubt that the *arrow* of Śiva *burning* the three cities presumes that the reader knows that god Agni was the staff of the arrow. Again, Puḷḷirukkuvēḷūr is today's Vaitṭīśvaran Kōyil, i.e. Vēḷūr, its other name - though in this I am simply following what is generally accepted, as evident, with no need for proof, say by Viswanathan Peterson 1989:198 n.; and note too that D.K. Jayaraman himself states this identity, namely when singing this very verse in his concert in the Music Academy, Madras (22.12.1982. And let me refer here also to a transcultural element of religiosity, i.e. the holiness of whatever is connected with a holy person, so that Puḷḷirukkuvēḷūr is a holy place because Śiva resides there (cf. also Husserl in Roth 1960:83 ff. and Srinivasan 2007 n. 180). But let us not forget this too: as often, *pōkku-* expresses an unconsidered act, for which compare say the English phrase "he's just gone and done it!", and *-ē* brings in the element of reproach, here self-reproach. Note however that this function of *-ē* is not there in any grammar or dictionary known to me, common though it is, not less than that of marking the end of a verse, a function all grammars and dictionaries know.

No less obvious, to come now to literary elements, obvious visibly and audibly, is the density of alliteration, an element common to all ancient Dravidian poetry, most tangible, in this case, in *mantiramum tantiramum maruntum*, and in the last line of the verse – a density, I should add, that continues and is no less there in T. Sankara Iyer's "Rañjaṇi māḷā".

But now the other questions, not exactly simple ones. Does the text given above reproduce Appar's very own wording and pronunciation? ,Wording' because D.K. Jayaraman sings "...tiṇṣilayai koṇḍa..." and "...puḷḷurukkuvēḷūrān tannai..." (yes, always *t-*, not the grammatically correct *r-*). Now how to prove or disprove

that this is / is not Appar's own wording? And did Appar too pronounce the words as in colloquial Tamil, as reproduced in the notation further below and in App.9, i.e. as sung by D.K. Jayaraman? Again, does the printed text, given above, say also as to its grammatically correct reduplication of the final *-p* in the first and the last line, have such correctness as an element brought in by transmitters? 'Who knows?!' is all that we can say, at present.

Further, it is of course clear that *pērāyiram* is the tamilised form of the Sanskrit word *sahasranāman*, the thousand names with which a goddess or a god are praised. But is Appar referring to a specific Sanskrit work in praise of Śiva? To a specific Tamil one? Or does he mean the thousand names in general, whatever the language, whoever the author? Again, since it is the gods, *vānōr*, who are the agents here, are we to take them to be conceived by Appar as beings not limited in their knowledge of human languages, quite otherwise than you and me, yet to prefer Sanskrit, for it is the language of languages, to them too, isn't it, not only to traditional Hindus?

As to *ēttu-*, it is to the point to bring in a semantic overtone I've but chanced upon. The passage I mean is verse 331 of the Jaina book *Nīlakēci* where too the word *ēttu-* is there, twice, which the commentator, Samayadivākaravāmanamuni, explains as *uvakaiyōṭu satkarittal*, "reverence with joy", the interpretation I've brought in in my translation, though I haven't studied *ēttu-* in Appar's language, so that following Samayadivākaravāmanamuni is only a guess.- a good guess though, I should think, for look at this: in his *tuḷasī daḷamulacē*... Tyāgarāja says that he venerates Rāma "joyfully", *santoṣamugā*. Anyway, what a relief to learn that ancient Tamilians too, not only outsiders today, like me, needed to be told what the semantic overtones of a word are.

Again, what is the difference between *ēttu-* and *pōrru-*? Is it that Appar avoids putting himself, a human being, on the level of gods? Or is it that alliteration it is that matters to him, here too, i.e. *pōrrātē / ārra*? Or both? And this too: What is the precise nature of the semantic difference between *ēttu-* and *pōrru-*? Or is there no difference? (As to his having been a Jaina, let me merely refer to say

Viswanathan Peterson 1989, i.e. the index entries there: Appar, Jainism in the Tamil region, Jain monks).

Note too that my translation of *paravi* as "singing in reverence" results in a repetition of the element 'reverence', and this too is but a guess, it assumes that the repetition is deliberate and is intended to show the importance of 'reverence' in this particular context.

And does Appar use *celvam* to convey both worldly well-being, i.e. of the devotees of Śiva, as also their release from rebirth? And does he mean *tīrā nōy tīrtt' aruḷa...* too not only as all kinds of worldly sufferings, physical ones too, since *maruntu*, "medicine", is there, and there is no reason to reject here this its primary meaning, but also their being overcome through Śiva showing his devotees the grace to overcome rebirth, a repetition, again, as a means of emphasis? And what is the purpose of bringing in Śiva destroying the three cities of the demons? A bit of biographical, mythological descriptiveness? The wish to instance how Śiva overcomes evil? Both?

To continue with questions. Does *enrum* define only *vārāta celvam* or also *celvam varuvippānai*, i.e. have we to argue that happiness never comes but to those who are Śiva devotees without greeding for happiness and also that Śiva brings them happiness without fail? Further, is Appar referring only to his having been a Jaina, or does he mean other errors too committed by him before he became a devotee of Śiva?

With regard to *vārāta celvam*, "happiness [they are] never avid for," one can't but be reminded of the Gītā verse II.47 where Kṛṣṇa teaches Arjuna that what is right is to perform the right deed and not at all to be out to achieve what results thereby; that is to say, the ideal of Appar too is total devotion, to Śiva, not at all aiming at attaining its result, *celvam*, "happiness". Let me add that this does not prove that Appar owes this idea to the Gītā, though I don't know how frequent this view is in Indian thought.

Questions, with no definitive answers, I am afraid. How simple matters would be if we could argue as in the case of D.K. Jayaraman saying *pērāyiram*

*piravi*..., and then correcting himself to *paravi*, for Appar couldn't possibly have said that the gods, of all beings, had a "thousand great births", *pērāyiram piravi*, even if they spent them reverencing Śiva with joy. That is to say, alliteration is a remarkable literary feature, but it can also lead to mistakes, for, as Pia pointed out, *piravi* came up probably under the influence of the following *piriv' ilā*... The best thing is, perhaps, to argue as Eco 1990 does: though we don't have yet the means to discover the semantic overtones Appar himself had in mind, the words he uses allow of them in a natural manner, so that in assuming them to be intended, possibly, we aren't guilty of overinterpretation.

I should think the following addition to these remarks is meaningful. I mean, how are we to interpret D.K. Jayaraman correcting his mistake *piravi* for *paravi* and his explaining that Pullirukkuvēḷūr is Vaittīśvaran Kōyil? Perhaps this is how we ought to or just may argue here, whatever the degree of emicity and eticity therein: the text being sung by him is religious and this binds a musician to reverence that includes exactitude and full understanding of the words of the text sung, an understanding which the musician her-/himself must help the audience to, and since Pullirukkuvēḷūr is not say Madurai, a holy town anything but unknown, D.K. Jayaraman interrupting his music is entirely meaningful, here too, as in correcting his mistake *piravi* for *paravi*.



## Appendix 7:

Table as to compositional elements in the 31 *rāgamālikās* analysed

| Rāgamālikās not followed by a kṛti     |   |  |   |   |                                |            |  |
|--|---|--|---|---|--------------------------------|------------|--|
| title and singer                       | initial tone<br>(sometimes preceded<br>by one or more<br>tones)   | final tone<br>of the text,<br>no<br>vocalises<br>upon it       | final tone<br>of the<br>vocalises<br>upon<br>the text | violin solo<br>and how it<br>ends   | pause<br>upon<br>a <i>rāga</i> | transition | back to<br>the<br>beginning<br>of the text<br>from the<br>second<br><i>rāga</i> on |
| 1: "Añjana...", M.L.<br>Vasanthakumari | <i>rāga</i> 1: <i>c''</i> ,<br>repeated /<br>2, 3: not<br>the tonic,<br>rep./ 4: <i>b<sup>b'</sup></i><br><i>g'</i> ( <i>g'</i> rep.)<br>/ 5: not the<br>tonic, not<br>rep. | 5: not the<br>tonic  | 1, 2: <i>c'</i> / 3,<br>4: not the<br>tonic           |   |                                | marked     | never  |
| 2: "Ettanai", T.<br>Viswanathan        | 1→3: not<br>the tonic,<br>rep./ 4, 5:<br>not the<br>tonic, not<br>rep.  | 1→3: not<br>the tonic /<br>4: <i>c'</i> / 5: <i>c''</i>        |   |   | upon each<br><i>rāga</i>       | smooth     | never  |
| 3: "Hṛḍyam",<br>M.D. Ramanathan        | 1: <i>d''</i><br><i>c''</i> ( <i>c''</i><br>rep.) / 2,<br>4: not the<br>tonic, not<br>rep. / 3:<br><i>c''</i> , rep./   | 1: not the<br>tonic  | 2→4: <i>c'</i>  | upon the<br>first three<br><i>rāgas</i> : <i>c''</i> /<br><i>c'</i> / <i>c'</i> |                                | marked     | sometimes  |
| 4: "Kanduha" 1994,<br>T. Viswanathan   | 1: not the<br>tonic,<br>rep. / 2: <i>c'</i> ,<br>not rep./ 3,<br>4: not the<br>tonic, not<br>rep. / 5:<br>not the<br>tonic, rep.  | 1: <i>c'</i> / 2, 3:<br>not the<br>tonic / 4,<br>5: <i>c''</i> |   | no violin<br>accompani<br>ment  | upon each<br><i>rāga</i>       | smooth     | never  |

|  |   |  |   |   |        |                                 |
|--|---|--|---|---|--------|---------------------------------|
| 5: "Kanduha" 1998,<br>T. Viswanathan           | 1: not the<br>tonic, rep./<br>2: $c'$ , rep./<br>3→5: not<br>the tonic,<br>rep./ 6: $c''$ ,<br>not rep.   | 1→4: $c'$ /<br>5: not the<br>tonic / 6:<br>end not<br>there on<br>the tape | no violin<br>accompani<br>ment                                  | upon each<br><i>rāga</i>                          | smooth | never                           |
| 6: "Kastūri...",<br>Maharajapuram<br>Santhanam | 1, 3: $c''$ ,<br>rep./ 2: $a'$<br>$g'$ ( $g'$<br>rep.) / 4:<br>$d'' c''$ ( $c''$<br>rep.)   | 1, 2: $c'$ / 3,<br>4: $c''$  | upon all<br>the<br>four<br><i>rāgas</i> : $c'$ /<br>$c'/c'/c''$ |   | marked | in each<br><i>rāga</i>          |
| 7: "Kṛpa...",<br>Maharajapuram<br>Santhanam    | 1: not<br>the<br>tonic,<br>not rep. /<br>2: $c'' b'$<br>$c''$ ( $c''$<br>not rep.)<br>/ 3: $b' a b'$<br>$g'$ ( $g'$<br>rep.) / 4:<br>$c''$ , rep. | 4: $c''$   | 1, 3: $c'$ / 2:<br>$c''$  | upon the<br>first<br>three<br><i>rāgas</i> : $c'$ | marked | in each<br><i>rāga</i>          |
| 8: "Navarasa",<br>Semmangudi<br>Srinivasa Iyer | 1→4:<br>not the<br>tonic,<br>not rep./<br>5: not<br>the<br>tonic,<br>rep.   | 1→3: $g'$ /<br>4, 5: $c'$  | <i>vīṇā</i><br>accom., no<br>solo                               | upon each<br><i>rāga</i>                          | smooth | only in the<br>last <i>rāga</i> |

|   |   |  |   |   |                             |   |                                      |
|---|---|--|---|---|-----------------------------|---|--------------------------------------|
| 9: "Mānāḍa...",<br>Sanjay<br>Subrahmanyam<br>(2002) | 1: <i>e'' d''</i><br><i>c'' b'</i><br><i>c'' (c''</i><br>rep.) / 2,<br>6: <i>c''</i> ,<br>rep. / 3:<br><i>d'' c'' (c''</i><br>rep.) / 4:<br>not the<br>tonic,<br>rep. / 5,<br>7: not<br>the<br>tonic,<br>not rep. | 2, 5, 7: <i>c'</i> /<br>3, 4, 6: <i>c''</i>              | 1: <i>c''</i>   | upon <i>rāga</i><br>1: <i>c'</i>                    | upon<br><i>rāgas</i><br>2→6 | mixed:<br>marked,<br>all the<br>other<br>smooth | only in<br><i>rāgas</i> 2<br>and 3   |
| 10: "Nī koṇḍa", R.S.<br>Mani                        | 1: <i>c''</i> ,<br>rep. /<br>2→4:<br>not the<br>tonic,<br>rep.  | 3: not the<br>tonic/<br>4: <i>c'</i>                     | 1: <i>c''</i> / 2: <i>c'</i>                                | upon all<br>the<br>four<br><i>rāgas</i> : <i>c'</i> |                             | marked  | sometimes                            |
| 11: "Nilakeśan",<br>Semmangudi<br>Srinivasa Iyer    | 1, 2: not<br>the<br>tonic,<br>rep. / 3,<br>4: not<br>there on<br>the tape   | 1: not the<br>tonic / 3:<br><i>c''</i> / 4: <i>c'</i>    | 2: not the<br>tonic   | upon the<br>first <i>rāga</i> :<br>not the<br>tonic | upon <i>rāga</i><br>3       | mixed:<br>marked,<br>marked,<br>smooth          | never                                |
| 12: "Sāyam...",<br>Nedunuri<br>Krishnamurti         | 1: <i>a'</i><br><i>c'' (c''</i><br>rep.) / 2:<br><i>a' c'' (c''</i><br>rep.) / 3,<br>5: <i>c''</i> ,<br>rep. / 4:<br><i>a' c'' (c''</i><br>not rep.)  | 5: <i>c''</i>  | 1: not the<br>tonic /<br>2, 4: <i>c'</i> /<br>3: <i>c''</i> | upon the<br>se<br>cond <i>rāga</i> :<br><i>c'</i>   |                             | marked  | only in the<br>second<br><i>rāga</i> |
| 13: "Sāyam...",<br>Geetha Raja                      | 1→4:<br>never<br>the tonic<br>and<br>never<br>rep.  | 1, 2: not<br>the tonic /<br>3: <i>c''</i> / 4: <i>c'</i> |   | no violin<br>accompani<br>ment                      | upon each<br><i>rāga</i>    | smooth  | never                                |

|   |   |   |  |        |                        |
|---|---|---|--|--------|------------------------|
| 14: "Śrīrāma...",<br>Nedunuri<br>Krishnamurti | 1: $d'' c''$<br>$bb' ab'$<br>$bb' c''$ ( $c''$<br>rep.) / 2:<br>$c''$ , rep. /<br>3: $bb'$<br>$c''$ ( $c''$<br>rep.)<br>/ 4: $db''$<br>$c''$ ( $c''$<br>rep.) | 1, 2: $c''$ /<br>3: not the<br>tonic / 4:<br>$c'$ | upon the<br>first<br>two <i>rāgas</i> :<br>$c''/ c'$ | marked | in each<br><i>rāga</i> |
|---|---|---|--|--------|------------------------|

|                             |  |                                  |                                  |        |       |
|-----------------------------|--|----------------------------------|----------------------------------|--------|-------|
| 15: "Śrutva...",<br>S.Rajam | 1: not the<br>tonic, rep./<br>2: not the<br>tonic, not<br>rep. | 1: not the<br>tonic /<br>2: $c'$ | upon both<br><i>rāgas</i> : $c'$ | marked | never |
|-----------------------------|--|----------------------------------|----------------------------------|--------|-------|

|  |  |   |                              |        |       |
|--|--|---|------------------------------|--------|-------|
| 16: "Śūl<br>lam...",<br>Ranjani and<br>Gayatri | 1: $bb' c''$ ( $c''$<br>rep.) / 2: $g'$<br>$ab' c''$ ( $c''$<br>rep.) / 3:<br>$c''$ , rep. | 1, 2: $c''$ / 3:<br>end not<br>there on<br>the tape | upon <i>rāgas</i><br>1 and 2 | smooth | never |
|--|--|---|------------------------------|--------|-------|

Rāgamālikās followed by a kṛti

|   |  |                          |                              |        |                             |
|---|--|--------------------------|------------------------------|--------|-----------------------------|
| 17:<br>"Āḍiyāy...",<br>Ranjani and<br>Gayatri | 1: $a' bb'$<br>$c''$ ( $c''$<br>rep.) / 2: $a'$<br>$c''$ ( $c''$<br>rep.) / 3: $a'$<br>$a' c''$ ( $c''$<br>rep.) | 1, 2: $c''$ / 3:<br>$c'$ | upon <i>rāgas</i><br>1 and 2 | smooth | in the third<br><i>rāga</i> |
|---|--|--------------------------|------------------------------|--------|-----------------------------|

|   |   |         |         |   |        |       |
|---|---|---------|---------|---|--------|-------|
| 18:<br>"Brahmā...",<br>Trichur V.<br>Ramachandran | 1: not the<br>tonic, rep. /<br>2: the<br>tonic, not<br>rep. | 2: $c'$ | 1: $c'$ | upon the<br>first <i>rāga</i> :<br>$c'$ | marked | never |
|---|---|---------|---------|---|--------|-------|

|  |  |           |  |        |           |
|--|--|-----------|--|--------|-----------|
| 19:<br>"Karacaraṇa...",<br>T.M.<br>Krishna | 1→3: not<br>the tonic,<br>rep./ 4: not<br>the tonic,<br>not rep. | 1→4: $c'$ | upon the<br>first three<br><i>rāgas</i> : $c'$ | marked | sometimes |
|--|--|-----------|--|--------|-----------|

|  |  |   |                     |   |  |  |                   |
|--|--|---|---------------------|---|--|--|-------------------|
| 20: "Kunita...",<br>P.<br>Unnikrishnan                   | 1: $a' b^{b'}$<br>$c''$ ( $c''$<br>rep.) / 2:<br>not the<br>tonic, not<br>rep. / 3: $c''$ ,<br>not rep. / 4:<br>$c''$ , rep.                       | 1: not the<br>tonic<br>/ 2→4: $c''$     |                     |   | upon $rāgas$<br>1, 2: no<br>pause at all<br>/ upon $rā$<br>$ga$ 3: pause | smooth                                   | never             |
| 21:<br>"Madanaśana..<br>.", D.<br>Seshachari             | 1: $e' g' a'$<br>$c''$ ( $c''$<br>rep.) / 2: $g'$<br>$a^{b'} b^{b'}$<br>$c''$ ( $c''$<br>rep.) / 3: $c'$<br>$d' e'$ ( $e'$<br>rep.)                | 1, 2: $c''$ / 3:<br>$c'$                |                     | upon the<br>first<br>two $rāgas$ :<br>$c''$   |  | marked                                   | in each<br>$rāga$ |
| 22: "Mānāḍa...",<br>Sanjay<br>Subrahmanyam<br>(2005)     | 1, 3: not<br>the tonic,<br>rep. / 2,<br>4: not the<br>tonic, not<br>rep.   | 1, 4: $c' / 2$ ,<br>3: not the<br>tonic |                     | upon the<br>first<br>two $rāgas$ :<br>$c'$  | upon $rāga$<br>3   | mixed:<br>marked,<br>marked,<br>smooth   |                   |
| 23: "Māte<br>Maragadaśyāma<br>...", Madurai<br>G.S. Mani | 1: not the<br>tonic, not<br>rep. / 2: $g' f$<br>$' c''$ ( $c''$ not<br>rep.) / 3:<br>$c''$ , not<br>rep. / 4:<br>$b^{b'} c''$ ( $c''$<br>not rep.) | 1: $c''$ /<br>2→4: $c'$                 |                     | upon the<br>first $rāga$ :<br>$c'$ , the<br>second: $c''$ ,<br>the third:<br>$c' *$ |  | mixed:<br>marked,<br>marked*,<br>marked* | never             |
| 24: "Nallār",<br>Geetha Raja                             | 1: $b^{b'}$<br>$c''$ ( $c''$<br>rep.) / 2:<br>not the<br>tonic, rep. /<br>3: $c''$ , not<br>rep. / 4:<br>not the<br>tonic, not<br>rep.             | 2: not the<br>tonic<br>/ 3, 4: $c'$     | 1: not the<br>tonic | no violin<br>accompani<br>ment  | upon $rāgas$<br>2 and 3  | mixed:<br>marked,<br>smooth,<br>smooth   | in each<br>$rāga$ |

|   |  |            |  |   |                              |                         |
|---|--|------------|--|---|------------------------------|-------------------------|
| 25: "Nityānanda", M.S. Subbulaksmi      | 1→3: not the tonic, rep.   | 1→3: $c'$  |  | upon each <i>rāga</i>                                     | smooth                       | never                   |
| 26: "Oruvāy", Neyveli Santhanagopalan   | 1, 2: not the tonic, rep.  | 1, 2: $c'$ |  | upon the second <i>rāga</i> : $c'$                        | upon <i>rāga</i> 1<br>smooth | never                   |
| 27: "Panikkaḍalil", T.V. Sankaranarayan | 1: not the tonic, not rep. / 2: $c'$ , not rep.  |            | 1: $c''$ / 2: $c'$                       | upon the first <i>rāga</i> : $c'$                         | marked                       | once                    |
| 28: "Pērāyiram" 1975, D.K. Jayaraman    | 1: $c''$ , rep. / 2: $a'$ $b^b c''$ ( $c''$ rep.) / 3: $e'' d^b''$ $c''$ ( $c''$ rep.) / 4: $c''$ , rep. |            | 1→4: $c''$                               | upon the first two <i>rāgas</i> : $c'$                    | marked                       | in <i>rāgas</i> 1 and 3 |
| 29: "Pērāyiram" 1982, D.K. Jayaraman    | 1→3: not the tonic, rep.   | 3: $c'$    | 1: $c''$ / 2: not the tonic              | upon the first <i>rāga</i> : $c'$                         | marked                       | never                   |
| 30: "Śṛṅgāra...", M.D. Ramanathan       | 1: $b' c''$ ( $c''$ rep.) / 2: $b' c''$ ( $c''$ rep.) / 3: not the tonic, not rep.                       | 2: $c'$    | 1: $c''$ / 3: $c'$                       | upon the first two <i>rāgas</i> : $c''$ / $c'$            | marked                       | only once               |
| 31: "Vāḍinēn", T.M. Krishna             | 1: $g' a^b g'$ ( $g'$ rep.) / 2, 3: $c''$ , not rep. / 4: $c'$ , not rep.                                |            | 1, 2: $c''$ / 3: not the tonic / 4: $c'$ | upon <i>rāgas</i> 1 and 2: no pause at all/ upon 3: pause | smooth                       | in each <i>rāga</i>     |

## Appendix 8:

The frequency of more than one *rāga* with  $f^\#$   
in concerts of South Indian music held during the December Festivals  
in the Music Academy, Chennai, as given in 16 of its programmes

| The number of concerts<br>(with + for those with<br>no item given) | The concerts with more<br>than one <i>rāga</i> with $f^\#$ | The concerts with more than two <i>rāgas</i> with $f^\#$   |
|--|--|--|
| December 1974: 35<br>(+1)  | 10 (included in the 35)                                    | 1 concert with 4 <i>rāgas</i> with $f^\#$ (included in the 10)   |
| December 1975: 39<br>(+1)  | 19 (included in the 39)                                    | 5 concerts, each with 3 <i>rāgas</i> with $f^\#$ (included in the 19)  |
| December 1978: 36<br>(+4)  | 13 (included in the 36)                                    | 1 concert with 3 <i>rāgas</i> with $f^\#$ (included in the 13)   |
| December 1981: 40<br>(+5)  | 19 (included in the 40)                                    | 4 concerts, each with 3 <i>rāgas</i> with $f^\#$<br>and 1 with 4 <i>rāgas</i> with $f^\#$ (all included in the 19)         |
| December 1984: 42<br>(+2)  | 17 (included in the 42)                                    | 1 concert with 3 <i>rāgas</i> with $f^\#$ (included in the 17)   |
| December 1986: 51<br>(+3)  | 26 (included in the 51)                                    | 7 concerts, each with 3 <i>rāgas</i> with $f^\#$ and<br>1 concert with 4 <i>rāgas</i> with $f^\#$ (all included in the 26) |
| December 1987: 47<br>(+6)  | 13 (included in the 47)                                    | 2 concerts, each with 3 <i>rāgas</i> with $f^\#$ (included in the 13)  |
| December 1989: 28<br>(+16)   | 19 (included in the 28)                                    | 1 concert with 4 <i>rāgas</i> with $f^\#$ and 1 concert with<br>3 <i>rāgas</i> with $f^\#$ (all included in the 19)        |
| December 1990: 30<br>(+9)  | 8 (included in the 30)                                     | 1 concert with 3 <i>rāgas</i> with $f^\#$ (included in the 8)  |
| December 1993: 57<br>(+1)  | 19 (included in the 57)                                    | 3 concerts, each with 3 <i>rāgas</i> with $f^\#$ (included in the 19)  |
| December 1997: 55<br>(+10)   | 20 (included in the 55)                                    | 2 concerts, each with 3 <i>rāgas</i> with $f^\#$ (included in the 20)  |
| December 1999: 69<br>(+6)  | 20 (included in the 69)                                    | 3 concerts, each with 3 <i>rāgas</i> with $f^\#$ (included in the 20)  |

|                            |                         |   |
|----------------------------|-------------------------|---|
| December 2000: 61<br>(+8)  | 29 (included in the 61) | 2 concerts, each with 3 <i>rāgas</i> with <i>f</i> <sup>#</sup> (included in the 29)  |
| December 2007: 64<br>(+9)  | 19 (included in the 64) | 5 concerts, each with 3 <i>rāgas</i> with <i>f</i> <sup>#</sup> and 1 concert with 4 <i>rāgas</i> with <i>f</i> <sup>#</sup> (all included in the 19) |
| December 2012: 59<br>(+25) | 17 (included in the 59) | 2 concerts, each with 3 <i>rāgas</i> with <i>f</i> <sup>#</sup> (included in the 17)  |
| December 2014: 82<br>(+21) | 19 (included in the 82) | 5 concerts with 3 <i>rāgas</i> with <i>f</i> <sup>#</sup> and 1 concert with 4 <i>rāgas</i> with <i>f</i> <sup>#</sup> (all included in the 19)       |



Appendix 9:  
*rāga* distribution of the text of "Pērāyiram paravi"  
in the 1975 and 1982 versions; some remarks on both versions

Appar's text

pērāyiram paravi vānōr ēttum  
pemmānaip piriv' ilā vaṭiyārkk' enrum  
vārāta celvam varuvippānai  
mantiramun tantiramu maruntum ākit

tīrā nōy tīrtt' aruḷa vallān rannait  
tiripuraṅka ṭiyelaṭ tiṇcilai kaikkōṇṭa  
pōrānaip pullirukkuvēlūrānaip  
pōrrātē yārranāḷ pōkkinēnē

## The 1975 version

### rāga kalyāṇi

pērāyiram paravi vānōr yēttum pemmānai  
pērāyiram paravi vānōr yēttum pemmānai  
pemmānai  
pērāyiram paravi  
pērāyiram paravi  
pērāyiram paravi  
pērāyiram paravi vānōr yēttum pemmānai  
pirivilā aṭiyārkkē  
pirivilā aṭiyārkkē yendrum vārāda śelvam  
vārāda śelvam varuvippānai  
varuvippānai  
varuvippānai  
pērāyiram piravi (i.e. a lapsus: see App. 6)  
pērāyiram paravi vānōr yēttum pemmānai  
pirivilā aṭiyārkkē yendrum vārāda śelvam varuvippānai  
varuvippānai  
vārāda śelvam varuvippānai  
varuvippānai  
varuvippānai  
varuvippānai

rāga kharaharapriya

pērāyiram paravi vānōr yēttum pemmānai

pērāyiram paravi vānōr yēttum pemmānai

pērāyiram paravi

pērāyiram paravi vānōr yēttum pemmānai

pirivilā yaṭiyārkke

pirivilā aṭiārkke yendrum vārāda śelvam

vārāda śelvam varuvippānai

mandiramum tandiramum

mandiramum tandiramum marundummāgi

mandiramum tandiramum

mandiramum tandiramum marundumāgi

tīrā nōy tīrttaruḷa vallān tannai

mandiramum

mandiramum tandiramum marundumāgi

tīrā nōy

tīrā nōy

tīrā nōy

tīrā nōy tīrttaruḷa vallān tannai

tīrttaruḷa vallān tannai

rāga sāvēri

tiripuraṅgaḷ tīyeḷatti śilaiyai koṇḍa pōrānai  
tiripuraṅgaḷ tīyeḷatti śilaiyai koṇḍa pōrānai  
pōrānai

tiripuraṅgaḷ

tiripuraṅgaḷ tīyeḷatti śilaiyai koṇḍa pōrānai  
puḷḷurukkuvēḷūrān tannai

puḷḷurukkuvēḷūrān tannai

pōtrādē ātranāḷ pōkkinēnē

pōtrādē ātranāḷ pōkkinēnē

pērāyiram paravi vānōr yēttum pemmānai

pirivilāyaṭiyārkkke yendrum vārāda śelvam

varuvippānai

mandiramum tandiramum marundumāgi

tīrā nōy tīrttaruḷa vallān tannai

tiripuraṅgaḷ tīyeḷatti śilaiyai koṇḍa pōrānai  
pōrānai

rāga madhyamāvatī

pērāyiram paravi vānōr yēttum pemmānai  
pērāyiram paravi vānōr yēttum pemmānai  
pirivilāyaṭiyārkkke  
pirivilāyaṭiyārkkke yendrum vārāda śelvam varuvippānai  
yendrum vārāda śelvam varuvippānai  
mandiramum tandiramum marundumāgi  
tīrā nōy tīrttavaruḷa vallān tannai  
tiripuraṅgaḷ tīyelatti śilaiyai koṇḍa pōrānai  
puḷḷurukkuvēḷūrān tannai pōtrādē  
pōtrādē  
pōtrādē ātranā  
ātranāḷ pōkkinēnē  
puḷḷurukkuvēḷūrān tannai  
pōtrādē  
ātranā pōkkinēnē  
ātranāḷ pōkkinēnē  
pōkkinēnē

## The 1982 version

### rāga mōhana

pērāyiram paravi vānōr yēttum pemmānai

pirivilā aṭiyārkke

pirivilā aṭiyārkke

yenḍrum vārāda śelvam varuvippānai

pērāyiram paravi vānōr yēttum pemmānai

pirivilā aṭiyārkke

yenḍrum

vārāda śelvam varuvippānai

mantiramum

mantiramum tantiramum

mandiramum tandiramum marundum āgi

mandiramum tandiramum marundum āgi

mandiramum tandiramum marundum āgi

marundumāgi

mandiramum

mandiramum tandiramum marundumāgi

tīrā nōy tīrttaruḷa vallān tannai

tīrā nōy

tīrā nōy

tīrā nōy tīrttaruḷa vallān tannai

rāga ṣaṇmukhapriya

mantiramum tandiramum marundumāgi  
mandiramum tandiramum marundumāgi  
mandiramum tandiramum marundumāgi  
marundumāgi

tīrā nōy tīrttaruḷa vallān tannai

tīrā nōy tīrttaruḷa vallān tannai

tīrā nōy

tīrā nōy tīrttaruḷa vallān tannai

tiripuraṅgaḷ tīyeḷatti śilaiyai koṇḍa pōrānai

tiripuraṅgaḷ tīyeḷattiṅ śilaiyai koṇḍa pōrānai

puḷḷurukkuvēḷūrān tannai

puḷḷurukkuvēḷūrān tannai

pōtrādē

pōtrādē ātranāḷ pōkkinēnē

puḷḷurukkuvēḷūrān tannai

pōtrāde ātranāḷ pōkkinēnē

ātranāḷ pōkkinēnē

rāga śuruti

puḷḷurukkuvēḷūrān tannai

pōtrāde ātranāḷ pōkkinēnē

mandiramum tandiramum marundumāgi

tīrā nōy

tīrā nōy

tīrā nōy

tīrā nōy tīrttaruḷa vallān tannai

tiripuraṅgaḷ tīyelatti śilaiyai koṇḍa pōrānai

puḷḷurukkuvēḷūrān tannai

pōtrādē ātranāḷ pōkkinēnē



### Some remarks on both versions

(see also App. 7)

The *rāgas* in the 1982 version are only three and different from those in the 1975 version:

- 1) *mōhana* (*c-d-e-g-a-c*)
  - 2) *ṣaṇmukhapriya* (*c-d-e<sup>b</sup>-f<sup>#</sup>-g-a<sup>b</sup>-b<sup>b</sup>-c*)
  - 3) *śuruti* (*c-d-f-g-b<sup>b</sup>-c-c-b<sup>b</sup>-a-g-f-e-g-f-d-c*)
- the duration: 1975: 16'17" / 1982: 7'30", 8'17"?
  - repetition of words, of high tonic and of plain notes: often
  - the word at the end of a statement (e.g. "*pemmānai*", "*varuvippānai*") is very often rendered with a melismatic passage
  - alternating plain notes with melismatic passages: often
  - D.K. Jayaraman sings the same word very often or not so often, with these exceptions: "*pērāyiram paravi*" (14 times: 1975 / twice: 1982) and "*varuvippānai*" (13 times: 1975 / twice: 1982).
  - The words sung most in the 1982 version are "*tīrā nōy*" (12 times) and "*mandiramum*" (11 times). Here too, as in the 1975 version (*karaharapriya*), D.K. Jayaraman is fully given to "*mandiramum...*" (see above *mōhana* and *ṣaṇmukhapriya*).
  - D.K. Jayaraman very often sings plain notes corresponding to a syllabic text, e.g. "*pirivilā...*", "*tiripuraṅga!*", "*puḷḷurukkuvēḷūrān*". As to how he sings this last word in the 1982 version, see examples 43\*→47\*, note 28.
  - Also in the 1982 version D.K. Jayaraman indicates a change in the new *rāgas* already in the beginning of each:
    - in the second *rāga*, *ṣaṇmukhapriya*, at each syllable of "*mandiramum tandiramum marundu*" -" he sings a melismatic *b<sup>b</sup>'*, unobtrusive, the weight is on *a<sup>h</sup>'*; at "-*mā*-" of "-*māgi*" the oscillation is broader, between *a<sup>h</sup>'* and *c*", typical of this *rāga*:  
example 1\*\*
    - in the third and last *rāga*, *śuruti*, at "*puḷḷurukku*-" he sings, differing from *ṣaṇmukhapriya*, a plain *b<sup>b</sup>'*, sliding to *a'* with the long syllables of "-*vēḷūrān*":  
example 2\*\* (= 60 and 48\*, note 28)

## Appendix 10:

### Similarities and differences between the four sections of "Pērāyiram paravi"

| rāga           | initial tone                                      | final note before vocalises | the word most repeated          | vocalises upon the text | violin solo  |
|----------------|---|-----------------------------|---------------------------------|-------------------------|--------------|
| kalyāṇi        | high tonic repeated                               | c'                          | varuvippānai                    | are there               | is there     |
| kharaharapriya | high tonic repeated<br>(preceded by $a'-b^b$ )    | f'                          | mandiramum                      | are there               | is there     |
| sāvēri         | high tonic repeated<br>(preceded by $e''-d^b''$ ) | c''                         | pōrānai                         | are there               | is not there |
| madhyamāvati   | high tonic repeated                               | d'                          | pōkkinēnē<br>pōtrādē<br>ātranā! | are there               | is not there |

Appendix 11:  
The 12 times of Formula 14 in *madhyamāvatī*

*madhyamāvatī*

35 *pē-rā-yi-ram pa-ra-vi vē-nōz yē-tum pe-mā-nai- pē-rā-yi-ram*

36 *pa-ra-vi vā-nōz yē-tum pe-mā-nai- pi-rī-vi- rā-ya-ti-yār-kke*

37 *pi-rī-vi-lā ya-ti-yār-kke yen-drum vā-rā-da śel-vam va-ru-vi-ppā-*

38 *nai- yen-drum vā-rā-da śel-vam va-ru-vi-ppā-nai-*

39 *man-di-ra-mum tan-di-ra-mum ma-ru-n-du-mā-gi tī-nā-nō-y*

40 *tī-Ha-va-ru-lā val-lān tan-nai- tī-rī-pu-rān-gal tī-ye-la-tti*

41  *šj-lai-yai — kon-da pō-nā-mat — pul-lu-ru-kku-vē-lū-nām tan-mai*

42  *pō-trā olē — pō-trā dē — pō-trā dē — ā-tra-nā (vocalises . . . . .)*

43  *ā-tra-nā? pō-kki-nē-mē*

44  *pul-lu-ru-kku-vē — lū-nām — tan-mai — pō-trā dē*

45  *(vocalises . . . . .) ā-tra-nā — pō-kki-nē-mē — ā-tra-nā*

46  *pō-kki-nē — nē pō-kki-nē — nē —*  
(rall. . . . .)

## Appendix 12:

### Similarities and differences between "Rañjani māla" and "Pērāyiram paravi"

| RAÑJANI MĀLĀ   | PĒRĀYIRAM PARAVI  |
|--|---|
| 1. context: record   | context: live concert   |
| 2. pre-composed music  | improvised music  |
| 3. text and music by T. Sankara Iyer                                       | text by Appar, music by D.K. Jayaraman  |
| 4. in praise: of Goddess Pārvaṭī   | of God Śiva   |
| 5. language: virtually Sanskrit  | Tamil   |
| 6. melodic ambitus: in all four <i>rāgas</i> above all the middle octave   | middle octave and first half of the higher one in all four <i>rāgas</i>   |
| 7. the four <i>rāgas</i> start with different notes                        | the 1 <sup>st</sup> and the 4 <sup>th</sup> with <i>c''</i> , the 2 <sup>nd</sup> and 3 <sup>rd</sup> with different notes, followed by repeated <i>c''</i> |
| 8. last tone of each <i>rāgas</i> : the tonic, middle or high              | here too  |
| 9. saṅgati: is there, except in the third <i>rāga</i>                      | —   |
| 10. —  | one or more words often repeated, sometime with different melody  |
| 11. repetition of a tone in the beginning of an <i>āvarta</i> : not there  | is there in the beginning of the first and of the last <i>rāga</i>  |
| 12. <i>pallavi</i> refrain: at the end of the piece                        | —   |
| 13. closes: twice  | —   |
| 14. the first three <i>rāgas</i> without, but the last with <i>g</i>       | all <i>rāgas</i> with <i>g</i>  |
| 15. all four derivated <i>rāgas</i>  | derivated <i>rāgas</i> only the third and the fourth  |
| 16. tempo (M.M. [bpm]): ♩=82→92  | free time   |
| 17. set to a <i>tāḷa</i>   | not set to a <i>tāḷa</i>  |
| 18. no <i>kṛti</i> upon the <i>rāgamālikā</i>                              | a <i>kṛti</i> in praise of Śiva follows the <i>rāgamālikā</i>   |
| 19. elements of transition between two <i>rāgas</i> : <i>ciṭṭai svaras</i> | vocalises upon the text in all the <i>rāgas</i> and also violin solo in two <i>rāgas</i>  |
| 20. only one <i>rāga</i> with <i>f#</i> : the first one                    | here too  |
| 21. accompanying instruments: violin, <i>mṛdaṅgam</i> and <i>tambūra</i>   | only violin and <i>tambūra</i>  |
| 22. vocalises: once, in <i>caraṇas</i> 1 and 2                             | in all the four <i>rāgas</i> , frequently   |
| 23. pitch: <i>sa</i> (= <i>c'</i> ) = <i>d'</i>                            | <i>sa</i> (= <i>c'</i> ) = <i>d#'</i>   |
| 24. mood: joyous, expressing gratitude to Goddess Pārvaṭī                  | Appar notes his guilt for having disregarded God Śiva   |
| 25. no violin solo   | violin solo: twice, upon D.K. Jayaraman has sung the text   |

## GLOSSARY

*ādi tāḷa*: the metrical cycle 4+2+2

*ālāpana*: non-metrical introduction to a *rāga*

*anupallavi*: the second theme of e.g. a *kṛti/rāgamālikā*

*āvarta*: a metrical cycle

*bhāva*: aesthetico-religious feeling

*carāṇa*: the third theme of e.g. a *kṛti/rāgamālikā*

*chhāya svara*: characteristic note

*ciṭṭai svaras*: a passage of composed sol-fa syllables with the Indian notes (*sa ri ga ma pa dha ni*)

*dīrgha kampita*: a shake over a wide interval

*gamaka*: ornament

*gōṭuvādyam* = *chitravina*: a fretless long-necked lute, a soloistic instrument: a piece of wood (*gōṭu*) in the left hand is glided over the playing strings

*janaka rāga*: parent *rāga*

*janya rāga*: derived *rāga*

*janta svaras/janta varicai*: repeated tones/exercise with repeated tones

*kalpana svaras*: metrical form of improvisation, using the Indian sol-fa syllables when sung

*kalpita saṅgīta*: pre-composed music

*kōrvai*: a cross-rhythmical cadential pattern, more complex than a *mōrā*

*kṛti*: a composition with mostly 3 themes: *pallavi*, *anupallavi* and *carāṇa*

*madhyamakāla*: medium tempo (i. e. double tempo)

*manōdharma saṅgīta*: improvised music

*melakartā rāga*: parent scale

*mōrā*: a cross-rhythmical cadential pattern repeated twice, linking two sections or concluding a piece

*mṛdaṅgam*: barrel-shaped drum

*niraval*: metrical form of improvisation, using the given text-syllables

*nyasa svara*: note on which a phrase can end

*pallavi*: in the present analysis the first theme of a *kṛti/rāgamālikā*

*pañcama varja rāga*: a *rāga* omitting *pañcama* (g)

*rāga*: a melody model

*rāgamālikā*: a garland of *rāgas*

*rāgamudrā*: name of the *rāga*

*saṅgati*: melodic variant

*sārvakālika*: a *rāga* not bound to a specific time of the day

*śloka*: Sanskrit verse

*sruti*: tonic note; melodic micro-interval

*svara*: note, tone

*svarākṣara*, i. e. when the text syllable and the name of the note are the same

*tāḷa*: generic name for rhythm and metre; time cycle

*tambūrā*: long-necked lute, a drone instrument

*vakra*: crooked

*vīṇā*: a fretted long-necked lute, a soloistic instrument

*viruttam*: Tamil verse

*viśeṣa saṁcāra*: a phrase not according with ascent/descent of the *rāga* concerned.

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