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An analysis of Vivādi Rāga-S handled by Muttusvāmi Dīkṣita

Aarti Ananth Krishnan

aartiak@gmail.com

Vels Institute of Science, Technology and Advanced
Studies, Chennai, Tamil Nadu

Dr. S. Subbu Lakshmi

director.music@velsuniv.ac.in

Vels Institute of Science, Technology and Advanced
Studies, Chennai, Tamil Nadu

ABSTRACT

Rāga, tāla and pada are the three foundational elements of Indian Classical Music. A rāga comprises of a group of svara-s which have a specific and well-defined relation with each other, and clear-cut patterns of movement. The intra-relationship between these svara-s in a phrase, give each rāga its unique flavour. A svara in a rāga which is prominent and is used frequently is known as vādi. There are said to be three ways in which svara-s are related to each other with reference to the vādi-samvādi, anuvādi and vivādi. Svara-s that have a discordant relation to the vādi are called vivādi. The presence of vivādi relationship between svara-s in a rāga is considered to be a 'defect' and 'dōṣa'. This 'vivāditva' is seen in forty out of the seventy two mēla-s and in these mēla-s, forty four compositions of Muttusvāmi Dīkṣita are found in Saṅgīta Sampradāya Pradarśini, the earliest authentic source of his compositions. While rendering these mēla-s, Subbarāma Dīkṣita, the author of Saṅgīta Sampradāya Pradarśini says that it is tradition to observe 'vādi vivādi lakṣaṇa-s' in order to offset the 'dōṣa' of vivāditva. An analysis of the handling of vivādi rāga-s by Muttusvāmi Dīkṣita is taken up in this paper.

Keywords— Muttusvami Dikshita, Vivadi ragas, Subbarama Diksita, Sangita Sampradaya Pradarshini, Vadi, Samvadi, Suddha Rishabha, Suddha Gandhara, Suddha Dhaivata, Suddha Nishada, Satsruti Rishabha, Satsruthi Dhaivata, Varja, Vakra, Dirgha

1. INTRODUCTION

Indian Classical Music has three principal elements - *rāga*, *tāla* and *pada*. Among these, *rāga*-s form the melodic backbone of this aesthetically structured artform. A *rāga* comprises of a group of *svara*-s which have a specific and well-defined relation with each other, and clear cut patterns of movement. Each *rāga* has a melodic framework containing characteristic phrases which bring out its individuality. The intra-relationship between these *svara*-s in a phrase, give each *rāga* its unique flavour. A *svara* in a *rāga* which is prominent and is used frequently is known as *vādi*. There are said to be three ways in which *svara*-s are related to each other with reference to the *vādi* - *samvādi*, *anuvādi* and *vivādi*. *Svara*-s that are concordant to the *vādi* are called *samvādi*. If there are a gap of eight to twelve *śruti*-s between two *svara*-s, they are said to be *samvādi* to each other. *Svara*-s which are neither concordant nor reduce the pleasantness of the melody, are *anuvādi*. Certain *svara*-s have a discordant relation to the *vādi*. These are called *vivādi*. (Ramanathan, 1983, p. 1) In the *svara prakaraṇam* of Caturdaṇḍīprakāśikā, Vēṅkaṭamakhi defines a *vivādi* relationship as 'ēkaśrutyantaratatā yayōstu svarayōrdvayoh' (Vēṅkaṭamakhi, 1934, p. 35)

If two *svara*-s are separated by one *śruti*, they are mutually *vivādi* to each other. Further, Vēṅkaṭamakhi says that the relationship between *śuddha ṛṣabha* and *śuddha gāndhāra*, *śuddha dhaivata* and *śuddha niṣāda*, *sādhāraṇa gāndhāra* (*ṣaṭśruti ṛṣabha*) and *antara gāndhāra* and *kaiśiki niṣāda* (*ṣaṭśruti dhaivata*) and *kākali niṣāda*, are *vivādi* (Vēṅkaṭamakhi, 1934, p. 35). Subbarāma Dīkṣita who followed Vēṅkaṭamakhi's school of thought, after quoting him, goes on to say that *vivādi* is like an enemy or defect ('*dōṣa*') and there are eight *vivādi* '*dōṣa*-s' that occur while:

1. Ascending from *śuddha ṛṣabha* to *śuddha gāndhāra*
2. Descending from *śuddha gāndhāra* to *śuddha ṛṣabha*
3. Ascending from *ṣaṭśruti ṛṣabha* to *antara gāndhāra*
4. Descending from *antara gāndhāra* to *ṣaṭśruti ṛṣabha*
5. Ascending from *śuddha dhaivata* to *śuddha niṣāda*
6. Descending from *śuddha niṣāda* to *śuddha dhaivata*
7. Ascending from *ṣaṭśruti dhaivata* to *kākali niṣāda*
8. Descending from *kākali niṣāda* to *ṣaṭśruti dhaivata*

The presence of *vivādi* relationship between *svara*-s is seen in forty out of the seventy two *mēla*-s. While rendering these *mēla*-s, Subbarāma Dīkṣita says that it is tradition to observe ‘*vādi vivādi lakṣaṇa*-s’. This can be done either by omitting the *vivādi svara* or by camouflaging using *gamaka*-s, thereby showing *vivādi* as a friendly *svara*. He further cautions that if these methods are not employed, the melody of the song is blemished by the *vivādi svara*.

Muttusvāmi Dīkṣita, the youngest of the Trinity, was a versatile and prolific composer. He was a *śrīvidyā upāsaka* and well-versed in many subjects including *saṃskṛta*, *vēdānta*, *vyākaraṇa*, *chandas* and *jyōtiṣa* apart from *saṅgītaśāstra*. His compositions in *saṃskṛta*, are descriptive and philosophical in content adhering strictly to the rules of poetic prosody and grammar. The major stock of his compositions are available to us today through Subbarāma Dīkṣita’s magnum opus *Saṅgīta Sampradāya Pradarśini*. Of the two hundred and twenty compositions of Muttusvāmi Dīkṣita found in this work, forty four compositions are in *vivādi rāga*-s. It may be pertinent to mention here that the term *vivādi rāga* is being used to denote a *rāga* taking one or more of the *vivādi* pairs of *svara*-s as mentioned by Subbarāma Dīkṣita. The remedial methods employed by Muttusvāmi Dīkṣita to counter ‘*vivāditva*’ in these compositions have been taken up for study in this paper.

2 METHODS USED TO OFFSET VIVĀDITVA BY MUTTUSVĀMI DĪKṢITA

The methods employed have been broadly divided into six categories. *Rāga*-s in which one among the pair of *vivādi svara*-s are omitted (*varja*) forms the first category. The second category deals with *rāga*-s wherein *vakratva* or zig-zag movement is used to navigate the *vivāditva*. The third category deals with *rāga*-s wherein one among the *vivādi svara*-s are elongated (*dīrgha*). The fourth section discusses the use of *janṭa svara*-s in *vivādi rāga*-s. The use of *gamaka*-s to embellish the *vivādi svara* pairs are dealt with in the fifth category. The sixth category deals with the use of *vādi-samvāditva* in *prayōga*-s to offset *vivāditva*.

2.1 Varja - Omission of svara-s

2.1.1 Omission of śuddha gāndhāra: In a *rāga* taking *śuddha ṛṣabha-śuddha gāndhāra* along with *śuddha madhyama*, it is seen that *śuddha gāndhāra* is dropped in the *ārōhana*. This is seen in all the compositions in *rāga*-s belonging to the first *cakra*-*kanakāmbari*, *phēnadyuti*, *gānasāmavarālī*, *bhānumati*, *manōrañjani* and *tanukīrti*. For example,

rāga: *kanakāmbari* (S r₁ m₁ p d₁ Ś - Ś N₁ d₁ p m G₁ r₁ R₁ S)
tāla: *tisra jāti ēka*

Pallavi			
s r m , p m		g , r , s ,	n ḍ p ḍ s ,
ka na kām . ba ri		kā . ruṇ . yā .	mṛ ta la ha rī .

(Dikshita, 1904, p. 3)

The *kīrtana* in *rāga tanukīrti*, ‘*cidambaranāṭarājāmūrtim*’ also begins clearly with a ‘s R m p’ phrase.

2.1.2 Omission of antara gāndhāra: In a *rāga* taking *ṣaṭśruti ṛṣabha* and *antara gāndhāra* along with *śuddha madhyama*, *antara gāndhāra* is dropped in the *avarōhana* and phrases are rendered as ‘m r s’. This is seen in *kīrtana*-s in *rāga*-s such as *kalāvati*, *rāgacūḍāmaṇi*, *gaṅgātaraṅgiṇi*, *bhōgachāyānāṭa*, *śailadēśākṣi* and *calanāṭa*.

rāga: *gaṅgātaraṅgiṇi* (S R₃ g₃ M₁ p d₁ n₃ Ś - ś n₃ p d₁ m₁ m₁ g₃ m₁ r₃ S)
tāla: *tisra jāti ēka*

Pallavi			
m r s r , ,		s , , n ḥ , \p ,	
va ra da rā . .		jā . vā . va .	

(Dikshita, 1904, p. 1031)

2.1.3 Omission of śuddha niṣāda: When *śuddha dhaivata* and *śuddha niṣāda* combination occurs, *śuddha niṣāda* is dropped in the *ārōhana* and phrases are rendered as ‘p d ś’.

rāga: *kanakāmbari* (S r₁ m₁ p d₁ Ś - Ś N₁ d₁ p m G₁ r₁ R₁ S)
tāla: *tisra jāti ēka*

Anupallavi (second line)			
m , p d ś ,		, ṛ ḡ ṛ ś ,	n d p <u>dpm</u> g r
dē . vi ma hā .		. tri pu ra sun	da ri śaṅ . ka ri

(Dikshita, 1904, p. 3)

This omission of *śuddha niṣāda* is seen in all other *rāga*-s taking this combination of *svara*-s such as *gēyahejjaji*, *śarāvati*, *kalāvati*, *saugandhini*, *śāmala*, *kuntala* and *santānamañjari*.

2.1.4 Omission of ṣaṭśruti dhaivata: When *ṣaṭśruti dhaivata-kākali niṣāda* combination is seen in a *rāga*, *ṣaṭśruti dhaivata* is dropped in the *avarōhana*. This is seen in *kīrtana*-s in *rāga*-s such as *tanukīrti*, *rūpavati*, *jayaśuddhamālavi*, *vīravasanta*, *nāgābharāṇa*, *calanāṭa*, *ravikriyā*, *jīvantikā*, *vamśavati*, *niṣadha*, *caturaṅgiṇi* and *rasamañjari*.

rāga: vamsāvati (s r₁ g₃ m₂ p d₃ n₃ ś - ś n₃ p m₂ g₃ r₁ s)

tāla: ādi

Pallavi			
p , ś n \p , ś n	^w d n ś ,	p , n p	
vañ śa va tī . śi va	yu va tī .	pā . la ya	

(Dikshita, 1904, p. 1038)

2.1.5 Other omissions: In rāga jōti which takes *ṣaṣṟuti ṛṣabha* and *antara gāndhāra* along with *prati madhyama*, *ṣaṣṟuti ṛṣabha* is dropped in the *avarōhaṇa*. Whereas in rāga *santānamañjari* which takes a similar combination of notes, *antara gāndhāra* is dropped in the *avarōhaṇa*. In the other four rāga-s taking this combination, *vakratva* on *ṛṣabha* is seen.

2.2 Vakra - Zig-zag movement

2.2.1 Vakratva in śuddha ṛṣabha-śuddha gāndhāra combination: In a rāga taking *śuddha ṛṣabha* and *śuddha gāndhāra* along with *prati madhyama*, phrases in the *ārōhaṇa* are seen as ‘s g r g’ or ‘ḍ g r g’ and not as ‘s r g m’.

rāga: dhālivarāli (s g₁ r₁ g₁ m₂ p d₁ n₃ ś - ś n₃ d₁ p m₂ g₁ r₁ s)

tāla: miśra jāti ēka

Pallavi			
m , , , m /ñ d p m	^w m p \r [~] g r , ^{..} r s s n		
mā . . ma va .	mī . . nā . . .		
s , , , , ḍ d ,	^γ g r , g ^w m p d		
kṣī . . . rā .	ja mā tañ . gi .		

(Dikshita, 1904, p. 1069)

This is also seen in *kīrtana*-s in rāga-s *saugandhini*, *kumbhini* and *ravikriyā*.

2.2.2 Vakratva in ṣaṣṟuti ṛṣabha-antara gāndhāra combination: In rāga-s taking *ṣaṣṟuti ṛṣabha* and *antara gāndhāra* with *śuddha madhyama*, ‘m r g m r s’ is seen in *avarōhaṇa* phrases.

rāga: kalāvati (S r₃ g₃ m₁ p d₁ n₁ d₁ p d₁ Ś - Ś N₁ d₁ p m₁ r₃ g₃ m₁ r₃ s)

tāla: ādi

Anupallavi			
s m , \r ^w g , [~] m ,	p , m \r ^w r	g m [~] r ,	
ba lā . ba lā . man	trār . ṇa rū	. pi ṇī .	

(Dikshita, 1904, p. 1022)

Whereas, when *ṣaṣṟuti ṛṣabha* and *antara gāndhāra* combine with *prati madhyama* in rāga-s such as *dhautapañcama*, *nāsāmañi*, *kusumākara* and *rasamañjari*, phrases ‘m r g s’ or ‘p r g s’ is seen.

rāga: nāsāmañi (s r₃ g₃ m₂ p d₂ n₂ ś - ś n₂ d₂ p m₂ r₃ g₃ s)

tāla: ādi

Anupallavi			
ś , r ś n d [~] n ,	ś , ^w m r ^g	ś p , ^γ n	
tā . ra sa ḍr śa nā .	sā . ma ṇi	vi rā . ji	

(Dikshita, 1904, p. 1241)

2.2.3 Vakratva in śuddha dhāvata-śuddha niśāda combination: In all rāga-s taking this *svara* pair, *prayōga*-s ‘p d n d ś’ or ‘p n d ś’ are seen. In a few rāga-s like *sēnāgraṇi*, *jhañkārabhramari*, *śarāvati*, *kalāvati* and *gīrvāṇi*, the *vakratva* is incorporated as part of the *mūrchana*. In other rāga-s, it is seen commonly used in the *kīrtana*-s.

rāga: śarāvati (s m₁ g₃ m₁ p d₁ n₁ d₁ ś - Ś N₁ d₁ p m₁ g₃ r₂ s)

tāla: tiśra jāti ēka

Pallavi			
s [~] m , ^w g [~] m ,	^w g m p , d p	^{..} , d , /ñ d ,	
śa rā . va tī .	ta ṭa vā . si ni	. hañ si nī .	
ś ^γ n , d p ,	/ḍ p m g ^w r g m g	ś s , \ñ , ḍ ḍ	
sa ra . sva tī .	vi dhi yu va tī .	sañ . raḥ . śa tu	

(Dikshita, 1904, p. 713)

2.2.4 Vakratva in *ṣaṣṛuti dhaivata-kākali niṣāda* combination: In *rāga*-s taking this combination of *svara*-s, ‘p n d n ś’ or ‘ś n d n ś’ is seen, where the *dhaivata* is rendered in circuitous movement.

2.2.5

rāga: *vīravasanta* (r₂ m₁ m₁ p n₃ d₃ n₃ ś - ś n₃ p m₁ m₁ r₂ g₂ s)

tāla: *ādi*

Pallavi			
s , ṇ̣ \ḍ̣ ṇ̣ , s ,		p , m \r	, /ḡ \s ,
vī . ra va san . ta .		tyā . ga rā	. ja mām

(Dikshita, 1904, p. 708)

2.3 Dīrgha - Elongation of a *svara*

2.3.1 Elongation of *śuddha gāndhāra*: In *rāga*-s like *kanakāmbari*, *phēnadyuti*, *gānasāmavarāli*, *bhānumati* and so on where *śuddha ṛṣabha-śuddha gāndhāra* combination is seen, *dīrgha* on *śuddha gāndhāra* is seen in descending phrases.

rāga: *bhānumati* (s r₁ m₁ p d₂ n₂ ś - ś n₂ d₂ p m₁ G₁ r₁ s)

tāla: *ādi*

Pallavi			
ṇ̣ ḍ̣ ṇ̣̣ , s , , m		\g , r ,	/g r m ,
bṛ ha dam bā . . ma		dam . bā .	ja ya tī .

(Dikshita, 1904, p. 34)

2.3.2 Elongation of *ṣaṣṛuti ṛṣabha*: In almost all *rāga*-s taking *ṣaṣṛuti ṛṣabha* and *antara gāndhāra* with *śuddha madhyama*, this elongation is seen in the phrase ‘m R s’.

rāga: *kalāvati* (S r₃ g₃ m₁ p d₁ n₁ d₁ p d₁ Ś - Ś N₁ d₁ p m₁ r₃ g₃ m₁ r₃ s)

tāla: *ādi*

Pallavi			
p d , /ṇ̇ d , p ḍ̣p		m p ṃ ṁ g	ṁ ṁ p ,
ka lā . va tī . ka ma		lā . sa na	yu va tī .
ṁ , ṛ̣ , s , ṇ̇ ḍ̣		p ḍ̣ s ṣ̣	, m r s /ṃ ṁ
kal . yā . ṇam ka la		ya tu sa ras	. va tī .

(Dikshita, 1904, p. 1022)

Muttusvāmi Dikṣita has even used this *dīrgha ṣaṣṛuti ṛṣabha* as a commencing note.

rāga: *nāsāmaṇi* (s r₃ g₃ m₂ p d₂ n₂ ś - ś n₂ d₂ p m₂ r₃ g₃ s)

tāla: *ādi*

Pallavi			
r , ṣ̣ m , s ṣ̣ ,		ṣ̣ ṇ̇ , d	, ṇ̇ ś ,
śrī . ra mā . sa ra .		sva tī . sē	. vi tām

(Dikshita, 1904, p. 1241)

2.3.3 Elongation of *śuddha niṣāda*: In descending phrases, *dīrgha śuddha niṣāda* is seen in many *rāga*-s taking *śuddha dhaivata* and *śuddha niṣāda* like *kanakāmbari*, *śarāvati*, *gīrvāṇi* and *kuntala*.

rāga: *gīrvāṇi* (s r₁ g₂ m₂ p d₁ n₁ d₁ p d₁ Ś - ś n₁ d₁ p m₂ g₂ g₂ r₁ s)

tāla: *tripuṭa*

Pallavi			
g r , g /m , /p		, ḍ̣ , /ṇ̇ d , p ,	
na mō . na mas . tē		. gī . rvā . ṇī .	
m , g ḡ , r s		\ṇ̇ , ḍ̣ /ḡ , r g r s	
nā . da bin . du ka		lā . . śre . ṇī .	

(Dikshita, 1904, p. 1087)

2.3.4 Elongation of *ṣaṣṛuti dhaivata*: The technique of elongation is not seen in *rāga*-s with *ṣaṣṛuti dhaivata*. Typically, the phrase ‘p n d n ś’ or ‘ś n d n ś’ is used. In the case of *ṣaṣṛuti dhaivata*, the use of *nokku gamaka* is more common than elongation.

2.4 Jaṅṭa - Doubling of svāra-s

Doubling of *vivādi svāra-s* as a technique to balance the *vivādi* effect is not seen much in the compositions of Muttusvāmi Dīkṣita. Though *jaṅṭa svāras* are seen in certain places, they seem to be incidental and not placed with the intent of offsetting *vivādi doṣa*. It is interesting that in *rāga-s* with *śuddha ṛṣabha-śuddha gāndhāra* combination of notes, the *ṛṣabha* (and not *śuddha gāndhāra*) is rendered with a subtle *jaṅṭa (sphurita)*. Though *jaṅṭa ṛṣabha* is seen sometimes in the *mūrchana*, it does not seem to have been integral in establishing the *rāga svarūpa* as it has not been stressed upon in the compositions.

2.5 Use of gamaka-s

2.5.1 Use of nokku (tirupa): In a combination of *svāra-s*, pressing on one *svāra* is known as ‘*nokku*’. In the notations of compositions of Muttusvāmi Dīkṣita in *vivādi rāga-s* in Saṅgīta Sampradāya Pradarśini, this *gamaka* is seen used to offset the *vivāditva* in *rāga-s* taking *ṣaṭśruti dhaivata* and *kākali niṣāda* as well as *rāga-s* taking *ṣaṭśruti ṛṣabha* and *antara gāndhāra*. In the former, *nokku* is seen on *dhaivata* in phrases like ‘p n d n ś’ or ‘ś n d n ś’. In the latter, it is seen on *ṣaṭśruti ṛṣabha* in phrases like ‘s r g m₁’ or ‘s M₁ r g m₁’ or ‘m₂ r g s’. These are highlighted in the examples below.

rāga: nāṭa (S r₃ g₃ m₁ p d₃ n₃ ś - ś n₃ p m₁ m₁ R₃ S)
tāla: ādi

Pallavi			
s , ṛ̣̣ g , ṃ̣̣ p n		p̣̣̣ , ṃ̣̣ ṃ̣̣	, r s ṇ̣̣
svā . mi nā . tha pa ri		pā . la yā	. śu mām

(Dikshita, 1904, p. 1049)

rāga: kusumākara (s r₃ g₃ m₂ p d₂ n₃ ś - ś n₃ d₂ p m₂ r₃ g₃ s)
tāla: tisra jāti ēka

Anupallavi			
s s d p m ,		ṛ̣̣ g s ṃ̣̣ p d	ḍ̣̣ ḍ̣̣ p ṇ̣̣ ḍ̣̣ ,
ha sa na ji ta .		tri pu ra ma va na	ta mu ra ha ram

(Dikshita, 1904, p. 1244)

2.5.2 Use of jāru (glide): Ascending *jāru* or *ekku jāru* is movement from one *svāra* to a higher *svāra* in the *ārōhaṇa*, sliding through the middle *svāra-s* where these are subdued and not explicitly heard. When this *gamaka* occurs in *avarōhaṇa*, it is known as *digu jāru*. When rendering *kīrtana-s* in *rāga-s* with *śuddha ṛṣabha*, *śuddha gāndhāra* and *śuddha madhyama*, the *gāndhāra* is taken with a *digu jāru* from the *madhyama* above.

rāga: gānasāmavarāli (s r₁ m₁ p d₁ n₃ Ś - ś n₃ d₁ p m₁ g₁ r₁ s)
tāla: tisra jāti ēka

Anupallavi			
ḍ̣̣̣ ṇ̣̣̣ s , , m		ḷ̣̣̣ g , r , /g s	m , , d p ,
bṛ̣̣̣ ha dī . . śva		rō . rak . ṣa tu	mām . ha ri .

(Dikshita, 1904, p. 22)

This is also seen in *kīrtana-s* in *rāga-s* taking *śuddha ṛṣabha*, *śuddha gāndhāra* and *prati madhyama*. In addition, *ekku jāru* in phrases like ‘s /g r’ and ‘r /g r’ are also seen.

rāga: saugandhini (s r₁ m₂ p d₁ ś - ś n₁ d₁ p m₂ g₁ r₁ s)
tāla: ādi

Pallavi			
p , m ḷ̣̣̣ g r s ṣ̣̣́ ,		ṇ̣̣̣ ḍ̣̣̣ p ḍ̣̣̣	/s , /ḡ̣̣̣ r
kā . ma kō . ṭi pī .		ṭha vā . si	ni . sau .

(Dikshita, 1904, p. 1061)

When rendering *kīrtana-s* in *rāga-s* taking *ṣaṭśruti ṛṣabha* and *antara gāndhāra*, it is seen that *ṛṣabha* is taken with an *ekku jāru* from the *ṣaḍja* below.

Rāga: jōti (s r₃ g₃ m₂ p d₁ n₂ ś - ś n₂ d₁ p m₂ g₃ s)
tāla: ādi

Pallavi			
s /ṛ̣̣ , ḡ̣̣̣ , m , p		/ḍ̣̣̣ , , p	, ṃ̣̣ g ,
pa rañ . jō . tiṣ . ma		tī . . pā	. rva tī .

(Dikshita, 1904, p. 1235)

While rendering a *rāga* with *ṣaṭśruti dhaivata* and *kākali niṣāda*, *dhaivata* is either taken from *pañcama* with an *ekku jāru* and *nokku* as in ‘p /d n’ or it is taken from *kākali niṣāda* with a *digu jāru* and *nokku* as ‘n \d n ś’.

rāga: ravikriyā (s g₁ r₁ g₁ m₂ p n₃ d₃ n₃ ś - ś n₃ p p m₂ G₁ r₁ r₁ s)

tāla: ādi

Pallavi			
p m̃ ḡ r ṛ̣ / ḡ r s		s ṇ \ ḍ̣ ṇ	s , , ,
hi ma gi ri ku mā . ri		ī . . śva	rī . . .

(Dikshita, 1904, p. 1083)

2.5.3 Use of Orayika: Orayika gamaka involves rendering a svara with a touch of another note at the end while descending. In rāga-s taking śuddha ṛṣabha and śuddha gāndhāra with prati madhyama, orayika gamaka is seen on gāndhāra in phrases like ‘m g r’ and ‘s /g r’. Similarly, in rāga-s taking śuddha dhaivata and śuddha niṣāda, śuddha niṣāda descends to śuddha dhaivata with orayika gamaka.

rāga: saugandhini (s r₁ m₂ p d₁ ś - ś n₁ d₁ p m₂ g₁ r₁ s)

tāla: ādi

Pallavi			
p , m \ ḡ r s ṣ̣ ,		\ ṇ̣ ḍ̣ p ḍ̣	/s , / ḡ r
kā . ma kō . ṭi pī .		ṭha vā . si	ni . sau .

(Dikshita, 1904, p. 1061)

2.5.4 Use of Kampita: Movement or oscillation of a svara on its own position is known as kampita. Kampita gamaka is seen used frequently on ṣaṭśruti ṛṣabha in rāga-s taking ṣaṭśruti ṛṣabha and antara gāndhāra. Dīrgha śuddha gāndhāra is also rendered with kampita in rāga-s like dhālivarāli and ravikriyā.

rāga: jōti (s r₃ g₃ m₂ p d₁ n₂ ś - ś n₂ d₁ p m₂ g₃ s)

tāla: ādi

Anupallavi (contd.)			
s ṛ̣ , s ṛ̣ , s p m p ṣ̣ ṇ̣ , d ṇ̣		ś ṛ̣ , ṇ̣ ś , p /d	, p m s ṛ̣ , s ṇ̣
nirantaram guruguha samrakṣaṇi		ni ramśa tatva la	kṣaṇivicakṣaṇi

(Dikshita, 1904, p. 1235)

2.6 Use of Vādi-Samvādīva in prayōga-s

Muttusvāmi Dikṣita has used vādi- samvādi prayōga-s to offset the vivādīva beautifully. Apart from ṣaḍja-pañcama and ṣaḍja-madhyama phrases, other vādi-samvādi pairs like kākali niṣāda to prati madhyama in ‘saccidānandamaya’ in rāga kumbhini are also highlighted, which contribute to the aesthetic appeal of the rāga. In a rāga where vivādīva is seen in both pūrvāṅga and uttarāṅga of the rāga like rasamañjari, Muttusvāmi Dikṣita has projected ṣaḍja-pañcama bhāva.

rāga: rasamañjari (s r₃ g₃ s p m₂ p n₃ d₃ n₃ Ś - ś n₃ d₃ n₃ p p m₂ p r₃ g₃ s)

tāla: tiśra jāti ēka

Pallavi			
s , p , m̃ p		ṣ́ m̃ , p ṛ̣ ,	
śrī . gā . ra ra		sa mañ ja rīm	
ṛ̣ g s , /p \ ṃ̇		/p , / ṛ̣ , ṛ̣ ,	
śrī . kā . mā .		kṣīm gau rīm	

(Dikshita, 1904, p. 1247)

3 CONCLUSION

Through these compositions in vivādi rāga-s, Muttusvāmi Dikṣita has provided an insight into the aesthetic mode of handling such rāga-s. He has cleverly used varja, vakratva, dīrgha, vādi-samvādīva and various gamaka-s to offset vivādīva. It is interesting to note the difference in Muttusvāmi Dikṣita’s mode of handling vivādi svara pairs in rāga-s with śuddha madhyama and in rāga-s with prati madhyama. In course of time, a few changes in the presentation of these compositions and rāga-s are seen. In a few cases, the vivādi svara seems to have been totally omitted in the rendition, probably to ward off the vivādi ‘dōṣa’. In a few other cases, due to the popularity of the modern mēla scheme (beginning with kanakāṅgi-ratnāṅgi) and the necessity that mēla-s should be krama-sampūrṇa in both ārōhaṇa and avarōhaṇa, the kīrtana-s of Muttusvāmi Dikṣita have also been ‘restructured’ to fit that mould. Nevertheless, the treasure of compositions of Muttusvāmi Dikṣita have to be understood and assimilated in its complete sense, to preserve the essence of the Vēṅkaṭamakhi tradition for posterity.

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