

## **A Study of Raga Shanmukapriya – An analysis**

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### **Abstract:**

In this paper the author has chosen one composition of PatnamSubramaniaIyer and one composition of MuthuswamyDeekshitar in the Raga Shanmukapriya. A detailed analysis of both compositions is done and the style, way of handling raga Shanmukapriya is clearly explained. Aim of this article is to compare the compositions of two composers in Raga shanmukapriya. And analytical method is used for this research.

**Key Words:** Raga analysis, Manipravalam, Abhyasagana, Sangathi, Sahityam, Graha, Nyasa, Tara, Mantra

### **Synopsis:**

- Introduction
- Raga lakshana and about author
- Analysis of the krithis with special reference to the compositions of PatnamSubramaniyaIyer and MuthuswamyDeekshitar
- Comparative study and Conclusion

## **Introduction:**

A Raga is a melodic framework, expression, which acts as a coloring, dyeing agent. Raga is considered as a tradition which evokes specific feelings in the audience. The basic component of Raga appears in ascending and descending format. By using these formats, the performer emphasizes certain degree of scale by going from one note to another note, He/She sets central feature of the classical Indian music tradition. It is also called as 'Rag' in hindsutani music, 'Pann' in Tamil music and Ragam in south Indian classical music. In other aspect it is considered as a traditional melodic type in Hindu music which expresses the religious aspects.

Predominantly our Indian classical music expresses the religious aspects when compared to other music. But the concept of colors, emotions, expressions and vibrations remains the same in all kinds of music.

Scales and Ragas: A scale is a prescribed set of notes, Raga is more specific in nature when compared to scale. Raga has the ascending and descending format called arohanam&avarohanam in south Indian classical music and aroh&avaroh in Hindustani music. This ascending and descending format makes possible to get many more ragas from each scale.

### **Raga Lakshana of raga Shanmukapriya<sup>1</sup>:**

Raga Shanmukapriya is the 56<sup>th</sup>melakarta among the 72 melakarta scheme. It is one of the popular pratimadyama ragas. The arohana and avarohana of this raga is:

Arohana: S R G M P D N

Avarohana: S N D P M G R

This is a sampoorana raga which has all seven swaras, where sadjam and panchamam are constant swaras, the other notes are chathusruthirishabam, sadaranagandharam, pratimadyamam, sudhadaivatham and kaisikinishadam. It is the second ragam in the disi chakra (10<sup>th</sup> chakram among 12 chakras). In olden days, it was called as samara/ samuru, which has the bhakthi rasa and suitable to perform viruthams and slokas. Though it is suitable for viruthams and slokas, there are many compositions in varnams, krithis, keerthanas etc. This raga gives scope for singing raga alapanas and there is no specific time to sing this raga. It can be sung at any time. The raga devatha of this raga is Lord. Muruga. It is a sampoornasarvaswaragamakavarikarakthi raga.

Thattuprayogas and jandaprayogas are used in compositions (varna eg: “devarmunivar”) which enhances the beauty of the compositions and attracts the audience. Since varnams are performed as first piece, it is very important to seek the attention of the audience. And so many composers have handled this Raga. For this analysis, two composers and their compositions are chosen. They are PatnamSubramaniaIyer and MuthuswamyDeekshitar.

### **PatnamSubramaniya Iyer<sup>2</sup>**

He is the disciple of Manambuchavadi Venkata Subbaiyar and has composed many compositions. Though his voice was very rough, he made it smooth through practicing abhyasagaana. His ability and performing a Pallavi set to simmanandana tala which has 128 akshara kalawas very popular. By seeing his capability chakravarthis and zamindars offered so many concerts. In the later period he stayed in Chennai and that made people call him PatnamSubramniyaIyer. And he is also called as BegadaSubramaniyaIyer. He is well versed in composing Tana varnas, Krithis, Javeli, Thillana etc. SubramniyaIyer followed St. Sri Thiyagaraja Swami’s pattern which was crisp and attractive. His Mudra is ‘Venkateswara’. And one of his famous disciples was RamanapuramPoochi Srinivasa Iyengar.

## **Muthuswamy Deekshitar**<sup>3</sup>

MuthuswamyDeekshitar was born on 24<sup>th</sup> March 1775 in Tiruvarur (Thanjavur district). He is the son of Ramaswamy Deekshitar who was well versed in Vedas, Astrology, Poetry and Music. They belong to Kannada Brahmin family (Hoysala, Karnataka). Around 500 compositions are known and they are known and noted for their elaborate poetic description of temples and deities. His compositions are mostly in Chauka kala which portrays the raga's essence nicely. Especially the detailing and gamakas are much talked about in his compositions. His mudra is 'Guruguha' and it can be found in all his compositions.

The musical trinity consists of St. Sri Thiyagaraja Swami, MuthuswamyDeekshitar and Shyama Sastri. Unlike Telugu compositions of the other two composers, Deekshitar's compositions are mostly in Sanskrit. And he has composed manipravalamkrithis which is a combination of Tamil and Sanskrit. For this analysis, a very famous krithi "Mahasuram Ketu Maham" is taken. However, it is observed that MuthuswamyDeekshitar have used 'Chamaram' in his texts instead of 'Shanmukapriya'.

### **Krithi 1: Mahasuram Ketu Maham**

**Tala:** Rupaka Tala

**Composer:** MuthuswamyDeekshitar

**Pallavi:** Mahasuram Ketu Maham

Bajamai Saya graham varam

**Anupallavi:** Mahavichithramagudaram

Mangala vastradidaram

NarapedaStitam Navagraha yutham



Tara swara of the krithi is 'Gandharam' found in madhyama kala sahityam and charanam. In the sahityas, Navagraha, konadvaja and pada kinam.

**Common Phrases:**

The phrase **p p m g r s** is repeated in Pallavi and charanam. **N D P M** is also repeated in pallavi, anupallavi and charanam.

**Number of Sangathis:**

In Pallavi there are two sangathis, in anupallavi first two lines has two sangathis and third line has one sangathi. There is madhyama kala sahityam which has no variations. Charanam has no variations. There are no different sangathis found. Followed by charnam there another madhyama kala sahityam and there are no variations in sangathis found

**Tala Analysis:**

This Krithi is set to Rupaka tala which is sung in medium tempo and has 14 avardhas in total. The grahaeduppu is samaedupu for all the 3 sections.

**Pallavi                      Anupallavi Charanam**

**P P M G R P D N D P P M G R**

**Literary Analysis:**

Sanskrit language is used in this krithi and Vakeyakara mudra is found in the charanam "Guru Guha" and Raga mudra is also found next "Chamara"

<b>Praasa</b>			
<b>Sections</b>	<b>Adyakshara</b>	<b>Dwitiyakshara</b>	<b>Antyakshara</b>

<b>Pallavi</b>	<b>MA</b> hasuram		Ma <b>HAM</b> Gra <b>HAM</b>
<b>Anupallavi</b>	<b>MA</b> havichithra <b>MA</b> ngala		Makuda da <b>RAM</b> Stardi da <b>RAM</b>
<b>Madhyama kala sahityam 1</b>			<b>SU KAM</b> <b>SA KAM</b>
<b>Charanam</b>	<b>PA</b> kshanam <b>PA</b> da kinam		Mantri <b>NAM</b> Paksha <b>NAM</b> Padha ki <b>NAM</b>
<b>Madhyama kala sahityam 2</b>	<b>G</b> uru <b>G</b> raha		Bara <b>NAM</b> Sanchari <b>NAM</b>

**Anupraasa:**

AM –Suram, Maham, Graham, Varam, Daram, Sukam, Sakam.

NAM –Pakshanam, Pada Kinam, Mantrinam, barnam, Sancharinam.

MA – Maha, Mangala.

**Swarakshara:**

<b>Sections</b>	<b>Suddha</b>	<b>Suchitha</b>
<b>Pallavi</b>	Ketu <b>Maham</b>  vara <b>M</b>	
<b>Anupallavi</b>	<b>Strathi</b>	
<b>Madhyama kala sahityam 1</b>	<b>Sakam</b>	<b>Nara</b>

<b>Charanam</b>		<b>Krotha</b>
<b>Madhyama kala sahityam 2</b>	<b>Baranam</b> <b>Charanam</b>	

**Krithi 2: Marivera**

**Tala: Adi**

**Composer: Patnam Subramaniya Iyer**

**Pallavi:** mariveradikevarayarama

Maatimaatikinitelupavalena

**Charanam :** ninuchalanammiunavadanocu

Nee chithamunaketelisiunadagaa

Sanutaangashreevenkateshaneevu

Nanubrovayundutanyayamaa

**Meaning:**

Other than you who will save me rama? How many times I have to tell you?

You are the one who always helps me to get rid of the problems, troubles and protect me.

One who has great mind, the venkateswara who is praised by all, how can you not help me, is it fair?

**Musical Analysis:**



There are three sections in this krithi namely Pallavi, anupallavi, charanam. Among the trayodasalakshanas, important angas like graha, nyasa, tara, mantra are analysed for this krithi. This krithi starts with panchamam and ends with nishadam.

The taraswara of this krithi is gandharam and it is found in Pallavi, anupallavi and charanam. In the sahityas, variyya, jali, venkatesa. The mantraswara of this krithi is 'Sadjam' and is found in Pallavi and charanam, in the sahityas 'madikinethalupava', 'vadanuchu', 'chithanikethali'.

### **Common Phrases:**

The phrase **p d m; r g r; g m p d p m** is repeated in Pallavi, anupallavi and charanam.

### **Number of Sangathis:**

In Pallavi first two lines has 5 sangathis and last line has 1 sangathi. In anupallavi first 2 lines has 4 sangathis, rest of the lines has 3 sangathis. In charanam, first two lines has 2 sangathis and next line has only one sangathi. And the last two lines replicates anupallavi.

### **Tala Analysis:**

This Krithi is set to Adi tala which is sung in slow to medium tempo. It has 18 avardhas in total. The grahaeduppu is anahataedupu for all the 3 sections.

**Pallavi                      Anupallavi      Charanam**

**;;; P D P ; ; ; P D N ; ; ; R R G**

### **Literary Analysis:**

Telugulanguage is used in this krithi and Vakeyakara mudra is found in the charanam“Venkatesa”.

<b>Praasa</b>			
<b>Sections</b>	<b>Adyakshara</b>	<b>Dwitiyakshara</b>	<b>Antyakshara</b>
<b>Pallavi</b>	Marivera Madi		
<b>Anupallavi</b>	Tharithappu Theerchi		
<b>Charanam</b>	Ninnu Nammi Nichitha Neevu	Ninnu Sannu	

**Swarakshara:**

<b>Sections</b>	<b>Suddha</b>	<b>Suchitha</b>
<b>Pallavi</b>	Rama	-
<b>Anupallavi</b>	-	Daya Che si
<b>Charanam</b>	-	-

**Comparative study of the analysis and conclusion:**

Both PatnamSubramniyaIyer and MutuswamiDeekshitar have handled this raga many times. In this study two compositions are taken namely, Mariveradikkeverayarama on Lord Rama and Mahasuram Ketu maham on Ketu (Shadow planet) which is one of the Navagraha krithis.

In this, both the compositions are sung as main piece in concerts. Because, the raga gives scope for niraval, Kalpana swaram, raga alapana.

There is difference in tala. Mariverakrithi is set to adi tala and Mahasuram is set to rupaka tala. There is no complication in the eduppu in mariverakrithi. The eduppu in anahataeduppu in all the sections of the krithi in mahasuramketumaham. The language used in Telugu and Sanskrit in both compositions. Praasas, anupraasas, swaraksharas are comparatively found more in mahasuramketumaham.

From this comparative study, it is clearly found that the Raga Shanmukapriya is a type of Raga where the notes give scope for bhakthirasamwhichis bright in nature and helps in uplifting audience emotions. The higher notes of this raga upliftone's mood.

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