



Introduction

Garuḍadhvani, a rāga with a smaller number of compositions in practice is considered as a rare rāga in Carnatic music (Aparna, 2018, Pg No:15). The yesteryear composer and violinist Sri Lalgudi G Jayaraman has composed a tāṇa varṇa in this rāga starting with the words 'Parama Karuṇa' in Āditāla. Delving into this composition for bringing new insights into the scope of the rāga and its employment in the musical form varṇa becomes the main theme of this study.

Purpose:

To know the possibilities of the musical form varṇa in bringing out the maximum potential of the rāga Garuḍadhvani.

Scope:

'Varṇa' the musical form dating back to 18th century which has the modern-day structure is considered.

Limitation:

Only one varṇa in this rāga is available for the study.

Methodology:

Expository and Analytical method used upon secondary data.

Observing the rendition of varṇa in violin by the composer himself through available records.

The Varṇa Musical Form

'Varṇa' emerged as a musical form during the 18th century, as a result of the amalgamation of the forms - Svarajati, Pada and Śabda (Durga SAK, 1981, Pg No:213). They are compositions rich in rāga bhāva, rañjakaprayōgas, rare prayōgas and all the possible svara-permutations and combinations of the rāga it is set in. Varṇas are divided into two parts – Purvāṅga and Uttarāṅga. Pallavi, Anupallavi and Mukṭāyīsvara forms the Purvāṅga whereas Ettugaḍai Pallavi and Ettugaḍai Svaras constitutes the Uttarāṅga.

The range of application of the musical form Varṇa spans over three areas namely Abhyāsagāna (for practice), Sabhāgāna (for stage performance) and its use in dance performances. 'Varṇas', basically given their name for the fact that they resemble the treasury of dhātus of ancient musical form 'varṇas' which has sthāyī, arōhī and avarōhī types, and thus are considered the best for practising both vocal and instrumental music. The svaras give a major scope for understanding the rāga and the sāhitya can make one understand

the gamaka stobha administered for the prescribed svaras. The patterns that come in mukṭāyīsvaras and the caraṇasvaras give a great scope for understanding the laya concepts.

Although these varṇas are fixed forms, they can be even used as a means to develop manōdharmasāṅgīta

Different names are given to varṇas considering their structure, tempo, music and

literary aspects. There are Pada varṇa and Daru varṇa which are widely used in dance music and Tana varṇas that are commonly used in Carnatic music performances.

Pada varṇa-s are sung in 'vīlamba kāla' (slow tempo) and its sāhitya calls for elaborate abhinaya. Even the ettugaḍai svaras have their corresponding sāhitya part. When sung in dance concert they are called Cauka varṇas wherein 'Solkattu' (rhythmic syllables) are added for Nr̥tta. *Daru Varṇa-s* are more complex varṇas. Its Mukṭāyīsvara has its 'jati' (rhythmic syllables) and 'sāhitya' counterparts to be rendered one after the other. They also have sāhitya for the ettugaḍai svaras and are suitable for dance performances

(Sreenivasarao's Blogs, Daru varṇa)



Tana Varṇa-sareforms which are sung/played only in music concerts. They resemble the ‘tānam’ singing with their brisk and crisp prayōgas and have the crystallised form of the chosen rāga showcasing the graha, amśa, nyāsa and other features. It has Pallavi, Anupallavi and Mukṭāyīsvara in purvāṅga and Ettugaḍa Pallavi and Ettugaḍasvaras in uttarāṅga.

Unlike Padavarṇa and Daruvarṇa, they do not possess sāhitya for mukṭāyīsvara and ettugaḍasvaras. Tāna Varṇa-sare commonly seen in Āditāla and Aṭatāla. Practicing these by altering kālas (speeds) and ‘gatis’ of tāla, enables one to get grip over different rāgas and the svaraprastāra.

There are more varieties of tana varṇa-s set to Jhampatāla, Khaṇḍajātītripuṭa, Caturāśrajātī Aṭatāla. There are also the Rāgamālikāvarṇas, Dinarāgamālikāvarṇa-s, Ghanarāgamālikāvarṇa-s and soon. Earlier varṇa-s used to have a supplementary section called Anubandha which are not in practice now (Sambamoorthy, Pg No: 130).

Govindasamayya, Koovanasamayya, Pachchimiriyam Adiyappayya, Veena Perumalayya, Sonti Venkataramanayya, Sonti Venkatasubbayya, Veena Kuppaiyyaretc are some of the earlier composers of Varṇa (Durga SAK, 1981, Pg No: 213). Govindasamayya is known to be the first among varṇam composers and Pachchimiriyam Adiyappayya the composer of the famous Aṭatālavarṇa, Viribōṇi in Bhairavīrāga is known as the ‘Tāna Varṇa Mārgadarśī’. Coming to the later period we have Tiger Varadachar, Muththayya

Bhagavathar, G.N. Balasubrahmaniam, T.M. Thyagarajan, Tanjore Sankaraiyer, Culcutta Krishnamurthy, Lalgudi G. Jayaraman, Dr. M. Balamuralikrishna and soon (Ramkumar R, 2009).

Rāga Garuḍadhvani

This is an instance of a rāga not found in Saṅgraha Cūḍāmaṇi or Saṅgīta Sāra Saṅgraham but described in Mahābhārata Cūḍāmaṇi and Rāga Lakṣaṇa (Hema Ramanathan, 2004).

This rāga might have been an addition in the later age, by someone whom might have been curious enough to study about the inverted form of Bilaharīrāga (with the svaras in ārōhaṇa and avarōhaṇa interchanged). With the available list of compositions in this rāga we can see that the Tyāgarāja compositions are the oldest in them. Thus, it may lead one to believe that these were the first compositions in the rāga Garuḍadhvani.

Lakṣhana

For a simple introduction, let’s say, it is just the inverted form of rāga Bilaharī. Arohana: S r g m p d n s
Avarohana: Sdp grs

Janya of 29th Mela Dhīraśaṅkarābharaṇam

Besides Ṣaḍja and Pañcama the svaras figuring in this rāga are Catuḥśruti Rṣabha, Antara Gāndhāra, Śuddha Madhyama, Catuḥśruti Dhaivata and Kākalī Niṣāda. This rāga is devoid of Niṣāda and Madhyama in the avarōhaṇa, making it a Sampūrṇa– Auḍava – Upāṅgarāga. Jīvasvaras are Ma and Dha. The rāga has the shade of western music when sung or played in Drutakāla. Most of the svaras are used without gamaka (Bhagyalakshmi, 2019, Pg No: 147)

Popular Compositions

Composition	Musical Form	tāla	Composer
Parama Karuṇa	Varṇa	Adi	Lalgudi G. Jayaraman
Ānanda Sāgara	Kṛti	Adi	Tyagaraja
Tatvameruga	Kṛti	Rupaka	Tyagaraja



PRANAV JOURNAL OF FINE ARTS

ISSN: 2582-9513

Garudavāhana	Kṛti	Rupaka	MutthaiahBhagavathar
Rajarājeśvarī	Kṛti	Adi	MutthaiahBhagavathar
Nadhrudhrutōm	Tillāna	Adi	Dr.M.Balamuralikrishna

ANALYSIS

Garuḍadhvaniin Varṇa, is a comprehensive study of the Tanavarṇa 'ParamaKarṇa' by Sri Lalgudi G Jayaraman in the RāgaGaruḍadhvani.

Composition–**ParamaKarṇa** is an imploration to Lord Śaravana Bhava. Raga: Garuḍadhvani
tāla: Ādi

Musical Form: Varṇa

Structural Analysis

As any other tana varṇa this varṇa also have Purvāṅga and Uttarāṅga. Pallavi, anupallavi and muktayisvarahave 2 Āvartaseach. Carāṇa and the first two carāṇasvaras have only one āvarta. 3rd and 4th carāṇasvaras have 2 and 4 āvartas respectively.

Lyrical Analysis

The composition is written in Telugu language.

Meaning

Pallavi– O! Lord, you are the ocean of compassion. I bow to You and touch your feet.

Anupallavi– Lord Śaravanabhava, why are you angry at me, Lord please show mercy on me.

Carāṇa– Lord Śanmukha! this is the right time to help me.

Inference– Lyrics seem to be very simple to understand and convey the idea of deep devotion to Lord Śanmukha which is invariably seen in the number of compositions the composer had created, praising and seeking benevolence of Lord Muruga.

Svarākṣara Prayōgas

i. Śuddha Svarākṣara prayōgas

In Pallavi

P – g – m
Pa ----

In Anupallavi

G m -- p
Thako -- pa

In Carāṇa

Gm-p -	P – g – m -
Sama -ya-	Pa -ra-ma-

ii. Sūcitra Svarākṣara Prayōgas



S- dpgr
-- <i>thi</i> --

<i>D</i> pgrm
<i>Da</i> - ya-

<i>D</i> pgr
<i>The</i> ---

Musical Analysis

Both the lines of the Pallavi starts in the madhyasthāyīPañcama and end with the madhyasthāyī phrase **pgrs,rgm**. The 1st and 2nd lines of the anupallavi start with madhyasthāyīPañcama and Dhaivata and end in tārasthāyīṢadja and madhyasthāyīṢadja respectively. The muktāyīsvara starts with madhyasthāyīṚṣabha and ends in madhyasthāyīDhaivata. Carana starts in madhyasthāyīGāndhāra and ends with the phrase **dpgr**. The 1st and 2nd carana svaras start in madhyasthāyīGāndhara and ends in

madhyasthāyīṚṣabha. The 3rd and the 4th carana svaras start in tārasthāyīṢadja and ends in madhyasthāyīṚṣabha respectively.

DātuPrayōgas

The whole composition has a variety of Dātuprayōgas and the combinations - **pdp, grg, rgm, dns** and **mpgrs** are seen in abundance. Vakraprayōgas like **dpgr, pgmp, psdp, gmpg** are seen throughout the composition.

Laya Aspect

The composition is set to Āditāla and has only sama eḍuppufiguring in the whole composition. Patterned svaras are seen everywhere in the composition, especially in ciṭṭasvara and carana svaras. There are 'kaṇakku' at the end of the 3rd and 4th carana svaras.

A peek into composer's conception

In the AIR record featuring Sri Lagudi G. Jayaraman in violin, Karaikkudi R. Mani in Mridanga and T. H. Vinayak Ram in Ghaṭam, has Garuḍadhvanī varṇa as the 1st piece in a programme (Lalgudi Jayaraman, Violin, Varṇam- Garuḍadhvani). The composer starts by showing the flavour of the rāga starting in the svaramadhyasthāyīgāndhāra, with a Pañcamavarjya phrase g,,m,,d,, in the avarohana and coming down as p,,grg and goes on to another phrase and gives emphasis on madhyasthāyīMadhyama.

The varṇa is rendered in fast tempo with most of the svaras played as plain svaras.

Stress to svaras is given as and when required to beautify the composition. The cross rhythm provided by the mridangam adds charm to the whole composition. The uttarāṅga is noticeable with the genius improvisations by the composer. The 4th carana svara stands as testimony, with the repetition of each of its phrases many numbers of times, embellished with extra combination of svaras and the mridanga adding to the details of the 'kaṇakku' set by the composer in the carana svaras. Limited or no use of gamaka makes the rāga sound unique, without any resemblance to the parent rāga or the structurally opposite rāga Bilahari. The composition sounds very lively when rendered in fast tempo.

FINDINGS

General

Varṇas are musical forms that has relevance and wide range of use in the realm of Carnatic Music. After listening to the available records of the compositions in Garuḍadhvanī rāga and the analysis of a varṇa in it, reveals the fact that Garuḍadhvani has a special charm when rendered in a fast tempo. Garuḍadhvanī rāga being the janya of Dhīraśaṅkarābharaṇa when sung without gamaka brings a western touch to the phrases.



About Garuḍadhvani in Varṇa

The choice of the rāga and its application in a suitable musical form proves to be a thoughtful decision. The brisk prayōgas demanded by this rāga is well fit in varṇa. Less scope for gamaka give way to jārus (glides) and 'sarvalaghuprayōgas' with finely knitted patterns. A version of the pattern p, g, m, **pdp**, **grg**, in Pallavi is seen in 1st carāṇasvara. The lyrics are very simple and has the idea of deep devotion and has a pleading effect, but when sung in this rāga in a fast tempo, it gives an impression of playful request. The composer being a violinist has embellished the composition with very appealing svara phrases that brings out the essence of the rāga.

Speaking of musical inferences one can find that the stress and prayōgas given to the same svara are different at different placements. For instance, **sd,p,,** prayōga in muktāyī svara is sung as a brisk glide starting from the svarasthāna of Ṣaḍja and then the desired svaramadhyasthayī Dhaivata, which is very different from the **sd,,p,** in its last phrase. The administration of elongated madhyasthayī Suddhamadhyama, the jīvasvara in carāṇa evokes a sense of bhakti. 'p', 'r', 'g', and 's' proves to be the Grahasvaras as the lines start with these svaras. There is also a prayōga in muktāyī svara where we can see a jump from tārasthāyī Ṣaḍja to madhyasthāyī Gāndhāra which shows the characteristics of Western Music.

Carāṇa and all the carāṇasvaras end in madhyasthāyī ṛṣabha for the easy access to the carāṇa after each repetition, which makes it eligible to be called as the nyāsa svara. Lalgudi's varṇas are famous for its svara passages with repetitive patterns as in 2nd carāṇasvara, Sarvalaghupatterns as in 3rd carāṇa with interesting and intricate patterns resembling mridangajatis as in 4th carāṇasvara. None of the prayōgas figuring in Śaṅkarābharaṇa is seen, thus only the true essence and colour of the rāga Garuḍadhvani is heard. This composition shines well as the opening piece in a music concert with the lively 'dhātu' and 'mātu' prayōgas interspersed in the form Varṇa.

CONCLUSION

Lalgudi G Jayaraman was able to discover the possibility of 'Garuḍadhvani' and introduced it in the musical form Varṇa, which gave the ample space and scope for developing the rāga. This Varṇa serves as the perfect reference for the rāga Garuḍadhvani. It is interesting to note that the composition shows characteristics of fast paced western piece of music with the abrupt glides from one sthāyī to another and the gamaka-less prayōgas and makes us feel that it is the fine bridge between the Carnatic style and Western style of music. This varṇa makes it possible to think that with utmost diligence even a rare rāga could be brought into the mainstream with the right choice of musical form.

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