



THE FEATURES OF THE RĀGA YADUKULA KĀMBHŪJĪ
AS SEEN IN THE COMPOSITIONS DIVĀKARATANUJAM AND
KĀMĀKṢI SVARAJATI
RAMYA & DHARTI

21

Purpose:

This paper aims to explore the rāga features of YadukulaKāmbhōjī (YK) in the musical forms, Svarajati and Kṛti. This has been done by studying the KāmākṣiSvarajati (SJ) of Sri ŚyāmāŚāstri (from the book ŚyāmāŚāstrigaḷinAriyaUruppaḍigal) and Divākaratanujam (DT) of Sri MuttusvāmiDīkṣitar (from SaṅgītaSampradāyaPradarśini-SSP). For the study of improvisations in the kṛti, we've referred to a few pāthāntara-s.

Scope:

1. Kṛti-s in YadukulaKāmbhōjī other than Divākaratanujam, are not touched upon.
2. Restricted to the melodic analysis with rāga phrases in these two compositions.
3. Not an exhaustive list of phrases.

Methodology:

The approach to the paper is exploratory and analytical.

Introduction:

The rāgaYadukulaKāmbhōjī (used as YK further) which is classified under the 28thMelakarta (Harikāmbhōjī), was known to have been called as ErukalaKāmbhōjī in the folk tradition. So, it is seen to have a folk origin. In SaṅgītaSampradāyaPradarśini (SSP), it is classified under 28th Mela, Harikedāragauḷa. It is said to correspond to *Sevvaḷi Pan* in the Tamil music system. Hence, it can be noted that it was a rāga in vogue, before the 72 Mela-rāga system was formulated by the musicologists. It is noted that the name YK is first found in the treatise SaṅgrahaCūḍamaṇi.

It is observed to be a Lakṣya based rāga. A wonderful example of a compact raktirāga, it is a phrase oriented, stylised rāga and one that is mostly considered to have scope in the middle octave. It is usually dealt with in caukakāla, in contrast to kāmbhōjī. It is a rāga in which the gamaka-s and anusvara-s form an integral part and must be judiciously used.

Composers have woven the rāga-bhāva of this rāga, choosing different musical forms of Karnataka Music. The Svarajati (used as SJ further) form and the kṛti form are two diverse forms of Karnataka Music. In a ŚyāmāŚāstriSvarajati, the svara-s in the composition are discrete and there is not much space in between consecutive syllables of the sāhitya, hence not much space for long akāra-s. Whereas, in the Kṛti form, the melodic structure is evidently different since there are gaps between the sāhitya syllables.

Analysis:

1. Spectrum of the rāga:

1.1. Ārōhaṇa and Avarōhaṇa:

Though this is a rāga that cannot be constrained to the scale, it can be noted that the scale of YK has stayed the same in all the treatises till the time of SaṅgītaSārāmṛta by Tuḷaja. The scale being sr₂m₁pd₂ś and śn₂d₂pm₁g₃r₂s.

In the SJ we notice that the Ārōhaṇa-krama is clearly seen from p to ś, in C5 (p.,d.srmpddś) and again in C9 and C10 (p ḍs.,rmpdś). The Avarōhaṇakrama is seen in many caraṇa-s. But the whole Avarōhaṇa gamut covering the 3 octaves is seen in C10 and C11 (ḡrśndpgrśndp and mḡrśndpgrśndp).



In the kṛtiDivākaratanujam (DT), we see that according to the SSP, there is just one spot in the Madhyamakālasāhitya of Anupallavi, where a glimpse of Avarōhaṇakrama is seen (ṛśś,nddpmgr – bhaktimatāmatiśayaśubhapha)-ladam).

1.2. Range or octave covered:

Overall, both the compositions cover the range from p to m”.

But when explored in parts, it can be pointed out that SJ begins from the mandra and has a very systematic structure while approaching the melody, in the Pallavi.

A noteworthy point is also that from C1 to C4 he has revolved only from p to ḍ. Further in C5 he introduces sañcāra-s incorporating N and Ś. In C6 – C8 he adds Ṛ in the sañcāra-s. In C9 and C10, he just adds one more svāra and in turn covers from p to ḡ. In the last caraṇa 11 he almost traverses two octaves from p to ṁ.

Hence, we can say there is a slow and gradual progress of the rāgasañcāra-s, maybe owing to and supported by the lengthy nature of this form.

Whereas in DT it can be noted that the opening of the Pallavi is in the Madhya sthāyī, with a slide from s to d. Dīkṣitar hovers around m, p and d and slowly descends to r and s in the second line.

Most of the sañcāra-s occur in madhyasthāyī in pallavi, a typical trait of YK. In Anupallavi, we see that in the first āvarta he dwells on the Madhya sthāyīsañcāra-s, in the 2ndāvarta he slightly grazes the mandrasañcāra-s (until mandrap) (sp ḍ,,, - ati). Lastly, in the 3rdāvarta he progresses to the tārasthāyī (ṛṅṅṛṅṛ- pātrabhoota). There is a kind of quick progressive approach, in both ascending and descending melody here (bhāvanishakaṭākṣa...atiśayaśubhaphaladam).

Finally, in the viḷambakālasāhitya of the caraṇa we see that there is a sort of noticeable building of the sthāyī-s for every two āvartas. An observation made is that, according to the SSP notations, seven tāḷāāvarta-s in the caraṇa have the starting svāra in an ascending manner (s, r, m, p, p, p and ṛ respectively).

So, it can be stated that Dīkṣitar has also used a progressive approach but not in a very explicit manner. It is meticulously interwoven with the continuity of the melody, as the form demands.

In the SJ, ŚyāmāŚāstri jumps one whole octave in the successive svāra and portrays the beauty of the rāga. In C3 and C4, from ḍ to d, i.e., from mandra to madhya. Again, in C5 he uses this concept with the ppdds phrase, where he traverses directly from madhya to tārasthāyī. In contrast, this approach is not found in DT of Dīkṣitar.

2. The rāga-based usages:

2.1. Characteristic phrases:

Both SS and MSD have shown the characteristic phrase of YK right at the opening of the composition. (s,,,p,,, and S d,,, respectively).

The demanding usage of discrete svāra-s in the SJ form and the challenge to approach a phrase-oriented rāga like YK is not a cake walk. But SS has proven his prowess by introducing phrases like śṛḡṣand srgs which stand out.

We also see that the phrase rpmg, has been used in the SJ. The glide from R to P is seen beautifully in seven caraṇa-s, either from the Madhya R to mandra P (r,,p p – in 5 places) or from Madhya R to Madhya P. The RP combination has been extensively used by ŚŚ in the SJ.

The endings of the caraṇa-s in the SJ are to be carefully noted. When the ending svāra-s connect to the Pallavi, it can be noted that characteristic phrases are formed in few places like srg-s, rmg-s, mg-s, mgrg-s and sṅḍp ḍ-s. Here sṅḍp phrase occurs very often.

In DT, if we carefully note the first line, mgmr gets interwoven with s, making the phrase mgmr(r)s. In anupallavi, The endings are m and d with kampaṭagamaka, and yet again mgs. The lines in the caraṇa end with longer notes (r,,, etc), as demanded by the form (2 kālākṛti).



Standing out phrases of YK like p,,mp,,mg, (śanaīścaram -in pallaviand yukta – in caraṇa) and nśnd (būṣaṇa) are noticed in DT but not SJ.

The phrase sṇḍp is not found in the SSP notation.

The glide from P to R̄ is noted in C9 and C11 of SJ. This usage of P̄R̄ is found in both the compositions. (dayāsudha)

In YK 'mgs,'(emphasising the glide from Ga to Sa) is a very characteristic phrase. But, 'mgrs' is also used, which must be done in a tactful manner (so that there is no shade of raga-s like Kedāra/ Nīlāmbari/ Śaṅkarābharaṇa), and it occurs very naturally in SJ.

However, there is an ample scope for inserting improvisations at the end of the line (after cintayeham).

2.2. Patterns and symmetrical kārve:

SS enhances the SJ form by inserting patterns such as srm,mgmp,pmpd,dpdś,ś (in C11). Here, it should be noted that gmp,p does not correspond to the scale, but adds so much beauty. The Jaṅṭi pattern has also enhanced the composition (will be dealt later in paper). Just a glimpse of patterns is noted in the DT (s,rmg,mp – santha-in pallavi and gurguha-caraṇa).

There are symmetrical kārve-s that can be noted in C6. In every alternate āvarta the first svāra has a kārve of 4. The last āvarta-s of C7 and C8 also have 2 symmetrical kārve-s.

This kind of delineation is not noticed anywhere in the kṛti DJ.

2.3. Gamaka-s and anusvara-s:

The resting notes, and the gamaka-s for them are well portrayed in SJ, throwing maximum light on d and r. One of the peculiar svāra in the rāga he chooses to rest on, is g, which he portrays in the two caraṇa-s(in C9 and C10 – d,pmgrmg,,). This is probably one of its kind, since the kampita in m is hardly seen in SJ. While in the kṛti DT, we see that beautifully MSD rests on r, m and d, while no resting on g is observed as in the SJ.

There are quite a few jārugamaka-s that are found pronounced in the svarajati. The glides from g to s, r to p, p to m, s to p and p to ḍ are noteworthy.

Each svāra in this rāga is connected to an anusvara (including s and p). The testimony to this statement is how each caraṇa in the SJ is begun.

The kākalinīṣāda (n₃) is an anyasvāra in this rāga. In none of the caraṇa-s of the SJ is n₃ seen to be used. But in the kṛti we see sn₃s prayōga in the SSP notation, in three places (1 in Pallavi - dhīrataram, 1 in Anupallavi - ati- snp, 1 in caraṇa).

2.4. Jaṅṭi and dāṭusvāra-s:

In the SJ, we see the copious use of JaṅṭiSvāra-s in every caraṇa from C1 to C8 as compared to the very few places in the kṛti.

This may be because the svāra-s must be discrete. A lot of resting notes might not bring out the rāgabhāva or since it is sung in Viḷambakāla it might create monotony. Too many kārve-s, might not give enough space for the sahitya syllables, hence maybe usage of the Jaṅṭisvāra-s.

The dāṭuprayōga-s are also often used in the svarajati in contrast to DJ kṛti, in which dāṭusvāra-s aren't seen to be present explicitly (except during few slides from s to p or p to ṛ)

In SJ the discrete svāra-s give scope for the usage of dāṭusvāra-s. Few usages are –

- In C2 – srpmgsr
- In C5 – m,pnd ; srsr,,p p
- In C7 – pmpndmpnd
- The last caraṇa, C11, the ending can be considered the personification of the dāṭuprayōga-s in this piece. A climax can be picturised – rsṇḍp gr



Conclusions:

- The lengthy nature of the Svarajati form has been judiciously used by ŚyāmāŚāstri to show the gamut of the rāga, by adhering to an very systematic (architectonic) approach to the usage of the octaves and hence gradually focuses on each of the sthāyī-s. In DT we see Dikṣitar has a different kind of gradual approach, but it is quick in style.

So, it might be said, both these pieces open doors for rāgasāñcāra-s in all the three octaves of the rāga (though usually YK is handled a lot in the mandra and Madhya).

- There is no usage of sūcīta n₃ anywhere in the thecaraṇa-s of the svarajati. This may be because of the approach to the form, with discrete svāra-s. On the other hand, we see the sn₃s prayōga in the SSP notation, which some schools still adhere to (it might sound like sn₃p, with sūcīta n₃).

- In the kṛti the spaces between consecutive syllables give space for the phrases of the rāga to be inserted.

Though ŚyāmāŚāstri was challenged by the innate vīlambatva of the form and phrase orientation of the rāga, he has brought out the rāgabhāva with all its grandeur. It is noticed in the Svarajati, though phrases with a combination of speeds cannot be inserted, the discrete svāra-s have given the composer space to insert exaggerated glides, Jaṅṭi, Dāṭu, contrasting phrases and patterns. In fact, he has widened the approach towards YadukulaKāmbhōjī opening new doors for the melodic approach in manōdharmā.

References:

Article

“SyamaSastrigalinAriyaUruppadiḡal.” Edited by S Ramanathan, *Music Research Library*, [BkTm-RamanathanS-ed-SyAmA-SAstrigalin-ariya-uruppaDiḡal-0614.pdf](#). Accessed 11 July 2023.

Ramanathan N, “SyamaSastri and Svarajati, by N Ramanathan,” *MusicResearchLibrary*, accessed July 11, 2023, <https://musicresearchlibrary.net/omeka/items/show/2368>.

Book

Sambamoorthy, P. *SyamaSastri and Other Famous Figures of South India Music*. First ed., The Indian Music Publishing House, 1999.

Dikshitar, Subbarama. *SangitaSampradayaPradarshini*. English ed., vol. 2, 2008.

Website

YadukulaKamboji - an Analysis with Emphasis on Compositions | Vidushi Amrita Murali, 30 Dec. 2019, www.youtube.com/watch?v=uvNMJ68aFhs.

“YadukulaKambhojiSvarajati.” *Sreenivasarao’s Blogs*, sreenivasaraos.com/tag/yadukula-kambhoji-svarajati/. Accessed 11 July 2023.

Madras heritage and Carnatic music - articles on Chennai (2021) Madras Heritage and Carnatic Music - Articles on Chennai, its heritage, history and culture. Available at: <https://sriramv.com/> (Accessed: 11 July 2023).