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### **Behaviour of Swarasin Mela Ragas Harikambhoji and Dheerasankharabharanam handled by Thyagaraja Swamigal : A Study**

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#### **Aim:**

Understanding the gamakas of swaras deeply through the analysis of behaviour of swaras which is the core knowledge of our South Indian Classical music.

#### **Abstract:**

The Terms Raga, melody, musical expression, swara scale etc. are briefly explained with reference to the books and articles by learned people and the theme of “ Behaviour of swaras” in Harikambhoji and Shankarabharanam has been analysed with Thyagaraja’s krithis.

#### **INTRODUCTION**

##### **Raga in Karnatic Music**

Raga is the foundation of Indian Classical Music. It is the soul of our Indian music. It is a melodic mode. In Sanskrit, it means colour , varna or hue. Old texts say “ Ranjathi Ithi Raga”. That which delights the heart and the mind through human ear, that is Raga. Karnatic itself means that which pleases the ‘Karnam: or ear

##### **Ragas as a musical expression**



“Ragas are musical expressions which continually change with time. They are inherently melodic and encompasses other aspects such as microtonal variations or gamakas” says Srimani P.K. and Parimala Y.G. in their article - A comparative study of Carnatic and Hindusthani Music Raga System

### **Raga as a scale**

A Raga is based on a scale structure. The scale is made up of basic components. These components are called swaras or notes. Shadjam(Sa), Rishabham( Ri) , Gandharam (Ga), Madhyamam(Ma), Panchamam(Pa), Dhaivatham(dha) , Nishatham (Ni) are the names of the swaras. The swaras can be Prakrithi ( Invariant)and Vikrithi( Variable) . Sa and Pa are Pakrithi swaras and are constant. Ri, Ga, Ma, Dha and Ni are Vikrithi swaras and admit three variables each while Ma has two variables. The total number of swaras add up to 16. The number of new ragas that can be created from these 16 swaras with their numerous permutations and combinations is infinite. It is astounding. No other stream of music can boast of an accomplishment of this magnitude. Ragas existed even before their scales. Lullabies were hummed , folk songs were sung not knowing their scaler fundamentals. The scale of these ragas were derived later on. These ragas contained melodic phrases passed on from generation to generation by ear. It sounded pleasant to the singer and listener and hence remained.

### **Ranjakathwam in Raga**

Ragas have undergone tremendous changes over the centuries. Many new phrases ( within the ambit of the permitted scale), sometimes a trace of an anya swara (foreign) may have been added, over time, to enhance its beauty and melody. Through these subtle changes, ragas get polished over time like a rough diamond at the hands of the musician and attain a special ranjakathwam which is pleasing to the listener.

### **Behaviour of swaras in Raga**

A raga with its scale notes can be compared to a person. A person behaves



differently in different situations and environment. Similarly, a raga with same swarascale, behaves differently in phrases depending on its usage in the krithis and the sahityam it encompasses. The swara notes have the same position but they will exhibit different behaviour according to the way they are approached or handled in the concerned raga. According to Dr.S. R. Janakiraman,” Much more lies beyond their scale Structure”

Same swaras in different ragas are handled differently. It could be suddha or a chathusruti rishabham, a sadarana or antara gandharam, a suddhaor chathusruthhi daivatham, a kaishiki or kaakali nishatham. The behaviour of the same notes will change according to the usage in the raga. Small oscillations, ornamentations, gamakas, brigas, gliding notes, dheerga, hrsva, sustained notes all these influence the swaras which in turn influence the swaroopam and bhavam of a raga. Such small variations in the swaras and swara phrases unfold the Raga bhavam, and also the Bhava of the sahitya or words of the song, says Dr.V. Raghavan, Eminent Musicologist. It adds a uniqueness, jnana ranchakam to the raga. However, there are certain underlying rules to which the swaras and swara phrases have to adhere to. The handling or behaviour of the swaras are the main aspect of a raga swaroota. Each raga has a characteristic or a key swara phrase or swara gamaka or a behavioural pattern that establishes the raga swaroota or raga identity.

“The Musical concept of sangathis has to be understood as a contextual effect and appropriately introduced “- According to Dr.V. Raghavan in “ Spiritual Heritage of Thyagaraja – Chapter 2-NadaYoga”

Thyagaraja says in his krithi- Raga sudharasa paanam jese Raajillave Manasa – The nectar like juice of melody, sip O my Mind, and the joy therein why don't you find?

This article will study the behaviour of swaras of two melakartha ragams, Harikambhoji and Dheerasankabharanam as handled by Thyagaraja through a



few of his compositions.

### **A brief glimpse into Harikambhoji Raga**

Harikambhoji was an ancient Indian music raga. It was the fundamental scale for Tamil Music It evolved from the Mullaipan, a pentatonic scale, of five notes equivalent to C D E G and A or Sa Ri Ga Pa Da. Later on, two more notes Ma and Ni were added to the pentatonic scale. This made it a seven note scale called Sempalai Pann which corresponds to the Harikambhoji Raga of today. Bharatha's Natya Sastra( 2<sup>nd</sup> Century) refers to a raga which is the madhyama murchana of the shadja grama resembling Harikambhoji. Later on, references to this raga as " Sauvira" and " Matsareekrutha" were found in Naradeeyasiksha of Narada, Dattilam of Dattilamuni. It was around this period that the Raga Harikambhoji mysteriously disappeared. Later on, another raga known as Kambhoji, believed to hail from a region called Kambhoja, evolved and gained acceptance. Kambhoji developed into a full fledged raga between 7<sup>th</sup> -9<sup>th</sup> Century. The old Harikambhoji raga was sadly forgotten.

It was in the 17<sup>th</sup>-18<sup>th</sup> centuries after a very long absence, that once again the Raga Harikambhoji appeared. Govinda Acharya through his musical treatise Sangraha Choodamani, propounded the 72 sampurna melakartha padathi. In that scheme, he included the Harikambhoji raga as the 28<sup>th</sup> Mela having all seven notes, and as a sampurna raga. In the 18<sup>th</sup> Century, through Govinda Acharya's Lakshanagrantha Sangraha Choodamani, Thyagaraja Swamikal, one of the Musical Trinities, resurrected this " Age old" Raga Harikambhoji. A raga that had simply disappeared from the music scene for so many centuries, reappeared and was made popular once again, only through Thyagaraja's efforts and his amazing compositions. According to Asampoorna Mela Padathi of Venkatamakhi and also in the Sangeetha Sampradaya Pradarshini, there is a raga called Harikedaragaula as the 28<sup>th</sup> mela raga, but it is not a sampurna raga nor is it similar to the present day Harikambhoji.



Surprisingly, amongst the other Musical trinities Muthuswami Dikshitha and Syama Sastri, it was only Thyagaraja who composed in this raga. Many Thevarams are still rendered in this raga.

Hari kambhoji is a pancha swara murchanakaraka raga. Interestingly, the Pa murchana of Hari kambhoji results in Shankarabharanam and vice versa. An embryonic relationship. Gandharam, Madhyamam and Nishatham are the raga chaya swaras of this raga. Ri, Ma and Ni are rendered with gamakam. Ga and Dha are vadi, samvadi swaras. All swaras are jiva swaras. The swaras can occur as dheerga and nyaasa swaras. In its avarohanam, the nishatham is not stressed, Gandhara is rendered as plain sustained note. Madhyamam is sung with little oscillation. Dhaivatha is an independent note. Dha and Ni are touched repeatedly so that it does not tread dangerous territory of its very powerful janya raga Kambhoji. In almost all prayogas, the oscillation given to the swaras in Harikambhoji are limited. A thrishthayi raga that evokes Bhakthi rasa. In Harikambhoji we find only krithis as a musical form. Very rarely is Harikambhoji selected as a main item in a carnatic musical concert unlike Shankarabharanam which most often becomes the “piece de Resistance” in a cutcheri.

### **A Brief Glimpse into DheeraShankarabharanam Ragam**

The prefix Dheera to the raga Shankarabharanam is to suit the Katapayadi formula of the sampoorana melakarta scheme. From time immemorial, the Ragam Shankarabharanam has enjoyed a royal status in Carnatic music. Shankarabharanam means ornament of Lord Shankara. Lord Shiva's favourite ragam. In Western music it is a C major scale or the major Diatonic scale, It is a purva prasiddha raga. In ancient Tamil music it was known as Pazhampanjuram pan. In Hindusthani it is the Bilaval Thaati. It is the 29<sup>th</sup> mela both in the Asampoorna mela scheme and in the sampoorana Mela chakra. Possesses symmetrical tetrachords in the scale arrangements. A sarva Swara gamaka varika



and rakthi raga. An utthama mela having samvadi pairs for all swaras. S-M, S-P, S-D, G - N. Ni, Ga, Ma and , Panchamam are the jeeva swaras. They are rendered With Kampita. Ga, Ma ,Ni, Sa are nyaasa swaras. Pa and Ma are amsa swaras. Sa Ni Pa is a visesha prayoga as seen in the Ada Thala Varnam “ Chala mela”. A thristhayi raga just like Harikambhoji. Janta swara prayogas and Dhathu Swara prayogas add beauty to the raga. Very prominent and popular raga.

**Raga Sancharam in Harikambhoji**

ndP – gmpdnD-nddppmgrS-srgmpdNd- pdns- srgrsNd-srgrS-rssnnd-DpmgR-srgmpdN,d-srgRsNdp-gmpdNdpmgr-srgmpdmgr-srgmgRs-rsndN-snsRs

Special prayogas

g m p m g r , d n s dnp- mn,dpdns-dpmgr- p, sn pmd, pmg - sn – d ,n, s- d n s r g , m g , r g m g m-g m g r s - m p d ,n ,s s r s n d n – m p d n s – r s n d n ; - N D N P D N the Ni is rendered as a softnote.

D N S – S N D often repeated,

p , ,dn- m , ,dp ppm, g- d , ,ns-n d nsrss,,d

**Raga sancharas in Shankabharanam**

gmP-pmdpmgrgM-gmpdNdp-mpdnsnDp-gmpdns-srGrnsDpdN-nsR-nsrgmggrSndp-gmpdnsNdp-mgmdpmgrG-rgmdpmgr-srgrpdppmgR rgMgrs-SndnsRs

Vadi samvadi at s-p, s- m , r – d

There are some restrictions when it comes to the gamaka pattern of Madhyamam. The extent of oscillation of Madhyamam is variable.

Madhyamam is treated in different ways.

1. It is a soft note if it ends as a nyaasa swara. Like in Swara ragasudha first sangathi

s r g , , , g , , , g ; ; ; ; r g m g m , , , swa ra ga su dha ....

2. without any gamaka as a plain note



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G m p , r g m - p g m r g s - s/ p m g - r as in the Divyanamam Varaleela Gana lola such that it gives it a western hue.

3. As ardha kampita in

S r g m r g m g g r s n as in Enthukku Beddala

M; ; ; ; P , G .....M P , M.....

Kaakali Nishatham is a sharp or thivra note. Ni as nyaasa may sound like Kalyani, Shankarabharanam's corresponding praddi madhyama raga, so it is best avoided. Rishabham and dhaivatham take dheerga kampita . Dhaivatham is not rendered soft like in Harikambhoji.

It stands out as an independent note. Sometimes rendered with Kampitha. It is stressed.

S d p m g – D; ; ; ; p m g

Swara phrases like r n s d n p d m p – GGMMDDNNRR , r r n- s s d- n n p- d d m- handling swaras as plain notes gives it a western touch like in the Chittaswaram of the Ada Thala varnam Chala Me la !!

Plain Notes in the pallavi of Swara Raga Sudha is observed.

R r g g m m p d p p ; ;

Swarga pa.....varga mura

### Similarities

HariKambhoji	DheeraShankarabharanam
Belongs to the Bana Chakra or 5th Chakra	Belongs to the Bana Chakra or fifth Chakra
Mnemonic name is Bana- Bhu	Mnemonic name is Bana-Ma
Sempalai pan in Ancient Tamil music	Pazhampanchuram in Ancient Tamil Music
a sarva swara Murchana karaka raga	a sarva swara murchanakaraka raga



Pa murchana results in Shankarabharanam Harikambhoji	Pa murchana results in
admits many janya ragas	admits many janya ragas

**Disimilarities**

28 <sup>th</sup> Melakarta	29 <sup>th</sup> Melakarta
all notes do not allow gamakas	sarva swara gamaka varika rakthi raga
Arohanam : Sa Ri Gu Ma Pa Dhi Ni Sa	Sa Ri Gu Ma Pa Dhi Nu Sa
Avarohanam : Sa Ni Dhi Pa Ma Gu Ri Sa	Sa Nu Dhi Pa Ma Gu Ri Sa
Ma murchana of ancient Shadja Gramam	Nishada murchana of ancient shadja gramam
In Hindusthani Music Khamaz Thaat	In Hindusthani it is called Bilaval
In Western Music it is Mixolydian mode	In western music it is called C major scale
Only krithi compositions as a musical form	All musical forms like geethams, varnam, swarajaytis, keerthanas, krithis divyanamas

**Thyagaraja's compositions**

**In Raga Harikambhoji**

Thyagaraja has given us nearly 10 songs in Raga Harikambhoji. Each of these





songs are different in their melodic structure, laya , thala. Each encapsulates a different approach to the raga, showcases a different dimension of the raga. At the hands of Thyagaraja, these two ragas , has been handled so expertly to yield some masterpieces. It is interesting to note that his Harikambhoji krithis, except for Thara Sthayi, all swaras have been used as graha swaras since all swaras in the ragam are raga chaya swaras. The very starting note of the krithi leaves no doubt in the mind of the listener as to the Raga.

Ramanannu Brovara commences at Gandharam, Dinamani Vamsa and Enthara Neethanaat Dhaivatham , Enduku Nirdaya and Cheni thodi , Undedi Ramudokadu at panchamam. The range of the sancharas in his compositions are from Mandra sthayi dhaivatham to thara sthayi madhyamam.

**In Dheerasankarabharanam**

Thyagaraja Swamigal has composed 28 songs in this “ Regal” Raga. They are amazing masterpieces. As a versatile composer, he has composed many musical forms in this raga from simple Divyanamams to complex krithis. In fact it can be said that he has reached his zenith through his krithis in Shankarabharanam. Inspired by the musical Trinities , many composers after them have also composed in this raga.

In Shankarabharanam also , his compositions commence in all the swaras as graham. With a master stroke, the opening graha note establishes the raga. Enthuku Beddala and Swaragasudha in Madhya sthayi shadja, manasu swadhinamai in Panchamam, ethuda nilichithe in madhyamam, Bakshi biccha in Gandharam , Divyanamas in Gandharam to name a few.

Thyagaraja has handled the swaras and swara phrases of both ragas so judiciously that there is absolutely no confusion. A Harikambhoji krithi will not sound like a Shankarabharanam krithi and vice versa. The very first line of each krithi clearly establishes the raga.

**Krithis in Harikambhoji Raga Thalavam**



1. Ramannanu Brovara	Rupakam
2. Entara Nithana	adi
3. Dinamani vamsa	Adi
4.-Enduku Nirdaya	Adi
5. Undedi Ramudukade	Adi
6. Chenithodi	Adi
7. Avataramenduku	Jhampa
8. Lali Lat yami	Adi
9. Okamata	Rupakam
10. Raraphanisayana	Rupakam

**Krithis InDheeraShankarabharanam Raga**

Krithi

Thalam

1. Budhiradi Bhudiradi	Misra Chapu
2. Eduta Nilachithe	adi
3. Emduku Chalamu	Tripata
4. Emduku Peddala	DEsadi
5. Emi neramu	Adi
6. Evidamulanainagaram	adi
7. Gathamoha sritha pala	Rupakam
8. Ivarukku	adi
9. Manasu Swadhinamai	rupakam
10. Mariyadai Gadura	adi
11. Nannu brova Kannu	Tripata
12. Napali Srirama	Adi



13. Pahi Ramachandra	Adi
14. Paripalaya dasarathe	M Chapu
15.Rama ninnuvina	Rupakam
16.Rama Ramana Rama	Adi
17.Rama Sita Rama	Rupakam
18.Sambho Sivasankara	Rupakam
19.Rama Srirama lola	Adi
20. Sankaraguruvarula	Adi
21.Sarasanetra	Adi
22. Sitapathikava Vayaya	Adi
23. Sri Raghuvara Dasarathe	Adi
24. Swaragasudha	Adi
25. Vallagadanayake	Adi
26. Vishunuvahana	Rupakam
27. Varaleela Gana lola	Adi
28. Bhakthi Biccha miyyave	Rupakam

**Illustrations through his compositions.**

Out of Thyagaraja’s repertoire of compositions in both ragas, only 6 have been selected, 3 in each ragam . From these 6, only certain portions of the krithis are being discussed here.How variations in the sangathis ,pertaining to the sahityas, develops Raga bhavam and how through the bhavam, the emotionsconceivedby Thyagaraja is aptly communicated is being studied.

In the 3 Harikambhoji krithis selected “ Rama Nannu Brovara” , Enduku Nirdaya and Enta rani tanaku” the underlying message - Thyagaraja conveys is perplexity and confusion at Lord Rama’s indifferent attitude. He wonders why



Lord Rama is unduly delaying in protecting him, the poor bhaktha!

The selected lines are full of queries and appeals addressed to Lord Rama. There are gradual variations in the Sangathis. The uncertainty, doubts, hesitations that clouds Thyagaraja's mind are beautifully reflected through the variable sancharas for the lines. His fluctuating emotions, mood swings, poignancy, slowly translating into disappointment, desperation, even frustration to the point of anger are clearly depicted. The sangathis reveal varying shades of his mood. He is sometimes confused and flummoxed as to why Lord Rama is blatantly ignoring him, meting out such a harsh attitude. But Thyagaraja resolves that whatever be Lord Rama's reaction, the bhaktha will not leave His proximity as he has nowhere else to go, no one to turn to. He is forlorn and helpless!! These strong feelings and emotions are so beautifully sketched like a portrait through the sancharas. Be it an entreaty, a beseech, an imploration, Thyagaraja uses the appropriate swara phrases as a medium to bring his emotions to life. The raga bhavam reaches its zenith with the astute handling of the swara notes.

### **Rama Nannu Brovara set to Rupakam thalam**

The sahitya chosen is the Pallavi

Rama Nannu Brovara vemako Lokabhi { Rama }

O Rama !! why don't you come to protect me?

The first sangathi,

1. G ; M G ; G || gr S R G ; ; || G and M rendered as plain notes.

Ra ma Na nnu Bro- va raa the message -a simple plea.

The second variation



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2. gm P M - G pm- G || - do- : Panchamam at “Rama”  
Ra ma Na - nnu conveys a change of

Manner in Thyagaraja’s

query!

Third variation

3. gm pDp mp - pp mm- G ||:  
Ra ma Na - nnu

gm pDp where d is rendered as a plain sustained note . One can feel  
Thyagaraja earnestly pleading to Lord Rama.

4. gmpdns - nddpmg

Ra ma na nnu : The sanchara to Thara shadja adds an impetus to the  
entreaty

To Lord Rama

For the sahitya “Vemako”- Why O Why ?

Two variations

1. rgmg M - rgmg M  
Ve - - ma ko - - -

These swara phrasedis repeated twice with ardha kampitha for M.

Thyagaraja sadness is felt by the key phrase-’Rama, why won’t you come to  
me? .

As You are the Lord of the World !!

2. gmgr S - ns nd P || gm gr | S  
Ve - - ma ko - - - Lo -- kabhi -



The sanchara travelling upwards to Thara sthayi manifests the desperate appeal of Thyagaraja. He is agonised and this emotion is aptly communicated by the swara phrase at high octave! Note the behaviour of the notes. Note how Raga bhavam is enhanced.

## 2. Enduku Nirdayaset to Adi thalam

Here, Thyagaraja questions Rama's apathy and denial of His grace towards this poor bhaktha.

Lines selected Enduku Nirdaya Evarunnu ra

Indunibhanana

Parimala apagana

Thyagaraja first establishes the identity of the raga with the graha swara panchamam.

Secondly, the plain notes in the first line of the pallavi sets up the query!

Why this absence of mercy on me?

1.P ; ; D D ; ; | Pdn D- N D ; |  
En - du ku- - - Ni- rdda ya ?

2.dP , ; D dpD ; ,p | gmpd N- N D ; |  
En - du ku- - - Ni- -rdda ya ?

The variation has gmpd N – N D for the "Nirdaya", sanchara travelling from gandharam upwards upto N. The phrase makes it more poignant .Thyagaraja pleads from the bottom of his heart. "Why this harsh attitude?"

Two variations at Evaru nnaa

1.DN SN S ; ;



2.DN SR S ; DN

Eva ru- - - nnaa-

Evaru- Unnanura Who else is there for me ?Why this injustice towards me? The feeling of dejection conveyed just by the stressing the swara phrase SN S and SR S – with an anuswaraS Rg\_rS. Raga Bhavam transcends the notes used .In the Anupallavi at “Indu Nibhanana” meaning O Lord with Face resembling the

Beautiful Moon!

1.n D n S N S ; ; ; // :

Ni Bha .....na na

2. n D n S N D ; ; ; ||

NiBha .....na na

The two variations at the word Ni “ Bha Ananaa “of the Lord’s face radiating like Moon! The bhavam is beautifully picturised by the phrase S N D with D is rendered as a plain sustained note , special aspectof Harikambhoji.

Parimala apagana– Parimala meaning fragrance and apagana – body limbs

Pm- m N- D ND NP | Pdn nd- N D ; |

Pa- ri - mala a pa- - - - Gha na!-

ND NP Pdn nd N D

A paghana. ; “ Lord Rama with Body (limbs) radiating fragrance–beautiful andola prayoga at ‘ND NP dnnd’

R ; S ;

Ubba til- laga leda :



“Thillaga ” is rendered with a quiver at R at Thara sthayi, creating a slightly tremulous effect . A swell of thrilling pride which Rama experiences at the bhakthi of the tiny squirrel. The thrilling bhavam so aptly captured by the handling the note R with a quiver kampitha.

dP M G G R S

Sa ma mu ga Ju .....Che : Stress and use of kampitha on the notes at Thara Octave notes M G G R S.establishes a fact that Lord treats friends and foes alike.!!

### **3. Enta Rani thana ku in adi Thalam**

In Entara Nithana , while Thyagaraja praises enthusiastically Lord Rama, he makes it quite clear that he is determined to be in close proximity to the Lord. Whatever may come , Thyargaraja will not leave the Lord’s side. This resolution is appropriately brought out by the sancharas which are mostly in the higher octaves.

Lines selected.

Enta rani Tanakenta Poni

1.. ; nd ; N S ; ; ; | nDn S – N | D

En ta ra Ni - ta na – ku (entaponi)

2.| nDn rs – N | D

Ra Ni - ta na -ku-

3. nDn rssn – nd| D

Ra Ni - ta na –ku

The 3 variations at the word Enta Rani tana (ku)- Let whatever come!





nDn rs N - D

nDn rsn- nd - D ,

Similarly, Enta Po ne - Whatever may go! Expressed through three variations.

1. ; P DP **pdnd** N ; | DP M ;

ken ta - Po - - - - ne

2. **pdns** DN | DP M ; |

ken ta - Po - - - - ne

3. **pd nrS** DN | DP M ; |

ken ta - Po - - - - ne

The gradual build up of sangathis with swaras in higher octaves establishes the the strong resolve of Thyagaraja, which is to be as close to Lord Rama as possible, whatever may come and go.

**The krithis in Dheera Shankarabharanam Raga.**

**4. Swara Raga Sudha in Adi Thalam**

Line and word selected -O Manasa

( Swarga pavargamura) O Manasa

1. Swarga pavargamura P ; | ; ; - Gmp G R – GR |

O - - - ma- - na- sA-

2. S ; | ; ,r- ND PM – GR ||

O - - - ma- - na- sA-

3. mgmp |dnr-gmgr sndp-mdp-m ||

O - - - - ma- na- sA- -



Thyagaraja addresses the wavering fickle mind –manasa .

The repetition of the word ‘ O Manasa” at Pallavi Anupallavi and charanams with its

variations focuses on the mind . The slow development of the sancharas at the word “ O Manasa” is reprimanding the wavering mind which does not realise that nectarine of swara and raga together is indeed heaven!

The first sangathi for ‘O Manasa is in lower octaves. Thyagaraja addressing the weak and silly mind in a strongertone with the second sangathi. The fast tempo last sangathi is like reining in the mind which running wild hither and thither. How beautifully the gradual development of the sanchara introduces a new dimension to the sahitya .

### 5. Enthuku Bedala in Adi Thalam

Enduku Bedala Vale Buddi iyavu- endu podu nayya Ramaiyya

O my beloved Rama !! why wisdom is not being bestowed on this bhaktha ? why only on great people?

Word selected “Ramaiyya- Rama + Ayya”

The three notable variations are for the word “Ramaiyya” -

In the first sangathi, Thyagaraja addresses Lord Rama softly with minimum gamaka swaras The next two variations are in higher octave communicates a stronger entreaty to Lord Rama - Thyagaraja wishes to get the Lord’s attention.

It adds impetus to the sahitya and raga bhavam.

Raa- - - mai- - - yya! - -

2. S ; ; , r

1. P ; ; ; PMMG G R S N

N D P M G R S N ||

Raa mai yya .....

3. mgmpdnsr gmgrsndp mdp-mgrsn ||



## 6. Manasu Swadhinamai in Misra chapu

Manasu svAdhInamainayya ghanuki

*To that great person whose mind is under self control*

. S ; ; | sn D | P ; ||  
m(ai) - na - - (y)A ghanuniki

2. S ; ,r | sn D | P ; ||  
m(ai) - na - - (y)A

3. srgmgr | sn D | P ; ||  
m(ai) - na - - (y)A

1. S n - d P | ppmg | gmpm  
gha- nu- ni- - - ki - - -  
2. pdns rg | mgrs | ndpm || gr  
gha- nu- ni- - - ki - - -

Through appropriate gamakas at the words (swaadhiina)‘ Mainayya “ and “Ghanuki” , Thyagaraja extolls the mind of great people which is under self control. For them, there is no need for sacred prayers or mystical formulae. The gradual development of swara phrases at M “ainayya” is gives th climax intended.

### Conclusion

From the above , we understand the gamakas of swaras through the analysis of behaviour of swaras in both Ragas Harikambhoji and Shankara bharanam. The swara behaviours clearly establish the raga.

Thyagaraja’s compositions in both ragas capture the bhava, lyrical , melodic , musical beauty of the sahityas. Thyagaraja has used simple, complex and key swara phrases of the raga with expertise and has succeeded in sharing the intended emotions as conceived. The Raga Rasam develops by associating the right swara behaviour to the swaras and swara phrases. He has encapsulated the



raga bhavam into these swara notes and swara phrases. At his hands, the aesthetics of the musical piece is enhanced. It connects with the listener. The listener is elevated to a state of bliss and joy.

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