



Allied Rāgas in Tyagaraja's Lineage



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Abstract

The Allied rāgas are the set of rāgas having some commonality among them and appear close to one another. These rāgas are usually phrase-oriented Janya rāgas of same melakarta and discern from one another because of the varying gamakas, elongation and śruti given to the swaras. Carnatic classical music is renowned for its rich and diverse repertoire of compositions, with Saint Tyagaraja playing a monumental role in shaping this tradition through his prolific contributions. His extensive śiṣya parampara (disciplic lineage) offers a fertile ground for scholarly exploration. This study centers on the interesting concept of the transmission of the ideas of handling allied rāgas across generations, examining how the art of composition has evolved and been passed down within Tyagaraja's musical lineage. In this study methodology employed is analytical and comparative. The paper explores selected number of compositions of Tyagaraja and his disciples of multiple generations.

Key Words: Allied rāgas, Tyagaraja's Lineage, Valajapettai Venkataramana Bhagavatar, Patnam Subramanya Iyer

Research Paper

Introduction

Rāga is the pivotal concept of Indian Classical music. Rāga is the set of swaras which makes a listener happy. "Rañjakāha swara sañdarbho rāga ityabhidhīyate" – says Ahōbala in his Sangīta Pārijāta. Every rāga is a distinct musical entity by itself and possesses well defined characteristics. When two or more janya rāgas of same melakarta rāga have similar swaras and phrases, usually the rāga structure will be decided by the gamakas taken by the swaras, elongation of the swaras, measurement of gamakas, ... These rāgas are called Allied rāgas. Allied rāgas form subset of Janya rāgas. Beauty of the rāgas is expressed through compositions. Musical Compositions present a concrete picture of the rāga.

Richness of Carnatic music lies in its wide repertoire of compositions. Tyagaraja, Muttuswamy Dikshitar, Shyama Shastry and their legacy have contributed immensely to this repository through their compositions. In the history of Indian Classical music, Tyagaraja is known for his poetry and Śiṣya Parampara. Sadguru

Tyagaraja is like a big Banyan tree having huge number of Śiṣyas or disciples. Because of these devoted disciples his fame multiplied, his tradition and style of music is carried among generations in its pristine form. Legacy or Lineage or Śiṣya Parampara is most important for preserving the compositions of the master and passing it on to the praśiṣyas. The article seeks to trace the continuity and transformation of compositional practices in allied rāgas from Tyagaraja to his disciples.

The music of Tyagaraja was passed on to generations through three main śiṣya paramparas namely : Umayālapuram (Krishna and Sundara Bhāgavatars), Tillaisthānam (Rama Iyengar) and Valajpettai (Venkataramana Bhagavatar). Other important disciples of Tyagaraja are Tiruvottiyur Vīna Kuppayyar, Tanjavur Rama Rao and Manambuchavadi Venkatasubbayyar.

Objectives

To study the similar and differentiating phrases of the Allied rāgas.

To study the flow of Tradition across generations

To study the change in the tradition across generations.

Scope and Methodology

The krtis of Tyagaraja's Śiṣyas available in all the rāgas within allied rāga set have been considered. Tyagaraja's immediate Śiṣyas are Vīna Kappayyar, Valajapettai Venkataramana Bhagavatar, Manambucavadi Venkatasubbayyar, Subbaraya Śastry and Krishna Bhagavatar. Among these disciples, compositions of Vīna Kappayyar and Valajapettai Venkataramana Bhagavatar in allied rāgas are available. As Manambucavadi's krtis were not available in allied rāgas, Valajapettai Venkataramana Bhagavatar's compositions have been considered to illustrate the changes in the tradition. In the same way, examining the availability of krtis by Tyagaraja's second - and third - generation Śiṣyas across various allied rāga sets, has led to the selection of krtis by Patnam Subramanya iyer and Mysore Vasudevacharya for analysis.

Allied rāga set is chosen on the basis of availability of krtis by Śiṣyas of Tyagaraja in all the rāgas within the selected set. The notations as available in the manuscripts and published books are been taken into consideration for analysis. The online sources are the You Tube links of these krtis sung by various maestros.

Methodology employed here is analytical and comparative. The article tries to examine the starting phrases, similar phrases, dīrgha swaras, hīswa swaras, ... with krtis of Tyagaraja and his Śiṣyas of various generation.

Primary Sources : Valajapettai Manuscripts and published books for notation.

Secondary Sources : Audio and Video links of krtis rendered by maestros available on public platform.

Analysis

Saint Tyagaraja stands out for his immense contributions to the music field. Many of his krtis emerged spontaneously out of inspiration, especially those sung on during Ekādaśi or any other sacred occasions, were carefully notated by his Śiṣyas. In Indian musical history, Tyagaraja is known to have had largest number of Śiṣyas. He has composed hundreds of krtis across wide range of rāgas, including nearly 30 krtis in some of the popular rāgas. He is also credited with the creation of several new rāgas.

Now, the compositions of Valajapettai Venkataramana Bhagavatar, the first generation Śiṣya of Tyagaraja and the krtis of Tyagaraja himself are considered. As per the notations in the published books, one Swarajati in Kēdāragowḷa and one Tillana in Suruti are available, therefore allied rāga set Kēdāragowḷa – Suruti has been selected for analysis. The table below shows around 9-12 krtis of Tyagaraja in the Kēdāragowḷa – Suruti allied set. In the notations given S, R, G, M... represent dīrghāksharas and s, r, g, m Represent hīswāksharas.

Composition	Tyagaraja	Composition	Valajapettai Venkataramana Bhagavatar
Krti in allied set Kēdāragowḷa	Ō Jagannatha	Swarajati	Rāmā Ravikula
	Karuṇājaladhi		
	Tuḷasi Bilwa	Thillana	Dhimitana tanadhirana
	Dharmātma		
	Mā Rāmachandruniki		
	Raghunandana		
	Rāmuni maravakavē		
	Lāli Lālayya		
	Vanaja nayanuḍani		
	Vārija nayana		
	Vēṇuganalōluni		
	Siggumāli		



Suruṭi - kṛti	Gītarthamu Patiki Hāratirē Parāmukha Mēlara Bhajana Parula Mākulamuna Rāmacandra nī Rāma Daivamā Vērevvarē gati Śringāriñcukoni	Ķrti	Jyāna swarūpamu
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Similarities seen in compositions of Valajapettai Venkataramana Bhagavata (V V B) and Tyagaraja (T).

Kēdāragowḷa	Compositions of V V B	Compositions of T
Starting Phrase	Swarajati R ; ; ; R ; ; R M G G Rā mā ra vi ku la R S ; ; N R ; ; N Su dhā bdhi sō ma S R M G Shastry (8) daśara tha	Kṛti - Tulasibilva ; ; R R M ; M ; M G R Tu ḷa si - - - m g g r S S ; ; ; N S n bil va mal s R S ; N S s n Ḍ Ḍ P P ; lli ka di Rao (368) Refer “Tulasi bilva/ Kedaragowla Adi Thyagaraja/ Nedunuri Krishnamurthy” (11:26 – 18:40)
Phrase	m g r g r s	p d d p m g r g r s - Seen in kṛti Ō Jagannatha Rao (366) “Dr. Nagavalli Nagaraj- O Jagannathayani – Tyagaraja Swamy- Kedaragowla”
	In Thillana Anupallavi begins with M as M P n n n n Ś ś n Ś Ś tamtamdi ri di ri nadi ridiridir Muktaya swara starts with P as P p p n n ś ś n n n ta jha ṇu jha ṇu ta kadhi miki n ś ś ś ś ta ta ri ki ta	Vanaja nayanudani – Anupallavi p m P n s R Rao(375) and caraṇa begins as p P p P mp nddp mg R mg
Suruṭi	Compositions of V V B	Compositions of T
	In kṛti - Jyāna swarūpamū	In kṛti - Patiki Hāratirē
Starting Phrase	Pallavi – ; ; Ś ; ; ś n n d P M ; Jyā na swa rū m g r M r M P ; pa mū Shastry (102)	Pallavi – ; ś N d P ; M mgpm Pa ti ki hā ra ti R ; ; R M p n d n ś r Rē si tā Rao (453) “ M L Vasanthakumari- Patiki Harathire- Surati- Adi- Thyagaraja” (0:00 – 0:19) Ķrtis Bhajanaparula, Śringarincukoni also begin with Tara shadja



Graha Swara of Pallavi , Anupallavi and Charaṇa	Anupallavi and caraṇa carry same graha swara M ; M M M M M M dī nu ḍa gu cu ha ri M P D M G R M S di vya gu ṇam bu la	Caraṇa of Patiki – ; , M m M M ; M M Rā ja vi bhā ka ra , g m P n d P , M , g p m R Rā ja dha rā ma ra Kṛtis Gitarthamu - caraṇa, Vērevvarē gati – caraṇa, Bhajanaparula – anupallavi, Parāmukha Mēlara – caraṇa have M as graha swara
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From the above table, it can be observed that the starting phrases of the compositions of Tyagaraja and his Śiṣya V V B are very much similar with R R ; ; as dīrghakshara which is the Jīva swara of Kēdāragowḷa. M g g r s is a common phrase which appears in both compositions of Kēdāragowḷa. Similarly, starting the kṛtis in Suruti with Ś N d P which is the characteristic phrase of Suruti is evident from the table.

“ m g r g r s ” is a phrase common in both the compositions. M is the Graha swara in both Tyagaraja’s and V V B ‘s kṛti in Suruti and they begin in pretty much similar way, which is the Jīva swara of Suruti. The change that can be observed is Tyagaraja has composed only kṛtis but VVB has composed Swarajati and also Tillana. Notations can be referred in Shastry(8, 102) , Rao(366,368,375,453)

Kēdāragowḷa- Suruṭi	Compositions of V V B	Compositions of T
Similar Phrase Ś ś n D P M	In Suruṭi kṛti Jyāna swarūpamu Pallavi – ; ; Ś ; ; ś n n d P M ; Jyā na swa rū m g r M r M P ; pa mū	In Suruṭi kṛti Patiki Hāratirē Pallavi – ; ś N d P ; M mgpm Pa ti ki hā ra ti R ; ; ;
Differentiating Phrase m g p mR m g R m R m P in Suruti m g R ; ; m g r s r m P in Kēdāragowḷa	In Kēdāragowḷa Swarajati Ś ; ; ; ; n ś r n S ` n d P Sā rasa samalōcanabha m g r m vyasu guna Shastry(9)	In Kēdāragowḷa Kṛti Ś ; n d d N p p p m g R R ; Lā li lā lai ya lā Rao (374)

From the above table it is evident that kṛtis in Kēdāragowḷa and Suruṭi begin in the similar way having Ś n d P in common. While singing Ś n d P in Kēdāragowḷa, S is sung as n Ś and daivata ‘d’ has its own space, whereas in Suruti, Ś n d P sounds as Ś N n̄ d P , here d is only a transit swara with very less space. Soon after this common phrase Ś n d P there exists the differentiating phrase m g p mR , m g R m R m P, in Suruti whereas m g R R ; in Kēdāragowḷa. This type of connection between similar and differentiating phrases can be observed in kṛtis of both Guru and Śiṣya, which in turn indicates flow of tradition.

Coming to the next generation, namely the second generation Śiṣyas of Tyagaraja, that includes Tiruvottiyur Tyagayya, Patnam Subramanya Iyer, Mysore Sadashiva Rao ... Among these composers, kṛtis by Patnam Subramanya Iyer in the allied set - Bhairavi and Mukhari and kṛtis by Mysore Sadashiva Rao in the allied set Arabhi– Devagandhari – Sama were available. As Mysore Sadashiva Rao’s kṛtis have been analyzed in another article, the present study focuses on Patnam Subramanya Iyer’s kṛtis. Further, considering the kṛtis of Patnam Subramanya Iyer and Tyagaraja in the allied rāga set Bhairavi and Mukhāri, facilitates a transition to third generation legacy through his disciple Mysore Vasudevacharya.



Composition	Tyagaraja	Composition	Patnam Subramanya Iyer
Kṛti in allied set Bhairavi	Ānandamānanda Indukā Puṭṭincitivi Upacāramu jēsēva Upacāramulanu Enāti Nomu Phalamō Koluvaīyunnadē Tanayandē Tanayuni brōva Nammina vārini Nīvanṭi Daivamu Lalite Śripravādhē	Kṛti	Nī Padamulē gatiyani
Mukhāri	Kshīṇamai Sarasiruhānana Muripempu galige Talacinantanē Cintistunnadē Kāru Bāru Elāvataramettu Entanine varmintunu	Kṛti	Epudu Kṛpavaccunō

Similarities seen in kṛtis of Tyagaraja and Patnam Subramanya Iyer (P S)

Mukhāri	Compositions of P S	Compositions of T
Starting phrase of Pallavi	; , P D P M M mdpm G R R G S ; Epudu kṛ pa ga lgunō - - ; , G R M M ; P M pdpd P ; ; ; ; I na ku la ti la kā - - r m p ṛ ś n d p m g R Ga lgu Parthasarathy (131) “ Epudu Krupa Galguno by Vidwan S Shankar Carnatic Music Lessons Amrutha Gurukula” (0:19 – 13:13)	R ; M M P ; mpdp pmgr S S en ta ni nē va R ; M M P D P ; ; ; ; rṇin tu nu saba rī r m r m p ṛ ś n d p r m En tani nē P dp M pm G R S ; Rao (290) var “ Entani Ne Varnintunu – Mukhari Raagam” You tube, Suresh M, Dec 17, 2019 (10:25 – 12:24) Muripemugalige, Sarasiruhāsana Rāma, Ciñtistunnadē begin with the similar sancāra.
Starting phrase of AnuPallavi	; , P D Ś ; Ś R̄ ; ; ; R̄ Ġ ġR̄ e puḍainakrī kaṇ ṭa ; , śrṅg̣ R̄ Ś ; Ś , n nd D M ju ci te ca lu p D Ś , va ni	; p D ś Ś Ś Ś R̄ ; R̄ R̄ , ġ R̄ dāñ tula vara kāñ talu ja ga R̄ ġ ś Ś śR̄ n d d p man tanin ḍi m p d p p m g r M P yun ḍa ga



	“ Epudu Krupa Galguno by Vidwan S Shankar Carnatic Music Lessons Amrutha Gurukula (Ep #03)” (4:34 – 14:20)	“Entani Ne Varnintunu – Mukhari Raagam” You tube, Suresh M, Dec 17, 2019(12:24 – 13:26) Anupallavi of Sarasīruhānana, Muripemugaligē, Sangita Śāstra, Talacinantanē start with similar phrase.
Bhairavi	Compositions of P S	Compositions of T
Starting phrase of Pallavi	; Ṙ Ś ; N ṙSn N D P D N ni pa da mu le ga D N P d m P ; , pn D , m P D ti ya ni nam mi ti Parthasarathy (183) “ Nee Padamule – Bhairavi” (4:06 – 4:30)	; ; D d n Ś ; ; ; Ś , n ṙ Ś n u pa cā ra mu Rao (165) N D d P , M N D D P ; la nu cē kōna P D , n P d m P d p D N n d D * vai ya “MLVasanthakumari–Upacharamulanu – Bhairavi – Adi – Thyagaraja”(8:30 – 9:05)
	Second avartha of Pallavi : ṅ s R S r s N N S R g m r g S ni ra ja kshi pa r g r g m P m p m G R R m g r g S ra sha kti “ Nee Padamule – Bhairavi” (4:40 – 5:27) Here nyasa swara is S / Ṙ But in Tyagaraja’s kriti he connects it to graha swara. 4-5 Sangatis are there in both Tyagaraja’s and Patnam Subramanya Iyer’s krtis.	S , r S , r s ṅ D N S R G , m R , g u ra ga śa ya S ; R r G , m p d p p m G R ; ; g r na - - - s ṅ S ; ; ; ; r g m p d n ś ṙ * - - “MLVasanthakumari–Upacharamulanu – Bhairavi – Adi – Thyagaraja”(9:14 – 9:20)
Starting phrase in AnuPallavi Of nī pādāmūlē and Upacāramulanū	P ; ; ; p d P p d M P ; P ; G R G M śri pañ ca na dī P ; P D N n d D , dn Ś ṙ ś sn Ś ; Ś ; śwaru ni rā ṅi am ba “ Nee Padamule – Bhairavi” (5:36 – 6:20) Ġ ; Ṙ ; Ś ; Ṙ ; N ; ṙ ś N D P D N śri ta ja na pā li ni Ś ; ; ; ś n d p m g r s r g m p d * n ś ṙ - - - - - “ Nee Padamule – Bhairavi” (6:21-6:45)	; ; P p d D n d d N , n D n Ś , n N D ca pa la kō tī P d n P , d N D d N , Ś ; ś n D D ś nī bham ba ra dhara n n Ś , ; , p* śri “MLVasanthakumari–Upacharamulanu – Bhairavi – Adi – Thyagaraja” (9:24 – 10:20) P Ġ Ṙ Ś ; n ś Ṙ ṙ Ś n N D D P jā na ki pa ti ; ; n D d N n d D P P D , n P d m da ya cē si na p d p d D N n d D ; * du “MLVasanthakumari–Upacharamulanu – Bhairavi – Adi – Thyagaraja” (10:28 – 10:45)



From the above table it is evident that the krtis of Guru and Śiṣya are very much similar, including the usage of the phrase p m g r S , with S as nyasa in both krtis, concluding the cycle with P, only exception is the graha swara. Phrase “r m p r ś n d p” appears in the Pallavi of both krtis. Beginning of anupallavi is also pretty similar. In the same way similarities can be observed in Bhairavi krtis of the two composers – which includes Pallavi beginning, having nyasa in D, phrase r Ś n, second avartha of Pallavi in mandrasthayi also resemble each other. Graha swara of Anupallavi is P - pancama in both krtis. Second avartha of anupallavi in tārasthāyi is again an example for their commonality.

Similar Phrases	Mukhari	Bhairavi
Similar Phrases	m d p m g r r g S g r m M p ś n n d D N d P P P M , d P , r m P ś r m ġ r Ś ś n d M p d S Ś D r S n n D P r m p r ś n d p m g R	d p p m g r r g S r p pmgrS p d D N n d D N N D P ; p D p M P ; mpdn śrġi śndp p d n ś r m ġ r Ś Ś N r Ś n d p d n r g m p d n ś r ś n d p m g R
Differentiating phrases	Ś n n d M p d Ś R m M P Ğ d s Ğ Usage of Differentiating phrases along with the similar phrases can be seen as flowing from guru to Śiṣya - Tradition	p d n Ś p d2 N d1 P s g r g m P

The above table gives a clear picture of how similar phrases have to be connected with distinguishing phrases to express the correct rāga bhava of the rāgas constituting the allied set.

For ex: p m g r r g S is the common phrase for both Bhairavi and Mukhari. g r m M is connected with common phrase which is the characteristic phrase of Mukhari. Similarly, the common phrase is connected with r p pmgrS in Bhairavi. ś r m ġ r Ś is another phrase common to the allied set of rāgas Bhairavi – Mukhari. It is connected with ś n d M p d S which is the exclusive phrase for Mukhari and with p d n for Bhairavi. Similar connections can be observed with other phrases listed in the table. Hence for any allied raga pair, it becomes important to note the connections between similar and differentiating phrases.

Analysis of Vasudevacharya’s compositions in Kēdāragowḷa – Suruṭi, Dēvagāñdhāri -Sāma, Bhairavi – Mukhāri also leads to similar findings.

Conclusion

From this study the following inferences can be drawn:

- The starting phrases, graha swaras, way the saṅgatis are developed and their number – as observed in Śiṣyas compositions are pretty much similar to Tyagaraja’s krtis which intern shows the Continuity or flow of tradition across generations.
- From this study it can be observed that the proportion of tyagaraja’s krtis to his śiṣyas is around 8-10 : 1
- Śiṣyas of Tyagaraja have contributed beautiful musical forms like Jatiswara, Swarajati, Varnams, Thillana, Padams, Jāvali apart from krtis as some of these can be seen in this analysis. This is a change in the transmission of Classical art.
- Tyagaraja has contributed immensely to the Carnatic music repository.
- Analysis of the krtis of Tyagaraja in each rāga gives broad perspective of using distinguishing phrases of Allied rāgas or Twin rāgas with Similar phrases to depict the clear rāga bhāva. In the same way krtis of his śiṣyas also depict how similar phrases have to be connected with differentiating phrases.



Hence this study mainly focuses on the importance of “transmission of classical arts” in preserving the treasure, maintaining its structure and passing it across several generations.

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