



# AN ANALYSIS OF MUTTUSVĀMI DĪKṢITA'S RĀGAMĀLIKĀ 'SIMHĀSANASTHITĒ'

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**Abstract:** *Rāgamālikā* denotes a genre of musical composition in Karnatik music where various sections or segments are set to different *rāga*-s. Each *rāga* is typically essayed in a concise manner bringing out the key phrases. A study of *rāgamālikā*-s are imperative to understand the evolution of *rāga*-s and their *svārūpa* (melodic structure) in the lifetime of the composer. Also, the *rāga*-s chosen by the composer could indicate their prevalence at the time. One such *rāgamālika* composed by one of the Trinity of Karnatik music, Muttusvāmi Dīkṣita is '*simhāsanasthitē*'. This *rāgamālikā* is set in four *rāga*-s *saurāṣṭra*, *vasanta*, *suratī* and *madhyamāvati*. This composition was first found published in Sri Dikshita Kirtanamala by Sundaram Iyer in 1955. Subsequently, it is found notated in many other publications. This paper will analyse the *rāgamālikā* '*simhāsanasthitē*' and will attempt to trace the changes in *svārūpa* of these four *rāga*-s as gleaned from the notations of this composition.

**Index Terms** - Ragamalika, Muttusvami Dikshita, Simhasanasthite, Mangalaragamalika, Saurashtram, Vasantha, Surati, Madhyamavati

## I. INTRODUCTION

*Rāgamālikā*, as the name implies, means a garland of *rāga*-s. *Rāgamālikā* denotes a genre of musical composition in Karnatik music where various sections or segments are set to different *rāga*-s. The concept of *rāgamālikā* is seen applied in many musical forms like *gītam*, *jatisvara*, *svarajati*, *varṇam* and *kīrtana*. The earliest *vāggēyakāra* known to have composed *rāgamālikā*-s is King Śāhaji of Tanjore (Hariharan M, 1999). Among the Trinity of Karnatik music, only Muttusvāmi Dīkṣita has handled this form. The analysis of one of his *rāgamālikā*-s, '*simhāsanasthitē*' has been taken up in this paper.

Muttusvāmi Dīkṣita, born in 1775, the youngest of the Trinity, was a versatile and prolific composer. He was a *śrīvidyā upāsaka* and well-versed in many subjects including *saṃskṛta*, *vēdānta*, *vyākaraṇa*, *chandas* and *vyōtīśa* apart from *saṅgītaśāstra*. His compositions in *saṃskṛta*, are descriptive and philosophical in content adhering strictly to the rules of poetic prosody and grammar. The compositions of Muttusvāmi Dīkṣita are characterised by expansive delineation of the *rāga* in a majestic *vilamba kāla* incorporating crisp *madhayamakāla sāhitya* passages. He followed the *rāgāṅga rāga* tradition (*kanakāmbari- phēnadyuti*) and composed *kīrtana*-s in many of the 72 *rāgāṅga rāga* -s, bringing out the *svārūpa* of the *rāga* in a succinct manner. The compositions of Muttusvāmi Dīkṣita are a treasure trove to any aspirant of Karnatik music.

Muttusvāmi Dīkṣita's compositions have been preserved and passed on through generations, mainly by the descendants of his family and a few direct disciples. Today, the stock of compositions of Muttusvāmi Dīkṣita is available to us through two main sources, the published material and renditions by musicians. The most valuable and authentic source of his compositions is *Saṅgīta Sampradāya Pradarśini*, published in 1904 by his nephew Subbarāma Dīkṣita. This publication contains notations of about two hundred and twenty compositions of Muttusvāmi Dīkṣita apart from compositions of other composers. Besides this, Subbarāma Dīkṣita also documents

the *lakṣaṇa* of *rāga*-s and various aspects of musicology as perceived by the *parampara* of Vēṅkaṭamakhi (Dikshitar, 1904).

Apart from Saṅgīta Sampradāya Pradarśini, in the last century, books authored by musicians belonging to the *śiṣya parampara* of the composer, containing exclusive collections of Muttusvāmi Dīkṣita *kīrtana*-s have also been published. Through these publications, many previously unheard and unpublished compositions have come to light.

One such composition is '*simhāsanasthitē*', a *rāgamālikā* with four *rāga*-s - *saurāṣṭra*, *vasanta*, *suraṭi* and *madhyamāvati*, set in *rūpaka tāla*. This composition extols Dēvi in the form of Goddess Lalita. An analysis of the melodic aspects of this composition is taken up in this paper. The analysis of the *sāhitya* or lyric is outside the purview of this study.

## II. SOURCES

The earliest available publication with *svara* notation of '*simhāsanasthitē*' is found in Śrī Dīkṣita Kīrtanamāla Part VIII by Sundaram Iyer (1955). Notations of '*simhāsanasthitē*' from the following publications have been taken up for analysis.

- Sundaram Iyer, A. (1955). *Sri Dikshita Kirtanamala Part VIII*(1st ed., pp. 48-49).
- Rajam Iyer, B. (1958). Muttusvāmi Dīkṣitar kīrtanaigal given by T.L.Venkatrama Iyer. *Sudesa Mitran*, 55.
- Iyengar, Rangaramanuja (1967). *Sri Krti Mani Malai Part III: Krits of Muttusvami Dikshitar* (1st ed., pp. 492-494).
- Thiagarajan, T M (1992). *Sri Muttusvami Dikshitarin 101 Kirtanaigal* (1st ed., pp. 188-190).
- Govinda Rao, T K (1997). *Compositions of Muddusvami Dikshitar* (1st ed., p. 416).
- Rajam Iyer, B. (2004). *Selected Compositions of Sri Muttusvami Dikshitar with notations* (1st ed., pp. 199-201).

## III. ANALYSIS

### 3.1 Structural analysis

This composition, set in *rūpaka tāla*, is divided into four sections in *rāga* -s *saurāṣṭra*, *vasanta*, *suraṭi* and *madhyamāvati*. Each section comprises of *sāhitya* spanning over eight *āvarta*-s of *rūpaka tāla*, followed by a *ciṭṭasvara* section. The length of the *ciṭṭasvara* for the first section is six *āvarta*-s and four *āvarta*-s each, for the other three sections. After each section, the first section (in *rāga saurāṣṭra*) is repeated. This version is seen in the notations by Sundaram Iyer (Iyer A. S., 1955, p. 48), Rajam Iyer (Iyer B. R., 1958, p. 55) and Govinda Rao (Rao, 1997, p. 416).

A variance is observed in the notations presented by Rangaramanuja Iyengar (Iyengar, 1967, p. 492) and Thiagarajan (Thiagarajan, 1992, p. 188). The composition is set in *ādi tāla tiśra naḍai* and each section comprises of *sāhitya* spanning over two *āvarta*-s. A few *saṅgati*-s are also seen in Thiagarajan's version. Each section is followed by a *soṛkaṭṭu svara* (rhythmic syllables interspersed with solfa syllables) passage of two *āvarta*-s each wherein the first *āvarta* is in the first degree of speed and the second *āvarta* is in the second degree of speed.

### 3.2 Melodic analysis

#### 3.2.1 Section 1 - *Rāga Saurāṣṭra*

The first section is in *rāga saurāṣṭra*. In the Dīkṣita *parampara*, this *rāga* is a *bhāṣāṅga janya* of the fifteenth *mēla mālavagauḷa*. In Saṅgīta Sampradāya Pradarśini, the *mūrchana* is given as '*s br g m p bd n ś - ś n bd p m g br s*'. Further, Subbarāma Dīkṣita says that it is a *rakti rāga* with *ṣaḍja* as *graha* and can be sung at all times. In some contexts, *pañcaśruti dhaivata* and *kaiśiki niṣāda* are employed which is seen in the two *kīrtana*-s of Muttusvāmi Dīkṣita '*sūryamūrtē*' and '*varalakṣmīm bhajarē*' apart from the *lakṣya gīta* of Vēṅkaṭamakhi and *sañcāri* by Subbarāma Dīkṣita (Dikshitar, 1904, p. 246). Sundaram Iyer follows this definition, but indicates only where *kaiśiki niṣāda* is to be used with an asterix symbol (\*) and does not give any symbol or indication as to where *catuśruti dhaivata* is to be employed. In the versions of Rangaramanuja Iyengar, Thiagarajan and Govinda Rao, *saurāṣṭra* is given as a *bhāṣāṅga janya* of the seventeenth *mēla suryakantām* with *ārōhaṇa-avarōhaṇa* '*s r g m p m d n ś - ś n d*

*n, d p m g r s'* taking *anya svara kaiśiki niṣāda* only in the phrase '*d n, d p*'. This is akin to the version of the *rāga* seen in practice today.

Rāga: Saurāṣṭra		Tāla: Rūpaka	
ś , , , d n* , d p , m , sim . hā . sa na	, , m g r s <u>sr</u> , m g m , . sthi tē . sun .	p , d , ś n ś ġ ṛ , ś , da ra gu ru gu ha	ś n d , n ś ṛ ś ś ṛ , , nu ta la li tē .
ś , d , , d n* , d p , ci dā . nan . da	p , , d <u>pm</u> m , g s r , , nā . thō . ham	s , ṇ , d , ṇ , s , r , van dē ham	g , m , p , d , n ś ṛ , van dē ham

(Iyer A. S., 1955, p. 48)

In the notation presented by Sundaram Iyer, this section commences on *tāra sthāyi ṣaḍja* and opens with the phrase '*ś , d, n\* d p m , m g r s sr,*' which clearly brings out the *svarūpa* of the *rāga*. The melody then ascends to and concludes on *tāra sthāyi ṛṣabha*. The second line also follows a similar *dātu* as the first line, but descends up to *mandra sthāyi dhaivata* before concluding on *tāra sthāyi ṛṣabha*. Rajam Iyer also presents a similar structure, but the *dātu* of the first line concludes on *tāra sthāyi ṣaḍja* and the phrase '*g p m | r ,*' is seen used in contrast to '*m g r s r ,*'. Though the notations by Rangaramanuja Iyengar and Thiagarajan commence with a similar phrase, variance is seen in progression of the melody. Phrases like '*p m d , n ś ṛ ,*' '*n ś , n - d n , d*', '*g m p m d n ś ṛ*' which are commonly rendered in *saurāṣṭra* today, are found in these versions.

Rāga: Saurāṣṭra		Tāla: Rūpaka	
ś , , - ś n d p , m g r - g	m g r - s ṇ d , ṇ s r g m	g m p d , n ś ṛ , ġ m ġ ṛ	ś n ś ṛ ś n d , p d n d
p m g r s r g , m p d n	, ś ṛ , ś , n d , p d n	(śimhāsanasthitē)	

(Iyer A. S., 1955, p. 48)

The *ciṭṭasvara* passage for this section in the notation presented by Sundaram Iyer, Rajam Iyer and Govinda Rao is similar, incorporating phrases like '*ś n d , p m g r*' and '*s ṇ d , ṇ s r g m p d , n ś ṛ*' which highlight the *ārōhaṇa* and *avarōhaṇa* of the *rāga*. No specific pattern is seen and *svara*-s move in an up and down manner. In the notations of Rangaramanuja Iyengar and Thiagarajan, this *ciṭṭasvara* portion is not seen and a *sorkaṭṭu svara* passage is seen instead. The first *āvarta* is split into two sections following the rhythmic pattern 2 - 4 - 2 - 4 (*tom - takanaka - jham - n d d p*). In second *āvarta* which is set in the second degree of speed, patterns of four are observed. The next section is in *rāga vasanta*.

### 3.2.2 Section 2 - Rāga Vasanta

Similar to *saurāṣṭra*, in the Dīkṣita *parampara*, this *rāga* is a *bhāṣāṅga janya* of the fifteenth *mēla mālavagauḷa*. In Saṅgīta Sampradāya Pradarśini, the *mūrchana* is given as '*br s g m bd n s - S n bd n d M g m m p̄ m g br s*'. Subbarāma Dīkṣita goes on to explain that *vasanta* has *ṣaḍja* as a *graha svara*, it is a *dēśiya rāga*, it can be sung at all times and that the *ārōhaṇa* is devoid of *pañcama* but in the *avarōhaṇa*, *cyuta pañcama* occurs in a *vakra* movement. Though it is a *janya* of *mālavagauḷa*, *śuddha dhaivata* occurs only in the phrase '*m d m*' and *pañcaśruti dhaivata* is used in all other phrases. The range of the *rāga* is limited and phrases below *mandra sthāyi dhaivata* are not seen (Dikshitar, 1904, p. 348). Sundaram Iyer follows this school of thought but in the notation for the composition, does not give any symbols or indication for the variety of *dhaivata* to be used. In the versions of Rangaramanuja Iyengar, Thiagarajan and Govinda Rao, *vasanta* is described as an *upāṅga janya* of the seventeenth *mēla* with the *ārōhaṇa-avarōhaṇa* '*s m g m d n ś/s r g m d n ś - ś n d m g r s*', as is prevalent today.

Rāga: Vasanta		Tāla: Rūpaka	
ś , , , ś n d , m , d , brah . mā . di	n , d , m d m g r , s , sa ka la dē . va	s ṇ s , s , m , g , m , tā . rā . dhi ta	d , m , d , n , ś , , , pa da yu ga lē .
n , ś , m̄ , m̄ ġ ṛ , ś , pa ra śu rā . ma	ś n d , n , ṛ , ś , ṛ , bhā ga va ta .	ś n ġ ṛ ś n d , ś n d , pramu khō . pā .	m , g , n , d , m , d , śi ta ba ga lē .

(Iyer A. S., 1955, p. 49)

In the notation presented by Sundaram Iyer, this section commences on *tāra sthāyi ṣaḍja* followed by phrase '*ś n d , m , d , n , d , m d m g r s*' which clearly bring out the *svarūpa* of the *rāga*. Though the *mūrchana* given is '*s g m d n ś*', '*s m g m*' is employed predominantly. *Rāga rañjaka prayōga*-s such as '*n ṛ ś*', '*ś n ġ ṛ ś*', '*m g n d m*' are incorporated aesthetically. The phrase '*m d m*' seen in the first line in this version, could have been intended to be rendered with *śuddha dhaivata*. This *prayōga* is not seen in the notation of Rajam Iyer. The phrase '*ṛ ś ṛ n ś d \g m*

*d n ś* seems unique to Rajam Iyer's version. The versions presented by Rangaramanuja Iyengar and Thiagarajan present no similarities to the above version. The phrase '*s r g m*' is highlighted in Rangaramanuja Iyengar's notation.

Rāga: Vasanta		Tāla: Rūpaka	
n ś n d n d m d m g r s	n d n s m g m d m d n ś	ṛ, ś n d ś m ḡ ṛ ś ḡ,	ṛ, ś n d ṛ, ś, n d n

(Iyer A. S., 1955, p. 49)

In the *ciṭṭasvara* passage, a few minor variations are observed in the notations by Sundaram Iyer, Rajam Iyer and Govinda Rao. Sundaram Iyer incorporates the phrase '*m d m*' twice whereas in Rajam Iyer's version, it is seen only once. Patterns of four are seen in first two *āvarta*-s. The next section is in *rāga suraṭi*.

### 3.2.3 Section 3 - Rāga Surāṭi

In Saṅgīta Sampradāya Pradarśini, *rāga suraṭi* is classified as a *bhāṣāṅga janya* of the twenty eighth *mēla*, *harikēdāragauḷa* with the *mūrchana* '*n s r m p bN S - s bN d p M g R S*'. *Gāndhāra* and *dhaivata* are omitted in the *ārōhaṇa* and the elongated *niṣāda*, *madhyama* and *ṛṣabha* indicate the importance of the *svara*-s in the *rāga*. Subbarāma Dīkṣita further says that *suraṭi* is a *dēśiya rāga* and can be sung at all times. Only in the higher octave, in some places, use of *sādhāraṇa gāndhāra* as in '*ś ṛ bḡ ṛ ś*' and '*P bḡ ṛ ś*' is seen. There are not many elaborations below *niṣāda* in the lower octave. In the compositions of Muttusvāmi Dīkṣita seen in Saṅgīta Sampradāya Pradarśini, the phrase '*p m m, ḡ r,*' and '*p m m, g r,*' are seen predominately. (Dikshitar, 1904, p. 789). Sundaram Iyer follows Subbarāma Dīkṣita's *mūrchana* of the *rāga* but opines that in some phrases, the *śruti* position of *gāndhāra* is slightly lower and the *śruti* of *niṣāda* is slightly higher, and hence the *rāga* is *bhāṣāṅga*. The occurrence of *sādhāraṇa gāndhāra* is not mentioned. Though Sundaram Iyer mentions this definition in the *rāga lakṣaṇa* section, when presenting the *ārōhaṇa-avarōhaṇa* of the *rāga* before the composition, the *mūrchana* is given as '*s r m p n ś - ś n, d p m g m p m r, s,*'. All other publications follow this *ārōhaṇa-avarōhaṇa* of the *rāga*. Rangaramanuja Iyengar classifies *suraṭi* as an *upāṅga janya* of the twenty eighth *mēla*. Further, he refers to the famous quote '*ādi nāta anta suraṭi*' and says that *suraṭi* is an auspicious *rāga*.

Rāga: Surāṭi		Tāla: Rūpaka	
n, d, p, ., p m p m ka ma lē . śa nu	n d p m m g p m m r, . ta mañ . ga lē .	n, s, r, m, p, n, ka vi ja na na ta	m p ś n ṛ, ś, ., ., . mañ . ga lē . .
ṛ, m, m ḡ p m m ṛ, . man tri ṇī . .	ṛ, ṛ m ṛ, ś, ., ., . daṇ ḍi nī . .	ṛ ś, n, d p, ., p m sa mū hā . di	p, n, ., ṛ, ś, ., . mañ . ga lē . .

(Iyer A. S., 1955, p. 49)

In the notation presented by Sundaram Iyer, this section commences on *madhya sthāyi niṣāda*, followed by phrase '*n, d, p, pm pm nd pmmg pmmr,*' which clearly bring out the *svarūpa* of the *rāga*. The phrase '*m g p m r,*' is characteristic of the modern *svarūpa* of *suraṭi* and is seen repeated in the *tāra sthāyi* in the second line of this section. This phrase is not seen much in the compositions published by Subbarāma Dīkṣita. In the notation by Rajam Iyer, the phrase '*p n d n ś*' is highlighted and occurs in both the lines whereas in such ascending movements, Sundaram Iyer uses the phrase '*p n ś n ṛ ś*' instead. The versions presented by Rangaramanuja Iyengar and Thiagarajan present no similarities to the above version. The first line commences on *tāra sthāyi ṣaḍja* and concludes on *madhya sthāyi pañcama*. Phrases such as '*m g r, - n d p,*' and '*p n d m p n ś ṛ*' are seen in Thiagarajan's version.

Rāga: Surāṭi		Tāla: Rūpaka	
ś n, d p m g m r, n s	r m p n d p m g p m r,	s r, m p m p n, d, n	ś ṛ p m ḡ m ṛ, ś n d n

(Iyer A. S., 1955, p. 49)

In the notations presented by Sundaram Iyer, Rajam Iyer and Govinda Rao, the *ciṭṭasvara* passage commences with the phrase '*ś n, d p m g m r,*'. This phrase is seen commonly in Subbarāma Dīkṣita's *suraṭi* but is not prevalent today. The phrase '*m g r s p m*' is seen explicitly in Rajam Iyer's notation whereas in Sundaram Iyer and Govinda Rao's notation, '*s r, m p m*' is seen instead. The last section is in *rāga madhyamāvati*.

### 3.2.4 Section 4 - Rāga Madhyamāvati

*Madhyamāvati* is classified as a *janya* of the twenty second *mēla* with the *ārōhaṇa-avarōhaṇa* '*s r m p n s- s n p m r s*'. This *auḍava rakti rāga* omits *gāndhāra* and *dhaivata* in ascent and descent. *Ṛṣabha*, *madhyama* and *niṣāda* are important *amśa svara*-s. Subbarāma Dīkṣita further says that traditionalists opine that even from the time *rāga*-s originated, to absolve one of the errors committed in singing *rāga*-s, this *rāga* has been sung in the end and bestows all good. To affirm this view, in the descriptive verse of *madhyamādi* (popularly known as *madhyamāvati*), the

earlier preceptors have declared it as a 'surāga' (auspicious rāga). (Dikshitar, 1904, p. 648). The *lakṣaṇa* of this *rāga* is similar in all publications.

<i>Rāga: Madhyamāvati</i>		<i>Tāla: Rūpaka</i>	
ṛ, ś, n, p, , , m, ha ya grī . va	m, r, m, r, , , s, kum bha jā . di	p, m, n, p, ś n ṛ, pū . ji ta nit .	ś, ś n p, n, ś, , , ya mañ ga lē .
ṛ, m, ṛ, ś, n, ś, ni ra ti śa ya śu	n, p, p m p, p n, , bha mañ . ga lē .	n ṛ ś n p, m, r, s, na va na va vidha	m, m r p m m r, , , , mañ . ga lē . .

(Iyer A. S., 1955, p. 49)

In the notation presented by Sundaram Iyer, the *dātu* commences on *tāra sthāyi ṛṣabha* followed by the phrase 'ṛ, ś, n, p, m, m, r, m, r, s' which clearly brings out the *svarūpa* of the *rāga*. Typical *dātu* phrases like 'p m - n p - ś n - ṛ ś' are incorporated. The second line briefly forays into the *tāra sthāyi* and concludes on *madhya sthāyi ṛṣabha*. Rajam Iyer's version is similar except that the section concludes on *madhya sthāyi niṣāda*. The versions presented by Rangaramanuja Iyengar and Thiagarajan present no similarities to the above version.

<i>Rāga: Madhyamāvati</i>		<i>Tāla: Rūpaka</i>	
p, p m p r m p ṇ s r m	p n n p m p n ś ṛ m ṛ,	p m ṛ ś n p m ṛ ś n p m	ṛ ś n p m r ṇ s r m p n

(Iyer A. S., 1955, p. 49)

In the notations presented by Sundaram Iyer, Rajam Iyer and Govinda Rao, the *ciṭṭasvara* passage incorporates some interesting patterns. A short *yati* - like pattern 'm p - r m p - ṇ s r m p' is seen. The passage concludes with *svara*-s in patterns of six - 'p m ṛ ś n p - m ṛ ś n p m - ṛ ś n p m r - ṇ s r m p n'.

#### IV. OBSERVATIONS

This *rāgamālikā* has been referred to in some publications as 'vēda rāgamālikā' (Iyer B. R., 2004). The number 'four' is commonly associated with the four Vedas, the oldest scriptures of Hinduism. Though the *sāhitya* of this *rāgamālikā* has no direct reference to the Vedas, the name 'vēdarāgamālikā' could have been adopted due to the presence of four sections.

Some other publications refer to it as 'maṅgala rāgamālikā' (Rao, 1997, p. 416) probably because of the choice of *rāga*-s. Traditionally the *rāga*-s *saurāṣṭra*, *vasanta*, *suraṭi* and *madhyamāvati* have been considered auspicious *rāga*-s and in practice, concerts are usually concluded with a composition or *ślōka* in one of these *rāga*-s. Interestingly, the same set of *rāga*-s *vasanta*, *suraṭi*, *saurāṣṭra* and *madhyamāvati* are the last four *rāga*-s used in Muttusvāmi Dīkṣita's *dasāvātāra rāgamālikā 'mādhavō mām pātu'*. *Saurāṣṭra* and *vasanta* are both *janya*-s of *māyamālavagauḷa* taking both varieties of *dhaivata* and *suraṭi* and *madhyamāvati* structurally take the same *svara*-s in the *ārōhaṇa*. The placement of these *rāga*-s in succession in 'simhāsanasthitē' is noteworthy.

The choice to employ *rūpaka tāla* in *rāgamālikā*-s seems to have been favoured by Muttusvāmi Dīkṣita. Three of the four *rāgamālikā*-s attributed to the composer are set in this *tāla*. In all these *rāgamālikā*-s, each *sāhitya* section is followed by a crisp *ciṭṭasvara* passage. The versions of 'simhāsanasthitē' presented by Sundaram Iyer, Rajam Iyer and Govinda Rao adhere to this pattern. In the versions of 'simhāsanasthitē' presented by Rangaramanuja Iyengar and Thiagarajan, the composition is set in *ādi tāla tiśra naḍai* and each *sāhitya* section is followed by a *soṛkaṭṭu svara* passage. *Ādi tāla tiśra naḍai* is not seen used by Muttusvāmi Dīkṣita in any of his compositions. Though the total number of *akṣara*-s in *ādi tāla tiśra naḍai* and *rūpaka* can be mathematically equated, the gait of the composition changes completely. Hence, it is unlikely that the composer envisaged this format for 'simhāsanasthitē'.

Regarding the *svarūpa* of the *rāga*-s, a shift is seen to a more contemporary approach in the versions of Rangaramanuja Iyengar and Thiagarajan. Though a few of the older phrases are observed in the versions by Sundaram Iyer and Rajam Iyer, modern phrases of the *rāga* also find a place.

## V. CONCLUSION

The analysis of compositions of great past masters provide a deep insight into the conception of music in the lifetime of the composer as well as his legacy. In a *rāgamālikā*, a series of *rāga*-s for a short duration in a succinct manner are presented in comparison to a *kīrtana* where the composer has the freedom to unfurl the *rāga* more elaborately. Therefore the essence of each *rāga* is highlighted in a *rāgamālikā*. A study of this form reveals the characteristic phrases of *rāga* and the typical flow of melody.

In the course of study of the *rāgamālikā* '*simhāsanasthitē*', insights into the evolution and *svārūpa* of each of the *rāga*-s *saurāṣṭra*, *vasanta*, *suraṭi* and *madhyamāvati* were brought out. An analysis of the lyric and *sāhitya bhāva* along with a comparative study of all *rāgamālika*-s of Muttusvāmi Dīkṣita provide scope for further research and will widen the understanding of the creative process of the composer and the music of his time.

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