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## DAŚĀVATĀRA RĀGAMĀLIKA-S

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**Abstract:** *Rāgamālika*, literally means, ‘a garland of *rāga*-s’. *Daśāvātāra* refers to the ten *avatāra*-s of Lord Vishnu in the Hindu mythology. Many Karnatic music composers have mentioned these *daśāvātāra*-s in their compositions. These are mostly set in the *rāgamālika* format, so that the complete composition can be presented with its theme intact. This article aims at analysing two such *daśāvātāra rāgamālika*-s in regards to its structural and melodic content in detail.

**Index Terms** – *Rāgamālika*, Karnatik, *Daśāvātāra*, Vishnu, *Matsya*, *Kūrma*, *Varāha*, *Narasimha*, *Vāmana*, *Parasurāma*, *Rāma*, *Balarāma*, *Krishna*, *Kalki*, *Venkatesa avatāra*, Muttusvami Dikshita, Swathi Tirunal, Madhavō mām pātu, Kamala Jāsyā, *Saurāshtra*, *Madhyamāvati*, *Ciṭṭai svāra-s*, *Vilōma krama*, Reverse order of *rāga-s*

### I. INTRODUCTION

The *daśāvātāra* are the ten primary incarnations of Lord Vishnu. Vishnu has been said to take an *avatāra*, or incarnation, whenever there is a need to restore righteousness in the world<sup>1</sup>. The word *daśāvātāra* is derived from the Sanskrit word *daśa*, which means ten, and *avatāra*, which means form or incarnation.

The list of *avatāra*-s is varied across different sects as well as regions all over India. The common variation seen is with the inclusion of *Balarāma* (brother of *Krishna*) instead of *Gautama*, the *Buddha*. The commonly featured *avatāra*-s are *Matsya*, *Kūrma*, *Varāha*, *Narasimha*, *Vāmana*, *Parasurāma*, *Rāma* and *Krishna*. These incarnations are mentioned to have occurred in the past *yuga*-s, whereas the last *avatāra*, *Kalki*, is set to happen in the current *kaliyuga*.

*Rāgamālika*, which literally means a garland of *rāga*-s, is a popular compositional form in South Indian Classical Karnatik Music. While a composition is set to a single *rāga* most of the time, this type of composition has multiple sections set to different *rāga*-s. The choice of *rāga*-s is based on the composer’s preference. Apart from a *kṛti*, this *rāgamālika* format also appears in other compositional forms like *varṇa*<sup>2</sup>, *tillānā*<sup>3</sup>, and so on.

#### 1.1 DAŚĀVATĀRA RĀGAMĀLIKA-S

There are many compositions that mention the *daśāvātāra* in a single song. The general structure of such a composition is one having ten sections, each one describing one *avatāra*. As a performer strives to project the theme of such a composition, it is imperative that none of the sections are omitted. Hence, they provide ample scope to be presented as *rāgamālika*-s to avoid monotony during concerts.

<sup>1</sup>Bhagavad Gita: Chapter 4, Verse 7, <https://www.hinduismfacts.org/dashavatara/>

<sup>2</sup>*Valaci vacci - navarāgamālika varṇa - ādi* - Patnam Subramania Iyer

<sup>3</sup>K. N. Dhandayudhapani Pillai’s *tillānā* - <https://www.youtube.com/watch?v=yC6Ykx2W-zg>

Jayadeva's (12<sup>th</sup> Century) '*Pralaya payodhi jalē*<sup>4</sup>', mentions the other nine *avatāra*-s as a form of *Krishna*, who himself is an *avatāra* of *Vishnu*. Purandara Dasa's (15<sup>th</sup> Century) '*Rāma nāma ratna hāra*<sup>5</sup>' says the name of *Rāma* is a gem-studded necklace, where the other *avatāra*-s are described as precious gems adorning this ornament. For example, he says '*matsya nembō māṇikyada haraḷu*', where the *matsya avatāra* is compared to the ruby and '*parasurāma nembō paccaya haraḷu*', referring to the *parasurāma avatāra* to be the emerald. These compositions are rendered as *rāgamālika*-s today, even though a defined set of *rāga*-s are not available in a documented format. Purandara Dasa has also written a *maṅgala*, '*Mukūtake maṅgalaṃ*<sup>6</sup>', referencing the *dasāvatāra*-s. Another famous *dasāvatāra rāgamālika* is composed by Udumalaipeṭṭai Narayana Kavi, beginning with the lyrics '*pārkaḍal alaimēlē*<sup>7</sup>', which was made famous by the rendition of musician Smt. M. L. Vasanthakumari, in the Tamil movie '*Raja Desingu*<sup>8</sup>'.

Muttusvami Diksita (1775-1835) and Svati Tirunal (1813-1846) are two composers who lived in the 19<sup>th</sup> Century, who have composed *dasāvatāra rāgamālika*-s with a defined set of *rāga*-s, which have been documented and published in the 20<sup>th</sup> Century. Both songs are composed in Sanskrit and mention the first nine *avatāra*-s in the exact same order. Svati Tirunal mentions *Kalki* as the tenth *avatāra*, yet to incarnate in *kaliyuga*, while Muttusvami Diksita mentions *Venkatēśa* as the tenth *avatāra*, who has taken the form of an idol to protect the people. This reference to the deity of Tirumala as an *avatāra* is unique, and not mentioned anywhere else. These two compositions are taken up for structural and melodic analysis in this article.

## II. STRUCTURAL ANALYSIS

*Mādhavō mām pātu* of Muttusvami Diksita is set in *rūpaka tāla*. There are two authentic printed notational sources for this song. Anantakrishnaayyar's book<sup>9</sup> does not give the *cittai svāra*-s for the different sections, whereas Sundaram Iyer's book<sup>10</sup> provides them. *Kamala jāsyā hr̥ta*<sup>11</sup> of Svati Tirunal set in *ādi tāla* in two *kaḷai*, features *cittai svāra*-s after every section. Since the Sundaram Iyer version of *mādhavō mām pātu* includes the *cittai svāra*-s, it is considered for comparative analysis.

Considering these versions, both *dasāvatāra rāgamālika*-s follow a very similar structure. Every *carāṇa* has two lines of *sāhitya*, followed by two lines of *cittai svāra*. Muttusvami Diksita, who is known for his *madhyamakāla sāhitya*, has highlighted the feature in this composition as well. *Mādhavō mām pātu* has the first lines of *sāhitya* and *svāra* sung in the slower speed, and second lines of *sāhitya* and *svāra* presented in the *madhyamakāla* respectively. The notation of the first section mentioning the *matsya avatāra* is given below to highlight this structure:

<i>madhavō mām pātu - rūpaka tāla</i>	
<i>carāṇa 1 - rāga: nāta</i>	
s r g , m , p , , , ,	g m p , p m g m m r , , ,
mā . . dha vō . . . .	mā m pā . . . tu . . . .
s , , , , s , r , s ,	g m p n p m g m m r , , ,
mat . . . syā . . va	tā . . . . . . . . ro . .
<i>madhyama kāla</i>	
g m p p n ś r̥ , ś n ś ,	ś r̥ ġ ṁ ṙ ś , n p m g m
vē . das tē . ya dushṭa harō .	vē dā . dirak shaṇah śrī .

<sup>4</sup>M. S. Subbulakshmi - <https://www.youtube.com/watch?v=31Arh9fgbwM>

<sup>5</sup>Vanitha Suresh - <https://www.youtube.com/watch?v=jPnn41DdU4Y>

<sup>6</sup><https://madhwafestivals.com/2016/09/14/mangalam-dashaavathara/>

<sup>7</sup><http://translationsofsomesongsofcarnticmusic.blogspot.com/2015/11/par-kadalalai-mele.html>

<sup>8</sup><https://www.youtube.com/watch?v=-xwbOUkhz4o>

<sup>9</sup>Sri Krishna Navavaranaṃ by A. Anantakrishnaayyar, April 1957, Pg. 143-152

<sup>10</sup>Sri Dikshita Kirtana Mala, Part 15, by A. Sundaram Iyer, 1979, Pg. 29-33

<sup>11</sup>Maharaja Sri Swati Tirunal Kritis Part-1 by Swati Tirunal publications committee, 1970, Pg. 202-213

***cittai svāra - rāga: nāṭa***

s , , , , , r , g , m , | p , m , p , ś , n , ś , ||  
 ř , , , ś , ś , n , p , | m , m , p , m , r , s , ||

***madhyama kāla***

s , ṇ p - ṇ s r g m p d n | ś ř ġ ṁ - ř ř ś n - p m p n ||  
 ś ř , ś , n - ś n p m g m | p n , p , - m p g m - r s ṇ ||

On the other hand, *kamala jāsyā* has both lines of the *sāhitya*, as well as the first *svāra* line presented in the first speed, while the second *svāra* line is rendered in *madhyamakāla*. This structure is followed in every section of the song. The notation of the first section talking about the *matsya avatāra* from this song is given below:

***kamala jāsyā - ādi tāla (2 kalai)******carāṇa 1 - rāga: mōhanam***

, , , , g p - g r , s - s , , , s ḍ r s ḍ p | ḍ , s r g , g r | g , d p g p g r ||  
 . . . . ka ma la . . . . jā . . . . sya hr̥ ta . ni ga marā . sī . ha ya . grī va .

s r - g g p , d g p d ś d ś , ś , | , , ś , ř ġ , ř ś d d p | d p , d ś , d p p g d p ||  
 . . - da ma na mī na . śa rī . ra . . mā . ma vō dhā . . . . . ra . .

***cittai svāra***

grsr - g , d p d g p r g p g , r s | p g p d , p ś d | ś ś d d p p g r ||

***madhyama kāla***

gpdśś - pdřś - grřśrġ - rřśrđś - pdřś ś , | dřrřś - pdřśd - pgpd | ś ř ġ ř , ś - pd ś d , p - ś d , p ||  
grsr (*kamala jāsyā*)

In both compositions, every *carāṇa* has *cittai svāra*-s appearing in the same *rāga* respectively. According to the Sundaram Iyer's book<sup>12</sup>, every section of *mādhavō mām pātu* seems to lead on to the next one, and only the final section's *cittai svāra* in *rāga madhyamāvati* is seen leading back to the *pallavi* as provided in the notation, highlighted below:

***mādhavō mām pātu - cittai svāra - rāga: madhyamāvati***

s , , , , , r , s , r , | s , ṇ , - p , ṇ , s , r , ||  
 r , , , , , s , r , m , | p , n , p , m , r , s , ||

***madhyama kāla***

n , s r - p m r s - r m p n | ś , ř ś n - p m p n ś ř , ||  
 ś ř ṁ ř , - p ṁ ř ś n p n | ś ř ś n , p - n p m r , s ||  
 (*mādhavō*)

<sup>12</sup>Sri Dikshita Kirtana Mala, Part 15, by A. Sundaram Iyer, 1979, Pg. 33

*Kamala jāśya*'s structure with respect to *cittai svāra*-s leading on to the subsequent section, is a little different. The second line of *cittai svāra* of every section, presented in *madhyamakāla*, is split into two; the first part is set in the same *rāga*, while the second part features the same *svāra* passage from the last part of the *cittai svāra* of the *pallavi*. This acts as the transition leading to the first *rāga mōhanam*. In other words, every section goes back to the *pallavi*. This is highlighted below for the section in *rāga madhyamāvati*.

<b><i>kamala jāśya - cittai svāra - rāga: madhyamāvati</i></b>	
,,, , r , r m r r s ṅ s r s , ṅ p   ṅ s r , m p n - r   m p n ś , n p m	
<b><i>madhyama kāla - rāga: madhyamāvati</i></b>	
<u>rrmrmrs</u> , - <u>nsrsrsn</u> , - <u>srrmmppn</u> - <u>pśnr, śnp</u>	<b><i>rāga: mōhanam</i></b>
<u>grsr</u> ( <i>kamala jāśya</i> )	<u>dsṛṅś</u> - <u>pdśṛśd</u> - <u>pgpc</u>   <u>śṛṅś</u> , <u>pdśd</u> , <u>śd</u> , <u>p</u>

### III. MELODIC ANALYSIS

The different *avatāra*-s with the *rāga*-s featured in the two *daśāvatāra rāgamālika*-s are given below:

	<b><i>avatāra</i></b>	<b><i>rāga in mādhavō mām pātu</i></b>	<b><i>rāga in kamala jāśya hṛta</i></b>
1.	<i>matsya</i>	<i>nāta</i>	<i>mōhanam</i>
2.	<i>kūrma</i>	<i>gauḷa</i>	<i>bilahari</i>
3.	<i>varāha</i>	<i>śri</i>	<i>dhanyāsi</i>
4.	<i>narasimha</i>	<i>ārabhi</i>	<i>sāraṅga</i>
5.	<i>vāmana</i>	<i>varāli</i>	<i>madhyamāvati</i>
6.	<i>parasurāma</i>	<i>kedāram</i>	<i>aṭāṇa</i>
7.	<i>rāma</i>	<i>vasanta</i>	<i>nātakuraṅgi</i>
8.	<i>balarāma</i>	<i>surati</i>	<i>darbār</i>
9.	<i>krishna</i>	<i>saurāṣṭra</i>	<i>ānandabhairavi</i>
10.	<i>venkateśa / kalki</i>	<i>madhyamāvati</i>	<i>saurāṣṭra</i>

*Mādhavō mām pātu* commences with the first five *ghana rāga*-s, *nāta*, *gauḷa*, *śri*, *ārabhi* and *varāli*, in that order. *Kedāram*, one of the second set of *ghana rāga*-s comes after this, followed by *vasanta*. The last three *rāga*-s which are featured, are considered auspicious or *maṅgala rāga*-s, *surati*, *saurāṣṭra* and *madhyamāvati*.

*Kamala jāśya* commences with a very bright and popular pentatonic or *audava rāga mōhanam*, interestingly followed by its closely allied *rāga bilahari*. All *rāga*-s featured after, are considered *rakti rāga*-s, which are practiced more based on the *lakṣhaṇa* learnt, rather than a more scale-oriented documented *lakṣya*. While *sāraṅga*, *aṭāṇa*, *nātakuraṅgi*, *darbār* and *ānandabhairavi* are faster-paced *rāga*-s, *dhanyāsi* is usually rendered in a relatively slower pace, giving a peaceful *gamaka*-oriented presentation. This combination of *rāga*-s brought under the umbrella of the same composition, brings out every characteristic phrase of the respective *rāga*-s very beautifully.

The *rāga*-s *madhyamāvati* and *saurāṣṭra* feature in both compositions. Even though *madhyamāvati* is usually featured towards the end of a composition or a concert, it comes up as the fifth *rāga* in *kamala jāśya*. *Saurāṣṭra* is featured as the last *rāga*.

#### 3.1 Analysis of *grha svāra*-s and starting phrases

*Grha svāra* is the starting note of a composition. In this section, the starting notes of every *rāga*, as well as the starting phrase, in both the songs are documented and discussed.

<i>rāga</i> in <i>mādhavō mām pātu</i>	<i>gr̥ha svara</i>	starting phrase
<i>nāta</i>	s	s r g , m , p , , , , ,
<i>gauḷa</i>	r	r g m , m r , , s , , ,
<i>śri</i>	r	r , , , r , r g g r s ,
<i>ārabhi</i>	ḍ	ḍ , ḍ , - r s r , - r , m g (r)
<i>varāli</i>	p	p , , , d , p , , , , ,
<i>kedāram</i>	p	p , ś , n , p , , , - m g (r s , )
<i>vasanta</i>	s	s , , , m , m , , , m ,
<i>surati</i>	n	n d p , - m g p m m r , ,
<i>saurāṣṭra</i>	d	d ṛ ś , ś n d , n d p ,
<i>madhyamāvati</i>	p	p , n , ś , n , p , m ,

Every *gr̥ha svara* followed by the starting phrase brings out the stamp of the respective *rāga* very clearly. The *rāga chāya* is immediately set in the minds of the listener. We can also see some of these phrases used in other compositions of different composers. For example, the *śri rāga* phrase ‘r , , , r , r g g r s ,’ is similar to the commencing phrase of ‘*vanajāsana vinuta*’ of Subbaraya Sastri. The *vasanta* phrase ‘s , , , m , m , , , m ,’ reminds one of ‘*sītamma māyamma*’ of Tyagaraja.

<i>rāga</i> in <i>kamala jāsyā hr̥ta</i>	<i>gr̥ha svara</i>	starting phrase
<i>mōhanam</i>	g	g p g r , s s , , ,
<i>bilahari</i>	p	p p n d d p m g g r s ,
<i>dhanyāsi</i>	p	p g m , p , n ,
<i>sāranga</i>	r	r s p , , , p , p m
<i>madhyamāvati</i>	r	r r r , r r m p
<i>aṭāṇa</i>	m	m p p p m g m p
<i>nātakuranji</i>	m	m g s , s , , n
<i>darbār</i>	r	r , r p p m r ,
<i>ānandabhairavi</i>	g	g m p , p , , p n p , p m
<i>saurāṣṭra</i>	p	p d d n , d p , m g ,

A very similar set of observations can be found in ‘*kamala jāsyā*’ as well. The phrases employed in each of these sections, bring out the best of the *rakti* in these *rāga*-s. Again, the starting phrases being so catchy and familiar, can be seen being used in compositions of other composers. For example, *mōhanam* ‘g p g r , s s , , ,’ reminds us of ‘*nannu pālampa*’ of Tyagaraja, and *nātakuranji* ‘m g s , s , , n’ is very similar to the beginning of the famous *pada varṇa* ‘*chalamela*’.

### 3.2 Analysis of the transition between the *rāgas*-s

As mentioned earlier, in the documented notation sources, *mādhavō mām pātu* does not have transitional phrases between the sections. Every section leads directly on to the next section, till the last *rāga*, which comes back to the *pallavi*. Hence for this analysis, the starting phrase of the *sāhitya*, and the ending phrase of the *cittai svara* are highlighted.

<i>rāga</i> in <i>mādhavō mām pātu</i>	starting phrase of the <i>sāhitya</i>	ending phrase of <i>cittai svara</i>
<i>nāta</i>	s r g , m , p , , , , ,	p n , p , - m p g m r s ṇ
<i>gauḷa</i>	r g m , m r , , s , , ,	s n p - n p m - p m g m r s
<i>śri</i>	r , , , r , r g g r s ,	p d n p , m - r m r g r s
<i>ārabhi</i>	ḍ , ḍ , - r s r , - r , m g (r)	s s p p - ś n d p - m g r s
<i>varāli</i>	p , , , d , p , , , , ,	g n d p , m - p m g r g m
<i>kedāram</i>	p , ś , n , p , , , - m g (r s , )	, ṛ ś n p m g - g r s - s g m
<i>vasanta</i>	s , , , m , m , , , m ,	ś n d - m g m - d m g r s ṇ
<i>surati</i>	n d p , - m g p m m r , ,	ś n , d - p m , g - r s r m
<i>saurāṣṭra</i>	d ṛ ś , ś n d , n d p ,	s ṇ ḍ , ṇ - s r g m p m (d)

The previous section's ending leads on to the next *rāga*-s starting phrase. For example, 'p n , p , - m p g m r s ṇ' in *nāta* leads on to 'r g m , m r , , s , , , ' in *gaula*. Looking at the combination of phrases given in the table above, it is very clear that the *rāga*-s flow from one on to another with a smooth and seamless transition. A key ending phrase in the *svara* clearly moves on to a very distinct characteristic phrase of the next *rāga*, bringing out the *bhāva* effectively. For example, the characteristic 'p d n p , m - r m r g r s' in *śrī rāga* moves on to 'ḍ , ḍ , - r s r , - r , m g (r)' bringing out the *ārabhi* in a quick crisp nutshell.

*Kamala jāśya*, in contrast, has clearly defined transition phrases in the second line of the *madhyamakāla cittai svara*-s. After every section, this goes back to the part highlighted below, to lead on to the *pallavi*.

<b><i>rāga: mōhanam</i></b>	
(previous section)	<u>ḍṛḡṛṣ</u> - <u>pdśṛsd</u> - <u>pgp</u>   <u>śṛḡṛ.ś</u> - <u>pdśd,p</u> - <u>śd,p</u>
<u>grsr</u> ( <i>kamala jāśya</i> )	

The transition phrases for all the *rāga*-s are given below:

<b><i>rāga</i> in <i>kamala jāśya hr̥ta</i></b>	<b>transition phrases</b>
<i>mōhanam</i>	Not applicable
<i>bilahari</i>	ppddp , - śnddp , - mgr , - rgpmgrs , - srrggppd
<i>dhanyāsi</i>	gmpndpmp - mg,pmgrs - ṅsgmpn śḡṛś ndpmp ,
<i>sāranga</i>	rgmrsrs , - pmddpmp , - pdnśddpm - pdpm rgmp
<i>madhyamāvati</i>	rrrmrs , - ṅsrsrṣṇ , - srrmmpn - pśnṛśnp ,
<i>aṭāṇa</i>	pmnnpmpś - nśṛś nśd , - pnśṛ mpnś rmpn pmp ,
<i>nātakuranji</i>	rgmd ,n mdnśnd - ndmgmgs- sṇḍṇ smgm dm , dn
<i>darbār</i>	rrmr pmp dnp , mrggr rs , dp , dnś p , d- mpdp
<i>ānandabhairavi</i>	gmp gpmgr g , mpgrsṇ sgrg , mpdp śnṛś ndp
<i>saurāṣṭra</i>	transition to <i>pallavi</i> is discussed in the next section

A key difference between the two compositions is the *tāla* used. Since this composition is set in a much bigger *tāla*, the scope for these transition phrases is enhanced. A half *āvarta* consists of thirty-two *svara*-s in *madhyamakāla*. This is fully used in projecting the *rāga* to the maximum extent possible. For example, *dhanyāsi* in 'gmpndpmp - mg,pmgrs - ṅsgmpn śḡṛś ndpmp ,' is shown in a very grand manner. This combination of notes with the highlighted *dhīrga svara* in g, provides a clear *lakṣaṇa* on how the note needs to be handled to project the *rāga*. Another key highlight is in *madhyamāvati*, 'rrrmrs , - ṅsrsrṣṇ , - srrmmpn - pśnṛśnp ,' with the usage of *janta svara*-s and *dāṭu prayōga*-s.

### 3.3 Vilōma krama cittai svara-s as the final section in *kamala jāśya*

*Kamala jāśya* has a unique feature among the documented versions of these two compositions. Here, after the last *caraṇa*, there is a set of half *āvarta cittai svara*-s in all the *rāga*-s occurring in reverse order, leading to a grand finish back to the *pallavi*. This section is completely set in *madhyamakāla*. Even with just a half *āvarta* per *rāga*, each one of them brings out the essence of the respective *rāga* so beautifully. \* denotes the *anya svara* in *sāranga*.

*kamala jāsyā – final cittai svāra passages – madhyamakāla***rāga: saurāṣṭra**

ppdn ś, śn śrśnśnd, pdnd ndpm gmgr gmp ,

**rāga: darbār**

dnś p , pdn p , mr gg rs rmpdn , śr dnśp, dpm

**rāga: aṭāṇa**

pd, p śnrś nr , ś nśd , pmgmrs ṅsrmpnp ,

**rāga: sāranga**

dpmr gm\*rs - rrsmpdnśr dnśdp mpmr, gmp

**rāga: bilahari**

dśnd pmgr- dpmg rsnd- srgpmgrg- pdśndpd,

grsr (*kamala jāsyā*)**rāga: ānandabhairavi**

pdpm grgm dpm g,rs, | sgr g , mpd pś nd p , , , |

**rāga: nātakuranji**

dnśn dmgs ṅḍn srgm, | gmdm dnśn dndm ndm, |

**rāga: madhyamāvati**

n , pm r , mr s, ṅp ṅsr, | mpnśr , pnś nśr ś, np |

**rāga: dhanyāsi**

n, śr śndp - m, p g, r | nsngsr - gmpn śndpmp |

**rāga: mōhanam**

dśrḡrś - pdśrśd - pgpd | śr ḡr, ś - pdśd, p - śd, p |

The phrases, especially in the last two very similar *rāga-s* *bilahari* and *mōhanam*, are to be noted. Even though their ascending scale contains the same notes, the section beginning with ‘dśnd pmgr- dpmg rsnd’ has a clear mix of the n and m, traversing both *ārōhaṇa* and *avarōhaṇa* phrases depicting *bilahari*, compared to the ‘dśrḡrś - pdśrśd - pgpd’ bringing in the *mōhanam*.

#### IV. OBSERVATIONS - CONCERT PRESENTATION

Both these *daśāvātāra rāgamālika-s* are presented occasionally in the concert circuit. In order to highlight the theme, the full composition has to be sung, which takes up a sizeable portion of the duration of the concert.

*Mādhavo mām pātu* is seen presented in three different ways:

- at the end of every section of the *cittai svāra*, leading on to the *pallavi* line *mādhavō mām pātu* back in *nāta rāga*<sup>13</sup>
- at the end of every section of the *cittai svāra*, leading on to the beginning of the same section<sup>14</sup>
- without rendering the *cittai svāra-s*, every section is presented as its own entity and does not lead back to the *pallavi*<sup>15</sup>

In contrast, the presentation of *kamala jāsyā*<sup>16</sup> is consistent among musicians. All renditions follow the full structure of the song as given in the notation. Mostly, musicians have featured this as a part of a thematic concert based on the composer or deity, or as an in-between song before the main item of the concert. The author of this article recalls listening to Mani Krishnaswami presenting *kamala jāsyā* as the main featured item in her concert at The Music Academy, Chennai, in the late 90s, where she performed short *ālāpana* sections featuring all the *rāga-s*, as well as *kalpana svāra-s*, with a finale *kōrvai* that included all *rāga-s* in reverse order, following the structure of the composition itself.

#### V. CONCLUSION

The *daśāvātāra rāgamālika-s* composed by two well-known contemporary composers of the 19<sup>th</sup> century have been analysed in this article. The similarities and differences in structure, melody and presentation, have been highlighted in detail. Such unique thematic compositions are a treasure to every student and musicians’ repertoire. These types of songs, not often heard by audiences, brings forth positive and excited reactions and fantastic reviews when featured in lecture-demonstrations as well as concert presentations.

<sup>13</sup><https://www.youtube.com/watch?v=Cg5Km912KrE> - T V Sundaravalli

<sup>14</sup>Amrutha Venkatesh - [https://www.youtube.com/watch?v=1Kr\\_Fs2nuMo](https://www.youtube.com/watch?v=1Kr_Fs2nuMo)

<sup>15</sup>Aruna Sairam - <https://www.youtube.com/watch?v=GY9CjtLurSc>

<sup>16</sup>Alathur Brothers - <https://www.youtube.com/watch?v=1ZK5-bgIrWk>

Omanakutty and disciples - <https://www.youtube.com/watch?v=ib6MTJzYPBQ>

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