

NOTTUSVARAM - SRI MUTHUSWAMI DIKSHITAR

Usha R

Research Scholar

Supervisor & Guide Dr. Shobana Swaminathan

School of Music and Fine arts, VISTAS

Vels University, Pallavaram, Chennai, India.

Abstract: Indian music is one of the oldest and finest form of art, which is a vital part of Indian culture. 'Nōṭṭusvara' is a unique genre of music composed by one of the musical trinity, Sri Muthuswamy Dikshitar. Like his heavy Kriti, Nōṭṭusvaras are also addressed to Hindu Deities in Sanskrit language and the lyrical component of Dikshitar's work is also spread throughout the Nōṭṭusvara (vaggeyakara mudra, literary and poetic splendor of Sanskrit language). This article is an attempt to show how the Nōṭṭusvara is at par with other musical form in the sense of sahitya, melody and rhythm.

Keywords: Dikshitar, Nōṭṭusvara, sahityas, prosody, vaggeyakara

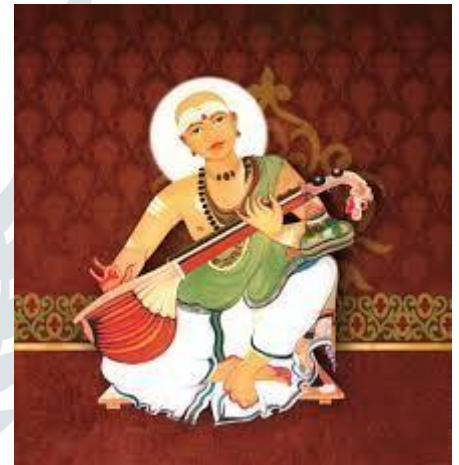
I. INTRODUCTION

Karnatic music also known as South Indian music is rich with variety of compositions. The period of the Musical Trinity, Sri Thyagaraja, Sri Muthuswamy Dikshitar and Syama Sastri is considered to be the golden era of Karnatic music. They contributed innumerable valuable compositions for us. The common feature in all their compositions is devotion and the divine compositions brought serenity to those who heard and enjoyed their music.

Though the Trinity composed in their unique way, the common focus was on rendition of divine music by simple as well as grand compositions on all Deities. At the same time, they strictly adhered to the lakshana and lakshya prescribed in the Lakshanagrandas.

Muthuswamy Dikshitar was the youngest among the Trinities. He exclusively handled the Raaganga raga Mela Paddhadi by Muddu Venkatamahin. Muddu Venkatamahin was the preceptor of Ramaswamy Dikshitar, father of Sri Muthuswamy Dikshitar.

Sri Muthuswamy Dikshitar was born in Tiruvarur in Tanjore District in the year 1776, to Ramaswamy Dikshitar and Subbalakshmi Ammal. He had his initial lessons from his father. His father taught him not only the practical music, also taught the lakshana grandhas. He was also adapt playing Vina. Dikshitar was both vocalist and Vainika. Both have distinctive characteristics, and the combination of both makes the contemporary style, which has charm of its own.



He has handled hundreds of Ragas including the seventy-two Mela ragas and a few Ragas of Hindustani Music (North Indian Classical Music) Also he stands unique among the composers of Carnatic music by composing Kriti in the Suladi Saptha talas – Dhruva, Matya, Rupaka, Jampa, Tiripata, Ata and Eka.

The sahitya (textual content) of his compositions is full of devotion and philosophical nature. Since the text is in Sanskrit language, he has brought the Stotra literature and mantra-tantra concepts of Hindu worship in the Song form Kriti. One of the specialties of Dikshitar was the composition of Nōṭṭusvara Sahityam.

Muthuswamy Dikshitar lived during the British period in Indian History – 1775-1835 – and had the opportunity to listen to the Western tunes played by the Military Band of the British East India Company. During the period of late 18 and 19th century, most of the south Indian composers composed compositions to western tunes.

Dikshitar composed around 39 short and simple songs on Hindu deities, from his exposure to tunes played by English bands during the period of the British East India Company in Madras, in raga Sankarabharana, which is same as the 'C' major scale in western classical music when Shadja is set to the note 'C'.

Sri Thyagaraja also composed songs in western style to his credit, but each one is in different ragas. Thyagaraja also composed similar pieces like 'Varalila gana lola', 'Gata moha' and 'Sarasa netra' in the Shankarabharanam scale. But Dikshitar composed all 39 Nōṭṭusvara sahityam only in raga Sankarabharana. Dikshitar's remarkable versatility is exhibited in the compositions, Nōṭṭusvara Sahityam which are completely different genre from the rest of his work. At the same time, Dikshitar also composed grand (heavy kriti) compositions in raga Sankarabharana like Akshayalinga Vibo, Daksināmūrtē, etc. Dikshitar was well versed in raga alapa paddati. In these compositions he brilliantly captured the raga bhava in a very eloquent manner. The melody content and approach to Nōṭṭusvara sāhitya composition are western in nature. However, the lyrics of the compositions are based on Sanskrit stotra literature, which gives an Indian touch. These compositions were replica of the British, Irish tunes for that Dikshitar added the lyrics in Sanskrit.

Nōṭṭusvara stands for Notes Svvara i.e. ‘Western notes’, are collection of songs composed by Muthuswamy Dikshitar which follow the styles of both Indian and western and at the same time it is neither Indian nor completely western music.

Dikshitar’s Exposure to Western music:

When Muthu Krishna Muda liar, Zamindar from Manali near Madras visited Tiruvarur, it was a life-changing experience for Dikshitar. He was impressed by Ramaswamy Dikshitar’s (father of Muthuswamy Dikshitar) Bajana performance in the temple. He invited Ramaswamy Dikshitar to Manali as his Samasthana Vidwan. Ramaswamy Dikshitar agreed, and their family was shifted to Manali. Dikshitar family enjoyed the liberal patronage of the Zamindar Muthu Krishna Mudhaliyar and his son Venkatakrishna Mudhaliyar. The Zamindars were closely associated with the East India Company as its Dubash (interpreters); so, they were often called on Fort St George to listen to the European Airs played by Irish Bands. They played simple Celtic marching tunes, lifting melodied easy on drums and bagpipes and flute. Sometime Dikshitar brothers also accompany them to listen to the Western Bands. That’s how Muthuswamy Dikshitar and his younger brother Baluswami had the opportunity to get familiarized with Western Music. Muthuswamy Dikshitar picked up the melodies played on Band and composed the songs with Sanskrit Sahityas on Hindu deities for the Band airs including the British National Anthem, “God save the king’ (Santhatam pahimam). Unlike regular kritis, they are typically just a collection of lines set to a specific tala or beat and not structured as a pallavi, anupallavi and charanam.



Regarding the documentation of Nōṭṭusvara Sāhitya, first we hear about these songs from Manuscript;

1. A Telugu Manuscript was presented to Charles Philip Brown in Madras in 1820 by Kuppaya and Seshayya, which contained these Sahityas, together with the corresponding English and French songs under the name “Jatisvaramulu”. These manuscripts are preserved in Chennai Oriental Manuscript Library, manuscript no D.2536, which contain 20 songs written in Telugu script, out of 20 songs 12 songs are composed in Sanskrit language, other 8 are composed in Telugu language, with the name of the corresponding English and French songs. They are composed during Dikshitar’s visit to the different places in Tamil Nadu.

Dikshitar accepted his request and composed compositions that have the Sanskrit text for the European Melodies. They are the following compositions.

1. ‘Santatam Pahimam’ to British National Anthem "God save our Noble king/Queen
2. ‘Vande Meenakshi’ to the famous Irish melody "Limerick"
3. ‘Vara sivabalam’ – tune of "Castilian Maid" by Thomas Moore
4. ‘Peetavarnam Bhaje’ – to the tune of "Taza-ba-Taza"
5. ‘Jagadeesa guruguha’ – to the tune of "Lord McDonald’s Reel"
6. ‘Subramanyam Surasevyam’ – to the tune of "British Grenadiere"
7. ‘Kancheesam Ekambaram’ – to the tune of "Country dance"
8. ‘Ramachandram Rajeevaksham’ – to the tune of the English son "Let us lead a life of Pleasure"
9. ‘Sakalasuravinuta’ – to the tune of "Quick March"
10. ‘Sakthi Sahitha Ganapathim’ – to the tune of the song "voleuz – Vous-dancer"
11. ‘Sowri Vidhinute’ – to the tune of the famous English song "oh Whistle, and I will come to you, my lad."
12. ‘kamalasana Vandita’ to the folk dance “Galopede”.

2. Though Dikshitar wrote these nōṭṭusvara in his teens, some of these songs are published in “Oriental music in staff notation’ by Sri Manali A.M. Chinnaswamy Mudhaliyar in 1893 under the heading “Nōṭṭusvara Sahityas”.

3. Third printed notation of these nōṭṭusvara sāhitya -“Prathamabyasa Pusthakamu” compiled by Sri Subbarama Dikshitar in 1905, contains theoretical and practical aspects of teaching methods.

The three nōṭṭusvara sahityas ‘Subramanyam Surasevyam’, ‘Chintaye Chittsaba’ and ‘Saurividhinute, are present in the Telugu manuscript only and not available in any of the above publications.

Nōṭṭusvara

Like gītas, Nōṭṭusvara sāhitya are short and syllabic compositions, and devoid of different sections like Pallavi, Anupallavi and Charam as in Kriti format. In tala aspect, it is simple and in tisra or chaturasra nada, and each svara is associated with each akshara of the sahitayam syllable. All these compositions are melodious and resembles western notes. They were all based on the Western scale of C major, which is corresponds to the scale of Sankarabharana raga of Carnatic music and Billaval that of Hindustani music. The compositions are not in Sankarabharana raga because it is devoid of the ornamentation (gamaka) which is a characteristic of Carnatic Music.

These songs are in praise of different Gods and Goddesses of different holy places, such as Kanchi, Madurai, Tirupati etc. The songs are praise of Ganesha (1), Saraswathi (2), Shiva (11), Vishnu (5), Devi (10), Skanda (4), Anjaneya (1), Rama (6).

Though these small songs, which are devoid of the kriti form, it contains vaggeyakara mudra, Sthala mudra and studded with glittering words and phrases. These songs are not restricted to any specific tala like Adi, Rupakam etc., but has a sense of nadai, as Tisram or Chatusra.

Structure and lyrical content

The structure of these nōṭṭusvara sahitayam is different from that of kritis. Unlike regular Kriti form they are just collection of lines and sung at one stretch. They don't have segments like Pallavi, Anupallavi and Charanam as in the usual kriti format in Carnatic music. Unlike kritis, the first line of pallavi won't be repeated after anupallavi or samasticharanam. They are sung continuously, sometime the whole song is repeated twice. They are in the form of verses.

Most of these Nōṭṭusvara Sahityam have a fast phrase at the end, this resembles the Madyamakāla sahitayam present in his kritis. Most of the nōṭṭusvara contains only four lines, only few contain around ten lines (Cintayeham) and some have just two lines (Pitavarnam baje).

Lyrics

The songs are in Sanskrit language. It is observed that the lyrics of these composition consists of beautiful prasams. They are flooded with prosodical and literary beauties like Dīksitar's kritis. He composed these songs in praise of different Gods and Goddesses like Ganesha, Saraswathi etc. of different places. Such as Kanchi, Madurai, Tirupati etc.

Most of the nōṭṭusvara sahitayas contain vaggeyakara mudra "Guruguha", the vaggeyakara mudra is absent in the following songs: 1. Pahimam Janaki vallabha, 2. Dinabando, 3. Dasarathe, 4. Santanasaubhagya.

Some song even begins with the Vaggeyakara mudra, like 'Guruguha patha pankaja', 'Guruguha sarasija', 'Gurumurthe bahukirte'. Some songs have Sthala (Place) mudra as, in the song 'Kanchisa' it indicates that this song is in praise of Lord Siva who resides in Kanchipuram, Tamilnadu.

In the song 'Sankaravara' the Sthala mudra is clearly portrayed in the second line as "sri kanchi nagara pate".

Though the Sthala mudra is not evident in some songs, we can identify the place from the descriptive lyrics, for e.g.: in 'Cintayehamsada Citsabhanayakam', it is evident that this song is composed on Lord Nataraja of Chidambaram in Tamlinadu as the word 'Sabha' has the nomenclature as 'Chitsabha'. In the song Samaganapriye, from the line Kamakotipriye it is clear that this song is composed on Lord Kamatchi of Kanchipuram.

Prosody (Literary beauties)

All the Nōṭṭusvara sāhityas are flooded with beautiful prasams. He brilliantly used prasam in the same line as well as between the line. These sāhityas are flooded with prosodical and literary beauties like his kritis.

He has consistently exhibited the patterns of prasams, whether these nōṭṭusvara sāhitya has 2 line or 10 lines.

For e.g.: Pitavarnam bhaje, has just two lines, though it has only two lines it has Adiyakshara prasam, Dvitiyaksara prasam, Anuprasam, Antiyaprasam are found in the same line as well as between the lines.

Melody

The melody of nōṭṭusvara sahitayas are entirely different from that of kritis; it covers three octaves like kritis (range of the svaras from mandra stayi to tara stayi). In most of the song the same pattern of svaras occurs repeatedly. In these compositions also he follows the ragalakshana such as begins with graha svara, it has beautiful prayōgas like Janta svara, Tripucha prayōga, Aroha and Avaraoha prayōgas

Rhythm

Nōṭṭusvara were syllabic compositions. This means that the rhythm of the composition is maintained as one svara for every tāla akshara or tāla mātra, so the number of svara-s present in an āvarta or one tāla cycle is equal to the number of aksharakāla-s of that tāla. Very rarely we find svara-s extending over two or three aksharakāla-s to the corresponding vowel extensions of the sāhitya syllables. The corresponding sāhitya also maintains the same rhythm. Here also the extension of the syllables is indicated by the corresponding vowel extensions for as many tāla mātra-s as it takes. This syllabic structure of the Nōṭṭusvara sahitayas can be explained as follows.

Nōṭṭusvara sahitayas, mostly has a single whole melodic structure. The melody is always simple without any saṅgati-s (melodic variations) or briga-s (fast svara combinations). Each svara has a syllabic associated with it and the test is metric unlike kritis.

The rhythmic analysis includes the svara sahitaya relationship with the that of tala, the syllabic nature of the composition and the tempo.

Nōṭṭusvara taken for analysis are given in the below table.

Song	Tala
Sakthisahita Ganapatim	Tisra eka
Varasiva balam	Chatusra
Muchukunta varada	Tisra Eka

1. Sakthi sahita ganapathim Tala: Tisra

This song is tuned to (replica of) “Voulez Vouz Dancers”.

Structure

This song is composed in praise of Lord Ganapathi in Sanskrit language. It consists of four lines; vaggeyakara mudra ‘Guruguha’ present in the end of the second line.

“Raktasakala munivarasura rājavinuta *guruguham*”

He brilliantly used the prasam in the same line as well as between the lines.

The prosodical beauties (literary beauties) of the songs are shown in the below table.

	Adiyakshara prasam	Dvitiyaksara Prasam	Antiya prasam	Anu prasam
First line	<u>S</u> akthisahita <u>S</u> amkarathu	<u>S</u> akthisahita		Ganapathim Sevitam
Second line		<u>R</u> akthasakala	<u>G</u> uruguham	
Third line			<u>V</u> inayakam	Poshakam vinayakam
				Mukthipratam Bhushitangam pathambhujam

Musical analysis:

Graha svara (Starting note)	Range of the song	Repetition of phrases	Dattu prayōga	Nyasa svara (ending note)
‘G’	Mandra panchama to Madyama Daivatha	‘g.g gm, rs rs’ occurs in the first and the second line	‘p d p’, ‘m p m’ ‘g m g’	‘S’

Rhythmic analysis:

This song is set in Tisra eka tala. (three svara per beat). Tempo of this song is medium.

Eduppu is sama, (the tala and the song begin simultaneously).

Each svara has a syllable associated with it.

g, g g m g | r s r s , , | ṅ , s r , ṅ | s , r g , s || (first line)

sak thi sa hi ta | ga na pa tim . . san , ka ra , ti se , vi tam **vi**

g, g g m g | r s r s r g | m, g r, g s | p s ṅ s , , || (second line)

rak ta sa ka la muni vara su ra ra ja vi nu ta gu ru gu ham

Extension of svara to two counts in the first and second line.

Padacceda (wrong splitting of words)

The placement of syllables does not match the angas of the tala.

To exhibit the prosodical beauty words are split so that the first half of the word at the end of the tala, and the remaining syllables falls in the beginning of the next avarta, that is samam of the next tala.

In the song ‘Sakthisahita ganapathim

Sankarati sevitam **Vi**

Rakta sakala munivarasura

Rajavinuta Guruguham’

The splitting of words between the talangas can be seen as ‘virakta’ (first and the second line), “vinayakam” in third line.

It is set in tisra tala, so the svaras are usually grouped in 3 svaras as ‘g, g’, ‘gm’ ...

But in the first line for “ganapatim” the svaras are distributed as (2 + 4) i.e. (‘r s’, ‘r s;’) and in the second line “manivarasura” the svaras are distribute as 2+2+2 i.e.

(r s, r s, r s).

The whole song is of 4 avartas or 4 tala cycle only. The one to one relationship of svara and sahitya has been maintained well with very rare extension of svaras of two or more aksharakalas.

2. Varasiva balam Tala: Chatusra

This is tuned to the – tune of "Castilian Maid" by Thomas Moore. This is composed in praise of Lord Subramanya. Vaggeyakara mudra “guruguha” present in the beginning of the third line.

He brilliantly used the prasam in the same line as well as between the lines.

The prosodical beauties (literary beauties) of the songs are shown in the below table.

	Adiyakshara prasam	Antiya prasam	Anu prasam
First line	<u>Varasivabalam</u> <u>Vandenandam</u> Vande (Same line)	<u>Vandenandam</u>	Balam Lolam Nandam
Second line	<u>Harihara</u> <u>Hamsa</u> <u>Hasasa</u>	<u>Hasasamugam</u>	Modam Nandam
Third line	<u>Guruguha</u> <u>Guptha</u>	<u>Goraksandam</u>	Roopam
Fourth line	<u>Surapathi</u> <u>Subramanyam</u> <u>Suravinutam</u>	<u>Suravinutam</u>	Senam Subramanyam Vinutam

Musical analysis:

Graha svara (Starting note)	Range of the song	Repetition of phrases	Special prayōga	Nyasa svara (ending note)
‘G’	Mandra panchama to Madyama Daivatha	‘g m g m d, p,’ ‘g, p, m, r,’ occurs in the first and the second line, and ‘ṅ s ṅ s g, r,’ and ‘ṅ, r, s, d,’ occurs in third and fourth line.	‘s n p’, ‘s d p’	‘S’

Rhythmic analysis:

This song is set in Chatusra eka tala. (four svara per beat). Tempo of this song is medium.

Eduppu is sama, (the tala and the song begin simultaneously).

This song extends to 4 avartas or 4 tala cycle only. Regarding the rhythm, Dikshitar strictly stuck to the syllabic structure where in each beat of tala takes only one svara.

There is no mixture of tempo in this song, it is set in medium tempo.

g m g m d, p, | g, p, m, r, | m, g, s, s ||
va ra si va ba lam va li lo lam van de nan tam
g m g m d, p, | g, p, m, r, | s g s g s, s, ||
ha ra ha ra mo dam ham sa nan dam ha sa sa mu gam

the splitting of words in the text matches well with the angas of the tala throughout the song.

It is set in chatura tala, so the svaras are usually grouped in 4 svaras as ‘g m g m’,

‘d, p,’ but in the second line “hasasamugam” the svaras are split as (3 + 5) i.e. (‘s g’ ‘s g s,’) and in the last line “suravinutam” the svaras are split as 2+2+2 i.e. (‘p d’ ‘p d’ ‘s,’)

3. Muchukunta varada Tala; Tisra Eka

This song is composed in praise of the deity Lord Thyagesa, in Sanskrit language.

This composition consists of beautiful prasams. Vaggeyakara mudra “guruguha” present in the beginning of the last line.

Prosodical beauties

	Adiyakshara prasam	Dviyashara prasam	Anu prasam
First line	<u>Muchukunda</u>	<u>Muchukunda</u>	Muchukunda
Second line			Vindasarasa Mandahasa
Third line	<u>Mukunda</u>	<u>Mukunda</u>	Mukunda
Fourth line			Nandida Brindavandita

Musical analysis:

Graha svara (Starting note)	Range of the song	Repetition of phrases	Special prayōga	Nyasa svara (ending note)
‘S’	Mandra panchama to Madyama Panchama	‘r, r r g r’ occurs in the first and the third line, and ‘ṅ ḍ ṛ ṇ ḍ ṇ’ Occurs in the second and fourth line.	<u>Janda prayoga</u> ‘g, g’, ‘s, s’, ‘r, r’, occurs in all four lines.	‘S’

Rhythmic analysis

This song is set in Tisra eka tala. (three svara per beat). Tempo of this song is medium.

Eduppu: This song begins with ‘Anahata eduppu’ i.e. the song begins after the commencement of tala. Begins after 4 akshara kala, melody starts at the last beat of the tisra tala.

, , , s r | g , g g r g |

Mu chu kun da va ra da

This song extends to 4 avartas or 4 tala cycle only. Regarding the rhythm, Dikshitar strictly stuck to the syllabic structure where in each beat of tala takes only one svara.

There is no mixture of tempo in this song, it is set in medium tempo. Extension of svara to four counts in the second and fourth line.

Padacceda

The placement of syllables does not match the anga-s of the tāla at many an instance.

The wrong splitting of the words between the talangas can be seen in ‘muchukunda’, ‘padaravinta’, ‘jayavibo’, ‘mukunda’.

First line,

|| , , , s r | g , g g r g |

Mu chu kun da va ra da

|| m , , g , r , | s , s s r s |

pa da ra vin ta sa ra sa

It is set in tisra tala, so the svaras are usually grouped in 3 svaras as ‘g, g’, ‘g r g’...

Each svara constitute each akshara of the sahitya.

At the same time the song ‘**Guruguha Sarasija**’ composed on deity Lord Muruga, begins with vaggeyakara mudra (guruguha). It also contains beautiful Dvitiyaksara prasam between the lines, Anuprasam and Antiyaprasam.

Regarding melody, the graham or eduppu of the song is Shadja, the range of the song is from mandra stayi panchama to tara stayi Rishabam.

Janta prayōga is seen throughout the song (S S G G, G G P P). Repetition of Janta prayōga occurs like datu svara, which enrich the song.

SSGG SSGG RRSN

GGPP GGPP MMRR

Last line avaraoha prayōga occurs with gliding effect, as

ṣ ṅ ḍ ṛ p – m g r s immediately ṛ ṣ ṅ ḍ – m g r s

ṣ ṅ ḍ ṛ p which are in mandra stayi i.e. from sadjam to mandra panchama and then from mandra panchama to Madya madyama, these gliding effects of svaras are particularly instrument based. Each svara constitute each akshara of the sahityam. But in the last line tempo increases so instead of 4 svaras, 8 svaras occur.

|| S S G G - S S G G || (4+4)

Gu ru gu ha sa ra si ja

Last line

|| Ṣ N D P – M G R S Ṛ Ṣ N D - M G R S ||

Ni ra pa ma ja ya ka ra ni ra di sa ya su kha da ||

Since the speed increases in the last line there are 16 Matras as shown above. The svaras are equally distributed from mantra stayi Madya stayi and tara stayi.

There is a major difference in the melodic progression in these compositions. The usage of Svaras in intricate phrases in different octaves in series, introduction of phrases indicative of chords of Western music are the unique features of these compositions.

Gliding of svaras occur frequently. There is no gradual progression of svaras, i.e. the svaras glide immediately from mandra panchama to tara Shadja, which are instrumental prayōgas good exercise to get fluency in singing svaras of different intervals.

ṣ ṅ ḍ ṛ p – m g r s, and ṛ ṣ ṅ ḍ – m g r s

these patterns are suitable for vina, as in playing techniques of vina it is easy for the player to play in the first and second strings (switching from first to the second string) and jumping from

mandra panchama to madyama and immediately from Shadja to tara Rishabam it is

easy for the vina player to play in the first and second strings (switching from first to

the second strings). There is no gamaka embellishment in these Nōṭṭusvara sahityas,

they are just plain notes. Which is easy for the beginner to play in vina, but to play kritis with gamakas, the player should be well versed in all playing techniques regarding gamakas.

The **Anya svara** prayogam occurs in 2 Nōṭṭusvara. In the song ‘Pitavarnam bhaje’ instead of kakali nishadha, kaiseki Nishada is used, which is indicated in Subbarama Dikshitar’s “Prathamabhaya pusthakamu”.

| p d p d ḥ n d ||

Bu ta bhe ta la sam ||

Similarly, In the song “Parvathipade” as:

P , m I P , m I P , # m P I

Pa rva ti pa I te sa da I

In place of Madyama, Pratimadyama should be used. To give western tinge, he may use the anya svara. So strict adherence to ragalakshana is not followed in these nōṭṭusvara sahitayas.

Nōṭṭusvara Sahityas are on par with the other musical forms in the sense of the usage of popular rāga, good sāhitya content, melodious musical setting in known tāḷa-s (tisra gati or chatura gati) and prosodic beauties which definitely make these compositions equal

Conclusion

Dikshitar composed a set of 39 Nōṭṭusvara Sahityas, without any compromise in his lyrical mode of expression, based on western (alien) melodies with all literary(prosodical) beauties such as Yati, Prasa etc. Subbarama Dikshitar mentioned these songs as “Jatisvara Sahitya”. Nōṭṭusvara Sahityas consist of Sanskrit lyrics on Hindu Deities and about the temple’s traditions like his kritis. This shows that his lyrical flow did not affect the melody i.e. even for western tunes he composed excellent Sanskrit Stotra. He brilliantly incorporated the vaggeyakara mudra in these nōṭṭusvaras. Due to the western impact, chords and the western adaptations are seen in these songs, so it is ideal for instruments.

These simple and elegant compositions are ideal for beginners. These are full of bhakti bhāva and prosodic embellishments. These nōṭṭusvaras are relatively small compositions, are rich in musical and lyrical content and can be learnt by beginners as well as students in advanced level of learning in of this art form. A sound foundation and knowledge of this art form is necessary in learning these compositions.

The study reveals that the one svara to one sāhitya syllable relationship, without sangati-s or mixing of speeds is the defining characteristic feature of this nōṭṭusvara. As a Vainika, Dikshitar may have composed these nōṭṭusvara sahityam for vina (instruments)to improve the fingering techniques for beginners. At the same time these songs aesthetically pleasant to hear. These are Dikshitar’s brilliant innovation.

References

1. Brahmasri Subbarama Dikshitar’s Prathamabhaye Pusthakamu (PAP) 1905
2. Muthuswamy Dikshitar, Dr V. Raghavan

Published by the National Centre for the performing Arts Bombay
First edition: 1975 Printed by the Tata press Ltd., Bombay

3. Muthuswamy Dikshitar, T.L. Venkatarama Aiyar,
Biography Series. National book trust, New Delhi-1968

Web sources

1. Music Research Library books- English
2. www.musicresearch libtaty.net Oriental music in Staff Notation-Manali A.M. Chinnaswamy Mudhaliyar scanned copy of original version by Dr N. Ramanathan
3. <http://vimsayablog.wordpress.com>
4. <http://archives.chennaionline.com/columns/ethnomusic/durga16 .asp>
5. <http://archives.chennaionline.com/columns/ethnomusic/durga17 .asp>
6. www, karnatica.net
7. Sri Muthuswamy Dikshitar T.L. Venkatarama Aiyar, National Biography Series, National Book Trust New Delhi – 196