

Introduction

Ragas are the Jeevanadi of Carnatic Music. Each and every raga is an authentic source for Carnatic Music. The main 72 Parent ragas (Melakarta ragas) and the countless number of Janya ragas are making Carnatic music evergreen art in the history of world music. Same svaras may appear in the Arohana and Avarohana or the skeleton of different ragas but the embellishment of Gamakas prayogas, Visesha sancharas, Jeeva svaras and so on give each raga its own flavor and its specific characteristic features.

Many musical forms are born from these Melakarthis and Janya ragas. Musical forms give a clear picture of a raga. A single composition is a treasure house and a resource. Musical forms or compositions have different musical structures and it provides all shades of a raga. There are two categories of these forms- Abhyasa Gana and Sabha Gana. Abhyasa Gana is for practice and Sabha Gana is to render in concerts. In Abhyasa Gana there are musical forms like Gita, Svarajati and Jatisvara and in the Sabha Gana category there are many musical forms like Varna, Kritis, Ragamalika, Padam, Javali, Tillana and so on.

In musical forms, Kritis are the most predominant form and occupies a major part of a concert. This musical form got flourished during the Trinity period (18th Century). The Trinities - Tyagaraja, Muthuswamy Dikshitar and Syamasastri are an inspiration for all the composers.

This study is exploring the essence of Suruti raga through musical forms of different composers especially the Kritis of Tyagaraja and Muthuswamy Dikshitar in Suruti raga. Syamasastri has not composed anything in Suruti raga. Suruti is the Janya raga of Harikambhoji, the 28th Melakarta. The charm, the beauty, the embellishments, the nuances and the intricacies make Suruti raga a gem in Carnatic Music.

This study focuses on the following:

- Trace out the essence of Suruti raga in selected musical forms.
- Bring out the Dhatu-Matu aspects in the Kritis of Tyagaraja and Muthuswamy Dikshitar.

Defining the problem

- Suruti is the Janya raga of Harikambhoji, the 28th Melakarta in Carnatic music.
- Defining the problem is to find out the essence of Suruti raga through the execution of svaras in various musical forms and analyse the Kritis of Tyagaraja and Muthuswamy Dikshitar in Suruti in a detailed manner.

Study area

The study areas of the thesis entitled “Exploring the Essence of Suruti Raga through Musical Forms with Special Reference to the Kritis of Tyagaraja and Muthuswamy Dikshitar” are:

- The selected compositions in various musical forms of different composers in Suruti raga.
- The Dhatu-Matu aspects in the Kritis of Tyagaraja and Muthuswamy Dikshitar in Suruti raga.

Review of Literature

Suruti is a famous raga and a few researches have been carried out. The details are given below:

S.No	Title	Scholar/ Author	Institution	year
1	Raga Surutti -An analytical study	A D Reju	Department of Music, University of Kerala, Tiruvananthapuram	2008
2	A study on the raga Harikambhoji	B. Bhavyalakshmi	Department of Music, School of Drama, University of Calicut, Thrissur	2010
3	A study on allied ragas	S. Aswathy	Department of Music, University of Kerala, Tiruvananthapuram	2011
4	The treatment portrayal of Vakra ragas in the Compositions of Sri. Tyagaraja Swami	Shruthi Kasupa	Department of Music and Fine arts, Padmavathi Women's University	2018

1. Raga Surutti- An analytical study, MPhil thesis by AD. Reju, Department of Music, University of Kerala, Tiruvananthapuram

- The study is based on the raga Suruti
- Raga and its origin in Carnatic music has been explained
- Classification of ragas has been given
- The compositions in Suruti raga by the well-known composers have been mentioned
- A general analysis of a few compositions have been done.

2. **A study on the raga Harikambhoji** by B. Bhavyalakshmi, Department of music, School of Drama, University of Calicut, Thrissur.

- The study is based on the raga Harikambhoji.
- Harikambhoji in Lakshanagrandhas and recent texts has been traced out.
- Structural analysis of Harikambhoji has been given in detail.

3. **A study on allied ragas** by Dr.S.Aswathy, Department of Music, University of Kerala, Tiruvananthapuram.

- The study is based on allied ragas in Carnatic music.
- The lakshanas of the allied ragas Suruti and Kedaragaula have been given in the second chapter.

4. **The treatment portrayal of Vakra ragas in the compositions of Sri Tyagaraja Swami by Dr Sruthi Kasupa, Department of Music and Fine arts, Padmavathi Women's University**

- The study is based on the Vakra ragas handled by Tyagaraja.
- The raga Suruti was mentioned in the Vakra raga category in the fifth chapter.
- The Lakshana of the raga and the meaning of one of the Suruti raga Kritis of Tyagaraja have been explained in the fifth chapter.

Research Gap

The analytical study on Suruti raga, that are not carried out until now are called the Research Gap. They are listed below:

- The development of the raga Suruti from the 17th century to the present day has not been thoroughly studied.
- The diverse applications of svaras and phrases in the raga Suruti across various musical forms have not yet been analyzed in detail.

The analysis of all the Kritis in Suruti raga composed by Tyagaraja and Muthuswamy Dikshitar has not yet been explored.

Hence the above mentioned analysis are carried out by the scholar in this research work.

Objectives

- To trace the name of the parent raga of Suruti, Harikambhoji from the Lakshanagrandhas.
- To examine the name, development and structure of the raga Suruti from the Lakshanagrandhas and recent texts.
- To explore the significance of Suruti raga in detail.
- To understand the application of svaras of Suruti in the selected musical forms.
- To highlight the Dhatu-Matu aspect in the Suruti raga Kritis of Tyagaraja and Dikshitar.
- To emphasize the correlation between the Ragabhava and Sahitya in the Kritis of Tyagaraja and Dikshitar.

Scope of the study

- The main scope of the study is to explore the essence of raga Suruti.
- Bring out the application of svaras of Suruti raga in various musical compositions.
- Enhance the Dhatu-Matu aspects in the Suruti raga Kritis of Tyagaraja and Muthuswamy Dikshitar.

Thesis statement

To explore the execution of svaras in Suruti raga through various musical forms of different composers and analyze the Dhatu-Matu aspects, correlation of Svarabhava with Sahityabhava in the Kritis of Tyagaraja and Muthuswamy Dikshitar.

Sources

The thesis entitled “Exploring the Essence of Suruti Raga through Musical Forms with Special Reference to the Kritis of Tyagaraja and Muthuswamy Dikshitar” is based on the compositions in Suruti raga. The sources used for this research work are in the secondary category.

The secondary sources are:

- Notations of the compositions from the various books.
- Articles, other research works and related books.
- Lecture demonstrations uploaded in You Tube.
- Live musical performances of various artists.
- Recordings of eminent performing artists of past and present, including vocal and instrumental.

Methodology

Historical study

- Tracing the evolution of Harikambhoji, the Parent raga of Suruti through the Lakshanagrandhas from ancient to modern times.
- Examining the development of raga Suruti through the Lakshanagrandhas to understand its historical context from ancient to modern times.

Observational Method

- Identifying the execution of svaras and phrases in Suruti raga through live concerts and recordings of selected vocal and instrumental artists.
- Observing the application of svaras in Raga Alapana and Kalpanasvara by past and present musical artists.

Descriptive Method

- Providing a brief overview of musical forms in Carnatic music.
- Highlighting the Decorative Angas in Suruti raga Kritis by Tyagaraja and Muthuswamy Dikshitar.

Analytical Method

- Analyzing the svara application of Suruti in various musical forms by different composers.
- Exploring the correlation between Raga Bhava and Sahitya Bhava in the Kritis of Tyagaraja and Dikshitar.
- Analyzing the Dhatu-Matu aspects in the Kritis of Tyagaraja and Dikshitar.

Chapters

Excluding introduction and conclusion there are four chapters.

Chapter One : Tracing the name of the Parent Raga of Suruti: Harikambhoji from Selected Lakshanagrandhas

Chapter Two : Significance of the Raga Suruti

Chapter Three: The execution of svaras of Suruti raga in various musical forms

Chapter Four : Dhatu and Matu aspects in the Suruti Raga Kritis of Tyagaraja and Dikshitar.

Introduction in general is given at the starting of the work. The description on each chapter has been given below:

Chapter One: Tracing the name of the Parent Raga of Suruti: Harikambhoji from Selected Lakshanagrandhas

Since the main topic of the thesis is a study on the raga Suruti, it is essential to trace the name history of the Parent raga, Harikambhoji. The researcher has selected treatises period from ancient to modern period texts to find out the history of Harikambhoji. The transformation of this raga happened gradually over the centuries. This chapter divided into three periods- Ancient, Medieval and Modern. **Tracing out the name of the Parent raga of Suruti, Harikambhoji from Lakshanagrandhas of these three periods are pointed out in this chapter.**

1.1 Lakshanagrandhas of Ancient period: The Lakshanagrandhas taken for study from ancient period are given below:

- Natyasastra of Bharata (2nd Century)
- Naradiyasiksha of Narada (2nd Century)
- Brihaddesi of Matanga (6th – 9th Century)
- Sangitamakaranda of Narada (7th – 9th Century)
- Sangita Samaya Sara of Parsvadeva (12th-13th Century)
- Sangitaratnakara of Sarngadeva (13th Century)

1.2 Lakshnagrandhas of Medieval period: The Lakshanagrandhas taken from Medieval period are:

- Svaramelakalanidhi of Ramamatya (16th Century)
- Ragatalachintamani of Poluri Govindaka (16th Century)
- Sadragachandrodaya of Pundarika Vittala (16th Century)
- Rasakaumudi of Srikanta (16th Century)
- Sangita Sudha of Govinda Dikshitar (16th Century)

1.3 Lakshanagrandhas of Modern period: The Lakshanagrandhas taken from Modern period are:

- Chaturdandiprakashika of Venkatamakhi (16th Century)
- Sangita Parijatha of Ahobala (17th Century)
- Ragatatvavibhoda of Srinivasa (17th Century)
- Ragalakshanamuof Sahaji (17th Century)
- Sangita Saramrita of King Tulaja (17th Century)
- Ragalakshana of Muddu Venkatamakhi (18th Century)
- Sangrahachudamani of Govindacharya (18th Century).

This chapter traces the **name** of Suruti's Parent raga, Harikambhoji from the historical aspects.

Chapter Two: The Significance of the Raga Suruti

The main headings of this chapter are given below:

2.1. The significance of Suruti raga in various Lakshanagrandhas

Each raga has its origin and development. Likewise, Suruti raga also has the historical background in the sphere of origin and development. The Lakshanagrandhas are taken to trace the Svaras, Lakshanas and other aspects. The reference is taken from **Ragalakshanasangraha** of Hema Ramanathan.

The Lakshanagrandhas are:

- Sangitaparijatha of Ahobala (17th Century)
- Ragatatvavibhoda of Srinivasa (17th Century)
- Hridayaprakasha of Hridayanarayanadeva (18th Century)
- Ragalakshana of Muddu Venkatamakhi (18th Century)
- Sangrahachudamani of Govindacharya (18th Century)
- Sangitasarasangrahamu of Thiruvenkatakavi (18th Century)
- Sangita Sampradaya Pradarsini of Subbarama Dikshitar (20th Century)

2.2 Suruti in recent texts- Recent texts taken for the study are:

- A dictionary of South Indian music & musicians- Prof.P.Sambamoorthy (20th Century)
- Ragalakshanangal of SR Janakiraman (20th Century)
- Ragas of Indian Music of Prof. Nookala Chinna Satyanarayaan (20th Century)
- Splendour of South Indian Music of PT Chelladurai (20th Century)
- Ragalakshanadeepika of Dr. S. Bhagyalakshmi (21st Century)

2.3 Allied ragas of Suruti- Kedaragaula and Narayanagaula

- Arohana and Avarohana of Suruti, Kedaragaula and Narayanagaula.
- Unique phrases of these ragas.
- Common phrases in Suruti and **Kedaragaula**.
- Common phrases in Suruti and **Narayanagaula**.

2.4 The execution of svaras in Suruti raga

- The different shades of all svaras of Suruti including plain notes and oscillated notes.

This chapter is focusing on the history of the Suruti raga, allied ragas of Suruti, the execution of svaras in general and so on.

Chapter Three: The Execution of Svaras of Suruti in Various Musical Forms

Musical forms are having different musical structures. These musical forms are providing the picture of a raga. This chapter deals with the following areas.

- Brief explanation and notations are given to the concert forms from Varna, Kirtana, Kriti, Ragamalika, Padam, Javali, Tillana and Mangalam,
- The execution of all svaras of Suruti in the musical forms of the different composers are observed. The compositions taken for the study

S.No.	Composition	Starting word	Composer
1	Aditala Varna	Entopremato	Veena Kuppayyar
2	Ata tala Varna	Inta calamu	K.Ponnayya Pillai
3	Kriti	Kana venum	Arunachala Kavirayar
4	Kriti	Sadaramava	Swati Tirunal
5	Padam	Indendu	Kshetragna
6	Padam	Alarsara	Swati Tirunal
7	Javali	Mayaladi	Tacchur Singaracharyalu
8	Javali	Danibodana	Chinnayya (Tanjore Quartette)
9	Tillana	Tadara tani tom	Mysore Vasudevachar
10	Mangalam	Srirama jayamangalam	Papanasam Sivan

This chapter deals with selected concert musical forms in Suruti raga of the selected composers.

Chapter Four: Dhatu-Matu aspects in the Suruti raga Kritis of Tyagaraja and Muthuswamy Dikshitar

The musical form Kriti started got flourished into today's structure from the Trinity period onwards. Tyagaraja has composed nine Kritis and Dikshitar has composed seven Kritis in Suruti raga. The areas covered in this chapter are:

- **Dhatu aspects in the Kritis of Tyagaraja and Dikshitar**

1. Trayodasalakshanas seen in the Kritis of Tyagaraja and Dikshitar.
2. Sancharas, Vishesha prayogas and other phrases like Janta, Dhatu and Samvadi svaras are seen in the Kritis of Tyagaraja and Dikshitar.
3. Chittasvara seen in Dikshitar Kritis.
4. Various Gamaka Prayogas in Tyagaraja and Dikshitar Kritis. The Gamakas are taken from Dasavidha Gamakas and Panchadasa Gamakas.

- **Matu aspects in the Kritis of Tyagaraja and Dikshitar**

1. Paada - The length of the Paada in Tyagaraja and Dikshitar Kritis.
2. Prasa - The different Prasas used in the Suruti raga Kritis of Tyagaraja and Dikshitar

- **Dhatu – Matu aspects in the Kritis of Tyagaraja and Dikshitar**

1. Svarakshara- Different Svaraksharas seen in the Suruti raga Kritis of Tyagaraja and Dikshitar.
2. Sangati- Sangatis elevating the Raga bhava are seen in the Suruti raga Kritis of Tyagaraja and Dikshitar.
3. Madhyamakala Sahitya- Madhyamakala sahitya in Dikshitar Kritis
4. Bhavapoorva- The correlation of Svara and Sahitya in the Suruti Raga Kritis of Tyagaraja and Dikshitar. The selected Kritis are:
 - a. Srngarincukoni - Tyagaraja
 - b. Sri Balasubrahmanyam - Dikshitar

This chapter deals with the Dhatu-Matu aspects in the Suruti raga Kritis of Tyagaraja and Muthuswamy Dikshitar.

Conclusion

1. The findings of the research work have been given in the conclusion

- The first chapter deals with the tracing of the name of the Parent raga of Suruti from various Lakshanagrandhas of Ancient, Medieval and Modern period and the outcome of the chapter is given in the conclusion.
- The second chapter finding out the significance of the raga Suruti and its outcome have given in the conclusion.
- The third chapter observing the execution of svaras in Suruti raga through various musical forms of different composers and the observation has given in the findings.
- The fourth chapter analyzing the Dhatu-Matu aspects in the Kritis of Tyagaraja and Muthuswamy Dikshitar and the findings of the analysis are given in the conclusion.

2. Scope for the further study.

3. Work cited mentioned after each chapter.

4. The list of the compositions in the raga Suruti given in the Appendix.