

Chapter - 5

Dhatu-Matu [Musical and Lyrical] Analysis of Selected Compositions of Sripadaraja, Vyasaraaja, Vadiraja, Purandaradasa, Kanakadasa and Vijayadasa

Introduction

5.1 Compositions List taken for Dhatu and Matu analysis

5.1.1 Notations of six Compositions

5.2 'Narayana ninna nambite' composed by Sripadaraja set in Kanada ragam and Adi tala

5.2.1 Gamakas

5.2.2 Panchadasa Gamakas

5.3 'Haridasara Sangake' composed by Vyasaraaja set in Raga Brindavana Saranga and Tala Khanda Chappu.

5.3.1 Dasavidha Gamakas

5.4 'Ninna Dasara Dasa' composed by Vadiraja set in Dvijavanti raga and Khanda Chappu

5.4.1 Vishesha Prayogas/Sancharas

5.5 'Irabeku Haridasara' Composition composed by Purandaradasa set in Bahudari raga and Adi tala

5.5.1 Sangati and Bhavapoorva

5.6 'Dasadasaramaneya' composed by Kanakadasa set in Hindola raga and Adi tala

5.6.1 Prasa

5.6.1.1 Adiprasa

5.6.1.2 Dvitiyaksharaprasa

5.6.1.3 Antya prasa

5.6.1.4 Anu prasa

5.7 'Dasara Bhagyavido' composed by Vijayadasa set to Sreeragam and Adi tala.

5.7.1 Svarakshara

Conclusion

Chapter - 5

Dhatu-Matu [Musical and Lyrical] Analysis of Selected Compositions of Sripadaraja, Vyasaraja, Vadiraja, Purandaradasa, Kanakadasa and Vijayadasa

Introduction

Haridasa Compositions have been adapted, tuned and sung by many musicians over time. This flexibility allows the compositions to be accessible and relatable to the common people, ensuring their spiritual and musical essence can be enjoyed by a wider audience or public in various ragas and talas. To make each Haridasa composition truly enjoyable, it is best to sing it in appropriate ragas that bring out their emotional and spiritual essence. These compositions reach the listener's heart by the skilful usage of variety of ragas, talas and bhavapoorva expressive sangatis and expressive ornamentations.

In this chapter, the scholar highlights selected musical components from six compositions of the selected Haridasas, focussing the musical, and rhetorical beauties included in it. These musical excellences of the compositions help one to experience the exact emotional impact and visual appeal of the composition theme to witness the divine journey.

As the main focus of this thesis holds the lyrical analysis, extracting the feel and bhava [expression] of Dasya Bhakti from the compositions, which is discussed in the fourth chapter, the scholar has included only selected aspects of musical analysis for few compositions in this chapter. This is aimed to highlight the beautiful expressions and grace of Dasya bhava, when it is sung in suitable ragas and also to show that these compositions offer scope for detailed musical analysis.

Dhatu and Matu

Dhatu is called for the swara portions in a musical structure, while matu defines the sahitya or lyrical part. Dhatu denotes the swara sanchara or swara phrases and Matu reflects the lyrics of the composition.

The chapter deals with the Dhatu aspects and Dhatu-Matu aspects, included in the notation of selected one Composition of Sripadaraja, Vyasaraja, Vadiraja, Purandaradasa, Kanakadasa and Vijayadasa.

5.1 Compositions List taken for Dhatu and Matu analysis

S.No.	Beginning words	Composer	Raga	Tala	Musical aspect analysed
1	Narayana ninna nambita	Sripadaraja	Kanada	Adi	Based on Panchadasa Gamakas
2	Haridasara Sangake	Vyasaraja	Brindavana Saranga	Khanda Chappu	Based on Dasavidha Gamakas
3	Ninna Dasara dasa	Vadiraja	Dvijavanti	Khanda Chappu	Vishesha Prayogas, Vishesha Sancharas
4	Irabeku Haridasara	Purandaradasa	Bahudari	Adi	Sangatis and Bhavapoorva
5	Dasa dasaramaneya	Kanakadasa	Hindolam	Rupaka	Prasa
6	Dasara Bhagyavido	Vijayadasa	Sreeragam	Adi	Svarakshara

5.1.1 Notations of six compositions

For the Dhatu and Dhatu - Matu analysis, the scholar gives the notations, followed by the analysis of the above compositions one by one.

Narayana ninna nambita

Ragam: Karada
Talam: Adi
Composer: Shripadaraja

A: SR₂PG₁M, D₂N₂Ś
Av: ŚN₂PM, G₁M, R₂S

Pallavi

1) ; G1M DN; Ś;N ; P, | ; MP NP; | G1M, G1,RS ||
Na maya nanin na nam bite lakshmi narayana
S, NS ,RRR R,R, R,R, | SRPG ,MR | ; ; ; ||
na nin nosatu pose vadei va vell lite

2) S, G1M DN; Ś;N ; P, | G1MDN ŚNPM | G1, M, G1,RS ||
Na raya nanin na nam bi ta lakshmi naraya
S, NS ,RRR R,R, R,R, | S,RP , G1; | M, ; R, ; ||
na nin nosatu pose vadei va ve li te

; G1M D,D, D, ; D,D, | ; G1M , D, N | Ś ; Ś , Ś, Ś ||
Na a meeri dush kan mava madi tha
; NS NP, P ,PPP G1MDN | ŚNPM G1, M, | G1M, R R ; S || S,
pa rama hirma da ya ni dha

Charanam-1

; DN	; PP	P, P,	GIMDN	| ś; ś	ś, ; | ś, ;	NŚR, ||
Da	Sara	mana	ul	lasa	na shree	sha
; Rś	RP;	Gi; Gi	, M, R	| , śŚR	, śŚ, | ; Nś	, NP, ||
aas	shruta	jana	ra po	sha	ne sa	sira
; GIM	; DD	D, D,	D, N,	| ś, ;	; Nś | NP, G	MDNS ||
Ana	ntha	mahi	ma	ne	.. . . .	.. . . .
; GIM	; DD	D, N,	ś, ;	| ; DN	, PP, | P, P,	P, ; ||
Ana	ntha	mahi	ma	kleetha	naashawa	
; DN	P, P,	Gi; M	D, NP	| ; D,	NP; | P, ;	P, PP ||
maadi	so	stani	Vaasare	Na	raya na	ninna

Charanam - 2

; DN	; PP	P, P,	M, D,	| N, S,	; ; | S, ;	NR, ||
Ran	ga	naraga	uthun	ga ne	gan	ga
; RS	RP,	Gi; Gi	, M, R	| S, ;	; SN | RS;	P, P, ||
jana	ka	garuda	tharanga	ne	.. ..	...
; GM	, DD,	D; D	; D,	| NS, S	S; S | NSR,	; P, ||
Uthu	nga	guna	galen	tharanga	.....	.....
; GM	, DD,	D; D	; D,	| NS, S	S; S | NS, S,	R, ; ||
Uthu	nga	guna	galen	tharanga	ne.. ..	.....
; NS	R, <u>GiGi,</u>	MGM,	Gi; R	| S, ;	; ; | SNRS	P, ; ||
Ara	ngana	petha	ranga	vittalane	.....	.....
; MP	; NP	Gi; M	Gi; R	| GMDN	SNPM | GMRS	RSNS ||
Ara	ngana	petha	ranga	vittal	la... ne...	.....

Haridasara Sangake

Ragam: Brindavana Saranga
 Talam: Khanda Chapu
 Composer: Vyasatija

A: S R₂ M₁ P N₃ Ṣ
 Av: Ṣ N₂ P M₁ R₂ M₁ R₂ S

Pallavi

- 1) ; P , | P, PMR, R || R, ; | S, N₃S ; || ; N, | S, R, P, || PMR, ; | ; ; ||
 Ha . . . si . da . . sa . . . ra . . . san ga ke . . . sa . . . ri yu n . . . de
- 2) ; P, | P, PMR, R || R, ; | S, N₃S ; || ; N₃S | RMPNPM || MNPM | PMR, ; ; ||
 Ha . . . si da . . . sa . . . ra . . . san ga ke . . . sa ri yu n de
 ; N₃S | , RM , PN || , N ; | ; P, N, || ; N, | Ṣ, Ṛ, N₃Ṣ || ; NṚ | ; ṢN₂PMRMR₂S₃N₃Ṣ ||
 Guru . . . ka ru na . . . ke . . . in nu . . . pa . . . di yu n de
- 3) ; N₃S | RMPN, N || PMRR | , S, N₃S, || ; NP | , P, RR, || ; ; | ; ; ; ||
 Ha ri da Sa ra sang a ke . . . Sa ri yu n de

; N₃S | , RM , PN || , N ; | ; P, N, || ; N, | Ṣ, Ṛ, N₃Ṣ || ; NṚ | ; ṢN₂PMRMR₂S₃N₃Ṣ ||
 Guru . . . ka ru na . . . ke . . . in nu . . . pa . . . di . . . yu n . . . de

Charanam-1

1) ; MM | , MM, M, || ; ; \overline{PM} | RMPMNN || S, R, | M, MP ; || P, ; | ; ; ; ||
 koru . . da ni . . ge div ya ja na Hat chi kanni thu

; NS | R, M, P, || MNPM | R, RS ; || ; N, | S, R, M, || P, ; | ; ; ; ||
 Tera Tera da li umba Ni thi ani tha the

2) ; MM | , MM, M, || ; M, | M ; M ; || M, M, | M ; MN, || M, ; | ; ; ; ||
 koru da ni ge div ya ja na Hat chi kami thu

; NS | R, M, P, || \overline{PSNMP} | R, S, ; || ; N, | S, R, M, || NNPM | P, ; ; ; ||
 Tera Te ra da li umba Ni dhi ani thu the

; R, | M, P, N, || , N ; | N, N, N, || N, N, | S, R, N, || S, ; | ; ; ; ||
 Pa ra ma moo da ra dha ena ge dhy ana va ri thu

; NS | R, S, PS || $\overline{PNSNPMR}$, | P ; PSN, || P, ; | MNPMRS || NS
 Nara Ha ri Pa adhasa n dharsha na ne va

Charanam - 2

1) ; P, | P, PPP, || P, P, |, MPP; || P, M | NPMR; || ; NS | R, M, M, ||
 Ta... da-yileda... pura... torayel... di-po... .. pa... .. nadu... pidi... dhe .
 M, MN |, PR, M, || P, ; | P; P, N || MP; | ; ; ; ||
 thi tha... niya... nu... .. seri... .. si-dha... .. the... ..

2) ; P, | P, PPP, || P, P, |, MPP; || P, M | NPMR; || ; P, | P, M, R, ||
 Ta... da-yileda... .. pu ra... .. torayel... .. di...po... .. pa... .. nadu... pidi... dhe...
 R, NS |, R, M; || P, ; | P; P, N || MP; | ; ; ; ||
 thi Thadi... ya... nu... .. se... .. si...si...dha... .. the... ..

; R, | M, P, NN || N, N, | N; N; || N, N, | ś, R, N, || ś, NS | R ś ; ; ||
 ka... dai-gatubha... .. va... pthi... .. na... dhu... .. ve... si... .. ki...tha... .. ye... .. na... pidi... .. thu... seri... ..

P; P | P; PPN || MP, \overline{PS} | NPMR; ||
 Krishna... .. nanghri... gala... .. se... .. xi suva...

2) ; G, M, R, R, || G, R, ; D, N, ||, GR, MG, R; || R, ; R, ; ; ||

po . . xe . va rin . . nan kri . . mare . . . du

; M, G, N, D; || S, ; S, ; ; || ; S, N, SDN, || SRGM, MG, R, ||

Dare . . gella . . . bai . . . derudu . . dai . . nyadali . . Hal . . . kirithu

; R, G, S, ; R, || N, N, DSNDP, || ; R, G, S, ; R, || N, N, DSNDP, ||

Mare . ya de . . . gettu . . tiridu . . . Mare . ya de . . . gettu . . . tiridu

17) ; R, R, R, N, || D, P, PR, S, S, || ; S, S, R, N, || N, DS, NDD, ; ||

I . . ru lu ha . . . ga len . . na de ee . . . vi . . . dadi ho . . te anu . horedu

; RR, G, ; ; M || M, ND, ND, PMR || ; R, G, R, S, ||

Idu . . pa . . . pa . . . yen . . . da sutu . . . a . . . riyata

S, ; N, D, N, || MGPM, GR, ; || ; ; ; ; ||

Va . . . na nu

; R, G, R, S, || S, ; N, D, N, || S, ; ; ; ||

a.. xi. ya. ta. . va.. na nu - - - - -

2) ; M, M, M, ND || S, ; S, ; S, ; || ; S, S, R, N, || N, D, S, NDD, ; ||

I. . nu. lu. haga. . . len - - . na. daee. . . vi. . . dadi. hote - - . anu. toxede

; RR G, ; ; M || M, ND ND, PMR ||

Idu.. pa.. pa yen - - - . daritu

3) ; S, R, N, N, || D, N, S N, D, P, || ; PD , M, M, M ||

I. . . du. papa. . . yen - - - daritu - - . Axi - - . yatava

; M, GPMGR, || R, ; ; ; || ; R, G, R, S, || S, ; N, D, N, || S, ; ; ; ||

na.. nu - - - A miyata. . va. . . na. . . . nu - - -

Ira beku

Ragam: Bahudari

Talam: Adi

Composer: Purandara Sasa

A: S G₁ M₁ P D₂ N₂ Ṡ

AV: Ṡ N₂ P M₁ G₁ S

Pallavi

- | | | | | | | |
|----|-------------------|------------------|---|--|--|--|
| 1) | ; Ṡ Ṡ | NP; | M ₁ ; | MPMP \| MG ₁ ; | S ₁ G ₁ M \| P ₁ ; | PMP, \|\| |
| | Ira | be | ku | Ha xi | da sara sam | ga |
| 2) | ; Ṡ Ṡ | NP; | M ₁ ; | G ₁ M ₁ P ₁ M \| MG ₁ ; | S ₁ G ₁ M \| P ₁ ; | PMP, \|\| |
| | Ira | be | ku | Ha xi | da sara sam | ga |
| 3) | ; Ṡ Ġ Ṡ | NP; | M ₁ ; | NPMG ₁ \| G ₁ S ₁ ; | S ₁ G ₁ M \| P ₁ ; M | PMP, \|\| |
| | Ira | be | ku | Ha xi | dasara san | ga |
| 4) | ; Ṡ Ġ Ṡ | NP; | M ₁ ; | P ₁ N ₁ P ₁ M ₁ G ₁ \| G ₁ S ₁ ; | S ₁ G ₁ M \| P ₁ ; M | PMP, \|\| |
| | Ira | be | ku | Ha xi | dasara san | ga |
| | ; MG ₁ | M ₁ ; | P ₁ P ₁ D ₁ N ₁ P ₁ D ₁ ; | D ₁ N ₁ Ṡ N ₁ \| Ṡ; | Ṡ N ₁ P \| , MG ₁ , | G ₁ M ₁ P ₁ D ₁ N ₁ Ṡ, \|\| |
| | Para | ma | Nyani | gala | Sampa di sa | beku |

5)	; $\overline{S\overline{G\overline{S}}}$	NP;	M;	$\overline{P,NPMG}$	| G \overline{S} ;	S, G \overline{M} | P; M	PMP, ||
	Iha	be	ku	Ha	ri	Dazara san	ga
	; MG	M;	$\overline{P,PDNPD}$,	N $\overline{S\overline{G}}$,	| G $\overline{G\overline{S\overline{S}}}$	$\overline{S\overline{N\overline{S\overline{N}}}}$ | PMG \overline{S}	$\overline{G\overline{M\overline{P\overline{D\overline{N\overline{S}}}}}$, ||
	Para	ma	Nyani	gala	sampa	di sa	beku (Iha beku)
				Anupallavi			
1)	; G \overline{M}	G \overline{S} ;	G $\overline{M\overline{P\overline{M}}}$	P, P,	| ; G \overline{M}	PD; | PD $\overline{N\overline{S}}$	NPP, ||
	Ati	nyani	aaga	beku	Hari	katha kela	beku
2)	NPPM	G \overline{S} ;	G $\overline{M\overline{P\overline{M}}}$	P, P,	| ; G \overline{M}	PD; | PD $\overline{N\overline{S}}$	NPP, ||
	Ati	nyaani	aaga	beku	Hari	kathe kela	beku
	; G \overline{M}	G \overline{S} ;	S $\overline{N\overline{P}}$.	$\overline{D\overline{N\overline{S}}}$,	| ; G \overline{M}	G \overline{S}; | G $\overline{,PM}$	PMP, ||
	Yati	gala	pa	dake	Era	ga beku	...

3)	; PP	DN;	S;N	S, S,	| ; S S	ciM | Gi, M,	<u>Gi, PMGIS</u>; ||
	Satu	Suta	Iha	beku	Ati	moha bida	beku
4)	; SGi	MMGIS	SNP,	D,N,	| ; GN	P, MG | GIMGIS	<u>,GIMPDNS</u>, ||
	Madi	yendu	bida	de	Hari	puji para	sanga
5)	; SGi	MMGIS	SNP,	D,N,	| GIMPD	NNPP | GIMGIS	<u>,GIMPDNS</u>, ||
	Madi	yendu	bida	de	Hari	puji para	sanga
6)	; SGi	MMGIS	SNP,	D,N,	| GiGiS S	NNPM | GIMGIS	<u>,GIMPDNS</u>, || ;
	Madi	yendu	bida	de	Hari	puji para	sanga (Iha beku)

Charanam

; GIM	GIS;	GIMPM	P, P,	| ; GIM	PD;	| PDNS	NPP, ||
Ekan	tha	koda	beku	loka	varte	bida	beku
NPPM	GIS;	GIMPM	P, P,	| ; GIM	PD;	| PDNS	NPP, ||
Ekan	tha	koda	beku	loka	varte	bida	beku

	; GIM	GIS;	SNNP	DN, S,	| ; GIM	GIS ; | G, PM	PMP, ||
	lo	kaiba	na	thana	bha	jisa be ku	
3)	; PP	DN;	š; N	š, š,	| ; šš	GiM; | Gi, M,	<u>Gi, P MGŠ; ||</u>
	Saku	Sam	Sara	vendu	kaku	ladi bida	beku
4)	; šci	MMGŠ	šNP,	D, N,	| ; GIN	P, MG | GIMGIS	<u>S GIMP DNŠ ||</u>
	Shui	kantha	puran	dara	vitta	la da sara	sanga
5)	; šci	MMGŠ	šNP,	D, N,	| GIMPD	NNPP | GIMGIS	<u>S GIMP DNŠ ||</u>
	Shui	kantha	puran	dara	vitta	la da sara	sanga
6)	; šci	MMGŠ	šNP,	D, N,	| GIGİŠŠ	NINPM | GIMGIS	<u>S GIMP DNŠ ||</u>
	Shui	kantha	puran	dara	vitta	la da sara	sanga

(Trabekw)

RAGA : HINDOLAM

DASA DASARAMANEYA

COMPOSER : JANAKA DASA

TALA : RUPAKAM

PALLAVI

|| D, S | D R S D M G S, S | D, S G S D / S, S N S G G S | G M D N S N G G S N S ||
Dasa | Dasa ra maneya | Dasanu/dasa Srisha Sreevanga | nimma maneya ||

|| D, S | G M D N | S, N, D M S, S | G S, S D / D S N S G G S | G M D N S N G G S N S ||
DAS | Dasa | ra maneya | Dasanu | Dasa Srishreevanga | nimma maneya ||

|| G S, S D D G, S G G M S G S D S ||
Dasanu Dasa

CHARANA-I

|| D D D 'D D | S N D N S N S S | S G S S, G S N D D , , ||
kalidasara | Maneya aaludasa | aaneya

|| M N D M M M M M G S S N S M M, D M a, , ||
kalidasara | Maneya | Kriya dasa

|| MGMD, D | N, S NDD S S | S NS S M M M | a S , , a N , S ||
 || Paalasha | manthada | Bhajipa devara | maneya ||

|| S M G M G S , , | D S N S S N D , , | S G M D N S S M G S N S | M a | S N D M S N D M G S |
 || aalina | aalina | aalinedi | daa | daa .

SGMDNS ||

CHARANAM-2:

|| DDD, D D | S N D N S N S S | S, a S S, a S N D D , , ||
 || Halara dasara | maneya Holydasa | namaiya Kulavilla daa dasa ||

|| M N D M M M | M G S S N S M M , D M a , , , ||
 || kuruba dasa | Kulavilla daa dasa . . .

|| M&M D, D ||	N, S̄ N D D S̄ S̄	S̄ N S̄ S̄ M̄ Ā M̄ M̄	ā S̄ , , ā N, , S̄
|| Malahara ||	ranga ni mma	maneya mātika	dasa aa -

|| S̄ M̄ Ā M̄ Ā S̄ , , , ||	D̄ S̄ N̄ S̄ S̄ N D, , ,	S G M D N S S̄ M̄ Ā S̄ N S	M̄ Ā	S̄ N D M S̄ N D M S̄
|| Salemukthi ||	Paliso	adi Kesavara	raara	kesava raya.

|| S G M D N S̄ ||
...

(Dasa Dasara ..)

Dasara Bhagavado

Ragam: Sri

Talam: Adi

Composer: Vijayadasa

Pallavi

- 1) ; \overline{RGMP} PDP M | R S S S | R S S N || ; \overline{RGMP} PDPNDP \overline{PMRS} | R S R S | R S S N ||
 Dasara Bhagavi do Puran dasa dasara Dasara Bhagya vi do Puran dasa dasara
 ; N, N S S, S | ; S \overline{MRMR} | \overline{SSR} , S || ; N, N S S \overline{MRMR} | \overline{RMPN} \overline{SNPM} | \overline{SSR} , S ||
 Sarva deshato lutumbi so su ta li te Sarva deshato lutumbi so su ta li te

Charana-1

- 1) RMPD DDD D | PP PD | N N N, || PDND M, MM | RMP, | D, D, ||
 Bhoosusa janumathi bandhu ba ledu lipa desha gondu madhu vamata
 PD, N, N, \overline{SR} | \overline{MR} \overline{SR} | \overline{S} , \overline{SN} || N \overline{S} , \overline{S} D, D, | RMPN | \overline{SNPM} \overline{RSRS} ||
 Pondhi lesagi bhakti virakti jnaanata vishe shavaagi naa baalu dalla

Charanam-2

MPNN	DDDD	|	PP	PD	|	NNN,	||	PDND	M,MM	|	RMP,	|	D, D,	||
Manave	higgatru		hiya	diki		yinta		gunisiko	Sukha		vaavutu		lesha	
P,D,N	,N, <u>SR</u>	|	M <u>RR</u>	<u>SR</u>	|	S, <u>SN</u>	||	N <u>S</u> , <u>S</u>	D,D,	|	RMPN	|	<u>SNPM</u>	<u>RSRS</u> ||
Ninage	swatantra		yambutu			kaanendiku		gunapadhi	vijay		vittalara		preera	najalla

5.2 ‘Narayana ninna nambite’ composed by Sripadaraja, set in Kanada ragam and Adi tala

5.2.1 Gamakas

Gamakas are shakes and oscillations given to the plain notes, giving out beautiful musical effects. Music cannot be complete without Gamakas, especially in Carnatic Music. There are different kinds of Gamakas. (Sambamoorthy 133-136)

5.2.2 Panchadasa Gamakas

These are fifteen gamakas mentioned by Sarangadeva in his work Sangita Ratnakara, which include some alankaras other than ten main gamakas (Sambamoorthy 136- 138).

The Scholar is analysing ‘Narayana ninna Nambite’ Composition based on Panchadasa gamakas.

Raga-Kanada	Composition-Narayana ninna	
Lines	Portion of the Composition	Gamaka type
S r p g, m Va velli	Pallavi	Hrsva Kampitha
R s, r p, g,g, m,r, Aa sr tha jana ra posha R s, r p, g,g, m, r, Jana ka garuda	Charana-1 & Charana-2	Tiripa
ss r ss po sha ne	Charana-1	Sphurita
Ss,n ss, Tharanga ne --	Charana 2	Sphurita

Hence the gamakas spotted from the Composition ‘Narayana ninna nambite’ are Hrsva Kampita, Tiripa and Sphurita based on Panchadasa gamakas.

5.3 ‘Haridasara Sangake’ composed by Vyasaraaja, set in Raga Brindavana Saranga and Tala- Khanda Chappu.

The Scholar analyses the Gamakas on the basis of Dasavidha Gamakas from the above Composition.

5.3.1 Dasavidha Gamakas

Dasavidha Gamakas are later on added ten types of Gamakas, in which, some important gamakas are shared with Panchadasa Gamakas. (Sambamoorthy 138- 140).

The Scholar analyses Gamakas of the Composition on the basis of Dasavidha Gamakas.

Raga-Brindavana Saranga		Tala- Khanda chappu	
Composition-Haridasara Sangake			
Part of the Composition	Gamaka portion	Type of Gamaka	Description
Pallavi	N s rmpn Hari da sa	Aroha	Swaras in the ascending order
Pallavi	N s rmpn Sari yun	Aroha	Swaras in the ascending order
Charana-1	, npmr , Po pa	Avaroha	Swaras in the descending order
Charana-1	S, npmr Se risuva	Avaroha	Swaras in the descending order
Charana-2	Nr snpmr ms ns padiyunde....	Avaroha	Swaras in the descending order
Charana-1	P,,p pn m p S ,n p Krishna nangri ga lase risuva	Dhalu	Gliding to a higher note directly starting from one swara with ragabhava

Hence the Gamakas based on Dasavidha gamakas in the ‘Haridasara Sangake Composition are Aroha, Avaroha and Dhalu.

5.4 ‘Ninna Dasara Dasa’ composed by Vadiraja, set in Dvijavanti raga and Khanda Chappu tala

5.4.1 Vishesha Prayogas/Sancharas

Vishesha prayoga of a raga in Carnatic Music clearly defines or showcases the sole identity of the raga within one phrase. The scholar points the unique vishesha prayogas included in the Composition ‘Ninna Dasara Dasa’ in Raga Dvijavanti, set to Khanda Chappu tala, composed by Vadiraja. (Baburaj 66)

Raga-Dvijavanthi		Composition-Ninna Dasara Dasa
Lines	Part of the Composition	Vishesha Prayogas
Dasa	Pallavi	G2 m r g1 r Da sa [Antara Gandharam Sadharana Gandharam used]
Dainyadali	Charana-1	S n2 s d n1 Dai nya da li [Kakali Nishada and Kaishiki Nishada used]
Poreva ninnanghri	Charana-1	G2 m r r g1 r Po re vanin nan ghri

The Composition gives ‘Vishesha prayogas which add beauty to the same.

5.5 ‘Irabeku Haridasara’ Composition composed by Purandaradasa set in Bahudari raga and Adi Tala

5.5.1 Sangati and Bhavapoorva

The Scholar has analysed the Sangatis and Bhavapoorva aspect from this composition.

Sangatis

The variations of svara pattern according to the raga base, which is developed step by step to one line of the composition is called a Sangati. It helps to enhance and

show up the raga bhava to which it is composed. Sangatis can be in pallavi, anupallavi or charana of a composition. Each Sangatis develop from the preceding Sangati, one after another giving out developed and wider variations. Normally these variations will start from smaller or plain patterns, which gradually increase the musical variations. A performer can use a Sangati preplanned or can improvise one, on the spot of a performance. (Sambamoorthy 151-155)

Bhavapoorva

When the Svara and Sahitya correlate each other, it results in Bhavapoorva. Bhavapoorva is the association of Swara patterns soulfully connected with the Sahitya part.

Charana 1 and 2

Sangatis	Raga-Bahudari	Composition-Irabeku Haridasara
	G m,g s, snp dns Yatigala Pa dakayaraka beku G m,g s, snp dns Lokaika na dhana bhajisa beku	The Swara pattern itself gliding down to mandrasthayi Panchama to show the humbleness and respect while bowing down to the Yatis and pointing the ultimate respectfulness of praying the Lord of the Universe
Sangati 1	Sg, m, gs sn p dns g n, p,m gmgs gmpdns Mathi yenthu bi dabey Hari puji para sanga	The Swara pattern is simple conveying the smooth feel about the importance of doing Pooja/seva to Hari [Supreme Almighty]
Sangati 2	Sg, m, gs sn p dns gmpdnnpmgmgsgmpdns Mathiyenthu bidabey Ha ripu ji para sanga	The Swara pattern slightly oscillated to express the necessity of a Dasa to follow the Pooja of his master Hari [Supreme Almighty]
Sangati 3	Sg, m, gs sn p dns ggss nnpmgmgsgmpdns Mathiyenthu bidabey Hari puji para sanga	The Swara Pattern is deeply oscillated to express the Ultimate importance to do Haripooja for a Dasa

Hence the development of each Sangatis in a beautiful way and the well organised depiction of Bhavapoorva has been clearly analysed.

5.6 ‘Dasadasaramaneya’ composed by Kanakadasa set in Hindola raga and Adi tala

5.6.1 Prasa

Prasa is a decorative anga to the lyrics of a Composition. It is an alankara to the Sahitya. Prasa can be defined as jeevakshara. Different patterns of Prasas are as follows:

5.6.1.1 Adiprasa - The first letter of the lines coming similar is Adiprasa.

5.6.1.2 Dvitiyaksharaprasa - The rhyming of the second letter is called Dvitiyaksharaprasa.

5.6.1.3 Antya prasa - The rhyming of the last letter is called Antya prasa.

5.6.1.4 Anu prasa - The irregular rhyming letters within the line is called Anu prasa. (Sambamoorthy 286-87)

The Scholar is analysing the Prasa aspect of Dhatu and Matu for the Composition ‘Dasadasaramaneya’ composed by Kanakadasa set in Hindola raga and Adi tala.

Raga-Hindolam	Composition-Dasa Dasaramaneya	
Adiprasa	Dasa Dasanudasa	Pallavi
Dvitiyaksharaprasa	Halavu Kulavilla	Charana-2
Antya prasa	Kalidasara maneya Keeludasa naanaiya	Charana-1
Anuprasa	Dasa Dasaramaneya Dasaanu Dasa	Pallavi

This Composition is composed beautifully by added prasa beauty in appropriate parts of the Sahitya.

5.7 ‘Dasara Bhagyavido’ composed by Vijayadasa set to Sreeragam and Adi tala.

5.7.1 Svarakshara

Svarakshara

Svarakshara is when a svara and the letter of the sahitya appears same. Svarakshara is Dhatu-Matu alankara. The three kinds of Svarakshara includes Suddha Svarakshara, Suchita Svarakshara, Misra or Misritha Svarakshara (Sambamoorthy, 156-166)

Raga-Sreeragam Tala- Adi Composition-Dasara Bhagyavido		
Svarakshara	Part of the Composition	Type of Svarakshara
S, mr mr Su su	Pallavi	Suchita Svarakshara [Svara and Sahitya letter are slightly different]
S s s r, Puranda ra	Pallavi	Suchita Svarakshara
R m p n s n p m Vittallanapre ra	Charana 2	Suchita Svarakshara
M p n ,n Ma na ve	Charana 2	Sudha Svarakshara [Svara and the Sahitya letter are same]
M p n ,n Ma na ve		Misra Svarakshara [Non-Svararakshara inbetween Svaraksharas]

This Composition has Sudha, Suchita and Misra Svaraksharas, which is interlined and correlated beautifully in its Dhatu and Matu.

Research Outcome

This Chapter demonstrates the significance of the musical beauties depicted in the Dhatu-Matu [Svara and Sahitya] of the selected Compositions. The rhetorical and

musical beauties added up and enhance the Dasya bhava of the Composition to the core by the expressive singing of the specified notes. The Gamaka varieties included in the compositions certainly support the enhancement of melodies, which in turn makes a composition portray the divine Dasya bhava theme. The Vishesha Prayoga made the raga bhava more unique as these special phrases in a raga completely make the rendering beautiful. The Bhavapoorva is when the expression in the sahitya is correlated with the tune, results the experience of the exact feel of the meaning of the sahitya while singing or hearing. Sangati always beautifully pops out the meaning and svara patterns, connected with each other. Prasa and Svarakshara beauties also supports the highlighting of the melodies.

Hence, the soulful svara sancharas of the ragas having meditative character, ragas using broad phrases in sancharas [svara patterns] and also the usage of auspicious ragas, supports to portray the Dasya bhava. The usage of apt svara patterns in suitable sthayis [higher/lower tones], will make the lyrical meaning and the Dasya bhava beautifully conveyed to the audience.

Hence the detailed musical analysis is essential to show the way how the ragas and tunes contributed for the enhancement and expression of the theme.

Conclusion

This chapter successfully illustrates the blend of musical aspects in six compositions, connecting Dhatu and Matu such as Panchadasha gamakas, Dasavidha Gamakas, Vishesha Prayogas, Sangatis, Bhavapoorva, Prasa varieties and Svarakshara varieties. This supports to elevate the spiritual and musical essence of the selected compositions of Sripadaraja, Vyasaraja, Vadiraja, Purandaradasa, Kanakadasa and Vijayadasa. Thus, the complete sacred feel of a composition will be fulfilled with both lyrical aspects along with its musical beauty. Hence this analysis shows that these compositions are important devotional music works that combine music with spiritual meaning, representing the Dasyatva of Haridasa Sahitya to enrich the tradition.

Works cited

Baburaj, Annamada. *Sadhakam*, Pranavam Books, 2021, p.66.

Sambamoorthy, P. South Indian Music -Book III. The Indian Music Publishing House, 1998, pp.151-155.

Sambamoorthy, P. South Indian Music -Book IV. The Indian Music Publishing House, 1998, pp.133-136.

Conclusion

The nature has often viewed with wonder by the primitive man from the time of human existence. Man, strongly believed that all the natural elements mainly the Sun, Water, Fire, Mountains and Trees hold a divine power and all these were always considered as sacred forces beyond human control. The thought of this respect feels, lead man to worship these elements. Naturally, they started using water to cleanse themselves before prayer, darkness being removed by the Sunlight, Agni used to perform rituals and so on. Offering 'deepam aradhana' has become a common practice for showing worship to rocks and mountain tops. As the time passed, Man brought all the varied practices and ritualistic beliefs together under one roof-the temple. Temples are traditionally been places of worship, where people can respectfully and formally interact with the divine.

The evolution of **Navavidhabhakti**-the nine kinds of devotion was sourced by Srimad Bhagavata Purana. They include Sravanam, Keertanam, Smaranam, Padasevanam, Archanam, Vandanam, **Dasyam**, Sakhyam and Atmanivedanam. Dasya bhakti became the significant path of devotion among the other eight bhakti approaches in Navavidhabhakti. **Dasya bhakti** is the path of servitude devotion in which, the devotee serves and surrenders to the God. Many compositions are being composed in Carnatic music holding the theme of Dasya Bhakti, but **Haridasa Sahitya** stands out as a unique set of compositions, which purely based on Dasya Bhakti. Haridasas are devotional saints who are the composers of Haridasa Sahitya. They follow Dvaita Vedanta philosophy of Madvacharya, which the devotee will be always dependant to his master [the God].

Sripadaraja is the founder of Haridasa Sahitya, the devotional songs in which, one of the main focuses falls on to the servitude kind of devotion towards the God. Sripadaraja started a rich tradition of devotional literature and it inspired a lineage of prominent Haridasa composers who followed him. The scholar has selected notable successors as a lineage of Sripadaraja which includes, Vyasaraja, Vadiraja, Purandaradasa, Kanakadasa and Vijayadasa. All these devotional saints significantly contributed to Haridasa Sahitya through their devotional Compositions.

The **first chapter**, explored the evolution of worship prevailed in different periods, starting from primitive period to the present. The worship of natural elements like Sun, water, fire, mountains and trees which prevailed before the invention of writing, reflecting the spiritual beliefs, which over time flourished through the historical period, has been explored period-wise in this chapter.

The way of worship became more organised and arranged by religious practices during the early medieval period [6th to 13th century] and medieval period [13th to 18th century]. Temples are widely constructed during that time. Followed by this, the development of worship is traced continuously in the modern period. This shows the continuing evolution and adaptation of worship traditions in different periods. The chapter also described the evolution of Navavidhabhakti, the nine kinds of paths of devotion towards the Supreme Almighty with sloka references and meaning from sacred resources for each kind of bhakti.

The **second chapter** explained the uniqueness and essence of Dasya Bhakti. The significance of Dasya bhava as servitude kind of devotion has been detailed with examples from sacred sources. The basic thought of a 'Dasa' [devotee] and examples of two ardent devotees of Dasya Bhakti are explained in detail. It also explained the incorporation of other kinds of bhakti in Navavidhabhakti with Dasya Bhakti. Hence, Dasya bhakti has been traced out as the prominent form of worship among the other bhaktis. The basic ground of Dasya bhakti is traced from Dvaita Vedanta, which is founded by Madvacharya. The life and teachings of Madvacharya is detailed and the value of rich tradition of devotional compositions-Haridasa Sahitya, which follows Dvaita Vedanta, is explained. The chapter explains about Haridasas-the devotional saints and the composers of Haridasa Sahitya.

Haridasa Sahitya mainly serves as the emotional, spiritual and lyrical framework for Dasya Bhakti. By the usage of simple wordings, these compositions raised a soulful feel of devotion, service and humility, which are the core characteristics of Dasya Bhakti. The chapter reveals that, the lyrics of the Haridasa Sahitya helps one to adopt good qualities like humbleness, service minded and merciful approach in their devotion to God. All these are dasa [servant of the divine] characteristics.

The **third chapter** deeply describes the life sketch, experiences, miracles and selected contribution list of Sripadaraja, Vyasaraja, Vadiraja, Purandaradasa, Kanakadasa and Vijayadasa.

Sripadaraja's life history is explained starting from Birth, Studies, and monastic life or the divine call he got to become a Vyasakuta. His leadership as the pioneer of Haridasa Sahitya has been highlighted. The true follow up of Dvaita Vedanta teachings are portrayed through the lyrics of his compositions. His selected main works and Compositions are listed out. As a Vyasakuta, the inspiration he showed through his life to the disciples and other people to live a systematic life is pointed out as a main significance of his life story.

Vyasaraja's life sketch is explained including his birth, childhood, initiations to lead a monk life from childhood, education and his life as a Vyasakuta. The main contributions and critics work on other important works are numbered. The life of Vyasaraja is portrayed in a transparent way to communicate his simplicity in life with his disciples showing the right path.

Vadiraja lived a monastic life following all the rules and qualities of a Haridasa and all those significant qualities are described in detail. His birth, early childhood, miracles happened the pathway towards the Vyasakuta life are labelled and explained through this chapter. The main contributions of Vadiraja are listed out.

Purandaradasa's life itself is an example of sacrifice and detachment of worldly life and this aspect is explained through this chapter. Birth, childhood, education, life as a grihastha, transformation situation of divine call to become a Dasakuta, and contributions are described. Purandaradasa is considered as 'Sangita Pitamaha' [Father] of Carnatic Music and hence his compositions are familiar to Carnatic music field. Haridasa Sahityas of Purandaradasa is less familiar to the people outside Karnataka. These details are exposed through this life history chapter. Purandaradasa's selected contributions, along with his major works are listed in detail.

Kanakadasa's life is described from the birth, childhood, Education, his sufferings to survive in life due to poverty, the initiation by Purandaradasa to Kanakadasa to become a Dasakuta and his Life transformation. Kanakadasa's important works, special contributions to Haridasa Sahitya are highlighted.

Vijayadasa's contribution to Haridasa Sahitya is remarkable and selected ones are highlighted through this chapter. His life and his teachings are a guidance light to all and it is described with sub headings. The works and compositions are labelled as a list.

The life style of Sripadaraja, Vyasaraja, Vadiraja, Purandaradasa, Kanakadasa and Vijayadasa serves as timeless lessons to the society. Their lives were truly based on morality, compassion and true devotion. The value of the habit of doing service, humility and devotion emphasise the people to select the right path of their living.

The **fourth** chapter lyrically analysed eighteen Compositions in total, of Sripadaraja, Vyasaraja, Vadiraja, Purandaradasa, Kanakadasa and Vijayadasa. This chapter traced out eighteen core Dasalakshanas and some basic Dasalakshanas as well, from the compositions. Three Compositions of each composer were chosen for sahitya analysis.

Sripadaraja's two Compositions and one Ugabhoga has been analysed lyrically. He is the founder of Haridasa Sahitya and the Dasyatva concept portrayed through his lyrics are pointed out in detail. The Dasya Bhakti in his compositions are deep and filled with the essence of high qualities like selflessness, faith, and respect. All these lakshanas are retrieved out from the lyrics. The true spirituality and inspiration, beneficial for a good social living has been highlighted. The qualities like nature of submissiveness, being non egoistic in life and the respect towards the God are analysed from the lyrics of the selected compositions.

This chapter described Vyasaraja's three compositions lyrically. The concept of comparing Haridasa sangha with the fortune of Guru karuna [the guidance light from a Guru], has been highlighted from the lyrics. Being a Haridasa, Vyasaraja always points his trust and faith that God is the protector for him. The heartfelt surrender, serving and pleasing the Lord and humble state of devotion has been traced out from the composition as well.

The Sahitya of the three Compositions of Vadiraja has been analysed to bring out the Dasalakshanas. The unique concepts of divine consciousness, serenity, reverence and the various qualities, a Haridasa should possess in his life, are all deeply detailed through this chapter. As a Vyasakuta, Vadiraja dedicated his life for serving the Lord.

Three Compositions of Purandaradasa are examined to bring out the intricate Dasyatva bhavas depicted through the lyrics. The sahitya has been analysed thoroughly and described the subha lakshanas like deep plea for the dasa position, mental firmness, the benefit of being with good people and the concept of servitude.

Kanakadasa's three compositions has been examined to bring out the Dasyatva bhava of devotion. The lyrics are analysed and core Dasalakshanas has been traced out. The unique concept of Kanakadasa to serve the God or other Dasas as a servant of lower grade, and his sincere readiness to be always in the lowest position as a servant to attain God's grace has been described well from the lyrics.

Vijayadasa compositions has been lyrically analysed and the concept of servitude mode has been brought out. The basic characteristic features of Dasya bhakti and also the core Dasalakshanas from each Composition has been retrieved out as well. The simplicity, deep devotion and trust is pointed out from the lyrics of three compositions selected.

On the whole, the compositions of the six composers purely reflect basic dasa qualities [qualities of a soulful devotee] and also eighteen core Dasalakshanas [qualities and behaviour of a Dasa], are pointed out through the lyrics of their selected eighteen compositions. Each of these Dasalakshanas are much beneficial to adopt for the standard living style at present.

The fifth chapter described the Dhatu-Matu [Svara and Sahitya] analysis for the selected six Compositions of Sripadaraja, Vyasaraaja, Vadiraja, Purandaradasa, Kanakadasa and Vijayadasa.

The selected six compositions are composed in the ragas Kanada, Brindavana Saranga, Dvijavanti, Bahudari, Hindolam and Sriraga and set to the talas Adi, Khanda Chappu and Rupaka. The compositions are musically analysed on the basis of Panchadasa Gamakas, Dasavidha Gamakas, Vishesha Prayogas, Bhavapoorva, Sangatis, Varieties of Prasa beauties and Svarakshara beauties.

The first composition '*Narayana ninna*' composed by Sripadaraja set to Kanada raga and Adi tala is analysed on the basis of Panchadasa gamakas. The gamaka varieties like Hrsva Kampitha, Dirgha Kampita, Tiripa and Sphurita has been analysed from the notation in Pallavi and both the charana parts.

The second composition is '*Haridasara Sangake*', composed by Vyasaraaja set to Brindavana Saranga raga and Khanda Chappu tala is analysed on the basis of Dasavidha Gamakas. The varieties of gamakas like Aroha, Avaroha and Dhalu has been traced out from the Pallavi and both the Charanas.

The third Composition is '*Ninna Dasara Dasa*' composed by Vadiraja, set to Dvijavanti raga and Khanda Chappu tala, the vishesha prayoga of the raga is analysed. The beautiful phrases of svara sancharas including Sadharana Gandhara, Antara Gandhara and Kaishiki nishada, Kakali nishada has been analysed.

The fourth Composition '*Irabeku*' composed by Purandaradasa, set to Bahudari raga and Adi tala has been analysed on Bhavapoorva and Sangatis aspects. The clear portrayal of the svara pattern which corelates with the Sahitya meaning has been highlighted from the lyrics to show Bhavapoorva aspect. The beautiful development of Sangatis which gives different svara patterns within a line gives base to the sahitya part. This also has been pointed out from the lyrics.

The fifth Composition is '*Dasa Dasaramaneya*' , composed by Kanakadasa, set to Hindola raga and Rupaka tala. This composition is analysed to highlight the various Prasa beauties like Adiprasa, Dvitiyakshara Prasa, Anuprasa and Antya prasa. These beauties in the lyrics of the pallavi and the charana part is detailed.

The sixth composition is '*Dasara Bhagyavido*' , composed by Vijayadasa, set in Sreeraga and Adi Tala, which analysed the Svarakshara beauties in the pallavi and charana parts. The varieties of Svarakshara like Sudha Svarakshara, Suchita Svarakshara, and Misra Svarakshara has been highlighted from the lyrics of the composition.

This chapter, on the whole described the variety of musical beauties depicted in the selected compositions. As the main focus of this thesis is the lyrical analysis, to bring out the Dasalakshanas, the scholar has attempted only few aspects for the musical analysis, showcasing its richness, depth, Dhatu-Matu beauties and scope for musical analysis. It also explains the way that the lyrical meaning is beautifully enhanced through the music, which reflects a harmonious blend of devotional, spiritual and musical treat.

Research Findings

Eighteen core Dasalakshanas traced out from eighteen compositions and its

Social Relevance are given below.

S. No	Composition	Composer	Dasalakshana retrieved	Explanation in Composition	Benefit to follow the lakshana in life
1.	Idanaadaru	Sripadaraja	<i>'Dhrida nishchayam'</i> Firm decision	Sripadaraja pleads to be recognised as a Dasa, with firm devotion, seeing nothing else in life is prominent than the same	To have a firm decision in life will help one to achieve their goals successfully
2	Narayana ninna Nambite	Sripadaraja	<i>'Margadarshake Vishvasa'</i> Trust on mentor	Sripadaraja states that the strong guiding force by his master [the God] lead him to walk on the right path and to become a better person	Having a mentor or good guide in life leads to a well-mannered living style and surpass difficult situations
3	Haribhaguta	Sripadaraja	<i>'Pratibaddhata'</i> Commitment	Sripadaraja affirms that as being a Dasa, he will certainly follow the righteous path and will be away from wrong doings	To have commitment to anything one does, will boost up the responsibility to complete our goals without distractions
4	Haridasara Sangake	Vyasaraja	<i>'Sraddha'</i> Faith or Trust	Vyasaraja conveys his ultimate faith on God and the confidence on it, that a Dasa will be always protected by his master [The God] and Dasyatva is the confidence of a Dasa	Faith and Confidence in life helps one for easy decision making to have a positive outlook towards the life, to achieve goals
5	Neenegati	Vyasaraja	<i>'Bhakti'</i> Devotion, Self-dedication and faithfulness towards the Supreme	Vyasaraja prays to his master stating that God is the sole path of liberation in his life. Vyasaraja details his magical feel of God's presence in everything he sees and shows his extreme base of Bhakti towards the God, requesting Dasyatva.	The quality of attaining Liberation through Bhakti combining trust, love, faith and selfless service towards the Supreme Almighty automatically develops good qualities in one's life.

S. No	Composition	Composer	Dasalakshana retrieved	Explanation in Composition	Benefit to follow the lakshana in life
6	Sanghavaagali Sadhu Sanghavaagali	Vyasaraja	'Sujanata Sangati' Association with good people	Vyasaraja states that he always needs to be in the sangha of Sajjana who are knowledgeable, loyal and stable with mind. Association with Haridasas is the ultimate right path to reach God	Being with good and wise company helps one to develop good thoughts, gain knowledge and moral support and inspiration for growth
7	Ninna Dasara Dasa	Vadiraja	'Pashchattapa' Remorse/ Regret	Vadiraja details a list of sins/offenses done by him for livelihood and accepts the mistake	Realising one's own sins and attempt to rectify is a high quality, which makes one person to achieve self-awareness for self-improvement in life
8	Aarigaro Krishna	Vadiraja	'Margabodha' Realisation of own path	Vadiraja strongly realises the purpose of his life and his path way of devotion, as he pleads to his master for Dasyatva. Nothing else can be his happiness as he details the struggles in material life	To realise the purpose of life is the great attainment in one's life
9	Dasothama neene	Vadiraja	'Vashyah' Submissive dependant	Vadiraja submits himself to the God and feels the joy of being under God's protection. He details his master's glories in different aspects.	By being Submissive, one can learn/follow good qualities from respectable persons or fields, which makes the person humbler and patient to handle many situations in life
10	Irabeku Haridasara	Purandaradasa	'Vyavasthit jeevanashaili' Systematic living	Purandaradasa explains the core qualities and living styles, a Dasa need to possess	Following a Dasa's way of living, always makes one modest, non-greedy, kind and always walk through good path as well

S. No	Composition	Composer	Dasalakshana retrieved	Explanation in Composition	Benefit to follow the lakshana in life
11	Dasana Maadiko	Purandaradasa	<i>'Ichcha/ Anurakti'</i> Desire and Attachment	Purandaradasa's extreme desire to be a Dasa and to serve the God as well because of his attachment, is clearly portrayed through the lyrics	A strong desire to do something and attachment to it, makes one determined to overcome struggles easily
12	Dayamado Ranga	Purandaradasa	<i>'Prarthana'</i> Prayer	Purandaradasa pleads for the mercy from his master/God reflecting the concept of dependence towards the Supreme Almighty	Praying always gives mental strength, positivity and a sense of direction to good path
13	Dasa Dasaramaneya	Kanakadasa	<i>'Seva'</i> Selfless Service	Kanakadasa openly explains about the humblest act of service as a poor servant in the houses of Haridasas, is a noble path to reach God. Thus, he makes clear that deep servitude can reach divine realisation.	Doing Selfless Service makes one to strengthen social connections and unity, to overcome ego and the ultimate feel of satisfaction in life
14	Dasanagabeku	Kanakadasa	<i>'Nihsanga'</i> Detachment from material pleasures	Kanakadasa detached the material pleasures as his true goal is being a Dasa	One should have the quality of not getting into unnecessary fantasies in life. One should not get controlled by material pleasures
15	Bandanaagi Bagila	Kanakadasa	<i>'Dharma'</i> Duty and Responsibility	Kanakadasa considers guarding the Haridasas who serve the Lord as his prime responsibility as a Dasa. The lyrics details, each of the duties done by him to complete and uphold his responsibility	Duty and Responsibility is the key for living and fulfilling one's role in the society.
16	Dasara Bhagya Vido	Vijayadasa	<i>'Atmasamyama'</i> Self-control	Vijayadasa mentions about being a Dasa, one need to have control over all emotions and desires. All emotions are controlled by Vijayavidalla-the God himself	Self-control enables man to manage the emotions and reactions which in turn reflect a happy living of life.

S. No	Composition	Composer	Dasalakshana retrieved	Explanation in Composition	Benefit to follow the lakshana in life
17	Dasa Dasara Dasyava kodo	Vijayadasa	'Dasatvam' Servitude	Vijayadasa requests for the position of Dasatvam, which purifies the life and washes away the sins	Being in a mindset to serve others itself is a kind of unselfish nature, which always makes the life positive.
18	Dasare Purandaradasara	Vijayadasa	'Gurujnanajyoti' Guidance light from Guru	Vijayadasa explains about his fortune to have a Guru, who is knowledgeable, who saved him from evils of life and guided him the right way of living.	All human beings need a good mentor or guide in life to show the right path of life

Other Findings

- The way of life of Haridasas, exposes Dasyatvam.
- Haridasas through their singing in open spaces, guided and inspired the common people to the path of Devotion.
- The lyrics of the selected Compositions of Haridasas portrayed Dasyatvam through various aspects of Dvaita Vedanta.
- Sripadaraja clearly conveys the Dvaita Vedanta philosophy through his life, as a Vyasakuta and also the same as a composer as well.
- The Compositions of Vyasaraja showcases the transcendental feel of liberation experienced by a Dasa.
- Vadiraja Compositions are deeply rooted with many Dasalakshanas and portrays the apt life style of a Haridasa
- Purandaradasa's life itself exemplifies the strong lesson of detachments of material life and servitude.
- Kanakadasa Compositions portrays 'Dasara Dasara dasa' concept as the main feature.
- Vijayadasa Compositions focus on the theme of devotee's bhakti to God and virakti to material pleasures.

- Dasya Bhakti is traced out from Srimad Bhagavatam as the seventh mode of devotion in Navavidhabhakti.
- Dasyam symbolizes the basic nature of Bhakti, which support and enhance all other seven types of Bhaktis, included in Navavidhabhakti
- Lord Anjaneya and Appar [one among the Tevaram Moovar], are the two revered figures, who stands as unique examples of Dasya bhaktas from the ancient period.
- Dvaita Vedanta, the base of Haridasa Sahitya has been traced out from Madvacharya Philosophy.
- Arupadai Veedu-Six abodes of Lord Muruga, has persisted from ancient to the present time, exemplifies the connection of mountains with worship, validating the quote 'Kunrirukkumidamellam Kumaran'
- In Thiruthonda tohai, the references of Dasya Bhakti have been mentioned by Sundara Moorthy Nayanar.
- Sage Narada mentions Dasya Bhakti in NaradabhaktiSutra in Sutra 66
- The Dasya bhava in the compositions is enhanced multiple times, when performed in appropriate ragas and talas. Music speaks the theme.
- The spiritual significance of the selected compositions influences on people's devotional practices in daily life and societal values.
- Selected Haridasa Compositions are tuned and notated in suitable Carnatic ragas and talas, to reach the audience
- Notated compositions enable musicians to perform and promote Haridasa Compositions
- Evidences from sacred resources for the nature worship, prevailed in different periods highlights the devotion existed from early time.

Nature worship - Reference findings-Sun

- History period [after invention of writing-Up to 6th Century] -Adityahridaya slokam from Yudha Kandam-[6th,27th,31st]
- Early Medieval period [6th century to 13th century AD]-Addanki Stone Inscription, Andra Pradesh [9th century]
- Medieval period [13th century to 18th century AD]- Konark temple, Odissa [13th Century]
- Modern period [18th century to the present period]-Sun deity worshipped on Makar Sankranti every Year.

Nature worship - Reference findings - Water

- History period [after invention of writing-Up to 6th Century]- Hymn from Rigveda on Water Worship [10.9.1]
- Worship in early Medieval period [6th century to 13th century AD]-Temple Pond-Padmatheertham in Sri Padmanabha Swamy temple [8th century]
- Worship in Medieval period [13th century to 18th century AD]- Tribakeshwar temple connected with the Godavari river
- Worship in Modern period [18th century to the present period]- Holy River Ganga

Nature worship - Reference findings - Agni

- History period [after invention of writing-Up to 6th Century]-Hymn from Rigveda on Agni worship [1.1.1 and 1.1.5]
- Worship in early Medieval period [6th century to 13th century AD]-Agni statue at the mandapam of Agnipureeshwar temple [10th century]
- Worship in Medieval period [13th century to 18th century AD]-The Parsi fire temple at Mumbai constructed in 17th century
- Worship in Modern period [18th century to the present period]-Agni is worshipped or revered in all the Hindu religious rituals.

Limitation of the study

The lyrical analysis of Dasalakshanas is confined to eighteen Compositions and the musical analysis is limited to selected compositions only, which is not covering the entire collection of the Compositions of mentioned six Composers.

Scope for further studies

- Dasalakshanas in the Compositions of other Haridasas can be explored
- Other Compositions composed by the selected six Haridasas can be analysed on lyrical basis
- The comparative study on Dasya Bhakti influence in Haridasa Sahityas and selected Carnatic composer's compositions can be studied.
- Haridasa Sahityas can be composed and notated in Carnatic ragas, which can be studied in detail for musical analysis

Startup of a Digital platform [You tube Channel], for highlighting Haridasa Sahityas

The scholar started a You tube Channel on to promote, popularise and save the Haridasa Sahityas of Haridasas. There are many verses or compositions of Haridasas, that are not widely known, especially to the people outside Karnataka. The channel will help to enhance the various Haridasa compositions and details of different Haridasas, which still remain unexplored. Through this channel, the scholar aims to continuously share the unique pieces of selected Haridasa Sahityas and keep updating the details of Haridasas of different periods. This initiative will bring greater recognition to the known Haridasa Sahityas and will introduce the lesser known Sahityas to the audiences as well. This will enrich the appreciation of the tradition of the Haridasa Sahitya which in turn helps to preserve and pass on to the future generations.

Notations

Out of eighteen Compositions, fifteen unique compositions are tuned in various ragas and talas. The other three are already tuned before. Notations of all the Compositions are provided, ensuring that future generations can also learn and continue singing them.