Suḷādi Songs of Haridāsa Composers

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Abstract: *Suḷādi* songs of Vaiṣṇava Haridāsa composers of South India of the sixteenth to the nineteenth century have a unique structure, with sections being set to different *tāla*s (metric cycles). *Suḷādi* are not part of the repertoires in South Indian art music of the present day. Some manuscripts with musical notations of *suḷādi* from the Thanjavur Maharaja Serfoji's Saraswathi Mahal Library (TMSSML) in Thanjavur, South India have been taken up for study by the present author in the last few years. The findings of the study give insights into the musical form, *rāga*s (musical modes) and *tāla*s of the *suḷādi* songs. These songs appear to have a connection with other song types defined in the *Caturdaṇḍīprakāśikā*, a musical treatise of the seventeenth century. The musical form as seen in the notations displays some features common to *sālagasūḍa prabandha* described in Indian musical treatises of the medieval period. The *rāga* features seen in the *suḷādi* notations are largely in conformance with the South Indian musical treatises *Rāgalakṣaṇamu* and *Saṅgītasārāmṛta* of the seventeenth to eighteenth centuries. The *tāla*s of the *suḷādi* have been in practice in South Indian art music in the seventeenth to nineteenth centuries and have been used in beginners' exercises as well as *gīta*, *prabandha*, *kṛti,* and *varṇam* songs. The structures of the *tāla* seen in the *suḷādi* notations appear to be close to the features of the *tāla*s seen in present-day South Indian art music. Further examination of *suḷādi*s along with *gīta*, *prabandha*, *ālāpa*, and *ṭhāya* songs, and musicological descriptions would be valuable for the study of the evolution of South Indian art music in the medieval and early modern period.

Keywords: *suḷādi*; *suḷādi tāla*; Haridāsa songs; *Caturdaṇḍī*; South India

SUḶĀDI songs are devotional musical compositions in the Kannada language of Haridāsa saints of South India. The first known *suḷādi*s were composed in the fifteenth century. *Suḷadi*s have several sections set to different *tāla*s (metric cycles). These songs are not part of the repertoires of South Indian art music (Karnatak Music) in the present day. However, they seem to occupy an important place in South Indian art music in the late medieval and early modern period of South Indian musical history, as evidenced by references to *suḷādi*s in the musical treatises of the seventeenth and eighteenth century: *Rāgalakṣaṇamu* of Śāhajī and *Saṅgītasārāmṛta* of Tulaja. Passages of *suḷādi* notations have been cited in these texts as *rāga* exemplars.[1] Tulaja also gives a detailed description of a *suḷādi* by Purandara Dāsa, "*Hasugaḷa kareva dhvani*," presenting the argument that *suḷādi* was equivalent to the song type *sālagasūḍa prabandha*, prevalent in medieval Indian music (SSA 12.150–153).

[2] Heterometric songs (songs having more than one *tāla*) are not new to music in South Asia. Examples can be found in the Sufi-Islamic song-type *qalbāna*, the Sikh Gurubānī repertoire, temple music in Vrindāban, UP, India, and the *gvāra* songs of Nepal (Widdess 2019). Apart from these, there are *tālamālika*s in present-day South Indian art music where each section is set to a different *tāla*. However, these are not commonly performed. *Suḷādi*s appear to be similar to other heterometric songs that are described by Widdess as "through composed," that is, sections are not repeated but all sections are performed in a linear sequence (2019). Each section of a *suḷādi* is set to a single *tāla*; it may have an internal refrain, and a *mudra* (*nom de plume* of the author/composer). It is therefore likely that a *suḷādi* comprises the amalgamation of a sequence of separate songs in different *tāla*s.

[3] There does not seem to be a living musical tradition of the *suḷādi*s, as shall be discussed subsequently. *Suḷādi* songs can be reconstructed from two sources—*suḷādi* lyrics from published sources, and *suḷādi* melodies from musical notations. In the early twentieth century, Haridāsa scholars from the state of Karnataka in South India published several *suḷādi*s, but these publications (henceforth denoted "*suḷādi* publications") consisted of only the lyrics and no musical notation.[2] Musical notations of three *suḷādi*s were printed in the 1904 publication, *Saṅgīta Sampradāya Pradarśinī* (SSP) by Subbarāma Dīkṣitar.[3] Other than these, some musical notations of *suḷādi* songs in Telugu script have been noticed by researchers in palm leaf manuscripts in the Thanjavur Maharaja Serfoji's Saraswati Mahal Library (TMSSML) in the state of Tamil Nadu in South India.[4] Only three of these notations had been examined by researchers till a few years ago.[5] In the past few years, the present author has identified about forty *suḷādi* notations from the TMSSML manuscripts, and these have been the subject of her research.

[4] The TMSSM Library, built and maintained by the support of erstwhile rulers of Thanjavur such as the Maratha rulers (1676–1832) and the earlier Telugu Nayaka kings (1532–1675), has well over 40,000 manuscripts, including hundreds of palm leaf manuscripts with musical notations (Seetha 2001, 110). In the last few decades, digital and microfilm copies of the manuscripts have been made and preserved in TMSSML and the microfilm archive of the Indira

Gandhi Centre for the Arts (IGNCA) in Bengaluru, Karnataka, South India. Several of the musical notations in palm leaf manuscripts have been transcribed in Devanāgari script and are also preserved in the TMSSML. The musical notations in these manuscripts follow the *sargam* system.[6]

[5] The *sargam* system of musical notation in Indian music has a long history. The earliest occurrence of melody being notated is seen in the Kuḍumiyāmalai inscription of the seventh or eighth century (Widdess 1979, 115–150). Later, in musical treatises of the medieval and modern period such as Mataṅga's *Bṛhaddēśī*, *Saṅgītaratnākara* of Śārṅgadēva and many others, melodies were notated in sargam notation (Widdess 1995, 91). *Rāgavibōdha* of Sōmanātha (RV 5.14–166) seems to be the first treatise to symbolically represent embellishments to the musical notes with respect to performance on the *vīṇā* instrument.

[6] From the fifteenth century onwards, there have been a plethora of *sargam* song notations on palm-leaf manuscripts. These manuscripts have been preserved in various libraries in India, the TMSSM Library being one of them. In the course of study of a set of manuscripts from this library by the present author, it was seen that the notations appear to be mnemonic and do not contain detailed information about the embellishments to the musical notes and other finer nuances of the music. The exact pitch positions of the musical notes and their registers are difficult to determine, as there are no symbols to denote these. Damaged manuscripts and scribal errors also add to the complexity of the study and reconstruction of these notations. Studies on TMSSML musical notations pertaining to *ālāpa*, *ṭhāya*, *gīta* and *prabandha* songs have been carried out by Sastri (1958), Saraswathi (1991), Seetha (2001), Anandamurthy (2014) and Srilatha (2019).

[7] The discussion of the features of the song types *ālāpa*, *ṭhāya*, *gīta* and *prabandha* forms the core of the musical treatise *Caturdaṇḍīprakāśikā* (CDP) of the seventeenth century. Sathyanarayana describes *caturdaṇḍī* as "the community of *ālāpa*, *ṭhāya*, *gīta* and *prabandha*". He further says "*caturdaṇḍī* is commonly understood as the four foundational pillars of music" (CDP 2002, 39). The presence of *suḷādi* notations among musical notations of *ālāpa*, *ṭhāya*, *gīta* and *prabandha* in the TMSSML manuscripts gives rise to the interesting possibility of *sūḷādi*s having a connection with the *caturdaṇḍī* songs. However, there is no mention of *suḷādi* songs in the CDP.

[8] In a recent larger publication, (henceforth denoted "TMSSML *Suḷādi* notations publication") the present author has attempted to analyse the features of the *suḷādi* musical form based on ten musical notations found in palm-leaf manuscripts in TMSSML (Rao 2022a). The methodology followed for that study involved identification and trans-notating *suḷādi* songs from TMSSML palm leaf manuscript notations and editing to fit into the metric cycles (where possible). The notations were then analysed to bring to light the structural, *rāga* and *tāla* features of the *suḷādi*. A comparison of the features of the musical form, *rāga* and *tāla* with descriptions in musical treatises was attempted in that study.

[9] The objective of this paper is to give a summary of the findings from the above publication, taking the example of a single *suḷādi* song. The key research questions that this paper tries to address are: i) What are the features of *suḷādi* that can be deciphered from the musical notations of Haridāsa *suḷādi* songs in the palm-leaf manuscripts preserved in the TMSSML in South India? ii) What are the features of the *suḷādi tāla*s that can be observed in the aforementioned musical notations?

[10] It is necessary to go into the background of the *suḷādi*s—their history and general features, before perusing the features of *suḷādi*s in the TMSSML notations.

SUḶĀDI: AN OVERVIEW

[11] The Vijayanagara empire, which was founded in South India in the 14th century, laid the foundations of a cultural renaissance. One of the important cultural movements that flourished under this empire was the Haridāsa *bhakti* (devotional) movement in South India, which was nurtured by the Haridāsa followers of Ācārya Madhva. Haridāsas were literally "servants of Hari (Viṣṇu)". Their lives were dedicated to the service of Viṣṇu and they would constantly contemplate His name and divinity (M. V. K. Rao 1966, 27). Haridāsas belonged to two groups– "Vyāsakūṭa" and "Dāsakūṭa". The former consisted of Vēdāntic scholars who studied Vēdas, Upaniṣads and other *darśana*s (philosophical schools). They spread to the masses the tenets of Dvaita Vēdānta in the *Gīrvāṇa Bhāṣā* (Sanskrit). The latter (Dāsakūṭa) comprised saint-musicians who spread the message of Dvaita Vēdānta through the Kannada language (M. V. K. Rao 1966, 34–35). Among the Vyāsakūṭa scholars were Śripādarāya, Vyāsatīrtha and Vādirāja. Among the Dāsakūṭa saints were Purandara Dāsa, Vijaya Dāsa, Gōpāla Dāsa and Jagannātha Dāsa. *Suḷādi* songs were composed by Śrīpādarāya, Vyāsatīrtha, Purandara Dāsa, Bēlūru Vaikuṇṭha Dāsa, Vijaya Dāsa, Jagannātha Dāsa, Gōpāla Dāsa and other Haridāsa saints, between the fifteenth and nineteenth centuries.

[12] Śrīpādarāya was a scholar in the Mādhva (followers of Ācārya Madhva) sect born in 1404 AD. His prime disciple was Vyāsatīrtha who played a very important role as *guru* to the Vijayanagara kings. He was a great dialectician, famed for writing several seminal works in Sanskrit pertaining to Dvaita philosophy, foremost among them being *Nyāyāmṛta* (Jackson 2007, 219). Vādirāja Tīrtha was a disciple of Vyāsatīrtha, who was the author of many scholarly works in Sanskrit (Nagarathna 1980, 3–4). Purandara Dāsa was another well-known disciple of Vyāsatīrtha who was reputed to be a good musician and great composer, as mentioned in *Saṅgīta Sampradāya Pradarśinī* (SSP 2005, 4)

[13] The Haridāsas composed a huge body of different song types. Some of these were: 1) *pada* meant for congregational singing; 2) long poems, some of them being *vṛttanāma*, *daṇḍaka*, *bhramara gīta*; 3) *ugābhōga*—short, pithy, unsegmented compositions; 4) a *koravañji* dance drama depicting a gypsy fortune-teller; and 5) songs with varying metric cycles—*suḷādi*.[7]

Śrīpādarāya has composed about eighty *kṛti*s, *ugābhōga*s and three *suḷādi*s in Kannada. Vyāsatīrtha was also a composer of several *pada*s, *suḷādi*s and *ugābhōga*s in Kannada. In addition to *pada*s, *ugābhōga*s, and *suḷādi*s, Vādirājatīrtha composed the *koravañji* dance drama, which is bi-lingual and combines prose and poetry. Purandara Dāsa and later Haridāsas of the Dāsakūṭa sect also composed many *pada*s, *suḷādi*s, *ugābhōga*s and long poems.

[14] In the *suḷādi* publications, *suḷādi* themes are linked to the tenets of the philosophy of Ācārya Madhva. For example, the *suḷādi* "*Tandeyāgi tāyāgi*" by Vyāsarāya has been has been labelled *pramēya* and *vyāpti* (Gorabala 1958a, 19). *Pramēya* stands for the supremacy of Viṣṇu over all beings, his omnipresence and the dependency of all other creatures on Him (Gorabala 1952, III). *Vyāpti* literally means "scope" or "range" in Kannada. Here, it stands for the presence of Viṣṇu in the universe. *Suḷādi* lyrics convey esoteric philosophical teachings based on the Hindu scriptures, such as Vēdas, Upaniṣads and Purānas and the works of the monks of the Mādhva order. *Suḷādi* rendering is associated with a deep spiritual experience in the Haridāsa tradition. *Suḷādi*s are linked to the various stages in *manōnubhava* (spiritual experience)—the development of *vairāgya* (detachment), *bhakti* (devotion) and *jñāna* (knowledge) (Gorabala 1954, 200).

[15] In Indian music, *tāla* is the temporal framework in which rhythmically organized compositions are set (Ramanathan, 1987). A set of *tāla*s that are used in *suḷādi* songs is labelled *suḷādi tāla*. Every *suḷādi* song has several sections. Each section is set to a different *suḷādi tāla*. The term *suḷādi tāla* is seen for the first time in the musical treatise *Caturdaṇḍīprakāśikā* (CDP) of the 17th century (CDP 3.81–115). Veṅkaṭamakhin (VM), the author of CDP, describes a set of *tāla*s labelled *suḷādi tāla*s: *jhōmpaṭa*, *dhruva*, *maṭhya*, *rūpaka*, *jhampā*, *tripuṭa*, *aṭha*, and *ēka*. CDP notes that the seven *tāla*s, *dhruva*, *maṭhya*, *rūpaka*, *jhampā*, *tripuṭa*, *aṭha*, and *ēka*, together occasionally with the *tāla*s named *jhōmpaṭa* and *ragaṇa maṭhya,* should be used in *gīta*s.[8] In the *suḷādi* publications, we find that the sections are set to *dhruva*, *maṭhya*, *rūpaka*, *jhampā*, *tripuṭa*, *aṭa*, and *ēka*, which provide the section names as well. (It may be noted that the *tāla* named "aṭa" in the publications is called "aṭha" in CDP.) However, there are instances where a *suḷādi* may not have all seven sections. Sometimes, the same *tāla* may be used for more than one section. An alternative name for *maṭhya* is *maṭṭe,* for *tripuṭa* is *triviḍi* and for *aṭa* is *aṭṭa* in some of the *suḷādi* publications. Though the sections are set to these *tāla*s, the structure of *tāla*s is not clearly decipherable in these publications as there are no markings to indicate the completion of cycles of *tāla*s or the sub-division of the cycles.

[16] *Suḷādi* songs have a common pattern of thematic development. Hanumantha Rao Gorabala, a scholar and publisher of Haridāsa literature, mentions the various sections of *suḷādi*s as linked to steps in the delineation of the theme as follows (Gorabala 1954, 202):

- *dhruva* – determination of the entity to which the *suḷādi* pertains
- *maṭhya* – delineation of the characteristics of the entity
- *rūpakā* – defining the causes of the entity's characteristics

- *jhampā* – describing the characteristics of the entity resulting in thoughts in the mind in a cause–effect relationship
- *tripuṭa* – prayers for securing the result of the mental image formed by the characteristics of the entity
- *aṭṭa* – due to emotional surges in the mind, indulging in prayer, music and dancing
- *ādi* – due to the mind being in a state of bliss, more music and dancing at a faster pace.

[17] In the above description, the "entity" would pertain to a deity, or a theme, such as *bhakti, pramēya* etc. It is observed that in the *suḷādi* publications, *jhōmpaṭa tāla* and *ragaṇa maṭhya* are missing, and *ādi tāla* is present in some *suḷādi*s. These *tāla*s shall be taken up for discussion in a later section. As mentioned earlier, in *suḷādi* publications, all the *tāla*s are not seen in all *suḷādi*s, and the same *tāla* may repeat in two sections. In such cases, it is not clear how the delineation of the theme in the *suḷādi* would be structured.

[18] The basic temporal unit of a *tāla* in South Indian art music is called an "*akṣara*," which corresponds to a "beat" in Western classical music. An "*aṅga*" is a grouping of *akṣara*s. A grouping of *aṅga*s in a particular sequence defines the structure of a *tāla*. For example, in present-day *ādi tāla*, the *aṅga*s "*laghu*" and "*druta*" occur in the following sequence: *laghu, druta*, *druta*. The total length of one cycle of the *tāla* is the sum of the lengths of its *aṅga*s. In *ādi tāla*, *laghu* has the length of 4 *akṣara*s and *druta* has 2 *akṣara*s. So, the length of one cycle of *ādi tāla* = 4+2+2 = 8 *akṣara*s. *Tāla*s seen in present-day Indian music are cyclic in nature, that is, the pattern formed by the sequence of the *aṅga*s repeats throughout the song. In the present paper, for this reason, *tāla*s have been denoted as "metric cycles." Each cycle of *tāla* is an "*āvartana*."

[19] *Suḷādi tāla*s have played a bigger role in South Indian art music than just being the *tāla*s to which *suḷādi*s are set. In the late medieval and early modern period, these have been employed in non-*suḷādi* songs as well, such as *gīta* and *prabandha* songs in the 16th to the 18th century.[9] Though *suḷādi* songs are not part of the repertoires of present-day South Indian art music, *kṛti* and *varṇa* compositions, by the 19th century composer Muddusvāmī Dīkṣitar and other later composers, set to *suḷādi tāla*s, are part of the modern South Indian art music repertoires.[10] *Suḷādi tāla*s also are used in beginner exercises called *alaṃkāra*s, taught to students of South Indian art music in the present day. These *alaṃkāra*s are modified versions of *alaṃkāra*s listed in the chapter on *svara* in *Caturdaṇḍīprakāśikā* (CDP 3.81–115).[11]

[20] These *tāla*s have also been indicated for different *suḷādi* sections in musical notations in SSP, as well as the TMSSML manuscript notations examined by the present author. In the three *suḷādi*s for which notations are given in SSP, we find that the order of *tāla*s mentioned above—*dhruva*, *maṭhya*, *rūpaka*, *jhampā*, *triviḍa/tripuṭa*, *aṭa* and *ēka/ādi*—is not adhered to. The same is true for *suḷādi*s found in TMSSML manuscript notations: not all *suḷādi tāla*s are present in all *suḷādi*s, and the same *tāla* may be prescribed for more than one section. SSP notations and the

TMSSML manuscript notations indicate that in *suḷādi*s, the sections are sung in an order, without any section being repeated. However, within sections, some segments are repeated. There is also repetition of melody within a section for different sets of lyrics. The notations also give valuable information pertaining to the melodic features of the *suḷādi* songs.

[21] Since *suḷādi*s have not been described in detail in most treatises of the medieval and modern period, it is somewhat difficult to examine the adherence of *suḷādis* to theoretical descriptions. *Prabandha*s were described in the thirteenth-century text *Saṅgītaratnākara* of Śārṅgadeva (SR) as musical compositions with a pre-defined structure (SR, 7.6). There were three classes of *prabandha*s—*sūḍa*, *āli* and *viprakīrṇa* (SR, 4.22). *Sūḍa*s were further divided into the sub-classes *śuddha sūḍa* and *sālagasūḍa.* The latter were a set of seven songs (*prabandha*s) set to different *tāla*s and sung in a particular order (SR, 4.311–314). Sathyanarayana and Sachidevi have opined that the *suḷādi* has evolved from the *sālagasūḍa prabandha*s described in the *Saṅgītaratnākara* and other sources.[12] *Sālagasūḍa prabandha*s are a set of seven *prabandha*s, sung in an order—*dhruva*, *maṇṭha*, *pratimaṇṭha*, *niḥsāru*, *aṭṭatāla*, *rāsa*, and *ēkatālī*. Each of the *prabandha*s has several varieties set to different *tāla*s. Except for the *dhruva prabandha*, the other *sālagasūḍa prabandha*s, *maṇṭha*, *pratimaṇṭha* etc., are set to varieties of their namesake *tāla*s. The *sālagasūḍa prabandha*s seem to have coalesced into a single song-type, the *suḷādi*, with each section of the *suḷādi* corresponding to a *prabandha* of the *sālagasūḍa* set (Sathyanārāyaṇa 1967, 11). An important distinction between the *suḷādi* and *sālagasūḍa prabandha*s is that in the former, there is a final section entitled *jate* or *jati* which usually spans two lines (*pāda* or "feet" in Kannada poetic parlance), which thematically summarizes the *suḷādi*. There is no *sālagasūḍa prabandha* corresponding to the *jate*.

[22] Sathyanarayana has based his analysis of *suḷādi* on several references in musical treatises. A brief mention of these would be pertinent for our discussion. The only clear description of *suḷādi* in a musical treatise is by Tulaja in SSA, comparing a *suḷādi* song with *sālagasūḍa prabandha*s. The song cited by him is "*Hasugaḷa kareva dhvani*," a *suḷādi* in the *rāga dēvagāndhārī* composed by the well-known Haridāsa composer, Purandara Dāsa (SSA, 12.150–153). The notation of this *suḷādi* is given in SSP (SSP 1904 379–396)—this is probably copied from TMSSML manuscripts, which are currently unavailable. Tulaja asserts that this *suḷādi* exhibits the features of *sālagasūḍa prabandha*s. Apart from Tulaja, there are indirect references to *suḷādi* from other authors: Haripāladēva of the twelfth century, Paṇḍarīka Viṭṭhala of the sixteenth century (NN 3.305–306), and Catura Dāmōdara of the seventeenth century (SD 7.218-234).[13] These references pertain mainly to *tāla*s with names similar to the *suḷādi tāla*s of CDP, associating them with *sālagasūḍa prabandha*s. Viṭṭhala mentions an alternate "*sūḍakrama*" (order of the *prabandha*s) giving the names *dhruva*, *maṇṭha*, *rūpaka*, *jhampā*, *triviḍa*, *aḍḍatāla*, and *ēkatālī,* similar to the *suḷādi tāla*s described by Venkaṭamakhī. Dāmōdara describes seven dances—*dhruva*, *maṇṭha*, *rūpaka*, *jhampa*, *tṛtīya*, *aḍḍatāla*, and *ēkatālī*—called *Sapta Sālagasūḍakāḥ*, associating them with *prabandha*s and *tāla*s of the same names. *Nāṭyacūḍāmaṇi*, the work of Sōmanārya (sixteenth century) mentions that *suḷādi*s are composed in several *tāla*s

and in different languages, but does not describe the songs (NC 2.187). In addition to three musical notations, SSP gives a description of *suḷādi* as a *yathākṣara* composition, set to the well-known *sapta tāla*s of the *alaṃkāra*s and *ragaṇa maṭhya tāla*, having the *dhātu*s (sections) *udgrāha*, *dhruva*, and *ābhōga*, and being set to *vilamba* and *madhya laya*s (slow and medium tempi; SSP 2005, 105). *Suḷādi tāla*s appear to have evolved from the *dēśī tāla*s prescribed for *sālagasūḍa prabandha*s. A detailed discussion about the evolution of the *suḷādi tāla*s has been carried out by the present author elsewhere.[14]

[23] There is an extant oral tradition of *suḷādi* rendering in the present-day Karnataka state of South India, which is focussed more on the recitation of the lyrics rather than musical presentation. R. Sathyanarayana writes: "As to the actual mode of singing the *suḷādi*s, it must be admitted that even their rare current usage today does not elucidate or illustrate, let alone emphasize, their rhythmic bias and specific characteristics. It is deeply regretted that there does not seem to be any continuous and consistent tradition of *suḷādi* singing even in the *mādhva* monastries of Karnataka where one would expect it to be kept alive, however crudely" (Sathyanarayana 1967, 42). This observation about the absence of a living musical tradition of *suḷādi*s was corroborated by the present author's field studies and interviews with scholars and practitioners of Haridāsa music.[15] Apart from personal interactions with Haridāsa practitioners, the author has come across some renderings of *suḷādi*s on the internet. Most of the *suḷādi*s are rendered with simple melodies, sometimes set in *rāga*s which clearly belong to the modern period.[16]

[24] Sathyanarayana has examined in detail the evolution of *sālagasūḍa*s (CDP 2006, 398–418). He talks about the two different streams in which they evolved. In South India, *suḷādi*s developed from them; however, *suḷādi*s coexisted with *sālagasūḍa*s till about the eighteenth century. The references of musical treatises in South Indian art music pertaining to *sālagasūḍa*s have already been discussed. Sathyanarayana also refers to pan-Indian authorities such as Kṛṣṇadāsa, Haricandana, Haladhara Miśra, Ghanaśyāmadāsa, Gajapati Nārāyaṇadēva and describes the evolution of *sālagasūḍa*s into only two major genres of *dhruva* and *maṇṭha lakṣaṇa* and proliferated into *kṣudragīta*s, *miśrasuda*s, *saṅkīrṇasūḍa*s, and others.

[25] In the next section, the musical features of *suḷādi*s, as found in the TMSSML manuscript notations by the present author are discussed. An attempt has been made to compare the musical features of *suḷādi*s with descriptions in musical treatises.

SUḶĀDI FEATURES IN TMSSML MANUSCRIPT NOTATIONS

Identification and Transcription of Suḷādi Notations in the Manuscripts

[26] As mentioned earlier, several musical notations of *suḷādi*s (*sargam* notations) have been noticed by the present author in the last few years, originally written in palm-leaf manuscripts kept in TMSSML. These notations are in Telugu script.
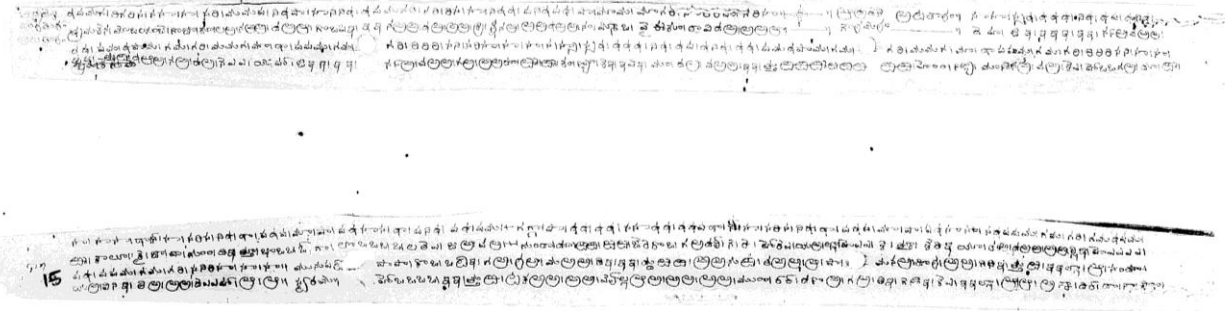
Figure 1. Part of the musical notation of the *suḷādi* "Dēha jīrṇavāyitu" in a TMSSML palm leaf manuscript in Telugu script captured on microfilm, Roll no. 415, Record No. 4852—folios 020 to 022, from the archive of IGNCA, RCB.

[27] The *suḷādi* notations found so far in TMSSML are about forty in number. In these manuscripts, the number of *suḷādi* notations is very small as compared to those of *gīta*s, *prabandha*s, *ālāpa*s, and *ṭhāya*s, which run into hundreds. Several indexes of the *gīta*, *prabandha*, *ālāpa*, *ṭhāya*, and *suḷādi* songs found in the TMSSML manuscripts have been prepared by the present author.[17] More indexes are under preparation as part of her ongoing research.

[28] The *suḷādi* notations that were decipherable, complete and appeared to have few scribal errors were taken up for study. About twenty musical notations of *suḷādi*s have been examined so far by the present author. These notations were studied from paper manuscripts (paper copies of palm leaf manuscripts) obtained from TMSSML and microfilm copies of the palm leaf manuscripts from IGNCA, Bengaluru.

Figure 2. Part of the musical notation of the *suḷādi* "*Dēha jīrṇavāyitu*" in the TMSSML paper manuscript in Dēvanāgarī script, B11575, page numbers 33 to 39. Image courtesy TMSSML, Thanjavur.

[29] Identification of the manuscripts that contained *suḷādi* notations, transcription and editing of the *suḷādi* songs posed several problems. These included:

a. A perusal of the manuscript catalogues/microfilm catalogues did not yield the information about presence of *suḷādi* notations in manuscripts. Many *suḷādi* notations were found in manuscripts entitled *gītādi*, *gītālu*, and *nānāvidha gītam* (miscellaneous songs).

b. As mentioned earlier, *suḷādi* songs were very few in number as compared to other songs in the TMSSML manuscripts. Due to scribal errors, unclear scripts or the manuscripts being damaged, song notations were not clearly identifiable in some instances.

c. Scribal errors, damaged manuscripts or incomplete notations posed challenges in reading *suḷādi* notations (Figure 3).

d. The octave registers and the varieties of *svara*s (*kōmala/tīvra*, i.e., flat/sharp) were not indicated in any of the notations. This posed challenges in determining the exact varieties of the *svaras* used as well as the octaves in which the melodies traversed. The other problem with the notation pertained to the *tāla* cycles. In the present-day Indian musical *sargam* notation, vertical lines are used to demarcate *tāla* cycles and *aṅga*s. In the TMSSML *suḷādi* notations, there were vertical lines between the *svara* passages. However, the placement of the vertical lines did not clearly indicate the *tāla* structures in all the cases.
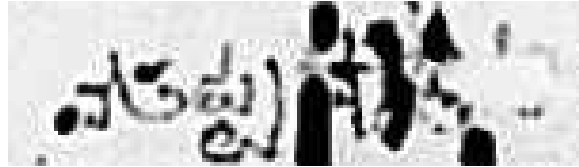

Figure 3. Damaged portion of a TMSSML manuscript captured in microfilm.
Image courtesy: IGNCA, RCB.

METHODOLOGY FOR TRANSCRIBING AND EDITING NOTATION

Transcribing *Suḷādi* Notations

[30] The *suḷādi* notations were first transcribed in Roman script.

Editing and Reconstruction of the Songs

[31] The varieties of the *svara*s in the notations were determined by referring to the theoretical descriptions of the *rāga*s of the *suḷādi*s given in musical treatises belonging to the post-15th century period—*Svaramēlakalānidhi* of Rāmāmātya (SMK), *Sadrāgacandrōdaya* of Puṇḍarīka Viṭṭhala (SRC), *Rāgavibōdha* of Sōmanātha (RV), *Saṅgītasudhā* of Gōvinda Dīkṣita (SSudha), *Caturdaṇḍīprakāśikā* of Veṅkaṭamakhi (CDP), *Rāgalakṣaṇamu* of Śāhaji (RL-S) and *Saṅgītasārāmṛta* of Tulaja (SSA). In addition to describing the varieties of the *svara*s present in the *rāga*s, as mentioned earlier, RL-S and SSA give *svara* passages of different types of songs (including *suḷādi*s) as examples while describing the features of *rāga*s. Some of the *suḷādi svara* passages cited in these two texts were found in the TMSSML manuscript notations by the present author. For these *suḷādi*s, the presence of the *svara* passages in the two texts facilitated the determination of the *svara* varieties with greater certainty (see below §117–127).

[32] Though it was not possible to determine the octave registers of the *svara* passages, in several *suḷādi* sections, the flow of the melody indicated movement across different octaves. The audio samples attached to this paper (which are the performed samples of some *suḷādi* sections) have melodic movements from the middle to higher or lower octaves—these are only conjectural and not definitive.

Reconstructing the *Suḷādi* Sections, Their Rhythm and Metre

[33] For the *suḷādi* sections where the lyrics were available in the *suḷādi* publications, the printed lyrics were compared with those of the manuscript notations. The *suḷādi* sections in the notations were then demarcated into segments (i.e., phrases) based on the lyrics. If published lyrics were not available, then an attempt was made to divide the section into segments based on the melodic construction. (It shall be discussed subsequently that many *suḷādi* sections in the notations had melody repetition within the section; this enabled the division of the section into segments).

[34] In many instances, each segment could be further divided into sub-segments based on the lyrical and melodic construction. In these cases, it was found that each such sub-segment had also been demarcated by vertical lines in the TMSSML manuscript *suḷādi* notation. In order to determine the *akṣara* count for each sub-segment, the following method (which is a convention in present-day South Indian art music) was employed: A *svara* with a short syllable, that is, *sa*, *ri*, *ga*, *ma*, *pa*, *dha* or *ni* is treated as one *akṣara*. A *svara* with a vowel elongation such as *sā*, *rī*, *gā*, *mā*, *pā*, *dhā*, *nī* is treated as two *akṣara*s. If the *akṣara* count thus derived for a sub-segment

matched the *akṣara* count for the *tāla* in CDP for all the sub-segments in the section, the *tāla* structure for the section could be determined. There were some instances where most of the sub-segments of a section had the *akṣara* count which matched the *akṣara* count of the *tāla* specified in the CDP, with the exception of a few sub-segments. The reasons for exceptions appeared to be two: a) scribal errors, b) *svara*s and corresponding lyrical syllables having vowel elongations that possibly spanned more then two *akṣara*s but were not indicated as such in the notation.[18] In such cases of non-conformance, the sub-segment was edited by elongating *svara*s with vowel extensions (along with corresponding lyrical syllables) to conform to the CDP *akṣara* count.

[35] In some *suḷādi* sections where the vertical lines indicated the *tāla structure*s, there were additional vertical lines within the sub-segments that appeared to indicate the further distribution of the *tāla* cycle into *aṅga*s. This was seen in the case of the *tāla*s *dhruva*, *maṭhya*, *ragaṇa maṭhya*, and *aṭa*. For example, a *suḷādi* section set to the *tāla maṭhya* had sub-segments where the *svara* passages demarcated by vertical lines had the *akṣara* counts of 4, 2, 4 indicating the *akṣara* counts of the *aṅga*s of the *tāla*, with total *akṣara* count of the *tāla* cycle (sub-segment) being 4+2+4 = 10. In the case of *rūpaka*, *tripuṭa, jhampe*, and *ēka tāla*s, there were no vertical lines within the sub-segments. For these *tāla*s, the *akṣara* counts only for the total *tāla* cycle (sub-segment) could be determined and the distribution of the *tāla* into *aṅga*s could not be arrived at.

[36] In Indian music, the term *laya* (which represents the time duration between two hand-actions used to reckon the *tāla*) is used as an indicator of the speed at which the music has to be rendered. *Laya* is of three kinds: *vilamba* (slow), *madhya* (medium), and *druta* (fast). However, in South Indian art music, *laya* is never defined in absolute terms. It has been seen that artistes can render the same composition in relatively different speeds even though the composition may be set to a particular *laya—vilamba laya* or *madhya laya*. It must be mentioned that the speed of rendering the *suḷādi* sections was not determinable from the TMSSML *suḷādi* notations—no *laya* was specified in the notations. While transcribing the *suḷādi* notations into staff notation, one *akṣara* has been taken as the equivalent of a quarter-note (crotchet).

[37] An example of editing a *suḷādi* section where there are a few sub-sections having *akṣara* counts different from that specified in CDP is seen below.

[38] In the tables below, the first column indicates the section number. The numbers 1, 2 etc., indicate the *akṣara*s of the *tāla*. The *svara*s *sa*, *ri*, *ga*, *ma*, *pa*, *dha*, and *ni* have been denoted with the letters s, r, g, m, p, d, n. Uppercase letters indicate *svara*s with vowel extensions and lowercase letters indicate *svara*s without vowel extensions. For example, the letter D indicates *dhā* whereas the letter d indicates *dha*.

[39] The transcription of the original notation of the first two segments of a *suḷādi* section set to the *tāla maṭhya* is given in Table 1.

S	1	2	3	4	5	6	7	8	9	10
I	D		D		P		m	d	P	
	Yā		Mā		kiṅ		ṅ	ki	A	
	P		P	m	g	g	g	m	G	r
	Rā		ru	ḍa	bha	a	ya	ṅ	ṅ	ṅ
	S		r	m	M		M		G	r
	Kā		ra	a	rā		ā		Da	a
	S		r	m	M		M			
	Re		e	e	nū		ū			
II	P		d	s	S		s		ₛs	d
	Yā		ma	a	pā		a		ṭṭa	a
	P		p	m	g	g	g	g	R	
	ṇā		da	a	ba	a	a	a	ṭṭe	
	G	m	p	d	n	d	p	m	P	d
	Ka	a	a	a	Ppa	a	va	a	A	a
	P		p	m	G	g	g	g	R	
	Dā		re	e	E	e	e	e	Nū	

Table 1. Transcription of the original notation of a *suḷādi* section in *tāla maṭhya*.

[40] In Table 1, we see that most of the sub-segments span 10 *akṣara*s, though there are some sub-segments which do not. For those sub-segments that span less than 10 *akṣara*s, the *akṣara* count was increased by elongating some vowels of the *svara*s and the corresponding lyrical syllables to fit into the *tāla* cycle structure of 10 *akṣara*s as illustrated in Table 2.

Reconstructing the Refrain in a *Suḷādi* Section

[41] A *suḷādi* section may have the first few syllables or words of a segment, or the entire segment repeated after other subsequent segments, some times more than once within the section. These repeating elements constitute the refrain for the section. The refrain may occur more than once in the section.

S	1	2	3	4	5	6	7	8	9	10
I	D		D		P			m	d	p
	Yā	a	mā	a	kiṅ	ṅ	ṅ	ṅ	ki	a
	P		p	m	G	G	g	m	g	r
	Rā	a	ru	ḍa	Bha	A	ya	ṅ	ṅ	ṅ
	S		r	m	M		M		g	r
	Kā	a	ra	a	Rā	a	ā	a	da	a
	S		r	m	M		M			
	Re	e	e	e	Nū	u	ū	u	u	u
II	P		d	s	S		S		ₛs	d
	Yā	a	ma	a	Pā	a	a	a	ṭṭa	a
	P		p	m	G	g	g	g	R	
	ṇā	a	da	a	Ba	a	a	a	ṭṭe	e
	G	m	p	d	N	d	p	m	p	d
	Ka	a	a	a	Ppa	a	va	a	a	a
	P		p	m	G	g	g	g	R	
	Dā	a	re	e	E	e	e	e	nū	u

Table 2. Transcription of the edited notation of a *suḷādi* section in *tāla maṭhya*.

[42] In the first section of a *suḷādi*, the first few words or syllables of the first segment or the entire first segment could be the refrain. In subsequent sections, the first few words or syllables of a middle segment or an entire middle segment could be the refrain.

[43] In the TMSSML notations, in some cases, refrain is indicated by the word *antari*. In other cases, refrain is indicated by repeating words of a segment. This is done as follows:

[44] When the label *antari* precedes a segment, the refrain is the first few words or syllables of that segment, or the entire segment itself. In such instances, the word *antari* again occurs after a subsequent segment. The second *antari* is an instruction to repeat the refrain which follows the first *antari*.

[45] An example of a section of a *suḷādi* is given in Table 3. The *antari* is indicated by *a* in the table. In Table 3, we see that that the segment II is preceded by the label *antari*. It indicates that the word(s) starting with *inthāddunṭe* constitute the refrain. After segment III, we have the word *antari*, which is an instruction to sing the refrain *inthāddunṭe*....

Segment	Text
I	*manthanna māḍalu mādhava mosaru mīsalu*
II(a)	*antari inthādduṇṭe biḍu biḍu karadalli koḍagōlu*
III	*yenthavanō nīnu yeḷatagaḷe jagaḷa*
(a)	*Antari*
IV	*andheviyañjāyanāḷida purandara viṭhala*

Table 3. Lyrics of a *suḷādi* section having *antari.*

Segment	Text
I (r)	*dēha jīrṇavāyitu dhana nēha jīrṇavāgadu*
II	*kaṇṇu kivi mandavāyitu heṇṇu maṇṇina āse mandavāgadu*
III	*kālu kai javagunditu bhōgada lōlate javagundadu*
IV	*jare rōgadim nere horeyella hēsitu śarīradalli hēyavinitilla*
(r)	*Dēha*
V	*pāpakōṭigaḷa māḍutiddu anutāpa manadoḷaginitu illa*
VI	*sanduhōyitu kālavella mundaṇagatigeṇikeilla*
VII	*annadinda nā nanna nambidayanna ā saukhya ninnadallā*
(r)	*Dē*
VIII	*innādaru ninna dayeyinda nōḍennaninna ratiyanittu kayo sirikṛṣṇa*
(r)	*Dē*

Table 4. Lyrics of a *suḷādi* section where refrain is indicated by the starting words or syllables of a segment.

[46] Either the starting syllables or words of a segment, or the entire segment, are repeated after a subsequent segment. An example of this type of refrain in a *suḷādi* section is given in Table 4. The refrain is indicated by (r) in the table. We see that the refrain is indicated by the word *deha* after segment IV and *de* after segment VII and VIII. The word *dēha* is the starting word of segment I. The occurrence of the word *dēha* after segment IV and the syllable *dē* after segments VII and VIII indicates that the refrain *dēha* is to be sung after the segments IV, VII and VIII.

[47] The findings of the TMSSML *Suḷādi* notations publication have been summarized in the subsequent sections. The notation of one *suḷādi* has been taken as an example in order to illustrate the musical features of the *suḷādi*s.

INSIGHTS INTO *SUḶĀDI* FEATURES FROM TMSSML MANUSCRIPTS

[48] An example of a *suḷādi* reconstructed from TMSSML manuscripts is presented in this section. This *suḷādi* exhibits many of the features of musical form, *rāga* and *tāla* mentioned in the earlier sections. This *suḷādi*—"*Dēha jīrṇavāyitu*"—has the *nom de plume* "*siri kṛṣṇa*", and is one of the songs in the publication *Śrī Vyāsarāyara Kṛtigaḷu*, that is, compositions of Vyāsarāya (Nagarathna, 2001). Hence, this *suḷādi* appears to be a composition of Vyāsatīrtha/Vyāsarāya (1447 AD–1539 AD), who was guru to Vijayanagara emperors, Dvaita Vēdānta scholar and the preceptor of Purandara Dāsa (Sathyanarayana, 1967, 7). This *suḷādi* is set to the *rāga ārdradēśī*. The microfilm copy of the notation of this *suḷādi* (Roll no. 415, Record No. 4852—folios 020 to 022) in the microfilm archive of IGNCA-Regional Centre, Bengaluru has been examined for this study. In case of unclear script, scribal error or missing *svara/sāhitya* (lyrics*)* passages, another paper manuscript B11575 page nos. 33 to 39 (having the notation of the same *suḷādi*) from TMSSM Library, Thanjavur was consulted to supplement the missing information. The *suḷādi* has six sections. The *tāla*s specified for the first five sections in the TMSSML manuscript notation are: *aṭa*, *ragaṇa maṭhya*, *maṭhya*, *aṭa*, and *ēk*a. For the last section (which is labeled *jati*), no *tāla* was given in the manuscript notation. However, upon transcription and editing, the *aṭa tāla* was assigned to the *suḷādi* section. The methodology for editing the *suḷādi* sections shall be discussed subsequently. The lyrics of the *suḷādi* as found in the TMSSML notation were found to be unclear or meaningless in some places. In such instances, appropriate lyrics were substituted from those published in *Śrī Vyāsarāyara Kṛtigaḷu*.

[49] Following is a description of three of the reconstructed sections of the *suḷādi* (Sections 1, 2 and 6) from the TMSSML notations, and the features observed therein. For each section, first, the text of the section is given. After that, the unedited original sargam notation of the section has been given in Roman script, followed by the edited sargam notation. Then the staff notation corresponding to the edited sargam notation has been given, lastly followed by audio clips of the rendering of the section.

1	2	3		4	5	6	7	8
D	d	D			n	n	d	n

Table 5. Transcription of a melodic passage from a *suḷādi* notation with vertical grid lines.

Figure 4. Image of a melodic passage from a TMSSML manuscript *suḷādi* notation.

[50] Some conventions have been followed for the sargam notation:

i.   Vertical grid lines indicate the presence of a single vertical line "|" in the microfilm notation, for example as shown in Table 5. Table 5 gives the transliteration of the melodic passage from the notation of a *suḷādi* from a TMSSML manuscript, shown in Figure 4.

ii.   *Akṣara*s have been indicated by the numbers 1, 2, 3… etc. in the top (heading) row.

iii.   The heading "S" of the first column indicates "segment."

iv.   Segments have been labelled as I, II, III, IV etc.

v.   The refrain is marked (r) if it is clearly indicated in the notation in by the occurrence of initial syllables/words/phrases of a segment (with or without *svara*s) after another segment

vi.   If a segment is labeled *mudra* in the manuscript notation, it is indicated by (m) in the notation tables. If a segment is not labeled *mudra* in the manuscript, but the *mudra* (*nom de plume*) of the composer is seen in the lyrics, it is indicated by [m] in the notation tables.[19]

[51] The edited lyrics, notation and transcription of Sections 1, 2 and 6 of the *suḷādi* are given in Tables 6–14 and Examples 1–3. Sections are numbered 1, 2, 3 etc, and are named *aṭa [tāla]* etc., as in the TMSSML notation. Within each section, segments are numbered I, II, III etc.

Section 1: *aṭa (tāla)*

[52] The following structural features are seen in this section:

- Segments I and II have identical melodies; segment III employs higher *svara*s than the first two segments.
- No melodic notation is given for the segments V–VIII, but the instruction in Telugu *munupaṭi svarame* implies that the melodies of segments I–IV should be repeated in the segments V–VIII.
- In the original notation, the first word of segment I, "*dēha*", occurs along with a *svara* passage after segment IV, and the starting syllable of segment I "*de*" occurs after segments VII and VIII. This indicates that the word "*dēha*" is to be sung after the segments IV, VII and VIII as a refrain. It is not clear if the remaining part of the first segment after "*dēha*" is also to be sung as part of the refrain or the refrain constitutes only "*dēha*." When the word "*dēha*" occurs as the refrain, the *svara*s seem to be slightly different from the starting *svara*s of the first segment.

Segment	Text
I (r)	*dēha jīrṇavāyitu dhana nēha jīrṇavāgadu*
II	*kaṇṇu kivi mandavāyitu heṇṇu maṇṇina āse mandavḡadu*
III	*kālu kai javagunditu bhōgada lōlate javagundadu*
IV	*jare rōgadim nere horeyella hēsitu śarīradalli hēyavinitilla*
(r)	*dēha [jīrṇavāyitu dhana nēha jīrṇavāgadu]*
V	*pāpakōṭigaḷa māḍutiddu anutāpa manadoḷaginitu illa*
VI	*sanduhōyitu kālavella mundaṇagatigeṇikeilla*
VII	*annadinda nā nanna nambidayanna ā saukhya ninnadallā*
(r)	*dē[ha jīrṇavāyitu dhana nēha jīrṇavāgadu]*
VIII	*innādaru ninna dayeyinda nōḍennaninna ratiyanittu kayo sirikṛṣṇa*
(r)	*dē[ha jīrṇavāyitu dhana nēha jīrṇavāgadu]*

Table 6. Lyrics of the first section of the *suḷādi* "*Dēha jīrṇavāyitu*."

[53] Given in Table 7 is the Roman transcription of the original notation of Section 1 in the TMSSML manuscript:

S	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
I	S		S		$_s$s	d	D	d	d	N	d	d	p		
	de		ha		ji	i	I	i	i	I	i	rna	a		
	d	n	d	d	d	p	M	d	P		m	g	m	g	r
	va	a	a	i	i	tu	U	dha	ā		a	na	a	da	a
	m	m	g	M		D		p	p	M	g	m	g	r	
	ne	e	e	ya		hā		ji	i	I	i	i	rna	a	
	r	r	r	s	n	s	r	S		S		S			
	va	a	a	ga	a	a	a	dū		Ū		ū			
II	$_s$S		$_s$s	d	d	d	d	n	d	D	p				
	kaṇ	ṇyū	ki	i	i	vi	i	ma	ā	Da	a				
	d	n	d	d	d	p	m	d	P		m	g	m	g	r
	va	a	a	i	i	ttu	u	u	ū		u	u	u	u	u
	m	m	g	M		D		p	p	M	g	m	g	r	
	he	ṇ	ṇ	ṇyō		maṇ		ṇi	na	A	va	a	śe	e	
	r	r	r	s	n	S		S		S		S			
	ho	o	o	ga	a	dū		ū		Ū		ū			
III	S		S		D		N		S						
	kā		lū		kai		jā		vā						
	s	r	s	n	d	D		p	d	P	M		P		
	gu	n	n	di	i	ttū		bho	o	O	ō		gā		
	p	d	S		s	D		p	n	D	p	d	p	m	
	lo	o	o		o	o		la	te	E	ja	a	va	a	
	+	g		$_g$G		P		d	d	D	d				
	+	gu		ndā		dū		u	u	U	u				

IV	S	S		D	d	d	d	p	D		N		S	
	Ja	re		Ro	o	ga	a	da	lī		ne		re	
	S	r	s	N	d	D		p	d	P	M		P	
	ho	re	e	ya	a	llā		he	e	Ed	śī		ttū	
		P	d	S		S		s	d	p	P	m	g	m	G	r
		śa	ri	i		yā		ra	a	da	A	a	a	a	lli	i
		G	m	d	P	m	p	d	p	p	M	g	m	g	R
		he	e	e	E	e	ya	a	vi	ni	I	ti	a	a	A
(r)	S	n	r	S		S		S						
	de	e	e	hā		ā		ā						
V	pā		pā		ko	o	o	ṭi	i		ga	a	ḷa	a	
	ma	a	a	ḍi	i	i	i	ddu	u	U	a	a	nu	U	
	Ta	a	a	Ā	pā	ma	na	a	do	ḷa	a	a			
	gi	ni	i	ttu	u	i	i	llā	Ā						
VI	sa	n	dū	ho	o	o	o	o	i	I	ttu	u			
	U	ka	a	A	a	a	ve	l	lla	Ā	a	a	a	A	a
	mu	n	n	N	n	da	ṅa	a	ga	A	ti	i			
	ge	ṇi	i	ke	e	i	i	llā	Ā		ā				
VII	A		nnā		di	n		dā		Nā		nā		N	nna
	bi	da	yan	nna	a	ā		sau	u	khya	a	nin	nn	A	a
													a		
(r)	de	e	e	E	e										
VIII	I		nnā	A	a	a	a	da	re	Dā		ya	in	N	n
[m]	no	o	o	O	ḍi	ni	nna	a	a	Ra	a	ti	e	E	ni
	sa	a	a	A	a	ho	o	śri	i	I	kṛ	ṣṇa	a	A	
(r)	de														

Table 7. Transcription of the original TMSSML manuscript notation of the first section of the *suḷādi* "*Dēha jīrṇavāyitu*"

[54] Given in Table 8 is the Roman transcription of the edited *sargam* notation of this section. In this transcription, the *svara*s with vowel extensions have been denoted by lowercase letters followed by commas, instead of uppercase letters (as in Table 2). For example, the first *svara* "sā" is denoted by "s , ," instead of "S." This has been done to indicate the exact number of *akṣara*s spanned by the *svara*s with vowel extensions.

S	1	2	3	4	5	6	7	8	9	10	11	12	13	14
I	s	,	,	s	,	ₛs	d	D	d	d	n	d	d	P
	de	e	e	ha	a	ji	i	I	i	i	i	i	rna	a
	d	n	d	d	d	p	m	D	p	m	g	m	g	r
	va	a	a	i	i	tu	u	Dha	a	a	na	a	a	a
	m	m	g	m	,	d	,	P	p	m	g	m	g	r
	ne	e	e	e	e	hā	a	Ji	i	i	i	i	rna	a
	r	r	r	s	n	s	r	S	,	,	s	,	s	,
	va	a	a	ga	a	a	a	Dū	u	u	ū	u	ū	u
II	ₛs	,	,	s	,	ₛs	d	D	d	d	n	d	d	p
	kaṇ	ṇ	ṇ	ṇū	u	ki	i	I	vi	i	ma	n	da	a
	d	n	d	d	d	p	m	D	p	m	g	m	g	r
	va	a	a	i	i	ttu	u	U	ū	u	u	u	u	u
	m	m	g	m	,	d	,	P	p	m	g	m	g	r
	he	ṇ	ṇ	ṇṇu	u	maṇ	ṇ	ṇi	na	a	a	a	se	e
	r	r	r	s	n	s	r	S	,	,	s	,	s	,
	ma	n	da	va	a	ga	a	Dū	u	u	ū	u	ū	u
III	s	,	,	s	,	d	,	N	,	,	s	,	,	,
	kā	a	a	lū	u	kai	i	Jā	a	a	vā	a	a	a
	s	r	s	n	d	d	,	P	d	p	m	,	p	,
	gu	n	n	di	i	ttū	u	Bho	o	o	ga	a	dā	a
	p	d	s	,	s	d	,	P	n	d	p	d	p	m
	lo	o	o	o	o	o	o	La	te	e	ja	a	va	a

	,	,	g		ᵍg	,	,	P	,	,	d	d	d	d
	,	,	gu		ndā	a	a	Dū	u	u	u	u	u	u
IV	s	s	,	d	d	d	d	P	d	,	n	,	s	,
	ja	re	e	ro	o	ga	a	Di	ṃ	ṃ	ne	e	re	e
	s	r	s	n	d	d	,	P	d	p	m	,	p	,
	ho	re	e	ya	a	llā	a	He	e	e	sī	i	ttī	ī
	p	d	s	s	,	s	d	P	p	m	g	m	g	r
	śa	ri	i	i		ra	a	Da	a	a	a	a	lli	i
	g	m	d	p	m	p	d	P	p	m	g	m	g	r
	he	e	e	e	e	ya	a	Vi	ni	i	ti	i	llā	a
(r)	s	n	r	s	,	,	,	S	,	,	s	,	,	,
	de	e	e	hā	a	a	a	Ā	a	a	ā	a	a	a
V	s	,	,	s	,	ₛs	d	D	d	d	n	d	d	p
	pā	a	a	pā	a	ko	o	O	ṭi	i	ga	a	ḷa	a
	d	n	d	d	d	p	m	D	p	m	g	m	g	r
	ma	a	a	ḍu	i	ti	i	Ddu	u	u	a	a	nu	u
	m	m	g	m	,	d	,	P	p	m	g	m	g	r
	ta	a	a	ā	a	pā	a	Ma	na	a	do	ḷa	a	a
	r	r	r	s	n	s	r	S	,	,	s	,	s	,
	gi	ni	i	ttu	u	i	i	Llā	a	a	ā	a	a	a
VI	s	,	,	s	,	ₛs	d	D	d	d	n	d	d	p
	sa	n	n	dū	u	ho	o	O	o	o	i	i	ttu	u
	d	n	d	d	d	p	m	D	p	m	g	m	g	r
	u	ka	a	la	a	ve	l	Lla	ā	a	a	a	a	a
	m	m	g	m	,	d	,	P	p	m	g	m	g	r
	mu	n	n	n	n	n	n	Da	ṅa	a	ga	a	ti	i
	r	r	r	s	n	s	,	S	,	,	s	,	s	,

	ge	ṇi	i	ke	e	i	i	Llā	a	a	ā	a	ā	a
VII	s	,	,	s	,	d	,	N	,	,	s	,	,	,
	a	n	n	nā	a	di	n	Dā	a	a	nā	a	nā	n
	s	r	s	n	d	d	,	P	d	p	m	,	p	,
	n	n	n	na	a	na	ṃ	Bi	da	a	ya	n	na	a
	p	d	s	,	s	d	,	P	n	d	p	d	p	m
	ā	a	a	sau	u	khya	a	Nin	n	na	a	a	a	a
	,	,	g		$_g$g	,	,	P	,	,	d	d	d	d
	a	a	da	a	a	a	a	Llā	a	a	a	a	a	a
(r)	de	e	e	e	e									
VIII	s	s	,	d	d	d	d	P	d	,	n	,	s	,
[m]	i		nnā	a	a	da	ru	Nin	na	e	dā	a	ya	a
	s	r	s	n	d	d	,	P	d	p	m	,	p	,
	in	n	n	n	n	dā	a	No	o	o	ḍe	o	nna	a
	p	d	s	s	,	s	d	P	p	m	g	m	g	r
	ni	n	n	na	a	ra	a	Ti	ya	a	ni	i	ttu	u
	g	m	d	p	m	p	d	P	p	m	g	m	G	r
	sa	a	a	la	a	ho	o	Śri	i	i	kṛ	ṣṇa	A	a
(r)	de													

Table 8. Transcription of the edited notation of the first section of the *suḷādi* "Dēha jīrṇavāyitu."

[55] Example 1 is the transcription in staff notation of the edited notation of Section 1.

Example 1. *Suḷādi* "*Dehajīrṇa*," Section 1. *Rāga: ārdradēśī. Tāla: aṭa*. Segments are numbered I– VIII. Barlines denote *aṅga* segmentation implied in the original notation (see below, §105). Audio clip 1: Section 1. Sung by the author. Pitch: sā = G. Claps denote *aṅga* segmentation of *aṭa tāla* as 3+4.

Section 2: *ragaṇa maṭhya (tāla)*

[56] The following structural features are noted in this section:

- Segments I and III seem to have very similar melodies.
- The word *duritada* occurs at the end of segment III. It is not clear if only *duritada* is to be sung or the entire segment II starting with *duritada* is to be sung as the refrain. To complete the *tāla āvarta* cycle, the words from *duritada* up to *yāke* need to be sung. (Please refer to the edited *sargam* notation of section 2 which follows, see below, Table 10).

Segment	Text
I	*harināma haripada tīrthaviralu haridina haridāsa padaraja viralu*
II (r)	*duritada bhayaveke narakada bhīti yāke kesariya pakka dalliddage madakariya bhayavuṇṭe*
III	*śirī kṛṣnanna śiri carana sambandha durita timirakke taraṇi tānallave*
(r)	*Duritada*

Table 9. Lyrics of the second section of the *suḷādi* "*Dēha jīrṇavāyitu.*"

[57] Table 10 shows the Roman transcription of the original notation of Section 2 in the TMSSML manuscript.

S	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
I	$_sS$	d	D		P	d	p	p	M		S		$_dD$		p		$_dd$	p	d	S										
	ha	ri	nā		ma	a	ri	pa	da		Ā		ttō		ri		tta	vi	ra	Lū										
	d	s	s	d	P	p	m	g	g	r	S		$_sS$	s	r	g	g	p	g	D	P	M	g	R	s					
	ha	ri	di	na	A	ha	ri	da	a	a	Sa		ppa	da	a	ra	ju	vi	ra	A	Lu	U	u	U	u					
II	s	s	s	s	R	m	m	M		m	M		$_mm$	g	m	d	d	P		M	P		m	G						
	du	ri	ta	da	A	bha	ya	ve		e	Ke		nna	ra	a	ka	da	bhī		Ti	Yā		ke	ke						
	d	s	s	s	D	p	m	g	g	r	S	s	r	s	r	g	g	p	g	D	P	m	g	R	s					
	sa	ri	ya	va	A	kka	a	da	li	i	Da	da	ge	ma	da	ka	ri	ya	bha	Ya	Vu	n	ṭṭe	E	e					
III	s	d	D		P		$_dd$	m	p	m	S	d	d	D		p	d	S												
[m]	śi	ri	kṛ		ṣṅa		ṃ	nna	śi	ri	Ca	ra	ṇa	saṃ		mā		dhā												
	s	S		D		d		$_dd$	p		$_gg$		$_gg$	G		s		$_sS$	s	R	G		$_dd$	P	m	g	r	s	n	
	du	ri		ī		ta		tta	ma		Kka		tta	rā		ti		tta	a	A	Na		lla	ve	e	du	ri	da	dā	

Table 10. Transcription of the original TMSSML manuscript notation of the second section of the *suḷādi* "*Dēha jīrṇavāyitu.*"

[58] Given in Table 11 is the Roman transcription of the edited *sargam* notation of Section 2 in the TMSSML manuscript.

S	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
I	$_s$s	D	d	,	p	d	p	p	m	,	s	,	$_d$d	,	,	p	,	$_d$d	p	d	s	,	,	,	,
	ha	Ri	nā	a	ma	a	ri	pa	da	a	ā	a	ttai	i	i	i	i	Rtha	vi	ra	lū	u	u	U	u
	d	S	s	d	p	p	m	g	g	r	s	,	$_s$s	s	r	g	g	P	g	d	p	m	g	R	s
	ha	Ri	di	na	a	ha	ri	da	a	a	sa	p	ppa	da	a	ra	ja	Vi	ra	a	lu	u	u	U	u
II	s	S	s	s	r	m	m	m	,	m	m	,	$_m$m	g	m	d	d	P	,	m	p	,	,	M	g
	du	Ri	ta	da	a	bha	ya	ve	e	e	ke	n	nna	ra	a	ka	da	Bhī	i	ti	yā	a	a	Ke	ke
	d	S	s	s	d	p	m	g	g	r	s	s	R	s	r	g	g	P	g	d	p	m	g	R	s
	sa	Ri	ya	pa	a	kka	a	da	li	i	da	da	ge	ma	da	ka	ri	Ya	bha	ya	vu	n	ṭṭe	E	e
III	s	D	d	,	p	,	$_d$d	m	p	m	s	d	d	d	,	p	d	S	,	,	,	,	,	,	,
[m]	śi	Ri	kṛ	i	ṣṅa	n	n	nna	śi	ri	ca	ra	ṇa	saṃ	ṃ	ba	n	Dhā	a	a	a	a	a	A	a
	s	S	d	,	$_d$d	p	,	$_g$g	,	$_g$g	g	,	s	,	$_s$s	s	r	G	,	$_d$d	p	m	g	R	s
	du	Ri	ta	a	tta	ma	a	kka	a	tta	rā	a	ti	i	tta	a	a	Na	a	lla	ve	e	e	E	e
(r)	du	Ri	ta	da																					

Table 11. Transcription of the edited notation of the second section of the *suḷādi* "*Dēha jīrṇavāyitu*."

[59] Example 2 is the transcription in staff notation of the edited notation of Section 2.

Example 2. *Suḷādi* "*Dehajīrṇa*", Section 2, Segments I to III. *Tāla: ragaṇa mathya*. Segments are numbered I–III. Barlines denote *aṅga* segmentation implied in the original notation (see below, §93). Audio clip 2: Section 2. Sung by the author. Pitch: sā = G. Claps denote the *aṅga* segmentation of the *tāla ragaṇa maṭhya*.

Section 6: *jati (aṭa tāla)*

[60] The following structural features are noted in this section:

- There appears to be no repetition of melody in the above segments.
- The starting word of segment I "*santata*" occurs after segment II as a refrain. However, the the *svara*s of the refrain seem to be different from the starting *svara*s of segment I. There is also another word "*hari*" in the refrain, which is not there in segment I.

Segment	Text
I	*santataninna nāmavanenavāgi*
II	*antakāladalli viśēṣa śrī kṛṣṇa*
III (r)?	*santata hari*

Table 12. Lyrics of the sixth section of the *suḷādi* "*Dēha jīrṇavāyitu.*"

[61] Given in Table 13 is the Roman transcription of the original notation of Section 6 in the TMSSML manuscript:

S	1	2	3	4	5	6	7	8	9	10	11	12	13	14
I	S	S		ṃ	M		M		M					
	sa	N		tā	tā		ni		nnā					
	P	D		D		n	d	p	M		P		P	
	na	Ā		mā		va	a	ne	nā		vā		Gi	
II	D	S		s	d	d	P		m	g	g	M	G	r
[m]	A	N		te	e	ka	a		a	a	da	A	Lli	i
	G	M	d	p	m	g	r	p	p	m	g	M	G	r
	di	Śe	e	e	e	pa	a	śri	i	i	kṛ	ṣṇa	A	a
(r?)	S	N		R		S		S		S				
	sa	N		tā		ta		hā		rī				

Table 13. Transcription of the original TMSSML manuscript notation of the sixth section of the *suḷādi* "*Dēha jīrṇavāyitu.*"

[62] Given in Table 14 is the Roman transcription of the edited *sargam* notation of the *jati* section in the TMSSML manuscript.

S	1	2	3	4	5	6	7	8	9	10	11	12	13	14
I	S	s	,	ṃ	M	m	,	m	,	,	m	,	,	,
	sa	n	n	n	Tā	tā	a	ni	n	n	nnā	a	A	A
	P	d	,	d	,	n	d	p	m	,	p	,	P	,
	na	ā	a	mā	A	va	a	ne	nā	a	vā	a	Gi	I
II	D	s	,	s	D	d	p	,	m	g	g	m	G	R
[m]	A	n	n	ta	A	ka	a	a	la	a	da	a	Lli	I
	G	m	d	p	M	g	r	p	p	m	g	m	G	R
	vi	śe	e	e	E	ṣa	a	śri	I	i	kṛ	ṣṇa	A	A
(r?)	S	n	,	r	,	s	,	s	,	,	s	,	,	,
	sa	n	n	tā	a	ta	a	hā	A	a	rī	i	I	I

Table 14: Transcription of the edited notation of section 6 of the *suḷādi* "*Dēha jīrṇavāyitu.*"

[63] Example 3 is the transcription of the edited notation of this section in staff notation.

Example 3. *Suḷādi* "*Dehajīrṇa*", Section 6, segments I to II. *Tāla* : *jate (aṭa)*. Segments are numbered I–II. Barlines denote *aṅga* segmentation implied in the original notation (see below, §105). Audio Clip 3: Section 6. Sung by the Author. Pitch: Sā = G. Claps denote *aṅga* segmentation of *aṭa tāla*.

SUMMARY OF FEATURES OF *SUḶĀDI*S OBSERVED FROM TMSSML MANUSCRIPTS

The *Suḷādi* Musical Form

[64] In the TMSSML *suḷādi* notations publication (Rao 2022a, 251–267), the structural features of the *suḷādi*s as seen in the TMSSML notations have been compared by the present author with *sālagasūḍa prabandha* features given in musical treatises. A summary of the findings is presented below. Many of these features are illustrated in the *suḷādi* notation given in the previous section.

[65] All the sections of the *suḷādi* have the *nom de plume* of the composer. The first sections and other sections of *suḷādi*s exhibit certain typical features, irrespective of the *tāla*s they are set to. First sections are usually longer than other sections. In the first sections, when a refrain is indicated, it is part, or all, of the first segment. In other sections when the refrain is indicated, it is part of or all of a non-first segment and usually labelled "*antari.*" It was seen that the first and other sections of the *suḷādi*s exhibit some of the features of the first *sālagasūḍa prabandha*, *dhruva*, and other *sālagasūḍa prabandha*s respectively. These are as follows.

First Sections

[66] In the *Saṅgītaratnākara*, the *dhruva prabandha* (the first of the *sālagasūḍa prabandha*s) is described as follows (Rao 2022a, 252): It has six segments. The first two segments have an identical melody; the third segment has a melody traversing higher notes. These three segments together constitute the *udgrāha* section which is sung twice. The next three segments, which are together termed *ābhōga* section, have a similar structure—the first two with identical melodies and the next segment getting into higher pitch positions. The last segment carries the name of the patron, deity or composer, called *mudrā*. The song comes to rest on the first segment of the *udgrāha*.

[67] In some first sections of *suḷādi*s, features similar to the features of the *dhruva prabandha* are noted. For instance, in the first section of the *suḷādi* "*Dēha jīrṇavāyitu*," the first half of the section could be considered the *udgrāha*, and the second half, *ābhōga*. The first half of the section comprises four segments and the second half, another four. The first two segments have identical melodies and the next two traverse higher notes. The fifth and sixth segments again have identical melodies and the seventh and eighth traverse higher notes. The refrain is indicated by "*dēha*," which is the starting word of the first segment.

Other Sections

[68] In the *Sangītaratnākara*, the *maṇṭha prabandha* is described as follows (Rao 2022a, 253): It has an *udgrāha dhātu* (melody) having one or two *yati*s or pauses, *dhruva dhātu* occurring twice, an optional *antara dhātu* and an *ābhōga dhātu*. If *antara* is present, after singing it, *dhruva* is sung, and then *ābhōga*, and the song ends on *dhruva*. The text does not explicitly give the

structure of other non-*dhruva prabandha*s—*pratimaṇṭha*, *nihsāru*, *aḍḍatāla*, *rāsaka*, and *ēkatālī*—in terms of *udgrāha*, *ābhōga* etc., but says that they are similar to *maṇṭha*. In this text, descriptions of varieties of *rāsaka* mention *ālāpa* in the beginning, middle or end of *dhruva dhātu* or at the beginning of *udgrāha*. In the description of the varieties of *ēkatālī*, the text mentions only *udgrāha* and *antara*, but not *dhruva*.

[69] In some non-first sections of *suḷādi*s, features similar to *sālagasūḍa prabandha*s other than *dhruva* are noted. For instance, in the second section of the *suḷādi* "*Dēha jīrṇavāyitu*," there are three segments. The first could be considered the *udgrāha*, the second the *dhruva* and the third the *ābhōga*. We find that the second segment is the refrain, as it is sung after the third segment and the section ends on it.

[70] However, in some *suḷādi*s, other features are noted in a few instances, for both first and other sections, where conformance to theoretical descriptions of *sālagasūḍa* is not seen. These are as follows:

a) The refrain is not indicated.
b) Melody repetition is not as per the theoretical descriptions
c) Occurrence of *akāra* syllables ("a" or "iya" syllables) is not as per the theoretical descriptions

[71] The structure of the first section of a *suḷādi* could also be compared to the structure of the *kṛti* in some instances. A *kṛti* is a musical form of present-day South Indian art music. It has three sections: *pallavi*, *anupallavi*, and one or more *caraṇam*s. For example, in the first section of the *suḷādi* "*Dēha jīrṇavāyitu*," the first two segments together could be compared to the *pallavi*, the segments III and IV together to the *anupallavi* and the segments V to VIII together could be compared to the *caraṇam* of the *kṛti* as indicated in Table 15:

Suḷādi Segment	Kṛti Section
Segment I	*pallavi*
Segment II	
Segment III	*Anupallavi*
Segment IV	
Segment V	*caraṇam*
Segment VI	
Segment VII	
Segment VIII	

Table 15. Structure of a *suḷadi* section compared with the structure of a *kṛti*.

Suḷādi Segment	Feature	Kṛti Section	Feature
Segment I	Is the refrain for the section	*pallavi*	First half of the *pallavi* is the refrain for the *kṛti*
Segment II			
Segment III	Traverse higher notes than segments I and II	*Anupallavi*	Traverses higher notes than the *pallavi*
Segment IV			
Segment V		*caraṇam*	Second half of the *caraṇam* traverses higher notes than the first half. Second half of the *caraṇam* has the same melody as *anupallavi*.
Segment VI			
Segment VII	Traverse higher notes than segments V and VI. Have same melody as segments III and IV		
Segment VIII			

Table 16. Structural features of a *suḷadi* section compared with the structural features of a *kṛti*.

[72] In Table 16, we see the following features of the segments that resemble the features of the *kṛti* sections.

[73] The above feature of the *kṛti*, where the second half of the *caraṇam* has a melody identical to that of the *anupallavi*, is seen in the compositions of Tyāgarāja (1767–1847) and other composers in the post-Tyāgarāja period. In some *kṛti*s, such as those of Muddusvāmi Dīkṣitar (1776–1835), the second half of the *caraṇam* does go to higher pitch positions than the first half, but the melody of the *anupallavi* is not repeated in the *caraṇam*.

[74] It must be noted, however, that the conformance of the features of the first section of the *suḷādi* to the features of the *dhruva prabandha* and the *kṛti* is not seen in all *suḷādi*s.

*Tāla*s of *Suḷādi*s

[75] An examination of the *tāla*s seen in *suḷādi*s has been carried out by the present author in the TMSSML *suḷādi* notations publication (Rao 2022a, 233–250). The *tāla* features can be summarised as follows.

[76] In many of the TMSSML *suḷādi* notations, the cycles (*āvarta*s) of *tāla* seem to be indicated by vertical lines. In some notations, vertical lines are also placed to indicate the sub-units (*aṅga*s) constituting each cycle of the *tāla*. In some other *suḷādi* notations, the vertical lines do not seem to indicate the cycles—in these, the structure of the *tāla āvarta*s is indecipherable. The following

observations have been made with respect to those TMSSML *suḷādi* notations where the vertical lines appear to indicate *tāla āvarta*s and/or *aṅga*s.

[77] The *tāla*s that are seen in the TMSSML *suḷādi* notations are those which have been described as "*suḷādi tāla*s" in the *Caturdaṇḍīprakāśikā* (CDP). In the notations, the order of the sections does not strictly follow the order of *tāla*s given in CDP. In most *suḷādi*s, not all *suḷādi tāla*s described in CDP are present. In some *suḷādi*s, the same *tāla* is assigned to two sections.

[78] The *suḷādi tāla*s mentioned in CDP are, in order: *jhōmpaṭa*, *dhruva*, *maṭhya*, *rūpaka*, *jhampā*, *tripuṭa*, *aṭha*, and *ēka*. In CDP, these *tāla*s are described in the chapter on *svara* (musical notes) (CDP 3.81–115). In the chapter, the structures of the *tāla*s are given as part of the descriptions of *alaṃkāra*s (patterns of *svara*s) set to the *tāla*s. CDP states that the above *tāla*s, along with *ragaṇa maṭhya*, should be used in *gīta* songs. While describing the *alaṃkāra* for *ēka tāla* (of two beats), he states that it may be substituted by *ādi tāla*, which is of four beats, as the former offers no aesthetic pleasure (CDP 3.108–110).

[79] As mentioned earlier, the *suḷādi tāla*s, with the exception of *jhōmpaṭa* and *ragaṇa maṭhya*, exist in present-day South Indian art music. The total *akṣara* counts of the *āvarta*s of the *tāla*s are identical to those mentioned in the CDP. However, the order and span of the *aṅga*s (units) of the present-day *suḷādi tāla*s are different from those described in the CDP.

[80] In the CDP, the structures of the *suḷādi tāla*s have been described using the following *aṅga*s:

u	*anudruta*, spanning 1 *akṣara* (time unit, beat)	
o	*druta*, spanning 2 *akṣara*s	
o´	*drutavirāma*, spanning 3 *akṣara*s *(druta* augumented by 1 *akṣara)*	
l	*laghu*, spanning 4 or 5 *akṣara*s	
l´	*laghuśēkhara* spanning 6 or 7 *akṣara*s	
s	*guru,* spanning 10 *akṣara*s	

[81] The *aṅga*s *drutavirāma* and *laghuśēkhara* were actually the extensions of the *aṅga*s *druta* and *laghu* in the CDP. However, descriptions of *laghu* in other works written prior to and around the same time period as the CDP show that *laghu* by itself could have spans of 3, 4, 5, 7 or 9 *akṣara*s. In the late sixteenth and early seventeenth century, such spans of *laghu* have been described in works such as *Saṅgītasūryōdaya* (SSU) and *Rasakaumudi* (RK). This has been discussed elsewhere.[20]

[82] In these works, the term *jāti* has been used to denote the span of the *laghu*. The *jāti*s *tryaśra*, *caturaśra*, *khaṇḍa*, *miśra*, and *saṅkīrṇa* represent *laghu* spans of 3, 4, 5, 7 and 9 *akṣara*s

respectively.[21] In the early 17th century, other works such as *Rāgatālacintāmaṇi* (RTC) and *Tāladaśaprāṇadīpikā* (TDDP) also note the presence of *laghu*s of different spans of *akṣara*s (Krishnaveni 2008, 384). In the centuries that followed, the *laghu*s of the *akṣara* spans of 3, 4, 5, 7 and 9 became the standard in South Indian art music. By the 20th century, the *aṅga*s *drutavirāma*, *laghuśēkhara*, and *guru* were no longer present in the *suḷādi tāla*s of South Indian art music. *Drutavirāma* was replaced by *laghu* spanning 3 *akṣara*s. *Laghuśēkhara* of 6 *akṣara*s was replaced by a *laghu* of 4 *akṣara*s combined with a *druta* of 2 *akṣara*s; *laghuśēkhara* of 7 *akṣara*s was replaced by *laghu* of 7 *akṣara*s. In the CDP, *ragaṇa maṭhya* was the only *tāla* that had the *aṅga guru* in its structure. This *tāla* ceased to exist in South Indian art music by the twentieth century.

[83] Given below is a brief pictorial description of the structure of *suḷādi tāla*s as described in the CDP and the corresponding equivalent *tāla*s in present-day South Indian art music (Sambamoorthy, 1978, 86). In the section below, *jhōmpaṭa tāla* has been dealt with after *ēka tāla*: the reason for this will become obvious as the description of the *tāla* is discussed.

1) *Dhruva*

[84] The CDP structure of *dhruva*: There are two structures given for this *tāla* in CDP.

> 1. The first structure is *laghu-guru* denoted by $l_4 s_{10}$. Here, *laghu* spans 4 *akṣara*s and *guru* spans 10 *akṣara*s. This is illustrated in Table 17.

> 2. The second structure is *laghu-laghu-laghuśēkhara* denoted by $l_4 l_4 l'_6$: Here, *laghu* spans 4 *akṣara*s and *laghuśēkhara* spans 6 *akṣara*s. This is illustrated in Table 18.

Akṣara count	1	2	3	4	5	6	7	8	9	10	11	12	13	14
Aṅga	l_4				s_{10}									

Table 17. The first structure of the *tāla dhruva* given in CDP.

Akṣara count	1	2	3	4	5	6	7	8	9	10	11	12	13	14
Aṅga	l_4				l_4				l'_6					

Table 18. The second structure of the *tāla dhruva* given in CDP.

Akṣara count	1	2	3	4	5	6	7	8	9	10	11	12	13	14
Aṅga	l$_4$				o$_2$		l$_4$				l$_4$			

Table 19. The structure of the *tāla caturaśra jāti dhruva* in present day South Indian art music.

[85] In present-day South Indian art music, the *tāla* corresponding to the *dhruva tāla* of CDP is *caturaśra jāti dhruva*. The structure of this *tāla* is *laghu-druta-laghu-laghu* denoted by l$_4$ o$_2$ l$_4$ l$_4$. Here, *laghu* spans 4 *akṣara*s. This is illustrated in Table 19. In the TMSSML *suḷādi* notations, in the cases where the *aṅga*s for *dhruva tāla* are decipherable, the above structure is seen. For example, in the *suḷādi* "*Hejjege hejjege*" set to the *rāga dēvagāndhārī*, the third section is set to *dhruva tāla* having a structure similar to this (Rao 2022a, 65).

2) *Maṭhya*

[86] The CDP structure of *maṭhya* is *druta-laghu-laghu* denoted by o$_2$ l$_4$ l$_4$. Here, *laghu* spans 4 *akṣara*s. This is illustrated in Table 20.

Akṣara count	1	2	3	4	5	6	7	8	9	10
Aṅga	o$_2$		l$_4$				l$_4$			

Table 20. The structure of the *tāla maṭhya* given in CDP.

[87] In present-day South Indian art music, the *tāla* corresponding to the *maṭhya tāla* of CDP is *caturaśra jāti maṭhya*. The structure of the *tāla* is *laghu-druta-laghu* denoted by l$_4$ o$_2$ l$_4$. Here, *laghu* spans 4 *akṣara*s. This is illustrated in Table 21.

Akṣara count	1	2	3	4	5	6	7	8	9	10
Aṅga	l$_4$				o$_2$		l$_4$			

Table 21. The structure of the *tāla caturaśra jāti maṭhya* in present day South Indian art music.

[88] In the TMSSML *suḷādi* notations, in several sections set to *maṭhya tāla*, the total span of the *āvarta* is 10 *akṣara*s. However, the splitting up of the *āvarta* into *aṅga*s is not decipherable. For example, in the *suḷādi* "*Dēha jīrṇavāyitu*" set to the *rāga ārdradēśī*, the third section set to *maṭhya tāla* displays a structure with the *āvarta* span of 10 *akṣara*s (Rao 2022a, 15).

[89] In this context, it is pertinent to examine the structure of the *tāla ragaṇa maṭhya.* CDP does not explicitly describe *ragaṇa maṭhya*, though it is mentioned as one of the *tāla*s in which *gīta*s should be sung (CDP, 3.111cd–112). It might be recalled that *gīta* in CDP refers to the type of song known as *sālagasūḍa* (CDP 8.4). In Sanskrit poetic meters, *gaṇa*s are groups of syllables. Short syllables are called *laghu* and long ones *guru*. One of the *gaṇa*s is *ragaṇa* which has the structure of *guru-laghu-guru* syllables. Transposing this definition of *ragaṇa* to the *tāla* system, we have the *aṅga*s *guru-laghu-guru* occurring in a sequence in *ragaṇa.* In the description of *tāla*s in different musical treatises of the medieval period, we see that *maṇṭha* was the earlier form of *maṭhya* which had several structures, one of them being *guru-laghu-guru*.[22] Thus, *ragaṇa maṭhya* appears to be a variant of the *tāla maṭhya* having the structure *guru-laghu-guru*.

[90] In the description of *maṭhya* in present-day South Indian art music (given above, §87), we see that the middle *aṅga*—*druta*—has a span equivalent to half of the spans of the first and third *aṅga*s, which are both *laghu* of 4 *akṣara*s. Since *ragaṇa maṭhya* is apparently a variant of *maṭhya*, it is reasonable to assume that the ratio between spans of *aṅga*s in *maṭhya* is retained in *ragaṇa maṭhya*. Thus, in *ragaṇa maṭhya*, the span of *guru* would be twice that of *laghu*.

[91] The two structures that are possible for *ragaṇa maṭhya* have been illustrated in Tables 22 and 23 and can be denoted by $s_8\ l_4\ s_8$ and $s_{10}\ l_5\ s_{10}$.

Akṣara count	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
Aṅga	s_8								l_4				s_8							

Table 22. The first structure of the *tāla ragaṇa maṭhya* derived from the structure of the *tāla maṭhya.*

Akṣara count	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
Aṅga	s_{10}										l_5					s_{10}									

Table 23. The second structure of the *tāla ragaṇa maṭhya* derived from the structure of the *tāla maṭhya.*

[92] There is no equivalent to *ragaṇa maṭhya* in present-day South Indian art music.

[93] In the TMSSML *suḷādi* notations, in several sections set to *ragaṇa maṭhya tāla*, the total span of the *āvarta* is either 20 or 25 *akṣara*s. In some cases, the splitting up of the *āvarta* into *aṅga*s is determinable. For example, in the *suḷādi* "*Kombu koḷalugaḷa*" set to the *rāga śrīrāga,* the second section set to *ragaṇa maṭhya tāla* displays a structure close to the 20-beat structure of the *tāla* illustrated above (Table 22) (Rao 2022a, 181). In the *suḷādi* "*Lakṣumiya mastakake*" set to the *rāga śuddha sāvērī*, the second section set to *ragaṇa maṭhya tāla* displays a structure close to the 25-beat structure of the *tāla* illustrated above (Table 23) (Rao 2022a, 205).

3) *Rūpaka*

[94] The CDP structure of *rūpaka* is *druta-laghu* denoted by $o_2\, l_4$. Here, *laghu* spans 4 *akṣara*s. This is illustrated in Table 24.

[95] In present-day South Indian art music, the *tāla* corresponding to the *rūpaka tāla* of CDP is *caturaśra jāti rūpaka.* The structure of this *tāla* is *druta-laghu* denoted by $o_2\, l_4$. Here, *laghu* spans 4 *akṣara*s. This is illustrated in Table 25.

[96] In the TMSSML *suḷādi* notations, in several sections set to *rūpaka tāla*, the total span of the *āvarta* is either 6 or 12 *akṣara*s. But in all the cases, the splitting up of the *āvarta* into *aṅga*s cannot be determined. For example, in the *suḷādi* "*Hiṅgaḍala madhisudire*" set to the *rāga sālaṅganāṭa*, the third section set to *rūpaka tāla* displays a structure having 6 *akṣara*s in the *tāla āvarta*, but no anga divisions are shown (Rao 2022a, 143).

Akṣara count	1	2	3	4	5	6
Aṅga	o_2		l_4			

Table 24. The structure of the *tāla rūpaka* given in CDP.

Akṣara count	1	2	3	4	5	6
Aṅga	o_2		l_4			

Table 25. The structure of the *tāla caturaśra jāti rūpaka* in present day South Indian art music.

4) *Jhampā*

[97] There are two structures in the CDP for this *tāla*.

1. The first structure is *anudruta-druta-laghu* denoted by $u_1 \, o_2 \, l'_7$. Here, *laghuśēkhara* spans 7 *akṣara*s. This is illustrated in Table 26.

2. The second structure is *drutavirāma-laghuśēkhara* denoted by $o'_3 \, l'_7$. Here, *laghuśēkhara* spans 7 *akṣara*s and *drutavirāma* spans 3 *akṣara*s. This is illustrated in Table 27.

[98] In present-day South Indian art music, the *tāla* corresponding to the *jhampā tāla* of CDP is *miśra jāti jhampā.* The structure of this *tāla* is *laghu-anudruta-druta* denoted by $l_7 \, u_1 \, o_2$. Here, *laghu* spans 7 *akṣara*s. This is illustrated in Table 28.

Akṣara count	1	2	3	4	5	6	7	8	9	10
Aṅga	u_1	o_2		l'_7						

Table 26. The first structure of the *tāla jhampā* given in CDP.

Akṣara count	1	2	3	4	5	6	7	8	9	10
Aṅga	o'_3			l'_7						

Table 27. The second structure of the *tāla jhampā* given in CDP.

Akṣara count	1	2	3	4	5	6	7	8	9	10
Aṅga	l_7							u_1	o_2	

Table 28. The structure of the *tāla miśra jāti jhampā* in present day South Indian art music.

[99] In the TMSSML *suḷādi* notations, in several sections set to *jhampe/jhampya tāla*, the total span of the *āvarta* is 10 *akṣara*s. But in all the cases, the splitting up of the *āvarta* into *aṅga*s cannot be determined. For example, in the *suḷādi* "*Hiṅgaḍala madhisudire*" set to the *rāga sālaṅganāṭa*, the fourth section set to *jhampya tāla* displays a structure having 10 *akṣara*s in the *tāla āvarta*, but no *aṅga* divisions are shown (Rao 2022a, 144).

5) *Tripuṭa*

[100] The CDP structure for this *tāla* is *druta-druta-drutavirāma* denoted by o₂ o₂ o´₃. This is illustrated in Table 29.

[101] In present-day South Indian art music, the *tāla* corresponding to the *tripuṭa tāla* of CDP is *tiśra jāti tripuṭa.* The structure of this *tāla* is *laghu-druta-druta* denoted by l₃ o₂ o₂. Here, *laghu* spans 3 *akṣara*s. This is illustrated in Table 30.

[102] In the TMSSML *suḷādi* notations, in several sections set to *tripuṭa tāla*, the total span of the *āvarta* is 7 *akṣara*s. In some cases cases, the splitting up of the *āvarta* into *aṅga*s spanning 3+4 *akṣara*s is apparent. For example, in the *suḷādi* "*Śrīnivāsana kāṇade*" set to the *rāga māruvadhanyāsī,* the fifth section set to *tripuṭa tāla* displays a structure having 3+4 *akṣara*s in the *tāla āvarta* (Rao 2022a, 107).

Akṣara count	1	2	3	4	5	6	7
Aṅga	o₂		o₂		o´₃		

Table 29. The structure of the *tāla tripuṭa* given in CDP.

Akṣara count	1	2	3	4	5	6	7
Aṅga	l₃			o₂		o₂	

Table 30. The structure of the *tāla caturaśra jāti tripuṭa* in present day South Indian art music.

6) *Aṭa/aṭha*

[103] The CDP structure for *aṭha* is *druta-druta-laghu-laghu* denoted by o₂ o₂ l₅ l₅. Here, *laghu* spans 5 *akṣara*s. This is illustrated in Table 31.

[104] In present-day South Indian art music, the *tāla* corresponding to the *aṭha tāla* of CDP is *khaṇḍa jāti aṭa tāla,* denoted by l_5 l_5 o_2 o_2. Here, *laghu* spans 5 *akṣara*s. This is illustrated in Table 32.

[105] In the TMSSML *suḷādi* notations, in several sections set to *aṭa tāla*, the total span of the *āvarta* is 14 *akṣara*s. In some cases cases, the splitting up of the *āvarta* into *aṅga*s spanning 5+5+2+2 *akṣara*s is apparent. But in others, the total span of 14 *akṣara*s can be sub-divided into two cycles of 7 *akṣara*s each, split up as 3+2+2. For example, in the *suḷādi* "*Dēha jīrṇavāyitu*" set to the *rāga ārdradēśī,* the last section (*jati*) displays a structure having 5+5+2+2 *akṣara*s in the *tāla āvarta* (Rao 2022a, 11). Interestingly, in the first section of this *suḷādi*, the *tāla* cycle of 14 *akṣara*s appears to be split into two units of 7 *akṣara*s, both having the structure of 3+2+2 *akṣara*s. This can be seen from the placement of vertical lines in the original unedited notation as well as the syllabic stresses of the lyrics of this section. There is also one instance of the *tāla āvarta* spanning 12 *akṣara*s. In the same *suḷādi,* the fourth section is set to *aṭa tāla* displaying a structure of 4+4+2+2. This implies that this structure has a *laghu* of 4 *akṣara*s (Rao 2022a, 16). The significance of this structure shall be discussed later in this section.

Akṣara count	1	2	3	4	5	6	7	8	9	10	11	12	13	14
Aṅga	o_2		o_2		l_5					l_5				

Table 31. The structure of the *tāla aṭha* given in CDP.

Akṣara count	1	2	3	4	5	6	7	8	9	10	11	12	13	14
Aṅga	l_5					l_5					o_2		o_2	

Table 32. The structure of the *tāla khaṇḍa jāti aṭa* in present day South Indian art music.

7) *Ēka*

[106] The CDP structure for *ēka* is *druta* denoted by o_2. This is illustrated in Table 33. However, as mentioned earlier, the *alaṅkāra* for this *tāla* is substituted by the *alaṅkāra* for *ādi tāla*, having the structure of *laghu* denoted by l_4. This is illustrated in Table 34.

[107] In present-day South Indian art music, the *tāla* corresponding to the *ādi tāla* of CDP is *caturaśra jāti ēka tāla* having the structure of *laghu* denoted by l₄. Here, *laghu* spans 4 *akṣara*s. This is illustrated in Table 35.

[108] In the TMSSML *suḷādi* notations, in several sections set to *tāla ēka*, the total span of the *āvarta* is 4 *akṣara*s. For example, in the *suḷādi* "*Hejjege hejjege*" set to the *rāga dēvagāndhārī*, the fifth section set to *tāla ēka* displays a structure having 4 *akṣara*s in the *tāla āvarta* (Rao 2022a, 67). But there is one instance of a *suḷādi* having a span of 8 *akṣara*s. In the *suḷādi* "*Avana bhayadinda*" set to the *rāga śaṅkarābharaṇa*, in the fifth section, this structure is seen (Rao 2022a, 160).

Akṣara count	1	2
Aṅga	o₂	

Table 33. The structure of the *tāla ēka* given in CDP.

Akṣara count	1	2	3	4
Aṅga	l₄			

Table 34. The structure of the *tāla ēka* given in CDP.

Akṣara count	1	2	3	4
Aṅga	l₄			

Table 35. The structure of the *tāla caturaśra jāti ēka* in present day South Indian art music.

8) *Jhōmpaṭa*

[109] The CDP structure of *jhōmpaṭa* is *druta-druta-laghu*, denoted by o o l. Here, the *laghu* spans 4 *akṣara*s. This is illustrated in Table 36.

[110] This *tāla* does not exist in present-day South Indian art music. However, the structure is somewhat similar to the *ādi tāla* of present-day South Indian art music. The modern structure of *ādi tāla* is *laghu-druta-druta*, denoted by l o o. Here, the *laghu* spans 4 *akṣara*s. This is illustrated in Table 37.

Akṣara count	1	2	3	4	5	6	7	8
Aṅga	o		O		l			

Table 36. The structure of the *tāla jhōmpata* given in CDP.

Akṣara count	1	2	3	4	5	6	7	8
Aṅga	L				o		O	

Table 37. The structure of the *tāla ādi* in present day South Indian art music.

[111] We see from the above descriptions that the *ādi tāla* of CDP has a structure different from the *ādi tāla* of present-day South Indian art music. The former spans only 4 *akṣara*s but the latter spans 8 *akṣara*s. The present-day *ādi tāla* is closer to the structure of *jhōmpaṭa tāla* described in CDP.

[112] It is noteworthy that by the 20th century, a proliferation of the basic 7 *tāla*s *dhruva*, *maṭhya*, *rūpaka*, *jhampe*, *tripuṭa*, *aṭa*, and *ēka* into a 35 *tāla* system is seen. Each of these 7 *tāla*s admits 5 varieties of *laghu*, leading to a total of 35 *tāla*s (Sambamoorthy, 1968: 46). For example, the five varieties of *dhruva tāla* are *tiśra jāti dhruva* (in which the *laghu* = 3 *akṣara*s), *caturaśra jāti dhruva* (*laghu* = 4 *akṣara*s), *khaṇḍa jāti dhruva* (*laghu* = 5 *akṣara*s), *miśra jāti dhruva* (*laghu* = 7 *akṣara*s) and *saṅkīrṇa jāti dhruva* (*laghu* = 9 *akṣara*s).

[113] The following observations can be made from the above discussion:

1. *Dhruva tāla*, *tripuṭa tāla*, *aṭa tāla*, and *ēka tāla* structures in TMSSML *suḷādi* notations, where the *āvarta* span and break-up into *aṅga*s is decipherable, seem close to the structures of the corresponding *tāla*s in present-day South Indian art music.

2. In several sections set to *maṭhya*, *jhampe*, and *rūpaka tāla*s in the TMSSML *suḷādi* notations, the *āvarta* counts are 10, 10 and 6 respectively, though the break-up of the *āvarta*s into *aṅga*s is not decipherable in any of these structures.

3. The *tāla jhōmpaṭa* is not seen at all in any of the TMSSML *suḷādi* notations identified so far. However, there are many instances of *ādi tāla* being prescribed for some *suḷādi* sections in these notations. The *ādi tāla* is seen with 8-beat or 16-beat cycles in the notations as opposed to the 4-beat structure described in CDP. As described above, the

total length of a cycle of *tāla* is identical for *jhōmpaṭa* and *ādi tāla*s, though the order of the constituent *aṅga*s is not the same. Therefore, it is likely that *ādi* is used in place of *jhōmpaṭa* in the notations.

4. The *tāla* "*ragaṇa maṭhya*" is seen in some TMSSML *suḷādi* notations. In these notations, two varieties of *ragaṇa maṭhya*—with the lengths of 25 *akṣara*s and 20 *akṣara*s—are seen. The former has *guru*s of 10 *akṣara*s each and a laghu of 5 *akṣara*s, and the latter has two *guru*s of 8 *akṣara*s each and a *laghu* of 4 *akṣara*s (Rao 2022a, 237). There is also an instance of a *suḷādi* section set to *aṭha/aṭa tāla* with a structure of 4+4+2+2 having a *laghu* of 4 *akṣara*s as opposed to the *laghu* of 5 *akṣara*s mentioned in CDP. These suggest that the same *tāla* could have different *akṣara* spans (Rao 2022a, 247).

5. The *akṣara* counts of 12 for *rūpaka tāla* and 8 for *ēka tāla* are seen in a couple of instances. These suggest a possibility of "*dvi-kale*," that is, two *svara*s being sung for an *akṣara*. This has been discussed in detail elsewhere (Rao 2022, 246).

[114] Some conventions are seen in the TMSSML *suḷādi* notations. The second section is always set to *maṭhya* or *ragaṇa maṭhya*. The final section is set either to *ēka* or *aṭha*. *Dhruva* and *aṭha* are prescribed for more than one section in some cases, but repetition of other *tāla*s is not seen. The order of *rūpaka-jhampa-tripuṭa* is followed in most cases.

[115] In the TMSSML *suḷādi* notations in one *suḷādi* section, a special instance of *rūpaka* is seen. This is *dhruva-rūpaka*, where the first segment of the section spans 10 *akṣara*s. The subsequent segments span 6-*akṣara āvarta*s and there are 2 *akṣara*s at the end of the section so that the total *akṣara* count is a multiple of 6. A detailed discussion on this has been carried out elsewhere (Rao 2022, 245).

[116] *Tāla*s prescribed for some *suḷādi*s were also compared between the TMSSML notations and *suḷādi* publications. Differences were found in the *tāla*s mentioned in the two sources. For example, in the *suḷādi* "*Acyutānta gōvinda*," the TMSSML notation gives the *tāla* for the first section as *jhampa* whereas the *suḷādi* publication mentions the *tāla dhruva* for the first section (Gorabala, 1958b, 44).

Melodic Features of the *Suḷādi*s

[117] Some observations about the melodic features of *suḷādi*s made by the present author in the TMSSML *suḷādi* notations publication are summarised here.[23] TMSSML notations of *suḷādi*s typically give the *rāga* name at the beginning of the notation, sometimes followed by the name of the parent scale (*mēla*).[24] The constituent *svara*s of the *rāga* are not indicated, so the exact *svara*s are difficult to determine. Another problem is the absence of symbols to indicate registers in the notations. Finer nuances in the melodies, such as embellishments (*gamaka*s) and the speed of rendering of the notes (*kāla pramāṇa*) are also not indicated in the notations. The comparison

of *rāga* features of the *suḷādi* to theoretical descriptions in musical treatises has been done with some assumptions. A complete picture of the *rāga*s in the time period of the composition of the *suḷādi*s can only emerge from a thorough study of a larger number of songs, both *suḷādi*s and others, stated to be in those *rāga*s.

[118] Some of the *rāga* names noticed in the *suḷādi* notations are those which are known even in present-day South Indian art music, such as *bhairavi*, *sāvērī*, *gauḷa*, *rītigauḷa*, and *śaṅkarābharaṇa*. There are other *rāga* names not performed much as part of South Indian art music in the present day, such as *ārdradēśī*, *sālaṅganāṭa*, *guṇḍakriyā*, and *gumma kāmbōdhī*. In the former case, some of the melodic passages of the *suḷādi* notations display certain features of the *rāga* which are not found in the present-day form of the *rāga*. Though the names of the *rāga*s are the same, the grammars of the *rāga*s—including the pitches used, the initial/predominant/final notes and prominent note-phrases—appear to have undergone several changes.

[119] An interesting feature of the notations is the use of *rāga*s that are not of the "superior" (*uttama*) class as designated by the musicologists of the sixteenth and seventeenth centuries— Rāmāmātya and Sōmanātha. It is possible that the Haridāsa composers took up *rāga*s that seemingly did not have high melodic potential, and expanded the scope of these *rāga*s by composing new melodies. It is noteworthy that many of the *suḷādi svara* passages are cited in RL-S and SSA, and the *rāga* features seen in the *suḷādi* notations are close to those described in these texts.

[120] The *rāga ārdradēśī*, to which the *suḷādi* "*Dēha jīrṇavāyitu*" (illustrated in the section 4.2) has been set, has been mentioned in the musical treatise *Svaramēlakalānidhi* (SMK) of the sixteenth century, and also in CDP of the early seventeenth century. The SMK classifies it under the *śuddharāmakriyā mēla* and the CDP under the *gaula mēla* (Ramanathanan 2021, 2–62). But a melodic picture of the *rāga* that is close to the present *suḷādi* emerges only in the texts RL-S and SSA belonging to the late seventeenth/early eighteenth century. These two works describe the *saṃpūrṇa* characteristic of the *rāga* (having all seven notes) and mention that it belongs to the *mālavagaula mēla*.

[121] In RL-S, there are *svara* passages from an *ālāpa*, a *ṭhāya*, a *gīta*, and a *suḷādi* along with the description of the *rāga ārdradēśī*. The description of the *rāga* and the citation of a passage from the *suḷādi* "*Dēha jīrṇavāyitu*" (segment II of section II of the *suḷādi*), as given by Hema Ramanathan (2021, 2–59) are reproduced here. These have been trans-notated and translated by her from the original Telugu text into English:

[122] The following is the description of the *rāga*:

> "*Ārdradēśi* (suitable for *ghana* alone) takes the *mēḷa* of *māḷavagauḷa*. It is a *sampūrṇa* rāga. Examples of the *svara* movement in ascent and descent."[25]

[123] The following is the citation of a passage from the *suḷādi* "*Dēha jīrṇavāyitu*":

"sa	sa	ri	sa	ri	ma	ma	ma.	sa.	dha	dha	dha	ddha	pa	dha
du	ri	ta	da	bha	ya		vyā		ke	ra	kka	sa	bhī	Ti
pa	pa	sa	dha	sa	sa	sa	dha	Pa	ma	[ga	ga	ri]		
yā	ā	ke	sa	ri	ya	pa	a	kka	ra	.	.	.		

— this is a *sūḷādi prayōga*."

[124] For the same *rāga*, SSA gives the same examples and a similar description. The description of the *rāga* and the *suḷādi* citation, as given by Ramanathan (2021, 2–60), are reproduced here—again, these have been trans-notated and translated from the original Sanskrit text into English.

The following is the description of the *rāga*:

"*Ārdradēśī* originates in the *mālavagaula mēla*. It is *sampūrṇa*, with sa as *graha* and *nyāsa*. It is said to be sung at daybreak."

[125] The following is the citation of a passage from the *suḷādi* "*Dēha jīrṇavāyitu*":

sa	sa	ri	sa	ri	ma	ma	ma.	sa.	dha	dha	dhdha	pa	dha	pa	pa	pa	pa.	dha	sa
du	ri	ta	da	a	bha	ya	vyā	kē	na	ra	kta		sa	bhā	ti	dha	da	ti	Pa ba
sa	sa	dha	pa	ma	ga	ga	ri												
kē	sa	rī	ya	ya	a	kē	dē												

— this is a *sūḷādi prayōga*.

This is [*rāga*] *ārdradēśī*."

[126] The *svara* phrases given as examples in these two works have the *svara ni* (the note B in the *suḷādi* staff-notation transcriptions (Examples 1–3)) occurring in some instances, and omitted in other instances. Repetitions of the *svara ga* (E) and *dha* (D♭) are seen in some phrases. *Rāgalakṣaṇamu* of Mudduveṅkaṭamakhin (RL-MV) and SSP, the text that follows RL-MV, *Saṅgrahacūḍāmaṇi* (SCud), *Saṅgītasārasaṅgrahamu* (SSS), *Mahābharatacūḍāmaṇi* (MBC), and *Rāgalakṣaṇa* (RL) of the eighteenth/nineteenth centuries also classify the *rāga* under the *mālavagaula mēla* (with D♭ and A♭). RL-MV and SSP give phrases with *ni* in descent, whereas SCud, SSS, MBC, and RL omit *ni* in descent.

[127] The *suḷādi* notation of "*Dēha jīrṇavāyitu*" does not offer any indication of the varieties of the *svara* used or the *mēla* to which the *rāga* belongs. However, when we examine the musical phrases of the *suḷādi*, we find that the phrases are close to the version of the *rāga* as seen in RL-S, SSA, RL-MV, and SSP rather than the other texts mentioned. It is also seen that Segment II of Section 2 of the *suḷādi* is cited as an example for *ārdradēśī* in RL-S and SSA. It therefore appears that the features of the *rāga* found in the *suḷādi* are close to what has been described in RL-S and SSA, and we can therefore plausibly attribute this song to the *mālavagaula mēla*.

SUMMARY

[128] The evolution of *suḷādi* represents an important phase in the history of South Indian music. The TMSSML manuscripts have musical notations which offer valuable insights into the musical form, *raga*, and *tāla* features of *suḷādi*. The presence of *suḷādi* notations among *gīta*, *prabandha*, *ālāpa*, and *ṭhāya* songs in TMSSML manuscripts, entitled *gītādi*, *gītālu*, and *nānāvidhagītamu,* indicates that perhaps *suḷādi*s were also part of the *caturdaṇḍī* music described in CDP, though CDP has not described *suḷādi*s at all. It is noteworthy that CDP does mention the structures of *suḷādi tāla*s. The citation of *suḷādi* phrases as *rāga* exemplars along with phrases of *gīta*s, *prabandha*s, *ālāpa*s, and *ṭhāya*s also gives strength to the argument that *suḷādi*s belong to the set of *caturdaṇḍī* songs.

[129] The analysis of TMSSML *suḷādi* notations by the present author has brought to light several striking features of the *suḷādi* musical form. Study of these *suḷādi* notations indicates that the *suḷādi* has a unique structure with individual sections being strung together into a song. The refrains and melody repetitions within sections that are noted in several of the TMSSML *suḷādi* notations are indicative of inheritance from *sālagasūḍa prabandha*. The presence of the composer's *nom-de-plume* in each *suḷādi* section also seems to point to the legacy of the *sālagasūḍa prabandhas*, each section being a song in itself, the songs being sung in a specific order. These findings help to corroborate the work of Sathyanarayana and Sachidevi on *suḷādi*s.

[130] *Tāla* features deciphered from the *suḷādi* notations seem closer to the present-day features of *suḷādi tāla* in South Indian art music as compared to descriptions of *suḷādi tāla* in CDP, with the exception of *ragaṇa maṭhya*. In present-day South Indian art music, *ragaṇa maṭhya* is not present. As mentioned earlier, *suḷādi tāla*s have been used in *gīta*s and *prabandha*s, as well as modern compositions of South Indian art music. The study of *suḷādi*s gives very interesting insights into the evolution of these *tāla*s.

[131] The *rāga* features of the *suḷādi* in many instances conform to the features described in RL-S and SS-A. Several *rāga*s not falling in the *uttama* (superior) category in SMK have been employed in the *suḷādi*.

[132] Further study of more notations of *suḷādi* songs in conjunction with *gīta*, *prabandha*, *ālāpa*, and *ṭhaya* songs, as well as musical treatises, would provide valuable insights into the evolution of South Indian music in the medieval and early modern period.

ABBREVIATIONS

The abbreviations for musical treatises referred to in this paper are:

SR   *Sangītaratnākara* by Śārṅgadēva (13th Century)

SD   *Saṅgītadarpaṇa* by Catura Dāmōdara (16th Century)

NN   *Nartananirṇaya* by Paṇḍarīkaviṭṭhala (1562–1576)

RV   *Rāgavibōdha* by Sōmanātha (17th Century)

CDP   *Caturdaṇḍīprakāśikā* by Veṅkaṭamakhin (1650)

RTC   *Rāgatālacintāmaṇi* by Pōlūrī Gōvinda Kavi (17th Century)

TDPP   *Tāladaśaprāṇadīpikā* by Pōlūrī Gōvinda Kavi (17th Century)

SSA   *Saṅgītasārāmṛta* by Tulaja (1729–1735)

SSP   *Saṅgitasampradāyapradarśini* by Subbarāma Dīkṣitar (1904)

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NOTES

1. All the citations in the *rāga* descriptions of these two texts have been trans-notated and translated by Hema Ramanathan (2021).

2. Some of these publications are Gorabala 1958b, P. G. Rao 1927, Ramarao1929, Bhimarao B. and Gopaladasa Haridasaratnam 1986, Rao, G. V. 1987, Nagarathna 2001.

3. Subbarāma Dīkṣitar was the grand-nephew of Muddusvāmī Dīkṣitar, one of the most well-known composers of South Indian art music.

4. R. Sathyanarayana mentions the existence of the TMSSML palm leaf manuscripts with descriptive numbers 10906 to 10910 (Sathyanarayana 1967). S. Seetha has noted the presence of several *suḷādi* songs in the TMSSML palm leaf manuscripts in her hand-written research notes, "Research Notebooks of S Seetha."

5. T. Sachidevi had transliterated three *suḷādi*s from TMSSML manuscripts and the three *suḷādi*s from the SSP and performed them on many occasions along with her collaborator T Sarada. The present author has learnt the *suḷādi*s from T. Sarada.

6. See Widdess (1995, 90–1) for a description of the *sargam* system of notation followed in Indian music.

7. Detailed descriptions of these musical forms have been given in the author's PhD dissertation (Rao 2013).

8. VM refers to *gīta*s which are also called *sālagasūḍa gīta*s by him. These are the song types which have been labelled *sālagasūḍa prabandha*s by Śārṅgadēva and other authors. See CDP 2006, pp 386.

9. Many musical notations of *gīta* and *prabandha* set to *suḷādi tāla* have been noticed by the present author in TMSSML manuscripts. SSP also has several notations of *gīta* and *prabandha* songs set to *suḷādi tāla*s.

10. The musical notation of several songs of Muddusvāmi Dīkṣitar set to the *suḷādi tāla* are given in SSP.

11. The concept of *alaṃkāra*s as described by Śārṅgadēva is based on patterns of *svara*s which could be in ascending order, descending order, centred on one *svara* or have both ascending and descending orders. The types of patterns are called *varṇa* and the patterns are *alaṃkāra*s. Śārṅgadēva describes 63 *alaṃkāra*s (SR 1.6.1-64). However, the concept of *alaṃkāra*s described in CDP is different. In this text, there are descriptions of 9 *alaṃkāra*s, which are patterns of *svara*s bound by *suḷādi tāla*s.

12. Notable among their writings are the following: Sathyanarayana 1967, CDP 2006, Sachidevi & Sharada 1998, Sachidevi 1966, and Sachidevi 1980.

13. Vide CDP 206, 400-401.

14. Refer to the author's PhD dissertation (Rao 2013, 150–158).

15. Scholars interviewed were M. T. Prahlad, Vijaya Mohana Dasa, Vijaya Vikrama Dasa, T. N. Nagarathna, R. S. Nandakumar, T. Sachidevi, T. Sarada, Sukanya Prabhakar, Meera Rajaram Pranesh and Srikantham Nagendra Shastri. The author also visited the Krishna temple in Udupi, Karnataka–the seat of Dvaita Vēdānta, and consulted several pontiffs of Madhva Maths about the tradition of *suḷādi* rendering.

16. Some examples of *suḷādi* renderings in the present-day Haridāsa tradition are by Lakshmi Srikanth and Nandini Sripad. (Please see References for more details).

17. An index of *suḷādi* song notations in these manuscripts has been prepared in the author's recent publication (Rao 2022, 221–226, 230). Indexes of songs in TMSSML paper manuscripts B11575 and B11577, and an index of *ālāpa* and *ṭhāya* songs in the paper manuscripts B11575, B11577 and B11586 can be found in the music research library website. Please refer to References for more details.

18. In present-day South Indian art musical notation, commas and semicolons are used to indicate extensions of *svara*s beyond two *akṣara*s, but corresponding symbols are not seen in the TMSSML manuscript notations

19. In Indian Music, *mudra* is a word or a set of words that identify the composer (*vāggēyakāra mudra*), patron of the composer (*pōṣaka mudra*), *rāga* (*rāga mudra*), musical form (*prabandha mudra*) or the location of the deity to whom the composition is addressed (*kṣētra mudra*). In case of the *suḷādi* notations, the *mudra* always pertains to the composer.

20. Refer to the author's paper "Evolution of the *Tāla-Daśa-Prāna* concept as seen in Musicological Works of the Vijayanagara Empire."

21. The *tryaśra jāti* of the sixteenth–seventeenth century is renamed to *tiśra jāti* in the twentieth century.

22. Refer to the author's PhD dissertation (Rao 2013, 150-158).

23. In the TMSSML *suḷādi* notations publication, the melodic features for every *suḷādi* have been analysed separately; a general summary is presented here.

24. In South Indian art music, *rāga*s are grouped into *mēla*s. The groups have one parent *rāga*, whose constituent *svara*s form the "parent scale." For more information about the *mēla* concept, please refer to "The Concept of a Mēla" (Ramanathan 1982).

25.This reference to *ghana* pertains to the classification of *rāga*s as *ghana*, *naya*, and *dēśya* in the RL-S. Śāhajī does not describe these classes of *rāga*s. Citing Subbarāma Dīkṣitar, S. Seetha describes *ghana rāga*s as those that are ideal for singing *tāna* in *durita kāla* (fast tempo) successfully from the *nābhi sthāna* (navel region) (Ramanathan 2021, 100).