

MADHYAMAKĀLA FORMAT IN THE MELODIC STRUCTURE OF TYĀGARĀJA KĪRTANA-S

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The term madhyamakāla is used in many contexts in Karnataka music. Madhyamakāla literally means ‘intermediate tempo’ or intermediate kālāpramāṇa. Madhyamakāla is usually the second degree of speed, while vīḷambakāla (also called sama kāla) and dṛṭakāla denote the first and the third degree of speed respectively. Madhyamakāla is understood in a relative sense with reference to the basic tempo or speed of rendition. Madhyamakāla is an important feature of Karnataka music. It is a customary practice to use madhyamakāla liberally, in musical phrases, saṅgati-s or musical variations in compositions and also in manōdharma or creative music. In rāga ālāpāna, an important branch of manōdharma saṅgīta, there is a balanced distribution of vīḷambakāla, madhyamakāla and dṛṭakāla.

The term madhyamakāla is also used to refer to the manōdharma form tāna in Karnataka music. In the past tāna was referred to as madhyamakāla. Madhyamakāla or tāna renditions are usually characterised by a uniformly regulated pulse with short akṣara-s which gives a special identity to the character of the tempo.

madhyamakāla sāhitya and madhyamakāla in musical compositions:

Madhyamakāla sāhitya is a special feature in musical compositions, wherein both sāhitya and music are set in madhyamakāla or in the second degree of speed. Muttusvāmi Dīkṣitar’s kīrtana-s have madhyamakāla sāhitya portions as an integral part as seen, for instance, in the hamsadhvani kṛti ‘vātāpi gaṇapatim bhajēham’ in the lines, “*vītarāgiṇam vinatayōginam viśvakāraṇam vighnavāraṇam*” in the anupallavi and in “*karāmbujapāśa bijāpūram kaluṣavidūram bhūtākāram harādiguruguhaṭōṣitabimbam hamsadhvani bhūṣita hērambham*” in the caraṇa. Another example is the composition, ‘śrī sarasvati namōstutē’ in ārabhi, where madhyamakāla sāhitya is seen in the lines, “*śrīpati gaurīpati guruguha vinutē vidhiyuvatē*. There are also Tyāgarāja kīrtana-s with madhyamakāla sāhitya as seen in the caraṇa of ‘bhaktuni cāritramu’ (bēgaḍa) and in the caraṇa of ‘koluvaipunnaḍē’, (dēvagāndhārī).

Madhyamakāla sāhitya is different from madhyamakāla. As said earlier, madhyamakāla sāhitya is a portion of the composition with both sāhitya and music set to the second degree of speed as in the above examples; whereas, madhyamakāla, is *that portion of the melodic structure in the second degree of speed while its corresponding sāhitya akṣara-s are not so.*

In other words, the sāhitya is distributed over the melodic structure in madhyamakāla, as given below. The madhyamakāla phrases in the examples are highlighted in bold italics.

telisirāma

pūrnacandrika

ādi

pallavi:

r, r, Teli	r, - g m si - rā	p, p , . ma .	pmgm cin . .		r, s , ta na	s ṇ p , tō. .		p , rs nā . .	r , r , ma mu	
s r g , sē..	r g m p ya . . .	d p p m vē . . .	gm r s ōmana		r g m , sa . . .	r,,,		S,,,	,,,	

This kind of madhyamakāla format is a unique feature of Tyāgarāja kīrtana-s. Now let us analyse this.

Madhyamakāla format in Tyāgarāja kīrtana-s:

Tyāgarāja's kīrtana-s have inherent madhyamakāla musical phrases in the very basic melodic structure and in the saṅgati-s.

karuṇāsamudra

dēvagāndhāri

ādi

pallavi:

p,m, karu	p,,, ṇā -	,,,	„p, . sa		mpdp mu	mpdp		mgr, drā.	rs rm rā ma	
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This kind of madhyamakāla format is seen to a large extent in Tyāgarāja kīrtana-s and makes it different from the melodic structure of kīrtana-s of Śyāma Śāstri and Muttusvāmi Dīkṣitar.

Madhyamakāla format commonly found in Tyāgarāja kīrtana-s:

In Tyāgarāja kīrtana-s, madhyamakāla phrases are usually interspersed with phrases in sama kāla. They are mostly sporadic or sprinkled in the basic melodic structure. The above examples of 'telisirāma' and 'karuṇāsamudra' substantiate this. As the saṅgati-s progress, there are more madhyamakāla phrases.

The final saṅgati usually consists of only madhyamakāla phrases which make the musical structure complex and totally different from the basic musical structure.

cāla kallalāḍu

ārabhi

ādi

pallavi: (opening statement – melodic structure)

p,,, cā..	, , <i>mg</i> .. <i>la</i> .	r , - <i>mg</i> .. <i>kal</i>	r , r , .. <i>la</i>		s,,, lā...	,, <i>sṇ</i> .. <i>ḍu</i>		ḍ, s, .. <i>kon</i>	r, m , .. <i>na</i>	
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Progression of saṅgati-s – melodic structure as given below:

p, <i>rm</i> cā ..	p,- <i>mg</i> .. <i>la</i>	r,- <i>mg</i> .. <i>kal</i>	r, r, .. <i>la</i>		<i>srss</i> <i>la...</i>	,, ṇ, .. <i>ḍu</i>		ḍ, - s, .. <i>kon</i>	r,m, .. <i>na</i>	
<i>rrmm</i> <i>cā</i> ..	<i>pp-dd</i> .. <i>la</i>	<i>ppmg</i> .. <i>kal</i>	r, r , .. <i>la</i>		<i>srss</i> <i>la</i> .	,,- ṇ, .. <i>ḍu</i>		ḍ , s , .. <i>kon</i>	r , m , .. <i>na</i>	
<i>rmmp</i> <i>cā</i> .	<i>pddś</i> .. <i>la</i>	<i>śī-īī</i> .. <i>kal</i>	<i>ṛṅī,</i> .. <i>la</i>		<i>śīśś</i> <i>lā</i> .	,ś- <i>dd</i> .. <i>ḍu</i>		<i>pp-mg</i> .. <i>kon</i>	<i>rmpp</i> .. <i>na</i>	

Here, it is observed that the basic melodic structure is very different from the melody of the concluding saṅgati. Such progressive variations from the basic melodic structure, through the inclusion of saṅgati-s in madhyamakāla, are also seen in kīrtana-s set in other tāla-s as in ‘tuḷasidaḷamulace’ in māyāmāḷavagouḷa (rūpaka tāla), ‘ēmijēsītē nēmi’ in tōḍi (cāpu tāla), ‘aparādhamulamānbi’ in darbār (khaṇḍa cāpu tāla) and ‘evarimāṭa’ in kāmabhōji (2 kaḷai adi).

Analysis of madhyamakāla phrases in a Tyāgarāja kīrtana:

Madhyamakāla in Tyāgarāja’s compositions is explained below with illustrations:

sudhāmādhurya

sindhurāmakriya

ādi

pallavi:

s , g , su dhā	, , , ,	, , , ,	, , g , mā		m , p , .. dhur	, , m , .. Ya		<i>mgpm</i> <i>bhā</i> ..	g , s , śa ṇa	
s , g , su dhā	, , m , ka	p , <i>d p</i> rā . .	p , m , .. na		g , , , na . . .	, , , ,		<i>mgpm</i>	<i>m g s</i> ,	
s ,g, sudhā	, , - <i>ss</i>	g,,,	, , - <i>sg</i> .. <i>mā</i>		m, <i>gm</i> .. <i>dhūr</i>	<i>pdpm</i> .. <i>ya</i>		<i>mgpm</i> <i>bhā</i> ..	g, s, śa ṇa	
s ,g, sudhā	, , m , .. ka	p , <i>d p</i> rā ..	p , m , .. na		g , , , na . . .	, , ś n		<i>p d p m</i>	<i>gm gs</i>	
s g,, sudhā	, - <i>pmg</i>	<i>s-ṇsg</i>	<i>mp-mp</i> .. <i>mā</i>		<i>dn- śn</i> .. <i>dhūr</i>	<i>pdpm</i> .. <i>ya</i>		<i>mgpm</i> <i>bhā</i> ..	<i>mg s</i> , śa	
s , g , su dhā	, , m , .. Ka	p , <i>d p</i> rā . .	p , m , .. na		g , , , na . . .	, , - ś n		<i>pdpm</i>	<i>gmgs</i>	

In all the above examples, there are many caturaśra madhyamakāla phrases.

In the above kīrtana there are such phrases as in *mgpm* - *mgs*, - *m,gm* – *pdpm* - *gmgs* and in the last saṅgati there is more complexity along with a focus on the rāga mūrcana. The kīrtana ‘anupama guṇāmbudhi’ in aṭhāṇa has an interesting melodic structure with a number of madhyamakāla phrases in the basic melodic structure.

anupamaguṇāmbudhi

aṭhāṇa

khaṇḍa cāpu

pallavi:

ś, ś <i>n p d</i> n, p, a <i>nu pa</i> ma-gu		<i>pp m g</i> m, p, , , <i>ṇā . m</i> bu dhi		ś, ś <i>n p d</i> n, p, ya <i>ni -nin</i> . . nu	
m r <u><i>r,m</i></u> s r, , s, ne . ra . nam mi		<i>s ṇ</i> s, r, <i>r m</i> p, <i>a .</i> nu sa <i>riñ.</i> . .		p, p, <i>p m</i> d, d, ci na <i>vā .</i> . . ḍa	
<i>n d n ś n n ś n n ś</i> <i>nai</i>		<i>n ṛ ś n p - n p m p ṛ</i> <i>ti</i>			

anupallavi:

,, *m m, pś, ś, manupakaye		<i>n ś ṛ, ś n d, d,</i> <i>yun . nā</i> . . vu		,, n ś, ṛ ś, , , . . manu pa ti	
<i>ṛśd,</i> / ś, ś, , , <i>vrā .</i> si mē		<i>ṛ ṛ ṛ ṛ ṛ ṛ ṛ ṛ ṛ ṛ</i> <i>ma nu pa mā</i> . .		\ ^(r) ś, ṛ, ś, - <i>nś ṛ,</i> ke va ru- <i>vi</i> . nu	
ś,, <i>ṛśn śṛ śn</i> ma . . . <i>daya</i>		<i>śṛśnp - npmpṛ</i> <i>rā</i> <i>ni</i>			

caraṇam:

,, *m <i>g</i> m, p, p, <i>rā .</i> ja kula		p, p, <i>ppn, pm</i> kala <i>śāb dhi</i>		p,- <i>pm p,</i> ś, ś, .. <i>rā</i> ja sura	
<u><i>ś, ṛś</i></u> <i>ś d</i> n, ś, ś, pā <i>la .</i> gaja		,, <i>śn</i> ś, ṛ, ṛ, . . <i>rā</i> ja rak		ṛ, ś, - <i>ṛśnś</i> ṛ, ṣa ka- <i>tyā .</i> ga	
ś,, <i>ṛśn śṛ śn</i> <i>rā</i> <i>ja</i>		<i>śṛ śnp - npmpṛ</i> <i>vi nu. ta</i> . . .			

It is seen that this aṭhāṇa kīrtana has a conspicuous presence of clustered madhyamakāla phrases in the basic music structure as pointed out in bold italics. This draws our attention to look for other kīrtana-s of this type.

In the kīrtana ‘kōrisēvimparāre’, the pallavi has a similar presence of clustered madhyamakāla phrases. But the rest of the kīrtana has the usual musical flow with scattered madhyamakāla phrases.

kōrisēvimparāre

kharaharapriya

ādi

pallavi:

<i>p d n d</i> <i>kō...</i>	<i>n, - n p</i> <i>.. ri.</i>	<i>n d d p</i> <i>... .</i>	<i>m g r g</i> <i>sē...</i>		<i>m p d n</i> <i>. vim.</i>	<i>d n p,</i> <i>.. pa</i>		<i>m g p m</i> <i>rā...</i>	<i>m g g,</i> <i>... .</i>	
<i>r,,,</i> <i>rē..</i>	<i>,,,,</i> <i>....</i>	<i>r s ṇ,</i> <i>... .</i>	<i>s r g,</i> <i>kōr..</i>		<i>r g m,</i> <i>kē..</i>	<i>gm p,</i> <i>lī...</i>		<i>p m g r</i> <i>ḍē...</i>	<i>g, m,</i> <i>.. ra</i>	

Whereas the kīrtana-s ‘tolijanmamuna’ and ‘nī muddumōmu’ offer the characteristic clustered madhyamakāla phrases.

tolijanmamuna

bilahari

khaṇḍa cāpu

pallavi:

<i>ṣ, ṣ, ṣ n n d p,</i> To li <i>jan.. ma</i>		<i>m, g, m g g r s,</i> mu na <i>jē... . yu</i>		<i>r, g, p, d, d,</i> du ḍu ku te li	
<i>p ḍ ṣ n - p ḍ ṣ n - p d</i> <i>se nu -rā... . ma</i>					

Caraṇam:

<i>p,,, p, p d n d</i> <i>rā... gi pai...</i>		<i>d p m g r g d p m g</i> <i>ru la - cen.. da.</i>		<i>r g p, p m m g g r</i> <i>ram. ya mou..</i>	
<i>s r g r s ṇ ḍ, s,</i> va ri mo la ka		<i>s r g, - r g d p m g</i> <i>rā.. jil... la.</i>		<i>g r m g g s, - r g,</i> <i>ner.. cu. - naṭa</i>	
<i>p, , , , , , ,</i> <i>rā.... .</i>		<i>n d d p m g r g p,</i> <i>nā... ga śa ya</i>		<i>d p m g r s r g p,</i> <i>na-. . tyā.. ga</i>	
<i>p ḍ ṣ n - p d ṣ n d,</i> <i>rā.. ja - pā..</i>		<i>ṛ, s, n d ṛ ṣ ṛ,</i> <i>pamu tō... nu</i>		<i>ṛ ḡ ṇ ṇ ḡ ṛ ṣ ṛ ḡ ṛ</i> <i>nā.. ma puṇ.</i>	
<i>ṣ n d, - p d ṣ ṛ ḡ ṛ</i> <i>ya mu-ce la gu</i>		<i>ṣ,,, ṣ n d p d,,, n</i> <i>nā.....</i>		<i>d p,,, m g r g p d</i> <i>nē. nu.... .</i>	

nī muddumōmu

kamalāmanōhari

ādi

pallavi: basic melodic structure

<i>ṣ,,,</i> <i>nī.</i>	<i>,, - ṣ n</i> <i>.. mu.</i>	<i>d, p m</i> <i>.. ddu.</i>	<i>g,,,</i> <i>mō...</i>		<i>\s, g,</i> <i>. mu</i>	<i>,, - g,</i> <i>.. jū.</i>		<i>m, - p,</i> <i>. pa</i>	<i>p, n,</i> <i>vē... .</i>	
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saṅgati:

ś,,, nī.	,,-śn .. mu.	d, p m .. ddu.	g m p n mō...		ś-dpm .. mu.	g s-s m .. -jū.		g m-p n .. pa.	p n p n vē...	
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anupallavi: 2nd line:

p, n d naḷi	d p-pm .. na	g m p n	p n p m da.ḷa.		g s-ṇs .. -na	g-s g m .. ya..		g m p-p na..	m d p n ..	
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caranam: 1st and 2nd line:

p, n, ma.	d, p, ru. lu	,, , ,	p m g m kon...		p n p n ..	p m-g m .. nā.		p n p m	g, s, .. nu	
sgs, ma.	g g s g da...	s g s s na...	s ṇ s,		s g s,	s g m,		p d p d ja. na.	p, , , ka...	

4th line:

ś,,, śrī..	,,-śn .. tyā.	ś n d,- .. ga	n d n d rā...		p,-p m ja. nu.	g m gs tu...		g m p m ni...	p n p n ki...	
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The kīrtana-s ‘anupama guṇāmbudhi’, ‘tolijanmamuna’ and ‘nī muddumōmu’ form a special category in the Tyāgarāja kīrtana-s with the basic melodic structure being filled with clustered madhyamakāla phrases, making the samakāla phrases sporadic or scattered.

Another example in this category is ‘koluvaivunnāḍe’ in the rāga bhairavi. A mere glance at the notation of this kīrtana shows how it is structured with a profusion of madhyamakāla phrases.

“koluvaivunnāḍe”

bhairavi

ādi

pallavi:

n, d, Kō..	\d p, d lu..	n ś ṛ, vai..	ṛ ś, n ..		n d p,	m p, m		p, d,	n ś ḡ ḡ yun..	
ṛ ś-ṛ,	ṛ ś n ś nā..	ṛ-ś, ḡ	ṛ ś-śn		dp-śn .. ḍē	dp-md		pmg,	r, s,	
ṇs r, gr kō..	s, g r	n, d,	ṇ sg g daṇ.		r s r,	s,,, ḍa...		r g m p pā..	dp- nn	
dp-p,	m grs	r g m p	r, / p,		g, r, ṇi..	r,,,		r, s,	,, , ,	

anu pallavi:

/ n , , d tō . . .	d , p , li . . .	<i>m p d p</i> <i>kar . . .</i>	<i>ś n d p</i>		<i>m g r g</i>	<i>mpd ,</i> <i>ma . .</i>		p , , n ma . . .	<i>d p m ,</i> <i>ṇa . .</i>	
<i>p d n ,</i> <i>ga . .</i>	<i>d n s ṛ</i> <i>jū . . .</i>	<i>n ś , n</i>	<i>dp-mp</i> <i>tā . .</i>		<i>,m- pd</i> <i>.. mu</i>	<i>pdn ,</i>		<i>dnśn</i> <i>rā . . .</i>	/ś , , , rē . . .	
<i>ś n ś ,</i> <i>tō . . .</i>	<i>ṛ , ḡg</i>	<i>ṛ ś ṛ ,</i> <i>ya . . .</i>	<i>n ś ṛ ṛ</i> <i>jā . . .</i>		<i>ṛ ḡ ṛ ṛ</i>	<i>ś n d p</i> <i>rī . . .</i>		<i>m p d n</i> <i>rō . . .</i>	<i>ś ṛ ḡ ,</i>	
<i>ṛ , ś ,</i> <i>.. hi</i>	<i>ś n d p</i> <i>ṇi . . .</i>	<i>m p d n</i>	<i>ś , , ,</i> gū . . .		<i>ś n d p</i>	<i>m g r s</i> <i>ḍi . . .</i>		<i>ṇ s – g r</i> <i>. na- rī</i>	<i>gm pd</i> <i>. tī . .</i>	

caraṇam:

m , , , ma . . .	m , , , na . . .	m , , , su . . .	p , <i>nd</i> ran . . .		<i>d p d ,</i>	p , , ,		m , d , jil . . .	<i>pmg ,</i>	
r , , , la . . .	<i>srgr</i> <i>su . . .</i>	s , r , ra . . .	s , , , sa . . .		m , d , tu . . .	<i>pmg ,</i> <i>lu . . .</i>		r , g , ya . . .	<i>mpd ,</i> <i>nī . . .</i>	
<i>pdn ,</i> <i>mā . . .</i>	<i>dp-md</i>	p , , , du . . .	<i>mpdd</i> <i>lu . . .</i>		<i>pmgp</i> <i>ko . . .</i>	m , , , lu . . .		md , p va . . .	<i>mrgg</i>	
<i>mpd ,</i> <i>vē . . .</i>	<i>pdn ,</i>	<i>dnnd</i>	p , <i>dm</i> yī . . .		p , d , va . . .	<i>nś ṛ ,</i>		<i>ṛśn ,</i>	<i>ś , , ,</i> nē . . .	
p , d , ka . . .	<i>nśṛ ,</i> <i>na . . .</i>	<i>śṛḡ ,</i> <i>kā . . .</i>	<i>ṛ , , ,</i> ca . . .		<i>śṛḡṛ</i> <i>la . . .</i>	<i>ś , ṛ ,</i>		<i>ṛśn ,</i> <i>ka . . .</i>	<i>ś , , ,</i> nu . . .	
<i>ṛ , ḡ ,</i> gē . . .	<i>ṛśn ,</i>	<i>śṛḡ ,</i>	<i>ṛ , ś ,</i>		<i>ḡṛṛś</i> <i>rū . . .</i>	<i>ndp ,</i>		<i>mp , m</i> <i>sī . . .</i>	<i>, pdn</i> <i>.. ta</i>	
<i>śṛḡṛ</i> <i>kān . .</i>	<i>ṛś , n</i>	<i>ndp ,</i> <i>ta . . .</i>	<i>mpdp</i> <i>tō . . .</i>		<i>pmg ,</i>	r , s , nu . . .		<i>srgr</i> <i>tyā . . .</i>	s , r ,	
s , ṇ , ga . . .	<i>ḍ , - ṇs</i> <i>.. rā</i>	<i>ggrg</i>	<i>mpd ,</i> <i>ja . . .</i>		<i>pdn ,</i> <i>vi . . .</i>	<i>dnś ,</i> <i>nu . . .</i>		<i>nśṛ ,</i> <i>tu . . .</i>	<i>śṛḡ ,</i> <i>ḍu . . .</i>	

An overall picture of the madhyamakāla phrases in Tyāgarāja Kīrtana-s based on the above examples:

Generally a certain typical arrangement of the madhyamakāla phrases in the melodic structure is seen in the compositions of Tyāgarāja. Some are repetitive and progress gradually, as seen in the madhyamakāla phrases of ‘kōrisēvimparāre’ and ‘karuṇāsamudra’;

while some others are jaṇṭa phrases as seen in ‘tolijanmamuna’. Gleaning out such types of madhyamakāla phrases from Tyāgarāja’s compositions offer an interesting study.

Analysis of madhyamakāla phrases from saṅgati-s of Tyāgarāja compositions:

In many compositions of Tyāgarāja, generally the first statement is very simple. The introduction of saṅgati-s in the basic melody of a composition gives a number of madhyamakāla phrases of the alaṅkāra type.

darinitelusukoṇṭi suddha sāvēri reṇḍu kaḷai ādi

pallavi:

ś,,, d,,, da ri	p,,, m,,, ni te	r,,, s,,, lu su	s,r, rs ḍ, koṇ	I
s,,, ,,,, ṭi....	,,, ,,r, ... tri	m,,, p,,, pu . . ra	d,ś, dś ṛ, sun	II

saṅgati :

śśśś dśdd da ri...	pdpp mpmm ni... te...	rmrr srss lu.. su...	srmr mrsḍ koṇ	I
s,,, ,,,, ṭi...	,,, ,,r, ... tri	m,,, p,,, pu . ra .	d,ś, dś ṛ, sun...	II

ṛśdś ṛśdp da . ri...	śdpm dīśś ni... tē...	ddpp mmrr lu... su...	srmr mrsḍ koṇ	I
s,,, ,,,, ṭi....	,,, ,,r, ... tri	r,m, p,,, pu . ra.	pmrs rmpd sun.	II

“bhavanuta”

mōhanam

ādi

pallavi:

Basic Melodic structure:

g , g , Bha va	r , r , nu ta	s r g , nā ...	r , s , hruda	s , r , yamu	s , ḍ nara	s , , , mim ..	r , r , pumu	II
g , g , ba ḍa	p , p , li ka	p , , , dī...	p d , p	g , , r ra...	r , , ,	, , , ,	g r s r	II

saṅgati-s:

g, <i>dp</i> bhava	<i>d p g r</i> nu ta	r, <i>pg</i> nā. . .	<i>p g rs</i> hruda	
<i>s r g r</i> yamu	<i>grsq</i> nara		S,,, mim...	

2nd line - Basic Melodic structure

g, g, ba ḍa	p,p, li ka	p,,, dī. . .	<i>pd,p</i>	
g,, <i>r</i> ra. . .	<i>r,,,</i>		<i>grsr</i>	

saṅgati-s

g, g, baḍa	p, p, li ka	<i>gpdś</i> dī. . .	<i>,ddp</i>	
g,, <i>r</i> ra. . .	<i>r,,,</i>		<i>g,dp</i>	
<i>gg pp</i> ba ḍa	<i>ddśś</i> li ka	<i>īrśś</i> dī. . .	<i>ddpp</i>	
<i>ggr-d</i> ra. . .	<i>dp-īr</i>		<i>ś-ddp</i>	

It is seen that the madhyamakāla phrases are all of the perceptible alaṅkāra or the pattern type, with jaṇṭa prayōga-s as seen in ‘cālakalla’, ‘darini telusukoṇṭi’ and ‘bhavanuta’; pratyāhata gamaka as seen in phrases in the compositions ‘evarani’ or ‘tolijanmamuna’; nokku svara gamaka-s as seen in ‘koluvaivunnāḍe’ in rāga bhairavi or as repetitive phrases as seen in ‘karuṇā samudra’.

It is the presence of these factors that create a special effect to the madhyamakāla in these phrases. What is unique in these madhyamakāla phrases? *The extraction of these madhyamakāla phrases from such compositions provides the base material or the source to develop patterns in the rendition of the manōdharma form tāna.* The stress, punctuation and accent employed accentuate the *tāna* effect in rendition. The manner in which the sāhitya syllables are distributed and extended over the madhyamakāla music in the bhairavi kīrtana ‘koluvaivunnāḍe’ creates a veritable tāna effect.

A note on madhyamakāla phrases of the tāna type in the ghana rāga pañcaratnam:

Tyāgarāja's compositions of the ghana rāga pañcaratnams are exquisite examples which offer a number of patterns of the tāna type. They are replete with jaṇṭa svara-s, repetitive phrases, nokku svara gamaka-s and phrases employing the pratyāhata gamaka. These elements make it highly suitable for singing tāna. In the caraṇa-s, the svara and sāhitya are rendered in madhyamakāla. The pulse of rendition is regulated and is totally rendered in madhyamakāla. Secondly, combinations of svara-s in tiśra, caturaśra and khaṇḍa are found in plenty.

The first caraṇa incorporates a lot of kārvaī in its structure. This sets the tempo or the kālāpramāṇa for the rest of the composition. This feature of setting the pace in sama kāla and then gradually shifting to madhyamakāla is also a feature seen in the tāna renditions of today.

Some excerpts from the ārabhi, gauḷa and śrī rāga pañcaratnam's are as given below. As we all know, the ghana rāga pañcaratna kīrtana-s are all made of profuse madhyamakāla phrases. The patterns are given with the tāna syllables as sung and experimented by the author of this paper.

pañcaratnam:**duḍukugala****gauḷa****ādi****caraṇam 2:**

ā . . nam r r s s	. . - tā , , ,, r s	. nam.ta r m , m	tā .nam s r m ,		. . . ta ṇ s r m	nam.- ā m , - s r		nam..ta m , , m	tā . . r r s s	
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caraṇam 3:

ā . . nam r r p m	. . . ta , r r s	nam.ta s , s ,	ā . nam r p m ,		. . - tā . r s ṇ s	. nam.ta r s , s		a nam.ta p m , m	tā . . . r r s s	
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caraṇam 4:

ā . nam . p p m m	 r s ṇ s	tā . . . r p m m	nam tā. r s r p		. -nam.ta m r p m	nam . . ṇ s r m		.ta-nam , m-r r	. . . a s s , s	
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caraṇam 9:

ā s , r s	. . nam ṇ s r ,	. ta - ā . r s - ṇ s	. nam.ta r m , m		ā . nam s r m ,	 r m s r		. ta nam , s - s ,	ta . . . s , , ,	
tā . . . p p m ,	nam . . r s - r m	ta namta p - r , m	nam.tā r , p m		a nam.ta r p , m	tā . nam. r m s r		ta namta m - r , s	namta s , s ,	

a .. nam pnp- p	.. - ta np- mp	. -namta m-rpm	ā . . . r m p n		namta .ā p n š -\r	.nam ta , m p n		tā . . . p m r r -	namta s, s,	
a . . . ś ś , ś	... nam r m -r	. ta.tā , m-śr	. namta m r, ś		tā . . . npnś	. ā nam r ś , ś		. ta.ā np- p,	. namta mr, s	

“sādhincane”

ārabhi

ādi

caraṇam 1:

tā . . . p , , ,	.. - ā , , - p ,	nam . ta m g r r	nam . ta m g r r		tā . . s s , s	nam . tā ḍ ḍ p ,		.. anam , , - ḍ s	. ta . . , s r m	
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Caraṇam 2

ā . . . p , p ,	nam . ta m g r ,	tā . . . r , mg	nam . ta . r r s s		ta . . ḍ , ḍ ,	. nam . , - s s ,		. tā , , - r r ,	. nam . , - s r m	
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“endarō mahānubhāvulu”

śrī rāga

ādi

caraṇam 1

ā . . . s , , ,	 , , , ,	nam . ta , , s ,	tā . . . s ṇ ṇ s		nam . ta ṇ ṇ s ṇ	tā p , , ,		nam . tat , , p ,	tā . . . ṇ p ṇ s	
nam . r , , ,	 , , , ,	tat . . r , , ,	ta . . - nam g r r - g		. ta - ta . r r - g r	-nam. ta r - g r r		ta . . . s , , ,	.. - nam . , , - g r	
. - ta . . , - r s ṇ -										

caraṇam 2

ā . . . r , gr	nam ta r g r r	ta nam s ṇ s ,	tā . . . s , rs		nam.ta nam s rs - ṇ	. ta - tā , ṇ - g ,		namta -ā g rs - r	.nam .. gr , , -	
. - ta . . , - r s ṇ										

caraṇam 3

tā . nam . p p m r	tat .tā r , - p p	. . nam m r p ,	. tā . . , p m r		ā . nam n p , n	. ta - ta . p m - m p		. nam .ta- , - p m r -	tā . . r g , r	
. nam ta rs , ṇ -										

caraṇam 4:

tā . nam ssn p	. - ā . . , - r s ṇ	nam . tā p , - gr	. nam .ta , - s ṇ p		tā ṇ p , p	nam. tat ṇ s r ,		. tā . . , - g r s	nam . tat r m p , -	
tā . . . p ṇ s , -	anam.ta p p , m	tā . . . r m p n	nam. tā . p , - ś n		nam. -a p , - r ś	. nam.-tā n p , - ḡ		... nam. r , ś n	ta . p - m r g	
nam ..ta r - r s ṇ										

Conclusion:

In Karnataka Music ‘**madhyamakāla**’ is seen as a distinct characteristic feature. It is in Tyāgarāja kīrtana-s that madhyamakāla is exploited and explored at its best. Of the different types of madhyamakāla phrases found in Tyāgarāja kīrtana-s, those phrases of the **tāna** type are of special interest. The presentation of the **tāna type phrases**, their characteristics and distribution in the Tyāgarāja kīrtana-s have been studied and analysed at length. It has been attempted to correlate and adapt these **tāna phrases** to actual tāna singing. Identifying and studying the **tāna phrases** in the musical structure and saṅgati-s of Tyāgarāja kīrtana-s make us understand better, certain concepts and aspects of Karnataka Music like the characteristic tāna rendering and the most challenging madhyamakāla (mēlkāla) niraval with the tāna effect.

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