



243en08pm

## Divyanama kirtana and Utsava Savapradaya kirtana

**T**hese type of compositions appear in the Bhagavata tradition or Sankirtana Bhajana paddhati. The reasons for composing Divyanama kirtanas are implied by saint Thyagaraja in his Ritigowla kriti – "Raga Ratna Malika", where he says "As the sole means of my Salvation, I compose these Songs." There are 78 compositions in the group called Divyanama kirtanas, which meant for group singing and they are generally in the Lambaka" style ie. One pallavi and multiple charanams with similar melody structure. "Vandanamu" in "Sahana", "Pahirama" in Kharaharapiya are some of the popular Divyanamakirtanas.

The concept of adoration through worship is an age old tradition in India. There are several procedures or upacharas for invoking the God. And the particular composition indented for singing along with these upacharas are known as Utava Sampradaya kirtana. They are twenty four in number exclusive of one "choornika"-free flowing verse that describes the glory of Vishnu.

Like Divyanamakirtanas, these are also simple compositions with Pallavi and multiple charanas with the same melody. There are exception with only three sections like Pallavi, Anupallavi and Charana; also like "Hetcharikaga rara" in Yadukula Kambhoji, Sitakalyana in Kurinji, Nagumomu in Madhyamvati are some of the popular Utsavasampradaya kirtanas.



### OBJECTIVES

After practising this lesson, the learner will be able to:

- explain the structure of kirtanam;
- describe the expression of devotion (Bhakti);
- identify the kirthanam.



## 8.1 DIVYANAMA KIRTANA

Ragam – Sahana

Sahana is derived from 28<sup>th</sup> mela Harikambhoji

Arohana and Avarohana. S R<sub>2</sub> G<sub>2</sub> M<sub>1</sub> P M<sub>1</sub> D<sub>2</sub> N<sub>1</sub> S

S D<sub>2</sub> P M<sub>1</sub> G<sub>2</sub> M<sub>1</sub> R<sub>2</sub> S

Vadi – Rishabha

Samvadi – Dhaivata.

**Sanchara** – r g m p – p m g m R – R g r s –  
r s n S D – d n s R – r g m p m d N – ṙ ṡ ṅ Ṧ –  
n ṙ ṡ ṅ Ṧ D – ṅ ḋ Ṗ – p R – r g m p d s n N d p m  
g m R – g r S.

Ragam – Sahana

Talam – Adi

### Pallavi

Vandanamu raghu nandana Setu  
Bandhana bhakta chandana Rama

### Anupallavi

Sreetama nato vatama ne  
Bhe dama iti modama

### Charanam

1. Sree rama bri charama brova  
Barama raya barama Rama.
2. Vimtini nammu kontini Shara  
Nantini rammantini Rama
3. Odanu bhakti veedanu norula  
Vedanu neevadanu Rama.
4. Kammani vidamimmani varamu  
Kommani paluka rammani – Rama
5. Njayama nee kadayama ika  
Heyama munigeyama Rama
6. Kshemamu divya dhamamu nitya  
Nemamu Rama namamu Rama
7. Vegara karuna sagara Sri  
Tyagaraja hridaya jara Rama.

### PRACTICAL

Notes

## Module III

Carnatic Semi Classical  
Music



Notes

Divyanama kirtana and Utsava Savapradaya kirtana

**Ragam : Sahana**

**Talam : Adi**

**Composer : Tyagaraja**

**Arohanam : S R G M P M D N S**

**Avanodhan : S D P M G M R S**

**Pallavi**

1) || , , s r g , g r r , r , , , r , | r , r , g , m | p , , , , p , ||  
v a - - n d a n a m u u a g h u n a - n d a n a s e  
|| p m m , p d , p m g m r , , r , | r , g r r m g r | s , ; p m g m ||  
t u - b a n - - n d a n a - b h a k t a c h a n - - d a n a r a - -

2) || r s — do — r , r , n d p d n d | p , n r ||  
m a - r a g h u n a n - - d a n a s e  
||<sup>sr</sup> n s p , , g m r , , r , | r , g r r m g r | s , ; p m g m ||  
t h u - b a - n d h a n a - - b h a k t a c h a - - n d a n a - -

3) || r s — do | — do — ||  
|| — do — r , | n d p d p m p m | g m g r r g g r ||  
b h a k t a - - c h a n - - d a - - n a - - r a - -  
|| s n

1) || ; n , , , d , p , , p , , m p | m , d n s , s n / s , ; ; ||  
S h r e e d a m a n a t o - - v a - - d a - m a - n e  
|| ; n , r , s , n s d , p s n d | p , r g m p m | g m r , r g g r ||  
b h e - d a m a - - i - t h i - m o - - d a m a - - r a - m a  
|| s n d r s s n , , , d , ; p , ; p d p d m p | m , — do — ||  
- - s h r e d a - m a n a - - t o - -  
|| ; n s r g g n n s d , d s n d | p , r g m p d p |  
b h e - - d a m a - - i - t h i - m o - - d a -  
| p m m g r g r || s  
- - m a - - r a - m a -

The rest charanas are rendered in the same manner.

Ragam – Madhyamavati

### 8.2 UTSAVA SAMPRADAYA KIRTANA

Janya of 22<sup>nd</sup> Mela Madhyavathi:

Arohanam and Avarohanam – S R<sub>2</sub> M<sub>1</sub> P N<sub>1</sub> S

S N<sub>1</sub> P M<sub>1</sub> R<sub>2</sub> S



Vadi – Rishabha

Samvadi – Panchaman.

**Sanchara** – R – rm Pm Rs – n s r S n P – n s R-  
R m P – m n pp m m r s – r m p N- r s n S- n P –  
N S R – r m P m R s – n s r S n p – m n p p m R-  
r r m m n n r r s n p m R – r s n p N S.

**Ragam : Madhyamavati**

**Talam : Adi**

**Composer : Tyagaraja**

**Pallavi**

Nagumomu galavani na manoharuni

Ja gamelu shooruni jana ki varuni

**Charanam –I**

Devadi devuni divya sundaruni

Sri vasudevuni seta raghavuni

**Charanam II**

Sugnana nidhi ni soma surya lochanuni

Agnana tamamam anachu bhaskaruni

**Charanam – III**

Nirmala karuni nikhi tag ha haruni

Dharma di mokshambu daya cheyu ghanuni

**Charanam-IV**

Bodhato palumaru poojinchuni na –

Radhintu Sri Tyagaraja sannutini

## Module III

Carnatic Semi Classical  
Music



Notes

Divyanama kirtana and Utsava Savapradaya kirtana

**Ragam : Madhyamavati**

**Talam : Adi**

**Composer : Tyagaraje**

**Pallavi**

- $\overline{\overline{\overline{n s, r, r r,}}}$                        $\overline{\overline{\overline{r r, r m r s, |}}}$   
na gu mo mu                      ga la va - - ni  
 $\overline{\overline{\overline{s, r, s n p,}}}$                        $\overline{\overline{\overline{n s r s r, ||}}}$   
na ma- no                                      ha ru n I -  
 $\overline{\overline{\overline{r m, p, , p,}}}$                        $\overline{\overline{\overline{m p m r r m r s |}}}$   
Ja ga me lu                      shuru ni- -  
 $\overline{\overline{\overline{n s r, m, mr}}}$                        $\overline{\overline{\overline{r m p r m r s ||}}}$   
Ja - na - ki                      varuni - -
- $\overline{\overline{\overline{n s r s}}}$                        $\overline{\overline{\overline{r s r,}}}$                        $\overline{\overline{\overline{r p m r r m r s |}}}$   
nagu mo - mu                      galava - ni  
s, , s r s n p,                      n s r s r, ||  
na - ma - no                      haruni -  
— do— do —

The rest sections are rendered in the same manner.



### INTEXT QUESTIONS

1. In which kriti Tyagaraja Swamy says about Divyanamakirtanas and its details.
2. What is the name of those compositions which explain the upacharas to be done to the God.
3. Mention any two Utsava Sampradaya kirtanas.
4. From which mela Sahana vaga is derived?

### SUGGESTED ACTIVITIES

1. Based on the notation of kirtana, write the Sanchara of Sahana of your own.
2. Collect all the Utsava sampradaya kirtana with literature mentioning the upachara and its raga and tala.