

TAMIṢ GĪTA-S OF SAṄGĪTA KALĀNIDHI VIDVĀN K. TIGER VARADĀCĀRIYĀR, AS GIVEN IN THE ANNAMALAI UNIVERSITY ISAI TAMIL SERIES - VOL II

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ABSTRACT

This article examines eleven *Tamiṣ Gīta-s* composed by *Saṅgīta Kalānidhi Vidvān K. Tiger Varadācāriyār* and published in the *Annamalai University Isai Tamil Series – Vol. II (1953)*. While *gīta-s* traditionally employ simple scalar frameworks and foundational melodic structures, *Varadācāriyār's* works demonstrate an expanded pedagogical vision through the use of diverse *rāga-s*, ranging from *auḍava* to *śāḍava* and *sampūrṇa* scales, and wider *sthāyi* ranges. Through detailed musical and linguistic analysis, this study explores the *rāga-lakṣaṇa*, *dhāṭu* patterns, prosodic features (*moṇai*, *edūgai* or *prāsa*), and strategic use of *svarākṣara-s* across the eleven compositions. Comparisons with the prominent *gīta-s* and relevant compositions highlight *Varadācāriyār's* distinctive melodic choices, such as non-linear phrase sequencing, *gamaka-sensitive prayōga-s*, and atypical treatments of *rāga chāya*. The article further contextualises the works within the composer's broader musical ethos, illustrating how these *gīta-s* bridge foundational training and aesthetic refinement. Taken together, they represent a significant contribution to *Tamiṣ pedagogical repertoire* and affirm *Tiger Varadācāriyār's* enduring legacy as a composer and pedagogue of early 20th-century *Karṇāṭak* music practice.

Keywords: *Tiger Varadācāriyār*, *Gīta*, *Annamalai University*, *Isai Tamil Series*, *Karṇāṭak Music Pedagogy*, *Rāga-lakṣaṇa*

Introduction

The Annamalai University Isai Tamil Series - Vol. II (1953) stands as a landmark contribution to *Tamiṣ* musical literature, systematically documenting a substantial body of pedagogical and compositional works. The volume comprises fifty *Saṅcāri Gīta-s*, two *Ilakkaṇa Gīta-s*, four *Jatisvara-s*, one *Svarajati*, five *Prabandha-s*, thirty-two *Ādi-tāla Tāna Varṇa-s*, and ten *Āṭa-tāla Tāna Varṇa-s*. Significantly, no other published source, across any language, offers as extensive a collection of *Gīta-s*, underscoring both the magnitude and the pedagogical vision underlying this compilation.

The preface of the volume provides valuable performance-related guidance: the *Tripuṭa-tāla Gīta-s* may be rendered in *Cāpu tāla*, while *Dhruva-tāla* compositions may be interpreted using two *mātrā-s* per akṣara (6 + 4 + 4), facilitating their practical adaptation to *Tripuṭa tāla*. Such instructions are particularly relevant for instrumental pedagogy, especially for the *vīṇā*.¹

In addition to the compositions of Sri Tiger Varadācāriyār, the volume includes works by several eminent musicians and scholars, such as Śrī M. S. Subramania Iyer, Śrī T. N. Swaminatha Pillai, Śrī Lakshmi Narasimhan, Śrī Arunachala Annavi, Śrī Meenakshi Sundaram Pillai, Śrī Sambasiva Iyer, Śrī M. P. Periyasami, Śrī V. S. Gomathi Shankar Iyer, Śrī Vajravel Mudaliyar, and Śrī Vishwanatha Sastri. For a number of these compositions, the *Tamiṣ sāhitya* was authored by Vidvān M. Arunachalam Pillai, then Tamil Lecturer at the Annamalai University, with careful proofread by Vainika Śrī V. S. Gomathi Śankar Iyer.

The present study offers a musical appreciation of the eleven *Tamiṣ Gīta-s* composed by Śrī Varadācāriyār. It examines their melodic architecture, prosodic structuring, and rhythmic design, and where appropriate, situates them in relation to well-known *Gīta-s* in the pedagogical repertoire. English notations are provided for all the compositions to ensure accessibility for readers across linguistic backgrounds.

The broader objective of this work is to draw attention to the existence of a substantial corpus of *Gīta-s* in *Tamiṣ*, an important pedagogical bridge between *abhyāsa-gāna* and *sabhā-gāna*. It also aims to highlight their potential for widespread use in contemporary teaching. These compositions, spanning diverse *rāga-s* and incorporating both common and rare *prayōga-s*, offer valuable material for strengthening foundational *rāga* training. They also serve as an entry point into understanding the musical imagination and compositional acumen of Tiger Varadācāriyār.

Saṅgīta Kalānidhi Vidvān K. Tiger Varadācāriyār (1876 - 1950), born into a musically distinguished Kolathur family, emerged as one of the most influential figures in modern Carnatic music. Trained from age fourteen by Paṭṇam Subrahmaṇiya Ayyar in

¹ Tamil Gita Varnangal. Edited by VS Gomathi Sankar Iyer, vol. 2, The Annamalai University, 1953, pp. 22

the Tyāgarāja Śiṣya Parampara, he blended traditional rigour with intellectual depth, whose qualities reflected in disciples like M. D. Ramanathan and Dr. S. Ramanathan.

His commanding artistry earned him the title “Tiger” from the Mysore Mahārājā, where he continued to serve as a court musician. A respected academic, he served in key leadership roles at the University of Madras, Annamalai University, The Music Academy (as its first Principal of the Teachers’ College of Music), and Kalakshetra, where he helped institutionalise music education and contributed to dance-drama productions as well. Celebrated for his rich, sonorous voice and his affinity for vakra rāga-s such as Bēgaḍa, Śrīrañjani, Sahānā, and Darbār, he also composed notable Tamil Varṇa-s and Gīta-s, and some pieces in rare rāga-s too.

Through his work as performer, composer, teacher, and scholar, Tiger Varadācāriyār forged a vital link between traditional Carnatic heritage and evolving modern pedagogy, shaping generations of musicians.

Gīta-s by Vid. K. Tiger Varadachariyar:

S.NO.	GĪTAM	RĀGA	TĀLA
1	vāraṇamukha	ārabhi	tisra tripuṭa
2	padam taruvāy	kalyāṇi	ādi
3	ēzūmalai mēl	śaṅkarābharaṇam	tisra tripuṭa
4	jānaki dēvī	śrī	jhampa
5	tuyiluvadēṇō	mukhāri	ādi
6	karuṇai kaḍal	nāṭakurañji	ādi
7	kāttaruḷvāyē	sāraṅgā	ādi
8	vaḍivēlā	dhanyāsi	rūpaka
9	śivaperumāṇē	madhyamāvati	ādi
10	tāmarai malar	mōhanam	caturaśra dhruva
11	nāgarīga uṇarvu	bhūpālam	jhampa

Vāraṇa mukha

p , d p m p ,	p m p m g r r
vā ra ṇa mu kā ,	va ṇa ca ma larp pa da
r s r s s ṇ ḍ	r s r m g r r
dā ra ṇi ta ṇil ḍ	taṇ ḍa miḥ ka maz
s ḍ r r s s ,	r s r p m p ,
toṇ ḍu pu ri ya ,	tō ṇri ḍa vē
d p d m p d ṣ	ṣ n d ṛ ṣ ṛ ,
aṇ ḍa rā di gaḷ	ā di kū ra
ṁ ḡ ṛ ṣ ṛ ṣ ṣ	d d ṛ ṣ ṣ n d
a ra va kaṇ ka ṇa	a ḍi pa ṇin da vark
ṛ ṣ , d d d p	d p m p m g r
ka ruḷ sey yum meyya	a ṇa va ra dam un dan
p m p d ṛ ṛ ,	ṣ n d ṛ ṛ ṣ ,
a ḍi pa ṇin dēṇ	ār vam ṭi ra
d ṣ ṣ d p m p	m m p m g r r
ā da rit ta ruḷ	ā di va ra dā

The first gīta is composed in the rāga ārabhi and set to tisra tripuṭa tāla, comprising a total of sixteen āvartta-s. The melodic range extends from mandra sthāyi dhaivata to tāra sthāyi madhyama. A close examination of the notation reveals that every fourth line concludes with the svara - ṛṣabha, underscoring its prominence and its role as the nyāsa svara within the composition.

As one of the five *ghana rāga*-s (*Nāṭa*, *Gauḷa*, *Ārabhi*, *Varāḷi*, and *Śrī*), *ārabhi* lends itself naturally to *jhaṅṭa prayōga*-s and accommodates variations in *kāla* with ease.

Although *ārabhi* theoretically incorporates *niṣāda* in its *avarōhaṇa*, compositions such as *Sādhincenē* by Śrī Tyāgarāja exclude this *svara* while still effectively preserving the *rāga chāya* without compromise. In the present *gīta*, both *snd* and *sd* phrases occur within the *avarōhaṇa krama*, as illustrated in the following examples.

ssṇḍ
sḍr
śndrīś
śrśś - ddrīś - śnd
rś,ddp
śndrīś,
dś - śdpmp

This *gīta* commences with *pañcama* and concludes on *ṛṣabha*, thereby establishing a *vādi - samvādi* relationship between the two *svara*-s. The composition also features intriguing mirror phrases such as *pmp - rīr* and *rsr - dpd*, which contribute to its melodic symmetry. A comparative observation with the widely taught *gīta*, *Rē rē Śrī Rāmacandra*, reveals notable similarities in the *pōkku* or the melodic progression.

rē rē śrī rāma	vāraṇa mukha
starts with pañcama and ends with ṛṣabha	starts with pañcama and ends with ṛṣabha
p , p , m m p ,	p , d , p m p ,
m g r r s s ,	s d r r s s ,
d ś , d d d p	r ś , d d p

From a prosodic perspective, the principles of *edugai* (*dviṭyākṣara prāsa*) and *moṇai* (*ādiprāsa*) are followed with a meticulous consistency throughout the composition. In the following example, the sections highlighted in blue denote instances of *moṇai*, while those in red indicate occurrences of *edugai*.

vāraṇa - vaṇaja
dāraṇi - taṇdamiz
tonḍu - tōṇṇiḍavē
aṇḍarādi - ādikūra
arava - aḍi paṇinda
aruḷ - aṇavaradam

The following examples illustrate the use of *svarākṣara*-s, wherein the *svara* and the corresponding *sāhitya* syllable coincide phonetically.

vāraṇa mukha
vaṇaja malarpada
dāraṇi taṇil
taṇdamiz kamaz
tōṇṇiḍavē
aṇḍarādiḡaḷ āsi kūra
aḍi paṇindēṇ

Padam taruvāy

d p m p g , r s	ṅ ḍ r s g r r ,
pa daṁta ru vāy ti ruḥ	pā ḍ rta sā ra ti
s ṅ g r s ṅ ḍ ṅ	s ṅ r ṅ s , s ,
ba va ppi ni ya ga ḍi ḍum	pa ra ma da yā ḷa
r ṅ s r g r s r	g m p m p , p ,
ni ḍampe ru ga ruḷ ma zai	po zin di ḍu vā vē
p m p d p d n p	d n ṣ n ṣ , ṣ ,
ni ga ri lai ye ṅa i ha	pa rat tu ḷai vō nē
ṣ n d n d , p m	d p n d ṣ n ṣ ṣ
ka ṅi ni rai sō lai sēr	ti ru val lik kē ṅi yil
ṣ n ṣ ṣ n , ṣ ṣ	ḡ ṣ ṣ ṣ ṣ n d n
ka ḍi ma la rā ḷu ḍan	si ṣan da nar sē vai yum
d n ṣ ṣ ṣ n d p	d n p , m p d n
su ra mu ṅik kā ṭṭaṅ gal	to zumvē da mu ḍa nē
ḡ ṣ ṣ n d p m g	n d m g r ṅ s ,
ka rai pu raṅ ḍō ḍi ḍum	a ruḷ va ra da nē nin

The second *gīta* is composed in the *rāga Kalyāṇi* and set to *Ādi tāla*, comprising a total of sixteen *āvartta-s*. The melodic range extends from *mandra sthāyi dhaivata* to *tāra sthāyi gāndhāra*. Unlike the well-known *gīta* in *Kalyāṇi*, “*Kamalajā dala*” which predominantly unfolds within the *tāra sthāyi*, this composition places greater emphasis on the *mandra sthāyi* at the outset. Notably, the opening phrase - *dpmg,rs* bears a close resemblance to an *ālāpana* commencement, lending the piece an improvisatory character at its inception.

Another noteworthy feature of this *gīta* lies in the commencement of the *sāhitya* in the second, third, and fourth lines, which begin successively on *madhya ṣaḍja*, *madhya pañcama*, and *tāra ṣaḍja* respectively, thereby creating a sense of progressive ascent within the compositional structure. Vid. Tiger Varadācāriyār’s authoritative and assertive approach to specific phrases in *rāga ālāpana* is also reflected in his compositional style, particularly in the deliberate omission of a *svara* followed by a sustained *kārvai*, as evident in phrases such as *pg*, *np*, and *rn*. The concluding line incorporates both *sampūrṇa (ḡṣndpmg)* and *pañcama-ṣaḍja varja (ndmgrṅ) avarōha* phrases. Additionally, ascending, stepwise movements are discernible within the *gītaṁ*, as illustrated below.

ṅḍ rs gr

sṅ gr

pm ḍp nd ṣn ṣṣ

An analysis of the *sāhitya* reveals two possible modes of commencing this *gīta*. The conventional approach begins with the opening words, *padam taruvāy*, whereas an alternative, non-traditional interpretation initiates from the final word, *nin* (your), which imparts an additional layer of semantic significance to the text. Interpreted in this manner, the *gīta* may also be viewed as commencing with an *atīta eḍuppu*.

The concept of *moṅai* or *ādi prāsa* is observed in a few lines, while *eḍugai* or *dvitīyākṣara prāsa* appears exclusively near the conclusion only.

These instances are highlighted below.

padam - pārttasārati

bavappiṅi - parama dayāḷa

ni dam - poḍiṅḍuvāṅē

nigarilaiyeṅa - parattuṅaivōṅē

kaṅi nirai - tiruḷallikkēṅiyil

kaḍimalar - siṅanda

suramuṅi - tozum vēdam

karai - aruḷ

There are only three words for which *svarākṣara*-s are used and they are:

pārttasāratī

perugaru!

kani nirai

Ēzūmalai mēl

p , m g m p ,	p m p g , m r
ē zu ma lai mēl	e zuṇ da jō ti yē
p m g r , s ,	s ḍ ṇ s , s ,
em pe ru mā ūē	yi raṇ gi vā vā
r ṇ s r g m r	m g m p , p ,
i du vē ta ru ṇam	ca ra ṇa sē vai
d n p d n ṣ ,	ṣ d n ṣ , ṣ ,
e ḷi yaṛ ka ruḷ vāy	i ṇi ya kō vē
ṛ n ṣ d n ṣ ṛ	ṣ n ṣ ṛ ḡ ṁ ṛ
pa da ma la rai ni ṇai	nduru gi nā ḍi yē
ṁ ḡ ṁ ṛ ḡ ṣ ṛ	ṣ d n ṣ ṛ ṛ ,
i lai ttu me lin da piṇ	ga ti yu ṇai yal lāl
ḡ ṛ ṣ ṛ ḡ ṁ ,	ḡ ṛ ṣ ṛ ḡ ṣ ṛ
ka ṅgi lē nē	ka ru ṇai va ḍi va mē
ṣ n ḡ ṛ ṣ n d	p m p g r s ,
ka ṇa ka ma lar ppa dam	a ruḷ va ra dā

The third *gīta* is composed in the *rāga Śaṅkarābharaṇam* and set to *tisra tripuṭa tāla*, comprising a total of sixteen *āvartta*-s. The melodic range extends from *mandra sthāyi dhaivata* to *tāra sthāyi madhyama*. The opening phrase, “*p , m g m p*” represents a characteristic melodic template of this *rāga*, commonly encountered in both *manōdharma* and *kalpita* music. For instance, similar openings may be observed in the *kṛti*-s *Mahālakṣmī Jagannātā*, *Akṣaya Liṅga Vibhō*, and *Manasu Svādhīnamai*. As noted earlier, Tiger Varadācāriyār’s distinctive stylistic feature of omitting a *svara* is evident in this *gīta* as well, exemplified in the phrases *pg*, *mr*, *sḍ*, *rṇ*, *np*, and *gs*. Although these *prayōga*-s do not occur in immediate succession, they possess significant melodic value. A similar structural trait observed in the previous *gīta* reappears here, wherein the second, third, and fourth lines commence respectively on *madhya ṣaḍja*, *pañcama*, and *tāra ṣaḍja*.

The recurring pause of “*tām , tām ,*” at the end of each line, resembling a *tanicol* or *toṅgal*, generates an inherent *chandas* within the *gīta*. In the context of *rāga Śaṅkarābharaṇam*, it is generally observed that *nyāsa*-s and *sañcārī*-s in the *tāra sthāyi* tend to center around *ṣaḍja* or *gāndhāra*. However, in this composition, an alternative possibility emerges in the phrase *ḡṣṛḡm*, offering a fresh melodic perspective on the *rāga*’s upper register.

No instances of *edygai*-s are observed in this composition. The principle of *moṇai* or *ādi prāsa* is evident in the first and final lines:

ēzūmalai - ezuṇda - emperumāṇē

kāṅgilēṇē - karuṇai - kaṇaka

The *svarākṣara*-s in this composition are:

gati ṇai allāl

kāṅgilēṇē karuṇai

kaṇaka malar padam aruḷ varadā

Jānaki dēvī

	ś	,		ś	ś	n	dē		ś	,		n	p	n	
	jā			na	ki				vī			u	na	du	
	p	n		ś	n	p		p	m		r	g	r		
	śa	ra		na	ma	larp		pa	da		ma	ḍai	ya		
	r	s		ṇ	ṇ	ṇ		s	,		r	m	p		
	va	zī		ya	ṛi	yā		ē			zai	pa	ḍum		
	p	m		p	n	m		p	n		ś	ś	,		
	va	rut		ta	ma	du		ti	ru		śu	śam			
	ś	ś		ṛ	n	ś		ṛ	,		ṛ	ḡ	ṛ		
	a	ṛi		yā		dō		vā			du	ma	ḍi		
	ś	ś		n	ṛ	ś		ś	n		p	p	m		
	yā			riṇ	vi	ṇai		a	gaṛ		ru	ma	ruḷ		
	p	n		ś	ṛ	ś		ś	,		n	p	m		
	a	mu		da	ma	ya		mā			na	pu	gaz		
	p	ś		n	p	m		r	g		r	,	s		
	ā			da	ri	kkum		tā			yē				
	m	r		m	m	p		m	,		p	n	p		
	va	na		ja	ma	lar		nēr			vi	zī	yum		
	m	p		n	p	n		p	n		ś	,	ṛ		
	ma	di		mu	ka	mum		a	ruḷ		mā		ri		
	ṛ	ṇ		ṇ	ṇ	ṇ		ṛ	ṛ		ḡ	ṛ	ś		
	po	zī		da	ra	nal		e	zīl		ni	ṛai	yum		
	ś	n		ḡ	ṛ	ś		n	ś		n	p	n		
	pu	ṇi		da	va	ṇi		i	du		ta	ru	nam		
	p	ṛ		ṛ	ś	n		ṛ	ś		n	ś	n		
	u	ṇai		ya	la	du		pu	ga		li	ḍa	mum		
	p	d		n	p	m		r	r		g	r	s		
	u	la		du	go	lō		va	ra		ma	ruḷ	vāy		

The fourth *gīta* is composed in the *rāga Śrī* and set to *Jhampa tāla*, comprising a total of 28 *āvartta*-s. Although the *tala* is mentioned as *jhampa*, there is no indication for *laghu* and the split is more like 2 + 3 resembling *khandā capu*. The melodic range extends from *mandra sthāyi niṣāda* to *tāra sthāyi pañcama*.

As in the compositions of Śrī Muttusvāmi Dīkṣita, the *prayōga pḍnṣm* occurs only once, in the concluding line of the *gīta*. The appearance of *gāndhāra* towards the end of the fourth *āvartta* confirms the identity of the *rāga* as *Śrī* rather than *Madhyamāvati*. Typically, *Śrī rāga* is *madhya sthāyi*-oriented and predominantly *pūrvāṅga pradhāna* in character. However, this *gīta* serves as an example of how *tāra sthāyi* phrases can be effectively interwoven within the *rāga* framework. A distinctive *tāra sthāyi* passage - *ṛṇ ṇṇ ṇṇ ṛḡ ṛś*, strikes the *pañcama* twice and bears a close resemblance to the *pallavi* of the *kṛti* “*Raṅganāyakam*” (*Nāyaki*). Similarly, a recurring double *ṣaḍja* in the *tāra sthāyi* appears seven times throughout the composition, rendered either with a *jhaṅṭa* or a *sphurita* according to contextual demands.

Ādi prāsa or *moṇai* is followed throughout except for one line, while *edugai* is absent.

jānaki - śaraṇa

vazi - varuttam

ariyādō - ariṇ

amuda - ādarikkum

vanaja - madimukamum

pozidara - puṇidavati

uṇaiyaladu - uḷadu

There words for which svarākṣara-s are used are:

pārttasārati

perugarul

kaṇi niṇai

Tuyiluvadēṇō

	r	s	ṇ	ḍ		s	,		s	,	
	tu	yi	lu	va		dē			nō		
	m	g	r	m		p	,		p	,	
	tu	la	va	ṇi		vō			nē		
	p	m	p	n		d	,		p	m	
	ma	yil	vi	rit		tā			ḍak		
	m	d	p	m		g	r		s	,	
	ku	yi	li	sai		pā			ḍak		
	r	,	g	s		r	s		ṇ	ḍ	
	kā		vi	ri		yi	ru		pu	ṇai	
	r	s	r	,		p	m		p	,	
	ga	ḍi	dē			mā			lai		
	m	r	m	p		n	d		ṣ	,	
	ma	ṇa	ma	la		ru	ḍaṇ		sēr		
	ṣ	n	d	p		mg	r		s	,	
	ma	di	la	ṇai		ga	di		lē		
	ṇ	ḍ	s	r		m	,		g	r	
	ā	ba	ya	ka		ram			ko	ḍut	
	p	n	d	m		p	d		ṣ	,	
	ta	ruḷ	vā			ya	mu		dē		
	n	d	ḡ	ṛ		ṛ	,		ḡ	ṛ	
	tu	yi	le	zu		vāy			ka	ḍaik	
	ṁ	ḡ	ṛ	ḡ		ṛ	,		ṣ	ṛ	
	kaṇ					pārt			ta	ruḷ	

n	d	ṛ	ṣ	ṣ	n	d	p
ka	ru	ṇai	ma	ṣai		po	ṣi
m	p	d	p	m	g	r	,
ka	ma	lā		nā		dā	
m	g	r	m	p	n	d	ṣ
ba	vak	ka	ḍal	ka	ḍan	di	ḍat
m	p	d	m	p	g	r	s
ti	ḍa	va	ṣi	a	ruḷ	vāy	

The fifth *gīta* is composed in the *rāga* Mukhāri and set to *Ādi tāla*, comprising a total of sixteen *āvartta*-s. The melodic range extends from *mandra sthāyi dhaivata* to *tāra sthāyi madhyama*. This composition features several intriguing mirrored patterns that, while distinct in their *svara* content, exhibit comparable structural characteristics. These occur either in consecutive phrases or at regular intervals, as illustrated below:

r s r , = p m p ,

r s ṇ ḍ s , s , = m g r m p , p ,

This is the only *gīta* among Varadācāriyār’s works that incorporates a *mel kāla* phrase, found in the eighth *āvartta*. While *mgrmp* is a conventional phrase frequently heard in the rendering of *rāga* Mukhāri, this *gīta* presents an alternative, in the form of *mrmp*. The *prayōga*-s *dpn d*, *pmgr* and *mpdm pgrs*, found respectively in the *Bhairavi svarājati* and *varṇa*, are two of the prominent *svara* phrases in *Bhairavi*, an allied *rāga* of Mukhāri. Interestingly, this *gīta* features the rarely encountered phrases *pmpnd*, *pm* (third *āvartta*) and *mpdmpgrs* (sixteenth *āvartta*), further enriching its melodic texture.

Edugai and *moṇai* appear only for a very few words. They are:

tuyiluvadēnō - tuḷavaṇivōnē

mayil - kuyil

kāviri - kaḍidē

maṇamalar - madil

karuṇai - kamalā

The words that incorporate *svarākṣara*-s are:

maṇa malaruḍaṇ

kaḍaikkaṇ pārttaruḷ

Karuṇai Kaḍal

n	d	n	,	ṣ	n	d	n
ka	ru	ṇai		ka	ḍa	la	mu
ṣ	,	,	,	ṣ	,	,	,
dē				niṅ			
n	ṣ	ṛ	n	ṣ	d	n	ṣ
ka	ṣa	li	ṇai	a	ḍai	ndi	ḍa
n	ṣ	n	d	n	p	d	,
va	ra	ma	ruḷ	vā		yē	

	n	,	ś	n		d	m		g	r	
	nīṅ		pe	ru		mai	ya		ri	ya	
	g	,	m	p		g	r		s	,	
	eṅ		va	sa		mā			mō		
	m	g	r	g		s	r		ṅ	ḍ	
	ni	lai	pe	ru		ka	lai		ma	ga	
	ṅ	ḍ	ṅ	s		r	g		s	,	
	lē		yu	nait		to	zu		dēṅ		
	m	g	m	,		m	n		d	n	
	ma	rai	yā			ga	ma		mu	ḍaṅ	
	p	d	n	ś		n	d		n	,	
	mā		mu	ṅi		vō			rum		
	ś	n	ś	ṛ		ḡ	ś		ṁ	ḡ	
	ma	ṅa	mu	ru		gīp	pu		ga	zum	
	ṁ	ḡ	ṁ	ṛ		ḡ	ṛ		ś	,	
	māṅ		bu	peṅ		ra	va		lē		
	ś	n	ś	ṛ		ḡ	d		n	ś	
	ma	ḍi	yu	rai			ko		ḍi	yē	
	ś	n	d	m		,	g		s	,	
	ma	ṅam	ka	ṅin			dē		eṅ		
	s	ṅ	ḍ	ṅ		p	ḍ		ṅ	,	
	ma	ṅu	vi	ṅaiyē			ṅru				
	ṅ	ḍ	ṅ	s		r	,		s	,	
	va	ra	ma	ruḷ		tā			yē		

The sixth *gīta* is composed in the *rāga* Nāṭakurañji and set to *Ādi tāla*, comprising a total of sixteen *āvartta-s*. The melodic range extends from *mandra sthāyi pañcama* to *tāra sthāyi madhyama*. Considering that the most characteristic and defining phrases of *Nāṭakurañji* are *gmpgrs* and *rgmndn*, it becomes challenging to identify the *rāga chāyā* at the outset, as the signature phrase *gmpgrs* appears only around the sixth *āvarta*. Varadācāriyār’s distinctive stylistic trait of skipping a *svara* is evident in this *gīta* as well. It is seen in the phrases *rn*, *śd*, *np*, *dm*, *pg*, *gs*, and *mṛ*.

Additionally, the following examples illustrate some of the unique *prayōga-s* found in this composition:

mrgg srṅḍ

ṅsrs rgs,

śnśṛ ḡś mḡ mḡmṛ ḡśś,

śnśṛḡ ḍnś

Upon analysing the *sāhitya*, it may be observed that seven *āvartta-s* commence with the syllable “ma,” beginning from *maṅaiyāgamamuḍaṅ* up to *maṅuviṅaiyēṅru*. The feature of *ādi prāsa* (*monai*) is consistently maintained throughout, whereas *edygai* is absent in this composition.

karuṇai - kaḻaiṇai

niṇ perumai - nilai perū

maṛai - maṇam

maḍiyuṛai - manuvinai

The words in which *svarākṣara*-s occur are:

karuṇai

kaḻaiṇai

niṇ perumaiyai

maṛai āgamamuḍaṇ

maṇamuruḡi

māṇbu perravaḷē

maṇam kanindē

maṇu viṇai ēṛru

The remaining gīta-s (7 - 11) feature Tamil verses composed by *Vidvān* M. Arunachalam Pillai, who served as a Tamil Lecturer at Annamalai University, each of which is dedicated to a specific deity.

Kāttaruḷvāyē

	s	,	r	s		p	m		p	,	
	kā		ṭṭa	ruḷ		vā			yē		
	p	m	p	d		n	d		p	,	
	ga	ṇa	pa	ti		nī			yē		
	p	m	p	n		d	,		p	m	
	ka	ḻaḷ	pa	ṇi		vār			tu	yar	
	d	p	m	r		g	m		r	s	
	ka	ḷai	vō			yē					
	r	s	p	m		d	p		n	d	
	mū		ṭṭa	va		ṇē			mu	dar	
	ṣ	n	d	n		ṣ	ṛ		ṣ	,	
	po	ru	ḷē			ḡṇā			ṇa		
	ṣ	n	ṛ	ṣ		d	,		p	m	
	mūr			tti		yā			ṇai		
	d	p	m	r		g	m		r	s	
	mu	ga	ṇē			pa	ra		ṇē		
	r	r	s	s		p	p		m	r	
	i	mai	yō			ra	ra		sē		
	d	d	p	p		ṣ	n		d	n	
	e	ḷi	yōr			tu	ṇai		yē		

d e	p zu	m dā	,	p nāṇ	,	d ma	n rai	
ṣ ē	n	d ttum	n	ṣ dē	,	ṣ vē	,	
ṛ u	ṣ mai	ṛ yāl	ḡ	ṁ ma	ṛ ga	ṣ nē	n	
ṣ e	d mai	n yāl	p	d ba	m va	p nē	d	
n u	ṣ ṇai	ṛ nam	n	d bi	p ṇa	d nē	n	
p vi	p ṇai	m mā	r	g sa	m ra	r vē	s	

The seventh *gīta*, composed on Lord *Gaṇeśa* (*Gaṇapati tūdi*), is set in the *rāga Sāraṅgā* and set to *Ādi tāla*, comprising a total of sixteen *āvartta-s*. The melodic range extends from *madhya sthāyi ṣaḍja* to *tāra sthāyi madhyama*, indicating the absence of any *mandra sthāyi* phrases throughout the composition. An ascending, stepwise pattern - *r s p m d p n d*, is observed, and the first four *āvartta-s* resemble the *ākṣiptikā* section of a *rāga ālāpana* in their progressive unfolding.

Predominantly, the *gāndhāra* of *Sāraṅgā* is ornamented with a *nokku* when followed by the *prati madhyama*. However, when it precedes the *śuddha madhyama* in the phrase *g m r s*, it is rendered plain. Notably, this *g m r s* phrase is typically preceded by *p m r* and never by *s r*, since *s r g m* is uncommon in *Sāraṅgā*. This *gīta*, however, presents an exception, as the phrase *ṛ ṣ ṛ ḡ ṁ ṛ ṣ n* occurs in the *tāra sthāyi*. Furthermore, *Vidvān* Tiger Varadācāriyār diverges from the conventional practice of connecting the ending of one line with the immediate succeeding *svara* of the next. Instead, he introduces abrupt cadential closures and *dhātu prayoga-s*, as exemplified by the passage *n ṣ ṛ n d p d n - p p m r g m r s*.

Both *edugai* and *moṇai* can be seen here and there throughout this composition.

kāttaruḷvāyē - **ka**zal paṇivār

mūttavaṇē - **mū**rttiyāṇai

umaiyāl - **u**ṇai nambiṇaṇē

The words in which *svarākṣara-s* occur are:

gaṇa**pa**ti **nī**yē

ka**za**l **pa**ṇivār

u**ma**iyāl **ma**gaṇē

vi**na**i **mā**saravē

Vaḍivēlā

s va	ṇ ḍi	ṇ vē	,	s lā	g	g ma	m yil	p mī	,	p dē	,	
m ma	g ṇa	m ma	p gi	d za	p	m va	p ru	m vā	g r	r yē	s	
ṇ ā	s ḍi	r yēṇ	s ian	ṇ d	ḍ	p ā	ṇ gam	s vē	,	s rāy	,	
s a	ṇ lai	s vu	g rā	,	m mal	g a	m ruḷ	p vā	,	p yē	,	

p n d p m g	m p m d p m
ku ḍa mā mu ṇi	ta miḥ māṇ bi yal
p m p n g ,	m p n n ś ,
ku ṛai yi ran dē	pe ṛa vu rai sey
n ś d p n n	ś n ḡ ṛ ś ,
va ḍa vēṇ ka ṭa	va rai mu dal vā
n ś ṛ n d p	m p g m p ,
ma lai ma gaḷ tan	da ruḷ pu dal vā
m g m p p n	n ś ś ṛ n ś
ti ṇai va ṇa mē	vi ya ku ṛa mā
ś n ḡ ḡ ṛ ś	ṛ n ś p d m
ti ṇai mā lāl	ni ṇai vō nē
m p g m p n	ś ṁ ḡ ṛ ś n
u ṇai vi ṇai yēṇ	a ṇai ye ṇa vē
p n ś n d p	m p m g r s
u ṛu di yo ḍu	ka ru di ṇa ṇē

The eighth *gīta*, composed on Lord *Muruga*, is set in the *rāga Dhanyāsi* and *Rūpaka tāla*, comprising a total of twenty-four *āvartta-s*. The melodic range extends from *mandra sthāyi pañcama* to *tāra sthāyi madhyama*. Rare and noteworthy phrases such as *m p m d p m* and *p m p n g*, add distinctive character to the composition.

Predominantly, compositions in *Dhanyāsi* commence on *pañcama*, typically employing the phrase *p g m p*. Well-known examples include *Saṅgīta gñānamu*, *Paradēvata*, *Bālakṛṣṇan pāda*, and *Paruvam pārka*. Even in the *pada varṇa* “*Ni inda mayam*” by Śrī Pāpanāśam Śivan, though the opening note is *niṣāda*, it ascends from *pañcama*. This *gīta*, however, forms an exception, as it begins on *ṣaḍja* and descends to the *mandra sthāyi niṣāda*.

This unconventional opening may be interpreted as an intentional highlight of the various shades of *niṣāda* that unfold throughout the *gīta*. While this interpretation is subjective, since the execution of *gamaka-s* varies across schools, it may be understood as follows:

s n ṇ, – *sthāna kampita* or *jhaṅṭa* (not interpreted with a *kampita*, as it is followed by a *dīrgha kampita*, which would otherwise result in an excessive oscillation in the opening)

ṇ s r s – *nokku*

ṛ n d p – *oduḷkal*

p ṇ s , s, – plain note

p n d p – *orikkai*

m p n g, – *hṛsva kampita*

p n n ś – *dīrgha kampita*

Instances of *moṇai* (*ādi prāsa*) and *eduḡai* (*dviṭīyākṣara prāsa*) observed in this *gīta* are as follows:

vaḍivēlā - aḍiyēṇ

kuḍamāmuṇi - vaḍavēṅkaṭa

aḍiyēṇ - alaivuṛāmal

kuḍamāmuṇi - kuṛaiyirandē

tīṇaivaṇamē - **tī**ṇaimālāl

uṇaivīṇaiyēṇ - **u**rudiyoḍu

In addition to the presence of *ādi* and *dvitīyākṣara prāsa*-s, instances of *anuprāsa* (repetition of a syllable within or across lines) can also be observed in this *gīta*. The words exhibiting *anuprāsa* include: *tīṇai* – *niṇai* – *uṇai* – *viṇai* – *aṇai*.

The words in which *svarākṣara*-s occur are:

maṇamaḡiza

muṇi tamiz **mā**ṇbiyal

tīṇai mālāl niṇai^vōṇē

Śiva Perumāṇē

	r	s	r	m		p	,		p	,	
	śi	va	pe	ru		mā	,		ṇē	,	
	m	p	n	m		p	m		p	,	
	se	zūṇi	cu	ḍa		rō			ṇē	,	
	p	m	m	p		p	n		n	,	
	ī		vi	ḥai		yā			vum	,	
	p	n	p	p		m	m		r	s	
	ī		rta	ruḷ		vō			ṇē		
	r	r	p	m		p	,		p	,	
	u	mai	ma	ṇa		vā	,		lā	,	
	m	p	n	p		m	p		n	,	
	u	van	de	ḥai		yā			lāy	,	
	r	r	m	m		p	p		n	n	
	a	ma	rar			pa	ṇi		yum		
	p	n	ṣ	n		ṣ	,		ṣ	,	
	am		bu	yat		tā	,		lā	,	
	ṛ	,	ṛ	,		ṣ	n		ṣ	,	
	mū	,	vā	,		mu	da		lē	,	
	n	p	n	ṣ		n	p		m	,	
	mu	du	kaṇ			ṇu	da		lē	,	
	p	r	p	m		n	p		n	,	
	pā		vār			po	ru		lē	,	
	p	n	ṣ	n		p	ṛ		ṛ	,	
	paṇ		ṇin			pa	ya		ṇē	,	
	ṣ	ṣ	ṛ	n		n	n		ṣ	p	
	a	ru	vā			yu	ru		vāy		
	p	n	ṣ	n		ṣ	ṛ		m	ṛ	
	a	mar	vā						yē		
	p	m	ṛ	ṣ		n	p		ṛ	,	
	va	ru	vā			ya	ru		lē	,	
	ṣ	n	p	m		r	m		r	s	
	ta	ru	vā						yē		

The ninth *gīta*, composed in praise of Lord *Śiva*, is set in the *rāga Madhyamāvati* and *Ādi tāla*, comprising a total of sixteen *āvartta*-s. The melodic range extends from *madhya sthāyi śaḍja* to *tāra sthāyi pañcama*, limiting the *mandra sthāyi piḍi*-s. This is among the more accessible and widely appreciated *gīta*-s of *Vidvān Tiger Varadācāriyār*, characterised not by the use of rare or unconventional *prayōga*-s, but rather by its elegant employment of fundamental *madhyamāvati* phrases interwoven with aesthetically balanced *vādi – samvādi* pairs such as *n – m*, *p – r*, and *p – ṛ*. A notable feature of this composition is its predominant focus on the *svara*, *pañcama*, especially in the first eight *āvartta*-s, with *svarākṣara*-s appearing exclusively for this note.

The concluding lines - *aruvāy uruvāy amarvāy varuvāy arule taruvāy*, bear a striking resemblance to the final stanza of *Śrī Arunagirināthar’s Kandar Anubhūti (uruvāy aruvāy uladāy iladāy)*. It is also a vivid example of *anuprāsa*. Besides this *prāsa*, this *gīta* exhibits instances of *ādi*, *dvitīyākṣara*, and *antya prāsa*-s, as well. It may be observed that *ādi prāsa*-s occur once in every half *āvartta*, whereas the other two - *dvitīyākṣara* and *antya prāsa*, appear once in each full *āvartta*. The sections highlighted in blue denote *mōnai*, those in red indicate *eḍugai*, and those in green represent *antya prāsa*.

śiva perumāṇē
sezuṅcuḍarōṇē
tī viṇaiyāvum
tīrttaruḷvōṇē
umai maṇavāḷā
uvandēnaiyāḷāy
amarar paṇiyum
ambuyattāḷā
mūvā mudalē
mudu kaṇṇudalē
pāvār poruḷē
paṇṇin payaṇē
aruvāy uruvāy
amarvāyē
varuvāy aruḷē
taruvāyē

The words in which *svarākṣara*-s occur are:

pāvār poruḷē
paṇṇin payaṇē

Tāmarai Malar

s , r s s ḍ s , ḍ ḍ r s r ,
tā ma rai ma lār mā du rai mār bā
s ḍ s r s , r s s ḍ s p ḍ ,
ta mi yē ṇaik kaṇ pārt ta ruḷ vāy
ḍ p ḍ g g , g r r s r g s r
kō ma ga lā gi ya kau sa lai ta ru
s ḍ g r r , r s r g p , p ,
ku lā ma ga ṇē da śa ra tha rā mā

g p d d p , p d d p g r s , ma zai mu gi lē ma ri ti raik ka da lē
g r s r g , p g r g p , p , ma ra ga ta mē ma ri ni ra vā nē
p g p d d ś p d ś d ś p d , e na vu rai sey ye zi lu dai ya va nē
d d ṛ , ś ś p d ś ṛ ś d ś , e li yō ra du tu yar tṛp pa va nē
ṛ ś d ś d d ś d d p d p g r ka di ra va nai yo ru nā la vu nar
g p d ṛ ś , p d ś d p g r s ka ran da du pārt ta du bu vik ku da vi nai
p g d p d , p g p d d ś ś ṛ da di pān dañ ga ti yu ra sey da nai
ṛ ś d ś ḡ ṛ d p d ś ṛ ḡ ṛ , sañ gu cak ka ram ta naikka ram da ri ttāy
ṛ , ḡ ś ṛ d d ḡ ṛ ḡ ḡ , ṛ s nā yi num ka dai yā me naik kā ppa du
ṛ ḡ ś , ṛ ḡ d ṛ d , ś p d , na la mā mu nai a la dār tu nai yē
d d ḡ ḡ ṛ ḡ ś ṛ ḡ p ḡ ṛ ṛ , pē ye ni num ca ra na ma dañ dāl
ḡ ḡ ṛ ś d , d p g r p g r s pi zai po rutt tāl va du pe ri yōr ka da nē

The tenth *gīta*, composed in praise of Lord *Viṣṇu*, is set in the *rāga Mōhanam* and *Caturaśra Dhruva tāla*, comprising a total of sixteen *āvartta-s*. The melodic range extends from *mandra sthāyi pañcama* to *tāra sthāyi pañcama*, thereby encompassing two full octaves. From a study of extant compositions, *Mōhanam* may be understood as a *uttarāṅga-pradhāna rāga*. For instance, *kṛti-s* such as *yēṇ palli koṇḍirayyā*, *dayarāṇī*, *sadā pālāya*, and the *gīta vara vīṇā*. In contrast, the present *gīta* travels in the *mandra sthāyi* and gradually ascends, thereby offering a distinctive treatment of the *rāga*'s lower range.

A comparable approach can be seen in *Śrī Tiruvarur Rāmasvāmi Piḷḷai's kṛti Jagadīśvarī* (*rāga Mōhanam*), wherein the *ciṭṭa-svara-sāhitya* highlights the *svara dhaivata* and its interaction with other *svara-s*. Similarly, in this *gīta*, phrases such as *ddrs*, *dgg*, *ds*, and *dp* foreground the prominence of *dhaivata*. Moreover, the *prayōga spd* recalls its occurrence in *Śrī Muttusvāmi Dīkṣitar's Caturdaśarāgamālika*.

Most of the lines in this composition conclude with sustained *kārvai-s*, while several *druta* sections employ a *svara + kārvai* structure, creating distinct points of repose. In general, a *gīta's pōkku* exhibits a progressively unfolding contour across the octave; however, in this composition, the arrangement of *saṅgati-s* and phrases appears non-sequential, and set moreover to a relatively uncommon *tāla*, rendering it more challenging to internalize and memorise.

Instances of *moṇai* and *edygai* seen in this *gīta*, are as follows:

tāmarai - **ta**miyēṇai

kōmaḡal - **ku**lamagaṇē

mazaimugilē - **ma**ragatamē

eṇavurai - eḷiyōradu

kadiravaṇai - karandadu

nāyiṇum - nalamā muṇai

pēyeṇiṇum - pizai poruttu

Numerous instances of *svarākṣara*-s can be observed in this *gīta*, as listed below.

kōmagalāgiya

kausalai taru

daśaratha

maṇṭiraikkaḍalē

karandadu pārttadu

saṅgu cakkaram

nāyiṇum kaḍaiyā

aladār tuṇaiyē

pizai poruttālvadu

periyōr kaḍaṇē

Nāgariga Uṇarvu

s ,	s r g	s s	r s ḍ
nā	ga ri ga	vu ṇar	vy ta rum
s r	s r ,	s ,	r g p
na vi	ṇa mā ,	tē ,	u ṇa dū
g r	g g p	p g	r p g
bā	ga ṇai ya	ta mi	zi ṇi sai
r s	r g p	d p	d , d
pār	va la ra	a ruḷ	vā , yē
d p	d g p	g r	g p p
ka lai	mu zu dum	ma lar	na ri ya
d d	d ṣ d	p g	p d ṣ
ka ḍi	ka ma zum	po zil	pō la
d p	d ṣ ṛ	ḡ ṛ	ṛ ḡ ṛ
i la	gu ba va	lē ṛ	eṇ ḡ ṇai
ṣ ,	ṛ , ,	ḡ ṛ	ṣ ṛ ,
ē ,	ṇō , ,	pārka	ki lāy ,
ṛ ṣ	ṣ ṛ d	ṣ p	d g p
pa ḍi	ga ma ni	su va	ḍi yum veṇ
r g	r d p	r g	p , d
pa ṇi	yi ni ya	yā	zē , ndum
d p	d ṣ ṛ	ḡ ṛ	ḡ ḡ ṛ
va ḍi	vai ni ṇai	vārka	ka mu da
ḡ ṛ	ṣ d p	p g	r s ḍ
vāk ṛ	ka ruḷ sey	ba va	lē s ḍ

The eleventh *gīta*, composed in praise of the Goddess, is set in the *rāga Bhūpālam* and *Jhampa tāla*, comprising a total of twenty-four *āvarṭta-s*. The melodic range extends from *mandra sthāyi dhaivata* to *tāra sthāyi pañcama*.

An important point to note is that the *avarōhaṇa* given in the text includes the note *niṣāda*. While *Bhūpālam* employs *śuddha ṛṣabha*, *antara gāndhāra*, and *śuddha dhaivata* in both ascent and descent, *Bauḷi* - an allied *rāga* - is differentiated from *Bhūpālam* by the inclusion of *kākali niṣāda* in the descending scale. Since the *avarōhaṇa* in this *gīta* features *niṣāda*, it might initially be mistaken for *Bauḷi*. However, the composer explicitly clarifies that *niṣāda* is treated here as a *bhāṣāṅga svara* within this *audava* scale, and has therefore been intentionally omitted in the actual composition. This clarification effectively resolves any ambiguity regarding the *rāga*'s identity. Likewise, although the *tāla* is mentioned as *jhampa*, there is no indication for *laghu* and the split is more like 2 + 3 resembling *khaṇḍa cāpu*.

The first four *āvarṭta-s* begin with *madhya sthāyi ṣaḍja* and proceed sequentially through short melodic segments, each exploring distinct pitch regions. Considering the possible permutations of three *svara-s* (123, 132, 213, 231, 312, 321), a similar conceptual approach may be observed in the fourth *āvarṭta*, which features the patterns *rgp*, *pgr*, and *rpg*. To enhance the emotive quality of the *sāhitya*, the phrase *ēṇō pārkkilāy* is set in the *tāra sthāyi ṛṣabha* region and sustained through multiple *kārvai-s*.

The salient features of this *gīta* include its use of plain notes and distinctive *dhāṭu prayōga-s*. Some notable examples are as follows:

pgrpg
dpdgp grgpp
śrdśpdgp
rgrdp

Instances of *monai* and *edugai* seen in this *gīta*, are as follows:

nāgariga uṇarvṭ tarum
naviṇa mātē uṇadu
bāganaiya tamiziṇ isai
pārvalara aruḷvāyē
kalai muzudum malar naṛiya
kaḍikamazum pozil pōla
ilaḡubavaḷē eṇṇai
ēṇō pārkkilāy
paḍiga maṇi suvaḍiyum veṇ
paṇi iṇiya yāzēndum
vaḍivai niṇaivārkkamuda
vākkaruḷ seybavaḷē

Instances of *svarākṣara-s* seen in this *gīta* are:

nāgariga
bāganaiya
kaḍikamazum
pozil pōla
suvaḍiyum
yāzēndum
niṇaivārkkamuda
vākkaruḷ seybavaḷē

Conclusion

The eleven *gīta-s* composed by Vidvān K. Tiger Varadācāriyār and published in Annamalai University Publications (Volume II) stand as enduring testaments to his exceptional musicianship, pedagogical clarity, and deep-rooted scholarship in Carnatic music.

Since *gīta-s* serve as a learner's first introduction to *rāga*, they are typically composed in simpler *rāga-s* such as *Mōhanam*, *Śuddha Sāveri*, or *Malahari*. In contrast, these *gīta-s* are set in comparatively more intricate *rāga-s* like *mukhāri* and *dhanyāsi*, encompassing diverse scalar types - *audava*, *ṣāḍava*, and *sampūrṇa*, and display wider *sthāyi* ranges along with more elaborate *melodic* structures. In *Sāraṅgā* and *Mōhanam*, he introduces atypical phraseologies that deviate from normative *prayōga-s*, while in *Dhanyāsi*, his exploration of multiple shades of *niṣāda* exemplifies an interpretative sensitivity more often associated with *ālapana* than with pedagogic compositions.

The *tāla* framework reflects a deliberate variety: from the prevalent *Ādi* and *Rūpaka tāla-s* in the early *gīta-s* to the inclusion of rarer cycles such as *Dhruva* and *Jhampa* in the later ones. The *sāhitya* dimension reveals linguistic and prosodic sophistication throughout. They display abundant instances of *moṇai*, *edugai*, and *anuprāsa*. Notably, the use of *svarākṣara-s* is sparing but strategically placed, most evident in *Madhyamāvati* and *Mōhanam*.

In summation, the corpus of these eleven *gīta-s* embodies Tiger Varadācāriyār's dual legacy as both a teacher and a composer. They encapsulate the transition from didactic simplicity to expressive sophistication, offering invaluable insights into early 20th-century compositional pedagogy. While conforming to the pedagogic conventions of the *gīta* genre, they stand apart in their structural balance, prosodic finesse, and aesthetic intent, testifying to Varadācāriyār's intellectual rigour and his unique role in bridging theoretical precision with performative artistry.

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